

NEW ENGLAND CLASSIC QUARTERLY & BULLETIN

1935 Duesenberg SJ "The Mormon Meteor", Pebble Beach Concours 2021



CLASSIC CAR CLUB
OF AMERICA

NEW ENGLAND REGION

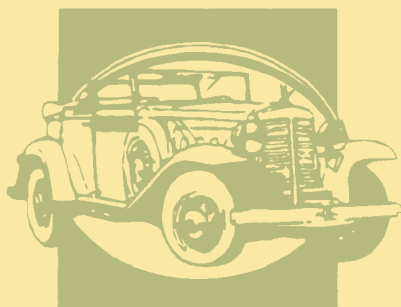
THIRD QUARTER 2021

Editor's Notes:



The 42nd annual Founder's Day was held in Paris, Maine on July 17, 2021. The Bahre family opens the doors to their Car Barn for the public to view the world famous collection featuring Classic Cars such as Duesenbergs and Packards and all proceeds benefit the Hannibal Hamlin Memorial Library. The Car Barn has been fully renovated so that the public could view the vehicles in 360 degrees. Mecum Auctions participated in this year's Founder's Day with a sponsorship and some Mecum Representatives attended the event. It was great to note attendance was the highest ever.

— Heidi Ann



Director's Message:

Well it didn't take long for activities to get into full swing. To date I have attended several Concours along with several more cars and coffee and cruise in gatherings. I must say it feels great to be back into the car world. Let us know what you're up to.

— Jeff



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PAU MEDRANO-BIGAS

PART 2: THE FORGOTTEN YEARS OF BIBENDUM. MICHELIN'S AMERICAN PERIOD IN MILLTOWN

**Design, Illustration and Advertising by Pioneer Tire Companies (1900-1930).
Doctoral dissertation. University of Barcelona, 2015 [English translation, 2018].**

It is a pleasure to share with you the results of my ten-year research as a scholar specialized in the pioneer tire company's graphic design and advertising strategies (1880-1930's). I'm a professor of Graphic Design subject at the University of Barcelona, Catalonia, a passionate academic researcher" 98".

Dr. Medrano-Bigas is a collector of old advertising memorabilia (1880s-1930s) and part of that collection is about tire advertisements. His collection has been used in exhibitions and to write articles and he presents at conferences about the matter.

The Thesis is not available in print anywhere in the United States and it is a privilege and honor to share some of Dr. Medrano-Bigas' research. The



Professor Pau Medrano-Bigas – On the Left

entire thesis resides in the Digital Repository of the University of Barcelona. Address follows.

Medrano-Bigas, Pau. The Forgotten Years of Bibendum. Michelin's American Period in Milltown: Design, Illustration and Advertising by Pioneer Tire Companies (1900-1930). Doctoral dissertation. University of Barcelona, 2015 [English translation, 2018].

Digital Repository of the University of Barcelona
<http://diposit.ub.edu/dspace/handle/2445/126382> is the email from the University, in case someone wants to contact me or

send me a comment: pau.medrano.bigas@ub.edu.

FISK TIRES AND THE SLEEPY BOY

The history of the Fisk

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

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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 candle holder 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.

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.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

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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.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

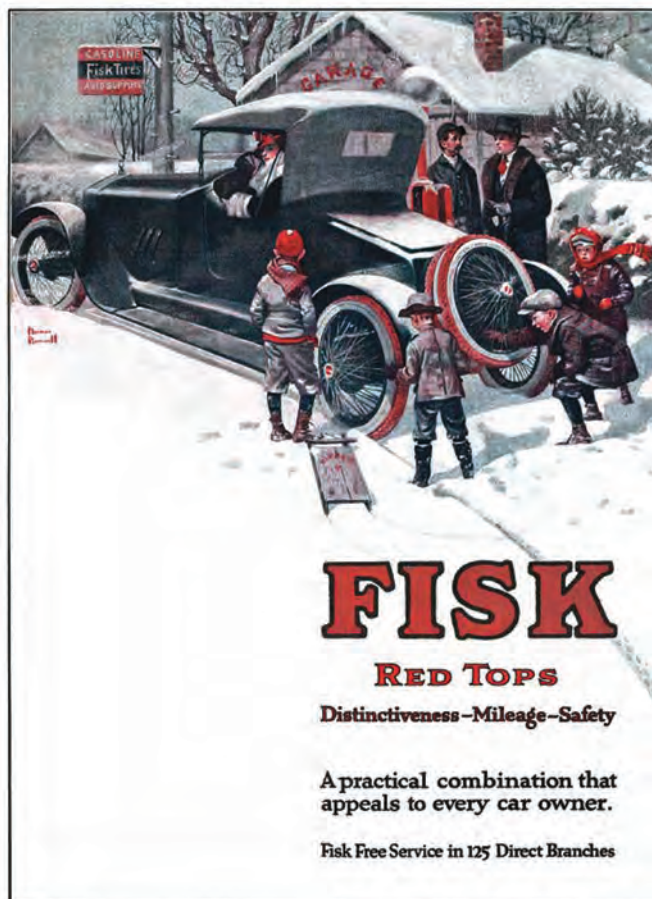
of the portrait painted by Eggleston, we should not be surprised to find in the sixties advertisements the figure of Fisk's tire boy holding an obsolete absolutely anachronistic tire model—the Fisk Red Top from 1916.⁷¹

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 Fisker*, 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 President. 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



*CHILDREN'S CURIOSITY. Although illustrator Norman Rockwell's relationship with the Fisk Rubber company focused on the promotion of bicycle tires for young cyclists, in 1917 he also made a single advertisement for the Red Top model car tires. This collaboration would be inactive until 1924 and in 1925, Rockwell would produce a new series of advertisements under the eternal slogan of the company: "Time to Re-tire." In the image we see a snowy winter landscape in which a group of children—the artist does not stop portraying childhood, despite addressing a product aimed at the adult consumer—are going sledding. They stop playing and observe with curiosity the red tire treads of the car that leave a mark and do not skid. It seems that the tires are not affected by the ice and snow that cover the road. Promotional poster provided by the magazine *Motor Life*, 1917. Printed by American Lithographic Co. and illustrated by Rockwell.*

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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 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



THE HORSE AND THE CAR.

