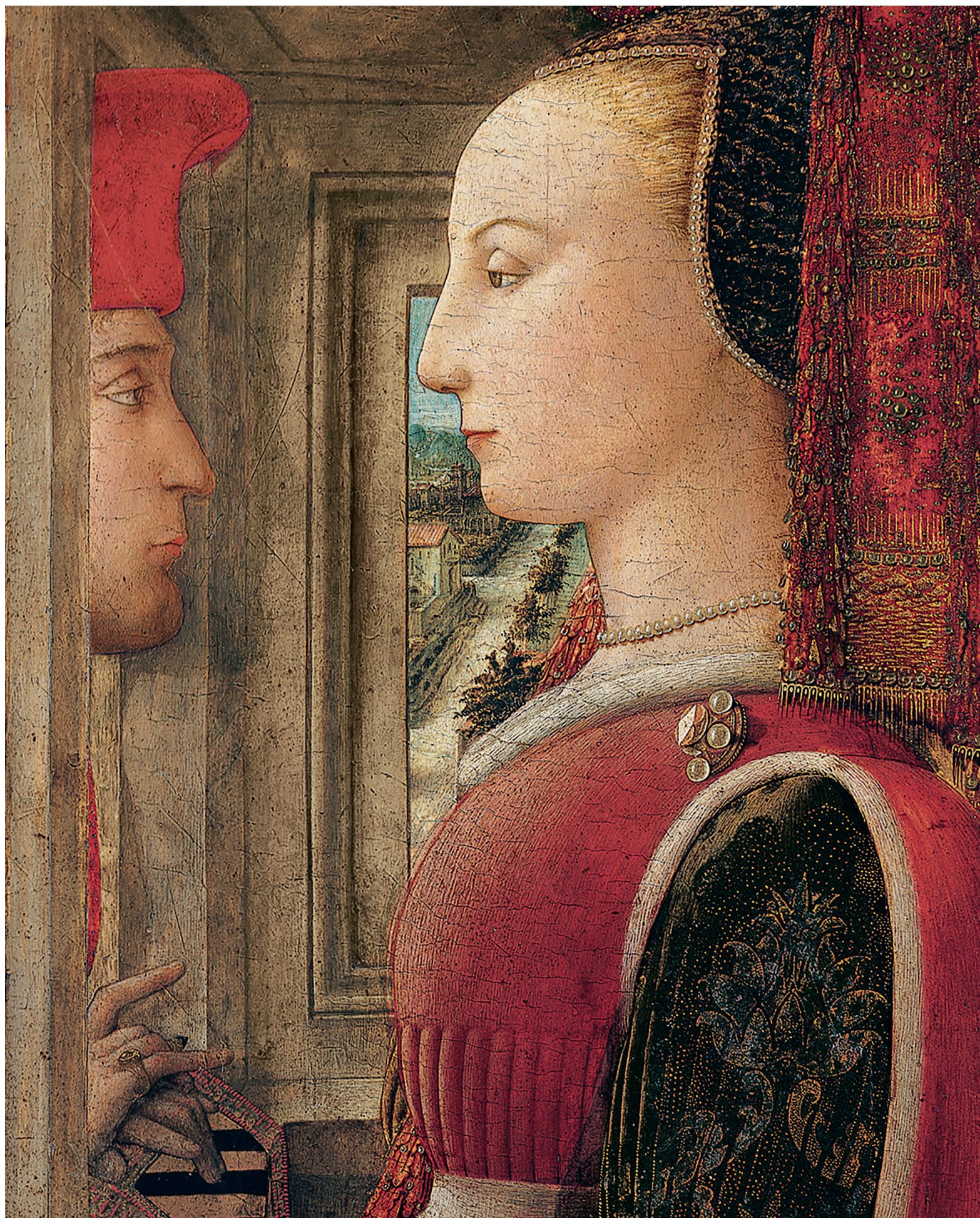


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Front cover illustration: Unidentified artist (Senegalese). Detail of Portrait of a woman, 1910s. See fig. 1, p. 180.

Back cover illustration: Dihl et Guérhard (French, 1781–ca. 1824; Manufacture de Monsieur le duc d'Angoulême, until 1789). Detail of *Vase with Scenes of Storm at Sea*, ca. 1797–98. See fig. 1, p. 112.

Illustration on p. 2: Fra Filippo Lippi (Italian, ca. 1406–1469). Detail of *Portrait of a Woman with a Man at a Casement*, ca. 1440. See fig. 1, p. 64.

Illustration on pp. 8–9: Detail of the Metropolitan Vase. Guatemala or Mexico. Maya, Late Classic, 7th–8th century. See fig. 7b, p. 47.

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MANUSCRIPT GUIDELINES FOR THE METROPOLITAN MUSEUM JOURNAL

The *Metropolitan Museum Journal* is issued annually by The Metropolitan Museum of Art. Its purpose is to publish original research on works in the Museum's collection. Articles are contributed by members of the Museum staff and other art historians and specialists. Submissions should be emailed to: journalsubmissions@metmuseum.org.

