

The Hidden Treasures of Sturehov Castle

The Development of the Swedish Tiled Stove
into a Work of Art

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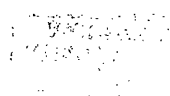
Abstract

The tiled stove has served as a heating source for numerous generations of Swedes, and today their presence still remains a natural component in many interiors. These stoves are of a distinctive Swedish type that emerged in the mid-18th century.

By examining the earlier history of the tiled stove, stylistic changes and technical development I will try to establish how this Swedish type developed. I will also focus on the role of the tiled stove as a determining factor in the Swedish interior. Comparisons with stoves from Germany will show how the foreign influences were adapted to better suit the Swedish taste.

This proposed exhibition takes place at Sturehov Castle outside Stockholm, and the highlights of the exhibit will be the remarkable collection of tiled stoves. This location also gives an excellent opportunity to examine the interplay between stove and interior.

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Introduction

Sturehov is one of the most beautiful and well preserved manor houses from the *Gustavian* era. Situated among rambling green hills on the edge of lake Mälaren it epitomizes the idea of the typical Swedish manor house. Another aspect which makes it unique is that it contains some of the finest tiled stoves ever produced in Sweden. Made by the Marieberg Factory in the late 18th century, they represent the heyday of Swedish tiled stove making and survive until this day as masterpieces of a bygone era. They are truly works of art, rare pieces produced by hand by skilled craftsmen and artists.

This exhibition will guide the visitor through the history of the tiled stove in Sweden by taking a close look at material and technical development, and show how the main aim of the early tiled stovemakers, heating efficiency, came to expand to also include more esthetic considerations. Apart from keeping your home warm, the stove should also be pleasing to the eye, and was eventually regarded as a key element in interior decoration.

Both the shape and construction of early stoves were borrowed from the continent, particularly Germany, but later in the 18th century a type of a more Swedish character takes shape. In essence this type will be the reigning source of heat in Sweden until the invention of central heating in the early 19th century.

This essay will mainly focus on stove production until the late 18th century, since later developments within the field led to massproduction and a general decline in the artistic qualities of the objects. Furthermore were no subsequent technical developments made after this time. Therefore only a short summarized section will be devoted to this late production.

Origins and Early Stoves

At archaeological excavations in Sweden it is very common to find stove tiles. Most of them date from the 16th and 17th centuries, but sometimes they are medieval. They are quite easy to date as each period has its distinctive features and characteristics. Imported tiles, usually from Germany, are most often found in coastal towns as tiles are very fragile and it would not be secure enough to have them carried on carriages on bumpy roads ¹. The wealth of findings of this type have made the history of early stoves very well documented and the objects relating to it are represented in many museums throughout the country.

Pot stoves

The earliest known tiled stoves were made by German potters in the Middle Ages and used as kilns. Ceramic vessels made of red clay were piled on top of one another to form a stove. Its form can be described as a box surmounted by a beehived shaped structure (Plate 1).

At this time the stove was only regarded as a source for heat, and its shape was determined by function and material limitations. The flue went directly from the hearth up to the chimney. The ceramic ware had its openings facing outwards, with the heat radiating out from them quite effectively, due to the large concave surfaces. This type of construction turned out to be quite fragile, however, since the ceramic material was directly exposed to the fire and thus easily damaged.

Both the Swedish and the German word for tile, *kakel* and *Kachel* respectively, derive from the latin term *caccabus* which means clay vessel ².

German craftsmen spread this method of construction throughout northern Europe, and some of them came to work in Sweden.

No Swedish *potstoves* have survived to this day, but parts of them frequently resurfaced during the construction of the Swedish underground network in Stockholm and other excavations in the city area, as well as in other parts of the country ³. Wooden matrixes for tiles have also been found in nearby areas, conveying that tiled stove making took place here quite early on. These types of

findings enabled the construction of a *pot stove* model which demonstrates what they looked like in Sweden (Cat 1).

Pot stoves are believed to have been used in Sweden as early as during the 13th century, especially in places that traded with the Hanseatic towns of Germany, and were in use well into the 1500's ⁴.

Tiled stoves of the Gothic, Renaissance and Baroque Periods

During the Gothic period, both the structure and the shape of the decoration is taken from architecture. *Niche tiles* with decoration in high relief covered them entirely. Their intricate ornament was very expensive and laborious to produce, and also made them very fragile. No entire stoves of this type have survived in Sweden, so one has to look at their German counterparts to get an idea of their construction (Plates 2 and 3) ⁵. The opulent ornamentation and the thick ware used in the tiles significantly decimated the heating capacity of the stove.

Also during the Renaissance and the Baroque did the tiled stoves have difficulties rivalling the fireplaces as sources of heat and were mostly used as a complement to it. In some cases they were installed as the only source of heat in expensively decorated rooms to prevent that the interior was destroyed by smoke from the fireplace, as in the case of Stockholm Castle where Johan III had them installed for precisely that reason ⁶, but this does not happen until the end of the 17th century.

When used in combination with a fireplace the stoves are called **Hinterlader**, and were fired either from an adjoining room, or fed with coals from the open fire next to it to heat up the tiles which then transmitted heat out into the room. They were often mounted next to the fireplace, and had a stovepipe connected to the its flue. An example of this can be found in one of the rooms in Skokloster Castle (Plate 4) ⁷.

As is evident when looking at the stove at Skokloster, the Renaissance ones were very massive looking and heavy structures on a square base placed on a stand consisting of archshaped tiles. During the Baroque they will gradually acquire a form that resembles that of the later tiled stoves; rising up in a several graduated sections. These sections are divided by horizontal ledges. The chamfered corners are often decorated with pilasters and figures (Plate 5). The

shape, which is quite simple and boxlike, has not yet become a mode for artistic expression, that aspect is still limited to the tiles only.

During this period the stoves are covered with relief tiles, black, dark green or green ones. Sometimes the décor could be in blue on whitish ground, but these tiles are most likely imported. In Germany the stoves were decorated in a more colorful fashion with polychrome tiles (Plate 6).

The German influence dominates the decoration of the tiles. The repeat patterns of the relief tiles, which was the type most frequently used in this period, feature a range of motifs; biblical as well as mythological scenes were common, as well as portraits of kings and other rulers (Plate 7). A noticeable development is that the tiles of the Baroque have a lower relief decoration than their Renaissance predecessors, and at as we get into the 18th century, become flat.

The tiled stove as we perceive it today did not appear until around 1700. Not one tiled stove appeared among the lists of craftsmen's masterpieces until 1695⁸. It is after this date that the tiled stove starts to become more widely dispersed, outside the homes of the gentry, to a certain extent. Its shape has also gradually started to change, into only two sections, and with a receding upper part and with a shelf around the waist.

In the provinces tiled stoves were executed in a much freer and livelier way, and the expensive blue color was replaced by a gay palette of brown, yellow and green⁹. An example of this is depicted in an interior by Carl Larsson (Plate 8). Biblical motifs was still in fashion as well (Plate 9).

Another, less exuberant, type of tiles could also be found on these provincial stoves from the same period, that of flat tiles most commonly glazed in dark green, as seen on the stove in the basement of the south wing at Sturehov (Cat. 6). Outside the larger cities, the Baroque type of stove would be prevailing all through the first half of the 18th century.

Iron stoves

Before massproduction, which started in the late 19th century, tiled stoves were too expensive for the majority of the population in Sweden who had to make do with the traditional open hearth. If they were fortunate enough they could afford to buy an iron stove, or sometimes rent it from their landlord as it constituted a

considerable investment ¹⁰. This conserved the heat a little bit better, and was often used as a *Hinterlader*, where the iron stove was placed next to the fireplace, and sharing its flue (Plate 10).

As they were less fragile than a tiled stove they quickly became very popular, also among the more affluent members of the community. This type of stove also originates from Germany, and reached Sweden in the latter part of the 16th century, via Denmark, and was mostly used in the southern part of the country ¹¹.

Sometimes these stoves were actually referred to as "tiled stoves" as they had sections on them featuring relief decoration similar to that on the already mentioned relief tiles, except for that here it was not used as a repeat pattern. Very opulent examples can be found among German Baroque stoves (Plate 11). The range of patterns available on iron stoves was also more limited.

German tiled stove makers took up the competition by starting to produce black tiled stoves; unglazed tiles were blackened with graphite to look like iron (see also plate 11). This production took place mainly during the 17th century.

The iron stoves were initially *Hinterladers*, but would later develop into *Vorderladers* that were fired directly from the front. An interesting way of combining a tiled stove with an iron one can be seen in Näsrum, in southern Sweden (Plate 12).

Imported stoves and the transition into Rococo

At the end of the 17th century entire stoves started to be imported from Germany with blue and white decoration of the type we associate with Delft. The tiles were usually of a very high quality with even surfaces and excellent colouring, featuring pastoral landscapes and flower decoration in cobalt blue on white ground. This type served as a significant source of inspiration for the emerging independent Swedish production. The Rörstrand Factory was established in 1726, and shortly thereafter started to produce stoves with decoration derived from this Dutch manner of faience painting. This type of decoration gives a totally different esthetic effect on the stove, giving it a lighter, more feminine feel, paving the way for the Rococo style. The shape as such is still in the Baroque tradition, often with the heavily sculpted ornamentation so typical of the period (Plate 13).

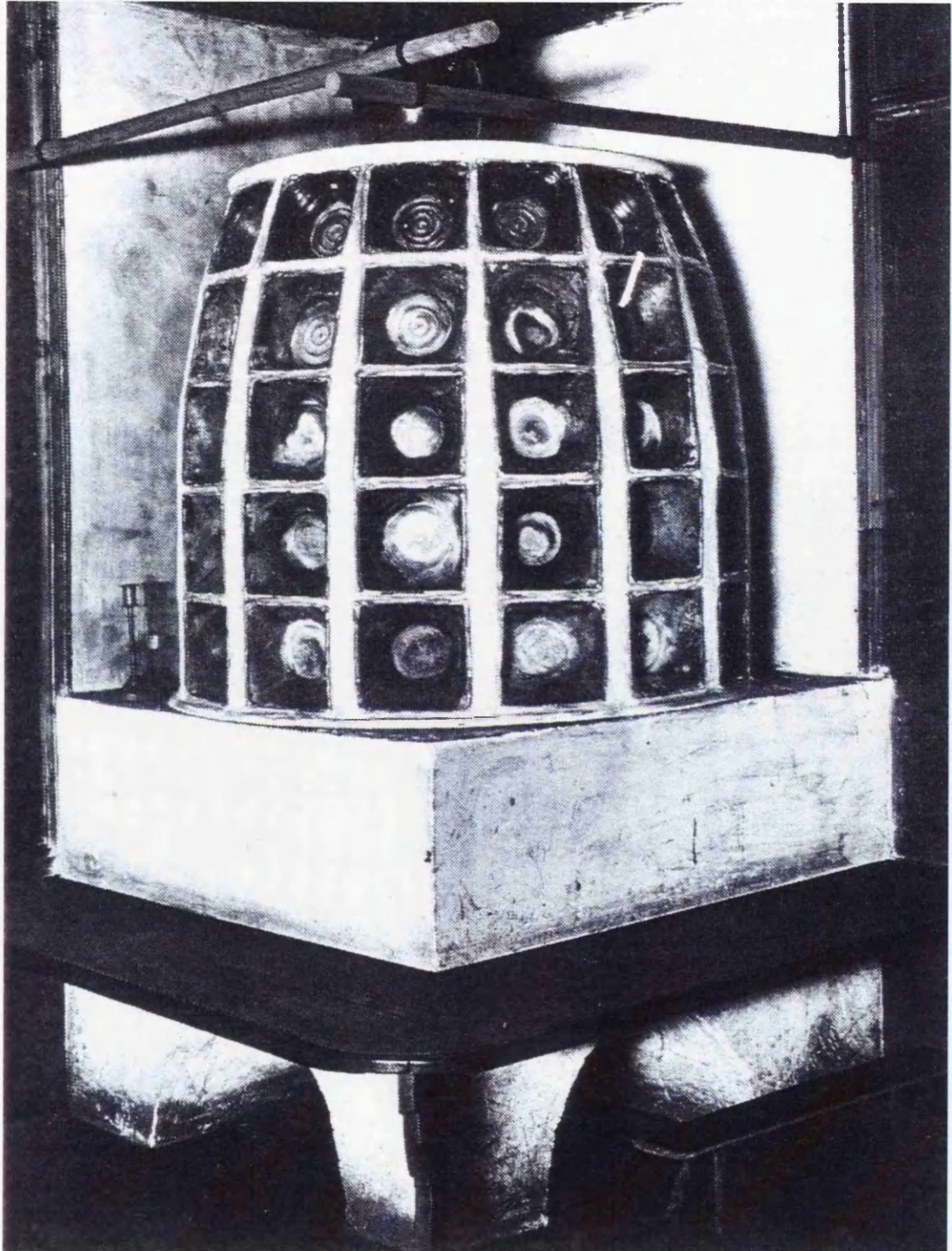


Plate 1: A German pot stove with the distinctive beehived shaped structure.

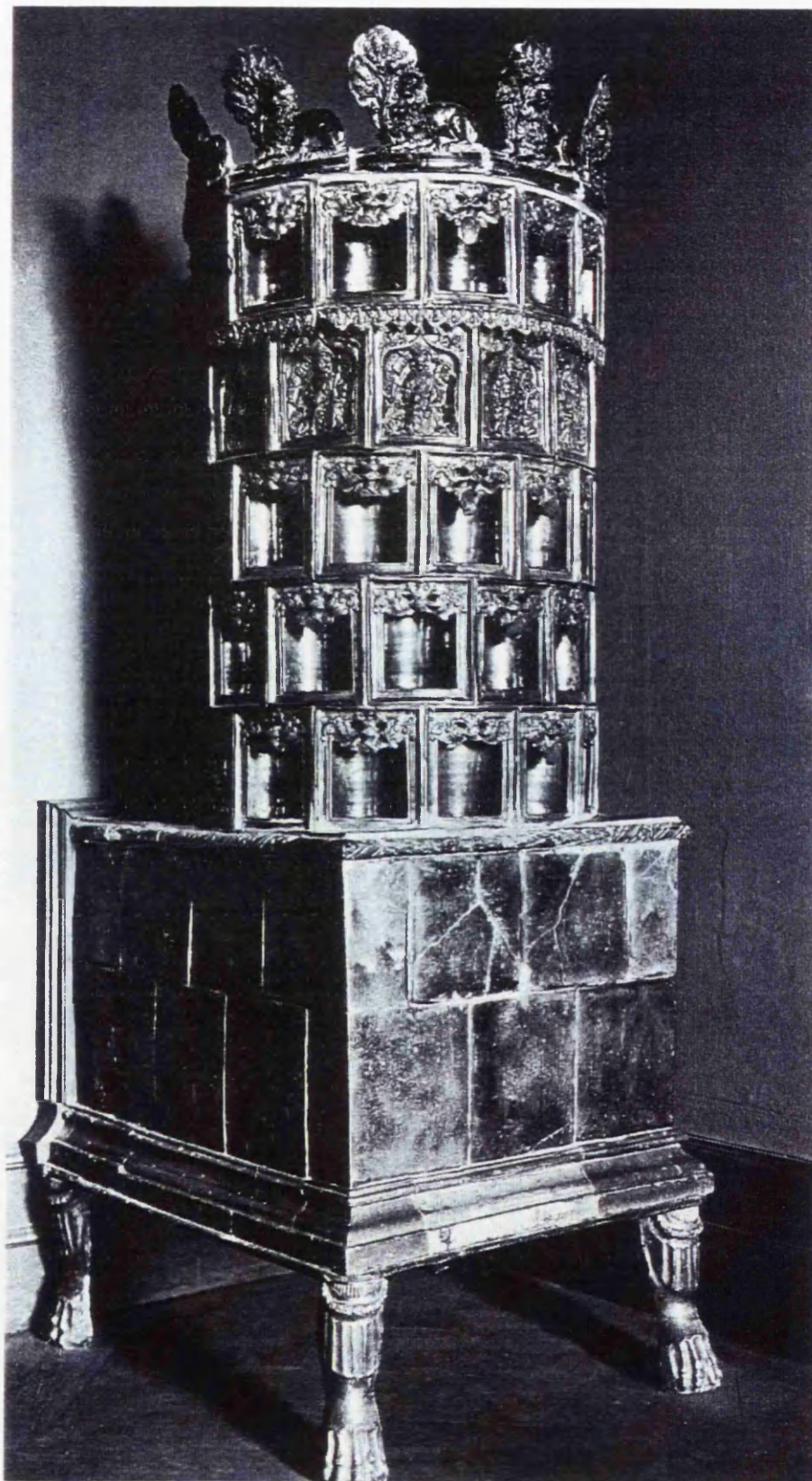


Plate 2: *The niche tiles were often too elaborate to be functional for heating purposes.*



