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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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FIK TIRE AND THE SLEEPY BOY

The history of the Fisk Rubber Co. is paradoxical. They were one of the most important companies in the tire industry, only behind the leading group known as the “Big Four”—Goodrich, Goodyear, Firestone and US Rubber. In fact, before their absorption by US Rubber, the “Big Five” was already being talked about. However, in terms of advertising legacy, Fisk perhaps has the most interesting and prolific, yet it is one of the least known. Just as other companies compile their history in their own commemorative or promotional publications, or are the subject of study by external authors and researchers, I have not been able to find any consistent bibliographical references centered on Fisk’s history. There are only short chapters in reference books dedicated to other companies in the sector, brief mentions in specialized press articles of the time and certain information disseminated in the company’s commercial documents and the advertising brochures they themselves published.

1. The origins of the company

The roots of the Fisk Rubber Co. are found in the Spaulding & Pepper company located in Springfield, Massachusetts. They were established in 1895 by Thomas G. Spaulding and Chas L. Pepper and dedicated to the manufacture of bicycle tires.¹ At the beginning of 1896 the company reorganized, maintaining the same initial partners and incorporating Henry A. Spaulding—the founder’s cousin—in the position of President.² In early 1897, the Spaulding & Pepper factory in Chicopee Falls, Massachusetts, employed 150 workers³ and their range of tubular tires, with the initials S & P stamped on their sides, were advertised in leading American cycling magazines. However, it seems that they had financial problems and in February 1898, the company was taken over by the First National Bank of Chicopee; in June 1898, the company ceased production.⁴

On October 26, 1898, the Spaulding & Pepper company, their facilities and the adjacent land next to their property were acquired in a public auction by the firm Reimers & Meyers, who paid the sum of \$17,000. The following day, the firm sold them to the second highest bidder, the businessman Noyes Wilson Fisk (1839-1901), dedicated to commercializing detergents and cosmetic soaps.⁵ Just a few days later the Fisk Rubber Co. was legally constituted, with an initial capital of \$33,000 and with two partners,

Noyes Wilson Fisk—acting President—and his son Harry George Fisk (1873-1945)—appointed Treasurer—, accompanied by general managers Alfred N. Mayo and C. E. Woodward.⁶

The new company focused on manufacturing tires for bicycles and wagons. The old facilities were reformed in order to quickly start productive activity with a workforce of approximately one hundred employees.⁷ The company's factory was located in the town of Chicopee Falls next to the Chicopee River, in an area close to the Boston & Maine Railroad tracks. This area had been an ancient settlement for the Nipmuck Indian tribes [in their language: *chekee*/violent and *pee*/waters, adapted to English as Chicopee Falls] that was part of Springfield until their independence, in 1848. It was an area that had an industrial tradition in the treatment of cotton and wool, with iron and brass foundries, and was ideal for the tire industry due to the proximity and ease of obtaining raw materials.

In June of 1899, Harry Tatcher Dunn (1875-1952) joined the senior management team contributing his experience in the bicycle industry. He started working as head of the sales department,⁸ being responsible for establishing a commercial and distribution network and in October of that same year, Fisk Rubber Co. would manufacture their first automobile tires.⁹ Dunn would become a key figure in the company, holding the position of President for decades (fig. 2).

By the early 1900s, Fisk's catalog offered six different types of tires and distributed their products through contracted agencies in Buffalo, Detroit, New York, Philadelphia and Syracuse, which were also in charge of repairs.¹⁰ At that moment, their main market focused on bicycle tires, with a daily production of between 1,200 and 1,300 units, in addition to tires for carriages and wagons.¹¹ In 1901, with the passing away of the much respected Noyes Wilson Fisk, founder and President of Fisk Rubber Co., the facilities that the company had to obtain bank credits and financially support the growth of the business disappeared. As a result, the company was re-founded and recapitalized, and on September 30, 1904, was legally registered as the new Fisk Rubber Company, with a capital stock of \$ 600,000.¹²

2. Fisk automobile tires

The initial reduced production of automobile tires increasingly flourished over time, making it necessary to build new production plants—with expansion that was undertaken in several phases, between 1901 and 1905—that doubled the size of the original factory.¹³ In 1908, Fisk Rubber Co.'s production already accounted for 7% of the total U.S. automobile tire market, comprising a considerable amount considering the atomization and saturation of the sector that occurred after the turn of the century. For example, other powerful companies did not differ too much in their numbers: Firestone, 6% in 1909; Goodyear, 5% in 1909; however, Goodrich with 15% in 1904 and Diamond with 15%—doubled their quota.¹⁴ In that same year (1908), the Fisk factory produced 57,695 tires and 40,960 inner tubes for automobiles, in addition to 84,387 bicycle tires.¹⁵

The company's tires were making a name for themselves in the sector. At the beginning of 1912, according to the manufacturer's New York branch office, about 1,000 taxis in the city were equipped with Fisk tires.¹⁶ The production figures at the end of that year showed that 221,826 tires and 198,925 inner tubes for automobiles had been manufactured, as well as 240,623 bicycle tires¹⁷ with a staff of approximately 1,200 employees.¹⁸

During the first quarter of 1913, daily production was 1,300 automobile tires;¹⁹ by the end of the year the facilities had been modernized with new machinery, and daily production reached 1,800 tires.²⁰

In the spring-summer of 1914, production was close to 3,500 car tires and 3,000 bicycle tires.²¹ During the first quarter of 1915, production yielded 2,700 tires,²² a figure that increased by the end of the year, reaching 5,000 daily units, with close to 3,000 employees.²³

Thus, in 1915, about 5,000 tires left the Chicopee factory every day, ready to be sold in more than 90 dealerships. The spare tires sales accounted for 80% of the company's income; the remaining 20% corresponded to the orders for original equipment for vehicles during factory production (figs. 371-372).²⁴ The expansion and renovation construction carried out at the end of 1915 and early 1916 at the Chicopee Falls factory allowed for increased production capacity reaching 12,000 tires per day, with a workforce of nearly 3,600 workers.²⁵

At the end of 1916, Fisk secured shareholder control over Federal Rubber Manufacturing Company. They were an important rival company in the sector, active since 1916 with a factory in Cudahy, Wisconsin. They offered a wide range of solid rubber and pneumatic tires, rubber mechanical components and other rubber articles such as flooring or soles for shoes. Both businesses would function separately, maintaining their departments and focusing on their own respective markets.²⁶ To formalize the new legal status of the company acquired by Fisk, the Federal Rubber Manufacturing Company changed their name to the Federal Rubber Company on April 26 of that year.²⁷

By 1911, Fisk already had 30 direct branches spread throughout the country, which increased to 42 in 1914.²⁸ Between 1916 and 1918, continuing on with the expansion policy, Fisk achieved an important commercial deployment, establishing 130 collaborators in the main cities, consisting of offices, showrooms and warehouses that were also equipped with their own service stations and repair workshops.²⁹ These direct branches supplied local distributors and retailers, in addition to providing direct sales (figs. 392, 395-396). In 1918, close to 80% of Fisk Rubber Co. production was oriented to the sales through their, at that time, 125 territorial branch offices; the remaining 20% responded to commissions for original equipment of manufactured automobiles.³⁰

The Ninigret Mills Company was a textile company based in Boston whose shares were controlled by Fisk Rubber. They had a factory in Westerly, Rhode Island employing 700 workers and at the beginning of 1920, acquired the factory and 600 workers of the Greene & Daniels Co., located in Pawtucket within the same state. Both would produce rubberized textiles for the manufacture of pneumatic tires.³¹ At that time, two new product lines were added that were designed for heavyweight transport vehicles, solid rubber and pneumatic tires. The rest of Fisk's catalog consisted of automobile tires, bicycle tires and a list of accessories associated with their maintenance and repair.

3. Times of growth ... and difficulties

Between 1920 and 1921, the entire sector's production was affected by the economic recession. If in the winter of 1920, being one of the worst times, daily output was 2,500 pneumatic tires, in July of the following year it reached 8,500 tires and 10,000 inner tubes, working at 90% of productive capacity.³² Two months later, in an upward trend of recovery, the figures were 10,000 tire covers and 13,000 inner tubes. The workforce underwent increases in successive phases—in the first weeks of June, 250 workers had been hired for the day shift; at the end of the month, 300 workers were added for the night shift. This stepwise expansion continued until reaching 2,000 workers. The production figures for the month of August were lower, with an average production of 7,500 tires, which was, in any case, always much higher than figures in the worst month of the year. In May, close to 65,000 tires had been manufactured,

with an average production of 2,100 units per day.³³ In October 1921 Fisk absorbed the Ninigret Mills Co, transforming them into one of their business divisions. The division of Ninigret would also take over the management of the textile production plant previously acquired by Fisk located in Jewett City, Connecticut.³⁴ The full integration of the Federal Rubber Co was added to this phase of consolidation, which would be managed directly by the Fisk Rubber Company.³⁵

At the beginning of February 1922, the general situation had normalized after the recent but deep recession that had severely affected many companies in the tire sector, as was the case of the Fisk Rubber Co. In January, Fisk's production had reached 9,000 tires per day, working at 60% of the facilities' production capacity and with a workforce of 3,200-3,300 workers. Another indicator of the gradual recovery was the number of establishments associated with their commercial network, which had gone from 30,000 in 1921 to 40,000 in 1922. As for the division of the Federal Rubber Co. at that time they were producing around 3,000 tires a day with a staff of 1,200 employees.³⁶

In January 1925 negotiations between Fisk Rubber and Goodyear Tire & Rubber were concluded to jointly acquire the Rotch Mills factory in New Bedford, Massachusetts. Here both companies, as two separate units, would manufacture rubberized textiles for their tires, strengthening the productive capacity of other similar plants already controlled by the respective companies.³⁷ For this purpose they created the company The Devon Stills, Inc. in which each company held 50% of the shares.³⁸ The Westerly factory, in charge of the Ninigret division of Fisk Rubber Co., would move their eighty workers and production to the shared New Bedford factory.³⁹

By mid-1926, Fisk's production consisted of 25,000 tires and 36,000 inner tubes working at full capacity.⁴⁰ The New Bedford plant, which at the time employed 1,100 workers, closed at the end of 1927, foreshadowing difficult times for the company.⁴¹ In March 1931, Fisk Rubber Co. was under the control of a judicial administrator, a situation that lasted until 1933. During this period, the company dismantled their network of territorial branch offices—consisting of nearly 140 in 1921, 120 in 1930, and only three in 1934.⁴² In addition, numerous restrictive measures were taken, such as the reduction by 10% in salaries of all office managers and employees, a specific workforce that totaled around 1,700 people.⁴³

This restructuring led to the sale of the company to an investment corporation. With a sound new base as the starting point, the firm's business increased by 65% between 1936 and 1939, under the chairmanship of Charles Edward Speaks and they even began to build a European manufacturing plant in Sweden in 1939. Although in 1939 they were operating at half capacity, the estimated production capacity for the end of the thirties consisted of 13,000 tires and 15,000 inner tubes for automobiles, in addition to 6,500 bicycle tires.⁴⁴ The new Fisk Rubber Corporation attracted the attention of the powerful United States Rubber, the second after Goodyear in the industry ranking of American tire companies. In their plans for continued expansion, U.S. Rubber had acquired in the past few years two other medium-sized competitors: the Samson Tire and Rubber Corp. in October of 1930, and the Gillette Rubber Co. in January of 1931. The acquisition of Fisk Rubber Corp. would allow them to satisfy demand by producing more tires, as their own factories were at the point of saturation and, at that time, the Fisk plant in Chicopee was only operating at 50% of actual capacity. Fisk also owned one of the largest cotton cord for tires textile factories, The Fisk Cord Mills in New Bedford, Massachusetts. This takeover would also benefit U.S. Rubber by increasing their assets, with Fisk's two factories and exclusive manufacturing patents, in addition to appropriating a faithful market segment that respected the Fisk brand and their products.⁴⁵

The negotiations were initiated in 1939 and concluded in January 1940. U.S. Rubber acquired Fisk Rubber Co. and went on to take control of their management, properties and operations. It was agreed that the former Fisk factories would produce mainly Fisk tires, which would be marketed under that brand, and other tire models under the U.S. Rubber brand. Although initially Fisk tires had to be distributed through the Fisk authorized network of branch offices, the dissolution of these led to an attempt to sell them in the U.S. Rubber official commercial network. Since the initiative did not succeed, in October 1941 a new sales network was created for the Fisk Rubber Co. Division.⁴⁶

In 1964, U.S Rubber Co. was transformed into Uniroyal. In 1986, they partnered with BF Goodrich to form Uniroyal BF Goodrich, a corporation that was finally acquired by Michelin in 1990. The Fisk brand thus became part of the French multinational's catalog. Between 1997 and about 2012, Michelin manufactured Fisk tires for automobiles and lightweight trucks at their U.S. plants. Since 2007, Michelin exclusively produced them for the most important independent tire distribution wholesaler in the United States, the Discount Tire Co., founded in 1960 by Bruce T. Halle. The Discount Tire Co. owns the best private collection in the world of European and American posters about tires, located at their headquarters in Scottsdale, Arizona. Fisk tire production was aimed at specifically targeted local markets and their mascot, apart from being stamped on the sidewall of the tires, had no promotional prominence.⁴⁷

4. A child is born

The first advertising press inserts for Fisk Rubber Co., advertising their tubular tires for bicycles and wagons, were commissioned to the G. H. E. Hawkins agency, with offices on Broadway, New York City.⁴⁸ Between 1899 and 1900 different variants of advertising modules and entire pages were published in specialized cycling magazines such as *The Wheel* and *The Cycle Age & Trade Review*. In the latter publication, between September and October 1900, Hawkins developed a campaign with repetitive graphic design modules and a different message containing clever texts in each case (fig. 1). The advertisements for Fisk Rubber Co. automobile tires published between 1900 and 1910 centered on showing technical diagrams of pneumatic tires models and on reproducing scenes of driving and changing damaged tires. Occasional characters, automobile users, drivers and conductors, salesmen and mechanics were also portrayed (figs. 17-22).

In the sources located and consulted regarding the Fisk Rubber Co.'s first years of activity, I did not come across any reference to the existence of an internal advertising department. Presumably, it could be expected that this would have been the responsibility of Harry T. Dunn as head of the sales department.⁴⁹ The truth is that, after the refounding of the company in 1904 and the expansion of the facilities that allowed for undertaking automobile tire production, the advertising needs increased. In March 1905, Burton R. Parker was incorporated as Director of the advertising department, and was also in charge of starting the monthly edition of the corporate magazine *The Pneus*, whose first issue was printed just two months later (figs. 9 and 15).⁵⁰

Burton R. Parker (1869-c. 1926), a native of Hartford, Connecticut, had extensive experience in the rubber sector and with solid and pneumatic tires, after being linked for nine years as advertising director for Hartford Rubber Works—where his older brother Lewis Darling Parker held the position of President. Moreover, in the year prior to his signing with Fisk, he was also the advertising director for their rival, the G & J (Gormully & Jeffrey) Tire Company.⁵¹ Burton would leave the Fisk Rubber Company at the end of 1907 to join, in November 1907, another important company in the sector as advertising director: the newly established Michelin Tire Company in Milltown.⁵²

The launch of *The Pneus*, the Fisk Rubber Co. magazine, also led to a graphic improvement of the company's press advertisements. Illustrator and caricaturist Robert Weller (1868-1913), based in Harford, Connecticut, was the leading illustrator for the corporate magazine run by Parker (figs. 9-13).⁵³ Weller took charge of designing the advertisements based on the utilization of line illustrations. He applied shading using a pointillist technique, that is, providing greater or lesser darkness by creating a fill pattern of variable density, formed by the accumulation of small hand-drawn dots. These were framed by sinuously curved borders, typical of that period (figs. 14-22). He was also responsible for creating the character Chauffeur Sparks, the driver for Senator Bainbridge; their automobile trips and the humorous situations that happened along the way tested the virtues of Fisk tires. In addition to his appearances on the pages of *The Pneus* magazine, the chauffeur was featured in at least three small independent promotional books, with witty texts and numerous illustrations serialized under the title "The trips of Chauffeur Sparks" (figs. 14 and 16).⁵⁴

During 1908, the Fisk advertising account was under the management of Albert Frank & Company, in New York. They were a pioneering advertising agency, active since 1872 and with delegations in Boston, Chicago and Philadelphia. Their principal task was basically to oversee publications in the press.⁵⁵

The Wagner-Field Co., also known as the Wagner & Field Agency, was the next entity that Fisk hired to manage their advertising. Records exist as early as 1910 that document this active relationship.⁵⁶ Wagner & Field was founded at the end of November 1908 by Fred J. Wagner—previously in charge of advertising for different specialized publications such as *Cycle Age*, *Motor Age* and *Horseless Age*—and Russell Ambler Field—who had been a journalist responsible for the motor-related sections of the *Daily Eagle* newspaper in Brooklyn from 1904-1908. The agency, with offices on Broadway, was specialized in offering their advertising services to companies and entities linked to the automotive world. They included M. Worth Colwell as an expert copywriter—formerly writing and serving as editor of the *Motor World* magazine—, forming a creative team with the illustrator and art director Burr Edward Giffen (1886-1965), from the Bates Advertising Agency.⁵⁷ Their first accounts included the promotion of the Vanderbilt Cup, automobile brands such as Columbia, Simplex and Fiat—the American delegation of the Italian maker, with factory in Poughkeepsie, New York—, and the company Ajax-Grieb Rubber Co., manufacturer of Ajax tires.⁵⁸

It was at that time that a figure emerged who would become central to the Fisk Rubber Company's future advertising activity: Mabel Garetta Webber (1872-?). She held the position of advertising department director for the Fisk Rubber Company, where she would work for almost two decades (fig. 1).⁵⁹ From the creative union between Webber, the Wagner & Field agency and Giffen, their art director, emerged the character that would make a mark on the company's history: the Fisk tire boy. The official corporate history on the creation of this mascot was established over the years through press releases prepared by the Fisk Rubber company to be published in magazines and newspapers, repeating to this day a story full of inaccuracies and uncertainties.

As they explain, the idea came from Burr E. Giffen who, unable to fall asleep in his efforts to come up with a good campaign for Fisk tires, decided that it was time to retire to bed towards three in the morning ... and thus the spark of inspiration came. The moment of retiring gave way to the slogan "Time to re-tire" which played on the meaning of the terms tire and retire [withdraw/remove] and tied the moment of retiring [to bed] to changing the tires [re-tire]. That same night, Giffen made the sketch of a sleepy and yawning child who, in his one-piece children's pajamas, was heading to bed. The light of a candle he held in his right hand guided him in the darkness, and he was clinging tightly to a tire that

hung from his shoulder. The next morning, Giffen showed the drawings of his character and his slogan “When it’s time to re-tire, buy a Fisk” to Russell A. Field, co-director of the agency. Together, they presented the proposal to Edward Herbert Broadwell, Vice President of Fisk Rubber Co. [presumably accompanied by Mabel G. Webber], who was enthralled by the solution.⁶⁰

The company adopted the new character—who was never baptized with a specific name—and quickly produced a lithograph poster that featured him. Given the good response it generated, promotional postcards were published (fig. 21) and the illustration with the slogan was legally registered on June 1, 1910.⁶¹ Along with the mascot, the company legally registered on March 28, 1911 a corporate emblem formed by the initial ‘F’ circumscribed in a tire,⁶² which they had begun to use and would be applied to commercial stationery and in different supports—including the sidewalls of pneumatic tires—as brand identification (figs. 23, 25-27 and 32). It appears that Giffen received \$10 for his idea and illustration of the mascot, the usual payment for that kind of work in the agency. Years later, in 1916, Ned Broadwell—then Vice President of Fisk—presented him with a check of \$1,500 in recognition of his personal contribution.⁶³

According to the testimony personally provided to me by Courtney Fisk, a direct descendant of the Fisk family saga, the origin of the mascot should be complemented with other historical information. As expressed in her own words, compiled from our communication by email:

“From what I understand, one evening the Marketing Director for Fisk Rubber or whoever was in charge of that department [Mabel G. Webber?] was having dinner with Harry Fisk to discuss Marketing Strategies. During the dinner I guess the Marketing Director saw a boy running around in his pajamas (ones with feet) and came up with the idea of using him as a logo. According to my father, that boy (the Fisk boy with the candle) is his dad (Noyes M. Fisk, my grandfather) as a child himself.”⁶⁴

The above would imply that, following this theory, Mabel G. Webber would have provided guidelines to the advertising agency and their art director Burr E. Giffen to work on the proposal.

In the beginning, the character was to be featured in one single campaign but it soon became evident that the idea could go further, even converting him into the standard bearer of the company’s tires and products. The first appearances of the Fisk tire boy—defined with a flat line drawing and strictly in black and white—date back to the spring of 1911 (figs. 24-25), although the large-scale public presentation occurred in the advertising campaign that was launched in April of the following year. Advertising space was hired in a long list of leading magazines in the sector, not only those specialized in the automotive world, but also in large-scale general-interest publications such as *The American Magazine*, *Life*, *Cosmopolitan*, *Country Life in America*, *Collier’s* and *Suburban Life*, among others. The advertisements repeated the same model—generally reproduced as a full page—, showing the figure of the mascot in the characteristic pose but portrayed with a more elaborate and volumetric drawing, using gray tones and shading (fig. 23). Thus, between its conception and December 1912 three consecutive campaigns were developed based, respectively, on the slogans “Time to Re-tire”—which would be established as a corporate slogan—(figs. 23-26), “Fisk tires set the pace” (figs. 27-28) and “To skid or not to skid,” alluding to the Shakespearean dilemma (figs. 30-32), with the corresponding images of Fisk’s tire boy in different poses. These images were widely disseminated, applied in numerous press advertisements, posters, postcards and publicity billboards.⁶⁵

In June of 1912, Wagner & Field merged with the P. B. Bromfield Advertising Agency, forming Bromfield & Field based in New York. This new advertising agency, in which Giffen remained as art director, continued managing Fisk's account and those of other habitual companies such as Ajax, Simplex, Mitchell and Fiat. They also incorporated the Braender tire brand into their client portfolio, which was manufactured by the Braender Rubber & Tire Co.⁶⁶

Thus, after the impact of these campaigns, and aware of the acceptance that the mascot had garnered among the general public and within the automotive sector, the company officially registered it in January 1914 as a trademark in the United States Patent Office.⁶⁷ From then on, they utilized him for corporate and commercial stationery in a static and invariable pose as the company's symbol, accompanied by the slogan "Time to Re-tire" and, occasionally, portrayed with the corporate circular emblem.

5. An endearing tire: iconography, allegory and attributes

The ensemble formed by the figure of the yawning child and attributes taking the shape of a tire and a candle can be interpreted as an allegorical composition on the idea of 'safety', a concept closely associated with the dangers of driving on the road. In this sense, Fisk's mascot is not a young child who is alone and defenseless, but rather has powerful allies who guide and protect him.

5.1. The child: vulnerability

Child figures awaken in adults a primal feeling of protection, an empathic attitude of tenderness towards a dependent and defenseless creature who lacks the survival capabilities of adults that are acquired in different stages of physical and intellectual growth. Advertising techniques based on an emotional approach to the viewer have always consciously employed this appeal. The images of babies, young boys and girls have helped to sell all kinds of products and goods. Tire companies, in particular, have used them profusely. The Fisk tire boy is tired, sleepy, dressed in pajamas, ready to go to bed ... sleep is, precisely, the abandonment of the senses and the unconscious exposure to dangers. It is the moment when maximum security is needed. Falling asleep is also a cause of driving accidents, one of the motorists' worst enemies, as it reduces their attention, aptitude and responsiveness. [This child needs our protection].

5.2. The light: protective reason

"The sleep of reason produces monsters." This is how the painter Francisco de Goya y Lucientes titled his etching number 43 of the series *Los Caprichos*, published in 1799. The suite of etchings is a critical vision of the society of his time. The painter was a faithful defender of enlightened French ideals that advocated against the transmission and self-perpetuation of ignorance. Under the prism of the Enlightenment, the traditional dual symbolism of light and darkness—good and evil, life and death, heaven and earth—was subject to a new interpretation. The defense of reason, logic, science or technology went against the dogmas of religious faith and obscurantism practiced by the Church establishment. This cultural movement known as Enlightenment in Great Britain and the United States, was known as *Les Lumières* in France and *La Ilustración* (or *las Luces*) in Spain.

'Enlightenment' allows us to see clearly, acquire intellectual understanding, shed light on a dark subject. It guides reason just as the light from a lighthouse beacon guides navigators. This enlightening beam of light, in the specific case of Fisk's mascot, radiates from a candle. The candle and candleholder are instruments of reason and of thought. We can consider the Fisk tire boy walking towards his bed, carrying the flame and light of knowledge as an insignia that will guide him in the

darkness, watch over him in his dreams and protect him from his nightmares. In Fisk's mascot, the symbolism of the candle is fully assumed by the company, as can be seen in the illustration for the header of the internal corporate magazine *The Fisk Candle* (1929), where the candle's luminous glow extends and covers the company's central building, implying that the magazine will "enlighten" us about what takes place there (fig. 427).

In my opinion, the corporate figure of Fisk's tire boy also includes a veiled allusion to a famous American patriotic icon, the well-known Statue of Liberty. She was obtained as a gift from France to the United States in 1886 as a symbol of fraternity and freedom, a work originally entitled *Liberty illuminating the world*. Fisk's child would become an everyday and childlike version of the majestic monument, brandishing a humble candle instead of the torch and holding a protective tire instead of the tablet alluding to the American Declaration of Independence.

5.3. The tire: the theory of attachment

The well-known psychiatrist John Bowlby (1907-1990) formulated in 1969 the principle known as 'attachment theory', one of the necessary pillars for understanding child development. Although it originated in the Freudian conflict between desire and satisfaction, Bowlby did not focus on children's capacity to use symbolic fantasies but rather on their ability to accumulate real relational experiences. The author emphasized the importance of the child's first relationship with his parents and the people around him, in terms of the vital reaction aimed at ensuring a supply of food, as well as the innate need for protection and physical contact: attachment. According to Bowlby, this behavior of attachment towards humans could also develop for inanimate objects. The English pediatrician and psychoanalyst Donald W. Winnicott (1953) had previously called them 'transitional objects', although Bowlby considered the term 'substitute objects' to be more appropriate. As explained by Bowlby (1998):

"(...) whenever the 'natural' object of attachment behavior is unavailable [parents, caretakers], the behavior can become directed towards some substitute object. Even though it is inanimate, such an object frequently appears capable of filling the role of an important, though subsidiary, attachment-'figure' (...) usually not much before the end of the first year, a child may become attached to some particular bit of cloth or blanket, or to a cuddly toy [such as a teddy bear]. This he insists on taking to bed with him and he may also demand its company at other times of day, especially if he is upset or tired (...) Not only is attachment to a cuddly object consistent with satisfactory relations with people but prolongation of an attachment to an inanimate object into later childhood may well be much commoner than is generally supposed: not a few children retain such attachments well into their school years. Though it would be easy to assume that a prolongation of these attachments suggests that a child is insecure, this is far from certain."⁶⁸

Based on the patterns of child behavior outlined above, we can assume that Fisk's tire boy clings with attachment to the tire that serves as a teddy bear, a soft and cuddly substitute object that gives him the protection and security he needs and that is usually provided by his own parents. The links of impersonating "maternal protection/object of attachment + teddy bear/tire" allows him to cope with fatigue and fall asleep having absolute peace of mind and confidence.

