

The Evolution of Traveling Exhibition Jewelry Mounts at Tiffany & Co.

2012 – 2018

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Registrar

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Making the Best of It

The Evolution of Traveling Exhibition Jewelry Mounts at Tiffany & Co., 2012 – 2018

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Cortney Zusin, Registrar – Heritage Collection

Presentation at IMF 2022



THE TIFFANY ARCHIVES

Introduction

Exhibition program 2012-2018:

- *A Brilliant Legacy*: 5 years (2012-2015), 15 locations, 70+ objects
- *Tiffany Diamond Pavilion*: 1 year (2013), 4 locations, 15 objects
- *New Store Opening*: 5 years (2013-2017), 6 locations, 9 objects
- *A New York Minute*: 3 years (2015-2017), 14 locations, 40 objects
- *A Cut Above*: 3 years (2016-2018), 15 locations, 16 objects
- *A Brilliant Accent*: 2 years (2017-2018), 4 locations, 29 objects
- *Extraordinary Colors*: 1 year (2018), 6 locations, 37 objects
- *Gifts of Love*: 1 year (2018), 4 locations, 27 objects

6 years, 8 exhibitions in 68 locations worldwide

Forms

Exhibition design was done by the Creative and Visual Merchandising team – the group that designs in-store displays, windows, and events. Installations were completed by the Registrar, Curator, and Archivist in turns and teams.

Challenges:

- Forms had to be aesthetically harmonious with merchandise presentation
 - Ultrasuede
- Forms had to be commercially available
 - Archives team to adapt as needed for individual objects
- Forms had to be re-usable in various locations and over long periods
 - Vertical and horizontal orientations

Forms



A Brilliant Legacy, 2012

- 70+ individual objects, mostly jewelry
- Mix of vertical displays (magnetic) and horizontal presentation (pillars/blocks)
- Off-site 1-night presentation, transfer next day to in-store 2-week display
- Generic forms, no pre-work, no consultation with Archives prior to installation, no consideration for earthquake safety
 - Ultrasuede
 - Forms unsuitable for brooches (expected to pin into cushions)
 - Needed on-site troubleshooting with monofilament, needle and thread, MuseumWax
 - Earthquakes

