

# The Breakfast Cereal Scrapbook

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television commercials. I also took the same collection of classic commercials and edited them into a specialty collection related to toys, cigarettes, sports, dolls, cars and cereal among others to satisfy the hobbyist. Today you take for granted going online and punching in the name of a long lost commercial, or television show and somewhere along the line so to speak something pops up to watch. Most of the time it's poor quality but there's enough imagery to awaken those memories of one's television past in the 50s and 60s. When I started collecting television commercials in the 70s it was left to the enjoyment of those with a 16mm projector at home. When the video revolution began in the late 70s with home recording and playback machines, collectors like me were able to transfer our film collections to video. For over thirty years I took a collecting hobby and turned it into a pioneering film and television archive used worldwide.

### Chapter Two: The Birth of Advertising

It's been a little over a hundred years that most Americans have been buying ready-made clothes and pre-measured, pre-packaged products on a regular basis. Brand names and trademarks are now a way of life in America but prior to 1900, you pretty much made your own clothes and went to your local store to get food out of bins. Did you ever wonder about the origins of advertising products? You walk down the street and it's on a wall, or turn off the bridge driving home and it's off on the side road gleaming at you telling you to buy. We can flick away during radio spots or speed past them when taped off the television but now they fade up as blips as corner screen ads or they can blend into the storyline when the star walks in to Starbuck's for coffee, holds a new cell phone or drives off in a flashy new Chevy. In 1870 the state of the art advertising agency consisted of a one-room office with a staff of five, looking more like a library filled with hundreds of various magazines and periodicals needed to keep an eye on clients' ads and notices. You didn't need a sense of design or the ability to write copy but only to be aware of the publications in the area, what their rates were for ad space and the ability to make a deal or "haggle." At the time daily newspapers derived about a third of their income from ad space, and national magazines took in even less. Advertising was considered an embarrassment for its time; if a bank about to give a loan to a company knew they were advertising in a newspaper it would look like they were having financial problems. There were no government regulations and the business itself was full of falsehoods and lies about circulation to get more money for ad space. Most ads themselves were only restricted to the imagination (and conscience) of the person writing it. In the decades after the Civil War the first products to be presented as large-scale ads were "patent medicines." They aimed directly at the consumer with psychologically clever sales pitches and the first to show the power advertisements can have over the consumer. These dubious remedies were cheap to produce, easy to distribute and had large profit margins. They were a mix of medical quackery and old folk remedies of the times. In some cases alcohol, opium or drops of morphine were added for effect. Before the Civil War patent medicine had a total yearly income of \$3.5 million. With many soldiers using these products as cures for pain from the field of battle they soon went home using more along with gaining a new drug habit. The manufacturers of these products usually sent printed inserts made up of lurid ads set in a format that resembled news stories, presenting descriptions of the fate that awaited you if you did use it, like rheumatism, eczema arthritis, obliquely described sexual matters, consumption, liver problems and all types of respiratory problems. By the turn of the century patent medicines was up to \$75 million a year. Improved transit and communication systems after the Civil War also brought about the rise of competitive selling in an economy of abundance. The first to go after the market were small companies producing household goods that were cheap to buy and quickly used up. A druggist named Joseph C. Hoagland of Fort Wayne, Indiana mixed up a five-pound bag of baking soda in his drugstore and sold it. Usually the womenfolk would make their own baking soda by mixing sodium bicarbonate with an acid substance to produce this substance for yeast. He called it Royal Baking Powder and the pre-mixed bag quickly caught on. In the 1870's he was one of the first advertisers to feature a picture of the product in his ads. His motto printed with the ad was "Absolutely Pure." By the early 1890's the largest budget for any single product was Royal Baking Powder, spending over \$600,000 a year on newspaper ads. If any product would clean up in the market place it would be soap and in the 1870's a shoemaking firm called Enoch Morgan's Sons created a small gray cake of scouring soap for use on floors and other types of heavy duty cleaning. The family

