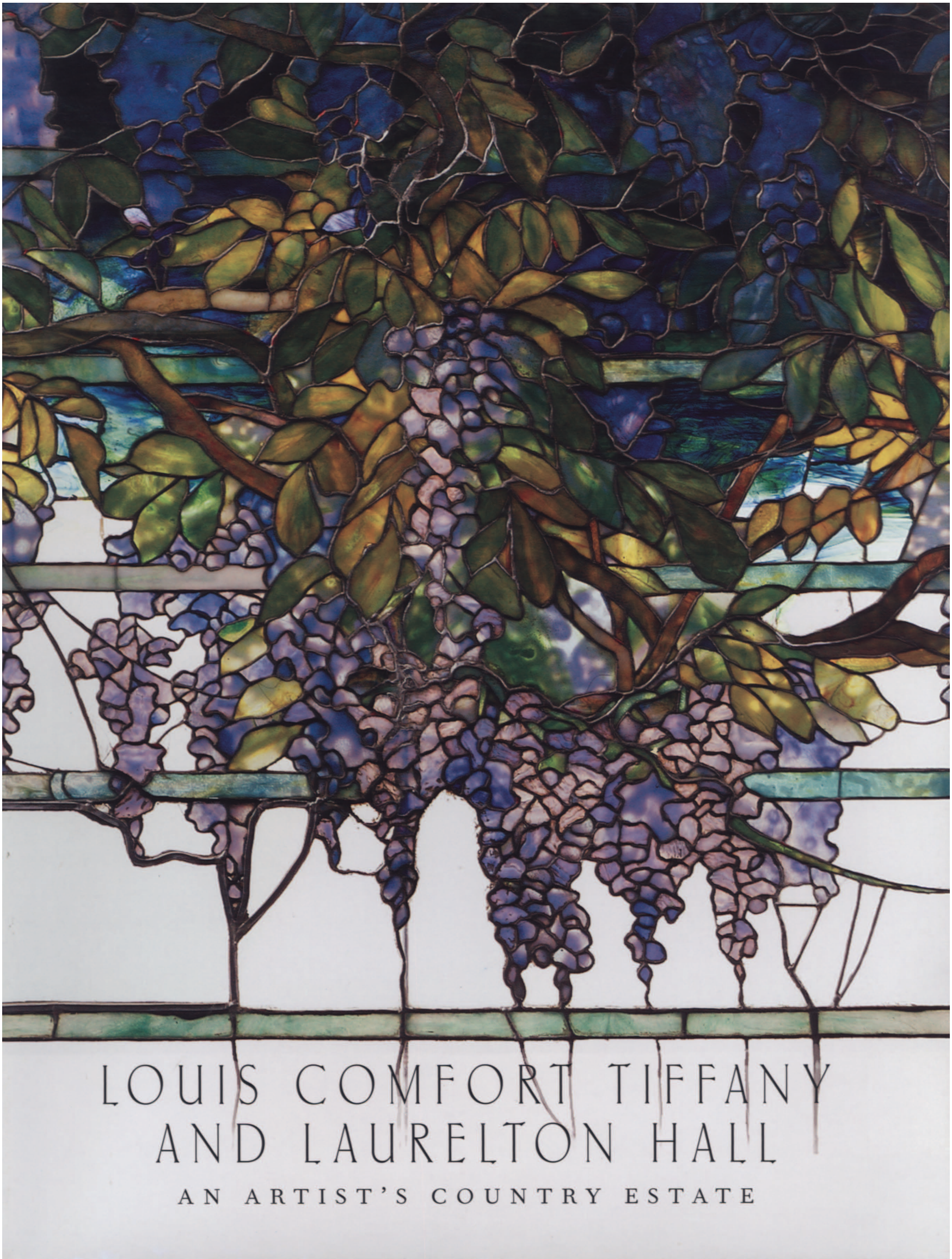
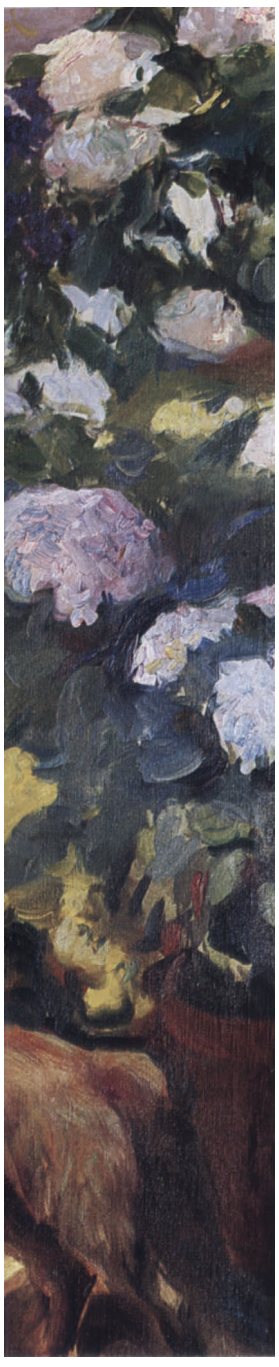


LOUIS COMFORT TIFFANY AND LAURELTON HALL

AN ARTIST'S COUNTRY ESTATE

LOUIS COMFORT TIFFANY
AND LAURELTON HALL





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AN ARTIST'S COUNTRY ESTATE

Alice Cooney Frelinghuysen

With contributions by Elizabeth Hutchinson, Julia Meech, Jennifer Perry Thalheimer, Barbara Veith, and Richard Guy Wilson

The Metropolitan Museum of Art, New York

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This publication accompanies the exhibition "Louis Comfort Tiffany and Laurelton Hall—An Artist's Country Estate," held at The Metropolitan Museum of Art, New York, November 21, 2006–May 20, 2007.

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Frontispiece: Joaquín Sorolla y Bastida, *Louis Comfort Tiffany,* 1911 (fig. 129)

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Sponsor's Statement

The Tiffany & Co. Foundation is honored to sponsor the exhibition "Louis Comfort Tiffany and Laurelton Hall—An Artist's Country Estate." The Foundation thanks The Metropolitan Museum of Art for conceiving an exhibition that illuminates Louis Comfort Tiffany's multifaceted talent through the designs and furnishings he created for his extraordinary final country home and its gardens.

Louis Comfort Tiffany (1848–1933) was the son of Charles Lewis Tiffany, a founder of Tiffany & Co., the New York City jewelry and fancy-goods store, and one of America's most successful luxury-goods merchants. The younger Tiffany pursued an artistic career. While still in his twenties he developed his talent as a painter, and he eventually turned his creative energies to the design and manufacture of jewelry and decorative art objects as well as to interior design. His renowned work in stained glass later informed and inspired the palette of vividly colored and unusual gems with which he produced some of the most imaginative jewels and objects of the twentieth century. Many of these designs were created during his tenure as design director of Tiffany & Co.

The key themes of Tiffany's art—nature, in its intrinsically beautiful state, and the exoticism of ancient Egypt, Byzantium, and the Islamic world—are represented in the unique studios and residences he designed for himself, beginning in the late 1860s.

Tiffany believed that his designs and luminous masterworks, specifically his work in glass and his vibrant gemstone and enamel jewelry depicting myriad natural forms, restored the human spirit and sustained the soul. The exhibition admirably supports this belief. The works on view, some of the twentieth century's most powerful artistic expressions, move and uplift us still.

Since its inception in 1837, Tiffany & Co. has been guided by the belief that a successful corporation has a responsibility to the greater community. Through The Tiffany & Co. Foundation, established in 2000, the company has broadened the scope of its corporate giving efforts with grants to nonprofit organizations dedicated to arts education, the preservation of the arts, and environmental conservation.

Fernanda M. Kellogg
President
The Tiffany & Co. Foundation

Director's Foreword

The Metropolitan Museum is fortunate to have an extraordinarily comprehensive collection of the work of Louis Comfort Tiffany (1848–1933), one of the most celebrated American artists of the late nineteenth and early twentieth centuries. The Museum's first acquisitions of Tiffany's work date from 1896, when Henry Osborne Havemeyer (who with his wife, Louisine, was an enthusiastic patron both of Tiffany and of the Metropolitan Museum), donated fifty-six vases and roundels—the first examples of American glass of any kind to enter the Museum's collection. Another significant early gift originated with Tiffany himself. In 1925, to enhance the Havemeyer gift, the artist lent the Museum examples, from his personal collection, of his blown glass, enamelwork, and pottery; after his death, these works were donated to the Museum by the Louis Comfort Tiffany Foundation, which the artist had founded in 1918. Today, the Museum's holdings represent almost every medium of the many in which Tiffany worked—windows, mosaics, lamps, blown-glass vases, enamels, ceramics, jewelry, paintings, and drawings. In 2003 the Museum installed a generous selection from the collection in the Deedee Wigmore Gallery of the Arts of Louis C. Tiffany, putting the full range of Tiffany's work on view in a single space.

The loggia from Laurelton Hall, Tiffany's grand country estate in Oyster Bay, Long Island, has been among the glories of The American Wing's Charles Engelhard Court since its opening in 1980. Its faceted limestone columns and glass-and-pottery floral capitals support corbels faced with vibrant mosaics in blue and yellow. When Laurelton Hall was destroyed by a fire in 1957, the twenty-one-foot-high loggia was among the architectural elements and furnishings salvaged from the ruins by Hugh F. McKean, a former artist-in-residence at Laurelton Hall, and his wife, Jeannette Genius McKean. In 1978, after the Metropolitan had begun construction of a new American Wing, with a dramatic garden court, the McKeans generously donated the loggia to the Museum, in memory of Jeannette's grandfather Charles Hosmer Morse. Everything else the McKeans had saved was given to the Charles Hosmer Morse Museum of American Art, in Winter Park, Florida, which Jeannette McKean had founded in 1942.

It can be argued that Laurelton Hall, completed in 1905, was Tiffany's greatest achievement. He designed every aspect of the immense residence, as well as the grounds into which the house was consciously integrated; he filled the house with vast collections of his own work and of Islamic, Asian, and Native American art; he established a program that allowed young artists to be in residence at Laurelton. This exhibition and its accompanying publication examine these facets of Laurelton Hall and its evolution, offering insight into Tiffany's interior designs, architectural achievements, passionate collecting, and artistic vision. They also announce noteworthy discoveries. Many of the artworks from Laurelton Hall were auctioned in 1946, and for the most part their whereabouts since has been unknown. Several works thought lost have recently been located, however. We hope that, spurred by this exhibition, more will come to light.

The exhibition was conceived and developed by Alice Cooney Frelinghuysen, Anthony W. and Lulu C. Wang Curator of American Decorative Arts at the Metropolitan Museum, and organized by the Metropolitan in collaboration with the Morse Museum. Approximately half the objects and architectural elements in the exhibition have been lent by the Morse Museum, which expressly for this exhibition embarked on the ambitious and costly project of conserving and reconstructing two significant works in its care. We express our profound gratitude to the trustees of the Morse Museum and its director, Laurence J. Ruggiero. Without their contribution, the exhibition would not have been possible.

The Metropolitan Museum is indebted as well to the private collectors and other institutions that have lent their prized works to the exhibition. We offer special thanks for their participation and support.

Enormous gratitude is owed to the distinguished scholars who have contributed to this publication: Alice Cooney Frelinghuysen, Elizabeth Hutchinson, Julia Meech, Jennifer Perry Thalheimer, Barbara Veith, and Richard Guy Wilson. We also recognize Joseph Coscia, Jr., Chief Photographer at the Metropolitan Museum. His magnificent color photographs of objects from the Metropolitan and Morse museums, as well as other collections both public and private, and of the Laurelton Hall site today are an invaluable contribution to this publication.

We extend our deep appreciation to The Tiffany & Co. Foundation for its generosity in making this complex exhibition a reality. Tiffany & Co. is a longstanding supporter of the Museum, and we gratefully acknowledge its contributions to this project. Thanks for support of the exhibition are also owed to the Gail and Parker Gilbert Fund. Critical support for this publication was provided by the William Cullen Bryant Fellows of The American Wing.

Philippe de Montebello
Director
The Metropolitan Museum of Art

Acknowledgments

In the summer of 1982 I made my first visit to the site of Laurelton Hall, at the instigation of Lillian Nassau, a pioneer dealer in the work of Louis Comfort Tiffany. The visit was arranged by Joseph Ryan, the son of Tiffany's chauffeur. That trip, at the beginning of my career and in the company of the eminence grise in the field, kindled in me an interest in Tiffany's extraordinary country estate that continues to this day. I am grateful to them for that memorable introduction. I also had the good fortune to know Hugh F. McKean, a former artist-in-residence at Laurelton Hall and, later, president of Rollins College, and his wife, Jeannette Genius McKean, of Winter Park, Florida. When Laurelton Hall burned down in 1957, they took action to save whatever could be salvaged. Without their foresight and devotion to Tiffany's work, we would not have been able to mount the exhibition this publication accompanies. Their passion for Tiffany was infectious, and their warm hospitality to me on numerous visits to Winter Park was genuine and heartfelt. I wish they were alive today to witness this celebration of Laurelton Hall. In more recent years Robert B. MacKay, Director, Society for the Preservation of Long Island Antiquities, continued to bring aspects of Laurelton Hall to my attention and guided me on my visits through the labyrinthine roads of Oyster Bay. I have benefited from conversations with him and with Richard Guy Wilson, Professor of Architectural History at the University of Virginia, about publishing a volume devoted to Laurelton Hall.

A book and exhibition of this scope can be achieved only with the help of a wide range of supporters. Countless individuals offered their expertise, cooperation, assistance, and good wishes, and I give heartfelt thanks to everyone who has taken part. At the Metropolitan Museum, Philippe de Montebello, Director, recognized immediately the importance of pursuing this project, and he has supported it throughout. I am grateful to him and to the Trustees of the Metropolitan for backing this undertaking. Marukh Tarapor, Associate Director for Exhibitions, Doralynn Pines, Associate Director for Administration, and Martha Deese, Senior Administrator for Exhibitions and International Affairs, have also shown enthusiasm for the exhibition and have helped in many ways. Emily Kernan Rafferty, President, with Nina McN. Diefenbach, Vice President for Development and Membership, and Andrea Kann, Deputy Chief Development Officer for Corporate Programs, helped to secure critical sponsorship from The Tiffany & Co. Foundation. Other members of the development staff have been an essential part of the planning of opening events, particularly Claire E. Gylphé. In addition, Sharon Cott, Senior Vice President, Secretary and General Counsel, Rebecca L. Murray, Associate Counsel, and Jeffrey N. Blair, Assistant Counsel; Missy McHugh, Chief Advisor to the President; Suzanne Rubin Schein, Amanda Maloney, and Heather Woodworth in the Director's office; Christina Black, Chief Planning and Budget Officer; Suzanne L. Shenton, General Manager, and her predecessor, Kathleen Arffman, in Visitor Services; Sean Simpson, Security; and Amsi Tadesse, Controller, all provided assistance in their areas of expertise.

I am especially grateful for the considerable assistance of my four coauthors from outside the Metropolitan: Elizabeth Hutchinson, Julia Meech, Jennifer Perry Thalheimer, and Richard Guy Wilson. They not only contributed important new insights into Tiffany's designs, collecting, and educational foundation; they also generously shared their knowledge and gave advice regarding the selection of works for the exhibition.

I would like to give special thanks to the lenders to the exhibition. Although institutional lenders are listed separately elsewhere, I wish to acknowledge the various contributions by their staffs, who agreed to part with works of art that in some cases have been prominently displayed. They have graciously agreed to disrupt the installation of their collections in order to send their pieces to the Metropolitan for more than six months. Their staffs have been especially helpful in shepherding loans, dealing with travel arrangements, and accommodating special photography. For their time and effort on behalf of this project I thank Peter Whiteley, Curator of North American Ethnology, and Kristen Mable, Registrar, Archives and Loans, Collections Management, at the American Museum of Natural History, New York; Peter F. Blume, Director, and Ruta Saliklis, Associate Director, Ball State University Museum of Art; Doreen Bolger, Director, Jay Fisher, Deputy Director for Curatorial Affairs, David Park Curry, Curator of American Art, Sona Johnston, Senior Curator, Painting and Sculpture, Melanie Harwood, Senior Registrar, Anthony Boening, Installations, Sarah Sellers, Associate Registrar, and Michael Scott, Coordinator of Rights and Reproductions, at The Baltimore Museum of Art; Arnold Lehman, Director, Susan Kennedy Zeller, Assistant Curator, Arts of the Americas, Kevin Stayton, Chief Curator and Vice Director for Curatorial Affairs, Barry R. Harwood, Curator, Decorative Arts, Nancy Rosoff, Andrew W. Mellon Curator and Chair, Arts of the Americas, Charles Desmarais, Deputy Director for Art, and Elisa Flynn, Assistant Registrar for Domestic Loans, at the Brooklyn Museum; Walt Tressler, Corporate Services Manager, and Ellen Denker, Archivist, for Lenox, Incorporated, a Division of Brown-Forman Corporation; Kristin C. Law, Curator of Collections, The Hermitage Foundation Museum and Gardens, Norfolk, Virginia;

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An exceptional debt is owed to those private collectors who care for and cherish their works of art and yet are willing to part with them for a period of time in order to share them with the public. For their sacrifices and confidence I thank Mr. and Mrs. Werner Baehler, Mr. and Mrs. Walter H. Buck, as well as David Parker and Beth Perkins, who facilitated the loan, Ralph T. Coe, David Gilder, Joshua Gilder, Mrs. Rodman Gilder, Julia Hartman, Nadia Hartman, Steven Hartman, Florence and Herbert Irving, Mr. and Mrs. Hans König, A. Amasa Miller, Dr. Rodman Miller, Virginia Ann Miller, Mrs. Timothy Schmiderer, Mr. and Mrs. Kenneth Siebel, Roy Stillman, Eric Streiner, Mr. and Mrs. Anthony Terranova, Mr. and Mrs. Erving Wolf, and Mrs. T. Eugene Worrell and the late Eugene Worrell, with James Godfrey and Judy Coleman.

A special thanks goes to the staff and Trustees of The Charles Hosmer Morse Museum of American Art, in Winter Park, Florida, for their embrace of this ambitious undertaking. They endured numerous visits that disrupted the normal flow of their days. Laurence J. Ruggiero, Director, was especially encouraging, recognizing that a major exhibition on Laurelton Hall would be an enduring contribution to the study of Tiffany's oeuvre. The Trustees of the Morse Museum and Foundation wholeheartedly endorsed the project. I thank especially Harold A. Ward III, President, Ann Morgan Saurman, and Leila E. Trismen. Jennifer Perry Thalheimer, Collections Manager, who has lived and breathed Tiffany for much of her career and for whom no question was too big or small, has been an invaluable partner. I also thank April Brown, Catherine Hinman, Dave McDaniels, Grace Mazanek, and Bonnie Jackson, all of whom have contributed to the exhibition in innumerable ways.

At the Metropolitan, countless colleagues have contributed to both the exhibition and the production of the book. I am grateful to Morrison H. Heckscher, Lawrence A. Fleischman Chairman of The American Wing, for his encouragement and understanding during the years in which this exhibition has taken shape. Many thanks are due to my curatorial colleagues in The American Wing. H. Barbara Weinberg, Peter M. Kenny, Amelia Peck, and Beth Carver Wees offered their own wealth of experience and were always available to discuss and weigh ideas. Kevin J. Avery, Carrie Rebora Barratt, Frances Gruber Safford, and Thayer Tolles gave sympathetic encouragement along the way. Elaine Bradson, Associate for Administration, and Administrative Assistants, past and present, Karen Zimmerman, Nathan Vincent, Jeanne Ko, and especially Nadia Hartman performed essential tasks of all kinds. Our departmental technicians, Don E. Templeton, Sean Farrell, Rob Davis, Dennis Kaiser, and the late Gary Burnett, provided their usual exceptional assistance during both the exhibition's installation and a long period of preparation when many of the objects included in the show were being conserved, studied, and photographed. I am grateful as well to staff members Frances F. Bretter, Shauna Doyle, Medill Higgins Harvey, Ellin Rosenzweig, Cynthia Schaffner, Barbara Whalen, and Lori Zabar for their interest in the project. The Laurelton Hall exhibition proved to be a training ground for numerous interns in the Department of American Decorative Arts during the five years from its inception until its opening. I was immeasurably helped by their intelligence, hard work, and good nature. I thank Daniel Ackerman, Kristin Bayans, Alexandra Bowes-Lyon, Mary Catelet, John Gordon, Michele Kahn, Leslie Sykes-O'Neill, Jennie Tarr, and Lisa Wang. Many are now pursuing their own professional careers and I take pleasure in the knowledge that this project gave them a foothold.

Because Tiffany had wide-ranging collecting interests, a number of curators from other departments at the Metropolitan offered their expertise and made available for the exhibition loans of works that related to Tiffany's own. I thank especially, in the Department of Asian Art, James C. Y. Watt, Brooke Russell Astor Chairman, Denise P. Leidy, Barbara Ford, Joyce Denney, Hwailing Yeh-Lewis, and Kendal Parker; in the Department of Arms

and Armor, Stuart W. Pyhrr, Arthur Ochs Sulzberger Curator in Charge, Morihiro Ogawa, Donald J. LaRocca, and Hermes Knauer; in the Costume Institute, Harold Koda, Curator in Charge, and Jessica Krick, former Collections Assistant; in the Department of Islamic Art, Stefano Carboni, Navina Haidar Haykel, and Paola Chadwick; in the Department of the Arts of Africa, Oceania, and the Americas, Julie Jones, Curator in Charge, and Hillit Zwick; in the Department of Drawings and Prints, Constance McPhee; and in the Department of Photographs, Jeff L. Rosenheim.

Since the fire at Laurelton Hall damaged many of the architectural elements and other works that were salvaged, this exhibition has provided innumerable conservation challenges. Without the insights, observations, and technical expertise of the Metropolitan's superb conservators, many of the pieces in the exhibition would not look the way they do today. I am especially thankful to Marijn Manuels, Yale Kneeland, Nancy Britton, Linda Borsch, Lisa Pilosi, and Drew Anderson, in the Department of Objects Conservation, who joined me in making initial assessments of the condition of the pieces at the Morse Museum. Marijn Manuels was instrumental in the examination of the dining-room furniture from the Seventy-second Street house and Laurelton Hall, which aided in the identification of original paint colors and finishes. Nancy Britton took the lead in the project to replicate the original upholstery for the dining-room furniture at Laurelton. Lisa Pilosi and Drew Anderson each performed critical work on individual glass items, Lisa on the tall vase from the Fountain Court, and Drew on the *Magnolia* panels and the Metropolitan's window from the Bella apartment. Ann Baldwin in Paper Conservation sensitively treated the drawings of the flowers from the capitals of the loggia at Laurelton Hall. Christine Paulocik, with Jessica Regan of the Costume Institute, adroitly stabilized the feathered peacock headdress. Elena Phipps in Textile Conservation was instrumental in mounting the Native American materials for the exhibition. I also wish to thank Dorothy Mahon in Paintings Conservation for her careful examination of the paintings in the exhibition and for her advice on the conservation of the stenciled wall panel from the Fountain Court. Alexandra Walcott and the other conservation preparators created the often intricate and unobtrusive mounts for many of the objects on display. The Museum's conservators were also instrumental in advising on and overseeing the work performed outside the Museum. I would like to acknowledge for their labors John Griswold and his staff at Griswold Conservation Associates, LLC, and Mark Rabinowitz and the staff at Conservation Solutions, Inc., who teamed up for the enormously complicated restoration and installation of the Daffodil Terrace and the marble-and-mosaic mantelpiece from the dining room; Kevin O'Brien and his staff, for replicating the silk velvet upholstery on the dining-room chairs; Olaf Unsoeld and the staff at Fine Wood Conservation, Ltd., for working on the finish of the dining-room chairs; Joseph Stegmeyer, Timothy Warner, and the staff at Passementerie, for producing the dining-room chairs' trimmings; and Luca Bonetti, paintings conservator, for his work on the original stenciled wall painting.

This publication has proved a major undertaking for the Museum and, through the considerable efforts of many colleagues, has been completed with professionalism and aplomb. John P. O'Neill, Editor in Chief and General Manager of Publications, believed that the book would find a wide audience and offered many astute suggestions. Editors Margaret Aspinwall and Sue Potter, and especially Jane Bobko, deserve special thanks for their enduring patience and gift of language in preparing the text for publication. Production was managed by Paula Torres, who brought a critical eye to the selection and reproduction of the myriad images. Gwen Roginsky, Associate General Manager of Publications, oversaw color correction and printing. The efforts of Margaret Rennolds Chace, Managing Editor, and Robert Weisberg, Assistant Managing Editor, were essential to the timely completion of the book. With Kathryn Ansite, Robert Weisberg also handled the desktop publishing. Bruce Campbell conceived the handsome design. His obvious love of the objects in the exhibition and his cheerful disposition made the process of laying out the book enjoyable. Important editorial work was also carried out by Margaret Donovan, Emily Walter, Joan K. Holt, Cynthia Clark, and Ruth Lurie Kozodoy. Philomena Mariani was the bibliographical editor.

The book's beauty derives in large part from the breathtaking new photography that Joseph Coscia, Jr., Chief Photographer in the Museum's Photograph Studio, produced for the majority of the objects in the exhibition. He gave up weeks away from his family to travel to Florida to shoot the works at the Morse Museum. Assistance was offered by other members of the Photograph Studio, notably Barbara Bridgers, General Manager for Imaging and Photography, Susan Melick Bresnan, Wallace Lewis III, Teresa Christiansen, Nora Kennedy, Bob Goldman, and Thomas Ling.

An exhibition of this size and scope involves concerted efforts on the part of the Registrar's office to organize the packing and travel arrangements of works borrowed for the show. For their careful attention to detail in this effort, I particularly thank Herbert M. Moskowitz, Chief Registrar, and Antonia Moser and her predecessors Lisa Cain and Jeanette D'Onofrio, all of whom conscientiously attended to the exhibition.

The Museum is always mindful of the public it serves and how best to reach it. Harold Holzer, Senior Vice President for External Affairs, Elyse Topalian, Chief Communications Officer, Egle Žygas, Senior Press Officer, and Diana Pitt, Editor of the Museum's *Calendar*, have worked tirelessly to publicize this exhibition to a wide constituency. Electronic means of communication are increasingly important, and I am grateful for the efforts of the staff of the Museum's Website, particularly Terri Constant, Senior Advisor to the Website for Strategic Planning, and Jonathan Munar, Production Manager. Many people in the Education Department have helped develop programs for visitors of all ages, from an extensive Teacher Workshop to gallery talks, lectures, and films. Kent Lydecker, Frederick P. and Sandra P. Rose Associate Director for Education, and Elizabeth Hammer-Munemura, Deborah Howes, Christopher Noey, Naomi Niles, Stella Paul, and Alice Schwarz have

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Michael Batista, Senior Exhibition Designer, is responsible for the exhibition's handsome installation. Sophia Geronimus designed the exhibition graphics. Clint Ross Coller and Richard Lichte worked magic with the lighting. The process of design and installation was overseen by Linda M. Sylling, Manager for Special Exhibitions and Gallery Installations. Tom Scally, Manager, and Taylor Miller, Associate Building Manager, consulted often and facilitated the more difficult aspects of the installation. Contributions were also made by Beth Kovalsky, in Design; Patricia A. Gilkison and Jennifer D. Hinckley, in the Office of the Vice President for Facilities Management; and Lena Smajlaj, in the Buildings Department.

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

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LOUIS COMFORT TIFFANY
AND LAURELTON HALL



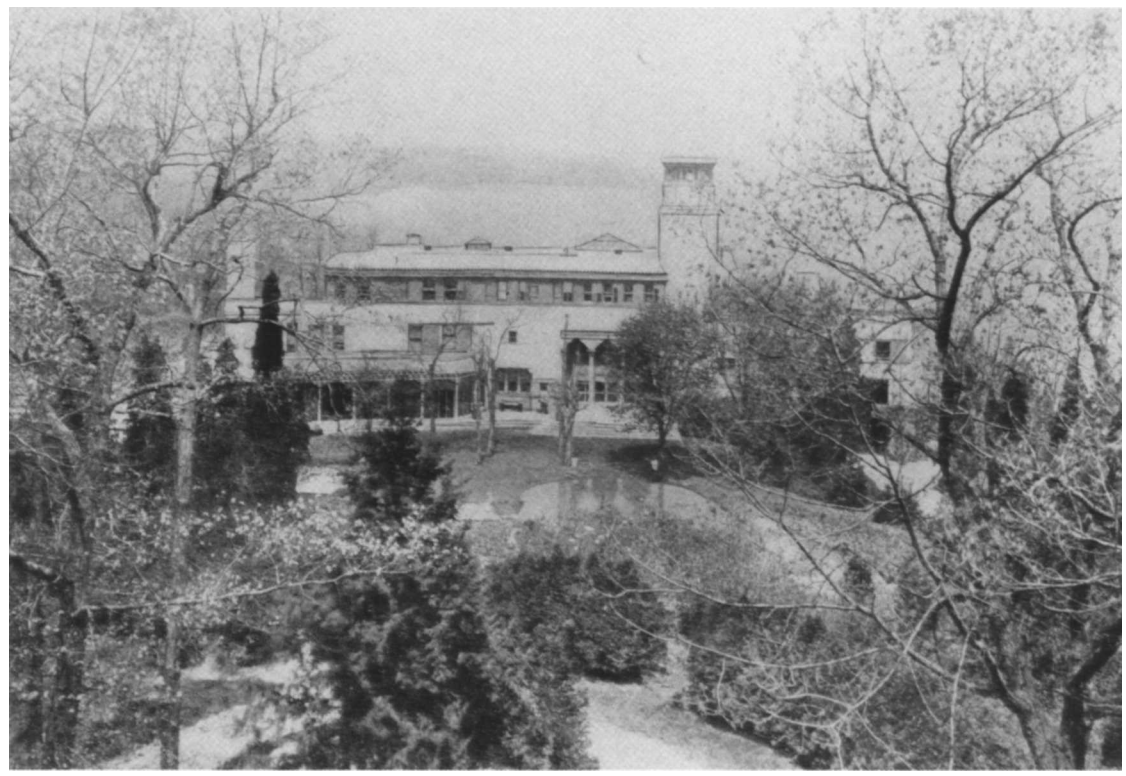
Introduction

Alice Cooney Frelinghuysen

Louis Comfort Tiffany (1848–1933; fig. 1), one of America's leading artists of the late nineteenth century, worked in virtually every decorative medium and garnered an international reputation for his innovative leaded-glass windows and blown Favrile-glass vases. One might argue, however, that the most important—and, today, the least understood—aspect of his oeuvre was his quest to integrate all the arts in a single complete work of art. Tiffany achieved this aesthetic unity in the environments that he designed for himself—in his first painting studio, two New York City homes, his first Long Island summer residence, and, especially, Laurelton Hall (figs. 2, 6). Indeed, Laurelton, Tiffany's extraordinary estate in Oyster Bay, Long Island, represents the height of his artistic endeavor.

Tiffany built Laurelton Hall, located on nearly six hundred acres, between 1902 and 1905, with the help of the generous inheritance he had received upon his father's death. He controlled every aspect of the estate's execution, from the architectural and interior design of the eighty-four room, eight-level main house to the creation of gardens, terraces, fountains and pools, and numerous outbuildings. After the house was completed, Tiffany continued to make modifications to the interiors and to add architectural embellishments, so that Laurelton was ever evolving. He integrated decorative elements from his earlier homes, achieving new effects. On the grounds, he extended the gardens, experimented with new fountains, and built several structures, including buildings to house a chapel and an art gallery. Inside, Tiffany created a veritable museum. He filled museum-style cases with hundreds of the best examples of his own glass vases (see fig. 4), pottery, and enamelware (see fig. 5), juxtaposed with Roman and Syrian glass, Egyptian jewelry, and Near Eastern ceramics and tiles. A magnificent pair of Chinese ceramic lions that stood guard at the loggia evinced his passion for Asian art, as did myriad works on a smaller scale, from Japanese prints to delicate Chinese kingfisher-feather headdresses. Like many of his contemporaries, Tiffany also amassed a collection of Native American handcrafted objects, notably baskets.

Opposite: Fig. 1. Portrait of Louis Comfort Tiffany, ca. 1900–1910. Photograph by Rochlitz Studio. Courtesy of Phillips-Hosking Collection



Right: Fig. 2. View of Laurelton Hall. From Stanley Lothrop, "Louis Comfort Tiffany Foundation," *American Magazine of Art* 11 (November 1919), p. 49



Fig. 3. Louis Comfort Tiffany, *The Alhambra*, 1911. Watercolor, 14⅜ x 20½ in. (36.5 x 52.1 cm). Signed at lower left: *Louis C. Tiffany*. Collection of Eric Streiner

In 1918 Tiffany established the Louis Comfort Tiffany Foundation, to which he deeded Laurelton Hall, more than sixty-two acres, all of his personal art collections, and a sizable endowment with the aim of establishing a program to nurture artistic talent in young men and women. As Laurelton's function shifted from that of a grand American country house to that of an educational enterprise for artists, Tiffany explored new uses for traditional spaces. He converted the estate's stables, for example, into artists' housing, and a bowling alley into a gallery for Native American art. The house served not as a place for technical instruction but as a haven for fostering creative freedom, the kind of atmosphere in which Tiffany himself had flourished. For thirteen summers, until his death in 1933, Tiffany enjoyed watching over and giving advice to the next generation of artists and seeing that his unconventional creation in Oyster Bay gave them inspiration. A little more than a decade after Tiffany's death, the foundation deemed Laurelton Hall too expensive to maintain and determined that it, in fact, weakened the foundation's ability to support artistic talent. The trustees approved the sale of its contents at auction in 1946, dispersing Tiffany's carefully preserved legacy. In 1949 they sold the house and the land for a fraction of their original cost. In 1957 the house was destroyed in a devastating fire. However, the artist Hugh F. McKean, who had studied at Laurelton Hall, and his wife, Jeannette Genius McKean, salvaged many of the original Tiffany windows and architectural decorations. They subsequently donated these to the Charles Hosmer Morse Museum of American Art, in Winter Park, Florida (which Jeannette McKean had founded). Today, the Morse Museum holds the largest collection of surviving materials from Laurelton Hall. The McKeans also made a notable gift to The Metropolitan Museum of Art, the four-column loggia from Laurelton, which stands in the Museum's Charles Engelhard Court in The American Wing.

Tiffany was born into a prosperous merchant household in New York City in 1848. His father was Charles Lewis Tiffany, founder of Tiffany and Company, the fancy-goods store that soon became the country's most renowned jewelry and silver emporium, and his mother was Harriet Young, the sister of her husband's first business partner. Tiffany's formal schooling was limited to various pre-preparatory institutions and a three-year tenure at Eagleswood Military Academy, a boarding school in Perth Amboy, New Jersey.[1] It was there that he began his artistic career, as a painter, working with George Inness (1825–1894). His travels to Europe and North Africa and throughout America, in the company of family members and fellow artists, also offered him a visual education. Tiffany's first trip abroad, a seven-month sojourn in the winter and spring of 1865–66 with his older sister Annie (1844–1937) and his aunt, Lydia Ballon Young (d. 1894), took him to coastal England, Ireland, Paris and the South of France, Italy, and Sicily. A sketchbook from his trip contains more than fifty pencil and watercolor sketches of landscapes and architecture.[2] A few years later, in 1868–69, he traveled to Europe again; in Paris he visited the studio of the painter Léon Charles Adrien Bailly (b. 1826) and that of Léon-Adolphe-Auguste Belly (1827–1877), whose Orientalist paintings he found appealing. On a trip to the Mediterranean and North Africa in 1870 with fellow painter R. Swain Gifford (1840–1905), Tiffany experienced the architecture and culture of the East for himself.[3] His travels there made a lasting impression on him. Later, in the designs of his homes, including Laurelton Hall, he was to incorporate architectural details and other elements, such as fountains and patterned walls and tilework, borrowed from the exotic Eastern locales he had visited.

Orientalist paintings and watercolors executed by Tiffany on that 1870 sojourn, and after his return to New York, evince his interest in Islamic architecture (fig. 3). In February 1873, for example, he



Fig. 4. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1910. Favrile glass, 6⅛ in. (15.6 cm). The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.10)

exhibited such works as *The Sub Treasury at Tangier*, *The Mosque of Said Pacha at Alexandria*, *The Bazaar at Cairo*, and *The Old and New Mosque Lamp*.[4] Although he had no training as an architect, Tiffany's keen observations and draftsmanlike depictions of Eastern buildings—doorways, balconies, and windows—in the early 1870s trained his eye and pencil in that art.[5] After his visits to Tangier and other cities in North Africa, his portfolios were full of studies of "bits of architectural remains."[6] A critic commented that in the painting *Burning East*, as in several earlier pictures, Tiffany took great care "in the architectural drawing."[7] In a watercolor of a Moorish soldier standing guard at a prison door in Tangier, the figure was in shadow, but there was enough light on the scene, wrote the same critic, "to show the tracery of the Mooresque architecture of the structure"; furthermore, "every detail of the old doorway, in the form of carving and weather stains, is conscientiously shown."[8] Paintings such as *Snake Charmer at Tangier, Africa* (1872; fig. 115) also demonstrate Tiffany's interest in Islamic architecture. The broad white columns in that canvas, as well as details of the roofline, were among the architectural elements that were to reappear in buildings that Tiffany designed in subsequent decades. In the decoration of his own studios he was to replicate the shadowy and mysterious atmosphere that he captured in *Snake Charmer*.

Tiffany was an advocate of innovation in the arts. In 1877 he was a founding member and the first treasurer of the Society of American Artists, whose membership also included Inness, Samuel Colman (1832–1920), Augustus Saint-Gaudens (1848–1907), and Francis Lathrop (1849–1909)—to name a few of the artists with whom Tiffany had a close association.[9] In the same year he joined the Committee on Design of the Society of Decorative Art, with Colman, the textile designer Candace T. Wheeler (1827–1923), and Lockwood de Forest (1850–1932). In addition, he was an early member and ardent proponent of the Watercolor Society (then the American Society of Painters in Water Colors), promoting that undervalued medium. He began his business designing interiors in 1878, and it was to remain an integral part of his studios' work for his entire career.

Tiffany's interest in the commingling of the arts in a complete and unified interior stemmed from his absorption of the principles of the Aesthetic movement, as expressed in the influential work of the 1860s of British designers such as Charles Locke Eastlake, Christopher Dresser, Bruce J. Talbert, E. W. Godwin, and William Morris. The movement promoted art in the production of furniture, metalwork, ceramics, stained glass, textiles, wallpapers, and books. Its mission—to beautify the home—resonated with Tiffany, as did its focus on interiors as integrated designs. The work of the British designers was well known in America through articles published in the proliferating art and decorative-art journals of



Fig. 5. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Three bowls, 1898–1902. Enamel on copper, left to right: 1½ x 2 x 2 in. (3.8 x 5.1 x 5.1 cm); 2¼ x 3 11/16 x 3 11/16 in. (5.7 x 9.4 x 9.4 cm); 1⅛ x 2⅜ x 2⅜ in. (4.1 x 6 x 6 cm). The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.43, .34, .40)



Fig. 6. Aerial view of Laurelton Hall. Photograph by McCory, from *New York Daily News,* January 26, 1934, p. 14

the day and through books such as Owen Jones's *Grammar of Ornament* (London, 1865), a copy of which was in Tiffany's library at Laurelton Hall.[10] (Other publications were undoubtedly part of the extensive design library at Tiffany's studios.) Many of these designers adapted natural forms as ornament, as did French designers, whose published studies, such as Maurice Pillard Verneuil's *Encyclopédie artistique et documentaire de la plante*, were also important for Tiffany.[11]

Tiffany also mined various non-Western sources, particularly Japan, China, and the Islamic world, for artistic inspiration. Here, too, his extensive library on these subjects, including such notable titles as Jules Bourgoin's *Les arts arabes* (1873), James Fergusson and James Burgess's illustrated *Cave Temples of India* (1880), and *Lewis's Sketches and Drawings of the Alhambra* (n.d.), proved invaluable.[12] In the many interiors Tiffany designed from the late 1870s to the early 1890s, such as those for George Kemp's (1879) or Louisine and Henry Osborne Havemeyer's (1891–92) Fifth Avenue houses, the extraordinary public interior rooms of the Boston townhouse of Ellen and Frederick Ayer (1899–1900), the White House under President Chester A. Arthur (1883), or his own homes (the Bella apartment in 1878 and, in 1885, his family's house at Seventy-second Street and Madison Avenue), he melded decorative-art elements of West and East into a harmonious whole.

In addition to domestic commissions, Tiffany maintained a steady business in the decoration of public buildings—theaters (notably the Lyceum in New York), churches, hotels, department stores, and museum galleries. Perhaps the first commission he received was for decorations for walls, curtains, portieres, architectural treatment, and carpets for the upper floors of the Union League Club, working in collaboration with John La Farge (1835–1910). By most accounts, the result, though notable for the novel use of glass and the Japanesque designs, was less than satisfactory.[13] Just a few years later, Tiffany took the commission for the Veterans Room of the Seventh Regiment Armory, in New York.

Tiffany, like other interior designers of his time, focused on surfaces—walls, ceilings, and floors—incorporating complex geometric patterns based on Japanese, Chinese, Islamic, and even Native American design, as well as patterns derived from nature. Each design motif was related purposefully to the others, but no single motif dominated. Tiffany introduced unusual and untried materials into his interiors, and experimented with new uses for familiar ones. He covered walls with painted grass cloth or Japanese papers flecked with mica. (Tiffany owned several Japanese wallpaper books; the sample sheets, all with designs in reflective white mica in geometric and stylized foliate patterns, served as inspiration for his designs.)[14]

Tiffany summed up his philosophy of the harmonious interior in 1913 in a pamphlet on decoration published by his firm and entitled *Character and Individuality in Decorations and Furnishings*. Tiffany proposed that "Every really great structure is simple in its lines—as in Nature,—every great scheme of decoration thrusts no one note upon the eye. No plan of lighting makes its source predominant, and the charm of homes of refinement is in the artistic blending that is revealed when everything has its place and purpose, and when every detail unites to form one perfect and complete whole."[15] His workshops, beginning with the Tiffany Glass Company, one of his earliest incorporated entities (later Tiffany Glass and Decorating Company and Tiffany Studios), were loosely modeled on the art workshops of William Morris and Company in London. As early as 1887 the firm had facilities for an astonishingly wide range of decorative work, which included every variant of wall treatment (paint, wallpaper, fresco) as well as interior plaster work and woodwork, leather,

fabrics, metalwork, stained- and leaded-glass, glass tiles and mosaic, and mosaic flooring.[16] Twenty-five years later, in 1913, the firm declared proficiency in "distinctive Furniture, imported Fabrics, choice Rugs, appropriate Woodwork, harmonious Decorations, special Lighting Fixtures, Ornamental Bronze, Wrought Iron, Leaded Glass, and Tiffany Favrile Glass Mosaic Work."[17] That period also saw Tiffany's development of new art objects, first in glass, as seen in the myriad different color and surface effects his scientists and gaffers accomplished. During the 1890s, Tiffany directed his staff of designers, craftsmen, and craftswomen in the development of innovative leaded-glass lampshades and other lighting fixtures, as well as successive experiments in enamelwork, jewelry, and pottery. In all of these undertakings, Tiffany seemed to have been preparing for the creation of Laurelton Hall. These interiors were a laboratory for experimenting with inventive materials and fresh ideas.

When Tiffany broke ground at Laurelton, in 1902, the *New York Herald* reported that "Country homes, with their mile long driveways are continuous for a hundred miles. Long Island is rapidly being divided up into estates of immense acreage . . . beyond all precedent of American country life."[18] Compared to these country homes, however, Laurelton Hall defies stylistic categorization. In the houses or mansions contemporary with Laurelton, historicizing styles prevailed: witness the palatial home, in the form of a French château, designed by McKim, Mead and White for Clarence Mackay in Roslyn, Long Island (1899–1902), or John S. Phipps's grand Georgian mansion, designed by English architect George A. Crawley, in Old Westbury (1906). Laurelton cannot be defined by a single style, though it was assuredly singular. It was an amalgam of different styles merged so skillfully that it is difficult to isolate individual sources.

To contemporary visitors, Laurelton Hall, on first impression, must have seemed exotic, with its emerald green molded copper roof and fanciful floral capitals. However contradictory, Laurelton also appeared modern. Its walls were of creamy stucco, smooth in some areas and pebble-encrusted in others. Continuous curved surfaces, obscuring all hard edges and corners, were to be seen, for example, in the large living hall (Tiffany had already introduced these in his Seventy-second Street home); no moldings appeared around windows or doors. Tiffany's integration of interior and exterior spaces relates his work to that of other progressive architects of the day, notably Frank Lloyd Wright (1867–1959). Other details—the floor-to-ceiling walls of glass, the horizontal ribbons of fenestration, and the severe asymmetrical facade combined with a lack of applied decoration—might also be said to anticipate the modern styles of subsequent decades.

Few artists' houses—even in comparison with Frederic Church's Olana, overlooking the Hudson River, or Frank Lloyd Wright's early house in Oak Park, Illinois—more fully express a single artistic vision than does Tiffany's Laurelton Hall. Today, a century after Laurelton Hall's completion, the essays in this volume offer a critical reassessment of Tiffany's estate. By examination of the extensive contemporary press commentary on Laurelton, period photographs, and recently discovered artworks displayed at Laurelton, the authors shed new light on Tiffany's estate—its design, architecture and grounds, interiors, and collections of artwork. The volume is a biography of sorts—not of a person but of a house.

1. Burke 1987.
2. Tiffany's sketchbook is in the collection of the Charles Hosmer Morse Museum of American Art, Winter Park, Florida (hereafter Morse Museum). The sketches in it were made between November 1865 and March 1866.
3. R. Swain Gifford Letters, MSS 12, subgroup 1, series A, subseries 2, folders 11–16, New Bedford Whaling Museum, Massachusetts.
4. Undated, unidentified newspaper clipping from Tiffany scrapbook, Morse Museum.
5. Undated, unidentified newspaper clipping from Tiffany scrapbook, Morse Museum.
6. Undated, unidentified newspaper clipping from Tiffany scrapbook, Morse Museum.
7. Undated, unidentified newspaper clipping from Tiffany scrapbook, Morse Museum.
8. Ibid.
9. New York 1979, p. 53.
10. Parke-Bernet 1946, lot 675.
11. Ibid., lot 681. See also Martin Eidelberg, "Nature Is Always Beautiful," in Eidelberg et al. 2005, pp. 36–65.
12. Parke-Bernet 1946, lots 585, 649, 654.
13. Oakey 1882, p. 736.
14. The Brooklyn Museum owns four Japanese wallpaper books, ca. 1880, with Tiffany's name on the outside cover and his signature on the inside cover. See also Parke-Bernet 1946, lot 711.
15. Tiffany Studios 1913.
16. *Decorator and Furnisher* 10, no. 5 (August 1887), p. 164.
17. Tiffany Studios 1913.
18. MacKay et al. 1997, p. 19.



A Marriage of East and West: Tiffany's Earliest Interiors

Alice Cooney Frelinghuysen

The opulently adorned artist's studio was a new phenomenon in late-nineteenth-century America.[1] Artists traveled widely, not just to Europe but also to more distant countries whose cultures were new and tantalizing to them. They brought back art objects, artifacts, and curios, acquired for their artistic interest and, often, for use as props in their own works of art. The studio of the American painter William Merritt Chase (1849–1916; fig. 8), for example, in the Tenth Street Studios building, in New York City, held a "dazzling array of beautiful, exotic and curious things, decontextualized and massed for visual effect."[2] Such profusely decorated studios, or "aesthetic boutiques" (as the scholar Sarah Burns has called them),[3] functioned as a kind of stage set against which the artist could perform, and they created seductive environments for potential clients.[4] Tiffany followed this trend by decorating his first painting studio with an eclectic assemblage of textiles of diverse origins draped on the furniture and hung on the walls, Oriental carpets, Chinese and Japanese vases, and colonial furniture (fig. 9). The exotic flavor of his studio's decoration—his very first interior—was to characterize the interiors he designed for his own use over the next several decades.

In the late 1860s, when Tiffany embarked on his painting career, there were few artists' studios available in New York besides the Tenth Street Studios, and vacancies there were few and far between.[5] In that artists' building, which had opened in 1857, there were only twenty-five studios, and rents were quite reasonable. In 1869, the twenty-one-year-old Tiffany secured a studio for himself in the newly built five-story headquarters of the New York City chapter of the Young Men's Christian Association. The fourth and fifth floors of the building, located at 52 East Twenty-third Street, at Fourth Avenue (now Park Avenue South), were set aside for forty artists' studios. Such was the desirability of the studios in the YMCA Building, usually referred to as the Association Building, that all of them were rented almost immediately.[6] Besides Tiffany, the first tenants included Arthur Fitzwilliam Tait, William M. Hart, Alexander Wyant, and Charles Warren. (Among later residents were the artists William Merritt Chase, John F. Kensett, Edwin Austin Abby, Alfred Bricher, and—for a time—John La Farge, who, like Tiffany, was to invent a new kind of glass for making windows.) Given his privileged background and his father's willingness to provide financial support, Tiffany could afford the rents of the Association Building, which, at up to $250 per quarter, were higher than those at the Tenth Street Studios.

As he was to do throughout his career, at the Association Building Tiffany selected for his studio a space on the top floor, at the end of a long corridor, where he could take advantage of a skylight. Tiffany's studio included a stairway, an unusual feature, leading to the roof, where he "pose[d] his models in the sunlight."[7] The visitor knew immediately that Tiffany's studio was not the typical sort, for at the door "a queer brass manikin squats out from a panel doing duty as a knocker."[8] Each of the Association Building's studios had a separate bedroom, and Tiffany lived there prior to his first marriage, in 1872.

The building offered more than a suitable space in which to work. It was located in the burgeoning artistic center of the city, directly across the street from the National Academy of Design (today the National Academy), which had been founded in 1825 and to which Tiffany was to be elected a full member in 1881. It fostered a sense of community among the artists, with common spaces available for lectures as well as a reception room on the fifth floor that served as a picture gallery where the artists could exhibit their work, and from which doors opened into the adjoining studios.[9] In January 1872 Tiffany and the painter R. Swain Gifford (1840–1905), who had traveled together extensively in the Mediterranean and North Africa in 1870 and who had adjoining studios, used the reception room for an exhibition of their recently completed Orientalist canvases. On two consecutive afternoons and evenings they hosted large receptions, attended by some five hundred people. It was a gratifying experience, Gifford commented: "We had such new and strange things to show our friends that they expressed a great deal of pleasure at the entertainment."[10]

In an unsigned and undated newspaper clipping, probably from 1873, a journalist singled out Tiffany's studio in the

Opposite: Fig. 7. Detail of fig. 22



Fig. 8. William Merritt Chase (1849–1916), *Tenth Street Studio*, ca. 1880–81 and ca. 1910. Oil on canvas, 46⅞ x 66 in. (119.1 x 167.6 cm). Carnegie Museum of Art, Pittsburgh, Purchase



Fig. 9. Louis Comfort Tiffany's first studio, Association Building, New York. Engraving from John Moran, "New York Studios III," *The Art Journal (Appleton's)* 66 (January 1880), p. 2

Association Building, along with those of Gifford and Samuel Colman (1832–1920).[11] The studios of the three artists, the reporter said, were redolent of the East, with "strange and lovely walls . . . whose garnishing brings us the very aroma of the lands of the sun."[12] According to another unsigned account, "Turkish cloaks and Bedouin shawls are draped in graceful confusion over trophies of arms or carved furniture, while a great fireplace of sandstone rears its ruddy height on one side of the room."[13] A few years later the art critic John Moran described Tiffany's studio as one of "Oriental splendour."[14]

Tiffany kept his studio at the Association Building for nearly a decade, until 1878. By that time he had been married for six years and had a five-year-old daughter, Mary, and a newborn baby boy, Charles Lewis Tiffany II. The growth of his family prompted Tiffany to look for quarters larger than those the family had been occupying in the home of Tiffany's father at 255 Madison Avenue, between Thirty-eighth and Thirty-ninth Streets. He settled on the newly constructed Bella Apartments (fig. 10), at 48 East Twenty-sixth Street, a block from Madison Square, on the southwest corner of Fourth Avenue—three blocks north of the Association Building. The area was still considered an attractive one for residences, although the most fashionable area of New York City was now farther uptown, between Forty-second and Fifty-ninth Streets. The developer, Oswald Ottendorfer, christened the building "Bella," after his daughter.[15] Designed by the architect William Schickel (1850–1907), the Bella apartment building housed eighteen individual suites of rooms, two per floor in each of two five-story sections, one facing Twenty-sixth Street and the other facing Fourth Avenue, and two commercial spaces on the ground floor. Shortly after its opening the elegant building was described as one "exclusively devoted to domestic life and comfort."[16] It incorporated a number of lavish features, such as polished granite columns and marble floors in the entranceway, with ceilings and walls covered in ornamental fresco, as well as many innovations, including a hydraulic elevator and a heating system of direct radiation from steam pipes.[17] It was especially noteworthy for the abundant light in the rooms, a feature that must certainly have appealed to Tiffany. Indeed, Tiffany selected a suite on the top floor in order to profit from the additional light afforded by skylights. This large, grand apartment meant a slight increase in rent for Tiffany, as the suites ranged from $750 to $2,000 per year.[18]

The Bella apartment was Tiffany's second interior design for himself, after his studio in the Association Building. He designed the rooms and furnishings of the apartment from start to finish. From 1878 to 1880 he used the suite as a testing ground for various ideas that had been germinating since the previous decade. A departure from the prevailing, conservative standards of decoration, Tiffany's apartment revealed the influence of the Aesthetic movement, then reigning in America and much favored in Europe, as well as the stirrings of the Arts and Crafts movement. Tiffany introduced novel materials and forms (glass in many guises, as well as mica, antique textiles, antique woodwork, and barn-style sliding doors) and freely combined decorative elements drawn from a variety of cultures, including Japanese, Moorish, and Indian. This amalgam of materials and homage to Eastern cultures would blossom into full flower at Tiffany's residential masterpiece, Laurelton Hall. The Bella apartment was Tiffany's first success in achieving a unified interior-as-work-of-art.



Fig. 10. The Bella Apartments. From *Marc Eidlitz & Son, 1854–1914* (New York, 1914), n.p. Collection of Princeton University Library, New Jersey

The apartment was the subject of much coverage in contemporary journals, some of it likely engineered by Tiffany himself, as a marketing strategy to attract clients for Louis C. Tiffany, Associated Artists, the interior-design firm established in 1881. Nonetheless, the detailed descriptions of Tiffany's apartment and the series of photographs taken shortly after its completion provide a virtual tour of these innovative spaces. The first notice came in 1882, in a series of eleven articles published by Donald G. Mitchell (1822–1908) in a new illustrated magazine covering history, literature, science, and art and entitled *Our Continent*. (Mitchell was a close friend of Tiffany's as well as a relative by marriage.)[19] Although nowhere in the articles does Mitchell identify the apartment under discussion as Tiffany's, his meticulous descriptions of the rooms and their decorative treatment, as well as some twenty-four accompanying engravings, confirm its identity.[20] The engravings are exceedingly important as records of small decorative details that might have been overlooked in an overall depiction of one or another room (see figs. 12, 18, 19, 52). Tiffany provided some of the early sketches, but most of the engravings were after drawings by the stained-glass artist D. Maitland Armstrong (1836–1918); others were from sketches by John L. du Fais (1855–1935), Frederic Church (1826–1900), and Elihu Vedder (1836–1923).[21] The four principal public rooms in Tiffany's Bella apartment were further documented in the lavish,

profusely illustrated four-volume *Artistic Houses: Being a Series of Interior Views of a Number of the Most Beautiful and Celebrated Homes in the United States,* published in 1883–84. All the premier decorators of the day were represented in this publication. Tiffany's rooms were the first entry in the first volume and were unstintingly praised by the anonymous author, presumed to be George William Sheldon.[22]

Visitors to Tiffany's apartment exited an elevator, a modern convenience only recently introduced into buildings like the Bella, into a lobby with a steeply peaked ceiling with exposed wood beams that had been gouged and studded with bronze (fig. 11). Here, Tiffany made unconventional use of glass. For the transom and the windows flanking the entrance door he did not employ transparent glass, as was typical; rather, he selected milkier cathedral glass in small rectangular panes, which he utilized as well in twin casement windows on the sides of a door leading from the lobby to a small dressing room. Mitchell described "grooved olive-green glass tiles, looking for all the world as if they may have been the halves of Bordeaux bottles" set between the rafters of the peaked roof, providing, in a traditionally windowless space, a soft light from above.[23] Glass disks of the same color, which Mitchell said resembled "bottoms of those same Bordeaux bottles" but which are reminiscent of windows depicted in Northern Renaissance paintings and prints, filled windows on two sides of the lobby. Combined with the rich brown of the wood rafters and the deep Indian red of the walls, the glass disks contributed to the room's warmth and gave it a decidedly nonurban mood.[24] These circular panes were probably not bottle bottoms, as they appeared to be; they were more likely molded circles of glass with centers thicker than the sides, of a shape, that is, that would cause light to filter through them unevenly. Such panes were used in some of Tiffany's earliest windows, including the first ecclesiastical window of his career, executed in 1878 for St. Mark's Episcopal Church in Islip, Long Island.[25]

A large exposed wood wheel and weight on a chain (fig. 12) facilitated raising and lowering the glazed upper half of the door opening onto the stairway.[26] Tiffany did not hesitate to show openly the mechanical devices necessary to his designs. Rather than install sliding folding doors or casement doors between the library and the drawing room of the Bella apartment—such doors consume space—Tiffany devised a rolling glass screen. The screen functioned as a decorative panel against the wall of one side of the passageway, allowing movement between the rooms; when privacy was desired, it could be rolled on large spinning wheel–shaped



Fig. 11. *Mr. Louis C. Tiffany's Hall*, ca. 1883. From [George William Sheldon], *Artistic Houses: Being a Series of Interior Views of a Number of the Most Beautiful and Celebrated Homes in the United States*, 1883–84, vol. 1, pt. 1. The Metropolitan Museum of Art, New York, Thomas J. Watson Library, Rogers Fund

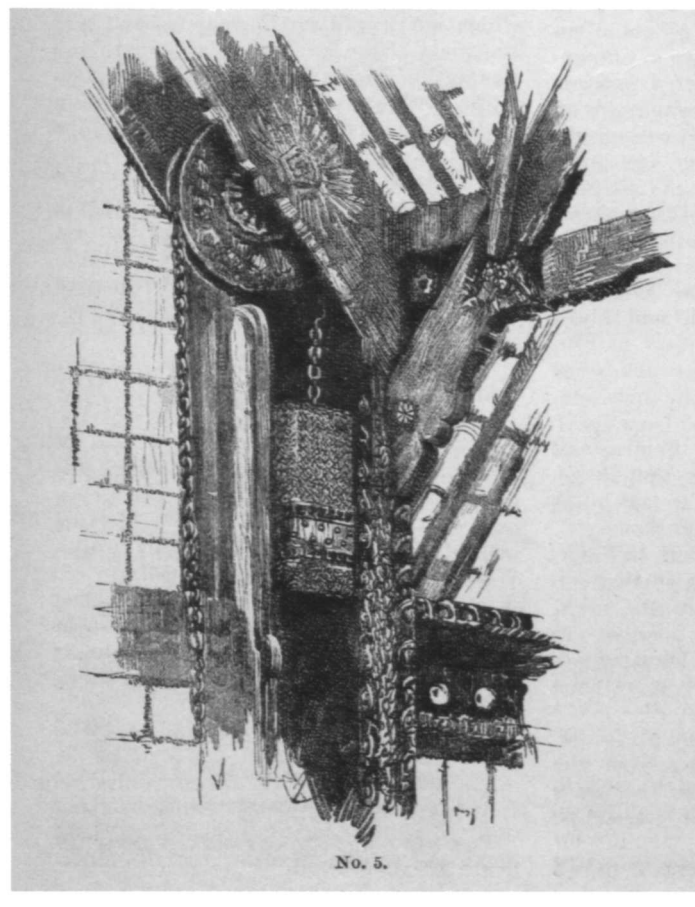


Fig. 12. Corner of lobby, Bella apartment. Engraving by D. Maitland Armstrong, from Donald G. Mitchell, "From Lobby to Peak: A Lobby," *Our Continent* 1 (February 22, 1882), p. 21. Collection of Brown University Library, Providence, Rhode Island

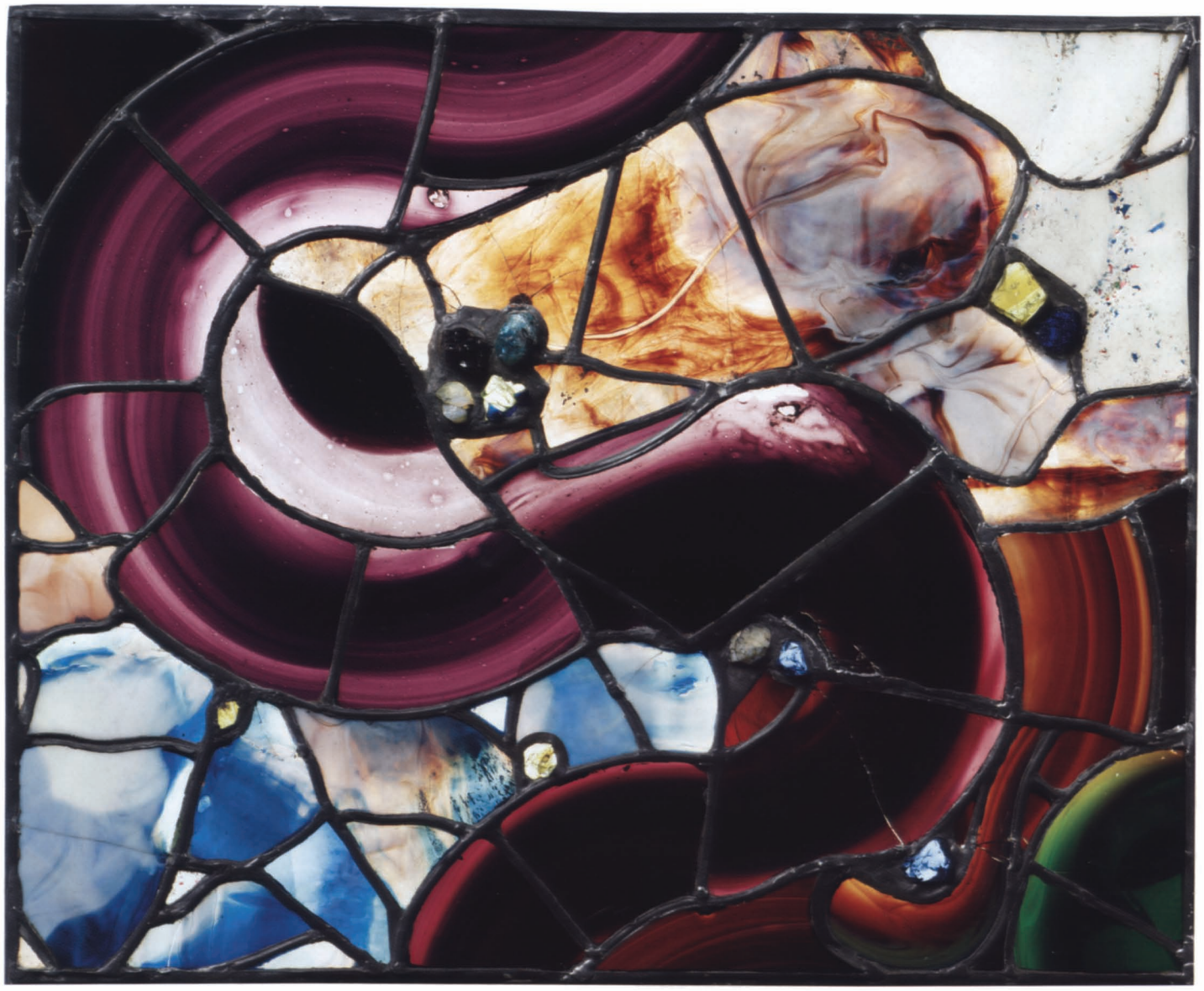


Fig. 13. Louis Comfort Tiffany, Bella apartment window, ca. 1880. Leaded glass, 24¼ x 29½ x 1 in. (61.5 x 74.9 x 2.5 cm). The Metropolitan Museum of Art, New York, Gift of Robert Koch, 2002 (2002.474)

wheels to block the passage, and an attached Japanese silk curtain was drawn over it. As Mitchell pointed out, the spindled wheels complemented the decorative Japanesque swirls and circles on the wall treatment along the frieze, and the translucent glass panels of the screen were marked by a subtle pattern of weblike vines, which, when the screen was open, overlaid and intensified an identical pattern on the wall behind.[27]

Weapons of various kinds, from a Moorish gun and Caucasian dagger to a European or American flintlock rifle, hung on the walls of the lobby and were stacked near it in a haphazard way (fig. 11). Around the corner was a leaded-glass window of abstract design and bold splashes of color (fig. 13), the earliest domestic window by Tiffany known to survive. Like the lobby window, it could be raised and lowered. Both the nonrepresentational composition and the unusual glass would have been startling to Tiffany's contemporaries. The glass is in hues of deep amber, brilliant purple, dark emerald green, and varied shades of blue and opal. Some of the glass included was at the time largely experimental: opalescent, marbleized, and an early confetti-type glass, as well as large colored crown glass and sizable, thick, rough-cut glass "jewels."[28] Tiffany utilized the properties of the medium to attain the maximum artistic effect. He achieved a sense of movement in the window, for example, by incorporating into the composition the striations that result, in the fabrication of crown glass, from the swirling of the glass on the end of a blowpipe.

It has been claimed by Robert Schmutzler and Robert Koch that the window is one of Tiffany's first expressions of high Art Nouveau.[29] It can more convincingly be interpreted as protomodern in its bold abstraction and in the highly textured glass that protrudes from the surface. The window's design, in light-filled saturated colors, seems to have been created by the broad strokes of a painter's brush. Indeed, in 1880 John Moran suggested that oil pigments inspired this piece, that Tiffany's design resulted from daubing "the scrapings of his palette with a view to the achieve-

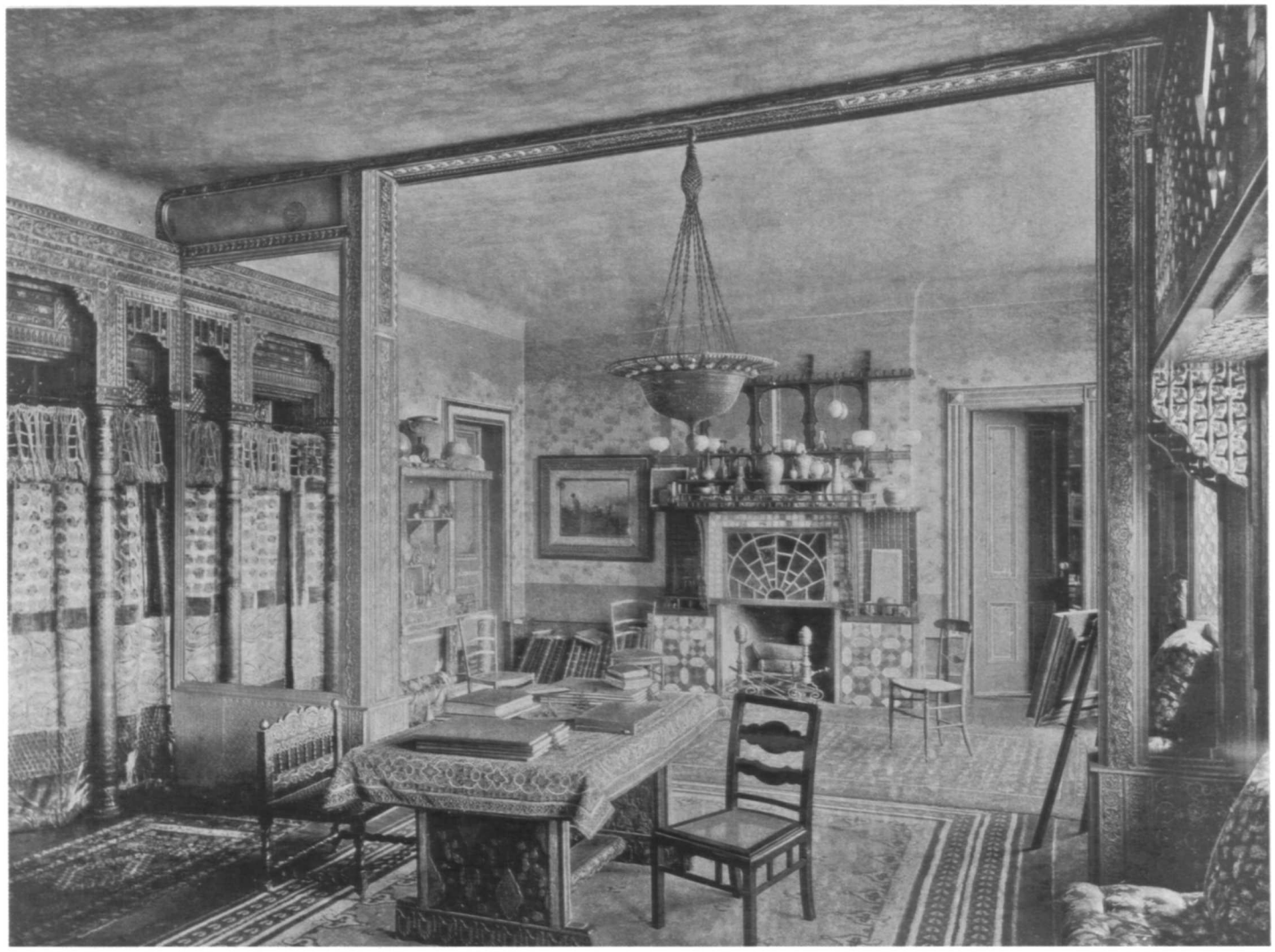


Fig. 14. *Mr. Louis C. Tiffany's Drawing Room*, ca. 1883. From [George William Sheldon], *Artistic Houses: Being a Series of Interior Views of a Number of the Most Beautiful and Celebrated Homes in the United States*, 1883–84, vol. 1, pt. 1. The Metropolitan Museum of Art, New York, Thomas J. Watson Library, Rogers Fund

ment of accidental effects."[30] The palette of the finished window, thought Moran, suggested the "sea-depths with their rocks and parti-coloured growths" as well as "the sky, blending into all tints from delicate greys and blues, through rich purples and reds, into somber black."[31]

The experimental nature of the lobby window may have been matched by that of another window, which divided the library and the dining room of the Bella apartment. The panel is not known to survive, but Donald Mitchell's contemporary description suggests the novelty of the glass that was used as well as the panel's duality, as a window and as a mosaic. Mitchell wrote: "The qualities of the new opalescent glass are such that it is hardly less beautiful to look upon against the darkness, when it has good light from within, than under transmitted light. It offers to the eye under these conditions a great, glowing, sparkling field of mosaic, set off with wavy lines of golden leadings."[32] Like the lobby window, this panel was noteworthy for its textural qualities. It was made from heavy, chunky colored glass rather than from the traditional thin, even glass. Mitchell describes the window as having "thick, irregular, broken masses; not large, but each maybe with a half dozen facets, flashing and refracting light—a series of jewels of red, or golden yellow, of blue, of topaz, inserted into perforations of the wood," giving it the appearance of "a blaze of gems."[33]

The entry space gave the visitor "an impression of mystery and indefiniteness," created in part through the unusual lighting effects from a circular burner overhead that was perforated "in such a manner that the gas comes through it flickering like the light of a torch," or like that of early American perforated tin lanterns.[34] The room continued to be discussed by critics nearly a decade after Tiffany had moved out of the Bella apartment and into the Tiffany house at Seventy-second Street and Madison Avenue.[35]

The decoration of the drawing room combined a variety of styles (fig. 14). Tiffany's collections of Chinese and Japanese pottery and porcelains were displayed there, and a mosaic of Oriental carpets of varying sizes covered the floor. Antique Japanese textiles hung between slender Moorish columns, separating the drawing room from the hall. The dominant piece of furniture was

a cherry table in the center of the room. Its rectangular top was supported by slabs at each end, on shoe feet, with a long flat stretcher in between. Each end was made from a textile printing block imported from India, with roughly carved patterning (figs. 15 and 16 are among several found at Laurelton); long narrow blocks used for printing borders composed the shoe feet and the stretcher.[36] The tabletop, too, featured Indian printing blocks, with delicate patterning in brass inset into the carved wood decoration; the areas around the brass were filled in with a composition material, to yield a smooth surface. Tiffany thought to adapt for decorative use objects created for other, nondecorative purposes—a novel idea for the time. (In 1880 he used printing rollers as the legs of the monumental table that he designed and fabricated for the Veterans Room of the Seventh Regiment Armory, in New York City, and narrow rectangular printing blocks as ornamentation on the crest rails of the chairs; this project was concurrent with his work on the Bella apartment.)[37] Some contemporary photographs of the apartment show the table covered with an Oriental carpet, a touch that would have heightened the exotic flavor of the room. Surrounding the table, aligned near the walls or by the fireplace, were various side chairs, most simple in form and varying from a slender-membered chair, with a plain crest rail, to slightly more elaborate examples, with carved backs. Tiffany was to move the chairs from one home to another.

Some contemporary observers praised Tiffany's fusion of styles in the drawing room. "Extreme East and the extreme West," wrote Donald Mitchell, "may be married together, and wisely, in the offices of decorative art."[38] In *Artistic Houses* (1883–84; see above), Sheldon countenanced the mode, writing, "The Moorish feeling has received a dash of East Indian, and the wall-papers and ceiling-papers are Japanese, but there is a unity that binds everything into an *ensemble*, and the spirit of that unity is delicacy."[39] Tiffany achieved lightness in part through the use of pink walls flecked with metallic patterns, ceiling papers with pieces of reflective mica, and mirrors.

Praise for the Bella drawing room was not universal, however. Nearly a decade later, in the popular periodical *Decorator and Furnisher,* an unnamed critic decried Tiffany's intermixing of styles, suggesting that the room would have been more successful "if all the appurtenances were carried out in the same style as the Moorish screen at the entrance."[40] The writer took issue with the Japanese wallpapers and with the "Japanesque feeling in the spider web design on the mica panel on the fireplace."[41] Although diminutive, the spiderweb of panels of mica directly over the fireplace opening created a focal point, especially when the mica glistened from the light of the fire. Tiffany utilized the spiderweb motif in subsequent designs, notably for the wallpapers he designed in 1880 for Warren and Company, described as of "filmy spider webs and feathery blossoms in silver."[42]

The fireplace in the adjoining library (fig. 17) did not have symmetrical shelving, as would have been expected. In an era preoccupied with the display of objects of all kinds, the étagère-like fireplace surround was intended to hold both books and curios. Tiffany arranged the shelves irregularly, following Japanese practice and that of other Western furniture designers working in the Japanese mode. (A similar arrangement could be found in the modest library of Tiffany's friend, collaborator, and sometime mentor Samuel Colman, who was as interested in the creation of artistic environments as was Tiffany, although primarily for his



Fig. 15. Textile printing block. Probably India, probably 19th century. Wood, 19 x 18¼ x 1½ in. (48.3 x 46.4 x 3.8 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 16. Textile printing block. Probably India, probably 19th century. Wood, 19⅜ x 19⅜ x 1½ in. (49.2 x 49.2 x 3.8 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 17. *Mr. Louis C. Tiffany's Library*, ca. 1883. From [George William Sheldon], *Artistic Houses: Being a Series of Interior Views of a Number of the Most Beautiful and Celebrated Homes in the United States*, 1883–84, vol. 1, pt. 1. The Metropolitan Museum of Art, New York, Thomas J. Watson Library, Rogers Fund



Fig. 18. Corner of the library, with horse chestnut leaf–pattern wall covering, Bella apartment. Engraving by D. Maitland Armstrong, from Donald G. Mitchell, "From Lobby to Peak: In the Library," *Our Continent* 1 (April, 12, 1882), p. 132. Collection of Brown University Library, Providence, Rhode Island

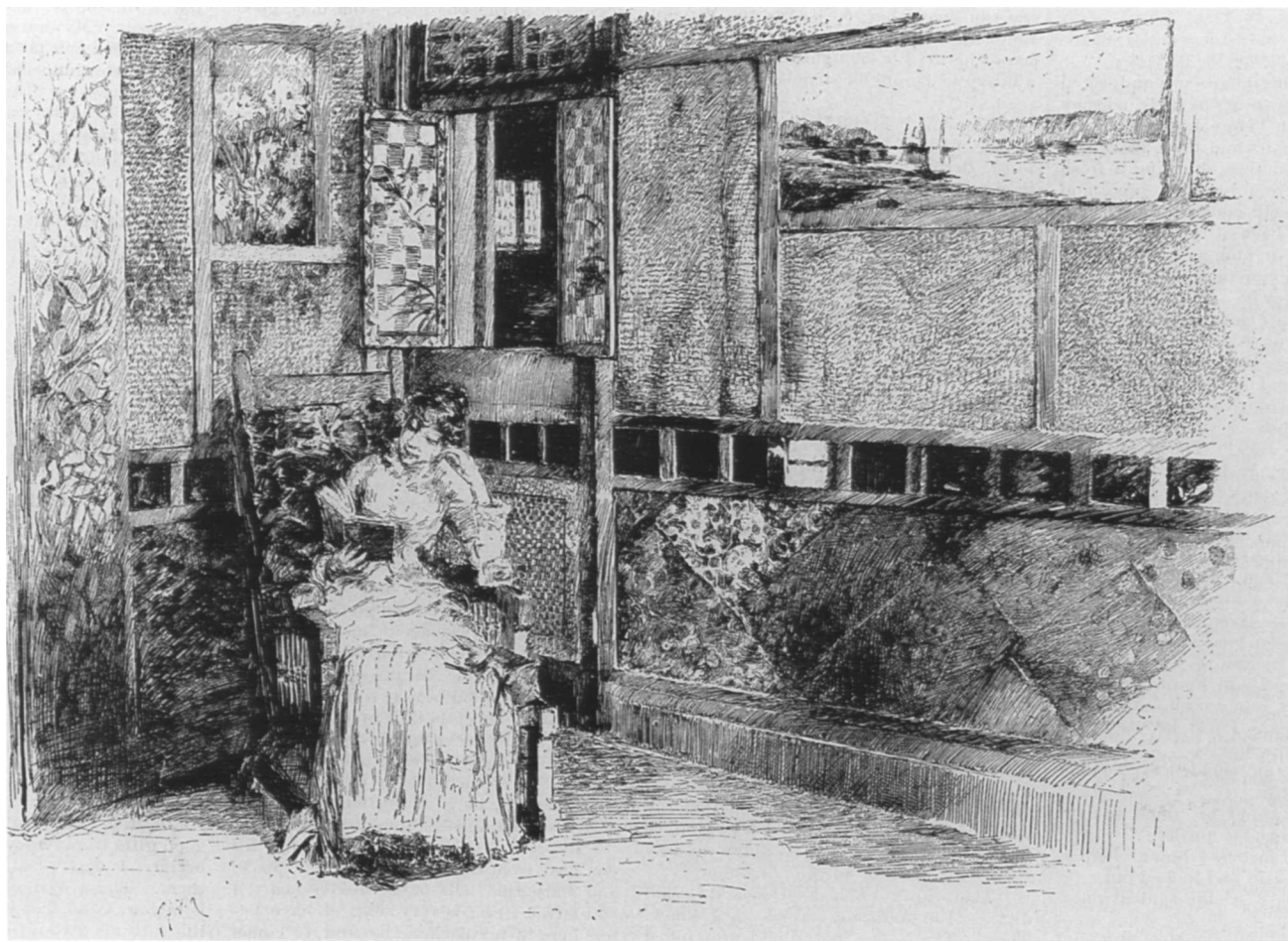


Fig. 19. Corner of the library, Bella apartment. Engraving probably by D. Maitland Armstrong, from Donald G. Mitchell, "From Lobby to Peak: A Library Corner," *Our Continent* 1 (May 3, 1882), p. 185. Collection of Brown University Library, Providence, Rhode Island

personal use.)[43] The light structural members supporting the various shelves were also a deliberate reference to Japanese design. One can deduce from Mitchell's account that the mixed-metal doors to the cupboard flanking the fireplace may have been actual Japanese metalwork. Mitchell described one of the panels as having a background of iron rust, "with the flower forms picked out with black lead and touches of silver and bronze," whereas the other panel depicted a "spray of bloom and leaves of iron rust, touched here and there with silver and gold, but this time on a lacquer-like ground of black lead."[44]

The asymmetrical rectangles created by the shelving were echoed in the wall treatment throughout the room. Chinese yellow straw matting was set into panels of various dimensions, framed by simple thin strips of wood. Painted over the matting was a subtle design in transparent pigment, in rich greens and browns, of a five-lobed leaf motif—perhaps Virginia creeper but more likely horse chestnut (fig. 18), a motif Tiffany was to reinterpret both at the Seventy-second Street house and at Laurelton Hall. The leaf pattern could be seen in other guises elsewhere in the room: for example, it was carved as a pierced design in the brown wood of the door frame between the library and the adjoining dining room; the piercing allowed those in the dining room to glimpse the golden straw matting of the library walls and thus harmonized the two rooms. The bold carved horse chestnut leaves at the sides of the door merged, at the top of the door frame, into a more delicate motif of the pendulous foliage and blossoms of the Asian wisteria vine—Tiffany's first use of the flowering vine that was to feature prominently in all his future domestic designs, albeit in leaded glass (see figs. 119, 149–154).

In the library of the Bella apartment Tiffany initiated a new and unusual method of displaying paintings, integrating the canvases into the interior scheme. He dispensed with the heavily carved and gilded frames that, from the 1870s, were de rigueur for both the reigning American Hudson River School painters and the European salons. In the Bella library a Hudson River painting by Samuel Colman (see fig. 170) and a floral still life by an unidentified artist, perhaps Tiffany himself, were placed on the walls and framed in the same thin strips of wood that broke up the wall expanse into rectangular sections (fig. 19). The result, in the case of the Hudson River view, was to give the impression of a window opening on the landscape beyond.

Mitchell provided a glimpse of the color scheme and texture of the adjoining dining room (fig. 20), beginning with the fretwork above the fireplace opening, carved in a leafy pattern and "tinted uniformly with dark Prussian blue, so dark that to some eyes it might pass for black. Add to this the flashing fire-blaze, the gleaming



Fig. 20. *Mr. Louis C. Tiffany's Dining-Room*, ca. 1883. From [George William Sheldon], *Artistic Houses: Being a Series of Interior Views of a Number of the Most Beautiful and Celebrated Homes in the United States*, 1883–84, vol. 1, pt. 1. The Metropolitan Museum of Art, New York, Thomas J. Watson Library, Rogers Fund



Fig. 21. Louis Comfort Tiffany, Tiles from Bella apartment fireplace, ca. 1880. Glazed earthenware, each 4 x 8⅛ in. (10.2 x 20.6 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 22. Louis Comfort Tiffany, Louis C. Tiffany and Company, *Eggplant* window, ca. 1879. Leaded Favrile glass, 32¼ x 42¼ in. (81.9 x 107.3 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

bolt-heads of the frame work, the sheen of the crystalline plates, the scarlet and purple and drabs and gold of the book-backs, the grays and reds and browns and whites and greens of the Japanese vases, and last, the folded richness of the embroidery at the top."[45] Mitchell deemed Tiffany's stylistic consistency here successful and artistic.[46]

The dining room incorporated shelving and cupboards for all manner of ceramics and glass of the sort typically collected by proponents of the Aesthetic movement. Asian pottery and porcelain vessels, Venetian glassware, Hispano-Moresque pottery, and other exotic vessels were an added visual stimulus in the room. Their varied shapes and surface designs added luster and sparkle to rooms throughout the apartment. The chair rail served as a shelf for "plaques, quaint old platters, half blue and white, or a Japanese array of dishes," held in place by a protective brass rod.[47] Ceramic teacups and tankards hung from brass hooks suspended above. The mantel shelf held a selection of five plates or chargers of varying sizes, patterns, and, presumably, origins.

