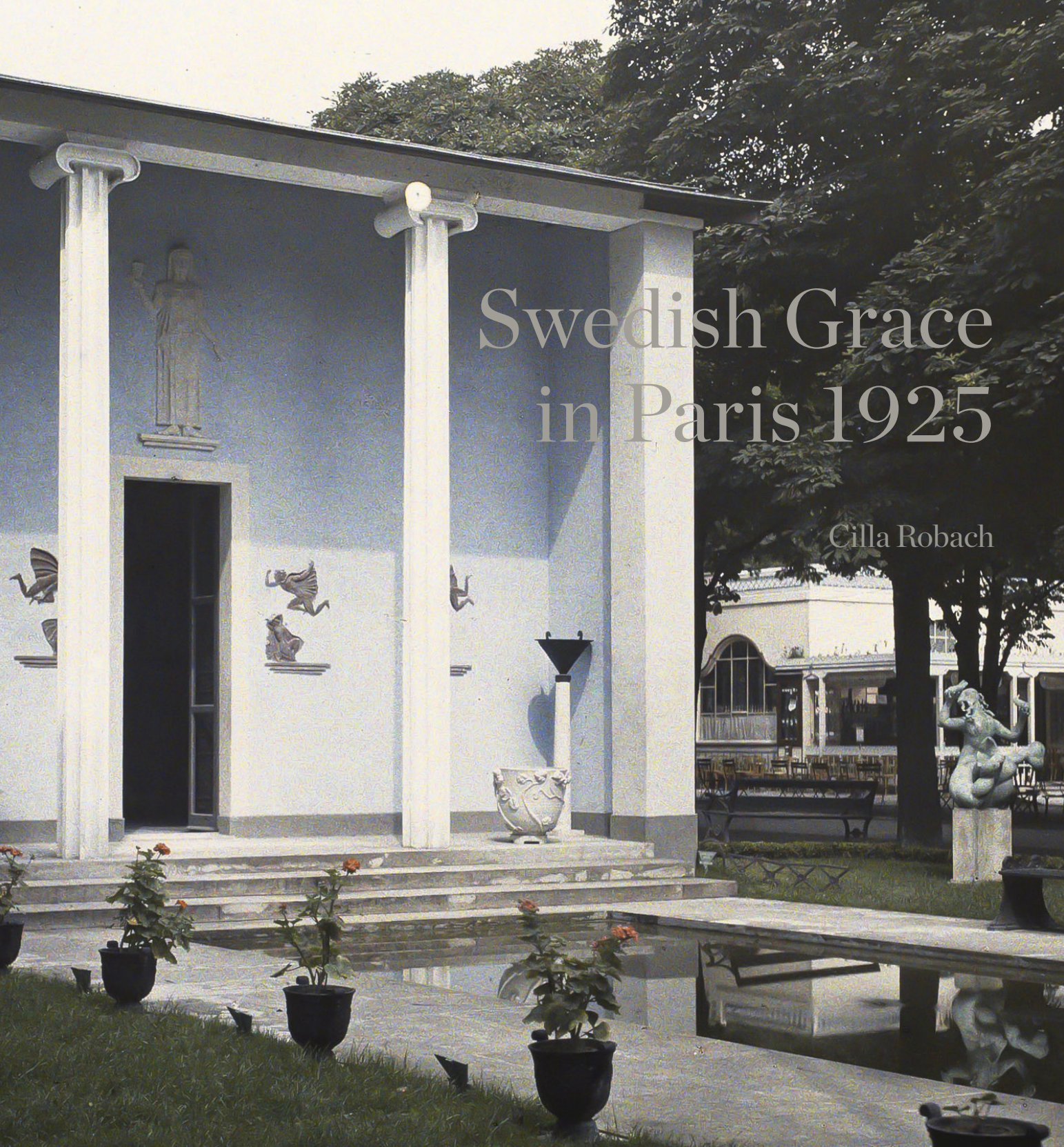




Swedish Grace in Paris 1925

Cilla Robach



Swedish Grace

Swedish Design at *L'exposition internationale
des Arts Décoratifs et industriels modernes*
in Paris 1925

Cilla Robach



Contents

5	Foreword
7	Introduction
9	Swedish Grace
11	Sources
15	Before 1925
15	A crusade for French art, design and architecture
17	Sweden's reputation at stake
22	<i>The pavilion competition</i>
23	<i>Carl Bergsten gets the commission</i>
25	The 1925 Exposition
25	From Grand Palais to Place des Invalides
36	The Swedish exhibitions in 1925
36	<i>The pavilion</i>
47	<i>The main Swedish exhibition in the Grand Palais</i>
64	<i>The City Hall and theatre arts in the Grand Palais</i>
65	<i>Galerie des Invalides</i>
70	<i>Guide Illustré</i> and <i>L'Art Décoratif</i>
73	Prestigious prizes
75	After 1925
75	Voices on the Paris Exposition
77	International voices on the Swedish contribution
83	Fractures
84	The Metropolitan Museum of Art 1927
91	Stockholm 1930
92	London 1931
97	Epilogue
101	Notes
108	The official list of awards for the Swedish participants in the Paris Exposition
113	List of images



Foreword

THE INTERNATIONAL exposition in Paris in 1925 was organized by the French state to spotlight the very latest in architecture, design, and all forms of decorative arts. It was visited by more than 16 million people over just six months and had an enormous impact. With twenty participating countries in a large number of pavilions, many artistic expressions coexisted, but the exhibition is best known for giving its French title – *L'exposition internationale des Arts Décoratifs et industriels modernes* – to the term Art Deco. The exposition led to ideological tensions between advocates of traditional contributions emphasizing precious materials and ornamentation, and those who celebrated the few contributions – such as Le Corbusier's and Pierre Jeanneret's *Pavillon de l'Esprit Nouveau* – which, with their simple and standardized materials, pointed toward a kind of rational functionalism.

For Sweden, the exposition became a gateway to the world for Swedish design; it laid the foundation for Sweden's image as a design nation. Sweden's contribution was a balancing act between tradition and modernity. The public was fascinated by elegant interiors executed in luxurious materials and adorned with demanding handcrafted decorative objects. But the contribution also showed that it was possible to combine traditional craftsmanship with industrial production. The style was eventually dubbed Swedish Grace by a British critic. The success was immediate but, in practice, as Cilla Robach shows in this book, it led to a painful power struggle over the future of design. Today we know that the modernists won. Their historical narrative came to diminish 1920s classicism and the exclusive design showcased at the exposition. This narrative also influenced the collections of the Nationalmuseum. It was only in the 2000s that the museum began to strategically collecting key objects from this period. This work laid the foundation for Nationalmuseum's highly acclaimed exhibition *Swedish Grace. Art and Design in 1920s Sweden*, curated by Cilla Robach in 2022. This book is an in-depth continuation of her and the museum's work on this rich period in Swedish design history.

Patrick Amsellem, Director General

Page 2: The Swedish pavilion was situated on a tree-lined avenue along the northern embankment of the Seine. The pavilion's eastern end was designed like a loggia with tall white columns against a sky-blue wall. The columns were flanked by two large majolica urns designed by Carl Milles. In the foreground is Milles's sculpture *Naiad with Fish* and to the left is the tall spiral fountain *Water Play* by Olof Hult and Rolf Bolin for Näfveqvarn.

Page 4: Edward Hald's *Fireworks Bowl* placed in Carl Hörvik's cabinet with a gilded interior, as the objects were displayed in the Swedish pavilion's reception hall in Paris in 1925.



Introduction

ON 28 APRIL 1925, 4,000 guests gathered to witness the inauguration of *L'exposition internationale des Arts Décoratifs et industriels modernes* in Paris.¹ Ever since the World's Fair at Chrystal Palace in London in 1851, countries had competed against each other in industrial and artistic prowess at international expositions. In 1925, the competitive aspect was made manifest through the awarding of medals and honorary mentions to the designers and companies who were considered most successful. The host country France won the most awards, which is understandable considering two-thirds of the exhibitors were French.² In second place came Sweden. This enormous success laid the foundation for Sweden's international renown as a world-class design country.

The style of the Swedish objects that were presented in 1925 is now called Swedish Grace. This term was only launched in 1930, however, when the English architecture critic Philip Morton Shand noted with astonishment that Swedes had abandoned their successful design movement.

And now, just when the boom in "Swedish grace" is at its very zenith, Sweden calmly proceeds to jettison this halcyon godsend without as much as a "by your leave!"³

This book is an attempt at communicating what a visitor to the Swedish exhibitions of 1925 would have experienced, as well as analysing why the Paris Exposition effectively meant the end of Swedish Grace's international success.

The book consists of three parts: *Before 1925* is about the underlying causes and aims. The section *The 1925 Exposition* presents the event focusing on the Swedish participation. In the final part *After 1925*, I discuss how the exhibition was received in the international

Carl Milles's sculpture *Susanna* made of diabase was placed at the northern façade of the pavilion. Behind it you can see Henrik Krogh's *City Hall Urns*.

press, as well as how Swedish Grace's successes in fact became a catalyst for the breakthrough of modernism.

Research on the 1925 Paris Exposition is quite limited. One explanation for this can be the ephemeral character of the exhibition medium. After the event, buildings and interiors were demolished, and the objects scattered. Another explanation is that the architecture and design that was presented in 1925 – internationally labelled *Art Deco*, short for the French *Arts Décoratifs* – was soon seen to be irrelevant and anachronistic since it did not answer to the increasing need for cheap products for broader consumer groups. Quite the opposite, in fact. The exposition was marked by luxury – buildings, interiors and objects were richly decorated, made from exclusive materials using highly skilled craftsmanship.

And yet it was precisely “the modern” which the organisers sought. In a programmatic declaration from 1923, the importance of presenting a visually modern aesthetic for a contemporary lifestyle was emphasised.

The International Exhibition of Modern Decorative and Industrial Arts is open to all industries whose production presents an artistic character and distinctly modern tendencies.

This means that any copy or counterfeit of older styles will be banned; it also means that all industries will be included, the simplest everyday objects being capable of presenting as much beauty as the most precious works.

All manufacturers, all artists, all craftsmen, regardless the material they work with, wood, stone, metal, ceramics, glass, paper, fabric, etc., regardless the form in which they use it, or the purpose to which they apply it, can and must show modernity [...] by giving each object a logical, harmonious form, exactly adapted to the conditions of current life and translated with perfect execution.⁴

What exactly this “modernity” consisted in is open to interpretation. For the majority of the exhibitors, modernity did not mean industrially mass-produced goods. Cheap housing for workers was conspicuously

absent, and for modernists the lavish, ephemeral Paris Exposition of 1925 was a capital failure. And since history is written by the winners – in this case the proponents of modernism – the summer of 1925 hardly plays a role in the grand narrative of twentieth century architecture and design.

Swedish Grace

At the time, the Swedish participation in Paris was important. The country's specially build pavilion, *Le Pavillon d'Honneur*, made a huge impression on Elisabeth Thorman who wrote the following in the daily newspaper *Aftonbladet*:

A quiet and beautiful place at Cours la Reine has been set aside for our pavilion. It owes its calm and graceful arrangement to the mirroring pond, gaining a rare solemnity and calm unity from it next to the cool temple-like façade. Between slim white columns against a blue wall one enters into the Swedish pavilion, a small temple for the glorification of Swedish nationhood, if you will.⁵

Precisely this “Swedish Nationhood” was the reason why Sweden participated. The search for national identity was en vogue. In the decades around the turn of the twentieth century, National Romanticism had inspired Swedish architects, artists and designers to create a Swedish style, often inspired by nature or old Norse mythology. In the years around 1920 the proponents of Swedish Grace deemed the aesthetics of National Romanticism to be outdated and argued for a new Swedish aesthetic rooted in tradition. Inspiration came from classical antiquity, ancient Egypt and China. What made it into a national Swedish aesthetic was *how* the formal elements of these remote cultures were applied to relatively austere designed objects. Swedish Grace is characterised by surface decoration on simple, harmonious forms and smooth surfaces. The objects were often crafted in exclusive materials and techniques that demand skilled craftsmanship.⁶

The breakthrough came at the Gothenburg Tercentennial Jubilee Exposition in 1923 and it was largely the same models that were presented for the Paris audience two years later. Visitors in 1925 probably



saw Swedish Grace as a Swedish, somewhat more austere version of the international, often more organically flowing Art Deco style.

Parallel to its successes, however, Swedish Grace garnered criticism – the exclusive objects did not meet the social needs of society. The Swedish design debate of the 1920s was between traditionalists, including the proponents of Swedish Grace, and modernists. The traditionalists strove to preserve skilled craftsmanship and develop a national specificity.⁷ The modernists wanted to break the historical ties and affirm industrial mass production, new materials and an international design aesthetic.

In 1930 Philip Morton Shand emphasised that the exhibitions in Gothenburg and Paris had been of great significance to the development of Swedish Grace and the reputation of Swedish design.

The Gothenburg Exhibition of 1923 revealed Sweden to an astonished world, not merely as an “artistic” nation, but almost the only one that really counted as far as design and craftsmanship were concerned. [...] Gothenburg showed that Sweden had a natural gift for planning and organising exhibitions such as no other country possessed. The perfectly edited Swedish pavilion at the Paris Exposition des Arts Décoratifs of 1925 confirmed this suddenly acquired reputation.⁸

The aim of the participation in 1925 was to position Swedish design in relation to other countries, as well as increase Swedish export. A vital incentive for the exhibiting companies was the fact that visitors could order objects directly at the exposition. In the first two months, Orrefors glasbruk had taken orders to a value exceeding 50,000 francs.⁹ Swedish home textiles such as carpets, cushions and tablecloths were also attractive products to the Paris audience.¹⁰

At the 1923 Gothenburg Jubilee Exhibition, architect Hakon Ahlberg welcomed visitors into a daylight-infused atrium inspired by the buildings of classical antiquity. In the centre of the image is Carl Milles's sculpture *Solglitter* (Sun Glitter). The wooden columns supporting the geometrically decorated ceiling were painted red.

Sources

The art historians Yvonne Brunhammer, Nancy J. Troy, Tag Gronberg and Victoria Charles, as well as cultural historian Emmanuel Bréon and English professor Irena R. Makaryk are among the researchers who have discussed the Paris Exposition of 1925.¹¹ It was also analysed by several authors in the 2013 publication *1925 Quand l'Art déco séduit le monde*.¹² Frank Scarlett and Marjorie Townley, who had worked

on the British section, related their personal recollections of the exposition in 1975,¹³ and publications on Art Deco often include discussions of the event.¹⁴ The Swedish participation in Paris in 1925 has primarily been analysed by historian of ideas Gunnela Ivanov and art historian Anne-Marie Ericsson.¹⁵ Sten Bernhardsson has contributed with an initiated Bachelor's thesis in art history about the process regarding the architectural design of the Swedish pavilion.¹⁶ The architectural design competition for the pavilion was also discussed by the architecture historian Eva Eriksson.¹⁷ Moreover, studies published on the work of the individual architects and designers involved also touch on the exposition.¹⁸



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Many of the objects that had been exhibited in Gothenburg were also shown in Paris in 1925. These include Carl Malmsten's intarsia cabinet *Livets väg* (The Path of Life, 1 and 6), the *Fireworks Bowl* by Edward Hald (3), see also p. 4. Simon Gate's *Palace Glass* (4), Agda Österberg's woven wool drapery (2) and Ivar Johnsson's *Venus Urn* (5). *Metallurgy*, designed by Eric Grate for Näfveqvarn, was also shown in both cities (7), see also p. 79. The urn was made of cast iron and the motif, with figures in relief, tells of the Swedish iron industry. In Paris it was placed in the garden by the mirror pond of the Swedish pavilion.



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Several guides to the exposition were published, including *Paris Arts Décoratifs 1925: Guide de l'Exposition* and *Catalogue Générale Officiel: Exposition internationale des Arts décoratifs et industriels modernes: Paris avril – octobre 1925*. The Swedish sections were presented in the catalogue *Exposition internationale des Arts Décoratifs et industriels modernes à Paris 1925: Section de la Suède, Guide illustré*, hereinafter referred to as *Guide Illustré*. Furthermore, *L'Art Décoratif Moderne en Suède*, hereinafter referred to as *L'Art Décoratif*, was published in 1925 to bolster the image of Swedish design, although it did not correspond directly with the Paris Exposition.

Other valuable sources have been two reports that were published after the Paris Exposition. The French *Exposition internationale des Arts Décoratifs et industriels modernes Paris 1925*, hereinafter referred to as *Rapport Général*, comprises thirteen volumes and was published by the Ministry of Trade and Industry. The first twelve volumes were published from 1927 to 1931 and discuss the different competition sections.¹⁹ The final part, published in 1932, analyses both the 1925 project and the international development in architecture and design in the years immediately following the exposition.²⁰ In 1928, the British Department of Overseas Trade published their *Reports on the Present Position and Tendencies of the Industrial Arts as indicated at the International Exhibition of Modern Decorative and Industrial Arts, Paris, 1925*, hereinafter referred to as *Reports*.

It is not possible to chart exactly which objects were shown in Paris in 1925 based on the above-mentioned sources. The *Guide Illustré* lists which companies and designers participated but the titles of specific objects are only rarely mentioned. Concerning Orrefors, there is mention of glass objects in a variety of techniques by the designers Simon Gate and Edward Hald, but not which objects were exhibited.²¹ Photographs and archival material, primarily from the archives of Svenska Slöjdföreningen (the Swedish Society of Crafts and Design), has to a certain extent been useful in identifying what was exhibited, as well as contemporary articles in journals and newspapers.²² Nationalmuseum made a large acquisition from the 1923 Gothenburg Exhibition, which gives some indication of what was presented in Paris. The same is true for the contribution of objects in the collections of the Röhsska Museum in Gothenburg and the Musée des Arts Décoratifs in Paris.

Before 1925

THE INDUSTRIALISATION of Europe in the nineteenth century had changed economic and social structures. The balance of power was disturbed and competition became fiercer, not least since the unification of Germany in 1871.

A crusade for French art, design and architecture

Since the seventeenth century, France had seen itself as Europe's foremost country when it came to architecture, design and art, but around the turn of the nineteenth century that position was under threat. The objective of the 1925 exhibition was to rally the forces of French manufacturing and design in "a crusade for modern art" in order to secure first place once again.²³ The greatest threat came from its neighbouring country to the east, and the tone between them was harsh. After a visit to art and industrial museums in Germany and Austria in 1882, the French art critic Marius Vachon summarised his impressions in militant terms:

The battle has been ongoing for several years; it is a terrible struggle in which our adversary employs arms against us that we, in our presumption, have given up. He is already gaining ground; we are in retreat; the moment is critical; we must energetically take up the offensive again if we don't want to be defeated, wiped out.²⁴

The question of how architecture, living environments and industrial art objects should be designed in the growing industrial society was discussed in several countries. The second half of the nineteenth century saw the establishment of the Arts and Crafts movement in England, in Austria the Wiener Werkstätte was formed in 1903, while German architects, designers and artists came together as Deutscher Werkbund in 1907 with the aim of improving the aesthetic quality of industrially manufactured goods. Industrial production was also a

topic of discussion in France, but here the main question was about artistic copyright. The French Société des Artistes Décorateurs, founded in 1901, concerned itself primarily with financial compensation for artists, designers and craftspeople. For fear of being exploited by industry and sales organisations, members chose to present their designs directly to the public, in what they called “sincere” exhibitions.²⁵ From 1906 to 1928 the association arranged an annual autumn salon, *Salon d’Automne*, with furniture, interiors and objects for the home. But when Germany presented contemporary design at *Die Ausstellung München* in 1908, it became obvious to the Frenchmen that their salons were inadequate. The French sculptor and furniture designer Rupert Carabin is said to have noted with astonishment that the Germans did not exhibit heavy pastiches of older styles but modern, simple, practical designs with technical solutions for effective production.²⁶

In a bid to stimulate French manufacturers and artists to develop new, modern products together, the Société des Artistes Décorateurs propagated for Paris to arrange an international exhibition of modern decorative and industrial arts for a wide audience.²⁷ In 1912 the French government promised financial support for the project. The original plan was to open the exhibition in 1915 but the date was moved several times, not least because of the First World War between 1914 and 1918.²⁸ Another reason was the concern that French manufacturers would not be able to produce high quality wares that were modern enough.²⁹ Based on a programmatic statement from 1923, the project was meant to consolidate the artistic status of France:

We will thus be certain of maintaining our artistic superiority that has never been contested. Under these conditions, the International Exhibition of Modern Decorative and Industrial Arts cannot fail to have the most positive influence on the development of our exports and on the economic growth of our country. Has taste not always been for France “the most adroit of all trades”?³⁰

It was only in 1925 that the *Exposition Internationale des Arts Décoratifs et Industriels Modernes* opened to the public. Twenty countries besides France participated,³¹ but neither Germany nor the US were among them.



One of Orrefors's masterpieces at the 1923 Gothenburg Jubilee Exhibition was this bowl with an engraved glass lid, designed by Simon Gate. The lid depicts exotic divine figures with double faces. The bowl's decoration is dominated by veiled nude women in antique-style poses, framed by standing griffins, see also page 100.

Sweden's reputation at stake

It was not only France that wished for a leading position at the Paris Exposition – Sweden's reputation was also on the line. Self-confidence had been bolstered by the successes of the jubilee exhibition in Gothenburg in 1923, in which Swedish Grace had garnered much appreciation. Contributing to the success was architect Hakon Ahlberg's specially designed art pavilion in which the architecture and the interior design worked together in a well-considered choreography that led the visitor "from surprise to surprise" through an "imaginative building with interesting perspectives and pleasant resting points."³²

The Gothenburg Exhibition's industrial arts section had been arranged by Svenska Slöjdföreningen, founded in 1845 with the aim of advancing aesthetic development within the Swedish industrial arts. Already in 1917, at the so-called *Home Exhibition*, the society had launched a social aesthetic vision where well-designed goods could reach underprivileged social groups thanks to industrial mass production. With the same aims, Svenska Slöjdföreningen published the propaganda text *Vackrare vardagsvara* (Better Things for Everyday Life) in 1919, written by Gregor Paulsson, who became the society's director the following year.³³ But, according to Paulsson, the exhibition committee in Gothenburg didn't want to show "any social crap".³⁴ Their aim was to as to present "the best" of contemporary Swedish design with a quality that was characterised by "Swedish art culture".³⁵ Paulsson was disappointed and gave the job of curating the industrial art exhibition in 1923 to Erik Wettergren, the former secretary of the society, who was also employed at Nationalmuseum. Together with Ahlberg he created "a chest with beautiful and precious things".³⁶

On 4 June 1923, during the Gothenburg exhibition, Sweden received an invitation to the upcoming Paris Exposition of 1925.³⁷ Considering the successful collaboration between Wettergren and Ahlberg it would not have been unreasonable if the country had chosen to send the same team to Paris. This was not, however, Gregor Paulsson's strategy. In 1924 he expressed dissatisfaction with the exclusive content of the Gothenburg exhibition.

It should thus be noted that the exhibition [1923] did not fully cover Svenska Slöjdföreningen's field of interests, especially not the socially most important aspect of it – affordable household utensils. The association now has the opportunity to collectively devote itself to this area, since the breakthrough of the high-level goods.³⁸

As the Paris Exposition of 1925 drew closer, Paulsson realised that it offered Svenska Slöjdföreningen the possibility of launching the social aesthetic of everyday goods internationally. When the Swedish government's decision on whether or not to participate was delayed, he criticised the drawn-out process in a letter to the Ministry of Foreign Affairs dated 16 February 1924. The competitive incentive was brought to the fore when he pointed out that a late announcement could affect the placement of the Swedish entry. Paulsson emphasised the importance of having “decent neighbours, the Nordic countries or other cultural countries, rather than being placed alongside states where a comparison in terms of art and industry cannot be made.”³⁹

A little over a month later, on 28 March 1924, the government announced that Sweden would participate and appointed an exhibition committee through which Svenska Slöjdföreningen was appointed to implement the project.⁴⁰ Paulsson was appointed as the exhibition commissioner and Carl Bergsten as the architect of the overarching visual design of the Swedish contribution. Paulsson had very lofty goals:

The composition of the board [...] suggests that Sweden's participation in the international exhibition will be worthy of the country. This is all the more important, as most cultural countries will probably participate and will make every effort to assert themselves in the international competition. But with the good reputation that the Swedish applied arts have gained in recent years in widely diverse areas of the civilised world, Swedish quality products, provided they are successfully displayed, certainly have the opportunity to attract attention among the countless works of the world exhibition.

[... P]articipation in the exhibition would mean [a positive development] for Sweden, not only in terms of ideas but also economically. The latter justification should carry particular weight in our time of financial scarcity and encourage Swedish industrialists to exert their efforts. Alongside the financial aspect, there is also undeniably a moral one. Our participation in the international exhibition must be considered a national affair, as the best opportunity to assert our position, to command respect and esteem.⁴¹

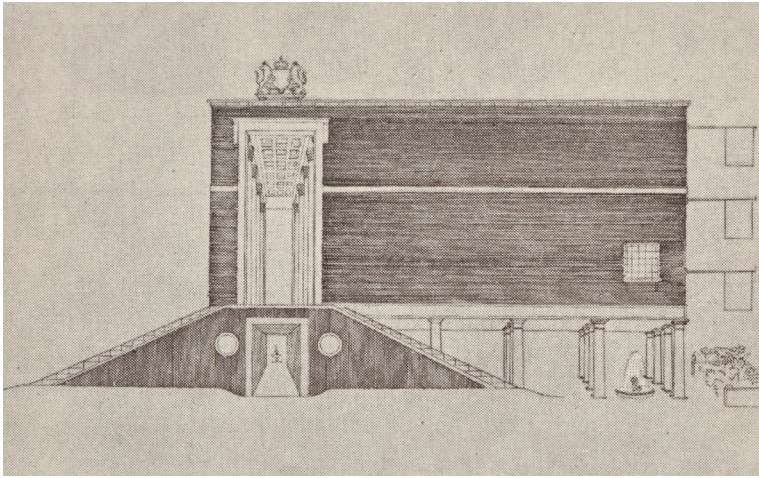
Considering the fact that Europe had recently suffered through a world war, a contemporary reader may expect Svenska Slöjdföreningen's arguments in favour of participating in Paris to rather have emphasised peaceful encounters and cultural exchange, but this was not the case. The rhetoric stressed the reputation of Sweden as a nation.

It is now up to the exhibitors to focus all their energies on the great competition [...] all around in every country, artists and professionals have put their energies into winning prizes in Paris. [...] we must, as in all international competitions, surpass ourselves.⁴²

Hakon Ahlberg was critical of the exhibition even before it opened since its allocated placement on a site between the Grand Palais (over Pont Alexandre) and the Hôtel des Invalides left much to be desired. Not least the location of the different countries' pavilions was deficient, according to Ahlberg.

The national pavilions, which have been allocated very small areas and could rather be considered kiosks, are placed between the avenue trees on the right bank of the Seine, without rhythm and without any overarching architectural motif. The 1925 Industrial Arts Exhibition in Paris is unlikely to be an architectural attraction.⁴³

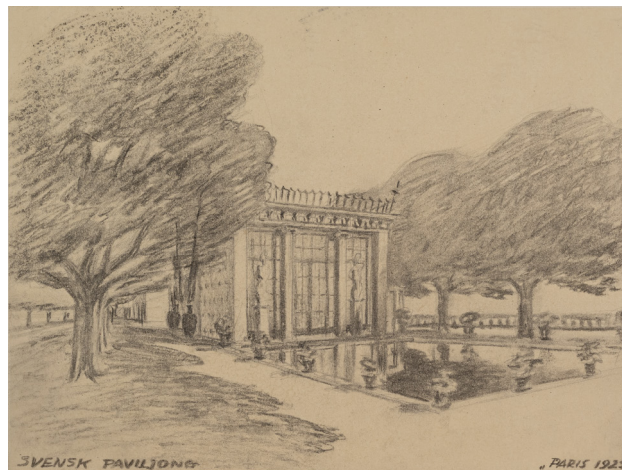
I would like to stress that Ahlberg's bitter commentary should be read in light of the fact that despite his celebrated design of the pavilion in 1923 he was not invited to participate in the architecture competition that was held for the Swedish pavilion in Paris in 1925.



