

Origin and Development of French Faience: The Contribution of Archaeology and the Physical Sciences

Laetitia Métreau and Jean Rosen

ABSTRACT

French tin-glazed earthenware, or faience, is commonly found during excavations in mainland North America, where it is usually identified using morpho-stylistic typologies based on regional styles. Since the 1970s, development of the archaeology of French production sites and of a well-crafted archaeometric methodology has led to a better understanding of the specific technical characteristics of this type of earthenware. Using control samples from faience factory dumps, many traditional attributions have been revised and some historical interpretations have been reviewed. Such advances are particularly important for material culture studies in former French colonial areas.

Introduction

This is not the first time that a researcher with information on a certain number of potters and access to a certain number of objects is faced with the question: “What should be attributed to whom?” Attempting to answer this question is a risky endeavor, in which we now exercise more caution, apparently, than we did in the past. Nonetheless, it

has the advantage of giving expression to hypotheses that can always be rejected [Montagut 1992:33].

The type of ceramic known as faience in France, *Hispano-Moresque* ware in Spain, majolica in Italy, and delftware in Northern Europe is in fact tin-glazed earthenware (Maggetti 2012:44). The body is coated with a thin glass layer opacified by tin oxide particles (SnO_2) (Figure 1).

Ceramic artifacts have yielded a range of information on the technology of their production, the provenance and preparation of raw materials, and the fashions, tastes, and social codes that characterized different periods and different social classes. Therefore, these artifacts can and should be studied as historical documents and socioeconomic markers.

Since the end of World War II, historical archaeology in North America has evolved hand in hand with the development of material culture studies in Europe. In regard to French faience from the 17th and 18th centuries, archaeologists from the United States and Quebec were faced from the outset with a lack of stylistic typologies that would enable them to identify the production sites and temporal span of excavated sherds. While American and Québécois archaeologists devised their own analytical

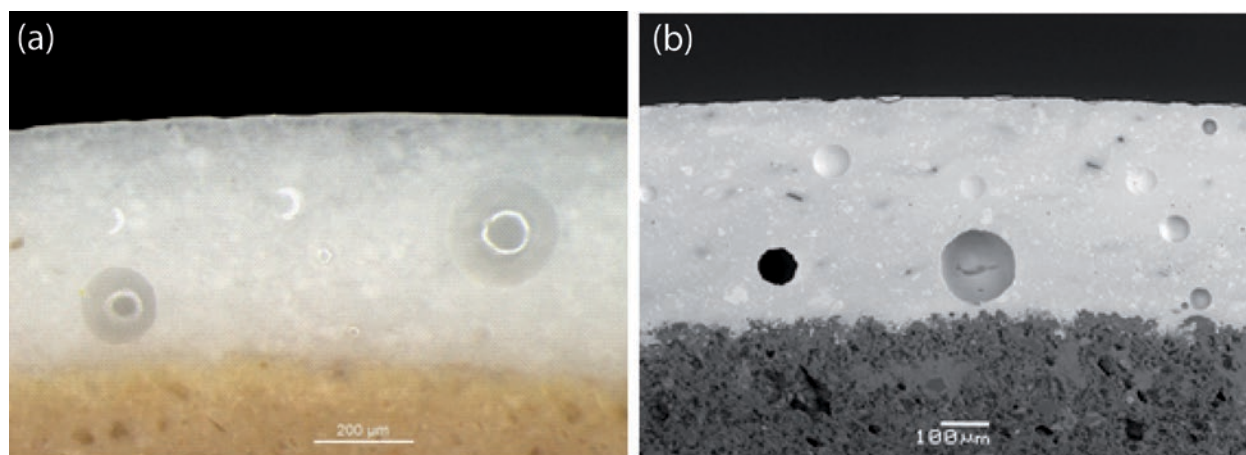


Figure 1. Reflected white light image (a) and SEM microphotograph (b) of a cross-section of a French faience from the Babut factory in Bergerac, second half of the 18th century. (Courtesy of Laetitia Emery/IRAMAT-CRP2A 2012—sample no BDX 14476.)

tools, specialists in France developed the archaeology of faience production sites along with archaeometric characterization.

These efforts have provided a better understanding of the development of French faience and the technical characteristics of certain factories, thereby enabling many attributions and historical interpretations to be revised. Although North American and French archaeologists have collaborated on several joint initiatives, their approaches have evolved separately for far too long. Today, North American and French researchers should work together to improve our knowledge of French faience production, colonial trade networks, and the socioeconomic organization of the institutions of New France.

The Development of French Faience

Tin-glazed earthenware first came into use in the refined courts of the Islamic Far East (ca. A.D. 700) and then eventually evolved into an object of mass production in Western Europe during the 19th century (Caiger-Smith 1973; Soustiel 1985; Mason and Tite 1997). In France it is thought to have first appeared in Marseilles after being imported from the Islamized West at the turn of the 13th

century (Figure 2) (Marchesi et al. 1997). At the time, this exogenous product was a luxury item reserved for a wealthy clientele; it was made only occasionally and usually took the form of floor tiles (Figure 3). It coexisted with indigenous high-lead transparent glazed productions (Rosen and Crépin-Leblond 2000; Métreau 2012).

After an initial process of gradual adaptation, the technique was definitively established during the first decades of the 16th century, influenced by Italian Renaissance productions (Rosen 2004). As Italian majolica craftsmen settled in prosperous cities and production became more diversified, French tin-glazed earthenware began to develop in Languedoc, Lyons, and Nevers. Thereafter, faience production followed a technological evolution that reflected the increasing complexity of modern times and that continued until the establishment of industrial society at the end of the 19th century (Rosen 1995).

The city of Nevers can be considered the birthplace of French tin-glazed earthenware production on a scale that was in keeping with the growing economic importance of this type of ceramic. Replacing the original expression *terre blanche*, the term faience first appeared in Nevers in the early 17th century when the expression *vaisselle de fayence* (of the town of Faenza, Italy) was gradually shortened to

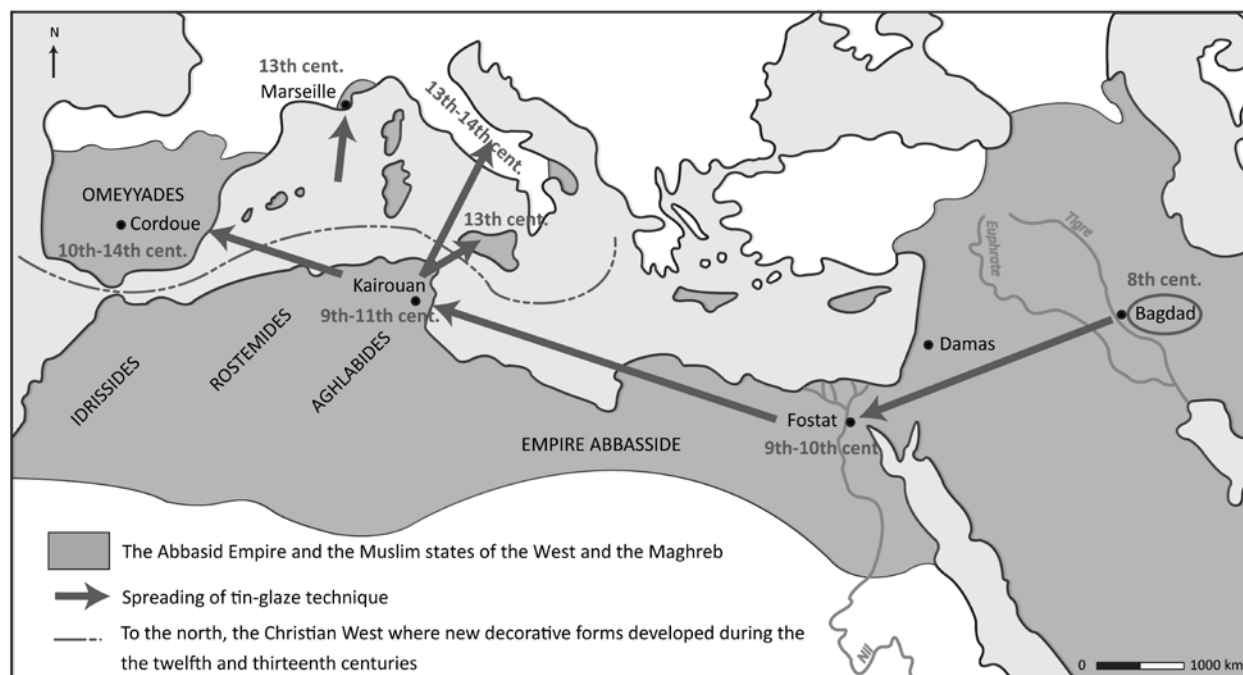


Figure 2. Map showing the spread of the tin-glazed earthenware technique from the Islamic East to the Christian West. (Redrawn by Laetitia Métreau from Soustiel 1985.)