The walls of the dining room, like those of the library, were compartmentalized into rectilinear sections, with different yet harmonious wall treatments of applied decorative paper or fabric. The coloration of the walls lightened toward the ceiling. A band of stamped leather or leatherlike paper in a rich bronze extended above the dado and served as a decorative backdrop for the bric-a-brac displayed on the walls. Other sections of the walls were in shades of blue, sheathed in what was described by George Sheldon as "Japanese mushroom wall-paper."[48] Japanese textiles covered the frieze and lower band of the wall; the uppermost consisted of a fabric in a pale sky blue, embroidered with birds and cloud symbols.

The late-eighteenth-century American mantel was a somewhat incongruous note in the room, but it also presented another opportunity for exploring a mix of different styles. The mantel was a reference to the American past, consistent with the prevailing post-Centennial interest in reviving colonial styles, and it injected a touch of familiarity, even nostalgia. The old-fashioned mantelpiece in the brand-new Bella apartment house was said by Mitchell to take "off the edge of raw New-Yorkism, and in any house at all carrying the traditional sweets of homishness."[49]

The design of the tile fireplace facing epitomizes the Aesthetic movement. Presumably decorated by Tiffany himself, it features

an overall decoration that is asymmetrical in its composition. Its hand-painted quality is reminiscent of the work of members of the Tile Club with whom Tiffany was well acquainted.[50] Tiffany may have had access to their supplies and firing sources, but he would also have had recourse to several china-decorating establishments that had opened as part of the china-painting craze that was beginning to overtake the country.[51] It is more likely that Tiffany worked on the tiles at the New York Society of Decorative Art, where he had taught a class in pottery decoration as early as 1878. (During that same year Tiffany's sister Annie and his first wife, May, also took up pottery decorating.)[52] Mitchell wrote that Tiffany's fireplace tiles carried "a little fantasy of their own," with painterly swirls embodying "reeling clouds of smoke."[53] The wreaths of smoke framed picturesque passages of stylized flowers or circular reserves of simple seascapes. Still other areas depicted Japanese vessels, red pottery tea kettles suspended from iron cranes, or decorative blue-and-white chargers arranged on shelves (fig. 21).

Above the mantelpiece hung an enormous painting, as wide as the chimneybreast. Tiffany left it unframed, to create the appearance of a wall painting. The canvas, which is not known to survive, offered a close-up view of pumpkins and corn, with a plump feathered turkey in the center—an homage to a traditional New England Thanksgiving (see fig. 20). Game and vegetables had long been considered subjects appropriate for a room devoted to dining. Mitchell admirably conveyed the effect of the canvas, with its "flashing iridescence upon the breast of the bird, his scarlet wattles, and the brown gold of the corn and the red, gold of the pumpkin," all bathed in golden sunlight.[54]

The painting was complemented by a "window screen" of eggplants growing on a trellis (figs. 7, 22). Along with the abstract panel in the apartment's lobby, it is one of the earliest extant windows by Tiffany.[55] As Mitchell pointed out, the window had an important practical function. It was connected to visible pulleys and weights so that it could be raised or lowered as a shield against the sun. Although the idea of such a moveable screen was noteworthy, the window was far more remarkable for the novel qualities of the glass, for, in Mitchell's words, "its rich hues, its striated texture, its opalescence, and its adaptation to a multitude of decorative uses."[56] The thick vines and dark vegetal forms contrast with the delicate Japanesque bamboo trellis.

In designing his Bella apartment Tiffany navigated a new discipline, experimenting with novel materials and embracing exotic cultures, and, like his artist-contemporaries, demonstrating a belief that art should permeate all aspects of life. Other painters who pursued work in various decorative media, however, remained painters at heart. Tiffany, by contrast, altered the direction of his career. He did not turn his back on easel painting, but decorative work became his priority, his enduring passion, his lifelong work. In the years to come he was to continue his synthesis of eclectic design elements, from East and West, in the creation of singular residences for himself.

1. There has been extensive scholarship on the artist's studio in the late nineteenth century. See, especially, Blaugrund 1997; Burns 1993; Burns 1996; and Zukowski 1999.
2. Burns 1993, p. 211.
3. Ibid., p. 209.
4. Burns 1996, pp. 160–86.
5. For more information on the Tenth Street Studios, see Blaugrund 1987.
6. Oaklander 1992, p. 18.
7. "Studio" 1882.
8. "In the Studios," undated, unidentified newspaper clipping from Tiffany scrapbook, Charles Hosmer Morse Museum of American Art, Winter Park, Florida (hereafter Morse Museum).
9. Oaklander 1992, pp. 15–16.
10. R. Swain Gifford to Lydia Swain, January 21, 1872, Gifford letters, MSS 12, subgroup 1, series A, subseries 2, folder 19, New Bedford Whaling Museum, Massachusetts.
11. Like Tiffany and Gifford, Colman had traveled in 1870 to Italy and North Africa (in his case, to Egypt, Algeria, and Morocco).
12. Undated, unidentified newspaper clipping from Tiffany scrapbook, Morse Museum.
13. "In the Studios," undated, unidentified newspaper clipping from Tiffany scrapbook, Morse Museum.
14. "Studio" 1882.
15. "Bella" 1878, p. 243.
16. Ibid., p. 244.
17. Ibid., pp. 243–44.
18. Ibid.
19. Mitchell's brother Alfred was married to Tiffany's older sister. In addition, Mitchell was chairman of the judges for the decorative arts section of the 1876 Centennial International Exhibition in Philadelphia. In 1885 his son William Pringle Mitchell joined Tiffany's firm as a junior partner.
20. In the magazine's table of contents, moreover, Tiffany and Company is listed with Mitchell's name.
21. Armstrong had collaborated with Tiffany on the decorations for the Veterans Room of the Seventh Regiment Armory, in New York City. By 1880 he was assisting Tiffany in the design and fabrication of windows. He remained with Tiffany until 1886, when he went out on his own; he enjoyed a successful career as a stained-glass artist in New York. See R. Jones 1999, pp. 68–69. Church and Vedder both provided cartoons for stained-glass windows for Tiffany, some of which were included in the exhibition of windows, cartoons, and studies held at Tiffany's studios in February 1897. See "Stained Glass" 1897. John du Fais was in Tiffany's employ as director of the firm's architectural department. When the Tiffany Glass Company incorporated in 1885, he was named secretary of the company, a position he held until at least 1892, when the firm was reincorporated as Tiffany Glass and Decorating Company.
22. *Artistic Houses* 1883–84, vol. 1, pt. 1, p. 1–6.
23. Mitchell 1882b.
24. Ibid.
25. The window that Tiffany fabricated for St. Mark's was destroyed by a fire at the church and was replaced in the 1880s by a later Tiffany window, which was also destroyed, in a fire at the church in 1989. For an illustration of the original window, see De Kay 1914, opp. p. 15.
26. Mitchell 1882b.
27. Mitchell 1882k.
28. During conservation of this window, Drew Anderson, Associate Conservator at the Metropolitan Museum, observed that individual pieces of glass varied greatly in thickness, and some of the edges were nearly paper-thin—features that would challenge the skills of the glazier in connecting the pieces of glass with channeled lead cane.
29. Schmutzler 1962, p. 230; Koch 1974.
30. Moran 1880b, p. 3.
31. Ibid.
32. Mitchell 1882i.
33. Ibid.
34. "Tiffany's Hall" 1894.
35. Ibid.
36. For an illustration of the table, see Christie's 2005, lot 329. The original finish has been lost; the table was subjected to severe stripping and then coated with a thick polyurethane.

37. For illustrations of the room with its original furniture, see Burke et al. 1986, pp. 126–27.
38. Mitchell 1882g, p. 118.
39. *Artistic Houses* 1883–84, vol. 1, pt. 1, p. 1.
40. "Artistic Homes" 1894, p. 129.
41. Ibid.
42. Undated, unidentified newspaper clipping in Tiffany scrapbook, Morse Museum.
43. See Oakey 1882, p. 734.
44. Mitchell 1882h.
45. Ibid.
46. Ibid.
47. Mitchell 1882e.
48. *Artistic Houses* 1883–84, vol. 1, pt. 1, p. 4.
49. Mitchell 1882f.
50. For information on the Tile Club, see Pisano 1999.
51. See Alice Cooney Frelinghuysen, "Aesthetic Forms in Ceramics and Glass," in Burke et al. 1986, pp. 220–21. For an in-depth discussion of the china-painting craze in America, see Brandimarte 1988.
52. In the early spring of 1878, Tiffany's sister Annie wrote in her memorandum book of 1878 of several visits to "the pottery," presumably at the Society of Decorative Art. The first entry is dated March 6, 1878: "I went to the pottery. Decorated a plate." On March 27, she said she went to the pottery and made something there with May. See Memorandum Book [Annie Tiffany Mitchell] 1878, Mitchell-Tiffany Family Papers, Manuscripts and Archives, Yale University Library, group 701, series III, box 16, folder 12.
53. Mitchell 1882f.
54. Mitchell 1882g, p. 117.
55. Two trellis-and-eggplant windows were made. Today, one is in the Morse Museum, the other in the Louis C. Tiffany Garden Museum, Matsue, Japan, as part of the collection of Takeo Horiuchi and his son Takashi Horiuchi. See Duncan 2004, pp. 138–39. There are slight differences between the two. It is likely that the window in the Morse Museum's collection is the one made for the Bella apartment, whereas the window in the Horiuchi collection may be the one Tiffany had made, at about the same time, for the interior of the George Kemp house, on Fifth Avenue in New York City.
56. Mitchell 1882f.



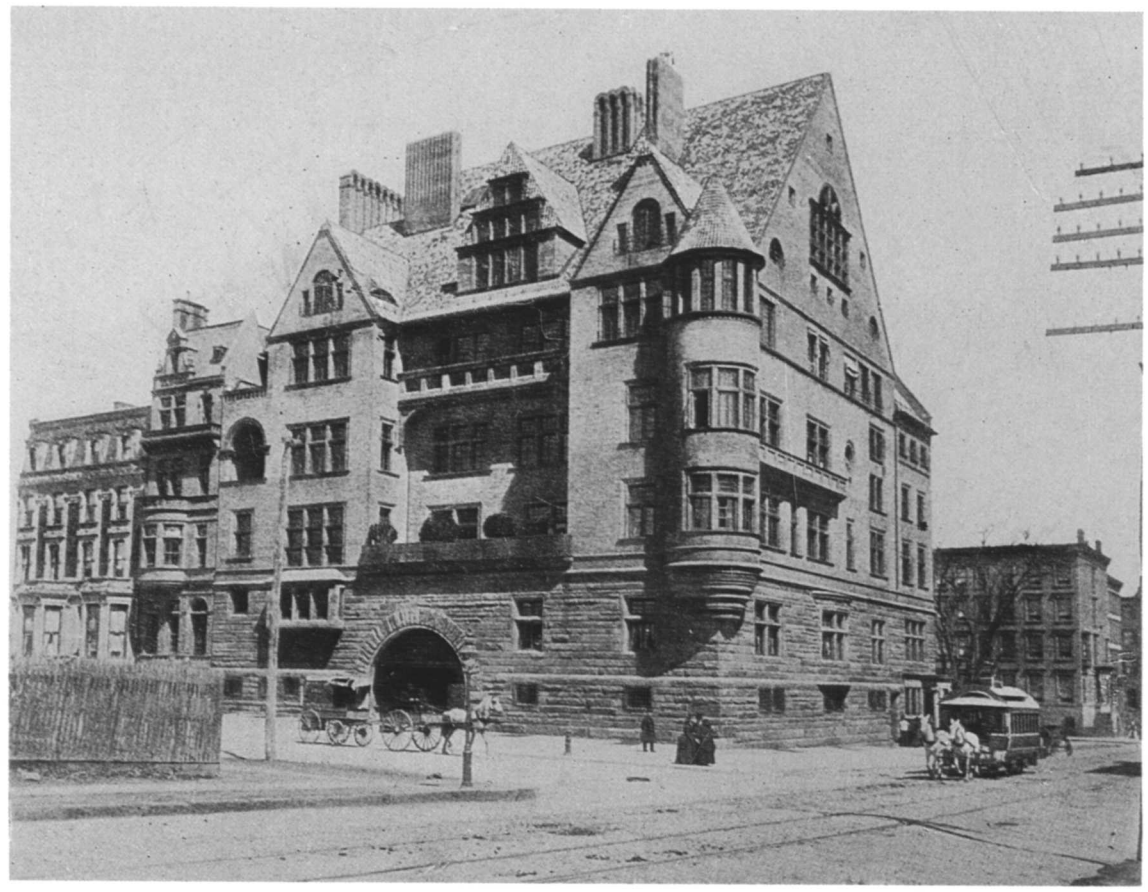
"The Most Artistic House in New York City": The Tiffany House at Seventy-second Street and Madison Avenue

Alice Cooney Frelinghuysen

In 1882 Louis Comfort Tiffany's father, Charles, embarked on an ambitious architectural project when he commissioned a large multifamily house on the northwest corner of Seventy-second Street and Madison Avenue in New York City (fig. 24). Following the trend for commercial establishments, Tiffany and Company among them, to locate near Union and Madison Squares (at Fourteenth and Twenty-third Streets), the fashionable and well-to-do had begun to move farther uptown in Manhattan by the early 1870s. William H. Vanderbilt's grand mansion was completed in 1882 at Fifty-first Street and Fifth Avenue, and at about the same time Tiffany's clients Ogden Goelet and George Kemp built houses on Fifth Avenue at Forty-ninth and Fifty-sixth Streets, respectively.

By February 1883 the foundation for the new Tiffany house had been dug and the subcellar and basement were visible to passersby.[1] The location at Seventy-second Street had offered Charles Tiffany an opportunity to procure a large footprint of land on a wide cross street, ensuring not only extra light but also ample southern exposure. Along with the land, he acquired the adjacent single-family house on Madison, which was eventually incorporated into the main building. As he was to do on subsequent architectural projects, Charles Tiffany's eldest son, Louis, provided the inspiration for the design and plans of the new house at 27 East Seventy-second Street (or 898 Madison Avenue). Although hastily drawn, Tiffany's small pencil sketch (see fig. 93) conveys the overall concept of the building and shows the house's principal facades. The noted

Opposite: Fig. 23. Detail of fig. 49



Right: Fig. 24. Exterior of the Tiffany house. From "The Tiffany House," *Architectural Record* 10 (October 1900), p. 191

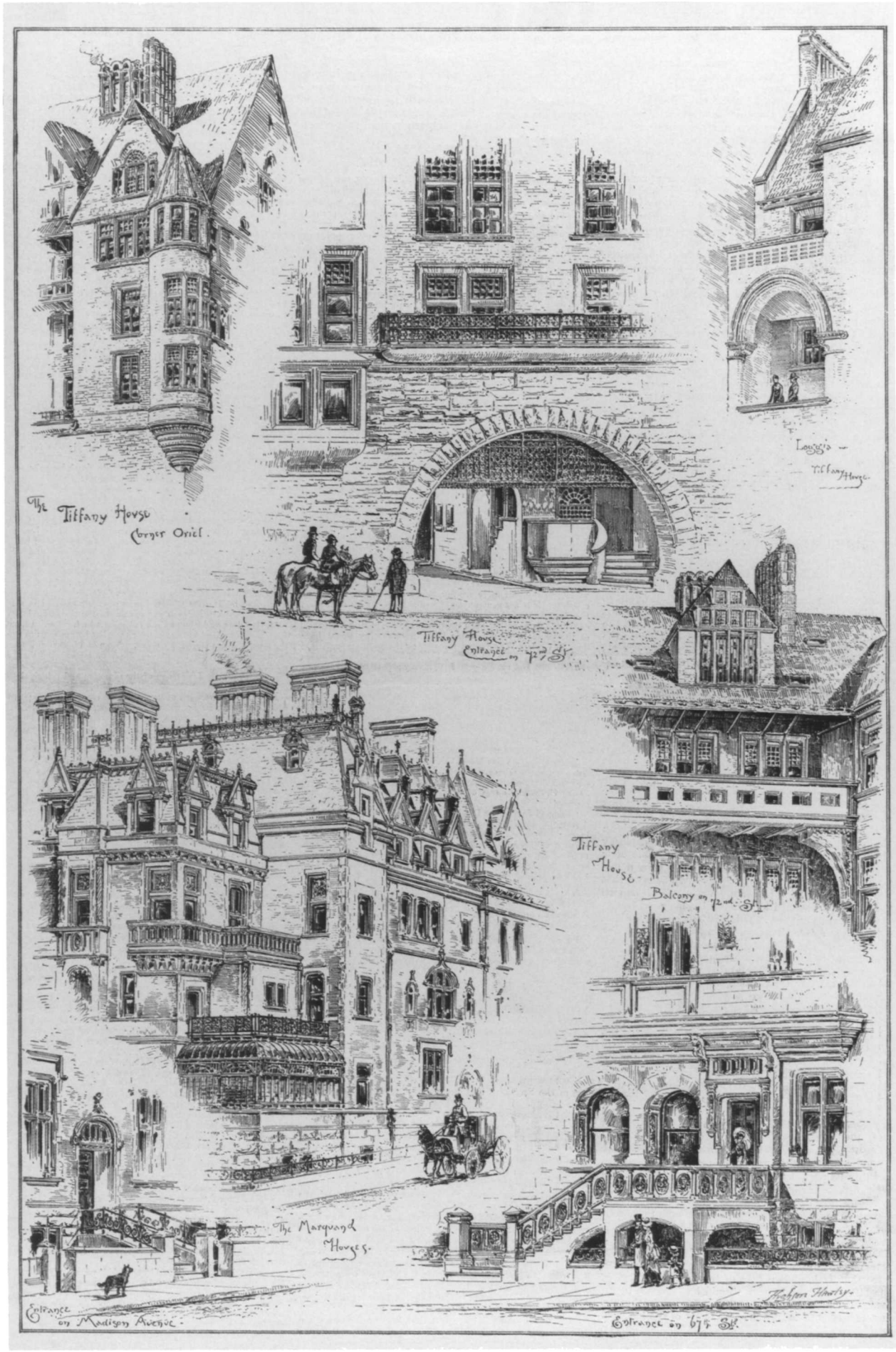


Fig. 25. Vignettes of the Tiffany and Marquand houses, drawn by Hughson Hawley. From "New York Architecture: The Tiffany and Marquand Houses," *Harper's Weekly* 30 (May 22, 1886), p. 324. Courtesy of Amon Carter Museum Library, Fort Worth, Texas



Fig. 26. Entrance to the Tiffany house. From "Entrance to House of C. L. Tiffany, Esq., New York, N.Y. Messrs. McKim, Mead & White, Architects, New York, N.Y.," *American Architect and Building News* 25 (January 19, 1889). Private collection

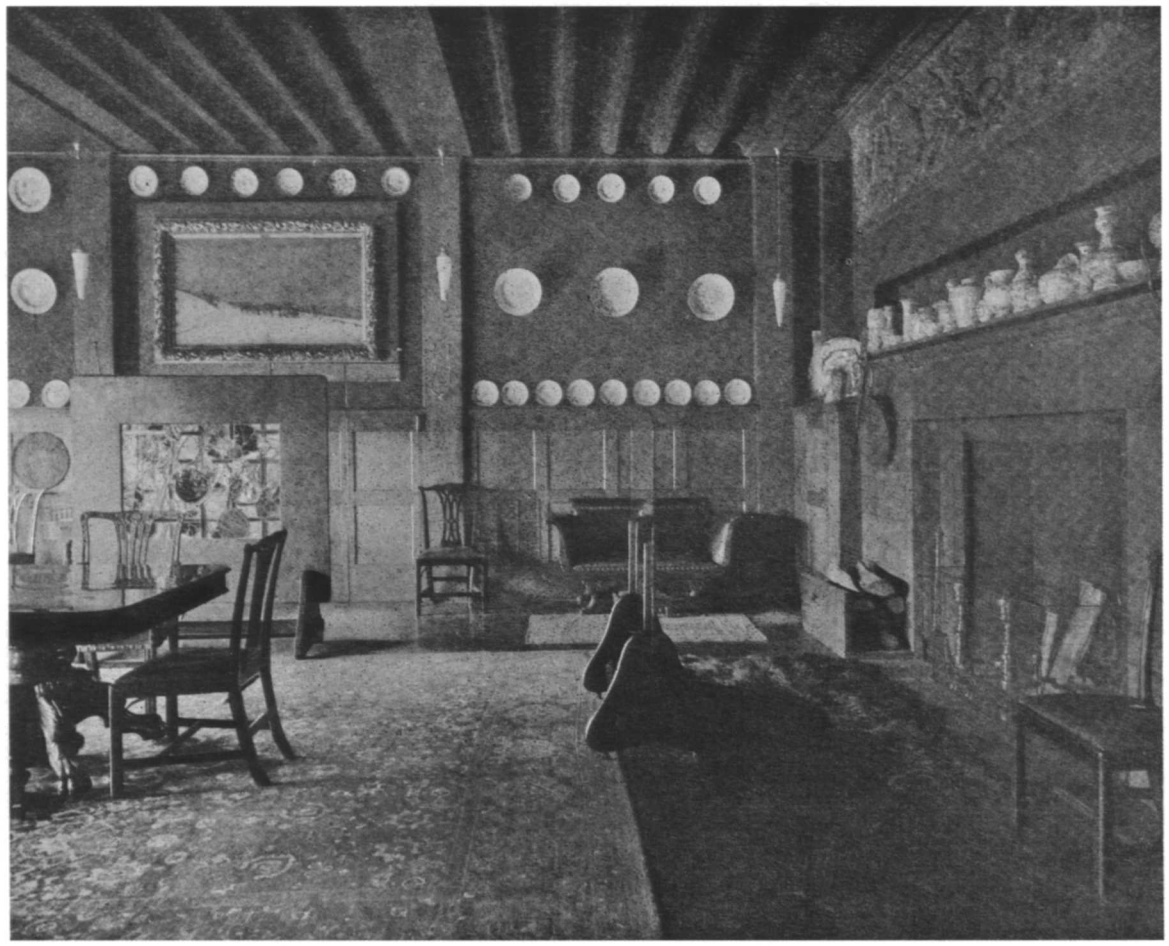


Fig. 27. Dining room, Tiffany house. From "The Tiffany House," *Architectural Record* 10 (October 1900), p. 202

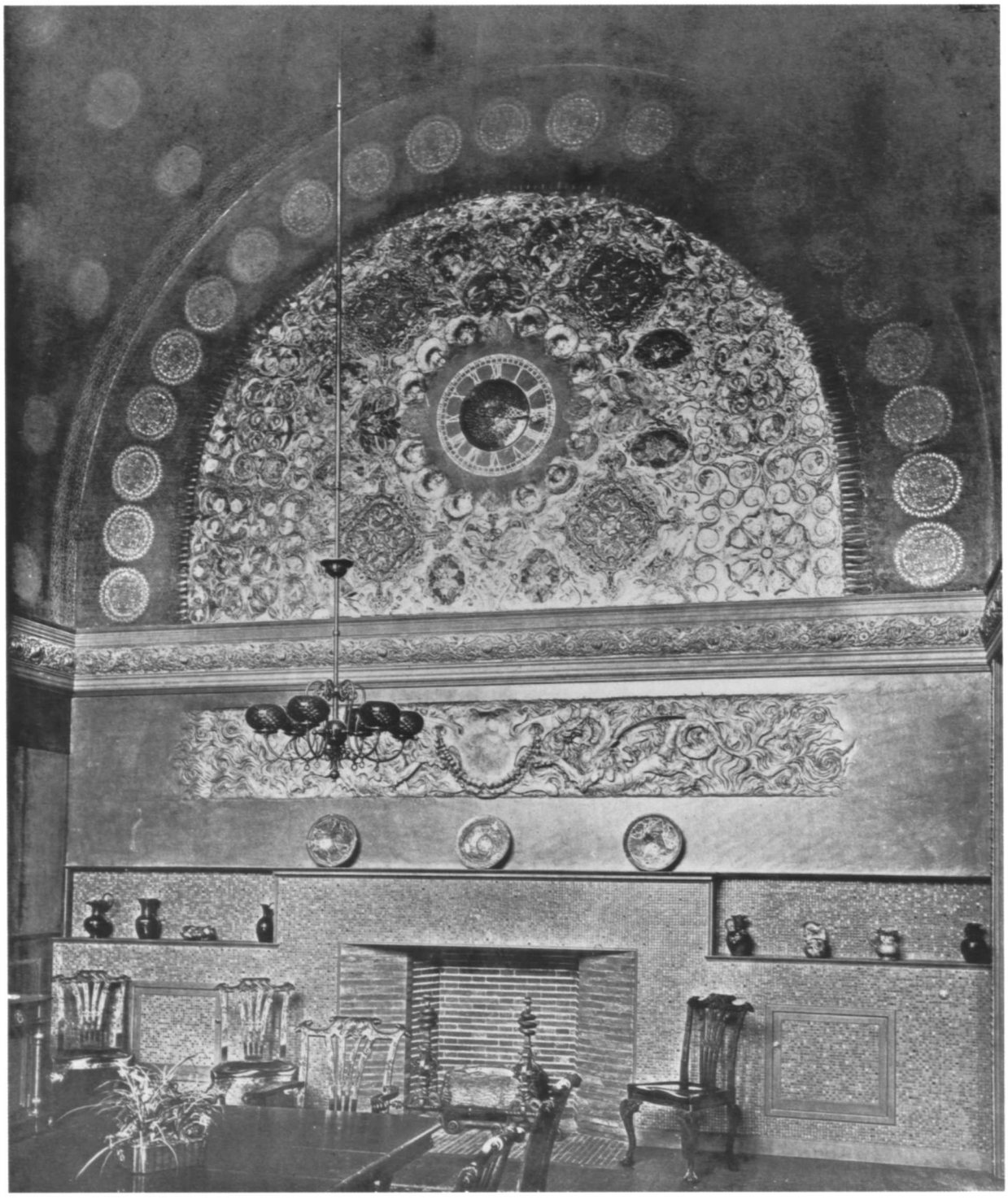


Fig. 28. Wall with lunette in dining room, Tiffany house. From "Illustrations," *American Architect and Building News* 22 (December 10, 1887), p. 278

architectural firm of McKim, Mead and White, with which Tiffany collaborated on a number of projects, implemented the design of the four-lot, fifty-seven-room structure.[2] Then one of the largest private dwellings in New York, with a ground plan of 110 feet by 125 feet and walls rising 90 feet above the sidewalk, the house retained a picturesque charm, with its broad gables, clustered chimneys, recessed and projecting balconies, and round turrets (fig. 25). The size and the novel color scheme prompted one critic to call it "the most conspicuous dwelling house in the city."[3] Another complained that it was "an attempt not so much to make a picture out of a building as to make a building out of a picture."[4]

The attention to detail on the facade, the ornament, and the materials for what the *Ladies' Home Journal* headlined "the most artistic house in New York City"[5] suggests that Tiffany contributed far more than just the initial design. The entrance was an enormous stone arch giving onto a central courtyard (fig. 26). The ornamental metal grillwork on the innovative porte cochere, actually more a portcullis, could be lowered as a security gate, but when it was open it hung from the top of the arch like a delicate fringe of compressed C-scrolls, a motif that Tiffany was to resurrect decades later for a series of jewelry designs.[6] The house's exterior was eye-catching for its unusual palette and varied textures. In lieu of the



Fig. 29. Louis Comfort Tiffany. Panel from dining-room lunette, ca. 1885. Plaster, glass, paint, 23¾ x 23⅛ in. (60.3 x 58.7 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida. This panel can be seen on the lower right side of the lunette (fig. 28).



Fig. 30. Louis Comfort Tiffany. Panel from dining-room lunette, ca. 1885. Plaster, glass, paint, 23 x 22 in. (58.4 x 55.9 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida. This type of panel can be seen on the upper portion of the lunette (fig. 28).



Fig. 31. Louis Comfort Tiffany. Fragment from dining-room lunette, ca. 1885. Leaded glass, 15 x 11 in. (38.1 x 27.9 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida. This fragment is one of eight that surround the central clock in the lunette (fig. 28).



Fig. 32. Louis Comfort Tiffany. Fragment from dining-room lunette, ca. 1885. Leaded glass, 19¼ x 19½ in. (48.9 x 49.5 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida. This fragment is one of four that surround the central clock in the lunette (fig. 28).

common and somber brownstone of earlier decades, the ground floor was faced with large chunks of rough blue stone and the walls above with bricks or modeled terracotta of yellowish brown clay mottled with black speckles, set off by a glazed black terracotta roof.[7] Not surprisingly, the brick was a completely new type formed of a semivitrified clay that could be made in multiple shades. Because it was first used on the Tiffany house, it was soon called "Tiffany brick." Although the bricks alone cost between $55 and $60 per thousand,[8] the total estimated cost of the house was a relatively modest $200,000,[9] only a fraction of the approximately $1.75 million William H. Vanderbilt spent on his palatial residence twenty blocks south.[10]

Embracing another innovative concept for the time, the building was a multifamily dwelling, with three apartments that were

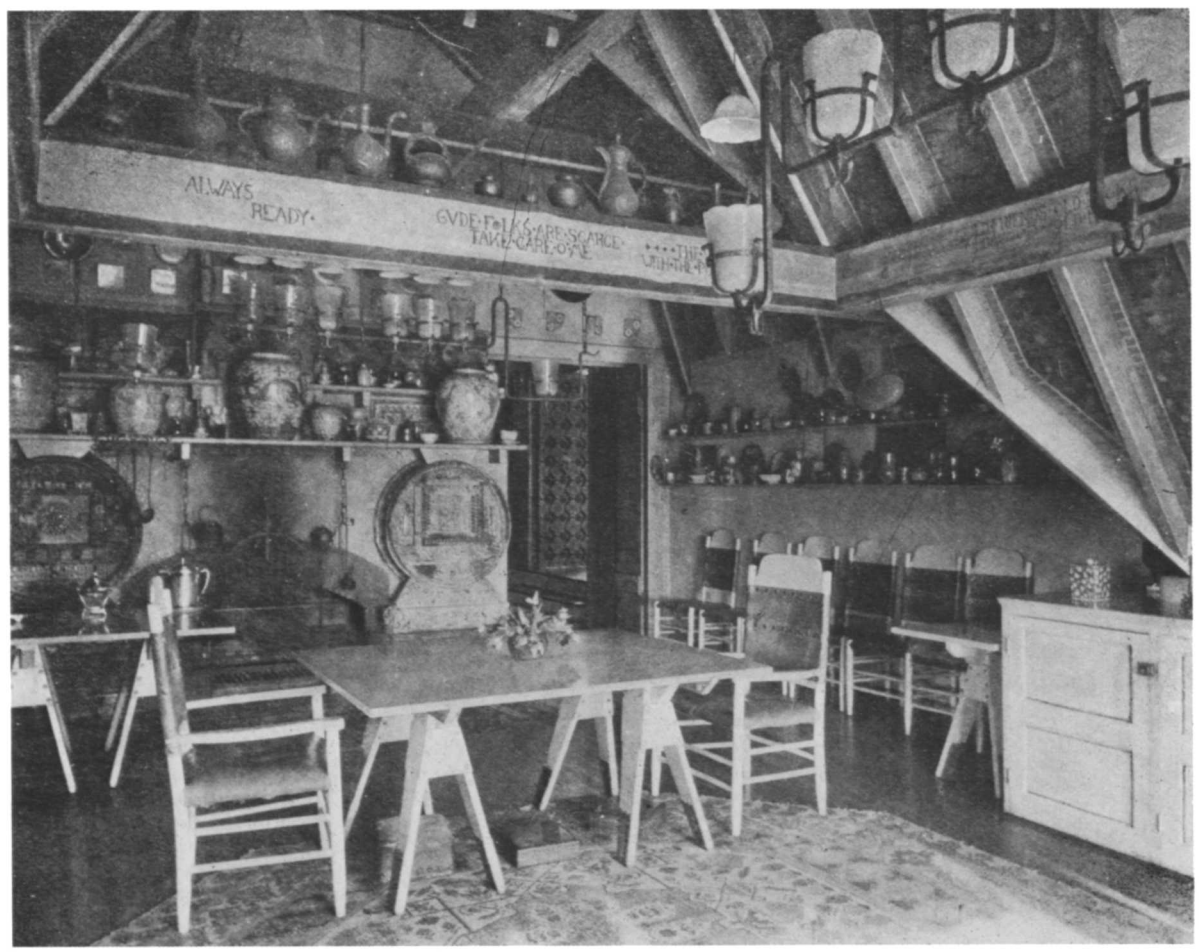


Fig. 33. Breakfast room, Tiffany house. From "The Tiffany House," *Architectural Record* 10 (October 1900), p. 195



Fig. 34. Louis Comfort Tiffany, designer, J. Matthew Meier and Ernest Hagen, cabinetmakers, Table and side chair from Tiffany house, 1882–85. Maple, white enamel paint, table: 28 x 60 x 48 in. (71.1 x 152.4 x 121.9 cm); chair: 40¼ x 19½ x 18 in. (102.2 x 49.5 x 45.7 cm). The Mark Twain House and Museum, Hartford, Connecticut

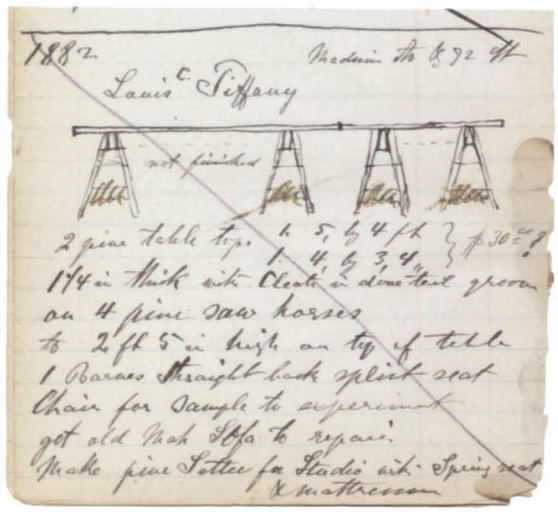


Fig. 35. Entry for breakfast-room tables and chairs designed by Louis Comfort Tiffany, 1882. From J. Matthew Meier and Ernest Hagen Order Book, 1880–86. N-YHS Manuscripts Collection, Collection of The New-York Historical Society, Gift of *The Magazine Antiques*



Fig. 36. Designing room, Tiffany Studios. From *Character and Individuality in Decorations and Furnishings* (New York: Tiffany Studios, 1913), n.p.

among the largest and most generous ever built.[11] Charles was intended to occupy the first two floors (although he never moved from his house at 255 Madison Avenue) and Louis's sister Annie Olivia Tiffany Mitchell and her family the third floor, but in the end Louis was the only member of the family to reside in the building full time. He and his children (his first wife, May, having died in January 1884) moved into their apartment on the fourth and fifth floors in 1885. The other two apartments were leased, one of the first tenants being financier Henry Villard, who suffered financial reversals and was forced to sell his own sumptuous dwelling and the other houses he had hired McKim, Mead and White to design on Madison Avenue between Fiftieth and Fifty-first Streets (now part of the New York Palace Hotel).[12]

The building of the Seventy-second Street house coincided with a period of success in Tiffany's own career. His decorating business was thriving. His partnerships with textile designer Candace T. Wheeler (1827–1923) and fellow painter and decorator Lockwood de Forest (1850–1932) dissolved in the spring of 1883, although he maintained close ties with both of them.[13] Louis C. Tiffany and Company, Artistic Decorations, as his firm was now called, employed designers and highly skilled craftsmen on an unprecedented scale to create special-order decorations of all kinds for his interiors, among them three principal rooms in the White House for President Chester A. Arthur. While only a few years before, all Tiffany's work was carried out in a single nine-hundred-square-foot room, his workshops at 333 and 335 Fourth Avenue now encompassed three floors of a large building. These more extensive quarters had facilities for "designing and executing interior decorative works" in a variety of media and techniques, including "painting and papering, fresco and fabrics, relief ornament, leather and metal and interior woodwork," as well as "stained and leaded glass, glass tiles, and mosaic facings and mosaic floorings."[14]

With comprehensive workrooms at his disposal, it was therefore entirely appropriate that Louis should have a hand in the decoration not only of his own apartment in the new house but of the two others as well. The first room the visitor saw was the spacious and sparsely furnished entrance hall, where the walls, steps, and trim were sheathed in marble, with mosaic panels inset into squares decorating the walls. Four large hanging light fixtures anchored each corner.[15] The grand staircase from the first to the second floor was "all finished in marble and mosaic" with "water-green glass tiles," and the walls were stenciled in silver on a brown ground, materials Tiffany was especially fond of at the time.[16] (Tiffany had made lavish use of silver stenciling in the Veterans Room of the Seventh Regiment Armory in New York, completed in 1880, and also in the Mark Twain house, in 1881.) Indeed, stenciling was a decorative theme throughout the Seventy-second Street house: a stenciled pattern of palm leaves in many colors adorned the main hall, and in the bedrooms were friezes stenciled "in successive bands, to which a slightly waving effect is given, almost deluding the eye with the impression of . . . some printed textile fabric."[17]

Tiffany's concern for light predicated that, as in the Bella apartment, he and his family would have the top floors and that his enormous studio would occupy most of the upper floor, with its abundance of windows and dormers. This new house offered Tiffany another opportunity to mold raw space into something wholly his own. The house may have been Tiffany's most exotic creation, incorporating decorative ideas and the kinds of objects he was to return to again and again for the rest of his professional life. Although he transferred not only his ideas but also architectural elements, furnishings, and his growing collections from the Bella apartment to the newly designed residence, these rooms were to look exceedingly different, not just because they were



Fig. 37. Library fireplace, Tiffany house. From Cecilia Waern, "The Industrial Arts of America: The Tiffany Glass and Decorative Co.," *International Studio* (September 1897), p. 159

larger in scale but also because they reflected Tiffany's evolution as a decorator. The unusual house elicited considerable attention from the press, which described it variously as "artistic," "unique," and "an aesthetic warehouse."[18] It was bursting with objects of art from China, Japan, Persia, and India. Indeed, each highly individualistic room in the large Romanesque Revival structure gave one the impression of entering a different Eastern country. Irregularities abounded, not only in the decoration but in the floor levels and even the ceilings, which were variously curved, vaulted, or composed of curious angles. Tiffany was later to incorporate many of these furnishings and architectural elements into his designs for Laurelton Hall.

The room in Tiffany's apartment that most closely resembled the interiors in his contemporaries' newly built city mansions was one of the two cavernous dining rooms (fig. 27). With its exposed-beam ceiling, it evoked European baronial halls of centuries past. The furniture itself was surprisingly *retardataire*. A set of Chippendale-style chairs surrounded a pedestal dining table that harked back to the Greek Revival style of the early nineteenth century. Although it is difficult to tell from photographs alone, the furniture was probably American, dating at least as late as 1876, or after the Centennial celebration. It was remarkably close to the furniture in historical styles that Tiffany's own workrooms fabricated for a public that was not yet willing to embrace his more unusual designs. An artful arrangement of plates and chargers from his extensive collection of old pottery, including fourteenth-century Persian and seventeenth-century Hispano-Moresque lusterwares, was displayed on the walls, with vessels of varying shapes densely packed on the mantel shelf. Thin stalactite-shaped shades of blown Favrile glass hung delicately from the ceiling

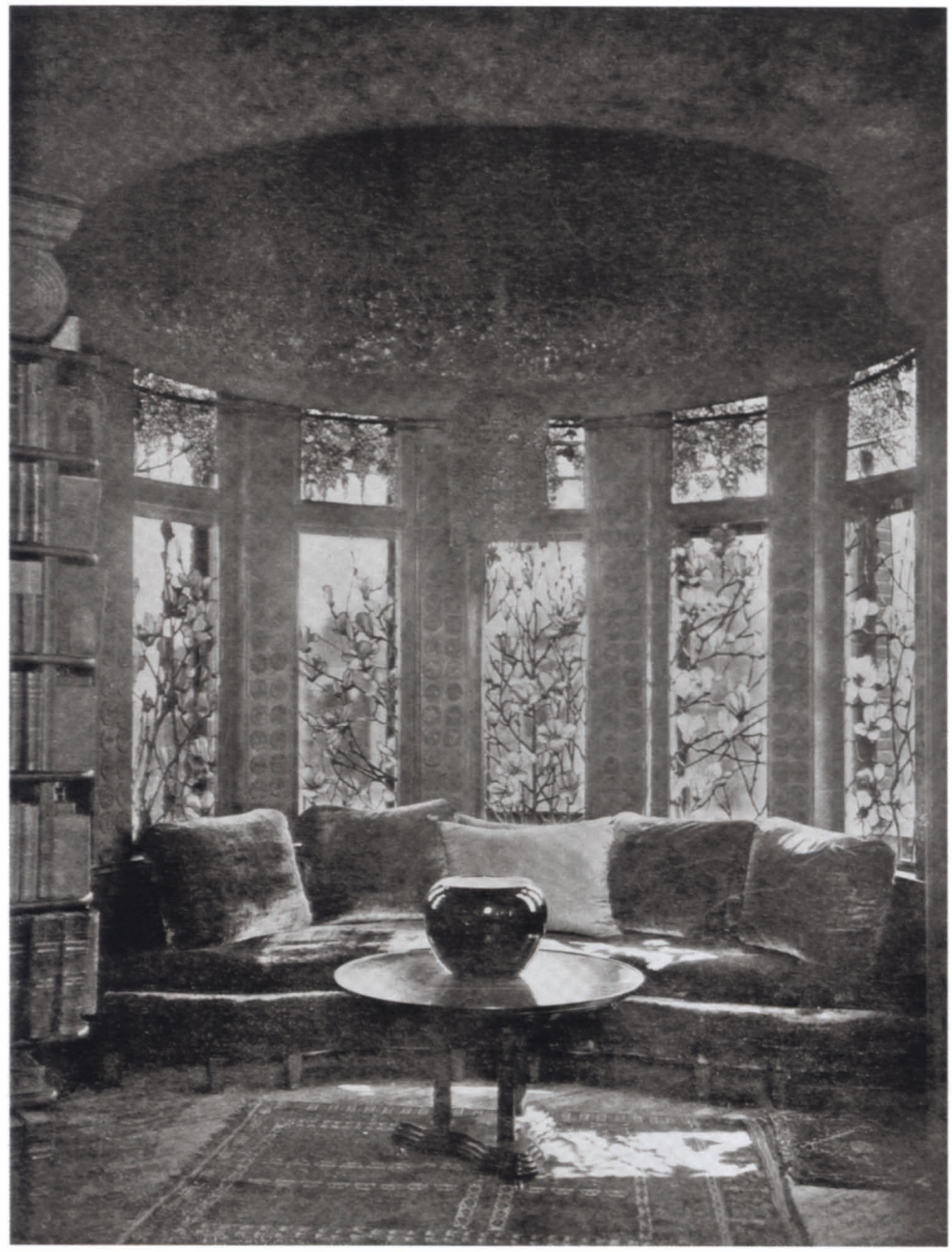


Fig. 38. Bay window in library, Tiffany house. From Charles de Kay, "A Western Setting for the Beauty of the Orient," *Arts and Decoration* 1 (October 1911), opp. p. 470

beams. On two of the walls Tiffany mounted a pair of his own paintings, the large friezelike allegories *Spring* (fig. 173) and *Autumn*, which were later relocated to the upstairs balcony of Laurelton Hall. (*Autumn* was presumably destroyed by the fire there in 1957.) As was the custom, Tiffany deemed a vegetal theme appropriate for the dining room. He thus brought the *Eggplant* window (figs. 7, 22) from the dining room of the Bella apartment to display at one end of the new dining room and mounted it in a broad, flat frame held by a stand that recalled Chinese freestanding screens. In the photograph of the room what appears to be another window screen, possibly the *Squash* window, sits in front of the fireplace.[19]

An enormous lunette with intricate designs of glass and plaster panels with relief and painted decoration dominated one wall of the second large dining room (fig. 28). A number of the panels from the lunette were later transferred to Laurelton Hall and survived the fire. The designs of arabesques and stylized leaves have an air of the Near East about them. The relief-molded and painted plaster panels are also decorated with glass insets, some opaque red, others flat and rippled in shades of blue (figs. 29, 30). Several leaded-glass panels in a related palette of peacock blue and gold were also part of the original lunette (figs. 31, 32). These panels feature mosaiclike designs of abstract insects or butterflies that incorporate tiny broken pieces of ancient iridescent glass along with Tiffany's own experimental glass.

That Tiffany was fully aware of the initial stirrings of the Arts and Crafts movement in England and the precepts of William Morris (1834–1896) was revealed in the breakfast room of the Seventy-second Street house (fig. 33), where quaint mottoes such as "Always Ready" and "Gude Folks are Scarce—Take Care



Fig. 39. Louis Comfort Tiffany, Tiffany Glass Company, Three *Magnolia* panels, ca. 1885. Leaded glass, 52⅞ x 18½ in. (134.3 x 47 cm), 52⅞ x 19½ in. (134.3 x 48.6 cm), 52⅞ x 19 in. (134.3 x 48.3 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida. These panels, three of five initially installed at the Tiffany house (fig. 38), were later moved to Laurelton Hall (fig. 157). Presumably, the other two were destroyed in the 1957 fire.

Opposite: Fig. 40. Detail of fig. 39

o'Me" were burned into the surfaces of the exposed beams. Likewise, the furniture Tiffany designed for the room conformed to Arts and Crafts ideals. Perhaps because in 1882 Tiffany's workshops were not yet making great quantities of furniture, Tiffany commissioned the small New York cabinetmaking partnership of J. Matthew Meier and Ernest Hagen to fabricate furniture from designs supplied by him for the breakfast room and other interiors in the house. Meier and Hagen were located at 213 East Twenty-sixth Street, near the buildings Tiffany's firm occupied at Twenty-fifth Street and Fourth Avenue (now Park Avenue South).

If the furnishings in the dining rooms were conservative, in the breakfast room they were avant-garde; their simplicity and functionality were a definite step forward from earlier historicizing styles. The table that sat in the center of the room (fig. 34), which Tiffany ordered from Meier and Hagen in 1882 (fig. 35), is little more than a smooth unadorned panel five feet long and four feet wide connected to legs that resemble traditional sawhorses. It is virtually a duplicate of the workbenches the designers and workmen used in Tiffany's studios (fig. 36). Two additional tables, identical except that they were not as long, could either be placed along the walls for service or joined with the large one to accommodate more guests.[20] In his 1882 order for the chairs Tiffany asked





Fig. 41. Corner of ballroom, Tiffany house. From Charles de Kay, "A Western Setting for the Beauty of the Orient," *Arts and Decoration* 1 (October 1911), p. 470

for one "Barnes straight back splint seat Chair for sample to experiment."[21] The experiment produced twelve tall-backed rectilinear chairs, two with arms, whose form recalled the vernacular American slat-backed chairs that appeared in the late 1600s and became ubiquitous during the eighteenth and early nineteenth centuries. The chairs were originally upholstered in "natural colour bridle leather with large iron hollow nails."[22] The plain cream-colored enamel finish on the suite presaged the white furniture other progressive designers such as William Morris, Charles Rennie Mackintosh (1868–1928), and James Abbott McNeill Whistler (1834–1903) were to produce at the turn of the century. Tiffany used the same finish on the woodwork in the breakfast room and on the built-in furnishings, including an inviting seat under the eyebrow window at one end of the room.[23] The window seat was amply cushioned with patterned and tufted upholstery and even had a floor cushion. (Such foot cushions appeared throughout the Seventy-second Street house interiors, even under the breakfast room table, to provide additional comfort, perhaps especially for Tiffany himself, given his short stature.)[24]

In decorating the new house Tiffany often used found or utilitarian objects in nontraditional ways to achieve unusual compositions. In the breakfast room, for instance, two large wrought-iron yokes fitted with large, nearly cylindrical pale opalescent glass globes served as light fixtures (see fig. 33). And set into the walls to provide extra storage space were large wine casks made of East Indian carved teak inlaid with ivory (see fig. 275). In 1882 Tiffany purchased some 2,500 Japanese *tsuba*, or sword guards, from Lockwood de Forest (see figs. 274, 277).[25] Made primarily of iron and ornamented with various metals and mother-of-pearl, *tsuba* were highly collectable at the time. (Both Edward C. Moore, chief designer at Tiffany and Company, and Henry Osborne Havemeyer, Tiffany's most important patron, were ardent collectors. See the essay by Julia Meech in this volume.) They were often decorative and featured motifs such as chrysanthemums and dragonflies that inspired the artists of the day. Tiffany used *tsuba* to face the wine casks in the breakfast room. In the library, the openings in the metal disks created

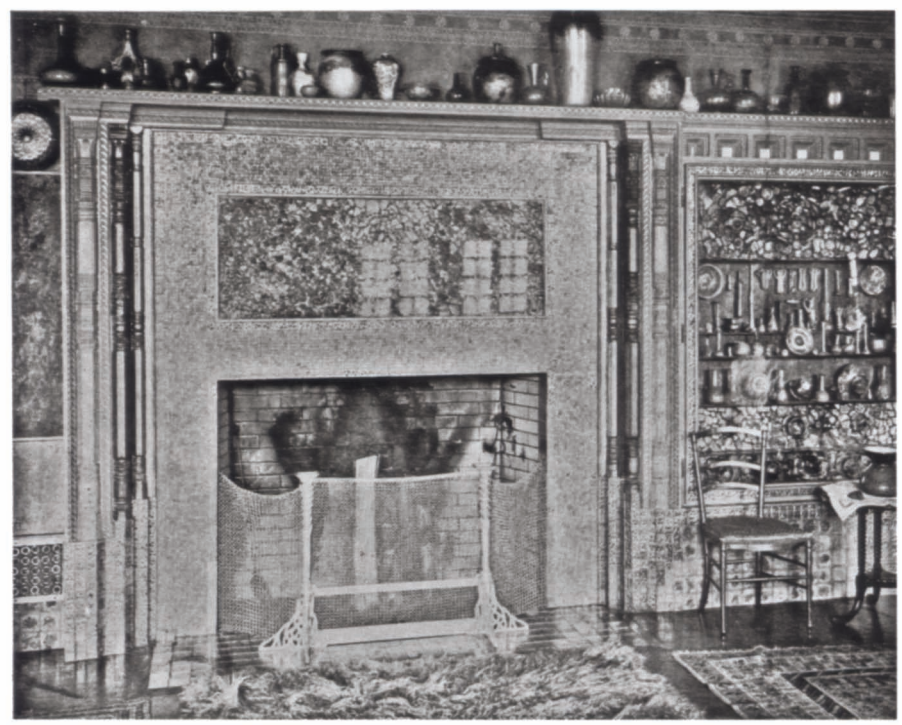


Fig. 42. Ballroom fireplace, Tiffany house. From Cecilia Waern, "The Industrial Arts of America: The Tiffany Glass and Decorative Co.," *International Studio* 2 (September 1897), p. 158



Fig. 43. Louis Comfort Tiffany, Tiffany Glass Company, *Butterfly* window, ca. 1885–92. Leaded glass, 63 x 61⅛ in. (160 x 156.5 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

distinctive, almost stencil-like patterning on the chimney breast, as well as on the walls of the firebox, the fireplace hood, and the fender (fig. 37), where the disks' metallic and iridescent surfaces undoubtedly shimmered in the light of the fire. Repeated pairings of sword guards also embellished the vertical divisions between the five leaded-glass *Magnolia* panels that formed the enormous bay window in the library (fig. 38), and the two hanging lamps in the room, chains and all, were composed of sword guards.

The Japanese-style fireplace (later moved to Laurelton Hall) protruded into the library. The iron hearth hood could be raised and lowered using spherical weights like the ones Tiffany had devised for moving the stained-glass panels at the Bella apartment. Above the fireplace was a three-part painting by Tiffany. Borrowing an idea from the Bella apartment library (see figs. 17, 18), he covered the central panel with a dense pattern of horse-chestnut leaves; the birds on the two flanking panels could be peacocks, another of his favorite motifs. Colored-glass panels set into

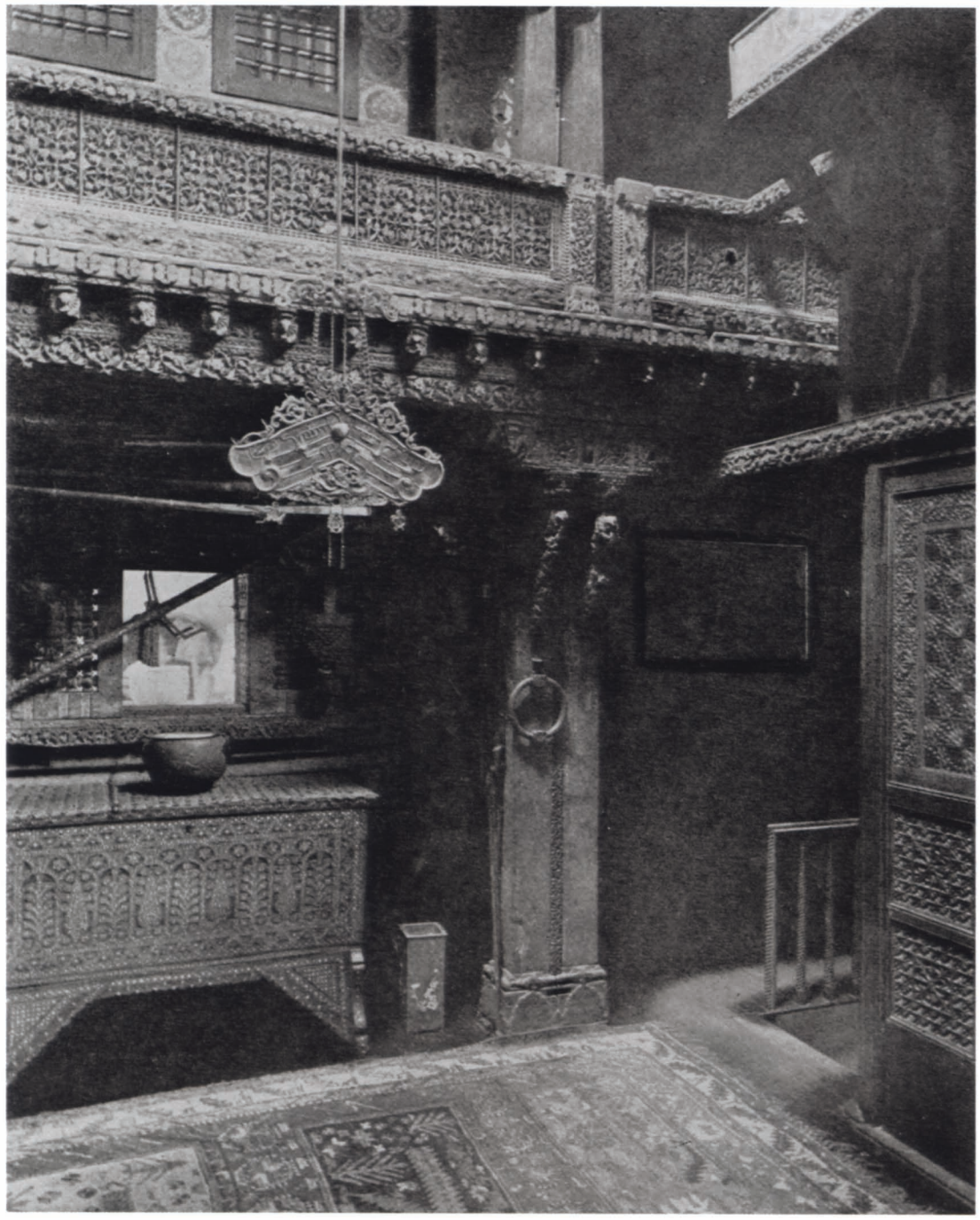


Fig. 44. Vestibule to studio, Tiffany house. From "The Tiffany House," *Architectural Record* 10 (October 1900), p. 197

the wall to the right of the fireplace, blue-stained walls, Spanish tiles, and a ceiling with blue crossbeams stenciled in gold added to the decorative scheme. The library was furnished with generously proportioned plush upholstered armchairs, as well as a deep, cozy window seat in the bay (see fig. 38) with enormous puffy cushions covered in soft velvet. Decoration was Tiffany's first priority, but he was also concerned with creating a comfortable environment.

The stained-glass panels in the bay window served as a transition between indoors and outdoors, mitigating the urban environment by bringing inside two of the plants Tiffany loved most: flowering magnolias and wisteria vines (fig. 39). By the time these panels were installed on Seventy-second Street, Tiffany had developed his ingenious Favrile glass, with its subtle variations of color and texture, enabling his glassworkers to re-create the magnolia and wisteria with extraordinary verisimilitude. The pendulous blossoms of the wisteria entwined on a continuous trellis across the five transoms were rendered in rich hues of deep purple, blue, and pink. To fabricate the lifelike magnolias in the tall panels below, with their branches of cast lead to simulate the irregularities of bark and soft, cream-colored blossoms delicately tinged with pink (fig. 40), the glassworkers actually manipulated the glass, folding and creasing it while it was still in a semimolten state. The generous amounts of colorless transparent glass in both the tall windows and the nearly square transoms allowed a view of the outdoors and let in light.

The rounded dome of the oriel was "inlaid with deep blue glass mosaics studded with jewels which sparkle in the dull light of day, and which at night must be resplendent above the pendant



Fig. 45. Pair of doors with frame, originally from vestibule to studio, Tiffany house. Ahmadabad, India, 1882. Teakwood, 95 x 107½ x 5 in. (241.3 x 273.1 x 12.7 cm), with frame. The Charles Hosmer Morse Museum of American Art, Winter Park, Florida. The doors are visible at the entrance in fig. 46.

gas-light."[26] Tiffany had introduced mosaics into his decorations for the Union League Club in New York, which opened in early 1881, but he used them in a domestic interior for the first time in the Seventy-second Street house.[27] In fact, Tiffany paid a great deal of attention to surfaces, variously covering them with glass mosaic, wallpapers, stenciled patterns, or innovative painted finishes. The walls of the large ballroom (also known as the reception room or music room), for example, were given a stuccolike effect when they were stenciled with an East Indian design and then finished with sand that had been stained pink.[28] The narrow vertical ribbing on the deep coved frieze (fig. 41) suggested the bamboo patterning in such interiors as William H. Vanderbilt's



Fig. 46. Entrance to studio, Tiffany house. From "The Tiffany House," *Architectural Record* 10 (October 1900), p. 198

Japanese parlor.[29] The "pink and gold ribbed cloth" on the furniture complemented the wall decoration.[30] To enhance the East Indian flavor of the room, Tiffany installed the wall hangings and slender carved twin columns he had brought from the living room of his Bella apartment (see fig. 14). He was later to incorporate them into the decor of the art gallery at Laurelton Hall.[31] (See the essay by Richard Guy Wilson in this volume.)

No surface in the ballroom, also called the reception room or the music room, was left unadorned. Tiffany's own paintings were double-, even triple-hung on the walls. Oriental carpets of various sizes and patterns created a mosaiclike effect on the floor, and glass mosaic itself was incorporated into the ornamentation. The unusually long chimney breast (fig. 42) was completely faced with glass tesserae, the rectangular overmantel in a seemingly abstract floral pattern, according to the only surviving period description of it, "of pale sea-green glass, opaque, clear, clouded, or iridescent, on a platina foil."[32] The mantel shelf displayed an array of vessels, after the early 1890s many of them experimental lustrous blown glass vases from Tiffany's own furnaces. The collection of iridescent ancient glass that inspired many of Tiffany's Favrile-glass vases was kept in the shallow display case set into a glass mosaic framework to the right of the fireplace.

Fragments of ancient iridescent glass and abalone shell are set among the tiny pieces of opalescent glass in the window that was originally installed in an alcove framed by Indian woodwork and Islamic tiles in a corner of the ballroom in the Seventy-second Street house (see figs. 41, 42). Leading of varying thicknesses creates a mosaic effect in the large, nearly square window (fig. 43), which was eventually transferred to Laurelton Hall and is now in the Charles Hosmer Morse Museum, Winter Park, Florida.



Fig. 47. Detail of fig. 45



Fig. 48. Four tiles. Iznik, Turkey, 1575–1650. Glazed earthenware, each 7¼ x 7¼ x ¼ in. (19.7 x 19.7 x 1.9 cm). Ball State University Museum of Art, Muncie, Indiana, Gift of David T. Owsley

The two circular motifs just above center at either side are true mosaic, made of glass pieces joined together and then set into a composition backing that prevents light from coming through; the rest of the window is translucent. Stylized flowers and swarms of butterflies in an almost monochromatic palette of yellows, golds, creams, and pinks surround the large Japanese lantern in the center of the symmetrical composition. Tiffany may have been inspired by William H. Edwards's newly published *Butterflies of North America*, a copy of which he had in his library.[33] As in the *Magnolia* panels, the leads were cast to give them specific textures and shapes, here in order to fashion the butterflies' bodies and the twisted vines. The very fragility and translucence of a crinkled white paper lantern has been uncannily replicated in textured glass. The lantern, and the round motifs at the sides, may bring Japan to mind, but the rigid symmetry of the composition and its dense allover patterning, and especially the tightly wound vines at the bottom, recall stone tracery windows from India, which Tiffany would also have seen illustrated in books in his library.[34]

Tiffany's taste for the exotic also found expression on the fifth floor of the house, where visitors to his studio passed through a vestibule lavishly decorated with carved Hindustan teakwood said to have been taken from an "East Indian palace over two thousand years old" (fig. 44).[35] Lockwood de Forest may have supplied the woodwork; in 1882 he made a buying trip to Calcutta, Madras, Hyderabad, and Ahmadabad, where he purchased an entire house that had been slated for destruction. He sold the facade of the house to the Victoria and Albert Museum in London and supplied the rest to Tiffany for his "new house."[36] The workshop de Forest had set up in Ahmadabad in 1881 also provided the pair of immense teak doors that led into the studio (fig. 45).[37] The doors, carved in stylized foliate patterns whose depth and crispness yield a highly decorative effect as light plays over the surface (fig. 47), were set into an equally ornate frame on the vestibule side. Some of the linear patterns in the frame reappeared in other furniture and woodwork Tiffany ordered from de Forest's Ahmadabad workshop. Tiffany mounted individual Persian tiles above the doorway and along the frieze in both the vestibule and the studio (fig. 46). These were among the many tiles of diverse origins, including a group of Iznik tiles (fig. 48), that were displayed in a number of rooms at Seventy-second Street and later transferred to Laurelton Hall.

The exotic flavor of the vestibule was further accentuated by the collection of antique weapons massed in one corner, which Tiffany had moved from the foyer of the Bella apartment (see fig. 11). Set into an alcove (see fig. 44) was a chest of dark wood inlaid with stylized mother-of-pearl cypress trees and roses that is virtually identical to a nineteenth-century chest from Damascus (fig. 50) that The Metropolitan Museum of Art purchased in 1918 as part of a large group of decorative objects once owned by de Forest.[38] Although the chest from the vestibule is not known to survive, the piece it inspired Tiffany to design for this house, the case for an upright Steinway piano, remains with Tiffany descendants (fig. 49).[39] The motifs on the piano's side panels as well as the stylized cypress trees and roses, six-pointed stars, and crescents are purely Ottoman and virtually duplicate designs from the chest. The ornament was skillfully carved and incised in Tiffany's own workrooms, with the "inlaid" sections not mother-of-pearl but instead painted in dull silver and outlined with a thin gold line (see fig. 23). The piano, which does not appear in any of the period photographs of the Tiffany house, presumably stood either



Fig. 49. Louis Comfort Tiffany (case), Steinway and Sons, New York, Piano, 1888. Cherry (?), 58 x 61¼ x 28¼ in. (147.3 x 155.6 x 71.8 cm). Private collection

in the vestibule or in the studio itself. It retains its original sounding board and felts and has a melodious sound to this day. Tiffany loved music; there were several keyboard instruments in his house, and he even hosted concerts from time to time.

Tiffany looked farther east for inspiration for the unusual leaded-glass pendant that hung above the chest in the vestibule (fig. 51). The pendant, composed of green and red varicolored opalescent glass and thick coiled lead came, owes its form to a Chinese jade hanging chime (fig. 53) that had been in Tiffany's personal collection from at least the early 1880s. In his Bella apartment he had suspended the carved and pierced jade musical chime from the ceiling of a curio cabinet in the library and fitted it with a socket for a candle or a lamp to illuminate the translucent jade (fig. 52).[40]

To at least one journalist, the vestibule looked like a "a bit from the palace of the Indian Rajah."[41] Yet it was but a prelude to Tiffany's studio, at once his most personal and most publicly heralded interior (fig. 54). The room was a true studio, where Tiffany painted and where people came to see his work. In certain of the period views, drawings and canvases, some framed, some not, are



Fig. 50. Chest. Damascus, Syria, 19th century. Wood, mother-of-pearl, 33⅛ x 56⅛ x 22¼ in. (85.4 x 143.8 x 56.5 cm). The Metropolitan Museum of Art, New York, Purchase, 1918 (18.45.1). A similar chest can be seen in the vestibule of Tiffany's studio (fig. 44). The Museum's chest was purchased from Lockwood de Forest, Inc.



Fig. 51. Louis Comfort Tiffany, Pendant, ca. 1885. Leaded glass, 21¼ x 25¼ in. (55.2 x 64.1 cm). Associated Artists, LLC. The pendant hung in the alcove of the vestibule to Tiffany's studio (fig. 44)

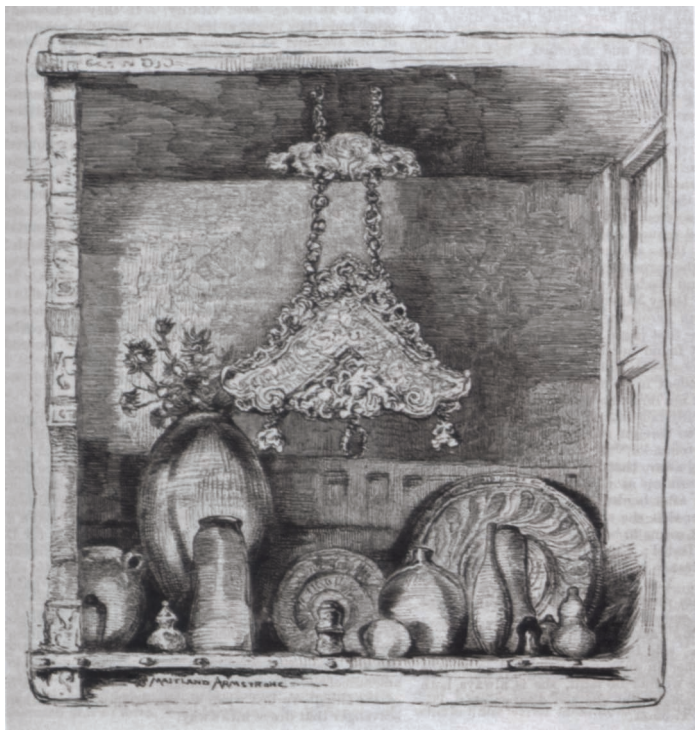


Fig. 52. Curio cabinet in library, Bella apartment. Engraving by D. Maitland Armstrong, from Donald G. Mitchell, "From Lobby to Peak: Between Rooms," *Our Continent* 1 (April 19, 1882), p. 148. Collection of Brown University Library, Providence, Rhode Island



Fig. 53. Musical chime. China, 17–18th century. Jade, H. 14½ in. (36.8 cm). Photo courtesy of The Hermitage Foundation Museum and Gardens, Norfolk, Virginia

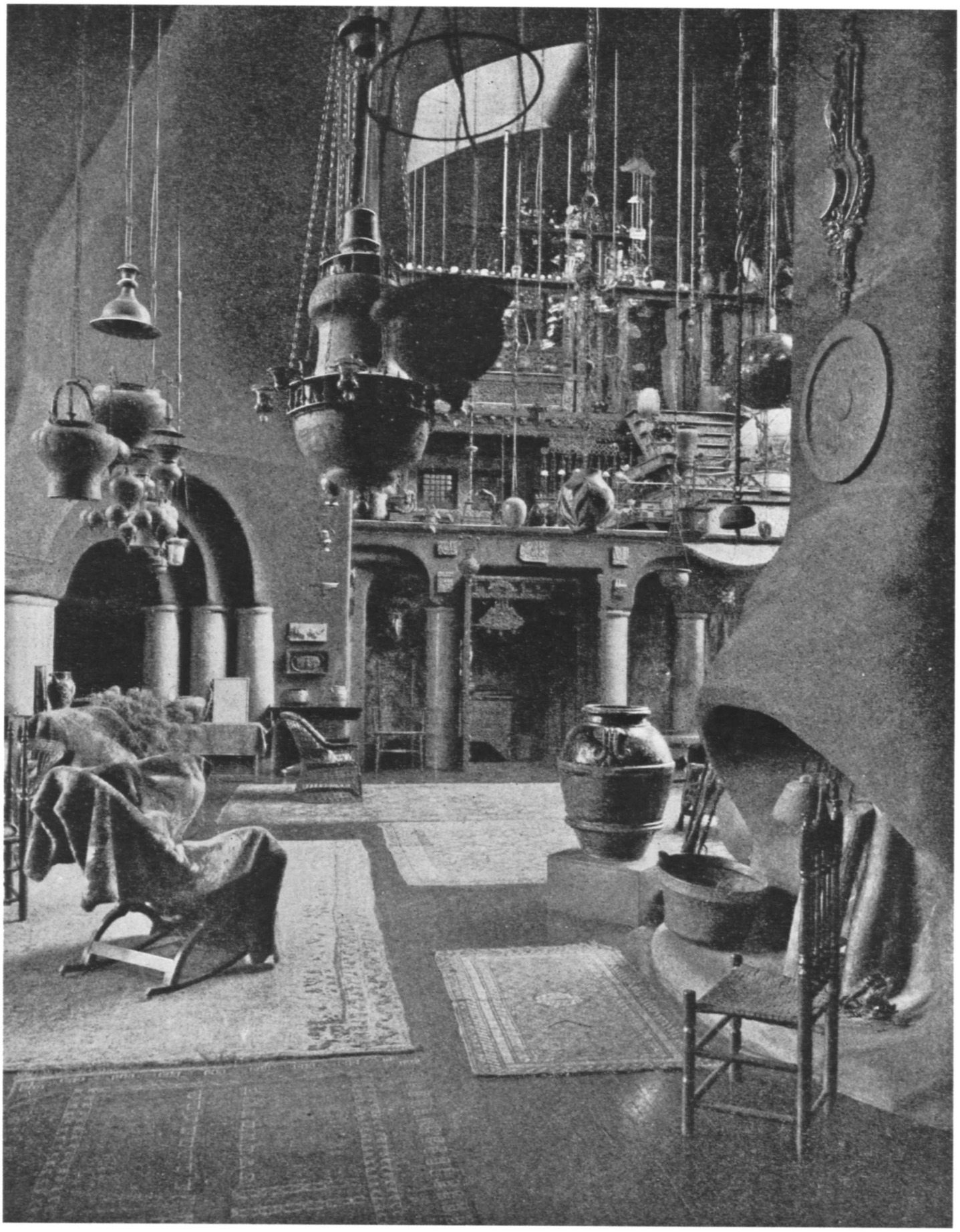


Fig. 54. Studio, Tiffany house. From "The Tiffany House," *Architectural Record* 10 (October 1900), p. 200

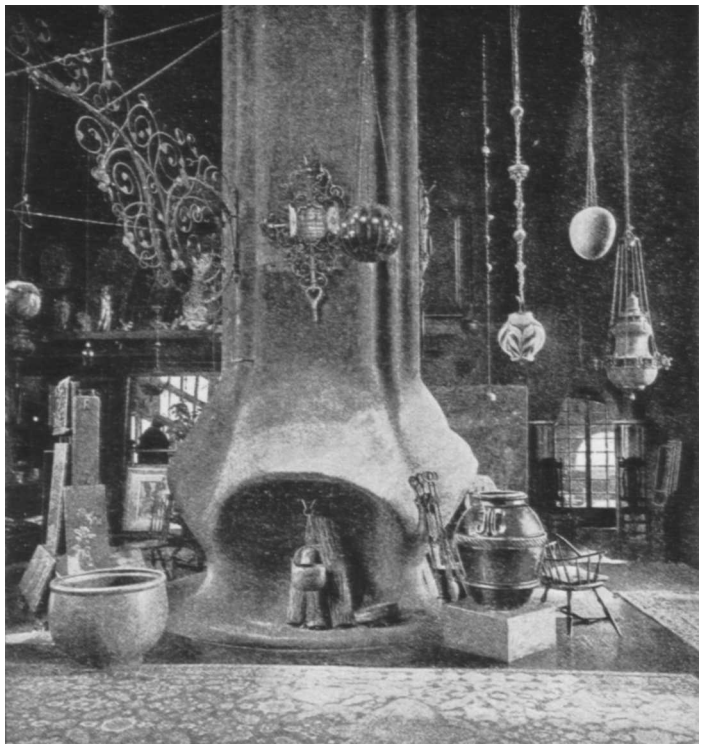


Fig. 55. Fireplace in studio, Tiffany house. From "The Most Artistic House in New York City: A Series of Views of the Home of Mr. Louis C. Tiffany," *Ladies' Home Journal,* November 1900, p. 12

stacked on the floor. But the enormous loftlike space, with its forty-five-foot ceilings, also lent itself to entertaining and fêtes. The large four-sided fireplace in the center, of brick covered with stone-colored Portland cement, resembled the trunk of a giant tree (fig. 55). Tiffany depicted a smoldering fire in one of its openings in a painting of 1896 (fig. 56). He might have been describing the effect of this great fireplace when he later he spoke about the noble eighty-foot trees on his property at Laurelton Hall: "I came to these wondrous woods that I might live with the trees. I wanted to bring them into my house—to the very fireside."[42]

Large, antique, scrolled wrought-iron brackets that Tiffany purchased on one of his trips to Europe were attached to the fireplace. Some of the virtual forest of glass lanterns suspended at different heights on chains attached to the ceiling (figs. 54, 55) were also surely acquired during his frequent travels abroad. But they were joined eventually by globes of mouth-blown glass with combed and threaded decoration that represented some of Tiffany's earliest work in the medium, from the early 1890s. The wrought-metal chains, some purchased from de Forest in India, the others of varied origins, were themselves exceedingly decorative. A few appear to have been hung for decorative purposes alone, for no lamp was suspended from them. On the four chains that supported the weight of a hanging chaise (figs. 57, 59), birds and elephants alternate with decorative ornaments, some with a fringe of beads that tinkled when the chaise moved. The hanging bench itself, made in Tiffany's workrooms, featured turned spindles and a cushioned cover. A shimmering canopy of what looks like either metallic or beaded cloth hung like an awning above the swing.



Fig. 56. Louis Comfort Tiffany, *A Corner of the 72nd Street Studio*, 1896. Oil on canvas, 30¼ x 12⅛ in. (76.8 x 30.8 cm). Yale University Art Gallery, New Haven, Gift of Louise Tiffany Lusk, B.A. 1929 (1955.13.1)

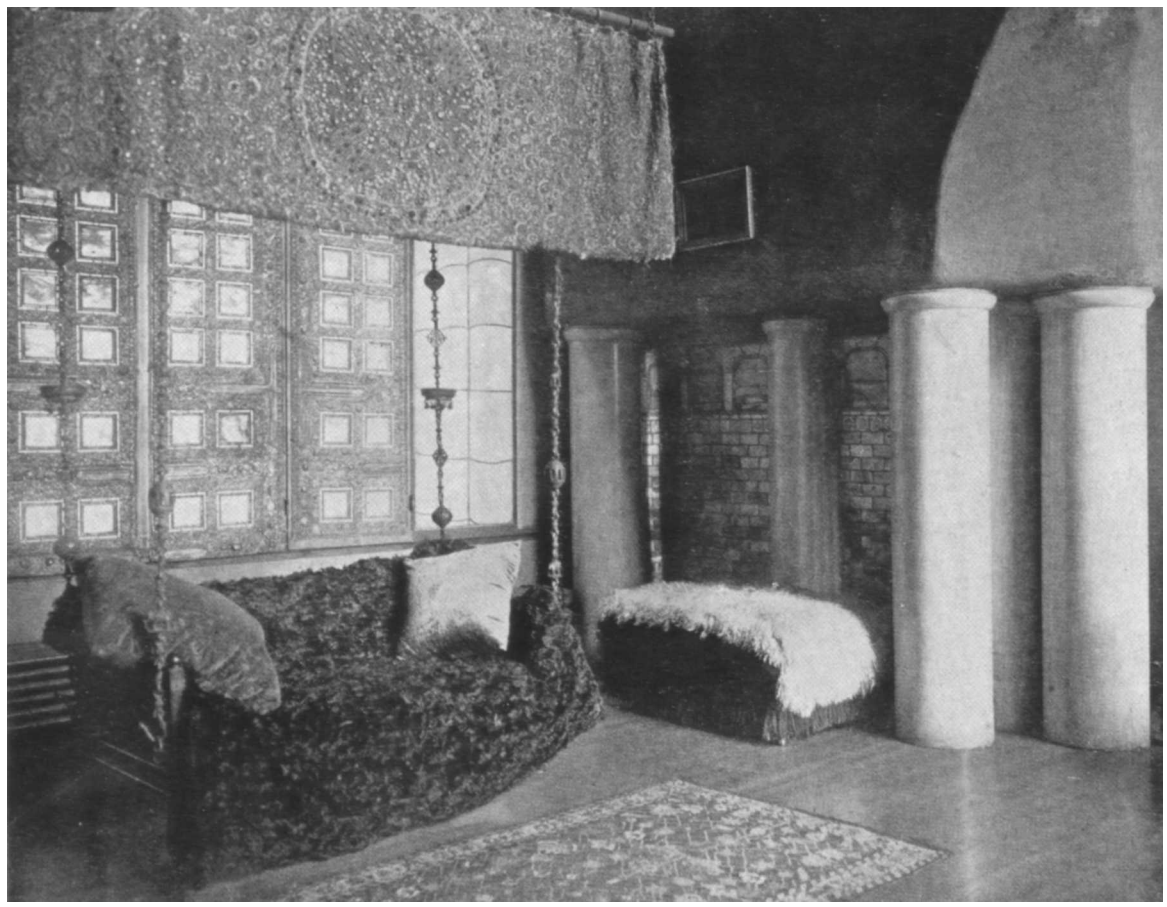


Fig. 57. Corner of studio, with hanging chaise, Tiffany house. From Charles de Kay, "A Western Setting for the Beauty of the Orient," *Arts and Decoration* 1 (October 1911), p. 469



Fig. 58. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Detail of entrance-hall door to the H. O. Havemeyer House, New York (one of a pair), 1890–91. Wood, copper, beach stones, Favrile glass, 100 x 36 in. (254 x 91.44 cm). University of Michigan School of Art and College of Architecture and Urban Planning, on extended loan to the University of Michigan Museum of Art, Ann Arbor. Similar leaded-glass panels were installed behind the hanging chaise in the corner of Tiffany's studio (fig. 57).



Fig. 59. Four hanging chains from the Tiffany house. India, ca. 1882. Bronze, left to right: 52 x 3 in. (132.1 x 7.6 cm); 78¾ x 3 in. (200 x 7.6 cm); 39¾ x 5 in. (101 x 12.7 cm); 76¾ x 5 in. (194.9 x 12.7 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 60. Louis Comfort Tiffany, *Louise Tiffany, Reading*, 1888. Pastel on buff-colored wove paper, 20½ x 30¼ in. (52.1 x 76.8 cm). The Metropolitan Museum of Art, New York, Partial and Promised Gift of the family of Dorothy Tiffany Burlingham, 2003 (2003.606)



Fig. 61. Entrance to photographic studio, Tiffany house. From "The Most Artistic House in New York City: A Series of Views of the Home of Mr. Louis C. Tiffany," *Ladies' Home Journal*, November 1900, p. 13



Fig. 62. Louis Comfort Tiffany, *Taming the Flamingo*, 1888. Watercolor on paper, 23 x 28½ in. (58.4 x 72.4 cm). Signed and dated at lower left: *Louis C. Tiffany 88*. The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 63. Louis Comfort Tiffany, *Inside Studio on 72nd Street with Flamingos,* 1888. Oil on canvas, 23¼ x 29 in. (59.1 x 73.7 cm). Signed at lower right: *Louis C. Tiffany.* The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

Behind the swing was an ornamental screen of glass and metal that was either a duplicate of or a prototype for the ornament Tiffany used, in 1891–92, in the entrance hall doors of the Fifth Avenue house of Louisine and Henry Osborne Havemeyer (fig. 58).[43] By embedding large, beach-worn stones into the intricate lead came scrollwork that frames square panels of marbleized glass, Tiffany found a novel use for common natural materials. The trompe l'oeil leaded-glass columns that framed the panels echoed the thick rounded columns throughout the studio.

At one end of the studio a series of arches topped a row of these unadorned columns, which were made of a polished composite material.[44] Shelves and terraced platforms along the western end of the large room held tropical plants and Oriental art in many media. The furniture, most of it light, spare, and easily moved, was in a variety of styles: Some of the chairs were in the split spindle-back style of the early eighteenth century, still others were of a Windsor type, and several wicker armchairs were spread about the room. A chaise upholstered in tufted green velvet provided a place for repose. In 1888 Tiffany depicted his second wife, Louise, reading on the chaise in the studio, with the cluster of three thick columns and a grand piano in the background (fig. 60).

A seat positioned between the two columns at one end of the studio (fig. 61) provided the setting for numerous family photographs. The seat was covered with a heavy Russian plush that had the appearance of thick fur, and connected to one of the columns was an unusual fountain, shaped somewhat like the fireplace, surrounded by plantings and with a goldfish bowl suspended above it. Not long after the house was completed Tiffany used this corner of the studio as the backdrop in a watercolor of a model feeding a flamingo (fig. 62), which he later translated into stained glass (see figs. 245, 246).

Glass became an even greater component of the interior decoration in this house than it had been in any of Tiffany's earlier residences. A large stained-glass window graced one end of the studio. In another corner was a lunette composed of a combination of glass, mosaic, and wirework in a color scheme the *Ladies' Home Journal* described as starting "at the top with a dark amber, gradually melting down into an old gold tone, which produces a mysterious effect and also results in enhancing the great height of this exceedingly delightful studio."[45] The succession of decorative projecting arches framing the lunette may have inspired the dramatic reredos Tiffany created for the famous chapel that he exhibited to great acclaim at the World's Columbian Exposition in Chicago in 1893 (fig. 112) and that, in 1916, he installed on the grounds of Laurelton Hall.[46] (See the essay by Richard Guy Wilson in this volume.)

