



this informative and visually stunning book provides a wonderful insight into these largely hidden institutions.

For over 600 years, Livery companies have played a leading role in the commercial, social and political structure of the City of London. Essentially trade associations representing professions ranging from goldsmiths to butchers, they began by controlling standards of production within the confines of the City, conducting their business from Livery Halls, which evolved from medieval houses into an identifiable building type, seen elsewhere in the guild halls of Europe's mercantile cities.

Today there are 112 companies, 40 of which have their own hall. Of these, half remain on their original medieval sites, but all have been rebuilt over the centuries, some many times, as the result of fire, bombing, or other circumstances. While a few halls, such as Fishmongers' and Goldsmiths', display grand public facades, most are tucked away in alleys or courtyards, easily missed and hard to find. For explorers there is an excellent map.

The art and architectural historian Anya Lucas provides a succinct introduction and overview of the development of the Livery Hall as a genre, and also a fascinating account of the 'Lost halls', illustrated with historic prints, drawings and maps. The heart of the book is Henry Russell's detailed description of each of the extant halls, presented in order of precedence, starting with Mercers' Hall at no.1, and finishing with the Information Technologists' Hall at no.100, and the Watermen's Hall, one of two companies never granted a livery. It provides a fascinating non-chronological journey through an extraordinary

mixture of architectural eras and styles, from 17th-century survivors at Vintners' Hall and Stationers' Hall to the modern masterpieces of Basil Spence's Salters' Hall and Michael Hopkins's Haberdashers' Hall.

For DAS members, the interiors and the treasures they contain will catch the eye, including decor, furniture, fittings and works of art, most of which are post-1850. Einsiedel's photographs of these 'worlds within worlds' are a visual feast.

The Worshipful Company of Chartered Architects is to be congratulated for promoting this book. It would be gratifying if it resulted in these remarkable buildings being opened to the public on a more regular basis, perhaps part of the initiative to widen the City's appeal as a centre of culture in the heart of London. The Corporation now promotes its 'Culture Mile' – perhaps a 'Culture Square Mile' too? In the meantime this book will whet many an appetite.

*Alec Forshaw*

### **Georg Jensen: Scandinavian Design for Living**

Alison Fisher, ed

Yale University Press, 2018, £40 hb

### **Simply Danish: Silver Jewellery – 20th century**

Jörg Schwandt

Arnoldsche Art Publishers, 2018, £45 hb

Fisher's handsome and comprehensive publication *Georg Jensen: Scandinavian Design for Living* was published in conjunction with an exhibition of the same name held at the Art Institute of

Chicago from June to September 2018. The book constitutes a series of essays on Jensen and the history and significance of the company he established within the context of mid-century Scandinavian design, each accompanied by a generous selection of large-scale colour images of Jensen objects. The volume concludes with a detailed chronology of Jensen's life and the development of his company up to the modern day, an object list and bibliography.

Fisher's introductory essay 'Outfitting the Modern Home, Georg Jensen Design' argues that the silver hollowware and household wares produced by Jensen form an under-appreciated body of work within the history of Scandinavian design. By assessing the company's award-winning creations for everyday use in the home in silver and stainless steel from 1904 right up to the 1990s, she seeks to assert their seminal role in the development of modern Scandinavian design, particularly during the mid-century. She underlines the importance of Jensen's participation in the international exhibitions, trade fairs and marketing campaigns which influenced worldwide perception of Danish design, and sets the ideal of modern design at Jensen against the wider market and lifestyle changes of the 20th century. Finally, she traces the elements of continuity behind the long-lasting success of the company and the enduring 'Jensen style' – the union of areas of ornament with areas of smooth silver across Jensen pieces, the innovative nature of the company, and its willingness to work with a wide range of designers and retailers: 'Jensen has long been a place for designers in the vanguard to find productive encounters with the everyday.'

Thomas Thurlstrup's essay 'Making Georg Jensen, a Short History of a Danish Design Company' begins with Georg's early training in metal-casting and goldsmithing, and his passion for producing sculpture and pottery, set against the rising tension between the desire for beautiful, high-quality objects for the home and the increasing mass-production which marked the years around 1900. Thurlstrup quotes Jensen's love of silver as a material as a strong factor in his decision to establish a jewellery workshop and retail space in 1904: 'silver has that lovely glow of moonlight ... something of the light of a Danish