6. A reference image

Burr E. Giffen, the creator of Fisk's tire boy, did not use any original model and started from his own imagination to graphically define the mascot. Throughout the years, different illustrators and artists would address the graphic configuration of the mascot, recreating and adapting him to the pertinent tire model of the moment, repeatedly updating the latter to the rhythm of technological changes while the child enjoyed an eternal childhood. In 1916, to formalize the launch of the Fisk Red Top tire model—new non-skid tires with all rubber treads having a characteristic red color—the company commissioned the renowned illustrator and cover artist Edward M. Eggleston to create an oil painting where the character was accompanied by the new product, respecting the essence of the canonical pose of the mascot that had been established as the company's symbol (fig. 51).⁶⁹

Edward Mason Eggleston (1883-1941), a native of Ashtadula, Ohio, and residing professionally in New York, was an artist focused on the publishing sector. His work consisted of magazine covers and illustrations for articles as well as for advertisements. He was well known professionally for his illustrations of pin-up girls, exotic beauties, sensual females in swimsuits and pirate women. Watkins (1959), in his book, mentions the rumor that Eggleston utilized his own son as a model for the Fisk mascot. The portrait served to graphically redefine the mascot for corporate and advertising use (figs. 51, 55-56).⁷⁰

In the year 1940, after Fisk Rubber Co. was acquired by the powerful United States Rubber, the advertising department that took charge of the historical file encountered different representations of the boy, reflected in numerous original paintings and illustrations. With the intention of establishing a single pattern, they chose to maintain the portrait that had been utilized in 1938-1939, based on the best representation available: the painting realized by Eggleston. In 1941, curiously the same year in which the artist died, the restoration of his oil painting was carried out. To correct the deterioration and recover the original artwork—which had undergone different modifications and additions throughout its twenty-five years—its restoration was entrusted to the New York Metropolitan Museum of Art. U.S. Rubber consulted different artists about how Fisk's new tire boy should be represented, and it was concluded that the original image of the oil painting was not only adequate but also of great graphic quality. Moreover, they affirmed that the all the accumulated retouching that the painting had undergone had done nothing to improve it. Therefore, after the restoration of the portrait painted by Eggleston, we should not be surprised to find in the sixties advertisements the figure of Fisk's tire boy holding an obsolete absolutely anachronistic tire model—the Fisk Red Top from 1916 (figs. 376-377).⁷¹

7. Advertising deployment

Between the end of 1915 and the beginning of 1916, the management of Fisk Rubber carried out the restructuring of the saturated advertising department, which had been up until this point under Webber's direction. The decision intended to respond to the progressive increase in advertising needs that had to be managed, a workload increased by the deployment throughout the country of the company's territorial branch offices and the growing number of retailers associated with their commercial network. In December 1915, George B. Hendrick was hired to manage print advertising and serve as editor of the new corporate magazine *The Fiskier* (fig. 417), whose first issue would come out in July of the following year. Webber, on the other hand, would take over the management of outdoor advertising.⁷²

Between May and June of 1916, the Martin V. Kelley Company of Toledo, Ohio, bought Bromfield & Field, dissolving the company as such but preserving their offices, personnel and advertising accounts, and converted them into the New York branch office. Russell A. Field remained in office as Vice Presi-

dent. Martin V. Kelly would keep the Fisk Rubber Co. account until the early 1920s.⁷³ On June 1, 1916, George L. Sullivan, who came from the Bromfield & Field agency and had extensive experience in advertising departments and sales for different companies related to the automotive and tire industry, became the Director of the advertising department for the Fisk Rubber Co. As the new manager, Sullivan would coordinate the department and would be assisted by Webber—in charge of the Outdoor Advertising Division—and Hendrick—head of the Publicity Division—in their respective responsibilities.⁷⁴

Fisk's outdoor advertising campaign of 1917-1919, on painted billboards and billboards with large glued posters resulting from the assembly of printed paper canvases, received numerous accolades from advertising press such as *Printers' Ink* and *Advertising & Selling*. Mabel G. Webber managed to convince and involve some of the most prestigious and sought-after illustrators such as Maxfield Parrish and Newell Convers Wyeth (figs. 171-174) to make posters designed to be reproduced on a large scale on billboards, benefiting from the experience that both had as muralists. With the input of Sullivan, Webber's contributions and Hendrick's work in their respective divisions—in addition to the inputs of the agency Martin V. Kelley Co.—the successive press campaigns for Fisk tires enjoyed great notoriety, illustrated by renowned artists.

The work of Eggleston in 1916 for Fisk had begun a fruitful stage of advertising production, in which some of the great names in the history of North American illustration participated. Between 1917 and 1919, to support the presentation of the Fisk Red Top tire model, an intense campaign was developed and published in several of the leading generalist magazines. It consisted of a long series of advertisements made by renowned artists who were part of the so called Golden Age of American illustration.⁷⁵ These included: those employing family scenes and social relationships linked to driving and automobile usage, such as Paul C. Stahr (1883-1953) (figs. 163-166) and Leon M. Gordon (1889-1943) (figs. 157-158); and others with fantasy and humorous content by artists such as Jessie Willcox Smith (1863-1935) (fig. 167), Maxfield Frederick Parrish (1870-1966), Harrison Cady (1877-1970) (figs. 111-115) and Norman Rockwell (1894-1978). In December 1917, a new portrait of Fisk's tire boy was published as an advertisement in an unsigned illustration that can be attributed to William K. Tilley (1886-?), an artist for whom scarce information is available (fig. 57).⁷⁶

Maxfield Parrish made three advertisements for Fisk recreating the characters from traditional Mother Goose stories and rhymes. In one it showed her flying on the back of a duck; in another it portrayed Tom Thumb mounted on the modern version of seven-league boots—the tire with which the car is fitted—and, in the last of the series, the rekindling of Old King Cole. To this series the advertisement titled “The magic circle” (fig. 107) was added. The work of Parrish, a prolific cover artist and advertising illustrator, was influenced by the British pre-Raphaelites. He was fascinated by the spiritual and creative integrity of medieval culture and its imagery, romantic recreation and the rescue of a heroic past portrayed in realistic style. Thus, characters of myths, tales and legends and captivating landscapes were approached by Parrish using pictorial techniques of the great masters from the Italian Cinquecento, such as Raphael. A detailed drawing and his refined technique in the superposition of almost transparent layers of oil—isolated from each other with varnish—on a bright white base, give his paintings a characteristic crystalline luminosity and purity of color (figs. 72-83, 107-110). The humor—and fantasy—filled illustrations that populated certain campaigns during those years were the ideal complement for the infantile universe that unflinchingly accompanied Fisk's tire boy, in pajamas and clinging to his tire, willing to be put to sleep with the help of a story or a song. However, the utilization of this imagery was not exclusive to Fisk's advertising. Other rival tire manufacturers turned to Mother Goose and traditional rhymes to establish ties of complicity with consumers (figs. 90-106).

8. Rockwell and the Fisk Bicycle Club

A particular case that stands out is that of the advertising collaboration between Norman Rockwell and Fisk. In 1917 the company began an advertising campaign aimed directly at children and young cyclists. The ideal channel consisted of the youth magazines *American Boy*, *The Youth's Companion*, *Christian Herald*, *St. Nicholas* and *Boys' Life* (The Boy Scout's Magazine). These publications championed scouting activities and patriotic moral education of American youth, increased by the warlike environment generated by the First World War. That same year, Fisk promoted and encouraged the creation of Fisk Bicycle Clubs of America.⁷⁷ They disseminated a normative manual and all kinds of merchandising with the symbol and mascot of the tire brand to the different clubs established throughout the country (figs. 118-141). Illustrations for the press advertisements were commissioned to a promising emerging artist: Norman Rockwell (figs. 119-121, 125-131, 143-144). The text of one of these advertisements (fig. 125) summarizes the patriotic arguments utilized during the campaign:

“Wherever there is need of a stout heart and willing hands there will you find the boys who belong to Fisk Bicycle Clubs. They are not old enough to go to the front—but they make themselves useful and their labors in bicycle patrols, delivering messages, Red Cross assistants and so on are an excellent training in discipline and character-building that develops manly and honorable young men.”⁷⁸

Norman Rockwell's close relationship with the scout movement—constituted in 1910—began in 1912 when, at the age of nineteen, he illustrated a BSA (Boy Scouts of America) hiking manual for Edward Cove, the editor of the monthly magazine *Boys' Life*. That same year he became part of the magazine's editorial team as art director, being responsible for covers and part of the interior stories' illustrations. Thus it was not surprising that Rockwell was the artist chosen for Fisk's bicycle tire division advertisements between 1916-17. The young Rockwell was then at the beginning of an emerging career, tackling his first assignments as cover illustrator for the prestigious weekly *The Saturday Evening Post*—for which he illustrated more than 300 covers between 1916 and 1963—, and as a free-lancer, for the humorous magazine *Life*—28 covers between 1917 and 1924. In 1924, when he was commissioned to make a new series of advertisements for Fisk—this time for their automobile tires—he had already become a prestigious and sought-after commercial illustrator (figs. 219-223).

Rockwell always maintained faithful to his early commitments with the boy scout magazine and from 1925 to 1976—two years before his death—he illustrated the official annual calendar for the Boy Scouts of America. This organization also received the highest honors, among them the maximum award “The Silver Buffalo” in 1939 for their more than sixty years of constant collaboration and dedication to the cause of scouting. Fisk was not the only company in the rubber and tire industry that contracted the services of Rockwell. Firestone commissioned covers and interior illustrations for articles in their magazine *Milestone*, during 1917 (figs. 150-152). BF Goodrich, on the other hand, published a poster and advertisements using an illustration of his that was commissioned for their division of bicycle tires in 1921 (figs. 145-148). Hood Rubber, a prominent tire manufacturer, commissioned him to illustrate an advertisement for their rubber-soled footwear division in 1924 (fig. 149). Goodyear employed one of Rockwell's illustrations in a 1930 advertisement model (figs. 228-229).

9. Retiring at the right time

After the summer of 1919, George L. Sullivan, Fisk's advertising director, left the company to join, in early October, the advertising agency J. Walter Thompson. Co. A news item published in the press with

the eloquent title “Woman becomes advertising manager” [sic], provides evidence of the unusual situation for that time of women being given prominence by assigning them a managerial position of responsibility. Mabel G. Webber was promoted, assuming the position of the Fisk Rubber Company’s advertising department director, a position that she would maintain until her retirement in 1928.⁷⁹

Between 1918 and 1919, the well-regarded artist Clarence Peter Helck (1893-1988) produced more than twenty illustrations for a Fisk campaign featuring three of their main product lines: automobile tires (figs. 175-183) and pneumatic and solid rubber tires for cargo and freight vehicles (figs. 184-198). The full-page advertisements, which portrayed daily scenes of professional activity and social and family life linked to cars and trucks, were published in black and white in generalist magazines such as *The Saturday Evening Post* and *The Literary Digest*, and in other specialized publications such as *The American City* and *The Nation’s Business*.

Between 1920 and 1921, the sleepy child was relegated to being an iconic signature for advertisements, portrayed in a small size at the foot of gigantic tires shown on backgrounds of daring colors and textures (figs. 199-208). During 1922 and 1923, the mascot regained prominence, heading the advertisements with his figure, adopting different poses and interacting with the tire and the new Fisk emblem (figs. 209-213). These advertisements, like those of other 1924 campaigns, are not signed by illustrators (figs. 214-218).

The period from 1924 to 1927 marks another highlight in Fisk’s advertising. Following the wake of the advertisements illustrated by Norman Rockwell in 1924, a group of renowned artists participated in a long series of advertisements in which humorous illustrations applied the historic corporate slogan “Time to re-tire, get a Fisk.” These advertisements—an extensive campaign published in leading generalist magazines such as *The Saturday Evening Post*, *Collier’s* and *The Country Life*—showed different illustrations featuring human and animal characters in which the mascot and the slogan were present, integrated into the scene in the form of posters, signs and lighted billboards (figs. 235-263). This idea was clearly inspired by the continuity campaign developed throughout the first two decades of the twentieth century by the cereal firm Cream of Wheat, for which some of the illustrators collaborating in Fisk’s advertisements also worked (figs. 265-268).

The following artists participated in these colorful campaigns: Robert Livingston Dickey (1861-1944), Robert Knight Ryland (1873-1951), Reginald Fairfax Bolles (1877-1967), Joseph Francis Kernan (1878-1958), Maud Tousey Fangel (1881-1968), Robert Bernard Robinson (1886-1952), George William Gage (1887-1957), Leslie Thrasher (1889-1936), Walter Beach Humphrey (1892-1966), Alan Stephens Foster (1892-1969), Paul Hesse (1896-1973), Lawrence Toney (1899-1970), and a consecrated Norman Rockwell. The majority of these authors combined commercial commissions with eye-catching covers and interior illustrations for well-known publications and magazines. This approach continued on throughout 1927. A new series was added in which the illustration stopped being featured and this time was presented in a reduced size. It appeared next to a huge tire portraying the new Fisk Extra Heavy Balloon model (figs. 269-275).

10. Fisk radio advertising

Fisk Rubber Co. was one of the pioneer tire sector companies to utilize the radio as an advertising medium, comprising a small group formed by Gillette Rubber, BF Goodrich, Firestone, Seiberling ... and Michelin. In addition, radio advertising was also employed by mail order companies such as Sears, Roebuck & Co.—with their AllState tires—and Montgomery Ward—with their Riverside tires. Between

the years 1925 and 1930, the way to insert radio advertising consisted of sponsoring musical and variety programs performed live from the radio station's studios. The messages emitted through airwaves offered a new way of accessing the consumer which, in addition, allowed for the coordination of promotional actions with other media such as the press as well as for strengthening relationships with businesses attached to Fisk's commercial network distributed throughout the country.

On February 6, 1928, the first of a long series of music programs sponsored by the Fisk Rubber Co. was broadcast. Each week, through a network of radio stations belonging to the CBS-Red Network associated with the radio station WEAFF—a minimum of 36 channels to which reemissions were added through the five most important stations that covered the Pacific Coast territory—the *Time-to-Retire* program, also called *Fisk Boys*, was heard simultaneously in about 35 different major cities. The day chosen for the weekly program was Monday, at 10:30 pm Central and Pacific time. For thirty minutes interpretations of different musical formations were offered by radio antenna. For the most part, however, the featured performances consisted of the Time-to-Retire Orchestra and the Time-to-Retire Boys.⁸⁰

These two names actually encompassed different groups and artists. The Time-to-Retire Orchestra was directed by Will C. Perry, who also acted as arranger and composer for some of the scores in the repertoire. The orchestra consisted of fourteen musicians who were utilized multiple times so that it sounded like a thirty-two member formation; several of its members played up to four different instruments throughout the same session.⁸¹ One of them was Lou Raderman, a prestigious violinist who played as a soloist in several of the songs or as a trio accompanied by two other violins.⁸² The performances combined instrumental performances with vocals in the form of choirs and, in most cases, in the form of duets. One of the program highlights occurred when a musical arrangement was performed that consisted of a xylophone recreating the sound produced by a moving car wheel as it circulated on the road.⁸³

The publicity dissemination channeled through radio was supported and reflected in press advertisements. Together with the omnipresent tire boy advertising character and the range of tires offered, vignettes and direct references were included, inviting the reader to tune into the WEAFF station and enjoy the musical themes played by the Time-to-Retire Orchestra (figs. 442, 446-450). Regarding the identity of the performers, this was usually eclipsed by the anonymity that the advertiser required. It is known that one of the vocal duos was made up of Harold "Scrappy" Lambert and Billy Hillpot, who performed for Fisk in the summer of 1928 interspersed with the performances they had already committed to for the program sponsored by the Smith Brothers.⁸⁴ The last references of the presence of the Time-to-Retire Boys on radio programming grids are dated in July 1928.⁸⁵ This suggests that the program did not have the continuity of other similar initiatives, probably due to the financial problems that affected the Fisk Rubber Company, which increased as the months progressed.

11. Less yawns and more smiles

At the end of the twenties a period of economic uncertainty began that would lead to the Great Depression, a major turning point in all areas with repercussions on the global economy. The collapse of the New York Stock Exchange and the financial crisis was reflected in advertising investment, and the intense collaboration of the Fisk company with some of the great illustrators from the 'Golden Age' came to an end. During the 1928 press campaigns, Fisk's tire boy gave way to other types of particular characters: celebrities. Between June and October of that year, Fisk chose to seek the backing of performing arts stars, the actors and actresses of silent films, musical theater and variety shows, who lent their photographic portraits and endorsed with their testimonials the virtues of the manufacturer's tires

(figs. 279-284). By the end of 1928, A. W. Slabach, advertising director for the Falcon Motors Corporation and previous advertising agent for the automobile manufacturer Dodge Brothers, replaced Mabel G. Webber. She had announced her retirement as advertising director, thus ending an entire era in which the company's advertising and the Fisk tire boy had grown under the best possible supervision, accompanied by great American illustrators from the first third of the century. After the summer of 1929, the position was taken over by C. H. Johnson, who came from the advertising agency Young & Rubicam.⁸⁶

After almost twenty years of persistent drowsiness, in 1929 we can see a slight change in the face of Fisk's tire boy. The company decided to replace the mascot's long-running yawn with a smile, perhaps trying to convey positive feelings in a period of grayness (figs. 288-299). In the campaigns for the following year, the changes were accentuated. The New York illustrator Paul Martin (1883-1932) was in charge of redefining and updating the corporate mascot's aspect, following the trend of the structural transformations that were taking place in the company. The revamped mascot, which made his debut in a double-page, full-color advertisement published on February 8, 1930 in *The Saturday Evening Post*, maintained the basic pose and the added smile, but presented a more proportional and stylized figure, typical of an older child, wearing two-piece pajamas and slippers. His left hand, now placed in a more frontal perspective, continued to hold the candle—a concession to the past and its metaphorical meaning—while the right hand held the new Fisk Air-flight tire model (figs. 300-306).

As declared by R. G. Bath—at that time director of Fisk's Publicity Division—in an article published at the end of March 1930 in the specialized magazine *Printers' Ink*:

“This year Fisk announced a new tire. This new tire is built on what we call the Air-Flight principle. It is so entirely different from our old tire, so entirely modern that it called for new ideas in advertising (...) And so today the world greets a happy, smiling 100 per cent American boy in his little two-piece pajamas, radiating good cheer, ruddy-cheeked and tousle-headed, snappy and wide-awake, standing in the old-time pose but with a new design Fisk Air-Flight tire over his shoulder.”⁸⁷

The new image created by Martin was widely disseminated in advertisements and different promotional elements. To achieve rapid popular acceptance of the change, Fisk published press advertisements offering an illustration of the renewed character to the public that could be framed. It consisted of a 28 x 36 cm full color sheet “handsomely printed on beautiful art paper, without any advertising.” In addition, the new image was applied in the format of a puzzle that was distributed as a free promotional gift.⁸⁸

As of July 1930, Fisk's account was taken over by the agency Henri, Hurst & McDonald, Inc. from Chicago, which would work jointly with R. G. Bath, director of Fisk's advertising division, called the Publicity Division, which was part of the advertising department that was responsible for press campaigns.⁸⁹ The last advertisement published in *The Saturday Evening Post* that used Fisk's version of the child created by Paul Martin was published on August 23 of that year (fig. 295).

12. Respecting the past

After overcoming a difficult period of restructuring between 1931-1933, when they were administered judicially, the Fisk Rubber Company began a phase of gradual recovery that lasted until the end of the decade under the new name of Fisk Rubber Corporation. They were led by a reorganization committee who had E. D. Levy and, from May-June 1936, Charles E. Speaks as Presidents. Among the decisions

made in this new corporate stage, the reinstating of basic characteristics portrayed in their mascot figure stands out: the Fisk tire boy's yawn and his one piece pajamas; the new management considered that the previous team had erred in their decisions about the mascot's appearance. The oil painting by Eggleston once again served as a reference, with the only change being the tire model to reflect the updated one of that time (fig. 296).

In a list that is surely incomplete in terms of the succession of advertising department directors, we find Henry Hurd, previously advertising manager for Kelly-Springfield Tire Co., a rival company of Fisk. Hurd held this position from 1936 until early 1940. After the sale of the company to United States Rubber Co., effective as of January 1940, Hurd's position was filled by Ned Evans, who was then succeeded by D. E. Detweiler.⁹⁰

Moving beyond the limited advertising production carried out between 1931 and 1936, which was totally conditioned by the precariousness of the company's situation, in 1937 a campaign was launched that would have continuity until the end of 1939. The series of advertisements from 1937 presented an evolved model of the Fisk Air-flight tire using the slogan "Plus protection in the blow-out zone." The combination of illustration and retouched photography was also employed to portray dangerous scenes in which it was necessary to be protected (figs. 309-315). During 1938 and 1939, the advertised tire model was the new Fisk Safti-flight, with a characteristic tread design consisting of longitudinal and transversal parallel grooves, having a grid-like aspect. In this case, a slightly varied slogan was added: "Plus protection in the skid zone," utilizing photography to portray a variety of risky situations where it is necessary to increase security (figs. 316-321).

As a company already belonging to the U.S. Rubber Co. group, the 1941 campaign was still advertising the Fisk Safti-Flight tire model. The grid patterned tread became a graphic motif used in the design of the advertisements. The campaign utilized illustrations that played with the concept of parallel black stripes; for example, the warning stripes of a cross walk, the stripes on an aggressive tiger's skin or those on a sports outfits worn by a baseball player. In a large part of these advertisements, Fisk's tire boy appeared, in a small size and holding the anachronistic Fisk Red-top tire from 1916. It was an occasional tribute to the character portrayed by Eggleston, after the restoration of the original oil painting carried out that same year (figs 322-328).

The campaigns for 1942 and 1943 were characterized by a marked patriotic component due to the military conflict. The corporate mascot was enlisted in propaganda and publicity work, being portrayed in advertisements with various illustrations depicting the troops from different armies and the military health services (figs. 329-331, 335-342). In another series, humorous vignettes were employed with illustrations of soldiers in a variety of scenes, which recovered the strategy of placing a sign/billboard in the composition, as had been done in the campaigns from the mid-1920s (figs. 332-334).

During 1944, a modular design was utilized for the press advertisements in the form of a column, headed by an illustration in which Fisk's tire boy also appeared. The advertisement was partially bordered with a vertical strip filled with discontinuous slanted parallel lines. This border was an adaptation of the no crossing barriers utilized for railroad level crossings. They warned of danger and provided safety and protection just as the grid patterned tread on Fisk tires provided as well (figs 343-348).

13. The awakening of the Fisk tire boy

Since the 20s, the figure of the child had varied in his configuration, metamorphosing depending on the commercial strategies applied by the company's different administrations and the illustrator in charge of formalizing them. Yet most of the time, he had been represented in his established corporate pose, which had become the company's trademark (fig. 58). In 1945, the advertising agency Campbell-Ewald and Fisk's advertising director, D. E. Detweiler, decided to awaken Fisk's tire boy from his lethargy and inject a certain dose of vitality into press advertisements.

The campaigns of that year, illustrated by Howard Scott (1902-1983), presented scenes in which the child acted as a guardian angel, advising other characters and intervening in situations where security was crucial. The mascot, who spoke via a speech balloon—an element of expression that is typical of comics—appeared in profile, with the same characteristic pose as always but approached from another angle, with his head tilted slightly (figs. 349-353). In a 1947 article published in the magazine *Editor & Publisher*, encapsulating the ideas of Detweiler, it was stated:

“The advantages of bringing the boy to life (...) are obvious. First, it affords the opportunity to display the tire conspicuously in all illustrations; secondly, he becomes a better Fisk salesman now that he can move around and talk; thirdly, he offers a medium for conversational selling in headlines and body text; and lastly, he builds up even more trademark acceptance.”⁹¹

In 1947 the diffusion of advertisements with the Fisk tire boy inspired by the work of Howard Scott included, among other channels, approximately 500 newspapers, 300 billboards, 12 specialized magazines, several corporate films and reports and innumerable signs and displays for business that dispensed their brand of tires.⁹² That same year a limited series of painted statues was made. These large sized reproductions—about 180 cm high—portrayed the figure of the mascot accompanied by the former Red-top tire model. They were designed to be placed in visible areas of the entrance, facade or roof of the contracted establishments and distributors. The figures were modeled by Bassons Industries Corp. in New York, using Vibrin, a polyester and fiberglass resin manufactured by Naugatuck Chemical, a division of the U.S. Rubber Company.⁹³ Few of these advertising elements which were a testimony of those times survive today. Those that did have become museum pieces (fig. 424).

14. The last yawns

In 1946-1947 another new advertising campaign for Safti-flight tires followed the path marked by the previous one. It consisted of a series of full-page advertisements, with large two-toned drawings by Harold N. Anderson (1894-1973), in which Fisk's revitalized child was the only protagonist. In these illustrations, the Fisk tire boy appears in different poses, smiling and looking directly at the spectator illuminated by the dim light of his candle (figs. 354-359). Anderson also illustrated a series of promotional postcards (figs. 360-364). It should be noted that in these campaigns, the image that headed the advertisements and the persuasive text were accompanied by the mascot reproduced in a small size, in his established corporate pose, and occasionally holding a tire model totally different from the one shown in the main illustration.

Between 1946 and 1950, humor and caricature cartoon-type drawings were basic tools in successive campaigns. During the first three years, Fisk made full-page insertions in children and youth comics on humor, mystery and adventure to advertise their bicycle tires, imitating the type of vignettes and com-

positions of the rest of the pages to generate short and self-contained stories. Some of these advertising panels for Fisk were signed by the artist Al Plastino (1921-2013), an illustrator who was accustomed to making comics for advertising purposes. In addition, among other works, he was responsible for portraying the charismatic characters of DC-Detective Comics—such as Superman and Batman in their weekly adventures and in the daily serialized comic strips in the press. Among the publishers who had contracts with Fisk to include their advertising in some of their publications were Harvey Comics—in *Terry and the Pirates* and *Joe Palooka*—; Novelty Press—in *Target Comics*, *Young King Cole*, *Blue Bolt*, *4Most* and *Frisky Fables*—; Eastern Color—in *New Heroic Comics* and *Jingle Jangle Comics*—; and Street & Smith—in *True Sport Picture Stories* and *Top Secrets* (figs. 367-372).

During the 1948 campaign humorous full-page black and white cartoons created by the illustrator and cartoonist Reamer Keller (1905-1994) were published advertising the new Fisk Airborne automobile tires. They were also adapted to other minor modular formats and printed in full color on promotional cards, (figs. 373-377). Finally, during 1950, addressing an adult audience from the pages of the general magazine *The Saturday Evening Post*, Fisk advertised their automobile tires in vertical half-page advertising modules taking advantage of the ingenuity and expressive plasticity of the famous illustrator Willard Mullin (1902-1978), who was very active in the advertising field and specialized in sports-themed caricatures (figs. 378-383).

