



Georg Jensen Jewelry



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EDITED BY DAVID A. TAYLOR

The Danish silversmith Georg Jensen (1866–1935) first established a worldwide reputation as a designer of flatware, hollowware, and jewelry in the arts and crafts idiom of the early twentieth century. After his death, his eponymous firm then went on to achieve a foremost international reputation as producers of elegant and refined silver creations in the modernist style. This book surveys Jensen's work from his beginnings as a self-taught artist through the establishment of his silversmithy and beyond. His work and the work of many of the designers associated with his firm are highly sought after today, and Jensen is considered one of the most influential designers of the twentieth century.

Richly illustrated, the book provides thorough, detailed coverage of the full range of the Georg Jensen Company's jewelry. The contributors to the volume consider Jensen in the context of American modernist jewelry, the significance of the international exhibitions and Worlds Fairs at which he first promoted his work, and the output of his company, where his own designs and those of current silversmiths continue to be produced. Collectors, design historians, and admirers of Jensen's original designs will be delighted with this splendid and wide-ranging display of his work.



GEORG JENSEN JEWELRY
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Georg Jensen Jewelry

ISABELLE ANSCOMBE MIRJAM GELFER-JØRGENSEN

TONI GREENBAUM SUSAN WEBER SOROS

DAVID A. TAYLOR, EDITOR

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Copyeditor: Barbara Burn
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Danish-language translators: W. Glyn Jones, Linda Hansen, and Helene A. Southern

Director of Exhibitions and Executive Editor, Exhibition Catalogues:
Nina Stritzler-Levine

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Designed by Georg Jensen, 1914
Made by Georg Jensen Company
Silver, opals, turquoise, enamel
Nationalmuseum, Stockholm, NMK48/1914
Cat. no. 201.

Back cover image:
Neckring, design no. 160, with pendant, design no. 132
Designed by Vivianna Torun Bülow-Hübe, ca. 1967
Made by Georg Jensen Company
Silver, rock crystal
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Georg Jensen raising a beaker, 1904.
The caption reads, "1904 Professor Bissen's Bæger."
Collection Georg Jensen Archive, Copenhagen.



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"Dragonfly" belt buckle, design no. 11
Designed by Georg Jensen, 1903-4
Made by Georg Jensen Company
Silver, opals
The Danish Museum of Art and Design, 1267
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Foreword

Susan Weber Soros

This publication accompanies the exhibition *Georg Jensen Jewelry*, a comprehensive examination of the jewelry created by one of the greatest design companies of the twentieth century. It is especially fitting that the Bard Graduate Center should undertake this important task, as the Center has, for the past eleven years, demonstrated a major commitment to scholarly studies related to Scandinavian design history. This is the first project, however, to consider design history in Denmark, a formidable contributor to innovative design during the twentieth century. As the year 2004 marked the centenary of the Georg Jensen Company, both the publication and the exhibition cover a remarkably broad range of material, which reflects one of the longest uninterrupted histories of jewelry production in the world.

The formation of the Georg Jensen Company derives from the extraordinary talent and persistence of its founder, who had an uncompromising commitment to the highest standards of production and a strong allegiance to the firm's designers and craftspeople. Indeed, for most of the twentieth century, the firm was considered a designer's company, that encouraged design innovation and creativity while preserving its unique legacy. As both designer and businessman, Georg Jensen himself realized that the best new products derive from a dialogue with the past. This is not always apparent in the finished product, but it exists in the minds of the designers and in the philosophy and culture of the company. Over the years, of course, the company also responded to the demands of the consumer and the marketplace, but this was done without compromise, by shaping taste rather than simply responding to superficial trends. For the most part, the firm's product line was comparatively well priced, especially for jewelry produced at such a high level of craftsmanship, and this made it accessible to people of different economic backgrounds.

The idea of a Jensen exhibition was brought to my attention in 2000, when, in anticipation of the forthcoming one-hundredth anniversary, we investigated the possibility of organizing a retrospective exhibition covering the entire history of the firm. However, its pending sale to a then-unknown buyer made it impossible for us to obtain access to the Jensen Company archives, so we relinquished our pursuit of the project. The present publication and exhibition are based on subsequent discussions I held with Michael James and Jason Laskey of the Silver Fund. I have benefited substantially from their assistance with this undertaking and share their deep passion for Georg Jensen. *Georg Jensen Jewelry* has also been greatly assisted by generous contributions from donors who also believe strongly in the history of the company, including

Necklace, design no. 9, Designed by Georg Jensen, ca. 1912.
Made by Georg Jensen Company. Silver, coral. Collection of a Danish gentleman. Cat. no. 162.

Blue Shoe Strategy, Camilla Dietz Bergeron and Gus Davis, and Ambassador John L. Loeb, Jr. I also wish to express a special note of gratitude to Janet Drucker, who offered assistance in myriad ways and whose longstanding work has been essential to the recognition of Georg Jensen in the United States.

David Taylor ably approached the dual task as editor of this publication and curator of the exhibition, generously sharing his knowledge of Jensen acquired over many years of study. In addition to Dr. Taylor, I am grateful to the catalogue authors Isabelle Anscombe, Mirjam Gelfer-Jørgensen, and Toni Greenbaum, whose scholarly essays provide new insight into Georg Jensen jewelry design. Bruce White took most of the new color photography, clearly proving his skill as one of the great object photographers. Tsang Seymour Design created a book that is both beautiful and useful; I want to thank Catarina Tsang, Patrick Seymour, and Laura Howell for their efforts. Barbara Burn is a superb copyeditor, whose skill and expedient work are greatly appreciated. Sally Salvesen at Yale University Press in London provided invaluable assistance with the production of this publication. The difficult translation work was accomplished by W. Glyn Jones, Linda Hansen, and Helene A. Southern.

The lenders to the exhibition have made this a truly unprecedented presentation of Georg Jensen jewelry. We are tremendously fortunate to have received loans from public and private collections in the United States and abroad, including The American Museum of Natural History, New York; Janet Morrison Clarke; Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York; Danish Silver, Copenhagen; The Danish Museum of Art and Design, Copenhagen; Drucker Antiques, New York; Ehlers-Samlingen, Haderslev; Freema Gluck; Esther M. Goldberg; The Goldsmiths' Company, London; Susanne Bloch Hansen; Holger Drachmanns Hus, Skagen; Ib Georg Jensen; Johan and Tove Johansen; Kaiser Wilhelm Museum, Krefeld; Karl Ernst Osthaus-Museum, Hagen; Pia Georg Jensen and Michael Krogsgaard; Museet på Koldinghus, Kolding; Museum Bellerive, Zurich; Nationalmuseum, Stockholm; The Newark Museum, Newark, New Jersey; The Silver Fund, London; West Niels Norway Museum of Decorative Art, Bergen; and a number of lenders who wish to remain anonymous. Special thanks also go to the Georg Jensen Corporation for granting access to the Jensen Company archives and for its generosity with both loans and time.

A project of this scope requires support from many people, whose time and effort have contributed to its quality, including: Allan and Mariann Albjerg. American Museum of Natural History, New York; Stephanie Carson,

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At the Bard Graduate Center, many individuals have also participated in this project. The Exhibition

Department has been the primary organizer of both the publication and the exhibition. Foremost, I want to thank Cindy Kang, who helped in many ways, working extensively on the catalogue manuscript, assisting with loans, refining the exhibition design, and writing entries for the gallery guide. Olga Valle Tetskowski accomplished many of the administrative needs of the publication and the exhibition, tirelessly providing experience both here and in Denmark. Michelle Hargrave and Manal Abu-Shaheen also assisted with the publication. Linda Stubbs used her expertise to safely and efficiently assemble the many loans in the exhibition. Han Vu designed the wonderful gallery guide and produced all the exhibition graphics. Ian Sullivan created a marvelous exhibition design. The staff of the Exhibition Department also benefited from the work of Bard Graduate Center students, including Sarah Brierly, Alexis Mucha, Laura Stern, and Evelyn Leong. Bonnie Poon orchestrated a fascinating series of public programs, which were realized with the help of MyKellann Ledden and Rebecca Mitchell. Kate Haley, who managed the gallery tour program, also contributed entries to the gallery guide. The Development Office, under the leadership of Susan Wall, working with Brian Keliher, undertook a successful fund-raising effort, with administrative support from Alexa Georgevich. Tim Mulligan, with the assistance of Jamie Kruse, developed press materials for the exhibition and ran the press campaign. Lorraine Bacalles, assisted by Lisa Bright and Cassandra Rosser, provided support for financial matters. John Donovan oversees the gallery facility with an able staff that includes Orlando Diaz, Frank Marrero, Adel Mohamed, Gregory Negron, and Jose Olivera. Chandler Small directs the security, working with Maria Correa, Claudette Livingstone, Terence Lyons, Alfredo Nolberto, Dave Rio and Kenneth Talley.

This project is a source of great pride, and I am grateful to the entire staff of the Bard Graduate Center for their steadfast commitment to the Center's success.

Susan Weber Soros
Director



Introduction

David A. Taylor

The Georg Jensen Silversmithy is one of the most respected makers of silver goods in the world. Founded in 1904 by the Danish silversmith and designer Georg Jensen (1866–1935), it began as a tiny workshop and, mainly as a result of its combination of artistic designs and superb craftsmanship, quickly became a large firm with an international reputation. Furthermore, its success was chiefly responsible for elevating Danish silver from a position of relative obscurity to the highest international level in the decorative arts.

Jewelry represents a very important part of the history of the Jensen firm. In fact, during the first year of the workshop's operation, jewelry constituted the majority of the goods produced. The reason for this was primarily an economic one, because the cost of the silver and other raw materials needed to produce jewelry was substantially less than the cost of materials needed for pieces of hollowware, which are typically much larger. Georg Jensen's decision to concentrate on jewelry proved to be a sound one, since the silver pieces created in his workshop immediately attracted enthusiastic customers. The jewelry, most of which Jensen designed himself, reflected the Skønvirke style, which expressed the new spirit in Danish decorative arts that was emerging at the time, and his choice of materials—silver and semiprecious stones—made it relatively affordable to Danish women of the increasingly prosperous middle class.

Before the end of its first year of operation, the Jensen silversmithy was invited to display its goods in an exhibition at Det Danske Kunstindustrimuseum (The Danish Museum of Art and Design), which was located a short distance away from the workshop on the same busy street. This exhibition was extremely auspicious for the little workshop, since the works shown at the museum—ninety-one pieces of jewelry, along with nineteen pieces of flatware and hollowware—generated great interest. People crowded in front of the silversmithy's display throughout the exhibition,¹ and one prominent observer was impressed by "an artistic style over the showcase as a whole, because every item was artistically produced."² This reaction provided a great boost to the silversmithy and was undoubtedly a source of encouragement for Georg Jensen. Other exhibitions followed, including those in other countries, in which the silversmithy's jewelry figured prominently. In due course, the silversmithy was able to devote more attention to the development of an array of impressive hollowware, and these pieces, rather than jewelry, were the ones featured in exhibitions and more often illustrated in articles about the silversmithy. Although the jewelry was overshadowed, to a certain degree, by the larger hollowware, it remained an important part of the

Portrait of Georg Jensen
Ejnar Nielsen
1900
Oil on canvas
The Danish Museum of Art and Design, 30/1965
Cat. no. 14

firm's production, and this is still the case after more than one hundred years. Indeed, the longevity of the firm's production of jewelry is noteworthy, for few firms currently in operation can lay claim to such a record.³

For a variety of reasons that will be explored in depth in this catalogue, Georg Jensen jewelry is eminently worthy of scholarly consideration. For example, early examples reflect a distinctively Danish expression of a fresh spirit in the decorative arts that was emerging in Europe and North America around the turn of the century, and later examples reflect the company's responses to the styles and attitudes of subsequent periods. The way in which the jewelry was (and still is) made, particularly during the early years, figures in the debate about the substance and meaning of craftsmanship at a time when handmade items were increasingly giving way to machine-aided serial production. In addition, because the Jensen silversmithy has produced hundreds of jewelry designs by a large number of known designers over the years, the firm's oeuvre provides a fascinating corpus for the study of the evolution of the Jensen style, the contributions individual designers have made to the Jensen line, the maintenance of manufacturing standards, and changing ideas about jewelry throughout the twentieth century.

This is not the first book about Georg Jensen and the Georg Jensen Silversmithy. A number have been written over the years, including some published to coincide with the celebration of the silversmithy's centennial in 2004. With few exceptions, however, these publications have concentrated on presenting Georg Jensen's biography, a concise history of the company he founded, and illustrations of pieces selected from all three major categories of the silversmithy's production: jewelry, flatware, and hollowware. The aim of the present publication is to consider a single, albeit diverse, genre of the silversmithy's work—jewelry—and to examine it from a variety of perspectives. The individual pieces are closely analyzed with regard to materials, design, and craftsmanship in order to reveal their multiple meanings, including their relationship to trends in jewelry, other decorative arts, and fine art in Denmark and abroad. A great deal of attention is paid to context as well, in order to provide a much deeper understanding of the material culture than would be allowed by an approach centered only on the objects.

The number of pieces of Jensen jewelry presented in this book and in the exhibition *Georg Jensen Jewelry* is substantial, but it does not represent the huge volume of the silversmithy's production. These pieces are intended as a representative sample of the jewelry made from the silversmithy's first year of operation through the 1970s—a particularly fertile and interesting period with respect to

its jewelry. Curatorial decisions, of course, led to the selection of some pieces in the Jensen range rather than others; for example, early pieces are especially well represented, both because of their rarity and because of their usefulness in delineating the emergence of the Jensen style and identifying the grammar of Georg Jensen's design vocabulary. Several early pieces were selected because of their special historical significance, as in the case of the first known piece of jewelry designed by Georg Jensen, pieces he gave to friends and family members, and those included in exhibitions that had a significant impact on the fledgling silversmithy's fortunes. A number of later objects were chosen for their exceptionally innovative designs, which generated acclaim for the silversmithy and are prime examples of the work of certain designers. Selections were also made in order to include the work of twenty-seven other designers who worked for the silversmithy over the years. It should be noted that the jewelry selected is exclusively jewelry for women, which has always been the silversmithy's overwhelming emphasis. Although men's jewelry has been produced—mainly cufflinks, necktie clasps and pins, and rings—these items are much fewer in number and are, on the whole, much less artistically compelling than those created for women.

Several works of Jensen hollowware are presented as well in order to demonstrate that aspects of Jensen's thinking about ornament were reflected in both jewelry and hollowware during the silversmithy's early years. Some of the same stones, stone shapes, and stone settings used in early pieces of hollowware are exactly like those used in jewelry. Indeed, it is quite appropriate to refer to the pieces as "bejeweled" hollowware.

Among the most fascinating items presented are a number of original design drawings for jewelry made by Georg Jensen and others. These one-of-a-kind drawings, most of them exhibited here for the first time, were selected from hundreds that have been preserved in the company's files. Among other things, they illuminate an important stage in the design process and reveal a good deal about the designers' ways of thinking and styles of expression. Intriguingly, some of Georg Jensen's drawings appear to document a critical phase in his career—the point at which his thinking about designs was beginning to shift from an emphasis on figural forms, of the sort often seen in his pottery, to a reliance on organic forms drawn from nature, which came to characterize his jewelry and the lush ornamentation of his hollowware.

In addition to the pieces of jewelry, hollowware, and design drawings from the Jensen silversmithy, the exhibition includes a number of items that serve the pro-

ject's goal of putting Georg Jensen jewelry within broader contexts. These items include the sculpture and art pottery made by Georg Jensen before he established his silversmithy; design drawings for jewelry from the workshop of Mogens Ballin, where Jensen was employed immediately before he established his own workshop; and jewelry in the Skønvirke style designed by a number of Jensen's Danish contemporaries.

This publication's five chapters explore Georg Jensen jewelry from various points of view. David A. Taylor assays Georg Jensen's life with particular attention to his artistic training and influences; his involvement with decorative arts as a consequence of his lack of success as a sculptor; his founding of a silversmithy; and the rapid growth of the company and the ups and downs of its fortunes during Jensen's lifetime. In addition, Taylor analyzes key features of Georg Jensen's jewelry designs and discusses the crucial role played by goldsmiths—the craftspeople who make the jewelry—in building and maintaining the firm's reputation.

Mirjam Gelfer-Jørgensen describes the genesis of the distinctive Danish progressive-design movement called Skønvirke, which evolved during the years between 1880 and 1920, and how Georg Jensen was influenced by the movement and how he contributed to it. For example, she discusses the fin-de-siècle debate between those in Denmark who favored the creation of decorative art through traditional handcraftsmanship and those who favored serial production through the application of industrial approaches. Also considered is the interest Danish artists and others had in promoting a national style in the decorative arts that paralleled the national styles being developed and promoted in England, France, Germany, and other countries. Gelfer-Jørgensen further elaborates the context in which Georg Jensen and his silversmithy operated by describing the three leading silversmithies that were in business when Jensen's silversmithy was established—A. Dragsted, Peter Hertz, and Anton Michelsen—and the kinds of silver goods they produced. In addition, she describes the jewelry created by leading Danish designers of the period: Mogens Ballin, Thorvald Bindsbøll, Erik Magnussen, and Harald Slott-Møller. The illustrations of their jewelry reveal that Georg Jensen's designs share certain general characteristics of the Skønvirke idiom. Gelfer-Jørgensen goes on to describe the reasons why Georg Jensen's success was much greater than that of any of his contemporaries.

Following Gelfer-Jørgensen's analysis of the Danish context, Isabelle Anscombe broadens the focus and examines the early work of the Georg Jensen Silversmithy within the context of vigorous artistic movements emanat-

ing from England, France, Germany, Austria, and the United States, and reviews the associated debates about the social and political roles of artists and designers. She discusses the diverse philosophies and styles associated with these movements (such as Arts and Crafts, Art Nouveau, Jugendstil, and the Vienna Secession), as well as different attitudes about craftsmanship and production, and some of the ways all of these may have influenced Jensen. Particular attention is paid to the English Arts and Crafts Movement and some of its leading figures, notably C.R. Ashbee and William Morris, who directed commercial ventures that can be compared to Jensen's. Illuminating comparisons are also drawn between the style of Georg Jensen's jewelry and the styles of prominent jewelers in other countries, including Ashbee, Arthur and Georgina Gaskin, Archibald Knox, Fred Partridge, René Lalique, Hugo Schaper, Patriz Huber, Louis Comfort Tiffany, Henry Van de Velde, and others. Echoing a conclusion also drawn by Gelfer-Jørgensen, Anscombe points out that Georg Jensen was one of the rare decorative artists of his era who was able to find a way to produce goods that were infused with artistry, made to high standards of craftsmanship, and accessible to many because of their affordability.

Toni Greenbaum picks up where Gelfer-Jørgensen and Anscombe leave off chronologically. Beginning in 1925, she follows the evolution of style in Georg Jensen jewelry through the 1970s, a journey along the road to Modernism that includes consideration of Art Deco, Functionalism, and Streamlining in the 1920s and 1930s; Biomorphism in the 1940s; and Scandinavian Modern in the 1950s, 1960s, and 1970s. Along the way, she introduces the many Jensen designers whose designs responded to ever-changing tastes in fashion and allowed the firm to stay au courant. These designers include Harald Nielsen, Gundorph Albertus, Jørgen Jensen, Oscar Gundlach-Pedersen, Sigvard Bernadotte, Arno Malinowski, Henning Koppel, Søren Georg Jensen, Nanna Ditzel, Erik Herløw, Bent Gabrielsen, Vivianna Torun Bülow-Hübe, Othmar Zschaler, Arje Griegst, Astrid Fog, and Kim Naver. The designs of these men and woman are compared to their contemporaries in Europe and North and South America. Greenbaum also points out the considerable impact that the silversmithy's jewelry had on American studio silversmiths and silver manufacturers, especially from the 1950s onward, and the example it provided of a firm that was able to combine excellent design and a high standard of craftsmanship.

Susan Weber Soros explores the development of the Jensen silversmithy's international reputation by means of a case study of the firm's efforts to establish a market for

its goods in the United States. This story begins in 1915, when the silversmithy exhibited its works for the first time in the United States, in San Francisco at the Panama-Pacific International Exposition. Sorø then carefully follows a series of exhibitions of Jensen silver that commenced in the 1920s at hotels, retail shops, art centers, and museums in order to publicize Jensen silver and cultivate a sophisticated, well-to-do clientele. Also examined are the opening of a Jensen retail shop in New York City in 1924 and the various promotional activities that were launched by its manager. Especially noteworthy are the exhibitions of Jensen silver that were held at prominent museums throughout the United States, including many that were enthusiastic about exhibiting examples of the firm's work in order to inspire American craftspeople and show manufacturers the kinds of exemplary products that can result from a strong marriage of art and industry. Another important theme is the crucial role the New York store played by including Jensen silver in world's fairs held in the United States and also by helping to organize major traveling exhibitions that showcased examples of exemplary decorative arts from Denmark and other Nordic countries.

These chapters are followed by two appendices and a select bibliography. Appendix I is a detailed, profusely illustrated explanation of the various marks that are stamped on the back of pieces of Georg Jensen jewelry and the significance of certain construction details. This information allows one to understand the stories the objects themselves have to tell, especially with regard to their age, their provenance, and the designers who conceived them. Appendix II consists of short profiles of the twenty-seven jewelry designers whose work, along with that of Georg Jensen, are illustrated in this publication and displayed in the exhibition.

It is hoped that *Georg Jensen Jewelry* will be a worthy addition to the relatively small number of monographs about important jewelry manufacturers that not only study the manufacturers' products very carefully, but also allow them to be more fully understood by analyzing their historical, social, cultural, and economic contexts.

NOTES

- ¹ Walter Schwartz, *Georg Jensen: En Kunstner—Hans Tid og Slægt* (Georg Jensen: An Artist—His Time and Family) (Copenhagen: Georg Jensen & Wendel A/S, 1958): 109.
- ² Emil Hannover, "Moderne Dansk Kunsthaandværk paa Udstillingen i Kunstindustrimuseet og paa Kunstnernes Efteraarsudstilling paa Charlottenborg" (Modern Danish Applied Art at Exhibition at Decorative Art Museum and Artists' Autumn Exhibition at Charlottenborg), *Tidsskrift for Industri* 5 (1904): 227.
- ³ Two ongoing jewelry-producing firms that went into business prior to the Georg Jensen Silversmithy are Tiffany & Co. and Cartier.



Beginning with Adam and Eve: Georg Jensen and the Georg Jensen Company



David A. Taylor

It is a rather homely piece: a large, square cast-silver buckle with a tableau in the center featuring the figures of a nude man and woman who represent Adam and Eve in the Garden of Eden. Adam's cupped hands are outstretched to receive the apple Eve has picked from the tree of knowledge, which stands behind them. The long, rippling body of a serpent frames the scene; points of its forked tongue undulate down toward the figures of Adam and Eve. In the lower-left corner of the buckle are two conjoined letters—"G" and "J"—and a number—"99" (Fig. 1-1). This allegory in silver is not a particularly distinguished example of art metal. The figures are stiff with ill-defined features, and the modeling of the tree and its gilded leaves is similarly uninspired. Few would have guessed that this piece, made in 1899, was the work of a Danish designer/silversmith who would go on to make jewelry of great beauty and originality, elevate Danish silver to the top international rank, and establish a firm that would make his name world famous and synonymous with silver of the highest quality. But that is precisely the story of the maker of the belt buckle, Georg Jensen.

Fig. 1-1. "Adam & Eve" belt buckle, 1899. Designed and made by Georg Jensen. Silver, gilt silver. Collection Pia Georg Jensen and Michael Krosgaard/The Georg Jensen Society, Cat. no. 7.

Georg Jensen was born on August 31, 1866, in the village of Rådved, a few miles north of Copenhagen. Jensen was the seventh of eight children in a working-class family; his mother had been a housemaid before her marriage, and his father worked as a *gortler* (brazier) at the knife factory in Rådved. Although close to the capital, Rådved was very much in the country at that time (as it still is), and its landscape featured abundant woodlands, a pond, and a stream. According to a short memoir he wrote in 1926, Jensen's early years were idyllic, and the village's natural environment gave him great pleasure. "Raadvad was a paradise on earth," he rhapsodized, "the most magnificent woods of huge oak and beech trees, the big pond, from which the stream feeding the watermill divided into two and ran further through the moor with its mysterious alder shrub, where the crows right after sunset gathered in great flocks and cawed out loud so you could hear them far away. . . . Beautiful was the old marsh land; I am sure that it has left its mark on the rest of my life. It was so compelling and awesome, and, without realizing it, I absorbed impressions, which are the basis for my art."¹

As a young boy, Jensen was expected to do his part to help support his large family, and so he got a job as an errand boy in the factory where his father worked and became involved with sand casting. Later on, he was promoted to apprentice in the braziers' workshop. In his

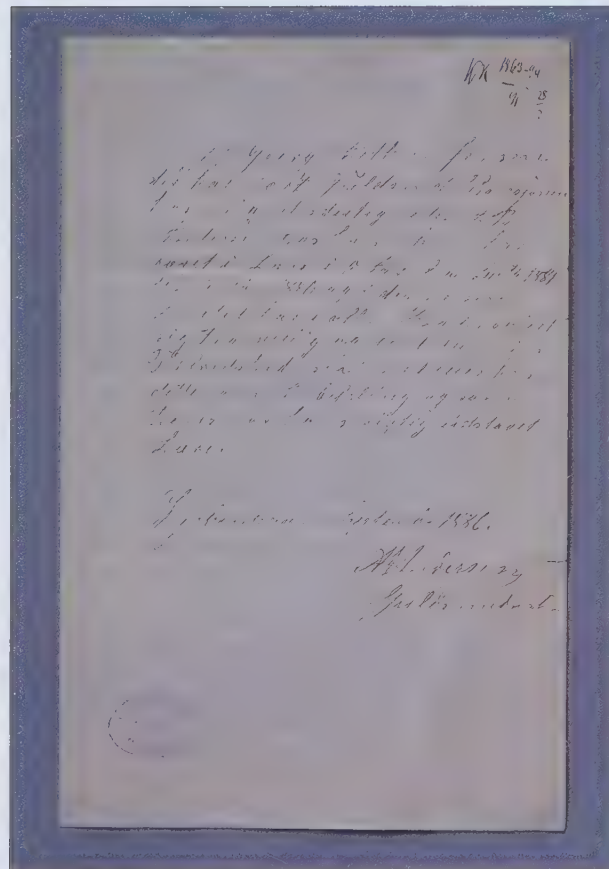


Fig. 1-2. Pendant, 1881–86.
Designed and made by Georg Jensen. Silver, citrine.
Private collection. Cat. no. 1.

Fig. 1-3. Letter of apprenticeship, September 1886,
sealed by A.R. Andersen. Collection Ib Georg Jensen.

spare time, the boy liked to explore Rådvað's woods and marsh. When he visited the marsh, he sometimes gathered quantities of the local blue clay, from which he molded small figures, including one of Gorm, an ancient king of Denmark. These clay figures were undoubtedly Jensen's earliest artistic creations, and his first critics were a pair of local bricklayers who praised the boy, telling him that what he made was equal to the figures that could be found in the fine houses of Copenhagen.²

It is easy to imagine Jensen's life continuing along a predictable path, one that would lead to him staying on at the knife factory, perhaps for the rest of his working life. But the journey in this direction was interrupted in 1880, when he was fourteen years old. In that year, for reasons that are not entirely clear, his parents decided to move the family to Copenhagen. With the move came a change of occupation for young Georg, who was apprenticed in 1881 to A.R. Andersen, a goldsmith with a workshop on Sankt Pedersstræde in central Copenhagen. Because goldsmiths are traditionally the metalsmiths who craft jewelry, regardless of whether the jewelry is made of gold or silver, this was Jensen's first exposure to jewelry making. (A pendant necklace he made during his apprenticeship is shown in Fig. 1-2.) Because it was typical at the time for apprentices to augment the technical training they received in the workshop with outside classes on complementary subjects, Jensen took classes during his apprenticeship in drawing, modeling, and other subjects at a Copenhagen technical school, the Massmann Sunday School, where the tuition was free. In 1886, when he was twenty, Jensen completed his apprenticeship with Andersen (Fig. 1-3) and found a position with a goldsmith named Holm, whose workshop was located on Sværtegade in Copenhagen. Despite this advancement, however, it appears that Jensen was not totally committed to his new trade.

For a long time Jensen had been interested in becoming a sculptor, an interest that can be traced back to his boyhood hobby of making clay figures and was undoubtedly reinforced by the training in clay modeling he received at the Massmann school. Jensen liked to work in clay in his spare time, and during the winter of 1886–87 he created a plaster bust of his father (Fig. 1-4). Pleased with what he had made and apparently encouraged by his father, he was emboldened to approach Theobald Stein, professor of sculpture at the Kunstakademiet (Royal Danish Academy of Fine Arts), and show him the bust. Stein was sufficiently impressed with Jensen's work that he allowed the young man to work on his clay models in a small room adjacent to his own studio.³ Although Jensen had completed his apprenticeship as a goldsmith and

found a job in this field with goldsmith Holm, he still yearned to become a sculptor and hoped that Professor Stein would help him realize his dream.

In 1887 Jensen's application for admission to the Kunstakademiet's school of sculpture was accepted, and he studied there from 1887 through 1892 (Fig. 1-5). During this period, he received a number of grants and stipends that allowed him to concentrate on his studies, but during the 1890s, it was apparently necessary for him to return to goldsmithing in order to earn enough money to support himself.⁴ While working as a goldsmith, he found time to work on what he called his first major sculpture—a life-size, highly realistic rendering entitled *The Harvester* (En Høstkarl), which depicts a farmer using a scythe (see Fig. 2-16).⁵ In 1891 a plaster version of the piece was included in the annual spring exhibition at Charlottenborg Palace in Copenhagen. Although Jensen was not able to find a buyer for *The Harvester*, he was not deterred and continued to make sculptures. In 1892 he graduated from the school of sculpture, and the following year the Kunstakademiet awarded him a gold medal and a travel stipend in recognition of the excellence of his sculpture *An Archer from Prehistoric Times*, which had been exhibited at Charlottenborg.⁶ Jensen used the stipend to undertake a study tour of France and Italy.

Having graduated from the prestigious Kunstakademiet, where he received a positive response to his work, Jensen was determined to become a successful sculptor. He recalled: "I separated myself more and more from the craft for which I was trained and which so far had helped me solve the worst economic problems. I was a sculptor and I did not want to be anything else."⁷ Jensen continued to exhibit his sculpture at Charlottenborg⁸ and also at a highly important secessionist show called the Free Exhibition (Den Frie Udstilling), held in Copenhagen. Organized as an alternative to the Charlottenborg exhibition, which included only works that were chosen by a committee and was seen by many to be stuffy and doctrinaire, the Free Exhibition was uncensored and became an especially important venue for young artists with fresh ideas. Key people involved with the creation of the new exhibition included artists Johan Rohde, Harald and Agnes Slott-Møller, J.F. Willumsen, Vilhelm Hammershøi, P.S. Krøyer, and Joachim Skovgaard.

The first Free Exhibition was held in 1891, and it caused a sensation. Large audiences came to see the "new art" being created by Danish artists, some of it quite daring and controversial.⁹ In future years, avant-garde artists from other countries were invited along with Danish artists to show their work. In 1893, for example, paintings by Vincent van Gogh and Paul Gauguin were shown, and



Fig. 1-4. Georg Jensen: *My Father*, 1887.
Plaster. Collection Ib Georg Jensen. Cat. no. 2.

Fig. 1-5. Georg Jensen in the sculpture studio at the Royal Academy of Art, 1887–92. Collection Georg Jensen Archive, Copenhagen.



Fig. 1-6. Georg Jensen and Joachim Petersen: Vase, 1898–1901. Made at Birkerød. Glazed earthenware. Collection The Danish Museum of Art and Design, Copenhagen. Cat. no. 5.

in 1898 several works by Edvard Munch were exhibited.¹⁰

Although Georg Jensen did not take part in the earliest Free Exhibitions, he was invited to show his sculpture there in 1897, when he exhibited a statue of a young woman, entitled *Spring* (Foraar), which he had completed during the previous year.¹¹ He exhibited at the Free Exhibition again in 1902, when a statue of his son Jørgen and the bust of another son, Vidar (see cat. no. 15), were included, along with a silver buckle he had made.¹² Clearly, Jensen was deeply involved with his sculpture during the years following his graduation from the academy, for by the time of the 1896 Free Exhibition, he had completely left his profession of goldsmithing. However, as much as he was committed to being a sculptor, his pieces, though well regarded, were simply not selling and he was forced to find other work. He had married in 1891 and had two children by 1895, so he needed sufficient income to support his family.

One of the jobs Jensen took was at the Bing & Grøndahl porcelain factory, where he put his sculptural training to use by modeling pieces that the firm put into production. While there he became acquainted with Pietro Krohn, the firm's artistic director. This was particularly significant because, as Jensen observed later, "This meant a new chapter of my life started here when

Professor Krohn opened my eyes to the decorative design of objects that are used in daily life."¹³ In other words, Jensen began to appreciate the validity of using his artistic training in a manufacturing context to design everyday objects that brought more beauty into people's lives. At the end of 1898, Jensen was hired by another pottery firm—P. Ipsens Enke—to create designs for production pieces of glazed terra cotta.¹⁴

Jensen became more intensely involved with art pottery in 1898, when he started a small business with Christian Joachim Petersen (a friend from the academy) and his brother, Alfred Petersen. Jensen's interest in art pottery was aroused during a trip abroad, probably to France, since the forms and glazes of some of the pottery he and the Petersens produced strongly resemble those of French art pottery of the period (Fig. 1-6). The three men hoped to attract attention to their work and to earn a living from it. They began their operation in a rented basement on a street called Lyngbygade, in the Nørrebro section of Copenhagen. In 1899 they exhibited examples of their work at the Charlottenborg spring exhibition and at the Christmas exhibition of the Industriforeningen (Industrial Association). Their large, unglazed terra-cotta jug with the figure of a woman standing on its wide rim, later to be known as *The Maid on the Jar* (*Pigen på Krukken*, Fig. 1-7), was one of those exhibited at Charlottenborg. It was purchased by Det Danske Kunstindustrimuseum (Danish Museum of Art and Design), and one of the leading Danish art journals of the day—*Tidsskrift for Kunstindustri*—published a short article about the jug together with a large photograph of the piece.¹⁵ A few pages later, in an article about the Industriforeningen exhibition, there are photographs of a vase and an ashtray Jensen designed for P. Ipsens Enke, as well as a small bowl with the applied figure of a troll-like potter, designed and made by Jensen and Petersen.¹⁶

Jensen and Joachim Petersen were invited to become part of the Danish delegation to the 1900 Exposition Universelle in Paris, and evidence exists that *The Maid on the Jar* was exhibited there. The two men, whose work was judged in competition with large ceramics firms, such as Bing & Grøndahl and the Royal Porcelain Manufactory, were awarded an honorable mention. It is also worth noting that P. Ipsens Enke's display, which most likely included pieces designed by Georg Jensen, was awarded a silver medal.¹⁷

In addition to being honored at the 1900 exposition, Jensen also received that year a sizeable travel grant from the Kunstakademiet, which he used to travel abroad during 1900 and 1901, mostly in France and Italy. During his travels he observed artists working as artisans without

loss of status and noted that outstanding examples of decorative art were displayed in prominent museums, along with paintings and sculpture. So, as L.C. Nielsen points out, Jensen returned to Denmark “a more conscious art-handicraftsman than ever.”¹⁸

Clearly Jensen’s involvement with ceramics was a way for him to apply his skills as a sculptor, but this and the income it generated were almost certainly not the only reasons he found ceramics appealing. He must have been aware that during the 1880s and 1890s such prominent Danish artists as Thorvald Bindesbøll and the brothers Niels and Joakim Skovgaard had become involved in the design and decoration of highly personal ceramic works that became known as “artist ceramics” (*kunstnerkeramik*).¹⁹ And Jensen would have known that underglaze decorated porcelain produced by the Royal Porcelain Manufactory received international acclaim when it was exhibited at the 1900 Paris exposition. In short, he was aware that, to a considerable degree, ceramics was where the action was for Danish applied art at that time.

In 1901, when Jensen returned to Copenhagen, he resumed his ceramics partnership with Joachim Petersen. They worked out of a modest studio located in the town of Birkerød, about fifteen miles north of Copenhagen. Despite the attention and the favorable publicity they had received, the income generated by their pottery was disappointing, and Jensen was forced to take other jobs during the day and work on his pottery in the evenings and on weekends. For example, he designed household basins and jugs for the Alumina Faience Works, worked as a chaser for a bronze founder named Rasmussen, and probably continued creating designs for P. Ipsens Enke as well.²⁰

At some point that year, Jensen took a job as foreman in the Copenhagen art-metal workshop of Mogens Ballin, an interesting and significant figure. A Danish painter who became involved in the 1890s with prominent French painters, such as Paul Gauguin (whose Danish wife was acquainted with Ballin), Ballin became a member of a group of Symbolist painters known as Les Nabis—the prophets—in which Gauguin was a dominant figure. Ballin also admired the work of van Gogh and purchased what became one of his most famous paintings—*Portrait of Dr. Gachet*—in 1897.²¹ Inspired by the example of William Morris and others in England who viewed applied art as one way to improve the lives of ordinary people, Ballin decided to become an artist/craftsman. “I want to make articles for everyday use, of a beautiful form, executed in bronze, pewter, polished copper and other cheap metals,” he stated. “It is my intention to make things that even the smallest purse can afford—art for the people and not refined art for rich parvenus. As you see, I am building on

some of the ideas of the English: William Morris, John Ruskin, and their fellows have shown me the way. . . . Do I have to say that I don’t do this to make money? I would like to be able to live on it, but I want to serve mankind.”²²

In 1899 Ballin established a metal workshop in the Danish town of Hellerup, and the following year he moved it to Copenhagen. The jewelry and hollowware he produced was commercially successful, and in 1901 it became necessary to move to a larger workshop. The quality and originality of Ballin’s metalwork was quickly noticed, not only in Denmark but also in Germany. Works from his studio were included in the 1902 exhibition of Nordic art held in Krefeld, Germany, and this did much to boost his reputation.²³ The designs of pieces from Ballin’s workshop were considered rather unconventional and new at the time. They included vases, bowls, pitchers, lamps, writing sets, and jewelry executed in pewter, brass, bronze, copper, and silver; most items were serially produced (Fig. 1-8). The workshop’s jewelry, most often made of pewter, bronze, or silver, typically depicted flora and fauna, which was characteristic of Danish jewelry in the emerging Skønvirke style. Ballin’s jewelry was relatively



Fig. 1-7. Georg Jensen and Joachim Petersen: “Maid on the Jar” (*Pigen på Krukken*), 1899. Earthenware. Collection The Danish Museum of Art and Design, Copenhagen. Cat. no. 8.



Fig. 1-8. Mogens Ballin: Belt buckle, ca. 1900. Bronze. Collection The Danish Museum of Art and Design, Copenhagen. Cat. no. 15.

sculptural and frequently embellished with bezel-set cabochons of semiprecious stones, such as amber, amethyst, and lapis lazuli. Ballin engaged a number of artists to create designs for him, and Siegfried Wagner, an academy-trained sculptor, played a particularly important role in this regard.²⁴

Although Ballin is not well known today, he is considered a key figure in the history of Danish jewelry. According to Jacob Thage, “Mogens Ballin was the first Dane to show that it was possible to create jewelry that was less expensive than the traditional workshops’ luxury products in gold and precious stones, but he was able to compete with them as far as quality was concerned, and at the same time compete with Danish and foreign mass-produced goods, which were slightly less expensive than Ballin’s creations, despite his original intentions.”²⁵

When Georg Jensen became Ballin’s foreman in 1901, he joined a busy workshop that employed about thirty workers.²⁶ For some reason, Jensen chose not to mention his involvement with Ballin’s workshop in the short memoir he wrote for *Samleren* in 1926, so we cannot know precisely what impact the experience had on him. However, it is possible to infer some of the ways in which his association with Ballin was influential. For example, it is likely that Ballin’s Arts and Crafts philosophy had an impact on Jensen, who came to espouse the same concepts later on. Exposure to fresh, new designs for jewelry and other metalwork created by Wagner and other trained artists must surely have made an impression, and it is likely that the experience of running a large workshop

taught Jensen methods for organizing the work of a team of metalsmiths and how to meet the challenge of serial production.

It is not known when Georg Jensen began to make jewelry to his own designs. The earliest documented piece is the so-called Adam and Eve belt buckle described above, which is dated 1899. In 1901 this buckle, along with silver brooches and stickpins of his design, were exhibited with some of his sculptures at the Kleis gallery, the site of the first Free Exhibition.²⁷ When compared to Jensen’s later jewelry designs, the buckle is anomalous. For example, it is cast rather than hand-hammered, features human figures rather than flora and fauna, and has a stiff, tentative design rather than a fluid and assured one. For these reasons, as Krogsgaard and Carøe have observed, it is possible to view the buckle as the point of departure from his sculpture and some of his pottery, which feature the human form, to a new expressive form for Jensen—jewelry of his own design.²⁸

In 1902, still employed at the Mogens Ballin workshop, Jensen created more jewelry. Some of these pieces were part of a second exhibition of his jewelry that was held at the Kleis gallery, and the public’s response to them was very positive. In 1903 or 1904, Jensen designed a silver belt buckle featuring a realistic dragonfly set off with six opals (see Fig. 2-15). It is a highly refined design, executed with great skill, and was almost certainly inspired by the work of French jewelers, especially René Lalique, whose work Jensen would have seen at the 1900 Paris exhibition. In its sophistication and superb craftsmanship, Jensen’s dragonfly buckle is vastly different from his Adam and Eve buckle, and it clearly reflects a substantial advance in his skill as a jeweler. Yet like the earlier buckle it bears little resemblance to Jensen’s later work. It is clearly a transitional piece, heavily influenced by Art Nouveau motifs, created before Jensen had established a distinctive style of his own.

At the age of thirty-seven, Jensen decided to go into business for himself by establishing his own art-metal workshop, his confidence bolstered by the experience he had gained at Mogens Ballin’s workshop and by the favorable reaction his exhibited pieces had received (Fig. 1-9). Ballin himself was also supportive; he evidently did not object to Jensen’s showing designs under his own name, even at exhibitions where pieces from Ballin’s workshop were on display. Having secured financial assistance from a Copenhagen businessman, Jensen was able to rent space for a workshop at Bredgade 36, in the center of Copenhagen, and on April 19, 1904, he opened his own silversmithing business (Fig. 1-10). Although located on a fashionable street, Jensen’s shop was on the second floor

above the portal to an inner courtyard, and it was small and unpretentious. The ceiling of the workshop was so low that tall people could barely stand up straight,²⁸ and “meager daylight came through the low window and only the lower part of the room caught the light, whilst that part which as a rule first gets the benefit of light lay in semi-darkness.”³⁰

In the beginning, the workshop staff was very small. In addition to Jensen himself, there was journeyman silversmith Otto Strange Friis (Jensen’s first employee), who was soon joined by chaser Georg Nilson and a fourteen-year-old apprentice, Henry Pilstrup. Recalling the day he was hired by Jensen, whom he called his “Master,” Pilstrup painted a vivid picture of the look and atmosphere of the workshop during its early days: “I had followed directions for the address and I reached a funny room, where a few people were sitting polishing with needle polishers,” he related. “On the table were different stones, all of them colored. I thought it looked rather interesting and when Master said that I could start as an apprentice with him, I accepted immediately and went home to tell my parents that things had worked out. Work was begun at 8 A.M. and ended at 5 P.M., except that in the winter I had to be in at 7 A.M. to lay the fire. My job also included hanging the showcase.”

Pilstrup also recalled Jensen’s moods and the alacrity with which he drew designs: “Master came and went, and one got the feeling that he was an artist; his mood changed from the greatest enthusiasm to the lowest despondency. However, he was happy in general—and always inspiring. He did not really follow the working hours, but he was hard working. When he came in the morning, he pulled a number of drawings from his pocket. The drawings were on any kind of paper he had held in his hand at the time—sometimes the drawings were on a torn-off piece of wrapping paper. He worked swiftly. In an afternoon he could fill out one sheet of paper with drafts while he was sitting singing a homemade song: ‘Oh, if I had wings, and if I was a duck!’”³¹

As to the appearance of the workshop, Pilstrup remembered that there were two closets behind Georg Jensen’s work area. One of them held stones that had not yet been set, and the other, which was a kind of wardrobe, held the workshop’s finished goods. When sales were brisk, there wasn’t much in this closet. Pilstrup also remembered seeing ceramic pieces in the workshop, pieces Jensen had made when he was in business with the Petersens at Birkerød. Pilstrup and his fellow workers admired them, but Jensen “did not seem to give his earlier works a thought. What was in the past should stay in the past.”³²

Pilstrup also recalled that the little Jensen silver-

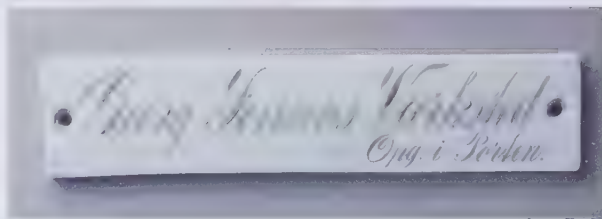
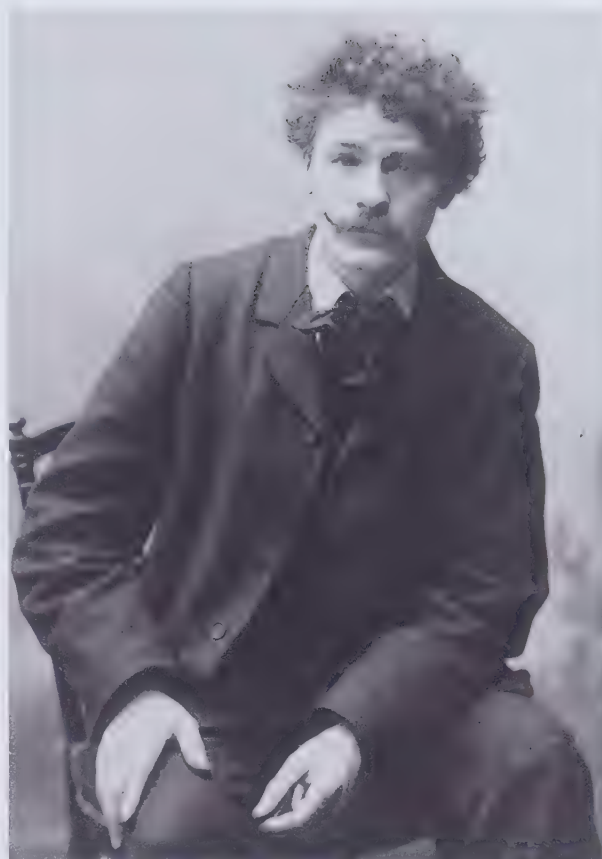


Fig. 1-9. Georg Jensen as a young man, ca. 1904. Collection Georg Jensen Archive, Copenhagen.

Fig. 1-10. Workshop sign inscribed, “Georg Jensen’s Værksted,” 1904. Porcelain. Collection The Danish Museum of Art and Design, Copenhagen.

smithy always seemed to have visitors. Some were customers, but in the early days they were mainly Jensen’s friends, including fellow artists. In particular, he remembered two prominent visitors who were deeply involved in Danish applied art:

Once in a while the painter Joakim Skovgaard and the architect Thorvald Bindsbøll paid us a visit, and it was easy to hear which of them it was. Skovgaard gently knocked on the door, so quietly that you could hardly hear it, and he did not open the door until somebody had shouted “Come in!” He was an unimpressive person, simply, almost poorly dressed. If you did not know



any better, you would have taken him to be a slum missionary parading with the magazine. Bindesbøll came barging through the door. He only knocked hard once he was already in the living room. "Where the hell is Skovgaard?," he roared. "Ah, there he is, you could have told me that immediately!" He excelled in strong language. When he spoke about art, he did not mince his words.³³

Apart from being an entertaining story, Pilstrup's recollection underscores Jensen's connections to other artists and the general closeness of participants in the Copenhagen applied-art scene of the day.

The Jensen workshop's first products were jewelry, because the funds needed to purchase the raw materials were less than what would have been required to purchase materials for hollowware, which called for considerably more silver. In order to attract the attention of people walking up and down Bredgade, Jensen made it a habit to display a selection of his creations in a small wood-and-glass showcase that was hung on the outside wall of the building. As L.C. Nielsen recalled, "many passers-by stopped in order to see [the pieces] more closely. If one wished to meet the master, one could find him in his workshop . . . seated at his table, hammering his silver into the contemplated designs or soldering it by the bluish flame of the soldering lamp."³⁴ An early photograph shows the handsome Jensen in such a pose, with hammer in hand as he "raises" a small beaker he is making (Fig. 1-11). Pilstrup observed that some people came into the workshop "solely to be amused by the interior and by the originals inhabiting the workshop. There was a smell of wax and melted silver everywhere; everywhere you found an atmosphere of the old workshop culture, which was not known in that many other places in town."³⁵

The overwhelming majority of pieces of jewelry made in the workshop were designed by Georg Jensen, and they included bracelets, brooches, buckles, buttons, chains, hair clips, hair combs, hat pins, necklaces, pendants, rings, and stick pins—an array of the types of jewelry typically worn by Danish women at the time. Judging from the earliest known catalogue of Georg Jensen jewelry, which dates to around 1908–12, the most popular items made during the silversmith's early years were brooches, buckles, and hair combs, since there were more designs for them than for the other items offered³⁶ (Fig. 1-12). True to Jensen's Arts and Crafts philosophy, in order to make jewelry accessible to more people, it was fashioned of silver instead of gold and decorated with cabochon-cut, semi-precious stones, such as agate, amber, amethyst, carnelian,

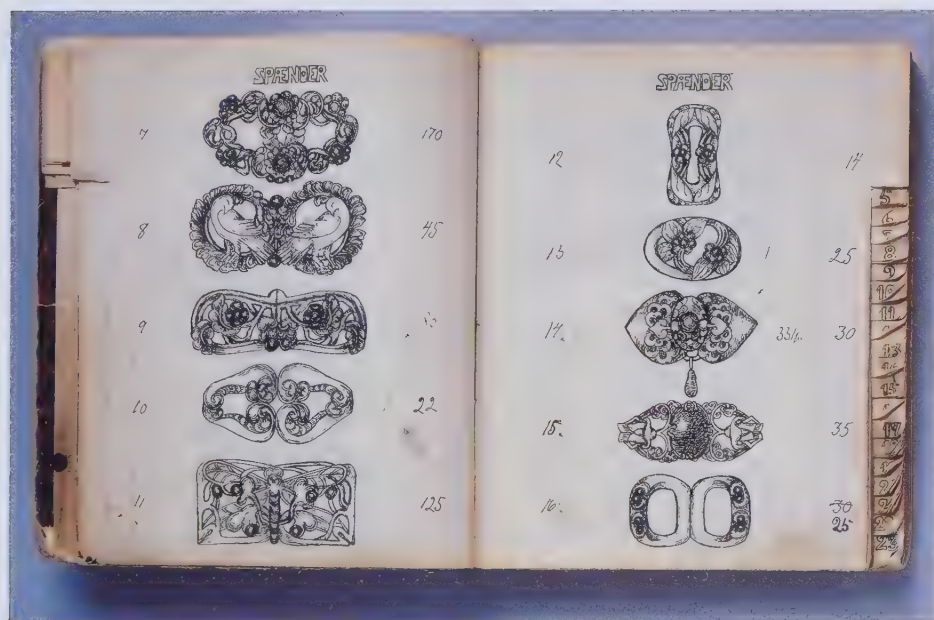


Fig. 1-11. Georg Jensen raising a beaker, 1904. The caption reads, "1904 Professor Bissen's Bæger." Collection Georg Jensen Archive, Copenhagen.

Fig. 1-12. Georg Jensen catalogue (Katalog), ca. 1908–12. Pencil, ink. Collection Georg Jensen Archive, Copenhagen. Cat. no. 133.

coral, labradorite, lapis lazuli, moonstone, onyx, and opal, instead of diamonds and other precious stones. Borrowing from the writings of William Morris and his followers, though perhaps not consciously, many pieces of Jensen's jewelry celebrated the craftsman by intentionally making the marks left by his tools part of the design. For example, impressions made in the silver by chasing tools show the hand of the craftsman while also creating a faceted effect that reflects light in an appealing way.

The refinement, depth, and balance of Jensen's designs clearly reflect his training as a sculptor (Fig. 1-13a,b). At the same time, the high quality of the craftsmanship put into the jewelry reflects his training as a metalsmith and his intimate understanding of the plastic properties of silver. This was a rare combination of skills, and it set Jensen apart from other Danish jewelers. As he himself put it later in life, "generally artists before me have not learned or performed a specific trade or craft. Many have drawn furniture, for example, but they have not actually carried out or produced their work. I think that has been my great advantage: that I was a craftsman first and an artist second."³⁷ It is revealing, however, that on the letterhead Jensen used from the very start of his new workshop, he described himself not as "Georg Jensen, Silversmith" but as "Georg Jensen, Sculptor."

Using flowers, leaves, berries, and other natural motifs, which were rendered in great depth and often complemented with softly colored, gently rounded semi-precious stones, Jensen aimed at an unpretentious, "pleasing and cultivated bourgeois style"³⁸ with his jewelry. That style, coupled with affordable prices, made the jewelry immediately popular in Copenhagen.

Not long after his workshop opened, Jensen had a stroke of good fortune when the Kunstindustrimuseum invited him to participate in an exhibition called *Moderne Dansk Kunsthaandværk* (Modern Danish Applied Art). The exhibition, which opened on October 19 and ran through November 20, 1904, included works by craftsmen who made ceramics, furniture, lighting, bookbinding, enamel, and silver jewelry and hollowware.³⁹ Jensen contributed 110 pieces in all, including 91 pieces of jewelry and 19 pieces of hollowware and flatware (including a tea set, a sugar set, a mirror, and several spoons). According to a detailed inventory of these pieces in the files of the Kunstindustrimuseum, the jewelry included brooches, buckles (including Jensen's dragonfly buckle), buttons, cufflinks, hair clips, hair combs, hat pins, lockets, rings, and a signet. These various pieces represented at least sixty-five unique designs.⁴⁰ Six of the designs are credited to artists Kristian Møhl-Hansen and Andreas Hansen, but the rest were by Jensen himself. Needless to say, it is re-



Fig. 1-13a. Brooch (GJ #22). Designed by Georg Jensen, ca. 1905–6. Made by Georg Jensen Company. Silver, amber, chrysoprase. Collection of a Danish gentleman. Cat. no. 89.

Fig. 1-13b. Georg Jensen: Drawing of brooch #22, 1904–6. Pencil, ink on paper. Collection Georg Jensen Archive, Copenhagen. Cat. no. 59.

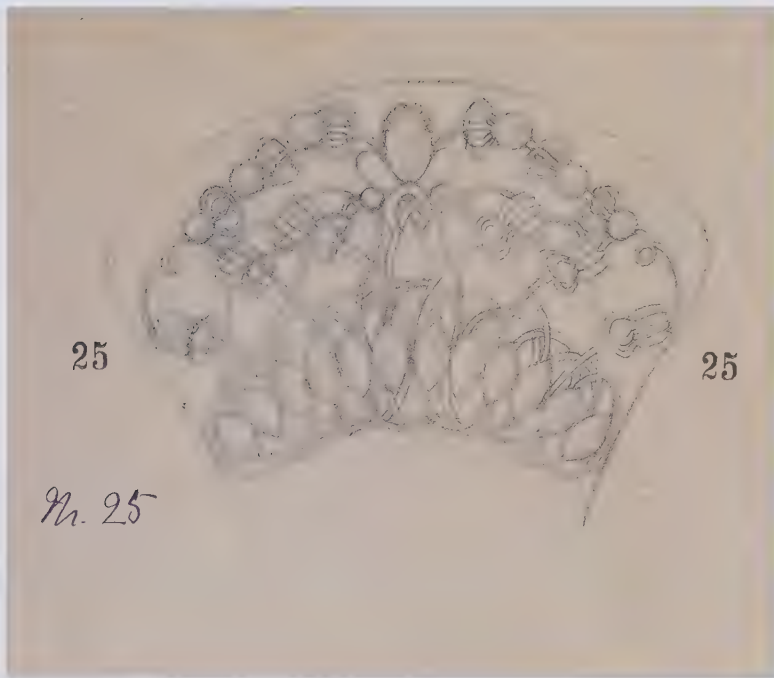


Fig. 1-14a. Hair comb (GJ #25). Designed by Georg Jensen, 1904. Made by Georg Jensen Company. Tortoiseshell, silver, coral. Collection The Danish Museum of Art and Design, Copenhagen. Cat. no. 42.

Fig. 1-14b. Georg Jensen: Drawing of hair comb #25, 1904. Pencil, ink on paper. Collection Georg Jensen Archive, Copenhagen. Cat. no. 56.

markable that in so short a time Georg Jensen had created at least fifty-nine unique jewelry designs and made them up in his workshop, along with flatware and hollowware designed by himself and additional pieces of jewelry designed by others.

Twenty-two of the Jensen pieces were lent to the exhibition by their owners, including Georg Jensen's wife, Joachim Petersen's wife, Alfred Petersen's wife, jeweler Katy Sørensen, Henriette Bing (the daughter of Harald Bing of Bing & Grøndahl⁴¹), a Miss Møller (possibly Inger Møller, whom Jensen trained to become a silversmith), and Mrs. Helweg-Larsen (the wife of lawyer Albert Helweg-Larsen, who later became the chairman of the board of the Georg Jensen Silversmithy). The exhibition was the first comprehensive display of the work of Jensen's new workshop, and family and friends who owned outstanding pieces must have been eager to lend their support.

In a review of the exhibition in *Tidsskrift for Industri*, art historian Emil Hannover wrote: "It would be ideal if the items [in the exhibition], despite mass production, retained an individualistic, artistic character. In this respect, everyone could learn from Georg Jensen, for what made his exhibition famous—and rightly so—was that here you could get cheap and mass-produced silverware with a perfect artistic expression." Hannover did not think Jensen's work was particularly progressive or original, but he was struck by "an artistic style over the showcase as a whole, because every item was artistically produced."⁴²

The Kunstindustrimuseum showed its appreciation for Jensen's work by purchasing a piece that was in the exhibition—a tortoiseshell hair comb magnificently decorated with coral stones and sinuously shaped silver (GJ #25) (Fig. 1-14a,b). Furthermore, the museum used a large picture of the comb in its annual report for 1904⁴³. The Kunstindustrimuseum exhibition was a watershed event for Georg Jensen's fledgling silversmithy. According to Walter Schwartz, customers started flocking to Georg Jensen's display, and the space in front of his showcase was crowded at all times.⁴⁴ The favorable reaction that flowed from the exhibition of Jensen's silver led to more orders, and this in turn led to an enlargement of his staff. Sometimes business was so good that the silversmithy ran out of stock. When that happened, Henry Pilstrup reminisced, Jensen hung a sign on the door that read "Closed for Repairs," and it would stay in place until a sufficient quantity of new stock had been made.⁴⁵

A feature of Georg Jensen's business during its early years was his willingness to collaborate with other artists in the creation of silver goods. As noted above, many academy-trained painters had become interested in applied art at this time and made designs for everyday

objects of various kinds. Although they were capable of coming up with the designs, they were not able to make the objects they envisioned because they were not craftsmen. This is where Jensen came in. He was a formally trained sculptor who could easily communicate with other artists, and he was also an expert craftsman capable of executing their designs in silver. In one instance, the painter Johan Rohde asked if Jensen he could make a set of hollowware to Rohde's designs; Jensen agreed. The success of this collaboration led to an agreement that Rohde would create designs for the silversmithy, and so in 1907 he became the first designer Georg Jensen brought into the firm. The collaboration also led to a close friendship between the two men that continued for the rest of their lives.

Another interesting collaboration dates to 1906, when Jensen created a striking silver and gilt ring designed by the Danish artist J. F. Willumsen. The ring was intended as a gift for the famous Danish poet and dramatist Holger Drachmann on the occasion of his sixtieth birthday (Fig. 1-15). The bold design features in high relief the figures of a man on horseback being pursued by a woman. A bezel-set sapphire appears to represent the moon in the sky. This design had a special significance for Drachmann, for on the evening of his sixtieth birthday—October 9, 1906—a drama he wrote premiered at Copenhagen's Royal Theater. Titled *Hr. Oluf, han rider* (Sir Oluf, he rides), the play is based on a Danish folktale in which a horseman encounters a group of dancing elf people while riding through a grove. One of the female elves asks Oluf to dance with her, but he declines on the grounds that it is the eve of his wedding. The elf then strikes Oluf over the heart. Oluf rides home, but he and his bride-to-be are dead by the morning. The ring made in the Jensen silversmithy depicts the fateful encounter between Oluf and the elf woman.⁴⁶ Needless to say, it must have given Drachmann great pleasure to receive such a birthday gift on his play's opening night.

Like many silver workshops, the Jensen silversmithy took on apprentices and trained them in the techniques of the trade (Fig. 1-16). Some of his apprentices went on to very successful careers. Henry Pilstrup became foreman of the silversmithy's jewelry workshop in 1918 and stayed in that position for the next thirty-nine years. Kay Bojesen, another apprentice from the early years, later founded his own silver workshop, won international awards for his designs, created a famous line of whimsical wooden toys, and became a leading advocate for Danish applied arts. In addition to regular apprentices, such as Pilstrup and Bojesen, Georg Jensen had another group of trainees. The Arts and Crafts Movement had become fashionable in Copenhagen,



Fig. 1-15. "Drachmann" ring, 1906. Designed by J. F. Willumsen. Made by Georg Jensen. Silver, gilt silver, sapphire. Collection Drachmanns Hus, Skagen, Denmark. Cat. no. 93.

Fig. 1-16. Georg Jensen standing in his workshop at 36 Bredgade with apprentices, including Kay Bojesen seated at far left, ca. 1909. Collection Georg Jensen Archive, Copenhagen.

and young, artistically inclined middle-class women were willing to pay him 25 kroner per month (about \$165 in today's dollars) for the privilege of learning how to work with silver. A humorous sketch by one of the silversmithy's designers in 1913 shows Georg Jensen, attired in his characteristic billowy artist's smock, lecturing a group of these women.⁴⁷ Over time, however, Jensen grew dissatisfied with the progress of these student silversmiths and decided to end the endeavor.⁴⁸

The Georg Jensen Silversmithy continued to prosper, and an increasing number of designs for jewelry, hollowware, and flatware were added to the firm's repertoire. Initially the success of these products was a result of the re-

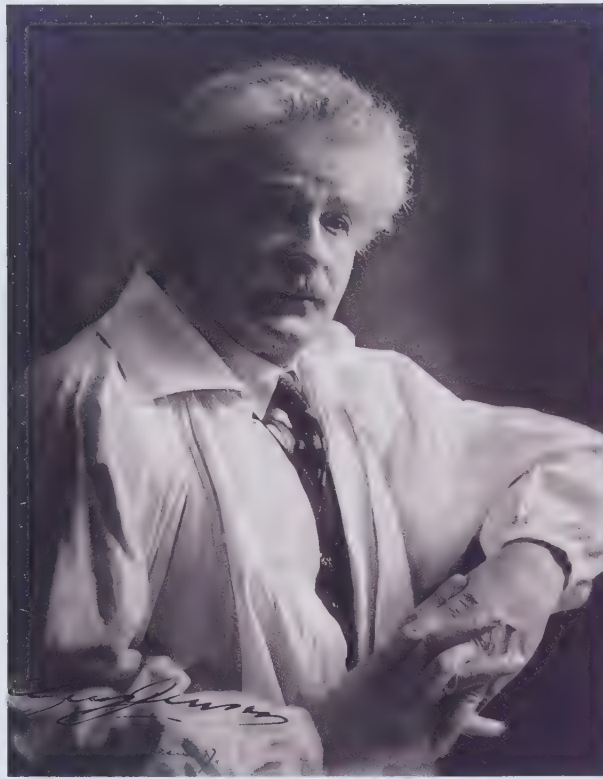


Fig. 1-17. Autographed portrait of Georg Jensen with folded hands, 1929. Collection Georg Jensen Archive, Copenhagen.

sponse of Danish clients, but it was not long before people from other countries also became enthusiastic customers. Georg Jensen related a story told to him by Emil Hannover about a group of European museum directors who discovered at a conference that nearly all of them happened to be wearing cufflinks made by Jensen.⁴⁹ One person who had a major impact on Jensen's success beyond Denmark was Karl Ernst Osthaus, director of the Folkwang Museum in Hagen, Germany. According to Jensen, Osthaus was the first foreigner to visit his workshop; he became a supporter of Jensen's work and organized the first exhibition of his work outside Denmark.⁵⁰ The exhibition was held at the Folkwang Museum in November and December 1907, and it paved the way for the development of a major market for Jensen's silver in Germany.⁵¹ In 1909 a Georg Jensen retail shop, called *Der dänische Silberschmied*, was opened in Berlin under the direction of Carl Dyhr, the firm's first shop outside Denmark.

Orders for Jensen silver grew, and in 1912 the workshop moved to larger quarters on a Copenhagen street called Knippelsbrogade. About sixty workers were employed at that time. During the same year, the firm's first proper retail shop was opened at Bredgade 21, not far from the original workshop. Sales to Germany were such that it became the company's largest market outside

Denmark, but this state of affairs came to a halt with the onset of World War I and the subsequent closure of the Berlin shop in 1915, necessitated by a prohibition on the importation of silver. Consequently Sweden took Germany's place as the largest foreign market; the key customer in Sweden was the art dealer Nils Wendel, who had previously purchased the pieces of Georg Jensen silver that were shown at the 1914 Baltic Exhibition at Malmö.

Throughout this period, the Jensen silversmithy continued its practice of showing its products at major national, regional, and international exhibitions, which provided excellent promotional opportunities. One exhibition of particular note was the 1915 Panama-Pacific International Exhibition held in San Francisco. The Jensen firm was awarded a grand prize and is said to have sold numerous items to William Randolph Hearst.⁵² The company's participation in the San Francisco event marked its first exhibition in the United States, a country with a virtually untapped market that held great promise.

Even though the fame and the size of the Jensen firm grew, financial set-backs during the first years of the war were devastating, and he decided that the only way the silversmithy could stay afloat would be to raise funds by converting the firm to a limited company. So in 1916 a joint-stock company, called *Georg Jensen Sølvsmiede A/S*, was established, with Jensen as the main shareholder and director. Funds that were raised through the firm's reorganization were used to expand the workshop. However, during the next two years, more capital was needed to finance the expansion in market operations and rising sales. This capital was provided mainly by P. A. Pedersen, an engineer who greatly admired Georg Jensen, and Jensen's brother-in-law, Thorolf Møller. As a result, Georg Jensen himself ceased to be the majority shareholder in the silversmithy. In 1918, to support the expansion of the sale of goods produced by the silversmithy, Thorolf Møller, Niels Wendel, and Georg Jensen decided to form another limited company specifically to handle the retail operation in Copenhagen. This company, with Thorolf Møller as majority shareholder, was named *Georg Jensen & Wendel A/S*. It operated the flagship retail store and acted as the silversmithy's representative in Copenhagen. The two companies—the *Georg Jensen Sølvsmiede* and *Georg Jensen & Wendel*—were totally separate business entities, but they shared board membership and worked closely together to advance the larger enterprise.

Between 1918 and 1926, a number of Georg Jensen franchise retail shops were launched in Europe and North America. Shops were opened in Paris (1918), London (1921), New York City (1924), Barcelona (1925), and Berlin (1926). Around 1921, at a time when financial

crises in Denmark led to problems for the firm, company leaders decided to attempt to expand the market for Georg Jensen silver, and essentially sell themselves out of the crisis. Accordingly, a plan was developed that company representative Frederik Lunning—a stellar salesman—would take a large quantity of stock—mostly hollowware—to the United States. Arriving in the spring of 1922, Lunning began a series of “selling exhibitions” that were held in museums, galleries, and exclusive retail stores.⁵³ In a letter to the president of the Detroit Society of Arts and Crafts, to whom he wrote for advice, he introduced himself and explained his mission:

I am the managing director of Georg Jensen, Inc., and as such have come to this country to get in personal touch with the proper business people here. I have brought a large collection of both hollowware, tableware and silver jewelry and have succeeded in getting the firm of Messrs. Black, Starr and Frost, 5th Ave. interested to the extent that they are now arranging an exhibition at their store of the things, except the jewelry. This is to last until July and then another will take place coming September. Now, I should consider it a great favor if you could put me in touch with other concerns or private individuals, either in New York or in other states, whose interest would benefit us in arousing the public interest in our wares, artistically as well as commercially seen. We have never before tried to enter the States and now we are here [we] want to start *right* and get the *best people* to set the fashion. . . . Mr. Georg Jensen is personally very anxious to get a foothold in the United States, as he realizes this to be the crowning achievement for this art.⁵⁴

Lunning’s bold venture was highly successful. He made many shrewd contacts throughout the country, showed Jensen silver in prestigious venues, and managed to sell a tremendous quantity of goods. He resoundingly confirmed Americans’ receptiveness to Jensen silver and paved the way for the establishment of the first Jensen retail shop in the United States, which was located at 169 West Fifty-seventh Street, in New York City. In short, the “foothold” he sought in the United States was attained.

Meanwhile, in Copenhagen, Georg Jensen’s change of status within the company he founded, although it continued to bear his name, led to dissatisfaction on his part. Predictably, tension developed between Jensen and P.A. Pedersen, who was in charge of operations at the silver-

smithy. In response to the situation, in 1924 an agreement was reached between Jensen and the company that allowed him to establish a small silver workshop in Paris while remaining artistic director of the operation in Copenhagen.⁵⁵ However, despite some success in Paris, including a grand prize at the 1925 Exposition Internationale, Jensen was persuaded to return to Copenhagen in 1926 and become the Jensen company’s “artistic supervisor” under the terms of a new contract.⁵⁶ Feeling an acute loss of status and influence, and a sense that his new design ideas were not being given proper consideration, Jensen became unhappy with this arrangement and increasingly withdrew from participation in the affairs of the silversmithy. He spent a considerable amount of his time in a small silversmithing workshop he had set up in the basement of his home in the town of Hellerup. Working there alone, he created hollowware, flatware, and jewelry, some of which he gave as gifts to relatives and friends.⁵⁷ Despite the fact that he had founded a prominent company and his name had become world famous, the last years of Georg Jensen’s life held much sadness. He died on October 2, 1935, at the age of sixty-nine (Fig. 1-17). His passing was noted around the world. An obituary in *The Studio* noted that “Denmark lost one of her most illustrious sons, and the world one of its most creative craftsmen. It is safe to say that no other silversmith in the present or any other age exercised a more potent influence on contemporary design in his own particular field than this sincere and single-hearted genius.”⁵⁸

During the years when Georg Jensen was in charge of the silversmithy, he brought new designers into the firm and encouraged the craftsmen who worked for him to develop designs. The fortuitous result of this attitude was a series of new designs that kept the company’s jewelry, hollowware, and flatware fresh and appealing to new customers. Furthermore, perhaps influenced by Mogens Ballin’s example, Jensen made it a practice to give the designers who worked for him full credit for their work. This credit included naming the designers in advertisements and exhibitions and, in the case of hollowware, allowing the pieces they designed to be marked with their initials. Designers who worked for the silversmithy during Georg Jensen’s lifetime included not only Johan Rohde, but also Kristian Møhl-Hansen, who designed the famous dove brooch, Gundorph Albertus, Oscar Gundlach-Pedersen, Gudmund Hentze, Harald Nielsen, Gustav Pedersen, Henry Pilstrup, Anton Rosen, and Siegfried Wagner.

After Georg Jensen’s death, the enterprise continued as before, with two independent elements: the silversmithy and the retail operation. The market in the United States became stronger, thanks primarily to the success of the

store in New York City, known as Georg Jensen Handmade Silver, which was under the direction of Frederik Lunning. Over time more designers were brought into the firm, including Sigvard Bernadotte, Arno Malinowski, Jørgen Jensen, Henning Koppel, Søren Georg Jensen, Nanna Ditzel, Vivianna Torun Bülow-Hübe, and a host of others. They brought into the firm exciting new ideas that reflected the artistic trends of their respective eras, including Functionalism in the 1930s and 1940s, and various interpretations of modernism from the 1950s onward.

As a result of an international silver crisis in 1972, the company was taken over by the Royal Porcelain Manufactory PLC, which already owned the venerable Danish silversmithy A. Michelsen, which had been founded in 1841. Three years later, the Jensen and Michelsen firms came under the same management. The addition of other applied-art firms, including the Holmegaard glassworks, resulted in the establishment of Royal Copenhagen PLC in 1985. Other firms acquired by Royal Copenhagen include the Bing & Grøndahl porcelain manufactory (1987), the Hans Hansen Silversmithy (1991), Venini glassworks (1997), Orrefors Kosta Boda glassworks (1997), and Boda Nova-Höganäs ceramics (1997). Since 1997 all these firms have been under the parent firm of Royal Scandinavia A/S.

Today the Georg Jensen Company produces a wide range of jewelry, hollowware, and flatware, including designs that have been in production for many years, as well as newer designs. The company's headquarters, which comprises offices, the main silversmithy, and a boutique, is located in a large brick building a few miles away from the center of Copenhagen, on Søndre Fasanvej in Frederiksberg. There are more than one hundred Georg Jensen retail stores throughout the world. In 2004 the company's centennial was celebrated with exhibitions at the Danish National Art Gallery and the Øregaard Museum in Denmark, and at a number of international venues.

THE JENSEN STYLE

"Style" is a crucial topic in any consideration of Georg Jensen jewelry. References to "the Jensen style" occur frequently in the company's advertisements and in conversations with collectors and jewelry dealers, as if it were a consistent style with characteristics shared by all of Jensen's pieces. This is true to a certain extent, particularly with respect to standards of craftsmanship and materials employed, but it is not quite accurate with respect to design. When one examines the full range of Jensen jewelry created since 1904, it becomes evident that the designs can be grouped into several distinctive categories. These design categories reflect both the prevailing artistic trends

in jewelry at various points in time and the creativity of individual designers who have worked over the years for the Jensen company, where the emphasis was always placed on the promotion of named designers rather than on the work of anonymous designers or design teams.

Arranged chronologically, the broad categories of Georg Jensen jewelry include: naturalistic pieces emblematic of the Skønvirke aesthetic; unornamented or minimally ornamented pieces consistent with Art Deco or Functionalist sensibilities; figurative pieces executed in low-relief (rather like engraved medals), and abstract, modernist pieces. Collectively, pieces from all these categories represent the Jensen style, or rather the evolution of a style over time. However, it is important to bear in mind that the jewelry produced by the company, except in the early years, has not consisted solely of the most recent designs. On the contrary, the company has tended to keep designs in production if they are popular and continue to achieve steady sales. For example, it is still possible to purchase pieces made to designs created by Georg Jensen during the first years of the silversmithy,⁵⁹ as well as pieces created by other designers in succeeding years. For that reason, the range of items produced by the firm can be viewed as having multiple styles, not just one.

It is interesting and instructive to look closely at the genesis of the Jensen style and its evolution. That analysis, of course, begins with the work of Georg Jensen himself, and one must ask the fundamental and intriguing question: What were the sources of Jensen's ideas for jewelry? Jensen did not leave much of a record other than brief comments he made about his design influences in 1926 in a few newspaper interviews and in the autobiographical essay he wrote for *Samleren*. When he looked back on his life at the age of sixty, the main artistic influence he mentioned was the natural world. When one reporter asked him his opinion about the purpose of art, he said that "one worries too much about purpose, but the actual object must be to create joy, and to absorb the most beautiful abstracts from nature that surrounds us."⁶⁰ And in his *Samleren* essay he noted that the natural beauty of Rådvaad, the little town where he grew up, stimulated his imagination and led him in an artistic direction.⁶¹ During another interview in which Jensen was asked about his trademark style, which the reporter described as "the beautiful and plump style," Jensen replied: "Yes, I guess you can say it has become my style. I am mostly influenced by the Renaissance style."⁶² These three statements are important, especially because they are in Jensen's own words, but because they are so brief and were made toward the end of Jensen's career, one hesitates to take them at face value. Certainly, the fact that he did not mention the

influence of other artists would lead one to be somewhat skeptical about the reliability of his remarks.

Georg Jensen's designs were undoubtedly influenced by more factors than those he cited. For example, he would have seen the work of numerous jewelers of his day illustrated in European periodicals about the applied arts, such as *The Studio*, from England; *L'Art décoratif* from France; *Die Kunst* and *Kunst und Handwerk*, from Germany; and *Skønvirke* and *Tidsskrift for Kunstindustri*, from Denmark. He would also have been exposed to the work of jewelers through museum exhibitions he visited in Denmark, France, and Italy and displays at the 1900 Exposition Universelle in Paris.⁶³ While he was employed by goldsmiths Andersen and Holm and by Mogens Ballin, Jensen would surely have been influenced by jewelry he made or saw being made, and we know that he was exposed to classical ornamentation, such as acanthus leaves and other devices, in his classes at the Massmann school and at the Kunstakademiet (Fig. 1-18). Finally, it is probably safe to assume that Jensen had at least a passing knowledge of Danish jewelry from earlier periods.

The pieces of jewelry designed by Jensen and made in his own workshop offer excellent evidence of both his design influences and his quest for a style of his own. Predictably, his earliest designs provide especially relevant evidence. As mentioned above, an openwork belt buckle decorated with a realistic dragonfly (GJ #11) clearly shows the influence of Art Nouveau, the dragonfly being a favorite motif of French jewelers. In its subject matter, realism, and superb execution, the buckle can be compared to jewelry by René Lalique, whose magnificent hat pin decorated with hornets is in the collection of the Kunstindustrimuseum.⁶⁴ The first two pendant necklaces Jensen designed (GJ #1 and 2; see Fig. 5-3 and cat. no. 86) appear to employ openwork of the sort commonly found in Art Nouveau jewelry, as well as a rigidity borne of bilateral symmetry, which is much more akin to Jugendstil jewelry. Also, the forms and decoration in two of Jensen's brooches (GJ #25 and 45) suggest the influence of Jugendstil designers Peter Behrens and Patriz Huber (Fig. 1-19). Although the full range of the jewelry produced in Mogens Ballin's workshop is not known, certain documented pieces may have influenced Jensen's thinking. An oval silver brooch from Ballin's workshop that features stylized flowers and stems flowing out beyond the basic frame of the piece can be compared to a brooch (GJ #28; see Fig. 3-4) and a buckle (GJ #35; see Fig. 3-5) designed by Jensen with the same feature. It is very likely that English Arts and Crafts jewelry was familiar to Jensen and had some influence on him. Of particular note is the exhibition *Modern English Applied Art*, which was held at the



Fig. 1-18. Georg Jensen: Drawing of vegetal ornament, 1886. Pencil on paper. This drawing was made while Jensen was at Massmann Technical School. Private collection.

Fig. 1-19. Brooch (GJ #45). Designed by Georg Jensen, 1905–8. Made by Georg Jensen Company. Silver, amber, lapis lazuli. Collection of a Danish gentleman. Cat. no. 90.



Fig. 1-20. Brooch (GJ #154). Designed by Georg Jensen, 1904. Made by Georg Jensen Company. Silver, opal, pearls. Collection The Danish Museum of Art and Design, Copenhagen. Cat. no. 39.

Fig. 1-21. Brooch (GJ #3). Designed by Georg Jensen, 1904. Made by Georg Jensen Company. *From left to right:* silver, silver with amber, silver with chryso-prase. Collection of a Danish gentleman. Cat. no. 34.

Fig. 1-22. *Clockwise from top:* Brooch (GJ #67), ca. 1907, silver, chryso-prase; Brooch (GJ #4), 1904, silver; Brooch (GJ #9), ca. 1905, silver, garnet; Brooch (GJ #59), ca. 1907, silver, chryso-prase, amber. All designed by Georg Jensen and made by Georg Jensen Company. Collection of a Danish gentleman. Cat. nos. 115, 82, 112.

Kunstindustrimuseum in March and April of 1899. The exhibition included metalwork by W.A.S. Benson, jewelry and other silver designed by C. R. Ashbee for the Guild of Handicraft in London, items from London's Central School of Arts and Crafts, glass from Powell & Son, and wallpapers by William Morris, Walter Crane, and C. F. A. Voysey. An exhibition in Copenhagen featuring the work of prominent British designers would surely have aroused a great deal of interest among those interested in applied art. What is more, as Jacob Thage has written, this exhibition "helped change the Danish goldsmiths' conception of jewelry."⁶⁵ Pieces of jewelry designed by Ashbee were purchased by the Kunstindustrimuseum, and it is interesting to compare one of them—a silver brooch with silver tendrils and a cabochon opal⁶⁶—with a brooch designed by Jensen a few years later (GJ #154). What is especially striking is the similar way in which the tendrils are formed in both pieces (Fig. 1-20; see also Fig. 2-1).

Within a relatively short amount of time, however, Georg Jensen was able to develop a style of jewelry that was distinctive, fresh, and decidedly original. The main features of his style are: well-balanced compositions; substantial depth of form; excellent craftsmanship; oxidation used to enhance lines and accentuate depth; a pleasing palette of soft colors expressed by cabochon-cut, semi-precious stones; and numerous motifs drawn from nature. The use of naturalistic motifs, such as flowers, leaves, and berries, is an especially conspicuous feature of Jensen's jewelry. The superb way in which these features are modeled enhances their lifelike character, but on close inspection one can see that Jensen did not in fact attempt to duplicate natural forms precisely, but instead invented his own motifs inspired by nature. As Axel Hou perceptively commented in an important early article about Danish jewelry: "When [Georg Jensen] composes his jewelry he often does not think of any special flowers of a plant, but makes himself rich decorative flowers, fruits, leaves and tendrils which come alive under his fingers so that they, in the finished work, seem to have grown out in the most natural way."⁶⁷ It is this tension between realism and impressionism that gives Jensen's jewelry added interest and appeal. It is also worth noting that the naturalistic motifs in Jensen's jewelry designs are overwhelmingly botanical in theme. After the Adam and Eve buckle of 1899, Jensen eschewed the human figure and used very few animal forms.⁶⁸ Some of Jensen's designs are abstract but these are a distinct minority; they include brooches with spiral forms (GJ #11, 52, and 56) and other imaginative shapes (GJ #38, 39, 40, and 41), some of which may be related to Viking motifs.

Jensen's use of semiprecious stones deserves special

attention as an element of his style. His broad palette of colors was expressed through such stones as agate, amazonite, amber, amethyst, carnelian, chrysoprase, coral, garnet, green onyx, jade, labradorite, lapis lazuli, malachite, moonstone, rose quartz, synthetic sapphire, and turquoise. Pieces could be ordered with different stones, and some were set with a variety of different stones. Not only does the use of colored stones greatly enliven the look of silver jewelry and give it an extra dimension, but the use of different stones also gives pieces distinctive personalities. The stones Jensen used are almost always in the form of cabochons—smooth, rounded forms that intensify the naturalistic quality of many of the designs—and in some pieces, silver “stones” were made in the shape of cabochons (Fig. 1-21).

Another characteristic feature of Georg Jensen’s designs is the use of the same motifs in different types of jewelry. In some cases pieces sharing a central motif were made to match each other, to create a set consisting of a bracelet, a necklace, and a pair of earrings. But by using the same motif in different pieces, Jensen may also have increased sales by providing opportunities for customers to create their own ensembles. In many cases, he used familiar motifs as elements in designs for pieces that were not ostensibly intended to match others, a common expedient that many designers employ to create new compositions. A close examination of Jensen’s oeuvre allows one to isolate the motifs he favored and track them as they travel from piece to piece. Many such motifs can be identified, but some of the most typical include: a cluster of five stones (Fig. 1-22: brooches #4, 9, 59, and 67; and buckles #2 and 5), a scalloped and perforated device (as in brooches #2, 3, 38, 41, 62, and 69; buckle #2; and hair comb #40), and Møhl-Hansen’s dove (as in brooches #70, 111, and 132; bracelet #32; buckle #8; and earrings #66). The reuse of these and other motifs indicates that they are important parts of Jensen’s design vocabulary.

It is abundantly clear that Georg Jensen was an incredibly imaginative and prolific designer. People who knew him commented on the way designs seemed to flow from him in the form of sketches drawn on virtually any piece of paper within his reach. As Henry Pilstrup recalled, “While he had lunch, he drew ornaments on the corner of one of the café’s newspapers. Afterwards, he tore the corner off and stuck it in his pocket.”⁶⁹

There are many examples of Jensen’s sketches for jewelry, as well as hollowware and flatware, in the archive of the Georg Jensen Company, and a large number of them are indeed drawn on miscellaneous pieces of paper, including envelopes, sheets of the silversmithy’s stationery, and the backs of invoices and invitations (Fig. 1-

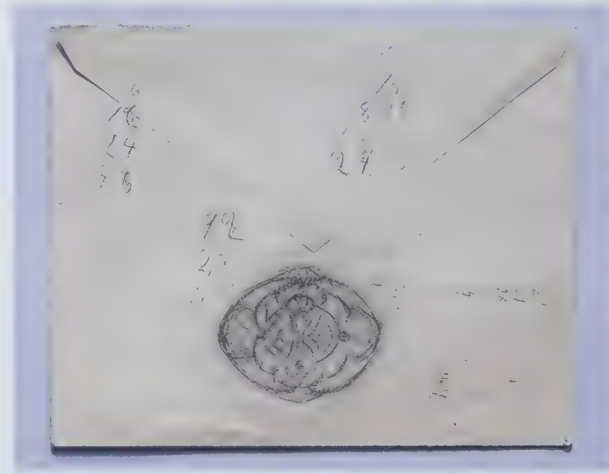
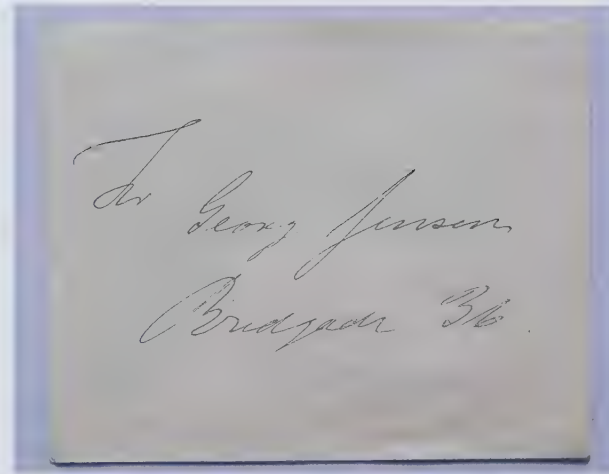


Fig. 1-23a. Envelope addressed to Georg Jensen, ca. 1904. Pencil on paper. Georg Jensen Archive, Copenhagen.

Fig. 1-23b. Georg Jensen: Drawing of brooch on back of the envelope, ca. 1904. Pencil on paper. Georg Jensen Archive, Copenhagen. Cat. no. 54.

23a,b). Many of the drawings are in a loose, rough style that Jensen used to record his ideas quickly. Interestingly, a few sheets of paper have sketches of jewelry next to sketches of figural pottery of the sort Jensen designed for P. Ipsens Enke and for the small ceramics workshop he operated with Joachim Petersen. It is quite possible that these sketches of jewelry are some of Jensen’s earliest designs, since these pieces of pottery were designed well before 1904. In some cases, a piece of paper has only one jewelry sketch, but others have sketches of several different objects. It is remarkable that at least five sketches of brooches on one sheet went into production (GJ #153, 154, 157, 158, and 159). Jensen probably created all five memorable designs in a single session of sketching, a tremendous demonstration of his creative energy.

Most of the jewelry sketches are not signed, but a small number carry Jensen’s bold signature. An excellent



Fig. 1-24. Georg Jensen: Drawing of brooch no. 137, 1904–12. Pencil, watercolor, ink on paper. Georg Jensen Archive, Copenhagen. Cat. no. 64.

example of a signed sketch is one of brooch GJ #137, a large piece featuring three large, articulated, acorn-shaped drops (Fig. 1-24). This appears to be a shop drawing used to guide the goldsmiths in making the brooch, since it is precisely drawn, painted with the colors of the intended stones, and stamped with the design number of the piece. The presence of Jensen's signature suggests that he was particularly pleased with the design, and it seems likely that precise drawings of this kind were derived from his rough sketches. There are many of these precise drawings in the company archive, nearly all of them unsigned. Whoever drew them—whether it was Jensen himself or a skilled draftsman—had to extrapolate the essence of the design from the master's initial impressions and thus played a crucial role in the design process.

During the early years of the silversmithy, Georg Jensen created innumerable designs for jewelry even as he created an ever-increasing number of designs for flatware and especially hollowware. Based on the earliest known catalogues of Jensen jewelry, which contain illustrations of pieces that were in production since 1904, a total of 277 designs were being produced by around 1912, and 483 were being produced just two years later.⁷⁰ Of these designs, all but a very few were designed by Georg Jensen. Needless to say, this is an astounding number of designs by any measure.

But, as we have seen, Jensen was not averse to invigorating the workshop's line of jewelry by bringing in

the designs of others. Among those whose designs were adopted during the first decade of the company were Andreas Hansen, Gudmund Hentze, Kristian Møhl-Hansen, and Johan Rohde. Of these, the impact of Møhl-Hansen and Rohde was the strongest. In the case of Møhl-Hansen, an academy-trained artist who became involved with applied art, Jensen purchased a design from him featuring a standing dove in profile encircled by large acanthus leaves. This design proved to be very popular and was produced in a variety of forms, including several brooches, a bracelet, a buckle, and earrings (Fig. 1-25). In fact, the dove brooch became one of the icons of Jensen silver, which is somewhat ironic in that it was not designed by Georg Jensen himself. Johan Rohde was also a formally trained artist who became interested in applied art, and he was the first designer hired into the firm through a contract. As noted above, he went on to have a major impact on the silversmithy, particularly through his designs for flatware (he designed the famous acorn pattern) and hollowware.⁷¹ Rohde also created a few jewelry designs for the company, but these are quite different from Jensen's and are readily identifiable. Although Rohde's designs are generally botanical in nature, they tend to be more stylized than Georg Jensen's and frequently make use of filigree work that gives them an appearance of lightness (Fig. 1-26). Another distinctive feature of Rohde's jewelry is that pieces were typically executed in gold rather than silver and, probably for this reason, are relatively rare.

The designs of Georg Jensen, Kristian Møhl-Hansen, and Johan Rohde were instrumental in establishing the style of Georg Jensen jewelry during the workshop's early years, a style redolent of the naturalistic forms and motifs that characterize the Danish aesthetic of the *Skønvirke* period. As will be shown in the following chapters, many other designers would follow them in the years to come and take the Jensen jewelry style in intriguing new directions.

CRAFTSMANSHIP

High-quality craftsmanship is another central factor in any discussion of Georg Jensen jewelry, for it goes hand in hand with the designs produced by the firm. The importance of craftsmanship was emphasized by Georg Jensen from the very beginning, and this undoubtedly stems from the fact that he was an experienced metalsmith with a keen sense of the artistic standards of the trade and high personal standards. He apparently insisted that objects not meeting his standards would not be permitted to leave the workshop. As Ivan Munk Olsen recalled: "If when a piece of work was placed before him it did not

quite come up to the stringent standard he wished to realize, his temper sometimes induced him to condemn it to obliteration in the crucible at once."⁷²

During the early years of the workshop, the jewelry was made entirely by hand by goldsmiths using conventional tools and techniques, and the handmade quality of these early pieces of jewelry is evident. For example, one can often make out the marks left by tools that impart a unique character to each piece. As one observer commented: "[Georg Jensen] gives all his mind to his workshop, where the hammer reigns supreme and every piece that leaves it is an individual piece, just as much as it emanated from a one-man shop."⁷³ In due course, however, the workshop adopted equipment and procedures to reduce the amount of time and work involved in creating pieces, and this had the desired effect of reducing labor costs and increasing production. Although he was a thorough craftsman, Georg Jensen was not averse to the use of machines in the workshop. As Ivan Munk Olsen points out: "At a time when mechanical assistance in industrial art was viewed with distrust, and not unreasonably, he saw that machinery could be made to be of value if only it were used in the right way and tended by the right people."⁷⁴ For example, a die-stamping machine was introduced into the workshop to cut out the fronts of brooches, pendants, and other pieces and then chase them in order to impart contours and accentuate lines, thus virtually eliminating the need for craftsmen to perform these time-consuming practices by hand (Fig. 1-27). However, the use of such machines in no way replaced numerous time-honored goldsmithing techniques, such as cutting, filing, soldering (especially difficult to master when used to create the hollow jewelry so widely represented in the Jensen line), stone setting, and polishing. Furthermore, machines could not replace well-trained goldsmiths capable of making pieces from start to finish, of developing ways to overcome technical challenges (especially when tricky new designs are introduced), and of working efficiently while maintaining high standards of craftsmanship.

