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The Forgotten Years of Bibendum. Michelin's American Period in Milltown: Design, Illustration and Advertising by Pioneer Tire Companies (1900-1930).

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THE CONCEPTION OF CORPORATE AND ADVERTISING MASCOTS

Amongst the large number of corporate and advertising mascots that emerged from the turn of the nineteenth century to the twentieth, Bibendum, the Michelin tire man, is a prominent example. Since the year of his debut in 1898, he had been utilized for announcing the company's car tires and other products in European markets. In 1907, with the establishment of the United States subsidiary that would produce tires for the domestic market, Bibendum was imported and integrated into a setting that was distinct from the habitual one. His capacity as an element of identity and promotion was tested, qualities which had already been demonstrated in the Old Continent. But he had to be revalidated in the U.S., a new and extremely competitive environment in which the use of mascots abounded.

To address this context and the concrete role of Bibendum in Michelin Tire Company communication—which is presented in later chapters—it is necessary to understand the figure of the mascot as a corporate and advertising resource. As such, it is essential to establish and analyze the parameters defining its genesis, history, typology and utilization as well as to address terminological aspects. This chapter aims to offer responses to these questions by focusing on the early period, approximately between 1890—the advent of advertising mascots—and 1910—when Bibendum began to be used routinely in American commercials.

1. Terminological defense

The characters used in the fields of advertising and what we currently understand as corporate identity have received distinct names since their inception during the last decade of the 19th century and until now. Thus, in Castilian Spanish we can find terms like *personaje publicitario* (advertising character), *personaje marca* (brand character) or *personaje tipo* (typical figure), and the French equivalents of *type* or *personnage-type* (type character). Studies and texts about communication, design and especially for advertising and marketing in the dominant Anglo-Saxon world have used terms such as 'fictitious character,' 'advertising character,' 'trade-character,' 'trademark figure' or 'pictorial trademark.' The terms most commonly applied today are 'character-trademark,' 'brand-character,' 'brand mascot,' 'character endorser' or 'spokes-character,' the latter preferentially employed within academic settings.¹

In an interesting article Brown (2009) explored the possible parallelism between magical ritual practices and marketing activities and resources. The author analyzed a dozen parameters and established associations as seen in the following examples: **spells** and **incantations** for slogans and mottos; **divination** for forecasts and strategic plans; **numerology** for equations and statistical formulas; **astrology** for narrowing down the target audience and market segments. **Animism** was highlighted as the tradition that “imbues inanimate companies, products or brands with anthropomorphic characteristics (...) characteristics are evoked by the brand name (...) sometimes they are linked to brand personalities (...) sometimes supernatural or otherworldly figures are pressed into marketing service, (...) sometimes they involve recreations of ‘real’ people.”²

Brown, in his ingenious recreation of analogisms does not stray very far from the magical environment that surrounds the origin of the word mascot, which is derived from *máscara* (mask). In his etymological dictionary, Corominas (1980, 1985) collected the first identifiable written use of the word *mascota* (mascot) in the year 1233. It was associated with the representation of a ‘witch’ and linked to masking, ‘masking to disguise identity,’ although the author already warns that “the origin of *máscara* is one of the most arduous issues of romance etymology.” According to Corominas, it is no coincidence that there is a remarkable similarity between the Arabic word *mashara* ‘juggler’ or ‘jester’ and the Romance term *máscara* ‘disguised,’ together with *masca* ‘witch’ and ‘mask’ and *mascarar* ‘to blacken the face with soot or charcoal.’ This familiar group of words—amongst which we find *mascarón* (hideous mask) and *mascota*—would therefore result from the crossing of two roots, one Arabic and another European. *Mascoto* is a derogatory derivative of *masco* ‘witch’ that also means ‘spell, enchantment’ and from which the diminutive Provençal term *mascotte*, ‘amulet’ is derived.³

The characteristic of treasuring and transmitting good luck was pointed out by Emile Zola (1867) in one of his earlier publications: “(...) a *mascotte*, in the jargon of Provençal players, is a type of talisman that protects against bad luck for the one who possesses it.”⁴ It should be noted that Zola preferred to use the term *talisman*, which alludes to characters, figures or images engraved on a surface that have essentially offensive magical properties. In contrast, the more precise term *amulet* refers to an object that in effect is defensive—it must be worn—, becoming a protective agent against evil and spells. The most common talismans consist of: many types of herbs, animals or their limbs and derived products; items related to humans or parts of their body; a sign or set of signs used in rituals, and the figures of protective deities and their associated symbolic animals.⁵

The popularization of the term *mascotte*, as well as its adaptation to the Castilian Spanish word *mascota* and English expression ‘mascot,’ was activated by the impact of a French theatrical play having the noteworthy title of *La Mascotte*. It dealt with a comic operetta premiering in 1880 in Paris comprising three acts, with lyrics by Henri Chivot and Alfred Duru and music by Edmond Audran. The story takes place in Italy and is based on the adventures of a young virgin peasant, Bettina—wooed by the humble Pippo and by Laurent XVII, Prince of Piombino—who, as a mascot, has the trait of bringing good fortune wherever she finds herself ... provided she retains her virtue [sic.] (fig. 9).

The operetta *La Mascotte* enjoyed enormous success for its time (figs. 1-2). Since its premier in the Théâtre des Bouffes-Parisiens on December 29, 1880—where up until the end of 1882, 460 consecutive functions had been shown and the performances continued—its launch in the United States soon followed the Parisian premiere (figs. 3-4). After its debut in Boston on April 11, 1881, the show premiered in New York on May 5th where it ran for several months. The Comedy Theater in London hosted the

production on October 15th of that year, performing 199 functions. The operetta was soon represented in many countries, including Brazil, Italy and Spain.⁶

The adapted operetta of Audran, with the title of *La Mascota* (The Mascot) premiered in Barcelona's Teatro Español on August 25, 1882. It was represented for the first time in Madrid on November 10, 1882 in the Teatro-Circo de Price. By the end of the same year it had been launched in other Spanish cities such as Zaragoza in the Teatro Pignatelli and in Valencia at the Teatro de la Princesa.⁷ After its favorable reception, different editions of the operetta's libretto and scores were marketed in Spain.⁸ The translation of the title and the term *mascotte* into Castilian Spanish—as well as its derivatives—was not exempt from controversy. The influential Navarrese music critic José María Esperanza y Sola (1834-1905), in an extensive and reactionary review dedicated to the French production when it premiered in Madrid, argued:

“Above all, we take note that the translators of the French operetta, such as Alejandro, have exerted the least possible effort and cutting their losses, *mutatis, mutandis*, have made the word *Mascotte* Spanish, for which they aren't worthy of the petty pay that the immortals on Valverde street tip to each discoverer that contributes some contents to their Dictionary, but nevertheless earning quite a bit with significant profits that such work provides; and gold is triumphant, and he who wants a pure language must look elsewhere. Given this background, it goes without saying that the operetta in question makes reference to *mascotería* [mascotery], and speaks of *mascotal* [mascot] virtue (...) The theatre libretto [written musical script] of the *La Mascota* goes down the same path as all or almost all of the operettas that have made Offenbach's music en vogue: pitiful breeding of the buffoon genre, cancanesque and of dismal literary taste, it's hard to tell what more to condemn, its essence or form, given the perfect harmony between the two.”⁹

In fact, the Castilian Spanish word *mascota* began to be used on a normal basis, being incorporated into speech and texts although it would have to wait until 1917 for the Real Academia Española (Spanish Royal Academy, official royal institution responsible for overseeing the Spanish language) to include it in their dictionary.¹⁰

In Spain, the impact and popularity of the comic and melodramatic story of Bettina and Pippo were reflected in the chronicles of the daily press and in the sequels it generated. Examples of these are the operetta *El Mascoto*, a parody of Audran's original work—with a male mascot as protagonist—whose antics were set in Extremadura and which premiered in Madrid at the Teatro de Recoletos on the night of June 25, 1883; and the satirical and short zarzuela *La hija de la Mascota* (*The Daughter of the Mascot*) premiering at the Teatro de Apolo in Madrid on February 9, 1889.¹¹ Amongst the edition of publications inspired by the subject we can cite the simple and popular almanac edited in Barcelona in 1883 titled *La Mascota. Almanach per l'Any 1884. Escrit ab la bona intenció de fer felís al que 'l compri y de guanyar algun ralet* (*The Mascot. Almanac for the year 1884. Written with the good intention of making the person who buys it happy and of earning some pocket money*). It deals with a compendium of humorous short stories and poems written in the Catalan language, many of which refer directly to the work of Audran and to the peculiarity of Bettina's character who, while preserving her virginity, retains her quality as a mascot (fig. 7).¹²

Audran's operetta also contributed a new dimension that was associated with the word *mascotte*: the incarnation of an amulet's goodness in its transmutation from object to subject. Not only perforated

coins, locks of hair or rabbit feet counted as amulets, but also human beings, who could be carriers of good fortune thanks to the popularity of the mascot Bettina, the female contradiction of the well-established image of a jinxed person. The virtuous feminine figure as a transmitter of good luck—to which infants and children were added, and subsequently any kind of human figure—became a type of common character in editorial illustrations for different European and American newspapers, advertising and promotional prints (figs. 8 and 11-14).¹³

The current dictionary of the Real Academia Española incorporates two meanings of the term *mascota* (**mascot**): “(from French *mascotte*). 1. feminine noun. Person, animal or thing that serves as talisman, which brings good luck. 2. feminine noun. Companion animal.” Neither of them refers directly to the field of design, advertising, marketing, communication or corporate identity. The word *mascota* and its English equivalent ‘mascot’ are usually associated with domestic or companion animals and those who, maintaining that magical and superstitious component of transmitting good luck, are chosen to represent groups such as military regiments and sports teams (figs. 15 and 17-19). Similar to the latter uses, the word ‘mascot’ has been associated with people, animals and humanized or humanoid characters employed as elements of advertising and corporate representation of groups, institutions and companies.

In language utilized within the automobile sector, the English term ‘mascot’ was applied early on to small sculptures that crowned the screw caps of radiators located on the front of vehicles. Initially, these cast metal figures depicted the symbol of the automobile manufacturer and the advertising characters featured in their advertisements, although this soon gave way to all kinds of statuettes having commercial and other types of symbolism (fig. 21). It seems that this practice was started by the Britain Henry John Douglas-Scott-Montagu, the first Baron Montagu de Beaulieu of Hampshire County, when around 1896 he placed a bronze statuette of Saint Christopher, patron saint of motorists, on the radiator cap of his Daimler, the brand of his car.¹⁴

The first radiator mascot commercialized on a large scale in the American market was Gobbo, a type of smiling, cross-legged gnome who was featured in leading American automobile magazines, short reviews and advertising modules starting in April 1909¹⁵ (fig. 20)—‘Modular advertising’ or ‘Advertising modules’ refer to advertisements that occupy only a part of, and not the entire page. The ad space is established by using a grid that divides the page into a series of parts or modules. In the product advertisement texts, it was explained that this being was “the smiling god of good fortune, the original divinity of optimism, whose cheerful countenance brings good luck,”¹⁶ reinforcing his capacity as a talisman with phrases such as: “This is the mascot that has brought good luck to the Maxwell during the entire 10,000 mile non-stop engine run. Attach one to your radiator cap and you will have no hoo-doo.”¹⁷ The polished bronze statuette was legally registered in April 1909 by the inventor Louis Vincent Aronson, owner of the Art Metal Works of New Jersey, who was responsible for producing it.¹⁸ It could be purchased at automobile parts and components stores. The mascot was a great success, which caused the rapid appearance of all kinds of radiator figures in the market.¹⁹

Radiator mascots, located on the front of cars travelling motorways, were the terrestrial and scale adaptation of figureheads [*mascarones* in Castilian Spanish; *figures de proue* in French] traditionally adorning the prow of large boats that crossed seas and oceans: human and animal figures carved in wood that identified ships and served as protective entities as they navigated waves and braved the elements. In addition to gods and corresponding religious saints, the catalog of auxiliary forces to which vehicles were entrusted admitted all kinds of pagan derivations from popular culture and folklore (figs. 24-27). In

the case of the automobile, the emergence of advertising mascots also allowed companies and institutions to substitute some of these totemic figures—many of them based on divinities and mythological beings such as mermaids, unicorns or dragons—for fresh new fictional characters (fig. 28).²⁰

It's estimated that from the beginning of the twentieth century up to the 1930s, around 5,000 distinct models of European and American radiator mascots were produced.²¹ Some of them were created by French artists portraying tire brand characters, such as Michelin's Bibendum or Vercingétorix, the Gallic warrior of Le Gaulois tires manufactured by Bergougnan.²²

It is within this French context and in a 1924 publication where the term *mascotte* is used in the current sense—perhaps for the first time—to refer to advertising and corporate characters, usually employed both in colloquial language and in media as well as in press specializing in communication, marketing and design. Elvinger (1924) distinguishes five ways of identifying companies and products: *marque nominale* (brand name), *marque figurative* (figurative brand), *mascotte* (mascot), *devise* (slogan) and *unité dans la technique* (the cumulative unit of advertising techniques). According to the author:

“The mascot is a typical character, usually humorous, that is associated with the product that's being advertised. The most famous mascots in France are Michelin's Bibendum and the Pierrot Thermogène. Others that are well-known include the fountain pen-man Onoto, the rotund Lustucru, Johnnie Walker of the whiskey bearing the same name, Uncle Sam of Dunlop tire, the two St-Raphaël waiters, Billenbois of the Compagnie Nationale du Papier, the Kodak girl, the Usines du Rhône nurse and the Quaker Oats Quaker. The mascot's capacity for attracting attention and for identification is exceptional; on the contrary, the confusion it may create from the perspective of association [with the product] makes it recommendable that it be used in a judicious way and after being subject to testing.”²³

As a result of the present research I propose a framework definition to describe the corporate and advertising figures utilized in these areas. Thus, a mascot would be **“a real person or animal or a character (or a group) used continuously and in different poses and attitudes to represent, advertise or promote a product, a brand, a company or institution, an event or a specific cause.”** The mascot would assume the function of the classic endorser role in character endorsement, the advertising strategy that uses prescriptive characters who approve, endorse and support with their presence or signature, the message of the advertiser.

Mascots can be presented as a single individual or a group and as real people or characters. They can be actual human beings or animals that lend their image and appearance as endorsers, ambassadors, spokespersons and prescribers. Or they may be characters, fictional creations based on existing living beings, imaginary and fanciful creations, impersonal concepts of the physical and natural material world, or concepts derived from human thought and imagination that are conveniently formalized in anthropomorphic, zoomorphic or hybrid incarnations. Mascots acquire their meaning when they are activated, endowed with 'life,' animated and shown in different poses and attitudes as well as when, with bestowed self-awareness, they express themselves verbally, interacting with the consumer in the world of advertising fiction and in the real world. It is in this sense that the term 'mascot' is utilized throughout the present investigation.

2. The baby boom of mascots

Between the middle and the end of the nineteenth century, advances in industrialization in Europe and in the United States allowed for the serial production of goods. Improvements in transporting merchandise by ship and rail, coupled with the gradual incorporation of motorized vehicles, made it possible for articles of local producers—which were previously commercialized in bulk in sacks and barrels through retail establishments—to arrive at stores from remote locations, packaged before shipping and duly identified (figs. 29-30). The package container quickly became a differential element in the face of increasing competition. Attention was paid to the shape of the containers and their labels, the colors used, the more or less artistic labeling of the product name—along with mottos and slogans, one more cue for those who could read and write—and the graphic elements. In short, their design became the determining factor that allowed for the rapid recognition of a certain brand, backed by a manufacturer that used its name as an endorsement (fig. 31). In the United States, a melting pot of immigrant cultures, spoken and written English were often a barrier to communication. What's more, apart from those who were illiterate, the language of images offered a common and understandable connection for diverse communities (figs. 39-41).

At the same time, technological developments in the field of printing facilitated the development of the illustrated press, especially the widely circulated popular press. They began to incorporate advertisements in their publications—products distributed nationally likewise needed to be advertised at the national level—with illustrations reproducing product packaging (figs. 32-33). The shaping of this new economic and commercial landscape also included the first advertising agencies that did not limit their action to simply purchasing advertisement space for their clients. In the United States around 1890, some of the most outstanding pioneers such as Lord & Thomas, N. W. Ayer & Son, Pettengill & Company, Frank Presbrey Co.—responsible for advertising at Michelin's American subsidiary between 1907-1915—or J. Walter Thompson Company were running operations. As a result of the economic momentum, the proliferation of new companies and the increasing need to differentiate their propositions and products from competitors, together with the work of ad agencies and the availability of print media, the incorporation of advertising in American popular press rose dramatically, by 200-300 % between 1880-1890.²⁴

The widening gap between manufacturing companies and their customers—merchandise and goods were no longer local and could be obtained from remote places—turned the manufacturer into an obscure entity. In the United States, these companies used to be shareholding societies, complex organizations with a large production and commercial structure, governed by boards of directors, run by management teams and, except for cases where generational or family replacement was maintained, they were free of patrimonial partiality during their first years of existence and activity. By their very nature, 'anonymous' and 'limited liability' companies tended to develop within parameters detached from the 'human scale,' acquire an 'impersonal' character, distance themselves from contact with the daily reality of the consumer and to exhibit a loss of 'human treatment.'

It was necessary for companies and institutions to establish a bridge that facilitated their proximity and direct communication with individuals and social groups. They needed to equip themselves with an adequate instrument to regain and strengthen lost personal relationships.²⁵ Personal attention, advice and recommendations provided to the client by store employees or shopkeepers were replaced, in part, by direct communication between the consumer and the product through the information printed on packaging and in messages publicized in advertisements. Both formats were endorsed by a legally registered trademark, detailed information and occasionally with an attractive character who captured

attention and posited as a supporter and spokesperson ready for dialogue authorized by the manufacturer and advertiser (fig. 34).

Following this reasoning, the present investigation corroborates that mascots—real or fictional incarnations—were conceived from the need to project a human dimension of the company and product, establishing empathic bonds, complicity and trust between the manufacturer and the consumer. They achieved this through the utilization of mechanisms that govern behavior in the personal and social relationships of humans, amongst human beings and also with animals.

3. Typology of the first endorsers

By 1890 and close to the turn of the century, there was an increasingly frequent presence of illustrations in advertisements and posters, packaging and evanescent promotional media, complementing or replacing the artistic elaboration of letters, borders and ornamental elements as unique graphic resources. This generated an extensive collection of singular and common human types—linked to a specific trade or developing a particular social activity or role—and a well-stocked bestiary of animals as well as hybrid and anthropomorphized beings. Many of these images had an ephemeral life in advertisements, they simply portrayed scenes and concrete moments of human interest. But a part of them utilized recurring characters that were featured in different ways over successive appearances and remained linked as mascots to the brands they were advertising (fig. 31).

It is within this timeframe, approximately between 1890 and 1910, that the basic typology of mascots—real persons and animals as well as human, animal, or humanoid characters—was established in the American market, which is detailed below. Bear in mind that a significant part of these are difficult to categorize, as they are the result of conceptual hybridizations and depict features common to more than one of these groups. The proposed classifications do not differ in essence from what is seen today in media advertising cereals and cleaning products as well as life insurance, bank accounts or telephone and internet service providers.

- **Celebrities.**

This refers to people of social relevance—artists, actors, musicians, writers, intellectuals, athletes—or with media prominence due to diverse circumstances that, taking advantage of their notoriety as public figures, lend their image and name to the interests of the advertiser. These individuals transfer their own values associated with their personality and professional and social competence, endorsing and supporting what they represent. This constitutes the widely studied case of advertising practice and celebrity-endorsement in which stars and celebrities who act as endorsers receive remuneration. Or they may collaborate with endorsements at no cost for sympathy and affinity, generally for institutional or patriotic campaigns, social advocacy or actions linked to humanitarian causes and non-profit activities.

In this section the case of Pears' Soap is highlighted. A. & F. Pears (Andrew & Francis Pears), a London-based company, manufactured and marketed a type of glycerin soap of their own invention, which became popular among consumers in Great Britain and also reached a considerable market in the United States. In 1884, the company launched a unique advertising campaign to promote its transparent Pears' Soap bars, based on the support of performing arts celebrities and a selection of socially respected personalities. The resulting advertisements, simultaneously published in British and American magazines, featured the illustrated portrait and testimonials of the

following: actress and beauty model Lillie Langtry; the internationally renowned American theatre actress Mary Anderson; the admired Italian soprano Adelina Patti, born circumstantially in Madrid and residing in New York; Professor Sir Erasmus Wilson, President of the Royal College of Surgeons of England; and the vehement American preacher Henry Ward Beecher, opposed to slavery and defender of suffrage for women. The slogan “Pears’ Soap, for sale throughout the Civilized World” was repeated in all of them (figs. 42-43).

One of the advertisements from this campaign became an icon of its time, going beyond the boundaries of advertising fiction and turning into the center of attention at social gatherings and the press. It specifically dealt with the advertisement featuring the beautiful Mary Anderson, in which she was portrayed sitting at a desk. In one hand she held a pen and in the other, a handwritten letter addressed to the attention of A. & F. Pears. The text, reproduced typographically further on, consisted of a headline—“London, Dec. 24, 1883”—and some sentences where you could read: “I have used your Soap for two years with the greatest satisfaction, for I find it the very best” (fig. 42).

This famous advertisement was widely circulated and inspired the English illustrator and cartoonist Harry Furniss (1854-1925), regular collaborator of the leading British satirical magazine *Punch*, to realize a humoristic vignette parodying its testimonial style and changing the protagonist, which was published in the magazine on April 26, 1884. A scruffy, grimy vagabond was sitting at a ramshackle desk and wrote the following letter to the makers of Pears’ Soap, ironically paraphrasing the original: “Two years ago I used your Soap since when I have used no other.” The joke hit home and was far reaching, drawing the attention of the owners of the brand who obtained the rights to reproduce the image directly from the magazine editors and utilized it in their own advertisements (fig. 44).²⁶ In this particular case, the advertising of Pears’ Soap went from using the serious endorsement of an actual, existing celebrity to the comic testimony of an anonymous fictional character, utilizing humor to achieve complicity with the consumer.

On the other side of the Atlantic, the leading U.S. manufacturer of household cleaning and detergent products, N. K. Fairbank & Co. from Chicago, owner of the White Star, Gold Dust and Fairy Soap brands, printed a promotional card imitating the advertisement of its competitor. The letter written by the character read: “Messrs. N. K. Fairbank & Co. Dear Sirs: Please send me at once 15 boxes of your White Star Soap. If any body on the face of the Globe needs Fairbank’s Soap, I do, Yours, &c. Quill Driver” (fig. 41). The popular poster of the Pears’ Soap advertisements, with the original illustration by Harry Furniss, was also copied and reinterpreted into another American poster announcing Lager Beer of the American Brewing Company in Boston (fig. 46).

- **Founding fathers.**

The portraits of the advertising companies’ founding fathers stand out amongst these first characters, present in their packaging, bottles and labels, guaranteeing the benefits of their products through the influence of testimonial advertising. This particular type of imagery followed in the wake of numerous advertisements for elixirs, tonics, ointments, mixtures and miraculous medicines of dubious effectiveness—known as snake medicines, oil medicines or patented-medicines. These were “endorsed” by alleged physicians and healers who were portrayed on product labels that had emerged in the American press in the mid-nineteenth century and were present until restrictive regulation put an end to their use in the early twentieth century.

An example of the practice of employing the image and name of a real person linked to a company for advertising purposes can be seen in the United States, in the cases of W. L. Douglas, the Smith Brothers, Gerhard Mennen and King Camp Gillette. An example from Great Britain can be seen in the case of John Boyd Dunlop. All of them were in charge of patronymic companies, and their portraits and signatures backed their products even long after their disengagement from the original company or their passing away.

Since 1876 the footwear manufacturer William Lewis Douglas (1845-1924) had printed his portrait on all advertisements, commercial stationery and, in the form of an engraving, on the soles of shoes manufactured by his company, the W. L. Douglas Shoe Company in Brockton, Massachusetts. The manifestation of his persona, utilized as a symbol, continued to be an emblematic advertisement for his products until the late 1940s (figs. 47-48).²⁷

In 1877 William Wallace Smith (1830-1913) and Andrew Smith (1836-1895) legally registered a portrait of the two brothers as an engraving, which appeared on the cardboard packets of their throat lozenges, the Smith Brothers' Cough Drops. The fact that the word "Trade" appeared on the front package's left side, just under the picture of William, and the word "Mark" on the right side, under the figure of Andrew, triggered them to be popularly known as Trade & Mark, the Smith Brothers (fig. 54).²⁸

In 1878, the German immigrant Gerhard Heinrich Mennen (1856-1902) founded the Mennen company in Newark, New Jersey. Since 1889, a portrait of his bust was stamped on the talcum powder containers as well as appearing in press advertisements of the product (fig. 50).²⁹

Since June 1890 the mustached face of Doctor Earl Sawyer Sloan (1848-1923) and his signature appeared on the labels of glass containers and in advertisements of the ointment bearing his name, made in Boston, Massachusetts and based on a veterinary formula originally intended for horses. In 1903 he decided to create a new company, Dr. Earl S. Sloan, Inc., to continue commercializing the product. With the passing of time and going through various owners, today the famous ointment is still publicized with a packaging design that maintains the engraving of the founder's portrait (figs. 52-53).

Since 1903 King Gillette (1855-1932), the creator of the famous blades manufactured by his company the Gillette Safety Razor Company, appeared on their razor blade packaging as an engraving accompanied with his signature. These elements were also used in press advertisements where King C. Gillette additionally endorsed and presented the product using half-body photographic portraits, employing distinct poses and attitudes on each occasion (fig. 51).

Between 1904 and 1906 the advertising pages of American magazines such as *St. Nicholas* showed various photographic portraits of the Britain John Mackintosh (1868-1920), self-proclaimed "The Toffee King." He produced his famous candy for the American market during a short time before closing the Asbury Park factory in New Jersey (fig. 49).

Around 1891 the Dunlop Tyre Co. Ltd., a tire manufacturer whose founding partners included inventor John Boyd Dunlop (1840-1921) and businessman Harvey Du Cros, began utilizing an engraving of Dunlop's portrait as a corporate symbol. This was applied not only in the British market, but also in other markets where it had commercial delegations: for Europe, in countries

such as France, Spain, Italy, Germany, Belgium or Russia; and in other geographically remote yet British-influenced markets, such as Australia. Dunlop's face, for which permission had been granted to use his image and name—in spite of the fact that in 1894 he disassociated himself from the company—was featured in the tire manufacturer's advertisements until beyond the 1950s. In addition, between 1914 and the beginning of the 1920s, a new Mr. Dunlop was presented in numerous advertising campaigns, portrayed in full-length illustrations and used as a mascot in different poses and attitudes (figs. 55).

- **Models, stereotypes and complacent characters.**

These deal with human models representative of a particular condition, profession or activity, easily identifiable by their character, physical appearance, attitude and way of behaving: the housewife and the butler, the doctor, the wealthy bourgeois, the workman, the grocer, the judge, the illiterate, the scientist, the thief, the driver, the salesman and the client, the mechanic, the muscleman ... and their corresponding gender variations.

Few advertising characters are portrayed with a marked and complex personality, possibly due to the need for widespread acceptance and the difficulty of developing them in the economic immediacy related to advertising messages as well as the relatively short-lived context in which they are set—from packaging of the product at the point of sale, pages of a magazine or at a promotional event. Gender stereotypes, race, social and other considerations have been, and continue being, the basic raw material of advertising recreations and, due to their conventional construction and easy-to-read-and-understand formats, constitute effective tools to bolster the association between their assigned attributes and the type of product they represent. Within this group, the following could also be included: certain animals and living beings, materials and objects that represent or are ascribed human characteristics and behaviors subject to conventions and stereotypes, and serve as a reference for new symbolic hybridizations.

Seeking a positive emotional approach that could be associated with the product and finally its brand, press advertisements proliferated with images of sympathetic and endearing characters such as sweet babies, children, beautiful and elegant women and certain male and female characters capable of provoking a smile. The majority of these reflected numerous cultural stereotypes that were in force at the time with respect to gender, class and race.

Such is the case of Libby the Maid, the spokeswoman-maid for the food company Libby, McNeill, & Libby in Chicago. She was portrayed in illustrations and photography—always using the same model, a company employee—with her apron and cap, and employed profusely in advertisements for the company's products between 1902 and 1915 (figs. 59-63).³⁰

It is also the example of the girl-cook seen in the Swift & Company Ham packaging, with the name "Swift's Little Cook" printed on the chef's cap, and utilized between 1901 and 1917 in an endless number of advertisements and illustrated media (figs. 66-68). Her male counterpart would be Our Little Cook, the representative character portrayed on the labels of soup and consommé cans and containers of the Franco-American Food Company, founded in 1886. He was also employed as a mascot in advertisements and in humorous chromolithographs, at least since 1888 and discontinued by 1916 (figs. 56-58).

Another child-cooking mascot was the smiling brunette girl in a white shirt and dressed in yellow—shoes, stockings, a kitchen apron splashed with medals and a huge chef's cap—advertising canned meat produced by Armor & Co. in Chicago. Towards the middle of 1903 a major campaign was launched that was extended until 1904 featuring the Veribest Girl presenting Armor products. Full page and color advertisements were contracted in key U.S. popular magazines, preferentially utilizing the two colors in the labels that identified the cans: yellow and navy blue. The mascot was depicted as an eye-catching, larger than life figure over solid blue backgrounds. The Veribest brand was applied to labels and a dozen of its variants based on the product, and legally registered on February 1904 in the United States Patent Office.³¹ The character remained active until the dawn of World War I (figs. 64-65).

In the United States, categories of class and social status prevailing at the turn of the century were coupled with gender and racial stereotypes, which were especially abundant in advertisements for food and household cleaning products such as soaps and detergents. They included images that emphasized servants and exploited the sexist sales pitch on the submission of women to men as well as racist themes regarding the 'purity' of clean/white skin as opposed to black/dirty skin.

As for the depiction of African-Americans, we find the following famous examples: the Gold Dust detergent twins—Goldie and Dustie—who were shown on packages and advertisements for the product manufactured by N. K. Fairbanks of Chicago since 1887 (figs. 88); the pair of white-skinned/black-skinned cooks from the Charles B. Knox company holding Knox gelatin desserts, which debuted in 1899 (figs. 86-87); the Cream of Wheat cook, Rastus, active since 1893 (figs. 89-90); or Aunt Jemima, the expert matron of pancake flour who had existed since 1889, as well as other mascots based on Native American Indians and Asian ethnic groups.