Plate 3: *Opulent polychrome stoves were not only rare and expensive, but also fragile which is why few examples still exist.*

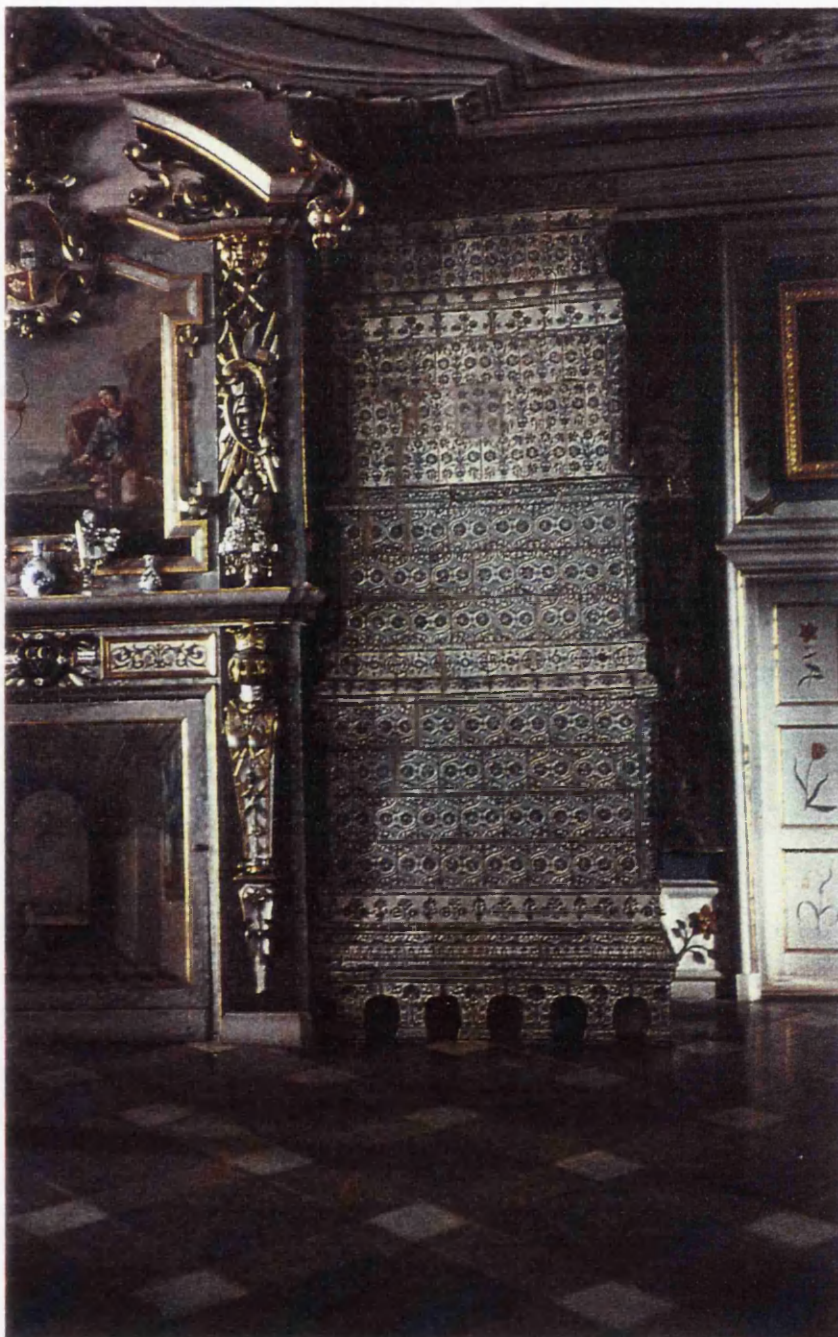


Plate 4: To heat up large formal rooms, the tiled stove was sometimes used as a complement to the open fireplace.

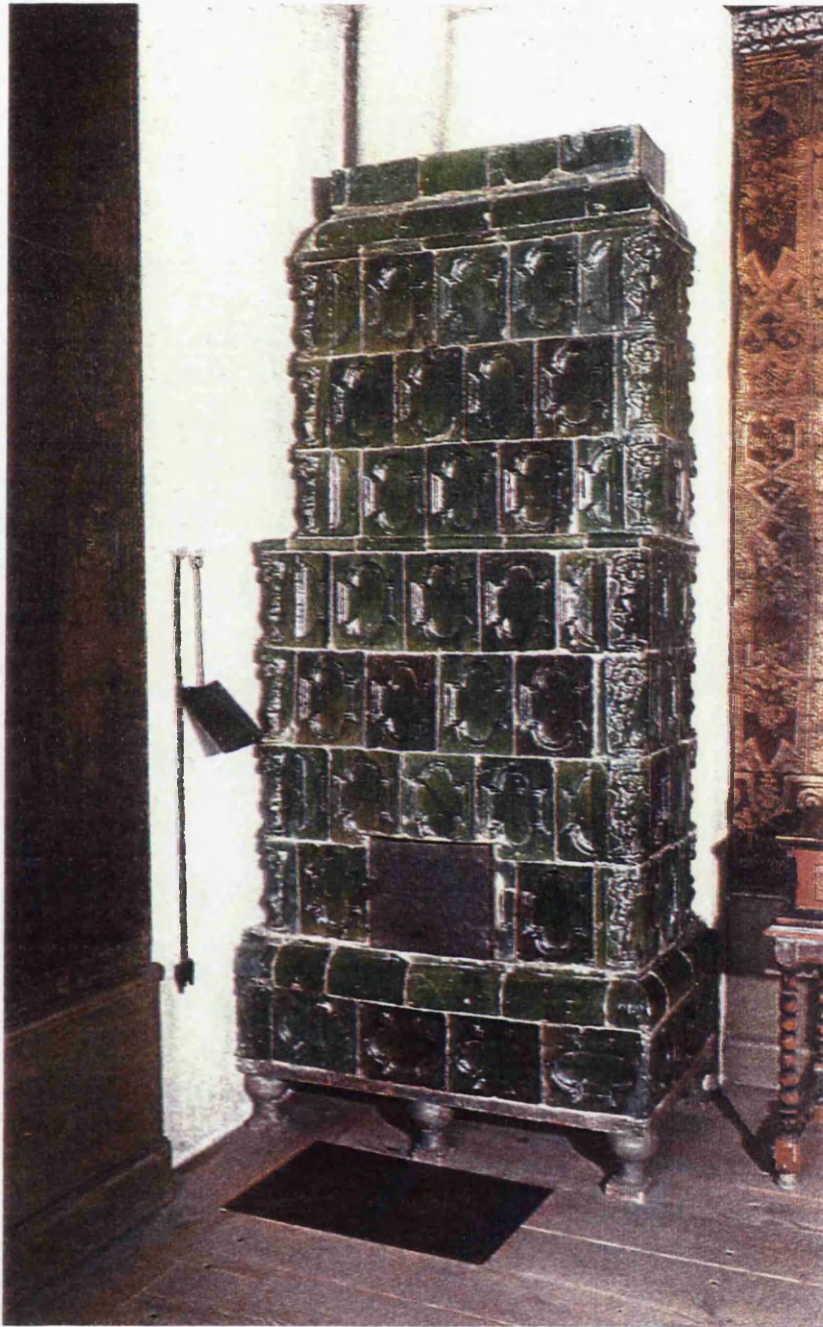


Plate 5: The Baroque stoves often had figures on the chamfered corners.

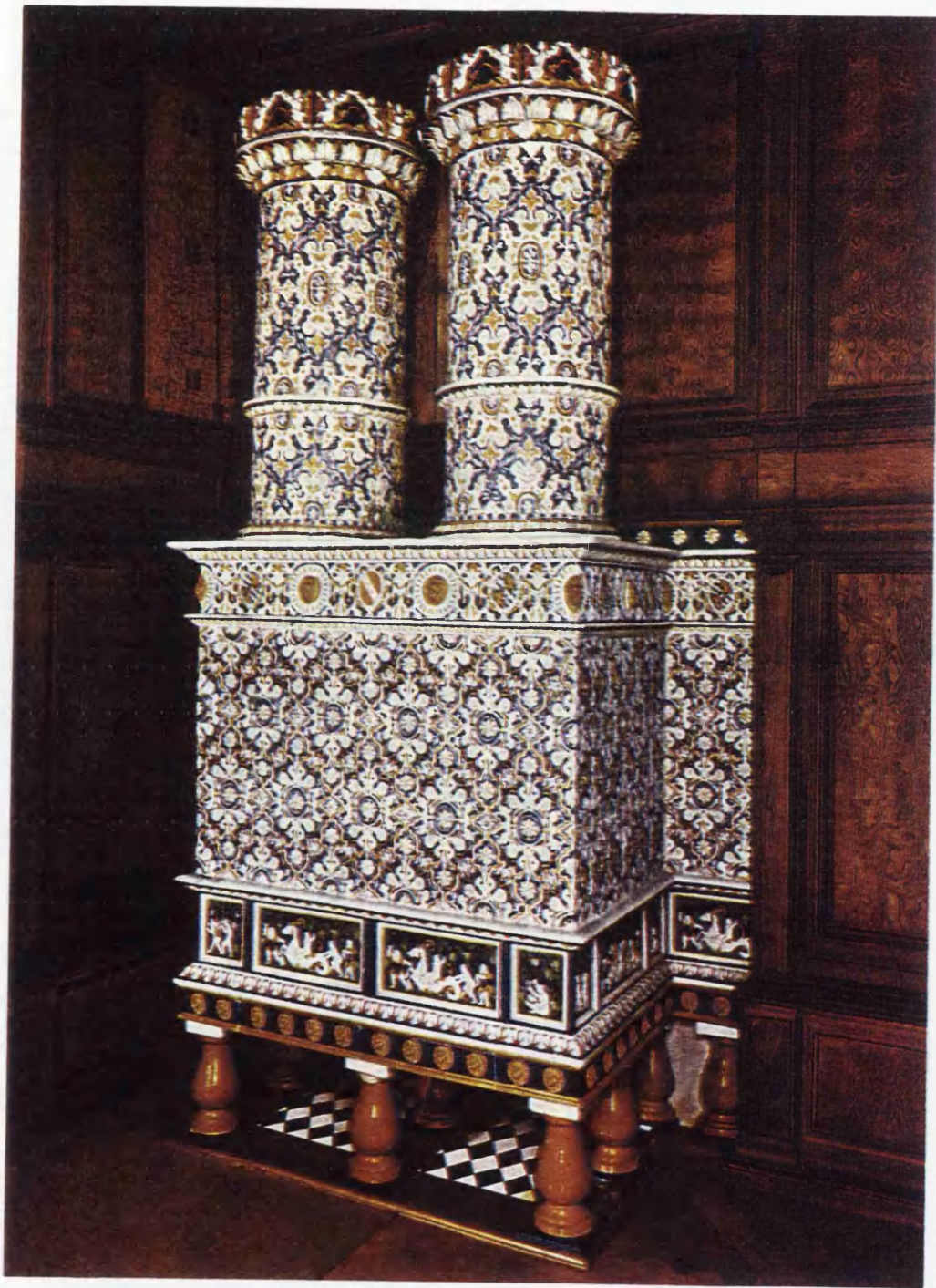


Plate 6: The top structure on this early German stove is made in the shape of church towers.



Plate 7: Biblical figures were popular motifs used both in Germany and Sweden.



Plate 8: An interior by Carl Larsson showing a Baroque stove of provincial production.



Plate 9: Motif on Baroque stove taken from the 4th Book of Moses.

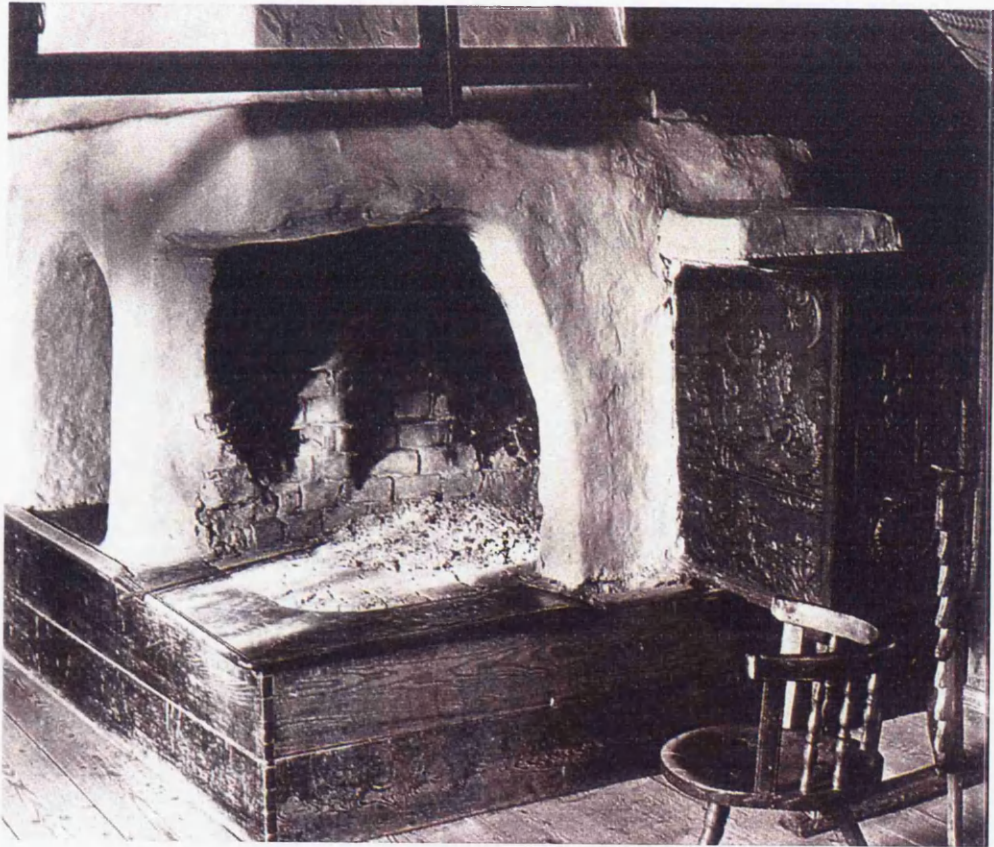


Plate 10: *Iron stove combined with a fireplace.*



Plate 11: Tiles were sometimes blackened with graphite to look like iron.