It is clear that from the beginning Georg Jensen intended to create a range of jewelry designs in the standard categories of the day (bracelets, brooches, hat pins, etc.) and to produce multiples of these designs. In the case of multiple, or serial, production, it is important to maintain uniformity among the pieces made to the same design by different goldsmiths. During the early years of the workshop, Georg Jensen was the one who made sure the goldsmiths met this challenge and, in later years, it was the master of the goldsmiths' workshop who had this responsibility. This high standard of craftsmanship is a hallmark of Georg Jensen jewelry, and a value that the

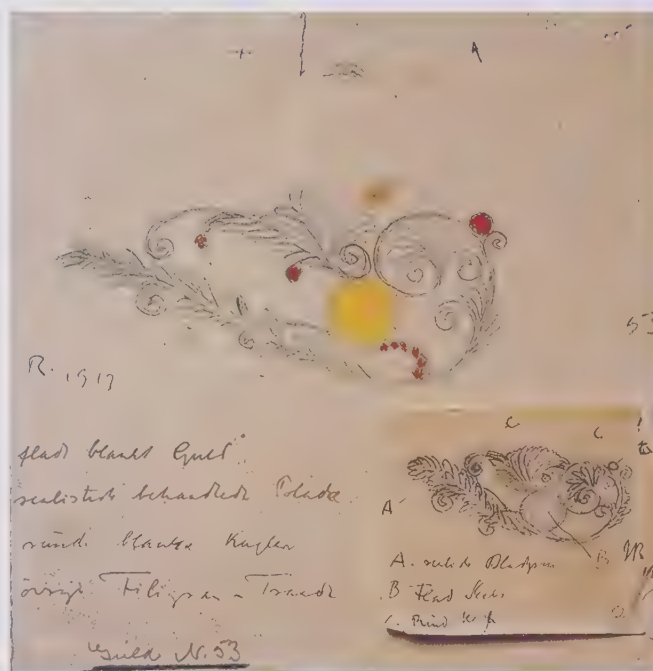


Fig. 1-25. Clockwise from top: Seven brooches (a) GJ #165, 1914–15, silver, moonstone; (b) GJ #209, ca. 1926, silver, coral; (c,d) two examples of GJ #204, ca. 1926, silver with lapis lazuli, silver; (e,f) two examples of GJ #123, 1910, silver with malachite, silver with moonstone; (g) GJ #70, ca. 1907, silver, chrysoprase. All designed by Georg Jensen and made by Georg Jensen Company. Collection of a Danish gentleman. Cat. nos. 244, 141, 116.

Fig. 1-26. Johan Rohde: Drawing of brooch (GJ #53), 1917. Pencil, watercolor, ink on paper. Collection Georg Jensen Archive, Copenhagen. Cat. no. 229.



Fig. 1-27. Die punch, matrix, unfinished parts, and completed brooch GJ #159. Cast iron, silver. Collection Georg Jensen Ltd., Copenhagen. Cat. no. 226.

company has always strived to maintain. An important part of fulfilling this goal is the training of the goldsmiths through an apprentice system that is not so different from the one in which Georg Jensen himself was involved as a young man. Even today, the Jensen company takes on a small number of goldsmith apprentices who work under the apprentice master to learn the basic techniques of goldsmithing, along with the traditions and values associated with the trade and with the Jensen company. The term of the apprenticeship is four years, at least one of them devoted to courses taught at the goldsmiths' school operated by the Danish government. Those who successfully complete their apprenticeships advance to the next level of the trade—journeyman—and are usually offered permanent positions in the Jensen goldsmiths' workshop.

Although those who work in the Georg Jensen workshop today are no longer exclusively men and they no longer wear the white coats, black shoes, and pressed trousers worn by the goldsmiths depicted in old photographs, the workshop does not look very different nowadays. The goldsmiths still work in large, open rooms into

which light pours from many tall windows, and they still work behind the classic goldsmith's cut-away bench, using the same kinds of tools goldsmiths have been using for many years. They go about their work with quiet intensity, as the apprentices learn the ropes from their master off to one side. This is a scene that Georg Jensen would recognize immediately, a scene that underscores the continuity of the skills and attitudes that were passed on to him and that he, in turn, passed on to others.

NOTES

- 1 Georg Jensen, "Af et Tres-Aarigt Kunsternliv" (An Artist's Life of Sixty Years), *Samleren* 3 (1926): 168. Translated from the Danish.
- 2 *Ibid.*, 169.
- 3 Jensen, "Af et Tres-Aarigt Kunsternliv" (1926): 169.
- 4 The specific grants and stipends Jensen received are noted in Walter Schwartz, *Georg Jensen: En Kunstner—Hans Tid og Slægt* (Georg Jensen: An Artist—His Time and Family) (Copenhagen: Georg Jensen & Wendel A/S, 1958): 217.
- 5 On page 169 of "Af et Tres-Aarigt Kunsternliv," Jensen refers to *The Harvester* as his first major sculpture. A bronze cast of the piece is located at the corporate headquarters of the Georg Jensen Company in Frederiksberg.
- 6 L.C. Nielsen, *Georg Jensen: An Artist's Biography* (Copenhagen: Fr. Bagge, 1920): 9; Krogsgaard and Carøe, *The Unknown Georg Jensen* (2004): 10.
- 7 Jensen, "Af et Tres-Aarigt Kunsternliv" (1926): 169.
- 8 Examples of his sculpture were shown at the annual spring exhibition at Charlottenborg in 1894, 1896, 1898, and 1899. The 1899 exhibition is notable because two ceramic pieces Jensen made with his friend Joachim Petersen were included in a section devoted to decorative art. See *Foraars Udstillingen 1899 Katalog* (Spring Exhibition 1899 Catalogue) (Copenhagen: Thieles Bogtrykkeri, 1899): 51, 53, 55.
- 9 The 1891 Free Exhibition was held in the gallery of the art dealer Valdemar Kleis, on Vesterbrogade. The history of the exhibition is presented in rich detail in Bente Scavenius, *Den Frie Udstilling i 100 År* (The Free Exhibition in 100 Years) (Copenhagen: Borgens Forlag, 1991).
- 10 *Ibid.*, 25–32, 61, 63, 64.
- 11 *Fortegnelse Over Kunstværkerne paa Den Frie Udstilling 1897* (List of Art Works in the Free

- Exhibition 1897) (Copenhagen: J. Jorgensen & Co., 1897): n.p. Jensen exhibited the sculpture at the Free Exhibition because it was not accepted for the Charlottenborg exhibition.
- 12 Krogsgaard and Carøe, *The Unknown Georg Jensen* (2004): 15.
- 13 Jensen, "Af et Tres-Aarigt Kunsternliv" (1926): 170.
- 14 Jensen's involvement with the firm is noted in Kai Flor, *A/S P. Ipsens Enke: 1843–1943* (Copenhagen: Det Berlingske Bogtrykkeri, [1943]): n.p. See also Kathrine Jørgensen and Bente Holst, *Et Keramisk Eventyr: P. Ipsens Enke Kgl. Hof Terracottafabrik 1843–1955* (A Ceramic Story: P. Ipsen's Widow Royal Court Terra Cotta Factory) (Herning: Poul Kristensen, 2001). Specific pieces Georg Jensen designed for P. Ipsens Enke are described in Krogsgaard and Carøe, *The Unknown Georg Jensen* (2004): 22–28.
- 15 C. Been, "En Krukke" (A Jar), *Tidsskrift for Kunstindustri* 5 (1899): 194.
- 16 R. Berg, "Nogle Genstande paa Industriforenings Juleudstilling Samt Andre Arbejder fra den Sidste Tid," (Some Objects at the Industrial Society's Christmas Exhibition Plus Other Work from the Recent Time), *Tidsskrift for Kunstindustri* 5 (1899): 197–98.
- 17 Komiteen for Danmarks Deltagelse i Verdenudstillingen i Paris, *Officiel Beretning om Danmarks Deltagelse i Verdensudstillingen i Paris 1900* (Official Report of the Danish Participation in the World Exhibition in Paris 1900) (Copenhagen: Nielsen & Lydiche, 1902): 160. Bing & Grøndahl and Royal Copenhagen Porcelain were awarded an hors concours and a grand prix, respectively.
- 18 Nielsen, *Georg Jensen* (1920): 14.
- 19 An early article that describes a variety of Danish "artist ceramics" by Bindsbøll, the Skovgaards, and several others, is Karl Madsen's "Kjøbenhavns Porcellæn og Unterslev Pottemageri" (Copenhagen's Porcelain and Untersley Pottery), *Tidsskrift for Kunstindustri* 3 (1887): 65–89. For a detailed discussion of Bindsbøll's highly original, startlingly modern ceramics, see Peter Brandes, ed., *Ceramic Works of Thorvald Bindsbøll* (Copenhagen: Rhodos, 1997).
- 20 Nielsen, *Georg Jensen* (1920): 12; Schwartz, *Georg Jensen* (1958): 63; Ivan Munk Olsen, *Sølvsmeden Georg Jensen* (Silversmith Georg Jensen) (Copenhagen: Arthur Jensens Forlag, 1937): 28.
- 21 The fascinating story of the painting, which sold for \$82.5 million in 1990, is told in Cynthia Saltzman, *Portrait of Dr. Gachet: The story of a van Gogh Masterpiece: Modernism, Money, Politics, Collectors, Dealers, Taste, Greed, and Loss* (New York: Viking, 1998).
- 22 Peter Schindler, *Mogens Francisco Ballin* (Copenhagen: Berlingske Forlag, 1936): 203. Translated from the Danish.
- 23 Early articles about Mogens Ballin's workshop include C. Been, "Fra Kunstindustrimuseum" (From the Museum of Decorative Art), *Tidsskrift for Industri* 2 (1901): 249–53; Johannes Jørgensen, "Mogens Ballin's Werkstatt" (Mogens Ballin's Workshop), *Die Kunst* 6 (1901/02): 244–50; H. Grosch, "Die Nordische Kunstausstellung in Krefeld" (The Nordic Exhibition in Krefeld), *Die Kunst* 8 (1902/03): 111–220; and Julius Hoffmann Jr., *Der Moderne Stil* (The Modern Style), vol. 4 (Stuttgart: Verlag von Julius Hoffmann, 1902): pls. 57, 84.
- 24 Others who furnished Ballin with designs were Gudmund Hentze and J.F. Willumsen. See Dado von Kerssenbrock-Krosigk, *Modern Art of Metalwork* (Berlin: Bröhan Museum, 2001): 34.
- 25 Jacob Thage, *Danske Smykke/Danish Jewelry* (Copenhagen: Komma & Clausens, 1990): 80.
- 26 Ibid.
- 27 Schwartz, *Georg Jensen* (1958): 88.
- 28 Krogsgaard and Carøe, *The Unknown Georg Jensen* (2004): 30.
- 29 Olsen, *Sølvsmeden Georg Jensen* (1937): 30.
- 30 Nielsen, *Georg Jensen* (1920): 24.
- 31 Schwartz, *Georg Jensen* (1958): 105–6.
- 32 Ibid., 107.
- 33 Ibid., 109.
- 34 Nielsen, *Georg Jensen* (1920): 23.
- 35 Schwartz, *Georg Jensen* (1958): 109.
- 36 This catalogue is in the archive of the Georg Jensen Company, located at the corporate headquarters, in Frederiksberg, Denmark. It is the archive's item number 11, and is described as "Håndtegnet Katalog, ca. 1908–1912." In this catalogue, the numbers of designs in the various jewelry categories are as follows: brooches—92, hair combs—51, buckles (for belts, boleros, and shoes)—41, buttons (which could be made into cuff links)—19, chains—18, hat pins—15, bracelets—12, pendants—11, necklaces—8, stick pins—7, rings—5, hair clips—3, signets—2, lockets—1. Some pieces of flatware and hollowware are also included in the catalogue.
- 37 *National Tidende*, 29 August 1926; translated from the Danish and reprinted in Michael Krogsgaard, "Georg Jensen's Memoirs," *Georg Jensen Magazine* 1

- (May 2002): 5.
- 38 Olsen, *Sølvsmeden Georg Jensen* (1937): 30.
- 39 A brief description of the exhibition can be found in *Det Danske Kunstindustrimuseums Virksomhed 1904* (The Danish Museum of Decorative Art's Activity 1904) (Copenhagen: Det Danske Kunstindustrimuseum, 1904): 7–8.
- 40 Dated 13 October 1904 and written on the stationery of the Georg Jensen workshop, the seven-page list describes each piece according to item type (bracelet, brooch, buckle, etc.), design number, stones used (if any), and price. Pieces loaned to the exhibition are also described.
- 41 Another of Harald Bing's daughters, Ledda, received training in silversmithing from Georg Jensen.
- 42 Emil Hannover, "Moderne Dansk Kunsthaandværk paa Udstillingen i Kunstindustrimuseet og paa Kunstnernes Efteraarsudstilling paa Charlottenborg" (Modern Danish Applied Art at Exhibition at Decorative Art Museum and Artists' Autumn Exhibition at Charlottenborg), *Tidsskrift for Industri* 5 (1904): 227.
- 43 *Det Danske Kunstindustrimuseums Virksomhed 1904* (1904): 3.
- 44 Schwartz, *Georg Jensen* (1958): 109.
- 45 Ibid.
- 46 For help in interpreting the meaning of Drachmann's ring, I am indebted to folklorist Anne Leonora Blaakilde and theater historian Niels Peder Jørgensen.
- 47 Jørgen Møller, *Georg Jensen, The Danish Silversmith* (Copenhagen: Georg Jensen & Wendel, 1984): 21.
- 48 A few of the women who were trained in the silversmithy became qualified silversmiths, notably Inger Møller, who established a small workshop of her own and earned a fine reputation. Others went on to different careers in the arts, including Karen Warming (who became a weaver), Ellen Grove (who became a leader in the Danish Handicraft Guild), and Tabita Nielsen Schwenn (who became a painter). These and other women involved with the silversmithy during the early years are mentioned in Schwartz, *Georg Jensen* (1958): 116–17.
- 49 Jensen, "Af et Tres-Aarigt Kunsternliv" (1926): 170.
- 50 Ibid.
- 51 Anna-Christa Funk-Jones and Johann Heinrich Müller, eds., *Der Westdeutsche Impuls 1900–1914: Kunst und Umweltgestaltung im Industriegebiet. Die Folkwang-Idee des Karl Ernst Osthaus* (Hagen: Karl Ernst Osthaus Museum, 1984): 50.
- 52 Documentation of a sale to Hearst has not come to light, but L.C. Nielsen, writing in 1920, stated that Hearst "became [Georg Jensen's] good customer" at the Panama-Pacific International Exhibition. See Nielsen, *Georg Jensen* (1920): 29.
- 53 At least one exhibition of Georg Jensen silver in New York seems to predate Lunning's arrival. This exhibition was held from December 1920 through January 1921 at Royal Copenhagen Porcelain and Danish Arts, Inc., at 615 Fifth Avenue. See *American Scandinavian Review* 8 (1920): 884, and *American Scandinavian Review* 9 (1921): 66.
- 54 Letter from Frederik Lunning to George G. Booth, 21 June 1922. George Booth Collection, Cranbrook Academy of Art Archives, Bloomfield Hills, Michigan. I am grateful to archivist Ryan Wieber for his assistance.
- 55 Henry Steenberg, one of the silversmiths who accompanied Jensen to Paris, describes the enterprise in "Med Georg Jensen i Paris" (With Georg Jensen in Paris), *Guldsmedebudet* 48 (1964): 99–100.
- 56 A factor that contributed to the desire of Jensen and his wife to return to Denmark was the death of their six-month-old son in the spring of 1926. See Krogsgaard and Carøe, *The Unknown Georg Jensen* (2004): 65.
- 57 Examples of pieces Jensen made in his home workshop are pictured in Krogsgaard and Carøe, *The Unknown Georg Jensen* (2004): 70–79.
- 58 Oscar Benson, "In Memoriam: Georg Jensen, Designer, Craftsman, Silversmith," *The Studio* 111 (January 1936): 30.
- 59 Recently, the Jensen company has begun to refer to these early pieces as "heritage" designs, and the word "heritage" appears in advertisements and on packaging, apparently to distinguish between the firm's older designs and its newest designs, which are marketed more aggressively.
- 60 From an interview with Georg Jensen in the Danish newspaper *Politiken*, 31 August 1926. Translated from the Danish and quoted in Krogsgaard, "Georg Jensen's Memoirs" (2002): 5.
- 61 Jensen, "Af et Tres-Aarigt Kunsternliv" (1926): 169.
- 62 From an interview with Georg Jensen in the Danish newspaper *National Tidende*, 29 August 1926. Translated and quoted in Krogsgaard, "Georg Jensen's Memoirs" (2002): 5.
- 63 Numerous examples of the kinds of continental jewelry Jensen would surely have known about are illustrated in Alastair Duncan, *Jewellery: The Paris Salons, 1895–1914*, 2 vols. (Woodbridge: The

- Antique Collectors' Club, 1994), and Ulrike von Hase, *Schmuck in Deutschland und Österreich, 1895–1914: Symbolismus, Jugendstil, Neohistorismus* (Jewelry in Germany and Austria) (Munich: Prestel, 1977).
- 64 The publication *René Lalique–Georg Jensen: Et fransk dansk samspil i glas og sølv* (René Lalique–Georg Jensen: A French-Danish Interaction of Glass and Silver) (Dronningmølle: Munkerphus, 1991) provides a concise comparison of the work of Lalique and Jensen.
- 65 Thage, *Danske Smykker/Danish Jewelry*, 59. The exhibition is described in R. Berg, “Tre Udstillinger” (Three Exhibitions), *Tidsskrift for Kunstindustri* 5 (1899): 56–59.
- 66 Ibid.
- 67 Axel Hou, “Om Moderne Danske Smykker” (On Modern Danish Jewelry), *Skønvirke* 1 (1914/15): 131. Translated from the Danish.
- 68 During the early years of the silversmithy, pieces of jewelry with animal motifs included a brooch with a fish (GJ #10); the dragonfly buckle (GJ #11); a tie pin with a fish (GJ #6), and a brooch (GJ #70), two buckles (GJ #6 and 8); and a hair comb (GJ #27) with bird motifs. The last three items were designed for the silversmithy by Kristian Møhl-Hansen.
- 69 Schwartz, *Georg Jensen* (1958): 107.
- 70 These early catalogues are in the archive of the Georg Jensen Company. One, titled “Håndtegnet Katalog” (Hand-drawn Catalog), is dated ca. 1908–12 (acc. no. 11), and the other is titled “Håndtegnet Trykt Katalog” (Hand-drawn Printed Catalog), and is dated ca. 1914 (acc. no. 13).
- 71 The contract between the silversmithy and Johan Rohde was signed in 1907.
- 72 Olsen, *Sølvsmeden Georg Jensen* (1937): 32–33.
- 73 Georg Bröchner, “Georg Jensen’s Silver Ware,” *Artwork* 1 (1925): 258.
- 74 Olsen, *Sølvsmeden Georg Jensen* (1937): 33.



Georg Jensen: A Man of His Time

Mirjam Gelfer-Jørgensen

The Danish arts and crafts movement known as *Skønvirke*, which prevailed from about 1880 to 1920, was not a long-lasting or particularly widespread phenomenon, but it had a significant impact, especially on industrialized applied art, and opened the way to a new chapter in the history of Danish decorative arts. Because Georg Jensen was one of those who helped to give the *Skønvirke* period its distinctive character, a careful consideration of the movement's ethos and characteristics, along with other important cultural and economic factors, makes it possible for us to achieve a clear understanding of Jensen's work within the context of his time. It will become apparent that Jensen's success resulted from his ability to combine decorative and industrialized applied art—which were virtually contradictory ideologies at this time. His achievement was based on his extensive activities as a silversmith and a jeweler, as well as his ability to attract good artists to his workshop. As one of the pioneers in a relatively limited area of the decorative arts, Jensen established his business on the same model as that used by a few major Copenhagen furniture manufacturers. Like those firms, he built up a broad range of products at various price levels, capturing the middle-class consumer by making jewelry at a reasonable

price by using a kind of serial production and thus establishing a profitable business.

Unlike other silversmiths of the time, Jensen's workshop lived on: thousands of his works are in collections all over the world, and his name has remained a familiar one in the international market, by virtue of both new products and the continued production of older designs. The current fashion for retro styles has also had an effect on Georg Jensen's reputation, and the fact that the company name has been featured in marketing campaigns for the past twenty years may help to explain a growing interest in the artist himself. But this interest is also very much related to our need to focus on individuals. In today's globalized economy, the greatly increased demand for objects for everyday use seems to have intensified our need to identify those responsible for these objects, but we place so much emphasis on the icon that the context virtually disappears. Where hero worship gains ground, diversity is lost. Ever since the Renaissance, the history of art has emphasized the individual genius, the loner. But these geniuses rarely emerge where a fertile soil does not exist in which they can develop. And so it was with Georg Jensen.

To a greater extent in the decorative arts than in the fine arts, a number of external preconditions must exist before innovation can take place. Georg Jensen learned his trade during the nineteenth century, a time when techniques had gradually improved as a result of the goal-ori-

Fig. 2-1. C.R. Ashbee: Brooch, ca. 1899. Silver, opal.
Collection The Danish Museum of Art and Design, Copenhagen.



Fig. 2-2. René Lalique: Hat pin, 1899–1900. Gold, enamel, opal, diamonds. Collection The Danish Museum of Art and Design, Copenhagen.

ented training of apprentices and journeymen, partly in the *Kunstakademiet* (Royal Danish Academy of Fine Arts) and partly in schools supported by the guilds. Production time had been reduced, thanks to a range of industrial inventions, such as steam-driven machines, which took over some of the work previously done by hand. Although this development, together with the elimination of the guild monopoly, resulted in many products of inferior quality, the existence of this technical expertise was an essential condition for the development of Danish decorative arts.

Industrialism was late in coming to Denmark. The country was not geared for major enterprises in the applied arts, in terms of either population or economy, although a number of fairly large firms had already developed procedures for manufacture and distribution. Generally speaking, however, the pattern at the turn of the century was still that of a workshop with a master, journeymen, and apprentices.

INTERNATIONAL ORIENTATION

For a clear understanding of the developments in Denmark that relate to the decorative arts and associated fields, one must view them against a background of general international trends. The turn of the twentieth century was a period in which information from abroad intensified and international exhibitions played a major part,¹ compelling Danish artists to compare their work to that of artists working elsewhere in Europe.

One must also consider how Denmark created its

own distinctive approach to progressive design, largely in response to the Arts and Crafts Movement and Art Nouveau, but also affected by its own artistic, socio-economic, and political context.² Danish artists continued to derive inspiration from the great European art centers, as they always had done, but they also contributed to new developments in art. In other words, they received influences from abroad and transformed or absorbed them. Indeed, local, national, and international influences between 1880 and 1920 were synthesized as rarely before, and as a consequence of this fertile artistic environment, a number of new directions were taken in what is still regarded as one of the great periods of Danish decorative art. In the field of jewelry, for example, the decade around 1900 saw many new initiatives; this was a growth area in Denmark and elsewhere. Therefore, it is instructive to consider the work of certain jewelry designers and the impact of certain jewelry exhibitions in order to assess the ways in which they may have influenced the work of Georg Jensen.

In 1899 *Det Danske Kunstindustrimuseum* (the Danish Museum of Art and Design) in Copenhagen mounted a major exhibition, *Modern English Applied Art*, which included works in silver, copper, and brass from the Birmingham Guild of Handicraft and “works in silver, especially jewelry”³ from the London Guild of Handicraft. Some of the jewelry exhibited was the work of the English designer C.R. Ashbee. In light of the great importance that scholars now generally ascribe to Ashbee’s work, it is amusing to read the following passage from the review in the leading Copenhagen newspaper: “The exhibition of jewelry may have less to offer [than other exhibits]. Our native designs, especially the ancient Scandinavian ones, could well take up the challenge from all this foreign work.”⁴

With this exhibition, the museum demonstrated the importance of collaboration between artist and craftsman, as reviews of the show make clear. Indeed, this was probably the central objective of the exhibition, which certainly advanced the development of Danish decorative and applied arts and signified a veritable revival of the field. We do not know exactly what objects were exhibited, but it is possible to deduce what was shown by studying an article on modern British jewelry that was published the following year in the British magazine *The Studio*. The article contains a number of reproductions of brooches, drop earrings, necklace pendants, and other pieces with motifs primarily derived from flora but stylized to form a symmetrical ornamentation that incorporates stones of various kinds and colors.⁵

There is an obvious kinship between Ashbee’s jew-

elry and that of the Danish avant garde, especially in the treatment of the ornamentation, which is not a decoration imposed on the jewelry but is the actual form itself. When a brooch by Ashbee that was shown at the 1899 exhibition in Copenhagen and subsequently acquired by the Kunstindustrimuseum (Fig. 2-1) is compared to a brooch designed by Georg Jensen (see Fig. 1-20), the similarities are obvious, such as the use of filigree to link ornamental elements along with more compact forms.⁶

Evidence that young Danish jewelry designers were in step with the most recent trends in jewelry can be found in the discussion of the 1899 Paris Salon in *The Studio*⁷ and also in a special issue of *The Studio* published as a book in 1902—*Modern Design in Jewellery and Fans*. (There is a copy of the latter in the library of the Kunstindustrimuseum, where it was undoubtedly available at the time of publication.) The book opens with a quotation from John Ruskin: “Never encourage the manufacture of any article not absolutely necessary, in the production of which invention has no share.”⁸ We can surmise that Georg Jensen read this, for he is mentioned in the book’s text. It is actually quite remarkable that Danish jewelry is the only Nordic work considered in the book, which otherwise focuses exclusively on jewelry and fans from the major European nations, led by France and Britain. Georg Jensen is named as one of the most recent representatives of this art; at the time when the book was written, he had only just begun his career and had not yet established his silversmithy. If we are to point to one specific feature of the Danish jewelry reproduced—pieces by Harald Slott-Møller, Erik Magnussen, and Mogens Ballin—it is the generally symmetrical structure of the motifs, whereas most European jewelry of the time tended to be asymmetrical in shape.

At an early stage during the 1900 Exposition Universelle in Paris, the Kunstindustrimuseum bought a large number of the exhibited objects, which resulted in a considerable expansion of the museum’s collection of contemporary international art. “There were two groups of applied art that had to be taken into consideration first of all. It was necessary to acquire good furniture and metalwork, as the museum is thinking in the near future of establishing specialist schools for work in wood and metal,” wrote the first director of the museum, Pietro Krohn (1840–1905).⁹ Altogether, 101 examples of hollowware and jewelry were bought by the museum; among the works in silver only the French silversmithy Cardeilhac “had risked moving into something new” with pieces designed by Lucien Bonvalet. These works were characterized by motifs from the plant kingdom, such as mistletoe, clover, thistle, and columbine. The museum also pur-

chased silver produced by the Goldsmiths & Silversmiths Company in London, “all in the English style known from ‘The Studio.’” Although these lacked “the fullness and the flourish of the French works; the lines are straighter, the shapes more delicate, the relief flatter, but the proportions are good and the details delightfully drawn.”¹⁰

One of the most outstanding purchases from the Paris exposition was a brooch by René Lalique (1860–1945); the museum also acquired a back comb and a hat pin by Lalique (Fig. 2-2). Pietro Krohn and the museum’s first curator, Emil Hannover (1864–1923), would have liked to buy more of Lalique’s jewelry, next to which “all the other jewels in the exhibition were brutal and simple, as though they were intended for semi-uncivilized women; only Lalique’s jewelry is worthy of being worn by highly cultured ladies.”¹¹

These few examples show that the artistic leaders in Copenhagen were both well informed about current trends and sophisticated in terms of quality in progressive design. They sought out what they considered to be the finest pieces at the exhibition and acquired many of them for their museum, where they were displayed as examples of the best work in the decorative arts of the time.

A TIME OF FERMENT

Before turning to the Danish silversmiths and goldsmiths of Jensen’s day, let us take a brief look at the history of Skønvirke, the Danish parallel to Jugendstil, Art Nouveau, and especially the Arts and Crafts Movement, to the last of which Skønvirke had strong ideological, though not generally stylistic, parallels.

This important movement in Danish art emerged around 1880 but was not given a name for some years. The term “Skønvirke” appears to have been coined in 1907 by the architect Casper Leuning-Borch, a member of the Selskabet for Dekorativ Kunst (Society for Decorative Art), which was founded in 1901.¹² “Skønvirke” derives from the words *skøn*, meaning “beautiful,” and *virke*, meaning “to work,” but work in a positive sense, as with something one takes pleasure in doing.

Around 1880 critics were increasingly demanding greater artistic independence on the part of Danish craftsmen. The Skønvirke movement was clearly a result of the ongoing debate between those who wished to promote a nationally based craft and those who went along with the new trend toward industrialization. However, craftsmen at this time heeded the wishes of their customers, who well into the twentieth century preferred traditional styles to experimental artistic trends. As in many other countries, historicism has subsequently been regarded with contempt, but it must not be forgotten that technical qual-

ity and standards of craftsmanship improved in Danish decorative arts during this period, when it rose to the same high level as that practiced abroad.

This relatively commercial, consumer-driven attitude toward applied art elicited a reaction in Denmark, as elsewhere, among artists who transformed “stylistic copies” based on the country’s previous artistic achievements and cultural traits into a national romantic idiom whose models tended to be in vernacular crafts.¹³ The eventual transition from this national romanticism to the Skønvirke period and its innovative ideas was a gradual one.

Various international trends were naturally absorbed into Danish design of the period, causing artists to focus on national features, as often happens when a culture opens up to impulses from abroad. There is no doubt that Art Nouveau and the Arts and Crafts Movement with its ideological objectives played a crucial part through stimulus and inspiration. And it is certain that these influences were assimilated into Denmark’s own national style, which emerged in a distinctive, though varied, body of work that earned the admiration of the international art scene, notably at the world’s fairs in Paris in 1889 and 1900. The new German and Austrian approach to the decorative arts, Jugendstil, also had an impact on Danish artists, but at this time, unlike earlier periods, it was easy to distinguish between Danish and Central European objects.

A very different phenomenon characterizing the Skønvirke period in Denmark was the effect of socio-economic changes that were taking place in the country, as in the other Nordic countries during this time. The Danish economy, which was originally based on agriculture, gradually underwent a transformation as workers from rural areas moved into the towns, where new and expanding businesses provided an opportunity for work. A direct consequence of this was an expansion of the middle classes, whose needs and aspirations had a tremendous impact on various areas of contemporary design. The distinction between the working and lower middle classes was not as striking in Denmark as it was in larger countries, nor was there a great gap between the less well off and the more affluent middle classes.

Another important factor to be taken into account with regard to the general context of Georg Jensen’s work is the split that was emerging in the field of applied art toward the end of the nineteenth century.¹⁴ This had been growing for some time, and it now assumed serious implications, not only for artist-craftsmen like Jensen but also for the national economy. The rift occurred when a small group of artists chose a new path in reaction to the ever-

increasing impact of business life and industry on the field of art. One effect of this was seen in the fact that the Industrial Society of Copenhagen (Industriforeningen) wanted to brand the new decorative arts museum and its schools with its own ideas about taste and appropriate models for craftsmen.

It is interesting to observe that this split between industrialized applied art and the decorative arts arose at the very time Denmark was establishing its first museum of decorative arts. Much of the impetus for the creation of the museum was in fact supplied by the Industrial Society, and when the decision to build the museum was finally made in 1890, it was decided to construct the museum next to the society itself, on the site where the Great Nordic Exhibition of Industry, Agriculture, and Art had been located in 1888. Like other museums of decorative arts in Europe, such as the Victoria & Albert Museum (originally the South Kensington Museum) in London, the goal of the Kunstindustrimuseum was to help promote the decorative arts by providing examples of objects from earlier periods that would help educate designers, craftsmen, and the general public. Its early acquisitions, therefore, were entirely consistent with the aims of similar museums and included a wide range of work—from Italian Renaissance furniture and wood carvings from the ancient Danish area of Holstein to early French and German faience, East Asian decorative art, and locks and metal fittings. In addition, the museum housed a library with a comprehensive collection not only of photographs but also of pattern books, which the decorative art guilds had previously made available to their members. As in other museums, the aim was to exhibit good examples to be copied by those active in the field of applied art.

However, in response to what was considered the uniformity and superficiality of industrialized applied art, a new idea emerged in Denmark (similar to those emerging from progressive circles elsewhere in Europe at this time) in which the decorative arts were seen as parallel not only to applied art, but also to the fine arts. Like the decorative-arts museums that were being established in Vienna, Paris, Helsinki, and other European centers, modeled on the Victoria & Albert in London, the Kunstindustrimuseum in Copenhagen was an indirect result of this widespread reaction against industrialized applied art. This reaction was most intense during the very years that the museum was being established, and fortunately, the museum’s administration enthusiastically supported the new decorative artists, in large part because of the museum’s first director and curator—the painter, scenery designer, and opera director Pietro Krohn and his protégé, the art historian Emil Hannover. It was during

Krohn's tenure that the museum acquired works by the Danish avant garde at the same time it was purchasing objects for the historical collections. For example, he collected furniture from the Danish Golden Age as an alternative to the Empire furniture preferred by the *Kunstakademiet* and the trade guilds.¹⁵ It seems clear that Krohn wished to show the new work as an alternative to the reproductions coming out of industrialized applied art.

The history of *Skønvirke* actually began in the first half of the nineteenth century, when Danish craftsmanship was improving in many areas. The *Kunstakademiet* and the trade guilds had made a determined effort to support the country's own industry, inspired in part by the desire to make the country self-supporting and competitive at a time when the Danish economy had reached an historical low.¹⁶ Although real industrialization had not yet developed in Denmark, around 1840 to 1850 the organized training of apprentices and journeymen, especially in the silversmith and goldsmith trades and furniture, among other fields, led to a noticeable improvement in technical ability. As already noted, however, this standardization in the training of craftsmen also resulted in a relative uniformity in the visual idiom. Craftsmen increasingly sought their models in the international pattern books, took part in international exhibitions, and were well informed on what was taking place in the world. But as the firms grew and mastered both the technical equipment and the style (or rather the styles), the artists who had been involved in developing new products—architects and especially painters and sculptors—were sidelined.

As early as the 1830s, one artist rose up against the watered-down version of classicism current at that time. H.E. Freund (1786–1840), professor of sculpture at the *Kunstakademiet*, chose to decorate his apartment with murals, furniture, and other domestic objects in his own personal version of classicism. His assistants were the young academy students who later formed the core of Danish Golden Age of painting. When they set up their own households in the 1840s, they continued this trend in order to put a personal artistic stamp on their homes rather than to fill them with the uninspiring mass-produced furniture of the time. This reaction against what they saw as the superficiality of Neoclassicism, which was concerned only with using designs from antiquity, subsequently spread from the homes of these artists to culturally interested, nationally minded citizens and artists from other fields and in time had a long-lasting influence on Danish furniture and interior design.¹⁷

The ideology behind this “Neo-antique” movement from the first half of the century had a direct effect on the environment in which Georg Jensen developed, for it was

to a very great extent the heirs of these Neo-antique artists who were to make their mark on Danish decorative arts in their reaction against industrialized applied art.¹⁸ This group of young artists included the painter Th. Philipsen; the architects H.B. Storck, P.V. Jensen-Klint, and Andreas Clemmensen; Thorvald Bindsbøll, the son of the architect M.G. Bindsbøll; Elise and Kristiane Konstantin Hansen, daughters of the painter Constantin Hansen; Joakim, Niels, and Suzette Skovgaard, children of the painter P.C. Skovgaard; and Vilhelm Bissen, the son of the sculptor H.W. Bissen. These individuals joined together in an informal group that in 1887 established the Decoration Society (*Dekorationsforeningen*) with the aim of exhibiting “objects designed, decorated, or executed by Danish artists.”¹⁹ In 1888 they presented their work for the first time in a section of the Great Nordic Exhibition, which is considered the first major exhibition of Nordic applied art.

Thorvald Bindsbøll's close friend and colleague, the painter Svend Hammershøi (1873–1948), later commented on the idea of injecting one's personal vision into the design of furniture and other everyday household objects that was fostered by the Neo-antique artists and later became evident in artists' attitudes during the 1890s. In an article about Bindsbøll, Hammershøi observed that the approach taken by this young artist and his contemporaries was a “particularly Danish feature [for which it] is difficult to find anything corresponding outside Denmark.”²⁰

One of the founders of the Decoration Society was Karl Madsen (1855–1938), who started his career as a painter, art critic, and author but who eventually committed himself to the world of museums when he became director of the Statens Museum for Kunst (National Museum of Art) in 1911. In a long article about the Decoration Society, Madsen wrote that its aim was “to bring together Danish artists who of their own accord—without being connected with any industrial establishment—had worked within the decorative arts for a united presentation of their work in the great Nordic exhibition.”²¹ In other words, the society presented an alternative to the industrial art that otherwise dominated the exhibition.

One of the society's original plans had been to present “a comprehensive exhibition of what Danish artists since the time of Abildgaard had quietly and clandestinely produced by way of decorative art.”²² But the space available for the exhibition was not sufficient to demonstrate the links going back to Nicolai Abildgaard (1743–1809) or even to the forebears of several of the exhibiting artists. More than half of the group's members were directly related to the Neo-antique artists of the Golden Age and had grown up in homes for which their



Fig. 2-3. Lorenz Frølich: Cabinet, 1882. Pine, polychrome paint. Collection The Danish Museum of Art and Design, Copenhagen.

fathers had designed most of the furniture and where their mothers had in many cases embroidered textiles on the basis of their husband's designs. One member of the Decoration Society had a direct link with the past: the painter Lorenz Frølich (1820–1908), who had designed furniture and other household objects from the 1850s onward and whose painted furniture was included in the 1888 exhibition (Fig. 2-3).

As the Neo-antique movement and exposure to exciting examples of decorative art from abroad²³ helped establish an alternative to the many industrial-art enterprises that had emerged in Denmark, another new and powerful inspiration came from an entirely different direction. Karl Madsen advocated the close study of Japanese art, one that would go far beyond the superficial imitations that had emerged from the Japonisme that had swept Europe earlier in the century. In his book *Japansk Malerkunst* (Japanese painting), which was published in 1885, Madsen presented the kinds of artistic inspiration that could be found in Japanese art, but he also conveyed an ideology that encouraged the new decorative art and opposed applied art. And, in a long article on Japanese lacquer work for a leading Danish periodical of the time, *Tidsskrift for Kunstindustri*, he wrote: “The country does

not exist, has never existed, and will never exist whose decorative art can be compared with that of Japan in the technical perfection of its work. . . . The Japanese have not made any distinction between decorative art and fine art; the same demands have been made on both, and good decorative artists have been counted as the equals of good representatives of fine art.”²⁴

Although this was an historical overview, Karl Madsen was clearly exhorting his contemporaries, as when he writes: “Japan’s decorative artists have devoted themselves to their work with the same ardent passion, the same fervent desire to achieve ideal perfection. . . . Every good, new piece of decorative art has been greeted in Japan with a similar enthusiasm to that with which an outstanding new work of art was greeted in the artistically most dramatic times in Europe.” The article closed with the following words: “Japanese decorative art deserves our attention as a great example to *be followed*. . . . Japanese decorative artists appear to have taken delight in showing what they are capable of inventing and able to execute. The day when European decorative art is characterized by this eager delight in the work, it will have taken a great step forward.”²⁵

And, as Madsen wrote in his book: “The best painters have not felt it beneath themselves to provide craftsmen with designs for decoration. Indeed, many of them have delivered a powerful incentive for the development of decorative art by working in ivory, shaping and decorating faience or, in the lacquer industry, trying out hitherto unknown approaches in order to intensify the painterly effect of the decoration.”

According to Madsen, it was the creative impulse from artists that gave Japanese decorative art its high quality. He felt that Danish painters had not set a good example for the decorative artists in their search for illusion, which was so infectious that they reached “a stage of barbaric over-sophistication.”²⁶ These were words that excited and inspired Danish artists, not to imitate the Japanese—something that Madsen vehemently warned against—but to upgrade Danish decorative art to the point where it was once again the artist and not the master craftsman or manufacturer who decided which path to follow.

In the same issue of *Tidsskrift for Kunstindustri*, there were also calls for a “national style.”²⁷ The argument made by A.J. Råvad read as follows: “It is of little benefit that we have decorative art when this decorative art is not national.” The solution was “with the help of the artists to let the rustic style and sense of form solve the greatest tasks in order to entirely satisfy our sense of beauty.”²⁸ Of interest in this connection is the author’s illustration of an ancient Nordic ornament, which he calls a “bi-formation,”

that is to say a motif that can be read in two ways, as when the background itself forms an independent motif. We do not know if Georg Jensen was inspired by Rávad's article, but this bi-formation became a feature found in various works from the period, including some by Jensen.

The importance attached to the Danish national character during these years was not only the result of international trends, which tend to encourage each country to build up its own national vocabulary, inspired in part by archaeological excavations and in part by an interest in preserving historical buildings and popular culture. In Denmark a broad popular interest in national character had already been initiated in the first half of the century, eagerly supported by the theologian and poet N.F.S. Grundtvig (1783–1872) and by the art historian N.L. Høyen (1798–1870). Denmark's defeat by Germany in 1864, when it was forced to surrender long-held Danish territory to its southern neighbor, continued for a long time to be a traumatic experience for the Danish people. And the situation did not improve in 1870, when Germany defeated France and it became necessary to face the prospect of a united Germany. This situation provided an impetus for Grundtvig's attempt to stimulate the country's self-confidence by comparing Denmark to other countries, such as ancient Greece, which in spite of their size had exerted a cultural influence far beyond their borders.²⁹

I have quoted various statements made in *Tidsskrift for Kunstindustri* in order to emphasize the importance of that periodical as an indicator of contemporary trends, not only in Denmark but also in decorative-arts traditions abroad, such as those in Japan, and in promoting traditional designs from the Nordic countries and elsewhere. Well into the 1890s, the journal published many illustrated articles on historical subjects that were intended to provide sources of inspiration to Danish artists. For those in the field of silversmithing, there were articles on enameling, Russian silver, and motifs of the Viking era, along with reviews of exhibitions that discussed and illustrated historicist silver. In 1900, however, the periodical changed its name to *Tidsskrift for Industri*, the word "art" (*kunst*) being removed to give increased importance to articles on technical and economic subjects.³⁰

In connection with Georg Jensen's jewelry, mention should be made of a short article on Émile Gallé written for *Tidsskrift for Kunstindustri* in 1889 by Emil Hannover. The article is divided into sections headed: "He is a seeker," "a dreamer," "a romantic," "a poet," and ends by noting that "his romanticism is felt to be something quite modern, embodying and satisfying the present generation's most secret longing for a kind of art in which life's forms live powerfully and full-bloodedly without lacking

an artist's soul and imagination."³¹ This was great praise for a twenty-four-year-old. (At this time, Georg Jensen was twenty-two and was still a student at the *kunstakademiet*)

As in so many other countries, the period between 1880 and 1900 was one of great change in Denmark, not only in the arts but also in cultural life, where tension existed between the traditional impulse to focus on what was going on inside Denmark and an openness to what was going on elsewhere.³² The new direction in Danish decorative art finally became clear in 1900 at the Exposition Universelle in Paris. Georg Jensen participated in that exhibition, although with ceramics, not silver. It was obvious to both the Danish and the international market that Denmark's contribution to the exhibition represented more than an echo of international fashion but had a unique identity. The *Kunstindustrimuseum* was responsible for selecting most of the objects—146 pieces by twenty-two decorative artists representing various styles and materials. Along with the ceramics and metalwork, one must also mention textiles, for here too attempts were being made in Denmark as elsewhere to raise the standard of middle-class interiors through inspiration from earlier indigenous textile work.³³

Danish porcelain also attracted much-deserved attention.³⁴ The commercial management of both the major porcelain firms—the Royal Porcelain Manufactory and the Bing & Grøndahl Manufactory—had delegated creative responsibility to enterprising artists who used their own creative initiative rather than adhering to company policy. Pietro Krohn, for example, was artistic director at Bing & Grøndahl from 1885 to 1892 (Fig. 2-4), and for a three-year period from 1897 this responsibility fell to the painter J. F. Willumsen. The architect Arnold Krog was appointed to the Royal Porcelain Manufactory in 1885; his background was the same as Krohn's, that is to say he was familiar with historical styles, but he was more strongly inspired by Japonisme.³⁵

The efforts of Krohn, Willumsen, and Krog to achieve parity between artistic and technical perfection had long-term implications for the decorative arts. Artists were encouraged to collaborate with the technically gifted throwers, turners, and painters on the staff of the manufactories, and together they executed individual work of high quality. The fine result of the merging of art and technique was evident in the Danish exhibition at the exposition in Paris.³⁶

WORKSHOPS OF THE LEADING DANISH SILVERSMITHS
Several large silversmithies were established in Copenhagen in the second half of the nineteenth century,



Fig. 2-4. Pietto Krohn: "Heron service," 1885–88. Made by Bing & Grøndahl. Porcelain with blue underglaze and gold. Collection The Danish Museum of Art and Design, Copenhagen.

replacing many small, individual workshops. It is difficult to distinguish between cause and effect, but in addition to the impact of partial industrialization on the silversmith's trade, the increasingly affluent urban middle classes dramatically expanded the demand for silver goods. Household pottery and brass were gradually replaced with silver, and ladies were able to adorn themselves with modern jewelry.

Vilhelm Christesen (1822–1899) was one of the most active silversmiths in the new area of industrially manufactured applied art. With the help of new technical inventions—such as presses, rollers for shaping, and steam and gas engines—it was now possible for his firm to mold cutlery, make hollowware, cast figures for imposing centerpieces, and manufacture jewelry by mechanical means. Decoration progressed from a rather insipid Neoclassicism to shapes and ornamentation with historical resonance; some of Christesen's jewelry made in the ancient Scandinavian style had been exhibited in the Paris World's Fair in 1889. For the often overblown hollowware pieces made to commemorate personal and national events, designs were submitted with subjects taken from Danish history and were executed by various artists.³⁷ Christesen's firm celebrated its fiftieth anniversary with a retrospective exhibition at the Kunstindustrimuseum in 1896, by which time Christesen called himself a manufacturer. After his death in 1899, the company was closed.

The workshops of several Copenhagen goldsmiths and silversmiths developed into firms around 1900, and some, like Georg Jensen's, remained in operation well into the twentieth century. Three of the more prominent firms will be discussed here. The A. Dragsted Company was founded in 1854. The workshop received many commissions to make memorial gifts, and for these pieces it created copies of impressive pieces from earlier periods, such as antique Nordic drinking horns. The firm was passed down to Dragsted's sons, who like their father became masters of the guild. Like the other three workshops discussed below, they were given the royal warrant of approval. The Dragsted company still exists, but only as a retail shop, producing no work of its own. During its heyday, A. Dragsted possessed great technical expertise, and artists who were not themselves silversmiths were very willing to have their designs produced by the firm. For instance, Dragsted executed silverware for Johan Rohde, one of the most demanding designers in the field of Danish decorative art during the first part of the twentieth century.

The firm of Peter Hertz also made silver after designs by Rohde. Founded in 1834 and appointed jeweler to the Danish court in 1906, the company is still owned by a descendant of Peter Hertz.³⁸ Like the other firms described here, the Hertz workshop flourished in the second half of the nineteenth century, when production costs fell, thanks to partial industrialization. They too produced primarily what customers wanted by way of decorative objects or ornaments for the home, but they also created massive showpieces, such as the "Gefion Ploughs Zealand" centerpiece and a twelve-arm candelabra, which were among the company's greatest achievements. The centerpiece represents Gefion as a Victory-like figure in a chariot drawn by four oxen and supported by a circle of sea creatures with fish tails. The motif is Nordic, but the form is traditional classicism, which was still the fashion for showpieces of this kind.³⁹

Anton Michelsen's workshop was founded in 1841 and continued through several generations, until the firm was acquired by the Royal Porcelain Manufactory in 1968; since then, together with Georg Jensen's workshop, it has become part of Royal Scandinavia. For the Great Nordic Exhibition in 1888, Michelsen's workshop erected a romantic half-timbered pavilion in a somewhat indeterminate style. In a review of the exhibition, the architect Erik Schiødte praised the workshop's Renaissance-style jewelry but was otherwise disappointed by the quality of its products. The goldsmith's art lacked tradition, he felt, and the fact that only a few pieces of jewelry in the Old Norse (Fig. 2-5), or Viking, style were exhibited must, he wrote,

“be considered a mistake, as a more abundant and more independent treatment and fashioning of these motifs is nevertheless the only way in which our goldsmiths’ art can truly achieve its own character.”⁴⁰

It is not surprising that Norwegian silver was the object of particular attention, since it was appreciated for expressing nationalist and traditional characteristics in its use of ornament and technique. The quality and prevalence of filigree decoration and especially of enameling had led to a renewed interest in both jewelry and hollowware.⁴¹ Critics insisted that the Old Norse style should serve as the Scandinavian approach to the revivalism then popular in Europe. A few enameled works were made in Denmark in response to interest in medieval Limoges enamels, but little came of this; in addition, some pieces of jewelry and drinking horns were made in an Old Norse style, some of it produced in Peter Hertz’s workshop. This led to a revival of the style in Norway, but in Denmark this approach lasted only a short time.

There are different opinions about the imposing silverware that the firm of A. Michelsen chose to represent Danish silver at the Chicago World’s Fair in 1893, but there is no disagreement that the firm demonstrated expert workmanship of a very high quality. The firm’s table silver included imposing tureens and candelabra executed in Rococo-like forms, and there were some chased works with Old Norse ornamentation, including a silver statuette with Christian IX on horseback atop a pedestal containing “Michelangelo-like” figures.⁴² The greatest praise was reserved for an enormous table decoration designed by Arnold Krog that had been a gift to the Danish king and queen on the occasion of their golden wedding anniversary in 1892. The central piece represents the mythological figure of King Skjold, surrounded by a series of other mythological figures, horses, and ships on a rough sea. All are modeled in a Rococo style, as are the six-foot-high candelabra, invoking an intense expressiveness that departs substantially from the symmetrical inertia that characterizes Neoclassical designs.⁴³

During the 1890s, A. Michelsen’s workshop was on the threshold of a striking innovation in hollowware, at the same time as the popular Baroque and Rococo table decorations and candlesticks were still being made (and continued to be made into the twentieth century). Today a work such as Arnold Krog’s table decoration with its Rococo asymmetry would be seen as harking back rather than looking forward. But considering the fact that Danish historicism to a very great extent retained a relatively Neoclassical idiom and symmetrical ornamentation, this and similar works marked a new direction and the introduction of new ideas. Furthermore, such monumental



Fig. 2-5. F.W. Knoblich: Two fibulae in the Old Norse style, ca. 1870. Made by A. Michelsen. Gold. Collection The Danish Museum of Art and Design.

sculptural works showcased the highest skills of the silversmith’s art and testified to the great advances made in Danish silver. One could now see the results of the training of craftsmen, which had begun during the first decades of the nineteenth century as a positive way to combat the country’s poverty. Danish silversmithies could finally participate in exhibitions on an equal footing with foreign firms that had demonstrated superior technical ability in the execution of complicated sculptural works.⁴⁴

Although these technical advances were obvious and commendable, there was still much room for improvement. For example, in an article about the English exhibition at the Kunstindustrimuseum in 1899, one reviewer criticized Michelsen’s artistic vision, which he felt was focused too narrowly on the tastes of the affluent middle class and reflected only the “quality of gentle sitting-room cosiness.”⁴⁵ He insisted that a greater diversity was required for success: “There must be something both for the fine aristocracy and for the ordinary middle-class home.” As we shall see, that was precisely what artists such as Mogens Ballin (1871–1914) and his designer Siegfried Wagner (1874–1952) were aiming at in Ballin’s workshop. It was also the key to the success of Georg Jensen’s jewelry, which was both affordable and suited to the taste of the day.

A comparison of Danish and French silversmithies of the time reveals that consumers in Western Europe were well informed about new styles but preferred more subdued work for both stylistic and economic reasons than the kind of elaborate objects being produced by Central European silversmiths. If there was anything that could challenge the international silversmiths of the time, it was sculpturally fashioned hollowware in which count-



Fig. 2-6. Thorvald Bindsbøll: Brooch, ca. 1900–10. Made by Holger Kyster. Silver. Collection The Danish Museum of Art and Design, Copenhagen. Cat. no. 18.

Fig. 2-7. Thorvald Bindsbøll: Belt buckle and shirt studs, ca. 1898–1900. Made by Peter Hertz. Silver. Collection The Danish Museum of Art and Design, Copenhagen. Cat. no. 3.

less Eves and mermaids twist themselves around vases and candelabra. Many other figures, large and small, were beaten out of the silver or cast onto it. Insects and the like became regular features of decoration, probably because of recent scientific discoveries; printmaking had made works of natural history far more widespread than engraved works of former times and there was a growing interest in the countryside. Yet another impetus for the interest in nature was Japanese decorative art, which was being transmitted to the West both directly and through books and articles. In addition to being absorbed into hollowware, cutlery, and jewelry, plant motifs were used as innovative silver mountings on porcelain vases from the two Copenhagen porcelain manufactories, Royal Porcelain Manufactory and Bing & Grøndahl.

The firms of Dragsted, Hertz, and Michelsen, which

had followed the stylistic development from Neoclassicism to historicism, were well established by the turn of the century, when they began to experiment with new initiatives coming from the artists who established links with their workshops. Johan Rohde, for instance, had cutlery and hollowware made by several workshops, including Georg Jensen's silversmithy; Thorvald Bindsbøll (1846–1908) used all three of the workshops, as well as Holger Kyster's workshop in Kolding, which was established in 1898; Svend Hammershøj (1873–1948) also designed silver for Kyster, and the painter Harald Slott-Møller (1864–1937) had work executed by A. Michelsen.

LEADING DANISH ARTISTS IN SILVER AND JEWELRY

Thorvald Bindsbøll was perhaps the most prominent of the artists who designed for the three workshops and enjoyed an extensive collaboration with Holger Kyster⁴⁶ (Fig. 2-6)—creating works of a quite different character than that of Georg Jensen. Thanks to an extensive oeuvre that encompasses many areas of decorative and applied art, he is considered Denmark's greatest ornamental artist. Like several of the progressive artists of the time, he was the son of one of the major figures of the Neo-antique, the architect M.G. Bindsbøll, who broke with traditional Danish architecture in more ways than one. Meanwhile, Thorvald, who was trained as an architect, chose to extend the range of his artistic activities and distinguished himself by devising a special kind of ornamentation. His starting point was the wealth of classical ornamentation on which he had been brought up; from this he moved into an entirely personal ornamental style, following a path that can be traced through the 1880s and 1890s from Neoclassical to Japonisme and even abstraction. His departure from the classicisms—of antiquity, the Renaissance, Empire, and historicism—was radical indeed. By transforming natural motifs and a Japanese approach to natural forms into abstract patterns, Bindsbøll foreshadowed a new international trend toward abstraction in the decorative arts that would not become widely established until the 1920s. A number of younger artists were inspired by his ornamentation, but only the master himself could give it the verve that makes his works unique. Nevertheless, his efforts must have encouraged many artists who were longing for freedom from the academic idiom that continued to remain the ideal of applied art. Bindsbøll was one of the first artists to give practical expression to the new direction that would result in the revival of the decorative arts in Denmark.

Bindsbøll designed for A. Michelsen various pieces of hollowware with a hammered, purely ornamental decoration that in several instances is reminiscent of

plant motifs. A good example is the so-called artichoke bowl,⁴⁷ in which broad, smooth leaf shapes make their way in layers up toward the slightly inward-curving indented edge.⁴⁸ Bindsbøll was naturally limited in his designs for cutlery and hollowware by the purpose for which the objects were intended, but in jewelry he could model freely and subordinate the ornamentation to the shape (Fig. 2-7).⁴⁹

Johan Rohde (1856–1935) was another prominent figure of the time, and his range of interests was as diverse as Bindsbøll's. He was trained as a painter, but his principal contribution was in the decorative arts, particularly furniture, silver, and bookbinding, and in his many initiatives to promote new art and young artists. In his book about Johan Rohde's silver, Sigurd Schultz describes Rohde as "a leader and teacher for his time."⁵⁰ Rohde's style was completely different from Bindsbøll's. The Neoclassicism that ultimately underlies so much Danish industrialized applied art is clearly discernible in Rohde's work, both in his shapes and in his ornamentation. In several pieces of his hollowware, moreover, he achieves a simplification that on the one hand points back to the simple Danish Empire style, but on the other heralds the Functionalism that was to follow. This applies as well to the works that the Georg Jensen firm executed for him around 1906 (Fig. 2-8), but unlike Jensen's, Rohde's ornamentation is indebted to Neoclassicism in its abstraction and stylization of palmettes, scrolls, and volute motifs. In several instances, these ornamental motifs are formed by silver thread and almost filigree-like embellishments, which lend the works the same sense of fragility found in Empire jewelry.

Like Karl Madsen, Johan Rohde was well informed about international developments, and his work contributed greatly to determining the direction that Danish art was to take. He also established an alternative to the deeply traditional and restrictive official policy regarding exhibitions. In 1890 he inspired a group of young painters with the idea of an alternative exhibition, which was launched in 1891 as The Free Exhibition (Den Frie Udstilling)⁵¹ and showed not only painting and sculpture, but also ceramics and later other forms of decorative art.⁵² Georg Jensen first exhibited in the Free Exhibition in 1897 with his sculpture of a standing female figure entitled *Spring*.⁵³ Rohde's influence on Jensen must have been crucial for this young artist, as it was for many others.

Harald Slott-Møller (1864–1937) was one of the most remarkable artists of the time, not least through his collaboration with his wife, Agnes (1862–1937), a painter whom he married in 1888. He too trained as a painter but like many of his contemporaries was attracted to the deco-

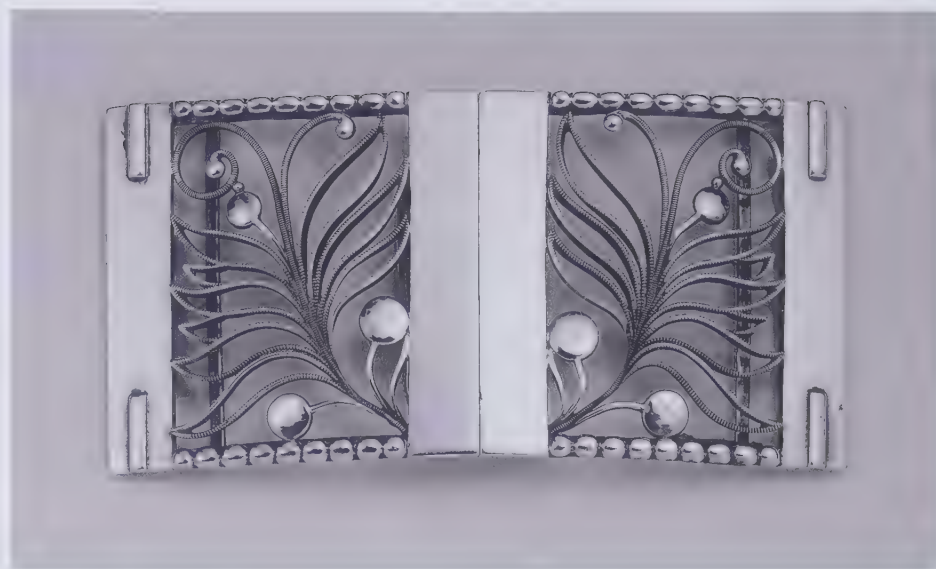


Fig. 2-8. Belt buckle (GJ #18), ca. 1906. Designed by Johan Rohde. Made by Georg Jensen Company. Silver. Collection of a Danish gentleman. Cat. no. 77.

orative arts. For Slott-Møller as well, inspiration from contemporary artistic thinking, together with Japonisme and certain Danish traits, resulted in a unique style, which is evident, for example, in a cradle that he made for his first child in 1893. Each side of the cradle is decorated with symbolical images, and Symbolism also characterized the relatively small number of surviving works that Slott-Møller produced in metal. A commemorative goblet, made in A. Michelsen's workshop in 1897 and exhibited in Paris in 1900, was presented by a group of female admirers to the solo dancer Valdemar Price. Price had for a number of years danced the role of Lord Ove in Bournonville's ballet *A Folk Tale*, so the decoration on the goblet portrayed Lord Ove dancing with the elfin maidens.⁵⁴ Slott-Møller also made a hand mirror of silver with an ivory handle shaped like a wax candle, from which curls of smoke rise to decorate the back of the mirror and around which hover seven moths.⁵⁵ Another work shown in Paris was a tea kettle whose burner is shaped like a volcano, from which smoke pours out in a wave-like movement. The silver looks as if it might have originated within the volcano and presents a dramatic contrast to the smooth, shiny surface of the kettle.⁵⁶

Harald Slott-Møller also made jewelry. At the Paris Exposition Universelle in 1900 he showed a back comb made in Peter Hertz's workshop in 1897, along with the "Helen of Troy" necklace, which has a small ivory plaque depicting the fair Helen surrounded by smoke from burning Troy (Fig. 2-9). The piece is made with silver, gold, and semiprecious stones; the plaque and two panels with

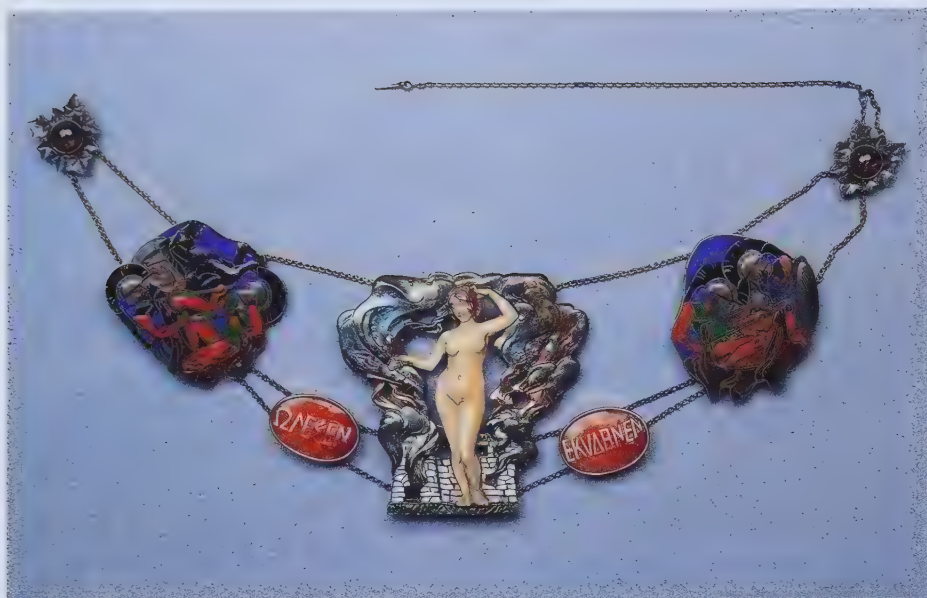


Fig. 2-9. Harald Slott-Møller: "Helen of Troy" necklace, 1898. Made by A. Michelsen. Silver, gold, ivory, enamel, semi-precious stones. Collection The Danish Museum of Art and Design, Copenhagen.

Fig. 2-10. Harald Slott-Møller: Hair comb, ca. 1899. Tortoiseshell, enamel, silver, coral. Collection The Danish Museum of Art and Design, Copenhagen. Cat. no. 9.

figures of warriors were made in enamel. The necklace was executed in A. Michelsen's workshop in 1898, exhibited that year in the Free Exhibition,⁵⁷ and purchased for the Kunstindustrimuseum, which also owns a number of beautiful hand-colored drawings of Slott-Møller's jewelry.

Like his other decorative works, Slott-Møller's jewelry was made of costly and unique materials. It was also closely linked to his activities as a painter and can be compared to works of fine art. In every way, he represented a different approach to the subject than either Mogens Ballin, who established his workshop in 1900, or Ballin's journeyman assistant Georg Jensen. Three especially prominent features of Slott-Møller's jewelry are the use of enamel, realism, and the presence of a strong narrative element (Fig. 2-10).

One of the artists making jewelry at this time who was persuaded by Thorvald Bindsbøll's influence to produce strong, purely ornamental decoration⁵⁸ was Erik Magnussen (1884–1960). He was inspired by Bindsbøll to free himself from the classical ornamental idiom and naturalism of the time and to produce some jewelry in which ornament was the main feature. In other pieces, he is closer to the French approach, as in his brooch with a grasshopper from 1907 (Fig. 2-11) and another adorned with bees from 1913.⁵⁹

In 1901 Georg Jensen became a master in Mogens Ballin's workshop in Copenhagen. Ballin was five years younger than Jensen. He had originally trained as a painter and was deeply influenced by the French Symbolists, but like so many other young artists, he turned to the decorative arts. In 1899 he set himself up with a workshop for metal art, in which an emphasis on handwork and on the integrity of the materials merged with a desire to produce beautiful personal and household objects that were of good quality and also inexpensive. Ballin may have been inspired by William Morris's ideology as expressed in the Arts and Crafts Movement, but toward the end of the century this was fairly widespread among artists and decorative artists. Ballin may also have been swayed by social commitment, which was a factor long before the era of Functionalism. In a letter Ballin formulated his objective as an effort "to make things that even the smallest purse can afford, popular art—and not sophisticated art for wealthy parvenus."⁶⁰

Although Ballin made objects in silver and other metals, his greatest contribution was his work in pewter, which in Denmark as elsewhere had gone out of fashion in the middle of the nineteenth century. This return to pewter was also seen in other countries, including Germany and France. Included in the acquisitions made by the Kunstindustrimuseum at the 1900 Exposition

Universelle in Paris was a small collection of pewter works by artists who were all identified by name.⁶¹ Ballin's works are for the most part characterized by a decorative idiom that was relatively new in Danish art, far removed from Thorvald Binesbøll's organic shapes and somewhat reminiscent of the straight lines and undecorated surfaces of Jugendstil.⁶² This probably reflects Ballin's wish to reduce manufacturing time through simplification of design, which was necessary to keep prices at an acceptable level. His workshop specialized in small objects for the home, such as lamps, candlesticks, writing implements, ashtrays, dishes, vases, and bowls. Several of Ballin's works notably lack decoration and reveal greater attention to form than to ornament.⁶³ As suggested above, however, this minimalism should perhaps also be seen as a desire to keep costs down. In some pieces designed by the sculptor Siegfried Wagner, the ornamentation is richer than in most of the other pewter produced by this workshop.⁶⁴ Ballin's work can be described as a suggestion that new, simple, and "honest" objects for general use replace industrially produced copies of expensive objects decorated with motifs from earlier periods.

A large proportion of the silver jewelry produced in Ballin's workshop consisted of objects with a practical function, such as buckles, hairpins, combs and back combs, hat pins, and tie pins. In addition, there was a relatively large number of brooches (Fig. 2-12), as well as necklaces and, judging from the scrapbooks, a small number of rings.⁶⁵

The motifs in the jewelry designed by Ballin himself are mostly from the plant kingdom—simplified or abstracted leaf shapes and sessile flower shapes—but there are also cloud ornaments distantly related to those designed by Thorvald Binesbøll. This new ornamental style becomes especially prevalent in the large back combs and buckles, which are adorned with various precious and semiprecious stones, as well as amber and mother-of-pearl, often arranged like fruit on a branch (Fig. 2-13). In both the ornamentation and the positioning of the stones, there is a clear kinship with Georg Jensen's jewelry.

In 1901 Mogens Ballin participated in the exhibition *New Danish Decorative Arts* held at the Kunstindustrimuseum. Although the exhibition was intended to show a selection of contemporary decorative arts, Ballin's work was predominant because so many items from his workshop were displayed. The reason for the large number is evident in a letter written by Emil Hannover to Pietro Krohn on June 28, 1901: "The second matter concerns Mogens Ballin. He has shown me the first products of the metalwork *factory* (this is what he himself calls it) that he is going to make in his workshop. They are



Fig. 2-11. Erik Magnussen: "Grasshopper" brooch, 1907. Silver, gilt silver, amber, emerald. Collection The Danish Museum of Art and Design, Copenhagen.

Fig. 2-12. Mogens Ballin: Brooch, 1901. Silver. Collection The Danish Museum of Art and Design, Copenhagen.

works in silver, brass, and pewter, and there are elegant things along with the less elegant." The reason for the letter was Ballin's demand that he be allowed to exhibit everything without its being censored, or else he would exhibit nothing at all. "I was a little dubious," Hannover comments, "as many of his smaller, inexpensive pieces do not seem to me to be suitable for an exhibition here."⁶⁶

In his subsequent review of the exhibition, Hannover writes very harshly indeed about Ballin's work. He welcomes what he calls Ballin's experiments, and also his initiative of making good-quality objects for everyday use in a material that enables more people to buy them, but "I would not be pleased to see them make a claim to



Fig. 2-13. Mogens Ballin: Brooch, 1908–15. Silver, malachite. Collection Museet på Koldinghus. Cat. no. 132.

Fig. 2-14. Mogens Ballin: Design for a belt buckle with green stones, ca. 1899–1905. Pencil, watercolor on paper. Collection Det Danske Kunstindustrimuseum, Copenhagen. Cat. no. 12.

be anything important, which they are not and cannot be.” Hannover calls several of the pieces “cold and clumsy,” and, in his usual frank style, says he thinks Ballin’s and Wagner’s works are weighed down by an overly ponderous artistic earnestness; Wagner’s work, especially, seems “constructive, not painterly.” Many of the pieces of jewelry designed for women are characterized by a solemnity that Hannover feels has no place in the decorative sphere. At the same time, however, he praises a few of Ballin’s attempts at “sophisticated art for the ladies,” including buckles, one of them adorned with berries (Fig. 2-14) and another with spring flowers.⁶⁷ Mogens Ballin’s workshop was taken over by Peter Hertz’s silver workshop in 1907 and finally closed permanently in 1920.⁶⁸

Ballin had at least one enthusiastic champion, the poet Sophus Michaëlis, who praised his “objects for everyday use in thousands of homes, which were im-

proved by virtue of the artistic attention given to them.”⁶⁹ But Hannover’s comments certainly have merit as well, for Ballin’s production was uneven and not all praiseworthy. The fact that his hollowware failed to rival the impact made, for instance, by Georg Jensen’s work, was likely caused by the presence of more abstract and subdued ornamentation in his work before this approach became fashionable. Certainly there were floral and leaf ornaments embossed in shallow relief or engraved in pewter, cast in brass, or chased in silver, but there was also linear ornamentation that heralded the classical revival of the 1920s, when form would be emphasized over ornament. Presumably Ballin was ahead of his time in representing this view just as Neoclassicism and historicism were moving out of favor. Younger artists were fascinated by more sculptural form and an emphasis on naturalistic motifs. This is where Georg Jensen understood exactly what was needed.

It would be nice to know what Hannover’s criticism of Ballin’s workshop meant to the young Jensen, who that very year had been given an appointment by Ballin and who might even have made some of the objects exhibited. Perhaps he was already dreaming of establishing himself as an independent artist. Did he take note of the criticism? We cannot help but wonder what effect this criticism of the contemporary art scene came to have on Danish decorative art. Certainly it would take someone of Hannover’s stature, a charismatic critic with extensive knowledge of the international scene, to have a positive effect. Fortunately, when Georg Jensen’s turn came to be reviewed, Emil Hannover was far more encouraging.

GEORG JENSEN

In 1904, the year in which Georg Jensen opened his own workshop, he participated for the first time in the exhibition *Modern Danish Applied Art* held at the Kunstindustrimuseum, which included some jewelry designed by Kristian Møhl-Hansen and some designed by himself. Although the pieces were not yet in the style that would become Georg Jensen’s own, they attracted attention: a rectangular buckle decorated with dragonflies with open-work wings (GJ #11) (Fig. 2-15); a brooch formed by a gently curving leaf motif from which originate two chains, each ending in a triangular pendant (GJ #43); and a tortoiseshell back comb on which was mounted a stylized leaf motif in silver with inset corals (GJ #25), which was immediately purchased by the Kunstindustrimuseum⁷⁰ (see Fig. 1-14a). In his review Emil Hannover paid particular attention to Georg Jensen’s jewelry at the expense of the large amount of work from the Hertz workshop, in whose pieces enamel took the place of pearls and diamonds. Of

course, writes Hannover, it is commendable that the highly regarded old workshop made so many copies of things in a factory process. “Meanwhile, what young Jensen has achieved with his jewelry is to produce a selection of inexpensive pieces and at the same time give them an individual artistic character.” In spite of the fact that his sources of inspiration were so obvious, Georg Jensen’s works were distinguished by “an artistic style in the execution.”⁷¹

In other words, here was the answer to mass-produced applied art: well executed and artistically designed and manufactured jewelry and works in silver at a price that made them attractive to far more people than expensive gold jewelry set with precious stones. From the very start, Georg Jensen made use of light and dark amber, onyx, quartz, coral, and various semiprecious stones in his jewelry and in some hollowware as well.

Some years later, Hannover summed up his enthusiasm for Jensen’s work by describing elements that had probably contributed to the success Jensen encountered right from the beginning. “[U]nlike anyone else, Georg Jensen has created something radically new in awakening the beauty of silver, which has until now remained asleep.” He went on to say that Jensen’s jewelry had won the favor of Danish women “to such an extent that their dress has consequently achieved an almost national character.”⁷²

In Georg Jensen’s brief memoir, which he was asked to write when he reached the age of sixty, he mentions one source of his inspiration as having been the countryside near Rådvaad, a small community near a stream called Mølleåen (mill stream) on the outskirts of the Jægersborg Deer Park north of Copenhagen. The boy’s observations and his fascination with life in the stream and with wildflowers in the area later became a resource on which he could draw.⁷³

Nature as it appears, rather than crystallized into ornamentation, was the preferred stock-in-trade at the turn of the twentieth century; plants, animals, and the human body replaced the decorative elements used in previous styles. Human figures can of course be found in earlier decorative arts, but they were for the most part draped mythological figures. Sculptors of the late nineteenth century, with whose work Georg Jensen was undoubtedly familiar, were concerned with representing naturalistic male and female figures in the nude, and these forms also became familiar painted on ceramics and either cast or beaten in metal, as well as in sculpture. The Neoclassical portrayals of mythological figures had run their course, but the human body had re-emerged as a motif in a far more realistic form. All of the works that have survived from Jensen’s brief period as a sculptor have human forms as motifs. These include *Spring*, which



Fig. 2-15. “Dragonfly” belt buckle (GJ #11), 1903–4. Designed and made by Georg Jensen. Silver, opal. Collection The Danish Museum of Art and Design, Copenhagen. Cat. no. 24.

was shown in the Free Exhibition of 1897, and another monumental work, *The Harvester*, which was exhibited in Charlottenborg in 1892 and later in Munich (Fig. 2-16).⁷⁴ In both subject and form, *The Harvester* relates to contemporary French art, such as the figures of Constantin Meunier or the paintings of Jean-François Millet. With his son Jørgen as a model, Jensen created a sculpture, *A Boy*, that was shown in the Free Exhibition in 1902, and he also made a small number of portrait busts. In order to earn his living during this period, he worked as a modeler for Bing & Grøndahl and the Alumina Faience manufactory and as a chaser for Rasmussen, the bronze foundry for the Danish court.

But Jensen would have no future as a sculptor. Lacking support from his teacher at the Kunstakademiet, Professor Theobald Stein (1829–1901), and in need of an income, Jensen began working with other materials that had greater market appeal and were more suited to his talents as a craftsman. Nevertheless, he never fully abandoned sculpture. Together with the painter Joachim Petersen (1870–1943),⁷⁵ one of his friends from the academy with whom he shared a studio from 1898 to 1903, Jensen began making ceramics that were distinguished from work being produced at the Danish porcelain manufactories in their approach to decoration.⁷⁶ Of particular interest is a relatively monumental work, a pot of unglazed clay crowned with a mysterious female figure dressed in flowing robes (see Fig. 1-7). In several imaginative works, Jensen combined functional shape with the human figure. On a glazed lidded jar made for P. Ipsens Enke



Fig. 2-16. *The Harvester*, ca. 1892.
Collection Georg Jensen Archive, Copenhagen.

Terracottafabrik in 1899, a witchlike female figure winds around the body of the work,⁷⁷ and several of his twenty-three works for this terra-cotta manufactory are bowls, jars, and vases decorated with female figures (Fig. 2-17). Other works use animal motifs—gulls, snails, crabs, peacocks, mice, and so on—but only a relatively small number have the flower-and-leaf ornamentation that later became the most characteristic feature in Jensen’s jewelry designs.⁷⁸ His ceramic works from this period are clearly Symbolist in style and relate to the sculptural ceramics being made by other Danish artists, such as the animal figures Karl Hansen Reistrup made for A. Kähler at Næstved.⁷⁹ A number of parallels to this fusion of a functional form and a sculpturally conceived figure can also be seen in French art metal.⁸⁰

Close parallels can also be found in the work of Swedish ceramists, primarily Alf Wallander, who in 1896 exhibited a vase around which the body of a naiad is curled.⁸¹ This may not have had a direct impact on Jensen, since the motif of an ethereal or diabolical female figure was fashionable at the time in both decorative and visual arts. In fact, we do not know where Georg Jensen received his inspiration for these ceramics.

Jensen’s ceramics were a success. Chosen to represent Denmark at the 1900 Exposition Universelle were “a

small number of fruit-shaped, finely colored jars revealing certain characteristic features.”⁸² Also in the exhibition was a jug with a lip shaped like a human tongue sticking out and handles shaped like ears, made in Georg Jensen’s own workshop, and a black oxide-coated pot decorated with two female figures, made at P. Ipsens Enke.⁸³

The human figure is also a prominent motif in the earliest piece of jewelry that Georg Jensen made, a buckle from 1899 representing Adam and Eve near the Tree of Life and the serpent (see Fig. 1-1). The shape of the piece is in some ways similar to a buckle with the stylized image of a fetus, made in 1900 by Mogens Ballin as a gift to his wife to celebrate the birth of their first child, and Jensen’s work also had affinities to other important decorative arts of the time. But as far as we know, this was the first and last time that Georg Jensen used the human form in a work in silver, perhaps because he wanted to turn completely away from the sculpture that had not been a great success for him.

Jensen eventually stopped making ceramics as well. In 1901, when he was appointed a journeyman in Mogens Ballin’s workshop, Jensen undoubtedly made jewelry to his own design. Typical of Ballin’s workshop, and of the silversmithy that Jensen opened in 1904, is the variety that they achieved in a relatively limited field, in contrast to many other designers of the time. From what we know of Jensen’s contacts in the art world and of his activities in visual art and ceramics, as well as his knowledge of recent decorative arts from abroad, we can have little doubt that Jensen was determined to build up his own independent artistic workshop. It is also likely that he listened to and talked with leading figures in the field of the decorative arts, including Pietro Krohn and Emil Hannover. “Krohn discovered me. I sat in his home in Rosenvænget on many an evening; we worked together. It was he who opened my eyes to the objects of everyday life, to the simple artistic shape.”⁸⁴

Since Jensen concentrated almost exclusively on silver, a number of artists gradually came to him with commissions; he also expanded his product line by executing designs by Kristian Møhl-Hansen, Gudmund Hentze, N.V. Dorph, Harald Slott-Møller, and Anton Rosen. The firm was a great success, and in 1907 Jensen was able to write to Arnbak, the art dealer: “Unfortunately, I have not been able to produce a selection of pieces for you. I have had so many orders and I am selling my works so quickly that stock is far too low for me to promise you anything.”⁸⁵ The workshop grew, and the work was gradually divided up among colleagues with specialist functions. Ragnhild Eskildsen recalls in her memoirs that her work in Jensen’s workshop at Ragnagade “consisted almost exclusively of

chasing. The foreman would hand us a portion or single pieces of silverware. Most of it was either cast or pressed, and we had merely to 'go over it' with the punches or beat it—in brief 'to make it hand-made.'"⁸⁶

Unlike most of the professionally trained artists of the Skønvirke period—whether they are painters or architects designing things for everyday use—Georg Jensen worked exclusively as a silversmith and jeweler after 1904. It is highly improbable that this was the result of his disappointment at not having made a name for himself as a sculptor or of his need to make a living. A much more likely reason is that, in contrast to Bindesbøll, Rohde, Slott-Møller, and most of the other artists of his time, Georg Jensen was a trained craftsman; this is where he belonged and this is what he mastered. The fact that he was personally in charge of the process from sketch to finished product is definitely one of the explanations for his success. The artist himself was responsible for the craftsmanship, whereas in most areas of decorative art at this time, the work was based on collaboration between artist and craftsman.

Georg Jensen achieved the objective that Emil Hannover had enunciated for Danish decorative and industrialized applied arts in his extensive review of the Exposition Universelle in 1900. After making his way through the exhibition country by country, Hannover ends up in the Danish pavilion with words that are still valid:

Unfamiliar with the practical aspects of the trade, and reasoning that the craftsman should be something of an artist (while it is at least as important that the artist is something of a craftsman), the artist now far too often makes unreasonable demands on the craftsman and at the same time demands prices that are not modest but at times outrageously high. A few beautifully inventive pieces of industrialized applied art are certainly made like this, but widely appealing, truly worth decorative art is not created in this way. That work must be produced on a far broader basis, not by a few artists who dictate a specific style at any given time, in any given country, but by many craftsmen who acquire a style and work independently within it.⁸⁷

It was just this combination of artist and craftsman that is personified by Georg Jensen. He also had the ability to combine modern form with the semi-matte, hammered surface of silver and to decorate it with amber or semi-precious stones in beautiful, warm colors, rather than white diamonds, which made his jewelry accessible to a



Fig. 2-17. Georg Jensen: Vase, design no. 366, 1898–1901. Made by P. Ipsens Enke. Glazed earthenware. Ehlers-Samlingen. Cat. no. 6.

large number of people. Georg Jensen was a craftsman who became an artist, a manufacturer, an innovator—a man of the modern era.

NOTES

- 1 The situation was not very different from today, when in presenting international awards for new films, music, and design, countries follow international trends to some extent and yet also try to create a national image for themselves.
- 2 There has been and still is a tendency for those outside Scandinavia to consider these countries as a single unit influenced by larger countries such as Britain, France, and Germany. Seen from within Scandinavia, however, the differences between the Nordic countries are just as striking as their similarities.
- 3 Archives of Det Danske Kunstinstitut; ex-

- hibition records 1899/28.
- 4 *Berlingske Tidende*, Copenhagen, 25 March 1899.
- 5 “Arts and Crafts,” *The Studio* 18 (1900): 120–25;
The Studio 9 (1897): 128–31 also contains a selection of Ashbee’s jewelry.
- 6 C.R. Ashbee, *Modern English Silverwork: An Essay by C.R. Ashbee, together with a series of designs by the author. . .* (London: B.T. Batsford, 1909); Alan Crawford, *C.R. Ashbee* (New Haven and London: Yale University Press, 1985). Ashbee’s hollowware, however, is quite different in character from that of Georg Jensen in both shape and ornamentation.
- 7 *The Studio* 17 (1899): 4–5.
- 8 *Modern Design in Jewellery and Fans*, special winter number of *The Studio* (1901–2): 3.
- 9 Pietro Krohn, “Museets Indkjøb paa Verdensudstillingen i Paris, Aar 1900” (Museum’s Purchases from the Exhibition Universelle of Paris in the year 1900), in *Det Danske Kunstindustrimuseum, De første fem Aars Virksomhed* (The Danish Museum of Art and Design, the first five years of activity) offprint of *Tidsskrift for Industri* (1900): 20ff.
- 10 *Ibid.*, p. 22.
- 11 *Ibid.*, p. 23.
- 12 Casper Leuning Borch, *Udstilling af Skønvirke* (Copenhagen: n.p., 1907). It is also worth noting that the Danish Journal called *Skønvirke*, which was devoted to the decorative arts of Denmark, commenced publication in 1914.
- 13 Mirjam Gelfer-Jørgensen, *Dansk kunsthåndværk fra 1850 til vor tid* (Danish applied art from 1850 to our time) (Copenhagen: Nyt Nordisk Forlag Arnold Busck, 1982): 98ff.
- 14 Applied art, decorative art, design—there are many terms for this work.
- 15 Mirjam Gelfer-Jørgensen, *Danish Neo-Antique Furniture* (Copenhagen: Det Danske Kunstindustrimuseum, 2004): 5–9.
- 16 Between 1780 and 1820, the country, especially Copenhagen, was struck by one misfortune after the other. At the same time, culture flourished and the period subsequently became known as the Danish Golden Age.
- 17 This so-called Neo-antique movement is discussed in the present author’s book *The Dream of a Golden Age, Danish Neo-Classical Furniture 1790–1850* (Copenhagen: Rhodos, 2004): 173–315.
- 18 Among the industrial art enterprises against which this group of artists reacted were the Royal Porcelain Manufactory, Bing & Grøndahl’s Porcelain Manufactory, the Alumina Faience manufactory, the silverware firms of Michelsen, Hertz, Dragsted, and Christesen, and the furniture manufacturers C.B. Hansen and Severin and Andreas Jensen, among others.
- 19 “Mindre Meddelelser” (Smaller reports), *Tidsskrift for Kunstindustri* 3 (1887): 158.
- 20 Svend Hammershøj [sic], “Omkring Bindsbøll” (About Bindsbøll), *Samlere* 3 (1926): 204–5.
- 21 *Tidsskrift for Kunstindustri*, 3 (1887): 1.
- 22 *Ibid.*, p. 145.
- 23 It is not easy to document or find examples of the influence that contemporary foreign movements had on the reaction against historicism and industrialism. The English Arts and Crafts Movement is generally closest in ideological terms, but for silver, jewelry, metal, and ceramics, developments in France also played a part.
- 24 *Tidsskrift for Kunstindustri* 3 (1887): 1. The architect Carl Petersen put it differently when he emphasized the Japanese tradition of preserving the names of outstanding ceramists and the national acclaim that came to ceramic artists as well as to painters (*Københavnsk Stentøj hos Bing og Grøndahl* [Copenhagen stoneware from Bing & Grøndahl])(Copenhagen, 1912).
- 25 *Ibid.*, p. 13.
- 26 Karl Madsen, *Japansk Malerkunst* (Japanese painting) (Copenhagen: P.G. Philipsens Forlag, 1885): 15.
- 27 A.J. Råvad, “En national Stil” (A national style), *Tidsskrift for Kunstindustri* 5 (1889): 192ff.
- 28 *Ibid.*, p. 27.
- 29 Poul Bagge, “Nationalisme, antinationalisme og nationalfølelse i Danmark omkring 1900” (Nationalism, antinationalism and national sentiment in Denmark around 1900), in Ole Feldbæk, ed., *Dansk Identitetshistorie*, vol. 3: *Folkets Danmark 1848–1940* (Copenhagen: C.A. Reitzels Forlag, 1992): 445ff.
- 30 *Tidsskrift for Industri* 1 (1900): 3.
- 31 Emil Hannover, “Émile Gallés Glas” (Émile Gallé’s glass), *Tidsskrift for Kunstindustri* 5 (1889): 192ff.
- 32 One of the leading proponents of a radical approach to culture was the prominent Danish literary critic Georg Brandes (1842–1927), whose advocacy of modern ideas reverberated powerfully throughout the country, especially between 1870 and 1900. Emil Hannover, one of Georg Jensen’s warmest admirers, undoubtedly promoted Georg Brandes’s European views to the group involved with the Free Exhibitions. See Emil Hannover,

- Erindringer fra Barndom og Ungdom (Memories of childhood and youth) (Copenhagen: Forening for Boghaandværk, 1966): 98.
- 33 Pietro Krohn, "Museets Deltagelse i Pariserudstillingen" (Museum's participation in the Paris Exposition Universelle), *Det Danske Kunstindustrimuseum, De første fem Aars Virksomhed*, offprint from *Tidsskrift for Industri* 7 (Copenhagen, 1901): 14.
- 34 Erik Schiødte, "Dansk Kunst-Haandværk paa Verdensudstillingen" (Danish applied art at the Exposition Universelle), *Kunst* 2 (1900): n.p.
- 35 Bredo L. Grandjean, *Kongelig dansk Porcelain 1884–1980* (Royal Danish porcelain) (Copenhagen: Gyldendal, 1983).
- 36 Some of the vases and bowls exhibited in Paris were treated too much like canvases, which Karl Madsen had warned against, but in several new services, vases, and dishes, Danish motifs were combined with Japanese influence and achieved both artistic and commercial success.
- 37 Kirsten Rykind-Eriksen, *Smag og Stil, Juvelér og sølvvarefabrikant V. Christesen, 1850–11900*, (Taste and style: V. Christesen, manufacturer of jewelry and silverware), exh. cat. (Copenhagen: Det Danske Kunstindustrimuseum, 1991); idem, "Støbte figurer og drageslyng. En produktions- og socialhistorie om juvelér- og sølvvarefabrikant Vilhelm Christesen, 1850–1900," *Historiske Meddelelser om København* (1998): 105–45.
- 38 The workshop closed in the mid-1960s.
- 39 Reproduced in Lise Funder, *Dansk Sølv 20. Århundrede* (Twentieth-century Danish silver) (Copenhagen: Nyt Nordisk Forlag Arnold Busck, 1999): 16.
- 40 Erik Schiødte, "Guld- og Sølvmedekunst paa Udstillingen 1888" (Art of the goldsmith and silver-smith in the 1888 exhibition), *Tidsskrift for Kunstindustri* 4 (1888): 161.
- 41 Widar Halén, *Drachen aus dem Norden, Norwegische Goldsmiedekunst um die Jahrhundertwende und ihr Einfluss auf Deutschland* (Berlin: Staatliche Museen zu Berlin, Kunstgewerbemuseum, 1993).
- 42 A. Michelsen, *Copenhagen*, exh. cat. (Copenhagen, 1893).
- 43 The works in silver by painter Harald Slott-Møller are also characterized by expressive decoration.
- 44 See, for instance, Alastair Duncan, *The Paris Salons 1895–1914*, vol. 5: *Objets d'art et Metalware* (Suffolk, U.K.: Antique Collectors' Club, 1999).
- 45 R. Berg, "Tre Udstillinger" (Three exhibitions), *Tidsskrift for Kunstindustri* 2 (1901): 57.
- 46 Poul Dedenroth-Schou, *Thorvald Bindedbøll og sølvsmedene* (Thorvald Bindedbøll and the silver-smiths) (Kolding: Museet på Koldinghus, 1997). Text also in German and English.
- 47 The sketch for this bowl is dated 1898.
- 48 Reproduced in Funder, *Danish Silver* (2003): 186.
- 49 His vast creative ability is evident in more than seven thousand drawings that have been preserved in the archive of Danish design at Det Danske Kunstindustrimuseum, Copenhagen.
- 50 Sigurd Schultz, *Johan Rohde Sølv* (Copenhagen: Fischers Forlag, 1951): 5.
- 51 Johan Rohde, "Skitserede Optegnelser vedrørende den frie Udstillings Historie i Tiden 1901–1915," (Records concerning the Free Exhibition's history of the period 1901–1915) unpublished. A copy is in the National Art and Design Library, Det Danske Kunstindustrimuseum, Copenhagen.
- 52 Johan Rohde, "Optegnelser vedrørende Kunsternes frie Studieskoler og Den frie udstilling. Deres Opstaaen og Virksomhed (1882–1900)" (Records of the artists' free studio schools and the activities of the Free Exhibition. Their genesis and activities") (Copenhagen: Naver, 1942): 17ff.
- 53 Ibid., p. 46.
- 54 Reproduced in Mirjam Gelfer-Jørgensen, *Dansk Kunsthåndværk fra 1850 til vor tid*, (Copenhagen: Nyt Nordisk Forlag Arnold Busck, 1982): 142. Also reproduced here is the enthusiastic review of the goblet that was published in *Illustreret Tidende*.
- 55 Reproduced in Bodil Busk Laursen and Aino Kann Rasmussen, eds., *Agnes og Harald Slott-Møller* (Copenhagen: Kunstforeningen, 1988).
- 56 Lise Funder, *Danish Silver 1600–2000* (Copenhagen: Det Danske Kunstindustrimuseum, 2003): cat. nos. 261, 262.
- 57 Reproduced in Jacob Thage, *Danske Smykker/Danish Jewelry* (Copenhagen: Komma & Clausen, 1990): 66.
- 58 Examples in Thage, *Danske Smykker/Danish Jewellery* (1990): 57ff.
- 59 Thage (ibid., p. 97) points to Japanese sword decorations, of which he owned a personal collection, as another source of inspiration to Magnussen.
- 60 The letter, which no longer exists, is quoted in Funder, *Danish Silver* (2003): 172.
- 61 Pietro Krohn, "Museets Indkjøb paa Verdensudstillingen" (1900): 23 and fig. 17.
- 62 The work of Ballin and Wagner was also appreci-

- ated in Germany. Among other places, their works were reproduced in several places in the highly respected periodical *Die Kunst*, for instance in Leonhard Wacker's article "Der Wert der künstlerischen Farbstoffe für die Bestrebungen des modernen Kunstgewerbes" *Die Kunst* 7 (1903): 192–93.
- 63 An impression of the very extensive range of products in this workshop can be gathered from the scrapbooks found in the library of Det Danske Kunstindustrimuseum, Copenhagen.
- 64 In addition to Wagner, Johan Rohde, J.F. Willumsen, E. Gross (not the better-known H.F. Gross), H.P. Hertz, and several others designed for the firm.
- 65 These are in the library in Det Danske Kunstindustrimuseum, Copenhagen.
- 66 Letter in the Royal Library, Copenhagen, NKS 4102-4°.
- 67 Emil Hannover, "Moderne dansk Kunsthaandværk paa Udstillingen i Kunstindustrimuseet og paa Kunstnernes Efteraarsudstilling paa Charlottenborg" (Modern Danish applied art at exhibitions at the Kunstindustrimuseum and in the autumn exhibition at Charlottenborg), *Tidsskrift for Industri* 4 (1904): 174.
- 68 Funder, *Danish Silver* (2003): 172. The production of simple, inexpensive pewter was later successfully taken up by Just Andersen, who made contact with Ballin at an early stage, when his future wife was a chaser. In 1918, Just Andersen set up his own workshop, where a large quantity of works in different metals such as pewter and bronze, but also silver and gold jewelry, was produced over the years that followed.
- 69 S.M. [Sophus Michaëlis], "Mogens Ballins Værksted," *Kunst* 3 (1901): n.p. The article is introduced with a harsh criticism of "useless art products . . . which tempted so many of our artists a dozen or so years ago. They did not spread beyond the narrowest circle of friends of the arts. Their main works are in Det Danske Kunstindustrimuseum; only a small number of homes could afford to acquire these expensive decorative dishes and jars." Examples are also reproduced in Johannes Jørgensen, "Mogens Ballins Werkstatt," *Dekorative Kunst* 5 (1902): 248 bottom.
- 70 Pietro Krohn, *Det Danske Kunstindustrimuseums Virksomhed 1904* (The Danish Museum of Art and Design's activity 1904) (Copenhagen: Det Danske Kunstindustrimuseum (1904): 7 and fig. 1.
- 71 Hannover, "Moderne dansk Kunsthaandværk" (1904): 224–27.
- 72 Emil Hannover, *Dansk Kunstindustri* (Danish applied art) (Copenhagen: Forening for Kunsthaandværk, 1922): 16–17.
- 73 As recently as 2005 this was the approach taken by film director Bille August's exhibition of Georg Jensen at the Statens Museum for Kunst.
- 74 Georg Jensen, "Af et Tres-Aarigt Kunstnerliv: Erindringer fra min Barndom og Udvikling" (Sixty years as an artist: memories from my childhood and years of development), *Samleren* 3 (1926): 169.
- 75 Joachim Petersen became director of the Alumina Faience manufactory in 1906 under the name of Christian Joachim.
- 76 Georg Jensen made a few things for the Bing & Grøndahl Porcelain Manufactory.
- 77 Several examples of the Witch Pot were made. It appears in catalogues from Ipsens Enke, Kgl. Hof Terracotta-fabrik from 1898 and was still in the catalogue as no. 373 in 1903, available in a matte-glazed version at 40 kroner and in a version costing 30 kroner. Under the name of Georg Jensen in the same catalogue is a sculpture called "A Primitive Man." This is a figure that Georg Jensen had originally modeled, when he was studying in the Kunstakademiet.
- 78 *Den ukendte Georg Jensen* (The Unknown Georg Jensen), exh. cat., Øregaard Museum, organized by the Georg Jensen Society (Copenhagen: Georg Jensen Selskabet, 2004): 16–28.
- 79 Peder Rasmussen, *Kählers verk. Om familien Kähler og deres keramiske værksted i Næstved 1839–1974* (Kähler's work. On the Kähler family and their ceramic workshop at Næstved) (Copenhagen: Nyt Nordisk Forlag Arnold Busck, 2002).
- 80 Duncan, *The Paris Salons* (1999): esp. 427, 527–29; the objects on pp. 527–28 are by the Finnish sculptor Ville Vallgren. The Swede Alf Wallander also made use of related motifs.
- 81 Bengt Nyström, *Svensk Jugendkeramik* (Swedish Jugend ceramics) (Lund: Signum, 2003): 69.
- 82 Schiødte, "Danske Kunsthaandværk paa Verdensudstillingen," (1900): n.p..
- 83 Reproduced in Schiødte "Danske Kunsthaandværk paa Verdensudstillingen," (1900): n.p.
- 84 Quoted in Hammershøj, "Omkring Bindsbøll" (1926): 59.
- 85 Letter dated 11 March 1907 in the Royal Library, Copenhagen, NKS 5067, 4°.
- 86 Ragnhild Eskildsen Skov, "Erindringer fra Georg Jensens Værksted" (Memories from Georg Jensen's

workshop), *Købstadsmuseet "Den gamle By," Årbog 1988–89* (Århus, 1989): 118.