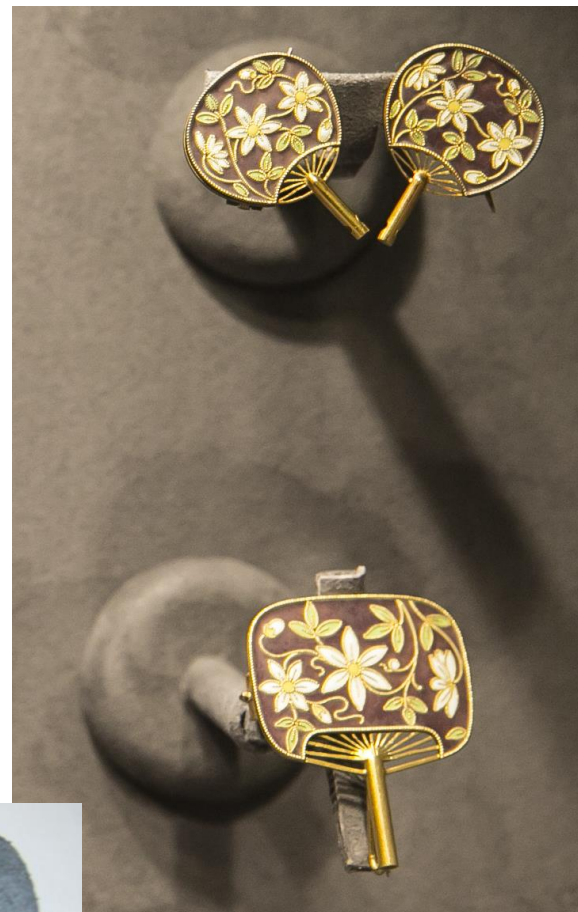
A Brilliant Legacy, 2012



A Brilliant Legacy, 2012



A Brilliant Legacy, 2012



A Brilliant Legacy, 2012



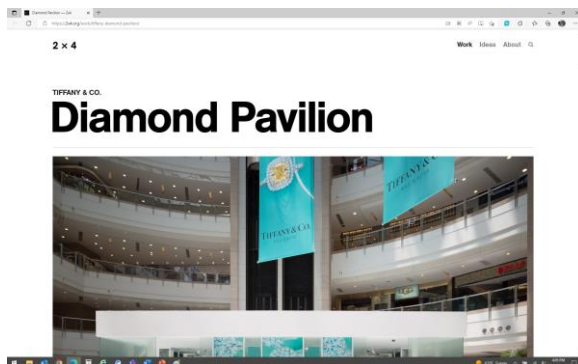
A Brilliant Legacy, 2012



Tiffany Diamond Pavilion, 2013

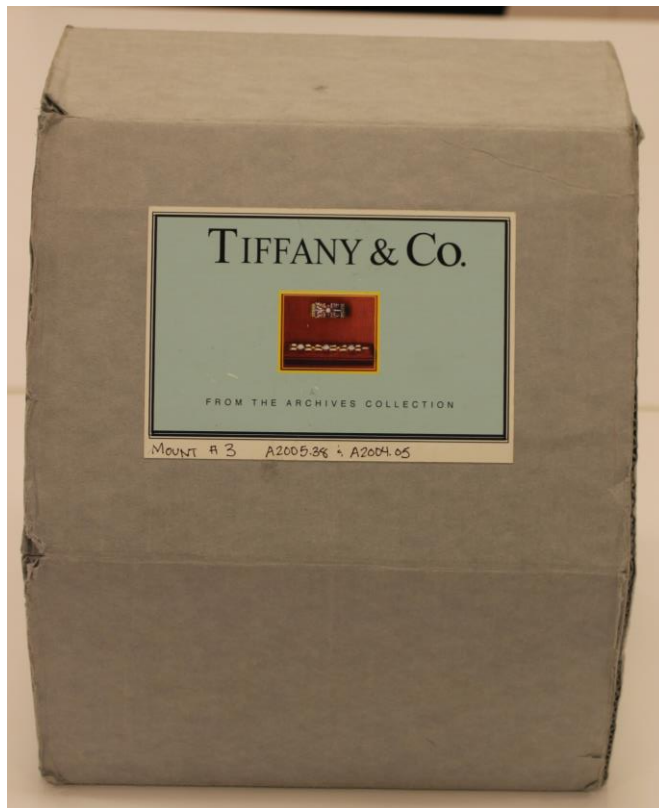
- 15 individual objects, all jewelry
- Mix of vertical displays (magnetic) and horizontal presentation (pillars/blocks)
- 6 months of 4 off-site temporary pop-ups within shopping malls across China
- Needed vaulting overnight, store staff to display and remove daily, packing and shipping to further locations, no registrar, generic shapes
 - Solution was to have the objects sewn onto the mounts by drilling very small holes where the monofilament needed to go and tying and taping the monofilament onto the backs
 - Needed an individual packing box for each object

