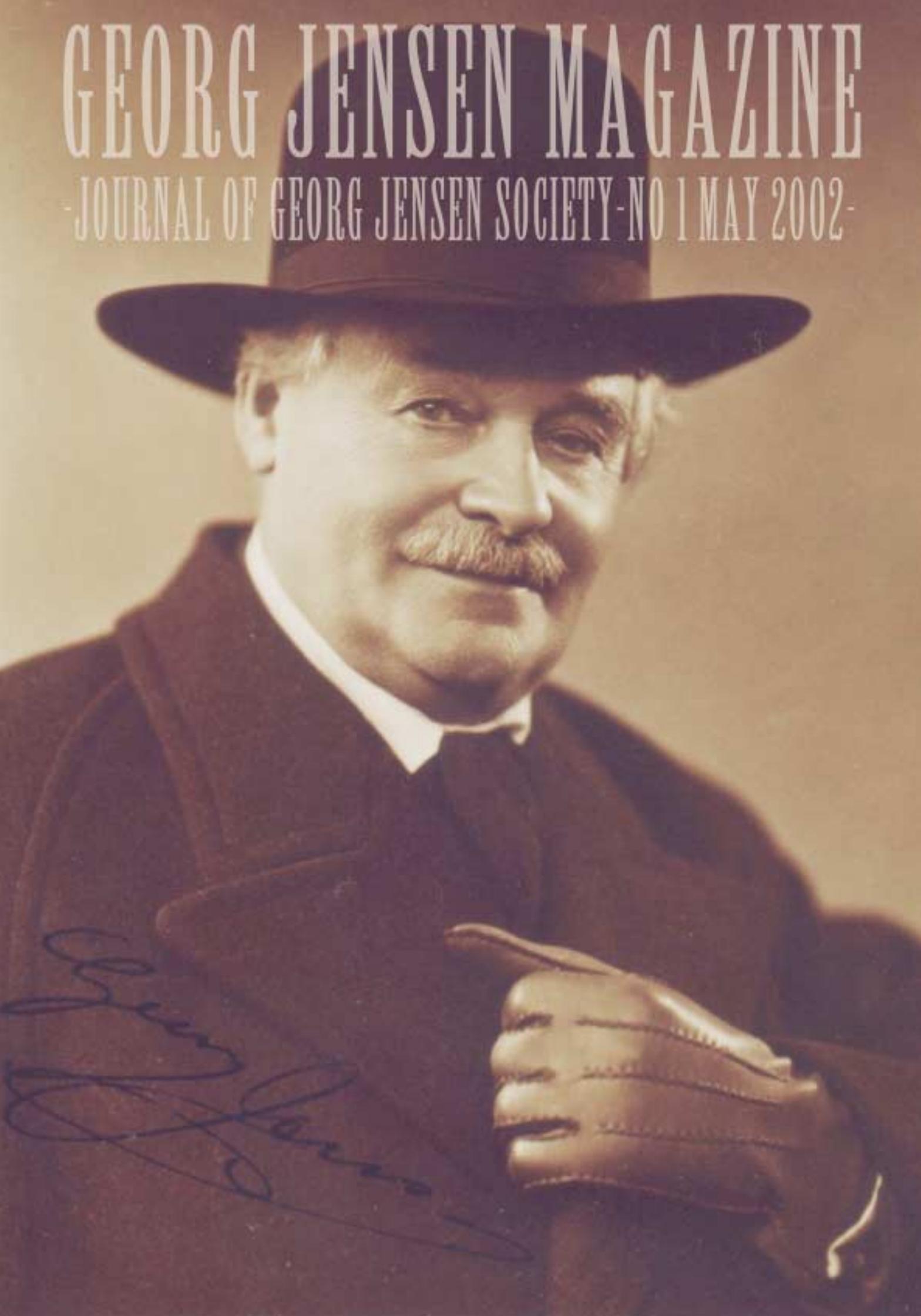


GEORG JENSEN MAGAZINE

- JOURNAL OF GEORG JENSEN SOCIETY - NO 1 MAY 2002 -



Georg Jensen

Georg Jensen Magazine No. 1

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Georg Jensen Magazine is published by The Georg Jensen Society, Voldmestergade 4, DK-2100 Copenhagen Ø, Denmark, +45 35 38 68 17, e-mail: gjs@gjsilver.org.

Subscription rate is 200,- danish crowner pr. year and includes membership of the Georg Jensen Society. Two or three issues are expected pr. year. Subscription can be taken out by using the application form for membership of the society on www.gjsilver.org.

The journal is published electronically and can be found on www.gjsilver.org. Subscribers will receive a password, which will give access to the journal and the sections of the webpage, that are reserved for members of the society.

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Frontpage: Georg Jensen 1934. Signed copies of this photo were given by Georg Jensen to his closest friends.

Back: Advertisement from "Nyt Tidsskrift for Kunstindustri" ("New Journal for Decorative Art"), # 3, 1936, with chalice and plate designed by Georg Jensen for an english church around 1933.

Layout: Kandrup Bogtrykkeri

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Georg Jensen Magazine

When Georg Jensen established his workshop in Bredgade 36 in Copenhagen in 1904, he probably had no idea about the formation about 100 years later of a society whose aim it was to make information about his art and life known, and a journal that devoted its columns to his lifework.

Also, even though he was one of the pioneers in design and decorative/applied arts in Denmark, he could hardly have imagined the changes his own silversmith would go through during the century. And in this you shall find the justification for and motivation to publish “Georg Jensen Magazine”. The development, that has happened during the last decades in Georg Jensen’s name, has been rooted far from Georg Jensen’s lifework. “Georg Jensen” has turned into a luxury trade mark, and because of the heavy exposure of the new products, many people have forgotten the works Georg Jensen formed during his 45-years career as active artist.

At the same time there is lack of exact information about Georg Jensen’s life work. A systematic guide to his production has never been compiled, and the existing literature is in many cases made for special purposes. It is surprising that so few books have been written about this gifted and influential artist.

“Georg Jensen Magazine” will try to fill out some of these gaps. The journal will focus on Georg Jensen as person, his inspirations, his enormous production, his collaborators, his life conditions and his influence on the world. The journal will make systematic information about his production available and describe his works from a chronological view. It will be an enormous task, and it will never be completed.

The journal is published electronically and we will do our best to use the many options of the Internet. The articles will contain a number of links, leading the reader to the original source

*Figure 1-1:
Letterhead
from stationary
used by Georg
Jensen’s
Silversmith
1904.*



material. There will be Danish and English versions of the journal, but they will have the same contents, and both versions will be available to the subscribers. A number of the figures can be opened in extended quality.

The subscribers are also members of the Georg Jensen Society, which gives access to all parts of the webpage [www:gjsilver.org](http://www.gjsilver.org). When fully developed the homepage will contain current information about auctions, exhibitions etc.

Copenhagen was a starting point for Georg Jensen, and the articles in this first issue of “Georg Jensen Magazine” are all related to Copenhagen. Georg Jensen’s own memories from 1926 are reproduced and commented, and they are a very important source to Georg Jensen’s history. Silversmith Mogens Bjørn-Andersen is one of very few living persons, who have worked with Georg Jensen, and he shares his memories with us. The Danish Museum of Decorative Art in Copenhagen was the first museum to buy Georg Jensen’s works, and for the first time ever the museum’s collection is presented in words and pictures.

In the next issue we start a series “Georg Jensen on Auction”, in which we analyse the items offered for sale and the prices during the last 50 years.

We hope this journal will be well received by “hard-core” Georg Jensen collectors, by people who work professionally with Georg Jensen, as well by all those who find a daily joy in Georg Jensen’s art, whatever it is jewelry, flatware, hollowware or other of his works. We welcome comments from the readers on gjs@gjsilver.org.

Michael Krogsgaard
Chairman of Georg Jensen Society

Georg Jensen's Memoirs

by Michael Krogsgaard

To my knowledge, Georg Jensen only wrote extensively about himself once. In 1926, when he turned 60, his article "Of a Sixty Year-Old Artist Life" was published in the September 1926 issue of the danish magazine "Samleren" ("The Collector") (volume 3, issue 9). This article has never been translated in its entirety. Excerpts were translated and printed in Janet Drucker's book "A Splendid Tradition for Silver, Georg Jensen".

Only rarely has the public got insight to what inspired Georg Jensen and to the inner forces in his artistic life, but one of the first times it happened was in an interview with the danish newspaper "Aftenposten" ("The Evening Post") on June 25, 1900. Georg Jensen was interviewed, because he had been given a large grant to travel and study for by the Academy of Arts in Copenhagen:

"How long will you be gone?"

"At least a year, maybe longer. I did receive the large travel grant from the Academy - 2.500 danish crowns!"

"Was it given to you as sculptor or as potter? Because you are also a potter."

"Yes, but first of all I am a sculptor, at least that is my life ambition, and it has been since as a boy I made figures of blue clay in Raadvad (the small town where Georg Jensen was born), where my father worked as a foreman for the braziers."

"Were you introduced to art right after your confirmation?"

"In a way, yes. I got an apprenticeship as a goldsmith, but when I worked with gold or silver, I always imagined it was marble and that I was going to shape the most graceful forms from it."

To see the sculptor in Georg Jensen's works in silver and gold, is in my opinion an important step to understand why he became one of the world's most influential silversmiths. This connection is most obvious in his "Adam and Eve Beltbuckle" from 1899.

Another interview was printed in Politiken (One of the larger Danish newspapers) on August 29,



Figure 1-2: Portrait of Georg Jensen from the newspaper "Aftenposten", June 25, 1900.

1926. The occasion was his 60th birthday on August 31, 1926.

Politiken: "How did silver become your choice?"

"It is the most monumental and it is much better to work with than gold. I felt that in the silver I could unite my skills as a sculptor and a smith. Silver is also much more beautiful than gold. It is often just snobbishness when people prefer the expensive gold."