Certain characters who had quirky appearances and behavior jested with good humor as an ally in attracting consumer attention. Two interesting and notable cases for the notoriety they enjoyed are that of Sunny Jim and Zu Zu the clown. Jim Dumps was the advertising character used to publicize Force cereals, produced since 1901 by the Force Food Company. He was an unattractive, dreary old man who, in a before/after process of transformation, changed to having a vital attitude and improved character upon eating the energizing Force cereals. As a result, he became known as Sunny Jim. The slim mascot shown leaning on his cane was always dressed in an old colonial style, with a broad dress coat, a high-necked stiff collared shirt and bow tie, long sleeves, white trousers, and shoes protected with gaiters. His hair was pulled up in a small ponytail, he wore large glasses and crowned his small head with a top hat (figs. 69-71). The origin of the character, active since May 1902, was the result of the company's commission and the combination of jingles and verses penned by writer Minnie Maud Hanff (1880-1942) and illustrations by Dorothy Ficken (1886-1978). The campaigns of Sunny Jim and his humorous jingles developed by other creative teams became very popular in the United States as well as in England, where Force cereals were also commercialized.³²

Zu Zu was a brand of biscuits—sweetened with sugar cane molasses and spiced with ginger—patented on March 28, 1899 by the National Biscuit Company-NABISCO. Towards the beginning of the summer of 1902, the caricatured portrait of a lively acrobatic clown baptized as Master Zu Zu began to appear next to the product in press advertisements. His appearance remained unchanged during the years he stayed active up until his retirement in 1937: a face painted white with cheeks marked in red, a baggy yellow costume stamped with brown five-pointed stars, frilled

collar and sleeves, shoes ornamented with tassels and a cylindrical hat with a rounded tip and a large star on the front. In his numerous appearances, Zu Zu the clown was shown adopting different poses in which he performed acrobatics, juggling and balancing acts, often interacting graphically with slogan texts and the typographical design elements comprising the press advertisements, prints and posters, signs and cardboard displays destined to promote products at the point of sale (figs. 72-73).³³

Another NABISCO star product was the brand Uneeda biscuits, characterized by their airtight and impermeable packaging which was lined with wax paper. This technical solution preserved the integrity of the biscuits while being transported and delivered as well as allowing for safe, moisture-proof storage. To formalize the concept, in 1899 the advertising agency N. W. Ayer & Son created the famous Uneeda boy, who was wearing Wellington boots and dressed in yellow, covered by a raincoat and a waterproof cap ... being as impermeable as the biscuits' packaging itself (figs. 74).

- **Opinion leaders and experts.**

Another important group of mascots acted as influential characters who, backed by their expert knowledge of a given trade or imbued with a certain authority as respected members of a community, preached the virtues of the product they were advertising. This is the case for example, of the Ralston Purina Miller, the cereal miller produced by the Ralston Purina Company in Saint Louis, with his characteristic checkerboard print shirt or apron created in 1902 (figs. 80-81); or the Quaker Oats Quaker, chosen as a symbol of the company in 1877 and widely used as a mascot in a multitude of advertisements launched from the mid-1890s in which he transmitted the positive values of his moral integrity and purity to the cereals he publicized (figs. 82-85).

- **Symbolic bestiary.**

The animal world was an inexhaustible reference source for the creation of corporate identity symbols and for selecting a mascot. The catalogue ranges from the most affectionate, friendly and sociable mascots to all kinds of wild beasts, powerful felines and pachyderms with impenetrable skin. These animals, because of their physical constitution, habits and a series of real and observable characteristics, together with metaphorical conventions associating them with virtues and defects—established, recreated and widely disseminated by fables from classical and popular culture, engineers of mythologies and religions—amass a series of symbolic values appealing to companies, advertisers and consumers.

In this section, distinctions are made between two main groups categorized according to the ways figures were employed. On the one hand, there are those animals whose functions do not emulate human behavior and attitudes but rather depict their own nature. On the other, there are those who adopt a 'human' character in their promotional and advertising appearances.

Within the first group an example can be seen in the lion of the bicycle manufacturer Monarch Cycle Mfg. Company, founded 1892 in Chicago. The reason for selecting this mascot was obvious given the name of the company. The head of the feline appeared as a permanent corporate symbol in the center of a frame shaped like a bicycle wheel with tensioned-wire spokes, often accompanied by the slogan "The King of All Cycles." In press advertisements, the full-bodied lion figure was shown in distinct scenes adopting a variety of attitudes: dominant—set on top of a hill or the globe—or protective—running in the company of different female cyclists or resting next to them. After intensive use as a mascot, the lion was slowly programmed for retirement starting in 1899,

when the company was absorbed by the powerful corporation which merged the main American bicycle manufacturers, the American Bicycle Company (figs. 91-94).

The dog Nipper is a similar case, mascot of the American company Victor Talking Machine, a manufacturer of gramophones which was also a record label. It employed the static image of a fox terrier listening to music as a corporate symbol as well as for distinct publicity illustrations and volumetric promotional figures designed for points of sale. The company was particularly zealous for conserving this image, prohibiting any usage in which the dog would vary its pose or could act as an advertising mascot (fig. 98). In this sense, the Victor Talking Machine company had to rescind a publicity campaign from New York newspapers in which one of its distributing agents had inserted illustrated ads where the animal had been endowed with life. In that campaign, which began in December 1911 and lasted until Christmas 1912, Nipper was presented acting as a human being, playing records, going canoeing, resting in a hammock while reading a book and smoking a pipe or disguised as Santa Claus (figs. 95-96).³⁴ This persistence in strictly maintaining its animal symbolism was maintained until the 1930s. It was then that Nipper began advertising radio receivers commercialized by RCA Victor Co., acting as a mascot taking on a variety of poses and attitudes (fig. 97).

Another characteristic example is the illustration of a chick linked to the cleaning product Bon Ami, manufactured by Faultless Starch/Bon Ami Company and legally registered in 1901. The chick was always displayed next to the hen's egg shell from which it had been hatched, accompanied by a motto which made it become famous. The slogan "Hasn't scratched yet!" compared the cracking of the eggshell, intrinsic to hatching chickens, with the non-abrasive properties of the product that cleaned, without scratching, the surfaces of glass, wood, porcelain or metal on which it was applied. The mascot, created by the American painter Ben Austrian (1870-1921) who specialized in portraying animals, was used in packaging and presented in a bright yellow color. Over the years it was also employed for publicity in a variety of ways in advertisements, posters and postcards (figs. 99).³⁵

To finish the examples of this first group, it is illustrative to mention the kitten representing the Corticelli sewing thread brand. The Nonotuck Silk Company founded around 1838 and with a factory in Florence, Massachusetts, was a company dedicated to the manufacture and commercialization of silk, cotton and other materials especially designed for domestic sewing. Silk imported from Italy was an article traditionally appreciated in the United States, so when it came to finding a suitable name for its thread, the company chose Corticelli as it sounded Italian. Thus, the company itself changed its commercial name to Corticelli Silk Mills. In 1892, Charles A. Sheffield joined the business, where he worked for more than thirty years managing its advertising and developing a fruitful relationship with the J. Walter Thompson advertising agency. He was responsible for launching the brand of the famous kitten playing with a reel of thread, replacing the former brand that showed a silkworm on a mulberry leaf.³⁶

A permanent symbol of the company, be it on corporate stationery letterheads, the bases of thread reels or as a mascot in advertisements, the Corty kitten—as it was baptized years later—from Corticelli became one of the best-known advertising characters (fig. 100). In 1912, Sheffield commissioned an illustration from the painter Ben Austrian—the creator of the Bon Ami cleaning product chick. He drew a furry kitten entangled in silk threads, an image that was amply utilized in advertisements and served as a model for later adaptations of the mascot.³⁷

The second large group of mascots makes use of “humanized” animal figures whose representation varies between a certain realistic figuration and the most histrionic caricature, following canons of the time and showcased in their vignettes and comic strips by press cartoonists and illustrators of books and children’s stories. One of the most representative examples is seen in the bears that animated the Pettijohn cereal advertisements. This food featuring the image of a four-legged bear on the packaging, was initially commercialized by the Pettijohn Breakfast Food Company in Minneapolis, Minnesota, until its sale in 1893 to the American Cereal Company. By 1896, a large press advertisement campaign was started and continued until 1904 under the direction of the New York division of the British publicity agency Paul E. Derrick Advertising Agency founded in 1894.³⁸ The campaign utilized vignettes of caricature and humorous drawings narrating the adventures of a family of bears, which referred to the fables in which this animal is a protagonist, specifically the traditional story of *Goldilocks and the Three Bears* (figs. 101-103).

Continuing with the plantigrade family, the polar bear became the symbol of the Wales-Goodyear waterproof footwear manufactured by the Goodyear Metallic Rubber Shoe Company in Nauvaton, Utah. Rubber boots and waterproofed fabric protected the wearer from cold and snow, allowing him to travel without difficulty just as a polar bear does in its natural habitat. By 1890, a profile silhouette was reproduced in corporate and commercial stationery and on the identification signs that hung from the storefronts of establishments and shoe stores. However, for a variety of cards and brochures, the bear mascot appeared walking on ice and snow wearing the company’s rubber boots (figs. 104-106).

Another example is the Red Goose School Shoes footwear brand, manufactured by the Friedman-Shelby Shoe Co. Since 1906 the silhouette of a red goose walking forward was utilized as a symbol. In 1910 the illustrator William Wallace Denslow (1856-1915), author of numerous graphic adaptations of the traditional tales of Mother Goose, portrayed a humanized and engaging red goose wearing a hat and boots, who acted as the advertising mascot in press ads and in various promotional materials (figs. 107-109).

The owl constituted an animal figure that was widely utilized in advertising, a classical attribute to the wisdom of the Greek goddess Pallas Athena and the Roman goddess Minerva. This was the corporate symbol used since 1864 by the advertising agency J. Walter Thompson, a classic allegory of wisdom through science: an owl, a nocturnal bird capable of seeing in the dark, sighting what is hidden and carrying a candle that “illuminates” the path, shedding light that enlightens. What’s more, the advertising agency, preaching by example—J. Walter Thompson was a great promoter of the use of these figures and the creator of famous turn of the century characters such as Swift & Company’s girl-chef or Libby’s servant—also used the symbol of the wise owl as a mascot in their own advertising campaigns. It was employed, at minimum, since 1890, appearing in a multitude of poses and attitudes representing human behavior (figs. 110-112).

- **Symbolic personifications.**

An extensive group of mascots consists of figures that embody, respecting a series of predetermined symbolic conventions, abstract concepts, ideals, emotions, virtues and vices of human morality. In addition, they also expressed characteristics resulting from the personification of elements from the physical inanimate world—in the literal sense of the term, without a soul—stars, meteorological phenomena as well as from nature such as the earth, sun and moon, wind, clouds,

etc. This is how the primitive and the most advanced societies acted in their attempts to relate to nature and to understand the human condition.

An example of this type of personification is the symbol of the sun with a humanized and smiling face which was featured in labels of containers for Solarine metal polish, manufactured by the Solarine Co. in Chicago and officially registered in 1895. Press advertisements, promotional leaflets and cardboard displays destined for point of sale showed the product surrounded by a group of mascots, small elves with red bodies and large heads in the shape of blazing suns (figs. 120-121).

The footwear manufacturer John Mundell & Co., based in Philadelphia and founded in 1848, patented in 1878 the graphic of a sun whose rays appeared behind mountains and illuminated the starry night sky as an image for the children's shoe and boot brand Solar Tip Shoes. Distinct characters having the solar shaped head with human features were utilized in shoe advertisements, documented in at least two posters preserved in the American Library of Congress as well as in certain promotional postcards, all of which are dated around 1899 (fig. 119).

Since 1910 and lasting for several years, General Electric advertised its lightbulb brand Mazda with the slogan "His Only Rival" accompanied by the image of a sun caricature with human features which, illuminating the planet earth, confronted its only opponent: the luminous electric light bulb. Although the image was adapted to different formats and underwent various graphic makeovers, the variations were not substantial and the solar star cannot be considered as a complete mascot (figs. 122).

A common practice that is still in force today was to associate mascots with press headlines, where we can see abundant examples of symbolic personification. In some cases, this was a way to present an authorized editorial spokesperson who could broach and express in a graphical and considerate manner certain topics that were difficult to address. *The Boston Daily Globe* (1854-1922) in Boston, Massachusetts utilized—at least since the 1890s and intensively in other years, such as in 1915—an elegantly dressed male character wearing a top hat bearing the newspaper's name *The Globe*. He was extremely stout with a protruding belly, which was covered by tight-fitting pants printed with a grid of vertical and horizontal stripes ... mimicking the globe and its divisions into meridians and parallels. The mascot appeared on numerous occasions, proclaiming the advantages of advertising in a leading and widely circulated newspaper or as an editorial spokesperson addressing different issues (figs. 115-117).

The well-known illustrated entertainment magazine *Life*, created in 1883—which was sold in 1936 to Time-Life Corp. and later commercialized as a predominately photojournalistic journal—had a specific mascot from the outset. The childhood figure of Winged Life, the winged cupid of *Life*, has persistently occupied part of the covers and interior vignettes of the publication throughout its history. It's been recreated and animated by different artists and embodied the free spirit, humor and apparently innocent nature that characterized its editorial line (fig. 118).

Finally, a particularly interesting case of this kind of personification is seen in Phoebe Snow, the feminine mascot of the railroad company Delaware, Lackawanna & Western (D. L. & W) in Pennsylvania. This is due to its strong symbolism regarding the nature of the product and service to which it was associated, and for its hybridization with other concepts concerning class, gender and race. Unlike many other railway lines that used soft bituminous coal as fuel, D. L. & W used hard

anthracite coal mined at a low cost from the company's own mines. This last variety was characterized by burning and hardly emitting any fumes or ash, a quality train passengers appreciated in hot weather when, in the absence of air conditioning, the windows had to be opened to ventilate the compartments leading to consequent discomfort and soot stains on clothing.

The young lady clad in white cotton, donning a large feathered hat, a bouquet of violets as a brooch and holding a small parasol—always traveling alone—was the ideal image of purity chosen to embody the neatness and cleanliness of D. L. & W railroads (figs. 75-79). The character was created in 1901 as part of a campaign to promote the routes that the company offered, with a special focus on beautiful landscapes that could be seen from the train on the journeys from Hoboken, New Jersey, to Buffalo, New York. The anthracite used in the locomotives deposited little—in relation to other coals—of the contaminating substances that inhibited the growth of vegetation and discolored the train track borders. This led to the routes being commonly called “The Road of Anthracite.”

In 1903 this mascot was named Phoebe Snow.³⁹ The young model and actress Marian E. Murray was hired to represent the character and the company in promotional events and use her image in advertisements, a role that she played for five years. Published advertising text took shape as rhymes and was written by Earnest Elmo Calkins (1868-1964), a prestigious copywriter. Several of the first illustrations were commissioned to artist Harry Stacy Benton (1877-1947).⁴⁰ An example of Phoebe Snow's popularity is reflected in a 1904 news story. On the eve of July 4th celebrations, Mrs. Murray traveled to Binghamton, New York for a promotional event. According to the review, around 10,000 people attended the reception in honor of Phoebe Snow which was organized by the Binghamton Press Club.⁴¹

Various women continued giving life to the corporate mascot in the following years, until it was finally discontinued at the dawn of World War I, when the government began controlling the production of raw materials, especially fuels such as anthracite coal. Therefore, D. L. & W Company was obliged to use bituminous coal to run its locomotives. As such, the rationale sustaining the campaign that had generated the immaculate figure of Phoebe Snow and the Road of Anthracite became meaningless.⁴²

- **Product personification.**

Although the practice of bestowing a certain human or animal appearance to given products—or to elements associated with them—became a frequent advertising resource especially during the first decade of the twentieth century, the fact is that examples of this type of mascot before the turn of the century are scarce. We can find numerous advertisements and promotional cards where humanized products appear—for example, foods such as fruits and vegetables advertising fertilizers or all sorts of packages and bottles shown with heads, arms and legs. Although appearing occasionally and sporadically without any aim for continuity, the act of seeing such impossible beings intended to cause a shocking impression, to surprise and to provoke a smile.

In the last decade of the nineteenth century we can find examples of this occasional use in Europe and in the United States, such as the British advertisements for Hovis bread (fig. 129), Bovril meat extract (fig. 130) or Sunlight Soap detergent (figs. 131). The same applies to American advertising appearing in press such as Sapolio polish (figs. 132), Tartarothine syrup (figs. 133) or Gold Dust detergent (figs. 134). Examples are also seen in product publicity and collectors' cards such Magnolia hams (figs. 135) and Vernisine Dressing shoe varnish (figs. 136).

But perhaps one of the first in applying the use of mascots for several of its products was the Postum Cereal Company. This can be seen in several examples of Grape-Nuts cereal advertisements published between 1904 and 1907. In the campaign illustrations, one of its packages—or a group of them—came to life and were endowed with limbs so as to move and interact with other characters in the scene (figs. 137-139).

It wasn't until 1913 before fully operational mascots were seen in action, such as the Karo Princess, a young American Indian princess with a corn cob body who faithfully accompanied the Argo, Karo and Mazola cooking oils produced by the Corn Products Refining Company and which was utilized until the 1930s. Only in 1914 did the Charles B. Knox & Company in Johnston, New Jersey feature Knox gelatin parading around with arms and legs in Canadian advertisements, active until 1920. And it wasn't until 1915 when the Parker pen was shown with a face and arms, appearing in a campaign that would last for three more years. In 1916 Mr. Peanut the aristocratic peanut of Planter's Nut & Chocolate Company was introduced. Lastly, it was in 1919 when a can of instantaneous Washington's Coffee could be seen giving a military salute. It pertained to the G. Washington Coffee Company, one of the U.S. military's food suppliers during the First World War.

- **Other fictional characters.**

This deals with characters created or recreated in areas other than publicity, such as in literature, the visual and performing arts or in comics—subsequently in cinema, radio, television, video games and digital virtual spaces—, some of which come from classical culture or from popular tradition. Those with enough substance to penetrate the collective imagination were candidates for being incorporated into advertising campaigns. For example, the protagonists of children's stories and popular rhymes were extensively used in advertising. On occasion, due to their acceptance and high esteem, characters from other fictional sources acquired a status similar to that of famous people or celebrities as previously described, accumulating virtues such as plausibility and trustworthiness.

An ample variety of figures could be included in this section of inhabitants from fictional worlds ranging from gods representing different religions and classical mythologies to legendary characters stemming from popular culture such as Santa Claus, patriotic icons such as Uncle Sam as well as all sorts of magical characters and creatures rooted in pagan cults to nature such as dragons, gnomes, elves, spirits and devils. Characters that were also incorporated into this group include those personified by actors who portray real people—dead or alive—or fictional beings, exhibiting qualities and attributes suitable for use in advertising, and being presented as illustrations, photographic portraits or in live performances.

Comics and the work of its illustrators were mainly based on the use of caricatures—more or less melodramatic—as a humorous instrument for constructing characters and for creating complex fictional worlds. They were also a reference source for the portrayal of advertising mascots. The characters derived from vignettes published in black and white—and in color on large printing plates comprising the Sunday editions—demonstrated their public appeal on a daily basis, constituting an unquestionable asset for headlines and editorials (figs. 123).

Yellow Kid, the character created in 1895 by illustrator Richard Felton Outcault (1863-1928), who successfully entertained readers of the *New York World* newspaper with his humorous vignettes, was utilized early on to advertise different businesses and products (figs. 124). Another of the car-

toonist's later creations in 1902, the mischievous boy Buster Brown accompanied by his faithful dog Tige, also appeared in numerous publicity interventions thanks to the repercussion of his adventures in printed form (figs. 125-126). In fact, the illustrator created his own agency, the Out-cault Advertising Company, in charge of managing the publication of postcards and his comic strips in albums, for responding to publicity commissions with his illustrations and to license the use of his characters adapted to any type of promotional media and commercial items. His cartoon collections were also compiled into albums and published in France. In 1905 Buster Brown and Tige were featured in various advertisements for Mercedes Benz automobiles.⁴³ In 1904, the U.S. firm Brown Shoe Company acquired the rights to utilize the name—changing it to Buster Brown Shoe Company—and the image of the character as the company emblem and advertising mascot (figs. 125 and 127-128).

One of the most employed elements in American advertising at the turn of the century—which would become increasingly important in propaganda movements linked to armed conflicts such as the First World War—was patriotic personification. Purely commonplace characters as well as their cultured counterparts and long-established figures were used in a variety of countries of which the following are the most noteworthy examples: in the United States Uncle Sam with the bald eagle and Miss Columbia; in Great Britain John Bull with his pet bull-dog and Britannia, brandishing a trident and accompanied by a lion; or in France, the republican emblem Marianne and the rooster as a symbol of the Gallic country.

These characters, as with other figures who belong to a society's cultural heritage and who appear in institutional proclamations and commercial advertisements, could not be legally registered or officially become permanent mascots exclusively utilized by companies. Nevertheless, some brands such as Union Leader tobacco, registered in 1897 by P. Lorillard Tobacco Co. in Jersey City, New Jersey continuously associated the figure of Uncle Sam with their products. The tobacco company stamped his portrait on Union Leader smoking tobacco and chewing tobacco cans, and actively used the patriotic character in their advertisements and posters as a mascot, showing him in different manners (fig. 114).

An example of the utilization of these characters, in this case not only strictly employed as mascots repeatedly appearing in advertisements but also featured in illustrations to promote brands, is that of the American import agency Smith & Vanderbeck. They commercialized merchandise from New York to Chicago with imported French products such as Parisian Sauce. It dealt with a sauce to season meat and fish elaborated by the L. d'Oliveira Company which, in the American market, was advertised with a perfectly understandable allegorical image. The scene featured the French icon Marianne delivering a condiment jar to Columbia, the patriotic female representation of the United States. The Statue of Liberty could be seen in the background as well as Hudson Bay, populated with ships which were essential tools for transatlantic trade between both countries (fig. 113).

4. Local mascots in a global market

The main focus of the present investigation centers on the advertising policies of the French Michelin tire company in the United States market after being established in Milltown, New Jersey in 1907, and specifically those that focused on the use of the mascot Bibendum. A few years prior to the turn of the century two products manufactured in the United States initiated a reverse route, being exported to two

distinct European markets, the British and the French. Both utilized a mascot as an advertising element to give visibility to their respective brands: Monkey Brand and Armor.

Philip Danforth Armor (1833-1901), owner of a large food processing plant in Chicago, founded Armor & Company in 1867. Due to the potency of this and other related industries, the city became one of the global hubs for packaged foods. Although canned foods, syrups, extracts and a long list of products in the manufacturer's catalog were consumed domestically, part of the production was destined for export. The French commercial delegation of Armour & Co. began a series of promotional actions to publicize its meat extracts in a European market where similar products already existed. There were well-established brands such as the leader Liebig, manufactured since 1896 by The Liebig Extract of Meat Company in London—with a strong presence in the French market—, or Great Britain's Bovril, commercialized in the British market since 1886.

The important Parisian printing press Camis counted on the illustrator, cartoonist and poster artist Albert Guillaume (1873-1942) to create the image of the mascot associated with the Armour product (figs. 162-167). The result was an athlete, a strongman shown with characteristic leotards and leopard skin trousers, surrounded by dumbbells and willing to taste—delicately lifting a porcelain cup—the invigorating Armour & Co. brand of beef extract. The muscleman reflected a type of performer common in circus attractions, French fairs and especially in Parisian variety shows. These supermen became extremely popular in those years due to the influence of the famous Prussian bodybuilder Friedrich Wilhelm Müller “Eugen Sandow” (1867-1925). He began his career in 1889 performing in London and his reputation spread extensively throughout Europe, and augmented even more after his performances at the 1893 World's Columbian Exposition in Chicago, home of Armor & Co. The figure of the brawny mascot was embodied in a poster by Guillaume that was printed in 1894—published in two different formats and was a huge success with widespread recognition (figs. 132 and 165)—as well as in numerous promotional collectors' cards and postcards (figs. 163-164 and 166-167).⁴⁴

In 1889, the American enterprise Benjamin Brooke & Company owned by the brothers Sidney and Henry Goss and with a factory in Philadelphia, legally registered the cleaning and polishing product Monkey Brand for immediate manufacturing. All production was destined for exporting to the British market. The Monkey brand soap packaging showed an illustration of a simian engrossed in the reflection of his face on the bottom of a frying pan that was so polished it looked like a mirror, an image that soon became very popular.⁴⁵

Much of this notoriety was due to the constant advertising coverage published in the most prestigious magazines. For example, full-page ads were placed on a regular basis and continuing for years in leading newspapers such as *The Graphic* or *The Illustrated London News*. The advertisements in press campaigns showed an anthropomorphized, bipedal monkey with facial features and human expressions, dressed in different garments—usually an elegant tuxedo complete with white gloves and a top hat—and featured as a mascot in diverse situations set in a variety of locations and often accompanied by human characters (figs. 168-172). Detailed drawings of advertisements published between the early 1890s and 1916 mainly appear with the signature G.E.R. In the present investigation the acronyms have been identified and correspond to the illustrator and academic painter George Edward Robertson (1864-1920) who regularly contributed to *The Illustrated London News* as an illustrator for their articles.

In 1899, the British firm Lever Brothers acquired the company Benjamin Brooke & Co. and transferred production to the Lever factory in Port Sunlight, England. The advertisements continued their unchanged

course in the British press until the early twenties, relying on the presence of the well-dressed mascot as product ambassador.

In the two previously described cases, the Armor meat extract manufactured in Chicago and commercialized in France and the Monkey Brand cleaner manufactured in Philadelphia during the first ten years of its existence and marketed in Great Britain, the advertisers resorted to employing established advertising agencies that operated in the commercial territory where they aspired to make themselves known. These agencies used the services of well-known local illustrators—the French Guillaume and the English George E. Robertson, respectively—who knew how to connect with people and consumers through their graphic creations and who employed the mascot as an advertising element.⁴⁶

The case of Michelin's Bibendum was distinct. The commercial expansion of the tire manufacturer beyond its borders—London (1905), Turin (1906), Milltown (1907)—resulted in the adaptation to local markets of an original mascot that was initially conceived for the French market.

5. Definitions and typologies of mascots

Distinct categories and framework models have been proposed by means of diverse academic investigations for the classification of these advertising figures. The issues are complex in distinguishing between reality and fiction, people and characters, incarnation and representation and in some way, between photography, illustration and modeling for the portrayal and visual configuration of mascots. I believe that the established classifications result in an excessively constrained framework divided into categories which are not infallible. Although they are a starting point, many of these figures fall outside the scope of parameters that have been provided. In my opinion these basic categorizations do not satisfactorily address hybridizations, evident in many cases, that can be seen in figures—real people and animals and characters—which combine several of these attributes in both their advertising roles and corporate identification.

One of the first classification schemes of mascots employed for promotional use was provided by Kirkpatrick (1953, pp. 366-371). He indicated that the advertiser could opt for three types of trade characters: **animate beings**, such as humans and animals; **inanimate objects** that take on a life and personality of their own, such as the product itself; and **personalities** with proven efficacy in other areas, such as famous characters from comic strips or cartoons.

From the marketing perspective these characters are generically considered as endorsers. By using their presence or signature they approve, guarantee and support the advertising message of products, brands or events. In a study published by Friedman and Friedman (1979), the authors proposed a basic classification encompassing three types of endorsers used in advertisements, which mainly concerns the relationship established between the character, the product and the origin of the message: "A **celebrity endorser** is an individual who is known to the public (actor, sports figure, entertainer, etc.) for his or her achievements in areas other than that of the product class endorsed. A **professional expert endorser** is an individual or group possessing superior knowledge regarding the product class endorsed. The endorser has obtained this knowledge as a result of experience, study, or training. A **typical consumer endorser** is an ordinary person who is expected to have no special knowledge of the product class endorsed except that acquired by normal use of the product."

Stout and Moon (1990) added a fourth figure to this classification, **the top corporate official**—an individual such as a company president or chief executive officer— that is being advertised and through which the company takes responsibility and stands up for the firm by showing a qualified human spokesperson. They also amplified the definition of endorser: “An endorser can be an identifiable person, an unidentifiable (e.g., a ‘typical’ consumer), a company or organization, or an inanimate figure (e.g., a cartoon character) (...) To qualify as an endorsement, evidence of some visual demonstration or verbal testimonial by the personality is necessary.”

Callcott and Alvey (1991) defined ‘spokes-characters’ as “those fictional nonhuman characters generated via animation and its extensions (i.e., claymation, computer animation, rotoscoping, etc.), employed as endorsers for a specific product or brand being advertised.” In this way, they consciously separated real humans or ‘spokes-man’ from fictional characters or ‘spokes-characters,’ proposing a line of investigation that explores the typology of the latter distinguishing between characters of human personification, animal personification or personification of the product.

Four years later Callcott and Lee (1995) reopened the issue, generating a framework model for the definition and classification of ‘spokes-characters’ called AMOP (Appearance+Medium+Origin+Promotion), which established parameters that took these factors into account. The description of each parameter includes: Appearance (fictitious human / non-human); Medium (print / film / radio / merchandise); Origin (advertising / non-advertising); and Promotion (active attitude / passive attitude).

Another interesting contribution comes from Barbara J. Phillips (1996), although in her terminological proposition she has opted for the concept of ‘trade character’ and defines them as follows: “These creatures, called trade characters, are fictional, animate beings or animated objects that have been created for the promotion of a product, service, or idea.” As such, her definition consciously and explicitly excludes real people who perform the same tasks—such as celebrities and other testimonial participation—as well as those mascots that, in addition to being promotional figures, are also symbols of corporate identity for institutions, companies and events.

In the relationship between what’s represented/advertised and the type of character strategically chosen by the advertiser, Stephen Brown (2010) distinguishes four models of brand management and marketing that correspond to four types of mascots. They are as follows: **Match**, a model characterized by congruence, in which the name of the brand, the logotype, the mascot and the product or service are essentially one and the same; **Mix**, in which the mascot endorses the product rather than embodying it, just as celebrities do; **Multiply**, which considers an accompanied mascot better than using a single one; and **Mystify**, when the links between the brand name and the chosen mascot are arbitrary and sufficiently incongruous to fascinate third parties and engage them interactively.⁴⁷

As for Ronald J. Cohen (2014), he opts for the generic term ‘brand personification,’ defining it as follows: “In a general sense, the term brand personification refers to the use by a brand of a character with humanlike characteristics in packaging, promotion, public relations, or for other marketing-related purposes. In the special case in which real people personify their own brand, the referenced ‘character with human-like characteristics’ is actually a real person.”⁴⁸ “(...) we may define brand personification as imbuing trademarked or otherwise proprietary-named products and services with a human form and/or human attributes, including a generally distinctive physical appearance and personality, usually for the purpose of facilitating recognition, recall, and loyalty to the brand, as well as a sense of identification with the brand, and/or a consumer perception of a ‘relationship’ with the brand.”⁴⁹ The author

proposes a categorization of five strategic options in the construction and use of brand personification: **1.** The brand personification is a character who personifies the brand; **2.** The brand personification is a character who is a spokesperson for the brand; **3.** The brand personification is a character who serves as an ambassador for the brand; **4.** The brand personification is a character who serves as a mascot for the brand; **5.** The brand personification is a character who has some other relationship to the brand.

