Michelin: the Phoenix of French Modernity in the Twentieth Century

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Michelin:
The Phoenix of French Modernity in the Twentieth Century

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HST 499 Thesis
2013-06-03

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“Modernity exists in the form of a desire to wipe out whatever came earlier, in the hope of reaching at least a point that could be called a true present, a point of origin that marks a new departure.” –Paul De Man

It is my assertion that the Michelin Tire Company modernized France in the twentieth century; and like a phoenix from the ashes, rekindled the nation and brought it into a new era of modernity. My research is composed of a veritable pantheon of biographies and photographs, advertisements and articles that formulate the history surrounding Michelin in France and its involvement in the era of modernization during the twentieth century. In this paper I will be breaking apart the vision of modern France and showing how at each stage Michelin aided the notions of modern iconic characteristics, resulting in a nation full of life and lavish luxury.

I began this paper in discussion of the theory surrounding modernity. I will try to establish a clear definition of what it meant in relation to colonialism. After modernity has been established using the colonial model I will tap into the African rubber industry and show how Michelin used its advertising and published works to further their exploits in the colonial rubber trade. After French colonialism has been established I will turn to Haussmann’s modernization of Paris. Using biographies and documented photographs of Haussmann’s work I will explain how rebuilding the city proved to fail in the eyes of the people. However, I will show that once it was aided by Michelin’s tire and portrayal in their travel guide the city became a success. Once the streets of Paris have been cleaned up I will strive to divulge the exploits of Gustave Eiffel. I will focus on his innovative work surrounding the building of the bridges of Paris and the railroads. He is of course
most well-known for his tower, however I will go to show that the Tower was a black mark on Paris in the eyes of its people. I will then go to reveal the birth of Michelin’s mascot Bibendum at the world’s Fair in which the Tower was presented. I intend to show that both monoliths, though presented at the same time, were taken in by the public in separate ways. Next I will venture out into the French countryside where I intend to show how the railroad industry destroyed the industries of rural France. Then I will show how the highway and Michelin’s production of the Red Guide, which created new forms of travel for the avid motorist, saved countryside. I will explain how this simple guide gave new life to rural France by creating a map and recommendation of dining and restaurant accommodations. I will show how their star system created new and exciting views on travel, sophistication and luxury. Finally, I will leave with Michelin’s efforts in WWII and it’s exploits throughout France and world. I will end in conclusion that it was the Michelin Tire Company that brought France into the era of Modernity.

+++ Modernity and Colonization +++

The quote by Paul De Man is the most influential in generating and defining the ides of modernity. The topic of modernity lives and breathes as an idea that's transforms into a physical action by means of modernization. Modernization is the act of bringing down the old barriers and barricades of the past, which may reside in the forms of buildings, art, and writing, etc, in hopes of reconstructing new notions of the present that may act as foot holds for entering the future. This was the hope and dream of the Michelin Tire Company. The actions taken by the Company’s drive for a modern road system in Paris and throughout the world signifies the new departure into the future, using the modern era as the point of origin. The history, in which modernity has become to be engulfed, is an
arduous journey looking at the global aspects of the past to see where we have come from as a society.

Modernity begins, as all notions of history must begin, with a broad scope of generalization. This is not necessarily a bad thing; quite the contrary the need for generalizations help in giving references that aid in telling the scope of history intended for study. A close reading of the material surrounding modernity shows that it came about during the middle to late nineteenth century in France and Europe as a result of the Enlightenment. Modernization allowed for historic generalizations to stereotype other nations as stuck in their past while living in the present. The citizens of France believed along with their leader Napoleon III, that other nations were not capable for advancement into a modern way of life. Napoleon III was determined to erect Paris as the center for art and refinement to the world.

During the reign of Napoleon and the age of reason France was taken to expand its empire out to the Dark Continent of Africa. Colonial leaders believed that the native people were stuck in their past glories of a forgotten age. The French sought to bring life and culture to the starving indigenous people and perhaps glean some profit from their agricultural landscape.

France needed to find resources for economic growth, resources that were to be found in the global south. It is quite safe to say that the French historic generalizations of Africa brought about their process of expansion into the African native territories. In Stuart Hall’s book *Modernity: An Introduction to Modern Societies*, Hall explains that this

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process was executed in five major movements\textsuperscript{2}. The first phase of expansion was exploration. This obvious stage allowed for areas to be scoped out in the name of discovery. The search for a ‘new world’ was reasoned to bring new life to the old dying regions of the earth. Therefore this made the second stage of colonization an imperative one. Karl Marx himself said that colonization was inevitable\textsuperscript{3}. The majority of European classes believed that the people of the Orient needed instruction in everything; otherwise they would be subject to barbarism. The expansion of countries geared with the thought of progressive aid and the intent of building an extended empire, whose companies needed supplies to move them forward into the modern era. That is what leads to the third stage, exploitation. During this time the realm and ideal of capitalism continued to expand the world markets. The colonies become an epicentre for world resources and gross agriculture. Exploitation reaches to the next phase with the height of imperialism.

Imperialism allows for the cultivation of raw materials to meet a climax of operations. The result ends with the last stage, which becomes dependent on these resources to move the global economy. The modern process of expansion allows for one to imagine how the Europeans viewed their part in furthering their empire. I can only conclude that the leaders of Europe saw expansion as a way to grow in the global economy while bringing ‘cultural aid’ to the outer regions of the earth. This process is what allowed the Michelin Company to grow as an international business. Just as the colonization process expanded into other parts of the world, so to the Michelin Company expanded into other nations broadening their exploits of the consumers. The rubber industry had no other way of growing except through colonization. Without colonialism manufacturing would have been prone to any

\footnote{Hall, Modernity, 190.}
\footnote{Hall, Modernity, 223.}
number of problems from the indigenous people. The natives that knew where, and how, to tap the trees so that the supply did not run out, provided the majority of rubber in Africa. Colonization insured protection and a constant demand for the native’s supply, which benefitted the indigenous people to some degree as well, monetarily speaking. By committing expansion Michelin was able to expand itself as a global industry worldwide.

The process of expansion however did lead to the modernist concept of ‘the other’\(^4\). This term implies that anyone, not a part of the empire, is unsophisticated and backward. The notion of ‘the other’ referred, in large respect, to the natives of the Middle East and Africa. The colonial movement that took place in France during the nineteenth century, towards the North Africans, emphasized the pre-existing idea of Orientalism. After examining paintings such as Delacroix’s “Women of Algiers”, Giraud’s “Interior of Harem” and Gerome’s “The Serpent Charmer”, one can only conclude that Orientalism concerned itself with the stereotypes and generalizations of those living in the Middle East as lazy, oversexed, and all together backward in culture and society. These attributes were largely observed at the time through the lenses of modern art, but many have written on Orientalism through the realm of literature.