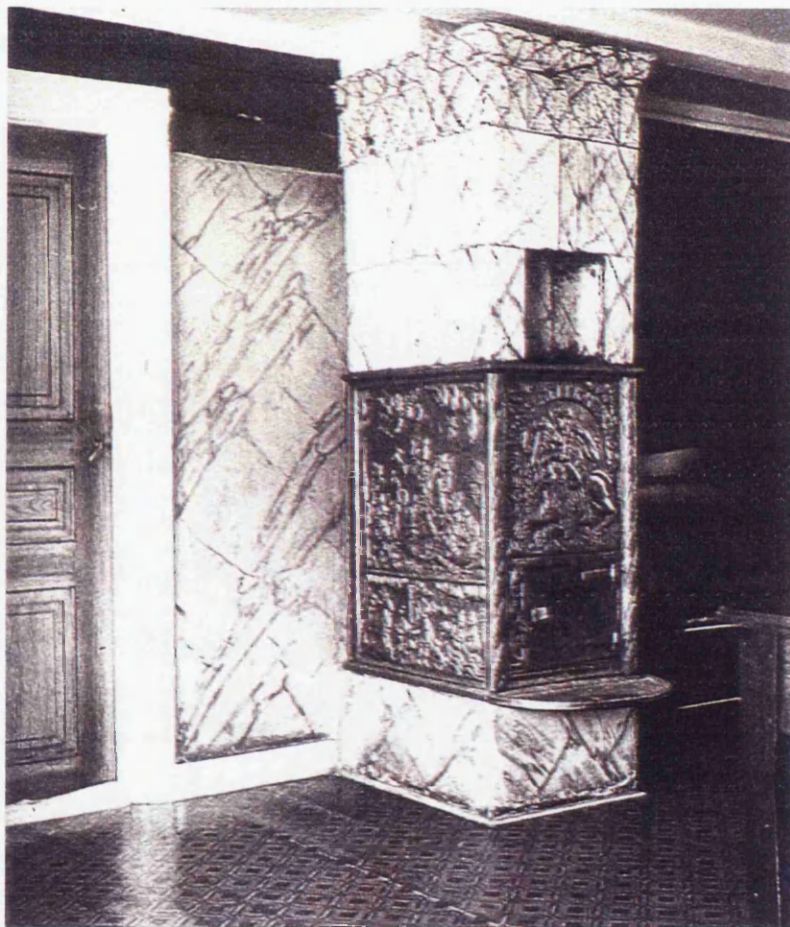


Plate 12: *The slow heating tile proved a good complement to the fast heating iron.*

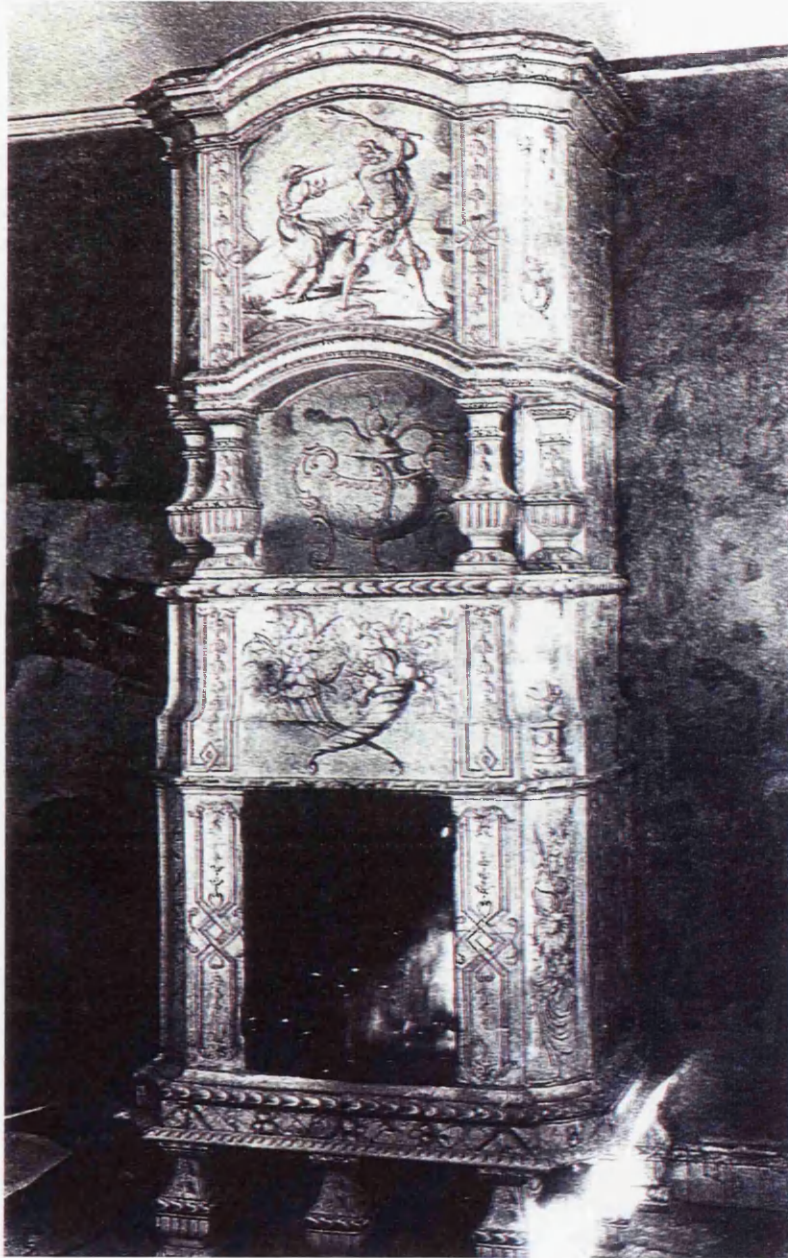


Plate 13: *This is an early example of a Swedish blue and white stove.*

Techniques and Materials in Early Stoves

During the 16th and 17th centuries the most common procedure was to make the tiles adjacent to where the stove was to be mounted. The only thing needed was good clay and firewood for the kilns. The clay should contain a relatively low amount of iron, as too much iron made the ceramic ware brittle after firing. When glaze started being used, chalk was sometimes added to the clay to make it adhere better. The glaze was a definite improvement since it protected the tiles from damage, and prevented leakage of smoke from the finished stove.

Pot Tiles

The oldest Swedish tiles were thrown to the shape of pots, and as they developed they were squashed together from the sides so that the opening became square. This way they needed less mortar when mounted. The earliest ones were used unglazed, then later tiles were covered with a transparent *lead glaze* (Plate 14) (Cat. 2).

Niche Tiles

During the late Middle Ages, tiles take the shape of niches, and are for sometime produced parallel to the pot tiles. A thrown cylinder is split into two halves to which frames are added ¹². They are mounted onto the stove in a similar way to that of the pot tiles. Evident in many of the different designs is that their shape comes from Gothic architecture. Many of them contain elements of *ogee arches* and latticework (Plate 15) (Cat. 3).

Relief Tiles

These tiles were pressed in matrix with relief decoration and used either unglazed or with dark green copper oxide or black manganese oxide colored

it took an extremely long time to heat up the thickly walled stoves, even if they were kept burning with closed doors. These stoves therefore consumed enormous amounts of firewood. The iron stoves were more easily heated up, but as soon as the fire had burnt out they turned cold just as quickly. This was not very appropriate for the often very poorly insulated rooms, with drafts coming through from both windows and doors. The combination stoves which had one part of iron, one of tiles were an attempt to remedy this problem as the tiled part had just been heated up nicely when the iron one turned cold. It cannot be regarded as a significant step forward however.

Another disadvantage was that the tiled stove, since it was more efficiently fired closed, did not emit any light as the traditional fireplace did. For the lightstarved Swedes who had to endure very long and dark winternights for long periods, this was a great loss. Especially since the rooms were often almost dark during daytime as well, since the windows were kept quite small to keep the cold out.

The tiled stove thus still remained a quite rare occurrence in the Swedish home. It was mostly only used in large reception rooms, such as the one mentioned at Skokloster, in combination with a fireplace, since one then could use the fireplace the whole day, while the stove was being heated up for the evening.

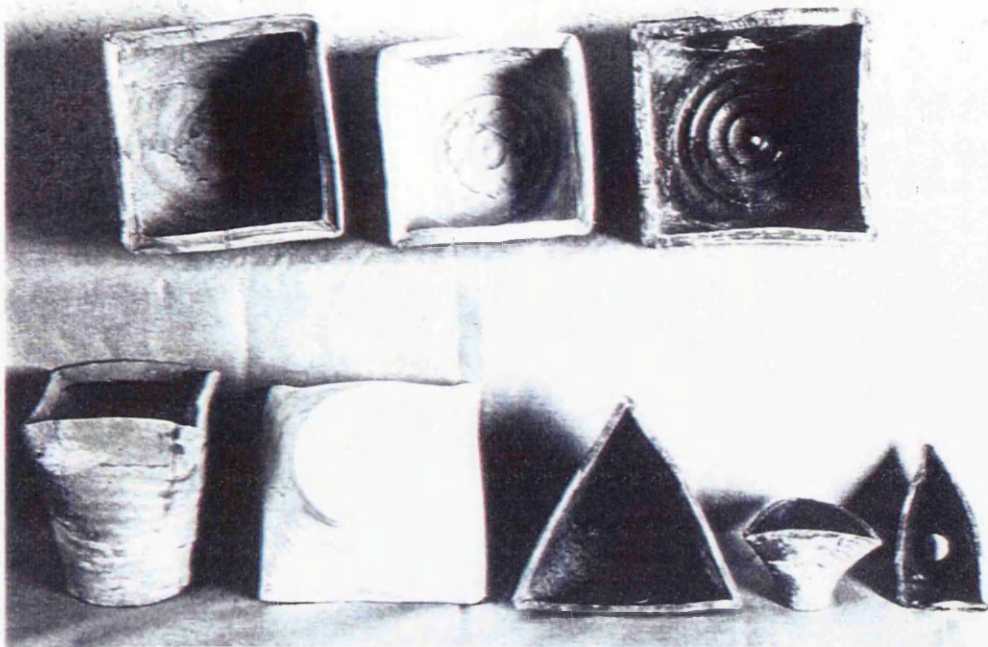


Plate 14: Selection of German pot tiles

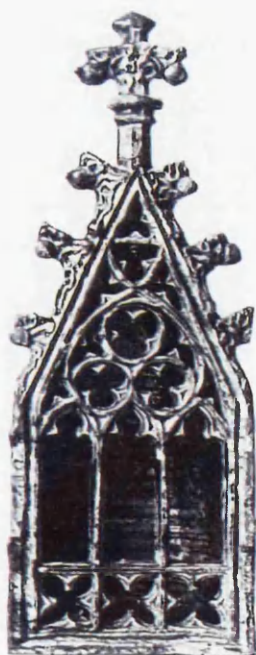


Plate 15: Niche tiles were made of split clay cylinders with added frame.



Plate 16: Matrix depicting "Dialectica"



Plate 17: Matrix depicting the archangel Raphael.



Plate 18: Black glazed relief tile



Plate 19: Delft inspired tile

Emergence of the Swedish Type

It is in the mid 18th century that the artistic possibilities for the production of tiled stoves radically change. Swedish architects begin to take part in the design of the shape as well as the decoration. Instead of borrowing ideas from the continent, they came up with their own patterns, inspired by the ever changing trends of fashion. This resulted in a uniquely Swedish type of stove which would become a classic shape used even in our own time.

Style wise it is a combination of a German Baroque stove, from where it takes its cupboard like shape with shelf and chamfered corners, and a French rococo *cheminée* which lends to it its large fire opening ¹⁵. The decoration is also French inspired, but is tempered according to Swedish taste.

Towards the end of the century, technical developments regarding heating efficacy would further increase the popularity of the tiled stove. This is explored in a later chapter.

Rococo

The Swedish Rococo stove significantly differs from the its more opulent and richly decorated counterparts on the continent (Plates 20 and 21). It has its own gracious way of expression, sober yet spiritual. An important contributor to its development is the architect Carl Hårleman, who is regarded as the one who brought Rococo to Sweden ¹⁶. One of the reasons for his great influence is that he at this time was occupied with the interior decoration of Stockholm Castle and thereby set the tone of fashion.

Both the stove and the tiles get new shapes at this time. The tiles become larger and more rectangular. Ornaments such as *rocailles* are often used as decorative elements on top (Cat. 10). The stoves appear either flat, for use in larger rooms, or round, for use in smaller rooms (Cat. 12). It is raised on a stand of either turned wood or iron, sometimes with graceful *cabriole* legs, and is thus lifted from the floor. The traditional iron doors are now covered by an extra set made in brass, for a more decorative effect.

An abundance of different patterns decorate the stoves of this period. Inspiration was often drawn from decoration on dinner services .¹⁷ (Plates 22, 23 and 24). Romanticized and idealized motifs from nature, such as leaves and *deutsche blümen*, pastoral landscapes and *chinoiserie* were favorite themes¹⁸.

The earliest Rococo stoves are decorated in blue, but the palette gradually expands and comes to include green, yellow and brown tinted purple. They were mostly used as repeat patterns, but at the peak of artistic creativity, during the late 18th century, individual tiles worked as component parts to make up a large motif, making up a *composite pattern*. These stoves are considered the most splendid examples of Swedish tiled stovemaking, as they demanded a high level of expertise for their execution, and the finest one ever made is at Sturehov (Cat. 10). They were very expensive to make, and were usually only made on commission.

Neoclassicism

With the beginning of the *Gustavian* era, in the late 18th century, a new decorative vocabulary is introduced. This is mainly due to the Grand Tour made by Gustav III, after whom this period is named, in 1783¹⁹. During his time in Italy he became so fascinated by the remains of Roman antiquity that he actually sent home orders to stop ongoing construction work, and await new designs inspired by this new experience,

This event would have an instant effect on taste and fashion, and brought Neoclassicism to Sweden. It did not, however put an instant end to Rococo, which continued to coexist side by side with the new ideas for another 20 odd years.

On the tiled stoves the light playfulness of the Rococo gradually leaves way for a more strict and classical expression (Plate 25). New elements in patterns include *festoons*, *rosettes*, *palmettes* and *acanthus leaves*. Many motifs from the Rococo continue to be in use, however.

Composite or integral patterns now become more frequent. Their decoration is now contained within an enclosing framework made up by garlands and wreaths, and pattern, which under the Rococo covered the entire surface, disappears. The legs of the stand now become tapered and *fluted*, and the

ornamented top is now flat. Otherwise the general shape of the stove does not change.

During the *Gustavian* period an entirely new type of stove is launched, the *column stove*, which takes both its shape and decoration from the Antique (Plate 26). It has a very architectural shape, consisting of a cubic base with square corners surmounted by a columnshaped cylinder. The stand is not used here as it is incompatible with the massive structure. Elements such as pilasters with *trompe-l'oeil* fluting, vases and mythological subjects make up the decoration.

An excellent example of this type is the stove in the State Dining Room at Sturehov (Cat. 8). This octagonal room was designed by Louis Baptiste Masreliez who is considered as being the great renewer of interiors at this time. Having spent some years in Italy, his work is heavily influenced by what he saw at Pompeii and Herculaneum, which is clearly visible in this room, where the wall panels are decorated with classical motifs such as laurel wreaths and vitruvian scrolls ²⁰.

The provincial stove production is at this time characterized by an original decoration that has its origin in England, where experimentation with glazes resulted in a pattern called *tortoiseshell* (Plate 27) ²¹. This became the prevalent decoration on stoves in the countryside, and was in use until the era of massproduction in the 19th century. The stove shapes follow the standard set in the early Rococo, with receding top above a shelf and with *chamfered* corners.

Empire

Before the emergence of massproduction, only one other stylistic change takes place. The Swedish Empire style brings with it new ideas and changes the fashion in decorative arts, beginning c.1810.

For tiled stove production this means the emergence of the *postament stove*, a shape taken from Germany (Plates 28 and 29). This type had as its main purpose to serve as pedestal for vases or sculptures. Here the heating capability was so limited that they were sometimes installed in pairs. This is mainly due to the fact that these stoves were kept very low in order to leave enough space for the objects that would be placed on top.

Like the *column stove* this type of stove was reserved for more representational or stately rooms ²². Elsewhere a slightly modified version of the standard stove was used (Plate 30). Instead of having a receding top, it is equally wide from top to base, which allows for the insertion of a niche with doors above the fire opening, which could be used for example to keep the food warm. The decoration of these stoves was kept very simple; white tiles in combination with moulded relief ornament crowning the top, or surrounding the base.

Massproduction

The first machine made tiled stoves were produced in 1827 at the Rörstrand Factory. These tiles were perfect in shape, and the décor of a pattern was identical on each individual tile ²³. Through this the stove loses its personality and unique qualities as a work of art. This massproduction did however make the tiled stove available to a much wider audience. Fashion ideals during the 19th century also caused a boom for throwing out the old 18th century stoves and replace them with new ones. The result of this is that many unique and handcrafted pieces were lost forever.