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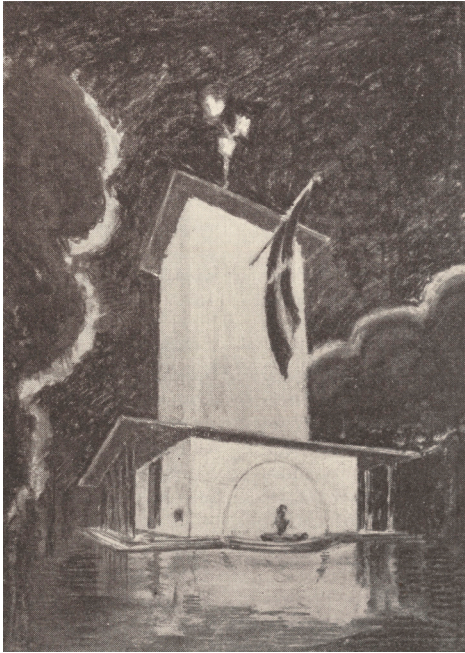


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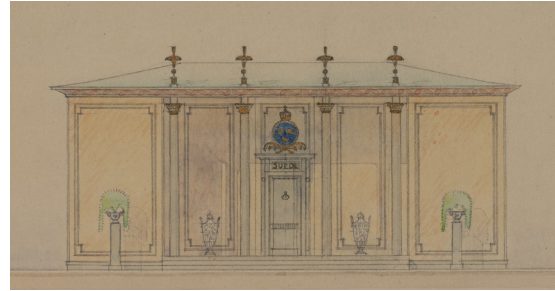


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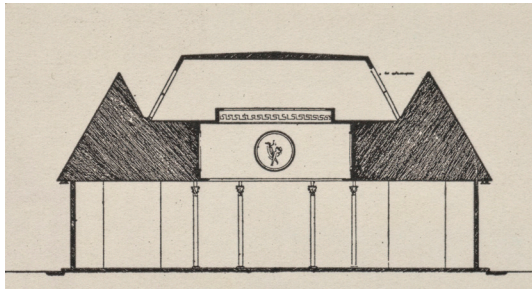
Six architects competed to design the Swedish pavilion. Gunnar Asplund's proposal *Vers la Seine* was supported by symmetrically placed columns on the ground floor with an angled double staircase leading to a monumental portal, crowned by a large Swedish coat of arms (1). There, the visitor was led through a high, narrow colonnade with a tiled stove and a coffered ceiling supported by antique-style columns (2). Carl Bergsten's proposal, *Paris 1925*, had a loggia with tall windows on the gable facing a mirror pond (3). The other walls of the building were to be made of brick with a decorative pattern. Arvid Bjerke's *Tre ritade kronor* (Three Drawn Crowns) was inspired by the old Stockholm Palace of the same name and by the Stockholm City Hall (4). The building comprised only 14 square meters, but the design was nevertheless monumental.



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Torben Grut's pavilion was to be built in wood with an exterior of painted plywood. The loggia in the proposal *Réception, Alt I* is reminiscent of the one that Bergsten would later realise (5). Two copies of Eric Grate's *Metallurgy* are found in Grut's drawing. Ture Ryberg's *Femuddig stjärna* (Five-Pointed Star) won the competition. The pavilion's windowless façade had a decorative geometric pattern. The exhibition rooms were arranged around an atrium flooded with light from skylights (6). Ragnar Östberg's *Pavilion* was crowned by a belfry, with space for a traditional bronze bell, and a tall spire (7). It was proposed to be built of painted wood, have large windows that reached down to the ground, and be provided with a copper-clad roof. The interior was to be painted in blue and white.

The pavilion competition

On 5 April 1924 Gunnar Asplund, Carl Bergsten, Arvid Bjerke, Torben Grut, Ture Ryberg and Ragnar Östberg were invited to submit proposals for an architectural competition determining who would build the Swedish pavilion for the industrial art exposition in Paris in 1925. The guidelines were provided in a programme:

The building should have the principal character of a reception pavilion. A small number of representative art objects of various kinds shall be exhibited there. Outside the building, it should be possible to place exhibition objects made of cast and wrought iron. The exhibition objects should, as far as possible, be treated like decorative details. Suggestions for the hanging of decorative paintings, sculptures or other decoration may be made. [...] From an advertising perspective: since Sweden is one of the leading wood-exporting countries, it may be considered appropriate that the building, possibly also the façade, be made of wood.⁴⁴

The award committee also announced that they would take special note of how the proposal had been adapted to the environment. Since the pavilion was placed in an tree-lined avenue, there was a risk that the treetops would obstruct the view of a tall building. “The effect must be sought under the trees in a richness of colour and surface.”⁴⁵

The six different competition proposals have been preserved for posterity to varying degrees. The drawings of Carl Bergsten, Torben Grut and Ragnar Östberg have been preserved in their respective archives, but when it comes to Gunnar Asplund’s, Arvid Bjerke’s and Ture Ryberg’s proposals we have to rely on published images and descriptions.⁴⁶

Carl Bergsten’s contribution *Paris 1925* consisted of an irregular plan including a bay window and a round gallery with a lower ceiling than the rest of the building, so this part could fit under a treetop. The committee considered the parts to be “too fragmented”.⁴⁷ Arvid Bjerke’s *Three Drawn Crowns* was apparently inspired by the City Hall in Stockholm, designed by Ragnar Östberg, which had been inaugurated in 1923. Torben Grut submitted two proposals in three versions each, *Réception I–III* and *Représentation I–III*, which were

versions of a classical temple influenced by eighteenth-century Sweden. *Five-Pointed Star*, by Ture Ryberg, consisted of a square floorplan with an open atrium in the middle surrounded by columns. Ragnar Östberg submitted *Pavilion*, an orientalised pavilion, inspired by the Chinese Pavilion on Drottningholm in Stockholm.

The most innovative proposal was Gunnar Asplund's *Vers la Seine* in which lower level of columns supported a windowless volume. It bore resemblance to Asplund's *Skogskapellet*, inaugurated in 1920 at the Woodland Cemetery in Stockholm, where columns support a large pyramidal roof.

All of the competition proposals were submitted anonymously and assessed by a prize committee consisting of Ragnar Hjort, Gregor Paulsson and Carl Westman, who unanimously appointed Ture Ryberg's proposal *Five-Pointed Star* as the winner.⁴⁸

Carl Bergsten gets the commission

After the architecture competition had been decided, Gregor Paulsson and Carl Bergsten travelled to Paris. As mentioned above, Bergsten had, already before the competition, been tasked with overseeing the overall design of the Swedish participation. Upon their arrival in Paris the Swedes were informed that they had been allocated a new site for their national pavilion, a change that overturned the competition result.

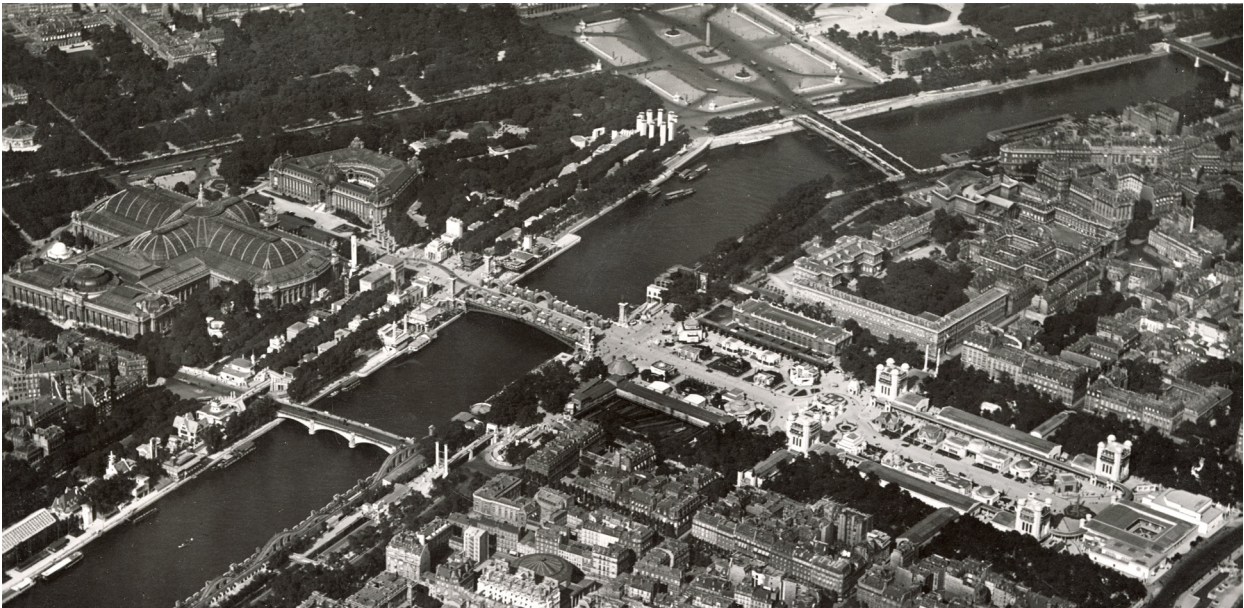
As soon as Bergsten and Paulsson became aware of the location of the new site, they started drawing up guidelines for a new building, which they presented to the exhibition committee. On 12 June 1924 Carl Bergsten was commissioned to design the Swedish pavilion, but already on 9 June *Aftonbladet* had revealed that he would be appointed.⁴⁹ The reasoning was that none of the six competition proposals were appropriate for the new site without needing to make major alterations in their design and that Bergsten's *Paris 1925* was best suited for redevelopment.⁵⁰ According to a protocol from the board, the new site was "some ten metres closer to Pont Alexandre III" where trees were "significantly sparser and their branches sat higher".⁵¹

Sten Bernhardsson, who wrote his Bachelor's dissertation on the Paris Exposition, has provided an alternative explanation for the choice of Bergsten as architect of the pavilion. Already in the autumn of 1923, that is about half a year before the architectural competition

was announced, Svenska Slöjdföreningen together with Bergsten had started working on different proposals for a Swedish pavilion.⁵² Regardless of the result of the competition, Bergsten would have been a natural choice for the association. However, Hakon Ahlberg was highly critical of how the matter had been handled.⁵³ The exhibition committee's lack of respect for the competence of the competition jury rankled most especially. The winner Ture Ryberg was even awarded the sum of 500 kronor as compensation for not being given the opportunity to design the Swedish pavilion.⁵⁴

When Carl Bergsten's pavilion was complete it was evident that he had been inspired by some of the other competition proposals, especially those of Torben Grut and Ture Ryberg. While Bergsten himself had proposed a small loggia in his proposal *Paris 1925*, the one that was built was more reminiscent of Grut's *Réception, Alt I*. Furthermore, the predecessor of Bergsten's square, centrally placed entrance hall could have been Ture Ryberg's column-lined atrium as well as Grut's proposal *Réception, Alt III* with its square entrance hall with niches and a cupola.

The exposition area stretched from the Grand Palais in the north to Place des Invalides in the south and along the quays of the Seine between Pont de l'Alma in the west to Place de la Concorde in the east.



The 1925 Exposition

THE CITY OF PARIS had a lot of previous experience in arranging large international exhibitions from 1889 and 1900. The Eiffel Tower was built for the former and the latter saw the inauguration of the Grand Palais. Visitors to the 1925 exposition were met with a broad spectrum of visual culture including architecture, interiors, design, fashion, landscaping and sculpture. The competition was divided into thirty-six categories.⁵⁵ And yet it was the overall effect of the environments that made the greatest impression on the visitors. The two youths Frank Scarlett and Marjorie Townley, who worked in the British section in 1925, testified to this:

[...] the art of the “ensemblier” on which so much stress was laid. Ephemeral as its achievements must be, this skill is basic to all interior decoration. [...] There are considerations of texture and character, and the skill of a painter is required for the juxtaposition of colours, the understanding of the qualities of the objects to be used, the effect of lighting and the perspectives created from different angles.⁵⁶

From Grand Palais to Place des Invalides

The exposition space's 23 hectares extended in two axes: from the Grand Palais in the north to Place des Invalides in the south, as well as along the quays of the Seine between Pont de l'Alma in the west and Place de la Concorde in the east.⁵⁷ One hundred and fifty new pavilions were erected.⁵⁸ The main architect was Charles Plumet and when the exhibition closed on 30 November 1925, sixteen million people had visited it.⁵⁹

The area had several entrances, the most sumptuous being *Porte d'Honneur*, situated between the Grand Palais and the Petit Palais, in a straight line perpendicular to Pont Alexandre III and Esplanade des Invalides (see p. 26). All the participating countries were offered a space in the Grand Palais. Behind the building's ornate stone façade,



Porte d'Honneur, designed by Henry Favier and André Ventre, was zigzag-shaped with tall polished granite columns. Between these was lattice work in bronze and cast-iron designed by Edgar Brandt. The columns were crowned by René Lalique's coloured glass pyramids, which were illuminated at night.



Inside the Grand Palais, new spaces had been created with screen walls and ceilings of stretched fabric that let in daylight from the building's glass roof. The first thing visitors encountered was a gigantic entrance hall with a grand staircase designed by Charles Letrosne.

a gigantic hall opened up with a vaulted glass ceiling encased in a metal construction, which was conjured away with screen walls and a temporary ceiling made of stretched fabric.

Porte d'Honneur was also the site of the exposition's foremost example of modernist architecture: Robert Mallet-Stevens's travel agency and the pavilion *L'Esprit Nouveau*, designed by the architects and cousins Le Corbusier, a pseudonym for Charles-Édouard Jeanneret, and Pierre Jeanneret (see pp. 28–29). The latter building had been given an unfavourable spot between two of the gable wings of the Grand Palais.

Visitors who had chosen the entrance at Place de la Concorde came straight to the street Cours la Reine where the international pavilions were situated.⁶⁰ There was no pre-established visual programme set for the architectural design, resulting in something of a visual cocktail. The Soviet Union's modernist pavilion made of glass and concrete was next to Italy's closed building with classical elements and opposite Turkey's orientalised building, decorated in Islamic tiles. Sweden's closest neighbours were Poland and Monaco, and since all three of these countries' pavilions had smooth, plastered façades in light shades, the effect was relatively cohesive (see p. 37).

The Alexander III bridge connected the Paris exposition sites on the northern side with those on the southern side of the Seine. The pavilions of the different nationalities and the French colonies and regions were predominantly on the northern side, while the south was characterised by Parisian luxury and ostentation. This is where the shops, restaurants, cafés, dance halls, theatres and funfair were located (see pp. 32 and 34). Shopping began on the bridge, which the architect Maurice Dufrène had transformed into a street with boutiques in double rows. Along the Esplanade des Invalides, the porcelain manufacturer Sèvres and the glass designer René Lalique had their own pavilions. The department stores Bon Marché, Louvre, Lafayette and Printemps were also located there, presenting their goods in elegant settings. But it was Pierre Patout's *Hôtel d'un Riche Collectionneur*, decorated by Jacques Emile Ruhlmann, that would come to define French Art Deco (see p. 30).⁶¹ This was an exclusive home for well-to-do consumers with excellent taste. Art, sculptures, furniture and furnishings created spaces where the eye constantly found new shapes and details in sumptuous materials.⁶²



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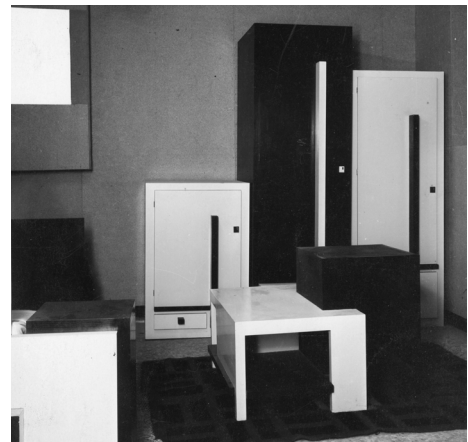
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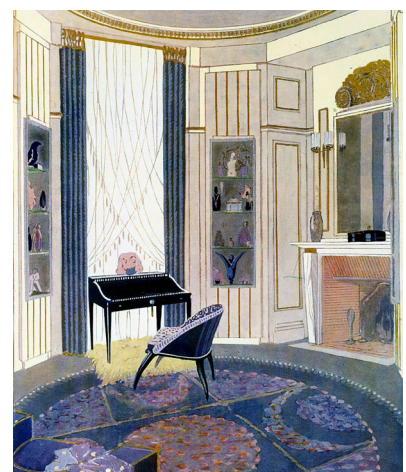


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The 1925 Paris Exposition featured few examples of modernist architecture. At the *Porte d'Honneur* stood Robert Mallet-Stevens's 36-meter-high bell tower with a tourist information office (1). Nearby was Konstantin Melnikov's Russian pavilion with large glass panels and a geometric roof over the outdoor staircase (2). Along the Esplanade des Invalides were two modernist gardens. The *Jardin d'Eau et de Lumière* was designed by Gabriel Guévrekian with colourful decor by Robert Delaunay (3). Mallet-Stevens's conservatory *Habitation Moderne* had 5-metre-high cubist trees made of reinforced concrete, designed by the brothers Jan and Joel Martel. The models standing in front of the trees in the picture are wearing coats designed by Sonia Delaunay (4). The pavilion that has received the most attention in the history books was *L'Esprit Nouveau*, designed by Le Corbusier and Pierre Jeanneret (5). This was a modernist dwelling with modular furniture for industrial mass production (6). Holland also contributed with Sybold van Ravesteyn's interior design with strict geometric volumes (7).



Jacques Emile Ruhlmann displayed exclusive interiors for wealthy consumers with good taste in the *Hôtel d'un Riche Collectionneur* pavilion, designed by Pierre Patout. The building was a Gesamtkunstwerk, where art, design, architecture and landscaping were united to create a home of comfortable luxury (1). An oval living room with a gigantic crystal chandelier on the ceiling dominated the home (3). Other images show a bathroom completely covered in marble (2) and a coloured sketch of the home's boudoir (4).



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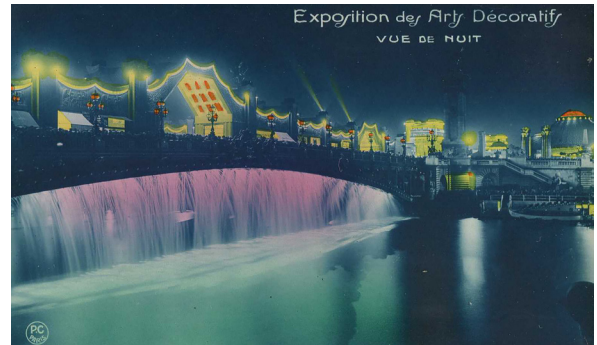


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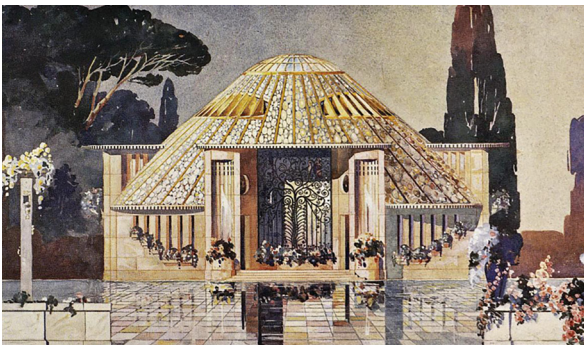
The Société des Artistes Décorateurs exhibited in *L'Ambassade Française*. The building consisted of three wings around a courtyard called the Cour des Métiers, designed by Charles Plumet, and decorated with murals depicting various crafts (1). Pierre Chareau presented an extravagant library, with the desk placed in a circular space under a light-filled dome (2). André Groult had designed a ladies' boudoir (3) and Henri Rapin presented a dining-room under a vaulted glass ceiling (4).



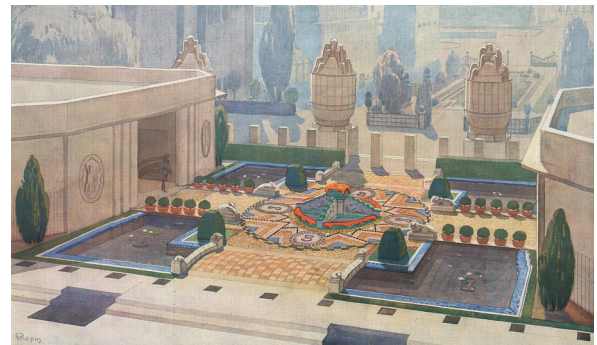
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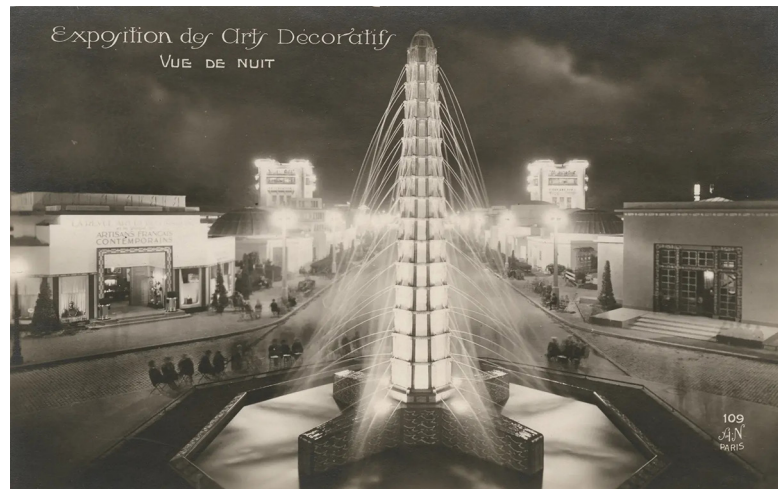
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Architecturally, the southern area was held together by Charles Plumet's four tall observation towers, ending in the square Cour de Métiers, around which the pavilion *L'Ambassade Française* was located (see p. 31). The embassy was decorated by the Société des Artistes Décorateurs, the association that had taken the initiative for the Paris Exposition. Among the more notable rooms was Pierre Chareau's extravagant library, placed in a circular space covered by a daylight-filled dome. Scarlett and Townley recalled that the furnishings also included "glass and silver tableware, ivory, jade and crystal ornaments."⁶³

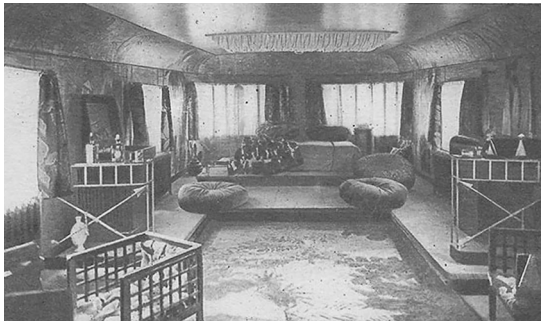
Fountains were also central elements in the Paris Exposition. The *flaneur* André Rigaud remarked in 1925 that the visitors had been hypnotised by the fireworks of the fountains, lit in different colours and in constant transformation. And even if the moon itself shone brightly it could not compete with the captivating effects of the water, since the celestial body could not change colour.⁶⁴ Even the critic writing for *The Architectural Review* was enraptured by the water spectacles.

At night, when the whole place is a blaze of lights, the bridge becomes a waterfall. By a series of hidden pipes the water pours from both flanks of the bridge upon the river, lit till it is like fire. At the same time a great fountain plays in the centre of the *Seine*, now leaping clean up into the black sky, now scattering in a cascade innumerable sprays of glittering drops, which make a fine rain upon the dark river. And there is the music of water falling and falling. Here is a show, spectacular, even vulgar [...].⁶⁵

Shopping was a central element of the Paris Exposition. The architect Maurice Dufrène had transformed the Pont Alexander III into a street with double rows of boutiques, whose neon-lit shop windows were an attraction (1). The cascade of water under the bridge was illuminated with coloured lights in the evening (2). The area on the south side of the Seine was dominated by French luxury brands. The Printemps department store pavilion, designed by Sauvage and Wybo, had an umbrella-shaped roof decorated with glass stones that sparkled, refracting the light from within in the dark (3). Pierre Patout had designed two paired pavilions for the Sèvres porcelain factory, which were separated by a colourful garden (4). The glass artist René Lalique contributed with both his own pavilion and the 15-meter-high fountain *Les sources de France* (5). This was in the shape of an obelisk, consisting of 17 octagonal floors of fluted glass, supported by 128 caryatids, symbolising French rivers and waterways.



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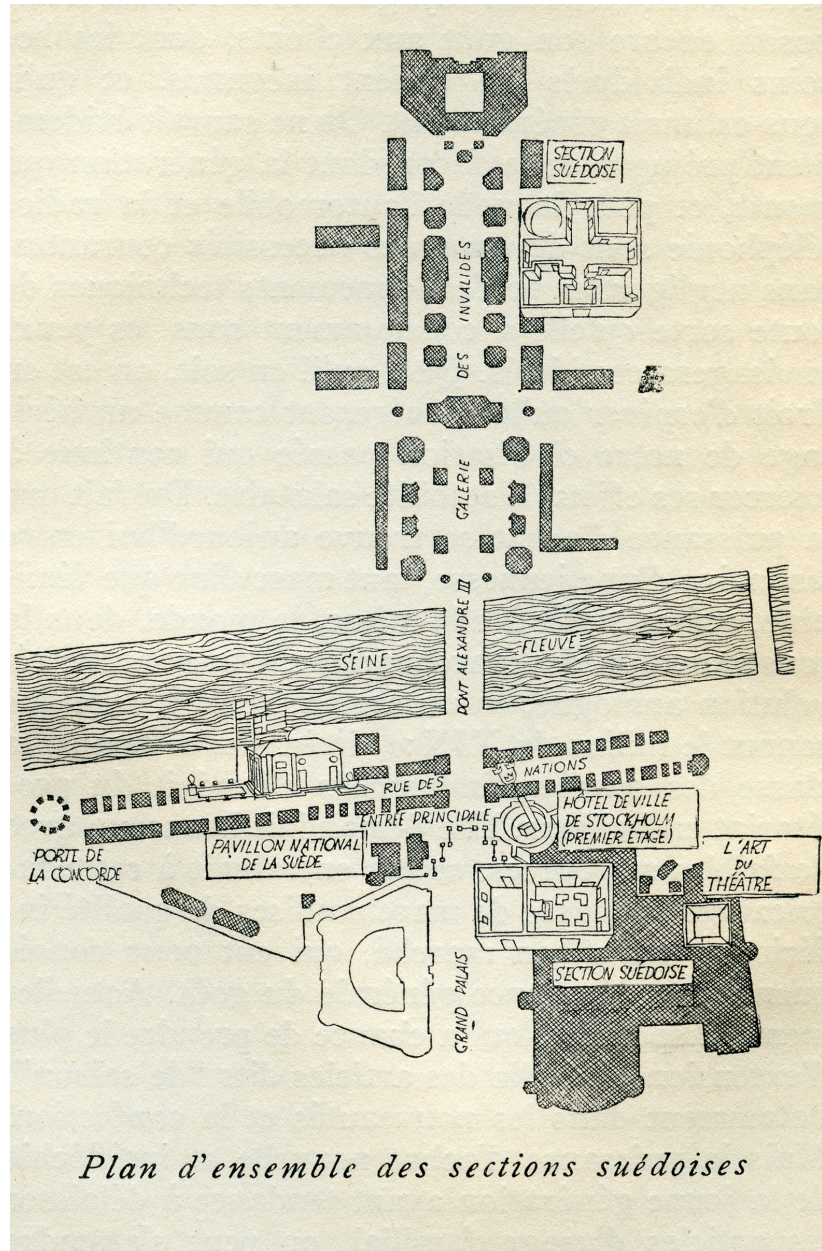
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All the goods displayed at the Paris Exposition were for sale and could be ordered by visitors for delivery at a later date. After a shopping trip, visitors had the opportunity to take a break at one of fashion designer Paul Poiret's floating dance restaurants, *Orgues* and *Delices*, which were moored at the southern quay of the Seine (1). Poiret himself lived on a third barge, *Amour*, over the period of the exposition (2). After dark, the entire exhibition area was transformed into *La Ville Lumière*, where visitors were fascinated by theatrical light decorations and water features, such as the towering *Jet d'Eau* in the middle of the Seine (3). The Eiffel Tower was not part of the 1925 Paris Exposition but it was clearly visible from the area and lit up after dark with 200,000 light bulbs advertising the automobile manufacturer CITROËN (4).

Sweden mounted five exhibitions in three locations, as marked on the plan. The most lavish was the Swedish pavilion which was located at Cours la Reine with the southern flank facing the Seine. In the Grand Palais, Sweden presented a main exhibition with glass, ceramics, metal, book art and textiles, as well as two smaller exhibitions on the Stockholm City Hall and theatre art respectively. In the southern area, in the Galerie des Invalides, Sweden showed interior design and handicraft textiles.



The Swedish exhibitions in 1925

Sweden participated with five exhibitions in three different places: the Swedish pavilion, three presentations in the Grand Palais and one in the Galerie des Invalides.