One depiction of modernity, I’ve found is a poem written by Rudyard Kipling entitled, *The White Man’s Burden*\(^5\). The poem became Europe’s call for colonization. Kipling’s poem references Hall’s exploitation by describing how it is the responsibility of the civilized world to go and impose order on the “sullen” peoples of the earth. These

\(^{4}\) Hall, Modernity, 205.


http://www.learner.org/courses/amerhistory/resource_archive/resource.php?unitChoice=16&ThemeNum=1&resourceType=2&resourceID=10141.
people Kipling refers to are said to be “half devil and half child” needing the white man to bring into the light. The intent of exploitation gives direct meaning to how modernity was viewed by Europeans. This brings the poem to the crux of the relation between Orientalism and modernity. The poem views the natives as “devils”, wild and untamed. This presents the need, and by all means calls, for order and a cultural cleansing. The white man had the expectation by the natural order of things, of bringing the backward natives into the civilized world. It’s necessary to point out that no other article pressing for colonization has received so much publicity than Kipling’s poem. Even the title, The White Man’s Burden became synonymous with imperialism. French colonials, as well as the rest of Europe, sought to take up the white man’s burden and civilize the brutish natives of the Dark Continent.

Kipling’s poem called for a cultural cleansing of the natives and in 1899 the poem spread and its values were placed, not accidentally, into the field of advertising in the aspects of the Pear Soap Company (Figure 1). By referencing Kipling’s poem and entitling their own advertisement as ‘The White Man’s Burden’ Pear Soap stressed that the natives first needed to be shown how to clean themselves and what better to do it with than their product\(^6\). The depiction in Figure 1 shows the ideal of cleanliness. It portrays the notion

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of being clean as unique to men and women of good class and good breeding. Later depictions showed the use of Pear Soap by a white child helping clean a black child (Figure 2). The cartoon shows that after the use of pear soap the black child turns white from the neck down. This demonstrates the ideals of modernity in the realm of the Europeans call for a paternal action towards the natives. On one hand the only partially washed child, shows that there will always be a separation between the white Europeans and the black natives. Another shows a father figure role being played. Europe was to teach and instil upon the natives of Africa the principles of decency and refinement. The natives in this manner were perceived as children to which if left unattended would become subject to the savage natures of the earth. They were supposed to show them how to be clean and help them achieve a better means of living. The cultural and social cleansing that both Kipling’s poem and Pear’s Soap calls for show that struggle for a clean society. This helps demonstrate Paul De Man’s notion of modernity by issuing a direct look at wiping away the past. The European authorities wished to cleanse the natives of Africa in both culture and society. These articles help paint the picture that modernity strives for a renovation of the present that allows for the leap into a new future. The picture is of an era that meant to aid the world whether it wanted help or not. The “White Man’s Burden”

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allow me to postulate that Europe saw the colonization process as their responsibility. The savages needed to be soothed and so the burden itself was the native’s ignorance in areas such as basic cleanliness and hygiene.

The process of expansion and the guiding lenses of poetry and advertising shed light on the mindset of Europe during the late nineteenth and early twentieth centuries. The attempt to modernize the world was at the forefront of the era after the Enlightenment. And at the forefront of the modern age, was colonization. This is why colonialism and modernization worked hand in hand. In order to have a successful colony there had to be a solid national sense of modernity from which to stem from. In the broad scope of modernizing the world, France took upon itself to modernize its nation as well in order to construct the ‘capital of capitals’ in all of Europe.

These aspects of modernity lead me to conclude that the path towards France’s modernization came in three major stages. These stages were each met with an exceeding amount of controversy by the people of France and in turn failed in their own way; however out of their failure rose a company that would take France into a new era of modernization. The first stage was to be a complete reconstruction of France’s capital in Paris. To head-up this major remodelling was a man appointed by Napoleon III as the Prefect of Seine, Georges Haussmann. The goal that Haussmann set in this position was to tear apart the old France and rebuild a new shining city. Haussmann appointed the second stage to be carried out by a not yet famous engineering genius that went by the name of Gustave Eiffel. His task was to construct a unifying railway throughout France, connecting the rural regions to the centre metropolis of Paris. The third stage saw, that for the efforts of modernization to have any effect, actions had to be carried into the colonies.
of France, bringing education as well as cultivation. Each of these major movements failed in their own way, however, the means of transportation and the modern idea of travel spurred the rise of the Michelin Tire Company which thrived as the new methods of travel became new forms of leisure.

Michelin’s ingenuity and prerogative set the wheels of modernity turning for a new, more refined, sense of what France was to become. If it had not been for Michelin’s promotion and dedication to the roadways of Paris and rural France, Haussmann’s work and Eiffel’s monuments would not have received the attention they have today. As a result of their exploits the Michelin Company soon became a world leader in, not only in tire manufacturing, but food, travel, lodging and a veritable pantheon of modern man’s ingenuity in the world of the twentieth century.

+++ The Rubber Colonies and Michelin Orientalism +++

As a growing company Michelin needed supplies and the rubber they need to be shaped and molded into tires would have to come from the prospects of French colonization during the rubber race. The rubber industry boomed in the later half of the nineteenth century. The use for this amazing substance allowed for such an array of items as waterproof clothing to the beloved tire. The world’s supply of rubber stemmed from the facets taken from the regions of West Africa, Asia, and Latin America. However, it was the modern colonization of the Dark Continent that brought its rubber commerce to the world market.
One of Michelin’s most influential necessities for finding rubber when they started their company was the need for bicycle tires in the 1890’s. With Michelin’s pneumatic tire, which used compressed air to fill the rubber capsule, the removable tire launched a cycling craze. The problem arose however in finding the right rubber trees and vines to tap in order to produce this commodity. The plants, which made rubber cultivation possible, were only to be found in the wild. This sent the European colonizers to the rainforests and savannah’s scouring the globe for rubber plants. The colonizers therefore relied heavily on those indigenous people to cultivate the rubber for them.

The process of rubber tapping became a systematic set of skills for the European colonizers to propagate. One had to find a grove of the specified plants and begin to tap or bore a hole inserting a spout, which would then collect the rubber sap or latex. The age and scale of the tree had to be taken into consideration, as how any taps could be set into the base. The collector would set pales under the spouts to receive the latex and collect them when finished. The latex was then taken and heated or smoked in a process called coagulation. This allowed for the substance to thicken and allowed the latex to become shaped and molded into balls of rubber to be sold. As in every market the value of the latex depended on the quality provided. If the rubber contained too much liquid, or other foreign impurities, then the value of the product lowered.

There were difficulties in finding and preserving the African rubber supply. Africa’s rubber supply grew in segmented patches various regions throughout the continents landscape. Spreading from Senegal to Kenya, and onward to the jungles of

9 Osborn, Rubber Fever, 447
Madagascar rubber plants grew secluded and wild\textsuperscript{10}. There was one problem that the colonials found in Africa within regards to its secluded rubber supply; and that was that it was more delicate and subject to extinction. The underlining concern, however, developed when it was found that the quality produced from the African rubber trees proved to be an inferior scale compared to the mammoth plants in areas such as the Amazon.

Despite this low quality, the African rubber trade slowly impacted the world market in 1855 when the British cultivated the first harvest\textsuperscript{11}. The African trade of rubber took off as more European powers got involved. The result was an influx of rubber trade commerce that made Africa the second in leading supply, under Brazil.