In the mid-1950s, the Fisk company produced a second series of volumetric figures depicting their child mascot. This time, he was of a smaller size—120 cm in height—designed for use at point of sale and window dressing by the contracted distributors in their network (figs. 425-426). They were also working on adapting the mascot to the television medium. This was captured in a 1956 news article published in *The New York Times* where the public was also informed about who was responsible at that time for managing Fisk's advertising:

“At Fletcher D. Richards, Inc., agency now handling the account, plans are constantly in work for picturing the Fisk boy in media space, and, with modern electronic advances, in animated form on television. The youngster is the special responsibility of Clifford H. Shirley, advertising manager of the tire division of United States Rubber, and Robert M. Hood, sales promotion manager of the Fisk division.”⁹⁴

According to this news item, it appears that there was an intention to adapt the mascot to modern times. The reality was—as can be seen in the campaigns from the late fifties and early sixties—that his presence in press advertisements was decreasing and soon reduced to a merely testimonial use. He appeared in a small size, fulfilling his function as an iconic corporate signature. Only occasionally would he be retrieved for some concrete promotional action.

In 1964, as a division of U.S. Rubber, Fisk conducted a press campaign honoring the mascot and showing him as he was portrayed in the classic portrait that Eggleston had created, next to the Red Top tire. This concession to nostalgia, appealing to the memory of certain consumers who had grown up with the Fisk tire boy, would be one of the character's last advertising appearances (figs. 390-391).

As in the well-known book *Peter Pan and Wendy*, penned by the Scottish writer James Matthew Barrie (1860-1937)—published in 1911, one year after the creation of Fisk's mascot—Fisk's tire boy donned in pajamas and ready to sleep is transported to the magical and dream world of Neverland, where time does not pass and children never grow old. The world of advertising fiction took advantage of his eternal

youth for over more than forty years, causing a long interruption on his way to bed for a well-deserved rest. The impression on the collective memory of the American public and consumer was profound and remained indelible for years, gaining consistency each time the character was utilized in the company's advertisements.

A demonstration of this impact is found in the numerous references that are expressed in the media throughout the years in which the mascot remained active. The image of the Fisk tire boy was utilized in scenes of short animated films—such as in *Smile, darn ya, smile!* in 1931 (fig. 466) and in the episode *Daffy Duddles* starring Daffy Duck and Porky Pig, in 1946 (fig. 467). He was also featured in real-life films such as the comedy *Love Happy* starring the Marx Brothers in 1946 (figs. 468-470). Moreover, magazines and newspapers resorted to the famous tire mascot and the slogan “Time to Re-tire” to satirize certain situations. Thus, we can see him represented on the humorous pages of the historical *MAD* magazine (figs. 471-472), in parodies such as the cover of the military magazine *PS Magazine* in 1975 (fig. 473) and an interior vignette in a comic signed by the great Will Eisner in 1954 (fig. 474). He was also widely employed as a model in politically themed caricatures, and editorial illustrators from different newspapers portrayed politicians of the day wearing pajamas, a dramatization or suggestion that it would be convenient for them to retire from public life/service.

One example was the caricature published by *The Houston Chronicle* dramatizing the end of Harry S. Truman's term as President of the United States, effective January 1953 after losing the elections. President Truman was portrayed in his pajamas and carrying a candle, with the Capitol building in the background showing a tire marked “Time to Re-Tire.”⁹⁵ The illustrator Jos A. Smith, in charge of the graphic coverage of the “Watergate” issue for *Newsweek*, relied on the canonical portrait of the mascot to show President Richard Nixon wearing a punctured tire and a candle with the flame extinguished ... (fig. 461). For today's consumers [2015] the mascot has practically disappeared from the pantheon of advertising figures that populate popular imagination.⁹⁶

In 1990, with the purchase of Uniroyal-BF Goodrich/Fisk by Michelin, the brand became part of the inventory of the French multinational, acquiring a testimonial presence in the U.S. market. If the mascots of both companies -Bibendum and the Fisk tire boy- had shared the advertising scene, competing in the effervescent tire market of the twenties, in the final decade of the twentieth century the omnipresent Michelin Bibendum took over. Like protective parents who tell a bedtime story at night to help their children sleep, Bibendum, the tire-man, re-tired the fatigued Fisk tire boy.

Notes

1. "An important new tire concert," *The Wheel and Cycling Trade Review*, February 22, 1895, p. 42.
2. According to news published in the magazine *The Wheel and Cycling Trade Review*: "The Spaulding & Pepper Company," June 5, 1896; "Where order reigns supreme," July 24, 1896, p. 72; "Has met kings and princess," August 21, 1897, p. 28.
3. "One of cycling's cradles," *The Wheel and Cycling Trade Review*, March 19, 1897, p. 74.
4. "New company, maybe," *The Wheel and Cycling Trade Review*, June 16, 1898, p. 1.
5. "Tire plant sold and reopened," *The Cycle and Trade Review*, November 3, 1898, p. 3.
6. "Successors to S. & P.," *The Wheel and Cycling Trade Review*, August 18, 1898.
7. According to news published in the magazine *The Wheel and Cycling Trade Review*: "Will Open S. & P. plant," November 3, 1898, p. 12; and "Fisk Rubber Company," December 1, 1898, p. 24.
8. "Gone with Fisk," *The Wheel and Cycling Trade Review*, June 15, 1899, p. 25.
9. Babcock (1966), p. 315.
10. According to news published in the magazine *The Wheel and Cycling Trade Review*: "The Fisk tire," January 18, 1900, p. 60; and "Fisk tire improvements," January 25, 1900, p. 86.
11. "A little story of a concern that grew," *Anaconda Standard* (Anaconda, Montana), May 10, 1914.
12. According to news published in the magazine *The India Rubber World*: "Fisk Rubber Co. reorganization," September 1, 1904; and "New incorporations," November 1, 1904, p. 62.
13. "A little story of a concern that grew," *Anaconda Standard*, May 10, 1914, p. 2.
14. French (1990), pp. 17 and 19.
15. "The Fisk Co. increases its capital stock," *The India Rubber World*, March 1, 1913.
16. "Trade news notes," *The India Rubber World*, March 1, 1912.
17. "The Fisk Co. increases its capital stock," *The India Rubber World*, March 1, 1913.
18. "The rubber trade in Boston," *The India Rubber World*, December 1, 1912, p. 147.
19. "Trade news notes," *The India Rubber World*, April 1, 1915.
20. "The Fisk Company successful year," *The India Rubber World*, November 1, 1913, p. 81.
21. "Fisk Rubber Co.," *The India Rubber World*, August 1, 1914, p. 604; "A little story of a concern that grew," *Anaconda Standard* (Anaconda, Montana), May, 1914, p. 2.
22. "Trade news notes," *The India Rubber World*, April 1, 1915.
23. "Development of the Fisk Rubber Co.," *The India Rubber World*, October 1, 1915, p. 25.
24. French (1990), p. 29.
25. "Expansion of the Fisk Rubber Co.'s plant," *The India Rubber World*, January 1, 1916, p. 186.
26. "Fisk Rubber Co. secures control of the Federal Rubber Mfg. Co.," *The India Rubber World*, January 1916, p. 182.
27. "New incorporations," *The India Rubber World*, June 1, 1916.
28. "A little story of a concern that grew," *Anaconda Standard*, May 10, 1914, p. 2.
29. According to news published in the magazine *The India Rubber World*: "Trade news notes," July 1, 1911; and "Fisk tire service," July 1, 1917.
30. "Fisk and Federal," *India Rubber Review*, May 15, 1918.
31. "The rubber trade in Rhode Island," *The India Rubber World*, February 1, 1920.
32. "Miscellaneous Massachusetts notes," *The India Rubber World*, August 1, 1921.
33. "George B. Hendrick, publicity manager of the Fisk Rubber Co.," *The India Rubber World*, September 1, 1921; "Fisk increasing production," *The Rubber Age and Tire News*, July 10, 1921; "Fisk tire output," *India Rubber Review*, October 15, 1921.
34. "The rubber trade in Rhode Island," *The India Rubber World*, November 1, 1921, pp. 131-132.
35. "Fisk Rubber consolidation," *The India Rubber World*, October 1, 1921, p. 45.
36. "Little change in rubber situation. Fisk Rubber Co. is prosperous," *The Rubber Age*, February 1922.

37. "Executive changes follow sale of Rotch Mills," *The India Rubber World*, January 1, 1925, p. 238.
38. "The Devon Mills, Inc.," *The India Rubber World*, January 1, 1925, p. 238.
39. "Rhode Island notes," *The India Rubber World*, February 1, 1925, p. 297.
40. "A little story of a concern that grew," *Anaconda Standard*, May 10, 1914, p. 2.
41. "The Fisk Rubber Co.," *The India Rubber World*, December 1, 1927, p. 84.
42. As stated by one of their managers in the article "The 'de-centralized' advertising department. What has happened to it?," *Printers' Ink Monthly*, June 1921, p. 40; and Table 5 "Number of retail stores by firm, 1924-1935," p. 41, in the article by (1986) that is referenced in the bibliography.
43. "The Fisk Rubber Co.," *The India Rubber World*, December 1, 1927, p. 84.
44. Babcock (1966), pp. 314-315.
45. Ibid.
46. Ibid.
47. "Time to un-retire: Discount Tire revives Fisk," *Tire Business*, July 6, 1998.
48. "Melange of trade items," *The Cycle and Trade Review*, October 11, 1900. George Harry Edward Hawkins was also in charge of advertising for the Overman Wheel Co., a leading bicycle manufacturer. Hawkins would become a well-known publicist, holding various important positions, such as advertising director for the leading detergent and soap company N. K. Fairbank Company.
49. It is possible and quite probable that Harry G. Fisk, founding partner with his father and member of the management team holding the position of Treasurer for Fisk Rubber Co., actively participated in advertising management of the company. In fact, a story in early 1912 informed us that "H. G. Fisk, Secretary of the Fisk Rubber Co. in Chicopee Falls, Massachusetts, has joined as a member of the Association of National Advertising Managers." "Personal Mention," *The India Rubber World*, January 1, 1912, p. 194.
50. "Burton R. Parker," *The India Rubber World*, April 1, 1905, p. 248; "The Pneus," *Motor Talk*, July 1905, p. 33; "The Pneus," *The Bicycling World & Motorcycle Review*, May 27, 1905.
51. "Changes among prominent tradesmen," *The Motor World*, September 8, 1910; "Burton Parker joins Overland," *The San Francisco Call*, September 6, 1910; "Ohio, Toledo," *Automobile Topics*, September 10, 1910.
52. "Burton Parker," *The Automobile*, November 21, 1907; "Burton Parker," *The Horseless Age*, November 13, 1907.
53. Robert Weller was born in New York City on September 12, 1868, the city in which he spent his youth. In 1894 he settled in Hartford, Connecticut, after learning the trade of a lithographic engraver. He established himself as a freelancer, offering his graphic services (original line drawings and halftone images with corresponding xylographic etchings and zinc plate electrotypes) and texts, especially aimed at advertising commissions (business cards, catalogs, illustrations for advertisements, newspapers, magazines and books). He died in 1913, at the age of forty-five.
Information from: Hart, Samuel (Ed.). *Representative Citizens of Connecticut. Biographical Memorial*. New York: The American Historical Society, 1916, pp. 244-246.
54. "Literature," *The Motor Way*, September 13, 1906; "The trips of Chauffeur Sparks," *Automobile Topics*, September 15, 1906; "Chauffeur Sparks and his stories," *The Motor World*, October 4, 1906.
55. "Albert Frank & Company," *Printers' Ink*, July 8, 1908, p. 18.
56. "The Fisk Rubber Company," *Printers' Ink*, January 12, 1911, p. 109.
57. "Wagner-Field Co. a successful combination," *Automobile Topics*, October 10, 1908, p. 57; "Fred J. Wagner," *Cycle & Automobile Trade Journal*, November 1, 1908, p. 112; "Increase force and office facilities," *Automobile Topics*, February 20, 1909; "Of interest to vehicle builder and buyer," *The Commercial Vehicle*, March 1909, p. 82.

58. “Wagner-Field agency gets clients,” *The Motor World*, October 1, 1908, p. 12; “The Wagner-Field Company,” *Motorcycle Illustrated*, January 15, 1910, p. 40; “Business going out,” *Printers’ Ink*, April 13, 1910, p. 93; “Business going out,” *Printers’ Ink*, June 9, 1910, p. 93; “Business going out,” *Printers’ Ink*, August 10, 1911, p. 125; about the link with Simplex: “Abandonment of press agency brings results,” *Printers’ Ink*, November 23, 1911, p. 30.
59. Webber signed, on behalf of The Fisk Rubber Co., the response to a letter about advertising submitted by the *Buffalo Evening News* (Buffalo, New York) published in the *Advertising & Selling* magazine, October 1912, p. 18; On the other hand, some of Webber’s statements—identified as “Advertising Manager of the Fisk Rubber Co.”—regarding the advertising policy of her company with billboard advertisements are included in the article: “How advertisers are using outdoor advertising to move goods,” *Advertising & Selling*, July 1913, p. 30.
60. The story, full of inaccuracies and corrected here, is written by Babcock (1966), pp. 316-318 and Watkins (1947, 1959), pp. 16-17. Among the errors is the date when the mascot was created, according to the authors, in 1907; or the affirmation that the first advertisement in which he appeared was in 1914. The errors can be found repeated, over the years, in different sources and articles, based on the company’s own press releases: “Don’t be afraid to improve your trade-mark,” *Printers’ Ink*, March 27, 1930, pp. 11-12; “The ‘Re-Tire’ boy is still going strong,” *The Oneonta Star* (Oneonta, New York), April 27, 1956; “The Fisk boy...,” *Changing Times. The Kiplinger Magazine*, February 1959, p. 34; “Time to Re-Tire,” *Modern Tire Dealer*, June 1960, p. 21; “Fisk youngster hasn’t the Time to Retire,” *Editor & Publisher*, March 29, 1967.
61. The image with the slogan was used for the first time in 1910 and was legally registered in June of that year with the reference number 16837. *Catalogue of copyright entries, Vol. 6, Washington, Government Printing Office, July 1910, p. 299.*
62. The trademark registration was requested on March 28, 1911, with reference number 49917. This is specified in “Recent patents relating to rubber. United States of America,” *The India Rubber World*, May 1, 1911, p. 267.
63. The price paid to Giffen was included in the memoirs of the illustrator Peter Helck, with whom he worked in the 1917 campaign. “75 years with palette, paintbrush and wheels,” *The Bulb Horn*, July-September 1981, p. 15. Regarding the subsequent payment: “Paintings to be exhibited at Preston Hill Inn,” *Naugatuck Daily News*, October 28, 1972, p. 2; and “News of the advertising and marketing fields,” *The New York Times*, April 15, 1956.
64. According to testimonies and information provided by Courtney Fisk in the exchange of emails that took place at the initial phase of this investigation, between March-June 2007 and August-October 2009. Courtney Elizabeth Fisk is a direct descendant of the family branch that is linked to the rubber industry. Harry G. Fisk was her great-grandfather. Although she is reserved with regards to family privacy, she indicated in one of her letters (3/28/07):
- “I can tell you a bit of history but I am not a great source. While I was growing up the boys or sons of the Fisk family were given items such as ones in your pictures [refers to the posters and advertisements of Fisk’s tire boy, beautifully illustrated by artists such as Maxfield Parrish or Norman Rockwell], told certain stories or history of Fisk Rubber Company and the woman were not part of that tradition. I can remember one Christmas as we were admiring some Fisk ads both my brothers received as gifts I asked why I did not get one. I was told that I will not always be a Fisk (when I marry I will carry my husband’s last name, not Fisk) so receiving such things was not necessary. Well not until just recently have I started to collect and do my own personal research. My findings have helped me in understanding my family history, who they were, who I am, why I do the things I do and what was Fisk Rubber Company. I can tell you some or I can share however there is a lot I cannot disclose due to respecting my family’s privacy.”

65. "Development of 'Fisk Boy' as a trade figure," *Printers' Ink*, December 26, 1912, p. 78.
66. "New York companies combine," *Printers' Ink*, June 6, 1912, p. 13. Regarding the client portfolio: *Bulletin Number 2896*, American Newspaper Publishers, May 10, 1913; *Bulletin Number 3254*, February 6, 1915; *Bulletin Number 3426*, February 19, 1916.
67. The drawing of a child ready to go to bed, holding a tire in one hand and a candle in the other, over the words "Time to Retire," was inscribed by the Fisk Rubber Co. on January 26, 1914 with the reference 71075449, and was accepted as a registered trademark by the United States Patent Office on July 21, 1914.
68. Bowlby (1998), pp. 405-410.
69. Babcock (1966), pp. 316-318; this same information is repeated in various sources.
70. "Fisk youngster hasn't the Time to Retire," *Editor & Publisher*, March 29, 1947, p. 36; See also Watkins (1959), p. 17.
71. Explanations about Eggleston's oil painting suggest that, following Fisk's acquisition by U.S. Rubber in 1940, the new management revised the existing design of the mascot and resorted to the original model painted by Eggleston, undoing the previous versions used. However, this is not the case, since the 1938-1939 campaign advertisements, before the acquisition, had already used the Fisk tire boy according to the canons, yawning and wearing one-piece pajamas as basic attributes.
72. "Men, methods and movements," *Advertising & Selling*, January 1916, p. 44; "Improvements at the Fisk plant," *India Rubber Review*, January 15, 1916, p. 19.
73. According to news published in 1916 in the magazine *Motor West*: "Advertising agencies merge," May 15, p. 22; and "Kelley buys Bromfield & Field," June 15, p. 22.
74. "Sullivan Fisk advertising manager," *The Automobile*, May 11, 1916; "The Fisk Rubber Company," *India Rubber Review*, June 15, 1916, p. 357; "Men, methods & movements," *Advertising & Selling*, June 1916, p. 52, "Personal mention," *The India Rubber World*, June 1, 1916.
75. It is considered that the period known as the Golden Age of American illustration is framed within a period having imprecise limits—between 1880 and the late twenties. However, some of the most representative illustrators remained active, continuing to work after these dates.
76. I acknowledge with appreciation the Kittendorf family, Cynthia and Delmar Frank Kittendorf Jr., for the information provided about the illustrator William K. Tilley and his relationship with Fisk's advertisement. According to the testimony of these descendants of the artist, William K. Tilley had a daughter, Dorothy Helen Tilley (1915-?), who married Delmar Frank Kittendorf, changing the name to Dorothy Tilley Kittendorf. Just as her father had repeatedly told her, Dorothy explained to her son Delmar Frank Kittendorf Jr., that she served as a model to define the facial features of the Fisk child portrait painted by Tilley and published unsigned in the form of an advertisement. The same ad, with slight variations, was published in a full-page format during the month of December 1917 in the following magazines: *The Country Life*, December; *Life*, December 6; *The Saturday Evening Post*, December 22.
77. The initiative of the Fisk Bicycle Club was maintained from 1916 until the end of 1929. During the time they were active, they enjoyed great popularity. The local newspaper *Lake County Times* in Hammond, Indiana, published in their edition on August 29, 1917 a news item that had nationwide dissemination: "more than twenty-five thousand boys are now enrolled as members of the Fisk Bicycle Clubs fostered by the Fisk Rubber company of Chioopee Falls, Mass."
78. Fisk Rubber Company full-page bicycle tire advertisement published in the magazine *The Youth's Companion*, July 26, 1917.
79. "Woman becomes advertising manager," *The Rubber Age and Tire News*, September 25, 1919; "The rubber trade in Massachusetts," *The India Rubber World*, October 1, 1919, p. 38; "Miss Webber succeeds Sullivan at Fisk," *Advertising & Selling*, September 20, 1919, p. 50.

80. "Fisk Co. starts chain program," *The Capital Times* (Madison, Wisconsin), February 5, 1928; "Fisk Tire Co. has radio program," *Evening Independent* (Massillon, Ohio), February 18, 1928; "Radio hour for Fisk," *The India Rubber World*, March 1, 1928, p. 89.
81. "Fisk Time-to-Retire Boys," *The Independent* (St. Petersburg, Florida), May 21, 1928.
82. "Fisk broadcast to feature violinist" and "Fisk Boys feature violin trio Monday," *The Capital Times* (Madison, Wisconsin), April 22, p. 10, and May 13, 1928.
83. "'Fisk Time-to-Retire Boys' on air Monday," *The Pittsburg Press*, February 19, 1928.
84. "Last night on the radio," *The Kingston Daily Freeman* (Kingston, New York), June 11, 1928.
85. As can be seen from the evaluation of radio grids published in different newspapers and magazines consulted in this investigation.
86. "Slabach Fisk ad chief," *Commercial Car Journal*, January 1929, p. 52. "Johnson is Fisk Advertising Head," *Commercial Car Journal*, October 1929, p. 52.
87. "Don't be afraid to improve your trade-mark," *Printers' Ink*, March 27, 1930, p. 11-12.
88. Ibid.
89. "The Fisk Rubber Co.," *The India Rubber World*, July 1, 1930, p. 79.
90. See news item "Hurd leaves Fisk," *Automobile Topics*, March 18, 1940; "Ned Evans," *Automotive Industries*, March 1, 1940.
91. "Fisk youngster hasn't the Time to Retire," *Editor & Publisher*, March 29, 1947, p. 36.
92. Ibid.
93. "News of the advertising and marketing fields," *The New York Times*, April 15, 1951.
94. Ibid.
95. As explained in the article: "Paintings to be exhibited at Preston Hill Inn," *Naugatuck Daily News*, October 28, 1972, p. 2.
96. The story behind this caricature reproduced in the chapter was provided directly by Jos A. Smith, whom I wish to thank and acknowledge for his kindness and willingness to collaborate.

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- "Tall building for automobile industry on fifty-seventh Street block front,"
The New York Times, May 9, 1920.
- "Tallest boy in the world captivates Broadway," *The Fiskier*, volume IV, number 4, April 1919.
Chicopee Falls, Massachusetts: The Fisk Rubber Co.
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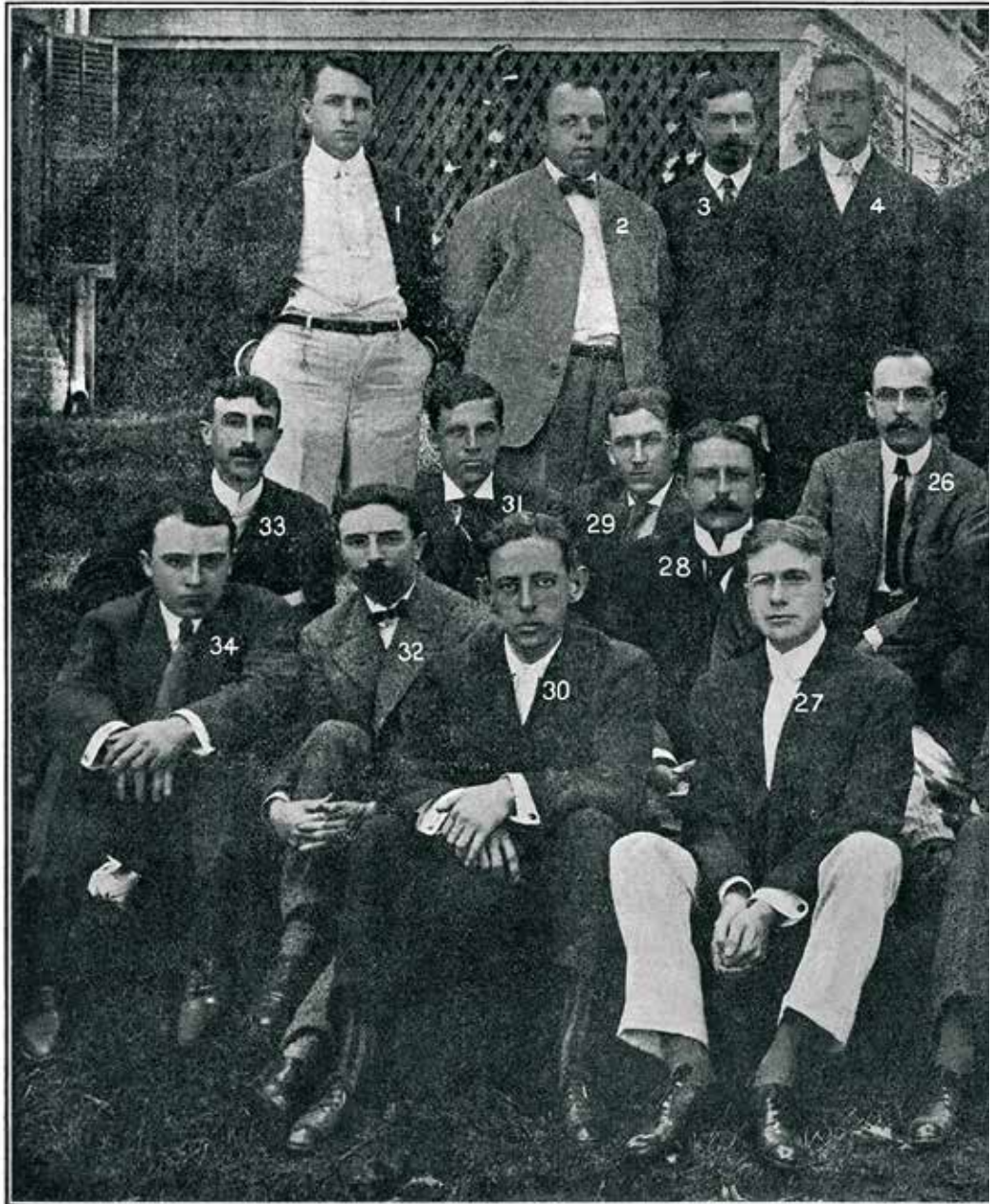
ALL THE PRESIDENT'S MEN (PLUS WEBBER).

The image on the right is a portrait of the Fisk management staff taken in 1906. The following names are highlighted: President Harry T. Dunn (number 27), Vice Presidents E. H. Broadwell (2) and F. C. Riggs (22), Secretary H. G. Fisk (30), and the Manager of the Advertising Department Burton R. Parker (9), who left the company at the end of 1907. Above, a portrait of Mabel Garetta Webber, who was named Manager of the Advertising Department around 1910. Starting in 1916, Webber would take over management of the Outdoor Advertising Division.

1. (double page)

Fisk Rubber Company's Staff Grouped at Chicopee Falls. Portrait published in the Fisk house organ *The Pneus*, Volume 2, number 2, May 1906.