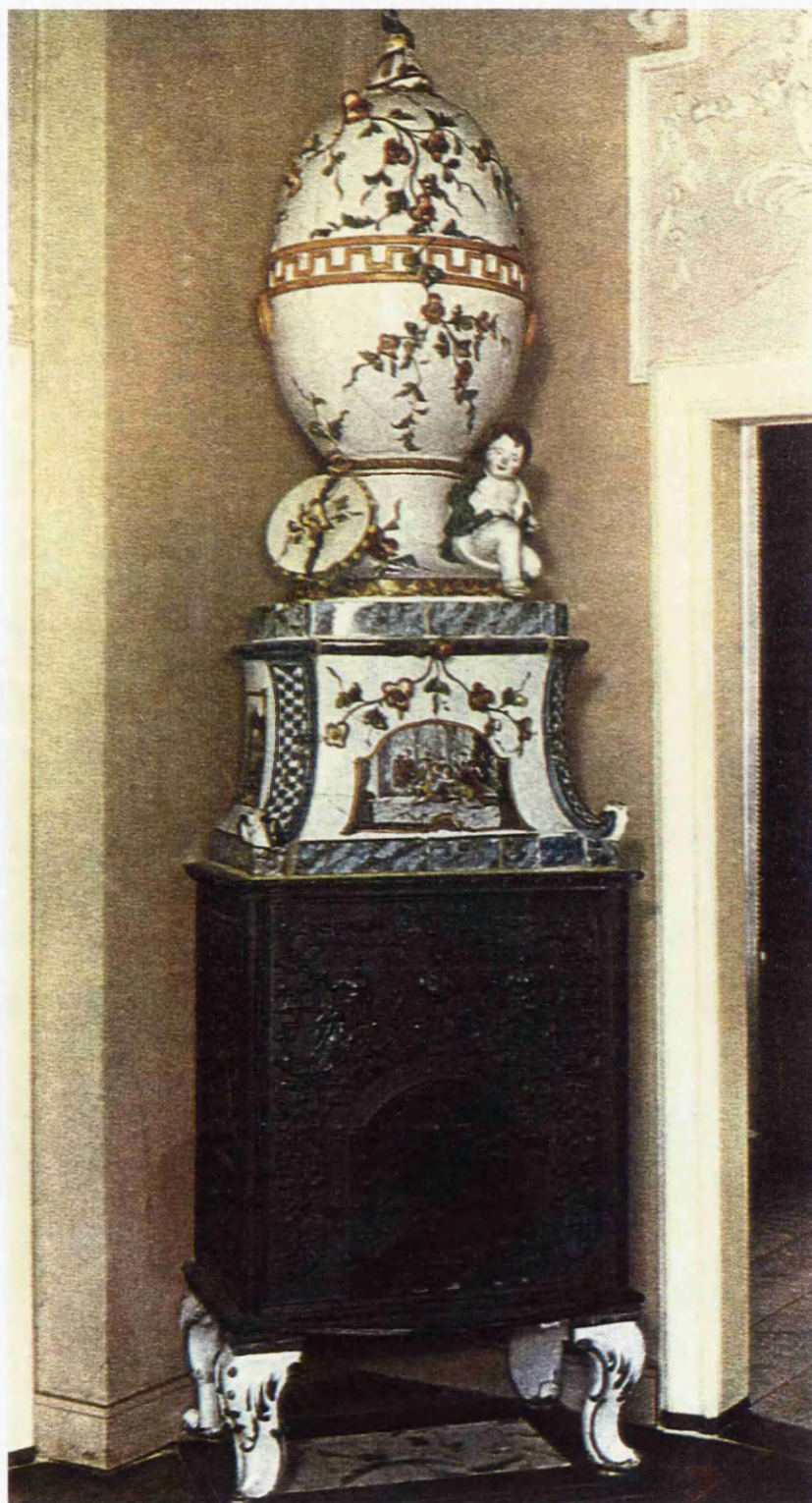


Plate 20: German iron stove from the Rococo period.



Plate 21: German stovemakers sometimes made pieces looking like furniture.



Plate 22: *Dinner services were often used as source for inspiration*



Plate 23: *Tile with Chinese motif*



Plate 24: *German stove tile with similar decoration.*

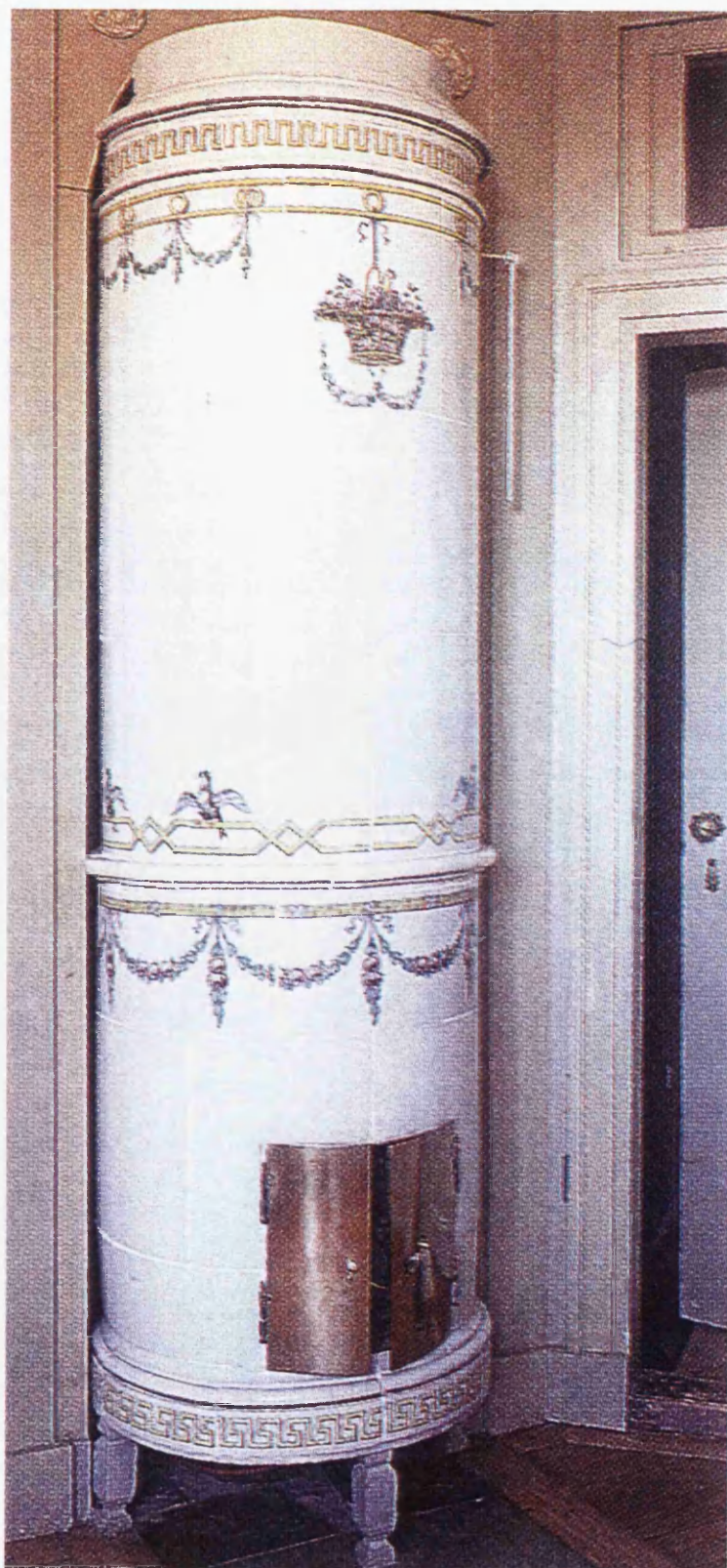


Plate 25: Swedish Neoclassical stove



Plate 26: Swedish Column stove with side cabinets for heating plates.

Plate 26: *Swedish Column stove with side cabinets for heating plates.*

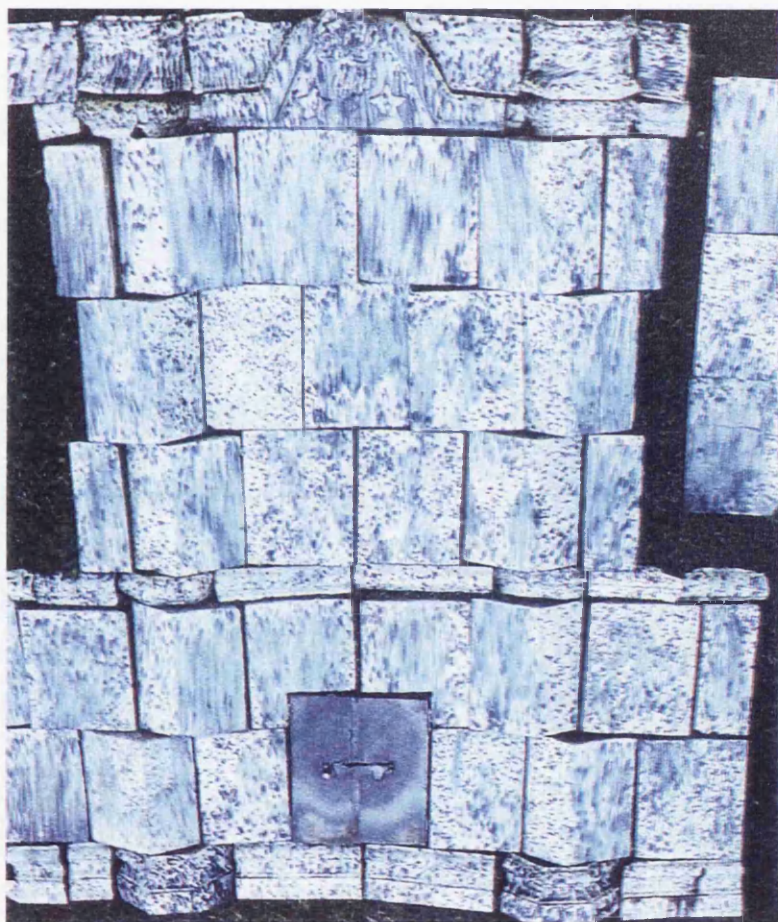


Plate 27: Laid out stove with tortoiseshell decoration.

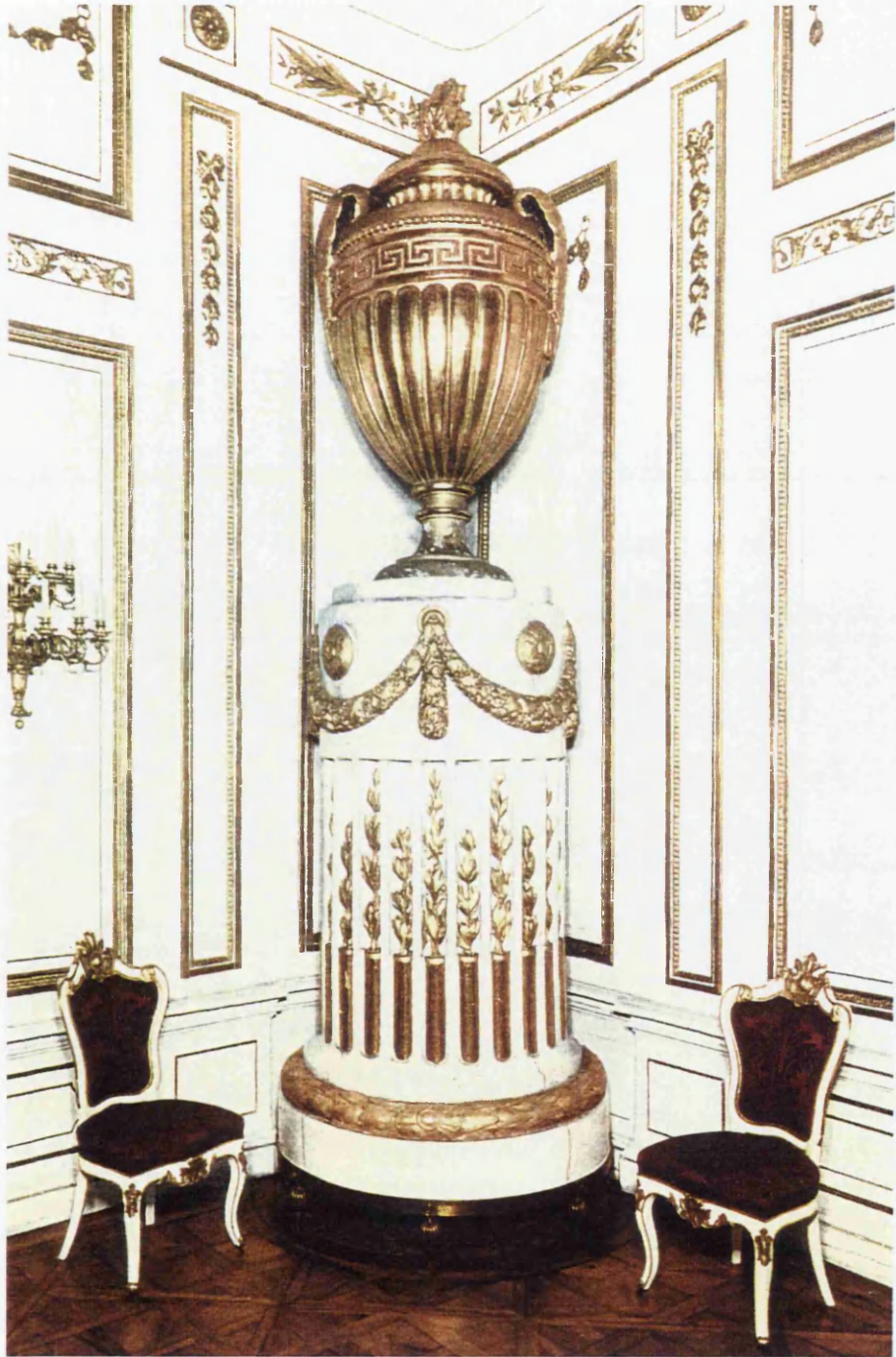


Plate 28: A German pedestal stove from the late 18th century.

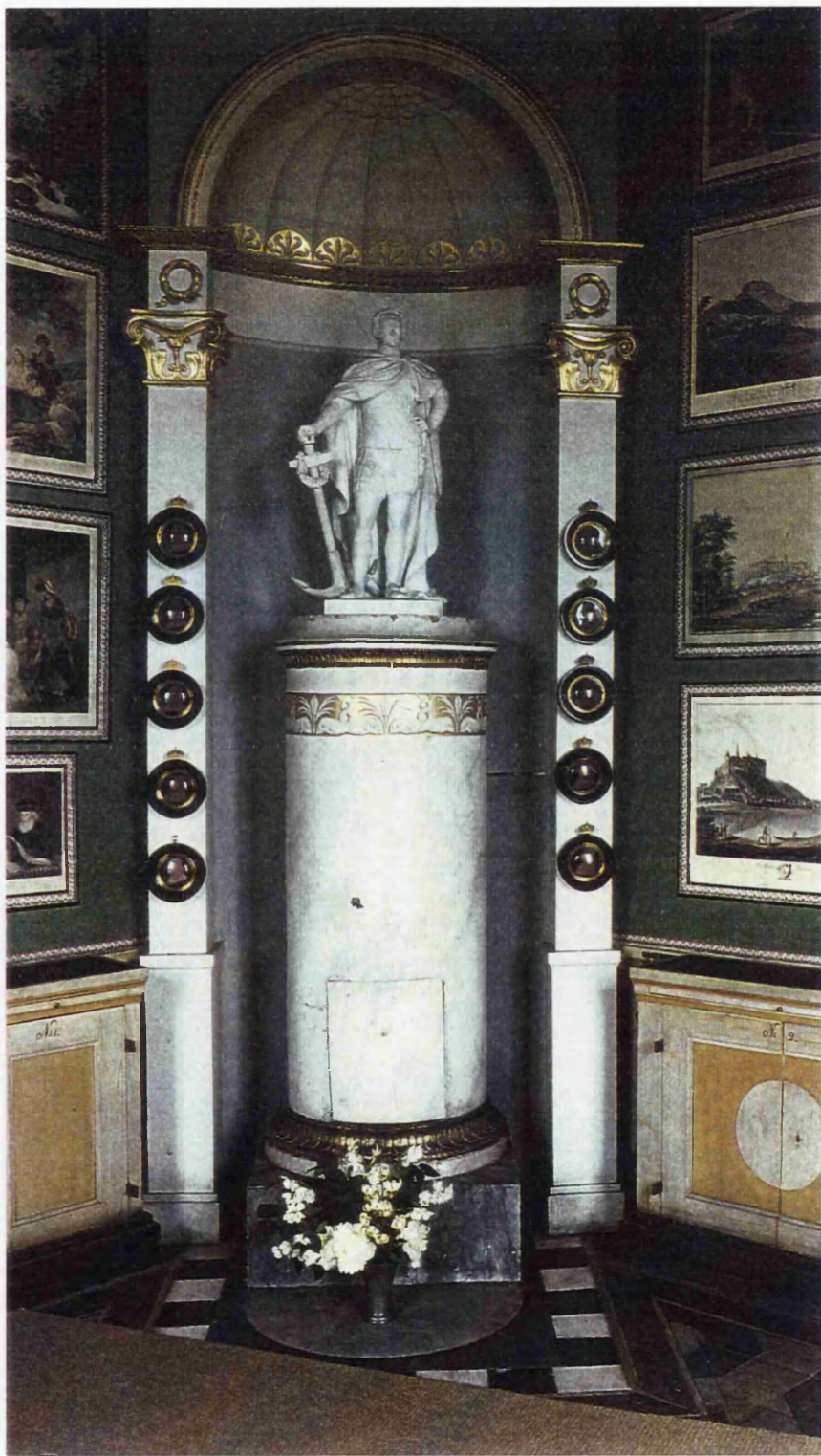


Plate 29: A Swedish pedestal stove from the 1790's.



Plate 30: A more plain version was used parallel to the pedestal stove.

Techniques and Materials of the 18th Century

Since the Middle Ages, the clay used for tile making has been red clay. The only development within this aspect of production was made by the Marieberg factory, which in their limited output of stoves used the same yellow clay that was used for their dinner services and other items. When applied to this ground, their white glaze appeared much whiter ²⁴.