asked their doctor to come up with a Latin type name for their new soap product and it was named "Sapolio." In 1884 they hired an advertising manager named Artemas Ward who over the next twenty years made Sapolio the most generally recognized trademark name of the day. He placed ads on trolleys and in weekly papers with the slogans "Be Clean!" and "Sapolio Scours the World." At the Cincinnati Soap and Candle Company in 1882, owner Harley T. Procter was working on making a soap bar that would be mild on the hands, making use of vegetable fats and perfumes. Folklore states when mixing a batch too long it filled with too much air and floated so the company decided to capitalize in on the novelty. Procter found a name for the new soap when reading a passage in church from Psalms: "All thy garments smell of myrrh, and aloes, and cassia, out of ivory palaces whereby they have made thee glad." He called the new product Ivory Soap, launched in 1882. Their slogan "It floats" and "99 44/100 pure" became two of the most durable slogans in the history of advertising in this country. One of the most popular faces of the late 1800's was William L. Douglas, a shoemaker who created a line of modestly priced ready to wear men's shoes in 1876. Spotting a poster of P.T. Barnum, sporting a grandfatherly look with a large handlebar moustache, he even added his signature under his picture like Barnum to stand for originality. As his business took off selling through store outlets he soon created his own chain of retail stores. By 1894 he was producing over 3,600 pairs of shoes a day. His advertising budgets went from \$10,000 annually to \$175,000. In 1874 John Wanamaker was thinking of how to merge going into the ministry and opening up a dry goods store. He figured with enough success with the public and getting to them through his store would allow him to start a ministry with a flock of his own. He started making quick profits by buying and selling Civil War uniforms, and then putting his profits into advertising in handbills, billboards, and especially newspapers. Most retail stores offered prices open to discussion and haggling. For the first time, Wanamaker instituted a policy of fixed prices and money back guarantees. The public response went over so well he soon hired what can be considered the first full time employee to spend all their time writing ad copy. Ever since its most rudimentary beginnings, advertising has appeared in three basic formats: handbills, circulars, outdoor signs, and especially newspapers. The first entrepreneur to see the potential of magazine advertising was E. C. Allen when he launched a pulp magazine called the *People's Literary Companion*. Unlike other periodicals of the time this was filled with ads in between sixteen pages of stories, fashions and household hints. It cost subscribers fifty cents a year and attracted readers with its bargain price. Circulation leaped to over a half million and the twenty-year-old had to build a six story publishing house to handle the volume. It grew to over 500 employees and a dozen different magazines for the home and farm. Others imitators repeated his success in and around Augusta, where mail order journals were born. In 1847 a young man named J. Walter Thompson promoted magazine advertising from the agency side of the business. He first found work after being discharged from the Navy at the end of the Civil War as a bookkeeper and assistant to a one-man ad agency owned by William J. Carlton. The firm did a modest business with Methodist magazines that Thompson realized were more a prestige item than the handbills and newspapers that were thrown out daily. The housewife had the habit of keeping it for the month while enjoying the articles and the list of sale items that could be purchased for the home. As an experiment Thompson placed ads for asbestos roofing in two of the most popular woman's magazines of the day, *Godey's* and *Peterson's*, an unlikely place for items ordered by men. The result was that the company sold more roofing than any time in its history. When he tried ads for jackstraws in *Peterson's*, within a few weeks they sold over \$3,000 worth of orders in sums no larger than 35 cents each. By 1876 he had talked Scribner's into taking out over twenty pages of ads per issue without any loss in their literary integrity. By specializing in magazines when others weren't taking notice, he monopolized the magazine field. Two years later he bought out his boss for \$500 for the business and \$800 for the furniture, and redubbed the company after his own name. In short time he had exclusive contracts with such leading magazines as the *Atlantic*, *Century* (successor to *Scribner's*), *Harper's*, *Lippincott's*, *Godey's*, *Peterson's*, and *North American Review*. Other clients included Pabst Beer, Mennen Talcum powder, Kodak, Prudential Insurance, and Durkee's Salad Dressing. He created the position of an account executive, where one person spent all their time supervising a given number of accounts. His company should be considered the blue print of what