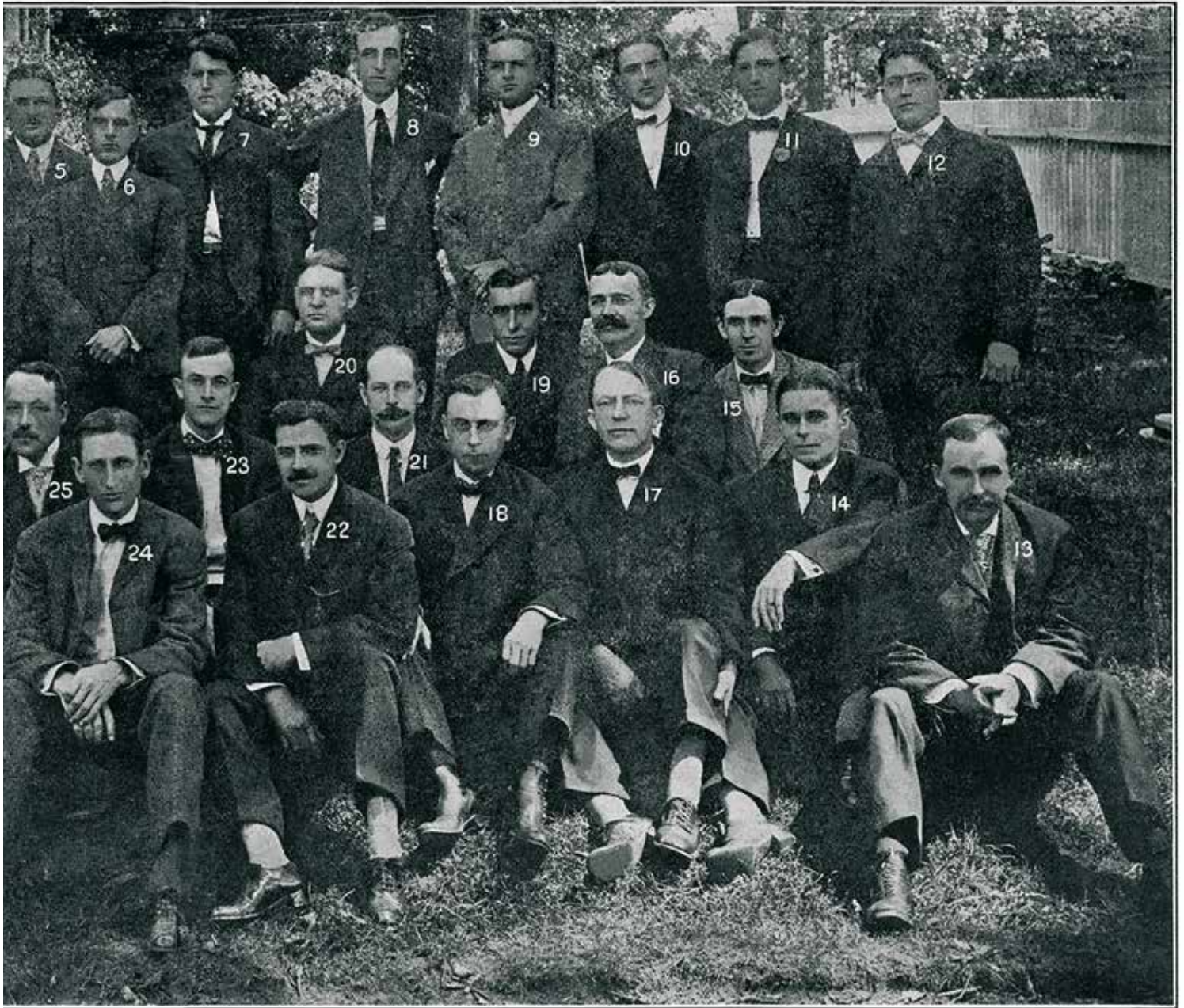
2. Webber's portrait from May 1906, published in *The Poster*, August 1919.



1—E. H. BRANDT, Special Representative.
 2—E. H. BROADWELL, Vice-President.
 3—J. W. BOWMAN, New York Manager.
 4—B. H. PRATT, Chicago Manager.
 5—J. H. CODY, Ohio Salesman.
 6—J. W. MEIXELL, Southern Salesman.
 7—F. C. VAN DERHOFF, Cleveland Manager.
 8—G. E. JOHNSON, San Francisco Manager.

9—B. PARKER, Assistant to G
 10—W. W. WHITING.
 11—E. BOGARDUS, Cashier.
 12—L. BEERS, Manager Order
 13—A. G. BOLSTER, Superinter
 14—R. F. MEIXELL, Western
 15—L. C. MOSHER, Manager.
 16—F. H. AYERS, Northeastern
 17—W. C. MAYVILLE, Atlanta

FISK RUBBER COMPAI



General Manager.

Department.
 Agent of Repairs.
 Salesman.
 Repair Department.
 Salesman.
 Manager.

18—F. E. SMITH, Minneapolis Manager.
 19—W. JAMISON, Assistant Superintendent.
 20—H. SMITH, Second Assistant Superintendent.
 21—A. N. STANLEY, Springfield Manager.
 22—F. C. RIGGS, Vice-President.
 23—H. S. MASON, Los Angeles Manager.
 24—J. C. COLE, Superintendent.
 25—GEORGE CAMPBELL, Boston Manager.
 26—H. H. HOFFMAN, Buffalo Manager.

27—H. T. DUNN, President.
 28—E. NOBLES, Boston Salesman.
 29—J. BRELESFORD, San Francisco Salesman.
 30—H. G. FISK, Secretary.
 31—M. L. BROWN, New York Salesman.
 32—R. BELT, Kansas City Manager.
 33—M. PENROSE, Philadelphia Manager.
 34—WILLIAM LAMBE, Detroit Manager.

NY'S STAFF GROUPED AT CHICOPEE FALLS.

FISK **TIRES**

**The Tires Are
The Lungs of a Bicycle**

And poor tires are just as much of a handicap to enjoyment as weak lungs. Better a fair wheel and high grade tires than a better wheel burdened with cheap tires. Inferior tires are lifeless and make the best wheel run like an ice-wagon. A rider or dealer should pay just as much attention to the selection of tires as to the make of wheel.

Fisk Tires lend quality to any wheel. Made of the best and the best made.

FISK RUBBER COMPANY
CHICOPEE FALLS, MASS.

HIGH GRADE **WELL MADE**

HAWKINS 1123 B'WAY N.Y.

FIRST ADVERTISEMENTS.

The initial production of the Fisk Rubber Co. was destined to supply the market of bicycles, carts and carriages. The technology used was that of tubular or single-tube tires, in which the inner tube is integrated in the same cover forming a single tubular piece, equipped with a valve for its inflation. In the advertisement shown above, the tire is represented as a border frame, surrounding the advertising message.

3. Half-page horizontal advertising module published in the magazine *The Cycle Age & Trade Review*, October 11, 1900. Advertising by G. E. Hawkins Agency.

4. ¼-page advertising module published in *The Wheel & Cycling Trade Review*, June 29, 1899.

Fisk Tires
FOR
BICYCLES AND CARRIAGES
FULLY GUARANTEED.

TRADE-MARK.

FISK

FISK RUBBER COMPANY,
Chicopee Falls, Mass.

Branch, Syracuse, N. Y., A. G. BOLSTER, Mgr.

New York Agents,
CASE & SCHLAUDECKER, No. 92 Wall Street, New York.

SEND FOR CATALOGUE AND PRICE-LIST.
Kindly mention The Wheel.



"Fisk Tires" are good all the way through

Not the Cheapest
—BUT—
THE BEST
FISK 1903 TIRE
FISK RUBBER CO.
Main Office and Factory:
Chicopee Falls - Mass.

FISK TIRES

Best Material. Special Fabric. Fully Guaranteed.

BICYCLE—AUTOMOBILE—CARRIAGE.

FISK RUBBER COMPANY, Chicopee Falls, Mass.



FISK TIRES

Mechanically Fastened

A real automobile tire, not merely an enlarged bicycle tire, but a tire especially designed and constructed for automobiles and equipped with a fastening especially designed to stand the work of automobiles. You never hear of accidents due to *Fisk Tires* "creeping" or rolling off or blowing out of the rim. They simply can't do it. No one complains of pinched inner tubes from attaching or detaching the tire or from swinging around corners. Everybody can work the bolt and nut principle. That's easy. Some claim a tire never need be taken off the rim. Don't believe it. Punctures come to the just and unjust alike. Put yourself in a position to cope with all difficulties. Forewarned is forearmed. *Fisk tires* fill the space. Get our booklet.

THE FISK RUBBER COMPANY
CHICOPEE FALLS, MASS.

FISK RUBBER COMPANY'S BRANCHES

226 Columbus Ave. . . . Boston	52 State St. Chicago
40 Dwight St. . . . Springfield	3908 Olive St. St. Louis
754-756 Seventh Ave. . . . New York	1116 Farnum St. Omaha
89 So. Seventh St. Minneapolis	
828 Arch St. . . . Philadelphia	1534 Glenarm St. Denver
103 N. Pryor St. . . . Atlanta	1034 S. Main St. . . . Los Angeles
423 So. Clinton St. . . . Syracuse	114 Second St. San Francisco
893 Main St. Buffalo	
313 Euclid Ave. . . . Cleveland	
254 Jefferson Ave. . . . Detroit	

INCOMPARABLE FISK



NOTE THE CUSHION

It stands alone, the leader in Construction and Fastening.

If your dealer can't tell you about the new *Fastening* write us.

Blow-outs Eliminated.
Mileage Doubled.

Note the Construction.

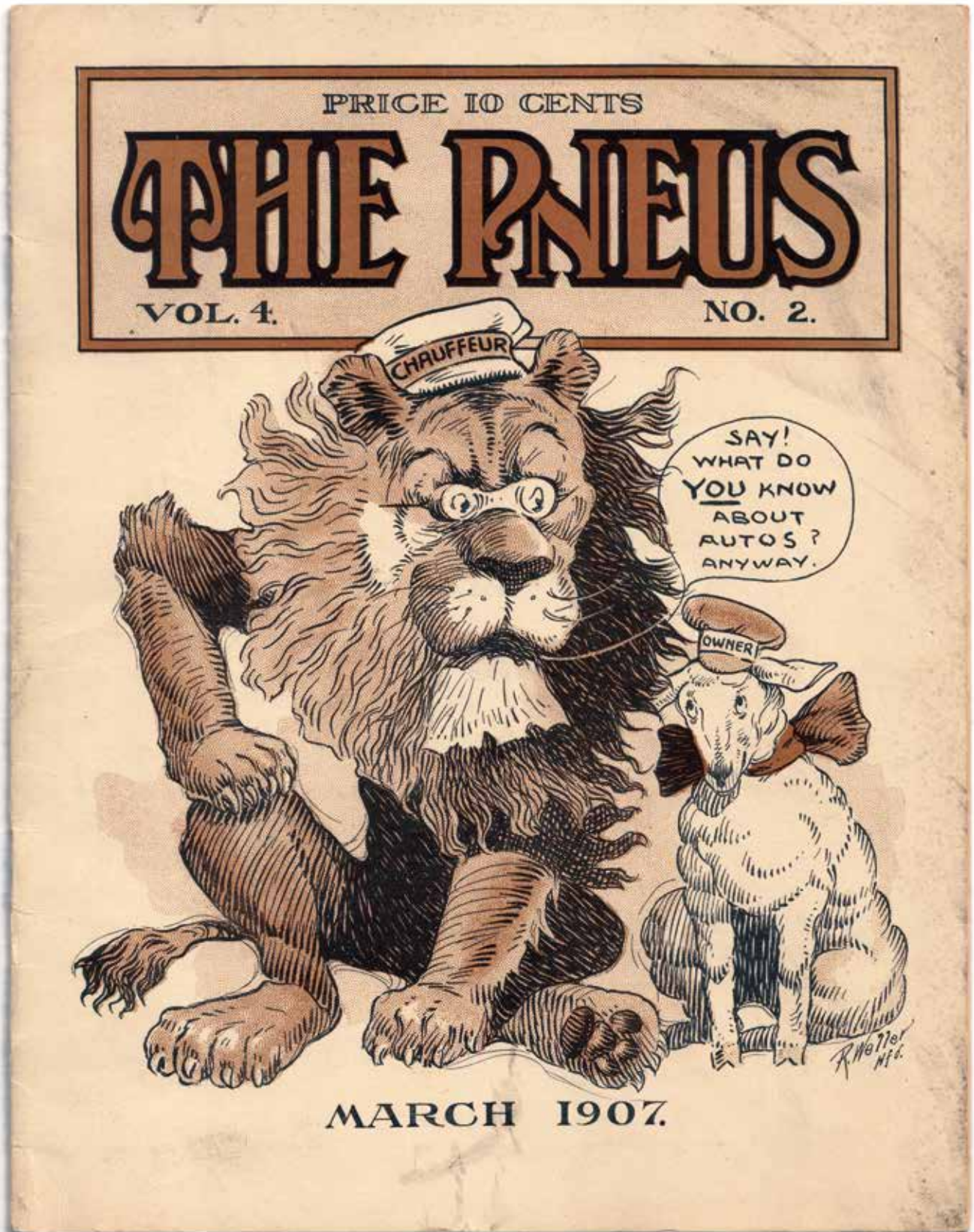
"HEAVY CAR TYPE."

THE FISK RUBBER COMPANY

CHICOPEE FALLS, MASS.

Boston	Syracuse	Chicago	Washington	Omaha	Los Angeles
Springfield	Buffalo	San Francisco	Toronto	Minneapolis	London
New York	Detroit	Philadelphia	St. Louis	Denver	

- AUTOMOBILE TIRES.**
- The first automobile tires of the Fisk Rubber Company were manufactured in October 1899. This page presents examples of product advertisements inserted between 1902 and 1905 in specialized magazines.
5. Horizontal advertising module published in *The Automobile* magazine, October 18, 1902.
 6. Horizontal advertising module published in the magazine *The Horseless Age*, September 1902.
 7. Advertisement in the magazine *Motor*, March 1905.
 8. Advertising module published in the magazine *The Automobile*, December 31, 1904.



9. Cover of *The Pneus*, the corporate magazine for The Fisk Rubber Co.; March 1907. Illustrated by Robert Weller.

MY BUSINESS.



It is my business to make illustrations for business men—to design anything and everything required by progressive merchants, manufacturers or jobbers. The pictures I make have individuality about them. They are distinctive and modern. There is just as much advertising in them as there is art, a combination that is absolutely necessary. I design letterheads and business cards that lend an air of dignity and high standing to the man who uses them. When once the plates are made the cost of printing is no more than printing from plain type. I make illustrations for newspaper advertisements, for books and for catalogues inside and out. The pictures are carefully thought out, and tell at a glance the idea intended to be conveyed.

Engraving. I furnish either half-tone, wood or line engravings and am always glad to help my customers with suggestions as to which is the better method to employ in any particular line of work.

Advertisement Writing. An essential part of my business is the writing of business literature, ads, booklets, circulars, folders, anything that comes under the head of advertising. I put into the work long experience and give my customers what I believe to be the best service to be had. My work has in it that element of snap, force and emphasis so necessary to make advertising "pull."

ROBERT WELLER

180 ASYLUM ST., HARTFORD, CONN.

TELEPHONE CONNECTION

PRICES. I charge a fair price for what I do. If you pay less than I ask, you get less. If you pay more, you pay too much.

I solicit your work, and if it is given me I will put forth every endeavor to make our dealings pleasant, to give you such thorough satisfaction that your trade will be permanent. My office is in the Auditorium Building, 180 Asylum Street, easily reached and centrally located. Run up and see me or drop me a line and I will call upon you.



Half-Tones.
Zinc-Etchings.

Designs
for all purposes.

*R. Weller
Hfd.*

10. Self-promoting advertisement for graphic services offered by Robert Weller, in *The Connecticut Magazine*, January 1903.

11. Self-promoting advertisement for graphic services offered by Robert Weller, c. 1899.

12. Portrait of R. Weller, published in *Representative Citizens of Connecticut*. New York: The American Historical Society, 1916.

13. Signature of R. Weller, extracted from the cover of *The Pneus* shown on the opposite page.

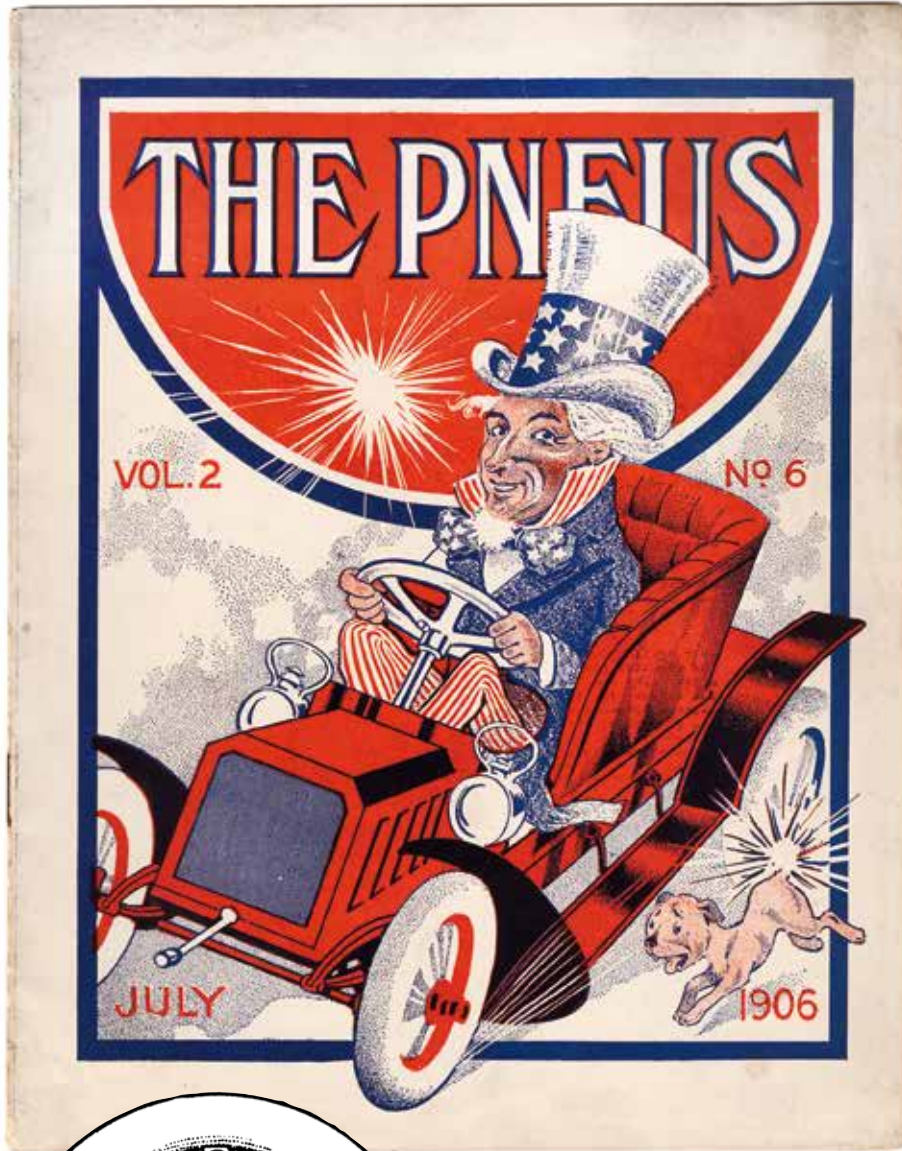


**WE ARE NOW SUPPLYING THE SAFEST, MOST COM-
FORTABLE, AND THOROUGHLY PRACTICAL
TIRE MADE IN THE WHOLE WORLD**

**Their High-Grade Quality—"FISK" Quality—Insures
Durability. Their Construction is a Posi-
tive Guarantee against Accident**

"FISK TIRES MAKE SATISFIED BUYERS"

FISK RUBBER CO., Chicopee Falls, Mass.



*Yours efficaciously -
Chauffeur Sparks*

EFFICACIOULSY ENGAGING.

On this double page examples of Weller's creations for Fisk advertising are presented. The images on the opposite page on the left depict the character Chauffeur Sparks, a mascot occasionally utilized between 1905 and 1906 together with the testimonial slogan "Yours efficaciously, Chauffeur Sparks." The above image show one of the covers illustrated by Weller for the corporate magazine *The Pneus*, whose director, Burton R. Parker, was also in charge of the Fisk Rubber Co.'s advertising department.

14. (opposite page) Advertisement published in the magazine *Motor*, August 1905.

15. Cover of the corporate magazine *The Pneus*, number 6, July 1906.

16. Illustration published to accompany the news about "The trips of Chauffeur Sparks" by the Fisk Rubber Company, *Automobile Topics*, September 15, 1906.

BOLTED ON

WONT COME OFF

**NO CREEPING
NO BLOWING
OFF**

FISK TIRES

Cannot come off from any mishap, yet may be removed readily without waste of time or energy. They cannot pinch the inner tube, nor does its design permit of the tube creeping or being torn by side-roll. The rim is perfectly flat; all the air, upon which its resiliency depends, is entirely above the rim—free to act as a cushion.

IT IS THE TIRE THAT MAKES YOU FORGET TROUBLE.

Its reliability has been proven by thousands of satisfied riders, throughout all this broad land, for many years.

THE FISK RUBBER CO., Chicopee Falls, Mass.

ILLUSTRATED ADVERTISEMENTS.

This double page includes a representative sample of the advertisements designed and illustrated by Weller, —signed with his initials 'RW'—, who was in charge of graphic presentations for the tire manufacturer's campaigns approximately between 1906 and 1909.

17. Advertisement published on the back cover of the corporate magazine *The Pneus*, March 1907.

18. Modular advertisement published in the magazine *The Automobile*, July 5, 1906.

THERE IS BEAUTY IN

FISK TIRES

THE FISK IS EASY TO DETACH DURABLE PRACTICAL SAFE AND COMFORTABLE

Their many marked virtues need only a glance to be recognized.

THEY WILL BE CHEERFULLY DEMONSTRATED UPON APPLICATION BY ANY OF OUR REPRESENTATIVES.

FISK BRANCHES:

NEW YORK: 214 Seventh Ave.	BOSTON: 220 COLUMBIA AVE.
SPRINGFIELD: 135 Bridge St.	PHILADELPHIA: 138 N. BROAD ST.
MINNEAPOLIS: 204 Hennepin Ave.	ATLANTA: 103 N. Pryor St.
ST. LOUIS: 422 S. Clinton St.	INDIANAPOLIS: 324 N. Main St.
CLEVELAND: 318 Euclid Ave.	LOS ANGELES: 1024 Main St.
DETROIT: 202 Jefferson Ave.	CHICAGO: 1121 Michigan Ave.
KANSAS CITY: 1320 Main St.	ST. LOUIS: 2008 Olive St.
SAN FRANCISCO: 114 SECOND AVE.	

if you desire tires that will be easy on your car, comfortable and unannoying to you, besides absolutely safe,

SEE THAT YOUR EQUIPMENT IS "FISK."

Write us for a copy of "The Talk"

The Fisk Rubber Company
CHICOPEE FALLS, MASS.

FISK TIRES

— ARE —
POSITIVELY ACCIDENT PROOF

No shadow of doubt or fear ever exists in the mind of a man who has used them

Why add to your trouble and to your expense account through the use of ordinary tire equipment, when, at the same cost, you can secure the up-to-date FISK TIRES?

Why not have these comfortable tires—these durable, safe, long-service tires "The Reliable Type"?



THE FISK RUBBER COMPANY
 Chicopee Falls, Mass.

...THE...
Horseless Age

VOLUME 19 NEW YORK, JUNE 26, 1907 NUMBER 26



The Mechanically Fastened FISK TIRES
 Built Solely for Those Who

with to Avoid all Exasperating Tire Troubles,
 who believe in Life Insurance,
 who desire Comfort and Tire Efficiency,
 and who are desirous of Economy in Tire Maintenance.

It is the only tire that is positively locked to the rim without the necessity of air pressure or circumferential contraction.
 It is the one tire that cannot roll or creep; there is no chance for it to work its way around the rim and thus or damage the axle stem or inner tube.
 Yet being attached to a flange, in case of detachment is one of its cardinal virtues.

THE FISK RUBBER COMPANY, Chicopee Falls, Mass.

FISK TIRES

SAVE TIME, MONEY AND TEMPER



WITHOUT FISK TIRES you are simply wasting Time, Money, Temper,—and Comfort. They are the only tires constructed on Strictly Scientific and Practical Principles.

Positive Locking Device, insuring Safety.
All Air Above the Rim, affording Comfort.
Superiority of Quality, guaranteeing Durability.

Our production of '06 is the finest that we have ever offered, representing not merely high-grade exterior evidences, but Honest Quality—"Fisk Quality," that is at present unsurpassed.

Truly, 'Twill be Worth Your While To Buy Fisk Tires.

We should like to send you a little printed article on tires

THE FISK RUBBER CO.,
 Chicopee Falls, Mass.

19. Modular advertisement published in the specialized magazine *Motor*, April 1906.

20. Modular advertisement published in *The Automobile* magazine, August 30, 1906.

21. Advertisement published on the cover of the magazine *The Horseless Age*, June 26, 1907.

22. Advertisement published in the specialized magazine *The Automobile*, April 12, 1906.

FISK TIRES ARE REMARKABLE



for the Simplicity and Ease with which they can be repaired, for their Positively Safe Rim Attachment, their Comfort, and their Long Service Qualities.

Fisks cannot roll on the rim. It is so firmly secured that there is absolutely no chance for it to creep—as other tires do. Its inner tube cannot get pinched. All the air in a Fisk is entirely above the rim, making the one perfect wheel cushion.

They are now recognized everywhere as The Standard for Sterling Excellence of Design, Material, and Construction.

We would like to send you an article on the subject of different tire constructions.

The FISK RUBBER CO.
 Chicopee Falls, Mass.



Time to Re-tire



**Inquire among
Fisk Tire users
before you
buy again**

**FISK HEAVY CAR
TYPE TIRES** are to
be depended on for
a consistently high
average mileage

They are “balanced”
tires, showing equal
resistance to wear in
all parts

They are offered with an urgent request
that you find out what they are doing for
others in actual every-day service

THE FISK RUBBER COMPANY
DEPT. G CHICOPEE FALLS, MASS.
Direct Factory Service in Thirty-five Cities



TIME TO RE-TIRE FISK TIRES

**The Standard of Quality
Made to Fit All Rims**

No old stock, dried out, hardened
fabric or dead rubber treads.
We guarantee FISK TIRES to be
1911 product. No tires over six months
old are offered for sale as first quality.

When you buy FISK'S TIRES you get your money's
worth.

The FISK REPAIR DEPARTMENT is the most complete
of any on the Pacific Coast. We repair all makes of tires.

The Fisk Rubber Company
168 Twelfth Street, Oakland
418 Golden Gate Avenue, San Francisco



Time to Re-tire FISK TIRES

Made in
Four Styles



Bolted-On
Q. D. Clincher
Clincher
Fisk-Dunlop

The Fisk Rubber Co.
Factory: Chicopee Falls, Mass.
Direct Factory Branches In 30 Cities

A MASCOT GROWING IN VOLUME.

On this page, three samples of some of the first advertising uses of Fisk's mascot are presented. The column on the right includes two modules published in 1911, depicting his figure as a line drawing. The above advertisement shows the basic model reproduced at a larger size, employed during the campaign launched in April 1912. The mascot was portrayed in more detail and with increased volume in his appearance.

- 23. Full-page advertisement published in the specialized magazine *Motor*, April 1912. Art by Burr E. Giffen.
- 24. Modular advertisement published in the *Oakland Tribune* (Oakland, California) newspaper, May 7, 1911.
- 25. Modular advertisement published in *Life* magazine, August 17, 1911.



LAYING THE FOUNDATION. This postcard reproduces the original illustration of Burr E. Giffen, with the Fisk tire boy in the pose that became famous which, along with the slogan "Time to Re-Tire," turned into the company's perpetual symbol. The first campaigns also utilized the corporate emblem formed by the initial "F" inscribed in a tire, a graphic identification element that was no longer used after 1914.

