

GODIN

Established 1840

The GODIN foundry was founded in the middle of the last century by Andre Godin whose philosophy became the basis of a unique worker's community during an era when workers were totally exploited by wealthy industrialists. Coming from a very humble background, Godin believed that workers should be educated and should live in what he called the "equivalents of palaces". He travelled widely to study chateaux and palaces and then used Versailles as the inspiration for the housing complex which is called the "familistere".

Today, you can visit the "familistere" (some of it was destroyed during World War I), where factory workers lived in truly beautiful surroundings. The grounds and river surrounding the "familistere" buildings are very much like a park. The complex included a magnificent theater (destroyed during the war), schools, shops, and large enclosed courtyards where people could socialize, enjoy concerts and other cultural events and where children could play safely. There is also a small museum where photographs and other objects are a testimony to a unique social and economic community.

There is a beautiful book with color as well as black and white photographs showing all I have just described as well as some of the products, including spectacular enameled bath tubs, no longer available, as you might well imagine) made around the turn of the century. The text describes in detail the life of the workers who lived in the "familistere".

Godin factory workers made history when hundreds of them gave their lives to stop the Germans as they attempted to march to Paris during World War I. At that time, Guise, where the foundry is located was one of the last population centers between the German border and Paris.

The standard of excellence established in 1898 by the GODIN oval and round stoves is proudly maintained today in the entire GODIN line of solid fuel heaters. The GODIN foundry, the largest stove manufacturer in France, has been in continuous operation since the last century. Today, a combination of the most modern equipment available and old world pride in craftsmanship continue the tradition of excellence appreciated throughout the world. GODIN stoves and furniture are exported throughout Europe, North America, to South America, New Zealand, Australia, Tasmania and to South Africa.

The foundry employs a year round work force of 600 men and women. Generous factory benefits plus steady employment are important factors contributing to the consistently superb quality of GODIN stoves.

The GODIN foundry, LeCreuset (manufacturer of the famous enamelled cast iron cookware) and COUSANCES (a two century old foundry that manufacturer fire-place equipment, firebacks and cookware) are owned by one of France's most prominent industrialists who has been honored by the French government for his contribution to the development of French industries.

Discriminating stove owners with an eye for beauty as well as money-saving performance recognize in GODIN a unique blending of 19th Century quality and elegance with modern fuel efficiency.

GODIN stoves offer two-fuel flexibility with combustion efficiency unsurpassed by most single-fuel stoves, all without the cost and inconvenience of a messy conversion kit. Depending on the cost and supply and temperatures in any region coal and wood can be burned interchangeably. All GODIN models heat evenly, comfortably, economically and elegantly.

The secret is in the dense and durable firebrick lining which ensures hot, complete and long-lasting heat output, even as the fire dies down. GODIN uses more firebrick per cubic inch of firebox than any other stove, imported or domestic. The heat retaining characteristic of this dense firebrick is comparable to soapstone and thick cast iron.

All GODIN models feature convenient top loading for either wood or coal and a removeable ash pan for easy cleaning. A useful warming surfact for a cup of tea or a fondue is found under the hinged enamelled

decorative top .

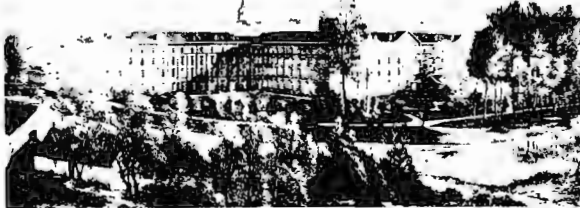
GODIN stoves come in classic space saving sizes and shapes, round, oval and octagonal. Smaller versions vent easily into existing fireplaces and all models come equipped with a viewing window in the fire door.