The magic of this dramatically evocative room is perhaps best conveyed in Tiffany's own paintings (figs. 56, 63). For the studio was in fact far more than a studio. With its divans and mosque lamps and smoke emanating from the open hearths, one would be transported into some "dim seraglio." Despite his rumored shyness, Tiffany often hosted theatrical parties and musicales in this enchanted space. Anna Mahler (later Werfel) remembered attending one of these soirées in 1909 with her husband, Gustav Mahler, and Louisine Havemeyer:

> We entered a room so enormous it seemed to us immeasurable. Coloured lustres shed a soft, flowerlike light through the gloom. The prelude to *Parsifal* was being played on an organ. . . . A black fireplace in the middle of the room had four colossal hearths, in each of which a fire of a different colour was blazing. We stood stock-still in amazement. . . . The chimney went up and up for ever, no roof was visible, but high up in the walls panels of stained glass, designed by Tiffany, were let in, and lighted from without. We spoke in whispers and felt that these panels of flowerlike light might be the gates of Paradise. The music stopped and it was now apparent from the murmur of voices that a large company was assembled. Silent footmen perambulated with costly glasses, filled with champagne, which although on trays never clinked. Palms and sofas, beautiful

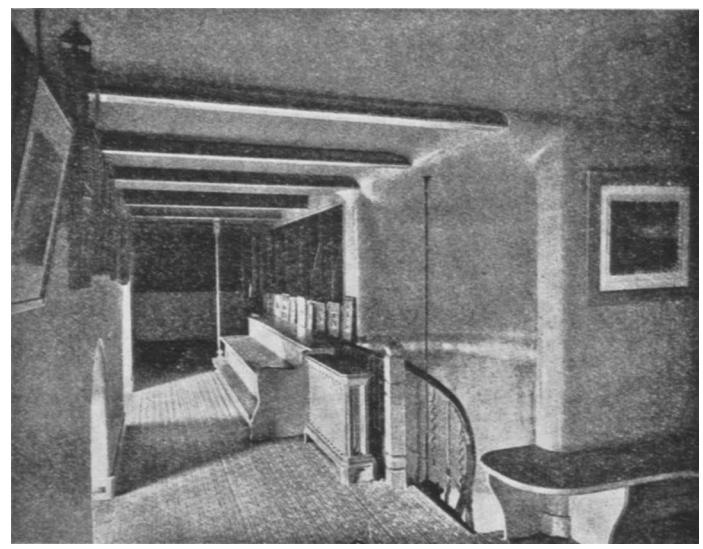


Fig. 64. Passage leading from studio, Tiffany house. From "The Most Artistic House in New York City: A Series of Views of the Home of Mr. Louis C. Tiffany," *Ladies' Home Journal,* November 1900, p. 12

> women in odd shimmering robes—or did we dream? It was the thousand and one nights—in New York.[48]

An entirely different mood pervaded the passageway that led from the studio to the family's bedrooms (fig. 64). Here and in his designs for some of the bedrooms Tiffany revealed a contemporary sensibility. The white enameled woodwork and the cool gray walls gave the space an aura of simplicity, calm, and repose.[49] There were no hard corners; even the transition from walls to ceilings were "not square, but strongly rounded off," which gives the impression of space where "the opening recedes and has the appearance of being skillfully hollowed out—an appearance which adds materially to the artistic effect."[50]

Tiffany's interiors for the Seventy-second Street house, and in particular for his studio, left an indelible impression on all who visited. It transported one to dream, awakening "the senses to the imagination by means of skillfully crafted allusions."[51] The studio was a transforming environment, situated in a vibrant industrial city that was culturally coming of age but a world apart, a sanctuary from the daily bustle. Elements of Tiffany's artistic creations at his Seventy-second Street house as well as his earlier Bella apartment found a new life on Long Island, where Tiffany incorporated them into his ultimate country home, Laurelton Hall.

Well after his children had grown and moved into homes of their own, the house on Seventy-second Street continued to serve as Tiffany's city residence. That he transported many of the interior decorative elements to Laurelton Hall suggests that he reduced his quarters to suit the needs of a single widower, but how the interiors in the city house evolved can only be speculated. Tiffany died at home in his apartment in the Seventy-second Street house in 1933. Three years later the building was demolished to make way for 19 East Seventy-second Street, a seventeen-story limestone-clad luxury apartment building that was urban architect Rosario Candela's last major project.

1. "New Houses" 1883, p. 66.
2. "Artistic House" 1900, p. 12. Tiffany provided small pressed-glass tiles in varying opalescent shades for two residences McKim, Mead and White designed in the 1880s, the dining room at Kingscote in Newport, Rhode Island, and the Ross Revillon Winans House in Baltimore, Maryland, for which he also provided brilliant blue glass tiles for the facing of the fireplace in the entrance hall. For the tiles at Kingscote, see Frelinghuysen 1995, pp. 575–76. For the Winans House, see White 1998, pp. 57–61. Tiffany and McKim, Mead and White continued to collaborate on both public and private projects during the next two decades.
3. "Madison Avenue" 1884.
4. "Tiffany House" 1884, p. 786.
5. "Artistic House" 1900.
6. See Frelinghuysen in Phillips 2006, pp. 79–80.
7. "Tiffany House" 1884, p. 785.
8. Real Estate 1898, p. 403.
9. "Building Items" 1882.
10. Garrett 1999.
11. Janes 1912, p. 161.
12. See White 1998, pp. 78–83.
13. On Tiffany's work in partnership with Candace Wheeler, see Peck and Irish 2001, especially pp. 38–57. On de Forest's relationship with Tiffany, see R. Mayer and Lane 2001.
14. *Decorator and Furnisher* 10, no. 5 (August 1887), p. 164.
15. These fixtures, like many other elements from this house, were later moved to Laurelton Hall.
16. Janes 1912, p. 161; Humphreys 1887, p. 38.
17. Humphreys 1887, p. 42.
18. Ibid., p. 40; "Artistic House" 1900, p. 12.
19. See McKean 1980a, fig. 43, for a comparable window.
20. Louise Tiffany Lusk, Norwalk, Connecticut, to Hugh F. McKean, Winter Park, Florida, July 3, 1969, Archives, Charles Hosmer Morse Museum of American Art, Winter Park, Florida. According to the same letter, the tables were eventually moved to Tiffany's first Long Island country house, the Briars. They are owned today by the Mark Twain House and Museum, Hartford, Connecticut.
21. J. Matthew Meier and Ernest Hagen order book, entry for breakfast-room table and chairs, 1882, N-YHS Manuscripts Collection, Collection of the New-York Historical Society, Gift of *The Magazine Antiques.*
22. J. Matthew Meier and Ernest Hagen order book, invoice for breakfast-room furniture designed by Louis Comfort Tiffany, June 5, 1885, N-YHS Manuscripts Collection, Collection of the New-York Historical Society, Gift of *The Magazine Antiques;* see also "Artistic House" 1900, p. 13. On the breakfast-room furniture, see Naeve 1996.
23. See "Breakfast Room" 1900.
24. Louis C. Tiffany, Passport application, December 27, 1907. National Archives and Records Administration.
25. See R. Mayer and Lane 2001, pp. 25, 30. De Forest had purchased these sword guards in Paris in June 1882, on the account of Tiffany and de Forest.
26. Humphreys 1887, p. 42.
27. See Frelinghuysen 2002, pp. 44–45.
28. "Artistic House" 1900, p. 12.
29. For an illustration of the Vanderbilt parlor, see New York 1994–95, p. 232.
30. "Artistic House" 1900, p. 12.
31. I am grateful to Bruce Randall, a collector passionate about Tiffany's work, whose careful study of the art gallery interiors brought this to my attention.
32. Waern 1897, p. 161.
33. Among the books from Tiffany's extensive personal library that were auctioned off in 1946 (Parke-Bernet 1946, lot 598) was William H. Edwards, *The Butterflies of North America* (Philadelphia: American Entomological Society, 1879).
34. See, for example, Theodore C. Hope and James Fergusson, *Architecture at Ahmedabad, the Capital of Goozerat* (London: John Murray, 1866), pl. 37, reproduced in R. Mayer 1996, p. 8.
35. "Artistic House" 1900, p. 12.
36. Lockwood de Forest to Louis C. Tiffany, March 17, 1882, transcription by Meta Kemble de Forest, Lockwood de Forest Papers, Archives of American Art, Smithsonian Institution, microfilm 2731.
37. These were probably the doors de Forest ordered from his Ahmadabad workshops on December 12, 1882. He also ordered a large mantelpiece, which was installed in the house's upper-hall fireplace. See R. Mayer and Lane 2001, pp. 28–30.
38. These were probably among the many goods de Forest purchased in Damascus in the spring of 1882. See R. Mayer and Lane 2001, p. 25. I thank Navina Haidar Haykel, Associate Curator in the Department of Islamic Art at The Metropolitan Museum of Art, for her insights on the chest.
39. According to the Steinway and Sons archives, the piano was manufactured on June 6, 1888, and was delivered to "C. L. Tiffany" on November 13, 1888. There was an additional notation: "design by L. C. Tiffany." Letter from Margaret Wolejsza, Customer Service, Steinway and Sons, New York, to Alice Cooney Frelinghuysen, December 20, 2004.
40. Mitchell 1882i. Figure 51 was later moved to Laurelton Hall and ultimately to the parlor in Sarah Hanley's house on the property. See Phillips 1985, lot. 710. Figure 53, which hung in the library of the Bella apartment, was ultimately part of the Asian collection sold at the Louis Comfort Tiffany Foundation sale. It and nine other lots were purchased by Mrs. Florence Sloane, founder of the Hermitage Foundation in Norfolk, Virginia. The current whereabouts of this object is not known.
41. De Kay 1914, p. 58.
42. L. Tiffany 1917b, p. 43.
43. See Alice Cooney Frelinghuysen, "The Havemeyer House," in Frelinghuysen et al. 1993, p. 175.
44. "Artistic House" 1900, p. 13.
45. Ibid., p. 12.
46. For a full discussion of the chapel, see Frelinghuysen 2002.
47. John Moran, quoted in Burns 1993, p. 271.
48. Mahler 1969, pp. 160–61.
49. "Artistic House" 1900, p. 12.
50. Ibid.
51. Burns 1993, p. 218.



1807 Lotus



1808 Lotus



1812 Poppy.



1809 Peony



1810 Peony



1811 Magnolia



1813 - Poppy

Louis Comfort Tiffany's Country Residences

Alice Cooney Frelinghuysen

Louis Comfort Tiffany's love of the country was instilled during childhood summers from the late 1850s through the mid-1860s, when his parents sent him and his sister Annie (1844–1937) for extended visits to their Connecticut cousins. The benefits of country living were widely recognized, and it was considered highly desirable to escape the noise and commotion of city life, which were magnified as temperatures rose in July and August. Family correspondence during Tiffany's summer visits with his aunt Lydia in Norwich and New London, near Long Island Sound, conveys an image of carefree months spent "rowing, fishing, bathing and riding."[1] This early exposure to a pastoral life outside the city was to have a lasting impact on Tiffany as an artist and designer.

THE HOUSE AT IRVINGTON

When Tiffany was about seventeen, his father, Charles Lewis Tiffany, purchased property and a house in Irvington, New York, some twenty-five miles north of the city, overlooking the Hudson River. The younger Tiffany developed a boundless enthusiasm for the place and made his way there as soon as boarding school was finished for the year, and though the summer was a favorite season for European travel, he frequented the Irvington home for extended stays. His father facilitated these visits by securing the adjacent property and house for his young married children's use. Annie, who had married Alfred Mitchell in 1871, and Louis, who married Mary (May) Woodbridge Goddard (1846–1884), Mitchell's cousin, the following year, took full advantage of the fresh country air. For Louis, the estate also provided opportunities for making sketches and paintings of the flowers and scenery, as well as of his wife and children, and it was perhaps here that his interest in plant subjects evolved, forms that were later the basis of his designs in the decorative arts.

In his paintings of these early days, Tiffany would further idealize the country, evoking the nostalgia of the colonial period by portraying members of his family in costumes of the eighteenth century. This whimsical interest was one he would continue to pursue, collecting flamboyant costumes that served not only to clothe his models (often family members) but to outfit his guests at elaborate entertainments and parties that he staged throughout his life (see the essay "The Art of Magnificent Living" in this volume).

Opposite: Fig. 65. Design drawing of flower buds and seedpods, ca. 1900–1915. Watercolor, graphite, and ink on paper, 18⅜ x 14 in. (46.7 x 35.6 cm). The Metropolitan Museum of Art, New York, Gift of Lenox, Inc.

THE BRIARS

Irvington remained in the family until Charles Tiffany's death in 1902, when it was sold out of the family.[2] But already by the 1880s Louis was exploring the North Shore of Long Island as a possible site for a summer residence. Artists had long been drawn to the area, finding desirable subject matter in the windblown dunes, marshes, and waterways of the eastern end, in Southampton and East Hampton. On an 1884 visit with his friends Robert W. de Forest and his father, Henry G. de Forest, at Henry's recently completed Shingle-style cottage in Montauk, Tiffany spent long, pleasurable hours walking, driving, painting, observing nature, and collecting pebbles on the beach. For one of his earliest domestic windows he used an assemblage of smooth, translucent stones, integrating them into an underwater design.[3]

In the fall of 1888 Tiffany acquired land on the North Shore on which to build his first country house,[4] and the Briars, as it was called, was ready for occupancy in early September 1889.[5] Unfortunately, the only documentation on the house that has survived are a few photographs and newspaper descriptions. It was 144 feet in length and 48 feet in depth, quite modest when compared to Laurelton Hall. Reflecting the Shingle style of the de Forest house, a style in vogue for country houses of the 1880s, it was surrounded by expansive porches for family gatherings (fig. 66), but going beyond traditional weathered shingles, it incorporated stucco porch walls and benches (see fig. 94). The most distinctive feature was an immense clock tower that overlooked a circular court. A testament to Tiffany's abiding interest in technology, the clock had a four-bell chime on the quarter hour (as a courtesy to neighbors and guests, the chime had a 10:00 P.M. to 7:00 A.M. shutoff).[6] The Laurelton Hall tower was to surpass this with its great clock connected to the chimes of four bells, the largest of which was said to weigh eight thousand pounds.[7] Although Tiffany and Company sold clock workings, this impressive model

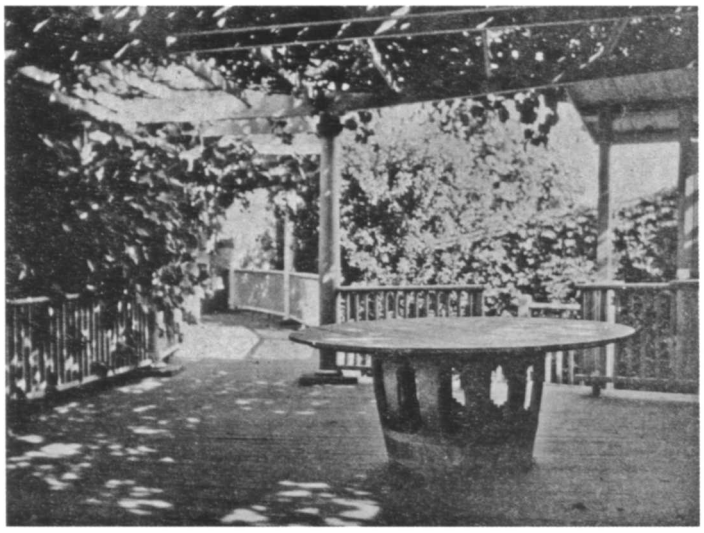


Fig. 66. View of porch and pergola, The Briars. From Samuel Howe, "One Source of Color Values—Illustrating Mr. Louis C. Tiffany's Significant Handling of Things Greater than Architecture and One Source of His Strength in Color," *House and Garden* 10 (September 1906), p. 112

was fabricated by B. Howard and Company of Boston. The clock face at the Briars, almost obscured by the ivy that ultimately covered the tower (see fig. 95), was of stucco, inlaid with Tiffany-glass segments.[8] Plantings, carefully arranged, mark the beginning of Tiffany's affinity for landscape design.

The only known contemporary description of the interiors of the Briars, in a 1901 *New York Times* article, confirms Tiffany's quest to design all the decorative elements to create a harmonious whole:

> One of these rooms, which is perhaps ideal, is that of Louis C. Tiffany in his Summer home, Cold Spring Harbor, L.I. This should be everything that could be desired, for the furniture represents the idea and design of Mr. Tiffany himself, and the room was decorated under his direction. The soft gray of the furniture is put into a soft old rose setting, with rose colored damask covering the walls and forming the hangings. The ceiling is tinted delicately in accordance with the color scheme of the rooms, and there is a beautifully stenciled frieze which completes the decoration, if one accepts the sconces and gas fixtures which are of old bronze made for the room and the glass globes of a green shade also made for the room.[9]

One of the more interesting features of the room was its "artistic summer furniture," called driftwood furniture. It was described as exceedingly simple and useful, "made in the most dull, lifeless gray which everyone who is familiar with driftwood knows, and made on the simplest of lines, after the style of the California mission furniture."[10] It was, however, distinguished by its fine craftsmanship and finish, the ash wood "given the peculiar shade by a secret process which brings out the grain. . . . The result is one which has been a great delight to artists and people of artistic tastes. The furniture is made by hand: every piece is carefully selected. . . . It will not be inexpensive, as a piece of handwork, designed by an artist, and patterned, may be expected to be, and a set will cost perhaps $800."[11] Such simplicity of line and attention to finish were to be seen again in the furnishings Tiffany was later to design for Laurelton Hall.

LAURELTON HALL

Tiffany had been working on additions and renovations to the Briars when his father died.[12] The sizable inheritance he was left—roughly three million dollars—was in effect an invitation for him to give free rein to his vision of a dream house and gardens.

By the late nineteenth century, Long Island's North Shore, with its proximity to the city and its unspoilt lands, was beginning to be recognized by the affluent as a desirable site for a country estate.[13] A reporter for the *Brooklyn Daily Eagle*, writing in April 1899 of the grand new estates of August Heckscher, Walter Jennings, and Robert W. de Forest, noted that "the high hills and bold bluffs and promontories fronting the harbor and sound at Glen Cove, Locust Valley, Cold Spring Harbor, Huntington . . . afford surpassingly fine locations for large and stately residences."[14]

Tiffany had already been adding to his land holdings by 1901,[15] and in August 1902 he acquired an old resort hotel about fifteen minutes by automobile from the town of Oyster Bay (fig. 67). He was to adapt its name, Hotel Laurelton, for his future estate. Situated on a bluff overlooking Cold Spring Harbor and Long Island Sound, the site was just a mile south of Sagamore Hill, the Theodore Roosevelt estate. Tiffany added several parcels of adjacent acreage, and by the time he was finished the property totaled some 580 acres (fig. 68).[16]

In addition to the magnificent setting, Tiffany was drawn to that particular location by the presence in nearby Cold Spring Harbor of his closest friend, Robert W. de Forest, and his wife, Emily. Their house, Wawapek, designed by Grosvenor Atterbury and completed in 1900, would be just visible from across the harbor when Laurelton Hall was finished. Tiffany might also have been able to see Burrwood, the grand residence of Walter Jennings, designed by Carrère and Hastings and under construction at the same time as the de Forest estate.[17] Jennings, who had made his fortune in the oil and gas industry, not only socialized with the Tiffany family but also commissioned Tiffany to design what was to be one of his most important windows, an allegorical figural composition of the Four Seasons surrounded by an elaborate border of twelve floral panels, the latter by Tiffany designer Agnes F. Northrop (1857–1953). Only the two figural panels survive; the border is known through a design drawing in the Metropolitan Museum.[18]

The house site had been owned by one Dr. Oliver L. Jones, who built the four-story hotel, which opened with one hundred rooms in June 1873. Tiffany demolished the picturesque structure, replacing it with his masterpiece, once described as combining "the perfume of the Orient and the horse sense of America, with its revitalizing influence seen everywhere."[19]

The amount of time and effort that Tiffany expended in the designing of Laurelton Hall sets it apart from his other houses. It took more than two years to complete and reportedly cost two



Fig. 67. Hotel Laurelton. From H. H. Frost, "Laurelton," *History of Queens County, New York, With Illustrations, Portraits, and Sketches of Prominent Families and Individuals* (New York, 1882), pp. 567–68

million dollars. Once he owned the property, Tiffany set out to survey the land. He also had a model made of it in clay, and he prepared "portfolios of strange and interesting sketches, added to and worked over as the spirit moved."[20] The point of departure was the site itself (figs. 68, 69). As Samuel Howe (1854–?1928), an architect and associate of Tiffany's, remembered, "The place literally grew from the ground up, not from the drawing office down."[21]

The design of the house was conceived entirely by Tiffany himself. He was described as "[taking] a lump of modeling wax and, at the same scale, form[ing] his conception of the central court, the living room, the dining room, the little den, and the conservatory."[22] He worked out the requirements and proportions of each room, before putting the plan all together. In other words, as Henry Saylor wrote, "Tiffany's method was to determine the desirable proportions of each room first, and independently of all the others, and then arrange these in the best relation to each other, keeping in mind always the need for light, air, intercommunication, and a pleasing conformity to the natural lay of the land."[23]

While clearly the architect of Laurelton, Tiffany had the plans for the eight-level, eighty-four-room house drawn up by a young architect, Robert L. Pryor (1879–1964), then in the employ of Tiffany Studios (see figs. 97–101). Little is known of Pryor or his career. Although he designed a number of houses in the Oranges, New Jersey, where he moved after he married in 1905, it appears that Laurelton Hall was the most notable building of his career.[24]

For the construction of this large and complicated structure, Tiffany turned to Charles T. Wills, an experienced builder based in New York City with credits to his name that included city residences, clubhouses, schools, commercial buildings, and churches for such noted architects as Carrère and Hastings, Ernest Flagg, Peabody and Stearns, and McKim, Mead and White.[25] Tiffany had established professional relationships with two of the firms: McKim, Mead and White had implemented Tiffany's design for his family's house at Madison Avenue and Seventy-second Street in 1883, and



Fig. 68. *Map of Laurelton Hall*, 1907–8. Starched cloth, 50 x 72 in. (127 x 182.9 cm). Society for the Preservation of Long Island Antiquities, Cold Spring Harbor, New York



Fig. 69. Sketch of plan, Laurelton Hall. Drawn by Samuel Howe, from Howe "The Picturesque Fountain Scheme in the Long Island Home of Mr. Louis C. Tiffany," *American Country Houses of To-Day* (New York, 1915), p. 384

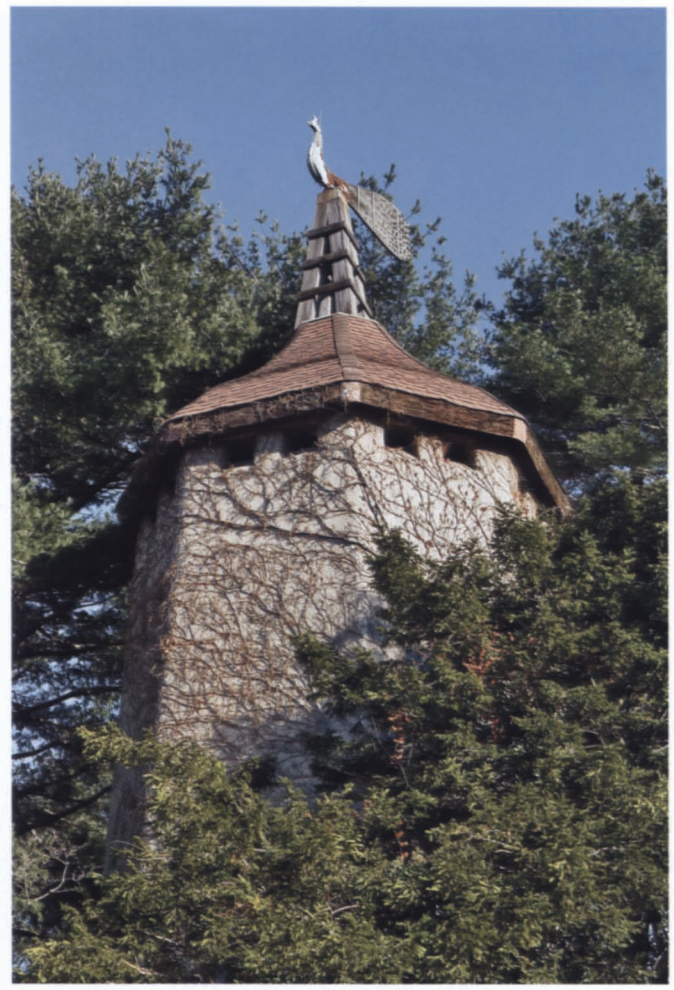


Fig. 70. Farm tower with peacock weather vane, originally on property of Laurelton Hall

Peabody and Stearns had built a country house for Louisine and Henry Osborne Havemeyer, Tiffany clients, in Greenwich, Connecticut, in 1890.[26] It is likely that Robert de Forest, whose house in Cold Spring Harbor had been built by Wills in 1898–1900, had influenced Tiffany's decision. De Forest had been so pleased with Wills's work that he wrote a testimonial on his behalf for an advertising portfolio Wills published in 1899.[27]

Tiffany confronted numerous challenges in his completion of the house. One of the most critical was his decision to bring electricity from the town of Oyster Bay, a costly undertaking but one essential to the achievement of his ambitious lighting scheme. In the *New York Times* of May 22, 1904, it was reported that despite strong opposition from his neighbors, Tiffany had erected poles along several miles of highway, some on property he did not own.[28]

In addition to the house, the estate included a series of outbuildings, among them stables, tennis courts, barns, silos (see figs. 69, 70, 316, 317), greenhouses (see fig. 318), and a gatehouse, and later the Tiffany chapel from the 1893 World's Columbian Exposition in Chicago (see fig. 112), a studio, and an art gallery (see figs. 133, 335–337).

Whereas in the interior decoration and architectural details of the house Tiffany referenced motifs from China, Japan, and the Islamic world, for his gardens he responded to the naturalism of English garden design at the turn of the century. His reverence for nature, which found lasting expression in his artistic vision, was also evident in the care he lavished on the landscape surrounding Laurelton Hall. Native plants, trees, shrubs, and field flowers—all of which he was to incorporate into his art—were a vital and integral part of Laurelton Hall. But Tiffany did not use nature merely to serve his own purposes. He also became a devoted advocate of plant conservation. Describing Laurelton, he wrote: "This is the natural home of the birch, both black and yellow; of the chestnut and of the oak. Occasionally an evergreen pine or hemlock darkens or a dogwood brightens things. We have also maple and silver beech. When the old chestnuts get disturbed,—blown over and uprooted, or die out, we plant others of the same kind, and so restore the woods."[29]

Laurelton Hall was built at a time when landscape architecture was coming into its own as a professional discipline. Tiffany was not a professional landscape designer or a horticulturalist, but his lack of training did not deter him from immersing himself in the details of his gardens' creation.[30] Following the principles of the British horticulturalist William Robinson (1838–1935), Tiffany adapted his own vision to the existing site rather than imposing a particular style on it. He would likely have been familiar with



Fig. 71. Gardens with house in distance, Laurelton Hall. From Henry H. Saylor, "The Country Home of Mr. Louis C. Tiffany," *Country Life in America* 15 (December 1908), p. 157



Fig. 72. Lily pool behind Laurelton Hall. From Henry H. Saylor, "The Country Home of Mr. Louis C. Tiffany," *Country Life in America* 15 (December 1908), p. 158

Robinson's seminal book *The English Flower Garden,* first published in 1883, which advocated plantings using native species and naturalizing spring bulbs by planting them in large informal drifts, and set forth an approach to landscaping—evident in the surviving images of the grounds at Laurelton—in which plantings of trees, shrubs, perennials, and bulbs were massed in layers (figs. 71, 72).



Fig. 73. Rock crystal from terrace fountain, Laurelton Hall. Largest crystal: 19½ x 17½ x 11½ in. (49.5 x 44.5 x 29.2 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

Like Robinson, Tiffany rejected the Victorian practice of creating beds with annuals that would be changed as flowers faded. Similarly, for plant material he preferred old-fashioned varieties, or "naturalized emigrants," rather than "the highly cultivated darlings of fashionable society—prisoners of the greenhouse."[31] This meant he would select single flowers rather than double ones, or, as in his circular rose garden, old-fashioned varieties rather than new cultivars. In one section of the garden, the so-called Grandmothers' Garden, Tiffany incorporated jack-in-the-pulpits, bird's-eye violets, ferns, and other wild plants, which he, his children, and his thirty-five gardeners transplanted from their natural habitat.

Tiffany planned the grounds with an artist's eye, paying careful attention to color harmonies. He selected, for example, a cooler palette of flowers in one area to blend with the fog that rose from the arbor. The mile-long main entrance drive that led to the house was vibrant with rhododendrons, honeysuckle, laurel, fields of daffodils ablaze in yellow, dark masses of red cedar, and lighter deciduous trees. Each bend revealed a different view of the approaching house. Like an artist working with different hues, Tiffany "painted" the grounds with color—broad sweeps of pale



Fig. 74. Design drawing of a lotus blossom, ca. 1900–1915. Watercolor, graphite, and ink on paper, 18⅜ x 14 in. (46.7 x 35.6 cm). The Metropolitan Museum of Art, New York, Gift of Lenox, Inc.



Fig. 75. Design drawing of a peony blossom, ca. 1900–1915. Watercolor, graphite, and ink on paper, 18⅜ x 14 in. (46.7 x 35.6 cm). The Metropolitan Museum of Art, New York, Gift of Lenox, Inc.

pink mountain laurel, purple Japanese irises, yellow bearded irises, and tawny marsh marigolds edging and reflected in the ponds (see fig. 71), beds of tulips, azalea, and phlox.

Fountain terraces that descended in tiers toward the sound ended in a twenty-foot hanging garden supported on black locust trunks. Fountains abounded, both in the gardens (figs. 73, 116–118) and in the house (see figs. 110, 120, 130, 133, 134), evidence of Tiffany's fascination with water. His careful study of its sources, its routes, and its possibilities gave rise to various experiments: "Water from the hillside is caught, carefully treasured in a land basin in one of the high points. It is also pumped by steam and by electricity from driven wells into tanks which hold some forty thousand gallons."[32] Water sparkling in sunlight, shooting skyward in fountains, encircling large rock crystals (fig. 73,) cascading through terraced gardens, and creating reflections in still ponds spread a lustrous vitality overall.

Flowers on the outside of the house became an extension of the house: for instance, Tiffany designed heavy canopies of blue and white wisteria supported on great webs of wire outside, and in the dining room installed a frieze of leaded-glass windows whose floral motifs echoed the drooping wisteria vines (see figs. 149–152, 156). The entrance loggia (see figs. 105, 278), installed today in The Metropolitan Museum of Art (figs. 82, 107), in many ways epitomizes Tiffany's artistic mission in its combination of nature and architecture. The loggia derives directly from the eastern facade of a palace in the Red Fort at Agra, in India (see fig. 106). The original was built of a distinctive uniform red sandstone, but Tiffany brightened his version of the facade, incorporating glass and pottery in its fanciful capitals. The stems supporting the glazed pottery blossoms are composed of many individual pieces of glass in shades of green. Each capital is a botanically accurate depiction of a different flower. From left to right are the East Indian lotus, the Greek peony, the opium poppy, and the saucer magnolia, all depicted in three stages of growth, from the bud at the bottom to the flower in full bloom to the seedpod crowning the very top of the capital.

The glass for the stems would have been made at Tiffany Furnaces in Corona, Queens, in New York City. The fabrication of the blossoms, however, raises questions. A group of five drawings discovered in the archives at Lenox, Inc., the New Jersey manufacturer of fine china, may provide a clue. These beautiful watercolor renderings depict blossoms, buds, and seedpods identical to those replicated in three dimensions on the capitals (figs. 65, 74–77). Since the materials from which the blossoms were made—ceramic with fired enamel colors—are not ones that Tiffany was yet producing, the flowers were most probably fabricated somewhere other than Tiffany Studios. Lenox is the most likely source. Tiffany and Lenox already had business affiliations through the Tiffany and Company store, and some of Lenox's fine art porcelains were for sale at Tiffany and Company in an exclusive arrangement.[33] To achieve his vision of naturalistically colored floral motifs, Tiffany may have instructed Lenox to mold the designs and then paint them with enamels in the broad color palette they had developed.



Fig. 76. Design drawing of a poppy blossom, ca. 1900–1915. Watercolor, graphite, and ink on paper, 18⅜ x 14 in. (46.7 x 35.6 cm). The Metropolitan Museum of Art, New York, Gift of Lenox, Inc.



Fig. 77. Design drawing of a magnolia blossom, ca. 1900–1915. Watercolor, graphite, and ink on paper, 18⅜ x 14 in. (46.7 x 35.6 cm). The Metropolitan Museum of Art, New York, Gift of Lenox, Inc.

The loggia brings together in one work many of Tiffany's important influences. The overall concept is drawn from Indian architecture, the stems on the capitals are bound to resemble Roman fasces, and the glass-mosaic panels in the spandrels and the iridescent blue glass-tile frieze evoke Byzantine mosaics (fig. 78). Three paneled lanterns in iridescent gold and opalescent blue glass, hanging from iron chains, recall Celtic ornament. Tiffany combined all these exotic sources and infused them with an original artistic sensibility to give a novel and fantastic quality to Laurelton Hall.

Tiffany's attention to plant life in all its variety and stages of evolution reflects the interests of several English and European designers of the late nineteenth century. The inclusion of ten plates of "leaves and flowers from nature" (one of them by Christopher Dresser) in Owen Jones's *Grammar of Ornament* (London, 1856) inspired a host of studies that examined the decorative possibilities of the natural world. Those by Maurice Pillard Verneuil (1869–1942), Eugène Grasset (*La Plante et ses applications ornementales*, 1896), A. E. V. Lilley and W. Midgley (*Plant Form and Design*, 1896), and Dresser himself were surely known to Tiffany.[34]

The Daffodil Terrace and porch were situated on the south side of the dining room, to the west of the loggia, providing a transition area between the house and the gardens (fig. 79). The supporting columns, of which there were originally twelve—eight for the terrace pavilion and four for the porch extending from the pavilion outside the dining room—were, like the loggia



Fig. 78. Louis Comfort Tiffany, Tiffany Furnaces, Four tiles from loggia, Laurelton Hall, ca. 1905. Favrile glass, each 4 x 4 x 7/16 in. (10.2 x 10.2 x 1.1 cm). The Metropolitan Museum of Art, New York, Gift of Robert Koch



Fig. 79. Daffodil Terrace, Laurelton Hall, ca. 1920s. Gelatin silver print, 8⅛ x 10 in. (20.5 x 25.4 cm). Photograph by David Aronow. The Metropolitan Museum of Art, New York, Gift of Robert Koch, 1978 (1978.646.17)



Left: Fig. 80. Louis Comfort Tiffany, Tiffany Studios, Capital from Daffodil Terrace, ca. 1914–15. Glass and cement, 22 x 21 in. (55.9 x 53.3 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

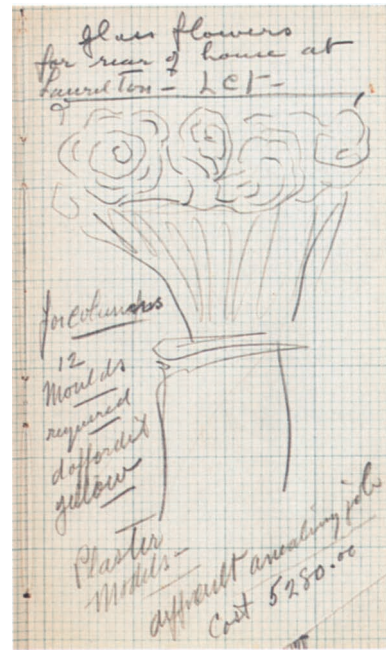


Fig. 81. Sketch of a daffodil capital, ca. 1908–15. From notebook of Leslie H. Nash. Collection of the Juliette K. and Leonard S. Rakow Research Library of The Corning Museum of Glass, Corning, New York, Nash Archives

columns, crowned by a floral motif, in this case, daffodils (fig. 80). Samuel Howe might have been describing these capitals in the article he wrote on Tiffany in 1906: "For years a Painter has given himself up to the peculiar study of transmitting beauties of Nature to elements of decoration. . . . The garden his school, the flower his companion, his friend and his inspirer."[35]

The stems of the daffodils, like those of the flowers decorating the loggia capitals, consisted of slivers of green glass. But the blossoms, rather than being made of glazed pottery, were fabricated of glass cast in molds, utilizing the skills of the Tiffany Studios glassmakers to create the evocative bouquets. According to Leslie H. Nash (1884–1958), production manager at Tiffany Furnaces, twelve different molds were required for each capital. The glass was, of course, to be "daffodil yellow"[36] (fig. 81), though it was actually of several different shades of yellow and varying degrees of opacity. The annealing of the thick glass blossoms provided an additional challenge to the glassmakers. The estimate for the capitals alone came to $5,280.00.[37] The fact that the Daffodil Terrace does not appear on Pryor's original floor plans, and that details of its fabrication are described by Nash, who was not in Tiffany's employ until 1908, suggest that it was added after the 1905 completion date, probably as late as 1914.

The country house, and Laurelton Hall in particular, was for Tiffany the culminating vision of a complete aesthetic environment, one imbued with a profound appreciation of nature. Laurelton was a testament to the ideals of the Arts and Crafts movement, which dictated that house and garden be designed as an integrated whole. Nature would serve to inspire art, and art would in turn be a reflection and an expression of the natural world. And thus would the sensibilities and ambitions of the artist be revealed.

1. Henry Tiffany to Annie Oliver Tiffany Mitchell, 1863, Mitchell-Tiffany Family Papers, Manuscripts and Archives, Yale University Library, group 701, box 7, folder 117.
2. The Irvington community feared that an alleged proprietor of a New York City gambling house was to buy the property. In the end, it was sold on April 24, 1902, to A. Lawrence Phillips, the treasurer and general manager of the Valentine Varnish Company at 57 Broadway, New York, acting as the buyer's agent, but to be used as a private residence. See "Canfeld" 1902.
3. De Forest's house was part of a complex of houses designed by McKim, Mead and White in 1882–1883 for the Montauk Point Association. See White 1998, pp. 85–93. The window, completed at the end of 1884 for Robert and Emily de Forest, featured thick brown seaweed in a background of deep blue glass and was the first of several early undersea windows. See Emily Johnston de Forest, "Inventory of Wawapek Farm," undated typescript (1920s?), collection of Priscilla de Forest Williams.
4. The first documentation of Tiffany's foothold on Long Island dates from October 20, 1888, when the following notice appeared in *The Long Islander*: "We are pleased to learn that Louis Comfort Tiffany, son of the great New York jeweler, is to build a very fine and large house on the Laurelton Road, not far from the Dr. Wood place. H[ewlett]. J. Long, of Huntington, has the contract for the new building."
5. On August 31, 1889, *The Long Islander* reported that "L. C. Tiffany and his wife are expected at their Summer residence during the early part of next week. They sailed from Europe on the 26th and will come direct to Cold Spring upon their arrival in the city."
6. Hugh G. Johnson, Laurel Hollow, to Mr. McCain [*sic*], Orlando, Florida, August 1, 1977, Charles Hosmer Morse Museum of American Art, Winter Park, Florida (hereafter Morse Museum). Johnson was handling the estate for his family, who owned the Briars in 1977, and was offering the clock tower to Hugh McKean as a possible purchase; nothing came of the deal, and the tower remains in its now ivy-covered state in situ today.
7. *The Long Islander*, January 22, 1904.
8. Ibid.
9. "Summer Furniture" 1901.
10. Ibid.
11. Ibid.
12. An article in *The Long Islander* (February 27, 1897) mentioned "extensive improvements" being made on the property, and several months later, the same journal noted that a new house was being built (April 17 and June 12, 1897). In April 1902, it reported that "L. C. Tiffany has had a large number of men employed for nearly a month, remodeling and redecorating his country residence on the west side."
13. For a thorough discussion of Long Island as a country retreat, see MacKay et al. 1997.
14. "Palatial" 1899.
15. Tiffany purchased a tract of land from Susan D. Brightson for $15,077. *The Long Islander*, July 12, 1901.
16. Like those of many who were trying to buy up parcels of land, Tiffany's name was kept anonymous, and all transactions were handled through his New York law firm. It was reported on August 8, 1902, that Charles A. Peabody of the law firm Baker and Peabody had purchased "Laurelton Hotel and grove and the residence of Dr. James R. Wood of Manhattan, both located on the west side of Cold Spring Harbor. . . . The purchase price is private, but it is said to be not far from $125,000 for the two properties." In 1903, Tiffany also purchased the "Heywood place at Laurelton formerly owned by L. C. Bell." *The Long Islander*, August 8, 1902, and March 20, 1903.
17. MacKay et al. 1997, pp. 101–2.
18. For an illustration of the figural panels, see Frelinghuysen 2000, p. 405. The Metropolitan drawing (67.654.317) has not been published.
19. Howe 1907, p. 156.
20. Howe 1915, p. 386.
21. Ibid. For Howe's career, see note 13 of the essay by Richard Guy Wilson in this volume.
22. Saylor 1908a, p. 157.
23. Ibid., p. 159.
24. "Robert L. Pryor—Architect, 1879–1964,"typescript by Ethel Yule Pryor, n.d., Archives, Morse Museum.
25. *Illustrations of Buildings Erected by Charles T. Wills, 156 Fifth Avenue, New York* (New York, 1899). This portfolio includes testimonial letters along with large half-tone images of buildings Wills helped to construct. Such portfolios were undoubtedly intended as promotional vehicles to aid in securing new commissions. Collection of Chicago Art Institute Library, courtesy of Steve Finer, Bookseller, Greenfield, Massachusetts, cat. 159, no. 20.
26. For a discussion and illustrations of the Havemeyer country house, see Alice Cooney Frelinghuysen, "The Havemeyer House," in Frelinghuysen et al. 1993, pp. 173–98.
27. See note 25 above.
28. "Tiffany Wins" 1904.
29. Howe 1906, p. 108
30. His library contained seventy-five volumes devoted to different aspects of garden design, plants and trees; see Parke-Bernet 1946, pp. 101–11, lots 622, 623, 630–637, 667, 669, 706.
31. Howe 1906, p. 109.
32. Howe 1907, p. 158.
33. See Frelinghuysen 1989, pp. 250–51; and Denker 1989, pp. 29–37.
34. For a thorough discussion of contemporary European and British design theorists and their responses to nature, see Martin P. Eidelberg, "Nature Is Always Beautiful," in Eidelberg et al. 2005, pp. 45–51.
35. Howe 1906, p. 105.
36. Nash Notebooks, Rakow Library, Corning Museum of Glass, and courtesy of Christie's, New York. I thank Martin Eidelberg for bringing this to my attention.
37. Ibid.



Mysticism, Alchemy, and Architecture: Designing Laurelton Hall

Richard Guy Wilson

Nestled along a ridge with the wide blue panorama of Cold Spring Harbor in the background, Laurelton Hall appeared to float amid a sea of green trees and lawns speckled with flowers of all hues. To some viewers, the cream-colored house and tower, with blue-green roofs and colorful ornamental ceramic blossoms, resembled an apparition come to life. Twilight transformed the house into a glowing jewel box as the stucco took on a gray cast and set off the glittering leaded-glass windows. For Louis Comfort Tiffany, Laurelton Hall represented his consummate statement on the transformative power of art, on how the integration of architecture, decoration, landscape, and setting can create a metamorphic experience of intense beauty and with deep symbolic resonances. He intended it to be a demonstration of a new direction in American art and architecture in contrast to the historical styles of the many large houses and mansions of the period, whether in Chicago, San Francisco, or Newport, or along Long Island's so-called Gold Coast.

One approached the house by passing through a carefully controlled landscape, designed so that its plants and flowers would be in bloom from early spring to fall (fig. 83). A service road led in from the west, but the guest entered the estate of 580 acres from the southeast. This was the highest point on the grounds, with the land falling off toward the north. A gatehouse with a vaguely Moorish tower guarded the entrance, and a split in the road allowed the visitor to choose the path to the house. The road to the left, bordered by maple trees and day lilies, passed by Tiffany's chapel from the 1893 World's Columbian Exposition, fields filled with flowers, and a pond before swooping under the conservatory bridge at the service end of the house. The road to the right, bordered with red cedars—which ultimately grew to a height of seventy to eighty feet—and an undergrowth of mountain laurel, overlooked the water. Black and yellow birch trees native to the site stood beyond the russet-brown and green cedars, providing contrasts of color and texture. Fields appeared, planted with blooming wildflowers. Both roads had straight stretches and curves, following the contours of the land, and periodically the trees opened for vistas of fields or the blue harbor beyond. The contrast between sunlight and dark shade evoked suspense and mystery, according to one writer, and from time to time smaller roads or bridle paths intersected the main drives.[1] An apple orchard came into view, and if the time of year was right, pink blossoms consumed the trees. Ponds, rivulets, and fountains appeared (fig. 84), and the house and its tower could be glimpsed through breaks in the trees (fig. 85). One passed fountains along with cultivated flower beds filled with lilies, daffodils, and an increasing amount of pink and white phlox, which Tiffany, through a commentator, explained had "an ancient history": "The Greeks termed [phlox] a 'flame,' and the all-encompassing Romans assigned to it a noble place." Offsetting the phlox were large masses of alyssum, saxifrage, and arabies whose yellow, white, and silver colors were described as "nymph-like" and "pagan in [their] purity."[2]

Finally, one heard the chimes of the tower, and the entire house came into view, appearing to float on a green mat in front of the intense blue harbor (fig. 86). Molded into the hillside, the house was a long horizontal mass, and its color seemed to change with the light, from a textured cream to gray. The counterpoised tower marked the entrance loggia and the great interior court. The molded blue-green copper roofs and the dashes of bright ceramic colors on the capitals of the loggia provided a spectrum of color. Following the road, one's vehicle descended to a lower level and the porte cochere (fig. 87), and one either entered the house or continued on around to its north side under another terrace and a hanging garden. A profusion of plants, flowers, and gardens could be glimpsed as one turned to the left, passed under the conservatory (fig. 88), and headed back toward the chapel and the gatehouse, or instead went to the right and down the hill. After a few hundred feet a road branched off leading to the stables and farm buildings, and another continued past more ponds down to the tennis courts and the beach. Rising from the beach was a sixty-foot-tall Moorish-style telescoping minaret, covered with bands of iridescent glass and topped by a copper finial (figs. 89–91). This was the stack for the heating and pumping plant and stood near a bathing pavilion and a boathouse.

Opposite: Fig. 82. Detail of fig. 107



Fig. 83. Drive looking toward Long Island Sound, Laurelton Hall, ca. 1920s. Gelatin silver print, 8⅛ x 10 in. (20.5 x 25.4 cm). Photograph by David Aronow. The Metropolitan Museum of Art, New York, Gift of Robert Koch, 1978 (1978.646.40)

To visit Laurelton Hall was an unforgettable experience, and the residence became one of the most published grand houses in the years between 1900 and 1920. The visitor to Laurelton Hall actually stepped into and inhabited a work of art and through the experience, Tiffany contended, reached a new awareness or consciousness. This transformative journey was difficult, if not impossible, to put into words. Visitors struggled to describe Laurelton Hall; they employed terms such as "Oriental" and "[an] *Arabian Nights*' dream."[3] The estate was "unlike . . . any heretofore built on Long Island," observed one newspaper writer.[4] Another commentator, who came to Laurelton Hall many times, felt that in the creation of his estate Tiffany had refused "to be controlled by the harsh rule and iron despotism of classic precedent." The spirit of "mysticism" emanated from the house and gardens and, he continued, "The perfume of the Orient and the horse sense of America" had come together.[5] Laurelton Hall was an "experiment" in direct conflict with the usual American tendency to "follow the history and spirit of other nations," concluded another



Fig. 84. Garden waterfall, Laurelton Hall. Photograph by A. Radclyffe Dugmore, from Henry H. Saylor, "The Country Home of Mr. Louis C. Tiffany," *Country Life in America* 15 (December 1908), p. 160



Fig. 85. View of Laurelton Hall, ca. 1920s. Gelatin silver print, 8⅛ x 10 in. (20.5 x 25.4 cm). Photograph by David Aronow. The Metropolitan Museum of Art, New York, Gift of Robert Koch, 1978 (1978.646.2)



Fig. 86. Laurelton Hall. Drawing by Samuel Howe, from Howe "An American Country House," *International Studio* 33 (1907–8), p. 295

guest, who discerned the touch of an "alchemist"—a description Tiffany himself probably suggested, as it was his habit to do while escorting visitors about the grounds.[6] One of Tiffany's confidants hypothesized that "stars of wonder" must have danced in the eyes of Long Island locals brought up in prim traditional buildings.[7] "Americanism" dominated the exterior, claimed another visitor, whereas the great interior court was Persian-influenced.[8]

Interpretation of Laurelton Hall today is beset by problems, for the house was destroyed by fire in 1957. Although photographs, plans, descriptions, and many fragments of the estate remain, the primary object is absent, and one can no longer experience its size, scale, spaces, colors, decoration, and extensive gardens and landscape. Of Tiffany's sizable library only a portion is known. The titles show his interest in oriental art and architecture and in gardens.[9] Tiffany himself was never a writer. His few writings can be sophistic: "Simplicity, and not the amount of money spent, is the foundation of all really effective decoration."[10] They can be saccharine: "'Nature is always right'—that is a saying we often hear from the past; and here is another, 'Nature is always beautiful.'" However, they can also be revealing: color, he claimed, is a "primal natural instinct," and human beings should never "forget or neglect what will always prove in after life a source of pure enjoyment such as we may imagine to be one of the delights of those beings of another world—who mayhap shall surpass the measure of human kind!"[11] He observed that the color yellow signifies brightness and mirth; the "primitive color red"



Fig. 87. Porte cochere, viewed from drive, Laurelton Hall, ca. 1920s. Gelatin silver print, 8⅛ x 10 in. (20.5 x 25.4 cm). Photograph by David Aronow. The Metropolitan Museum of Art, New York, Gift of Robert Koch, 1978 (1978.646.13)



Fig. 88. Drive leading under conservatory, Laurelton Hall, ca. 1920s. Gelatin silver print, 8⅛ x 10 in. (20.5 x 25.4 cm). Photograph by David Aronow. The Metropolitan Museum of Art, New York, Gift of Robert Koch, 1978 (1978.646.14)



Fig. 89. Terrace looking toward Long Island Sound, Laurelton Hall, ca. 1920s. Gelatin silver print, 8⅛ x 10 in. (20.5 x 25.4 cm). Photograph by David Aronow. The Metropolitan Museum of Art, New York, Gift of Robert Koch, 1978 (1978.646.25)



Fig. 90. Model of minaret, ca. 1903. Wood, 59¾ x 12 in. (151.8 x 30.5 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

Oppostite: Fig. 91. Minaret, originally stack for heating and pumping plant (on property of Laurelton Hall). Concrete, wood, glass, and copper, 60 ft. (18.3 m). This recent photograph shows the most visible architectural element surviving from Tiffany's estate.

signifies the desire for warmth; and blue "appeals to the more developed intellectual faculty of refined thought and delicate sensation."[12] Only a few letters that deal with Laurelton Hall survive, and although they illuminate Tiffany's involvement, they say nothing about the meaning of his project.

What does survive, and is crucial to understanding Tiffany's intention at Laurelton Hall, is a series of articles authored by close friends, associates, and the occasional freelance writer. Tiffany controlled access to Laurelton Hall and always accompanied visiting writers, offering extended commentary that they frequently quoted in their publications. Tiffany loved to talk, and the repetition of certain themes in these articles can be taken as an indication that the ideas expressed are Tiffany's. At least seven articles were written between 1906 and 1914 by Samuel Howe (1854–?1928), who had been a superintendent and designer with Tiffany.[13] Henry H. Saylor (1880–1967), an important writer on architecture, produced several articles, and others were composed by individuals connected with the Tiffany Foundation.[14] These articles followed many of the themes enunciated by Howe and were likewise full of quotes from Tiffany. In *The Art Work of Louis C. Tiffany,* privately published in 1914, with text and many photographs (including of Laurelton Hall), Tiffany employed a ghost author, Charles de Kay (1848–1935), a well-known literary figure in New York and a relative through marriage of Tiffany's, to explain his work (see fig. 169).[15] Tiffany's voice can be discerned in the volume's praise for the arts of the Orient and in statements such as the assertion that artists, "who can see below the surface, must give a wrench to the many prejudices imbibed from art schools and academies in which the majority of men are blind followers of those whose eyes never see." The theme of art's mysterious or unknowable elements was constantly evoked; the artist's realm of symbolism and meaning approached that of the priesthood. Alchemists and glassmakers, according to Tiffany and de Kay, bore a close resemblance.[16]

Tiffany, though he never practiced as an architect, had become involved in architecture in the late 1870s, when he joined the textile designer Candace T. Wheeler (1827–1923), the artist Lockwood de Forest (1850–1932), and others to form an interior-design firm. The group—Louis C. Tiffany and Company, Associated Artists—worked on interiors for the Veterans Room of the Seventh Regiment Armory, in New York City, for the White House (then occupied by President Chester Alan Arthur), and for the Mark Twain house, in Hartford, Connecticut.[17] The partnership ended in 1883. Tiffany's various successor companies designed and installed interiors for residences, public and commercial buildings, and churches, along with producing windows, ceramics, glassware, lamps, furniture, and other items. The huge scale of some of these interiors—for





Fig. 92. Entrance hall staircase from Frederick and Ellen Ayer residence, Boston, designed by Louis Comfort Tiffany, 1899–1900. Photograph by Richard Cheek, courtesy of Bayridge Residence and Cultural Center

example, the Chicago Public Library, done in association with Shipley, Rutan and Coolidge, and the Madison Square Presbyterian Church, New York, executed in partnership with McKim, Mead and White—provided Tiffany with extensive architectural experience. In 1899 and 1900, shortly before he began his design of Laurelton Hall, Tiffany worked closely with the architect A. J. Manning on a house for Frederick Ayer, a successful investor and a dealer in patent medicines. Tiffany and his associates provided the exterior decoration and most of the interiors for this residence on Commonwealth Avenue in Boston's Back Bay (fig. 92). In addition to working with outside architects, Tiffany kept several of them, such as Samuel Howe and Robert L. Pryor, on his own payroll.

Tiffany's knowledge of architecture was the result of work on his family's residences as well. He designed his penthouse in the Bella Apartments, at 48 East Twenty-sixth Street in New York, in 1878 (fig. 10); photographs of the principal public rooms were extensively published (see figs. 11, 14, 17, 20). In the early 1880s he worked closely with Stanford White (1853–1906) on the design of a mansion commissioned by his father, Charles Lewis Tiffany, at Seventy-second Street and Madison Avenue in New York (fig. 24). An initial sketch by Tiffany (fig. 93) provided the basis for the McKim, Mead and White design, and Tiffany designed theatrical, exotic interiors for his family's fourth-floor apartment in the mansion and his own fifth-floor studio. He had these rooms photographed and published and also made several paintings of the spaces (see the essay "'The Most Artistic House in New York City'" in this publication). In 1888, at Oyster Bay, on Long Island, Tiffany acquired some acreage and set about building his first county estate, which he called the Briars. Work on the estate occupied him for the next decade. He paid a great deal of attention to the landscape and gardens, creating a circular forecourt, with a fountain and pool, surrounded by a border of lilies and irises (fig. 94). A low semicircular stone terrace with extensive plantings bordered one side, and the house and water tower stood on the other. Tiffany modeled the house into a large boxy structure with a two-level pergola across the front that linked it to the tower (fig. 95). Portions of the pergola were enclosed, and the columnar supports were of a simplified Doric type. The water tower and sections of the house were covered in shingles, in contrast to the stucco of the rest of the exterior. Finally, in 1902, with an inheritance from his father, Tiffany acquired beachfront property adjacent to the Briars, where the decrepit Hotel Laurelton was located (figs. 67, 68). It had been built in the 1870s and named after the mountain laurel that spread over the site. Tiffany demolished the structure, acquired more acreage, and set about creating a country estate.

From the beginning Tiffany intended Laurelton Hall to serve as an antidote to the American obsession with historical styles, for, as he noted, people seemed "to expect . . . a French chateau or a Tudor Hall."[18] Long Island—especially its North Shore—was a playground where the very wealthy competed to erect palatial estates. Huge formal gardens surrounded giant Georgian and Italian Renaissance Revival mansions that contained large collections of European art. Not too far away from Laurelton Hall, in Roslyn, McKim, Mead and White had just completed, in 1902, a gigantic Louis XIV–style château, called Harbor Hill, for the silver-mining heir Clarence Mackay and his wife, Katharine, at a reputed cost of more than two million dollars. Modeled on the Maisons-Laffitte, built in 1642 outside Paris, the Mackay estate with its vast formal gardens and its mansion filled with "the spoils

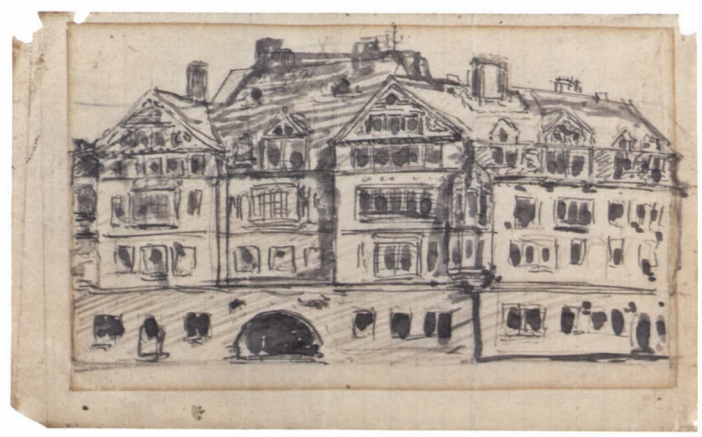


Fig. 93. Louis Comfort Tiffany, *The 72nd Street House*, ca. 1883. Graphite and ink on paper, 4⅜ x 7⅜ in. (11.6 x 19.2 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 94. Court elevation, The Briars. From Samuel Howe, "One Source of Color Values—Illustrating Mr. Louis C. Tiffany's Significant Handling of Things Greater than Architecture and One Source of His Strength in Color," *House and Garden* 10 (September 1906), p. 111



Fig. 95. Tower and terrace, The Briars. From Samuel Howe, "One Source of Color Values—Illustrating Mr. Louis C. Tiffany's Significant Handling of Things Greater than Architecture and One Source of His Strength in Color," *House and Garden* 10 (September 1906), p. 111

of European palaces," in the words of one critic, was exactly what Tiffany wanted to avoid (fig. 96; the château was demolished in 1947).[19] In nearby Wheatley Hills the same firm had designed a huge Colonial Revival house for the wealthy investor E. D. Morgan, along with an extensive set of outbuildings. In this case a modest one-and-a-half-story wooden Long Island colonial cottage was reincarnated into a four-story structure with more than eight thousand square feet.[20] Tiffany had "no patience with the servile copying of the work of past ages, whose needs and methods of life were so widely different from our own." Tiffany blamed this fashion on Paris's École des Beaux-Arts, which emphasized classical design precedents and influenced many late-nineteenth-century American architects, including the principals of McKim, Mead and White. (He did admire the rigorous training required by the École des Beaux-Arts, however, and acknowledged that some of the better architecture in the United States had been designed by its disciples.) But Tiffany wanted to keep clear of "the easy thing, and [not to] reproduce, line for line, detail for detail, a villa of old Rome or a Venetian palace." His house was to be not a warmed-over piece of Italy but "a distinctly American house."[21]

Assisting Tiffany on the Laurelton Hall project was the young architect Robert L. Pryor (1879–1964). Pryor had been trained through the apprentice system, and about 1900, at the age of twenty-one, he became associated with Tiffany, working on some



Fig. 96. Armor Room, Harbor Hill, Roslyn, New York, ca. 1930s. Photograph by Edward J. Milla. The Metropolitan Museum of Art, New York, Files of the Department of Arms and Armor

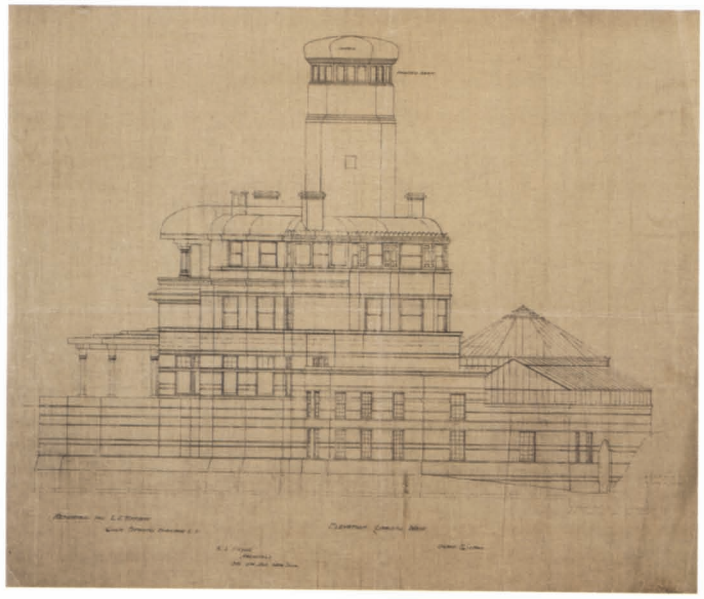


Fig. 97. Richard Pryor, Architectural drawing: Elevation of Laurelton Hall looking west, ca. 1902. Aniline dye on cloth, 23½ x 28½ in. (59.7 x 72.4 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

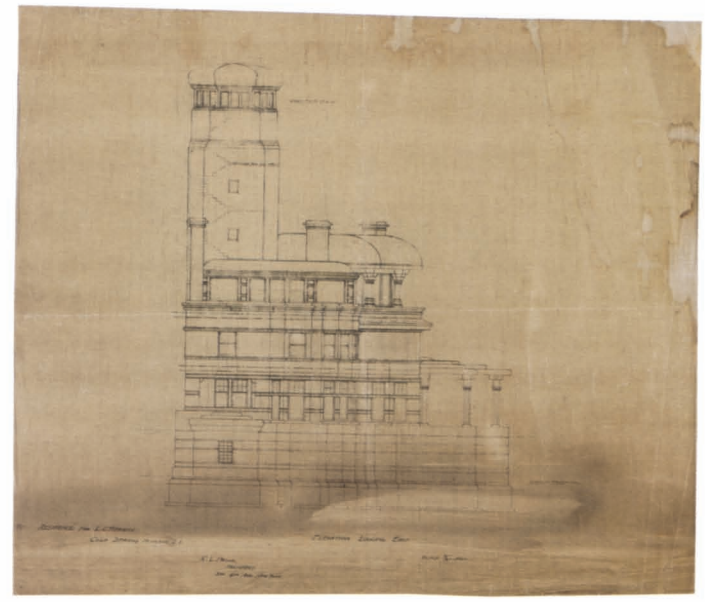


Fig. 98. Richard Pryor, Architectural drawing: Elevation of Laurelton Hall looking east, ca. 1902. Aniline dye on cloth, 24 x 27½ in. (61 x 69.9 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

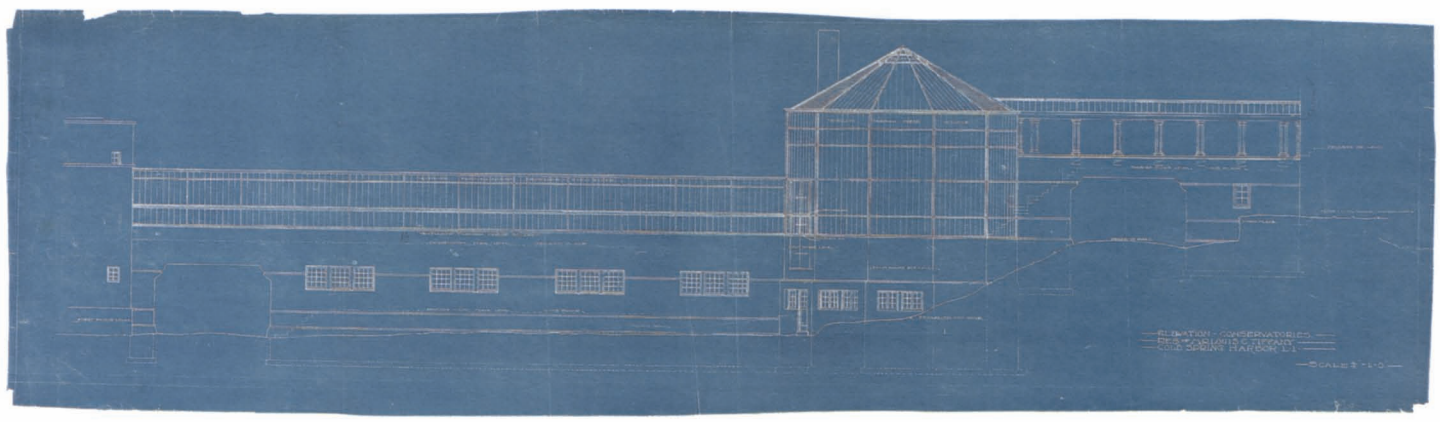


Fig. 99. Richard Pryor, Architectural drawing: Elevation of Laurelton Hall, conservatories, ca. 1903. Blueprint on wove paper, 18¼ x 60¾ in. (46.4 x 154.3 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

of the interior designs for the churches that were a mainstay of Tiffany's business. According to Pryor's family, Tiffany paid for him to travel and study in Algiers (a drawing of a mosque survives from this trip).[22] Pryor maintained an office in Newark, New Jersey, and at the time of Laurelton Hall's design also worked out of Tiffany Studios' New York office. He signed the Laurelton Hall drawings with the Tiffany Studios' 341 Fourth Avenue address, and the few surviving letters about the planning of Laurelton Hall were addressed to him there. Pryor drafted the working drawings for the building (see figs. 97–101) and certainly had a hand in certain design decisions; Tiffany ordered him, for instance, to "have all the rooms of the second and third floor finished plain as contracted."[23] To judge by the surviving correspondence, Pryor's job was to put Tiffany's concepts on paper and to help supervise their realization. A timber-framed superstructure covered in stucco was placed over a concrete basement. Iron was employed in the tower and for some wide spans for the first floor. The builder for the initial house, constructed between 1903 and 1905, was Charles T. Wills, who billed Tiffany in 1906 for $214,079.64.[24]

Wanting to treat the site as a totality, Tiffany commissioned a clay model of the topography, showing all the small ridges, valleys, meadows, and the major trees. With modeling wax he then formed his structures and gardens in three dimensions, keeping in mind the various sight lines and the multiple exposures, to views and to light, of the major rooms. The long line of the house fit into the hillside (fig. 103), the entry road passed around it. Tiffany's approach came to be known as organic planning. As one commentator observed, "there is no cutting and filling on a wholesale plan . . . Nature has been met half-way, not antagonized and bullied."[25]

The house was a horizontal mass, more than 280 feet long, topped by a molded roof of acid-tinted blue-green or emerald copper that rolled back from the deep overhanging eves. The exterior was marked by horizontal striations—belt courses, moldings,

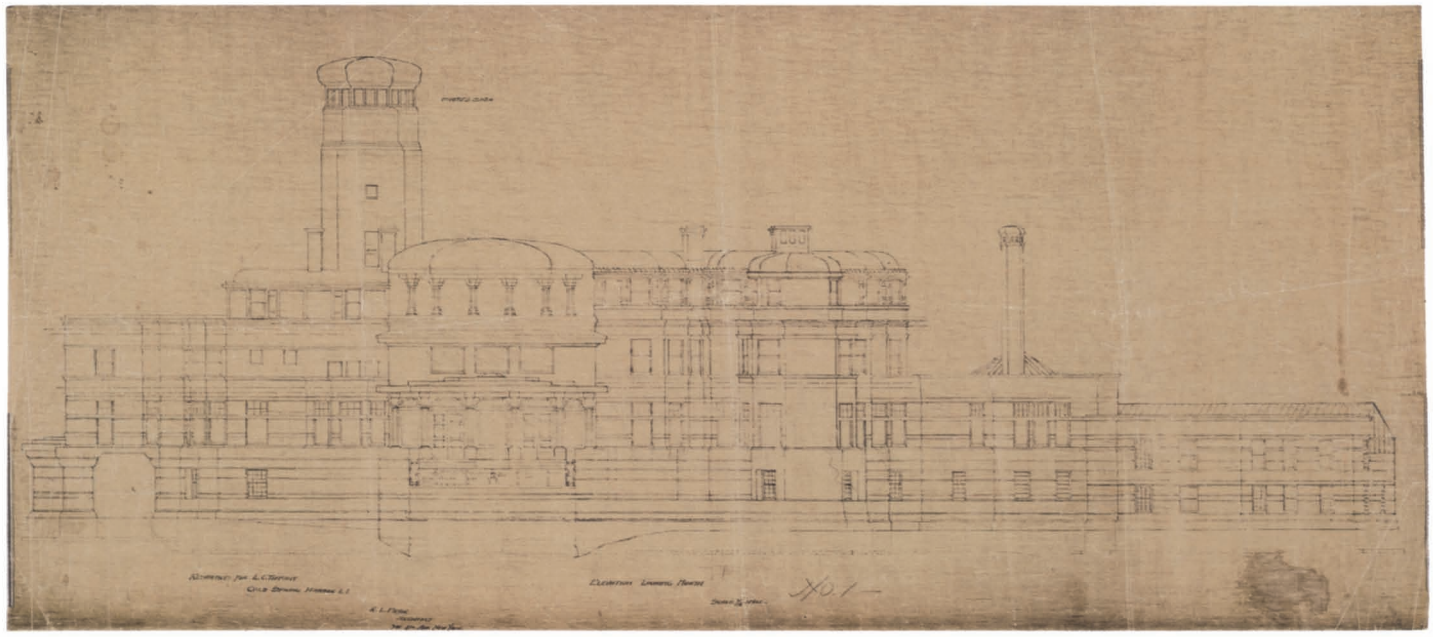


Fig. 100. Richard Pryor, Architectural drawing: Elevation of Laurelton Hall looking north, ca. 1903. Aniline dye on cloth, 23½ x 51 in. (59.7 x 129.5 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

and setbacks—in shades of cream-colored stucco. The horizontality was highlighted by the fenestration; all the windows were placed between the exterior's long horizontal layers and were grouped in ribbons, forming both open loggias and rectangular voids. On the third floor, square wood panels between the windows helped to maintain the horizontal rhythm. Laurelton Hall's crisply delineated horizontal planes were further emphasized by a ledge between the house's concrete foundation, which was roughly textured with large stones, and the less coarse pebble dash of the floors above: the ledge formed a continuous base for the house, linking all the terraces and long rambling appendages. Moreover, a copper trough was set into it, containing soil for plants. The effect, as an observer later noted, was that the house seemed alive: "Time has softened the daring masses. . . . Nature has filled the chinks with growing things, little and large."[26] This treatment of layers and vegetation was part of Tiffany's attempt to "symbolize Americanism" and create an "indigenous" American architecture; he claimed that the horizontality of Laurelton Hall had been inspired by the stratified cliffs at Yellowstone and the Grand Canyon, which he had seen during his travels in the American West.[27] A 1917 painting by Tiffany testifies to the impression made on him by the Yellowstone cliffs (fig. 102).

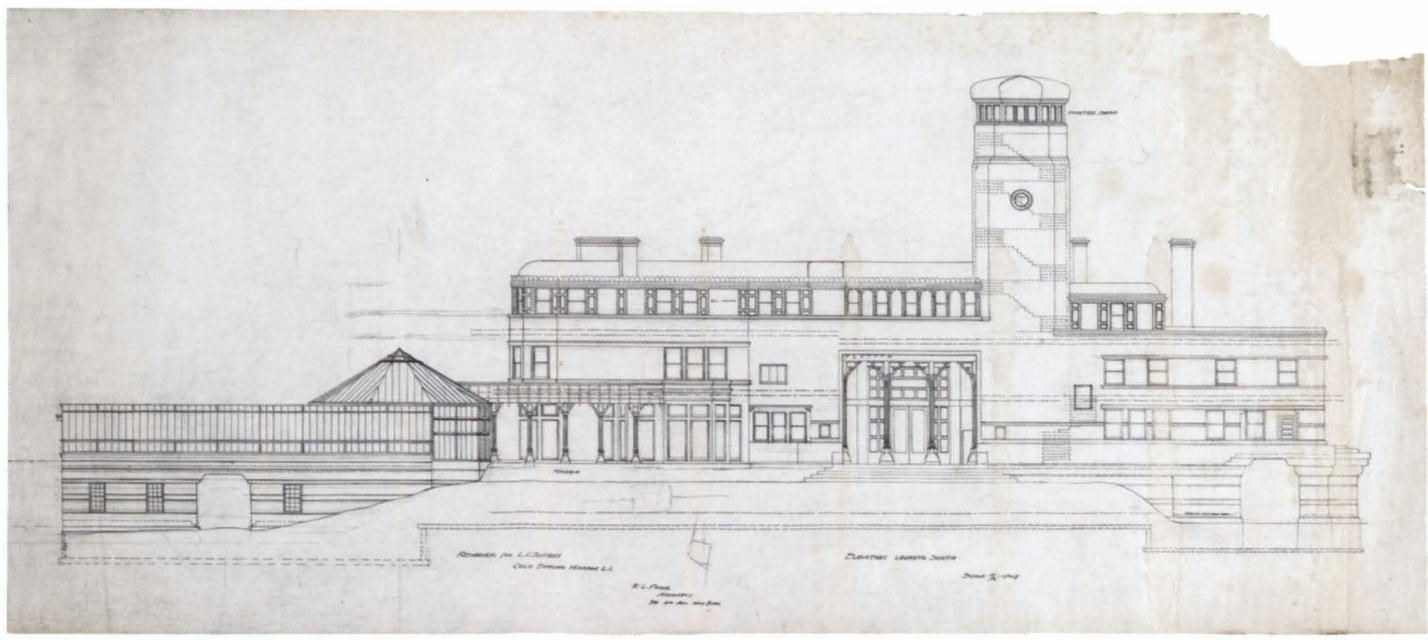


Fig. 101. Richard Pryor, Architectural drawing: Elevation of Laurelton Hall looking south, ca. 1903. Graphite and ink on starched cloth, 22 x 52¾ in. (55.9 x 134 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 102. Louis Comfort Tiffany, *Yellowstone Canyon*, 1917. Watercolor and gouache on tinted paper, 17⅜ x 11⅛ in. (44.1 x 29.5 cm). Signed and dated at lower right: *Louis C. Tiffany/1917*. The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 103. Stone steps, Laurelton Hall. From Henry H. Saylor, "The Country Home of Mr. Louis C. Tiffany," *Country Life in America* 15 (December 1908), p. 157

The exterior of Laurelton Hall exhibited none of the usual Beaux-Arts symmetry and separation from the landscape. Instead, it opened on all sides, through windows and bays, to gardens, terraces, and pergolas, each treated as an extension of the interior space or as a separate room (fig. 104). On the north side, for instance, a large terrace opened off the central court and descended the hillside in stages. The Daffodil Terrace, added off the dining room on the south side about 1914, is another example (fig. 79). Marble columns topped with capitals set with glass daffodils supported a wood ceiling Tiffany had imported from Algiers (figs. 80, 81). The ceiling was open in the center so that an old pear tree need not be uprooted from the spot. This opening was surrounded by an attic of iridescent blue glass, in 5½-inch squares, that created a pattern of branches and leaves. At the end of the terrace, Tiffany installed a Renaissance-style open arch that resembled a shrine, thus bringing together the Orient and the Occident. Indeed, far from being isolated from nature, Laurelton Hall seemed to be consumed by it. Window boxes surrounded the house, filled with the ice plant *Mesembryanthemum*, a little plant with an endless variety of hues; in the 1920s it was replaced with "gay petunia[s]."[28] Fastened along the upper level of the south side of the house was a complex of wires on which a canopy of vines eventually grew. The wires, crisscrossed, were attached to tall vine-covered posts and dead trees. The trees were blighted chestnuts that Tiffany had refused to remove and around which he planted wisteria. The series of gardens—some small and intimate, with fountains and statues; others broader, with sizable pools—that surrounded the house were in constant evolution and grew in complexity over the years.



Fig. 104. View of Laurelton Hall from formal gardens, ca. 1920s. Gelatin silver print, 8⅛ x 10 in. (20.5 x 25.4 cm). Photograph by David Aronow. The Metropolitan Museum of Art, New York, Gift of Robert Koch, 1978 (1978.646.5)

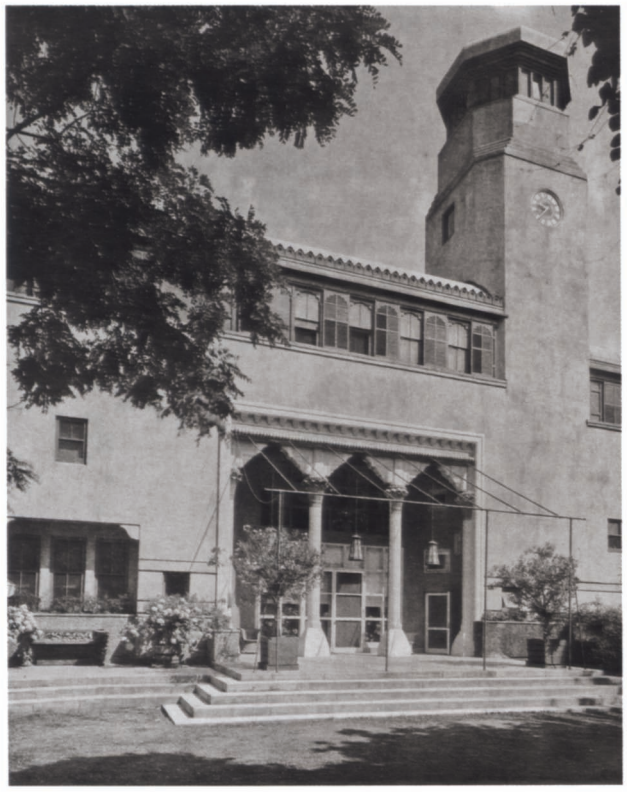


Fig. 105. View of loggia, Laurelton Hall. From Charles de Kay, *The Art Work of Louis C. Tiffany* (1914), opp. p. 70

Fig. 106. Eastern Court, Jahangiri Mahal, Agra Fort. From Syad Muhammad Latif, *Agra, Historical and Descriptive, with an Account of Akbar and His Court and of the Modern City of Agra* (Calcutta, 1896), p. 96

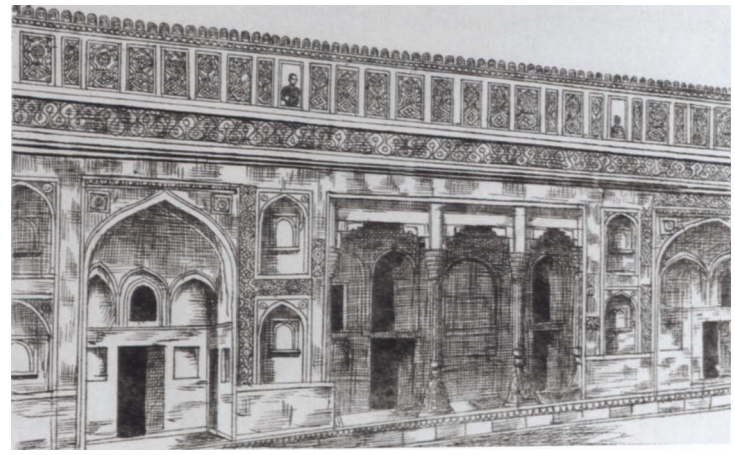




Fig. 107. Louis Comfort Tiffany, Loggia, Laurelton Hall, ca. 1905. Limestone, ceramic, and Favrile glass, 21 x 23 ft. (640 x 701 cm). The Metropolitan Museum of Art, New York, Gift of Jeannette Genius McKean and Hugh Ferguson McKean, in memory of Charles Hosmer Morse, 1978 (1978.10.1)

The sole counterpoint to Laurelton Hall's horizontality was the faceted tower that rose next to the loggia, on the south side (fig. 105). The loggia was based on the facade of the Jahangiri Mahal, in the Red Fort at Agra, India, which Tiffany may have known from a book or through photographs supplied by a friend such as Lockwood de Forest, his former business partner, who traveled extensively in India (fig. 106). Many elements of the loggia have survived, including mosaic panels composed of blue, white, and gold Favrile-glass tiles, in the spandrels, and four limestone columns with ceramic-and-Favrile-glass capitals (figs. 82, 107). Each capital represents, with botanical accuracy, a different flower. From left to right, these flowers are the East Indian lotus, the Greek peony, the opium poppy, and the saucer magnolia. Each of the capitals depicts the bud of the flower, the flower in full bloom, and the seedpod—the cycle, that is, of birth, decay, and rebirth.[29] Paneled glass lanterns with foursquare and labyrinthine patterns hung between the columns, and a pair of turquoise-and-yellow-glazed Kangxi-era Chinese ceramic lions stood guard in front (see figs. 265, 278, 279).