26. Fisk promotional postcard, utilized by different branches of their commercial network and contracted local vendors who employed the backside to advertise their entities. Postmarked November 1910. Dimensions: 9 x 14.5 cm.

FISK TIRES

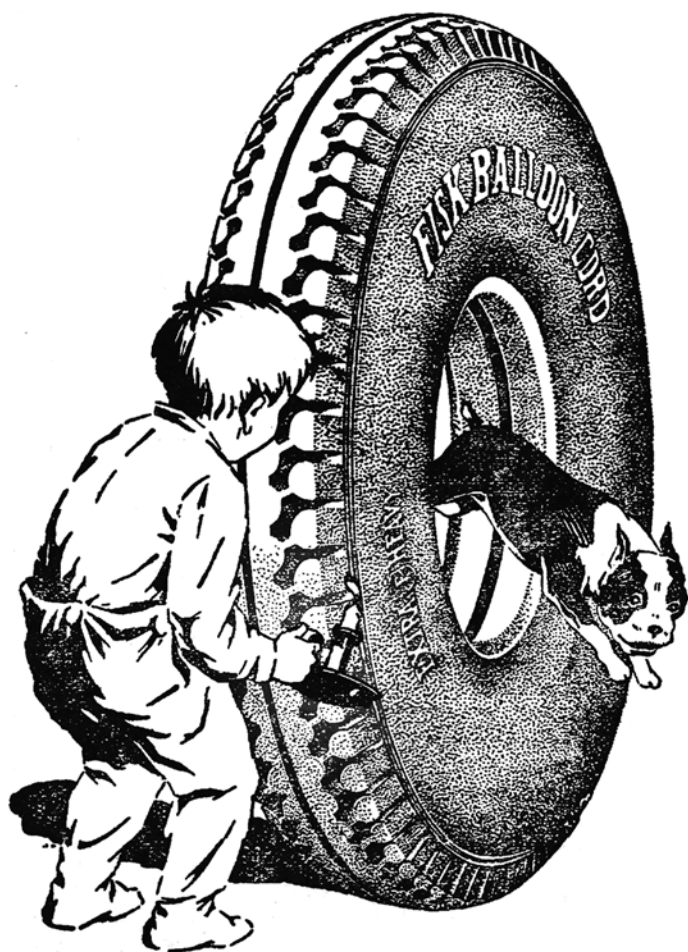
SET THE PACE

FISK
F
TRADE MARK

EDWARD S. JONES SONS Co.

COPYRIGHT FISK RUBBER Co.

The advertisement is a vertical rectangular poster with a dark blue background. At the top, the words "FISK TIRES" are written in a large, bold, yellow, serif font. Below the title, a young boy with reddish-brown hair, wearing a light blue long-sleeved shirt and pants, is depicted in a dynamic, jumping pose. He is holding onto a large, thick, grey rubber tire that is tilted. A straw hat is flying through the air behind him. In the lower right foreground, a small white dog with brown spots is running towards the left. The scene is set on a sandy or dirt ground. In the bottom left corner, there is a circular logo with the word "FISK" at the top, a large "F" in the center, and "TRADE MARK" at the bottom. Below the logo, the text "EDWARD S. JONES SONS Co." is printed. In the bottom right corner, "COPYRIGHT FISK RUBBER Co." is printed.



WALKING THE DOG ... AND THE TIRE.

The images shown above and on the opposite page present two adaptations of the illustration used in the 1911 campaign advertising Fisk's smooth unpatterned tread tires that roll at high speed on roads. Alongside the tire, the hard-working, active boy and his faithful bulldog take great strides trying to keep up with its pace. The illustration portrays an instant of the race, enhancing the feeling of dynamism with a diagonal composition, frozen poses and the use of kinetic lines and the flying hat. The slogan at the bottom of the illustration "Set the pace" explains that Fisk tires "mark the speed" to follow, and that they are a model for the rest of the tire brands. The presence of the bulldog is not a coincidence. This canine breed was utilized by different companies in the tire sector for their advertising. The metaphor was simple: the dog's bite, with its powerful jaw, firmly grips its prey in the same way that tires are firmly 'gripped' to the road, without skidding. In the case of Fisk, the animal only appeared during two advertising campaigns launched in 1911 and 1912. Interestingly, as can be observed in the illustration shown on the left, from 1927 the bulldog was once again used occasionally to advertise in different international markets the model of Fisk Balloon tires, imported by corresponding local agents.

27. (opposite page) Lithograph promotional postcard. Printed by Edward S. Jones Co. Dimensions: 9 x 14 cm, c. 1911.

28. Half-page horizontal advertising modules published in *Motoring Magazine*, November 23, 1912.

29. Illustrated detail of an advertisement published on October 12, 1927, in an Indonesian newspaper —then the Dutch East Indies—for tires imported by Schnitzler & Co., Fisk's agent in the capital of Jakarta.



SKIDDING IN THE RAIN.

This double page presents different adaptations of the image employed by Fisk in their 1912 advertising campaign. In the scene, the pajama-clad child and his bulldog are both frightened, slipping on ground that is wet from never-ending rainfall. Both are dragged along by strong winds of the storm, as shown by the inclination of the raindrops and umbrella turned inside out. At his side, an imperturbable Fisk tire is portrayed, gripping the ground and leaving behind as evidence a wake with the imprint of its non-skid tread with rubber studs. This image was reproduced in the form of billboards, press advertisements in color and in black and white, lithograph posters and promotional postcards.

30. Clipping from an unidentified magazine showing the adaptation of the image to an outdoor advertising billboard, c. 1912

31. Full-page color advertisement published in the magazine *Country Life* in America, October 15, 1912.

32. (opposite page) Lithograph poster of Fisk Tires. Dimensions: 38 x 55 cm, c. 1914. Private collection.

To Skid Or Not To Skid

**HEAVY CAR TYPE
TOWN CAR TREAD
NEW FISK TIRE**

The Fisk Town Car Tread Tire is a positive non-skid tire, furnishing on wet pavements and slippery streets, the protection for which every motorist is looking.

Substantial and effective in appearance, this tire combines the strength, the quality and the exclusive features that are found always in the famous **Heavy Car Type Construction**—the construction that has earned for Fisk Tires their reputation for exceptional mileage and long service.

Particulars of This New Tire From Sales Dept. T

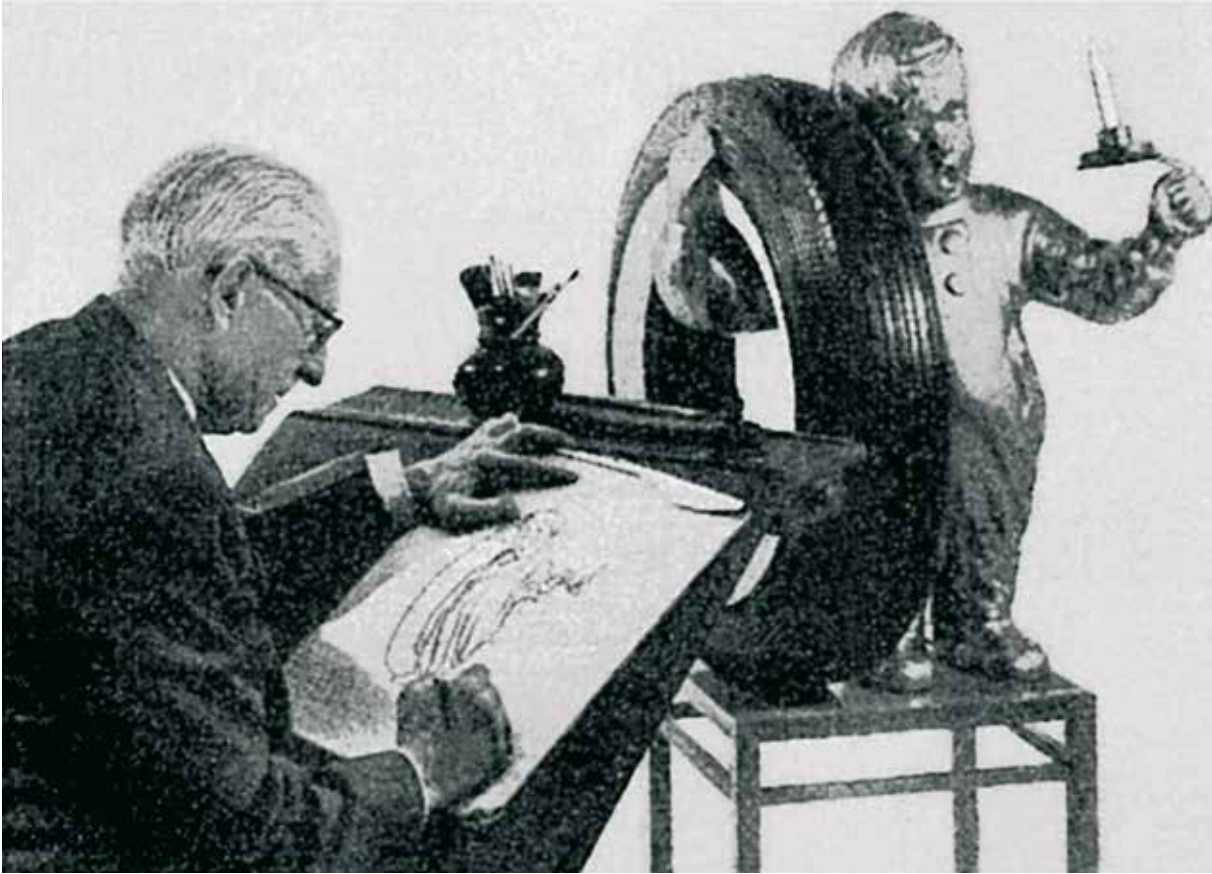
THE FISK RUBBER COMPANY
OF N. Y.

GENERAL OFFICES CHICOPEE FALLS, MASS.

To skid or not to skid

FISK
TOWN CAR TREAD
HEAVY CAR TYPE TIRES
WILL NOT SKID

FISK
TRADE MARK



REENCOUNTER BETWEEN FATHER AND SON.

United States Rubber, the tire company that absorbed Fisk Rubber Co. in 1940, held an exhibition in May 1960 to commemorate the 54th anniversary of the birth of Fisk's perennial child. The exhibition provided a historical journey through the company's advertising production, and exhibited a selection of the most representative advertisements, made by renowned illustrators. A large statue 2.70 meters high presided over the Exhibition Hall of their Headquarters in the "U.S. Rubber Building," an imposing Art Deco building built in 1940 within the architectural complex of the Rockefeller Center in New York. The creator of the original mascot, Burr E. Giffen, 74, was invited to participate in the events of the celebration. Throughout the length of the exhibition, the author went each weekend to make drawings of the character with his signature, giving them to visitors as a souvenir. The photograph on the right shows a view from inside the exhibition hall. In the background the front window can be seen with the inverted text "U.S. Rubber Exhibit." In the center is placed the Fisk's tire boy sculpture reproduced from the original model and, at his feet, Burr. E. Giffen dedicating one of his drawings. Behind him, on the left, an advertisement made by Robert Robinson is displayed and, on the right, another with an illustration by Norman Rockwell.

33. Photograph published in the article "News of the Advertising and Marketing Fields," *The New York Times*, April 15, 1956.

34. Photograph of the exhibition, published in the article "Time to Re-Tire," *Modern Tire Dealer*, June 1960.





Time to Re-tire?
(Buy Fisk)

We Hold Our Trade

ONLY permanent customers can make permanent success. Only satisfaction can make permanent customers. On this belief we base our manufacturing and selling policies.

We do not aim to sell to the million car owners. We do aim to please continuously our constantly increasing part of that million to whom we sell whenever tires are needed. *We hold our trade.*

Year after year, for car after car, we sell to the same customers. Members of the same family, business associates and friends recommend our tires and service one to another.

WE OFFER tires of demonstrated quality, the courteous and far-reaching service of an unusually efficient organization, a sincere effort on our part to hold our customers through their satisfaction with Fisk Tires and our methods of doing business.

THE FISK RUBBER COMPANY

Factory and Home Office: Chicopee Falls, Mass.
18,000 Dealers and Fisk Branches in Principal Cities

TRADE MARK

THE DEBUT? Different texts cited in the chapter's bibliography refer to this concrete advertisement model as the first "official" presentation of Fisk's mascot, in *The Saturday Evening Post* on March 7, 1914. Although this statement is erroneous, it is true that the campaign reached national notoriety, with full-page placements of this advertisement published in general press having a large circulation, such as *The Saturday Evening Post*, *The Literary Digest*, *Collier's* and *Sunset*.

35. Adaptation of the original advertisement published one month later in *Life* magazine, April 2, 1914.



PAJAMA PARTY.

Along with nightgowns and two-piece pajamas, the Fisk tire boy's one-piece pajamas were a standard model for children's nightwear between 3 and 14 years of age. The difference that distinguishes Fisk's mascot from the rest of the characters accompanying him in the advertisement shown above is that he carries a tire like a teddy bear or doll that provides security while he sleeps. On the right, an advertisement for the "Dr. Denton" pajama brand with archetypal representations of children accompanied by teddy bears and lighted candles. In American culture, the name "Dr. Denton" became, over the years, a generic name to designate the type of one-piece pajamas patented and manufactured by the company Dr. Denton Sleeping Garment Mills, founded in 1865 and based in Centerville, Michigan. On the opposite page we can see how it was customary to portray children and how they dressed in that era to go to sleep, wearing "Dr. Denton" pajamas and guided by the light of a candle.

36. Illustration for Fisk tire advertisement in *Life* magazine, May 6, 1915. Unsigned.

37. Full-page advertisement published in the *Ladies' Home Journal* magazine, September 1927.

Dentons for All Ages

Dentons for Men and Women

Dentons for Children

All Year Long Drop Seat

Soft Back Vests

Infants' Sizes—0, 1 and 2

Children's Sizes—3 to 14

TRADE MARK

Denton Sleeping Bag for Babies

Denton Sleeping Hood

Denton Soft-Knit Fabric
All Denton garments are made of our Special Denton fabric, wonderfully soft and warm. Made of high grade unbleached cotton, double corded, with a little fine, soft, natural colored, virgin wool to carry off perspiration. Our loosely spun yarn, knit in an open stitch, provides the ventilation for the skin to function healthily. Denton fabric is truly hygienic.

Extra-Heavy Romper Feet (patented)
Double the life of Adult and Children's Dentons by giving great durability where most needed. Soles and uppers are die-cut, giving shapely, uniform, well-tailored feet.

Flexible Rubber Buttons
Do not break in wringer. Do not cut threads. Do not readily come unbuttoned. Delight mothers, for the old bother of sewing on buttons is almost gone.

Extra-Full Drop Seat (patented)
Prevents binding when sleeping with knees drawn up.

Dentons Do Not Shrink
When washed as we direct. Body, limbs and feet are covered (also hands in sizes 0, 1 and 2) giving full protection even if bed covers are thrown off.

Infants' Sizes—0, 1 and 2
Have drop seat and open down the back, are extra wide at hips to allow for diapers and have turn-down cuffs.

Children's Sizes—3 to 14
Have the drop seat but open down the front as is more convenient for boys. Children from 3 up delight in buttoning their own garments. In special cases, in the smaller of these sizes, if the mother prefers not to have them open all the way down, it is easy to sew the front opening part way up. These sizes have plain cuffs. Adult sizes are the same pattern.

Dentons are amply proportioned, finely tailored and thoroughly well made in every way.
Strong seams, collars double thickness, buttons well sewed, strong buttonholes.

Ideal for camping, touring or for fresh-air sleeping.
Dentons have a mortled, light gray color, not readily showing soil.

Build on genuine Dentons. If your dealer does not have them, write us.

Sold by over 5,500 leading Dry Goods and Department stores in United States and Canada.

Dr. Denton Sleeping Garment Mills,
Centerville, Michigan, U. S. A.
For Two Generations the Children of America Have Slept in Dentons.



A SENSE OF DEJÀ VU.

Five years before Fisk's tire boy debuted, the pages of French newspapers and magazines had hosted an extensive advertising campaign featuring a very similar character. It was the child mascot of the curative product Thermogène, a form of medicated soft yellow cotton wool wadding impregnated with warming substances (capsicum). It was applied under clothing to treat rheumatism, neuralgia, bronchitis, lumbago and chest colds. The curative remedy was invented by Charles Vandebroek, a Belgian pharmacist who started manufacturing it in 1898 and whose use spread throughout Europe from 1900 on, being especially

popular in France, Great Britain and Germany. The person in pajamas—baptized as Baby Thermogène—held a candle in one hand and in the other a package of Thermogène, which protected him at night as the tire protected Fisk's child. The first identified appearance of this mascot dates to November 1906 in the pages of the Parisian newspaper *Le Petit Journal* and the last in April 1911 in the newspaper *Le Journal*. The advertising modules with the image of Baby Thermogène appeared continuously over the years in publications such as *Le Figaro*, *Le Matin*, *La Lanterne* and *Le Petit Parisien*, among many others. This advertising campaign, which was extended to other countries such as Germany, was created by the French agency Hémet, Jep et Carré that employed Désiré-Constant-Albert Hémet (1866-1916) as account director, Julien-Ernest Pinat "Jep" (Paris, 1881-?) as art director and Joseph Carré as a commercial representative. Although the protagonist of the campaign was the child mascot, occasionally advertisements for the product included other characters such as those shown here.

38-39. Detail of the illustration of Baby Thermogène and the advertising module published in *Le Matin*, February 4, 1907. Illustrated by Julien-Ernest Pinat "Jep."

40-42. Detail of characters for the Thermogène product campaign in advertising modules published in the German press during 1908. Illustrations by Julien-Ernest Pinat "Jep."

Bébé est enrhumé ; il va se coucher emportant lui-même sa boîte de **OUATE THERMOGENE** dont, tout à l'heure, la maman lui appliquera une feuille sur la poitrine ; demain, Bébé ne toussera plus. Combien nous sommes loin de ces vilains emplâtres, de ces sinapismes, de cette teinture d'iode, effroi des enfants, voire même des grandes personnes ! Un morceau de cette ouate merveilleuse et plus de **Douleurs**, fini le **Rhume**, envolé le **Mal de Gorge**, enrayées la **Coqueluche** et l'**Angine** !
La boîte avec Notice. 1.50 d^e t^{tes} pharm^{ies}



Burglars!

"Aw, never mind the cream, Sis!"

The kiddies know that Kellogg's Toasted Corn Flakes doesn't need cream and sugar to make it taste good—as the imitations do. Kellogg's delightful flavor—the absence of the irritating—and annoying additives make it good to eat any way, with or without the trimmings. A moment's crying in the even, with door left open, is all the preparation it needs.

W. K. Kellogg

Look for This Signature

MOTHERS know that the proper care of their children's scalps *now* is the best assurance of healthy hair later on—that the dependable means of securing it at all ages is the systematic use of

Packer's Tar Soap

Send 25¢ for sample half cake.

The Packer Mfg. Co., Dept. 27, 63 Fulton St., New York

CHILDREN, PAJAMAS AND CANDLES. The tender images of children in their pajamas, safe from the darkness thanks to the light of their candles, were used repeatedly for advertising different products. In the examples on this page, children cling to a doll but also to a package of cereals and a bar of soap to feel safe and accompanied. The opposite page shows covers of magazines with pictures of children in pajamas waiting for Christmas gifts from Santa Claus.

That Baby of Yours

will have a tender, burning, irritated skin unless you exercise care in choosing the soap to be used for his daily bath. Soaps containing strong alkali, coloring matter and adulterants, will dry and irritate the skin and destroy its softness.

Fairy Soap—the pure, white, floating, oval cake—is baby's friend. It is made from edible products, and is just as pure and good as it looks. Price but 5c.

THE H. K. FAIRBANK COMPANY, CHICAGO.

"Have You a Little Fairy in Your Home?"

"Have You a Little 'Fairy' in Your Home?"

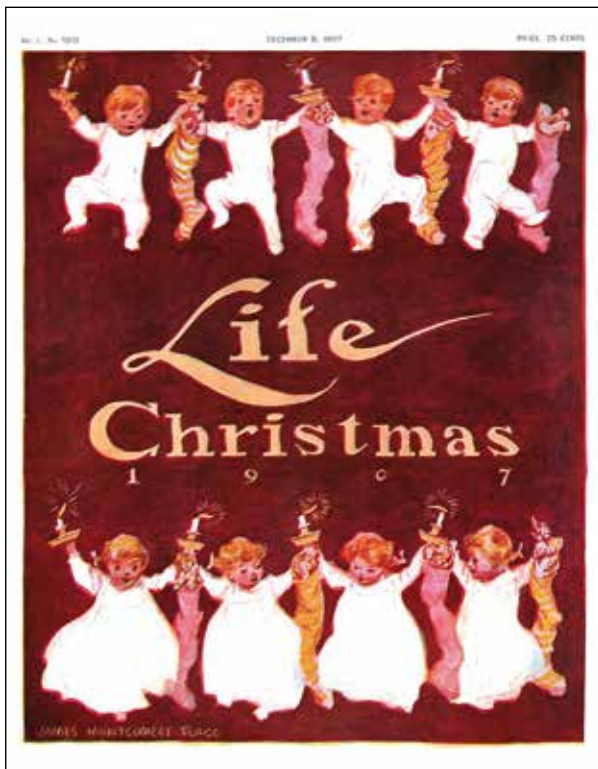
5c

FAIRY SOAP

Big and little folks soothe the weariness from the work or play of the day, and invite healthful, restful slumber, when the bedtime bath is with

Fairy Soap is so clean, sweet and pure—and cleansing without—that when you once try it you never will be without it for toilet and bath for the whole family. The oval cake fits the hand and floats where you can reach it. It wears down to the thinnest wafer—economical.

THE H. K. FAIRBANK COMPANY, CHICAGO



43. (opposite page) Advertisement for Kellogg's cereals in *Life* magazine, June 19, 1913.
 44. (opposite page) Advertisement for Packer's Tar Soap published in the *Good Housekeeping* magazine, December 1913.
 45-46. (opposite page) Advertisement for Fairy soap in *Sunset*, March 1910 and in *The American Magazine*, February 1914.
 47-48. Covers of *Life* magazine, December 5, 1907 and December 23, 1909. Both illustrations by James Montgomery Flagg.
 49-50. Cover of the magazine *Woman's Home Companion*, January 1917 and cover of the *Pictorial Review* magazine, December 1910.





RECOUPED PORTRAIT. In 1916, when the painter and illustrator Edward M. Eggleston redesigned the figure of Fisk's tire boy portraying him in a painting, the company distributed printed reproductions among the establishments of their commercial network. The image of these posters was printed within a frame of embossed gilt wood to appear as a classic painting. It was then glued to a rigid cardboard surface and varnished with transparent patina to imitate the characteristic texture of oil painting brushstrokes. All this resulted in a solemn, academic portrait, a far cry from the strident commercial poster. We can imagine it hanging from the branch office director's wall rather than decorating shop windows or inside the shop, at the point of sale next to wheels, spare tires and other products for automobile maintenance.

51. Lithograph poster glued on cardboard and varnished. Dimensions: 350 x 430 mm. Undated and unsigned, c. 1916.



FOREVER YOUNG.

Over the years, new models of tires with technological improvements were launched and Fisk Rubber Co. established the habit of adapting Eggleston's portrait to the changing times. Thus, based on the original painting, different artists replaced and updated the tire model that accompanied the Fisk tire boy. Each new image was reproduced—with a simulated frame included—in the form of a poster glued to cardboard and varnished, as well as being adapted for advertisements, postcards, cards, blotting papers and all kinds of commercial and promotional stationery.

52. Fisk ink blotter, c. 1922.

53. Fisk ink blotter, 1926.

54. Fragment of a double-page advertisement published in *The Saturday Evening Post*, magazine, April 5, 1941.



PAINTING WOMEN.

Adventurers, pirates, Indian beauties and sophisticated women populated the imagery of the commercial illustrations by Edward Mason Eggleston (1883-1941). He made advertisements for several companies and was commissioned to redefine Fisk's mascot in 1916. However, he still had time beforehand to replace the sleepy child with a sensual young woman in lightweight two-piece pajamas, supported by a tire and with a candle illuminating her face. The unsigned postcard shown on the right is probably his work. If we compare the technique of drawing and "pastel" profiling used in the postcard, we can see that it is similar to that used by Eggleston in some of his signed works, such as the one reproduced in the image above.

55. Painting by Edward M. Eggleston. 1914.

56. Commercial postcard for Fisk Rubber Co., c. 1914. Dimensions: 9 x 14 cm. Printed by the American Lithographic Co., New York. Possibly illustrated by Eggleston.





THE ENIGMATIC TILLEY. The above image shows one of the unsigned portraits of the Fisk tire boy made by an artist who was, in principle, unknown. The family testimony provided by the descendants of the illustrator William K. Tilley (1886-?) allow us to attribute the illustration to this artist who is barely known and not mentioned in the usual dictionaries of American illustrators nor in magazines of the advertising and publishing sector of the time. On the right, the signature of Tilley as it appears in an oil portrait—the latter completely different from Fisk's—that is conserved as part of the family's collection.

W^m K. Tilley
9 13/19.

57. Full-page advertisement published in *Life* magazine, December 6, 1917.



1910-1911



1911-1914



1915-1916



1916-1927



1928-1929



1930-1934

PARADE OF MODELS.

In the visual evolution of the mascot, the difficult balance between conserving a strongly established historical brand and adapting to the needs of each moment can be observed. The technological changes of the different tire models that were launched throughout the decades and accompanied the mascot are reflected in their appearance, width and tread pattern of each moment. Thus, among others, the models Non-Skid, Red Top and Fisk Cord were exhibited until the 20s; Extra Heavy Balloon around 1927; All Cord and Air-flight around 1929; Plus Protection in 1934; and Safti-flight in the 40s and 60s. But perhaps the most radical metamorphosis occurs in the character's own figure between 1928 and 1934, when his yawn is changed for a smile, the one-piece pajamas for a two-piece model and shoes are added. The modification was not well received and was reversed, resuming the mascot's previously established appearance. From the 60s onwards, already converted into a minority brand, the graphic representation of the mascot and his tire was established, employing the 1916 drawing and classic Fisk Red Top tire model as a nostalgic (and anachronistic) reference.



1934-1937



1938-1946



1951-1953



1963-1964

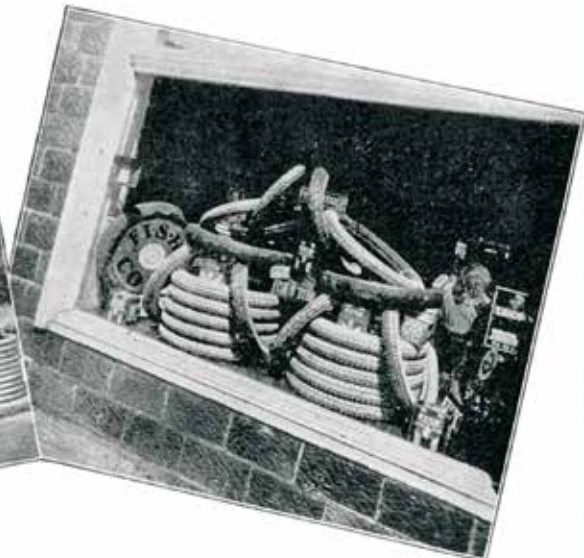
58. Graphic evolution of the Fisk mascot in advertisements published between 1910-1964.