Tiffany Diamond Pavilion (China), 2013



Tiffany Diamond Pavilion (China), 2013

American Glamour mounts, 2006-2008



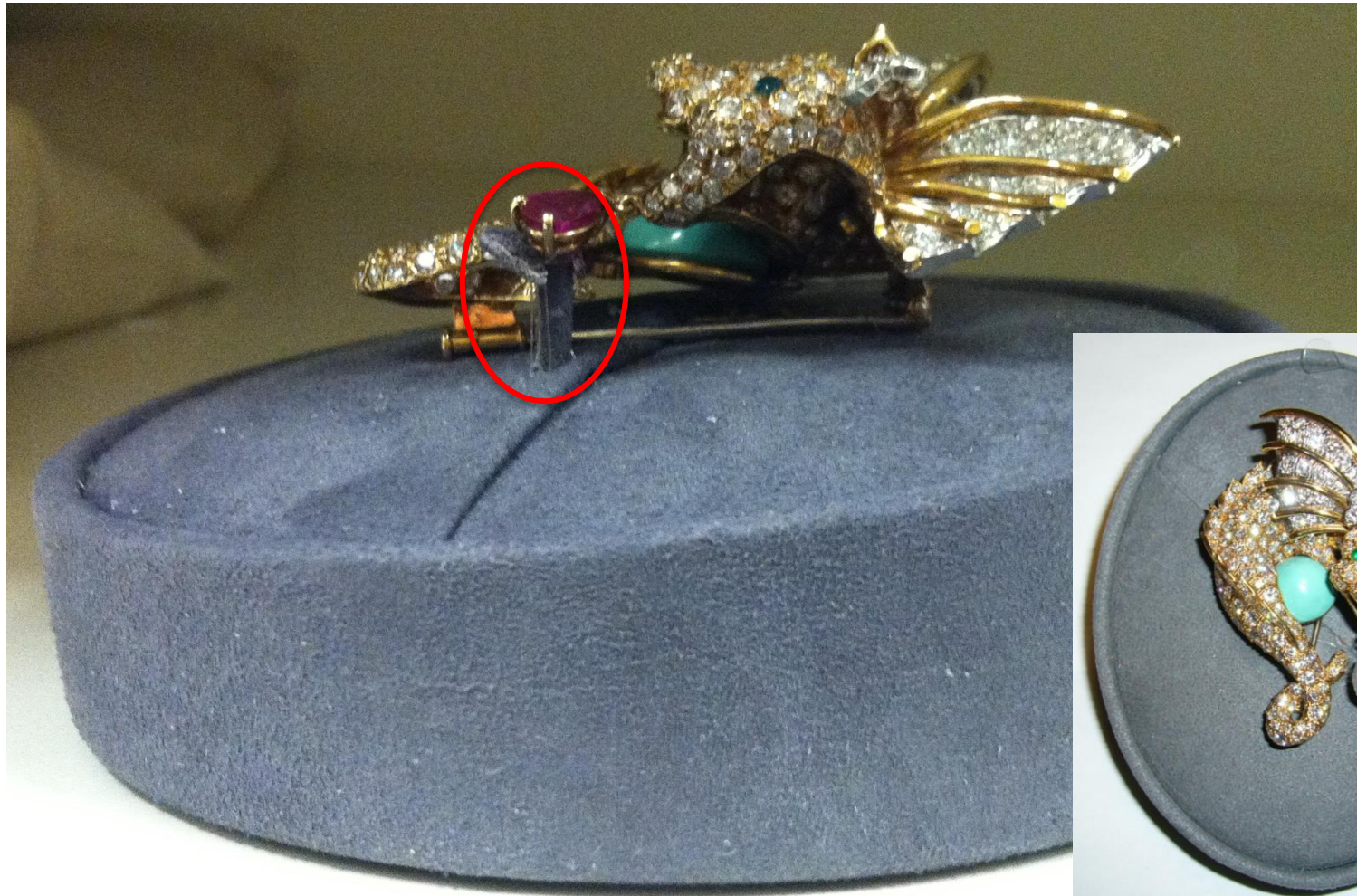
Tiffany Diamond Pavilion (China), 2013



Tiffany Diamond Pavilion (China), 2013



Tiffany Diamond Pavilion (China), 2013



Tiffany Diamond Pavilion (China), 2013



Traveling Exhibitions, 2014-2016

- 4 traveling exhibitions: Legacy, Minute, New Store Opening, A Cut Above
- Often whole exhibitions were broken up into smaller stories to fit available store space
- Still sewing onto vertical forms, but CVM developed some custom form designs (blanks without ring slots or projections, ring slots at top/bottom instead of center) to make the process more seamless
- Occasionally (Russia) needed a technician on-site to re-attach when we couldn't ship them together
- One exhibition (*A New York Minute*) designed only for horizontal display – still had some vertical requests to troubleshoot on-site