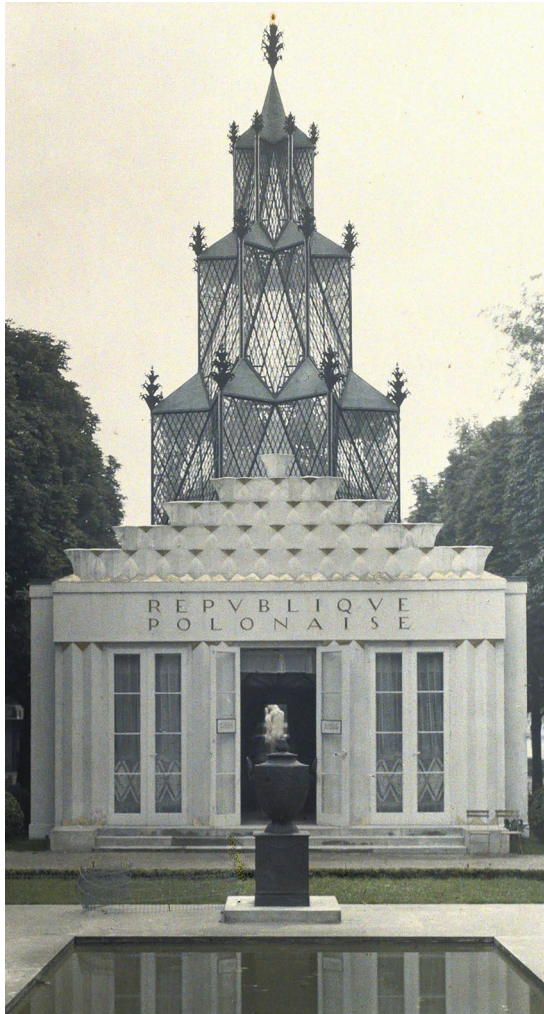
The Pavilion

The Swedish pavilion was located in an avenue along the Cours la Reine. Carl Bergsten had divided the long, narrow site into two parts: a rectangular building and a rectangular mirror pond with the short sides facing each other. Cast-iron objects and benches from Näfveqvarn and sculptures by Carl Milles were arranged around the pond (see pp. 38–41). The pavilion was built of wood with a façade of plaster-boards, smoothed out with light-grey plaster. The gable facing the pond was designed as a loggia with two narrow white columns against a sky-blue wall. Inside, the building's wooden walls were covered with lime-mortar-plastered reed-carpets.⁶⁶ Several designers and artists contributed to the interiors but Bergsten oversaw everything from the colour scheme to the design of the door handles, made out of bronze and ebony.⁶⁷

Visitors could enter the pavilion from three directions but all the doors led to a square entry hall that was 5×5 metres (see pp. 42–43). The floor was made of limestone in black and grey with elements of white marble, designed by Bergsten to form a compass rose.⁶⁸ On the walls, Professor Olle Hjortzberg and his students from the Royal Academy had painted maps descriptive of Swedish trade and industry (see p. 82).⁶⁹

The entrance hall was illuminated by light from the three glass doors, as well as a cupola supported by eight cast iron columns. The columns, designed by Carl Bergsten and Anna Petrus, were placed in a circle, forming a rotunda inside the square hall.

From the entrance hall, the visitor was led into a reception hall, where the doorway was flanked by two green marble columns (see pp. 44–46). The parquet floor of oak and mahogany was edged with a wide strip of black Jämtland limestone. The walls were whitewashed in three horizontal bands in shades of caput mortuum, a brown-purple nuance, darker at the bottom and lighter at the top. The ceiling had been plastered in a blue shade and in the transition between wall and



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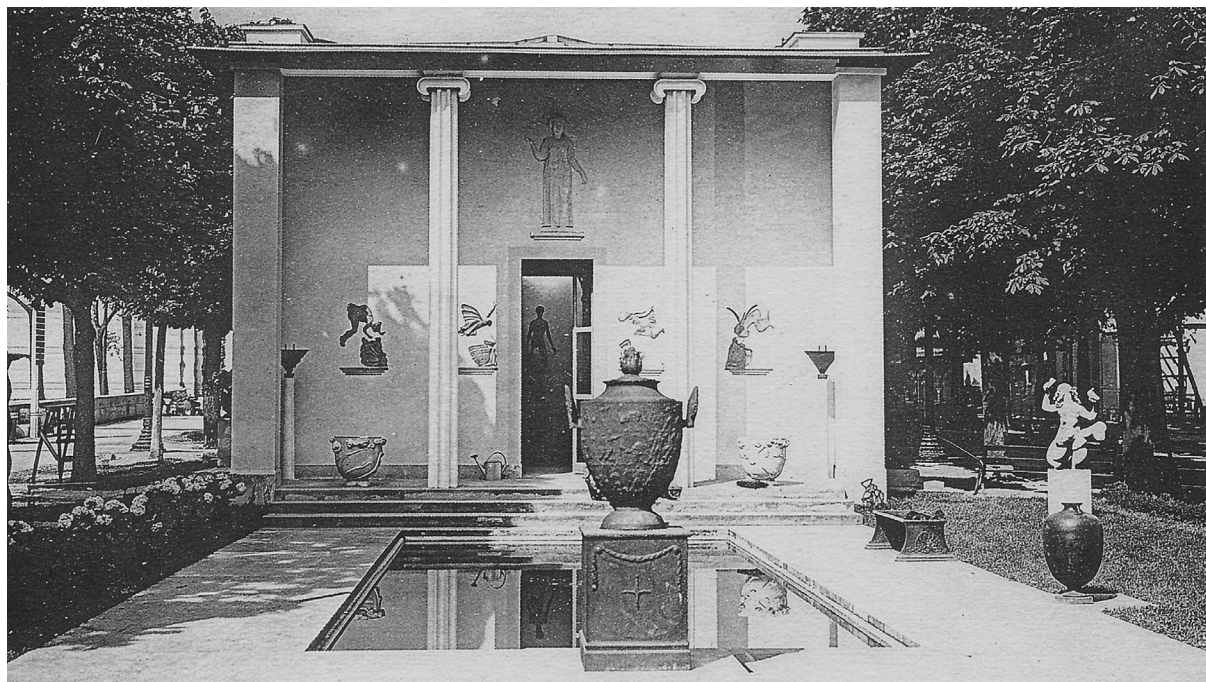


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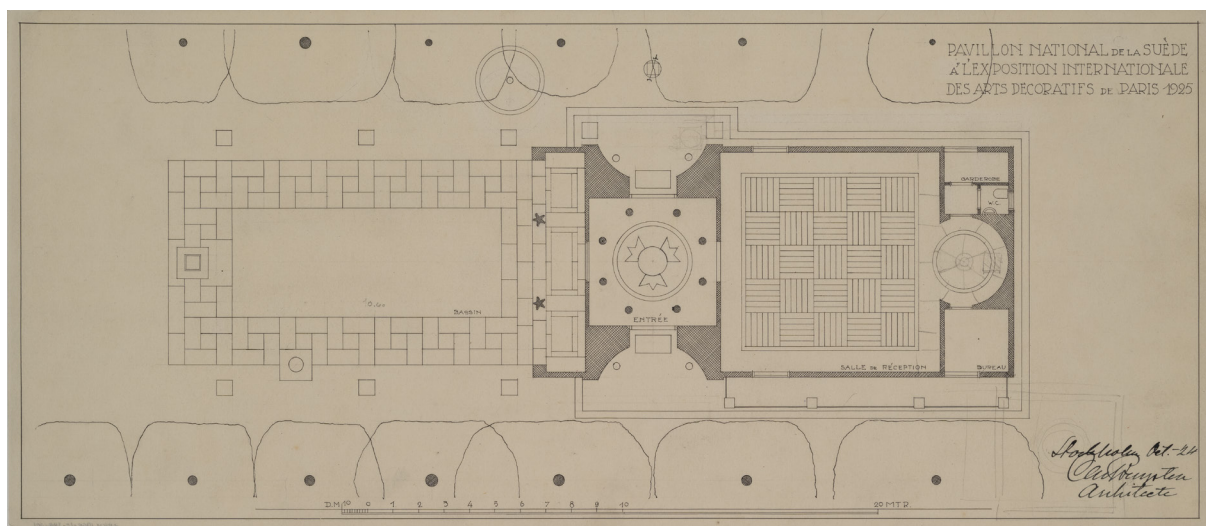


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Critics of the Paris Exposition argued that the pavilions of the nations lacked visual unity. However, Sweden's pavilion harmonised relatively well with its closest neighbours Poland and Monaco. The architect Jozef Czajkowski had given the Polish pavilion a tall star-shaped glass tower and a mirror pool (1). The Swedish pavilion also had a mirror pool, which faced a loggia with tall white columns against a sky-blue wall (2). Column-like elements were also found in Monaco's rectangular pavilion, designed by Julien Médicin, and decorated with blue-grey murals in sgraffito, executed by Joseph Bouchon (3).



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The Swedish pavilion was located between the trees in the avenue Cours La Reine (1–2). Both building and garden had a rectangular layout, and Carl Bergsten's classicist architecture interacted with the garden's reflecting pool, edged with grey granite. Between the columns of the loggia were Ivar Jonsson's brown terracotta reliefs *The Four Winds* (3), below which stood two large majolica pots by Carl Milles. The portal was crowned by Eric Grate's low limestone relief of a standing woman in an antique style. On two limestone pedestals in the corners of the loggia stood Rolf Bolin's cast-iron *Sports Urn* (5). To the right in picture 1 are Carl Mille's bronze sculpture *Naiad with Fish*, a drinking fountain by Gunnar Asplund and Folke Bensow's *Park Bench No. 1* (4). The main item in the outdoor environment, however, was *Metallurgy*, designed by Eric Grate in 1921 (see pp. 13 and 79). The urn weighs 278 kg and was the largest and most expensive cast-iron object that Näfveqvarn manufactured during the 1920s; it cost 1,200 Swedish kronor and was cast in about ten copies. Grate was awarded a silver medal for the urn.

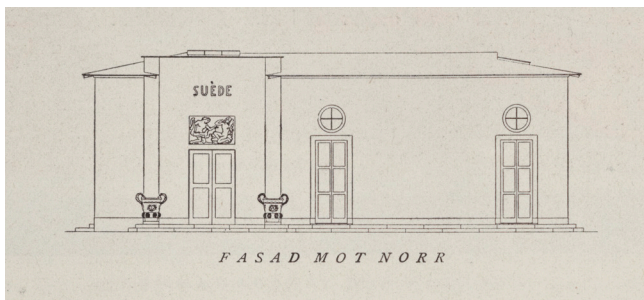
ceiling ran a triglyph frieze in white. The hall had three sources of daylight: two in the form of tall rectangular windows with a smaller circular one above, placed opposite each other near the entrance hall and adorned with silk curtains from Almgrens sidenväveri. The third light source was an indirect overhead- and side-light in a sculpture niche. There, the light flowed in over Ivar Johnsson's bronze sculpture *David*. This solution provided a straight line of sight through the entire building, from *Metallurgy*, placed at the eastern edge of the mirror pond, to *David* in the niche on the western wall of the reception hall.

The pavilion's furniture came from Nordiska Kompaniet and was designed by Carl Hörvik and Carl Malmsten respectively. Hörvik's furniture was made of solid oak and walnut, as well as rosewood veneer, Hungarian ash and birch. It included a chest of drawers, a long sofa and armchairs, all upholstered with horsehair and backrests of woven rattan. Hörvik's most eye-catching items of furniture, however, were two cupboards. Against the backdrop of the cupboards' rounded and gilded interiors, engraved glass objects by Edward Hald and Simon Gate for Orrefors emerged (see p. 4), as well as pewter objects designed by Ivar Jonsson for Astrid M. Agesen, silver by Uno Åhrén for C.G. Hallbergs Guldsmeds and faïences by Arthur C:son Percy for Gefle porslinsfabrik and by Wilhelm Kåge for Gustavsbergs porslinsfabrik. One of the cupboards even housed Henrik Krogh's painted faïence bowl *The Birth of Venus*. Swedish design could hardly be presented more exclusively than that in 1925.

Carl Malmsten had designed a round table and three armchairs made of lacquered birch, which were placed to the left of the entrance to the reception area (see p. 46). Exhibited on the table was the object that in itself aroused the greatest amount of interest of everything that was presented by Sweden in Paris in 1925: the seventy-five-centimetre-high engraved glass *Vase de Paris*. It had been designed by Simon Gate, manufactured by Orrefors and given as an official friendship gift to the City of Paris from the City of Stockholm in 1922. For the 1925 exhibition, the Swedes got to borrow the showpiece.

In addition, the pavilion contained two smaller utility rooms with offices (and toilets), located on either side of the sculpture niche. To maintain the architectural balance of the exterior, these rooms were also equipped with tall rectangular windows crowned by a round window.

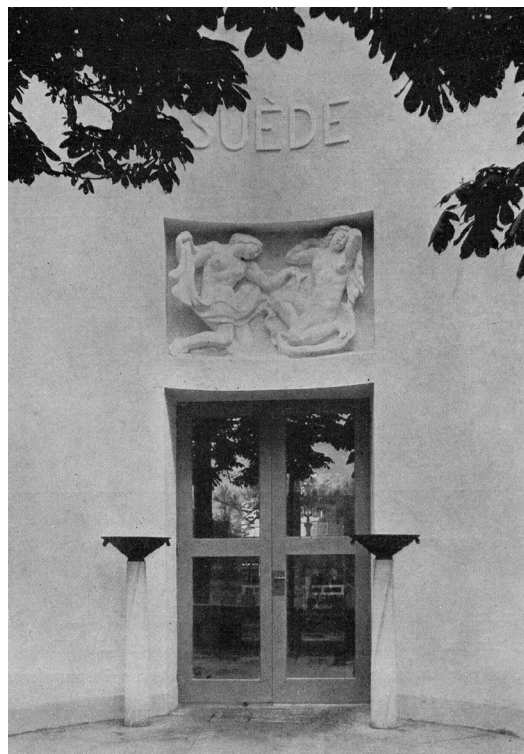




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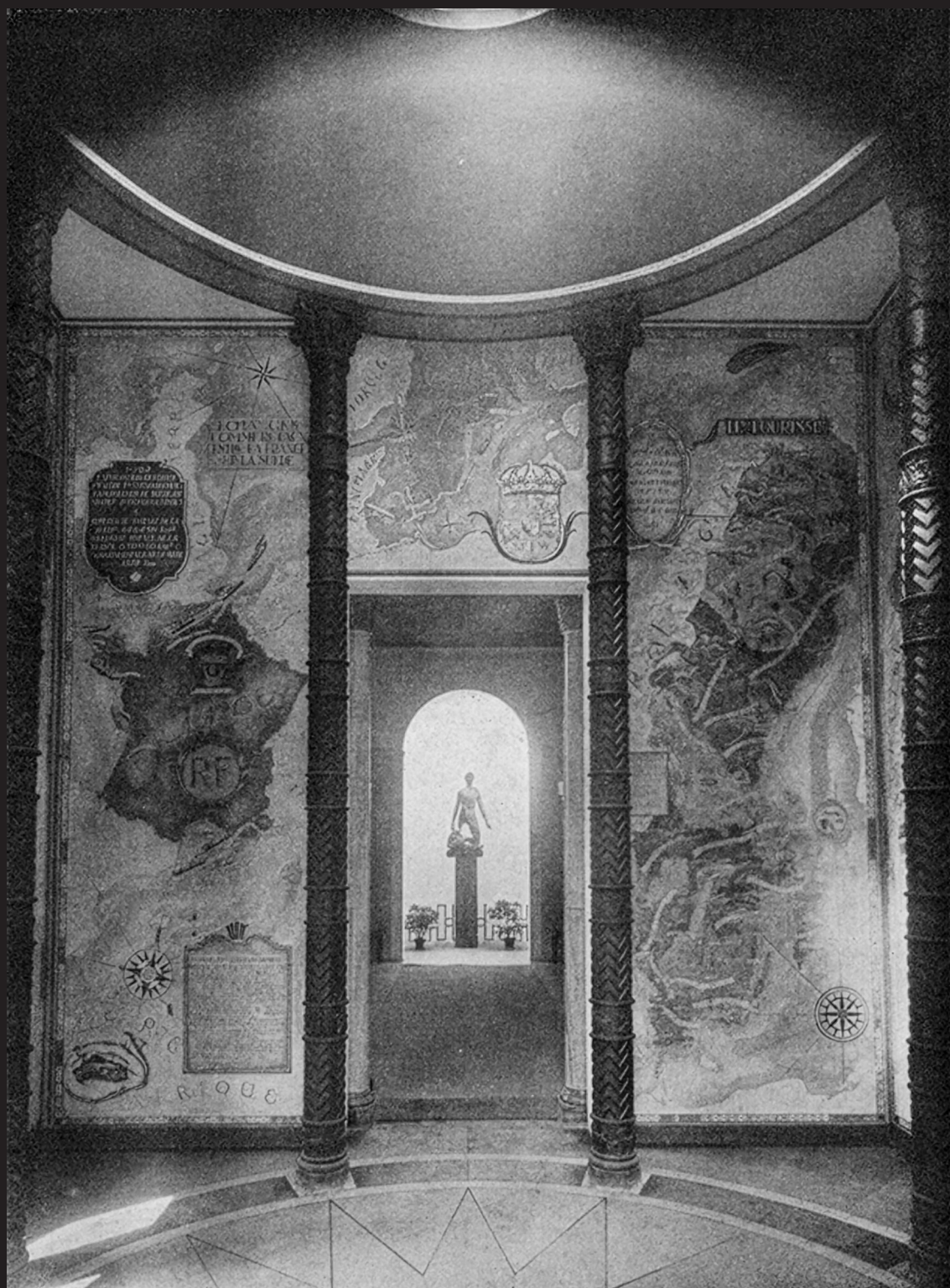


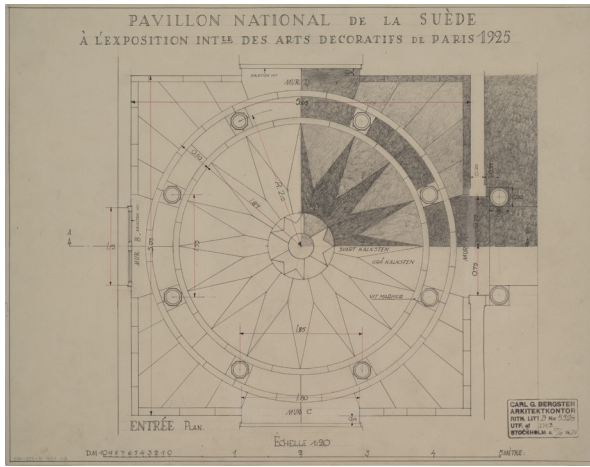
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The pavilion's three entrances were located in the south, east and north. The northern entrance was crowned by Nils Sjögren's relief *The Birth of Venus* and flanked by two copies of Henrik Krogh's *City Hall Urn* (2). The southern entrance had a similar composition, with the relief *Vulcan and Venus*, also by Sjögren, and two of Olof Hult's *Shell Urns*, placed on limestone pedestals designed by Bergsten (4–5). The outdoor environment around the pavilion also displayed Johannes Dahl's *Sun Dial* of copper and cast iron (1), Ture Ryberg's flower bed fence *Jon*, Ivar Johnsson's urns *The Birth of Venus* (see p. 13), *Diana* and the *Faun Urn* as well as the fountain *Water Play* by Olof Hult and Rolf Bolin (see p. 2), all manufactured by Näfveqvarn. In the space between the pavilions of Sweden and Monaco, stood Carl Milles's black granite fountain *Susanna* (3).

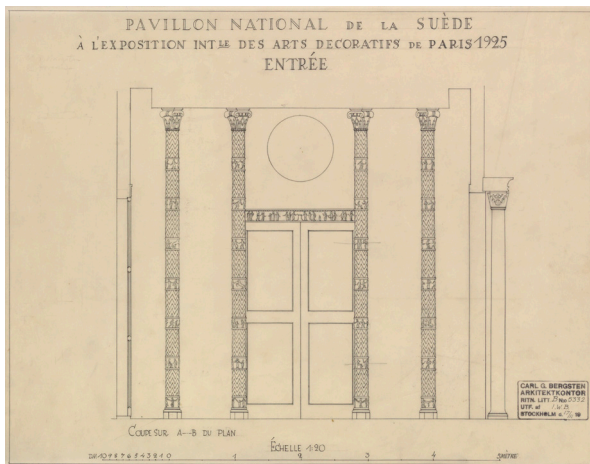




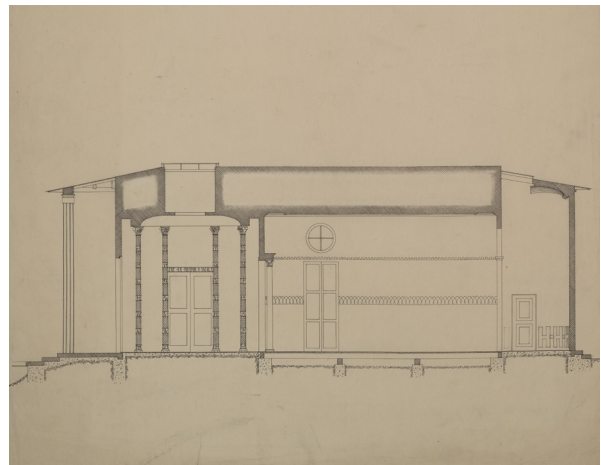
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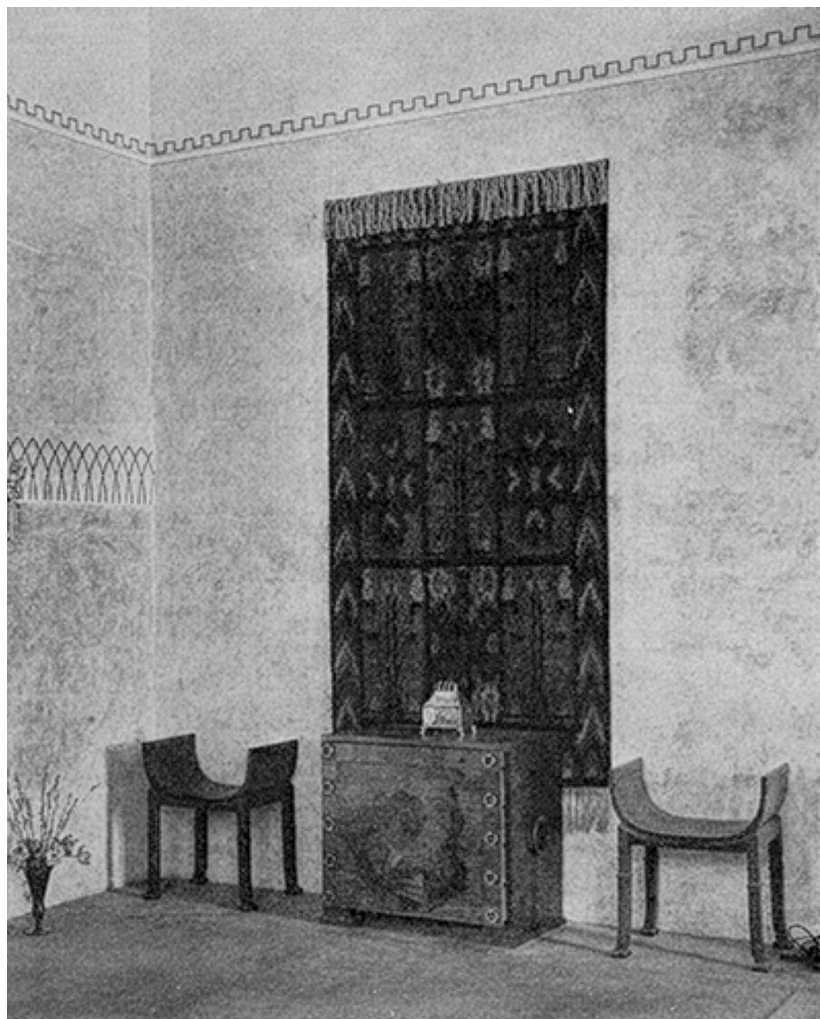


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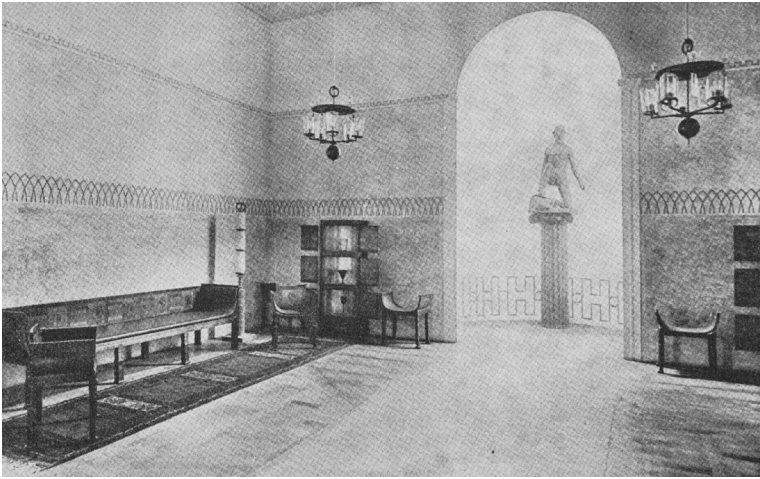


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Visitors were welcomed into a square entrance hall where eight cast-iron columns supported a dome through which daylight streamed in (1). The floor mosaic had been designed by Carl Bergsten as a compass rose (2). The painted maps on the walls had been executed under the direction of Olle Hjortzberg (see p. 82). Näfveqvarn had cast the columns in parts that were stacked on top of each other. The figurative parts were 16 cm high and designed by Anna Petrus (3). Between these were 40 cm high sections with a zig-zag pattern (1 and 4). A sketch in Bergsten's archive shows an early proposal with vegetation climbing up the columns, but the final product had a more severe design. The total height of the columns was 392 cm, excluding the base and capital. A drawing of the pavilion in section shows the location of the entrance hall with a dome and natural lighting entering via a roof lantern (5).



The entrance to the reception hall was flanked by two green marble columns. To the right of these, along the eastern wall of the room, a chest of drawers and two stools designed by Carl Hörvik had been placed (1). On top of the chest of drawers stood Jacob Ångman's silver box *The Three Kings* (3) and on the wall behind hung Eva Nilsson's rya rug for the Malmöhus County Handicraft Association (2), inspired by traditional Scania carriage cushions. Along the northern wall stood a long, narrow table and above it hung Ivar Johnsson's portrait medallion in Ekeberg marble depicting Gustav V with the text "GUSTAVUS • V • REX • SUECIAE" inscribed on the wall.



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Chandeliers designed by Carl Bergsten hung from the ceiling of the reception hall(2). In the middle of the western wall was a sculpture niche with hidden windows (1), bathing Ivar Jonsson's bronze sculpture *David* in daylight (3) and placed on either side of the niche were Carl Hörvik's two cabinets with gilded interiors (4). Exhibited in the cabinets were exclusive objects. Carl Hörvik had also designed a long sofa and floor lamps for the southern wall of the reception hall. On the floor was a long, narrow rug made by Handarbetets Vänner (the Friends of Handicraft Association, 1).



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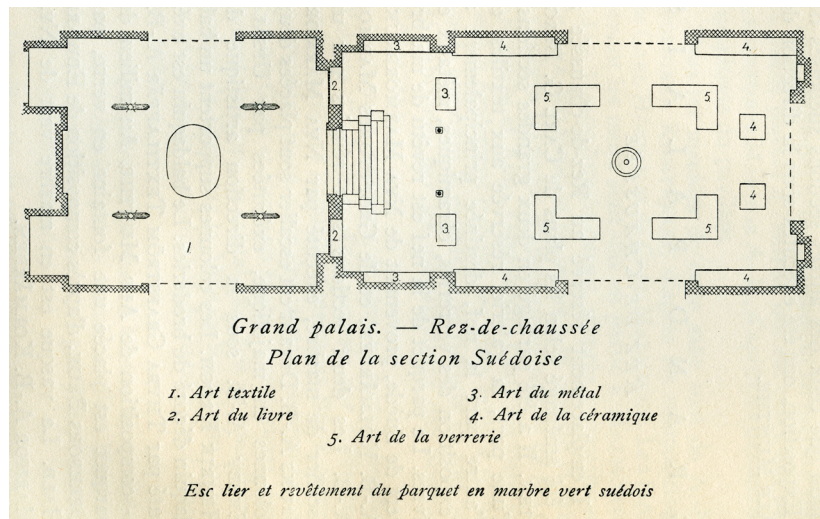
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A round table and three armchairs designed by Carl Malmsten were placed to the left of the entrance to the pavilion's reception hall (1). The furniture was placed on a rectangular Floss rug from Handarbetets Vänner. Carl Hörvik's floor clock is also visible in the picture. Prominently placed in the middle of the table stands Simon Gate's *Vase de Paris*, 75 cm high and made of decoratively engraved glass (2). The trophy is made up of three parts: saucer, bowl and lid. The lid features an image of the Stockholm City Hall and the Hôtel de Ville in Paris (3) as well as the cities' coats of arms. Among dolphins, vines, tridents and trumpeting naiads on the sides of the bowl, Mother Svea, the personification of Sweden, rides a lion, while the French Marianne boards a ship. Here, the three graces (4) also dance opposite a putto, flanked by two nymphs. All figures are nude and depicted in elegant poses in an antique style.

The main Swedish exhibition in the Grand Palais

Half of the enormous exhibition building Grand Palais was at the disposal of the French exhibitors, while the other countries shared the remaining space.⁷⁰ Sweden had three exhibitions in the Grand Palais: a main exhibition of 400 square metres, as well as two smaller about the Stockholm City Hall and the art of Swedish theatre, respectively.

According to Gregor Paulsson, the main exhibition had been given a favourable placement in the nave of the building.⁷¹ There, in the south-eastern part of the Grand Palais, Sweden disposed of a long, narrow space on two levels with a connecting staircase (see pp. 48–49). The closest neighbours were Great Britain, Belgium and Denmark on the opposite side.⁷² In Sweden's lower hall, whose short end faced the building's nave, glass, ceramics, pewter, silver and book design were displayed, while the upper space, which had large windows facing east, had been transformed into a textile hall (see p. 62). Carl Bergsten was responsible for the overall design, having not only designed the display cases and plinths but also a wrought-iron railing placed along the stairs between the lower and upper exhibitions. Both the stairs and the floors were made of green Swedish marble.