Tiles were covered with opaque white *tinglaze*, and then painted with the four *grand-feu* colors. Blue was achieved by the addition of cobalt, green by copper oxide, purple by manganese and yellow by antimony ²⁵. The glaze and the painted decoration was then fired simultaneously in the kiln.

A richer palette was used by Marieberg, who were the first to master the *petit-feu* glazes in Sweden. These were enamel colors that had to be fired separately in a *muffle-kiln*, as they were very sensitive to high temperatures.

The Marieberg Factory stood for so many of the developments made regarding clay and glaze in the late 18th century, that further details regarding techniques, materials and decoration will be given in a separate section below, entirely devoted to it.

Marieberg

Marieberg is, without comparison, Sweden's most renowned ceramic factory. It was established in Stockholm in 1758. Due to financial difficulties, it was only active for 30 years, but due to its artistic creativity and the fact that they were at the forefront when it came to quality, their contribution to our cultural heritage is immeasurable.

The factory was established by Johan Ludvig Eberhard Ehrenreich, a former dentist, who had the aim of producing porcelain. Within a year he claimed to have succeeded, but unfortunately, the day after this first batch had been fired, the whole factory burnt down. One bowl survived however, but as it turned out it was of soft porcelain. Ehrenreich did not let himself be put down by this accident though, and quickly had the factory rebuilt. He then decided that it would produce *faience*. Since this was already made by the rivalling factory Rörstrand, Ehrenreich had to be imaginative in order to get ahead of the

competition. He decided put much effort into the quality of glazes, something which proved successful.

Rörsrand had just started to experiment with the *petit-feu* colors, but found them difficult to manage since they easily burnt in the kiln. Marieberg on the other hand, learned to master them very well within a few years, which gave them an additional palette of an emerald green, a bright yellow, a rich blue and a sepia brown. The red color proved difficult to achieve, as it mostly came out purple after firing. Their advances within this field eventually caused their rival Rörstrand to give them up altogether ²⁶.

Marieberg's white *tinglaze* was also exquisite, just as even as that of the leading European factories. Compared to that of Rörstrand it is much less prone to *crazing*. In his work dealing with the white faïences by Marieberg, E.G. Folcker covers in quite depth how it was achieved ²⁷. It often has a slightly violet tinge, and previous scholarship has attributed this to that the underlying clay is showing through the white glaze which was said not to have been distributed evenly. Folcker poses a very logical question; how can yellow clay, when showing through a white glaze, give this kind of effect? The explanation is a procedure called *renovation*, where an addition of cobalt to the glaze neutralizes the iron, which is naturally occurring in the sand of the silica, which would otherwise give a hint of brown to the white glaze. So this addition has not been made to advertently make the white purplish, but to improve its whiteness.

One of Ehrenreich's main interests was botany, and he had published several books on the subject ²⁸. It is therefore not surprising that one of the main themes for decoration becomes that of *Deutsche Blumen*. This is also in line with the times, since this is the era of Carl von Linné, and of Rococo with its interest in nature. As a contrast, most flower decoration on the wares by Rörstrand were the more exotic *Indianische Blumen*.

Due to financial difficulties, Ehrenreich was forced to sell the factory in 1765, and the buyer was Baron Johan Liljencrantz who would later acquire Sturehov. His first move was to hire someone to replace Ehrenreich as artistic director. This was the Frenchman Pierre Berthevin who had previously worked at the French porcelain factory Mennecy-Villeroi ²⁹.

Berthevin started a small scale production of *soft porcelain*, but *faïence* remained the main product. He also changed the way the decoration was painted. During his time it is done with a very pointed brush resulting in exquisite detail. He also succeeds with the red color (Plates 31 and 32). It is of

very intense and rich quality, very close to that on the *faïence* from Strasbourg which was considered ideal. It is thanks to this development that Marieberg came up with their famous red rose decor, which adorns a tiled stove at Sturehov.

In 1766, Anders Stenman at the Rörstrand Factory manages to master the technique of transferring printed decoration onto a piece of ceramic ware. This incident is quite curious, since it had recently been invented in England by John Sadler who kept the technique so secret that even the great Josiah Wedgwood had to send the products he wanted decorated to Sadler in Liverpool ³⁰. The managers at Marieberg were quick to lure him over, so they could profit from this newly invented technique.

In rare cases, *transfer printing* was used to decorate tiled stoves during the 18th century, and one of these is at Sturehov (Cat. 13). Compared to the painted decoration on the other stoves, the printed one gives a rather dull impression, but it is still noteworthy as a technological advance.

In general the output of the factory can be regarded as that of pure luxury goods, the items were both precious and expensive (Plate 33). This was probably one of the reasons for why the factory could not continue its activity. When the situation eventually became unmanageable, it was bought by Rörstrand. Curiously enough, it burnt to the ground soon thereafter, for a second time, and rumour has it that the owners of Rörstrand were responsible, and had done it to get rid of the competition ³¹.

The large scale production of these types of objects could not be assimilated by such a small country as Sweden. This exclusivity also explains the very small number, only thirty are known, of tiled stoves produced by the factory. Most of them were made on commission for Liljencrantz and his relatives. Three of them went on export, one to Ireland and two to Libau ³².

Fuel Economy

Despite all the improvements concerning the design of the tiled stove, no significant advances had been made during the first half of the 18th century regarding its capability of generating heat. The stove had only one flue, and the larger openings brought into fashion during the Rococo, led to an increased consumption of fuel. The supply of firewood had so far not been a source of

concern, but due to many years of over consumption, and that immense amounts were used by the iron works to produce Sweden's number one export product, the bar iron, it began to run low ³³.

Shortly after new year in 1767 the situation had become intolerable and the National Council was called together to discuss the matter. The ministers decided to charge Carl Cronstedt with the task of coming up with a plan of action.

Together with the Colonel Urban Wrede, Cronstedt devised a system which made the stoves more fuel-efficient. This was presented to the Council as early as the fall of the same year, and is founded on a principle where two installed smoke pipes, connected to the main flue, go up and down five times, forcing the smoke to stay longer within the stove, and therefore emitting more heat before disappearing out the chimney ³⁴. It also allowed the fire to burn more slowly and thus less fuel was needed. The actual amount of firewood to fire a stove for one season was reduced by two thirds. It was also recommended to have a smaller opening on the stove, to increase its efficiency. To spread his new ideas Cronstedt published a book on the subject which included engravings of the design (Plate 34) ³⁵, and also constructed two demantable wooden models of the construction which were available to tiled stove makers at the Royal Model Chamber as well as the Office of tiled stove makers. One of these models are included in this exhibition (Cat. 7).

The new system was readily adapted by tiled stovemakers throughout the country and due to the comfortable heat generated by it, the demand for tiled stoves rapidly increased and led to a boom for the makers. Most stoves made after 1767 are built according to this principle, including all the Marieberg stoves at the manor house at Sturehov.



Plate 31: A plate from the Marieberg service at Sturehov.



Plate 32: The service at Sturehov.



Plate 33: A Marieberg porcelain fruitbasket, 1777-78

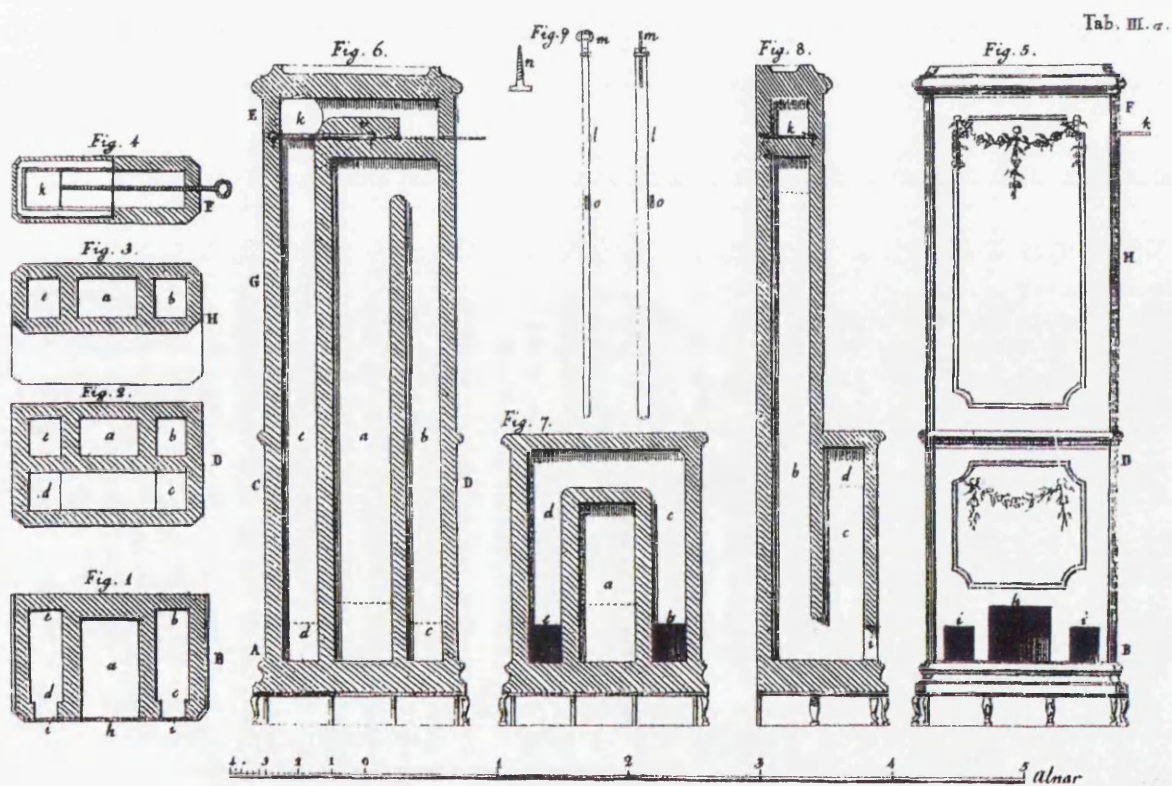


Plate 34: Illustration from Cronstedt's publication on the new smokepipe system

Sturehov Castle

The estate Sturehov was bought by Baron Johan Liljencrantz (1730-1815), minister of finance to Gustav III, in 1778 (Plate 35). At this time there was no manor house at the property, as the original one had burnt down. The only thing left of it was its foundation and basement. The wings however, dating from the 17th century, were intact, built in *Carolinian* style they remain there to this day, although their exterior was later modified.

The Baron instantly hired the architect Gabriel von Spången to design a new mansion, but after seeing his finished plans quickly dismissed him. He found von Spången's idea of a house too simple and old-fashioned. Instead he turned to Carl Fredrik Adelcrantz who was more in tune with the spirit of his time, and this time the commission was successful.

Adelcrantz designed a two story house with a rusticated ground floor supporting a more elevated *piano nobile*, under a high *mansard* roof (Plate 36). It is a well proportioned and very balanced creation, with the decorative attention focused on the center part of the front and back façade. Typical of the *Gustavian* period is the clearly emphasised central axle combined with a less noticeable transverse one. This gives a natural division of the different parts of the structure, where each part serves its own function. All according to the reigning philosophy of the time; that life should be simple and pleasant, and where every detail is designed to make you feel comfortable. This is also evident in the overall feel of air and space that one gets walking through the rooms. Adelcrantz also slightly modified the existing wings to make their exteriors work better with that of the new house. Originally the construction consisting of logs dovetailed at the corners was exposed, and painted red. They would come to house the kitchen and the nursery.

The refined interior of Sturehov is also after the designs of Adelcrantz, with the exception of the State Dining Room which is by Jean Baptiste Masreliez. His work here coincided with the finishing phase of the interior decoration of Stockholm Castle, which he was also responsible for ³⁶. This enabled him to use the skilled craftsmen and artists who were working there for Sturehov as well.

The style is sober and beautiful, typical of the *Gustavian* period, and here and there livened up by playful rococo elements. Stylewise it is regarded as

being in between Rococo and Neoclassicism. This taste is very similar to that of the renowned Jean Eric Rehn, who for many years was the one believed to have done the work at Sturehov ³⁷.

Money seems to have been no object when it came to furnish and decorate the representational rooms on the first floor. A plausible explanation for this is that the Baron had just recently been bestowed his title, and wanted to impress his peers. The result was an elegant and lavish interior that remains largely intact to this day. The very exclusive tiled stoves from Marieberg stand out as the real gems. This extensive collection, seventeen of them, is unrivalled, and due to the fact that, as mentioned earlier, the Baron Liljencrantz was the largest shareholder of the Marieberg Factory, owning 90% of its shares ³⁸.

Importance of Tiled Stoves in the Swedish Interior

The tiled stove came to play an increasing role in interior design. With the arrival of the Rococo, the interior becomes regarded as an architectural entity. The stove came to dictate the room it was placed in, and was also moved from the corner to a more central position. The new ideals in architecture, which favored a more harmonious and symmetrical distribution of rooms within a house contributed to this development.

In more lavish interiors, the stove was frequently flanked by wallpaintings that repeated elements of its décor. This integration becomes especially evident with the stoves that have composite patterns. The round stoves, which were placed in corners, demanded less coordination with the rest of the interior due to their more discreet size as well as their placement, but could be just as well integrated as the flat ones.

A tour of the rooms at Sturehov shows how the tiled stove was a key element in interior decoration.

The State Dining Room

The monumental grandeur of Neoclassicism was in *Gustavian* times usually reserved for the more formal rooms of the house. This is also the case at Sturehov. This octagonal reception room, designed by the already mentioned

Masreliez, is fitted with wallpanelling decorated with gold and bronze ornaments (Plate 37). The theme is set by the *column stove*, which vividly evokes the spirit of the Antique with its *trompe-l'oeil fluted* top (Cat. 8). This is echoed not only in the relief medallions above the doors portaying Mercury, Venus and Ceres ³⁹, but also in the *Vitruvian scroll motif* above the dado. The marbled wall panels with laurel *festoons* also evoke the Roman past.

Green Anteroom

Initially the wallhangings in this room were of carmine-red silk damask, but when restoration work was undertaken in the 1950's they were badly deteriorated and replaced by green ones (Plate 38). The original bill, dating from c. 1780, from a weaving mill in Venice was recovered, and since the mill still had their old order books the same pattern could be reproduced, but this time in a different color ⁴⁰.

The green brings out the colors of the leaves on the rose-patterned stove (Cat. 9) and complements it very well, as the red must also have done. The furniture suite of this room, upholstered in the same fabric as is on the walls, is painted in pale grey just as the feet of the stove. Their straight *fluted* legs also share their shape with these feet.

Noteworthy is also the stone edged parquet floor. This was a common feature in buildings of the 18th century used to prevent damage by damp that was caused by outside moisture penetrating through the outer wall. It also protected the floor from condensation, caused by the heat that was so rapidly generated by the stoves fitted with Cronstedt's new smokepipe system, which could sometimes drip from the insides of the window panes ⁴¹.

The Yellow Anteroom

This room was originally intended as the bedroom of Baron Liljencrantz but was used as a drawingroom, and features a *composite patterned* stove with brilliant colors which served as a source of inspiration for the elaborate handpainted wallcoverings on linen weave by Lars Bolander (1731-95) (Plate 39) (Cat. 10). These are faded today, but were originally as bright and colorful as the stove.

Here the spirit of the rococo dominates. Due to its newfound interest in nature, influenced by Rousseau and Carl von Linné, flowers and vegetal motifs were popular and here rendered in the wall paintings and on the furniture upholstery, harmonizing very well with the stove. Its bright yellow decoration is accentuated by curtains in yellow and white checked silk taffeta ⁴² (Plate 40). The central placement of the stove indicates its importance. As in the Green Anteroom, the floor has a stone border.

Blue Anteroom

This room was used as the family dining room, but is today furnished as a salon with Biedermeier furniture (Plate 41). The elegant painted walldecoration is predominantly in the taste of Rococo, but elements of Neoclassicism are present as well, such as the partial column above the door. The blue accent color on the walls was chosen so as to harmonize with the blue flowers on the tiled stove (Cat. 5) .

Baroness Liljencrantz's Bedroom

The tiled stove in this room is usually the one most appreciated by visitors (Cat. 6). With its slender and feminine shape it fits perfectly into this refined interior (Plate 42). The blue and green decoration on the tiles has bled during firing, something which might normally be considered a defect, but here it only adds to the ethereal impression given by the exquisite walldecoration by Lars Bolander done in the same colors.

Red Cabinet

This small room, which forms part of the Baroness's suite, has a tiled stove with the same red rose decoration as that in the Green Anteroom (Plates 43 and 44). Here one can get a notion of how that room must have looked like before the red wallcoverings were replaced.