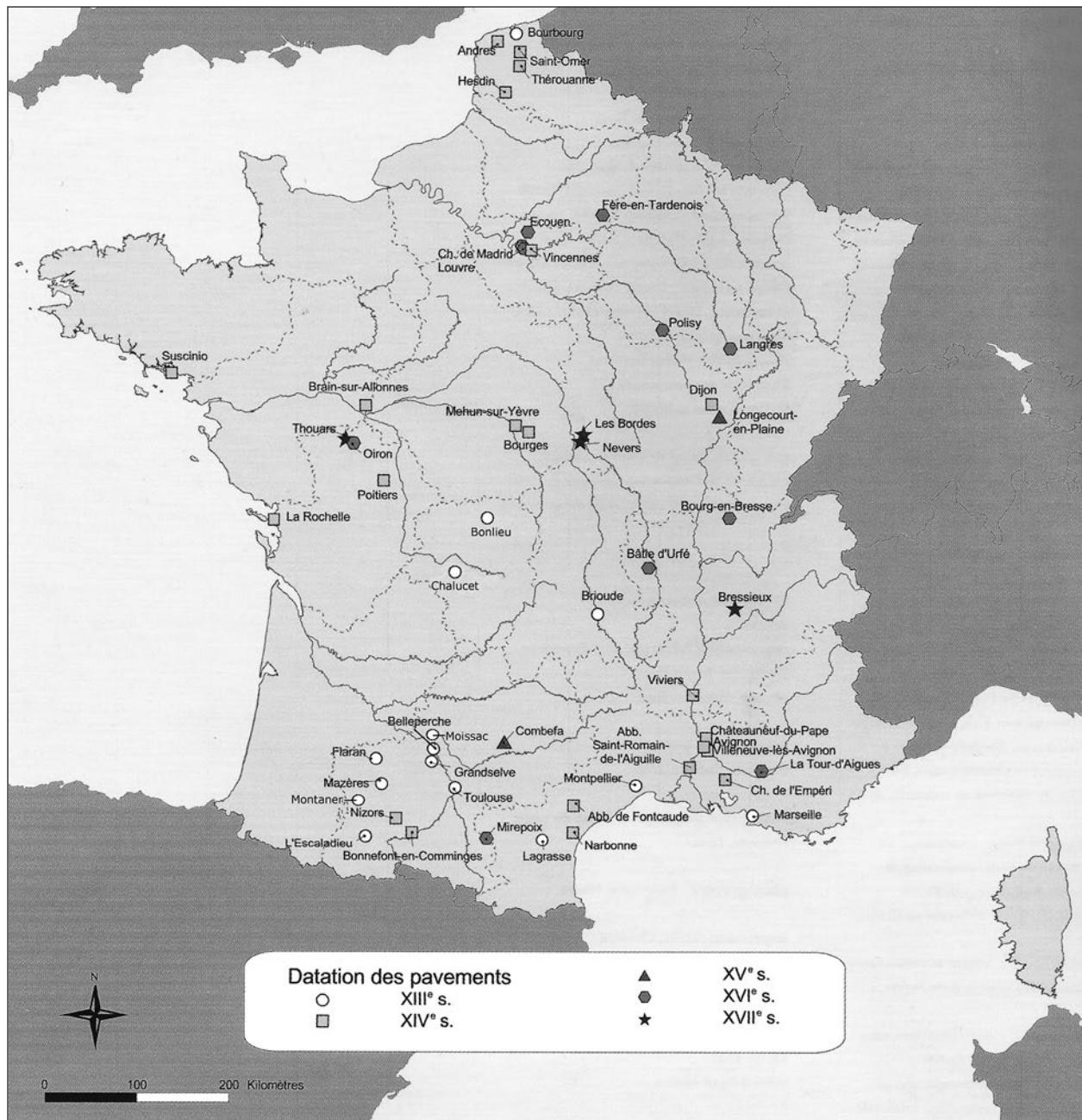


Figure 3. Map showing consumption sites of tin-glazed earthenware in France (floor tiles) during its installation phase (early 13th–mid-16th centuries). (Completed from Rosen and Crépin-Leblond 2000:199.)

the single word *fayence*. The economic success of the Nevers production center led to a propagation of skills during the last decades of the 17th century. Indeed, Nevers craftsmen traveled throughout the realm in order to establish their own workshops or to help start new production centers in cities such as Marseilles, Rouen, and Montpellier (Rosen 2000a:62–73).

While the 17th century can be considered the golden age of French faience, the 18th century was marked by changes that reflect a turning point in the expansion of faience production. The organization of production activities gradually evolved, with workshops giving way to the proto-industrial facilities typical of Colbert's policy. As shapes and decoration became more diversified, faience

manufacture multiplied (Figures 4 and 5); more than 100 factories were established during the first half of the 18th century (Rosen 1995:121). New types of faience were also developed, not only to meet new dietary needs (see culinary faience or *terre à feu* in Rosen [1995:129–132] and related references) but also to counter competition from other ceramics, especially porcelain (see faience with on-glaze decoration or *faience de réverbère*, ca. 1748, in Rosen [1995:127–128] and related references).

These developments reflect the increasingly widespread use of faience associated with the socioeconomic transformations that France was experiencing at the time. During this expansion phase (17th–18th centuries), economic incentives increasingly prevailed over artistic motivations—a change that was also in accord with the socioeconomic transformations of modern times. Therefore, after being a luxury product limited to the upper class (early 13th–17th centuries) (Figure 6), French faience became a fashionable item among the bourgeoisie and ultimately a popular consumer product (18th–19th centuries).

The economic recession and crisis caused by the French Revolution (1789) put an end to French faience expansion in the western part of the country and some of the larger centers. Many smaller production units continued

to operate in the northeast, however. Even though faience production underwent occasional revivals and endeavored to adapt, decoration slowly degenerated and output declined as this earthenware failed to compete with new types of industrially produced ceramics, such as creamware, manufactured in large and modern factories. During the 19th century, creamware potteries slowly replaced the traditional French faience factories, many of which disappeared after the 1850s (see Maggetti [2007a, 2012] and related references for a detailed study of the technology of French faience from the 17th century to the 19th century [Figure 7] using written sources, wasters, and physico-chemical characterization).

Identifying French Faience: Methods

The Comparative Stylistic Method of the Decorative Arts as a Starting Point (since the Last Third of the 19th Century)

Although the 1850s correspond to the decline of French faience production, they were also marked by the growth of a new interest in faience as an object of history (Rosen 1995:5–7, 13–15, 175–183, 2009a:42–43). Apart from archival research, the comparative stylistic method, which is

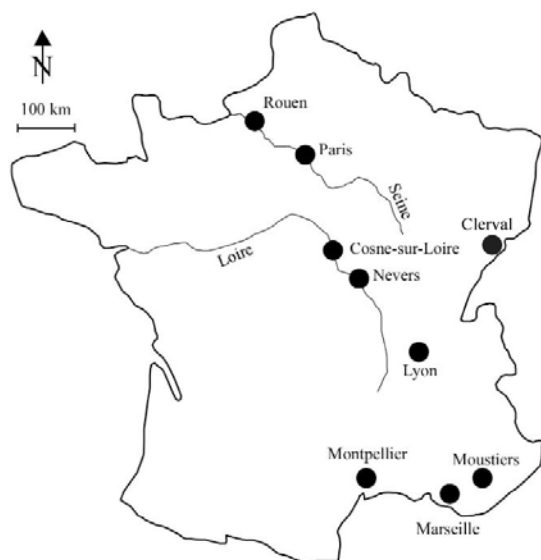


Figure 4. Map of 17th-century French faience factories (Maggetti 2012:44 [redrawn and completed from Faÿ-Hallé and Lahaussois 2003]).



Figure 5. Map of 18th-century French faience factories (Maggetti 2012:45 [redrawn and completed from Rosen 2001a]).



Figure 6. Banquet of the Knights of the Order of the Holy Spirit, Fontainebleau, 1633, Dutch school, Abraham Boss etching (Rosen 1995:96).



Figure 7. Wheel throwing. The worker in front is shaping and his colleague behind is turning, (i.e., finishing) the object (Brongniart 1844:plate 45).

closely linked to decorative arts concerns, became the starting point of studies on the origin of French faience products.

Stylistic comparisons were initially based on pieces of known origin and then gradually extended to unidentified products. Very soon, however, this identification process no longer reflected reality, especially when commercial interests and overenthusiastic collectors were involved. Nonetheless, despite the failings of the comparative stylistic method, especially when applied by inexperienced amateurs and journalists, this approach is still widely used with some success by the best experts.

Studies based on this method put emphasis on remarkable pieces while ignoring the range of production as a whole. Reflecting the collections on which they are based, they rely on arbitrary aesthetic choices focusing on masterpieces inspired by the finer arts, such as painting or sculpture (Figure 8). They also reduce French faience to an object of minor interest in art history as a whole, and prevent consideration of other technical and socio-economic issues.

A Significant Contribution: North American Archaeological Classifications (since ca. 1970s)

Due to the development of historical archaeology, North American researchers eventually became interested in

French faience, but only after initially focusing on other mass-produced ceramics such as English creamware or pearlware (Waselkov and Walthall 2002:62). Owing to the loss of the French colonies on mainland North America around 1760, researchers took into account only French faience with *grand feu* decoration and ignored the on-glaze decoration (*réverbère*) that had just started to appear in the middle of the 18th century.

The comparative stylistic method developed by art historians on the basis of some notable decorated pieces was not appropriate for archaeological sherds found on French colonial sites. Indeed, Canadian and American archaeologists were exposed to fragmentary, common consumer goods, usually with little or no decoration, which is why they had to devise their own analytical tools (for a review see Waselkov and Walthall [2002:62–64]).