Traveling Exhibitions, 2014-2016

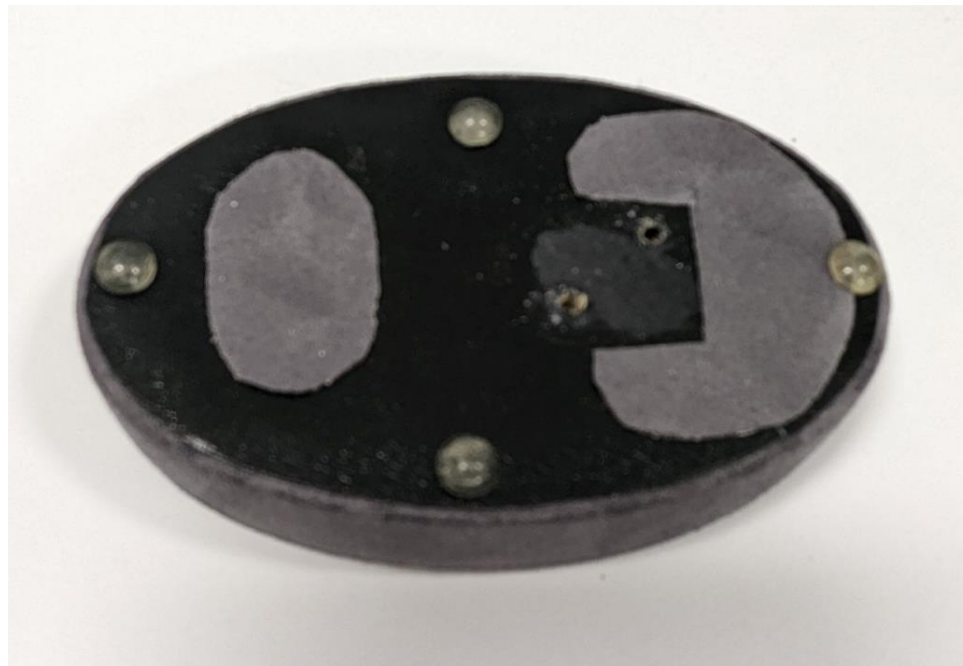


Original display plan
(tabletop vitrine)



Modified display plan
(standing vitrine)

Traveling Exhibitions, 2014-2016



Traveling Exhibitions, 2017-2018

- 6 traveling exhibitions: Minute, New Store Opening, Extraordinary Colors, Gifts of Love, A Cut Above, A Brilliant Accent
- More collaboration with CVM in designing the forms, which resulted in:
 - More options in form shape and size, more small parts, more blank availability - no need to cover ring slots or remove posable braces
 - Size and shape modifications for specific objects
 - Two sets of forms for most exhibitions – mix-and-match vertical and horizontal presentation
 - Increased budget to hire professional mount makers to modify the vertical forms with added pins/hooks to hold jewelry – no longer need to ship pre-attached, which cut down shipping and packing costs and allowed greater flexibility in use of the objects