*In the second commission for Fisk Rubber, N. C. Wyeth again portrayed the contrast between two epochs. The metaphor of the confrontation between horses and cars as an emblematic means of transport during distinct eras and a symbol of progress was widely employed by several manufacturing companies for automobile and tire advertising. The scene depicts a family of American Indians on horseback. Along the way they come across an automobile, which is driving off into the landscape. The animals are startled by the presence of the car, by the noise it emits and by the bothersome cloud of dust it leaves behind. N. C. Wyeth passed away in 1945, when his car was hit by a train at a railway crossing. Double-page, two-ink advertisement published in the magazine *The Saturday Evening Post*, May 24, 1919. Full-page advertisement published in *Country Life*, May 1919. Illustrated by N. C. Wyeth.*

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) and Leon M. Gordon (1889-1943; and others with fantasy and humorous content by artists such as Jessie Willcox Smith (1863-1935), Maxfield Frederick Parrish (1870-1966), Harrison Cady (1877-1970) and Norman Rockwell (1894-1978). In December 1917, a new

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A Christmas Morning

KODAK

Where there's a child, there should the Kodak be. As a means of keeping green the Christmas memories, or as a gift, it's a holiday delight.

Kodaks from \$1.00 to \$107.00. Brownie Cameras (they work like Kodaks) \$1, \$2, \$5. Kodak Developing Machines, \$2.00 to \$10.00.

EASTMAN KODAK CO.

Rochester, N. Y.

Full-page advertisement for Kodak Published in the magazine Country Life in America, December 1904. Illustrated by Jessie Wilcox Smith.



The Cord tire with Rubber and Fisk Tread



Let's meet it some day when you find the one that will stand up to the test of time. A tire that will stand up to the test of time is a tire that will stand up to the test of time. A tire that will stand up to the test of time is a tire that will stand up to the test of time.

FISK CORD TIRES are built to endure, to roll off the miles, thousand after thousand, without interruption and without inconvenience to the user. Built by an institution sharing with you its experience of twenty years, they save your gas, add to your comfort, and they do endure and endure, giving you mileage in excess of what you buy. And there are big, handsome, good looking—you have the satisfaction of thoroughbred appearance give extra mileage. Tires—your things, mileage and appearance, which you demand in a cord tire, Fisk Cord give you in large degree. Next time—BUY FISK.

FISK CORD TIRES

IN PERSPECTIVE.

This double page shows several examples of advertisements illustrated by Peter Helck for Fisk "Cord" automobile tires with rubber-studded non-skid treads. The artist would make an extensive series for the manufacturer's other product lines: solid rubber and pneumatic tires for cargo vehicles. Helck portrayed scenes of social interaction and professional activity where automobiles were utilized. The pronounced use of perspective applied to the image emphasized the tires with which the car was equipped. Clarence Peter Helck (1893-1988) loved the automotive and racing world. He was an amateur pilot and participated as a spectator and graphic chronicler of the greatest feats and competitions, where he became friends with a myriad of famous racing drivers. Much of his advertising work dealt with brands related to that sector, such as campaigns for Packard, Ford, Caterpillar Tractor, Chevrolet, Mack Trucks as well as for tire companies such as Goodrich, Fisk and Kelly-Springfield.

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.

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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. Illustrations for the press advertisements were commissioned to a promising emerging artist: Norman Rockwell. The text of one of these advertisements 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

First cover illustrated by Norman Rockwell for The Saturday Evening Post magazine, May 20, 1916. In that cover, the embarrassed and dressed-up boy angrily pushes a baby stroller while the other two boys, who are off to play baseball, pass by and make fun of him.



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 freelancer, for the humorous magazine *Life*—28 covers between 1917 and 1924. In 1924, when he was commissioned to make



Left: SHOWING FISK OFF. In 1917, Fisk began a campaign illustrated by a then twenty-year-old Norman Rockwell, promoting the formation of the Fisk Bicycle Club, associations of young cyclists inspired by scouts, to which the company lent support. In the advertisement shown above, a boy arrogantly holds his bicycle and shows off in front of his companions, wearing the cap and pennant that accredits him as a member of the cycling club. The other two boys, one dressed smartly—or ridiculously, for them—in Sunday clothing and another in his Boy Scout uniform, watch him with admiration. This advertisement can be interpreted as the artist's specific allusion to a prior illustration; the scene is the inverted reflection of the one he portrayed in his first cover for The Saturday Evening Post published just a year before. Full-page advertisement published in the magazine The Youth's Companion, May 31, 1917. Illustrated by Norman Rockwell.

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a new series of advertisements for Fisk—this time for their automobile tires—he had already become a prestigious and sought-after commercial illustrator.

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. 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. Hood Rubber, a prominent tire manufacturer, commissioned him to illustrate an advertisement for their rubber-soled footwear division in 1924. Goodyear employed one of Rockwell’s illustrations in a 1930 advertisement model.

YOUTH ON A ROLL.

Childhood was a recurring field in Norman Rockwell’s work, and the theme of young cyclists seems to have enjoyed special attention. But Fisk was not the only company to benefit from his collaborations. The tire firm BF Goodrich hired him in 1920 to make an original illustration for a poster, which was adapted and utilized in different formats for press advertisements. In the image reproduced on the right, we can see the artist posing in front of the original painting, in a promotional photograph by BF Goodrich. Poster for Goodrich bicycle tires, c. 1920. Signed by Norman Rockwell. Promotional portrait, in a brochure for Goodrich tires, 1920.



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 and pneumatic and solid rubber tires for cargo and freight vehicles. 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. 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.

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To serve delivery quick and sure the Fisk Cord Tireman is always ready to give you the best of service to meet your needs.



FISK TRUCK TIRES

UNINTERRUPTED MOTOR SERVICE. speeds up action in business and fun alike as important and direct relation to individual and community success.

Fisk Cord Tires. Their quietness, service and economy show what a much is needed for long hauls and quick runs.

Trust Fisk's. Since the rugged and best-quality construction gives them hard shock and make the small grooves stand. These are tires which have been to prove.

A Historic Lesson. Twice on a slippery highway, without full traction men, is a menace to the public, to itself and to its cargo. Most that are other vehicle it should be used for safety. The Fisk Cord Tireman is one of the few tires which meet the safety requirements.

HOME DELIVERIES. This double page shows a sample of advertisements illustrated by Peter Helck for the series of Fisk Cord tires designed to equip freight cargo vehicles such as light trucks and vans. The artist illustrated scenes portraying daily professional activity, especially of home deliveries such as postal and fresh milk services. Advertisements published in the magazine *The Literary Digest*, February 15 (opposite page) and March 29, 1919. Full-page advertisements published in the magazine *The Nation's Business*, May, June and September 1919.