Politiken: "Have you trained your eyes to perceive things in an ornamental way?"

"It is inevitable. I don't think any person is able to preserve his views without influence from his skills and work. It runs in your blood. You look at nature and people with your own eyes. What I see in a beautiful flower in a field, that I stop to look at, is what I can use for my



Figure 1-3: Photo of Georg Jensen from the newspaper "Nationaltidende", august 29, 1926.

inspiration. For me, it is looking at the simplicity of beauty. It is most useful to look at things in the simplest way possible and never in an artificial way. Those who look at things in a simple way, get the most joy."

Politiken: "Then, what is the purpose of art".

"Purpose..... one worries too much about the purpose, but the actual object must be to create joy, and to absorb the most beautiful extracts from the nature that surrounds us....I once travelled in Italy with an acquaintance who really had a lot of knowledge about art and was a connoisseur. That trip became very painful for me. I would have liked to take the necessary time to study the things that I loved the most, but he constantly needed to point out the irregularities in the work: "The leg is too long. The proportions in the face do not match. The drapes don't look real." He stole away all the joy and excitement from me. You cannot solely judge a piece of art with artistic knowledge and criticism. You have to use your instincts to decide whether a piece of art is good. In this way, when you pick up a deep, personal impression, that outweighs any person with a critical eye who might claim that you are naïve."

And in another Danish newspaper "National Tidende" printed the same day, August 29, 1926:

National Tidende: "Do you have your own trademark ... The beautiful and plump style?"

"Yes, I guess you can say it has become my style. I am mostly influenced by the Renaissance style. But 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."

The memoirs in "Samleren" are the closest you come to Georg Jensen's thoughts and feelings in print. The manuscript contains some very important information, partly about how his artistic soul was shaped during childhood and youth, and partly about the marked events, which dominated the last 15 years of his private life.

Three versions of the memoirs exist. A rough draft was written with pencil in a student composition book, probably when Georg Jensen was still living in Paris (the composition book was bought in Paris). The parts about his life until the early 1920s were written in one process, while information about his stay in Paris from 1924 to 1926 was added on later in a different handwriting. In the rough draft, Georg Jensen's return to Copenhagen is not mentioned. In June 1926 Georg Jensen moved back to Hellerup (north of Copenhagen) after living in Paris for two years.

A fair copy of the draft is filed in the Royal Library in Copenhagen, and it is more similar to the article printed in "Samleren" than the rough draft, which he wrote in the student competition book. Most of the fair copy was written in one process, including information about his stay in Paris, but the return to Copenhagen was added in another handwriting and ends the manuscript. The last paragraph in the printed version is not included in any of the handwritten manuscripts.

The memoirs as they were printed in "Samleren" are reproduced in the following. Examples from the handwritten, fair copy are also provided. Both speak with Georg Jensen's intense language and need no further explanation.

An artist's life of sixty years

Memories of my childhood and artistic development.

GEORG JENSEN reached 60 years August 31 (1926). We have asked this gifted artist to write the following article, accompanied by illustrations including reproduction of his first sculptures.

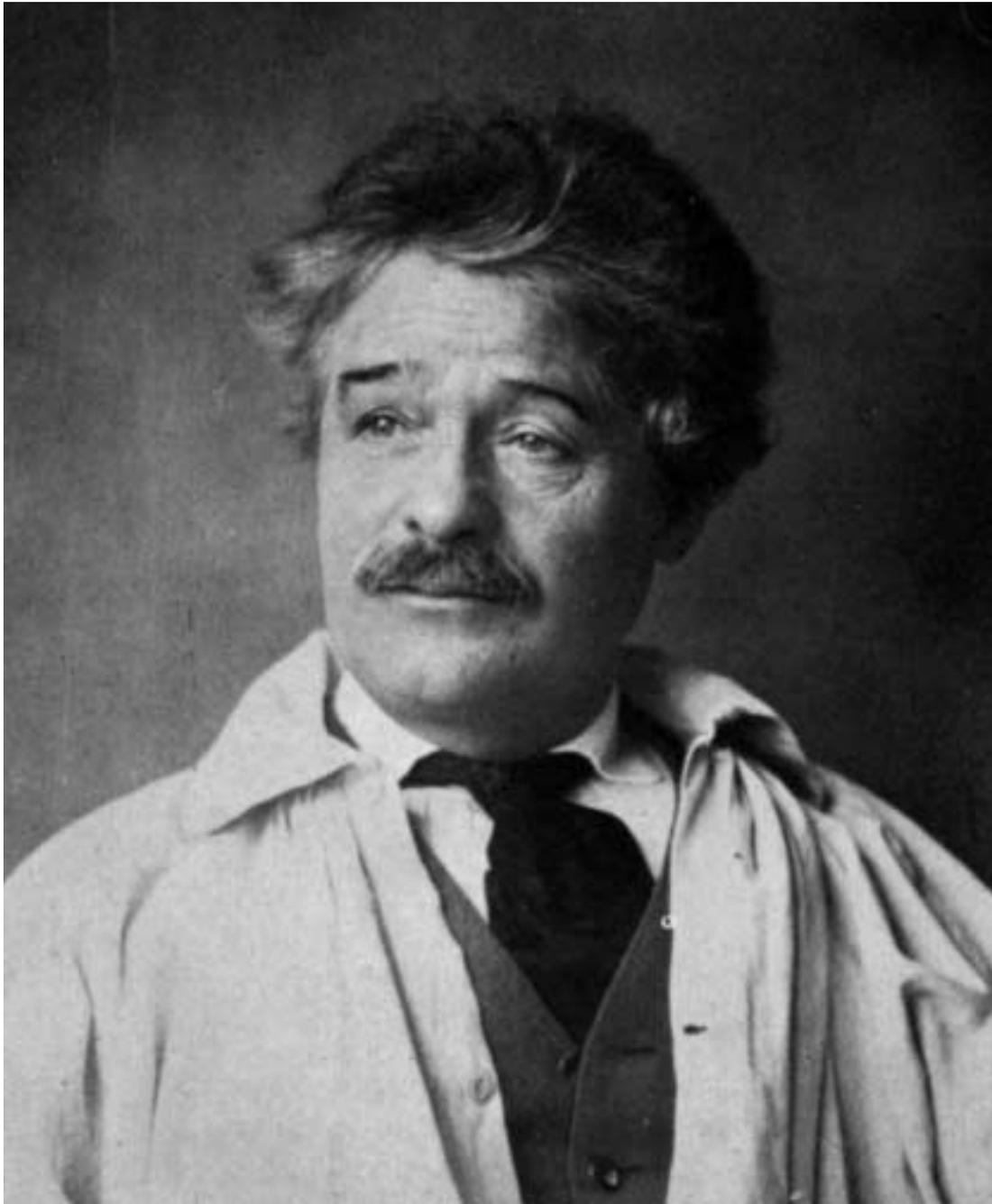


Figure 1-4: Georg Jensen, 1926.

A handwritten signature in cursive script, reading "Georg Jensen". The signature is written in dark ink on a white background.

I was born in the small industrial town named Raadvad, north of Copenhagen, one late-summer day in 1866, more precisely August 31. I have no memory of my earliest years, except that it was always a nice, hot summer day on my birthday.

Raadvad was paradise on Earth; 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 scrub where the crows right after sunset gathered in great flocks and croaked out loud, so you could hear them far away. We children were sure that they had a parliament meeting.

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 knowing about it I absorbed impressions, which are the basis for my art; during the day the marsh was lying in the scorching sun, mysteriously fragrant and silently living; you did not hear anything but sensed that something was going on among the barely visible creatures populating the moor.

I recall, that one day when I was a little fellow I was asked to go and pick up milk at the forest guard's house; my mother had given me a copper pot (with a handle) for the milk. I was walking through the woods, but this was too tempting, I had to lay myself in the beautiful forest floor to watch the swarming, moving life. First I saw a small, stout beetle which laboriously crawled up a long blade of grass, and when it finally reached the top after many dangerous turns, it separated its carapace and flew off. Then I heard some tender peeps, it was a little shrewmouse sticking its head out, and hey presto! I grasped it by its neck and into the pot with it! Triumphant I strolled while I was playing with the mouse, until I came to the forest guard's house, where with regret I had to let the mouse go, as I should make room for the milk. But in fear the little shrew had relieved itself - big as small - in the pot. I had to clean it out and got the milk instead. Naturally I came home late, and there was a reprimand waiting for me.

Years went on, and the time came, when I had to make myself useful and take part in supporting

the big family, and I got a job as an errand boy at Raadvad Foundry, where my father worked. I was told to "pat the sand", which is the sand onto which the melting metal was poured, and which during the casting dried out as dust, and to which beer draf was added, and then it was mixed and patted to make it a plastic mass again. For a boy at my age it was exhausting work, I had to get up at 5 in the morning, and did not any longer have the unlimited free time of childhood.

Later I was promoted to apprentice in the brazier workshop, and from then on I had only time for my daydreaming in the woods during my short breaks, and during these breaks (if weather permitted) I was usually lying on my back with my arms under the head, gazing up on the high, broad treetops of the beech trees; - I remember once I let myself be seduced by the need for adventure, jumped in a boat and let it drift with the stream down the small river and into a cross canal to look for crow nests. I went ashore but did not get very far before the bell called me back to the workshop; But to my horror, when I came back to jump into the boat, it was gone. In my eagerness I hadn't tied it properly, and when the water mill started running again after the midday break, the



Figure 1-5: My first sculpture (My Father).

stream had torn the boat loose and swept it away ! I had to wade across the stream, becoming soaking wet, and naturally I returned late for work, luckily I did not get into trouble. - In the vast marsh land there was blue clay, which I used to gather up and work into many peculiar "things". My first feelings of design were primitively expressed - amongst other things I had modelled "Gorm the Old" (an ancient legendary Danish king, ed.) with his foot on a canon ! - and several of my childhood heroes. I arranged a museum for my artistic works in a cigar case. I recieved the first criticism from a couple of bricklayers, who admired my works and claimed that the work was as good as the figures which you could see on the houses in Copenhagen. I must admit this made me feel very proud.