a modern agency for advertising would be. In 1868 a future magazine publisher from Portland, Maine, named Cyrus H. K. Curtis arrived in Boston at the age of 18 and found himself clerking in a dry goods store to make ends meet. On his lunch hour he started selling ad space in local newspapers. He soon quit his job to sell ad space full time and start up his own magazine, *The People's Ledger*; it failed. Then he tried again with a farmer's weekly called *The Tribune and Farmer*, which failed as well in 1879. His wife Louisa Knapp Curtis lectured her husband on how the magazines didn't cater correctly to women and he was told to do better. After a short time under her creative control her sections became popular and was spun into a new magazine in 1883 called *Ladies' Home Journal*. The magazine reached a readership of over 750,000 subscribers by 1895. In 1885 only four magazines claimed 100,000 or more subscribers for an aggregate total of 600,000. Twenty years later there were twenty magazines with a combined circulation of 5.5 million. At the end of the century the total volume of advertising dollars had grown from 50 million at the end of the Civil War to over 500 million. Other new items that made their way into the advertising annuals were Kodak ("you press the button, we do the rest"), Coca-Cola, Van Camp Pork and Beans, Postum, Cream of Wheat, Campbell's Soup, and Ingersoll watches. The largest company was N. W. Ayer & Son with over 160 employees, placing over two million dollars a year worth of advertising.

Chapter Three: The Rise of the Breakfast Cereal [Quaker Oats Kellogg's Mr. Snap, Mr. Crackle and Mr. Pop It's Breakfast Time on the Air Adults and Sports Fans Eat Cereal Feelin' Your Cheerioat](#)

Quaker Oats The Quaker Oats man first appeared on the scene in 1877 as the trademark for a small oatmeal milling factory in Ravenna, Ohio. The ownership over the years changed hands many times, until the American Cereal Company bought it in 1890. The company created a major campaign to promote their new principal oatmeal brand with the Quaker Oats man on it. The following year, they filled trains with cardboard containers loaded with Quaker Oats and crossed the country giving the cereal away at every settlement, asking people to try it. Before long the company had giant billboards and wall signs of the Quaker appearing in cities and towns all over the world. The company foreman, Tom Amidon, had discovered that the unused hearts of the grain made a tasty porridge, and while business was slow he talked the owners into allowing him to test market his product with the company's New York brokers. While Tom cut the boxes for shipment, another worker came up with the name Cream of Wheat and the words were hand printed on the boxes. One of the mill owners, Emery Mapes, came up with an old printing plate of a black chef with a long saucepan over his shoulder to brighten up the packaging. Without any warning to their New York distributors, they shipped 10 cases of the Cream of Wheat along with the normal shipment of a carload of flour. Soon after delivery, they got a telegram from New York to forget the flour and send a carload of Cream of Wheat. The mill soon switched over to a full-time company turning out Cream of Wheat, and in 1897 moved to a larger factory in Minneapolis. Then there was William Dansforth, who owned a successful animal feed business in St. Louis, when he decided to take advantage of the public's interest in breakfast cereals. In 1898, he started with a wheat formula that he called Purina whole-wheat cereal. To add some credibility to his product, he looked for the support of a whole grain advocate named Everett Ralston, for an endorsement. Not only did Ralston agree to support it, but he also wanted to carry the product under his name. Soon after the Purina cereal name was changed to Ralston Health Breakfast Food. In 1900, Dansforth wanted to redesign all the Purina and Ralston packaging so they would be more recognizable as products from the same company. What stood out in Dansforth's mind was the time he spent as a kid working in his dad's general store. But instead of drumming up images of cracker barrels or boxes, he thought of the Brown family who visited the store every Saturday. To save money, Mrs. Brown would buy the same bolt of cloth to make the whole family's clothes. In his memory was a family scene with the Browns coming in all wearing the same red and white check outfits. It was a vision of the Brown family's red and white checks that stood out for Dansforth, just as the family stood out in a crowd 20 years earlier. Dansforth felt that just like he remembered the red and white checks, so would the public, and he created the checkerboard pattern that to this day still represents the company's product line. By the 1890's the idea of using pictures and symbols on packaging was established in America. In 1851 Proctor & Gamble was already using a moon-and-stars design on its shipping crates and soap wrappers. A great