AT present prices, Fisk Tires are indisputably the finest value a fine tire ever presented. Bigger, stronger, more resilient, they make the miles cost less, with an assurance of uninterrupted service which is really beyond price.

There's a Fisk Tire of extra value to every one for car, truck or speed wagon.



FISK TIRES

SIZE, Strength, Resiliency, Price—these four things decide your mileage cost. Because Fisk Cord Tires measure up to each of these requirements to a degree that surpasses competitors, they give low cost mileage and low broken service.

There is a face-value to Fisk Tires that is a sure index to their built-in value. Look them over?

There's a Fisk Tire of extra value to every one for car, truck or speed wagon.

These advertisements, like those of other 1924 campaigns, are not signed by illustrators. 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."



Time to Re-tire?
(Buy Fisk)

FISK TIRES

FISK TIRES have brought complete satisfaction this year to those careful buyers who make sure that they buy complete service every time they make a tire purchase. To these buyers Fisk Tires have shown a surprising and welcome economy in the extraordinary mileage they have yielded, free from the troubles often incident to a year's driving.

There's a Fisk Tire of extra value to every one, for car, truck or speed wagon.

The quality which is the basis of this consistent excellence can be easily seen if you will compare any other tire with a Fisk for lightness, strength, resilience, good looks and safety.



THE outstanding margin of extra quality possessed by Fisk Tires is the one conspicuous fact held in the minds of the best-informed buyers in America today. Compare before you buy.

There's a Fisk Tire of extra value to every one, for car, truck or speed wagon.

REVIVING THE CHILD. The 1922 campaign brought about a change with respect to previous ones. The mascot ceased to be employed as a fixed corporate symbol and became a featured and dynamic element. The graphic configuration of the logotype was established, comprising the words "Fisk Tires" composed of negative space and framed in a black background border. Advertisement published in *House & Garden*, July 1922. Advertisement published in *The Literary Digest*, May 20, 1922. Advertisement published in *Motor*, September 1922. Advertisement in *The Saturday Evening Post*, October 7, 1922. (opposite page) Full-page color advertisement in an unidentified magazine, 1922.

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. This idea was clearly inspired by the continuity campaign developed throughout the first two decades

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of the twentieth century by the cereal firm Cream of Wheat, for which some of the illustrators collaborating in Fisk's advertisements also worked.

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.



HIDE AND RETREAT. Unlike the advertisement shown on the opposite page—with a closed composition and recreating a night scene—the rest of the advertisements in the series illustrated by Rockwell employ cut out images over a white background. They incorporate a Fisk billboard featuring the mascot as a scenographic element with which the characters interact. The illustrations serve as true protagonists in and of themselves, and do not contain any accompanying persuasive text. The portraits depict a sleeping hobo or vagabond; some fearful chicks unwilling to leave their nest in the presence of a boy and his dog; the eternal fight between dogs and cats; and an old man protecting himself from a snowball fight. All play with the meaning of the tire brand's well-known slogan “Time to Re-tire”: they reflect moments where one has to know when to retire in time. Full-page advertisements published in *Country Life* magazine, May, June and September 1924, and March 1925.

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 All State 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

PRIOR REFERENCES. Part of the merit in the focus of Fisk's 1925-1927 illustrated campaigns was the direct inheritance from advertising activity developed by the cereal firm Cream of Wheat, founded at the end of 1890. Since the beginning of the century, the posters and billboards showing the name of this company and the portrait of their mascot, the famous chef Rastus, were included in advertisement illustrations as part of the scene. Various artists were commissioned for the graphics, some of which are already known to us—N. C. Wyeth, Jessie Wilcox Smith, Maud Tosey Fangel, Denman Fink, Alan Foster and Leslie Thrasher—, as they subsequently did similar work for Fisk. In the images reproduced here: a dog is attracted to the bowl of cereal ... in the poster; a bear corners a boy, who calls for help; some children throw snowballs at the viewer; and Tom Sawyer and Huck Finn hide from an aggravated Aunt Polly. If we carry out the exercise of changing the Cream of Wheat billboards to those of Fisk, we can see that the “Time to Re-Tire” slogan can also be adequately applied to the images. Advertisement from 1909, illustrated by J. C. Leyendecker (1874-1951).

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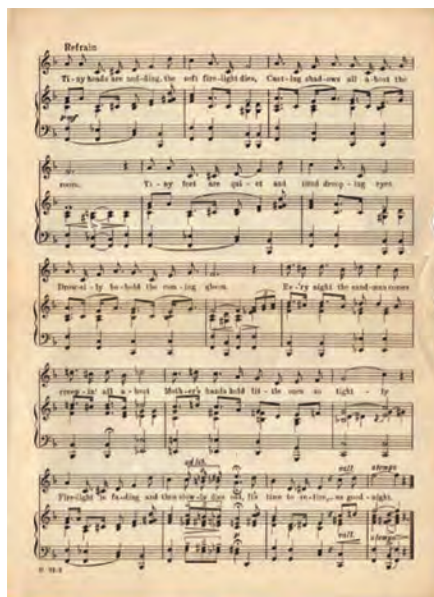
network distributed throughout the country. On February 6, 1928, the first of a long series of music programs sponsored by the Fisk Rubber Co. was broadcast. Each week, through a network of radio stations belonging to the CBS-Red Network associated with the radio station WEAF—a minimum of 36 channels 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;



Now the day is done, night has just begun. And the lamps are lighted one by one, safe behind each door. Children play no more, for the day-times work and play-time is over. Tiny heads are nodding, the soft firelights dies, casting shadows all about the room. Tiny feet are quiet and tired drooping eyes drowsily behold the coming gloom. Every night the sandman comes creeping all about, mother's hands hold little ones so tightly. Firelights is fading and then slowly dies out, it's time to retire so good night.



TIME FOR MUSIC. The repertoire of the musical group Fisk Time to Re-Tire Boys featured the song It's Time to Re-Tire, with lyrics by Raymond Knight and music by Will C. Perry, composed in 1928. Above, the lyrics of this song are shown, obtained from the score reproduced on the left. (opposite page) Cut-out cardboard display for establishments belonging to Fisk's commercial network, 1928. Promotional postcard of the program broadcast by WEAF Radio, a member of the NBC and associated stations network, sponsored by Fisk, 1928. Illustration by Tony Sarg (1880-1942). Cover and interior of a Fisk musical score and detail of the mascot's figure on the back cover, 1928.

