



Inv. no. NF 37a-b

A PAIR OF ALTAR CANDLESTICKS; FAIENCE
ECKERNFÖRDE MANUFACTORY, 1765–1766

H: 42 CM

In 1759, a faience manufactory was founded near the Criseby estate in Schleswig. A few years later, the manufactory moved to the nearby town of Eckernförde, where the production of various objects in the Rococo style grew increasingly successful. Progress was also made in purely artistic terms, primarily due to the highly skilled sculptor and painter Johann Georg Buchwald (1723–1806), who in 1765 became head of the Eckernförde faience manufactory.

Buchwald had previously worked at other faience factories, among others in Fulda (Germany), Rörstrand and Marieberg (Sweden), and had forged strong ties with some very proficient painters who went with him to Eckernförde. Among these were Johann Leihammer and his son Abraham Leihammer, who became some of the factory's most prominent painters, helping to raise the artistic level of its output. In addition, Buchwald himself had personal and in-depth knowledge of faience production and techniques, especially those pertaining to glazes and colours.¹

The altar candlesticks in The David Collection are good examples of the luxury goods created during the Eckernförde Manufactory's first years. The distinctive rococo form is emphasised by volutes, rocailles and feathery ornamentation. The candlesticks are further embellished by an eye-catching polychrome decoration in yellow, green, blue, manganese violet, purple and black. The pair was created during Buchwald's time as head of the operation, as evidenced by the signature on the bottom. Likewise, the painter's signature informs us that Abraham Leihammer painted these pieces.

Buchwald left the Eckernförde Manufactory in 1768 in favour of the new faience manufactory in Kiel.² Several painters went with him, including Abraham Leihammer, who had married Buchwald's daughter. However, the Eckernförde factory continued to exist for another twelve years, right up until 1780.

¹ *After some years in Kiel, Buchwald went on to work at the faience manufactory in Stockelsdorf.*

² *One of Buchwald's first changes was the introduction of muffle colours, which made the Eckernförde Manufactory a pioneer within the field. Muffle colours, also known as overglaze colours, are brighter and often clearer in tone, and they come in many shades. They do not withstand very high temperatures, requiring the use of a type of kiln known as a muffle kiln. See for example Erik Lassen: Keramik. En gennemgang af keramikens historie i Europa fra middelalderen til vor tid, Copenhagen 1968, pp. 162–163.*

Published in:

C.L. David: *C.L. Davids Samling*, København 1960, p. 53 (mentioned);

Dansk kunst og kunsthåndværk, Davids Samling, København 1972, p. 45 and pl. 28;

Verner Jul Andersen: *Dansk kunst og kunsthåndværk*, Davids Samling, København 1983, cat. 143, p. 59 and colour ill. XVI;

Ole Hæstrup: *Europæisk keramik: Håndbog for antikvitetssamlere*, København 1981, p. 74;