trademark story: when, in the 1870's, Proctor & Gamble registered their moon-and-stars trademark under the new trademark laws, it claimed they'd been using it for 21 years. But the trademark gradually shrank in importance, and by the 60's it was just a small logo next to the ingredients on packages such as Head and Shoulders or Tide. Then, in 1982, the design became the focus of a bizarre rumor that the company was involved in devil worship; because an artist had thirteen stars representing a patriotic gesture more than a century ago, one of the oldest trademarks was suddenly singled out as a satanic symbol. After three years of battling the false stories without finding a way of silencing them for good, the company just decided to drop it. These trademark and brand name symbols have stood for the thousands of business success stories that followed, when you can get the acceptance of your product by the public. These symbols are a powerful economic force, and a part of our cultural heritage. Radio and then television gave superstar status to brand names and their accompanying trademark characters as they themselves became household names and became as popular as the stars and TV shows. Some of these commercials are more popular than the products themselves. Kellogg's

Sometime in the 1890's, the great American tradition was first established, of cereal for breakfast. It all started because of a health food craze in Battle Creek, Michigan. Before it was known as the cereal capital of the world, Battle Creek was best known as the home of the Seventh Day Adventist Church, which had a strict code of vegetarianism. Dr. John Harvey Kellogg was one of the church's members, and a big supporter of healthy eating. The patients at his Battle Creek sanitarium lived on a diet of nuts and grains, often prepared in Kellogg's experimental kitchens. Dr. Kellogg's early innovations in diet and food preparation gave us meat and butter substitutes such as Protose, Nuttose and Nuttolene. There were some products that did stand the test of time, such as Granola, which was first made at the facility in 1877. Patients were not allowed to drink coffee or tea -- instead they received home-brewed Carmel coffee made from bran, molasses and burnt bread crusts. One of Kellogg's patients at the sanitarium in 1891 recovering from some bad business dealings was a man named C.W. Post, who enjoyed this new blend of coffee so much that he went on to develop his own coffee substitute. Post stayed on in Battle Creek to create Postum Cereal Food Drink, and two years later with one of the first widely promoted cold cereals, to be called Grape-Nuts. By 1901 both products brought in an income of close to a million dollars a year. Dozens of other companies would start sprouting up in Battle Creek, trying to cash in on this cereal health food craze.

Dr Kellogg was content with others making money on cereal, while he ran his sanitarium, but his brother, W. K. Kellogg, wasn't -- he started looking for ways to promote some of Dr. Kellogg's food products, and he had especially high hopes for a flaked cereal that his brother had invented in 1894. At first the cereal was made from wheat, but four years later they started making it from corn as well. They first sold it by mail to their patients, under the name Sanitas Corn Flakes, for those wanting to continue Kellogg's diets when they went home. By 1903, W. K. Kellogg had had enough with his brother's strict requirements for the product and he set out to promote it himself. He improved the flavor by adding all the things his brother hated, including malt, sugar and salt. W. K. changed the name to Kellogg's Toasted Corn Flakes. Through an extensive advertising campaign, which included giving the cereal away door to door, soon Toasted Corn Flakes was established as an important staple in the breakfast cereal world. In 1941, Kellogg's Rice Krispies would begin using the three elf-like characters Snap, Crackle, and Pop, representing the sounds the cereal made when milk was added, to promote the cereal. Because it made noise this cereal stood out among all of its competitors and gave a new image to puffed rice.