The Canadian and American classifications are quite similar despite their structural differences: both are founded on regional style categories, a common practice in North America. This observation is based on the published works of Nicole Genêt (1980) for the Place-Royale site in Quebec City in Canada and those of Gregory A. Waselkov and John A. Walthall (2002) for sites in Alabama, Louisiana, and Illinois in the United States. Although Waselkov and Walthall's revised classification tried to incorporate Genêt's regional styles, both publications are considered standard



Figure 8. *Left:* “La Royne vient de Saba, faire espreuve/De Salomon en son divin savoir...,” Bernard Salomon etching for *Les Quadrains historiques de la Bible*, Lyon, Claude Paradin, 1560; Dijon, Musée des Beaux-Arts, inv. Sup. 43 E. (Photo by Musée des Beaux-Arts de Dijon/F. Jay in Rosen 2009b:fig. 181.) *Center and right:* circular plate with a broad rim, diameter 46 cm, polychrome istoriato, writing on the reverse “La. rayne. de. /sabat. qui. vient /A Sallomon. au 3 liure /Des Roys Chapitre X,” Nevers, around 1641; Sèvres, Cité de la céramique, inv. MNC 6029. (Photos by RMN/M. Beck-Coppola in Rosen 2009b:fig. 179 and 180].)

references in their own right in North American archaeological studies. Nevertheless, it should be mentioned that the French references used in both of these works unfortunately include many popular books (such as those published by Massin) that did not reflect the latest advances in research at the time and were perhaps not the most appropriate sources.

While studying an assemblage from French Guiana, Maggy Bernier noticed that several decorative styles did not fit into the regional categories defined by Waselkov and Walthall. She therefore adapted their stylistic typology by creating additional labels (Bernier 2002:108–141). This raises some basic questions about such typologies. What should we do with new decoration types? Should we endlessly create new regional categories? Also, what should we do with tin-glazed earthenware with blue or green background enamel, which is not considered in the existing typologies? Lastly, what should we do with culinary tin-glazed earthenware, which is not brown but white?

The North American typologies can facilitate consistent description. They often prove to be inaccurate, however, when researchers use them to take the next step of ascribing a time and place of production. If we want to address broader research issues, we need a typology more strongly anchored in data from French production sites. It is important to note, however, that French archaeologists and art historians do not use—and are often not familiar with—North American classifications. Moreover, some researchers wrongly continue to associate decoration types with specific production centers, when considerable borrowing and copying is known to have occurred, depending on fashion trends (Rosen 1993b:97–98, 1995:116).

A Wind of Change: The “Archaeology of Faience” in France (since the 1980s)

The “archaeology of faience” emerged in France during the 1980s, when medieval archaeology was developing and practices were evolving (Badet and Jacob 1993). The sherd was no longer regarded as an indicator fossil, but was gradually seen as a source of historical information. The study of French faience was then at the crossroads of four main complementary approaches: methodical and exhaustive archival research, the archaeology of faience manufacture, the archaeology of consumption sites, and

the reasoned use of physicochemical characterization of the materials (Rosen 2009a:42–43). What is the contribution of each of these approaches?

Archival research concerns more particularly the localization of faience manufacture and the documentation of structures, tools, raw materials, product distribution, economic markets, and craftsmen (for a detailed discussion see Amouric [1993]). The archaeology of faience manufacture and their waste dumps (Figure 9, Table 1) highlights production organization, manufacturing processes (from raw materials to finished products, along with kiln furniture and trials), and the diversity of products (for a methodological discussion regarding such excavations see Rosen [1993b]). Such an approach allows us to reconstruct a more accurate picture of reality by giving credit where credit is due. Indeed, almost a thousand workshops and factories would have been active at the end of the Ancien Régime, while the current attributions are



Figure 9. Example of a waste dump, around 1760, “La Passière,” Nevers, 1991. (Photo by C. Michaux, 1991, in Rosen 2009a:fig. 21.)

Table 1. Production units and waste dumps excavated.

Provenance	Type of site	Date (A.D. century)	Region	Publication
Ancy-le-Franc, <i>fabrique du château</i>	production unit	18th–19th	Bourgogne	Biton and Biton 2001; Rosen 2001a:342–351
Apt, <i>fabrique du Chêne</i>	production unit	19th–20th	Provence-Côte d’Azur	Kauffmann 1993
Apt, <i>fabrique Esbérard</i> ,	production unit	19th	Provence-Côte d’Azur	Kauffmann 1993
Arthé	production unit	19th	Bourgogne	Pellet 1993
Auxerre, <i>fabrique des Capucins</i>	factory dump	19th	Bourgogne	Rosen 2001a:360
Avignon, <i>indéterminé</i>		18th	Provence-Côte d’Azur	Amouric 1991 (quoted by Kauffmann 1993)
Belfort	factory dump	17th	Franche-Comté	Richard and Schwien 2000
Bergerac	factory dump	18th	Aquitaine	Emery 2012
Besançon	production unit	18th	Franche-Comté	Humbert and Goy 1995
Chateaurenaud	factory dump	18th	Bourgogne	Rosen 2001a:322–323
Clerval	factory dump	early 17th	Franche-Comté	Clerval 1995; Anonymous n.d.
Cognac	factory dump	early 19th	Poitou-Charentes	Vernou 1991:35–40
Cosne-sur-Loire	factory dump	17th	Bourgogne	Bouthier 1989:5–6; Rosen 2001a:126–131
Dijon	production unit	18th–19th	Bourgogne	Rosen 1987, 1990, 2001a:38–65; Blondel and Rosen 1987
Grange-le-Bourg	production unit	18th–19th	Franche-Comté	Maggetti 2013; Morin 2013
La Charité-sur-Loire	factory dump	19th	Bourgogne	Rosen 2001a:140–143
La Rochelle	factory dump	18th	Poitou-Charentes	Rosen 2007
La Tour d’Aigues	production unit	18th	Provence-Côte d’Azur	Kauffmann 1993:112–115
Langres, Les Auges	production unit	18th–19th	Champagne-Ardenne	Thévenard 1993, 1998; Rosen 2001a:574–580
Le Bois d’Épense/ Les Islettes	production unit	18th–19th	Champagne-Ardenne	Rosen 2007; Rosen and Maggetti 2012
Le Castellet, Apt	production unit	18th–19th	Provence-Côte d’Azur	Kauffmann and Oggiano-Bitar 1995
Libourne	production unit	18th	Aquitaine	Ducassé 1987, 1988
Lyon	production unit	early 18th	Rhône-Alpes	Musée historique de Lyon 1994
Marignac-Laspeyres	factory dump	18th	Aquitaine	Jolibert 1990; Penent 1993
Meillonnas	production unit	18th–19th	Rhône-Alpes	Rosen 1993a; Rosen 2000b, 2000c
Montigny-sous-Perreux	production unit	18th–19th	Bourgogne	Delor 2000
Montpellier	production units and factory dumps	17th and 18th	Languedoc-Roussillon	Vayssettes and Vallauri 2012
Moyen	factory dump	18th	Lorraine	Guyot, ongoing works
Nevers	factory dumps	17th to 19th	Bourgogne	Rosen 1995:188, 2009a:218–229
Périgueux	factory dump	19th	Aquitaine	Costes 2012:135, 140
Rambervillers	factory dump	18th–19th	Lorraine	collection of sherds (unpublished work)
Roanne	factory dump	18th	Rhône-Alpes	Rosen 1995:189 (unpublished analyses by Maurice Picon)
Toulouse	factory dump	18th	Midi-Pyrénées	Penent 1993
Vaucouleurs	production unit	18th	Lorraine	Direction de la Conservation départementale des musées de la Meuse 1996
Villers-les-Pots	factory dump	19th	Bourgogne	Ravoire 2008

based on only a little more than a hundred names (Rosen 1995:186). As for the archaeology of consumption sites, it emphasizes the spread of production. Regarding French colonial North America, the archaeological collections not only illustrate how colonists lived, but also reflect the economic growth of the colony and the history of international trade networks.

As a consumer good, French faience was subject to the whims of fashion. Consequently, depending on trends, the same shapes and decorations were reproduced from one factory to another, their local treatment being the only distinguishing sign. Attribution and dating of an unidentified production using morpho-stylistic typologies thus remains difficult and uncertain, despite reassessments related to the archaeology of faience manufacture and their dumps. Well-thought-out physicochemical characterization of manufacturing waste from production sites appears to be an efficient tool for helping to resolve these problems (for a methodological review see Rosen [1993a]).

A Pioneering Advancement: Provenance Studies (since ca. 1990s)

Since the 1960s, development of provenance studies based on the analysis of major, minor, and trace elements of the ceramic body has not only been related to improvements of geochemical analysis techniques but has also been closely associated with theoretical and methodological advances in archaeology (for a review regarding provenance studies see Tite [2008:225–226] and related references). The latter point explains why the origin of French faience was not reexamined before the 1990s (Rosen 1995:189–192, 2009a:68–72). Thanks to the respective works of Daniel Dufournier, Maurice Picon, and Marino Maggetti, the ceramics research laboratories of Caen, Lyon, and Zurich constitute the major players in this field of study (Table 2).

