

Salt cup, c. 1899
Victoria pattern
Blown glass
Marks: *L.C.T. / N 9663*
Paper label: [conjoined *TGDco*] /
·TIFFANY·FAVRILE·GLASS· /
REGISTERED·TRADEMARK
(56-033)

Low-level blocks, left to right:

Vase, c. 1914
Samian Red
Blown glass
Marks: *L. C. Tiffany – Favre / 2192 J*
Paper label: [conjoined *LCT*] /
-TIFFANY FAVRILE GLASS- /
REGISTERED TRADE MARK
(56-020)

Vase, c. 1895
Blown glass
Marks: *X 1896*
Paper Label: [conjoined *TGDco*] /
·TIFFANY·FAVRILE·GLASS· /
REGISTERED·TRADEMARK
(56-023)

Front, left to right:

Vase, c. 1904
Blown glass
Marks: *L. C. Tiffany – Favre 9273 B*
Gift of Mrs. James
(79-541)

Beetle jewels, c. 1905–15
Molded glass
Gift of Lillian Nassau
(64-001:A,B; 64-026:1-6; 77-012,
013)

Vase, c. 1899
Blown glass
Marks: *L. C. T. / R 620*
(70-026)

8) Left to right, back to front:

Vase, c. 1904
Acer nigrum (black sugar maple)
Enamel, copper
Marks: *SG 111 / F.A.C. FROM*
A.A.C. JULY 8TH 1904
(79-556)

Vase, c. 1897–98
Enamel, copper
Marks: *L. C. T. / E.L. 19*
(79-557)

Inkstand, c. 1904
Milkweed pods
Enamel, copper
Marks: *Louis C. Tiffany / EL 169*
(70-016)

Vase, c. 1898
Fiddlehead fern
Enamel, copper
Marks: *Louis C. Tiffany /*
SG 80
(65-003)



Pin tray, c. 1907
Enamel, copper
Marks: *E L 246 B / 3 / L.C.T.*
(69-010)

Plate, c. 1898
Peacock
Enamel, copper
Marks: [conjoined *TG*]
(64-003)

9) Design, c. 1901
Magnolia
Watercolor on paper
Alice Carmen Gouvy, c. 1870–1924
Signed, lower right: *AC GOUVY*
Marks: *TIFFANY FURNACES /*
ENAMEL DEPT. / S.G. CO. /
[Mag]nolia
Marks on paper labels: *154 /*
Magnolia
(89-003)

10) Left to right:

Inkstand, c. 1897
Blown glass, silver
Marks on mount: *TIFFANY & CO.*
MAKERS STERLING SILVER /
PAT 1885
Marks on base: *L.C.T. / o8476*
(54-016)

Inkstand, c. 1908–14
No. 843, Byzantine pattern
Bronze, molded glass
Marks: *TIFFANY STUDIOS /*
NEWYORK / 843
(85-001)

Loving cup, c. 1905
Gold-plated bronze,
glass
Marks: *TIFFANY*
STUDIOS /
NEWYORK
(74-024)



Front:

Box, c. 1915
Silver, enamel
Marks: *TIFFANY / FURNACES /*
STERLING / 239
(78-0001)



THE CHARLES HOSMER
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GALLERY VII TIFFANY ART JEWELRY, FAVRILE METALWORK & PRECIOUS GLASS

OBJECT GUIDE

WHEN CHARLES LEWIS TIFFANY—the luxury-goods merchant who built Tiffany & Co. into an empire—died in 1902, he left his artist son Louis with a fortune and an opportunity for new business relationships with the father’s company.

Louis became art director at Tiffany & Co. after his father’s death, and though Tiffany Studios would always operate separately, the son’s expanding lines of enamels, metalware, and art glass were sold in New York exclusively through Tiffany & Co. and more widely through the company trade catalog known as the *Tiffany Blue Book*. Louis also chose this moment to establish an “art jewelry” department at Tiffany & Co., and the pieces he designed were sold only under that name.

Art Jewelry

Louis Comfort Tiffany (1848–1933) debuted his line of art jewelry at the 1904 Universal Exposition in St. Louis. Unlike the extravagant jewelry produced under the direction of Charles Tiffany (1812–1902) at Tiffany & Co., Louis’ 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. His

father, on the other hand, had built a reputation using precious jewels purchased from post-revolution European royalty. A review of the St. Louis world’s fair in *The Craftsman* (Vol. 7, November 1904) took note of Louis Comfort Tiffany’s jewelry and how he employed “more unusual stones and gems; choosing them always solely with a view to the desired artistic result, and setting aside all question of their market value.”



BROOCH, c. 1915. Enamel, zircon, opal, gold (71-013).

The Peacock Necklace

Tiffany only produced a few hundred pieces of his art jewelry, and the most significant example in the Museum's collection—the “peacock” necklace—is arguably the designer's most important existing work in the medium. Though reportedly designed for the St. Louis debut, the peacock necklace was not exhibited until 1906 at the Salon of the Société des Artistes Français in Paris. The front medallion features a peacock mosaic of opals and enamels surrounded by amethysts and sapphires. Exhibition pieces were finished on both sides, and the back of the necklace is an enameled design of pink flamingoes.

Enamels

Tiffany's art jewelry and enamel departments were closely allied. Julia Munson, who was named head of the Tiffany & Co. art jewelry department in 1903 and who helped fabricate the peacock necklace, started her career with Louis Comfort Tiffany in the enamels area. Tiffany had begun 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. Designs for enamel pieces were also used for Tiffany's Favrite pottery. Though only one enamel object was made from a particular design, multiple examples of that design were often produced in the pottery line, each with a different glaze.