Within the French colonies, rubber collection was sought as gold\textsuperscript{12}. When the French joined the rubber game in 1889, they began to colonize by reaching into the areas of the Sudan. In Kankan located in the southern region of the Soudan, one military officer remarked how the main thoroughfare marketplace was abundant with the buying and selling of rubber\textsuperscript{13}. A French administrator estimated that in 1895 seventy-two thousand francs worth of rubber would be transported towards the Sierra Leone market, in the British colonies. To shift the sales toward their own regions the French officials tried to convince the native traders that their prospects would be more profitable in the French colonies. One trader, Foday of Bure\textsuperscript{14}, was told that traders heading to French colonies were to be escorted along a peaceful road, while the routes to Sierra Leone were fraught with danger. Given the placement of French colonies their attempts can be seen as nothing

\textsuperscript{10} Osborn, Rubber Fever, 448
\textsuperscript{11} Osborn, Rubber Fever, 448
\textsuperscript{12} Osborn, Rubber Fever, 450
\textsuperscript{13} Osborn, Rubber Fever, 454
\textsuperscript{14} Osborn, Rubber Fever, 455
more than hostile towards the British. This shows the existing forms of national rivalries in the colonies. France put all of its efforts into convincing the natives to sell their goods to the French colonial outpost. Despite their efforts the traders continued to travel to the British colonies.

It was in the late 1890’s that the French started to make policies in their colonies that allowed for taxes to be paid via rubber\textsuperscript{15}. This shows France’s yearning for access into the rubber industry. By 1896 the colonized districts in the southern parts of the Sudan were required to pay their taxes using rubber as the currency. Despite their efforts, France’s colonies were not exporting enough to make a dent in the British trade. It wasn’t until 1900 that the French colonies in West Africa went under severe remodeling and transformed into what was to be known as Guinee France\textsuperscript{16}. The new colonial model focused its efforts on one thing, rubber. Whereas in the 1890’s rubber was bring in only sixty-seven percent of the colonies exports the newly rebuilt colony brought in the upwards of seventy-five to eighty percent. The profits more than doubled from nine francs in 1905 to an outstanding twenty francs in 1910. One simply can’t deny that this new model worked toward Frances favor. Doubling their income allowed for the rubber collecting to skyrocket.

In these years The Michelin Tire Company found

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{bibendum.png}
\end{figure}

\textsuperscript{15} Osborn, Rubber Fever, 455
\textsuperscript{16} Osborn, Rubber Fever, 456
a solid stronghold in Africa as well as other colonies in their dominance as tire manufacturers in France. A poster drawn in 1911 depicts Bibendum, otherwise known as the Michelin Man, tapping the thin rubber trees in Africa (Figure 3). Their marketing scheme behind this depiction explains to the reader that Michelin seeks their rubber from all over the globes in the hopes to find the best quality for their customers. This poster allows for the public to view Michelin as doing everything they can to ensure a reliable product.

The depiction of Bibendum in the colonies did not at him merely tapping a few trees. In the early twentieth century the artist O’Galop was employed to draw a series of cartoons depicting the Michelin Man in Africa. These stories supported the thriving European views on Orientalism and were patterned after such tales as Scheherazade and the Tales of One Thousand and One Nights by offering deception and mysterious almost magical solutions to the characters problems. The tale of Alli Allo, to which Michelin called ‘Le Supplice de la Roue’ or ‘The Ordeal of the Wheel’ (Figure 4), is one such story that depicts a man, Alli that is accused of looking at the Sultan’s pearl or wife, and is tortured then sentenced to role down a cliff in a wheel. The Sultans wife comes to him at night telling him not to be afraid. The next morning he is put in a tire

wheel and rolled down the cliff, but he is unharmed. The amazed sultan praises Allah and says, “I do suspect, it is a Michelin!” The ending panel reveals that the sultan’s wife switched the wheel. Alli is freed and the Sultan who is depicted with a large, white turban garnishes his carriage with Michelin tires. The obvious illusion to the title “Ordeal of the Wheel” references old European torturing devices during the dark ages, where one was strapped to a wheel and had their body broken; however in this case Alli is put inside a rubber tire and pushed down a cliff. The Sultan is depicted as wearing a large turban and has a large beard, signifying the perceived views of Orientalism in Europe.

In 1905, the Saharan adventures of Bibendum were created to depict his life in Africa (Figure 5). The pictures used to explain his birth in Algeria showed a viable way to gain support in the mystique of the colonies. The birth of Bibendum starts with a French colonial man sleeping one day and is buried neck deep in sand. This correlates to the French colonizing Africa. An ostrich mistaking his head for an egg comes and sits upon him. Soon a small rubber child is born crying out, “c’est A BOIRE, A BOIRE A BOIRE!” or “DRINK, DRINK, DRINK!!!” The child is given to a wet nurse. The Moroccan woman is depicted as being large in body and breast, and is given a cup, filled with glass and nails, to drink with the dangers and obstacles of her people. This depiction of the women signifies the European perception toward African natives. Bibendum suckles her breast until he leaves her as thin as a skeleton and takes the
cup from her to drink himself. This clearly signifies the use and exploitation of African rubber resources. Being of full adolescence Bibendum drives out the native overlords that harm the buttocks of their people. These overlords are depicted as bicycles with faulty wheels. He then ventures out into the world going to places such as Germany, Spain, and Italy and conquers their harmful overlords of the road. Bibendum then returns to France a conquering hero in the eyes of the people and ends with a toast to the world.

Further exploitation proved to come about in the rare occurrence of Bibendum being depicted as black. In the poster entitled ‘Cie Gie Transatlantique’, Bibendum is placed in oasis with a background of North Africa (Figure 6). He is portrayed in a sheik’s robes and given a black body. This poster offers the advertisement of traveling in the African colonies in Morocco, Algeria, and Tunisia. The focus on Orientalism caused their sales to skyrocket.

Frances colonization in Africa and the Far East, and colonialism in the Middle East brought strains and tensions in the agricultural and political spheres of the French economy. It wasn’t until 1925 that Michelin made a purchase of two thousand, two hundred and thirty acres of land in the Dautieng province and thirteen thousand, six hundred more in Indochina for means of their own rubber
plantations\textsuperscript{18}. This meant a furthering of cheaper and better product. Because they owned their own rubber plantations they cut out the middle man and started producing their own rubber at an a fraction of the cost that they paid other companies for. The company could therefore continue to sell tires at an affordable rate and yet receive more money. This also afforded the company to create a better campaign focused on putting more care in their tires from start to finish by owning their own rubber trees\textsuperscript{19}. Within two years the company expanded its enterprise into England and Italy, employing its own facilities with ten thousand workers.