The octagonal stove, known as La Belle Epoque, has an added feature. The stove comes complete with side and front panels decorated with the authentic floral designs featured in the 1903 GODIN catalog. After listing the hinged lid of the stove the panels can be lifted out by hand, through the top. On the back of the panels you will see at each side a channel into which you can slide decorative ceramic tiles of your choice.

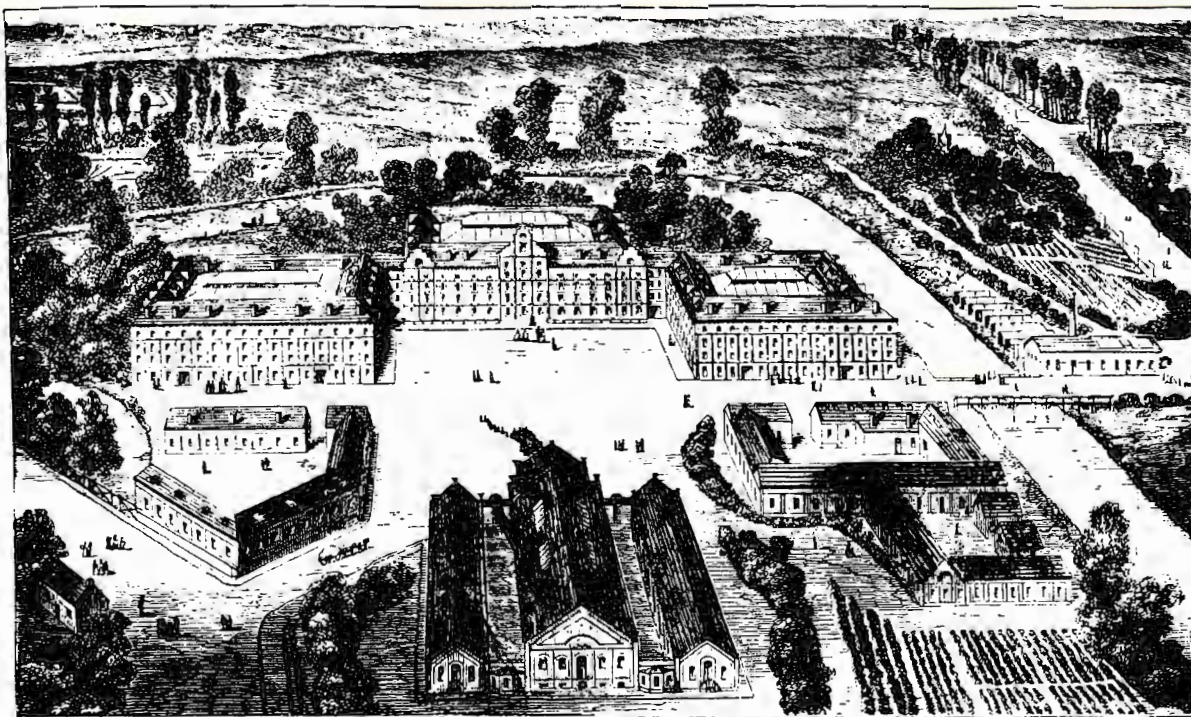
GODIN'S exquisite porcelain enamel is a permanent glossy, durable finish available in a choice of colors designed to add charm, style and elegance to most any setting.



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4 Le familistère en 1867, avant la construction de l'aile droite. Archives du familistère de Guise.

4 The familistery in 1867, before the construction of the right wing. Guise Familistery Archives.

5 Vue de l'arrière du familistère en 1890. On remarque le bâtiment de la crèche à droite contre la façade. Archives du familistère de Guise.

5 Rear view of the familistery in 1890. Notice the nursery building on the right next to the façade. Guise Familistery Archives.

6 Gravure de 1871 représentant la façade principale du familistère avec ses dépendances (théâtre, écoles notamment). Tiré des *Solutions sociales* de A. Godin.

6 1871 engraving depicting the main façade of the familistery with its outbuildings (notably the theater and schools). Taken from the book *Social Solutions* by A. Godin.

