

THE WONDER OF FABERGÉ

THE MCFERRIN
COLLECTION



Insider details to help navigate our collection

ABOUT OUR COLLECTION

- Started seriously collecting about 11 years ago.
- Our collection has grown from our first “fab-faux” or “Faux-bergé” egg to over 600 pieces.
- Loaned to Bowers Museum in California
- Loaned to Virginia Museum in Virginia
- Loaned to Texas A&M MSC Gallery
- Currently have items on loan at The Museum of Russian Art in Minneapolis, MN

ABOUT OUR VISITORS

- HMNS is one of the most popular museums in the US. It ranks just below New York City's American Museum of Natural History and Metropolitan Museum of Art and the M.H. de Young Memorial Museum in San Francisco in most attendance amongst non-Smithsonian museums. [\[1\]](#)
- Our vision for the collection is to educate visitors not only on Fabergé and his talented workmasters, but to share Russian history with them, through our historical pieces.
- Attendance at the museum last year through our exhibit, lectures, special events was over 300,000!
- April 2017 – look for our new and permanent Artie and Dorothy McFerrin Fabergé Exhibit gallery space upstairs behind gem/minerals.

A WORD ABOUT FABERGÉ'S LEUCHTENBERG TIARA

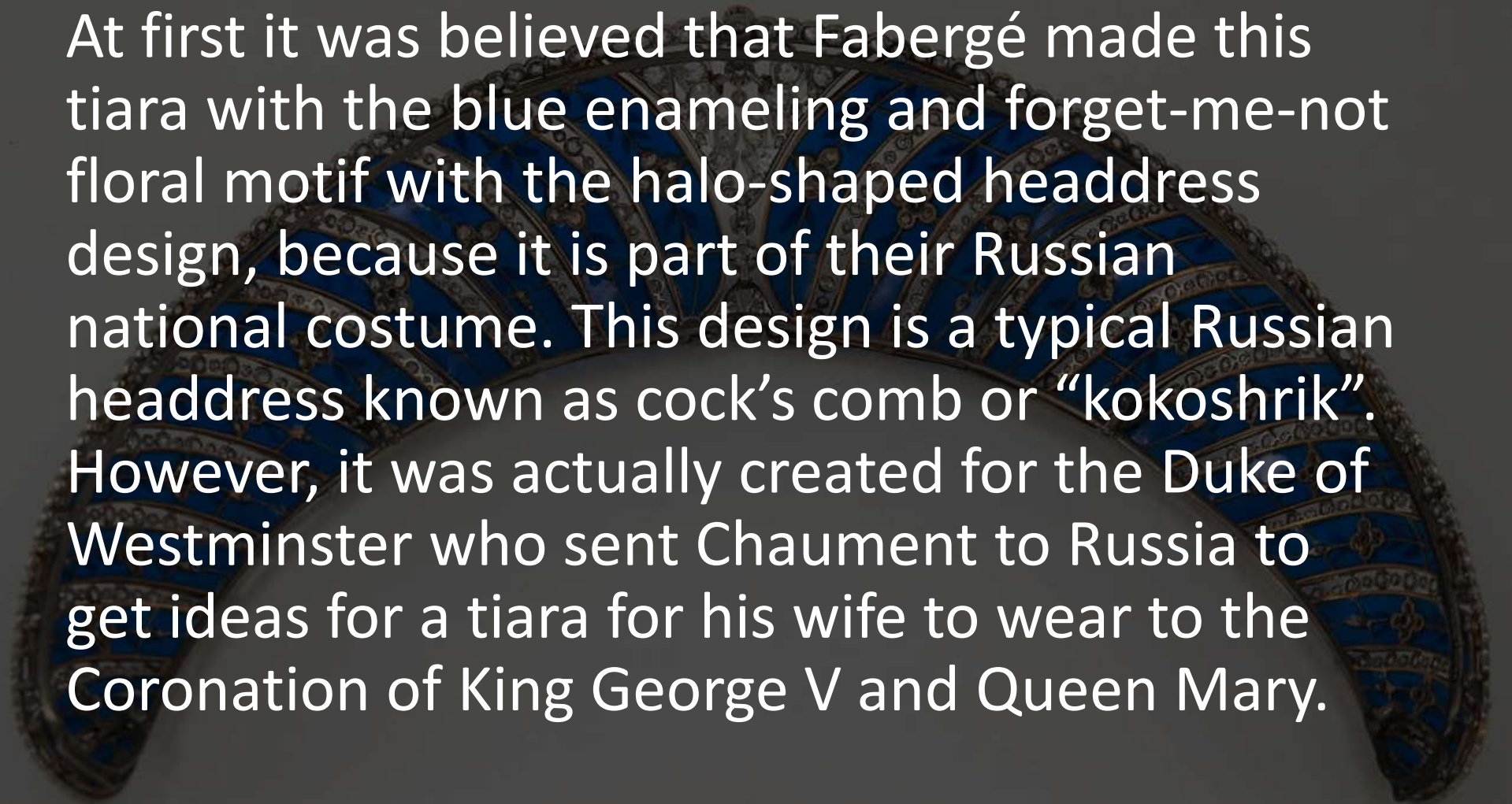
- Numerous couples have become engaged in front of the tiara.
- In my will it states that our granddaughters can wear the tiaras in their weddings.
- One of, if not the most photographed tiara on internet.
- The larger stones belonged to Catherine the Great, who gave them to her beloved grandson, Tsar Alexander I. Tsar Alexander then gave them to Empress Josephine, whom he was courting after her divorce from Napoleon.
- Josephine used these baguettes along with other French jewels to have the Leuchtenberg tiara created.
- Fabergé only made five tiaras.
- Purchase price set a world record for tiaras at Christie's, London 2007.