How does this method assist in the identification process? In other words, how can we link a sherd to a production site? Geochemical analysis of a ceramic body provides a “fingerprint” of its composition. Products made from the same raw materials will be grouped together, while products made from different raw materials will be scattered. Consequently, when there is a match between the geochemical compositions of products from known and unknown sources, this could be interpreted as pointing to

a common origin. Conversely, when there is a difference between the geochemical compositions of products from known and unknown sources, this could be interpreted as pointing to different origins. In practice, however, interpretation of this type of information is not that easy. It rests on a complex set of arguments combining analytical and archaeological data (Picon and Le Mièrre 1987; Rosen 1997, 2009a:71). Only a carefully selected sampling of manufacturing waste from faience factories and waste dumps, along with regional physicochemical characterization programs of production sites, can lead to the identification of relevant reference specimens (Rosen 1993b, 2009a:69).

The Productions Reexamined

The varying interests of researchers and museum curators, the vagaries of funding available for such expensive investigations, and the possibility—or not—to sample pieces from collections explain the uneven development of research in this field (Rosen 2001b). Nevertheless, significant advances have been made over the past 20 years, as shown in Table 3.

Conclusion

In light of advances in research, the reality of French faience production is much more complex than had been considered previously. Morpho-stylistic types, formerly considered indicative of a given production location, have been shown to have been made in several different locations. Geochemical characterization of wasters from production sites is the best means of ascribing New World archaeological specimens to a specific place and time of production.

Research can now follow three paths to carry on this new approach to faience coming from France. First of all, more robust and well-known geochemical reference groups are needed. Second, the morpho-stylistic typologies should be revised or reestablished on the basis of archaeological data from production sites. Finally, geochemical and morpho-stylistic typologies should be applied to collectors’ pieces and artifacts from consumption sites. Our aim is to help archaeologists interpret our past by providing them with a more reliable identification tool for French faience.

Table 2. Geochemical reference groups.

Provenance	Region	Date (A.D. century)	No of samples	Method of analysis	Laboratory	Publication
Ancy-Le-Franc, faïencerie de la Perreuse	Bourgogne	1789–1803	3	XRF	UMR5138/Archéométrie et archéologie	Rosen 2001a:354 (mean values)
Ancy-Le-Franc, faïencerie du Château	Bourgogne	1766–1807	22	XRF	UMR5138/Archéométrie et archéologie	Rosen 2001a:345–346 (mean values)
Auxerre, faïencerie des Capucins	Bourgogne	1798–1824	9	XRF	UMR5138/Archéométrie et archéologie	Rosen 2001a:359 (mean values)
Bassin de l'Adour	Aquitaine	19th	unknown	unknown	UMR 5060/CRPAA Bordeaux	Torres-Herrero 2010
Bergerac, manufacture Babut	Aquitaine	ca. 1740–1789	69	XRF	UMR5138/Archéométrie et archéologie	Emery 2012:224–225, 335–338
Bressieux (Isère), castle (tiles)	Rhône-Alpes	early 17th	3	XRF	UMR5138/Archéométrie et archéologie	Picon 2000
Brou, Bourg-en-Bresse (tiles)	Rhône-Alpes	ca. 1530	11	XRF, PIXE	UMR5138/Archéométrie et archéologie; C2RME, Paris	Picon 2000; Bouquillon 2000
Chatel-Gérard, faïencerie de Vausse	Bourgogne	1793–1855	8	XRF	UMR5138/Archéométrie et archéologie	Rosen 2001a:369 (mean values)
Chatel-Gérard, faïencerie des Cornes	Bourgogne	1825–1870	2	XRF	UMR5138/Archéométrie et archéologie	Rosen 2001a:366 (mean values)
Chevannes, faïencerie de Chevannes	Bourgogne	18th–19th	9	XRF	UMR5138/Archéométrie et archéologie	Rosen 2001a:378 (mean values)
Dijon, Chartreuse de Champmol (tiles)	Bourgogne	16th ca. 1530	7	XRF	UMR5138/Archéométrie et archéologie	Picon 2000
Dijon, faïencerie de la Cour des Feuillants	Bourgogne	1724–1789	1	XRF	UMR5138/Archéométrie et archéologie	Rosen 2001a:49
Dijon, faïencerie de la rue Maison-Rouge	Bourgogne	17th–18th	1	XRF	UMR5138/Archéométrie et archéologie	Rosen 2001a:45
Dijon, faïencerie de l'Île	Bourgogne	1782–1812	1	XRF	UMR5138/Archéométrie et archéologie	Rosen 2001a:62
Dijon, faïencerie de Montmuzard	Bourgogne	18th–19th	3	XRF	UMR5138/Archéométrie et archéologie	Rosen 2001a:57
La Rochelle	Poitou-Charentes	18th	11	XRF	UMR5138/Archéométrie et archéologie	Rosen, Picon et al. 2009:299, 302
Langres-Les Auges, faïencerie	Champagne-Ardenne	18th–19th	14	XRF	UMR5138/Archéométrie et archéologie	Rosen 2001a:390
Le Bois d'Epense dit Les Islettes	Champagne-Ardenne	18th–19th	29	XRF	UMR5138/Archéométrie et archéologie	Maggetti 2007b:44
Le Bois d'Epense dit Les Islettes	Champagne-Ardenne	18th–19th	45	XRF, MEB	Fribourg University (Switzerland), dept. Geosciences	Maggetti 2007b:44–55; Rosen and Maggetti 2012:96–103
Ligny-le-Chatel	Bourgogne	19th	6	XRF	UMR5138/Archéométrie et archéologie	Rosen 2001a
Longecourt-en-Plaine, castle	Bourgogne	1495	5	XRF, PIXE	UMR5138/Archéométrie et archéologie; C2RME, Paris	Picon 2000; Bouquillon 2000
Lunéville and varia, fouilles château de Frescaty (Scy-Chazelles) and varia	Lorraine	18th–19th	39	XRF, MEB	Fribourg University (Switzerland), dept. Geosciences	Rosen and Maggetti 2012:96–103
Lunéville, château-musée	Lorraine	18th–19th	25	XRF, MEB	Fribourg University (Switzerland), dept. Geosciences	Rosen and Maggetti 2012:96–103
Meillonas	Rhône-Alpes	18th–19th	106	XRF	UMR5138/Archéométrie et archéologie	Picon 1993; Rosen 1993a (mean values), 2000b
Montpellier, atelier Boissier	Languedoc-Roussillon	17th–18th	28	XRF	UMR5138/Archéométrie et archéologie	Waksman and Thirion-Merle 2012:522
Montpellier, atelier Collondres	Languedoc-Roussillon	17th	6	XRF	UMR5138/Archéométrie et archéologie	Waksman and Thirion-Merle 2012:522
Montpellier, atelier de la Blanquerie	Languedoc-Roussillon	15th	28	XRF	UMR5138/Archéométrie et archéologie	Waksman and Thirion-Merle 2012:522

Table 2 continued.

Provenance	Region	Date (A.D. century)	No of samples	Method of analysis	Laboratory	Publication
Montpellier, atelier Favier	Languedoc- Roussillon	17th–18th	26	XRF	UMR5138/Archéométrie et archéologie	Waksman and Thirion- Merle 2012:522
Montpellier, dépotoir du faubourg du Pila-Saint-Gély	Languedoc- Roussillon	17th	7	XRF	UMR5138/Archéométrie et archéologie	Waksman and Thirion- Merle 2012:522
Montpellier, manufacture royale de Jacques Ollivier	Languedoc- Roussillon	18th	4	XRF	UMR5138/Archéométrie et archéologie	Waksman and Thirion- Merle 2012:522
Moustiers-Sainte-Marie	Provence-Alpes- Côte d’Azur	18th	22	XRF	UMR5138/Archéométrie et archéologie	Rosen, Picon et al. 2009:299, 303–305
Nevers	Bourgogne	16th–19th	75	XRF	UMR5138/Archéométrie et archéologie	Rosen 2001a:166, 2006, 2009a:65–73, 219–227
Nevers	Bourgogne	17th	unknown	ICP-AES	CRAHAM/UMR 6273	Anne Bocquet-Liénard 2013, pers. comm.
Nevers, Palais ducal (tiles)	Bourgogne	ca 1588– 1589	2	XRF, PIXE	UMR5138/Archéométrie et archéologie; C2RMF, Paris	Picon 2000; Bouquillon 2000
Polisy, castle (tiles)	Champagne- Ardenne	16th	unknown	PIXE	C2RMF, Paris	Bouquillon 2000
Roanne	Rhône-Alpes	18th	4	XRF	UMR5138/Archéométrie et archéologie; C2RMF, Paris	unpublished work
Rouen, atelier rue d’Elbeuf	Haute-Normandie	17th–18th	unknown	ICP-AES	CRAHAM/UMR 6273	Anne Bocquet-Liénard 2013, pers. comm.
Toucy, faïencerie d’Arthé	Bourgogne	18th–19th	1	XRF	UMR5138/Archéométrie et archéologie	Rosen 2001a:398
Toucy, faïencerie d’Arthé	Bourgogne	unknown	unknown	ICP-AES	CRAHAM/UMR 6273	Anne Bocquet-Liénard 2013, pers. comm.
varia	Bourgogne; Haute-Normandie; Aquitaine	18th–19th	12	RAMAN	UMR7075 LADIR, Paris 6 ; et UMR 6303, SIOM, Dijon	Rosen, Marco de Lucas et al. 2006
Villers-les-Pots, faïencerie	Bourgogne	19th	2	XRF	UMR5138/Archéométrie et archéologie	Rosen 2001a:107

Table 3. Productions reexamined.