FEATURE	BENEFIT
Decorative appearance	Adds to room as a unique and attractive piece of furniture as well as a functional and efficient heater
Established European manufacturer	Will be there when needed with strong product experience and support
Compact size and upright form	Takes up less space and allows greater flexibility in installation
Small flue size	Materials cost less if constructing a Class A chimney; less materials cost and easier work if lining a masonry chimney
Four different sizes	Able to address heating needs from 3,000 to 10,000+ cu. ft.
Belle Epoque tile capability	Allows custom decorating of stove
Comprehensive owners manual	Assures safety in installing and operating stove
Most models suited to fireplace installation	Lowers installation costs and turns a heat loss into a heat saver
Same models are marketed and used world-wide	The line has thousands of happy customers; they - and you - know it works beautifully

A SUMMARY OF FEATURES AND BENEFITS FOR GODIN STOVES

It's pretty easy to point out to a prospective customer the positive features of a stove. As dealers, we understand why it's valuable for a stove to have cast iron parts or be lined with top quality refractory brick or to load from the top and often we present these features to a customer as though their value were self-evident. We neglect to couple the stove's quality features with their appropriate benefits--those statements that answer the customer's unspoken question: "But what does it do for me?" The following is a list of quality features of GODIN stoves linked to their benefits for a customer.

FEATURE	BENEFIT
Enamel finish	Easy to maintain
Choice of enamel colors	Stove fits into customer's decorating scheme
Burns both coal and wood	Stove has versatility of fuel selection and is suited to a variety of weather and temperature conditions
Arrives set up to burn both fuels	No messy or time-consuming conversion necessary
Lined with finest quality refractory brick	Contributes to durability of stove and even heating
Glass or mica window	Helps monitor the level of the fire without opening the door and also allows the charm of a fire view
Removable ash pan and ash lip	Easy cleaning and ash removal
Secondary air inlet	Promotes secondary combustion for increased heat and decreased emissions
Top loading	No stooping or crouching to load fuel
Cook lid under the decorative top	Save fuel on cooking without sacrificing charm of design
Cast iron parts	Durability, but also easy replacement where necessary

FEATURES AND BENEFITS FROM A DEALER'S
POINT OF VIEW

In addition to the features and benefits that you can point out to a prospective customer, there are a number of features and benefits to be aware of for you, the dealer:

FEATURE	BENEFIT
GODIN Foundry is one of Europe's largest	<ul style="list-style-type: none">• Foundry can maintain a steady work force and doesn't have to constantly retrain new, seasonal workers• Foundry is highly efficient: uses computerization, new foundry equipment, etc.• Foundry produces a line of products recognized world-wide
Large inventory of parts available	Fast service for customer
Attractive product literature	Strong sales assistance
National advertising program	Increased product recognition
Low warranty incidence and strong warranty response where needed	Better satisfied customers and fewer dealer problems

LA BELLE EPOQUE AND ITS STOVES

The Second Empire period in France saw the rise to preeminence of cast iron stoves and the decline of the ceramic.

Later, la Belle Epoque brought technical advances such as central heating and truly mass-produced small stoves. (The "Petit Godin" was a famous example of the latter.) These inventions rang the death knell for ceramic stoves.

The stoves of la Belle Epoque were most often rectangular, topped by a cornice, and finished with a glaze. The decoration was typically quite bold, employing the fantasy themes of the Modern Style.

The year 1900 is considered the beginning of la Belle Epoque in France. The period marked new ways of thinking and changes in industry, transport, and the arts.

Famous landmarks were l'Exposition Universelle, and le Pont Alexandre III. The latter is still in use today.

Le grand Palais and le petit Palais (Paris), and Line No. 1 of the Paris Metro were all constructed in this period. These works reflect the triumph of the Modern Style in reaction to the softer shapes of the past. (The Modern Style, of course, with its interweaving lines, took its inspiration from the aquatic world)

A sidelight: During this period, Boni de Castellone married the daughter of the wealthy American railway baron, Gould, and founded Maxim's, which Feydease was to make the most famous restaurant in the world.

