

# DESIGN IN MOTION



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classic advertising strategies. Around 1900, the Delaware, Lackawanna & Western had a New York agency create the fictional character Phoebe Snow, said to be the first such figure to tell

stories in U.S. ads. To **An advertisement for the New York-to-Chicago route.** tout its cleaner-burning coal, Phoebe wore all

white, stressing that her costume stayed that way. In the 1930s the Chesapeake & Ohio used Chessie the Cat in ads with the slogan “Sleep Like a Kitten.”

But the design of the locomotives themselves may have left the deepest impression—especially the sleek, art deco-influenced “streamliners,” such as the New York-to-Chicago 20th

Century Limited. It was styled in 1938 by industrial artist Henry Dreyfuss, from the “striking Trojan Helmet nose cone” of the locomotive, to details like “lettering, logo, livery...cocktail glasses, matchboxes [and] concealed lights.” —*Peter Saenger*

**WHERE RAILROADS WENT**, designers were sure to follow. In the new book “Logomotive: Railroad Graphics and the American Dream” (Sheldrake Press), Ian Logan and Jonathan Glancey trace how rail companies shaped their public image. To

project “confidence, competence and strength,” the authors write, major lines used logos like a shield (Union Pacific), a cross (Santa Fe) and a buzzsaw (Missouri Pacific Lines).

The railroads also pioneered some now-