Decide Now to Feature the Boy Trade-mark

Time to Re-tire
Get a FISK



TRADE MARK
REG. U. S. PAT. OFF.



Prosperity Came
when this Company featured the Boy
"Original order—\$150.

Now largest dealers in their community, which supported three important tire dealers when they opened their place of business.

100% Fisk—single deliveries run into four figures."
Pennsylvania.

Featuring the Boy
has been profitable for this dealer

"In five years this dealer's business has grown from his first small order for eighteen Red-Top tires to a business of about \$10,000 in 1925. Mr. Ellis is a Ford dealer in a town of 1,000 car registrations. He does not handle general accessory business, but is a 100% Fisk booster."

Ohio.

The Fisk Tire Company, Inc.,
Chicopee Falls, Mass.

EMPHASIZING THE BRAND VALUE.

The advertisement shown above comprises part of the Fisk Rubber Company's corporate campaigns aimed at integrating new establishments into their commercial network of independent contracted businesses. As can be seen, the appeals are based on quoted testimonials that explain the high profitability of those who have already chosen to identify themselves with "the boy's" brand, employing a synecdoche so as not to directly name the company but only their mascot.

59. Full-page advertisement published in the specialized sector magazine *Motor Age*, December 24, 1925.



THE CHILD WHO SEES EVERYTHING.

The convention of placing a poster with Fisk advertising as part of an illustration's background landscape was used systematically in advertisements from 1914. This early strategy would be recovered in the campaigns for 1924, 1925 and 1926, in full-color advertisements illustrated by artists such as Norman Rockwell and Leslie Thrasher. In the first advertisement of the series, shown by the image on the right, the Fisk child is placed accompanying the text, as an emblematic corporate signature. In the rest of the illustrations, the mascot is present in different scenes incorporated as a roadside poster or billboard. The entire series, including the postcard shown above, bears the signature of illustrator Ray G. Morgan, who was very active in the advertising field and author of a well-known poster for the American Red Cross (1918).

60. Commercial postcard for Fisk, adaptation of the illustration of the original press advertisement shown on the following double page, 1914. Illustrated by R. G. Morgan.

61. Advertisement published in *The Saturday Evening Post*, April 11, 1914.



You Should Share In Our PROGRESS

WE have made progress in the solution of the tire problem. We build the best tire we can, regardless of cost. Our resources, organization, plant and the "will to do" enable us to produce a superior product. Forty-five Fisk Branches and more than 18,000 Dealers understand and are influenced by our business policy in their relations with you. The interests of manufacturer, dealer and user are thus interwoven in an atmosphere of respect, honest transactions and a superior product.

THE FISK RUBBER COMPANY
 Factory and Home Office, Chicago Falls, Mass.
1914 Dealer and Fisk Branches in Principal Cities



Faithful Service Lasting Friendship

YOUR goodwill is of greatest value to us. When you buy our product, you get more than tires. Every purchase includes our intention faithful to build our part of the contract. Good tires, the will and the effort to see that your pleasure in them is well as to make you a satisfied and permanent Fisk user is our obligation. We are working that obligation equally and successfully with our thousands of satisfied users.

The Fisk Rubber Company
 Factory and Home Office, Chicago Falls, Mass.
1914 Dealer and Fisk Branches in Principal Cities



We Are Counting on You

FISK Advertising must reflect the "tenacity of purpose" governing the manufacture and sale of Fisk Products. What we say is to be taken at its face value. We are counting on you for recognition and appreciate this fact and to make the most of it. Fifteen years of expert tire making, fifteen years of selling these tires closely, on the basis of merit, enable us to have CONFIDENCE, which, if once obtained, we endeavor always to hold.

THE FISK RUBBER COMPANY
 Factory and Home Office, Chicago Falls, Mass.
1914 Dealer and Fisk Branches in Principal Cities



What Constitutes A Square Deal to Tire Users?

HERE is our answer! We build a QUALITY tire. For fifteen years we have devoted our experience and our manufacturing facilities exclusively to the making of high grade car tires and busses. All conditions are worked to the end that you may be built on Fisk Tires. When a man purchases a Fisk Tire, he immediately becomes our customer. We know his name and address for communication with us or through his dealer, he knows the conditions, price, life and wearing properties, and our Special Service has developed. We build our ad-words—and we sell in good faith to the man who would buy tires that really.

When You Tour

Be sure you get the best possible tire for your car. It is your best investment. It is built to last—regardless of the mileage and the conditions of the road.

THE FISK RUBBER COMPANY
 Factory and Home Office, Chicago Falls, Mass.
1914 Dealer and Fisk Branches in Principal Cities

DRIVING AS A COUPLE. The texts of the advertisements for the campaign inform us that the Fisk Rubber Co. is in a constant process of growth, with nearly 45 branch offices and more than 18,000 dealerships. This expansion was faithful to the slogan "We are building on a basis of quality and service." The images show us different possible combinations of pairs: male and female drivers take turns at the wheel accompanying other women, either elderly women or girls. The different generations of a family—and their dog—enjoy driving on Fisk tires.

62. Full-page advertisement published in the generalist magazine *The Saturday Evening Post*, May 23, 1914.

63-65. Full-page advertisements published during 1914 in *The Literary Digest*, May 16, July 4 and 25.



This Is Tire Insurance

ALL that you can buy in any tire is raw material *plus* experience, equipment and labor, *plus* the intent to produce *quality* goods—and the greatest of all these contributing factors is the intent.

Only *the intent* can insure the desired results. The intent behind the manufacture of Fisk Tires is to give satisfaction.

The service that benefits you is the kind which saves petty annoyances, adds to your convenience and tends to increase your pleasure in the use of your car.

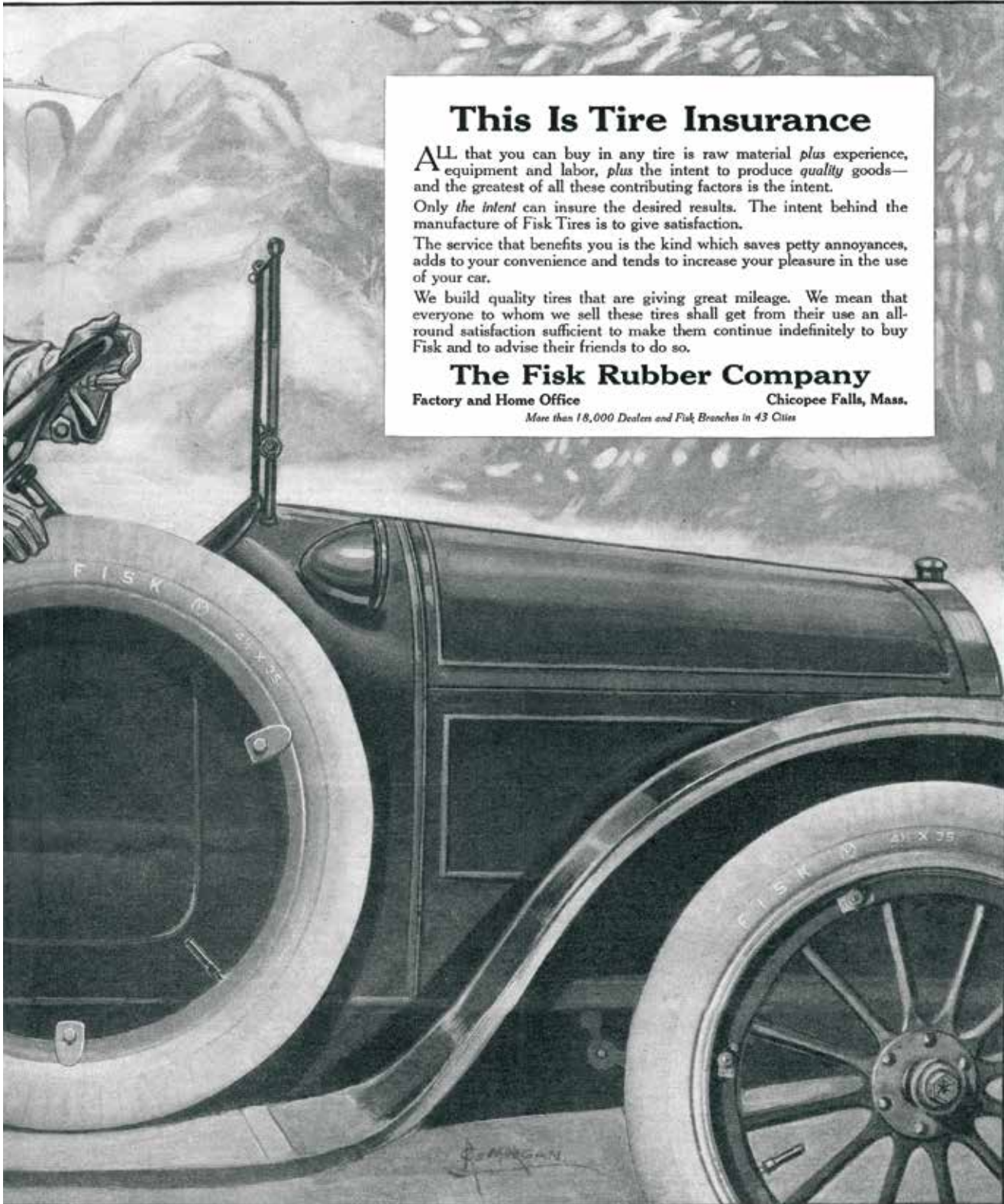
We build quality tires that are giving great mileage. We mean that everyone to whom we sell these tires shall get from their use an all-round satisfaction sufficient to make them continue indefinitely to buy Fisk and to advise their friends to do so.

The Fisk Rubber Company

Factory and Home Office

Chicopee Falls, Mass.

More than 18,000 Dealers and Fisk Branches in 43 Cities



66. Double-page advertisement published in the magazine *The Saturday Evening Post*, July 25, 1914. Illustrated by R. G. Morgan.



Well Equipped

THE Fisk Non-Skid prevents side-slipping and insures traction. It is an attractive tire, substantial in appearance and in results, and rides so smoothly that it is practicable for use on all wheels, affording complete protection at a very reasonable cost.

Fisk Service is based on the most advanced policy of co-operation known to the tire user. Nowhere, other than in Fisk Branches, can tourists find the same desire and facilities to serve courteously and completely. With the exception of repairs, every tire need is met without charge, and in a way to make the acceptance of the favor a source of pleasure to its recipient.



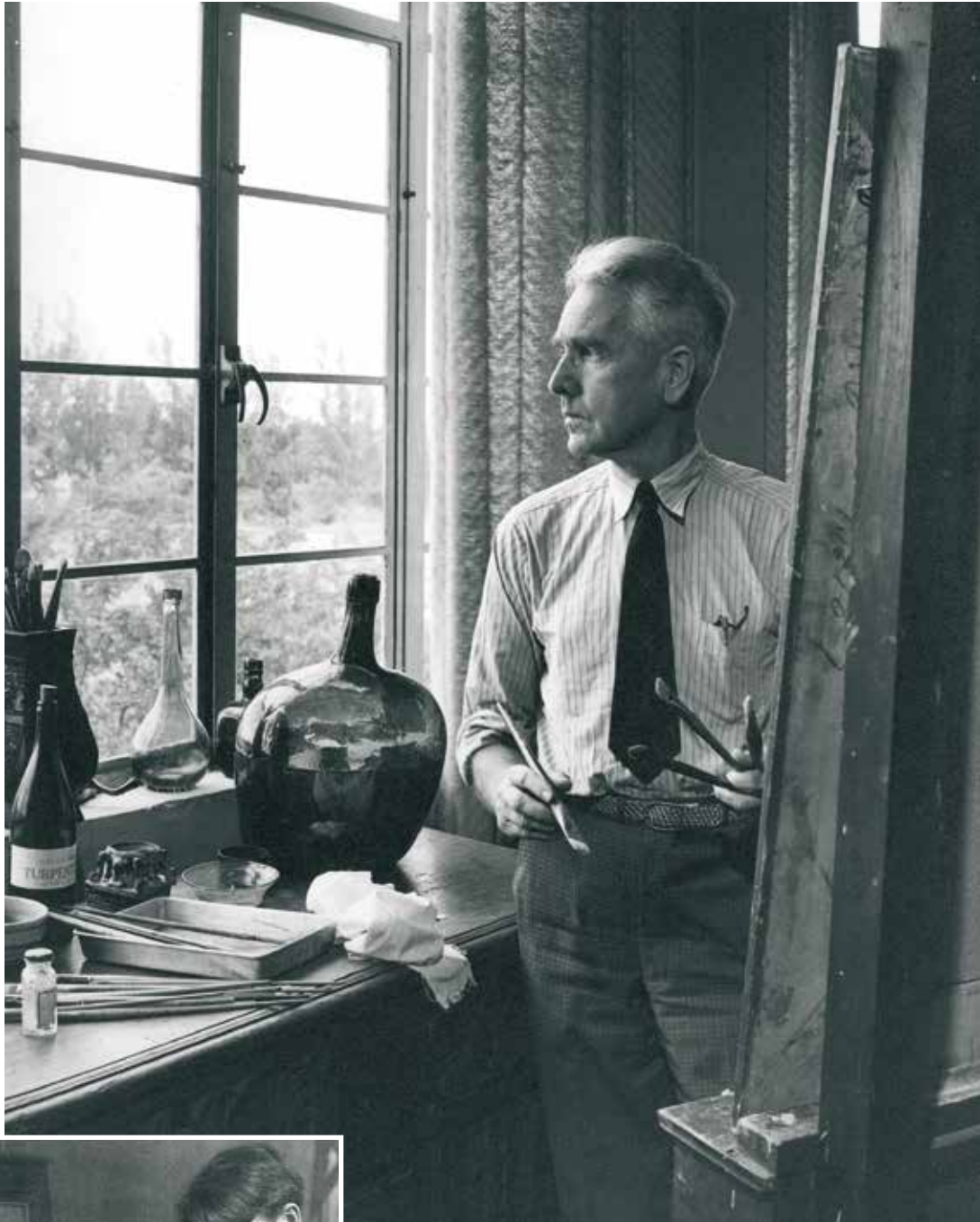
FISK NON-SKIDS

WITH FISK SERVICE

FOR THE GREEN, RED-TOP TIRES. The illustrator Denman Fink illustrated the main image of the advertisement, where a group of people are preparing to leave the facilities of an exclusive golf club after a day of socializing and leisure. As the slogan "Well Equipped" states, passengers carrying a golf bag and several suitcases are as well-equipped as their car, which is equipped with Fisk Red Top tires having a red all rubber tread with non-skid studs.

67. Advertisement placed on the inside cover of *The Literary Digest*, volume 51, number 11, dated September 11, 1915.

Photograph personally facilitated by Nancy Fink Giacci, daughter of the artist.



FROM FISK TO FINK. Denman Fink (1880-1956) was a prolific painter, portrait painter, muralist and commercial illustrator. He worked for the press, illustrating books and short stories in popular magazines such as *Scribner's*, *Century*, *Harper's* and *The Saturday Evening Post*. His signature also appears in advertising work for Cream of Wheat and Fisk. He was directly involved with the project creating—in the early 1920s—the Coral Gables community, a utopian city with a Mediterranean atmosphere transplanted to Florida, conceived, designed and founded by his nephew George E. Merrick (1886-1942). Denman Fink lived in Haworth, New Jersey until 1924, when he moved to Coral Gables. There he worked with architects and landscapers and made large murals for different buildings, among which stood out the entrance gates to the city, murals for the Venetian pool and those located in a variety of squares within the premises.

68. Photographic portrait of Denman Fink, around 1930.

69. Portrait of Denman Fink in his New Jersey study, around 1900.

FISK Tire Service

A Message to New Car Owners!

FISK Tire Service is FREE. It includes putting in your new tube, mounting tire on your spare wheel, air testing, inspection, inflation, putting your wheels in alignment and so on, *regardless of the tire used.*

No other organization in the country is so well prepared to give you this assistance—*no other service policy is so liberal.* There is never a charge made in any Fisk Branch except for actual repairs and supplies.

Your future tire expense depends on your early knowledge of how to care for and use

your tires; proper inflation for *your* car; how to economize by caring for the small cuts; and a dozen and one other things that have a direct bearing on tire expense.

More than 100 direct Fisk Branches are distributed throughout the country. At any one of them you get this uniform FREE Service and expert advice. Many motorists have reduced expenses, eliminated road annoyances and increased their mileage greatly by *regular monthly tire inspections*—FREE at Fisk Branches.

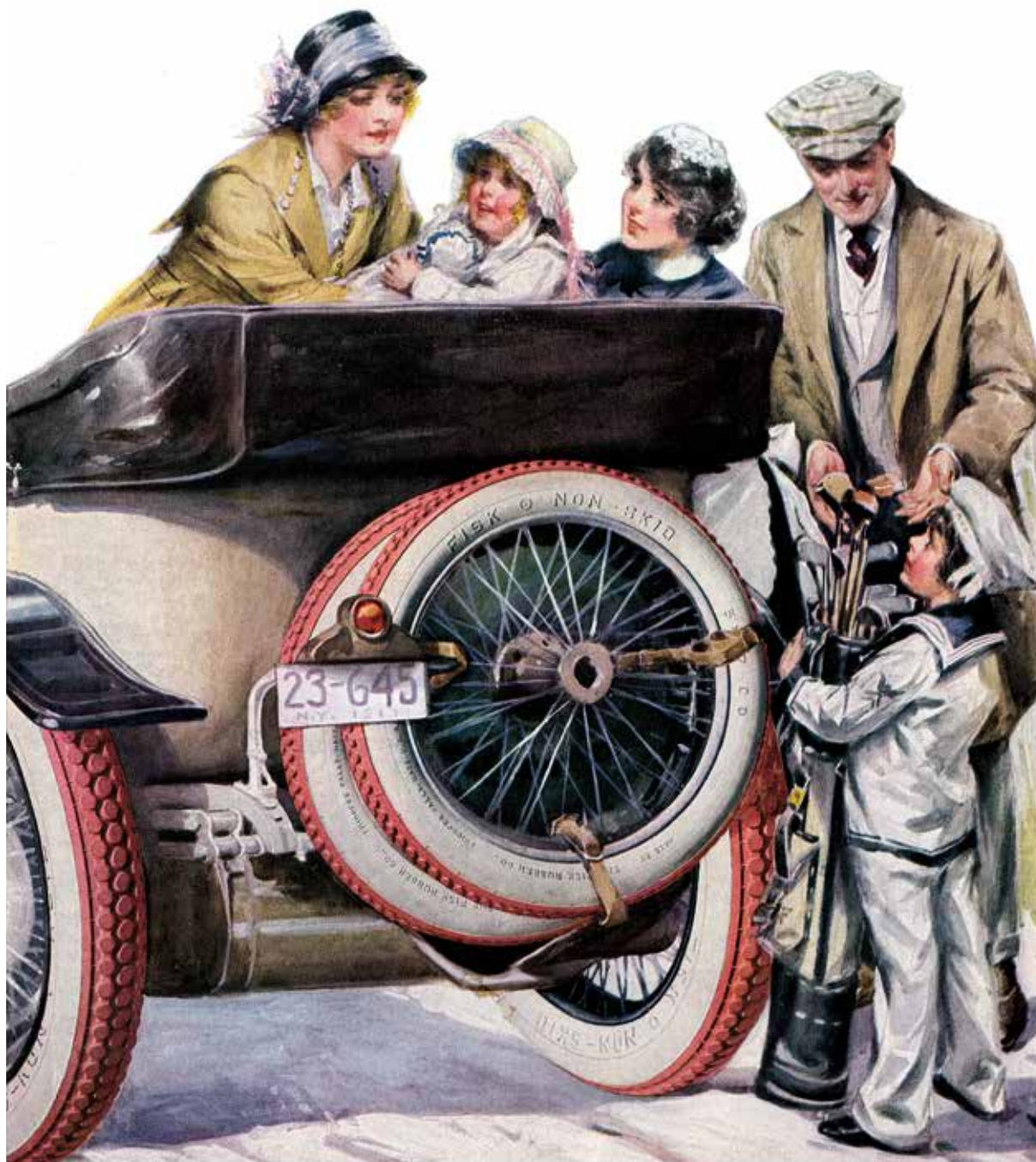
*Consult Your Telephone Directory for
the Local Fisk Branch—Make
Use of Fisk Service Now.*



HAPPY FAMILY. If the 1914 campaign illustrated by Ray G. Morgan portrayed family relationships were shown in pairs, in this advertisement an automobile trip brings the whole family together. The father proudly drives his vehicle; next to him, his son holds an advertising leaflet for Fisk Rubber tires in which we can see the printed image of the company's mascot. William Frederick Foster (1883-1953), who illustrated this advertisement for Fisk in 1916, worked for publications such as *Life*, *The Saturday Evening Post*, *Harper's*, *Liberty*, *Collier's* and *Scribner's*. Between 1912 and 1914 he resided in France, studying at the Académie Julian in Paris.

70. Full-page advertisement published in the monthly magazine *Motor Print*, May 1916. Illustrated by Will Foster.

*Off to the country for a carefree
summer with a complete equipment of*
Fisk Tires



JOURNEY TO THE PAST. The advertisement shown above pertains to the Fisk Rubber Co. advertising campaign developed during 1917. If we compare the scene with that shown in the 1916 advertisement in the opposite page, we find curious similarities. It is possible that Stahr was also inspired by the previous illustration drawn by Will Foster. His re-interpretation on this occasion focused on the time prior to the start of the family's trip by car. Both had portrayed the same prototypical family, each exercising the assigned gender roles: the father who drove, the mother, the two young children and the nanny or maid.

71. Full-page advertisement published in an unidentified magazine, 1917. Illustrated by Paul Stahr.



Next Time—BUY FISK

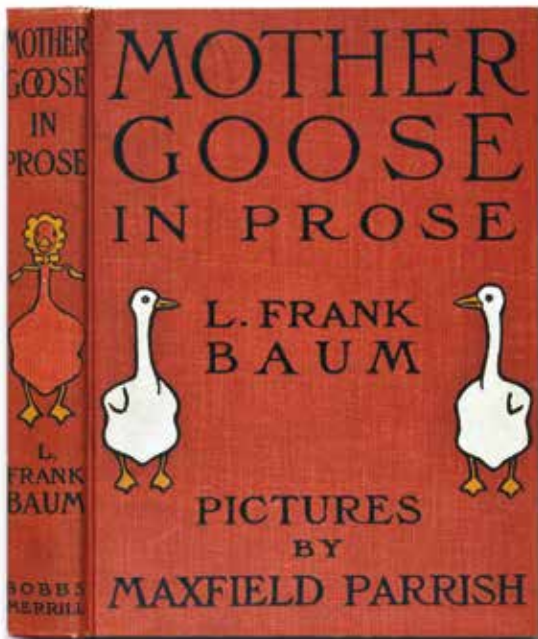
ENDURANCE is the supreme test of tires. Quality, experience and high manufacturing standards build into a tire the properties which insure long mileage — which roll off the miles, thousand after thousand, without interruption and without inconvenience to the user.

BIG TIRES—gas-saving, easy riding, good looking with the endurance qualities which produce excess mileage and a final saving in real money—such are Fisk Cord Tires.

FISK CORD TIRES

Made with both Ribbed and Fisk Non-Skid Treads





72. (opposite page) Full-page advertisement published in *Country Life* magazine, August 1919. The advertising text makes no references to the illustration.

73. Central fragment of a lithograph poster that applies the motif of Mother Goose repeated three times as a continuous border, c. 1919. Image courtesy of © Discount Tire Co.

74. Cover of the book *Mother Goose in Prose*, written by L. Frank Baum and illustrated by Maxfield Parrish, in the 1905 edition published by Bobbs-Merrill, Indianapolis.

ROLLING ... OR FLYING.

The writer Lyman Frank Baum (1856-1919) was famous for authoring *The Wizard of Oz*, published in the year 1900. In 1897, he published the children's book *Mother Goose in Prose* with drawings by Maxfield Parrish which was the illustrator's first children's book commission. Twenty-two Mother Goose rhymes, verses and lullabies of popular culture from British and European heritage were adapted and reinvented in prose. This mythical matriarchal figure, narrator of fables, takes the form of a kind old woman accompanied by a goose, or an anthropomorphized goose that wraps its protective wings around children, as if they were its own chicks. The stories of Mother Goose are already cited in 1660 in the book by the French author Jean Loret *La Muse Historique*; the story-teller Charles Perrault published *Contes de Ma Mère l'Oye* in 1695, which was translated into English in 1729. In 1765 *Mother Goose's Melody* was printed in England where the writer John Newbery compiled 52 short rhymes based on poems and popular songs. This English text was reprinted in the United States in 1786. Its wide dissemination and acceptance as an educational tool that introduced children to the game of language and rhymes soon became part of American popular culture.

Parrish employed the rich repertoire of characters and stories compiled in this children's book in his work. In the Fisk advertisement shown here we see Mother Goose flying on the back of a goose. In her hand she is holding a red book with the title *Mother Goose*; in fact, it is the cover of L. Frank Baum's book which Parrish illustrated, in a 1905 edition as seen in the image on the left.

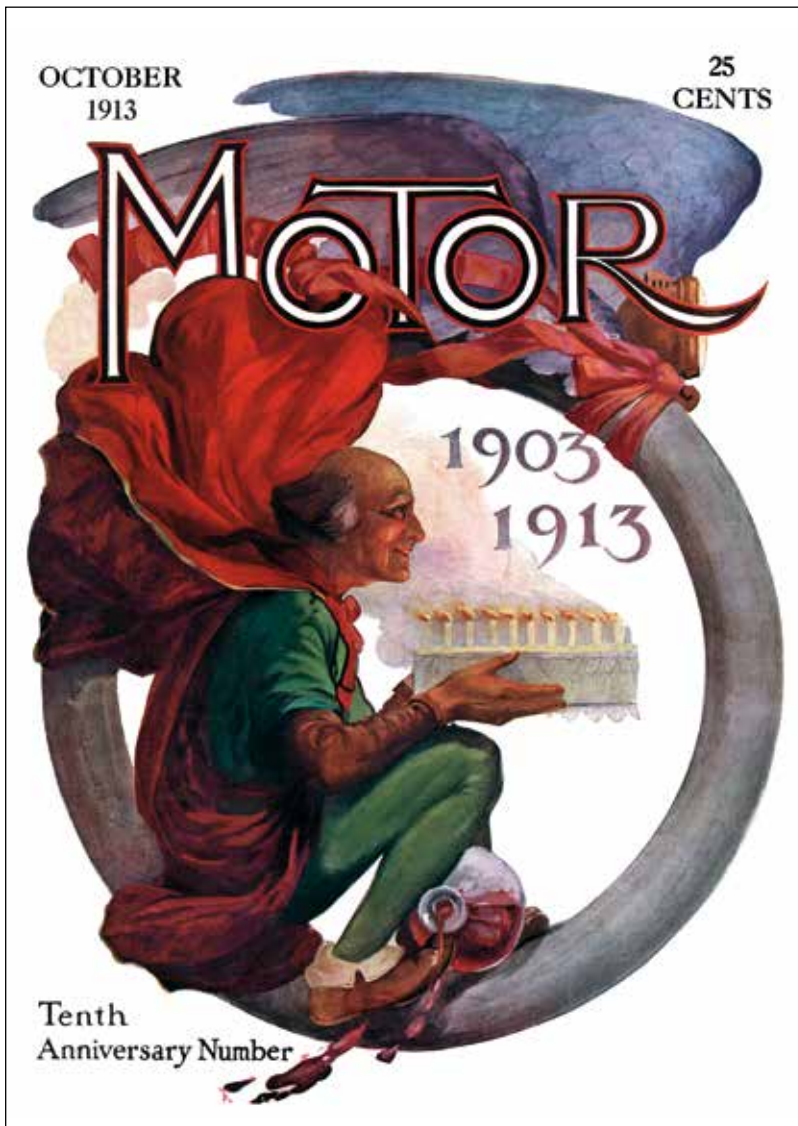


A vintage advertisement for Fisk Tires. The central illustration shows a man in a brown hat and a long, dark, flowing cape balancing on a single Fisk tire. He is leaning forward, with one foot on the tire and the other extended. The tire has "FISK" and "NON-SKID" embossed on it. Above the man is a framed landscape painting of a mountain range with a lake and a small building. The background is a light beige color.

