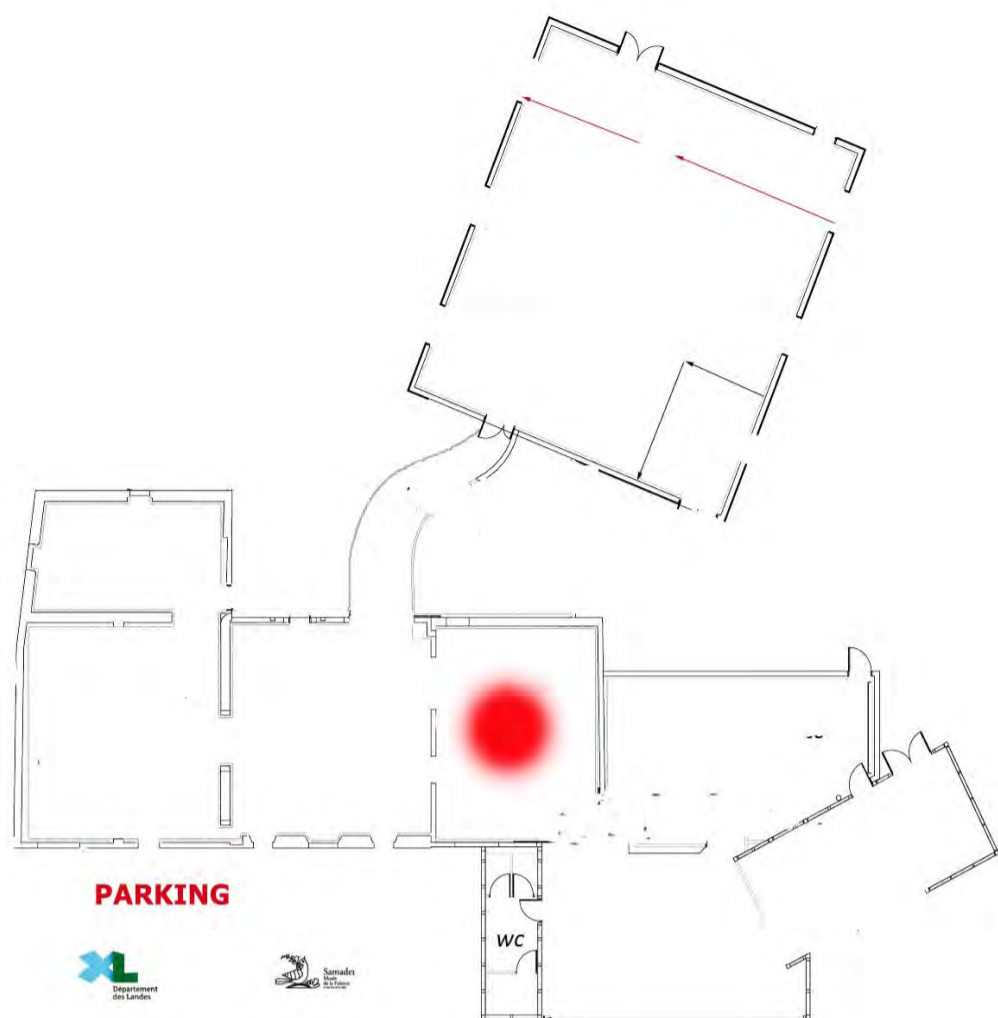


Welcome to the Musée de la Faïence et des Arts de la Table. This guide will give you access the museum's resources and help you discover the rich history of Samadet faïence and gastronomy. We hope you enjoy your visit!



HISTORY OF THE SAMADET FACTORY FAÏENCE

Faïence is a ceramic consisting of clay-based terracotta covered with stanniferous enamel (containing tin).

In existence in Mesopotamia since the 9th century and produced in Spain as of the 12th and 13th century, faïence is named after the Italian city of Faenza.

In France, the 18th century was marked by a boom in the number of factories, including the one in Samadet.

At the time, nobles were seeking ways to increase the income they derived from the land by means of levying duties, feudal taxes or through vineyards and faïence.

This was the backdrop for the first half of the 18th century that led a noble aristocrat, **Charles Bouzet**, Abbot of Roquepine, Baron of Samadet, to set up a faïence factory on his land in Tursan.

1732-1831: THE ROYAL MANUFACTURE – KEY DATES

1732: Factory founded by Charles Maurice Bouzet, Abbot of Roquepine. He obtained royal assent to manufacture for 20 years within a 20-league radius (approx. 96 km). It was managed by Daniel Le Patisier, who created Samadet's blue decorations.

1733: Daniel Le Patisier, formerly of the Hustin faïence factory in Bordeaux, hired throwers, modellers and painters from other factories (such as Pierre II Chapelle, of Rouen) to train employees in Samadet.

1752: 10-year extension of the assent granted. The death of the Abbot of Roquepine.

1753: Louis d'Astorg, the Abbot of Roquepine's nephew, becomes the new owner of the factory. **1754:** Samadet workers leave in favour of the newly opened faïencerie in Saint-Vincent-de-Xaintes (Dax). **1758:** Daniel Le Patisier is murdered in his home.

1759: Jean Darbins (trained by Le Patisseur) and Simeon Vauloger (Le Patisseur's cousin) are appointed as managers. They introduce shades of green on wood pigeon, grotesque and Chinese terraces.

1769: The new manager, Jacques Leclerc, creates polychrome decorations with different roses and characters.

1775: Management is entrusted to Michel Dubroca, who moves towards more "luxurious" productions: yellow ware, "low fire", passion flowers, Jacquot and Jacqueline jugs, rearing horse oil and vinegar cruets, double salt cellar with Venus and Cupid. He is also the "father" of Samadet buttercups.

1780: A "muffle" furnace is built to produce top-of-the-range "low fire" faïence.

1784: John Dyzès buys the barony of Samadet and the factory.

1785: A general faïence crisis in France is aggravated by the free trade treaty signed with England in 1786. "Low fire" production ends in Samadet in 1788.

1790: Jean-Jacques Dyzès, the owner's brother, became factory manager. It was during this period that it had the greatest number of employees (47). He created very few new designs, but expanded on the existing models (buttercup, wood pigeon).

1810: Peter Duvilla, the new manager, tried to modernise the designs by introducing "Thiviers' red", circa 1811. More "neo-classical" crockery was created.

1819: The factory employed only 6 workers, and thus became an artisanal "workshop".

1823: It is managed by Jean-Marie Courrèges d'Agnos and Jean-Victor Darricau, who created poetry plates and simple decorations (hens, roosters, leaves).

1830: Death of Jean Dyzès. It took five years to settle his inheritance.

1838: Estimated end of production.

1841: Some of the buildings were destroyed to create a cattle market (current-day location of the Faïencerie).



1732: BIRTH OF MANUFACTURING IN SAMADET



In Samadet, the Abbot Charles Maurice of Bouzet de Roquepine, Baron of Samadet and owner of the neighbouring seignury, founded the faience factory in 1732.

Seeking an additional income to finance his lavish lifestyle in Paris, the Abbot of Roquepine had considerable financial needs.

The land he owned in Samadet was replete with clay that was already used for tile manufacturing. The presence of sand, wood and waterways, Samadet's location between Bordeaux and Pau and the proximity of transportation routes (roads and rivers to transport and sell the products) all led the Abbot to open a faïencerie.

Location of the factory in Samadet shown in the town of Samadet land registry, 1827.

On 25 March 1732, the Abbot of Roquepine obtained the authorisation from the Royal Council to establish a workshop in Samadet "with the right of sale for twenty years", prohibiting the creation of a competing factory within a twenty league radius.

The Royal manufacture of faience was born. The sales monopoly was renewed in 1752 and 1782, ensuring Samadet faience's prosperity and fame.

1732-1831: THE COMMERCE OF SAMADET FAIENCE

As soon as it was manufactured, Samadet faience flooded the surrounding markets. Sold locally in neighbouring markets, its sale was entrusted primarily to peddlers from the Pyrenees, who walked to markets and fairs to sell faience with simple decorations.

The Samadet factory's products were sold further afield in Aquitaine and the Midi-Pyrénées, particularly in Gers, the birthplace of the founders' family. Shops were opened in Auch, Montauban, La Rochelle and even Toulouse.