The house was a series of spaces—rooms, terraces, conservatories—each conceived so as to make the most advantageous use of the site's contours and vistas (fig. 108). There were eight levels, which included two basement stories, the three main living floors, and three more floors in the tower. The visitor normally entered the house at the east end, on the basement level under the porte cochere, and passed into the vestibule. A grilled window—Hindu in origin—illuminated by a deep light well gave the space an exotic air, which was enhanced by a large temple brazier, a Japanese temple gong, an altar, candles, and mosaic tiles (fig. 109). A staircase led to the first floor and the main public rooms. The floors of the entry hall and court were made of mosaic tiles, and the rest of maple and oak. The living room was a vast dim space, given warmth by a painted leaf pattern that covered the walls and ceiling; one end of the room was taken up by a huge inglenook and fireplace. In this and many other rooms Tiffany dispensed with traditional wood or plaster moldings for door and window surrounds or cornices. In an alcove of the living room (see fig. 242) he displayed several of his best windows, those depicting the four seasons (figs. 250–258) and *Feeding the Flamingoes* (figs. 245, 246). In the octagon-shaped library, Tiffany exhibited some of his collection of artifacts. The den (in the original plan, it had been the parlor) was hung with Japanese armor (fig. 273). The smoking room contained a large mural depicting an opium smoker's dream, featuring naked women and terrifying beasts (fig. 272). The dining room stretched fifty-eight feet through the house and provided views to the north and the south (figs. 155, 156). (A surviving plan shows a fireplace blocking the northern view; its position was eventually changed to the west wall.) In the center of the room hung an inverted dome made of thousands of pieces of blue Favrile glass, with bits of green, cream, gold, and orange, in a medallion pattern that was echoed in the pattern of the rugs below (see figs. 158, 159). Wisteria vines on an outside terrace climbed the window bays at the southwest, inspiring Tiffany after 1910 to create for the room leaded-glass panels depicting wisteria—these would remain in constant bloom (figs. 119, 149–154). Everywhere inside were large bouquets of flowers and pots of lilies, orchids, hydrangeas, and

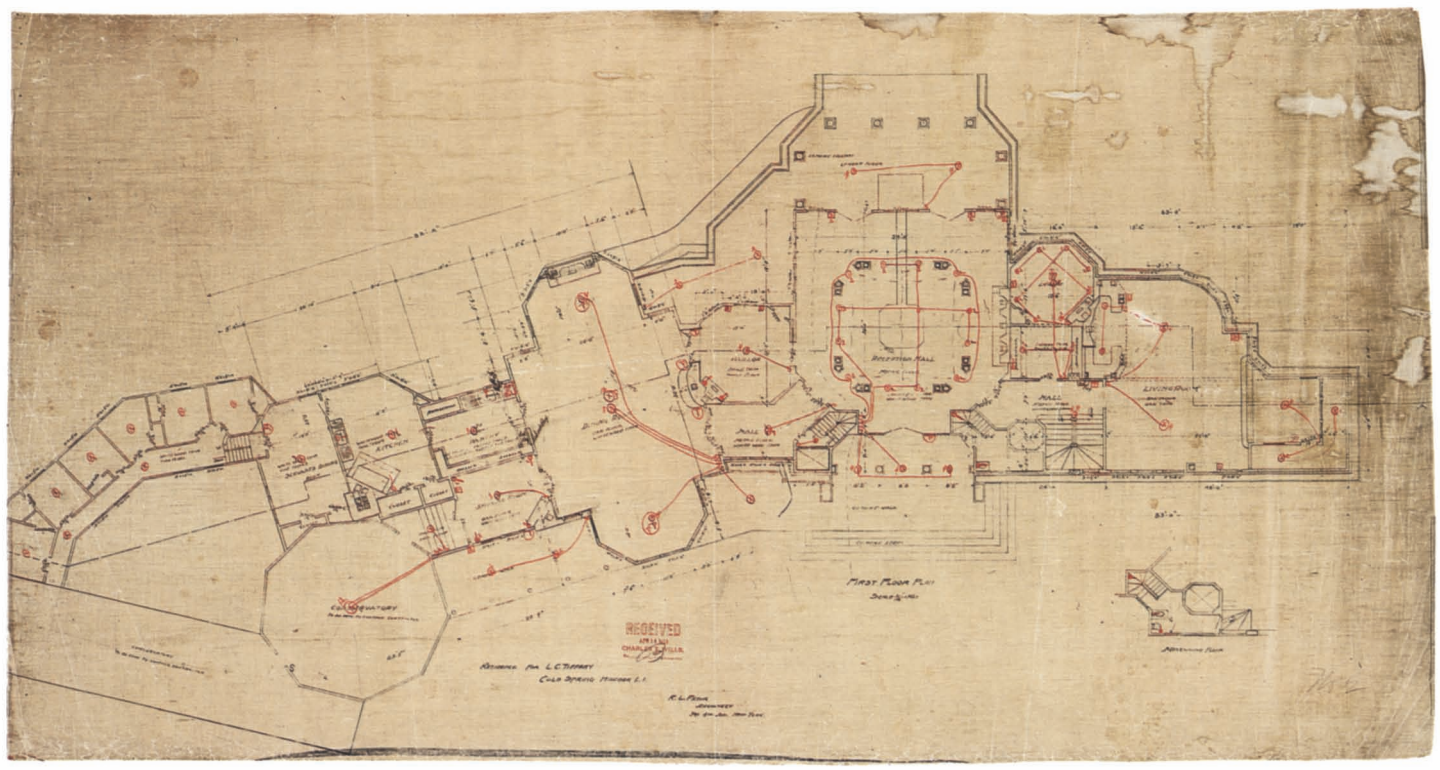


Fig. 108. Richard Pryor, Architectural drawing: First-floor plan, Laurelton Hall, ca. 1903. Aniline dye on cloth, 27 x 49 in. (68.6 x 124.5 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 109. Entrance vestibule, Laurelton Hall, ca. 1920s. Gelatin silver print, 8⅛ x 10 in. (20.5 x 25.4 cm). Photograph by David Aronow. The Metropolitan Museum of Art, New York, Gift of Robert Koch, 1978 (1978.646.21)



Fig. 110. Fountain Court, Laurelton Hall. From Samuel Howe, "The Dwelling Place as an Expression of Individuality: The House of Louis C. Tiffany," *Appleton's Magazine* 9 (February 1907), p. 163

other plants. Howe once claimed that Tiffany was a "florist"—which can be taken as an indication of the continuity between the gardens outside and inside.[30]

Behind the dining room, and in the basement, were service spaces, including the kitchen, pantry, scullery, servants' hall, servants' bedrooms and baths, and the laundry. The number of staff at Laurelton Hall remains unknown. At least thirteen servant bedrooms were drawn on the plans, but grounds staff lived in the stables and other buildings or came in as day service. A niece of Tiffany's recalled: "Heaven knows how many gardeners were employed, there must have been an army." By one estimate, during Laurelton Hall's heyday there were thirty-five of them.[31]

Visitors were allowed on the second floor of the central court to view Tiffany's extensive collection of icons, vases, and other items. His collections of Chinese and Japanese art were also located upstairs. Beyond them lay the private quarters of the family. The master-bedroom suite was located on the west side of the second floor and contained a studio with easels. Bedrooms and baths for other family members and for visitors were located on both the second and third floors.

The most memorable space in Laurelton Hall was the three-story reception hall, or Fountain Court, at its center (fig. 110). Measuring thirty-eight by thirty-nine by thirty-nine feet, the space was nearly a cube. Sixteen columns made of white marble (the original plans had called for cherrywood with white trim), vaguely Hindu in style, ringed the space at the lower level and supported the second- and third-floor balconies and columns, creating an octagonal inner space; the arrangement was remarkably similar to that of an Islamic bath (fig. 111). Covered by a translucent blue-purple glass dome from which hung a spherical glass lamp (see fig. 131)—it was said to resemble, at night, a moonstone—the space seemed made for mystical rites of some sort. The floor had an inlay of black marble, which Tiffany, speaking through Samuel Howe, claimed was "oriental" in inspiration, "acknowledging [the] dark tones of mother earth."[32] At ground level the walls were covered in painted canvas stenciled with a cypress-tree pattern adapted from a tile mural in Istanbul's Topkapi Palace (see figs. 123–126). An organ stood along one wall (it also controlled the tower's chimes). Plants such as calla lilies, hydrangeas, chrysanthemums, and philodendrons (and, later on, *monstera deliciosas* and banana trees) stood in containers around the court, along with marble and wood benches, bear rugs, and rare objects, which included, after 1911, Joaquín



Fig. 111. *The Bath*. From *The Thousand and One Nights, Commonly Called, In England, the Arabian Nights' Entertainments*, vol. 3 (1840), p. 788



Fig. 112. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Tiffany Chapel, 1893, reassembled at Morse Museum of American Art, 1999. 37 x 24 ft. (11.3 x 7.3 m). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

Sorolla y Bastida's portrait of Tiffany (see figs. 129, 130). The middle of the court was occupied by a pool of water lighted from below. From its center emerged perhaps the most serene shape that ever issued from Tiffany's highly charged mind: a tall, simple pear- or pistil-shaped vase, similar to the long-necked flasks or *surahis* of Mughal India (see figs. 110, 132, 133).[33] Water emerged almost imperceptibly from its mouth and flowed down its sides. So subtly did the colors of the fountain change—depending upon the time of day, the multihued lighting from below (see fig. 135), reflections, the water itself, and the glass of the vase (over the years the vase turned from a creamy transparency to an orangey red)—that it seemed alive. As Tiffany himself said: "The Vase, it seems, has a term of life. . . . So ethereal, so exquisite is it that one seeks in vain for a simile."[34]

Located to the west of the house, and mostly hidden from view, were the farm and stable buildings, which looked out on Long Island Sound (figs. 316, 317). The extensive group of structures to house the horses, dairy herd, sheep, wagons, and farm tools as well as to provide lodgings for the superintendent and staff was designed by Alfred Hopkins (1870–1941), who specialized in "gentlemen's farms." Hopkins stated forthrightly: "The design of the buildings was carried out to meet the owner's very decided views." In style the stables followed the main house; they were vaguely Moorish, with arched openings and a stucco cladding. They were supposed to have been covered with vines, but none of the planting was done.[35] Eventually, the carriage house and stables were converted into studios and dormitories for the students of the educational foundation that Tiffany established.



Fig. 113. Louis Comfort Tiffany, Tiffany Glass Company, Window from art gallery, Laurelton Hall, ca. 1885–90. Leaded glass, 56½ x 116½ in. (143.5 x 295.9 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

Another notable addition to Laurelton Hall was the chapel originally designed as the centerpiece of the Tiffany Glass and Decorating Company's exhibit at the 1893 World's Columbian Exposition in Chicago (fig. 112). It received fifty-four medals and 1.4 million visitors. In 1899 the chapel was installed in the crypt of the Cathedral Church of Saint John the Divine in New York City. However, by 1911 Saint John's closed the chapel when the decision was made to change the cathedral's initial Byzantine-Romanesque architectural style to a Gothic Revival one. Tiffany acquired it in 1916 and installed it in a new structure on the grounds at Laurelton Hall.[36]

In 1918 Tiffany converted an early-nineteenth-century house on the grounds into an art gallery to serve his educational foundation (see figs. 335–337). He added an octagonal tower with a curved copper roof, and he altered the fenestration pattern, to more closely follow that of the main house. About 1919 he added an elaborately carved three-story porch, Indian in origin and dating from an earlier century. Similar, though not identical, woodwork and columns were pictured in Lockwood de Forest's various publications on Indian architecture.[37] De Forest had been in a business partnership with Tiffany between 1880 and 1882, and they had worked together occasionally over the years since. In Ahmadabad, India, de Forest ran a workshop of craftsmen from the *mistri* subcast who produced intricate Indian woodwork for export. Tiffany used some of their woodwork as screens, wall paneling, trim, and doors in his Seventy-second Street house, and in 1908 de Forest sold his entire remaining stock to Tiffany Studios.[38] The third-floor columns of the art gallery supported a pierced wood awning under a dome of blue glass, making for a mosaiclike effect. The exterior stairs had Tiffany colored glass on the risers, and a ceramic band framed the carved Indian doors, which had originally been in the Seventy-second Street house. Above them, in the wall of the second floor, Tiffany installed an early window (ca. 1885–90) with a central panel reminiscent of a peacock feather (fig. 113). A cast-lead chain of king-cobra heads and Celtic knots formed from the snakes' bodies surrounded the window.[39] On the interior Tiffany removed many of the walls and installed mosaics and more Indian carving.[40] Tiffany's own art and collections as well as the work of students from the Tiffany Foundation were put on exhibit in this space.

Tiffany had begun making alterations and additions at Laurelton Hall from the moment that the main house was constructed and the initial landscaping accomplished. He explained that he was an artist "'who does what he likes, when he likes, as he likes, but whose interest tires as his creation approaches completion!'" Hence "he must content himself with the pleasure of doing."[41] By the 1920s, however, Tiffany was in his seventies. Although he was still energetic, his focus was more on the school than on the estate. Financial problems also put a brake on his alterations to Laurelton Hall.

Interpreting Tiffany's design of Laurelton Hall or, indeed, any of his work is a complex task. Tiffany can be assigned to many schools. The influential collector and dealer Siegfried Bing (1838–1905), founder of the Parisian gallery L'Art Nouveau, admired, published, and exhibited Tiffany's work,[42] and similarities with European Art Nouveau can certainly be discerned in Tiffany's use of natural forms, blossoms, vines, and curves in his designs.



Fig. 114. Olana, home of Frederic Church, south facade, ca. 1900. Photograph by Granville Hills. Courtesy of Olana State Historic Site, New York State Office of Parks, Recreation and Historic Preservation

Other elements of Tiffany's work, however, can be identified as in the style of the Aesthetic, Arts and Crafts, or Orientalist movement. Occasional classical motifs and references suggest an American Renaissance approach. These diverse labels indicate that Tiffany, whose long and extremely productive career lasted from the 1870s into the 1920s, was stylistically a true eclectic; he had an exotic bent and drew upon multiple sources, ranging from Europe to the Orient to the natural world. Tiffany's eclecticism, however, was not the academic eclecticism of, say, the École des Beaux-Arts–trained Charles McKim (1847–1909) but one of emotion and synthesis.[43] Tiffany's eclecticism was usually reductive or abstract; he chose and combined, but seldom reproduced. Tiffany was explicit that the reproduction of historic styles was inappropriate; the age needed its own expression.[44]

When Tiffany began his career in the 1870s, the Aesthetic movement was making inroads in America from Britain. Much of his work in the 1870s and 1880s, and even later, had affinities with the Aesthetic style. Tiffany met the writer Oscar Wilde (1854–1900), a champion of the Aesthetic movement, during Wilde's 1882 lecture tour of America, and they discussed collaborating on a theater, but it never materialized.[45] Tiffany rejected Wilde's ultimately "decadent" route and explicitly dismissed the Aesthetic movement's celebration of "art for art's sake," yet he said repeatedly, even as late as 1916: "the expression of beauty; that has been my creed."[46] He followed Wilde and the English critic Walter Pater (1839–1894), whose writings had been central to the Aesthetic movement's assertion of the autonomy of art, when he rejected the Ruskinian attribution to art of moral values, arguing that "the search for beauty is in itself the most wholesome of all quests."[47]

A strong interest in Orientalism in architecture, painting, and the decorative arts had arisen in the United States about the time of the Civil War. Fueled, certainly, by contemporary English and French examples, such as the Orientalist decor in the London home of the Pre-Raphaelite painter Lord Leighton and the "Eastern" genre paintings of harems and snake charmers by Ingres and Gérôme, Oriental decorative details began to appear in American houses.[48] Oriental—more specifically, Turkish and Persian—elements were seen sporadically in buildings such as Olana, the home of the American painter Frederic Church (1826–1900) overlooking the Hudson River, designed in the early 1870s by Calvert Vaux and Frederick Withers (fig. 114). There various Turkish ornamental motifs were grafted onto an essentially Italianate house, without integration. Tiffany's paintings such as *Market Day outside the Walls of Tangiers, Morocco* (1873; Smithsonian American Art Museum, Washington, D.C.) and *Snake Charmer at Tangier, Africa* (fig. 115) show his interest in "Oriental" subjects. Later in life, recalling the 1870 visit he had made to "the East" (by which he meant Egypt and North Africa), Tiffany commented that the chance to travel there and to paint "where the people and also the buildings are clad in beautiful hues" had brought to his attention "the preeminence of color in the world." He observed: "The Orientals have been teaching the Occidentals how to use colors for the past 10,000 years or so."[49] (Though Tiffany traveled in Europe as well as the Middle East and North Africa, work and illness prevented him from fulfilling his desire to visit China, Japan, and India.)

The development of Orientalism in the United States was facilitated by two books first published in England: the *Rubáiyát of Omar Khayyám,* translated by Edward FitzGerald (1859), and *The Thousand and One Nights* (also known as *The Arabian Nights'*

Entertainments), translated by Edward William Lane (1839–41). Both became widely available about midcentury and proved extremely popular. FitzGerald's *Rubáiyát* had been admired by the English Aesthetic set as well; in 1884 the American artist Elihu Vedder (1836–1923), who styled himself an "old friend" of Tiffany's, produced the first illustrated version.[50] An edition of Lane's *Arabian Nights* with several hundred wood engravings by William Harvey (1796–1866) made a huge impact, as the appearance of Turkish-style smoking rooms and other decorative details in American interiors attests.[51] There is a strong kinship between many elements at Laurelton Hall and the fountains and gardens depicted by Harvey.

At the turn of the twentieth century many Americans, from the Harvard psychologist and philosopher William James (1842–1910) to popular writers, were also fascinated by mysticism, spiritualism, and various forms of the occult, along with exotic figures such as the Hindu monk Vivekananda.[52] Tiffany's parents were originally Congregationalists, and later Presbyterians, but in *The Art Work* Tiffany quoted approvingly the views of the Swedenborgian George Inness (1825–1894). Inness, with whom Tiffany had trained as a painter from 1863 to 1865, had passed on to him the ideas of Emanuel Swedenborg, the Swedish philosopher and religious writer. "When in the presence of nature," Inness had said, the artist "is in process of his own spiritual development"; he had also asserted: "Rivers, streams, the rippling brook, the hillside, the sky, clouds—all things we see—will convey the sentiment of the highest art, if we are in the love of God and the desire of truth."[53] Inness argued that God existed in nature and that "the true artistic impulse is divine."[54]

In 1875 Helena Petrovna Blavatsky (1831–1891) and Henry Steel Olcott (1832–1907) founded the Theosophical Society in New York City. The American Theosophical movement attracted much public attention both through its concept of a "universal mind" or "universal traditions" that underlie all religions and ancient philosophies and also through its chief exponents' demonstrations of psychic phenomena, which were widely reported in the newspapers.[55] Through Blavatsky's books *Isis Unveiled* (1877) and *The Secret Doctrine* (1888), all who were interested could delve into occultism, mysticism, spiritualism, hermeticism, and the ancient mysteries, as well as Buddhism, Hinduism, and other religions. Alchemy figured prominently in Blavatsky's writings as one of the most ancient and universal practices; she defined



Fig. 115. Louis Comfort Tiffany, *Snake Charmer at Tangier, Africa*, 1872. Oil on canvas, 27½ x 38½ (69.9 x 97.8 cm). Signed at lower left: *Louis C. Tiffany* [illegible]. The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1921 (21.170)

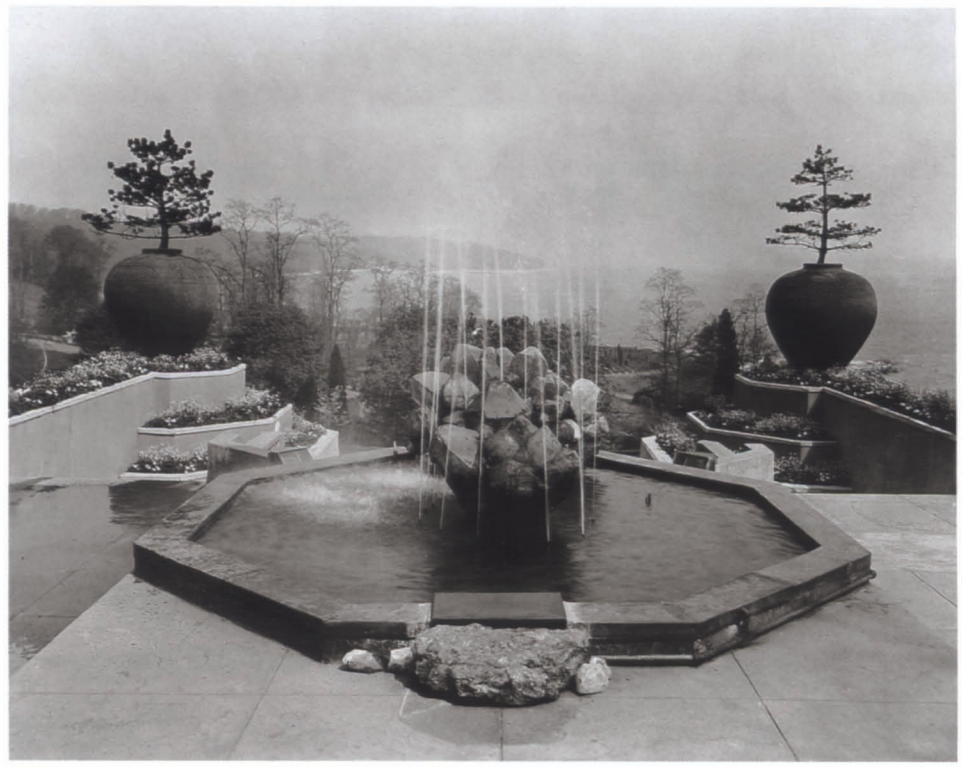


Fig. 116. Rock crystal fountain on terrace, Laurelton Hall, ca. 1920s. Gelatin silver print, 8⅛ x 10 in. (20.5 x 25.4 cm). Photograph by David Aronow. The Metropolitan Museum of Art, New York, Gift of Robert Koch, 1978 (1978.646.24)



Fig. 117. Fountain with bronze-and-mosaic dragon, Laurelton Hall. From Henry H. Saylor, "The Country Home of Mr. Louis C. Tiffany," *Country Life in America* 15 (December 1908), p. 162

alchemists as those "who sought for the *hidden spirit* in every inorganic matter."[16] By 1900 the *Theosophic Messenger,* the journal of the Theosophical Society in America, listed seventy-one branches of the society across the United States, in addition to its headquarters in New York City.[17] Theosophy's impact upon American architecture appeared in a variety of guises, including the architectural ornament of Louis Sullivan (1856–1924) and the writings of the architect Claude Bragdon (1866–1946), who was a contributor to the publication *Craftsman,* which popularized the Arts and Crafts style.[18]

Architectural symbolism, including the creation of a setting that would induce mystical contemplation, was the subject of William R. Lethaby's book *Architecture, Mysticism and Myth* (1892). An English Arts and Crafts architect, Lethaby (1857–1931) argued that buildings enshrine ideas and symbols and that architecture's ultimate purpose is to explain the world. He claimed that universal symbols exist, and the book's twelve chapters treat forms such as the foursquare and the cube, domes and the sky, gates, labyrinths, jewel-bearing trees, candelabrums, planets, and emblems of creation such as the hanging ostrich egg. His wildly eclectic sources include the *Arabian Nights;* the Bible as well as Hindu, Islamic, and Buddhist texts; and studies of ancient Egyptian, Roman, and pre-Columbian art and architecture. Lethaby had a major impact on designers such as the Scottish architect Charles Rennie



Fig. 118. Pool with nymph statue, Laurelton Hall, ca. 1920s. Gelatin silver print, 8⅛ x 10 in. (20.5 x 25.4 cm). Photograph by David Aronow. The Metropolitan Museum of Art, New York, Gift of Robert Koch, 1978 (1978.646.30)

Mackintosh (1868–1928).[59] The American architect Bertram Goodhue (1869–1924) reviewed Lethaby's book in 1893 for the *Knight Errant*, a magazine of criticism on which he collaborated in Boston with the architect Ralph Adams Cram (1863–1942), and the volume influenced his and Cram's work together thereafter.[60] The early architectural signature of Frank Lloyd Wright (1867–1959) is a combination of Lethaby's two primary forms, the cube and the circle.

Because our knowledge of Tiffany's library is incomplete, it cannot be known if he read Lethaby or any Theosophical tracts or other books on symbolism. However, it can be posited that as an intelligent individual he certainly heard about Theosophy and some of the other mystical interests of the era; his writings and various quotations of him by other writers indicate an awareness of these currents. Many elements of Laurelton Hall, such as the patterned mosaic floor of the central hall, bear a strong resemblance to Lethaby's "Pavements of the Sea," which were floor patterns common in ancient religious buildings. (The same floor also echoes those described as being in the "City of Brass" in the *Arabian Nights*.) The Fountain Court at Laurelton Hall, nearly a cube, is evocative of Lethaby's "perfect temple," and the glass sphere suspended from its ceiling (see fig. 131) recalls the hanging ostrich egg that Lethaby defined as a symbol of creation.[61]

Tiffany claimed in *The Art Work* that the words *maisterie* (handicraft) and *mysterion* (a secret ritual of the Greeks) were very close and frequently confused. He went on to assert not only that "Art" was a mystery but that artists were similar to priests: artists in times past, he said, "ran a race with the priesthood." Artists also resembled "alchemists, whose methods and materials were very similar to those of painters, enamellers, glass-makers." Artists had once been mystics, and the origin of the word *glass*, Tiffany averred, was "Teutonic . . . and . . . allied to glow and glare, as if it meant the 'shining thing.'"[62] Tiffany thus defined the artist as an individual allied with alchemy who through processes not understood by the layman created items of usefulness and beauty.

Tiffany's involvement in mysticism and alchemy can be most clearly seen in the water system of Laurelton Hall. Water was the element that drew together many of the different parts of Laurelton Hall and that dominated the central court. Tiffany began with two fountains, one inside the house and one outside. In time he added at least five more exterior fountains, several pools, and water tanks that held forty thousand gallons.[63] Steam and electricity generated by the minaret-towered plant pumped well water up a hill above the house. From there the water cascaded through a chain of fountains and pools and then disappeared, to emerge inside the house, in the fountain of the central court. An open marble rill allowed the water to pass outside, onto the north terrace and to an octagonal pool with a central fountain made of large rock-quartz crystals (fig. 116; see also fig. 73). From there the water fell to another terrace and emerged from the mouth of a large green mosaic-and-enamel dragon (fig. 117). The dragon spat the water into a rock-and-mosaic pool from the center of which a giant rock crystal emerged. Tiffany's confidant Samuel Howe noted that the mosaic pool and the giant crystal had a "magical transparency." Theirs was "an affinity that is chemical and esthetic. The mosaic is a product of industrial heat, the crystal a result of earth's primeval fires."[64] The water reemerged farther down the hillside in a hanging garden, where it flowed from a large shell guarded by a statue of a Venus-like nymph, sometimes

called *The Spring* (fig. 118). From the hanging garden the water passed down the hill to twin lakes and finally emptied into the harbor. Water, Tiffany said, was an element of beauty, and "The Orientals worship water. To them it is a treasure rare, a guest they honor." Concerning his own use of water, Tiffany explained: "the vital liquid suggests hope, a message even to those living on the arid places of life."[65] Some contemporary commentators on Laurelton Hall noted that the decorative use of water in ancient Greece and Rome had fulfilled higher needs, and remarked that "to the Mohammedan water is the symbol for the principle of life."[66]

The specific meanings of water, or of the central court, or of Laurelton Hall as a totality are impossible to elucidate, and the effort is ultimately counterproductive. Great symbols defy exact definitions. Tiffany never intended precise meanings; his purpose, instead, was that beauty and mystery should lead to contemplation and transcendence. Great art contains elements of mystery, it is alchemical, its ultimate purpose is mystical. Art, like religion, must inspire wonder and awe; it is never transparent but opaque, for there are meanings, thoughts, and ultimate truths that cannot be spoken but only sensed and felt. Laurelton Hall was unique not just for its unusual Oriental stylistic touches. It was, rather, one of the very few houses in America that inspired among visitors a sense of transcendence, opening them to a larger world beyond.

1. Howe 1913a, p. 24. See also Martha Wren Briggs, "A Reconstruction of the Gardens of Louis Comfort Tiffany," in Van Wagner 1985, pp. 5–10. There are some conflicts between Briggs and visitors such as Howe regarding the location of various landscape features; in general I follow Howe's description.
2. Howe 1914b, pp. 41, 40.
3. Lyman 1914, p. 52.
4. "Notable Addition" 1904.
5. Howe 1907–8, p. 294; Howe 1907, pp. 165, 156.
6. Conway 1914.
7. J. Mumford 1921, p. 273.
8. Saylor 1908a, p. 160.
9. A portion of Tiffany's library was listed in Parke-Bernet 1946, lots 584–713.
10. L. Tiffany 1910.
11. L. Tiffany 1917a.
12. L. Tiffany 1911.
13. Koch 1964, pp. 80, 136, 142, touches on aspects of Howe's relationship with Tiffany. Howe was born in Leicester, England, and probably died in Camden, New Jersey. His training is unclear, but he worked as an architect and designer in England and the United States. He became involved with Tiffany following his immigration in 1883. In 1888 he displayed a window at the Architectural League of New York. A newspaper article ("Restoration" 1899) reports he "was for some years Superintendent of Tiffany Glass & Decoration Company" and was known as "Howe, the color man." Another article ("Art" 1900) states that he "was for a time the superintendent of the Tiffany Glass and Decorating Company in New York and . . . was in Chicago fifteen years ago to decorate the Farwell Mansion." Howe returned to England about 1897 and became a prominent art critic; he was also involved in the decoration of St. Paul's. He returned to the United States in 1900, made contact with Gustav Stickley, and wrote at least twelve articles for *Craftsman* magazine, including one on Stickley's Syracuse house (Howe 1902b) and two that praised Tiffany's work in glass and enamel (Howe 1902a, 1903). Howe exhibited photographs of Laurelton Hall at the 1907 Chicago Architectural Club exhibition (where Frank Lloyd Wright also had a major exhibit); his photos and watercolors of the house were shown at the Architectural League of New York's exhibits in 1906 and 1907. Howe wrote extensively on American and English architecture and design, with at least sixty articles and books to his credit, and after 1900 also practiced as an architect–landscape architect, designing numerous gardens and with a specialty in mosaic and terracotta-covered buildings. See *Who's Who in America* (Chicago, 1918–19), vol. 10, p. 1362; Freeman 1966, p. 82; and Cathers 2003, pp. 107, 212–13.
14. Saylor became prominent as the editor of numerous architectural journals and wrote extensively. He is best known for his book *Bungalows* (1911).
15. De Kay was an important literary figure in New York, a friend of James McNeill Whistler and many other artists, and an adherent of the Aesthetic movement. Koch 1964, p. 65, claims that Tiffany virtually dictated *The Art Work* to de Kay; see also pp. 142, 144, for the relationship between de Kay and Tiffany. De Kay's sister, Helena de Kay, was also a writer and married Richard Watson Gilder, a very influential editor, writer, and Aesthete; their son Rodman de Kay Gilder married one of Tiffany's daughters, Comfort, on April 20, 1911. See also McKean 1980a, pp. 7, 149.
16. De Kay 1914, pp. xvii, xx.
17. Faude 1975; R. Mayer and Lane 2001.
18. L. Tiffany 1917b, p. 43.
19. Ferree 1903, p. 60.
20. Both houses, and many others, are illustrated in MacKay et al. 1997.
21. Saylor 1908a, p. 159.
22. Ethel Yule Pryor, "Robert L. Pryor—Architect, 1879–1964," typescript, Charles Hosmer Morse Museum of American Art, Winter Park, Florida (hereafter Morse Museum). After his work on Laurelton Hall, Pryor had an extensive architectural career in New Jersey. His family donated letters, drawings, and personal recollections of him to the Morse Museum.
23. Louis Comfort Tiffany to Robert L. Pryor, August 27, 1903, Morse Museum.
24. Charles T. Wills to Louis Comfort Tiffany, bill, January 16, 1906, Morse Museum.
25. Saylor 1908a, p. 159.
26. J. Mumford 1921, p. 273.
27. Saylor 1908a, pp. 159–60; Conway 1914, p. 27.
28. Howe 1914a, p. 6; L. Tiffany 1917b, p. 43; manuscript diary of Jean Gorely, quoted in Teller 1981, p. 233.
29. No descriptions of the capitals by Tiffany survive; my identification of the flowers follows e-mails from New York Botanical Garden to American Decorative Arts, The Metropolitan Museum of Art, November 10, 2005, and January 3, 2006. See also Briggs, "Reconstruction of the Gardens," in Van Wagner 1985, p. 6.
30. Howe 1914b, p. 40.
31. Dorothy Stewart Pierce, "Uncle Louis," typescript, 1979, Morse Museum, p. 3; Briggs, "Reconstruction of the Gardens," in Van Wagner 1985, pp. 5–10.
32. Howe 1915, p. 392.
33. Zebrowski 1997, ch. 13.
34. De Kay 1914, p. 62.
35. Hopkins 1916, pp. 127–30.
36. The chapel has been reerected at the Morse Museum. See Long 2002.
37. De Forest 1885, 1912.
38. Lockwood de Forest, "Diary of India/Indian Domestic Architecture," typescript, ca. 1921, pp. 3, 212, Morse Museum; R. Mayer and Lane 2001.
39. The window has been restored and installed in the Morse Museum.
40. Lothrop 1919, p. 50; Anne Love Hall, Building Structure Inventory Form, "Gatehouse/Art Gallery," December 9, 1976, Archives, Society for the Preservation of Long Island Antiquities. See also photographs in Frelinghuysen files, American Decorative Art, The Metropolitan Museum of Art, New York.
41. L. Tiffany 1917b, p. 43.
42. Articles by Bing are reprinted in Bing 1970; see also Weisberg 1986.
43. Meeks 1950, 1953.

44. De Kay 1914, p. xvii.
45. Martin Eidelberg, "Tiffany and the Cult of Nature," in Duncan et al. 1989, pp. 65–96; Burke et al. 1986; and Koch 1964, pp. 59–62.
46. On the notion of the autonomy of art, see De Kay 1914, p. xviii; and Louis C. Tiffany, quoted in LCT 1916.
47. L. Tiffany 1917b, p. 44.
48. The literature on Orientalism, especially that produced in the last twenty years, is vast, and the term "Orientalism" is now widely applied—in examinations of much earlier times as well as of the recent past and present day. My discussion is based upon Said 1978 and Edwards et al. 2000. On architecture, see Lancaster 1947, 1953a.
49. L. Tiffany 1917a.
50. Vedder 1910, p. 248. On the history of the *Rubáiyát of Omar Khayyám, the Astronomer-Poet of Persia*, see Arberry 1952 and Edwards et al. 2000, pp. 149–50.
51. There is a long history of Western translations of the book. Lane's appears to be the most popular translation into English; see the many editions of *The Thousand and One Nights: Commonly Called, in England, The Arabian Nights' Entertainments*, translated by Edward William Lane (London, 1840). See also Arberry 1952.
52. The literature is vast. Examples include Rhys 1900; "Revival" 1909; and S. Walker 1983.
53. Tiffany and Inness quoted in De Kay 1914, pp. 6–7. See also Burke 1987.
54. De Kay 1914, pp. 5, 7.
55. Blavatsky 1877 (1988 rpt.), vol. 1, pp. 289, xliv; Gomes 1987; and Godwin 1994.
56. Blavatsky 1877 (1988 rpt.), vol. 1, p. xxv.
57. Ellwood 1983, p. 110.
58. Sullivan 1924. Bragdon's articles are extensive; see Bragdon 1901, 1902 (six-part series), 1903. See also Ellis 2005.
59. Lethaby's impact on Mackintosh has been noted by many writers. Among the best is Neat 1994.
60. B.G.G. [Bertram Governor Goodhue], review, *Knight Errant* 1 (January 1893), p. 31.
61. Lethaby 1891 (1975 rpt.), pp. 206, 53, 256.
62. De Kay 1914, pp. xix, xx, 16.
63. Howe 1907, p. 158.
64. Howe 1914b, p. 42.
65. L. Tiffany 1917b, p. 44.
66. Saylor 1908b, p. 366.



An Expression of Individuality: The Interiors of Laurelton Hall

Alice Cooney Frelinghuysen

Laurelton Hall represented the evolution of Tiffany's interior-design aesthetic, building upon rooms he had created earlier in his Bella apartment and at the house on Madison Avenue and Seventy-second Street. Not only did he reapply in diverse ways individual motifs from the earlier homes; he also transported to the site architectural fragments, windows, light fixtures, and paintings and other artworks. While drawing from his own past, he was also looking to the future. The rooms at Laurelton Hall were sparer, more focused, and more modern than those that Tiffany had designed earlier.

In keeping with prevailing European and American design trends of the late nineteenth century, reinforced by Tiffany's travels and reading in his extensive art and design library, the three principal public rooms at Laurelton each had an identity of its own: one recalled Islamic architecture; another was inspired by the decorative arts of various Eastern cultures; and the third proclaimed the artist's deep appreciation for nature. The palette throughout the house, echoing that of its exterior and of the landscape and water beyond, consisted of cream-colored and silvery gray tones, with the many greens and blues of nature, enhanced by turquoise blue borrowed from Iznik ceramics.

Tiffany designed every detail of the rooms at Laurelton, from the flooring and floor coverings, the wall and ceiling treatments, and the furnishings and their upholstery to the lighting and accessories, and carefully integrated into the interiors his myriad art collections, which included Chinese, Japanese, and Native American objects as well as examples of his own work in many media. The harmony achieved in the different spaces resulted from his direction of every aspect of the design, from conception to fabrication and placement. Teams of workmen and women under Tiffany's supervision, in his workshops, produced the furnishings and decorative finishes to his meticulous specifications.

Laurelton's floor plan did not conform to the typical style of the day. Rather, it reflected Tiffany's desire to make the fullest possible use of the site, with its outstanding vistas and contours. Thus the principal ground-floor public rooms—the Fountain Court, the living hall, and the dining room—were virtually freestanding pavilions. Each of these spaces, which were the largest in the house, had two exposures, one to the harbor and the other to the landscaped hillside. The knowledge of and preoccupation with color and light that dominated Tiffany's experience as a painter and as a maker of leaded glass and lighting fixtures were evident in these interiors.

The Fountain Court, also called the Oriental Court or central court, served as the entrance hall (figs. 120, 132). Tiffany called it "the soul of the house."[1] Its grandeur was due in part to its lofty three-story ceiling. Two upstairs balcony galleries surrounded this soaring space; pairs of fluted marble columns served to frame the ground floor, while more slender versions formed a colonnade around the second-floor balcony.

The court was considered the most "Oriental" room in the house, a term used loosely during the late nineteenth century to denote the spirit of the Near East and Far East. Although the fountain rooms

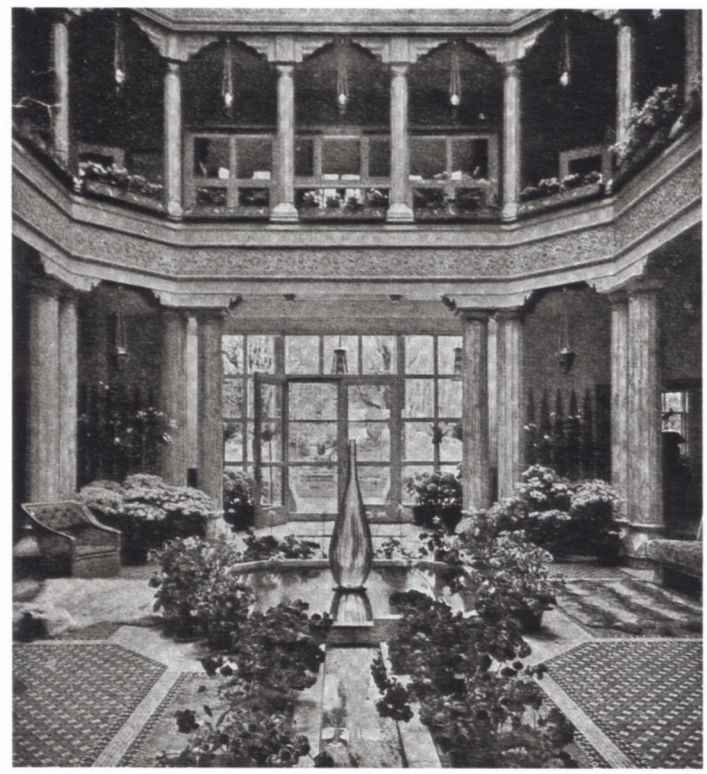


Fig. 120. Fountain Court, Laurelton Hall. From Henry H. Saylor, "Indoor Fountains," *Country Life in America* 14 (August 1908), p. 366

Opposite: Fig. 119. Detail of fig. 150



Fig. 121. Louis Comfort Tiffany, Hanging globe from Fountain Court, Laurelton Hall, 1904–10. Favrile glass, gilt-bronze collar, 13⅛ x 8½ in. (33.3 x 21.6 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 122. Louis Comfort Tiffany, Hanging globe, ca. 1904–10. Favrile glass, 11 x 8 x 8 in. (27.9 x 20.3 x 20.3 cm). Museum of Fine Arts, Boston, Anonymous gift in memory of John G. Pierce, Sr. (65.216)



Fig. 123. Fountain Court, Laurelton Hall. From Samuel Howe, "An American Country House," *International Studio* 33 (1907–8), p. 294

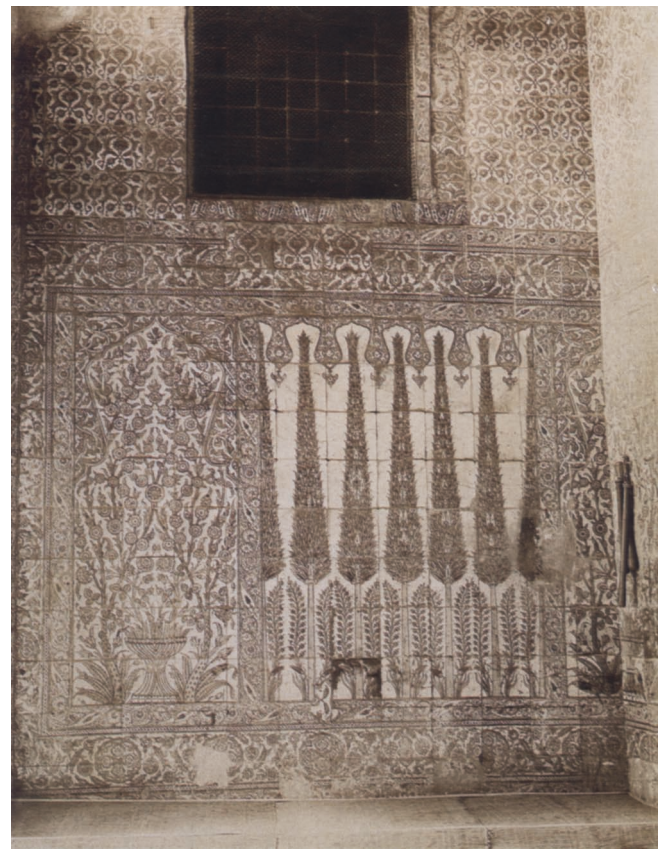


Fig. 124. Tile mural, Topkapi Palace, Istanbul. Photograph by Abdullah Frères, 1880–93. The Charles Hosmer Morse Museum of American Art, Winter Park, Florida. Photograph originally owned by Tiffany Studios

of Ottoman palaces come to mind, those of the Red Palace at the Alhambra, in Granada, are a more likely inspiration for Tiffany's court. In 1913 Howe, Laurelton Hall's most consistent chronicler, compared the room to the courts at the Alhambra, where "the Moors show their scholarly realization of the decorative value of water—a precious fluid."[2] The exoticism of the Alhambra was tremendously appealing to travelers and artists in the second half of the nineteenth century. Karl Baedecker, for example, devoted thirty-four pages of his guide to Spain and Portugal to this seat of Moorish aristocracy, which he praised as the "culminating point of a journey in Spain" for its strange and exotic culture and art.[3]

Tiffany's appetite for Moorish architecture was first whetted on a six-month trip abroad, from the end of July 1870 to the beginning of February 1871, when he and the American painter Robert Swain Gifford (1840–1905) traveled to Madrid, Malaga, Gibraltar, Tangier, Malta, Sicily, Egypt, Rome, and Florence.[4] Tiffany had hoped to go again to Spain, and perhaps to Granada, in the spring of 1875, but that trip was postponed. In the winter of 1875/76 he traveled with his first wife, May, to North Africa, where she wrote their friends Emily and Robert W. de Forest that her husband was working very hard, "painting, drawing, and photographing."[5] Although the precise date of their visit to the Alhambra cannot be documented, Tiffany's numerous paintings, watercolors, and pastels of its architecture certainly indicate a visit (see fig. 3).

Like the court at the Alhambra, the Fountain Court at Laurelton was essentially square in plan, but it was given an octagonal feeling by the angled, paired ornamental columns in the corners. In each archway between the columns hung illuminated, blown Favrile-glass globes in golden tones. Decorated with white-petaled flowers with yellow centers and abstract green stylized leaves and stems, the four on the ground floor were pear-shaped (fig. 121)

Right: Fig. 126. Stenciled wall fragment from Fountain Court, Laurelton Hall, ca. 1902. Painted textile, 124 x 20 in. (315 x 50.8 cm). The Mark Twain House and Museum, Hartford, Connecticut



Below: Fig. 125. Detail of fig. 126



and were echoed by sixteen similarly decorated globes hanging between the slender columns on the balcony above (fig. 122).

The walls were covered with heavy canvas to a height of more than ten feet (fig. 123). The canvas was sized, painted cream, and stenciled with stylized cypress trees and blue and green flowers (figs. 125, 126). While the motif is a common one on Islamic textiles and ceramics, this particular design was almost certainly derived from a tile mural in the Topkapi Palace, Istanbul. Although Tiffany never visited Topkapi, he studied it avidly through photographs in the extensive collection he kept in his studios. One of those images, of a corner of the corridor leading to the harem (fig. 124), shows wall tiles with elongated trees flanked by flowers—a pattern seemingly identical to that on the Fountain Court walls. Tiffany's trees extended to the tops of the door frames. At the bases and around the windows and doors, Tiffany used a border of stylized floral and leaf motifs not unlike that shown in the Topkapi photograph (fig. 125).

The palette and decoration of the Fountain Court—predominantly cream with green and two shades of blue—recall the colors and designs of Iznik tiles (fig. 127). It is likely that Tiffany had visited the London home of the Pre-Raphaelite painter Frederick Leighton (1830–1896), whose Orientalist decorations included a main hall lined with Iznik tiles. The hall's central fountain may have inspired that in Tiffany's own home. In the Fountain Court the swirling arabesque border at the lower end of the painted canvas on the walls was repeated in a stencil design on the plaster frieze below the second-floor balcony. As can be seen in surviving painted-plaster fragments (fig. 128), Tiffany enhanced the tilelike motif with his skillful use of pigment. The individual sections display a color gradation from blue to green, evoking the melded hues of his Favrile glass. In the interest of unity, the design of the printed-velvet upholstery bore an identical border pattern. The cream palette, with its notes of green and blue, was further punctuated by muted tones of purple, rose, amber, lilac, and black. The floor continued the Islamic theme with its mosaic of colored stones in hues of deep blue, velvety near-black, and cream, accented by rosy orange. Richly patterned Oriental carpets and plush polar bear-skin rugs were used on the tile floor as area rugs, and imported embroideries hung on the walls of the upper arcade (see fig. 283).

At a later date Tiffany placed above the divan in the court a portrait of himself by Joaquín Sorolla y Bastida (1863–1923), painted at Laurelton Hall in 1911. Sorolla's was the only painting in the Fountain Court. In keeping with Tiffany's presentation of paintings at the Bella apartment (see figs. 19, 20) and the Seventy-second Street house, no carved-and-gilded frame surrounds the picture; rather, it was framed by unadorned narrow moldings,



Fig. 127. Two tiles. Iznik, Turkey, 1575–1650. Glazed earthenware, each 10½ x 10½ x 1 in. (26.7 x 26.7 x 2.5 cm). Ball State University Museum of Art, Muncie, Indiana, Gift of David T. Owsley

Fig. 128. Plaster wall fragments from Fountain Court, Laurelton Hall, ca. 1902. Painted plaster, 14 x 28 in. (35.6 x 71.1 cm). The Mark Twain House and Museum, Hartford, Connecticut





Fig. 129. Joaquín Sorolla y Bastida (1863–1923), *Louis Comfort Tiffany,* 1911. Oil on canvas, 59¼ x 88¾ in. (150.5 x 225.5 cm). The Hispanic Society of America, New York, Gift of Mrs. Francis M. Weld, 1950



Fig. 130. *Interior of Laurelton Hall.* Glass autochrome slide, 5 x 7 x 3/16 in. (12.7 x 17.8 x 0.48 cm). Courtesy of the Museum of Fine Arts, Houston, Lent by the Brookman Peters Family

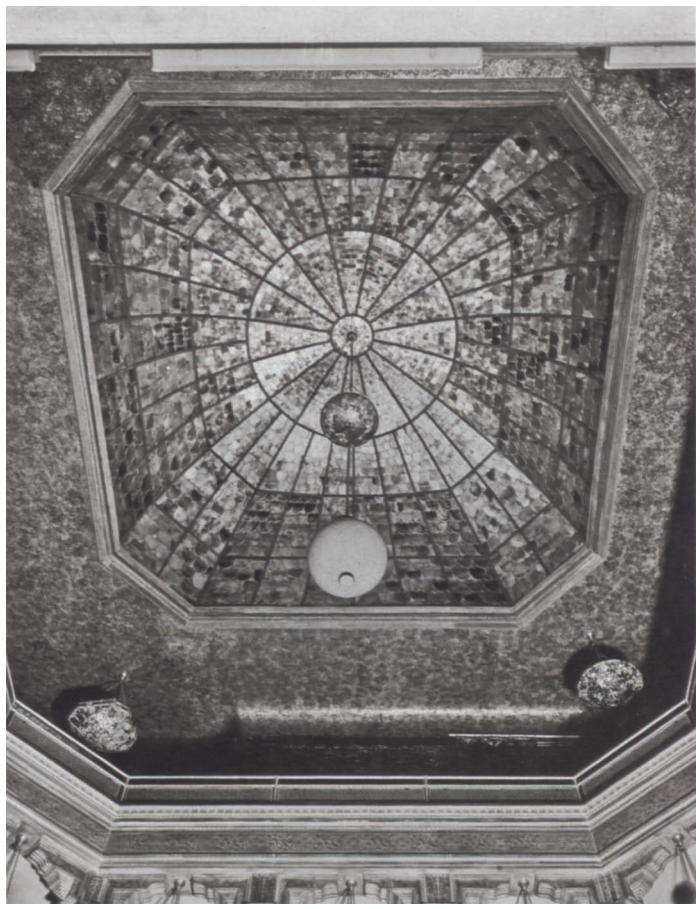


Fig. 131. Leaded-glass dome of Fountain Court, Laurelton Hall, ca. 1920s. Photograph possibly by David Aronow. Courtesy of Phillips-Hosking Collection

painted the color of the walls. The painting was a burst of color, adding the abundant beauty of nature to the room. The garden landscape included in the Sorolla painting may have prompted Tiffany to bring to Laurelton his large painting *Flora,* originally intended for his Seventy-second Street dining room, along with *Ceres,* its companion.[6] *Flora* featured a symphony of spring blossoms (see fig. 173) and hung on the third-floor balcony.

The court was sparsely furnished, with some light wicker chairs and a number of small hexagonal tables in the form of Islamic tabourets, painted a light color. The other seating furniture consisted primarily of the Islamic-style freestanding divan with a movable back, which accommodated sitters on both sides. Under the Sorolla painting, and across the room, were two deep banquettes upholstered in a printed velvet of the same design featured in the walls' stenciled border. Generous plump cushions in "figured velvet . . . in the Persian taste," with reserves filled with a dense arrangement of stylized flowers "in shades of apricot and olive green on a deep blue ground" with a "lighter harmonizing border" completed the look suggestive of Orientalist paintings.[7]

Above the other banquette was a tripartite arrangement of three-tiered shelves, in the style of the Islamic *muqarnas,* or traditional "stalactite" vault (fig. 132). Here Tiffany artfully arranged vases from his collection of his own Favrile glass and pottery. (He first produced pottery when the interiors for Laurelton Hall were being furnished.) Maintaining a careful symmetry, the bottom shelves held large vases, a classically shaped lustrous Favrile-glass vase in the center, and the flanking shelves supported tall, nearly



Fig. 132. Fountain Court, Laurelton Hall, ca. 1920s. Gelatin silver print, 8⅛ x 10 in. (20.5 x 25.4 cm). Photograph by David Aronow. The Metropolitan Museum of Art, New York, Gift of Robert Koch, 1978 (1978.646.18)



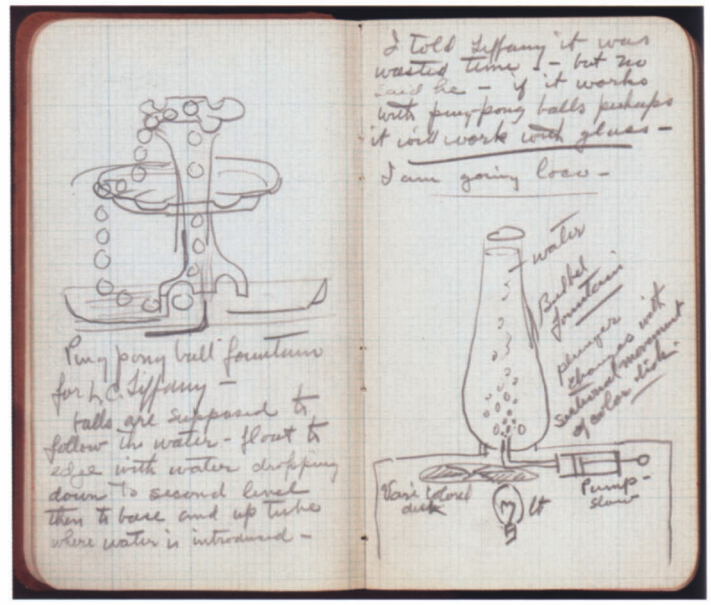


Fig. 134. Sketches of fountains, ca. 1908–15. From Leslie H. Nash, personal notebook. Collection of the Juliette K. and Leonard S. Rakow Research Library of The Corning Museum of Glass, Corning, New York, Nash Archives

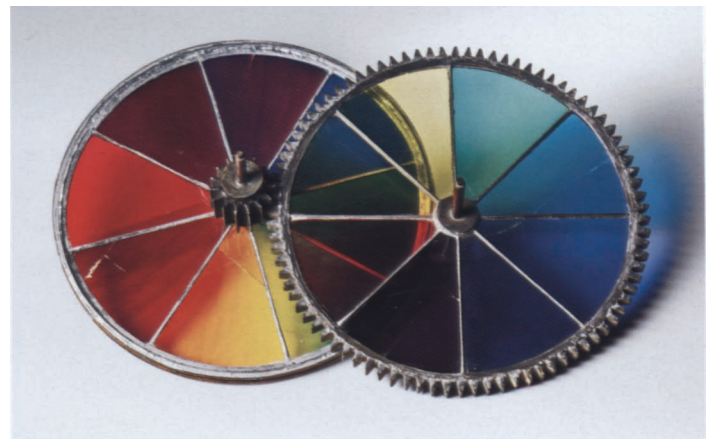


Fig. 135. Pair of color wheels for fountain illumination, ca. 1904–10. Glass, lead, brass, each 14 in. (35.6 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

Left: Fig. 133. Louis Comfort Tiffany, Tiffany Furnaces, Vase for central fountain, Fountain Court, Laurelton Hall, ca. 1906–15. Glass, 49 x 8 in. (124.5 x 20.3 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

cylindrical glazed pottery vases, in turn flanked by much smaller pottery. The upper shelves bore sparse pyramidal arrangements of diminutive vessels.

Tiffany utilized the balcony above to exhibit a sizable portion of his pottery and glass collection. Set against a backdrop of lustrous silk panels, for example, was a series of impressive large vases (see fig. 168). Some of these may have been the products of his relatively new pottery-making enterprise. Bold forms, such as the slight-waisted lobed vases, appeared in two glaze variants (figs. 138, 139) consistent with the blue-and-green color scheme. The vase on the right side of the balcony featured a mottled-green glaze, shaded from green-tinged yellow to moss green, while that on the left-hand side was of translucent watery tones of blue, shading to charcoal. In the balcony hung a variety of imported textiles, and above the glass curtain wall, which faced the terrace, was a window with a luxuriant landscape in leaded glass. (This window was presumably destroyed in the 1957 fire at Laurelton.)

An extraordinary leaded-glass dome, described by Tiffany as "purple gossamer veilings" and by Samuel Howe as "a thin violet-toned, gossamer-like awning," provided toned light from above, adding an element of mystery (see fig. 131).[8] Light from the ceiling Tiffany constructed projected an amethyst hue down to the hall



Fig. 136. Fountain Court, Laurelton Hall. From Samuel Howe, "The Dwelling Place as an Expression of Individuality: The House of Louis C. Tiffany," *Appleton's Magazine* 9 (February 1907), p. 162

day and night.[9] The glass canopy, in turn, was illuminated from beneath by a nearly opaque, white-glass sphere, suspended from a long chain, which directed light over the ceiling and was said by Hugh McKean to look "like a moon" at night.[10] The whole court was described by Clara Brown Lyman, a writer on home decoration, as "a fairyland with its fountains, shifting lights, and its glow of color." And the same author observed that the room was "charming enough by day, but by night a veritable Arabian Night's dream come true, with the soft, rosy glow from fountains and glassware, and the lights of the harbor twinkling through the windows in the distance."[11]

Water was an essential component in Tiffany's conception of Laurelton Hall. Featured in many windows that he made throughout his career, its ripples and waves were captured in his unusual textured glass, which re-created the light sparkling on streams and coves in its irregular, highlighted surfaces. His first fountain, constructed in 1885 in his studio in the Seventy-second Street house, was a raised concrete pool with a short jet of water in the center (see fig. 61). This fountain marked the beginning of his exploitation of water for artistic effect. In front of the entrance to the Briars, his earlier Long Island house, there had been a large, shallow circular cement pool filled with shiny pebbles, framed by Japanese irises and other colorful flowers, and edged by old boxwoods (see fig. 94). At the center a fountain shaped like a waterlily stood on a slender pillar "of mosaic, delicate and earnest in its simplicity, toning in with the color of things."[12] In 1903, when the Havemeyers asked Tiffany to design an addition to the house he had created for them in 1891–92,[13] he altered its mosaic entrance hall, removing the central desk and chair and replacing them with a "mosaic fountain with stained glass panel; circular bowl; and octagonal base," which Mrs. Havemeyer later recalled "was allowed to splash but a few drops at a time."[14] This fountain may have been the inspiration for the focal point of Laurelton's Fountain Court.

At Laurelton Tiffany departed from the customary materials associated with fountains. He rejected traditional stone or bronze and replaced them with his favored medium, glass. The glass bubble fascinated him, and he explored its use in a variety of ways. At the center of the court was a simple marble octagonal pool, in the middle of which stood a tall, teardrop-shaped glass vase, slightly more than four feet high (fig. 133). It was the beginning of a chain of fountains. The water from the hillside was pumped by steam and electricity from wells and held in tanks of some forty thousand gallons.[15] From there, the water passed through a series of invisible pipes into the house and emerged in the center of the court, where it entered the bottom of the teardrop-shaped vase through a hole cut into its underside. The carefully regulated water would overflow at the top like a smooth, transparent sheet on the outside surface of the glass. The octagonal pool was lined with iridescent Favrile glass in wavelike patterns and water lilies.

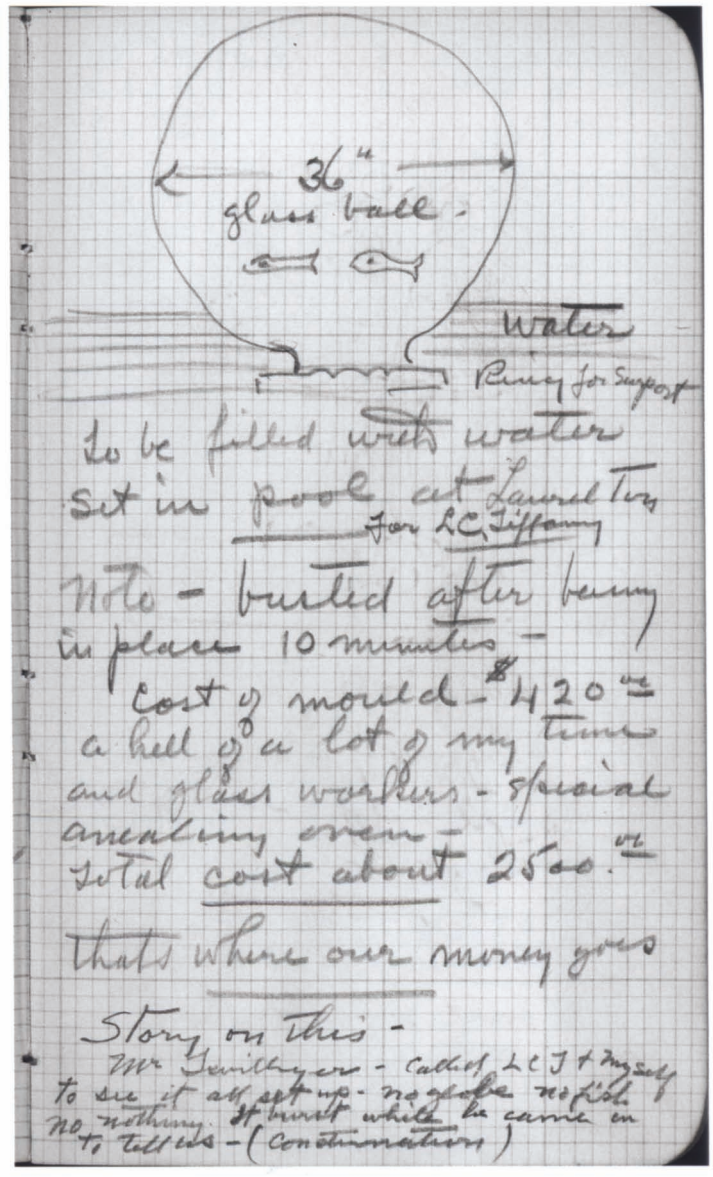


Fig. 137. Sketch of glass bowl with goldfish, ca. 1908–15. From Leslie H. Nash, personal notebook. Collection of the Juliette K. and Leonard S. Rakow Research Library of The Corning Museum of Glass, Corning, New York, Nash Archives



Fig. 138. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed earthenware, 16⅜ x 7¼ in. (41.6 x 18.4 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 139. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed earthenware with bronze base, 16½ x 8 in. (41.9 x 20.3 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

(Tiffany devised a similar fountain for the Willard Hotel, in Washington, D.C., but it is not known if the design was executed.)[16]

To add to the dramatic effect, and echoing the multihued fires in his Seventy-second Street house, the fountain vase was lit by an ingenious arrangement seen in a diagram (fig. 134) drawn by Leslie H. Nash (1884–1958), who worked on many of Tiffany's experimental fountains. Below the central vase were a slow pump and two varicolored disks with watchlike gears lit from below by an electric bulb. The disks consisted of two pie-shaped rotating color wheels (fig. 135) enclosing wedge-shaped panes of glass in rainbow hues: one predominantly of warm colors, the other in cooler shades. Acting as filters, they provided an ever-changing spectrum of shimmering color.

The water from the central vase then flowed through a shallow marble conduit, cut into the floor, out to the terrace. This design was a reference to the polygonal fountains in courts at the Alhambra, where water streamed in channels cut into the stone floors. Two large, nearly cylindrical bowls of transparent, colorless glass (fig. 136) stood at either side of the marble conduit. As with the central fountain, the water entered the bottom and filled the bowl until it overflowed into two square pools, then entered the marble channel.

The water from the terrace dropped once more before rising into a fountain of large rock crystals (see fig. 73), said by Howe to be the biggest in the country.[17] Its facets glistened in the sunlight or, illuminated at night, shimmered in ruby, purple, and green lights, and at the end of the sequence glistened "white like a diamond."[18] The water fell to fountains below, resurfacing as the liquid tongue of the dragon, made of glass mosaic and bronze, guarding the entrance to the hanging garden.[19] From there, it disappeared again, dropping into a shell-like basin, where stood a marble statue of Venus. The water ultimately flowed into a succession of ponds farther down the grounds and then into the harbor.[20]

Tiffany's imagination carried him to more flamboyant schemes when he devised other glass fountains, also documented by Nash. Two examples intended for Laurelton reveal his experimental spirit, as well as his sense of whimsy. One proposal involved a fountain with two levels of basins. Ping-Pong balls were to be introduced one by one through an opening at its base and carried by a pump to the top, where they would flow with the water over the rim into the top basin, then on to the bottom basin and up again through the base (see fig. 134). Nash, who was apparently charged with the execution of these improbable fountains, expressed skepticism about the concept, and whether or not it was ever successfully executed is not known.[21]

Another fountain involving Ping-Pong balls worked more effectively. In a system that would certainly have mesmerized Tiffany's grandchildren, this fountain, installed near the dining room, consisted of a basin from which a stream of water shot straight up in the air, suspending a ball at the top of a twelve-foot column of water for as long as ten minutes.[22] A third capricious

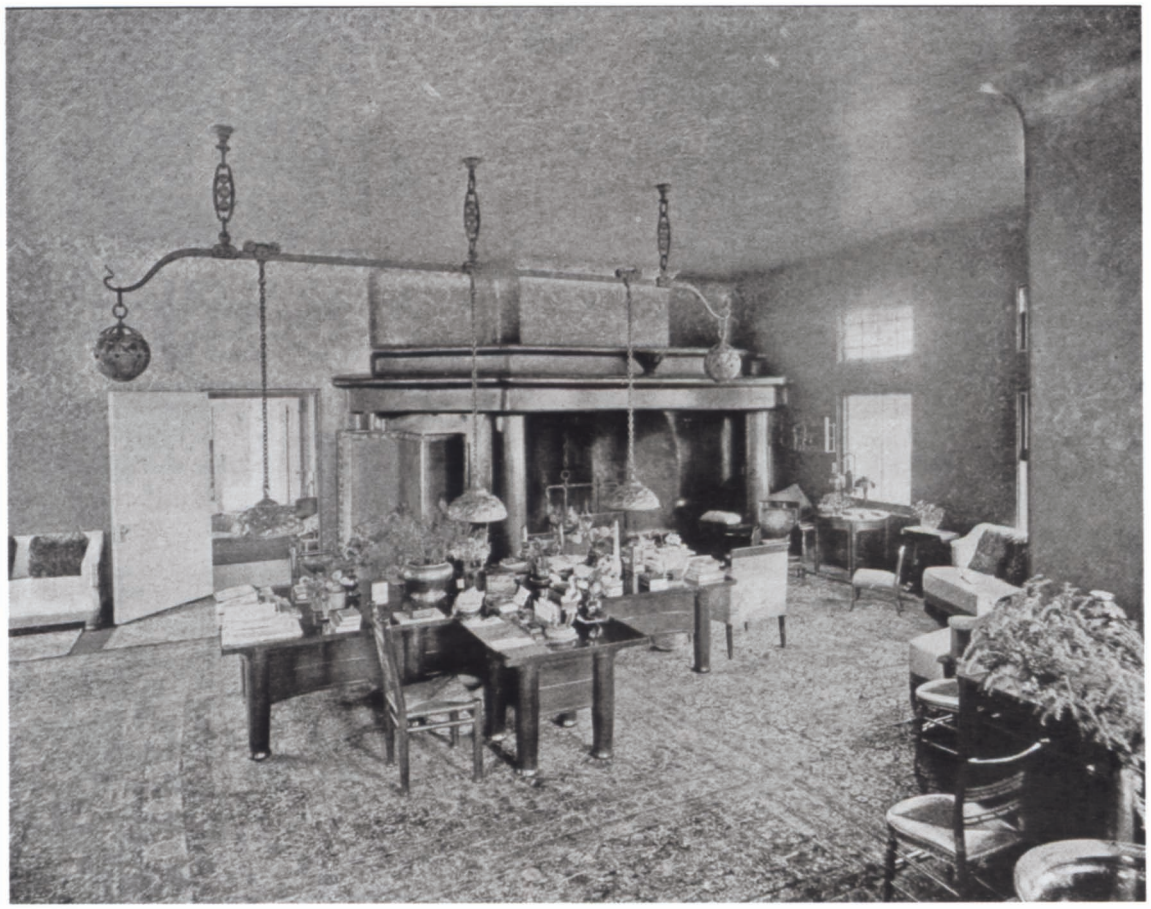


Fig. 140. Living hall, Laurelton Hall. From Samuel Howe, "The Dwelling Place as an Expression of Individuality: The House of Louis C. Tiffany," *Appleton's Magazine* 9 (February 1907), p. 164



design was grander in scale. Tiffany's gaffers blew a large glass ball, thirty-six inches in diameter, with a generous hole at the bottom. The bowl was partly filled with water, supplied with fish, and set into a pool (fig. 137). This expensive experiment (in Nash's notes the estimated cost was about $2,500) failed; when it was tried out, it reportedly burst when the water boiled in the hot sun, killing the fish, before anyone was able to view it.[23]

Flowers and plants were as important as water was to Tiffany's landscape and interior schemes. As a landscape artist, he employed broad sweeps of color to his canvases, massing quantities of his favorite flowers (see fig. 71). Inside he modified that approach only slightly. The Fountain Court, for example, was a primary location for plentiful plants of all shapes and sizes. Large flowering shrubs, masses of potted hydrangeas, and giant ferns were clustered between the corner columns, giving further definition to the space, and other flowering plants were placed around the octagonal fountain and alongside the marble conduit. There, in seasonal rotations, he displayed ample pots of gloxinias, hydrangeas, geraniums, begonias, cinerarias, and other varieties that he had nurtured in his extensive greenhouses (see fig. 318). A writer for *Country Life in America* in 1908 noted: "Each week or so, from early spring until January when the house is closed, the

Fig. 141. Louis Comfort Tiffany, Tiffany Studios, Hanging spherical turtle-back globe from living hall, Laurelton Hall, ca. 1905. Leaded Favrile glass, 13½ x 12½ in. (34.3 x 31.8 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 142. Louis Comfort Tiffany, Tiffany Studios, Hanging turtleback lamp from living hall, Laurelton Hall, ca. 1905. Leaded Favrile glass, 13 x 18 in. (33 x 45.7 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 143. Louis Comfort Tiffany, Tiffany Studios, Black-eyed Susan hanging lamp, 1900–1906. Leaded Favrile glass, 11½ x 25½ in. (29.2 x 64.8 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 144. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed earthenware, 12¾ x 18⅛ in. (32.4 x 46 cm). Collection of Eric Streiner



Fig. 145. Louis Comfort Tiffany, Tiffany Studios, Nine pieces from "Etched Metal and Glass" grapevine-pattern desk set, ca. 1910–20. Favrile glass, bronze, H. of paper rack 8⅛ in. (22 cm). Letter opener, pen tray, blotter, bill holder, paper rack, stamp box, and blotter holders: The Metropolitan Museum of Art, New York, Gift of Mrs. H. S. Mesick, 1962 (62.233.2, .3, .5, .7, .14, .18a,b, .19a,b). Paper holder: The Metropolitan Museum of Art, New York, Gift of Estate of John F. Scharffenberger, 1990 (1990.314.7)



Fig. 146. Living-hall fireplace, Laurelton Hall. From Samuel Howe, "The Long Island Home of Louis C. Tiffany," *Town and Country* 68 (September 6, 1913), p. 25



Fig. 147. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed earthenware, 10 x 12¼ in. (25.4 x 31.1 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 148. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed earthenware, 9¾ x 12½ in. (24.8 x 31.8 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Figs. 149–151 (left to right). Louis Comfort Tiffany, Tiffany Studios, Three *Wisteria* panels, ca. 1910–20. Leaded Favrile glass, 36½ x 47¾ x 1 11/16 in. (92.7 x 121.3 x 4.4 cm); 37⅞ x 96¼ in. (94.3 x 244.5 cm); 36 5/16 x 47 5/16 x 1 in. (92.2 x 120.2 x 2.5 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

scene is changing. Nearly every beautiful thing that grows is allowed to come into the court and make its bow. Then back it goes to make room for a rival."[24] Howe wrote of the flowers as having hues of violet and rose, which would have harmonized with the delicate colors of the wall decoration.[25] In winter Tiffany filled the flower boxes on the balcony with ice plants (*Mesembryanthem crystallinum L.*), which bear feathery white flowers and succulent leaves covered with shimmering silvery dots. He described the effect as "a glorious necklace, a jeweled coping to the balustrade instead of the conventional moldings."[26]

Tropical plants were also used both indoors and on terraces: everything from several varieties of cactus to banana trees, date palms, and Oriental evergreens. Indeed, the greenhouses and palm house were integral to the Laurelton interiors; visitors would walk through them to the bowling alley and certain private rooms. This orderly series of long, glass-enclosed spaces held large, horizontal planters for horticultural selections such as roses, carnations, orchids, cinerarias, and tropical palms.[27] The world of nature introduced by Tiffany into his rooms became the primary inspiration for his decoration of the living hall at Laurelton.

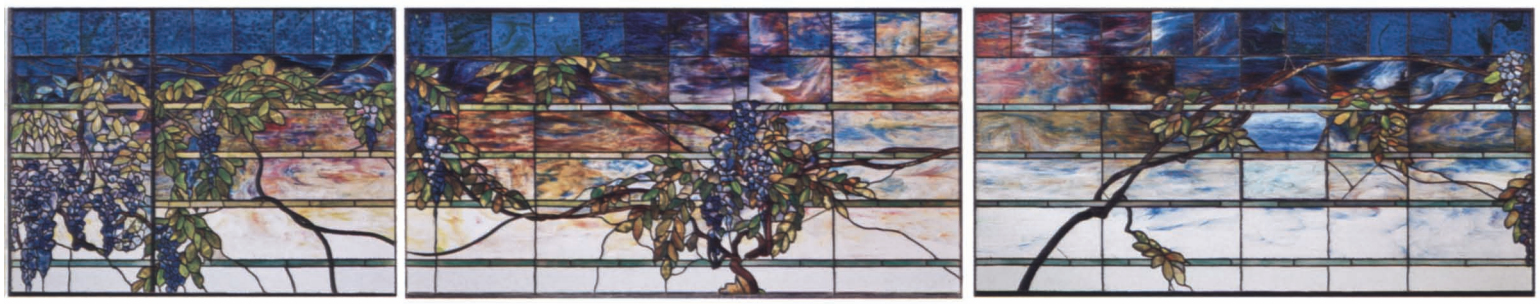
In a rare account written by the artist, Tiffany articulated his views on beauty in interior decoration, acknowledging that

> Nowadays, it is the fashion to import from abroad furniture and decorations, but very few examples are consistent with our own civilization, ideals, mode of living, or, for that matter, with a-reasonable kind of life anywhere. . . . I would rather make a plea for more restrained and reasonable decoration, with nature as a stimulus, a harmonizer.[28]

Nowhere was that ideal so fully realized than in the harmonious nature-inspired decoration of the large living hall at Laurelton



Fig. 155. Dining room, Laurelton Hall. From Edward Harold Conway, "Mr. Louis C. Tiffany's Laurelton Hall at Cold Spring, Long Island," *The Spur* 14 (August 15, 1914), p. 26



Figs. 152–154 (left to right). Louis Comfort Tiffany, Tiffany Studios, Three *Wisteria* panels, ca. 1910–20. Leaded Favrile glass, 36⅛ x 47¾ x 1¼ in. (93 x 121.3 x 3.2 cm); 36⅛ x 69¾ in. (93 x 177.2 cm); 36 11/16 x 69¾ x 1½ in. (93.3 x 177.2 x 3.8 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

(figs. 140, 146). The room was located to the east of the Fountain Court, off a small hall. The delightful impression of living in the midst of nature caused Clara Lyman to observe in 1914: "The approach to the house through miles of laurel-lined drive puts one into a mood to which wooded glades and running brooks seem the natural accompaniment, and the delight of finding at the journey's end, the moment you step across the threshold, that your mood remains unbroken, is indescribable."[29] And the same author noted:

> With the charm of the wood drive still upon you, you find yourself presently at the top of a short flight of stairs, looking into a room of vast proportions, whose leafy, green-toned walls are decorated in the laurel design. As you stand at the threshold, masses of bloom seem to grow against this background, as though they belonged there. . . . Twilight was coming on, and the window shades, of a dark green material like the walls, and with the same laurel leaf design, were drawn, completing the illusion of a forest glade. Presently the lights were turned on. The room at once became alive; yet one was scarcely conscious at first of the lights themselves, so wonderfully did they harmonize with their surroundings. Whoever has been under the spell of a deep forest at dusk, with the fireflies for the only light, may catch the mood of this charming room at Laurelton.[30]

Although Lyman referred to the motif as laurel leaves (as Howe and others attested), it more closely resembled horse chestnut.[31] Painted all over the walls and ceiling of the living hall, the leaves effectively created an enveloping forest (see fig. 146). This treatment was the culmination of Tiffany's utilization of that particular motif. Chestnut leaves ornamented the walls of Tiffany's library in the Bella apartment, where the straw matting lining them was painted with the same distinct, five-lobed leaf (see

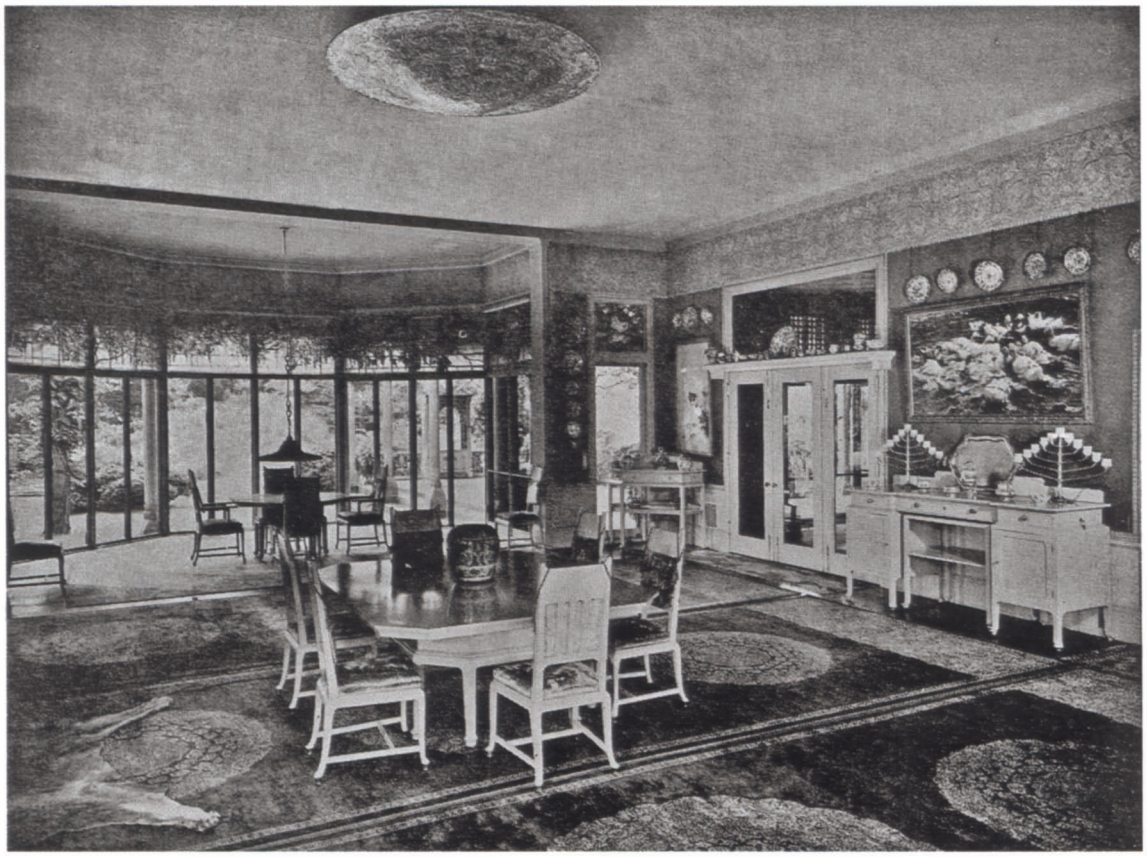


Fig. 156. Dining room, Laurelton Hall, shown in the sale catalogue for the 1946 auction of the contents of Laurelton Hall. From Parke-Bernet 1946, p. 15



Fig. 157. Mantel in dining room, Laurelton Hall. From Gurdon S. Parker, "The Fireplace and Its Frame," *Country Life in America* 42 (August 1922), p. 78. The *Magnolia* leaded-glass panel in the door at the right was originally installed at the Tiffany house on Seventy-second Street (see fig. 38).

figs. 17, 18). It also appeared above the mantelpiece in the library of the Seventy-second Street house (see fig. 37). Tiffany's study of Owen Jones's *Grammar of Ornament* (London, 1856), a copy of which he had at Laurelton Hall, may have influenced his selection of the motif. The first plate of Jones's chapter devoted to "Leaves and Flowers from Nature" features horse chestnut leaves of varying sizes. Jones wrote that the "chestnut leaf contains the whole of the laws which are to be found in Nature; no art can rival the perfect grace of its form, the perfect proportional distribution of the areas."[32] Tiffany apparently agreed; at Laurelton the pattern was omnipresent, extending up the walls and ceiling seamlessly (no moldings were used). Even the blinds were eventually painted to match the wall pattern, which was enlivened by subtle shading of dark to light as it progressed up the wall.

Every aspect of the room was carefully conceived to achieve the essential harmony Tiffany desired. The color green was selected not only for its association with nature, but also because it was thought to be restful. As Lyman noted in 1914:

> The effects are all gained through the use of specially wrought glass, each fixture in the room having the same general tone, of dark green and opalescent glass combined, yet each one entirely different in treatment. Over the long table and in front of the mammoth fireplace hangs suspended from the ceiling what may be called a wrought iron yoke, from either end of which are suspended glass spheres, each enclosing a light.[33]

The ornamental chains of the nearly thirteen-foot-long iron yoke were decorated with Japanese *tsuba,* or sword guards. Glass orbs hung from large iron rings at each end (fig. 141). The central band of the hanging globes was composed of large green turtleback tiles with a rainbow iridescent surface. Below were eight panels of a fish-scale pattern formed by leaded, green mottled glass. In the middle of the yoke, three semicircular hanging shades, each of the same deep green iridescent-glass turtleback tiles, shed light on the massive library tables and contributed to the consistency of tone (fig. 142). When the blinds were pulled and the room illuminated solely by the Favrile-glass-and-bronze fixtures, it must have seemed as though the visitor was surrounded by deep verdant foliage, with the glow of emeralds emanating from the shades above.

It is not known from which room a hanging shade with a pattern of black-eyed Susans came (fig. 143), but its nature theme would have suited many of the rooms at Laurelton. The black-eyed Susan (*Rudbeckia herta*) was a common meadow or roadside plant native to North America. In Tiffany's lamp, its vibrant flower heads shine like a blaze of gold amid the green foliage.