87 Emil Hannover, "Rundskue over Europas Kunsthåndværk paa Verdensudstillingen" (Review of European decorative art at the World's Fair), *Tidsskrift for Industri* 1 (1900): 207.



The Art that is Life: Georg Jensen and the Viability of the Artist-Craftsman



Isabelle Anscombe

Georg Jensen was the artist-craftsman whose work managed to square the circle, as it were, of late-nineteenth-century debates about how decorative artists and designers could produce skillfully and artistically made work that valued both the workshop experience and the craftsman's creativity, at a cost affordable for middle-class consumers. Jensen wanted to be an artist, a sculptor, but he was obliged to provide for his family. Well aware of new movements and styles through exhibitions, magazines, and his friendships with fellow artists, he responded wholeheartedly to the artistic concerns of his time, especially the emancipation of the "lesser arts" and the fresh, new stylistic interpretations of the natural world. In his jewelry Jensen showed a sophisticated understanding of abstract naturalism, symbolism, and contemporary technique, while remaining true to his own vision. As he said in 1926, reflecting upon his career: "Those who look at things in a simple way, get the most joy."¹

The international commercial success of Jensen's jewelry designs is testament not only to how he absorbed and reflected the explosion of diverse styles, fashions, and design philosophies across Europe from the time he was first apprenticed to a goldsmith in 1881, but also to the

unique way in which he and his workshop addressed the issues of craftsmanship and production. Whereas German designers—his most immediate competition—believed in serial industrial production and moved toward the goal of creating prototypes for industry, in England, the birthplace of the Arts and Crafts Movement, the artist-craftsman who retained complete control over his individual creations remained a powerful, if impossible, ideal. In December 1907, less than four years after Jensen opened his "workshop for artistically produced works in silver and gold" in Copenhagen in April 1904, the Guild of Handicraft in Chipping Campden, Gloucestershire, went into voluntary liquidation, unable to compete with commercially produced metalworks sold by retailers such as Liberty & Company. Jensen must have been well aware of the dangers faced by his own small and idealistic enterprise.

Founded by Charles Robert Ashbee in the East End of London in June 1888, the Guild of Handicraft had attracted international attention and admiration, as much for its social ideals as for its furniture, metalwork, and jewelry. It was one of the most visionary ventures of the Arts and Crafts Movement, and the reasons for its closure lay at the heart of the movement's aims and ideals.

The relationship between a nation's taste and the means of production employed to create art and design had been debated since the 1840s, with the writer and

Fig. 3-1. C.R. Ashbee: Pendant, 1900.
Made by the Guild of Handicraft. Silver, enamel.
Courtesy of John Jesse.

critic John Ruskin and the architect and designer A. W. N. Pugin both championing a revival of medieval Gothic. The Gothic style was seen not only as rejecting meaningless historicism in favor of an organic naturalism, but also as suggesting a link with the medieval craft guilds, which at the height of the Industrial Revolution appeared to espouse a gentler, more humane relationship between the worker and what was produced, and between workers, employers, and consumers.

Gothic was further romanticized by the Pre-Raphaelites, and by William Morris, who conceived the avant-garde notion of setting up a decorating firm—Morris, Marshall, Faulkner & Company—in 1861 (reorganized in 1875 as Morris & Company). The firm was funded by Morris's own personal income, inspired by his desire to furnish his new matrimonial home, the Red House, in the style of medieval French châteaux, and powered by his friendship with the painters Edward Burne-Jones and Dante Gabriel Rossetti and the architect Philip Webb. Morris & Company helped to revolutionize middle-class taste, but despite Morris's own political radicalism, it never seriously tackled the issue of how handicraftsmanship could produce a living wage for the craft worker who had to compete with mass-produced goods.

Morris's direct involvement in political agitation began in the 1870s. In 1883 he joined the Democratic Federation, which went on to become the first English socialist party, and was later active in setting up a new party, the Socialist League. Morris—a poet, utopian novelist, practical craftsman, designer, and businessman—was committed to social change, in particular the abolition of the class system, albeit by the education of the working man rather than by violent revolution. Even after the failure of the league in 1890, he threw himself into a vigorous program of organization, articles, and lectures until his death at the age of sixty-two in 1896. The appearance on various platforms of “grand old Morris in his peacock blue shirt” directly inspired a whole generation of idealistic young men, including several leading Arts and Crafts designers. C. R. Ashbee, A. H. Mackmurdo, who founded the Century Guild in 1882, and Walter Crane all shared his radical views and were themselves active and committed socialists.

Ashbee came from a prosperous, if dysfunctional, middle-class family. As a Cambridge undergraduate in the early 1880s, he read Ruskin, befriended the future art critic Roger Fry, and visited the somewhat eccentric socialist writer Edward Carpenter at his small holding near Sheffield in the north of England. Carpenter, a Cambridge graduate who championed alternative ways of living, believed that it was morally wrong to live off the labor of the

poor and initially devoted himself to adult education for working men and women. He was an early proponent of the Simple Life and thought that by working in his market garden he was sharing in the manual labor of the world. A vegetarian, Carpenter also made and wore sandals of his own design that liberated his feet from “leathern coffins.” When Ashbee went to hear Carpenter lecture at the Socialist League, he was entertained afterward for supper in Hammersmith with William Morris and the young George Bernard Shaw.

Inspired by Carpenter, Ashbee went to live in 1886 at Toynbee Hall in Whitechapel, which had opened two years earlier to bring undergraduates into contact with the working people of London's East End. Ashbee was at the time training in the offices of the ecclesiastical architect G. F. Bodley, a friend of Morris and Webb. The forerunner of Toynbee Hall was the Working Men's College, founded in 1854, where Ruskin, Rossetti, Burne-Jones, and others had taught. Following their illustrious example, Ashbee began a series of lectures on Ruskin at Toynbee Hall, and these developed into an art class that eventually led to the members of his evening class undertaking the decoration of a new dining room and later plans for a craft school and the Guild of Handicraft. Despite the fact that Morris, when consulted, poured “a great deal of cold water” on Ashbee's plans, the school and guild were established at Toynbee Hall in June 1888.

That autumn the guild mounted an exhibition at the inaugural exhibition of the Arts and Crafts Exhibition Society, an offshoot of the Art Workers' Guild, which was a meeting place for like-minded architects and designers. The Guild of Handicraft showed repoussée metalwork by John Pearson, one of only two experienced craftsmen who joined the guild.

From its inception, therefore, Ashbee's guild was rooted in the twenty-five-year-old's idealistic socialism and his hopes for a community based on new relationships between the classes. The guild was to be both profit-sharing and democratic. By 1891 the guild had left Toynbee Hall and settled in Essex House, an elegant Queen Anne house in the nearby Mile End Road, with offices, workshops, and living space for Ashbee. They held regular outings, entertainments, and Wednesday evening suppers, which continued even after Ashbee moved to Chelsea in 1898 following his marriage to Janet Forbes.

Ashbee did not want to recruit established craftsmen with current trade practices, which he despised because no one had sole responsibility for a single piece and because stock designs were derived from misunderstood and debased historical styles. He wanted his guildsmen to be creative, for each to have the satisfaction of producing

work that was his own. Early guild members included former office clerks and barrow boys from the local street markets, but Ashbee worked closely with them and encouraged them to experiment with new techniques, so that they acquired new skills and were actively involved in a collaborative design venture.

Over the next ten years, commissions poured in, and early in 1899 the guild was able to open a retail shop in Brook Street, just off Bond Street in London's fashionable West End. Not surprisingly, silver—especially tableware, such as flatware, saltcellars and pepper pots, decanters and muffin dishes—and jewelry were the most popular items. The guild's work was sophisticated and innovative, incorporating sinuous wirework, and pieces were hand-finished, the surface flattened with a small, round hammer to give a soft, uneven texture. Semiprecious materials, such as moonstones, opals, garnets, amethysts, turquoises, and pearls, and shimmering turquoise enamel were used to add color.

Some forms were derived from medieval or Elizabethan originals and perhaps owed something to the time Ashbee had spent with the architect G. F. Bodley, who delighted in using richness and color to connote sacred art and rejected any commercialization of beauty. In his jewelry especially, Ashbee was inspired by his admiration for English and Italian Renaissance originals. His delicate brooches, clasps, and necklaces, which often employed wirework or links of light silver or gold chain to support enameled pendants or drops set with semiprecious stones, were simple and naturalistic, yet they also had a richness of detail and finish. In addition to flowers, birds, and abstract butterfly wings, Ashbee had several favorite expressive design motifs: the peacock, the ship, the sun, the tree of life, and the pink, a favorite flower of the Elizabethans and one that grew in the garden at Essex House and was adopted as a guild emblem (Fig. 3-1).

In 1896 Ashbee made the first of several visits to America, including an extensive lecture tour in 1900, when he visited numerous Arts and Crafts workshops and communities. On his first visit to New York and Philadelphia, he was interested to see metalwork produced by the Gorham Manufacturing Company of Providence, Rhode Island, which he did not like, and art glass by Louis Comfort Tiffany, which he did. Ashbee's own work became well known in America and influenced many of the small communal metal workshops that were established around the turn of the century, particularly in Boston and Chicago. Indeed, in 1907, Frank Gardner Hale, who had worked first with the Guild of Handicraft and then in London with fellow guild member Fred Partridge, returned to Boston and opened his successful Copley Square Studio, producing

jewelry that expressed natural motifs using colored stones set in both silver and gold.

In 1897 Ashbee was invited to work with the architect M. H. Baillie Scott on the furnishings and decoration for a reception and dining room in the new palace of the Grand Duke of Hesse in Darmstadt. Ernst Ludwig had succeeded to the Grand Duchy five years earlier, at the age of twenty-three; a grandson of Prince Albert, the organizer of the 1851 Great Exhibition, Ludwig had visited England several times and become an enthusiastic and forward-looking patron of the arts. The guild made both light fittings designed by Ashbee and furniture designed by Baillie Scott. The experience of working with Baillie Scott, who like Webb admired English vernacular styles, did much to refine Ashbee's own furniture designs. Baillie Scott himself went on to design a range of furniture that was sold by Liberty & Company.

The decoration of the palace, and the subsequent artists' colony established on the Mathildenhöhe in Darmstadt, were given extensive coverage in a new journal published by Alexander Koch, *Deutsche Kunst und Dekoration*. The Arts and Crafts Movement was no longer exclusively English, and throughout Europe was now being reinterpreted both stylistically and in terms of its ideals. In Germany particularly, architects and artists were far more interested in designing for serial machine production than in establishing craft communities, and rejected the fierce anti-industrial stance of the English. Several of the Darmstadt architects and designers championed by Koch designed jewelry for mass production by several companies in Pforzheim. It was such pieces, imported by Murrell, Bennett & Company, that later helped to fatally undercut the Guild of Handicraft's own market in London.

However, at the turn of the century, the guild was flourishing commercially and was internationally known and renowned, its style widely copied. In addition to illustrations in the hugely influential magazine *The Studio*, launched in 1893, and in other decorative arts journals, Georg Jensen would have seen actual examples of silver and jewelry produced by the guild in 1899 at an exhibition, *Modern English Applied Art*, held at the Danish Museum of Art and Design (Det Danske Kunstinstitut) in Copenhagen (see Fig. 2-1). The exhibition also included work by W. A. S. Benson, William de Morgan, C. F. A. Voysey, and Morris & Company.

Jensen certainly adopted the fundamentals of Ashbee's Arts and Crafts design vocabulary, using hand-finished silver in preference to gold and semiprecious stones and materials, such as amber, agate, onyx, garnets, chrysoptase, and moonstones, in naturalistic designs that



Fig. 3-2. Necklace. Designed by Georg Jensen, 1914.
Made by Georg Jensen Company. Silver, opal, turquoise, enamel.
Collection Nationalmuseum, Stockholm. Cat. no. 201.

Fig. 3-3. Brooch (GJ #131). Designed by Georg Jensen, ca. 1913.
Made by Georg Jensen Company. Silver, amber, chrysoprase.
Collection of a Danish gentleman. Cat. no. 184.

were almost deliberately modest in style in keeping with the aspirations of the movement—although disguising a sophistication of craftsmanship and technique. A striking silver necklace that Jensen designed in 1914, set with opals and turquoise enamels, is strongly reminiscent of both Ashbee and another English Arts and Crafts jeweler, Georgina Gaskin, in its coloring, its use of both chainwork and enamel, and in its overall form (Fig. 3-2). Jensen's work, however, is always more firmly realistic, his leaves, berries, or flowers and his birds and insects more solid and caught from direct observation. Ruskin would have admired the way in which Jensen formalized nature while retaining the slightest asymmetry, or imperfection, which Ruskin prized as the essential truth of life (see GJ #131) (Fig. 3-3). Another simple but effective way in which Jensen captured the dynamism of nature was to depict a stylized plant growing into the frame of the design, as in a silver brooch of around 1905, set with turquoise stones (GJ #28) (Fig. 3-4) or a later buckle, set with garnets (GJ #35) (Fig. 3-5).

Similarly, the sculptural jewelry by the painter and architect Henry van de Velde, a Belgian who moved to Berlin before settling in Weimar in 1902, had its roots in his conception of the dynamic vigor of nature. Van de Velde, who visited Jensen's workshop in Copenhagen in 1905, believed that the stem, rather than the flower or leaves, symbolized the vital life force of a plant, and his work was always essentially an abstracted expression of the unseen energy of organic growth.

New magazines, shops, and exhibitions insured that work such as that produced by the Guild of Handicraft appealed to an increasingly artistically aware middle class, just as Jensen would find in Denmark. It is important to remember that the Arts and Crafts style was a reaction against the flashiness of diamonds and precious stones and the sentimental flowers, butterflies, and sporting jewels so beloved by Victorians. Huge diamond deposits had been discovered in South Africa in 1869, and diamonds had become relatively inexpensive as a result. They were also the perfect complement to the striking colors of the popular aniline dyes developed in the late 1850s. Even in 1889, at the Paris Universal Exposition, Tiffany & Co. of New York was praised as much for its collection of American minerals and precious stones, including diamonds, amassed by their gemologist George Frederick Kunst, as for its naturalistic enameled jewelry.

But fashions were changing. In *The Art of Beauty* (London, 1878), the first of several books offering artistic advice to women, Mrs. Haweis had recommended that the ideal background for the modern woman was oak furniture with dark tapestries in rooms where harmony and

attention to detail would replace brilliance; women, she advised, should abandon loud patterns and colors for loosely draped clothes in soft colors, worn with delicate jewelry. Gold jewelry set with rubies, emeralds, and flawless diamonds was increasingly seen as tasteless compared to less expensive materials, such as silver or even horn enhanced with enamel or semiprecious stones. Like the Arts and Crafts jewelry designers, Jensen seldom used cut or faceted stones, favoring the bezel-set cabochons that swiftly became a symbol of the new, modern attitude to jewelry. But he went on to combine the apparent simplicity of the English style with a subtle and sophisticated awareness of European work: a moonstone brooch of 1914, for example (GJ #159), both incorporates the sinuous curves of Art Nouveau and exploits the deeply couched settings of the four outer stones to suggest emerging seeds or blossoms, creating a sense of the hidden growth and power of nature that empowered so much French Art Nouveau jewelry (Fig. 3-6).

The change in attitude toward women's fashion had been initiated by the Pre-Raphaelites, not only through the images of women depicted in their paintings but also by the women who surrounded the artists. Burne-Jones's wife, Georgiana, and Morris's wife, Janet, both wore loose, uncorseted "reform" clothes and antique jewels, including "archaeological" pieces by Alessandro Castellani and Carlo Giuliano. Giuliano and his sons even made jewelry to designs by Burne-Jones as well as those of Sir Edward J. Poynter and Charles Ricketts.

In 1875 Arthur Lasenby Liberty opened his Orientalist department store in London, and in 1883 Liberty & Company launched a jewelry department selling the long strings of amber or jade beads, Japanese-style cloisonné enamels, or handcrafted Indian jewelry recommended by Mrs. Haweis. The following year the architect E. W. Godwin became director of Liberty & Company's costume department, deploying Liberty Art Colours—silks dyed by Thomas Wardle—and Art Fabrics designed by Arthur Silver. The store even had a specialized department for children's clothing, inspired by the "quaint" children's book illustrations of Kate Greenaway.

The Liberty style was quickly adopted by followers of the Aesthetic Movement, a more eclectic and self-consciously artistic offshoot of Arts and Crafts, and even more widely by women who wished to signify their allegiance to what was modern and progressive. Christabel Pankhurst, for example, a militant leader of the women's suffrage movement, wore a silver brooch in the form of a stylized flower set with the suffragette colors—amethysts, a cabochon emerald, and pearls—made by Ashbee's Guild of Handicraft.

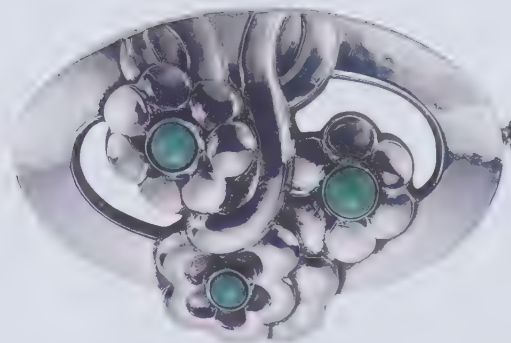


Fig. 3-4. Brooch (GJ #28). Designed by Georg Jensen, 1905. Made by Georg Jensen Company. Silver, turquoise. Collection of a Danish gentleman. Cat. no. 72.

Fig. 3-5. Belt buckle (GJ #35). Designed by Georg Jensen, 1914. Made by Georg Jensen Company. Silver, garnet. Collection of a Danish gentleman. Cat. no. 199.

Ashbee's wife, Janet, was interested in dress reform and supported a lobby against the unhealthy practice of tight lacing. She attended meetings of the Healthy and Artistic Dress Union and removed her stays on her honeymoon and never wore them again. When the young Mary Newbery, daughter of the Glasgow embroideress Jessie Newbery, visited the Ashbees in London with her mother, she was astonished to see an adult wearing sandals with bare feet.

Jessie Newbery and her daughters wore dresses adorned with their own embroidered designs, as did Margaret and Frances Macdonald, who, with their husbands, Charles Rennie Mackintosh and Herbert MacNair, became internationally famous as the Glasgow Four. Across the world, painters and architects turned their attention to women's fashion—including jewelry—and de-



Fig. 3-6. Brooch (GJ #159). Designed by Georg Jensen, 1914. Made by Georg Jensen Company. Silver, moonstone. Collection of a Danish gentleman. Cat. no. 200.

signed loose, flowing “art” clothes. In 1900 Henry van de Velde unveiled his “reform clothes” at Krefeld, the center of the German textile industry; Frank Lloyd Wright designed dresses for his wife Catherine and even for clients; and, in Vienna, Gustav Klimt designed the wondrous embroidered dresses made by his lover, Emilie Flöge, that appeared in his paintings. Little wonder that the guild’s jewelry—ultramodern in its appeal to past forms and techniques—was in great demand.

Yet despite the guild’s success, Ashbee wanted something more, and in 1902 the democratic decision was taken to move the guild, which now employed more than seventy men, to Gloucestershire, where they found workshops in an unused silk mill in Chipping Campden and renovated village houses for their families to live in.

This was Ashbee’s dream: a utopian community based on romantic notions of the Simple Life, rural, self-sufficient, and high-minded. They grew their own vegetables, built a swimming pool in the river, went on boating expeditions on local rivers, sang folk songs, and staged guild entertainments. The concept of the Simple Life presented a compelling image of a harmonious way of life that went beyond the medieval guild ideal, suggesting that individuals and communities could benefit spiritually from the intimate experience of handling materials and making the artifacts and necessities of everyday life. As the dyer and weaver Ethel Mairet, a friend of the Ashbees, later put it, to make the perfect scarf, one must begin with the sheep.

It was a philosophy espoused, in different ways, by craftsmen and craftswomen, such as Ernest Gimson and the brothers Sidney and Ernest Barnsley in their Cotswold furniture workshops; Ethel Mairet, who lived first in Chipping Campden, where her brother, Fred Partridge, was a member of the guild, and later in Ditchling in Sussex, where Eric Gill had already founded a craft community; and the potter Bernard Leach in St. Ives, Cornwall. Believing in equality of class and sex, anti-capitalist, often pacifist and vegetarian, its adherents championed a vernacular plainness based on the revival of abandoned craft skills; their ideal way of life was intimately connected with how things were made.

For Ashbee, the guild’s move to Chipping Campden was radical socialism in action. As he would later write: “What I seek to show is that this Arts and Crafts movement . . . is not what the public has thought it to be, or is seeking to make it: a nursery for luxuries, a hothouse for the production of mere trivialities and useless things for the rich.” And further, that “the men of this movement . . . are seeking to compass the destruction of the commercial system, to discredit it, undermine it, overthrow it.”²

But it was not to be. The move to Chipping Campden had been expensive. With no railway nearby, there were difficulties in sending goods to London for sale, and it was impossible to lay men off when orders were thin, as they had been able to do in the city. The very popularity of the new style threatened the existence of a life based on time-consuming and expensive handcraftsmanship as firms such as Liberty & Company rushed to produce commercial imitations using far cheaper industrial methods of serial production. Silver and jewelry were far more susceptible to commercial imitation than, for example, hand-thrown pots, hand-woven textiles, or pieces of solid oak furniture where the look might be copied but not the quality of the finish. To the average customer, the apparent difference in quality between a Guild of Handicraft brooch and a machine-stamped copy might seem small enough compared to an obvious difference in price.

It was perhaps Jensen more than any other designer-craftsman who found a successful solution to this dilemma. In his workshop, artist-craftsmen with direct experience of craft techniques were in charge of designing for commercial production that was sufficiently small-scale to allow for high-quality work at a sustainable cost. As Mirjam Gelfer-Jørgensen observes in Chapter 2, Jensen’s “success was the result of his ability to combine craftsmanship and art . . . and to the excellence of his work as a silversmith and jeweler.”

But, as the guild began to struggle against increasing competition, Ashbee clung to his ideals, although he

did debate with the guildsmen whether to lower their standards and turn out cheaper designs. As Janet Ashbee wrote in 1903: "Here is Liberty & Co. putting £10,000 into the Cymric Co., and we struggling to get our hundreds, and having to potboil with vile brooches etc., to make ends meet."³ Most guildsmen supported Ashbee in the decision not to compromise further, but the guild could no longer pay its own way and in 1907 went into voluntary liquidation, ruined by the attempt to sustain both the art and the life.

After the guild was dissolved, Ashbee returned to London and his architectural practice. More convinced than ever of the need for radical social change, in 1908 he wrote a book about the reasons for the guild's failure, *Craftsmanship in Competitive Industry*, in which he argued the case for legislation to protect craftsmen from industrial competition. He never regretted his attempt to create a viable craft community; as he wrote in his journal in 1915, after a visit to the Elverhoj Colony in America: "The real thing is the life; it doesn't matter so very much if their metalwork is second rate. Give them their liberty of production and they'll do it better. It's quite a simple proposition."⁴

One or two guild members, such as Fred Partridge and his wife, May Hart, did go on to supply Liberty & Company from their Soho workshop in London. Rather than continuing to work in the guild style, Partridge became known for naturalistic pieces in carved and colored horn decorated with semiprecious stones, heavily influenced by the work of René Lalique (Fig. 3-7).

Most of the idealistic and philanthropic ventures of the Arts and Crafts Movement failed to be self-sustaining. A few wealthy amateurs who could afford to subsidize their craft survived, but their workshops had little impact on the wider conditions of working people. Even Morris & Company was never run on idealistic lines, despite Morris's active involvement in socialist politics, and the firm owed its survival to his inherited private income. It was his own money that subsidized his greatest achievement, the revival of "lost" craft skills and techniques such as stained glass, tapestry, embroidery, dyeing, and typography. Morris himself recognized that he never succeeded even in improving the furnishings of working-class homes but had spent his life in "ministering to the swinish luxury of the rich."

Morris & Company had only really begun to show a profit in the 1880s, by which time Morris was also subsidizing the Socialist League and its weekly paper, *Commonweal*. The firm's profits were based on "lines," such as wallpapers, fabrics, and carpets that were either contracted out to commercial firms where they were machine made or produced by the laborious and repetitive



Fig. 3-7. Fred Partridge: Tiara, ca. 1900. Tinted horn, moonstones. Private collection. Courtesy of Wartski Ltd., London.

method of block printing by workmen who had no control over their individual creations. Although Morris believed that for men and women to take part in monotonous mechanical work that was devoid of beauty was the greatest evil of the capitalist system, he acknowledged that a commercial venture based on the workman's joy in his craft would never be self-sustaining so long as the traditional division of labor and profit remained unchallenged. Within a decade of Morris's death, his company had become a commercial decorating firm in which artists' designs, mainly Morris's own, were executed by salaried artisans.

By the turn of the century, it was increasingly clear that the future lay with the artist-craftsman who was prepared to come to terms with machine production. Arthur Liberty certainly believed that the "true artist-craftsmen of course should be able to produce a work of art within the artificial limits of mechanical production."⁵

Liberty's great entrepreneurial skill lay in recognizing a new trend, however avant-garde, and exploiting it. He had been quick to cash in on the Victorian love of novelty by offering imported Oriental and Indian merchandise, especially textiles. Through his association with the designer Christopher Dresser, he was also among the first to offer Japanese artifacts for sale to such enthusiasts as James Abbott McNeill Whistler, Godwin, Morris, and Rossetti.

The rage for all things Japanese was far more influential than a mere passing fashion. Although the Aesthetic Movement in England, or the allied style of Japonisme in Europe, introduced a new aesthetic of line, organic ornament, and closely observed naturalistic motifs, the artists, architects, and designers who made serious studies of Japanese design also absorbed the powerful sense that decorative art objects—especially metalwork—could be equally valid works of art as paintings or sculpture. The

status of the decorative arts underwent a subtle change. Where Ruskin had seen decorative art as the creative expression of an anonymous craftsman—the humble stonemason carving a gargoyle on the great medieval Gothic cathedral—the Japanese aesthetic declared that an object expressing the ability of a master craftsman to reveal the inherent nature of his materials could itself be a work of art, no matter how functional its purpose. This was also central to the philosophy of the Simple Life: two ideas most obviously brought together decades later in the ceramics of Bernard Leach.

For now, however, the excesses of the Aesthetic Movement, as portrayed by Oscar Wilde, were at the opposite extreme from the ideals of the Simple Life. In England at any rate the two managed to coexist, nowhere more so than in the Regent Street premises of Liberty & Company. By the 1880s, when the vogue for a wide range of Arts and Crafts and Aesthetic Movement furnishings was in full spate, Liberty was commissioning original designs from leading practitioners, as well as offering less expensively made reproductions of popular styles, so that Liberty & Company could supply almost everything needed for the modern “art” home.

Liberty enforced a shrewd commercial policy of anonymity concerning their designers, a notion completely at odds with Arts and Crafts ideals. The need for repeat orders also ensured that any notions of unique handicraftsmanship were redundant, or indeed counterproductive to a wider range of customer choice: the same necklace, for instance, was offered set with the option of amethysts, turquoises, or citrines. Ironically, the enormous success of Liberty’s metalwork venture—Cymric silver and Tudric pewter—was largely dependent on the work of one man, Archibald Knox, who was naturally so shy and reclusive that, far from resenting his anonymity, he probably welcomed the company’s policy.

Liberty decided to produce his own metalwork following the success of the Kayserzinn “medieval” and Jugendstil “art” pewter wares he had begun importing from Germany a few years before, made by J.P. Kayser und Sohn of Krefeld. Liberty & Company’s Cymric silver and jewelry, made by the Birmingham firm of William H. Haseler, was first exhibited in the Regent Street shop in May 1899 and was a great success. The introduction to the Cymric catalogue issued the following year described the work as belonging to “a new fin de siècle School of Art Silver-work, a school marked by an originality of conception and a thoroughness of execution.” A line of pewter, Tudric, was launched in 1902.

What was new about both ventures was the adoption of Celtic revival motifs as a house style. Arthur

Liberty’s great friend Charles Holme, owner and editor of *The Studio*, had published several articles on contemporary Irish work influenced by the revival of scholarly interest in Celtic ornament. The idea almost certainly received encouragement from Liberty’s Welsh managing director, John Llewellyn: Cymric is a derivative of *Cymru*, the old Gaelic name for Wales. Although many designers contributed to the Cymric line, however, it was Knox, a Manxman completely besotted with the small island’s Celtic past, who was responsible for the distinctive Celtic-inspired motifs unique to Liberty & Company.

The Isle of Man lies in the Irish Sea between Ireland and the northwest coast of England. The Vikings, who began to settle there in the ninth century, enhanced an existing Celtic legacy of early Christian carved stone crosses. As a young art teacher, Knox began to study these ornate designs, and he visited Dublin in the 1890s to see such treasures as the illuminated *Book of Kells*. However, Knox never directly copied Viking or Irish originals, but created his own intricate reinterpretation of Celtic ornament in hundreds of original designs for clocks, mirror frames, candlesticks, tea and coffee sets, vases, bowls, boxes, and desk accessories, as well as jewelry. His intertwining *entrelacs* are both sinuous and superbly controlled, at once delicate and barbed, full of tension, and always, one feels, informed by his deep, almost mystical attachment to Ellin Vannin (the Gaelic name for the Isle of Man).

Knox’s early designs were supplied through the Silver Studio, founded by Arthur Silver, who had supplied Liberty & Company with designs for wallpapers and textiles. After Arthur Silver’s death in 1896, the studio passed to his son, Rex (Reginald), who, with Knox, had studied with Christopher Dresser. Dresser knew Arthur Liberty well from his various business ventures importing Japanese art, including a brief partnership with Charles Holme. Knox had also worked for Baillie Scott during the architect’s years in the Isle of Man: with so many possible introductions, it was inevitable that he would come to the firm’s attention.

Like Dresser, Knox was a designer not a craftsman, and he had never shared the Arts and Crafts distrust of machine production. He clearly had some understanding of manufacturing processes, but his designs—for fabrics, carpets, and terra-cotta, as well as metalwork—were all produced by commercial firms, such as W.H. Haseler of Birmingham, who were responsible for the bulk of the manufacture of the Cymric range, which was die-cast or stamped by machine and then hand-finished.

For the Cymric jewelry line, Knox designed necklaces, pendants, brooches, buckles, rings, and cufflinks in

both gold and silver, using enameling, semiprecious stones, and mother-of-pearl to add subtle shades and colors reminiscent of sky and sea. Like Ashbee, Knox used chainwork, especially for necklaces, but there is a far greater sense of growth and tension, of ebb and flow, in Knox's designs that links his work directly to the organic lines of Art Nouveau. Where Ashbee delighted in intricately worked, even baroque, detail, Knox's distinctive, coherent designs are not distracted by the processes—or pleasures—of craftsmanship. And thus they also have the added benefit of being endlessly reproducible (Fig. 3-8).

The Liberty venture highlighted this disparity between the requirements of craftsmanship and design. Birmingham was a leading center of the commercial jewelry trade, but had also embraced Arts and Crafts ideals. In 1903 Arthur Gaskin, a painter and wood engraver, was appointed head of the Trade School for jewelers and silversmiths in Vittoria Street. Yet he and his wife, Georgina, an illustrator, were both self-taught jewelers who found it difficult to adapt their delicate, intricate style to the alternative discipline of designing for commercial mass production. Other Birmingham artists whom W.H. Haseler may well have introduced to Liberty & Company included Oliver Baker, Bernard Cuzner, and Alfred H. Jones. Cuzner, for one, considered Knox's work to be "forced and extravagant" (Fig. 3-9).

He was not alone. Many British Arts and Crafts designers disliked the perceived "forced" and unnatural look of Art Nouveau, and the work of English silversmiths such as Henry Wilson, John Paul Cooper and Edward Spencer became increasingly about a sumptuous and virtuoso display of craft technique, especially of enameling. Those artists, including the Scottish illustrator Jessie M. King, who were content to be designers, continued to supply not only Liberty & Company but also the main competitor to Liberty's Cymric range, Murrle, Bennett & Company, a wholesale operation with premises in the City. Ernst Murrle came originally from Pforzheim, a center of the commercial jewelry industry in Germany, and he maintained a connection there with the manufacturer Theodor Fahrner, who supplied much of their stock. Although Pforzheim was often derided for its cheap imitations of French designs, and tasteless and characterless mass-produced goods, Theodor Fahrner employed several of the artists who worked for the Grand Duke of Hesse in Darmstadt, including Joseph-Maria Olbrich and Patriz Huber, to design inexpensive but fashionable jewelry made from silver or low-carat gold set with semiprecious stones. Murrle, Bennett & Company also supplied Liberty's Cymric line with ready-made pieces in this Jugendstil idiom.



Fig. 3-8. Archibald Knox: Cymric necklace, 1900–04. Gold, pearl. Offered by Liberty & Company set with amethyst, turquoise, or citrine. Collection Tadema Gallery, London.

Fig. 3-9. Arthur Gaskin: Pendant, 1906–07. Gold, mother-of-pearl, enamel. Courtesy of Didier Antiques.

In 1900, the Exposition Universelle in Paris managed by some oversight almost completely to overlook British Arts and Crafts designers and instead showcased European Art Nouveau. Georg Jensen visited the exposition—a ceramic vase he had made in collaboration with the painter Christian Joachim Petersen was exhibited there—and would have been able to see jewelry from Theodor Fahrner and silver flatware by Richard Riemerschmid; from America, Gorham's new "Martelé" (hammered) silverwares and leaded glass by Louis Comfort Tiffany; work from Belgium by Henry van de Velde; and, from France, work by Emile Gallé, Hector Guimard, Louis Majorelle, and, perhaps most fascinating of all for Jensen, jewelry by René Lalique, which caused a sensation and was widely illustrated in the European art magazines. In many ways, Lalique magnificently achieved the sculptural, symbolist qualities that Jensen was striving at this time to express in his figurative ceramics and early jewelry designs, such as the silver and opal dragonfly belt buckle that Jensen created in 1904 (see Fig. 2-15).

Art Nouveau—a new art—shared with the Arts and Crafts Movement a desire to break free of a sterile adherence to past styles and past attitudes toward art. The Secession movements in Europe also sought to escape the authority of official fine art academies and to emancipate the decorative arts from their inferior position in relation to painting and sculpture. Politics also underlay the Secession movement: not socialism so much as the desire to champion a vital and democratic nationalism in the face of decaying imperial powers.

The Vienna Secession and the interest in folk art and traditions shown by many designers—such as Carl Otto Czeschka, Michael Powolny, and later Dagobert Peche—who were associated with the Wiener Werkstätte, founded in Vienna in 1903, was an assertion of nationalism within the mighty Austro-Hungarian Empire. In Denmark Skønvirke (which is discussed elsewhere); in Norway, which was striving for independence from Sweden (achieved in 1905), the Viking Revival, or "dragon style"; in Finland, under the Russian yoke, Karelianism, the movement led by Akseli Gallen-Kallela to revive the romantic "lost" culture of the remote wilderness province of Karelia—all were expressions of both political independence and a longing for a simpler connection with nature.

A new freedom of spontaneous expression was found in folk art, peasant traditions, and even in children's drawings. Artists felt they had rediscovered the ability to respond to such primitive, intuitive forms and could reexperience nature in a direct way, no longer shackled by the established rules of the art academies. Jensen's mentor Mogens Ballin, with Paul Gauguin, Jan Verkade, and Paul

Serusier, had been a member of the Pont-Aven group in France before returning to Denmark in 1893. They sought to discover some primitive power symbolic of the universal connection between man and nature in the Breton peasants whom they painted, and Ballin's experience must have informed his desire when he founded his metal workshop, to produce "articles for everyday use, of beautiful form . . . which even the smallest purse can buy, folk art and not refined art for the newly rich."⁶

The desire for a more spiritual relationship with nature in an industrialized age was an integral part of Art Nouveau, an aesthetic that relied on an abstraction of organic form that was both mystical and based on a close observation of the natural world. The symbolism of the organic line, combined with careful attention to nature, was also partly derived from Japanese art and design, which showed that a single petal, a cobweb, an insect's wing could each be a worthy subject for a work of art. What was exceptional was that Nature was no longer passive, but a dynamic, instinctual, untamed, enlightening force. The sinuous lines of Art Nouveau express growth, energy, movement, even decay: the mysteries of life itself.

That life could be dark, sensuous, cruel, and decadent, as well as joyful, blooming, and innocent, was a truth most daringly expressed in the jewelry of René Lalique. He emancipated French jewelry not only from the historicism of the mid-nineteenth century but also from the notion that a piece of craftsmanship should be subordinated to "fitness for purpose," reminding his public that, as in the Renaissance, jewelers should be seen as artists rather than mere craftsmen. Even when made of modest materials, such as horn and semiprecious stones, Lalique's jewels were *objets d'art*, miniature sculptures, which carried an emotional force and intensity of their own.

In 1876 the sixteen-year-old Lalique was apprenticed to the distinguished Parisian jewelry firm Louis Aucoc. He spent two years at Sydenham Art College in London before returning to Paris, where he worked for various jewelers, including Aucoc, Boucheron, and Cartier. He was able to set up as an independent designer in 1885, but he was still making the kind of diamond-encrusted flower pieces that were then the fashion. Determined to create something entirely new, he spent three years researching the techniques of cast and carved glass and of enamel, particularly translucent *plique à jour* enamel. In 1894 he exhibited for the first time under his own name, showing a controversial cloak clasp in the form of a female nude at the salon of the Société des Artistes Français. Two years later, again at the salon, he showed his first piece using horn, and by 1897 he had evolved his own distinctive style, exhibiting jeweled hair

combs that used carved and pressed horn and stained and colored ivory, as well as enameled flowers.

Lalique's work was quickly noticed. Siegfried Bing, the leading Paris dealer in Oriental artifacts, invited him to take part in the first exhibition at his reopened Paris gallery, La Maison de l'Art Nouveau, and the actress Sarah Bernhardt, who at that time enjoyed iconic status, asked him to make her some stage jewels. In 1900 he exhibited at the Paris Exposition Universelle, sensationally displaying his work against theatrical black velvet, white watered silk, gauze, and frosted glass. He won a Grand Prix, along with fame and success.

By 1902, when Lalique moved to new workshops and offices at 40 Cours-la-Reine, which he designed himself, he was employing thirty craftsmen; in 1905 he opened another shop in the fashionable Place Vendôme. The craftsmen worked to Lalique's own drawings, which were of great importance to him. At the Grafton Gallery in London in 1903, he even exhibited them alongside the jewelry. For Lalique's work was not merely about fine craftsmanship, nor about precious materials. What mattered to him was the mood and atmosphere of a piece. He employed form, material, color, and motif with complete freedom, whether to glorify the trembling fragility of insects, the vivid, exotic reality of a flower, or to symbolize the darkness and cruelty of a woman's desire.

To convey dynamic movement, Lalique used fluid, sculptural goldwork in many shades. Opaque and transparent enamels were ideal for the delicacy of naturalistic petals and foliage, shimmering insect wings, or coiling serpents. Molded glass and horn created subtle colored surface effects to suggest the natural bloom of decay or the icy cold of a winter landscape. Ivory was used for female faces and bodies, and baroque pearls and unusual semiprecious stones, such as moonstones, chrysoprases, and (despite their supposedly sinister reputation) opals, were used to add color and texture. His insects and flowers—often such simple blooms as pansies, anemones, or thistles—are forever hovering, trembling, curling, trailing, budding, blooming. No wonder the theme of one of his most famous images, the "Dragonfly Woman" corsage ornament of the late 1890s, is metamorphosis. Using relatively modest materials, he created wild and exotic Symbolist motifs, often featuring nymphs or sirens caught up in the sensual mysteries of the natural world. After 1900 his designs, such as his delicate horn hair combs, became simpler and more naturalistic, but after his wife died in 1909, he seemed to lose interest in the creation of artistic jewels, and within a few years he was fully absorbed in his fascination with the technical possibilities of machine-made glass.

Other than his French contemporaries—Eugène Feuillâtre, who had been Lalique's chief enameler; Eugène Grasset, who designed for Maison Vever; and Georges Fouquet, who collaborated with Alphonse Mucha—the person most directly influenced by Lalique was probably Louis Comfort Tiffany, son of the founder of the New York firm, Tiffany & Co. On the whole, Americans remained conservative in their taste for jewelry, but after the 1876 Philadelphia Centennial Exhibition, at which Japanese decorative arts were seen for the first time, there was a vogue for work that combined Japanese taste with the handmade look also inspired by British Arts and Crafts metalwork. Tiffany & Co. introduced "Japanese" patterns for silver flatware and, around 1880, Japanese-style jewelry. At the 1889 Paris Exposition Universelle Internationale, the firm exhibited exotic enameled gold-and-diamond orchids, an idea simultaneously executed by Marcus & Company of New York, and, for Siegfried Bing in Paris, by Edward Colonna, a German artist who had briefly worked for Louis Comfort Tiffany.

A decorator and glass designer familiar with Parisian art and design, Tiffany became artistic director of the firm after his father's death in 1902 and founded his own department, which became known as the Tiffany Studio. With Julia Munson, an enameler, in charge of jewelry, Tiffany exhibited pieces for the first time at the 1904 Louisiana Purchase International Exposition. The hair ornaments and necklaces based on forget-me-nots, dandelion seed heads, berries, grapes, and dragonflies, and using semiprecious stones, such as moonstones, opals, garnets, amethysts, and coral, in stark contrast to the precious stones favored by Tiffany & Co., were influenced as much by Alphonse Mucha, who had collaborated with Georges Fouquet designing jewelry for Sarah Bernhardt, as by Lalique (Fig. 3-10).

Thanks to the proliferating art journals and magazines, the international exhibitions (Paris 1900 was swiftly followed by the 1902 Turin Prima Esposizione d'Arte Decorativa Moderna, the 1904 St Louis World's Fair, and the 1905 Liège Exposition Universelle), and new shops and galleries, Art Nouveau became a truly international style.

In Copenhagen Jensen could not have failed to be aware of such sweeping changes in art and design. In 1888 Siegfried Bing had exhibited Japanese decorative arts at the Nordic Exhibition of Industry, Agriculture, and Art, a small-scale world's fair held in Copenhagen. And it is likely that through Mogens Ballin, Jensen would have known about the early development of Art Nouveau: in 1896, for instance, Bing had commissioned designs for stained glass (to be made in America by L.C. Tiffany) from Ballin's friend Paul Serusier. Ballin also had links



Fig. 3-10: Tiffany & Co.: Necklace, 1914-15.
Gold, opals, green enamel. Collection The Metropolitan
Museum of Art, gift of Sarah E. Hanley, 1946.



Fig. 3-11. Pendant (GJ #32). Designed by Georg Jensen, ca. 1913.
Made by Georg Jensen Company. Silver, mother-of-pearl, chrysoprase.
Collection of a Danish gentleman. Cat. no. 190.

with German publishers, and the stylized, rather heavily organic, naturalistic forms of Ballin's silver and pewter, illustrated in one of the leading German art journals in 1902,⁷ shows the influence of both Japanese art and French and Belgian Art Nouveau.

Although Jensen was never swayed so forcefully by new design trends that he lost sight of his own idiom, a stunning silver, mother-of-pearl, and chrysoprase pendant (GJ #32) (Fig. 3-11), which Jensen designed in 1913, is surely an homage to Lalique: while retaining his own trademark simplicity, Jensen created a setting in which the romantic fragility of the pearl calls attention to notions of the unique imperfection and transience of beauty, much as Lalique's more ornate pieces do. Jensen also occasionally incorporated some design elements from commercial German Jugendstil (see again Fig. 3-3 [GJ #131]), perhaps most of all in the choice of a strong palette of amber, green onyx, chrysoprase, or lapis lazuli, which was quite distinct from the more delicate, misty colors of much Arts and Crafts jewelry.

Indeed, Jensen's greatest competition when he opened his workshop in 1904 came from Germany, which was also to provide his first and largest market outside Denmark. In 1907 Jensen exhibited his work abroad for the first time, at the Folkwang Museum in Hagen, Germany, and in 1909 he opened a retail shop in Berlin, which remained successful until the outbreak of war. His second son, Jørgen, subsequently chose to receive training from the goldsmith Leonhard Ebert in Munich, which had been a center of Secessionist artists and designers and home to the Vereinigte Werkstätten für Kunst im Handwerk (United Workshops for Art in Handicraft), founded in 1898 by, among others, Richard Riemerschmid, Bruno Paul, August Endell, and Bernhard Pankok. The aims of the workshops were not unlike those of the Grand Duke of Hesse's artists' colony in Darmstadt, which had been established the following year and brought together young painters, sculptors, and designers, including Peter Behrens from Munich and Joseph-Maria Olbrich from Vienna. Although, perhaps because of its association with wealth and luxury, jewelry was never an important aspect of any of the Munich designers' work, the German idea of the *Gesamtkunstwerk*, the total work of art, and the happy acceptance of machine production had far more in common with Jensen's own approach to craftsmanship than the English movement.

Olbrich, however, soon left Darmstadt to return to Vienna, where he joined the Wiener Werkstätte, established in 1902 by Josef Hoffmann and Koloman Moser. From its inception, the Wiener Werkstätte relied on wealthy clients, and the jewelry designed by Hoffmann,

Moser, Olbrich, and, later, Carl Otto Czeschka, using hand-beaten surfaces, cabochon stones, and semiprecious materials, was unashamedly sumptuous and luxurious. It was also strikingly modern and geometrically abstract, an unabashed statement of a new era.

At the turn of the century, German designers of commercial jewelry copied both French Art Nouveau and Liberty & Company's Cymric wares before evolving a gently naturalistic Jugendstil idiom similar in many ways to Jensen's own work in its reliance on surface texture, enhanced with unadorned cabochon stones, and a modest coherence of design. Hugo Schaper in Berlin and Georg Kleeman and the painter and architect Max Joseph Gradl in Pforzheim continued to use Art Nouveau motifs, such as flowers or enameled insect wings, but rendered with a much sharper geometric edge (Fig. 3-12). It was Patriz Huber, the most radical of the artists supplying jewelry designs to the Pforzheim manufacturers, who introduced a recognizably new and modern abstract German style of jewelry.

Huber was a young interior design student who came to notice through his entries to design competitions organized by Alexander Koch's journals, and was then invited to join the artists' colony in Darmstadt. There he designed several interiors and showed not only jewelry but also such items as purses, cigarette cases, and umbrella handles at the colony's first exhibition, *Ein Dokument Deutscher Kunst*, in 1901. For the following two years, until his death by suicide over an unhappy love affair in 1902, he supplied designs for brooches, belt buckles, and hair combs to Theodor Fahrner and other Pforzheim manufacturers. Some pieces show an awareness of Archibald Knox's Cymric designs, and it may have been Knox's Celtic research that inspired Huber's striking ornamental use of a Bronze Age spiral also beloved by the painter Gustav Klimt. There is an almost Neolithic weight and symbolic mystery in his abstracted, geometric motifs, far removed from the dominant naturalism of the time. Had he lived longer, he would surely have become a major designer.

The more abstract, geometric style proved popular with the public, and numerous artists contributed designs to the Pforzheim manufacturers, who no doubt found the more graphic, stylized motifs easier to produce commercially. The leading debate in Germany between the various *Werkstätten*, united in 1907 by the influential writer and architect Herman Muthesius as the *Deutsche Werkbund*, was over whether artists and architects could justify the creation of beautiful objects affordable only as luxuries, or whether their role was now to design prototypes for industrial mass production—the beginning of

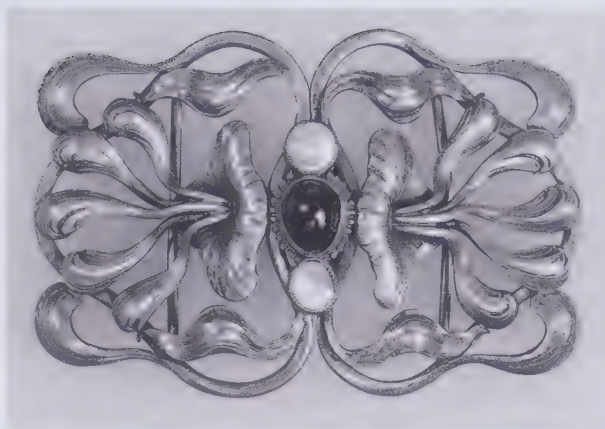


Fig. 3-12. Hugo Schaper: Belt buckle, 1898–1900. Gilt silver, mother-of-pearl, red paste. Collection Württ. Landesmuseum, Stuttgart.

Fig. 3-13. Henry van de Velde: Belt buckle, ca. 1898. Gold, amethyst. Collection Karl Ernst Osthaus-Museum, Hagen.

modernism, and, incidentally, of branding, of the glamour of attaching the name of an individual designer to a mass-produced object. It may well have been the case that, in Germany, where so much modern jewelry was commercially produced, Jensen's work had the added cachet of individual craftsmanship.

Henry Van de Velde, who would later appoint Walter Gropius as head of the Bauhaus in Weimar, welcomed modern materials and machine production, but in 1914 he publicly opposed Muthesius's call for designers to concern themselves primarily with standardization and instead continued to champion the individuality of the creative artist (Fig. 3-13).

Jensen therefore opened his jewelry workshop in 1904 at the height of the debate about the social and political role of artists and designers. He had the creative vision of an artist—he had originally wanted to be a sculptor—and direct experience of craft skills, in ceramics

as well as in metalwork, but he had already discovered that he could not make a living producing individual one-off pieces. His solution—to retain artistic control over small-scale serial production—may not have been entirely a compromise, for he shared Mogens Ballin's idealistic desire to make artistically created works affordable by ordinary people. And he was quick to encourage other artists to join him, giving them full credit for their contributions. In return, his craftsmen were highly skilled at interpreting working drawings and producing high-quality hand-finished pieces. The Jensen “brand” became synonymous with quality, which then allowed for artistic diversity. As Jensen later said, his great advantage was “that I was a craftsman first and an artist second.”

Jensen was also aware of the sensibilities of his market, the middle-class man and woman of taste, and, whether consciously or not, he portrayed himself as the romantic artist-craftsman in the tradition of William Morris. He had unruly curly hair and wore a flowing tie and artist's smock. His workshop, which customers could visit, was in a small room above an old gateway in Bredgade, and it was “very characteristic reminding one of the Renaissance; perhaps it was the peculiar lighting that made it so, the meagre daylight came through the window and only the lower part of the room caught the light . . . which almost imperceptibly influenced the mind with impressions from the workshops of olden times.”⁸ He seems to have captured both a market and a way of life that eluded C.R. Ashbee and so many others.

NOTES

- 1 Interview with Georg Jensen, first published in *Politiken*, 29 August 1926; translation by Michael Krogsgaard published in “Georg Jensen's Memoirs,” *Georg Jensen Magazine* 1 (May 2002): 4–5.
- 2 C. R. Ashbee, *Craftsmanship in Competitive Industry* (Chipping Campden and London: Essex House Press, 1908): 9, 10.
- 3 Ashbee memoirs, 9 March 1903. The Library of the Victoria & Albert Museum, London.
- 4 The Ashbee Journals, early June 1915, King's College Library, Cambridge.
- 5 Arthur Lasenby Liberty, “Spitalfields Brocades,” *The Studio* 1 (1893): 20.
- 6 Peter Schindler, *Mogens Francesco Ballin* (Copenhagen: Berlingske Forlag, 1936): 203.
- 7 Johannes Jörgensen, “Mogens Ballin's Werkstatt,” *Die Kunst* 6 (1901/1902): 244–50.
- 8 L.C. Nielsen: *Georg Jensen, An Artist's Biography* (Copenhagen: Fr. Bagge Printers, 1920): 23–24.



Braving the Modern: Georg Jensen Jewelry, 1925–1970

Toni Greenbaum

“Modernism,” an elastic term used to denote the confluence of styles that developed after World War I, has come to have many meanings. No longer strictly the domain of the Bauhaus-dominated International Style, modernist concepts extend beyond the Functionalist ideology prevalent during the 1920s and early 1930s. Several tenets guided these concepts, which began to take hold around 1935.¹ Streamlining, then Biomorphism, and thereafter a kind of generic “modern” that borrowed from all the other progressive idioms were among the strongest trends that emerged to affect the decorative arts worldwide. These trends were deeply felt in Scandinavia, whose leadership in the fields of furniture and household objects lasted from the 1950s until the late 1960s.² Each Nordic country manifested modernist impulses differently, according to historical roots, cultural traditions, and wartime experiences. All contributed immeasurably to the canons of modernism, but the Danish silversmithing firm of Georg Jensen adapted with particular savvy to every new stylistic credo.

The Scandinavian aesthetic, characterized by simple shapes, sleek surfaces, and harmony between forms, materials, and techniques, proved to be one of the most powerful influences on mid-twentieth-century design in

the United States. The Danish version, particularly the designs for silver objects and jewelry that emanated from Georg Jensen, exerted a seminal influence on American metalsmiths. Several, who were to become influential teachers in American college metals programs or mentors to young artisans at independent studios, either worked for Georg Jensen before coming to the United States or otherwise benefited from the Danish model. These men and women trained subsequent generations of craftspeople, thereby disseminating the Scandinavian modern concept. Ironically, jewelers in Denmark remained relatively insulated until the late 1960s, when exciting innovations born in other parts of Europe and America injected new life into their sober traditions. All in all, Danish jewelry from the mid-1920s to the early 1970s was characterized by a unique cross-cultural sharing of ideas that went far in providing pieces relished by modern, artistically astute women who wanted well-designed, affordable, and versatile adornment to serve their active lifestyles.

ART DECO, FUNCTIONALISM, AND STREAMLINING
Art Deco was a revolutionary new style in the 1920s and 1930s. Known originally as Art Moderne, it received its name from the watershed *Exposition Internationale des Arts Décoratifs et Industriels Modernes* held in Paris in 1925.³ France was the main source of Art Deco, although

Fig. 4-1. Bracelet (GJ #30), 1926. Designed by Georg Jensen. Made by Georg Jensen Company Silver. Collection Georg Jensen Ltd., Copenhagen. Cat. no. 243.

its themes spread quickly throughout the world. The multifaceted style, which embraced Eastern exoticism, tribal motifs, stylized classicism, and purist geometry, was realized in jewelry by the great French houses, including Cartier, Boucheron, and Van Cleef and Arpels. The geometric aspect of the style, derived from Cubism and European art movements such as Constructivism, Futurism, and Neo-Plasticism, had the most dynamic and far-reaching effect on decorative art, including jewelry, which was represented in France by such designers as Raymond Templier, Gérard Sandoz, Jean Fouquet and Jean Desprès. Unlike much of Europe and the United States, Scandinavia had little Art Deco architecture of consequence, merely a stylized classical revivalism that occurred in the 1920s.⁴ Danish jewelers, however, including Evald Nielsen, Anton Michelsen, and Aage Dragsted, created jewels from precious metals and gemstones in a typically Art Deco style.

The closest any Nordic country came to a formal Art Deco contribution in silver was Denmark with the Georg Jensen Silversmithy, where Johan Rohde and Harald Nielsen, along with Gundorph Albertus, Jørgen Jensen, Oscar Gundlach-Pedersen, and Arno Malinowski, designed hollowware, flatware, and a bit of jewelry in a naturalistically or geometrically stylized format. Nielsen's "Pyramid" and Albertus's "Cactus" cutlery patterns, in particular, are exemplars of clean, rational design. In 1924 Georg Jensen himself opened a short-lived workshop in Paris with three silversmiths, one goldsmith, and a chaser brought over from Denmark.⁵ For both professional and personal reasons, however, Jensen and his fourth wife lived in Paris for only two years before returning to Copenhagen in 1926. A silver bracelet sporting a berry and leaf pattern, which ultimately went into production in Denmark (Fig. 4-1), was designed during this sojourn. Although simpler, flatter, and less bulbous than his usual sculptural *Skønvirke* designs, which were related to the Arts and Crafts Movement, Jugendstil, and Art Nouveau, the bracelet lacks the true spirit of Art Deco in that it possesses neither the hard-edge geometry nor the stylized classicism that typifies the style.

The year 1929 was pivotal for modern design, thanks to two unrelated events that took place in New York City: the stock market crash and the founding of the Museum of Modern Art. The former, along with the Great Depression that ensued, precipitated the need for a less elitist, more accessible, and less expensive design ethic to serve a larger segment of the populace. The latter provided an institution where architecture and fine and applied art reflecting these values could be studied. The term "Functionalism" described this new aesthetic. It re-

ferred to both reductivist architecture and objects that manifested its traits: purity of form, minimal surface ornamentation, and rationality of design based on use. These themes of efficiency and democracy were most attractive to Scandinavian designers, particularly in Sweden, which hosted the landmark *Stockholm Exhibition* in 1930. This event, whose pavilions and installation were designed by Swedish architect Erik Gunner Asplund, represented the transition between the earlier stylized Neoclassicism, explored with aplomb in Danish architecture by Kaare Klint, and Functionalism. By contrast, the foundation of Danish designers in guild values and small factory production, with its contingent emphasis on handwork, still clung to an aesthetic formalism, or artistic cultivation of form alone, without regard to the social, economic, and political agenda that Functionalism implied.⁶ It is telling that the 1930 *Stockholm Exhibition*, where emphasis was placed on rational design suitable for machine production, occurred just after Denmark's government turned socialist in 1929.

The phrase "International Style," which stood for the rubric of Functionalism, was first coined in 1932 by architectural historian Henry-Russell Hitchcock and Philip Johnson, director of the department of architecture at the Museum of Modern Art. It was also the title of the museum's groundbreaking exhibition and accompanying book *The International Style: Architecture Since 1922*,⁷ which examined this Bauhaus-inspired movement. In Scandinavia, where direct contact with materials was a time-honored tradition, Functionalism, or "Funkis," as it was called in Scandinavia, was a controversial term, because it lauded machine production and objects that looked as if they had been manufactured, even though they were handmade. Danish designers, perceiving a theoretical conflict, were concerned lest the Functionalist rubric lead to a style with neither concept nor respect for materials and craftsmanship. As design historian Edgar Kaufmann Jr. wrote in his catalogue essay for the 1960 exhibition, *The Arts of Denmark*: "Machine art evidently seemed too sensational in a community where industry was less influential than rural occupations."⁸

Functionalism seeped into Scandinavian jewelry, nonetheless, even though this was something of a paradox, jewelry being by nature ornamental. If mere decoration is nonessential, then jewelry should be deemed "non-utilitarian decorative art," wrote architect and theorist Poul Henningsen in a 1924 article for the journal *Architekten*, in which he discussed problems faced by the jury while choosing pieces for the Danish pavilion at the 1925 Paris exposition.⁹ For the first time in history, fundamental issues concerning jewelry's societal role came into

question. Not only was jewelry a source of ideological conflict, but fashion, which was promoting a boyish look, also discouraged all but the most ascetic pieces. In 1943 Jensen designer Arno Malinowski took exception, maintaining: “This ‘useless’ jewelry [has] probably always been of the greatest importance because it fulfills the mission to sate the soul’s appetite for beauty. And therefore a lovely piece of jewelry is perhaps, after all, more useful than any other single thing for which we might long.”¹⁰ In Sweden, where Functionalism was embraced wholeheartedly, the style was epitomized by silversmith Wiwen Nilsson’s cold geometry. Educated in Denmark, Nilsson was influenced by Cubism and other nonobjective art movements, as interpreted by his friend, the modernist painter Gösta Adrian-Nilsson, known as GAN. Wiwen Nilsson’s rationalist hollowware was characterized by faceted, nonreflective surfaces, perfect proportions, and the absence of superfluous embellishment. His jewelry, made from sizable slabs of rock crystal cut with large, flat, rectangular facets and mounted in minimal silver settings, was the first in Sweden to be composed solely of geometric shapes (Fig. 4-2).¹¹

Of the Scandinavian countries, Denmark was the least affected by Functionalist modernism, although it was by no means totally removed.¹² Unlike Sweden, whose aesthetic during the 1930s was steeped in a stark minimalism, Denmark remained firmly rooted in bourgeois traditions that favored color and graceful curves, exemplified by the Orientalist fantasies at the Tivoli Gardens.¹³ Skønvirke had been the reigning idiom for Danish jewelry since the early twentieth century. By the mid-1920s, however, certain socially minded designers adopted a receptive attitude toward Functionalist ideas. Poul Henningsen and silversmith Kay Bojesen, for example, each sought forms derived from practical applications. Although wearing jewelry at this time was fraught with irony, jewelry survived and ultimately thrived, albeit through designs more suitable to the ethos of the times—straightforward shapes made from base metals and glass stones or beads. Jewelry designers who wished to reach an audience beyond the middle class, to which Skønvirke was aimed, also turned to machine production.¹⁴

During the Great Depression, costume jewelry became popular in Denmark, just as it did throughout the rest of the world. Although some was manufactured there, most was imported. Functionalism, and the machine production it spawned, aided the costume jewelry industry by enabling manufacturers to produce an inexpensive substitute for the real thing. Although in many instances cheaply made and poorly conceived, costume jewelry conformed to the basic Functionalist credo. It was not until



Fig. 4-2. Wiwen Nilsson: Pendant, 1930–50. Silver, rock crystal, onyx. Collection Bo Knutsson Art & Antiques, Vänersborg, Sweden.

after World War II had ended that European jewelry design was reinvigorated, but not all jewelry during the 1930s and early 1940s was trite. The Georg Jensen firm continued to offer excellent pieces and, through necessity, incorporated the machine into its production methods. Harald Nielsen and Arno Malinowski designed lines of serially produced jewelry that matched the quality of earlier pieces, and owing to the sustained Danish sensitivity to material, method, and finishing, as well as a superior design capability, they provided serious competition for the costume jewelry industry.

Harald Nielsen, Georg Jensen’s brother-in-law, began working at Jensen’s firm in 1909 and rose to become artistic director in 1958. He was a transitional designer, charting the course between the earlier Skønvirke style and Functionalism during the second half of the 1920s and 1930s. His style was close to that of Johan Rohde, who was something of a “proto-functionalist”; in fact, Nielsen’s work was often strikingly similar, since, like Rohde’s, it emphasized form and line with a minimum of ornament.¹⁵ Unlike Rohde, however, who still clung to naturalism, Nielsen abstracted the vegetal forms that

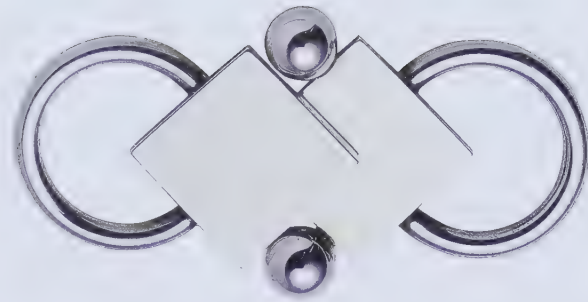


Fig. 4-3. Belt buckle (GJ #55), 1930–31.
Designed by Harald Nielsen. Made by Georg Jensen Company.
Silver. Collection The Silver Fund, London. Cat. no. 260.

Fig. 4-4. Brooch (GJ #256), 1942.
Designed by Arno Malinowski. Made by Georg Jensen Company.
Silver. Collection Georg Jensen Ltd., Copenhagen.

Fig. 4-5. King's Emblem pin (Kongemærket), 1940.
Designed by Arno Malinowski. Made by Georg Jensen Company.
Silver or gold with enamel. Private collection. Cat. nos. 272, 273.

served as knobs or handles on his hollowware, subordinating them to the “harmony of the whole.”¹⁶ He designed a silver belt clasp (GJ #55), the acme of purist styling, which was made at the smithy between 1930 and 1931 (Fig. 4-3). Other Georg Jensen designers to explore Functionalism were Oscar Gundlach-Pedersen, an architect who joined the firm at the beginning of the 1920s, and Arno Malinowski, a member of the company from 1936 to 1944 and 1949 to 1965, who transposed the flora and fauna discarded after the *Skønvirke* period into a Functionalist format, comprising flattened and stylized figures reminiscent of the sculpture and medals he had been trained to design (Fig. 4-4). Malinowski was also responsible for the “Kongemærket” (king’s emblem) (Fig. 4-5), a tiny silver-and-enamel pin designed in 1940 to commemorate Christian X’s seventieth birthday. The pin was worn by Danes as a patriotic symbol during the German occupation and continued to be offered for sale until the king’s death in 1947. With 1,178,534 pieces sold, it remains the company’s best-selling item.¹⁷

Sigvard Bernadotte was arguably the greatest of Georg Jensen’s Functionalist designers. Although Erik Lassen, director of Det Danske Kunstindustrimuseum (Danish Museum of Art and Design) in Copenhagen, has disputed regarding him strictly as such,¹⁸ it is unquestionable that Bernadotte brought a Swedish sensibility to Danish hollowware, flatware, and jewelry, and that his strongest sources of inspiration were the pieces he viewed at the *Stockholm Exhibition* in 1930, the same year he began working for Georg Jensen. Although Bernadotte spurned the early Georg Jensen style, which he thought was overly ornamented, and dubbed it “klunkestyl” (tassel style), he lauded the firm’s stellar craftsmanship and openness toward modern designs. For example, he appreciated the fact that the company kept his starkly modern designs in production despite the fact that the public’s initial reaction to them was unenthusiastic. Bernadotte had a decided sense of humor regarding traditionalists’ misunderstanding of Functionalism’s modern look. While discussing a sportsman’s trophy he was commissioned to design for the Swedish royal family, he said: “I cannot deny that [it was typical Funkis]. My oldest brother, Prince Gustav Adolf . . . looked at it and exclaimed . . . I hope to God I won’t win that!”¹⁹

The second son of Sweden’s King Gustav Adolf VI and the brother of Queen Ingrid of Denmark, Bernadotte worked for Georg Jensen from around 1930 until his death in 2002, after being introduced to general manager Anders Hostrup-Pedersen by Stockholm art dealer Niels Wendel, who was the firm’s Swedish agent.²⁰ Bernadotte’s work, al-

though pure and minimal in form, displays overtones of Streamlining, a style propelled by the sense of movement achieved through the laws of aerodynamics that evolved in America during the mid-1930s. Edgar Kaufmann Jr. disapproved of the style and wrote unequivocally in 1950: "Streamlining is not good design!" because its appropriation of high-velocity motifs such as teardrops and "speed whiskers" (parallel lines) was unsuitable when applied to stationary objects.²¹

Clearly Bernadotte was a modernist who championed an aesthetic based on cultured simplicity rather than pure Functionalism, and Streamlining provided just such a tasteful refining mechanism. He is best known for his elegant hollowware and flatware, and although he did not design much jewelry, his style is consistent throughout, whereas Rohde's jewelry, for example, is unlike his tabletop objects. A silver bracelet by Bernadotte from 1938 (GJ #73) is a superlative example of clean, modern design with hints of Streamlining (Fig. 4-6). Made up of ten squares that connect by contiguous interlocking tabs, the bracelet's contour appears to incline, the result of both a gently convex upper surface that silhouettes each unit and a pronounced horizontality of the connecting devices, which together create a subtle impression of motion. Bernadotte, a fresh influence at Georg Jensen, was very much in step with jewelry being done during this period in France by such independent makers as Raymond Templier, who also used a good deal of silver, as well as at German costume jewelry companies, such as Henkel & Grosse, that explored the use of base metals and plastic. Although there were very few designs in his jewelry repertoire, Bernadotte nevertheless contributed a chic and sophisticated interpretation of this glamorous style.

Georg Jensen's subtle forays into Streamlining affected jewelry that was being produced as close by as the commercial Danish jewelry company N. E. From (founded in the early 1940s in Nakskov) and as far away as Fred Davis in Mexico. Both the former (whose jewelry was purportedly sold at the Jensen retail store in New York City during the late 1940s and 1950s) and the latter, who lived and worked in Mexico City, designed a bracelet that is almost identical to Georg Jensen's bracelet #93 and a matching necklace (GJ #66) (Fig. 4-7) from about 1930. Both bracelets repeat an abstracted silhouette of a tulip, with rounded corners, a smooth surface, and no embellishment. These obvious cases of imitation are only two examples of Georg Jensen's influence on Streamlined jewelry, although the firm's designers never explored the style as thoroughly as they did Biomorphism and Scandinavian Modern, which were to follow.

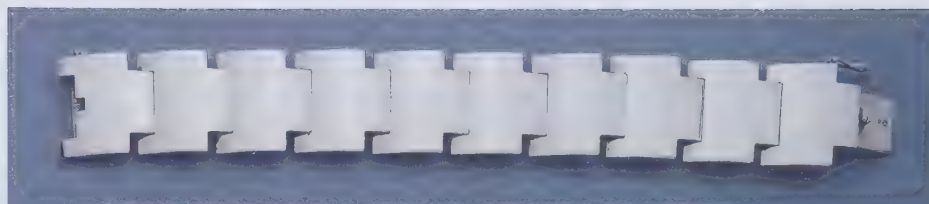


Fig. 4-6. Bracelet (GJ #73), 1938. Designed by Sigvard Bernadotte. Made by Georg Jensen Company. Silver. Collection The Silver Fund, London. Cat. no. 270.

Fig. 4-7. Necklace (GJ #66), ca. 1930. Designed by Georg Jensen. Made by Georg Jensen Company. Silver. Collection The Silver Fund, London. Cat. no. 259.

BIOMORPHISM

By the mid-1930s Streamlining's characteristic "thrust," derived from engineering principles, found itself increasingly replaced by a spontaneous fluidity inspired by amoeboid shapes being used in fine art, such as sculpture by Hans Arp and mobiles by Alexander Calder. Finnish architect Alvar Aalto began at this time to use curvaceous laminated wood in his furniture for Artek and undulating silhouettes in his glass vases for Karhula-Iittala (Fig. 4-8), and Hungarian constructivist László Moholy-Nagy promoted the "organic approach" at his New Bauhaus in Chicago.²² It was during this period, in fact, that Biomorphism received its name.

Biomorphism played a significant role in American studio jewelry. In New York, African-American jeweler Art Smith adapted Biomorphism to his large, dramatic necklaces, bracelets, and earrings. For example, he used two huge protozoan forms, layered asymmetrically, to create a cuff reminiscent of both tribal ornament and



Fig. 4-8. Alvar Aalto: "Aalto" Vase (model no. 9745), 1936. Made by Karhulan Lasitehtaalla. Glass. The Montreal Museum of Fine Arts, Liliane and David M. Stewart Collection.



Fig. 4-9. Art Smith: "Lava" bracelet, ca. 1946. Copper, brass. The Montreal Museum of Fine Arts, Liliane and David M. Stewart Collection, gift of Paul Leblanc.

bracelets by Calder (Fig. 4-9). So many other modernist jewelers, including New York City-based Sam Kramer, Ed Wiener, and Francisco Rebajes, also incorporated the rhythmic twists and turns of Biomorphism into their individual aesthetics that in mid-twentieth-century America it became almost a convention.²³ In San Francisco, jeweler Margaret De Patta, who studied with Moholy-Nagy in 1941 at the New Bauhaus, combined the principles of Constructivism and Biomorphism, which were usually thought of as opposites.²⁴

By the early 1940s, Nordic jewelers embraced

Biomorphism enthusiastically. It was a novel aesthetic that had the potential to inject new life into the Danish jewelry industry, which had been dormant since before World War II. The Danish husband-and-wife architectural team of Tove and Edvard Kindt-Larsen, in addition to designing furniture, developed a line of free-form enamel and silver jewelry for both A. Michelson and Georg Jensen beginning around 1940. Karen Strand did a series of gently amorphous brooches for A. Michelson in the early 1950s.

The term "Biomorphism" and the name Henning Koppel have come to be virtually synonymous. A well-regarded watercolorist and sculptor during the early years of his career, Koppel was a Copenhagen-born Jew who fled with his family to Sweden during World War II and became a designer of silver objects when he returned to Denmark after the war ended. During his exile in Sweden from 1940 to 1945, he briefly designed jewelry for Svenskt Tenn (Swedish Pewter), which was admired by Jensen company director Hostrup-Pedersen, who was in Stockholm on a secret mission for the Danish Resistance.²⁵ In 1945 he invited Koppel to visit the Copenhagen firm and encouraged him to begin experimenting in silver, with thoughts of a possible collaboration. Koppel greatly admired Johan Rohde's simple and elegant hollowware and, like Bernadotte, rejected what he viewed as the excessive decoration of the Skønvirke style. In 1947, with the advice and encouragement of Harald Nielsen, Koppel designed a bracelet (GJ #88A) which has become an icon of mid-twentieth-century jewelry design (Fig. 4-10). The first link bracelet to be connected solely through continuously intertwined units, without applied hinges or rings, this is a masterpiece of sculptural as well as structural ingenuity. Each undulating element interlocks with its neighbor by slight twists and bends in open, irregular silhouettes, defined by a line of hand-finished silver that grows alternately thicker and thinner. After Koppel created this and other designs, such as his 1946 candelabrum (GJ #956), which frustrated the silversmiths and caused much intra-company controversy, he was hired as a designer by the Georg Jensen Company in September 1949.²⁶ According to Erik Lassen, Koppel thought of himself as a silversmith, since this was his sculptural medium,²⁷ but the artisans responsible for making some of his more baffling designs would probably not have agreed, given his propensity for putting concept before method. Koppel was forced to concentrate on jewelry, even immediately after the war, because there was still difficulty obtaining sufficient quantities of silver for large pieces.

Henning Koppel's influence on postwar American studio metalwork is estimable, though somewhat compli-

cated. His sculptural sensibility and visual wit impacted an entire generation of American silversmiths, yet his story is tinged with some resentment, at least during the early years of the American craft movement. John Prip, an American silversmith of Danish descent, believed Koppel's talents to be overstated in the United States.²⁸ In a 1966 "conversation" with fellow metalsmith Ronald Hayes Pearson published in *Craft Horizons*, he said: "I think [work by Margaret De Patta, Sam Kramer, Paul Lobel, Bob Winston, and Philip Morton in the late 1940s] was much more interesting than anything being done in Europe at the time. People like Koppel, who were making things for Jensen, received a fantastic amount of publicity. . . . American publishers seemed to be more interested in showing things that were being done in Europe than . . . here."²⁹ Prip goes on to praise the pioneer spirit of the American jewelers, especially since "they . . . didn't know how [to work metal] . . . [and] learned as they went along. . . . [T]he U.S. craftsmen . . . influenced what was being done . . . in Denmark, Sweden, Germany, and Holland."³⁰ It should be noted that American studio jewelers were working in relative obscurity, while Georg Jensen benefited from large-scale production, several retail outlets, and extensive advertising. According to Prip, the lack of years spent in "trade-like conditioning," which characterized the Danish apprenticeship system, allowed American metalsmiths to approach their craft in a free and imaginative way. While accepting the superior technical quality of European silversmithing, Prip insisted that work from "the Jensen period up until after World War II just wasn't new or different."³¹

In 1954 Prip, who had been teaching at the School for American Craftsmen since 1948, first at Alfred University in Alfred, New York, and then at Rochester Institute of Technology, left to pursue a full-time career as an independent silversmith.³² He found his ideal replacement in Hans Christensen, a Dane who was working at Georg Jensen at the time and with whom Prip was acquainted from his own years there. Christensen had become an apprentice at the Georg Jensen workshop in 1939, as a compromise with his accountant father who had convinced him to enter the more practical career of silversmithing as opposed to pure sculpture, which was his dream. The artful atmosphere, populated with Sigvard Bernadotte, Arno Malinowski, architect Erik Herløw, and Henning Koppel, appealed to the young Christensen, who in 1950 was promoted to the model department, becoming its head in 1952. Christensen was reluctant to take the teaching job at the School of American Craftsmen, so Prip elicited the help of his aging father, a third-generation Danish silversmith living in Denmark. The elder Prip, and

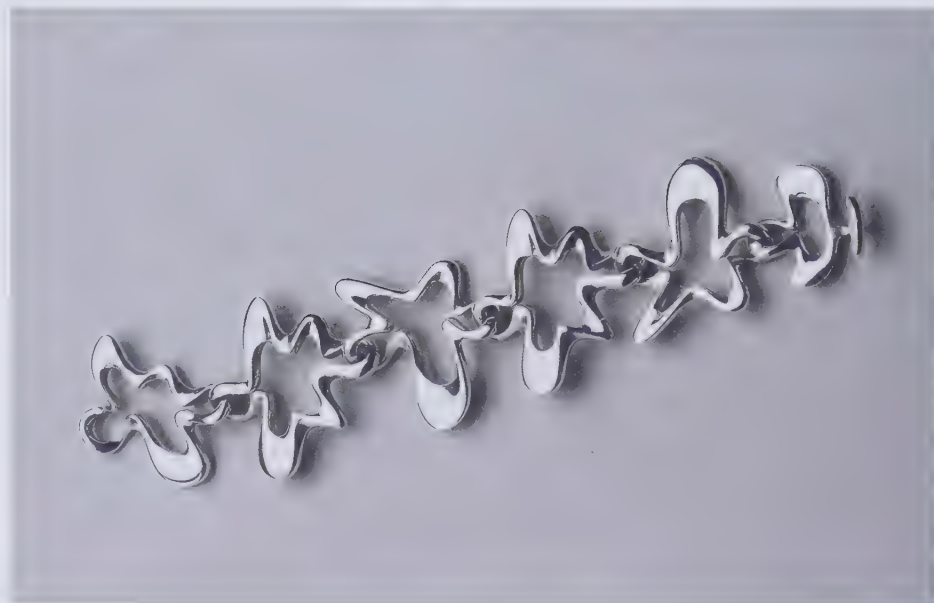


Fig. 4-10. Bracelet (GJ #88A), 1946.
Designed by Henning Koppel. Made by Georg Jensen Company.
Silver. Collection The Silver Fund, London. Cat. no. 285.

two years' worth of pressured correspondence from American dignitaries, who became aware of Christensen through a 1952 design exhibition at the Museum of Modern Art that included Georg Jensen silver, convinced him to take the job.³³

Some of Christensen's designs frankly mimic Koppel's. His silver water pitcher from 1980 curiously recalls the latter's wine pitcher GJ #978, designed in 1948, as well as GJ #992, from 1952. The story behind their relationship is elucidating, and, as with Prip, once again illustrates the strong connection between Danish and American silversmithing in the 1950s and 1960s, as well as the somewhat competitive spirit. Christensen was working in the Georg Jensen hollowware department when pitcher GJ #992 was created, and there is strong speculation that Christensen actually made the prototype.³⁴ Although, like the craftsmen before him, Christensen thought the design beautiful, he regarded it as an impractical sculptural statement that lacked the necessary functional requirements. It was, in fact, a pitcher with an uncomfortably positioned handle attached to a body that permitted ice to spill from its spout when liquid was poured.

Furthermore, Christensen was critical of Koppel's drafting method. As model-shop foreman, he was responsible for transposing the designers' ideas into forms suitable for production. Koppel evidently frustrated Christensen's practical agenda by insisting that his charcoal sketches be followed exactly. Yet Christensen often

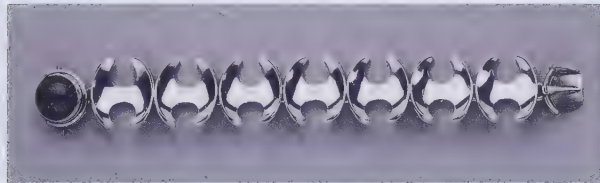
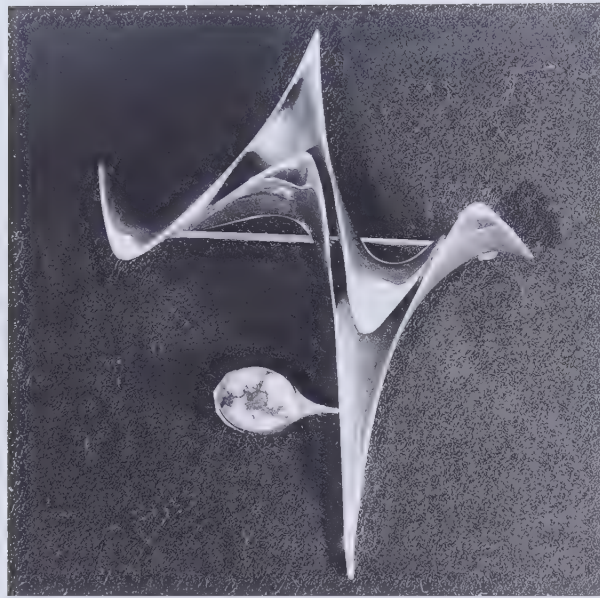


Fig. 4-11. Ronald Hayes Pearson: Brooch, 1968.
Silver, turquoise. Ronald Hayes Pearson Design Studio,
Deer Isle, ME.

Fig. 4-12. Bracelet (GJ #130B), 1963.
Designed by Henning Koppel. Made by Georg Jensen Company.
Silver, agate. Collection The Silver Fund, London.

Fig. 4-13. Necklace (GJ #104B), 1953.
Designed by Edvard Kindt-Larsen. Made by Georg Jensen Company.
Silver. Collection The Silver Fund, London. Cat. no. 294

found the drawings confusing and inadequate as schematic diagrams³⁵ and became determined to “improve” upon Koppel’s design. Thirty years later, Christensen introduced his own silver pitcher, replete with a “fanny” that keeps ice well within the piece’s body (reminiscent of Koppel’s pitcher #978 for Georg Jensen) and a walnut handle that does not conduct the cold as Koppel’s does. Criticisms notwithstanding, Koppel’s “characterful jugs”³⁶ remain some of the most original objects ever to have been created in silver. Christensen also expressed distinct opinions regarding jewelry. Always a pragmatist, he railed against what he considered too much “novelty . . . that makes [some pieces] a hazard to the wearer and anyone who comes near her!”³⁷ As with Koppel’s hollowware, Christensen believed cutting-edge jewelry designs should be subordinated to use, “secondary to [the wearer’s] interest and personality.”³⁸ Jewelry, according to Christensen, should be “decoration . . . not just as an aggregation of sculptural shapes reduced to pygmy scale.”³⁹ He found a compatriot in Ronald Hayes Pearson, who provided American women with uncomplicated, well-crafted, and easy-to-wear studio jewelry.

Ronald Hayes Pearson, an American who spent his childhood summers at Elverhoj, a crafts colony near Poughkeepsie, New York, founded by two Danish-American metalsmiths, Anders A. Anderson and Johannes Morton, was another important jeweler to teach at Rochester Institute of Technology during the mid-twentieth century.⁴⁰ He set a superb example for artisans who wished to pursue the empirical approach to metal-smithing, by allowing the design to evolve through the forging process. Much of Pearson’s jewelry illustrates his affinity with Biomorphism. Some pieces, such as his undulating “wave” series (Fig. 4-11), are strikingly similar to Koppel’s. Pearson’s 1975 brochure, which includes pieces designed much earlier, illustrates a “Rolling Sculpture,” available in either silver or bronze, which if flattened would have the same sharp-edged, double-axe shape as one unit of Koppel’s bracelet GJ #130 from 1963 (Fig. 4-12), as well as Prip’s “Axe Form” pins from 1952. Pearson’s tie bar and cufflink set from the same pamphlet recalls the pinched elements that make up a link necklace (GJ #104) by Edvard Kindt-Larsen, introduced by Georg Jensen in 1953 (Fig. 4-13). Indeed, Pearson seems to have been affected not only by the Biomorphic style as interpreted by Georg Jensen designers Koppel and Edvard Kindt-Larsen but also by the habitual dialogue of the Danish designers with manufacturers that results in high standards of design and craftsmanship.

Just as with Streamlining, Biomorphism’s influence on mid-twentieth-century jewelry spread to Mexico, pos-

sibly because of the Americans' uninterrupted desire for fashionably artistic silver jewelry, despite the embargo on silver goods imported from Europe during the war. Biomorphism's amorphous character is particularly apparent in pieces from Taxco by Sigi Peñeda, Salvador Teran (Fig. 4-14), and Enrique Ledesma. By the mid-1950s Biomorphism had lost most of its luster, and its droll, crowd-pleasing charm was obsolete.

SCANDINAVIAN MODERN

After World War II, several overlapping strains of modernism incorporating Functionalism, Streamlining, and Biomorphism co-existed, and in certain instances even merged, making stylistic delineations less apparent. As the tortuous convolutions of Biomorphism declined, they gave rise to a more lyric abstraction rooted in visible nature rather than in microbes. These stylistic changes defined a new age "based on democracy and industrialization . . . expressed through . . . [a] direct blend of efficiency and beauty."⁴¹ A concept known as "good design" was born. In 1950 Edgar Kaufmann Jr., who served as director of the industrial design department at the Museum of Modern Art from 1946 to 1955, wrote a pamphlet entitled *What is Modern Design?*, which became a veritable bible of good design. In it he promoted objects in which form still followed function, utilizing materials and techniques suited to the postwar era. This small book set the standard for the annual Good Design expositions and contingent awards program held between 1950 and 1955 at the Chicago Merchandise Mart. As a gesture of confidence in the Scandinavian modern idiom, Kaufmann enlisted the charismatic Danish architect Finn Juhl to organize and design the exhibition in 1951.

Scandinavia became the apotheosis of good design, although each country that manifested its style had a radically different wartime experience that unquestionably honed its aesthetic. Americans, for their part, could not get enough Scandinavian Modern, whose clean lines and gentle curves, realized through natural, unpretentious materials, graced the homes of the tasteful middle class, with furniture by Hans J. Wegner, Arne Jacobsen, and Finn Juhl from Denmark and by Bruno Mathsson from Sweden; glassware by Alvar Aalto and Gunnel Nyman from Finland; and lighting by Paavo Tynell from Finland and Poul Henningsen from Denmark. Although formidable concepts emerged from each country, the close connection between designer and producer was particularly strong in Denmark. This special blend of artistry, handcraftsmanship, and factory production fostered a leading export industry there.

One indication of the tremendous interest in

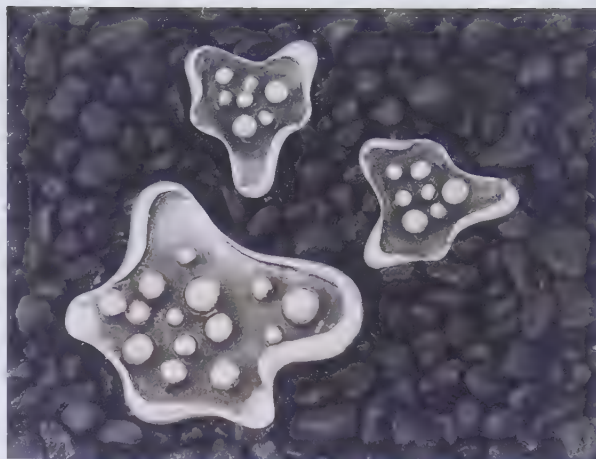


Fig. 4-14. Salvador Teran: Brooch and earring suite, 1955. Silver. Photo from *Mexican Silver, 20th Century Handwrought Jewelry and Metalwork* (Atglen, PA: Schiffer Publishers, 1994): 207. Courtesy of Penny C. Morrill and Carole A. Berk.

Danish design was a major New York exhibition. In 1960 the Metropolitan Museum of Art hosted *The Arts of Denmark: Viking to Modern*, organized by the Danish Society of Arts and Crafts and Industrial Design (Landsforeningen Dansk Brugskunst og Design) and supported by the Danish government and both public and private concerns.⁴² The work of jewelers who had designed for Georg Jensen or would do so in the future was well represented in the exhibition. Included were independent pieces by Arje Griegst, as well as some he designed for Just Andersen; pieces Bent Gabrielsen Pedersen designed for Hans Hansen; and pieces by Tove and Edvard Kindt-Larsen for A. Michelsen. Those already working with the Georg Jensen Silversmithy were Arno Malinowski, Olaf Stæhr-Nielsen, Nanna and Jørgen Ditzel, and Erik Herløw, the last three also having entries for A. Michelsen. The sheer number of Jensen pieces presented was indicative not only of the exhibition organizers' high regard for the firm but also of Georg Jensen's continued success with jewelry. Furthermore, there was no other silver jewelry company anywhere in the world that could match Jensen's size, worldwide advertising, and number of retail outlets.

Danish jewelers working in the 1950s reaped the benefits of experimentation with new materials and formats developed by those who had been obliged to seek alternatives during the 1940s as a result of wartime shortages. Hollowware production had been curtailed because of restrictions on silver, but small quantities of silver were still available for jewelry.⁴³ Jewelers were nonetheless encouraged to seek alternative techniques that used less silver, such as filigree, as well as substitute materials.

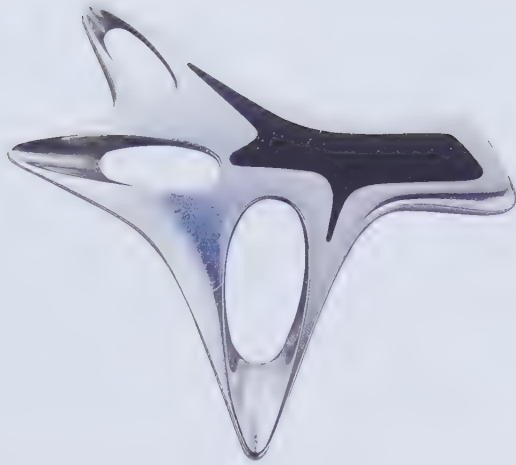


Fig. 4-15. Brooch (GJ #323), 1956.
Designed by Henning Koppel. Made by Georg Jensen Company.
Silver, enamel. Private collection, London. Cat. no. 303.

Fig. 4-16. "Axe" bracelet (GJ #107), ca. 1954.
Designed by Nanna and Jørgen Ditzel. Made by Georg Jensen
Company. Silver. Private collection, London. Cat. no. 297.

Inspired by Japanese mixed metalwork, Arno Malinowski combined iron and silver (*jern/sølv*) for his stylized figurative brooches (see cat. nos. 281-84). At the same time, other Danish jewelers worked with iron, bronze, ivory, wood, and carved semiprecious stones, as well as porcelain, produced by the Royal Copenhagen Porcelain Manufactory, and enamel, a technique traditionally popular in Norway. Enamel jewelry took on new importance. Whereas the Norwegian firm of David Andersen (founded in 1876) remained relatively traditional, countrywoman Grete Prytz Kittelsen (née Korsmo) did much to develop new formats and techniques. At Georg Jensen, Henning Koppel and Nanna Ditzel experimented with designs that incorporated enamel. Koppel contributed several pieces, including brooches GJ #306, 307, 314, 315 (see Fig. 5-16), and 323 (Fig. 4-15); Ditzel offered brooch GJ

#333A, which also had a matching bracelet.