Decoration/Style	Original attribution	Revised attribution	Citation	Figure no.
<i>istoriati</i> decoration	Lyons, 1570–1580	Nevers, ca. 1640	Rosen 2009b:161–184	8
<i>a compendario</i> style	“Le Croisic,” 17th century	Nevers, Cosne-sur-Loire, Rouen, Montpellier, Lyon, Paris?, Orléans?, Nantes?, 17th century	Rosen, Picon et al. 2009:298; Rosen 2006, 2009b:30–31	10–14
lambrequin style	Saint-Cloud, Lille, Clermont- Ferrand, early 18th century	Nevers, early 18th century	Rosen 2009a:223, 2011:26– 31	15
<i>à la Bérain</i> style	Saint-Cloud, Lille, Clermont- Ferrand, early 18th century	Nevers, early 18th century	Rosen 2009a:223, 2011:26– 31	16
so-called La Rochelle decorations	La Rochelle, ca. 1750–1770	Nevers, Lunéville, or Saint-Clément, ca. 1750–1770	Rosen 2006, 2007, 2011:183; Rosen, Picon et al. 2009:298; Rosen and Maggetti 2012	17–20
so-called Moulins rococo polychrome decorations	Moulins, ca. 1750	Nevers, ca. 1750	Rosen 2011:186–187	21
Manganese rose	Montpellier, 17–18th centuries	Moustiers, 17–18th centuries	Rosen 2006	22
Varia	Marseille, 17–18th centuries	Montpellier, 17–18th centuries	Waksman and Thirion-Merle 2012:516–523	
Varia	Lorraine region, 18–19th centuries	possible to distinguish between apparently similar productions from Le Bois d’Epense known as “Les Islettes,” Saint-Clément, Lunéville	Rosen, Guilbert et al. 2007; Rosen and Maggetti 2012	



Figure 10. Plate with gadroons, diameter 29 cm, French *a compendario* decoration (blue, yellow, and orange painting on a white ground), horn of plenty (center) and garland in the way of Faenza (rim), Nevers, around 1660–1680; Nantes, musée du château des Ducs de Bretagne, inv. 949.4.29. (Photo by Arc'Antiq in Rosen 2009b:fig. 10.)



Figure 11. *A compendario* decoration from “Tour Goguin” excavations, Nevers: (a) plates with gadroons, garland in the manner of Faenza, around 1620–1640, GI 8-9; (b) eggcup and rim of a plate with gadroons, basic element of the garland in the manner of Faenza used separately and in a vertical position, around 1620–1640, GI 8-9; (c) pitcher, floral decoration, around 1660–1680, GL-GM 1 and 2; (d) stoup with a cherub, around 1660–1680, GL-GM 1 and 2. (Photo by Jean Rosen, 2009.)



Figure 12. (Left) *A compendario* decoration, Poterat manufacture excavation, Rouen. (Photo by Jean Rosen, 2009.)



Figure 13. (Right) *A compendario* decoration, Boissier manufacture, Montpellier. Lattes, musée H. Prades, inv. 23268 (Vayssettes and Vallauri 2012:293).

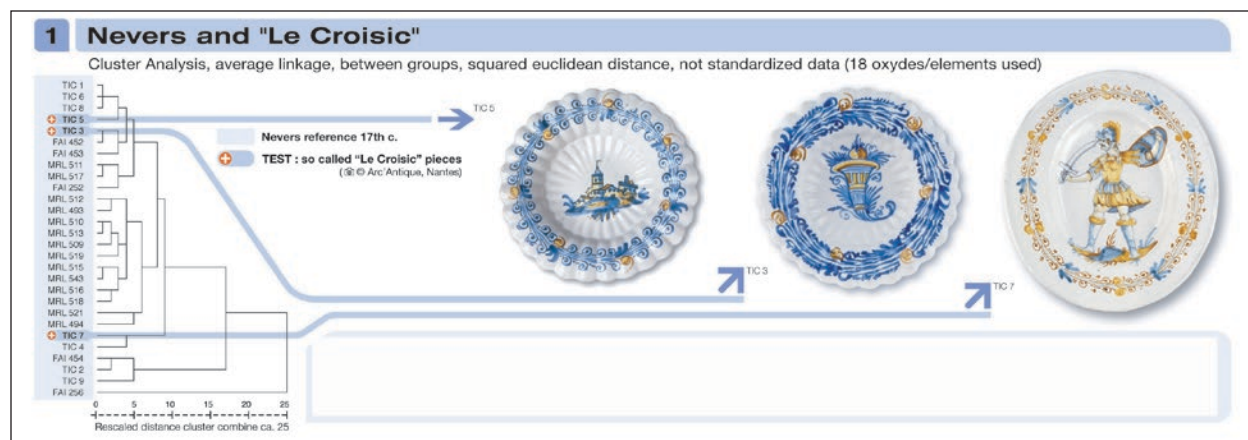


Figure 14. Reattribution to Nevers of *a compendario* decorated pieces previously said to be “Le Croisic” (Rosen 2006).



Figure 15. Various shapes with “lambrequin” decorations in blue *camaïeu* (multiple tints of one color), around 1730–1735, “Tour Goguïn” and the *Chambre des comptes* excavations. (Photo by Jean Rosen, 2011.)



Figure 17. So-called “La Rochelle” decorations, excavations from “*La Chambre des comptes*,” Nevers, around 1755–1760. (Photo by Jean Rosen, 2011.)



Figure 16. Salad bowl, diameter 27 cm, mixed decorations of “lambrequin” (rim) and “à la Bérain” (center) styles in blue *camaïeu*, around 1730–1735, “Tour Goguïn” excavations, GH 4-5. (Photo by Jean Rosen, 2011.)



Figure 18. Shaving basin, 32 × 1. 27 cm, cottage (center), “chicory flowers” and “fern” (rim), Nevers, around 1755–1760. Pontarlier, Musée municipal, inv. 154. (Photo by Jean Rosen, 2011.)

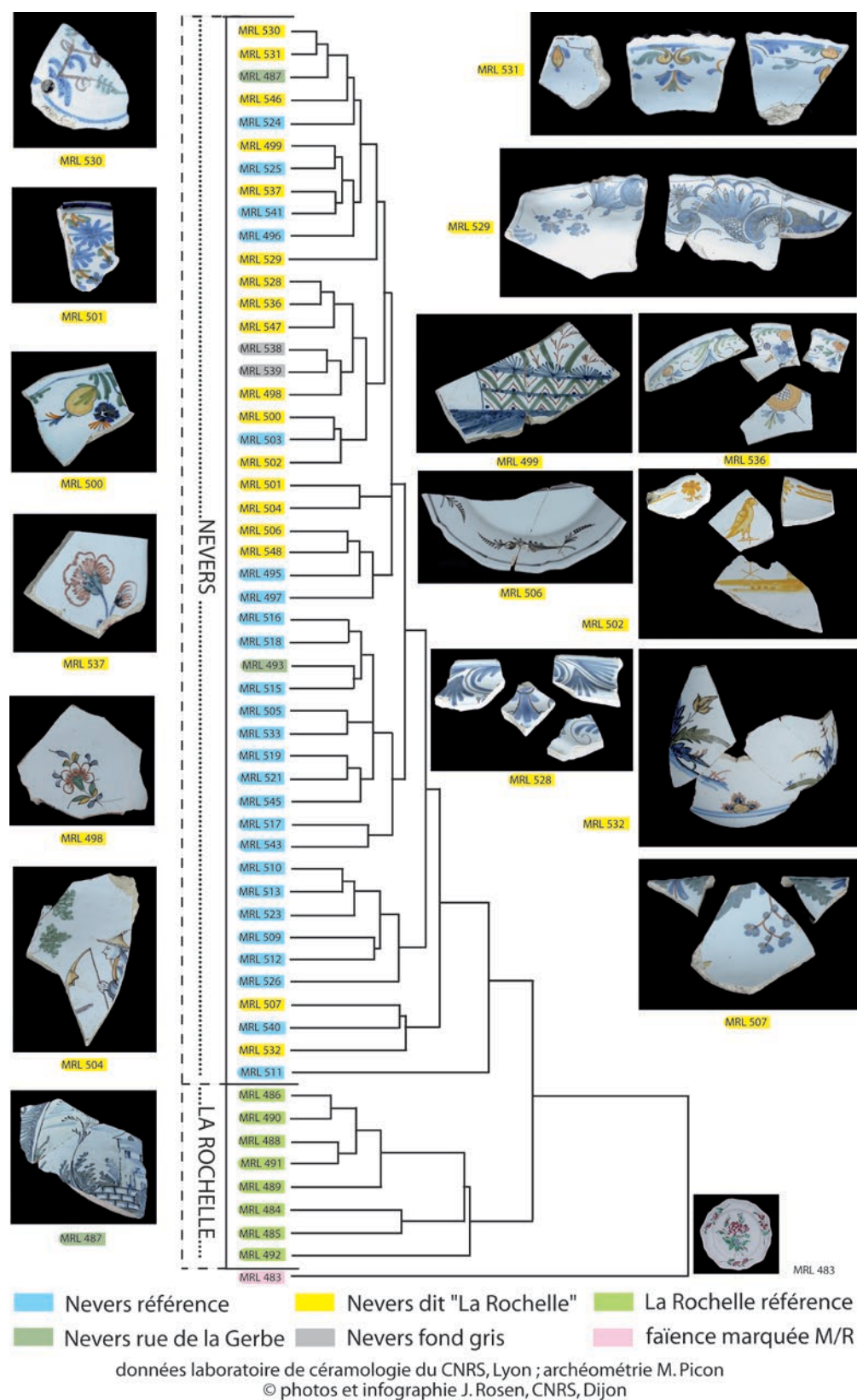


Figure 19. Analyses of Nevers versus La Rochelle (Rosen 2007).