The other objects in the room all worked toward the chromatic harmony. The Tiffany green-metal-and-glass desk set, for example, was of the same coloration (fig. 145).[34] Here the grapevine in his "Etched Metal and Glass" line was backed with green marbleized glass relating to that of the shades above. The grapevine design was a popular stock item from Tiffany Studios' extensive line of desk accessories, but Tiffany must have thought it appropriate for this customized setting. It was complemented by an inkwell, also of patinated bronze, that featured green glass blown into the metal in a simulation of encrusted emerald green stones. The rest of the desk was covered by neatly stacked books and a variety of plants, which Tiffany would rotate frequently. Lyman noted in 1914 that "rare orchids of the lady slipper type were massed on the long carved table, while the farther end of the room, facing the door, was a veritable forest of hydrangeas."[35] Reinforcing the coloristic unity of the room was Tiffany's large pottery vase, described in the catalogue of the 1946 auction of the contents of Laurelton Hall as "[p]ear-shaped, with three rustic strap handles, and glazed a light apple green" (fig. 144).[36]

The fireplace was large, spanning nearly half the length of the long wall of the room, completely open, and devoid of architectural embellishment (fig. 146). Its effect was described by Howe in 1907–8: the "fire is literally on the hearth, without recess or jambs to bewilder the smoke from the logs burning upon it."[37] The roomy built-in settlelike seats provided a place where, according to Howe, "a score or more can sit round and listen to fireside stories."[38] At one time two large pottery vases anchored each end of the mantelpiece (figs. 147, 148).[39] The bold inverted-baluster



Fig. 158. Louis Comfort Tiffany, Tiffany Studios, Dome hanging shade from dining room, Laurelton Hall, ca. 1904–6. Leaded Favrile glass, 66 x 11 in. (167.6 x 27.9 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

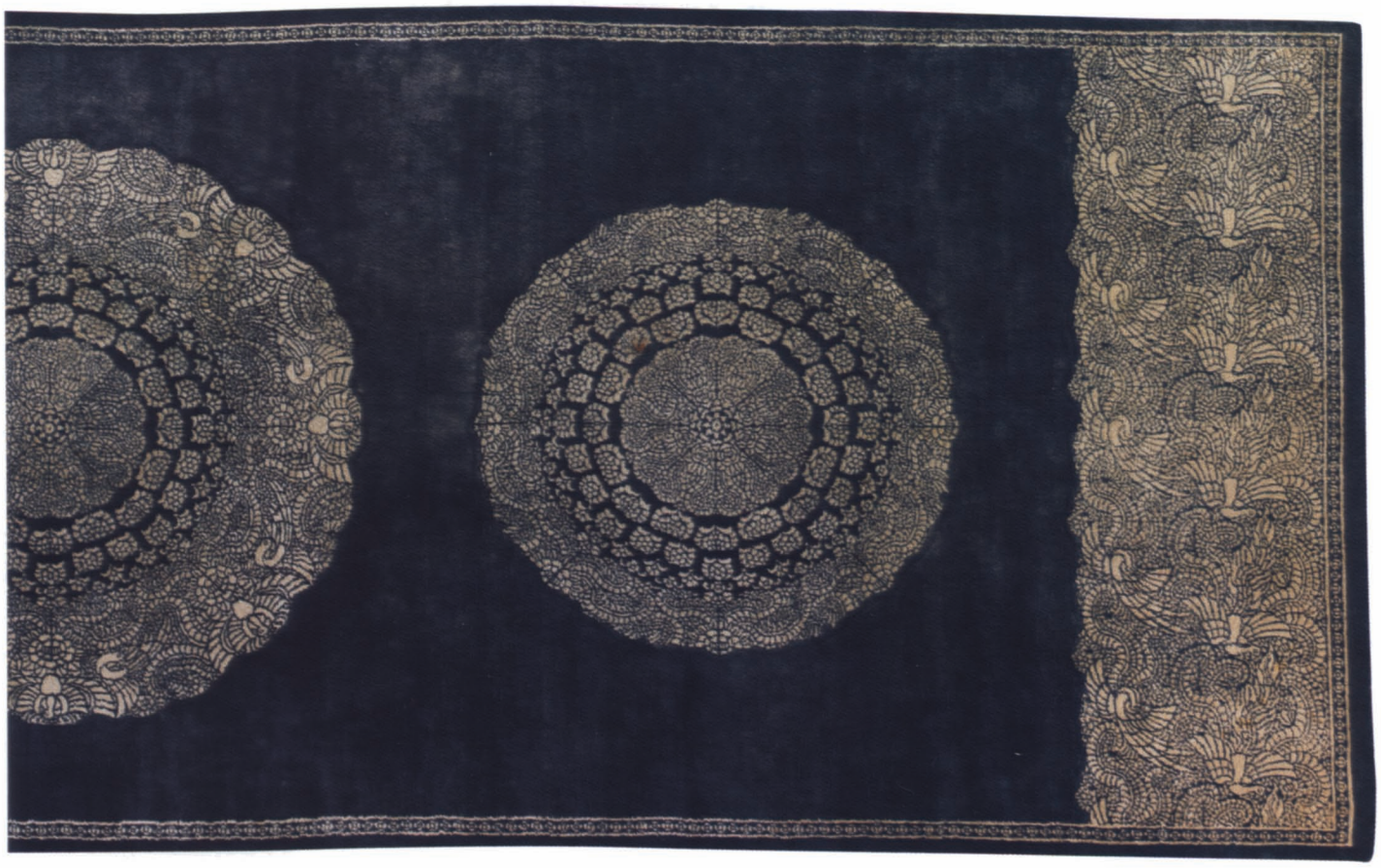


Fig. 159. Louis Comfort Tiffany, Tiffany Studios, Carpet for dining room (detail), Laurelton Hall, after 1913. Wool, 306¼ x 103⅜ in. (777.9 x 262.6 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 160. Louis Comfort Tiffany, Tiffany Studios, Dining table from dining room, Laurelton Hall, ca. 1905. Painted cherry (?), 29½ x 66 in. (74.9 x 167.6 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 161. Louis Comfort Tiffany, Tiffany Studios, Armchair from dining room, Laurelton Hall, ca. 1905. Painted cherry (?) (replicated upholstery), 45 x 19½ x 18½ in. (114.3 x 49.5 x 47 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 162. Dining room designed by Louis Comfort Tiffany, Milbank Residence, Greenwich, Connecticut. From A. W. Fred, "Interieurs von L. C. Tiffany," *Dekorative Kunst* 9 (1902), p. 113



Fig. 163. Alexander Koester (1864–1932), *Ducks,* ca. 1899. Oil on canvas, 43½ x 72 in. (110.5 x 182.9 cm). The Worrell Collection, Charlottesville, Virginia



Fig. 164. Louis Comfort Tiffany, Tiffany Studios, Partial tea service from Laurelton Hall, 1902–4. Silver, silver gilt, ivory, waste bowl: 3¼ x 5⅜ in. (8.3 x 13.7 cm); teapot: 6¼ x 7⅞ x 5⅞ in. (15.9 x 20 x 14.9 cm); creamer: 4 x 5⅛ x 4⅛ in. (10.2 x 13 x 10.5 cm). Los Angeles County Museum of Art, Purchased with funds provided by the Director's Roundtable



Fig. 165. Louis Comfort Tiffany, Tiffany Studios, Sugar bowl from Laurelton Hall tea service, 1902–4. Silver, silver gilt, 4⅞ x 6⅛ in. (12.4 x 15.6 cm). Collection of Eric Streiner



Fig. 166. Silver tea set with copper tray, shown in the auction catalogue for the 1946 sale of the contents of Laurelton Hall. From Parke-Bernet 1946, p. 199

forms displayed rich colored glazes, one green, the other brown, in keeping with the woodland theme.

The illumination was enhanced by an assortment of novel lamps. Lyman, who particularly admired Laurelton's originality, observed,

> The mantel over the fireplace bears four glass vases in iridescent golden and green tones. These are also illuminated. At one side of the room a vase with peacock feather design worked into the glass is also lighted, and gives an indefinable yet positive impression of bird life in this forest room. Back of the hydrangeas, on the piano near the windows, there glows a cluster of lights, not a detail of whose beautiful color is lost.[40]

After 1918 the function of the living hall changed. It became the venue for Tiffany's collection of his leaded-glass windows. (See the essay "A Museum of His Own" in this publication.) His most notable windows—those shown to critical acclaim—he kept for himself. These were often first displayed in his New York showrooms, and also featured at international expositions, but after he had lived at Laurelton Hall for a decade, Tiffany transferred some of the very best to Long Island.

On the other side of the Fountain Court, across from the living hall, was the dining room (fig. 156), entered from a small hall with a mosaic floor. At either end were floor-to-ceiling clear, colorless glass windows that took advantage of the best light of the day. On the terrace side the windows were eventually crowned with leaded-glass wisteria vines, echoing the network of natural wisteria vines outside. Seven panels joined together to form a continuous transom (figs. 119, 149–154).[41] Author Gertrude Speenburgh recalled after several memorable visits to Laurelton Hall that the panicles of purple flowers were "so lifelike that when the garden vine mingles its blossoms with its replicas in glass one has to look closely to distinguish one from the other."[42]

The dining room was described by Howe as a "study in blue and rose,"[43] a clear reference to the works of James Abbott McNeill Whistler (1834–1903). That description is somewhat misleading because blue and creamy white actually dominated the palette. Its color scheme was reputed to have derived from a blue-and-white Chinese jacket that Tiffany had acquired on his travels.[44] Like the living hall, this room was carefully conceived as a complete work of art. As Speenburgh observed, its feeling of "modern simplicity" was "unmarred by any obstructive note. Line and color, restrained and dignified, make a perfect whole."[45] In contrast to the living hall's homage to nature, however, the dining room's theme was inspired by Tiffany's admiration for Asian design.

The tall marble chimney breast, which anchored one side of the large room, was modern in appearance, starkly simple and unexpectedly angular (fig. 157). The sides, rather than returning straight back to the wall, as was typical, were canted out, bringing more focus to the mantel. The cool gray-and-white marble rose unornamented straight to the ceiling, with only the simplest shallow shelf inset into it. A single recessed slot would have accommodated a plaque or a plate, although none of the period photographs indicate that one was in place.

In lieu of an overmantel, three blue-and-green glass mosaic medallions were inset into the marble. They were more than decorative: the three dials were illuminated from behind at night—one marked the time of the day, one the day of the week, and one the date of the month.[46] The room's walls were covered in "plain coloured canvas, relieved only by a frieze in white and silver grey."[47]

In each windowed bay hung a green leaded-glass lotus shade. The enormous central chandelier, a slightly domed disk of leaded glass in shades of blue, milky white, and pale celadon green, copied the design and palette of a Chinese embroidered medallion (fig. 158). Three long Mazarine-blue-and-cream wool carpets were designed and fabricated in Tiffany's studios (fig. 159). A border of stylized butterflies and paisleys lightened each end; the central medallions harmonized with the matching ceiling fixture above. For the upholstery, which was completed by the Studios in 1906,[48] Tiffany eschewed the traditional materials of dining furniture, notably horsehair or leather, in favor of a patterned silk velvet. The design took its cue from the carpet, and the seats and cushions, which hung on the backs from silk cords and tassels, were made of hand-dyed silk velvet in a scaled-down version of the carpet pattern. A related upholstery scheme was found in the Tiffany-designed dining room for the Milbank House in Greenwich, Connecticut (fig. 162).[49]

The furniture designs reinforced the Chinese theme of the room. The three octagonal tables derived from Ming dynasty lobed stands, with their distinguishing features of high waists and shaped aprons (fig. 160). The Chinese versions were most often in black lacquer with mother-of-pearl inlay, an effect that Tiffany created in another version of the same shape that he made for his Chinese room at Laurelton Hall (see fig. 284). Tiffany earlier had adapted a Chinese form for several porch tables he designed for the Briars (see fig. 66). These tables had barrel-shaped bases modeled on Chinese garden seats or the common barrel-shaped stools of wood, metal, or porcelain that were popular from the Ming dynasty and throughout the nineteenth century in Europe and America.[50]

The dining chairs (fig. 161), with their simple backs and tall cabriole legs on raised pad feet, refer to the forms of Chinese furniture styles that were later interpreted by English and American cabinetmakers. The feet were extended by an ingenious castor similar to an oversized ball bearing that rolled within the casings, to continue the line of the foot. At Laurelton Hall a simple white-painted sideboard with a removable tray table in the center completed the furnishings.

Referencing such earlier styles, however, did not diminish the modern appearance of the chairs and tables. The surfaces Tiffany selected contributed to the new look. For their finish Tiffany departed from Chinese sources, reverting to cream enamel paint, with a soft sheen reminiscent of the table and chairs in his Seventy-second Street breakfast room or in the seating for the gallery in the Havemeyer house of 1892.[51] In both the Havemeyer house and Tiffany's own, the sober lines and stark finish of the furniture contrasted with the complexity of the patterned silk-velvet upholstery. By the time Tiffany incorporated such finishes into the interiors of Laurelton Hall, the sophisticated public would already have experienced their strikingly modern appearance in British contemporary furniture then in vogue, notably that of Charles Rennie McIntosh (1868–1928), as well as in examples of white-painted furniture shown in 1895 and 1896 at Siegfried Bing's exhibitions, where Tiffany's work was also displayed.

The walls were unadorned except for the mosaic dials and silver-stenciled frieze. By at least 1922, Tiffany added shelving at the height of the frieze for a collection of blue-and-white Chinese porcelain plates and jars whose palettes and designs complemented the scheme (see fig. 157). Over the sideboard he displayed a large painting from his collection. *Ducks*, by the German artist Alexander Koester (1864–1932), is a light-filled composition of the birds floating together on water in a vibrant palette of blues, greens, purples, and whites (fig. 163). Koester is little known outside Germany, but he exhibited three versions of duck subjects at the 1904 Louisiana Purchase Exposition in Saint Louis, where Tiffany had an acclaimed showing. As Speenburgh noted, the painting was

a "study in the blues of the room—perfect."[52] The light-infused colors bring to mind the work of Sorolla (see fig. 129).

Contemporary photographs show that two closely related electrified candelabra were displayed on the sideboard and mantel (see figs. 156, 157). Tiffany alternated two designs, one nine-armed, the other eleven-armed. The latter relates to the turn-of-the-century designs of Bruno Paul (1874–1968) of the Vereinigte Werkstätten für Kunst im Handwerk, in Munich.[53] Tiffany probably would have seen Paul's work, if not abroad, at the 1904 Saint Louis fair. Paul's brass candelabra are similar to Tiffany's in their simple trumpet-shaped bases tapering to central candleholders, from which the slender, swiveling branches extend and form a triangle. Tiffany's other variation displays nine branches of unequal length, with the lower, or outer, arms growing progressively longer, so that they would all reach the same height at the top. This design, although modern, ultimately derives from plant forms, such as that of a corymb or other flat-topped cluster. The Tiffany Studios candelabra were of cool silver plate, with opalescent shades concealing the electric light source.

An exquisite sterling silver tea service in a repoussé design of stylized plant motifs resided on the sideboard (figs. 164, 165). Near the bases on the three pieces, overlapping lotuslike leaves suggest artichoke foliage, and the lids of the pot and covered sugar bowl feature delicate floral motifs, similar to those found on Tiffany's jewelry of the early decades of the twentieth century.[54] The shapes and relief pattern of all the pieces are adaptations of a similar form in bronze that Tiffany employed as a lamp base and that he later made use of in pottery.[55] A tray in a different pattern accompanied the service (fig. 166). A form generally associated with a related copper service, the tray was hand-hammered in a lozenge shape and bears an undulating border. Delicate sprays of trailing prunus blossoms were engraved on both ends.[56]

The expansive size of the dining room—twenty-eight by fifty-eight feet—made it especially suited for entertaining. Tiffany could accommodate as many as one hundred and fifty for dinner (see the essay "The Art of Magnificent Living" in this volume). After the meal, his male guests would retire to the small smoking room off the dining room (see fig. 272). Since the mid-nineteenth century smoking rooms had been variations on Moorish casbahs. In yet another nontraditional approach, however, Tiffany transferred the Moorish ornamentation to the Fountain Court and streamlined the decor of the smoking room. Simple, repeated squares of grass cloth covered the walls and ceiling. The room looked out through a broad set of glass doors onto the pear-tree terrace and opened toward a series of conservatories opposite the dining room door. Hung over an unadorned upholstered banquette was the focal point, a mural titled *The Opium Dream*, a subject deemed by some to be inappropriate in a house with Tiffany's children. (For a discussion of the painting, see the essay by Julia Meech in this volume.) A large fireplace embellished with Japanese sword guards brought from the Seventy-second Street library faced *Opium Dream*.

Little is known of the interior decoration of the rest of the house. Beyond the dining room a passageway led to a glass palm house, then via long greenhouses to another conservatory, and finally through additional greenhouses to the stables. The servants' quarters were off the kitchen to the west of the house. The family living quarters, on the second floor,[57] comprised six bedroom suites, including Tiffany's own. These were relatively large, each with a fireplace, and furnished with antiques from earlier family houses, as well as studio-made pieces. Adorning each room were objects from Tiffany's collections, from Oriental carpets to Native American baskets and Japanese textiles.

Tiffany's suite was the largest, but modest in its furnishings. The bed was described as a "massive rosewood 1st empire bedstead" and most of the other furniture was of rosewood.[58] One of Tiffany's granddaughters recalled that his suite was reached by a "black iron spiral staircase in the living room which led up to some very private sanctuary of Grandpa's."[59] The girls' rooms faced the pond. There was an additional family sitting room on the second floor as well. Sarah Hanley had a room near the rest of the family.

On the second floor near his bedroom Tiffany maintained a large private studio, which was filled with studio props moved there from the Seventy-second Street house. They included Oriental carpets, a large collection of textiles, and costumes. In addition there were several easels, stacks of frames, and numerous canvases and sketches.[60] A sleeping porch off the studio offered him an alternative bed during the warmer months. Two additional bedrooms, one facing the bay and the other the woods, were on the third floor.

It seems that Tiffany departed from the norm in the finishes of the more private spaces as well. For the bathrooms, it was recorded that he substituted cement for the more typical ceramic tiling or mosaics for floors and side walls.[61] Tiffany's use of cement for interior and exterior surfaces challenged traditional building materials. Considered at the time to be lacking the permanence of brick or stone, and questioned for its wood framework, cement appealed to him because of its flexibility and ability to be adapted for a multitude of textured surfaces, from smooth and clear to rough-cast or embedded with small stones or shells. Cement had a straightforward, honest simplicity about it. The premium Tiffany placed on the value of the craftsman was reflected in his use of the material, in which the workmanship could be seen in the marks the trowel left on the surface of wall or floor.

When he moved into Laurelton Hall in the autumn of 1905, still saddened, no doubt, by the passing of his wife, Tiffany regarded it more as a beginning. Laurelton was never "finished," or static. As he once said, the artist "tires as his creation approaches completion" and he must, therefore, "content himself with the pleasure of doing."[62] He was continually changing it, sometimes by merely altering the plantings and their placement in the Fountain Court. Such new placement of different flowering plants would substantially alter the character of the room. An accounting submitted in his Cold Spring Harbor Account in the spring of

1906 itemized such additional work as "making over library armchair," "recovering four divans," and "making drawings for additions."[63] This was only the beginning of significant changes Tiffany would make in ensuing years, the most significant being the integration of architectural elements and stained glasss from the Seventy-second Street house. This was followed by another major addition. In 1914 he even considered constructing a new terrace, into which he would incorporate fragments and objects he had acquired during his travels in North Africa.[64] This was the extension of the porch outside the dining room that resulted in the ambitious building of the Daffodil Terrace (see fig. 79).

The Laurelton Hall interiors drew upon those of the Bella apartment and of the Seventy-second Street house, each rooted in hallmarks of the Aesthetic movement in their eclectic mix of different non-Western sources in muted tonalities. And Tiffany's interest in surface treatments—for walls, floors, and ceilings—patterned with reflective gold or silver and variously painted, stenciled, or covered with textiles, never wavered. No one element dominated; Tiffany's careful control ensured that each contributed to the achievement of a harmonious artistic whole. He amalgamated the natural world and his own built environment. The principal rooms incorporated panoramic landscape views of extraordinary beauty, evinced an intriguing use of materials, and utilized a palette drawn from nature. Responding to new artistic trends as the nineteenth century drew to a close, and attentive to a multisensory experience, Tiffany developed a new aesthetic at Laurelton. As Edward Conway wrote in 1914, "As is everywhere manifest at Laurelton Hall, the motif, whatever it be, has first passed through the crucible of Mr. Tiffany's fancy. Emerging, it is something new, unique—a distinctive decorative entity."

1. L. Tiffany 1917b, p. 43.
2. Howe 1913b, p. 378.
3. Baedeker 1898, p. 334
4. R. Swain Gifford Letters, MSS 12, subgroup 1, series A, subseries 2, folders 11–16, New Bedford Whaling Museum, Massachusetts.
5. Tiffany had hoped to go to Algiers the preceding season, traveling with his first wife, May, and with Samuel Colman and his wife. While they were in Menton, in the south of France, the Tiffanys' newborn baby became sick and died, and the Colmans continued on to Algiers without them. Tiffany expressed interest in seeing not just Algiers but also India and Persia. Instead, he studied avidly the history of the Saracens and their culture, feeling that there "will be plenty of field for me which has never been touched before and yet which embraces the finest architecture and ornaments in existence." Louis C. Tiffany to Annie O. Mitchell, January 10, 1875, Mitchell-Tiffany Family Papers, Manuscripts and Archives, Yale University Library, box 7, folder 12.
6. "Panama-Pacific" 1915. Tiffany made for the 1915 Panama-Pacific Exposition a large silver covered jar with a miniature enamel frieze replicating *Flora* on one side and *Ceres* on the other. For an illustration of the jar, see Zapata 1993, p. 148.
7. Parke-Bernet 1946, lot 1073.
8. L. Tiffany 1917b, p. 43; Howe 1914a, p. 5.
9. Howe 1914a, p. 5.
10. Hugh F. McKean to his mother, n.d., Archives, Charles Hosmer Morse Museum of American Art, Winter Park, Florida (hereafter Morse Museum). Only a year or so earlier, Tiffany had hung a similar globe from the skylight of the central hall of Frederick Ayer's mansion in Boston. See fig. 92 in this volume.
11. Lyman 1914, p. 52.
12. Howe 1906, p. 107.
13. For a discussion of the Tiffany decorations of the Havemeyers' house, see Alice Cooney Frelinghuysen, "The Havemeyer House," in Frelinghuysen et al. 1993, pp. 173–98.
14. Havemeyer 1961 (1993 ed.), p. 13.
15. Howe 1915, p. 387.
16. Leslie Nash Papers, Christie's, New York.
17. Howe 1915, p. 388.
18. Hugh F. McKean to his mother, n.d. [193?], Archives, Morse Museum.
19. Howe 1915, p. 388.
20. Howe 1907, p. 159.
21. Nash Notebooks, Rakow Library, Corning Museum of Glass, and courtesy of Christie's, New York.
22. Ibid.
23. Ibid.
24. Saylor 1908a, p. 160.
25. Howe 1915, p. 388.
26. Tiffany 1917b, p. 43.
27. Saylor 1908a, p. 161.
28. L. Tiffany 1917b, p. 43.
29. Lyman 1914, p. 52.
30. Ibid.
31. Howe 1914, p. 6.
32. O. Jones 1856, p. 480, pl. XCI.
33. Lyman 1914, p. 52.
34. For a view of the desk set on Tiffany's desk in the living room at Laurelton, see Koch 2001, p. 124 (bottom).
35. Lyman 1914, p. 52.
36. Parke-Bernet 1946, lot 90.
37. Howe 1907–8, p. 296.
38. Howe 1914a, p. 6.
39. For a period photograph of the two vases on the living-room mantel at Laurelton, see Koch 2001, p. 125 (middle).
40. Lyman 1914, p. 52.
41. Six of the panels are in the collection of the Morse Museum. The seventh is in the Louis C. Tiffany Garden Museum, Matsue, Japan. See Duncan 2004, p. 153.
42. Speenburgh 1956, p. 100.
43. Howe 1907–8, p. 296.
44. Saylor 1908a, p. 161.
45. Speenburgh 1956, p. 99.
46. Tiffany also employed clock dials as decoration for dining-room mantelpieces at the Seventy-second Street house (see fig. 28) and at the Milbank house (see fig. 162).
47. Howe 1907–8, p. 296.
48. Order from Louis C. Tiffany, Esq., Cold Spring Harbor, with Tiffany Studios, New York, April 1, 1906, for "upholstery dining room chairs" and "making covers for dining room chairs," Archives, Morse Museum.
49. Robert Koch identified the house as that of the Millbank family. Koch 2001, p. 113.
50. One of these Chinese-style tables survives, unrestored, at the Mark Twain House and Museum, Hartford, Connecticut, to which it was given by one of Tiffany's descendants.
51. For an image of the gallery in the Havemeyer house, see Frelinghuysen et al. 1993, p. 189.
52. Speenburgh 1956, p. 99.
53. For an illustration of Paul's candelabra, see Greenhalgh 2000, p. 230, fig. 14.8.
54. The teapot, slop bowl (identified, incorrectly, as a sugar bowl), and creamer were featured in the 1946 auction catalogue of the contents of Laurelton Hall (see Parke-Bernet 1946, lot 1079). A hotwater kettle on a stand with its burner was also included in the lot, but its whereabouts is currently unknown. The covered sugar bowl was found independently, but is the missing form from the original set.
55. For the lamp base, see Eidelberg et al. 2005, p. 37; for the pottery version, see Eidelberg and McClelland 2001, p. 10. A pottery example is in the collection of the Morse Museum.
56. Parke-Bernet 1946, lot 1082. The tray was identified as being 32½ inches in length and with a "bright finish."
57. The original floor plans (figs. 97–101, 108) show five chambers on the second floor and five on the third, not including the maids' rooms. By the mid-1910s, however, several of these, including the Japanese room, were given different functions.
58. M. Frederick Savage, "Laurelton Hall Insurance Inventory," 1919, copy by John E. Terwilliger, January 1937, p. 420, Archives, Morse Museum.
59. Helena Gilder Miller to Hugh F. McKean, February 29, 1976, Archives, Morse Museum.
60. Howe 1907, p. 161.
61. See pp. 44–47 of the inventory named in note 58 above.
62. L. Tiffany 1917b, p. 43.
63. Order from Louis C. Tiffany, Esq. Cold Spring Harbor, with Tiffany Studios, New York, April 1, 1906, Archives, Morse Museum.
64. Conway 1914, p. 29.
65. Ibid.



Tiffany's Collections: Paintings, Glass, Ceramics, Enamelwork

Alice Cooney Frelinghuysen

Laurelton Hall was far more than a country house. It was a private gallery for Tiffany's diverse collections of objects and paintings. Perhaps more important, it presented the opportunity for this multifaceted artist to showcase his own exceptional accomplishments. Laurelton Hall was also an ever-evolving work of art in its own right. After moving there in 1905 Tiffany continued to make architectural and decorative changes, including the addition of the Daffodil Terrace (see fig. 79). His extensive collection of Chinese art was housed in a large "Chinese room" in which he installed a mock-period octagonal pavilion (see figs. 281, 282, 284). The second-floor balcony of the Fountain Court (fig. 168) was lined with cases exhibiting vases of his own making and related foreign examples, all against a backdrop of exotic imported patterned silks whose sheen complemented the luster of the iridescent glass. For paintings, in 1918 he created an art gallery in a separate building on the estate.

Tiffany was an inveterate collector. He began acquiring art at least by the early 1870s, on his travels in North America and abroad. An item's rarity or historical significance was of little interest to him. Rather, he sought objects exclusively for their aesthetic appeal, responding to their shapes, colors, and patterns, and he skillfully integrated them into the interiors he designed for himself. Every room held an abundance of objects, each carefully placed with an eye to its effect as part of a larger ensemble. His holdings ranged from Chinese and Japanese metalwork, ceramics, prints, textiles, and lacquerwork to Islamic tiles and ceramics, Oriental rugs, Syrian and Roman glass, Indian and Egyptian jewelry, Russian icons, and Dutch snuffboxes of mother-of-pearl and silver. (For Tiffany's collection of Asian art, see the essay by Julia Meech in this volume.) He was intrigued by handcrafted products and amassed a sizable collection of Native American baskets, textiles, and carved wooden objects (for these, see the essay by Elizabeth Hutchinson). And a good share of the objects at Laurelton Hall were examples of Tiffany's own work: paintings, watercolors, Favrile-glass vessels, pottery, enamelwork, and leaded-glass windows.

Tiffany's extensive collections are no longer intact, but several near-contemporary sources have proved invaluable in the challenging task of reconstructing them. One critical document is the typescript copy that John E. Terwilliger, superintendent of Laurelton Hall, prepared in 1937 of an inventory of the contents of the house made by M. Frederick Savage (1851–1934) in 1919.[1] (Savage presumably drew up the inventory in order to determine the value of the objects that Tiffany had given to the Louis Comfort Tiffany Foundation, which he had set up in 1918.) Further evidence is provided by period photographs of the rooms at Laurelton Hall and by the catalogue of the auction, at Parke-Bernet, New York, in 1946, at which the Tiffany Foundation sold most of the contents of Laurelton Hall. Forty-four Favrile-glass objects and pieces of enamelwork from his personal collection are today in The Metropolitan Museum of Art, having been lent to the



Fig. 168. Fountain Court, Laurelton Hall, with artworks displayed on second-floor balcony, ca. 1920s. Gelatin silver print, 8⅛ x 10 in. (20.5 x 25.4 cm). Photograph by David Aronow. The Metropolitan Museum of Art, New York, Gift of Robert Koch, 1981 (1981.1162.6)

Opposite: Fig. 167. Detail of fig. 206

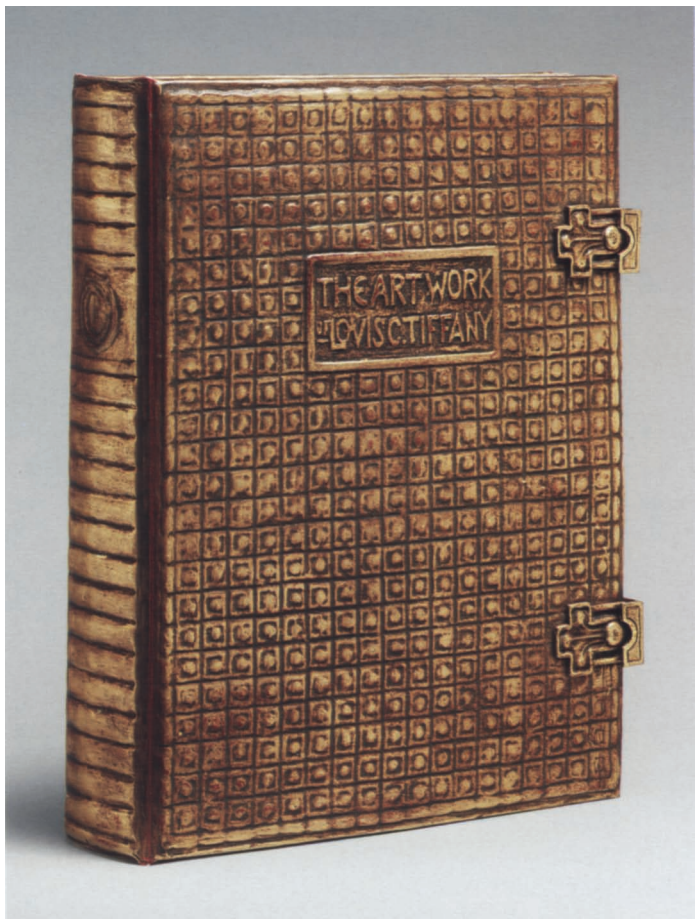


Fig. 169. Charles de Kay, *The Art Work of Louis C. Tiffany,* 1914. Binding design by Louis Comfort Tiffany, 12¾ x 10¼ x 2⅞ in. (32.4 x 26 x 7.3 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

Museum by Tiffany in 1925 and subsequently donated by the Tiffany Foundation. Still other works, most of them paintings, remain in the hands of his descendants. This essay examines Tiffany's collections of paintings, glass, ceramics, and enamelwork—both his own and others'. (Leaded-glass windows are discussed in the essay following.)

Published images show few paintings on the walls of the main public rooms during Laurelton Hall's first decade (see figs. 120, 155, 156, 242). It was probably about 1912, when Tiffany was first contemplating creating a kind of private museum, that he began systematically to move paintings from the Seventy-second Street house to Laurelton. The paintings, windows, and other objects he hung were large and their sites carefully selected, so that these artworks would advance the overall aesthetic mission of the rooms in which they were placed. He transferred his two large friezelike paintings, *Flora*, or *Spring* (fig. 173), and *Ceres*, or *Autumn*, from the dining room of the Seventy-second Street house to the third-floor balcony of the Fountain Court at Laurelton. He also purchased works by other artists specifically for Laurelton Hall. Most notable was the portrait by Joaquín Sorolla y Bastida (1863–1923), commissioned by Tiffany in 1911, which shows Tiffany painting in a garden at Laurelton Hall (see fig. 129). Sorolla depicted Tiffany in his habitual white suit, palette in hand, taking a minute to gaze away from the canvas set on an easel amid a profusion of flowers. His border terrier, Funny, stands at his knee. Tiffany chose to sit for the portrait in May, when his gardens were at their peak.[2] The immense painting epitomizes what he had aimed to create at Laurelton Hall: an environment filled with the beauties of nature that would inspire artists forevermore. He paid Sorolla eight thousand dollars for the commission, an enormous fee at the time, and he gave the painting pride of place, above the divan in the Fountain Court (see fig. 130). The landscape just outside the court was like the one Sorolla had painted, with great heads of pink and blue hydrangea, masses of yellow and purple irises, and, in the distance, the sparkling blue water of Cold Spring Harbor. Tiffany also selected the portrait for the frontispiece of *The Art Work of Louis C. Tiffany,* the monograph he commissioned from Charles de Kay that was published in 1914 (fig. 169).[3]

Even before commissioning his own portrait, Tiffany was a great admirer of Sorolla's, undoubtedly drawn by the Spanish painter's attention to color and the extraordinary quality of light that he was able to capture in oil on canvas. He purchased four of Sorolla's paintings, including *On the Beach* (1908) and *Among the Oleanders* (1909), at an exhibition at the Hispanic Society of America, in New York, in 1909.[4] He may also have encountered his work at the World's Columbian Exposition in Chicago in 1893 and at the Exposition Universelle in Paris in 1900. The only other European painting Tiffany hung inside the main house at Laurelton was *Ducks* (ca. 1899), by the German artist Alexander Max Koester (1864–1932), which he acquired specifically for the wall above the sideboard in the spacious dining room (see figs. 156, 163). The white, gray, and pale lavender ducks swimming on a pond of shimmering blue-green water echoed the color scheme of the room.

The other European paintings at Laurelton Hall were displayed in the freestanding art gallery, which in 1918 was the last addition to the grounds (see figs. 335–337). For the gallery, Tiffany purchased and altered an early-nineteenth-century structure said to have been the James Wood house, stuccoing the exterior and adorning it with Indian architectural elements and Favrile-glass mosaic and tiles so that it complemented the main house. The octagonal central room of the gallery featured a ceiling of pierced wood suspended under a dome of deep cobalt blue glass that accentuated the foliate pattern of the piercing. On the upper balconies of the gallery Tiffany installed cases in which to display objects from his collections of glass, pottery, and enamelwork.

Tiffany was attracted to the qualities of light and color in the paintings of a number of other contemporary European artists whose work is relatively unknown today. One of the first such canvases he acquired at least by 1900 was the large *Winter Scene on a Waterfront*, by Luigi Loir (1845–1916).[5] The broad snow scene with men loading horse-drawn carts near a river hung in the dining room of the Seventy-second Street house (see fig. 27) before it was relocated to the Laurelton art gallery, where Tiffany placed it next to a far more carefree scene of a gray kitten in a field

of clover and other wildflowers, *Cat among Dandelion Clocks* (1884), by the Swedish artist Bruno Liljefors (1860–1939).[6]

The early Loir purchase was something of an anomaly, for Tiffany had decorated his Seventy-second Street house and his Bella apartment mostly with his own works, and it was not until about 1910 that he began to increase his European holdings beyond the Sorollas and the Loir. Among the other European canvases in the art gallery at Laurelton were *Tales of War* (1915), by Sergei Vinogradov (Russian, 1869–1938), depicting a colorful grouping of people around a war veteran in a landscape of "bright green fields bordered by autumn woods," and *Nymph Satyr,* by Albert Kollar.[7]

Tiffany interspersed two of his own recent oils, *Daffodils and Magnolia* (1916) and *Dahlias* (1917), with the European paintings in the gallery. Two others, both still lifes of peonies painted in 1917, hung amid a cluster of paintings by American artists whom he admired, among them his mentor Samuel Colman (1832–1920) and R. Swain Gifford (1840–1905). Gifford may have painted *Near Naples,* one of the works in Tiffany's collection, during the extended trip he and Tiffany took together in 1870.[8] They spent a month in Tangier sketching people, buildings, and landscapes and then, in October, moved on to Malta, Sicily, and finally Naples, where, according to Gifford, the rainy and cold weather made it hard to work.[9]

Tiffany owned a large number of Colman's oils and watercolors. The two were extraordinarily close, sharing not only their artistic pursuits but also family gatherings, and throughout their long friendship Tiffany continued to seek advice from the older artist. Colman's watercolor *Near Algiers* would have been a poignant reminder of the trip Tiffany and his family took with Colman and his wife in 1874.[10] The group traveled to Paris in the spring of that year and then south to Menton, on the Côte d'Azur, planning to continue on to Algiers. But in Menton, on December 9, Tiffany's first wife, May, gave birth to a baby boy. When the baby died three weeks later, the heartbreak and May's health kept the Tiffanys from accompanying the Colmans to Algiers.[11]

On the Hudson at Dobbs Ferry (fig. 170) was one of the first of Colman's oils that Tiffany acquired. Colman painted this landscape from a location near his home in Irvington, New York. (Tiffany also spent time in Irvington at his father's home, especially during the summer months, so he and Colman were able to work together there.) In contrast to the larger, more dramatic views of the river painted by an earlier generation of American artists, Colman's interpretation depicts the Hudson as a placid body of water filled with working vessels. The long, narrow format and strong horizontality of the composition, with its broad expanse of sky, evokes the panoramic landscapes of seventeenth-century Dutch artists. Indeed, Colman had visited the Dutch countryside in the 1870s. This painting is one of only a few that can be identified as having been in Tiffany's Bella apartment, where it hung in the library, without a frame, held in place by the slats that divided the straw matting on the walls into sections (see fig. 19).

Tiffany also shared the aesthetic sensibility of his contemporary William Merritt Chase (1849–1916). He purchased two canvases at the sale of Chase's work following his death in 1916. One was an Italian garden scene; the other, called *The Music Lesson*, depicted a young girl in a white dress watching a woman dressed in a black kimono seated at a piano.[12] In all likelihood Tiffany acquired them, bearing in mind the needs of his educational foundation, as representative examples for his increasingly public collection.

The largest collection of paintings and watercolors displayed in the Laurelton art gallery were those Tiffany had made himself over the course of his long career, between 1869 and 1917. Identifying specific paintings in archival photographs of the Bella apartment, the house on Seventy-second Street, or Laurelton Hall is difficult. From the catalogue prepared in 1918 by the Tiffany Foundation, however, we know that nearly one hundred works by Tiffany, two-thirds of them watercolors and the rest oil paintings, were transferred to the art gallery at Laurelton Hall.[13] Tiffany obviously kept many of his own paintings and enjoyed living with them throughout his life. Even more than his artist friends, he used his art to chronicle his family life and his many travels.[14] He was seemingly never without a sketchbook or canvas, recording, often in intricate detail, the buildings, doorways, people, landscapes, and flora and fauna that caught his eye during his journeys. Just



Fig. 170. Samuel Colman (1832–1920), *On the Hudson at Dobbs Ferry*, ca. 1880. Oil on canvas, 16⅛ x 40 in. (41.6 x 101.6 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 171. Louis Comfort Tiffany, *Old Mill at Freiburg,* 1877. Watercolor and gouache on paper, 15¼ x 20⅜ in. (38.7 x 51.8 cm). Signed at lower right: *L. C. Tiffany*. The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

as they had inspired his art in other media, Tiffany's homes and their grounds provided the setting and subject matter for many of his paintings, which celebrated the natural world he loved so much.

Tiffany not only worked in diverse media; he pushed them to new levels. Influenced, perhaps, by Samuel Colman, he was particularly enamored of watercolor. Colman was one of the eleven founders of the American Watercolor Society (then the American Society of Painters in Water Colors) in 1866 and its first president; Tiffany was among its earliest members. Both artists were dissatisfied with the monochromatic, plain papers then commercially available to watercolorists. "We used to go rummaging about everywhere," Tiffany remarked, "buying all kinds of old wrapping to experiment with."[15] He also liked Japanese handmade papers for their smooth texture and handcrafted quality. The imperfections of the rough brown paper that forms the ground in *Old Mill at Freiburg* (fig. 171) add to the tone of the picture. In this 1877 watercolor, one of the earliest on display in the art gallery at Laurelton, Tiffany narrowed his focus to a single architectural vignette, the rustic paddle wheel, the rough awning overhead, and the windows and stonework of the building.

Louise Tiffany, Reading (see fig. 60) from 1888 is Tiffany's gentle and affectionate portrait of his second wife, whom he had married in 1886. Louise lies on a chaise in the corner of his studio at the Tiffany house at Madison Avenue and Seventy-second Street, resting because at the time she was perhaps pregnant with their third child, Annie Olivia, who was born on December 29, 1888 (their twins, Comfort and Julia, were born on September 24, 1887).[16] Tiffany exhibited an extraordinary facility with the highly unforgiving medium of pastel, especially in his rendering of textures, from the glossy sheen of the green-glazed vase filled with hydrangeas on the piano to the rich, soft luster of the velvet upholstery of the chaise.



Fig. 172. Louis Comfort Tiffany, *My Family at Somesville*, 1888. Oil on canvas, 23⅞ x 36 in. (60.6 x 91.4 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 173. Louis Comfort Tiffany, *Flora (Spring)*, 1887–98. Oil on canvas, 59½ x 94 in. (151.1 x 238.8 cm). Signed at lower left: *Louis C Tiffany*. The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

Painted the same year and also set in the Seventy-second Street studio is a large watercolor of a young woman feeding flamingos (see fig. 62). When Tiffany showed *Taming the Flamingo* as part of his large display at the twenty-first annual exhibition of the American Watercolor Society in 1888, one critic described the work as "a scene in a glowing low-ceiled temple, probably in Nomansland, with a picturesque young priestess in very pale greenish-yellow draperies feeding some flamingos, who make an effective group with their rich color and their curving necks."[17] The watercolor served as the design for a leaded-glass window that was eventually installed in the living hall at Laurelton (see figs. 245, 246).

In the summer of 1888 the Tiffany family spent more than two months on Mount Desert Island, Maine, where the spectacular mountains and rough seas had been inspiring American artists since midcentury.[18] Although most of the artists who painted there focused on the dramatic water views and the changing sky, none of Tiffany's known paintings depict the sea at all, and they have high horizon lines, leaving little room for sky.[19] The broad Maine mountains appear in the distance in his oil painting *My Family at Somesville* (fig. 172), which shows Louise, a nanny, and the four Tiffany children with a large brown cow in a field awash in wildflowers.[20]

Tiffany brought to Laurelton his large painting of *Flora* (fig. 173) along with *Ceres*, its companion. Flora, with a daffodil wreath around her head, is seated in a bower of wisteria and hydrangea, while nymphs present offerings of wild flowers and bunches of violets. In the foreground are rows of pink, yellow,



Fig. 174. Louis Comfort Tiffany, *Peonies and Iris*, 1915. Oil on canvas, 37¾ x 24½ in. (95.9 x 62.2 cm). Signed at lower left: *Louis C. Tiffany*. The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 175. Second-floor balcony, Fountain Court, Laurelton Hall, ca. 1920s. Photograph possibly by David Aronow. Courtesy of Phillips-Hosking Collection

and white tulips; blossoming cherry branches frame the scene from above. Even the costumes are given the soft hues of springtime, the flowing togas in pale tones of cream shading to soft yellows and greens to pale blue to deeper, more earthy hues on the older figures emerging from the woodland. Bathed in light shading from the aura around Flora on the right to a slightly darker shade moving across the canvas, the whole scintillates with light and color in opalescent tones. The faces of the young children are treated in great detail, as if portraits, while the landscape is more impressionistic. Although demonstrating Tiffany's great appreciation for nature and light in its glowing pastel colors, the painting includes a friezelike composition and Grecian-garbed subjects at odds with the exotic flavor of its new setting. Tiffany may have begun this picture in his studio, enlisting as models his young children, nephews, and nieces in costume and carrying props (see fig. 300).[6]

In a later canvas that hung in the art gallery, *Peonies and Iris* of 1915 (fig. 174), Tiffany depicted the flowers he incorporated into so many other compositions in different media, this time in a view so close that one has the sense of actually sitting among them.

Also exhibited in the art gallery at Laurelton Hall were eighty-three glass, pottery, and enamelwork objects, described in the 1919 inventory as "unique examples of form and color, consisting of solid color, blended, applied, etched, carved and engraved specimens, many being experimental and impossible of duplication."[22] Tiffany incorporated many other examples of his work in these media into the decor of the main house. But he made a special display in the Fountain Court, where three of the eight cases that lined the second-floor gallery were devoted to what he must have considered the best of his own production—by the time of the 1919 inventory, some four hundred examples of art glass alone (fig. 175). Of the other five cases, one housed Byzantine mosaic fragments, Russian icons, and polished agates; yet another, his collection of antique glass: Greek bottles, "Antique Tyrenian" glass, mounted fragments of "Tudor Glass dredged from the river Thames," and small examples of Venetian glass flasks and perfume bottles.[23] Still others held Japanese lacquer, Chinese carved rhinoceros-horn cups, inlaid wood objects, metalwork, and Chinese and Persian porcelain and pottery. Two cases displayed Tiffany's extensive collection of jewelry, from Egyptian pottery necklaces and Babylonian amethyst-bead necklaces to a metal-and-turquoise African neckband and Indian filigree jewelry. Such works informed designs produced in his own studios. The museum-quality cases of steel and plate glass, with glass shelves and sliding doors, were lined with antique textiles: a fragment of a seventeenth-century church vestment of white silk adorned with colored embroidery, silver spangles, and paste gems; "blue hand stenciled Japanese cotton cloth, embellished with gold"; pieces of antique Japanese silks; and, to set off Tiffany's own works, "unusual examples of antique Cashimer camel-hair shawls, Oriental brocades, embroideries and hand stenciled Japanese cloths, enbelished [*sic*] with applied gold."[24]

By 1902, when he began construction of Laurelton Hall, Tiffany had already been producing the novel artistic glass he called "Favrile" (derived from the Old English *fabrile,* or "hand-wrought") for nearly a decade, and he had garnered considerable acclaim for his products from critics at home and, even more so, abroad. His Favrile glass won one of the Grand Prix awards at the 1900 Exposition Universelle in Paris, where "every known make of artistic glass ware was there on exhibition."[25] And at the 1901 Pan-American Exposition in Buffalo his work was again singled out; he presented an almost overwhelming display of more than three thousand pieces, "no two . . . similar in design or coloring."[26]

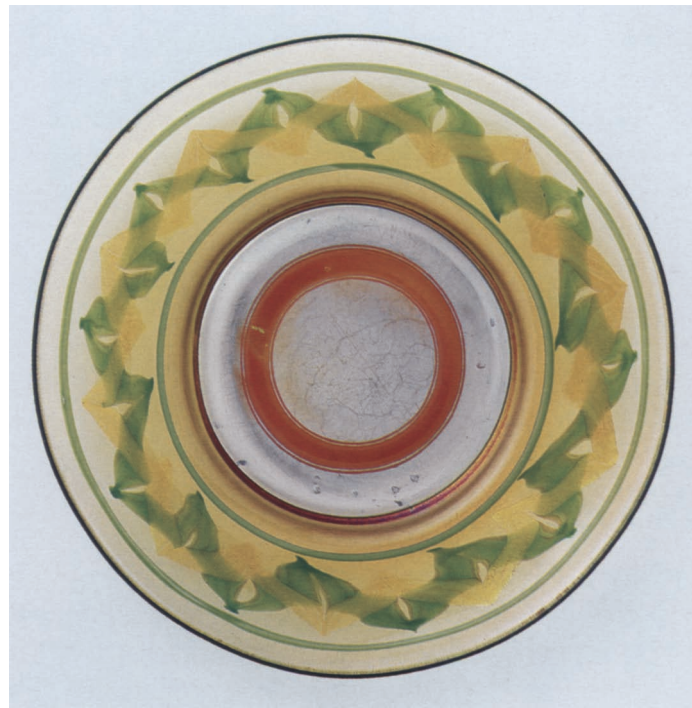


Fig. 176. Louis Comfort Tiffany, Tiffany Glass and Decorating Company or Tiffany Furnaces, Plaque, 1900–1915. Favrile glass, 1 11/16 x 15½ in. (4.4 x 39.4 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

Three full cases housed his blown Favrile-glass vases. The smaller examples were densely displayed on tiered shelving, the many types of glass mixed together. The larger vases were set on the top shelves, and plates and plaques (see fig. 176) were mounted on the walls above. The vessels that Tiffany kept for his own collection, many of them marked "A-coll" (for "Artist's collection"), exhibited the full range of techniques and color effects the scientists and gaffers at his glasshouse in Corona, Queens, New York, had mastered. They included "cabinet vases" large and small of almost every genre, some masterpieces of their kind, others more experimental in nature and among the sole surviving examples of a particular technique. The collection eventually represented nearly his entire oeuvre, from his earliest years of glassmaking through the first two decades of the twentieth century. Besides the twenty-seven glass objects Tiffany put on deposit at the Metropolitan Museum in 1925, only a few of the hundreds of pieces of Favrile glass from Laurelton have been identified. The catalogue of the auction of Laurelton's contents in 1946 illustrates only twenty-seven vases. The brief descriptions in the catalogue give only the height and a general idea of the shape and decoration of the objects, and although they mention whether pieces are signed they fail to catalogue individual numbers or markings or the "A-coll" mark. Even fewer pieces can be identified in period photographs of the interiors of Laurelton Hall.

From the international expositions in Paris, London, and Turin, Tiffany was aware of the innovative glass being produced in Europe at the time. The director of his glass operation, Arthur J. Nash (1849–1934), had learned his craft at the firm of Thomas Webb in Stourbridge, England (hence the name of Tiffany's glassworks between 1893 and 1902, the Stourbridge Glass Company). Tiffany owned a small group of contemporary vases by François-Eugène Rousseau (1827–1891) and Émile Gallé (1846–1904),[27] and he had visited Gallé's atelier in Nancy, France. He also owned a collection of Roman and Syrian glass, which he kept first in the ballroom of his Seventy-second Street house and later, in an identical arrangement, in one of the cases on the Fountain Court balcony in Laurelton Hall. Some of the glass vessels Tiffany produced were directly inspired by these centuries-old Roman or Syrian prototypes. His workmen did not attempt to mimic the shape or scale of the earlier versions; rather, they adapted and re-created decorative techniques or surface effects to their own forms. One of the simplest of those forms is an ovoid vase of pale green glass (the color of unrefined glass in its natural state) with threads of brown-red glass trailed on the surface, marvered into the glass, and then drawn up or down at the top and bottom of the vase to create a simple looped pattern (fig. 177). A slight iridescence on the surface of the nearly transparent glass also recalls its ancient models.

Trailed threading was used to create abstract designs of waves and other unusual effects on many of Tiffany's glass objects (see fig. 178). Around the base of a large early vase, close threading was drawn into tall peaks, creating a highly decorative pattern, and around its neck a more capricious arrangement of threads undulates



Fig. 177. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, 1895–1900. Favrile glass, 12¼ x 11⅛ in. (32.4 x 28.3 cm). Collection of Eric Streiner

in wavelike patterns (fig. 179). The yellow designs stand out from the soft black, nearly opaque background. On a smaller vase, crisp silver threads applied to a brilliant red background in the same technique produces an entirely different effect (fig. 180). Such threaded designs could be equally effective in more subtle coloring, as seen in a vase with delicate long, vertical trailings of threads pulled in such a way that their outlines accentuate the vessel's slightly waisted shape (fig. 181). Threaded decoration also achieved a more controlled design that recalls stylized feathers or leaves (fig. 182).

Almost without exception the bowls and bottles in Tiffany's collection of ancient glass had iridescent surfaces. The effects varied from an "allover pearly" to "rainbow iridescence" to "silvery incrustation."[28] Similar variations occurred on the vessels made by the glassworkers at Tiffany's furnaces. The surfaces of three small vases (figs. 183, 185, 192), for instance, vary from a true rainbow iridescence to gold and purple tones to an almost moonscape surface in brilliant blue tinged with turquoise. Three cabinet vases described in the 1946 auction catalogue as "small . . . ovoid vases variously ornamented with simulated incrustations" may have resembled these.[29] The exuberant swirls of trailed golden luster (which turns to rainbow hues in reflected light) on one mold-blown vase with smooth fluted sides (fig. 186) were loosely based on ancient prototypes.

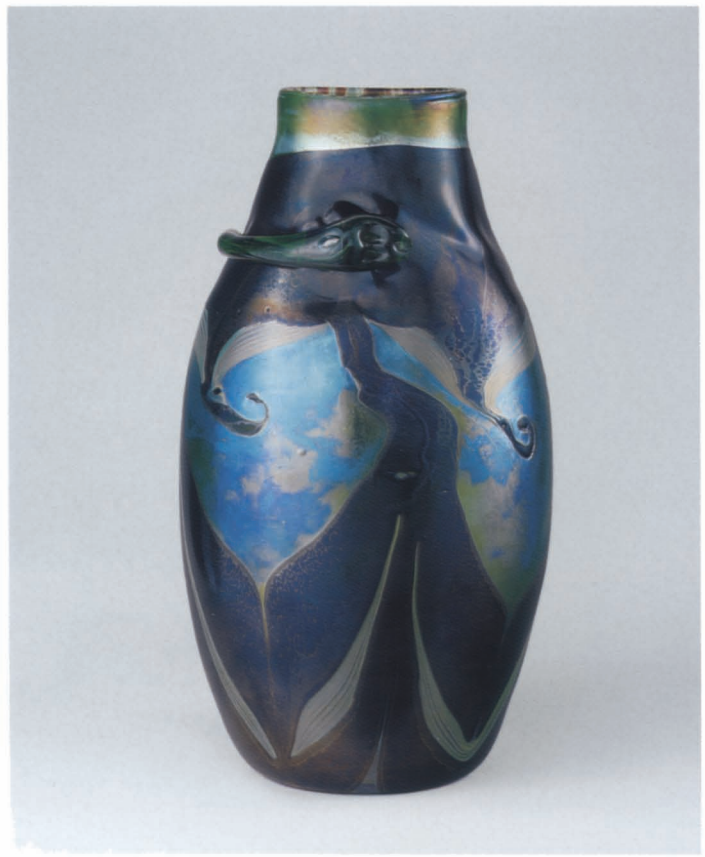


Fig. 178. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, ca. 1897. Favrile glass, 13⅜ in. (34 cm). The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.25)



Fig. 179. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, ca. 1897. Favrile glass, 11¼ in. (28.6 cm). The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.20)



Fig. 180. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1910. Favrile glass, 5⅜ in. (13.5 cm). The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.26)

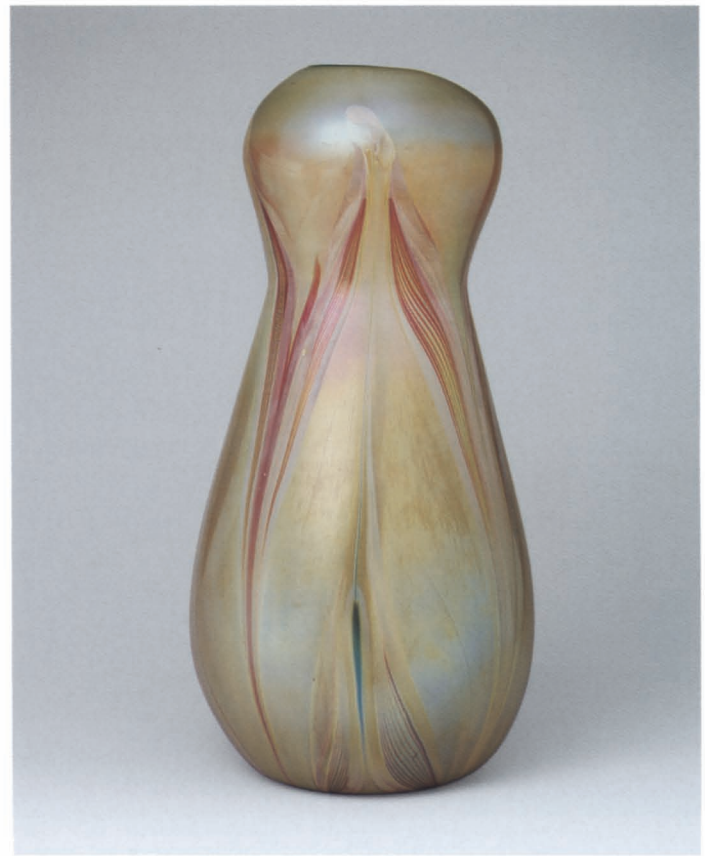


Fig. 181. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, 1895–1900. Favrile glass, 16½ x 8¼ in. (41.9 x 21 cm). Collection of Eric Streiner



Fig. 182. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1906. Favrile glass, 4⅞ in. (12.4 cm). The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.1)



Fig. 183. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1912. Favrile glass, 5⅛ in. (13.2 cm). The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.4)



Fig. 184. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1912. Favrile glass, 4¾ in. (12.1 cm). The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.7)

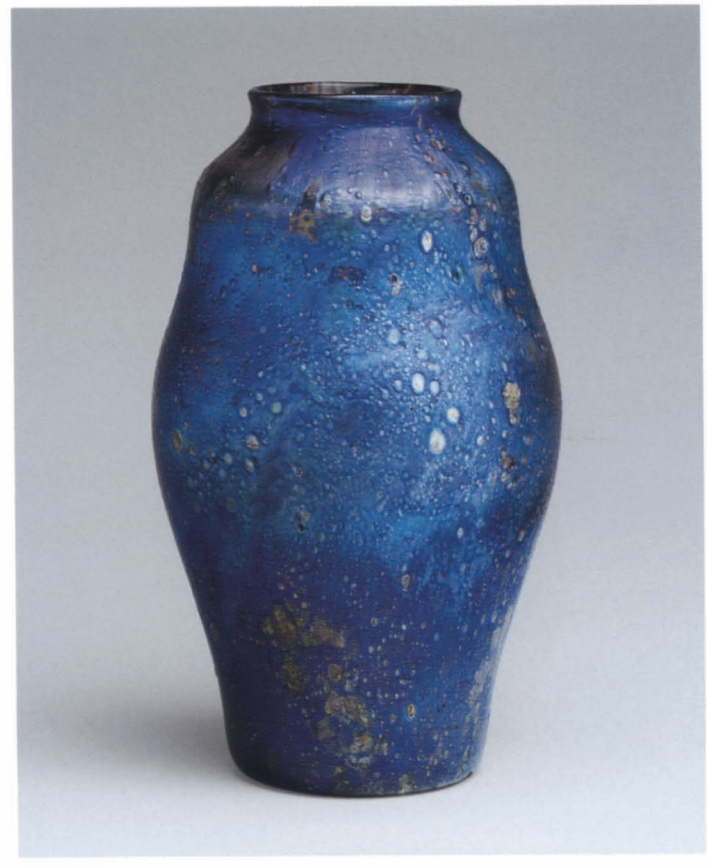


Fig. 185. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1912. Favrile glass, 5⅞ in. (14.9 cm). The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.9)



Fig. 186. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, 1895–1902. Favrile glass, 17⅞ x 9½ in. (45.4 x 24.1 cm). Collection of Tony and Mary Ann Terranova



Fig. 187. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, 1897–1900. Favrile glass, 5 x 2¼ in. (12.7 x 5.7 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 188. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, 1895–1900. Favrile glass, 3¾ x 2 3/16 in. (9.5 x 5.6 cm). Collection of Eric Streiner



Fig. 189. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, 1895–1905. Favrile glass, 6¾ x 2¼ in. (17.1 x 5.7 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 190. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1905. Favrile glass, 3 1⅜6 in. (9.7 cm). The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.23)



Fig. 191. Louis Comfort Tiffany, Tiffany Glass and Decorating Company or Tiffany Furnaces, Vase, 1895–1905. Favrile glass, 3¼ x 2¼ in. (8.3 x 5.7 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

Historical glasses such as seventeenth-century Rhenish beakers with applied prunts and trailed and tooled threading around the foot may have inspired the form and decoration of the tumbler-shaped gold-glass vase that has a molded foot and two rows of circular ornaments in relief within a band at the base (fig. 187). Tiffany, experiementing continually with the glass scientists in his employ to achieve new effects, was particularly proud of those that involved a chemical reaction when different types and colors of glasses were manipulated or mixed together. Melding the different, often contrasting colors produced rich effects (figs. 188, 189).

Few examples of what the 1946 auction catalogue listed as Tiffany's "agateware" have survived. Tiffany owned several actual agate objects that may have inspired him, including four small polished agates and three small agate bowls.[32] Venetian glassmakers were the first, in the sixteenth century, to attempt to simulate agate, and their efforts were replicated by Bohemian glassmakers in the mid-nineteenth century. Tiffany was one of the few who successfully revived the technique in the late 1800s. Agate glass displayed most unusual color combinations. The finished vases, most of them quite small, were often faceted so as to further imitate the look of stone (figs. 190, 191).

A large open bowl that was among the objects Tiffany lent to the Metropolitan in 1925 (fig. 193) represents a variant of Favrile glass Tiffany called "Lava" or "volcanic" glass. Perhaps the most unusual example of the type, the bowl has an organic, irregular



Fig. 192. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1915. Favrile glass, 3⅞ in. (9.8 cm). The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.3)



Fig. 193. Louis Comfort Tiffany, Tiffany Furnaces, Bowl, ca. 1908. Favrile glass, 6⅜ in. (16 cm). The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.13)



Fig. 194. Louis Comfort Tiffany, Tiffany Glass and Decorating Company. Vase, ca. 1900. Favrile glass, 10¾ in. (27.3 cm). The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.2)



Fig. 195. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1903. Favrile glass, 11⅛ in. (28.4 cm). The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.8)



Fig. 196. Louis Comfort Tiffany, Tiffany Glass and Decorating Company or Tiffany Furnaces, Vase, 1900–1915. Favrile glass, 23 x 9⅜ in. (58.4 x 23.8 cm). Collection of Eric Streiner



Fig. 197. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, ca. 1900. Favrile glass, 18½ x 9½ in. (47 x 24.1 cm). The Huntington Library, Art Collections, and Botanical Gardens, Gift of the Art Collectors Council

shape that looks as if it was dictated by the molten glass, and the broad areas of gold luster were meant to mimic hot molten rock spilling from the mouth of a volcano. The characteristic rough, black areas were made by introducing bits of basalt or talc into the molten glass. One small Lava vase is nearly encased in thick gold luster; only tiny areas of rough black show through the surface (fig. 192).

The shimmering, iridescent plumage of peacocks inspired another genre of Favrile glass. Tiffany adored peacocks and kept them at Laurelton; he often had the birds brought down from the barn complex to strut around the grounds. The most elaborate party he gave at Laurelton was his Peacock Feast of May 1914 (see the essay "The Art of Magnificent Living" in this volume). The 1946 auction catalogue describes ten vases, the smallest 3 inches tall and the largest 23½,as having "peacock-feather decoration" on an iridescent ground.[30] A vase with a peacock-feather design is known to have been part of the decoration of the living hall at Laurelton.[31] Presumably these vases resembled one Tiffany lent to the Metropolitan during his lifetime (fig. 194), a brilliantly colored example with simplified "eyes" glowing from the shaded turquoise iridescence of stylized peacock feathers. Some of Tiffany's most ambitious lamps also featured the peacock motif. The extraordinary table lamp, which went to Laurelton in 1931 in Charles W. Gould's bequest to the Tiffany Foundation, has an enameled cylindrical base with three peacocks whose heads support a golden iridescent blown Favrile-glass globe.[32]



Fig. 198. Three Favrile-glass vases, shown in the auction catalogue for the 1946 sale of the contents of Laurelton Hall. Fig. 196 is at the right, fig. 197 in the center. From Parke-Bernet 1946, p. 44

Tiffany translated his love for plants and flowers into many kinds of glass vessels. Among his favorite pieces, and one of the few he chose to illustrate in color in de Kay's book on his work,[33] is a tall, dark vase with wavy, sensuous decoration that he himself said suggested irises (fig. 195).[34] Like many Favrile-glass objects, the vase changes as light strikes it. In reflected light it appears to be a soft charcoal color with a mat, slightly iridescent surface



Fig. 199. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Three vases, 1900–1902. Favrile glass. Left: 16 x 6¼ in. (40.6 x 15.9 cm), Collection of Eric Streiner; center: 18 1/16 in. (47.5 cm) and right: 15⅝ in. (39.7 cm), The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.17, .27)



Fig. 200. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1903. Favrile glass, 18¼ x 5¼ in. (46.4 x 13.3 cm). Collection of Eric Streiner



Fig. 201. Detail of vase at left in fig. 199

and strong, metallic peacock blue decoration; in transmitted light the body metamorphoses into a very dark green, and the decoration into mottled earth tones. One of the largest from Tiffany's collection, 23 inches tall, is a vase with a brilliant allover iridescence on a blue ground and dark, lustrous leaves and stems trailing from its mouth (figs. 196, 198). Although the auction catalogue describes the vase as "decorated with trailing lily pads,"[35] the spearhead-shaped leaves look more like pear leaves, the motif Tiffany used in a similar fashion on iridescent tiles that ornamented the surround of a living pear tree in the middle of the Daffodil Terrace at Laurelton (see fig. 79). Appearing in the same auction-catalogue photograph as this vase (fig. 198) is one with delicate silvery vertical leaves on a rich green background (fig. 197). Before taking this vase to Laurelton, Tiffany had (by 1900) prominently displayed it on the mantel of his library in the Seventy-second Street house.[36]



Above: Fig. 202. Louis Comfort Tiffany, Tiffany Glass and Decorating Company or Tiffany Furnaces, Vase, 1895–1910. Favrile glass, 5⅛ x 2½ in. (13 x 6.4 cm). Collection of Eric Streiner



Right: Fig. 203. Louis Comfort Tiffany, Tiffany Glass and Decorating Company or Tiffany Furnaces, Vase, 1895–1910. Favrile glass, 7½ x 3½ in. (19.1 x 8.9 cm). Collection of Eric Streiner

The forms of a group of delicate, goblet-shaped Tiffany vases (fig. 199) were meant to evoke actual blossoms on willowy stems. These vases varied not only in size but in shape and coloration, from more rounded and smooth bowls with iridescent leafy decoration to dynamic, irregularly ruffled bowls with delicate shading in pale green at the stem and gold or cream at the rim (fig. 201). Their bases were invariably adorned with abstract green leaf forms and threaded decoration. On an exceptional green-and-aqua example (fig. 200), broad leaves, their veins suggested by long, broken lines, extend from the bulb-shaped base to the rim, accentuating the piece's verticality.

That no other versions are known to survive suggests that two vases whose forms replicate tree trunks (figs. 202, 203) may have been experimental. The unusual shape and coloration of the largest of the two help to confirm this. The glassworker tooled the exterior of the thick cylinder to simulate the rough bark of a tree and even wrapped a translucent gold iridescent glass vine around the trunk. The smaller vase, with a smooth silver surface, has a slightly swelled base covered with tiny prunts where "twigs" have been trimmed away. This could be the small glass vase "in the form of a tree trunk" described in the 1946 auction catalogue.[37]

One of the last techniques that Tiffany's glassworks perfected was an adaptation of a process developed in the mid-nineteenth century to make paperweights, whereby leaf- or blossom-shaped pieces of glass, often in combination with slices of millefiori canes, were encased in many layers of transparent glass. Only one "paperweight" vase is illustrated in the 1946 auction catalogue.[38] The catalogue describes it as "pear-shaped, decorated with pink and green floral stems," neglecting to mention the technique, but as the vase itself has survived (fig. 204) we know that the bright pinkish orange poppies and tall leaves are enclosed in a watery blue-tinted matrix of thick glass.



Fig. 204. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1905–15. Favrile glass, 7⅞ x 7⅛ in. (20 x 18.1 cm). Private collection



Fig. 205. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1909. Favrile glass, 16⅜ in. (41.8 cm). The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.22)

A similar juxtaposition of leaves and flowers occurs in a vase whose tall shape echoes the tall blossoms of white gladioli imprisoned within it (fig. 205). Tiffany thought very highly of this vase and displayed it on the top shelf in one of the middle bays of his balcony cases (see fig. 175). The regularly repeated forms were added to the glass while still molten, producing varying effects. The vase is so heavy that it must have taken more than one gaffer to manipulate it. Vases of this size have been lost in the making when they slumped on the end of the pontil while being finished. Like many of the so-called paperweight vases, this one is made of colorless glass, which Tiffany's workmen gave a golden luster by adding chemical iridescence not to the exterior surface, as was typical, but to the interior. Artistic license was also taken for decorative effect in another vase of roughly the same composition (fig. 206), where the thin leaves of the daffodil have been replaced with simple, tall, broad leaves suggestive of the plantain. Conveying in glass the deep, penetrating purple-black centers of the flowers and the subtle shading of the yellow petals with their slightly curled edges (see fig. 167) was not an easy feat.

The more complex network of stems, leaves, and flowers on other paperweight vases would also have been a challenge for the glassworker. One of the more abstract variations of these designs features bold, trilobed leaves and a web of stems punctuated with pale pink berries (fig. 207). As if submerged in moving water, the leaves developed a character of their own as they reacted with the many layers of molten glass. That effect may have prompted Tiffany to develop an entire series of vases of clear, colorless glass with blue morning-glory blossoms and leafy vines disposed over the bulbous upper portion of their inverted pear shapes. The results were achieved "by numerous glasses of various chemical constituents reacting one upon another."[39] A vase in the Musée d'Orsay, Paris, may be the earliest in the series; it was exhibited in 1900 at the Paris Exposition Universelle.[40] Tiffany kept at least one example for himself and later gave it to the Metropolitan Museum (fig. 208). That vase bears the "A-coll" designation; others in the series bear marks indicating that they were shown as late as 1914, at the Paris Salon, and 1915, at the Panama-Pacific Exposition in San Francisco.[41] One of the most unusual paperweight vases from Tiffany's collection is small and globular with a nearly abstract network of leaves and vines in shades that vary from deep orange red to pure crimson and change slightly in different light (fig. 209).

A group of objects that Tiffany called "Aquamarine" were created in a manner that is still not fully understood. Two large paperweights (a bit more than 5 inches in diameter) in his collection at Laurelton were described in the Parke-Bernet auction catalogue as glass spheres, "irregularly shaped, with *millefiori* marine decorations,"[42] the marine decoration being tiny goldfish magnified by the many layers of clear glass, just as if they were swimming in water. The fish motif was also used in Aquamarine vases.[43] Each of the Aquamarine vases in the collection at Laurelton, however, enclosed minute blossoms and stems composed of green



Fig. 206. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1904. Favrile glass, 10⅜ in. (26.4 cm). The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.14)



Fig. 207. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1903. Favrile glass, 8⅜ in. (21.4 cm). The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.28)



Fig. 208. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1913. Favrile glass, 6⅝ in. (16.8 cm). The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.15)



Fig. 209. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1903. Favrile glass, 4½ in. (11.4 cm). The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.18)



Fig. 210. Louis Comfort Tiffany, Tiffany Furnaces, Aquamarine water lily vase, ca. 1913. Glass, 15½ in. (39.4 cm). The Metropolitan Museum of Art, New York, Purchase, Friends of the American Wing Fund, 2006 (2006.246)



Fig. 211. Detail of fig. 210

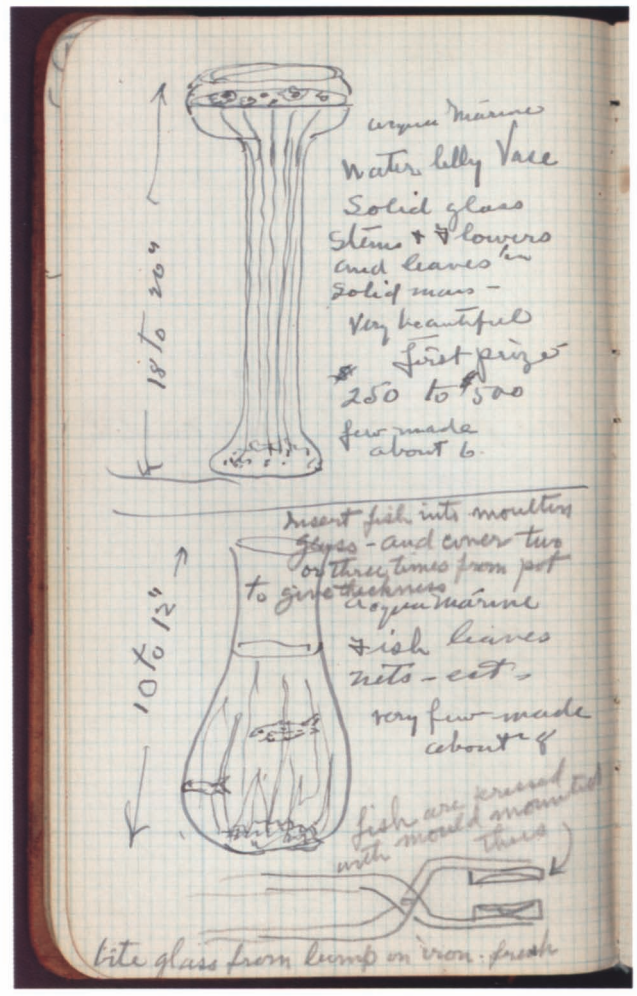


Fig. 212. Sketch of Aquamarine vases, 1908–15. From Leslie H. Nash, personal notebook. Collection of the Juliette K. and Leonard S. Rakow Research Library of The Corning Museum of Glass, Corning, New York, Nash Archives

glass within the many layers of glass that formed the solid core of the vessel's extended base. One such "vase" is virtually solid glass, leaving only a shallow bowl at the top in which three small white blossoms surrounded by emerald green water lily leaves are floating as if in a pond, their long, thin green stems extending the entire length of the vase (figs. 210, 211). The design may have been inspired by Tiffany's own pools of water lilies on the grounds of Laurelton Hall.

Leslie H. Nash (1884–1958), Arthur Nash's son, whom Tiffany hired in 1908 and who eventually became production manager at Tiffany Furnaces, most likely played an important role in the development of the Aquamarine technique. In one of his notebooks Nash sketched the tall "water lilly" vase from Laurelton Hall (fig. 212).



Fig. 213. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, 1900–1915. Favrile glass, 12 in. (30.5 cm). Collection of Eric Streiner



Fig. 214. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, 1895–1902. Favrile glass, 9⅞ x 5⅛ in. (25.1 x 13 cm). Collection of Tony and Mary Ann Terranova



Fig. 215. Detail of fig. 213

His notations indicate that the "very beautiful" vase won first prize at an exhibition, that only about six of them were made, and that they sold for between $250 and $500. At the bottom of the same page is a sketch of an Aquamarine vase enclosing fish, along with notes on how it was made. On another page in the same notebook, Nash wrote that such vases weighed fifteen to twenty-five pounds, making them extremely unwieldy.[44] In order to handle them the gaffers would have had to employ the thicker blowpipe rather than the standard pontil.

While most of Tiffany's Favrile-glass vases utilize strictly furnace techniques, a number incorporate cold decorative techniques such as acid etching and cutting more often than is generally recognized. A tall, ovoid footed vase (fig. 213) that was illustrated in the 1946 auction catalogue and described there as in "golden yellow iridescent glass, with ivy decoration" was more complex to execute than may be readily apparent.[45] The leaf and vine decoration on the simple, smooth form was achieved with intarsia, or applying small green glass forms while the bubble remained on the gaffer's blowpipe. A highly skilled craftsman carved the veins into the leaves after the vase had annealed and cooled, and the vines that crisscross behind the leaves were formed by lightly etching the surface iridescence with acid to reveal the golden layer below (fig. 215). Tiffany kept very few cut, carved, or engraved

vases for his own collection: this is the only one pictured in the 1946 catalogue, and none were described as such.

The decoration on another of the few carved vases from Tiffany's collection (it is marked "A-coll. 123") was achieved with the cameo technique. The true cameo technique, revived from ancient times, was practiced by skilled glassworkers during the late nineteenth century in Stourbridge, England, where Tiffany's principal glassmaker, Arthur Nash, had worked. In the cameo process, glass is cased, or overlaid, with one or more additional layers of glass of different colors, sometimes selectively in particular areas, and then the layers are carved away to create a design. This vase (fig. 214) appears to be made of opal-colored glass cased first with a dark green layer and then with layers of red and yellow. The broad leaves may first have been acid-etched, but the blossoms and some of the leaves were created by cutting away the red layer, leaving the overall green layer as the background. The piece has the appearance of glazed porcelain.



Fig. 216. Louis Comfort Tiffany, Tiffany Furnaces, Inkwell, 1904–14. Enamel on copper, 1½ x 6 x 11¼ in. (3.8 x 15.2 x 28.6 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 217. Louis Comfort Tiffany, Tiffany Furnaces, Pin tray, 1907. Enamel on copper, ¾ x 2 x 3 in. (1.9 x 5.1 x 7.6 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

At the Pan-American Exposition in Buffalo in 1901 Tiffany's Favrile glass was rivaled by the firm's recent work in enamel.[46] Tiffany had introduced his enamelwork to the public in 1899 at Siegfried Bing's "L'Art Nouveau" exhibition at the Grafton Galleries in London, where he showed plaques and vases made in his unique style, in which layers of translucent enamel in a wide range of naturalistically shaded hues were applied over a luminous surface, usually gilt. Most noteworthy was the iridescent coating, resembling that on much of the Favrile glass, which imbued them with a subtle but undeniable rainbow luster.

Tiffany retained numerous enamels for his private collection, such as a pin tray with wild strawberry blossoms and fruit (fig. 217). The 1946 auction included nearly one hundred, ranging from tiny jars and desk ornaments to covered vases and plaques.[47] He lent fifteen to the Metropolitan Museum in 1925. The repoussé designs on these objects were often based on natural forms. Typically, Tiffany chose plants found in the woods and fields around Laurelton as his subject matter.[48] One ingenious inkwell is in the form of milkweed (fig. 216), whose seedpod slides to one side to give access to the cavity inside. Leaf- or flower-shaped ashtrays and small blossom-shaped vases were common. In the group that Tiffany put on deposit at the Metropolitan are a small bowl with small cherries and other bowls with more generalized repoussé floral motifs (see fig. 5). One small reticulated dish (fig. 223) displays two dragonflies with brilliant blue bodies and wings shimmering with slivers of mica or silver embedded in the enamel. Bold repoussé was used to create the naturalistic, plump deep purple plums and translucent green foliage that envelop a large round bowl (fig. 220). Iridescent glass in the soft pearly hues of the sky serves as the background for the metal-and-enamel cherry branches that adorn an unusual rectangular covered jewelry box (fig. 219). A more stylized



Fig. 218. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, 1898–1902. Enamel on copper, 2⅛ in. (5.4 cm). The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.37)





Above: Fig. 219. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Covered box, 1898–1902. Favrile glass, enamel on copper, 3⅞ x 6 x 4 13/16 in. (9.8 x 15.2 x 12.2 cm). The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.42a,b)

Left: Fig. 220. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Bowl, 1898–1902. Enamel on copper, 6⅛ x 9½ x 9½ in. (15.6 x 24.1 x 24.1 cm). The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.29)

design features repeated Dutchman's pipes with rich green stems and bright orange blossoms that are accentuated by the brilliant blue ground of the upper portion of the vase (fig. 221).[49]

Most of Tiffany's enamels with motifs drawn from nature have textured repoussé surfaces. One exception is a tiny flared-mouth vase with a completely smooth surface covered with dazzling bursts of abstract fiery red poppy blossoms on a nearly black ground (fig. 218). Its modest size belies the dramatic impact of the vase, which Tiffany illustrated in a colorplate in *The Art Work of Louis C. Tiffany.*[50] The smooth surfaces of two squat, round covered boxes (fig. 222) have an entirely different effect. To create the network of leaves and berries on the larger of the two, the copper body was electroplated with a layer of gold, which was selectively abraded to reveal the orangish copper layer below. Heavy opaque red enamel was then applied on top of the golden layer. A less experimental technique reminiscent of cloisonné was used on the smaller box, which is completely covered with shaded colored enamels contained within the strong, rigid outlines of a precise geometric pattern of leaves and stems.

The coloration and patterning of Japanese lacquer incense boxes may have inspired a low, round covered box (fig. 224). The dark, rich ground evokes black lacquer, and the red and gold raised enamel decoration of a grasshopper, clover, and grasses refers directly to Japanese motifs associated with autumn.[51] The finest piece of enamel in Tiffany's collection, a large gourd-shaped tray with repoussé decoration of gourds and leaves (fig. 225), also looked to Japanese art (and to Japanesque designs produced in silver and other metals by Tiffany and Company several decades earlier) for its inspiration.[52] This extraordinary piece, described rather misleadingly at the time of the 1946 auction as "in the form of a huge half-pear, molded with flowering branches and pear stems, on a brilliant green and gold ground,"[53] received special mention when it was exhibited at the Paris Exposition of 1900. The tray, one of Tiffany's largest enamels, was skillfully executed to produce a variety of effects. The mottled light green enamel of the background allows the base layer to show through. The astonishingly varied shades of green on the leaves and the unusual deep aubergine colors of the gourds were more heavily applied, resulting in a lustrous opaque finish that contrasts brilliantly with the more matte background.



Fig. 221. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, 1898–1902. Enamel on copper, 7⅛ x 8½ in. (18.1 x 21.6 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 222. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Two covered boxes, 1898–1902. Enamel on copper, left: 3 1/16 in. (7.8 cm); right: 1 1/16 in. (4.9 cm). The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.35a,b; 51.121.41a,b)



Fig. 223. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, 1898–1902. Enamel on copper, 1 1/16 in. (4.3 cm). The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.36)



Fig. 224. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Covered box, 1898–1902. Enamel on copper, 2 5/8 x 5 1/2 in. (6.7 x 14 cm). The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.33a,b)

Perhaps because the development of his pottery enterprise coincided almost exactly with the construction of Laurelton Hall, Tiffany amassed there many examples of his Favrile pottery, as it was called, and prominently displayed a number of pieces in the Fountain Court and the living hall.[54] He had been exposed to contemporary French and Danish pottery at Bing's L'Art Nouveau gallery in Paris in the mid-1890s and at the Paris Exposition of 1900. Shortly after the fair he brought back to New York a selection of French pottery vases that he may have purchased directly from other exhibitors or perhaps through Bing.[55] The French vases were likely sold through Tiffany and Company, for no contemporary pottery other than Tiffany's own was offered for sale in 1946 (though a large jardinière made in 1891 by Clément Massier [1845–1917] of Golfe-Juan, France, with a tracery design and iridescent glaze was listed in the 1919 inventory of Laurelton and valued at the comparably large sum of $1,000).[56]

The Favrile pottery at Laurelton ranged in size from a little over two inches to more than two feet. The group of objects that Tiffany lent the Metropolitan Museum in 1925 included only one piece of pottery (fig. 226), a diminutive vase in a Chinese shape that may have been one of his earliest pieces.[57] The glaze, a sophisticated combination of red, dark green, and yellow, recalls the exceptional glazes of the French ceramist Pierre Adrien Dalpayrat (1844–1910), whom Tiffany admired. More characteristic green glazes



Fig. 225. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, "Gourd" tray, ca. 1900. Enamel on copper, 25½ x 14 in. (64.8 x 35.6 cm). The Erving and Joyce Wolf Collection



Fig. 226. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, ca. 1900. Porcelaneous earthenware, 4⅛ in. (11.7 cm). The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.21)



Fig. 227. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed earthenware, 10¾ x 9¾ in. (27.3 x 24.8 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 228. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed earthenware, 9⅝ x 11⅛ in. (24.4 x 29.5 cm). Collection of Eric Streiner



Fig. 229. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed earthenware, 14¾ x 7¼ in. (37.5 x 18.4 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



appear on a number of the large, simple pottery forms that Tiffany displayed at Laurelton Hall, including a vase with relief decoration (fig. 228), a tall, melon-shaped vase in the Fountain Court balcony cases (see fig. 138), and the solid three-handled vase in the living hall (see fig. 144). A large, smooth vase with three small handles (fig. 227) has a more unusual mottled glaze in blues, blacks, and cream. The smooth, soft, deep brown glaze on a simple, nearly cylindrical vase (fig. 229) was pulled away in long, vertical fissures to reveal the creamy body below. Monochromatic allover glazes adorn other simple forms, including a vase in an unusual deep peacock blue (fig. 230). Three vases in variations on the bottle shape (figs. 231–233) display the soft, nearly matte green glaze Tiffany often used on his more naturalistic pottery.