LEUCHTENBERG TIARA



CHAUMENT WESTMINSTER TIARA

At first it was believed that Fabergé made this tiara with the blue enameling and forget-me-not floral motif with the halo-shaped headdress design, because it is part of their Russian national costume. This design is a typical Russian headdress known as cock's comb or "kokoshrik". However, it was actually created for the Duke of Westminster who sent Chaument to Russia to get ideas for a tiara for his wife to wear to the Coronation of King George V and Queen Mary.



CHAUMONT WESTMINSTER TIARA



TERCENTENNIAL BANNER

- Probably Russian Imperial Manufacture circa 1913.
- Commemorating the 300th anniversary of Romanov reign, the banner features the Romanov griffin, the inscription *In Souvenir of the Tercentenary of Russian reign of the house of Romanov*. The celebration began Feb. 21, 1913, a day celebrated throughout Russia. At 8 a.m., a 21 gun salute from the towers of Fortress of Peter and Paul began the sunny day. Church services followed by the declaration of the manifesto issued by his Imperial Majesty Tsar Nicholas.
- A service was held in Cathedral of Our Lade of Kazan midday, later that night another reception in the winter Palace. Nicholas later wrote in his diary “Thank Lord God who shed his grace upon I and joyously celebrated the days of tercentenary of Romanov's accession”. Music played, and four days of celebration continued.
- Located in the Kremlin Armory, the Romanov Tercentenar Egg was presented to Alexandra Feodorovna that day.
- Currently located in the back of the room in the “mummy’s” coffin.