Traveling Exhibitions, 2017-2018



A Cut Above – horizontal presentation

Traveling Exhibitions, 2017-2018



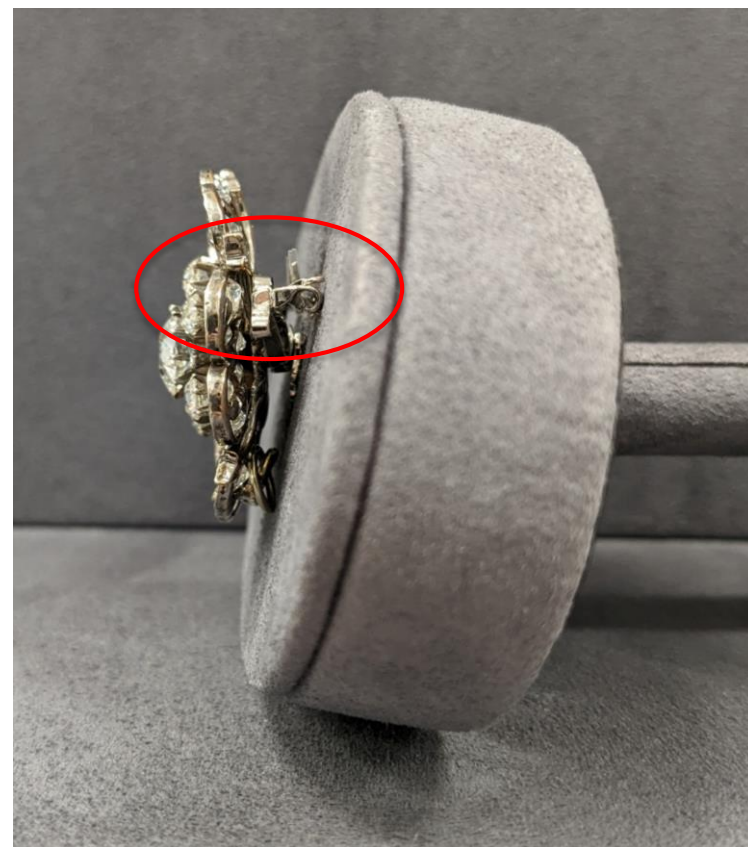
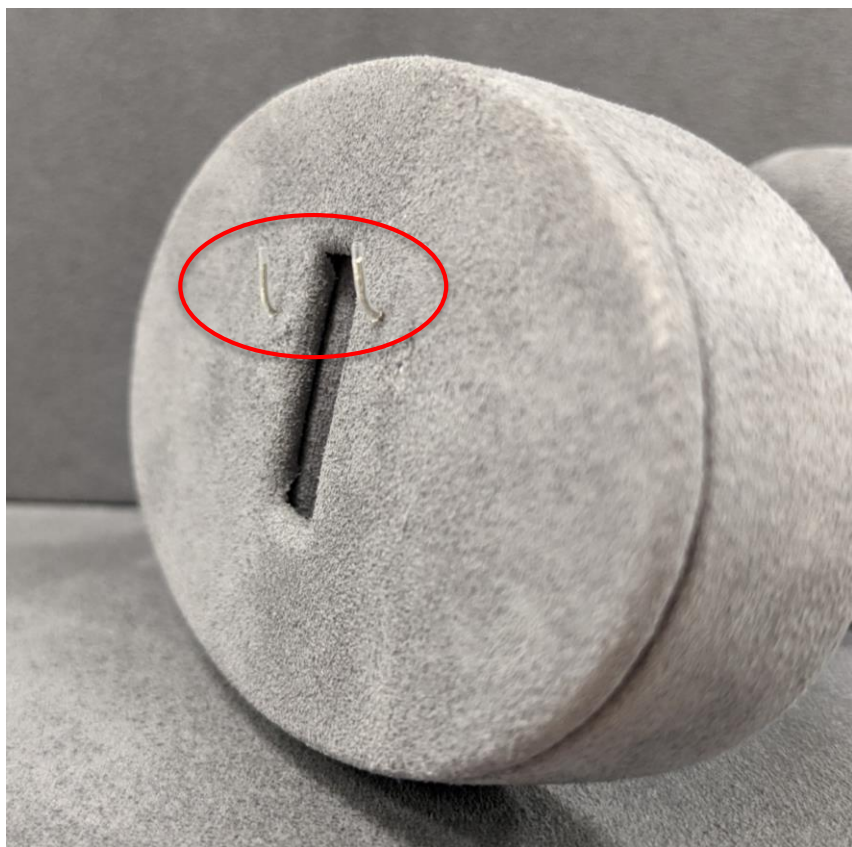
A Cut Above – vertical presentation

Traveling Exhibitions, 2017-2018



Extraordinary Colors – mix of vertical and horizontal presentations, adaptable to the space