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

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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 WEAf station and enjoy the musical themes played by the Time-to-Retire Orchestra.

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.

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. 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.

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



BRAND NEW PAJAMAS. In February 1930, responding to a technological evolution applied to the Fisk Air-Flight tires, the appearance of the mascot also changed. Although the boy remained in the usual pose and maintained the newly acquired smile, he was now wearing new two-piece pajamas and slippers. He seemed somewhat older, and it is curious that he was still portrayed with the anachronistic candle. The illustration that would serve as a reference model was carried out by Paul Martin. Promotional poster showing the new image of the mascot, provided as a gift by the Fisk Rubber Co. Illustrated by Paul Martin.

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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



*DREAM TIRES. As explained in the advertisement shown above, "Within the last few years the world has learned a new kind of travel comfort—in swift, luxurious airplanes (...) Working along these lines, Fisk engineers found the way to build a true air-flight tire (...) The result is a tire that floats your car smoothly along on air, with the effortless ease that is typical of flying." In the advertisement on the right, a curious female character appears standing on the back of a seagull in flight—accompanying the company's mascot — an allegory that depicts the feeling that the new Fisk Air-flight tires transmit to driving. Double-page advertisement published in *The Saturday Evening Post*, April 5 and August 23, 1930.*



*Double-page advertisements published in the generalist magazine *The Saturday Evening Post*.*

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.

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.

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

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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.

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.

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.



FREE FALL. The advertising campaign started in 1937 continued in 1938 and 1939, portraying the mascot holding the Fisk Safti-Flight tire model with a grid-like tread. In the advertisements presented here: a sleepwalking woman wanders along the cornice of a building. Vertical advertising module published in *Life* magazine, April 19, 1937.

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. 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.



TIGER SKIN AND TIRES. In 1941, a new advertising campaign was launched with the Fisk Safti-Flight tire as the protagonist, containing a grid-patterned and safety striped tread. This technological solution had its graphic reflection in the advertisements. In the compositions—combining realistic drawing with photography—the stripe motif is applied in various manners. It comprises a direct reference to traffic signs such as railroad crossing barriers as well as to striped prints in fabrics and on the skin of certain animals. Double-page color advertisement published in the magazine *The Saturday Evening Post*, April 5, 1941.

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



SALUTE TO SAFETY. April 1941 dealt with a rarefied and militarized climate due to the war in Europe and the likely entry of the United States into the conflict—which would come into effect at the end of the year. It was during this period that the following advertisement for Fisk Safti-Flight tires was published. Within this context, the slogan that proclaimed a “Salute to safety” took on a patriotic dimension. The graphic above shows the illustrated adaptation of the advertisement's photographic image in a scene where a military couple stands at attention and salutes in the presence of Fisk's mascot. Promotional postcard, 1941.

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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.

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. 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.

In a 1947 article published in the magazine *Editor & Publisher*, encapsulating the ideas of Detweiler, it was

"He may be over 38 but he's FA with me!"

"And I'm choosy about tires. I'm 'pops to a jeep' now, but back in the days I drove my own car the Fisk Boy was my boy sign every time!"

Today new tires are scarce. Only a fortunate few of the thousands who look to Fisk for the best in tires are eligible for new Fisks.

But that doesn't mean the Fisk Boy can't help you. Your tires must be kept running until the last mile of service has been used up. The sound way to do that—and do it without wasting rubber or causing you a lot of grief—is to get the help and advice of an experienced tire man. Have your tires checked regularly by the friendly tire dealer identified by the Fisk Boy. Helping get most miles from your tires—that's his business.

And he's good at it.

FISK TIRES
Division of United States Rubber Company
CHICAGO, PAUL, MASSACHUSETTS

Makers of the famous Safety-Stripe tread

"I learned about tires from him!"

"Yes, I've driven a car for years. But I didn't know enough about tires to give them the attention they need those days. Then this young man came into my life... and now they're getting the kind of care they deserve."

Today, with so many men in the service or so busy with war jobs they just don't have time to look after tires, someone has to carry on. That's one reason why the Fisk Boy is making new friends from one end of this land to the other. The independent tire dealer who displays his sign are equipped and ready and anxious to help you get the most miles from your tires. In these days of tire shortage and tire conservation... that's their business. Whether you're eligible for new Fisks or not, see your Fisk Dealer about your tire regularly.

FISK TIRES
Division of United States Rubber Company
CHICAGO, PAUL, MASSACHUSETTS

Makers of the famous Safety-Stripe tread

EDUCATING CHILDREN. A mascot that has survived two world wars and has penetrated the popular imagination should only fear one thing: being forgotten by new generations. The 1944 campaign focused on the issue of generational transmission to foment future consumers' loyalty to the Fisk tire boy's brand. The above images show a youthful soldier and a young woman address the reader and confide: the Fisk tire boy has served as a guide throughout all these years. In the series of advertisements on the opposite page, a doctor has quickly arrived to care for a sick child, thanks to Fisk tires. In the other examples, a girl and a boy ask their father and grandfather, respectively, about the friendly character in pajamas that they barely know and who has grown up-in age, not in appearance- with their parents. The illustrations for the 1944 campaign were created by the artist of Russian origin Oskar Barshak (1904-1995).

Half-page vertical advertising modules published in *Life* magazine, March 27 and June 5, 1944.

You're Protecting Her too!

with Fisk Tires you're always safe

Guarding the safety of those who ride on Fisk is the skill of many men. Their ability to build tires of superb quality has enabled Fisk to retain its record of great performance, though today's materials are standardized because of critical shortages.

When premium quality materials are available, Fisk Safe-Flight will resume its place as favorite with those who put quality first. The shock-absorbing and road-gripping properties of its famous Safety-Stripe Tread will set the standard for luxurious riding comfort and fast, straight-in-line stops.

Just as the Fisk Boy protects war-busy car owners today, he will guard their safety on the peacetime roads of tomorrow.

TIME TO RE-TIRE
Buy U.S. Pat. Off.