The *Guide Illustré* catalogue presented a plan of the main Swedish exhibition in the Grand Palais. A staircase connected the square textile hall with the lower rectangular hall.



The lower hall of the main Swedish exhibition in the Grand Palais, photographed from the nave towards the textile hall.



The lower hall of the main Swedish exhibition in the Grand Palais, photographed from the textile hall towards the nave.



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Fabric was stretched across the ceiling of the main Swedish exhibition in the Grand Palais and large meander-decorated portals led visitors to exhibitions from other countries (see p. 48). In the middle of the hall stood Edward Hald's glass fountain in a basin of green Kolmården marble. Carl Bergsten had designed large tables with inward-angled legs and tops in two levels (1). Under the tables were cast-iron slabs designed by Anna Petrus. Objects in pewter and ceramics were displayed on multistep podia, for example Arthur C:son Percy's hand-painted faience terrine (3). Book art and precious metals were exhibited in display cases placed against splash-painted walls (4). In front of the stairs, Henrik Krogh's majolica columns supported a canopy designed by Alf Munthe and embroidered in wool by Thyra Grafströms Textilaffär (see p. 49). The motif depicts Apollo with his lyre and Munthe's sketch gives an idea of the colours (5). In front of the stairs was a table fountain made of patinated bronze designed by Viola Borsy and Sven Markelius (2). There were also two round tables with chairs designed by Carl Malmsten.



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The lower exhibition hall was dominated by Orrefors, which presented art glass in the Graal technique and engraved and cut crystal, as well as glassware from the subsidiary Sandvik (see pp. 53–55). The glass was displayed on four large tables with inward-sloping legs, which emphasised the lightness and grace of the objects. The impression was reinforced by the fact that cast-iron slabs had been placed at floor-level under the table tops. Their relief decoration, designed by Anna Petrus, depicted stages in the glassblower's work.⁷³ Four chandeliers of cut crystal lit the space and in a basin of green Kolmården marble stood Edward Hald's tall glass fountain.

Ceramic and pewter objects were placed on large painted step pyramids, while metal and book art was displayed in glass cases. Exclusive objects were mixed with everyday wares. The former included Edward Hald's *Still-Life* tableware set with hand-painted decoration and gilded details for Rörstrand, while Arthur C:son Percy's printed decoration *Three Flowers* for Gefle was intended for a wider audience (see p. 57). Among the companies that exhibited pewter were Astrid M. Aagesen, Svenskt Tenn and Wikman & Wiklund (see pp. 58–59). The material's gray, matte surface was perceived as modern in comparison with the polished silver.

Above the stairs to the textile hall hung an embroidered baldachin, designed by Alf Munthe, the back short end of which was attached to the wall while the front was supported by two majolica columns, designed by Henrik Krogh and manufactured by Upsala Ekeby (see p. 49). The walls of the textile hall consisted of ivory-white material with a narrow brick-red line under the ceiling.⁷⁴ Notable among the exhibitors were Handarbetets Vänner, Märta Måås-Fjetterström, Maja Sjöström and Annie Frykholm (see pp. 62–63).

Following pages: Orrefors glass attracted a lot of attention in Paris, including the large *Bacchus Train* by Simon Gate, engraved by Gustav Abels (3, see also p. 78). The first bowl is said to have shattered when the designer inspected it, which is why a new copy was produced in a hurry to make it to the exhibition. Edward Hald showed, among other things, a lidded goblet with a specially designed case of gold-embossed leather (9), *The Spanish Woman* (1), the *Drapery Bowl* (11) and *Ball-Playing Girls* (6). Orrefors also presented everyday household glass from its subsidiary Sandvik, such as Simon Gate's blue-tinted water glass (5). At the exhibition, the Union Centrale des Arts Décoratifs acquired nine glasses from Orrefors. These included a brown-tinted wine glass (4), an engraved vase (8) and a decanter (7), all designed by Gate, as well as two engraved glass objects by Edward Hald: the dish *The Broken Bridge* (10) and a goblet with lid (2). The objects are now part of the collection of the Musée des Arts Décoratifs in Paris.



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Gustavsberg presented several versions of Wilhelm Kåge's tableware set *K*. The most exclusive version had hand-painted gold decoration and was called *Ulriksdalservisen* (after the Ulriksdal Palace) since it was a wedding gift to the Swedish crown prince in 1923 (1). The same set was shown with hand-painted decoration, *Guldstjärna* (2), and *Formosa* with printed decoration (3). Kåge's *KA* set was also exhibited, with the *Holland* version including printed decoration in the form of a stylised blue tulip (4). Ahead of the 1925 Paris Exposition, Gustavsberg also added relief decoration in the form of stars and leaf bars to Kåge's *KA* model, calling it *Relief* (5). Gefle showed Arthur C:son Percy's *Iris* tableware with hand-painted decoration (6) and the printed *Three Flowers* (7). Edward Hald had designed both Rörstrand's main number, the hand-painted *Still Life* set (8), and an everyday flintware set called *Basket* (9). St Eriks Lervarufabrik contributed, among other things, objects by Edvin Ollers, such as this model of a faience bowl with handle (10).



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In the early 1920s, several Swedish designers and companies revised their views on pewter as a material. In Paris, Anna Petrus showed her pewter tray with engraved and punched decoration (1). Wikman & Wiklund presented objects designed by Edvin Ollers, including a bowl with feet and large handles (2) and a gadrooned oval box with a lid (3). In 1924, Estrid Ericson founded Svenskt Tenn and already one year later, the Paris public could see two wall mirrors (4–5), sconces (6) and a tea service (8), all designed by Nils Fougstedt. A fruit dish with a gadrooned rim, designed by Estrid Ericson herself, was also exhibited (7). Marie-Louise Idestam-Blomberg showed an exclusive chess set with pieces in ebony and ivory (9). After the Paris Exposition, Svenskt Tenn put the chess set into production but manufactured the pieces from brass and lead (10).



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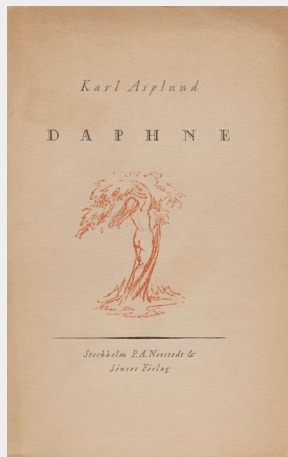


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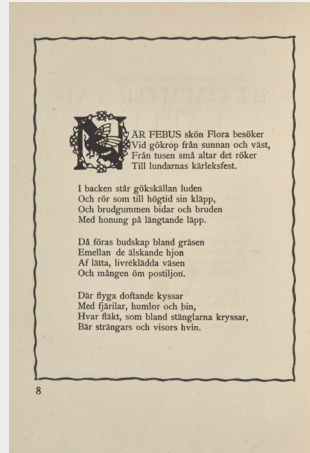


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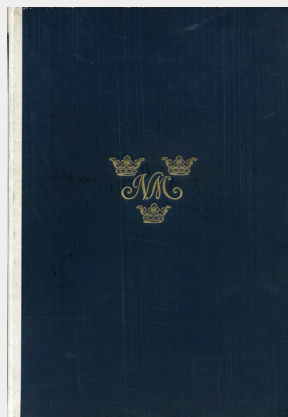
Swedish silver was the material that attracted the least attention in Paris. Wiwen Nilsson presented a wide bowl with a pleated edge (1) and Jacob Ångman exhibited a coffee service with ebony handles (2). C.G. Hallbergs Guldsmeds had Uno Åhrén design a goblet with a gadrooned decoration (3) and a magnificent goblet with a lid knob in the shape of a horse's head (4). The latter was designed by Åhrén together with Anna Petrus. A few religious objects were also exhibited, such as Astri Bergman-Taube's altarpiece *Christ and Madonna*, cast by Herman Bergmans konstgjuteri for St. Matthew's Parish in Stockholm (5).



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Book art and graphic design were given a lot of coverage in the publications *Guide Illustré* and *L'Art Décoratif* but only occupied two displays in the Grand Palais. During the twenties, books were published in so-called publisher's bindings with soft covers, such as the book *Daphne* with a cartoon vignette by Yngve Berg and graphic design by Akke Kumlien (1). Those who could afford it added exclusive bespoke leather book covers. Akke Kumlin's red bindings in Moroccan leather with embossed and gilded details were among the objects on display in Paris (4). Kumlien had also created a logo for Nationalmuseum and designed *Nationalmusei årsbok* (3). Sometimes the body of the book was also presented, such as Föreningen bokhandtverk's 1916 publication of Erik Axel Karlfeldt's *Några dikter* (*A Few Poems*), illustrated with woodcuts by Harriet Sundström (2).



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The textile hall seen from the east (1) and west (2). On the floor was an oval rug, probably designed by Gustaf Fjaestad and made in flossa pile rug and tapestry technique by Amelie Fjaestad. On the walls hung rugs and woven textiles such as Annie Frykholm's drapery *Buketter* (Bouquets) in a rörlakan flatweave technique (4) and Märta Måås-Fjetterström's drapery *Skära tulpaner* (Pink Tulips, 5). The Musée des Arts Décoratifs bought her drapery *Kungsljus* (Great Mullein, 3), shown here as a sketch. Måås-Fjetterström also presented the flossa pile rug *Blommande träd* (Flowering Trees, see p. 77) and the rörlakan rug *Bäckahästen* (The Bäckä Horse). Vadstena lace was also shown, as were embroidered works such as Ingeborg Wettergren's silk embroidery *Sommar i St Martin* (Summer in St. Martin, see p. 81) and Laura Sjunnesson's *Sommar i Vadstenabyggd* (Summer in Vadstena, 6).



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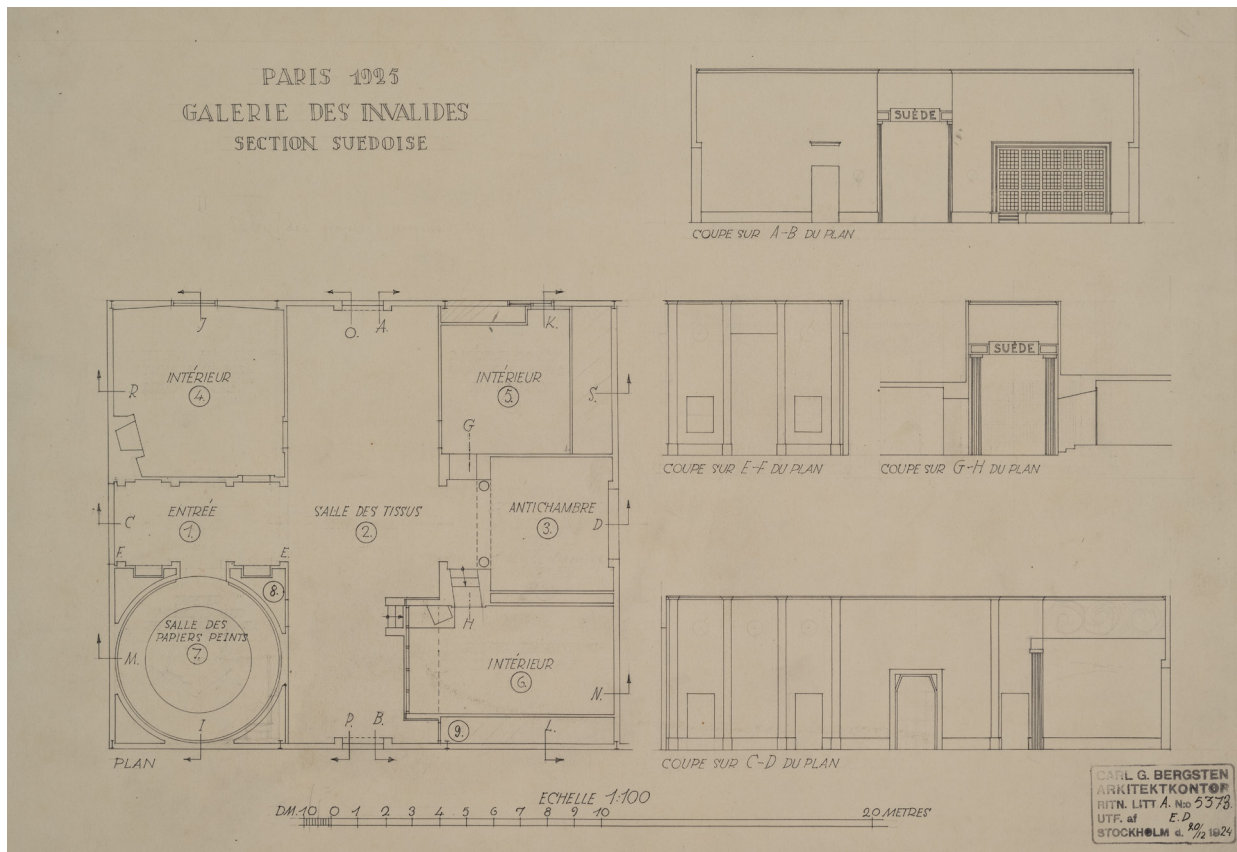


The City Hall and theatre arts in the Grand Palais

Sweden also hosted two smaller exhibitions in the Grand Palais: about the Stockholm City Hall and theatre arts respectively. A large model of the City Hall was presented along with photographs and sculptures.⁷⁵ The building, designed by Ragnar Östberg and inaugurated in 1923, was praised in the French exhibition guide *Paris Arts Décoratifs 1925: Guide de l'Exposition*. "This is one of the most important buildings to have been erected in Europe in the past 15 years."⁷⁶

There are no remaining photos of the theatre arts exhibition, but based on the catalogue we can deduce that it comprised stage design and costume sketches, including Nils Dardel's sketches for Hugo Alfvén's *Sommer Night* and Isaac Grünewald's scenography for *Julius Caesar* and *Euridipus*.⁷⁷

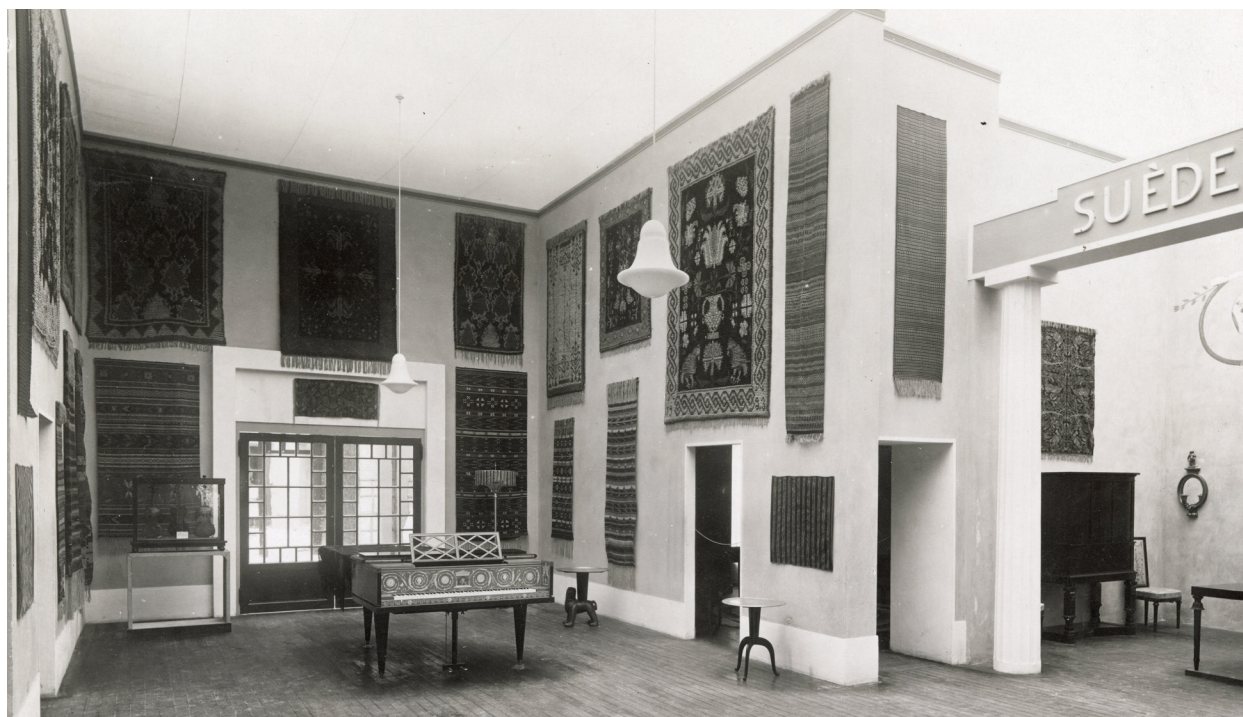
Stockholm's City Hall was presented in a 6-metre high space of 12 square metres. A model in a scale of 1:100 was surrounded by photos, drawings and plaster copies of the four bronze figures that crown the tower. On the right-hand side of the picture we see Stockholm's guardian saint *St. Eric* by Gustaf Sandberg. Einar Forseth's mosaic for the Golden Hall was presented in the form of smaller test works one of which can be seen on the wall in the middle of the image.



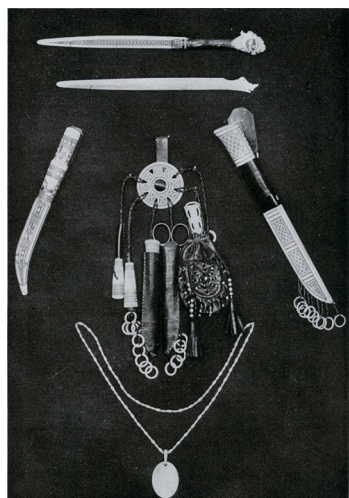
In the Galerie des Invalides, Sweden had four smaller exhibition halls around a cruciform hall at its disposal.

Galerie des Invalides

In the Galerie des Invalides on the Seine's southern side, Sweden had been given a space comprised of four smaller rooms placed around a cruciform hall. In one of these was an exhibit of handicraft textiles, metal objects and printed wallpapers. The remaining rooms were decorated as home environments by Carl Malmsten (see p. 67), Uno Åhrén (see p. 68) and Gunnar Asplund (see p. 69) respectively. The cruciform hall presented textiles, a grand piano, Sámi crafts and Anna Petrus's so-called lion table with a tabletop made of engraved pewter (see p. 66).



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The first thing that visitors to the Galerie des Invalides encountered was an intarsia-decorated chest of drawers by Ture Ryberg (5). In one of the arms of the cross stood Sven Markelius's decoratively painted grand piano for J. G. Malmsjö, surrounded by handicraft textiles (1). In the corner to the right of the grand piano stood Anna Petrus's round table with a pewter tray and a base carved into a lion (3). To the left of the grand piano you can see a display case in which Sámi crafts were displayed (2). To the right in picture 1 is Carl Malmsten's intarsia cabinet *Livets väg* (The Path of Life), which had been shown in Gothenburg in 1923 (see pp. 12–13). Malmsten had also furnished a living room with furniture made of polished birch, manufactured by Nordiska Kompaniet (4). On the floor were two rugs, one of which was Märta Måås-Fjetterström's *Blåtaggen* in the rörlakan flatweave technique (6).



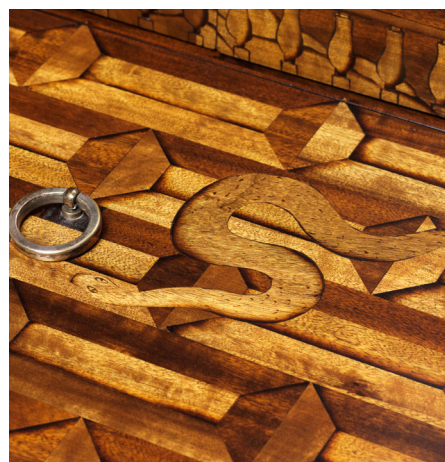
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Uno Åhrén decorated a ladies' boudoir in the Galerie des Invalides (1 and 3). On the floor was a round wool rug with circular stripes shaded in black and white to create a shadow effect, made by Alva Dunge after Åhrén's drawing. The fixtures were from Hallbergs and in the window niche stood Henrik Krogh's floor vase with flowers. Of all the Swedish interior design, Åhrén's was the one that most clearly tied in with the French furniture style that has come to be known as Art Deco. Not least the armchair with a high, curved, upholstered back had an international air (2). The most exclusive piece of furniture was the *Paradise* cabinet, which also functioned as a bureau with intarsia of precious wood types. The motif is Adam and Eve among animals and plants with the serpent curling on the writing surface's lid (4). The interior also included a chaise longue and two smaller tables. All the furniture was manufactured by Mobilia in Malmö.



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Gunnar Asplund had furnished a study, called the *Cabinet de Travail* (1). All the furniture was made of mahogany and executed by David Blomberg. It included a bookcase, a leather-clad desk, two chairs and an armchair covered in embossed leather (2–3). The ends of the armrests were finished with an antique-looking ivory portrait medallion. On the floor was a rug from Handarbetets Vänner and the room was also furnished with a tiled stove from Uppsala-Ekeby. The light fittings came from Arvid Böhlmark's lamp factory. Preserved drawings show that Asplund had originally planned a more ornate room with classicist borders and ornaments (4).

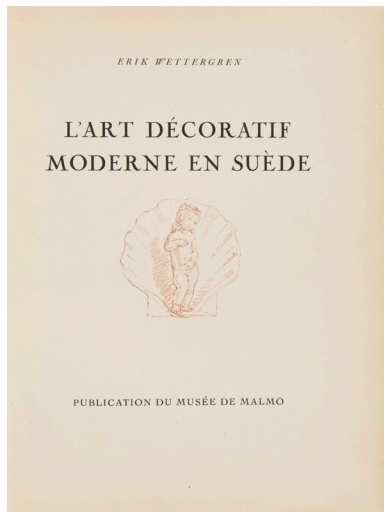
Guide Illustré and L'Art Décoratif

The Swedish design debate of the 1920s was, as mentioned above, between traditionalists and modernists. The disagreements between them were also clear in the publications that supplemented the Swedish exhibitions in Paris in 1925. These were *Guide Illustré* and *L'Art Décoratif*, which was also published in English in 1927. The *Guide Illustré* was written by Gregor Paulsson, the commissioner of the Swedish exhibitions in 1925, while *L'Art Décoratif* was written by Erik Wettergren, who had been responsible for the Gothenburg Exhibition in 1923 in which Swedish Grace had had its breakthrough. We have already mentioned how differently Gregor Paulsson and Erik Wettergren navigated the issue of Svenska Slöjdföreningen's social aesthetic programme (see p. 17). While Paulsson expressed a radical vision of better things for everyday life, Wettergren was more diplomatic. He understood that Swedish Grace luxury objects impressed the public and thus increased interest in Swedish design as a whole. Paulsson's and Wettergren's different perspectives are evident in their respective publications.

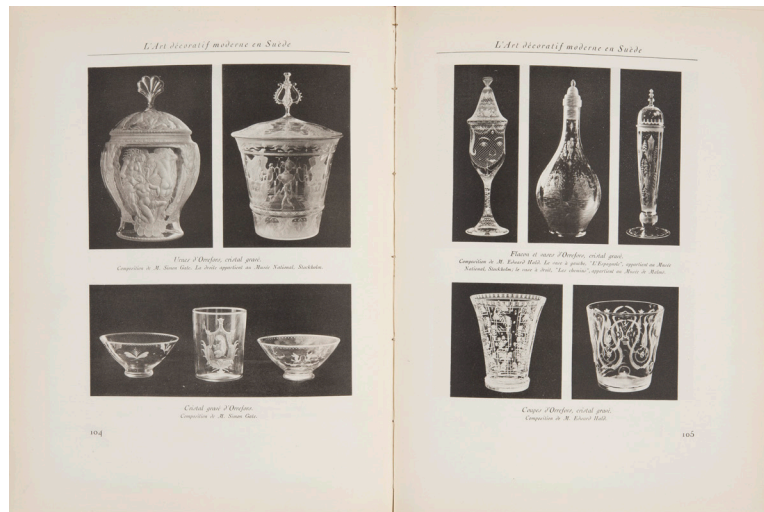
Guide Illustré was Svenska Slöjdföreningen's official catalogue. Besides Gregor Paulsson's introductory text, it contains lists of the exhibiting companies and designers, as well as black-and-white photos of some objects. The book's small size and soft cover meant that it could be read directly at the exhibition. Paulsson emphasised the social aspects of Swedish design, which were in line with the *Home Exhibition* of 1917 and his own propaganda publication *Vackrare vardagsvara* (Better Things for Everyday Life) from 1919.⁷⁸ Already in the first sentence of the *Guide Illustré*, Paulsson established the connection between design and the development of society.

The problem of decorative art is not, as has often been said, a simple question of pure aesthetics; on the contrary, it is intimately connected with civilisation in general.⁷⁹

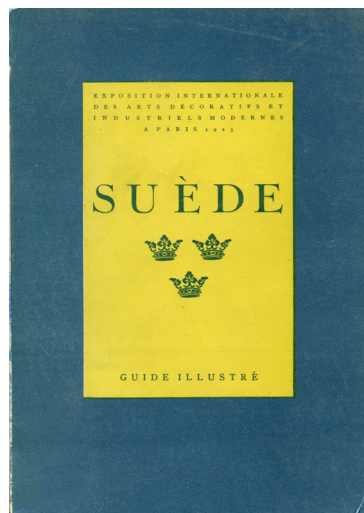
Paulsson argued that since no country was quite like another, art and design would develop in different ways. In France for example, there was a clear division between the working class and the bourgeoisie, while social differences in Sweden had been levelled into a broad middle class consisting of privileged workers, bourgeois and



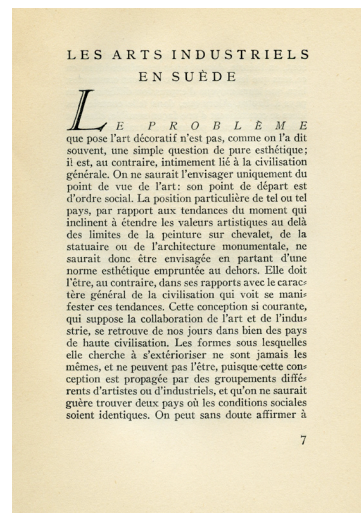
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Erik Wettergren's *L'Art Décoratif* was set in the then popular typeface *Cochin* and provided with cartoon vignettes by Yngve Berg (1–2). The book won a Grand Prix for design. Many visitors also encountered Swedish book design when they read the exhibition catalogue *Guide Illustré*, written by Gregor Paulsson (3–4). Both publications are richly illustrated, often with the same visual material.

intellectuals. This middle class sought affordable, high-quality everyday goods, which meant that the Swedish market for luxury items was very limited, if not almost extinct. The explanation why Sweden nonetheless presented a large number of traditional luxury objects in Paris was mainly art historical.⁸⁰

In our country, an attempt has been made to give the same artistic value to low-cost everyday goods as to luxury objects. For this reason, for example, more attention has been paid to the aesthetic improvement of tableware than to artistic vases, figurines, and so on. And in factories where one can truly speak of luxury production, such as the Orrefors art glassworks, simple objects have been vital to the artistic development of art glassware to such a degree that, in principle, one cannot distinguish between purely artistic production and production for everyday use.⁸¹

Erik Wettergren's *L'Art Décoratif* was a considerably more lavish publication – the large-format book was richly illustrated with images of the highest print quality, including some tipped-in colour plates. It was suited to in-depth study at home. Wettergren pointed out that the roots of the national characteristics of Swedish design could be found in three decisive phenomena: nature along with rustic local aesthetic traditions, influences on Swedish design from eighteenth-century France, as well as the emerging industrialisation around the turn of the nineteenth century. He emphasised the uniqueness of Swedish nature, its shifting character from Scania to Norrland, as well as the importance of the Nordic light, from the darkest winter to the bright summer nights. The cold climate had made Swedes a poor nation, this poverty having had a positive effect on their strong, reliable character.⁸² It was this character that had made it possible for eighteenth-century Swedes to not only be influenced by French art but also to reinterpret it, forming their own style. Wettergren claimed that “no country has understood the strength, elegance and harmony of French artistic culture better than Sweden”.⁸³

The bonds between the countries had strengthened further when the French Marshal of the Empire Jean Baptiste Bernadotte was appointed to be Sweden's King Charles XIV John in 1810. Around the turn of the nineteenth century, influences from Germany became more

tangible but Swedish designers still managed to create a unique aesthetic inspired by German theory and methodology, according to Wettergren.

Paulsson's and Wettergren's historiographies thus revealed the ideological tensions between traditionalists and modernists that permeated Swedish design in the 1920s. The notion of Swedish style being built on tradition, nature and culture, of which Wettergren was a proponent, was overthrown by Paulsson's vision of design as a tool for social democratisation. Svenska Slöjdföreningen, of which Paulsson was the director, had commissioned Wettergren in 1924 to write *L'Art Décoratif*. But when it was supposed to be published, the society did not have the financial means. Thanks to a private donation it could eventually be published by Malmö Museum.⁸⁴ This means that Svenska Slöjdföreningen is not the official publisher. Considering how disappointed Paulsson was in 1923 when the Gothenburg Exhibition's commissioner didn't want to present social aesthetic design, as well as the fact that Wettergren hadn't highlighted better things for everyday life in *L'Art Décoratif* either, it could have suited Paulsson's phalanx quite well that the association did not officially publish the book.