The Baroness's Dressingroom

In this very simple, yet elegant, room the slender tiled stove is only fitted with iron doors, lacking the decorative brass ones that were more used in representative rooms (Plate 45).

The Parrot Room

This room gets its name from the decoration on the walls, most likely done by Lars Bolander. As in both the Yellow Anteroom and the Baroness's Bedroom, its colors have faded over the years, but with some imagination it is not difficult to see that the red color on the chests of the parrots was chosen to pick up the red on the tiled stove, which is identical to that in the Green Anteroom (Plates 46 and 47). (For a groundplan of this floor see plate 48)



Plate 35: *Sturehov Castle, view from the east.*

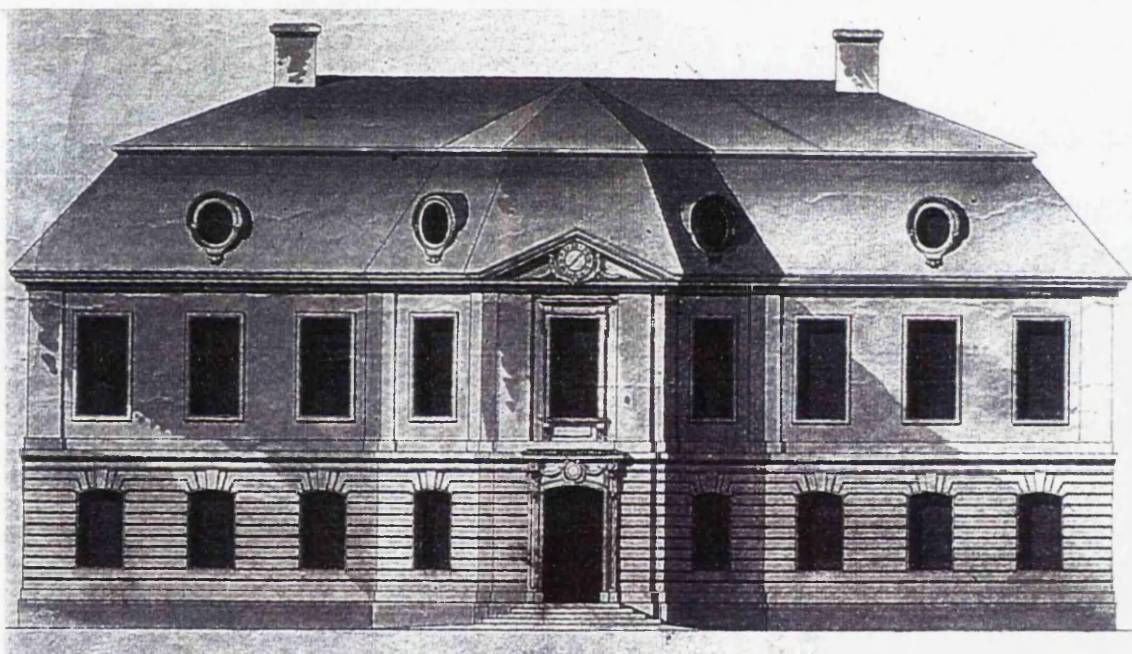


Plate 36: Design for front facade of Sturehov Castle, by C. F. Adelcrantz.



Plate 37: State Dining Room Interior, Sturehov.



Plate 38: Green Anteroom Interior, Sturchoy.

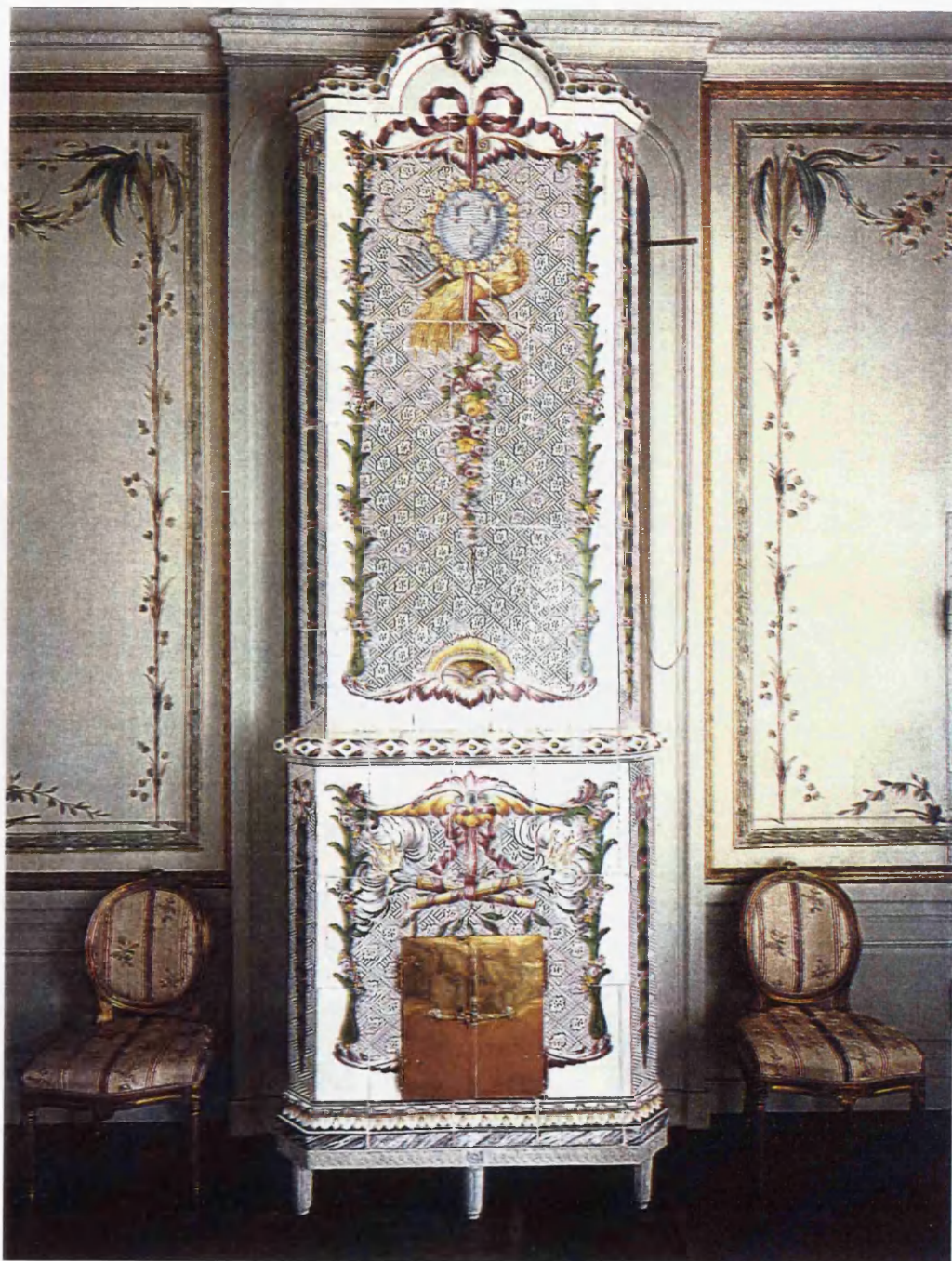


Plate 39: Yellow Anteroom Interior, Sturehov.



Plate 40: Yellow Anteroom Interior, Sturehov.



Plate 41: *Blue Anteroom Interior, Sturehov.*



Plate 42: Baroness Liljencrantz's Bedroom Interior, Sturehov.



Plate 43: *Red Cabinet interior, Sturehov.*



Plate 44: *Red Cabinet interior, Sturehov.*



Plate 45: The Baroness's Dressingroom interior, Sturehov.

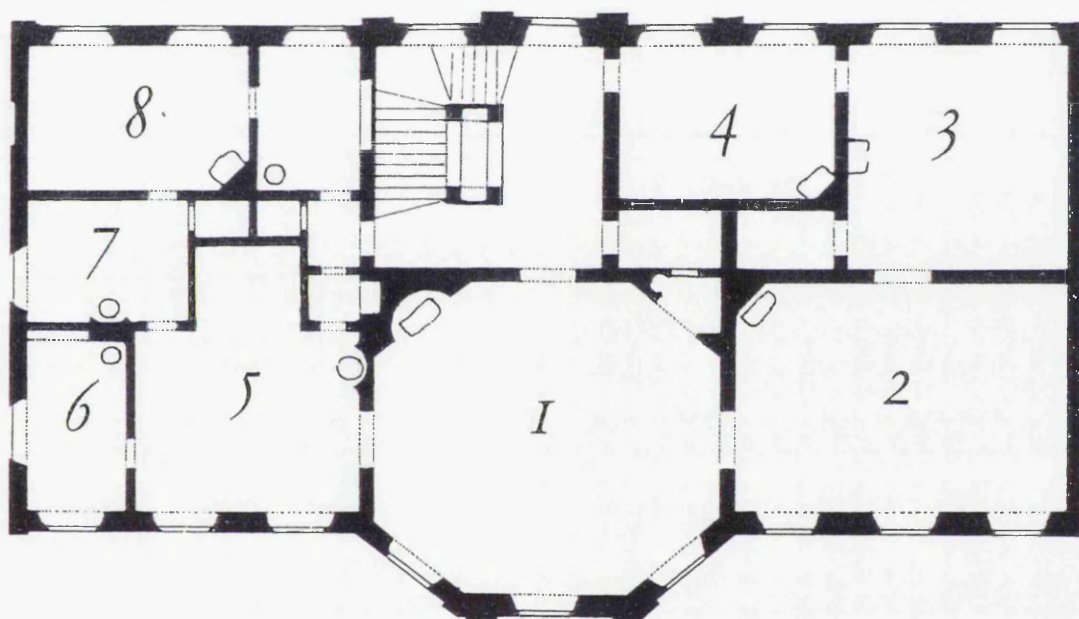


Plate 46: *The Parrot Room interior, Sturehov.*



Plate 47: *The Parrot Room interior, Sturehov.*

Plan of first floor, Sturehov Castle



- | | |
|----------|--|
| <i>1</i> | <i>State Dining Room</i> |
| <i>2</i> | <i>Green Anteroom</i> |
| <i>3</i> | <i>Yellow Anteroom</i> |
| <i>4</i> | <i>Blue Anteroom</i> |
| <i>5</i> | <i>Baroness Liljencrantz's Bedroom</i> |
| <i>6</i> | <i>Red Cabinet</i> |
| <i>7</i> | <i>The Baroness's Dressing Room</i> |
| <i>8</i> | <i>Parrot Room</i> |

Conclusion

By looking at the origins of the tiled stove it is evident that the advances made over the years has been significant. The materials have developed from serving only a functional use into being a carrier of decoration. The construction of the stove as such has also gone through a remarkable change, leading to a much greater heat conservation and so a better interior climate. This brought with it notable changes in architecture, since the windows could be made larger. A key event in this development is Cronstedt's smokepipe system which revolutionized the craft of tiled stove making in Sweden, and actually making the country famous all over Europe for its comfortable warm rooms.

The influence from Germany is especially evident during the earlier ages of the stoves, gradually decreasing as the Swedish type emerged, and Swedish architects and interior decorators found their own manner of articulation.

The establishment of the Rörstrand Factory, and more importantly the Marieberg Factory, in the 18th century paved the way for a nationally independent artistic creativity that gave the Swedish tiled stove a language of its own. It also contributed to many new techniques used for decoration.

The central role of the tiled stove within interior decoration has been established in this exhibition by examining the interplay between different components in the rooms at Sturehov Castle, and demonstrated how the stove is now regarded as a precious piece of furniture as well as a work of art. This tour has also showed the visitors that the Gustavian era in Sweden truly was a golden age for the decorative arts.

Endnotes

¹ B., I. and P. Tunander, Svenska Kakelugnar, Stockholm, 1999, p. 19.

² B., I. and P. Tunander, Svenska Kakelugnar, op. cit., p. 10.

³ B., I. and P. Tunander, Svenska Kakelugnar, op. cit., p. 19.

⁴ W. Karlsson, "Kakelugnens utveckling...", Kulturen – En Årsbok, Lund, 1951, p. 113.

⁵ M. Cramér, Den Verkliga Kakelugnen, , Stockholm, 1991, p. 28.

⁶ W. Karlsson, "Kakelugnens utveckling...", Kulturen – En Årsbok, op. cit., p. 114.

⁷ M. Cramér, Den Verkliga Kakelugnen, op. cit., p. 30.

⁸ W. Karlsson, "Kakelugnens utveckling...", Kulturen – En Årsbok, op. cit., p. 114.

⁹ B., I. and P. Tunander, Svenska Kakelugnar, op. cit., p. 48.

¹⁰ B., I. and P. Tunander, Svenska Kakelugnar, op. cit., p. 17.

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¹³ B., I. and P. Tunander, Svenska Kakelugnar, op. cit., p. 25.

¹⁴ B., I. and P. Tunander, Svenska Kakelugnar, op. cit., p. 48.

¹⁵ J. Brunius, "Kakelugnsmakare", Hantverk i Sverige, Stockholm, 1996, p. 185.

¹⁶ B., I. and P. Tunander, Svenska Kakelugnar, op. cit., p. 52.

¹⁷ J. Brunius, "Kakelugnsmakare", Hantverk i Sverige, op. cit., p. 187.

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¹⁹ R. Söderström, "Möbelkonsten", Signums Svenska Konsthistoria, vol. VIII, Lund, 1998, p. 21.

²⁰ R. Söderström, "Möbelkonsten", Signums Svenska Konsthistoria, vol. VIII, op. cit., p. 21.

- ²¹ B., I. and P. Tunander, Svenska Kakelugnar, op. cit , p. 85.
- ²² H. Groth, Neoclassicism in the North, London, 1999, p. 62.
- ²³ R. Söderström, Tre 1700-talsmiljöer, Lund, 1993, p. 168.
- ²⁴ M. Cramér, Den Verkliga Kakelugnen, op. cit , p. 44.
- ²⁵ J. Brunius, "Kakelugnsmakare", Hantverk i Sverige, op. cit , p. 187.
- ²⁶ C. Hernmarck and B. Gyllensvärd, Nationalmuseum: Utställningskatalog 105 Maieberg, Stockholm, 1945, p.11.
- ²⁷ E. G. Folcker, Mariebergs vita fajanser, Stockholm, 1921.
- ²⁸ C. Hernmarck and B. Gyllensvärd, Nationalmuseum: Utställningskatalog 105 Maieberg, op. cit , p.8.
- ²⁹ C. Hernmarck and B. Gyllensvärd, Nationalmuseum: Utställningskatalog 105 Maieberg, op. cit , p.13.
- ³⁰ C. Hernmarck, Marieberg, en lysande representant, Stockholm, 1946.
- ³¹ This information was obtained verbally from Magnus Åkerlind, curator at Sturehov Castle.
- ³² C. Hernmarck, Marieberg, en lysande representant , op. cit , p. 183.
- ³³ B., I. and P. Tunander, Svenska Kakelugnar, op. cit , p. 7.
- ³⁴ For further details, see C. Cronstedt, Samling af Baskrifningar på Åtskilliga Eldstäder, Inrättade till besparing af Wed, Stockholm, 1775.
- ³⁵ C. Cronstedt, Samling af Baskrifningar på Åtskilliga Eldstäder, Inrättade till besparing af Wed, op. cit , tabula 3a.
- ³⁶ R. Söderström, Tre 1700-talsmiljöer, op. cit , p. 122.
- ³⁷ B. Söderberg, "Sturehof", Slott och Herresäten i Sverige, vol. II, Malmö, 1968, p. 141.
- ³⁸ Three additional stoves made by Marieberg are located in the North Wing.
- ³⁹ R. Söderström, Tre 1700-talsmiljöer, op. cit , p. 122.

⁴⁰ G. Knappe, "Sturehovs Slott", Årsbok / Garderobe, Stockholm, 1999, p. 28. The weaving mill of Luigi Bevilacqua, Venice.

⁴¹ Also called "mouse shelf", since the stone prevented mice from eating their way in through the floor. Information obtained verbally from Magnus Åkerlind.

⁴² H. Groth, Neoclassicism in the North, op. cit , p. 66.

Catalogue

1 **Model of Potstove**

19th Century reconstruction

Faience

Nordiska Muséet, Stockholm, inv. 77057

205 x 230 x 110 cm

On a raised rectangular base stands a beehive shaped structure, which is attached to a cubical shape on one side with an archshaped opening. It is constructed of green glazed faience in the shape of pottiles.

This model shows how potstoves were constructed and used in Germany and Scandinavia towards the end of the 16th century. Authentic potstoves were made of red clay, and not always glazed as presented here.