In my opinion the boundaries between these categories and the parameters that define them are diffuse. Cohen himself recognizes it when addressing the term ‘mascot’ in a publication, to which he devotes a section, and from which its etymological origin is recuperated: “Traditionally, the term mascot is associated with an animal or other thing, living or not, that brings people (most typically a team) good luck.”⁵⁰ Such good luck leads to victories in the case of sports teams and, in the case of companies and their products, to achieving business/commercial success or, as he explains, “(...) the brand mascot is there to increase sales.” As Cohen proposes in his formal definition of the concept, the brand mascot would be “(...) a recognizable and distinctive personified character, exclusively associated with the brand, who, supported by the brand’s messaging, and not necessarily by the mascot’s own verbalizations, is positioned to generate goodwill as well as positive imagery, thoughts, and feelings toward the brand.”⁵¹ Actually, this definition would essentially be applicable to any of the categories that he distinguishes.

6. Function and emotion

The main function of mascots is to draw attention in the same way that the traditional large wood carvings representing a Native American chief located next to tobacco shops do, or ornate shop windows and automatons, strollers and horses, strategically placed at the entrance or in main halls of shops, designed to attract children ... and their parents. The mascot has to be able to engage the consumer’s eye, either from the shelves of a shop—standing out amongst a long line of exposed articles—from the product packaging or label—being incorporated graphically in its design—; or from a placed advertisement—popping out from the grid of typographic columns on the pages of a newspaper.

The second function required of a mascot is that of representation. This is accomplished by establishing links between itself and the product or company for which it serves as an ambassador as well as favoring its future identification. The mascot can and should function as a corporate symbol, thus acting as an emblem next to the name of the company or product and often accompanied by a slogan. It is in these cases when it is presented in a fixed pose, in an unchanging graphic configuration, as this is an indispensable requirement for acquiring the status of a legally registered trademark.

According to Phillips (1996), trade characters perform three basic functions to support brands and products through their personality. First, they **give meaning** to the brand symbolizing the personality of the brand. Secondly, they **bring emotional appeal** to the brand. Lastly, mascots **facilitate promotional continuity**. As the author contends, “A consumer connects the image [the trade-character image] with the product, and thereby transfers the meaning of the image to the product.”⁵² In that process, according to Phillips who quotes several authors, the trade characters or trademark “express meaning through the communication system known as myth. Myth uses visual symbols to send a message that indirectly addresses human concerns. Trade characters are archetypes, actors in the myth that embody those factors that matter to individuals and society.”⁵³

McCracken (1998) explored the cultural foundations behind these processes of transferring significance applied to the advertising figure of the celebrity endorser, which he summarizes in this definition: “For

present purposes, the celebrity endorser is defined as any individual who enjoys public recognition and who uses this recognition on behalf of a consumer good by appearing with it in an advertisement.” This support can be produced in an explicit mode (“I endorse this product”), implicit mode (“I use this product”), imperative mode (“You should use this product”) and the copresent mode (i.e. in which the celebrity merely appears with the product). Advertising uses the mechanism that McCracken denominates as the ‘meaning transfer process’ that consists of a circuit of cultural construction in which the contents and meanings associated with the figures chosen as intermediaries—he applies it to the case of celebrities, although other advertising figures may also be included—are at first transferred to the product they promote, then later passed on to consumers, who finally assimilate and incorporate them as models for constructing the notion of themselves and their cultural environment.⁵⁴

The truth is that for a logotype—the name of the product, company or event expressed in distinctive typography or hand lettering—or for a corporate symbol, it’s not necessary to return a greeting or to stop and be attentive so that it can express itself ... which is what happens with a mascot. In everyday life, the attention that we give to someone who looks at us, smiles or extends their hand, the same courtesy with which we return an acquaintance’s greeting or answer a question from a stranger, is the same as that which we would apply to a character who seeks our attention from the pages of a magazine, poster or product packaging. Attitudes and emotions such as curiosity, tenderness, humor—one of the determining factors in many cases—attraction and sensuality, trust or obedience, and factors such as language and a common cultural background predispose us to express complicity and empathy towards people and characters. It is on the basis of this human relationship—between humans and humanized beings—that mascots are operationalized.

These figures are presented as new interlocutors in the dual relationship between the advertiser and the consumer by providing their opinion and judgement, although it is evident that they are not true mediators but instead look after their own interests and are by no means neutral. Their effectiveness depends on the attention and interest we give them, providing them with the opportunity to express themselves as occurs with real people, such as the store employee that recommends a particular product. Depending on their presence, the way they express themselves, the interest that their attitude sparks or their convincing sales pitch, we will react one way or another by responding with more or less receptivity and our corresponding attention.

7. The dark side

Nevertheless, mascots are not always presented as smiling with the aim of seeking our complicity and evoking tenderness. As Kirkpatrick (1953) explains: “Another use of the trade character is to personify a consumer-enemy or a consumer-problem that the seller’s product or service will combat.”⁵⁵ Although in the majority of cases advertising prefers to show the positive aspects of what is being publicized, in some occasions it opts for highlighting something contrary and negative, giving it bodily form and confronting it with the product’s virtues and advantages of its use. This explains the persistent utilization of certain distinctive characters—the embodiment of concepts, physical phenomena and nature—which manifest negative mascots that are associated with products or services.

One of the first advertisers to systematically use this method in its publicity was the Postum Cereal Company of Battle Creek, Michigan. Charles William Post (1854-1914) founded the company in 1896 with the aim of producing and commercializing Postum, one of his inventions consisting of roasted grain cereal powder that was dissolved in hot water and consumed. The foundation of his advertising

strategy was based on selling it as an energetic and healthy food, directly challenging the well-established coffees that were consumed at breakfast. The aggressive product ads inserted in successive campaigns for several of the most important popular magazines of the time presented it as the alternative to coffee and the stimulating effects of caffeine. In order to materialize this battle of a man and his health against coffee, the Postum advertisements on various occasions employed the figure of a humanized coffee-maker as a mascot—the negative personification of coffee. In one case, an evil hybrid being was presented, embodied as half a cup of coffee and half cephalopod (figs. 140-142).⁵⁶

Another exemplary case is the malignant being with a flaming red body, hooded and wrapped in a black tunic, which symbolized fire in the Hartford Fire Insurance Company advertisements. The striking campaign with the omnipresent and disturbing mascot debuted in 1920 and lasted for more than a decade. It was embodied in dozens of advertisements published in leading U.S. magazines for the general public and illustrated strictly in black and red (figs. 143-149). The person responsible for the campaign was American James Alfred Clarke (1886-1969), illustrator and art director of the advertising agency Calkins and Holden between 1912 and 1956 and whose artistic name was “René Clarke” due to his professed admiration of the French illustrator René Vincent. The graphic design of these ads signed by Clarke and made in the so-called “poster style,” with simplicity and economy of graphic elements, deserved the attention and praise received from specialized publications of the time such as *Printers’ Ink* and *Advertising & Selling*.⁵⁷

Another interesting example regarding the formalization of a negative concept that must be overcome is the incarnation of surface resistance as Friction, the mascot of the Gargoyle brand of lubricating oils for industrial machinery and car engines, produced by the American Vacuum Oil Company. In the full-page advertising campaigns that appeared between 1920 and 1926 in the headlines of U.S. general press such as *The Literary Digest* and *The Saturday Evening Post*, an evanescent, gigantic red demon is shown trying to prevent the proper functioning of machines and engines in an industrial plant (figs. 150-155).

In the specific case of the motor vehicle, car component and tire industry, numerous companies had employed evil characters in their advertisements since the turn of the century. These beings, generally demons, spirits and gnomes, were the nemesis of the motorist. They incarnated common obstacles that were encountered during driving, ranging from the bad state of roads as well as nails, horse equipment and glass bottles left on roadways to mechanical breakdowns. This is shown in the selected examples presented in the following figures (figs. 156-160).

Delving further into the emotional components of mascots, a variety of authors have categorized them as ‘objects of nostalgia,’ unifying positive feelings and cultural values associated with certain vital life stages of consumers.⁵⁸ According to Callcott and Alvey (1991), “This is evidenced by among other things, the increasing interest in collecting ad character memorabilia. Also, people seem reluctant to let go of symbols they’ve grown up with.”⁵⁹ For the companies who advertise, maintaining for many years the investment that was made for consolidating a mascot or reviving it at certain times allows them to maintain a loyal consumer base: “(...) many consumers have strong emotional ties to trade characters that were advertised in their youth. If these characters are still in use, the comfortable, positive, loyal feelings that consumers have towards them can be transferred to the brand.”⁶⁰

As I see it, this observation makes sense for those mascots that have had certain historical significance representing their companies. However, in this particular chapter the time frame in which these figures were conceived is addressed and therefore, the concept ‘objects of nostalgia’ cannot be considered as we

refer to the initial period of employing mascots and novelty precludes nostalgia. In any case, the task of retrieving and reappraising advertising elements, emblems, logotypes, symbols and mascots, which goes beyond the continuity of the companies or entities that created and used them at the time, constitutes part of the usual processes for contemporary cultural manifestations. Vintage trends, a certain spirit of revival or a fresh look at trademark symbols denoting an era are recurrent scenarios, for example, in the field of textile fashion and accessories or in the design of furniture and certain consumer products.

8. Metaphors, prosopopoeia and construction of reality

The anthropomorphization of abstract ideas and concepts, inanimate objects and living beings is an essential formal procedure in the construction of mascots through the use of gestural codes specific to human expressiveness. Facial features—the eyes and mouth are fundamental and powerful expressive elements—, the movements and coded gestures of hands, bipedalism in the case of quadrupedal animals, the addition of clothing or the function of roles, actions, responses, postures and attitudes that are strictly human—such as speech or writing—are effective resources in the process of transmutation. The resulting figure responds to what in rhetoric, be it language or an image, is called prosopopoeia.

Prosopopoeia belongs to the group of so-called ontological metaphors. They are those that construct entities based on the interaction with our physical world—objects, substances, beings, phenomena ... or our own body. Prosopopoeia confers the physical characteristics, qualities and values of human beings—factions and expressions of the face, body and limbs; social behavior, attitudes, customs and habits—to living beings, elements and phenomena of physical nature and thought, artificial objects and concepts of difficult formalization. Our metaphorical thinking brings together the transfer of elements coming from different spheres allowing for their hybridization: the animate and the inanimate world, the rational and the irrational, the concrete and the abstract.

The anthropologist Stewart Elliott Guthrie (1992) ascribes the tendency of human beings and societies towards the anthropomorphization—“the attribution of human characteristics to nonhuman things or events”⁶¹—of the natural environment and ideas to a search for meaning and the organization of knowledge. “Anthropomorphism is neither peculiar nor unreasonable. Rather, it is a plausible, though in hindsight mistaken, interpretation of things and events. It is inevitable in ordinary perception and cognition: at once spontaneous, reasonable, and deeply rooted (...) They are based in pattern discovery, in the effort after meaning, and in analogy and metaphor.”⁶² The author constantly makes references to the ideas expressed by the Scottish philosopher David Hume (1711-1776) on the construction of our reality, applied to myths and to religion. In his work *The Natural History of Religion*, originally published in 1757, Hume contended that:

“There is a universal tendency among mankind to conceive all beings like themselves, and to transfer to every object, those qualities, with which they are familiarly acquainted, and of which they are intimately conscious. We find human faces in the moon, armies in the clouds; and by a natural propensity, if not corrected by experience and reflection, ascribe malice or good-will to everything, that hurts or pleases us (...) The unknown causes, which continually employ their thought, appearing always in the same aspect, are all apprehended to be of the same kind or species. Nor is it long before we ascribe to them thought and reason and passion, and sometimes even the limbs and figures of men, in order to bring them nearer to a resemblance with ourselves.”⁶³

The cognitive approach of human beings towards their exterior environment and their inner world needs metaphors which are attainable on a human scale for correct understanding, classification, interpretation and assimilation. Our thinking and our actions, reflected in writing or in the generation of images, utilize analogies and metaphor. We see faces in clouds (fig. 161), peeling paint and damp patches on walls, intertwined branches or in the capricious growth of trees as well as in certain rocks and mountains chiseled by the elements.⁶⁴

As such, an example can be found in the United States where Epley, Waytz, and Cacioppo (2007) proposed and developed in the field of cognitive psychology a theoretical framework on the process of knowledge acquisition that uses anthropomorphism to interact with nonhuman entities. According to these authors the actions of humans are guided by three factors, a provocative agent and two motivational mechanisms, in a model coined with the acronym SEEK: **Sociality**—that describes the necessity and desire to establish social connections with other humans; **Effectance**—the motivation to interact effectively with the environment and with non-human agents; and **Elicited (Agent) Knowledge**, the knowledge-provoking agent.

For Stephen Brown (2011) it is important to highlight the difference between animism, which is the belief that natural objects have souls or possess some kind of spiritual essence, and personification, the operation of bestowing human characteristics on ideas, concepts, objects and inanimate material things. The author enumerates in his article three basic types of processes that personify a brand or product: **anthropomorphism**, when the product or brand has the name and characteristics of a human being; **zoomorphism**, when the product or brand has the name and properties of a wild or domesticated animal; and **teramorphism**, when the attributes of an imaginary, supernatural or prodigious creature are attributed to the product or brand.⁶⁵ I would add a fourth process to those proposed by Brown, that of **mechanomorphism**, which denotes the tendency to attribute to living beings and humans the characteristics of a machine.⁶⁶ This is a frequent phenomenon in the development of mascot brands from the automotive industry and its mechanical components, such as tires.

Albert Rowden King (1911)⁶⁷, in the article “The man behind the product,” pointed out what he considered as the basis of testimonial advertisements carried out by the companies’ own proprietors. In his view, “it is an attempt to show the confidence and pride of the manufacturer in his article of manufacture and thereby to induce the confidence, in turn, of the consuming public.”⁶⁸ For the author, counting on a human endorser [I would extend it to all mascots] provokes and explains the attitudes and responses that he receives from his audience:

“Being human, we are interested in humans more than we are in inanimate objects. And, among the inanimate objects, we are most interested in those around which living people, with human failings, ambitions and successes, center in a human, flesh-and-blood manner (...) We do not have to be tempted to study and learn about such: inanimate objects; we will willingly sacrifice our time, our strength, and our convenience to learn what details are available about them (...) Most of us stop to read testimonials, if they are not too long (...) We do it because the testimonial is, or purports to be, the real opinion of a real person. It humanizes what is inanimate: the manufactured article. (...) ‘Personality advertising’ attracts the public for the very reasons that the theater attracts the public, and, as long as it is human nature to be interested in humans, both must succeed when sincere.”⁶⁹

In my opinion, we tend to adapt everything to a human scale and to our frameworks and models in order to understand and establish a dialogue with what, in principle, does not meet those specifications. In corporate and advertising communication, the dialogue between objects and entities—a product, brand, company or an event—and the specifically targeted consumer also needs a valid interlocutor. Real people who lend or contract their image as endorsers along with animal, human or humanized fictional characters, in short mascots, are an effective instrument for—in an act of ventriloquism—companies and institutions to communicate and express themselves.

9. Evolution in the representation of mascots

In the last two decades of the nineteenth century, as advances in printing techniques and their different processes occurred—with the consequent reduction of response time and costs—for the publishers, the possibilities of graphic expression in the presentation of editorial and advertising contents for their magazines and newspapers increased. The structurally rigid typographic designs of numerous publications and the constant repetition of placed advertisements transformed into the possibility of agencies being able to offer their clients advertising campaigns based on a variety of advertisements, regularly renewed and with a more elaborate design. Within this dynamic it seems logical, taking advantage of this variability, that they would seek to reinforce those elements of continuity which would identify publicity of the same product. Advertising mascots lent themselves perfectly to these new conditions due to the graphical conjugation capacity that they offered.

At the beginning of the final decade of the nineteenth century, in spite of traditional lithographic processes and typographic printing based on types of metal accompanied by standardized borders, ornaments and line engravings, the American press opted for continuous tone (contone) illustrations and photographic images reproduced by halftone patterns. The introduction of color advertisements did not take long in becoming a part of this graphic revolution. Involving more than just portraits of people, a wave of ‘realism’ impregnated the graphic configuration with which certain advertising characters appeared. “The half-tone process, which permitted the realism of photographs and wash drawings to be reproduced, was primarily responsible for the attractiveness of such pictures.”⁷⁰

The scenarios and means by which a mascot can express itself, where it can play its role of appealing to and mediating between the advertiser and the consumer, have been changing over the decades given the gradual incorporation of new media, without dismissing existing ones. Throughout the twentieth century we have moved away from the immobile and two-dimensional material of press ads, posters and billboards or promotional prints, to volumetric sculptural figures and promotional displays at the point of sale; from the sonority of messages and radio jingles giving mascots a voice, to actors and entertainers dressed in costumes who interpret them; from the construction of beings full of life and mobility and animated characters in celluloid films and television commercials, to the digital generation and modeling of these figures in virtual worlds and complex, three-dimensional interactive videogames as well as to their active presence in social network portals such as Facebook or Twitter.⁷¹

This fictional world where mascots dwell has been schematically utilized and formalized on distinct occasions to sell products or to publicize events. Advertising within publicity has allowed us to see a chorus of mascots, in which a select cast of some of the most famous characters has performed and which, on occasion, has served to present a new member to society [of consumers]. Significant examples are presented at the end of this chapter, such as the poster circa 1900 in which the Parisian Imprimerie Camis assembled in a single scene a collection of many advertising characters—more than fifty—who

were featured in posters commissioned by their clients (fig. 183). In 1920, the inventiveness of poster illustrator Frederick Charles Herrick brought together—at the request of the Underground Electric Railways Co., Ltd.—approximately twenty of the most active mascots in British advertising to promote metro platforms, which were presented as an ideal setting for advertising purposes (fig. 184).

As a contribution to this section, I have selected several representative examples of American advertising between 1916 and 1996 that show the socializing of mascots in fictional advertising scenarios, and which seek the consumer's complicity in the recognition of characters, brands and the companies they represented as well as their associated values. They include cases promoting the brand of apples Skookum and its mascot in 1916, from the fruit company Northwestern Fruit Exchange (fig. 187)⁷²; APW Satin Tissue toilet paper and its mascots the APW Paper Dolls, manufactured by A. P. W. Paper Co. in 1923 (fig. 188); or the EXXON tiger, from the oil company having the same name in 1957 (fig. 192). The satirical magazine *MAD*'s fifth anniversary commemorative cover, also in 1957, has been added to the group as it offers a mosaic of almost one hundred advertising characters and corporate symbols representing American advertising history who are celebrating around a long table (fig. 191).

Finally, the poster published in 1996 by the Art Directors Club of New York to commemorate its 75th anniversary has been added to this list of examples. It featured five of the most popular mascots in American advertising, protagonists of numerous campaigns and television commercials, physically aging after years of self-sacrificing service: Mr. Whipple's toilet paper vendor, the twins from the mint chewing gum brand Doublemint, the infant food Gerber's baby girl, the cleaning genie Mr. Clean and the Green Giant (figs. 194-199).

10. The dialectic between corporate and advertising mascots

The graphic design specialty that deals with what today and since the sixties we have called 'corporate graphic identity' consists of defining and combining graphic elements that identify a company, institution or event so as to construct a personality of its own and adequate external projection. In general, it is in the identity of international companies that produce products for mass consumption where the use of mascots is most frequently employed, along with the most common elements of identification—logotypes and symbols, typography, colors or graphics—whose rules of use and application are regulated in the relevant manual of corporate graphic image. In my view, the principal difference between mascots and symbols that figuratively portray people, animals and anthropomorphic beings is their function and use in communicative and promotional practice.

Hawkins (1914),⁷³ in the chapter "The Value of Advertising Trade-marks," reflected on the unique 'trade-mark' denomination established under U.S. law that was in force at the time. From the perspective of advertising interests, he distinguished between those brands that reflected the name of a business or a product with letters or typography—which he calls 'trade-names'—, and those that are "(...) a symbol or design or illustration which is used in connection with the name of the product"—what he termed 'pictorial symbols,' 'active trade-marks' or 'advertising trade-marks.' In Spain and in the Castilian Spanish language, with the aim of seeking a certain balance for the term *logotipo* (logotype), they have been called *emblemas* (emblems), *imagotipos* (image types) or *isotipos* (isotypes).

In this same chapter, the author considered that, "(...) I believe such a symbol [the trade-mark] is the only real, live, active trade-mark which has an advertising value and one far beyond the possibilities of the trade-name." Hawkins was referring to, translating into current design terms, the difference between

logotypes and figurative symbols as elements of corporate identity and, in given sectors, to their role in advertising certain products, events and services. Mascots are one of the perfect exponents for those corporate symbols that come to life and can be presented in different contexts and used in a variety of positions, offering renewed interest to consumers and the public in successive campaigns, based on the variability of their performances applied in distinct media and advertising supports.

The figure of the mascot is endowed with vital resources. They are able to move, adopt different attitudes and poses, express themselves in a personal way and with their own voice. In contrast, corporate symbols are fixed in their configuration, although occasionally, as also occurs with logotypes, they do admit some interpretive play—changes in color, textures, graphic representation or actual application on distinct mediums, especially for use in advertising. However, they cannot exhibit variable human or animal behavior. This is because corporate symbols were legally inscribed and registered as trade-marks, a procedure that, since 1870 in the United States—since 1887 in Spain⁷⁴—included the presentation of the drawing or original concrete design, which remained legally established and was protected from copying and other improper uses.

In this way, the figurative symbols that marked early packaging and commercials as a guarantor of the manufacturer occasionally served as a model of characters who, employed in different poses and attitudes, ended up becoming corporate and advertising mascots for a given product. At other times, mascots created as occasional characters for an advertisement or poster who made a fortune ended up being incorporated as an element of identity for the company, or even becoming its symbol. This is the case of Michelin's Bibendum, created in 1898 by the illustrator O'Galop with the aim of being featured, in an exceptional way, as a singular pose in a poster. Subsequently, various fixed poses of the pneumatic character in the form of drawings were legally registered for corporate use. Evidently, the transformation of a mascot, a vital and lively element, into an inanimate and defined element calls for a process of 'graphic taxidermy' in which a specific configuration is established. This also allows for its legal registration.⁷⁵

Historically, most companies that employed figurative symbols for corporate identification—whether human, animal or mythological and legendary—at one time or another fell into the temptation to embody them as mascots, even though their 'natural state' was immutable and still. Other figures went from being lethargic symbols to mascots in action, indiscriminately changing from one to the other over the years. This happened according to the advertising needs of the moment, circumstantial decisions made by managers of companies being represented, or to certain liberties granted to illustrators and designers who were in charge of a specific campaign. In the case of advertising mascots, authors such as Callcott and Phillips (1996) speak of "passive" and "active" states depending on full versus restricted use—of advertisements representing the corporate symbol—or on advertisers temporarily abandoning the use of these characters in certain campaigns.

For example, the profile portrait of the Belle Chocolatière carrying a cup of hot chocolate, immutable image of the American company Walter Baker & Co. since 1872—based on the Swiss painter Jean-Étienne Liotard's portrait of a Viennese girl around 1744—, rarely abandoned its position on the brand's cocoa containers. However, on a few occasions she was shown in different contexts in the presence of other characters and ended up as a fully functional mascot in several American magazine ads published in the 1940s and 1950s. She is seen recommending the product in different poses and attitudes and even expressing herself by employing speech bubbles commonly used in comics (figs. 173-177).

It is also the case of the demon featured in the canned ham product known as Deviled Ham, manufactured by the American company William Underwood & Co. It is perhaps the oldest registered trademark in the country, legally inscribed in 1870 with the number 82. The figure of the little Red Devil—the name of the mascot—, represented as a line drawing, also appeared incarnated in an actor disguised as Mephistopheles who was portrayed in photographs and featured in brand advertisements between 1906 and 1907 (figs. 178-182).

11. The role of illustrators as creatives

Since their appearance at the end of the nineteenth century and throughout their proliferation during the first two decades of the twentieth, the role of mascots has minimally evolved. But it should be noted that in those early years the name of a company, a product or an event was not protected by unchanging logotypes or symbols, preserved in their graphic integrity and subjected to implementation rules or audited by regulatory manuals of corporate identity, as is practiced today. Artisans were engravers, graphic designers and illustrators who contributed singularity to the creation of labels, packaging, advertising posters and all kinds of administrative, commercial and promotional stationery linked to companies and the promotion of their brands and products.

The creative capacity of artists, illustrators, caricaturists and graphic artists whose ingenuity developed the first corporate and advertising mascots that would populate the panorama of an incipient consumer society should be reaffirmed. These professionals applied their metaphorical gifts to graphically formalize a series of effective characters for the double requirement of drawing consumer attention as well as singling out brands, their products and qualities. As such, this can be appreciated in the advertising imagery of the Belle Époque and especially in the French *Art Nouveau* posters. In these media one can clearly see the ingenuity of illustrators that combined fertile imagination for portraying scenes and the creation of unique characters with extensive technical training to give form to concepts as well as their exceptional dominion of artistic hand lettering as opposed to printed typography. The properties of attraction and memorability that these extraordinary posters and their characters possessed impregnated the graphics associated with the product and accompanied them in their promotion—such as advertisements, packaging, cards, promotional cards and postcards, etc.—, comprehensive graphic development that ended up becoming a differential element of identity. Much of this uniqueness was provided by the style of each graphic artist and illustrator involved.

Some of them, such as the expressive Jules Chéret (1836-1932), Jean de Paléologue (1855-1942)—of Romanian origin but who worked in Paris and New York—, or Henri Boulanger “Henri Gray” (1858-1924), created settings and situations with a marked theatrical and pictorial component in which elegant and vivacious women of *fin de siècle* Paris reigned. Other more histrionic and expressive illustrators, like the imaginative Eugène Ogé (1861-1936), Marcellin Auzolle (1862-1942), the ironic Albert Guillaume (1873-1942), Marius Rossillon “O’Galop” (1867-1946) the author of Michelin’s Bibendum, or the prolific illustrator and creator of mascots Jean-Marie Michel Liébeaux “Mich” (1881-1923), markedly used caricature and humor in their proposals for defining settings and characters. But it was the Italian poster artist Leonetto Cappiello (1875-1942), professionally based in Paris—where he worked for different markets such as the French, Spanish or Italian—, who had the foresight to apply the framework of unique advertising characters in contrast to publicity based on the eloquence of written arguments. Their posters depicted surprising, exotic, eye-catching beings typically set on a plain colored background that multiplied their visual capacity to attract attention. Capiello, as well as Jean D’Ylen

(1886-1938) and later artists such as Achille Lucien Mauzan (1883-1952) and Henry Le Monnier (1893-1978), created dozens of characters who ended up being transformed from an initial singular appearance to repeated representations over the years, becoming the advertising image and mascot for a variety of European brands.

Cappiello, like the rest of the illustrators mentioned, dedicated part of his time undertaking commercial commissions in the form of posters, cards, postcards and all types of promotional material produced by the print shops that they worked with on a regular basis. Along with the others, he also regularly published his illustrations, caricatures and cartoons in illustrated satirical magazines such as *Le Rire*. As demonstrated by their constant work, these artists were capable of creating and recreating characters employing metaphors derived from traditional and classical popular culture. They embodied them by mixing distinctive conventional graphics of figures and stereotypes of the time, instilling characters with their own personality, bringing them to life in different situations, and even giving them a voice. In short, as demonstrated by the graphic material they have bequeathed us, many of them turned into genuine specialists in the creation of advertising characters and mascots.

The professional tasks carried out by illustrators, graphists and typographers in the first decades of the twentieth century would converge into the figure of a new professional, the graphic designer. From this time onwards, the graphic designer, along with illustrators, would be responsible for the creation and graphic management of corporate mascots and their adaptation in posters, press advertisements and all types of publicity and promotional material. The international expansion of large corporations and the export of their graphic identity led to a gradual increase in awareness of integrated design program development—using current terms—that reinforced cohesion and uniqueness when confronting new competitors and other markets, as was the case of France's Michelin and its foreign subsidiaries.

12. Automobiles, tires and mascots

During the change from the nineteenth to the twentieth century, much of the publicity constructs in posters and newspaper advertisements were illustrated allegories of progress. They graphically represented the confrontation between the old and the new, the petrification of the past as opposed to the vitality of the present, between religious and pagan beliefs and technology as the change agent. This confrontation was well reflected in the automotive sector, along with associated products such as tires, which employed leading and developing technology at that time. The new motor vehicles offered a convincing alternative to human-powered bicycles and to animal traction employed in the majority of transport and freight vehicles. The horse was replaced by the automobile.

The images of centaurs—half man half horse—, satyrs with goat's feet—representations of the Greek god Pan occasionally shown as Bacchus—and other mythological beings of the past, along with respectable deities of the Greco-Roman pantheon, were now displaced by new hybrid beings. These were essentially a result of the fusion between a human component—the conductor—and a new self-propelled machine—his car. From my perspective, it could be argued that the novel conditions of a new era, imbued with the ideal of socioeconomic progress related to the industrial production of goods and to technology together with the rise and consolidation of new social classes, called for the creation—or re-elaboration—of new cultural references and detachment from those in the past. Considering the cultural role of advertising as a reflection of patterns and generator of models, corporate and advertising mascots could then be considered as a response to the construction of this new imaginary collective reference, replacing allegorical figures from traditional culture as well as popular beliefs.

During the last decade of the nineteenth century and the first in the twentieth, new members were added to the existing inventory of European and American mascots representing all types of products. The development and consolidation of technology for automobile pneumatic tires as opposed to solid rubber tires brought with it the need to announce something that until then was non-existent. Michelin was the first company to commercialize car tires and to utilize a mascot specifically designed for that function: Bibendum, the pneumatic man, who since 1898 has been extensively featured in advertising appearances.

13. The mascot Bibendum, a point of reference

During the years of the business venture for Michelin's American subsidiary, between 1907 and 1930 the mascot Bibendum was cited as an example of advertising characters in distinct books and specialized publications on publicity during that period such as *Printers' Ink* or *Advertising & Selling*. The exemplary capacity of the Michelin mascot is a hypothesis that I wanted to demonstrate in this investigative work, as well as to understand the basis of its uniqueness. This recognition may explain its inclusion over the years in different studies and in the development of corporate and advertising resource rankings by U.S. companies and entities or those under Anglo-Saxon influence, some of which are detailed below.