Traveling Exhibitions, 2017-2018



Traveling Exhibitions, 2017-2018



Traveling Exhibitions, 2017-2018



Original form – too big, no support



Corrected form – right size, support for brooch

Traveling Exhibitions, 2017-2018



Original form – too big, no support



Corrected form – right size, support for ring

Traveling Exhibitions, 2017-2018



Original form – wrong size
neck surround



Corrected form – less
complicated, less negative
space

Traveling Exhibitions, 2017-2018



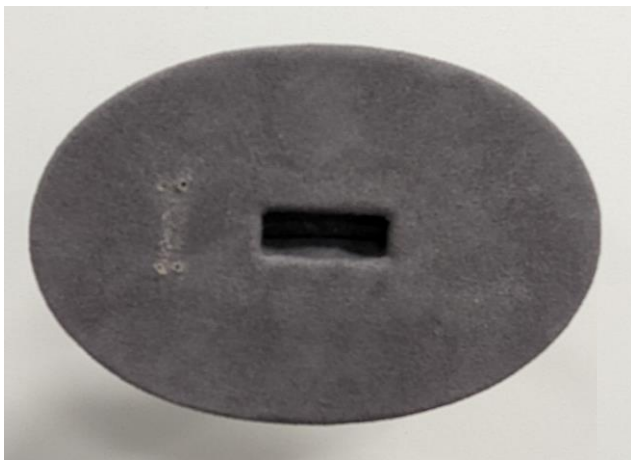
Traveling Exhibitions, 2017-2018



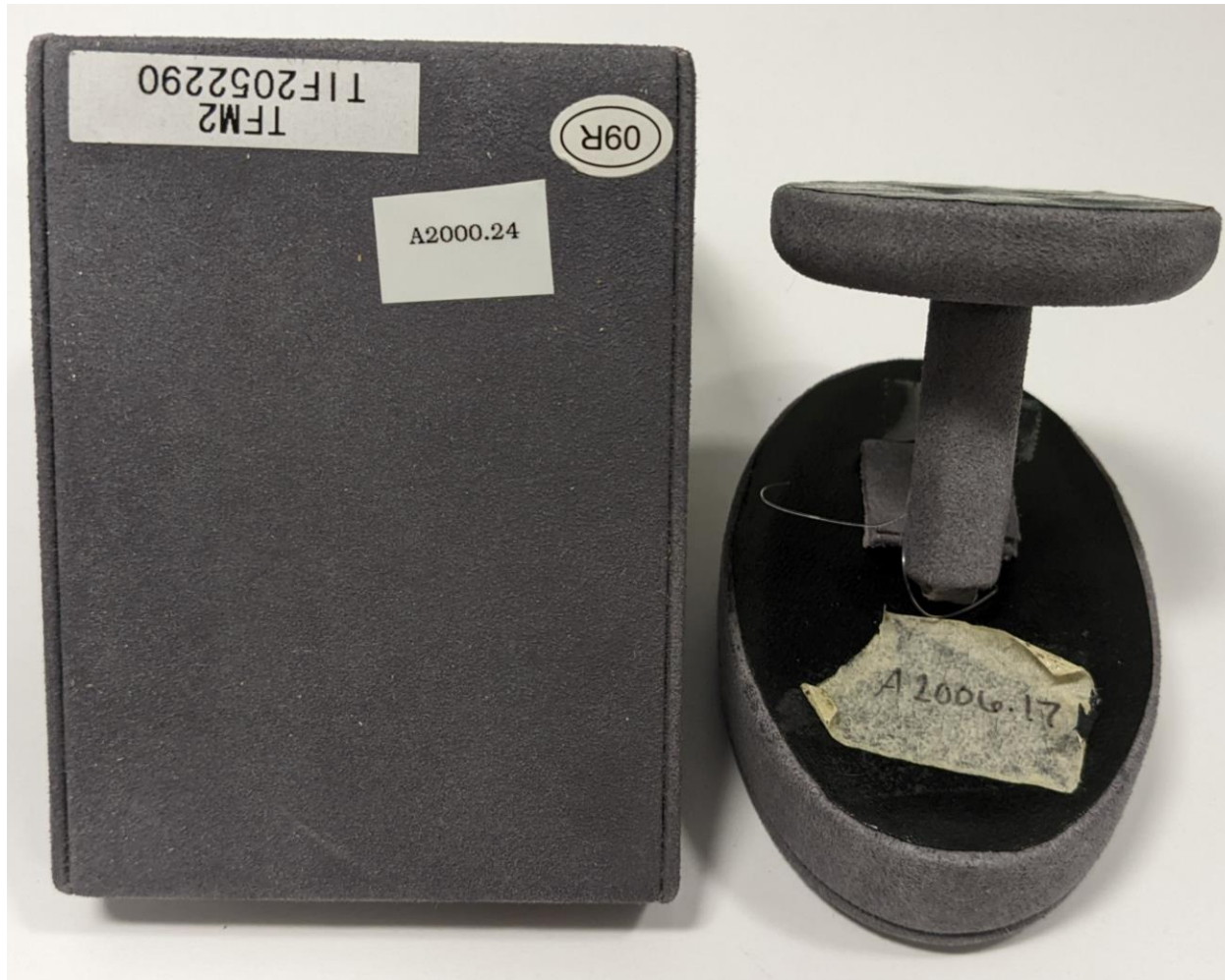
Traveling Exhibitions, 2017-2018



Traveling Exhibitions, 2017-2018



Traveling Exhibitions, 2017-2018



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Traveling Exhibitions, 2017-2018



Traveling Exhibitions, 2017-2018



Traveling Exhibitions, 2017-2018



2019 “Vision & Virtuosity” in Shanghai



2022 “Vision & Virtuosity” in London



Thank you!

Questions? Comments? Burning desire to talk about after-market interventions of display forms provided by a creative group that doesn't understand the needs of a heritage collection?

Contact me:

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