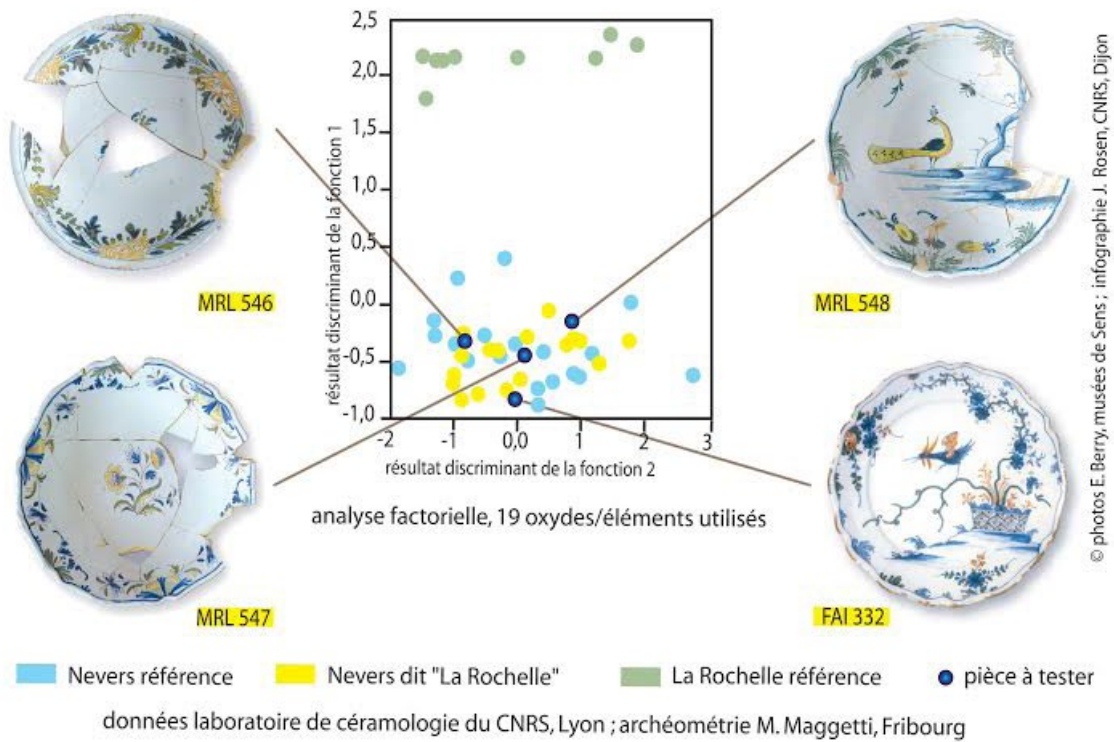


Figure 20. Sherds and collectors' pieces with decorations so far ascribed to "La Rochelle," reattributed to Nevers by means of geochemical characterization of the bodies. (Computer graphic by Jean Rosen, 2011.)



Figure 21. Salad bowl, diameter 27 cm, polychrome, rococo scrollwork and wedding pattern, Nevers, around 1760. (Photo by Jean Rosen, 2011.)

3 Montpellier or Moustiers ?

Factor Analysis, 18 oxydes/elements used

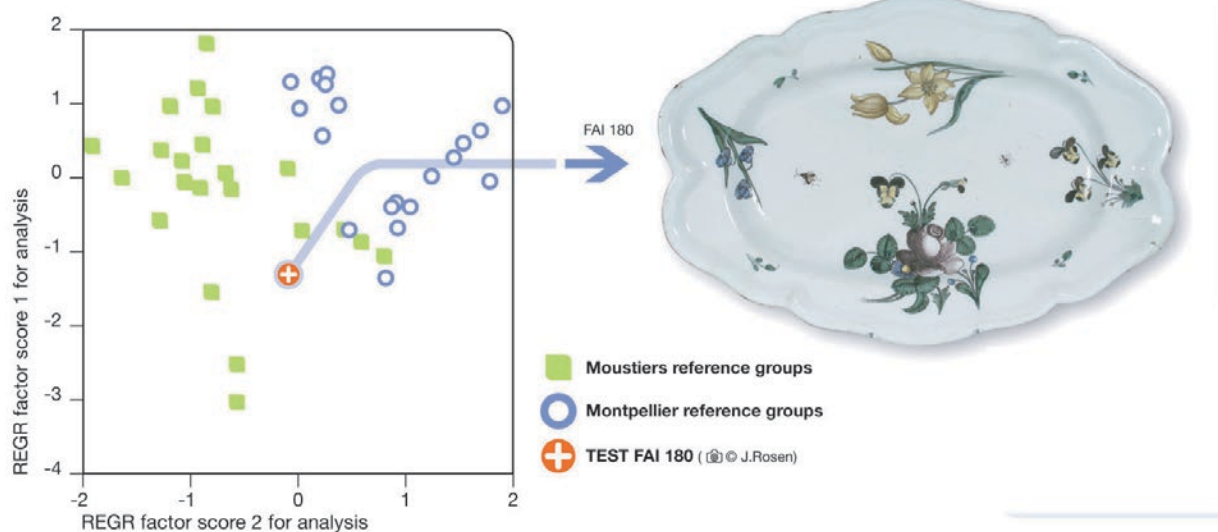


Figure 22. Reattribution to Moustiers of the “manganese rose” decoration previously attributed to Montpellier (Rosen 2006). Polylobed oval dish (sample FAI 180), 38 × 26 cm, grand feu polychrome decorations “à la rose manganese et pensée” (“manganese rose and pansies”), “supposedly from Montpellier,” Moustiers, last third of the 18th century (private collection). (Photo by Jean Rosen, 2006.)

References

Amouric, Henri

1991 Ateliers redistributeurs: les risques d’une lecture brouillée. (Redistributor workshops: the risks of an unclear reading.) In *La céramique, l’archéologue et le potier. Études de céramiques à Aubagne et en Provence du XVIe au XIXe siècle*, V. Abel and Henri Amouric, directors, pp. 44–45. Catalogue de l’exposition, Aubagne, France.

1993 Sources écrites et histoire de la faïence: questions pour une méthode? (Written sources and history of faïence: questions for a method.) In *Faïence et Archéologie*, pp. 35–45. Académie de Moustiers, Moustiers-Sainte-Marie, France.

Anonymous

n.d. La faïencerie. (The faïencerie.) In *Industries et artisanat*, pp. 2–7. Electronic file available, <http://clerval.fr/PDF/76_pdf.pdf>. Accessed 15 July 2014.

Badet, Claude, and Jean-Paul Jacob

1993 Préface. (Preface.) In *Faïence et Archéologie*, pp. 5–6. Académie de Moustiers, Moustiers-Sainte-Marie, France.

Bernier, Maggy

2002 Caractérisation typologique, microscopique et chimique des faïences du XVIIIe siècle du site Saint-Ignace de Loyola en Guyane française. (Typological, microscopic, and chemical characterization of some faïences of the eighteenth century from the archaeological site of Saint-Ignace de Loyola, French Guiana.) Master’s thesis, Université Laval, Québec, Canada.

Biton, R., and S. Biton

2001 *La faïencerie de Fulvy et la faïencerie dite du château à Ancy-le-Franc*. (The faïence manufacture of Fulvy and the faïence manufacture called « Ancy-le-Franc castle ».) Société des Sciences historiques et naturelles de l’Yonne, Musées d’Art et d’Histoire d’Auxerre, Auxerre, France.

Blondel, N., and J. Rosen

1987 *La faïence de Dijon*. (Faience from Dijon.) Ville de Dijon, Musée de la vie bourguignonne-Perrin de Puycousin, 13 mai-28 septembre 1987, Dijon, France.

Bouquillon, Anne

2000 Observations sur la technique et la composition des glaçures de quelques carreaux de pavements Renaissance provenant de Brou, Longecourt-en-Plaine, Thouars, Langres, Polisy et Rouen. (Observations regarding the glaze manufacturing process and composition of some Renaissance floor-tiles from Brou, Longecourt-en-Plaine, Thouars, Langres, Polisy, and Rouen.) In *Images du pouvoir. Pavements de faïence en France du XIIIe au XVIIIe siècle*, Jean Rosen and Thierry Crépin-Leblond, editors, pp. 185–187. Réunion des Musées Nationaux (RMN), Paris, France.

Bouthier, A.

1989 Connaissance archéologique de Cosne-sur-Loire. (Archaeological knowledge of Cosne-sur-Loire.) *Les annales du Pays Nivernais* 61–62:5–6.

Brongniart, Alexandre

1844 *Traité des arts céramiques ou des poteries considérées dans leur histoire, leur pratique et leur théorie*. (Ceramic art and pottery considered in their history, practice, and theory.) Béchét Jeune, Mathias, Paris.