Life on the rubber plantations wasn’t easy. Tran Tu-Binh’s memoir \textit{The Red Earth}, set in Vietnam, gives insight into the life of a worker on one of Michelin’s rubber plantations. He explains the living conditions as prone to all sorts of diseases such as malaria and dysentery\textsuperscript{20}. The contracts that the workers signed barred them from transacting with any outsider off the plantation. Workers were not given any time off and were in a constant state of depravity. Tran Tu-Binh worked on the Michelin plantation at Phu-rieng\textsuperscript{21} and described the working conditions as ‘hell on earth’. His experience shows the effects colonization in Vietnam. The deplorable conditions at the plantations were subjected by the ‘imperialists’ that owned the land. From this depiction of Tran Tu-Binh’s life story correlates the expressions of an oppressed people becoming bombarded by the exploits of colonialism. His testament shows the oppressive nature of the colonial system and relays the treatment of colonial powers onto the natives as a cruel and devil-like persona. Comparing the plantation to hell on earth contradicts the notions portrayed in

\textsuperscript{18} Michelin, yr. 1925 http://www.michelin.com/corporate/group/history.
\textsuperscript{19} O’Galop, “Michelin Tyres in the Making” (Figure 3).
\textsuperscript{20} Tran Tu-Bin, \textit{The Red Earth}. (Athens Ohio 1985), 27.
\textsuperscript{21} Tran Tu-Bin, Red, 28
Kipling’s poem. Here Tran Tu-Binh explains that it is the colonizers that are half devil and half man. He points out that the superstitious natives believed the colonials had magic powers and so they tried to submit to them in every way. This fueled the taskmaster’s ambition, which transferred into their ill treatment of the workers and ruling by fear.

However before Andre and Edouard Michelin could grow and expand their company it had to be rekindled from the failing family business that came before. In order for this modern rebirth to occur the streets of Paris had to be remade. The renovation of Paris and its streets fell into the hands of one man. His job was to remodel the city into a new glorified state and his name was Georges Haussmann.

+++ Haussmann and Paris Reborn +++

In order for Michelin’s business ventures to prosper the company needed to wait for the road ways of Paris to become renovated so that the interwoven boulevards of France would become hospitable to the use of taxis and bicycles. Georges Haussmann is the man to receive the credit for the rebuilding of the city’s interior. Haussmann’s projects modernized Paris by removing the close and unhygienic buildings and created the modern glory of Paris today. However due to Haussmann’s methods both he and his work became largely discredited. It wasn’t until Michelin’s advertisement campaigns and promotions of their tires came, that the glorified sights Haussmann constructed were to be admired in an age of modern industrialization. The descriptions of Paris and its sights in the Michelin guide proved to be the spur that instilled a new found pride for the cities rebuilt interior.

By the time France was immersed into the industrial age, Andre and Edouard Michelin took on the failing rubber manufacturing company from their parents and started to redirect this lost empire. The late eighteen hundreds had shed some light on the future
of their company by means of the production of rubber tires. When they were asked by a travelling cyclist to fix a bicycle tire that had punctured on the road, they observed that the tire had been glued to the frame, which made repairing the tire hard. This gave them the spur they needed to patent and invent the first replaceable, removable tire that only took minutes to change.

In 1853 Napoleon III appointed Georges Haussmann, as Prefect of Paris and Seine, giving him the authority to build the Emperor’s new capital of Paris. Moments after Haussmann’s acceptance speech was over he was handed the new, pre-planned, directions for the remodeling of the city. Stephane Kirkland provides a copy of this map in his book *Paris Reborn*. Roy Johnston’s book gives copies of the street maps within Paris both before and after the remodel. The maps show that the thin streets of apartment housing in Paris don’t even appear on the map. The city had to be a veritable nightmare of confusion, containing only two main roads. A close study of the remodel plans for Paris show wider streets that appear to allow for better access.

Haussmann’s projects were set out for him in various statutes for remodeling the city. The first statute was that the railway stations were to be viewed as the gates to the city. For this to occur widened thoroughfares were to be made from the gates of the city to it’s heart. Photographs of the remodeled city show the stations linking to the city’s center market at Les Halles. The second statute given to Haussmann was to build and maintain communication between the ministries and the headquarters of administrative

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24 Bresler, Napoleon III, 277.
departments. The third sought to create amiable methods for troops to roam about the streets. The fourth principle, sought to unify the city, making all the administrations close by and therefore creating easy access to the market places and other sites. The fifth and sixth principles involved creating public parks and widening space for historical sites around the city.

These principles appear to be the cornerstone for the city, bringing the people and the administrations together. All the stages that Haussmann was in charge of establishing were to become landmarks of the city. This intent however would not be visible until the features were published in the Michelin guide to Paris.

Haussmann referred to himself as the demolition artist due to his excessive destruction of the city. To ensure that this history would not be lost, and to demonstrate the “insalubrious” nature of the city, he employed artists and photographers to take before and after shots of the avenues he would renovate and rebuild. He started from the epicenter of Parisian life to the outer extremities of the city. His plan may be summed up in one phrase “Trail Blazing”. After the demolition Haussmann started building what was to be known as the grand interior. The first interior design that took priority was the streets. Once established, various buildings and monuments, as well as parks could be erected. The plans for the city, offered quite the array of church buildings, schools and hospitals as well as other modern features. The streets were widened to give dominance to carriages taxis and to welcome the new spectacle, the bicycle. What made these vehicles popular was that people could get around faster and enjoy the city with its newly modernized stores and landmarks. These transportation vehicles also proved to be the spark that the Michelin brothers needed to rekindle their families business and produce a
growing tire company from the ground up. The more carriages and bicycles that were used proved to be more business for Michelin provide.

The next trapeze that Haussmann was to master was hygiene. Waste disposal and the inflamed battle of cholera had become an epidemic conquest as early as 1832. In order to counteract this wide spread of disease, Haussmann constructed a ‘gargantuan underground system of sewers’. Public health certainly wasn’t Haussmann’s first reason for the demolition of the slums but it became an undeniable response to his project. The plans of the sewer system were made to correlate to the streets of Paris. With this in mind it stands to reason that if one wanted to walk through Paris without talking to a single Frenchmen all one would need to do is memorize the streets and travel in the sewers: provided they don’t mind the smell. This network, however, ensured a safe and sufficient way to manage waste disposal at the time.

However for those how wished to travel on the streets the journey required the use of carriages. For Michelin the next advancement to fashion a removable tire to fit carriages and the on coming craze of automobiles. Andre Michelin was put in charge of marketing. His dream, at first, was to have Michelin tires on every carriage in Paris. Andre believed automobiles to be a leisurely vehicle and therefore not a priority. It is important to remember that at this time, automobiles were considered a rich man’s expense. Andre’s dream of tires for automobiles would have been considered an unnecessary expense for the company. In addition this idea would have only appealed to those upper and middle class member of society that owned an automobile. Therefore this plan would have been seen as only a luxury sale item and not in the best intentions for the company.

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The history of the streets of Paris, during the renovation, was of barricades set up by the Parisian lower classes to blockade the streets of Paris during times of rebellion. The main theory behind the reconstruction of the boulevards, was to make barricades harder to construct and prevent rebellion. Stopping the possibility of barricades was admitted to hold a hint of truth, by both Napoleon III and Haussmann. Napoleon III’s main goal was to construct Paris as ‘The capital of capitals’ for the world. It was to be a shining beacon of modern man’s industrialization. Haussmann’s own personal trek from home to work shows how the Confusing system of winding streets in Paris made a simple walk across the city, a complex journey. This most definitely fuelled Haussmann’s eagerness for the deconstruction of settlement housing. In order for the modern to be set into place, the old splendor of France had to be rekindled, meaning the present had to be destroyed and built anew.