- **An easily identifiable brand?**

An article published in August 1922 in the U.S. magazine *Advertising & Selling*, authored by University of Iowa psychology professor F. B. Knight, raised the issue of adequate or inadequate graphic brand formalization, taking into account correct consumer recognition and identification of the institution or company which was being represented. An unequivocal association between the brand and the manufacturer that endorsed it was considered as the true scale for validating graphic representations. Knight proposed a selection of 27 brands from important U.S. companies with nationwide advertising, which was presented to seventy-five individuals [indeed, this constitutes an unrepresentative sample], who were asked to identify them. From this list, eight brands were known as corporate and advertising mascots—Bibendum from the Michelin Tire Company of Milltown was among them, a fact that confirms its popularity—while the rest were logotypes, emblems and symbolic illustrations. The top three rankings consisted of three unmistakably identified mascots—the Dutch cleaning lady of Old Dutch Cleanser, the dog Nipper listening to a Victrola gramophone and the African-American pancake chef Aunt Jemima. Apart from these leading positions, the rest of the brands had been incorrectly recognized, to a greater or lesser degree, by some of the respondents. Michelin's Bibendum, with an intermediate ranking of sixteen, was also mistakenly associated with rival tire manufacturers such as Barney Oldfield Tire Company, Goodyear, United States Tires, or Fisk Tires.⁷⁶ In spite of this issue, the fact that the Michelin mascot was included in the selection of brands proposed for the study demonstrated that its presence in the American advertising scene at that time had gained a certain degree of popularity.

- **The well-received emigrant**

A year later, in 1923, Clayton Lindsay Smith—of whom little is known except for the fact that he resided in Jersey City—wrote and edited the straightforward book *The Story of Trade Marks*.⁷⁷ Throughout its 72 pages, it traced the history of those brands that specifically utilized corporate and advertising characters. Approximately eighty mascots were described that were well known and extremely active at the time, all of which represented U.S. products and companies.

An entire page was dedicated to the imported Bibendum and the Michelin Tire Company of Milltown. It consisted of a brief text accompanied by four vignettes created by Arthur Norman Edrop, the art director and illustrator of the campaigns for the French tire manufacturer's American subsidiary. In Smith's book, referring to an overpopulated industrial and commercial sector such as that of tires in the United States during the early twenties which was characterized by strong competition, he argued: "The tire market is becoming so overcrowded there is only room for live ones and the quality of this active character as well as the enviable record of Michelin Tires has earned the right to public favor."⁷⁸ The author referred to the 'quality' of Bibendum as a value that helped the brand's competitiveness against its rivals, taking into account the complexity and dynamics of a competitive market as reflected, for example, in the important crisis of 1920-1921—the book was published in 1923—which affected both the automobile and the tire industries. The inclusion of the pneumatic mascot in this book also signified a certain recognition of its advertising reach in American lands.

- **Among the top ten**

More than 75 years later, closing the twentieth century, the New York weekly magazine *Advertising Age* published a special issue entitled *Ad Age Advertising Century*, on March 29, 1999, "analyzing the 20th century through the lens of advertising, marketing and media."⁷⁹ Among the editorial content elaborated by the magazine's editorial staff were proposals for different rankings of personalities and agencies from the most prestigious advertising sector, along with sections such as the 10 slogans having the most impact, the 100 most famous jingles or the 100 most far reaching campaigns. One of the articles "The top 10 icons" presented a list—from highest to lowest—of the ten mascots with the most influence and impact on markets. The selection criteria as specified included efficacy, longevity, the ability to be recognized and cultural impact. The results proposed by the magazine—which did not specify who comprised the members of the expert committee responsible for conducting the evaluations or the specific methodology followed in the process—were as follows:

1. Marlboro Man (1955), the idealized cowboy of Marlboro cigarettes.
2. Ronald McDonald (1963), the clown of McDonald hamburgers.
3. Green Giant (1928), from the Green Giant Company's canned vegetables.
4. Betty Crocker (1921), the cook of the Betty Crocker food products brand.
5. Energizer Bunny (1989), the rabbit representing Eveready Energizer electric cells and batteries.
6. Pillsbury Doughboy (1965) advertising the pastries of Pillsbury Co.
7. Aunt Jemima (1893), the African-American cook of Aunt Jemima syrups and pancakes.
8. Michelin Man (1898) of Michelin tires.
9. Tony the Tiger (1951) representing the Kellogg's cereal brand.
10. Elsie the Cow (1939) for the Borden company's dairy and food products.

In my view, it is indicative that seven of the ten mascots represent high consumption food products or businesses in the food sector—McDonald's, Green Giant, Betty Crocker, Pillsbury, Aunt Jemima, Kellogg's and Borden—, two are affiliated with other products that are widely consumed such as tobacco—Marlboro—, and electric batteries—Energizer—and one to a product, the tire, that is quite distinct from the others. This investigation has indicated to me that, in the imaginary axis which unites and situates mass consumer products at one end of the spectrum and exclusive, luxury or elitist items at the other, the utilization of mascots is more intense in advertising and promotion of the first type.

I think that the inherent characteristic of mascots' human, humanized or animal figure, which predisposes to dialogue or an empathic approach—in many cases using humor and caricature as resources—makes them suitable as figures capable of attracting attention and as advocates for popular products. On the contrary, luxury articles establish per se a status, a distance, a level that not all of us have access to, a context that does not lend itself to dialogue between equals. In these cases, as previously discussed, advertising can resort to a very specific type of mascot, that of celebrities. Money is a 'serious' affair, and in such matters humor, in general, has negligible leverage.

Returning to the ranking, I believe that the original article should manifest the temporal and geographical-commercial framework in which these criteria were applied because they basically refer to the U.S., although several of the mascots have also been utilized in other markets to announce respective products. From the list of ten mascots, three were devised by Chicago's advertising agency Leo Burnett in the 1950s and 1960s, through the contributions of its internal creative-artistic teams and their external collaborators: Tony the tiger representing cereals, the cowboy of Marlboro cigarettes, and the Doughboy character of Pillsbury pastry products.

It is indicative that all mascots on the list represent U.S. companies and were originally generated in that context with one exception: the immigrant Bibendum of Michelin, which gives it certain value despite having only been classified in a commendable eighth post. In my opinion, the evaluation of Bibendum by a purely inbred journal is due to the added cultural value of a mascot with more than a hundred years of permanent activity in different markets and to the entire advertising legacy generated.

- **The best brand in the world?**

With this challenging question, the *Report on Business* magazine, an economic supplement of the Canadian newspaper *The Globe and Mail* and the British newspaper *The Financial Times*, launched a call for its resolution in the year 2000.⁸⁰ An important issue with regard to the cases set out in the preceding paragraphs is that, on this occasion, the selection was not limited to mascots but was also open to emblems, symbols and logotypes.⁸¹

An international committee, composed of twenty-two members, was requested to propose a reference list. The jury was made up of representatives from different fields related to design, such as advertising, art directors, graphic and industrial designers, architects, individuals in charge of companies, institutions and museums as well as entrepreneurs.⁸² In the first instance, the selection was made up of more than one hundred brands which, finally, was reduced to fifty. Among these were those designed by Paul Rand for three companies having these famous acronyms: ABC, IBM and UPS; Milton Glaser's "I love New York" slogan/brand or the Saul Bass bell for Bell Systems telephone; Adolphe Jean-Marie Mouron "Cassandre" for Yves Saint Laurent; the logotype for the header of the influential literary and cultural magazine *The New Yorker*, created by the outstanding illustrator Rea Irwin; or the brand reinterpreted by Max Ponty of a gypsy dancer swaying among swirls of smoke, applied to packages of the French cigarettes Gitanes.

The selection criteria were based on graphic value and the capacity to reflect the type of activity of these companies and their ideals. Also, as explained by the authors, another factor evaluated was the positive effect that these brands generated on the perception of the company by consumers and by employees themselves [supposedly assessed via studies and surveys on this aspect]. I would add that the nature of those convening the event—North Americans and British related to the business

and economic world—and of those comprising the jury members—it is difficult to understand that among the names chosen to assess corporate graphic design, there is a scarcity of graphic designers as opposed to a numerous representation of other fields and disciplines—would explain, in part, the proposals in regards to the selection of brands and their evaluation.

At the end of summer 2000 all jury votes were put together to reach a verdict, establishing the winner and the final ranking of each brand. Michelin's Bibendum mascot received the highest evaluation, leading the list that ranked the remaining forty-nine brands according to the number of votes received (fig. 200). The report informed the reader that this list could have varied according to the year in which it was realized.

Surprisingly, the ample list of fifty finalists demonstrated that mascots represented a minority group. There were only three others that accompanied Bibendum: the *Playboy* bunny, employed as an anthropomorphized animal character at certain times in the history of the magazine created in 1953—as well as being a distinctive costume for their clubs' waitresses and their cover girls—; the humanized Camel dromedary embodied in the rebel Joe Camel who incited American teenagers to smoke for a decade, until its compulsory withdrawal in 1997 due to pressure from anti-smoking associations; and the Bic schoolboy with a black ball-point tipped head, brilliantly animated by Raymond Savignac in publicity advertisements and posters from the sixties.

If we analyze the list of brands, we can observe that priority was given to the selection of the following: companies and institutions—Volkswagen, Red Cross, Shell, NASA, among others—over products that were highly consumed—Kellogg's cereals; beverages such as Evian, Coca-Cola and Seven Up; and the notable presence of tobacco brands such as Gitanes, Lucky Strike and Camel. This investigation has shown me that the use of the mascot figure as a corporate symbol for companies and institutions is scarce, while it is profusely used to identify, represent and present consumer products that are widely consumed. In fact, the vast majority of proposed brands, by being part of the graphic corporate identity for multinational corporations, contribute to the global consumer society's contemporary iconography. Some of these brands, however, are little known at the European level—without considering their true impact on other markets such as South America or Asia, for example. Others, whose graphic value is debatable per se, seem to have been taken into account due to their inextricable connection with the institution that they represent as well as their entrepreneurial achievements—Habitat, Comme des Garçons and Evian, to name a few.

Most of these brands have undergone distinct redesigning over time; others have disappeared. Many were essentially designed to be applied on paper as a medium. New media such as internet, virtual environments and digital media in which three-dimensionality is also addressed, bring on different challenges for brands generated years before the explosion of digital technology development. However, a corporate and promotional mascot created in France in 1898 for announcing car tires and established as an emblem of the Michelin company, won out over the rest of the contenders. One of the singularities of Michelin's Bibendum is precisely its capacity to become a mascot for corporate identity—just as logotypes, symbols and emblems have done—since it was originally conceived as a promotional mascot.

Notes

1. Terms of reference: ‘type’ or ‘personnage-type’ (type character) (*La Publicité*, 1906; Arren, 1914; Courmont, Dermée, 1922); ‘fictitious character’ (Calkins, 1905, p. 317); ‘advertising character’ (*Printers’ Ink*, June 1910; J. Walter Thompson Co., 1911; Larned, 1925, pp. 159-167); ‘trade-character’ (*Printers’ Ink*, May 1919, January 1921; Hotchkiss, Hollingworth, Parsons, Tipper, 1920, p. 43; Smith, 1923; Phillips, 1996); ‘trademark figure’ (*Printers’ Ink*, August 1919); ‘pictorial trademark’ (Blanchard, 1921, p. 89); ‘mascot’ (this term is used to refer to trade-marks and the fox-terrier Nipper of His Master Voice: “Of course there is Victor’s dog, who is really the mascot of Camden’s big business (...)” in the 1915 article “The trend in trade-marks,” listed in the bibliography); the term ‘mascot’ and ‘pictorial mascot’ is used in the article “Adopting an advertising character with no near relatives,” October 1920, cited in the bibliography); ‘brand mascot’ (Beirão, De Lencastre, Dionísio, 2005).
Stephen Brown and Sharon Ponsonby-McCabe have edited a book containing articles from a variety of authors: *Brand Mascots: And Other Marketing Animals*, New York: Routledge, June 2014. The title is significant, and it seems that the term ‘mascot’ basically applies to animal characters, excluding humans. On the other hand, Steven Heller prefers to utilize the term ‘trade mascot’ or ‘trade character’ as “an ideal visualization of a human, humanoid, animal, or combination of all three,” as expressed in his article “The object poster, the visual pun, and 3 other ideas that changed design,” *The Atlantic*, April 12, 2012 and in the chapter dedicated to mascots in the book he coauthors with Veronique Vienne, *100 Ideas that Changed Graphic Design*, London: Laurence King, 2012.
2. Brown, “Double, double toil and trouble: on the equivocal magic of marketing,” pp. 167-168.
3. There are numerous and interesting reflections on the etymological origin of the word mascot in literary magazine articles and in etymological dictionary entries, such as those listed below which have also been consulted, among others:
Gasc, F. E. A. “Mascot,” *Notes and Queries: a medium of intercommunication for Literary men, general readers, etc.*, number. 16, April 16, 1898. London: Bell & Daldy, pp. 311-312.
Trésor de la langue française. Dictionnaire de la langue du XIXe et du XXe siècle.
Paris: Gallimard, 1985.
Lou tresor dóu felibrige ou dictionnaire provençal-français embrassant les divers dialectes de la langue d’oc moderne. Paris: Librairie Delagrave, 1932.
4. The phrase comes from Zola’s publication *Les Mystères de Marseille*, Paris: Edition Charpentier, 1909, p. 223, as quoted in Gougenheim’s 1946 article listed in the bibliography: “Cet homme finit par se pencher vers lui et par lui demander à voix basse : — Monsieur, seriez-vous assez bon pour me dire quelle est votre *mascotte* ? Marius n’entendit pas. Une *mascotte*, dans l’argot des joueurs provençaux, est une sorte de talisman qui protège contre la mauvaise chance celui qui le possède.”
5. I recommend the entries ‘Amuleto’ (Amulet) and ‘Talismán’ (Talisman) in *Enciclopedia Espasa-Calpe*, Barcelona: Espasa-Calpe, 1905-1933.
6. As Traubner explains (2003), pp. 86-87, as well as “Amusements. Music and musicians,” 24 April; “The Bijou Opera-House,” May 6; “Amusements,” June 26, 1881; reports published in *The New York Times*.
7. “Espectáculos,” *La Vanguardia* (Barcelona), Friday 25, August 1882, p. 2; “Correo de España,” *Crónica de la Música*, December 6, 1882, p. 5; “Circo de Price,” *Crónica de la Música*, November 15, 1882.
8. Among others: *La Mascota: ópera cómica en tres actos*; París: Ed. Choudens Père & Fils, 1882; *La Mascota: ópera cómica en tres actos*, Madrid: Agencia General de la Sociedad de Autores, Compositores y Editores de Música de París, Imprenta de Enrique Rubiños, 1883; *La Mascota. Ópera*

cómica en tres actos, Alfredo Duru y Enrique Chivot. Música de Edmundo Audrán, Madrid: Casa Editorial de La Última Moda, 1909.

9. “Ante todo, consignemos que los traductores de la opereta francesa, como Alejandro, no han reparado en pelillos y, cortando por lo sano, han hecho española, mutandis, mutandis, la palabra *Mascotte*, sin hacerse por ello dignos de la pesetilla que los inmortales de la calle de Valverde propinan a cada descubridor que les aporta algún contingente a su Diccionario, pero embolsando no pocas con las pingües ganancias que tal obra les va rindiendo; y oros son triunfos, y el que quiera idioma castizo, que lo busque en otra parte. Puestos bajo ese pié, se cae de su peso que en la opereta en cuestión se hable de la *mascotería*, y, como va dicho, de la *virtud mascotal* (...) la lengua española y la Gramática no salen bien libradas (...) El libro de *La Mascota* va por el mismo derrotero que el de todas o casi todas las operetas que puso en boga la música de Ofenbach: lastimoso engendro del género bufo, cancanesco y de pésimo gusto literario, no se sabe qué censurar más en él, si el fondo o la forma, dada la perfecta armonía que uno y otro guardan entre sí.”
Esperanza y Sola, José María. “Revista musical,” *La Ilustración Española y Americana*, number XLIV, Madrid, November 30, 1882, pp. 318-319. In the extract, the author refers to the members of the Real Academia Española (Spanish Royal Academy), who at that time were involved in the elaboration—from its headquarters on Valverde street in Madrid—, of the 16th edition of *La Gramática*, the Spanish language grammar reference.
10. The first dictionary in Castilian Spanish that included the term ‘mascota’ (mascot) was that written by José Alemany y Bolufer, in “Suplemento,” *Diccionario de la Lengua Española*. Barcelona: Ramón Sopena, 1917, with the following entry:
“**Mascota.** (del fr. *mascotte*). f. Persona o cosa que, según creencia vulgar, da la suerte a otra.”
(Mascot [from French *mascotte*]. Feminine noun. Person or thing that, according to common belief, gives luck to another).
11. *El Mascoto: crítica en un acto*. Obra original de Manuel Cuartero, música de Taboada (The Mascot: a one-act critique. Original work by Manuel Cuartero, music by Taboada), Madrid, Florencio Fiscowich, 1883. *La hija de la mascota: zarzuela cómica en un acto, original y en verso. Letra de Salvador María Granés, música de Manuel Fernández Caballero* (The Mascot’s Daughter: an original one-act comic operetta in verse. Lyrics by Salvador María Granés, music by Manuel Fernández Caballero), Madrid: Administración Lírico-dramática de Don Eduardo Hidalgo, 1889.
12. Trufaldini, A. de S. [probably a pseudonym]. *La Mascota. Almanach per l’Any 1884. Escrit ab la bona intenció de fer felís al que ‘l compri y de guanyar algun ralet*. (The Mascot. Almanac for the year 1884. Written with the good intention of making the person who buys it happy and of earning some pocket money). Barcelona: Imp. José Miret, 1883. Text written in Catalan, illustrations by Andreu Cabanes.
13. The poster by Jean d’Ylen featuring Alsatian chocolates La Mascotte is one of the examples shown in this chapter (fig. 13). The information about this company and the brand comes from *Recueil officiel des marques de fabrique et de commerce déposées en conformité de la Loi du 28 mars 1883, pendant l’année 1920. Annexe au Memorial du Grand-Duché de Luxembourg*. Reference number 3530, March 11, 1921.
14. According to Colwill (2005), pp. 4-5.
15. For example, in the news: “Gobbo, god of god fortune,” *The Automobile*, April 22, 1909; and in advertisements published in: *The Motor World*, June 17, 1909; *Motor*, June 1909, p. 82; *The Automobile*, June 24, 1909, pp. 72-78; *Motor Age*, June 24, 1909, pp. 100-110.
16. As seen in the text of the advertisement published in *The Automobile*, June 24, 1909, p. 72, which is reproduced in the chapter’s section on images.
17. *Ibid.*

18. The Gobbo model was legally registered on April 7, 1909 by Louis V. Aronson, according to references 11125 and 11126 in the section “Part 4: engravings, cut and prints; chromos and lithographs; photographs, fine arts,” p. 159, in the *Catalogue of Copyright Entries April 1909*, Washington D.C.: Washington Government Printing Office.
19. Several news items published during 1909 in the automotive press document the growing demand for radiator mascots: “Ornaments for the radiator cap,” *The Motor World*, June 10; “The autoist’s rabbit foot,” *The Automobile*, June 24; “Radiator cap ornaments,” *Cycle and Automobile Trade Journal*, August 1; “Couldn’t have won without Gobbo,” *The Automobile*, August 5.
20. During the 1960s, the volumetric figures of Michelin’s Bibendum gifted by the company to its customers became inseparable companions of truck drivers and their vehicles on long routes across European roads. These translucent white plastic mascots with an interior light bulb for serving as night lights were fixed to cabin roofs or to the front of vehicles. They were like ship figureheads, sharing a pantheon with rosaries, pennants and figures of protective virgins and saints—such as the Christian Saint Christopher, the patron saint of motorists—who provided shelter to drivers within their cabins. Michelin continues to update the design of these figures in accordance with the changes made to its corporate image, which has become a top notch promotional element. For more information, see the book by Strey and Klawe (1986) *Truckerträume. Bunte puppen*, listed in the bibliography.
21. According to Colwill (2005), pp. 4-5.
22. Following the steps of Michelin in France and in Italy—where, between 1910-1912, patented volumetric figures of Bibendum were marketed as decorations for radiator caps—the Michelin Tire Company of Milltown in 1916 began to sell a figure that was different from the European ones. It portrayed the pneumatic mascot standing on a base in which the capital letters of the word Michelin were radially arranged. This is how it was shown in the advertisement published by *The Saturday Evening Post*, April 8, 1916.
23. Elvinger (1924), p. 52. Alsacian Francis Elvinger was an experienced advertising professional with his own agency that he founded in Paris in 1921. He devoted himself to academics and is known as the first teacher of advertising (and what we now understand as marketing) at l’École des Sciences Economiques, Université de Louvain, in 1931.
24. Presbrey, pp. 347-348.
25. As expressed by McGovern (pp. 90-94) where he brings up the concept of ‘ventriloquism’ in the relationship between the company and its fictional advertising spokespersons: “The corporate trademark, trade character, or brand name served as the maker’s bond; consumers knew who stood responsible for the goods they bought (...) Advertisers invented fictional corporate spokesmen as well to ‘humanize’ the corporation and personify its ideals (...) corporate enterprise was collective, anonymous, and very often hidden: there was no visible official, no single individual, responsible for the public service and leadership corporations were supposed to render (...) Then, as now, corporate leaders and industrial statesmen, with some prominent exceptions, remained largely unknown to the mass public, even while their brand names grew more familiar every year.”
26. This is what illustrator Harry Furniss (1902) explains in his autobiography *The Confessions of a Caricaturist*, listed in the bibliography. In the four pages devoted to commenting on the story about the vagabond illustration, the author dolefully adds that *Punch*’s publisher, without the author’s prior knowledge and consent, sold the copyright to the company Pears’ Soap, and that he did not earn one penny.
27. The origin of the idea is explained by Douglas himself in the article “Some famous advertisements, and how they originated,” *Art in Advertising*, October 1891, pp. 32-33.

28. The Smith brothers were also adapted to the radio, with their voices coming to life in a musical program. On October 6, 1927, regular broadcasts of a program called the *Smith Brothers* were made at station WEAJ and broadcast through the NBC-Red Network as well as through twelve associated networks. The thirty-minute long program was emitted weekly each Thursday after 9:00 p.m., combining vocal and instrumental performances. It featured a duo of singers and comedians who played the Smith brothers: Harold “Scrappy” Lambert in the role of ‘Trade’ and Billy Hillpot as ‘Mark.’ Information was extracted from newspaper items “Static splashes,” *The Kokomo Tribune* (Kokomo, Indiana), October 6, 1927, p. 11; “Today’s radio programs,” *The Kokomo Tribune*, November 10, 1927, p. 9.
29. Wright (1913).
30. See the article written by King (1912), listed in the bibliography.
31. “Alphabetical list of labels,” *Report of the Commissioner of Patents to Congress, for the year ended December 31, 1904*. Washington D.C.: Washington, Government Printing Office, 1905, p. 1059.
32. See the article written by Margerum (2002). The biographical data of character creators, absent in all texts consulted on Sunny Jim, have been located in the following sources:
Regarding Minnie Maud Hanff: “Deaths last night Mrs. Minnie Maud H. Ayeys, New York,” *The Bee* (Danville, Virginia). December 24, 1942.
Regarding Dorothy Ficken: “3. Dorothy Ficken: b. March 15, 1886 New York, N.Y.; d. Feb 1978,” information extracted from the webpage on family genealogy. Ancestry.com, available at: <http://freepages.genealogy.rootsweb.ancestry.com/~battle/celeb/gwynne.htm>
Regarding both as character creators for various chronicles published during the fourth quarter of 1902 in the magazine *Printers’ Ink*: October 8, p. 27; November 19, p. 62, 24 December, p. 37. A section of a publication by Calkins (1905) also addresses the subject, specifically pp. 158-160 of the book listed in the bibliography.
33. Part of the information about Zu Zu was directly facilitated to me by Charlie Brown—thanks to the intervention of Rick Zumedia, creator of the blog zuzugingersnaps.wordpress.com that is dedicated to this mascot—, who is an ex-employee of the National Biscuit Company-NABISCO, and a prominent private collector of antique advertising objects featuring this company’s brands, specifically Zu Zu. Although Brown cited the first use of this character to be around 1904, during my research I was able to locate several press advertisements published in the summer of 1902 where the mascot had already been featured.
34. As explained by Egbert (1913), pp. 59-60 and 62. Some examples of this campaign were published in *The New York Times* in 1911: December 13; and in 1912: February, 8, June 12 and October 10.
35. A similar case, this time British, was the mascot used to promote the brand Hoe’s Sauce of Hoe & Co., Ltd., Manchester, created in 1854. A goose was shown holding a bottle of the product in its beak, and was also portrayed in different ways as illustrations for various advertisements, posters and postcards between the turn of the century and 1910. It would evolve with advertising over decades, in which the brand changed ownership several times.
36. See chapter 6 “Epilogue: The Nonotuck Silk Company” in the book authored by Field, Senechal and Shaw (2007), p. 78; and the articles listed in the bibliography: “How Corticelli makes advertised leader work for whole line,” “Nonotuck Silk Company changes name,” “Advertising ‘animal interest’ in copy.” Also the double page advertisement from the agency J. Walter Thompson on Corticelli, published in *Printers’ Ink*, February 6, 1919.
37. The illustration was legally registered on October 31, 1912 by Corticelli Silk Mills, according to references 25881 and 25882 in the section “Class G: works of art: models of designs for works of art,” *Catalogue of Copyright Entries 1912*. Washington, D.C.: Washington Government Printing Office, 1913.

38. The name of the advertising agency appears in the footer of the advertisements inserted in press.
39. In Greek mythology, the moon goddess Artemis—having a pale or white aspect and face—was also known as “Phoebe,” the feminization of “Phoebus,” one of the names of her brother, the sun god Apollo. The surname “Snow” reinforced the symbolism of purity associated with the color white.
40. See the book referenced in the bibliography by Goodrum and Dalrymple, pp. 140-141. Additionally, the news item “Mystery of Phoebe Snow solved at Hays Public Library,” *The Hays Daily News*, September 18, 2005, specified that the graphic creator of Phoebe Snow was the artist Penrhyn Stanlaws (1877-1957).
41. “Crowd greets ‘Phoebe Snow.’” *The New York Times*, July 3, 1904.
42. The mascot was sporadically revived on special occasions, such as when it was “recruited” during World War II to promote activities of the U.S. Department of War.
43. In the 1905 Buster Brown advertising campaign, he appeared in a variety of settings driving different models of Mercedes cars and announcing the Mercedes-Palace establishment with headquarters on Les Champs Élysées in Paris. This entity, which owned the exclusive distribution of the German brand, was directed by C. L. Lehmann “C. L. Charley.”
44. The poster is included in the selection of works reproduced in two emblematic publications on poster art of the time: *Les Maîtres de l’Affiche*, a five-volume publication edited in Paris by Imprimerie Chamis with a compilation of 256 posters by 97 different artists, printed between 1896 and 1900, reproduced chromolithographically in small format; and the book by Ernest Maindron, *Les affiches illustrées (1886-1895)* edited in Paris by G. Boudet in 1896. The dating of the poster differs according to the source. In any case, the early date of 1894 can be deduced from a photograph of the Camis workshops—where the hanging poster appears—published in Marius Vachon’s book *Les arts et les industries du papier en France, 1871-1894*, Paris: Librairies-Imprimeries Reunies, 1894, p. 98.
45. For additional information on Benjamin Brooke & Company and the Monkey Brand, see the article by Kil (2010) and the chapter “Soft-soaping empire. Commodity racism and imperial advertising,” pp. 512-515, in the book written by McClintock (1995), both being listed in the bibliography.
46. The printing company Camis served as an advertising agency at a time when the foundations of the advertising profession and the role of agencies as we currently understand them were being forged. The printing of posters and all kinds of promotional material formed a key part of the business conducted by printing companies at the end of the century. Entrepreneurs used their services when they had to advertise their company or products. To facilitate the commissioned works, the printing companies offered the services of illustrators and poster artists whom they usually worked with. This was the case of Camis and Albert Guillaume, Verneau and Eugène Ogé, Champenois and Alphonse Mucha as well as Vercasson and Leonetto Cappiello.
47. Brown (2010), pp. 218-219. The author focuses on animals as corporate and advertising mascots.
48. Cohen (2010), p. 3.
49. Ibid.
50. “Admittedly, the boundary line between brand mascots, brand ambassadors, brand spokescharacters, and other brand representatives can be blurred; a personification may rightfully fit in two or more categories. However, brand mascots tend to be the least verbal of all of the personifications in all of the categories. Like their team mascot counterparts, the verbal repertoire of the brand mascot is limited.” Cohen (2010), p. 5.
51. Ibid.
52. Phillips (1996), “Defining trade characters and their role in American popular culture,” p. 148. The author cites and makes reference to McCracken, in McCracken, Grant. “Culture and consumption:

- A theoretical account of the structure and movement of the cultural meaning of consumer goods,” *Journal of Consumer Research* number 13, 1986, pp. 71-84.
53. Phillips (1996), “Defining trade characters and their role in American popular culture,” pp. 148-149.
 54. McCracken had already used the concept applying it to advertising in previous studies, such as the already mentioned “Culture and consumption: A theoretical account of the structure and movement of the cultural meaning of consumer goods,” *Journal of Consumer Research* number. 13, 1986.
 55. Kirkpatrick (1953), p. 367.
 56. Over the years, product advertising continued to focus on this confrontation. Between March 1934 and the 1950s—with an interruption during World War II—the Postum brew featured another negative mascot, the villain Mister Coffee Nerves, a ghostly figure who personified, as his name indicates, the nervousness and agitation generated by caffeine found in coffee. This mascot starred in various advertising comic strips in which, being invisible to other characters who appeared there—normal people—, he purposefully pestered them so that they would avoid consuming Postum. The creation of this archenemy Postum was carried out by the illustration agency Johnstone & Cushing—most likely attributed to Albert Dorne’s drawings—and the printing plates showing futile adventures, inserted in magazines and newspapers, were drawn by different artists, including the prestigious comic authors Noel Sickles and Milton Caniff. See Marschall and Bernard (2011), p. 121.
 57. Cole, Roland. “Probing for fundamental instincts in an advertising campaign. Lessons for advertisers in intensive advertising activities of the Hartford Fire Insurance Company,” *Printers’ Ink*, July 29, 1920, pp. 113-121. In another publication, “Rene Clarke,” *Advertising and Selling Fortnightly*, August 13, 1924, p. 18, reproduces on one page four of the Hartford ads with illustrations by Clarke.
 58. Stern (1988); Callcott and Alvey (1991) and afterwards, a concept incorporated and widely referenced by several authors such as Phillips (1996).
 59. Callcott and Alvey (1991), p. 44.
 60. Phillips (1996), p. 153.
 61. Guthrie (1992), in the introduction of his publication, p. 3.
 62. Guthrie (1992), chapter 3, “The origin of anthropomorphism,” pp. 62-73 and 90.
 63. Segments from the second paragraph of chapter three in *The Natural History of Religion*, from the modern edition as listed in the bibliography.
 64. In my opinion, with respect to the parameter regarding the association of ideas that Hume points out, the incursions from the perception and rhetoric of the image have not provided an in-depth contribution to this subject, which deserves to be further developed.
 65. Brown, Stephen. “It’s alive inside! A note on the prevalence of personification,” *Irish Marketing Review*, Volume 21, Nrs. 1 and 2, 2011, pp. 5 and 11.
 66. This is the literal definition offered by Piéron’s dictionary which is listed in the bibliography, the original French edition *Vocabulaire de la Psychologie* published in 1951. The entry specifies the reference taken from Waters, 1948. It refers to the article by R. H. Waters, “Mecanomorphism: a new term for an old mode of thought,” *Psychological Review*, June 1948, pp. 139-142. In fact, this term was coined earlier and in a similar sense by the English philosopher and theologian Burnett Hillman Streeter in his work *Reality. A New Correlation of Science & Religion*, London: MacMillan & Co., 1926. Streeter explained that this ‘mechanomorphism’ was the consequence of a materialistic view of reality, the fruit of industrial progress, confronted with religious conception and, in some way anthropomorphized, to see human beings and their qualities as a reflection of God.

