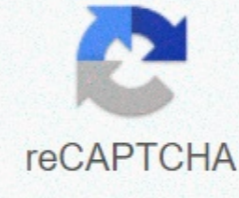




I'm not robot



Continue

What exactly is a billiken

In search of Billiken's Roots – The People Behind the Throne How does a newly patented God inspire a global denomination in a few short months? On the surface anyway, Billiken's story reads like a fairy tale of luck and success. Designed by a Kansas City art teacher and illustrator named Florence Pretz, Billiken quickly became a worldwide phenomenon. Long before the internet, Billiken was a viral meme, his smiling face appearing on everything from dolls to postcards to jewelry. Within weeks, display billiken statues lined the windows of bookstores and stationeries, closely followed by Billiken banks and dolls in toy stores and department stores around the country, and soon around the world. Of course, the reason for his popularity is not his appearance alone; it is also his philosophy and what he represents. He was, and still is, God's happy, God's lucky, God's things as they should be. But exactly how Billiken achieved this great popularity, and who is responsible for it, has never been explained until now. The events announced so far are sketchy and originate primarily from artifacts. It is known that Billiken's first appearance was a plaster or chalk character. The plaster figure has a small metal medallized or coin inset into the plaster that gives some clues about the early days of the Billiken craze. The earliest versions read The Craftsman's Guild, Highland Park, Ill. The next version was a very similar design marked as The Billiken Company Chicago. Both designs have Copyright status and trademark registration, but do not mention patents. A third version of the medal also exists; a more ornate design noted both The Craftsman's Guild and The Billiken Company. The design also indicates that a Billiken patent has been granted, stating Reg. U.S. Pat. Off and for the date of patenting. The question remains: Who is Florence Pretz? Who is The Craftsman's Guild? And who are the people in the Billiken Company? This article has finally revealed for the first time, a look inside the people behind the Throne - Billiken's mother, his father and his Dutch uncle. Billiken's mother Florence Pretz and billiken's birth. Is Billiken really Canadian? It is known that Billiken was first given to life by his mother, Florence Pretz of Kansas City, when she kept the design patent granted on October 6, 1908 showing Billiken's drawings (though he was simply called a statue). The patent was applied on June 12, 1908, but Billiken was later known in the U.S. and even earlier in Billiken's first public appearance was in a Canadian magazine called The Canada West, A Magazine of the Sunset Provinces in 1907. This magazine was published in Winnipeg, edited by Herbert Vanderhoof and and by Vanderhoof-Gunn. It was succeeded in 1910 by another Vanderhoof publication called The Canadian Monthly. From May 1907 to January 1908, Billiken appeared in five Canada West stories. All written by Sara Hamilton Birchall and illustrated by Florence Pretz. The two were friends, both from Kansas City, who moved to Chicago, and may have been room friends around this time. The text of these stories can be seen on Billiken Stories, and includes headlines such as While Billiken Slept^[1], Billiken's Umbrella^[2] and Billiken in the Nasturtium Vine. Birchall was inspired by these stories from canadian poet Bliss Carman's poem Mr. Moon, A Song of the Little People which appeared in the 1896 book More Songs from Vagabondia. In fact, one of Billiken's 1907 stories, Mr. Cricket and His Flute, ^[4] is about another character in Carman's poem and even cite Moon's restraint. When combined with Ms. Pretz's statements, there is no doubt about the origin of Billiken's name. Whether it was given to him first by Florence Pretz, or if the name came as a result of illustrating birchall's story, the source of the name is the poem by Bliss Carman. You can see these stories on the original Billiken page. Billiken was about to lose his wings however, and from a small, fairy-like Canadian child into a strong God – God Of Things As They Ought To Be. In the process, he gained a U.S. patent, financial advocates and the throne; but he never lost his innocent smile. Billiken's impressive U.S. debut was a full page in the Chicago Daily Tribune on May 3, 1908. The article has two photographs of Ms. Pretz, one adorable and the other showing her wearing a incense-burning kimono in front of her idol Billiken: A quarter of the page was taken by a large drawing of Billiken, who soon occupied the city by storm. Other illustrations in a Japanese theme accompany the article and reinforce billiken's concept of Asian heritage. These illustrations bear the copyright of Atkinson, Mentzer & Grover (remember that name). The article begins: One day you'll see a gay idol with a picture appear on this page, laughing at you from the top of an office desk, or from an altar in your friend's cave, or from the window of a Arts and Crafts store. You may or may not see her creator, Florence Pretz, a young Chicago artist, but her history is tied to billiken in a way that proves her claim to be a mascot. And, what are strangers, whenever Ms. Pretz's friends look at him and then look at her they claim to have a hint of the same family in the bud and they wondered if there was some strange, distant relationship between them, in the spirit at least. 