Yes, it is difficult to imagine a better place to stimulate a child's imagination and lead it in an artistic direction, than the little, beautiful town, where I grew up.



Figure 1-6: "The Harvester".

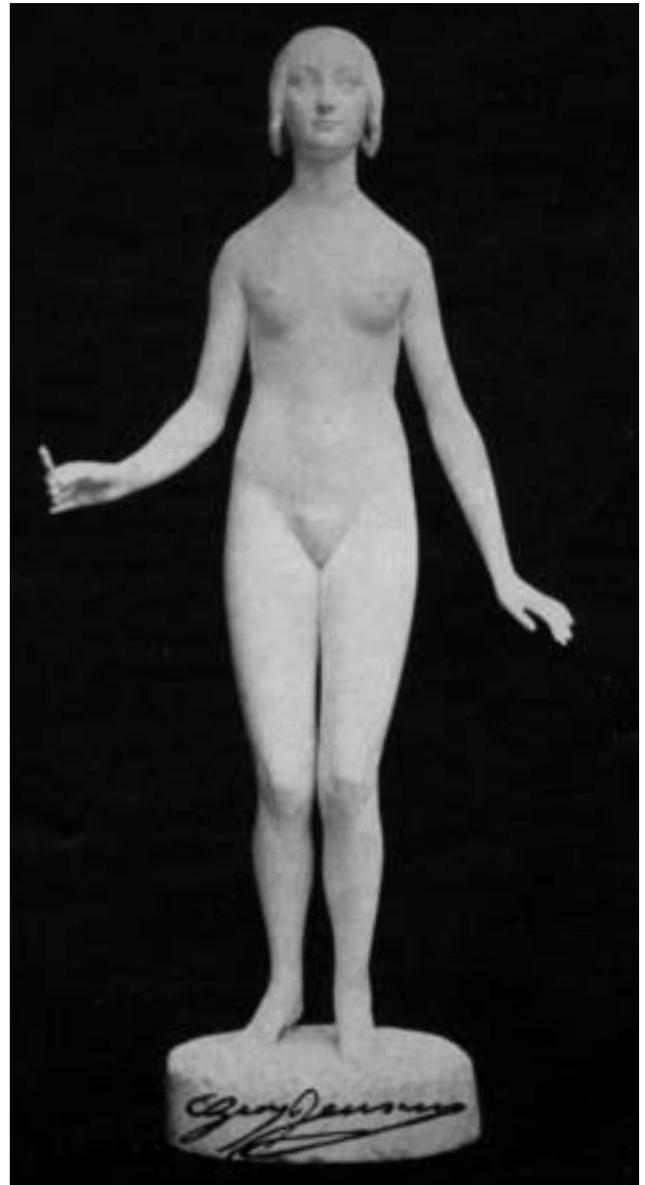


Figure 1-7: "The Spring".

When I was 14 years old, my parents moved to Copenhagen, and I was apprenticing with a goldsmith: A. Andersen in #5 St. Pedersstræde, Copenhagen, while at the same time I was attending Massmanns Sunday School for drawing, where architect Schmidt was my teacher.

During this period I tried to model a bust of my father, and as both my dad and I felt that my attempt was successful, one day I gathered up enough courage and walked up to Professor Stein (of The Royal Academy of Art, ed.) with the bust. He was very kind to me and allowed me in my spare time to use his atelier to work on my clay pieces. Later - after also having attended Technical School - I was accepted and transferred to The Royal Academy of Art. In 1884 I finished



Figure 1-8: *Candlestick.*

my apprenticeship as Goldsmith. While making a living of my profession as a goldsmith, in my spare time I threw myself with a young mans eagerness on the preparations for my first major sculpture: "A Harvester", which was exhibited at Charlottenborg Museum, Copenhagen in 1892 and later in Munich. My first victory was won and the world seemed to lay open to me ! At the same time I received my degree and graduated from The Royal Academy of Arts. I separated myself more and more from the craft to which I was trained and which so far had helped me solve the worst economic pro-blems. I was a sculptor and I did not want to be anything else. In 1896 I finished my next extensive work, a full size female statue "The Spring" which I - thanks to Professor Joakim Skovgaard's interest - had admitted to "Den Frie" ("The Free") exhibition in Copenhagen.



Figure 1-9: *Tray for visiting cards.*

At this time I left the profession as goldsmith completely and worked as a sculptor at Bing & Grøndahl (a company with which several decorative artists worked and which produced chericamic, mostly functional pieces, ed.), where I amongst others worked with Professor Krohn. This meant the start of a new part of my artistic development, as Professor Krohn in our collaboration opened my eyes for the decorative design of the objects which are used in our daily living. It would take several years before I got started with silversmithing.



Figure 1-10: *Chocolate tray.*

In the year 1898 I started firing pottery with the painter Joakim and his brother Alfred Pedersen; it was during one particular trip abroad my interest in this art form had been aroused. In a low basement on Lyngbyvej, far out on Nørrebro (a section in Copenhagen), we rented premisses for a kiln to use for firing our pottery, and we hoped through this occupation to gain an artistic reputation as well as earning our living.

However, shattered expectations forced us to move to Birkerød, northeast of Copenhagen with our furnace and studio, and here I was reunited with nature in my daily living. Out of nessesity I became busy with my old craft and designed my first silver jewelries, of which a number are exhibited at the Danish Museum for Decorative Art in Copenhagen. Finally in 1904 I concentrated completely and forever there after to silversmithing, and rented



Figure 1-11: Wine cooler.

a workshop in # 36 Bredgade over the gateway. The room had a very low ceiling, where a tall person could not stand upstraight. But from this studio I worked up to acclaim in Denmark as well as abroad, and little by little my works found their way to many museums in Europe.

The first foreigner to visit my workshop in Bredgade was museum director Osthau from Hagen in Westphalen, Germany. In him I won a great and faithful admirer and supporter, and his museum, Folkvang in Hagen, was the first place abroad where I exhibited. He also introduced me to museum director Dr. Kreutz from Cologne, another ally, and soon my reputation as craftsman spread over Europe. As an example of this, Emil Hannover once told me, that at a museum congress somewhere in Europe, where many of the museum directors in Europe gathered, he had shown the other participants his cuff links, which originated from my workshop, but in cherfullness it turned out, that nearly everyone wore cuff links from G. J.

Every year the amount of work in my workshop grew, and in 1912 I moved to larger premisses in Knippelsbrogade, Copenhagen, from where a quite extensive export abroad was established. Germany, which had been my first foreign market, was still my largest customer, and sales in Germany went through Mr. Carl Dyhr, who had a retail shop on Kurfürstendam in Berlin. At this time I employed approx. 60 people in my workshop, and several very gifted artists supplied drawings for me. Then the Worldwar (1) broke out and closing of the German market. A hard time followed, and I would have hated to lay off my skilled staff; I succeeded at the worlds fair in San Francisco in 1915 and my work was accepted in America. At the same time my good friend Niels Wendel in Sweden build up a large group of articulate orientated customers, and thereby it was possible to replace the lost sales from Germany.

Francisco far i Amerika
men talge i hærvej, hvor
jeg igennem min gode Ven
Miss Wundel, fik arbejdet
en stor Kunstforstandende
Kunstskole var dog stadig
den bedste Asyge.
Virksomheden voksede sig
stadig større og større men
de første Krigaar havde
staaet den pikturale Grund
bort man nu i Fødder, saa
sig saa desværre ingen
anden Hæj med Hæj
med den Virksomhed over-
gaa til Akkordskole der
stadig gaa fremad og
der findes snart ingen
stor By i Verden hvor
den ikke har Udsalg.

Figure 1-12: Page from the fair copy of the draft to Georg Jensen's memoirs.



Figure 1-13: Jardiniere.

Even though the company grew bigger and bigger despite the hard times caused by the war, the first years of the war had wiped me off my feet financially. In 1916 I saw no other possibility than to let my lifework convert to a limited company. The work developed further and needed to be produced in larger amounts. A new factory was build in 118 Haraldsgade, and retail shops were opened in most capitals and larger cities of Europe and America.

In the autumn of 1924 I left for Paris to represent the company's interests at the World's Fair, where I had the pleasure and honor to obtain The Grand Prix Prize. During my following 2 years residence in Paris I made a number of larger silver pieces, including a couple of large wine-coolers which were exhibited at Salon in 1926 and which are owned by a french millionaire Mr. Cydreau; also for the american billionaire Mr. John Gould I produced some larger works. I have now returned to Copenhagen to continue my work as Artistic Director of the company's large production.