67. Albert Rowden King (1883-1968) was director of Chicago headquarters for the Ethridge Company, founded in 1902. It was perhaps the largest U.S. advertising and illustration agency for publicity in the first decade of the 1900s. He was a regular contributor to the advertising magazines *Advertising & Selling* and *Printers' Ink* and in the 1920s, was the founder and owner of the advertising agency A. Rowden King Inc. in New York.
68. King (1911), p. 46.
69. *Ibid.*, pp. 45 and 50.
70. Presbrey (1929), p. 387 (see the entire chapter "Tremendous effect of the half-tone," pp. 356-358; and "Enter the human-interest trade-mark," pp. 382-387). Also see: Johnson, Henry Lewis. "Half-tone engravings: their use in advertisements," *Printers' Ink*, February 10, 1892, pp. 179-181.
71. Numerous companies use these means to maintain direct contact and interaction with consumers. An example is the Sun-Maid girl, the mascot for Sun-Maid's Growers of California since 1916 and still present and active today in Facebook with her own page. www.facebook.com/SunMaidGirl (accessed September 2014).

The process of updating applied to the mascot is detailed in the article by journalist George Raine, "A new raisin in the sun. It's a wrinkle in time: The 90-year-old Sun-Maid girl is reborn ... again," published online April 23, 2006 at www.sfgate.com/business/article/A-new-raisin-in-the-sun-It-sa-wrinkle-in-time-2536775.php. SFGate is an online newspaper of the *San Francisco Chronicle*.

An article published in the March 2012 online issue of *The Wall Street Journal* about the revival of mascots through social networks gave examples of the success of these characters on Facebook and Twitter. It reports that the duck of the North American insurance company Aflac Inc., active since 1999 as the company's mascot, had its own Facebook and Twitter profile in 2010. Two years later, it boasted having 313,500 and 14,537 followers, respectively [by 2014, there were over 490,000 followers on Facebook]. Procter & Gamble created a Facebook page for Mr. Clean in 2011 that, barely one year later, already had a following of 280,000 fans. Vranica, Suzanne. "Knights, pirates, trees flock to Facebook. Mascots and other embodiments of corporations make a comeback in order to tweet and interact," *The Wall Street Journal* (online), March 25, 2012.

72. This fraternization between advertising characters and their social recognition can also be seen in a news item published in the press, dedicated to explaining the actions of the Northwestern Fruit Exchange to promote its Skookum brand. Commenting on the extensive distribution of fruit and its commercial presence, "(...) Skookum apples appear on the stationary and menus of the most prestigious passenger trains [that circulate on routes] between the Atlantic and the Pacific. Phoebe Snow eats the Skookum apples," "The 'Skookum Kid' will flash on 37,000 screens," *Chicago Packer*, September 15 1917, p. 13.
73. George Henry Edward Hawkins (1872-1942) was the publicity director of the N. K. Fairbanks Co. for thirteen years, a post that he left after the summer of 1914, coinciding with the publication of his book *Newspaper Advertising*. Prior to joining the company, he was responsible for advertising Victor bicycles for the Overman Wheel Company and stood out for several years as the advertising director for bicycle manufacturer E. C. Stearns & Co. of Syracuse, New York. In the summer of 1897 he left the bicycle business and moved to Chicago to be part of the publishing house that would produce the new monthly literary magazine *Four O'Clock*, created that same year. Towards 1901, without leaving Chicago, he began to work with the detergent company N. K. Fairbanks Co., where he was in charge of publicity for Gold Dust—which employed African-American twin children as mascots—, for Fairy Soap—an adorable girl sitting on an oval bar of soap was featured—, and for Sunny Monday—a radiant housewife was shown holding a container of the laundry detergent. In 1911, he held the position of vice president for the Association of National Advertising Managers, formally established a year earlier in Buffalo, New York. Thanks to his professional experience, his

numerous collaborations with specialized press in publicity and to books he published on this matter, he was considered as an authority in the field of publicity. His participation in the creation and management of advertising mascots also makes him one of the authoritative voices on the role of these figures in advertising during the turn of the century.

Regarding his biography, it was reconstructed from a brief review in the book *Who is Who in Advertising*, Detroit: Business Service Corp., 1916, p. 33; and from the news items: “Advertising Stearns bicycles,” *Printers’ Ink*, December 2, 1896, pp. 4-6; “National ad managers to advertise advertising,” *Printers’ Ink*, January 19, 1911, pp. 49-50; “Bright minds of advertising world in session here today,” *Syracuse Journal*, January 28, 1913, p. 7; “On a tour of Texas. Advertising men visit large cities of State,” *The San Antonio Light*, May 29, 1914, p. 10; “Hawkins to leave Fairbank Company,” *Printers’ Ink*, July 30, 1914, p. 13.

74. On November 20, 1850, the Government of Spain decreed the first ‘Ley de Marcas’ (Trademark Law), with headquarters for registration located at the Real Conservatorio de Artes, the entity that had been in charge of official patent registry since 1826. In 1878 the Ley de Patentes (Patent Law) was reformed and in 1887, all powers regarding Industrial Property were transferred to the Dirección General de Agricultura Industria y Comercio (the Spanish government entity responsible for agriculture, industry and commerce), which created the Dirección Especial de Patentes Marcas e Industria (the Spanish government office responsible for the legal registration of patents and trademarks). See *200 años de Patentes* (a publication based on an Exhibition and associated catalog having the same title). Madrid: Oficina Española de Patentes y Marcas, 2011.
75. In this respect Cobi, the biped dog and official mascot of the 1992 Barcelona Olympics, is an interesting case study. The character, created as a strict two-dimensional graphic by the Valencian artist Javier Mariscal, required a solution for its volumetric configuration to three-dimensional adaptations—statues, costumes for animators, promotional objects—a process carried out by the Barcelona designer Josep Maria Trias i Folch. The criteria for adaptations of flat to volumetric presentations and vice versa were the subject of intense debate at the time.
76. As explained in the article “What makes your trade-mark valuable,” listed in the bibliography.
77. Smith, Clayton L. *The History of Trade marks*. New York: the author’s edition, 1923, listed in the bibliography.
78. Smith (1923), p. 43 dedicated to Bibendum.
79. See the article “AdAge advertising century: top 10 icons” listed in the bibliography.
80. As explained in the article “The world’s top 50 logos” listed in the bibliography.
81. In fact, the bid to choose the best brand had as its original motto “The world’s top 50 logos.” The incorrect use of the term ‘logo’ seems justified in this case by an overall understanding of the concept in a non-academic text or unfamiliarity with the language of design, as well as the usual economy of journalistic language applied to concise English titles for issues raised in magazines. Being precise, it should be specified that the selection encompassed elements of graphic corporate identity for institutions, companies and products, distinguishing between logotypes, symbols, emblems and mascots.
82. The jury was composed of the following members (based on the year 2000 data): Paola Antonelli (Design curator, Museum of Modern Art, New York); Brian Boylan (Chairman, Wolff Olins, corporate identity consultancy, London); Tyler Brule (Editorial director, *Wallpaper* magazine, London); Melanie Clore (Head of impressionist and modern art, Sotheby’s Europe); Terence Conran (Chairman, Conran Holdings, retail and restaurant group, London); Tom Dixon (Design director, Habitat UK, furniture and accessories retailer); Rolf Fehlbaum (Chairman, Vitra, office furniture manufacturers, Switzerland); Norman Foster (Architect, Foster & Partners, London); Christopher Frayling (Rector, Royal College of Art, London); John Hegarty (Chairman,

Bartle Bogle Hegarty, advertising agency); Nigel Horne (Editorial director magazines, *The Globe and Mail*, Toronto); Teruo Kurosaki (Chairman, IDEE, furniture and design house, Tokyo); Richard Lambert (Editor, *Financial Times* newspaper, London); Jasper Morrison (Industrial designer, London); Marc Newson (Industrial designer, London); John Pylypczak (Graphic designer, Concrete Design, Toronto); Vittorio Radice (Chief executive, Selfridge's store, London); Karim Rashid (Industrial designer, New York); Alice Rawsthorn (Design critic, *Financial Times* newspaper, London); Peter Saville (Graphic designer, London); Deyan Sudjic (Editor, *Domus* magazine, Milan; founder *Blueprint* magazine); Paul Thompson (Director, Design Museum, London).

Note: As reference data scarcely appear in the Spanish sources consulted, the biography of the illustrator Agustí Lluís Urgellés i Artiga, which accompanies figs. 182-183 on the following pages, is the result of the present investigation. It was elaborated in full with the collaboration of Marc Tor Pujols, relative of the artist, and the following news items and citations published in the American press:

- Classified ads published in the newspaper *The San Francisco Call*, January 3, 4, 5 and 6, 1913.
- *Crocker-Langley San Francisco Directory 1916/17*, p. 2020.
- "Locales y personales," *El Tucsonense* (Tucson, Arizona), June 27, 1931, p. 1.
- Diverse documents cited in the website on genealogy Ancestry.com, resulting from the search based on the last name "Urgelles" in U.S. databases.

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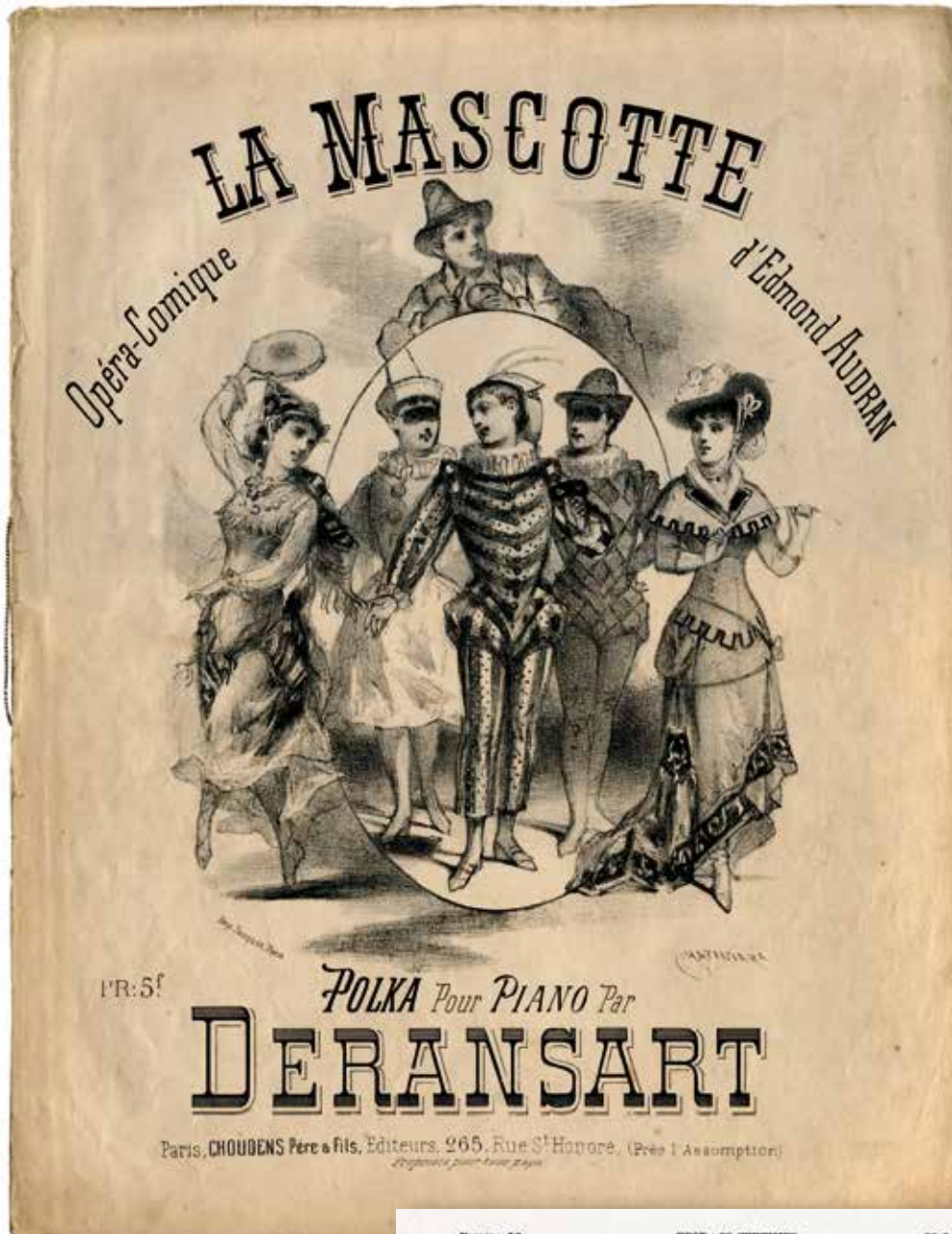
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A HIGH IMPACT OPERETTA.

The success of the comic operetta *La Mascotte* was reflected in numerous areas. The press and magazines heralded its success and various scores of the theatrical production were commercially produced. Accompanying this text, the cover illustration of *La Caricature* on January 22, 1881 depicted popular comedians interpreting *La Mascotte* at the Théâtre des Bouffes-Parisiens, which had debuted a few weeks earlier on December 29, 1880.

1. Sheet music for *La Mascotte*. Polka for piano, arrangements by Édouard Deransart. Published by Choudens Père & Fils, printed by Imprimerie Fouquet, c. 1881.

2. Cover fragment of the humor magazine *La Caricature*, January 22, 1881, naming the editor, editor-in-chief and illustrator of the publication, the cartoonist Albert Robida (1848-1926).



THE MASGOT. (LA MASCOTTE.)



COMPOSED BY
AUDRAN.

<p>LEGEND OF THE MASCOTS. (S&O)..... 5 DON'T COME TOO NEAR. (SONG & DUET). 3½ THIS COUNTRY LAD. (SONG)..... 3 THAT PECULIAR CHARM. (SONG)..... 3½ WHEN I BEHOLD (DUET)..... 3½ NOW OF MY VILLAGE. (SONG)..... 3½ AIR OF SALTARELLE (RECIT & SONG)..... 3½ KNOW'ST THOU THOSE ROBES? (DUET). 5 SONG OF THE VIVANDIERE. BRAHAM..... 4</p>	<p>FROM COURTIER'S AS THEY PASS. (SONG) 3½ TO HUNT THE STAG (SONG)..... 3½ SONG OF THE DRUM..... 5 SONG OF THE ORANG-OUTANG..... 5 POTPOURRI 7½..... Do..... FOUR HANDS 10 WALTZ..... 4 GALOP..... 4 POLKA..... 4</p>
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BOSTON
 Published by **OLIVER DITSON & CO.** 451 Washington St.

NEW YORK: CHICAGO: SAVANNAH GA: BALTIMORE MD: CINCINNATI: SAN FRANCISCO: PHILA:
 O. DITSON & CO. LYON & HEALY LUDDEN & MATES OTTO SUTRO GEDD NEWHALL & CO. SHERMAN CLAY & CO. J. E. DITSON & CO.
 SULLIVAN T. J. C. PETERSON. BOSTON: TO LEE & WALSH.



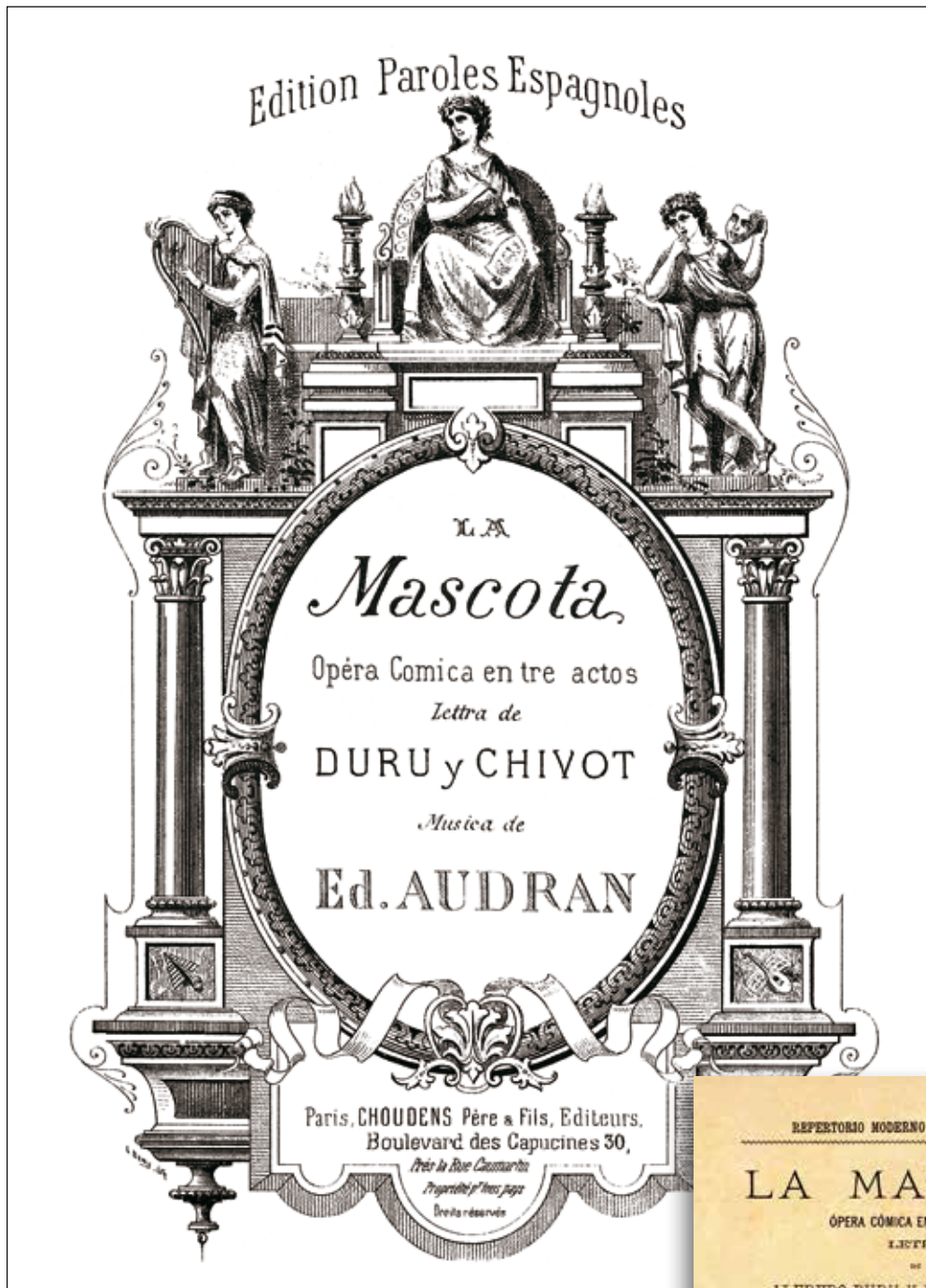
FROM MASCOTTE TO MASCOT.

Just five months after its premiere in Paris, Audran's work crossed the Atlantic to debut on April 1881 in Boston. The use of the English term 'mascot' spread quickly. Here, the cover of the satirical magazine *Puck* is an allegory of the attention that the publication offered to women's rights. A woman suffragist appears with Puck, the infantile mascot spokesman of the magazine, a reinterpretation of the mischievous elf created by William Shakespeare.

3. Musical score of *La Mascotte* (The Mascot), printed by Oliver Ditson & Co., Boston, 1881.

4. Cover of the American weekly *Puck*, published on February 20, 1915 in an issue dedicated to suffragist women.

Illustration by Rolf Armstrong (1889-1960).



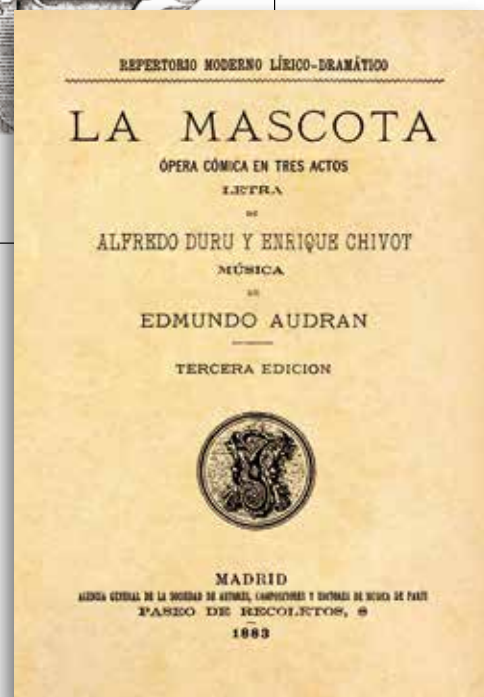
THE TRANS-PYRENEAN MASCOT.

The success of Audran's operetta rapidly crossed the Pyrenees and apart from the performances in Spain, different printed versions of its musical representation—songs and librettos—were also realized in the following years. The score for piano and voice of the entire production is shown, with lyrics translated and adapted to Castilian Spanish. Also presented is the libretto with original lyrics of the operetta translated into Spanish, without the musical score.

5. Cover of the score *La Mascota: Ópera Cómica en Tres Actos* (The Mascot: Comic Opera in Three Acts).

Paris, Ed. Choudens Père & Fils, 1882. Format 19 x 29 cm, 208 pages.

6. Cover of *La Mascota: Ópera Cómica en Tres Actos*. Madrid, Agencia General de la Sociedad de Autores, Compositores y Editores de Música de Paris, 1883. Format: 11 x 17 cm, 74 p. Printed by Enrique Rubiños, Madrid.



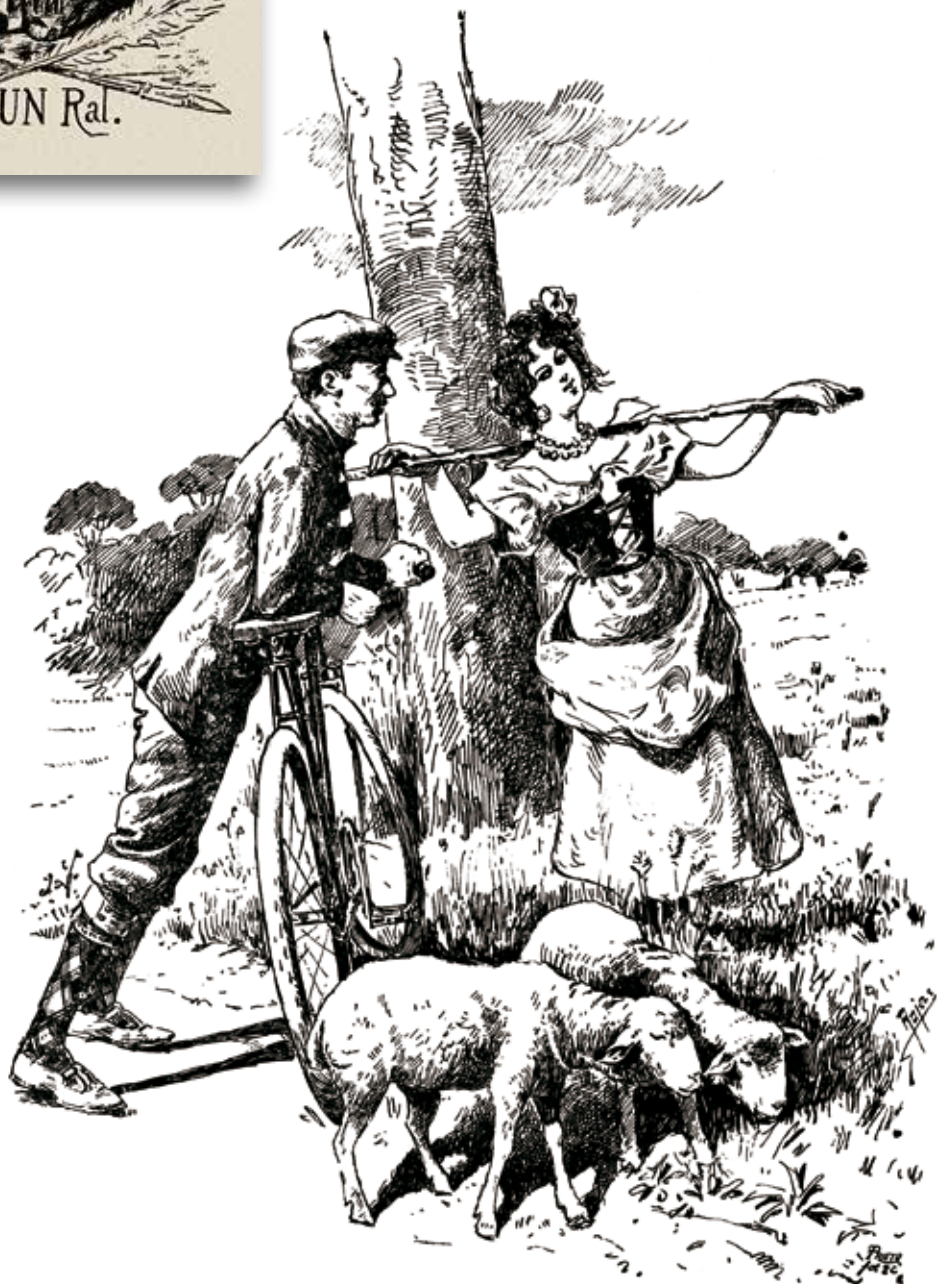


POPULAR REFLECTIONS.

These are two examples of the early incorporation of the term 'mascot' into printed expressions in Catalan and Spanish of peninsular popular culture, such as the Barcelona almanac *La Mascota. Almanach per l'Any 1884* or the illustration of the cyclist and sports weekly *El Veloz Sport*, published in Madrid.

7. Cover of *La Mascota. Almanach per l'Any 1884. Escrit ab la bona intenció de fer felís al que 'l compri y de guanyar algun ralet* (The Mascot. Almanac for the year 1884. Written with the good intention of making the person who buys it happy and of earning some pocket money) published in Barcelona in 1883. Illustration by Andreu Cabanes.

8. "La mascota ciclista" (The Cycling Mascot). A full-page illustration published in the magazine *El Veloz Sport*, May 30, 1887. Signed by Sevillian artist Pedro de Rojas (1872-1947).



La mascota ciclista.

HEAVENLY (AND PROFANE) TRUMPETS.

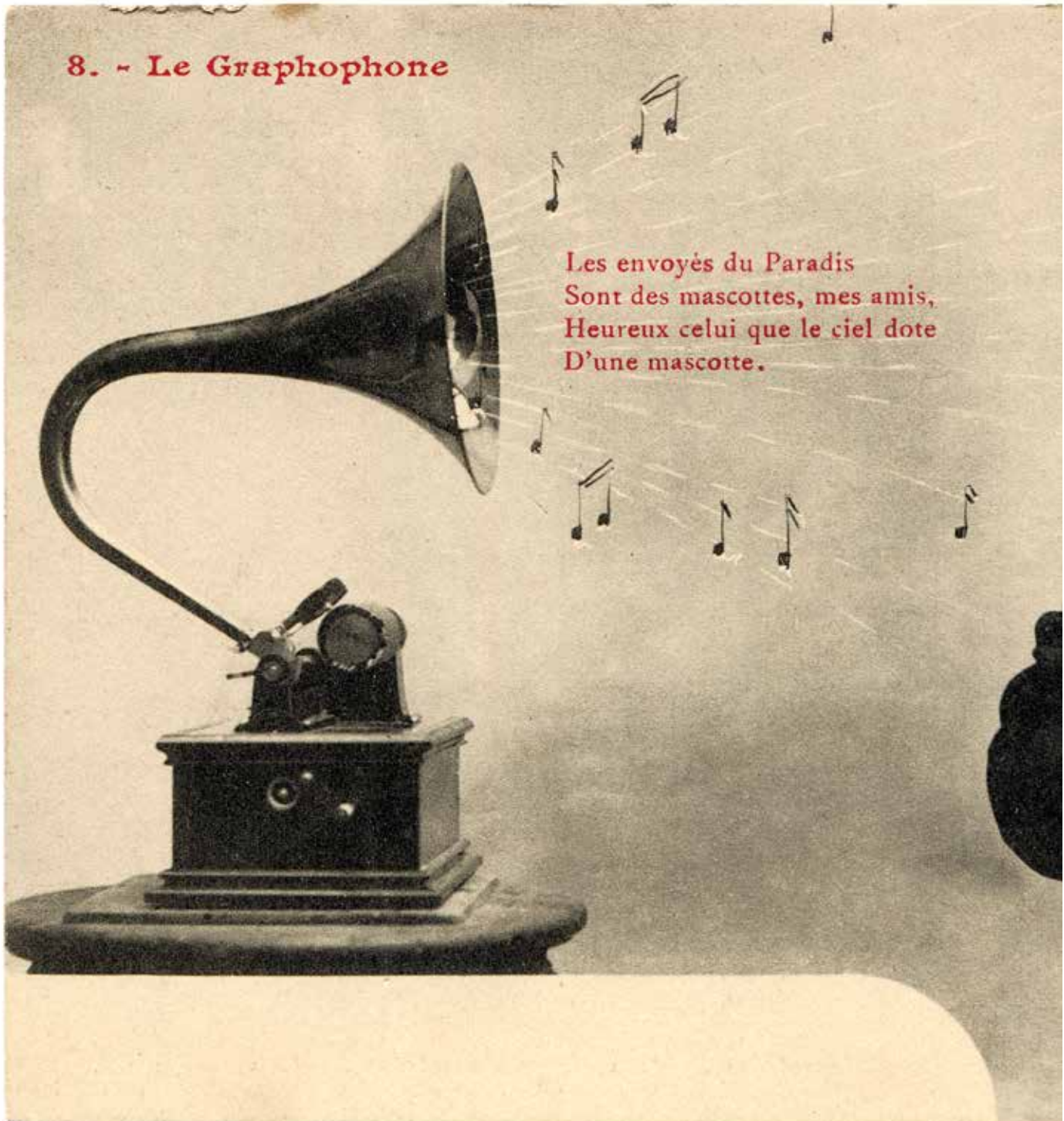
The image shown in the postcard below is loaded with irony, for the fragment of the operetta emitted by the wax cylinder phonograph—the priest smiles when he hears it—seems to be wrapped in a religious halo. The entire musical production is, in fact, a mischievous operetta, plagued with situations and double entendre rhymes that refer to the virginity of the protagonist as guarantor of her amulet status.