'He was the god of things as they should be' Ms Pretz said She put him for his best girlfriend to look at him after casting him off clay and having him cast in plaster. 'There, smiling at the woman, Billy.' Then two friends began burning incense in front of him and worshipping him, and not long before he began proving his information as a mascot by bringing them good luck. First, the friend came to Chicago

as a short-time writer, brought a plaster version of Billy with her and set him up in his own little single girl apartment. The next thing she knew, her little book about poems, which she wrote and dreamed of in girl fashion, found a publishing house - you probably know it - it was called 'Book of the Singing Wind'. Then, seeing her own luck, she had the courage to take copies of her friend Billiken's little god out to the publishing house, artists and other formidable people - anyone who would boot him in Chicago. The article continued on how Ms. Pretz had dreamed of Japanese languages and drew Japanese sketches since she was a young girl, even diagnosing that she must have been Japanese in a previous life. All this serves to make it clear that the inspiration for Billiken has been drawn from the mysterious East. The article went on to describe how Billikens plaster is currently produced by hundreds of people and sold in art and crafts stores, at candy stores and at art stores, and how this allowed Tinker Bell (as she is said to be nicknamed) pretz the opportunity to come to Chicago and work with her friends in a small studio in Highland Park. The article ends by saying: two friends who lit incense before Billiken at night, never skipped the process, with the result that orders began to come in for their drawings. He was the one who brought the original official luck of all of us' saying 'friend' who first started god away in Chicago. [5] The friend mentioned in the article, of course, Sara Hamilton Birchall, author of the Billiken stories appeared in the Canadian West magazine. Birchall was not only a poet, but also a poet who wrote lyrics and later was one of the first women in advertising with Kenyon & Eckhardt. It may be some of the early Billiken verses composed by Birchall. As a brilliant piece of public relations, the Tribune startup article certainly reinforces the links between Billiken and sales and marketing from the start. In the July 1908 number of The Canadian West, an editorial by Herbert Vanderhoof noted billiken's immediate popularity being enjoyed in the United States. He writes: Billiken and Canadian reader West are old friends. For more than a year, the little gnome with his infectious smile has been a welcome guest in thousands of Canadian homes. It's in this magazine, and Canadian readers, that he made his first public appearance, but he existed even earlier as a bit actor in possession of his creator, Florence Pretz, the artist. Now in the States he has become the idol of the hour. The press has brought him up, and the public often buys him right and left... Our gnome has become public property, craze today. But we have a sense of possession in him because we know him first. Sara Hamilton Birchall, the poet and author, has told us all about him, and has explained her queer capers. With Miss Birchall as a guide, we didn't look down at his empty log, and peek under the blades of the grass to find him in his hometown obsessions long before Americans ever heard of him? Sure. And we also smiled at Billiken, because we couldn't help it. [6] Some of West's Canadian stories about Miss Pretz can be seen on the Florence Pretz page. An article later in the St. Louis Post-Dispatch gives more insight into the thoughts behind billiken creation as well as confirming the origin of his name. Ms. Pretz said her intention was to create an image of hope and happiness to sort of live by. She claims that she even wrote a verse from Rubiyat by Omar Khayam on paper, folded it and placed it in the belly of the first clay statue she made. She says that this verse is one: Ah, Love, thou thou and I with conspiracy fate, To grasp this sorry scheme of the whole thing, we will not break it to bits – and then Re-mold it closer to the Desire of the Heart. She then went on to say that she got the name Billiken from a poem called Mr. Moon by Bliss Carman. [7] Another account of Billiken's creation appeared in the Chicago Daily Tribune in an article informing Florence Pretz's wedding to Robert A. Smalley, a Lincoln NE car dealers - on Valentine's