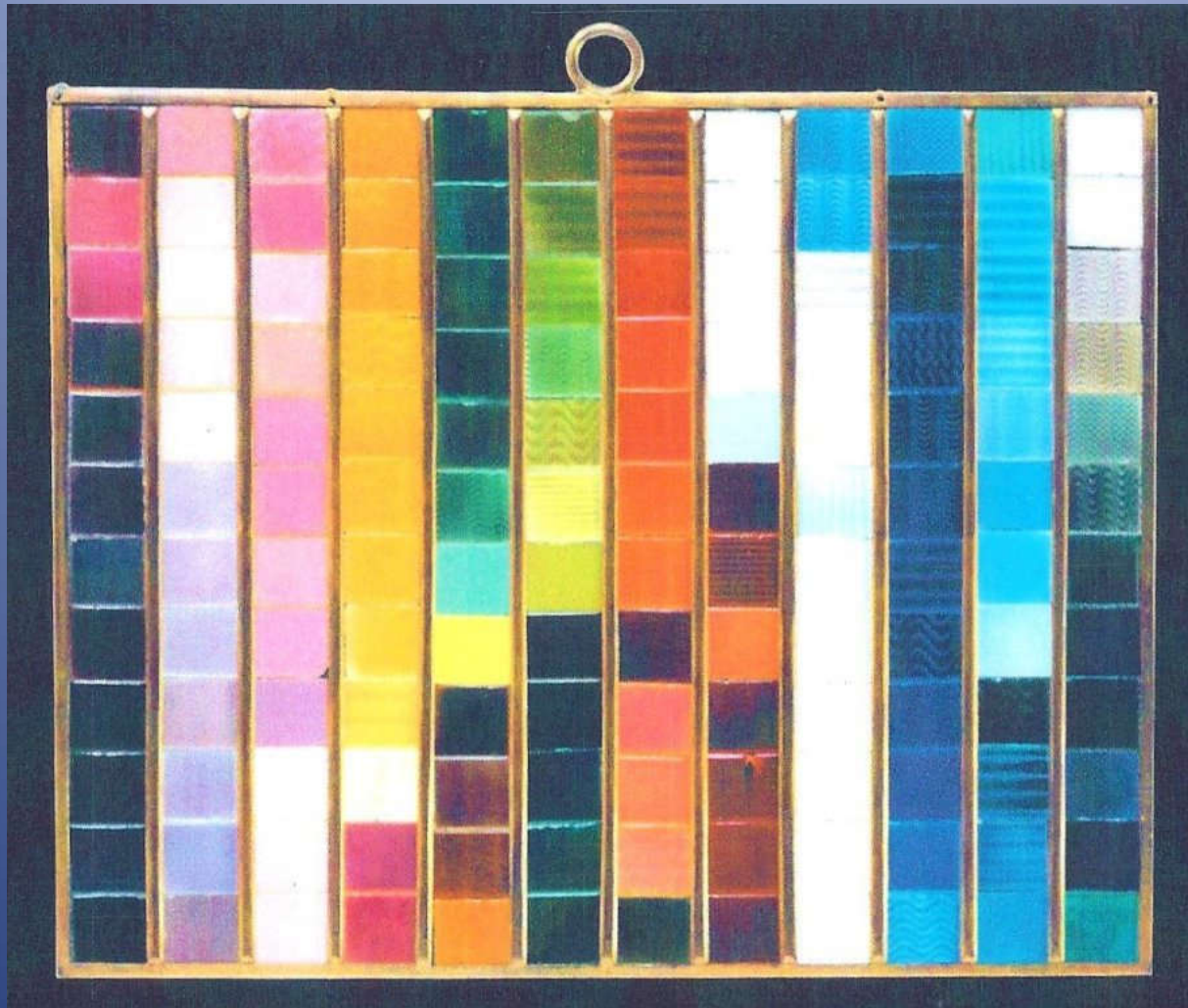
TERCENTENNIAL BANNER AND EGG



FABERGÉ'S SECRET HE TOOK TO HIS GRAVE—ENAMELING

- “En plein” means the surface has a smooth covering.
- No margin for errors.
- Gems added later.
- Enameling is fused with a variety of glass to metallic surfaces.
- Heated to 600°F and up to 700°F-800°F.
- Applied to objects already made of gold.
- Opaque enamel requires lower temperatures (under 300°F) called Petit feu’.
- Each layer has to be baked, up to 5 or 6 layers.
- Gold leaf added to already-fired object, then polished.

CHART OF ENAMELS



This type of Enameling is a lost art. Enamellers today can't devote the time for the delicate process, nor do they have the knowledge of temperature controls to reproduce this type of enameling.