Both publications, however, contain similar illustrations. Most of them depict lavish objects, like engraved glass, handpainted faience, intarsia furniture and bobbin laces. Only a few pictures depict simpler objects, like industrially produced plates with printed-on decoration and undecorated water glasses. *L'Art Décoratif* even contains some photos of interiors from the Gothenburg Exhibition in 1923, which couldn't be seen by the visitors in Paris in 1925. Unfortunately, there is no reference to who was responsible for the graphic design of either of the two publications, but a letter to Gregor Paulsson reveals that the blue-yellow cover of *Guide Illustré* had been chosen by Gunnar Asplund.⁸⁵ The publication *L'Art Décoratif* was awarded a Grand Prix by the jury of the Paris Exposition.⁸⁶

Prestigious Prizes

The Paris Exposition was organised as an international competition in architecture and design. The exhibited entries were judged by an international jury, in which Sweden had successfully placed the internationally recognised French-speaking architect Ferdinand Boberg.

Gregor Paulsson has subsequently emphasised Boberg's importance for the Swedish successes.

It took quite a bit of diplomacy to get the other jury members to come to a proper understanding, which was naturally strongly charged with the values of their own countries.⁸⁷

The Swedish participation was a resounding success. Second only to France, which had many more exhibitors, Swedish designers and manufacturers received the most awards.⁸⁸ In total the Swedish delegation were awarded 35 Grand Prix, 30 honorary diplomas, 71 gold medals (of which 27 to technical staff), 39 silver medals (of which one to technical staff), 14 bronze medals, as well as 12 honorary mentions (see pp. 109–112). The art historian Anne-Marie Ericsson has pointed out that it is difficult to appreciate the importance of the awards without a complete survey of all the countries' awards.⁸⁹ This may be true but regardless of Ericsson's remonstrances, the Paris Exposition was an enormous success, laying the foundation for the image of Sweden as a high-quality design country.



Diplôme de Grand Prix awarded to Carl Hörvik for the furniture in the pavilion's reception hall.

After 1925

ON 25 OCTOBER the Paris Exposition closed and soon all the pavilions, fountains and gardens had been demolished. The project continued to be debated and analysed in the international press, however, and parts of the Swedish exhibition toured to other places.

Voices on the Paris Exposition

In 1928 and 1932 the Paris Exposition was summarised in both a British and a French report. According to the French *Rapport Général* the exhibition had demonstrated to the public that decorative art could be found throughout the visual culture of the entire modern society, not only in the form of details and ornaments.⁹⁰ At the same time it expressed concern that the collaboration between art and industry could limit the development of artistic freedom.⁹¹ The British *Reports* stressed that the exhibition's overarching goal had been to reward innovative design, which in practice meant that the participants had sought spectacular showmanship.⁹² A French critic claimed that since the needs of the working class had not been taken into account, modern decorative art could be deemed "antisocial, antidemocratic".⁹³ According to the British report, visitors had been left without a guidance for how future architectural and design needs for broad social groups could be met.⁹⁴

Some of these buildings lacked even the one quality which gives any building the right to exist – namely that of satisfying the purpose for which they are built. Such works as these are useless and mischievous; they stand in no sort of relation to life as it is lived today, or, so far as one can see, will be lived in the future.⁹⁵

The British critic also claimed that few of the exhibited models were representative of the manufacturers' ordinary range which gave the exhibition an artificial quality.⁹⁶

It is only when “exhibition pieces” come to be tested by exposure to ordinary market conditions [...] that it can be definitely known which of these developments represent new and permanent factors in the art history of the world, and which of them are merely beautiful but transient bubbles blown by children at play.⁹⁷

The British architect Harold Chalton Bradshaw pointed out that the most positive aspect of the Paris Exposition was the many collaborations. The architects of the different countries had collaborated with designers and artists to create whole environments. The colour of the walls, the material of the floor and the opacity of the curtains formed an interplay with the furniture and the ornamental objects.

Perhaps the most striking feature of the whole Exhibition was the wealth and variety of talent displayed. [...] This collaboration – which is so seldom found – had here established harmony in the decorative arts. Here sculpture was not divorced from architecture and the decorative painter had done his share in adorning the building – both externally and internally. The works of the allied Arts and Crafts were not isolated objects set, as it were, in a museum, but were here to be found as part of a unified design.⁹⁸

For many, the visit to the exposition was magical in its utopian staging of the bourgeoisie’s lavish aesthetics and lives of pleasure.⁹⁹ Frank Scarlett and Majorie Townley described an enchanted world:

One’s recollection is of novelty and delight [...] whether in the sunlit afternoon or the incandescent glow of the evening reflected in the Seine.¹⁰⁰

The exposition’s purpose, as mentioned above, had been to secure France’s position as Europe’s leading design country. The French report measured the success in numbers: between 1924 and 1926 French silk exports had increased from 3 to 4.5 billion francs, the ceramic industry had expanded from 90 to 200 million francs, while furniture exports had grown from 100 to 240 million francs.¹⁰¹ The report concluded that the exposition gave France the possibility for “a financial recovery that some believed impossible”.¹⁰²



Maja Sjöström’s silk brocade for the Stockholm City Hall.



Märta Måås-Fjätterström's flossa rug
Blommande träd (Flowering Trees).

International voices on the Swedish contribution

The successes in Paris were noted in Sweden and Gunnela Ivanov has commendably summarised how the exposition was received in the Swedish press in *Vackrare vardagsvara – design för alla?* (Better Things for EverydayLife – Design for Everyone?).¹⁰³ Below are some international voices on Sweden's contribution.

The reason for the many positive reviews was primarily the high artistic quality and skilled craftsmanship demonstrated by Swedish companies, architects and designers. In *Rapport Général*, Swedish design was singled out as a role model: "No Frenchman could ignore the fantastic results achieved by Swedish industry."¹⁰⁴

Orrefors had the greatest breakthrough, being perceived to represent "the most notable art industry in Sweden today".¹⁰⁵ The French report proclaimed Orrefors to be the "Nordic Murano".¹⁰⁶ Both the factory's own Graal technique and the smoky tones of the everyday glassware were noted, and among the engraved crystal glasses, Simon Gate's magnificent *Vase de Paris* and *Bacchus Train* were admired. The British glass designer A. Mariott Powell named Orrefors "by far the most interesting and attractive collection in the Exhibition".¹⁰⁷ This was due to Simon Gate's and Edward Hald's ability to design "really beautiful things for every-day use in the humble home at a low price".¹⁰⁸

The French report highlighted that Swedish textile artists with roots in the peasant tradition had succeeded in creating "a more refined level of art".¹⁰⁹ Maja Sjöström's textiles designed for the Stockholm City Hall garnered admiration, as did Märta Måås-Fjätterström's rugs. The British also emphasised that the high quality of Swedish textile art rested on their ability to renew tradition.

Visitors to the Exhibition who may not have been aware of Sweden's energy and enlightened policy in fostering hand-weaving are being exhaustively explored and to very good purpose. [...] Sweden is using and developing old national motives, but there is evidence that the designers are not averse from seeking inspiration elsewhere.¹¹⁰

The Swedish textile hall at the Grand Palais greatly impressed Sir Frank Warner, a British textile entrepreneur, and A. F. Kendrik, a





textile expert at the Victoria & Albert Museum in London, who claimed in 1926 that the exposure was “one of the most effective in the whole Exhibition.”¹¹¹

The Swedish cast iron from Närkevarn was also praised. According to the French, the objects expressed “an enviable perfection” and the British noted that the Swedish cast iron “easily outclassed those of other nations”.¹¹² Swedish furniture and interiors, with their mixture of classicism and folklore, were, according to *Rapport Général*, the most democratic in Europe. Gunnar Asplund’s library was noted and Carl Malmsten’s interior design was considered to represent “an amiable rationalism”.¹¹³ Swedish furniture design also appealed to the British.

After the heaviness of much of the modern French furniture and that of other countries, the Swedish cabinet work is a pleasant relief; the color is delightful, and the designs simpler but more distinguished.¹¹⁴

In 1925, pewter as a material was primarily associated with historical objects but Wikman & Wiklund, Svenskt Tenn and Astrid M Aagesen offered new solutions. *Rapport Général* concluded that “few nations have renewed their traditional aesthetic more profoundly than Sweden”.¹¹⁵ The reception of Swedish silversmithing was not as convincing, however. While the British silversmith Henry Wilson mentioned a pleated bowl by Wiwen Nilsson (see p. 60), he found the other objects to be hardly “remarkable either in design or execution”.¹¹⁶

Swedish ceramics received a positive reception and were considered by the French to possess “sobre and discret taste” regardless of whether the objects were decorated with a simple relief or were painted.¹¹⁷ The British were more undecided. They claimed that Swedish ceramics to a large extent rested on the Danish and British traditions.

When seen in mass it is inclined to be monotonous and limited. However, the Swedish Potters have a right concept of nature of their material, and will, no doubt, develop both the quality of manufacture and its art.¹¹⁸

The British were more positive towards Swedish book art, where they could not find a single work lacking, leading to the assumption

Page 78: *Bacchus Train* by Simon Gate.

Page 79: *Metallurgy* by Eric Grate.

Page 81: Ingeborg Wettergren’s silk embroidery *Sommar i St Martin* (Summer in St. Martin).



that “the general level of taste amongst the book-buying public in Sweden must be high”.¹¹⁹

Sweden had also succeeded in communicating a vision of the social aesthetic production that several critics had called for. The French guide *Paris Arts Décoratifs 1925 Guide de l'Exposition*, which helped visitors navigate the exhibition, states that the Swedish pavilion had been created with a very interesting idea in mind:

Sweden's striving to embellish the decor of everyday life, if not with luxury and unaffordable products, at least with practical everyday objects of real artistic value and within the reach of the general population.¹²⁰

Opinions about the pavilion's architecture were, however, disparate. *Le Journal des Débats* claimed that Sweden was “the land of comfortable cottages” but had chosen to show a building with Greek features that “one encounters very little of in his [the Swede's] homeland”.¹²¹ Frank and Scarlett found that the pavilion was “almost archaic in feeling and was not in the least ‘modern’”.¹²² The British artist George Sheringham praised the quality of Olle Hjortzberg's murals in the entrance hall, which he found to be characterised by a:

[...] rhythmic decoration of rare distinction. The pattern flowed, as it were, around the hall without arresting or focusing the eye on any particular centre. [...] It seems probable that this [...] flowing continuity of theme [...] will, in the future, be the aim of decorators.¹²³

The German critic Josef Gantner praised the Swedish pavilion for the “enchanting charm of its interior design as well as its architectural form”.¹²⁴ In *The Architectural Review* the building was described a “sweet Swedish temple which discovers with exquisite nicety a modern form within a traditional convention; charming in its naturalness and simplicity”.¹²⁵ Maximilien Gauthier, critic in *L'Art Vivant*, claimed that the Swedish pavilion could be a rolemodel for the French since with their help they could relearn “a love of measure, of delicate and just proportions, of nuance, which is the basis of our tradition”.¹²⁶

It was a Swedish review, however, that was to become decisive for the country's future design development.



Mural for the entrance hall by Olle Hjortzberg.

Fractures

In effect, the luxurious elegance that characterised the French and international sections of the Paris Exposition became a catalyst for what was sorely lacking – modernism. For the Swedish architect Uno Åhrén, who exhibited a lavish ladies' boudoir in the Galerie des Invalides (see p. 68), the exhibition was a turning point. In an article in 1925, entitled “Brytningar” (Fractures), he lamented “the absence of clarity, purity, logic”.¹²⁷

Didn't one become downright rebellious against everything and ready to hate all artistic care for practical things! Ornamentation on every millimeter of existence – how unspeakably disgusting such an environment becomes! [...] How meaningless is our present-day *gourmandism* on frills! Isn't it, after all, one great self-deception?¹²⁸

Åhrén emphasised that the purpose of things was to serve the user. Just as one would not accept a leaking water pipe, one should not forgive a chair whose decor made it uncomfortable.¹²⁹ Designers must take their work more seriously and put their creative abilities at the service of social development.

How easy it has been for some time to make oneself known through originality – but now it is a matter of renouncing oneself. *Artistic form given to practical things without the “artistic” aspects being noticeable: that is the specific knowledge of the truly modern.*¹³⁰

Paulsson shared Åhrén's views.¹³¹ An important inspiration for both of them was their encounter with the modernist pavilion *L'Esprit Nouveau* (see p. 29). Le Corbusier and Pierre Jeanneret saw a home as a “machine for living in”.¹³² Practical aspects like function, budget, hygiene and organisation were to guide the design, which should be based on standardised modules. Only when the decorative arts had ceased to be could an “architectural miracle” occur, since true “decorative art doesn't have any decoration”, according to Le Corbusier.¹³³ For Paulsson and Åhrén there was no doubt – this was the future! Åhrén summarised:

For me, the real highlight in the exhibition, indeed the only thing that showed a real sense of a new era, was the building arranged by the magazine *L'Esprit Nouveau*. Its architects, Le Corbusier and P. Jeanneret, are French, but their work has a modern supranational character. Their working method is the exact opposite of decorative composition.¹³⁴

The jury of the Paris Exposition was, however, more critical of *L'Esprit Nouveau*'s pavilion and claimed that “there is no architecture here”.¹³⁵

In his 1974 memoirs, Gregor Paulsson described the Swedish contribution in Paris as a combination of Stockholm City Hall's rarified aesthetics and the everyday goods of the 1917 *Home Exhibition*.¹³⁶ Thanks to Carl Bergsten's considered design, both categories could be presented as a whole. Paulsson, however, emphasised that it was the everyday goods that achieved the greatest monetary success.¹³⁷

The Metropolitan Museum of Art 1927

Despite Gregor Paulsson's vision of social aesthetic design, it was Swedish Grace that enchanted the Parisian public. Perhaps the most concrete proof of Sweden's exceptional successes was the fact that in 1927 the Metropolitan Museum of Art in New York exhibited a selection of the objects that Sweden had presented in 1925.¹³⁸ The museum's vice director and curator of the Decorative Arts department, Joseph Breck, expressed his admiration of Bergsten's pavilion:

Among my pleasantest recollections of the International Exposition of Decorative Arts, held at Paris in 1925, is a memory of the Swedish Pavilion. In an exposition where much of the architecture was uninspired and tawdry, this little building, with its air of quiet distinction was an oasis of delight. Here was beauty of proportions, of simple masses, of clean lines. [...] It was evident to any beholder not blinded by prejudice that Sweden had reason to be proud of her contribution to the movement for the renovation of art industry.¹³⁹

In the Met's exhibition catalogue *Swedish Contemporary Decorative Arts*, Breck reproduced Wettergren's historiography from *L'Art Décoratif*, as well as Paulsson's from *Guide Illustré*. The former had also



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In connection with the exhibition *Swedish Contemporary Decorative Arts*, the Metropolitan Museum of Art made a major acquisition, not least of glass from Orrefors. Simon Gate's vase with engraved columns and dancing women adorned the cover of the museum's bulletin in January 1927 (3). In addition, two more engraved glass pieces by Gate were acquired. From Edward Hald, the *Fireworks Bowl* in blue (4), the *Cactus Exhibition*, and three objects in the Graal technique were purchased. From Ewald Dahlskog, a cut-glass bowl made by Kosta glasbruk was acquired. In addition, three pewter objects by Anna Petrus for Herman Bergmans konstgjuteri were purchased: a pair of candlesticks (5), an inkwell in the shape of a lion (6), and a hand mirror. Also included in the Metropolitan's collection since 1927 are a chair by Carl Malmsten, upholstered by Alf Munthe, a smaller tapestry by Maja Andersson, made by Handarbetets Vänner (1), Arthur C:son Percy's hand-painted punch bowl for Gefle (see p. 50) and Ivar Jonsson's cast-iron *Venus Urn* for Näfveqvarn (see p. 13). A pine door with decorative wrought-iron fittings designed by Ossian Elgström (2) was also shown but was already part of Nationalmuseum's collection.



Swedish Contemporary Decorative Arts at the Metropolitan Museum of Art in 1927.



Swedish Contemporary Decorative Arts at the Metropolitan Museum of Art in 1927.

been translated into English.¹⁴⁰ In line with Wettergren's historiography, Breck argued that a contemporary Swedish aesthetic had been developed out of both antiquity and Swedish tradition, refined with eighteenth-century Gustavian simplicity, which is why Swedish design was now flourishing in innovative beauty, free from historical pastiches. In agreement with Paulsson, Breck emphasised that the need for luxury was limited in Sweden. On the contrary, it was the everyday life of the middle class that designers and manufacturers sought to improve.¹⁴¹

The exhibition at the Met was a fantastic opportunity to market Swedish design in the US.¹⁴² Being given the chance to be the first individual country to present contemporary design at the prestigious museum in 1927 was a diplomatic success. The Swedish government also contributed financially to the project and the Met paid only a symbolic sum. The fact that no sales were allowed at the exhibition itself was therefore a setback for the participating companies. However, the Svenska Slöjdföreningen took orders for goods at the Swedish consulate where sales exceeded expectations.¹⁴³

As in Paris, Gregor Paulsson was the general commissioner and Carl Bergsten was responsible for the design. Both Crown Prince Gustaf Adolf and Prince Eugen imbued the project with royal lustre. This was also pointed out by the Met's chairman of the board Robert W. de Forset in his opening speech, at the same time as he emphasised the democratic ambitions of Swedish design.

It is a notable exhibition that the Metropolitan Museum of Art opens today. It is the first one-country exhibit of industrial art ever in this country. It comes to us under royal auspices [...] But, notable as this exhibition is in its relation to royalty, it is even more notable in the character of its exhibits, and in their installation. It is democratic in that the objects displayed, beautiful as many of them are, are as a rule not costly but are appropriate even to humble homes.¹⁴⁴

It is unclear how many people could actually afford to buy some of the circa two hundred exhibited objects. Images that have been preserved reveal primarily exclusive objects on display, but the public flocked to see them and the exhibition was extended.¹⁴⁵ Like in Paris, Orrefors

Previous pages: A selection of the objects that Sweden had presented in Paris in 1925 were exhibited at the Metropolitan Museum of Art in New York in 1927. Näfteqvarn contributed a large installation for which Anna Petrus had designed sturdy cast-iron table legs for large white marble tops. In front of, on and behind the tables, the Näfteqvarn displayed its production of garden urns, fences and outdoor pots. Both the chandeliers hanging from the ceiling and Bergsten's tables with inward-angled legs came from the Grand Palais in Paris. Among the textiles are Agda Österberg's wool drapery (see p. 13) and her rya *Djurgården* (see p. 90).

glass garnered much attention and the Met acquired several objects by Gate and Hald in various techniques. After the end of the exhibition, the objects were placed in a display case along with contemporary glass from Vienna and France.¹⁴⁶ In the Met's bulletin, C. Louise Avery expressed fascination of Orrefors's wide register of products.

The Orrefors factory produces chiefly the characteristic Swedish soda glass of brown topas, or bluish tint; the quite recently invented "Gaal" (or Grail) glass in which a mysterious alchemy designs in color are blown in the fabric ; and brilliantly polished and engraved crystal glass.¹⁴⁷

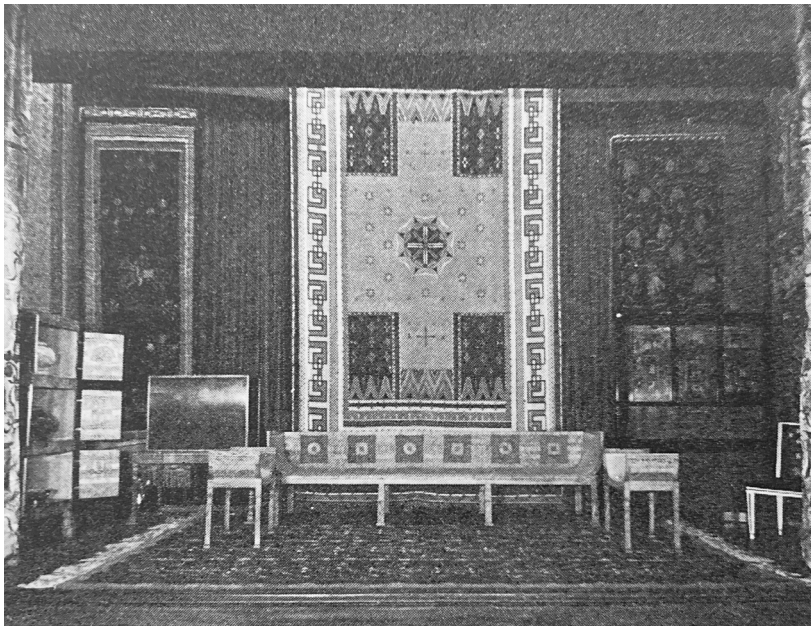
The art historian Jeff Werner has analysed the image of Sweden in the US. He points out that the exhibition at the Met in 1927 was the start of a "changed reception of Swedish design".¹⁴⁸ From then on, the term "Swedish" connoted specific traits that are connected to quality and a successful combination of tradition and modernity, of beauty and function. The impact in the media was quite massive. According to Werner it was mostly Svenska Slöjdföreningen's own historiography that was reproduced.¹⁴⁹ Henry McBride, critic for *The New York Sun*, was euphoric.

The exhibition of Swedish decorative arts in the Metropolitan Museum of Art is an undoubted success. The glass, silverware, rugs and crockery are elegant, artistic and at the same time fitted for instant use. [...] The sedate combination of beauty and practicality is such that even the average individual – he whose education in the arts is not extensive – must recognise the desirability of the things on display and yearn to possess them.¹⁵⁰

Alma Louise Olsen was also positive towards the Swedish design and claimed that the exhibition presented "a new art sincerely endeavoring to speak the language of our day. It is the language of simplicity and truth."¹⁵¹

After the success at the Met, the exhibition toured on to the Society of Arts and Crafts in Detroit as well as the Art Insitute in Chicago.¹⁵² The success in Chicago led to the founding of a sales organisation in 1927, the Swedish Arts & Crafts Company, Inc, with the purpose of

offering Swedish wares to the American public. In a brochure Swedish-Americans were encouraged to buy stocks in the company, which was backed by both Svenska Slöjdföreningen and Wollmar Boström, Sweden's ambassador in Chicago. The association's report on the American exhibition concludes that the result "must be described as greatly exceeding expectations".¹⁵³ Not least the founding of the Swedish Arts & Crafts Company was singled out as proof of this.



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Svenska Slöjdföreningen's exhibition in Detroit in 1927 (1). In the middle of the picture is Carl Hörvik's long sofa from the reception hall in the Swedish pavilion in Paris. To the left of this is also one of the cabinets with gilded interiors from the same presentation (see pp. 4 and 45). The exhibition hall was framed by Maja Sjöström's silk brocade for the Stockholm City Hall (see p. 76). In the far-left corner hangs Agda Österberg's long, narrow rya *Djurgården* (2) and to the right is Carl Malmsten's intarsia cabinet *Livets väg* (The Path of Life, see pp. 12–13).



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Stockholm 1930

At the same time as Swedish Grace was conquering the world, Gregor Paulsson wanted to recommence with Svenska Slöjdföreningen's social aesthetic programme. In retrospect he described the 1920s as an uphill battle. With the *Home Exhibition* in 1917 and the publication *Vackrare vardagsvara* in 1919 Svenska Slöjdföreningen had acquired a slogan

that spread fast and at the beginning of the 1920s there was quite a strong preparedness. [...But] the artists did not enter into the service of industry to the anticipated extent. And above all: they did not consider their function to primarily be in the service of society, but rather in the service of beauty.¹⁵⁴

Paulsson's work thus entailed "restoring and revitalising the viability of the ideas that the twenties had stifled".¹⁵⁵ And the solution for modern society was a rational modernist approach to architecture and design, where mass production of housing and goods would improve everyday life for all citizens. This was finally to be announced at the upcoming exhibition of Svenska Slöjdföreningen in Stockholm in 1930. The objects would "adapt to the new economic and social structure of society, and [...] create a sound, simple and dignified style in the manufacture of household goods intended for all our people."¹⁵⁶ In the exhibition's programmatic curatorial text in 1928, Paulsson emphasised the importance of modernism – called "functionalism" in the Swedish debate – while ridiculing the ideology of traditionalists.

Functionalism [...] entails an intellectually and morally honest relationship to artistic problems, which feels doubly refreshing after the recent worship of obscure idols, which have worn the beautiful but false museum labels of national tradition or classical beauty.¹⁵⁷

This statement contributed to Carl Malmsten announcing in *Dagens Nyheter* that he did not intend to participate.¹⁵⁸ After Malmsten's media proclamation, more critics came forward. Carl Milles expressed concern over modernism being un-Swedish.¹⁵⁹ Ivar Johnsson argued that it didn't work because the Swedish industrial art was based on "old

traditional qualities”.¹⁶⁰ The architect Anders Lundmark, who worked for Svensk Hemslöjd (The Association for Swedish Handicrafts), agreed.

We have always built our business on traditional foundations and on that basis sought to find new forms. But that does not fit in with the exhibition’s directives.¹⁶¹

The criticism was a setback for the modernists, and Svenska Slöjdföreningen was forced to include handicrafts and exclusive objects at the Stockholm Exhibition. Orrefors presented Edward Hald’s *Celestial Globe* (see p. 119), among other things. Despite this, the 1930 exhibition was truly the modernist breakthrough that Paulsson had hoped for. Four million visitors took part in the vision of a society built on the objective aesthetics of simplicity produced through rational industrial production.¹⁶²

The ideological differences within Svenska Slöjdföreningen remained, however, and after the Stockholm Exhibition had closed, the traditionalists demanded that Paulsson resign. A new board was appointed with representatives from both camps, and it was agreed that Paulsson would keep his job as the society’s director.¹⁶³ The strong criticism did, however, contribute to Swedish Grace being allowed to dominate Svenska Slöjdföreningen’s upcoming exhibition in London, as a small consolation.

London 1931

The *Exhibition of Swedish Design* opened at Dorland House in London on 17 March 1931. There visitors encountered the same type of exclusive objects as at the exhibitions in Gothenburg, Paris and New York. Åke Stawenow, director of Nationalmuseum’s Department of Applied Art, was the curator and Hakon Ahlberg the architect. Erik Wettergren was also a member of the exhibition committee and the catalogue emphasised the importance of Swedish Grace.

The classic, refined, elegant style, influenced by the general tendency towards an ancient inspired art, which dominated the industrial art of 1923, was, to a great extent, the outstanding note in the Paris Exhibition of 1925 and at the New York Exhibition of 1927, and, thanks to those



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Hakon Ahlberg was responsible for the design of the London exhibition in 1931 (1). On a table in the middle of the picture is Edward Hald's *Celestial Globe* made of engraved glass for Orrefors (2, see also p. 119). To the right is Ture Ryberg's intarsia chest of drawers (see p. 67) and to the left is a grandfather clock by Carl Malmsten (4). Malmsten also showed the chest *Fantasi över Stockholm* (Fantasy over Stockholm), with intarsia by Hjalmar Jackson (3).



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Among the objects that the London audience saw in 1931 were two simple tableware sets by Wilhelm Kåge: *Pyro* (1) and *Tussilago* (2), as well as his exclusive green *Argenta* series with silver decoration (10), all designed for Gustavsberg. Anna Lisa Thomson exhibited a hand-painted faience vase for S:t Eriks Lervarufabrik (3) while Gefle contributed a magnificent faience tableware set, designed by Arthur C:son Percy (7). Märta Måås-Fjetterström presented the rya rug *Fåret* (Sheep, 4) and Elsa Gullbergs Textil och Inredningar showed the embroidery *Odysseus*, designed by Märta Afzelius (5). Näfveqvarn exhibited a cast-iron jar by Carl Elmberg (6), Edgar Böckman a silver bonbonniere (8) and Svenskt Tenn a wall mirror by Anna Petrus (9).



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Exhibitions, Swedish industrial art became, not only of national, but also of international importance, as was evident from the many and flattering tokens of appreciation. This international reputation has for the most part been the result of an individually emphasised production of luxury articles.¹⁶⁴

After a visit to London, Gregor Paulsson concluded that Swedish glass, not least Orrefors, had “once again celebrated a triumph”¹⁶⁵ All the goods were for sale and Queen Mary herself is said to have bought a couple of chairs designed by Eskil Sundahl for Svenska möbelfabrikerna. However, Paulsson’s opinion was that the exhibition was “too focused on luxury”.¹⁶⁶

London 1931 turned out to be the last major manifestation of the traditionalists and Swedish Grace. In the same year, the Social Democratic Party’s publishing house Tiden published the book *acceptera* (accept), written by, among others, Gregor Paulsson and Uno Åhrén. After a number of careful arguments for Svenska Slöjdföreningen’s social aesthetic programme, the reader was urged to:

accept the reality that exists.¹⁶⁷

At Dorland House in 1931, Märta Måås-Fjetterström exhibited the woollen drapery *Perugia* (1) while Nordiska Kompaniet showed Axel Einar Hjorth’s pedestal table *Borgen* (The Castle, 2) and a table lamp by Erik Tidstrand (3).