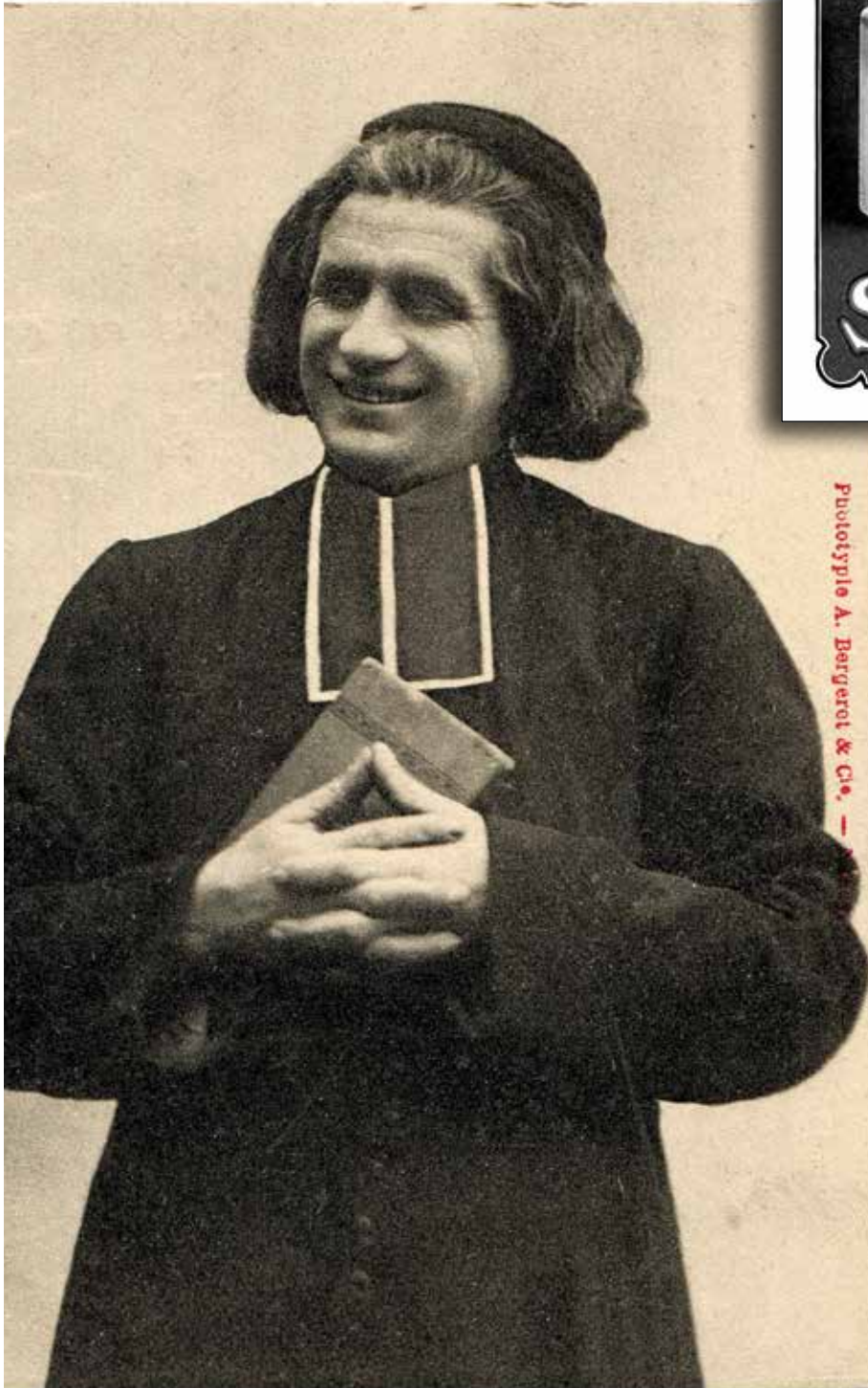
The verses reproduced in the postcard come from the second act of the operetta, a stanza sung by a chorus of sopranos, tenors and basses as a refrain to the reflections of Pippo, the shepherd who sincerely loves the mascot Bettina:

Les envoyés du Paradis Those from Paradise sent
sont des mascottes, mes amis. they are mascots, my friends.
Heureux celui que le ciel dote Happy is the one that Heaven endows
d'une mascotte. with a mascot.

The 1898 Columbia Graphophone, a phonograph registered trademark, was commercialized by the Parisian subsidiary of Columbia Phonograph Co., a U.S. company.

9. Post card number. 8 from the numbered series of ten titled *Le Graphophone*, 1902. Printed by Phototypie A. Bergeret et Cie, a print company created in 1898 by Albert Bergeret in Nancy.





Phototype A. Bergerot & Cie. —

THE TALKING BAR OF SOAP.

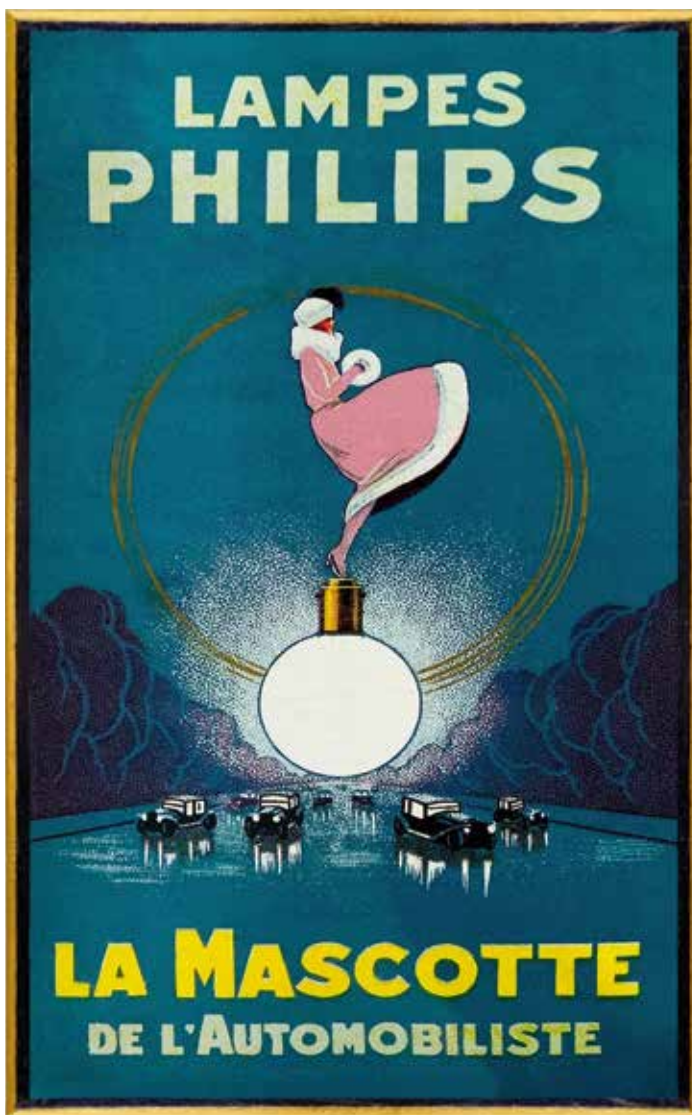
The image of the phonograph, gramophone and their horns to represent advocates proclaiming slogans and commercial messages was widely used in advertising. The above image shows the advertisement of the multifunctional cleaning and polishing Sapolio soap bar, manufactured by Enoch Morgan's Sons Co., a company founded in 1809. Here the product is depicted expressing itself, without resorting to the use of a character who acts as a spokesperson.

10. Full-page advertisement posted in the U.S. popular magazine *The Cosmopolitan*, May 1908.



POSTCARDS OF FORTUNE. After the Parisian premiere of the operetta *La Mascotte*, the photo postcards on the subject printed as phototypes and illustrated chromolithographs proliferated. This was the case, for example, of the popular series of photographic postcards “La Mascotte (Porte-Bonheur)” published by Phototypie A. Bergeret et Cie. that consisted of five distinct postcards showing the characters Bettina and Pippo interpreted by a young girl and boy in costume. The same printing press made other postcards about *La Mascotte*, as shown in the accompanying graphic.

11. Postcard titled “La Mascotte,” c. 1902 (postmarked in 1905). Published by Phototypie A. Bergeret et Cie., Nancy.



FEMININE POWER.

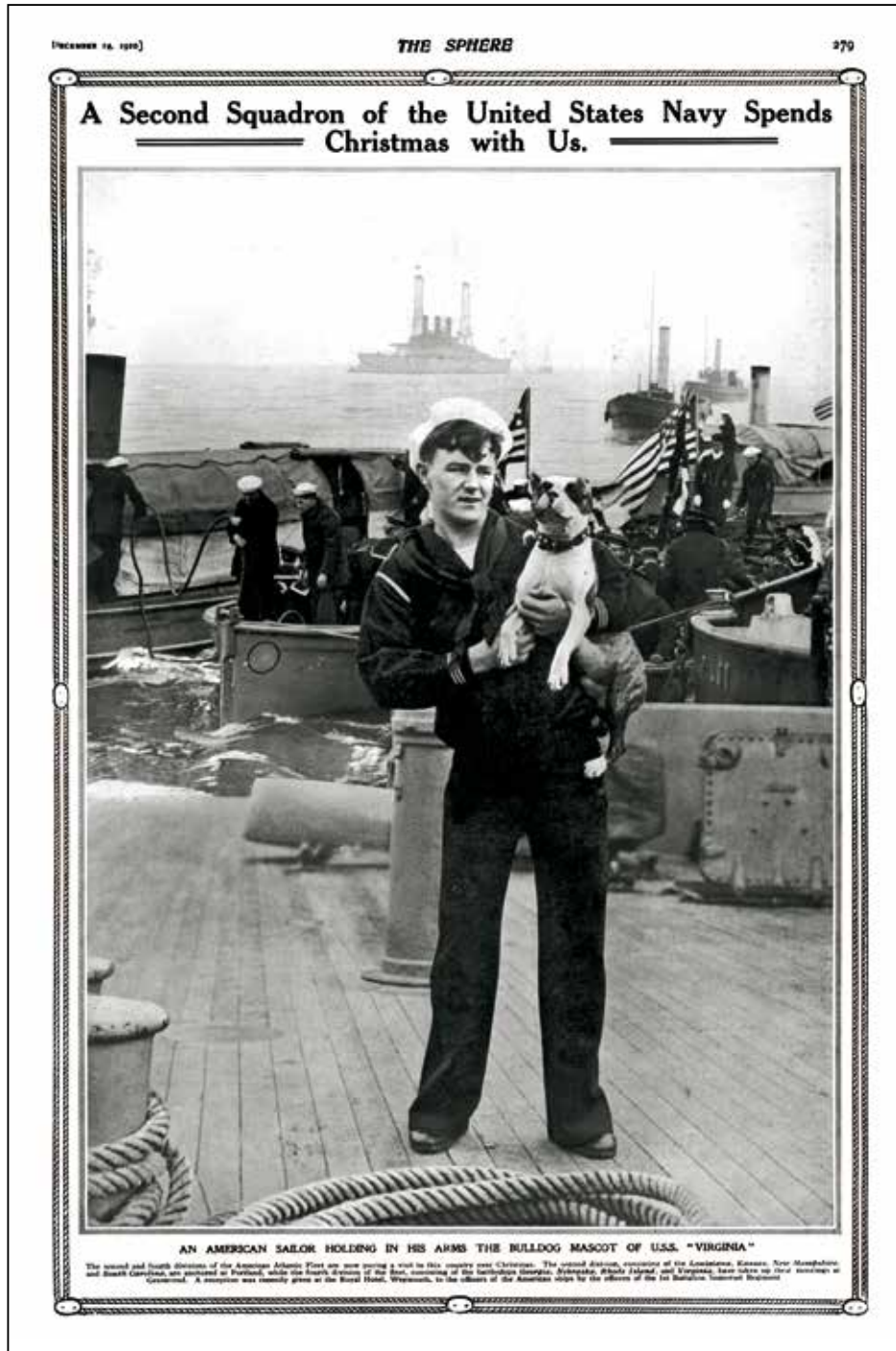
The protagonist of the operetta *La Mascotte*, the young peasant girl Bettina who brought good fortune, soon became part of the popular imagery of the time. From then on, brands of various products emerged named after her and accompanied by female figures that were more or less true to the original. As such, the alcoholic aperitif brand *La Mascotte* has appeared since 1897 in the catalog of the distillery Ferdinand Blanchet located in Albi, a town in the French county of Tarn. It portrayed the most classic and canonical Bettina on the label of its bottles and also featured her in their advertising posters, as shown here. The *Compagnie Française des Chocolats et des Thés L. Schaal & Cie.* was founded 1871 in Strasbourg, Alsace. Starting in 1910 they commercialized their brand of chocolate *La Mascotte* in clear allusion to Audran's operetta. Their first poster shown above, made in 1920 by the prolific illustrator and poster artist Jean Paul Beguin "Jean d'Ylen" (1886-1938), shows a smiling young woman carrying a basket full of chocolate bars. The enormous four-leaf clover behind the girl's head, a symbol of fortune, graphically emulates the large butterfly-shaped bow that characterizes the typical headdress of traditional Alsatian female clothing, making reference to the chocolate company's origins and location of their headquarters.

The image of the poster for Philips lamps *La Mascotte de l'Automobiliste*—which was adapted to different advertising supports—once again appeals to the female figure as an amulet, a symbol of protection and good fortune for the motorist. Thus, the light bulbs for car headlights behaved as such, defying the darkness of night, illuminating the road and guiding the driver along the way.

12. *La Mascotte, aperitif sans rival*. Lithographic poster, 146 x 110 cm; c. 1900. Printed by Cassan Fils, Toulouse-Paris.

13. *Chocolat la Mascotte*. Lithographic poster, 1920. 80 x 120 cm. Printed by Vercasson, Paris. Signed by Jean d'Ylen.

14. Metal chromolithograph on blotting paper support. 8 x 14.5 cm; c. 1924. Printed by G. de Andreis & Cie., Marseille.



PET AMULETS.

In the above image, the canine mascot of Virginia warship sailors from the second squadron of the United States Navy, passing through British coasts during the Christmas season of 1910. On the right, an American advertisement for a pet-shaped brooch with the figure of a black cat, a good luck amulet for those who wear it on their lapel.

15. Page published in the British magazine *The Sphere*, December 24, 1910.

16. Advertisement published in the American magazine *Overland Monthly*, 1896.



BLACK CAT FREE

This is a Lady's Stick Pin, or a Gentleman's Scarf Pin, over two inches long. It is now all the rage. It brings **good luck**. We send one free to each and every person in the United States, who cuts out this advertisement and sends it to us in a letter, with their full name and post office address. Don't send postage.

LYNN & CO.,
48 Bond Street, New York.



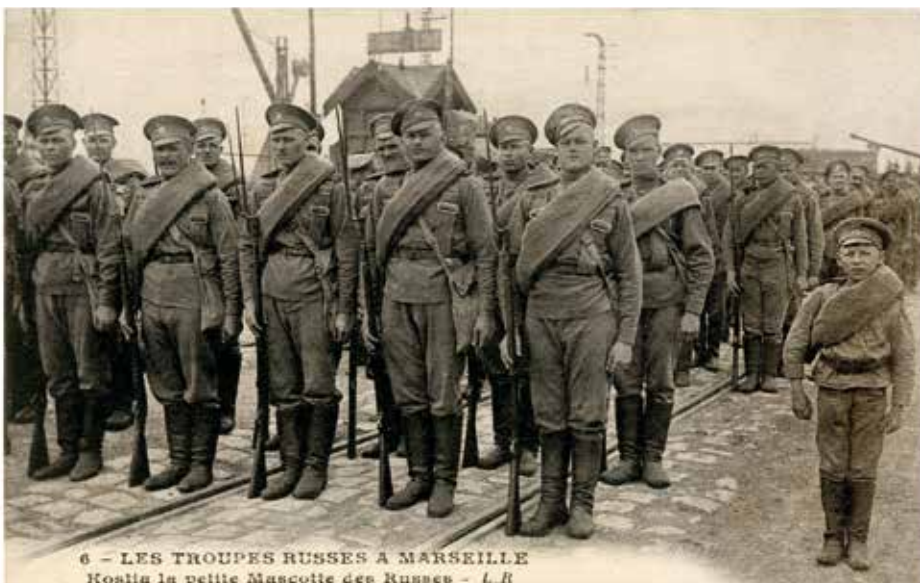
ANIMALS AND CHILDREN, MASCOTS OF THE REGIMENT.


In 1916, the most important Parisian publisher Ernest-Louis-Désiré Le Deley (E.L.D.) made a series of postcards showing mascots for different regiments of certain allied military in France. Taking advantage of their commercial potential, texts were printed in two languages, the original in French and the other corresponding to the country of the army being featured. The first postcard shows the British troops' billy goat. In the following two postcards, the bear Michka and child soldier Kostia are shown, mascots for Russian troops present in France since their disembarkation in Marseille in April 1916.

17. *Troupes Anglaises. La Mascotte du Régiment.* Postcard from 1916.

18. *Les Troupes Russes en France. La Mascotte du Régiment.* Postcard dated October 17, 1916.

19. *Les Troupes Russes a Marseille. Kostia, Petite Mascotte des Russes.* Postcard dated May 21, 1916.





GOBBO

The smiling god of good fortune,
The original divinity of optimism,
Whose cheerful countenance
Brings good luck
And happy days to all who
Observe this rule of life:
**"BE CHEERFUL AND YOU WILL
BE RICH IN EVERYTHING."**

THIS IS THE MASCOT that has brought good luck to the Maxwell during the entire 10,000 mile non-stop engine run. Attach one to your radiator cap and you will have no hoodoo.

Price, \$1.00
Prepaid ready to attach.
Discount to Dealers.

The S. M. Supplies Co.
22-24 Lincoln St., BOSTON, MASS.

MORE MASCOTS. Here we see the figure of Gobbo, the protective amulet and transmitter of good fortune commercialized in 1909 for those American drivers who decided to utilize it as the radiator cap of their car. Below that, the advertisement for Thomas, Gray & Co., the London company engaged in the production of figures or mascots for customizing automobiles.

20. Advertising module in the magazine *The Automobile*, June 24, 1909, specializing in the automotive sector.

21. Advertisement in an unidentified British magazine, 1918.

Motor Mascots

DAINTY and artistic Mascots, specially designed by one of England's Leading Sculptors. Apart from their artistic merit, the workmanship and finish are of the finest quality, making them a worthy ornament for high-class cars.

The "Minx" 4½ inches high.

Cast in solid metal.	Polished brass	£3 3 0
	Silver-plated	£3 5 0

Post free from the Sole Manufacturers.



Thomas, Gray & Co.,

199, Strand, London, W.C. 2

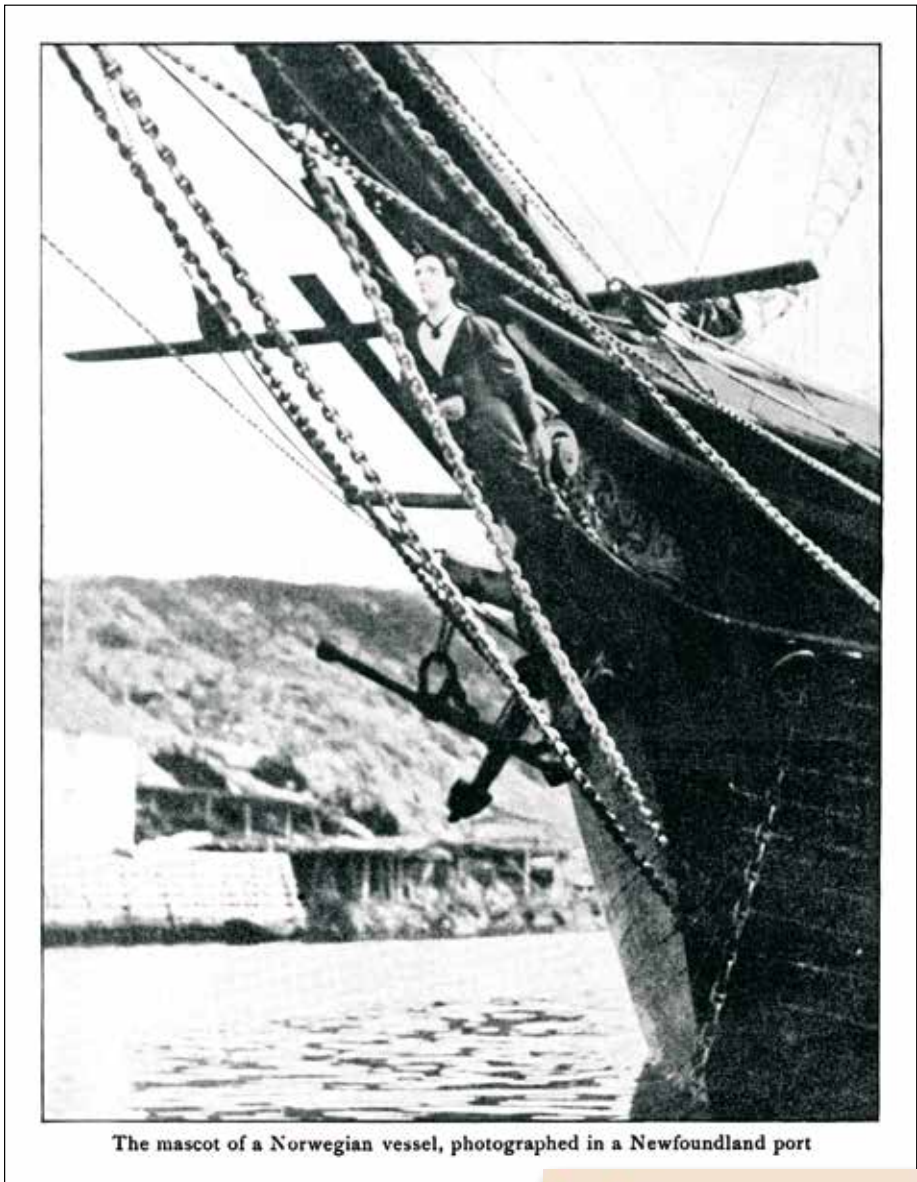


ANIMAL AND HUMAN MASCOTS. In these images two uses of the word 'mascot' come together, united by their properties as individual and group talismans. Above, the cover of a British magazine in which a woman places a radiator mascot on the automobile to personalize and decorate it, a practice already widely extended in 1925. On the right, a portrait photograph of the baseball team for the truck manufacturer The Autocar Co. of Ardmore, Pennsylvania, with its mascot the young Norman Smith Jr.—dressed in white, in the center and sitting on the radiator—, son of one of the athletes.

22. Cover of British publication *The Windsor Magazine*, September 1925. Illustration by George Cecil Wilmshurst (1873-1930).

23. "The Autocar team and its lucky mascot," news item published in American magazine *The Automobile*, July 18, 1907.





The mascot of a Norwegian vessel, photographed in a Newfoundland port

FAVORABLE WINDS. The wooden carvings of figureheads gracing the prow of large ships often resorted to depicting women, portrayed as protective goddesses and fantastic and legendary female beings such as mermaids. These figures were mascots that conveyed good luck both to ships and sailors, accompanying them on their journeys. No wonder the Castilian Spanish words 'mascota' and 'mascarón' (figurehead) share the same etymological root and significance linked to witchcraft, superstitions and amulets as bearers of good fortune. As such, the image above shows the text of a 1916 article published in a magazine where the figurehead is identified as a mascot. On the right, Munich born artist Anton Otto Fischer (1882-1962) portrayed himself touching up the worn painting of a figurehead from one of the ships where he was enlisted in his youth. In 1910, he had already settled in the United States and began a successful career as an illustrator, where he stood out as a cover illustrator and regular collaborator for magazines such as *The Saturday Evening Post*.

24. Photograph and caption of the article "Figureheads of the old square-riggers," published in *The Century Magazine*, August 1916, written by Victoria Hayward with photographs by Edith S. Watson.

25. Cover of the U.S. magazine *Life*, December 11, 1913. Illustration by Anton Otto Fischer (1882-1962).



URODONAL

et le cap de la quarantaine



"L'URODONAL" vous permettra de doubler le cap de la quarantaine et de conserver toute votre jeunesse.

« L'homme n'est pas plus tôt né », a dit un philosophe, « qu'il commence à mourir, et sa tâche consiste à son breuvage ».

En dépit de la fameuse parole, c'est la vérité même. Dès qu'il est né, il est mort, et il meurt, douloureusement, dès qu'il vit en un mot, et qu'il fonctionne, et par cela même qu'il fonctionne et qu'il vit, l'organisme commence à se déliter — abîmeusement comme l'œuvre d'un vêtement ou d'un outil quelconque soumise à la minute usure où l'on s'en sert pour la première fois.

Cette usure met plus ou moins de temps à s'accroître — tantôt quelques mois ou même quelques jours, tantôt de nombreuses années — suivant la qualité des éléments dont l'organisme est composé, suivant la somme de vigueur et de résistance qui lui a été héréditairement léguée, suivant aussi les vicissitudes banales de la vie. Normalement, en théorie pure, il faut pas mal de temps pour user, c'est-à-dire pour user un homme de bien moderne, abstraction faite, bien entendu, des accidents, risques de guerre, catastrophes, intoxications, incontinences, maladies aiguës ou chroniques. Moins d'œuvre, en effet, c'est mourir de vieillesse, lorsque les viscères et les tissus, épuisés par les vicissitudes des combats, s'opposent au service. Telle, la lampe qui s'éteint lorsque l'huile

lui défaille ou que la mèche, usée, cesse de brûler, se la laisse plus éteinte.

Par définition, pour ainsi parler, cet épuisement constitue, pour l'homme, la naissance pour faire à la mort, qui coincide avec son maximum.

Mais il ne s'agit pas, comme on pourrait le croire, avec une certaine régularité et rythmée. Il arrive un moment, vers le milieu de la vie, où cette espèce d'épuisement ou court-circuit atteint son point critique, et où l'organisme, bloqué en quelque sorte par ses propres déchets, subit une véritable révolution, où il peut se ranimer, et où, par le fait, il se renouvelle souvent avant l'heure.

C'est généralement entre quarante et cinquante ans que se produit cette crise, à laquelle bien peu sont les vieillards qui peuvent se flatter de se soustraire. Il faut croire que l'organisme, qui, jusqu'à présent, s'était maintenu passivement éveillé, s'éveille, à ce tournant, l'expérience lui fait un effort suprême pour se débarrasser du poison. Il lui reste encore une dernière réserve d'énergie, il prend le tout soudain, par les moyens du bord, à l'auto-évacuation nécessaire, suivi souvent alors, au surplus, d'une seconde jeunesse. Mais si ces dernières réserves sont elles-mêmes gaspillées ou annihilées, il est à craindre qu'il ne meure à la place.

On sait, au surplus, combien ce cap est dangereux et combien il est facile de le franchir.

Ne serait-il pas possible d'aider l'organisme à le franchir, en le ramenant artificiellement à sa jeunesse ? Pour qu'il soit, ce possible et ces sommes sont en général fonction de l'usage, l'affirmative se fait pas même l'ombre d'un doute. C'est le plus souvent, en réalité, l'usage même qui, lentement accru dans l'organisme, reconstruit le sang, et fait les vaisseaux, ankylose les articulations, modifie les cellules et finalement arrête toute la machine.

Et comme l'usage usure, et l'usage se réveille, le sang s'épure, les fibres retrouvent leur souplesse, une vie nouvelle circule à travers les organes usés, c'est comme si l'on avait mis une nouvelle mèche à la lampe.

Ce l'usage même de l'usage usure, c'est l'usage de l'usage, puisque nous avons l'usage, qui le donne — même en action, d'instinct classique et populaire ! — « comme l'eau chaude donne le sucre ».

Et voilà !

Dr J. L. B. B. B.

MEFIEZ-VOUS DES IMITATIONS



SEPTEMBER, 1957 MOTOR SPORT

For higher smileage...

It's the aromatics in National Benzole that put more ring into your car. There's more life in every drop, more power in every pint, more drive in every gallon. Aromatics boost performance! Fill up for higher smileage—with HIGH-AROMATIC NATIONAL BENZOLE.

Go NATIONAL BENZOLE

AND SUPER NATIONAL MIXTURE FOR HIGH PERFORMANCE CARS

PROW MASCOTS.


On the left, a bottle of Urodonal syrup is portrayed as a figurehead, cutting through waves and, by dodging pitfalls, helps the ship to reach its destination, a metaphor for its medicinal properties that could alleviate kidney problems.

Below right—a play on words with the terms 'mileage' and 'smile,' to compose a new one, smileage—, the appearance of a smiling figurehead giving its blessing of good fortune to a family traveling in a car.

26. Full page Urodonal advertisement published in the French magazine *L'Illustration*, May 27, 1916. Illustration by Albert Robida (1848-1926).

27. National Benzole advertisement published in the British magazine *Motor Sport*, September 1957.

28. The Michelin man, a "modern" figurehead, on a Spanish truck branded Pegaso, c.1970.



**Many Carloads
Daily
of
Post Toasties**


Leave the Pure Food Factories of the
Postum Cereal Co., Ltd.

They go to various parts of the world and supply
crisp bits of corn, delicately browned, for breakfast.
Many families have become accustomed to the
ease of service — no cooking being required.
It is difficult to conceive of a more palatable and
winning delicacy, particularly when served with
cream and sugar.