The Glittering Costumes of La Belle Epoque

By MANUELA HOELTERHOFF

New York

Ever since that day in Eden, what to wear has been a major question. This was particularly true during the Belle Epoque (1890-1914), a time when upper-crust people spent a great deal of their waking hours choosing and changing their clothes. In those golden days, spending a weekend in the country meant more than deciding between the pink or green Lilly Pulitzer outfit. Sartorial matters took cosmic proportions.

Here is a description of an average weekend affair at Chatsworth, the Duke of

Devonshire's place: "The party arrived by special train with two extra wagons for the vast amounts of luggage. . . . From breakfast on one wore country clothes, then lunch was eaten round small tables, with the ladies who were not going hunting that afternoon in town clothes. After the hunt came tea. If the king was present, lobster salad was served, the gentlemen in morning coats, the ladies in tea gowns."

The Gallery

The quote is from Philippe Jullian's essay in the luxurious color brochure accompanying "La Belle Epoque," a costume exhibition at the Metropolitan Museum of Art through Sept. 4. The show includes some 150 outfits, ranging from everything one needed for a day at Chatsworth, to court gowns, ball gowns, motoring outfits, cravats, capes and a fancy set of goggles. It is a spectacular exhibition. For a dozen years now, Diana Vreeland has been connected by a diamond-studded string to the Met's Costume Institute, waving her "special consultant" badge like Queen Mab once used her wand: to conjure up dreams beyond the immediate scope of most mortals. And this evocation of the Belle Epoque, which has often been described as "a world of too much," is one of her most dazzling achievements.

As in the past, Ms. Vreeland has the imagination and means (funds for this show come from the Pierre Cardin Management Corp.) to give us not only a suit of

clothes, but a milieu. Tantalizing bits and pieces from other areas of artistic enterprise—painting, music, furnishings, perfume—are pulled in to shape an intriguing, three-dimensional picture of the world through which the original wearers once went their way, dropping off heaps of calling cards, eating 10-course dinners, exchanging pleasantries and hiring servants.

The first three galleries of the institute's subterranean den have been transformed into Maxim's, the famous Paris restaurant, right down to recreating the stained glass, wood panelling and red velvet wall coverings. From this darkly glittering space populated with male and female mannequins wearing luncheon and evening attire, we move into a radiantly spring-like center gallery with panoramas evoking Newport and the Bois de Boulogne. Guerlain's "L'Heure Bleu" perfume vies with Offenbach and Lehar for air space. The choice of paintings by then-prominent society artists is excellent, and includes Clairin's sumptuous portrait of Sarah Bernhardt in her palmy, two-legged days and Boldini's spiky portrait of Consuelo, Duchess of Marlborough, with her neurotic-looking little son.

For this viewer, costumes are particularly fascinating if we can imagine them filled by prominent personalities off to some fabulous do, fretting and maybe even sweating as they fussed with their corsets and capes. Queen Alexandra of England, Italy's Queen Margherita and opera singer Lina Cavalieri are all recalled by fancy gowns, and in one corner we encounter a life-size effigy of Queen Victoria—who did so much for basic black—wearing a voluminous dark dress tarted up a bit with the star and sash of the Order of the Garter. Her ample presence reminds us that the Belle Epoque, usually identified with the Edwardians, has its straight-laced underpinnings in the late Victorian era.

On view, too, is an evening gown worn by the Countess Greffulhe, whose enigmatic eyes and graceful beauty captivated the premier chronicler of the Belle Epoque, Marcel Proust. "She was wearing a coiffure of Pomesian grace and mauve or-

chids that descended to the nape of her neck," he wrote, recalling their first encounter, and used her as a model for the *Princesse de Guermantes* in "Remembrance of Things Past." Nearly is a canvas by Henri Gervex, a polished salon painter, depicting the Pre-Catalan park in which the narrator first saw Madame Swann, Baron de Charlus and Gilberte.