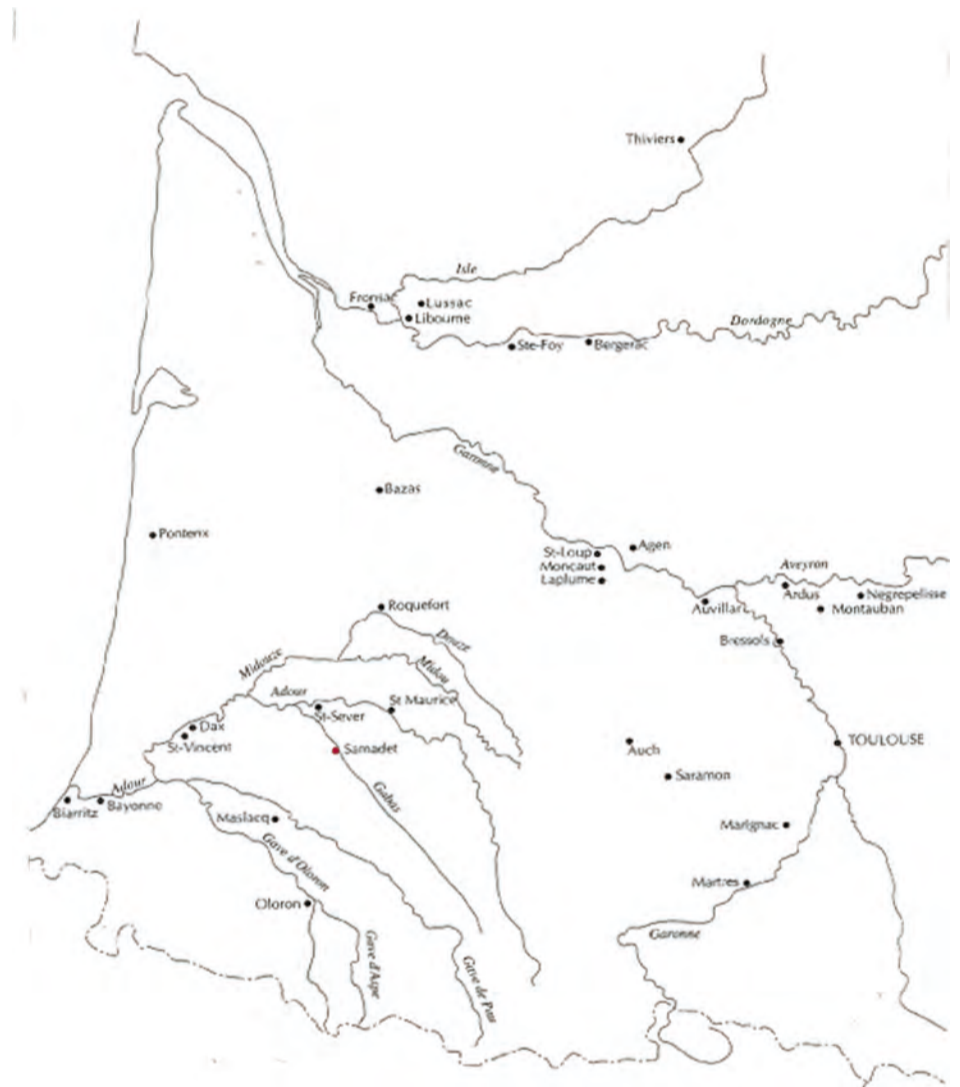
Samadet faience was likely exported to Northern Europe and to French islands, such as Martinique, Guadeloupe and Saint-Dominique through the port of Saint-Sever, via Dax and Bayonne on the Adour. The port of Bayonne traded with Northern Europe, Spain and the French colonies in the Caribbean and ensured wide sales of Samadet faience in the 18th century.

Barrels of faience crockery were transported by herders and loaded on barges. These flat-bottom boats with small draughts (due to the silting up of the Adour river) sailed down the river towards Bayonne.

Customers could also buy or order their faience directly from the factory.



Map of Roquepine's barony -made by Cassini - 18th century



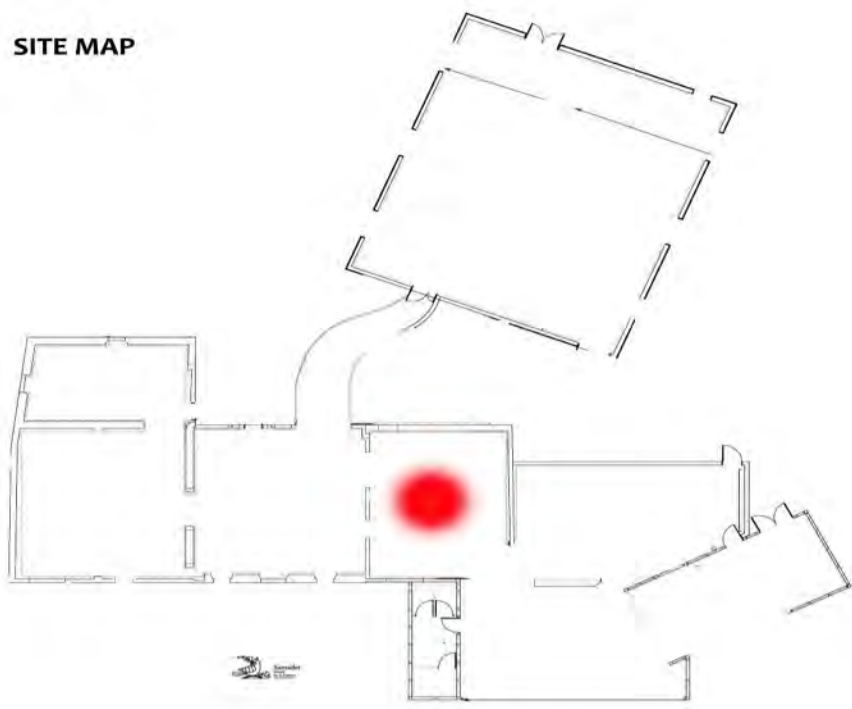
Map of the rivers and ports of Aquitaine on which faience circulated, taken from Jean-Jacques Borredon's book "Les faïenceries du Bassin de l'Adour", 1991



Barges carrying barrels, Port of Royan, Musée du Patrimoine du Pays Royannais



SITE MAP



SHADES OF BLUE

Manager: Daniel Le Patissier (1732-1758)
The first manager, Daniel Le Patissier, produced various shades of blue as early as 1732. They were used until approximately 1810.
The factory's first painter, Pierre Il Chappelle, was a master of these decorations, which he previously applied in Rouen and Bordeaux.



Fountain, decorated with garlands, festoons and lambrequin

There are various types:

- garlands, festoons and lambrequins;
- radiant decorations, quite rare;
- thistle flowers;
- solanée flowers or potatoes;
- sainfoin between 1745 and 1770.



Thistle flower, detail, Samadet Faience



Plate, radiant decoration, shades of blue



Solanée flower, detail, Samadet faience



Finial, sainfoin decoration, Samadet faience

SAMADET FAIENCE

SAMADET FAIENCE—INFLUENTIAL AND UNIQUE

The Samadet royal factory had produced faience with various designs for over a century.

The changing designs are the result of France's changing fashion trends in terms of faience (Rouen, Nevers, Strasbourg, Marseilles, Moustiers-Sainte-Marie, etc.) and the arrival of new leaders at the head of the Landes factory: each manager wanted to leave his mark on the factory.

Different shades of blue were produced throughout the 18th century. The other decorations were more or less successful. But all of them, both in terms of design and colour, were influenced by other faience producers. Only the wood pigeon and rose motifs are unique to Samadet.

The collections on display at the regional faience and table setting museum do not include all of the designs and forms created by the Samadet factory. Therefore, the classification of the designs and forms may be subject to change.

TERRACE DECORATIONS

Managers: Jean Darbins and Simeon Vauloger (1759-1768). They introduced green monochrome decorations on a terrace:

- wood pigeon;
- grotesque;
- Chinese.