Fenton Bresler comments that the modern ideal behind this renovation was sold to the people on the premise that wider streets aided the public by issuing a more direct route system for safety officials. Pinkey argues that the eastern part of the city was a center for disease and filth, not to mention made the city appear over-crowded and thus fuelled the call for renovation. Kirkland provides a picture of one such slum that Haussmann had documented in the Rue Traversine in the Latin Quarter. Haussmann photographed the filth and squallier that the lower classes faced in Paris to document his work. Michel Carmona argues however saying that ‘Paris was suffocating’. Kirkland’s photographs

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31 Kirkland, Paris Reborn, facing 153.
show that the mobility through the streets during the 1840’s where horrendous, and means of transportation were virtually nonexistent. Colin Jones comments that Haussmann saw the city as an organism, and like any living thing needed much care and attention in order or it to work properly. The vital organs needed to be reissued but, before any work could be done to the city’s building, the circulation, mainly the streets, needed to flow more quickly to the vital areas.

Based on the material, Haussmann’s persistence of renovation transformed into a ruthless system of demolition. A close study of the maps of Paris show, that everything in the path of Haussmann’s modernization was torn asunder. Even though his remodel improved the city of Paris in many ways his overzealous behavior left the people in an uproar. By the 1870’s, with a stroke of Haussmann’s wand, the city was changed from an overcrowded residential area to a modern metropolis. The result of the widening of the boulevards gave way to the almost complete removal of private housing. The fall of the second empire, lead to the dismissal of officials active during the third republic.\textsuperscript{33} The new republic’s leaders threw Haussmann out of office. To add irony to Haussmann’s injury they embraced his theories that promoted his legacy. Their policies added new middle-class housing to the already budding street construction.

Journalists had put to reason that Haussmann’s eyes were bigger than his stomach. Commentators said the city was becoming too segregated between the rich and poor. The inner city was mainly accessible to the rich, whereas the outer regions were almost exclusively home to the poorer classes.\textsuperscript{34} The outskirts of Paris areas became prone to serious diseases such as dysentery, typhoid and smallpox. The Prefect of Seine was

\textsuperscript{33} Jones, Paris: Biography, 330.
\textsuperscript{34} Jones, Paris Biography, 317.
shamed and ridiculed in the papers of Paris. In 1868 they claimed him to build Paris for those who had money and drive out those had none. The papers took every angle to slander his name even the literal definition ‘Hauss’ (the German for house) and ‘mann’ (the German for man) came to result in the public calling him the houseman. This referenced him as a “lackey of the great house” subject to do the states bidding at whatever the cost.

This retaliation filtered into the literature at the time. Writers and poets saw the renovation as detrimental to the old glory of the city itself. Charles Baudelaire a prominent poet wrote “The Swan” in retaliation the renovation. A close reading of the poem reveals a sad message of emotions that become compared to those of the Grecian story of Andromache the wife of Hector who was killed by Achilles in the battle of Troy. Baudelaire compares the destruction of Troy the reconstruction of Paris. The Simois River is referenced to swell with the tears of Andromache at the destruction of her beloved Troy. His comparisons of Troy correlate to Haussmann’s destruction of the city.

Out of the dismal reconstruction of the capital came the need for intercity transportation. The transformation of transportation is well documented in photographs of Paris taken during the late 19th century. During the height of the 1800’s transportation consisted in three forms, the horse drawn taxi carriages, trolleys and the bicycle as can be seen in Charles Garnier’s photo of the Palais Garnier. A close study of Garnier’s photo displays the taxi carriages waiting with their white Michelin tires, to be hailed for deliveries to be made throughout the city. Marshall also comments that another reason for wide-open spaces was so that it would deter assassins from attacking the royal carriages.

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35 Carmona, Haussmann: Life and Times, 435.
At the peak of the 19th century both bicycles and carriages used metal wheels. This proved to have one major problem. With the constant travel on stone streets the wheels would bend and get scratched. This turned a simple taxi ride into a jostling journey for the avid costumer. Metal wheels made the trip across town a bump ride, not to mention noisy. However in the mid 1880’s Andre and Edouard Michelin devised an idea for a failing family business that would bring ease and comfort to those traveling on the roads of Paris.

The carriages and bicycles were exactly what the Michelin brothers needed to move their business into the twentieth century. The company started small, but the addition of tires added to the wheels of carriages was soon found to be a success. One reporter from the Le Petit Journal said, “At last, one will be able to chat in a cab”37. In 1903 four thousand cabs were equipped with air-filled tires, 2350 of them were Michelin. In 1899, the world's record for the 100 KPH barrier was broken by an electric -car affixed with Michelin tires 38. One of the major modern achievements did not come until 1908, when the Michelin Company helped launch the first series of first fire trucks in France 39.

+++ Gustave Eiffel and Bibendum +++

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Gustave Eiffel started his career as a civil engineer at the French Society of Civil Engineers however it soon went bankrupt\(^{40}\). His luck soon turned, when he was assigned as the chief research engineer to the General Railway Equipment Company. This was an ironic twist of fate due to the fact that Eiffel knew very little about construction since he studied chemistry at Centrale. His degree was made in hopes of going to work for his uncle at his family’s vinegar firm in Dijon\(^{41}\). However a there was a falling out and the two families rejected each other, making it impossible to seek for job from his uncle.

The marker of Eiffel’s success was his use of a modern technique known as pile driving\(^{42}\). Harriss explains that Eiffel drew careful calculations in order to test his theory and methods in construction. Once he perfected the diagrams his that made calculations work he proceeded to make his formulas a staple throughout the entirety of his career. This new method in construction used compressed air in order to sink pylons into the eighty-foot deep Garonne River in Bordeaux. This method of pile driving is illustrated in Henri Loyrette’s book Gustave Eiffel and shows the equipment\(^{43}\) used to carry out this engineering feat. Eiffel’s technique continued to become a staple throughout the whole of his career.

The advantageous use of pile driving enabled the pylons to counter the external water pressure with the force of pressurized air, which would air lock massive chambers into the ground\(^{44}\). This technique, which Eiffel sketched on paper, allowed for the bridge on the river to be opened according to schedule. Further proof of Eiffel’s innovation is seen in his use and methodology conceived at the Sioule Bridge. Despite Harriss’s view of

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\(^{41}\) Harriss, Tallest Tower, 26.

\(^{42}\) Harriss, Tallest Tower, 28.


\(^{44}\) David Harvie, *Eiffel the Genius Who Reinvented Himself* (Sutton: United Kingdom, 2004), 33.
Eiffel’s calculations being his central acknowledgement, Harvie says that his new advantageous use of riveting the main pylon beams, instead of bolting them, made his engineering projects sturdier. As one of the most prominent influential figures of the industrial era, Eiffel used wrought iron instead of the regular heavy metal for the truss work. His other calculations sought to reduce damage of wind shear and balanced weight along the settings and the placements of the bridges structure.