Caiger-Smith, Alan

1973 *Tin-Glaze Pottery in Europe and the Islamic World. The Tradition of 1000 Years in Maiolica, Faïence and Delftware*. Faber & Faber, London, England.

Clerval

1995 Clerval. In *Franche-Comté: bilan scientifique*. Ministère de la culture et de la francophonie, Direction du patrimoine, Sous-direction de l'archéologie, Paris.

Costes, Alain

2012 *Faïenceries du Sud-Ouest. Des faïences et des hommes, 1793–1914*. (Faience manufacture of the Southwest of France. Faience and men, 1793–1914.) Tomes 1 and 2. Documents de La Grésale 2. Grecam, Mont-de-Marsan, France.

Delor, Jean-Paul

2000 *La faïencerie du château de Montigny à Perreux, en Bourgogne auxerroise*. (The faience manufacture of the castle of Montigny in Perreux, in Auxerroise Burgundy.) Société des sciences historiques et naturelles de l'Yonne, Auxerre, France.

Direction de la Conservation départementale des musées de la Meuse

1996 *Faïenceries du Valcolorois: le tesson manquant*. (Faience manufacture of the Valcolorois region: the missing sherd.) Musées de la Meuse, Commercy, France.

Ducassé, B.

1987 Rapport sur le sondage exécuté à Belair (Libourne) en 1987 sur un dépotoir de faïencerie du XVIIIe siècle. (Archaeological survey report of a waste dump of a faience manufacture from the eighteenth century in Belair [Libourne] in 1987.) *Revue historique et archéologique du Libournais* 207:3–12.

1988 Sondage effectué en 1988 à Belair (Libourne) dans un dépotoir de faïencerie du XVIIIe siècle. (Archaeological survey of a waste dump of a faience manufacture from the eighteenth century in Belair [Libourne] in 1988.) *Revue historique et archéologique du Libournais* 210:105–120.

Emery, Laetitia

2012 Approches archéométriques des productions faïencières françaises au XVIIIe siècle: le cas de la manufacture Babut à Bergerac (env. 1740–1789). (Archaeometric approach to French faïence production from the eighteenth century: the case of the faïence manufacture of Babut in Bergerac [ca. 1740–1789].) Doctoral dissertation in Archaeological Sciences, Université de Bordeaux 3, France.

Faÿ-Hallé, Antoinette, and Christine Lahaussais

2003 *La faïence européenne au XVIIe siècle, le triomphe de Delft*. (European tin-glazed earthenware from the seventeenth century, the triumph of Delft.) Réunion des musées nationaux, Paris, France.

Genêt, Nicole

1980 *Les collections archéologiques de la place Royale: la faïence*. (The archaeological collections of the Place Royale site in Québec City: faïence.) Dossier, 45. Les publications du Québec, Québec, Canada.

Humbert, S., and C. Goy

1995 *Ex pots ... céramiques médiévales et modernes en Franche-Comté*. (Ex pots ... ceramic production from medieval and modern times in Franche-Comté.) Catalogue d'exposition château des ducs de Wurtemberg, Musée des ducs de Wurtemberg, Montbéliard, France.

Jolibert, B.

1990 Dépotoirs de faïenciers, fouille de sauvetage 1989 à Marignac-Laspeyres. (Waste dumps of faïence craftsmen: 1989 rescue excavation in Marignac-Laspeyres.) *Association Comminges patrimoine* (1):16–34.

Kauffmann, André

1993 1982–1992 : dix ans de connaissance et de protection du patrimoine céramique. L'exemple des faïenceries du Pays d'Apt. (1982–1992: ten years of knowledge and protection of the ceramic heritage. The example of the Pays d'Apt faïence.) In *Faïence et Archéologie*, pp. 17–29. Académie de Moustiers, Moustiers-Sainte-Marie, France.

Kauffmann, André, and H. Oggiano-Bitar

1995 La Tour d'Aigues et Goult, des divertissements d'aristocrates au XVIIIe siècle. (La Tour d'Aigues and Goult, aristocratic entertainments in the eighteenth century.) In *1500 ans de céramique en Vaucluse: ateliers et productions de poteries du Ve au début du XXe siècle*, pp. 112–115. Musée des faïences-château de La Tour d'Aigues, Conseil général du Vaucluse, La Tour d'Aigues and Avignon, France.

Maggetti, Marino

2007a Technique de la faïence française (fin XVIIe–début XIXe siècle). (French faïence manufacturing process [end of the 17th–early 19th century].) In *La Faïence de Fribourg (1753–1844)*, Marino Maggetti, editor, pp. 14–31. Faton, Dijon, France.

2007b Analyses scientifiques des céramiques de la manufacture du Bois d'Épense dite “des Islettes.” (Scientific analysis of ceramics from the faïence manufacture of Le Bois d'Épense, so-called “des Islettes.”) In *La faïencerie du Bois d'Épense, dite “des Islettes”: une manufacture à l'étude*. Jean Rosen, E. S. Guilbert, S. Druet, and Marino Maggetti, pp. 44–55. Ville de Bar-le-Duc, France.

2012 Technology and Provenancing of French Faïence. In *Archaeometry and Cultural Heritage: The Contribution of Mineralogy*, J.M. Herrero and M. Vendrell-Saz, M, editors, pp. 41–64. Sociedad Española de Mineralogía, Bilbao, Spain.

2013 La tuilerie-faïencerie de Granges-le-Bourg: analyses archéométriques de la céramique. (The tiles-faïence manufacture of Granges-le-Bourg: ceramic archaeometric analysis.) In *Deuxième table ronde franco-suisse: faïences et faïenceries de l'arc jurassien et ses marges. Procédés techniques et décors. L'apport des sources et de l'archéologie*, M Maggetti, D. Morin, and G. Rech, pp. 33–57. Conseil général de la Haute-Saône et Archives départementales de la Haute-Saône, Vesoul, France.

Marchesi, Henri, Jacques Thiriot, and Lucy Vallauri

1997 Marseille, les ateliers de potiers du XIIIe siècle et le quartier Sainte-Barbe (Ve–XVIIe s.). (Marseilles, the pottery workshops from the thirteenth century and Sainte-Barbe district [5th–17th centuries].) *Documents d'Archéologie française* (DAF), 65. Éditions de la maison des Sciences de l'Homme, Paris, France.

Mason, Robert B., and Michael S. Tite

1997 The Beginnings of Tin-Opacification of Pottery Glazes. *Archaeometry* 39(1):41–58.

Métreau, Laetitia

2012 La faïence dans les pavements médiévaux en France (XIIIe–XIVe s.): approche technique, stylistique et symbolique du cas de Suscinio (c. 1330–1350). (Tin-glazed earthenware in French medieval floor-tiles [13th–14th centuries]: technical, stylistic, and symbolic approach in the case of Suscinio [ca. 1330–1350].) Doctoral dissertation in Archaeological Sciences, Université de Bordeaux 3, France.

Montagut, Robert

1992 La céramique pharmaceutique dans le midi de la France à la fin du XVI^e siècle et au début du XVII^e siècle: histoire et perspectives. (Pharmaceutical ceramics in the south of France at the end of the sixteenth century and the early seventeenth century: history and prospect.) *Bulletin de l'académie de Moustiers* 42:27–45.

Morin, D.

2013 Techniques et productions de la faïence en Haute-Saône. La fabrique de Granges-le-Bourg (XVIII^e–XIX^e s.). (Faïence manufacturing process and production in Haute-Saône. The faïence manufacture of Granges-le-Bourg [18th–19th centuries].) In *Deuxième table ronde franco-suisse: faïences et faïenceries de l'arc jurassien et ses marges. Procédés techniques et décors. L'apport des sources et de l'archéologie*. M. Maggetti, D. Morin, and G. Rech, pp. 111–137. Conseil général de la Haute-Saône et Archives départementales de la Haute-Saône, Vesoul, France.

Musée historique de Lyon

1994 *La manufacture royale de faïence de Lyon au XVIII^e siècle: première période, Joseph Combe (1732 à 1736)*. (The royal faïence manufacture of faïence in the eighteenth century: first period, Joseph Combe [from 1732 to 1736].) Musée historique de Lyon, Lyon, France.

Pellet, Camille

1993 *La faïencerie d'Arthé en Bourgogne auxerroise*. (Faïence manufacture of Arthé in Auxerroise Burgundy.) Le bleu du ciel, Vézelay, France.

Penent, J.

1993 *La faïence de Toulouse et de sa région*. (Faïence from Toulouse and its surroundings.) Loubatières ed., Toulouse, France.

Picon, Maurice

1993 Le laboratoire d'analyses (I) : méthodes d'analyse et de traitement de données. (The analytical laboratory [I]: analytical and data processing methods.) In *Faïence et Archéologie*. Académie de Moustiers, pp. 76–78. Moustiers-Sainte-Marie, France.

2000 Observations sur la technique et la composition des pâtes de carreaux de pavement principalement bourguignons, XIV^e–XVII^e siècles. (Observations regarding the manufacturing process and the body composition of floor-tiles mainly from Burgundy, 14th–17th centuries.) In *Images du pouvoir. Pavements de faïence en France du XIII^e au XVII^e siècle*, Jean Rosen and Thierry Crépin-Leblond, editors, pp. 182–184. Réunion des Musées Nationaux (RMN), Paris, France.