After the war ended, a general resurgence of interest in jewelry-making began to develop, with many craftspeople choosing it as their preferred medium. Jewelry, in fact, was considered a bona fide art form at the time in Denmark, on a par with sculpture. This attitude was bolstered by the Guldsmedefagets Fællesråd's (Goldsmiths' Association) annual competitions, which began in 1950, and the founding in 1952 of the Guldsmedehøjskolen (College of Jewelry and Silversmithing), whose faculty consisted of architects and sculptors who also designed jewelry, such as Erik Herløw, Olaf Stæhr-Nielsen, Arno Malinowski, and Ibi Trier Mørch.⁴⁴ Stylized flora, Viking motifs, and restrained curves were the hallmarks of this eclectic period in jewelry design.

Nanna Ditzel, the first woman to design for Georg Jensen, was responsible for many of the firm's best-known pieces. Like Tove and Edvard Kindt-Larsen, Nanna and her first husband, Jørgen, who died in 1961, were furniture designers. They met around 1943, when they were both attending the Kunsthåndværkerskolen (School of Arts, Crafts, and Design). They married after Nanna graduated in 1946, when she was twenty-two and Jørgen twenty-five, and went into partnership that year. The Ditzels' entry into the jewelry field in 1950 resulted from a fortuitous set of circumstances. Nanna had been experimenting with jewelry designs since she saw the jewelry collection at the Musée des Arts décoratifs, during a trip to Paris the previous year, and when she found herself housebound with the couple's first child, she needed to find work that was compatible with her domestic circumstance. The Danish Goldsmiths' Association announced its first jewelry competition and Nanna entered, subsequently winning with a necklace inspired by little layered flowers that grew in the garden at her beach house in north Zealand. Nanna was not a silversmith, and the design model was executed by her, with Jørgen's help, in Plasticine. It was later produced in gilded silver by A. Michelsen's firm.

The Ditzels' association with Georg Jensen began in 1954, coinciding with the company's fiftieth anniversary celebration. Finn Juhl, who was engaged to design the commemorative exhibition, purportedly told Anders Hostrup-Pedersen that he refused to show "your [ugly] old jewellery" and suggested Nanna and Jørgen Ditzel as cutting-edge new designers.⁴⁵ Ring GJ #91, designed by the Ditzels, was included in the exhibition. It is a Functionalist design, revolving around the principle that a wide, asymmetrically sloping band that slots into the interstices between fingers, thereby making them appear longer, is more comfortable and flattering than one that merely encircles the finger. Anatomically considerate, this

ring is especially significant because it illustrates Nanna's attitude toward the human body as an armature for sculptural jewelry. Her thinking in this regard had a great deal in common with the philosophies of Torun Bülow-Hübe, her Swedish colleague at Georg Jensen, and Art Smith, the American studio jeweler.⁴⁶

There were five pieces by Nanna Ditzel in the exhibition. Perhaps the most striking was the large "Axe" bracelet (Fig. 4-16), modeled after the eponymous Viking implement, with its rounded profile and sharp edge. The bracelet, which boasts an invisible hinge and locking mechanism in the guise of a button well integrated into the overall motif, caused a stir in the Jensen workshop, where weight was always a consideration. Nanna felt the bracelet should be hollow because of its formidable size, but Henry Pilstrup, the traditionalist supervisor at the smithy, balked, since this was not Georg Jensen's habitual method. Nonetheless, thanks to Hostrup-Pedersen's engineering acumen, Jørgen Ditzel's model-making skill, and Harald Nielsen's insistence, the piece was made according to Nanna's plan.⁴⁷ And so the Georg Jensen staff created one of the most compelling bracelets ever offered by the firm, whose silversmiths, in the end, rose to the challenge, as they had done in response to Koppel's provocative designs.

In 1961 Nanna Ditzel designed a necklace (Fig. 4-17) reminiscent of the "PH" series of adjustable louvered ceiling lamps by Poul Henningsen. These lamps, originally made with glass shades, were developed in the mid-1920s. Later versions, using sheet metal (sometimes enameled) and even paper, were conceived, like the earlier models, to provide maximum illumination with minimum glare. These overlapping tabs, seen in examples from the late 1950s, might have informed the identical folded and layered circles that make up the necklace, which is the same on the front and back. Nanna Ditzel, who still maintains a dizzying schedule of design work for more than a dozen companies, in addition to travel, exhibitions, and speaking engagements, was among the first Danish designers to define the elegance, grace, and harmony that is the essence of Scandinavian Modern jewelry.

Another important figure in the development of Scandinavian Modern jewelry is Bent Gabrielsen Pedersen. Bent Gabrielsen, as he now prefers to be called, was one of the first graduates of Guldsmedehøjskolen in 1953. After graduation he began working for the Hans Hansen Silversmithy in Kolding, where he remained until he opened his own shop in 1969. In 1953 Gabrielsen designed a distinctive necklace based on seed pods from the sycamore tree, which he entered in a Georg Jensen competition (Fig. 4-18). The piece comprises identical silver units that interlock to form an ingenious design that symmetri-



Fig. 4-17. Necklace (GJ #129), 1961. Designed by Nanna Ditzel. Made by Georg Jensen Company. Silver. Private collection, London. Cat. no. 321.

Fig. 4-18. Necklace (GJ #115), 1953. Designed by Bent Gabrielsen. Made by Georg Jensen Company. Silver. Collection Georg Jensen Ltd., Copenhagen. Cat. no. 295.

cally and repetitively encircles the neck. Gabrielsen won a gold medal at the 1960 Milan Triennale for the piece, and Georg Jensen put it into production (GJ #115) the same year. Some of the pendants Gabrielsen designed for Georg Jensen in the 1960s and early 1970s made use of freely moving silver or gilt "fringes" hanging from rigid neck-rings. Another of his distinctive designs is a pendant of concentric silver circles (Fig. 4-19), which is similar to the Hopeakuu (silver moon) pendant that the Finnish designer Tapio Wirkkala created for N. Westerback in 1971. Other designs by Gabrielsen include necklaces and bracelets composed of single sweeping, space-enclosing silver curves occasionally punctuated with semiprecious stones.



Fig. 4-19. Pendant (GJ #143), ca. 1964.
Designed by Bent Gabrielsen. Made by Georg Jensen Company.
Silver, amethyst. Private collection, London. Cat. no. 325.

Fig. 4-20. Torun wearing her own necklace of silver and
beach pebbles, 1956. Photo from Ann Westin, *Torun, Conversation
with Vivianna Torun Bülow-Hübe* (Stockholm: Carlsson Bokforlag,
1993): 53.

Although they are similar in format to designs by others such as Anni and Bent Knudson and Torun Bülow-Hübe, as well as those by other Scandinavian companies and independent designers, they deftly combine restraint and moxie—a distinctive characteristic of Gabrielsen's work.

Contrary to the Danish norm, Gabrielsen has experimented with many different materials and methods; for example, in the 1960s he began to work with fire gilding contrasted with silver. His aesthetic was honed during a 1964 trip to Egypt, made possible by the Lunning Prize, which he received that year, and then by travel through India in 1967. His jewelry became larger overall but incorporated many tiny elements such as "mummy beads" and small turquoise nuggets. Even the gold and precious or semiprecious stone pieces that he began making in earnest after opening his own business were far more dramatic, colorful, and textural than was usually seen in Denmark at the time. Gabrielsen was, nevertheless, criticized by his peers. Ibi Trier Mørch, in a 1963 article for *Dansk Kunsthaandværk*, called his jewelry "too perfect," inferring that it was predictable compared with jewelry by Bjørn Weckström from Finland and Rey Urban and Claes Gierfta from Sweden. Of Gabrielsen's pieces, she wrote: "They do not challenge the debate which would provide an incentive to the craft . . . [where the other three] are a challenge . . . most exciting and dramatic."⁴⁸ Yet in his own fashionable way, he has kept up with the times. Gabrielsen has stated that he wished to make "the Volkswagen' of jewelry, well designed, functional and beautiful."⁴⁹ Gabrielsen is still in business, using the latest technology and most advanced materials available for fine jewelry.

Torun Bülow-Hübe, or simply Torun, as she has come to be known, was one of Georg Jensen's most innovative mid-twentieth-century jewelers (Fig. 4-20). At a young age, in her native Sweden, she admired work by Wiwen Nilssen and Sigurd Persson, two of that country's most remarkable practitioners. As a student at the Konstfackskolan (National College of Art, Craft and Design) in Stockholm, she studied with Erik Fleming, another Swedish master silversmith. Torun had a very colorful life, populated with figures from the worlds of fine art, film, and jazz who were household names in the late 1940s and 1950s. While living in France in 1948, she became acquainted with Pablo Picasso, whom she met on a beach in Biot on the French Riviera while gathering pebbles to be used in her jewelry. He was so taken with her work that in 1958 Torun had a solo exhibition at the Picasso Museum in Antibes. During her life in Paris and Biot, she made jewelry for Billie Holiday, Ingrid Bergman, Oona O'Neill, and Brigitte Bardot.⁵⁰ Torun took the busy modern woman's special needs into consideration, developing pieces that

were easily adaptable, like simple neckrings with appended stones of rutilated⁵¹ quartz, rock crystal, amethyst, or pebbles that could be removed for day wear and then added at night for a dressier look (Fig. 4-21). A sinuous necklace wrought from one continuous piece of silver winds around the neck and down the shoulder, terminating in a large rock crystal pendant that swings freely. It is a truly pioneering work and it received a gold medal at the Milan Triennale in 1960. Veritable mobiles, these pieces are redolent of necklaces by Alexander Calder and Art Smith (see cat. no. 292). Torun echoed the latter's view of jewelry as an extension of the body's spatial parameters, believing that bracelets should be "natural, anatomical: adapted to the natural movements of the human body, to slide up and down, back and forth on the arm."⁵²

One trend that remained prominent from the late 1950s until the early 1970s was jewelry by artists. Painters and sculptors such as Picasso, Georges Braque, Salvador Dalí, Max Ernst, and Man Ray designed necklaces, brooches, earrings, and rings that were made under their strict supervision by such goldsmiths as François Hugo and Heger de Lowenfeld. In addition to jewelry designed by the artist and realized by the craftsman, there was jewelry conceived and created by the artists themselves, usually sculptors in metal, who possessed the requisite technical skills. These artists included, for example, Arnaldo Pomodoro, Giò Pomodoro, Ibram Lassaw, and David Smith. In a 1961 cover article about the phenomenon, published in the French journal *Connaissance des Arts*, Torun was included alongside such artists.⁵³ Ironically, in this particular coverage, she was the only designer who actually made the jewelry. Like Calder, Torun forged the metal herself. She would set up her anvil and hammer the silver anywhere she settled—in hotel rooms or even on the beach. This direct communion with silver (not unlike Ronald Hayes Pearson's) is what allowed her to achieve such graceful, sensuous forms imbued with a powerful visual poetry. After dividing her time between Sweden, Paris, and Biot, Torun moved to Germany in 1968. She had begun a freelance relationship with Georg Jensen the previous year, at the behest of Hostrup-Pedersen, which lasted through her move to Indonesia in 1978 until her death in 2004.

Søren Georg Jensen, the fifth of Georg Jensen's six children, was artistic director at the firm during Torun's tenure, as well as that of Bent Gabrielsen, Nanna Ditzel, and later Arje Griegst, Astrid Fog, and Kim Naver. Søren succeeded Harald Nielsen in 1962 and held the position until 1974. Like his father, he was a sculptor and silver-smith, but unlike him, Søren realized his dream of becoming a successful sculptor. He created monumental



Fig. 4-21. Neckring (GJ #167) with pendant (GJ #134), ca. 1961. Designed by Vivianna Torun Bülow-Hübe. Made by Georg Jensen Company. Silver, amethyst. Collection Georg Jensen Ltd., Copenhagen. Cat. no. 322.

sculptural works in stone, terra cotta, and bronze. He was a forward-looking artist and thinker who wished to bring new ideas and innovations to the Jensen company. For example, he proposed creating hollowware from inexpensive, jointless drawn-steel pipes.⁵⁴ In keeping with the notion of artist-designed jewelry, so popular in the 1960s, Søren considered trying the concept with an international array of artists at Georg Jensen.⁵⁵ He did not design much jewelry, but two of his bracelets are masterworks of sculptural design translated into the jewelry format. Bracelet GJ #97, introduced in 1949, comprises four square shapes divided evenly by parallel bands that carry the eye around the circumference of the piece when closed. The main elements interlock where the alternating sets of two and three strips fit together. The whole is finished with an invisible clasp, facilitating an uninterrupted sweep of soft light reflected off the circular, satin-finished surface. Its minimalism reminds one of similar bracelets by Bauhaus master metalsmith Naum Slutsky, as well as those by Raymond Templier. Another bracelet (Fig. 4-22a,b), designed in 1957 and like the necklaces by Gabrielsen and Torun a gold medal winner at the 1960 Milan Triennale, strongly recalls Søren's sculpture and graphic art at the time. A concrete relief from 1956 (Fig. 4-23) and a silkscreen from 1954 display similar shapes, repetition, rhythm, sense of movement, use of light and shade, and

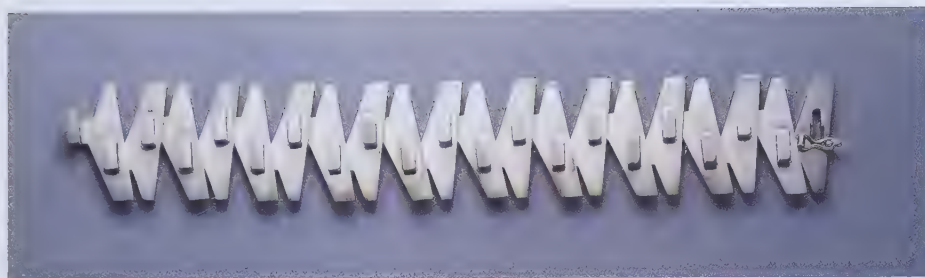


Fig. 4-22a. Bracelet (GJ #114), 1957. Designed by Søren Georg Jensen. Made by Georg Jensen Company. Silver. Collection The Danish Museum of Art and Design, Copenhagen. Cat. no. 307.

Fig. 4-22b. Bracelet (GJ #114), 1957. Designed by Søren Georg Jensen. Made by Georg Jensen Company. Gold. Collection The Silver Fund, London. Cat. no. 308.

Fig. 4-23. Søren Georg Jensen: Relief sculpture, 1956. Concrete. Private collection.

spatial proportioning, and yet there exists a paradox in both Søren's sculpture and jewelry. The hard-edge angularity of Søren Georg Jensen's bracelet and sculpture creates tension within each of those pieces, because the chosen material and recommended technique contradict one another. Metal is theoretically most effective when contoured, not segmented, like stone, which acquires its shape during the chiseling and smoothing process. Nonetheless, it is this very contradiction that makes Søren Georg Jensen's work so startlingly original.

The slightly raised format of sculptural relief is ap-

parent in many brooches from around the world in the 1950s and 1960s. The general trend was to fabricate them from noble materials of precious metals and minerals, with H. Stern in Rio de Janeiro and Gübelin in Lucerne offering sculpturally patterned jewelry made from gold and gemstones by international designers. Those at Georg Jensen likewise experimented with the idea. Erik Herløw designed a brooch made from gold and square-cut blue and yellow citrines, arranged in a configuration that recalls a building's façade of alternating, stepped bricks, evocative of his architectural background (Fig. 4-24). The piece was made less rigid and given more complexity by the addition of a gold plaque above each mounted stone, which not only relieves the austerity of the "brick wall" by creating a sense of depth but at the same time provides reflections of the surrounding light as well as a mirror image of each stone. In a similar brooch for Georg Jensen, Othmar Zschaler utilized contiguous, angularly pierced units of concave, rectangular gold sheet, placing a diamond within each alternating element.⁵⁶

Scandinavian influence was palpable all over America during the 1950s and 1960s, and it is difficult to turn in any direction during this period without finding jewelry influenced by the Danish aesthetic. Some of the numerous sources of that influence include: Georg Jensen's tremendously successful retail shop in New York City; other Scandinavian design stores there; traveling exhibitions, such as *Design in Scandinavia: An Exhibition of Objects for the Home from Denmark, Finland, Norway, Sweden*, which traveled to seventeen states and three Canadian provinces from 1954 to 1957⁵⁷; articles in popular magazines such as *House Beautiful*⁵⁸; and the considerable impact of American teacher/metalsmiths who had trained in Scandinavia and Nordic craftsmen invited to the United States to teach or work. In his opening remarks at the watershed First Annual Conference of American Craftsmen sponsored in 1957 by the American Craftsmen's Council in Alsinomar, California, metalsmith Arthur Pulos said: "The Scandinavian countries are the greatest source of inspiration and challenge to the American craftsmen."⁵⁹

There were many American metalsmiths throughout the country who were influenced either directly or indirectly by the Nordic model, in addition to John Prip, Hans Christensen, and Ronald Hayes Pearson. Adda Husted-Andersen was a Danish-born expatriate with a studio-shop located near United Nations headquarters in Manhattan. Before immigrating, she had learned silversmithing in Denmark; studied art, craft, and design at the Badische Kunstgewerbeschule (Bavarian School of Art and Design) in Pforzheim; and even worked in Paris with

Jean Dunand. A craftsman of no small repute, she executed commissions for Morris Lapidus, Russel Wright, and Edward Wormley. During the war, when imports were stalled but demand for Georg Jensen silver was greater than ever, Frederik Lunning, who ran the New York store, engaged various American silverware manufacturers to produce objects for the company that were stamped "Georg Jensen USA, Inc." or "Handwrought Georg Jensen Inc., USA." Husted-Andersen's shop was one of those enlisted. Edith Eigner Svenson, who became her apprentice in 1943 and whose work shows decided Scandinavian influence, remembered forging dozens of ladles to be retailed at Georg Jensen's New York store.⁶⁰ As another ploy to remain in business, without sufficient supply of the Danish product, Lunning sold jewelry and other goods by American craftspeople. This proved to be so successful that the practice continued long after the war's end, when objects by Americans, as well as by European companies, were featured. In 1952, for example, Georg Jensen USA mounted two exhibitions. *Art in Contemporary Glass* showed pieces by Venini, from Italy, and Orrefors, from Sweden, and *Eleven Designers from Finland* included ceramics manufactured by Arabia and glass designed by Kaj Franck (produced by Kuutajarvi) and Tapio Wirkkala (produced by Iittala). These exhibitions not only increased patronage but, more important, also showed Georg Jensen to be a leader in promoting the most modern design.

Allan Adler was a successful California silversmith with shops in Los Angeles, La Jolla, Corona del Mar, and San Francisco. He had learned the skill, beginning in 1939, from American Arts and Crafts master Porter Blanchard, who was his father-in-law. Adler's flatware, hollowware, and jewelry were made in his workshops by approximately twenty artisans, several of whom were Scandinavian. Philip Paval was another so-called silversmith to the stars, with a thriving business in Hollywood. A colorful and eccentric character, Paval was born in 1899 in Nykøbing, Falster Island, Denmark, where he apprenticed in silversmith Simon Schulz's shop and studied at the Borger School and Technical School of Art and Design, before securing a position at Grann & Laglye, silverware manufacturers in Copenhagen. Paval's work, though somewhat rudimentary, shows spirit and energy, and smacks of his Danish roots, occasionally suggesting rough examples of models by Georg Jensen.

Immediately after World War II, America was in the throes of a crafts revival that sparked a renewed interest in silversmithing. The manual skills needed to work metal, coincidentally, were believed to have superb therapeutic properties. Acting on the need to rehabilitate veterans re-



Fig. 4-24. Brooch (GJ #802), 1960. Designed by Erik Herløw. Made by Georg Jensen Company. Gold, citrines. Collection The Danish Museum of Art and Design, Copenhagen. Cat. no. 315.

turning from overseas, the Museum of Modern Art instituted the War Veterans Art Center, with classes in metal-smithing, which operated from 1944 to 1948.⁶¹ Boston silversmith Margret Craver expanded this opportunity to include not only veterans, but all persons wishing to learn the craft. In 1938, having been frustrated by the lack of advanced training offered in the United States, Craver went to Stockholm to study with Erik Fleming at his Atelier Borgila. In 1947, under the sponsorship of Handy and Harman Precious Metal Refiners in New York, she began a series of summer workshop conferences aimed at educating teachers in the rudiments of silversmithing. Fleming led three of the five conferences, those held in 1948, 1949, and 1951. Among the dozen or so attendees at each session, several went on to become not only some of America's greatest smiths but some of the most influential teachers as well. They included Alma Eikerman, Frederick I. Miller, John Paul Miller, Richard Reinhardt, and Arthur Pulos. These instructors were located at college art schools around the country and thus had the opportunity to spread their newfound skills, rooted in the Scandinavian Modern idiom, to students from all over the United States, who in turn brought them back to their home institutions. Contemporary jeweler Thomas Gentile recounted a tale involving Frederick I. Miller, his teacher at the Cleveland Institute of Art in the mid-1950s, whose first jewelry assignment centered on Georg Jensen's sculptural method of



Fig. 4-25. Arline Fisch: Body ornament, 1966. Silver, synthetic crepe, silk. American Craft Museum, New York, gift of the American Craft Council, 1990. Courtesy of Arline Fisch

sawing a shape out of one piece of thick-gauge silver and then creating contours solely by filing and chasing.⁶² Although never having trained directly at the firm, Miller was certainly aware of its methods.

The connection between American jewelers and Scandinavia was never-ending during the 1950s and early 1960s. Under a Fulbright Study Grant in 1956–57, Arline Fisch, one of America’s most prominent jewelers and teachers, studied at the *Kunsthåndværkerskolen* (School of Arts and Crafts) in Copenhagen, where she purportedly found Danish jewelry too conservative. Ironically, Fisch herself had a profound effect on Danish jewelry during her second sojourn in Denmark a decade later, when she apprenticed in chasing and engraving at the *Guldmedehøjskolen* under a Fulbright Research Grant. Several pieces of her enormous, “body-conscious” jewelry (Fig. 4-25) were on view in the exhibition *Fantasies in Silver*, an invitation held at the school, where both Ibi Trier Mørch and Karen Strand commented on it. Mørch

apparently had reservations, but Strand seemed captivated by Fisch’s liberation and courage, writing that Fisch demonstrated how art can be jewelry along with painting and sculpture.⁶³ Fisch ultimately charmed the staid Danish jewelry community and in 1967 was given a solo exhibition at the *Kunstindustrimuseum* in Copenhagen.

Just as Mexican jewelers appropriated Streamlining and Biomorphism, so they welcomed Scandinavian Modern. Formal restraint, clean lines, and graceful silhouettes abounded in works by Fred Davis, Hector Aguilar, and especially Antonio Piñeda, whose structural jewelry is often reminiscent of architectural designs by Erik Herløw. But despite the influence of Scandinavian Modern, American and, to a certain extent, Mexican jewelry tended to retain the handmade look of both the Arts and Crafts Movement and Native American metalwork.

AVANT-GARDE

In the 1960s many jewelers on both sides of the Atlantic expanded the boundaries of what could constitute jewelry. Necklaces became larger, denser, and longer, brooches more complex, and rings higher and more brazen. Jewelry was no longer solely an accessory to costume but often superseded the garment in visual impact. Some of the most original jewelry came from independent craftspeople in Denmark. In the late 1950s, Bent Exner (often with his wife, Helga) made dramatically elongated rings and necklaces punctuated with spherical, semiprecious stones, along with huge, chunky, square rings that looked like *maquettes* for their ecclesiastical sculptures and wall reliefs. It was not until a decade later that California jewelers Ruth Clark Radakovich and Henry Rianda made rings that soared upward in such a theatrical manner.

One of the most progressive jewelers to design for Georg Jensen was Arje Griegst, who learned goldsmithing in Copenhagen and studied art in Rome and Paris. His jewelry, which occasionally embraced avant-garde tendencies when he worked on his own, is characterized not only by grand scale and deep, gnarly textures but also by intriguing new formats. As an independent artist in 1963, he made “Face Tears,” which consists of a gold chain that spans the visage from ear to ear, crossing the bridge of the nose at midpoint, while several smaller chains of varying lengths, from which precious stones are suspended, hang over the cheeks. Gijs Bakker, one of the most radical Dutch jewelers of the 1960s and 1970s, didn’t create his steel “Profile Ornament” (Fig. 4-26) until 1974. Griegst also designed finger rings attached to bracelets by chains, an early 1960s invention that he was one of the first jewelers to employ, exemplifying the Danish return to flights of fancy in the 1950s and early 1960s.⁶⁴ In 1963 Griegst also

became professor of metalwork at Bezalel School of Arts and Crafts in Jerusalem. Contemporary Israeli jeweler Esther Knobel remembered him fondly as a wonderful teacher with an intuitive, passionate way of working.⁶⁵ One of several independent designers employed by Georg Jensen in the 1960s, Griegst began designing for the company in 1965. He created a series of freeform, cast 18K-gold rings, such as GJ #11, which boasts a bold, rugged surface that brings to mind rolling, windswept landscapes or crashing waves, somewhat similar to Finnish jeweler Bjorn Weckström's work from the same period. In these instances, the smooth sheen of Scandinavian Modern gave way to heavily textured surfaces, reminiscent of both rugged terrain, which fed the prevailing desire to be closer to the land, and Abstract Expressionism, an art movement born in America at the war's end that fairly burst with freedom, energy, and spontaneity. Griegst's designs for Georg Jensen, though timely, were not as progressive as his independent pieces.

Owing to the egalitarian spirit and less formal lifestyle of the 1960s, fewer consumers coveted sterling silver hollowware and flatware. Consequently, jewelry became a crucial part of Georg Jensen's production. Astrid Fog, a designer of clothing as well as jewelry, was one of Georg Jensen's most forward-looking contributors. Her first collection for the firm, introduced in 1969, emphasized scale and repetition in the form of large, sculptural rings meant to be viewed from all sides, and bracelets and necklaces with multiple parts hanging from rigid wires or chains (Fig. 4-27). The appeal of designs by Fog and Torun had the effect of doubling the firm's jewelry sales, necessitating an expansion of the jewelry workshop.⁶⁶ Although up to the minute, neither jeweler could be termed avant-garde, however.

Several other motifs appeared during the 1960s in Danish, American, and Dutch jewelry. One seen repeatedly was interlocking tabs or "tongues" of silver or gold, which had been introduced in sculptures made from wood or stone by Isamu Noguchi in the mid-1940s. Ibe Dahlquist, a Swedish jeweler who joined the Jensen firm in 1965, designed a silver necklace and bracelet (GJ #181) with interlocking units, very similar to those used both by Noguchi and California jeweler Merry Renk in her gold "Wedding Crown" from 1968. Dahlquist also designed a silver ring (GJ #161) in 1970, using the axe form, demonstrating that this typically Danish motif was still viable, even as the avant-garde current was gaining momentum.

Strong stylistic connections existed between Danish and Dutch jewelry in the 1960s, just as it did in furniture. A gold necklace from 1965 by Nicolaas Van Beek and a silver armband from 1966 by Emmy Van Leersum, both



Fig. 4-26. Gijs Bakker: Profile ornament, 1974. Steel wire. Worn by Emmy van Leersum. Photo from *Gijs Bakker vormgever, Solo voor een solist* (s-Gravenhage: SDU uitgeverij, 1989): 31.

Fig. 4-27. Necklace (GJ #235), 1971. Designed by Astrid Fog. Made by Georg Jensen Company. Silver. Collection Freema Gluck. Cat. no. 352.



Fig. 4-28. Gijs Bakker: Large collar, 1967. Aluminum.
Photo from *Gijs Bakker vormgever, Solo voor een solist*
(s-Gravenhage: SDU uitgeverij, 1989): 25.

from the Netherlands, were constructed in a manner similar to Dahlquist's suite. A 1973 silver "arm ring" (GJ #253) by weaver Kim Naver, who began designing jewelry for Georg Jensen in 1971, is strikingly similar to one by the Dutch Marion Herbst, made the same year, from a found object—a chromed copper shower hose. Naver's version, in fact, reads like a refined cast-and-chased studio fabrication of Herbst's, as do the Georg Jensen Company's interpretations of the avant-garde revolt.

As the 1960s advanced and the 1970s loomed, jewelry aligned itself even more closely to sculpture and sought ever new ways to involve the body, thereby extending its spatial bounds. In America jewelers increasingly ignored the modern art movements from the first half of the twentieth century that had been so pivotal to their aesthetic for three decades, replacing them with the freer axiom contained in Abstract Expressionism and the more political messages of Pop and Funk. The Scandinavian reliance on refined elegance faded from most jewelers' workbenches, although some, such as Ronald Hayes Pearson, still found value in its tasteful presence. Without the benefit of an indigenous, guildlike goldsmithing tradition, like that sustained in Europe throughout the centuries, American jewelers beat a path to college programs that featured jewelry-making.⁶⁷ They were opening all

over the United States, and each maintained its own individual focus, usually dependent upon the particular bias of its faculty, some of whom were still Scandinavian, but influenced by more contemporary concepts. Americans were more confident than ever of their place in the world of studio jewelry and, in fact, assumed a position of international leadership. In 1970 eighteen American master goldsmiths and silversmiths founded SNAG (Society of North American Goldsmiths), an organization dedicated to educational and promotional concerns specific to metalsmiths, which organized exhibitions and conferences throughout the United States and eventually abroad, thereby helping to spread the American aesthetic.

Certain European craftspeople, particularly in Germany and the Netherlands, were also evolving unprecedented ways of looking at jewelry. These avant-garde artists regarded jewelry not like painting or sculpture but as painting or sculpture. In 1973 Claus Bury from Germany visited several American college metals programs where he advocated concept over function. Other Europeans, including David Watkins and Wendy Ramshaw from Great Britain, soon followed. American jewelry would never be the same. The most revolutionary jewelers of the late 1960s and early 1970s were undoubtedly Gijs Bakker and his wife, Emmy Van Leersum, from the Netherlands. Until their radicalization of jewelry around 1967—which included Bakker's using a thick, twisted stovepipe as a necklace, as well as tremendous aluminum collars that encased the head along with the chest in the manner of medieval armor (Fig. 4-28)—European jewelry in general had been fairly traditional. Although it surely benefited from such creativity, jewelry from Georg Jensen still remained relatively understated. In the last analysis, Georg Jensen jewelry from the late 1960s and early 1970s was at best a distillation of the avant-garde maelstrom that rocked jewelry in much of Europe and America. At that time, avant-garde jewelry was not thought to be possible within a production venue, owing to manufacturing and commercial considerations.⁶⁸

The jewelry avant garde was centered in the United States in the 1960s, Holland in the 1970s, and England in the 1980s.⁶⁹ Manufactured jewelry in Scandinavia, although constantly evolving, moved cautiously through this revolutionary terrain. The catalogue for the *International Exhibition of Modern Jewellery, 1890–1961*, organized by the Worshipful Company of Goldsmiths in London, cited Georg Jensen as a "leading firm of silversmiths . . . with [a] continuously progressive artistic policy,"⁷⁰ but the company's aesthetics were always within the confines of good taste, as well as guided by production necessities. Yet no modern company illustrates the success-

ful partnership between designer and manufacturer like Georg Jensen, consistently producing silver jewelry of high quality, by many different and proudly acknowledged designers, on a grand scale and with pluck. For a century Georg Jensen has withstood every fad and fashion, successfully translating the latest trends into formats suitable for mass production and setting the standard for studio craftspeople and manufacturers alike. The firm has always managed to stay abreast of the times, and indeed to mirror the ideologies of each era, since its inception in 1904. Georg Jensen's greatest contribution to the lexicon of modern jewelry was to make it "user friendly." There is a Georg Jensen style for every taste, from conservative to cutting-edge. Georg Jensen's easily accessible jewelry is to this day one of the most admired, sought after, and imitated of the modern era.

NOTES

- 1 See Martin Eidelberg, ed., *Design 1935–1965: What Modern Was* (New York: Harry N. Abrams, with the Musée des Arts Décoratifs de Montréal, 1991).
- 2 Jan-Lauritz Opstad, "Contemporary Design: Challenge and Renewal," in David Revere McFadden, ed., *Scandinavian Modern Design: 1800–1980* (New York: Harry N. Abrams, 1982): 210.
- 3 The title of English art historian Bevis Hillier's book *Art Deco of the 20s and 30s* (London: Studio Vista, 1968) gave the style its catchy name.
- 4 Helena Dählbeck Lutteman, "Nordic Design: A Multitude of Voices," in McFadden, *Scandinavian Modern Design* (1982): 38.
- 5 See Michael Krogsgaard and Liv Carøe, *The Unknown Georg Jensen* (Copenhagen: Georg Jensen Society, 2004): 61–66.
- 6 Esbjørn Hiort, "Trends in Contemporary Danish Design," in *The Arts of Denmark: Viking to Modern*, exh. cat. (Copenhagen: Danish Society of Arts and Crafts and Industrial Design, 1960): 124.
- 7 See Henry-Russell Hitchcock and Philip Johnson, *The International Style: Architecture Since 1922* (New York: W. W. Norton, 1932; repr. 1966).
- 8 Edgar Kaufmann Jr., "An American View of the Arts of Denmark and Danish Modern Design," in *The Arts of Denmark* (1960): 105.
- 9 Jacob Thage, *Danske Smykker/Danish Jewelry* (Copenhagen: Komma & Clausens, 1990): 130.
- 10 Thomas C. Thulstrup, *Georg Jensen: Silver & Design* (Copenhagen: Gads Forlag, 2004): 85.
- 11 Bo Knuttson, *Wiwen Nilsson* (Vänersborg, Sweden: Bo Knuttson, Art & Antiques), 2002: 38.
- 12 Kaufmann, "An American View" (1960): 105.
- 13 Lutteman, "Nordic Design" (1982): 41.
- 14 Thage, *Danske Smykker* (1990): 130.
- 15 David A. Taylor and Jason W. Laskey, *Georg Jensen Holloware: The Silver Fund Collection* (London: The Silver Fund, 2003): 137–38.
- 16 Christian Ditlev Reventlow, "The Artists of Georg Jensen Silver," in *Fifty Years of Danish Silver in the Georg Jensen Tradition* (New York: Georg Jensen, 1954): 23.
- 17 Thulstrup, *Georg Jensen* (2004): 89.
- 18 Erik Lassen, "Georg Jensen," in *Georg Jensen Silversmithy: 77 Artists, 75 Years* (Washington: Smithsonian Institution Press, 1980): 18.
- 19 Taylor and Laskey, *Georg Jensen Holloware* (2003): 14.
- 20 Although most of Bernadotte's designs were realized between 1930 and the 1950s, his contract with the company was never officially terminated.
- 21 Edgar Kaufmann Jr., *What is Modern Design?* (New York: The Museum of Modern Art, 1950): 8.
- 22 László Moholy-Nagy was a disciple of the German Bauhaus and founder of its American offshoot, the School of Design (later renamed Institute of Design) in Chicago. The school was also known as the "New Bauhaus." See László Moholy-Nagy, *Vision in Motion* (Chicago: Paul Theobald, 1969): 63–357.
- 23 For a comprehensive discussion of Modernist Jewelry, see Toni Greenbaum, *Messengers of Modernism: American Studio Jewelry, 1940–1960* (Paris and New York: Montreal Museum of Decorative Arts/Flammarion, 1996).
- 24 See Toni Greenbaum, "Constructivism and American Studio Jewelry, 1940 to the Present," *Studies in the Decorative Arts* 6, no. 1 (fall–winter 1998–99): 68–94. See also Eidelberg, *Design 1935–1965* (1991): 27.
- 25 Niels-Jørgen Kaiser, *The World of Henning Koppel* (Copenhagen: Glydendal for Georg Jensen, 2000): 39.
- 26 Kaiser, *The World of Henning Koppel* (2000): 52.
- 27 Erik Lassen, *Henning Koppel*, exh. cat. (Copenhagen: Kunstindustrimuseum, 1982): 11.
- 28 John Prip is one of the greatest American silver-smiths of the mid-twentieth century. He served an apprenticeship with Evald Nielsen, in Copenhagen, from 1937 to 1942, receiving a diploma from

- Copenhagen Technical College that same year, and, from 1945 until returning to the United States in 1948, he worked as a designer/craftsman for several companies in Copenhagen and Stockholm.
- 29 "The New Craftsman: First Generation," *Craft Horizons* 26, no. 3 (June 1966): 29.
- 30 Ibid.
- 31 Ibid. Ironically, in 2002, the *Jetset: Designs for Modern Living* website (www.jetsetmodern.com), 21 August 2002. Unpaginated.) promoted John Prip in its "Future Bets" section. Citing a "voluptuously-shaped" modernist tea and coffee service by Prip, spotted at an antique show, author Sandy McLendon writes: "For a moment, I thought I was looking at something by Henning Koppel." One hopes that John Prip would take this report with good humor.
- 32 For a concise history of School for American Craftsmen, see Deborah Norton, "A History of the School for American Craftsmen," *Metalsmith* 5, no. 1 (winter 1985): 14–21.
- 33 Christensen made almost all of the prototypes for the pieces displayed in the exhibition; www.gold-silver-casting.com, 6.
- 34 Ibid., p. 8.
- 35 Ibid., p. 5.
- 36 Toni Lesser Wolf, "Henning Koppel," in *Design 1935–1965* (1991): 105.
- 37 Harold J. Brennan, "Three Rochester Craftsmen," *American Artist* 22, no. 6 (1958): 89.
- 38 Ibid.
- 39 Ibid.
- 40 For a background on Elverhoj, as well as an excellent account of Ronald Hayes Pearson, see W. Scott Braznell, "The Early Career of Ronald Hayes Pearson and the Post-World War II Revival of American Silversmithing and Jewelrymaking," *Winterthur Portfolio* 34 (winter 1999): 185–213. Unlike Prip and Christensen, however, Pearson was a reluctant instructor. In a 1964 questionnaire for the American Craftsmen's Council, he stated he was "not enthusiastic . . . or particularly interested" in giving lectures or demonstrations or in teaching courses in his field.
- 41 Kaufmann, *What is Modern Design?* (1950): 8.
- 42 This exhibition, which covered objects from the Viking period to the modern era, was curated by Erik Lassen. It included Anders Hostrup-Pedersen, then President of the Danish Society of Arts and Crafts and Industrial Design, Just Lunning, President of Georg Jensen, Inc., and Edgar Kaufmann Jr. on the working committee. Finn Juhl designed the installation.
- 43 Thage, *Danske Smykker* (1990): 149.
- 44 Ibid., 162–63.
- 45 Henrik Sten Møller, *Motion and Beauty: The Book of Nanna Ditzel* (Copenhagen: Rhodos, 1998): 115; interview with Nanna Ditzel by David A. Taylor and Anne Leonora Blaakilde, 9 March 2004, 11.
- 46 For a discussion of Art Smith, see Greenbaum, *Messengers of Modernism* (1996): 86–95.
- 47 Interview with Nanna Ditzel, 14.
- 48 Ibi Trier Mørch, "Jewelry Designers," *Dansk Kunsthaandvaerk* 36 (1963): 22.
- 49 Bent Gabrielsen, *Bent Gabrielsen: 40 Years of Jewellery* (Kolding: Trapholt Museum of Modern Art, 1994): 7.
- 50 Ann Westin, *Torun: Samtal med Vivianna Torun Bülow-Hübe* (Conversation with Vivianna Torun Bülow-Hübe) (Stockholm: Carlssons, 1993): 64.
- 51 Rutilated stones are those with internal lines caused by crystalline inclusions.
- 52 Ibid., 88.
- 53 Eveline Schlumberger, "Ils veulent l'art du bijou," *Connaissance des Arts* 108 (February 1961): 30–37.
- 54 Nanna Ditzel, "Søren and the Silver," in Erik Christian Sørensen, ed., *Søren Georg Jensen* (Copenhagen: Christian Ejlers' Forlag, 1997): 160.
- 55 Ibid.
- 56 This piece is pictured in *Georg Jensen Silversmithy: 77 Artists, 75 Years* (1980): cat. no. 147.
- 57 The exhibition was circulated by the American Federation of Arts; the installation was conceived by Eric Herløw.
- 58 A special issue of *House Beautiful* (101, no. 7 [1959]) is titled "The Scandinavian Look in U.S. Houses." It was devoted entirely to Scandinavian design.
- 59 Braznell, "The Early Career of Ronald Hayes Pearson" (1999): 199.
- 60 Ibid., 198.
- 61 See Charles J. Martin, *How to Make Modern Jewelry* (New York: The Museum of Modern Art and Simon and Schuster, 1949).
- 62 Thomas Gentile, interview by Toni Greenbaum, 10 October 2004.
- 63 Lise Funder, *Danske Smykkkunst: The Art of Danish Jewellery, 1960–2000* (Copenhagen: Nyt Nordisk Forlag Arnold Busck, 2001): 20.
- 64 Eileene Harrison Beer, *Scandinavian Design: Objects of a Lifestyle* (New York: The American-Scandinavian Foundation and Farrar, Straus and

Giroux, 1975): 156.

65 Esther Knobel, interview with Toni Greenbaum, 17
October 2004.

66 Thulstrup, *Georg Jensen* (2004): 129.

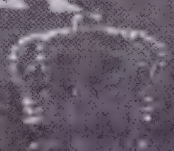
67 In the 1960s, significant programs in metalsmithing
were offered at many institutions, including Indiana
University, Bloomington; University of Washington,
Seattle; California College of Arts and Crafts,
Oakland; California State University, Long Beach;
State University of New York, New Paltz; and
Philadelphia College of Art, and Tyler School of
Art, Temple University, Philadelphia.

68 There are currently some instances where manufac-
turers are producing avant-garde jewelry. In 2004
the *mono* company of Germany began selling a
brooch by Czech-American designer Eva Eisler. It is
composed of one half of the handle of a cheese
plane by Eisler, which is also manufactured by the
firm.

69 For an excellent account of avant-garde jewelry, see
Ralph Turner, *Jewelry in Europe and America: New
Times, New Thinking* (London: Thames and
Hudson, 1996).

70 Graham Hughes, *International Exhibition of
Modern Jewellery, 1890–1961*, exh. cat. (London:
Worshipful Company of Goldsmiths, 1961): 412.

DENMARK



Building an International Reputation: The Georg Jensen Phenomenon in the United States, 1915–1973



Susan Weber Soros

Before World War I, American consumers were largely unaware of Georg Jensen silver hollowware and jewelry. The decline of European markets for Jensen products during the war, however, made it necessary for the company to explore markets abroad, and the expansion of its business to the United States resulted in unprecedented success within a relatively short period of time. America eventually became a principal market for Jensen products, and the company's jewelry, hollowware, and flatware came to symbolize the finest-quality Danish design, and even, in the eyes of many Americans, the finest design from any source. Indeed, the high quality of these goods—products of a successful partnership between art and industry—would serve as a model for American craftsmen and manufacturers. This essay examines how the Georg Jensen company captured the American market between 1915 and 1977, the period of the company's greatest success and influence. Particular attention is paid to the firm's enthusiastic participation in international expositions, museum exhibitions, and gallery shows, which were integral to its ability to increase both the Jensen reputation and its market in the United States. Also examined is the role played by the

Danish government and the Danish Society for Applied Art and Design (Landsforeningen Dansk Brugskunst og Design) in expanding the market for Jensen silver and other Danish goods and in reinforcing Jensen's prominence as an international designer of the highest order. The impact of publications, advertising, and museum acquisitions will be carefully considered as integral elements of the firm's strategy for promoting the Jensen name.

THE FIRST EXHIBITION IN AMERICA

In 1915 the Jensen firm participated in the Panama-Pacific International Exposition in San Francisco, the first of many international exhibitions that would help foster Jensen's reputation in the United States. Although a Danish National Pavilion was built at the San Francisco Exposition, the pavilion's interior was furnished only with historical furniture and paintings on loan from the National Museum of Art in Copenhagen. Danish commercial products were shown in the Palace of Varied Industries,¹ where the Jensen company exhibited its silver alongside the silver of other Danish firms, as well as porcelain, book bindings, embroideries, and models of ships—all selected by the Danish pavilion's committee.² A surviving photograph of the Danish section in the Palace of Varied Industries reveals a showcase with silverware and porcelain shown together (Fig. 5-1).

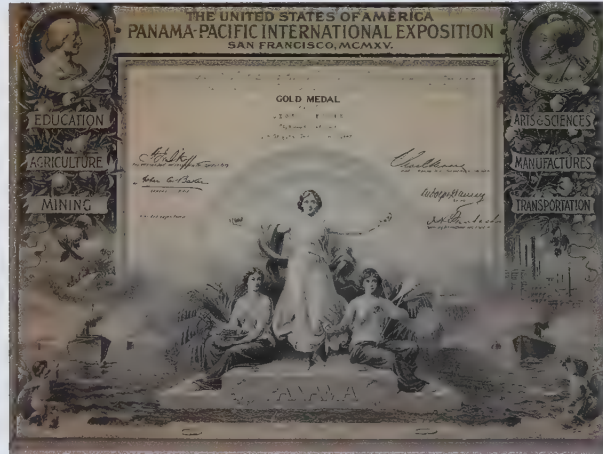


Fig. 5-1. Interior of the Danish pavilion in the Palace of Varied Industries at the Panama-Pacific International Exposition, 1915. From *Danmarks-bygningen: verdensudstillingen San Francisco* (San Francisco: S. Hartwick, 1915): 86. Courtesy of The Bancroft Library, University of California, Berkeley (\pf\ F869 .S3.95 D27).

Fig. 5-2. Gold medal certificate awarded to Georg Jensen for "Original Designs in Silver," 1915. Georg Jensen Archive, Copenhagen.

The Danish committee noted Jensen's success in San Francisco in its report, and he was described as "our best Danish silversmith" and credited for a new understanding of the working of silver.³ His work was characterized as special because he "gives equal emphasis to shapes, ornamentation, and execution, and, by doing so, he achieves the highest degree of perfection."⁴ The committee particularly admired his jewelry for its daring color combinations achieved through the use of stones, as well as for the high level of its artistry. It was acknowledged that Jensen was the first to explore this style of silver work, which had become so successful that other Danish silversmiths were already imitating his work, including Birgitte Erichsen, a Jensen apprentice who had a small showcase at the exhibition that contained works in silver, enamel, and bronze.

American critics who attended the exhibition also admired the Jensen products. A writer for the *San Francisco Chronicle* wrote that "chief among Denmark's displays are exhibits of silversmith work and porcelains for

which Denmark is noted."⁵ American critic Frank Morton Todd praised the "wonderful work by the Danish gold and silversmiths, that of the sculptor George Jensen being [sic] especially good."⁶ James A. Buchanan also praised the silver selections, noting that in "the Palace of Industries Danmark [sic] had some of the finest exhibits ever shown at an exposition." And, in a clear reference to Jensen's silver jewelry, he wrote that he particularly liked the "cases containing hand-wrought jewelry of silver with moonstones . . . and silver ornaments; these were splendid examples of the . . . silversmith's art."⁷

The awards committee obviously shared the critics' assessment, since it honored the Jensen company with two medals for its silver work. For its original designs in hand-wrought silver, the firm received a gold medal (Fig. 5-2), the third-highest award given at the exhibition, and for its silver jewelry the company won a grand prize, the top award.⁸ Both awards helped establish the Jensen reputation in America, which was further enhanced in the next few years by claims that most of the Jensen work at the exhibition was purchased by newspaper magnate and collector William Randolph Hearst.⁹ However, such a grand purchase has never been substantiated.¹⁰

THE TWENTIES

Although American interest in Jensen's silver had been stimulated at the Panama-Pacific International Exposition in 1915, the market for Scandinavian design remained virtually nonexistent in America. The Jensen company, hoping to capitalize on the success it experienced in San Francisco, sent William Arup to the United States in 1920 to explore this potential market further.¹¹ Since 1876 Arup had helped Denmark coordinate its participation in international exhibitions, and he had recently served as the commissioner for the Danish section in the Palace of Varied Industries in San Francisco.¹² His experience made him the ideal candidate to organize an exhibition of Jensen silver in a variety of venues around the country, and it was probably Arup who initiated showing Jensen silver with Royal Copenhagen Porcelain and Danish Arts, Inc., Jensen's sister firm in terms of quality and recognition. Jensen silver was displayed in their New York store from December 1920 to January 1921.¹³

Encouraged by a positive reception in the northeast, Arup was probably also the one who explored the viability of selling Jensen silver in the American Midwest, an area where a significant number of Scandinavians had settled. From January to March 1921 the Art Institute of Chicago mounted the exhibition *Silverware by Georg Jensen* in its Gunsaulus Hall.¹⁴ The selection consisted mostly of tableware, lamps, and candlesticks, according to

the *Chicago Daily Tribune*, which reviewed the show.¹⁵ The exhibition occurred at a time when the craft of silver work was at an all-time low level in America. The silver-industry in the United States was dominated by large manufacturers who mass-produced works in patterns intended to appeal broadly to a middle class,¹⁶ and critics responded favorably to Jensen's innovative hand-wrought silver. The *Bulletin of the Art Institute* commended Jensen for combining "the craftsman's understanding of material with the sculptor's feeling for form and proportion. . . . His designs are stamped with his own individuality and the sturdiness and vigor characteristic of ancient Danish silver work."¹⁷ The Chicago press was enthusiastic about the work. For example, the *Chicago Post* wrote that the "exhibit contains much that is worth seeing,"¹⁸ and the *Chicago Examiner* described Jensen as "one of the world's most famous silversmiths" and published a photograph of his "blossom" tea service.¹⁹

The Danish government provided copies of *George Jensen: An Artist's Biography* by L. C. Nielsen, to accompany the exhibition in Chicago.²⁰ The first English-language publication devoted exclusively to Jensen's life and work, this biography would be followed by many more books and catalogues published in English by the firm during the years that followed. Jensen understood the importance of written material for promoting the reputation of the firm, and English-language literature about the company certainly helped to foster recognition and interest in Jensen silver. The company also enhanced its own image and legacy by creating a letterhead that featured a list of its international awards; in fact, Jensen seldom missed an opportunity to promote a new award or the acquisition of one of his works by a museum or a prominent private collection. This sort of promotional activity would continue throughout the firm's history.

Although Arup's trip to the United States was undoubtedly useful to the company in an exploratory way, the credit for firmly establishing a market for Jensen silver in the United States must go to another man, Frederik Lunning, who created a lucrative and lasting American market for Jensen silver. He had worked as a bookseller and art dealer in Odense, Denmark, before joining the Jensen firm in 1918. Thanks to his business acumen and sales ability, Lunning soon became manager of the Georg Jensen retail store on Bredgade in Copenhagen, and two years later, he demonstrated his talent for promotion by organizing a large exhibition of Jensen silver at Charlottenborg in Copenhagen.²¹ Shortly thereafter, the firm, then known as Georg Jensen & Wendel, sent Lunning to London to open a retail shop in Mayfair, hoping to create an international demand for Jensen silver and

improve the firm's finances. It was Lunning who recognized the business opportunity presented by the United States, which had become the largest consumer of silverware in the world.²² Although Jensen company executives Thorolf Møller and P.A. Pedersen were not very optimistic about how Danish silver would be received in a postwar America, they agreed to finance several trips to New York City.²³ In the spring of 1922, Lunning made his first trip to the United States with several cases of Jensen silver.²⁴ He first sold silver from his room at such upscale hotels as the Waldorf Astoria in New York,²⁵ and in the summer and fall of 1922, he exhibited Jensen silver—hollowware and flatware but no jewelry—at the elite Black, Starr & Frost store also in New York City.²⁶ As a skilled retailer, Lunning specifically targeted wealthy, prominent clients, whose purchases would, he hoped, confer prestige and exclusivity on the Georg Jensen name.

In 1922 the Detroit Society of Arts and Crafts exhibited Jensen silver for sale in an exhibition entitled *Silver by Georg Jensen*.²⁷ The society also sold Jensen silver during and after the show, as it would for subsequent exhibitions in 1923, 1925, and 1926.²⁸ George Booth, a newspaper baron who was the society's first president and had a strong personal interest in handicrafts,²⁹ bought three pieces of Jensen silver, which he donated to the Detroit Institute of Arts in 1922. They were probably among the first pieces of Jensen silver donated to an American museum.³⁰ The *American Magazine of Art* wrote about this gift in its June 1922 issue, describing Jensen as an artist who "won considerable distinction . . . and became a pioneer in improving the standard of industrial art in Denmark."³¹ It is worth noting that George Booth aggressively acquired and donated to the Detroit Institute of Arts what he considered to be the best examples of contemporary decorative art. For example, he purchased examples of British applied art, such as enamels by Harold Stabler and Alexander Fisher and a decorative panel by Charles Rennie Mackintosh.³² He also purchased metalwork from the Wiener Werkstätte.³³ Booth obviously believed that the work of Georg Jensen belonged in company with the work of these superlative decorative artists.

In the late summer and fall of 1922, Jensen silver had its first important showing in New York City. The September 1922 issue of the *American Magazine of Art* states that Georg Jensen silver was shown at the Art Center at 65–67 East Fifty-sixth Street, New York, as well as in other places.³⁴ In November 1922 the New York Society of Craftsmen organized an exhibition of Georg Jensen silverware entitled *Silver Craft, by Georg Jensen* in the main gallery of the Art Center.³⁵ This was the first New York show to focus exclusively on works by Georg Jensen, and it



Fig. 5-3. Pendant (GJ #1), 1904.
Designed by Georg Jensen. Made by Georg Jensen Company.
Silver, labradorite. Collection The Newark Museum,
New Jersey, museum purchase 1929. Cat. no. 44.

Fig. 5-4. Georg Jensen: Drawing of pendant (GJ #1), ca. 1904.
Pen and ink. Georg Jensen Archive, Copenhagen. Cat. no. 53.

allowed the American public on the East Coast to see a more comprehensive display of Jensen silver than had been previously possible. A successful exhibition at a prestigious venue such as the Art Center was an important achievement that enhanced Georg Jensen's reputation as an artist of high standing. The gallery, which had opened the previous year, housed seven arts organizations, including the New York Society of Craftsmen, the Art Alliance, and the Art Directors' Club, all of which were dedicated to the advancement and exhibition of the decorative crafts and the industrial and graphic arts of America.³⁶ In effect, the show proclaimed that Georg Jensen was a craftsman whose outstanding designs deserved to be studied. The center was located in a wealthy residential neighborhood and had as members such socially prominent people as Charles Dana Gibson, William Laurel Harris, Charles Scribner, and Walter Ehrich.³⁷ The Art Center's exhibition surely allowed Lunning to make important connections with people who belonged to an elite, upscale, and fashionable social circle, the very type of clientele he hoped to associate with the Georg Jensen name.

The show was so successful that it was extended through the month of December.³⁸ The *Bulletin of the Art Center* described the silverware on view "as being among the finest examples of craftsmanship produced in this age."³⁹ A critic in the *American Scandinavian Review* praised Jensen silver "for being the finest products of present day craftsmen" and particularly admired the silver's oxidized color and hammered finish, which was poetically described as "soft and delicate as summer moonlight seen through a mist or still water."⁴⁰ The *American Magazine of Art* also covered the show, and its reviewer noted that in addition to "attracting wide notice and calling forth very favorable criticism," the Metropolitan Museum of Art and the Newark Museum both acquired pieces of hollowware for their permanent collections.⁴¹ Thanks to these two museum acquisitions, Jensen's reputation in America was now further established. With respect to Jensen jewelry, however, it is worth noting that the first acquisition by an American museum was probably made by the Newark Museum in 1929⁴² (Figs. 5-3, 5-4, 5-5). The Metropolitan Museum continued to limit its purchases to hollowware and flatware.

During the time of the Art Center exhibition, in November 1922, Jensen jewelry was also shown in its Cooperative Gallery, along with ceramics by the Juttown Pottery, textiles by the Flambeau weavers, and handicrafts made by members of the Art Alliance of America and the New York Society of Craftsmen.⁴³ In the following year, Jensen became a member of the New York Society of Craftsmen,⁴⁴ an important and diverse organi-

zation of artists that included painter and craftswoman Harriett Sophia Philips; stained-glass craftsman Charles Jay Connick; needleworker Georgiana Brown Harbeson; designer, metalworker, and enameler Rebecca Cauman; and architect and archaeologist Robert Gardner, to name but a few.⁴⁵

The Art Center was not the only place to promote Jensen silver in New York. In December 1923 the influential Anderson Galleries at 489 Park Avenue, owned by Mitchell Kennerley, mounted an exhibition of Jensen silver. At the time, the Anderson gallery was an important center in the New York art world, noted for its prestigious library and art auctions and its exhibitions of works that reflected the newest trends in art, photography, and design. Alfred Stieglitz, Marsden Hartley, and Georgia O'Keeffe were among the many artists who exhibited there between 1921 and 1925, and William Randolph Hearst, collector and dealer Dr. A.S.W. Rosenbach, and oilmen Henry C. Folger and John D. Rockefeller were among its clients. Lectures and events related to the various exhibitions were held in Kennerley's elaborate three-floor gallery.⁴⁶ The *New York Times* praised the show and called Jensen the "king of silversmiths,"⁴⁷ and the same year, the Metropolitan Museum of Art purchased a pair of candelabra, perhaps from the show.⁴⁸ The exhibition was apparently so successful that the Anderson Galleries held another Jensen show in November the following year.⁴⁹

Early exhibitions of Georg Jensen silver in American museums and art centers coincided with the interest of those institutions in craftsmanship and industrial art. A number of prominent museums included applied art in their exhibitions and acquisitions, focusing on good examples of contemporary American and European applied art that would inspire American craftsmen and educate American consumers. For example, in 1922 in the *American Magazine of Art*, Mrs. Ripley Hitchcock, president of the Art Center, Inc., in New York City, wrote: "We know of the lack of popular appreciation of industrial art and of the unresponsiveness of the public. How can a more general appreciation be developed? When, in our respective works, we realize personal responsibility by using every influence to make our art schools more technical, by helping to establish public art in trade schools, and by encouraging the best art exhibitions and interest in art organizations and by furthering this far-reaching federation in its crusade for art to all people."⁵⁰ In the same volume of the magazine, H.P. Macomber, the secretary of Boston's Society of Arts and Crafts, discusses three institutions that exhibited Jensen silver during the 1920s: "Two good examples of the way in which museums are now giving most valuable assistance to craftsmen are the annual



Fig. 5-5. Necklace (GJ #1), ca. 1904. Designed by Georg Jensen. Made by Georg Jensen Company. Silver, moonstone. Collection The Newark Museum, New Jersey, museum purchase 1929.

exhibitions of handicraft at the Chicago Art Institute and the Cleveland Museum and the important permanent collection of modern craft work presented to the Detroit Institute of Art by Mr. George G. Booth. . . . The Booth Collection, by showing so convincingly the high standard of present-day work, has undoubtedly done more to assist modern craftsmen than any other means that I know of. It has shown that every American museum should have a similar permanent collection."⁵¹

Lunning made two more trips to New York in 1923 and in 1924⁵² and continued to develop an American audience for Jensen silver in various ways, including advertising Jensen hollowware in the *Bulletin of the Art Center New York*.⁵³ At about the same time, the firm produced an illustrated booklet about Georg Jensen especially for the American market.⁵⁴ In 1924 Lunning opened the first Jensen shop in New York, at 169 West Fifty-seventh Street, opposite Carnegie Hall and acquired for himself the exclusive rights to sell Jensen silver in the United States.⁵⁵ Although the Copenhagen silversmithy still doubted the feasibility of this initiative,⁵⁶ Lunning would prove them wrong, for the American marketplace was to become the major consumer of Jensen silver in the world.

During the previous year, in April 1923, a selection of Jensen silver was exhibited at the Minneapolis Institute of Arts. The show, entitled *Exhibition of Modern Danish Silver made by Georg Jensen of Copenhagen*, included "tea sets, candelabra, trays, fruit dishes, bowls, boxes and other pieces."⁵⁷ The *Bulletin of the Minneapolis Institute* described Jensen as "one of the great modern silversmiths whose work has been likened to that of Benvenuto Cellini, the famous Florentine craftsman."⁵⁸ The *Bulletin* review also indicated that many of the pieces in the show were reproductions of Jensen pieces in European museums, a reassuring endorsement for Americans who felt insecure

when it came to making decisions about the purchase of fine and applied art.⁵⁹

The Midwest continued to be a source of revenue and interest for Jensen throughout the 1920s. In 1923 the Detroit Institute of Arts exhibited Jensen silver alongside that of his German contemporaries in a show entitled *Metalwork by Georg Jensen and the Wiener Werkstaette*.⁶⁰ In 1925 the Detroit Institute again exhibited his work in *Silver by Georg Jensen* and in June and July 1926 hosted a traveling show called *Selected Objects from the International Paris Exposition of Modern Decorative and Industrial Arts at Paris 1925*,⁶¹ which included five pieces of Jensen's hollowware.⁶² The American Association of Museums had chosen 520 objects from the 1925 Paris exposition to form the core of the traveling exhibition, which had opened at the Metropolitan Museum of Art in February 1926 and was followed by shows in Boston and Newark, New Jersey, before traveling to Detroit.⁶³ Its goal was not to "stimulate a demand for European products nor to encourage copying of European creations, but to bring about an understanding of this important modern movement in design in the hope that a parallel movement may be initiated in our own country."⁶⁴ This attitude was commonly held by museum professionals and others at the time. They hoped exhibitions of works such as Jensen silver, with its excellent original designs and craftsmanship, would help American applied arts reach the same high standard. For, as the author of an untitled item in a 1922 issue of the *American Magazine of Art* put it: "That American craftsmen have gained immeasurably in technical skill in the last quarter century, none will deny, but in the handicrafts, as in the so-called fine arts, there is little work being produced at this time which is outstanding because of originality in design."⁶⁵

In the meantime, in November 1924, the Jensen company participated in what would become an annual show of applied arts at the Art Institute of Chicago. Jensen's work was shown alongside the metalwork of Edgar Brandt and the silver of Cartier of Paris. Although one reviewer thought the exhibition was lacking in foreign decorative-art examples, he found the show interesting because it offered comparisons with American designers. He wrote that the "ultimate value of the exhibition will be determined by the success with which it conveys to the public the knowledge that a significant movement is going on both here and abroad in the formation of a modern decorative art, which is not a mere aping of the past and in which artists of the first order are engaged."⁶⁶ The Art Institute expressed the hope that this show would be one "with high standards and dignity. Its principal object was to exhibit works by native and foreign artists, possessing

not alone merit but originality of conception."⁶⁷ Jensen won the exhibition's Albert H. Loeb prize of \$50 for his original work in silver.⁶⁸ The *American Magazine of Art* reported on the success of the Chicago exhibition and the award-winning contributions of the Scandinavian contributors, especially Jensen. He praised the Jensen silver for being "substantial enough, while the flower-forms of the design elongated and metamorphosed themselves in the most charming and unexpected manner to form handle of spoon or lid of compote."⁶⁹

In 1925 Jensen silverware, but no jewelry, was again shown at the Art Institute of Chicago, this time as part of an annual exhibition of modern decorative art organized by its Arts Club.⁷⁰ Jensen was awarded the Thomas J. Dee prize for the best work in silver, and the Renaissance Club purchased three examples of his hollowware for the museum's permanent collection, including a covered beaker and a curved spoon.⁷¹ The *Bulletin of the Art Institute of Chicago* described Jensen as "the distinguished and internationally known Danish silversmith." The following year Jensen silver was exhibited at the Cincinnati Art Museum in a show entitled *Georg Jensen Handwrought Silver*.⁷²

Jensen celebrated his sixtieth birthday on August 31, 1926, and in 1929, in honor of the twenty-fifth anniversary of the silversmithy, he was decorated by the king of Denmark. To promote the anniversary, the Jensen firm published a booklet written by L.C. Nielsen entitled *A Danish Artist's Craft, The Silverwork of Georg Jensen: A Twenty-Five Years' Retrospect*. In this fifteen-page publication, printed in Danish and English versions, Nielsen gives a glowing overview of Jensen's work, stressing his achievements as an original artist who has become famous worldwide.⁷³ The English-language edition was in all likelihood available at the New York store and to potential American consumers. At this time, when Georg Jensen, Inc., was still establishing a name for itself in the United States, such a retrospective publication would have brought prestige and increased general knowledge about the company. The successful history of the company is outlined, and its future prosperity is predicted on the basis of the way in which Jensen's artistic soul inspired his apprentices and fellow workers. In addition to Jensen's pieces, works by Johan Rohde, Harald Nielsen, Oscar Gundlach-Pedersen, and Gundorph Albertus were illustrated. Clearly the firm was basing its future not only on the accomplishments of Georg Jensen but also on the abilities of the next generation of Jensen designers.

In 1927 the Danish government organized the first of what would become a series of traveling exhibits highlighting Danish craftsmanship in order to disseminate information about Denmark and to develop an export

market in the United States. The exhibition, called *The Danish National Exhibition of Applied Arts, Paintings, Sculpture and Architecture*, was previewed in September at Det Danske Kunstindustrimuseum (The Danish Museum of Art and Design) in Copenhagen.⁷⁴ From November 15 to December 19, it was on view at the Brooklyn Museum of Art, after which it went to the Albright Art Gallery in Buffalo, the University of Rochester Memorial Museum, the Art Institute of Omaha,⁷⁵ and the Los Angeles Museum's Exposition Park.⁷⁶ Jensen silver was a vital part of the show and was shown along with works by other contemporary silversmiths, such as Evald Nielsen, Kaj Gottlob, and A. Michelsen. The extent of the tour revealed a national marketing agenda and is especially notable in showing how museums across the country promoted contemporary Danish applied arts. The museum initiative would continue for the next three decades.

Although the Danish critics seem to have ignored this show, the Swedish press followed it from its inception in Copenhagen throughout its tour of the United States. The enlightened and progressive critic Gregor Paulsen commented in *Svenska Slöjdföreningens Tidsskrift* that "the ceramics and silver were, in truth, a truly magnificent sight."⁷⁷ And the exhibit had its intended effect in that it helped awaken the American public to the advances of Danish design, particularly the joining of "use and beauty," as noted by a *New York Times* critic,⁷⁸ who lamented the lack of artistic involvement by the manufactories of America and praised Jensen silver for its successful merging of artist and industrial production. He also noted that there was a new Modernist trend in some of the latest Jensen designs for hollowware. He wrote of "their geometrical starkness of form . . . inspired by the working drawings of mechanical engineers," describing, for example, angular and sparsely decorated *bonbonnières*, candelabra, inkwells, and pen trays. This was to be the new face of Jensen silver, as Functionalism and Modernism became the styles of the future, exemplified by the designs of Sigvard Bernadotte (bowl GJ #718 and bracelet GJ #73 [see Fig. 4-6]) and Oscar Gundlach-Pedersen.

As the Danish exhibition made its way to the American West Coast, critics voiced the same lament—the loss of artistic participation in American production that was the opposite of the situation in Denmark. A critic for the *Los Angeles Times* wrote "that there was none of the disparity of art content, too often seen between the productions of our own individual artist-craftsman and the elaborately finished works turned out by our firms of silversmiths. The manufacturer has kept his product abreast of art by employing the best artists to create new

N-1 Brooch with crane motif, all silver, 2 1/2 inch diameter \$15.00
 Brooch with dove motif made in five sizes: 7/8 inch diam., 1 1/4 inches; 1 1/2 inches; 1 7/8 inches; 2 1/2 inches. Prices, all silver, \$4.00 to \$25.00 With stones, \$8.00 to \$35.00.
 Brooch—pierced grape design 1 1/4 x 1 3/4 inches, all silver, \$10.00
 Bracelet—dove motif width 3/4 inches, made in all silver also set with semi-precious stones, prices from \$45.00 to \$70.00.
 Chokers to correspond
 Choker—Rosette and Leaf design—all silver—also set with semi-precious stones—made in various lengths from 14 1/4 inches to 32 inches—Prices \$65.00 and higher.
 Levalliere Pendant —2 1/2 inches set with Labradorite Onyx, Lapis, Green Onyx and Rose Quartz—made in silver \$30.00—\$35.00.
 Bracelet — Matching choker of Rosette and Leaf design
 Bracelet with Pod Motif set with semi-precious stones or all silver \$25.00 up

The jewelry is rarely lovely in design and beautiful in workmanship

N-2 The candelistics in Pomegranate design were purchased by the Metropolitan Museum and are in the permanent collection—9 inches over all Duplicates on order

N-3 Earrings—all silver—length 2 inches price \$15.00.
 Oblong Bird Brooch—length 1 1/4 inches, price \$6.00 Also made in larger and smaller sizes.
 Brooch set with semi-precious stones in an unusual design length 1 3/4 inches, price \$12.00 up.
 Earrings all silver or set with semi-precious stones length 2 inches price \$35.00 up

N-4 Comb and Mirror Case—Mirror is highly polished metal—untreatable Slips between layers of leather and pulls out with a fossil—comb mounted in hand wrought silver slips conveniently into a pocket. It is 2 1/2 inches wide 5 inches long May be had in red brown—blue and green—leather. Price \$12.00

Although we have illustrated jewelry only suitable for ladies of course we have rings and cuff links excellent for gentlemen

GEORG JENSEN

Fig. 5-6. Page advertising Georg Jensen jewelry, 1929. From *Georg Jensen Handmade Silver Inc.* (New York: Georg Jensen, Inc., 1929); n.p. Courtesy of the Silver Fund Collection.

designs." The Georg Jensen company was held up as a prime example of a firm where artists and manufacturer worked in harmony to produce "superb works designed and often made by the finest artists."⁷⁹

In April 1928 Jensen silver was incorporated into a show of modern decorative arts organized by the Minneapolis Institute of Arts. Jensen silver was exhibited along with works from Scandinavia, other European countries, and the United States. A reporter for the *New York Times* noted that "two large cases of silver made by the Danish silversmith Georg Jensen are shown."⁸⁰ In November of that year, Mandel's "foreign shops" in Chicago exhibited Jensen silver, and the critic for the *Chicago Evening Post* found the show to be "comprehensive" and his works "artistically superb, his [Jensen's] designs are also mechanically perfect."⁸¹

A catalogue of Jensen silver, entitled *Georg Jensen Handmade Silver Inc.*, was published by the firm in New York in 1929.⁸² A version of this twenty-two-page publication was distributed by Detroit's Society of Arts and Crafts, which sold Jensen silver in its shop and took orders for silver as well. The booklet showcased a com-

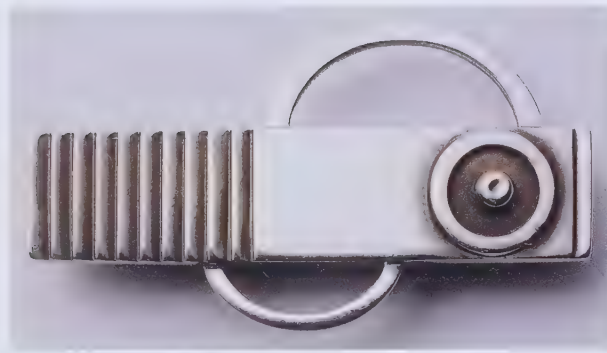


Fig. 5-7. Brooch (GJ #229), 1931. Designed by Oscar Gundlach-Pedersen. Made by Georg Jensen Company. Silver. Cat. no. 261.

prehensive collection of the goods available in the New York showroom, but jewelry was not even given a full page (Fig. 5-6). One of Jensen's earliest silver brooches (GJ #22) (see Fig. 1-13a), from around 1905–6, was still in production in 1929, as were his brooches (GJ # 165) and bracelet (GJ #14) with dove motif and the necklace (GJ #1) with a matching bracelet (GJ #3) of rosette and leaf pattern, among others. Silver earrings and rings in both gold and silver were also available.

THE THIRTIES

Thanks to Frederik Lunning's marketing efforts, interest in Danish crafts, specifically Jensen silver, expanded considerably in America during the 1930s. Advertisements for Jensen silver began to appear regularly in the *New York Times* and in other newspapers in cities where Jensen silver was sold. Lunning also targeted journals read by those of Scandinavian descent, such as the *American Scandinavian Review*, and placed advertisements in leading design publications, such as *The Studio* and *International Studio*. In addition, he continued his successful efforts to cultivate museum directors and trustees as potential clients and to promote Jensen silver through participation in museum exhibitions. In 1930 Jensen silver was part of the metalwork section assembled for *The International Exhibition of Metalwork and Cotton Textiles* organized by the American Federation of Arts. The show opened at the Metropolitan Museum of Art and then toured other institutions throughout the United States. Modernism was a theme presented through the metalwork, but the work of the Jensen silversmithy did not really fit, since it was no longer considered cutting edge. For example, critic Roger Gilman found Jensen's pieces too dependent on berries, leaves, and other ornamental devices that had come to characterize his style. He observed that the most up-to-date designers were captivated by ar-

ticles made of less expensive materials, such as pewter and cast iron, as they endeavored to advance the Modernist ideal of "more beauty in everyday things" previously articulated at the 1930 Exposition at Stockholm.⁸³

By 1930 the Jensen firm was listed as a member of the National Gift and Art Association,⁸⁴ an affiliation that had the potential not only to serve promotional and networking purposes, but also to increase Lunning's influence on New York City's retail industry. The New York store had become firmly established, and in February 1930 *International Studio*, a sister publication to *The Studio* that was published in New York City, directed its readers to the Jensen gallery in New York. The reviewer wrote that "it is a pleasant relief to find, in these days of mechanical reproduction of old designs, a craftsmanship that is individual and imbued with genuine artistic spirit."⁸⁵ He admired the full-bodied forms of Jensen silver, as well as the sparing use of ornament, which tended to be strategically placed and utilitarian in nature. On a Jensen piece, ornament might serve, for example, as a handle or a finial.

In 1931 the M.H. de Young Memorial Museum in San Francisco hosted a show of Jensen silver that included hollowware and jewelry. This was apparently the first showing of Jensen on the West Coast since the Panama-Pacific exhibition in 1915, and it presented the private collection of Miss Hazel Merritt of San Francisco. The *San Francisco Chronicle's* reviewer called it "a brilliant exhibit," found "a splendid beauty of grace and proportion in his bowls and table pieces," and admired Jensen's "interesting jewelry."⁸⁶ The *San Francisco Examiner* also praised the show, noting that "the beauty of hand-wrought silver has rarely reached such perfection as it does in the work of Georg Jensen."⁸⁷ The reviewer admired his "bowls, tea services, rings, bracelets and other articles. . . . They are dignified and restrained in design and satisfying in ornamentation."⁸⁸

In January 1931 Jensen silver was offered for sale at the Braxton Galleries in Los Angeles,⁸⁹ and in November 1934 Jensen silver made the pages of the *San Francisco Chronicle* when a silver bowl, the original of which had been presented to the king of Sweden, attracted thousands of visitors while it was on display for a few days at an unnamed, exclusive shop in San Francisco.⁹⁰ The reviewer described the bowl as "graceful of line, exquisite in detail, superbly simple in design . . . with its superlative workmanship, is considered by authorities to be one of his masterpieces of modern times."

In 1933 Jensen contributed to the Chicago World's Fair. Although the Danish contribution was smaller than in previous world fairs, it was still representative of the ex-

cellence of Danish handicraft.⁹¹ Jensen silver was displayed in an exhibit of Danish handicraft in the Hall of Nations on the second floor of the Travel and Transport Building.⁹² During the run of the fair, the Jensen firm placed advertisements for its silver in the *Chicago Daily Tribune*.⁹³

Considering the comparative lack of representation in print and public collections, it seems likely that the sale of Jensen jewelry in the United States and elsewhere lagged behind that of flatware and hollowware. Museums did not buy jewelry but continued to purchase pieces of hollowware, for it was these stunning pieces that had earned Jensen his reputation as one of the best modern decorative artists. Because of its larger scale, hollowware is more impressive than jewelry and is often considered the greatest expression of the silversmith's art. With the new interest in Functionalism beginning around 1930, decorative jewelry was widely viewed as decadent, and many women adhered to fashion by wearing ubiquitous "necklaces of pearls or small bangles."⁹⁴ In response to progressive taste, Jensen's designers for the most part turned their attention away from jewelry to more utilitarian objects, but Harald Nielsen and Oscar Gundlach-Pedersen did create simple brooches and belt buckles that reflected the Functionalist style (Fig. 5-7). These pieces, with their geometric forms and minimal ornamentation, were also suited for mass production. In addition, Sigvard Bernadotte designed a link bracelet (GS # 73) that had a sleek, almost industrial appearance (see Fig. 4-6).⁹⁵ Danish critic Svend Erik Møller later noted that jewelry was not a field in which great advances were being made in Denmark during this time.⁹⁶

In November 1934 Marshall Field and Company, the upscale department store in Chicago, became an agent for the Jensen company and exhibited a collection of silver hollowware and flatware in the store's Jewelry Room. (Ironically, jewelry was not part of the exhibit.) The *Chicago Daily Tribune* reported that the collection on view was "inspiring" and that Jensen's work was full of "dignity, simplicity, and great beauty."⁹⁷ The reporter concluded by writing that "Jensen's artistic achievements . . . have justly won the title 'Heirlooms of the Future,'" a phrase used by the Jensen company in its marketing materials. Field's was one of the few department stores in America to be given a wide array of Jensen items, which would come to include jewelry; by the 1960s the store was one of the largest purveyors of Jensen jewelry in the United States.⁹⁸ This relationship with the Jensen company lasted until the 1970s.

In 1935, eleven years after Lunning opened the first Jensen store in New York City, Georg Jensen Handmade



Fig. 5-8. Storefront of Georg Jensen, Inc., 667 Fifth Avenue, New York, ca. 1935–44. From Christian Ditlev Reventlow, *Georg Jensen Sølvsmiedie Gennem Fyrretyve Aar, 1904–1944* (Copenhagen: Nordlund, [1944]). Courtesy of Drucker Antiques.

Silver was relocated to larger premises at 667 Fifth Avenue, near Fifty-third Street (Fig. 5-8).⁹⁹ Over the years, both Lunning and the Georg Jensen firm in Denmark had learned to adapt their wares to appeal to an American clientele who preferred utilitarian rather than purely decorative objects. Thorolf Møller, a director of the Jensen company in Copenhagen, where he was in charge of retail sales, had written in 1928 that in spite of the considerable wealth in the United States, the large ornamental objects, such as chandeliers or centerpieces, were difficult to sell. On the other hand, Americans were fond of large silver jewelry, particularly wide, chased bracelets and necklaces, with or without stones.¹⁰⁰ Møller also noted with regard to flatware and tableware that Americans wanted pieces suited to their particular diet and also liked objects that had specific functions. For example, the New York store sold a special knife-and-fork set designed for poultry where the knife had a very solid, sharp point suited for "picking bones" and the fork tines were strong enough to not bend when stuck into a turkey thigh. He also found that Americans preferred vegetable dishes with two to four compartments, so that each vegetable has its own section, and Americans were the biggest consumers of cocktail



Fig. 5-9. Georg Jensen, Inc., 665–669 Fifth Avenue, New York, ca. 1949–50. From V.S.M. [Viggo Sten Møller], “Danmark Udenlands: III. Lunning i New York,” *Dansk Kunsthåndværk* 23 (February 1950): 37. Courtesy of David A. Taylor

shakers and glasses. It is probably safe to assume that the company modified its stock to suit such predilections.

In response to the demand for Jensen silver and other goods he sold in his store, in 1936 Lunning rented additional space next door, at 665 Fifth Avenue.¹⁰¹ By 1939 the Jensen store had expanded by doubling its frontage on Fifth Avenue with the lease of an adjoining store at 669 Fifth Avenue¹⁰² (Fig. 5-9). Lunning established a well-to-do, socially prominent clientele that included the wives of presidents, as well as Hollywood movie stars. The names of Eleanor Roosevelt, Bess Truman, Katharine Hepburn, Greta Garbo, Marilyn Monroe, Thelma Ritter, and other celebrities appear on the store’s sales invoices.¹⁰³

Georg Jensen died in October 1935, and obituaries in the national and international press hailed his importance in the worlds of art and design as they marked the passing of “one of the greatest silversmiths of his time.”¹⁰⁴ The *New York Herald Tribune* hailed him as “the greatest craftsman in silver for the last 300 years.”¹⁰⁵ The *New York Times* reported that his “work was exhibited at museums throughout the world,” adding that he had a large clientele in the United States and an office in New York.¹⁰⁶ The *Washington Post* reported that “much of this work was done for the crowned heads of Europe.”¹⁰⁷

The death of the founder did not mean an end to the firm or to the growth of its reputation and success. Georg Jensen had established a solid artistic foundation with a new generation of designers and craftsmen, who were ready to continue working with beautiful silver in a

tradition of high-quality design and craft. Many of them had been trained by Jensen and were well equipped to carry on his legacy.

In November 1937 the Brooklyn Museum organized a show called *Contemporary Industrial and Handwrought Silver*. Although most pieces in the show were the work of American silversmiths, Jensen silver was also included. According to Walter Rendell Storey of the *New York Times*, Danish specimens were included because of their influence on American production. Silver by Jensen, Peer Smed, and Erik Magnussen was displayed, along with Mexican and Native American examples. The work of the Jensen company in particular was admired as having “a marked effect on American design and the excellent traditions of the silversmithing of Denmark . . . carried out by workers of Danish antecedents, among whom are Peter Smed and Erik Magnussen.”¹⁰⁸ Indeed, the influence of Georg Jensen’s designs can be readily observed in the silver of Smed and Magnussen.¹⁰⁹

Lunning continued to display Jensen works at various venues in the United States in order to increase visibility, prestige, and sales of the silver. Several pieces of Jensen silver were part of the “Craftwork” section of the annual Architectural League exhibition held in May 1938 at 215 West Fifty-seventh Street in New York. Critic Walter Rendell Storey wrote that the show demonstrated “the variety and vigor of modern handicrafts” and he praised the silver of Jensen, especially a “gravy bowl which follows the lines of a Grecian cup.”¹¹⁰ In November 1938 Julius Garfinckel & Company of Washington, D.C., promoted its Georg Jensen silver, including “Hand-Wrought Jewelry,” in an advertisement in the *Washington Post*.¹¹¹

To increase jewelry sales, an eight-page catalogue devoted to jewelry was published in Copenhagen in 1938. The publication, entitled *Georg Jensen Jewelry*, was divided into four sections, each of which illustrated jewelry appropriate to one of the four seasons of the year.¹¹² Recent jewelry designs predominated, and many of them were designed by sculptor Arno Malinowski.

As a skilled businessman and able promoter, Frederik Lunning actively sought ways to advance Danish design in the United States and to enhance the Jensen name. His marketing strategies included lending Jensen wares to museum exhibitions and holding exhibitions in the Jensen shop of various Scandinavian goods. Over the years, Lunning gradually increased the range of products sold in the New York store, so that in addition to silver and jewelry, the store sold furniture, lamps, figurines, textiles, clocks, handbags, and other Scandinavian handicrafts. Through these efforts, the Jensen name became synonymous with Scandinavian design. In 1950 the king

of Denmark awarded Lunning the Commander Cross of the Order of Dannebrog for his efforts to encourage cultural and commercial exchange between Denmark and the United States.¹¹³

The Cooper Union Museum for the Arts of Decoration (since 1994 the Cooper-Hewitt, National Design Museum, Smithsonian Institution) in New York was one institution with which the Jensen store developed an ongoing relationship. Original design drawings, as well as publications, such as catalogues and histories of the firm, were donated to the museum and its library from both the Copenhagen silversmithy and the New York store, respectively, from 1937 to 1955.¹¹⁴ Correspondence between the New York store and the museum's staff reveals that Jensen silver, as well as porcelain and glassware sold in the store, would be included in the museum's upcoming shows, from the inclusion of Jensen silver buttons in *Four Thousand and One Buttons* in February 1940 to loans of silver, porcelain, and glass for *Shells and Decoration* in November 1940.¹¹⁵ Jensen hollowware did not enter the museum's collection until 1944, and jewelry did not enter its collection until 1989¹¹⁶ (Fig. 5-10).

In October 1939 the New York store hosted the first American exhibition of works by Jensen designer Sigvard Bernadotte, a show that had originated in the Georg Jensen store in London in the spring of 1938. The critic for *Goldsmiths' Journal* wrote that the mesh pattern on Bernadotte's hollowware was pleasing and had an approach that was simple and well-integrated.¹¹⁷ The *New York Times* reported that the former Swedish prince was now a professional designer of silver whose work was noted for its simplicity,¹¹⁸ and the critic for the *American Scandinavian Review* found his work "original and striking."¹¹⁹ Bernadotte's designs of silver pieces for the altar of a private chapel was of particular interest. The purchase of a coffee set by the Metropolitan Museum from this show buttressed Bernadotte's reputation as a world-class designer.¹²⁰ He toured the United States with a collection of sixty pieces of his silver. The reporter for the *Los Angeles Times* reported on a cocktail reception held in Los Angeles to showcase his work in November 1939.¹²¹

American museums continued to buy and accept Jensen silver for their permanent collections in the 1930s. In 1936 the Philadelphia Museum of Art received a circular silver dish, its first piece of Jensen silver.¹²² The Joslyn Art Museum in Omaha, Nebraska, accepted the gift of six pieces of Jensen silver from the Assembly of Danish Women of Omaha in 1932 and two more the following year. What is unusual about the Joslyn Museum gift is that it included two pieces of jewelry—a bracelet and a brooch with the familiar dove motif.¹²³ Joslyn was probably the



Fig. 5-10. Brooch (GJ #1) and belt buckle (GJ #38), 1904–8. Designed by Georg Jensen. Made by Georg Jensen Company. Silver, amber, agate; silver, amber, agate, peridot. Collection Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York, The Decorative Arts Association Fund in honor of Betty Sherrill. Cat. nos. 32, 29.

only museum in the Midwest to have acquired Jensen jewelry and likely the second in America (the Newark Museum had purchased jewelry in 1929). All the other institutions preferred the larger, showier pieces of hollowware. The Cleveland Museum of Art, for example, received a donated covered silver bowl in 1939.¹²⁴ Upon accepting this gift, the Cleveland curator wrote: "The Museum is justly proud to have this bowl, for it not only interprets significant and interesting characteristics of this excellent silversmith but adds great distinction to the all-too-small collection of contemporary decorative arts."¹²⁵ The Metropolitan Museum continued to add Jensen pieces to its silver collection, although no pieces of jewelry were acquired. These museum acquisitions helped to establish Jensen as a prestigious artist and served as an endorsement of the importance of his works, thereby making private buyers feel more confident about purchasing Jensen silver.

In 1939 New York hosted the World's Fair, an international exhibition that would play an important role in advancing American-Scandinavian ties and promoting Danish decorative arts in the United States. Owing to internal economic difficulties, the Danish government was reluctant to pay for a pavilion. The Danish government relented and agreed to allocate funds for this purpose, however, due to the aggressive lobbying by the World's Fair Corporation, Scandinavian-Americans, the Danish press, and companies that had the most to gain by participating in such a large American showcase. The Danish silver and porcelain industries were especially interested in participating in the exhibition, as they were the largest exporters

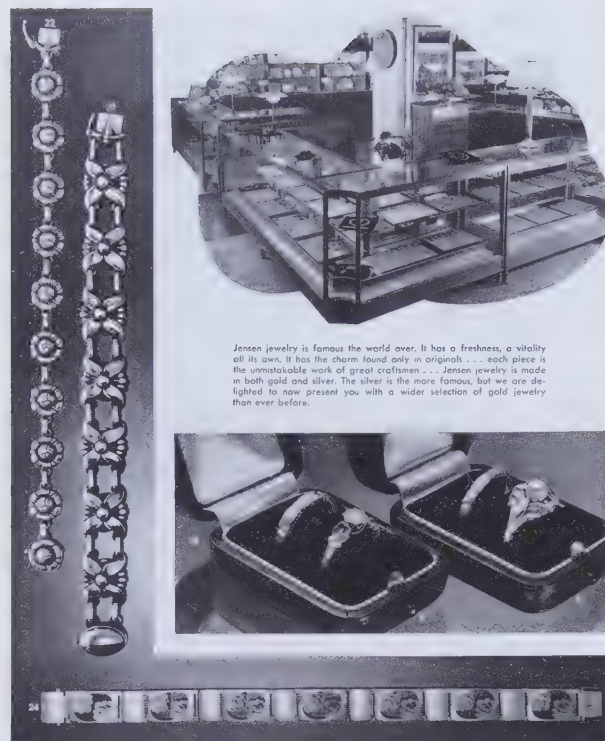


Fig. 5-11. Jewelry counter at the Georg Jensen store in New York, ca. 1939. From *Georg Jensen Gifts* (New York: Georg Jensen, Inc., 1939): 14. Courtesy of Century of Progress—New York World's Fair Collection. Manuscripts and Archives, Yale University Library.

Fig. 5-12. Catalogue page advertising Georg Jensen brooches, 1939. From *Georg Jensen Gifts* (New York: Georg Jensen, Inc., 1939): 16. Courtesy of Century of Progress—New York World's Fair Collection. Manuscripts and Archives, Yale University Library.

to the American market. Thorolf E. Møller, director of the Georg Jensen company, led the manufacturers in pressuring the government to raise money for participation.¹²⁶ The argument was made that exposure provided by the exhibition would be invaluable in a growing American market. The decorative arts journal *Nyt Tidsskrift for Kunstindustri* emphasized the influence that the New York World's Fair would have on American taste, predicting that the Scandinavian countries and the United States would play the most influential roles in determining international design trends.¹²⁷

A team of Danish experts selected the pieces, from the production lines of each participating firm, that would go on view in the Danish pavilion in the fair's Hall of Nations. The previous arrangement, whereby each firm occupied its own room, had to be abandoned, and a few selected works were exhibited together.¹²⁸ The theme of the pavilion, which was designed by architect Tyge Hvass, was "home on a large scale."¹²⁹ The goal was to show works of art that were meant for use in a home and not only for display in a museum. Views of Denmark decorated the walls while decorative arts served as furnishings.¹³⁰ The pavilion featured Danish porcelain, silverware, and other applied art, which were thought to be "triumphs of industrial culture."¹³¹ The Jensen display included silver flatware and gold and silver jewelry,¹³² and Emily Genauer of the *New York World-Telegram* wrote that "the silver exhibits in the Danish and French pavilions were larger and more varied and impressive than those of the other countries."¹³³

The Danish press reported on the influence that Jensen silver in particular and Danish silver in general had on American silver.¹³⁴ The Jensen work was described as "something 'new', a refreshing style with much charm," and this would lead to the impact of a certain "Danish style" on the shapes of hollowware produced in America. Mary Fanton Roberts wrote in the leading American monthly *Arts and Decoration* that Jensen's work was sure to "make an emphatic impression in this country, where we are continually in search of new things that will make our homes more beautiful and comfortable."¹³⁵ Jensen silver was also used in the restaurant located in the pavilion,¹³⁶ and when the crown prince and princess of Denmark visited the World's Fair in 1939, they presented to President and Mrs. Roosevelt a Jensen silver urn designed by the princess's brother, Sigvard Bernadotte.¹³⁷

The Art Handicraft Association and the Permanent Exposition of Danish Art Handicraft and Industrial Art published a catalogue illustrating the works submitted by participants in the fair.¹³⁸ The introduction to the catalogue pointed out the great number of silversmiths work-

ing in Denmark who set the standard for accepted practice in the industrial arts. Rich ornamentation was no longer sought after; more important was “the fineness which characterizes the solution of the task.” The Georg Jensen company led a list of metalworking firms that included A. Michelson, Evald Nielsen, Hans Hansen, Evan Jensen, Just Andersen, Frantz Hingelberg, and Kay Bojesen, among others.¹³⁹

The Jensen store in New York published an extensive sixty-page catalogue called *Georg Jensen Gifts* for visitors to the World’s Fair, with illustrations of the products sold in the New York store,¹⁴⁰ including silverware, crystal and glass, wood and bronzes, porcelain, linens, stationery, and even toys. Seven pages of the catalogue were devoted to jewelry (Fig. 5-11). Although silver pieces were still emblematic of Jensen jewelry, a line of gold jewelry was expanding at this time. Many of the firm’s early designs were still in production as well, such as the pod-and-seed choker and the dove brooch, along with newer designs (Fig. 5-12).

The Metropolitan Museum of Art made three purchases of hollowware from this show, including a two-handed bowl designed by Jørgen Jensen,¹⁴¹ and these were displayed in the museum’s gallery of recent acquisitions, along with some pieces by Sigvard Bernadotte purchased by the museum in October 1939. The *New York Times* urged its readers to view “some excellent modern craftwork” at the Metropolitan, including a “tea set in contemporary style designed by Sigvard Bernadotte and made by Georg Jensen. Simplicity of line and form allied with graceful proportions help to make this an admirable example of modern stylized silversmithing.”¹⁴²

The outbreak of World War II and the German occupation of Denmark forced Denmark to withdraw from the second season of the New York World’s Fair, and its pavilion was ceded to Iraq in March 1940.¹⁴³ Frederik Lunning was aware of the benefits to be gained both financially and promotionally from continued participation, and he and other members of the Danish-American Committee raised funds for a new pavilion, which like its predecessor focused on Danish arts and crafts.¹⁴⁴ Lunning served as Danish deputy commissioner, and employees from his store staffed the exhibition.¹⁴⁵

THE FORTIES

World War II caused disruptions in the silver industry. The flow of crude silver stopped, and the international silver trade ground to a halt. Although the firm still produced selected works in silver for its Scandinavian market, the company turned to working in less precious materials, such as stainless steel. Gundorph Albertus and



Fig. 5-13. Brooch (GJ #284), 1942. Designed by Arno Malinowski. Made by Georg Jensen Company. Silver, enamel. Collection The Silver Fund, London. Cat. no. 275.