Plate with wood pigeon, Samadet faience

Plate with different shades of green, Chinese design, Samadet faience



WHITE FAIENCE (1732-1838)

White faience has been produced throughout the factory's entire history. These items are exclusively utilitarian – cheaper to produce and easier to sell. Paradoxically, they are now rare due to their frequent use (until their destruction) and the difficulty involved in identifying them (due to the lack of decoration).

POLYCHROME FLORAL DECORATIONS

Manager: Jacques Leclerc (1769–1775)

In the 17th century, there was a renewed interest in the floral decorations used since Antiquity as a result of developments in botany and the publication of books of models. The importation of Asian ceramics into Europe by the India Company played an important role in this infatuation, as evidenced by Nevers and Rouen faience.

The introduction of polychromy in the 18th century signalled diversification with respect to this type of decoration.

This new manager introduced the famous polychrome flower designs:

- the rose carnation and butterfly;
- the "small rose" with buttercups, decorations specific to Samadet;
- the simplest rose along with button flowers;
- the buttercup flowers.



White draining dish, faience from Samadet



White tureen, faience from Samadet





THE SAMADET ROSES

Roses are emblematic of the motifs produced by the factory. From 1765 to 1790, Samadet became well-known for three different styles of roses:

- outlined rose;
- rose buttercup ("little rose of Samadet");
- stylised rose.



Little rose of Samadet, detail, Samadet faience

Various techniques were used for these motifs: polychromy, yellow ware, or even low fire (in order to produce a range of varying tones as a result of gold chloride and a third firing).



Rose on the terrace, detail, Samadet faience



Plate, bouquet of roses decoration with carnation and butterfly, Samadet faience,

FLORAL DECORATIONS

From 1775 to 1790, a new manager named Michel Dubroca developed the most luxurious Samadet faïencerie designs:

- yellow ware
- "low fire"
- passion flowers
- fruit cluster (coiled grapes, pear and apple)
- "button" flowers on the wing.



Plate with flowered handles, yellow ware, Samadet faience

Yellow ware (1775-1785)

This decoration appears to be a speciality of southern France. Moustiers, for example, produced yellow ware as of 1750. In Samadet, yellow ware had a rather brief existence as they are very expensive and difficult to produce.



Plate, low fire decoration, Samadet faience

Low fire (1780-1788)

Created in order to compete with porcelain, the Low Fire technique provided for a greater range of colour tones. Low fire is a technique in which additional firing at a low temperature (750°C) ensures a pink hue due to the "purple of Cassius" (gold chloride).

Around 1780-1788, the Samadet factory implemented this technique for the first time in Strasbourg, France, circa 1750. But its mastery was imperfect: the pink had a violet tinge and the integration of the colours into the enamel was sometimes lacking.



Buttercup or sweet pea flowers (1770-1815)

The sweet pea invaded bourgeois gardens and apartments at the beginning of the 19th century. Its simple pattern and its quick execution allowed for the production of low-cost items.

MOULDED PIECES

Pieces manufactured with the help of moulds were used by the factory throughout its operation.

- fountains
- terrines
- shaving bowl
- oil and vinegar cruet
- jugs
- bidets
- flower-holders



Venus salt cellar, Samadet faience

Under the management of Michel Dubroca (1775 to 1790), Samadet's factory produced beautiful and elaborate pieces both from a technical perspective and in terms of decoration:

- the "Jacquot" wine jar, and the "Jacqueline" water jug;
- the oil and vinegar cruet in the form of a rearing horse;
- the double salt cellar with Venus and Cupid;
- the plates with openwork edges.



Openwork plate, decorated with grotesques and Chinese design, Samadet faience



Flower basket, Samadet faience



Jacquot pot, jug, Samadet faience

"ROUGE DE THIVIERS" (THIVIERS' RED).

Founded in Dordogne in the Thiviers faience factory, which belonged to a family from Samadet, this iron-oxide-rich pigment is more economical than the "low fire" technique.

Pierre Duviella, manager from 1810-1823, wanted to revive the factory with new decorations and new techniques: He used the Thiviers' red in his productions, circa 1811.

Jug, Samadet faience



Soup tureen - Samadet faience





THE ENIGMA OF THE MARKINGS

Samadet's faiences are difficult to recognise, because they are unsigned and do not bear distinguishing marks to differentiate them.

But small markings in the shape of a W, V, or sometimes crosses and dots are present on a number of Samadet faiences. These marks remain an enigma.

No type of plating and no part of the faience (basin, wing or marly) was given any special attention by the painters.

These markings do not seem to correspond to painters' signatures, because they do not appear on any quality items.

The theory that it is a decoration has not been accepted given that a same marking can be associated with several types of decorations.



Marking in the shape of a W, detail, Samadet faience

Perhaps the markings served as a filler to fill in parts that were difficult to decorate. Did hurried or low-skill painters use these decorations as a matter of convenience?

It appears likely that the marking was a sign of recognition for a series of plates manufactured for a same order.



Marking in the shape of a grid, Samadet faience



WHEN SAMADET FAIENCE BECOMES PART OF THE HERITAGE

The Samadet factory, founded in 1732, had several decades of prosperity before its decline at the turn of the 19th century, and ceased all operations at the end of the 1830s.

Quickly brought down, this industry, which had transformed local life, disappeared from the landscape. Its buildings were dismantled; Samadet faience lost its reputation and eventually went out of style.

But, it was given a second lease on life in the 1860s as a result of a movement led by amateurs, antiquarians, and curious individuals who studied, published and collected it, leading to its display in museums. Samadet faience underwent a change of status and become part of the heritage.

The first individual from Landes to write about the faiencerie was Dr Leo Sorbets in Aire-sur-Adour in 1873.

Samadet faience continued to be recognised in the writings and collections compiled by Dr Louis Sentex from Saint-Sever, Paul Lafond (Curator of the Musée des Beaux-Arts of Pau), René Cuzacq and even Jules Rouffet, a notable collector from Samadet.



Dr Sentex

Exhibitions blossom. The first exhibition was organised at the Château de Pau in 1891. Samadet collections were presented in 1932 at the Musée des Arts Décoratifs located in the Louvre Palace in Paris, and then in the Musée Pyrénéen in Lourdes in 1955.

Locally, the creation of the Samadet Faiencerie Committee (Comité de la Faiencerie de Samadet) in 1968 marked a turning point in the conservation and recognition of Samadet faience heritage.

The association counts Dr Borredon and his wife, amateurs and enthusiasts and founding members, who have devoted more than 40 years of research to the factory's history, published several authoritative works and put together an important collection that is the basis of the regional museum thanks to a generous donation.

Active members of the association to this day, Mr and Mrs Borredon, along with the volunteers of the Samadet Faiencerie Committee, continue to lead workshop demonstrations and conferences.



Book of JJ Borredon



PONTENX-LES-FORGES PORCELAIN

Four years after the discovery of kaolin at Saint-Yrieix, near Limoges, three years after the first porcelain production attempts at Sèvres and two years after the first piece came out of the kilns of Limoges, a factory was opened in Pontenx-Les-Forges in 1773.

The Landes region was the site of one of the first hard-paste porcelain factories in the kingdom.

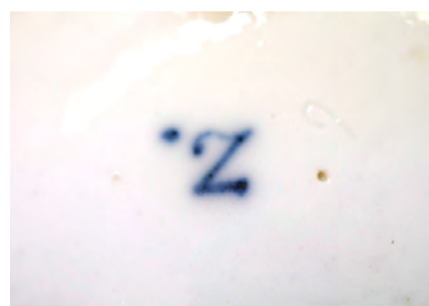


Rose bouquet decoration, detail, Pontenx porcelain

John Zinckernagel, a German painter, was the manager from 1775 to 1794, when the factory closed. The museum has 3 of the 17 pieces currently known and attributed to Pontenx-Les-Forges. They are signed with a "Z" for Zinckernagel.



Milk jug, Pontenx porcelain,



Signature, detail Pontenx porcelain

DAX FAIENCES

In the old Saint-Vincent-de-Xaintes commune in Dax, a faience factory flourished between 1805 and 1847, supplanting Samadet as the centre of faience production in Landes.

