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See Tiffany Art Jewelry Anew in Refreshed Installation at the Morse Museum

Note to Editors: Attached is a high-resolution image of the peacock necklace, c. 1903-1906, which Louis C. Tiffany designed for exhibition employing a mosaic of opals plus enamels and other semiprecious stones. Photo by Joseph Coscia Jr. More images are available by request.

WINTER PARK, Fla. On March 4, the Morse Museum opens to the public its reinstalled gallery of Louis Comfort Tiffany's art jewelry, Favrite metalworks and precious glass.

The refreshed gallery features more than three dozen objects, including 11 pieces of jewelry designed for the new art jewelry division Tiffany established at his late father's firm, Tiffany & Co. Ten of the pieces—a necklace, a bracelet, four brooches and four rings—are being presented in new mounts designed to showcase each to its fullest beauty. The new installation also includes a rarely exhibited jewelry design book by Meta Overbeck, who supervised the art jewelry department for Tiffany beginning in 1914.

Unlike the extravagant jewelry produced under the direction of Charles Tiffany at Tiffany & Co., the son's jewelry was distinguished by design and color. He executed his innovative creations—many drawing from the organic forms that had inspired him in glass—using largely semiprecious stones and enamels. A highlight of the gallery is a necklace that Tiffany designed for exhibition between 1903 and 1906. The necklace, featuring a peacock mosaic of opals on its front disc and an enameled flamingo motif on the reverse, has been called the most important extant piece of Louis Tiffany's jewelry. It is one of just two pieces of jewelry chosen for illustration in *The Art Work of Louis Comfort Tiffany*, Charles de Kay's 1914 authorized biography.

Tiffany's move into jewelry after his father's death in 1902 was a natural progression from the jewel-like small objects he had been perfecting in the years prior. Tiffany began producing enamelware in which a glass-like paste is applied to metals using high heat in 1898. Tiffany was drawn to enamels because they presented him with exciting new color options. When he set up his art jewelry department, he staffed it with employees from the enamel department, and the two departments remained closely allied. Tiffany only produced about 600 enamel pieces in total. In the museum's new installation, selections of these rare enamels include two objects, an inkwell, c. 1904, and a pin tray, c. 1907, that were part of the exhibition of Morse objects at the Metropolitan Museum of Art in New York last year. The display of Favrite metalworks, the name by which Tiffany called his enamels and other metalwares, also includes a gold-plated loving cup, c. 1905, studded with glass jewels that was recently returned to the Morse after extensive cleaning and minor repairs.

The Morse's new installation of jewelry and high-end luxury goods is rounded out by a group of finely crafted miniature blown-glass vases some only two to three inches tall that were highly prized cabinet collectibles in Tiffany's time.

Through April, museum hours are 9:30 a.m. to 8 p.m. Friday; 9:30 a.m. to 4 p.m. Tuesday through Thursday and Saturday; and 1 p.m. to 4 p.m. Sunday. Regular admission to the Morse is \$3 for adults, \$1 for students, and free for children under 12. All visitors receive free admission from 4 p.m. to 8 p.m. on Fridays. For more information, call (407) 645-5311 or visit www.morsemuseum.org.

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