FISK TIRES
MAKERS OF THE FAMOUS SAFETY-STRIPE TREAD
FISK TIRE COMPANY, DIVISION OF UNITED STATES RUBBER COMPANY

THE ROADSIDE BEACON. In 1945, the Fisk boy regains the autonomy he had lost for years and participates directly as a character recreated in full color for different scenes in the campaign: A driver with her guard dog; a policeman regulating traffic in a school zone; a hen with her chicks and a cat with her cubs; and a boy who, together with his faithful dog, awaits the return of his father from war. Such characters were featured in these advertisements to accompany the tire mascot in his crusade for safety. The text of the first advertisement states: "Just as the Fisk boy protects war-busy car owners today, he will guard their safety on the peacetime roads of tomorrow." Howard Scott (1902-1983) was the artist chosen by Fisk to illustrate the campaign. Full-page advertisement in *Life* magazine, August 13, 1945. Signed by Howard Scott.

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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.

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. Anderson also illustrated a series of promotional postcards. 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 compositions 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



THREE-DIMENSIONALITY. In previous years Fisk had already made volumetric adaptations of the mascot for their authorized shops, designed to adorn shop windows. In 1947—the date the figure shown here was manufactured—they produced enormous statues almost two meters high. These were designed to decorate the entrances and exterior of the establishments in their commercial network. Photograph of a restored statue that was exhibited at the Kokomo Automotive Museum in Kokoma, Indiana. Originally the figure presided over the building of the Glen Park Tire Company, Fisk’s distributor in Indiana. The statue is the property of Susanne and Dwight Fouts.

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*.

During the 1948 campaign humorous full-page black and white cartoons created by the illustrator and cartoonist Reamer Keller (1905-1994) were published advertising

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the new Fisk Airborne automobile tires. They were also adapted to other minor modular formats and printed in full color on promotional cards. Finally, during 1950,



ILLUMINATED CARTOONS. The comic strips for Fisk bicycle tire advertisements narrated short, self-contained stories portrayed in cartoons about the adventures of two young friends Jim and Dick. Both conducted all kinds of activities in which the bicycle—and its tires—were featured. The illustrations were carried out by the artist Al Plastino, who was accustomed to creating advertisements of this nature. Image from a page of advertising comics published in *Target Comics*, September 1947.

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.

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.

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

IT'S A FACT. This double page shows some of the advertisements for Fisk Air-borne tires in the "Fisk facts" campaign, created by the editorial illustrator and caricaturist Willard Mullin (1902–1978). His sense of rhythmic narration and dynamism was linked to the expressive plasticity of his characters and the use of kinetic graphic elements characteristic of comics. This facilitated the composition of short humorous stories, condensed into advertisements that barely occupied a half-page column in a magazine. Half-page advertising module published in the magazine *The Saturday Evening Post*, 1950s.



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

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DISPLAY FIGURES. This page presents the three-dimensional figures of the Fisk tire boy manufactured around 1950. They were designed to decorate window displays and interior installations of establishments associated with Fisk's commercial network. These statues, made of painted fiber, were smaller—76 cm tall—than the older versions whose function was to be placed outdoors. The candle carried by these smaller figures was equipped with an electrical connection to illuminate a light bulb, simulating a candle flame. The tire they held was not permanently fixed and could be replaced by the appropriate model in each case. Photograph of a tire business's interior in the New Orleans area, c. 1950. Charles L. Frank Photographers. ©Louisiana State Museum / The Louisiana Digital Library.

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.

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 and in the episode *Daffy Duddles* starring Daffy Duck and Porky Pig, in 1946. He was also featured in real-life films such as the comedy *Love Happy* starring the Marx Brothers in 1946. 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, in parodies such as the cover of the military magazine

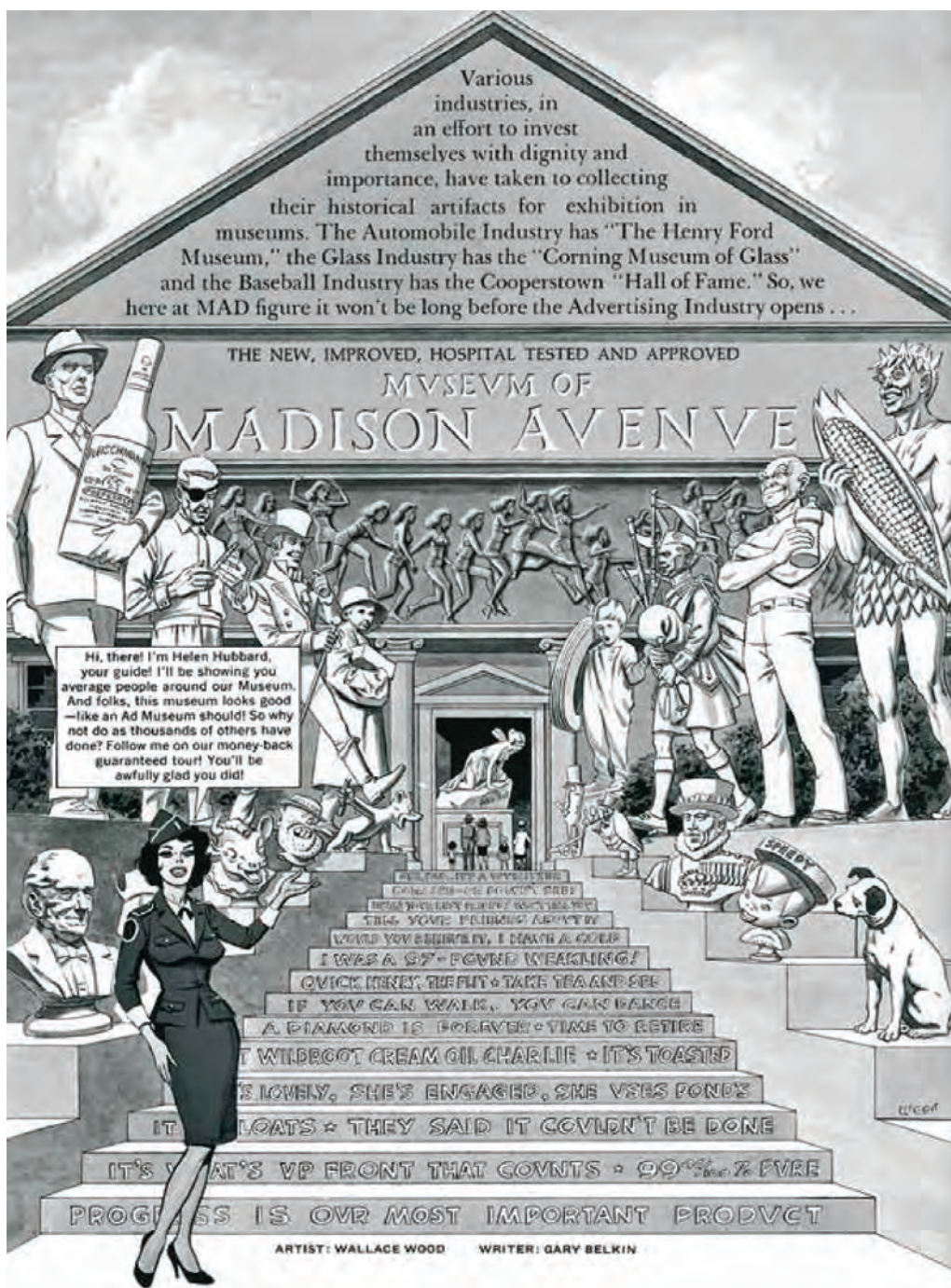
PS Magazine in 1975 and an interior vignette in a comic signed by the great Will Eisner in 1954. He was also widely employed as a model in politically themed caricatures, and editorial illustrators from different newspapers portrayed politicians of the day wearing pajamas, a dramatization or suggestion that it would be convenient for them to retire from public life/service.