A reproduction of an original painting made for The Fisk Rubber Company by Maxfield Parrish

FISK TIRES

The Modern Magic Shoes



MAGICAL WORLD OF COLOR.

The images on the opposite page and shown above present two adaptations of the same theme in a press advertisement and lithograph poster format. Parrish recreated the fantasy worlds of fables and children's stories and their protagonists, such as the character Tom Thumb portrayed in these two illustrations. A feathered hat, white-collared shirt with wide sleeves, matching vest and cape, leotards covering his legs and ... magical boots! The outfit and magic boots [Magic Shoes] of the character refer to the story *Le Petit Poucet*, included in the compilation *Contes de ma mère l'Oye*, work of the French story-teller Charles Perrault printed in 1697. The story explains how a child—the youngest of seven abandoned brothers in the forest—utilizes his seven-league boots to defeat an ogre. At each step he could travel 30 km—calculating that 1 league, the distance a man can travel on foot in an hour, is equivalent to 4.4 km. Thus, imagine the speed of a man at the wheel of a car equipped with Fisk tires ...

On the left, we can see a graphic similar to the one used by Parrish, published five years before by illustrator Frederick Lincoln Stoddard, a regular contributor to *Motor* magazine. On the cover of this special commemorative issue—celebrating the publication's ten-year anniversary (1903-1913)—a similar character appears, moving through the air on a winged tire.

75. (Opposite page) Full-page advertisement published in *Life* magazine, September 13, 1917. Illustrated by Maxfield Parrish.

76. Lithograph poster for Fisk Rubber. Dimensions: 72 x 33 cm. Printed by Rusling Wood, New York. Illustrated by Maxfield Parrish.

77. Cover of the specialized sector magazine *Motor*, October 1913. Illustrated by Frederick Lincoln Stoddard (1861-1940).



FISK TIRES

"Fit for a King"

REPRODUCTION of THE FAMOUS PAINTING MADE by MAXFIELD PARRISH for THE FISK RUBBER COMPANY

FISK CORD TIRES are made especially for the car owner who can be satisfied with only the highest type of tire construction and quality.

The Fisk Cord is a big tire. It enhances the appearance of a car. It has all the endurance,

resiliency, speed, safety, comfort, economy and luxury that can be built into a tire. It is the master work of a great manufacturing institution, whose reputation for many years has been for quality and proven value.

MADE WITH BOTH RIBBED AND FISK NON-SKID TREADS

For sale in 130 Fisk Branches in the

United States and by Dealers everywhere



FIT FOR A KING. Among the original English verses compiled by John Newbery is the one dedicated to *Old King Cole*:

*Old King Cole was a merry old soul / and a merry old soul was he.
He called for his pipe, and he called for his bowl / and he called for his fiddlers three.
Every fiddler he had a fiddle / and a very fine fiddle had he.
Oh there's none so rare, as can compare / with King Cole and his fiddlers three.*

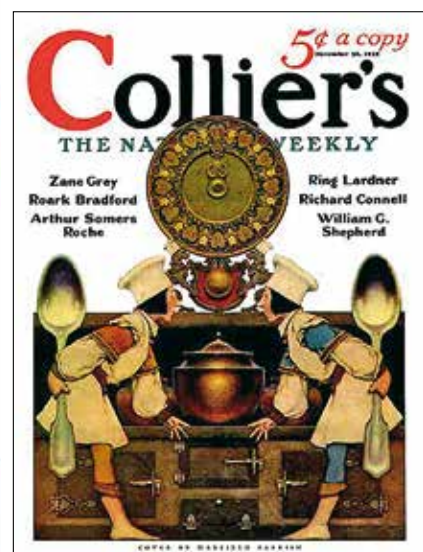
There are several theories about its meaning. Some refer to the palatial portrait of a British monarch from the time of Roman domination, attributed to real historical figures such as King Cole of Colchester or King Coel Hen. In the 1897 American prose version, Lyman Frank Baum invented the character of a flutist named Cole, who became a king by chance. Surrounded by luxury and seated on his throne, he settled disputes that his subjects posed to him. But he was bored, bound by the conventions of office, and longed for the freedom of his former commonplace life. As his word was law, he decided to turn his court into a festive place holding dances and banquets every night. King Cole, with his pipe and his bowl of punch, enjoyed the party surrounded by his pages and three flutist musicians. This is the version of the story that Maxfield Parrish portrayed in Fisk's advertisement.

78. Full-page advertisement published in the inside cover page of *Life* magazine, May 16, 1918. Illustrated by Maxfield Parrish.

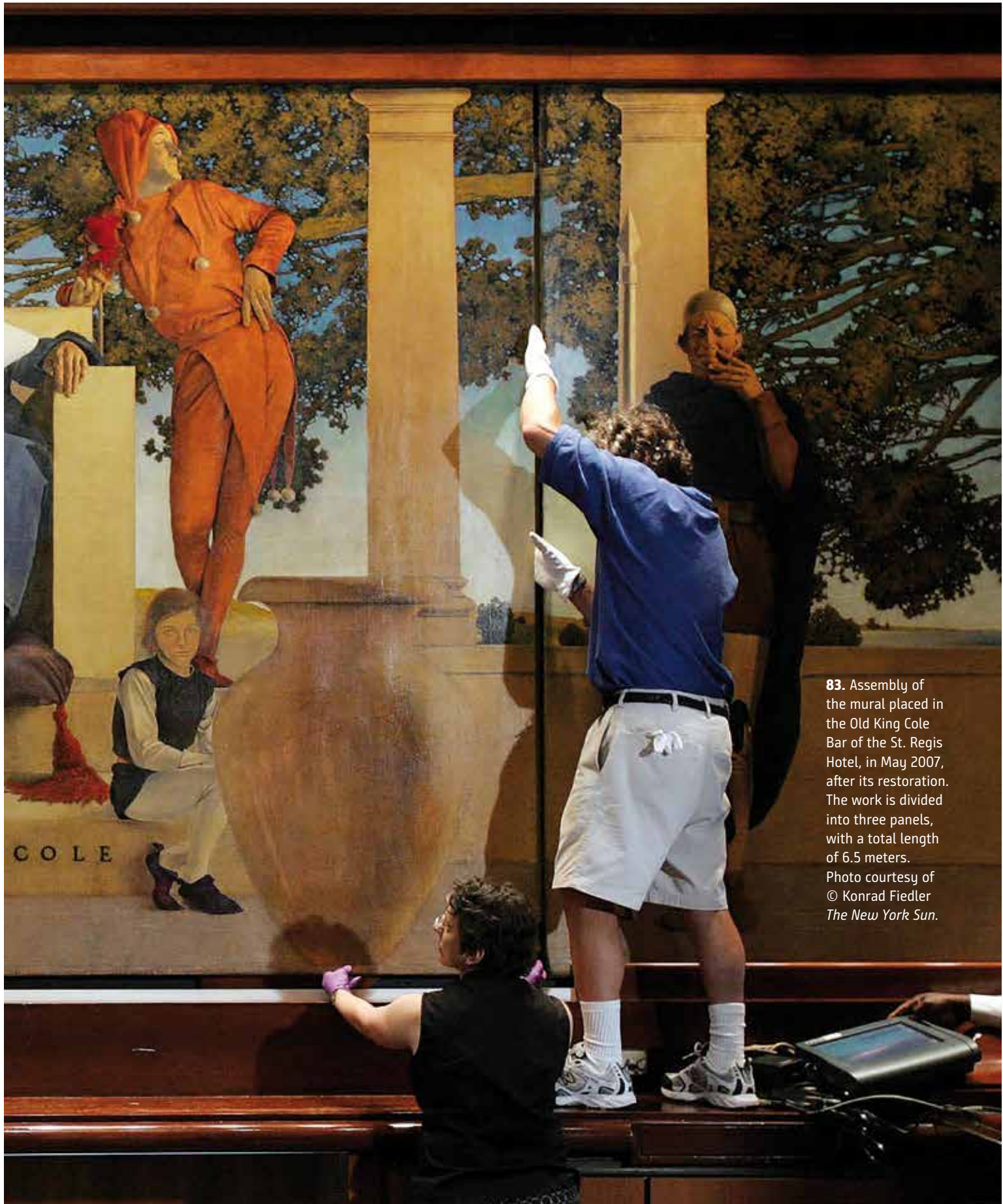


ROYAL WALLS. Guards, pages, jesters and musicians accompany the monarch arranged next to his throne in symmetrical compositions, which are recurrent in the works of Maxfield Parrish. Two examples can be seen below, in the illustrations for an advertisement and a magazine cover. Similar court scenes based on King Cole's story appear in two commissioned mural paintings by Parrish to decorate the walls of the Mask & Wig Club in Philadelphia in 1895 and the Knickerbocker Hotel in New York in 1906. When the latter closed down, the mural was passed onto other businesses until arriving in 1935 at the bar of the St. Regis Hotel in New York. In June 2007 it was again exposed to the public after its restoration (which cost \$100,000).

79. Fisk advertising poster, c. 1918. 80. Lithograph poster reproducing the mural of the Knickerbocker Hotel in New York, c. 1906.
 81. Advertisement for Jell-O gelatin published in *Modern Priscilla* magazine, January 1924.
 82. Cover of the weekly *Collier's*, November 30, 1929.







83. Assembly of the mural placed in the Old King Cole Bar of the St. Regis Hotel, in May 2007, after its restoration. The work is divided into three panels, with a total length of 6.5 meters. Photo courtesy of © Konrad Fiedler *The New York Sun*.

January, 1928

LADIES' HOME JOURNAL



It's Easy to Remember
Wrigley's Double Mint.

Once you try it you
won't forget the lasting,
full-strength Peppermint
flavor of Double Mint!

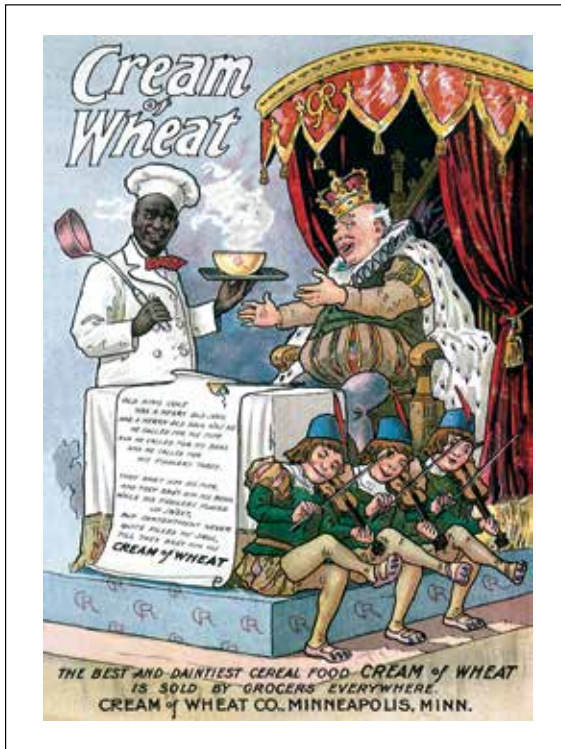
For this is REAL, no-fool-
ing Peppermint, built-in,
generously heaped in,
until it lasts, refreshes,
satisfies unforgetably.

10114 After every meal



RECITING VERSES. The magical world of Mother Goose characters and fables was widely utilized in advertising of the time. In 1915 the Wrigley Gum Company took advantage of the publication of a promotional booklet to introduce their famous mascots, the Spearmen, (literally "harpoon men"). Throughout 24 pages they are portrayed illustrating the verses—conveniently adapted—of Mother Goose. In 1927 and 1928 they again resorted to the original rhymes for the campaign of their "Double Mint" chewing gum. An extensive series of full-color advertisements in magazines such as *The Saturday Evening Post* and *Ladies' Home Journal* illustrated fables such as *Old King Cole*, reproduced above. All the figures in the scene are crowned by the Spearmen arrowhead, who continued to advertise the company's products until their definitive withdrawal in 1969.

84. Advertisement in *Ladies' Home Journal*, January 1928. 85. Booklet *Wrigley's Mother Goose*, 1915.



A GLASS OF WATER, A BOWL OF CEREAL AND SOME SWEETS FOR DESSERT.

The rhymes of Old King Cole and the three faithful musicians who enlivened the parties and banquets of the court lent themselves to multiple advertising variations. One only had to substitute the appropriate passage and introduce a reference to the product or relevant commercial brand. As shown above in the four advertisements for American products, the monarch appears transformed into an expert taster of refreshing carbonated waters, steaming creamed cereal and sweet desserts.

86. Advertisement for White Rock Soda published in *Country Life in America*. 1908.

87. Advertisement for Cream of Wheat with their mascot, Rastus the chef, serving King Cole a bowl of cream of wheat cereal, 1902.

88. Advertisement for Life Savers candies in *The Home Companion*, March 2, 1922. Illustrated by M. Leone Bracker (1885-1937).

89. Full-page advertisement for Jell-O dessert gelatin, published in a magazine, 1925. Illustrated by Linn B. Ball (1891-1989).

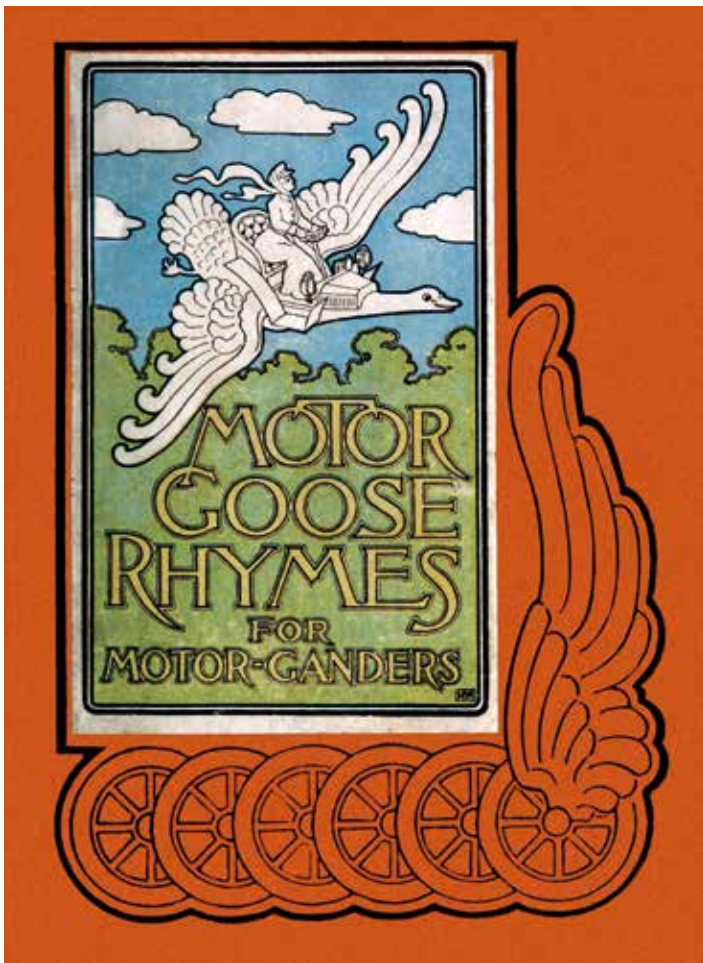
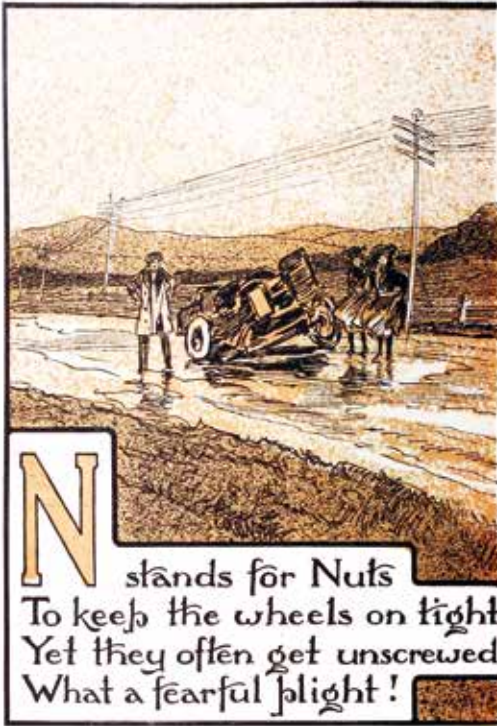


LEARNING THE ALPHABET.

This page shows the book of rhymes published by BF Goodrich to promote Palmer tires, for which they held the patents and exclusive rights for commercialization in U.S. territory. The very title of the booklet, in which the word "ye" is repeated, refers to the way babies express themselves, who babble and do not pronounce words well. In reality, the rhymes and illustrations were not intended for a children's audience but for adults who received them with a smile and a feeling of nostalgia. Each rhyme, corresponding to a letter of the alphabet, incorporated an advertising phrase. The page dedicated to the letter 'P' —reproduced here in the upper right corner— portrayed the pilgrim, the corporate mascot of Palmer tires used in the press advertisements.

90-94. Interior cover, pages and final detail of the promotional booklet *Ye primer. A rhyme book on ye letters of ye alphabet*, with alphabet rhymes edited by BF Goodrich Co. Printed in serigraphy by the print shop Chasmar-Winchell, New York and Pittsburg. Dimensions: 14 x 27 cm, c. 1902.





DRIVING AND RHYMING.

This page presents a sample of the work *Motor Goose Rhymes for Motor-Ganders*, a title that parodied the classic compilation of children’s verses. The book, consisting of 112 pages, recreated popular rhymes and added new ones to configure a text on automotive themes in a humorous tone. The texts, written by the author Herman Lee Meader, featured illustrations of the renowned poster artist “Pal.” Jean de Paleologue “Pal” (1860-1942) was a famous Romanian poster artist who trained and worked first in London and around 1893 relocated to Paris. At the turn of the century, he traveled to the United States, where he would permanently settle. In the following years he worked intensely from his studio in New York, making posters, murals and sets for theatrical shows. His work in advertising for numerous companies and events related to the automobile and tire sector also stands out. He made illustrations for the American subsidiary of German Continental (1910), a poster for Firestone (1911), posters and large decorative murals for successive New York Auto Showrooms between 1905 and 1912—organized by the Association of Licensed Automobile Manufacturers—and the poster for the 1908 Vanderbilt Cup, among many other commissions. Pal passed away in Miami at 82 years of age.

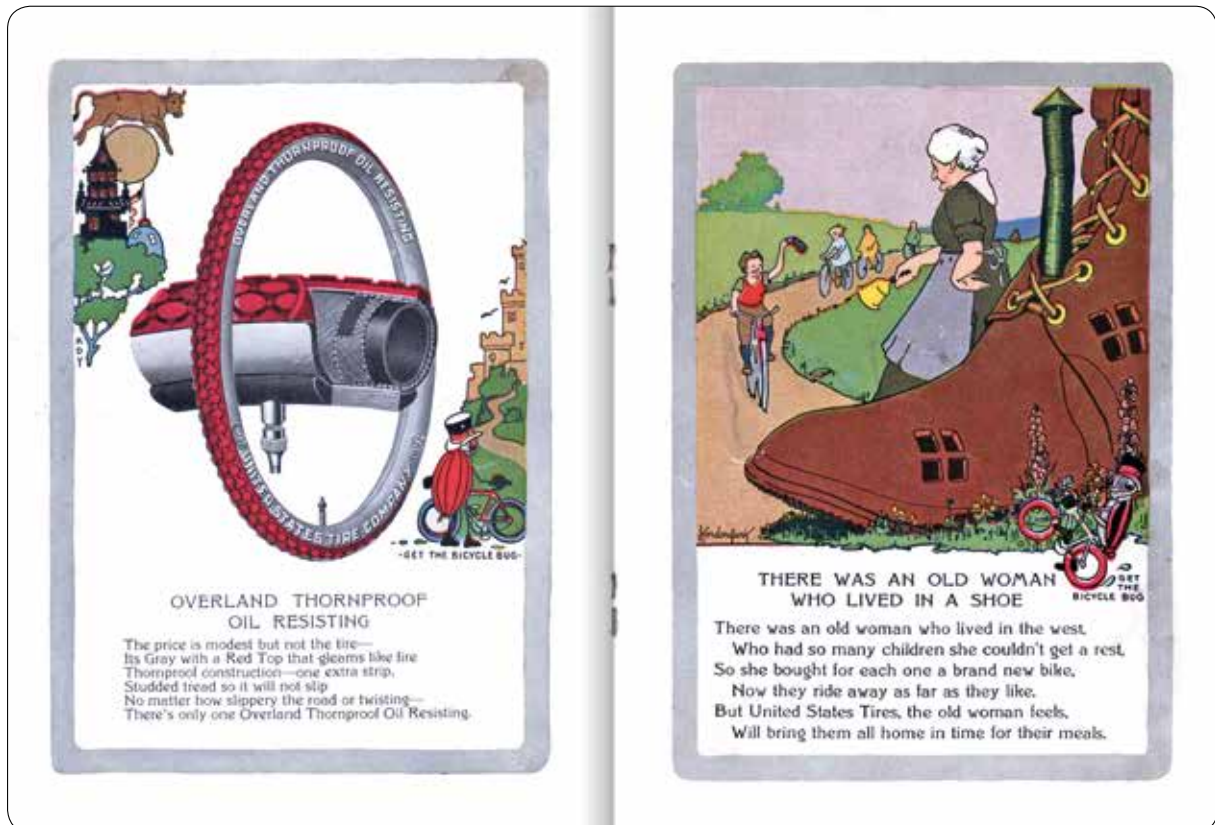
95-96. Double-page interior and book cover, *Motor Goose Rhymes for Motor-Ganders*, New York, The Grafton Press, 1905.

BEETLES, GEESSE AND BICYCLES.

The images on this page present the cover and a double-page interior of the promotional brochure in the form of a story in which the powerful United States Rubber—leader in the list of automobile tire manufacturers—showed the different bicycle tire models represented in their catalog. The technical illustrations were accompanied by nursery rhymes with humorous drawings where, in addition to other characters, the small beetle “Bicycle Bug” always appeared. It was, at that time, the advertising mascot of the company’s bicycle tire division. The graphics were carried out by an illustration studio in Hartford, Connecticut, active during the first two decades of the 20th century under the trade name Kordonyunk. This name was the result of joining the initial syllables of the studio’s founding members: Walter O. R. Korder, Louis J. Donlon and Edwin Louis Yungk.

97-98. *Mother Goose Up-To Date*, front page and double-page interior of the promotional book edited by United States Rubber Co., 1917. Illustrations signed by Kordonyunk.

99. Interior detail showing the “Bicycle Bug.”

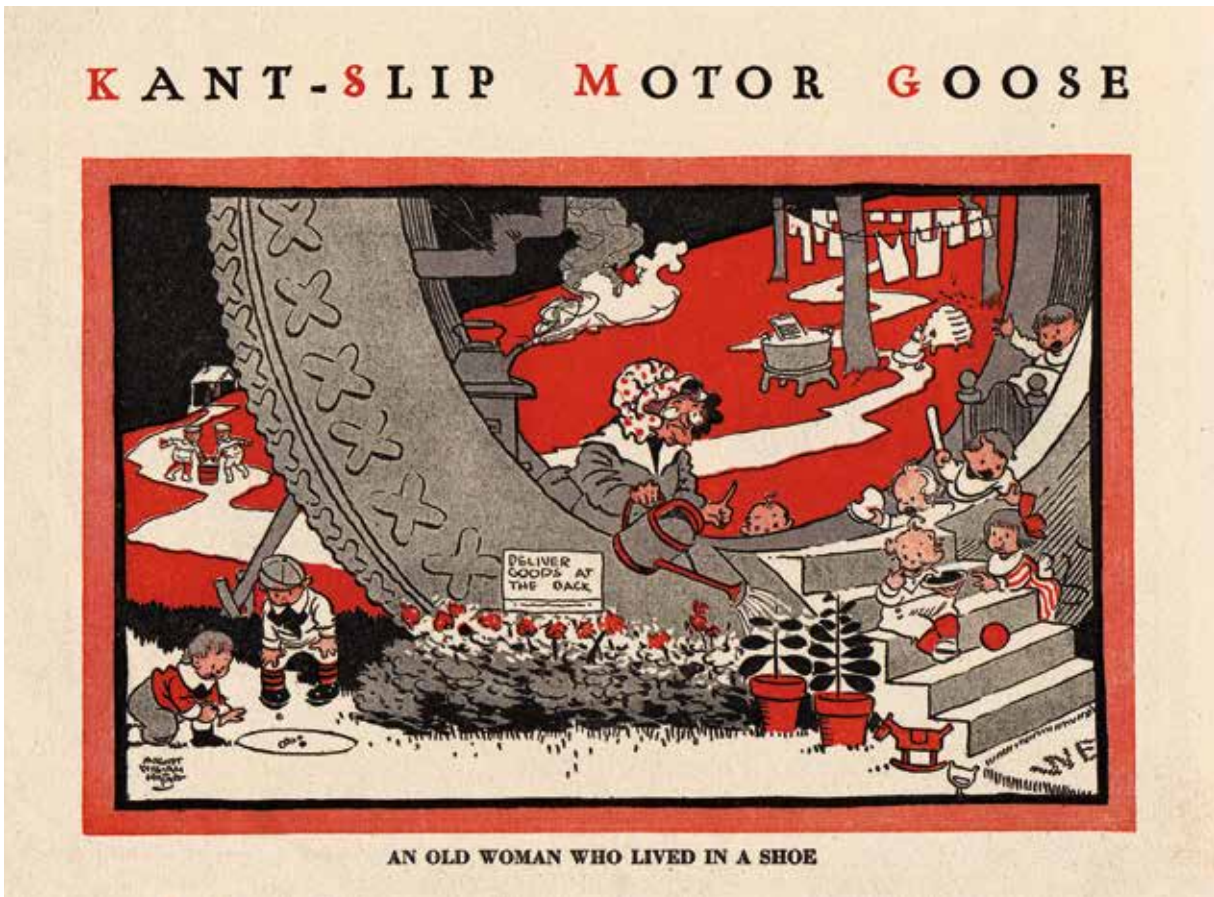
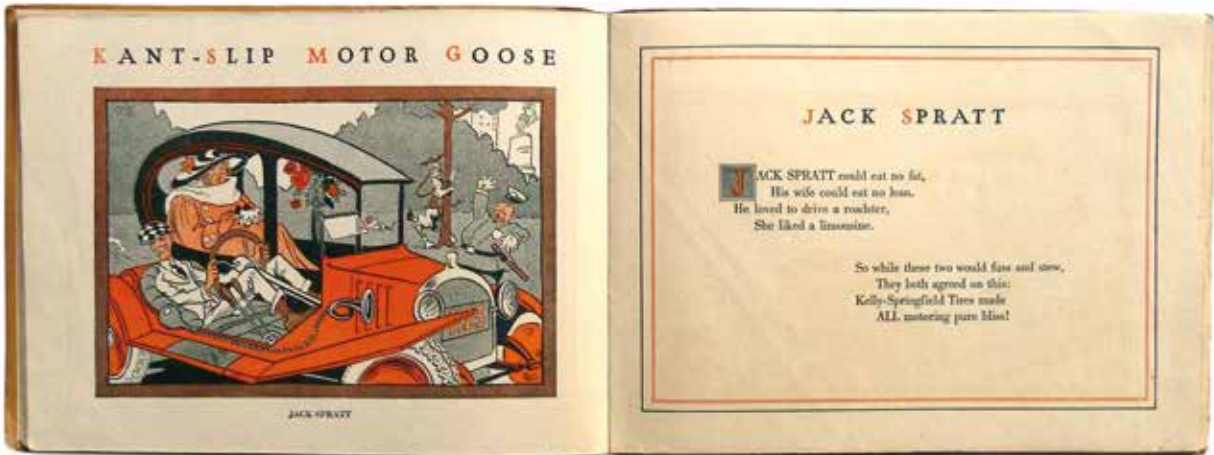




RHYMES, WHEELS AND ENTERTAINING TIRES.