Initially inspired by fine English-style faience, Dax production is very decorative and is characterised by its bright colours. It benefits from the innovations from this period: stencilling and Thiviers' red.

The distinctive designs included flowers, radiating geometric decorations, birds and "Napoleonic" political decorations.

Samadet is not the only ceramic manufacturer in the Landes region. During their time, Castandet, Pontenx les Forges and Dax were all home to workshops or ceramic factories.

THE POTTERY OF CASTANDET

During the Middle Ages, the town of Castandet, which is located 15 kilometres south-east of Mont-de-Marsan, developed into various districts. It was one of the first artisanal centres in Landes.

The clay-based earth, which is not conducive to agriculture, was offered as concessions by the lord to potters in order to extract clay and produce ceramics for utilitarian purposes. The artisans spent their time producing pottery, farming and winegrowing depending on the season.

Key dates:

Middle Ages: Development of pottery production

1650: 30 workshops are listed

1720: The pottery workshops doubled in number: increase to 60 workshops

19th century: decline in production

Circa 1945: end of production

Banne, Castandet pottery



Salad bell cover, Castandet pottery



Bannette, "Dax" inscription Castandet pottery

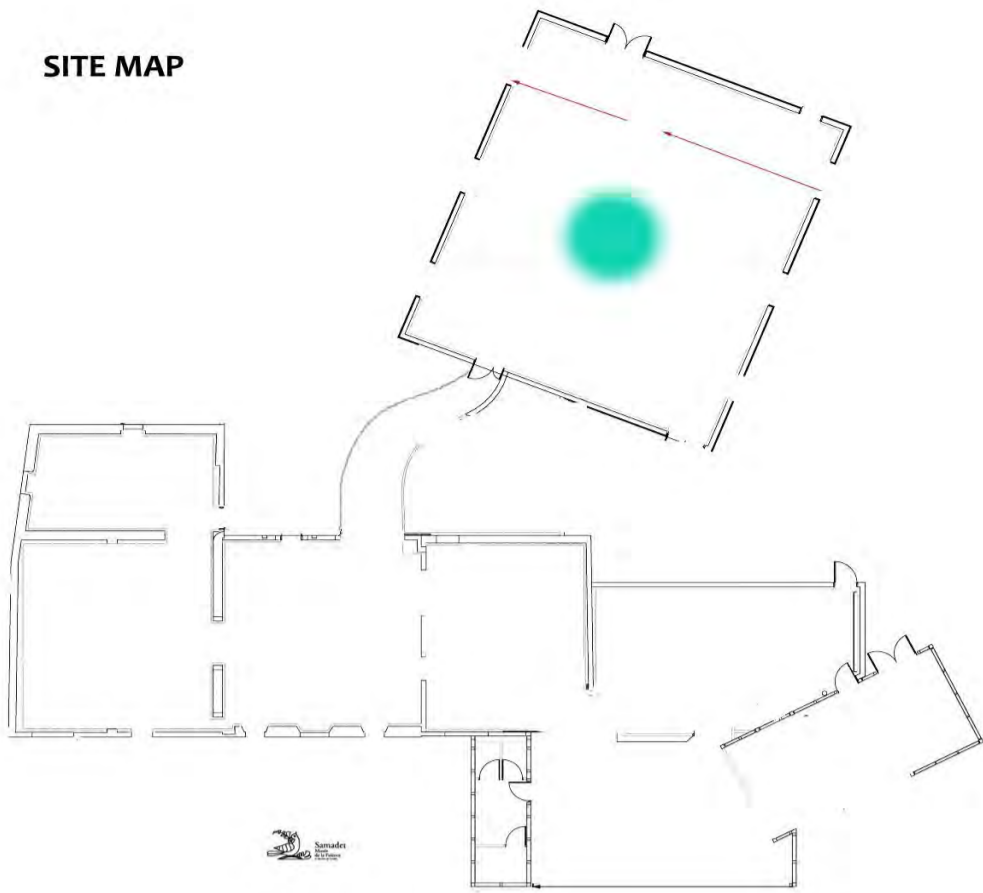


Plate with Napoléon II, Dax faience

Plate with a blue bird I, Dax faience



SITE MAP



THE FACTORY'S TRADES

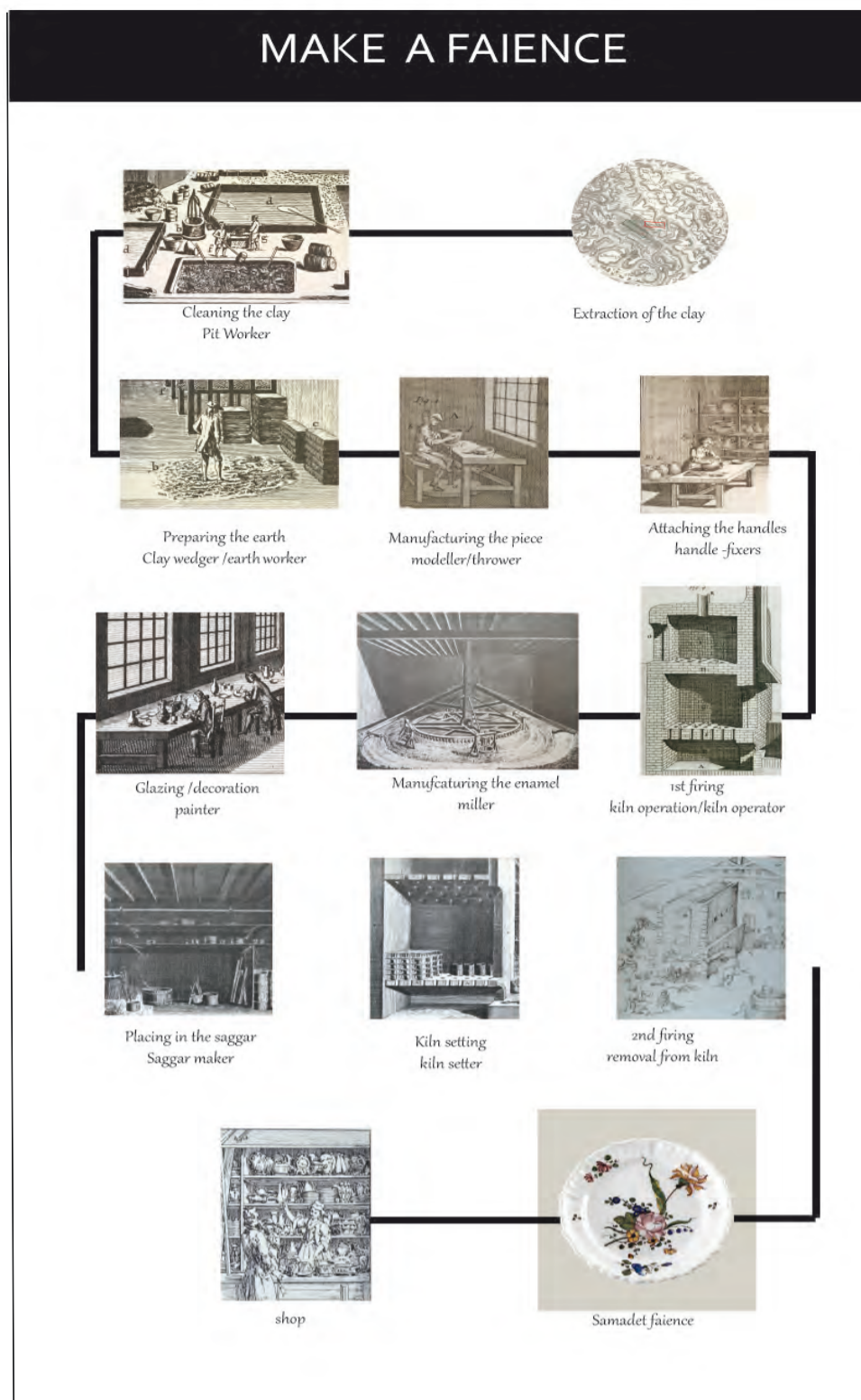
In attempting to understand and write the story of this factory and its local stakeholders, we became aware of the scarcity and dispersal of the available archives. By cross-referencing local sources with known examples described in other faience factories, and more generally with what is known in terms of the social history of the 18th and 19th centuries, it becomes possible to paint a picture, which inevitably contains certain grey areas.