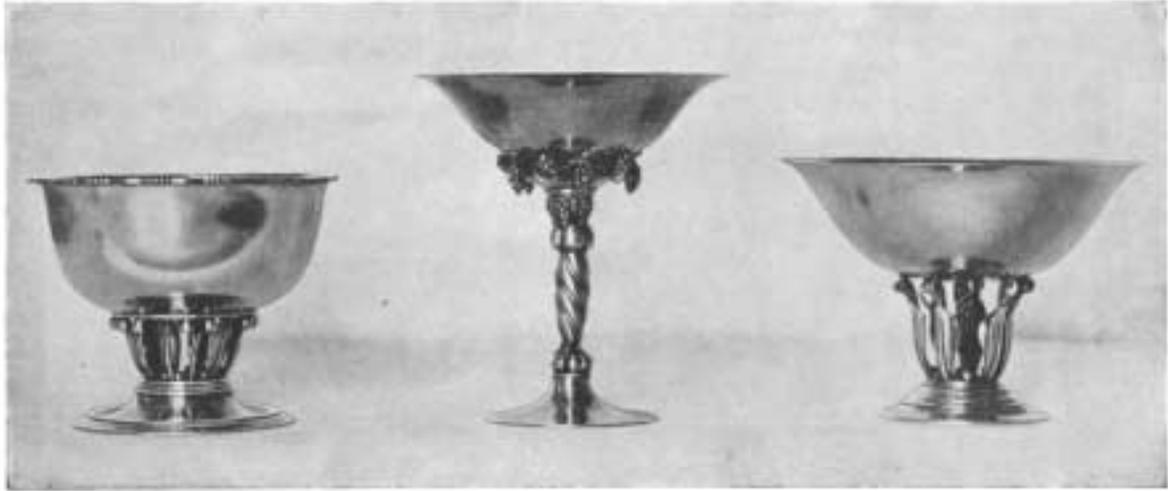
And when I look back at my life's work, it seems to me, that with my modest contribution Danish Applied Arts have received international acclaim, with my talent I have made Denmark more noticeable to foreigners and promoted our country's respect and reputation, and I have great pleasure in knowing that my work had that kind of influence.



Figure 1-14: Flower vase.



SILVER **GEORG JENSEN** SILBER
 SØLV
 ARGENTERIE



19 *Musée des arts décoratifs Louvre, Paris*

264 *Detroit Museum, Detroit*

196 *Metropolitan Museum of Art, New York*



2 *Kunsthåndværk Museet, København*

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Figure 1-15: Advertisement from "Nyt Tidsskrift for Kunstindustri", # 3, 1931.

Georg Jensen's last apprentice

Meeting silversmith Mogens Bjørn-Andersen.

I had become tired of going to school. I was attending Gymnasium (high school), but I was fed up with school. One day I said to my father: "This must come to an end. I want to be a painter, and high school is a waste of my time". My father said: "That's up to you; go tell the headmaster about your decision. But I require one thing: you must learn a trade. You can choose which one yourself, but you must learn to use your hands. I know too many artists, who cannot use their hands. They can daub something on a canvas, but they are clumsy when it comes to practical matters. They can't drive a nail into a wall without damaging the hammer, the nail and their fingers".

One evening shortly after this, Georg Jensen visited us for dinner, and my father told him about me. Georg Jensen replied: "Well, send him out to me. I wanted to become a sculptor and I ended up being educated as silversmith, so he can be trained as silversmith and become a painter."

This was the reason why I apprenticed with Georg Jensen. It was in 1929.

My father was a professor at the Polytechnic University in Copenhagen. We had an official residence in the old Frederiks Hospital in Bredgade, Copenhagen, which is now The Danish Museum of Decorative Arts (Det Danske Kunstindustrimuseum). It was a wonderful apartment with many beautiful rooms, which we had to ourselves, and it also included "Grønnegården" ("The Green Quart Yard", the now famous courtyard that is connected to the Museum). For 7 years of my childhood, I had all of the green space at my disposition and I played there with all my school friends from Krebs' School. What is now the entrance of The Danish Museum of Decorative Arts was our hallway. The room above - which is now the ceremonial hall, it



Figure 1-16: Silversmith Mogens Bjørn-Andersen 2001.

was used by the Royal Family as storage for piles of oriental carpets and golden chairs, which were used for special occasions.

Once every third week when the performance ended at the Royal Theatre at 10-10:30 PM, my parents invited the actors and actresses, the Royal Orchestra and many personalities in Arts and Sciences including for example Niels Bohr, and Georg Jensen to their apartment. They had a supper served while the Royal Orchestra played in the music hall (which is now the library of the Danish Museum of Decorative Arts). We had a grand concert piano and The Royal Orchestra loved to play in that room, because it had such beautiful acoustics. In the summertime the Orchestra sat in the Green Quart Yard and played and all the windows opened along Bredgade. We got to know Georg Jensen because he participated in these events.



Figure 1-17: *The north path of The Green Quart Yard, 1926. From “Architekten” (“The Architect”), January 1927.*

It was principally the foreman who trained you. But I always say, that I was the last person to be trained by Georg Jensen personally during my apprenticeship, because he involved himself intensely in my education.

When we started our apprenticeship, the first thing we had to do was cut newspapers. For 3 or 4 days we cut papers into small pieces with a big plate shear, and that was difficult.

Then we worked on things in copper. We had to make a specific vase with a small copper handle and a cup. Before we started working on silver and gold, we had to be familiar with the copper. But the Silversmith only produced in silver and gold. Copper was used for the apprentices to practice on, and what we forged in copper we got ourselves. I still have some of the copper things I forged as an apprentice. But the copper things were never sold. I started my apprenticeship at the same time as Georg Jensen's daughter Lise started hers. We were sharing the same working-table, facing each other.

When we were going to prepare ourselves to make our test pieces, Georg Jensen came up to us, saying he wanted me to make the jug with the bunches of grapes, and Lise to make another jug. It was Georg Jensen who decided, that we should make these two test pieces. I wanted to draw the jug of one silver plate - normally you made it from a silver tube, which was then pressed on the sides and spliced in the bottom. But I hate soldering lines. They always show, no matter what you do, and in particular when the item gets older, you see these lines clearly. Therefore I wanted to draw my jug from one plate, and then Lise wanted to do the same. I said to her: “Lise, you can't do that. It is much too hard for a girl”. But no, if I were to draw mine, she would draw hers. But in actual fact she couldn't do it, because it is physically very hard work. Then what happened was the following: when the working day was through we had to put the things we worked on into “the cage”. A guy named Jensen managed the cage. He distributed raw-silver, silver-plates etc., weighted and took care of the unfinished items. And it was strange, because when we went home that Saturday, Lise



Figure 1-18: *Mogens Bjørn-Andersen's test piece.* From "Guldsmedebladet" ("The Goldsmith Journal").

had drawn her jug to a certain point, but when we came back Monday morning, it was drawn much further - and she had not worked during the weekend. When there was a very difficult part in the workmanship, it was suddenly done over night. It was done by the foreman Gustav Petersen, who would not risk that the Master's daughter could not finish her test piece.

All apprentices lined up in the "Iron and Metal Industry" building on Nørre Vold in the center of Copenhagen to make the drawings for our test pieces. Ours should be drawn after a Georg Jensen design, and we had the original to draw from, that is: his original drawings. Therefore I am sure that my drawing was absolutely correct. I have always been very good at drawing with ink. I have a very steady hand and can draw a long line with out pausing, where most people would divide it. The foreman Gustav Petersen accused me of cheating by placing my drawing paper over the original drawing, but that was impossible. Georg Jensen's original was mounted on a drawing board and placed in front of me. I was allowed to measure on it, but of course not to place my paper on top of it, and Evald

Nielsen, who was silversmith and master of the silver/goldsmith's guild, guarded us. "It is impossible to copy a drawing so precisely", said Gustav Petersen to me. I replied: "The master of the guild Evald Nielsen was standing next to me when I drew it. He knows how I made it. Ask him about it, and don't accuse me for something I haven't done".

I remember we had a 1-hour lunch break, and that Lise and I went down into the "Jordbær Kælderen" ("Strawberry basement" - a famous cafe in Copenhagen for most of the century). We were short of money, so we ordered two cups of coffee and one lunch dish. When the waitress came with the dish she asked: "Who is this for?", because you were not allowed to share a dish. We would say that it was for Lise, and then she buttered a crusty roll, and passed it under the table to me.

Gustav Petersen was feared by the skilled craftsmen, but he was a fabulous silver smith and a very good teacher. He could span like none. When you span you hit the silver plate with the hammer, and the stroke must hit very precisely, because otherwise it will show as a half-moon in the silver, and that never goes away. Gustav Petersen could grab a hammer, and bang, bang, bang: the plate was spanned.

He was appointed to be foreman when he was 18 years old and worked for Georg Jensen in Knippelsbrogade, Copenhagen (the location of the silversmithy 1912-18). His talent was a legend, but he was very arrogant. He held court. In the morning everyone was gathering around him, while he gave instructions about the tasks of the day to each of the silver smiths. The apprentices had formed a ring behind, and when the silversmiths had received their instruction, the apprentices moved forward. He was a little impressed by me. Everyone else was afraid of him and waited shivering on shy hands and feet, but I was not afraid, and that irritated/amused him. Where we lived in Birkerød (a small town 30 kilometers north of Copenhagen, where Georg Jensen had actually lived 1899-1904) we were next to the railway. And on the tracks I often saw the railway workers hack the stones under the trail. After them there was always a man with a

peaked cap, and he was hitting on the rail. Usually he was limping a bit. And he was the foreman. So it had always been my impression that a foreman was a person, who has suffered an injury, and whom you don't want to fire, and who's job it is to check that things are OK. I had heard that Gustav Petersen was foreman of the Silversmith, so I thought: well, he may be skilled, but why is he not working as a skilled smith? But I was always polite and friendly to him, so he could not criticize my behavior, but I was not frightened of him. The others were shyly attending him, asking: "Excuse me, may I ask something?" to which he would always respond: "Wait!". I always attended him directly, saying: "I would like to ask about this...", and he always answered me right away. But I suspect that he was also sly, because he had invented something, which my father had to approve at the Polytechnic University.

Gustav Petersen measured my test piece very precisely, because he looked for something to criticize me for. Every Saturday my jug was placed back-most on a shelf in the cage, and twice I returned on Monday morning to find my work on the floor with a big bump in it. The jug cannot jump over the items in front of it on the shelf and down on the floor, so it was pure harassment, and I am quite certain that it was done by Gustav Petersen. It is much more difficult to straighten out a bump than to draw the silver plate, because the bump changes the stress of the silver.