That glazes preoccupied Tiffany can be seen in a rare vase that he must have retained in his possession (fig. 234). The nine long strokes of different colored glazes bear numbers that presumably coincided with notations in a glaze book. Although the vase gives a rare window into the manufacturing process and Tiffany's constant search for different effects, its naturalistic form is characteristic of Tiffany's pottery. Such forms were slip cast to give fine

Fig. 230. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed earthenware, 5 1/16 x 2 7/8 in. (14.4 x 7.3 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 231. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed earthenware, 10 1/16 x 5 in. (27.8 x 12.7 cm). Collection of Eric Streiner

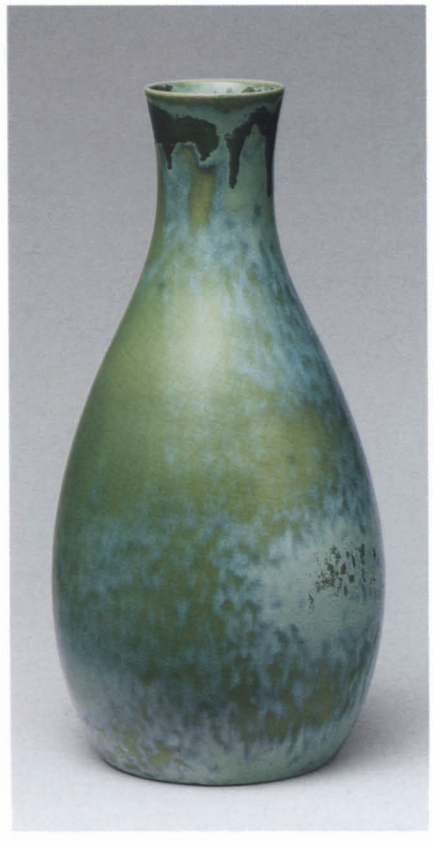


Fig. 232. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed earthenware, 3 3/4 x 7 3/4 in. (9.5 x 19.7 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 233. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed earthenware, 4 5/8 x 5 1/4 in. (11.7 x 14.6 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 234. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Earthenware with nine test glazes, 9 x 3¼ in. (22.9 x 8.3 cm). Collection of Eric Streiner



Fig. 235. Louis Comfort Tiffany, Tiffany Furnaces, Vases, 1904–14. Glazed earthenware, left: 8¾ x 3 3/16 in. (22.2 x 8.1 cm); center: 8¾ x 3 3/16 in. (22.2 x 8.1 cm); right: 8⅞ x 3¼ in. (22.5 x 8.3 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

detail to reliefs of various plant motifs, in this case a type of pod whose shape is admirably suited to the shape of the vessel, with its long, tapered neck. Three vases of identical shape (fig. 235) were finished with three different yet related glazes, none of which, however, corresponds to the experimental daubings on the sample piece. One of the three glazes is clear, shiny, and slightly tinted with green; the second is a more naturalistic crystalline green; and the third is cream and brown, the color of old ivory.

Tiffany provided plant material from the grounds of his own homes to the designers in his pottery studio. The leaves and seedpods from maple trees were adapted as decoration for several different pottery vessels. Maple pods are suspended from the rim of a small cylindrical vase covered in a golden brown glaze applied thinly enough to reveal the texture of the pods themselves (fig. 236). Extremely realistic maple leaves ornament the top of a bulbous "bronze pottery" vase (fig. 238). Tiffany's bronze pottery, made by electroplating metal to a fully formed and fired ceramic vessel, was introduced in 1908. The typical finishes were "Statuary, Verd Antique or Grey Oxidized," according to "Tiffany Favrile Bronze Pottery," a pamphlet Tiffany Studios printed in about 1908 to advertise the line. The few vessels with a gold or silver finish may have been experimental. On one such example (fig. 237), the long stems of a nasturtium plant accentuate the verticality of the narrow cylindrical shape.

Tiffany also used plant forms in relief to decorate a small number of wood objects. Although Tiffany Studios designed very few of these delicate boxes, Tiffany retained several of them for his



Fig. 236. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed earthenware, 5⅛ x 2⅜6 in. (13 x 6.2 cm). Collection of Eric Streiner



Fig. 237. Louis Comfort Tiffany, Tiffany Furnaces, "Nasturtium" vase, 1910–14. Electroformed copper coating over earthenware, 7¼ x 3¾ in. (18.4 x 9.5 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 238. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1910–14. Electroformed copper coating over white earthenware, 6⅜6 x 8⅞ in. (16.4 x 22.5 cm). Collection of Eric Streiner

own collection. Two demonstrate the extraordinary skill of the carvers who executed them (figs. 239, 240). The shape of the smaller box (fig. 240) roughly corresponds to that of the broad, heart-shaped leaves of the decoration. The distinctive, highly detailed leaf can be indentified as that of the marsh marigold (*Caltha palustris*), a common spring wildflower that would have been seen in marshy areas on the grounds of the estate. The design of the blossom on the cover is inconsistent, because the marsh marigold blossoms are yellow; these five-petaled coral-colored blooms relate more closely to another wildflower common to the region, the scarlet pimpernel (*Anagallis arvensis*).[58] The plant's five-petaled blossom appears in low relief on the top, and tiny, jewel-like, coral-colored glass berries contrast with the soft texture and natural color of the carved walnut. Shimmering mother-of-pearl insects flutter against the dark-stained maple background on a taller box (fig. 239) that was owned by Joseph Briggs (1873–1937), Tiffany's trusted superintendent of the studios; it is virtually identical to one displayed in a case at Laurelton near some of Tiffany's most interesting glass and enamel vessels.[59] The blossoms on the sides of the box faithfully replicate Oriental poppies, and the likeness is accentuated by the reddish color of the fruitwood inlay, but as on the smaller box, the leaves, stems, and buds are not of the same species.[60] Although the flowers loosely recall the carved decoration and stained ivory inlay on a Chinese *huang huali* box from Tiffany's collection at Laurelton Hall (see fig. 290), they are an anomaly in his oeuvre.

The works Tiffany selected to surround himself with at Laurelton Hall were an extension of his unwavering pursuit of beauty in the natural world. Many served as components of an overall artistic scheme, as they had in his earlier homes, yet at Laurelton they took on new meaning. Laurelton Hall became a hall of wonders, where the extraordinary diversity of Tiffany's work in painting, blown glass, pottery, enamelwork, and small-scale wood objects could be appreciated not only by him but also by the artists with whom he collaborated. Although no single type of object dominated, the vases and bowls he chose to display in the silk-lined cabinets he designed represent some of the best work of the designers, craftsmen, and craftswomen in his atelier.

1. M. Frederick Savage, "Laurelton Hall Insurance Inventory," 1919, copy by John E. Terwilliger, January 1937, Charles Hosmer Morse Museum of American Art, Winter Park, Florida (hereafter Inventory 1919). Savage worked for Tiffany for many years, during which time he became interested in antiques and knowledgeable about them. See his obituary, *New York Times,* July 2, 1934. His expertise and his long-standing relationship with Tiffany made him especially suited to preparing this inventory and appraisal.
2. On May 17, 1911, Sorolla wrote to his patron Archer Milton Huntington, "Monday I finished the portrait of Mister Tiffany" (Archives, Hispanic Society of America, New York). I thank Lisa A. Banner of the Hispanic Society for translating the letter. After Tiffany's death the portrait was acquired by his daughter Julia Tiffany Weld, who in 1950 donated it to the Hispanic Society, where it joined the numerous examples of Sorolla's work assembled by Huntington.
3. Martin Eidelberg (in notes provided to the author in February 2006) has suggested that the painting might have been commissioned for the book. Although the manuscript was completed by 1912, Tiffany and de Kay must have been working on it for a year or two before that.



Fig. 239. Louis Comfort Tiffany, Tiffany Studios, Covered box, 1905–10. Maple, fruitwood, mother-of-pearl, 5½ x 4⅛ in. (14 x 10.5 cm). Collection of Eric Streiner



Fig. 240. Louis Comfort Tiffany, Tiffany Studios, Covered box, 1905–13. European walnut (?), glass, 2⅝ in. (6.7 cm). The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.44a,b)

4. Three of the four other paintings by Sorolla in Tiffany's collection—*Idilio* (1904), *Niña con Lazo Azul, Valencia* (1908), and *Pabellón de Carlos V, Sevilla* (1908)—were offered for sale in the 1946 Parke-Bernet auction, lots 1001, 997, and 998. The present whereabouts of only one is known: *Niña con Lazo Azul, Valencia* is in a private collection; information is courtesy of D. Florencio de Santa-Ana, Director, Museo Sorolla, Madrid.
5. It is not known when Tiffany acquired *Winter Scene,* but it was in the Seventy-second Street dining room by at least 1900. The painting has been called both *Winter Scene on a Waterfront* (Parke-Bernet 1946, lot 1003) and *On the Embankment* (Inventory 1919).
6. Parke-Bernet 1946, lot 1002. The painting is now in a private collection; see Ellenius 1996, p. 54.
7. *Tales of War* (Parke-Bernet 1946, lot 1006) is in a private collection; http://www.-artrenewal.org. "Albert Kollar" is likely the Swiss artist Albert Kohler (1883–1946), about whom little is known. The whereabouts of the painting is unknown.
8. *Near Naples* is in a private collection in Houston, Texas; Art Inventories Catalogue of the Smithsonian American Art Museum, http://siris-artinventories.si.edu/#focus.
9. R. Swain Gifford Letters, MSS 12, subgroup 1, series A, subseries 2, folder 15, New Bedford Whaling Museum, Massachusetts. Swain's letter, dated November 6, 1870, was addressed to Frances Eliot, whom he was to marry.
10. Colman's *Near Algiers* may be the watercolor *Fountain near Algiers* in the Museum of Fine Arts, Boston (67.684), which is inscribed and signed at lower left *near Algiers/by S. Colman.*
11. May Goddard Tiffany, from Hôtel de France, Paris, to Annie O. [Tiffany] Mitchell, May 12, [1874], and Louis C. Tiffany to Annie O. [Tiffany] Mitchell, January 10, 1875, Mitchell-Tiffany Family Papers, Manuscripts and Archives, Yale University Library, group 701, box 7, folder 128.
12. Parke-Bernet 1946, lots 1000, 1004. The location of neither painting is known. For an illustration of *The Music Lesson,* see "Four Notable Exhibitions: William M. Chase," *Academy Notes* (Buffalo Academy of Fine Arts) 4, no. 9 (1908–9), p. 147. I thank Fred Baker for providing this information.
13. See *Catalogue of the Tiffany Gallery* (Louis Comfort Tiffany Foundation, 1918), Charles Hosmer Morse Museum of American Art, Winter Park, Florida (hereafter Morse Museum).
14. None of these more personal works were included in the 1946 auction of the Laurelton Hall collection, the trustees of the Tiffany Foundation having deemed it appropriate that they should be dispersed among family members.
15. De Quélin 1922, p. 176. The artist René de Quélin (1854–1932) worked between 1894 and 1904 as head designer and manager of the decorating side of Tiffany's business.
16. Annie was not to see her fourth birthday; she died on April 24, 1892. Julia de Forest Tiffany (Parker, Weld) died in 1973, Louise Comfort Tiffany (Gilder) in 1974.
17. "Water-Color Society" 1888, p. 83.
18. For a discussion of artists working on Mount Desert Island (though Tiffany's work there is not mentioned), see Wilmerding 1994.
19. See, for example, a painting of a large sow suckling her newborn piglets that is now in the Morse Museum (McKean 1980a, fig. 24).
20. Tiffany also did a small oil sketch of this same composition (Morse Museum). Ibid., fig. 18.
21. Flora, also called the "Queen of the May," was modeled by twelve-year-old Alfreda Mitchell, the oldest daughter of Tiffany's sister Annie. The other young people in the lineup include Alfreda's sister, Charley; Tiffany's two oldest daughters, May-May and Hilda; Ethel de Forest, daughter of Tiffany's friends and Long Island neighbors Robert W. and Emily de Forest; and Eleanor Slater, a family friend from Norwich, Connecticut. Alfred M. Bingham to Hugh F. McKean, June 24, 1970, Archives, Morse Museum.
22. Inventory 1919, p. 97.
23. Ibid., p. 34.
24. Ibid., pp. 32–34.
25. Harvey 1901.
26. Ibid.
27. Parke-Bernet 1946, lot 77.
28. Ibid., lots 147–160.
29. Ibid., lot 4.
30. Ibid., lots 1, 34, 64, 66, 68, 239, 263(2), 267, 290, 293.
31. Lyman 1914, p. 52.
32. Parke-Bernet 1946, lot 288; Zapata 1993, pl. 30. The lamp had been a special commission from Charles W. Gould, a New York lawyer and an early admirer of Tiffany's Favrile-glass vessels. Gould's bequest to the Tiffany Foundation also included a collection of vases.
33. De Kay 1914, pl. two pages following p. 26.
34. Typescript listing of Favrile glass placed on deposit by Louis Comfort Tiffany at the Metropolitan Museum, dated 1925, accession files of the Department of American Decorative Arts, The Metropolitan Museum of Art.
35. Parke-Bernet 1946, lot 273.

36. Ibid., lot 271. The vase can be seen in the view of the library fireplace published in "Tiffany House" 1900.
37. Parke-Bernet 1946, lot 21.
38. Ibid., lot 261.
39. Typescript listing of Favrile glass placed on deposit by Louis Comfort Tiffany at the Metropolitan Museum, dated 1925, accession files of the Department of American Decorative Arts, The Metropolitan Museum of Art.
40. For morning glory vases exhibited at the Exposition Universelle, see Eidelberg and McClelland 2001, p. 217.
41. A morning glory vase at the Corning Museum of Glass, Corning, New York, is signed *L. C. Tiffany—Favrile* and also inscribed *Paris—Salon 1914*. See Eidelberg and McClelland 2001, p. 217.
42. Parke-Bernet 1946, lot 6.
43. See, for example, Duncan et al. 1989, pl. 30.
44. Leslie H. Nash notebook, Nash archive, Rakow Research Library, Corning Museum of Glass, Corning, New York; *Corning Museum of Glass Annual Report 2004*, ill. p. 22.
45. Parke-Bernet 1946, lot 37.
46. James L. Harvey wrote, in his critique of Tiffany's exhibit at the fair (1901, p. 176), that "many exquisite pieces of copper in repoussé, of chaste and unique design, and covered with an almost indestructible enamel as beautiful in its tints as the choicest of the favrile vases, were exhibited." Although Harvey claimed that the enamels were "indestructible," conservators at the Metropolitan, upon examination of many of the enamels in the Museum's collection, have deemed the majority of them very fragile.
47. Parke-Bernet 1946, lots 298–326.
48. An inkwell, now in the Chrysler Museum, Norfolk, Virginia, is in the form of a group of mushrooms, and the cap of the tallest opens to reveal the inkpot within. Zapata 1993, ill. p. 66; M. Johnson 2005, ill. p. 130. A vase in the Louis C. Tiffany Garden Museum, Matsue, Japan, features jacks-in-the-pulpit. Duncan 2004, p. 429. This may be the vase that was originally in Tiffany's own collection. One small vase was decorated with "clusters of insects," another with a "nest of tiny robins." Parke-Bernet 1946, lots 301, 318.
49. Parrott 2006. Both this bowl and the plum bowl were later used as models for pottery.
50. De Kay 1914, pl. following p. 32.
51. I am grateful to Julia Meech for her help in interpreting the Japanese sources on this lacquer box.
52. The silver gourd-shaped tea and coffee services and absinthe service that Tiffany and Company made during the late 1870s and early 1880s often had corresponding gourd-shaped trays and mixed-metal designs in the Japanese taste. See Burke et al. 1986, p. 268, and Sotheby's 2006, lot 124.
53. Parke-Bernet 1946, lot 316.
54. On Tiffany's pottery, see Eidelberg and McClelland 2001, pp. 172–89.
55. See Leonard 1901.
56. Inventory 1919, p. 25.
57. When he lent the vase to the Museum, Tiffany noted that it was made in 1898. As pottery making did not commence at Tiffany Furnaces until about 1900, the date was probably an error. The vase may, nonetheless, have been one of the first pieces of pottery Tiffany Furnaces produced.
58. I am grateful to Dorrie Rosen and Anita Finkle-Guerrero, at the New York Botanical Garden, for examining the flowers on the box.
59. A photograph of the case at Laurelton Hall containing Tiffany's wood box and other objects is in Speenburgh 1956, p. 76.
60. See note 58 above.



A Museum of His Own: Tiffany's Leaded-Glass Windows

Alice Cooney Frelinghuysen

Not long after his sixty-fifth birthday, in February 1913, Tiffany began to give thought to his artistic legacy. He may even then have been contemplating setting up a foundation, but it seems likely that his initial goal was to preserve for future generations not only the home he had created but also the very best of the art his studios had produced. A year or so earlier, he had commissioned his friend Charles de Kay to memorialize his career in the monograph *The Art Work of Louis C. Tiffany* (see fig. 169).[1] And his guests' glowing appraisal of his estate after the spectacular party he held at Laurelton Hall in May 1914—the Peacock Feast—may also have encouraged such inclinations. (For the Peacock Feast, see the essay "The Art of Magnificent Living" in this volume.)

In late 1914, shortly before the 1915 Panama-Pacific International Exposition was to open in San Francisco, Tiffany decided not to send the enormous ten-by-sixteen-foot leaded-glass window *The Bathers* that was to have been featured in the Tiffany Studios display. Because there was no window opening in the exhibition hall large enough to provide natural light, *The Bathers* would have had to be lit, unevenly, with electric light burners, which Tiffany thought would compromise the work.[2] Instead, he put the window on public view at his Madison Avenue showroom, where it attracted the attention of the art critics.[3] Then, in January 1915, he installed it at Laurelton Hall in the site for which it was made: the end wall of the raised piano alcove in his living hall (fig. 242). This positioning of *The Bathers* may have given him the idea to transform

Opposite: Fig. 241. Detail of fig. 260



Right: Fig. 242. Living hall, Laurelton Hall. Photograph by David Aronow, ca. 1920s. Private collection

the spacious room into a gallery for the display of leaded-glass windows. He put windows from the Tiffany Studios showroom and the Seventy-second Street house in other places in the house. The *Medallion* window (fig. 243), for instance, was placed in the stair hall.[4] Made about 1892, it was based on thirteenth-century church windows that Tiffany had admired during his trips through France. Although the subject matter, unorthodox for a domestic setting, and the design imitated those of medieval windows, the technique was entirely Tiffany's. The color range was greatly expanded, and painted details kept to a minimum. The window has four medallions, each containing a circular or quatrefoil reserve enclosing a group of angels singing or with musical instruments and surrounded by four smaller quatrefoil reserves depicting heads of winged cherubs. The whole was contained within a rich border design of reds, purples, blues, greens, and yellow (fig. 244). Tiffany also reinstalled a pair of *Magnolia* panels (see figs. 39, 40) from the five-panel bay window that had been in the library of his Seventy-second Street house (see fig. 38) into the interior doors of the Laurelton dining room (see fig. 157) and filled the transoms above the dining-room windows that looked out onto the Daffodil Terrace with panels of wisteria vines (see figs. 119, 149–154) not unlike those that had capped the bay.

It was the living hall at Laurelton, however, that was to become a veritable retrospective of Tiffany's work in the medium. Eventually the room contained some nine or more of his most significant windows.[5] The installation, in roughly chronological order counterclockwise around the room (see fig. 242), was a formal presentation of Tiffany's windows from about 1879 to 1915, the most productive years of his career. Tiffany said the windows he selected were "the best [he] ever did."[6] Some were notable for their novel technical effects, others for their unusual subject matter, and still others for the acclaim they achieved when they were exhibited internationally. Each window represented the height of Tiffany's accomplishments at the moment it was designed and fabricated.

In adapting the leaded-glass windows to the existing window openings in the living hall, Tiffany made some unusual juxtapositions and even altered the orientation of one window. Among the earliest of his windows in the living hall was *Eggplant* (see figs. 7, 22), which was installed on the left wall of the piano alcove, rotated ninety degrees from its original horizontal orientation. Tiffany had used the window (whether the same one or a duplicate is unknown) in his Bella apartment about 1880 and then in the dining room of the Seventy-second Street house, where it was set into a Chinese-looking fire screen (see fig. 27). The window was a near-copy of one he had made in 1879 for the dining room of the George Kemp house, on Fifth Avenue in New York City, one of his first decorating commissions with the Associated



Fig. 243. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, *Medallion* window, ca. 1892. Leaded Favrile glass, 144½ x 48⅜6 x 1½ in. (367 x 122.4 x 3.8 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 244. Detail of fig. 243

Artists partnership.[7] The window features a trellis hung with eggplants ripened to a purple so deep that in some areas it reads almost black, with stems and broad leaves in varying shades of green, against a background of clear, transparent glass. In 1881 the critic Roger Riordan, who wrote about trends in American stained glass, called the Kemp *Eggplant* "a good example of the mode in which Mr. Tiffany handles his splendid material. . . . The modeling of the leaves and fruit is given by the inequalities of the glass itself, and the play and gradation of color in its substance. . . . The striae and corrugations of the pieces of opalescent glass which form the background are so disposed as to help to bind the whole thing together."[8] Tiffany included one of the versions of *Eggplant* (it is uncertain whether it was the Laurelton one or a third one) in the exhibition "L'Art Nouveau" that the well-known dealer and collector Siegfried Bing organized at the Grafton Galleries, in London, in May 1899.[9]

Feeding the Flamingoes (figs. 245, 246), installed in the living hall to the left of *Eggplant*, was based on a watercolor Tiffany painted in 1888 (see fig. 62). As Hugh F. McKean has noted, the "feeding" of the flamingos was apocryphal, as the birds were modeled on stuffed ones that decorated Tiffany's Seventy-second Street studio.[10] (Indeed, Tiffany depicted the flamingos, also in 1888, in an evocative oil painting of the interior of that studio; see fig. 63.) The window was presumably executed between 1888 and 1893, when it was included in Tiffany's vast display at the World's Columbian Exposition in Chicago. In this design Tiffany introduced a human figure and, in a departure for him, set the scene indoors. The window's composition is virtually identical to that of the more realistic watercolor, except that Tiffany substituted pink flowers for yellow ones and transformed the floor from plain wood to a patterned marble tile more suitable to a design in leaded opalescent glass.



Fig. 245. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, *Feeding the Flamingoes*. Photograph by Ernest Edward Oelhrick, ca. 1950s. The photograph was taken of the window in situ at Laurelton Hall, prior to the 1957 fire. The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

Although the window was badly damaged in the fire at Laurelton in 1957, *Feeding the Flamingoes* in its restored state (fig. 246) still exhibits Tiffany's remarkable ability to exploit the variations and textures of the glass itself, in this case to create the folds and texture of the fabric of the young woman's Grecian gown and the fur of the rug under her feet. Acid etching on the reverse of the glass was used to produce the spout of water rising from the pool, and the bowl of goldfish suspended over the pool was originally skillfully rendered through plating, or layering, several pieces of glass. A critic visiting Tiffany's exhibit at the 1893 Chicago exposition reported that viewers were "enraptured at the extreme beauty of this work of art."[11]

Child with Gourd (fig. 247), whose design is attributed to British artist Frank Brangwyn (1867–1956), was installed directly opposite *Eggplant* in the Laurelton living hall. Both were shown in Bing's "L'Art Nouveau" exhibition at the Grafton Galleries in 1899. Hung in the smaller rooms at the Grafton were recent paintings by French Impressionists, including Berthe Morrisot, Claude Monet, Camille Pissarro, and Alfred Sisley. Tiffany's work was presented in the main gallery, along with decorative art by many of the artists working in the Art Nouveau style whom Bing represented at his own gallery in Paris, among them the German-born architect and designer Édouard Colonna (1862–1948), who had briefly collaborated with Tiffany in New York.[12] Tiffany's blown

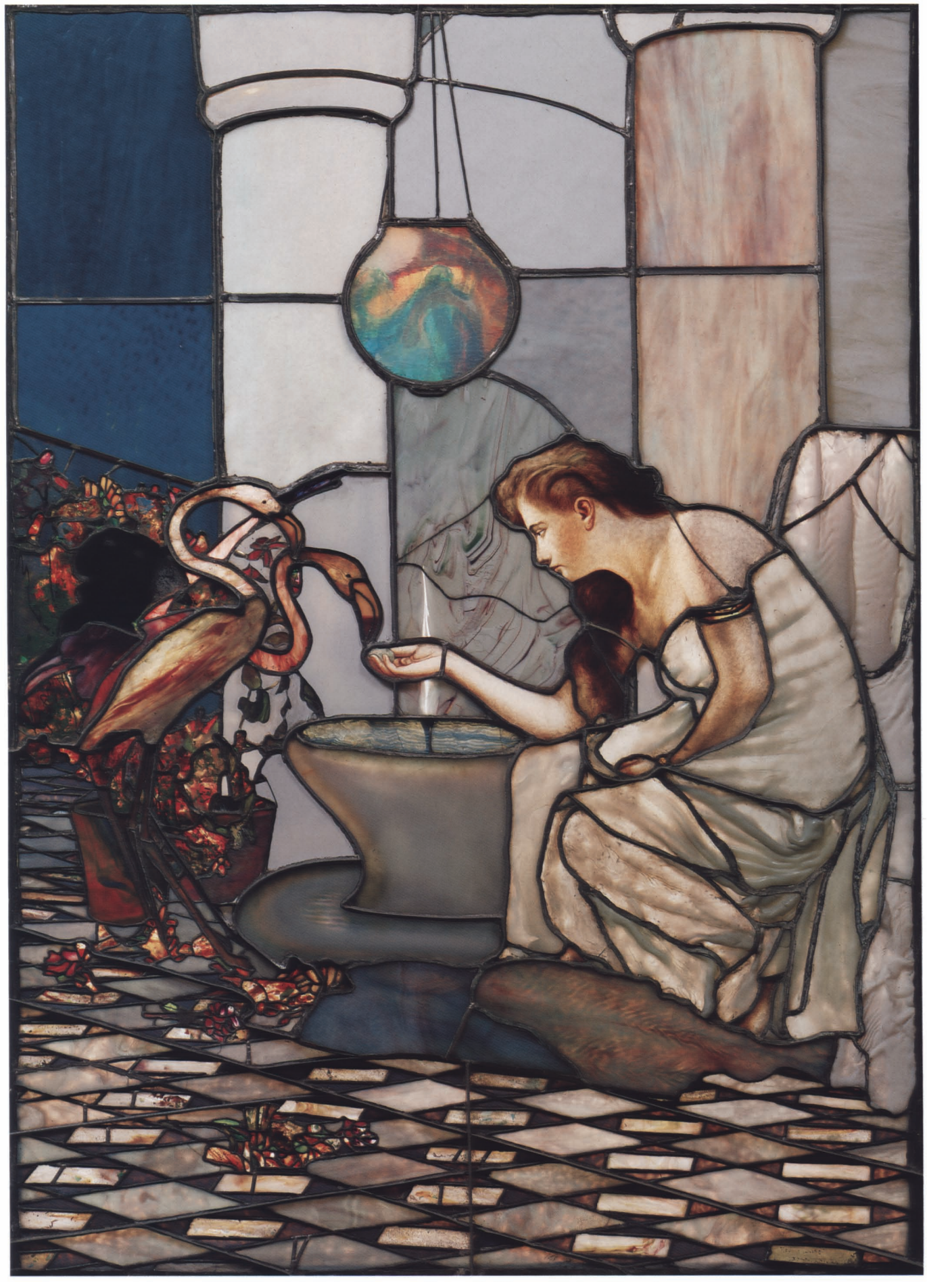


Fig. 246. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, *Feeding the Flamingoes,* ca. 1892. Leaded Favrile glass, 60 3/16 x 43 3/8 in. (152.9 x 110.2 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

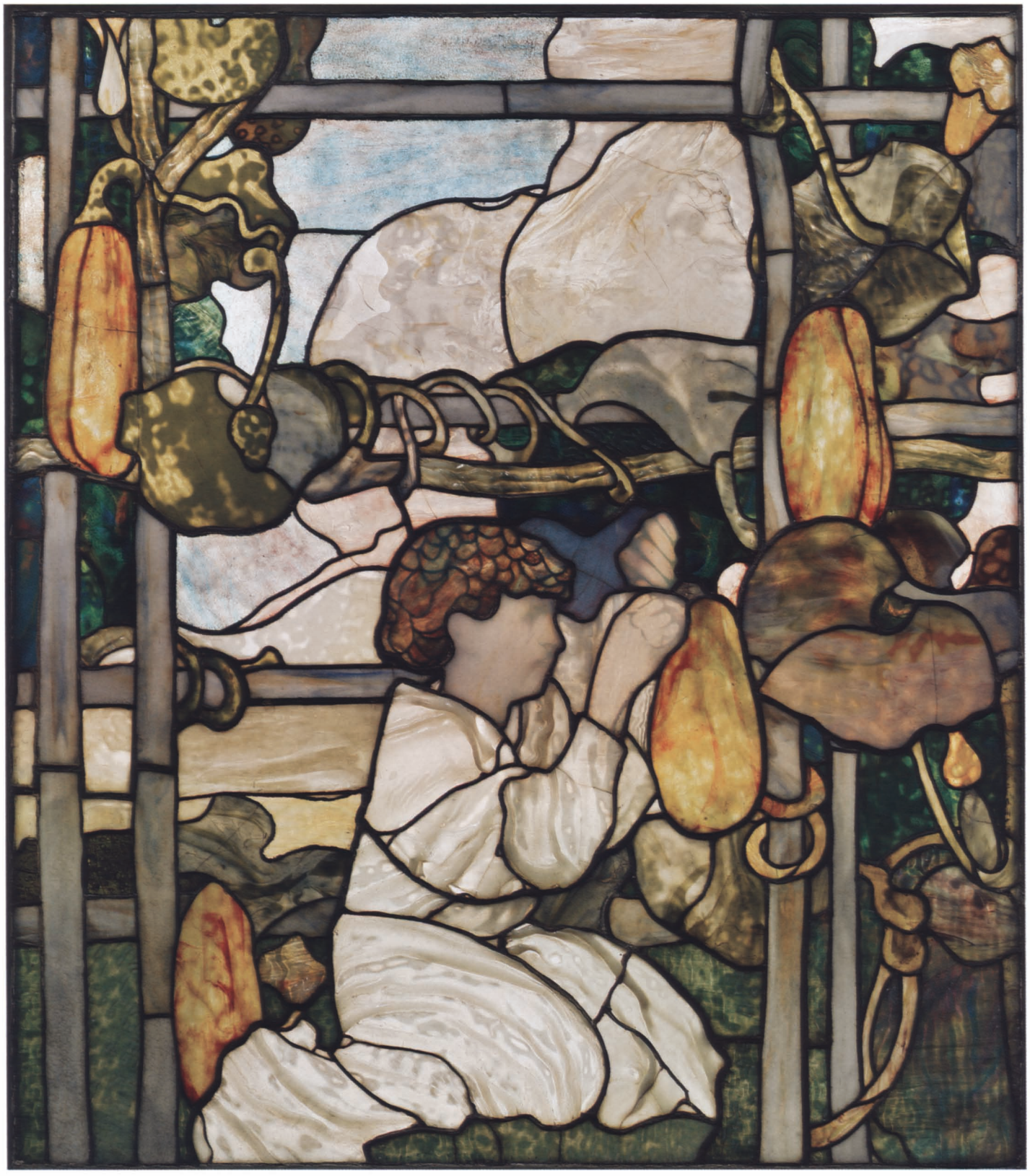


Fig. 247. Design attributed to Frank Brangwyn (1867–1956), Tiffany Glass and Decorating Company, *Child with Gourd*, ca. 1898. Leaded Favrile glass, 53 x 45⅞ in. (134.6 x 116.5 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

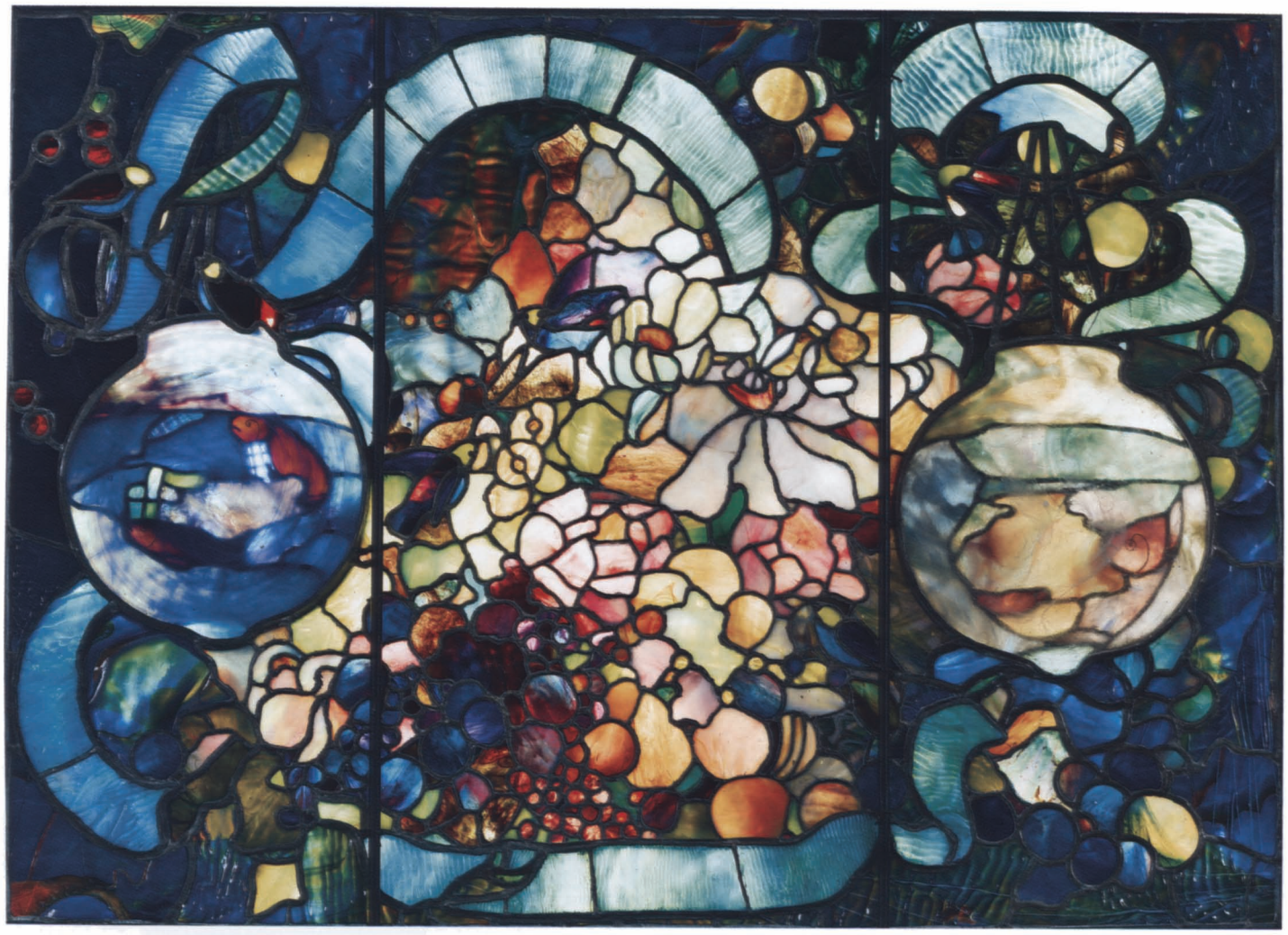


Fig. 248. Louis Comfort Tiffany, Tiffany Glass Company, *Flower, Fish, and Fruit* window, 1885. Leaded Favrile glass, 30½ x 41⅞ in. (77.5 x 106.4 cm). The Baltimore Museum of Art. This window was made for Mary Elizabeth Garrett. A similar one was installed at Laurelton Hall (see fig. 242).

Favrile-glass vases and his even more recent work in enamel were on view, but it was his windows that impressed the British public. Bing's selection of Brangwyn-designed Tiffany windows may have been part of his marketing strategy to sway the British public, for contemporary British window designers such as Morris and Company (the firm of the artist William Morris) and Heaton, Butler and Bayne were at the time still working in the Pre-Raphaelite style, on flat, colored glass with painted details. One critic highlighted Tiffany's technical ingenuity, especially the effects he achieved by "superimposition of different glass-plates [and] folds in drapery [that] are actually molded in the glass," though he found the display of the windows crowded and concluded, as did other commentators, that they seemed "somewhat heavy and meretricious in effect, for all their cleverness."[13]

The original cartoon for *Flower, Fish, and Fruit*, another window that Tiffany installed in the living hall at Laurelton Hall (just above *Feeding the Flamingoes*), was also exhibited at the Grafton in 1899.[14] The window at Laurelton, presumably destroyed in the fire, was a replica of one that formed the central section of a three-part transom in the dining room of the philanthropist Mary Elizabeth Garrett's house in Baltimore (fig. 248). The Garrett house also



Fig. 249. Detail of fig. 248



Fig. 250. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Upper border, with eagle, from *Four Seasons,* 1899–1900. Leaded glass, 17 x 80 in. (43.2 x 203.2 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

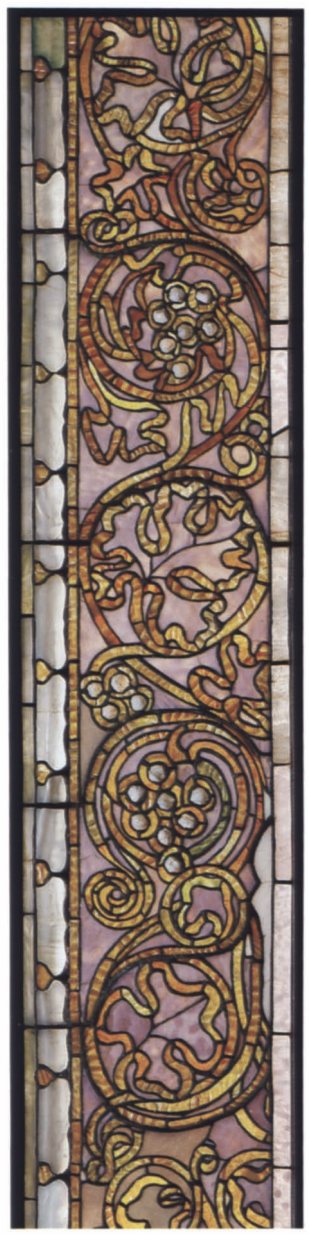


Fig. 251. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, One of four side border panels from *Four Seasons,* 1899–1900. Leaded Favrile glass, 56⅞ x 13⅜ in. (144.5 x 34 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 252. "The Seasons, Window Design [b]y Louis C. Tiffany." From Kirk D. Henry, "American Art Industries, III—Stained-Glass Work," *Brush and Pencil* 7 (December 1900), opp. p. 150



Fig. 253. Detail of fig. 250

featured decorations by Lockwood de Forest; she may have encountered de Forest's and Tiffany's work through her friendship with de Forest's sister Julia.[15] With its abundance of fruits and blossoms held in check by a flowing blue banderole, *Flower, Fish, and Fruit* recalls the garland-motif transom windows that Tiffany's rival John La Farge (1835–1910) executed for Cornelius Vanderbilt's Fifth Avenue mansion in 1880–83.[16] So dense and complex is the composition, with its myriad small, mosaiclike glass pieces, that it is difficult to read clearly. Identifying the six small blue birds hidden within the composition, for example, is a challenge.

The fishbowl motif that Tiffany introduced in *Feeding the Flamingoes* is repeated in the Garrett window. Almost like the pans of a scale, the two fishbowls anchor the ends of the banderole, balancing the composition. They are alike only in shape and size, for Tiffany played with the differing qualities of light by making the left side of the window darker than the right. The motif offered him a perfect opportunity to plate one piece of glass over another for visual effect: the circle of glass closest to the viewer represents the fishbowl, and the separate pieces layered behind it convey the swirling water and the goldfish, whose expressions provide a touch of whimsy. The remarkable trompe l'oeil effect of the reflection of the mullioned windows onto the goldfish bowl on the left (fig. 249) was perhaps unique in window making of the era.

In the years following the 1893 Columbian Exposition, Tiffany had begun to look at nature in its more untamed state. For the Paris Exposition Universelle in 1900, he designed his most ambitious nature window to date.[17] *Four Seasons* was conceived as a single large window with a central jeweled ornament surrounded by four individual panels, each representing one of the seasons, joined by a highly decorative leaded-glass frame (fig. 252 shows the window as it was exhibited in Paris, before Tiffany altered it). At the sides of the frame stylized grape vines meandered through undulating scrolls of varying shades of gold and opalescent glass punctuated by rough-cut glass jewels in complementary colors (fig. 251). The calligraphic nature of the pattern was based on medieval border designs of illuminated manuscripts.[18] "Abundance and Peace and Prosperity" was inscribed at the top, beneath a spread-winged eagle (fig. 250), an expression of American national pride especially appropriate for an international exposition. Tiffany incorporated his monogram within a circle below the eagle's left wing (fig. 253) and the word *Favrile*, the trademark he gave to the glass produced at his Corona Furnaces, below its right. The date, 1900 given in roman numerals, appeared at the bottom of the composition, above a border of five classical-style vases ornamented with bands of various patterns and with golden scrolls and grapevines emanating from their mouths (fig. 254). The elaborate window was the most prominent object in the expansive Tiffany display at the Paris fair, where an international team of judges awarded Tiffany a gold medal and the French



Fig. 254. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Lower border, with urns, from *Four Seasons,* 1899–1900. Leaded glass, 28'⅛ x 83⅜ in. (73.5 x 211.8 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 255. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, *Spring* from *Four Seasons,* 1899–1900. Leaded Favrile glass, 40¼ x 39⅜ in. (102.2 x 100 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 256. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, *Summer* from *Four Seasons,* 1899–1900. Leaded Favrile glass, 40½ x 36⅛ in. (102.9 x 93 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 257. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, *Winter* from *Four Seasons,* 1899–1900. Leaded Favrile glass, 39¾ x 32⅞ in. (101 x 83.5 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 258. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, *Autumn* from *Four Seasons,* 1899–1900. Leaded Favrile glass, 39⅞ x 36¼ in. (100.6 x 92.1 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 259. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, *Pumpkin and Beets* window, ca. 1899–1900. Leaded Favrile glass, 44⅞ x 56¼ in. (114 x 142.9 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

government conferred upon him the coveted decoration of Chevalier of the Legion of Honor.

In their unusual glass and the attention to detail in the dense arrangements of floral and vegetal motifs, the *Four Seasons* panels surpass many other Tiffany Glass and Decorating Company windows. The seasonal motifs are set in shaped reserves framed with a thin border of rough-cut glass jewels. The name of the season, in stylized Art Nouveau lettering in cast textured lead, appears either above or below the reserve.[19] Brightly colored tulips in deep pink, purple, and, near the bottom, orange and red stripes, the open petals of one fading blossom extending over the jeweled border, are the subject of *Spring* (fig. 255). *Summer* (fig. 256) features brilliantly hued poppies in a landscape that anticipates the grounds at Laurelton, with a sandy beach in the foreground, water in the background, and a chestnut tree set against a glowing blue sky. A bounty of apples, bunches of grapes, eggplant, and corn in vivid naturalistic hues characterizes *Autumn* (fig. 258). Varicolored and textured glass was used to great effect to render the complex array of forms: plump three-dimensional grapes in hues from deep purple to rich blue, and corn with rough husks, each kernel articulated with delicate leading. In *Winter* (fig. 257), large sections of creamy white textured glass evoke the heavy snow on fir boughs, and threads of dark green glass laid on the surface and set into the glass replicate the needles of the pine trees. As if to ward off the chill of the season, a fire burns at the bottom of the panel.

Following the Paris exposition Tiffany brought the *Four Seasons* back to New York. It then appeared at both the Pan-American Exposition in Buffalo in 1901 and the Esposizione Internazionale d'Arte Decorativa Moderna in Turin in 1902.[20] Some time later, he took the window apart, framed each panel in a gold glass border, and distributed the four around the living hall at Laurelton, high on the walls and friezelike, so that the sequence could be read in order, with *Spring*, placed to the left of the alcove, followed by *Summer*, *Autumn*, and *Winter*, above the piano on the right side of the alcove (see fig. 242). The central inscription below the eagle at the top was lost, as was the central jeweled

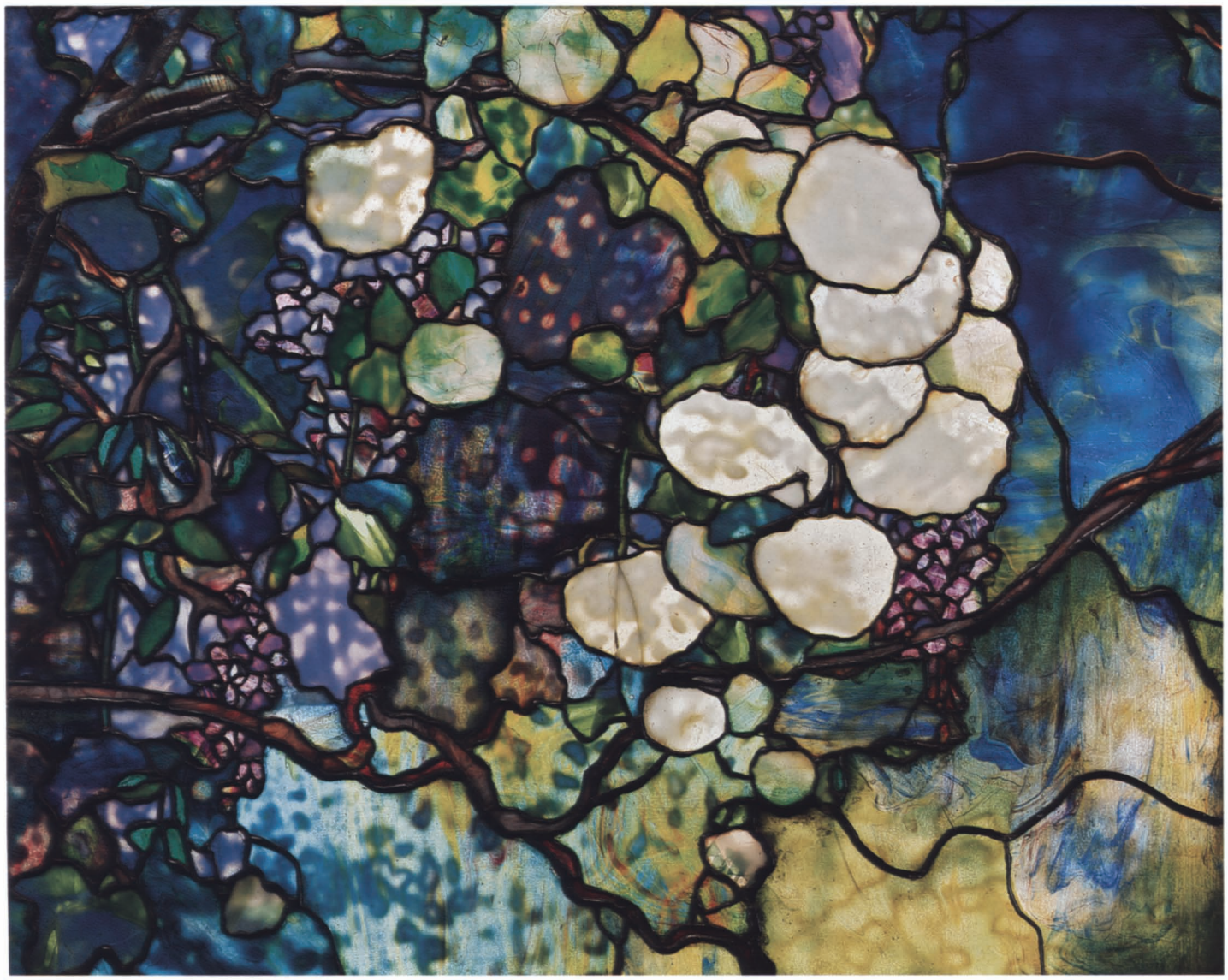


Fig. 260. Louis Comfort Tiffany, Tiffany Studios, *Snowball* window, ca. 1904. Leaded Favrile glass, 26 3/16 x 32 1/4 in. (66.5 x 81.9 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

ornament, but Tiffany used the borders in an unrelated space in the house, installing them high above the front door in the glazed rear wall of the loggia.[21]

It is not known where at Laurelton Hall *Pumpkin and Beets* (fig. 259) was installed. Like the *Four Seasons*, it had been displayed by Tiffany at the Paris exposition of 1900.[22] There, it was installed in a high position (similar to that of the *Four Seasons* panels in the Laurelton living hall) and within a dark, curtained space, so that the colored glass could be seen to better advantage. Few windows better demonstrate Tiffany's ability to "paint" with glass. *Pumpkin and Beets*, from about 1899 to 1900, seduces the viewer with its vibrant blended colors, especially the orange of the pumpkins, the green of the leaves, and the fuchsia of the beet foliage. With brown threads of glass Tiffany evoked even roots in the dirt in the foreground.

The *Snowball* window from Laurelton (fig. 260) is one of at least two that derives from a window of roughly the same size, though even more abstract, that Tiffany exhibited at the Salon of the Société Nationale des Beaux-Arts in Paris in 1898.[23] The arrangement of the hydrangea blossoms was nearly the same, but in the later example he added wisteria vines. The selection of glass also shifted from a prevalence of confetti glass, whereby the tiny flakes of glass suggest the individual florets, in the earlier window, to mottled glass, which gives the forms a more naturalistic appearance, in the later window. For these *Snowball* panels, Tiffany drew upon his love of the white hydrangeas that in spring surrounded the Briars in great abundance and that flourished in his garden and in masses of pots in the main interior rooms at Laurelton Hall.[24] He took some license with the asymmetrical arrangement, juxtaposing the creamy white orbs of the hydrangea with pendulous purple and lavender wisteria blossoms to give the design an abstract quality that is heightened by the backdrop of luminous glass in a palette ranging from deep brilliant blue to light-filled chartreuse streaked with blue, to streaked and mottled pale aqua. This undoubtedly technically demanding window once again displays Tiffany's mastery of the medium.



Fig. 261. Design attributed to Agnes F. Northrop (1857–1953), Tiffany Studios, *Foxgloves and Clematis* window. Photograph by Ernest Edward Oelhrich, ca. 1950s. The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 262. Design attributed to Agnes F. Northrop (1857–1953), Tiffany Studios, *Hollyhock* window. Photograph by Ernest Edward Oelhrich, ca. 1950s. The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

Tiffany's gardens also inspired two related floral panels, one of foxgloves and clematis (fig. 261) and the other of hollyhocks (fig. 262), that were probably designed not by him but by Tiffany Studios' accomplished designer Agnes F. Northrop (1857–1953), whose specialty was garden scenes and flowers. Although the panels were destroyed in the 1957 fire at Laurelton, the flowers that nearly fill the picture space reveal Northrop's keen powers of observation. These subjects relate closely to Northrop's designs for a large three-part garden window for a client outside of Pittsburgh and for a pair of windows that Cyrus McCormick (the inventor's nephew) donated to Saint Mary's-by-the-Sea Church, in Pacific Grove, California, in memory of his wife, whom he married there in 1889.[25]

The *Rose* window (fig. 263), produced about 1906, is by contrast surprisingly symmetrical. In a departure for Tiffany, the window harks back to the Rococo of eighteenth-century France, with its four matching reserves and central cruciform ornament of scrolls and shell-like forms reminiscent of those on early decorative bindings. Of gold opalescent glass, with numerous scrolls leaded together with tiny pieces of gold glass to suggest diapering, the window seems to be copying the ornamentation of gold frames or architectural decoration. Abstract ivy leaves and vines surround the pink and yellow roses in the four reserves, and a decorative lattice in a grayish color suggestive of some kind of metal grate fills the spaces between them and the central motif. The streaky bright blue glass of the background represents the sky.



Fig. 263. Louis Comfort Tiffany, Tiffany Studios, *Rose* window, 1906. Leaded glass, 70½ x 58⅜ in. (179.1 x 148.9 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 264. *The Bathers*, ca. 1914. Autochrome, image: 4¾ x 7½ in. (12.1 x 19.1 cm); opened case: 7½ x 10½ x 8½ in. (19.1 x 26.7 x 21.6 cm). The Metropolitan Museum of Art, New York, Friends of the American Wing Fund, 1995 (1995.372)

Photographs taken in the 1950s show *Rose* in place at Laurelton Hall, a seemingly incongruous note in an otherwise stylistically sympathetic interior.[26]

Tiffany's crowning achievement in stained glass, *The Bathers*, was a casualty of the 1957 fire. It is said that the firefighters smashed through the window to enter the building.[27] Fortunately, Tiffany had had the window professionally documented with the first commercially viable full-color photographic process, the autochrome, which Auguste and Louis Lumière of Lyon patented in 1903 and began producing in 1907.[28] Autochrome plates, which fell out of use when Kodachrome film was introduced in 1935, were perhaps uniquely suited to stained-glass windows. The transparency-like image is created by coating a glass sheet with tiny starch grains dyed red, blue, and green and then applying carbon black, varnish, and silver gelatin emulsion. When one views the processed plate with a special viewfinder called a diascope, light reflected in a mirror illuminates it in much the same way that sunlight illuminates a window. The autochrome of *The Bathers* (fig. 264) gives a rare approximation of its gleaming color.

The finished window, which dominated the entire alcove of the living hall at Laurelton, was even more complex than Tiffany's design for it.[29] It represented the culmination of a long quest to render the delicate tones and forms of human flesh in glass alone, without enamel paint. "At Laurelton Hall near Oyster Bay I have a nude figure in glass which has no surface paint or etched parts to express the flesh," Tiffany boasted, "while the garments of other figures in the same composition are rendered by the artful adjustment of glass in different thicknesses. . . . This is one of the most important advances in modern colored windows."[30] The critics agreed. One described the "wonderful lights and shades, realistic effects in foliage and flowers, with remarkable flesh tones and roundness of limbs in the bathers, all accomplished with the glass alone without other coloring."[31] Another extolled the way the ripples in the water "seem to dance in the rays of the sun that streams through the overhanging foliage."[32]

Tiffany's glassworkers did not only render the modulation of the flesh of the seven nude bathers; they also re-created the natural world the figures inhabit. It is a verdant bower, with pink water lilies strewn over the surface of the woodland stream and wild purple iris captured in mottled glass in the foreground. Tiffany evoked the shading and gentle rippling of the water, even showing the wavelets one of the bathers makes as she steps into the stream. And he has included another of his favorite motifs: the glorious peacock in the right foreground, resplendent in its long dramatic plumage, which one of the maidens appears to beckon.

In the dark green–painted living hall, with sun pouring through the glass leaving pools of colored light on the bare floor and leaf-patterned walls, Tiffany's windows must have inspired

near-rhapsody. Their fate is therefore all the more perplexing. Tiffany's companion in later life, Sarah Hanley, fearing for the future of the windows after his death in 1933, when maintenance of Laurelton became a financial challenge, approached The Metropolitan Museum of Art about 1947 or 1948 with the idea that some or all of them might be given to the Museum. However, by that time she was no longer on the board of the Louis Comfort Tiffany Foundation, which Tiffany had created in 1918 and to which he had deeded Laurelton Hall. Frances de Forest Stewart, on behalf of the foundation, politely informed the Museum that Hanley "had no authority to even suggest a plan," although Stewart was hopeful that something along the same lines would take place.[33] For unknown reasons, the court order that would have permitted the foundation to donate the windows never materialized. So they were sold with Laurelton Hall in 1947, and they were still in the building when it burned ten years later.

1. De Kay's original typescript, now in the Chrysler Museum, Norfolk, Virginia, bears the date 1912. The book, which featured many of the leaded-glass windows at Laurelton Hall, was published in late 1914. For de Kay, see note 15 in the essay by Richard Guy Wilson in this volume.
2. "Bathers" 1914.
3. See, for instance, "Leaded Glass" 1915. The interest Tiffany was able to generate for *The Bathers* rivaled the attention that had been given to his glass mosaic curtain for the Mexican National Theater in 1911. For contemporary press relating to *The Bathers*, see *American Art News* (December 19, 1914), *New York Press* (December 27, 1914), *The Globe* (December 21, 1914), *Standard Union* (December 13, 1914), and *The Bulletin* (San Francisco, December 12, 1914). For an illustration of the mosaic for the National Theater, Mexico City, see Alice Cooney Frelinghuysen, "Louis C. Tiffany and the Dawning of a New Era in Mosaic," in Long 2002, p. 65, fig. 58.
4. Two single, small, square religious medallion panels flanked the larger panel in the stair hall at Laurelton, as seen in a photograph taken by David Aronow in the early 1920s. See Christie's 1999, lot 277.
5. Extant photographs of the living hall show a total of nine windows. Unfortunately, photographs dating to after the installation of the windows do not include the entire room, and other window locations are not visible. Whether or not they contained examples of Tiffany leaded glass is not known.
6. Quoted in P. Johnson 2003, p. 636.
7. The Kemp window is likely the one in the Louis C. Tiffany Garden Museum in Matsue, Japan. See Duncan 2004, p. 138. See also *Artistic Houses* 1883–84, pl. following p. 54.
8. Riordan 1881a, p. 234; Riordan 1881c, p. 64.
9. See Townsend 1899.
10. McKean 1980a, p. 61.
11. "Tiffany Company" 1893, p. 10.
12. Eidelberg 1983, p. 7.
13. *Westminster Gazette* (London), June 9, 1899.
14. Townsend 1899, p. 39, ill. The cartoon is not known to survive.
15. Mary Garrett (1854–1915) was also friends with Tiffany's second wife, Louise, and witnessed their marriage on November 9, 1886. See M. Johnson 2005, pp. 37–38.
16. See Sloan and Yarnall 1992, p. 15, fig. 8.
17. Although the window was first published following its exhibition in 1900 in Paris, Tiffany's chosen biographer, Charles de Kay (1914, before p. 20), claimed that it had been exhibited in London and Paris in 1892. He may have confused this window with another *Four Seasons* that Tiffany designed for his Long Island neighbor Walter Jennings (see MacKay et al. 1997, p. 102). The figural panels of the Jennings window survive (see M. Johnson 2005, pp. 136–37), but the design drawing (Metropolitan Museum, 67.654.317) shows that it was composed of two panels, each with a pair of female allegorical figures (Spring and Summer at the top, Fall and Winter at the bottom), surrounded by an elaborate floral border designed by Agnes F. Northrup, one of Tiffany's favored designers.
18. The corners of the existing panels give an idea of the jeweled framework of the central ornament, which is now lost, as does a jeweled and enameled gold box based on the window that was created under Tiffany's direction at Tiffany and Company about 1915, now at the Charles Hosmer Morse Museum of American Art, Winter Park, Florida (hereafter Morse Museum). For an illustration of the box, see Zapata 1993, p. 150.
19. See *Deutsche Kunst und Dekoration* (October 1900–March 1901), p. 86.
20. For the *Four Seasons* at the Pan-American Exposition in Buffalo, see "Pan-American," 1901, p. 2. The *Four Seasons* window is pictured in the Tiffany display at the Esposizione Internazionale d'Arte Decorativa Moderna in Turin in *Jeweler's Circular* 45, no. 8 (September 24, 1902), p. 1.
21. The borders are visible behind the loggia in photographs taken by Robert Koch in 1950 and given to the Morse Museum in 1977. Curiously, the eagle panel had been installed upside down.
22. For a photograph of Tiffany's booth at the Paris exposition, see Eidelberg 2005, p. 25.
23. Both windows are in the Louis C. Tiffany Garden Museum, Matsue, Japan. See Duncan 2004, p. 158.
24. Martin Eidelberg has argued that what Tiffany called a "snowball" was actually viburnum, a flowering shrub that, like species of hydrangea, bears substantial globular white blossoms. See Eidelberg et al. 2005, p. 102. The design of the 1898 *Snowball* window coincided with the development of the *Snowball* lampshade.
25. The current location of the window for the client outside Pittsburgh is unknown. A drawing for the central panel, signed by Northrop, is at the Metropolitan Museum. See Frelinghuysen 1998, pp. 37–38, fig. 42. The McCormick windows remain at Saint Mary's in Pacific Grove, California. Drawings for two variants of these designs are at the Metropolitan Museum. See Frelinghuysen 1998, p. 33, fig. 36.
26. Photograph by Ernest Edward Oelhrich, ca. 1949, Morse Museum.
27. Robert Koch, conversation with the author.
28. See Wood 1993.
29. "Leaded Glass" 1915.
30. L. Tiffany 1917a.
31. "Bathers" 1914.
32. "Leaded Glass" 1915.
33. Frances de Forest Stewart to Joseph Downs, curator of the American Wing, May 2 (?), 1948, files of the Department of American Decorative Arts, The Metropolitan Museum of Art. Stewart (1879–1957) was the daughter of Robert W. de Forest (1848–1931), who was a friend of Tiffany's, the brother of the artist Lockwood de Forest (1850–1932), with whom Tiffany worked as a member of Associated Artists, and the president of the Metropolitan Museum from 1913 to 1931. For the establishment of the Tiffany Foundation and its activities, see the essay by Jennifer Perry Thalheimer in this volume.



Tiffany's Collection of Asian Art at Laurelton Hall

Julia Meech

Louis Comfort Tiffany had a Chinese room, a Japanese room, and a houseful of Asian art at Laurelton Hall. It is well known that Tiffany's creations in glass, enamel, and even wood were often inspired by Asian art. However, the story of his personal collection and of the depth of his passion for Chinese and Japanese art has never been told.

The scanty documentation for the vast collection of Asian art that once graced Laurelton Hall consists of a handful of period photos approved for release by Tiffany himself; a 1919 insurance inventory running to ninety-nine pages; two cursory Louis Comfort Tiffany Foundation catalogues, each with only a few illustrations, commissioned in 1920 and 1921, the first listing Tiffany's Oriental and Chinese rugs, the second his Asian works of art; and the September 1946 Parke-Bernet auction catalogue of the contents of the house, with 1,147 lots but, again, with only the occasional black-and-white illustration.[1] There is not a single interior view of the Japanese room. Today, the only Asian objects whose whereabouts are still known are one Chinese wood box that found its way into the Tiffany and Company Archives (see fig. 290); a pair of large Chinese ceramic lions (see figs. 265, 279), a Chinese carpet and related fragments (see figs. 267, 268), and a pair of eighteenth-century red-lacquer Chinese side chairs inlaid with mother-of-pearl, all in private collections; and a group of objects purchased at the 1946 New York auction by Florence K. Sloane (1873–1953) for her Hermitage Foundation house museum in Norfolk, Virginia. She and her husband, William (1868–1940), founded the museum in 1937. This last group includes a few nineteenth-century Chinese jade and soapstone objects, two kingfisher-feather headdresses (see figs. 286, 287) as well as tiaras (see fig. 288) for Manchu court ladies, one nineteenth-century Japanese sword scabbard inlaid with rainbow-hued mother-of-pearl, and two framed Japanese prints.[2] Spurred on by the present exhibition, discoveries are under way. It can now be said, for example, that the design on a 1914 dinner menu was copied by Tiffany from a beloved Japanese lacquer panel (see below) and that an ornate glass-and-metal hanging panel in inverted-V shape (see fig. 51), its significance heretofore a mystery, was modeled by Tiffany on an intricately carved Qing dynasty (1644–1912) spinach green jade musical chime acquired no later than 1882 and preserved at Laurelton Hall until 1946 (see fig. 53).[3]

Tiffany admired crafts, objects designed to be useful, especially small things he could hold in his hand, and he bought them in quantity. He transformed the vestibules and rooms on the upper floors of Laurelton Hall into his personal *Wunderkammer*. Conventional museum-style mahogany table cases lined with amber velvet or stenciled blue-and-white Japanese fabric served to show off his extensive holdings in late decorative arts. Japanese crafts were represented by at least 46 sets of leather tobacco pouches and pipe cases with metal and ivory fittings, 23 lacquer inro, 50 netsuke, 161 *ojime* beads, 37 ceramic tea caddies (fig. 266), 38 tea bowls, a dozen lacquer boxes, and some cloisonné vases. His Chinese acquisitions included many paintings and carved screens but also 14 rhinoceros-horn cups, 15 jade cups and ornaments, 16 red, blue, and green porcelain vases and bowls, 15 green and blue pottery jars and bowls, 13 hairpins with blue kingfisher



Fig. 266. Japanese pottery tea caddies in Tiffany's collection, illustrated in the sale catalogue of the 1946 auction of the contents of Laurelton Hall. From Parke-Bernet 1946, p. 126

Opposite: Fig. 265. Detail of fig. 279



Fig. 267. Temple carpet. China, 1600–1650. Wool pile on cotton foundation, 32 x 23½ ft. (9.9 x 7.2 m). Private collection, Los Angeles. Photo courtesy Textile-Art, London



Fig. 268. Fragment of temple carpet (see fig. 267). 53⅛ x 41¾ in. (135 x 106 cm). Private collection, Ticino, Switzerland. Photo courtesy Textile-Art, London

feathers, 7 bronze incense burners, a miniature wood birdcage, a number of agate cups, emerald green glass ornaments, and snuff bottles.

Tiffany was already steeped in Orientalism as a young man. Starting out as an accomplished figure painter working in an academic style, he made a trip to Spain and North Africa in 1870–71 and was captivated by picturesque scenes at the markets in Algiers and Tangier (see fig. 115). His generation of Americans first experienced the full impact of Asian art at the Philadelphia Centennial Exhibition in 1876. In 1867 Japan had ended its policy of seclusion and began to participate actively in international expositions, promoting crafts such as ceramics, cloisonné, metalwork, textiles, and lacquer. In 1877 Tiffany and Company sent the British designer Christopher Dresser to Japan to buy thousands of works both for sale and for inspiration for the company's silversmiths. Edward C. Moore (1827–1891), the chief designer at Tiffany and Company, collected Japanese crafts and created Japanesque works in silver and soft-metal alloys; he might have exposed the young Tiffany to Japonisme. In 1879 Tiffany teamed up with the artists Candace T. Wheeler (1827–1923) and Lockwood de Forest (1850–1932) to form a high-end interior-decorating firm specializing in Asian art and thematic rooms for the newly rich. Samuel Colman (1832–1920) collaborated with them. Colman was a serious collector: he gave 250 Japanese ceramics to The Metropolitan Museum of Art in 1893, sold another 1,370 lots of Asian art at auction in 1902, and left his Japanese prints to the New York Pubic Library. He covered the ceiling of the library in his Newport summer home with Japanese textiles.

In the 1880s Tiffany is likely to have met the key player in the world of Asian art, the well-connected Siegfried Bing (1838–1905). Bing opened a gallery for Asian art in Paris in 1878 and was selling Japanese and Chinese art in New York by 1887, at first through an agent and then at auction. From 1888 to 1891 he published *Le Japon artistique*, an influential journal on Japanese art, and in 1890 he staged a seminal exhibition of Japanese prints at the École des Beaux-Arts in Paris.[4] His clients included everyone from Vincent van Gogh to Henry Osborne Havemeyer (1855–1907). Harry Havemeyer was the founder and controller of the sugar trust, one of the largest monopolies of the era. He and his wife, Louisine (1855–1929), collected both old master paintings and Asian art. There are no business records or letters of communication between Bing and Tiffany, but in 1894 Bing visited Tiffany's glassmaking operation in New York City and was also impressed by the Havemeyers' opulent Fifth Avenue mansion, which Tiffany and Colman had decorated two years earlier.[5] Bing became Tiffany's sole European representative and sold Tiffany glass in his gallery, L'Art Nouveau, when it opened in Paris in 1895.

The period between 1890 and 1920 was a golden age for collectors of Asian art in America. Tiffany had never traveled farther east than Morocco, but it scarcely mattered. American wealth and demand for fine works of art attracted the best dealers in Asian

art. There were also two major auction houses in New York City, the Anderson Galleries and the American Art Galleries, that each held three to nine Asian sales every year. By June 1915 the trustees of The Metropolitan Museum of Art, another mecca for local collectors, saw the need to hire a specialist in Asian art, the Dutch painter S. C. Bosch Reitz (1860–1938), who began staging important exhibitions of Asian ceramics and Japanese screens by the next year.[6]

A visitor to Laurelton Hall would have admired the Asian carpets, many of them no doubt purchased years before the construction of the house was finished, in 1905. (Similar carpets and Chinese porcelains are conspicuous in interior views of Tiffany's earlier residences in Manhattan.) The 1946 Parke-Bernet sale of Tiffany's collection lists 102 "Oriental and Chinese rugs." These were highly prized in the late nineteenth century as masterworks of weaving at a time when mass production of commercial carpets was gaining a hold in both Asia and the West. Political and economic turmoil had stirred up the Near and Far East and carpets were plentiful. In 1909, for example, Yamanaka and Company sold 176 Chinese rugs at the American Art Galleries, at Madison Square South in New York, to bidders including Louisine Havemeyer (8 rugs) and Mrs. Potter Palmer of Chicago (22 rugs). High bids reached two thousand dollars.[7] A year later, the collector and connoisseur Thomas B. Clark (1948–1931), a New York lace and linen manufacturer, sold 585 Chinese rugs at auction at the American Art Galleries. Even the Tiffany Studios showroom on Madison Avenue was selling Asian carpets, competing with—and perhaps spurring on—the auction houses; they publicized their inventory between 1906 and 1908 with catalogues describing their collection of Chinese rugs as "pre-eminent in this country and probably not equaled in the world."[8]

Tiffany had great taste in carpets. His nineteen Chinese rugs included a stunning, extremely large Ming dynasty temple carpet with peony scrolls and a pinched central medallion that was probably made in the imperial workshop in Beijing (fig. 267). There are only a handful of similar quality. Chinese rugs are admired for their subtle elegance, durability, softness, and glowing colors. The temple carpet, originally more than nine hundred square feet, was once owned by Clark, who, working with a partner named Runge, is said to have smuggled it out in two pieces in a case filled with porcelains. It was purchased by Tiffany for eight thousand dollars on April 28, 1916, at the American Art Galleries auction of Chinese carpets that were sold by Tiffany Studios when it decided to liquidate its inventory.[9] This was by far the most expensive and important carpet in the sale. Most went for a few hundred dollars. Curiously (and perhaps deliberately), it was not illustrated. The carpet sold for $5,500 at the 1946 Parke-Bernet auction—the highest price for a work of Asian art at that sale. Tiffany cut down the carpet to fit the main floor of the painting gallery on the second floor at Laurelton Hall, and the parts left over he made into sections for the second-floor gallery runway (fig. 268). He also acquired a number of Chinese throne mats and rugs from the 1918 Anderson Galleries sale of Chinese rugs assembled by Frederick F. Moore (b. 1877), managing editor of *Asia*, the journal of the American Asiatic Association, New York. He had spent five years in Beijing just before and after the revolution as a correspondent for the Associated Press and had collected many hundreds of rugs, decorative hangings, table covers, and court costumes as an avocation. He sold off his holdings at auction over several years.[10]

The Tiffany collection at Laurelton Hall included a Mamluk carpet, half a dozen Persian workshop examples, a range of Caucasian rug types, and twenty-five Turkoman carpets from Central Asia, the last forming almost a quarter of his holdings. It is intriguing that he did not collect the fashionable, and costly, Persian city rugs but instead preferred tribal carpets with expressive geometric designs. He liked nomadic products, such as saddlebags woven with glistening, long-pile wool and the best of dyes. There is an interesting concentration of seventeen small prayer rugs from western and central Anatolia (modern Turkey) dating from the late eighteenth and early nineteenth centuries that would be quite sought after today. Wool prayer rugs from Kulah and Ladik, in particular, are still immensely popular with collectors lured by the mystique of the Orient.

For Tiffany, of course, it was all about color. "The men of the East who supplied barbarians with rugs and figured textiles considered color first, and form only incidentally," he remarked in 1917. "Their designs were spots or tracts of color, and during the

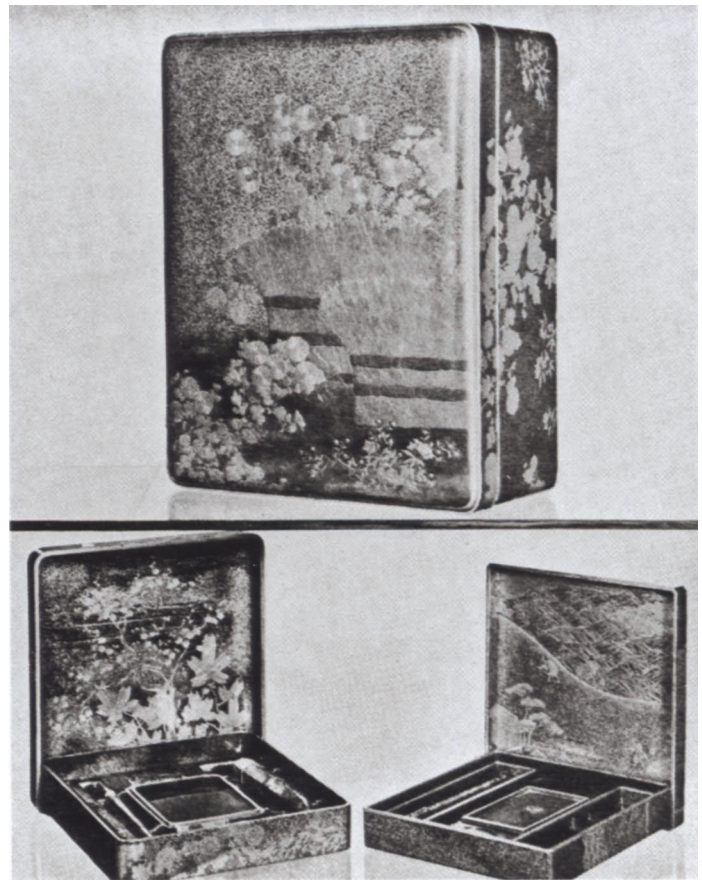


Fig. 269. Japanese lacquer boxes in Tiffany's collection, illustrated in the sale catalogue of the 1946 auction of the contents of Laurelton Hall. From Parke-Bernet 1946, p. 130. The writing box at lower right was once owned by Thomas E. Waggaman.



Fig. 270. Louis Comfort Tiffany, Dinner menu for Peacock Feast at Laurelton Hall, May 15, 1914. Ink on papercard, 6 x 8 in. (15.2 x 20.3 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

course of time they learned through reasoning and instinct that a fine design can be spoilt if the wrong combinations and juxtaposition of colors are chosen. We have to discover, as they did, what marvelous power one color has over another."[11] Tiffany had a discriminating eye and an artist's love of color and bold patterns; at Laurelton Hall he created sumptuous effects by draping chairs with silk fabrics in shades of salmon, pink, and imperial yellow, shimmering with gold threads. He used Asian textiles as wall hangings, cushions, and even canopies.

As a designer, Tiffany was also attracted to the intricate decoration of Chinese and Japanese lacquers. He bought several flashy gold boxes on January 26, 1905, at the American Art Galleries in New York from the forced sale of the collection of the Washington, D.C., real-estate magnate Thomas E. Waggaman (1839–1906; fig. 269).[12] Waggaman, who hailed from a fairly illustrious Maryland family, became a founding trustee and treasurer of Catholic University, in Washington, D.C., in 1887. Between 1888 and 1893 he commissioned three catalogues of his Asian ceramics, and in 1903 he published an updated catalogue of his holdings of 2,749 examples of Chinese and Japanese art, with names and terms provided by a Japanese art dealer, Takayanagi Tozo. A year later, having been twice indicted for embezzlement, he declared bankruptcy and was forced to sell his entire collection to repay a real-estate investment that went bad.[13] There were great bargains to be had at the sale—Tiffany picked up one Chinese and two Japanese boxes for a total of only $325—although the savvy Detroit businessman Charles Lang Freer (1854–1919) purchased more than thirty lots and paid $3,000 for a Japanese screen by the



Fig. 271. Style of Ogawa Haritsu, or Ritsuō (Japanese, 1663–1747), Panel with design of flatfish, 1890s. Lacquer, mother-of-pearl, bone, and pottery on wood, 10¾ x 14¾ in. (27.3 x 37.5 cm). The Metropolitan Museum of Art, New York, The Howard Mansfield Collection, Purchase, Rogers Fund, 1936 (36.100.151)



Fig. 272. *The Opium Dream* in smoking room, Laurelton Hall. From "The Quest of Beauty," *Harper's Bazaar* 52 (December 1917), p. 44

fifteenth-century master Sesshū. Freer was buying with the advice of his mentor, the scholar Ernest F. Fenollosa (1853–1908), who had been curator of Japanese art at the Museum of Fine Arts, Boston.[14] With the breakup of feudal domains and the economic turmoil of the late Meiji and early Taisho periods, Japanese art began changing hands in large quantities and some of it was exported to the West. A handful of discriminating collectors like Freer, who was buying for the nation (he bequeathed his world-famous collection to the Smithsonian Institution, in Washington, D.C.), took advantage of the opportunity.

On May 15, 1914, on the eve of World War I, Tiffany invited 150 guests to a dinner of roast peacock at Laurelton Hall. For the occasion, known as the Peacock Feast, he chose the decoration on one of his Japanese lacquers as the design for the dinner menu (fig. 270). The rectangular, lacquered wood panel, twelve by sixteen inches in size, was decorated with a marine scene of a flatfish inlaid in lead lying against a bed of brown seaweed scattered with shells naturalistically rendered in pottery and with a ceramic seal reading *Kan*.[15] It represented the style of Ogawa Haritsu, also called Ritsuō (1663–1747), a multifaceted artist who specialized in intricately crafted works combining various materials for an exotic, decorative effect. Siegfried Bing had promoted Haritsu in *Japon artistique* in 1899 as one of the greatest artists of Japan; late-nineteenth-century revival pieces of this sort were likely made for the Western tourist trade. (Samuel Colman drew inspiration from an olive green Haritsu panel for the color he used in staining the woodwork and molding in the Havemeyer library.) The Havemeyers had no fewer than twenty works attributed to Haritsu and Tiffany had two. The marine panel may well have formed a pair with a very similar example owned by Howard Mansfield (1849–1938; fig. 271); perhaps the two men shopped at the same gallery. Mansfield, a lawyer with the New York firm Lord, Day and Taylor, had begun to collect Japanese art of all kinds in the 1890s. He served as treasurer of The Metropolitan Museum of Art from 1909 to 1929, and his wide-ranging Asian collection came to the museum two years before his death.

The gentlemen's smoking room at Laurelton Hall was a small den between the dining room and the conservatory, connecting with a long series of greenhouses and stables beyond. Dull silvered paper covered the ceiling and walls. The focal point for the room must have been the painting of an opium smoker's dream on the wall above the Spanish-leather couch (fig. 272). Unsigned, the painting was on thin canvas and measured about six feet by fourteen feet. A bearded man in a kimono (the master of the house?) reclines on the floor, his head resting on a Japanese pillow and his opium pipe at his side. He raises one hand to his head in apparent surprise at the sight of the nightmarish horde that threatens him, including a bug-eyed, winged dragon and, at the far right, a samurai in full armor. The work seems a goofy American adaptation of the temptation of Siddhartha, the Indian prince who, about 500 B.C., attained enlightenment and became the historical Buddha. In Buddhist literature and art this is a fantastic scene with the demon king Mara and his army trying to distract the prince as he meditates.[16] Mara is said to arrive on an elephant (at the far right) accompanied by an array of weapon-



Fig. 273. View of Japanese armor in den, Laurelton Hall, ca. 1920s. Gelatin silver print, 8⅛ x 10 in. (20.5 x 25.4 cm). Photograph by David Aronow. The Metropolitan Museum of Art, New York, Gift of Robert Koch, 1978 (1978.646.19)



Fig. 274. Four *tsuba* (sword guards). Japan, 19th century. Iron plate with gilt and soft-metal inlays, upper left: 2¾ x 2½ x 1/16 in. (7 x 6.4 x 0.8 cm); upper right: 2⅝ x 2½ x 3/16 in. (6.7 x 6.4 x 0.5 cm); lower left: 2¾ x 2½ x 1/16 in. (7 x 6.4 x 0.8 cm); lower right: 3 x 2¾ x 3/16 in. (7.6 x 7 x 0.5 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida. It is impossible to know whether Tiffany owned these four sword guards, but their carved and inlaid designs would have appealed to him.



Fig. 275. View of casks and fireplace, breakfast room, Tiffany house. From "The Arrangement of a Collection: A Note on the House of Louis C. Tiffany, Esq," *Arts and Decoration* 2 (June 1912), p. 295

wielding demonic figures, many of them composites of weird and terrifying beasts. Mara's three daughters, representing lust and sensual pleasures, disguise themselves as seductive beauties (the naked ladies at the left). But the supernatural powers of Prince Siddhartha protect him; even the poisonous breath of dragons becomes a fragrant breeze. The dragon in the painting echoes Tiffany's fanciful bronze-and-glass dragon fountain on the north porch of Laurelton Hall (see fig. 117).