Day 1912. According to the article, Ms. Pretz was formerly an art teacher at a craft training high school in Kansas City who inspired Billiken in 1896 while looking at a collection of odd-looking gods belonging to Ms. Floy Campbell of the school's arts department. They brought to Mind Ms. Pretz the idea of fashion a god who would smile and bring her worshippers cheering instead of gloom. [8] Billiken's father and family - Edwin Osgood Grover and The Craftsman's Guild Of course, to become a major commercial product Billiken needed marketing muscle and sales know-how. In the early days offered by Edwin O. Grover, who had a remarkable career as a saleswoman, editor, journalist and professor. He is also the founder of Craftsman's Guild of Highland Park and Boston, a loose cooperative of artists, writers and craftsman. The Guild is part of the American Arts and Crafts movement, and produces Play kids education, beautiful limited edition books, furniture and other items including Billiken. Edwin O. Grover began his career with Ginn & Co., a textbook publishing house, as sales representative in the Midwest. There was no documentation to support the concept, but he probably met a young Florence Pretz who was teaching in Kansas City in those years. After spending a few years studying the art of sales, Grover was promoted to assistant editor at Ginn's office in Boston. This was followed by a move to Rand McNally in Chicago, where Grover quickly worked his way up to book editor-in-law. In 1906 Grover associated himself with the publishing forms Atkinson and Mentzer, which became Atkinson, Mentzer & Grover, with offices in Chicago and Boston. The company has published textbooks, yearbooks of industrial art and has even made a breakthrough on art supplies, developing a crayon to compete with Crayola. He went on to become President of Prang Company, a printing, publishing and educational art supply company, (remember the black boxes of watercolors?) for several years before entering the academy as Rollins College's first Book Professor. [9] He served in the faculty at Rollins in Winter Park, Florida for over 20 years. He is certainly familiar with patron and art and crafts collector Charles Hosmer Morse. Morse is a Chicago industrial builder who built the Fairbanks-Morse Company and is the founder of Winter Park as well as Rollins College. Mr. Morse's collection form the basis for the Charles Hosmer Morse Museum of American Art in Winter Park, where some pieces of bronze are produced by The Craftsman's Guild and donated to the museum by Frances Grover, Edwin's daughter. [10] Grover has a reputation for being the best dynamic. He has provided encouragement, inspiration, guidance and leadership to many of his collaborators and students over the years. For example, while at Rand McNally, he published The Sunbonnet Babies, a successful reading bait authored by his sister and Craftsman's Guild member Eulalie Osgood Grover. This has become a standard text in america for teaching reading. Or once, while dining at the home of her friend and Guild member Lucy Fitch Perkins, Grover noticed some of the drawings she had made. With his encouragement, and publishing connections, Perkins went on to create the beloved Twins of the World Series which twenty-six episodes introduced children of the early 20th century to cultures and customs from around the world. Of course an important part of Billiken's charm has always been Billiken Philosophy. The poems and sayings that accompanied Billiken made him different from the charming dolls and other mascots of the era. If there is any doubt in Grover's role for Billiken only consider the title of the book he authored and edited during the Billiken years. The title alone is enough to establish paternity, the mark of cha khi con trai: I Wish You Joy (1908), Just Being Happy-A Little Book of Happy Thoughts (1912), The Book Book Good Cheer- A Little Book of Cheery Thoughts (1909), The Book of Courage - A Little Book of Brave Thoughts (1916), From Friend to Friend – A Partnership of Friendship (1916), and more. In May 1908, the first ads for Billiken began appearing in the Chicago Daily Tribune. The debut ad noted that Billiken was the Guild's mascot, available at two Guild stores: The Craftsman' Guild Shop on Wabash Ave. and The Craftsman's Guild Kitchen on Michigan Ave. as well as at Marshall Field & Co. in the Artware Section. The price is 75 cents. [11] The second ad included some of Billy's Philosophy and this combination proved to be a winning ticket. Billiken this phenomenon was born. It is likely that Grover added copyright notices everywhere Billiken appeared, and perhaps he encouraged Ms. Pretz to apply for her first and only patent. But Grover had full-time responsibilities in publishing in addition to encouraging young artists like Florence Pretz and producing and selling novelty items, and Billiken grew too fast to become a part-time business. So in the fall of 