Harald Nielsen produced flatware and hollowware, including saucepans, in stainless steel. Silverwork in jewelry and other products had to be confined to inlay in wood or in porcelain.¹⁴⁶ Arno Malinowski designed a whole range of jewelry in a Japanese-inspired style using this technique. Enamel work also entered the repertoire of the Jensen firm. A sterling silver and enamel brooch in the form of a sheep with two enamel hearts, designed by Arno Malinowski, was one of the firm’s most appealing pieces of jewelry from the war years (Fig. 5-13).

The demand for Jensen silver and jewelry continued in America throughout the 1940s. Unable to meet this demand during the war years because of the German occupation of Denmark, Frederik Lunning decided to have hollowware and jewelry made in America.¹⁴⁷ Jeweler and silversmith Edith Eigner Svenson, an employee at Lunning’s shop, remembered making dozens of ladles in the 1940s.¹⁴⁸ For the most part, however, such work by Svenson and other silversmiths does not compare in design and craftsmanship with pieces produced at the Jensen silversmithy in Denmark. Lunning’s store also expanded its range of products to include American-designed works, “even black satin Indian evening bags” as *The New Yorker* reported in November 1947.¹⁴⁸ The store was able to import goods from England, Holland, Sweden, Czechoslovakia, Switzerland, and India to compensate for its inability to import goods from the Scandinavian countries.¹⁵⁰

This expansion of non-Scandinavian goods sold in the New York store after the war became problematic for representatives of Danish industry. Critic Viggo Sten Møller questioned Frederik Lunning’s intentions in *Dansk Kunsthåndværk* by posing the query: “Has managing di-



Fig. 5-14. Bracelet (GJ #89), 1947. Designed by Henning Koppel. Made by Georg Jensen Company. Silver. Collection The Silver Fund, London. Cat. no. 288.

rector Lunning become so Americanized that he has forgotten us back home?"¹⁵¹ Møller and others believed that Danish interests were no longer being well represented in Lunning's store, and Møller suggested that an alternative venue to represent Danish products in New York should be seriously considered.

American museums continued to accept gifts of Jensen silver for their collections. The Museum of Fine Arts, Boston, received a silver pitcher designed by Sigvard Bernadotte in 1941,¹⁵² and the Cooper Union Museum accepted a gift of three pieces of silver, including a sugar sifter, ladle and serving spoon.¹⁵³ The New-York Historical Society was given a silver Jensen compote in 1944.¹⁵⁴ The Philadelphia Museum of Art received asparagus tongs in 1945,¹⁵⁵ and the Joslyn Art Museum in Omaha received a silver serving spoon in 1949 as a private gift.¹⁵⁶ With the exception of the Bernadotte pitcher at Boston, these are examples of the more traditional wares designed during the firm's first two decades.

After the war, because Denmark needed to earn dollars in order to repay its sizeable debt, export to the United States became a major focus of Danish industry, particularly the Danish silver and porcelain producers. The country had not suffered the disabling consequences of war as severely as its European counterparts, and after the war the Jensen firm was able to reestablish itself quickly. Jensen silver and jewelry, particularly the unique biomorphic pieces designed by Henning Koppel, influenced American metalware in the 1940s. As Bella Boas, director of the department of education of the Baltimore Museum of Art, had already written in the catalogue for a 1944 exhibition, *Contemporary American Crafts*, American silversmiths "might do well to take a lesson from the Scandinavian countries."¹⁵⁷ Henning Koppel's work attracted new attention to the Jensen firm. His highly sculptural Modernist designs represented a revolutionary departure from the Jensen designs that preceded them in the 1920s and 1930s. Koppel's jewelry de-

signs, particularly his necklace and bracelet GJ #89 created in 1947 (Fig. 5-14), became bestsellers. The works of Jensen's son Søren Georg Jensen also were part of the firm's new look. Unlike Koppel's soft and organic forms, Søren Jensen's work was stark, geometric, and hard-edged. He designed mostly hollowware and jewelry (see Figs. 4-23a and 4-23b), but he also created some designs for flatware.

THE FIFTIES

During the 1950s museum exhibitions of Danish applied art were once again instituted in America under Danish sponsorship in order to create interest in and stimulate sales of Danish products. In 1950 an exhibition of Danish arts and crafts was held in Chicago, and comprehensive shows of Danish products were organized in Denmark for its primary export markets.¹⁵⁸ In addition to being shown in these compendium shows, Jensen silver was also included in exhibitions organized by Lunning's store in New York City. During this period, Danish products for the home now dominated the design scene in the United States. Ada Louise Huxtable wrote in the *New York Times* that in the 1950s Danish works were the "cachet of the homes of the artistic and intellectual elite, the darlings of museums and markets everywhere."¹⁵⁹ The three-story Jensen store in New York City promoted all aspects of Scandinavian design, from furniture to textiles, and from all the Nordic countries, not just Denmark. Other outlets for Scandinavian products had opened in New York store, including the Swedish firm of Bonniers. With the century half over, Scandinavian design, and the Jensen firm in particular, were enjoying the enthusiastic attention of the design world.

Shipments to New York from the Jensen silversmithy in Copenhagen resumed in May 1950, and the *New York Times* reported that Danish silver was once again available at the New York store.¹⁶⁰ The restocked collection included twenty-four flatware patterns, numerous designs for hollowware, and jewelry. In September 1950 the store exhibited a comprehensive selection of Jensen silver, which the *New York Times* called "the largest collection of the famous Georg Jensen Danish silver to be assembled here in the last ten years."¹⁶¹ Hollowware, flatware, and jewelry were all on exhibit, including many new designs, as well as older ones designed by Georg Jensen and others. *Art News* reported that the show included pieces made for the royal families of Sweden and Denmark, pieces from the permanent collections of museums in the United States, and a display of Jensen's own tools and drawings.¹⁶²

The Jensen company expanded its line of stainless

items with the work of architects Magnus Stephensen, among others. Stephensen's utilitarian work in stainless steel conformed to the custom of stove-to-table utensils, leaving silver on display in the formal dining room. His designs are elegantly simple and unornamented with no references to historical traditions. His work, however, is limited to hollowware and flatware, as jewelry and smaller objects did not interest him. A large part of the appeal of such stainless-steel items at the time for both designers and consumers was the combination of an industrial material and a minimalist aesthetic.

After Frederik Lunning's death on September 1, 1952, his son, Just, took over the management of the New York store. Like his father, Just Lunning believed in aggressively campaigning for Scandinavian design through both in-store exhibitions and collaborations with museums, among other initiatives. He was particularly interested in building a cultural alliance between Denmark and America. He hoped to create an exchange of ideas about crafts and furnishings and organize exhibitions of Danish goods that would be shown in the United States and exhibitions of American goods that would be shown in Denmark.¹⁶³ One such show, organized by the Museum of Modern Art in New York, featured contemporary American design and was hosted by Det Danske Kunstinstitut in 1954.¹⁶⁴

An exhibition that sought to advance Scandinavian design was the 1952 show *Nine Modern Designers in the Jensen Silver Tradition* held at the New York Jensen store.¹⁶⁵ The show was divided into three chronological sections: the works of Georg Jensen, Johan Rohde, and Harald Nielsen; the work of Sigvard Bernadotte, Jørgen Jensen, and Søren Georg Jensen; and the work of Ib Bluitgen, Magnus Stephensen, and Henning Koppel.¹⁶⁶ The purpose of the show was to demonstrate that the Jensen credo "to make beautiful things for everyday use" continued to be faithfully expressed after almost fifty years. The work on display ranged from a restrained silver bowl by Johan Rohde from 1910 to the free-form shapes of Henning Koppel's hollowware of 1950. The reviewer for *Craft Horizons* wrote that throughout all the different artistic expressions in Jensen silver, "that 'made by Jensen' look prevails."¹⁶⁷ According to Hathaway, the essence of the Jensen style was not any particular shape or fashion, but rather the simplicity, pleasing proportions, elegant contours, and high standards of craftsmanship that is apparent in both the work of Georg Jensen and the company's other designers. That same year, Edgar Kaufmann Jr., an influential curator at the Museum of Modern Art, expressed a similar view in *Art News*, where he commended the Jensen firm for upholding an admirable half

century of Jensen silver.¹⁶⁸ He credited Jensen for keeping its high level of technical quality and style through almost fifty years of operations. Jensen design continued to be a major influence on American silver, and American silversmiths both copied and adapted Jensen designs. Although American work was derivative in nature, "Jensen-type decoration remains the top seller in the mass market for new households which are founded today," Kaufmann wrote. "If ever a style hit the jackpot, it was Jensen's."¹⁶⁹ In other words, the Jensen look was so popular in the United States that people purchased items in the style of Jensen whether or not they were actually made by the Jensen company. Moreover, many prominent American silversmiths looked to the Jensen silversmithy for design inspiration and often took ideas from Jensen designs and modified them in accordance with their own individual styles.

The Lunning Prize also helped to promote Scandinavian design. In 1951 Georg Jensen, Inc. in New York established the Lunning Prize in honor of Frederik Lunning's seventieth birthday with the goal of recognizing gifted designers or craftsmen from Scandinavia.¹⁷⁰ Every year two winners were selected and awarded a monetary prize of \$5,000, to be shared equally. The prize was intended to allow recipients to travel and study outside their home countries. The winners were selected by a committee made up of members from all of the Scandinavian countries. Recipients of this prize included several Jensen designers during its twenty-year duration: Henning Koppel (1953), Tias Eckhoff (1953), Jørgen and Nanna Ditzel (1956), Torun Bülow-Hübe (1960), Bent Gabrielsen (1964), and Kim Naver (1970).

Every year an exhibition highlighting the work of the prize winners was organized by Georg Jensen, Inc., and it traveled throughout the United States. In 1957 the New York store organized an exhibition of the work of the Lunning awardees of the previous six years.¹⁷¹ Entitled *Twelve Scandinavian Designers*, the exhibition ranged from jewelry (see Fig. 4-10) to chairs. A critic for the *New York Times* commented that all of the works on display shared two major characteristics: sculptural shapes and a high level of craftsmanship.¹⁷² The work of three Jensen winners (Nanna and Jørgen Ditzel and Henning Koppel) was part of this show, which the Smithsonian Institution circulated to museums throughout the United States.¹⁷³ The last Lunning prize was awarded in 1970.¹⁷⁴

The Jensen firm began to expand its production of stainless-steel flatware in 1952 and constructed a factory that would produce stainless in greater quantities and at costs that would make prices competitive in the world markets. Gundorph Albertus and Harald Nielsen had al-

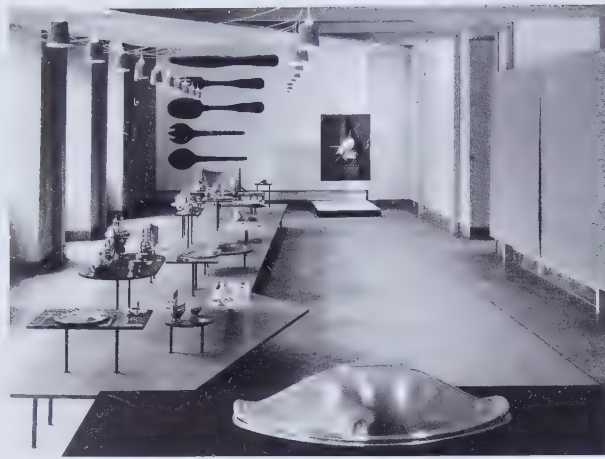


Fig. 5-15. Silver on display at the Georg Jensen jubilee exhibition in Copenhagen, 1954. The Georg Jensen Archive, Copenhagen.

Fig. 5-16. Clockwise from top: Four brooches (a) GJ #314, 1954; (b) GJ #306, 1947; (c) GJ #315, 1954; (d) GJ #307, 1947. Designed by Henning Koppel. Made by Georg Jensen Company. Silver, enamel. Private collection, London. Cat. nos. 289, 290, 298, 299.

ready begun stainless-steel production during World War II, when silver was not available; Sigvard Bernadotte's designs for silver jewelry were carried out in stainless steel when silver became unobtainable.¹⁷⁵ Critic Peter Hatch wrote glowingly of this new direction of the Jensen firm. Although some feared that this work would harm the Jensen reputation for fine quality, Hatch believed there was an important "place in the market for these designs,"¹⁷⁶ which were more affordable and appealed to a new, more open-minded audience.

Magnus Stephensen's stainless-steel hollowware was the first of its kind to be acquired by the Museum of Modern Art in New York, when in 1958 the museum pur-

chased a stainless-steel condiment set, along with three covered serving dishes of stainless steel, all designed by Stephensen. These were not the first Jensen pieces to enter the museum's collection; three years earlier the museum had received a gift of a sterling silver ice bucket with a raffia-covered handle.¹⁷⁷

In 1954 the Georg Jensen company marked its fiftieth anniversary by mounting a retrospective exhibition at Det Danske Kunstindustrimuseum in Copenhagen (Fig. 5-15) to celebrate the firm's growth from a small workshop established by Georg Jensen "to a great enterprise" and to recognize "the accomplishments of the artists inspired by Georg Jensen."¹⁷⁸ Designed by the prominent Danish architect Finn Juhl, the exhibition included pieces from the earliest years designed by Jensen himself displayed side by side with the latest jewelry designs by Nanna and Jørgen Ditzel and Henning Koppel (Fig. 5-16). Although the critic for *Dansk Kunsthåndværk* did not appreciate the silver jewelry, finding it "too coarse for graceful women," he felt that on the whole the exhibit demonstrated that the work of recent years was worthy of a world-class reputation and that the quality and innovation characteristic of Jensen's products were more important than their adherence to any particular style.¹⁷⁹ The exhibition, with its accompanying catalogue, *Fifty Years of Danish Silver in the Georg Jensen Tradition*, was shown at the Corcoran Gallery of Art, in Washington, D.C., and then continued on to nine other venues.¹⁸⁰

Simultaneously, the exhibition *Design in Scandinavia* toured twenty-four cities in the United States and Canada under the auspices of the American Federation of Arts between 1954 and 1957 (Fig. 5-17), displaying seven hundred works of furniture, glass, silver, textile, and plastic.¹⁸¹ The show was the result of a collaboration between four applied-arts associations: the Landsforeningen Dansk Kunsthåndværk (Denmark), Suomen taideteollisuusyhdistys (Finland), Landsforbundet Norsk Brukskunst (Norway), and Svenska Slöjdföreningen (Sweden).¹⁸² The Danish designer Erik Herløw, who won the competition to design the exhibition, created a special wooden structure of posts and beams that could be disassembled and adapted to each new site.

The concept of the show was to bring together the work of the Nordic countries in order to demonstrate a unified Scandinavian style. In the introductory essay Swedish critic Gotthard Johansson wrote that the unity of the exhibition was achieved "not by making a cake out of four different slices, but through working from start to finish to produce an exhibition which is a carefully planned unit."¹⁸³ The catalogue emphasized the similarities between the four participating countries, including

closeness to nature, folk traditions, small markets, the importance of the craft traditions, and a democratic spirit. The show's organizers pointed out that because Scandinavian living conditions were similar to American living conditions, the objects in the show "have not been produced for needs and conditions which are very different from those which exist in America."¹⁸⁴

Danish silver was a major part of the show. Jensen creations were shown alongside silver objects contributed by Just Andersen, Kay Bojesen, Jens Quistgaard, Mogens Petersen, and others.¹⁸⁵ Newer silver productions of the Jensen silversmithy were also in the Jensen display, including a silver dish and a silver jug by Koppel, a silver coffee pot by Bernadotte, and a silver ice bucket by Stephensen.

To accompany the *Design in Scandinavia* exhibition and further promote Scandinavian decorative art in the United States, the New York Jensen store organized a series of exhibitions entitled *Scandinavian Design in Use* for the Jensen shops and for department stores that sold Jensen silver in cities where the exhibition toured. The exhibit in the New York store displayed the work of eighty Scandinavian firms,¹⁸⁶ and other related displays could be found at business locations in the city, such as the office of Scandinavian Airlines. The organizers of *Design in Scandinavia* insisted that the items exhibited in these related displays be organized by material and type of object and not by country.¹⁸⁷ Participating stores included Abraham and Strauss; We Moderns; W. J. Sloane; Black, Starr & Gorham; and Carson, Pirie, Scott & Company.¹⁸⁸

Press coverage of the shows was extremely enthusiastic in both the United States and Canada. A critic for *House and Garden* observed, "The interest of laymen has been whetted by the fine Scandinavian silver . . . shown in shops in New York and other cities and in the touring exhibition *Design in Scandinavia*. . . The Scandinavians bring exceptional artistry to the design of everyday utilitarian things."¹⁸⁹ *Arts and Architecture* appreciated both the handcrafted works and those made by machine, writing: "There are no assertions of superiority attached to the handmade pieces, nor do the massproduced [*sic*] articles carry any indication of expediency in design and workmanship, the kind of damaging short cuts that mar competitive productions in many countries."¹⁹⁰ Edgar Kaufmann Jr., in an article in *Interiors*, noted the importance of this show to the American public. He wrote: "Some fifteen years ago, the United States—just emerging into wider awareness of modern design—became the willing victim of the art and skill of Scandinavia: for years anything up-to-date not 'Bauhaus' was 'Swedish Modern.' Judging by the quality and variety of work now shown, a Scandinavian vogue will again flourish over here."¹⁹¹



Fig. 5-17. *Design in Scandinavia* exhibition at the Virginia Museum of Fine Arts, Richmond, 1954. From Åke H. Huldt and Per A. Laurén, eds., *Design in Scandinavia* (Stockholm: Ab Egnellska Boktr., 1958): 14.

The Jensen firm had the opportunity to shape the American retail market through its participation in the series of *Good Design* exhibitions held between 1950 and 1955, organized by the Museum of Modern Art and Chicago's Merchandise Mart. These innovative shows were collaborations between art and commerce that were intended to influence buying and selling trends in the American home furnishings industry. The Merchandise Mart held semiannual fairs that featured household goods of progressive design newly available to American consumers. At the end of each year, the Museum of Modern Art presented an exhibition of a number of objects selected from those on display in Chicago the previous January and June.¹⁹² As an influential retailer and aggressive promoter, Georg Jensen, Inc., exhibited a number of objects for the American home, including furniture, stainless-steel flatware, ceramics, glassware, and textiles, but surprisingly little silver. The tableware silver shown comprised a silver jug with an ivory handle by Johan Rohde, shown in January 1950; another jug with an ebony handle exhibited the following fall; and three dishes, a compote, and a centerpiece by American silversmith George Erickson, displayed in 1951 and 1952.¹⁹³ Just Lunning served as a member of the selection committee for the January 1955 show, which was held in the Merchandise Mart.¹⁹⁴ For the subsequent fall show, Lunning's store arranged screenings at the Museum of Modern Art, New York, of an eighteen-minute film on the making of Jensen silver.¹⁹⁵

From November 1956 to January 1957 the new Museum of Contemporary Craft in New York City staged



Fig. 5-18. Neckring (GJ #160) and pendant (GJ #132), ca. 1967. Designed by Vivianna Torun Bülow-Hübe. Made by Georg Jensen Company. Silver, rock crystal. Private collection, London. Cat. no. 329.

Fig. 5-19. Wristwatch (GJ #231), ca. 1967. Designed by Vivianna Torun Bülow-Hübe. Made by Georg Jensen Company. Silver, rock crystal. Collection The Silver Fund, London. Cat. no. 330.

an exhibition entitled *Young Americans–Young Scandinavians*. The show consisted of 450 items, including silver, ceramics, textiles, wood, and glass, created by American and Scandinavian designers under the age of thirty. The exhibition was a combination of items from the American Craftsmen’s Council’s annual Young Americans competition and a selection of Scandinavian crafts organized by Dominique Mailliard of the Museum of Contemporary Craft.¹⁹⁶ The purpose of the show was

to compare the work of American craftspeople to that of their Scandinavian counterparts¹⁹⁷ in response to the museum’s mission “to serve and encourage craftsmen of all ages and nationalities.”¹⁹⁸ Separate awards were given to the best American and Scandinavian entries. Bent Gabrielsen won third prize in metalwork for his silver bracelet, a design that was not, however, produced by the Jensen company.¹⁹⁹ The show later traveled throughout the United States under the auspices of the American Federation of Arts.²⁰⁰

In his review of the show for *Craft Horizons*, Just Lunning commented on the continued success of Scandinavian design, which he believed was the result of the successful union between the craftsmen and the factory. The appreciation of Scandinavian design in America was caused by similarities between the American and Scandinavian people and their shared respect for the importance of the individual, he wrote.²⁰¹

THE SIXTIES

As changes in fashion and interior design took place during the 1960s, Danish products began to lose their following. The price of silver was skyrocketing, and silver cutlery and hollowware were viewed as luxury items that were no longer fashionable. In order to compensate for declining revenues, the Jensen firm sought to further develop its product range. It devoted more attention to jewelry at a time when a “growing focus on the body in fashion began to create a demand for good jewelry.”²⁰² The Jensen silversmithy hired additional designers to create new lines and expanded its line of gold jewelry.²⁰³ A diamond jewelry department opened in the New York store in November 1960,²⁰⁴ and in 1967 a Jewelry Art (*Juvel Kunst*) atelier was established in Copenhagen for the design and production of precious jewelry.²⁰⁵

The work of Nanna Ditzel, Bent Gabrielsen, and Henning Koppel continued to be bestsellers, and Jensen began selling jewelry designed by Arje Griegst and Vivianna Torun Bülow-Hübe (Fig. 5-18). All these designers would keep Jensen in the forefront of modern jewelry design throughout the 1960s and early 1970s. Torun’s work became an especially important part of Jensen’s line of jewelry, and a wristwatch she designed, which was available in gold or silver, became one of the bestsellers of the 1960s. It and another wristwatch (Fig. 5-19) were highlighted in the periodical *Design from Scandinavia*, along with works by Koppel and others.²⁰⁶

In 1960 the Metropolitan Museum of Art hosted *The Arts of Denmark: Viking to Modern*, a show organized by the Danish Society of Applied Art and Design. Just Lunning was the driving force behind the exhibition and

played an instrumental role in developing it, having spent two years fund-raising, soliciting interest from the Danish government, and searching for an American museum to act as host.²⁰⁷ As a result of his efforts, the show opened at the Metropolitan Museum of Art on October 14 under the patronage of King Frederik and Queen Ingrid of Denmark (Fig. 5-20). The purpose of the show was to display a representative selection of the most important works of Danish art from the earliest times to the present in order to illustrate what was distinctly Danish about them. The show was designed by Finn Juhl, and Danish furniture constituted a major segment of the show, followed by strong showings of ceramics and silver. Of the 206 items exhibited, 37 were pieces of silver created by the Georg Jensen Silversmithy. These ranged from Jensen's and Rohde's early work to the newest pieces made by a younger generation of Jensen artists, including Sigvard Bernadotte, Nanna and Jørgen Ditzel, Erik Herløw, Søren Georg Jensen, Henning Koppel, Arno Malinowski, Magnus Stephensen, and Olaf Stæhr-Nielsen.²⁰⁸ The *Metropolitan Museum of Art Bulletin* noted that "one can trace the development of George Jensen's silver . . . from his earlier decorative ornamentation to the absolutely simple planes and unusual forms of the later designs" through this exhibition.²⁰⁹ Jewelry—including rings, earrings, cuff links, brooches, combs, bracelets (Fig. 5-21), and arm rings—was prominently featured in the exhibition.

"Georg Jensen" was obviously still a name of high standing, and in his catalogue essay Edgar Kaufmann Jr. described his work as "a lasting symbol" of Denmark's eminence in the arts.²¹⁰ The show was extremely popular, visited by more than ten thousand people and reviewed by critics from New York to Stockholm. The contemporary design section of the show traveled across the United States, following the same itinerary as the Jensen silver exhibition that had opened at the Corcoran Gallery in Washington, D.C. in 1955.²¹¹ In fact, according to Per Hakkerup, the foreign minister of Denmark, 1960 was declared "Denmark in US Year" and many events were organized around the exhibition in order to stimulate interest in Denmark.²¹² For example, corresponding displays of Danish fine art, including portraits of the royal family, were hung in New York department stores and in the Jensen store on Fifth Avenue.²¹³ Just Lunning organized a corresponding show of Danish tableware in his store, including some Jensen silver. This was just one of the many tableware exhibits that the Jensen store staged during the 1960s. The first of these exhibitions opened in October 1960 and featured twelve table settings designed by a number of Danish artists and hostesses. The *New York Times* illustrated three of these settings, including



Fig. 5-20. *The Arts of Denmark: Viking to Modern* exhibition at the Metropolitan Museum of Art, New York, 1960. From Åke Stavenow, "Dansk Offensiv i USA," *Form* 56 (1960): 640–43. General Research Division, The New York Public Library, Astor, Lenox and Tilden Foundations.

Fig. 5-21. Bracelet (G) #121, 1960. Designed by Nanna and Jørgen Ditzel. Made by Georg Jensen Company. Georg Jensen Ltd., Copenhagen. Cat. no. 314.

one with the theme of "casual formality" that was designed by Magnus Stephensen.²¹⁴ This kind of tableware display was also held at the new branch shop of Georg Jensen, Inc., in Eastchester, New York.²¹⁵

Museums in America purchased and accepted many gifts of Jensen silver during the 1960s. In 1961 the Metropolitan Museum of Art bought silver flatware designed by Henning Koppel, as well as stainless-steel flatware and a stainless-steel casserole designed by Magnus Stephensen,²¹⁶ and was given a covered tureen and tray in 1967.

Denmark participated in the 1964–65 New York

World's Fair in Flushing through the organizational efforts of Just Lunning, who served as commissioner general for the Denmark Pavilion until his death on August 11, 1965.²¹⁷ Like his father, Lunning recognized the importance of displaying the Jensen firm's products in a two-year international exhibition held in the country with the largest market for Jensen products. He had written as early as October 1960 to the World's Fair Corporation asking about participation in the exhibition and pointing out that as "one of the most important importers in the design field from all four Scandinavian countries," the Jensen company would dominate any Scandinavian display.²¹⁸ Lunning quickly aligned himself with the World's Fair organizers and traveled at his own expense to Denmark and other Scandinavian countries in 1961 in order to drum up public support for Danish participation.²¹⁹ He met with the Danish prime minister, as well as with captains of Danish industry.²²⁰

The New York store also staffed the Jensen display in the Danish pavilion, which included objects in silver and stainless steel supplied by the Jensen company in Denmark. The theme of the pavilion, which was designed by Erik Møller, was "Meet the Danes." The exhibit included furniture, silver, porcelain, handicrafts, and other accessories selected by the Danish Society of Applied Art and Design.²²¹ The organizers of the pavilion had decided to focus on displaying such products since, according to Jørgen Birch, the pavilion's general manager, they "saw the World's Fair as an excellent opportunity to contact a broad spectrum of the American public, especially those consumers upon whom Danish exports are chiefly based."²²² Georg Jensen silver was the only silver in the pavilion. Jensen products were available for sale on the shopping promenade,²²³ and the restaurants in the pavilion were also outfitted with Jensen cutlery. In brief, the Denmark Pavilion was a commercial and promotional success. Although Danish industry was, for the most part, not interested in participating in the fair, Birch stated that it turned out to be the "biggest and most successful exhibition that Danish Commerce and trade have ever known in any country."²²⁴

In 1964 the Georg Jensen store in New York hosted a summer show entitled *Modern Scandinavian Jewels*,²²⁵ as part of a summer-long series of five exhibitions intended to complement the Scandinavian entries in the World's Fair. Otto Krag, the Danish prime minister, and his wife opened the exhibition,²²⁶ which comprised the work of sixty artists and designers from Denmark, Norway, Sweden, and Finland and included more than three-hundred pieces of jewelry in both gold and silver. The show's introductory section presented the history of

jewelry design, from the ancient world to the end of World War II, and Jensen jewelry was an important part of this historical overview. The *New York Times* found the work as "varied and fanciful as the imagination of the 62 artists represented." The critic for *Craft Horizons* was not so impressed with the newer work, which he found merely "competent" and felt that "few have any real excitement."²²⁷ He added that this show "may not be entirely representational of the most contemporary jewelry being done in Scandinavia today."


The New York store published two major promotional books in the 1960s—a cookbook and a catalogue of the New York store's wares.²²⁸ In the cookbook, recipes were interwoven with illustrations of Jensen silver, particularly flatware, and the volume was presented to important customers and wholesalers of Jensen work. Because the catalogue was specifically intended to bolster sales, it illustrated Jensen products, as well as non-Jensen items sold in the New York store. This was one of the first publications to display the range of products sold in the New York store, including silver, porcelain, glass, textiles, and other items from around the world. The twenty-four page booklet was arranged according to price, with categories from \$5 to \$3,000, and an order form was included so clients could easily order by mail. The New York store also continued its aggressive advertising campaign, placing regular advertisements in the *New York Times* (Fig. 5-22) and also in *The New Yorker*, *Interiors*, and *House Beautiful* magazines. Noted food critic Craig Clairborne did a series of cooking features in the *New York Times* throughout the 1960s that featured Jensen tableware.²²⁹

In 1966 the Jensen store entered examples of Henning Koppel's jewelry in the biannual New York Diamonds-International Awards, considered the world's largest and most important competition for diamond jewelry. Koppel was one of fourteen-hundred designers from twenty-three countries to compete, and he won three of the twenty-one awards.²³⁰ During the same year he also had a solo exhibition in the showroom of the New York store.


As the sixties ended, Jensen silver no longer held the prominent position it had previously enjoyed, because international attention was no longer focused on the decorative arts of Scandinavia. The trade associations, such as the Danish Society of Applied Art and Design, were dissolved, and the Jensen company no longer aggressively marketed its products through major exhibitions. The reason for the decline of interest in the Danish Modern style was, as Ada Louise Huxtable wrote in the *New York Times*, that it simply went out of style²³¹ and was supplanted by the newer trends in Italian design and

American craft. Partly as a result of this decline in interest in Danish products and the resulting downturn in sales, the Jensen silversmithy was sold to Royal Copenhagen in 1973. Nevertheless, a Georg Jensen retail presence remained in the United States, and a significant number of Americans continued to be interested in Jensen products. Retail shops were established around the country. By the end of the 1960s, Georg Jensen, Inc., had, in addition to the store in New York City (Fig. 5-23), shops in Scarsdale and Manhasset, New York, and Millburn and Paramus, New Jersey. Stores in New York City; Short Hills, New Jersey; Chicago; Las Vegas; Greenwich, Connecticut; and Honolulu remain in operation today.

The success of the Georg Jensen company in the United States was a critical part of the firm's growth and fame. From the beginning of the establishment of his silversmithy in 1904, Jensen understood the importance of achieving international recognition for both himself and his country's artistic products throughout the world, and exhibition initiatives were a major marketing tool that the company used during his lifetime. By the time of his death in 1935, the name of Georg Jensen and the synonymous phrase "Danish silver" had achieved world-wide recognition. Writing of his experiences in 1926, he reminisced: "And when I look back at my life's work, it seems to me, that with my modest contribution Danish Applied Arts have received international acclaim, with my talent I have made Denmark more noticeable to foreigners and promoted our country's respect and reputation, and I have great pleasure in knowing that my work had that kind of influence."²³² Long after his death, the Jensen company continued to organize and participate in exhibitions to maintain its foothold in the American market, and as a result the Jensen name and the Danish silversmithy are still synonymous with high-quality workmanship and excellence in innovative design.



TULIPS AND SILVER ... in bracelet and brooch... by the imaginative Georg Jensen silversmiths. A most charming gift for Mother's Day. Bracelet, \$62. Brooch, \$10. FTI.
Mail orders invited. Postage prepaid.

667 FIFTH AVENUE, NEW YORK 22, N. Y.  WHITE PLAINS RD., SCARSDALE, N. Y.

GEORG JENSEN INC



Fig. 5-22. Advertisement for Georg Jensen, Inc., 1960. From *New York Times*, 24 April 1960, p. 2. General Research Division, The New York Public Library, Astor, Lenox and Tilden Foundations.

Fig. 5-23. Silver and jewelry on display at Georg Jensen, Inc., New York, ca. 1964.

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NOTES

- 1 James A. Buchanan and Gail Stuart, eds., *History of the Panama-Pacific International Exposition . . . San Francisco, 1915* (San Francisco: s.n., [1916]): 137.
- 2 Frank Morton Todd, *The Story of the Exposition*, vol. 3 (New York; London: G. P. Putnam's Sons; The Knickerbocker Press, 1921): 218.
- 3 *Danmarks-bygningen: verdensudstillingen San Francisco* (San Francisco: S. Hartwick, 1915): 86.
- 4 Ibid. Unfortunately, there seems to be no surviving description or photograph of the specific pieces of silver and jewelry shown by Jensen in San Francisco. The exhibition literature instead tends to praise his work and style in general terms.
- 5 *San Francisco Chronicle*, 31 January 1915, Panama-Pacific International Exposition Records, C-A 190, vol. 10, p. 195, The Bancroft Library, University of California, Berkeley.
- 6 Todd, *The Story of the Exposition*, vol. 4 (1921): 147.
- 7 Buchanan and Stuart, eds., *History of the Panama-Pacific International Exposition* [1916]: 138.
- 8 "Recapitulation, International Jury of Awards . . . Grand Prize": 1; and "Recapitulation, International Jury of Awards . . . Gold Medal": 7, Panama-Pacific International Exposition Records, C-A 190, carton 46, International Jury of Awards-Department of Manufactures, The Bancroft Library, University of California, Berkeley.
- 9 L.C. Nielsen, *Georg Jensen: An Artist's Biography* (Copenhagen: Fr. Bagge Printers, 1920): 29; Janet Drucker, *Georg Jensen: A Tradition of Splendid Silver*, rev. ed. (Atglen, Pa.: Schiffer Publishing, 2001): 46.
- 10 In fact, in a letter from E.A. Buhl to William Randolph Hearst, referring to the purchase of a set of table silver, Buhl makes it clear that he is not aware that Hearst owns any Jensen silver. Specifically, Buhl writes that he knows of Hearst's "great interest in antique silver and your marvelous collection of it, but would it not be significant if you, of all people, would include in your collection what is considered the most beautiful of your own time?" Letter, 17 February 1937, from E.A. Buhl to William Randolph Hearst, William Randolph Hearst papers, 1874–1951, BANC MSS 77/121 c, carton 40, folder 33, Georg Jensen Handmade Silver, Inc. 1937, The Bancroft Library, University of California, Berkeley.
- 11 Walter Schwartz, *Georg Jensen: En kunstner—og hans tid og slægt* (Copenhagen: Georg Jensen & Wendel A/S, 1958): 220.
- 12 Buchanan and Stuart, eds., *History of the Panama-Pacific International Exposition* [1916]: 138.
- 13 [Advertisement], *American Scandinavian Review* 8 (December 1920): 884; [Advertisement], *American Scandinavian Review* 9 (January 1921): 66.
- 14 "Temporary Exhibitions," *Art Institute of Chicago Forty-Third Annual Report* (Chicago: Art Institute of Chicago, [1922]): 49.
- 15 Eleanor Jewett, "Mrs. Potter Palmer's World's Fair Costume Will Be in Tableaux," *Chicago Daily Tribune*, 18 January 1921, p. 18.
- 16 Philippe Garner, "Art Deco and After: 1920-60," in Claude Blair, ed., *The History of Silver* (New York: Ballantine Books, 1987): 211; Charles Lane Venable, *Silver in America, 1840-1940: A Century of Splendor* (Dallas: Dallas Museum of Art; New York: Distributed by Harry N. Abrams, 1994): 262.
- 17 *Bulletin of the Art Institute of Chicago* 15 (January 1921): 124.
- 18 "The Art Institute," *Chicago Post*, 18 January 1921, n.p.; copy in the Art Institute of Chicago's curatorial files.
- 19 "Worth \$1,500," *Chicago Examiner*, 21 January 1921, n.p.; copy in the Art Institute of Chicago's curatorial files.
- 20 Correspondence between David Taylor and Ghenete Zelleke, associate curator, Art Institute of Chicago, dated 11 September 1997; Nielsen, *Georg Jensen: An Artist's Biography* (1920). L. C. Nielsen was a cousin of Georg Jensen's third wife.
- 21 Drucker, *Georg Jensen* (2001): 46; "Scandinavians in America," *American Scandinavian Review* 40 (December 1952): 361.
- 22 Venable, *Silver in America* (1994): 262.
- 23 Drucker, *Georg Jensen* (2001): 46; Thomas C. Thulstrup, *Georg Jensen Silver & Design* (Copenhagen: Gads Forlag, 2004): 64.
- 24 Records concerning Frederik Lunning's trips to the United States in 1922, 1923, and 1924. Georg Jensen company archive, Frederiksberg, Denmark.
- 25 Jørgen E.R. Møller, *Georg Jensen, The Danish Silversmith* (Copenhagen: Georg Jensen & Wendel A/S, 1984): 62.
- 26 Letter from Frederik Lunning, director, to George

Booth, Society of Arts and Crafts, Detroit, Michigan, dated 21 June 1922, in which he informs Mr. Booth that he has “succeeded in getting the firm of Messrs. Black, Starr, and Frost, 5th Avenue interested to the extent that they are now arranging an exhibition at their store of the things, except the jewelry. This is to last until July and then another will take place coming September.” George Booth papers, Box B:4, Cranbrook Archives, Cranbrook Art Museum, Michigan.

Joy Hakanson Colby, et al., *Arts and Crafts in Detroit 1906–1976: The Movement, The Society, The School*, exh. cat. (Detroit: Detroit Institute of Arts, 1976): 261–62.

Colby, et al., *Arts and Crafts in Detroit* (1976): 113; letter from George Booth to Frederik Lunning, dated 1 September 1922, in which Booth writes that “as of course, we still have some Jensen silver on sale at the Detroit Society of Arts & Crafts.” George Booth papers, Box B:4, Cranbrook Archives, Cranbrook Art Museum, Michigan.

Joy Hakanson Colby, *Art and a City: A History of the Detroit Society of Arts & Crafts* (Detroit: Wayne State University Press, 1956): 21.

“Purchases for the Collections,” *Bulletin of the Detroit Institute of Arts* 4 (February 1923): 8. The three objects were a fruit bowl (inv. 22.19), a *bon-bonnière* with a cover (inv. 22.20.A, B), and a small receptacle or bowl with a detachable base (inv. 22.21.A, B).

“Notes,” *American Magazine of Art* 13 (June 1922): 208.

L.J.W., “Recent Accessions of British Handicraft,” *Bulletin of the Detroit Institute of Arts* 3 (1921): 2–4.

R.P., “Handicraft from the Wiener Werkstaette,” *Bulletin of the Detroit Institute of Arts* 5 (1924): 46–47.

American Magazine of Art 13 (1922): 500.

Unfortunately, the article does not specify what other venues exhibited Jensen silver.

Bulletin of the Art Center New York 1 [November 1922]: [34].

Edward Penfield, “Greetings!,” *Bulletin of the Art Center New York* 1 [July 1922]: 1; “The Art Center Incorporated,” *American Magazine of Art* 12 (November 1922): 388.

“The Art Center, Inc.,” *American Magazine of Art* 12 (January 1921): 23–25; *Bulletin of the Art Center New York* 1 [November 1922]: [34].

A caption in an advertisement in the *Bulletin of the Art Center New York* 1 [November 1922]: 86, reads:

“Owing to the success of the exhibition at the Art Center of hand-wrought silver by Georg Jensen, member of the Paris Salon, the pieces will remain at these galleries during the month of December.”

“The Silverware of Georg Jensen,” *Bulletin of the Art Center New York* 1 [November 1922]: 58.

Jessica Burbank Griffin, “A Master among Silversmiths,” *American Scandinavian Review* 11 (1923): 46–47.

“A Distinguished Danish Silversmith,” *American Magazine of Art* 14 (February 1923): 102.

Metropolitan Museum of Art bowl with standing foot (inv. 22.163.1); sugar bowl with cover (inv. 22.163.2a). The Newark Museum purchased a compote with grapevine motif (inv. 22.43) published in *The Museum* n.s. 4, nos. 1-2 (Winter-Spring 1952): 23; the second piece purchased in 1922 is a covered cylindrical box with wooden finial (inv. 22.44). Both of these pieces were donated by Louis Bamberger, owner of the Newark department store Bamberger’s; he probably acquired them directly from Lunning. At this time Lunning was trying to market Jensen silver to luxury retailers in the United States and may have been trying to convince Bamberger to sell Jensen work in his store. 3 January 2005 letter from Ulysses Dietz, curator, Decorative Arts Department, The Newark Museum, to the Bard Graduate Center.

Drucker, *Georg Jensen* (2001): 48; 22 April 2004 letter from Ulysses Grant Dietz, curator, Decorative Arts Department, The Newark Museum, to the Bard Graduate Center.

“In the New York Galleries-November,” *American Magazine of Art* 13 (December 1922): n.p.

“New York Society of Craftsmen,” *Bulletin of the Art Center New York* 1 [January 1923]: 103.

“Brief Biographies of American Architects who died between 1897 and 1947,” transcribed from the *American Art Annual* by Earle G. Shettleworth Jr., Society of Architectural Historians, <http://www.sah.org/oldsite06012004/aame/bioint.html>: Surnames beginning with letter C, Surnames beginning with letter G; “Affirmation and Rediscovery: Objects from the Society of Arts & Crafts, Boston,” JMW Gallery, <http://www.jmw-gallery.com/readingroom/rtext.html>; “Bucks County Artists: Georgiana Brown Harbeson,” James A. Michener Art Museum, <http://www.michener-museum.org/bucksartists/artist.php?artist=101&page=436>.

Matthew J. Brucoli, *The Fortunes of Mitchell*

- Kennerley, *Bookman* (San Francisco: Harcourt Brace Janovich, 1986): 118–27, 145.
- 47 “Art Exhibitions for the Week. The Home of Three Exhibitions,” *New York Times*, 9 December 1923, p. 7.
- 48 J.B., “Modern Decorative Arts,” *Bulletin of the Metropolitan Museum of Art* 18 (November 1923): 246.
- 49 “Art Exhibitions for the Week. New Designs in Danish Silver,” *New York Times*, 9 December 1924, p. 13.
- 50 Mrs. Ripley Hitchcock, “Industrial Art as a Personal Responsibility,” *American Magazine of Art* 13 (1922): 327.
- 51 H.P. Macomber, “The Craftsman Today: His Relation to the Community,” *American Magazine of Art* 13 (1922): 331–32.
- 52 “2den Rejse.” And “3rd Rejse.” Ledger with expenses for Frederik Lunning, 1922–24. Georg Jensen company archive, Frederiksberg, Denmark.
- 53 [Advertisement], *Bulletin of the Art Center New York* 2 [September 1923]: 28; [Advertisement], *Bulletin of the Art Center New York* 2 [October 1923]: 62; [Advertisement], *Bulletin of the Art Center New York* 2 [November 1923]: 98; [Advertisement], *Bulletin of the Art Center New York* 2 [December 1923]: 130; [Advertisement], *Bulletin of the Art Center New York* 2 [January 1924]: 164; [Advertisement], *Bulletin of the Art Center New York* 2 [February 1924]: 196; [Advertisement], *Bulletin of the Art Center New York* 2 [March 1924]: 230.
- 54 *Georg Jensens Sølvsmiedie, København 1923: Grand Prix San Francisco 1915, Grand Prix Rio de Janeiro 1923, Medaille d'or Brüssel 1910, Diplôme d'honneur Gent 1913* [Copenhagen: Georg Jensen & Wendel 1923], copy in the Cooper-Hewitt National Design Museum, Smithsonian Institution Library.
- 55 Letter from Georg Jensen Handmade Silver, Inc., to Louis J. Robertson of the New York World's Fair Corporation, dated 2 February 1938, New York World's Fair 1939–1940 Records, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Box 992, in which the New York firm describes itself as “An American Dealer of Exclusive US selling rights to a product made in Denmark.”; Drucker, *George Jensen* (2001): 47. Drucker states that a contract was drawn up between Lunning and George Jensen and Wendel, which granted Lunning the exclusive right to sell Jensen silver in the United States for a period of one hundred years; however, the current location of this document is unknown.
- 56 Thulstrup, *Georg Jensen Silver & Design* (2004): 64.
- 57 “April Exhibition,” *Bulletin of the Minneapolis Institute of Arts* 12 (April 1923): 32.
- 58 Ibid.
- 59 “April Exhibition” (1923): 32.
- 60 Colby, et al., *Arts and Crafts in Detroit* (1976): 262.
- 61 Ibid.
- 62 American Association of Museums, *A Selected Collection of Objects from the International Exposition of Modern Decorative and Industrial Art at Paris 1925*, exh. cat. (Washington, D.C.: American Association of Museums, 1925): 21, nos. 183–87.
- 63 *The Museum* 1 (March 1925–May 1928): 111.
- 64 Quoted in Colby, et al., *Arts and Crafts in Detroit* (1976): 71.
- 65 *American Magazine of Art* 13 (1922): 548.
- 66 “Annual Exhibition of Modern Decorative Art,” *Bulletin of the Art Institute of Chicago* 19 (January 1925): 10.
- 67 Ibid., p. 9.
- 68 “Prizes and Honors in Exhibitions,” *The Art Institute of Chicago Forty-Sixth Annual Report 1924* [1925]: 46.
- 69 Jessica MacDonald, “Decorative Arts in Chicago,” *American Magazine of Art* 16 (1925): 139.
- 70 “The Arts Club Exhibitions of the Art Institute of Chicago,” *Catalogue of the Twenty-third Annual Exhibition of Modern Decorative Art at the Art Institute of Chicago*, 23 December 1924 to 25 January 1925, Foreign Exhibits No. 115 Georg Jensen, Copenhagen (New York) 115 Silverware, n.p.
- 71 H.S., “Achievement in the Annual Exhibition of Modern Decorative Art,” *Bulletin of the Art Institute of Chicago* 19 (February 1925): 21–22.
- 72 “Special Exhibitions during 1926,” *Cincinnati Museum Association Forty-Sixth Annual Report* [1927]: 38.
- 73 L.C. Nielsen, *En Dansk Kunstner Virksomhed, Georg Jensen Sølvet: Gennem 25 Aar* (Copenhagen: C.C. Petersen, 1929); L.C. Nielsen, *A Danish Artist's Craft, The Silverwork of Georg Jensen: A Twentyfive Years' Retrospect* (Copenhagen: C.C. Petersen, [1929]).
- 74 “Mindre Meddelelser,” *Nyt Tidsskrift for Kunstindustri* 1 (January 1928): 22–24.
- 75 “Calendar for October,” *The Art Institute of Omaha Calendar for October 1928* (1928): 200.
- 76 Arthur Miller, “Danish Decorative Arts,” *Los*

- Angeles Times*, 30 December 1928, p. C19.
- 77 “Mindre Meddelelser,” (1928): 22–24.
- 78 Walter Rendell Storey, “Danish Ideas for American Decorators,” *New York Times*, 4 December 1927, p. SM12.
- 79 Miller, “Danish Decorative Arts” (1928): C19.
- 80 “Art News and Notes from Other Cities Reported,” *New York Times*, 1 April 1928, p. 131.
- 81 “Jensen Silver On View at Mandel’s,” *Chicago Evening Post*, 6 November 1928, clipping in the Library of the National Museum of American Art, Smithsonian Institution.
- 82 *Georg Jensen Handmade Silver Inc.* (New York: Georg Jensen, Inc., 1929).
- 83 Roger Gilman, “The International Exhibition of Metalwork and Textiles,” *Parnassus* 2, no. 8 (1930): 45–46.
- 84 “Members: National Gift and Art Association,” *Manufacturer and Importer of Gift and Art Goods* (January 1930): n.p.
- 85 Marty Mann, “Seen in the Galleries,” *International Studio* 95, no. 2 (1930): 10–12.
- 86 “Wrought Silver Shown at Museum,” *San Francisco Chronicle*, 11 October 1931, p. D3.
- 87 “Art and Artcraft on Exhibition at Memorial Museum,” *San Francisco Examiner*, 8 October 1931, p. 14.
- 88 Ibid.
- 89 “Current Art Exhibitions,” *Los Angeles Times*, 4 January 1931, p. B19.
- 90 “Silver Bowl Exhibited,” *San Francisco Chronicle*, 24 November 1934, p. 4.
- 91 “Notes of the World’s Fair,” *Chicago Daily Tribune*, 17 May 1933, p. 19.
- 92 *Official Guide: Book of the Fair, 1933* (Chicago: Century of Progress, 1933): 94.
- 93 [Advertisement], “Small Silver Compote,” *Chicago Daily Tribune*, 19 February 1933, p. D2; [Advertisement], “Grape Shears in Silver,” *Chicago Daily Tribune*, 19 February 1933, p. D8.
- 94 Svend Erik Møller, *Danish Design* (Copenhagen: Det Danske Selskab, 1974): 98.
- 95 Thulstrup, *Georg Jensen Silver & Design* (2004): 83.
- 96 Møller, *Danish Design* (1974): 98.
- 97 “Scandinavian Silversmith’s Creations Becoming ‘Collector Items,’” *Chicago Daily Tribune*, 12 November 1934, p. 15.
- 98 Ole S. Pedersen, former sales associate for Georg Jensen, Inc. Interview by the author and Michelle Hargrave. Tape recording. New York City, 18 January 2005. *Bulletin of the Art Center New York* 2 [December 1923]: 130; [Advertisement], *Bulletin of the Art Center New York* 2 [January 1924]: 164; [Advertisement], *Bulletin of the Art Center New York* 2 [February 1924]: 196; [Advertisement], *Bulletin of the Art Center New York* 2 [March 1924]: 230.
- 99 “Business Notes,” *New York Times*, 1 October 1935, p. 32; “Manufacturing Firm Leases on West Side,” *New York Times*, 16 May 1935, p. 43.
- 100 Thorolf Møller, “Erfaringer fra Georg Jensens Sølvsmiede, især om Fremmed Skik og Brug,” *Nyt Tidsskrift for Kunstindustri* 1 (May 1928): 89, 92.
- 101 “Business Leases,” *New York Times*, 23 October 1936, p. 44.
- 102 “Large Leases Made For 5th Ave. Stores: Georg Jensen and Hamburg-American Line Figure in Deals,” *New York Times*, 6 April 1939, p. 51.
- 103 Drucker, *Georg Jensen* (2001): 47.
- 104 [Obituary] “Georg Jensen, Noted Danish Silversmith, Dies Aged 69,” *Chicago Daily Tribune*, 3 October 1935, p. 18.
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- 106 [Obituary] “Georg Jensen Dies; Danish Silversmith,” *New York Times*, 3 October 1935, p. 25.
- 107 [Obituary] “Georg Jensen Is Dead; Noted as Silversmith,” *Washington Post*, 3 October 1935, p. 10.
- 108 Walter Rendell Storey, “Modern Silver Reflects an Old Craftsmanship,” *New York Times Magazine*, 28 November 1937, p. 14.
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- 110 Walter Rendell Storey, “Modern Handicrafts in New York: Vigor and Variety,” *New York Times*, 8 May 1938, p. 134.
- 111 [Advertisement], “Julius Garfinckel & Company,” *Washington Post*, 27 November 1938, p. S3; [Advertisement], “Julius Garfinckel & Company,” *Washington Post*, 18 December 1938, p. S3.
- 112 *Georg Jensen Smykker* (Copenhagen: Georg Jensen, [1938]), copy in the Cooper-Hewitt Museum Library.
- 113 “Denmark Honors Jensen’s Head,” *New York Times*, 24 March 1950, p. 35. Scandinavian products were predominant, but Lunning’s store sold goods from other countries as well. For example, a 1939 catalogue includes pewter made in New England, and a 1944 catalogue includes American-made silver hol-

- lowware, flatware and jewelry, as well as Swiss watches, Irish linen, American pewter, and various other items that were not made in Scandinavia.
- 114 Letter from Calvin S. Hathaway to Herr Director Hostrup Petersen, Georg Jensens Sølvsmiede, Copenhagen, 10 December 1937, thanking the firm for its donation of a Georg Jensen drawing and a copy of Ivan Munk Olsen, *Sølvsmieden Georg Jensen* (Copenhagen: Arthur Jensens Forlag, 1937); letter from the Advisory Council of the Cooper Union Museum to Mr. Buhl of Georg Jensen Handmade Silver Inc., 667 Fifth Avenue, New York, dated 26 January 1940, thanking the firm for its gift of the two copies of a gift catalogue; Calvin S. Hathaway Director of the Cooper Union Museum to Just Lunning of Georg Jensen, Inc., New York, dated 19 August 1955, thanking the firm for its anniversary publication; copies of all letters in the Smithsonian Institution Archives, Record Unit 267 (Cooper-Hewitt Museum Records, 1881, 1895–1976), Series 1, Box 40, file 14 “Jensen, Georg.”
- 115 Letter from Mary S. M. Gibson, Curator, Cooper Union Museum, New York to E.A. Buhl, Georg Jensen, Inc., 677 [sic] Fifth Avenue, New York, dated 30 December 1940; Letter from Exhibition Department, Cooper Union Museum, to Georg Jensen, Inc., dated 22 October 1940, copy of both letters in the Smithsonian Institution Archives, Record Unit 267 (Cooper-Hewitt Museum Records, 1881, 1895–1976), Series 1, Box 40, file 14 “Jensen, Georg.”
- 116 Cooper-Hewitt Museum, silver bracelet by Vivianna Torun Bülow-Hübe, gift of the artist, 1989-59-1.
- 117 Quoted in Thulstrup, *Georg Jensen Silver & Design* (2004): 80.
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- 119 “Scandinavians in America: Sigvard Bernadotte Exhibits,” *American Scandinavian Review* 27 (1939–40): 364.
- 120 Remington, “Contemporary Swedish and Danish Decorative Arts” (1940): 106.
- 121 “Royal Artist Honored,” *Los Angeles Times*, 11 November 1939, p. A5.
- 122 Philadelphia Museum of Art, silver dish, ca. 1930 (inv. 1936-33-1), donated by Louis V. Place Jr.
- 123 In 1932, the Assembly of Danish Women of Omaha presented to the Joslyn Art Museum the following six pieces: teapot, gravy boat with grape motif, compote with silver grape motif, five-branch candelabrum, and bracelet and brooch with bird motif. The following year they donated a berry spoon and a ladle with blossom pattern. Information courtesy of Penelope Smith, registrar of the Joslyn Art Museum.
- 124 Gift of Dr. Howard Hoyt Shivas. Helen S. Foote, “A Covered Bowl of Danish Silver,” *Bulletin of the Cleveland Museum of Art* 26 (1939): 132, illus. cover.
- 125 Ibid.
- 126 Memo to Mr. [E.F.] Roosevelt from Albin E. Johnson, ca. 25 February 1937, New York World’s Fair 1939–1940 Records, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Box 98, File PO.3 (Denmark Foreign Participation 1937–39).
- 127 Carl Nielsen, “Danmark i New York 1939,” *Nyt Tidsskrift for Kunstindustri* 11 (June 1938): 106–7.
- 128 August Holm, “Danish Industrial Art at the World’s Fair in New York,” *Nyt Tidsskrift for Kunstindustri* 12 (1939): 49.
- 129 “Scandinavia at the World’s Fair,” *American Scandinavian Review* 27 (1939): 56–59.
- 130 Ibid.
- 131 December 1939 Statement of Roger Nielsen, New York World’s Fair 1939–1940 Records, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Box 98, File PO.3 (Denmark Foreign Participation 1937–39).
- 131 *Official Guide Book. The World’s Fair of 1940 in New York for Peace and Freedom* (New York: Rogers, Kellogg, Stillson, 1940): 37.
- 133 Emily Genauer, *Modern Interiors Today and Tomorrow: a Critical Analysis of Trends in Contemporary Decoration . . .* (New York: Illustrated Editions, 1939): 194.
- 134 Nielsen, “Danmark i New York 1939” (1938): 106–7.
- 135 Mary Fanton Roberts, *Arts and Decoration* (March 1938), quoted in Nielsen, “Danmark i New York 1939” (1938).
- 136 “At the World’s Fair,” *American Scandinavian Review* 27 (1939): 114.
- 137 Franklin D. Roosevelt Presidential Library and Museum, silver urn (inv. 46.34.2).
- 138 *Danish Industrial Art, New York, 1939* [Copenhagen: 1939].
- 139 Ibid., pp. 4, 38, 40, 42.
- 140 *Georg Jensen Gifts* (New York: Georg Jensen, Inc., 1939); copy in Century of Progress–New York

- World's Fair Collection, Manuscripts and Archives, Yale University Library.
- 141 Preston Remington, "Contemporary Swedish and Danish Decorative Arts," *Bulletin of the Metropolitan Museum of Art* 35 (May 1940): 106.
- 142 Walter Rendell Storey, "Home Decoration: New Oak with Light Natural Finish," *New York Times*, 26 May 1940, p. D5.
- 143 Stanley Appelbaum, *The New York World's Fair 1939/1940* (New York: Dover, 1977): xvii; Letter from acting commissioner general to World's Fair Corporation, dated 20 March 1940, New York World's Fair 1939–1940 Records, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Box 98, File PO.3 (Denmark Foreign Participation [1940]).
- 144 Untitled and undated document, New York World's Fair 1939–1940 Records, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Box 98, File PO.3 (Denmark Foreign Participation [1940]).
- 145 Letter from Georg Blech to World's Fair Corporation, dated 13 April 1940, New York World's Fair 1939–1940 Records, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Box 98, File PO.3 (Denmark Foreign Participation [1940]).
- 146 *Georg Jensen Silversmithy: 77 Artists, 75 Years*, exh. cat., Renwick Gallery of the National Collection of Fine Arts, Washington, D.C. (Washington, D.C.: Smithsonian Institution Press, 1980): 18.
- 147 *An Exhibition of Contemporary American Crafts* (Baltimore: Baltimore Museum of Art, 1944); quoted in W. Scott Braznell, "The Early Career of Ronald Hayes Pearson and the Post-World War II Revival of American Silversmithing and Jewellerymaking," *Winterthur Portfolio* 34 (Winter 1999): 198.
- 148 Edith Eigner Svenson, interview by W. Scott Braznell, 3 June 1995, quoted in Braznell, "The Early Career of Ronald Hayes Pearson" (1999): 198.
- 149 New Yorker (22 November 1947), as quoted in Viggo Sten Møller, "U.S.A. Eksportens Dremmeland," *Dansk Kunsthaandværk* 21 (February 1948): 18.
- 150 V.S.M. [Viggo Sten Møller], "Danmark Udenlands: III. Lunning i New York," *Dansk Kunsthaandværk* 23 (February 1950): 37.
- 151 Møller, "U.S.A. Eksportens Dremmeland" (1948): 18.
- 152 Museum of Fine Arts, Boston silver pitcher designed by Sigvard Bernadotte in 1938 (inv. 41.66), the gift of Gino L. Perera.
- 153 Cooper-Hewitt, National Design Museum, sugar sifter (inv. 1944-26-2); ladle (inv. 1944-26-1); serving spoon (inv. 1944-26-3), donated by Mrs. Neville J. Booker.
- 154 The New-York Historical Society, silver presentation compote (inv. 1944.144). This work was originally presented to George A. Zabriskie in 1926 by the directors of the United States Sugar Equalization Board.
- 155 Philadelphia Museum of Art, asparagus tongs, ca. 1930, silver (inv. 1945-34-4), the gift of Mr. and Mrs. John Story Jenks.
- 156 Information courtesy of Penelope Smith, registrar, Joslyn Art Museum.
- 157 *An Exhibition of Contemporary American Crafts, Baltimore Museum of Art, 1944*; quoted in Braznell, "The Early Career of Ronald Hayes Pearson" (1999): 185–213.
- 158 Kevin Davies, "Markets, Marketing and Design: the Danish furniture industry ca. 1947–65," *Scandinavian Journal of Design History* 9 (1999): 56–73.
- 159 Ada Louise Huxtable, "The Melancholy Fate of Danish Modern Style," *New York Times*, 21 August 1980, p. C6.
- 160 "Silver by Jensen is Available Again," *New York Times*, 18 May 1950, p. 44.
- 161 "New Designs in Danish Silver Stand Out in Large Collection Offered by Jensen," *New York Times*, 15 September 1950, p. 28.
- 162 "Art News of America: Royal Silver Surveyed," *Art News* 49, no. 6 (1950): 7.
- 163 Rita Reif, "Executive Realizes Half of a Lifelong Ambition," *New York Times*, 17 October 1960, p. 25.
- 164 Astrid Skjerven, "Museum-like. The Role of the Nordic Museums in Relation to the Lunning Prize and its Intentions," *Scandinavian Journal of Design History* 13 (2003): 86–99, n 7.
- 165 Charlotte Hathaway, "Tradition in Danish Silver from Jensen's Workshops," *Craft Horizons* 12 (July–August 1952): 26.
- 166 "A Gentle Revolution and a Flexible Tradition: Jensen Silver," *Interiors* 111, no. 10 (1952): 106–9.
- 167 Hathaway, "Tradition in Danish Silver" (1952): 26.
- 168 Edgar Kaufmann Jr., "Great Danes in Silver," *Art News* 51, no. 3 (1952): 39–41, 61–63. In addition to his position at MOMA, Kaufmann also served as a merchandiser in his father's department store. Thus he had ample opportunity to judge the success of

- Jensen silver, not only from an artistic standpoint but also from a commercial one. Kaufmann was also the visionary behind the *Good Design* exhibitions (see below). Terence Riley and Edward Eigen, "Between the Museum and the Marketplace: Selling Good Design," in John Szarkowski, et al., *The Museum of Modern Art at Mid-Century at Home and Abroad* (New York: Museum of Modern Art, 1994): 151, 153.
- 169 Kaufmann, "Great Danes in Silver" (1952): 39-40."
- 170 Hans Krondahl, "Tema Lunning Prize Winners," Project Runeberg, <http://www.lysator.liu.se/runeberg/tema/lunning/html: 1-2>; Helena Dahlbäck-Lutteman and Marianne Uggla, eds., *The Lunning Prize* (Stockholm: Nationalmuseum, 1986); "Scandinavian Art Award. Lunning Prize to be Presented in Stockholm Today," *New York Times*, 21 December 1952, p. 52.
- 171 "For Your Information: Interior Trends," *Interiors* 116, no. 10 (1957): 14–15.
- 172 "Six Years of Scandinavian Design in Review," *New York Times*, 27 March 1957, p. 34.
- 173 Eileene Harrison Beer, *Scandinavian Design: Objects of a Life Style* (New York: Farrar, Straus and Giroux, 1975): 165; Georg Jensen & Wendel, A/S, *The Lunning Prize Designer's Exhibition* [Copenhagen, 1957].
- 174 The prize was discontinued because, after the deaths of both Frederik and Just Lunning, the people who took over Georg Jensen, Inc. were not interested in funding it. Ole S. Pedersen interview (2005).
- 175 Peter Hatch, "Georg Jensen up-to-date," *Design*, no. 38 (February 1952): 22–24.
- 176 *Ibid.*, p. 24.
- 177 MOMA Jensen collection ice bucket (inv. 485.1953a-b), gift of Philip Johnson; covered serving dishes (inv. 234.1958.a-b; 235.1958.a-b; 236.1958.a-b); condiment set (inv. 237.1958.1-3).
- 178 Letter, 26 February 1957, from Carl Michaelsen, Vice President, Georg Jensen, Inc., to Henry J. Kaiser, Jr., Henry J. Kaiser, Jr. papers, 1937–1961, BANC MSS 88/205 c, series 2, folder 56, Jensen, Georg, Inc. 1956–1957, The Bancroft Library, University of California, Berkeley.
- 179 Johan Pedersen, "Georg Jensens Sølvsmide A/S 1904–1954," *Dansk Kunsthåndværk* 27 (May–June 1954): 81.
- 180 *Fifty Years of Danish Silver in the Georg Jensen Tradition*, (Copenhagen: Schönberg, [1954]).
- 181 The itinerary included: Virginia Museum of Fine Arts, Richmond 15 January–14 February, 1954; Baltimore Museum of Art, 1–30 March 1954; Brooklyn Museum of Art, 11 April 11–16 May 1954; Wadsworth Athenaeum, Hartford, Conn., 1–30 June 1954; Currier Gallery of Art, Manchester, N.H., 16 July–18 August 1954; Cleveland Museum of Art, 1–30 September 1954; Royal Ontario Museum of Archaeology, Toronto, 19 October–14 November 1954; National Gallery of Ottawa, 1–30 January 1955; Carnegie Institute, Pittsburgh, 16 February–14 March 1955; Toledo Museum of Art, 1–30 April 1955; Detroit Institute of Arts, 16 May–14 June 1955; Minneapolis Institute of Arts, 1–30 July 1955; Joslyn Art Museum, Omaha, 16 September–14 October 1955; William Rockhill Nelson Gallery, Kansas City, 1–30 November 1955; Fine Arts Center, Colorado Springs, 1–31 January 1956; Museum of Fine Arts Houston, 16 February–14 March 1956; Dayton Art Institute, 1–30 April 1956; Art Institute of Chicago, 16 May–14 July 1956; Seattle Art Museum, 16 August–14 September 1956; Vancouver Art Gallery, 1–30 October 1956; Oregon Art Museum, Portland, 16 November–14 December 1956; San Francisco Museum of Art, 1 January–15 February 1957; Los Angeles County Museum, 20 February–20 March 1957; John Herron Art Institute, Indianapolis, 15 April–19 May 1957.
- 182 Hildi Hawkins, "Finding A Place in a New World Order: Finland, America, and the 'Design in Scandinavia' Exhibition of 1954–57," in Marianne Aav and Nina Stritzler-Levine, eds., *Finnish Modern Design: Utopian Ideals and Everyday Realities, 1930–1997*, exh. cat., Bard Graduate Center, New York (New Haven: Bard Graduate Center and Yale University Press, 1998): 232–51.
- 183 Gotthard Johansson, "Design in Scandinavia," in *Design in Scandinavia: An Exhibition of Objects for the Home from Denmark, Finland, Norway [and] Sweden*, exh. cat. ([s.l.: s.n., 1954]): 11.
- 184 *Ibid.*, pp. 14–15.
- 185 *Design in Scandinavia: An Exhibition of Objects for the Home from Denmark, Finland, Norway [and] Sweden*, exh. cat. ([s.l.: s.n., 1954]): 108–13.
- 186 "For Your Information: Exhibitions," *Interiors* 113, no. 10 (1954): 12–13.
- 187 Hawkins, "Finding A Place in a New World Order" (1998): 241.
- 188 *Ibid.*, p. 250, n. 22.

- 189 “The Scandinavian Way,” *House and Garden* 109, no. 3 (1956): 88.
- 190 *Arts and Architecture* 71 (1954): 16; quoted in Ingeborg Glambek, *Sett utenfra: det Nordiske i arkitektur og design* (Copenhagen: Arkitektens Forlag og Norsk arkitekturforlag, 1997): 128.
- 191 Edgar Kaufmann Jr., “Design in Scandinavia: A Review,” *Interiors* 113, no. 10 (1954): 108–13; quoted in Glambek, *Sett utenfra: det Nordiske i arkitektur og design* (1997): 129.
- 192 Riley and Eigen, “Between the Museum and the Marketplace: Selling Good Design” (1994): 151.
- 193 See, for example, *Good Design: An Exhibition of Home Furnishing Selected by the Museum of Modern Art, New York for the Merchandise Mart, Chicago* (New York: Museum of Modern Art, [1950]): 12-A; *Good Design: An Exhibition of Home Furnishing Selected by the Museum of Modern Art, New York for the Merchandise Mart, Chicago, November 22, 1950 to January 28, 1951* (New York: Museum of Modern Art, [1950]): no. 96, n.p.; *Good Design: An Exhibition of Home Furnishing Selected by the Museum of Modern Art, New York for the Merchandise Mart, Chicago, June ‘51* (New York: Museum of Modern Art, [1950]): nos. 370–75, n.p. George Erickson was an American silversmith who trained with Arthur J. Stone and worked for him between 1915 and 1952. He also was an independent silversmith from 1932 to 1976 and was one of the silversmiths in the United States who was hired by the Lunnings to produce silver for Georg Jensen, Inc. “Society of American Silversmiths, Fall 1997 Newsletter,” Society of American Silversmiths, <http://www.silversmithing.com/new97fa.htm>.
- 194 “Name Experts for Selection in Good Design,” *Chicago Daily Tribune*, 10 October 1954, p. P3.
- 195 Letter from Just Lunning of Georg Jensen, Inc., New York to Calvin Hathaway of Cooper Union Museum, dated 19 October 1955, inviting him to a screening of the film “about the making of Jensen silver,” Smithsonian Institution Archives, Record Unit 267 (Cooper-Hewitt Museum Records, 1881, 1895-1976), Series 1, Box 40, file 14 “Jensen, Georg.”
- 196 Guin Hall, “U.S. Scandinavian Crafts on Exhibition Today,” clipping in the Archives of the American Craft Council, “Young Americans/Young Scandinavians” exhibition file.
- 197 “For Your Information: The Arts in Manhattan,” *Interiors*, clipping in the Archives of the American Craft Council, “Young Americans/Young Scandinavians” exhibition file.
- 198 Press release Friday, 9 November 1956, for “Young Americans-Young Scandinavians,” Archives of the American Craft Council, “Young Americans/Young Scandinavians” exhibition file.
- 199 Archives of the American Craft Council, American Federation of Arts, “Catalog List for: Young Americans-Young Scandinavians,” n.p. (Scandinavian Awards), Archives of the American Craft Council, “Young Americans/Young Scandinavians” exhibition file.
- 200 “Young American, Scandinavian Exhibit Opens,” *Jacksonville* [Illinois] *Courier*, 3 October 1957, clipping in the Archives of the American Craft Council, “Young Americans/Young Scandinavians” exhibition file.
- 201 Just Lunning, “Prize Winners: Young Scandinavians,” *Craft Horizons* 17, no. 1 (1957): 30.
- 202 Thulstrup, *Georg Jensen Silver & Design* (2004): 114.
- 203 “Silver and Gold,” *New York Times*, 26 March 1960, p. 13.
- 204 “Diamonds on Display,” *New York Times*, 17 November 1960, p. 42.
- 205 There were certain product lines in the Precious Jewelry Department, which the silversmithy was not equipped to make, such as machine-made bracelets and specialty necklaces, and these works were produced in Switzerland, sometimes further worked in the Jensen atelier, stamped “GJ&W” (GEORG JENSEN & WENDEL) and then sold in the Jensen store. Jan Møller, head of product development for the Georg Jensen company. Interview by David A. Taylor. Tape recording. Frederiksberg, Denmark, 22 October 2004. The Royal Scandinavia Company lost interest in this product line, and it faded away in the late 1980s. Recently, however, there has been discussion at the silversmithy of restarting the precious jewelry division, according to Møller.
- 206 “Georg Jensen Silver,” *Design from Scandinavia*, no. 6 [1967]: 65.
- 207 Maxine Cheshire, “He’s Great Dane for Ideas,” *Washington Post*, 13 October 1960, p. C24; Rita Reif, “Executive Realizes Half of a Lifelong Ambition” (1960): 25.
- 208 Erik Lassen, ed., *The Arts of Denmark: An Exhibition Organized by the Danish Society of Arts and Crafts and Industrial Design, U.S.A., 1960–1961*, exh. cat., Metropolitan Museum of Art, New York ([Copenhagen]: Landsforeningen Dansk Kunsthaandværk, [1960]): nos. 161–98.
- 209 Rosine Raoul, “The Danish Tradition in Design,”

- Metropolitan Museum of Art Bulletin*, n.s. 19 (Summer 1960–June 1961): 122.
- 210 Edgar Kaufmann Jr., “An American View of the Arts of Denmark and Danish Modern Design,” in Lassen, *The Arts of Denmark* [1960]: 103.
- 211 Cheshire, “He’s Great Dane for Ideas” (1960): C24.
- 212 “Summary of Statement By Mr. Per Hakkerup, Foreign Minister of Denmark, at Ground Breaking Ceremony, New York World’s Fair, Monday, September 30, 1963,” New York World’s Fair 1964–1965 Corporation Records, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Box 270, File PO.3 (Denmark 1963. Foreign Participation).
- 213 Åke Stavenow, “Dansk Offensiv i USA,” *Form* 56 (1960): 640–43.
- 214 “Artists and Hostesses from Denmark Set a Pretty Table,” *New York Times*, 17 October 1960, p. 25.
- 215 “Table Setting Exhibit Opening in Eastchester,” *New York Times*, 27 May 1964, p. 43.
- 216 Metropolitan Museum of Art, tureen and tray (inv. 67.2701a,b-2), gift of Mr. and Mrs. Roger J. King; server (61.7.11ab); spoon (61.7.16); knife (61.7.17); fork (61.7.18); salad set: spoon (61.7.19) and fork (61.7.20); serving spoon (61.7.21); ladle (61.7.22); salad set: spoon (61.7.23) and fork (61.7.24); spoon (61.7.25); knife (61.7.26); fork (61.7.27); butter knife (61.7.28); casserole (61.7.15ab).
- 217 Telegram from [Erik] Stockmann to [Governor Charles] Poletti, dated 14 April 1964, New York World’s Fair 1964–1965 Corporation Records, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Box 269, File PO.3 (Denmark (1964). Foreign Participation).
- 218 Letter from Just Lunning to Joseph Panuch, 25 October 1960, New York World’s Fair 1964–1965 Corporation Records, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Box 281, File PO.3 (Scandinavian Countries. Foreign Participation).
- 219 Translation of article in *Dagens Nyheder*, 23 March 1961, New York World’s Fair 1964–1965 Corporation Records, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Box 281, File PO.3 (Scandinavian Countries. Foreign Participation); Memo from Charles Poletti to Messrs. Beach, Simmons, Harris, Beaton, Davison, dated 3 March 1961, New York World’s Fair 1964–1965 Corporation Records, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Box 267, File PO.3 (Bureau of International Exposition 1961 thru 1965. Foreign Participation).
- 220 Letter from Allen E. Beach to [Governor Charles] Poletti, dated 24 February 1961, New York World’s Fair 1964–1965 Corporation Records, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Box 281, File PO.3 (Scandinavian Countries. Foreign Participation).
- 221 News Release, 14 October 1964, New York World’s Fair 1964–1965 Corporation Records, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Box 269, File PO.3 (Denmark (1964) Foreign Participation); “Design Displays to Highlight Denmark Pavilion at ‘65 Fair,” New York World’s Fair 1964–1965 Corporation Records, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Box 270, File PO.3 (Denmark-Brochures, Special Events. Foreign Participation).
- 222 News Release, 14 October 1964, New York World’s Fair 1964–1965 Corporation Records, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Box 269, File PO.3 (Denmark (1964). Foreign Participation).
- 223 *1965 Official Guide, New York World’s Fair* (New York: Time, Inc., 1965): 137.
- 224 News Release, 14 October 1964, New York World’s Fair 1964–1965 Corporation Records.
- 225 Thomas Gentile, “Exhibitions: Modern Scandinavian Jewels,” *Craft Horizons* 24, no. 4 (1964): 36.
- 226 Rita Reif, “Danish Beauty Delights in her Family,” *New York Times*, 9 June 1964, p. 27.
- 227 Ibid.
- 228 I wish to thank Ole Pedersen of the Metropolitan Museum of Art, former sales associate at the Jensen store in New York City, for bringing my attention to these two publications: *Man tager en sølvske . . .* [Copenhagen: Georg Jensen & Wendel, n.d.] and *Georg Jensen Inc.* [New York: Georg Jensen, Inc., n.d.].
- 229 See, for example, Craig Clairborne, “Cooking with Crust,” *New York Times*, 24 January 1960, p. SM45; Craig Clairborne, “When It’s 90° In the Shade,” *New York Times*, 12 July 1964, p. SM26.
- 230 Graham Hughes, *Silver Throughout the World*

1880–1967 (New York: Crown Publishers [1967]):

12.

231 Huxtable, “The Melancholy Fate of Danish Modern
Style” (1980): C6.

232 Michael Krogsgaard, “Georg Jensen’s Memoirs”.
Georg Jensen Magazine, no. 1 (May 2002): 12.

Editor's Note

Dimensions are given as length x width x height, in both inches and centimeters. For necklaces and bracelets, length precedes width (when given). Abbreviations are used when necessary: Diam. (diameter), H. (height), W. (width), L. (length).

All of the pieces of Georg Jensen jewelry included in the exhibition carry company marks and usually a few others as well, such as design numbers, silver-content marks, origin marks, import marks, and designer marks. Because space does not permit inclusion of information about all the marks found on every piece, the marks are noted only on pieces that carry import marks and/or designers' marks. In a few cases, pieces are not marked with design numbers, and this is noted. Object references are provided only for those pieces considered to be particularly significant, as in the case of ones included in important early exhibitions or intimately associated with Georg Jensen.

The designers of pieces of Georg Jensen jewelry and hollowware are noted for every piece for which this information is available. The Jensen silversmithy seems not to have maintained precise records about the designers of pieces during its early decades. (Presumably this information was well known to those working there at the time and it was not thought necessary to record it.) Therefore, whenever necessary, information from contemporaneous publications and guidance from company officials were used to match pieces with designers. Motifs and other stylistic features of pieces known to be associated with certain designers were also taken into account.

The objects are arranged chronologically, although it was not always easy to make these determinations, especially with respect to pieces of jewelry produced during the silversmithy's first few decades, when the firm appears not to have maintained consistent records. One must thus rely on dates provided in early publications—which sometimes conflict—and on guidance from company officials who can determine dates by, for example, triangulating them through the use of diverse company records, including product catalogues and lists of pieces shown at certain exhibitions. Where it has not been possible to obtain an exact date, "ca." (circa) precedes the date provided.

In most cases, pieces of Jensen jewelry selected for the exhibition are the earliest examples of their designs available to us as determined by the various marks stamped on them. This is a somewhat complicated matter, since some designs were in production for long periods of time. Indeed, some jewelry designs from the silversmithy's first few years are still in production. In any event, the design dates given in the Checklist should be interpreted as the date of the *design* of the piece shown, and not necessarily the dates of the *specific piece* presented. It is testi-

mony to the consistency of the silversmithy's high standards of craftsmanship that it is often difficult to determine an earlier piece from a later piece of the same design without examining marks and construction details found on their backs.

In a few instances, more than one example of a design is shown in order to show the effect of using different stones and to include pieces of great historical significance.



10. Vase, design no. 370
Designed by Georg Jensen,
ca. 1899
Made by P. Ipsens Enke
Terracottafabrik
Glazed earthenware
13 ³/₄ x 6 ¹/₂ in. (34.9 x 16.5 cm)
Pia Georg Jensen & Michael
Krogsgaard/The Georg Jensen Society



4. Vase

Georg Jensen, Joachim Petersen

1898–1901

Made at Birkerød

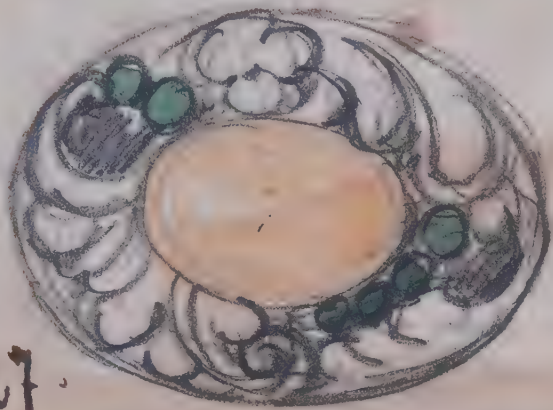
Glazed earthenware

4 ¹/₁₆ x 5 in. (12 x 12.5 cm)

Ehlers-Samlingen, 3293



11. Design for brooch with 3
hanging stones
Mogens Ballin
ca. 1899–1905
Pencil, watercolor on paper
4 ¹/₁₆ x 5 ³/₁₆ in. (11.9 x 13.2 cm)
The Danish Museum of Art and
Design, Collection BSAC 0037, KIM
BBST 1302



S627



S660

13. Design for 2 brooches: S627, S660

Mogens Ballin

ca. 1899–1905

Pencil, watercolor, ink on paper

6 ½ x 4 ½ in. (16.5 x 10.5 cm)

The Danish Museum of Art and

Design, Collection BSAC 0037,

BBST 1324 AB



14. *Portrait of Georg Jensen*

Ejnar Nielsen

1900

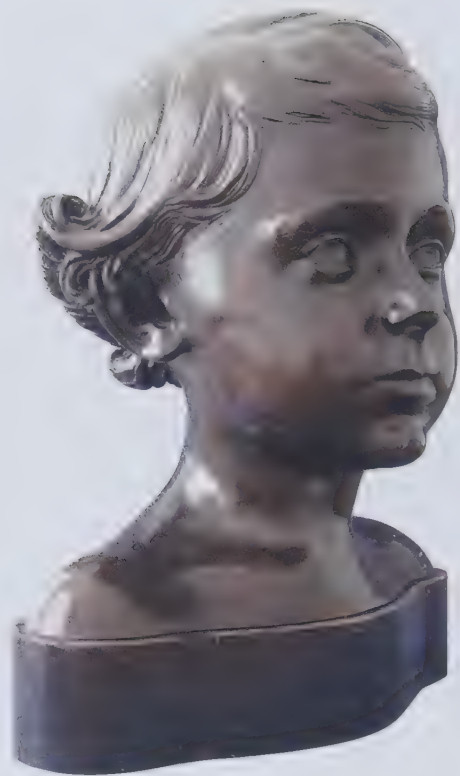
Oil on canvas

Framed: 55 1/2 x 46 1/2 in.

(140.3 x 118.1 cm)

The Danish Museum of Art and

Design, 30 1965



21. Vase
Georg Jensen
ca. 1901
Glazed earthenware
5 ¼ x 4 in. (14 x 10.2 cm)
Private collection

19. Vase
Georg Jensen
ca. 1901
Glazed earthenware
9 ⅛ x 4 ½ in. (23.2 x 11.4 cm)
Private collection

20. Vase
Georg Jensen
ca. 1901
Glazed earthenware
9 ⅛ x 4 ½ in. (23.2 x 11.4 cm)
Private collection

16. Bust of Vidar Jensen
Georg Jensen
ca. 1900
Bronze
H: 10 ⅛ in. (26 cm)
Johan & Tove Johansen



23. Drawing

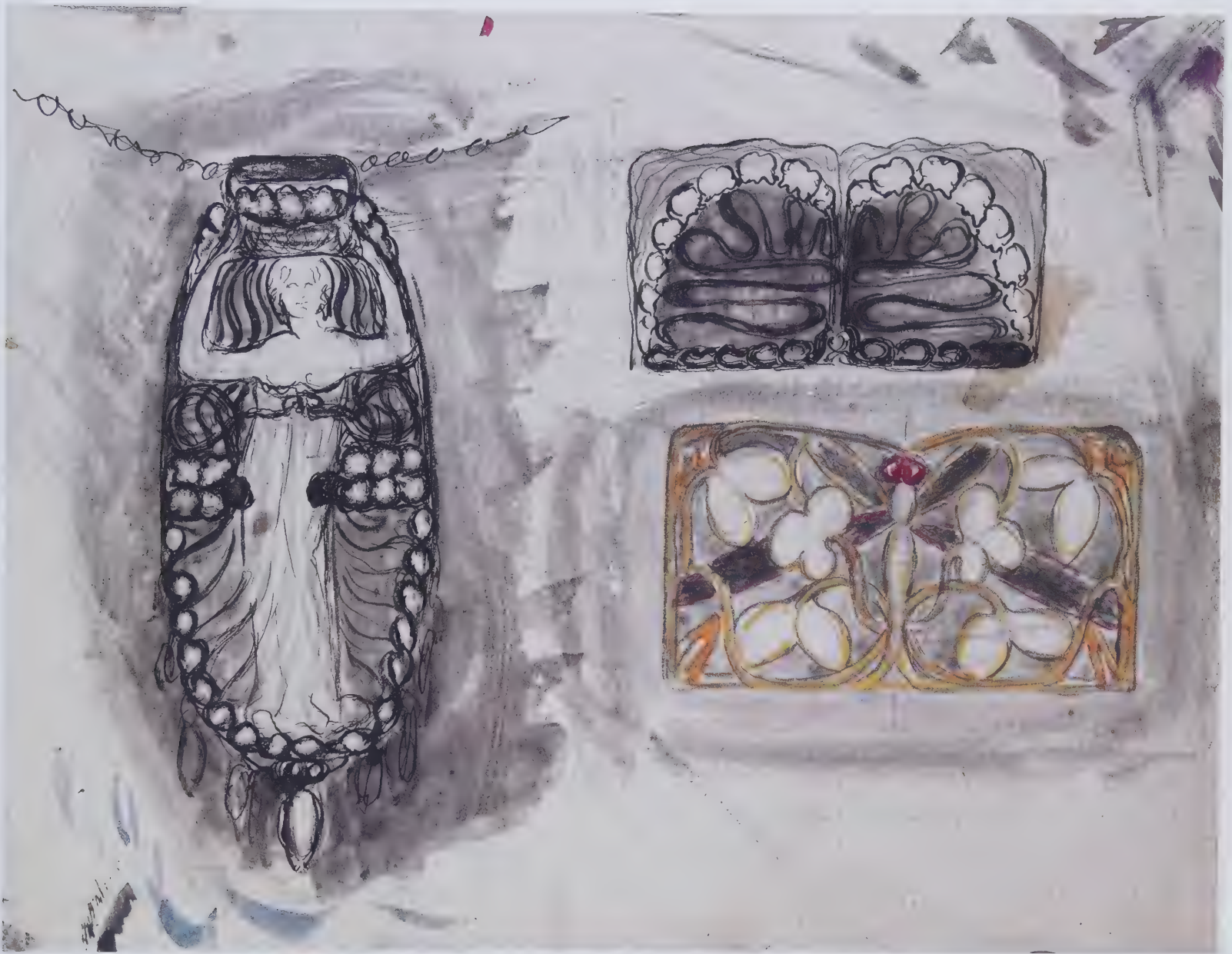
Georg Jensen

1902-04

Pencil on paper

6 1/8 x 8 1/4 in. (15.5 x 20.9 cm)

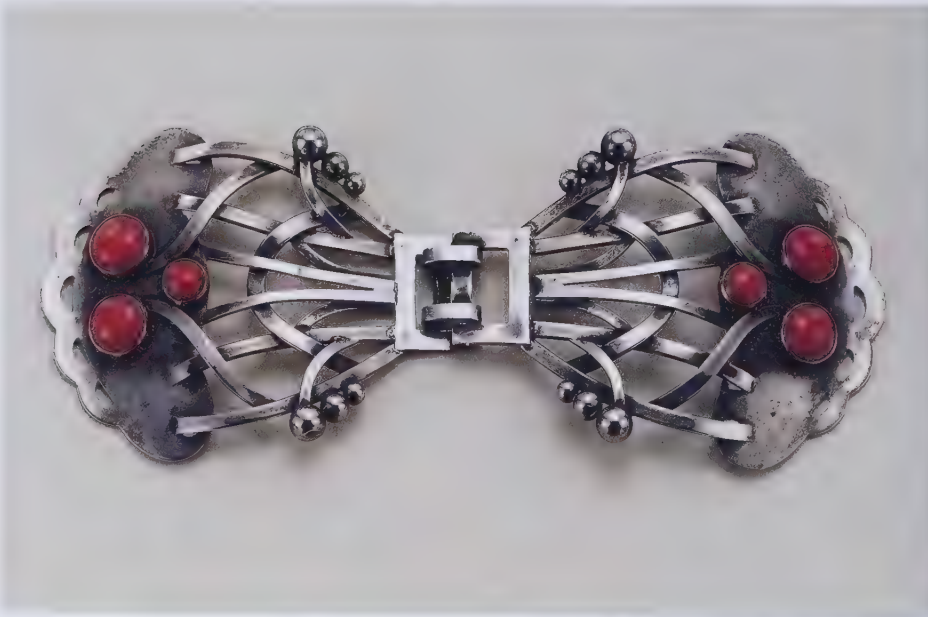
Georg Jensen Archive, Copenhagen



25. Drawing
Georg Jensen
1903-04
Pencil, watercolor, ink on paper
6 ¼ x 8 ¼ in. (15.9 x 21 cm)
Georg Jensen Archive, Copenhagen



26. Belt buckle, design no. 1
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver
1 7/8 x 4 in. (4.7 x 10.2 cm)
Collection of a
Danish gentleman



30. Bolero buckle, design no. 3
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver, coral
1 7/8 x 3 3/4 in. (4.1 x 9.5 cm)
The Danish Museum of Art and
Design, A15/1907



28. Belt buckle, design no. 8

Designed by Kristian Möhl-Hansen,
1904

Made by Georg Jensen Company

Silver, moonstones

2 $\frac{3}{8}$ x 5 $\frac{1}{8}$ in. (6 x 13 cm)

The Danish Museum of Art and

Design, 1265



35. Brooch, design no. 3
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver, labradorite
Diam: 2 in. (Diam: 5.1 cm)
The West Norway Museum of
Decorative Art, Bergen, VK 3778



76. Belt buckle, design no. 14
Designed by Georg Jensen, ca. 1905
Made by Georg Jensen Company
Silver, labradorite
2 x 4 $\frac{3}{4}$ in. (5.1 x 11.8 cm)
Collection of a Danish gentleman



33. Brooch, design no. 2
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver, agate
2 x 3 $\frac{1}{2}$ in. (5.1 x 9 cm)
Collection of a Danish gentleman



27. Belt buckle, design no. 2
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver, garnet
4 1/8 x 1 1/16 in. (10.5 x 4.3 cm)
Drucker Antiques Collection



36. Brooch, design no. 4
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver, garnet
Diam: 2 ¼ in. (Diam: 5.7 cm)
Collection of a Danish gentleman

37. Brooch, design no. 4
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver, garnets
Diam: 2 ¼ in. (Diam: 5.7 cm)
The Danish Museum of Art and
Design, A11/1907





41. Hair comb, design no. 4
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Tortoiseshell, silver, amber, agate
4 ½ x 4 ¾ in. (11.4 x 12.1 cm)
Pia Georg Jensen & Michael
Krogsgaard/The Georg Jensen Society



43. Hair comb, design no. 47
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Tortoiseshell, silver, amber, malachite
5 ½ x 5 ¼ in. (13.2 x 11cm)
The West Norway Museum of
Decorative Art, Bergen, VK3779



45. Ring, design no. 1
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver, chrysoprase
Diam: $\frac{7}{8}$ in.; H: $\frac{3}{4}$ in.
(Diam: 2.2 cm; H: 1.9 cm)
Collection of a Danish gentleman



46. Ring, design no. 1A
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver, moonstone
 $\frac{1}{16} \times \frac{13}{16} \times 1$ in. (1.8 x 2.1 x 2.5 cm)
Pia Georg Jensen & Michael
Krogsgaard/The Georg Jensen Society



130. Pendant, design no. 10
Designed by Georg Jensen, ca. 1908
Made by Georg Jensen Company
Silver, amber, chrysoprase
 $1 \frac{1}{8} \times 1$ in. (2.9 x 2.5 cm)
Collection of a Danish gentleman

47. Ring, design no. 1A
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver, amber, agates
 $\frac{7}{8} \times \frac{7}{8} \times 1$ in. (2.2 x 2.2 x 2.5 cm)
Pia Georg Jensen & Michael
Krogsgaard/The Georg Jensen Society

31. Bolero buckle, design no. 5
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver, chrysoptase
2 3/8 x 1 1/4 in. (6.9 x 3.2 cm)
Collection of a Danish gentleman

49. Bolero buckle, design no. 45
Designed by Georg Jensen,
ca. 1904
Made by Georg Jensen Company
Silver, moonstone
2 7/8 x 1 1/4 in. (7.3 x 3.2 cm)
Collection of a Danish gentleman





50. Bolero buckle, design no. 46
Designed by Georg Jensen,
ca. 1904
Made by Georg Jensen Company
Silver, amber, amazonite?
2 ½ x 1 ½ in. (6.4 x 3.8 cm)
Collection of a Danish gentleman

48. Bolero buckle, design no. 6
Designed by Georg Jensen, ca. 1904
Made by Georg Jensen Company
Silver, garnet
2 ½ x 1 ½ in. (6.4 x 3.8 cm)
Collection of a Danish gentleman



22. Belt buckle
Georg Jensen
1902–03
Silver
1 3/4 x 2 3/4 in. (4.5 x 7 cm)
Pia Georg Jensen & Michael
Krogsgaard/The Georg Jensen Society



51. Brooch, design no. 17
Designed by Georg Jensen, ca. 1904
Made by Georg Jensen Company
Silver, green stone
1 5/8 x 2 5/16 in. (4.1 x 5.9 cm)
Pia Georg Jensen & Michael
Krogsgaard/The Georg Jensen Society

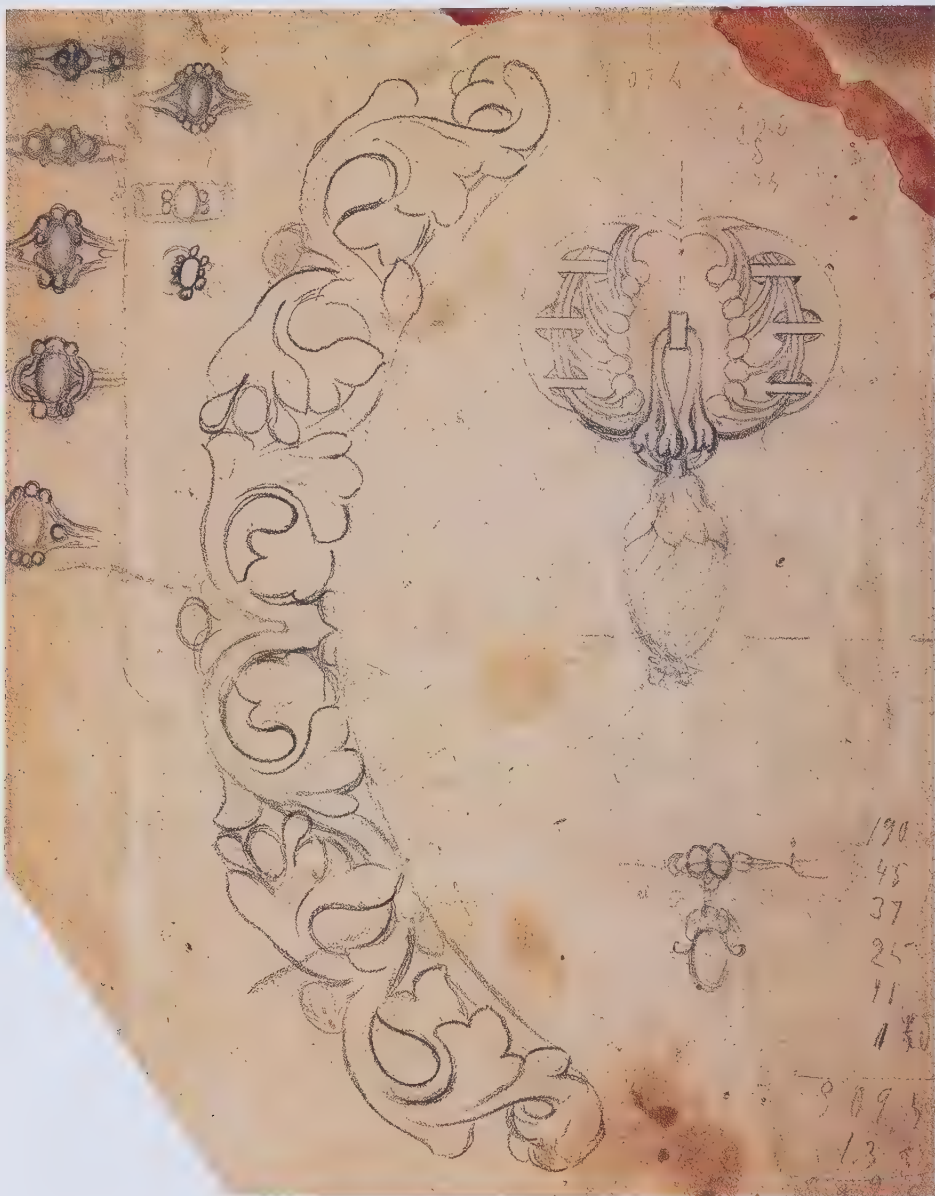


52. Brooch, design no. 37
 Designed by Kristian Møhl-Hansen,
 ca. 1904
 Made by Georg Jensen Company
 Silver, gilt silver, onyx, moonstone
 2 ¼ x 2 ¼ in. (5.7 x 5.7 cm)
 Pia Georg Jensen & Michael
 Krogsgaard/The Georg Jensen Society

55. Drawing of hair comb no. 1
 and brooch no. 1
 Georg Jensen
 ca. 1904
 Pencil on paper
 6 7/8 x 5 15/16 in. (17.4 x 15.1 cm)
 Georg Jensen Archive, Copenhagen



58. Ring, design no. 4
 Designed by Georg Jensen, ca. 1904
 Made by Georg Jensen Company
 Silver, carnelian
 1 ¼ x 7⁄8 x 1 ¼ in. (3.2 x 2.2 x 3.2 cm)
 Pia Georg Jensen & Michael
 Krogsgaard/The Georg Jensen Society



61. Drawing of brooch no. 45, hair
 comb, and 8 rings
 Georg Jensen
 ca. 1904–08
 Pencil on paper
 8 ¾ x 6 ½ in. (21.2 x 16.5 cm)
 Georg Jensen Archive, Copenhagen



60. Pendant

Designed by Georg Jensen, 1904-08

Made by Georg Jensen Company

Silver, mother of pearl, carnelian,
chrysoprase

3 1/2 x 2 in. (9 x 5.1 cm)

Drucker Antiques Collectio

GEORG JENSEN

BILLEDHUGGER

VÆRKSTED

FOR

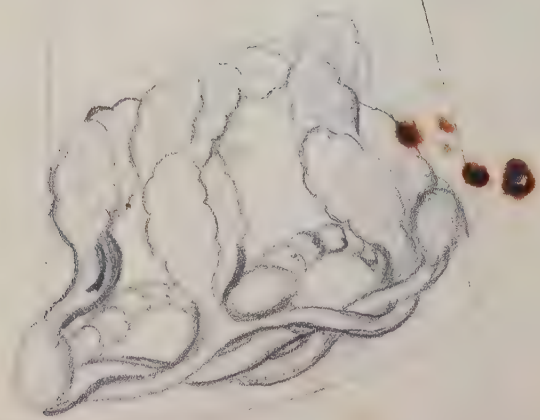
KUNSTNERISK UDFØRTE

SØLV- & GULDMEDEARBEJDER



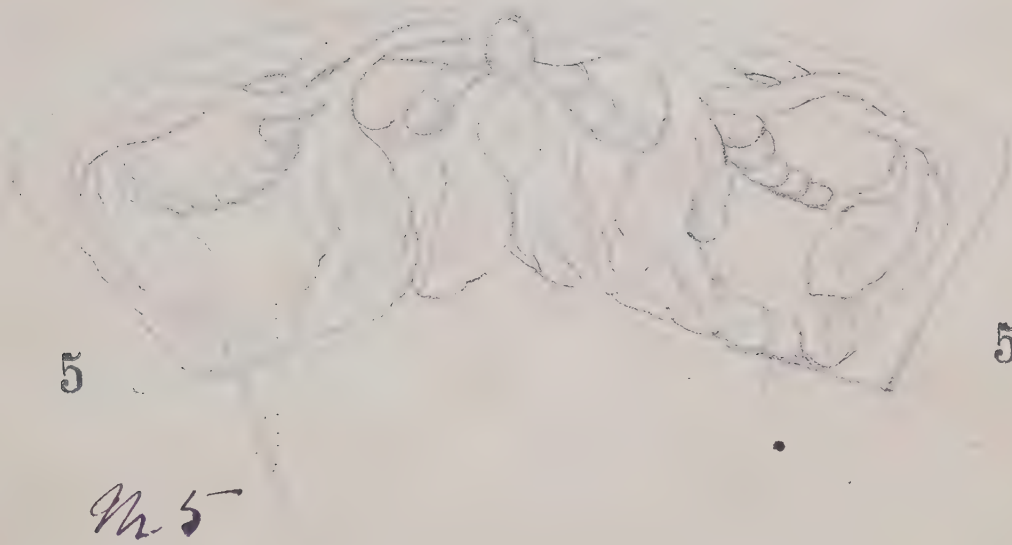
Kjøbenhavn K., d. 190

Bredgade 56.