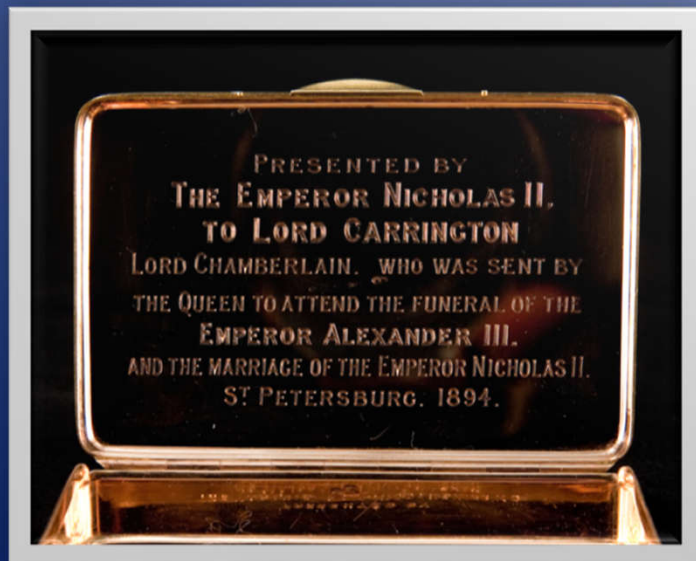
IMPERIAL PRESENTATION

MOSCOW –VS- ST. PETERSBURG

The two portrait snuff boxes in the McFerrin Collection were acquired by the Imperial Cabinet on behalf of Nicholas II for presentation to an important foreign visitor and a distinguished diplomat.

This one was presented on Dec 28, 1894 to for Lord Carrington who was Queen Victoria's representative at the funeral of Tsar Alexander III and Nicholas II as well as at the wedding of Nicholas and Alexandra.

Most of the presentation boxes and cigarette cases have inscriptions, which we will try to have open for the next display.



MOSCOW



Russian warrior featuring folklore and cabochon sapphire thumb piece.
Medieval Slavic figure. Dates 1899-1908
Purchased by the Tsar to give to his friend.

TSAR PAUL I AND WIFE TSARINA MARIA FEODOROVNA (SOPHIE DOROTHEA OF WURRTEMBERG)

It is assumed that this portrait was painted after the death of Catherine II in 1798. Paul was assassinated in 1801. It is difficult to determine which miniaturist would have completed the work.



MATCHING PAIR OF EARRINGS

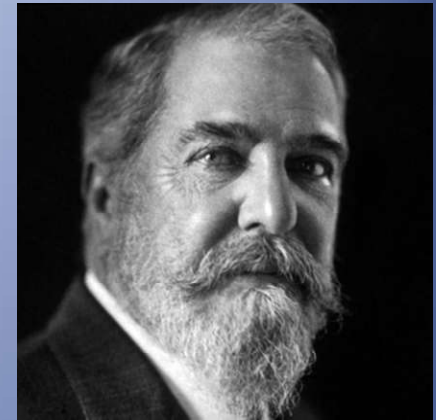
Matching the portrait badge, either in period or shortly thereafter; comprised of five oval and pear shaped semi-precious gem stones within rose cut diamonds surrounded as foliage with diamond set leaves suspended from a rectangular cut-cornered semi-precious gemstone.

Provenance: through direct descent to the Princess Sachs-Weimar.



TIFFANY ART

- The Favrile Vase was a wedding gift to Prince and Princess Cantacuzène who was born Julia Dent granddaughter of American President Grant who married a Russian general diplomat.
- Favrile glass was designed by Louis Comfort Tiffany who left the company business for his own artistic pursuits. The vase is signed Louis C. Tiffany, 07233, and also has Fabergé marks.
- Although belonging essentially to the category of the fancy glasses, the favrile glass of Louis Comfort Tiffany represented an altogether higher level of achievement both in its shapes and in the coloring and figuring of the glass. It was first shown to the public in 1893, and in pieces that were produced a few years later. Much of his work was in a heavily lustered glass that was considerably admired abroad, especially in central Europe where it created a new fashion. Favrile is different from other iridescent glasses because its color is not just on the surface, but embedded in the glass.^[2] The original trade name *Fabrile* was derived from an Old English word, *fabrile*, meaning "hand-wrought" or handcrafted.^[3] Tiffany later changed the word to *Favrile* "since this sounded better".^[4]



Tiffany 1848-1933

FABERGÉ AND TIFFANY OBJECTS OF ART



Fabergé, workmaster Viktor Aarne

St. Petersburg, circa 1899-1904

Height: 7 7/8" (20 cm.)