Georg Jensen came to our worktable every day and looked at what Lise and I were making. We had approximately 3 weeks to do our test piece. Georg Jensen joined us to the Town Hall, when we were given medals for our test pieces. I got silver and Lise bronze, so it was all very good. Georg Jensen and his wife Sjarmor invited Lise, myself, and my mother out for dinner at Wivel (a famous restaurant in Copenhagen), and later he gave a party for Lise and me at Lille Strandvej (Georg Jensens private home in Hellerup, 10 kilometers north of Copenhagen). Georg Jensen's wife's real name was Agnes, but Georg Jensen always called her Sjarmor after the french *cher mère*. In the earlier years of their marriage, he called her Tju Hej.



Figure 1-19: Lise Georg Jensen's test piece. From "*Guldsmidebladet*" ("*The Goldsmith Journal*").

I have always been very fond of Lise. We lived in Paris at the same time in 1938, and it was through her I met the Danish silversmith in Paris: Christian Fjordingstad.

Machines are used quite extensively at the Silversmith now a days, and we did use a number of machines in the 30s, even though much of the work was done by hand, for example drawing of the silver. We used a printing bench, and many items were pressed. Now a days nearly every item is either pressed or printed, and often they are quickly hammered on the surface to create an illusion of handwork. Of course there are some items which cannot be made on a machine, and which have to be made by hand, but the main part of the production today is pressed or printed, and what the silversmiths mainly do is assembling. Therefore the apprentices today only learn part of what we were taught. Today they have a list of things they must do. For example "spout for coffee pot", "handle for coffee pot", "lid for coffee pot", "foot for coffee pot", "body of coffee pot", "soldering the pieces together". The apprentice do all of these things once and might never get back to them, but move on to for example "handle for cream jug", "lid for cream jug" and so on.



Figure 1-20: The hollowware workshop in Ragnagade at the time when Mogens Bjørn-Andersen apprenticed.

And then “rolling a thing from this into that”, “pressing a thing from this into that”. It is understood, that even when you turn 90 you know how to do these things, just because you tried them once; Mighty God, we were asked to do six complete coffee sets from scratch. When we had made all six, we took them to Gustav Petersen, who took them to Albertus who measured everything which was produced from the Silversmith with his calipers, millimeter ruler and things. He measured it precisely and it had to fit completely to the drawing. You don't do this now a days, because things made by a machine are all alike.

Things are not any better quality when a machine makes them, but in some cases machines can make things without reduction in quality. But when you draw the silver up you can twist it. You can let the weight stay in the bottom and make the rim thin or you can make the rim thick. It is easiest to make the rim thick, and difficult to hold back when you draw and let the weight stay in the bottom.

On my test piece there are bunches of grapes all the way around. I made the grapes from small silver balls. It took 7-8 balls to make a bunch, and I made all the bunches myself. There had to be the

same number of grapes in every bunch, but the bunches looked different. Now a days the grape bunches are cast, as well as the border. I remember, that when I worked at the Silversmithy there was a silversmith named Brehmer. And during all the years I worked there his job was to make grape bunches. In the same way a silversmith named Jensen did nothing but solder handles onto finished pieces.

You can easily press a spout, but the original technique is that you hammer the plate over different irons until it has the desired shape. The spout then only has one soldering. When I had finished my apprenticeship I was permitted to forge my own copies of the irons. I have copies of nearly all of Georg Jensen's irons. There was an ironsmith in the basement, and I borrowed one iron at a time and forged my copy.

I started my apprenticeship in 1929 and finished in 1934. The depression was effective in 1934 through 1936. In the beginning the Silversmith could increase the export, but in 1936 many employees were laid off, because there was not enough work. My salary was four Danish crown-er per week during the first year of my appren-

ticeship, during the second year I got six crowner a week, the following year seven crowner a week, and the last year of the apprenticeship I got twelve crowner a week. But when I had finished my apprenticeship and worked as a silversmith I had one of the highest salaries, I got paid by the job approximately sixty-eight crowner a week. For that kind of money I could marry and get an apartment.

In 1933 I wanted to make a broken coffee set. That design was not produced at Georg Jensen's Silversmith, but was quite common in catalogues from other silversmiths, so I figured that if I was to take a job at some other silversmith after my apprenticeship, it would be advantageous to have tried to make it. Georg Jensen thought it was an interesting idea, and Anders Hostrup Pedersen also approved it. Gustav Petersen thought it was strange, but I had it my way. As a broken coffee set had never been made at Georg Jensen's Silversmith before, we borrowed the drawings from Michelsen's Silversmith. This is how for the first and only time a broken coffee set consisting of a coffee pot, sugar and creamer was made at Georg Jensen's Silversmith, - and it was a model from our closest competitor, Michelsen ! I don't know where this coffee set actually ended up.

At the time I started working at the silversmith, Georg Jensen visited every day. Later he was just there 3 or 4 times a week, but he was very involved in the activities in the workshop and with Gustav Petersen. But then the Silversmith got a new artistic director, one of these fashion architects: Oscar Gundelach Pedersen. At that time you needed to be an architect to be good enough to work with decorative arts. Every item had to be drawn by an architect, and Gundelach Pedersen became artistic director. He was arrogant, he hated me and he hated me even more when I married his daughter. Gundelach Petersen was very rude to Georg Jensen. He was young, in his forties. If he wanted to start the production of new silverware, and the capacity at the silversmith was already used on items Georg Jensen had requested, he just stopped the work, saying: "It can wait". He did not in any way respect the Master, Georg Jensen. I don't think he was ever invited to Georg Jensen's house on Lille Strandvej. They did not get along at all.



Figure 1-21: *Coffee-pot, produced by Mogens Bjørn-Andersen at Georg Jensen's Silversmith in 1933. The drawings came from Michelsen's silversmith, and this set is the only broken tableware ever produced with Georg Jensen's silver stamps.*

Georg Jensen always said that his drawings were the original format of his product. At the Drawing Department, the drawers were copying the original drawings with ink pens. They worked from the original Georg Jensen designs, which were mounted on cardboard. At that time photocopying did not exist. And when they had made five drawings from the same original, obviously not two of the five were alike. In some cases lines were displaced a millimeter, and you can spot a displacement of just one tenth of a millimeter. It would make Georg Jensen furious that the drawings they produced in the Drawing Department could not be more precise, since it would reflect on the finished product. Harald Nielsen was manager of the drawing department and some times he finished some of Georg Jensens drawings himself. He was very professional and very skilled. What Harald Nielsen copied was done correctly, no doubt about that. In addition to being a very experienced drawer, Harald Nielsen was loyal to Georg Jensen.



Figure 1-22: Georg Jensen at his drawing table.

But that office employed several people, who had no feeling in their fingers & hands for the work, they were creating. That was why Georg Jensen said: it is crucial to have the ability to look into a sketch and feel the finished piece.

After Georg Jensen died, Harald Nielsen was afraid that something would happen to the old drawings. It was feared that they would be completely destroyed, and they began to copy them on parchment paper.

When tourists visited the silversmith, they often wished to meet Georg Jensen; in particular the Americans. In the early years he walked around quite freely in the silversmith, but he tried to escape from the tourists by going down to the goldsmiths or into the chasers (engravers). Usually he was “run down”, and the last couple of years he refused to interact with onlookers. He claimed that he didn’t have the strength. Therefore, in the later years he was sitting most of the time in his office making drawings. Then a glass window was put in the wall of the room, so the tourists could see the master draw, as they passed by. It felt just like the zoo.

My father died in 1932 when I was 21, and after that Georg Jensen cared tremendously about my mother and I, and he visited us often. We had an apartment in Copenhagen, but shortly after my father’s death we moved out to Birkerød, as we could not afford two apartments. Georg Jensen visited regularly. Usually he came at lunchtime Saturday or Sunday, and sometimes he brought Sjarmor and sometimes his youngest children Mette and Muk (Ib), but often he was alone. He came in his old Chevrolet. We had an apple orchard, and he was crazy with apples, so we filled up his tailboard. He would forget about the apples, and when he later needed to open the tailboard for one reason or other all the apples would roll out in the street.

Georg Jensen was an unbelievably sweet man, he always ran his fingers through his hair in a very characteristic way. Georg Jensen was very angry during the last years of his life. He was very, very sad about what was going on at the Silversmith. He complained often about how awful things were. He said he hoped to live at least 6-7 years until his contract with the Silversmith terminated. Then he would take back his name, and the silversmith. “It would be rehabilitating for me to end that contract, and if it happens I will take as much back as I possibly can”. Georg Jensen required that everything, which was found in his house related to his profession, including his drawings, should be burned when he died and Sjarmor did that for him. He had a large number of drawings, which were very modern and moving, but for that reason they are gone now.

In 1932, when I was still an apprentice, I started making silverware at home. I had arranged a small workshop in my room in Birkerød. I asked the managing director Anders Hostrup Pedersen if I could buy silver plates etc. from him, and he said yes. (I wouldn’t take the risk of being accused of stealing the silver). At the same time I was permitted to roll and do other procedures which I could not perform in my own little workshop on Saturday after work was finished and the place was being cleaned up.



Figure 1-23: Silversmith Mogens Bjørn-Andersen 1976 with his “Rectangular bowl”, now exhibited at Bornholms Kunstmuseum (“Bornholm’s Art Museum”).

At the same time Kjeld Tutein opened a shop in a cellar in Hyskenstræde (in Copenhagen), where he produced lampshades, and I rented part of his shop and exhibited my jewelry and my silverware there, while I was still an apprentice. It enjoyed Anders Hostrup Pedersen enormously to know that his apprentice had a shop in central Copenhagen, but the foreman Gustav Petersen was raging over it, but of course he couldn't stop it.

Georg Jensen had his private little workshop in the basement of his house in Lille Strandvej. He came often to my workshop during the last years in Birkerød because I polished his silverware. He could not polish in his basement.