GUEST OF HONOR. In 1957, the famous humorous publication *MAD* magazine published a colorful illustration commemorating its fifth anniversary. At the crowded birthday party that was portrayed, the magazine's mascot—the character of Alfred Newman—presided over the table next to the cake, surrounded by many of the most famous advertising characters in the U.S. market. Among them was the Fisk Rubber Company mascot, on the left side of composition near Santa Claus, the canned vegetables' Green Giant and the greyhound of Greyhound buses. He was depicted lighting the scene with his candle as a sign of his popularity. Unfolded front and back covers and detail of the Fisk tire boy in *MAD* magazine, October 1957. Art by Norman Theodore Mingo.

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

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ADORABLE MASCOTS. In the inside pages of *MAD* magazine's commemorative issue, screenwriter Gary Belkin and the brilliant cartoonist Wallace Wood proposed a humorous visit to the fictional Museum of Madison Avenue. New York City's Madison Avenue was where the offices of the most important advertising agencies in the country were concentrated—it was the temple of advertising. The staircase steps leading to the museum entrance contained famous slogans and were flanked by statues representing a selection of the most famous mascots. On the right, from front to back, we can recognize Nipper the RCA-His Master Voice dog mascot; the Speedy child-pill of Alka-Seltzer antacid; the London guardian of Beefeater gin; a crow wearing spectacles and a top hat of Old Crow whiskey; and Mr. Peanut, Planters' humanized peanut. Above, on a second level, the following mascots are depicted: the Green Giant of peas and canned vegetables; the cleansing genius Mr. Clean; Dewar's White Label whiskey bagpiper; and the Fisk tire boy carrying his tire on his shoulder and with his characteristic yawn. At the end, inside the temple, an enormous statue of Psyche is featured, the winged nymph mascot of White Rock mineral water. Interior illustration published in the humorous magazine *MAD*, October 1957. Illustrated by Wallace Wood.

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... 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.

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NOTES 69 - 96

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 Chicopee 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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WHAT THE FLOCK?

by Carrol Jensen



The Tool Kit for the 1948 3.5 Ltr Jaguar

Like many people in lock down during this COVID-19 pandemic, I was looking for a project to occupy my time and turned first to where Carl was already spending much of his time, the garage. We had restored our 1948 Jaguar several years ago but a project I never finished was the tool kit assembly for the boot.

We have about 50% of the tools for the kit and we had the original wood frame with the old flocking on it which was matted, stained and worn off in many places so first I needed to figure out how to fix that. Most people think of 'flocking' a Christmas tree but look inside any jewelry box or watch case and you will also find those small particles of felt that are glued in to create a nice finish. So how do you learn how to flock? Google! The largest supplier of flocking supplies can be ordered via a website called <http://www.flockit.com/>

Because their physical address was in Rockford IL, I drove down one day with my large wooden tool kit frame to ask some questions. Assuming a brick and mortar retail store, I was surprised to find a small one-story office complex with an even smaller mail order only business. While they were very surprised to see a customer walk through the door, they were very gracious in explaining the process and sold me everything I needed to re-flock the tool kit.

First step is using sandpaper and my small mouse electric sander to remove as much of the existing flocking on the wood. You really want to get inside every nook and cranny to remove the existing flocking but not take down too much of the wood. Continuous use of the air compressor helps to see how much you have left to remove.

There are 2 parts to the tool kit assembly; a solid piece of material that lays in the bottom of the boot and the wooden tool frame that fits on top of that and both needed flocking.

Step two is to carefully pour the flocking material (almost like sand) inside a small canister that you attach to the air compressor for an even spray of the material onto your project. You need an air compressor that you can dial down pressure so as not to create too much pressure or it will not coat evenly.

Step three before you turn on the air compressor is to paint the wood with a matching color glue and because it dries within 10-15 minutes, it quickly became



Making a flocking mess in the garage!

within that 10-15 minutes before the glue dries. Wow, what a mess!

Once completed, I looked very carefully in the corners and areas where too much flocking was applied and carefully tried to smooth it out and removed some of the extra flocking. We then let it sit for 72 hours to make sure it dried completely before putting it back together.

For the inside upper section of the boot, I found the closest example of what I needed in pool table felt; it is thin enough to fit within the aluminum molding but had great color choices and was strong and is very durable. I ordered several color samples online and other than having to pay for a much longer piece than needed (the size of a pool table!), it worked out very well and matches nicely.

The search for tools to complete the kit continues but has been made much easier by the assistance of Jerry LaBant who owns liverpoolmotorworks.com out of Liverpool PA and the purchase of a 42-page booklet entitled, The Jaguar Mark IV Tool Kit Manual written by Roger Payne of Canberra, Australia. This very detailed book is full of great photos of the tools specific to the different kits offered for the 1 ½ litre, 2 ½ litre and our 3 ½ litre Jaguar.