The Countess's gown is by Worth, who, in an era when the properly attired woman owned about 700 dresses, became the rich autocrat of fashion. "The 1870 revolution is not much compared with my revolution: I dethroned the crinoline," he was heard to say. But Maison Worth kept for years tightly laced corsets and bustles which virtually rendered respectable women incapable of anything more arduous than reaching for plovers' eggs or patting an orphan on the head. This was appreciated. The men whose sides they adorned were more often robber barons than real barons, particularly in America, and they were pleased to have their wives in Worth as walking advertisements of their worth.

Understandably, Thorstein Veblen, author of a biting attack on what he called "the leisure class," took a view different from Proust of bodices or the dignified top hats, stainless linen and shined shoes of gentlemen. Much of their charm, he wrote, "comes of their pointedly suggesting that the wearer cannot so attired bear a hand in any employment that is directly and immediately of any human use."

Eventually, the shadows of war dimmed the splendor of this gilded age. And women, their options broadening beyond sorting through trousseaus and truffles, started wearing unconstructed clothing and even pantaloons designed by Paul Poiret, a renegade from the increasingly stuffy Maison Worth. His flamboyant, Ballet-Russes-inspired garb, of which there are several examples in the show, became *le dernier cri*, despite a few hold-outs such as the Princess Boriatinsky who, confronted with a Poiret overcoat, made this comment: "In Russia, when yokelets pester us running after our troikas, we cut off their heads and throw them in sacks that look like that thing."

Publications _____



How THE ENGLISH VIEW THEM!

FRENCH STOVES by MAXINE FEIFER

One icy winter during the Hundred Years' War, the French philosopher Descartes was driven to such extremes of fridity that he crawled right inside his wood-burning stove. Incubating in that obscurity, he Thought, and therefore he Was. Apocrypha aside, however, the French wood- or coal-burning stove may still be the thinking person's choice in these the winters of our discontent. Attached to the flue of your fireplace, the stove retains and radiates 80 per cent of its heat; an open hearth sends 80 per cent of *its* heat up the chimney. You can get up to 12 kwh of heat - the equivalent of a twelve-bar fire - and the stove can glow with warmth for up to 48 hours on a single load of fuel.

The British have long been wise to these stoves. but here they tended to be unadorned, utilitarian items of black cast iron - their place was in the kitchen. In France, though, where coal was scarce, the stove was a luxury article, suitable for display in an aristocratic parlour. And in the last century, copies of the old stoves were manufactured for the haute bourgeoisie - fanciful and beautiful, cast in luminous enamel, in styles ranging from garlanded neo-classical to art deco.

Pam Hardyment (above) has been collecting them from flea markets and brocanteurs all over France. She now deals as the Old French Stove Company, Camberwell Antique Market; 159 Camberwell Road, SE5 (673 7826), exclusively purveying antique ▶

◀ French enamel wood- and coal-burning stoves. They date from the 1850s through to the 1930s, spanning all decorative fashions, by masters such as Mirus, Godin, Deville, in colours such as pearl grey, bronze, royal blue and rose pink, whose precise hues are impossible to duplicate. All can be adapted for wood and coal, or you can even put in an electric log if you're 'that sort of person'. Starting at £180, they are less expensive than modern reproductions and will retain their value as antiques.

Exceptional modern variations on the old French stove are designed by the silversmith Jocelyn Burton, 50c Red Lion Street, WC1 (405 3042). Originally commissioned by the National Coal Board, the Patriarch stove is a Godin-style body re clad with a bronze classical masque in the manner of a demigod; the Shiraz is hexagonal, with tall windows and minarets, made of shaded pastel sheet metal with details picked out in nickel; more designs are forthcoming.