Memory Lingers"

Canadian Postum Cereal Co., Ltd.
Windsor, Ontario, Canada

ST. NICHOLAS ADVERTISEMENTS



**Millions Upon Millions
of Cakes of Ivory Soap
Leave Ivorydale Every Year.**

Where do they go?
To Europe, Asia, Cuba, the Philippines, Hawaii,
Panama. But by far the greatest proportion remains
in this country.

What are they used for?
For bath, toilet, fine laundry and a hundred other purposes.
For the toilet?
Yes. More people use Ivory Soap for the toilet than for
anything else.

Thousands of men use it for shaving and like it better than
any of the high-priced shaving soaps.

Experienced housekeepers will use nothing else for wash-
ing woollens, laces and delicate fabrics.

How are these things explained? How does it happen
that Ivory Soap is used for so many different purposes?
And with such uniformly satisfactory results?

This is why: Ivory Soap is pure. It cleans, but it does not
injure. It is the mildest, gentlest soap it is possible to
make; but it does what it is intended to do — it cleans.
And it is what soap ought to be — it is pure.

Ivory Soap, 99⁴⁴/₁₀₀ Per Cent. Pure

GETTING PRODUCTION ON TRACK.

The advertisements shown here exemplify the panorama inherited from the industrial revolution: mass production of all types of products and the possibility of rapid and extensive distribution by land and sea. Companies in the food sector comprised a prominent part of the list of American advertisers with national distribution of their products. This was the case of Postum cereals made by the Postum Cereal Co.—with factories in Canada that supplied the U.S. market—and of cosmetics and hygienic products, such as Procter & Gamble's Ivory soap.

29. Advertisement for Postum cereals published in the American magazine *St. Nicholas*, December 1911.

30. Ivory soap advertised in *St. Nicholas*, July 1909.

When you market—Ask for FAIRBANK PRODUCTS

Gold Dust

Ordinary dish water only cleans the surface. Put a dash of Gold Dust into the water, and it will go to the bottom of things, drive out every bit of dirt, every germ, every hidden particle. Gold Dust cleanses as well as it cleans.

Gold Dust makes dishes sweeter and cleaner than ever before, and saves at least half the time ordinarily consumed in washing them.

"Let the Gold Dust Twins do your work."

Fairy Soap

Purity is the first requisite in a toilet and bath soap.

Fairy Soap is pure because it is made from choice edible products.

Besides, its floating, oval cake is a distinct advantage over other white toilet soaps.

Costs but 5c, but you cannot get better soap at any price.

"Have you a little 'Fairy' in your Home?"

Sunny Monday

Laundry Soap

There is no earthly excuse for rubbing and scrubbing the life out of your clothes. Sunny Monday—a pure, white, vegetable-oil soap—contains a wonderful dirt-starter which saves rubbing, spares your back, and adds to the life of your clothes.


Sunny Monday is the best laundry soap we know how to make, and we have been in the business over twenty-five years.

"Sunny Monday Bubbles will wash away your troubles"

The N. K. Fairbank Company, Makers, Chicago.

CLEANING MASCOTS. The manufactured products passed quickly from the factory to the shelves of establishments, where distinctive designs of paper and cardboard packaging began to be seen, with colorful compositions based on hand lettering and decorative borders, and sometimes employing illustrations showing scenes and characters. The N. K. Fairbanks Company, specializing in cleaning products for the home and bath soaps, commercialized three leading brands: Gold Dust, Sunny Monday and Fairy. All of them utilized a mascot figure to identify themselves. Their characters, stamped and fixed on respective product packaging, came to life in press advertisements and in all kinds of promotional material: the Afro-American Gold Dust Twins, tireless cleaners; Little Fairy, the girl sitting on top of a giant soap bar; or the housewife for laundry detergent Sunny Monday, whose head radiated a solar halo.

31. Full-page advertisement in American magazine *The Youth's Companion*, October 19, 1911.



You know these trade-marks through National Periodical Advertising

NAMES, trade-marks or brands are placed upon goods in order to identify them, thereby fixing the responsibility for their quality and enabling the buyer to ask for what he wants and to get what he asks for.

It naturally follows that goods which are trade-marked and nationally advertised must be better and cheaper than unknown goods, or goods of uncertain origin.

They must be better, because no manufacturer could afford to advertise a branded article unless it had merit. After the first sales, the trade-mark would merely provide a sure means of avoiding the unsatisfactory article.

They must be cheaper, quality considered, because national advertising reduces manufacturing and selling costs by adding so largely to the volume of sales.

Trade-marks and national advertising are the two most valuable public servants in business today. Their whole tendency is to raise qualities and standardize them, while reducing prices and stabilizing them.

Judge
The Happy Medium
MEMBER OF THE QUIN CLUB
THE NATIONAL PERIODICAL ASSOCIATION

ADVERTISEMENTS AND ILLUSTRATED BRANDS.

Above, an example of press support for trademarks, with registered brands of companies inserting advertising in the pages of newspapers and magazines. In this case, the text is accompanied by three brands, the emblem of Columbia records and two mascots: Lotta Miles, the girl for the tire manufacturer Kelly-Springfield, and Johnnie Walker, depicting the whiskey having the same name.

In the 1904 advertisement on the right, the Art Department of the magazine *Hardware & Metal* offered its advertisers the use of illustrations to solve the issue of advertising inserts. Playing on the etymological sense of “illustrate”—giving brilliance, illuminating, shedding light—in a medium dominated by the contrast of black printing ink on white paper, the advertisement proposes: “Come out of the dark! Bring your ads with you. Illustrate! By doing so, you illumine and release from obscurity many a cheerless ‘type ad’ that is suffering for the want of a little pictorial light. We furnish the kinds of pictures that give to your ‘ads’ a bright and smiling countenance.”

32. Advertisement in Canadian weekly magazine *Hardware & Metal*, published by MacLean Publishing Company, January 2, 1904.

33. Advertisement in U.S. humor magazine *Judge*, August 7, 1915.



**Come Out
OF THE
DARK!**

**Bring your “ads”
with you.**

ILLUSTRATE !!

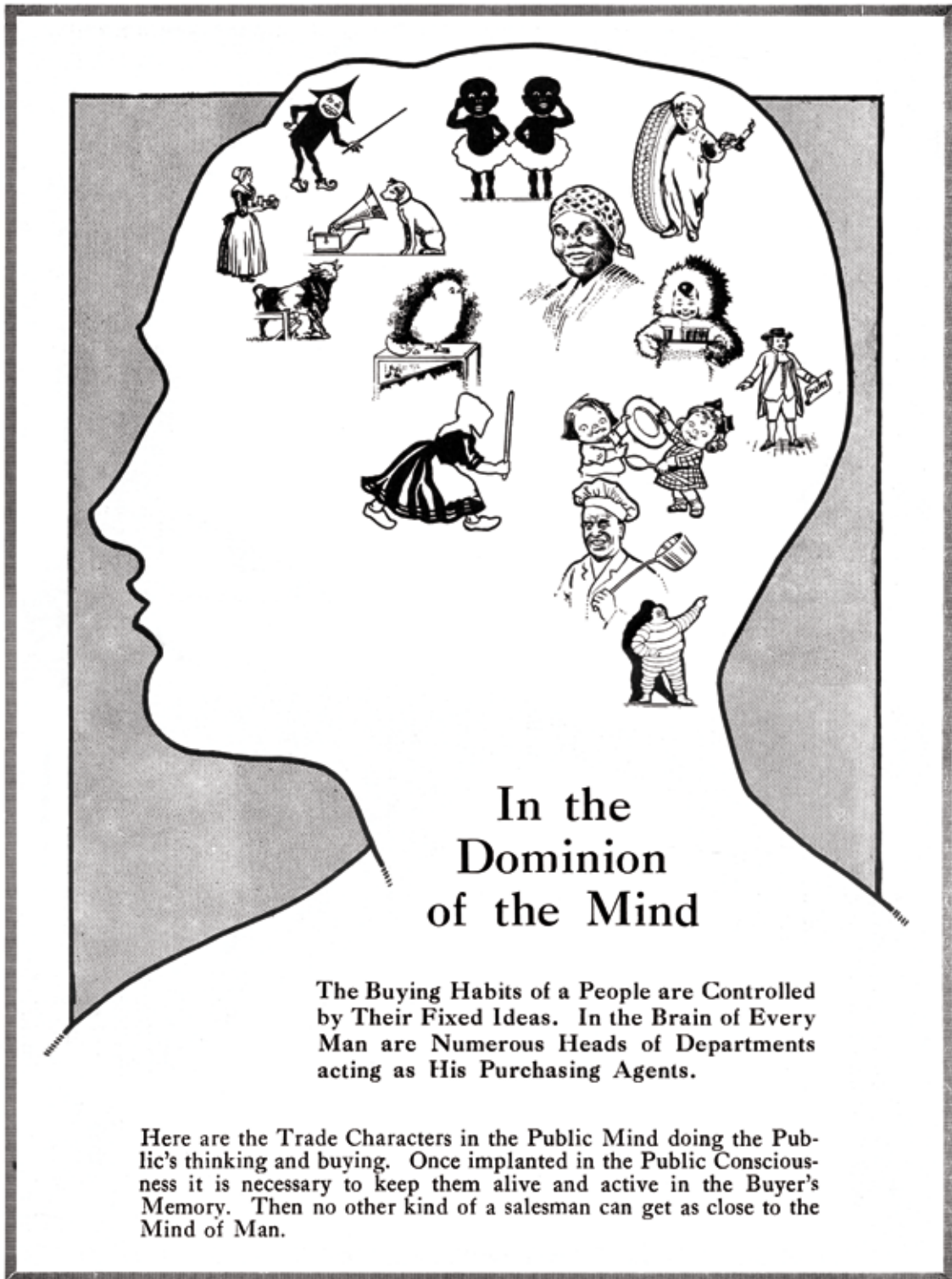
By doing so you illumine and release from obscurity many a cheerless “type ad” that is suffering for the want of a little pictorial light.

We furnish the kind of pictures that give to your “ads” a bright and smiling countenance. *A cheerful face gains favor every time.*

Estimates on all and every style of design cordially furnished.

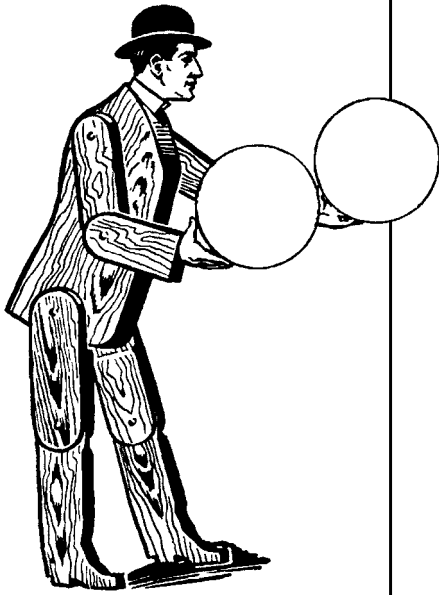
—

**ART DEPARTMENT
MacLEAN PUBLISHING CO.
LIMITED**
Montreal. Toronto. Winnipeg.



BRAIN IMPLANTS. The graphic from Clayton Lindsay Smith's book, published in 1923, portrayed basic psychological mechanisms attributed to the consumer at the time of purchasing products, and the role that mascots played in the process. As you can read, "the buying habits of a people are controlled by their fixed ideas. In the brain of every man are numerous heads of departments acting as his purchasing agents." Amid the "Purchasing directors" we can identify the arrow representing the mentholated gum Spearmint, Baker's Cocoa's chocolate-maker, Gold Dust detergent's twins, His Master's Voice dog and gramophone, Bull Durham tobacco's bull, Bon Ami's cleaning chick, Aunt Jemima pancake's cook, Cliquot soda's Eskimo, Old Dutch Cleanser's maid, Campbell's soup's children, Quaker Oats' quaker, or Rastus the cook representing Cream of Wheat. Among them, we highlight the presence of Bibendum the mascot for the Michelin Tire Company as well as the child in pajamas bearing a tire and holding a candle who represented the Fisk Tire & Rubber Company, Michelin's direct rival in the American market.

34. Clayton Lindsay Smith, *The History of Trade Marks*, 1923, pp. 24-25, listed in this chapter's bibliography.



MR. WILLIAM BOARD.

George Enos Throop (1864-1938), who had been active as an advertising agent since the last decade of the nineteenth century, founded in 1911 the company George Enos Throop, Inc. in Chicago. It was an advertising agency specializing in outdoor publicity, and managed the placing of Billposting for important advertisers. They were characterized by the promotion and defense of the mascot figure as an element for publicity and corporate identity. This is evidenced by the numerous advertisements to this effect inserted in magazines such as *The Poster or Printers' Ink* between 1911 and 1916.

Since the launch of the company, Throop had already created a mascot to use as a spokesman for the agency's ideas in their own promotional advertisements. The mascot was named William Board—Billboard of course—, a man made of wooden (hinged) planks similar to those used in the structure of billboards. The text that accompanies the advertisement displayed on this page is a reflection of the agency's interest in the figure of mascots.

35. Detail of an advertisement for the Geo. Enos Throop agency published in *The Poster* magazine, February 1911.

36. Advertisement for the Geo. Enos Throop agency published in *The Poster* magazine, August 1911.

MR. WM. BOARD
REPRESENTING
GEORGE ENOS THROOP
(INCORPORATED)

AN ADVERTISING HINT FROM BILL BOARD.

Mr. Advertiser:

Have you noticed that the largest national advertisers use practically nothing but a picture of their typical figure and their package in their advertisements?

The latest "ads" of the Cream of Wheat show their darky teaching a little girl to cook; their name, "Cream of Wheat," appearing only on the package and the copyright imprint.

If you try to recall the advertisements of various other articles, such as Quaker Oats, Gold Dust, Toasted Corn Flakes, Victor Talking Machine, Wrigley's Spearmint Gum, Uneda Biscuit, etc., you will see that what has been printed about these articles has been forgotten, but that the *typical figure* and the *package stick in your mind*; therefore, the picture, which stands for and reminds you of the article, must be the selling force in advertising.

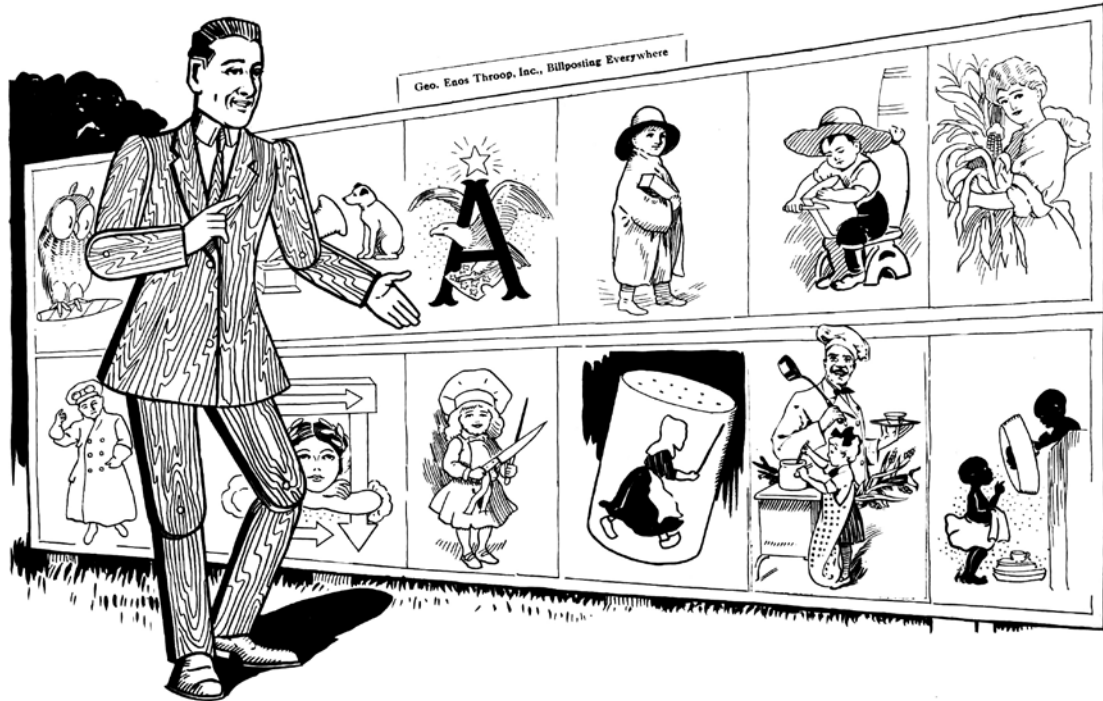
When an advertiser realizes the truth of this fundamental principle in advertising, namely, that the picture and not the printed description sells the goods, it will be an easy matter to convince him that a poster display, showing this picture everywhere, large and in colors, is the most profitable medium in existence.

Why don't you write me to call on you? I may offer some ideas that will be of real value to you.

GEORGE ENOS THROOP, Inc.
Per Bill Board.

Do you know what article each one of these illustrations advertises? I believe you do. On the other hand, can you recall from the printed advertisements in the newspapers and magazines an argument for each, telling why you should buy it? If not, then the ILLUSTRATION, not the argument, is the selling force in advertising. And still further, if your mind pictures these illustrations IN COLORS, THEN you have seen them on the billboards or walls!

GEO. ENOS THROOP, INC., Per Bill Board, Chicago



Do not confuse the trade-mark with the typical figure, since a trade-mark is an inanimate symbol, while a typical figure is a living personality which is always shown as doing something in connection with the advertised article.

After an advertiser has adopted a typical figure it is merely a matter of time until he uses posting, since a poster being large, in colors, and seen by everyone all day, every day, for 30 days in each month, necessarily offers the very best and strongest medium for the display of a typical figure.

An advertiser has but *one* trade-mark, but he should have a *different* typical figure for each class or group of goods. We can prove this. Write us if you are interested.

George Enos Throop, Inc.
POSTER ADVERTISING
 Tower Building
 CHICAGO

TRADE-MARKS AND TYPICAL FIGURES.

This page shows two advertisements from the outdoor advertising agency Geo. Enos Throop defending the use of mascots in advertising due to their versatility as compared to emblems and logotypes. The above image portrays a series of famous characters associated with the products they represent. On the top row we can see the Owl perched on a cigar made by the company George L. Storm & Co., New York—successor to the Owl Cigar Company in 1890—; Nipper, Victor Talking Machine's faithful dog; the eagle traversing the initial of the Anheuser-Busch Co. brewing company from Saint Louis; the Unedeo Boy wearing a raincoat of the Nabisco-National Biscuit Co.; the Ceresota Flour child cutting a loaf of bread, depicting the Northwestern Consolidated Milling Co. brand from Minneapolis, Minnesota; and the Kellogg's Girl of Kellogg's Toasted Corn Flakes produced by Toasted Korn Flake Co. in Battle Creek, Michigan. In the bottom row we recognize Little Chauffeur, Detroit's Morgan & Wright Tires mascot; the Spearmint Girl by Wrigley's Spearmint Pepsin Gum brand; The Little Cook from Swift's Premium Ham brand, Swift & Co., Chicago; the Little Dutch Girl by Old Dutch Cleanser, a brand manufactured by Cudahy Packing Company; Rastus, the chef of Cream of Wheat Co.; and Goldie and Dustie, the twins representing Fairbank's Gold Dust Washing Powder.

37. Advertisement for the Geo. Enos Throop agency published in *The Poster* magazine, October 1911.

38. Geo. Enos Throop agency advertisement published in *The Poster* magazine, April 1914.

ADVERTISING & SELLING

ALMOST everyone has made or heard that remark.

Whether applied to human beings or to products, the effect is the same.

The impression a picture leaves on the mind is retained almost indefinitely, while names are more easily confused.

And that is why we continually advance our belief in the advantages of tying a product or its name—or both—to a characteristic figure.

“I Remember Faces Better Than
Better Than



AMERICAN LITHOGRAPHIC

Creators of Colorgraphic Advertising
Reg. U. S. Pat. Off.

Fourth Avenue and Nineteenth Street



**She Knew She Wanted Underwood's Sardines
But She Didn't Get the Name Right**

On the Dealer's Shelf Your Product Is Dumb.
In a Counter Display Like These It Cries Out—
"Here's Who I Am!" "Here's What I Can Do!"
"Buy Me Now!"

A Name That Deceives
A woman's memory is in constant danger of being misled by a name that sounds like yours. Don't trust her memory with your sales! Remind her in the store—of your product's Name—of its Uses!

This woman had read Underwood advertising. No doubt of that.
She reads your advertising, too.
Would she remember your product's name any better than Underwood's?
Perhaps. Perhaps not.
Your dealer handles your competitor's product.
Its name may sound like yours.
She may buy it—after your advertising has brought her to the store—intending to buy yours.



The AMERICAN LITHOGRAPHIC COMPANY can design a counter display to make your product speak for itself. It will pay you — now.

AMERICAN LITHOGRAPHIC COMPANY · Fourth Ave. & 19th St., New York City

ADVERTISING & SELLING

Names”



COMPANY

New York City

WE have been largely responsible for great numbers of the reproductions now identified with nationally advertised products.

We would welcome an opportunity to render a similar service to you.

Will you accept—without obligation—a suggestion pertaining to your own business?

We gladly co-operate with Advertising Agents.

ONE IMAGE ±1,000,000 WORDS.

The publicity of the American Lithographic Company in New York, specializing in printing chromolithograph posters as well as paper and cardboard point of sale displays, emphasized the greater memorability of images rather than words and the potency of mascots. The consumer's greater or lesser degree of literacy would be enhanced by the capacity that images and characters had for making an impact. As stated by the company: "The impression a picture leaves on the mind is retained almost indefinitely, while names are more easily confused. And that is why we continually advance our belief in the advantages of tying a product or its name—or both—to a characteristic figure."

The message in the second advertisement (on the previous page, the one below with the black background) was also clear: if a distinctive image of the product is achieved when designing its packaging and accompanying advertisements, this facilitates its correct identification and standing out against the competition. For the American Lithographic Company, this support was, of course, a way to ensure continued business activity.

39-40. Double-page color ads in the magazine *Advertising & Selling*, published in May 1916 (on the left, blue background), and December (previous page, black background).

"One picture is worth more than a million words IF the picture is right." The sentence based on a popular saying, modified and augmented as shown here, was proclaimed at an Advertising Club conference in New York on February 3, 1916. The phrase was collected and used by the Ethridge Association of Artists, with studios in New York and Chicago, to offer their illustration services to advertising agencies.

41. Modular ad in *Advertising & Selling* magazine, February 1916.

“One picture is worth more than a million words IF the picture is right”

From speech before
ADVERTISING CLUB
New York City
Feb 3rd 1916

Arthur Brisbane

The Ethridge Association of Artists
NEW YORK STUDIOS
25 East 26th Street
CHICAGO STUDIOS
220 So. State Street





ILLUSTRATED TESTIMONIES.

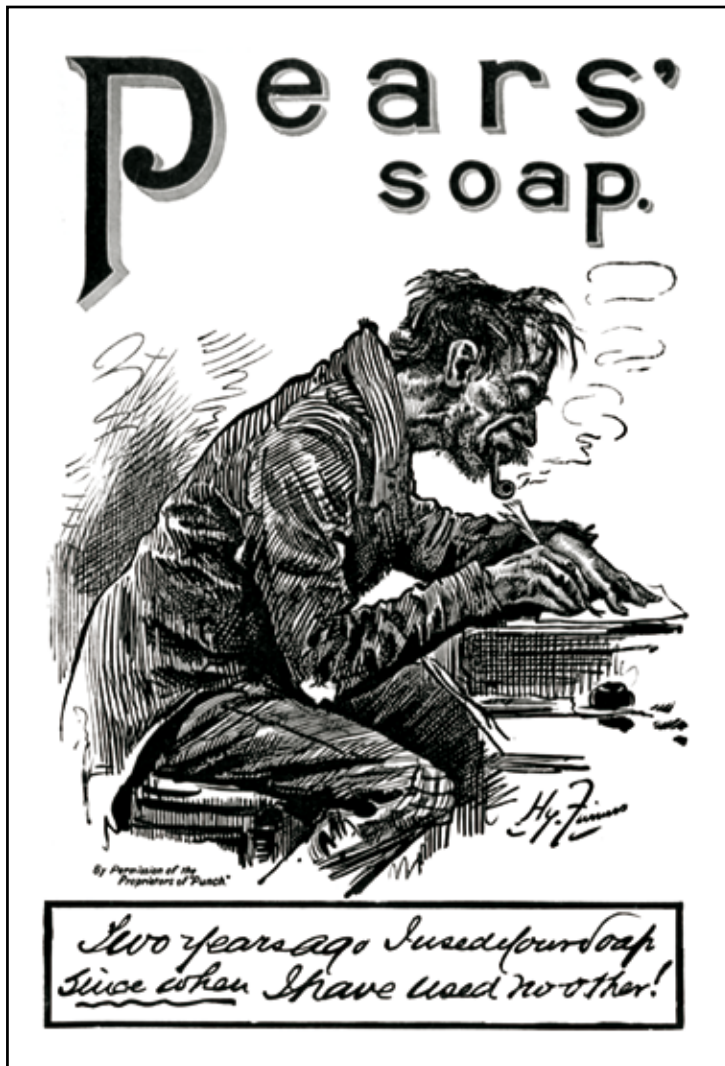
The Pears' Soap campaign featured portraits of influential celebrities and their testimonial phrases accompanied by their signature in advertisements, combining line engravings with typographic composition. The advertisement above shows the portrait of American actress Mary Anderson who, in 1883, traveled to England to perform in London theatres resulting in a sojourn that lasted six years. It is in this year when she presumably wrote the testimonial letter indicating the date, which is reproduced in the advertisement.

On the right, another advertisement from the campaign portrays the opera singer Adelina Patti, showing a score whose lyrics comprise a phrase supporting Pears' Soap.

42. Full page advertisement published in the Boston literary magazine, *The Atlantic Monthly*, December, 1885.

43. Full page ad in the Philadelphia-based women's publication, *Peterson's Magazine*, December 1884.





A TRANSATLANTIC CHARACTER.

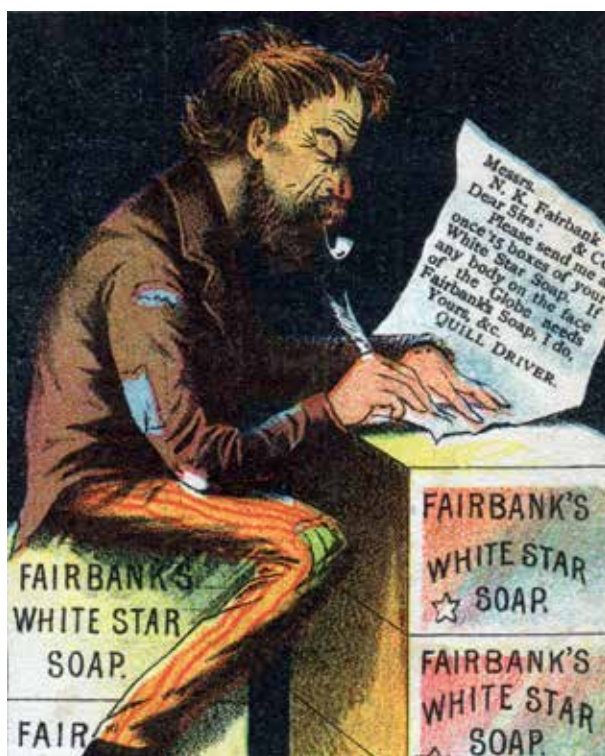
On the left, the Pears' Soap advertisement adapted the humorous vignette originally published in *Punch*. Below, to the left, the parody by N. K. Fairbank & Co. in a promotional chromolithograph distributed to merchants selling their products. Below on the right, the sui generis adaptation made in the United States for the American Brewing Company's poster, with the motto "The philosopher."

In this version, the shabby vagabond is replaced by a physically similar character but who sports a combed and clean conventional look.

44. Advertisement published in British magazine *The Illustrated London News*, August 11, 1906. Illustration by Harry Furniss.

45. Chromolithograph postcard published in the United States by N. K. Fairbank & Co., c. 1899.

46. Proof print of the Lager Beer promotional poster produced by the U.S. enterprise American Brewing Company-ABC. Printed by M. L. Lith., c.1900.



CAUTION.— Beware of dealers substituting shoes without W. L. Douglas name and the price stamped on bottom. Such substitutions are fraudulent and subject to prosecution by law for obtaining money under false pretences.

W. L. DOUGLAS
\$3 SHOE FOR GENTLEMEN.

A genuine sewed shoe that will not rip; fine calf, seamless, smooth inside, flexible, more comfortable, stylish and durable than any other shoe ever sold at the price. Equals custom-made shoes costing from \$4 to \$5.

The only \$3.00 shoe made with two complete soles, securely sewed at the outside edge (as shown in cut), which gives double the wear of cheap welt shoes sold at the same price, for such easily rip, having only one sole sewed to a narrow strip of leather on the edge, and when soles worn through are worthless.

The two soles of the W. L. DOUGLAS \$3.00 shoe when worn through can be repaired as many times as necessary, so they will never rip or loosen from the upper.

Purchasers of footwear desiring to economize, should consider the superior qualities of these shoes, and not be influenced to buy cheap welt shoes sold at \$3.00, having only appearance to commend them.

W. L. DOUGLAS Men's \$4 and \$5 Fine Calf, Hand Sewed; \$3.50 Police and Farmers; \$3.50 Fine Calf; \$2.25 and \$2.00 Workmen's; Boys' \$2.00 and Youths' \$1.75 School Shoes; Ladies' \$3.00 Hand Sewed; \$2.50, \$2.00 and Misses' \$1.75 Best Douglas, are of the same high standard of merit.

IF TAKE NO SUBSTITUTION

THIS IS THE BEST \$3. SHOE IN THE WORLD.

WILL NOT RIP.

Will give exclusive sale to shoe dealers and general merchants where I have no agents. Write for catalogue. If not for sale in your place send direct to Factory, stating kind, size and width wanted. Postage free. W. L. Douglas, Brockton, Mass.

FOR MEN **FOR WOMEN**

W. L. DOUGLAS
\$4.00
'SHOE'

BOYS SHOES
 Best in the World
\$3 \$2.50 \$2

I AM THE TOFFEE KING

What is Toffee?
 A most delicious OLD ENGLISH candy.

I Find American Mothers

very jealous of their children's health. They spare no expense nor trouble to keep their boys and girls well and happy. I want to help all mothers in this matter.