THE FACTORY'S ORGANISATION

The factory's blueprint and text by the Borredons with respect to the proposed reconstitution of the different work spaces.



1 The waste pit - **2** the thrower's building - **3** the insulator building
4 the painters' building - **5** the manager's dwelling - **6** the muffle furnace
7 the Nivernaise oven - **8** the hangar - **9** the grinding wheel
10 the warehouses



FAIENCE PRODUCTION

Faience production is a complex operation with several phases, requiring considerable expertise from the labourers.

Several operations are required before the faience can be produced:

1.- Preparation of the soil:

Clay and marl are extracted from the woods surrounding the factory before being poured into the press. A worker kneads the dough enriched with fire-sand and chamotte (crushed baked clay) in a large reservoir before it is placed to settle in rotting pits where it is washed with water several times. The paste is ready to use after being left to settle for several months.

2.- Shaping

The throwers work the earth on the potter's wheel to create the shaped piece that will be dried and then fired. It is at this stage that the fittings (moulded handles, spouts and knobs) are affixed to the body of the piece with a ceramic slip (the same clay dough diluted with water).

The modellers work the pieces that cannot be thrown by stamping or by casting them using moulds

3.- Biscuit-baked porcelain

The resulting piece is then placed to dry on shelves. The raw material will undergo its first firing at 900 °C in order to dry and harden. The raw material then becomes the biscuit.

4 -Enamelling

Once the biscuit is cooled, it is dipped in the enamel, a mixture of tin and lead, which is used to waterproof the piece.

5.- Decoration

The piece is then ready to be decorated by the painter, either by hand with a paintbrush or with a stencil (thin paper perforated with holes).

6 – The final firing

Once decorated, the faience is fired for 24 to 36 hours at more than 1000 °C.

To obtain certain colours, including red and its derivatives, the piece must undergo additional firing at low heat (700 °C), called low fire, carried out in a specific furnace.



THE FACTORY'S TRADES

There were two types of staff performing the factory's various activities in the 18th century: permanent and seasonal.

1. **Permanent staff.** These workers work all year long in the factory. They have specialised roles, such as painters, throwers and modellers.

2. **The seasonal or day labourers:** unlike the permanent staff whose professional roles are recognised, a large segment of the staff working at the factory is comprised of "day labourers", consisting of people employed and paid on a daily basis, whose employment status is precarious.

A few figures from the Samadet Factory The manager

The factory's manager was selected directly by the owner who could decide to dismiss the manager as well as those linked to him by contract. In particular, the manager could rent the factory from the owner, which he would pay from the production revenue.

The manager was responsible for the production. He remained apprised of fashion trends, competition and orders, and generally decided the shapes and decorations to be produced by the factory. The administration and finance manager maintained the ledger of accounts and correspondence, maintained a register regarding the state of production, managed the supply of raw materials (clay, wood, minerals, metals, etc.).

The director of personnel hired and terminated the permanent labourers, the "day" labourers, and the apprentices, maintained the register of the batches, as well as the payroll.

11 managers succeeded one another at the head of the Samadet faience factory

The painter

Located at the top of the hierarchy, the master painters created the decorations, prepared the stencils and managed the team of decorator painters.



The painter

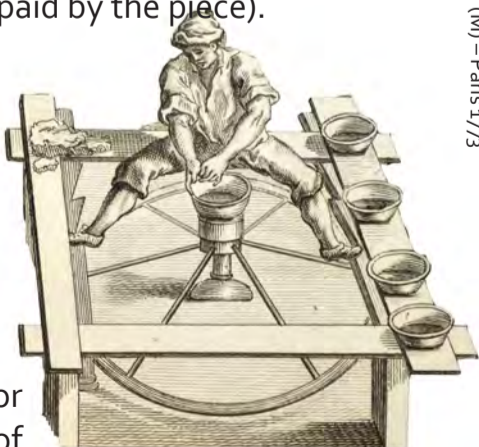
The latter, as well as apprentice painters, spent their days adding a decoration or a part thereof to the raw enamel, with some doing the tracing and others the shading.

Skilled and qualified, the master painters held the trade secrets for the production of colours and enamel. Their artistic and technical role was fundamental to the success of the business. Carefully selected by the manager, they frequently moved from one factory to another depending on the opportunities and salary (usually paid by the piece).

The thrower

The thrower was in charge of shaping the clay using a potter's wheel, operated by a stick or by foot. Starting from a piece of clay, the thrower shaped the items, which were set to dry.

As a skilled worker, he was paid for every hundred pieces. The difficulty of his task lay in the mastery of the clay.



The clay thrower "l'art du potier" Duhamel de Monceau (M) – Paris 1773

The Samadet factory employed, on average, four throwers. Four families were known to carry out the activity of throwing; they were the Duplomb, Duguet, Dupouy and Dupin families.

The modeller

Some of the faïences that could not be thrown were formed using plaster moulds, which shaped the objects.

In addition to the shaped pieces, they moulded the fittings, handles, spouts and button grip, which are attached to the objects with the ceramic slip.

The modeller was a skilled worker paid per moulded piece.



In Samadet, there were two main families of modellers : the Lacourèges and Demarreïn families. These families created embossed handles in the form of foliage or fruit and flowers on certain covers.

The little people of faïence

The "little people of faïence", made up of day labourers are rarely discussed in the historical literature and remain unrecognised. However, they may have represented up to 11 different trades: pit worker, clay wedger, pot handle fixer, miller, kiln setter, kiln operator, insulator, labourer, faïence packager...

With lower wages than the specialists with recognised qualifications, the day labourers performed the majority of the tasks with respect to the faïence production.

The very patchy archives have not revealed evidence of women employees at the Samadet factory. To the extent that it was a common practise in other faïence centres in France, we can assume that the Samadet factory also relied on female staff. Research on the role of women in French society under the Old Regime has shown how their role, including in rural factories, has been underestimated by traditional historiography.

As for the children, we know that they could be "recruited" as apprentices from the age of 12 or perform tasks from the age of 6...

The clay miner

The clay miner prepared the clay that became the paste used by the throwers and modellers. In Samadet, brick presses of 2.50 m to 4 m were installed on the clay extraction sites at Lucuspin and Bégué.



The clay miner in the "Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers – Art de la céramique" edited by Diderot (Denis) and co-edited by Jean-Baptiste du Rond d'Alembert. Paris Pl I 1745-1765



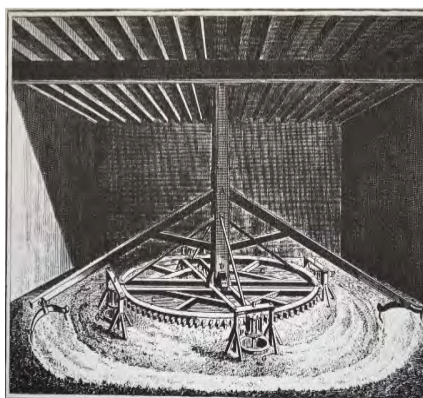
the clay wedger in "l'art du potier" Duhamel de Monceau (M) – Paris 1773

The clay wedger

After being left to settle for eight months, the paste was wedged, then put in 10 kg "balls", before being processed by the modellers and throwers. It is the responsibility of the clay wedger to remove the air from the clay, either by using an iron beater to beat the paste on a table, or by treading on it with his feet.

The miller

In a faïence factory, a number of mills operated under the supervision of the miller. Some were used to grind the "calcine" to create the enamel; others were used for grinding the colour components.



The mill for grind the Calcine

In Samadet, two mills have been recorded: the first, installed in the factory, was driven by two horses. The second, called the Moulin du Mouliot, located near the chapel of Sainte-Rose and built in 1777, was a water mill.

Illustration taken from "Études prises par le bas peuple ou les cris de Paris (1737-1746)" Paris chez Quoy de la Mégisserie in the City of Rome © BNF



Pot handle fixer

The pot handle fixer had the meticulous task of pasting the faience feet, shafts and handles.