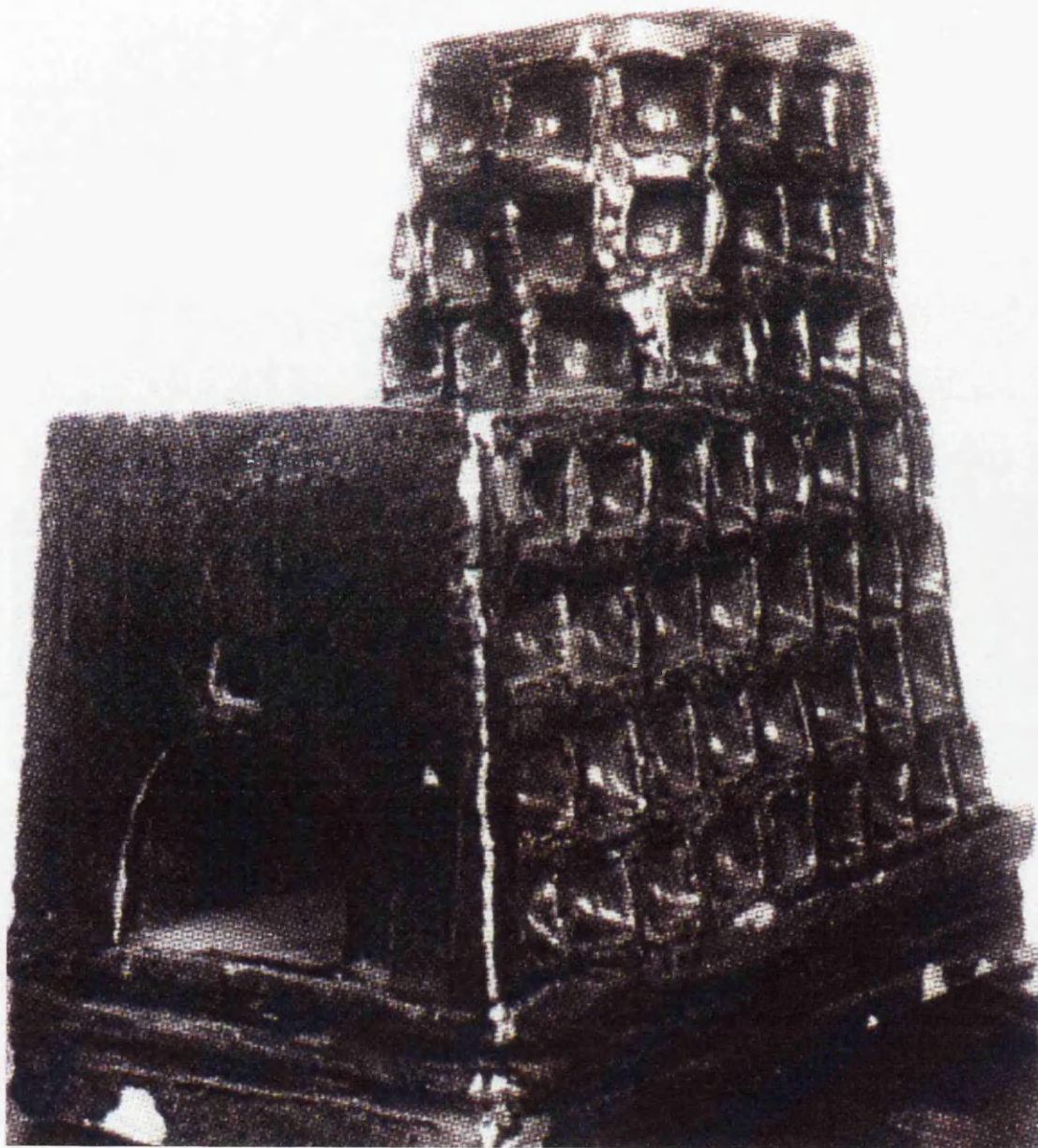
Provenance

Bought by Nordiska Muséet, Stockholm at Christian Hammer's auction in Köln 1893.

Literature

Tunander, B., I. and P. Svenska Kakelugnar, Stockholm, 1999, p.45.

Cramér, M. Den Verkliga Kakelugnen, Stockholm, 1991, p. 27.



2 Selection of 12 pot tiles

16th century

Clay

Stockholms Stadsmuseum, Stockholm, inv. SSM 3963.

Average size: 8 x 8,5 cm.

Unglazed rectangular thrown pots with flattened sides and folded edges. Some have been restored, and others have damaged or missing pieces.

Provenance

These tiles were excavated when Hans Hansson at Stockholms Stadsmuseum discovered a pottilemaker's pottery in the southern area of Stockholm City in 1938. He believes it to have belonged to the German potter Fauctor who was active in Stockholm during the mid-16th century, making potshaped tiles for the townspeople.

Literature

Cramér, M. Den Verkliga Kakelugnen, Stockholm, 1991, p. 29.



3 Niche tile

Lead glazed clay

Early 16th century

Stockholms Stadsmuseum, Stockholm, Inv. SSM 1859.

30 x 14 cm

In the shape of a split cylinder with added frame and featuring decoration in the form of ogee arches and lattice work. The niche tile is divided into six sections consisting of two larger panels on top, and four smaller panels below. The two larger panels are centrally divided by a capital resting on a column terminating at the base of the tile. The two larger panels consist of trefoil arches, with finials, and ogee arches in the spandrels. The two sections below them consist of oblong openings. Each base panel comprises three ogee arches.

Provenance

Excavated from basement at Slottsbacken, Stockholm in 1940.

In the collections of Stockholms Stadsmuseum since 1954,

Literature

Cramér, M. Den Verkliga Kakelugnen, Stockholm, 1991, p. 29



Relief Tile

Unglazed clay

Late 16th century

Stockholms Stadsmuseum, Stockholm, inv. SSM 34204.

20 x 18 cm.

The figure of St. Luke is shown seated beneath a decorated arch, supported by capitals resting on columns. The columns are decorated with incised diagonal lines. The spandrels above the arch are decorated with circular relief decoration.

Provenance

Excavated at Bellmansgatan, Stockholm, and then purchased by Nordiska Muséet in 1908. In the collections of Stockholms Stadsmuseum since 1966.

Literature

Cramér, M. Den Verkliga Kakelugnen, Stockholm, 1991, p. 29



5 Blue and white tile

1727

Clay

Stockholms Stadsmuseum, Stockholm, inv. SSM 44

Signed and dated *Thelott fecit 1727*

20 x 18cm.

The square white tile with underglaze blue decoration shows a biblical figure in a landscape setting enclosed by an octagonal frame, with random designs in the spandrels. The figure of an old man wearing a long gown is seen standing near a large tree with his right arm raised. On his left is a figure with his back turned, and on the right the silhouettes of two figures. From the right the partial figure of a bear emerges. The tile is chipped in places, exposing the red clay below.

This tile is believed to have been made at the then newly established Rörstrand factory where Thelott is known to have worked. He is the first Swedish tile painter to be known by name, and his work demonstrates a notably high quality as well as a strong influence from the Dutch faience decoration called Delft.

Provenance

This tile was rescued by Sune Ambrosiani at a demolition site at Stigbermsgatan in Stockholm in 1912. Since then it has been in the collections of Stockholms Stadsmuseum.

Literature

Cramér, M. Den Verkliga Kakelugnen, Stockholm, 1991, p. 36



6 Green stove

Early 18th century

Clay

Basement in North Wing, Sturehov Castle, Botkyrka.

190 x 85 cm. Door frame: 32 x 32 cm.

Sitting on a rectangular base, the lower section with iron doors is surmounted by an upper receding section divided by a ledge. Both have chamfered corners and are covered with green leadglazed tiles.

This is the oldest tiled stove at the estate of Sturehov. The green tiles were especially popular in the valley of Lake Mälaren at this time. As it is placed in a very non-formal setting, in what used to be the old kitchen, it lacks the decorative outer doors of brass that can be seen on more expensive stoves.

Literature

No literary sources have been found dealing with this particular object, but a similar one is discussed in Tunander, Svenska Kakelugnar, Stockholm, 1999, pp. 49-51.



7 Set of two detachable models showing Cronstedt's smokepipe system

1775

Pine and birch

Nordiska Muséet, Stockholm, inv. 16156.

Tabula V: 28,8 x 8,5 x 5 cm.

Tabula IV: 26,5 x 9,5 x 6,5 cm.

Tabula V: The tall rectangular pine box has a detachable front which, when taken off, reveals the meandering maze construction which demonstrates the installation of smokepipes on tiled stoves.

Tabula IV: This similarly shaped birch box can be taken apart into 5 parts by removing each of the rectangular sectioned components which then reveal the same construction as mentioned above, but from a different perspective.

Each object has the wax seal of Count Cronstedt on the back, and are inscribed with ink *Tab. V* and *Tab. IV* respectively.

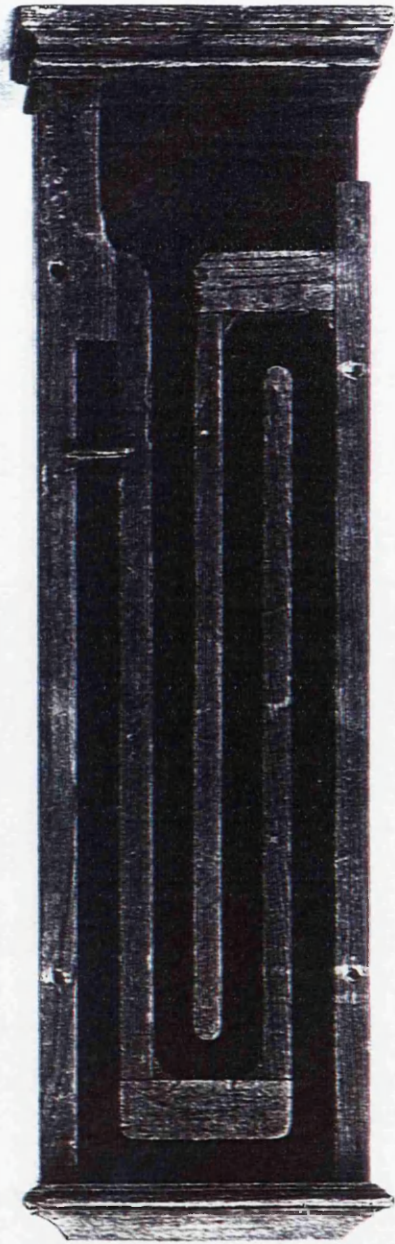
These wooden models were made after the designs by Cronstedt in 1775 and were available to tiled stove makers in Stockholm.

Provenance

From 1775 on view at the Office of the Guild of Tiled Stove Makers. Gift from Mrs. C. M. Schmidt to Nordiska Muséet, Stockholm, in 1877.

Literature

C. Cronstedt, Samling af Baskrifningar på Åtskilliga Eldstäder. Inrättade till besparing af Wed., Stockholm, 1775.



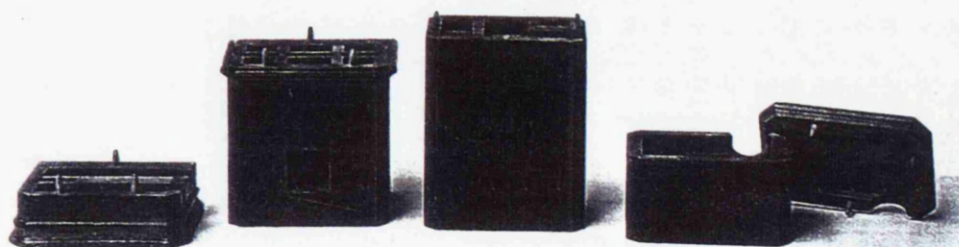
Tabula V



Tabula V



Tabula IV



Tabula IV detached

Column Stove

Marieberg Porcellainsfabrik c. 1780

Faience

State Dining Room, Sturehov Castle, Botkyrka.

Size: 340 cm x 110cm Door frame: 46 cm x 40 cm

This stove is divided into two sections. The upper one is in a shape resembling a column, decorated with *trompe l'oeil* fluting, *festoons* of flowers joined with a *rosette* and crowned with an elaborate *cartouche*, all in matte gold color. The lower section, in the shape of a square cube, has brass doors on the front, enclosed within a frame with a border of *rosettes* and *husks*. Front corners decorated on each side with wheatsheafs suspended from *rosettes*.

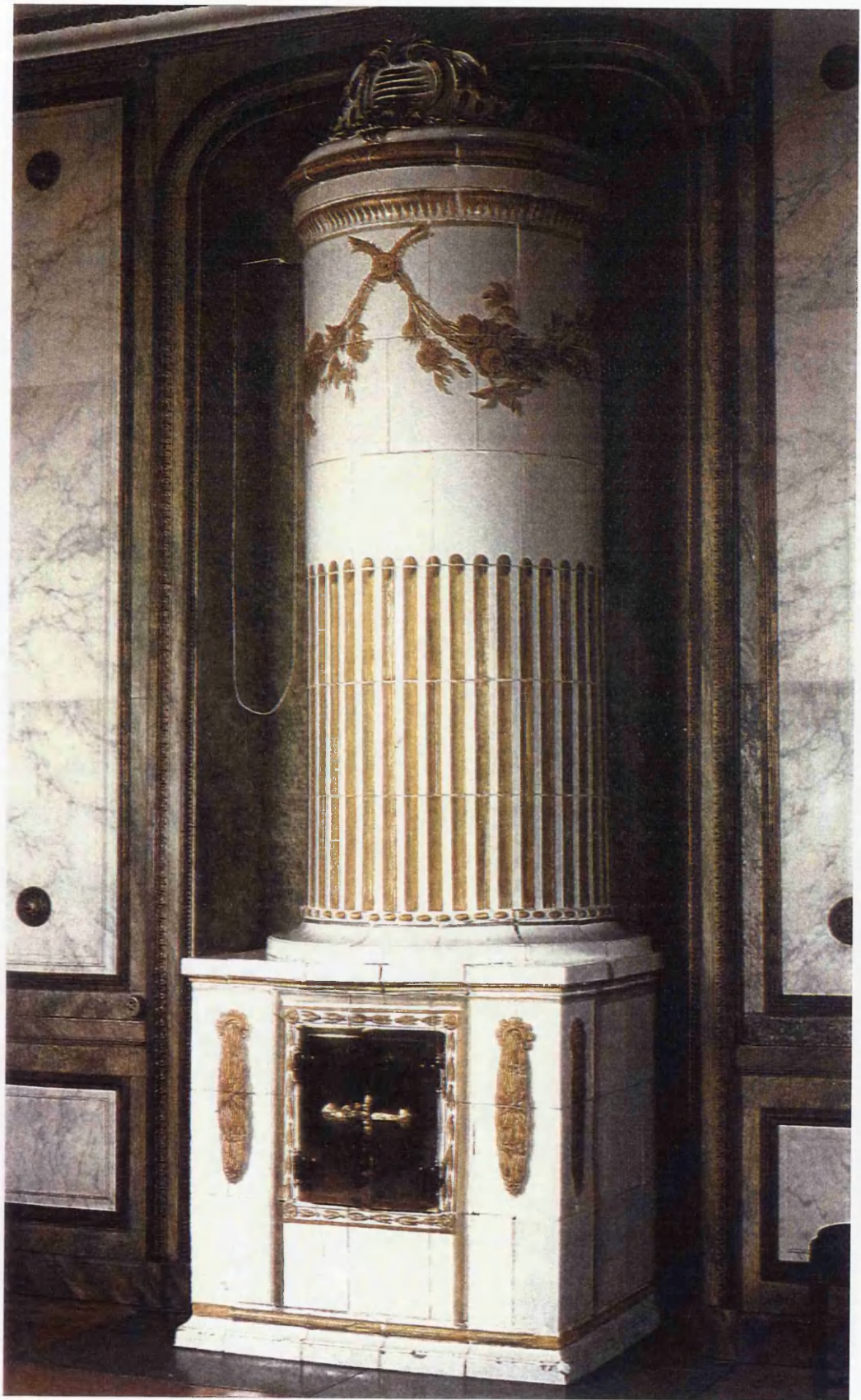
The overglaze décor was added after the mounting of the stove at Sturehov. The design of this stove, reminiscent of a Roman column, is clearly Neoclassical and perfectly matching the interior by Masreliez.