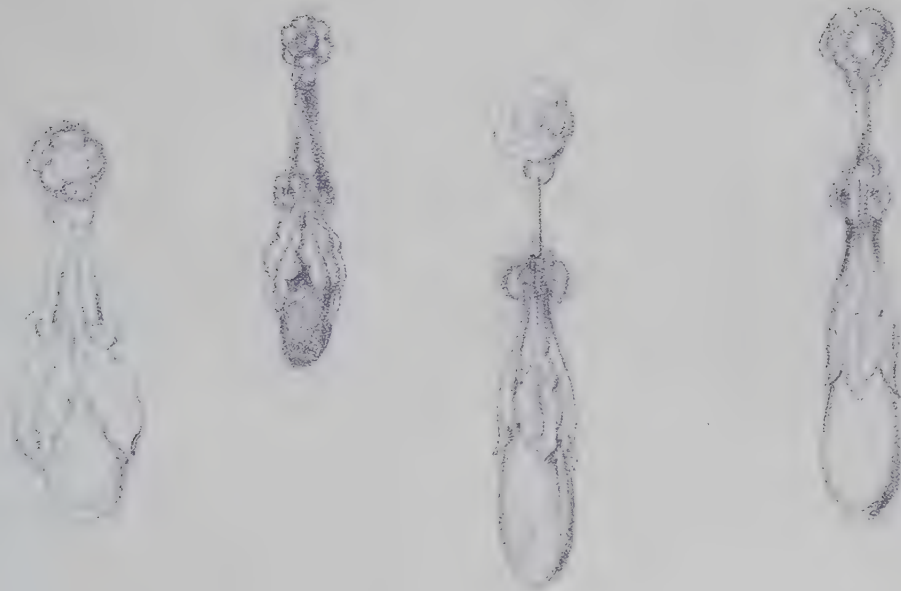


19178

62. Drawing of hair comb
no. 5 on stationery
Georg Jensen
ca. 1904-08
Pencil, ink on paper
6 7/8 x 8 3/4 in. (17.4 x 22.2 cm)
Georg Jensen Archive, Copenhagen



57. Drawing of hair comb no. 5
Georg Jensen
ca. 1904
Pencil on paper
5 x 7 5/8 in. (12.7 x 19.3 cm)
Georg Jensen Archive,
Copenhagen



210. Drawing of 5 earrings
Harald Nielsen
ca. 1914
Pencil on paper
5 1/2 x 7 1/8 in. (13.9 x 18.1 cm)
Georg Jensen Archive,
Copenhagen



66. Bracelet, design no. 5
Designed by Georg Jensen, 1905
Made by Georg Jensen Company
Silver
7 $\frac{3}{4}$ x $\frac{7}{8}$ in. (19.7 x 2.2 cm)
Collection of a Danish gentleman



67. Bracelet, design no. 7
Designed by Georg Jensen, 1905
Made by Georg Jensen Company
Silver, chrysoprase
7 3/4 x 5/8 in. (19.7 x 1.6 cm)
Collection of a Danish gentleman

68. Bracelet, design no. 8
Designed by Georg Jensen, 1905
Made by Georg Jensen Company
Silver, synthetic sapphire
8 x 3/4 in. (20.3 x 1.9 cm)
Collection of a Danish gentleman



71. Brooch, design no. 26
Designed by Georg Jensen, 1905
Made by Georg Jensen Company
Silver, chrysoprase
2 $\frac{7}{8}$ x 2 in. (7.3 x 5.1 cm)
The Silver Fund Collection



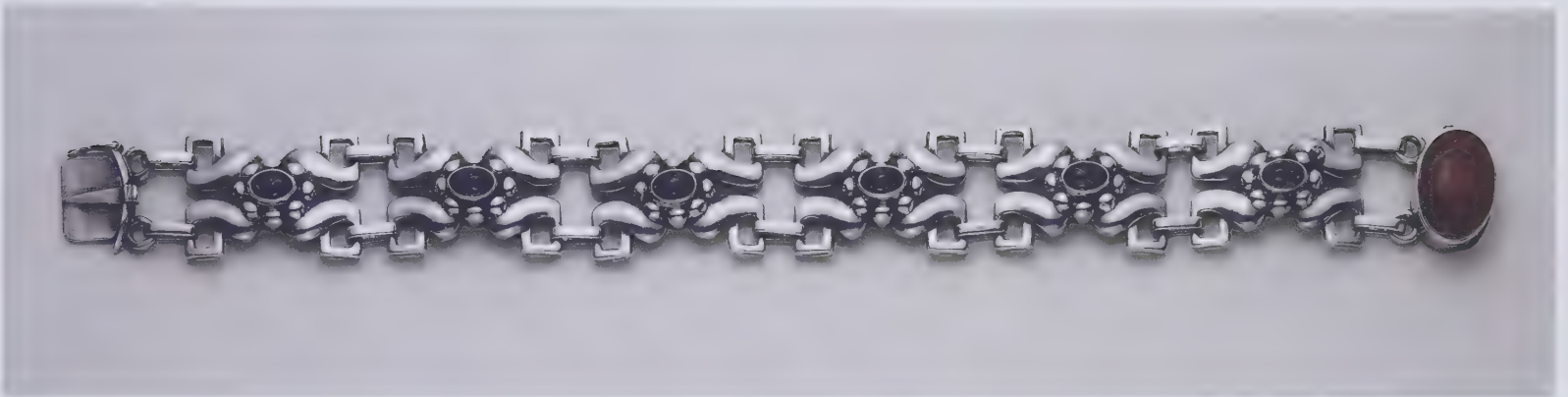
73. Brooch, design no. 29
Designed by Georg Jensen, 1905
Made by Georg Jensen Company
Silver, chrysoprase, moonstone
1 $\frac{1}{8}$ x 2 $\frac{3}{4}$ in. (2.8 x 7 cm)
Collection of a Danish gentleman



74. Brooch, design no. 35
Designed by Georg Jensen, 1905
Made by Georg Jensen Company
Silver, opal
3 7/8 x 2 1/4 in. (9.9 x 5.7 cm)
Museum Bellerive,
Kunstgewerbesammlung MfGZ, 7165



75. Brooch, design no. 43
Designed by Georg Jensen, 1905
Made by Georg Jensen Company
Silver, amber, malachite
4 x 2 1/8 in. (10.2 x 5.4 cm)
Collection of a Danish gentleman



79. Bracelet, design no. 2
Designed by Georg Jensen, ca. 1905
Made by Georg Jensen Company
Silver, chrysoprase, amber
7 1/2 x 5/8 in. (19.1 x 1.6 cm)
Collection of a Danish gentleman



40. Hair clip, design no. 59
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver, amber
2 x 5 in. (5.1 x 12.7 cm)
Collection of a Danish gentleman



80. Brooch
Designed by Georg Jensen, ca. 1905
Made by Georg Jensen Company
Silver, chrysoprase
1 1/4 x 2 in. (3.2 x 5.1 cm)
Collection of a Danish gentleman



81. Brooch
Designed by Georg Jensen, ca. 1905
Made by Georg Jensen Company
Silver, garnet, sardonyx, boulder opal
1 1/2 x 2 1/2 in. (3.8 x 6.4 cm)
Collection of a Danish gentleman



70. Brooch, design no. 20
Designed by Georg Jensen, 1905
Made by Georg Jensen Company
Silver
Diam: 1 3/4 in. (4.4 cm)
Collection of a Danish gentleman



83. Brooch, design no. 11
Designed by Georg Jensen, ca. 1905
Made by Georg Jensen Company
Silver, carnelian
1 1/2 x 2 1/4 in. (3.8 x 5.7 cm)
Collection of a Danish gentleman



84. Brooch, design no. 19
Designed by Georg Jensen, ca. 1905
Made by Georg Jensen Company
Silver, lapis lazuli
1 ½ x 2 ½ in. (3.8 x 6.4 cm)
Collection of a Danish gentleman

85. Brooch, design no. 27
Designed by Georg Jensen, ca. 1905
Made by Georg Jensen Company
Silver, carnelian
1 ⅞ x 1 ½ in. (4.8 x 3.8 cm)
Collection of a Danish gentleman



86. Pendant, design no. 2
Designed by Georg Jensen, ca. 1905
Made by Georg Jensen Company
Silver, labradorite
2 3/4 x 1 3/4 in. (7.3 x 4.5 cm)
Drucker Antiques Collection



87. Pendant, design no. 4
Designed by Georg Jensen, ca. 1905
Made by Georg Jensen Company
Silver, amber, chrysoprase
2 7/8 x 1 1/8 in. (7.3 x 2.9 cm)
Collection of a Danish gentleman



88. Pendant, design no. 5
Designed by Georg Jensen, ca. 1905
Made by Georg Jensen Company
Silver, moonstone
2 3/4 x 1 5/8 in. (7 x 4.2 cm)
Collection of a Danish gentleman

92. Hair clip
Designed by Georg Jensen, 1906
Made by Georg Jensen Company
Silver, carnelian
1 5/8 x 4 5/8 in. (4.1 x 11.7 cm)
Private owner, Denmark



91. Belt buckle
Designed by Georg Jensen, 1906
Made by Georg Jensen Company
Silver, carnelian
2 3/8 x 5 1/4 in. (6 x 13.3 cm)
Private owner, Denmark





95. Brooch, design no. 46
Designed by Georg Jensen, ca. 1906
Made by Georg Jensen Company
Silver, lapis lazuli
2 1/2 x 1 3/4 in. (6.4 x 4.4 cm)
Collection of a Danish gentleman



94. Ring, design no. 10
Designed by Georg Jensen, 1906
Made by Georg Jensen Company
Silver, moonstone, labradorite (?)
1 7/16 x 3/4 x 1 in. (2 x 1.9 x 2.5 cm)
Pia Georg Jensen & Michael
Krogsgaard/The Georg Jensen Society

99. Necklace, design no. 1
Designed by Georg Jensen, ca. 1906
Made by Georg Jensen Company
Silver, lapis lazuli
18 x 7/8 in. (45.7 x 1.6 cm)
Collection of a Danish gentleman

65. Bracelet, design no. 3
Designed by Georg Jensen, 1905
Made by Georg Jensen Company
Silver, lapis lazuli
8 x 3 in. (20.3 x 7.6 cm)
Collection of a Danish gentleman





100. Necklace, design no. 1
Designed by Georg Jensen, ca. 1906
Made by Georg Jensen Company
Silver, labradorite
16 1/2 x 5/8 in. (41.9 x 1.6 cm)
Collection of a Danish gentleman

98. Locket, design no. 59
Designed by Georg Jensen, ca. 1906
Made by Georg Jensen Company
Silver
1 3/4 x 1 1/4 in. (4.5 x 3.2 cm)
Collection of a Danish gentleman

96. Brooch, design no. 47
Designed by Georg Jensen, ca. 1906
Made by Georg Jensen Company
Silver, garnet
1 $\frac{7}{8}$ x 1 $\frac{7}{8}$ in. (4.8 x 4.8 cm)
Collection of a Danish gentleman

97. Brooch, design no. 49
Designed by Georg Jensen, ca. 1906
Made by Georg Jensen Company
Silver, chrysoprase
Diam: 1 $\frac{7}{8}$ in. (Diam: 4.2 cm)
Collection of a Danish gentleman



105. Ring, design no. 15
Designed by Georg Jensen, ca. 1906
Made by Georg Jensen Company
Silver, chrysoprase
Diam: $\frac{7}{8}$ in.; H: $\frac{7}{8}$ in.
(Diam: 2.2 cm; H: 2.2 cm)
Drucker Antiques Collection



101. Ring, design no. 11B
Designed by Georg Jensen, ca. 1906
Made by Georg Jensen Company
Silver, amazonite
Diam: $\frac{3}{4}$ in.; H: $\frac{5}{8}$ in.
(Diam: 1.9 cm; H: 1.6 cm)
Collection of a Danish gentleman



102. Ring, design no. 11C
Designed by Georg Jensen, ca. 1906
Made by Georg Jensen Company
Silver, chrysoprase
Diam: $\frac{3}{4}$ in.; H: $1\frac{1}{4}$ in.
(Diam: 1.9 cm; H: 3.2 cm)
Collection of a Danish gentleman



104. Ring, design no. 14
Designed by Georg Jensen, ca. 1906
Made by Georg Jensen Company
Silver, lapis lazuli
 $\frac{3}{4} \times 1\frac{1}{16} \times 1$ in. (1.9 x 2 x 2.5 cm)
Pia Georg Jensen & Michael
Krogsgaard/The Georg Jensen Societ



107. Bolero buckle
Designed by Georg Jensen, 1907
Made by Georg Jensen Company
Silver, amber
3 1/4 x 9 1/4 in. (8.3 x 23.5 cm)
The Silver Fund Collection



111. Brooch, design no. 57

Designed by Georg Jensen, ca. 1907

Made by Georg Jensen Company

Silver, opal, seed pearl

4 $\frac{3}{4}$ x 3 $\frac{1}{4}$ in. (12.1 x 8.3 cm)

Collection of a Danish gentleman



110. Brooch, design no. 51
Designed by Georg Jensen, ca. 1907
Made by Georg Jensen Company
Silver, lapis lazuli
1 1/8 x 1 1/2 in. (2.9 x 3.8 cm)
Collection of a Danish gentleman

109. Brooch, design no. 50
Designed by Georg Jensen, ca. 1907
Made by Georg Jensen Company
Silver, labradorite
Diam: 1 7/8 in. (4.8 cm)
Collection of a Danish gentleman

113. Brooch, design no. 60
Designed by Georg Jensen, ca. 1907
Made by Georg Jensen Company
Silver, chrysoprase
1 1/4 x 1 3/4 in. (3.2 x 4.4 cm)
Collection of a Danish gentleman



114. Brooch, design no. 63
Designed by Georg Jensen, ca. 1907
Made by Georg Jensen Company
Silver, lapis lazuli
2 $\frac{3}{8}$ x 1 $\frac{7}{8}$ in. (6 x 4.8 cm)
Collection of a Danish gentleman



117. Earrings, design no. 12
Designed by Georg Jensen, ca. 1907
Made by Georg Jensen Company
Silver, carnelian
Each, L: 2 in. (5.1 cm)
Drucker Antiques Collection



119. Belt buckle, design no. 37
Designed by Kristian Möhl-Hansen,
ca. 1907-09
Made by Georg Jensen Company
Silver, amethyst
2 x 4 ¾ in. (5.1 x 9.5 cm)
Collection of a Danish gentleman



116. Brooch, design no. 70
Designed by Kristian Möhl-Hansen,
ca. 1907
Made by Georg Jensen Company
Silver, chrysoprase
Diam: 2 ½ in. (6.3 cm)
Collection of a Danish gentleman



141. Brooch, design no. 123

Designed by Kristian Möhl-Hansen,
1910

Made by Georg Jensen Company

Silver, moonstone

Diam: 1 3/4 in. (4.4 cm)

Collection of a Danish gentleman

120. Hair clip, design no. 1
Designed by Georg Jensen, 1908
Made by Georg Jensen Company
Silver, amber, chrysoprase (?)
3 1/4 x 2 1/4 in. (8.3 x 6 cm)
The West Norway Museum of
Decorative Art, Bergen, VK 3777



78. Bracelet, design no. 1
Designed by Georg Jensen, ca. 1905
Made by Georg Jensen Company
Silver, chrysoprase, amber
8 x 3/4 in. (20.3 x 1.9 cm)
Collection of a Danish gentleman



136. Brooch, design no. 77
Designed by Georg Jensen, ca. 1909
Made by Georg Jensen Company
Silver, labradorite
1 1/8 x 1 1/2 in. (2.9 x 3.8 cm)
Collection of a Danish gentleman





121. Belt buckle, design no. 23
Designed by Georg Jensen, ca. 1908
Made by Georg Jensen Company
Silver, opal, chrysoprase
2 x 3 ⁵/₈ in. (5.1 x 9.2 cm)
Collection of a Danish gentleman



122. Belt buckle, design no. 24
Designed by Georg Jensen, ca. 1908
Made by Georg Jensen Company
Silver, turquoise
2 ¹/₄ x 3 ¹/₄ in. (7 x 9.5 cm)
Collection of a Danish gentleman



124. Bracelet

Designed by Georg Jensen, ca. 1908

Made by Georg Jensen Company

Silver, agate

7 $\frac{7}{8}$ x $\frac{3}{4}$ in. (19.4 x 1.9 cm)

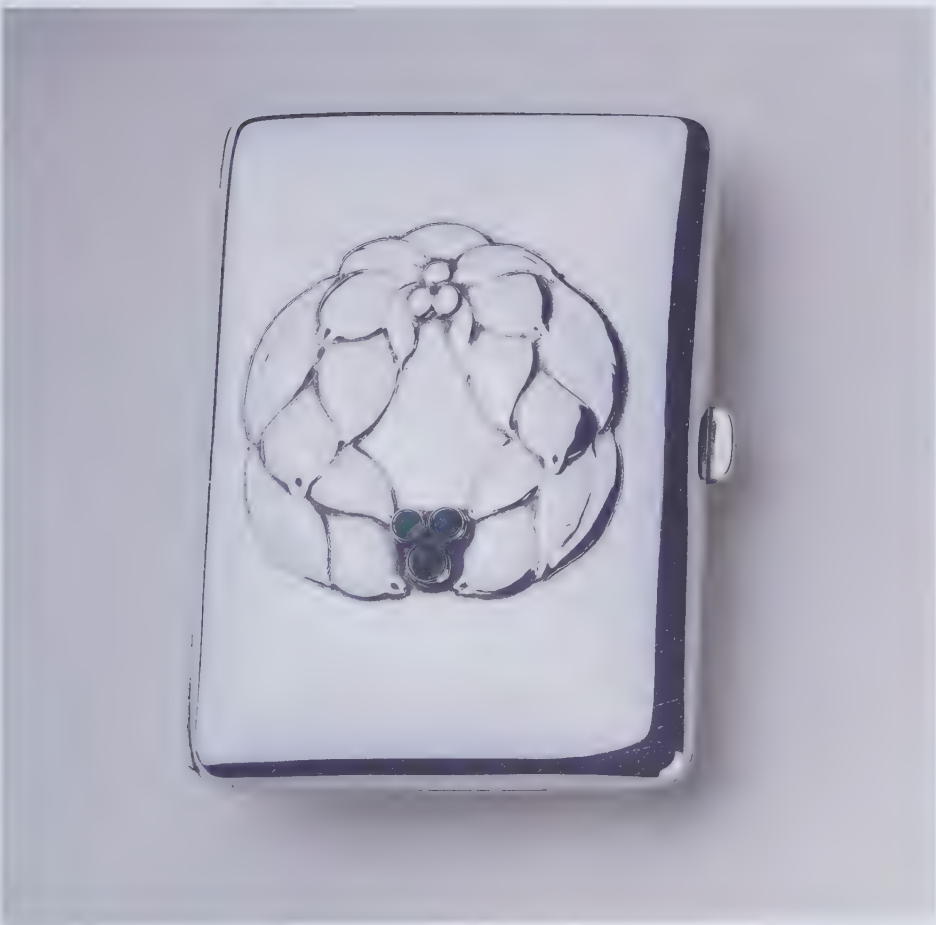
Inscription: Aage, Einar, Ebba, 24.4.08

Pia Georg Jensen & Michael

Krogsgaard/The Georg Jensen Society



125. Brooch, design no. 75
Designed by Georg Jensen, ca. 1908
Made by Georg Jensen Company
Silver, lapis lazuli
1 $\frac{3}{4}$ x $\frac{7}{8}$ in. (4.5 x 2.2 cm)
Collection of a Danish gentleman



126. Cigarette case
Designed by Georg Jensen, ca. 1908
Made by Georg Jensen Company
Silver, chrysoprase
Closed: 3 $\frac{1}{16}$ x 2 $\frac{1}{2}$ x 1 in.
(9.4 x 6.3 x 2.5 cm)
The Silver Fund Collection



128. Pendant, design no. 8
Designed by Georg Jensen, ca. 1908
Made by Georg Jensen Company
Silver
1 x 1 1/8 in. (2.5 x 4.2 cm)
Collection of a Danish gentleman



127. Hair clip, design no. 2
Designed by Georg Jensen, ca. 1908
Made by Georg Jensen Company
Silver
1 1/2 x 4 1/2 in. (3.8 x 11.4 cm)
Collection of a Danish gentleman



129. Pendant, design no. 8
Designed by Georg Jensen, ca. 1908
Made by Georg Jensen Company
Silver, moonstone
1 x 1 $\frac{3}{8}$ in. (2.5 x 4.2 cm)
Collection of a Danish gentleman



135. Brooch, design no. 76
Designed by Georg Jensen, ca. 1909
Made by Georg Jensen Company
Silver, moonstone, labradorite, pearl
1 $\frac{1}{2}$ x 3 $\frac{3}{4}$ in. (3.8 x 9.5 cm)
Collection of a Danish gentleman

106. Belt buckle
Otto Strange Friis
1906–29
Silver, malachite (?), amber
L: 2 ¾ in. (7.1 cm)
Museet på Koldinghus, MKH 585x3



131. Belt buckle
Designed by Mogens Ballin, 1908-15
Made by Georg Jensen Company
Silver
L: 3 ¾ in. (8.7cm)
Museet på Koldinghus, MKH 923x558





134. Goblet
Designed by Georg Jensen, 1909
Made by Georg Jensen Company
Silver, amber
4 ¹⁵/₁₆ x 4 ¹/₄ in. (12.5 x 10.8 cm)
The Danish Museum of Art and
Design, A38/1909



137. Brooch, design no. 79
Designed by Georg Jensen, ca. 1909
Made by Georg Jensen Company
Silver, chrysoprase, nephrite
2 1/2 x 2 1/4 in. (6.3 x 5.7 cm)
Collection of a Danish gentleman



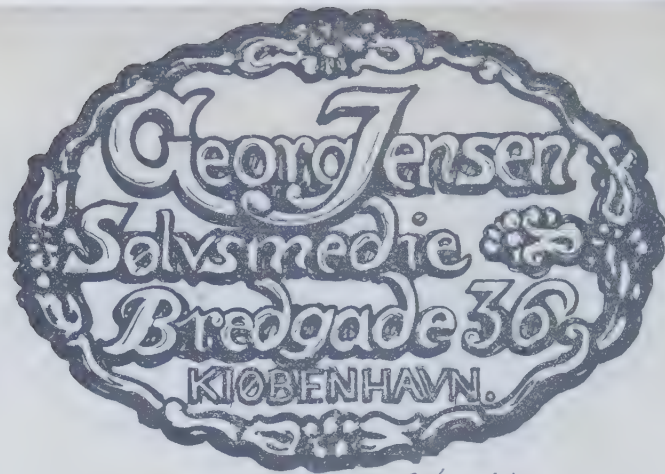
138. Brooch, design no. 83
Designed by Georg Jensen, ca. 1909
Made by Georg Jensen Company
Silver, chrysoprase
3 1/8 x 2 1/8 in. (7.9 x 5.4 cm)
Collection of a Danish gentleman



140. Brooch
Designed by Georg Jensen, 1909–14
Made by Georg Jensen Company
Silver, lapis lazuli
2 1/2 x 1 3/4 in. (6.3 x 4.4 cm)
Collection of a Danish gentleman



139. Brooch
Designed by Georg Jensen, 1909–10
Made by Georg Jensen Company
Silver, chrysoprase
2 1/4 x 3/4 in. (5.7 x 1.9 cm)
Collection of a Danish gentleman



Telefon 28,006 y. 26-11-07.

I m. Dr. Osthaus!

Hiermit folgt

<i>Grünk Brosche Nr. 13</i>	<i>14 Mtr. Koralle</i>	<i>17</i>
<i>G.F. ov. (4 Steine)</i>	<i>16 "</i>	<i>20</i>
<i>Agnes E. ov. Nr. 18</i>	<i>7,-</i>	<i>9</i>
<i>A.d. C. ov. Nr. 29</i>	<i>9,-</i>	<i>3</i>
	<i>41 "</i>	<i>5,-</i>
<i>Frau A.B. ov. Nr. 38</i>	<i>6,-</i>	<i>7.50</i>
<i>H.E.O. ov. Nr. 40</i>	<i>6,-</i>	<i>7.50</i>
<i>Bänninger ov. Nr. 49</i>	<i>14,-</i>	<i>2 Goldspitzen, Ring</i>
<i>G.F. ov. Nr. 52</i>	<i>6,-</i>	<i>mit Opale</i>
<i>H.E. Gürtel Nr. 1</i>	<i>10,-</i>	<i>12</i>
<i>X Ring</i>	<i>25,-</i>	<i>30,-</i>
<i>3 Nadeln a. Le Mtr</i>	<i>18,-</i>	<i>5 à 7.50</i>
<i>von M. Bygel v.</i>	<i>6,50</i>	<i>8,-</i>
<i>4 C. / Par Schnüspannen Nr. 1</i>	<i>76,-</i>	<i>20,-</i>
<i>X Gürtelschließe Nr. 1</i>	<i>20,-</i>	<i>X 24,-</i>
<i>H.E.O. ov. Nr. 13</i>	<i>35,-</i>	<i>mit Stein</i>
<i>von H.C. Boterenschließe Nr. 5</i>	<i>15,-</i>	<i>23,-</i>
<i>ov. Nr. 10</i>	<i>19,-</i>	<i>Bugra</i>
	<i>246.-</i>	

118. Invoice

Georg Jensen for Dr. Karl Ernst

Osthaus

1907 Nov 26

Paper

11 x 8 2/3 in. (28.2 x 22 cm)

Karl Ernst Osthaus-Museum, Hagen,

R/F.DM.P 299, Blatt 25



142. Brooch, cufflinks,
watch chain

Georg Jensen

1910

Silver, amber, agate

Brooch: $1\frac{1}{2} \times 2\frac{1}{4}$ in. (3.8 x 5.7 cm);

watch chain: $8 \times \frac{3}{4}$ in. (20.3 x 1.9 cm);

cuff links: $\frac{3}{8} \times \frac{7}{8}$ in. (1.6 x 2.2 cm)

Susanne Bloch Hansen



143. Jar, design no. 10
Designed by Georg Jensen, 1910
Made by Georg Jensen Company
Silver, amethyst
Diam: 4 1/2 in.; H: 7 7/8 in.
(Diam: 11.5 cm; H: 20 cm)
Georg Jensen Ltd., Copenhagen



147. Necklace, design no. 7

Designed by Georg Jensen, ca. 1910

Made by Georg Jensen Company

Silver, labradorite

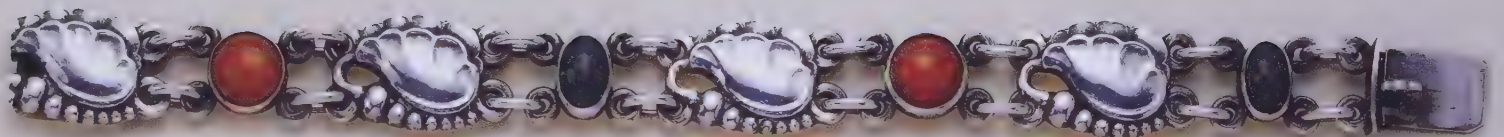
17 $\frac{3}{4}$ x 1 $\frac{1}{4}$ in. (45.1 x 3.2 cm)

Collection of a Danish gentleman

146. Brooch, design no. 84
Designed by Georg Jensen, ca. 1910
Made by Georg Jensen Company
Silver, amber
3 x 2 in. (7.6 x 5.1 cm)
Collection of a Danish gentleman



145. Bracelet
Georg Jensen
ca. 1910
Silver, amber, green stone
7 1/4 x 5/8 in. (18.4 x 1.6 cm)
Private collection





148. Bridal crown
Georg Jensen
1911
Silver, gilt silver, amber
Diam: 3 ½ in.; H: 2 ¼ in.
(Diam: 9 cm; H: 5.7 cm)
Inscribed: FT IPM 17.06.1911
Danish Silver

149. Brooch, design no. 89
Designed by Georg Jensen, ca. 1911
Made by Georg Jensen Company
Silver, amber, chrysoprase
1 3/16 x 2 1/4 in. (3.3 x 5.7 cm)
Collection of a Danish gentleman

175. Brooch, design no. 53
Designed by Johan Rohde, 1913
Made by Georg Jensen Company
Gold
1 1/4 x 2 3/8 in. (3.2 x 6 cm)
Drucker Antiques Collection

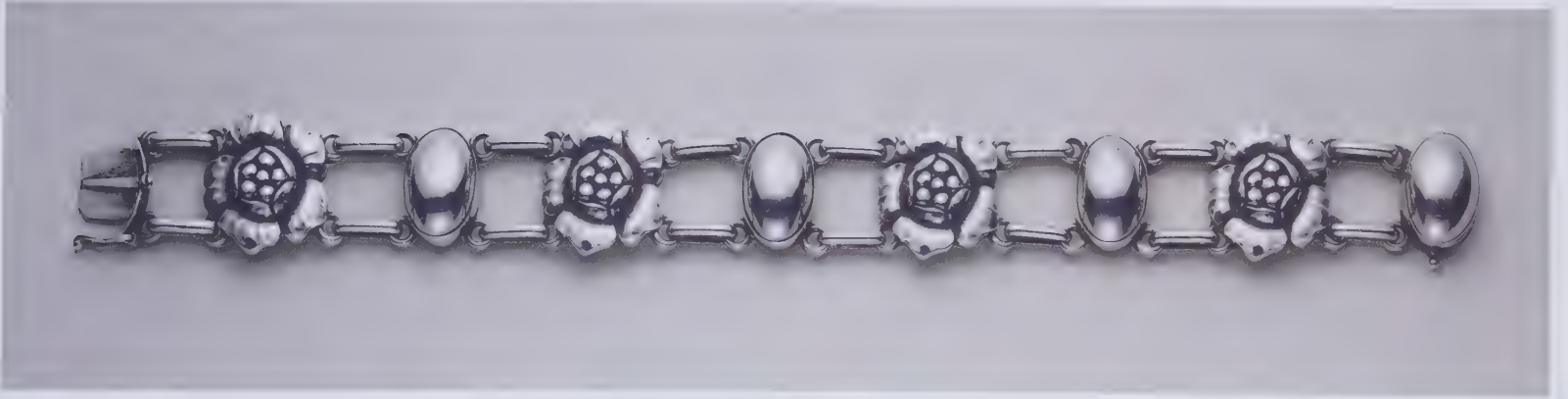




150. Brooch, design no. 90
Designed by Georg Jensen, ca. 1911
Made by Georg Jensen Company
Silver, azurite, malachite
3 1/2 x 2 1/4 in. (9 x 5.7 cm)
From the collection of Janet Morrison
Clarke



157. Goblet, design no. 21
Designed by Georg Jensen, 1912
Made by Georg Jensen Company
Silver, coral
5 ¹¹/₁₆ x 3 ¹⁵/₁₆ in. (14.7 x 9.8 cm)
Museum Bellerive,
Kunstgewerbesammlung MfGZ, 7164



154. Bracelet, design no. 15
Designed by Georg Jensen, 1912
Made by Georg Jensen Company
Silver, garnet
7 ¼ x ½ in. (18.4 x 1.3 cm)
Collection of a Danish gentleman

155. Bracelet, design no. 16
Designed by Georg Jensen, 1912
Made by Georg Jensen Company
Gold, opals, synthetic sapphire
8 ⅝ x ½ in. (21.9 x 1.3 cm)
The Silver Fund Collection

152. Bracelet, design no. 12
Designed by Georg Jensen, 1912
Made by Georg Jensen Company
Silver
7 ½ x ¾ in. (19.1 x 1.9 cm)
Collection of a Danish gentleman



156. Brooch, design no. 96; earrings,
 design no. 6
 Designed by Georg Jensen, 1912
 Made by Georg Jensen Company
 Silver, amber, malachite
 Brooch: 3 3/4 x 2 1/4 in. (9.5 x 5.7 cm);
 earrings, each: 2 1/2 x 5/8 in.
 (6.3 x 1.6 cm)
 Inscribed: TIL TJU HEJ
 Private collection





159. Brooch, design no. 96
Designed by Georg Jensen, ca. 1912
Made by Georg Jensen Company
Silver, labradorite
3 ⁵/₈ x 2 ¹/₄ in. (9.3 x 5.7 cm)
Drucker Antiques Collection



63. Drawing of brooch no. 96
Georg Jensen
1904–12
Pencil, watercolor, ink on paper
5 3/4 x 5 1/4 in. (14.6 x 13.3 cm)
Georg Jensen Archive, Copenhagen



158. Brooch, design no. 96

Designed by Georg Jensen, ca.1912

Made by Georg Jensen Company

Silver, amber, chrysoprase

3 3/4 x 2 1/4 in. (9.5 x 5.7 cm)

Collection of a Danish gentleman



167. Pendant, design no. 15
Designed by Georg Jensen, ca. 1912
Made by Georg Jensen Company
Silver, onyx
2 ¼ x 1 ½ in. (5.7 x 3.8 cm)
Collection of a Danish gentleman



164. Pendant, design no. 12
Designed by Georg Jensen, ca. 1912
Made by Georg Jensen Company
Silver, moonstone
1 $\frac{7}{8}$ x 1 $\frac{1}{8}$ in. (4.8 x 2.9 cm)
Collection of a Danish gentleman



165. Pendant, design no. 13
Designed by Georg Jensen, ca. 1912
Made by Georg Jensen Company
Silver, chrysoprase
1 $\frac{3}{4}$ x 1 $\frac{1}{8}$ in. (4.5 x 2.9 cm)
Collection of a Danish gentleman



162. Necklace, design no. 9
Designed by Georg Jensen, ca. 1912
Made by Georg Jensen Company
Silver, coral
15 x 1 ¼ in. (38.1 x 3.2 cm)
Collection of a Danish gentleman



166. Pendant, design no. 14
Designed by Georg Jensen, ca.1912
Made by Georg Jensen Company
Silver, amber
2 ¼ x 1 ½ in. (5.7 x 3.8 cm)
Collection of a Danish gentleman



168. Pendant, design no. 17
Designed by Georg Jensen, ca. 1912
Made by Georg Jensen Company
Silver, lapis lazuli
2 x 1 ½ in. (5.1 x 3.8 cm)
Collection of a Danish gentleman



169. Pendant, design no. 18
Designed by Georg Jensen, ca. 1912
Made by Georg Jensen Company
Silver, labradorite
2 $\frac{7}{8}$ x 1 $\frac{1}{4}$ in. (7.3 x 3.2 cm)
Collection of a Danish gentleman



171. Pendant, design no. 28
Designed by Georg Jensen, ca. 1912
Made by Georg Jensen Company
Silver
2 x 1 $\frac{7}{8}$ in. (5.1 x 4.8 cm)
Collection of a Danish gentleman



170. Pendant, design no. 19
Designed by Georg Jensen, ca. 1912
Made by Georg Jensen Company
Silver
2 x 1 in. (5.1 x 2.5 cm)
Collection of a Danish gentleman



163. Paper knife
Designed by Georg Jensen, ca. 1912
Made by Georg Jensen Company
Silver, garnet
13 ¼ x 2 in. (33.7 x 5.1 cm)
Private collection



198. Serving spoon, design no. 39
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, chrysoprase
Diam: 2 ¹/₆ in.; L: 10 in. (Diam: 6.8
cm; L: 25.4 cm)
The Silver Fund Collection



173. Brooch
Erik Magnussen
ca. 1912–14
Silver, porcelain, moonstones
2 ½ x 1 ⅞ in. (6.3 x 4.8 cm)
The Danish Museum of Art and
Design, A49/1914



224. Brooch
Erik Magnussen
ca. 1915–17
Silver, gold, diamonds, pearls
2 x 2 ⅝ in. (5.1 x 6.7 cm)
The Danish Museum of Art and
Design, A6/1917



174. Brooch
Frederik Kastor Hansen
ca. 1912–15
Silver, coral
2 ½ x 3 in. (6.3 x 7.6 cm)
The Danish Museum of Art and
Design, 163/1995



17. Belt buckle
Georg Thylstrup
1900–10
Silver, amber, labradorite
3 x 4 in. (7.6 x 10.2 cm)
The Danish Museum of Art and
Design, A14/1907



172. Brooch, design no. 94
Designed by Georg Jensen, 1912-14
Made by Georg Jensen Company
Gilt silver, turquoise
1 $\frac{3}{8}$ x 1 $\frac{3}{4}$ in. (3.5 x 4.5 cm)
Museum Bellerive,
Kunstgewerbesammlung
MfGZ, 1962-159

179. Brooch, design no. 105
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, labradorite
1 $\frac{3}{8}$ x 2 $\frac{7}{8}$ in. (3.5 x 7.3 cm)
Collection of a Danish gentleman





178. Brooch, design no. 98
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, amber, chrysoprase
3 1/4 x 2 1/16 in. (8.3 x 6.5 cm)
Collection of a Danish gentleman



181. Brooch, design no. 122
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver
2 3/4 x 2 in. (7 x 5.1 cm)
Collection of a Danish gentleman



180. Brooch, design no. 119
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, labradorite
1 3/4 x 2 3/8 in. (4.5 x 6 cm)
Collection of a Danish gentleman



182. Brooch, design no. 125
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, sardonyx
2 ¼ x 2 in. (7 x 5.1 cm)
Collection of a Danish gentleman



185. Brooch, design no. 132
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, coral
2 ⅜ x 1 ⅝ in. (6 x 4.2 cm)
Collection of a Danish gentleman



196. Pendant, design no. 48
 Designed by Georg Jensen,
 ca. 1913
 Made by Georg Jensen Company
 Silver, pearl
 2 ½ x 1 ¾ in. (6.4 x 4.4 cm)
 Collection of a Danish gentleman

183. Brooch, design no. 130
 Designed by Georg Jensen, ca.
 1913
 Made by Georg Jensen Company
 Silver, sardonyx
 1 ¾ x 2 ¼ in. (4.5 x 5.7 cm)
 Collection of a Danish gentleman

197. Pendant, design no. 48
 Designed by Georg Jensen,
 ca. 1913
 Made by Georg Jensen Company
 Silver, amber
 2 ½ x 1 ¾ in. (6.4 x 4.4 cm)
 Collection of a Danish gentleman



186. Brooch, design no. 133

Designed by Georg Jensen, ca. 1913

Made by Georg Jensen Company

Silver

1 3/4 x 2 1/8 in. (4.5 x 5.4 cm)

Collection of a Danish gentleman



187. Brooch, design no. 137
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, amber, malachite
3 1/4 x 2 1/4 in. (9.5 x 7 cm)
Collection of a Danish gentleman



189. Pendant, design no. 31
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver
3 1/2 x 1 3/4 in. (9 x 4.5 cm)
Collection of a Danish gentleman



188. Earrings, design no. 23
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, onyx
Each, L: 1 1/4 in. (4.4 cm)
Drucker Antiques Collection



191. Pendant, design no. 33
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, coral
2 $\frac{3}{4}$ x 1 $\frac{3}{4}$ in. (7 x 4.4 cm)
Collection of a Danish gentleman



192. Pendant, design no. 34
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, labradorite
2 $\frac{3}{4}$ x 1 $\frac{1}{2}$ in. (7 x 3.8 cm)
Collection of a Danish gentleman



193. Pendant, design no. 37
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, lapis lazuli
2 ¼ x 1 in. (7 x 2.5 cm)
Collection of a Danish gentleman



195. Pendant, design no. 42
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, lapis lazuli
2 x 1 ½ in. (5.1 x 2.9 cm)
Collection of a Danish gentleman



176. Box, design no. 30B
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, chrysoprase
3 1/2 x 3 1/16 x 5 1/8 in. (8.9 x 8.8 x 12.8
cm)
Private collection



177. Box, design no. 30C
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, amber
5 1/8 x 4 3/4 x 7 1/16 in. (12.8 x 12 x 18
cm)
Private collection



160. Butter dish on plate, design no. 44
Designed by Georg Jensen, ca. 1912
Made by Georg Jensen Company
Silver, amber
Butter dish, Diam: 4 $\frac{1}{16}$ in.; H: 4 $\frac{3}{4}$ in.
(Diam: 10.2 cm; H: 12 cm);
plate, Diam: 5 $\frac{1}{8}$ in. (Diam: 12.7 cm)
Private collection

161. Cigar box, no. 133
Designed by Georg Jensen, ca. 1912
Made by Georg Jensen Company
Silver, amber, chrysoprase
5 x 8 x 2 $\frac{3}{4}$ in. (12.7 x 20.3 x 7 cm)
Private collection



202. Pendant, design no. 64
Designed by Georg Jensen, 1914
Made by Georg Jensen Company
Silver, lapis lazuli
2 1/2 x 1 3/4 in. (6.3 x 4.4 cm)
Collection of a Danish gentleman



203. Belt buckle, design no. 66A
Designed by Georg Jensen, ca. 1914
Made by Georg Jensen Company
Silver
1 1/4 x 2 in. (3.2 x 5.1 cm)
Collection of a Danish gentleman



204. Brooch
Designed by Georg Jensen, ca. 1914
Made by Georg Jensen Company
Silver, lapis lazuli
3 ¼ x 1 ¾ in. (8.3 x 4.4 cm)
Collection of a Danish gentleman

205. Bracelet, design no. 19
Designed by Georg Jensen, ca. 1914
Made by Georg Jensen Company
Silver, turquoise
8 x 1 in. (20.3 x 2.5 cm)
Collection of a Danish gentleman





206. Brooch, design no. 150
Designed by Georg Jensen, ca. 1914
Made by Georg Jensen Company
Silver, amber
1 $\frac{3}{4}$ x 2 $\frac{1}{2}$ in. (4.5 x 6.3 cm)
Collection of a Danish gentleman

207. Brooch, design no. 157
Designed by Georg Jensen, ca. 1914
Made by Georg Jensen Company
Silver, moonstone
1 $\frac{1}{4}$ x 2 in. (4.5 x 5.1 cm)
Collection of a Danish gentleman



208. Brooch, design no. 160
Designed by Georg Jensen, ca. 1914
Made by Georg Jensen Company
Silver, synthetic sapphire, moonstone
1 1/2 x 2 in. (3.5 x 5.1 cm)
Collection of a Danish gentleman



209. Brooch, design no. 161
Designed by Georg Jensen, ca. 1914
Made by Georg Jensen Company
Silver, garnet
1 x 1 1/2 in. (2.5 x 3.8 cm)
Collection of a Danish gentleman



211. Necklace, design no. 15
Designed by Georg Jensen,
ca. 1914
Made by Georg Jensen Company
Silver, lapis lazuli
16 1/2 x 1/2 in. (41.9 x 1.3 cm)
Collection of a Danish gentleman

69. Bracelet, design no. 11
Designed by Georg Jensen, 1905
Made by Georg Jensen Company
Silver, lapis lazuli
7 1/2 x 1/2 in. (19.1 x 1.3 cm)
Collection of a Danish gentleman



212. Necklace, design no. 16
Designed by Georg Jensen, ca. 1914
Made by Georg Jensen Company
Silver, lapis lazuli
14 1/2 x 1/2 in. (36.8 x 1.3 cm)
Collection of a Danish gentleman



153. Bracelet, design no. 14
Designed by Georg Jensen, 1912
Made by Georg Jensen Company
Silver, lapis lazuli
7 1/2 x 3/4 in. (19.1 x 1.9 cm)
Collection of a Danish gentleman

213. Necklace, design no. 17
Designed by Georg Jensen, ca. 1914
Made by Georg Jensen Company
Silver
17 1/2 x 3/4 in. (44.5 x 1.9 cm)
Collection of a Danish gentleman

250. Bracelet, design no. 32
Designed by Georg Jensen, ca. 1927
Made by Georg Jensen Company
Silver
7 3/4 x 1 1/8 in. (19.7 x 2.9 cm)
Collection of a Danish gentleman





214. Pendant, design no. 49
Designed by Georg Jensen, ca. 1914
Made by Georg Jensen Company
Silver
2 x 1 ¼ in. (5.1 x 3.2 cm)
Collection of a Danish gentleman



215. Pendant, design no. 54
Designed by Georg Jensen, ca. 1914
Made by Georg Jensen Company
Silver, agate
2 7/8 x 1 1/4 in. (6.3 x 3.2 cm)
Collection of a Danish gentleman



216. Pendant, design no. 63
Designed by Georg Jensen, ca. 1914
Made by Georg Jensen Company
Silver
2 3/4 x 1 in. (7 x 2.5 cm)
Collection of a Danish gentleman



217. Pendant, design no. 80
Designed by Georg Jensen, ca. 1914
Made by Georg Jensen Company
Silver, amber
2 3/4 x 5/8 in. (7 x 1.6 cm)
Collection of a Danish gentleman



218. Brooch
Designed by Georg Jensen, 1915
Made by Georg Jensen Company
Silver, lapis lazuli
1 5/8 x 1 1/2 in. (4.1 x 3.8 cm)
Collection of a Danish gentleman



219. Pendant, design no. 74
Designed by Georg Jensen, 1915
Made by Georg Jensen Company
Silver, labradorite, opal
1 3/4 x 1 1/4 in. (4.5 x 3.2 cm)
Collection of a Danish gentleman



220. Pendant, design no. 78
Designed by Georg Jensen, 1915
Made by Georg Jensen Company
Silver, rose quartz, labradorite,
amethyst
2 1/2 x 1 1/2 in. (6.4 x 3.8 cm)
Collection of a Danish gentleman

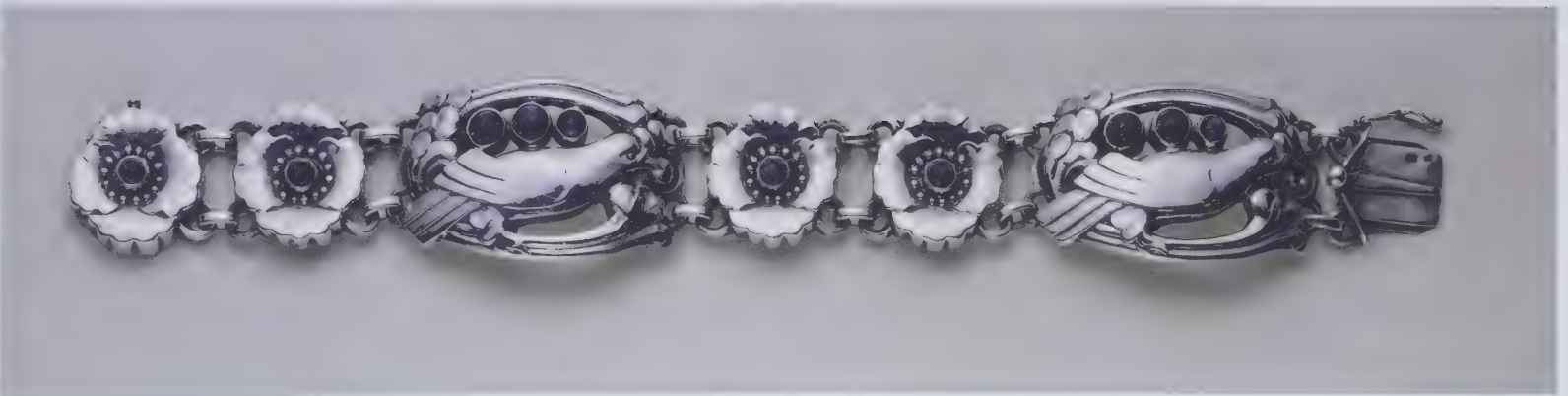
221. Necklace, design no. 20
Designed by Georg Jensen, ca. 1915
Made by Georg Jensen Company
Silver, chrysoprase
17 x ¼ in. (43.2 x 1.9 cm)
Collection of a Danish gentleman

248. Bracelet, design no. 29
Designed by Georg Jensen, ca. 1927
Made by Georg Jensen Company
Silver, chrysoprase
8 x ¼ in. (20.3 x 1.9 cm)
Collection of a Danish gentleman





222. Necklace, design no. 26
Designed by Georg Jensen, ca. 1915
Made by Georg Jensen Company
Silver, labradorite
17 x 1 in. (43.2 x 2.5 cm)
Collection of a Danish gentleman



245. Bracelet, design no. 23
Designed by Georg Jensen, 1926–27
Made by Georg Jensen Company
Silver, labradorite
7 1/4 x 1 in. (18.4 x 2.5 cm)
Collection of a Danish gentleman



223. Pendant, design no. 76
Designed by Georg Jensen, ca. 1915
Made by Georg Jensen Company
Silver, nephrite
1 3/4 x 3/8 in. (4.5 x 1.6 cm)
Collection of a Danish gentleman

194. Pendant, design no. 40
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, amber, chrysoprase
4 x 1 3/4 in. (10.2 x 4.4 cm)
Collection of a Danish gentleman



225. Necklace
Ewald Nielsen
ca. 1915–20
Silver, moonstones
Necklace: 15 ½ x ¾ in. (39.4 x 1.9 cm)
The Danish Museum of Art and
Design, 200/2001



227. Hand-chased jewelry parts

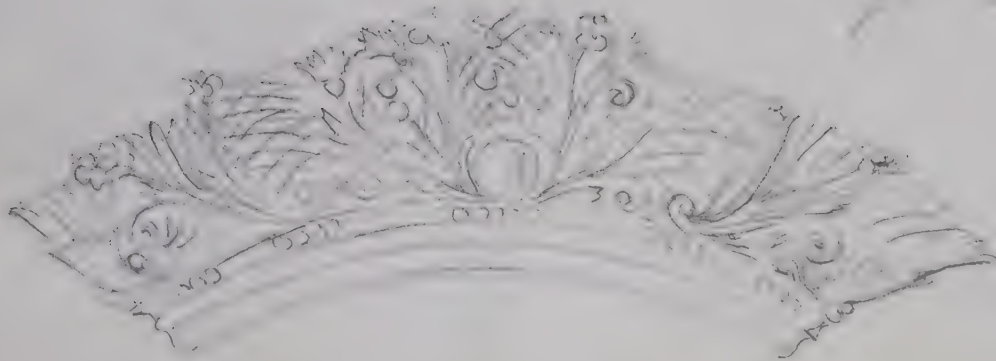
1915-25

Silver

- (A) $2 \frac{1}{8} \times 3 \frac{3}{8} \times \frac{1}{4}$ in. (5.4 x 9.2 x 0.7 cm)
 (B) $2 \frac{3}{16} \times 2 \frac{1}{4} \times \frac{1}{4}$ in. (5.6 x 5.7 x 0.7 cm)
 (C) $2 \times 2 \frac{1}{4} \times \frac{1}{4}$ in. (5.1 x 5.7 x 0.7 cm)
 (D) $1 \frac{3}{8} \times 1 \frac{3}{8} \times \frac{1}{8}$ in. (4.2 x 4.2 x 0.4 cm)
 (E) $2 \times 2 \times \frac{1}{4}$ in. (5.1 x 5.1 x 0.7 cm)

Georg Jensen Ltd., Copenhagen

Nakkikan



Hilogram afbild

gentle Snore

med Ba og Kugler

blanke

Tandem af Høst, adde

228. Drawing of hair comb

Johan Rohde

1916

Pencil, ink on paper

7 1/2 x 7 5/8 in. (19 x 19.3 cm)

Georg Jensen Archive, Copenhagen



231. Earrings, design no. 17
 Designed by Georg Jensen, 1920
 Made by Georg Jensen Company
 Silver, garnet
 Each, 1 1/2 x 1/4 in. (3.8 x 0.7 cm)
 Collection of a Danish gentleman



230. Cuff links, shirt studs in original box
 Georg Jensen
 ca. 1918
 Silver
 Cuff links: each 5/8 x 3/8 x 1 1/2 in. (1.6 x 1.6 x 3.8 cm);
 shirt studs: each 7/16 x 3/8 in. (1.1 x .8 cm);
 box: 1 x 2 1/4 x 2 1/4 in. (2.5 x 5.7 x 7 cm)
 Pia Georg Jensen & Michael Krogsgaard
 The Georg Jensen Society



232. Bolero buckle, design no. 47

Designed by Georg Jensen, ca. 1920

Made by Georg Jensen Company

Silver, labradorite

7 ³/₈ x 2 ³/₄ in. (19 x 7 cm)

Drucker Antiques Collection



236. Bracelet
Georg Jensen
1925
Silver, labradorite
6 $\frac{1}{16}$ x $\frac{7}{8}$ in. (17 x 1.5 cm)
Private collection

237. Necklace
Georg Jensen
1925
Silver, labradorite
28 $\frac{1}{2}$ x $\frac{3}{4}$ in. (72.5 x 1.9 cm)
Private collection



235. Earrings, design no. 100B
Designed by Georg Jensen, ca. 1921
Made by Georg Jensen Company
Silver
Each, 1 ¼ x 1 ¼ in. (3.2 x 3.2 cm)
Drucker Antiques Collection

238. Ring, design no. 27B
Georg Jensen, 1925
Made by Georg Jensen Company
Silver, bloodstone
Diam: ¾ in.; H: ⅞ in. (Diam: 1.9 cm;
H: 2.2 cm)
Collection of a Danish gentleman



233. Ring, design no. 201
Designed by Georg Jensen, ca. 1920
Made by Georg Jensen Company
Gold, diamonds, emerald
Diam: $\frac{3}{4}$ in.; H: 1 in. (Diam: 1.9 cm; H:
2.5 cm)
The Silver Fund Collection



234. Earrings
Designed by Georg Jensen, ca. 1920-
25
Made by Georg Jensen Company
Gold, pearls
Each, 1 x $\frac{1}{16}$ in. (2.5 x 1.7 cm)
The Silver Fund Collection



241. Pendant
Designed by Georg Jensen, 1925–30
Made by Georg Jensen Company
Gold, black opal, pearl
1 $\frac{3}{4}$ x 1 $\frac{1}{4}$ in. (4.8 x 3.2 cm)
Drucker Antiques Collection



239. Brooch, design no. 187
Designed by Georg Jensen, ca. 1925
Made by Georg Jensen Company
Silver, coral
1 5/8 x 1 in. (4.1 x 2.5 cm)
Collection of a Danish gentleman



240. Earrings, design no. 35
Designed by Georg Jensen, 1925–30
Made by Georg Jensen Company
Gilt silver, chrysoprase
Each, 2 1/4 x 1/2 in. (5.8 x 1.2 cm)
Drucker Antiques Collection

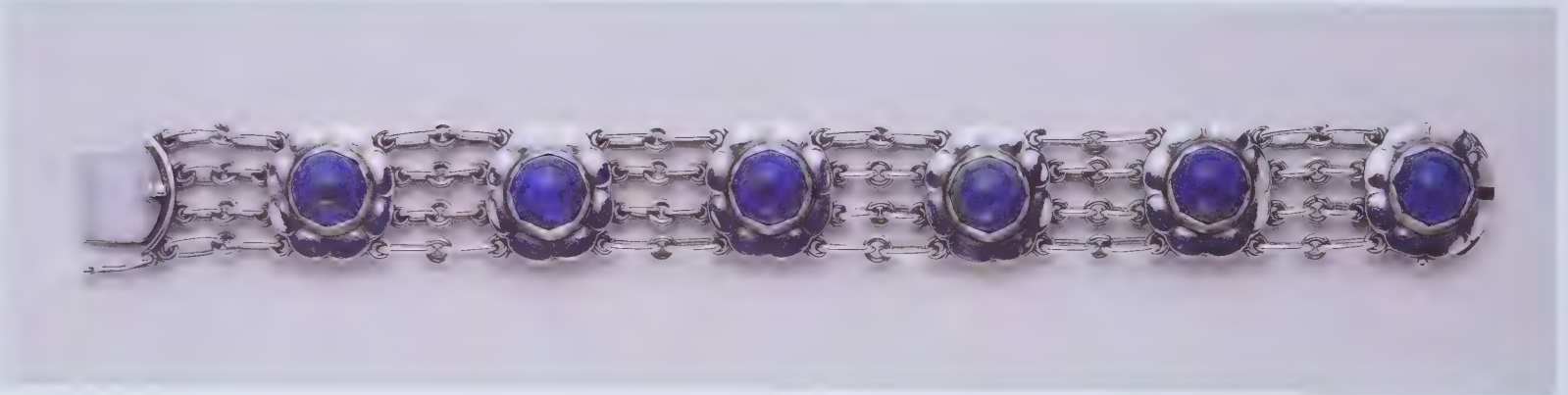


246. Bracelet, design no. 275
Designed by Georg Jensen, ca. 1927
Made by Georg Jensen Company
Gold
7 $\frac{3}{4}$ x $\frac{1}{2}$ in. (19.7 x 1.3 cm)
Collection of a Danish gentleman

242. Ring, design no. 44
Designed by Gustav Pedersen,
ca. 1925–30
Made by Georg Jensen Company
Silver, onyx
Diam: $\frac{3}{4}$ in.; H: 1 $\frac{1}{4}$ in.
(Diam: 1.9 cm; H: 3.2 cm)
Collection of a Danish gentleman



247. Bracelet, design no. 27
Designed by Georg Jensen, ca. 1927
Made by Georg Jensen Company
Silver, carnelian
7 1/2 x 1 1/8 in. (19.7 x 2.9 cm)
Collection of a Danish gentleman



249. Bracelet, design no. 31
Designed by Georg Jensen, ca. 1927
Made by Georg Jensen Company
Silver, lapis lazuli
7 1/2 x 3/4 in. (18.4 x 1.9 cm)
Collection of a Danish gentleman



251. Bracelet, design no. 34
Designed by Georg Jensen, ca. 1927
Made by Georg Jensen Company
Silver, lapis lazuli
7 1/2 x 3/4 in. (19.1 x 1.9 cm)
Collection of a Danish gentleman

252. Bracelet, design no. 41
Designed by Georg Jensen, ca. 1927
Made by Georg Jensen Company
Gold, chrysoprase
7 3/4 x 1/2 in. (19.7 x 1.3 cm)
Collection of a Danish gentleman



253. Brooch, design no. 213
Designed by Georg Jensen, ca. 1928
Made by Georg Jensen Company
Silver
 $7/8 \times 1 \frac{1}{4}$ in. (2.2 x 3.2 cm)
Collection of a Danish gentleman

254. Bracelet, design no. 42
Designed by Georg Jensen, ca. 1930
Made by Georg Jensen Company
Silver
 $7 \frac{3}{4} \times \frac{3}{4}$ in. (19.7 x 1.9 cm)
Collection of a Danish gentleman



255. Brooch
Possibly designed by Harald Isenstein,
ca. 1930
Made by Georg Jensen Company
Silver
1 ¼ x 1 ¾ in. (3.2 x 4.4 cm)
Collection of a Danish gentleman



256. Brooch
Possibly designed by Harald Isenstein,
ca. 1930
Made by Georg Jensen Company
Silver
1 ¾ x 1 ½ in. (4.5 x 3.8 cm)
Collection of a Danish gentleman



257. Earrings, design no. 139 in original box

Designed by Georg Jensen, ca. 1930

Made by Georg Jensen Company

Gold, carnelian

Each, L: 1 $\frac{3}{4}$ in. (4.5 cm); box: 3 x 2 $\frac{1}{2}$

in. (7.6 x 5.4 cm)

Drucker Antiques Collection



258. Earrings, design no. 170
Designed by Georg Jensen, ca. 1930
Made by Georg Jensen Company
Gold, pearl
Each, L: 1 $\frac{3}{8}$ in. (3.6 cm)
Drucker Antiques Collection

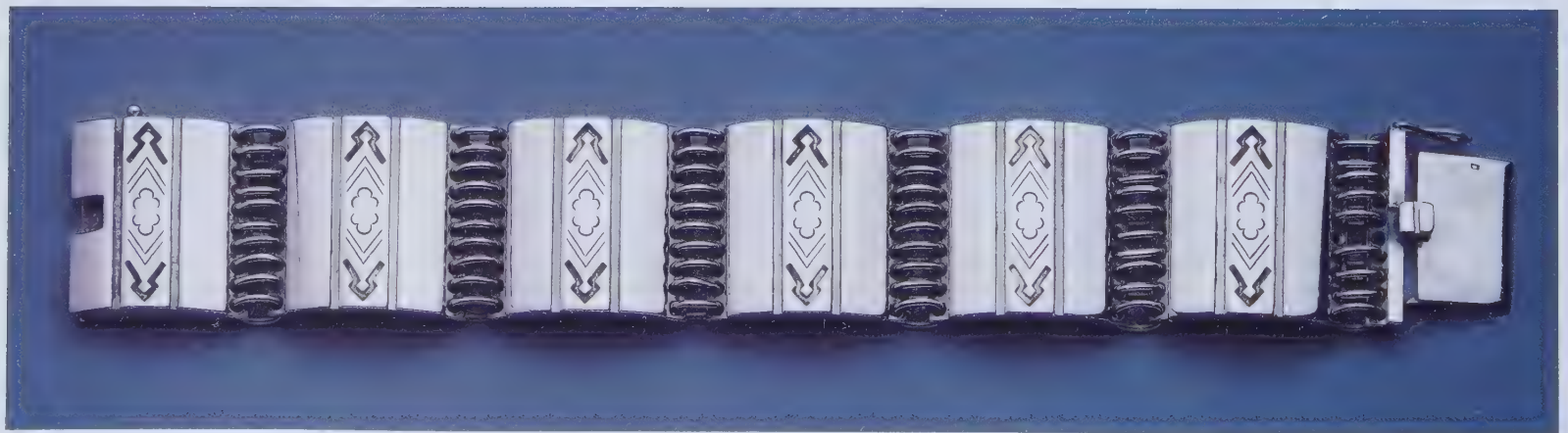


262. Clip, design no. 232
Designed by Harald Nielsen, ca. 1931
Made by Georg Jensen Company
Silver, coral
1 $\frac{3}{8}$ x 1 in. (4.1 x 2.5 cm)
Collection of a Danish gentleman

263. Bracelet, design no. 55
Designed by Harald Nielsen, 1935
Made by Georg Jensen Company
Silver
Diam: 3 1/16 in.; H: 2 1/2 in. (Diam: 9.4
cm; H: 6.4 cm)
The Silver Fund Collection

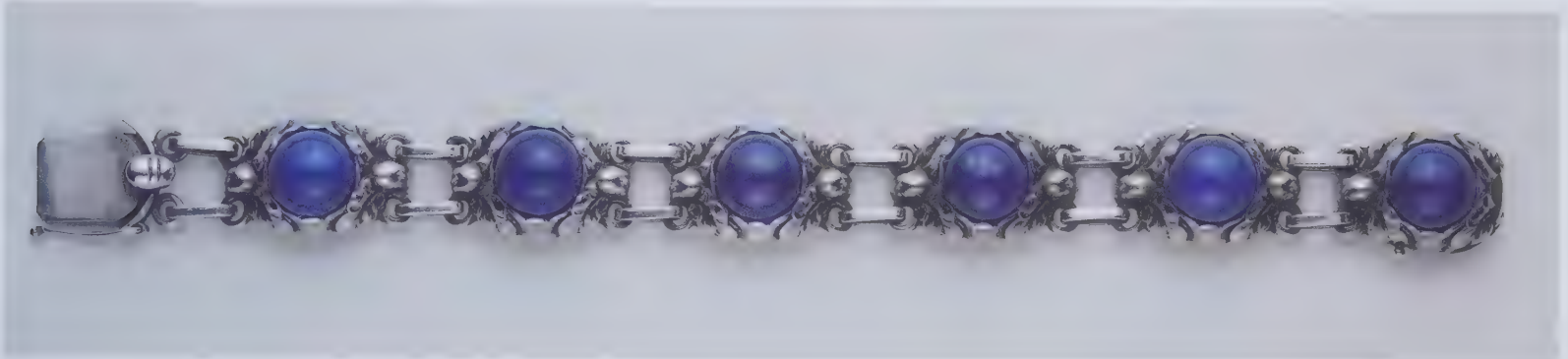


266. Bracelet, design no. 65B
Designed by Oscar Gundlach-
Pederson, ca. 1935
Made by Georg Jensen Company
Silver
7 3/4 x 1 1/16 in. (19.7 x 2.7 cm)
The Silver Fund Collection





268. Pair of bracelets, design no. 60
 Designed by Harald Nielsen, ca. 1935
 Made by Georg Jensen Company
 Silver
 Left, Diam: 2 $\frac{1}{16}$ in.; H: 2 $\frac{5}{16}$ in. (left,
 Diam: 6.8 cm; H: 5.9 cm);
 right, Diam: 2 $\frac{3}{4}$ in.; H: 2 $\frac{5}{8}$ in. (right,
 Diam: 6.7 cm; H: 6 cm)
 The Silver Fund Collection



264. Bracelet, design no. 57
 Designed by Georg Jensen, ca.
 1935
 Made by Georg Jensen Company
 Silver, lapis lazuli
 7 $\frac{3}{4}$ x $\frac{5}{8}$ in. (19.7 x 1.6 cm)
 Collection of a Danish gentle-
 man

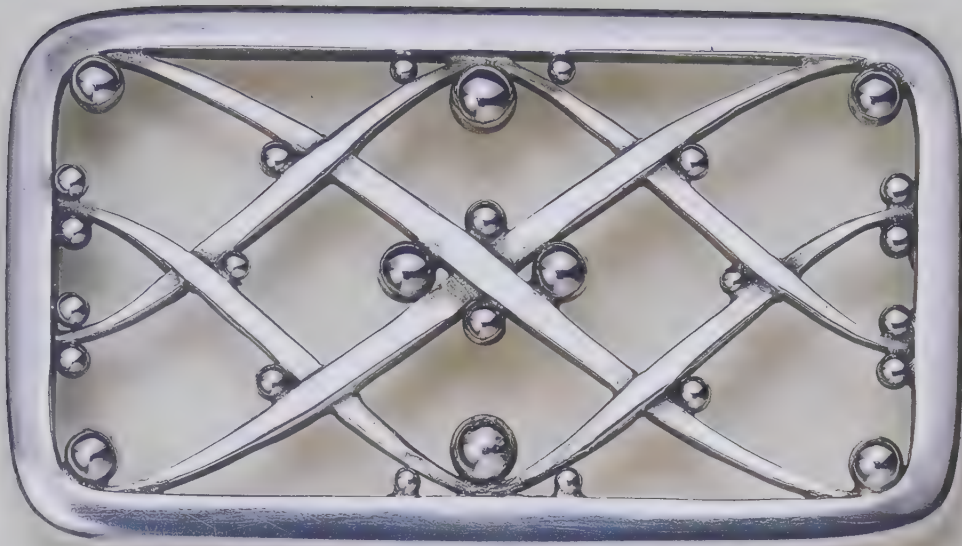


265. Bracelet, design no. 63
 Designed by Henry Pilstrup, ca.
 1935
 Made by Georg Jensen Company
 Silver
 7 $\frac{1}{2}$ x $\frac{3}{4}$ in. (19.1 x 1.9 cm)
 Collection of a Danish gentle-
 man



269. Ring, design no. 1046A
Designed by Harald Nielsen, ca. 1937
Made by Georg Jensen Company
Gold, chalcedony
Diam: $\frac{3}{4}$ in.; H: $\frac{7}{8}$ in. (Diam: 1.9 cm;
H: 2.2 cm)
Drucker Antiques Collection

267. Brooch, design no. 234A
Designed by Gundorph Albertus, ca.
1935
Made by Georg Jensen Company
Silver
 $3\frac{3}{8}$ x $\frac{3}{4}$ in. (8.6 x 1.9 cm)
Private collection, London



271. Brooch, design no. 266
Designed by Harald Nielsen, ca. 1939
Made by Georg Jensen Company
Silver
2 1/4 x 1 1/4 in. (5.7 x 3.2 cm)
Private collection, London



274. Brooch, design no. 308
Designed by Harald Nielsen, ca.
1940-47
Made by Georg Jensen Company
Silver
1 3/8 x 1 3/4 in. (3.6 x 4.5 cm)
Drucker Antiques Collection



276. Brooch, design no. 292
 Designed by Harald Nielsen,
 1943
 Made by Georg Jensen Company
 Silver
 1 1/2 x 1 1/2 in. (3.8 x 3.8 cm)
 Private collection, London

277. Brooch, design no. 293
 Designed by Arno Malinowski,
 1943
 Made by Georg Jensen Company
 Silver
 1 1/2 x 1 1/2 in. (3.8 x 3.8 cm)
 Private collection, London

278. Brooch, design no. 294
 Designed by Arno Malinowski,
 1943
 Made by Georg Jensen Company
 Silver
 1 1/2 x 1 1/2 in. (3.8 x 3.8 cm)
 Private collection, London

279. Brooch, design no. 297
 Designed by Hugo Liisberg, 1943
 Made by Georg Jensen Company
 Silver
 Diam: 2 1/8 in. (Diam: 5.4 cm)
 Drucker Antiques Collection

280. Brooch, design no. 299
 Designed by Hugo Liisberg, 1943
 Made by Georg Jensen Company
 Silver
 Diam: 2 in. (Diam: 5.2 cm)
 Drucker Antiques Collection



284. Pendant, design no. 5003
 Designed by Arno Malinowski, 1944
 Made by Georg Jensen Company
 Iron, silver, gold
 1 $\frac{7}{16}$ x 1 $\frac{1}{8}$ in. (3.7 x 2.9 cm)
 The Silver Fund Collection

283. Brooch, design no. 5006
 Designed by Arno Malinowski, 1944
 Made by Georg Jensen Company
 Iron, silver
 Diam: 2 $\frac{1}{16}$ in. (Diam: 6.8 cm)
 The Silver Fund Collection

282. Brooch, design no. 5002
 Designed by Arno Malinowski, 1944
 Made by Georg Jensen Company
 Iron, silver
 2 x 2 in. (5 x 5 cm)
 Drucker Antiques Collection

281. Brooch, design no. 5001C
 Designed by Arno Malinowski, 1944
 Made by Georg Jensen Company
 Iron, silver
 1 $\frac{5}{8}$ x 1 $\frac{5}{8}$ in. (4.2 x 4.2 cm)
 The Silver Fund Collection



287. Necklace, design no. 88A
Designed by Henning Koppel, 1946
Made by Georg Jensen Company
Silver
17 $\frac{3}{4}$ x 2 $\frac{1}{16}$ in. (45.1 x 6.8 cm)
Private collection, London



286. Brooch, design no. 321
Designed by Henning Koppel, 1946
Made by Georg Jensen Company
Silver
1 1/2 x 1 13/16 in. (3.8 x 4.6 cm)
The Silver Fund Collection

291. Brooch, design no. 322
Designed by Henning Koppel, 1947
Made by Georg Jensen Company
Silver
1 1/2 x 2 in. (3.8 x 5.1 cm)
Private collection, London



292. Necklace
Designed by Vivianna Torun Bülow-
Hübe, 1951–58
Made by Georg Jensen Company
Silver, rutilated quartz
L: 16 1/2 in. (42 cm)
Didier Haspeslagh



293. Bracelet, design no. 103
Designed by Edvard Kindt-Larsen,
1952
Made by Georg Jensen Company
Silver
7 ¹³/₁₆ x ⁵/₈ in. (19.9 x 1.6 cm)
Georg Jensen Ltd., Copenhagen

296. Bracelet, design no. 105
Designed by Jørgen Jensen, ca. 1953
Made by Georg Jensen Company
Silver
7 ⁵/₈ x ¹/₂ in. (19.4 x 1.3 cm)
The Silver Fund Collection



300. Bracelet, design no. 106
Designed by Nanna and Jørgen Ditzel,
ca. 1954
Made by Georg Jensen Company
Silver
9 ³/₄ x 2 in. (24.8 x 5.1 cm)
The Silver Fund Collection



302. Bracelet, design no. 111
Designed by Nanna and Jørgen Ditzel,
1956
Made by Georg Jensen Company
Silver
3 ⁷/₈ x 2 ¹/₁₆ in. (9.8 x 7.5 cm)
Georg Jensen Ltd., Copenhagen



301. Earrings, design no. 125
Designed by Henning Koppel, 1955
Made by Georg Jensen Company
Silver
Each, L: 1.6 in. (4.2 cm)
Drucker Antiques Collection



304. Brooch, design no. 328
Designed by Nanna and Jorgen Ditzel,
ca. 1956
Made by Georg Jensen Company
Silver
1 1/8 x 2 1/8 in. (3.8 x 6 cm)
Private collection, London



305. Brooch, design no. 329
Designed by Nanna Ditzel, ca. 1956
Made by Georg Jensen Company
Silver
1 3/8 x 1 7/8 in. (4.1 x 4.8 cm)
Private collection, London



308. Necklace, design no. 111
Designed by Nanna and Jørgen Ditzel,
1957
Made by Georg Jensen Company
10 ½ x 5 ½ in. (27 x 13 cm)
Collection: The Worshipful Company
of Goldsmiths



309. Bracelet, design no. 924
Designed by Vivianna Torun Bülow-
Hübe, ca. 1958
Made by Georg Jensen Company
Silver, moonstone
Diam: 2 $\frac{5}{8}$ in.; H: 2 $\frac{3}{16}$ in. (Diam: 6.7
cm; H: 5.6 cm)
The Silver Fund Collection

310. Brooch, design no. 373
Designed by Vivianna Torun Bülow-
Hübe, ca. 1958
Made by Georg Jensen Company
Silver, moonstone
3 x 2 $\frac{1}{2}$ x $\frac{1}{2}$ in (7.6 x 5.7 x 1.3 cm)
Georg Jensen Ltd., Copenhagen



311. Brooch, design no. 374

Designed by Vivianna Torun Bülow-
Hübe, ca. 1958

Made by Georg Jensen Company

Silver

2 ³/₄ x 2 ⁵/₁₆ x 1 ¹³/₁₆ in. (7 x 5.9 x 2.1 cm)

Georg Jensen Ltd., Copenhagen



312. Bracelet, design no. 120
Designed by Bente Bonné, 1960
Made by Georg Jensen Company
Silver, enamel
8 x 2 ³/₁₆ in. (20.3 x 5.6 cm)
The Silver Fund Collection

315. Earrings, design no. 132
Designed by Bente Bonné, 1960
Made by Georg Jensen Company
Silver, enamel
Each, 2 ¹/₈ x 1 ⁵/₈ in. (5.4 x 4.2 cm)
The Silver Fund Collection

316. Necklace, design no. 120
Designed by Bente Bonné, 1960
Made by Georg Jensen Company
Silver, enamel
18 ¹/₂ x 2 ¹/₈ in. (47 x 5.4 cm)
The Silver Fund Collection



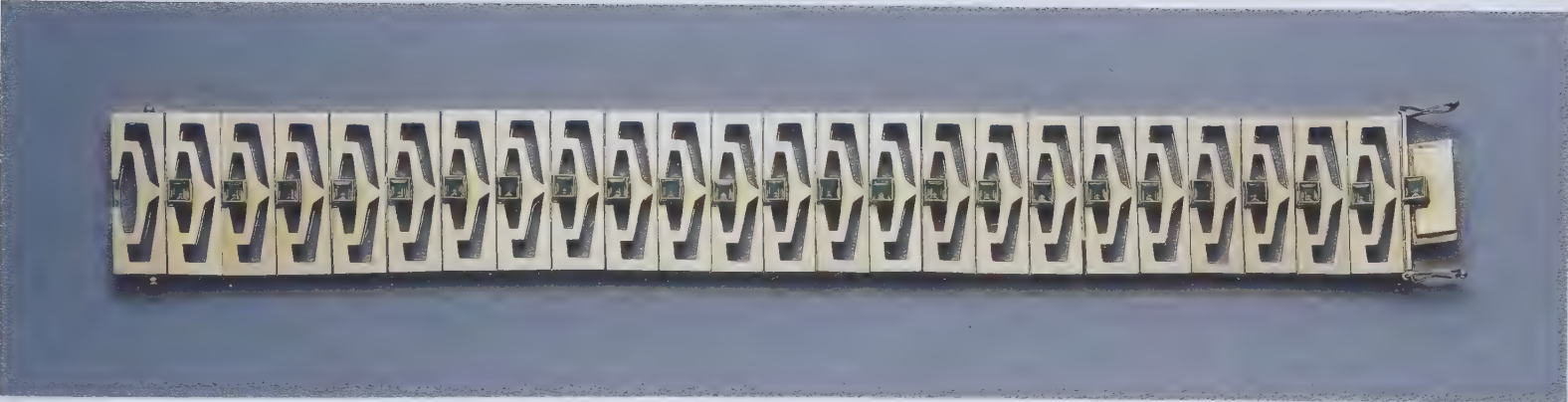
317. Bracelet, design no. 118
Designed by Arno Malinowski,
ca. 1960
Made by Georg Jensen Company
Silver
7 ³/₄ x 1 in. (19.7 x 2.5 cm)
The Silver Fund Collection



320. Necklace, design no. 125
Designed by Flemming Eskildsen,
1961
Made by Georg Jensen Company
Silver
17 $\frac{1}{4}$ x $\frac{1}{2}$ in. (43.8 x 1.3 cm)
Georg Jensen Ltd., Copenhagen



318. Bracelet, design no. 125
Designed by Flemming Eskildsen,
1961
Made by Georg Jensen Company
Silver
7½ x ¾ in. (19 x 1.9 cm)
Georg Jensen Ltd., Copenhagen



319. Bracelet, design no. 829
Designed by Hans Ilttig, 1961
Made by Georg Jensen Company
Gold, tourmalines
7 ⅝ x ⅞ in. (19.5 x 2.3 cm)
Drucker Antiques Collection



323. Neck ring, design no. 173,
with three pendants, design
no. 133

Designed by Vivianna Torun
Bülow-Hübe, ca. 1961

Made by Georg Jensen Company
Silver, amethyst, striped agate, or
tiger eye Neck ring: $6\frac{1}{2} \times 6\frac{3}{4}$ in.
(16.5 x 17.1 cm); pendants, each
 $3\frac{3}{8} \times 1\frac{1}{4}$ in. (9 x 1.8 cm)

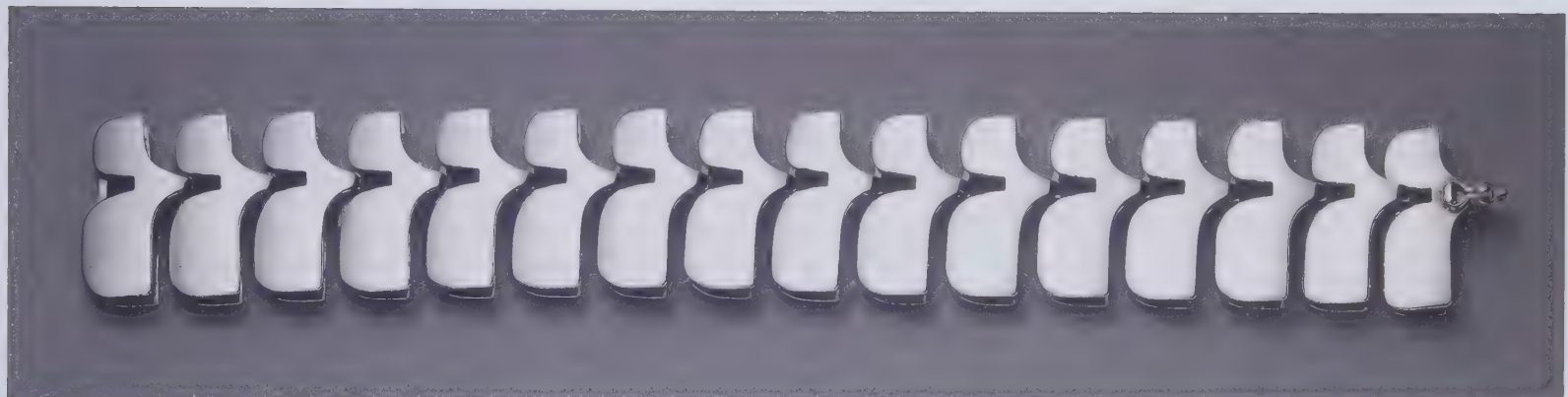
Private collection, London



326. Neck ring, design no. 198, with
pendant, design no. 142
Designed by Bent Gabrielsen, ca. 1964
Made by Georg Jensen Company
Silver
Neck ring: $6\frac{3}{4} \times 5\frac{3}{4}$ in. (17.1 x 14.6
cm); pendant: $1\frac{1}{2} \times 4$ in. (4.2 x 10.2
cm)
Private collection, London



324. Necklace, design no. 1133
Designed by Tuk Fischer, 1963
Made by Georg Jensen Company
Gold
15 ¼ x ¾ in. (39 x 1.9 cm)
Drucker Antiques Collection



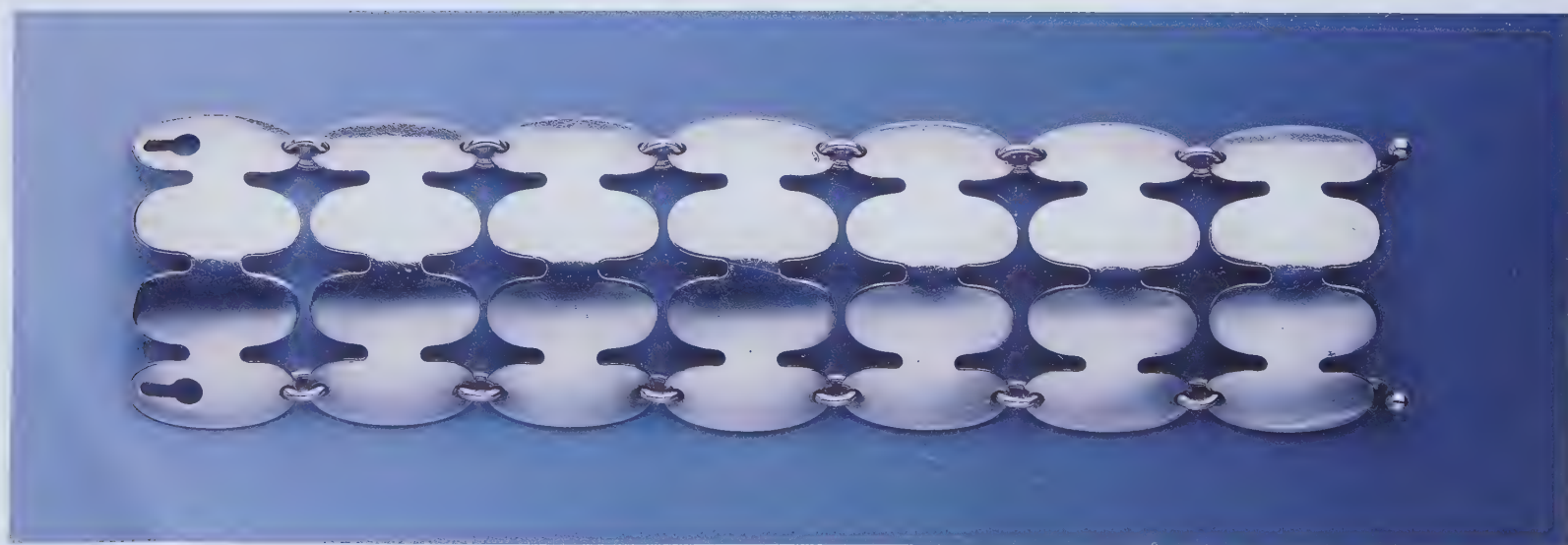
331. Bracelet, design no. 190
 Designed by Henning Koppel,
 ca. 1968
 Made by Georg Jensen Company
 Silver
 9 x 2 1/8 in. (22.9 x 5.4 cm)
 The Silver Fund Collection

327. Bracelet, design no. 149B
 Designed by Ibe Dahlquist, 1965
 Made by Georg Jensen Company
 Silver
 8 3/4 x 2 in. (22.2 x 5.1 cm)
 The Silver Fund Collection

328. Ring, design no. 887
 Designed by Henning Koppel,
 1966
 Made by Georg Jensen Company
 Gold, lapis lazuli
 Diam: 3/4 in.; H: 1 3/16 in.
 (Diam: 1.9 cm; H: 2.9 cm)
 Drucker Antiques Collection

334. Pendant, design no. 195
Designed by Henning Koppel, ca.
1968
Made by Georg Jensen Company
Silver, lapis lazuli
2 1/2 x 1 3/8 in. (6.3 x 4.2 cm)
Drucker Antiques Collection

332. Bracelet, design no. 202
Designed by Ibe Dahlquist, ca. 1968
Made by Georg Jensen Company
Silver
6 1/2 x 1 3/8 in. (16.5 x 4.2 cm)
The Silver Fund Collection





335. Bracelet, design no. 191
Designed by Ernst Forsmann, 1969
Made by Georg Jensen Company
Silver
7 1/4 x 7/8 in. (18.8 x 2.2 cm)
Freema Gluck

338. Necklace, design no. 191
Designed by Ernst Forsmann, 1969
Made by Georg Jensen Company
Silver
14 5/8 x 3/4 in. (37.5 x 1.9 cm)
Freema Gluck



336. Brooch, design no. 370
Designed by Henning Koppel, 1969
Made by Georg Jensen Company
Silver, enamel
2 1/4 x 1 3/4 in. (5.7 x 4.4 cm)
Private collection, London



333. Drawing of brooch no. 370
Henning Koppel
ca. 1968
Pencil, marker on paper
4 5/8 x 4 in. (11.7 x 10.2 cm)
Georg Jensen Archive, Copenhagen



337. Brooch, design no. 371

Designed by Henning Koppel, 1969

Made by Georg Jensen Company

Silver, enamel

2 1/2 x 1 1/2 in. (6.3 x 3.8 cm)

Private collection, London



339. Necklace, design no. 197
Designed by Bent Gabrielsen, 1969
Made by Georg Jensen Company
Silver
5 3/4 x 10 1/2 in. (14.6 x 26.7 cm)
Private collection, London



340. Necklace, design no. 210
Designed by Steffen Andersen, 1969
Made by Georg Jensen Company
Silver
13 ¹/₁₆ x 2 in. (34.8 x 5.1 cm)
The Silver Fund Collection

341. Bracelet, design no. 169
Designed by Astrid Fog, ca. 1969
Made by Georg Jensen Company
Silver
8 ⁵/₁₆ x 2 in. (21.1 x 5.1 cm)
The Silver Fund Collection