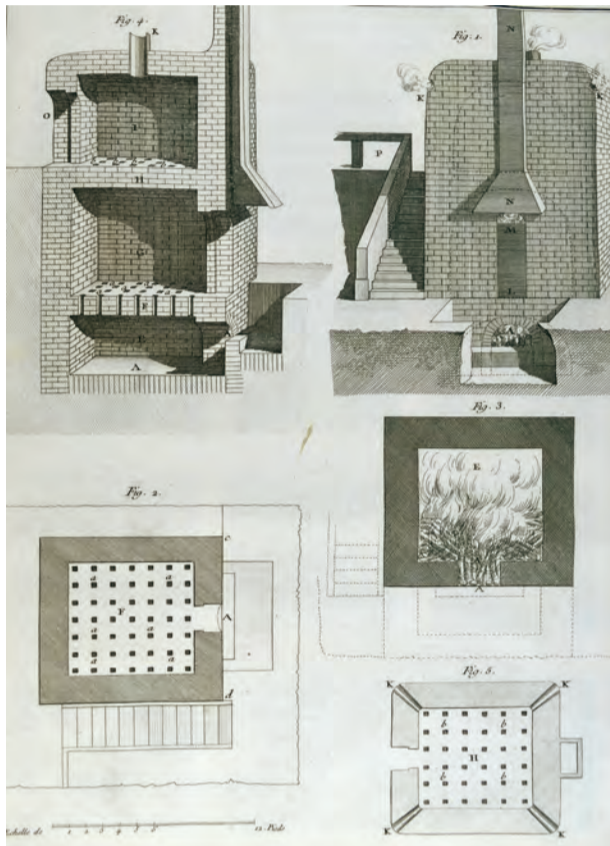
The pot handle fixer in "l'art du potier" Duhamel de Monceau (M) – Paris 1773



Fig. the types of saggars in "l'art du potier" Duhamel de Monceau (M)–Paris 1773

The saggar maker

The saggar maker was responsible for manufacturing the "saggar", heat-resistant clay cylinders used for firing the faiences. They were used to protect the pieces from direct flames, ashes and projectiles. The records note the existence of a 500-saggar furnace in Samadet.

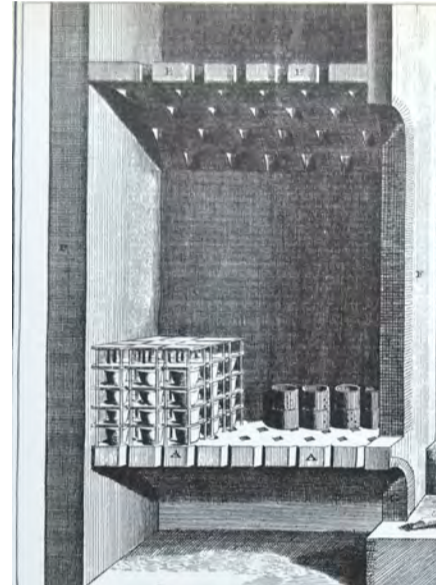


The kiln setter

The kiln setter was responsible for setting the objects for firing in the furnace. This operation was particularly delicate, because if the firing was unsuccessful, all of the work performed by the previous workers was lost!

The kiln operator

The kiln operator supplied wood to the furnace. He controlled the temperature of the kiln and followed the progression of the firing during the 34 to 36-hour process.



Loading the kiln in "l'art du potier" Duhamel de Monceau (M) – Paris 1773

Loading the kiln in "l'art du potier" Duhamel de Monceau (M) – Paris 1773

The apprentices

In the 18th century, apprenticeship – reserved for boys – could begin at the age of 12 and last for four years. When a parent worked at the factory, the apprenticeship was often done in the family. Otherwise, it was done with a master who, in exchange for the work performed, may have housed and fed his apprentice.

The working day could start at 6:00 am and finish at 7:00 pm. In France, it was not until the implementation of compulsory primary education from 6 to 13 years by Jules Ferry in 1880-81 that child labour truly became controlled and regulated.

At the Samadet factory, the apprentices could take on the following tasks:

- grind the earth for preparation;
- wedge the "bales" of 10 kg dough and transform them into 5 kg "balls",
- prepare the "crust", in other words, spread the dough with a roller so that it was ready to be applied on the moulds;
- participate in the monitoring of the kiln during the firing.

The faience packager

Before leaving for sale, Samadet faiences were packed into wooden barrels lined with straw to be transported by wagon or by barge on the Adour river.



The seller of ceramics, in "la céramique hollandaise, histoire des faïences de Delft, des porcelaines", Harvard Henry, Volume I, Amsterdam, 1909, p. 147



TABLE SETTINGS - Travel through the history of gastronomy



While Samadet faience is representative of the trends of the 18th century, the usages and table services have evolved greatly over time.

Immerse yourself in the history of gastronomy from the Middle Ages and discover how each era has influenced the manner in which individuals eat. Step back in time with table setting re-enactments, the aromas of the meals of old, interviews with food aficionados and culinary chefs.

CUSTOMS AND MENUS OVER THE CENTURIES

Table setting refers to the art of arranging the various tableware required for the meal. However, this usage also includes the concept of decoration, furniture, habits and customs, as well as gastronomy, which characterises each era.

Louis XIV liked to eat with his fingers whereas Napoleon III used a multitude of knives and forks during his meals... The way we eat now is different from that of our ancestors. It is the result of slow change that continues to this day.

THE EMERGENCE OF THE TABLE IN THE MIDDLE AGES : under the theme of conviviality



1. Knife with a wooden handle and a metal blade (copy)
2. Fork with 2 prongs with a wooden handle (copy)
3. Rectangular trencher, metal (copy)
4. Sandstone goblets (copy)
5. Hand-made glazed pot-bellied jug used to hold wine or water (copy)
6. Glazed bowl with two handles
7. Salt cellar in the shape of a horse mounted by a rider (copy)
8. Rectangular wooden cutting board (copy)
9. Table composed of a wooden plank supported by 2 saw-horses. (Copy)

In the Middle Ages, meal organisation was centred around a religious point of reference, that of the Last Supper, the last meal of Christ with the apostles. The presence of the salt cellar on the table is a way of remembering the covenant between God and His believers. The act of washing hands before meals with an ewer and a basin was a means of showing respect for the gifts of God, which are food and water.

In France, meal times were related to the sun's movement:

- Breakfast took place an hour after sunrise
- Lunch was between 8:30 am and 12:00 pm
- Supper was between 5:00 pm and 6:00 pm

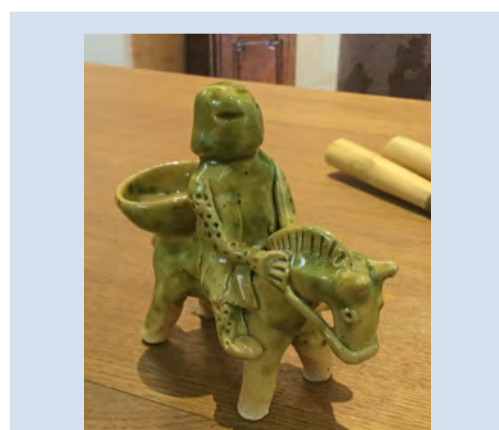
The medieval table was convivial. Based on the idea of sharing, it did not include individual utensils, other than a personal knife.

The guests served themselves directly from plates with their fingers and ate on a slice of bread that served as a plate, known as the cutting board. The fork did not yet exist, and spoons were rarely used. They drank directly from bowls.

From a gastronomical point of view, the soup that stews in the fireplace, accompanied by bread is the staple of the diet.

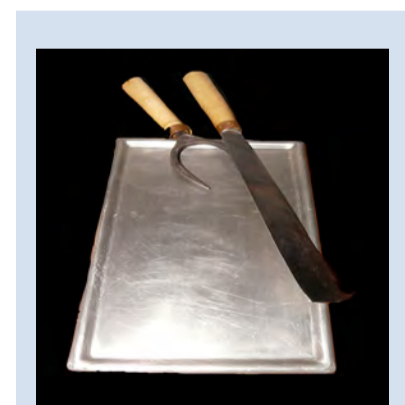
However, feasts held by noble houses were an opportunity to develop a sophisticated cuisine where table settings were refined. Colour played a major role and provided the opportunity to present the guest's coat of arms, for example.