Georg Jensen was a close friend of the managing director of the Royal Danish Porcelain Factory in the 1920s - I think his name was Grauballe - and at that time Georg Jensen had retail sales in London, Paris, New York, Berlin etc. The Royal

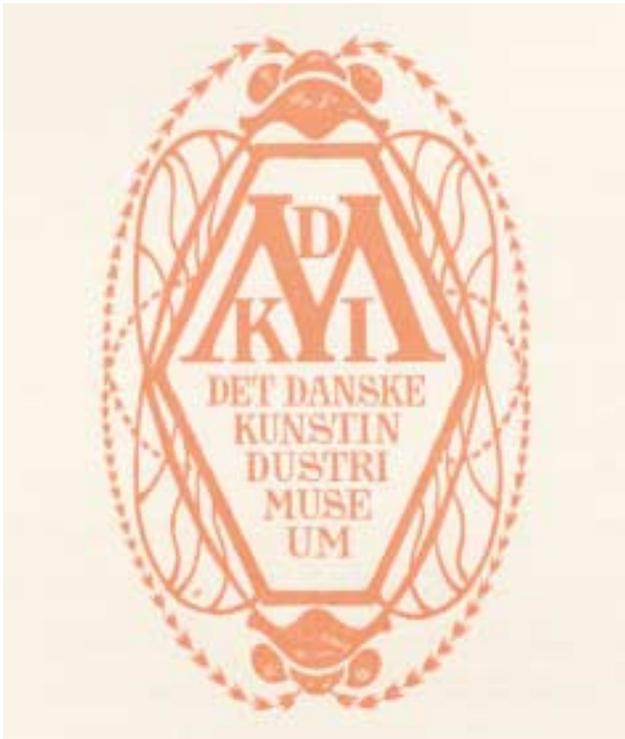
Porcelain Factory wanted to expand their sales, and Georg Jensen invited them to exhibit in Georg Jensen shops. In this way The Royal Porcelain Factory got access to all the Georg Jensen retail shops. Later this cooperation became more formalized, and the Royal Porcelain Factory paid rent and shared expenses. But it started as a friendly gesture to the Royal Porcelain Factory.

When it comes to silverware and The Decorative Arts in general the most important single factor for Denmark's large export has been Georg Jensen. He was the one who opened the export markets and made Danish Decorative Arts well known and respected. Georg Jensen can take personal credit for that.

Georg Jensen and The Danish Museum of Decorative Art

by Richard Lukenfein. Photos by Pernille Klemp, unless otherwise noted.





Georg Jensen often emphasized which important role the Danish Museum of Decorative Art played for him in the early years of his career as a silversmith, and he mentioned that the museum was the first to buy his silver jewellery. In his memoirs printed in "Samleren" (presented elsewhere in this issue of "Georg Jensen Magazine") he writes about his life around the turn of the century:

"Shattered expectations forced us to move to Birkerød, northeast of Copenhagen with our furnace and studio, and here I was reunited with nature in my daily living. Out of necessity I became busy with my old craft and designed my first silver jewelries, of which a number are exhibited at the Danish Museum of Decorative Art in

Figure 1-24 (previous page): Top: Silver brooch with opals and a dark safire (designed and produced by Georg Jensen 1902, bought 1904). Bottom: Silver buckle with opals, shaped as a dragon fly (designed and produced by Georg Jensen 1904, bought 1905).

Figure 1-25 (top this page): Logo of the Danish Museum of Decorative Art, reprinted from the museum's annual report 1902.

Figure 1-26 (right): Pietro Krohn, Director of the Danish Museum of Decorative Art until his death October 15, 1905, reprinted from the museum's annual report 1905.

Copenhagen. Finally in 1904 I concentrated completely and forever there after to silversmithing "

And in an interview in the danish newspaper Nationaltidende in 1926, the following conversation took place:

*"- Do you remember your first works in silver ?
- The very first ... , well, they were silver jewelries, which I produced in Birkerød (30 kilometers north of Copenhagen, ed.) ... I worked on firing pottery with Christian Joachim (alias the painter Joachim Petersen, ed.) - who is now with the Royal Porcelain Factory - ... and I felt like trying to work with silver and I created some jewelry, which have now been bought by the Danish Museum of Decorative Art. "*

It is usually assumed, that Georg Jensen's very first silver works belong to the Museum of Decorative Arts in Copenhagen. The writer Ivan Munk Olsen wrote in a biography about Georg Jensen in the magazine "Skønvirke" in 1926:

"After a longer journey to southern Europe, he settled in Birkerød around the turn of the century. His friend Joachim Petersen also lived there. ... Little by little Georg Jensen revived his former craft and forged his first jewelry. That the Danish Museum of Decorative Art under Pietro Krohn's leadership acquired some of these works probably encouraged Georg Jensen to continue to develop the craft he had then taken up. "





Fig. 217. *Joachim Petersen og Georg Jensen: Krukke. Højde 49 Cm. Tilh. Kunstindustrimuseet.*

EN KRUKKE.

Den her gengivne Krukke skyldes et Samarbejde mellem to Kunstnere, Maleren *Joachim Petersen* og Billedhuggeren *Georg Jensen*, der i de sidste Aar i Fællesskab have drevet en keramisk Virksomhed, hvis Resultater Offentligheden fra Tid til anden har haft Lejlighed til at lære at kende. I de to Kunstneres endnu ikke omfangsrige keramiske Produktion tilkommer der dette Arbejde en ubetinget Hædersplads. Det er ikke alene sjældent vellykket i Brændingen, men det er saavel i Komposition som Udførelse saa god Kunst, at det med Rette er vederfaret den Udmærkelse at blive erhvervet af Kunstindustrimuseet til Indlemmelse i dettes Elite-Samling af danske Kunstneres keramiske Arbejder.

Tilkommer end Æren for denne Krukke begge de to Kunstnere, saa har dog Billedhugger *Georg Jensen* et føje Krav paa Broderparten deraf, eftersom det er ham, der har modelleret den nydelige unge Kvindeskikkelse, der danser frem paa Krukens øverste Rand. Selv om man kunde ønske en lidt nøjere Gennemarbejdning hist og her, f. Eks. af Armene og af den iøvrig behændige Forbindelse af Figur og Hank, saa er dog denne lille Skikkelse af saa stilfuld en Ynde, saa næsten græsk af Væsen, at Krukken tiltrods for dens lidt plumpe Form, dog som Helhed leder Tanken hen paa Frembringelser af sen-græsk Vaseplastik. Den matte gulerods-farvede, lidt grumsede Glasur, der minder om gammelt af Jorden udgravet Terracotta, bidrager sit hertil.

C. B.

The first work from Georg Jensen's hand, which was exhibited in the Museum of Decorative Art, was the ceramic jug "The Maid on the Jar", which he had produced in cooperation with painter Joachim Petersen, and which the museum bought at the spring exhibition in Charlottenborg (a famous, still existing gallery in Copenhagen) in 1899. This jar was enrolled in the museum's "Collection of elite works from Danish potters". In the autumn of 1899 the Industrial Association exhibited the pieces of decorative and applied arts signed up for the Danish section of the World's Fair in Paris 1900. Georg Jensen and Joachim Petersen had submitted a number of ceramic works, but only "The Maid on the Jar" was picked for the World's Fair, and it was not the copy owned by the Danish Museum of Decorative Art. The museum presented the works that had been picked for the World's Fair at an exhibition between January 28 and February 11, 1900, and among them of course "The Maid on the Jar". Jensen & Petersen also exhibited other ceramic works. The Journal for Decorative Arts wrote:

"Among the ceramic works at the exhibition, you could feel a touch of the ancient Greek spirit in sculptor Georg Jensen and painter Joachim Petersen's jar with a dancing young woman on the handle. The copy which belongs to the Museum of Decorative Art is in artistic expression and technique far superior to the copy which was exhibited. Strangely enough, the two young artists have not felt tempted by the praise and success of "The Maid on the Jar" to continue with classically inspired works, but they have concentrated on producing different dull glazes."

The Danish Museum of Decorative Art bought an additional ceramic work by Jensen & Petersen: a vase with a yellow-green glaze.

Figure 1-27 (previous page): Article about "Maid on the Jar" in "Tidsskrift for Kunstindustri" ("Journal of Decorative Art"), 1899.

The World's Fair in 1900 created great interest for danish decorative art, and as a consequence the Museum decided to have a yearly exhibition titled "New danish decorative art". The first of these opened October 19, 1901, and Georg Jensen participated. First of all he was invited to exhibit the cheramic works he had done with Joachim Petersen in their workshop on #199 Nørrebrogade (in the northern part of Copenhagen), and second he was represented in the exhibition from the terracotta factory

P. Ipsen's Widow. By the way, the main attraction was Mogens Ballin's workshop, that exhibited for the first time - but this was before Georg Jensen worked for Ballin.

Jensen & Joachim exhibited 36 cheramic works, and the Journal of Industry wrote about them:

"The two indefatigably experimenting potters this time present a series of jars and bowls, which at a first look resembles a collection of half empty pots, but whose



Figure 1-28: *Georg Jensen cheramic works, from left: Vase (Joachim Petersen and Georg Jensen, produced in 1900, bought 1901), The Maid on the Jar (Joachim Petersen and Georg Jensen, produced 1899, bought 1899), Pea-Pot (Georg Jensen for P. Ipsen Terracotta Factory, design 501, 1901, normal glaze, bought 1902), Pea-Pot (Georg Jensen for P. Ipsen Terracotta Factory, design 501, 1901, unusual dark glaze, donated in 1999), and Mushroom vase (Joachim Petersen and Georg Jensen for P. Ipsen Terracotta Factory, design 446, bought 1902. Usually attributed to Joachim Petersen, but registered in the museum files as a co-production with Georg Jensen).*

orange and red lead glaze is a discovery, which not every potter can copy. It's a shame that they produce their works from a material so weak, that they can only be handled with the outmost care."

