Louis Comfort Tiffany’s idyllic enamel department was located seven miles outside the New York City borough of Manhattan. Watercolor studies, examining plant species in detail, lined the walls where, between 1900 and 1902, designers Alice Carmen Gouvy (1863–1924) and Lillian A. Palmié (1873–1944) worked through their ideas for works to be transformed into shimmering enamels, richly glazed pottery, and crisp bronze work. Employees at the Tiffany Studios workshops in Manhattan somewhat enviously referred to the Corona department, located in the New York City borough of Queens, as “little Arcadia,” noting that the artists there were able to freely pursue their creativity without the stresses of Tiffany’s more commercially driven workshops.
1) Bell peppers, c. 1901
Watercolor, graphite on paper
Alice Carmen Gouvy, 1863–1924
Signed, lower left: A. C. G.
Marks: [ENAMEL DEPT. / S. G. CO. / TIFFANY FURNACES.]
(89-003)

2) Top to bottom:
Dandelion, c. 1900
Watercolor, graphite on paper
Probably Alice Carmen Gouvy, 1863–1924
Marks: TIFFANY FURNACES. / ENAMEL DEPT. / S. G. CO. / 124 Pottery
Paper labels: 92. / Dandelion (sic)
(89-009)

3) Bittersweet, November 1900
Watercolor, graphite on paper
Alice Carmen Gouvy, 1863–1924
Signed, lower center:
A. C. Gouvy - Nov. 1900
Marks: TIFFANY FURNACES. / ENAMEL DEPT. / S. G. CO. / TIFFANY FURNACES.
Paper labels: 28. / BITTER - SWEET
(89-017)

3) Bittersweet, November 1900
Watercolor, graphite on paper
Alice Carmen Gouvy, 1863–1924
Signed, lower center:
A. C. Gouvy - Nov. 1900
Marks: TIFFANY FURNACES. / ENAMEL DEPT. / S. G. CO. / The Artists
CEDAR, c. 1901
Watercolor, graphite on paper
Alice Carmen Gouvy, 1863–1924
Signed, lower center: A. C. Gouvy
Marks: TIFFANY FURNACES. / ENAMEL DEPT. / S. G. CO. / Stourbridge
Paper labels: 59. / CEDAR / BERRY
(89-011)

The Artists
Alice Carmen Gouvy, 1863–1924
Educated in her hometown at the Cleveland School of Art. Gouvy moved to Manhattan in 1896 to continue study at the Art Students League. Following her graduation two years later, she began working in Louis Comfort Tiffany's newly formed enamel department. By 1902 she, along with the department, found their creative niche in Corona, Queens. Gouvy became the head of the department in 1903, experimenting with enamel, pottery, and bronze design until 1907 when she returned to Cleveland to teach.

Lillian A. Palmie, 1873–1944
Palmie and her twin sister Marion were born in the New York City borough of Brooklyn. Around 1897, both talented artists went to work for Tiffany as clerks. Then, Marion moved to Manhattan to work under Clara Driscoll's supervision, and Lillian settled in the enamel department in Corona, Queens until at least 1903. The Palmie family owned a hotel in Point Pleasant, New Jersey that was frequented by many designers at Tiffany Studios. Lillian was a talented designer for a variety of materials. Driscoll mentions her painting pottery as well as her successful design of a wild carrot candlestick in bronze. In 1910, she was designing jewelry. Her wedding announcement to Earl Cox, a former accountant at Corning Glass Company, in 1923 described her as "a successful enamel designer in an experimental laboratory at Tiffany Furnaces."

Women's Work
Louis Comfort Tiffany (1848–1933) promoted women's talents in the decorative arts and publicly employed them. Most notable were the female employees—referred to as the "Tiffany Girls"—supervised by Clara Driscoll (1861–1944), head of the Women's Glass Cutting Department at Tiffany Studios in Manhattan since the 1890s. While Driscoll's artists worked on large commissions like windows and mosaics early on, by 1900 an expansion of the overall company led to hiring artists into specialized departments. Driscoll directed a team making lamps and fancy goods in Manhattan. A separate department, focused on Tiffany's special projects in enamel, then pottery, opened in Corona, Queens. Here workers could be both close to the production facilities and far from the watch of the corporate financial managers.

There they sit with snow-covered trees out of the windows and beautiful studies on the walls, and vases of seed pods and dried leaves and everything both in nature and art."
—Clara Driscoll letter describing Tiffany's "little Arcadia," 1902

WATERCOLORS FROM LOUIS COMFORT TIFFANY'S "LITTLE ARCADI A"
5) Cabbage, August 1902
Watercolor, graphite on paper
Lillian A. Palmié, 1873–1944
Signed, lower right: L. A. Palmié / Aug. 1902
Marks: TIFFANY FURNACES. / ENAMEL DEPT. / S. G. CO.
Paper labels: 56. (89-016)

6) Vines, October 1901
Watercolor, graphite on paper
Alice Carmen Gouvy, 1863–1924
Signed, lower right: A. C. Gouvy / Oct 1901
(89-004)

7) Tomatoes, September 13, 1902
Watercolor, graphite on paper
Alice Carmen Gouvy, 1863–1924
Signed, lower right: A. C. Gouvy / Sep. 13 1902
Marks: TIFFANY FURNACES. (89-021)

8) Tulips, c. 1901
Watercolor, graphite on paper
Probably Lillian A. Palmié, 1873–1944
Mark: TIFFANY FURNACES.
Paper label: TULIPS / 216. (89-008)

Wild Cherry, c. 1901
Watercolor, graphite on paper
Probably Alice Carmen Gouvy, 1863–1924
Marks: TIFFANY FURNACES. / Cherry Wild
Paper label: 56. (89-016)

9) Top to bottom:
Beach Plum, c. 1901
Watercolor, graphite on paper
Alice Carmen Gouvy, 1863–1924
Signed, lower center: A. C. Gouvy / Plum (Beach)
Paper label: 184. (89-018)

Wild Cherry, c. 1901
Watercolor, graphite on paper
Probably Alice Carmen Gouvy, 1863–1924
Marks: TIFFANY FURNACES. / Cherry Wild
Paper label: 56. (89-016)

“No one ever comes and asks them when they will finish a thing or how much it will cost to execute their designs.”

—Clara Driscoll letter describing Tiffany’s “little Arcadia,” 1902

10) Berries, September 12, 1902
Watercolor, graphite on paper
Lillian A. Palmié, 1873–1944
Marks: TIFFANY FURNACES. / ENAMEL DEPT. / S. G. CO. / Berries
Paper labels: 34. / 34 / Berries. (89-015)

11) Eggplant, September 1902
Watercolor, graphite on paper
Lillian A. Palmié, 1873–1944
Marks: TIFFANY FURNACES. / ENAMEL DEPT. / S. G. CO. / Egg
Paper labels: 109. / Egg / Plant. (89-014)

12) Magnolia, c. 1901
Watercolor, graphite on paper
Alice Carmen Gouvy, 1863–1924
Signed, lower right: A. C. Gouvy
Marks: [Magnolia] / TIFFANY FURNACES. / ENAMEL DEPT. / S. G. CO.
Paper labels: 154. / Magnolia (98-036)
“Their work is, practically, the private enterprise of a rich man, and they never consider anything but the question of beauty, while I have to consider the cost of production at every step.... But there is this comfort, I can earn more than any of them and that is something...”

—Clara Driscoll letter describing Tiffany’s “little Arcadia,” 1902