Epilogue

THE SWEDISH EXHIBITIONS in Paris in 1925 established Sweden internationally as a high-quality design country. All the same, the objects on display were criticised for being too luxurious. Thus, while being the reason for historically unprecedented Swedish design success, the Paris Exposition proved to be the beginning of the end for Swedish Grace, the very style that had just opened the doors to the world. And, since the ideological disagreements between traditionalists and modernists were so infected, the modernist historiography entailed that Swedish Grace was soon neglected. And if the period was not forgotten, the exclusive handcrafted objects could easily be ridiculed. Like in 1968 when Gregor Paulsson summarised his view of the Swedish exhibitions in Paris under the title “Stilepok utan morgondag” (An Era of Style with no Tomorrow).

When our industrial arts had their definitive breakthrough abroad, at the World Exposition in Paris in 1925, it was of course largely the “Sweden of the City Hall era” that was presented. But it was not those things that primarily secured its success. It was the more beautiful everyday goods in glass and porcelain that attracted the attention of the public from the very first day. This happened because these were objects that were not available anywhere else, goods for the daily lives of the general public. Then the social aesthetics brought the exclusive aesthetics along with them, and grand prix and medals rained over all of them. I can attest to this, because I was there when it happened.¹⁶⁸

Yes, he was there, and we weren’t, but that doesn’t mean that Paulsson’s interpretation was neutral. When he claimed that everyday goods had been more important for the success than luxury objects, he had an agenda. And by rearranging history in this way, he strengthened the position of his own work during his years with Svenska Slöjdföreningen,

both the work he did before 1925 and what he did thereafter, not least the modernist Stockholm Exhibition in 1930.

Today we may wonder whether Swedish design could have achieved the same success if the modernists had been allowed to dominate in 1925. What would have happened if Gunnar Asplund's pavilion had been built (see p. 20)? According to Anne-Marie Ericsson, it could have competed with *L'Esprit Nouveau* in terms of the degree of innovative modernism.¹⁶⁹ But could Asplund's pavilion, furnished with better things for everyday life, have enchanted the audience in the same way as Bergsten's classicist building adorned with Anna Petrus's cast iron columns and Orrefors's engraved glass placed in Carl Hörvik's



cabinets with gilded interiors? We will never know. We can only state that Swedish Grace established the international image of Swedish design in 1925.

It is also clear that the modernists' design historiography influenced Nationalmuseum's collection. Apart from a major acquisition of primarily glass and ceramics from the Gothenburg Exhibition in 1923 and a few exclusive items from the Stockholm Exhibition in 1930, only a few Swedish Grace items, such as Carl Malmsten's cabinet *Livets väg* (The Path of Life), were included in the collection. After 1930, the lavish design of the 1920s was not a priority area of the collection. Rather, it was seen as an unfortunate misstep in the story of a straight ideological path from the better things for everyday life of 1917 to the rational modernism of the Stockholm Exhibition and the well-proportioned Scandinavian Design of the 1950s.

In order to add nuance to the modernists' historiography, Nationalmuseum has worked strategically in the 2000s to incorporate key objects from the 1920s into its collection. Notable acquisitions include Carl Hörvik's furniture and Carl Bergsten's chandelier from the reception hall of the Paris pavilion and Uno Åhrén's intarsia cabinet, armchair and table from the ladies' boudoir in the Galerie des Invalides. The acquisitions were made possible through generous donations from the Friends of Nationalmuseum and the Barbro Osher Pro Suecia Foundation. The acquisition work, in turn, made possible Nationalmuseum's 2022 exhibition *Swedish Grace. Art and Design in 1920s Sweden* with which we wished to provide new perspectives on the period. It is my hope that this publication has also contributed to increased knowledge and understanding.

In 2022, Nationalmuseum's exhibition *Swedish Grace. Art and Design in 1920s Sweden* opened. The aim was not to reconstruct the exhibitions of the 1920s, but we were nevertheless inspired by the dramaturgy that Hakon Ahlberg and Carl Bergsten created in their pavilions in 1923 and 1925. Against a golden wall, *Metallurgy* was juxtaposed with a ceiling mosaic by Einar Forseth, and in the showcase on the right glass, ceramics and silver were displayed. All of these objects were purchased by Nationalmuseum in Gothenburg in 1923 and several of them were also exhibited in Paris in 1925. In the centre of the photograph is Ivar Jonsson's sculpture *David*, which was also centrally located in the reception hall of the Swedish pavilion in Paris. Above it you can see Ivar Jonsson's reliefs *The Four Winds* that were placed on the blue-painted wall in Carl Bergsten's loggia in 1925. The curator of the 2022 exhibition was Cilla Robach, while Joakim E. Werning was responsible for the exhibition design and Simon Hessler for the graphic design.



Notes

1. Emmanuel Bréon, “Préambule”, in *1925 Quand L’Art Déco séduit le monde* (exh. cat.), Emmanuel Bréon and Philippe Rivoirard (eds.), Cité de l’architecture et du patrimoine à Paris 16 October 2013–17 February 2014, Paris 2013, p. 67.
2. *Reports on the Present Position and Tendencies of the Industrial Arts as indicated at the International Exhibition of Modern Decorative and Industrial Arts, Paris, 1925*, H. Llewellyn Smith, Reginald Blomfield, Eric Maclagan och Frank Warner (eds.), Department of Overseas Trade, Harrow press 1928, p. 11
3. P. Morton Shand, “Stockholm, 1930”, in *The Architectural Review*, augusti 1930, p. 69.
4. *Exposition Internationale des Arts Décoratifs et Industriels Modernes*, Paris 1923, p. 3. The publication can be found in the ArkDes archives; C. Bergsten, folder 17/Parisutställningen Galerie des Invalides: “L’Exposition internationale des Arts décoratifs et industriels modernes est ouverte à toutes les industries dont la production présente un caractère d’art et des tendances nettement modernes. C’est dire que toute copie ou contrefaçon de style ancien en sera bannie ; c’est dire aussi que toutes les industries y figureront, les objets usuels les plus simples étant susceptibles de présenter autant de beauté que les œuvres les plus précieuses. Tous les industriels, tous les artistes, tous les artisans, quelle que soit la matière qu’ils travaillent, bois, pierre, métal, céramique, verre, papier, tissus, etc., quelle que soit la forme sous laquelle ils l’emploient, quelle que soit la destination à laquelle ils l’appliquent, peuvent et doivent de montrer modernes [...] en donnant à chaque objet une forme logique, harmonieuse, exactement adaptée aux conditions de la vie actuelle et traduite par une exécution parfaite.”
5. Elisabeth Thorman, “Virrvarr på Parisutställningen. Varje lands alstring på flera olika platser”, in *Aftonbladet*, 16 May 1925.
6. Cilla Robach, “Swedish Grace”, in *Swedish Grace. Art and Design in 1920s Sweden* (exh. cat.), Cilla Robach (ed.), Nationalmuseum, Stockholm 2022, p. 39ff.
7. Cilla Robach, “The Struggle over the Modern”, in *Swedish Grace. Art and Design in 1920s Sweden* (exh. cat.), Cilla Robach (ed.), Nationalmuseum, Stockholm 2022, p. 61ff.
8. Morton Shand 1930, p. 67.
9. Elisabeth Thorman, “Orreforsglaset i Paris, Kom sågs och segrade!”, in *Social-Demokraten*, 7 June 1925.
10. Alice Cousin and Cilla Robach, “Prestigious Prizes in Paris”, in *Swedish Grace. Art and Design in 1920s Sweden* (exh. cat.), Cilla Robach (ed.), Nationalmuseum, Stockholm 2022, p. 181.
11. Yvonne Brunhammer, 1925, Paris 1976; Yvonne Brunhammer, *Art Deco Style*, London 1983; Nancy Troy, *Modernism and the Decorative Arts in France. Art Nouveau to Le Corbusier*, New Haven 1991; Tag Gronberg, *Designs on Modernity. Exhibiting the City in 1920s Paris*, Manchester 1998; Victoria Charles and Klaus H. Carl, *Art Deco*, New York 2013; *Ruhlmann Genius of Art Deco*, Emmanuel Bréon and Rosalind Pepall (eds.), Montreal 2004; Irena R. Makaryk, *April in Paris. Theatricality, Modernism and Politics at the 1925 Art Deco Expo*, Toronto 2018.
12. *1925 Quand l’Art Déco séduit le monde*, Emmanuel Bréon and Philippe Rivoirard (ed.), Paris 2013.
13. Frank Scarlett and Marjorie Townley, *Arts Décoratifs 1925: A Personal Recollection of the Paris Exhibition*, London 1975.
14. See e.g. Maurice Dufrêne and Alistair Duncan, *Authentic Art Deco Interiors from the 1925 Paris Exhibition*, Antique Collectors’ Club, Woodbridge 1989; Bréon and Rivoirard 2013; *Le Paris de la Modernité, 1905–1925*, Petit Palais – Musée des Beaux-Arts de la Ville de Paris, Paris Musées, Paris 2023.
15. Gunnela Ivanov, *Vackrare vardagsvara – design för alla? Gregor Paulsson och Svenska Slöjdföreningen 1915–1925*, diss., Umeå university 2004. See also Gunnela Ivanov, “Swedish Grace: En svensk Art Déco”, in *Swedish Grace*, Christian Björk and Eric Ericson (eds.), Stockholm 2017; Anne-Marie Ericsson, “Parisutställningen 1925. Den svenska tolkningen av ‘det moderna’”, in *Formens rörelse. Svensk Form genom 150 år*, Kerstin Wickman (ed.), Stockholm 1995; Anne-Marie Ericsson, *Svenskt 1920-tal, konstindustri, konsthantverk*, Lund 1984; See also Eva Eriksson, “Rationalism och klassicism: 1915–1930”, in *Att bygga ett land: 1900-talets svenska arkitektur*, Claes Caldenby et al. (ed.), Bygghälsningsrådet, Stockholm 1998, p. 69; Eva Rudberg, “Den tidiga funktionalismen: 1930–40”, in *ibid.*, p. 82.

16. Sten Bernhardsson, "Sveriges deltagande i 1925 års internationella konstindustriutställning i Paris", unpublished Bachelor's dissertation under the supervision of Gunilla Frick, Department of Art History, Uppsala University, 1993.
17. Eva Eriksson, *Gunnar Asplund. Arkitekt i brytningstid 1909–1931*, Stockholm 2025, p. 498ff.
18. See e.g. Marie Rehnberg, *Anna Petrus. Skulptör, industrikonstnär och pionjär*, Lund 2009/2022; Christian Björk, *Näfveqvarns bruk – konstnärer och arkitekter till industrin*, Stockholm 2013.
19. *Exposition Internationale des Arts Décoratifs et Industriels Modernes Paris 1925, Rapport Général*, vol. 1–12, Paris 1927–1931. In 1977 volumes 1–12 were published as facsimile under the title *Encyclopédie des arts décoratifs et industriels modernes au XXème siècle en douze volumes, Imperial Nationale, Office Central d'Éditions et de Librairie*, London, New York 1977.
20. *Exposition internationale des Arts Décoratifs et industriels modernes Paris 1925, Rapport Général*, vol. 13, M. Fernand David and M. Paul Léon (eds.), Paris 1932.
21. *Exposition Internationale des Arts Décoratifs et Industriels Modernes à Paris 1925. Section de la Suède, Guide Illustré*, Stockholm 1925, pp. 43–44.
22. Svenska Slöjdföreningen's/Svensk Form's archive, Centrum för näringslivshistoria.
23. *Rapport Général*, vol. 13, 1932, p. 10: "la croisade pour l'art moderne".
24. Marius Vachon, *Nos Industries d'art en péril. Un musée municipal d'études d'art industriel*, Paris 1878, p. 8: See also Troy 1991, p. 23.
25. Troy 1991, p. 53.
26. *Ibid.*, p. 57.
27. Three organisations stood behind the original proposal to arrange the Paris Exposition: the Société des Artistes Décorateurs, the Union Centrale des Arts Décoratifs and the Société d'Encouragement à l'Art et à l'Industrie. Eventually representatives for the following association also joined: the Société des Artistes Français, the Société Nationale des Beaux-Arts, the Société du Salon d'Automne and the Union Provinciale des Arts Décoratifs. *Ibid.*, p. 164.
28. The exposition was originally meant to be held in 1915. It was postponed to 1916, then 1922 and 1924. Brunhammer 1976, p. 29.
29. Bernhardsson 1993, p. 7.
30. *Exposition Internationale...*, 1923, p.3: "Nous serons ainsi certains de maintenir la supériorité artistique qui ne nous a jamais été contestée. Dans ces conditions, l'Exposition internationale des Arts décoratifs et industriels modernes ne saurait manquer d'avoir la plus heureuse influence sur le développement de nos exportations et sur l'essor économique de notre pays. Le goût n'a-t-il pas toujours été pour la France 'le plus adroit de tous les commerces'?"
31. The countries were Belgium, Denmark, Finland, Greece, Italy, Japan, Yugoslavia, China, Luxemburg, Monaco, the Netherlands, Poland, Switzerland, the Soviet Union, Spain, Great Britain, Sweden, Czechoslovakia, Turkey and Austria. In addition, the French colonies and countries under French rule participated. *Catalogue Générale Officiel: Exposition Internationale des Arts décoratifs et industriels modernes, Paris avril–octobre 1925*, p. 559.
32. Axel L. Romdahl, "Konstindustrihallen i Göteborg", in *Svenska Slöjdföreningens tidskrift*, 1923, pp. 108–109.
33. Gregor Paulsson was the director of Svenska Slöjdföreningen from 1920 to 1933. The previous holder of that position had been Erik Wettergren under the title "secretary" from 1913 to 1919. *Formens rörelse*, Kerstin Wickman (ed.), Stockholm 1995, p. 320.
34. Gregor Paulsson, "Stilepok utan morgondag", in *Fataburen, Nordiska museets och Skansens årsbok*, Stockholm 1968, p. 111.
35. *Avdelningen för konsthantverk och konstindustri, Katalog Jubileumsutställningen i Göteborg 1923*, Gothenburg 1923, p. 3.
36. Romdahl 1923, p. 108.
37. Svenska Slöjdföreningen had, however, known about the plans since the end of 1921. Bernhardsson 1993, p. 15.
38. Anon., (probably Gregor Paulsson), "Göteborgsutställningen", in *Svenska Slöjdföreningens tidskrift*, 1923, p. 105.
39. Letter dated 16 Feb 1924 from Gregor Paulsson at Svenska Slöjdföreningen to Kurt Bergendahl at the Ministry of Foreign Affairs, Stockholm, marked "enskilt", the Swedish National Archives: Utrikesdepartementet 1920 års dossier-system, Brev, handlingar och publikationer 1921–1926. See also Bernhardsson 1993, p. 16.
40. The commission members were: the director general Carl Möller (chairman), district governor Emil Kinander, director Erik Nylander, Consul General Josef Sachs, Ragnar Sohlman from the Council of Commerce, the businessman Arthur Thiel,

- as well as the book printer Hugo Lagerström, civil engineer A. S. W. Odelberg and curator Erik Wettergren, the latter three having been appointed by Svenska Slöjdföreningen. Anon., (probably Gregor Paulsson), "Sveriges deltagande i konstindustriutställningen i Paris", *Svenska Slöjdföreningens tidskrift*, 1924, p. 49.
41. Ibid., pp. 49–50.
 42. Anon., "Parisutställningen", in *Svenska Slöjdföreningens tidskrift*, 1924, p. 85.
 43. Hakon Ahlberg, "Sveriges paviljong på Parisutställningen 1925", in *Byggmästaren*, 1924, p. 141.
 44. Anon., "Ur tävlingsprogrammet" in *Byggmästaren*, 1924, p. 146.
 45. Ibid., p. 146.
 46. Ibid., pp. 141–147.
 47. Ibid., p. 146.
 48. Hakon Ahlberg, "Pariserpaviljongen än en gång", in *Byggmästaren*, 1924, p. 176.
 49. Örli, "Sverige på konstindustriutställningen i Paris, 'Vi få anstränga oss, om vi skola göra oss gällande.' Arkitekten Bergsten om förarbetena för evenemanget.", in *Aftonbladet*, 9 June 1924.
 50. Ahlberg, "Sveriges paviljong...", 1924, p. 142.
 51. Minutes of committee meeting 12 June 1924, Svensk Form's archive 1921–1925, folder F1-2 SSF, Centrum för näringslivshistoria.
 52. Bernhardsson 1993, s. 29.
 53. Ahlberg, "Sveriges paviljong ...", 1924, p. 142.
 54. Bernhardsson 1993, note 43, p. 48.
 55. *Encyclopedie...*, vol. 1–12, 1977. The 36 competition categories were architecture (1), architectural ornamentation in stone (2), wood (3), metal (4), ceramics (5) and glass (6). As for interiors, these were divided into the categories furniture (7), wood and leather work (8), leather goods (9) and interior objects in metal (10). Free standing objects were judged in categories based on the materials ceramics (11), glass (12), textiles (13) and paper (14). In addition, there were the categories book art (15), toys and sports (16), scientific instruments (17), musical instruments (18), means of transport (19), clothing (20), accessories (21), hats (22), perfumes (23), costume jewellery (24), scenography (25), design of streets and squares (26) and landscape gardening (27). Education within the exhibition's different fields was also presented in the categories decorative arts (28) and art education in stone (29), wood (30), metal (31), ceramics (32), glass (33), textiles (34), paper (35) and organic and other materials (36).
 56. Scarlett and Townley 1975, p. 46. See also *Encyclopedie...*, vol. 13, p. 17.
 57. E. R., "En Guise de Preface à une Visite de l'Exposition", in *Catalogue Générale Officiel: Exposition Internationale des Arts Décoratifs et Industriels Modernes: Paris avril–octobre 1925*, Paris 1925.
 58. Bréon 2013, p. 67.
 59. *Encyclopedie...*, vol. 13, p. 15.
 60. To the east of Pont Alexandre III were the pavilions of the following countries: Czechoslovakia, the Netherlands, Poland, Sweden, Monaco, Austria, Japan, Belgium, Yugoslavia, Spain, Luxemburg and on the western side of the bridge lay Italy, the Soviet Union, Great Britain, Turkey, Denmark, Greece and Switzerland.
 61. Philippe Rivoirard, "L'Architecture à L'Exposition de 1925", in *1925 Quand L'Art Déco séduisit le monde* (exh. cat.), Emmanuel Bréon and Philippe Rivoirard (eds.), Cité de l'architecture et du patrimoine à Paris 16 October 2013–17 February 2014, Paris 2013, p. 71.
 62. Bréon and Pepall 2004, p. 44ff.
 63. Scarlett and Townley 1975, p. 25.
 64. Makaryk 2018, p. 38.
 65. H de C [Hubert de Cronin Hastings], "A General view", in *The Architectural Review*, July 1925, pp. 4, 6.
 66. Carl G. Bergsten, "Svenska Paviljongen", in *Byggmästaren*, 1925, p. 142.
 67. Drawings of the handles can be found in Carl Bergsten's archive, ArkDes, folder 17. They were made out of bronze with an ebony handle by Herman Bergmans konstgjuteri. *Guide Illustré*, 1925, p. 20.
 68. Drawing dated 17 November 1924. Carl Bergsten's archive, ArkDes, folder 17.
 69. The titles of the maps were as follows: "Échanges commerciaux entre la France et la Suède" (trade between France and Sweden), "Tourisme" (Tourism focused on good communication possibilities), "L'Industrie du bois" (the forestry industry), "L'Industrie du papier et de la pâte de bois" (the pulp and paper industry), "Forces hydrauliques" (hydro-energy), "L'Instruction publique" (public education), "L'Industrie métallurgique et mécanique" (metallurgy and

- the metal industry), “Mines de fer” (the iron industry). Besides these maps there were painted fields above the four doors with motifs from Stockholm and Gothenburg, as well as two maritime maps. *Guide Illustré*, 1925, pp. 17, 19.
70. Gregor Paulsson, “Sverige i Paris II”, in *Svenska Slöjdföreningens tidskrift*, 1925, p. 108.
 71. *Ibid.*, p. 108.
 72. *Paris Arts Décoratifs 1925: Guide de l'Exposition*, Paris 1925, p. 290. The other countries whose exhibitions were located in the nave were Italy, Switzerland and Czechoslovakia.
 73. *Guide Illustré*, 1925, p. 23. See image Christian Björk, *Nätfeqvarns bruk – konstnärer och arkitekter till industrin*, Stockholm 2013, p. 97.
 74. Sir Frank Warner and A. F. Kendrik, “Textiles”, in *Reports on the Present Position and Tendencies of the Industrial Arts as indicated at the International Exhibition of Modern Decorative and Industrial Arts, Paris, 1925*, H. Llewellyn Smith, Reginald Blomfield, Eric Maclagan and Frank Warner (eds.), Department of Overseas Trade, Harrow press 1928, p. 111.
 75. Anon., “Vårt Stadshus skall utställas i Paris nästa år. En samling modeller, ritningar och fotografier. Fastighetsnämnden beräknar kostnaden till 9,000 kr.”, in *Dagens Nyheter*, 21 November 1924.
 76. *Guide de l'Exposition*, 1925, p. 306: “Cet édifice est un des plus importantes qui aient été élevés en Europe au cours des 15 dernières années.”
 77. *Guide Illustré*, 1925, pp. 66–67. See also A. P. D. Penrose, “Art of the Theatre”, in *Reports on the Present Position and Tendencies of the Industrial Arts as indicated at the International Exhibition of Modern Decorative and Industrial Arts, Paris, 1925*, H. Llewellyn Smith, Reginald Blomfield, Eric Maclagan och Frank Warner (eds.), Department of Overseas Trade, Harrow press 1928, p. 179.
 78. Cilla Robach, “Den goda smaken”, in *Konsten 1915–1950 Signums svenska konsthistoria*, Lund 2002, p. 315ff.
 79. *Guide Illustré*, 1925, p. 7: “Le problème que pose l’art décoratif n’est pas, comme on l’a dit souvent, une simple question de pure esthétique ; il est, au contraire, intimement lié à la civilisation générale.”
 80. *Ibid.*, pp. 7–15.
 81. *Ibid.*, p. 23: “Dans ce pays, on a essayé de donner la même valeur artistique aux objets à bas prix de la vie usuelle qu’aux objets de luxe. Pour cette raison, on a travaillé, par exemple, avec plus d’intérêt à l’amélioration artistique des services de table qu’à des vases d’art, des figurines etc. Et dans les manufactures, où l’on peut vraiment parler d’une fabrication de luxe, comme dans les verreries d’art d’Orrefors, les objets simples ont été l’élément fondamental du développement artistique de la verrerie d’art, à un tel degré, qu’on ne peut pas, en principe, distinguer entre une fabrication purement artistique en une fabrications pour la vie usuelle.”
 82. Erik Wettergren, *L’Art Décoratif Moderne en Suède*, Malmö Museum, Malmö 1925, p. 3. Wettergren built his argument on Carl Jonas Love Almqvist’s essay *Svenska fattigdomens betydelse*, 1838.
 83. Wettergren 1925, p. 2: “aucun pays n’a mieux compris que la Suède la force, la grâce et l’harmonie de la culture artistique française.”
 84. *Ibid.* Ernst Fischer, director of Malmö Museum states in the foreword of the English edition that the book was made possible with donations from John Kroon and Edvin Lundgren.
 85. Anonymous letter to Gregor Paulsson 29 April. Svensk Form’s archive, Registraturen 1925–1928 F1:3, Dr Gregor Paulsson, Centrum för näringslivshistoria.
 86. Erik Wettergren, *The Modern Decorative Arts of Sweden*, Malmö Museum 1927.
 87. Gregor Paulsson, *Upplevt*, Stockholm 1974, p. 108.
 88. *Ibid.*, p. 108.
 89. Ericsson 1995, p. 81.
 90. *Rapport Général*, vol. 13, 1932, p. 17.
 91. *Ibid.*, p. 11.
 92. *Reports...*, 1928, p. 9.
 93. *Rapport Général*, vol. 13, p. 11: “antisocial, anti-démocratique”.
 94. *Reports...*, 1928, p. 10. See also *Reports...* p. 22ff and *Rapport Général*, vol. 13, p. 11.
 95. H. C. Bradshaw, “The Architecture of the Paris Exhibition, 1925”, in *Reports on the Present Position and Tendencies of the Industrial Arts as indicated at the International Exhibition of Modern Decorative and Industrial Arts, Paris, 1925*, H. Llewellyn Smith, Reginald Blomfield, Eric Maclagan and Frank Warner (eds.), Department of Overseas Trade, Harrow press 1928, p. 43.
 96. H. P. Shapland, “Furniture”, in *Reports on the Present Position and Tendencies of the Industrial Arts as indicated at the International Exhibition of Modern Decorative and Industrial Arts*,

- Paris, 1925, H. Llewellyn Smith, Reginald Blomfield, Eric Maclagan and Frank Warner (eds.), Department of Overseas Trade, Harrow press 1928, p. 61.
97. H. Llewellyn Smith, "Introductory Survey", in *Reports on the Present Position and Tendencies of the Industrial Arts as indicated at the International Exhibition of Modern Decorative and Industrial Arts, Paris, 1925*, H. Llewellyn Smith, Reginald Blomfield, Eric Maclagan and Frank Warner (eds.), Department of Overseas Trade, Harrow press 1928, p. 14.
 98. *Reports...*, 1928, pp. 39–40.
 99. Kerstin Smeds has analysed nineteenth-century department stores and large exhibitions and argued that these stagings of dreams were the "aesthetic discourse" of the bourgeoisie, utopian environments focused on pleasure, far from the demands of everyday life. Kerstin Smeds, *Helsingfors-Paris: Finland på världsutställningarna 1851–1900*, Helsinki 1996, p. 25. See also Ivanov 2004, p. 208.
 100. Scarlett and Townley 1975, p. 12.
 101. *Rapport Général*, vol. 13, 1932, p. 21.
 102. *Ibid.*, p. 21: "un redressement financier que d'aucuns croyaient impossible."
 103. Ivanov 2004, pp. 244–254.
 104. *Rapport Général*, vol. 13, 1932, p. 22: "Aucun Français ne refusera son attention aux remarquables résultats obtenus par l'industrie suédoise."
 105. *Guide de l'Exposition*, 1925, p. 311: "l'industrie d'art la plus remarquable de la Suède d'aujourd'hui."
 106. *Rapport Général*, vol. 5, 1977, p. 83.
 107. Marriott Powell, "Glass", in *Reports on the Present Position and Tendencies of the Industrial Arts as indicated at the International Exhibition of Modern Decorative and Industrial Arts, Paris, 1925*, H. Llewellyn Smith, Reginald Blomfield, Eric Maclagan and Frank Warner (eds.), Department of Overseas Trade, Harrow press 1928, p. 140.
 108. *Ibid.*, p. 140.
 109. *Rapport Général*, vol. 6, 1977, p. 54: "un niveau d'art plus raffiné".
 110. Warner and Kendrick, *Reports...*, 1928, pp. 111–112.
 111. C. H. St. John Hornby, "Books and printing", in *Reports on the Present Position and Tendencies of the Industrial Arts as indicated at the International Exhibition of Modern Decorative and Industrial Arts, Paris, 1925*, H. Llewellyn Smith, Reginald Blomfield, Eric Maclagan and Frank Warner (eds.), Department of Overseas Trade, Harrow press 1928, p. 111.
 112. *Rapport Général*, vol. 3, 1977, p. 57; A. A. Longden, "The gardens and setting of the exhibition", in *Reports on the Present Position and Tendencies of the Industrial Arts as indicated at the International Exhibition of Modern Decorative and Industrial Arts, Paris, 1925*, H. Llewellyn Smith, Reginald Blomfield, Eric Maclagan and Frank Warner (eds.), Department of Overseas Trade, Harrow press 1928, p. 187: "une perfection que nous pouvons envier" and "easily outclassed those of other nations."
 113. *Guide de l'Exposition*, 1925, p. 350; *Rapport Général*, vol. 4, 1977, p. 72: "un rationalisme aimable".
 114. H. P. Shapland, *Reports...*, 1928, p. 63.
 115. *Rapport Général*, vol. 5, 1977, p. 43: "Peu de nations ont renouvelé, plus profondément que la Suède, leur esthétique traditionnelle."
 116. Henry Wilson, "Metal work", in *Reports on the Present Position and Tendencies of the Industrial Arts as indicated at the International Exhibition of Modern Decorative and Industrial Arts, Paris, 1925*, H. Llewellyn Smith, Reginald Blomfield, Eric Maclagan and Frank Warner (eds.), Department of Overseas Trade, Harrow press 1928, pp. 124–125.
 117. *Rapport Général*, vol. 5, 1977, p. 65: "d'un goût sobre & discret".
 118. Gordon M. Forsyth, "Pottery", in *Reports on the Present Position and Tendencies of the Industrial Arts as indicated at the International Exhibition of Modern Decorative and Industrial Arts, Paris, 1925*, H. Llewellyn Smith, Reginald Blomfield, Eric Maclagan and Frank Warner (eds.), Department of Overseas Trade, Harrow press 1928, p. 138.
 119. Hornby, *Reports...*, 1928, p. 153.
 120. *Guide de l'Exposition*, 1925, p. 253: "une idée très intéressante de l'effort de la Suède pour embellir le décor de la vie quotidienne, sinon par des productions de haut luxe et d'un prix inabordable, du moins par des objets usuels pratiques d'une réelle valeur artistique et à la portée du peuple."
 121. Jacques de Coussange, "L'Art décoratif en Suède en Finlande en au Danemark", in *Le Journal des Débats*, 9 August 1925. Can be found in Svensk Form's archive LIA:2, "Urklipp Parisutställning", Centrum för näringslivshistoria. See also *Rapport Général*, vol. 3, 1927, p. 39; Cousin and Robach 2022, pp. 184–185.