Favrite Metalwork and Precious Glass

The *Tiffany Blue Book* listed a wide range of products “made under the

supervision of Mr. Louis C. Tiffany.” Tiny but finely crafted blown-glass vases were highly collectible cabinet pieces in Tiffany's day. Tiffany coined the word “Favrite”—derived from an old English word meaning handmade—as a name for his art glass and then applied the Favrite term to his lines of pottery and metalware as well.

Unless otherwise noted, all of the objects are designed by Louis Comfort Tiffany or one of his artists and made under the name of one of his companies.

1) Necklace, c. 1903–6

Exhibited: Salon of the Société des Artistes Français, Paris, 1906
Peacock and flamingo
Enamel, opal, amethyst, ruby, sapphire, demantoid garnet, emerald, chrysoberyl, pearl, gold
Tiffany & Co., 1837–present
Designer: Louis Comfort Tiffany, 1848–1933
Jeweler: Julia Munson [Sherman], 1875–1971
Marks: *TIFFANY & CO.* (58–001)



2) Design, c. 1901

Violets
Watercolor on paper
Alice Carmen Gouvy, c. 1870–1924
Signed, lower center: *Alice C. Gouvy*
Marks: *TIFFANY FURNACES. / ENAMEL DEPT. / S. G. CO. / Violets*
Marks on paper labels: *232 / Violets* (89–007)

3) Jewel box, January 1913–April 30, 1914

Exhibited: 1915
Panama-Pacific International Exposition, San Francisco
Pattern No. 18397, Design No. 5459, Four Seasons
Enamel, opal, sapphire, amethyst, gold
Tiffany & Co., 1837–present
Marks: *TIFFANY & CO. / 18397 / MAKERS / 6835 / 18KT GOLD / M* (87–026)



4) Clockwise from top left:

Necklace, c. 1915

Lapis lazuli, jadeite, enamel, gold
Tiffany & Co., 1837–present
Marks: *TIFFANY & CO.* (88–001)

Brooch, c. 1910

Design No. J20096
Lapis lazuli, gold
Tiffany & Co., 1837–present
Jeweler: Julia Munson [Sherman], 1875–1971
Marks: *TIFFANY & CO.* (74–004)

Bracelet, c. 1915

Design No. F5165
Lapis lazuli, enamel, gold
Tiffany & Co., 1837–present
Jeweler: Meta K. Overbeck, born c. 1880
Marks: *TIFFANY & CO.* (77–019)

Ring, c. 1915

Lapis lazuli, gold
Tiffany & Co., 1837–present
Marks: *TIFFANY & CO.* (71–014)

5) Top row, left to right:

Brooch, c. 1910

Design No. J1852
Enamel, zircon, opal, gold
Tiffany & Co., 1837–present
Jeweler: Julia Munson [Sherman], 1875–1971
Marks: *TIFFANY & CO.* (71–013)

Ring, c. 1910

Tourmaline, sapphire, gold
Tiffany & Co., 1837–present
Marks: *TIFFANY & CO.* (71–015)

Center:

Brooch, c. 1910

Opal, demantoid garnet, sapphire, gold
Tiffany & Co., 1837–present
Marks: *TIFFANY & CO.* (62–021)

Bottom row, left to right:

Ring, c. 1915

Tourmaline, gold
Tiffany & Co., 1837–present
Marks: *18K / TIFFANY & CO.* (71–019)

Brooch, c. 1910

Design No. J1413
Peridot, enamel, gold
Tiffany & Co., 1837–present
Jeweler: Julia Munson [Sherman], 1875–1971
Marks: *TIFFANY & CO.* (77–020)

Ring, c. 1910

Citrine, enamel, gold
Tiffany & Co., 1837–present
Marks: *14K / TIFFANY & CO.* (71–016)

6) Left to right, back to front:

Tiffany Blue Book, 1910

Printed trade catalog
New York: Tiffany & Co. (71–010)

Natal Stones: Sentiments and Superstitions Associated with Precious Stones, 1909

Printed booklet
George Frederick Kunz, 1856–1932, mineralogist/gemologist for Tiffany & Co.
New York: Tiffany & Co. (L2400)

Design book, c. 1914–33

Watercolor, ink, pencil on paper
Meta K. Overbeck, born c. 1880
Gift of Margreta Overbeck in memory of Meta K. Overbeck (78–1080)

7) Precious glass

High-level blocks, left to right:

Vase, c. 1897

Blown glass
Marks: *L. C. T. / o5112* (66–026)

Vase, c. 1898

Blown glass
Marks: *L. C. T. / K 623* (56–031)

Vase, c. 1899

Blown glass
Paper label: [conjoined *TGDco*] / *·TIFFANY·FAVRILE·GLASS· / REGISTERED·TRADEMARK* (66–049)

Middle-level blocks, left to right:

Vase, c. 1915

Blown glass
Paper label: [conjoined *LCT*] / *-TIFFANY·FAVRILE·GLASS- / REGISTERED TRADE MARK* (66–048)



Vase, c. 1899

Blown glass
Marks: *L. C. T. / o9965*
Partial paper label: [conjoined *TGDco*] / [*·TIFFANY·FAVRILE·GLASS· / REGISTERED·TRADEMARK* (66–050)]

Vase, c. 1899

Blown glass
Marks: *L. C. T. / R 5262*
Paper label: [conjoined *TGDco*] / *·TIFFANY·FAVRILE·GLASS· / REGISTERED·TRADEMARK* (56–027)

Vase, c. 1899

Blown glass
Marks: *L. C. T. / N 1724*
Paper label: [conjoined *TGDco*] / *·TIFFANY·FAVRILE·GLASS· / REGISTERED·TRADEMARK* (56–028)