Manuscripts are reviewed by the *Journal* Editorial Board, composed of members of the curatorial, conservation, and scientific departments.

To be considered for the following year's volume, an article must be submitted, complete including illustrations, by October 15.

Once an article is accepted for publication, the author will have the opportunity to review it after it has been edited and again after it has been laid out in pages. The honorarium for image costs is \$300, and each author receives a copy of the *Journal* volume in which his or her article appears.

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For the style of captions and bibliographic references in endnotes, authors are referred to *The Metropolitan Museum of Art Guide to Editorial Style and Procedures*, which is available from the Museum's Publications and Editorial Department upon request, and to *The Chicago Manual of Style*. Please provide a list of all bibliographic citations that includes, for each title: full name(s) of author or authors; title and subtitle of book or article and periodical; place and date of publication; volume number, if any; and page, plate, and/or figure number(s). For citations in notes, please use only the last name(s) of the author or authors and the date of publication (e.g., Jones 1953, p. 65; Smith and Harding 2006, pp. 7–10, fig. 23).

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ABBREVIATIONS

MMA The Metropolitan Museum of Art
MMAB *The Metropolitan Museum of Art Bulletin*
MMJ *Metropolitan Museum Journal*

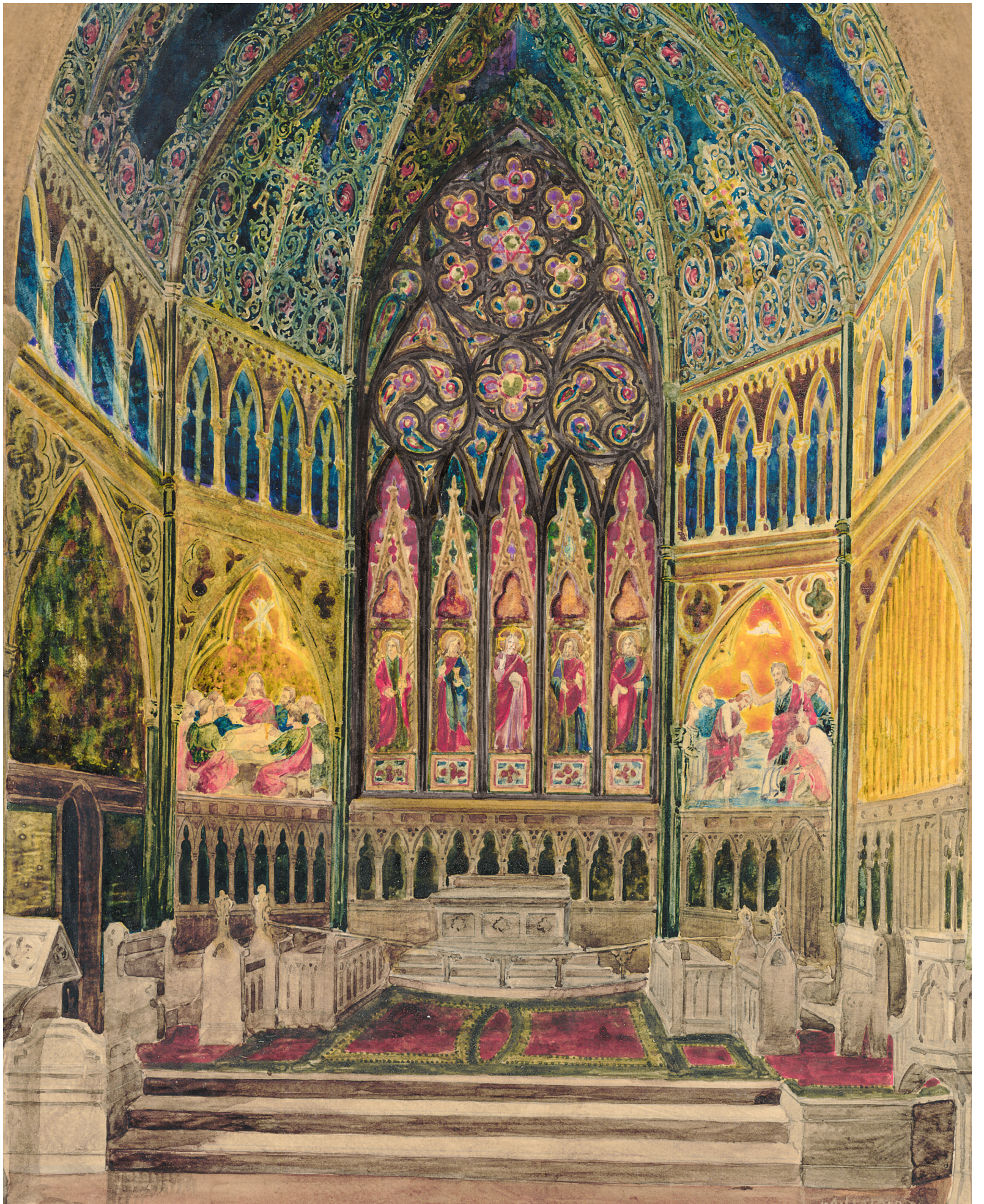
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DESIGN DRAWINGS FROM THE STUDIOS OF LOUIS COMFORT TIFFANY: AN INTRODUCTION