Eiffel set new strides in structural engineering which were later used as prime methods of transportation. Eiffel’s engineering calculations set the stage for Eiffel’s work on forty-two separate railway bridges and other great works. From these works I can only conclude that Eiffel’s commissions demonstrated Frances yearning for infrastructure to gain multiple types of transportation. The use of iron as a modern supplement for the heavy metals used in the past showed the major strides that France was taking to better it’s infrastructure. Therefore it is my argument that Eiffel’s greatest engineering feature proves not to be the tower for which he is so acclaimed but the construction of France’s industry of transportation and railway systems throughout the whole of France. The bridges of France are the true testament of Eiffel’s innovations. His engineering calculations allowed for new methods in construction. Eiffel’s renovated system of pile driving, and innovative use in extension bridge building, are the perfect examples of his genius. Once these factors are taken into consideration the tower for which bears his name is nothing more than a culmination of what he had already accomplished, grand architecture. Haussmann may have set the stage for France’s modernization, but it was Gustave Eiffel who laid the framework for it to proceed into the future. Little did they know that their view of modernization would come to destroy Frances rural industries.
Sadly the majority of Eiffel’s work goes unnoticed by the masses. Today the world praises him for his tower, which, despite being a fantastic beacon of modern man's engineering exploits, was scorned and criticized by the people of Paris. When the tower was constructed in the 1880’s, heaps of ill-favoured reviews poured in from the artisans of the metropolis. The artists began to protest and foment, calling the tower an ugly black chimneystack left on the face of Paris. Artists from all walks of life including such figures as Guy de Maupassant and Alexander Dumas wrote out a petition so called the “Artists Protest”\(^{45}\) to make their voices heard in retaliation to the arduous monstrosity. Guy de Maupassant hated it so much that he was rumoured to eat in the café inside the tower. When asked why he did this, his response came back, it was the only place in Paris where he could sit and not view the eye-soar\(^{46}\). During the towers presentation at the World’s Fair in 1889, another monolith had been born. His name was Bibendum, but he is more commonly referred to as The Michelin Man.

By the beginning of the twentieth century the Michelin Tire Company had staked its claim in the world market when they brought out their mascot Bibendum. While staring at a stack of tires towards the entrance of the Michelin exhibit at the World’s Fair in Lyon, in 1894, Eduard remarked saying, “If we added spectacles, a cigar and two arms we’d have a funny character”\(^{47}\). Andre took the idea and ran with it as a marketing concept. The image of a white Mascot was due to the fact that tires were initially white due to the natural process of manufacturing rubber. Black tires were not manufactured until 1912, when producers started adding ‘carbon black’ as a preservative\(^{48}\). Before that, tires were

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\(^{45}\) Harvie, Eiffel the Genius, 211-214.
\(^{46}\) Harvie, Eiffel the Genius, 212.
\(^{47}\) Lottman, The Michelin Men, 42.
\(^{48}\) Parloff, The Michelin Man
gray or white, some were even translucent beige. Andre Michelin was conversing with cartoonist Marius Rossillon, who signed under the pen name O’Galop. The artist had rendered a poster for the Munich Brewery\textsuperscript{49}, which had been turned down, portraying a large man giving a toast and saying “Nunc est Bibendum” or ‘now is the time to drink.’ The quote had been taken from the first line of the thirty-seventh ode in Quintus Horatius Flaccus’s first book of Odes. Horace as he is referred lived in the time of Caesar Augustus and was referred to as the only romantic poet worth reading by the infamous roman rhetorician Marcus Fabious Quintilianus. The Michelin brothers saw this poster and knew what they wanted. They told O’Galop to replace the large blurred man with their idea from the stack of tires, and thus Bibendum was born. O’Galop decided in his inspired repartee to portray this character toasting a glass of debris and shards garnished with a horseshoe (Figure 8). He then coupled this with the slogan beneath saying “c’est à dire: a votre santé. Le pneu Michelin boit obstacle”\textsuperscript{50} or ‘that is to say: to your health. The Michelin tire drinks up obstacles’. The comic portrayal of Bibendum gives the impression of a company that was looking out for its costumer’s safety. It was Bibendum’s first advertisement that paved the way for Michelin to enter the twentieth century as a reliable household tire brand name in France.

\textsuperscript{49} Lottman, The Michelin Men, 42.  
\textsuperscript{50} “Nunc’ est Bibendum”
Using the modernity model of colonialism Michelin expanded their enterprise into other countries. Michelin ‘colonized’ the sales industry with reliable tires, and a campaign that created a solid foundation, using Bibendum as their ambassador to aid in appealing to the masses. The company expanded its enterprise to Britain, in 1906, and sought to honor their consumers across the channel with their own special advertisement. This time O’Galop portrayed Bibendum as a knight in shining armor. Figure 9 shows Bibendum brandishing a shield with a lance and a plumed helmet worn in the knightly fashion. O’Galop’s approach was to convey Bibendum as a white knight appealing to the long legacy of Britain.

The depiction of Sir Bibendum was based on famed English poet Alfred Lord Tennyson’s great take of Sir Galahad. Here too is shown some of O’Galop’s handy work when he quotes the phrase “My strength is as the strength of ten because my rubber’s pure”. He replaced the word heart with rubber a small but meaningful detail to the English consumer, who without a doubt, would be familiar with the works of Tennyson whether by schooling or otherwise. This quote depicted the company to have a heart for the people. With such advertising Michelin was able to forge its prospects in England and sustain a valuable market.

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The choice of a beloved author’s much noted quote painted a picture of a company that puts time and energy to appeal to the consumer buying its product. A close study of the portrait shows the appeal and clever antics that Michelin used to gain foreign world markets. The lance depicted a victorious battle over the obstacles of the roadway. The shield in which he carries is given a crest of tires that cannot be punctured and a sleek bicycle placed over the glass of obstacles that Bibendum shall drink. All this adds to the careful thought of appealing to their consumer’s thoughts and ideals. Appealing to the consumers allows for the company to grow but it also sets up a social contract between Michelin and it’s ‘market colonies’.

+++ Rural France and the Little Red Book +++

Michelin took to new systems in sales by redefining methods of leisure. By promoting travel with their little red guidebook, motorists would be able to go and visit the countryside at their discretion. Once they wore out their tires they would be compelled to return to Michelin for their service. This Method also gave advantages to the rural countryside as well. The railroad had all but destroyed the industries in rural France, providing cheaper products to manufactures at a faster rate. Michelin’s travel guide allowed for the development of rural hotels and restaurants. This business industry created a new desirable demand for sophistication. The upper and middle class motorists from the city expected to go to the country and bask in its simplicity. The irony behind their intentions was that they also expected to stay at hotels and restaurants that held metropolis standards. To combat these expectations Michelin devised a system for rural hospitality services to emulate urbanized conceptions of accommodations. This allowed for businesses to compete and grow within the rural landscape.
During the second empire, Napoleon III was forming new and extravagant ideas for France’s revitalization. Under his reign views on travel and transportation turned from that of the taxi carriage streets of Paris to that of a united French railway system. His sights were turned to the vast economic riches that railroad transportation could provide for both the people and the state. The locomotive became the new focal point of modernizing France’s remodel. Napoleon III poured state finances, with the help of private investors, into the building of a railway system throughout France that would connect the rural regions to its growing metropolitan capital. The commission was given to Gustave Eiffel, for an interconnected railway system. The railway brought together the rural regions of France to the urban and created an ideal method for travel. From 1851 to 1870 the French railway went under construction reaching from 3,910 kilometers of track to over 17,000. The result of this transportation network set France up to broaden its national market and advance the economic agricultural regions.