The medieval diet was characterised by an appetite for spices (cloves, nutmeg, ginger, etc.) and by a mixture of sweets (sweets, dates, etc.) and acid (vinegar, citrus juices, etc.).



The salt cellar:

In the Middle Ages, a new object appeared on tables: the salt cellar. Salt was a very rare and highly sought after commodity at this time. Salt cellars were therefore often decorated to be showcased. Often placed in front of the master of the house or the prestigious guests, the object was a "social marker", which was emblematic of the nobility.



The Trencher:

Made of wood or metal, the trencher was used to place the meat in front of oneself, to cut it or put it in a sauce; individual dishes did not yet exist.



1. Knife display stand, engraved metal and ivory, 16th century
2. Majolica cup, Urbino, 16th century Italy
3. Blown and drawn glass, 16th century
4. Salt cellar, metal, (Copy 16th century)
5. Golden metal lock, copy 16th century
6. Cutlery consisting of a double-pronged fork and a knife, (copy 16th century)
7. Pewter plate, 17th century
8. Pewter candle holder, 16th century

The great discoveries of the Renaissance, including the invention of the printing press and the exploration of new continents, resulted in changing tastes and uses.

During the Renaissance, the table became dramatized and secular with the development of etiquette. Order of precedence, ceremony and customs of the Royal Court were applied.

Influences from Italy through Catherine de Medici and Burgundy through Charles V marked this era.

A symbol of elegance, the personal fork with three prongs, imported from Venice, arrived in France. The individual plate appeared. It replaced the bowl and marked the place of each guest.

The Renaissance table was placed under the theme of the development of civility. The invention of the printing press led to the publication of cookbooks, but especially treatises which established "good manners". In his "De Civitas morum puerilium" translated in France in 1537, Erasmus, the humanist, described good manners that would become the rule until the 19th century.

From the gastronomical point of view, tastes were refined, the spices were subtler, and the flavours were broken down. The swan, peacock, large birds, whales, and seals disappeared from the plate in favour of meat.

New vegetables (mushrooms, cucumbers, squash, artichokes, asparagus, etc.) enriched the culinary options at the expense of roots. Sugar production developed; it became a nutrient with medicinal properties.

Extracts of De La civilité puérile --Chapter IV "the meal" 1870, translated into French by Alcide Bonneau

"Gaiety at the table becomes the convention, not impudence. Do not sit without first washing your hands; carefully clean your nails for fear that they remain dirty and that you become known as dirty fingers. [...]"

After cutting the meat on one's plate into small pieces, one must chew with a mouthful of bread before swallowing. This is not just a matter of civility; it is excellent for one's health. [...] Drinking or speaking with a full mouth is improper and dangerous. [...]"

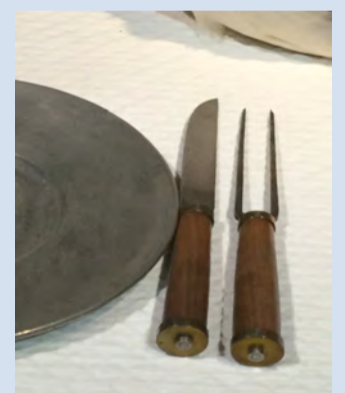
Cover page of the "civitas morum puerillum" treatise 1538 translated into French



The Plate

arrived in France during the Renaissance, thanks to Catherine de Medici and her marriage to Henri II, King of France. The plate replaced the trencher and cutting board from the Middle Ages. First made of pewter, silver or gold, the plate was reserved for nobility or royal families as a personal place setting.

Enamelled terracotta plates gradually replaced metal plates during the course of the 16th century. Majolica contain decorations typical of the Italian Renaissance.



The fork:

Legend has it that Catherine de Medici brought the fork from Italy to introduce it to the French Court. This object, which probably already existed in the Middle Ages, was only rarely used. During the Renaissance, the fork had two prongs. It was used to prick the meat from the main dish, and place it on one's plate. But people continued to eat with their fingers like in medieval times. This practise would continue until the beginning of the 18th century.



1. Plate, pewter 17th century
2. Cutlery with handles made of "millefiori" glass Orleans, Bernard Perrot, 17th century
3. Cardinal plate, Sedan 17th century
4. Ewer, cup, Bernard Perrot, 17th century
5. Spice box for travel, pewter, Germany
6. Presentation dish, pewter, 17th century.

In the 17th century, France was a model of refinement. Life at the Court of Versailles transformed the meal with new worldly uses.

Culinary ceremonies were held in accordance with a ritual. French-style became the European standard. It was defined as follows:

- First, a table plan is prepared in order for proper organisation and staging.
- The meals are presented by service (maximum of five). The dinner guest may only be served from the dish that is directly before them.
- The beverage service takes place on a buffet separate from the table.
- Numerous servants are essential.



The containers become diverse and specialised (vegetable dish, soup tureen, mustard pot, etc.).

The meal hours evolve:

- breakfast upon waking with a broth
- lunch is between 2:00 pm and 3:00 pm
- supper is between 9:00 pm and 10:00 pm

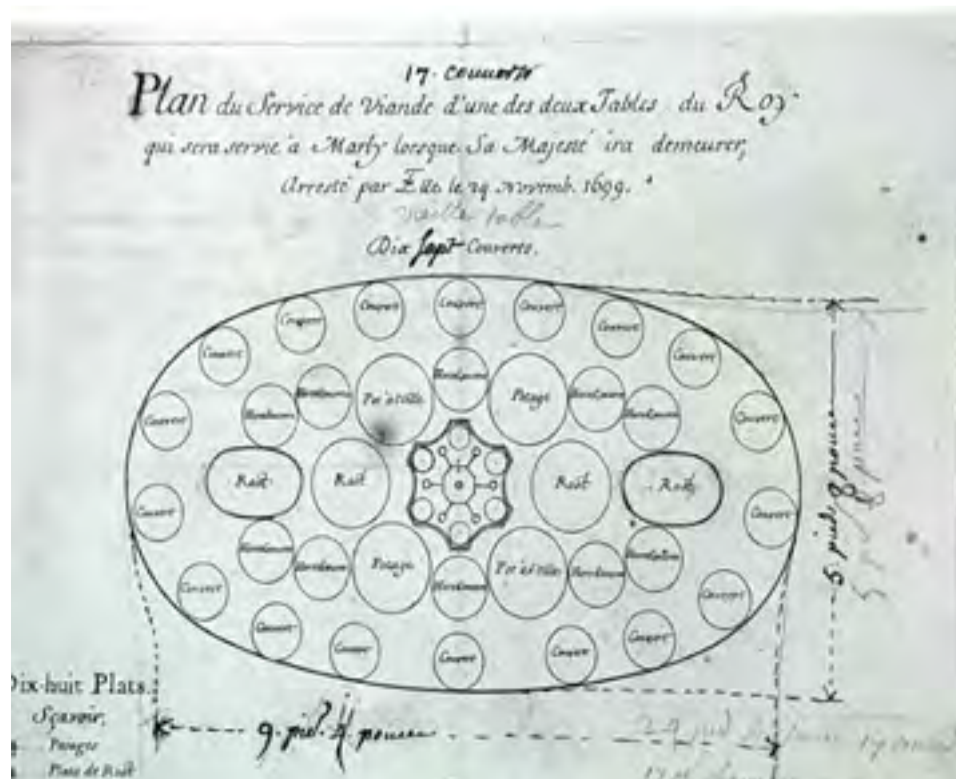


Fig. "French-style service" table plan



- 1. Plates, hard-paste porcelain, Meissen, Germany - 2. Torch, silvered bronze, France-18th century -
- 3. Monteith bowl, faience, Samadet 1780-1788 4. Flower-holder, Samadet faience, 1780-1800
- 5. Spice box, Rouen faience, 6. Dessert tree, blown and cut glass, Liege, Belgium, circa 1750
- 7. Chocolate Cup, Samadet faience, 1770-1810 - 8. Gravy boat and display dish, Samadet faience, 1770-1800
- 9. Saleron, silver, Master silversmith Jean Delane, Bayonne - 10. Cutlery, hard-paste porcelain, steel, Meissen, Germany
- 11. Cutlery, hard-paste porcelain, steel, Saint Cloud, France, 1700-1720 - 12. Cutlery, hard-paste porcelain, steel, Master silversmith Johann Erhard II Heuglin, Aushourg, Germany 1724-1728
- 13. Serving fork, Wood and silver, fork Master Pierre Bérardier Lyon, 1780-1791 - 14. Serving spoon, steel, Master silversmith Nicolas VIAL, 1781- ?