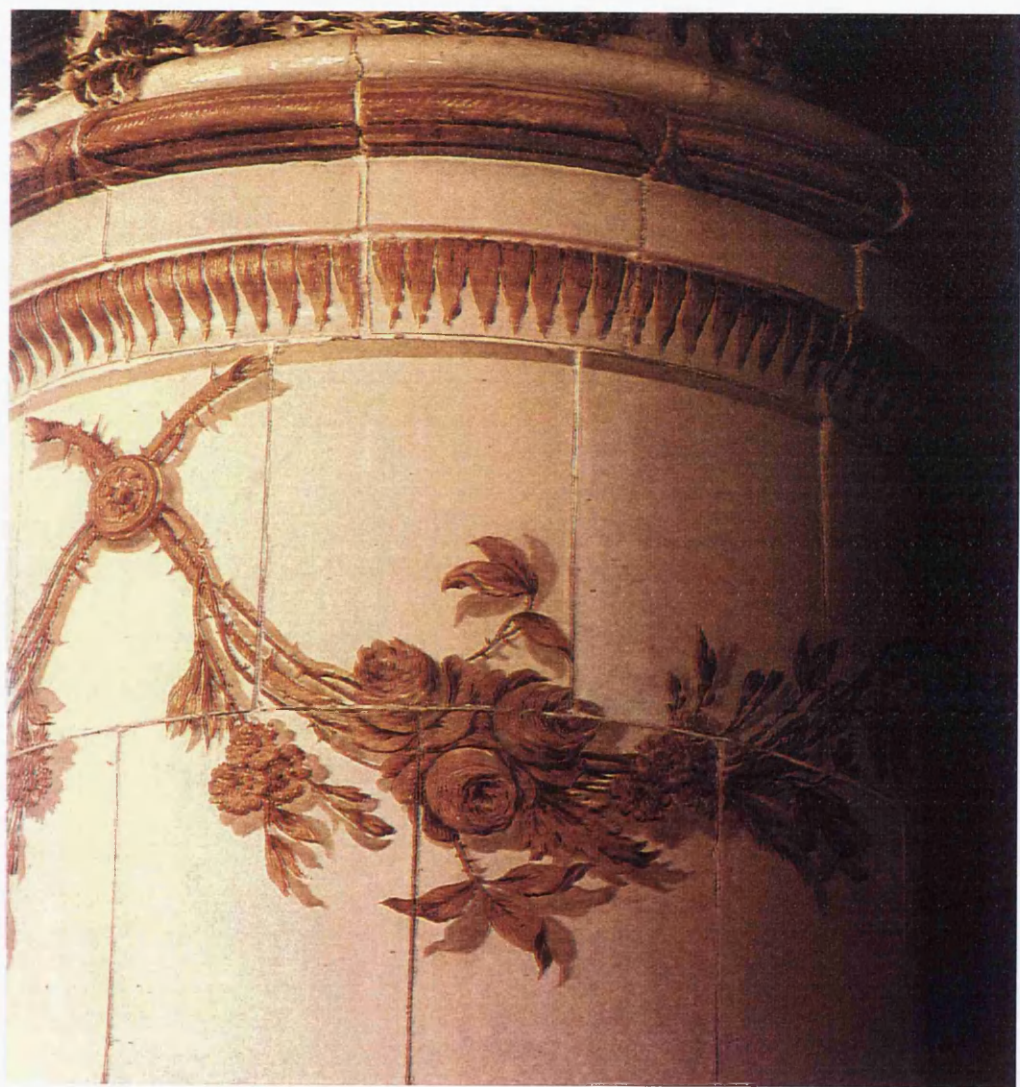
Literature

Söderström, R. Tre 1700-talsmiljöer, Lund, 1993, pp. 111, 122-23.

Groth, H. Neoclassicism in the North, London, 1999, p. 60.

Tunander, Svenska Kakelugnar, Stockholm, 1999, p. 77.





Tiled stove

Marieberg Porcellainsfabrik c. 1780

Faience

Green Anteroom, Sturehov Castle, Botkyrka.

Size: 355 cm x 120 cm Door frame: 48 cm x 41 cm

The tall rectangular stove is divided into two sections with chamfered corners, resting on six fluted and tapering legs. The lower section has a set of brass doors and is surmounted by an upper receding section, the two divided by a ledge. The upper section terminates in an arch crowned with a foliate motif. The stove is entirely covered with underglaze handpainted faience tiles. Their repeat pattern is made up of a motif consisting of three red roses and four green leaves.

There are three stoves at Sturehov, and one at Österby known to have this exact pattern. The red rose was one of Marieberg's most popular motifs.

Literature

Söderström, R. Tre 1700-talsmiljöer, Lund, 1993, p. 127





Marieberg Porcellainsfabrik c. 1780

Faience

Yellow Anteroom, Sturehov Castle, Botkyrka.

Size: 355 cm x 120 cm. Door frame: 48 x 41 cm

The tall rectangular stove, on six tapered and fluted legs, has chamfered corners, surmounted by a receding upper section terminating in an arch crowned by a foliate motif. Entirely covered in underglaze handpainted faience using polychrome enamel. The pattern forming rectangular lozenges and floral and foliage garland borders. On the lower section these enclose two crossed torches, and on the upper section a floral wreath containing three fleur de lis suspended from a bow. Underneath is a quiver of arrows crossed with a sheaf of wheat. Stove doors of brass.

This stove features a composite pattern which demanded a high level of expertise from both the maker and the one who assembled it. The fleur de lis in combination with the floral wreath is thought to be the emblem of Baron Liljencrantz, whose name means "lily wreath".

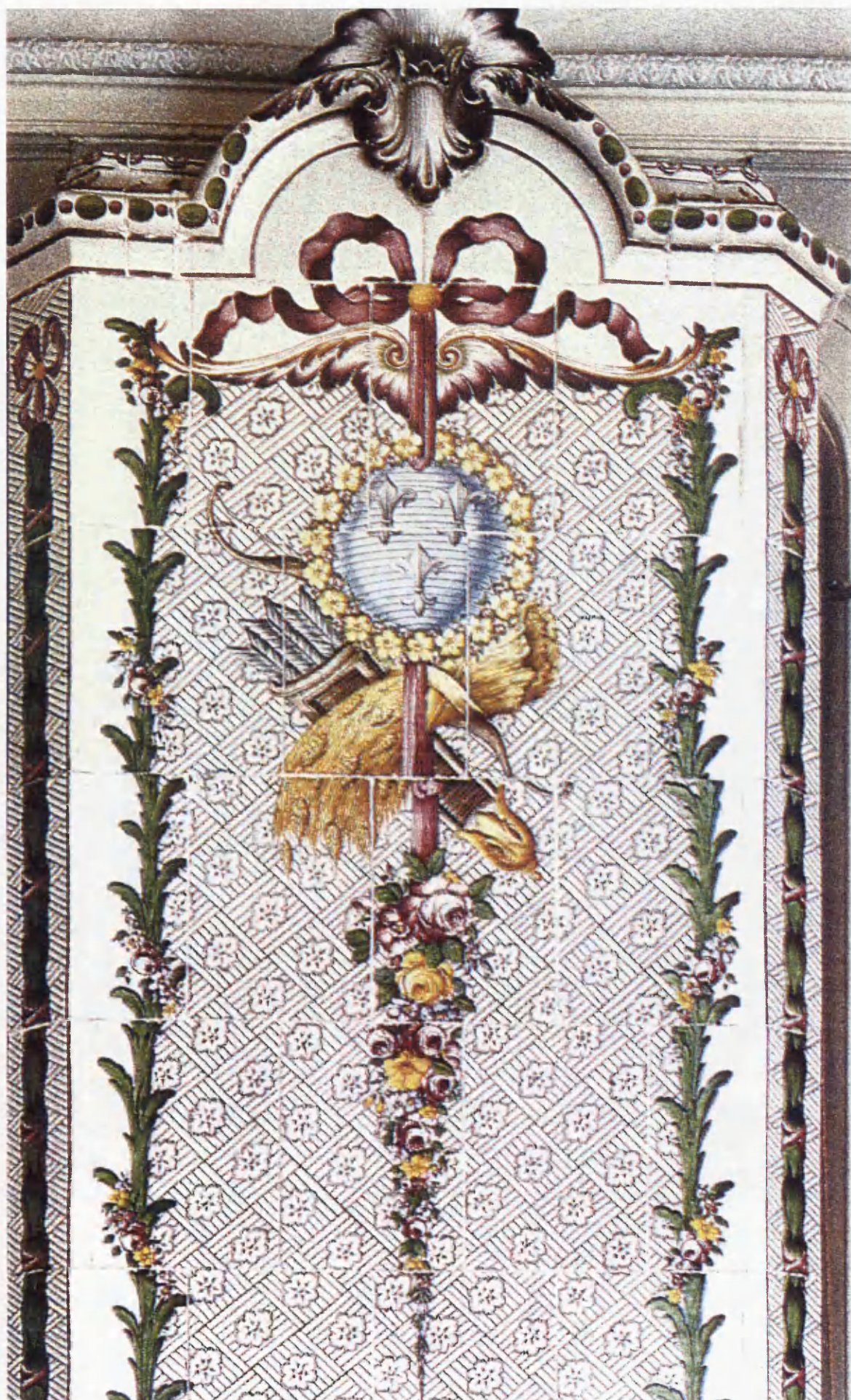
Literature

Groth, H. Neoclassicism in the North, London, 1999, p. 62.

Söderström, R. Tre 1700-talsmiljöer, Lund, 1993, pp.124, 130-31.

Tunander, Svenska Kakelugnar, Stockholm, 1999, p. 6.





11 Tiled stove

Marieberg Porcellainsfabrik c.

Faience

Blue Anteroom, Sturehov Castle, Botkyrka.

Size: 355 cm x 102 cm Doorframe: 37 cm x 28 cm

The tall rectangular stove, resting on six tapered and fluted legs, has chamfered corners and is divided into two sections divided by a ledge. The lower section has two small iron door in the centre. The receding upper section terminates in an arch with a foliate and scroll motif. The entire stove is covered with handpainted underglaze blue tiles forming a repeat pattern of one single rose and four leaves.

This stove has no decorative outer doors in brass, since it is placed in a less formal room. Notable is also the quite small opening which was recommended by Cronstedt in order to conserve the heat better.

Literature

Groth, H. Neoclassicism in the North, London, 1999, p. 63.

Söderström, R. Tre 1700-talsmiljöer, Lund, 1993, p. 136.





12 Tiled stove

Marieberg Porcellainsfabrik c. 1780

Faience

Baroness Liljencrantz's Bedroom, Sturehov Castle, Botkyrka.

Size: 245 cm x 70 cm Door frame: 36 cm x 31 cm

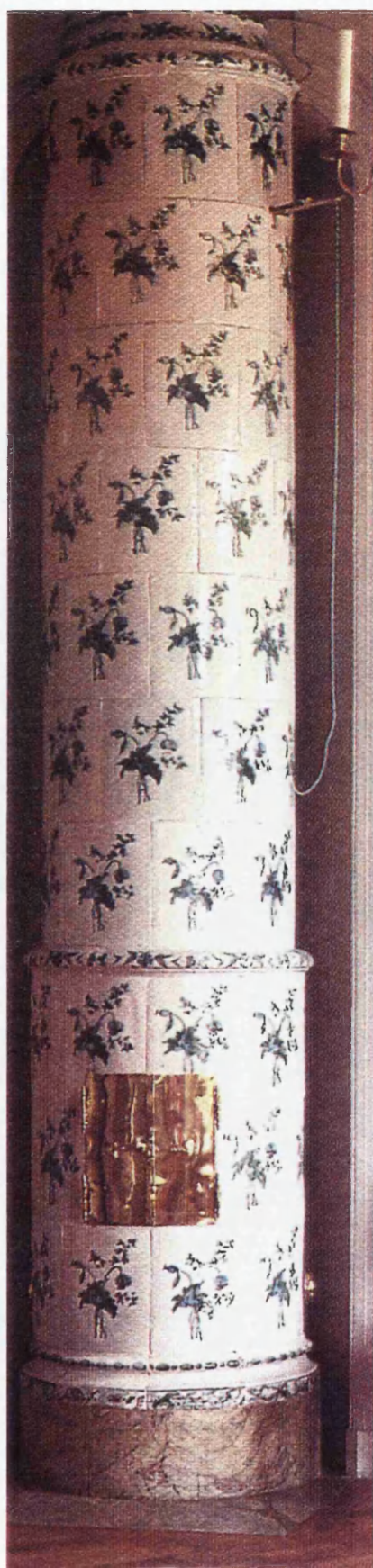
This slender column shaped stove rests on a high marbled base and is sectioned off at the waist by a ledge. Covered in white tiles with blue and underglaze green decoration that makes up a repeat pattern showing signs of bleeding. The motif is a small spray of flowers. The stove has decorative doors in brass.

This stove features a technical finesse; a smoke pipe under the door opening, forcing the smoke to make an additional detour before going out the chimney. The elegant feminine shape made it perfect for the bedroom of the Baroness.

Literature

Söderström, R. Tre 1700-talsmiljöer, Lund, 1993, p. 141.

Groth, H. Neoclassicism in the North, London, 1999, p. 65.





13 Tiled stove

Marieberg Porcellainsfabrik, c. 1780

Faience

Kitchen, Sturehov Castle, Botkyrka.

Tall rectangular stove with chamfered corners and a ledge at the waist. Corner decorated with a vertical underglaze Greek key pattern. The tiles have been decorated by means of transfer printing, showing a landscape with Classical ruins.

This is one of the few known examples of tiled stoves with transfer print decoartion made in the 18th century. The image used for the decoration is rendered in a very high quality, as can be seen on the detail photo. The stove is not complete and it is not known why. A plausible explanation could be the renovation of the kitchen in the 1950's.

Literature

Tunander, Den Svenska Kakelugnen, Stockholm, 1999, p. 60.





Glossary

Acanthus leaf

Decorative ornament in the shape of a stylized leaf, derived from Classical architecture and popular during the Neoclassical era.

Cabriole legs

S-curved leg on furniture introduced in the Rococo period.

Carolinian

Term denoting the period of the reign of Karl XII in the late 17th century.

Chamfered

A cut of angled corner.

Cheminée

French for fireplace.

Chinoiserie

Oriental-style decoration introduced into the decorative arts in the late 17th century.

Column stove

Cylinder shaped stove on cubic base, introduced in the Neoclassical period.

Composite pattern

Used to describe stoves on which each tile make up a part of a larger pattern.

Crazing

Tiny cracks in the surface of a glaze coating ceramic or porcelain ware.

Deutsche Blumen

Naturalistic flowers painted onto porcelain and ceramic ware, introduced in the mid-18th century.

Damper

Lid inside the flue which can be closed in order to keep cold air out, and warm air in.

Faïence

Tinglazed earthen ware mainly produced in Northern Europe and France.

Festoon

Short garland of flowers, leaves or fruits suspended by rosettes or the like.

Fluting

Concave grooves arranged vertically to decorate columns, legs of furniture, etc.

Grand-feu

Limited color palette used on tinglazed earthenware that could be fired at a high temperature.

Gustavian

Term to denote the Neoclassical period in Sweden during the reign of Gustav III.

Hinterlader

Term used for a stove fired either from the side or from an adjoining room.

Indianische Blumen

Painted exotic flowers based on the decoration on Kakiemon ware.

Lead glaze

Clear glaze with an added lead component.

Mansard roof

Curb sloped roof.

Muffle-kiln

Structure placed within the kiln, protecting petit-feu enamel glazes from burning.

Niche tile

Tile made from a thrown and split clay cylinder. Predominant during the Gothic period.

Ogee arch

Arch shaped curve with pointed top.

Palmette

Decorative element based on the shape of a palm leaf. Derives from Classical antiquity.

Petit-feu

Enamel decoration featuring a broader palette than the grand-feu, and fired at a low temperature inside a muffle-kiln.

Piano nobile

Term denoting the more representational rooms on the first floor of a building, usually indicated by a more elevated ceiling.

Pilaster

Flat, slightly protruding, attached column.

Postament stove

Type of stove introduced in the Empire period. Its main purpose is to serve as pedestal for vases and sculptures.

Pot stove

Earliest type of tiled stove constructed out of pot shaped tiles.

Relief tile

Clay tile pressed in matrix to get relief decoration.

Renovation

French term for cleansing process in faience production. Used to rid the material from impurities.

Rocaille

Shellshaped decorative ornament characteristic of the Rococo.

Rosette

Ornament in the shape of a circular stylized flower.

Tinglaze

White opaque glaze with addition of tin-oxide.

Tortoiseshell technique

Underglazed decoration is applied by splattering on manganese oxide which after firing is reminiscent of a tortoiseshell. Invented in England in the mid-18th century.

Transfer printing

When the design of an inked print is transferred onto a piece of ceramic ware via paper.

Trompe-l'oeil

Painted decoration intended to deceive the eye and give the illusion of 3D.

Vitruvian scroll

Pattern of repeating volutes, also referred to as leaping dog. Derived from Classical architecture.

Vorderlader

Tiled stove fired from the front.

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