

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. (1837–present) after his father’s death, and though Tiffany Studios (1902–32) 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 (1875–1971), 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 enamels. 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. 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 hand-made—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., New York City, 1837–present
Designer: Louis Comfort Tiffany, American, 1848–1933
Jeweler: Julia Munson [Sherman], American, 1875–1971
Marks: *TIFFANY & CO.* (58-001)



2) *Rotating:*

Design Drawing, c. 1901

Watercolor, pencil on paper
Alice Carmen Gouvy, American, 1863–1924 or Lillian A. Palmié, American, 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., New York City,
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., New York City,

1837–present

Designer: Meta K. Overbeck,

American, 1879–1956

Marks: *TIFFANY & CO.*
(88-001)

Brooch, c. 1903

Design No. J20096

Lapis lazuli, gold

Tiffany & Co., New York City,

1837–present

Jeweler: Julia Munson [Sherman],

American, 1875–1971

Marks: *TIFFANY & CO.*
(74-004)

Bracelet, c. 1915

Design No. F5165

Lapis lazuli, enamel, gold

Tiffany & Co., New York City,

1837–present

Jeweler: Meta K. Overbeck,

American, 1879–1936

Marks: *TIFFANY & CO.*
(77-019)

Ring, c. 1915

Lapis lazuli, gold

Tiffany & Co., New York City,

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., New York City,

1837–present

Jeweler: Julia Munson [Sherman],

American, 1875–1971

Marks: *TIFFANY & CO.*
(71-013)

Ring, c. 1910

Tourmaline, sapphire, gold

Tiffany & Co., New York City,

1837–present

Marks: *TIFFANY & CO.*
(71-015)

Center:

Brooch, c. 1910

Opal, demantoid garnet, sapphire,

gold

Tiffany & Co., New York City,

1837–present

Marks: *TIFFANY & CO.*
(62-021)

Bottom row, left to right:

Ring, c. 1915

Tourmaline, gold

Tiffany & Co., New York City,

1837–present

Marks: *18K / TIFFANY & CO.*
(71-019)

Brooch, c. 1910

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

Ring, c. 1910

Citrine, enamel, gold
Tiffany & Co., New York City,
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, American,
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, American,
1879–1936
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)

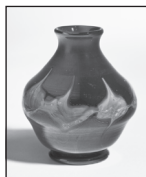
Vase, c. 1899

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 – 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. 1899

Acer nigrum (black sugar maple)

Enamel, copper

Marks: *SG 111 / F.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

Enamel, copper

Marks: *E L 246 B / 3 / L.C.T.*
(69-010)

Plate, c. 1891

Peacock

Enamel, copper

Marks: [conjoined *TC*]
(64-003)

9) Rotating:

Design Drawing, c. 1901

Watercolor, pencil on paper

Alice Carmen Gouvy, American,
1863–1924 or Lillian A. Palmié,
American, 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. / 08476*
(54-016)

Inkstand, c. 1906

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. 1920

Silver, enamel

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



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