The railway system continued to reach the outer rural areas of France bringing together the vision of a united French transportation system. Built along with the established highway system the roadways and travel routes became a forefront of industrial ingenuity. This system would, in future, allow for motorists to escape the drudge of city life for the glorified nature of the countryside. This transit system took route in the 1840’s. The local people of outlying rural areas met the glory assigned to the new system of transportation, however innovative, with indifference. This reaction was a response to the middle and upper class schematic that railroads were geared towards. The

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53 Bresler, Napoleon III, 278.
54 Bresler, Napoleon III, 278.
railway came to be viewed as the highway, a scheme of special interest routes made for the upper class\textsuperscript{56}. This was largely due to the fact that the roads were designed where there was no actual traffic. Roads were made for people that had vehicles to use them. However the only members of society that could use these roads were the middle and upper classes that could afford an automobile. The peasants that did travel for their business used a system of trails that were routed nowhere near the determined roadways. The other reason of no traffic coincided with the fact that most peasants traded and marketed their wares locally in the neighboring hamlets.

Making an expedition to outer towns and cities meant a hard journey and so it was an uncommon choice for peasants to make. Setting out from towns, even as close to Paris as Courgent, in Mantois, peddlers held a philosophy that travel was only made if one had no choice\textsuperscript{57}. This philosophy shows disconnect between the peasants of rural France and the citizens of Paris. It also reveals the reactions to the idea of travel that the peasants had in the outlying towns. Travel consisted of two main methods corresponding to the local terrain. For those in the low lands delivery meant making the trip using a packsaddle. The highland peasant didn’t have it so easy. Their method of packing consisted of storing their items in a saccol\textsuperscript{58}. This sack dangled from their head and was lined with straw and anything else that could cushion the weight. The local farmers even put forth the saying, “de tout perrac cabadere” (of every rag a head pad). This method of carrying merchandise continued on into 1890’s. This simple act gives the perfect ammunition for support of the

\textsuperscript{56} Weber, Peasants Into Frenchmen, 197.
\textsuperscript{57} Weber, Peasants Into Frenchmen, 199.
\textsuperscript{58} Weber, Peasants Into Frenchmen, 201.
railways and highway transit system. The marker would be the travel connection to improve and modernize the outlying towns.

The reluctance set by the lower class proved to reflect the outcome and conditions of the roads. Eugene Weber describes the 19th century as a constant complaint on the conditions of the local roads in his book *Peasants into Frenchmen*. The roads, mainly constructed of compacted dirt, were reported to have large four to six foot divots, deep and muddy, laced about the highways which were not pleasant or safe conditions for motorists to be driving under. The rural population had let grass and weeds grow over onto the roadways as well as drained their fields into the roadside. The result was a constant state of wreckage for the roadway. This served to the peasants liking. If the village remained unconnected to the metropolis then peasants could set their own prices, due to the lack of competition. However if they had to carry their load to outlying markets they would have had to succumb to the buyer’s prerogative. After all, such a hard journey would leave the peasants in no physical or emotional state to negotiate price.

The indifferent views towards travel and the railroad system was not shared by all of the inhabitants in the rural areas of France. Middle class members shared the belief of the state, that this new travel system would ensure a way to contact the greater civilization of France. This is a clear demonstration of a separation in class politics. The conflicting reactions continue to show the split-level views of the middle and peasant classes in the local towns outside the urban areas. To the middle class the roadways were seen as though they were bringing new life to the rural parts of France. The middle class perception

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leads to the idea that the roadways were set up to combat the backward society of rural France. The peasants however, saw this as detrimental to their way of life and they were right. As the railway was built so too came the destruction and desolation of the rural industries. Whole cities and towns were wiped out of jobs. Textile mills couldn’t compete with the cheap wools and supplies provided by the railroads. Iron forges soon became over used and depleted. The ease at which the railroads provided also became the country sides death warrant.

A close reading of the material shows the interconnected system of roads connected the rural body of France to its heart, Paris. The construction connected the outlying towns, isolated from the rest of France, and gave them access to the new economic and cultural scene of modern France. The old France was to be connected in circulation with the newly budding more modernized France. The railways allowed for the discontinuing of the old ways of production and distribution. The new system however also destroyed the multiple rural industries in the country sides of France.

This system of railroads and motorways brought new terms of travel to avid motorist. The average middle class citizen, that could afford a car, could now travel outside the city limits and see the majestic French country side. That's why with the evidence gathered one can say the railway and roads were built along the scenic routes away from the peasants. The upper classes wanted to see their own version of rural France without farmers and dirty animals in the way. This countryside, which had been romanticized by the modernistic thinkers and philosophers, had begun to be portrayed as though it were a majestic natural landscape. There was a stipulation, however, the small business of catching the right train lead to a time constraint placed upon those who sought to travel.
This stipulation however did not hinder the motorist. Those who could afford an automobile would have had the chance to leave when they so desired and not worry about the time. This concept was shaped and molded by the Michelin brothers to bring the twentieth century into an age of leisure for the avid motorist consumer by introducing the little red book. Michelin saw the opportunity to make money while selling the idea of Travel. Their new model allowed for anyone who could afford an automobile ease, comfort, and style, provided they bought Michelin tires for their journey.

In 1900 Andre Michelin produced the Michelin guide. This little red book soon became the sensation of the century. Its purpose was to construct a reliable and easy to use booklet of practical information for the modern traveler. This made it so that road trips wouldn’t be fraught with anger and frustration. What made this book the first of its kind was that the only other traveling guides, produced by Hachette and Baedeker, were designed for the railway. Now people had a guide that they could take for their car and not have to worry about train times and cross-station switching. The avid motorist could go out and take his or her time in the country and stop to view nature along the way. This created a more authentic experience, and Michelin promoted visiting these places, romanticizing the rural landscape.

The idea behind the guide’s construction was to have it made to fit in a gentlemen’s vest pocket. Andre soon aspired to use posters and wall hangings as a better means of advertizing. He combated with the idea that the guide would be with people where ever they go, not just on a wall that they pass by and might not even see. Besides, the guide

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61 Lottman, The Michelin Men, 1.
62 Lottman, The Michelin Men, 2.
Hammond 37

proved to be a success and widely accepted in popularity by the middle class travelers, mainly because it was free for the first twenty years to those who bought Michelin tires.

In 1912, Michelin petitioned for the numbering of the roadways for a practical, more efficient means of travel\(^63\). Numbering roadways would prove to make driving easier and faster for the modern middleclass traveler. The numbered highway system brought about a luxurious success in the modernization of the state. The maps within the guide could direct the traveler to locations using a various routes now marked by individual numbers. One could follow along the certain highway and turn off onto the direct numbered route resulting in an easier commute to wherever they wanted to go.