122. Scarlett and Townley 1975, p. 84.
123. George Sheringham, "Mural Decorations", in *Reports on the Present Position and Tendencies of the Industrial Arts as indicated at the International Exhibition of Modern Decorative and Industrial Arts, Paris, 1925*, H. Llewellyn Smith, Reginald Blomfield, Eric Maclagan and Frank Warner (eds.), Department of Overseas Trade, Harrow press 1928, pp. 54–55.
124. Josef Gantner, "Die internationale Kunstgewerbeausstellung in Paris", in *Das Werk*, 1925, p. 157: "entzückenden Charme in der dekorativen Ausstattung sowohl wie der architektonischen Form."
125. H de C, "A General View", in *The Architectural Review*, July 1925, p. 2.
126. Maximilien Gauthier, "La section suédoise", in *L'Art Vivant*, no. 15, 1925, p. 33: "nous réapprendre un amour de la mesure, des proportions délicates et justes, de la nuance, qui fait le fond de notre tradition".
127. Uno Åhrén, "Brytningar", in *Svenska Slöjdföreningens årsbok*, 1925, p. 7.
128. Ibid., pp. 8, 17.
129. Ibid., p. 15.
130. Ibid., p. 9.
131. Paulsson 1974, pp. 110–111.
132. Le Corbusier, *Vers une architecture*, *Collection de L'Esprit Nouveau*, *Nouvelle édition revue et argumentée*, Paris 1924, p. IX: "La maison est une machine à habiter." Le Corbusier's article "Vers une architecture" was first published in 1923 in the journal *L'Esprit Nouveau* which Le Corbusier founded in 1920 with the artist Amédée Ozenfant, https://www.mon-dothèque.be/wiki/images/d/d4/Corbusier_vers_une_architecture.pdf.
133. Le Corbusier, *L'Art décoratif d'aujourd'hui*, *collection de L'Esprit Nouveau*, *nouvelle édition augmentée*, Paris 1958, pp. 184, 84: "Il n'y a pas de mystère dans la crise de l'art décoratif; il peut surgir le miracle de l'architecture qui sera, le jour où l'art décoratif cessera" and "L'art décoratif n'a pas de décor". Le Corbusier's article "L'Art décoratif d'aujourd'hui" was first published in 1925 in the journal *L'Esprit Nouveau*.
134. Åhrén 1925, pp. 30–31.
135. Rivoirard 2013, p. 74.
136. Paulsson 1974, p. 106.
137. Ibid., p. 106.
138. A few of the Swedish objects from the Paris Exposition were exhibited in the touring exhibition in the USA in 1926, organised by the American Association of Museums, where the purpose was primarily to present French design. The exhibition started in Boston in 1926 and toured to New York, Philadelphia, Cleveland, Detroit, Chicago, St. Louis and Minneapolis. As in Paris in 1925, all the objects were for sale. Jeff Werner, *Medelvägens estetik. Sverigebilder i USA, del 1*, Hedemora 2008, p. 252ff. Helena Kåberg, "Public Diplomacy and Swedish Design at Exhibitions in 1920s USA", in *Scandinavian Design & USA. People, Encounters and Ideas 1890–1980* (exh. cat.), Nationalmuseum, Stockholm 2021, p. 22.
139. Joseph Breck, "Preface", in *Swedish Contemporary Decorative Arts* (exh. cat.), The Metropolitan Museum of Art, New York 1927, p. ix.
140. Wettergren 1927.
141. Breck 1927, pp. ix–xii.
142. In order to improve the relationship with the USA, the Sweden–America Foundation was founded in 1919 and the American–Swedish News Exchange (ASNE) in 1921. The latter comprised representatives from the Ministry of Foreign Affairs and the agency was of great importance for the emerging image of Sweden. Werner 2008, p. 249ff.
143. Ibid., p. 254ff.
144. Anon., "The Swedish Exhibition", in *Metropolitan Museum of Art Bulletin*, vol. 22, no. 2, February 1927, p. 41.
145. Over the course of six weeks, 55,000 visitors are said to have seen the Swedish design exhibition at the Met. Werner 2008, p. 256.
146. C. Louise Avery, "Modern Swedish Glass", in *Metropolitan Museum of Art Bulletin*, vol. 22, no. 8, August 1927, p. 212.
147. Ibid., p. 213.
148. Werner 2008, p. 254.
149. Ibid., p. 257.
150. Henry McBride, "Swedish Decorative Arts Display at the Metropolitan Museum Proves Decided Success", in *The New York Sun*, 22 January 1927.
151. Alma Luise Olson, "Modern Swedish Decorative Art", in *Art & Archeology*, vol. 23, no. 2, 1927, p. 84.
152. Werner 2008, p. 262.
153. "Rapport ang. de svenska konstindustriutställningarna i New York, Detroit och Chicago 1927.", 15 November 1928 in

Svensk Form's archives "Registraturen" 1925–1928, folder F1-3, Centrum för näringslivshistoria.

154. Paulsson 1968, p. 111.
155. Ibid., p. 109.
156. Anon., (probably Gregor Paulsson), "Stockholmsutställningen 1930", in *Svenska Slöjdföreningens tidskrift*, 1928, p. 85.
157. Gregor Paulsson, "Stockholmsutställningens program", in *Svenska Slöjdföreningens tidskrift*, 1928, p. 115.
158. Kadin, "Skarp opposition mot lådorna vid Brunnsviken. Utställningen är ej svensk. Arkitekt Carl Malmsten vägrar att delta", in *Dagens Nyheter*, 24 august 1929.
159. Anon., "Konsthantverkare tveka att delta i utställningen 1930. Vår utställning kommer för tidigt", in *Dagens Nyheter*, 25 August 1929.
160. Ibid.
161. Ibid.
162. Eva Rudberg, *Stockholmsutställningen 1930. Modernismens genombrott i svensk arkitektur*, Stockholm 1999, p. 15.
163. Ibid., pp. 200–201.
164. *Exhibition of Swedish Design*, Supported by The Swedish Government and organized in conjunction with The Anglo-Swedish Society in London, Stockholm 1931, p. 11.
165. Anon., "Den svenska konstindustriutställningen i London. Dr Paulsson om sina intryck.", in *Stockholms-Tidningen*, 31 March 1931.
166. Ibid.
167. Gunnar Asplund, Wolter Gahn, Sven Markelius, Gregor Paulsson, Eskil Sundahl and Uno Åhrén, *acceptera*, Stockholm 1931, p. 198.
168. Paulsson 1968, p. 112.
169. Ericsson 1995, p. 92.

The Official List of Awards for the Swedish Participants in the Paris Exposition

HONOURABLE MENTION

Class 1 Architecture: Carl Bergsten for the Swedish pavilion; Sven Henrik Wranér for work as Bergsten's assistant

Class 13 Textiles: Maja Sjöström for jury membership

GRAND PRIX

Class 1 Architecture: Olle Hjortzberg for decorative painting in the pavilion's entrance hall; Ivar Johnsson for the sculpture *David*; The City of Stockholm for Stockholm City Hall

Class 2 Architectural ornamentations in stone: Carl Milles for the fountain *Susanna* made of diabase, the marble fountain *Havets Buddha* (Buddha of the Sea) and the alabaster sculpture *I havets djup* (In the Depths of the Sea); Nya Marmorbruks for the marble floor in the main exhibition in the Grand Palais; Carl Bergsten for the compass-patterned limestone floor in the pavilion's entrance hall made by Gusta Stenförädlingsverk

Class 3 Architectural ornamentations in wood: Åtvidaberg's industries for the parquet floor in the reception hall of the pavilion

Class 4 Architectural ornamentations in metal: Näfveqvarn for cast iron objects; Ivar Johnsson for the *Venus Urn*, the *Diana Urn* and the *Faun Urn* all for Näfveqvarn; Carl Bergsten for the cast iron columns in the pavilion's entrance hall made by Näfveqvarn; and designed together with Anna Petrus; Carl Milles for the bronze sculpture *Naiad with Fish* and *Solglitter* (Sun Glitter) placed in the pavilion's garden

Class 5 Architectural ornamentations in ceramics: Ivar Johnsson for the terracotta reliefs *The Four Winds* placed on the façade of the loggia; Höganäs-Billesholms for the production of Ivar Johnsson's terracotta reliefs

Class 6 Architectural ornamentations in glass: Einar Forseth for mosaic work for Stockholm City Hall, samples for the Golden Hall's mosaics were shown in the Grand Palais

Class 7 Furniture: Carl Malmsten for the cabinet *Livets väg* (The Path of Life) and interior design of living room in the Galerie des Invalides; Carl Hörvik for furniture in the pavilion's reception hall; Nordiska Kompaniet for the production of Carl Malmsten's and Carl Hörvik's furniture designs

Class 8 Wood and leatherwork: Ture Ryberg for chest of drawers in the Galerie des Invalides; Firma J. E. Blomqvist for the manufacture of Ture Ryberg's chest of drawers; Carl Malmsten for the design of furniture for Svenska Möbelfabrikerna in the Galerie des Invalides; Svenska Möbelfabrikerna for the production of Carl Malmsten's furniture design

Class 11 Ceramics: Gustavsberg; Wilhelm Kåge for the design of porcelain and earthenware objects produced by Gustavsberg

Class 12 Glass: Orrefors; Simon Gate for the design of glass for Orrefors, including *Vase de Paris* and the *Bacchus Train* and more; Edward Hald for the design of glass for Orrefors, including the *Fireworks Bowl* and *The Spanish Woman* and more

Class 13 Textiles: Föreningen Handarbetets Vänner for textile works; Föreningen Svensk Hemslöjd for textile works; Svenska Hemslöjdsföreningars Riksförbund (Swedish Handicraft Associations' National Association) for textile works, Annie Frykholm for the design and production of the drapery *Buketter* (Bouquets) and design for Handarbetets Vänner; Alf Munthe for the design of an embroidered baldachin in the Grand Palais produced by Thyra Grafströms Textilaffär

Class 15 Book art: Malmö Grafiska Anstalt & Lundgrens Söner for printing art, including *L'Art Décoratif Moderne en Suède*; P.A. Norstedts & Söner for the art of printing; Akke Kumlien for book design

Class 25 Scenography: Isaac Grünewald for scenography for *Samson and Delilah* and *Shakuntala*

HONORARY DIPLOMA

Class 1 Architecture: Alf Munthe for murals in the reception hall of the pavilion and in the Galerie des Invalides; Nils Sjögren for the reliefs *The Birth of Venus* and *Vulkan and Venus* placed above the pavilion's north and south entrances respectively

Class 2 Architectural ornamentations in stone: Gottorps Marmor for columns designed by Carl Bergsten and placed in the pavilion's reception hall and floor covering in the main exhibition in the Grand Palais, designed by Carl Bergsten; Ivar Johnsson for medallion of Ekeberg marble depicting King Gustav V placed in the pavilion's reception hall

Class 5 Architectural ornamentations in ceramics: Carl Milles for majolica urns placed in the loggia, produced by Höganäs-Billesholms; Uppsala Ekeby for a tiled stove placed in Gunnar Asplund's study in the Galerie des Invalides and for Henrik Krogh's majolica columns in the Grand Palais; Henrik Krogh for the design of majolica columns for Uppsala Ekeby.

Class 7 Furniture: Uno Åhrén for interior design of the ladies' boudoir in the Galerie des Invalides; Mobilia for the manufacture of the furniture in Åhrén's ladies' boudoir; Gunnar Asplund for furnishing the study in the Galerie des Invalides; Firma David Blomberg for the design of the furniture in Asplund's study

Class 8 Wood and leatherwork: Firma O. M. Stockenberg for seal skin carpet exhibited in the Grand Palais

Class 11 Ceramics: Gefle; Arthur C:son Percy for the design of faience produced by Gefle; Rörstrand; Edward Hald for the design of porcelain and earthenware objects produced by Rörstrand

Class 13 Textiles: Carin Wästberg for directorship of Handarbetets Vänner; Alva Dunge for the production of carpet designed by Uno Åhrén and placed in his ladies' boudoir in the Galerie des Invalides; Ångermanlands läns Hemslöjdsförening (Ångermanland County's Handicraft Association) for hand-knotted rya rug and upholstery fabrics by Gulli Dimming; Malmöhus läns Hemslöjdsförening (Malmöhus County's Handicraft Association) for hand-knotted rya rug and upholstery fabrics by Eva Nilsson; Märta Måås-Fjetterström for carpets and draperies; Märtha Gahn for rugs, draperies and upholstery textiles; Maja Andersson for woven fabrics, embroidery and upholstery fabrics for Handarbetets Vänner; Agda Österberg for tapestry *Bebådelsen* (the Annunciation), rölakan flatweave, rya rug and embroidery for Handarbetets Vänner.

Class 14 Paper: Stockholms Nya Tapetfabrik for the production of wallpaper; Alf Munthe for wallpaper design for Stockholms Nya Tapetfabrik

Class 15 Book art: Yngve Berg for book illustrations, Viktor Åström for bookbinding

Class 20 Clothing: Halländska Hemslöjdsföreningen Bindslöjden for knitted work; Agda Österberg for textile works

GOLD MEDAL

Class 1 Architecture: Eric Grate for relief placed on the façade of the loggia in the pavilion

Class 4 Architectural ornamentations in metal: Erik Asplund for drinking fountain for Näfveqvarn placed outside the pavilion; Olof Hult for the *Shell Urn* for Näfveqvarn placed outside the south gate of the pavilion; Anna Petrus for columns and door lintel for Näfveqvarn placed in the pavilion's entrance hall; Henrik Krogh for the *City Hall Urn* for Näfveqvarn placed outside the pavilion's northern gate

Class 5 Architectural ornamentations in ceramics: Gunnar Asplund for the design of a tiled stove for Uppsala Ekeby placed in Asplund's study in the Galerie des Invalides; Nils Sjögren for the design of a tiled stove for Uppsala Ekeby placed in Asplund's study in the Galerie des Invalides

Class 8 Wood and leatherwork: Ragnar Sandin for the production of tables and chairs placed in the cross-shaped hall in the Galerie des Invalides

Class 9 Leather goods: Marie-Louise Blomberg for the design and production of sculpted ivory for chess set exhibited in the Grand Palais

Class 10 Metal: Firma J. A. Nilsson for work in silver; Wiwen Nilsson for the design of silver objects for Firma J. A. Nilsson; Jacob Ängman for the design and production of silver objects, including *The Three Kings* box in the pavilion's reception hall; C.G. Hallbergs Guldsmeds for silver and enamel work; Jean Jahnsson Jr. for the design of silver objects for C.G. Hallbergs Guldsmeds; Uno Åhrén for the design of silver objects for C.G. Hallbergs Guldsmeds, including a terrine together with Anna Petrus; Elis Bergh for the design of light fixtures for C.G. Hallbergs Guldsmeds; Firma Astrid M. Aagesen for the production of pewter objects; Ivar Johnsson for the design of pewter objects for Firma Astrid M. Aagesen; Svenskt Tenn for the production of pewter objects; Nils Fougstedt for the design of pewter objects for Svenskt Tenn

Class 13 Textiles: Eva Nilsson for rya rug on the east wall of the pavilion's reception hall; Ingeborg Wettergren for embroidery, including *Sommar i St Martin* (Summer in St. Martin); Thyra Grafströms Textilaffär for the production of textiles, including Alf Munthe's baldachin in the Grand Palais; Wärmlands Hemslöjd (Wärmland Handicraft) for damask weaving; Uppsala läns Hemslöjdsförening (Uppsala County's Handicraft Association) for hand-knotted carpet and upholstery fabrics designed by Laila Wallin; Amelie Fjaestad for the design of Gustaf Fjaestad's carpet in the textile hall in the Grand Palais; Nordiska Kompaniet for the production of textiles designed by, among others, Karna Asker, Greta Gahn and Carl Malmsten; Alice Wallén-Wedel for the design and production of batik on silk and cotton; Gestriklands

Hemslöjdsförening (Gestrikland County's Handicraft Association) for upholstery fabrics in the "krabbasnår" technique

Class 14 Paper: Kåbergs Tapetfabrik for wallpaper production; Norrköpings Tapetfabrik for wallpaper production; Maja Bergh-Holterman for wallpaper design for Norrköpings Tapetfabrik; Uno Åhrén for wallpaper design for Norrköpings Tapetfabrik

Class 15 Book art: Oscar L. Isacson for woodcut illustrations; Almqvist & Wiksell for printing; Bröderna Lagerström for printing; Siri Magnus-Lagercrantz for book illustrations; Bertil Lybeck for book illustrations; Egil Schwab for book illustrations

Class 20 Clothing: Föreningen för Svensk Hemslöjd for *Vadstena-spetsar*; Sankta Birgittaskolan for embroidery on silk and tulle designed by Ruth Fischer; Övre Helsinglands Hemslöjdsförening (Upper Helsingland's Handicraft Association) for the production of textiles; Malmöhus läns Hemslöjdsförening (Malmöhus County's Handicraft Association) for openwork embroidery and lace

Class 25 Scenography: Nils Dardel for the design of curtain and scenographic models for the Swedish Ballet's production of Hugo Alfvén's *Summer Night*.

Technical employees who have distinguished themselves: Meyers Konstgjuteri for casting Ivar Johnsson's bronze sculpture *David*; Ivar Johnsson for work for Näfveqvarn; Patrik Nordström for work for Näfveqvarn; Herman Bergmans konstgjuteri for work for Carl Milles; Karl Viktor Hägg, Karl Alfred Olsson, Axel Tobias Flak, Anders Gustaf Nordell, Gustaf Alfreds Lilja, Karl Gustaf Johnsson, Hugo Wahlström, Henry Edvin Holderness, all for work for Nordiska Kompaniet; Bryngel Lindbäck for the intarsia work on Åhrén's cabinet for Mobilia; H.E. Bergman for work for David Blomberg; E.G. Wikström for work for David Blomberg; Carl Johan Nilsson, Carl Johan Gustafsson, Frans Teodor Carlsson, all for work for Svenska Möbelfabrikerna; Jabez Blomqvist for work for J. E. Blomqvist AB; Gustaf Abels, Knut Bergqvist, A. Jacobsson, all for work for Orrefors Glassworks; Josefina Edlund, Margit Larsson, Sigrid Nilsson, all for work for Handarbetets Vänner; Hilda Persson for work for Svensk Hemslöjd; Svea Fredin for work for Thyra Grafströms Textilaffär

SILVER MEDAL

Class 2 Architectural ornamentations in stone: Ignaberga Kalksten for four pedestals designed by Carl Bergsten for the placement of Rolf Bolin's *Sports Urn* and Olof Hult's *Shell Urn*.

Class 4 Architectural ornamentations in metal: Folke Bensow for *Tabouret No. 1* and *Park Bench No. 1* for Näfveqvarn; Rolf Bolin for the *Sports Urn* and the fountain *Water Play*, the latter together with Olof Hult, both for Näfveqvarn; Johannes Dahl for *Sun Dial* for Näfveqvarn; Eric Grate for *Metallurgy* for Näfveqvarn – all these objects were exhibited in the outdoor environment around the pavilion. Herman Bergmans konstgjuteri for bronze and ebony handles designed by Carl Bergsten for the pavilion's three exterior doors; Petrus Forssberg for forged iron railing designed by Carl Bergsten and placed on the stairs of the main exhibition in the Grand Palais

Class 10 Metal: Metallfabriks AB Firma C.G. Sporrang & Co for the production of works on the bridge, including medals, plaques and buttons; Karl Wojtech for the design and manufacture of silver objects; Hugo Lundstedt for the design and manufacture of objects of silver and enamel; Aterlier Borgila Comapny for silversmithing; Erik Fleming for the directorship of the company Firma Atelier Borgila; Sven Markelius for the design of silver objects for Firma Atelier Borgila; Arvid Böhlmark's lamp factory for bronze light fixtures designed by Gunnar Asplund, Rolf Bolin or Harald Notini; Knut Hallgren for the design of sconces for Arvid Böhlmark's lamp factory; Sven Markelius and Viola Borsy for the design of a bronze table fountain produced by Bergholtz klockgjuteri located in the Grand Palais; Edvin Ollers for the design of silver objects for C.G. Hallbergs Guldsmets

Class 11 Ceramics: Yngve Berg for decoration of ceramics for Rörstrand

Class 13 Textiles: Östergötlands läns Hemsjödsförening (Östergötland County's Handicraft Association) for rya rugs and upholstery fabrics; Västmanlands läns Hemsjödsförening (Västmanland County's Handicraft Association) for textiles in the "krabbasnår" technique; Elsa Flensburg for the design and production of hand-printed textiles; Torun Munthe for the design and production of silk embroidered tablecloth

Class 14 Paper: Brita Hörlin for wallpaper design for Norrköpings Tapetfabrik; Greta Jenner for wallpaper design for Kåbergs Tapetfabrik; Ingrid Simonsson for wallpaper design for Stockholms Nya Tapetfabrik; Kerstin Bergh-Bergman for wallpaper design for Kåbergs Tapetfabrik

Class 15 Book art: Nordisk Rotogravyr for printing; Handpress-tryckeriet for hand-printed books; Bertha Svensson for addresses in calligraphy; Kurt Jungstedt for book illustrations for Albert Bonniers Förlag

Class 20 Clothing: Karna Asker design and production of hand-embroidered shawl; Gestriklands Hemsjödsförening (Gestrikland's Handicraft Association) for lace work; Skaraborgs läns Hemsjödsförening (Skaraborg County's Handicraft Association) for lace work; Jämtslöjd for lace work designed by Karin Nilsson; Uppsala läns Hemsjödsförening (Uppsala County's Handicraft Association) for textile works; Värmlands Hemsjöjd (Värmland Handicraft) for hand-knitted and embroidered gloves; Greta Jenner for design and workmanship of hand-printed silk and velvet

Class 25 Scenography: Engelbert Bertel-Nordström for painted scenography for Pär Lagerkvist's *Den svåra stunden* and Hjalmar Bergman's *Spelhuset*

Technical employees who have distinguished themselves: Anna Olsson for work for Thyra Grafströms Textilaffär

BRONZE MEDAL

Class 1 Architecture: Kai Bäling for decorative painting under the direction of Olle Hjortzberg in the pavilion's entrance hall

Class 4 Architectural ornamentations in metal: Gösta Tingström for metal espagnolettes for the pavilion's windows

Class 10 Metal: Herman Bergmans konstgjuteri for patinated bronze handles designed by Aron Sandberg exhibited in the Grand Palais; Anna Petrus for the design and manufacture of tables and trays made of engraved and chiseled pewter, including the lion's leg table displayed in the Galerie des Invalides; Harald Notini for the design of bronze light fixtures for Arvid Böhlmark's lamp factory

Class 11 Ceramics: Konstförlaget Grafia for the production of ceramics under the direction of Gabriel Burmeister; Anders and Bess Wissler for the design and production of stoneware

Class 13 Textiles: Jönköpings läns Hemslöjdsförening (Jönköping County's Handicraft Association) for knotted carpet and drapery fabric; Sankta Birgittaskolan for embroidery on silk and tulle designed by Ruth Fischer; Göteborgs- och Bohus läns Hemslöjdsförening (Gothenburg and Bohus Counties's Handicraft Association) for textile designed by Karna Asker

Class 14 Paper: Ingrid Günther for wallpaper design; Greta Ahlberg for wallpaper design for Kåbergs Tapetfabrik; Dagny Bohlin for wallpaper design for Kåbergs Tapetfabrik; Enoch Lundström for wallpaper design

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Class 10 Metal: Firma Lars Holmström for the design and production of forging work, including light fixtures and candlesticks

Class 14 Paper: Margareta Andersson, Carl Alexandersson, Olle Höök, Karin Rosborg and Sven Sundbaum, all for wallpaper design for Norrköpings Tapetfabrik; A. Alexanderson, Märta Alexanderson, Oskar Bergman, Carl Gurt and Bert Taube, all for wallpaper design for Stockholms Nya Tapetfabrik

Class 15 Book art: Nils Lindes Bokbinderi for bookbinding and addresses in calligraphy

List of images

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Cover

Front cover Carl Bergsten, the Swedish pavilion, Paris 1925. Photo Musée Albert-Kahn.

Front cover, inside Maurice Dufrêne, *Pont Alexander III* 1925. Photo Public domain.

Back cover, inside Carl Bergsten, the Swedish pavilion, 1925. Foto Musée Albert-Kahn.

p. 2. Carl Bergsten, the Swedish pavilion, Paris 1925. Photo Musée Albert-Kahn.

p. 4. Edward Hald, bowl with dish *Fireworks Bowl*, engraved glass, Orrefors, H 21.5 cm. Purchase 1923. NMK 37/1923. The bowl is placed in Carl Hörvik's cabinet for the reception hall in the Swedish pavilion 1925, Nordiska Kompaniet, 1925. H 173 cm. Gift 2015 of Ernst and Carl Hirsch through Nationalmusei Vänner and Nationalmusei Vänner. NMK 91/2015. Photo Anna Danielsson, Nationalmuseum. © Edward Hald/Bildupphovsrätt 2025.

p. 6. Carl Milles, fountain *Susanna*, black diabase, 1916. H 225 cm, well 165 × 165 cm. Photo Svensk Form's archive, Centrum för näringslivshistoria.

p. 10. Hakon Ahlberg, the art pavilion at the Gothenburg Jubilee Exhibition 1923. Photo Museum of Gothenburg.

p. 12–13. Carl Malmsten, cabinet *Livets väg* (The Path of Life), Jacaranda, Walnut, Cedar, Mahogany, Birch, intarsia by J. Öberg 1923. H 186 cm. Purchase 1977. NMK 43/1977. Photo Viktor Fordell, Nationalmuseum. © Carl Malmstens stiftelse 2025.

Agda Österberg, woven wool drapery, Handarbetets Vänner. Photo from Erik Wettergren, *L'Art Décoratif*, Malmö 1925, p. 63. Edward Hald, bowl with dish *Fireworks Bowl*, engraved glass, Orrefors, H 21.5 cm. Purchase 1923. NMK 37/1923. Photo Anna Danielsson, Nationalmuseum. © Edward Hald/Bildupphovsrätt 2025

Simon Gate, footed bowl *Palace Glass*, glass, Orrefors, H 11.5 cm. Purchase 1923. NMK 31/1923. Photo Anna Danielsson, Nationalmuseum. Ivar Johnsson, *Venus Urn*, cast iron, Näfveqvarn 1917. H 50 cm. Metropolitan Museum of Art, purchase 1927 Edward C. Moore Jr. Gift 27.96.17. Photo Viktor Fordell, Nationalmuseum. © Ivar Johnsson.

Eric Grate, *Metallurgy*, cast iron, Näfveqvarn 1922, H 107 cm. Purchase 1923. NMK 57/1923. Photo Linn Ahlgren, Nationalmuseum. © Eric Grate/Bildupphovsrätt 2025.

p. 17. Simon Gate, bowl with lid, engraved glass, Orrefors, H 40 cm. Purchase 1923. NMK 32/1923. Photo Viktor Fordell, Nationalmuseum.

p. 20. Gunnar Asplund, competition proposal *Vers la Seine*. Photo from *Byggmästaren* 1924, pp. 141, 142. Photo National Library of Sweden.

Carl Bergsten, competition proposal *Paris 1925*, Carl Bergsten's archive. Photo ArkDes.

p. 21. Arvid Bjerke, competition proposal *Tre ritade kronor* (Three Drawn Crowns). Photo from *Byggmästaren* 1924, p. 145. Photo National Library of Sweden.

Torben Grut, competition proposal *Réception, Alt I*, Torben Grut's archive. Photo ArkDes.

Ture Ryberg, competition proposal *Femuddig stjärna* (Five-Pointed Star). Photo from *Byggmästaren* 1924, p. 143. Photo National Library of Sweden.

Ragnar Östberg, competition proposal *Pavilion*, Ragnar Östberg's archive. Photo ArkDes.

p. 24. Aerial view of the exposition area. Photo M. Joliot, Svensk Form's archive, Centrum för näringslivshistoria.

s. 26. Henry Favier and André Ventre, *Porte d'Honneur*. Photo Musée des Arts Décoratifs. Charles Letrosne, the grand staircase in Grand Palais. Photo from *The Architectural review*, July 1925, p 21.

p. 28. Robert Mallet-Stevens, pavilion with tourist information and bell tower 1925. Photo Worldfairs. Konstantin Melnikov, the Russian pavilion 1925. Photo Wikimedia Commons. Gabriel Guévrékian, *Jardin d'Eau et de Lumiere* 1925. Photo Public domain.

p. 29. Robert Mallet-Stevens, *Habitation Moderne* 1925. Photo Svensk Form's archive, Centrum för näringslivshistoria. Le Corbusier and Pierre Jeanneret, *L'Esprit Nouveau* 1925, exterior. Photo Svensk Form's archive, Centrum för näringslivshistoria. Le Corbusier and Pierre Jeanneret, *L'Esprit Nouveau* 1925, interior. Photo Svensk Form's archive, Centrum för näringslivshistoria.