1908, just months after Billiken arrived in Chicago, Billiken found himself at the center of a new conglomerate. The Dutch Uncles - The Billiken Company The Billiken Company was founded with \$60,000 in capital shares in the state of Illinois on September 24, 1908[12] by three men: Charles P. Monash, Toby Rubovits and James Rosenthal. [13] Their purpose was to make the most of Billiken's image, a task they performed with enthusiasm. In its short history, spectacular success, the company has also been involved in a number of lawsuits and may even have tapped billiken's author. The first of the three owners, Charles Pincus Monash was a local entrepreneur who had a company that produced steam valves, like the type of equipment used at the end of the radiator. The company he founded, Monash-Younker Company, is still doing business in Elburn, IL. In addition to providing capital and knowledge of production, Charles Monash knows the value of patents. In fact, he is said to have invented a design to support a statue, the subject of U.S. Patent 39769, which was applied on October 21, 1908 and granted on January 12, 1909. That design became the Billiken Throne. The throne is one of the important accessories that helped the dissemination of plaster statues. Eventually Billiken had a suitable place to sit as he was worshipped by the faithful. An image of the patent for the Billiken Throne is pictured here: The second investor, Toby Rubovits, owned one of the largest printing companies in Chicago in the early 1900s. He himself has published several books. Rubovitz has high-level social relationships as well as business relationships in export printing, retail and and He is likely responsible for large arrays of goods that have been blessed with billiken's image. With extensive connections in New York, a sales office was opened there. The announcement of the new office shows billiken's unique combination of feel good philosophy and hard selling. This from The Publishers Weekly of November, 1908: Billiken the Good Luck God has finally reached the East, and promises to add to the nation's gayety if not in helping along the business. Billiken, the little Japanese picture laughing, is the rush of hours. His denomination is spreading throughout America. His worshippers are increasing every minute. He is a producer of happiness, a chaser of frowning. You have to smile at him again. When you smile you are bound to feel in a good humor. When you are in a good humor everything seems brighter; you work with a better vim; you see the hopeful side of things instead of the worst. He throws a spell on you that works like mental healing. You feel that you can do anything – and the back of all achievements lies confidence. That's why Billiken brings good luck. Billiken is not for sale. He is lending you for a hundred years, at a rate of one cent a year, pay up front. Billiken is made in a number of different sizes, who may or may not be sitting on the throne. He was taken by a girl in the Craftsman Guild in Chicago a few months ago. Since then he has been recreating and making thousands of smiles. Leading books and home office items have found him a commercial bringer and many have tapped him in the window screen to their advantage. He will attract custom and increase profits simply because that smile is contagious. Every man who sees it will want to buy more or less goods. Billiken will therefore be a factor in the development of prosperity. Photos can be ordered from the Billiken Company at the Old Colonial Building, Chicago or from their Eastern agents, The Billiken Sales Co. 90 Centre Street, New York City. The company's third CEO, James Rosenthal, was a partner at Rosenthal, Kurz & Hirschl, a leading Chicago law firm for the day. He is likely to lead several litigation lawsuits that embroiled Billiken in the early years. One of billiken's most successful products was the 1909 E.I. Horsman doll with a soft teddy bear body and a synthetic Billiken head. At one point, the Billiken Company sought a ban on a competitor selling a similar doll called Killiblues complete with inspirational poetry, just like Billiken. [15] In another case, the Billiken Company was denied the above registered trademark from Billiken because the design was patented and the name copyrighted. Therefore, trademarks will basically extend indefinitely protection to an audience hold a seven-year design patent. [16] So perhaps, in the long run, patents are not the best protection available as it only lasted until 1915, when the Billiken design officially entered the public domain. It is not known how much money Billiken generated for its owners over the years, but given its popularity it must have been significant. Unfortunately, Florence Pretz feels cheated. She agreed to license the billiken patent rights for a paltry \$30 per month. Just eighteen months after Billiken first appeared in the newspaper, the headline in the Chicago Daily Tribune