As early as 1908 a visitor to Laurelton called attention to the dark Japanese armor hanging on the wall of the den.[17] An undated photo, probably from the 1920s, shows six suits of samurai armor complete with helmets and face masks hanging in a row on the wall abutting the conservatory (fig. 273).[18] Japanese armor, which featured colorful silk lacings and boldly sculptured helmets, was popular among American collectors at the turn of the century—a romantic evocation of the long-vanished Old Japan. Samurai were abolished as a class after the Meiji Restoration of 1868, and the wearing of swords was proscribed in 1876. Discarded by Japanese intent on Westernization and modernization, old armor was readily available at auction in New York. The same undated photo of the den shows a lampshade made of sword guards, or *tsuba*, suspended at the center of the room. At the upper right of the photo we see the bottom edge of one of three rectangular leaded-glass mosaic floral panels set within a frame of sword guards, another bizarre homage to Japan. We know from the 1946 Parke-Bernet catalogue that these hanging panels were fitted for electricity and suspended from five-foot-long chains also made of sword guards.[19]

Tiffany was probably collecting *tsuba* by the 1880s, long before he conceived Laurelton Hall (fig. 277). His partner Lockwood de Forest purchased a collection of 2,500 in Paris in 1882.[20] Discarded swords and mounts flooded the market and were eagerly snapped up by the Victorians. Sword guards were included in most of the Asian auctions in Manhattan in the 1890s; even Bing was selling them in New York in 1894. It is said that five million sword guards had been sent to Europe by the turn of the century (fig. 274).[21] Westerners often insisted on signed pieces, however, and craftsmen were kept busy at the wharf in Yokohama adding signatures to netsuke and sword guards. In 1911 William Sturgis Bigelow (1850–1926) gave 1,400 sword fittings (including 706 iron *tsuba*) that he had acquired while living in Japan in the 1880s to the Museum of Fine Arts, Boston, where he was a trustee. Dr. Hugo Halberstadt (1867–1945), who collected between 1895 and 1938, gave his collection of 1,500 sword fittings to the Danish Museum of Decorative Art, Copenhagen, in 1940.[22] Alexander Georg Moslé (1862–1949), a German businessman who lived in Japan in the late nineteenth century and sold armaments to the Japanese, accumulated some 1,600 sword fittings by 1909 with help from Japanese specialists. At the 1948 sale of his collection at Parke-Bernet Galleries, New York, a good price for one *tsuba* was $250. The *tsuba* in the 1946 Tiffany sale, by contrast, averaged about $2.50 each. Tiffany, of course, did not have examples of the highest quality, but as Sebastian Izzard observed, while "prices seem to have been ridiculously cheap, these were the immediate post-World War II years, and the market for Japanese art was severely

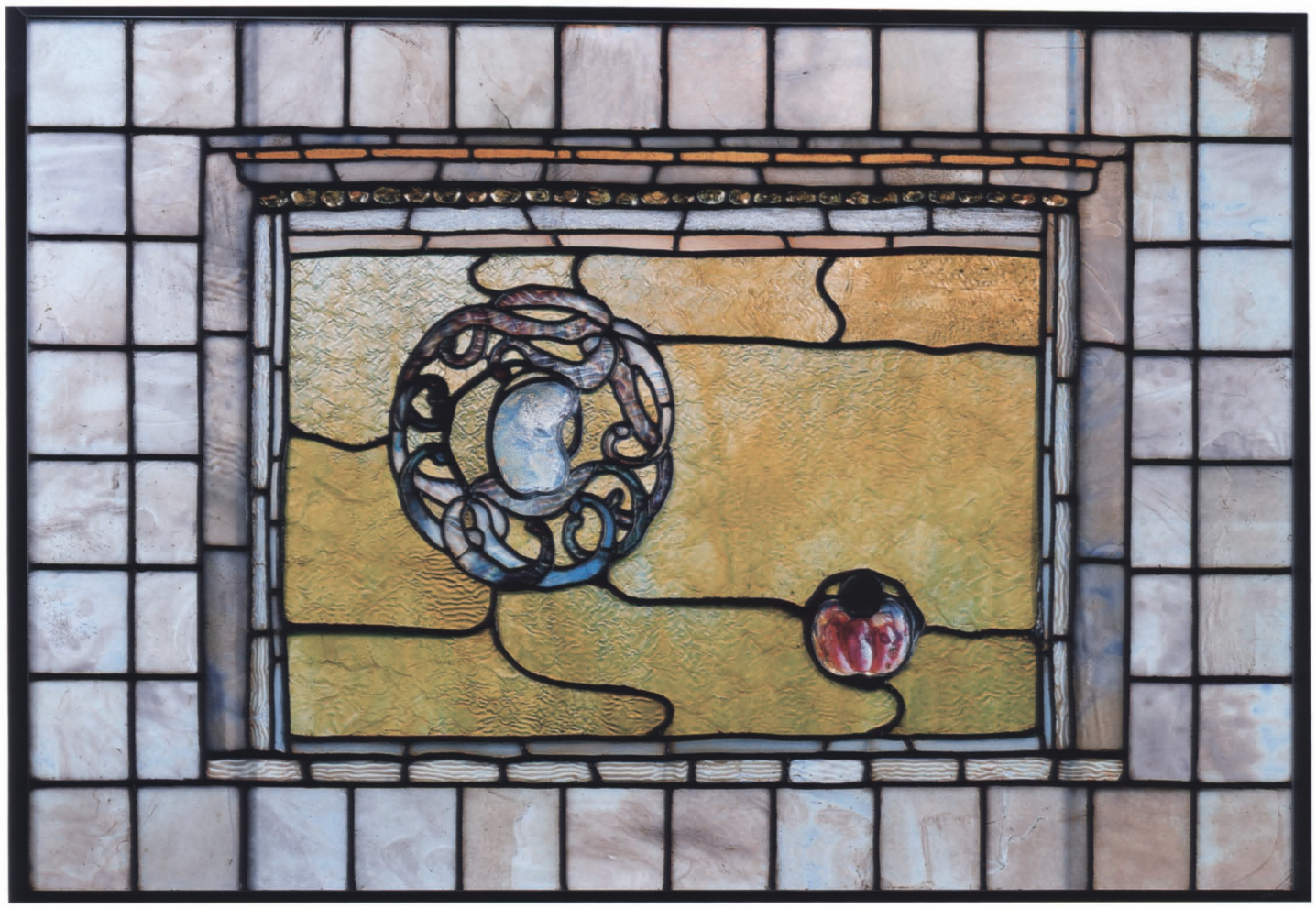


Fig. 276. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, *Tsuba* window, 1892–1900. Leaded Favrile glass, 31½ x 43½ in. (80 x 110.5 cm).
The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

depressed."[23] Most of the Tiffany *tsuba* were iron with punched or uneven hammered surfaces and piercing (he responded to the openwork patterns), not the elaborately detailed and polished soft-metal examples of the later nineteenth century favored by most of his contemporaries. It is said that *tsuba* made of iron, because inexpensive, were sold in bulk on strings. One of Tiffany's publicists claimed he had purchased them by the barrel.[24]

From 1885 Tiffany and his family lived in a large house on the corner of Seventy-second Street and Madison Avenue. An 1897 photo of the fireplace in their library shows how much fun Tiffany had with these small, perforated iron disks (fig. 37). He mounted them in amusing decorative patterns on the wall to either side of the hearth and soldered them onto the iron smoke hood and the stack. He used them as well to fashion a pair of globular lampshades and chains suspended from beneath the mantel and for the shade hanging in the center of the library. Sword guards march right up the walls in paired rows on the divisions between the five-part bay windows, framing the glass panels of white magnolia blossoms (fig. 38). There must have been upward of two hundred *tsuba* around the windows alone. They even infiltrated the breakfast room, where the fireplace was flanked by two large wood casks set into the wall as containers for table silver and wine bottles. The protruding ends had lead sheeting and were about thirty-four inches wide. One was decorated with glass mosaic, but the other featured circles of large iron rivets enclosing sword guards, each inelegantly attached with an iron rivet, a bizarre effect aptly described at the time as "barbaric magnificence" (fig. 275).[25] Tiffany later removed the end panels and stored them at Laurelton Hall. One of the twenty-some sword guards is still attached at the bottom of the vertical framing element at the left, a delicate design in silver of tiny pine needles and camellias, a winter theme.

The artist's dual interests, in decorative metalwork and in interior decoration, had clearly merged. By 1897 he had established a foundry and metal shop as part of his factory at Corona, Queens, which enabled him to expand the use of bronze and iron accessories in his interior decoration, especially for hanging lamps. At the same time he maintained a small metal workshop in his home, where he made handwrought items in metal.[26] Tiffany subsequently dismantled the curious, *tsuba*-encrusted smoke hood and the hanging lampshades and moved them to a corner of his smoking room at Laurelton Hall, just inside the door leading to the dining room.[27] Collectors like Tiffany at the end of the nineteenth century

were just ignorant enough to be free to do whatever suited them with their exotic Asian things. The French critic and promoter of Japonisme Edmond de Goncourt (1822–1896), for example, arranged *tsuba* in decorative vertical rows on the wall of his study in 1886. The jeweler and creator of metal furniture Théodore Lambert made patterns with Noh masks on the wall of a French salon, and in Manhattan, William Hammond pasted a frieze of Japanese woodblock prints around the upper registers of his bedroom walls in 1879. Louisine Havemeyer was up-to-date when she took twelve Japanese knife handles (*kozuka*) and had them made into fish forks.[28]

Tiffany designed one leaded-glass window in the 1890s with a large circular motif floating off-center that definitely suggests a sword guard (fig. 276). A central bean-shaped element is the hole (usually wedge-shaped) pierced in the center of a *tsuba* that allows the guard to be fitted onto a sword blade, while a single curved opening to its left (often bean-shaped) represents the *hitsuana*, a hole (sometimes there are two) that allows the end of a skewerlike implement (*kōgai*) to be carried in the scabbard of the sword. The little red-and-black circular ornament floating to the right might be a *menuki*, a decorative metal ornament placed on each side of a sword hilt to enhance the grip.

Sword guards were Tiffany's personal obsession. He kept about two thousand examples, mostly iron and dating from the late eighteenth to early nineteenth centuries, in the Laurelton Hall smoking room. Twenty-four are illustrated in the 1946 Parke-Bernet Tiffany sale catalogue. A few are possibly from the seventeenth century, but none are great, as far as one can tell (fig. 277). He stored them in plain wood cabinets about three feet high with shallow tray drawers. Three were in the 1946 Parke-Bernet sale (unlisted lot 791A) and were purchased by Mrs. Sloane for her house museum, but without the sword guards, which were sold separately. (The empty cabinets must have been a bargain.) As Kristin C. Law, the curator of the Hermitage Foundation Museum and Gardens, notes, their story comes alive when the drawers are opened. The outline of each shape is visible above the impressed corresponding number (ending in 1424).[29] Tiffany also owned an olive green Japanese wood cabinet with two small and two long drawers mounted on the front with fourteen sword guards. It was thirty inches high and had two chamfered and drop leaves that opened to make a tabletop five feet long.[30] Clearly he enjoyed the tactile, kinetic sensation of holding a *tsuba* in the palm of his hand, the charm of the myriad designs (no two alike), and the fine workmanship. One of the artisans in his metalworking studio, Julia Munson Sherman, recalled that Tiffany always carried a sword guard in his waistcoat pocket. When he was unhappy with the sharp edges of an object crafted at Tiffany Studios, he would pull out the Japanese piece and praise its softly rounded edges.[31] His great appreciation of Japanese metalwork probably came to him through Edward C. Moore, who left his own collection of 93 *tsuba,* as well as large numbers of related sward fittings, to The Metropolitan Museum of Art in 1891.

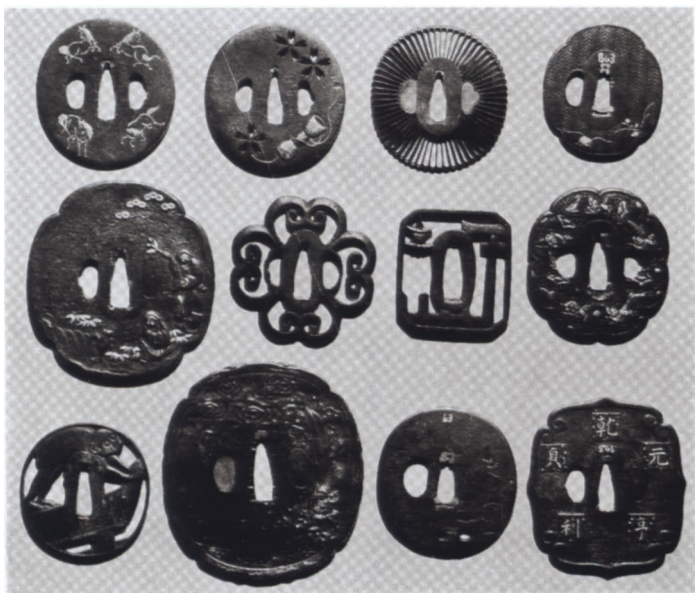


Fig. 277. Japanese iron *tsuba* (sword guards) in Tiffany's collection, illustrated in the sale catalogue of the 1946 auction of the contents of Laurelton Hall. From Parke-Bernet 1946, p. 123

The "exotic" setting of the Laurelton Hall den is enhanced by several Japanese architectural elements, notably a carved wood door and a *ranma* (carved horizontal panel on the upper registers of a building) decorated with chrysanthemums. Tiffany mounted the latter as a wall hanging. Between 1902 and 1906 doors and *ranma* from early Edo-period (1615–1868) shrines and temples that had been taken apart in the mid-nineteenth century were flooding the antiques market in New York. They were most aggressively marketed by Matsuki Bunkio (1867–1934), one of this country's first resident Japanese art dealers. From a family of art appraisers, he arrived in Salem, Massachusetts, at the age of twenty, learned English, took an American wife, and opened a gallery on Boylston Street in Boston. By 1898 he was sponsoring auctions of Japanese art in Boston, New York, and Philadelphia.[32] The original source of such carvings is unclear, but they captured the attention of most collectors at the time. One New York sale netted $31,000, mostly thanks to Bigelow's investment for the Museum of Fine Arts, Boston.[33] The fine craftsmanship and bright colors made these objects attractive to early collectors, though they soon fell out of favor.

In 1917 Tiffany was actively shopping for Asian art. He was sixty-nine, approaching retirement, and at the end of his artistic career. Anticipating the deeding of Laurelton Hall and its contents to his educational foundation the following year, he made a last big push to complete the decoration of his country estate. It was a final summing up of his career as he deliberately turned his home into a "museum."

It was about this time that he purchased the magnificent pair of large, glazed Kangxi-era Chinese ceramic lions for the loggia (figs. 265, 278, 279). He bought them from C. T. (Ching Tsai) Loo (1880–1957), who began selling Chinese art in New York about



Fig. 278. Loggia, Laurelton Hall, ca. 1920s. Gelatin silver print, 8⅛ x 10 in. (20.5 x 25.4 cm). Photograph by David Aronow. The Metropolitan Museum of Art, New York, Gift of Robert Koch, 1978 (1978.646.9)

Opposite: Fig. 279. Pair of lions. China, inscribed 1684. Glazed stoneware, H. 66 in. (167.6 cm) each. Private collection, Switzerland. Photograph © Christie's Images Ltd. 2004

March 1915. Despite the fact that Loo is acknowledged as one of the most important Asian art dealers of the first half of the twentieth century, little is known about him. An obituary written by the chief curator of the Musée Guimet, Paris, did not even mention his business venture in the United States.[34] Loo grew up in a merchant family in Shanghai and was sent to Paris as a young man to learn French and obtain a degree in international commerce. Instead, he started his own antiques business, Lai Yuan (Coming from Far Away), at 34 Rue Taitbout. In 1915, at the age of thirty-five, he opened a New York branch at 557 Fifth Avenue, dividing his time between France and the United States until at least 1921. In 1926 he bought an old hotel in Paris and had it transformed into the Chinese-style gallery that still stands today. Like Yamanaka and Company, his only close rival, his firm was responsible for looting China of some of its great stone sculptures and antiquities. Yamanaka and C. T. Loo were the two pipelines to this country and to Europe. The Tiffany lions once sat at the entrance to the great hall of some temple or grand house in Shanxi province, in northern China. They were listed at $3,000 in the 1919 insurance inventory, probably based on a now-lost Lai Yuan invoice, and brought $1,850 at the 1946 Parke-Bernet auction.[35] Their brilliant turquoise and yellow glazes were an ideal match for Tiffany's iridescent blue and yellow glass tiles on the lintel of the loggia at Laurelton Hall (see fig. 107).

Loo was aggressive in approaching wealthy local collectors of Chinese art from the moment he first set foot in the States. In 1915 he sold a painting attributed to Ma Yuan (later deaccessioned) to Alfred Pillsbury in Minneapolis, and a group of thirteen Chinese paintings and some ceramics to Charles Freer in Detroit, and he negotiated deals with Eugene and Agnes Meyer in New York. He made his first gift to The Metropolitan Museum of Art in November 1915. Loo and his wife, who was French, visited Freer in Detroit in 1916. Between May 1915 and April 1921 his company held at least four auctions of Chinese antiquities in New York, and he himself was bidding at the major sales, sometimes side by side with Tiffany.

In January 1917 Tiffany spent two full days at two sales at the Anderson Galleries, on Madison Avenue at Fortieth Street, stocking up on ukiyo-e prints, paintings, and furniture for a Chinese room and a Japanese room he was completing on the third floor of Laurelton Hall. He was present at 2:30 P.M. on the afternoons of January 22 and 23 for the sale of the property of an anonymous Chinese art collector who had lived in Beijing before the revolution. At 8 P.M. he was back, bidding on the group of four hundred Japanese prints from the collection of the New York photographer Arnold Genthe (1869–1942). These sales were well publicized and attracted considerable interest. Tiffany was an amateur photographer and may have known and admired the German-born Genthe, who moved to New York from San Francisco in 1911. Genthe had traveled in Japan for six months in 1908 and his compositions often show the influence of Japanese prints. Print prices were rising dramatically about 1917, thanks in part to the new wealth and nascent nationalism in Japan in the early years of the Taisho period (1912–26), and Genthe was taking advantage of





Fig. 280. Chinese coromandel screen from Tiffany's collection (detail with phoenix). Qing dynasty. Wood. From *Old Chinese Porcelain, Single Color Porcelain, Ming, Sung, Yuan, and Tang Pottery, Decorated Chinese Porcelain, Old Chinese Bronzes, Jade, Ivory and Crystal, Old Chinese Kakemono, Makimono and Albums,* sale cat., New York, Anderson Galleries, January 22–23, 1917, n.p.

the booming market. Tiffany paid seventy dollars for a triptych by Kikugawa Eizan (1787–1867) of seven beauties in a treasure ship, a parody of the gods of good fortune. (In 1946, in a depressed market, it sold in a lot with another triptych and a diptych for just twenty dollars.)[36]

Tiffany was never a serious collector of ukiyo-e; he framed all of his prints (sixty-six are listed in the 1946 Parke-Bernet sale) for hanging on the walls of his Japanese room (some called it the Japanese print room), a practice that would be anathema to any true print connoisseur concerned with fugitive, light-sensitive vegetable pigments. Many of his woodcuts were obviously small pages removed from printed books, while others were single sheets that once formed part of a triptych. It is safe to say there were no unexpected treasures, with the possible exception of an album of two hundred *surimono*, the specially commissioned luxury prints produced as New Year's greetings. This would have been a genuine rarity.

The afternoon sales on January 22 and 23 of Chinese porcelain, jades, bronzes, and paintings at the Anderson Galleries was described in a New York newspaper as having a personal quality: "The pieces hang together well, as though they had been gathered one by one by a collector of taste. Among them are many rarities and objects of the sort that appeal to artists, with designs that contain the element of surprise."[37] The catalogue explains that this is a collection formed by a prominent foreign official who was a resident of China for seventeen years. Many things came from Monsignor Favier, bishop of Peking in 1902. Large Qianlong jars were advertised as coming from the collection of the late empress dowager in the Forbidden City. Also bidding were C. T. Loo and Duveen Brothers. Tiffany bought three very large hanging scrolls of figural court scenes billed as Song dynasty and



Fig. 281. View of Chinese room, Laurelton Hall, ca. 1920s. Gelatin silver print, 8⅛ x 10 in. (20.5 x 25.4 cm). Photograph by David Aronow. The Metropolitan Museum of Art, New York, Gift of Robert Koch, 1978 (1978.646.23)



Fig. 282. View of Chinese room from the octagonal pavilion, Laurelton Hall, ca. 1920s. Gelatin silver print, 8⅛ x 10 in. (20.5 x 25.4 cm). Photograph by David Aronow. The Metropolitan Museum of Art, New York, Gift of Robert Koch, 1978 (1978.646.22)



Fig. 283. Third-floor balcony of Fountain Court, with entrance leading to Chinese room, Laurelton Hall, ca. 1920s. Gelatin silver print, 8⅛ x 10 in. (20.5 x 25.4 cm). Photograph by David Aronow. The Metropolitan Museum of Art, New York, Gift of Robert Koch, 1981 (1981.1162.7)



Fig. 284. View of octagonal pavilion inside Chinese room, Laurelton Hall, ca. 1920s. Gelatin silver print, 8⅛ x 10 in. (20.5 x 25.4 cm). Photograph by David Aronow. The Metropolitan Museum of Art, New York, Gift of Robert Koch, 1981 (1981.1162.13)



Fig. 285. Chinese turquoise jardinière from Tiffany's collection. From *Oriental Art Treasures from the Chinese Imperial Palace*, sale cat., New York, American Art Association, January 26–27, 1917, n.p.



Top right: Fig. 286. Headdress. China, late 19th century. Gilded silver and kingfisher feathers on wired, ribbon base, and applied and hung with semi-precious stones and pearls, 9½ x 10½ in. (24.1 x 26.7 cm). The Hermitage Foundation Museum and Gardens, Norfolk, Virginia



Middle right: Fig. 287. Headdress. China, late 19th century. Gilded silver and kingfisher feathers on an armature of wire, cloth, and fiber, 7 x 11½ in. (17.8 x 29.2 cm). The Hermitage Foundation Museum and Gardens, Norfolk, Virginia



Bottom right: Fig. 288. Pair of tiaras. China, late 19th century. Gilded silver and kingfisher feathers, tourmaline. Left: 7 x 5½ x 1 in. (17.8 x 14 x 25 cm); right: 3¼ x 4 x 1 in. (8.3 x 10.2 x 2.5 cm).The Hermitage Foundation Museum and Gardens, Norfolk, Virginia

attributed to such famous names as Li Gonglin (they almost certainly were Ming dynasty copies), a bird-and-flower painting attributed to Tang Yin, a number of painting albums (which he dismantled and framed), one seventeenth-century coral red porcelain jar, and a five-foot-high, two-panel Kangxi screen with images of eight of the sixteen Buddhist arhats. He paid $2,000 for the last and most expensive lot in the sale, a late Qing dynasty



Fig. 289. Chinese lacquered wood chair from Tiffany's collection. Qing dynasty. From *Oriental Art Treasures from the Chinese Imperial Palace,* sale cat., New York, American Art Association, January 26–27, 1917, n.p.

twelve-panel coromandel screen with landscape and figural scenes incised and painted with colors on a black lacquer ground (fig. 280). A man with a mission, he spent a total of $9,056 on twelve lots at this sale.[38]

The paintings he bought that day are visible in later interior views of the large Chinese room on the third floor of Laurelton Hall (figs. 281, 282). He positioned the coromandel screen, almost nine feet high and nineteen feet wide, to shield the doorway opening to the vestibule that encircled the three-story, open central court. Viewed from the court, the doorway and screen were framed by an arch of Chinese silk patchwork (fig. 283). Within the Chinese room Tiffany constructed a mock period room in the form of a small octagonal pavilion, a little retreat with open sides like a summer pavilion (fig. 284). It had a separate inner roof, which was mirrored, painted, and decorated with split bamboo, in the manner of the Orientalizing ballroom he had created earlier for his Seventy-second Street home (see fig. 41). The floor was depressed three steps below the level of the larger room. This pavilion was assembled from elaborately carved, pierced, and gilded vermilion lacquer panels taken from doors and beds of state that came from southern China. The frieze above was modern American chinoiserie. Late Qing red-lacquer chairs with gold patterns and inlaid with mother-of pearl flanked an octagonal table made by Tiffany. A Qianlong-era tasseled lantern of wood and painted glass was suspended overhead. The overall effect was highly ornate, if not downright gaudy. The idea of historicizing theme rooms goes back to Tiffany's association with the decorator Lockwood de Forest, who had set up a shop for carved woodwork and furniture in Ahmadabad, India. Tiffany had incorporated pieces from a carved wood facade of a North Indian house into his Seventy-second Street residence in the 1880s. There is no evidence that he had Chinese craftsmen working for him at Laurelton Hall. (The Chinese pavilion was dismantled and sold as a single lot, for one thousand dollars, in 1946.)

One big mistake in the Chinese room was the two-foot-high stone stele with Buddhist triad mounted in a significant position over the fireplace (see fig. 282, far right). C. D. McGrath, who was working out of his suite in the Netherland Hotel on Fifth Avenue at Fifty-seventh Street, sold it to Tiffany about 1917. He



Fig. 290. Covered document box. China, 2nd half of 18th century. *Huang huali* wood, mother-of-pearl, stained ivory, lacquer, soapstone, various hard stones, walnut, 4 x 11½ x 18 1/16 in. (10.2 x 29.2 x 47.5 cm). Tiffany and Company Archives

claimed he had acquired it in China in 1911 as a work of the sixth or seventh century, but it is most likely a modern forgery.[39] The presence of a fake in a collection of Chinese art is not unusual for the time. Freer, for example, purchased a number of fake stone steles in Shanghai between about 1913 and 1915.

On January 26 and 27, three days after the print sale and the Chinese works of art sale at Anderson Galleries, Tiffany spent another $2,048 on eight lots of Chinese art at a Yamanaka and Company auction at the American Art Galleries at Madison Square South. He competed there not only with C. T. Loo, the high bidder at this sale, but with collectors named Rothschild, Altman, and Vanderbilt.[40] On the 26th he paid $850 for the massive turquoise Ming jardinière with animal faces (fig. 285) that he installed as a planter in the Fountain Court at Laurelton Hall (it is clearly visible at the left in fig. 132). He bid $300 for a lapis lazuli Ming jardinière.[41] These large "statement" pieces were in vogue, and costly, at the time. Tiffany presumably chose them for their color. He advocated blue, a cool color, as most appropriate for his summer home; his collection was vibrant with turquoise, lapis lazuli, and peacock blue Qing porcelains, as well as with imperial Manchu women's caps and tiaras made of tiny, iridescent blue kingfisher feathers (figs. 286–288).[42] On the 27th Tiffany returned to bid $300 for two brown- and two black-lacquer armchairs and $325 for a Qianlong "emperor's throne" in black lacquer lavishly embellished in gold with peony scrolls and bats (fig. 289). He also purchased two textiles in this sale: an oval brocade Qianlong table cover for $53 and a brownish golden silk brocade hanging with seven dragon medallions in red, green, white, blue, and gold for $80. The latter he draped over the black-lacquer throne seat after placing it in a corner of the Chinese pavilion at Laurelton Hall.

Yamanaka and Company had titled their January 1917 sale at the American Art Galleries "Oriental Art Treasures from the Chinese Imperial Palace," advertising "exquisitely wrought gold ornaments from the ceremonial crowns of the former emperor and empress of China." The catalogue, written by Dana H. Carroll, goes on to say that these gold ornaments were "disposed of by the Imperial family last spring [1916]" in Beijing and that they were purchased (by Yamanaka) at that sale. The late Qing dynasty was a chaotic and murky time. After the Boxer Rebellion in 1900, international troops looted the capital and ransacked the Forbidden City. Then, following the revolution of 1911, there was a largely unsupervised transition from the imperial dynasty to the then unstable republican government. Inevitably a massive amount of material was sold out of the back door. Pu Yi (1906–1967), the last Manchu emperor, was allowed to reside in the Forbidden City under virtual house arrest until his eviction in 1925. He and his family viewed the objects in the palace as their personal possessions. Forced to live on drastically reduced income, they and the six hundred eunuchs and countless other court attendants who lived with them began selling things surreptitiously to a select few art dealers, probably including Yamanaka and Loo. Manchu princes living outside the Forbidden City also had fine things and



Fig. 291. Yamanaka Sadajirô (third from right), with members of his staff and of Prince Gong's household, in a view of palace of Prince Gong, Beijing, March 1912. From *Yamanaka Sadajirô den* (Osaka, 1939), opp. p. 81

would have had furnishings that were much the same as those in the imperial palace in the capital. The Shenyang Palace, the Manchu royal summer palace in Mukden, in China's northeastern Liaoning province, seems to be the one from which most material was being removed in this period. Craig Clunas cautions that one should be skeptical about any claims of an "imperial" provenance, which can be demonstrated to have been attached to all sorts of things for which it was quite impossible.[43] Be that as it may, China was hemorrhaging its cultural heritage. It was common at the time to find auction catalogues blatantly publicizing items as imperial possessions taken "from the Peking Palace at the time of the Revolution." In 1917, for example, the Anderson Galleries auctioned off 365 Chinese Manchu court robes collected by Frederick Moore.[44] J. P. Morgan famously offered to buy the whole imperial collection.[45]

The founder and driving force behind Yamanaka and Company, so pivotal in the New York art market, was Yamanaka Sadajirō (1866–1936), who was born into a family of Japanese antique dealers in Osaka. He was educated through grammar school, and then had a standard apprenticeship in the trade. After studying English for three years, he set off to fulfill his dream of setting up an overseas business. In January 1895 he opened the doors of Yamanaka and Company on West Twenty-seventh Street near Broadway (by 1902 he had moved to Fifth Avenue) with a staff of five. His first customers included Samuel Colman, Harry Havemeyer, and Charles Freer. Unassuming and astute, he enrolled in a business college in New York and focused on expansion. Soon he had branches in Boston and London, specializing in the finest Chinese jades, bronzes, sculpture, and ceramics but offering Japanese paintings on cut velvet and stone lanterns for the walk-in tourist trade. Yamanaka was buying aggressively in Beijing during the critical years following the revolution. In 1912, for example, he purchased the bulk of the collection of Puwei

(d. 1935), the Manchu Prince Gong, and sold it through the American Art Galleries in 1913 (fig. 291). Clients like Freer paid $5,000 and more for Yamanaka's Shang dynasty ritual bronzes and archaic jades; in 1925 Mrs. John D. Rockefeller Jr. is said to have paid $225,000 for two early Buddhist gilt-bronze altarpieces.[46] Yamanaka's American branches were dissolved in 1944.

About June of 1917, still on the prowl for house furnishings, Tiffany acquired a two-panel, eighteenth-century Japanese screen of peacocks with pink and white peonies from the estate of his close contemporary, the painter William Merritt Chase (1849–1916). The screen was valued at $125 in the 1919 insurance inventory, probably based on a purchase invoice. For purposes of comparison, it is noteworthy that in 1915 the Metropolitan Museum paid Yamanaka and Company $11,000 for a single six-panel decorative Rinpa-school screen dating from the late seventeenth century.[47] Chase kept Japanese fans, prints, and screens in his Tenth Street studio and incorporated them into his paintings, imparting the spirit of Japonisme (see fig. 84).[48] Tiffany purchased two of Chase's oil paintings from the artist's estate in 1917 for display in his second-floor painting gallery.

The folding screen was for his third-floor Japanese room at Laurelton Hall. He already owned two other Japanese screens; all three had floral imagery, as might be expected of a man obsessed with flowers. A 1907 photograph of the Laurelton Hall living hall (see fig. 140) shows a six-panel screen standing on the floor to the left of the wide fireplace, near the entrance to the hallway leading to the Fountain Court (fig. 292). It is an eighteenth-century Japanese painting of a pair of long-tailed birds sitting on a fancy checkered screen in a garden setting beside a stream; the trunk of a rugged, blossoming plum tree twists up and over the screen. It creates a witty trompe l'oeil effect of a folding screen within a folding screen. As far as one can tell from interior views, Tiffany never moved this screen. A second six-panel screen, with images of flower baskets and hanging lanterns, in a view of the dining room first published in 1914, stood beside the doorway leading from the dining room to the living hall (fig. 155; see also fig. 242).[49]

Tiffany knew to hire the best available talent to promote his collection and document his legacy. For the catalogues of the Laurelton Hall Asian holdings published by the Louis Comfort Tiffany Foundation in 1920 and 1921, he hired three well-known local experts. (No doubt the authors had been instrumental in selling him many of the objects as well.) Dana H. Carroll compiled the descriptions of objects in the Chinese and Japanese rooms. In 1914 he had been invited to catalogue the Japanese ceramics, which included tea caddies, for a high-profile exhibition of East Asian ceramics held under the auspices of the Japan Society at Knoedler Galleries on Fifth Avenue (lenders included Samuel Colman, Charles Freer, Samuel T. Peters, who was Louisine Havemeyer's brother-in-law, and Howard Mansfield). Tiffany would certainly have attended this event. From 1914 through at least 1921 Carroll worked as a consultant cataloguing both Chinese and Japanese art for the New York auction houses (primarily for the Yamanaka sales). More significant, in 1916 Freer paid him $2,500 to catalogue his Korean and Japanese ceramics. Carroll subsequently went to Detroit to work on the Freer paintings as well. Carroll's *The Freer Collection for the Nation* was

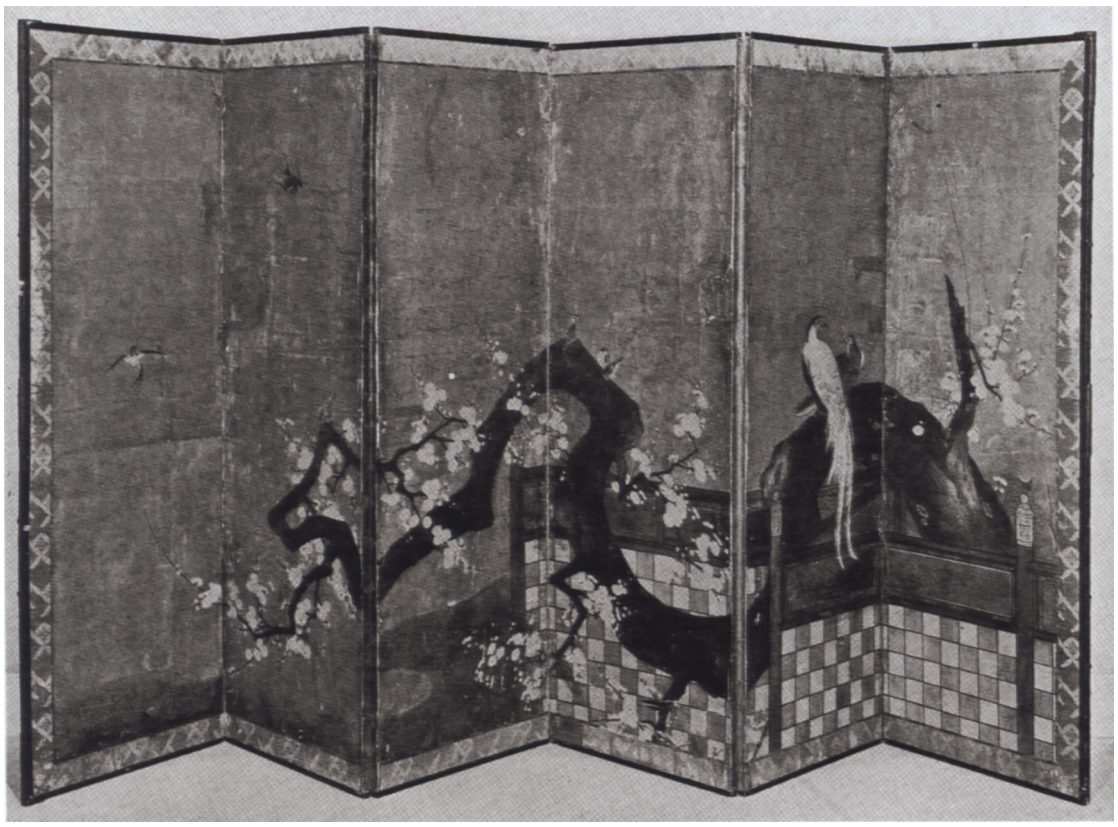


Fig. 292. Japanese folding screen, 18th century, ink and color on paper, illustrated in the sale catalogue of the 1946 auction of the contents of Laurelton Hall. From Parke-Bernet 1946, p. 157

published in 1923 at the time of the public opening of the Freer Gallery of Art at the Smithsonian Institution.[50] Matsuki Bunkio, who had closed his business in Boston in 1917 and moved to New York about 1919, itemized the supplementary catalogue of Tiffany's Japanese objects. He, too, was well qualified, having organized at least thirty-four sales of Asian art on the East Coast (half in New York) since 1898. In the 1920s, the twilight years of his career, he taught Buddhist studies at Columbia University. John Kimberly Mumford (1863–1926), who lived in Athens, New York, catalogued Tiffany's carpets. His first scholarly tome, *Oriental Rugs*, was published by Charles Scribner's Sons in 1900; it became the bible for collectors and dealers, reissued in many editions. Mumford was recognized as an expert on both sides of the Atlantic. Occasionally he researched rug sales for the auction houses and he sold a portion of his own rug collection at the Anderson Galleries in 1916.[51] Carroll worked with him to catalogue Tiffany's Chinese rugs.

The Moorish architecture of Laurelton Hall was dazzling. Inside, there was a methodical mix and match of cultures featuring Ming jardinières, Japanese armor, Native American baskets, polar bear rugs, and Favrile glass. A sophisticated interior decorator and colorist, Tiffany installed his collection with theatrical flair. He acquired what he needed to create an ambience and to fill every space, believing that "a profusion of objects cannot be unpleasant in effect if each object be intrinsically beautiful."[52] It has been said that by the end of his life Tiffany was an anachronism as an artist. Born in 1848, he was stuck in the nineteenth century and never made the transition to modernism with his work in leaded-glass windows and lamps.[53] In his approach to collecting, he was also firmly attached to the "more is better" aesthetic of the late nineteenth century, an effect described by one contemporary critic as a "kind of decorative jungle."[54] It is interesting to contrast Tiffany's old-fashioned approach to decoration with that of a younger contemporary, Frank Lloyd Wright (1867–1959). Wright was an equally passionate collector of Asian art. He even made a profession of it, supporting himself during lean years as a print dealer; in 1918 he was busy selling Japanese prints to The Metropolitan Museum of Art. Wright brought Japanese screens up off the floor, making spaces for them on the walls of his clients' homes. He dared to be novel, even radical, creating dramatic architectural settings for screens. Japanese paintings, essentially flat and abstract, were in tune with his emerging modernism. Wood trim that harmonized with the room was used to frame a flattened screen and hold it in place on the wall, creating a kind of extended window onto nature.[55]

Tiffany continued to seek out Chinese and Japanese art even late in life. Perhaps, in an age when the world was not yet flat, he thought the exotic East represented a timeless ideal of "beauty." Perhaps it was also a way of presenting himself as an urbane man of the world with international taste. As a self-taught connoisseur of Asian art, guided by instinct and training as a decorator, he bought surprisingly well. Today, Qing imperial taste, represented by rhinoceros-horn cups and Manchu women's headdresses, is once more in the ascendant, especially with Chinese buyers. But many of Tiffany's things, his prints, for example, were simply inferior. It is not really possible to know just how harmonious the whole medley of East and West might have been, but the sheer quantity of precious material goods must have induced sensory overload. Even so, visitors were surely left to dream of marvelous cultures of a bygone era.

I am deeply indebted to assistance and advice provided by generous friends and colleagues, including Alice Cooney Frelinghuysen, Monica Obniski, Barbara Veith, Jennifer Perry Thalheimer, Martin Eidelberg, Michael Bass, Joe Earle, Sebastian Izzard, John C. Weber, Jenni Rodda, Thomas Lawton, Alfreda Murck, Sue Naquin, David Hogge, Angela Howard, Maggie Bickford, Michael Franses, Sheridan Collins, Sachiko Hori, Kristin C. Law, John Vollmer, and Elizabeth Childs-Johnson.

1. M. Frederick Savage, "Laurelton Hall Insurance Inventory," 1919, copy by John E. Terwilliger, January 1937, Charles Hosmer Morse Museum of American Art, Winter Park, Florida; Tiffany Foundation 1920 and Tiffany Foundation 1921a; Parke-Bernet 1946 (priced copy in the library of Christie's, New York).
2. The wood box is illustrated as no. 125 in the 1922 Tiffany Foundation catalogue. One of the pair of Chinese chairs is illustrated as lot 904 in Parke-Bernet 1946; the pair later passed through the hands of Nelson Rockefeller. Among objects now in the Hermitage Foundation Museum and Gardens, the Chinese jades and soapstone seals are recorded in Parke-Bernet 1946 as lots 929 and 954; the Japanese sword is lot 759; the prints are lot 839 (only two of the three prints have been located).
3. For the Chinese chime, see Parke-Bernet 1946, lot 955, and Tiffany Foundation 1921a, no. 47. The chime was published in an etching in Mitchell 1882i, p. 148. The chime was acquired by Florence Sloane at the 1946 sale for her Hermitage Foundation house museum. It was stolen about ten years ago and is known only from a photograph dating from the 1970s.
4. The first of the two Bing sales in 1894 included *tsuba*. For the sales, see American Art Association 1894a and 1894b; for Bing, see Weisberg et al. 2005.
5. For the Havemeyer Asian collection, see Julia Meech, "The Other Havemeyer Passion: Collecting Asian Art," in Frelinghuysen et al. 1993, pp. 129–50. For Bing and Tiffany, see Eidelberg 2005.
6. For Bosch Reitz, see Meech-Pekarik 1982, p. 113.
7. American Art Association 1909; priced and annotated copy in Watson Library, The Metropolitan Museum of Art (hereafter Watson Library).
8. Mary Churchill Ripley was the author of *The Tiffany Studios Collection of Notable Antique Oriental Rugs* (1906); *The Tiffany Studios Collection of Notable Oriental Rugs* (1907), a second edition of the 1906 catalogue; and *The Tiffany Studios Collection of Antique Chinese Rugs* (1908). The first two were published in editions of 500, the last in an edition of 1,000; see Tiffany Studios 1906, 1907, and 1908.
9. American Art Association 1916b, lot 145; priced copy in Watson Library. The carpet is illustrated as no. 83 in Tiffany Foundation 1920 and was sold as lot 1043 in Parke-Bernet 1946 (fragments were sold as lots 1044 and 1045). See also König and Franses 2005, pl. 25. At full size the carpet originally had a series of holes for columns in the temple for which it was made. In the early twentieth century these holes were filled in.
10. For the Moore carpets, see Anderson Galleries 1918. Six items with 1918 Moore provenance are cited in Tiffany Foundation 1920 (nos. 1008–11). Other sales of Moore's Chinese collection took place at Anderson Galleries on March 2–4, 1916; February 23–24, 1917; March 2–3, 1917; March 29–31, 1917; January 5, 1918; and December 11, 1919. Some of the auction catalogues contain biographical information on Moore.
11. L. Tiffany 1917a, p. 142.
12. See American Art Association 1905; priced catalogue in Watson Library. The three lots

purchased by Tiffany in the Waggaman sale (lots 446, 459, and 468) are listed in Parke-Bernet 1946 as lots 807 (Chinese), 808 (Japanese), and 810 (Japanese [illustrated]).

13. Waggaman is said to have invested Catholic University funds in real estate. Unfortunately, the income from those investments did not reach his expectations, and he was unable to pay the anticipated interest to the university. He had to declare bankruptcy and sell his collection to repay the debt. I am indebted to Tom Lawton for drawing my attention to Waggaman's obituary on the first page of the *New York Times*, June 28, 1906.
14. For Freer invoices, see Charles Lang Freer Papers, Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution, Washington, D.C., Gift of the Estate of Charles Lang Freer.
15. Tiffany Foundation 1921a, no. 76; Parke-Bernet 1946, lot 821.
16. For a Japanese example of the attack of the armies of Mara, see Murase 2000, pp. 78–79.
17. Saylor 1908a, p. 161.
18. Tiffany Foundation 1921a lists six Japanese suits of armor; all six were sold at Parke-Bernet Galleries in 1946.
19. The hanging panels are described in Parke-Bernet 1946, lot 924.
20. R. Mayer and Lane 2001, p. 25. I am indebted to Jane Bobko, Monica Obniski, and Alice Cooney Frelinghuysen for this reference.
21. The four sword guards illustrated here were not part of the 1946 sale. Their provenance is unclear. There is no evidence that they were ever owned by Tiffany, but according to Jennifer Perry Thalheimer, they were most likely part of the largely undocumented shipment that came from the wrecker who sold off components from Laurelton Hall after the fire in 1957 (see n. 25 below). Hugh F. McKean, an artist-in-residence at Laurelton Hall in 1930, and his wife, Jeannette, bought many things from the wreckers, perhaps including these sword guards, and put them into the collection of the Morse Museum, which Jeannette McKean had founded in the 1940s. Laurelton Hall items remained crated after they were shipped down to Florida and were not unpacked and accessioned until decades later. The sword guards were accessioned in 1971. What complicates the issue is the fact that Hugh McKean also collected things unrelated to Laurelton Hall as reference works. These were generally accompanied by an invoice, however, and the sword guards have no such documentation. E-mails from Thalheimer to the author, December 20, 22, 28, and 29, 2005.
22. The *tsuba* in the Museum of Fine Arts, Boston, are catalogued and illustrated on the museum's website. For Halberstadt, see Ogasawara 1983. For information on Halberstadt I am indebted to Ulla Houkjaer at the Danish Museum of Decorative Arts.
23. Izzard 2004, p. 11. See also Parke-Bernet 1948. I am indebted to Sebastian Izzard and to Joe Earle, Museum of Fine Arts, Boston, for insights on sword guards; see Earle 2004.
24. Waern 1897, p. 161.
25. De Kay 1911, p. 472. See also "Arrangement" 1912. The ends of the two wood casks were purchased by Hugh McKean from the wrecking company directly out of Laurelton Hall after the fire in the late 1950s. According to Jennifer Perry Thalheimer, Collections Manager, Charles Hosmer Morse Museum of American Art, Winter Park, Florida, "The panels were included (not specifically listed as many items were not) in the pieces purchased from the wrecking company directly out of Laurelton Hall in the late 1950s. The 1919 inventory lists several entries from places like the Atelier Apartment as 'Lot misc. objects carvings etc.' and in the Carpenter Shop, 'Trunks, Furniture not in use, chandeliers, electric light fixtures, Favrile glass shades and globes, stained glass panels and borders, carved wood panels etc. etc. from the Seventy-second Street house.' Apparently Tiffany removed items from his other houses and stored them at Laurelton Hall until he found a place for them. It seems that many never did get placed because a man who worked for the LaVernes (the later owners of the foundation section) explored the upper area and found back rooms packed with objects. It is possible these rooms were filled after the 1946 sale, but it seems that what was sent to auction was taken away and the rest was left as it was until the property was sold. A friend of the people who bought the main house said it was untidy and had many nooks where they would find fragments. The fragments weren't the type of objects that would have been even considered for sale." E-mail from Thalheimer to the author, December 15, 2005.
26. Martin Eidelberg, "Tiffany and the Cult of Nature," in Duncan et al. 1989, pp. 80, 82.
27. The earliest clear photograph of the fireplace at Laurelton Hall was published in 1922, but the 1919 Laurelton Hall insurance inventory (see n. 1 above) mentions a hanging electric light with shade in the shape of a wrought-iron ball inlaid with sword guards, as well as the wrought-iron fireplace with ornamental iron smoke hood inlaid with sword guards. In 1914 Charles de Kay published the 1897 photo of the fireplace with sword guards in the Seventy-second Street location in his *Art Work of Louis C. Tiffany*. Alice Cooney Frelinghuysen points out that because photos from Seventy-second Street were sometimes reused years after that apartment was vacated, one has to be very cautious about dating Tiffany interiors based on a photograph's date of publication. There are many instances of the reuse of old photos of both Seventy-second Street and Laurelton Hall after many years. In one instance, the photos were published some ten years after the Seventy-second Street apartment was vacated. E-mail from Frelinghuysen to the author, December 5, 2005. At Laurelton Hall Tiffany also fabricated sword-guard chains for hanging light fixtures in the living hall (see fig. 140).
28. For Goncourt, see Beurdeley and Maubeuge 1991, pl. XII; for Lambert, see Weisberg et al. 1975, p. 154, fig. 54; for Hammond, see Lewis et al. 1987, p. 127; for Havemeyer, see Frelinghuysen et al. 1993, pl. 89.
29. E-mail communication from Kristin C. Law to the author, August 10, 2006.
30. The cabinet for sword guards is listed in Parke-Bernet 1946 as lot 913, and the sword guards as lots 714–742 and 762–791.
31. Communication from Martin Eidelberg to the author, December 7, 2005.
32. For Matsuki and Charles Freer, see Lawton and Merrill 1993, pp. 100–110; see also Salem 1993.
33. Bruschke-Johnson 1991, p. 39. The Bigelow purchases were made at a Yamanaka sale in February 1903.
34. Auboyer 1957.
35. The lions reappeared at Christie's, New York; see Christie's 2004, lot 311. For Shanxi glazed ceramics, see Cai 1991. Loo's price of $3,000 would not have been unusual for the time. At a Yamanaka and Company sale at the American Art Galleries on February 7–8, 1916, E. Farmer paid $3,800 for a pair of "Fu-lions" in cloisonné enamel on brass that measured seven feet nine inches in height. See American Art Association 1916a; priced and annotated copy, Watson Library.
36. See Anderson Galleries 1917b, lot 41; priced and marked copy in Watson Library. This print was lot 833 in the 1946 Parke-Bernet sale.
37. Undated New York newspaper clipping in the New York Public Library copy of the Genthe catalogue, titled "Oriental Art on View at Anderson's."
38. See Anderson Galleries 1917c. The coromandel screen is illustrated in Tiffany Foundation 1921a, p. 6; it sold for $1,000 in the 1946 Parke-Bernet sale (lot 912).
39. For provenance, see Tiffany Foundation 1921a, no. 17. McGrath corresponded with Charles Freer between December 7, 1918, and January 28, 1919, over the sale for $1,200 of a Han dynasty stand for a stem cup now in the Freer Gallery of Art (F1919.4). McGrath said he had purchased the stand on a recent visit to China. The letters contain much name-dropping and references to mutual acquaintances in New York, Boston, and China. I am indebted to David Hogge, Archivist at the Freer Gallery of Art and Arthur M. Sackler Gallery of Art, Smithsonian Institution, for bringing this correspondence to my attention.
40. Loo spent $750 for a peach-bloom amphora and $1,600, the highest price paid for anything at the sale, for a ten-panel teakwood screen. See Anderson Galleries 1917b; priced and annotated copy in Watson Library.
41. See American Art Association 1917; priced and annotated copy in Watson Library. The turquoise Ming jardinière with animal faces was lot 187; the lapis lazuli Ming jardinière was lot 190. The former sold at Parke-Bernet in 1946 for $300 (lot 985) and the latter for $140 (lot 988). Both are listed for the south porch in the 1919 insurance inventory (see n. 1 above).
42. L. Tiffany 1911.
43. I am indebted to insights provided by Craig Clunas, Alfreda Murck, and Maggie Bickford.
44. Anderson Galleries 1917a.
45. The Yamanaka catalogue reference to a 1916 sale in Beijing, although vague, might allude to the public exhibition of imperial treasures recovered in Manchuria and mounted by the government's newly created Exhibition Office of Ancient Artifacts in the outer court of the formerly exclusive Forbidden City in the spring of that year. See Elliott 2005, p. 58.
46. See Lawton 1995, p. 81, fig. 3.
47. Ibid., p. 89.
48. The Chase estate was sold at auction at Fifth Avenue Galleries, New York, in June, 1917. Some things were sold after the auction. Chase's view of his studio, *The Tenth Street Studio*, ca. 1881–1910, shows a two-panel screen, perhaps the one Tiffany purchased. See fig. 8 in this volume.
49. The three screens are lots 901, 909, and 916 in Parke-Bernet 1946.
50. Letter from Freer to Carroll, Great Barrington, Mass., July 18, 1916. Charles Lang Freer Papers, Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution, Washington, D.C., Gift of the Estate of Charles Lang Freer. See Carroll 1923.
51. Anderson Galleries 1916. There were three hundred lots in this sale.
52. "Arrangement" 1912.
53. Eidelberg, "Tiffany and the Cult of Nature," in Duncan et al. 1989, pp. 88–91; Martin P. Eidelberg, "Tiffany's 'Studies of Lighting,'" in Eidelberg et al. 2005, p. 35.
54. Waern 1897, p. 161.
55. See Meech 2001, pp. 176–93.



Native American Art at Laurelton Hall

Elizabeth Hutchinson

On the approach to Laurelton Hall, visitors were treated to an unusual sight. Rounding a bend in the drive, they encountered a totem pole nestled in the shrubbery (fig. 294). The pole, carved with seated figures at the top and bottom and capped with a horizontal whale, is typical of the poles used in Kwak'wakw'wakw villages in British Columbia. Tiffany seems to have sited the pole in a way that would re-create the experience of a traveler in the Northwest, albeit here among East Coast flora. In the Northwest, one's first glimpse of a settlement was the silhouettes of poles against the sky. Tiffany had viewed these settlements during an inland passage cruise in 1916; he was reported to have purchased the Laurelton pole from a chief at Alert Bay during that trip. The visual effect he sought to reproduce had been captured by Edward S. Curtis (1868–1952), the photographer famous for his twenty-volume study of North American Indians, in his dramatically framed study *Nimkish Village at Alert Bay,* made just two years before Tiffany's cruise (fig. 295). The pole at the center of Curtis's image, with a plain central shaft topped by a human figure and a whale, is remarkably similar to Tiffany's.[1]

The totem pole was among more than five hundred Native North American objects, including baskets, implements, and articles of clothing from the Pacific Northwest, that were in the 1946 Parke-Bernet sale of the contents of Laurelton Hall.[2] Many of these objects were displayed in a special oblong room that had once been a bowling alley (fig. 296). Baskets, pottery, and textiles also served as decorative accents throughout the house. For example, the 1919 inventory notes the presence in the living hall of seven Alaskan and Californian baskets, a large "Cliff-dweller" pottery bowl, and a "Unique Hopi Olla . . . found in a cliff house of great antiquity" (fig. 297).[3]

Tiffany did not leave any written accounts of his interest in Native American art. Indeed, Native American design rarely influenced his own work, unlike the Asian and Islamic arts that he also collected. Nevertheless, the Kwak'wakw'wakw totem pole gives us some insight into Tiffany's interest and taste, for it is an unusual piece for a collector of the time. The most popular poles then were columns filled with figural carving up the entire shaft, frequently topped with a vertical figure with outstretched wings. Tourists bought large numbers of both full-size and miniature versions, made primarily by the Haida, Tsimshian, and Tlingit in southeastern Alaska. The relatively plainer style of the Kwak'wakw'wakw was in less demand, and beginning about the end of the nineteenth century the Kwak'wakw'wakw started to explore bolder carving and more vivid colors.[4] That Tiffany went for an old-fashioned style indicates the impact of his travels among Native North American communities on his taste. While his collection of Native American art was part of the "Indian Craze" that struck the United States at the beginning of the twentieth century, its display in Laurelton Hall reveals his sense of play and his love of texture, shape, and craftsmanship, as well as his characteristic boldness in mixing styles.

Spurred by the increased availability of Native American objects, urban consumers began filling their homes with "Indian corners"—small arrangements of baskets, pottery, textiles, and other implements. The Indian corner was a takeoff on the Turkish, or "Cozy," corners of the preceding generation. Both were designed as comfortable and luxurious spaces that encouraged more casual social interaction than formal parlors.[5]

The self-proclaimed Indian expert George Wharton James, who both wrote about and traded in Native American art, explained the appeal of Indian baskets:

> To the uninitiated a fine Indian basket may possess a few exterior attractions, such as shapely form, delicate color and harmonious design, but anything further he cannot see. On the other hand the initiated sees a work of love; a striving after the ideal; a reverent propitiation of supernatural powers, good or evil; a nation's art expression, a people's inner life of poetry, art, religion; and thus he comes to a closer knowledge of the people it represents, a deeper sympathy with them; a fuller recognition of the oneness of human life, though under so many and diverse manifestations.[6]

The display strategies used for the Indian corner reinforce the concept of making contact with the universal through interaction with Native objects. As a photograph of Joseph Keppler's collection

Opposite: Fig. 293. Detail of fig. 307



Fig. 294. Drive, with totem pole, Laurelton Hall, ca. 1920s. Gelatin silver print, 8⅛ x 10 in. (20.5 x 25.4 cm). Photograph by David Aronow. The Metropolitan Museum of Art, New York, Gift of Robert Koch, 1978 (1978.646.39)



Fig. 295. Edward S. Curtis (1868–1952), *Nimkish Village at Alert Bay*, 1915 (original photogravure by John Andrew and Son, ca. 1914, published in *The Kwakiutl*, pl. 350). Courtesy of Northwestern University Library, Evanston, Illinois

in Inwood, New York, demonstrates, Indian corners were dynamic, visually and physically stimulating spaces (see fig. 298). Leaning against the wall, draped jauntily over furniture, trailing fringe and feathers, stacked on shelves, or hanging in clusters, the objects in the Indian corner spark a desire to enter the space, touch them, and become absorbed in their complex construction, marvelous materials, and infinite variety.

Such idealism has been associated with "antimodernism," a term coined by cultural historian T. J. Jackson Lears to describe the cultural reaction to the spreading industrialism and commercialism of the late nineteenth century.[7] Antimodernists sought alternatives to their bureaucratic routines in physical activity and in encounters with preindustrial life symbolized by nature or so-called primitive cultures. Much of this activity was concentrated in the home, which, under the rubric of the international Arts and Crafts movement, was understood as an enclave in which to nourish the individuality and sentimentality that were threatened in larger society. Indian corners supported this idea by bringing together handmade objects in spaces associated with freedom and autonomy for the body and the imagination, the home, most importantly, but also rooms in the home such as dens, porches, and studies that are particularly associated with these qualities.

Although they have been seen as souvenirs of American travel, objects collected in Indian corners were broadly promoted to American consumers through mail-order catalogues and nationally circulating magazines.[8] Journals associated with country living and with the Arts and Crafts movement frequently carried



Fig. 296. Native American room, Laurelton Hall, illustrated in the sale catalogue of the 1946 auction of the contents of Laurelton Hall. From Parke-Bernet 1946, p. 53



Fig. 297. Living hall, Laurelton Hall. Photograph probably by David Aronow, ca. 1920s. Courtesy of Phillips-Hosking Collection



Fig. 298. Joseph Keppler's collection of Native American art, Inwood, New York. From "A Rare Collection," *The Papoose*, January 1903, p. 6. Courtesy of the Smithsonian Institution Libraries, Washington, D.C.

both advertisements for dealers in Native arts and articles on their construction, meaning, and use. Tiffany, an avid outdoorsman, might have seen the feature article about totem poles in a 1908 issue of *Outdoor Life*.[9] New York City collectors could also obtain their wares locally, in the numerous "Indian Stores" around Broadway and Twenty-third Street in the early 1900s or at featured sales at Macy's and Wanamaker's department stores.[10]

By far the most popular objects for collectors were baskets. The Native American basket had long been an object of intercultural trade because of its lightweight durability and its usefulness for storage. Baskets were produced in all regions of the United States, inspiring collectors to assemble sets that represented different materials, techniques, shapes, and decorations. Baskets from California, the Southwest, and the Northwest Coast were particularly popular; all are well represented in the Tiffany collection. The 1919 inventory lists two "Washo baskets of rarity and value." The Washoe weavers of California and Nevada were known for exceptional craftsmanship, and the baskets of one weaver, Louisa Keyser, also known as Dat-so-la-lee, could command prices of more than a thousand dollars in the 1910s and 1920s.[11] The dealer Thomas F. Barnes, addressing collectors, wrote that "a collection without a Washoe is like the play of Hamlet with Hamlet omitted."[12] By the early twentieth century, basket collecting was so vital that an anthropological study published in 1902 by the ethnologist Otis T. Mason was reissued for mainstream readers in 1904.[13]

Mason's book included an appendix listing prominent basket collectors, including two dealers in New York: Frank M. Covert and the Hyde Exploring Expedition, both likely influential to members of Tiffany's circle who were collecting baskets. Covert loaned some baskets to an exhibition in 1900 at the National Arts Club, of which Tiffany was a member, as was his client Frederic B. Pratt. Pratt and his wife assembled a prominent collection of Native American baskets, which eventually entered the collection of the Brooklyn Museum. Another member of the National Arts Club was Nellie Blanchan Doubleday, the wife of the publisher and an activist for American Indian rights, who saw collecting as a means of helping both Native and Anglo Americans.[14] Tiffany's closest friends who collected baskets were no doubt Emily and Robert de Forest. About 1899 they commissioned Tiffany to design a chandelier for the living hall of their Long Island estate, in which their baskets were displayed, and Tiffany responded with a lamp that picks up the geometric forms and bold coloring of basketry made by the coiling technique (fig. 299; see also figs. 296, 307).

In the de Forest project, Tiffany was exploring the decorative potential of Native American art and its compatibility with his artistic sensibilities, but his upbringing and training had made him responsive to the formal qualities of non-Western art. The designers for Tiffany and Company, the silver and jewelry firm of Tiffany's father, Charles, not only drew inspiration from Near and Far Eastern forms and decorations but also paid attention to the increasing popularity of Native North and South American



Fig. 299. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Indian basket hanging shade, ca. 1899. Leaded Favrile glass, 14⅞ x 26¼ in. (37.8. x 66.7 cm). The Metropolitan Museum of Art, New York, Gift of Mr. and Mrs. Douglas Williams, in memory of Mr. and Mrs. Robert W. de Forest, 1969 (69.150)



Fig. 300. Children, holding Native American objects, in studio, Tiffany house, ca. 1885. Photograph. Courtesy of Mitchell-Tiffany Family Papers, Manuscripts and Archives, Yale University Library, New Haven, Connecticut

work. This is particularly apparent in pieces created for exhibition at international expositions. At the Paris Exposition Universelle of 1889, for example, Tiffany and Company exhibited several pieces of jewelry designed by Paulding Farnham based on Navajo and "Sitka" (Tlingit) models and sterling silver objects whose sources included Pueblo, Aztec, and Zuni motifs.[15] Tiffany's gemologist George Kunz was extremely interested in American materials such as Southwestern turquoise or Mexican opals, and he frequently listed the geographic origins of stones on exhibition labels. Pieces with "American" designs and materials, such as the Magnolia Vase (Metropolitan Museum, New York, 99.2), were also featured at the World's Columbian Exposition in Chicago in 1893, the 1900 Exposition Universelle in Paris, and the 1901 Pan-American Exposition in Buffalo. The emphasis on American design in these displays reflects the way world's fairs fostered a sense of international competition. Such exhibitions were designed to showcase the highest industrial and cultural achievements of the participating countries.[16] But Louis Comfort Tiffany's Tiffany Studios also incorporated Native motifs and American materials in more mundane items, too, such as an "Indian" desk set offered in 1908 through the company catalogue.[17] According to Lester L. Williams, Tiffany and Company was one of the first New York retailers to consider the sale of Native American handicrafts in its curio department, for Charles Tiffany corresponded with Indian trader C. N. Cotton on the subject in 1887.[18] At the 1889 Paris Exposition Universelle, bonbon spoons were exhibited in "cases . . . decorated with knife sheaths, arrow heads, beads, wampum and other Indian ornaments obtained direct from the Indian reservations in New Mexico," which supports the idea that Tiffany's father had established a relationship with Cotton.[19]

Tiffany and Company's interest in non-Western art was more than an expression of nationalism; it reflected an increasingly widely held interest in non-Western design. When Louis Comfort Tiffany was studying to be a painter, in the 1860s and 1870s, late-nineteenth-century artists, both fine and decorative, were trained in "historical design" with texts such as Owen Jones's *Grammar of Ornament* (London, 1856), which juxtaposed motifs drawn from European past ages with those derived from textiles and carvings from European colonies around the globe. Such texts laid the groundwork for the aesthetic appreciation of non-Western art that appeared on both sides of the Atlantic in the early 1900s.[20] The curators who organized the exhibitions of Native American art at the National Arts Club in 1900 and at the Pratt Institute gallery in 1903 were clearly influenced by this tradition.[21] Both exhibitions juxtaposed Native American objects with those made by Anglo-American artists, as Tiffany would do at Laurelton Hall.

A photograph taken in Tiffany's studio suggests that the artist integrated his Native American art collection into his own work (fig. 300). The scene of five children covered in loose drapery and assuming antique poses is likely a modeling session, as Tiffany is known to have used his children and grandchildren as models. Two of the children in this photograph are certainly carrying Southwestern coiled baskets above their heads, and a third bears a container, with ivy, that may also be a Native American basket. The baskets shown do not appear in the photograph of the Native American room (fig. 296) but may be the two Mescalero Apache bowls listed in the 1946 auction catalogue.[22] The form and design of the central basket resemble those of Akimel O'odham, or Pima, basket bowls. The nomadic Apaches ranged through Akimel O'odham lands, and their artwork often shows formal similarities.



Fig. 301. Native American beaded pouches, miniature baby carrier with doll, and gloves from Tiffany's collection, illustrated in the sale catalogue of the 1946 auction of the contents of Laurelton Hall. From Parke-Bernet 1946, p. 86

The photograph of children handling objects from Tiffany's Native American collection also suggests the possibility that he allowed them to use the less-fragile items of clothing and regalia for dress-up games. Indeed, "playing Indian" was a common pastime for American children of this generation,[23] and children's literature abounded in stories of Native North American life, many written by Indian people themselves. Native American artists responded to this development by producing and selling miniature versions of their traditional products, and Tiffany owned six miniature baby carriers with dolls inside (fig. 301), several other dolls, small-scale versions of moccasins and other beaded clothing, an assortment of hunting equipment, and six miniature canoes and kayaks. A photograph of the Native American room at Laurelton (see fig. 296) shows some beaded dresses and baby carriers hanging on the walls, but many of the miniature objects are missing from this formal display, which suggests that they were kept elsewhere, and possibly where they were accessible to children.

Tiffany's most intense period of collecting was during the late 1910s, when he took several trips to the American West. During one such trip, in 1915, Tiffany's traveling companion, George F. Heydt, a Tiffany and Company executive and Tiffany family friend, wrote of his voracious appetite for collecting: "Since arriving at San Diego, we developed the collecting mania and as a result of several cacti hunts, have quite a large number of specimens to bring home, not to mention some Indian canoes, blow fish puffed up like a balloon, Mexican ant eaters, a mermaid's cradle, and shells galore, which threaten to turn our [railroad] car into a curio shop before we leave the coast."[24]

World War I interfered with wealthy Americans' travel to Europe, spurring a promotional campaign by railroads, resorts, and Western municipalities to "See America First." Heydt wrote on another trip he made with Tiffany, "Go to Europe, if you like, after the war, but see America first. Although this is the slogan of some of the western railroads, it is enthusiastically echoed by thousands of travelers returning from this land of indescribable charm and grandeur."[25]

When completion of the Panama Canal in 1914 spurred the United States Government to sponsor a world's fair, San Diego and San Francisco competed for the honor of being the host city. The larger and more established San Francisco won, so San Diego decided to organize a regional exhibition using privately raised funds. The 1915 Panama-Pacific International Exposition and the Panama-California Exposition benefited from this rivalry. Railroads encouraged travelers to visit both and to use the lengthy journey as an opportunity to see the country, trips that promoted an appreciation of more than the landscape. The Atchison Topeka and Santa Fe Railway, for example, marketed Native American culture, particularly Native American art, as a vital part of the American tourist experience. The railway did this through its business partner the Fred Harvey Company, which developed resort hotels in Albuquerque, Santa Fe, and the Grand Canyon; the hotels were known for their "museums"—gift shops well stocked with affordable Indian and Hispanic artifacts.

In the spring of 1915, Tiffany and Heydt traveled to visit the San Diego and San Francisco exhibitions on the Santa Fe Railway in Tiffany's private railroad car, Columbia, stopping in several southwestern cities. They left few records of this trip, but an extant letter notes a visit to the Alvarado, a Fred Harvey hotel in Albuquerque. The Alvarado's "Indian Department" (fig. 302), run by Herman Schweitzer, was one of the best-known curio shops in the country, not only because it had the advertising power of the Santa Fe Railway behind it, but also because Schweitzer maintained a very high standard of inventory through his connections with dealers and artists. In addition to tourist souvenirs, the Harvey Company provided serious collectors and museums with first-rate contemporary and historical artifacts from Mexico and the Southwest.[26] Schweitzer also promoted his goods through the sophisticated use of Native American artist-performers, who demonstrated their talents daily for visitors to Harvey shops in Albuquerque and at the Grand Canyon, most famously at "Hopi House," which was built at the rim of the Grand Canyon for the Hopi-Tewa potter Nampeyo.

Heydt described Tiffany's interest in a number of items in Albuquerque, including "an old Indian cart, an old Spanish wine jar, and a large black pottery jar" that Tiffany wanted to purchase on the spot. "But the Museum man said, 'Ah, my dear sir, you are too good a collector; these are individual things of which there are no duplicates in this country, and they are not for sale.'"[27] By 1919 he had acquired two large black pottery jars.



Fig. 302. Curio shop, Alvarado Hotel, Albuquerque, New Mexico, early 20th century. Courtesy Palace of the Governors, Santa Fe, New Mexico (MNM/DCA), 14572

Collectors' taste in Pueblo pottery in 1915 leaned toward buff- and redware painted with figures and patterns, but Tiffany selected the muted shine of relatively unadorned, all-black bowls. These were likely recently made, for though the inventory lists them as old, the San Ildefonso potters Maria and Julian Martinez did not perfect their famous black-on-black ware until 1919. They may therefore have been made by a Santa Clara potter, perhaps Serafina Tafoya, who was already producing solid black pieces for Anglo-American collectors. Displayed in Tiffany's living hall was a large black bowl (Olla) that may be one of these.[28] The pot's shape and surface texture fit beautifully with the surrounding furnishings.

The 1919 inventory refers to the bowls as the products of ancient "cliff-dwellers." Several archaeological discoveries of cliff dwellings in the Southwest in the 1890s and 1900s had produced a popular interest in these Native Americans that was evinced in, among other things, Willa Cather's novel *Song of the Lark* (1915). Other manifestations were the "Cliff Dweller" entertainments erected at the 1893 World's Columbian Exposition and subsequent world's fairs.

Tiffany witnessed this association of Native culture with the ancient past during his visit to the San Diego Exposition. Heydt mentioned Tiffany's enjoying the "Painted Desert," an exhibition organized by the Fred Harvey Company (fig. 303).[29] Spread over



Fig. 303. "Painted Desert" at the Panama-California Exposition. From *Official Guide Book of the Panama-California Exposition: Giving in Detail, Location and Description of Buildings, Exhibits and Concessions, with Floor Plans of the Buildings, and Exterior Views* (San Diego, California, 1915), p. 32



Fig. 304. Native American carved headdress, spoon, rattles, and bowls, illustrated in the sale catalogue of the 1946 auction of the contents of Laurelton Hall. From Parke-Bernet 1946, p. 61



Fig. 305. Bowl. Probably Columbia River, Washington–Oregon border, Wasco or Wishram, 1800–1840. Bighorn-sheep horn, 5 x 6¼ x 7½ in. (12.7 x 15.9 x 19.1 cm). National Museum of the American Indian, Smithsonian Institution, Washington, D.C.

ten acres, the "Painted Desert" included re-creations of Pueblo and Navajo settlements built and inhabited by nearly three hundred Southwestern Natives, including numerous artists such as potters Maria and Julian Martinez, Navajo weavers, Apache, Hopi, and Havasupai basketmakers, who spent their days producing examples of their work for sale at an on-site trading post. In its promotional literature, the Harvey Company described the architecture and artistic production at the "Painted Desert" as the continuation of ancestral traditions by still-primitive people, suggesting that even objects produced at the exposition could be understood as ancient.[30]

We have no record of where Tiffany obtained the canoes Heydt mentioned in his 1915 travel notes, quoted above. Perhaps they stopped in one of the many curio shops in Los Angeles or visited with a dealer in Pasadena, Grace Nicholson, who worked closely with northern California basket makers. The Pomo, Yurok-Hupa, and other northern California baskets at Laurelton Hall could have been acquired through her. In San Francisco Tiffany and Heydt attended the Panama-Pacific Exposition, where the Harvey Company had constructed a six-acre exhibit devoted to the landscape and people of the Grand Canyon, and they returned East through Colorado.

A year later Tiffany headed West again, this time to Alberta and the Northwest. It was his second trip to Seattle, where he had stopped in 1910. On both trips, he visited Ye Olde Curiosity Shop,



Fig. 306. Bowl. Probably Columbia River, Washington–Oregon border, Wasco or Wishram, 1825–60. Bighorn-sheep horn, 5 x 8 x 9 in. (12.7 x 20.3 x 22.9 cm). National Museum of the American Indian, Smithsonian Institution, Washington, D.C.



Fig. 307. Imbricated basket with stepped patterns. Unknown Native American artist, early 20th century. Cedar fibers, spruce root, grass, bleach, 11½ x 12 x 10 1/16 in. (29.2 x 30.5 x 27.8 cm). Brooklyn Museum, Charles Stewart Smith Memorial Fund (46.193.5)

a famous curio store owned by J. E. Standley, who recorded the sale of "Alaska curios, idols, and a mammoth tusk" to Tiffany in 1916.[31] The "curios" probably included the model kayaks listed in the 1919 insurance inventory of Laurelton Hall. By idols, Standley may have meant spoons and bowls carved with animal and human figures, several of which appear in the 1946 Parke-Bernet catalogue (fig. 304). It is possible that Standley was also the source of Tiffany's totem pole; he displayed large poles at his shop as early as 1907, and Ye Olde Curiosity Shop remained the premier marketer of large poles for decades after that, though it tended to feature poles with carving down the entire length.[32]

Tiffany may have purchased Northwest Coast items directly from Native American artisans of British Columbia and southern Alaska, who often took their work down to the wharves on "steamer days," when boats arrived. The 1907 Baedeker guide describes Tlingit craftspeople crowding the streets of Wrangell, offering "curiosities of various kinds, including labrets, silver bracelets, carved horn and wooden spoons, reed-baskets, halibut-hooks, gaily painted canoe-paddles, the carved rattles of the Shamans and fine carvings in slate."[33] Tiffany acquired much of his Northwest Coast material, however, as an already assembled collection.

The 1919 insurance inventory of Laurelton Hall includes a list of several hundred Northwest Coast and Arctic artifacts from the collection of Major Jay Lynch, agent of the Yakima Indian Reservation and superintendent of the Indian school there from



Fig. 308. Basket. Northwest Coast, Washington, Skokomish, Coast Salish, late 19th or early 20th century. Bark, grass, 10¼ x 10⅝ x 10⅝ in. (26 x 27 x 27 cm). Brooklyn Museum, Charles Stewart Smith Memorial Fund (46.193.7)



Fig. 309. Woven bag. Columbia River, Washington, Nez Perce, late 19th or early 20th century. Grass, wool, 21 1/16 x 13 9/16 in. (55.5 x 34.5 cm). Brooklyn Museum, Charles Stewart Smith Memorial Fund (46.193.3)



Fig. 310. Globular basket with star patterns. Columbia River, Washington, Wasco, late 19th or early 20th century. Corn husks, wool, 4 7/16 x 7 1/16 x 7 1/16 in. (11 x 17.9 x 17.9 cm). Brooklyn Museum, Charles Stewart Smith Memorial Fund (46.193.4)



Fig. 311. Imbricated basket. Plateau, United States, Klikitat, late 19th or early 20th century. Cedar root, bear grass, horsetail root dye, rawhide, 15 x 15 x 15 in. (38.1 x 38.1 x 38.1 cm). Brooklyn Museum, Charles Stewart Smith Memorial Fund (46.193.1)





Above: Fig. 312. Cylindrical basket with bold zigzag patterns. Plateau, United States, Wasco or Klikitat, late 19th or early 20th century. Indian hemp, dogbane, cattail, dye from berry juices, 14 1/16 x 9 7/16 x 9 7/16 in. (37.9 x 24 x 24 cm). Brooklyn Museum, Charles Stewart Smith Memorial Fund (46.193.2)

Left: Fig. 313. Imbricated basket with geometric figures. Northwest Coast, Washington, Klikitat, early 20th century. Cedar root, grass, dye, 11½ x 8½ x 9 in. (29.2 x 21.6 x 22.9 cm). Brooklyn Museum, Charles Stewart Smith Memorial Fund (46.193.6)

the 1880s to 1909.[33] Lynch and his wife belonged to a small, elite Anglo society that included many collectors of Northwest Coast art, including Estelle Reel Cort, superintendent of United States Indian Schools from 1899 to 1910, and Judge Thomas and Mrs. Caroline McGilvra Burke, for whom the Burke Museum of Natural History and Culture at the University of Washington, Seattle, is named. The Lynches' collection was sufficiently prominent that it was listed among major collections of Native American baskets in the appendix of Mason's "Aboriginal American Basketry."[34]

The Lynch objects include several curios and souvenirs of their Northwest travel, such as an elegant feather-and-fur textile that hung above the mantel in the Native American room (see fig. 296). Called a sled blanket in the 1919 inventory, this piece is an example of an art form developed in Alaska and Greenland in the nineteenth century to meet the Victorian travelers' taste for "fancies."[35] Other objects from the Lynch collection appear more traditional, but they also record the adaptations of indigenous peoples to changing historical circumstances. The Columbia River valley is believed to have one of the longest histories of continuous habitation in the Americas owing to the relatively stable climate and abundant foodstuffs found in local rivers and mountains. Several Wasco or Wishram bowls from the Lynch collection bear geometric and figurative motifs that have been traced back thousands of years (figs. 305, 306). The decoration of these bowls, which are carved from mountain-sheep horn, have been seen as connected to the environment upon which Salish peoples depended for sustenance.[36] Tiffany's bowls include stylized animal and human representations with dramatic, large-eyed expressions. The parallel lines covering the figures' bodies may refer to underlying skeletons but also evoke ripples on the surface of the Columbia River. Repeated triangles along the top of the handle of the bowl in figure 305 recall the mountains that marked the borders of Wasco or Wishram territory.

The Lynches were particularly interested in the baskets produced by local Yakima, Klikitat, Wasco, and Wishram basket makers. The Native Americans of the Columbia River region were well known for the high quality of their work and especially for their use of false embroidery techniques in both twined and coiled work. Klikitat cedar-root berry baskets were highly sought after for their decorative imbrication—of colored reeds applied in small stitches to the outside of the basket to create a geometric design (figs. 293, 307, 308). The weaver of the basket in figure 307 used solid bands of brown to balance the lively black-and-white stepped lines and capped the elegant design with a horizontal band. The decoration of the basket in figure 308 is more vibrant: the weaver created triangles around the base from lines that move in all directions and seem to pulsate, giving a sense of motion that is enhanced by the



Fig. 314. Woman's beaded dress. Plateau, Washington, Yakima, late 19th century. Buckskin, glass beads, metal coins, 46 x 45½ in. (116.8 x 115.6 cm). Brooklyn Museum, Museum Collection Fund (46.181)

quadrupeds marching around the top of the basket. While the former basket captivates the viewer through its perfect execution, the charm of the latter lies in its idiosyncrasies, including the seemingly random variation of black and brown bark for the stitchery. But collectors were also interested in the figurative designs on Wasco-Wishram "sallybags"[37] and the geometric patterning on flat cornhusk bags (fig. 309), of which the Lynches had excellent examples. The Columbia River artists' bold sense of color and design surely enhanced the appeal of these works for Tiffany (see also figs. 311–313).

The Columbia River peoples had developed each of these basket forms for seasonal uses.[38] Spring root digging required round bags for gathering. Flat bags that could be carried or tied to horses were associated with the movement across land in summer. Autumn saw the appearance of baskets for collecting huckleberries in the mountains. Winter homes were stocked with storage baskets of many shapes. Some baskets, such as the cornhusk bags featured in figure 301, had ceremonial as well as practical uses. The value of a basket lay in its form, not its decoration. Even the latticework at the top of the Klikitat baskets (see fig. 308) had a practical function: when the basket was full, leafy branches would be woven across the opening and through the loops to keep the contents fresh and safe.

The decorations in Columbia River basketry also draw on hundreds of years of intercultural trade, first with other Natives and, later, with Anglo-American settlers. Basket makers frequently emulated foreign designs, integrating them into works that became desired in turn by outsiders. By the end of the century, weavers were producing baskets not only for themselves and their neighbors but also for dealers such as Standley in Seattle and A. T. Frohman in Portland. Indeed, a weaver recalled trading baskets for "shoes, clothes and moccasins" as early as 1855.[39]

The Lynches likely purchased some of their baskets directly from the weavers. Lynch's reports to the commissioner of Indian affairs decry the extreme poverty on the Yakima reservation, and his purchasing local baskets, in addition to building a collection, may have been a way to help families in need while reassuring them that their heirlooms would be cared for.[40] We have no records of how the Lynch collection came into Tiffany's hands, or even when, although it was before the 1919 inventory. Perhaps Tiffany met the Lynches at the Alaska-Yukon-Pacific Exposition in Seattle in 1909. We know they attended, as they were cohosts with Judge and Mrs. Burke of a fete for Native visitors that was reported in the local newspapers. Mrs. Lynch and Mrs. Burke, in the receiving line, wore beaded buckskin dresses and beaded caps.[41] It sounds like the kind of party Tiffany would have enjoyed. The dress may be the one in this exhibition (fig. 314).

The Lynch collection was the centerpiece of the Native American room (see fig. 296). Tiffany had special shelves constructed to permit baskets of different sizes to be shown to best advantage. Avoiding the jumbled look of many Indian corners, he gave each berry basket, hat, and sally bag a discrete space, allowing its bold decoration to shine. The traces that remain of Tiffany's collection, dispersed in 1946, offer an important contribution to the history of early collections of Native American art and a record of the extraordinary products of turn-of-the-century Native American artists.

I thank Molly Lee, Kate C. Duncan, Alice Cooney Frelinghuysen, Barbara Veith, Monica Obniski, Laila Williamson, and Mary D. Schlick.

1. Undated, unidentified newspaper clipping from Tiffany scrapbook, Charles Hosmer Morse Museum of American Art, Winter Park, Florida (hereafter Morse Museum).
2. Several hundred objects, though not the totem pole, were sold. See Parke-Bernet 1946, lots 327–436 and 461–582. Many of these lots included multiple items.
3. M. Frederick Savage, "Laurelton Hall Insurance Inventory," 1919, copy by John E. Terwilliger, January 1937, Archives, Morse Museum (hereafter Inventory 1919).
4. Jonaitis 1999, pp. 107–9.
5. For more on these changes in home decoration, see Halttunen 1989.
6. James 1902, pp. 15–16.
7. Lears 1981, pp. 5–7.
8. Batkin 1999.
9. Bales 1908.
10. Some of this information was presented by the author in an unpublished talk, "Wanamaker's Wigwam of Indian Curiosities," at the conference "Marketing Native North American Art," British Museum, London, February 6, 2005.
11. Cohodas 1992.
12. Barnes 1903, p. 15. On the desire for "complete" collections, see Washburn 1984, p. 61.
13. Mason 1904.
14. Blanchan 1901.
15. "World's Fair" 1889, p. 18.
16. For more on this idea and for an illustration of one of the metal "Pueblo vases created for the 1900 exhibition, see Owen 2001, ch. 5.
17. An example of the desk set is in the collection of The Metropolitan Museum of Art (1974.214.11–.14).
18. Williams 1989, p. 23.
19. "World's Fair" 1889, p. 19.
20. Berlo 1992.
21. Morton 1999, p. 52.
22. Parke-Bernet 1946, lot 576.
23. The Campfire Girls and Woodcraft Indians (a precursor to the Boy Scouts) made an institution of playing Indian. Deloria 1998, esp. ch. 4.
24. George F. Heydt, "Winter 1915 California Trip," March 15, 1915, typescript, p. 6, Doreen Hosking Wright papers, Tiffany and Company Archives.
25. George F. Heydt, "The Lake in the Clouds," August 7, 1916, typescript, p. 1, Doreen Hosking Wright papers, Tiffany and Company Archives.
26. Pardue and Howard 1996.
27. Heydt, "Winter 1915," p. 2.
28. Inventory 1919, p. 8.
29. Ibid., p. 5.
30. Kropp 1996, pp. 36–46.
31. "Guest Book 1899–1940," Ye Olde Curiosity Shop, Seattle, pp. 7, 49, 50, Special Collections Division, University of Washington Libraries, Seattle. Information provided by Kate C. Duncan.
32. Kate C. Duncan, *1001 Curious Things: Ye Olde Curiosity Shop and Native American Art* (Seattle, 2000), pp. 23, 161–88.
33. Baedeker 1907, p. 299. For more information, see Norris 1987, pp. 1–19.
34. Mason 1904.
35. Lynch was suspended in 1909 because of his advocacy of Native claims in a water dispute with local non-Indians. McWhorter 1913, p. 14.
36. Communication from Molly Lee to the author.
37. Mercer 2005, pp. 8–9.
38. For illustrations of Tiffany's sally bags with figurative designs, see Parke-Bernet 1946, pp. 67, 69.
39. See Schlick 1994, in which the chapters dedicated to different basket types explain the seasonal use of each.
40. Gogol 1985, as quoted in Schlick 1994, p. 112.
41. Lynch's yearly reports were published in the *Annual Report[s] of the Commissioner of Indian Affairs . . . to the Secretary of the Interior* for the years 1891–1905. See, for example, his "Report of the Yakima Agency," in *Annual Reports . . . for the Fiscal Year Ended June 30, 1903* (Washington, D.C., 1903), pp. 341–43.
42. Chalcraft 2004, p. 229.