Provenance: Tsarina Maria Feodorovna

Prince and Princess Cantacuzène, who was the granddaughter of American President Ulysses S. Grant.

Fabergé, workmaster Viktor Aarne, scratched inventory number 7968

St. Petersburg, circa 1901

Height: 11 ." (29.2 cm.)

Provenance: Tsarina Maria Feodorovna, purchased from the Fabergé St. Petersburg branch on December 31, 1901 for 450 rubles.



FABERGÉ AND TIFFANY

OBJECTS OF ART

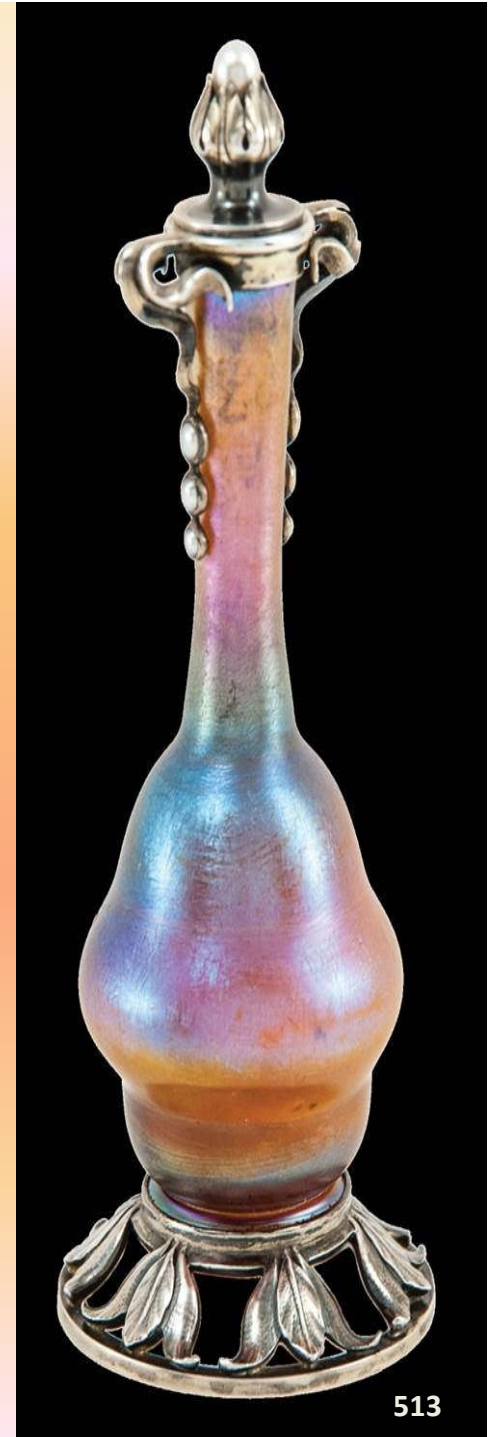
A 1909 inventory list of the room of Tsarina Alexandra Feodorovna in the Winter Palace records several silver-mounted pieces of Tiffany glass, among them a small scent flask.

Fabergé, workmaster Viktor Aarne, *Fabergé* on silver base, scratched inventory number 5333, original silk and velvet-lined wood case stamped *Fabergé / St. Petersburg / Moscow* beneath the Imperial Warrant

St. Petersburg, circa 1899-1904

Height: 4 $\frac{3}{8}$ " (10.7 cm.)

The bottle is signed *L.C.T.* (Louis C. Tiffany) and numbered B583.



PICTURE FRAMES

- Take a minute to look at the back sides for the metal properties, initials, cut of wood and customization.
- Boyle's frame given to him by employees of the opening of the new Fabergé store in 1895.
- Forbes and Elizabeth Taylor , he presented as a gift after she help host an event. Behind their photo is a picture of the Tsar
- Ivory backings, having trouble bringing in to US because of Ivory laws.
- Wood where made for the use of the royal family only. Often autographed.
- The American "Brownie" camera became a favorite of the Tsar and he loved taking photos of his family; thus Fabergé found a new way to expand his business. Scrapbooks also became popular among the Royals.
- Wigström's fire screen showing Tsar Nicholas II and his mother Alexandra Feodorovna is said to be the best "object of art" by Fabergé' because of the use of so many colors of gold. He also created most of the Easter eggs.