The Metropolitan Museum of Art holds the most comprehensive and historically significant collection of work by Louis Comfort Tiffany (1848–1933), including architectural elements, stained-glass windows, mosaics, paintings, lamps, blown-glass vases, enamel work, pottery, furniture, textiles, and jewelry. The Museum's holdings were considerably enhanced in 1967 with the acquisition of more than 350 design drawings, as well as photographs and ephemera from the studios of Louis Comfort Tiffany, the largest and most extensive compilation of this material known. The wide range of works on paper from Tiffany's studios includes highly finished presentation and working drawings, cartoons, and studio photographs. Encompassing virtually all of Tiffany's career, from the 1880s through the early 1930s, and nearly the full array of his production, the assortment contains designs for stained-glass windows for religious, public, and domestic buildings; designs for the interiors of churches, hotels, residences, and a museum gallery; ecclesiastical furnishings, such as lecterns, baptismal fonts, and textiles; numerous lighting designs, including some of the acclaimed Tiffany Studios floral shades; and many other decorative works. The commissions span a geographic distribution from Boston to Atlanta, New York to Los Angeles.

The highly finished drawings are beautiful works of art in their own right. Many, executed in exceedingly delicate translucent hues, evoke the effect of light filtering through Tiffany's signature multicolored glass in the final work. Their study provides an invaluable aid in identifying and establishing a chronology of individual works by Tiffany Studios, understanding aspects of the design and fabrication process, and illuminating the patron-studio relationship.

While in Tiffany Studios or after the studios closed in 1932, the drawings sustained significant damage because of poor storage and water infiltration. Miraculously, most of the damage appears around the edges, leaving the main images relatively unscathed. Still, many of the drawings could not be accessed because of microbial infestation; their fragile condition made even the mere handling of them nearly impossible. Some years ago, the Museum undertook the challenging project of conserving the drawings in order to make them available for exhibition and research.

The study and conservation of the drawings have revealed critical new information on the designers and working methods of Tiffany's studios.* In this volume, Patricia C. Pongracz views the drawings with an eye to distinguishing Tiffany Studios' little-known work for Jewish congregations. To that end, she not only identified a detailed drawing for a pair of ark doors but also located them in New York's Temple Emanu-El. In her article, she determines a chronology of Tiffany Studios' work for the temple and in so doing sheds light on the process by which religious institutions reuse and repurpose decorative works from earlier sites. Pongracz made a further discovery, identifying a design drawing and a composite photograph in the collection as part of a larger series of windows for the Euclid Avenue Temple in Cleveland. Documents she studied in the temple's archives illuminate the crucial role of the client in this particular commission.

The second article is a collaboration between Marina Ruiz Molina, an associate conservator who has been examining and treating this collection since 2010 in the Museum's Sherman Fairchild Center for Works on Paper and Photograph Conservation, and art historian Christine Olson. Their important integration of technical analysis and research focuses on a late commission for Tiffany Studios—an extraordinary mosaic triptych, *Te Deum Laudamus*, designed for the First Methodist Episcopal Church of Los Angeles in 1923. In addition to tracing the evolution of the mosaics to Northern California, the authors present new insights into the studios' practices—especially their use of photography as a critical aid during the design process. The articles will undoubtedly generate new ways of thinking about the Tiffany studios' workings and artistic creations, and as a result spawn future scholarship utilizing the Metropolitan's extraordinary collection.

ALICE COONEY FRELINGHUYSEN

Anthony W. and Lulu C. Wang Curator of American Decorative Arts

*See Martin Eidelberg and Alice Cooney Frelinghuysen in *The Lamps of Louis Comfort Tiffany* (2005, pp. 66–80) and Alice Cooney Frelinghuysen in *Tiffany Glass: A Passion for Colour* (2009, pp. 74–105).

Jacob Holzer (Swiss, 1858–1938) for Tiffany Glass & Decorating Company. Detail of *Design for Chancel of Christ Church, Bedford Avenue, Brooklyn, New York*, ca. 1899. Watercolor, gum Arabic, gouache and graphite on tissue or tracing paper mounted on board, 27 × 18¾ in. (68.6 × 47.6 cm). The Metropolitan Museum of Art, Purchase, Walter Hoving and Julia T. Weld Gifts and Dodge Fund, 1967 (67.654.8)