The danish newspaper Politiken shared the scepticism:

"In the sideways you can find several cheramic works, amongst other from Ipsen's Widow and the two young artists Joachim Petersen and Georg Jensen, who have invented a new chorale red glaze, which is highly estimated because it is rare and precious, but which is not very beautiful - at least not if it stands out alone without any additional colours."

At the exhibition from the terracotta factory P. Ipsen's Widow two items modelled by Georg Jensen were presented: the pea-pot and the mouse-nest cigar-ashtray, both decorated by miss E. Johnsen. The museum bought the pea-pot and received another copy as a gift in 1999. In the museum files, another item, that was bought in 1902 - the mushroom vase from P. Ipsen - is attributed to Joachim Petersen and Georg Jensen, but according to the original catalogues from P. Ipsen it was modelled by Joachim Petersen alone.



Figure 1-29 (right): *The gallery in the Danish Museum of Decorative Art, 1902. Reprinted from the museum's annual report.*



Figure 1-30 (left):
 From left: Silverspoon (designed and produced by Georg Jensen 1904, bought 1904), Sugar spoon with braided handle (designed and produced by Georg Jensen 1904, bought 1905), Sugar spoon of silver with clover (designed and produced by Georg Jensen 1904, bought 1905), and Toddy-spoon (designed and produced by Georg Jensen 1907, bought 1907).

Figure 1-31 (right):
 Top: Silver buckle with dows (designed by Christian Møhl-Hansen, produced by Georg Jensen 1904, bought 1905). Bottom left: Silverbrooch with amberpearls and malachit (designed and produced by Georg Jensen, 1908, bought 1908). Bottom right: Pendant, silver with amber and onyx (designed and produced by Georg Jensen 1907, bought 1907).



At the exhibition in 1903 (opened October 7), some of Georg Jensen's designs for Mogens Ballin could be found. Already when he opened his workshop, Mogens Ballin had collaborated with other artists, at first in particular with Siegfried Wagner and Gudmund Henze, but later also with Georg Jensen. Several of the items in Mogens Ballin's showcase were designed by Georg Jensen, f. i. a mirror in antique style.



Figure 1-32: Porcelain-sign, the gateway to Bredgade 36, Copenhagen, 1904-12 (donated by Ib Georg Jensen 1999).

After Georg Jensen on April 19 1904 had opened his own "Workshop for artistically produced works in silver and gold" in Bredgade 36 (in the fashionable part of central Copenhagen), he exhibited in his own name. At the autumn exhibition "Modern danish applied arts" between October 19 and November 20, he presented the public for the first time with a broad selection of his products. Totally 110 items were exhibited in the showcase, mainly jewelry (buckles, hairpins, brooches, combs, hatpins, cuff links, buttons etc.), but also 5 spoons, a sugar set, a tea service with 5 parts and a mirror. The famous dragon fly belt buckle was also exhibited, and it cost 125,- crowner.

In relation to the public and to the Museum of Decorative Art, this exhibition was a major breakthrough for Georg Jensen. The museum bought it's first two pieces of Georg Jensen silver jewelry in 1904, and the main part of the museum's collection of Georg Jensen designs was acquired in 1905-9. His public appeal was also obvious at the exhibition. Emil Hannover, who became director of the Museum of Decorative Art in 1905 after Pietro Krohn, wrote about the exhibition in "Journal of Industry":

"It would be ideal, if the items despite mass fabrication kept 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. Here you could see products, that were neat from the early start on the drawing board: a tea set (whose pitcher by the way was disfigured by a chorale collar on the lid), combs with chorales, green onyx and mountain crystal, a buckle with dragon flies and opals and another with a motive from a hemlock, and a third (drawn by Møhl-Hansen) with two birds and inlaid calcedon, chest buttons, brooches, hatpins, strainers, spoons, napkin rings, locks for handbags, rings, buttons etc. All in all: already in the drawing these things were neat. But they were not very progressive or original. The inspirations were too many and too obvious, and except in a couple of new - or reintroduced - combinations of stone and silver; f. i. in the very successful use of brown and yellow amber in a couple of brooches, the overall impression of colour in the showcase was no surprise. But despite the different spirits in the compositions of the many items, of which some were hyper modern, unnatural in their shape or ornamentation, while others were very naturalistic, there was an artistic style over the showcase as a whole, because every item was artistically produced.

Even in the smallest button worth one crown or two, all the fullness of the silver was melted into it's body."

Figure 1-35: Silverbuckle with amberpearls (according to the information in the Danish Museum for Decorative Art designed by Thylstrup, but according to other sources designed by Georg Jensen. Produced by Georg Jensen 1907, bought 1907).



Georg Jensen was especially honoured in the annual report for 1904 from the museum, as one of his combs, that had been exhibited and which the museum bought in 1905, decorated the title page.

During the years to follow the museum bought a number of important silverworks from Georg Jensen. Concerning what was bought in 1908 director Emil Hannover wrote in the annual report:

“ ... from Georg Jensen a couple of brooches in silver and a large necklage, which is the most prominent piece the museum owns by this artist, who with so much dedication has created a style of his own, only to be copied by lesser artists. Also from Georg Jensen comes the silver handles of a wooden tray, which Johan Rohde designed and brothers Larsen produced with such a finesse of the surface, that it resembles a Japanese lacquer.”

Except for a bonbonniere, drawn and produced by Georg Jensen in 1920 and bought by the museum in 1921, the museum has not included any items designed by Georg Jensen later than 1909 in their collection.

The following present all the works by Georg Jensen in the museum's collection. It includes items, that originate from Georg Jensen's own hand, or which were produced at Georg Jensen's Silversmith in Georg Jensen's lifetime (that is up till his death in 1935). The presentation is chronological according to the year of purchase.

Figure 1-36: Top: Brooch with garnets (designed by Christian Møhl-Hansen, produced by Georg Jensen 1907, bought 1907). Bottom: Brooch of silver with amethysts (designed and produced by Georg Jensen 1908, bought 1908).



1899

1899:

The Maid on the Jar. The most famous and praised ceramic work by Joachim Petersen and Georg Jensen with a rare redish glaze (figure 1-27 and 1-28).

1901

1901:

Vase by Joachim Petersen and Georg Jensen, produced in 1900 (figure 1-28).

Pea-Pot, Georg Jensen for P. Ipsen Terracotta Factory, design 501, 1901 (Figure 1-28).

1902

1902:

Mushroom vase, P. Ipsen Terracotta Factory, design 446. Usually attributed to Joachim Petersen, but registered in the museum files as a co-production with Georg Jensen (figure 1-28).

1904

1904:

Silver brooch with opals and a dark safire, designed and produced by Georg Jensen 1902 (figure 1-24).

Silverspoon, designed and produced by Georg Jensen, 1904 (figure 1-30).

1905

1905:

Sugar spoon with braided handle, designed and produced by Georg Jensen, 1904 (figure 1-30).

Silver buckle with dows, designed by Christian Møhl-Hansen, produced by Georg Jensen, 1904 (figure 1-31).

Comb of tortoise-shell with corals and silver work, designed and produced by Georg Jensen, 1904 (figure 1-34).

Silver buckle with opals, shaped as a dragon fly, designed and produced by Georg Jensen, 1904 (figure 1-24).

Sugar spoon of silver with clover, designed and produced by Georg Jensen, 1904 (figure 1-30).

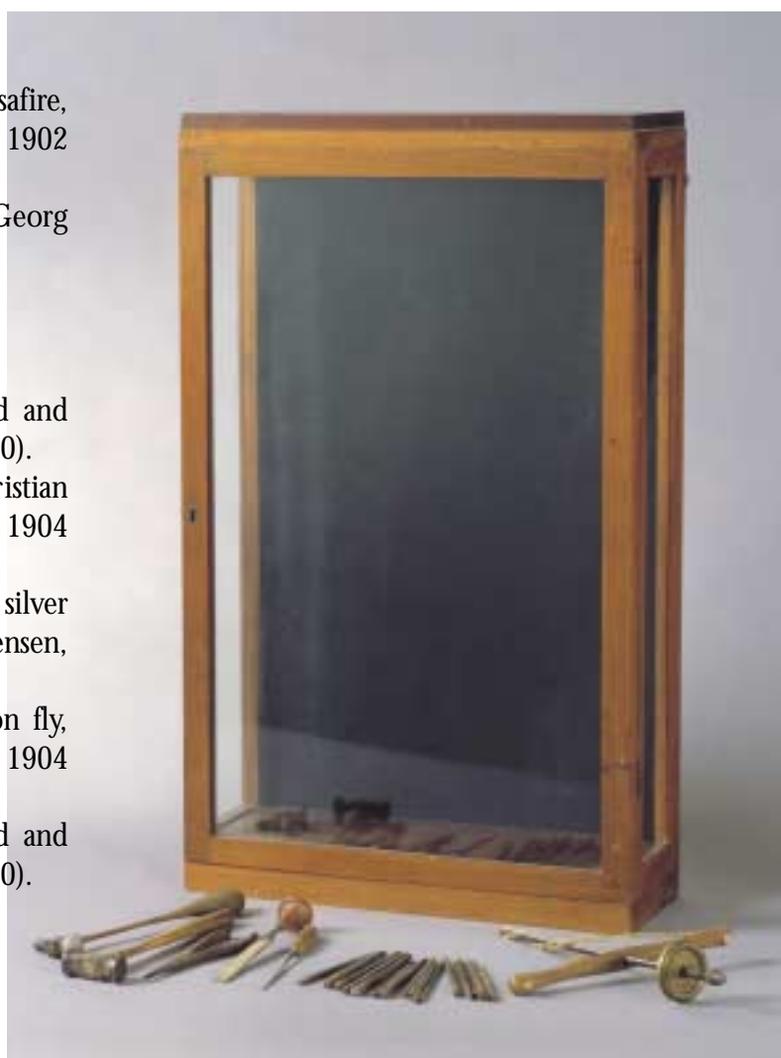


Figure 1-37: Exhibition cabinet (showcase), the gateway to Bredgade 36, Copenhagen, 1904-12 (donated by Ib Georg Jensen 1999). Georg Jensen's personal tools, 1904-35 (donated by Ib Georg Jensen 1999).

