

ART JEWELRY, FAVRILE METALWORK & PRECIOUS GLASS

BY LOUIS COMFORT TIFFANY

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 at Tiffany & Co., and the pieces he designed were sold only under that firm's name.

Art Jewelry

Louis Tiffany debuted his art jewelry at the 1904 Universal Exposition in St. Louis, which commemorated the centennial of the Louisiana Purchase. Unlike the extravagant jewelry pro-



DETAIL, NECKLACE, c. 1903–6. Exhibited Salon of the Société des Artistes Français, Paris, 1905 or 1906; peacock and flamingo, enamel, and semiprecious stones (58-001).



The peacock necklace was exhibited at the Paris Salon in 1905 or 1906 alongside pottery and enameled ware. Photograph from *Behind the Scenes of Tiffany Glassmaking: The Nash Notebooks*. New York: St. Martin's Press, in association with Christie's Fine Arts Auctioneers, 2001.

duced under the direction of Charles Tiffany (1812–1902) at Tiffany & Co., Louis's jewelry was distinguished by design and color. He executed his innovative creations using largely semi-precious 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 Tiffany's jewelry and especially 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." Tiffany & Co.'s *Blue Book* listed art jewelry pieces from \$50 to \$1,250,

prices that, though still out of reach for the average consumer, reflected artistic value rather than market value.

Tiffany only produced a few hundred pieces of 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 at least until 1905 and possibly 1906 at the Salon of the *Société des Artistes Français* in Paris. One of two jewelry pieces illustrated in Charles de Kay's authorized 1914 biography *The Art Work of Louis C. Tiffany*, the necklace front features a central mosaic of opals and enamel surrounded by ame-

thysts and sapphires. Exhibition pieces were finished on both sides, and the back of the necklace is an enameled design of pink flamingoes. The facing peacocks on the lappets of the necklace mirror works from two of Tiffany's most prized earlier commissions—the mosaic designed in 1892 for the entrance hall of Henry and Louise Havemeyer's grand New York house and the reredos in the chapel created for the World's Columbian Exposition in 1893 (now on exhibit at the Morse).

Tiffany's lifelong quest of beauty challenged him to address the new medium of jewelry with the same artistic sense that drove him in previous endeavors. He articulated his approach this way in de Kay's biography: "One may say that the quality, the artistic quality, of the jewelry which is found among a people goes far to measure that people's level in art. . . . Each piece acts as a little missionary of art and tries in its own dumb way to convert the Philistine."

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 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, which is on exhibit in the adjacent Gallery VIII.

Though only one enamel object was made from a particular design, multiple examples of that design were sometimes produced as pottery, each object with a different glaze. As with Tiffany's art jewelry, his enamels are very rare. Only an estimated 750 enamel pieces were produced.

Favrite Metals 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. He introduced the term "Favrite"—which he had derived from an old English word meaning handmade—for his art glass. But as Tiffany's product offerings grew, he applied the Favrite description to objects that included pottery and metalware as well. The finer examples in Tiffany metalwork include enamels and also those with inlaid glass "jewels" and silver or gold plating.



JEWEL BOX, January 1913–April 30, 1914. *Four Seasons*, enamel, opal, sapphire, amethyst, gold (87-026).

Objects not specifically credited in Gallery VII were designed by Louis Comfort Tiffany (1848–1933) 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, 1905 or 1906
Peacock and flamingo
Enamel, opal, amethyst, ruby, sapphire, demantoid garnet, emerald, chrysoberyl, pearl, gold
Louis Comfort Tiffany, 1848–1933, designer
Julia Munson [Sherman], 1875–1971, jeweler
Tiffany & Co., 1837–present, retailer
Marks: *TIFFANY & CO* (58-001)

2) Design, c. 1901

Chestnut fruit
Watercolor on paper
Lillian Palmié, born c. 1871, designer
Signed, lower right: *L. A. Palmié*
Marks: *TIFFANY FURNACES / ENAMEL DEPT. / S. G. CO.*
Paper labels: *73 / Chestnut Fruit* (89-019)

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, retailer
Marks: *TIFFANY & CO / 18397 / MAKERS / 6835 / 18KT GOLD / M* (87-026)



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

4) Clockwise from top left:

Necklace, c. 1915

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

Brooch, c. 1910

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

Bracelet, c. 1915

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

Ring, c. 1915

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

5) Top row, left to right:

Brooch, c. 1910

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

Ring, c. 1910

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

Center:

Brooch, c. 1910

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



VASE, c. 1899. Blown glass (66-049).

Bottom row, left to right:

Ring, c. 1915

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

Brooch, c. 1910

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

Ring, c. 1910

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

6) Left to right, top to bottom:

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, designer
Gift of Margreta Overbeck in memory of Meta K. Overbeck (78-1080)



VASE, c. 1899. Blown glass (56-028).

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: [TGDco
conjoined monogram]
/ ·TIFFANY·FAVRILE·GLASS· /
REGISTERED·TRADEMARK
(66-049)

Middle-level blocks, left to right:

Vase, c. 1915

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

Vase, c. 1899

Blown glass
Marks: L.C.T. / o9965
Partial paper label: [TGDco
conjoined monogram]
/ [·TIFFANY·FAVR] ILE·GLASS·
/ REGISTERED·TRADEMARK
(66-050)

Vase, c. 1899

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

Vase, c. 1899

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

Salt cup, c. 1899

Victoria pattern
Blown glass
Marks: L.C.T. / N 9663
Paper label: [TGDco
conjoined monogram]
/ ·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: [LCT conjoined
monogram] / -TIFFANY FAVRILE
GLASS- / REGISTERED TRADE
MARK
(56-020)

Vase, c. 1895

Blown glass
Marks: X 1896
Paper Label: [TGDco
conjoined monogram]
/ ·TIFFANY·FAVRILE·GLASS· /
REGISTERED·TRADEMARK
(56-023)



VASE, c. 1898. Fiddlehead fern, enamel, copper (65-003).

Front, left to right:

Vase, c. 1904

Millefiore
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, top to bottom:

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: [*TG conjoined monogram*]
(64-003)

9) Design, c. 1901

Beach plum

Watercolor on paper

Alice Carmen Gouvy, c. 1870–1924,
designer

Signed, bottom center: *A. C. Gouvy*

Marks: *TIFFANY FURNACES. /*
ENAMEL DEPT. / S. G. CO. /
Plum (Beach)

Paper label: *184.*

(89-018)

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)



LOVING CUP, c. 1905. Gold-plated bronze, glass (72-024).

Inkstand, c. 1908–14

No. 843, Byzantine pattern

Bronze, molded glass

Marks: *TIFFANY STUDIOS /*
NEW YORK / 843
(85-001)

Loving cup, c. 1905

Gold-plated bronze, glass

Marks: *TIFFANY STUDIOS /*
NEW YORK
(74-024)

Front:

Box, c. 1915

Silver, enamel

Marks: *TIFFANY / FURNACES /*
STERLING / 239
(78-0001)



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