Sybold van Ravesteyn, interior design in the Dutch pavilion 1925. Photo Svensk Form's archive, Centrum för näringslivshistoria.

p. 30. Pierre Patout, *Hôtel d'un Riche Collectionneur* 1925. Photo Musée des Arts Décoratifs/ Albert Lévy editions.

Jacques Emile Ruhlmann, bathroom in *Hôtel d'un Riche Collectionneur* 1925. Photo Musée des Arts Décoratifs

Jacques Emile Ruhlmann, living room in *Hôtel d'un Riche Collectionneur* 1925. Photo Wikimedia Commons.

Jacques Emile Ruhlmann, boudoir in *Hôtel d'un Riche Collectionneur* 1925. Photo Bibliothèques spécialisées Paris.

p. 31. Charles Plumet, *Cour des Métiers* 1925. Photo Musée Albert-Kahn.

Pierre Chareau, library in *L'Ambassade Française* 1925. Photo Musée des Arts Décoratifs.

André Groult, ladies' boudoir in *L'Ambassade Française* 1925. Photo Musée des Arts Décoratifs.

Henri Rapin, dining-room in *L'Ambassade Française* 1925. Photo Musée des Arts Décoratifs.

p. 32–33. Maurice Dufrene, *Pont Alexander III* 1925. Photo Public domain.

Cascade of water under *Pont Alexandre III* 1925, postcard. Photo Public domain.

Sauvage and Wybo, *Printemps* 1925. Photo Public domain.

Pierre Patout, *Sèvres* 1925. Photo Bibliothèque des Arts Décoratifs, Paris.

René Lalique, fountain *Les sources de France* 1925. Photo Svensk Form's archive, Centrum för näringslivshistoria.

p. 34. Paul Poiret, dance restaurant *Orgues* 1925. Photo Musée Albert-Kahn.

Paul Poiret, interior design in the barge *Amour* 1925. Photo Diktats.

Jet d'Eau 1925, postcard. Photo Public domain.

The Eiffel Tower 1925. Photo Wikimedia Commons.

p. 35. Plan of the Paris Exposition 1925 with the location of the Swedish exhibitions. Photo from *Guide Illustré*, p 14.

p. 37. Jozef Czajkowski, the Polish pavilion 1925. Photo Wikimedia Commons.

Carl Bergsten, the Swedish pavilion 1925. Photo Musée Albert-Kahn.

Julien Médicin, Monaco's pavilion 1925. Photo Musée Albert-Kahn.

p. 38. Carl Bergsten, the Swedish pavilion 1925. Photo Wikimedia Commons.

Carl Bergsten, plan of the Swedish pavilion and garden 1925. Photo ArkDes.

p. 39. Ivar Johnsson, reliefs *The Four Winds*, terracotta, Höganäs-Billesholms, 1923. Belongs to Vasakronan. Photo Anna Danielsson, Nationalmuseum.

Folke Bensow, *Park Bench No. 1*, cast iron, pine, Näfveqvarn 1920. L 200 cm. Photo Bukowskis.

Rolf Bolin, *Sports Urn*, cast iron, Näfveqvarn 1923. H 48, Diam 57 cm. Photo Bukowskis.

p. 40. Johannes Dahl, *Sun Dial*, copper, cast iron, Näfveqvarn 1921. H 169 cm. Photo Bukowskis.

p. 41. Drawing of the north side of the Swedish pavilion 1925. Photo from *Byggmästaren* 1925, p. 140. Photo National Library of Sweden.

Carl Milles, *Susanna*, black diabase, 1916. H 225 cm, well 165 × 165 cm. Photo Svensk

Form's archive, Centrum för näringslivshistoria

The south entrance to the Swedish pavilion 1925. Photo *Svenska Slöjdföreningens tidskrift* 1925, p. 61.

Olof Hult, *Shell Urn*, cast iron, Näfveqvarn 1923. L 59, B 50 cm. Photo Bukowskis.

p. 42. The entrance hall of the Swedish pavilion 1925. Photo from Anon., "De svenska avdelningarna vid Parisutställningen, 1. Paviljongen", *Svenska Slöjdföreningens tidskrift* 1925, p. 66.

p. 43. Carl Bergsten, sketch for the floor mosaic in the entrance hall of the Swedish Pavilion 1925, Carl Bergsten's archive. Photo ArkDes.

Anna Petrus, part of a column converted into an urn, cast iron, Näfveqvarn 1925.

H 21.5 cm. Purchase 2015 with Anna and Ferdinand Boberg's donation funds. NMK 86–87/2015. Photo Anna Danielsson, Nationalmuseum. © Anna Petrus.

Carl Bergsten, sketch for the cast iron columns in the entrance hall of the Swedish Pavilion 1925, Carl Bergsten's archive. Photo ArkDes.

Carl Bergsten, section drawing of the Swedish pavilion 1925, Carl Bergsten's archive. Photo ArkDes.

p. 44. The reception hall in the Swedish pavilion 1925, east wall. Photo *Svenska Slöjdföreningens tidskrift* 1925, p. 64.

Eva Nilsson, carpet, wool, linen, produced by Malmöhus County Handicraft Association 1925. L 252, W 137 cm. RKM 269-1925. Photo Kristin Lidell, Röhsska Museum.

Jacob Ängman, jewel box *The Three Kings*, silver, Guldsmedsaktiebolaget 1916. H 22 cm. Purchase 1928. NMK 97/1928. Photo Olle Andersson, Nationalmuseum.

p. 45. The reception hall in the Swedish pavilion 1925, south wall. Photo: Svensk Form's archive, Centrum för näringslivshistoria.

Carl Bergsten, chandelier, bronze, glass, Nordiska Kompaniet 1925. H 80, Diam 50 cm. Gift 2011 of Barbro Osher Pro Suecia Foundation. NMK 204/2011. Photo Linn Ahlgren, Nationalmuseum.

Ivar Johnsson, sculpture *David*, plaster, patinated, 1921. Belongs to Vasakronan. Photo Anna Danielsson, Nationalmuseum. The sculpture that was shown in Paris in 1925 was made of bronze and stands today in Helsingborg.

Carl Hörvik, furniture for the reception hall in the Swedish pavilion 1925, veneered, partly solid oak, rosewood, Hungarian ash and birch, gilded, tinned wrought iron, Nordiska Kompaniet 1925. Cabinet H 173 cm. Gift 2015 of Ernst and Carl Hirsch through Nationalmusei Vänner and Nationalmusei Vänner. NMK 91–93/2015. Photo Anna Danielsson, Nationalmuseum.

p. 46. The reception hall in the Swedish pavilion 1925, east wall. Photo Svensk Form's archive, Centrum för näringslivshistoria. Simon Gate, *Vase de Paris*, engraved glass, Orrefors 1922, full image and details. H 75 cm. Photo Musée d'Art Moderne de Paris.

p. 47. Plan of the main Swedish exhibition in the Grand Palais. Photo from *Guide Illustré*, p. 22.

p. 48. The main Swedish exhibition in the Grand Palais, lower hall seen to the east. Photo Svensk Form's archive, Centrum för näringslivshistoria.

p. 49. The main Swedish exhibition in the Grand Palais, lower hall seen to the west.

Photo Svensk Form's archive, Centrum för näringslivshistoria.

p. 50. Carl Bergsten, sketch of the lower hall of the Grand Palais, Carl Bergsten's archive. Photo ArkDes. Viola Borsy and Sven Markelius, table fountain, patinated bronze, Bergholtz klockgjuteri and Bergström & Melander. Photo from *Guide Illustré*, p. 95. Arthur C. son Percy, terrine, painted faience, Gefle 1925. Photo Ulf Berger, Nordiska museet. © Arthur Percy/Bildupphovsrätt 2025.

The Swedish main exhibition in the Grand Palais, silver display case on the south wall. Svensk Form's archive, Centrum för näringslivshistoria.

p. 51. Alf Munthe, *Apollo*, sketch for embroidered canopy, watercolour on paper, 1924. H 245, W 158 cm. RKM 72-1982. Photo Kristin Lidell, Röhsska Museum.

p. 53. Edward Hald, cup with lid *The Spanish Woman*, engraved glass, Orrefors 1923. H 29.5 cm. Purchase 1923. NMK 41/1923. Photo Greta Lindström, Nationalmuseum. © Edward Hald/Bildupphovsrätt 2025. Edward Hald, cup with lid previously called "Negerhyddan", Orrefors 1924. H 26 cm. Purchase 1975. NMK 123/1975. Photo Linn Ahlgren, Nationalmuseum. © Edward Hald/Bildupphovsrätt 2025.

p. 54. Simon Gate, bowl *Bacchus Train*, engraved glass, Orrefors 1925. H 22 cm. Photo Bukowskis. Simon Gate, wine glass, brown-tinted glass, Orrefors c. 1920. Photo Musée d'Art Moderne de Paris. Simon Gate, beer glass, blue-tinted glass, Orrefors c. 1920. H 10 cm. NMKX 555. Photo

Greta Lindström, Nationalmuseum. Edward Hald, bowl on dish *Ball-Playing Girls*, engraved glass, Orrefors 1919. H 23.5 cm. Purchase 1974. NMK 14/1974. Photo Linn Ahlgren, Nationalmuseum. Simon Gate, decanter, engraved glass, Orrefors. Photo Musée d'Art Moderne de Paris. Simon Gate, bowl, engraved glass, Orrefors, Photo Musée d'Art Moderne de Paris. Edward Hald, goblet with lid and specially designed case, engraved glass, gold-embossed leather, Orrefors 1925. H 29 cm. Röhsska Museum, Gothenburg. Photo Carl Ander, Röhsska Museum. © Edward Hald/Bildupphovsrätt 2025. Edward Hald, dish *The Broken Bridge*, Orrefors 1923. Diam 27,5 cm. Purchase 1923. NMK 36/1923. Photo Erik Cornelius, Nationalmuseum. © Edward Hald/Bildupphovsrätt 2025.

p. 55. Edward Hald, bowl on dish *Drapery Bowl*, engraved glass, Orrefors 1920. H 24 cm. Purchase 1920. NMK 21/1920. Photo Anna Danielsson, Nationalmuseum. © Edward Hald/Bildupphovsrätt 2025.

p. 56. Wilhelm Kåge, teapot tableware set *K décor Ulriksdalservisen* flintware, painted and gilded décor, Gustavsberg 1923. H 15 cm. Gift 2000 of Kooperativa Förbundet. NMGu 38405. Photo Bertil Wreting, Nationalmuseum. Wilhelm Kåge, cup with saucer tableware set *K décor Guldstjärna*, porcelain, painted and gilded décor, Gustavsberg 1923. H 5.5 cm. Gift 2000 of Kooperativa Förbundet. NMGu 23768. Photo Nationalmuseum. Wilhelm Kåge, plate tableware set *K décor Formosa*, porcelain, printed décor, Gustavsberg 1920. Diam 22 cm. Gift 2000 of Kooperativa Förbundet. NMGu 21529. Photo Nationalmuseum.

Wilhelm Kåge, jug tableware set *KA décor Holland*, flintware, printed décor, Gustavsberg 1922. H 15 cm. Purchase 1973. NMK 93/1973. Photo Greta Lindström, Nationalmuseum.

Wilhelm Kåge, terrine tableware set *KA décor Relief*, flintware, Gustavsberg 1925. Plate H 22 cm. Gift 2000 of Kooperativa Förbundet. NMGu 23470. Photo Viktor Fordell, Nationalmuseum.

Arthur C:son Percy, coffee pot and cup with saucer tableware set *Q décor Iris*, flintware, painted décor, Gefle 1925. Pot H 21 cm. Purchase 1979. NMK 126–127/1979. Photo Viktor Fordell, Nationalmuseum. © Arthur Percy/Bildupphovsrätt 2025.

p. 57. Arthur C:son Percy, plate *Three Flowers*, flintware, printed décor, Gefle 1924. 38 × 31.3 cm. Purchase 1979. NMK 112/1975. Photo Greta Lindström, Nationalmuseum. © Arthur Percy/Bildupphovsrätt 2025.

Edward Hald, terrine *Still Life*, porcelain, painted and gilded décor, Rörstrand 1923. H 34 cm. Purchase 1923. NMK 55/1923. Photo Anna Danielsson, Nationalmuseum. © Edward Hald/Bildupphovsrätt 2025. Edward Hald, plate *Basket*, flintware, painted décor, Rörstrand 1920. Diam 23 cm. Purchase 1985. NMK 35/1985. Photo Greta Lindström, Nationalmuseum. © Edward Hald/Bildupphovsrätt 2025.

Edvin Ollers, bowl, earthenware, celadon glaze, S:t Eriks Lervarufabriker 1925. H 16 cm. Purchase 1976. NMK 239/1976. Photo Greta Lindström, Nationalmuseum.

p. 58. Anna Petrus, tray, pewter, engraved and punched decoration. W 45 cm. Photo Bukowskis. © Anna Petrus. Edvin Ollers, fotted bowl, pewter, Schreuder & Ohlsson for the firm Wikman & Wiklund

1915–1925. H 15.5 cm. Photo Auktionshuset Kolonn

Edvin Ollers, box with lid, pewter, Wikman & Wiklund 1915. H 9 cm. Photo: Auktionshuset Kolonn.

Nils Fougstedt, mirror, pewter, mirror glass, Svenskt Tenn 1925. H 61 cm. RKM 246–1925. Photo Carl Ander, Röhsska Museum.

Nils Fougstedt, mirror, pewter, mirror glass, Svenskt Tenn 1925. H 50 cm. Photo Bukowskis.

Nils Fougstedt, sconces for candles, pewter, Svenskt Tenn 1925. H 23 cm. Photo Bukowskis.

p. 59. Estrid Ericson, fruit dish, pewter. Svenskt Tenn 1925. Diam 24.5 cm. Photo Bukowskis. Nils Fougstedt, tea set, pewter, brass, rattan, Svenskt Tenn 1925. Pot H 13 cm. Purchase 2013 with Anna and Ferdinand Boberg's donation funds. NMK 65a–c/2013. Marie-Louise Idestam-Blomberg, chess piece, ivory, cut 1925, and chess set, pewter, brass, lead, Svenskt Tenn 1927. The 1925 model with chess pieces of ivory and ebony. The piece H 4 cm. Board W 30.5 cm. Gift 2015 of the heirs of the artist Marie-Louise Idestam-Blomberg. NMK 73–74/2015. Photo Nationalmuseum.

p. 60. Wiwen Nilsson, jardinière, silver, A. Nilsson 1924. H 10.5 cm. Photo Kulturen in Lund. © The Wiwen Nilsson Estate. Jacob Ångman, coffee service, silver, ebony. Pot H 15.5 cm. Gift 1986 of Brita Stavenow. NMK 15–17/1986. Uno Åhrén, goblet, silver, C.G. Hallbergs Guldsmeds 1925. H 11 cm. Purchase 1983. NMK 73/1983. Photo Olle Andersson, Nationalmuseum. © Uno Åhrén. Uno Åhrén and Anna Petrus, terrine, silver,

C.G. Hallbergs Guldsmeds 1925. H 28.5 cm. Photo Bukowskis. © Uno Åhrén and Anna Petrus.

Astri Bergman-Taube, altarpiece *Christ and Madonna*, silver, ebony for St. Matthew's Parish in Stockholm, Herman Bergmans konstgjuteri. H 66 cm. Photo Anna Danielsson, Nationalmuseum.

p. 61. Akke Kumlien, graphic design and Yngve Berg, cartoon vignette, book *Daphne* by Karl Asplund, PA Norstedt & Söner 1923. H 20.5 cm. NMK 170/2022. Photo Nationalmuseum.

Föreningen bokhandtverk, book design, Harriet Sundström, woodcut, book Erik Axel Karlfeldt's *Några dikter* 1916. Photo National Library of Sweden. Akke Kumlien, book *Nationalmusei årsbok* 1919. H 28 cm. Photo Nationalmuseum. Akke Kumlien, book cover, gold-embossed Moroccan leather, P.A Norstedt & Söner, 1925. Photo from Erik Wettergren, *L'Art Décoratif*, p 17.

p. 62. The textile hall to the east. Photo Svensk Form's archive, Centrum för näringslivshistoria. The textile hall to the west, Photo Svensk Form's archive, Centrum för näringslivshistoria. Märta Måås-Fjetterström, sketch for drapery *Kungsljus* (Great Mullein), röllakan flatweave, wool, Märta Måås-Fjetterström Båstad 1925. Photo Anette Nilsson, MMF.

p. 63. Annie Frykholm, drapery *Buketter* (Bouquets), wool, linen, 1915–1925. H 238. Photo Bukowskis. Märta Måås-Fjetterström, drapery *Skära tulpaner* (Pink Tulips), röllakan flatweave, wool, Märta Måås-Fjetterström Båstad 1925. H 250 cm. Photo Bukowskis.

Laura Sjunnesson, embroidery *Sommar i Vadstenabyggd* (Summer in Vadstena), wool, cotton, linen and silk on a linen base 1921. L 146 cm. NMK 13/2023. Photo Linn Ahlgren, Nationalmuseum.

p. 64. The City Hall Exhibition at the Grand Palais 1925. Photo Svensk Form's archive, Centrum för näringslivshistoria.

p. 65. Carl Bergsten, floor plan of the Swedish exhibition in the Galerie des Invalides 1925, Carl Bergsten's archive. Photo ArkDes.

p. 66. Exhibition hall in the Galerie des Invalides 1925. Photo Svensk Form's archive, Centrum för näringslivshistoria. Sámi crafts. Photo from *Guide Illustré*, p. 89. Anna Petrus, table, oak, pewter 1925. H 65 cm. Photo Anna Danielsson, Nationalmuseum. © Anna Petrus.

p. 67. Carl Malmsten, living room in the Galerie des Invalides 1925. Photo from *Svenska Slöjdföreningens tidskrift*, p. 111. © Carl Malmstens stiftelse 2025. Ture Ryberg, chest of drawers, veneered with dark polished mahogany and jacaranda, J.E. Blomqvist 1923. H 77.5 cm. Purchase 1980. NMK 80/1980. Photo Hans Thorwid, Nationalmuseum. Märta Måås-Fjetterström, rug *Blåtaggen*, rölakan flatweave, wool 1924. Photo Anette Nilsson, MMF.

p. 68. Uno Åhrén, ladies' boudoir in the Galerie des Invalides 1925. Photo Svensk Form's archive, Centrum för näringslivshistoria. © Uno Åhrén. Uno Åhrén, ladies' boudoir in the Galerie des Invalides 1925, facing the window. Photo Svensk Form's archive, Centrum för näringslivshistoria. © Uno Åhrén.

Uno Åhrén, armchair, veneered rosewood, silk; cabinet *Paradise*, intarsia of Brazilian walnut, eucalyptus, tropical olive wood, African ebony; table, veneered rosewood, Mobilia 1924. Cabinet H 202 cm. NMK 202–203/2011, 1/2018. © Uno Åhrén. Uno Åhrén, cabinet *Paradise*, detail. NMK 1/2018. Photo Viktor Fordell, Nationalmuseum. © Uno Åhrén.

p. 69. Gunnar Asplund, study in the Galerie des Invalides 1925. Photo Svensk Form's archive, Centrum för näringslivshistoria. Gunnar Asplund, desk and chair, mahogany, leather, David Blomberg 1925. Photo Mats Landin, Nordiska museet. Gunnar Asplund, armchair *Senna*, David Blomberg, 1925. H 114 cm. Photo Nordiska museet. Gunnar Asplund, sketch for study in the Galerie des Invalides, watercolour and gouache. Photo Metropolitan Museum of Art.

p. 70. Book Erik Wettergren, *L'Art Décoratif Moderne en Suède*, cover and spread, Malmö Museum 1925. H 28 cm. Photo Anna Danielsson, Nationalmuseum. Book *Exposition internationale des Arts Décoratifs et industriels modernes à Paris 1925. Section de la Suède, Guide Illustré*, cover and spread, The Lagerström Brothers 1925. H 21 cm. Photo Nationalmuseum.

p. 74. Louis Rigal, Diplôme de Grand Prix awarded to Carl Hörvik, class 7, engraved by Omer Desiré Bouchery 1925. NMG 1/2012. H 56, W 76 cm. Photo: Nationalmuseum.

p. 76. Maja Sjöström, silk brocade for the Stockholm City Hall, 1923. Photo Anna Danielsson, Nationalmuseum.

p. 77. Märta Måås-Fjetterström, rug *Blommande träd* (Flowering Trees), wool, Märta Måås-Fjetterström Båstad 1913–1919. L 326 cm. Photo Anette Nilsson, MMF.

p. 78. Simon Gate, bowl *Bacchus Train*, engraved glass, Orrefors 1925. H 22 cm. Photo Bukowskis.

p. 79. Eric Grate, *Metallurgy*, cast iron, Näfveqvarn 1922, H 107 cm. Purchase 1923. NMK 57/1923. Foto Linn Ahlgren, Nationalmuseum. © Eric Grate/Bildupphovsrätt 2025.

p. 81. Ingeborg Wettergren, embroidery *Sommar i St Martin* (Summer in St. Martin), silk. Photo from Erik Wettergren, *L'Art Décoratif*, p. 67.

p. 82. Olle Hjortzberg, mural for the pavilion's entrance hall 1925. Photo from *Guide Illustré*, p. 150.

p. 84. Maja Andersson, tapestry, wool, linen, Handarbetets Vänner 1920s. H 79 cm. Metropolitan Museum of Art, purchase 1927 Edward C. Moore Jr. Gift 27.96.18. Photo from Erik Wettergren, *L'Art Décoratif*, p. 8. Ossian Elgström, door *Birkarlarna och björnjakten*, pine, wrought iron, 1912. H 190 cm. Purchase 1914. NMK 55/1914. Photo Viktor Fordell, Nationalmuseum. © Ossian Elgström.

p. 85. Simon Gate, vase, engraved glass Orrefors 1926. H 28.5 cm. Metropolitan Museum of Art, purchase 1927 Edward C. Moore Jr. Gift 27.96.1. Photo from Derek Østergård et al., *Brilliance of Swedish Glass*, New Haven 1996, p. 136. Edward Hald, bowl *Fireworks Bowl*, Orrefors 1921. H 21 cm. Metropolitan Museum of Art,

purchase 1927 Edward C. Moore Jr. Gift 27.96.5. Photo 2025 © The Metropolitan Museum of Art/Art Resource/Scala, Florence and Edward Hald/Bildupphovsrätt 2025. Anna Petrus, candlesticks, pewter, Herman Bergmans konstgjuteri 1923–24. H 25 cm. Metropolitan Museum of Art, purchase 1927 Edward C. Moore Jr. Gift 9/27/166. Photo Erik Cornelius, Nationalmuseum. © Anna Petrus.

Anna Petrus, inkhorn, pewter, Herman Bergmans konstgjuteri 1923–24. H 14 cm. Metropolitan Museum of Art, purchase 1927 Edward C. Moore Jr. Gift 27.96.14a-d. Photo Uppsala auktionskammare. © Anna Petrus.

p. 86. *Swedish Contemporary Decorative Arts*, the Metropolitan Museum of Art, New York 1927. Photo from *Bulletin of the Metropolitan Museum of Art*, February 1927, vol. 22, No. 2, p. 41. © The Metropolitan Museum of Art/Art Resource/Scala, Florence.

p. 87. *Swedish Contemporary Decorative Arts*, the Metropolitan Museum of Art, New York 1927. Photo from *Bulletin of the Metropolitan Museum of Art*, February 1927, vol. 22, No. 2, p. 43. © The Metropolitan Museum of Art/Art Resource/Scala, Florence.

p. 90. Svenska Slöjdföreningen's exhibition in Detroit 1927. Photo from flyer for The Swedish Arts & Crafts Company, Inc, Chicago 1927, Svensk Form's archive, F3HA:3 Utställningar i utlandet 1924–1939. Photo Centrum för näringslivshistoria. Agda Österberg, rug *Djurgården*, wool 1923. L 475, W 200 cm. RKM 258-1926. Photo Kristin Lidell, Röhsska Museum.

p. 93. *Exhibition of Swedish Design* Dorland House 1931. Photo Architectural Press Archive/RIBA Collections.

Edward Hald, *Celestial Globe*, engraved glass, pewter, Orrefors 1930. H 53 cm. Gift 1930 of Alice Wallenberg. NMK 142A/1930. Photo Linn Ahlgren, Nationalmuseum. © Edward Hald 2025.

Carl Malmsten, chest *Fantasi över Stockholm* (Fantasy over Stockholm), intarsia by Hjalmar Jackson 1929. L 193 cm. Purchase 1929. NMK 89/1929. Photo Viktor Fordell, Nationalmuseum. © Carl Malmstens stiftelse 2025.

Carl Malmsten, grandfather clock, jacaranda, intarsia 1919. H 222 cm. Purchase 1920. NMK 6/1920. Photo Hans Thorwid, Nationalmuseum. © Carl Malmstens stiftelse 2025.

p. 94. Wilhelm Kåge, tableware set *CQ*, décor *Pyro*, stamped and painted décor, Gustavsberg 1930. Jug H 15.5 cm. Gift 1974 Sven Lutteman. NMK 7/1974. Photo Greta Lindström, Nationalmuseum. Wilhelm Kåge, tableware set *KB*, décor *Tussilago*, flintware, printed décor, Gustavsberg 1929. Plate diam 24 cm. Gift 1973 Sven Lutteman. NMK 129/1973. Photo Anna Danielsson, Nationalmuseum. Anna Lisa Thomson, vase, faience, painted décor, S:t Eriks Lervarufabriker 1930. H 33 cm. Purchase 1930. NMK 191/1930. Photo Greta Lindström, Nationalmuseum. Märta Måås-Fjetterström, rya rug *Fåret* (Sheep), wool, Märta Måås-Fjetterström Båstad. L 200 cm. Purchase 1930. NMK 156/1930. Photo Linn Ahlgren, Nationalmuseum. Märta Afzelius, embroidery *Odysseus*, wool, Elsa Gullberg Textilier och Inredning 1930. H 230 cm. Purchase 1930. NMK 157/1930. Photo Nationalmuseum.

p. 95. Carl Elmberg, tobacco jar, cast iron, Näfveqvarn c.1925. H 17 cm. NMK 3/2020. Photo Linn Ahlgren, Nationalmuseum.

Arthur C:son Percy, terrine, model *W*, faience, silver-painted décor, Gefle 1930. H 23 cm. Gift 1930 of Gefle. NMK 230/1930. Photo Anna Danielsson, Nationalmuseum. © Arthur Percy/Bildupphovsrätt 2025. Edgar Böckman, bonbonniere, silver, C.G. Hallbergs 1930. H 9 cm. Purchase 1930. NMK 161/1930. Photo Nationalmuseum. Anna Petrus, mirror, pewter, mirror glass, Svenskt Tenn 1929. H 56 cm. Photo Bukowskis. © Anna Petrus. Wilhelm Kåge, vase *Argenta*, stoneware silver-painted décor, Gustavsberg 1930. H 26.5. Purchase 1930. NMK 180/1930. Photo Anna Danielsson, Nationalmuseum.

p. 96. Märta Måås-Fjetterström, drapery *Perugia*, hautelisse, wool, Märta Måås-Fjetterström Båstad. L 200 cm. Purchase 1941. NMK 75/1941. Photo Anna Danielsson, Nationalmuseum.

Axel Einar Hjorth, pedestal table *Borgen* (The Castle), rosewood, blackened wood, Nordiska Kompaniet 1930. H 62 cm. Photo Bukowskis. Erik Tidstrand, table lamp, lacquered metal, bakelite, Nordiska Kompaniet c. 1930. H 53 cm. Photo Auktionshuset Kolonn.

p. 98. *Swedish Grace. Art and Design in 1920s Sweden*, Nationalmuseum 2022. Photo Anna Danielsson, Nationalmuseum.

p. 100. Simon Gate, bowl with lid, engraved glass, Orrefors. H 40 cm. Purchase 1923. NMK 32/1923. Photo Viktor Fordell, Nationalmuseum.

p. 119. Edward Hald, *Celestial Globe*, engraved glass, pewter, Orrefors 1930. H 53 cm. Gift 1930 of Alice Wallenberg. NMK 142A/1930. Photo Linn Ahlgren, Nationalmuseum. © Edward Hald 2025.



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Since the Paris Exposition of 1925, the world has regarded Sweden as a leading design nation. But it was not the blond simplicity that most people today associate with Swedish design that paved the way. On the contrary, the audience in Paris was fascinated by richly decorated objects executed with demanding craftsmanship. There were Orrefors engraved glass, Nordiska Kompaniet's marquetry furniture, Svenskt Tenn's wall mirrors, and Näfveqvarn's garden urns made of cast iron. Today we call this style Swedish Grace.

Exhibitions are ephemeral phenomena. When the last visitor has gone home, they are dismantled, leaving behind scattered objects, photographs, archival material, and personal memories. Cilla Robach has delved deeply into these to take us, as far as possible, on a journey through the unique environments of the Paris Exposition, focusing on the Swedish interiors and objects that opened the design door to the world.

Cilla Robach is Head of the Collection Unit at Nationalmuseum. She holds a Ph.D. in Art History with a focus on 20th- and 21st-century crafts and design. In 2022, she curated Nationalmuseum's acclaimed exhibition *Swedish Grace. Art and Design in 1920s Sweden*.

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