Mr. Snap, Mr. Crackle and Mr. Pop The man who would help develop cereal products was a high school dropout in 1901 when he realized he had a talent for making good tasting cereal products. His name was Eugene "Gene" McKay. One of his earliest efforts was cloning Shredded Wheat for Kellogg. When his Kellogg Wheat Biscuit crumbled in its packaging he suggested they crumble it more and sell it as "Krumbles," which for whatever reason the public ate it up. He later created All Bran in 1916, followed by Rice Flakes, Bran Flakes, and Pep the Vital Food in 1923. In 1927 his masterpiece was amber-colored cereal bubbles he called Rice Krispies. In 1931, while painting his Greenwich Village apartment, twenty-nine-year-old Vernon Grant was listening to a radio show called *The Singing Lady*, a kids' show starring Irene Wicker. He was amused by the

Mother Goose rhymes featured on the show and the Rice Krispies jingle that said that the cereal was so crisp that even if you put milk on it, it would snap, crackle and pop. The man's imagination ran wild thinking about what would it be like to have a Mr. Snap, Mr. Pop and Mr. Crackle. Drawing from his childhood in South Dakota when he used to sculpture gnomes in clay, pencil and ink drawings when he was a quick sketch artist vaudevillian and the dancing Brownies from his art school days, he created his vision. The struggling artist just looked up Kellogg's and reached Clarence Jordan, executive vice president at N. W. Ayer and Son, the advertising agency for the cereal company. After a week of polishing his creation Kellogg's brought his vision and by 1933 went from the least favorite brand in the Kellogg's family of products to the top only second to corn flakes. By 1937 the trio made it to the big screen in the first animated cereal advertisement for the movies, called *Breakfast Pals*, about a boy named Bobby whose breakfast is saved from the mush villains by Snap, Crackle and Pop. It's Breakfast Time on the Air At the start of the Jazz Age the frenzy to dance the Charleston and listen to the radio took over the United States. The first cereal company to jump on that bandwagon was Quaker Oats who came up with the idea of offering crystal radio sets designed to be mounted on the top of a Quaker Oats container as a premium. They sold over a million. Soon after other cereal companies saw the potential of advertising on this new form of entertainment and the commercial war began. In 1920 there was one radio station in the country and by 1923 there would be over 536 stations filling the airwaves with all types of diverse commercial advertising for banks, newspapers, drug stores, undertakers, poultry farms, churches, among others. At the same time, Donald Davis, the secretary of a milling company called the Washburn Crosby Company, which later changed their name to Gold Medal Flour, was looking to buy into a radio station with some other investors. They took the company initials and called the station WCCO in Minneapolis. During this time there was competition among cereal makers to develop a brand made out of whole wheat. When a contest was held looking to find the name for Generals Mills' new cereal, the wife of an export manager, Jane Bausman, came up with the name "Wheaties." Not much was thought of it until Donald Davis decided to introduce breakfast cereal to the airwaves. On Christmas of 1926 the tune played to "She's a Jazz Baby" airwaved with: "Have you tried Wheaties? They're whole wheat with all of the bran. Won't your try Wheaties? For wheat is the best food of man."

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## THE BREAKFAST CEREAL SCRAPBOOK

By Ira H. Gallen

Relive the fun, excitement and nostalgia of the Baby Boomer years, enjoying your favorite box of cereal at the breakfast table, with over a thousand rare pictures of Cereal Boxes, Premiums, Ads and Art work. You'll also have the rare opportunity to watch dozens of long lost Cereal TV commercials, restored by historian and archivist Ira Gallen over the last thirty years. It's a trip down Boomer memory lane with Howdy Doody, The Lone Ranger, Roy Rogers, Wild Bill Hickok, Hopalong Cassidy, Space Patrol, Mickey Mouse, Donald Duck, and Mighty Mouse. Remember iconic characters like Tony the Tiger, Cheerios Kid, Buffalo Bee, Twinkles, the Sugar Crisp Bear, Captain Crunch and of course Quisp and Quake. The Breakfast Cereal Scrapbook brings them all back to vivid life!

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