

GALLERY VII

# TIFFANY ART JEWELRY, FAVRILE METALWORK & PRECIOUS GLASS

O B J E C T   G U I D E

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 and the pieces he designed were later sold only by Tiffany & Co.

### 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. 1910. 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

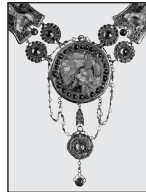
The *Tiffany Blue Book* listed a wide range of products “made under the

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) Rotating:

**Design Drawing** from Louis Comfort Tiffany's enamel department, c. 1901  
Watercolor, pencil on paper  
Alice Carmen Gouvy, 1863–1924  
or Lilian A. Palmié, 1873–1944

### 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  
Designer: Meta K. Overbeck, 1879–1956  
Marks: *TIFFANY & CO.* (88-001)

**Brooch, c. 1903**  
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, 1879–1956  
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. (2400)

**Design book, c. 1914–33**  
Watercolor, ink, pencil on paper  
Meta K. Overbeck, 1879–1956  
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·FAVR·]ILE·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)



**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 – Favrile / 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 – Favrile 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. 1899**

*Acer nigrum* (black sugar maple)

Enamel, copper

Marks: *SG 111 / E.A.C. FROM*

*A.A.C. JULY 8TH 1904*

(79-556)

**Vase, c. 1902**

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**

Apple blossom

Enamel, copper

Marks: *E L 246 B / 3 / L.C.T.*

(69-010)

**Plate, c. 1891**

Peacock

Enamel, copper

Marks: [conjoined *TG*]

(64-003)

**9) Rotating:**

**Design Drawing** from Louis Comfort

Tiffany's enamel department, c. 1901

Watercolor, pencil on paper

Alice Carmen Gouvy, 1863–1924

or Lillian A. Palmié, 1873–1944

**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. 1906**

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. 1920**

Silver, enamel

Marks: *TIFFANY / FURNACES /*

*STERLING / 239*

(78-0001:A,B)



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