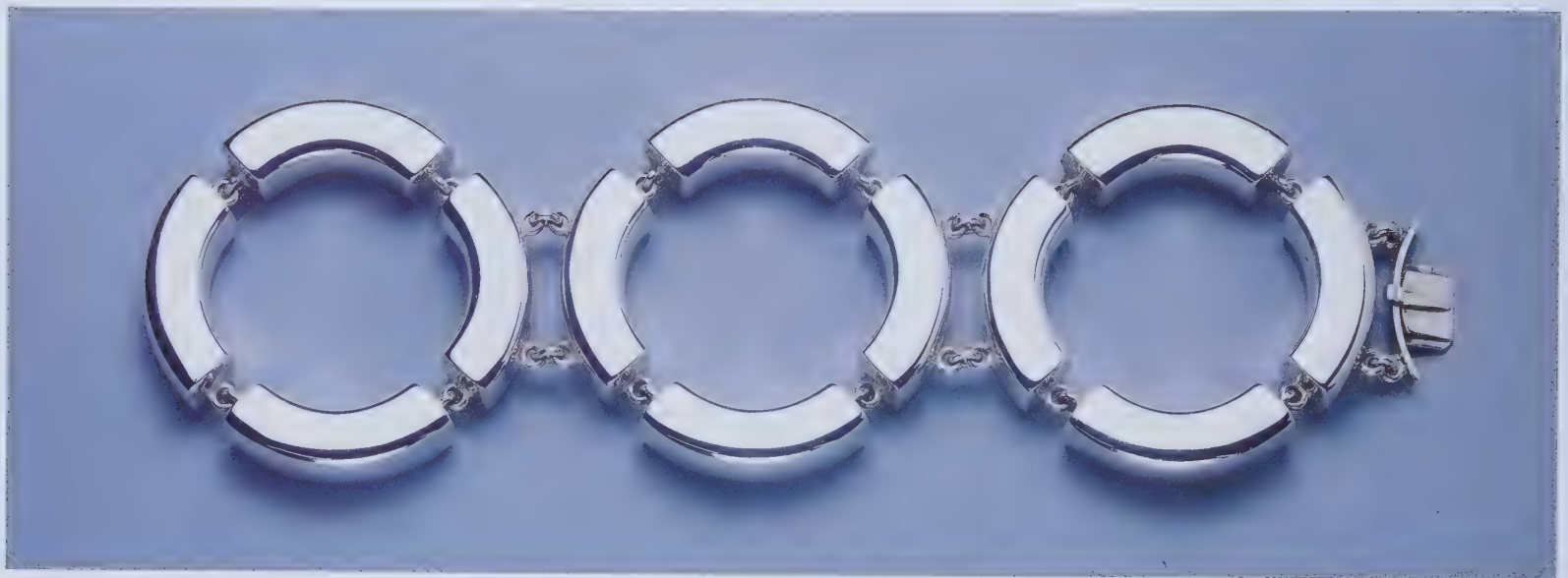
342. Bracelet, design no. 193
Designed by Astrid Fog, ca. 1969
Made by Georg Jensen Company
Silver
8 $\frac{5}{8}$ x 2 $\frac{3}{16}$ in. (21.9 x 5.5 cm)
The Silver Fund Collection



343. Bracelet, design no. 194
Designed by Astrid Fog, ca. 1964
Made by Georg Jensen Company
Silver
9 $\frac{3}{4}$ x 2 $\frac{1}{2}$ in. (24.8 x 6.3 cm)
The Silver Fund Collection



344. Necklace, design no. 120A
Designed by Astrid Fog, ca. 1969
Made by Georg Jensen Company
Silver
Necklace, L: 20 ¹/₁₆ in.
(52.9 cm); pendants, 1 ⁷/₁₆ x ¹/₂ in. (3.7
x 1.3 cm)
The Silver Fund Collection



345. Bracelet, design no. 217
Designed by Astrid Fog, ca. 1970
Made by Georg Jensen Company
Silver
9 1/2 x 3 in. (24.1 x 7.6 cm)
The Silver Fund Collection

346. Bracelet, design no. 218
Designed by Astrid Fog, ca. 1970
Made by Georg Jensen Company
Silver
9 7/8 x 1 3/8 in. (25.1 x 3.6 cm)
The Silver Fund Collection



349. Necklace, design no. 127
Designed by Astrid Fog, ca. 1970
Made by Georg Jensen Company
Silver
Necklace, L: 16 in. (40.6 cm);
pendants, $1\frac{3}{16} \times 2\frac{1}{8}$ in.
(3 x 5.4 cm)
Esther M. Goldberg

347. Bracelet, design no. 220
Designed by Astrid Fog, ca. 1970
Made by Georg Jensen Company
Silver
 $9\frac{1}{8} \times 1\frac{1}{4}$ in. (23.2 x 3.2 cm)
The Silver Fund Collection



348. Bracelet, design no. 221
Designed by Astrid Fog, ca. 1970
Made by Georg Jensen Company
Silver
Diam: 4 $\frac{3}{4}$ in.; L: 8 $\frac{1}{2}$ in. (Diam: 12.1
cm; L: 21.6 cm)
The Silver Fund Collection



351. Earrings, design no. 241
Designed by Vivianna Torun Bülow-
Hübe, 1971
Made by Georg Jensen Company
Silver
Each, L: 2 7/8 in. (6.7 cm)
Freema Gluck

350. Brooch, design no. 384
Designed by Vivianna Torun Bülow-
Hübe, 1971
Made by Georg Jensen Company
Silver
3 x 1 1/4 in. (7.6 x 3.2 cm)
Private collection, London



353. Ring, design no. 166
Designed by Astrid Fog, 1971
Made by Georg Jensen Company
Silver, hematite
Diam: $\frac{7}{8}$ in.; H: $1 \frac{1}{4}$ in. (Diam: 2.2 cm;
H: 3.2 cm)
Private collection



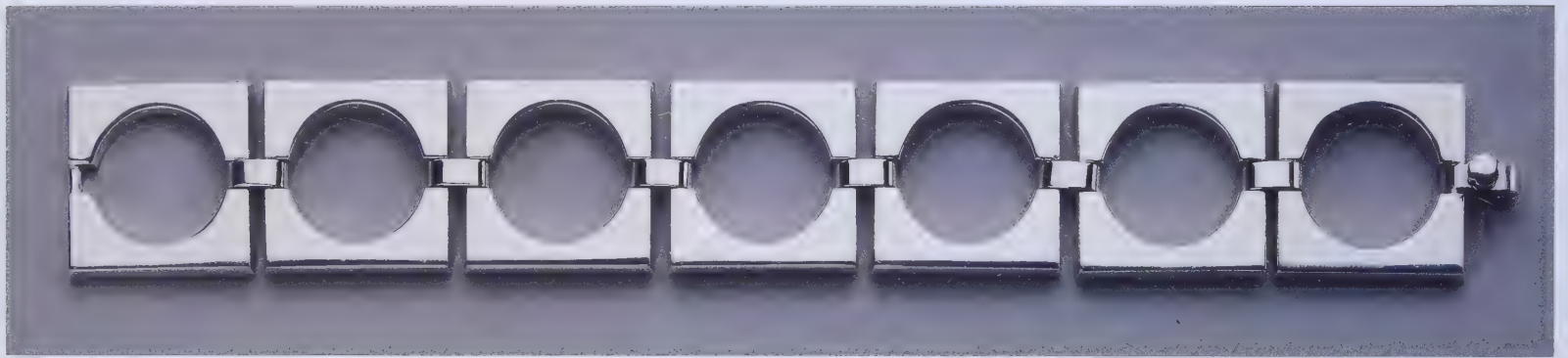
354. Brooch, design no. 385
Designed by Bent Gabrielsen, ca. 1971
Made by Georg Jensen Company
Silver
 $2 \frac{5}{8} \times 2 \frac{3}{4}$ in. (6.7 x 7 cm)
Private collection, London



355. Bracelet, design no. 244
Designed by Bent Gabrielsen, ca. 1972
Made by Georg Jensen Company
Silver, amethyst
Diam: 2 $\frac{7}{8}$ in.; H: 2 $\frac{3}{4}$ in. (Diam: 7.3
cm; H: 7 cm)
The Silver Fund Collection



358. Ring, design no. 179
Designed by Bent Gabrielsen, ca. 1972
Made by Georg Jensen Company
Silver, amethyst
Diam: $\frac{3}{4}$ in.; H: $\frac{1}{16}$ in. (Diam: 1.9 cm;
H: 1.8 cm)
Private collection



356. Bracelet, design no. 247
Designed by Bent Gabrielsen, ca. 1972
Made by Georg Jensen Company
Silver
8 x 2 in. (20.3 x 5.1 cm)
Private collection

357. Ring, design no. 169
Designed by Bent Gabrielsen, ca. 1972
Made by Georg Jensen Company
Silver, rutilated quartz
Diam: $\frac{1}{8}$ in.; H: 1 in. (Diam: 2 cm; H:
2.5 cm)
Private collection





359. Bracelet, design no. 389
Designed by Nanna Ditzel, 1994
Made by Georg Jensen Company
Silver
8 ¼ x 1 ½ in. (21 x 3.8 cm)
The Silver Fund Collection

Checklist

1. Pendant
Georg Jensen
1881–86
Silver, citrine
1 x ½ x ¼ in. (2.5 x 1.3 x .6 cm)
Private collection
Illustrated: see fig. 1-2
2. *My Father*
Georg Jensen
1887
Plaster
18 ½ x 9 ¼ x 9 ⅞ in. (41 x 23.5 x 23.2 cm)
Ib Georg Jensen
Object refs.: Drucker, *Georg Jensen* (2001): 22, **23**;
Krogsgaard, “Georg Jensen’s Memoirs” (May 2002):
7; Krogsgaard and Carøe, *The Unknown
Georg Jensen* (2004): 8, **9**, **13**, **15**; Møller, J.E.R.,
Georg Jensen (1984): **6**, **7**; Schwartz, *Georg Jensen*
(1958): 42.
Illustrated: see fig. 1-4
3. Belt buckle and shirt studs
Designed by Thorvald Bindsbøll, ca. 1898–1900
Made by Peter Hertz
Silver
Belt buckle: 1 ¾ x 2 ¼ in. (4.5 x 5.7 cm); shirt studs:
each ¾ x ¾ in. (1.9 x 1.9 cm)
The Danish Museum of Art and Design, 1252a-d
(Det Danske Kunstindustrimuseum)
Illustrated: see fig. 2-7
4. Vase
Georg Jensen, Joachim Petersen
1898–1901
Made at Birkerød
Glazed earthenware
4 ⅛ x 5 in. (12 x 12.5 cm)
Ehlers-Samlingen, 3293
5. Vase
Georg Jensen, Joachim Petersen
1898–1901
Made at Birkerød
Glazed earthenware
11 x 5 ½ in. (18.7 x 4.1 cm)
The Danish Museum of Art and Design, 1161
Illustrated: see fig. 1-6
6. Vase, design no. 366
Designed by Georg Jensen, 1898–1901
Made by P. Ipsens Enke Terracottafabrik
Glazed earthenware
H: 9 ⅜ in. (24 cm)
Ehlers-Samlingen, 3361
Object refs.: Berg, “Nogle Genstande” (1899): 197
fig. 221, **198**; *Foraars Udstillingen Katalog* (1899):
53 no. 666; Krogsgaard and Carøe, *The Unknown
Georg Jensen* (2004): **23**, **27**.
Illustrated: see fig. 2-17
7. “Adam and Eve” belt buckle
Georg Jensen
1899
Silver, gilt silver
3 ⅞ x 5 ⅝ in. (9.9 x 14.3 cm)
Marks: GJ conjoined, 99, 826
Pia Georg Jensen & Michael Krogsgaard/
The Georg Jensen Society
Object refs.: Drucker, *Georg Jensen* (2001): 28;
Fifty Years of Danish Silver (ca. 1954): 25;
Krogsgaard and Carøe, *The Unknown Georg Jensen*
(2004): **15**, **30**, **38**; Lassen, “Georg Jensen”
(1965–66): 135; Møller, J.E.R., *Georg Jensen* (1984):
14; Schwartz, *Georg Jensen* (1958): 169, **170**;
Thage, *Danske Smykker/Danish Jewelry* (1990): 87;
Thulstrup, *Georg Jensen Silver & Design* (2004): 11.
Illustrated: see fig. 1-1
8. “Maid on the Jar” (Pigen på Krukken)
Georg Jensen, Joachim Petersen
1899
Earthenware
19 ¼ x 7 x 8 ¼ in. (48.9 x 17.8 x 21 cm)
The Danish Museum of Art and Design, 1160
Object refs.: Been, “En Krukke” (1898): n.p.;
Drucker, *Georg Jensen* (2001): 25; “Georg Jensen
1866–1966” (1966): 52; *Georg Jensen Silversmithy*
(1980): 11; Lukenfein, “Georg Jensen and the
Danish Museum of Decorative Art” (2002): **24**, **25**,
26, **33**; Krogsgaard and Carøe, *The Unknown
Georg Jensen* (2004): **15**, **17**, **19**, **21**; Møller, J.E.R.,
Georg Jensen (1988): 11; Olsen, *Sølvsmiden Georg
Jensen* (1937): **9**, **21**, **29**; Schwartz, *Georg Jensen*
(1958): 68; Thulstrup, *Georg Jensen Silver & Design*
(2004): 10.
Illustrated: see fig. 1-7
9. Hair comb
Harald Slott-Møller
ca. 1899
Tortoiseshell, enamel, silver, coral
7 x 3 ⅞ in. (17.8 x 8.6 cm)
The Danish Museum of Art and Design, 1248
Illustrated: see fig. 2-10
10. Vase, design no. 370
Designed by Georg Jensen, ca. 1899
Made by P. Ipsens Enke Terracottafabrik
Glazed earthenware
13 ¾ x 6 ½ in. (34.9 x 16.5 cm)
Pia Georg Jensen & Michael Krogsgaard/
The Georg Jensen Society
11. Design for brooch with 3 hanging stones
Mogens Ballin
ca. 1899–1905
Pencil, watercolor on paper
4 ⅛ x 5 ⅜ in. (11.9 x 13.2 cm)
Inscribed: Mogens Ballin Værksted
The Danish Museum of Art and Design,
Collection BSAC 0037, KIM BBST 1302
12. Design for belt buckle with green stone
Mogens Ballin
ca. 1899–1905
Pencil, watercolor on paper
5 x 7 in. (12.7 x 17.8 cm)
The Danish Museum of Art and Design,
Collection BSAC 0037, KIM BBST 1322
Illustrated: see fig. 2-14

13. Design for 2 brooches: S627, S660
Mogens Ballin
ca. 1899–1905
Pencil, watercolor, ink on paper
6 ½ x 4 ¼ in. (16.5 x 10.5 cm)
The Danish Museum of Art and Design,
Collection BSAC 0037, BBST 1324 AB
14. *Portrait of Georg Jensen*
Ejnar Nielsen
1900
Oil on canvas
Framed: 55 ¼ x 46 ½ in. (140.3 x 118.1 cm)
The Danish Museum of Art and Design, 30/1965
Object refs.: *Georg Jensen Silversmithy* (1980): 11;
Lassen, "Georg Jensen" (1965–66): 134; Lukenfein,
"Georg Jensen and The Danish Museum of
Decorative Art" (2002): **38, 39**; Møller, J.E.R.,
Georg Jensen (1984): 12; Olsen, *Sølvsmeden
Georg Jensen* (1937): 4; Schwartz, *Georg Jensen*
(1958): 80, **83**.
15. Belt buckle
Mogens Ballin
ca. 1900
Bronze
2 ½ x 4 ½ in. (6.3 x 10.3 cm)
The Danish Museum of Art and Design, 1274
Illustrated: see fig. 1-8
16. Bust of Vidar Jensen
Georg Jensen
ca. 1900
Bronze
H: 10 ⅛ in. (26 cm)
Johan & Tove Johansen
Object refs.: Krogsgaard and Carøe, *The Unknown
Georg Jensen* (2004): 11, **15**; Schwartz, *Georg Jensen*
(1958): 62.
17. Belt buckle
Georg Thylstrup
1900–10
Silver, amber, labradorite
3 x 4 in. (7.6 x 10.2 cm)
The Danish Museum of Art and Design, A14/1907
18. Brooch
Designed by Thorvald Bindesbøll, ca. 1900–10
Made by Holger Kyster
Silver
1 ½ x 2 ⅛ in. (3.8 x 5.4 cm)
The Danish Museum of Art and Design, 53/1939
Illustrated: see fig. 2-6
19. Vase
Georg Jensen
ca. 1901
Glazed earthenware
9 ⅛ x 4 ½ in. (23.2 x 11.4 cm)
Private collection
20. Vase
Georg Jensen
ca. 1901
Glazed earthenware
9 ⅛ x 4 ½ in. (23.2 x 11.4 cm)
Private collection
21. Vase
Georg Jensen
ca. 1901
Glazed earthenware
5 ¼ x 4 in. (14 x 10.2 cm)
Private collection
22. Belt buckle
Georg Jensen
1902–03
Silver
1 ¾ x 2 ¾ in. (4.5 x 7 cm)
Pia Georg Jensen & Michael Krogsgaard/
The Georg Jensen Society
23. Drawing
Georg Jensen
1902–04
Pencil on paper
6 ½ x 8 ¼ in. (15.5 x 20.9 cm)
Georg Jensen Archive, Copenhagen
24. "Dragonfly" belt buckle, design no. 11
Designed by Georg Jensen, 1903–04
Made by Georg Jensen Company
Silver, opals
2 x 3 ½ in. (5 x 8 cm)
The Danish Museum of Art and Design, 1267
Object refs.: *A collection of Georg Jensen jewellery,*
The Silver Fund (1999): cat. no. 1, back cover;
Drucker, *Georg Jensen* (2001): 72; "Georg Jensen
1866–1966" (1966): 41; Hannover, "Moderne
Dansk Kunsthaandværk" (1904): 224, **227**;
*International Exhibition of Modern Jewellery
1890–1961*, Goldsmiths' Company (1961); cat. no.
419; Lukenfein, "Georg Jensen and the Danish
Museum of Decorative Art" (2002): 22, **23, 33**;
Kreuzer, *Gürtelschließen des Jugendstils* (1990): 90;
GKrogsgaard and Carøe, *The Unknown Georg
Jensen* (2004): **31, 32, 34**; McLaughlin, "The Great
Dane" (Sept 2004): 118; Møller, J.E.R., *Georg Jensen*
(1984): 14; Nielsen, *Georg Jensen* (1920): **8, 15**;
Olsen, *Sølvsmeden Georg Jensen* (1937): 4; Pile,
"Scandinavian Modern" (Dec. 1982–Jan. 1983): 20;
René Lalique–Georg Jensen (1991): 5; *Scandinavian
Modern Design 1880–1980* (1982): 63, fig. 25;
Schwartz, *Georg Jensen* (1958): 171; Thage, *Danske
Smykker/Danish Jewelry* (1991): 88; Thylstrup,
Georg Jensen Silver & Design (2004): 6–7, 16.
Illustrated: see fig. 2-15
25. Drawing
Georg Jensen
1903–04
Pencil, watercolor, ink on paper
6 ¼ x 8 ¼ in. (15.9 x 21 cm)
Georg Jensen Archive, Copenhagen
26. Belt buckle, design no. 1
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver
1 ⅞ x 4 in. (4.7 x 10.2 cm)
Collection of a Danish gentleman
27. Belt buckle, design no. 2
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver, garnet
4 ⅛ x 1 ⅛ in. (10.5 x 4.3 cm)
Drucker Antiques Collection
28. Belt buckle, design no. 8
Designed by Kristian Møhl-Hansen, 1904
Made by Georg Jensen Company
Silver, moonstones
2 ⅞ x 5 ⅛ in. (6 x 13 cm)
The Danish Museum of Art and Design, 1265
Object refs.: Drucker, *Georg Jensen* (2001): 76;
Georg Jensen Sølvsmiede (1923): 12; Hannover,
"Moderne dansk Kunsthaandværk..." (1904): 224,
227; Hoffmann, *Der Moderne Stil*, vol. 7 (1905): pl.
87, 2nd row; Hou, "Om Moderne Danske
Smykker" (1914–15): 129; Lukenfein, "Georg
Jensen and the Danish Museum of Decorative Art"
(2002): 28; Krogsgaard and Carøe, *The Unknown
Georg Jensen* (2004): **34**; Schultz, "Georg Jensen
Sølv" (1938): 206; Schwartz, *Georg Jensen* (1958):
177; Thylstrup, *Georg Jensen Silver & Design*
(2004): 40.
29. Belt buckle, design no. 38
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver, amber, agate, peridot
2 ⅞ x 4 ⅛ in. (6.5 x 12.5 cm)
Cooper-Hewitt, National Design Museum,
Smithsonian Institution, The Decorative Arts
Association Fund in honor of Betty Sherrill, 1989-
98-2-a, b
Illustrated: see fig. 5-10
30. Bolero buckle, design no. 3
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver, coral
1 ⅞ x 3 ¾ in. (4.1 x 9.5 cm)
The Danish Museum of Art and Design, A15/1907
Object refs.: Hoffmann, *Der Moderne Stil*, vol. 7
(1905): plate 87, 2nd row; Lukenfein, "Georg
Jensen and the Danish Museum of Decorative Art"
(2002): 34; Møller, J.E.R., *Georg Jensen* (1984): 18;
Olsen, *Sølvsmeden Georg Jensen* (1937): 41;
Schwandt, "Dänisches Silber...Teil I" (1987): 3413.
31. Bolero buckle, design no. 5
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver, chrysoptase
2 ⅞ x 1 ¾ in. (6.9 x 3.2 cm)
Collection of a Danish gentleman

32. Brooch, design no. 1
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver, amber, agate
1 $\frac{13}{16}$ x 2 $\frac{3}{8}$ in. (5 x 6 cm)
Cooper-Hewitt, National Design Museum,
Smithsonian Institution, The Decorative
Arts Association Fund in honor of Betty
Sherrill, 1989-98-1
Object refs.: Drucker, *Georg Jensen* (2001): 64, 86
with labradorite and moonstone; Reventlow, *Georg
Jensens Sølvsmedie* (1944): n.p.; Schwartz, *Georg
Jensen* (1958): 172.
Illustrated: see fig. 5-10
33. Brooch, design no. 2
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver, agate
2 x 3 $\frac{1}{2}$ in. (5.1 x 9 cm)
Collection of a Danish gentleman
Object refs.: Drucker, *Georg Jensen* (2001): 71;
Hoffmann, *Der Moderne Stil*, vol. 7 (1905): plate
65, top row; Møller, J.E.R., *Georg Jensen* (1984): 16;
Møller, T., "Erfaringer fra Georg Jensen
Sølvsmedie" (1928): 93; Thulstrup, *Georg Jensen
Silver & Design* (2004): 25 with labradorite.
34. Brooch, design no. 3
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver, amber
Diam: 2 $\frac{1}{4}$ in. (Diam: 5.7 cm)
Collection of a Danish gentleman
Illustrated: see fig. 1-21
35. Brooch, design no. 3
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver, labradorite
Diam: 2 in. (Diam: 5.1 cm)
The West Norway Museum of Decorative Art,
Bergen, VK 3778
36. Brooch, design no. 4
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver, garnet
Diam: 2 $\frac{1}{4}$ in. (Diam: 5.7 cm)
Collection of a Danish gentleman
37. Brooch, design no. 4
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver, garnets
Diam: 2 $\frac{1}{4}$ in. (Diam: 5.7 cm)
The Danish Museum of Art and Design, A11/1907
Object refs.: *A collection of Georg Jensen jewellery*,
The Silver Fund (1999): cat. no. 99; Drucker, *Georg
Jensen* (2001): 65 drawing, 126 in silver; Hoffmann,
Der Moderne Stil, vol. 7 (1905): plate 65, 3rd row;
Lukenfein, "Georg Jensen and the Danish Museum
of Decorative Art" (2002): 32, 34.
38. Brooch, design no. 5
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver, amber, pearls
2 $\frac{1}{2}$ x 2 in. (6.3 x 5 cm)
Kaiser Wilhelm Museum, Krefeld, KWM, ZV
1909/14
Not in exhibition
39. Brooch, design no. 154
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver, opals, pearls
1 $\frac{1}{4}$ x 2 in. (3.2 x 5.1 cm)
The Danish Museum of Art and Design, 1276
Illustrated: see fig. 1-20
40. Hair clip, design no. 59
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver, amber
2 x 5 in. (5.1 x 12.7 cm)
Collection of a Danish gentleman
41. Hair comb, design no. 4
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Tortoiseshell, silver, amber, agate
4 $\frac{1}{2}$ x 4 $\frac{3}{4}$ in. (11.4 x 12.1 cm)
Pia Georg Jensen & Michael Krosggaard/
The Georg Jensen Society
42. Hair comb, design no. 25
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Tortoiseshell, silver, coral
5 $\frac{1}{2}$ x 5 x 1 $\frac{1}{4}$ in. (14 x 12.7 x 3.2 cm)
The Danish Museum of Art and Design, 1266
Object refs.: Hannover, "Moderne dansk
Kunsthåndværk" (1904): 225L; Krohn, *Det Danske
Kunstindustrimuseums Virksomhed* (1904): 3;
Krogsgaard and Carøe, *The Unknown Georg Jensen*
(2004): 34; *Kunstindustrimuseets Billedbog*, Danish
Museum for Art and Design (1974): cat. no. 27;
Lassen, *The Arts of Denmark* (1960): 101, cat. no.
173; Lukenfein, "Georg Jensen and The Danish
Museum of Decorative Art" (2002): 30, 33; Møller,
J.E.R., *Georg Jensen* (1984): 19; Olsen, *Sølvsmeden
Georg Jensen* (1937): 40; Schwartz, *Georg Jensen*
(1958): 172, 173; Thulstrup, *Georg Jensen Silver &
Design* (2004): 14, 15, 17.
Illustrated: see fig. 1-14a
43. Hair comb, design no. 47
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Tortoiseshell, silver, amber, malachite
5 $\frac{1}{8}$ x 5 $\frac{1}{4}$ in. (13.2 x 11 cm)
The West Norway Museum of Decorative Art,
Bergen, VK3779
Object refs.: "Georg Jensen 1866-1966" (1966): 40;
Hoffmann, *Der Moderne Stil*, vol. 7 (1905): plate 87,
bottom row; Møller, J.E.R., *Georg Jensen* (1988): 16.
44. Pendant, design no. 1
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver, labradorite
17 x 1 $\frac{3}{4}$ x 3 in. (43.2 x 4.5 x 7.6 cm)
The Newark Museum, museum purchase 1929,
29.1361
Object refs.: Drucker, *Georg Jensen* (2001): 48;
Olsen, *Sølvsmeden Georg Jensen* (1937): 39;
Schultz, "Georg Jensen Sølv" (1938): 207; Thage,
Danske Smykker/Danish Jewelry (1991): 89.
Illustrated: see fig. 5-3
45. Ring, design no. 1
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver, chrysoptase
Diam: $\frac{7}{8}$ in.; H: $\frac{3}{4}$ in. (Diam: 2.2 cm; H: 1.9 cm)
Collection of a Danish gentleman
46. Ring, design no. 1A
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver, moonstone
1 $\frac{1}{16}$ x 1 $\frac{15}{16}$ x 1 in. (1.8 x 2.1 x 2.5 cm)
Pia Georg Jensen & Michael Krosggaard/
The Georg Jensen Society
47. Ring, design no. 1A
Designed by Georg Jensen, 1904
Made by Georg Jensen Company
Silver, amber, agates
 $\frac{7}{8}$ x $\frac{7}{8}$ x 1 in. (2.2 x 2.2 x 2.5 cm)
Pia Georg Jensen & Michael Krosggaard/
The Georg Jensen Society
48. Bolero buckle, design no. 6
Designed by Georg Jensen, ca. 1904
Made by Georg Jensen Company
Silver, garnet
2 $\frac{1}{2}$ x 1 $\frac{1}{2}$ in. (6.4 x 3.8 cm)
Collection of a Danish gentleman
49. Bolero buckle, design no. 45
Designed by Georg Jensen, ca. 1904
Made by Georg Jensen Company
Silver, moonstone
2 $\frac{7}{8}$ x 1 $\frac{1}{4}$ in. (7.3 x 3.2 cm)
Collection of a Danish gentleman
50. Bolero buckle, design no. 46
Designed by Georg Jensen, ca. 1904
Made by Georg Jensen Company
Silver, amber, amazonite?
2 $\frac{1}{2}$ x 1 $\frac{1}{2}$ in. (6.4 x 3.8 cm)
Collection of a Danish gentleman
51. Brooch, design no. 17
Designed by Georg Jensen, ca. 1904
Made by Georg Jensen Company
Silver, green stone
1 $\frac{5}{8}$ x 2 $\frac{3}{16}$ in. (4.1 x 5.9 cm)
Pia Georg Jensen & Michael Krosggaard/
The Georg Jensen Society

52. Brooch, design no. 37
Designed by Kristian Møhl-Hansen, ca. 1904
Made by Georg Jensen Company
Silver, gilt silver, onyx, moonstone
2 ¼ x 2 ¼ in. (5.7 x 5.7 cm)
Pia Georg Jensen & Michael Krogsgaard/
The Georg Jensen Society
53. Drawing of pendant no. 1
Georg Jensen
ca. 1904
Pencil, ink on paper
7 ½ x 6 ¾ in. (19 x 16.2 cm)
Georg Jensen Archive, Copenhagen
Illustrated: see fig. 5-4
54. Envelope with drawing of a brooch
Georg Jensen
ca. 1904
Pencil on paper
4 7/8 x 6 1/8 in. (12.4 x 15.5 cm)
Georg Jensen Archive, Copenhagen
Illustrated: see fig. 1-23a,b
55. Drawing of hair comb no. 1 and brooch no. 1
Georg Jensen
ca. 1904
Pencil on paper
6 7/8 x 5 1/4 in. (17.4 x 15.1 cm)
Georg Jensen Archive, Copenhagen
56. Drawing of hair comb no. 25
Georg Jensen
ca. 1904
Pencil, ink on paper
5 ½ x 6 5/8 in. (13.9 x 16.8 cm)
Georg Jensen Archive, Copenhagen
Illustrated: see fig. 1-14b
57. Drawing of hair comb no. 5
Georg Jensen
ca. 1904
Pencil on paper
5 x 7 5/8 in. (12.7 x 19.3 cm)
Georg Jensen Archive, Copenhagen
58. Ring, design no. 4
Designed by Georg Jensen, ca. 1904
Made by Georg Jensen Company
Silver, carnelian
1 ¼ x 7/8 x 1 ¼ in. (3.2 x 2.2 x 3.2 cm)
Pia Georg Jensen & Michael Krogsgaard/
The Georg Jensen Society
59. Drawing of brooch no. 22
Georg Jensen
1904–06
Pencil, ink on paper
7 ¾ x 8 7/8 in. (19.7 x 22.5 cm)
Georg Jensen Archive, Copenhagen
Illustrated: see fig. 1-13b
60. Pendant
Designed by Georg Jensen, 1904–08
Made by Georg Jensen Company
Silver, mother of pearl, carnelian, chrysoprase
3 ½ x 2 in. (9 x 5.1 cm)
Drucker Antiques Collection
61. Drawing of brooch no. 45, hair comb, and 8 rings
Georg Jensen
ca. 1904–08
Pencil on paper
8 ¾ x 6 ¾ in. (21.2 x 16.5 cm)
Georg Jensen Archive, Copenhagen
62. Drawing of hair comb no. 5 on stationery
Georg Jensen
ca. 1904–08
Pencil, ink on paper
6 7/8 x 8 ¾ in. (17.4 x 22.2 cm)
Georg Jensen Archive, Copenhagen
63. Drawing of brooch no. 96
Georg Jensen
1904–12
Pencil, watercolor, ink on paper
5 ¾ x 5 ¼ in. (14.6 x 13.3 cm)
Georg Jensen Archive, Copenhagen
64. Drawing of brooch no. 137
Georg Jensen
1904–12
Pencil, watercolor, ink on paper
7 ½ x 7 in. (19 x 17.8 cm)
Georg Jensen Archive, Copenhagen
Illustrated: see fig. 1-24
65. Bracelet, design no. 3
Designed by Georg Jensen, 1905
Made by Georg Jensen Company
Silver, lapis lazuli
8 x 3 in. (20.3 x 7.6 cm)
Collection of a Danish gentleman
66. Bracelet, design no. 5
Designed by Georg Jensen, 1905
Made by Georg Jensen Company
Silver
7 ¾ x 7/8 in. (19.7 x 2.2 cm)
Collection of a Danish gentleman
67. Bracelet, design no. 7
Designed by Georg Jensen, 1905
Made by Georg Jensen Company
Silver, chrysoprase
7 ¾ x 5/8 in. (19.7 x 1.6 cm)
Collection of a Danish gentleman
68. Bracelet, design no. 8
Designed by Georg Jensen, 1905
Made by Georg Jensen Company
Silver, synthetic sapphire
8 x ¾ in. (20.3 x 1.9 cm)
Collection of a Danish gentleman
69. Bracelet, design no. 11
Designed by Georg Jensen, 1905
Made by Georg Jensen Company
Silver, lapis lazuli
7 ½ x ½ in. (19.1 x 1.3 cm)
Marks: French import, Swedish import, 1933-44
company mark
Collection of a Danish gentleman
70. Brooch, design no. 20
Designed by Georg Jensen, 1905
Made by Georg Jensen Company
Silver
Diam: 1 ¾ in. (4.4 cm)
Collection of a Danish gentleman
71. Brooch, design no. 26
Designed by Georg Jensen, 1905
Made by Georg Jensen Company
Silver, chrysoprase
2 7/8 x 2 in. (7.3 x 5.1 cm)
The Silver Fund Collection
72. Brooch, design no. 28
Designed by Georg Jensen, 1905
Made by Georg Jensen Company
Silver, turquoise
1 ½ x 2 in. (3.5 x 5.1 cm)
Collection of a Danish gentleman
Illustrated: see fig. 3-4
73. Brooch, design no. 29
Designed by Georg Jensen, 1905
Made by Georg Jensen Company
Silver, chrysoprase, moonstone
1 ½ x 2 ¼ in. (2.8 x 7 cm)
Collection of a Danish gentleman
74. Brooch, design no. 35
Designed by Georg Jensen, 1905
Made by Georg Jensen Company
Silver, opal
3 7/8 x 2 ¼ in. (9.9 x 5.7 cm)
Museum Bellerive, Kunstgewerbesammlung
MfGZ, 7165
75. Brooch, design no. 43
Designed by Georg Jensen, 1905
Made by Georg Jensen Company
Silver, amber, malachite
4 x 2 ½ in. (10.2 x 5.4 cm)
Collection of a Danish gentleman
76. Belt buckle, design no. 14
Designed by Georg Jensen, ca. 1905
Made by Georg Jensen Company
Silver, labradorite
2 x 4 5/8 in. (5.1 x 11.8 cm)
Collection of a Danish gentleman
77. Belt buckle, design no. 18
Designed by Johan Rohde, ca. 1906
Made by Georg Jensen Company
Silver
3 ½ x 1 5/8 in. (7.9 x 4.2 cm)
Marks: Johan Rohde designer mark, 1915–27 com-
pany mark, 830 within oval of raised dots
Collection of a Danish gentleman
Illustrated: see fig. 2-8
78. Bracelet, design no. 1
Designed by Georg Jensen, ca. 1905
Made by Georg Jensen Company
Silver, chrysoprase, amber
8 x ¾ in. (20.3 x 1.9 cm)
Collection of a Danish gentleman

79. Bracelet, design no. 2
Designed by Georg Jensen, ca. 1905
Made by Georg Jensen Company
Silver, chrysoprase, amber
7 ½ x ⅝ in. (19.1 x 1.6 cm)
Collection of a Danish gentleman
80. Brooch
Designed by Georg Jensen, ca. 1905
Made by Georg Jensen Company
Silver, chrysoprase
1 ¼ x 2 in. (3.2 x 5.1 cm)
Collection of a Danish gentleman
81. Brooch
Designed by Georg Jensen, ca. 1905
Made by Georg Jensen Company
Silver, garnet, sardonyx, boulder opal
1 ½ x 2 ½ in. (3.8 x 6.4 cm)
Collection of a Danish gentleman
82. Brooch, design no. 9
Designed by Georg Jensen, ca. 1905
Made by Georg Jensen Company
Silver, garnet
2 x 2 ¾ in. (5.1 x 7 cm)
Collection of a Danish gentleman
Illustrated: see fig. 1-22
83. Brooch, design no. 11
Designed by Georg Jensen, ca. 1905
Made by Georg Jensen Company
Silver, carnelian
1 ½ x 2 ¼ in. (3.8 x 5.7 cm)
Collection of a Danish gentleman
84. Brooch, design no. 19
Designed by Georg Jensen, ca. 1905
Made by Georg Jensen Company
Silver, lapis lazuli
1 ½ x 2 ½ in. (3.8 x 6.4 cm)
Collection of a Danish gentleman
85. Brooch, design no. 27
Designed by Georg Jensen, ca. 1905
Made by Georg Jensen Company
Silver, carnelian
1 ⅞ x 1 ½ in. (4.8 x 3.8 cm)
Collection of a Danish gentleman
86. Pendant, design no. 2
Designed by Georg Jensen, ca. 1905
Made by Georg Jensen Company
Silver, labradorite
2 ¾ x 1 ¾ in. (7.3 x 4.5 cm)
Drucker Antiques Collection
87. Pendant, design no. 4
Designed by Georg Jensen, ca. 1905
Made by Georg Jensen Company
Silver, amber, chrysoprase
2 ⅞ x 1 ⅞ in. (7.3 x 2.9 cm)
Collection of a Danish gentleman
88. Pendant, design no. 5
Designed by Georg Jensen, ca. 1905
Made by Georg Jensen Company
Silver, moonstone
2 ¾ x 1 ⅝ in. (7 x 4.2 cm)
Collection of a Danish gentleman
89. Brooch, design no. 22
Designed by Georg Jensen, 1905–06
Made by Georg Jensen Company
Silver, amber, chrysoprase
4 x 2 ¾ in. (10.2 x 7 cm)
Marks: Georg Jensen & Wendel A/S, 925S
Collection of a Danish gentleman
Object refs.: Diebener, *Deutsche Goldschmiede-Zeitung* (April 1914): 68; Drucker, *Georg Jensen* (2001): 74, 169 illustration; *Georg Jensen and the Silversmiths* (1988): 72; *Georg Jensen Handmade Silver, Inc.* (1929): R-4; Hou, "Om Moderne Danske Smykker" (1914-15): 130; *International Exhibition of Modern Jewellery 1890–1961*, Goldsmiths' Company (1961); cat. no. 420, pl. 13; Lukenfein, "Georg Jensen and the Danish Museum of Decorative Art" (2002): 28; McLaughlin, "The Great Dane" (Sept. 2004): 118; Møller, J.E.R., *Georg Jensen* (1984): 18; Møller, S., ed., *Danish Design* (1974): 99; Møller, T., "Erfaringer fra Georg Jensen Sølvmedie (1928): 93; Olsen, *Sølvmeden Georg Jensen* (1937): 38; Phillips, *Jewelry* (1996): 174; *René Lalique—Georg Jensen* (1991): 18; Schultz, "Georg Jensen Sølv" (1938): 206; Schwandt, "Dänisches Silber...Teil I" (1987): 3413; Schwartz, *Georg Jensen* (1958): 172, 175; Thage, *Danske Smykker/Danish Jewelry* (1990): 91.
Illustrated: see fig. 1-13a
90. Brooch, design no. 45
Designed by Georg Jensen, 1905–08
Made by Georg Jensen Company
Silver, amber, lapis lazuli
3 ½ x 2 ½ in. (9 x 6.4 cm)
Collection of a Danish gentleman
Illustrated: see fig. 1-19
91. Belt buckle
Designed by Georg Jensen, 1906
Made by Georg Jensen Company
Silver, carnelian
2 ⅜ x 5 ¼ in. (6 x 13.3 cm)
Private owner, Denmark
92. Hair clip
Designed by Georg Jensen, 1906
Made by Georg Jensen Company
Silver, carnelian
1 ⅝ x 4 ⅝ in. (4.1 x 11.7 cm)
Private owner, Denmark
93. Drachmann ring
Designed by Jens Ferdinand Willumsen, 1906
Made by Georg Jensen
Silver, gilt silver, sapphire
1 x 1 ¼ in. (2.5 x 3.2 cm)
Marks: JFW
Inscribed: HD: 1906: 9. Okt
Drachmanns Hus, Skagen, Denmark, 305
Object refs.: Drucker, *Georg Jensen* (2001): 87; Olsen, *Sølvmeden Georg Jensen* (1937): 11, 31; Thage, *Danske Smykker/Danish Jewelry* (1990): 117; Thulstrup, *Georg Jensen Silver & Design* (2004): 38, 119.
Illustrated: see fig. 1-15
94. Ring, design no. 10
Designed by Georg Jensen, 1906
Made by Georg Jensen Company
Silver, moonstone, labradorite (?)
1 ½ x 1 ¼ x 1 in. (2 x 1.9 x 2.5 cm)
Pia Georg Jensen & Michael Krogsgaard/
The Georg Jensen Society
95. Brooch, design no. 46
Designed by Georg Jensen, ca. 1906
Made by Georg Jensen Company
Silver, lapis lazuli
2 ½ x 1 ¾ in. (6.4 x 4.4 cm)
Collection of a Danish gentleman
96. Brooch, design no. 47
Designed by Georg Jensen, ca. 1906
Made by Georg Jensen Company
Silver, garnet
1 ⅞ x 1 ⅞ in. (4.8 x 4.8 cm)
Collection of a Danish gentleman
97. Brooch, design no. 49
Designed by Georg Jensen, ca. 1906
Made by Georg Jensen Company
Silver, chrysoprase
Diam: 1 ⅞ in. (Diam: 4.2 cm)
Collection of a Danish gentleman
98. Locket, design no. 59
Designed by Georg Jensen, ca. 1906
Made by Georg Jensen Company
Silver
1 ¾ x 1 ¼ in. (4.5 x 3.2 cm)
Collection of a Danish gentleman
99. Necklace, design no. 1
Designed by Georg Jensen, ca. 1906
Made by Georg Jensen Company
Silver, lapis lazuli
18 x ⅝ in. (45.7 x 1.6 cm)
Collection of a Danish gentleman
100. Necklace, design no. 1
Designed by Georg Jensen, ca. 1906
Made by Georg Jensen Company
Silver, labradorite
16 ½ x ⅝ in. (41.9 x 1.6 cm)
Marks: French import, 1915-27 company mark (GI within oval of raised dots, see Fig. A-5), 830 within oval of raised dots
Collection of a Danish gentleman

101. Ring, design no. 11B
Designed by Georg Jensen, ca. 1906
Made by Georg Jensen Company
Silver, amazonite
Diam: $\frac{3}{4}$ in.; H: $\frac{5}{8}$ in. (Diam: 1.9 cm; H: 1.6 cm)
Collection of a Danish gentleman
102. Ring, design no. 11C
Designed by Georg Jensen, ca. 1906
Made by Georg Jensen Company
Silver, chrysoprase
Diam: $\frac{3}{4}$ in.; H: $1\frac{1}{4}$ in. (Diam: 1.9 cm; H: 3.2 cm)
Collection of a Danish gentleman
103. Ring, design no. 13
Designed by Georg Jensen, ca. 1906
Made by Georg Jensen Company
Silver, onyx
Diam: $\frac{13}{16}$ in.; H: $1\frac{1}{16}$ in. (Diam: 2 cm; H: 2.6 cm)
Drucker Antiques Collection
104. Ring, design no. 14
Designed by Georg Jensen, ca. 1906
Made by Georg Jensen Company
Silver, lapis lazuli
 $\frac{3}{4} \times 1\frac{1}{16} \times 1$ in. (1.9 x 2 x 2.5 cm)
Pia Georg Jensen & Michael Krogsgaard/
The Georg Jensen Society
105. Ring, design no. 15
Designed by Georg Jensen, ca. 1906
Made by Georg Jensen Company
Silver, chrysoprase
Diam: $\frac{7}{8}$ in.; H: $\frac{7}{8}$ in. (Diam: 2.2 cm; H: 2.2 cm)
Marks: Swedish import, 1933-44 company mark, 925S
Drucker Antiques Collection
106. Belt buckle
Otto Strange Friis
1906-29
Silver, malachite?, amber
L: $2\frac{3}{4}$ in. (7.1 cm)
Museet på Koldinghus, MKH 585x3
107. Bolero buckle
Designed by Georg Jensen, 1907
Made by Georg Jensen Company
Silver, amber
 $3\frac{1}{4} \times 9\frac{1}{4}$ in. (8.3 x 23.5 cm)
The Silver Fund Collection
Object ref.: Hou, "Om Moderne Danske Smykker" (1914-15): 135; Klint, "Aabningsudstilling af Skønvirke" (1907): 276.
108. Earrings, design no. 11
Designed by Georg Jensen, 1907
Made by Georg Jensen Company
Silver, lapis lazuli
Each, L: $2\frac{1}{4}$ in. (5.7 cm)
Drucker Antiques Collection
109. Brooch, design no. 50
Designed by Georg Jensen, ca. 1907
Made by Georg Jensen Company
Silver, labradorite
Diam: $1\frac{7}{8}$ in. (4.8 cm)
Collection of a Danish gentleman
110. Brooch, design no. 51
Designed by Georg Jensen, ca. 1907
Made by Georg Jensen Company
Silver, lapis lazuli
 $1\frac{1}{8} \times 1\frac{1}{2}$ in. (2.9 x 3.8 cm)
Collection of a Danish gentleman
111. Brooch, design no. 57
Designed by Georg Jensen, ca. 1907
Made by Georg Jensen Company
Silver, opal, seed pearl
 $4\frac{3}{4} \times 3\frac{1}{4}$ in. (12.1 x 8.3 cm)
Collection of a Danish gentleman
112. Brooch, design no. 59
Designed by Georg Jensen, ca. 1907
Made by Georg Jensen Company
Silver, chrysoprase, amber
Diam: $2\frac{1}{4}$ in. (5.7 cm)
Collection of a Danish gentleman
Illustrated: see fig. 1-22
113. Brooch, design no. 60
Designed by Georg Jensen, ca. 1907
Made by Georg Jensen Company
Silver, chrysoprase
 $1\frac{1}{4} \times 1\frac{3}{4}$ in. (3.2 x 4.4 cm)
Collection of a Danish gentleman
114. Brooch, design no. 63
Designed by Georg Jensen, ca. 1907
Made by Georg Jensen Company
Silver, lapis lazuli
 $2\frac{3}{8} \times 1\frac{7}{8}$ in. (6 x 4.8 cm)
Collection of a Danish gentleman
115. Brooch, design no. 67
Designed by Georg Jensen, ca. 1907
Made by Georg Jensen Company
Silver, chrysoprase
 $1\frac{1}{2} \times 2\frac{1}{8}$ in. (3.8 x 5.4 cm)
Collection of a Danish gentleman
Illustrated: see fig.1-22
116. Brooch, design no. 70
Designed by Kristian Möhl-Hansen, ca. 1907
Made by Georg Jensen Company
Silver, chrysoprase
Diam: $2\frac{1}{2}$ in. (6.3 cm)
Collection of a Danish gentleman
117. Earrings, design no. 12
Designed by Georg Jensen, ca. 1907
Made by Georg Jensen Company
Silver, carnelian
Each, L: 2 in. (5.1 cm)
Marks: French import, G1
Drucker Antiques Collection
118. Invoice
Georg Jensen for Dr. Karl Ernst Osthaus
1907 Nov 26
Paper
 $11 \times 8\frac{3}{8}$ in. (28.2 x 22 cm)
Karl Ernst Osthaus-Museum, Hagen, R/FDM.P
299, Blatt 25
119. Belt buckle, design no. 37
Designed by Kristian Möhl-Hansen, ca. 1907-09
Made by Georg Jensen Company
Silver, amethyst
 $2 \times 4\frac{3}{4}$ in. (5.1 x 9.5 cm)
Collection of a Danish gentleman
120. Hair clip, design no. 1
Designed by Georg Jensen, 1908
Made by Georg Jensen Company
Silver, amber, chrysoprase(?)
 $3\frac{1}{4} \times 2\frac{1}{4}$ in. (8.3 x 6 cm)
The West Norway Museum of Decorative Art,
Bergen, VK 3777
121. Belt buckle, design no. 23
Designed by Georg Jensen, ca. 1908
Made by Georg Jensen Company
Silver, opal, chrysoprase
 $2 \times 3\frac{3}{8}$ in. (5.1 x 9.2 cm)
Collection of a Danish gentleman
122. Belt buckle, design no. 24
Designed by Georg Jensen, ca. 1908
Made by Georg Jensen Company
Silver, turquoise
 $2\frac{3}{4} \times 3\frac{3}{4}$ in. (7 x 9.5 cm)
Marks: French import, 1904-08 company mark, 826S
Collection of a Danish gentleman
123. Bracelet
Designed by Georg Jensen, ca. 1908
Made by Georg Jensen Company
Silver, amber, green stone
 $7\frac{1}{4} \times \frac{5}{8}$ in. (18.4 x 1.6 cm)
Private collection
124. Bracelet
Designed by Georg Jensen, ca. 1908
Made by Georg Jensen Company
Silver, agate
 $7\frac{5}{8} \times \frac{3}{4}$ in. (19.4 x 1.9 cm)
Inscription: Aage, Einar, Ebba, 24.4.08
Pia Georg Jensen & Michael Krogsgaard/
The Georg Jensen Society
125. Brooch, design no. 75
Designed by Georg Jensen, ca. 1908
Made by Georg Jensen Company
Silver, lapis lazuli
 $1\frac{3}{4} \times \frac{7}{8}$ in. (4.5 x 2.2 cm)
Collection of a Danish gentleman
126. Cigarette case
Designed by Georg Jensen, ca. 1908
Made by Georg Jensen Company
Silver, chrysoprase
Closed: $3\frac{1}{16} \times 2\frac{1}{2} \times 1$ in. (9.4 x 6.3 x 2.5 cm)
The Silver Fund Collection
127. Hair clip, design no. 2
Designed by Georg Jensen, ca. 1908
Made by Georg Jensen Company
Silver
 $1\frac{1}{2} \times 4\frac{1}{2}$ in. (3.8 x 11.4 cm)
Collection of a Danish gentleman

128. Pendant, design no. 8
Designed by Georg Jensen, ca. 1908
Made by Georg Jensen Company
Silver
1 x 1 5/8 in. (2.5 x 4.2 cm)
Collection of a Danish gentleman
129. Pendant, design no. 8
Designed by Georg Jensen, ca. 1908
Made by Georg Jensen Company
Silver, moonstone
1 x 1 5/8 in. (2.5 x 4.2 cm)
Collection of a Danish gentleman
130. Pendant, design no. 10
Designed by Georg Jensen, ca. 1908
Made by Georg Jensen Company
Silver, amber, chrysoprase
1 1/8 x 1 in. (2.9 x 2.5 cm)
Collection of a Danish gentleman
131. Belt buckle
Designed by Mogens Ballin, 1908-15
Silver
L: 3 3/8 in. (8.7 cm)
Museet på Koldinghus, MKH 923x558
132. Brooch
Designed by Mogens Ballin, ca. 1908-15
Silver, malachite
L: 2 in. (5.1 cm)
Museet på Koldinghus, MKH 931x6
Illustrated: see fig. 2-13
133. *Katalog*
ca. 1908-12
8 5/8 x 7 1/4 x 1 in. (21.9 x 18.4 x 2.5 cm)
Georg Jensen Archive, Copenhagen
Illustrated: see fig. 1-12
134. Goblet
Designed by Georg Jensen, 1909
Made by Georg Jensen Company
Silver, amber
4 15/16 x 4 1/4 in. (12.5 x 10.8 cm)
The Danish Museum of Art and Design, A38/1909
135. Brooch, design no. 76
Designed by Georg Jensen, ca. 1909
Made by Georg Jensen Company
Silver, moonstone, labradorite, pearl
1 1/2 x 3 3/4 in. (3.8 x 9.5 cm)
Collection of a Danish gentleman
136. Brooch, design no. 77
Designed by Georg Jensen, ca. 1909
Made by Georg Jensen Company
Silver, labradorite
1 1/8 x 1 1/2 in. (2.9 x 3.8 cm)
Collection of a Danish gentleman
137. Brooch, design no. 79
Designed by Georg Jensen, ca. 1909
Made by Georg Jensen Company
Silver, chrysoprase, nephrite
2 1/2 x 2 1/4 in. (6.3 x 5.7 cm)
Collection of a Danish gentleman
Object refs.: *A collection of Georg Jensen jewellery*, The Silver Fund (1999): cat. no. 91; Hellwag, "Dänisches Kunstgewerbe und Baukunst" (1911): 14; Westheim, "Dänische Kunst" (1910-11): 258.
138. Brooch, design no. 83
Designed by Georg Jensen, ca. 1909
Made by Georg Jensen Company
Silver, chrysoprase
3 1/8 x 2 1/8 in. (7.9 x 5.4 cm)
Collection of a Danish gentleman
139. Brooch
Designed by Georg Jensen, 1909-10
Made by Georg Jensen Company
Silver, chrysoprase
2 1/4 x 3/4 in. (5.7 x 1.9 cm)
Collection of a Danish gentleman
140. Brooch
Designed by Georg Jensen, 1909-14
Made by Georg Jensen Company
Silver, lapis lazuli
2 1/2 x 1 3/8 in. (6.3 x 4.4 cm)
Collection of a Danish gentleman
141. Brooch, design no. 123
Designed by Kristian Möhl-Hansen, 1910
Made by Georg Jensen Company
Silver, moonstone
Diam: 1 3/4 in. (4.4 cm)
Marks: French import, 1915-27 company mark, GI 830S within oval of raised dots
Collection of a Danish gentleman
Object refs.: *A collection of Georg Jensen jewellery*, The Silver Fund (1999): cat. no. 10 with malachite, 103; Drucker, *Georg Jensen* (2001): 139; Drucker, J. and W., *Georg Jensen* (2002): xxvi (16Q); *Georg Jensen Silver* (1928): 2; *Georg Jensen Smykker* (1938): front cover.
142. Brooch, cufflinks, watch chain
Georg Jensen
1910
Silver, amber, agate
Brooch: 1 1/2 x 2 1/4 in. (3.8 x 5.7 cm);
cuff links: 5/8 x 7/8 in. (1.6 x 2.2 cm);
watch chain: 8 x 3/4 in. (20.3 x 1.9 cm);
Susanne Bloch Hansen
143. Jar, design no. 10
Designed by Georg Jensen, 1910
Made by Georg Jensen Company
Silver, amethyst
Diam: 4 1/2 in.; H: 7 7/8 in. (Diam: 11.5 cm; H: 20 cm)
Georg Jensen Ltd., Copenhagen
144. Pendant, design no. 7
Designed by Georg Jensen, 1910
Made by Georg Jensen Company
Silver, moonstone
3 x 1 3/4 in. (7.6 x 4.5 cm)
Drucker Antiques Collection
145. Bracelet
Georg Jensen
ca. 1910
Silver, amber, green stone
7 1/4 x 5/8 in. (18.4 x 1.6 cm)
Private collection
146. Brooch, design no. 84
Designed by Georg Jensen, ca. 1910
Made by Georg Jensen Company
Silver, amber
3 x 2 in. (7.6 x 5.1 cm)
Collection of a Danish gentleman
147. Necklace, design no. 7
Designed by Georg Jensen, ca. 1910
Made by Georg Jensen Company
Silver, labradorite
17 3/4 x 1 1/4 in. (45.1 x 3.2 cm)
Collection of a Danish gentleman
148. Bridal crown
Georg Jensen
1911
Silver, gilt silver, amber
Diam: 3 1/2 in.; H: 2 1/4 in. (Diam: 9 cm; H: 5.7 cm)
Inscribed: FT IPM 17.06.1911
Danish Silver
149. Brooch, design no. 89
Designed by Georg Jensen, ca. 1911
Made by Georg Jensen Company
Silver, amber, chrysoprase
1 7/8 x 2 1/2 in. (3.3 x 5.7 cm)
Marks: French import, 1915-27 company mark, 830 within oval of raised dots
Collection of a Danish gentleman
150. Brooch, design no. 90
Designed by Georg Jensen, ca. 1911
Made by Georg Jensen Company
Silver, azurite, malachite
3 1/2 x 2 1/4 in. (9 x 5.7 cm)
From the collection of Janet Morrison Clarke
151. Brooch, design no. 91
Designed by Georg Jensen, ca. 1911
Made by Georg Jensen Company
Silver, lapis lazuli
1 7/8 x 2 in. (4 x 5.1 cm)
Collection of a Danish gentleman
152. Bracelet, design no. 12
Designed by Georg Jensen, 1912
Made by Georg Jensen Company
Silver
7 1/2 x 3/4 in. (19.1 x 1.9 cm)
Collection of a Danish gentleman
153. Bracelet, design no. 14
Designed by Georg Jensen, 1912
Made by Georg Jensen Company
Silver, lapis lazuli
7 1/2 x 3/4 in. (19.1 x 1.9 cm)
Collection of a Danish gentleman

154. Bracelet, design no. 15
Designed by Georg Jensen, 1912
Made by Georg Jensen Company
Silver, garnet
7 ¼ x ½ in. (18.4 x 1.3 cm)
Collection of a Danish gentleman
155. Bracelet, design no. 16
Designed by Georg Jensen, 1912
Made by Georg Jensen Company
Gold, opals, synthetic sapphire
8 ¾ x ½ in. (21.9 x 1.3 cm)
The Silver Fund Collection
156. Brooch, design no. 96; earrings, design no. 6
Designed by Georg Jensen, 1912
Made by Georg Jensen Company
Silver, amber, malachite
Brooch: 3 ¾ x 2 ¼ in. (9.5 x 5.7 cm); earrings,
each: 2 ½ x ¾ in. (6.3 x 1.6 cm)
Inscribed: TIL TJU HEJ
Private collection
157. Goblet, design no. 21
Designed by Georg Jensen, 1912
Made by Georg Jensen Company
Silver, coral
5 ¼ x 3 ¼ in. (14.7 x 9.8 cm)
Museum Bellerive, Kunstgewerbesammlung
MfGZ, 7164
158. Brooch, design no. 96
Designed by Georg Jensen, ca. 1912
Made by Georg Jensen Company
Silver, amber, chrysoprase
3 ¾ x 2 ¼ in. (9.5 x 5.7 cm)
Collection of a Danish gentleman
Object refs.: Diebener, *Deutsche Goldschmiede-
Zeitung* (1914): 66; Drucker, *Georg Jensen* (2001):
94; Hou, "Om Moderne Danske Smykker" (1914-
15): 131; Krogsgaard and Caroe, *The Unknown
Georg Jensen* (2004): 69; Nielsen, *Georg Jensen*
(1920): 30; Reventlow, *Georg Jensens Sølvsmiedie*
(1994): n.p..
159. Brooch, design no. 96
Designed by Georg Jensen, ca. 1912
Made by Georg Jensen Company
Silver, labradorite
3 ⅝ x 2 ¼ in. (9.3 x 5.7 cm)
Drucker Antiques Collection
Object refs.: Drucker, *Georg Jensen* (2001): 95.
160. Butter dish on plate, design no. 44
Designed by Georg Jensen, ca. 1912
Made by Georg Jensen Company
Silver, amber
Butter dish, Diam: 4 ½ in.; H: 4 ¾ in. (Diam: 10.2
cm; H: 12 cm); plate, Diam: 5 ⅞ in. (12.7 cm)
Private collection
161. Cigar box, no. 133
Designed by Georg Jensen, ca. 1912
Made by Georg Jensen Company
Silver, amber, chrysoprase
5 x 8 x 2 ¾ in. (Diam: 12.7 x 20.3 x 7 cm)
Private collection
162. Necklace, design no. 9
Designed by Georg Jensen, ca. 1912
Made by Georg Jensen Company
Silver, coral
15 x 1 ¼ in. (38.1 x 3.2 cm)
Collection of a Danish gentleman
163. Paper knife
Designed by Georg Jensen, ca. 1912
Made by Georg Jensen Company
Silver, garnet
13 ¼ x 2 in. (33.7 x 5.1 cm)
Private collection
164. Pendant, design no. 12
Designed by Georg Jensen, ca. 1912
Made by Georg Jensen Company
Silver, moonstone
1 ⅞ x 1 ½ in. (4.8 x 2.9 cm)
Collection of a Danish gentleman
165. Pendant, design no. 13
Designed by Georg Jensen, ca. 1912
Made by Georg Jensen Company
Silver, chrysoprase
1 ¾ x 1 ½ in. (4.5 x 2.9 cm)
Collection of a Danish gentleman
166. Pendant, design no. 14
Designed by Georg Jensen, ca. 1912
Made by Georg Jensen Company
Silver, amber
2 ¼ x 1 ½ in. (5.7 x 3.8 cm)
Collection of a Danish gentleman
167. Pendant, design no. 15
Designed by Georg Jensen, ca. 1912
Made by Georg Jensen Company
Silver, onyx
2 ¼ x 1 ½ in. (5.7 x 3.8 cm)
Collection of a Danish gentleman
168. Pendant, design no. 17
Designed by Georg Jensen, ca. 1912
Made by Georg Jensen Company
Silver, lapis lazuli
2 x 1 ½ in. (5.1 x 3.8 cm)
Collection of a Danish gentleman
169. Pendant, design no. 18
Designed by Georg Jensen, ca. 1912
Made by Georg Jensen Company
Silver, labradorite
2 ⅞ x 1 ¼ in. (7.3 x 3.2 cm)
Collection of a Danish gentleman
170. Pendant, design no. 19
Designed by Georg Jensen, ca. 1912
Made by Georg Jensen Company
Silver
2 x 1 in. (5.1 x 2.5 cm)
Collection of a Danish gentleman
171. Pendant, design no. 28
Designed by Georg Jensen, ca. 1912
Made by Georg Jensen Company
Silver
2 x 1 ⅞ in. (5.1 x 4.8 cm)
Collection of a Danish gentleman
172. Brooch, design no. 94
Designed by Georg Jensen, 1912-14
Made by Georg Jensen Company
Gilt silver, turquoise
1 ¾ x 1 ¾ in. (3.5 x 4.5 cm)
Museum Bellerive, Kunstgewerbesammlung
MfGZ, 1962-159
173. Brooch
Erik Magnussen
ca. 1912-14
Silver, porcelain, moonstones
2 ½ x 1 ⅞ in. (6.3 x 4.8 cm)
The Danish Museum of Art and Design, A49/1914
174. Brooch
Frederik Kastor Hansen
ca. 1912-15
Silver, coral
2 ½ x 3 in. (6.3 x 7.6 cm)
The Danish Museum of Art and Design, 163/1995
175. Brooch, design no. 53
Designed by Johan Rohde, 1913
Made by Georg Jensen Company
Gold
1 ¼ x 2 ⅞ in. (3.2 x 6 cm)
Drucker Antiques Collection
176. Box, design no. 30B
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, chrysoprase
3 ½ x 3 ⅞ x 5 ½ in. (8.9 x 8.8 x 12.8 cm)
Private collection
177. Box, design no. 30C
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, amber
5 ⅞ x 4 ¾ x 7 ¼ in. (12.8 x 12 x 18 cm)
Private collection
178. Brooch, design no. 98
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, amber, chrysoprase
3 ¼ x 2 ⅞ in. (8.3 x 6.5 cm)
Collection of a Danish gentleman
179. Brooch, design no. 105
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, labradorite
1 ⅞ x 2 ⅞ in. (3.5 x 7.3 cm)
Collection of a Danish gentleman
180. Brooch, design no. 119
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, labradorite
1 ¾ x 2 ⅞ in. (4.5 x 6 cm)
Collection of a Danish gentleman

181. Brooch, design no. 122
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver
2 1/4 x 2 in. (7 x 5.1 cm)
Collection of a Danish gentleman
182. Brooch, design no. 125
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, sardonyx
2 3/4 x 2 in. (7 x 5.1 cm)
Collection of a Danish gentleman
183. Brooch, design no. 130
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, sardonyx
1 3/4 x 2 1/4 in. (4.5 x 5.7 cm)
Collection of a Danish gentleman
184. Brooch, design no. 131
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, amber, chrysoptase
2 3/4 x 2 in. (7 x 5.1 cm)
Collection of a Danish gentleman
Illustrated: see fig. 3-3
185. Brooch, design no. 132
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, coral
2 3/8 x 1 5/8 in. (6 x 4.2 cm)
Collection of a Danish gentleman
186. Brooch, design no. 133
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver
1 3/4 x 2 1/8 in. (4.5 x 5.4 cm)
Collection of a Danish gentleman
187. Brooch, design no. 137
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, amber, malachite
3 3/4 x 2 3/4 in. (9.5 x 7 cm)
Collection of a Danish gentleman
188. Earrings, design no. 23
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, onyx
Each, L: 1 3/4 in. (4.4 cm)
Drucker Antiques Collection
189. Pendant, design no. 31
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver
3 1/2 x 1 3/4 in. (9 x 4.5 cm)
Collection of a Danish gentleman
190. Pendant, design no. 32
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, mother-of-pearl, chrysoptase
3 1/4 x 3/4 in. (8.3 x 1.9 cm)
Collection of a Danish gentleman
Illustrated: see fig. 3-11
191. Pendant, design no. 33
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, coral
2 3/4 x 1 1/2 in. (7 x 4.4 cm)
Collection of a Danish gentleman
192. Pendant, design no. 34
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, labradorite
2 3/4 x 1 1/2 in. (7 x 3.8 cm)
Collection of a Danish gentleman
193. Pendant, design no. 37
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, lapis lazuli
2 3/4 x 1 in. (7 x 2.5 cm)
Collection of a Danish gentleman
194. Pendant, design no. 40
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, amber, chrysoptase
4 x 1 3/4 in. (10.2 x 4.4 cm)
Collection of a Danish gentleman
195. Pendant, design no. 42
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, lapis lazuli
2 x 1 1/8 in. (5.1 x 2.9 cm)
Collection of a Danish gentleman
196. Pendant, design no. 48
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, pearl
2 1/2 x 1 3/4 in. (6.4 x 4.4 cm)
Collection of a Danish gentleman
197. Pendant, design no. 48
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, amber
2 1/2 x 1 3/4 in. (6.4 x 4.4 cm)
Collection of a Danish gentleman
198. Serving spoon, design no. 39
Designed by Georg Jensen, ca. 1913
Made by Georg Jensen Company
Silver, chrysoptase
Diam: 2 1/16 in.; L: 10 in. (Diam: 6.8 cm; L: 25.4 cm)
The Silver Fund Collection
199. Belt buckle, design no. 35
Designed by Georg Jensen, 1914
Made by Georg Jensen Company
Silver, garnet
3 x 4 1/4 in. (7.6 x 10.8 cm)
Collection of a Danish gentleman
Illustrated: see fig. 3-5
200. Brooch, design no. 159
Designed by Georg Jensen, 1914
Made by Georg Jensen Company
Silver, moonstone
1 7/8 x 1 3/4 in. (4.8 x 4.4 cm)
Collection of a Danish gentleman
Object refs.: Drucker, *Georg Jensen* (2001): 90, 112 on model, 113, 168 illustration; *Georg Jensen and the Silversmiths* (1988): 80; McLaughlin, "The Great Dane" (Sept 2004): 120; Mai, "Silber für die burger" (Aug. 2004): 100; Møller, J.E.R., *Georg Jensen* (1984): 19 with amber; Schwartz, *Georg Jensen* (1958): 176; Thulstrup, *Georg Jensen Silver & Design* (2004): 55.
Illustrated: see fig. 3-6
201. Necklace
Designed by Georg Jensen, 1914
Made by Georg Jensen Company
Silver, opals, turquoise, enamel
11 7/8 x 2 3/8 in. (30.5 x 6.2 cm)
Nationalmuseum, Stockholm, NMK48/1914
Object refs.: Drucker, *Georg Jensen* (2001): 84; "Georg Jensen 1866-1966" (1966): 46.
Illustrated: see fig. 3-2
202. Pendant, design no. 64
Designed by Georg Jensen, 1914
Made by Georg Jensen Company
Silver, lapis lazuli
2 1/2 x 1 3/4 in. (6.3 x 4.4 cm)
Collection of a Danish gentleman
203. Belt buckle, design no. 66A
Designed by Georg Jensen, ca. 1914
Made by Georg Jensen Company
Silver
1 1/4 x 2 in. (3.2 x 5.1 cm)
Collection of a Danish gentleman
204. Bracelet, design no. 19
Designed by Georg Jensen, ca. 1914
Made by Georg Jensen Company
Silver, turquoise
8 x 1 in. (20.3 x 2.5 cm)
Collection of a Danish gentleman
205. Brooch
Designed by Georg Jensen, ca. 1914
Made by Georg Jensen Company
Silver, lapis lazuli
3 1/4 x 1 3/4 in. (8.3 x 4.4 cm)
Collection of a Danish gentleman
206. Brooch, design no. 150
Designed by Georg Jensen, ca. 1914
Made by Georg Jensen Company
Silver, amber
1 3/4 x 2 1/2 in. (4.5 x 6.3 cm)
Collection of a Danish gentleman

207. Brooch, design no. 157
Designed by Georg Jensen, ca. 1914
Made by Georg Jensen Company
Silver, moonstone
1 3/4 x 2 in. (4.5 x 5.1 cm)
Collection of a Danish gentleman
208. Brooch, design no. 160
Designed by Georg Jensen, ca. 1914
Made by Georg Jensen Company
Silver, synthetic sapphire, moonstone
1 3/8 x 2 in. (3.5 x 5.1 cm)
Collection of a Danish gentleman
209. Brooch, design no. 161
Designed by Georg Jensen, ca. 1914
Made by Georg Jensen Company
Silver, garnet
1 x 1 1/2 in. (2.5 x 3.8 cm)
Collection of a Danish gentleman
210. Drawing of 5 earrings
Harald Nielsen
ca. 1914
Pencil on paper
5 1/2 x 7 7/8 in. (13.9 x 18.1 cm)
Georg Jensen Archive, Copenhagen
211. Necklace, design no. 15
Designed by Georg Jensen, ca. 1914
Made by Georg Jensen Company
Silver, lapis lazuli
16 1/2 x 1/2 in. (41.9 x 1.3 cm)
Collection of a Danish gentleman
212. Necklace, design no. 16
Designed by Georg Jensen, ca. 1914
Made by Georg Jensen Company
Silver, lapis lazuli
14 1/2 x 1/2 in. (36.8 x 1.3 cm)
Collection of a Danish gentleman
213. Necklace, design no. 17
Designed by Georg Jensen, ca. 1914
Made by Georg Jensen Company
Silver
17 1/2 x 3/4 in. (44.5 x 1.9 cm)
Collection of a Danish gentleman
214. Pendant, design no. 49
Designed by Georg Jensen, ca. 1914
Made by Georg Jensen Company
Silver
2 x 1 1/4 in. (5.1 x 3.2 cm)
Collection of a Danish gentleman
215. Pendant, design no. 54
Designed by Georg Jensen, ca. 1914
Made by Georg Jensen Company
Silver, agate
2 1/2 x 1 1/4 in. (6.3 x 3.2 cm)
Collection of a Danish gentleman
216. Pendant, design no. 63
Designed by Georg Jensen, ca. 1914
Made by Georg Jensen Company
Silver
2 3/4 x 1 in. (7 x 2.5 cm)
Collection of a Danish gentleman
217. Pendant, design no. 80
Designed by Georg Jensen, ca. 1914
Made by Georg Jensen Company
Silver, amber
2 3/4 x 3/8 in. (7 x 1.6 cm)
Collection of a Danish gentleman
218. Brooch
Designed by Georg Jensen, 1915
Made by Georg Jensen Company
Silver, lapis lazuli
1 5/8 x 1 1/2 in. (4.1 x 3.8 cm)
Collection of a Danish gentleman
219. Pendant, design no. 74
Designed by Georg Jensen, 1915
Made by Georg Jensen Company
Silver, labradorite, opal
1 3/4 x 1 1/4 in. (4.5 x 3.2 cm)
Collection of a Danish gentleman
220. Pendant, design no. 78
Designed by Georg Jensen, 1915
Made by Georg Jensen Company
Silver, rose quartz, labradorite, amethyst
2 1/2 x 1 1/2 in. (6.4 x 3.8 cm)
Collection of a Danish gentleman
221. Necklace, design no. 20
Designed by Georg Jensen, ca. 1915
Made by Georg Jensen Company
Silver, chrysoprase
17 x 3/4 in. (43.2 x 1.9 cm)
Collection of a Danish gentleman
222. Necklace, design no. 26
Designed by Georg Jensen, ca. 1915
Made by Georg Jensen Company
Silver, labradorite
17 x 1 in. (43.2 x 2.5 cm)
Collection of a Danish gentleman
223. Pendant, design no. 76
Designed by Georg Jensen, ca. 1915
Made by Georg Jensen Company
Silver, nephrite
1 3/4 x 3/8 in. (4.5 x 1.6 cm)
Collection of a Danish gentleman
224. Brooch
Erik Magnussen
ca. 1915–17
Silver, gold, diamonds, pearls
2 x 2 5/8 in. (5.1 x 6.7 cm)
The Danish Museum of Art and Design, A6/1917
225. Necklace in original box
Evald Nielsen
ca. 1915–20
Silver, moonstones
Necklace: 15 1/2 x 3/4 in. (39.4 x 1.9 cm); box: 7 x 7 in. (17.8 x 17.8 cm)
The Danish Museum of Art and Design, 200/2001
226. Die punch, matrix, and jewelry parts
Cast iron, silver
(A) 2 7/16 x 3 1/8 x 3 1/8 in. (6.2 x 8 x 8 cm)
(B) 2 1/16 x 2 1/16 in. (5.3 x 5.3 cm)
(C) 2 1/4 x 2 1/4 in. (5.7 x 5.7 cm)
(D) 1 15/16 x 1 7/8 x 1/8 in. (5 x 4.8 x 4 cm)
(E) 1 3/8 x 1 1/4 x 1/4 in. (4.2 x 3.2 x 7 cm)
(F) 1 7/8 x 1 7/8 x 3/8 in. (4.8 x 4.8 x 1.6 cm)
(G) 1 15/16 x 1 13/16 x 1/2 in. (5 x 4.6 x 1.3 cm)
Georg Jensen Ltd., Copenhagen
Illustrated: see fig. 1-27
227. Hand-chased jewelry parts
1915–25
Silver
(A) 2 1/8 x 3 5/8 x 1/4 in. (5.4 x 9.2 x 0.7 cm)
(B) 2 3/16 x 2 1/4 x 1/4 in. (5.6 x 5.7 x 0.7 cm)
(C) 2 x 2 1/4 x _ in. (5.1 x 5.7 x 0.7 cm)
(D) 1 5/8 x 1 5/8 x 1/8 in. (4.2 x 4.2 x 0.4 cm)
(E) 2 x 2 x 1/4 in. (5.1 x 5.1 x 0.7 cm)
Georg Jensen Ltd., Copenhagen
228. Drawing of hair comb
Johan Rohde
1916
Pencil, ink on paper
7 1/2 x 7 5/8 in. (19 x 19.3 cm)
Georg Jensen Archive, Copenhagen
229. Drawing of brooch no. 53
Johan Rohde
1917
Pencil, watercolor, ink on paper
6 1/8 x 12 1/2 in. (15.5 x 31.8 cm)
Georg Jensen Archive, Copenhagen
Illustrated: see fig. 1-26
230. Cuff links, shirt studs in original box
Georg Jensen
ca. 1918
Silver
Cuff links: each 3/8 x 3/8 x 1 1/2 in. (1.6 x 1.6 x 3.8 cm); shirt studs: each 7/16 x 3/8 in. (1.1 x .8 cm); box: 1 x 2 1/4 x 2 3/4 in. (2.5 x 5.7 x 7 cm)
Pia Georg Jensen & Michael Krogsgaard/
The Georg Jensen Society
231. Earrings, design no. 17
Designed by Georg Jensen, 1920
Made by Georg Jensen Company
Silver, garnet
Each, 1 1/2 x 1/4 in. (3.8 x 0.7 cm)
Collection of a Danish gentleman
232. Bolero buckle, design no. 47
Designed by Georg Jensen, ca. 1920
Made by Georg Jensen Company
Silver, labradorite
7 3/8 x 2 3/4 in.; (19 x 7 cm)
Drucker Antiques Collection
233. Ring, design no. 201
Designed by Georg Jensen, ca. 1920
Made by Georg Jensen Company
Gold, diamonds, emerald
Diam: 3/4 in.; H: 1 in. (Diam: 1.9 cm; H: 2.5 cm)
The Silver Fund Collection

234. Earrings
Designed by Georg Jensen, ca. 1920-25
Made by Georg Jensen Company
Gold, pearls
Each, 1 x 1¹/₈ in. (2.5 x 1.7 cm)
The Silver Fund Collection
235. Earrings, design no. 100B
Designed by Georg Jensen, ca. 1921
Made by Georg Jensen Company
Silver
Each, 1 1/4 x 1 1/4 in. (3.2 x 3.2 cm)
Drucker Antiques Collection
236. Bracelet
Georg Jensen
1925
Silver, labradorite
6 1/16 x 5/8 in. (1.7 x 1.5 cm)
Marks: PARIS
Private collection
237. Necklace
Georg Jensen
1925
Silver, labradorite
28 1/2 x 3/4 in. (72.5 x 1.9 cm)
Marks: PARIS
Private collection
238. Ring, design no. 27B
Georg Jensen, 1925
Made by Georg Jensen Company
Silver, bloodstone
Diam: 3/4 in.; H: 7/8 in. (Diam: 1.9 cm; H: 2.2 cm)
Collection of a Danish gentleman
239. Brooch, design no. 187
Designed by Georg Jensen, ca. 1925
Made by Georg Jensen Company
Silver, coral
1 5/8 x 1 in. (4.1 x 2.5 cm)
Collection of a Danish gentleman
240. Earrings, design no. 35
Designed by Georg Jensen, 1925-30
Made by Georg Jensen Company
Gilt silver, chrysoprase
Each, 2 1/4 x 1/2 in. (5.8 x 1.2 cm)
Drucker Antiques Collection
241. Pendant
Designed by Georg Jensen, 1925-30
Made by Georg Jensen Company
Gold, black opal, pearl
1 3/4 x 1 1/4 in. (4.8 x 3.2 cm)
Drucker Antiques Collection
242. Ring, design no. 44
Designed by Gustav Pedersen, ca. 1925-30
Made by Georg Jensen Company
Silver, onyx
Diam: 3/4 in.; H: 1 1/4 in. (Diam: 1.9 cm; H: 3.2 cm)
Marks: Gustav Pedersen designer mark, 1915-27
company mark (GI within oval of raised dots, see Fig A-5), 830 within oval of raised dots
Collection of a Danish gentleman
243. Bracelet, design no. 30
Designed by Georg Jensen, 1926
Made by Georg Jensen Company
Silver
8 3/8 x 1 1/4 in. (21.9 x 3.2 cm)
Georg Jensen Ltd., Copenhagen
Object refs.: Drucker, *Georg Jensen* (2001): 8, 97
with amber; *Georg Jensen Handmade Silver* (ca. 1937-40): 20; Reventlow, *Georg Jensens Sølvsmiede* (1944): n.p.; Schultz, "Georg Jensen Sølv" (1938): 207; Thage, *Danske Smykker/Danish Jewelry* (1990): 136.
Illustrated: see fig. 4-1
244. Brooch, design no. 209
Designed by Georg Jensen, ca. 1926
Made by Georg Jensen Company
Silver, coral
1 1/8 x 1 3/4 in. (2.9 x 4.4 cm)
Collection of a Danish gentleman
Illustrated: see fig. 1-25
245. Bracelet, design no. 23
Designed by Georg Jensen, 1926-27
Made by Georg Jensen Company
Silver, labradorite
7 1/4 x 1 in. (18.4 x 2.5 cm)
Marks: French import, 1915-27 company mark (GI within oval of raised dots, see Fig A-5), 830 within oval of raised dots
Collection of a Danish gentleman
246. Bracelet, design no. 275
Designed by Georg Jensen, ca. 1927
Made by Georg Jensen Company
Gold
7 3/4 x 1/2 in. (19.7 x 1.3 cm)
Collection of a Danish gentleman
247. Bracelet, design no. 27
Designed by Georg Jensen, ca. 1927
Made by Georg Jensen Company
Silver, carnelian
7 3/4 x 1 1/8 in. (19.7 x 2.9 cm)
Collection of a Danish gentleman
248. Bracelet, design no. 29
Designed by Georg Jensen, ca. 1927
Made by Georg Jensen Company
Silver, chrysoprase
8 x 3/4 in. (20.3 x 1.9 cm)
Collection of a Danish gentleman
249. Bracelet, design no. 31
Designed by Georg Jensen, ca. 1927
Made by Georg Jensen Company
Silver, lapis lazuli
7 1/4 x 3/4 in. (18.4 x 1.9 cm)
Collection of a Danish gentleman
250. Bracelet, design no. 32
Designed by Georg Jensen, ca. 1927
Made by Georg Jensen Company
Silver
7 3/4 x 1 1/8 in. (19.7 x 2.9 cm)
Collection of a Danish gentleman
251. Bracelet, design no. 34
Designed by Georg Jensen, ca. 1927
Made by Georg Jensen Company
Silver, lapis lazuli
7 1/2 x 3/4 in. (19.1 x 1.9 cm)
Collection of a Danish gentleman
252. Bracelet, design no. 41
Designed by Georg Jensen, ca. 1927
Made by Georg Jensen Company
Gold, chrysoprase
7 3/4 x 1/2 in. (19.7 x 1.3 cm)
Collection of a Danish gentleman
253. Brooch, design no. 213
Designed by Georg Jensen, ca. 1928
Made by Georg Jensen Company
Silver
7/8 x 1 1/4 in. (2.2 x 3.2 cm)
Collection of a Danish gentleman
254. Bracelet, design no. 42
Designed by Georg Jensen, ca. 1930
Made by Georg Jensen Company
Silver
7 3/4 x 3/4 in. (19.7 x 1.9 cm)
Collection of a Danish gentleman
255. Brooch
Possibly designed by Harald Isenstein, ca. 1930
Made by Georg Jensen Company
Silver
1 1/4 x 1 3/4 in. (3.2 x 4.4 cm)
Collection of a Danish gentleman
256. Brooch
Possibly designed by Harald Isenstein, ca. 1930
Made by Georg Jensen Company
Silver
1 3/4 x 1 1/2 in. (4.5 x 3.8 cm)
Collection of a Danish gentleman
257. Earrings, design no. 139 in original box
Designed by Georg Jensen, ca. 1930
Made by Georg Jensen Company
Gold, carnelian
Each, L: 1 3/4 in. (4.5 cm); box: 3 x 2 1/8 in. (7.6 x 5.4 cm)
Drucker Antiques Collection
258. Earrings, design no. 170
Designed by Georg Jensen, ca. 1930
Made by Georg Jensen Company
Gold, pearl
Each, L: 1 3/8 in. (3.6 cm)
Drucker Antiques Collection
259. Necklace, design no. 66
Designed by Georg Jensen, ca. 1930
Made by Georg Jensen Company
Silver
16 1/4 x 1 1/16 in. (41.3 x 1.7 cm)
Marks: Swedish import, post-1945 company mark
The Silver Fund Collection
Illustrated: see fig. 4-7

260. Belt buckle, design no. 55
Designed by Harald Nielsen, 1930-31
Made by Georg Jensen Company
Silver
1 x 2 ¼ in. (2.7 x 5.7 cm)
The Silver Fund Collection
Object refs.: *Georg Jensen Sølv* (1933): 7; Reventlow, *Georg Jensens Sølvsmiedie* (1944): n.p.; Thage, *Danske Smykker/Danish Jewelry* (1990): 138; Thulstrup, *Georg Jensen Silver & Design* (2004): 83.
Illustrated: see fig. 4-3
261. Brooch, design no. 229
Designed by Oscar Gundlach-Pedersen, 1931
Made by Georg Jensen Company
Silver
¾ x 1 ⅝ in. (1.9 x 4.2 cm)
Private collection
Object refs.: Thage, *Danske Smykker/Danish Jewelry* (1990): 138; Thulstrup, *Georg Jensen Silver & Design* (2004): 81, 82.
Illustrated: see fig. 5-7
262. Clip, design no. 232
Designed by Harald Nielsen, ca. 1931
Made by Georg Jensen Company
Silver, coral
1 ⅝ x 1 in. (4.1 x 2.5 cm)
Marks: French import, Swedish import, 1933-44 company mark, 925
Collection of a Danish gentleman
263. Bracelet, design no. 55
Designed by Harald Nielsen, 1935
Made by Georg Jensen Company
Silver
Diam: 3 ⅞ in.; H: 2 ½ in. (Diam: 9.4 cm; H: 6.4 cm)
The Silver Fund Collection
264. Bracelet, design no. 57
Designed by Georg Jensen, ca. 1935
Made by Georg Jensen Company
Silver, lapis lazuli
7 ¾ x ⅝ in. (19.7 x 1.6 cm)
Collection of a Danish gentleman
265. Bracelet, design no. 63
Designed by Henry Pilstrup, ca. 1935
Made by Georg Jensen Company
Silver
7 ½ x ¾ in. (19.1 x 1.9 cm)
Collection of a Danish gentleman
266. Bracelet, design no. 65B
Designed by Oscar Gundlach-Pederson, ca. 1935
Made by Georg Jensen Company
Silver
7 ¾ x 1 ⅞ in. (19.7 x 2.7 cm)
The Silver Fund Collection
267. Brooch, design no. 234A
Designed by Gundorph Albertus, ca. 1935
Made by Georg Jensen Company
Silver
3 ⅝ x ¾ in. (8.6 x 1.9 cm)
Private collection, London
268. Pair of bracelets, design no. 60
Designed by Harald Nielsen, ca. 1935
Made by Georg Jensen Company
Silver
Left, Diam: 2 ⅞ in.; H: 2 ⅝ in. (Left, Diam: 6.8 cm; H: 5.9 cm); right, Diam: 2 ⅝ in.; H: 2 ⅝ in. (right, Diam: 6.7 cm; H: 6 cm)
The Silver Fund Collection
269. Ring, design no. 1046A
Designed by Harald Nielsen, ca. 1937
Made by Georg Jensen Company
Gold, chalcedony
Diam: ¾ in.; H: ⅝ in. (Diam: 1.9 cm; H: 2.2 cm)
Drucker Antiques Collection
270. Bracelet, design no. 73
Designed by Sigvard Bernadotte, 1938
Made by Georg Jensen Company
Silver
7 ½ x ⅝ in. (19.1 x 2.2 cm)
Marks: Sigvard Bernadotte designer mark, Swedish import, 1933-44 company mark, 925
The Silver Fund Collection
Object refs.: *Georg Jensen Smykker* (1938): 10; "Georg Jensen up-to-date" (1952): 23; Reventlow, *Georg Jensens Sølvsmiedie* (1944): n.p.; Schultz, "Georg Jensen Sølv" (1938): 226; Thage, *Danske Smykker/Danish Jewelry* (1990): 139; Thulstrup, *Georg Jensen Silver & Design* (2004): 83.
Illustrated: see fig. 4-6
271. Brooch, design no. 266
Designed by Harald Nielsen, ca. 1939
Made by Georg Jensen Company
Silver
2 ¼ x 1 ¼ in. (5.7 x 3.2 cm)
Private collection, London
272. King's Emblem pin (Kongemærket)
Designed by Arno Malinowski, 1940
Made by Georg Jensen Company
Gold, enamel
1 ⅞ x ⅞ in. (2.4 x 1.4 cm)
Private collection
Object refs.: Drucker, *Georg Jensen* (2001): 102; *Georg Jensen Silversmithy* (1980): 18; Reventlow, *Georg Jensens Sølvsmiedie* (1944): n.p.; Thage, *Danske Smykker/ Danish Jewelry* (1990): 153; Thulstrup, *Georg Jensen Silver & Design* (2004): 88, 89, 90, 109.
Illustrated: see fig. 4-5
273. King's Emblem pin (Kongemærket)
Designed by Arno Malinowski, 1940
Made by Georg Jensen Company
Silver, enamel
1 ⅞ x ⅞ in. (2.4 x 1.4 cm)
Private collection
Object refs.: see cat. no. 272.
Illustrated: see fig. 4-5
274. Brooch, design no. 308
Designed by Harald Nielsen, ca. 1940-47
Made by Georg Jensen Company
Silver
1 ⅝ x 1 ¾ in. (3.6 x 4.5 cm)
Drucker Antiques Collection
275. Brooch, design no. 284
Designed by Arno Malinowski, 1942
Made by Georg Jensen Company
Silver, green enamel
1 ¼ x 1 ¼ in. (3.2 x 3.2 cm)
The Silver Fund Collection
Object refs.: Drucker, *Georg Jensen* (2001): 102; *Georg Jensen Silversmithy* (1980): cat no. 106; Reventlow, *Georg Jensens Sølvsmiedie* (1944): n.p.; Thage, *Danske Smykker/Danish Jewelry* (1990): 156; Thulstrup, *Georg Jensen Silver & Design* (2004): 87.
Illustrated: see fig. 5-13
276. Brooch, design no. 292
Designed by Harald Nielsen, 1943
Made by Georg Jensen Company
Silver
1 ½ x 1 ½ in. (3.8 x 3.8 cm)
Private collection, London
277. Brooch, design no. 293
Designed by Arno Malinowski, 1943
Made by Georg Jensen Company
Silver
1 ½ x 1 ½ in. (3.8 x 3.8 cm)
Private collection, London
278. Brooch, design no. 294
Designed by Arno Malinowski, 1943
Made by Georg Jensen Company
Silver
1 ½ x 1 ½ in. (3.8 x 3.8 cm)
Private collection, London
279. Brooch, design no. 297
Designed by Hugo Liisberg, 1943
Made by Georg Jensen Company
Silver
Diam: 2 ⅞ in. (Diam: 5.4 cm)
Marks: Georg Jensen & Wendel A/S
Drucker Antiques Collection
280. Brooch, design no. 299
Designed by Hugo Liisberg, 1943
Made by Georg Jensen Company
Silver
Diam: 2 in. (Diam: 5.2 cm)
Drucker Antiques Collection
281. Brooch, design no. 5001C
Designed by Arno Malinowski, 1944
Made by Georg Jensen Company
Iron, silver
1 ⅝ x 1 ⅝ in. (4.2 x 4.2 cm)
Marks: Arno Malinowski designer mark, GEORG JENSEN
The Silver Fund Collection
282. Brooch, design no. 5002
Designed by Arno Malinowski, 1944
Made by Georg Jensen Company
Iron, silver
2 x 2 in. (5 x 5 cm)
Marks: Arno Malinowski designer mark, GEORG JENSEN
Drucker Antiques Collection

283. Brooch, design no. 5006
Designed by Arno Malinowski, 1944
Made by Georg Jensen Company
Iron, silver
Diam: 2 ¹/₁₆ in. (Diam: 6.8 cm)
Marks: Arno Malinowski designer mark, GEORG JENSEN
The Silver Fund Collection
284. Pendant, design no. 5003
Designed by Arno Malinowski, 1944
Made by Georg Jensen Company
Iron, silver, gold
1 ⁷/₁₆ x 1 ¹/₈ in. (3.7 x 2.9 cm)
Marks: Arno Malinowski designer mark, GEORG JENSEN
The Silver Fund Collection
Object refs.: Christoffersen, *Applied Arts in Denmark* (1948): 44; Drucker, *Georg Jensen* (2001): 58; Thage, *Danske Smykker/Danish Jewelry* (1990): 155.
285. Bracelet, design no. 88A
Designed by Henning Koppel, 1946
Made by Georg Jensen Company
Silver
8 ³/₄ x 2 ¹/₁₆ in. (22.2 x 6.8 cm)
Marks: Henning Koppel designer mark, post-1945 company mark
The Silver Fund Collection
Object refs.: "Dansk Kunsthåndværk," *Nyt Tidsskrift for Kunstindustri* (March 1949): 16; "Dansk Kunsthåndværk," *Nyt Tidsskrift for Kunstindustri* (June 1949): 100; *Fifty Years of Danish Silver* (ca. 1954): 14; *Georg Jensen Silversmithy* (1980): cat. no. 93; "Georg Jensen up-to-date" (1952): 24; Kaiser, *The World of Henning Koppel* (2000): 48, 50; Møller, S., "Henning Koppel som sølvkunstner" (1965–66): 1; Møller, V., *Henning Koppel* (1965): 7, 12, 36, 66; Phillips, *Jewelry* (1996): 194; Salicath, *The Lunning Prize Designers' Exhibition* (1957); Sieck, *Danish Arts and Crafts 1931–1981* (1981): 31; "Six Years of Scandinavian Design in Review," *The New York Times*, March 27, 1957; Thage, *Danske Smykker/Danish Jewelry* (1990): 161; Thulstrup, *Georg Jensen Silver & Design* (2004): 92.
Illustrated: see fig. 4-10
286. Brooch, design no. 321
Designed by Henning Koppel, 1946
Made by Georg Jensen Company
Silver
1 ¹/₂ x 1 ¹/₁₆ in. (3.8 x 4.6 cm)
The Silver Fund Collection
287. Necklace, design no. 88A
Designed by Henning Koppel, 1946
Made by Georg Jensen Company
Silver
17 ³/₄ x 2 ¹/₁₆ in. (45.1 x 6.8 cm)
Marks: British import, post-1945 company mark
Private collection, London
288. Bracelet, design no. 89
Designed by Henning Koppel, 1947
Made by Georg Jensen Company
Silver
9 x 2 ¹/₁₆ in. (22.9 x 7.1 cm)
The Silver Fund Collection
Object refs.: Blair, *The History of Silver* (1987): 209; "Dansk Kunsthåndværk," *Nyt Tidsskrift for Kunstindustri* (March 1949): 16; "Dansk Kunsthåndværk," *Nyt Tidsskrift for Kunstindustri* (June 1949): 100; Drucker, *Georg Jensen* (2001): cover, 60, 154; Funder, *Dansk Smykkekunst* (2001): 9, 11, 13, 18; *Georg Jensen Silversmithy* (1980): 19; "Georg Jensen up-to-date" (1952): 24; *International Exhibition of Modern Jewellery 1890–1961* (1961): pl. 53; Jackson, *The New Look* (1991): 26, 140; Lutteman and Ugla, *The Lunning Prize* (1986): 55; Møller, V., *Henning Koppel* (1965): 7, 12, 36, 66; Thulstrup, *Georg Jensen Silver & Design* (2004): 92, 93.
Illustrated: see fig. 5-14
289. Brooch, design no. 306
Designed by Henning Koppel, 1947
Made by Georg Jensen Company
Silver, enamel
11 ¹/₁₆ x 2 in. (30 x 5.1 cm)
Marks: Henning Koppel designer mark, Georg Jensen & Wendel A/S
Private Collection, London
Object refs.: Drucker, *Georg Jensen* (2001): 60; "Six Years of Scandinavian Design in Review" *The New York Times*, March 27, 1957; Thage, *Danske Smykker/Danish Jewelry* (1990): 161; Thulstrup, *Georg Jensen Silver & Design* (2004): 92.
Illustrated: see fig. 5-16
290. Brooch, design no. 307
Designed by Henning Koppel, 1947
Made by Georg Jensen Company
Silver, enamel
1 ¹/₂ x 2 ¹/₂ in. (3.8 x 6.3 cm)
Marks: Henning Koppel, post-1945 company mark
Private Collection, London
Object refs.: Braznell, "The Early Career of Ronald Hayes Pearson..." (Winter 1999): 199; Drucker, *Georg Jensen* (2001): 60; *Fifty Years of Danish Silver* (ca. 1954): 15; Thage, *Danske Smykker/Danish Jewelry* (1990): 161.
Illustrated: see fig. 5-16
291. Brooch, design no. 322
Designed by Henning Koppel, 1947
Made by Georg Jensen Company
Silver
1 ¹/₂ x 2 in. (3.8 x 5.1 cm)
Marks: British import, post-1945 company mark
Private collection, London
Object refs.: "Six Years of Scandinavian Design in Review," *The New York Times*, March 27, 1957.
292. Necklace
Designed by Vivianna Torun Bülow-Hübe, 1951–58
Made by Georg Jensen Company
Silver, rutilated quartz
L: 16 ¹/₂ in. (42 cm)
Marks: Torun designer mark, post-1945 company mark, 925
Didier Haspeslagh
293. Bracelet, design no. 103
Designed by Edvard Kindt-Larsen, 1952
Made by Georg Jensen Company
Silver
7 ¹³/₁₆ x ⁵/₈ in. (19.9 x 1.6 cm)
Georg Jensen Ltd., Copenhagen
294. Necklace, design no. 104B
Designed by Edvard Kindt-Larsen, 1953
Made by Georg Jensen Company
Silver
17 x 1 in. (43.2 x 2.5 cm)
The Silver Fund Collection
Illustrated: see fig. 4-13
295. Necklace, design no. 115
Designed by Bent Gabrielsen, 1953
Made by Georg Jensen Company
Silver
17 x 1 in. (43.2 x 2.5 cm)
Georg Jensen Ltd., Copenhagen
Object refs.: Drucker, *Georg Jensen* (2001): 154; Funder, *Dansk Smykkekunst* (2001): 26, 28, 30; *Georg Jensen Silversmithy* (1980): cat. no. 38; "Georg Jensen 1866–1966" (1966): 116; *International Exhibition of Modern Jewellery 1890–1961* (1961): cat. no. 640; Jackson, *The New Look* (1991): 140; Lutteman and Ugla, *The Lunning Prize* (1986): 155; *Scandinavian Modern Design 1880–1980* (1982): cover, 164, fig. 181; Thage, *Danske Smykker/Danish Jewelry* (1990): 168; Thulstrup, *Georg Jensen Silver & Design* (2004): 104, 109.
Illustrated: see fig. 4-18
296. Bracelet, design no. 105
Designed by Jørgen Jensen, ca. 1953
Made by Georg Jensen Company
Silver
7 ⁵/₈ x ¹/₂ in. (19.4 x 1.3 cm)
The Silver Fund Collection
297. Bracelet, design no. 107
Designed by Nanna and Jørgen Ditzel, ca. 1954
Made by Georg Jensen Company
Silver
Diam: 2 ¹/₁₆ in.; H: 2 in. (Diam: 7.1 cm; H: 5.1 cm)
Marks: Nanna and Jørgen Ditzel designer mark, post-1945 company mark
Private collection, London
Object refs.: "Georg Jensen 1866–1966" (1966): 109; Møller, *Motion and Beauty* (1998): 119; Thulstrup, *Georg Jensen Silver & Design* (2004): 102, 104.
Illustrated: see fig. 4-16