read: Creator Casts Off Billiken. Miss Florence Pretz Says Idol No Longer Brings Her Luck Seeks Profit in Dollars Chicago Manufacturers Reply Royalties Are Paid As Due To The Licensing Agreement Described in the Article Is Unclear. Firm attorney James Rosenthal said the Billiken Company had secured its rights from The Craftsman's Guild and Edwin O. Grover, the head. He said his company was quick to pay whatever considerations were due and that it was up to The Guild and Grover to pay the copyright to Ms. Pretz, which she admitted was \$30 a month. Apparently seeing such success for Billiken and receiving such a small sum of money led Florence Pretz to become so bitter that, according to the article, she would rather go out of her way than see a Billiken Throne, a Billiken battery, cuff buttons or anything else that is based on a Billiken model. The article continues to ask the question Would you smash a Billiken if you had the chance? - that Ms. Pretz replied I'm sure. [17] But as you might expect from the woman who created Billiken, Ms. Pretz is depicted in the same article as working hard to root out another novelty product aimed at touching the public's popularity the same way Billiken did. Although she never did, at least we can hope that she has fun trying. To conclude the discussion, instead of quoting from the canon of Billiken's hard-to-sell happiness philosophy, perhaps it would be more appropriate to present the poem that Florence Pretz first met Billiken, as if in a dream. Maybe the next great god is still here somewhere, among the little people, just waiting to be patented. From the book More Songs from Vagabondia, is this poem by Bliss Carman: Mr. Moon, a Song of the Little People O Moon, Mr. Moon, When you comin'down? At the top of the hill, down the valley, to play with the little men? Moon, Mr. Moon, when you get down here? O Mr. Moon, hurry up your stumps! Didn't you hear Bullfrog Callin call his wife, and his old black cricket A-wheezin in his Fife? Hurry up your stumps, and get on your pump! Moon, Mr. Moon, when you get down here? O Mr. Moon, hurry up! Reeds in the flow are slow whispers; The river is 'To and and Or you'll miss the song! Moon, Mr. Moon, when you get down here? O Mr. Moon, we're all here! Honey-bug, Thistledrift, White-imp, Weird, Wryface, Billiken, Quidnunc, Queered; We're all here, and the coast is secure! Moon, Mr. Moon, when you get down here? O Mr. Moon, we are little men! Dewlap, Pussymouse, Ferntip, Freak, Drink-again, Shambler, Talkytalk, Squeak; Three times 10 of us! Moon, Mr. Moon, when you get down here? O Mr. Moon, we're ready! Tallenough, Squaretoes, Amble, Tip, Buddybud, Heigho, Little black Pip; We're all ready, and the wind is steady! Moon, Mr. Moon, when you get down here? O Mr. Moon, We're thirty points; Golden Beard, Piper, Lieabed, Toots, Meadowbee, Moonboy, Bully-in-boots; Triple 30 points. Moon, Mr. Moon, when you get down here? O Mr. Moon, Keep Your Eyes Peeled; Watch out to windward, or you'll miss the fun, Down by the acre Where wheat-waves run; Keep Your Eyes Peeled For Open Fields. Moon, Mr. Moon, when you get down here? Oh, Mr. Moon, there's not much time! Hurry, if you come here, you lazy old man! You can sleep to tomorrow While the Buzbuz drone; There wasn't much time until the church bell sounded. Moon, Mr. Moon, when you get down here? O Mr. Moon, Just see the clover! Soon we will go to where the grey goose went when all her money was spent, spent, spent! Down through clover, When the fun's over! Moon, Mr. Moon, when you get down here? O Moon, Mr. Moon, when you get down here? Down to where good folk dances in a ring, down to where little folk sing? Moon, Mr. Moon, when you get down here? References: [1] Western Canada, Episode 2 No. 1, May 1907[2] Western Canada, Episode 2 No. 3, July 1907[3] Western Canada, Episode 2 no. 4, August 1907[4] Western Canada, Episode 2 no. 6, October 1907[5] Chicago Daily Tribune; May 3, 1908[6] Western Canada; Vol. 4 July 1908 [7] St. Louis Post-Dispatch; November 1909[8] Chicago Daily Tribune; February 14, 1912[9] 10] American Arts & Crafts from the Morse Collection. Winter Park Audience Guide, FL 2009[11] Chicago Daily Tribune; May 15, 1908[12] Secretary of State's every two-year report to the Governor of Illinois, 1908[13] The American Stationer; October 3, 1908[14] The Publishers Weekly; November 23, 1908[15] Federal Correspondent Episode 174; page 830. 1910[16] Official publicity of the United States Patent Office; Episode 143, June 1, 1909

[cultural anthropology syllabus pdf](#) , [frank netter anatomy book](#) , [pilot car service certification](#) , [programmatically annotate pdf](#) , [supplementary_and_complementary_angles_worksheet_with_answers.pdf](#) , [kenmore elite stand mixer repair manual](#) , [kerygma catholic answers](#) , [what_does_a_piccolo_snare_sound_like.pdf](#) , [shaver_lake_campgrounds_open.pdf](#) , [caller id pro mod apk](#) , [another_word_for_badassery.pdf](#) ,