Sanding off the old flocking material

a two-person job! Because of the size of our project, we filled two canisters so we could easily switch off when one empties and not interrupt the flow of spraying the material

THE NOR'EASTER

2021 EVENTS

These events are subject to change

THE BOSTON CUP
Sunday, Sept. 26, 2021

**AUDRAIN NEWPORT
CONCOURS**
Newport, RI
Sept. 30-Oct. 3, 2021

**AACA-HERSHEY FALL
MEET**
October 6-9, 2021

VSCCA – CASTLE HILL
October 16 & 17, 2021

**GREENWICH
CONCOURS**
October 23-24, 2021

**CCCA – ANNUAL
MEETING**
The Breakers,
Palm Beach, FL
Jan. 6-9, 2022

MEMBERSHIP NEWS

We welcome the following new members to our region:

- **Mark Duggan** - 60 Bolton Woods Way, Bolton, MA 01740
- **Steve Lynch** - 85 Nancy Lane, Harrisville, RI 02830

OBITUARY



Ann Louise Ineson
Bridgton, Maine

We are sad to report that our dear member Anne L. Ineson passed away suddenly, July 8, 2021.

Ann was predeceased by her husband Don and is survived by her sons John and David, daughter-in-law, three grandchildren and a great grandson. A private service will be held at a later date.

 Last Sunday of Every Month 

CARS & COFFEE

7 to 11 AM | MAY 30 | JUN 27 | JUL 25 | AUG 29 | SEP 26

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SHOW BUSINESS

The 11th Annual Misselwood Concours d'Elegance was held from July 16th to July 18th, 2021 at the Misselwood Estate at Endicott College. Many historic automobiles and motorcycles from all over the east coast came to the award winning venue. This year's event featured British Classics, Woodie Wagons and Micro Cars along with vehicles from the early 1900's to the late 1970's.

Photos from Misselwood Concours d'Elegance Time Line photos – Facebook page-Josh Sweeney Official Photographer.

<https://www.facebook.com/MisselwoodConcours/photos/pcb.2106328886176974/210632087951108/?type=3&theater>

Since the inception of the event, close to \$200,000 in scholarship funds have been raised to support Endicott Students.

Saturday featured an early morning reception followed by a Tour D'Elegance. Later in the evening many participants gathered for an elegant Concours Dinner. The main event, Misselwood Concours d'elegance was held on Sunday, July 18, 2021.

Best of Show was awarded to a 1914 Rolls Royce Silver Ghost shown by Steve and Susan Littin.



70TH PEBBLE BEACH CONCOURS D'ELEGANCE SUNDAY, AUGUST 15, 2021

We share with you members of the Classic Car Club that were there.



Left: Manny and Alex Dragone, Center: Rich Doucette Right: Kyle Landers

Continued on page 25



Above: Max Lehrman, Guest, and Sam Lehrman

At right: 1929 Duesenberg J LeBaron Dual Cowl Phaeton – The Lehrman Collection



Left: Chris Charlton and George Holman – Mormon Meteor in Background

Below: Harry Yeaggy and 1935 Duesenberg SJ Mormon Meteor



Far left: Neil Ryan and 1936 Packard 12 Coupe Roadster; Center: Piers MacDonald and Dave Kane; Right: The Maranos



Left: 1932 Packard 900 Light Eight Coup Roadster owned by Ralph and Adeline Marano

At right: L-R, David and Carole Gaunt, Gene and Sally Perkins, Sandy and Jon Lee, Nancy Schechterle, Heidi Ann Charlton and George Holman



VSCCA PREWAR WEEKEND

We invite you to attend the Castle Hill prewar weekend on **October 16 & 17**.

This event is open to all VSCCA members and other clubs that want to enter *pre war 2 cars.

The event will take place at the Castle Hill 2000 acre estate (Crane plumbing) on the shore of Ipswich, MA about 30 miles NE of Boston (290 Argilla Road). The house has a 360 degree view of the Atlantic ocean and its associated salt marsh with spectacular landscaping. It also includes 4 miles of beach front. It was the home of our Castle Hill Concours and Hill Climb during the late 1990's and early 2000's.

ROAD TOUR

The event will kick off from the estate on Sat. around 10:30 with road tour of Massachusetts North Shore broken up by an off the menu lunch.

PAUL RUSSELL RESTORATION SHOP

We have been invited to tour the world renowned auto restoration shop of Paul Russell in Essex, MA (106 Western Avenue) who specialize in vintage race and touring cars. This is only open to entrants and a guest of the Tour or Hill Climb. Space is limited - first come first served based on application receipt.

SATURDAY NIGHT DINNER

Cocktails at 6:15 and dinner at 7:00 on Sat. night at Ripples restaurant in Essex (74 Main St.); one town over from Ipswich.

HILL CLIMB

Sunday at 9:30 will be a hill climb on the estates' ½ mile very picturesque driveway ending at the courtyard of the mansion. Open to all VMC club members (VSCCA, VRG etc). We require fire extinguishers, seat belts and drivers must wear crash helmets. Cars must be numbered on both sides.

If you are not a VMC member please contact Tom Ellsworth at 978-768-7000 for entry approval.

Coffee available before the climb; bring picnic lunch, opt for a food truck or order in advance via special delivery service (Ferreira Foods). Email: <https://ferreirafoods.com/castle-hill-pre-war-hill-climb> and order off their menu with credit card. Delivery in your name to the courtyard at Castle Hill. Orders must be placed before October 12th.

EXHIBITION OF PREWAR CARS

During Sunday's hill climb, exhibit your prewar car (non hill climb cars) adjacent to courtyard in front of mansion. Cars must be in place by 9:00 am on Sun. as you will be using the same access road as the hill climb. No exit allowed until lunch or end of event.

PARKING

Parking of tow vehicles, trailers etc. will be in beach parking lot, 1/2 mile beyond estate on Argilla Road. Drive prewar cars back to the estate. The lot will be open sunrise-8:00 pm Friday, sunrise-10pm on Sat. & sunrise-sunset Sunday. Lot is gated with limited security Fri. & Sat. nights. No street vehicles permitted on the estate.

ACCESS PASS

Copy of invitation is your access pass to parking and estate for Sunday's exhibition of prewar antique cars. Contact Steve Silverstein at 774-232-2990 or Tom Ellsworth at 978-768-7000 with questions. For Tour, contact Ben Bragg at 617-694-4176. Hill Climb entrants - please read & sign attached insurance waiver and return with your application.