1907

1907:

Brooch with garnets, designed by Christian Møhl-Hansen, produced by Georg Jensen, 1907 (figure 1-36).

Silverbuckle with amberpearls, designed by Thylstrup, produced by Georg Jensen, 1907 (figure 1-35).

Double buckle of silver with chorals, designed and produced by Georg Jensen, 1907 (figure 1-38).

Double buckle of silver with amberpearl and onyx, designed and produced by Georg Jensen, 1907 (figure 1-38).

Pendant, silver with amber and onyx, designed and produced by Georg Jensen, 1907 (figure 1-31).

Toddy-spoon, designed and produced by Georg Jensen, 1907 (figure 1-30).

1908

1908:

Silverbrooch with amberpearls and malachit, designed and produced by Georg Jensen, 1908 (figure 1-31).

Brooch of silver with amethysts, designed and produced by Georg Jensen, 1908 (figure 1-36).

Silver necklace with filigree and amber, designed and produced by Georg Jensen, 1908 (figure 1-39).

Tray of mahogany with silver mountings, designed by Johan Rohde, tray produced by Brothers Larsen, silver handles produced by Georg Jensen, 1907 (figure 1-40).



Figure 1-38: Top: Double buckle of silver with amberpearl and onyx (designed and produced by Georg Jensen 1907, design no. 6, bought 1907). Bottom: Double buckle of silver with chorals (designed and produced by Georg Jensen 1907, bought 1907).

Figure 1-39: Silver necklage with filigree and amber (designed and produced by Georg Jensen, 1908, bought 1908).



1909

1909:

Silver cup with dolphins, designed and produced by Georg Jensen, 1909 (figure 1-41).

Silver cup with birds, designed and produced by Georg Jensen, 1909 (figure 1-41).

1911

1911:

Silver teapot (Magnolia), designed by Georg Jensen 1906, this copy produced around 1910 (figure 1-40).

1914

1914:

Silver sugar bowl, designed by Johan Rohde, 1914 (fig. 1-42).



1921

1921:

Silver bonbonniere, designed by Georg Jensen, 1920 (figure 1-41).

1929

1929:

Gravy boat of silver, design 321 A by Johan Rohde, around 1922 (figure 1-42).

Pitcher of silver, design 432A by Johan Rohde, 1925 (figure 1-42).

Since 1929, the Danish Museum of Decorative Art has not bought any items produced or designed by Georg Jensen, but the museum has received several objects with relation to Georg Jensen as gifts.

Figure 1-40: Tray of mahogany with silver mountings (designed by Johan Rohde, tray produced by Brothers Larsen, silvermountings produced by Georg Jensen, 1907, bought 1908). Silver teapot (Magnolia) (designed by Georg Jensen 1906, this copy produced around 1910, bought 1911).



Figure 1-41 (top): Left: Silver bonbonniere (designed by Georg Jensen, 1920, bought 1921). Middle: Silver cup with birds (designed and produced by Georg Jensen 1909, bought 1909). Right: Silver cup with dolphins (designed and produced by Georg Jensen 1909, bought 1909).



Figure 1-42: Johan Rohde designs for Georg Jensen. Left: Silver sugar bowl (1914, bought 1914). Middle: Gravy boat of silver, design 321 A (around 1922, bought 1929). Right: Pitcher of silver, design 432A (1925, bought 1929).



Figure 1-43: Frog-buckle (designed and produced by Georg Jensen around 1905, donated by Georg Jensen's Silversmith 1979).

When Georg Jensen died in 1935, it was his last will that the portrait which professor Einar Nielsen painted of him in Paris 1900 should be kept in the family as his last wife's belonging. The will read: *"If I, Georg Jensen, should die before my wife, it is my decision, that her right of inheritance after me shall be extended, so that my wife inherit half of everything I leave. It is my wife's right as complete or partly fulfilment of her inheritance after me in advance to pick all the items she might wish to keep as hers from my separate estate of household effects, jewelry, silverware, glassware, porcelain, table linen aso., in relation to which I stress, that the portrait Professor Einar Nielsen has painted of me, shall go to my wife ..."*

It turned out, that Georg Jensen's estate was insolvent. On April 6, 1936 a meeting of heirs was held, and during that meeting the following was noted: *"Director Thorolf Møller stated, that Georg Jensen's Silversmith Ltd. had offered to buy the portrait of the deceased, painted by professor Ejnar Nielsen from the estate. It had an estimated value of 3.000,- danish crowner, but the offer was a cash amount of 5.000,- on the condition, that the Danish Museum of Decorative Art was willing to receive it as*

a gift from the silversmith and exhibit it, and on the condition that sale by order of the court of Georg Jensen's estate would not take place."

Director Anders Hostrup Pedersen confirmed this offer in a letter of April 15 1936 on behalf of Georg Jensen's Silversmith: *"We hereby confirm that we will give 5.000,- crowner to Georg Jensen's estate on the condition that we receive Einar Nielsen's portrait of Georg Jensen, which we will donate to a museum. It is further more a condition that sale by order of the court is avoided, and that the estate can be closed in such a way, that it will not be subject to public discussion."*

The executor of the estate confirmed in a letter dated April 18, 1936 that the painting had been moved to the Danish Museum of Decorative Art and that the conditions would be observed.

So this is the reason why this portrait has been hanging in the Danish Museum of Decorative Art since 1936. The portrait was in 1966 the model for the stamp, that was issued on Georg Jensen's 100 years birthday August 31.



Figure 1-44: Danish stamp with Georg Jensen at his 100-years birthday 1966. The stamp was based on professor Einar Nielsen's portrait of Georg Jensen from 1900.

1936

1936: Georg Jensen, portrait painted by Einar Nielsen 1900 in Paris (figure 1-44).

In the 1970s a marked renewal and reduction of the assortment from Georg Jensen's Silversmith took place, and by managing director Lefevre's initiative a large number of old silverware were melted and the silver reused. Two items did end up at the Danish Museum of Decorative Art:

1975

1975: Hat pin, drawn and produced by Georg Jensen at the beginning of the century (figure 1-34).

1979

1979: Frog-buckle, drawn and produced by Georg Jensen around 1905 (figure 1-43).

In 1999 the museum received two donations: An extra copy of the Pea-Pot from 1901, and a very valuable gift from Ib Georg Jensen (Georg Jensen's youngest child, born 1927): Georg Jensen's personal tools and the porcelain-sign and exhibition cabinet (showcase) from the first silversmith in Bredgade 36, Copenhagen, 1904.

1999

1999: Pea-Pot, designed by Georg Jensen for P. Ipsen Terracotta Factory 1901, design no. 501. One pea broken off (figure 1-28).

Georg Jensen's personal tools, 1904-35 (figure 1-37).

Porcelain-sign, the gateway to Bredgade 36, Copenhagen, 1904-12 (figure 1-32).

Exhibition cabinet (showcase), the gateway to Bredgade 36, Copenhagen, 1904-12 (figure 1-37).

None of the listed items are exhibited at the Museum of Decorative Art at the moment, but some of the items are lent to and displayed at Royal Scandinavia's "Georg Jensen Museum", Amagertorv 4, Copenhagen.

In conclusion, the Danish Museum of Decorative Art has a comprehensive collection of Georg Jensen's silver jewelry from the period 1904-9 in addition to one of his most important ceramic works from 1899. There is little doubt that it was important to Georg Jensen that his works were bought by the museum in the early years of his silversmith, but the museum did not (contrary to what is generally thought) purchase any of Georg Jensen's silver works prior to the establishment of his silversmith in 1904, and the "Adam and Eve Belt Buckle" (the earliest known silver work by Georg Jensen from 1899) has never belonged to the museum, even though this is stated by several authors. Why the museum after 1909 practically stopped purchasing Georg Jensen's work while his international recognition grew to astronomical heights during the following years, is not obvious. But it is a fact that you look in vain for Georg Jensen's large hollowware production, his works in gold, and the last 25 years of his personal production. Many of these works can be found in museums outside of Denmark.

It would be of considerable interest for the history of decorative art in Denmark if the Danish Museum of Decorative Art can find space to exhibit its collection of Georg Jensen's works.

Thank you to The Danish Museum of Decorative Art for helpfulness and kindness in relation to collection of the information necessary for this article, for introduction to the museum's Georg Jensen collection and for the practical arrangements in connection with photographing the collection. A special thank you to Jørgen Schou-Christensen, Åse Sylow and the librarians.

Georg Jensen



One-off



UNIQUE
GEORG
JENSEN



It is told, that this bonbonniere with handles of ebony and ivory was made for the World Fair in Paris 1925. It was produced by Georg Jensen personally and carries his signature in the bottom. There are no existing drawings of this piece.

This is one of the first examples of the minimally decorated and functionalistic style, which characterized the works from Georg Jensen during the last 10 years of his life. This style was only to a limited degree recognized in those of his designs that the silversmith decided to put into production.

In each issue of Georg Jensen Magazine a unique work from Georg Jensen will be presented.





**GEORG
JENSEN
SØLV**

ALTERKALK OG DISK
TEGNET AF GEORG JENSEN

VÆRKSTED OG EN GROS: RAGNAGADE 7 — UDSALG: ØSTERGADE 40
TELEFON 10.104 TELEFON 10.965