In the year 1917 the Kelly-Springfield tire company sent this book to their clients—who had previously made a payment of 20 cents—in which situations and characters from the original stories are adapted into 17 illustrated short rhymes. The aim was to introduce the brand name and its qualities in a witty way, seeking the complicity of the adult reader. So Mother Goose was “Motor Goose,” and the old woman of the illustration did not live in a big boot as in the original story, but rather in a giant pneumatic tire.

100-102. Cover and interior pages of the book *Kant Slip Motor Goose*. Verses by Maurice Switzer, illustrated by August William Hutaf. Published by Kelly-Springfield Tire Co., 1917.





Bob Keaton's a Shrine Non-Skid Tooter,
 For "Safety-first" he is some Rooter!
 He says, "Guard your life,
 Your children and wife,
 With Keaton Non-Skids on your Scooter."

RHYMES ON TIRES.

The tire manufacturer Keaton Tire & Rubber Co. also utilized the archetypal image of Mother Goose, mounted on a wheel flying next to a flock of geese. It seems a safer option than flying on the back of birds because, as the slogan states, "Keaton non-skids prevent accidents." The brochure presents compositions based on the stories of Mother Goose, adapted to the theme of motoring. The brand name "Keaton" is included among the verses of each of the six rhymes that are offered: *Mother Goose*, *Jack Be Nimble*, *Jack and Jill*, *Mary Had a Little Lamb*; *Hark, hark! the dogs do bark!* and *Doctor Foster*.

103. Detail of a rhyme and its illustration in a promotional map edited by the Keaton Tire & Rubber Co., c. 1920.

104-105. Front and unfolded backside of the promotional brochure for Keaton tires, *Mother Goose Up to Date*, c. 1920.

Mother Goose
up to date

Compliments of
E. J. Tucker
 White Garage Phone 48-J
 Huntington Drive, Arcadia, Calif.

Mother Goose up to Date

Old Mother Goose,
 When she wants to wander,
 Now rides on a KEATON
 (More safe than her gander).
 Her old-fashioned stories
 Have often been told,
 But she's written them over
 For young and for old.
 (You'll like 'em!)

Jack be nimble, Jack be quick!
 Brakes are helpless—the streets are slick!
 Jack be nimble, Jack be quick!
 KEATON NON-SKIDS will do the trick.

Jack and Jill drove down the hill,
 The crossing they did not see.
 The whistle tooted—the car it scooted!
 Oh! they sure will mingled be!

But Jack was wise—never blinked his eyes;
 He knew that his KEATONS would hold.
 So he stepped on his brake—and, this is no fake,
 He STOPPED—And my story is told.

Mary had a little car,
 Its paint was white as snow,
 And everywhere that Mary went
 The car was sure to go.

The tires were new, but this is true,
 On dry roads or on wet,
 On every ride the car would slide
 When e'er the brakes were set!

But Mary bought some brand new tires—
 (KEATON NON-SKIDS is right!)
 Now Mary rambles merrily—
 With safety—day or night!

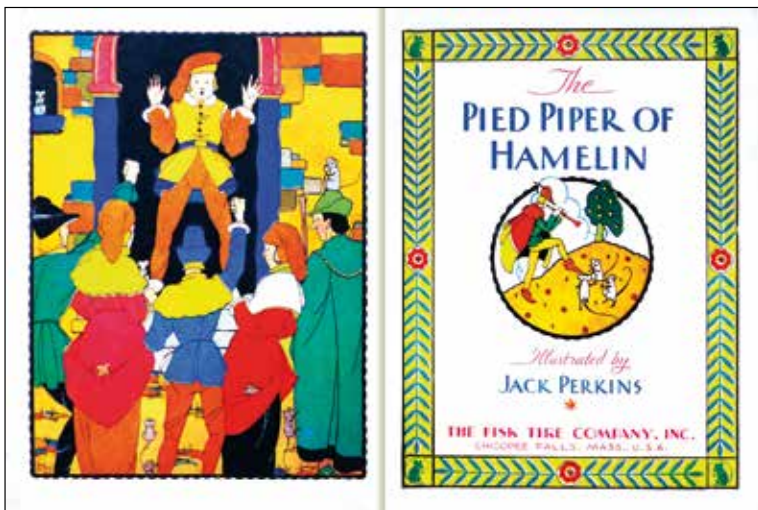
Hark! Hark! The dogs do bark!
 The tourists are coming to town!
 Some with rubber that slips like blubber;
 But many, safe KEATONS have found!

Doctor Foster goes to Gloucester
 Over and over again.
 His KEATONS grip, where others slip,
 In dry weather or in rain.

**KEATON
 NON-SKIDS**
 Prevent Accidents

Even on a dry road the
KEATON TRACTION GRIP
 insures a quicker stop than is
 possible with other tires


MAKE YOUR CAR SAFE
 on Congested Streets
 and Highways



THE FISK TIRE BOY AND THE SEVEN (BOOK) DWARFS.

In the year 1931, Fisk Rubber Company published a collection of short stories under the generic title of "Time to Re-Tire, a bedtime story," composed of, at least, seven different titles: *Little Black Sambo*, *Candy Land*, *Jack and the Bean Stalk*, *Peter Rabbit*, *Pied Piper*, *Three Bears* and *Three Little Kittens*. They were short stories based on popular nursery rhymes and traditional stories, accompanied by colorful illustrations made by a different artist in each story. The above images present three of the covers of the collection in which only the title varied, and the rest of the design was maintained, starring the Fisk tire boy in the version of that given year. The images on the left show two examples of the interior pages of the story *Pied Piper* [The Pied Piper of Hamelin].

106. Cover and interior pages of the stories from the *Time to Re-Tire, a Bedtime Story Collection*, published by the Fisk Rubber Company, Chicopee Falls, Massachusetts, 1931.



FISK TIRE

THE MAGIC CIRCLE

THE SQUARE DEAL works wonders. It is born and bred into Fisk Cord Tires.

Fisk Standards are high—to realize it compare Fisk Cords with any other cord tire. Big, even for oversized tires, well made and good-looking in every detail; you expect uncommon mileage from such tires and you get it.

They are built to an ideal:

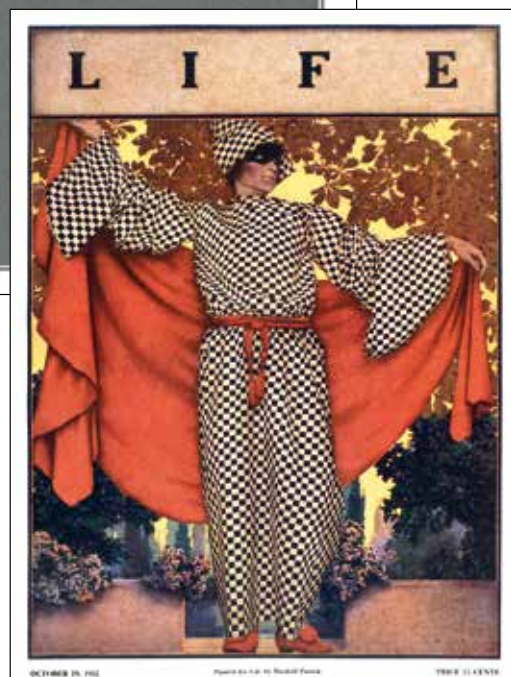
“To be the best concern in the world to work for and the squarest concern in existence to do business with.”

Next time—BUY FISK from your dealer

THE SQUARING OF THE (MAGIC) CIRCLE. The Fisk advertisement shown above with the slogan “The magic circle,” plays with the meaning of the word ‘square’ [also in the sense of ‘fair’, ‘straight’, ‘honest’] that appears in the sales pitch of the advertising text in phrases such as “The square deal” [the fair deal] or “the squarest concern” [the most just company]. Parrish employed the figure of a necromancer kneeling inside a tire—as if he were practicing a magical invocation rite—, wearing a checkered outfit that he utilized on numerous occasions to dress his characters in fantasy scenes, amply used in his creations.

107. Advertisement in *Life*, November 6, 1919. Illustrated by M. Parrish.

108. Cover of *Life* magazine, October 19, 1922. Illustrated by M. Parrish.



CLOSING THE CIRCLE.

Maxfield Parrish illustrated this advertisement for the powerful BF Goodrich Rubber Company, Fisk's competitor, utilizing two of the stylistic elements recurring in his pictorial work and advertising commissions: the use of symmetry in composition and the prominence—in this case shared by a tire—, of one of the archetypal characters that populated his medieval recreations. Again, we can observe the use of fabrics with checkered patterns, which provided a great visual effect because of their regular structure being interrupted when conforming to folds as well as poses of the body. The advertisement, adapted to different modular formats for publication in the press, is unsigned, although the authorship is more than evident.

109-110. Full-page color advertisement published in the generalist magazine *The Saturday Evening Post*, April 14, 1923 and adaptation in the form of a column published in a magazine, 1923.





HARRIS·N·CADY

THE FISK RED TOP combines distinctive appearance and tire efficiency in the highest degree—it is the final touch to the perfectly appointed car.

Consult your telephone directory for the nearest Fisk Branch address and avail yourself of Fisk FREE Service regardless of the tire you use. Dismounting, inspection, inflation, re-assembling, aligning your wheels, mounting spare wheels—all FREE.

FISK
Trade Mark **RED TOP** Reg. U.S. Pat. Off.

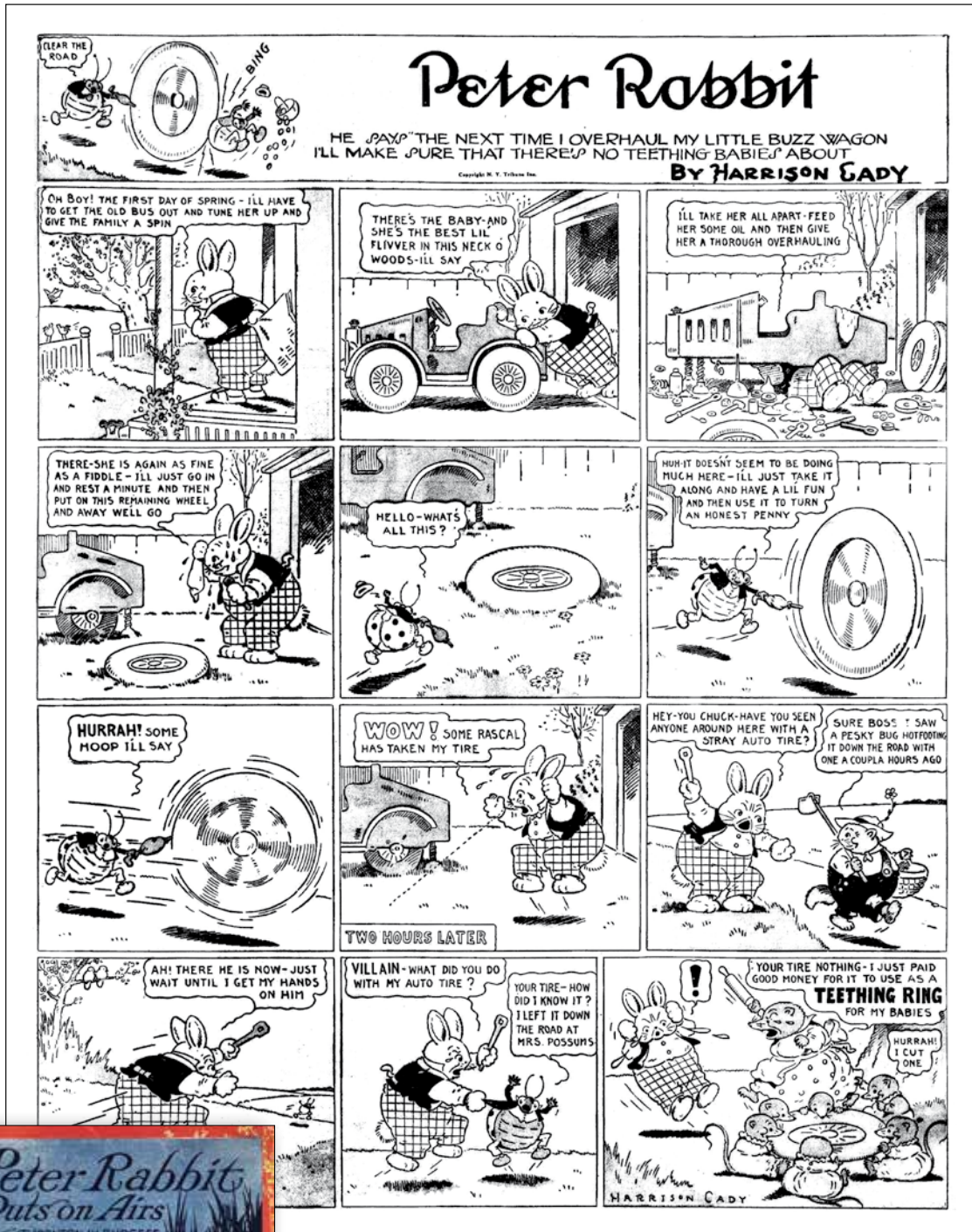
VEILED CRITICISM?

Walter Harrison Cady (1877-1970) was another of the illustrators who received commissions from Fisk to advertise their Red Top tires. Cady's father, with whom he took long walks in the countryside, was fond of studying flora and fauna and transmitted his love of nature to his son. The advertisement shows, in a humorous way, one of the serious problems that the proliferation of roads and vehicles entailed. In their moving about, terrestrial animals were forced to cross roads that traversed and limited their natural habitat and many were run over and died in the attempt.

111. Advertisement in *Life*, May 18, 1916. Illustrated by H. Cady.

112. Self-portrait of Harrison Cady surrounded by his creations, published in *Green Book Magazine*, November 1916.



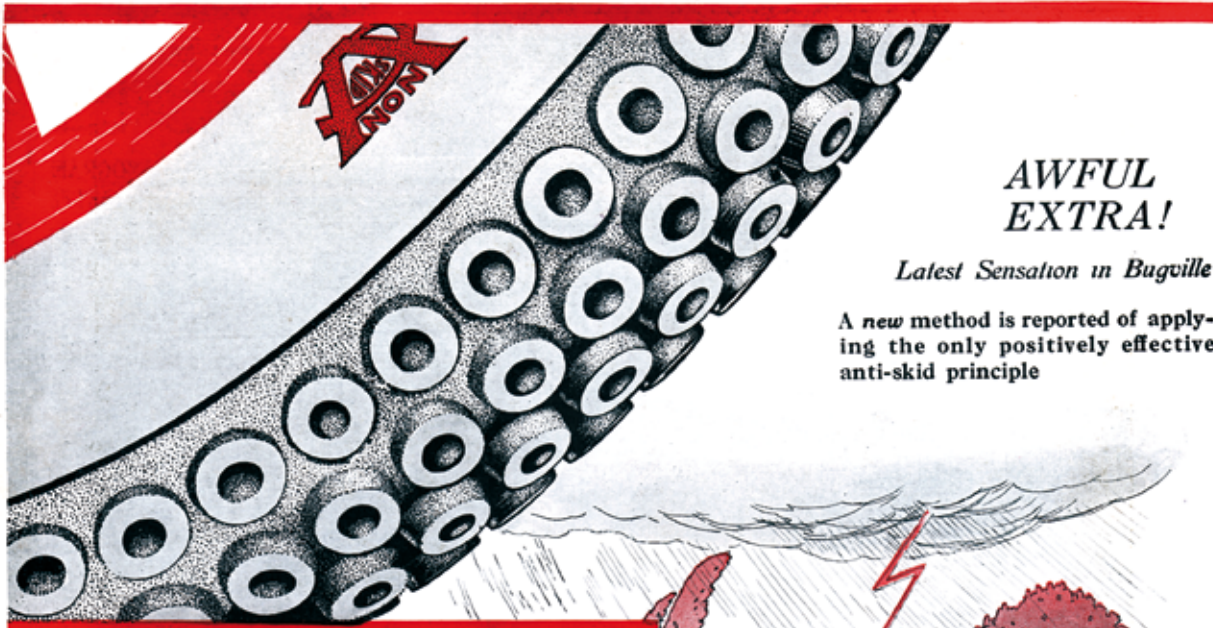


BEATRIX POTTER, HARRISON CADY AND PETER RABBIT.

Cady illustrated numerous children's books and texts and published his drawings in newspapers and magazines such as *The Saturday Evening Post*, *St. Nicholas*, *Life*, *Country Gentleman*, *Ladies' Home Journal* and *Good Housekeeping*. One of his most famous characters was Peter Rabbit, star of numerous newspaper stories and comics. In fact, it was an adaptation of the famous character of the same name created by Beatrix Potter in the book *The Tale of Peter Rabbit*, published in 1902 with color illustrations by the author herself. The fact that neither she nor the publisher registered it legally, provoked the appearance of numerous imitations and appropriation by others, as was the case of Thornton Burgess and H. Cady.

113. Peter Rabbit, panel in periodical press, April 1916. Illustrated by H. Cady.

114. Cover of the book written by Thornton Burgess and illustrated by H. Cady, *Peter Rabbit Puts on Airs*, New York: John H. Eggers Co., 1914.



**AWFUL
EXTRA!**

Latest Sensation in Bugville

A new method is reported of applying the only positively effective anti-skid principle

GUARANTEED to exert a suction grip that is positively effective against skidding and loss of traction on the wettest or greasiest pavement.

Or returnable at full purchase price after reasonable period of trial.

Now in their fourth big season of yearly doubling and redoubling sale—

PENNSYLVANIA
Oilproof
VACUUM CUP TIRES

While the powerful cups unyieldingly resist all tendencies of a slipping nature, they exert no resistance whatever to the forward speed, as the rolling of the tire readily releases their hold *adverse*.

The tread is made of the toughest and highest grade of rubber compound capable of being produced, which is also absolutely oilproof—immune from the destructive effects of oil on roads, pavements and garage floors.

The massive construction called for by the Vacuum Cup design makes these the heaviest and stoutest tires of the rated sizes manufactured.

The definite printed guarantee of 4,000 miles attached to each casing is far exceeded by the average service distance even on the heaviest and fastest driven cars.

Inspect at nearby dealer—or write

PENNSYLVANIA RUBBER CO., Jeannette, Pa.

BRANCHES

Pittsburgh, 505 Liberty Ave.	Chicago, 1004 Michigan Ave.	Omaha, 215 S. 20th St.
Cleveland, 1837 Euclid Ave.	Minneapolis, 34 S. 8th St.	Seattle, Armour Building
Detroit, 254 Jefferson Ave.	Kansas City, Mo., 314 E. 15th St.	
PENNSYLVANIA RUBBER COMPANY OF NEW YORK		
New York City, 1700 Broadway	Boston, 149 Berkeley St.	Dallas, 411 S. Ervay St
PENNSYLVANIA RUBBER COMPANY OF CALIFORNIA		
San Francisco, 512-514 Mission St.		Los Angeles, 930 S. Main St.

An Independent Company with an independent selling policy



*"Those Vacuum Cup Tires
have nothing on us"*

ANIMAL CHAINS. In the illustration shown above—realized by Harrison Cady for the Pennsylvania Rubber Co. to advertise their Vacuum Cup tire—, a group of beetles under pressure due to the oncoming storm covers the tires with leeches extracted from a nearby pond, positioning them as chains. It was assumed that these suction worms would facilitate the grip of the tires on wet ground, thus avoiding dangerous skids. The whole scene is, in fact, a jest about the non-skid principles of the Vacuum Cup tire tread, covered with rubber studs in the form of suction cups, as can be seen in the illustration. As the company proclaimed in the advertisements, their tires "stick to the ground like the tentacles of an octopus."

115. Full-page advertisement published in *Life* magazine, March 27, 1913. Illustrated by Harrison Cady.

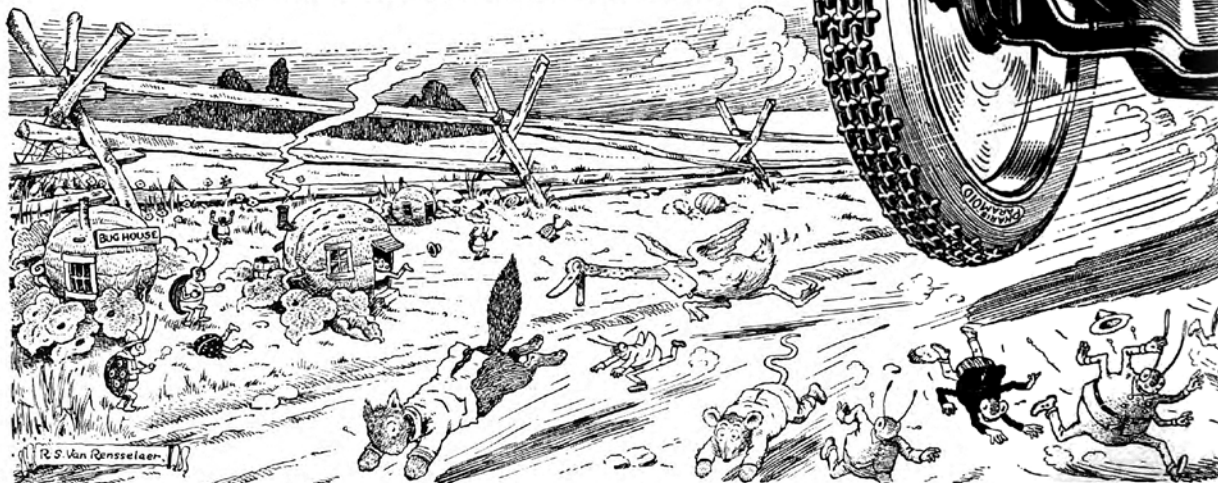
PHARIS PARAMOID TIRES.

ARE IDEAL FOR TOURING

—Built to withstand the wear and tear of rough country travel, mountain roads or sand. Use them long and hard, then you will appreciate their economy and strength.

WESTERN AUTO SUPPLY AGENCY
 911 TO 915 SOUTH GRAND AVENUE LOS ANGELES, CAL.

Other Stores—Kansas City, San Francisco, Sacramento, Oakland, Fresno, Seattle, Denver, Phoenix, Long Beach, Dallas, Chicago, St. Paul.



La cigale et la fourmi

La cigale ayant roulé
 Tout l'été.
 Se trouva fort dépourvue
 Quand la bise fut venue.
 Ses pneus arrière et avant.
 Tous quatre étaient défailants !...
 Elle alla crier famine
 Chez la fourmi sa voisine.
 La pria de lui prêter
 Quatre pneus pour résister
 Jusqu'à la saison nouvelle
 - Je vous paierai, lui dit-elle.
 - Avant peu, foi d'animal.
 - Intérêt et principal.
 La fourmi n'est pas prêteuse.
 C'est là son moindre défaut
 - Dites, quels pneus, au temps chaud.
 - Montiez-vous, folle chauffeuse ?
 - Que sais-je ?, répond l'autre, piteuse
 - Eh ! bien, imprudente, écoutez :
 - Vous n'en seriez pas là réduite
 - Si, tout comme moi, vous aviez
 - Eu la très prudente conduite
 - De vous munir, — pneus, chambres à air.
 - De Chevron Cordé Englebert ! !....

SMALL INSPIRATIONS.

The detailed illustrations of Harrison Cady, populated by small anthropomorphized animals with human attire and attitudes served as an inspiration to other illustrators. The above image shows an advertisement for the American tire brand Pharis Paramoid manufactured by the Pharis Tire & Rubber Co. from Newark, Ohio. This was scene illustrated by the cartoonist Robert Schuyler Van Rensselaer (1899-1972), copying Cady's well-known advertisement for Fisk Rubber Co. The image on the left presents a 1927 European advertisement for Belgian Englebert tires, in which a similar convention is used to illustrate the fable of *The Cicada and the Ant*, attributed to Aesop and popularized by Jean de la Fontaine.

116. Advertising published in the American magazine *Touring Topics*, August 1920.

117. Belgian advertisement for Englebert tires, 1927. Signed with the initials "M.D.G."(?)

FISK
Visible Value
BICYCLE TIRES

—first choice of the bicycle manufacturer. More high grade bicycles are equipped with Fisk tires at the factory than any other make of tire.

There is a Fisk Visible Value Bicycle Tire for every purse and every purpose—it is the only complete line of bicycle tires on the market.

For Sale Everywhere

Write for this Leaflet
Shows complete line of Fisk Tires in color. Gives you interesting tire facts and prices. Write Fisk Rubber Co., Dept. B, Chicopee Falls, Mass.

Free Magazine for Club Members
All members of Fisk Bicycle Clubs are given free subscriptions to this monthly magazine. Do you know about Fisk Clubs? Do you want to join one? Write Fisk Club Chief, Fisk Rubber Co., Dept. B, Chicopee Falls, Mass., for complete information.

THE CHILD-SANDWICH. Fisk's tire boy was actively involved in the advertising campaigns of the growing automobile tire market, but did not neglect his presence in advertisements for another of the company's basic products: bicycle tires. The above image shows the child wearing a sandwich board advertising the different models of pneumatic tires, in addition to drawing attention to two publications of the moment: the catalog of cycling products and the *Fisk Club News*, the monthly bulletin of Fisk cycling clubs distributed throughout the country.

118. Full-page advertisement published in the monthly *Boys' Life* ("The Boy Scout's Magazine"), October 1917.