298. Brooch, design no. 314
Designed by Henning Koppel, 1954
Made by Georg Jensen Company
Silver, enamel
1 ¼ x 2 ¾ in. (3.2 x 7 cm)
Marks: Henning Koppel, British import, post-1945 company mark
Private collection, London
Object refs.: Drucker, *Georg Jensen* (2001): 60; *Fifty Years of Danish Silver* (ca. 1954): 15; Schwandt, "Dänisches Silber... Teil III" (1987): 3687.
Illustrated: see fig. 5-16
299. Brooch, design no. 315
Designed by Henning Koppel, 1954
Made by Georg Jensen Company
Silver, enamel
1 ½ x 1 ½ in. (3.8 x 3.8 cm)
Private collection, London
Object ref.: *Fifty Years of Danish Silver* (ca. 1954): 15.
Illustrated: see fig. 5-16
300. Bracelet, design no. 106
Designed by Nanna and Jørgen Ditzel, ca. 1954
Made by Georg Jensen Company
Silver
9 ¾ x 2 in. (24.8 x 5.1 cm)
Marks: British import, post-1945 company mark, 925 within an oval
The Silver Fund Collection
301. Earrings, design no. 125
Designed by Henning Koppel, 1955
Made by Georg Jensen Company
Silver
Each, L: 1.6 in. (4.2 cm)
Drucker Antiques Collection
302. Bracelet, design no. 111
Designed by Nanna and Jørgen Ditzel, 1956
Made by Georg Jensen Company
Silver
3 ⅞ x 2 ¼ in. (9.8 x 7.5 cm)
Marks: Nanna and Jørgen Ditzel designer mark, post-1945 company mark, MODEL
Georg Jensen Ltd., Copenhagen
Object refs.: Bericht, "Zur XI Triennale in Mailand" (Sept. 1957): 11; Funder, *Dansk Smykkekunst* (2001): 14, 15, 18; "Georg Jensen 1866–1966" (1966): 109; Lutteman and Ugla, *The Lunning Prize* (1986): 79; *Georg Jensen Silversmithy* (1980): cat. no. 29 in gold; 117; *Scandinavian Modern Design 1880–1980* (1982): 166 fig. 186; Thage, *Danske Smykker/Danish Jewelry* (1990): 165; Thulstrup, *Georg Jensen Silver & Design* (2004): 105.
303. Brooch, design no. 323
Designed by Henning Koppel, 1956
Made by Georg Jensen Company
Silver, enamel
3 ¼ x 3 ½ in. (8.3 x 9 cm)
Private collection, London
Illustrated: see fig. 4-15
304. Brooch, design no. 328
Designed by Nanna and Jørgen Ditzel, ca. 1956
Made by Georg Jensen Company
Silver
1 ½ x 2 ¾ in. (3.8 x 6 cm)
Marks: Nanna and Jørgen Ditzel designer mark, British import, post-1945 company mark
Private collection, London
305. Brooch, design no. 329
Designed by Nanna Ditzel, ca. 1956
Made by Georg Jensen Company
Silver
1 ⅝ x 1 ⅞ in. (4.1 x 4.8 cm)
Marks: Nanna Ditzel designer mark, British import, post-1945 company mark, 925S
Private collection, London
306. Bracelet, design no. 114
Designed by Søren Georg Jensen, 1957
Made by Georg Jensen Company
Silver
7 ¾ x 1 ¾ in. (19.7 x 3.6 cm)
The Danish Museum of Art and Design, 55/1984
Object refs.: Funder, *Dansk Smykkekunst* (2001): 13, 18; Sørensen, *Søren Georg Jensen* (1997): 121; Thage, *Danske Smykker/Danish Jewelry* (1990): 172.
Illustrated: see fig. 4-22a
307. Bracelet, design no. 1114
Designed by Søren Georg Jensen, 1957
Made by Georg Jensen Company
Gold
8 ½ x 1 ⅝ in. (21.6 x 4.2 cm)
Marks: British import, post-1945 company mark, 750 18K
The Silver Fund Collection
Illustrated: see fig. 4-22b
308. Necklace, design no. 111
Designed by Nanna and Jørgen Ditzel, 1957
Made by Georg Jensen Company
Silver
10 ½ x 5 ⅞ in. (27 x 13 cm)
Collection: The Worshipful Company of Goldsmiths
Object refs.: Bericht, "Zur XI Triennale in Mailand" (Sept. 1957): 11; "Georg Jensen 1866–1966" (1966): 110; *International Exhibition of Modern Jewellery 1890–1961* (1961): cat. no. 217, pl. 54; Lutteman and Ugla, *The Lunning Prize* (1986): 79; Møller, *Motion and Beauty* (1998): 117; Sieck, *Danish Arts and Crafts 1931–1981* (1981): 45; Thage, *Danske Smykker/Danish Jewelry* (1990): 166; Thulstrup, *Georg Jensen Silver & Design* (2004): 106.
309. Bracelet, design no. 924
Designed by Vivianna Torun Bülow-Hübe, ca. 1958
Made by Georg Jensen Company
Silver, moonstone
Diam: 2 ⅝ in.; H: 2 ¾ in. (Diam: 6.7 cm; H: 5.6 cm)
Marks: Torun designer mark, British import, post-1945 company mark, 925S
The Silver Fund Collection
310. Brooch, design no. 373
Designed by Vivianna Torun Bülow-Hübe, ca. 1958
Made by Georg Jensen Company
Silver, moonstone
3 x 2 ¼ x ½ in. (7.6 x 5.7 x 1.3 cm)
Marks: Torun designer mark, post-1945 company mark
Georg Jensen Ltd., Copenhagen
311. Brooch, design no. 374
Designed by Vivianna Torun Bülow-Hübe, ca. 1958
Made by Georg Jensen Company
Silver
2 ¾ x 2 ⅝ x ¼ in. (7 x 5.9 x 2.1 cm)
Marks: Torun designer mark, post-1945 company mark
Georg Jensen Ltd., Copenhagen
Object refs.: *Georg Jensen Silversmithy* (1980): cat. no. 20; McLaughlin, "The Great Dane" (Sept. 2004): 116; Thulstrup, *Georg Jensen Silver & Design* (2004): 110–11, 124, 125; Westin, *Samtal med Vivianna Torun Bülow-Hübe* (1991): 152.
312. Bracelet, design no. 120
Designed by Bente Bonné, 1960
Made by Georg Jensen Company
Silver, enamel
8 x 2 ⅞ in. (20.3 x 5.6 cm)
The Silver Fund Collection
313. Bracelet, design no. 121
Designed by Nanna and Jørgen Ditzel, 1960
Made by Georg Jensen Company
Silver
Marks: Nanna and Jørgen Ditzel designer mark, post-1945 company mark
Diam: 3 ⅞; H: 1 ¼ in. (Diam: 9.2; H: 3.2 cm)
Georg Jensen Ltd., Copenhagen
Object refs.: Drucker, *Georg Jensen* (2001): 106; "Georg Jensen 1866–1966" (1966): 52; *Georg Jensen Silversmithy: 77 Artists, 75 Years*, Renwick Gallery (1980): cat. no. 25; Møller, *Motion and Beauty* (1998): 120; Sieck, *Danish Arts and Crafts* (1981): 50; Stavenow, "Dansk offensive I USA" (1960): 36; *Two Centuries of Danish Design*, Victoria & Albert Museum (1968): 45.
Illustrated: see fig. 5-21
314. Brooch, design no. 802
Designed by Erik Herløw, 1960
Made by Georg Jensen Company
Gold, citrines
1 ¾ x 1 ⅝ in. (4.5 x 4.2 cm)
Marks: Erik Herløw designer mark, 18k, 750
The Danish Museum of Art and Design, 26/1960
Object refs.: "Georg Jensen 1866–1966" (1966): 117; *Georg Jensen Silversmithy* (1980): cat. no. 52; *International Exhibition of Modern Jewellery* (1961): cat. no. 400; Thulstrup, *Georg Jensen Silver & Design* (2004): 117, 119.
Illustrated: see fig. 4-24

315. Earrings, design no. 132
Designed by Bente Bonné, 1960
Made by Georg Jensen Company
Silver, enamel
Each, 2 1/8 x 1 3/8 in. (5.4 x 4.2 cm)
The Silver Fund Collection
316. Necklace, design no. 120
Designed by Bente Bonné, 1960
Made by Georg Jensen Company
Silver, enamel
18 1/2 x 2 1/8 in. (47 x 5.4 cm)
The Silver Fund Collection
317. Bracelet, design no. 118
Designed by Arno Malinowski, ca. 1960
Made by Georg Jensen Company
Silver
7 3/4 x 1 in. (19.7 x 2.5 cm)
The Silver Fund Collection
318. Bracelet, design no. 125
Designed by Flemming Eskildsen, 1961
Made by Georg Jensen Company
Silver
7 1/2 x 3/4 in. (19 x 1.9 cm)
Georg Jensen Ltd., Copenhagen
319. Bracelet, design no. 829
Designed by Hans Ittig, 1961
Made by Georg Jensen Company
Gold, tourmalines
7 3/8 x 7/8 in. (19.5 x 2.3 cm)
Drucker Antiques Collection
320. Necklace, design no. 125
Designed by Flemming Eskildsen, 1961
Made by Georg Jensen Company
Silver
17 1/4 x 1/2 in. (43.8 x 1.3 cm)
Georg Jensen Ltd., Copenhagen
321. Necklace, design no. 129
Designed by Nanna Ditzel, 1961
Made by Georg Jensen Company
Silver
16 7/8 x 2 1/4 in. (42.9 x 5.7 cm)
Private collection, London
Illustrated: see fig. 4-17
322. Neck ring, design no. 167, with pendant,
design no. 135
Designed by Vivianna Torun Bülow-Hübe,
ca. 1961
Made by Georg Jensen Company
Silver, amethyst
Neck ring, 6 3/4 x 6 3/8 x 1 1/2 in. (17.2 x 16.2 x 3.8
cm); pendant, 3 15/16 x 2 7/8 x 5/16 in. (10 x 7.3 x 8 cm)
Marks: Torun designer mark, post-1945 company
mark
Georg Jensen Ltd., Copenhagen
Illustrated: see fig. 4-21
323. Neck ring, design no. 173,
with three pendants, design no. 133
Designed by Vivianna Torun Bülow-Hübe,
ca. 1961
Made by Georg Jensen Company
Silver, amethyst, striped agate, tiger eye
Neck ring: 6 1/2 x 6 3/4 in. (16.5 x 17.1 cm); pendants,
each 3 3/8 x 1 1/4 in. (9 x 1.8 cm)
Marks: neck ring: Torun designer mark, post-1945
company mark, 925S; pendant (amethyst): Torun
designer mark, GJ conjoined, 925S; pendant (tiger
eye): Torun designer mark, British import, GJ con-
joined, 925S; pendant (striped agate): Torun, de-
signer mark, British import, GJ conjoined, 925S
Private collection, London
324. Necklace, design no. 1133
Designed by Tuk Fischer, 1963
Made by Georg Jensen Company
Gold
15 1/4 x 3/4 in. (39 x 1.9 cm)
Drucker Antiques Collection
325. Chain, design no. 195A, with pendant,
design no. 143
Designed by Bent Gabrielsen, ca. 1964
Made by Georg Jensen Company
Silver, amethyst
Chain: L: 8 in. (20.3 cm);
pendant: Diam: 2 3/4 in. (7 cm)
Private collection, London
Illustrated: see fig. 4-19
326. Neck ring, design no. 198, with pendant,
design no. 142
Designed by Bent Gabrielsen, ca. 1964
Made by Georg Jensen Company
Silver
Neck ring: 6 3/4 x 5 3/4 in. (17.1 x 14.6 cm);
pendant: 1 5/8 x 4 in. (4.2 x 10.2 cm)
Marks: Bent Gabrielsen designer mark,
post-1945 company mark, 925S
Private collection, London
327. Bracelet, design no. 149B
Designed by Ibe Dahlquist, 1965
Made by Georg Jensen Company
Silver
8 3/4 x 2 in. (22.2 x 5.1 cm)
The Silver Fund Collection
Object refs.: Beer, *Scandinavian Design* (1975):
166; Drucker, *Georg Jensen* (2001):120; "Georg
Jensen 1866-1966" (1966): 119.
328. Ring, design no. 887
Designed by Henning Koppel, 1966
Made by Georg Jensen Company
Gold, lapis lazuli
Diam: 3/4 in.; H: 1 3/16 in. (Diam: 1.9 cm; H: 2.9 cm)
Drucker Antiques Collection
329. Neck ring, design no. 160, with pendant,
design no. 132
Designed by Vivianna Torun Bülow-Hübe,
ca. 1967
Made by Georg Jensen Company
Silver, rock crystal
Neck ring, 9 x 5 5/8 in. (22.9 x 14.2 cm); pendant,
2 1/2 x 2 5/8 in. (6.3 x 5.9 cm)
Marks: neck ring: Torun designer mark, British
import, post-1945 company mark, 925S; pendant:
Torun designer mark, GJ conjoined, 925S
Private collection, London
Object refs.: Drucker, *Georg Jensen* (2001):110;
Westin, *Samtal med Vivianna Torun Bülow-Hübe*
(1993): 135, 138, **136**.
Illustrated: see fig. 5-18
330. Wristwatch, design no. 231
Designed by Vivianna Torun Bülow-Hübe,
ca. 1967
Made by Georg Jensen Company
Silver, rock crystal
2 1/2 x 2 5/8 in. (6.3 x 6.7 cm)
Marks: Torun designer mark, post-1945
company mark, 925S
The Silver Fund Collection
Illustrated: see fig. 5-19
331. Bracelet, design no. 190
Designed by Henning Koppel, ca. 1968
Made by Georg Jensen Company
Silver
9 x 2 1/8 in. (22.9 x 5.4 cm)
Marks: Henning Koppel designer mark, post-1945
company mark, 925S
The Silver Fund Collection
332. Bracelet, design no. 202
Designed by Ibe Dahlquist, ca. 1968
Made by Georg Jensen Company
Silver
6 1/2 x 1 5/8 in. (16.5 x 4.2 cm)
The Silver Fund Collection
333. Drawing of brooch no. 370
Henning Koppel
ca. 1968
Pencil, marker on paper
4 5/8 x 4 in. (11.7 x 10.2 cm)
Georg Jensen Archive, Copenhagen
334. Pendant, design no. 195
Designed by Henning Koppel, ca. 1968
Made by Georg Jensen Company
Silver, lapis lazuli
2 1/2 x 1 5/8 in. (6.3 x 4.2 cm)
Marks: British import, post-1945 company mark,
925S
Drucker Antiques Collection
335. Bracelet, design no. 191
Designed by Ernst Forsmann, 1969
Made by Georg Jensen Company
Silver
7 1/4 x 7/8 in. (18.8 x 2.2 cm)
Freema Gluck

336. Brooch, design no. 370
Designed by Henning Koppel, 1969
Made by Georg Jensen Company
Silver, enamel
2 ¼ x 1 ¾ in. (5.7 x 4.4 cm)
Private collection, London
Object refs.: Drucker, *Georg Jensen* (2001): 105.
337. Brooch, design no. 371
Designed by Henning Koppel, 1969
Made by Georg Jensen Company
Silver, enamel
2 ½ x 1 ½ in. (6.3 x 3.8 cm)
Marks: British import, post-1945 company mark, 925S
Private collection, London
338. Necklace, design no. 191
Designed by Ernst Forsmann, 1969
Made by Georg Jensen Company
Silver
14 ⅝ x ¾ in. (37.5 x 1.9 cm)
Freema Gluck
339. Necklace, design no. 197
Designed by Bent Gabrielsen, 1969
Made by Georg Jensen Company
Silver
5 ¾ x 10 ½ in. (14.6 x 26.7 cm)
Private collection, London
340. Necklace, design no. 210
Designed by Steffen Andersen, 1969
Made by Georg Jensen Company
Silver
13 ⅞ x 2 in. (34.8 x 5.1 cm)
The Silver Fund Collection
341. Bracelet, design no. 169
Designed by Astrid Fog, ca. 1969
Made by Georg Jensen Company
Silver
8 ⅞ x 2 in. (21.1 x 5.1 cm)
Marks: British import, post-1945 company mark, 925S
The Silver Fund Collection
342. Bracelet, design no. 193
Designed by Astrid Fog, ca. 1969
Made by Georg Jensen Company
Silver
8 ⅞ x 2 ⅜ in. (21.9 x 5.5 cm)
The Silver Fund Collection
343. Bracelet, design no. 194
Designed by Astrid Fog, ca. 1964
Made by Georg Jensen Company
Silver
9 ¾ x 2 ½ in. (24.8 x 6.3 cm)
The Silver Fund Collection
344. Necklace, design no. 120A
Designed by Astrid Fog, ca. 1969
Made by Georg Jensen Company
Silver
Necklace, L: 20 ⅜ in. (52.9 cm); pendants,
1 ⅞ x ½ in. (3.7 x 1.3 cm)
The Silver Fund Collection
345. Bracelet, design no. 217
Designed by Astrid Fog, ca. 1970
Made by Georg Jensen Company
Silver
9 ½ x 3 in. (24.1 x 7.6 cm)
The Silver Fund Collection
346. Bracelet, design no. 218
Designed by Astrid Fog, ca. 1970
Made by Georg Jensen Company
Silver
9 ⅞ x 1 ⅜ in. (25.1 x 3.6 cm)
The Silver Fund Collection
347. Bracelet, design no. 220
Designed by Astrid Fog, ca. 1970
Made by Georg Jensen Company
Silver
9 ½ x 1 ¼ in. (23.2 x 3.2 cm)
The Silver Fund Collection
348. Bracelet, design no. 221
Designed by Astrid Fog, ca. 1970
Made by Georg Jensen Company
Silver
Diam: 4 ¾ in.; L: 8 ½ in.
(Diam: 12.1 cm; L: 21.6 cm)
The Silver Fund Collection
349. Necklace, design no. 127
Designed by Astrid Fog, ca. 1970
Made by Georg Jensen Company
Silver
Necklace, L: 16 in. (40.6 cm); pendants,
1 ⅜ x 2 ⅞ in. (3 x 5.4 cm)
Esther M. Goldberg
350. Brooch, design no. 384
Designed by Vivianna Torun Bülow-Hübe, 1971
Made by Georg Jensen Company
Silver
3 x 1 ¼ in. (7.6 x 3.2 cm)
Marks: British import, GJ conjoined, 925S
Private collection, London
351. Earrings, design no. 241
Designed by Vivianna Torun Bülow-Hübe, 1971
Made by Georg Jensen Company
Silver
Each, L: 2 ⅞ in. (6.7 cm)
Freema Gluck
352. Necklace, design no. 235
Designed by Astrid Fog, 1971
Made by Georg Jensen Company
Silver
Necklace, W: 5 ½ in. (W: 13 cm); pendants,
L: 3 ⅞ in. (L: 9.2 cm)
Freema Gluck
Illustrated: see fig. 4-27
353. Ring, design no. 166
Designed by Astrid Fog, 1971
Made by Georg Jensen Company
Silver, hematite
Diam: ⅞ in.; H: 1 ¼ in. (Diam: 2.2 cm; H: 3.2 cm)
Private collection
354. Brooch, design no. 385
Designed by Bent Gabrielsen, ca. 1971
Made by Georg Jensen Company
Silver
2 ⅝ x 2 ¾ in. (6.7 x 7 cm)
Marks: Bent Gabrielsen designer mark, post-1945
company mark, 925S
Private collection, London
355. Bracelet, design no. 244
Designed by Bent Gabrielsen, ca. 1972
Made by Georg Jensen Company
Silver, amethyst
Diam: 2 ⅞ in.; H: 2 ¾ in. (Diam: 7.3 cm; H: 7 cm)
Marks: Bent Gabrielsen designer mark,
British import, post-1945 company mark, 925S
The Silver Fund Collection
356. Bracelet, design no. 247
Designed by Bent Gabrielsen, ca. 1972
Made by Georg Jensen Company
Silver
8 x 2 in. (20.3 x 5.1 cm)
Marks: Bent Gabrielsen designer mark,
post-1945 company mark, 925S
Private collection
357. Ring, design no. 169
Designed by Bent Gabrielsen, ca. 1972
Made by Georg Jensen Company
Silver, rutilated quartz
Diam: ⅞ in.; H: 1 in. (Diam: 2 cm; H: 2.5 cm)
Marks: Bent Gabrielsen designer mark, post-1945
company mark, 925S
Private collection
358. Ring, design no. 179
Designed by Bent Gabrielsen, ca. 1972
Made by Georg Jensen Company
Silver, amethyst
Diam: ¾ in.; H: ⅞ in. (Diam: 1.9 cm; H: 1.8 cm)
Marks: Bent Gabrielsen designer mark, post-1945
company mark, 925S
Private collection
359. Bracelet, design no. 389
Designed by Nanna Ditzel, 1994
Made by Georg Jensen Company
Silver
8 ¼ x 1 ½ in. (21 x 3.8 cm)
The Silver Fund Collection
Object refs.: Funder, *Dansk Smykkekunst* (2001):
14, 18; Møller, *Motion and Beauty* (1998): 126.

Selected Biographies

GUNDORPH ALBERTUS (1887–1970) qualified as a chaser in 1905 and received further training as a silversmith in Munich from 1909 to 1911 and at the École des Arts Décoratifs in Paris from 1910 to 1911. He began work as a chaser at the Georg Jensen Silversmithy in 1911. In 1915 he graduated from the Kunstakademiets Billedhuggerskole (Royal Academy of Art, School of Sculpture) in Copenhagen. In 1919 he married the sister of Georg Jensen's third wife, who was also the sister of Harald Nielsen, another colleague at the silversmithy. • Albertus became the silversmithy's assistant director in 1926, and he held this position until 1954. In this role, he was responsible for managing hollowware production and ensuring that the items made in the hollowware workshop met the company's high standards of craftsmanship. In addition, Albertus created designs for flatware, hollowware, and jewelry. "Cactus," a flatware pattern he designed in 1930, became very popular and is still in production.¹ He designed a brooch (#234A), which was introduced around 1935 and shows the keen attention to line and understated ornamentation that was typical of many pieces created by the silversmithy during this period. • Examples of Albertus's work were widely exhibited. They were included in the Forårsudstillingen (Spring Exhibition) at Charlottenborg in 1915, 1917, 1918, 1919, and 1922 and were also shown at the Salon des Arts Décoratifs in Paris from 1928 to 1931. The honors he received include a gold medal at the Paris international exposition in 1925 and a *diplôme d'honneur* at the 1937 Paris exposition.

STEFFEN ANDERSEN (b. 1936) received training at the Danish Guldsmedehøjskolen (Academy of Goldsmiths) from 1956 to 1958 and joined the Georg Jensen Silversmithy in 1959. He worked for the Jensen firm in London from 1950 to 1960, in the design department in Copenhagen from 1961 to 1971, and in the advertising department from 1971 to 1975. He joined the hollowware department in 1975. • Jewelry designs Andersen created include necklace #210 and matching bracelet (#210), as well as cufflinks and a ring.



SIGVARD BERNADOTTE (1907–2002), a member of the Swedish royal family, was the second son of King Gustav VI of Sweden and the brother of Queen Ingrid of Denmark. As a young man, he wanted to become an actor, but his family discouraged him and instead he studied art at Uppsala University. After completing his degree in 1929, he went on to study at the Konstakademien (Academy of Fine Arts) in Stockholm. Bernadotte attended the 1930 Stockholm Exhibition,

which displayed examples of applied art, and it was a galvanic experience for him. Such was the impact of the exhibition that he decided to become a designer. As he reflected later in life, “I made up my mind that what I wanted to do was design things, that had purpose, that could be used for something, not just an ornamental object that stood there on a shelf or on a table to be admired or forgotten. I wanted to try to give people attractive everyday products for the home, kitchen, and office. And this is something that ever since has been my credo.”² •

Bernadotte’s association with the Georg Jensen Silversmithy began in 1930, when his talent was recognized by Jørgen Jensen and by Niels Wendel, a Swede who was a partner in the Jensen firm. Their recommendation was passed on to the silversmithy, and Bernadotte was offered a contract to make designs. In the years that followed, he created many designs for hollowware, one design for flatware (the “Bernadotte” pattern), and a few designs for jewelry. His early hollowware designs in particular constituted a totally new look for the silversmithy. Their sleek, highly polished forms show Bernadotte’s preference for classic geometrical shapes, and his restrained use of ornamentation, often restricted to straight, incised lines, suggests the influence of the Functionalist aesthetic. When they were first released, Bernadotte’s elegant but understated pieces represented a radical departure from the often highly ornamented designs of Georg Jensen. • The overwhelming majority of Bernadotte’s designs for the Jensen firm were for hollowware, but he created a few designs for jewelry. One of them—brooch #301—seems to resonate with his interest in classicism, and another—bracelet #73, introduced in 1938—mirrors the clean, smooth, uncluttered style that characterizes his hollowware. • In 1950 Bernadotte increased his commitment to industrial design when, with Acton Bjørn, he established the consulting firm Bernadotte & Bjørn Industridesign A/S, which designed a wide range of products for numerous manufacturing firms. In 1964 a new firm—Bernadotte Design—was established, and it became the largest consulting firm of its kind in northern Europe. • Sigvard Bernadotte also played a leading role in the field of industrial design through his involvement with the International Council of Societies of Industrial Design and the Föreningen Svenska Industridesigners (Society of Swedish Industrial Designers). In 1997 his creativity as a designer was celebrated when Sweden’s Nationalmuseum mounted *Design Sigvard Bernadotte*, a major retrospective exhibition that included more than fifty objects designed for the Georg Jensen Silversmithy.



BENTE BONNÉ (1929–1996) worked primarily as a glass engraver. In 1949 she received training from Åse Voss Schrader at Studio Schrader in Denmark, and then she opened her own workshop. Bonné designed an enamel-on-silver necklace (GJ #120) and matching bracelet (GJ #120) for the Georg Jensen Silversmithy, introduced in 1960. This set is a relatively rare example of the silversmithy’s use of enamel in its jewelry.



VIVIANNA TORUN BÜLOW-HÜBE (1927–2004) was a Swedish silversmith and designer who brought a unique style to the Georg Jensen Silversmithy, one borne of her interest in simplicity and in shaping jewelry to the forms of the human body. Simply known as “Torun,” she decided to become a silversmith at an early age after meeting the noted Swedish silversmiths Wiwen Nilsson and Sigurd Persson. At first she set up a small workbench at her parents’ home, and later she received training at the Konstfackskolan (School of Arts, Crafts, and Design), in Stockholm, where her teachers included Erik Flemming and Svend Erik Skawonius. She operated her own studio in Stockholm from 1951 to 1956 and then moved to France, where she had small studios in Paris and Biot until 1968. While she was in France, she met many prominent artists, including Picasso, Brancusi, Calder, and Matisse. From 1958 to 1960, she exhibited her jewelry at the Picasso Museum in Antibes. Torun lived and worked in Germany from 1968 to 1978, when she moved to Indonesia, where she operated a small studio and developed designs until she moved to Copenhagen near the end of her life. • At the very beginning of her career as a silversmith, Torun made jewelry using inexpensive materials, such as wood, wire, and pebbles. Over time she developed a graceful, sensuous, Modernist style in such objects as hand-hammered silver collars with single drop pendants of rock crystal, beach pebbles, or wood; a “mobile” necklace that encircled the neck and draped a large crystal over the shoulder; drop earrings with large teardrop-shaped stones; and more. In many pieces she placed an emphasis on making the shapes fit the contours of a woman’s body. Torun crafted the pieces herself, and she was often photographed modeling them. Many celebrities wore her jewelry during the 1950s and 1960s, including Billie Holiday, Ingrid Bergman, Oona O’Neill, and Brigitte Bardot. • Torun’s talent as a designer/craftswoman was recognized during her years as an independent artist. In 1960 she received a gold medal at the Milan Triennale, and in 1961 she was awarded the Lunning Prize. At an exhibition of work by Lunning Prize

winners in Copenhagen in 1967, Torun met representatives of the Georg Jensen Silversmithy. This led to her formal relationship with the silversmithy, which subsequently produced many of her designs, including both new designs and those she had previously made in her own workshop. After the Jensen silversmithy took over the production of her designs, Torun was able to concentrate on making custom pieces and developing new designs for jewelry and watches. She maintained an active relationship with the Georg Jensen Silversmithy for the rest of her life and created a large number of designs for jewelry and several revolutionary designs for watches. Included in the body of work produced by the silversmithy are a magnificent “mobile” necklace that is as effective hanging in space as it is around a woman’s neck; a neck collar (#160) with drop pendant (#132); a neck ring (#167) with pendant composed of two rows of hanging amethysts (#135); and a “mobius” brooch (#374). • Torun’s work was exhibited in a large number of exhibitions around the world during the course of her long and highly acclaimed career. She received many prizes as well. In addition to the gold medal at Milan and the Lunning Prize, she was also awarded a silver medal at the Milan Triennale in 1954, the title of Distinguished Silversmith from the Society for Contemporary Swedish Silver (1983), and the Prince Eugen Medal (1996).

INGA-BRITT “IBE” DAHLQUIST (1924–1996) received her training at the Konstfackskolen (School of Arts, Crafts, and Design) in Stockholm. Beginning in 1965, she designed jewelry in the Modernist style for the Georg Jensen Silversmithy, including bracelets, brooches, cufflinks, earrings, necklaces, pendants, and rings. In addition to her work for the Jensen firm, Dahlquist established her own workshop in Stockholm. Examples of her jewelry may be found in various collections, including that of the Goldsmiths’ Company, London.



NANNA AND JØRGEN DITZEL Nanna Ditzel (b. 1923) and her husband, Jørgen (1921–1961), created many new and fresh jewelry designs for the Georg Jensen Silversmithy during the 1950s and 1960s.

Their initial training, however, was in furniture design. Nanna studied cabinetmaking at the Richards School in Copenhagen and then went on to further studies of furniture at the Kunsthåndværkerskolen (School of Arts, Crafts, and Design), where she met Jørgen, who was two years ahead of her in his courses. Working as a team, Nanna and Jørgen designed furniture that was included in the annual exhibition of the Cabinetmakers’ Guild, an important

venue for new work. They first participated in the exhibition in 1944, and in 1945 they won second prize. Their success led to work with furniture manufacturers, and they were soon at the forefront of Danish furniture design. They were married in 1946, and after the birth of their first child, in 1950, Nanna started designing jewelry, since it was something she could do at home while the child was asleep. At around this time, a jewelry competition was announced, and Nanna and Jørgen subsequently won first prize for a necklace they designed for the firm of A. Michelsen. • The Ditzels’ association with the Georg Jensen Silversmithy began in 1954, when they were approached by the designer Finn Juhl, who was involved in developing an exhibition to mark the fiftieth anniversary of the Jensen company. When the silversmithy’s artistic director, Anders Holstrup-Pedersen, asked him to design the exhibition, Juhl replied: “I can’t be bothered exhibiting all your old jewelry. You’ll have to make something new!”³ He suggested that Nanna and Jørgen create the designs, and Holstrup-Pedersen was receptive to the idea. The Ditzels subsequently created five jewelry designs for the exhibition, and they were received enthusiastically. One was a large, hollow silver bracelet (#107). Many other designs followed, including bracelet #111; bracelet #121, for which the Ditzels won a gold medal at the 1960 Milan Triennale; and the curvaceous necklace #129, which was first produced in 1961. • In 1961 Jørgen died suddenly after surgery; he was not even forty years old. In spite of having to look after three children, Nanna carried on with the couple’s design work. The small wooden stools/tables called “Toadstools” that she designed in 1962 were very successful, and numerous other designs followed, created for a variety of manufacturers. In addition to designs for furniture and jewelry, Nanna was involved in making designs for fabrics, which she and Jørgen had worked on before his death. An important client was the Halling-Koch Design Centre. • An active designer of international reknown, Nanna Ditzel is stimulated by a wide range of design problems and likes to work in various media. She is especially well known for her furniture designs and has had a long string of successes; her “Trinidad” chair (1993), produced by Fredricia Stolefabrik, has been a notable recent success. Her work for the Georg Jensen Silversmithy, which continues to the present day, has been varied and prolific. The designs she has created have mainly been for jewelry, and have included bracelets, brooches, earrings, necklaces, and rings, as well as watches. Examples of some of her more recent designs include bracelet #389 and matching earrings, first produced in 1994; they demonstrate dramatic uses of positive and negative space that reflect the same concept as the Trinidad chair. • Nanna Ditzel’s work has been shown in

many important exhibitions throughout the world, and she has received numerous top awards. The honors she has received, some in conjunction with Jørgen Ditzel, include silver medals at the Milan Triennale (1951, 1957); a gold medal at the Milan Triennale (1960); the Lunning Prize (1956); a gold medal at the International Furniture Design Competition (1990); Knight of the Order of the Dannebrog; Honorable Royal Designer, London (1996), and the Thorvard Bindsbøll Medal (1999). Working out of a home/office/studio in the center of Copenhagen, she continues to live an extremely active professional life as she operates Nanna Ditzel Design A/S.

FLEMMING ESKILDSEN (b. 1930) began his apprenticeship at the Georg Jensen Silversmithy in 1952. He joined the company in 1958 and still works there. He has held several positions during his long tenure. Beginning in 1958, he worked in the design department, and in 1962, he became foreman of the department. From 1986 to 1989, he was a product-development manager, and he has been a product-development coordinator since that time. Eskildsen began creating designs for the company in 1960 and has designed jewelry, hollowware, flatware, Christmas ornaments, and other items. In the area of jewelry, he has designed bracelets, cufflinks, earrings, necklaces, pendants, rings, and necktie bars and pins. He has also assisted in the development of the silversmithy's annual pendants, which were first issued in 1988.



TUK FISCHER (b. 1939) was trained as a goldsmith and served her four-year apprenticeship in the studio of Poul Warmind. She received the top award—a silver medal—for the “masterpiece” she created at the end of her training. In 1962, after the completion of her apprenticeship, she began designing jewelry for the Georg Jensen Silversmithy. She later spent two years studying jewelry design at the Danish Kunsthåndværkerskolen. • Central to Fischer’s philosophy of how jewelry should be designed is the belief that “beauty in form is reached through simplicity and rational design.” To her, “rational design” denotes the intelligibility of a product’s form. In other words, the design of a piece of jewelry should be fully illuminated; it shouldn’t be a design maze that tries to trick the user. Furthermore, “rational design” means that the production process should also be straightforward, employing, for example, easily manufactured component parts.⁴ • Fischer’s philosophy is perfectly exemplified by her design for an articulated necklace introduced by the Georg Jensen Silversmithy in 1963 (#133 in silver, #1133 in gold). She currently lives in a town north of

Copenhagen and expresses herself primarily through her painting.



ASTRID FOG (1911–1993) was a designer of clothing, both haute couture and ready-to-wear, but beginning in 1969, she designed a line of silver jewelry for the Georg Jensen Silversmithy. The jewelry she designed—arm rings, bracelets, brooches, cufflinks, earrings, necklaces, and rings—is very distinctive, characterized by large, chunky, unornamented forms, especially hollow rectangles and curves. Her jewelry reflects attitudes about bold personal expression through fashion that were prevalent in the 1960s and 1970s. Some of Fog’s jewelry designs are surprising, even outlandish. A good example is necklace #235, which drapes around the neck and has two clusters of elongated silver droplets cascading down either side of the wearer’s neck. A ring she designed (GJ #166), with one very large stone surrounded by ten smaller ones, is similarly arresting because of its outsized scale and unconventional design.

ERNST FORSMANN (b. 1910) completed his training as a goldsmith in 1930. He had a relationship with the Georg Jensen Silversmithy from 1953 to 1975. During this period he designed a flexible necklace in a checkerboard pattern (#191) and a matching bracelet (#191).



BENT GABRIELSEN (b. 1928) served an apprenticeship with goldsmith Ejler Fangel in Copenhagen from 1945 to 1949. After a stint in the Royal Danish Navy, he attended the Guldsmedehøjskolen from 1951 to 1953. In 1953 he moved to the city of Kolding, Denmark, to take a position with the Hans Hansen Silversmithy, and he worked as the firm’s artistic director until 1969. Since 1969 he has operated his own workshop, first in Kolding and after 1985, near his home in a lovely, bucolic setting in central Denmark. • Gabrielsen is especially known for his designs for jewelry and for the jewelry he makes with his own hands. During the late 1950s and the 1960s, the designs he executed for the Georg Jensen Silversmithy, along with designs by Henning Koppel, Nanna and Jørgen Ditzel, and Vivianna Torun Bülow-Hübe, transformed the look of the firm’s jewelry and generated international acclaim. Of special significance is necklace #115, with links inspired by the shape of seed pods are joined together by means of an ingenious system he developed. The necklace earned Gabrielsen a gold medal at the Milan Triennale of 1960. He designed many other pieces for the silversmithy, includ-

ing bracelets, brooches, rings, necklaces, and pendants, and they illustrate a wide range of ideas about modern jewelry. • Jewelry has been central to Gabrielsen's distinguished career. He has expressed his philosophy of what jewelry should be as follows: "A piece of jewellery must be beautiful. A little work of art which brings joy to the one who wears it. It brings joy to the one who presents it, just as it gives me joy to create it. Jewellery is the herald of joy. As such it deserves an important place among man. Today more than ever."⁵ • In addition to his jewelry, Gabrielsen has also designed and created ecclesiastical pieces for Danish churches and created designs for the Omega Watch Company. Gabrielsen's work has been included in a large number of international exhibitions since the 1950s. His one-man shows have included an exhibition at Det Danske Kunstindustrimuseum (Danish Museum of Art and Design) in 1978; annual exhibitions in Japan from 1981 to 1997; and the exhibition *Bent Gabrielsen: 40 Years of Jewellery*, held at the Trapholt Museum of Art in 1994. In addition to the gold medal at the Milan Triennale, he has been awarded many other prizes, including the Lunning Prize in 1964.



OSCAR GUNDLACH-PEDERSEN (1886–1960) received training as an architect at the Kunstakademiets Billedhuggerskole and went on to design several important buildings in Denmark. He became manager of the Georg Jensen Silversmithy in 1927, and held this position until 1931. Gundlach-Pedersen designed hollowware, flatware, and jewelry for the company.⁶ During the 1930s, when the philosophy associated with Functionalism argued against overt ornament in jewelry, he designed a bracelet (#65B) and two brooches (#229 and #230) that reflect the pared-down aesthetic of the time.



ERIK HERLØW (1913–1991) was an internationally recognized architect and designer who made many contributions to Danish applied art. He graduated from the Københavns Bygmesterskole (Copenhagen Master Builders School) in 1936 and graduated from the Kunstakademiets Arkitektskole (Royal Academy of Art, School of Architecture) in 1941. During his career, he designed a wide variety of objects, including hollowware, cooking utensils, flatware, jewelry, textiles, and furniture. As an architect, he designed major exhibitions of applied art and associated exhibition pavilions, and he was involved in the design of the Embassy of the United States, in Copenhagen. • Herløw created designs

for many manufacturing firms, including A. Michelsen, Carl M. Cøhr A/S, Dansk Bakelit Industri, Dansk Aluminiumsindustri A/S, Ribe Jernstøberi A/S, Philips A/S, AB Nordiska Kompagniet, Dart Industries, the Universal Steel Company A/S, and the Georg Jensen Silversmithy. From 1942 to 1949, Herløw was artistic consultant to A. Michelsen A/S. From 1952 to 1954, he was the director of design instruction at the Guldsmedehøjskolen. In 1957, he became a lecturer at the Royal Academy's architecture school, and in 1959 he became a professor of industrial design. • Herløw designed a few pieces of jewelry for the Jensen firm, including a gold bracelet with large, eccentrically cut amethysts, and a rather architectonic gold brooch with nine large citrines (#802), which was introduced in 1960. • Herløw's works were included in numerous international exhibitions, including the Milan Triennale, *Design in Scandinavia*, *Neue Form aus Dänemark*, *Formes Scandinaves*, *The Arts of Denmark*, and *Danish Design*. He received a number of major awards, including a grand prix (1951), gold medals (1954, 1957), and silver medals (1954, 1960) at the Milan Triennale; the Eckersberg Medal (1958); and the Skandinavisk Design Pris (1972).

HANS ITTIG (b. 1933) is a goldsmith who created designs for the Georg Jensen Silversmithy in the 1960s and maintained his own workshop in Switzerland. He designed a gold bracelet, introduced by the Jensen firm in 1961, that featured twenty-four hand-cut rectangular panels with tourmalines, along with cut-outs that use negative space in an interesting way (#829).

GEORG JENSEN (1866–1935) was a world-famous silversmith and designer who founded the Georg Jensen Silversmithy in 1904. He is widely acknowledged to be one of the leading silversmiths of the twentieth century. Through the excellence of his work and the success of his firm, he played a central role in elevating Danish silver to the highest international rank. The details of his remarkable career are provided in Chapter 1.

JØRGEN JENSEN (1895–1966), Georg Jensen's second son, became a silversmith like his father. In 1914 he received training in Munich, where he studied with the goldsmith Leonhard Ebert and at the Städtisches Kunstgewerbeschule (National School of the Decorative Arts). Later that year, he returned to Copenhagen and obtained further training at the Jensen silversmithy. He was employed by the firm from 1917 to 1923; from 1923 to 1936 he operated his own workshop in Stockholm. He returned to the silversmithy in 1936 and worked as a de-

signer there until 1962. • Jensen designed hollowware and jewelry for the silversmithy, and his work reflects an interesting transition from the older forms and styles of ornamentation to clean-lined Modern forms of the 1930s that were often devoid of applied ornament. This new style is quite evident in the jewelry he designed, including bracelet #105, which has none of the organic ornamentation that is so characteristic of the silversmithy's earlier pieces of jewelry. • Examples of Jørgen Jensen's work were included in exhibitions in Denmark, Sweden, and the United States.



SØREN GEORG JENSEN (1917–1982) was Georg Jensen's third son. Like his older brother Jørgen, he trained to become a silversmith, and he was an apprentice at the Georg Jensen Silversmithy from 1931

through 1936. From 1941 to 1945, Søren received training as a sculptor at the Kunstakademiet's Billedhuggerskole, and he exhibited his sculpture for the first time in 1944, at the Forårsudstillingen in Charlottenborg. He studied in Paris in 1949 and then returned to the silversmithy.

Taking over from his uncle Harald Nielsen, he became the firm's artistic director in 1962, a position he held until 1974. • Unlike this father, who regretted that he was not

able to devote his career to sculpture, Søren Georg Jensen had considerable success as a sculptor. A number of his powerful abstract pieces, most of them executed in granite, can be seen in public places in Copenhagen. The relationship between his sculpture and his designs in silver is very clear. As Toni Greenbaum points out in Chapter 4, nowhere is this more evident than in his design for bracelet #114 (#1114 in gold), which he designed in 1957. Like his sculpture, the design for the bracelet is "terse but subtle, and there are beautiful relationships between the whole and the detail."⁷ • In addition to the designs he contributed himself, Jensen's role in imbuing the silversmithy's products with a modern spirit should be noted. For example, while he served as the firm's artistic director, he provided guidance to a number of exciting, new designers who joined the firm during his tenure and dramatically changed the look of Jensen silver. These designers included Henning Koppel, Magnus Stephensen, Torun Bülow-Hübe, and Piet Hein. • Søren Georg Jensen's sculpture and works in silver have been exhibited throughout the world. Among the honors he received were a gold medal at the Milan Triennale (1960), the Eckersberg Medal (1966), and the Thorvaldsen Medal (1974).



EDVARD KINDT-LARSEN (1901–1982) was an architect who also worked in the area of applied art. He graduated from the Bygningsteknisk Skole (Technical Building School) in 1922 and from the

Kunstakademiet's Arkitektskole in 1927. From 1945 onward he was a self-employed architect. Between 1945 and 1953, he was the headmaster of the Kunsthåndværkerskole in Copenhagen, and he served as official architect for the Cabinetmakers' Guild's annual exhibition from 1943 to 1966. He was married to Tove Kindt-Larsen, a fellow graduate of the architecture school and an accomplished designer. They often worked together designing furniture, silverware, jewelry, and textiles and participated in many conferences related to industrial design. • Kindt-Larsen designed a bracelet for the Georg Jensen Silversmithy (#103 in silver; #1103 in gold), which was introduced in 1952. It proved to be a popular design and it has also been used, in silver or stainless steel, as the band for a woman's watch. Another popular design is necklace #104, which is also produced in the form of a bracelet (#104). • Edvard Kindt-Larsen's awards include the Kunstakademiet's gold medal (1931), the Eckersberg Medal (1949), and the Cabinetmakers' Guild's annual prize (1957).



HENNING KOPPEL (1918–1981) was one of the most original designers who ever worked for the Jensen silversmithy, and, to a considerable extent, his designs were responsible for propelling Jensen silver to

the forefront of Modern design after World War II. • After being trained in drawing, Koppel entered the Kunstakademiet, where he studied from 1936 to 1937. He also pursued studies in sculpture in Paris at Académie Rançon in 1938. During World War II, Koppel lived in Stockholm, where he worked as an assistant to the sculptor Carl Milles. He also painted watercolors and designed jewelry for the firm Svensk Tenn. In 1945 he returned to Denmark and became a designer for the Georg Jensen Silversmithy. • Koppel's earliest work for the silversmithy consisted mainly of designs for jewelry. These abstract and highly sculptural works represented a revolutionary departure for the firm. Important examples include a series of enamel-on-silver brooches—#306, 307, 314, and 315—and two bracelets—#88A and 89 with matching necklaces. By the late 1940s, the main focus of Koppel's designs had shifted to hollowware. The pitchers, bowls, covered platters, candelabra, and other pieces he designed are highly sculptural, with fluid lines and subtle curves that present stiff challenges for the silversmiths who make

them. Some of these creations, especially pitcher #992, introduced in 1952, have become icons of mid-twentieth-century design. Koppel's designs for the silversmithy also included the flatware patterns known as "Caravel" and "Koppel," and various small silver sculptures. • Koppel's design work was not limited to the Georg Jensen Silversmithy. He also designed porcelain for Bing & Grøndahl, lamps for Louis Poulsen & Co., glass for Kastrup and Orrefors, and furniture for Kvetny & Sønner. • Henning Koppel received many major awards for his work, including the Lunning Prize (1953), gold medals from the Milan Triennale (1951, 1954, 1957), the International Design Award of the American Institute of Interior Designers (1963), and the ID Prize of the Society of International Design (1966).



HUGO LIISBERG (1896–1958) was known primarily as a sculptor and a ceramist. He served as an apprentice at the Royal Porcelain Manufactory from 1913 to 1915 and became interested in stoneware at that time. He studied at the Bourdelles School in Paris in 1920. He was especially interested in realistically depicting fish, birds, and mammals in his work, and numerous examples can be seen in his sculpture and ceramics. In 1930, following his employment at the Royal Porcelain Manufactory, he developed a productive professional relationship with Nathalie Krebs, founder of Saxbo, a small but highly respected Danish art-pottery studio that specialized in stoneware. • Liisberg created a few jewelry designs for the Georg Jensen Silversmithy in the 1940s. The designs are for four brooches that realistically depict a shorebird, a fawn, a pair of ducks, and a duck in flight, respectively (#297, 298, 299, 300). The subjects and style of the designs are similar to brooches designed by Arno Malinowski, but the sculptural relief is greater than in Malinowski's work. • Liisberg's work was exhibited in numerous exhibitions in Denmark and abroad, and he received many honors, including a gold medal from the Kunstakademiet (1927), the Carlson Prize (1939), and the Eckersberg Medal (1942).



ARNO MALINOWSKI (1899–1976) was a multitalented artist who worked as a sculptor, ceramist, engraver, medalist, and designer. He studied sculpture at the Kunstakademiet Billedhuggerskole from 1919 to 1922. From 1921 to 1935, he designed porcelain and stoneware items for the Royal Porcelain Manufactory, and, as a medalist, he designed small bronze medallions. Malinowski taught at the Kunsthåndværkerskole from 1934 to 1939. He was associated with the Georg Jensen

Silversmithy from 1936 to 1944 and again from 1946 to 1965. • Although Malinowski designed some hollowware for the silversmithy, he made many more designs for jewelry, which are very distinctive. His pieces tend to be well-balanced compositions executed in low relief in a medalist style. They often include stylized birds and animals. One of his best-known designs is brooch #256, which depicts an Art-Deco-style kneeling deer. A more whimsical design is brooch #284, whose plump sheep has a fleece composed of small silver balls. Other designs by Malinowski are relatively experimental, such as a series of three brooches that were introduced in 1943—#292, 293, and 294, which feature juxtaposed motifs that give them a strong narrative dimension. He created a series of iron and silver (*jern og sølv*) brooches, pendants, and cufflinks during World War II (brooches #5002 and 5003; pendant #3). In order to stretch the supply of silver when it was limited, he developed a way of inlaying silver designs into iron through the use of a Japanese technique. Malinowski is also recognized as the designer of the Kongemærket (king's emblem) lapel pin made of silver or gold with red enamel. Designed to commemorate the seventieth birthday of Christian X, King of Denmark, in 1940 during the German occupation, these pins were worn by Danes as a national emblem and a symbol of resistance. They sold for four kroner each, with one kroner going to the king's charitable fund. Nearly 1.2 million pieces were sold, making the Kongemærket by far the silversmithy's top-selling item of all time. The tremendous success of the modest piece kept the silversmithy in business during a difficult period.⁸ • Works by Arno Malinowski were shown in numerous exhibitions in Denmark and abroad. He received several awards for his designs for objects made of silver, porcelain and bronze, including a silver medal at the Paris international exposition in 1925, the Eckersberg Medal (1933), and the Carlson Prize (1936).



KRISTIAN MØHL-HANSEN (1876–1962) studied painting for a short time at the Kunstakademiet, and he also studied painting at Zahrtmanns Studieskole (Zahrtmann's School) in Copenhagen. He became interested in embroidery and other aspects of textile design, and created designs for embroiderers and weavers. He also created designs in other media on a freelance basis. For example, he designed the cover for the Danish periodical *Tilskueren* and drew vignettes for the catalogue of Den Frie Udstilling (The Free Exhibition). He also drew up designs for silverworks for the Georg Jensen Silversmithy, the A. Dragsted Silversmithy, and for silversmith Birgitte Eriksen.⁹ • In 1903 or 1904, Møhl-Hansen

drew a design for Georg Jensen that would have a major impact on the firm for years to come. The design, of a standing dove in profile surrounded by a circular wreath, was subsequently used as the central motif for a belt buckle, brooches, bracelets, earrings, and necklaces and is perhaps one of the most recognizable of all the silversmithy's designs. At least one version of the design—a belt buckle featuring two doves (#8)—was included in the silversmithy's crucial 1904 exhibition at the Kunstindustrimuseum. Møhl-Hansen created other jewelry designs for the silversmithy, but none had the impact of the dove design.¹⁰ • Møhl-Hansen was a freelance designer for the silversmithy, not a regular employee. According to Thomas Thulstrup, at one time he was paid 50 kroner per sheet of sketches he produced.¹¹ Among the honors bestowed upon Møhl-Hansen were the Eckersberg medal (1920) and a gold medal for his embroidered textiles at the 1925 Paris international exposition.



HARALD NIELSEN (1892–1977) was the younger brother of Georg Jensen's third wife, Johanne Nielsen. As a young man, he wanted to become a painter, but in 1909 he became an apprentice at his brother-in-law's silversmithy. He subsequently worked as a chaser, and later became a designer and the director of the silversmithy's school for apprentices. He was the director of the silversmithy from 1954 to 1958, and the artistic director from 1958 to 1962. It is said that Nielsen was Georg Jensen's closest colleague at the silversmithy. It was his responsibility to take sketches drawn by Jensen and Johan Rohde and convert them to precise shop drawings that the silversmiths and goldsmiths could use when making the pieces. • Nielsen himself was a talented and prolific designer, and he created a large number of designs for hollowware and some for flatware and jewelry as well. His designs contrast sharply with those of Georg Jensen in that they concentrate on form and line and considerably downplay ornament. Nielsen was quite explicit about his design philosophy in this regard, stating: "The ornament must never dominate. It is subservient to the harmony of the whole and does not exist for its own sake. It can stress the quietness and [simplicity] of outline but must never distract from it."¹² • It is precisely this quality of "quietness and [simplicity] of outline" that characterizes much of Nielsen's hollowware and his "Pyramid" flatware.¹³ It is also readily apparent in his jewelry designs, including, for example, ring #46A and brooch #266. • Works by Harald Nielsen were included in many major exhibitions that were significant in the history of the Georg Jensen Silversmithy, including the international exhibitions of 1925 (Paris), 1931 (Brussels), 1937 (Paris), and New York (1939).

GUSTAV PEDERSEN (1895–1979) joined the Georg Jensen Silversmithy in 1915 and worked for the company for the next fifty years. In 1917 he became foreman of the hollowware department and was responsible for this important area of production. He created a number of designs for hollowware during his long career and a small number of designs for jewelry, including ring #44.



HENRY PILSTRUP (1890–1967) was Georg Jensen's first apprentice, having joined the small workshop in 1904, the first year of its operation. Pilstrup learned the techniques of the trade from Jensen in the traditional manner, and in 1918 he became foreman of the goldsmiths' workshop, where jewelry was produced. He remained in this important position for the next thirty-nine years. • Pilstrup appears to have had a special talent for jewelry. It is believed that he executed for the silversmithy an important silver necklace with barrel-shaped links, filigree, and amber and opal stones. The necklace was exhibited in Copenhagen at the 1909 Free Exhibition and was chosen as the most beautiful item on display.¹⁴ Pilstrup contributed a number of designs for both jewelry and small pieces of hollowware to the silversmithy over the course of his career. His jewelry designs include those for bracelet #63, necklace 40 and two matching bracelets (#40 and 43), ring #48, and several tie bars and pairs of cufflinks. • Pilstrup's recollections of working at the Jensen silversmithy during its early years provide an important first-person narrative of the workshop's organization and atmosphere.¹⁵



JOHAN ROHDE (1856–1935) was an important Danish painter, designer, graphic artist, and critic, and a leading advocate for progressive art. Although he was born into a well-to-do merchant family, he decided on a career in art. In 1875 he studied painting and drawing with Fredrik Rohde, Wenzel Tornøe and C. F. Andersen. He attended the Kunstakademiet in 1882 and pursued further studies at the Kunstneres Studieskole (Artists' Studio School) from 1883 to 1887. While there he met the painter P.S. Krøyer, who sparked his interest in progressive French painting. • By the late 1880s, Rohde was exhibiting his paintings, and he began to receive recognition for his work. During the same decade, he associated himself with the avant garde and became a rebel in the world of Danish art. He was particularly opposed to the Kunstakademiet's old-fashioned ways of teaching and to the rejection of the work of young, progressive artists by members of the establishment who controlled the important Charlottenborg Udstillingen (Charlottenborg

Exhibition). Rohde subsequently played a leading role in the establishment of Den Frie Udstilling, which provided a venue for the exhibition of works by young secessionist artists whose works were rejected by the establishment. The first Free Exhibition in 1891 was a success, and the exhibition went on to become the top annual event for the presentation of progressive art. Rohde was instrumental in arranging for paintings by Paul Gauguin and Vincent van Gogh to be exhibited in the 1893 exhibition. • Johan Rohde was one of several academy-trained Danish artists who became involved in designing objects for their own homes. He drew up architectural plans for his own house and then proceeded to design virtually everything in it, including furniture and silver flatware and hollowware. It was this impulse to apply his artistic training to the problem of designing for his own home that led Rohde to make a connection with Georg Jensen. Rohde especially admired the high quality of Jensen's work and his preference for a matte finish, so he took clay hollowware models to Jensen to be executed in silver. Both men were pleased with the results, which led to a strong professional relationship and friendship that endured for the rest of their lives. • In 1907 Rohde signed a contract to create designs for the Georg Jensen Silversmithy, the first designer to do so. He created many superlative designs for hollowware and also designed what became the firm's most popular flatware pattern, known as "Konge" (acorn). He designed other flatware patterns as well, including "Dronning" (acanthus) and "Rune" (Mayan). His numerous hollowware designs emphasize form and line and downplay ornament; many reflect the influence of Neoclassicism. This approach contrasts with the designs that Georg Jensen created during the same period, which are characterized by complex forms and lush, abundant ornamentation. Without a doubt, Rohde and Jensen were the most important designers during the early history of the silversmithy. • Johan Rohde also designed a few pieces of jewelry that were produced by the silversmithy. These designs are distinctive and easy to identify. What is especially characteristic of Rohde's jewelry is the presence of filigree combined with open space, which underscores the filigree's delicacy. The influence of Neoclassicism is strong here as well. These characteristics are readily apparent in his belt buckle #18, executed in silver, and brooch #53, executed in gold. • Rohde's paintings, graphic art, and the furniture and silver and gold objects he designed were widely exhibited throughout his career. He received many awards, including a bronze medal at the 1900 Paris international exposition, a grand prize at the 1925 Paris international exposition, and the Thorvaldsen Medal (1934).



JENS FERDINAND WILLUMSEN (1863–1958) was an important Danish artist. Known primarily as a painter, he was also a graphic artist, a sculptor, an architect, and a ceramist. From 1879 to

1882 he studied at the Teknisk Skole (Technical School) and from 1881 to 1885 studied painting at the Kunstakademiet. His subsequent career as a painter was marked by periodical shifts in style that were quite dramatic. During the early 1880s, his paintings reflected an interest in social commentary and naturalism, which prized exact physical description, a preference shared by many other young Danish artists of the time. A few years later, after traveling to France and Spain, Willumsen abandoned naturalism and created paintings in the Symbolist style in order to emphasize emotion and atmosphere. After the turn of the century, following a period during which he focused on work in other media, he created a powerful series of expressionist paintings on the theme of the relationship between man and nature. The colors he used became purer and more intense, and by the 1930s they were extremely vivid and surreal as he endeavored to express major philosophical questions through his paintings. Willumsen became a prominent figure in Danish art, and showings of his characteristically dramatic and unconventional work—particularly at Den Frie Udstilling—were awaited with great anticipation. • As a sculptor, Willumsen created many commissioned works, including memorials and monuments. His largest sculptural work, begun in 1893 and completed in 1928, is *The Relief*. Willumsen was also very active as a graphic artist and produced numerous etchings, lithographs, and woodcuts. His lithographs included posters for Den Frie Udstilling. As an architect, Willumsen designed two houses for himself in the town of Hellerup and an exhibition building for Den Frie Udstilling. • Of particular interest with respect to Georg Jensen is Willumsen's involvement with decorative art, principally his work in ceramics. During the early 1890s he created a number of experimental, one-of-a-kind stoneware pieces that were rich in symbolism,¹⁶ and he built kilns in which he fired his own pieces. From 1897 to 1900, he was the artistic director of the Bing & Grøndahl Porcelain Manufactory, where he served as an advisor to other artists. • Willumsen's work with ceramics reflects a number of parallels with Georg Jensen's life. For example, like Jensen, he entered into ceramic work after formal artistic training at the Kunstakademiet, and he designed and made his own pieces. Also like Jensen, he applied his training in a manufacturing setting when he worked for Bing & Grøndahl. Willumsen also came into contact with Pietro Krohn, who

preceded him as Bing & Grøndahl's artistic director and was one of Jensen's important mentors. Finally, both Willumsen and Jensen exhibited their work—sculpture in the case of Jensen and paintings and ceramics in the case of Willumsen—at Den Frie Udstilling. • In the spirit of the artist/designer, Willumsen designed as a gift for the poet and dramatist Holger Drachmann a unique and symbolic ring that was made at the Jensen silversmithy in 1906. The ring is believed to be his only collaboration with the silversmithy. The ring was clearly a source of pride for the Jensen firm since it was prominently featured in advertising as late as 1930.¹⁷ • Throughout his long and distinguished career, Willumsen's work was shown at numerous exhibitions, including ones at Charlottenborg (1884–1889), the Free Exhibition (1891–1950), and the Paris international expositions of 1889 and 1900. Examples of his ceramic work are in the collection of the Kunstindustrimuseum, and a number of his paintings and sculptures are in the collection of the Statens Museum for Kunst (National Museum of Art) and many other museums around the world. • The honors Willumsen received include an honorable mention at the 1889 Paris exposition, the medal of honor of the Grafisk Kunstnersamfund (Graphic Artists' Society) (1929), and the Thorvaldsen Medal (1947).

NOTES

- 1 Albertus also designed the flatware pattern known as “Pinje” (bittersweet), which was first produced in 1940.
- 2 Sigvard Bernadotte, *The Designer's Responsibility to His Time*. The Third Annual Reed & Barton Lecture, 1964 [Taunton, Mass.: Reed & Barton, 1964]: n.p.
- 3 Henrik Sten Møller, *Motion and Beauty: The Book of Nanna Ditzel*. (Copenhagen: Rhodos, 1998), 115.
- 4 Personal communication from Tuk Fischer to David A. Taylor, 11 April 2005.
- 5 Bent Gabrielsen, *Bent Gabrielsen: 40 Years of Jewellery*. Exh. cat. (Kolding: Trapholt Museum, 1994): 3.

- 6 He designed the flatware pattern called “Relief” or “Parallel” (introduced in 1931), and the pattern called “Ladby” or “Nordic” (introduced in 1937).
- 7 Pierre Lübecker, “Two Materials—but the Same Man: On Silver and Sculpture by Søren Georg Jensen,” in Erik Christian Sørensen, ed., *Søren Georg Jensen*. (Copenhagen: Christian Ejlers' Forlag, 1997): 157.
- 8 The story of the Kongemærket is told in detail in Thulstrup, *Georg Jensen Silver & Design* (2004): 88–90.
- 9 Ivan Munk Olsen, “Christian Møhl-Hansen og Hans Dekorative Arbejder” (Christian Møhl-Hansen and his decorative work). *Skønvirke* 7 (1921): 8.
- 10 Pieces of jewelry designed by Møhl-Hansen include brooches #37, 277, 279, and 285.
- 11 Thulstrup, *Georg Jensen Silver & Design* (2004): 40.
- 12 Christian Ditlev Reventlow, “The Artists of Georg Jensen Silver,” in *Fifty Years of Danish Silver in the Georg Jensen Tradition*. (Copenhagen: Georg Jensen, Inc., [1954]): 23.
- 13 The “Pyramid” flatware pattern was introduced in 1926. Nielsen also designed the flatware patterns called “Agave” (Elsinore) and “Dobbeltriflet” (Old Danish), which were introduced in 1937 and 1947, respectively.
- 14 Walter Schwartz, *Georg Jensen: En kunstner og hans tid og slægt* (Georg Jensen: an artist and his time and family). (Copenhagen: Georg Jensen & Wendel, 1958): 174; Thulstrup, *Georg Jensen Silver & Design* (Gads, 2004): 38. According to Thulstrup, the necklace was exhibited under Pilstrup's name but was likely designed by Jensen. An example of this rare necklace, which is design #4, is in the collection of the Danish Museum of Art and Design, access. no. A88/1908.
- 15 Schwartz, *Georg Jensen* (1958): 105–7, 109.
- 16 Willumsen's stoneware from this period is analyzed by Hanne Honnens de Lichtenberg in her essay “Ceramic Sculpture: A Synthesis of Form and Color,” *Scandinavian Journal of Design History* 5 (1995): 19–32.
- 17 [“Advertisement for Georg Jensen silver”], *Samleren* 7 (1930):

Appendix: The Back Story

David A. Taylor



Fig. A-1: Company marks used from 1904 to 1908, and “826 S” silver-content mark, on the back of brooch #11. The open back and C-catch are also indicative of an early date.

Pieces of Georg Jensen jewelry invariably carry a number of marks that confirm authenticity and provide other information, including design numbers, silver or gold content, designer identification, and importation details. This information is stamped or engraved on the backs of jewelry pieces by the goldsmiths who make them. In addition to the information expressed by these marks, one may also obtain additional information from the backs of pieces. For example, the way a back is constructed and the design of pin-catches used on brooches can provide clues about when pieces were made. It is therefore possible to obtain a great deal of information about individual pieces if one is able to “read the back story” by interpreting marks and construction details. The following is a basic guide to the interpretation of the various categories of marks and other details.¹

COMPANY MARKS

Over the course of its history, the Georg Jensen silversmithy has used a number of company marks to identify its jewelry, hollowware, and flatware. This practice allows Jensen pieces to be readily identified, since it is exceptionally rare that they do not carry a company mark. From time to time the company mark, or combination of marks, was changed, although it is not always known why this was done. The fact that it is possible to establish precise or approximate dates when these changes were made is useful in determining the dates of pieces. However, because the Jensen company’s records do not document when changes were made to the earliest marks used, establishing the dates of pieces of jewelry that carry them is a matter of some conjecture.²

The earliest mark found on a piece of Georg Jensen jewelry is the mark on the earliest-known piece of jewelry, the Adam and Eve buckle (see Fig. 1-1). However, since the buckle was made before Jensen established his silversmithy in 1904, the mark is not a company mark. Nevertheless, it is worthy of note, because it relates to the design of the early marks used by the silversmithy. The mark used on the buckle, which is engraved on the front instead of the back, consists of two elements: a conjoined “G” and “J” (for “Georg Jensen”) and “99” for the date of the piece (1899). This style of designer identification and dating is clearly derived from the way Jensen marked his sculptures during the 1890s.³

The first mark used after the establishment of the Jensen silversmithy in 1904 is the conjoined “G” and “J,” which is accompanied by “G.I.” (Fig. A-1). This set of marks was used from 1904 until 1908. Beginning around 1907 or 1908, “COPENHAGEN” was sometimes added to the marks. During the period 1909 to 1914, “GEORG JENSEN” in

an arched configuration was added to the conjoined “G” and “J” and “G.i.” marks (Fig. A-2). The silver-content mark (discussed below) that most frequently appears on pieces with these company marks is “826 S.”

From approximately 1908-1920, another set of company marks was used. This included “G.i.” along with “GEORG JENSEN” rendered in a straight line (Fig. A-3). The silver-content marks seen with these marks are “826 S,” “828 S,” and “830 S.”

From 1915 to around 1927, a new style of company mark was introduced featuring “GEORG JENSEN” within an oval of raised dots (Fig. A-4). This mark was sometimes accompanied by “COPENHAGEN” within an oval of raised dots. The silver-content mark associated with this mark is “830 S,” which is stamped within an oval with “GJ” at the top, “830” in the center, and “S” at the bottom. Another company mark used during approximately the same time period consists of the raised letters “GJ” surrounded by an oval of raised dots (Fig. A-5). This mark is most often accompanied by a silver-content mark that features “830” within an oval of raised dots.

During the period 1925 to 1932, a mark was used that featured an impressed “GEORG JENSEN” within an oval of impressed (rather than raised) dots, and the outline of a crown resting on the top of the oval

Another company mark, consisting of a stylized “G” and “J” within a rectangle, was stamped on pieces made between 1933 and 1944 (Fig. A-6). The silver-content marks associated with this mark are “830” and “925.” When the silver-content mark is “925,” pieces are commonly stamped with “STERLING” and “DENMARK” as well.

From 1945 to the present, the company mark has consisted of the impressed name “GEORG JENSEN” within an oval of impressed dots (Fig. A-7). It is usually accompanied by “925” or “925S,” “STERLING” and “DENMARK.” From 1945 to 1951, the mark “GEORG JENSEN & WENDEL A/S” was used to distinguish pieces that were sold in the Georg Jensen retail shop on Østergade, in Copenhagen (Fig. A-8). Other company marks have been used, but the ones described here are among the most common.

SILVER-CONTENT MARKS

Pieces of Georg Jensen jewelry that are made of silver carry marks that indicate their silver content by expressing the percentage of pure silver. For example, “826” equals 82.6 percent pure silver, “828” equals 82.8 percent, and so on. The silver-content marks found on Jensen jewelry are “826 S,” “828 S,” “830 S,” “925,” and “925 S.” (“925” silver is also known as “sterling.”) The approximate date ranges for the silversmith’s use of the different grades of silver is as follows: “826” = 1904–15, “828” = 1912–15, “830” =

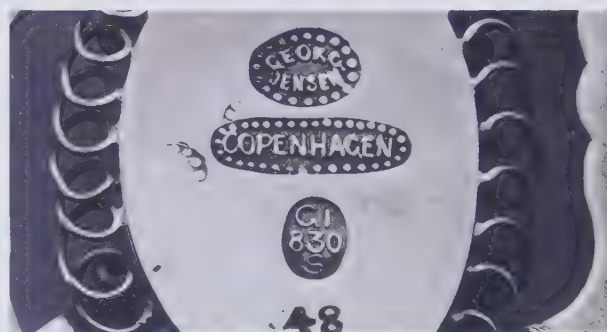
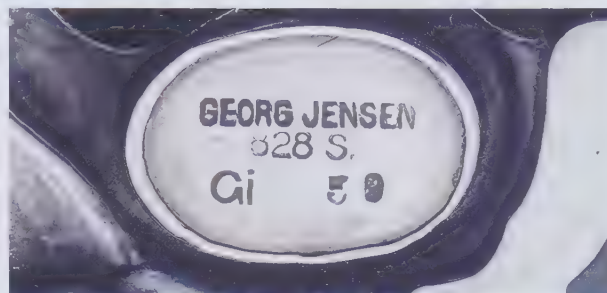
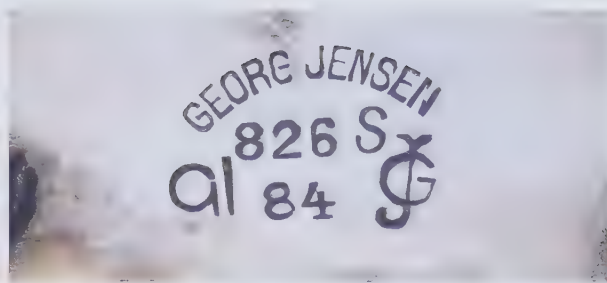


Fig. A-2: Company marks used from 1909 to 1914, and “826 S” silver-content mark, on the back of brooch #84.

Fig. A-3: Company marks used from ca. 1909 to 1920, and “828 S” silver-content mark, on the back of clip #59.

Fig. A-4: Company marks used from ca. 1915 to 1927, “COPENHAGEN” origin mark, and “830 S” silver-content mark, on the back of pendant #48.

Fig. A-5: Company marks used from ca. 1915 to 1927, “DENMARK” origin mark, and “830” silver-content mark, on the back of pendant #40.

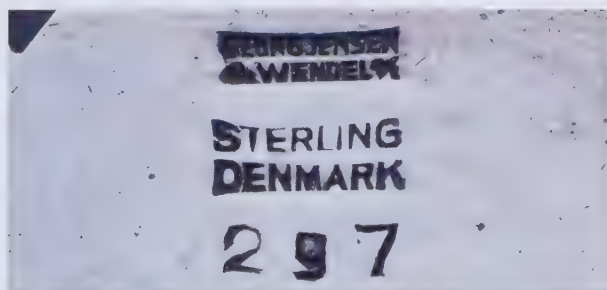


Fig. A-6: Company mark used from 1933 to 1944, “DENMARK” origin mark, and “925” and “STERLING” silver-content marks, on the back of brooch #236A.

Fig. A-7: Company mark used since 1945, “DENMARK” origin mark, and “STERLING” silver-content mark, on the back of earring #100 B.

Fig. A-8: “GEORG JENSEN & WENDEL A/S” company mark used between 1945 and 1951, “DENMARK” origin mark, and “STERLING” silver-content mark, on the back of brooch #297.

Fig. A-9: Company mark used from ca. 1915 to 1927, and “18K” and “765” gold-content marks, on the back of bracelet #41.

1915–30s, “925” = 1915–present. It is worth noting that when Georg Jensen opened his silversmithy, the minimum fineness standard was .826. In 1915, the Danish government raised the standard to .830 so that it would be the same as the standard used by other Scandinavian countries.

The designs of the silver-content marks indicate more specific date ranges. For example, “830 S” was used from 1911 to around 1914, and “830” with “G.I.” above it and “s” below it, all surrounded by an oval of raised dots, was used between 1915 and 1930.

GOLD-CONTENT MARKS

Pieces of Georg Jensen jewelry that are made of gold carry a gold-content mark, which is expressed in the form of its fineness or percentage of pure gold. The gold-content marks found on Jensen jewelry include “585,” which is equivalent to 14-karat gold; “750,” which is equivalent to 18-karat gold; and “765,” which is equivalent to 18.36-karat gold. In addition to these marks, pieces are sometimes marked “14K” or “18K” as well (Fig. A-9).

DESIGN NUMBERS

Another mark usually found on the backs of pieces of jewelry is the design number, which represents a unique design within the company’s range. Such numbers can be from one to four digits in length and are occasionally followed by a capital letter (e.g., A, B, C). The letters designate variants within a design, which usually relate to differences in size and/or shape. For example, ring #11 has three variants—11A, 11B, and 11C—each with the same decorative details but with different sizes and shapes (see cat. nos. 101, 102). Another example is bracelet #88, which is available in an “A” version with six large links, and a “B” version with ten small links.

It is important to understand that the assignment of design numbers is done in numerical sequence, beginning with “1,” within each category of jewelry. The jewelry categories seem to have been established by the silversmithy at least as early as 1908, since a catalogue from that time that is in the Jensen company’s archive reflects virtually the same categories and system of numbering designs that is still in use.⁴ The jewelry categories expressed in that catalogue are: belt buckles (*bæltspænder*), bolero buckles (*bolerospænder*), bracelets (*armbånd*), brooches (*broscher*), buttons (*knapper*), chains (*kæder*), cufflinks (*manchetknapper*), hair buckles (*hårspænder*), hair combs (*kamme*), lockets (*medaljon*), necklaces (*halsbånd*), pendants (*hængesmykker*), pins (*nåle*), rings (*ringe*), shoe buckles (*skospænder*), and signets (*signeter*). In time, other categories were added, such as earrings and neck rings,

and old categories went out of production, such as bolero buckles and shoe buckles. What is not clear, however, is whether the design numbers assigned to the early pieces reflect either the order in which they were designed or the order in which they were put into production. It seems plausible, for example, that during the silversmithy's first few years the designs that went into production were selected from a supply of designs on hand, and that these selections were made on the basis of aesthetic appeal rather than on when designs were executed. However, it is quite apparent that, over time, the assigned design numbers increasingly reflected at least a general chronological order with regard to when pieces were designed.

Before this system of assigning design numbers mentioned above was used, another system appears to have been used briefly by the silversmithy. According to the silversmithy's inventory of jewelry exhibited at Det Danske Kunstindustrimuseum in 1904, belt buckles and bolero buckles were given numbers in the 1–99 range, hair pins were in the 100–199 range, brooches were in the 200–299 range, hair combs were in the 300–399 range, hat pins (*hattenåle*) were in the 400–499 range, and coat buttons (*jacketknapper*) and cufflinks were in the 500–599 range.⁵ The use of this close-ended numbering system would seem to suggest that in 1904 Jensen did not anticipate that the number of designs in some of the categories would exceed 100.

As to the numbering system that is still in use, it should be pointed out that a minor alteration was made in the numbering system around 1912–14.⁶ At that time, the design numbers of all the bolero buckles were changed in order to consolidate the buckle category by eliminating bolero buckles as a separate category. Accordingly, bolero buckle #2 became buckle #42, bolero buckle #3 became buckle #43, bolero buckle #4 became buckle #44, bolero buckle #5 became buckle #45 (see cat. nos. 31, 49), bolero buckle #6 became buckle #46 (see cat. nos. 48, 50), and bolero buckle #7 became buckle #47.⁷ It should also be noted that occasionally design numbers are not found on pieces of jewelry. Although it is possible that this results from a goldsmith's having forgotten to apply a design number, in most instances it is likely that (1) the piece was made before the silversmithy had established a design number for it,⁸ or (2) the piece was a prototype, or (3) the piece was a commissioned item that never went into regular production.

Another variation in the assignment of design numbers relates to gold jewelry. Specifically, in cases where a design was produced in silver and also produced in gold, the design number for the piece made of gold is the design number of the silver piece plus 1000. Thus, the gold ver-

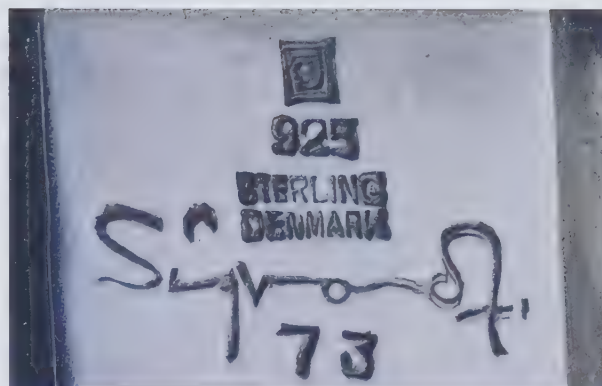


Fig. A-10: Designer's mark for Sigvard Bernadotte on the back of bracelet #73. Also shown are the company mark used from 1933 to 1944, the "DENMARK" origin mark, and the "925" and "STERLING" silver-content marks.

Fig. A-11: Designer's mark for Vivianna Torun Bülow-Hübe on the back of pendant #133. Also shown are the company mark used for small pieces of jewelry ("G" and "J" conjoined), the "DENMARK" origin mark, and the "925 S" silver-content mark.

sion of ring #46A is 1046A, the gold version of bracelet #114 is #1114 (see Figs. 4-22a,b), and so on.

Another aspect of the assignment of design numbers is that the same number is sometimes given to pieces of jewelry from different categories if they match each other. Some of the many examples of this are bracelet 88 and necklace 88 (see Fig. 4-10, cat no. 287), bracelet 89 and necklace 89, bracelet 100A and necklace 100A. However, this kind of synchronization of design numbers between categories appears not to have been practiced before the 1940s.

DESIGNERS' MARKS

Marks that identify designers are found on pieces of jewelry from time to time. However, such marks are only used for some of the designers, and not all the pieces they designed carry their marks. In any case, the designers' marks most frequently seen are those of Sigvard Bernadotte ("Sigvard" in script) (Fig. A-10), Vivianna Torun Bülow-Hübe ("TORUN") (Fig. A-12), Nanna Ditzel ("N" and "D" conjoined), Nanna and Jørgen Ditzel ("N," "J" and "D" conjoined) (Fig. A-11), Bent Gabrielsen ("B," "G," and "P" conjoined) (Fig. A-13), Henning Koppel ("HK" within an oval) (Fig. A-14), and Arno Malinowski ("A" and

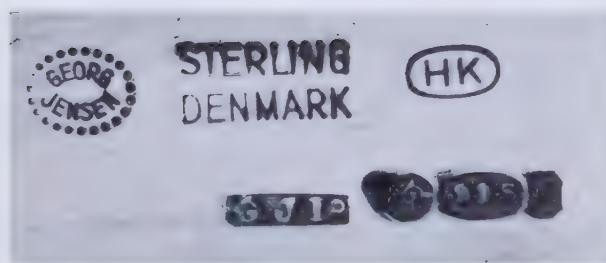
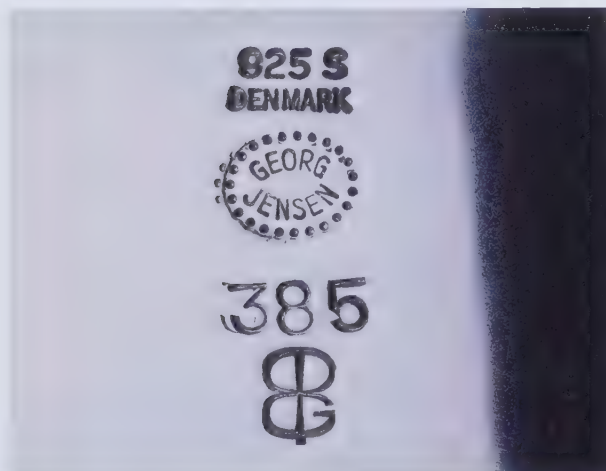
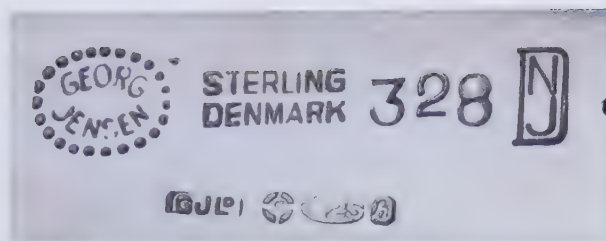


Fig. A-12: Designers' mark for Nanna and Jørgen Ditzel on the back of brooch #328. Also shown are the post-1945 company mark and a set of British import marks.

Fig. A-13: Designer's mark for Bent Gabrielsen Petersen on the back of brooch #385. Also shown are the post-1945 company mark, the "DENMARK" origin mark, and the "925 S" silver-content mark.

Fig. A-14: Designer's mark for Henning Koppel on the back of brooch #314. Also shown is the post-1945 company mark and a set of British import marks.

"M" conjoined). In order to celebrate the ninetieth anniversary of the silversmithy, an older brooch design—#42—was reproduced and marked with a facsimile of Georg Jensen's signature along with dates "1904–1994." The use of Jensen's signature on jewelry has not otherwise been a practice of the silversmithy.

IMPORTATION MARKS

When Georg Jensen jewelry was exported from Denmark into other countries, it was sometimes given importation

marks in order to comply with the regulations of those countries. The importation marks most often seen are the ones used for France, Sweden, and Great Britain. The French importation mark is rendered as "Importe de Danemark" within a circle (Fig. A-15). The Swedish importation mark consists of three crowns in a triangular pattern (sometimes called a "cat's paw"), which is accompanied by an "S" (Fig. A-16). The set of British importation marks is the most complex, and can include an assay signature ("GS" or "GJL"), a London hallmark for foreign silver, a silver-standard mark (e.g., "925"), and a date mark expressed in the form of a single-letter code that is consistent with the dating system used in London (see Fig. A-12).

ORIGIN MARKS

As mentioned earlier, pieces of jewelry have been marked with places of origin. For example, earlier pieces are sometimes marked "COPENHAGEN," or "COPENHAGEN" within an oval of raised dots, and later pieces are marked "DENMARK." The "COPENHAGEN" mark is dated c.1907–14, "COPENHAGEN" within an oval of raised dots is dated 1915–c.1919, and "DENMARK" is dated 1930–present.⁹

OTHER MARKS

For certain small items of jewelry, such as charms, the conjoined "GJ" company mark (similar to the earliest company mark) has sometimes been used (see Fig. A-11). However, the presence of later marks on such pieces, such as "925S" and "DENMARK," indicates that they were not made during the silversmithy's early years.

Beginning in 1988, the Georg Jensen Company has produced "annual" pendants, which are generally derived from the designs of pieces of jewelry produced in previous years; in some years matching earrings were also produced. These pieces bear the post-1945 company mark as well as the year when they were released.

During the 1940s and 1950s, pieces of jewelry made in the United States under the auspices of Georg Jensen, Inc., USA, which was operated by Frederik Lunning, are marked "GEORG JENSEN, INC., USA." The items that carry this mark are not to be confused with pieces of Georg Jensen jewelry that were made in Denmark.

CONSTRUCTION DETAILS AS CLUES FOR DATING

Certain aspects of the way pieces of Jensen jewelry are made have changed over the years and, as a result, this can provide clues about when pieces were made. For example, during the first year of the silversmithy, and possibly somewhat later, brooches and other pieces were sometimes made without full backs. Thus, the absence of a back usually indicates that a piece is one of the earliest

of its kind made, especially if the marks on the piece also suggest an early date. Also, the way pin-catches on brooches have been made has changed several times and, because of this, the presence of one type of catch or another indicates where a brooch falls on a rough time line. To be specific, an open “C”- catch was used first (Fig. A-17). This was followed by a “C”-catch modified with a conical device, usually with a bead at its tip, into which the pin is snapped (Fig. A-18). Next came a tubular sliding catch, which is sometimes referred to as a “trombone” catch. Earlier examples of this have a bead on the end of the sliding tube (Fig. A-19). The ones with beads on the ends of the sliding tube are usually marked “830” silver, and the ones without beads are usually marked “925” (Fig. A-20). The next pin-closure device, which is still in use, features a revolving mechanism that is used to lock and unlock the pin (Fig. A-21).

REFERENCE MATERIAL FOR USE IN DATING GEORG JENSEN JEWELRY

In general, it is not easy to determine precise dates when pieces of Georg Jensen jewelry were first produced. This is the case because authoritative records apparently do not exist for the earlier designs, and date information about many of the later designs has not been published, although it probably does exist. However, there are a few publications that contain reliable information about the dates of first production of the designs of certain designers. For example, books and exhibition catalogues about jewelry designed by Sigvard Bernadotte, Vivianna Torun Bülow-Hübe, Nanna Ditzel, Søren Georg Jensen, and Henning Koppel are very useful.¹⁰ A number of other publications also provide information about dates when designs were introduced, but because these sources do not always agree, it is wise to be cautious about accepting one date over another. Publications of this sort include *Georg Jensen and the Silversmiths*; *Georg Jensen: The Danish Silversmith* by Jørgen E.R. Møller; *Georg Jensen Sølvsmide Gennem Fyrretyve Aar, 1904–1944* by Christian Ditlev Reventlow; “Georg Jensen Sølv” by Sigurd Schultz; *Georg Jensen: En Kunstner—hans tid og slægt* by Walter Schwartz; and *Georg Jensen Silver & Design* by Thomas C. Thulstrup.

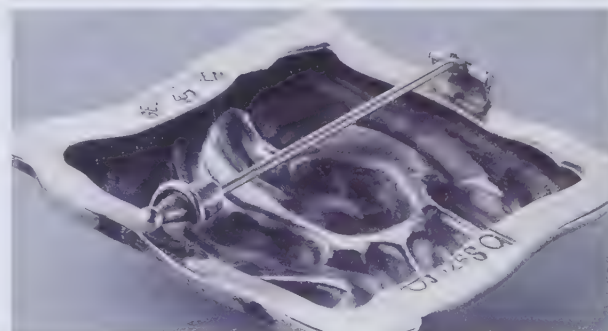
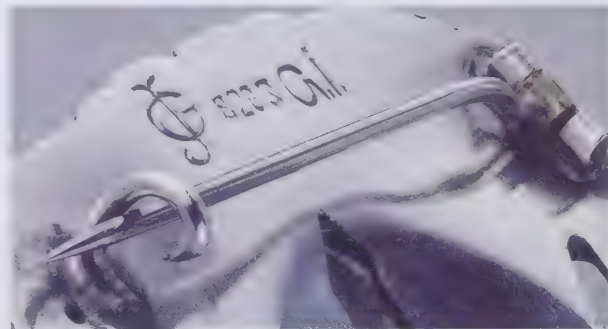


Fig. A-15: French import mark on the back of brooch #123. Also shown are the company marks used from ca. 1915 to 1927 and “830 S” silver-content mark.

Fig. A-16: Swedish import marks on the clasp of a bracelet #73.

Fig. A-17: C-catch on the back of brooch #27. The company marks on this brooch were used from 1904 to 1908. The piece was not marked with a design number.

Fig. A-18: C-catch modified with conical device on the back of brooch #47. The company marks on this brooch were used from ca. 1915 to 1927.



Fig. A-19: Tubular, sliding pin-catch with bead at the end, on the back of brooch #51. The company mark on this brooch was used from ca. 1915 to 1927.

Fig. A-20: Tubular, sliding pin-catch with flat end, on the back of brooch #60. The company mark on this brooch was used from 1933 to 1944.

Fig. A-21: Revolving pin-catch on the back of brooch #119. The company marks on this brooch were used after 1945.

In the writing of this section, I have benefited from the comments and suggestions of Michael Krogsgaard, and also from information about marks used by the Georg Jensen Silversmithy that is on page 126 of the book *Georg Jensen Silversmithy: 77 Artists, 75 Years*.

NOTES

- 1 It should be noted that the Jensen company does not have a complete inventory of all the marks that have been used over the years, nor precise dates for the periods when many of the documented marks were employed.
- 2 A detailed analysis of the chronology of the company marks that takes into account information in the Jensen company's archive, the Jensen company marks registered with the Patent-og Varemærkestyrelsen (Danish Patent and Trademark Office), the dates when silver-content standards were raised in Denmark, and the marks found on a significant number of pieces of Georg Jensen jewelry would be welcome.
- 3 See Michael Krogsgaard and Liv Carøe, eds., *The Unknown Georg Jensen* (Copenhagen: Georg Jensen Society, 2004): 13.
- 4 "Håndtegnet Katalog," Georg Jensen Company Archive, Frederiksberg, Denmark, acc. no. 11. (ca. 1908–12).
- 5 This inventory is in the collection of Det Danske Kunstinstrimuseum.
- 6 Evidence of this alteration first appears in a catalogue in the Georg Jensen Company archives: "Håndtegnet trykt Katalog," Georg Jensen Company Archive, Frederiksberg, Denmark, acc. no. 13 (ca. 1914): 73–74.
- 7 For whatever reason, no bolero buckle #1 seems to have gone into production.
- 8 This appears to be the case with several pieces in the collection of the Kunstinstrimuseum.
- 9 See Thulstrup, *Georg Jensen Silver & Design* (2004): 205.
- 10 *Design Sigvard Bernadotte* (Stockholm: Nationalmuseum, 1998); Sten Henrik Møller, *Motion and Beauty: The Book of Nanna Ditzel* (Copenhagen: Rhodos, 1998); Vivianna Torun Bülow-Hübe, ed., *Torun* (Copenhagen: Georg Jensen; Royal Copenhagen, Ltd., n.d.); Erik Christian Sørensen, ed., *Søren Georg Jensen* (Copenhagen: Ejlers' Forlag, 1997); and Henning Koppel: *En Mindeudstilling. Sølvarbejder for Georg Jensen Sølvsmiede* (Copenhagen: Kunstinstrimuseum; Georg Jensen Sølvsmiede A/S, 1982).

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David A. Taylor is a folklorist and curator at the Library of Congress. He has been conducting research on Georg Jensen for more than thirty years and has published a book on Jensen's hollowware.

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