Under Louis XIV, French cuisine made its way around Europe, thanks to the new nourishing and light cuisine, invented by Vincent La Chapelle, towards 1734



Fig. Cookbook "le nouveau cuisinier royal et bourgeois" ("the new royal and bourgeois cook") François Massialot 1734 cover page

The table evolves with the increase in the consumption of plant species and the development of butchered meats. White bread, reserved for the rich, was highly sought after. It was combined with wine, which was considered to be a nourishing, therapeutic, and invigorating beverage.

Boats transported new vegetables from America: tomatoes, corn or potatoes. Natural was in vogue. Cooking times were short and the flavours more discreet. Fruits completed the meal, like sweet desserts. This was the birth of desserts.

Terrine in the shape of a cabbage

The trend of the *trompe l'oeil* appears on the table in the 18th century. This terrine in the shape of a cabbage "inhabited" by snails and other worms allowed the guests to know the main ingredient.



Dessert tree.

This exceptional set of 3 dessert trees comes from the former collection of the Princes of Hanover. These glass items allowed fruits or sweets to be presented to guests. The small hanging baskets or "gobichons" and the upper bowl could hold fresh fruit, candied fruit or compotes. The separation of salty and sweet began to spread in the 17th century, but it was in the 18th century that sweets become permanently served at the end of the meal. The trend was to consume more fresh fruits and candied fruit rather than dried fruits, which was a custom that dominated the 17th century.



Monteith bowl

The Samadet faience factory made many of the typical objects used on tables during its era, including this Monteith bowl. It was used to rinse and keep your glass cool. As it was not customary to keep glasses on the table, the servants would carry glasses to the guests upon requesting to drink. They would then place the glasses in the Monteith bowl.



1. Service plates, fine faience, Onnaing factory – 19th century
2. Service glasses, Corneille Baccarat model, composed of a water glass, wine glass, liqueur glass and champagne glass; 1896
3. Cutlery consisting of a soup spoon, coffee spoon, dessert fork, dessert knife and fish cutlery, Silversmith A. Boulenger, Paris, 1810-1899
4. Soup tureen, Silversmith G. Fouquet Lapar, Paris 1896-1925
5. Tripod cup, Christofle workshop, bronze, silver, and crystal, Paris, 1861-1862
6. Bell plate cover, silver-plated metal, Christofle Workshop, Paris, circa 1845
7. Plate, silversmith G. Falkenberg, silver, Paris circa 1894-1928
8. Vegetable plate, Silversmith C. N Odiot, Silver, Paris 1840
9. Bell, silver-gilt, Paris 1819-1838
10. Pair of torches, silver, Liège (Belgium), 1814
11. 6 Menu holder, silver metal, origin unknown, 1893

“Russian-style service” succeeded the “French-style service” following the Revolution and the Napoleonic wars.

It was characterised by a gradual presentation of dishes as they are consumed and served directly in the guest’s plate. The glasses were placed in front of each person and the servants were not as numerous.

“Russian-style service” transformed the meal into an intimate occasion. Amongst the bourgeoisie, the dining room became the centre of the home and an indispensable location for meals. The table became permanently installed. Meals became moments where family life and business were discussed.

In the last third of the century, food habits changed with the “high society” schedule. Breakfast was eaten earlier, and the evening meal was pushed back. In order to wait until 7:00 pm or even 8:00 pm, having a snack with tea became fashionable.

Antonin Carême created the foundation for contemporary gastronomy. He streamlined the menu order and the detailed execution of recipes. Restaurants increased, and regional gastronomy appeared.

Cutlet-holder

Created in the 19th century, presented in the form of a cutlery set, the cutlet handle held the bone of the cutlet to eat it. This set was probably intended for a restaurant.

Egg cup or egg shuttle

Lacquered steel, 19th century, 1st Empire

This shuttle, in which the eggs were immersed, was full of boiling water in order to cook hard-boiled eggs.

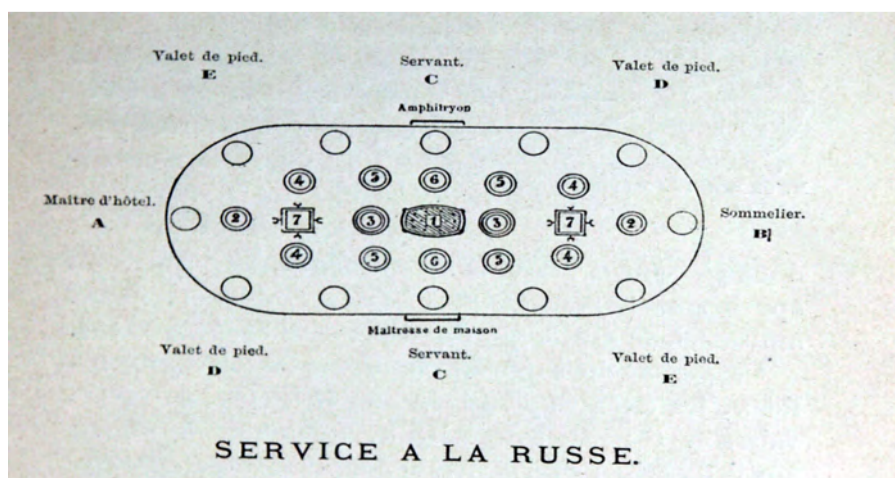


Table plan “Russian-style service”

Soup tureen

The word appeared in the 18th century, but the true golden age of the soup tureen was the 19th century, during which time they gradually replaced oilles and terrines.

The soup tureen spread as a result of industrialisation, which made them more affordable. The bourgeoisie were able to display their social success by presenting beautiful porcelain, fine faience, or silver-plated metal soup tureens on a buffet.



1. Vase Ghost, plexiglas – Designer Tina Leung
2. Presentation plate, soup plate, Albert II model, designer Borek Sipek, 1995
3. INAO decanter and glasses, silver-plated metal, silversmith Roland Daraspe, 1998
4. Candelabra "Ghost" model design Jon Russel for Innermost
5. Table Set, including salt cellar, sugar, pepper mill, silver-plated metal, Design Tsétsé
6. Serving cutlery, stainless steel
7. Cutlery, Faitoo model, P. Starck
8. Cutlery, "Morode" model, K. Tomita, for Covo
9. Cutlery, for Boda Nova
10. Cutlery, steel and porcelain, C. Hair
11. Stackable dish set in the form of mercury drops, steel, Z. Jedrejic and S. Colombini, for Magppie
12. Decanter, glass, designer: P.A. Gilbert.
13. Table, copy Glass and steel table model LC6, reissue Le Corbusier



The status of the working woman resulted in a reduction of time spent in the kitchen and transformed the domestic economy. Functionality and speed became the new criteria of choice for utensils and eating habits. Canned foods (for which the process was discovered in 1795), frozen products, and precooked foods facilitated meal preparation.

New ways of thinking about food applied increasingly to medication. Directories, dictionaries, medicine and healthcare textbooks establish new dietary customs. By 1860, the publication of "L'art d'engraisser et de maigrir à volonté" ("The art of gaining and losing weight as you like") responded to a preoccupation that will continue to grow and invade the press.

At a time when artificial foods are receiving criticism ("mad cow" disease, hormone-filled meat, genetically modified organisms, nano-particles, etc.), returning to nature has become a leitmotif. With the kitchen becoming more international and exotic products invading our plates, new and light cuisine coexists with a return to our regional culinary traditions.

In the 20th century, industrialisation, urbanisation and progress in chemistry upset table organisation practises as well as culinary preparation.

The development of department stores favoured the popularisation of table settings and the creation of new themes. After WWII, designers threw themselves into kitchens and dining rooms to satisfy a new need that was both aesthetic and practical.

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