Picon, Maurice, and Marie Le Mièrre

1987 Étude des céramiques—géochimie. (Ceramic studies—geochemistry.) In *Géologie de La Préhistoire : Méthodes, Techniques, Applications*. Jean-Claude Miskovsky, editor, pp. 883–901. GéoPré, Paris, France.

Ravoire, Fabienne

2008 La manufacture de faïence de Villers-les-Pots (Côte-d'Or) (1820–1910). (Faïence manufacture of Villers-les-Pots [Côte d'Or] [1820–1910].) Découvertes archéologiques récentes. *Revue archéologique de l'Est* 57:367–388.

Richard, Annick, and Jean-Jacques Schwien

2000 *Archéologie du poêle en céramique du haut Moyen Âge à l'époque moderne (technologie, décors, aspects culturels)*. (Archaeology of the ceramic stove from the early middle ages to modern times.) 15^e supplément à la Revue Archéologique de l'Est. S.A.E., Dijon, France.

Rosen, Jean

1987 *Faïences de Dijon*. (Faïence from Dijon.) Musée de la Vie Bourguignonne Perrin de Puycousin, Dijon.

1990 Faïences de Nevers du XVII^e siècle: résultats des fouilles archéologiques. (Faïence from Nevers: archaeological survey results.) In *Actes du III^e colloque national de céramologie*, pp. 26–31, Varia, Paris, France.

1993a Le laboratoire d'analyses (II) : l'exemple de Meillonas. (The analytical laboratory [II]: the example of Meillonas.) In *Faïence et Archéologie*, pp. 79–85. Académie de Moustiers, Moustiers-Sainte-Marie, France.

1993b Problèmes méthodologiques des fouilles de faïenceries: le choix et l'appréciation des résultats. (Methodological problems of faience manufacture excavations: selection and evaluation of results.) In *Faïence et Archéologie*, pp. 91–99. Académie de Moustiers, Moustiers-Sainte-Marie, France.

1995 *La faïence en France du XIV^e au XIX^e siècle. Histoire et technique*. (French faience from the 14th century to the 19th century: history and technique.) Errance, Paris, France.

1997 Analyses de faïences en laboratoire (fluorescence X): méthodologie, premiers résultats et limites. (Faience laboratory analysis [X-ray fluorescence: methodology, first results, and limits].) In *Salon international de la céramique de collection et des arts du feu*, 17–21 sept 1997, pp. 40–52 (catalogue bilingue). Paris, France.

2000a La faïence française du XIII^e au XVII^e siècle. (French faience from the 13th century to the 17th century.) *Dossier de l'Art 70*.

2000b *La manufacture de Meillonnas (Ain)—Etude d'une fabrique de céramique régionale, 1760–1870*. (Faience manufacture of Meillonnas [Ain]—study of a regional faience manufacture, 1760–1870.) Mergoïl, coll. Temps modernes, Montagnac, France.

2000c La manufacture de Meillonnas (Ain), 1760–1870: catalogue typologique des céramiques, CD ROM. (Faience manufacture of Meillonnas [Ain], 1760–1870: typological catalogue of the ceramics.) *Documents d'archéologie en Rhône-Alpes* (DARA) 19.

2001a *Faïenceries françaises du Grand-Est. Inventaire. Bourgogne-Champagne-Ardenne (XIV^e–XIX^e siècle)*. (French faience manufacture of the Grand Est region. Inventory. Burgundy-Champagne-Ardenne [14th–19th centuries].) Comité des Travaux historiques et scientifiques (CTHS), Paris, France.

2001b Détermination d'origine des pâtes à faïence par analyse en fluorescence X: quelques exemples de prélèvements sur des pièces de collection, (avec T. De-

iller). (Faience body determination of origin using X-ray fluorescence: some examples of samples from collection objects.) *CoRé, conservation et restauration du patrimoine culturel* 11:38–42.

2004 La faïence en France à l'époque de la Renaissance (1495–vers 1650). Bilan des connaissances et essai de synthèse. (French faience from the Renaissance period [1495–ca. 1650]. Review and synthesis.) *TECHNE* 20:47–52.

2006 Revisiting the Origin of French Faience through Chemical Analyses. Poster. *36th International Symposium on Archaeometry*, 2–6 May 2006, Quebec, Canada.

2007 Ces faïences de Nevers qu'on dit “de La Rochelle.” (Some faience from Nevers said to come from La Rochelle.) *Sèvres, revue de la Société des amis du musée national de céramique* 16:31–45.

2009a *La faïence de Nevers (1585–1900). Tome 1: histoires et techniques*. (Faience from Nevers [1585–1900]. Volume 1: history and technique.) Faton, Dijon, France.

2009b *La faïence de Nevers (1585–1900). Tome 2: l'âge d'or du XVII^e siècle*. (Faience from Nevers [1585–1900]. Volume 2: the golden age of the seventeenth century.) Faton, Dijon, France.

2011 *La faïence de Nevers (1585–1900). Tome 3: le XVIII^e siècle: l'ère des manufactures*. (Faience from Nevers [1585–1900]. Volume 3: the eighteenth century: the era of the manufactures.) Faton, Dijon, France.

Rosen, Jean, and Thierry Crépin-Leblond (editors)
2000 *Images du pouvoir. Pavements de faïence en France du XIII^e au XVII^e siècle*. (Images of power: French faience floor-tiles from the thirteenth century to the seventeenth century.) Réunion des Musées Nationaux (RMN), Paris, France.

Rosen, Jean (director), E. Guilbert, S. Druet, S., and Marino Maggetti
2007 *La faïencerie du Bois d'Epense, dite “des Islettes”: une manufacture à l'étude*. (Faience manufacture of Le Bois

d'Épense so-called "des Islettes": a faience manufacture under consideration.) Ville de Bar-le-Duc, France.

Rosen, Jean, and Marino Maggetti (directors)
2012 *En passant par la Lorraine ... Un nouvel éclairage sur les faïences et les "terres blanches" du Bois d'Épense/Les Islettes, de Lunéville et de Saint-Clément.* (Through Lorraine ... A new light on faience and whiteware production from Le Bois d'Épense/Les Islettes, Lunéville, and Saint-Clément.) *Revue des Amis suisses de la céramique*, No. 126. *Keramik-Freunde der Schweiz*, Zürich, Switzerland.

Rosen, Jean, Maria del Carmen Marco de Lucas, Fabrice Moncada, Angélique Morin, and Ayed Ben Amara
2006 Le rouge est mis: analyse des rouges dans la faïence de "grand feu" du XVIIIe et du XIXe siècle (avec le rouge de Thiviers). (Analysis of the color red in first-firing faience of the 18th and the 19th centuries [with Thiviers Red].) *Archéosciences* 30:95–107.

Rosen, Jean, Maurice Picon, and Marino Maggetti
2009 Revisiting the Origin of Some French Faience through Chemical Analysis. In *Proceedings ISA 2006*, pp. 297–306. CELAT, Quebec, Canada.

Soustiel, Jacques
1985 *La céramique islamique.* (Islamic ceramic.) Office du livre, Fribourg, Switzerland.

Thévenard, Jean-Jacques
1993 *Langres, Les Auges.* Rapport de fouilles. SRA Champagne-Ardenne.

1998 *La faïencerie des Auges à Langres 1758-1853 (Haute-Marne), Fouille programmée pluriannuelle.* (Faience manufacture of Auges in Langres 1758–1853 [Haute-Marne].) Document final de synthèse. SRA Champagne-Ardenne.

Tite, Michael S.
2008 Ceramic Production, Provenance and Use—A Review. *Archaeometry* 50(2):216–231.

Torres-Herrero, Audrey
2010 Faïences du Bassin de l'Adour, études stylistiques et archéomagnétiques de décors de grand feu du XIXe

siècle. (Faience production from the Adour-Garonne Basin region, stylistic and archaeomagnetic studies of the *grand feu* decorations from the 19th century.) Master's thesis, Université de Bordeaux 3, France.

Vayssettes, Jean-Louis, and Lucy Vallauri
2012 *Montpellier, Terre de faïences: potiers et faïenciers entre Moyen Âge et XVIIIe siècle.* (Montpellier, terre de faïences: pottery and faience craftsmen from the medieval times to the eighteenth century.) Silvana, Milano, Italy.

Vernou, Christian
1991 *Céramiques en Cognçais. Histoire d'une tradition.* (Ceramic production from the Cognac region: story of a tradition.) Musée de Cognac, Cognac, France.

Waksman, Yona, and Valérie Thirion-Merle
2012 L'apport de l'archéométrie : les analyses géochimiques des pâtes. (The contribution of archaeometry: body geochemical analysis.) In *Montpellier, Terre de faïences: potiers et faïenciers entre Moyen Âge et XVIIIe siècle*. J.-L. Vayssettes and L. Vallauri, editors, pp. 516–523. Silvana, Milano, Italy.

Waselkov, Gregory A., and John A. Walthall
2002 Faience Styles in French Colonial North America : A Revised Classification. *Historical Archaeology* 36(1):62–67.

Laetitia Métreau

CELAT/Laboratoires d'Archéologie de l'Université Laval
Pavillon Charles De Koninck
1030 avenue des Sciences Humaines, local 5173
Université Laval, Québec, QC, G1V 0A6
Canada

Jean Rosen

UMR 6298-ARTeHIS
Faculté des Sciences
6 boulevard Gabriel
21000 Dijon, France