In 1926, the new green Michelin regional tourist guide listed nationally selected popular places to eat and room for the night. The idea was to make these places sound interesting enough to go to, so that people would use their cars more often and more importantly ware out their tires\(^64\). To ensure a satisfied costumer and an accurate rating the guide produced comment cards that were to be mailed in and reported on how their stay was at their destination. The irony that came from these references was that the rural dining and accommodations began to be judged using standards from the metropolis. This meant that people went to the country with the notion of its free majestic ideals and still expected to live the luxurious life style of the city. So the idea of the natural found in modernist philosophy became fused with the expectations of city life.

\(^{63}\) Michelin, yr. 1912 http://www.michelin.com/corporate/group/history.

\(^{64}\) Lottman, *The Michelin Men*, 4.
Michelin made it a prerogative to be at the service of their costumers so when these reports came in they designed what is now known as the Michelin star. The statement was clear:

“We promise to strike from this book without pity all hotels reported to us as having poor food, inadequate rooms or toilets, deficient service; all gas stations lacking sufficient supplies; Michelin tire dealers who give cause for complaint. On the other hand, we shall add to our listings hotels and dealers appreciated by our readers…”

To this end two stars corresponded with a destination worthy of a detour while three stars indicated a destination worthy enough to make a journey. However, stars were therefore only given out when members of the Automobile Club de France (of which Andre and Eduard were founding members) were present to surmount the accuracy of these claims. Andre saw it important that in order for people to go somewhere they would need an adequate map to get them there. Thus the modern travel map was born. Indentified with easy to use symbols the guide was manufactured for the “on-the-go” motorist who was always in a hurry. Now people could visit places and plan their trips easier. Due to the to the easy to use map if they ever needed something along the way the guide was there to help. This made traveling simpler and more leisurely.

++ Into a New Era ++

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65 Lottman, The Michelin Men, 2.
It is within the confines of the twentieth century that I must conclude this thesis. The twentieth century saw the full reaction to Michelin’s modern legacy at work. Haussmann’s streets and Eiffel’s monuments to man’s ingenuity were to be celebrated by the promotions and revitalizations brought by Michelin’s little red book. Bresler’s shining beacon of public safety, Pinkney’s indelible mark of public health and Carmona’s transportation network all came to be celebrated due to Michelin’s promotions. It was their advertising campaigns that brought the glory of France’s new capitol to the world’s attention. Eiffel’s transportation system and even his tower were now to be glorified and viewed by all.

The highway system and subjection to rural France’s industries started to change once the notions refinement in accommodations had been raised to new standards. Now the people living in the outlying towns received business from the middle and upper classes seeking to get away out of the city and into the majestic countryside. Hotels and restaurants improved their standards and hospitality in hopes of receiving the coveted Michelin star. This brought business to the country and an overall sense of nationalistic pride in the sophistication that was this newly built France. Without Michelin’s help the countryside would have delved into further turmoil than when the railroads were built. The maps and accommodations the little red book provided made it possible to make out their destinations.

The easy to use maps produced in the Michelin Guide eventually became used by the war department. During WWII Paris became invaded by Germany, and the start of the Vichy government’s rise to power under Petain. Under this new government, France was in collaboration with Germany, which Petain said was to ensure preservation of the
French State. The decision to side with Nazi Germany led to the resistance of the Vichy Government and its demise at the end of the war.

The French resistance to the Vichy government, led by General Charles De Gaulle, came to the realization that the Michelin cartographers were the best in the world due to their intricate design of the roadways for Michelin costumers. Michelin was then asked to go further and cover areas not yet surveyed out. The Company put their resources to use documenting and mapping out lands pertaining to Belgium and other surrounding countries. After the Second World War, France was upheld by the monumental leadership of General Charles de Gaulle. He served as president for two terms and died a year after leaving office in 1969.

De Gaulle constructed processes for the rebuilding and modernization of the country that was meant to reinstate France to its former glory. De Gaulle’s restoration was largely sponsored by Michelin. One of the most important acts was the remodel of the capital city of Paris through his ‘Grands Projets’ or Grand Projects. Under the construction of his successor Giscard d'Estaing, this series of public works updated French cultural institutions like the Musée du Louvre and transforms the city of Paris such as the Michelin ‘Bureau d’Itineraires’ which provided information on travel destinations in France and all other countries.
Without Michelin’s key-role in the war effort there wouldn’t be a France to modernize. The considerable support and contribution of detailed maps and endless campaigning for a more refined state of being in both the roadways and living conditions moved France into a new age. The inventions of newer, better tires that made driving safer and enjoyable gave way to the hustle and bustle of the twentieth century. The creation of a regional guide to France and its neighbouring countries coupled with numbered highways, opened up the travelling market to the rising middle class. This rise in travelling gave way to height in expectation of the hotel and restaurant industries. These industries, when faced with the star system, became to true modern examples, creating a higher standard of living and service.

Soon the whole of France would be inspired by the sophistication of its new standards brought on by the Michelin Company. The Company’s expansion into other countries, even America, made its name known worldwide. Soon it was the world catching up with Michelin standards and reworking to modernize to its level of service. It is by these actions that show how the Michelin Company brought France into the twentieth century.

The Michelin Guide became a world famous hit even after the end of World War II. Grace and Beverly Smith’s article The Hungry Traveler’s Best Friend portrayed the American perspective on the Guide in a large article written in 1958 featured in the Saturday Evening Post. The Post was the most successful American magazine at the time and spanned over the entirety of the nation. The overall theme of the article focuses on the success and glory the Guide has to offer. The Smith sisters go on to explain their own use of the Guide when they vacationed in France in the 1930s. Their use of the Guide made traveling easy. Their American pride does show through when they mention American
cooking being unsurpassed\textsuperscript{67}. Despite their ‘American Exceptionalism’ the Beverly sisters do mention that French cuisine does a good job with what they have. They even point out that France had cooks that could ruin food rations like any other local dinner in America could\textsuperscript{68}. This is used as a contradiction to popular American belief that all French Food is refined. In the end their backhanded compliment does portray the American view of French cuisine verses American attitude. Their altogether “Americanized” approach to the Michelin Guide aids in examining the American perspective on French ingenuity at this time as well as the effects that modernization had on the era surrounding the end of World War II.

Throughout their years of marketing Michelin has promoted and visualized their tires as making a better world through safety and leisure. Michelin’s marketing efforts exerted a profound impact on France’s cultural identity in the twentieth century. According to Paul De Man, the idea of modernity fuels the want to tear down the past. This demolition of what was creates the need to find and seek a moment that might be considered the here and now, and from that moment comes the departure into the future. The old city of Paris was torn asunder by Haussmann’s plans and reconstructed with further help from Eiffel’s innovations in the world of industrial engineering. These men set a point of origin that propelled the Michelin brothers into driving France and the rest of the World into a new modern age.


\textsuperscript{68} Beverly, Traveler, 125.
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"Now is the time to drink; that is, cheers. The Michelin tire drinks the obsticle." color poster by O'Galop. Source: Harp, Marketing Michelin, 25.