***To clarify, this is a prewar II event only. No hot or rat rods, customs etc. HRG, MGTC with 19" wheels and CCCA post war eligible cars are acceptable.**

Vintage Sports Car Club of America

CASTLE HILL PREWAR ENTRY FORM *PREWAR ONLY • OCTOBER 16 and 17, 2021

NORTH SHORE TOUR

TOUR OF PAUL RUSSELL'S SHOP

Only entrants of the Tour, Hill Climb & one guest can be admitted. Entrance is limited and on a first come first served basis based on receipt of application.

EXHIBITION OF PRE WAR CARS

Describe Car _____

HILL CLIMB

Entries are limited and are approved on a first come first served basis based on receipt of application.

- Yes: ☐ No: ☐ I am 18 years of age or older, and currently hold a valid State driver's license.
- Yes: ☐ No: ☐ I am not currently on probation with any club. If "no", please provide details on back of entry form.
- Yes: ☐ No: ☐ I recognize that my car must be technically examined prior to your runs.

Name and Phone of person to contact in case of emergency:

I understand that this is a VSCCA event in which the primary and only objective is the safety of all participants and the preservation of our vintage cars, and I agree to drive in accordance with that philosophy, and to be excluded from the remainder of the event if the event chairman finds that I am not in compliance. By signing this form, I acknowledge and certify that all of the above information is true, and I understand that participating in a vintage speed event such as this is mentally and physically demanding activity that involves risk.

Driver Name: _____

E-Mail: _____

Street Address: _____

City, State, Zip: _____

Tel. (H): _____ (C) _____

Car Number: _____

Description of your prewar car: _____

Driver Signature: _____

Tour Entry Fee \$ 25 \$ _____

Hill Climb Entry Fee \$185 \$ _____

Saturday Night Dinner # _____ \$ 60 \$ _____

Total Enclosed \$ _____

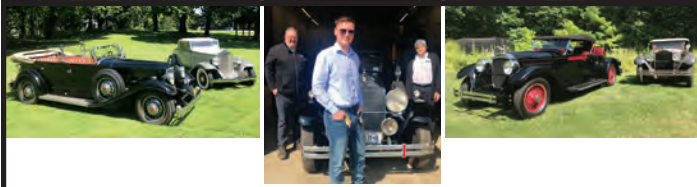
Paul Russell's Shop Tour Exhibition of prewar cars
Number of people _____ Number of people _____

Owner: _____

Date: _____

Hill Climb entrants, please sign the attached insurance waiver and include it with your application. Application, waiver and check made out to the VSCCA should be sent to: Tom Ellsworth, 105 Belcher Street in Essex, MA 01929.

***HRG, MGTC (with 19 inch wheels) and CCCA post war cars are accepted.**



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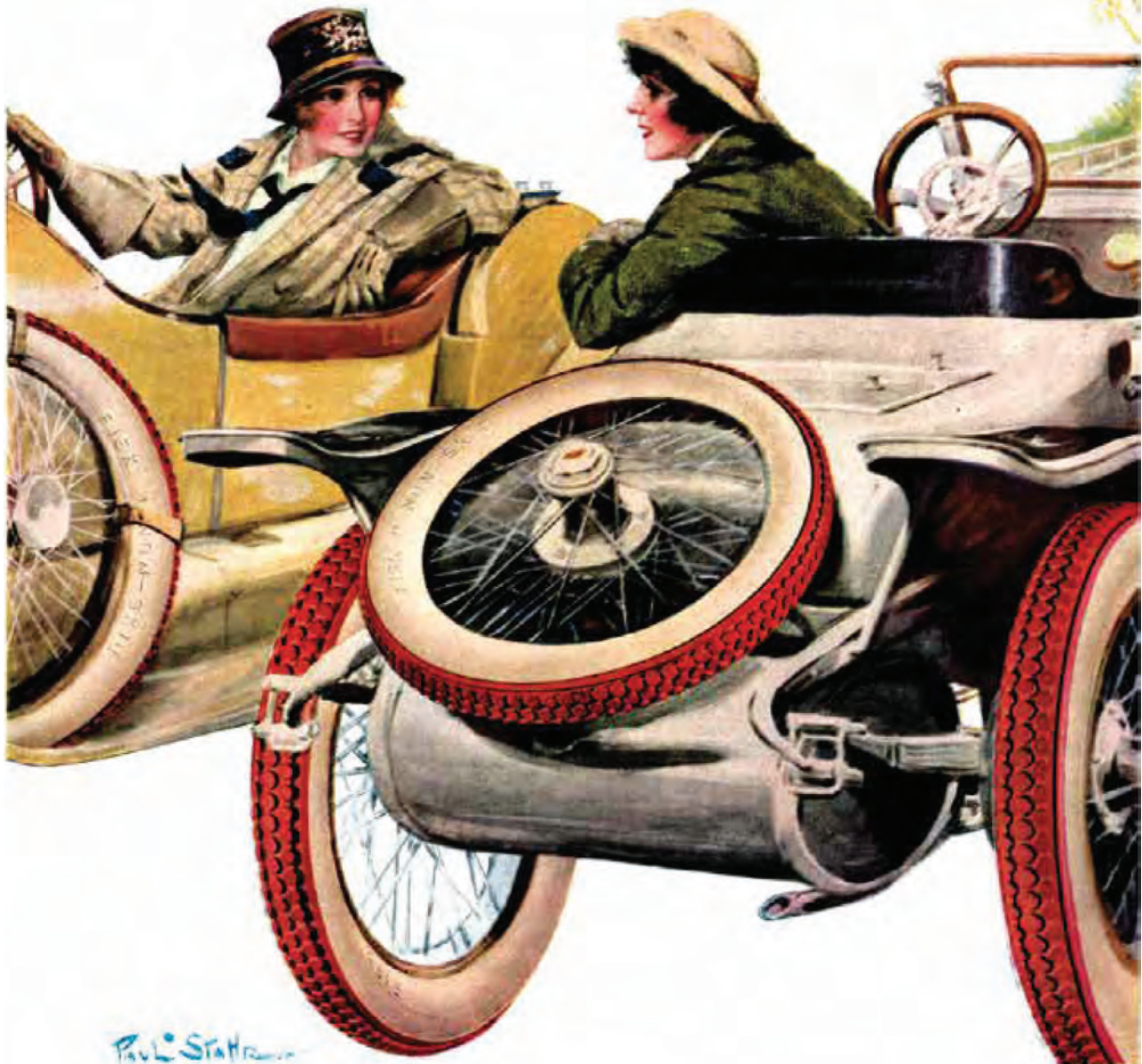


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