BACK SIDE OF THE FRAMES



Pay special attention to the back side of our frames. Along with workmaster information, many reflect engravings or dedications.

FANS

The McFerrin Collection has a total of 14 Fabergé fans - the most known in any one collection. The Queen of England's fan collection is much larger, but has more of a variety of fan makers.



IMPERIAL SEAL



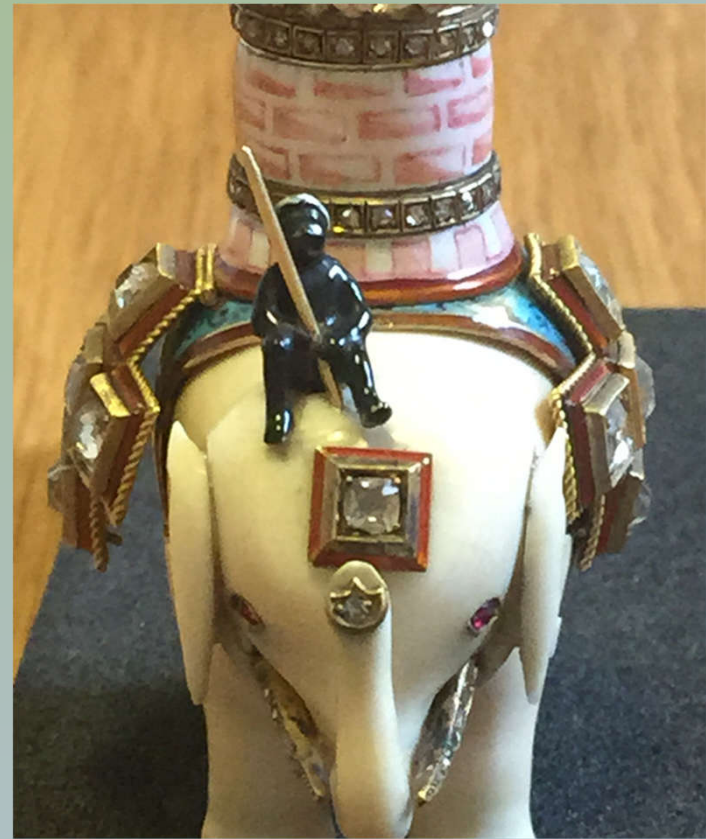
IMPERIAL DIAMOND TRELLIS EGG

This egg was produced by the chief jeweler for Fabergé', August Holmström. The egg was a gift from Tsar Alexander III to Tsarina Maria Feodorovna on Easter 1892.



Originally there was a silver base, which included three cherubs that supported the egg. Made of gold, jadeite, rose-cut diamonds, silver and satin. Also, there was a “surprise” of a miniature elephant that went missing...until recently! The surprise has been found in Queen Elizabeth’s collection. In April, 2017 for the first time in 125 years, the surprise will be reunited with the egg it was intended to be with!

THE AUTOMATON SURPRISE FOR THE DIAMOND TRELLIS EGG



Recently, a long-lost Fabergé treasure has been discovered in the British royal family's art collection: an automaton elephant embellished in diamonds and rubies originally hidden as a "surprise" inside the Diamond Trellis Egg commissioned by Czar Alexander III in 1892.

REFERENCES

[1] Berger, Eric. (2006, November 20). ["Incredible growth at the Houston Museum of Natural Science"](#). Houston Chronicle.

[2] Hesse, Rayner W. (2007), *Jewelrymaking Through History: An Encyclopedia*, Greenwood Publishing Group, p. 220, [ISBN 0-313-33507-9](#)

[3] Von Drachenfels, Suzanne (2000), *The Art of the Table: a Complete Guide to Table Setting, Table Manners, and Tableware*, Simon & Schuster, p. 592, [ISBN 0-684-84732-9](#)

[4] Warmus, William (2001), *Louis Comfort Tiffany*, New York: Wonderland Press ; H.N. Abrams, [ISBN 978-0-8109-5828-9](#)