I have given to England a great national candy, the sales of which have exceeded my most sanguine expectations, and I am now offering to America the same TOFFEE that has made me so famous abroad. I can, with perfect confidence, appeal to all parents, guardians, and mothers in particular, to help to make a great success of my old English sweetmeat. I can say that my TOFFEE is just as pure as it is delicious.

Mackintosh's Extra Cream Toffee

is MOREISH. The more you eat of it, the more you want of it. My TOFFEE is manufactured among the hills of Yorkshire, England, and is made from the purest ingredients. A great herd of cattle is required to supply me with the butter which I put in the TOFFEE.

The process of manufacture is unique, and scrupulous cleanliness is observed. These facts have made MACKINTOSH'S TOFFEE the largest seller of any candy manufactured in England.

Does America propose to welcome me—to welcome a candy that is so pure that any mother can recommend it to her child? The answer is yes, by all means; for American mothers are very jealous of their children's health.

I want to ask that, when ordering MACKINTOSH'S TOFFEE of your confectioner, you are sure that the candy comes out of a package bearing my trademark, then it's genuine; and all genuine TOFFEE is MACKINTOSH'S.

If you are not able to procure MACKINTOSH'S TOFFEE of your confectioner, and he will not supply you, we shall be glad to send you, through our importers, a four-pound family tin, for \$1.60; and we will pay the express charges.

Simple package, weighing a full quarter pound, will be sent for 10 cents in stamps.

LAMONT, CORLISS & CO.
 78 Hudson Street, New York.
 (Dealers supplied by them throughout the United States.)

Mennen's
 BORATED TALCUM
TOILET POWDER

BABIES do not try to conceal the fact that they like Mennen's Powder. Happy is the baby who gets it instead of starch or rice flour powders. MENNEN'S is scientifically compounded, safe and gratifying. Men and women also prize it for its exquisite effects in the toilet. It gives wonderful relief from CHAFED or TENDER SKINS, SUNBURN, RASH, PRICKLY HEAT, ITCHING, TENDER or ACHING FEET and for FURFURATION or AFTER SHAVING.

Don't accept a substitute. Mennen's is put out in log-catch boxes.

25c. everywhere, or by mail. Sample free.

GERHARD MENNEN COMPANY,
 10 Orange Street,
 Newark, N. J.

FACE ON EVERY BOX

FOR BABY'S TENDER SKIN

FAMOUS MUSTACHES ...

These images depict examples of product advertisements featuring three of the most famous mustaches in the American advertising scene at the turn of the century: William Lewis Douglas from Plymouth, Massachusetts, Briton John Mackintosh and German emigrant Gerhard Heinrich Mennen.

47-48. Advertisements by W. L. Douglas Shoe in the American press, 1892 and 1917.

49. Advertisement for Mackintosh candy published in *The Thompson Blue Book on Advertising*, 1904.

50. Advertisement for Mennen's talcum powder, c. 1900.

How often have you consulted your watch to see if you had time for a shave?

How many times have you sacrificed your comfort and self respect simply because you did not have the necessary time to spend in the barber shop?

Perhaps you are still clinging to the old fashioned razor with its honing and stropping, pulling, cutting and scratching.

But—if you would only try my razor, the “Gillette,” just once. Then you would know what it means to avoid all the unpleasant details in connection with the shaving question.

When you take my razor from the case it is ready to go to work. There is **No Stropping, No Honing.**

A slight turn of the handle enables you to have as light or as close a shave as you wish. No pulling, cutting or scratching. A clean, comfortable, sanitary shave at home, anywhere, any time, and at a cost to you of but three to five minutes of your time.

It is the only perfect razor for all men to use under all conditions. It saves time, money and endless inconvenience.

The double-edged flexible blades are so inexpensive that when dull you throw them away as you would an old pen.

The triple silver-plated holder lasts a lifetime.

You owe it to yourself not to let another day pass without taking advantage of this great time saver and labor saver.

Ask your dealer today for the “GILLETTE” and shave yourself with ease, comfort and economy for the rest of your life.

King C. Gillette

The Gillette Safety Razor Set consists of a triple silver plated holder, 12 double-edged blades—24 keen edges, pushed in a velvet-lined leather case and the price is \$5.00 at all the leading Jewelry, Drug, Cutlery, Hardware and Sporting Goods Dealers.

Combination Sets from \$6.50 to \$50.00.


Ask your dealer for the “GILLETTE” logo. If addresses are omitted, refer them and write us at once for our booklet and free trial offer.

GILLETTE SALES COMPANY
202 Times Building, New York City

Gillette Safety Razor
NO STROPPING NO HONING




SLOAN'S LINIMENT



KILLS ALL PAIN IN MAN OR BEAST.


Will Relieve and Cure quicker than any other Liniment known.

CURES RHEUMATISM


PREPARED ONLY BY
DR. EARL S. SLOAN
BOSTON, MASS., U.S.A.

Copyright, 1901, by Dr. E. S. Sloan.

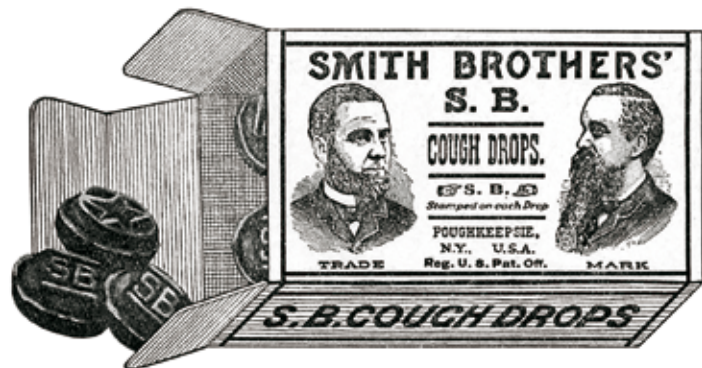
Dr. Earl S. Sloan



DUNLOP TYRES.



J.B. Dunlop



... AND THE MUSTACHED AND BEARDED ILLUSTRIOUS.

The names King Camp Gillette and Doctor Earl Sawyer Sloan would have to be added to the list of illustrious mustaches worn by people / advertising figures. Among those portrayed with bushy beards, the brothers William Wallace and Andrew Smith stand out as mascots, along with the figure of Mr. Dunlop, spokesman for the tire manufacturer bearing his name.

51. Advertisement for Gillette in *Everybody's Magazine*, 1908.

52-53. Photograph showing bottle of Sloan ointment and detail of the signature, c. 1920. Advertisement published in *Sloan's Handy Hints and Up-to-Date Cook Book* published by Dr. Earl S. Sloan, Boston, Massachusetts in 1901, which was reproduced on cardboard packaging that protected the product.

54. Illustration showing the box of Smith Brothers throat lozenges in a 1917 press advertisement.

55. The bust and signature of Mr. Dunlop in an emblem from 1896 and full length, in an advertisement published in the British magazine *The Autocar*, January 4, 1919.



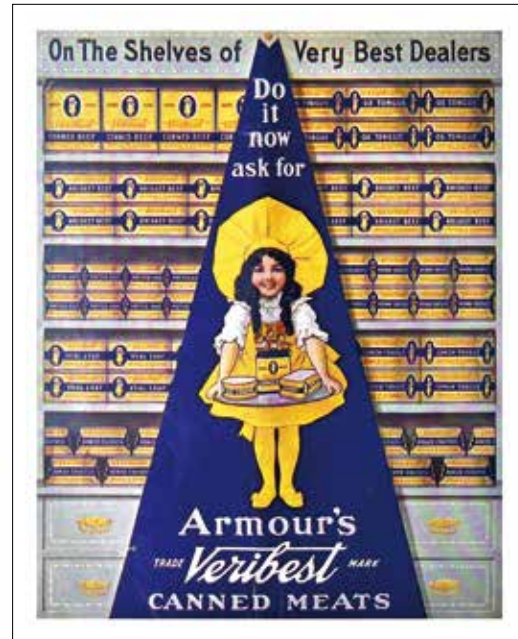
Look for
"Our Little Cook"
on the Can



56-58. Chromolithograph for Franco-American Food printed by J. Ottmann Lithography Company, New York. c. 1900; Detail of a press advertisement from 1894; Details of canned and paper packaging for cream soups and soups, in a promotional chromolithograph, c. 1891.

59. Detail of Libby's advertisement published in monthly magazine *St. Nicholas*, January 1905.

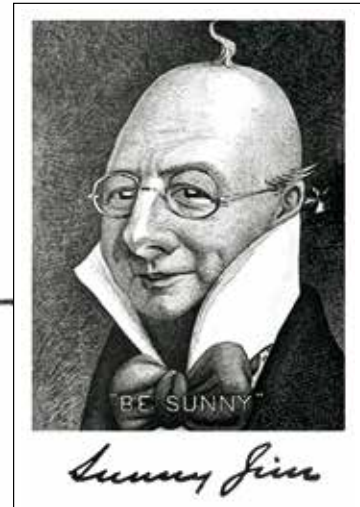
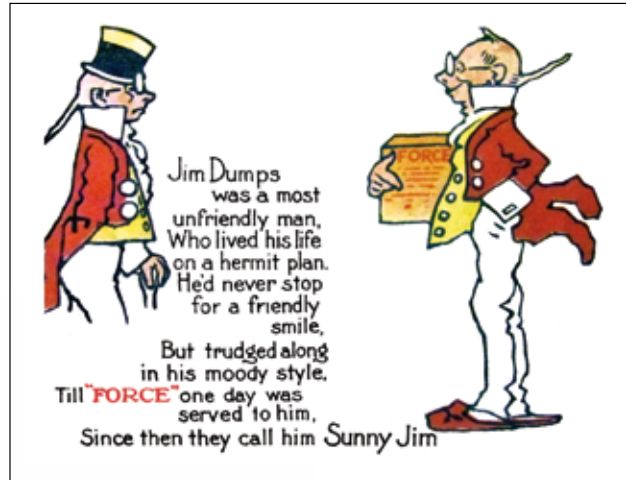
60-63. Full page ads for Libby published in an unidentified magazine, 1902; *St. Nicholas*, February 1903; *St. Nicholas*, June 1905; and in an unidentified magazine, 1904.



- 64-65. Advertisements of the Veribest meat brand showcasing its female mascot in a detail extracted from a *Life* magazine advertisement on April 7, 1904, and in an advertisement from *Life*, March 3, 1904.
- 66-67. Illustrations of the Swift cook, full-length in a color advertisement published in an unidentified magazine, 1902, and a detail from an advertisement published in *St. Nicholas* magazine, November 1910.
68. Advertisement published in *St. Nicholas*, August 1901, showing the mascot in a photographic portrait.

CEREALS? As occurring in the famous novel *Strange Case of Dr. Jekyll and Mr. Hyde* (1886)—in which Robert Louis Stevenson introduced us to the story of a disturbing identity disorder—the advertisements here depict character Jim Dumps transforming into the smiling and energetic Sunny Jim after consuming Force cereals.

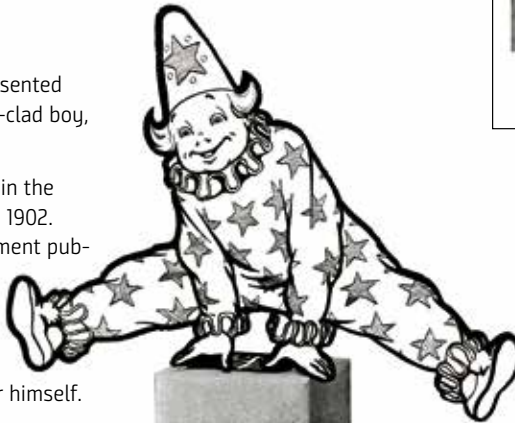
- 69. Double page extract of the 24-page promotional story *The Story of Sunny Jim*, with illustrations and verses, c. 1900.
- 70. Detail of the illustration in a press advertisement, 1905.
- 71. Sunny Jim, in an advertisement from 1904.



DRESSED FOR THE OCCASION.

Featured here are advertisements represented by Zu Zu's clown and Uneeda's raincoat-clad boy, both of the National Biscuit Company.

- 72. Zu Zu advertising module published in the newspaper *The New York Times*, June 9, 1902.
- 73. Illustration taken from an advertisement published in *Success Magazine*, June 1905.
- 74. Detail of the Uneeda child mascot from a poster reproduced in the book *Poster Advertising* by G. H. Hawkins, published in the year 1910 by the author himself.





BLACK AND WHITE NUANCES.

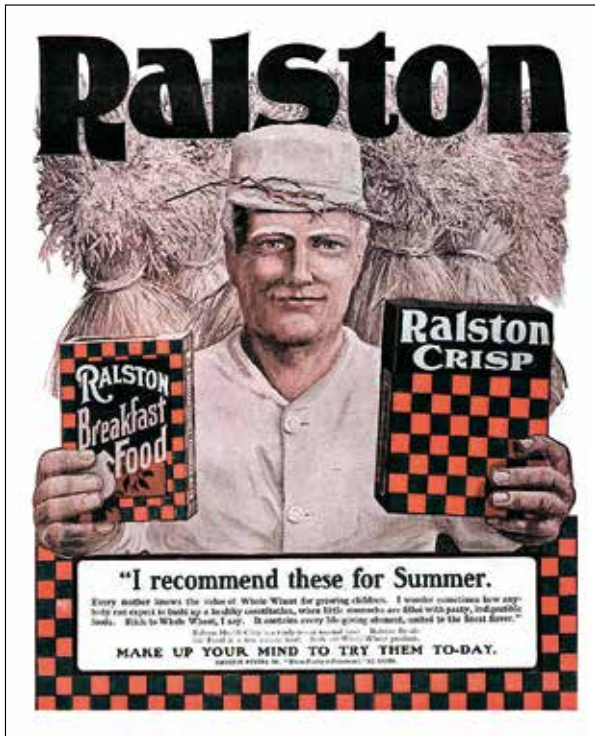
The advertising campaigns of the DL & W railroad company depicted Phoebe Snow in numerous monochrome photographs that the press reproduced to illustrate her presence at functions and events, as well as in the form of colorful illustrations stamped on posters, calendars, postcards and various types of promotional material. The contrast of class and race was one of the elements present in numerous recreated scenes, in which an upper-class Anglo-Saxon woman dressed in white was attended to by a train porter, cook or employee of African descent, as many railway service staff were African-American.

75. Photograph of Phoebe Snow and a railroad employee, which was also adapted as an illustration for a promotional postcard. c.1910.

76-78. Promotional postcards, c.1905.

79. Detail of a postcard, showing the characteristic outfit of traveler Phoebe Snow, c.1910.

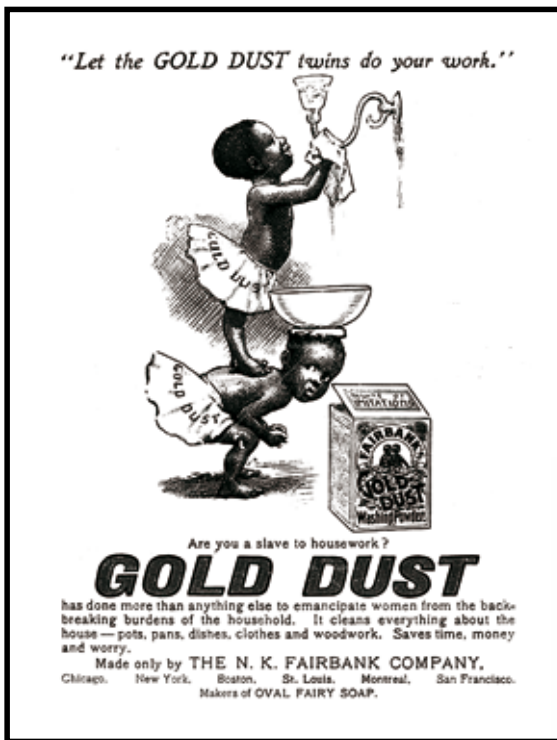
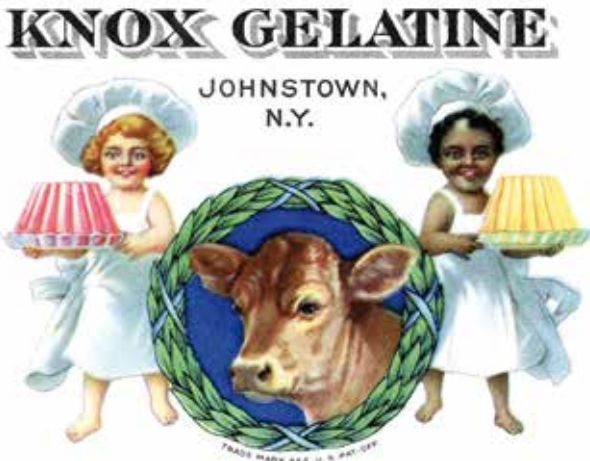




80-81. Ralston advertisements in American press, 1904. Details of the Ralston miller and product packages, stamped with the characteristic checkerboard print, in an advertisement from *St. Nicholas* magazine, July 1903.

82-85. Detail of the Quaker figure in an advertisement from *The Outlook*, December 26, 1896; horizontal modular advertising, 1898; magazine advertisement imitating a bas-relief, 1905; and advertisement featuring the Quaker mascot with a little girl, 1899.



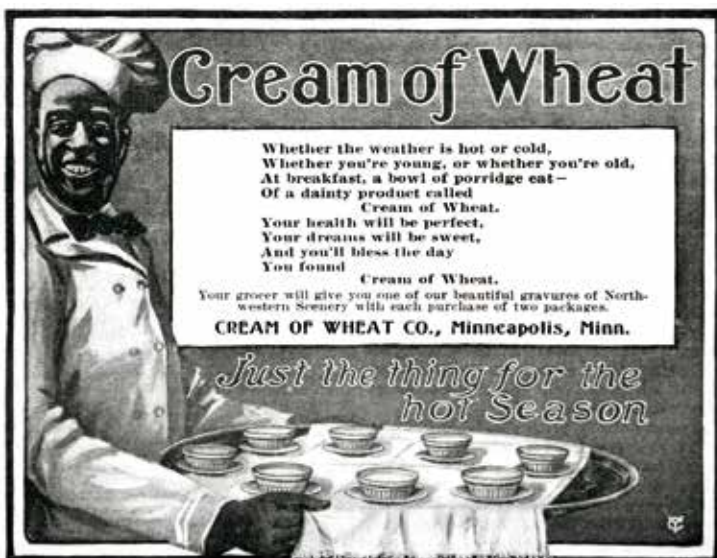
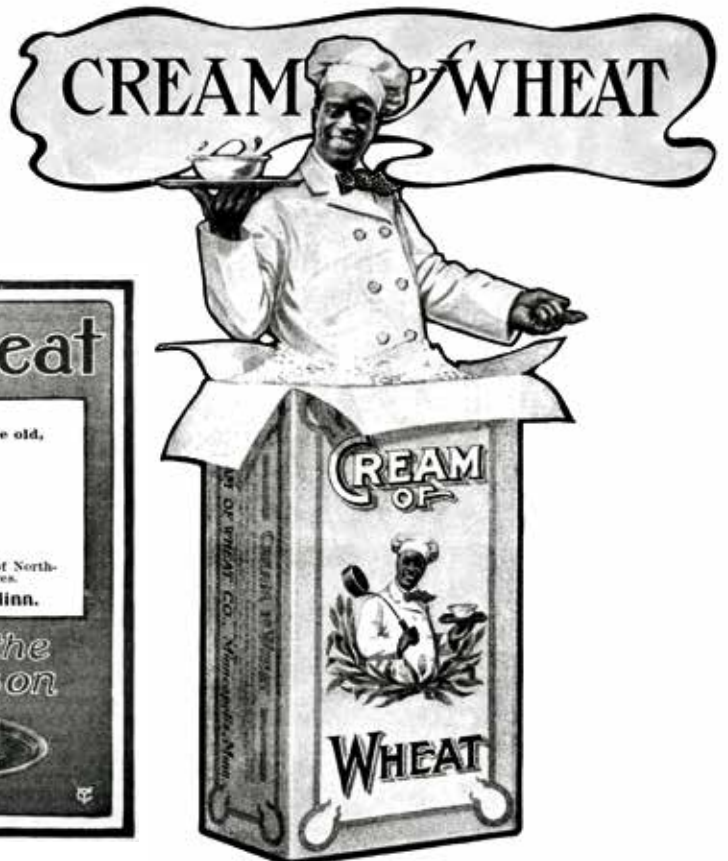


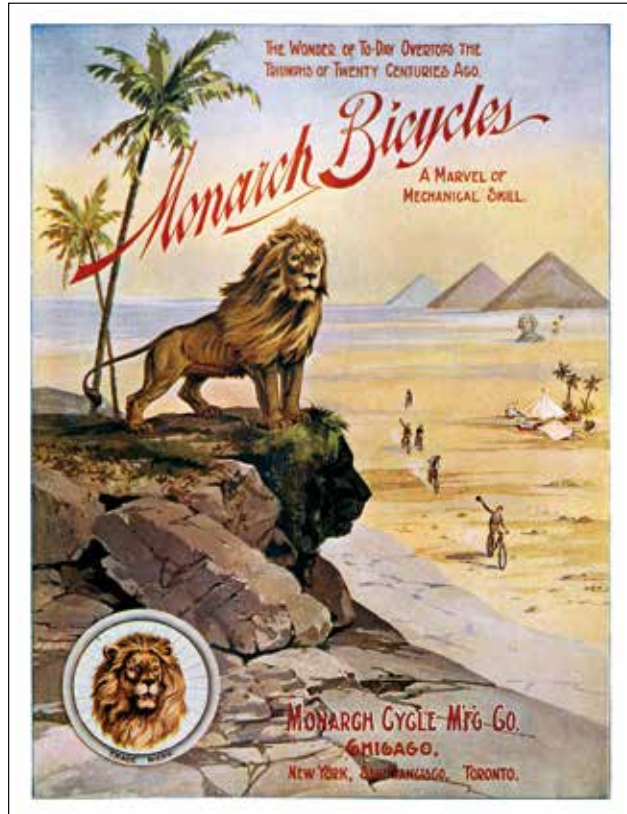
RACIAL STEREOTYPES. The pair of young cooks having distinct skin tones, an allegory to the different gelatins that the Knox brand offered; the Gold Dust Twins, slaves of household cleaning; and Chef Rastus of Cream of Wheat cereals, joined the infinite number of characters that populated press ads and promotional postcards reflecting all racial contrasts and topics present in American society over several decades.

86-87. The young chefs of Knox gelatin in a color illustration stamped on a corporate envelope, c. 1920; and in a press advertisement, 1910.

88. The twins of Gold Dust cleaning powder featured in modular advertising published in magazines, 1902.


89-90. Cream of Wheat horizontal advertisement for magazine publication, 1900; and detail of an advertisement in a magazine, 1901.





THE VIGILANT LION. The mechanical simplicity of bicycles allowed freedom of movement and leisure for women in the late nineteenth century. In this context, the figure of the protective lion that accompanied cyclists could be interpreted as a metaphor of male domination.

91-94. Monarch advertisements published in a variety of American magazines between 1896 and 1897.



Open an account at Landay's
 You can do it without fuss or bother. You will find that the terms are **more liberal** than even you would expect. Make your selection of the **Victrola** you want and we will send it to your home—you can pay for it practically **as you please.**



Call at one of the three
Landay
 salesrooms and buy this
\$25
Victrola



"At Last I've heard it"
 ...MY MASTER'S VOICE OVER A RADIO"
 I've heard it, people, I've heard it! The thing you and I have been waiting for. They say it's because this new radio gets two whole sections of music that ordinary radios miss. They say it's because of eight new improvements that run from new tubes to a brand new speaker.
 All I know—and all I care—is that it does things no radio I ever heard could do! You hear music you've never really heard before. You can pick out instruments you never knew were playing. It makes a fiddle a fiddle, a bass just a bass viol. And it makes no difference whether you play loud or soft—it's all there—every instrument, every note.
 Dances (and you say about the new rhythm they feel with this new radio. Musical geniuses even about the "style" of its tone. Ma—Eve tickled pink because now, for the first time in radio history, I hear something that's really like my master's voice.
 Well, get in on this new thrill. Give your ears a treat they've been waiting years for. Any of my friends—the RCA Victor dealers—will treat you as my guest if you call for a free hearing—day or night you listen to your master's content is the only radio I could ever go crazy about.
 The RCA Victor Co., Inc., Camden, N. J. "Radio Headquarters"
 A Radio Corporation of America Subsidiary
 Sets \$45.75 to \$110.00
RCA Victor Bi-Acoustic Radio
 2 MORE OCTAVES
 * RADIOS * * PHONOGRAPH COMBINATIONS * * VICTOR RECORDS *




95-96. Details of vertical modular announcements from the Landay Bros.—New York distributor of Victrola gramophones—, published in *The New York Times*, March 21 and June 15, 1912.

97. Advertisement by RCA Victor Co. in *Fortune*, 1932.

98. Nipper and the gramophone, advertising image, c. 1920.

99. Advertisement for Bon Ami cleaner in magazine, 1909.

100. Corticelli advertisement from promotional book titled *Silk, its Origin, Culture, and Manufacture*, published in 1902 by the Nonotuck Silk Company itself.



Hasn't scratched yet!!!

Bon Ami
 A white, fine substance in cake form. It scours, cleans, polishes. It is the best thing made for use on glassware, mirrors, copper, brass, tin, steel, floors and wood work, windows, porcelain and nickel. Bon Ami is not injurious either to the article or to the hands, and it does not scratch. It is a household necessity. A housekeeper who uses it once will want it always. Grocers everywhere sell it.
 Seventeen years on the market and "Hasn't Scratched Yet."

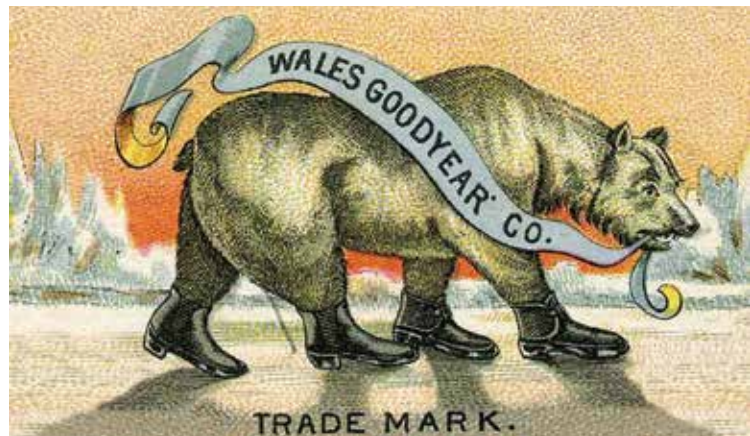


Corticelli
SPOOL SILK
 Besides Corticelli Spool Silk we make the best Machine Twist, Buttonhole Twist, Stitching Silk, Crochet Silk, Knitting Silk, Purse Twist, and all varieties of Wash Embroidery Silk. When ordering any of these goods always ask for CORTICELLI. If one dealer does not keep it, go to another store. Questions cheerfully answered.
 CORTICELLI SILK MILLS, Florence, Mass.



101-103. Detail of an advertisement on the back cover of promotional book *Pettijohn's Kindergarten Games, and How to Play Them*, published in 1900 by The American Cereal Co. of Chicago; and two modular advertisements published in U.S. magazines, 1901.

104-106. The bear wearing waterproof rubber boots on the emblem of the company Wales Goodyear Shoe Co., c. 1880; and two details of illustrations printed on the back and on the front of a lithographic promotional card from 1891, 15 x 8.5 cm.





THE RED GOOSE TALE. The Red Goose mascot was used by Friedman-Shelby until the beginning of the fifties. It was portrayed as caricature illustrations in advertisements and in a variety of promotional storybooks that were gifted to customers.

107. Red Goose Shoes promotional flyer, 1910.

108-109. The red goose in two very different images: in a caricatured version as a mascot, and in an immovable graphic version as a corporate emblem, both extracted from the promotional story *The Red Goose Book*, published by the company in 1910.



ADVERTISING WISDOM.

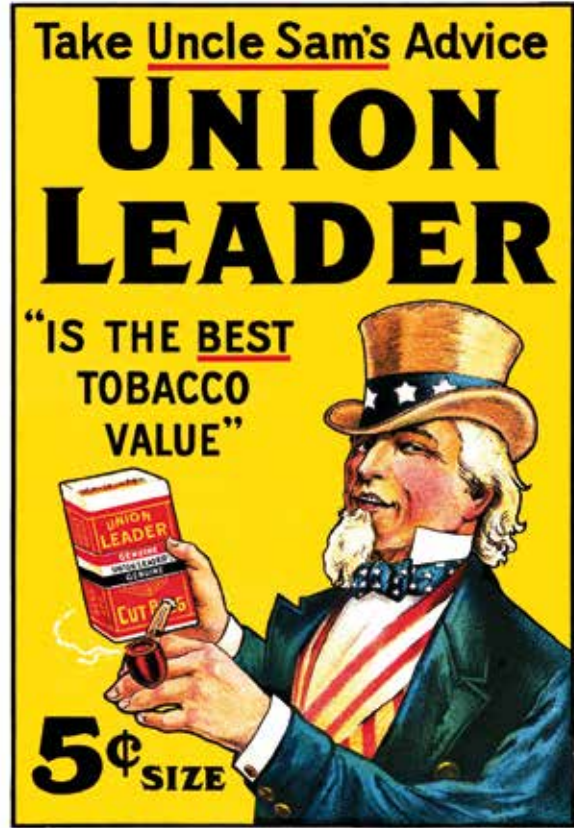
The wise owl, a figure of classical mythology, was widely utilized by various guilds and establishments as a symbol due to its association with wisdom. The advertising agency J. Walter Thompson adopted it at the outset and towards the end of the century, began to use it as a mascot in actions for self-promotion of its activities.

110. J. Walter Thompson agency advertisement, published in *American magazine* specializing in advertising, *Art in Advertising*, October, 1891.

111. The emblem of the agency in an illustration from a 1902 promotional book.

112. Advertising module in an unidentified magazine, 1889.





113. Parisian Sauce promotional picture card, printed by Mayer, Merkel & Ottmann, Lithography, New York, c. 1885.

114. Large-format tobacco poster for Union Leader, printed by Edwards & Deutsch Lithographing Co., Chicago, c. 1910.

THE MAN-GLOBE (TERRESTRIAL).

The mascot for the Boston newspaper was presented in many different forms and especially utilized as a device for attracting companies to insert their advertising modules in the publication.

115-117. Editorial and advertising modules in *The Boston Daily Globe* on the following dates: June 25 and March 15, 1915; and February 10, 1898, shown sustaining the globe as did the mythological Atlas of Ancient Greece.

118. The cupid of Life magazine as a sandwich-board man, on the February 1929 cover, drawn by F. G. Cooper.