The Art of Magnificent Living: Life at Laurelton Hall

Alice Cooney Frelinghuysen

Laurelton Hall was a magical place of artistic exuberance, but it was also the site of both conventional and unconventional country-house activity. It was a place where Tiffany invited family members, friends, and artists to gather and enjoy the settings that he had so carefully designed and crafted.

In the manner of many affluent country estates, Laurelton Hall was, for the most part, a self-sufficient operation. Not only did it have its own railway station; it also had its own farm that raised horses, Hereford cows, chickens of several varieties, doves, pheasants, and apples. Vegetables and other fruits were grown in the hothouses. This part of the operation was managed from an extensive complex of farm buildings designed by Alfred Hopkins (1870–1941), the architect and innovator in farm buildings. The plan provides insight into the extent of the operation (fig. 316). One entered the complex into a walled courtyard with a trough in the center, off which were a wagon shed and storerooms for boots and feed. The dairy cattle had a separate yard, with calving pens, a milk room, washrooms, and a laundry. Similarly, the sheep had a penned winter yard adjoining the building, with a sheepfold and lambing pens. A fourteen-horse stable accommodated the Tiffanys' carriage horses, with the wagon room next door. The complex also included a room for machinery and an octagonal toolroom. A tall octagonal tower served as a dovecote. The flat-roofed, stucco-sheathed structures, with their unusual fenestration, were all connected to one another (fig. 317).

Such an extensive farming enterprise required numerous people to run it, in the hierarchy associated with the era. As the floor plan shows, the farm superintendent had his own room, though the notation "entrance to men's rooms" suggests far simpler quarters for the less-skilled hands. The staff accommodations included a communal sitting room, another dining room, and a kitchen.

The Tiffany family followed a routine which mirrored that of many of their friends and neighbors in Cold Spring Harbor, like the Robert W. de Forests, who lived across the bay from Laurelton Hall and with whom they socialized frequently. They began this routine in the late 1880s, when they would arrive from their city home in early or mid-May at the Briars, their Long Island residence before Laurelton Hall. They would remain there during the first months of the summer, usually until the end of July or early August, by which time the heat, even on Long Island, must have seemed oppressive to Tiffany. During the relatively quiet month of August, the family customarily traveled, often to Europe.[1]

When the Tiffanys were in residence on Long Island, the maintenance of an elaborate house in addition to extensive gardens and greenhouses (fig. 318) required a large staff. At the Briars, Tiffany employed a household staff of four in addition to a nurse for the children and a cook,[2] but when he moved into the more extensive Laurelton Hall, the number of people needed to run the household swelled considerably. There, those who lived in—a housekeeper, a waitress, a parlor maid, a chambermaid, and nine additional female servants[3]—took care of the interior, and they stayed in a wing off the large dining room, in small rooms with their own dining room. An army of full-time gardeners and groundsmen tended the outdoors, supplemented by immigrant workers, who arrived daily by train. Tiffany constantly worked closely with the gardeners, directing their work to his satisfaction. He also employed a groom, a coachman, who lived with his family in his own house on the estate, and an estate superintendent, who also had his own house.[4] The staff soon included a night watchman as well as men to captain and maintain his boats.

Although Tiffany would officially move back to his New York City residence, usually at the beginning of November, he never closed his Long Island house entirely for the winter, unlike many of his neighbors.[5] The house was occasionally open over the Christmas holidays. More typically the Tiffanys would go to Long Island for several days at a time in January or February for house parties that included such midwinter activities as skating and sleighing, as well as social gatherings in the evenings.[6] While still at the Briars, Tiffany often took a group of friends and family to Long Island for a few days. The local newspaper reported that the Tiffanys had a weekend house party of some twenty-five over New Year's of 1902–3, "to enjoy sleighing, coasting and skating, carriage riding or whatever winter sports may come."[7] That same winter, at the end of February, he "and a number of friends enjoyed a sleigh ride here on Monday."[8] Those winter sports were

Opposite: Fig. 315. Detail of fig. 323

Fig. 316. Plan of farm buildings, Laurelton Hall. From Alfred Hopkins, *Modern Farm Buildings* (New York, 1913), p. 128

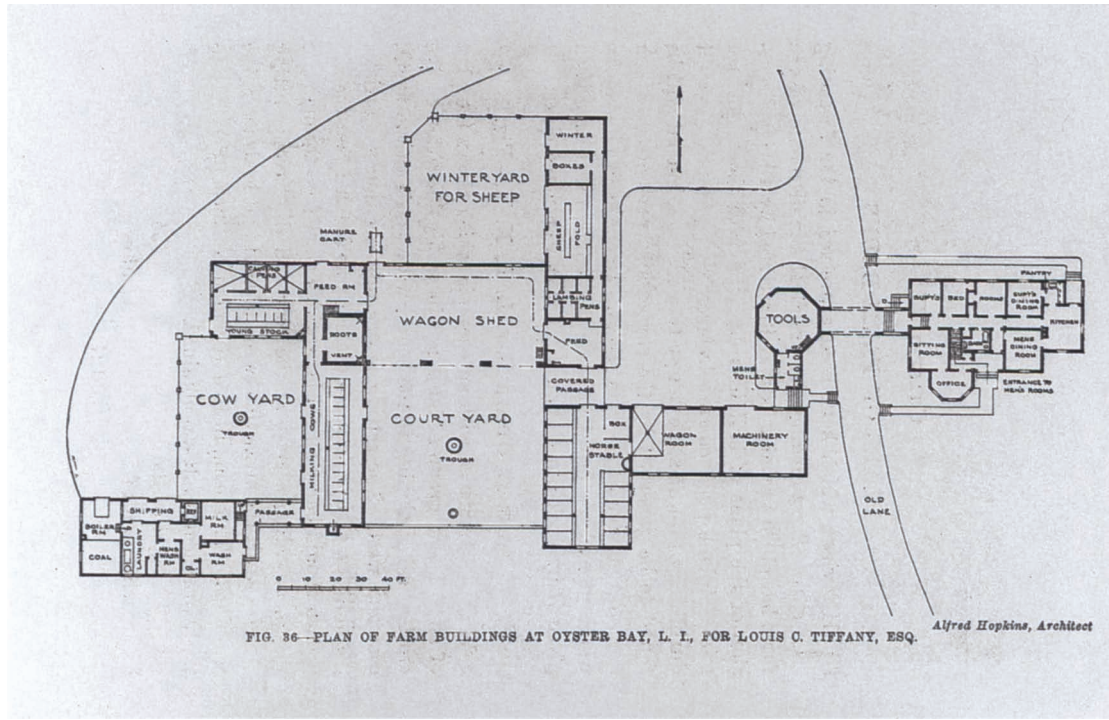


Fig. 317. Farm buildings, Laurelton Hall. From Alfred Hopkins, *Modern Farm Buildings* (New York, 1913), opp. p. 128



perhaps more at the pleasure and inclination of Tiffany's second wife, Louise, however, for after she died in 1904 such activities were not resumed. For a party of friends over New Year's during the first entertainment Tiffany had at Laurelton Hall after his family moved there in October 1905, it was poignantly noted that "the usual midwinter sports were not in evidence."[9]

Tiffany's New Year's parties must have been much-anticipated events. For his daughter Hilda, in her late twenties and sickly, however, they proved too much. In 1907 and 1908, she instead went to Saranac Lake in the Adirondacks, noted particularly for its health benefits for tubercular patients. A maiden cousin, Julia Piatt, who accompanied Hilda to Saranac, wrote about the extent of entertaining at Laurelton: "One might as well live in Grand Central Station in New York as at Laurelton with the weekend company, ten to fifteen people often—such entertaining beyond anything I have ever seen anywhere before—and kept going all the time. They really seem to think it is essential to living in the country to keep a 'House of Entertainment' to all creation. Louis enjoys it and so do the girls, Comfort and Julia, but it was Hilda who inaugurated this manner of life, but she knows now that it is too much for her."[10]

Tiffany provided ample recreation for houseguests at Laurelton Hall as well as for his children. During summer months, there were activities offered by proximity to Long Island Sound, for Tiffany had one of the very few private beaches on the sound. And he converted an old schooner that had been lying at Laurelton dock for several years into a bathhouse.[11]



Fig. 318. Greenhouse, Laurelton Hall. From Henry H. Saylor, "The Country Home of Mr. Louis C. Tiffany," *Country Life in America* 15 (December 1908), p. 162

Tiffany seems to have enjoyed sailing, for in July 1898 it was reported that his family joined the Marsten family (presumably that of Edwin Marsten of New York) for a sail in the harbor.[12] He built a dock on the west side of the harbor in late 1901; it was one of the first private docks along the sound.[13] By the summer of 1912, he had his own fleet of yachts, which his captain equipped for races at the Seawanhaka Corinthian Yacht Club in Oyster Bay,[14] and by 1913, he had begun dredging in front of his residence to make a "basin deep enough for large yachts to lie near the shore."[15]

Tiffany often took friends and family on carriage drives through the Long Island countryside, and he stabled prize horses for that purpose. In May 1902, the steamer *Sagamore* transported for him a "very valuable thoroughbred Kentucky horse."[16] Louise Tiffany may have had a particular interest in horses, for while Laurelton Hall was under construction and the Tiffanys were still at the Briars, it was noted that her "handsome Morgan team—bay and sorrel—with long tails from Vermont," were "very stylish drivers."[17] In addition to driving and taking carriage rides, family and friends could play tennis on the courts at Laurelton. During inclement weather, when activities moved inside, guests could use the bowling alley underneath the house or play squash on indoor courts. Eventually, Tiffany would use the squash courts to show home movies, and he later transformed the bowling alley into an exhibiton space for his Native American collection (see the essay by Elizabeth Hutchinson in this volume).[18]

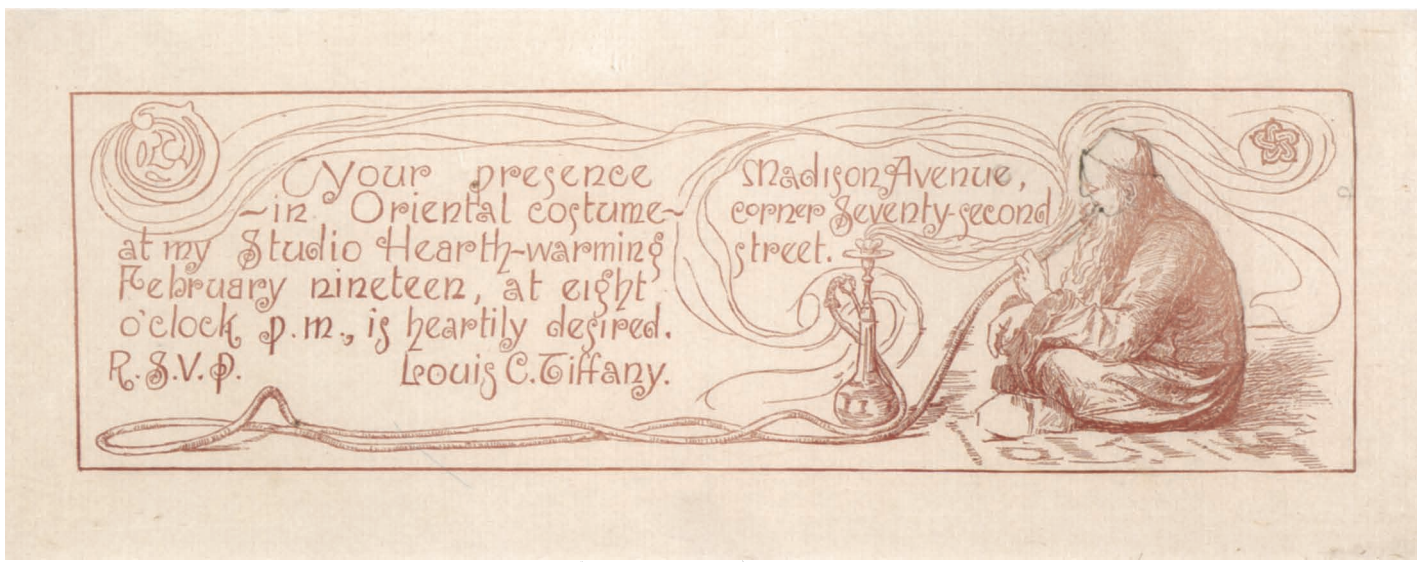


Fig. 319. Louis Comfort Tiffany, *Invitation to a Hearthwarming,* ca. 1886. Sepia print and ink on paper, 2⅞ x 9½ in. (7.3 x 24.1 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 320. Louis Comfort Tiffany in Egyptian costume. From "Contemporaries of Cleopatra at a Fête Given by Mr. Louis C. Tiffany of New York," *Town and Country* 67 (February 22, 1913), p. 28

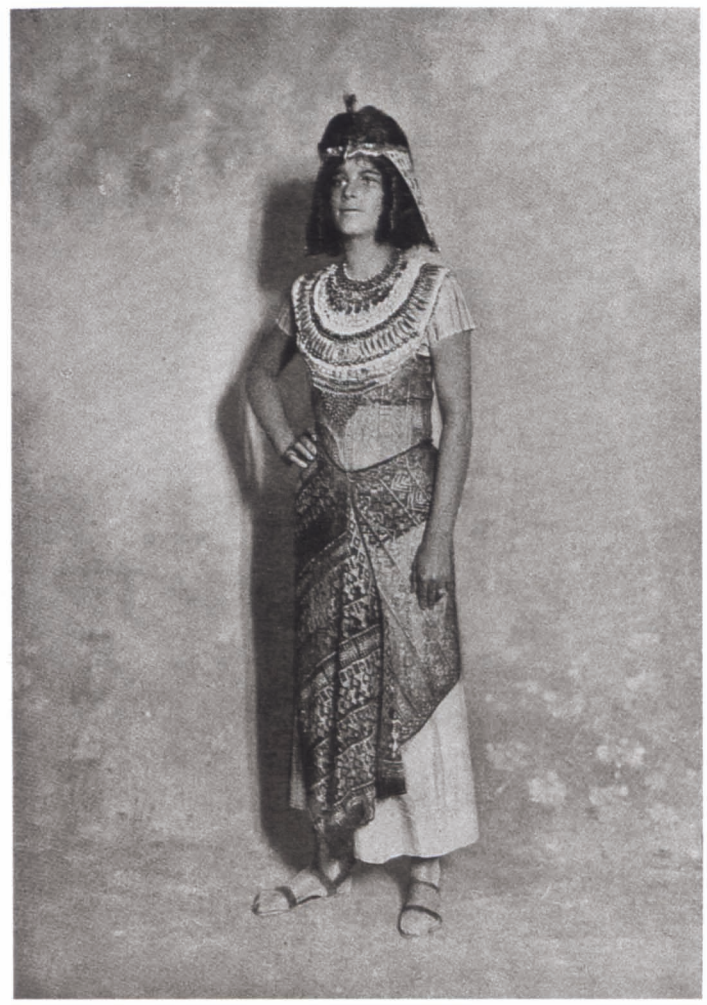


Fig. 321. Julia Tiffany Parker in Egyptian costume. From "Contemporaries of Cleopatra at a Fête Given by Mr. Louis C. Tiffany of New York," *Town and Country* 67 (February 22, 1913), p. 29

Tiffany shared Laurelton Hall not only with his family and friends but also with those who worked for him, fostering a close relationship between him and his designers. Clara Driscoll, for example, one of Tiffany's foremost designers, was invited for Sunday dinner at Laurelton in March 1906. This was clearly a special treat, for Driscoll wrote in a letter in which she discussed the anticipated event that she would wear her "fine new dress."[19]

Music was always an important component for Tiffany, both in his New York City homes and in the country. Two years after he moved into Laurelton he hosted a Saturday afternoon recital by pianist Eleanor Altman for "a large number of society people" from Cold Spring Harbor and surrounding villages.[20] Each of his residences boasted superb pianos, and he installed organs both at the Seventy-second Street house and at Laurelton. In New York, the organ was in his top-floor studio, where it was said to rise forty feet up toward the forty-five-foot ceiling; the echo organ was shielded by a screen of Favrile glass. The music must have seemed to emanate mysteriously from the luminescence of the glass. The acoustics, too, were noted as being especially remarkable.[21] Tiffany engaged organist Harry Rowe Shelley, who also played for John D. Rockefeller and William K. Vanderbilt, to give evening recitals and musicales both at Seventy-second Street and at Laurelton Hall. Shelley was the regular organist at the Fifth Avenue Baptist Church and also played for the Pilgrims Church in Brooklyn. The salary of a church organist was modest, but Shelley held the distinction of being the most financially successful organist in New York, perhaps due to his playing for these private clients.[22]

Tiffany had a flair for entertaining, and his homes became the setting for many dinners, small and large, as well as for a host of special events and, beginning in the mid-1880s, staged fetes. To celebrate the opening of his studio in the Seventy-second Street house in 1886, he gave "a series of entertainments to his Artist-friends—first was the Oyster roast, tonight is the Oriental."[23] For the "Oriental" evening, the monochrome printed invitation pictures a seated Asian man smoking a hookah; swirls of smoke emanating from the hookah frame the wording and at the upper left form Tiffany's conjoined initials (fig. 319). (Tiffany included the same monogram in the upper decorative border of his *Four Seasons* window, made for the Paris Exposition Universelle of 1900 [see figs. 250, 253].) This hearth warming, to which guests

were requested to wear Oriental costumes, set the tone for future festivities both at Seventy-second Street and at Laurelton Hall.

Over the years, Tiffany became well known for his taste for the theatrical and his elaborate parties. On at least one occasion, mixing his fascination with color and light with his love of theatrics, he set off a display of fireworks to mark the Fourth of July.[24] The most famous of his parties was the elaborate costumed Egyptian Fête held on February 4, 1913, in the Tiffany Studios showrooms at 345 Madison Avenue, in honor of his sixty-fifth birthday. Theme parties and costume balls were in favor with the well-to-do during the last decade of the nineteenth and the first decade of the twentieth century, and they were assiduously chronicled by the local press. Some of the most flamboyant were given by members of the artistic set, such as Stanford White.[25] Tiffany's Egyptian extravaganza was the finale to the New York social season of 1913, which traditionally ended at the beginning of Lent, and it was considered by many the most important social entertainment of the year.[26]

The overall concept of the event was undoubtedly Tiffany's, but to give it authenticity he enlisted the help of Joseph Lindon Smith (1863–1950), a designer and Egyptology specialist from Boston whom Tiffany had met on his trip to Egypt with his daughters Comfort and Julia in the winter of 1908.[27] Smith provided many of the components that satisfied Tiffany's absorbing attention to detail, which involved months of preparation and about two weeks of work in the Tiffany Studios showroom, for which Tiffany paid him $1,000.[28] The invitation was written in hieroglyphics, and guests were instructed to come in costume.[29] Smith, who made several sketches to suggest specific types of costumes, himself arrived in shimmering patterned silks and a striped turban. The painter John White Alexander (1856–1915), then president of the National Academy of Design, and the sculptor François Tonetti (1863–1920) helped to supervise the guests' costumes, which were said to have been inspired by the collections of the Metropolitan Museum.[30] Tiffany came dressed as an "Oriental potentate," in a turban headdress, silk robes, and jewels (fig. 320).[31] His daughter Julia Tiffany Parker was likewise exotically attired (fig. 321).

For the event Tiffany brought together some three hundred distinguished guests from New York society and American arts and letters, including family members, friends, neighbors, and clients. Among them were his devoted patron Mrs. H. O. Havemeyer; Mr. and Mrs. Edward S. Harkness, he as a Persian and she as Zuleika; Mrs. Charles L. Tiffany as Cleopatra; Mr. and Mrs. Cleveland Dodge as Egyptian water carriers; Mr. and Mrs. Robert W. de Forest as the Maharajah and Maharanee of Punjab; Mr. and Mrs. Johnston de Forest as the Rajah and Ranee of Surat; Henry L. de Forest as a fan bearer; Mr. and Mrs. Walter B. Jennings, clients and Long Island neighbors, as Persians; Mrs. George Seligman; Mr. and Mrs. John D. Rockefeller Jr., she as Minerva and he as a Persian; the architect Cass Gilbert and his wife; and John White Alexander as an Egyptian mummy, who stood motionless for nearly an hour.[32] As was his custom, Tiffany included younger members of his family and those of close friends, costumed to perform some role.[33] The Stewart children (de Forest grandchildren) were dressed as youthful slaves and "preceded the entrance of Cleopatra."[34] So sought after were the invitations to this party that engraved "cards of admission" were issued to those who accepted.[35] It would go down in history as "the most perfect costume party ever given in New York."[36]

The large gallery of the Tiffany Studios showroom, also called the rug room, was transformed to give it an Eastern flavor, with Tiffany wares as props. Walls were hung with Oriental carpets, and piles of rugs and divans were set around the floor for the guests to recline or sit on. For the entertainment, professional actors took the parts of the Ethiopians, the porters, the juggler, the fortune teller, Cleopatra, and Caesar. Hedwig Reicher was Cleopatra, and her Mark Anthony was played by Pedro De Cordoba; the Greek dancer and portrait painter Paul Swan danced for Cleopatra in a leopard-skin costume;[37] and Ruth St. Denis was the slave dancer. At Tiffany's insistence, the other parts were "to be taken by the family and such intimate friends as they feel they can control!"[38] Smith agreed that there were advantages to incorporating amateurs into the spectacle because it immediately put the audience into a sympathetic frame of mind.[39] Music was provided by members of the New York Philharmonic Orchestra. Theodore Steinway composed dance music especially for the event, and his firm supplied more than one piano for the evening. Vocal music performed by Greta Torpadie included the "Bell Song" from Delibes's *Lakmé*, and strains from Verdi's *Aida* echoed through the rooms. The elaborately choreographed pageant carried a theme associated with Tiffany's business, and in a clever bit of advertising, a scene in the second act involved an assemblage of Egyptian merchants and porters carrying bales of Tiffany Studios textiles, rugs, and glass, which they unpacked onstage for Cleopatra.[40]

Following the theatrical enactment and Ruth St. Denis's dance, the guests paraded around the room, after which Tiffany, with a fanfare of trumpets, led them in to dinner for an elegant meal catered by Delmonico's. The repast included "Gumbo clair . . . / . . . Terrapine a la Baltimore / Chaufroix de pintadeaux au mousse de jambon," as well as salad, fruit, and petits fours.[41]

The fete was a success by all standards. Newspapers from around the world featured headlines, articles, and pictures of the costumed guests and the elaborate setting.[42] Indeed, Tiffany hired Smith for one more grand-pageant celebration, a luncheon in the Tiffany Studios showroom in 1916. The theme for this event was the "Quest of Beauty," and again it was to celebrate Tiffany's birthday. The pageant itself was a salute to beauty, art, and craftsmanship, invoking allegories of the arts as well as the natural materials Tiffany utilized in his varied arts, such as glass, clay, wood, metal, and the gemstones moonstones, opals, and amethysts.[43]

Prior to that, however, and following the success of the Egyptian Fête, in 1914 Tiffany put on perhaps an even more elaborate event,



Fig. 322. Phyllis de Kay in costume as Juno, Peacock Feast, Laurelton Hall. From "Roman Luxuries at Tiffany Feast for Men of Genius," *New York Times*, May 24, 1914, pt. 1, p. 5

this time at Laurelton Hall. He sent simple engraved invitations for an "Artists' Reception and to view the spring flowers at his country home," with supper following.[44] He was secretive about the details of the entertainment, leaving that as a surprise upon his guests' arrival. The reception and dinner, or Peacock Feast, were held on May 15, 1914, in honor of some 150 "men of genius." Guests left New York at four o'clock by special train, and automobiles met them at the Oyster Bay station to transport them the short distance to the estate.

The guest list comprised noted artists and architects, as well as family and some of Tiffany's male friends, many of whom had attended the Egyptian Fête the year before. Joseph Lindon Smith was one, but there is no evidence that his role was anything other than as a guest, for the party did not include a theatrical presentation. The artist invitees included painters John White Alexander, Carroll Beckwith, Edwin H. Blashfield, Childe Hassam, F. Luis Mora, and Irving R. Wiles; sculptor Daniel Chester French; and architects Donn Barber, Cass Gilbert, Francis L. V. Hoppin, Joseph Howland Hunt, Guy Lowell, and Lloyd Warren. Some involved in the cultural life of New York were author and art critic Charles de Kay, R. T. Haines Halsey, and Samuel T. Peters. Literary society was represented by publishers Charles Scribner, Frank N. Doubleday, and Frederick Bok. Family members and close friends on the guest list included Charles L. Tiffany, Francis Jones, Dr. Graham Lusk, William A. W. Stewart, Rodman de Kay Gilder, Walter Palmer, Gurdon S. Parker, William Sloane Coffin, Robert de Forest, and his son Johnston de Forest. Also invited was George Frederick Kunz, the eminent mineralogist who was a gemologist at Tiffany and Company.

The gardens were the important feature, the guests being invited early enough in the evening that they might enjoy all the spring bulbs, shrubs, and fruit trees then in bloom. In anticipation of the event, Tiffany kept forty gardeners busy for two weeks. The resulting panoply of color began with white and pink laurel and other flowering shrubs as well as masses of white and purple phlox lining the banks of the drive immediately inside the gates. Tulips, pansies, and other early flowers in blues and yellows filled the beds and borders, "while the plentiful wisteria, which Mr. Tiffany so loved, festooned its graceful panicles from pergolas and trellises and even from trees in unexpected places. It was truly a feast of flowers."[45]

The characteristic pageantry began when, once the 150 guests were seated in the large dining room, Phyllis de Kay, a young family friend, entered from the garden that was now bathed in twilight (fig. 322). Leading a peacock and dressed as Juno, she wore a pale Grecian gown and a headdress composed of the head and feathers of a peacock with lappets of gold cloth appliquéd with shimmering blue sequins and iridescent paillettes, and with strings of gold beads at the back (figs. 315, 323), patterned after the vulture headdress of the Egyptian goddess Nekhbet. This may have been the same headdress worn at the Egyptian Fête by Tiffany's daughter Julia Tiffany Parker (see fig. 321). There followed a procession of Tiffany's daughters and their friends—Comfort Tiffany Gilder, Mary Woodbridge Tiffany Lusk, Dorothy Tiffany, and Francesca Gilder, as well as Phyllis de Kay—dressed similarly in long gauzy Grecian costumes ornamented with gold and green medallions, and sashes. The first three held aloft on large silver salvers stuffed peacocks resplendent in their plumage, followed by the other two carrying voluminous "bouquets" of peacock feathers (fig. 324). The brilliant blue and green coloration of the peacock's plumage and its oily iridescence had long since captured Tiffany's imagination, and he interpreted it in myriad ways and in varying media during his career (see fig. 194). He kept peacocks at Laurelton and had them brought from the farm buildings so he could watch them walk around the grounds.[46] One of the farm structures on the estate bore a weathervane in the shape of a peacock (see fig. 70).



Fig. 323. *Peacock Headdress,* ca. 1913. Peacock feathers and head, cloth, metal, sequins, celluloid paillettes, 10 x 6½ x 8½ in. (25.4 x 16.5 x 21.6 cm). Museum of the City of New York, Gift of Julia Tiffany Weld (75.21.1)







Fig. 324. Women serving peacock at Peacock Feast, Laurelton Hall. From "Roman Luxuries at Tiffany Feast for Men of Genius," *New York Times*, May 24, 1914, pt. 1, p. 5

Fig. 325. Torchbearers at Peacock Feast, Laurelton Hall. From "Roman Luxuries at Tiffany Feast for Men of Genius," *New York Times*, May 24, 1914, pt. 1, p. 5

Fig. 326. Children serving suckling pig at Peacock Feast, Laurelton Hall. From "Roman Luxuries at Tiffany Feast for Men of Genius," *New York Times*, May 24, 1914, pt. 1, p. 5

Following the peacock parade were some of the younger members of the group—Ethel, Dorothy, and William Stewart, children of Robert de Forest's daughter, Frances de Forest Stewart; and Louis, Louise, and William Lusk Jr., children of Tiffany's daughter Mary Woodbridge Tiffany Lusk, also in pale gowns with gauzelike headscarves, each carrying a torch and a basket of rose petals (fig. 325). They were followed, finally, by more Tiffany and de Forest grandchildren dressed as chefs, complete with padded stomachs, long aprons, and chef's hats, carrying platters of suckling pig (fig. 326). In keeping with their roles, the peacock- and torchbearers wore sandals or were barefoot and the chefs wore dark shoes and socks. As the procession moved from table to table, Harry Rowe Shelley played the organ in the central court of the house.[42]

The guests sat at three large tables, each for sixteen, in the center of the large dining room, and at smaller tables placed around them. The dinner was again prepared by Delmonico's of New York and was made using only products from the Tiffany estate. There was a menu on heavy paper decorated with a motif taken from one of Tiffany's Japanese wood-and-lacquer Ritsuō panels (see figs. 270, 271): "Bouillon de Lucines Bellevue / Radis Onions nouveaux / Olives mûres Carciofini / Paupiettes de truite en gelée au Chablis / Cochon de lait farci à l'Americaine / Pommes Reinettes pochées / Epinards à la crème / Aiguillettes de caneton à l'orange / Petits pois nouveaux à l'Etuvée / Asperge sauce Hollandaise / Sorbet Frasia / Paons en Volière Salade coeur de laitue / Crêpes flambées au Bar le Duc blanc/ Fromage."[48] In the fashion of the day, the guests were served an aperitif of dry sherry, and the meal was accompanied by French wines, white, then Burgundy, followed by champagne.

After the meal, the men retired to Tiffany's Moorish room for cigars.[49] Coffee was served oriental-style in the central court and on the terrace outside, and each space provided a suitably dramatic sensory environment to finish off the evening. Strains of Beethoven, Bach, and Brahms wafted from the organ, while the flower-framed central pool shone with rainbow hues from the rotating color wheel lit below the Favrile-glass vase and basin. Masses of yellow orchids of a "rare variety" were banked around the fountain, and a moonlit glow emanated from the Favrile glass dome three stories above. In the large living hall, the fireplace was flanked by two apple trees in full bloom.

The terrace was equally magical, described evocatively as "where the spray of the rock crystal fountain was lighted like dancing rainbows just outside the door with the twinkling lights on Long Island Sound in the distance." The experience was further enhanced by children, three of whom scattered handfuls of rose petals from large baskets, while another group in togas carried lit braziers. "When the guests departed at eleven o'clock to board the special train, which awaited them at the station, varicolored lights were played upon the gardens and out-door fountains, revealing them in a new and impressive beauty."[50] The local paper described the event as "a unique and interesting entertainment,"

saying that the "garden fete was most odd and unusual, while the dinner was a marvel."[51]

Tiffany's Peacock Feast was perhaps one of the last of the great country-house parties of its era. A month and a half after the party's lights were dimmed, the assassination of Archduke Franz Ferdinand of Austria precipitated World War I, and although the United States would not enter the war for three more years, the precarious world balance spread a sobering effect over the country in general. Subsequent events at Laurelton centered on special family occasions such as birthdays and weddings, notably that of Tiffany's youngest daughter, Dorothy, to Robert Burlingham later that same year.

On September 24, 1914, at noon, Dorothy Trimble Tiffany married Dr. Robert Burlingham in Saint John's Episcopal Church in Cold Spring Harbor. Tiffany walked down the aisle with his daughter for the ceremony, which was performed by the Reverend W. E. McCord, rector of Saint John's, "which the Tiffanys attend while occupying their Summer home."[52] It was "the bride's desire to have a small and simple country wedding instead of a large affair."[53] Only about fifty guests attended the wedding and the breakfast that followed, which was served in the Laurelton Hall dining room overlooking the harbor.[54] According to the wedding notice in the *New York Times*, "Autumnal flowers and foliage were used for the decoration of the little church and at Laurelton Hall. . . . White asters and purple clematis entered largely into the color scheme of the interior decoration, and in the large court of Laurelton Hall, a bower of clematis had been erected, under which the couple received the congratulations of their relatives and friends. A fountain playing in the centre of the court added to the effect of the background. Pink asters and orchids covered the walls of the court."[55] The guest list was made up primarily of family members, including Tiffany's sister Annie Olivia Tiffany Mitchell; his daughters and their husbands—Mr. and Mrs. Rodman de Kay Gilder, Dr. and Mrs. Graham Lusk, for example—as well as close friends and neighbors, Mrs. Richard Watson Gilder, Mr. and Mrs. Robert W. de Forest, Mr. and Mrs. Henry W. de Forest, Mr. and Mrs. Charles de Kay among them.[56]

Dorothy was the last of Tiffany's daughters to marry, and now all had homes of their own (he would build or give some of them houses on or near the Laurelton Hall estate). He had the company, however, of Sarah (Patsy) Hanley (d. 1958), an Irish nurse who had been hired in 1910 when Tiffany became ill. However the relationship may have developed after his recovery, Tiffany clearly enjoyed her companionship now that his offspring were occupied with their own lives and growing families. Hanley painted, played duplicate whist with Tiffany in the evenings, accompanied him on trips, and, as his daughters had, served as his hostess at Laurelton Hall (fig. 327). As one of his granddaughters would recall, "She kept him gay and happy."[57] Hanley remained at Laurelton well after Tiffany's death, residing in a modest house that he built for her on the estate.[58]

Over the years, numerous guests visited Laurelton Hall, both individually and in groups. The only guest book that survives begins in 1916, with most of the entries dating from June 1918, the year Tiffany established the Louis Comfort Tiffany Foundation (fig. 328). It is evident that he welcomed visitors from across the country, including artists and museum curators and directors, as guests to what had become more than a home, a personal museum.[59]



Fig. 327. Sarah Hanley in the Fountain Court, Laurelton Hall, ca. 1920s. Photograph by David Aronow. Courtesy of David Petrovsky

Laurelton remained a place where Tiffany basked in the beauty he had created. His daughter Comfort Tiffany Gilder remembered of times spent as a family there an almost ritualistic end to the day:

> After dinner we would follow Papa in his white suit into the great court in the center of the house. He would climb the three velvet steps to the top of the dais, which was covered in stenciled green velvet. There he would sit in the middle of his "throne," as we called it, lean back on the cushions, cross his legs, and survey his beautiful creation. . . . Old Agnes would come with his coffee. She walked up the steps of the dais to him. He took a cup from her, lit a long cigar, and leaned back on the cushions again. Often, one of us would play his favorite pieces of music on the organ off in the corner, and sometimes we would also sing to it his favorite songs. When nine o'clock chimed in the tower, he would get up, kiss us goodnight in a perfunctory way, and walk up to bed.[60]

By the mid-1910s, Tiffany, perhaps thinking of Laurelton in terms of the foundation he wanted to set up, seemed to consider it something of a public property. In 1916, for instance, he invited

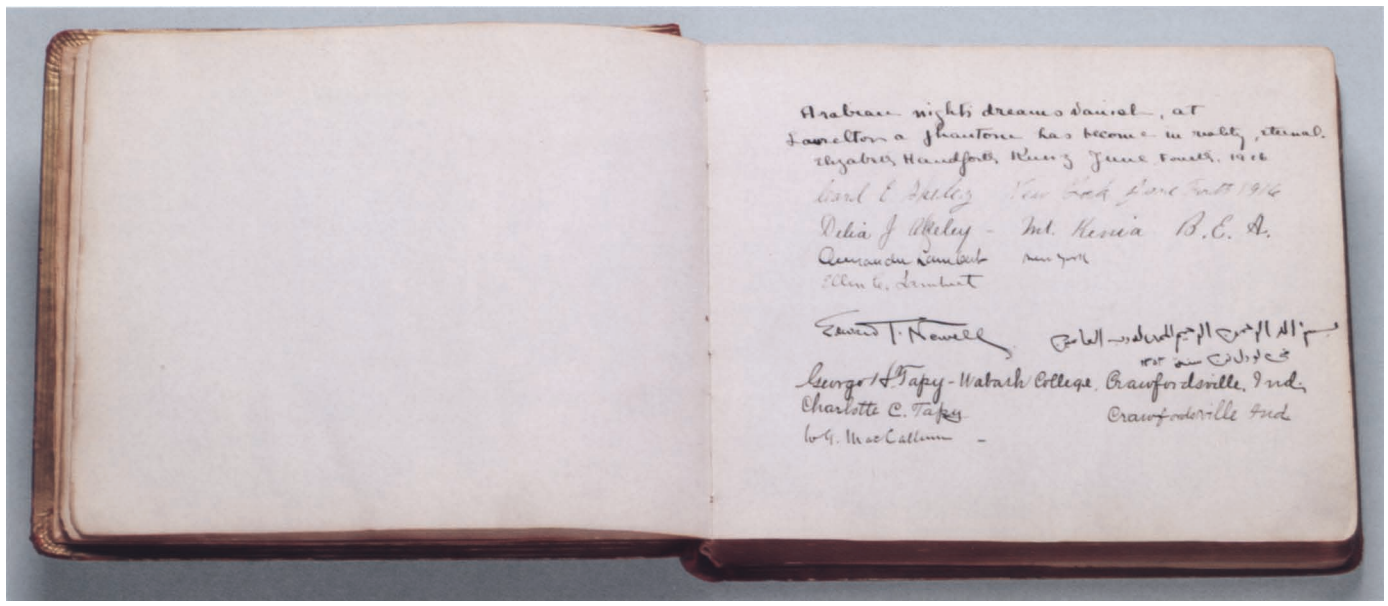


Fig. 328. Guest book, Laurelton Hall, ca. 1916–51. Leather, paper, gold leaf, 8½ x 10½ x 2 in. (21.6 x 26.7 x 5.1 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

the public to look at his beautiful spring flowers.[61] When he gave the estate to the Tiffany Foundation, it came to be used for events that benefited the community in different ways. In fact, after 1919 Tiffany himself seems to have been more active in that role, for example, joining Mrs. William K. Vanderbilt, Mrs. Stephen C. Clark, Mrs. Walter B. Jennings, Robert de Forest, and others at a pageant in nearby Huntington to benefit a war effort, the Free Milk for France Organization.[62] In early May 1928, the School Nature League Flower Show, at Eighty-first Street and Avenue A in New York City, was embellished with cut flowers from Tiffany's greenhouses and gardens as well as from other estates, including those of Mrs. Marshall Field and Daniel Guggenheim, and from the New York Botanical Garden.[63]

In 1930 Tiffany held his final celebration, his eighty-third birthday, at Laurelton Hall. This event brought together artists and executives from Tiffany Studios to honor their mentor and employer at "his last birthday celebration before failing health and diminishing vigor took him to the milder climate of Florida for the few remaining winters of his life."[64] For Tiffany, the years that followed were marked by deafness and the consequences of age, making his tours of his beloved Laurelton Hall rooms and gardens exceedingly difficult. Three years later he died in his house at Seventy-second Street, bringing to a close a life that epitomized the "art of magnificent living."[65]

1. It was reported, for example, on July 29, 1910, that "Louis C. Tiffany and family are to spend some time abroad, sailing this week" (*The Long Islander*, July 29, 1910). The following year he sailed for Europe in the first week of July (*The Long Islander*, July 7, 1911).
2. The 1900 U.S. Census, in which Tiffany is listed as "Merchant (Decorator)," itemizes a parlor maid, chambermaid, one other maid, a waitress, and a cook, all from Ireland, as the live-in household staff.
3. The 1910 U.S. Census, in which Tiffany is listed as "Artist."
4. Ibid.
5. Tiffany made frequent visits to Laurelton during the winter season (*The Long Islander*, November 2, 1909). The exception to his moving back to the city in November was in 1910, when he was recovering from a severe illness and stayed at Laurelton to recuperate (*The Long Islander*, November 4, 1910).
6. *The Long Islander*, January 5, 1900.
7. *The Long Islander*, January 2, 1903. At the end of February, Tiffany and "a number of friends enjoyed a sleigh ride" at his country house (*The Long Islander*, February 27, 1903). In January 1910, the local paper reported that Tiffany would be at his estate over New Year's, along with neighbors Walter Jennings and Robert de Forest (*The Long Islander*, January 13, 1911). The following year, it was reported that "Louis C. Tiffany occupied his country mansion over the recent holiday, entertaining a house party" (*The Long Islander*, January 5, 1912). And in 1915, Tiffany, as well as the Walter Jenningses and the Robert de Forests, "entertained large house parties over New Year's Day and Sunday" (*The Long Islander*, January 8, 1915).
8. *The Long Islander*, February 27, 1903.
9. *The Long Islander*, January 5, 1906.
10. Julia Piatt (Saranac Lake) to Annie Olivia Tiffany Mitchell, January 5, 1907 or 1908. Mitchell-Tiffany Family Papers, Manuscripts and Archives, Yale University Library, group 701, box 6, folder 106. Hilda was not able to overcome her illness, however, and she died at the Saranac Lake sanatorium in September 1908.
11. *The Long Islander*, June 23, 1905. The private beach at Laurelton Hall was a bone of contention with the townspeople of Cold Spring Harbor.
12. *The Long Islander*, July 23, 1898. Edwin S. Marston, who had a house in nearby Bellport, was president of the Farmers' Loan and Trust Company.
13. *The Long Islander*, December 13, 1901.
14. *The Long Islander*, May 31, 1912.
15. *The Long Islander*, May 30, 1913.
16. *The Long Islander*, May 16, 1902. Tiffany was taking another "valuable horse" from the city via steamer in the summer of 1904, an event that was noted in the local paper. When the horse arrived at Eagle Dock in Cold Spring Harbor, no one was there to take it to Laurelton Hall, so a Captain Bingham led the horse. A near collision with an automobile caused the horse to jump, damaging Bingham's buggy but leaving all unharmed. See *The Long Islander*, August 19, 1904.
17. *The Long Islander*, April 24, 1903.
18. Helena Gilder Miller to Hugh F. McKean, February 29, 1978, Archives, Charles Hosmer Morse Museum of American Art, Winter Park, Florida (hereafter Morse Museum).
19. Clara Driscoll, family Round Robin letter, March 8, 1906, collection of Kent State University, Kent, Ohio. I thank Martin Eidelberg and Nina Gray, whose publication on the Driscoll correspondence will be published by the New-York Historical Society in spring 2007, for bringing this reference to my attention.
20. *The Long Islander*, October 18, 1907.
21. "Rich Men" 1911.

22. Ibid.
23. Charles L. Tiffany (New York) to his elder daughter, Annie Olivia Tiffany Mitchell (Sandwich Islands), February 19, 1886, Mitchell-Tiffany Family Papers, Manuscripts and Archives, Yale University Library, group 701, box 7, folder 115.
24. Tiffany's father sent him a box of fireworks when he was ten years old, perhaps starting a lifelong attraction. See Charles L. Tiffany to Annie Olivia Tiffany, June 30, 1858, Mitchell-Tiffany Family Papers, Manuscripts and Archives, Yale University Library, group 701.
25. For an account of some of Stanford White's flamboyant parties, see Baker 1989, pp. 247–51.
26. "Cleopatra" 1913a, p. 1.
27. Tiffany invited Smith to dine on his *dahabeyah* (boat) on his trip up the Nile in 1908. See Smith to his family, February 20, 1908, Joseph Lindon Smith and Smith Family Papers, Letters, Smithsonian Institution Archives of American Art, reels 5114–5124. Smith made extensive trips to Egypt, and later in his life he would become involved in archaeological excavations there with Harvard University and the Museum of Fine Arts, Boston. He was also an artist and a theatrical designer, staging numerous plays and fetes from the late 1890s through the late 1940s.
28. Joseph Lindon Smith to his wife, February 7, 1913, Joseph Lindon Smith and Smith Family Papers, Project file 35, Smithsonian Institution Archives of American Art, reels 5114–5124.
29. Manuscript notes and hieroglyphics by Smith written "to give an idea of the hieroglyphics I shall use" if Tiffany approved. Joseph Lindon Smith and Smith Family Papers, Project file 35, Smithsonian Institution Archives of American Art, reels 5114–5124 (and translated as: "Hail to the—great ones—happy friends [both] men and women . . . saith the lord [mistress] of the throne of the World. Come thou to me and make glad thyself at the sight of my beauty").
30. Ibid. Guests were directed to a Mrs. Sperry, from whom they could procure appropriate costumes and have them fitted. See Katrina E. to Joseph Lindon Smith, January 6, 1913, Joseph Lindon Smith and Smith Family Papers, Letters, Smithsonian Institution Archives of American Art, reels 5114–5124.
31. "Egyptian Fete" 1913.
32. Ibid.
33. At one of Tiffany's earliest parties, a celebration of his father's seventy-fourth birthday in 1886, Tiffany dressed his three children in costume and had them recite a dialogue in German to entertain his guests. See Charles Lewis Tiffany to his daughter Annie Olivia Tiffany Mitchell, February 16, 1886, Mitchell-Tiffany Family Papers, Manuscripts and Archives, Yale University Library, group 701, box 7, folder 115.
34. "Cleopatra" 1913b, p. 29.
35. See engraved admission card for "Mr. & Mrs. J. L. Smith" and engraved notice of the card in Joseph Lindon Smith's pageant files, Joseph Lindon Smith and Smith Family Papers, Project file 35, Smithsonian Institution Archives of American Art, reels 5114–5124.
36. "Cleopatra" 1913a, p. 1.
37. "Egyptian Scenes" 1913.
38. See Katrina E. to Joseph Lindon Smith, January 6, 1913, Joseph Lindon Smith and Smith Family Papers, Letters, Smithsonian Institution Archives of American Art, reels 5114–5124.
39. Joseph Lindon Smith and Smith Family Papers, Project file 35, Smithsonian Institution Archives of American Art, reels 5114–5124.
40. See staging notes for act 2 of the Egyptian Fête, Joseph Lindon Smith and Smith Family Papers, Project file 35, Smithsonian Institution Archives of American Art, reels 5114–5124. These papers contain a detailed account of the entire pageant, including the roles of all the actors and guests.
41. *New York Herald*, January 4, 1913.
42. Many of these press notices were clipped and kept in albums by Tiffany. Among the American papers that carried articles were the *New York American* (February 9, 1913), *The Sun* (New York) (February 9, 1913), *New York Herald* (February 19, 1913), *New York Tribune* (February 5, 9, 1913), *Town and Country* 67 (February 22, 1913), pp. 28–29. In Europe, press coverage appeared in *Sketch Supplement* (London) (February 26, 1913), *Paris Select* (March 2, 1913), *Breslauer Morgan Zeitung* (March 30, 1913), *Femina* (Paris) (April 15, 1913), *Wienese Mode* (June 1, 1913). Tiffany scrapbook, Smithsonian Institution Archives of American Art, lent by Henry Platt.
43. See Joseph Lindon Smith and Smith Family Papers, Project file 35, Smithsonian Institution Archives of American Art, reels 5114–5124. These papers contain details and newspaper clippings related to the Quest of Beauty pageant.
44. Invitation in Tiffany scrapbook, Smithsonian Institution Archives of American Art, lent by Henry Platt.
45. Speenburgh 1956, p. 106.
46. Helena Gilder Miller to Hugh F. McKean, Archives, Morse Museum.
47. "Peacock" 1914b.
48. Transcribed from the menu. The dinner started with soup; the fish course was trout fillet in white wine jelly; then came stuffed suckling pig, poached russet apples, and creamed spinach; sliced duck with orange sauce, steamed new peas, and asparagus with hollandaise sauce; strawberry sorbet; roast peacock; salad of hearts of lettuce; and a dessert of flaming crepes with white currant sauce, followed by cheese.
49. Knickerbocker 1914.
50. Speenburgh 1956, p. 106.
51. *The Long Islander*, May 15, 1914.
52. "Bride" 1914.
53. Ibid.
54. Ibid.
55. Ibid.
56. Ibid.
57. Louise Platt to Hugh F. McKean, May 5, 1966, Archives, Morse Museum.
58. In 1985 the contents of Sarah Hanley's house were auctioned. See Hanley 1985.
59. According to entries in the guest book, people from twenty-nine states and abroad were among those who visited Laurelton Hall from 1918 through 1931. Guest Book, Morse Museum.
60. Comfort T. Gilder, "Evenings at Tower Hall," typescript, n.d., Archives, Morse Museum.
61. *The Long Islander*, June 6, 1916.
62. "Milk Fund" 1919.
63. "Nature League" 1928.
64. Speenburgh 1956, p. 8.
65. Ibid., p. 93.



For the Advancement of Art: The Louis Comfort Tiffany Foundation

Jennifer Perry Thalheimer

When Louis Comfort Tiffany set out to build Laurelton Hall in 1902, he conceived it as a magnificent country estate. But in the final period of his creative evolution, Laurelton was invested with an important new role and purpose. In 1918, at the age of seventy, Tiffany organized the Louis Comfort Tiffany Foundation as both a school that would inspire generations of artists and a museum to preserve his artistic vision. Over the next decade, he modified Laurelton Hall from a private residence to an organization that reflected his interests and his career: "The nature of the institution is an art institute, the objects and purposes of which are art education directed toward both art appreciation and production, within the scope of the industrial as well as the fine arts, and as one means toward those education purposes, the establishment and maintenance of a museum to contain objects of art."[1] Impetus may have come partly from a slowing of his businesses and a general lessening of the appeal of his art. The students and the museum were intended to preserve for posterity his artistic vision and ideals.

Influenced undoubtedly by the late-nineteenth-century migration of artists to the outdoors, to work *en plein air*, Tiffany aimed to create a school for students who might not otherwise leave the city to experience nature on a grand scale (fig. 330). Schools, or colonies, were being established by artists inspired by their studies abroad, particularly in France, and soon spread throughout the northeastern United States. In 1877 William Morris Hunt (1824–1879) started one of the first American art colonies in the village of Magnolia, Massachusetts. Long Island, especially popular because of its quaint fishing villages and natural beauty, became home to many schools, such as the Shinnecock Summer School of Art, opened in 1891 by William Merritt Chase (1849–1916). Artists such as Charles Hawthorne (1872–1930; fig. 331) and Childe Hassam (1859–1935) were experienced participants in these schools and became art advisers to the Tiffany Foundation, during 1923–30 and 1922–33, respectively. Laurelton Hall stood apart from the other institutions, however, because Tiffany specifically designed—rather than selected—the setting to encourage creativity.

Tiffany's plan for his foundation was "a place where students could . . . find a stimulus in the atmosphere and surroundings of Laurelton, and by the contact with other students and artists."[2] Students, called fellows, were expected to work at their art but not to learn any specific approach. Unlike other guilds and colonies, fellows were not pupils under Tiffany or any other artist. Their experience did not come through intellectual debate, as it did with protégés of William Morris (1834–1896). Nor was Tiffany promoting an ideal such as self-realization through creation. There were no stylistic or formulaic guidelines for the fellows to imitate, as was standard in the Arts and Crafts movement guilds such as Gustav Stickley's (1858–1942) Craftsman Farms and eventually Frank Lloyd Wright's (1867–1959) Taliesin. Instead, exposure to a model environment was the key. A contemporary writer colorfully conveyed the spirit of the foundation: "Greek women . . . lived in the presence of the most perfect marbles in order that they might bring forth offspring with beauty birthmarked in their souls

Opposite: Fig. 329. Luigi Lucioni (1900–1988), Detail, *Laurelton Hall*, 1927. Oil on board, 24 x 20 in. (61 x 50.8 cm). The Long Island Museum of American Art, History and Carriages, Stony Brook, New York, Museum Purchase, 1994



Fig. 330. Tiffany Foundation fellow Herbert Sanborn carrying an easel stand on the grounds of Laurelton Hall. Photograph, 1928. Courtesy of the Raymond Baxter and Anne Ophelia Todd Dowden papers, 1937–1996, Archives of American Art, Smithsonian Institution



Fig. 331. Charles W. Hawthorne (1872–1930), *Tiffany's Estate, Laurelton Hall*, 1926. Oil on board mounted on masonite, 30 x 24 in. (76.2 x 61 cm). The Long Island Museum of American Art, History and Carriages, Stony Brook, New York, Museum Purchase, 1994

as well as in their bodies. I doubt not there was some such thought as this in the ideal which led to the Tiffany Foundation."[3]

Tiffany not only conceived the foundation; he was also the driving force behind its everyday operation, and he remained in residence at Laurelton Hall until his death in 1933. Legal documents for the foundation were written to ensure that Tiffany would be able to control the venture as easily as possible and that he was protected from personal financial responsibility. "In that way the Foundation can have the benefit of Mr. Tiffany's personal direction in the formulation of definite plans, without committing itself or him to any present considerable financial obligation," explained Robert W. de Forest (1848–1931), a lawyer and the friend with whom Tiffany developed the idea for the foundation. Considering the times, including World War I, de Forest felt that Tiffany was "putting [the] plan into execution at a time when the future is filled with uncertainties."[4]

The first meeting of the Louis Comfort Tiffany Foundation, held at Laurelton Hall on September 12, 1918, laid the groundwork for what was to be a great experiment.[5] Tiffany appointed officers and trustees; he assumed the title of founder, and he named de Forest president, positions they held until their deaths. Daniel Chester French (1850–1931), the renowned sculptor, was vice president; George Frederic Heydt (1862–1953), executive secretary and advertising manager at Tiffany and Company, was secretary-treasurer. George F. Kunz (1856–1932), a prominent mineralogist and gem expert at Tiffany and Company; Francis Coates Jones (1857–1932), a painter and treasurer of the National Academy of Design; and Charles Lewis Tiffany II (1878–1947), Tiffany's son and vice president of Tiffany and Company, were trustees.[6] Tiffany would later name as trustees representing the industrial arts A. Douglas Nash (1885–1940) of Tiffany Furnaces and Joseph Briggs (1873–1937) of Tiffany Studios.[7]

The trustees went on to appoint an art director to act as liaison between Tiffany, the board, and the students, and in October 1919 Stanley B. Lothrop (1881–1944), recommended by Tiffany, became the first to hold that position.[8] Lothrop had a salary and an apart-

ment above the fellows' section at Laurelton Hall. He monitored their work, managed the housekeeper, kept the budget, and enforced the three limitations placed on the fellows: no models, no finished pictures, and, during the life of the founder, no entrance to the main house without permission.[9]

Accommodations for the fellows were set up in the former stables in the western portion of Laurelton Hall, an area that was henceforth referred to as the studio. There the fellows were theoretically separated from the main house, although technically the stables were connected to the main house by greenhouses and the servants' wing. Box stalls were transformed into studio apartments furnished by Tiffany; the area formerly filled with straight stalls was converted into the students' living room; a screened hall was designated the dining room; and the carriage house became skylit art studios.[10]

The foundation was open for six months of the year, from May through November, in two three-month sessions, each with a limit of eight to ten fellows.[11] Acceptance into the program required that a candidate be schooled or advanced beyond beginner and submit examples of his artwork as well as recommendations from three artists knowledgeable about his branch of art. Initially, fellowships were restricted to American men, preferably under the age of thirty.[12] A prospectus describing the foundation and outlining its goals was produced for distribution to art schools, museums, and publications to attract a wide range of students. After establishing itself and its reputation, the foundation began offering scholarships to one student from each of the three leading American art schools—the National Academy of Design, the Art Students League, and the Beaux Arts Institute of Design, all in New York.[13] In 1926 the prospectus was enlarged and illustrated with photographs of the foundation's buildings and grounds by David Aronow, a photographer for Tiffany Studios in the 1920s.[14]

The first session began in May 1920 for nine fellows in the fields of painting, sculpture, jewelry, and decoration. By the fall session, the number of fellows was increased to twelve, and some were invited to stay through the winter to continue their study.[15] A budget of $26,355 was set for the first season (two sessions and the winter extension), which finished in early 1921 within that allotment.[16]

By the second season, both male and female artists from the various branches of craftwork as well as painters and sculptors were eligible for study.[17] Women had separate quarters "in a wing of the Main Building, Laurelton Hall, with accommodations consisting of five sleeping apartments and a living room, and all conveniences."[18] A matron was engaged to live in the women's dormitory and to chaperone the communal meals (fig. 332). Although Tiffany was conscious of decorum, he outlined little distinction among the artists and tried to make the women's experience at Laurelton Hall as rewarding as the men's.[19]

A principal goal of the Tiffany Foundation was to offer a transitional period for artists who were fresh from formal study before they entered the art world. Toward this end, the trustees formed a committee of established artists, who, in addition to evaluating potential fellows, would advise them in their art. In 1918 the initial Advisory Art Committee included Tiffany as chairman, Daniel Chester French, Francis C. Jones, Cass Gilbert (1859–1934), Frances de Forest Stewart, Robert Vonnoh (1858–1933), and Harry W. Watrous (1857–1940), and it changed yearly. Tiffany hoped to encourage "modern ideas," and he wanted the art advisers "to look toward [art's] progress and not hinder its true development." He further recommended that "several new members from the younger and progressive artists [be added as



Fig. 332. Tiffany Foundation fellows dining, Laurelton Hall, ca. 1920s. Gelatin silver print, 8⅛ x 10 in. (20.5 x 25.4 cm). Photograph by David Aronow. The Metropolitan Museum of Art, New York, Gift of Robert Koch, 1981 (1981.1162.4)



Fig. 333. Alan Dunn (1900–1974), *The Garden Entrance to Laurelton Hall*, ca. 1925. Watercolor, 20.5 x 14.5 in. (52.1 x 36.8 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida, Gift of Alan Dunn



Fig. 334. Alan Dunn (1900–1974), *The Laurelton Hall Greenhouses*, ca. 1925. Watercolor, 20.5 x 14.5 in. (52.1 x 36.8 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida, Gift of Alan Dunn

advisers] from time to time," probably hoping to influence the fellows' work as much as to keep current himself.[20] Over the years, other art advisers included Childe Hassam, Charles Hawthorne, Cecilia Beaux (1855–1942), Paul Manship (1885–1966), Frederick Wilson (1858–1938), Robert Aitken (1878–1949), Gifford Beal (1879–1956), and Daniel Garber (1880–1958). And by late 1921, the Advisory Art Committee grew to include nonartist members who could be "consulted upon the physical operation of the Foundation, and such other practical matters," people who had Tiffany's fullest confidence such as his companion and former nurse, Sarah Hanley (d. 1958), and Robert de Forest's son, Johnston de Forest (1873–1952), a lawyer.[21]

Soon, Tiffany introduced the concept that the foundation would be a modern-day "art guild," a phrase appearing on the official seal that communicated his desire to help unite artists and artisans "in art endeavors and bind them more intimately together."[22] Influenced by the close association with artists that he had enjoyed in his early training (under George Inness, Samuel Colman, and Léon Charles Adrien Bailly), Tiffany pressed to have "artists of distinction" reside at the foundation in June and August to act as art counselors. In exchange for their help and inspiration, they were given accommodations at the foundation for a month, an honorarium, and space for their work in the foundation's annual exhibition.[23] Two artists who participated early on, Charles Hawthorne and Daniel Garber, spent time during the summer of 1923 giving "the resident artists counsel and criticism" while also working on their own projects.[24]

To provide space for exhibiting work by the fellows, in 1921 the foundation leased a gallery in the Art Center Building on East Fifty-sixth Street in New York. Tiffany envisioned an annual presentation by current and former fellows to "exhibit their pictures and to find a market for them"; the first show opened on October 31, 1921.[25] At each annual, awards, called Art Guild Medals, were presented for the best work in the areas of painting, art craft, and sculpture. The original medal, executed by Edmund R. Amateis (1897–1981), was presented in 1927 to Tiffany "for his work in behalf of young artists."[26]

Over the decades, hundreds of artists benefited from studies at the foundation, most notably Paul Cadmus (1904–1999), Umberto Romano (1905–1982), and Luigi Lucioni (1900–1988; fig. 329).[27] In personal accounts, the fellows recorded their experiences at the foundation. Alan Dunn (1900–1974; figs. 333, 334), for example, who was a fellow during the third season and later an accomplished cartoonist for the *New Yorker*, described arriving by

train at a station near Laurelton Hall. He was met "by a yellow touring car . . . and whisked through the gates of Laurelton onto a winding gravel road, through an arbor of overhanging trees and fields of laurel to the crest of a hill where the trees part[ed] to reveal in the distance . . . Laurelton Hall!"[28] The experience was as impressive as it was intended to be. Once settled, Dunn recalled spending an afternoon painting beside Tiffany, curious to see the final work, which Tiffany never shared.[29]

A young art student who would come to play an important role in preserving the legacy of Laurelton Hall arrived at the foundation in the fall of 1930. Hugh F. McKean (1908–1995) was accepted as a fellow after submitting two paintings, a portrait and a landscape called *Ruins of Old Mill, New Smyrna Beach*. He wrote to his mother, "I never saw such a scheme as this—they do everything except paint our pictures. We are the *guests* of Mr. Tiffany and all the gardeners and other servants are instructed to treat us as such—that is in case we want flowers cut for still life or something like that."[30] McKean went on to teach art, to become president of Rollins College in Winter Park, Florida, and with his wife, Jeannette Genius McKean, to build the collections of the Charles Hosmer Morse Museum of American Art.[31]

The acceptance letter McKean received from Stanley Lothrop made it clear what was expected of the fellows: "All artists who enter the Foundation are expected to devote themselves almost entirely to landscape work and no models will be provided."[32] They were encouraged to abandon tradition and disregard their specialty of discipline to seek fresh inspiration.[33] Models were replaced with forms of a different sort—those that could be found only in nature. Artists, Tiffany believed, "had lost, in long confinement to studio methods and conditions, all consciousness of the boundless riches of a natural world."[34] He maintained that "the difficulty of starting with models was that one gets away from the simplicity of the picture. You try to find something as a setting for the model, rather than to use the model to complete a composition."[35] Emphasis was placed instead on sketches that would establish the basis for a work the artist could complete in the city later, during







Above: Fig. 335. Art gallery, Laurelton Hall. Photograph by Hugh F. McKean, after 1957. The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

Top right: Fig. 336. Interior of art gallery, with Stanley Lothrop, director of the Louis Comfort Tiffany Foundation, Laurelton Hall, ca. 1920s. Gelatin silver print, 8⅛ x 10 in. (20.5 x 25.4 cm). Photograph by David Aronow. The Metropolitan Museum of Art, New York, Gift of Robert Koch, 1981 (1981.1162.8)

Bottom right: Fig. 337. Tiffany Foundation fellows in studio, Laurelton Hall. Photograph by David Aronow, ca. 1920s, 8⅛ x 10 in. (20.6 x 25.4 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida, Gift of Robert Koch


ASTRONOMY
RELIGION
CREATION
ENTOMBMENT
THE TREE OF LIFE



Opposite: Fig. 338. Louis Comfort Tiffany, Tiffany Studios, *Tree of Life* window, 1928–31. Leaded Favrile glass, 120 x 82 in. (304.8 x 208.3 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

Left: Fig. 339. *Geology* medallion. Detail of fig. 338 (top left)

the winter months.[36] Each fellow was asked to leave with the foundation a work chosen by the art advisers as an example of his or her study at Laurelton Hall. Tiffany felt that this would encourage the fellows' best efforts and form the "nucleus for establishing a students' Gallery of pictures for exhibition."[37] By 1927, so many examples had been presented to the foundation that this policy was relaxed.[38]

Throughout his career, Tiffany understood the importance of placing prime examples of his work in museums to ensure his position in the history of art, and he also made certain that the new generation of artists would appreciate his art and the work that influenced it by creating a museum at Laurelton Hall. To design this environment, he reinstalled at Laurelton Hall objects from his homes, businesses, and travels. At the first annual meeting of the foundation in May 1919, Tiffany supplemented his original 1918 grant of Laurelton Hall—the house's contents and the real estate—with gifts of household furnishings from his Seventy-second Street home plus "a representative collection of his own productions" stored at Tiffany Studios on Twenty-third Street.[39] These items filled out displays at Laurelton in both the main house and the studio,[40] and by October 1919, the physical assets of the foundation were inventoried to establish valuations for insurance purposes.[41]

In 1918 Tiffany created an art gallery by remodeling an early-nineteenth-century house, Oak Openings, on the grounds of Laurelton Hall rather than replacing the building (figs. 335–337).[42] He built a new facade using Indian elements from his business partnership with Lockwood de Forest (1850–1932) in the 1880s. The effect was that of an eighteenth-century Indian residence on a wooded hill overlooking Cold Spring Harbor.[43]

For the remainder of his life, Tiffany was continually adding to the foundation's financial and aesthetic holdings.[44] Foundation officials issued a proclamation expressing gratitude to him for maintaining the foundation "in a material way, by making further

substantial contributions and meeting personally from time to time many expenses incurred by the Foundation" (fig. 340). In 1931 Tiffany finished the *Tree of Life* window (fig. 338), and in announcing its donation to the foundation at a board meeting, he said that "for three successive winters I have been designing this window, making the cartoons at full scale in color. This is perhaps the last window for which I shall attempt to make the cartoons on such a large scale. . . . I am anxious to have it located in the Foundation to complete my other work."[45] The finished window, which apparently was Tiffany's last, was unveiled on May 29, 1932, on the north wall of the large studio room in the fellows' area at Laurelton Hall. The window consists of six medallions, each depicting an early notable development in the fields of geology, astronomy, science, and religion, as well as the creation and a scaled-down version of his *Entombment* window, all surrounded by a Celtic-inspired border. In sum, the window, itself in the form of an early stained-glass window, might implicitly serve as a reminder to students to respect earlier achievements in various fields and show that all knowledge is based on previous innovations. At the unveiling, Harry Watrous, now president of the foundation, spoke of the window's significance, undoubtedly with input from Tiffany. For example, Watrous described the scene in the *Geology* medallion (fig. 339) as "eager pupils contemplating with rapt attention the significance of . . . the succession of past phenomena."[46] Also in 1932 Tiffany presented paintings that spanned his career, as well as treasured works by other artists that he had collected, and hung them in the newly enlarged picture gallery.[47] He dedicated the space to "perpetuat[ing] the memory of [his] dear friend, the late Charles W. Gould."[48] In support of this goal, artist-members of the foundation board offered examples of their work, which could serve as "an incentive to the students."[49] As added encouragement and probably as a reminder of his successes, Tiffany displayed the certificates and medals he had been awarded at various expositions during his career. Finally, his bequest left more Tiffany and Company stock, his winter home in Miami, and a collection of photographs from Tiffany Studios.[50]

In 1935 the family of George Kunz donated two Tiffany paintings to the picture gallery,[51] and the Louis C. Tiffany Studios Corporation offered the foundation an "unusual opportunity" to purchase from them windows and other objects "planned and executed by [Tiffany] . . . at the peak of his creative activity."[52] Wishing to obtain these pieces to be able to show a more complete spectrum of Tiffany's talents, the foundation raised the requested $10,000 using capital funds, a practice Tiffany had forbidden during his lifetime. The following year, the corporation donated to the foundation the small *Head of Joseph* window (now in the Morse Museum). Joseph Briggs described the personal nature of the window: "[It] . . . was carried out entirely by Mr. Tiffany himself, from his own design in which he used his father for the portrait."[53]

From early on, Tiffany intended that Laurelton Hall would be a museum that should be seen by an audience broader than just the fellows.[54] In December 1918, he approved visitors' days, opening the house and grounds to the public one day a week—Saturday—which he thought "would not be a source of great inconvenience to his use of Laurelton."[55] In 1925 he further expanded the foundation's program by lending objects to The Metropolitan Museum of Art, and representative examples of Favrile glass and enamels from the foundation's collection and from Tiffany's personal collection were presented as indefinite loans. Not only did this mean that the objects would have a wider viewing, but presumably this loan would also attract more attention to the foundation.[56]

Another outreach program that Tiffany proposed for the foundation, perhaps one of the most enduring, was publishing catalogues, for he hoped to have an impact on study in areas of art not seriously treated in mainstream academia. Foundation publications documented the collections he spent a lifetime studying and acquiring, and catalogues of the Japanese and Chinese objects, including the Japanese sword guard collection and the Oriental rugs, were distributed to museums and sold at Laurelton Hall.[57] Many of these publications were considered seminal ventures in their area of collecting at the time and remain valued resources even today.

By the mid-1920s, financial difficulties began to surface at the foundation, and for a time most were resolved by donations from Tiffany or his close family and friends.[58] In 1922 he exchanged the foundation's shares in Tiffany Studios, which was already starting to experience financial difficulties, for more stable, defensive stocks and gave the finance committee of the foundation the power to manage its securities. The stock market crash of 1929 caused the $1.475 million endowment to lose a third of its value, and dividends, on which the foundation relied for income, were reduced or eliminated. Among other things, this caused a 20-percent reduction in salaries paid to the officers of the foundation by late 1931.[59] Aggravating the lack of income was the increase in expenses when the foundation began to share with Tiffany the burden of property taxes on the estate.[60] For the first time, the foundation began operating at a deficit, and it was obliged to scrutinize its various programs. Compounding this was the death of five people on whom Tiffany had relied since the foundation's inception: in 1930, Charles Hawthorne; in 1931, Robert de Forest and Daniel Chester French; and in 1932, Francis C. Jones and George Kunz. Tiffany named his son Charles to the office of chairman of the foundation and Johnston de Forest to the executive committee, and he appointed as trustees Sarah Hanley and Frances de Forest Stewart (1879–1957).[61]

In the fall of 1932, Tiffany was feeling keenly the financial threats to Laurelton Hall and all that he had developed. The foundation had begun to consider temporarily suspending its function as a school, but as in the past, Tiffany donated land and a contribution from his sister to ensure that the buildings would remain open.[62] He warned the trustees that "Under no conditions must the Foundation School ever close; that is the fundamental part of the Foundation, and for which it was established. Without the

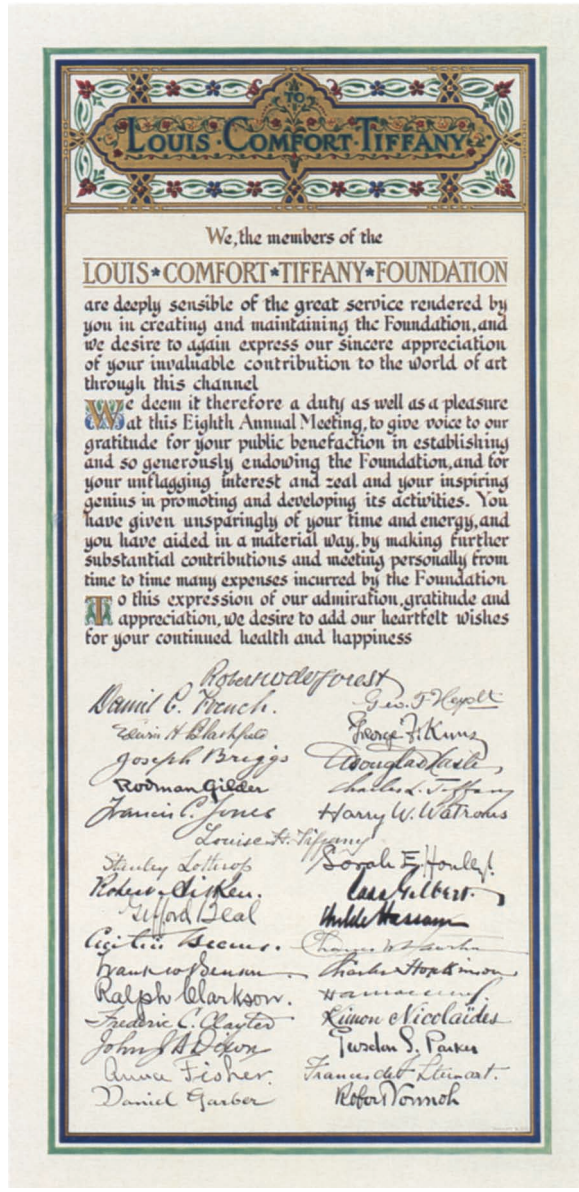
School there could be no Foundation." These are Tiffany's last words concerning his foundation that are recorded in its papers.[63]

After Tiffany's death on January 17, 1933, overwhelming taxes and expenses of maintaining the property compelled the board to consider options for restructuring the foundation. There were no arrangements in place to shift control of the foundation from Tiffany to the executive committee after his death, so it was necessary to amend the constitution.[64] The process was begun to file for tax-exempt status on the property as an educational institution, and by 1934 the trustees succeeded in getting most of the land and buildings declared tax exempt.[65]

During 1933–34 the number of board members dwindled further through retirement and death, and the Advisory Art Committee was terminated by the spring of 1934. In a sobering meeting of the executive committee in February 1933, plans for carrying on the activities and the issue of opening the house and school during the coming season were discussed once again. It was decided that "the work of the students . . . should receive the first consideration in the use of the Foundation's limited funds."[66] Soon Stanley Lothrop and Sarah Hanley, both devoted to Tiffany and long involved in the workings of the foundation, were asked to submit their resignations as director and assistant director, respectively.[67] The board no doubt felt that people of their own choosing would be more suited to confront realistically the obvious challenges ahead. Harry Watrous, then president of the foundation, also served as president of the National Academy of Design in 1933–34, creating a stronger affiliation between the two groups. The trustees appealed to Watrous to use his influence at the National Academy to attract new students and trustees to the foundation, and he recruited Hobart Nichols (1869–1962), then vice president of the National Academy, to act as the foundation's new director to handle student affairs.[68]

The foundation wanted to continue drawing promising young artists, but by the late 1930s Tiffany's ideals were no longer attracting outstanding newcomers to the field, for modern art was turning away from the rendering of nature that Tiffany had espoused. A temporary post was created, "New York Agent, Students Activities," to reorganize students' programming to have a more contemporary appeal,[69] the prospectus was updated, and methods of recruiting students were revised. Many of the changes ran counter to the founder's ideals: art schools were invited to assign students to the foundation through internal competitions, and prizes were regularly awarded for completed works; in addition, craftsmen were added to the staff to teach the fellows in formal classes.[70] Annual meetings of the board, traditionally held at Laurelton Hall each May, now convened in the Office of Student Activities that the foundation established in the National Academy. Fellows now paid admission, including room and board, and scholarships were offered only on a limited basis through 1940.[71]

Harry Watrous resigned as president and trustee in 1938, and the last two charter members of the board, George Heydt and


TO
LOUIS · COMFORT · TIFFANY

We, the members of the

LOUIS * COMFORT * TIFFANY * FOUNDATION

are deeply sensible of the great service rendered by you in creating and maintaining the Foundation, and we desire to again express our sincere appreciation of your invaluable contribution to the world of art through this channel

We deem it therefore a duty as well as a pleasure at this Eighth Annual Meeting, to give voice to our gratitude for your public benefaction in establishing and so generously endowing the Foundation, and for your unflagging interest and zeal and your inspiring genius in promoting and developing its activities. You have given unsparingly of your time and energy, and you have aided in a material way, by making further substantial contributions and meeting personally from time to time many expenses incurred by the Foundation

To this expression of our admiration, gratitude and appreciation, we desire to add our heartfelt wishes for your continued health and happiness

Fig. 340. Tiffany and Company, Illuminated proclamation, 1925–26. 6½ x 4¼ in. (16.5 x 10.8 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida, Gift of Louise T. Lusk. At the eighth annual meeting, the Louis Comfort Tiffany Foundation recognized Tiffany for his years of service.

Charles Tiffany, resigned in 1944, leaving only trustees who had never had firsthand experience with Tiffany's original objectives. After Tiffany's death, each successive administration further altered his vision, for in addition to financial issues, ideological shifts in the art world prompted reexaminations of the best use of foundation resources.

Laurelton Hall stood neglected, its appearance reflecting outmoded artistic styles. Efforts were made by the trustees to alleviate the considerable burden of maintaining the property by relieving themselves of caring for and insuring the outer structures, including the chapel, by selling some of the land as well as the Florida property, by considering affiliation with colleges, and by moving the administrative offices of the foundation to the National Academy.[72] During the early 1940s, the foundation contracted with the Research Committee of the Council of National

Defense for Laurelton Hall to be used as a site for "carrying on important and secret experiments in the field of art."[73] The property was ideal for camouflage testing since it was located by water and had a variety of terrain. Among other projects, in July 1942 a full-scale model of an airplane was created in a clearing on the grounds. The result of this work, conducted over almost three years, was considered to "be of the greatest value in solving anti-submarine warfare."[74] Presented as the foundation's contribution to the defense of the country, the projects brought the foundation such benefits—albeit temporary ones—as reimbursement for keeping up the grounds of Laurelton Hall, paying key salaries, and maintaining vehicles, as well as tax exemptions.

After the property was returned to the foundation in December 1945, the trustees concluded that Tiffany's concept of art education should be adjusted to simply "the encouragement and education of art students," which forever altered the foundation's course.[75] The trustees felt that the foundation would be better served by providing opportunities for more artists with fewer restrictions and independently of Laurelton Hall. After divesting the foundation of the estate, they would "reorganize it to operate in a way similar to the Guggenheim Foundation, viz: to give grants of cash to enable worthy art students to pursue their studies wherever they may elect to do so."[76] They applied to the Supreme Court of New York State to "deviate from the precise terms of the trust by the sale or gift of the land, buildings and contents and invest the proceeds in income-producing property."[77] The matter was finalized in a decision at a special term of the Supreme Court of the County of Nassau in Mineola on May 17, 1948, granting the trustees absolute authority to sell any foundation property they wished.

To generate funds for the activities of the newly recast Tiffany Foundation, the trustees had already, in 1946, sold the collections that Tiffany had so carefully assembled at Laurelton Hall.[78] Tiffany's personal effects, including paintings, were offered to family members, and what remained was sold.[79] The ornamental and exotic plants that were a particular source of inspiration at Laurelton Hall were accepted by New York City Parks Commissioner Robert Moses (1888–1981) as a gift to the city for use in the parks.[80] Some of the award-winning chapel was dismantled, and elements were placed in Albertus Magnus College, Adelphi College, and the First Reformed Church in New Hyde Park as memorials to Tiffany. By 1949 the property had been sold in parcels, the main house still fitted with its celebrated windows.[81]

The profits from these sales went toward an endowment that, in keeping with one aspect of Tiffany's original grant, continues to support the production of art. The modern-day Louis Comfort Tiffany Foundation maintains a grant program that offers financial awards to artists in the areas of painting, sculpture, printmaking, photography, video, and craft media. The trustees' difficult decision in 1945 to abbreviate the foundation's original statement of intent may have ensured the survival of the foundation. However, it also eliminated the core of Tiffany's ambition, which was that Laurelton Hall remain both a school and a museum.

1. "Constitution of Louis Comfort Tiffany Foundation," in *Louis Comfort Tiffany Foundation Minutes* (hereafter LCTFM), vol. 1, 1st Meeting, September 12, 1918, p. 10. The five volumes of minutes of the Louis Comfort Tiffany Foundation meetings are housed in the Archives of the Charles Hosmer Morse Museum of American Art, Winter Park, Florida (hereafter Morse Museum).
2. LCTFM, vol. 1, 2nd Meeting, December 6, 1918, p. 26.
3. J. Mumford 1921, p. 273. John Kimberly Mumford (1863–1926) was a journalist and an authority on Oriental carpets, and he was coauthor of the foundation's 1920 *Catalogue of Oriental and Chinese Rugs* at Laurelton Hall; see Tiffany Foundation 1920.
4. Robert W. de Forest, letter "To the Trustees of the Louis Comfort Tiffany Foundation," September 12, 1918, in LCTFM, vol. 1, 1st Meeting, September 12, 1918, pp. 8–9. De Forest was a lawyer, philanthropist, and president of the Metropolitan Museum from 1913 until his death, when Tiffany would recall him as "his most intimate friend and confident from boyhood"; LCTFM, vol. 2, Special Meeting, 28th Session, May 22, 1931, p. 83.
5. Meetings of the foundation were to be held at least biannually: the official annual meeting at Laurelton Hall, and the regular meetings at Tiffany's residence on Seventy-second Street, Tiffany Studios on Twenty-third Street, or, from 1921, the Art Center Building gallery of the foundation on Fifty-sixth Street; LCTFM, vol. 1, 1st Meeting, September 12, 1918, p. 12; LCTFM, vol. 1, 3rd Annual Meeting (11th Regular Session), June 19, 1921, p. 74.

   The minutes of the foundation's first meeting listed the securities Tiffany donated. As of December 31, 1917, the market value of utility and railroad stocks as well as various Tiffany-owned companies totaled $1,000,726.25, and income from these totaled $51,085.50; "List of Securities Transferred to the Louis Comfort Tiffany Foundation," July 30, 1918, in LCTFM, vol. 1, 1st Meeting, September 12, 1918, p. 1a.
6. In 1928 it was recorded that "[t]he trustees having been named by the Founder to administer this Trust, continue to serve at his pleasure, and are therefore not subject to annual election"; LCTFM, vol. 2, 10th Annual Meeting (25th Regular Session), September 30, 1928, p. 51.
7. Nash became a trustee in 1920, and Briggs became a trustee in 1922; LCTFM, vol. 1, 10th Meeting, October 29, 1920, p. 64; LCTFM, vol. 1, Special Trustees' Meeting (15th Regular Session), December 22, 1922, p. 112.
8. LCTFM, vol. 1, 2nd Meeting, December 6, 1918, p. 30. Lothrop had studied architecture and fine art at Harvard, completed a grand tour of Europe, worked as assistant curator of paintings at the Museum of Fine Arts, Boston, and served as assistant librarian and lecturer in medieval and Renaissance art at the American Academy in Rome. Regarding Tiffany's view of the ideal art director, see LCTFM, vol. 1, 1st Annual Meeting, May 24, 1919, pp. 33–38. For a description of Lothrop, see "Lothrop" 1944; William J. Fielding, "Recollections of My Association with Louis Comfort Tiffany and His Art Foundation: The First 50 Years," 1974, pp. 52–54 (Archives, Morse Museum, gift of William J. Fielding).
9. LCTFM, vol. 1, 2nd Meeting, December 6, 1918, pp. 37–38.
10. In an interview of Jimmy Ryan, Tiffany's former chauffeur, by Hugh F. McKean, April 6, 1978, transcript pp. 36–37, Archives, Morse Museum, they noted that the "trap doors for putting down the hay" were still present in the students' rooms.
11. The number of students and the number and length of sessions varied according to the financial health of the foundation, but over the years there were most consistently eight to ten students in two sessions.
12. Acceptance criteria were modeled on those used at the American Academy in Rome; LCTFM, vol. 1, 6th Meeting, October 21, 1919, p. 44.
13. LCTFM, vol. 1, 13th Regular Meeting, January 31, 1922, p. 97.
14. LCTFM, vol. 2, 8th Annual Meeting, May 23, 1926, p. 31.
15. The Advisory Art Committee selected the students they felt deserved this opportunity. Work during that winter session was moved indoors, where inspiration came from Laurelton Hall's interiors, collections, library, greenhouses, jewelry shop, and carpentry shop; LCTFM, vol. 1, 10th Meeting, October 29, 1920, pp. 65–66.
16. LCTFM, vol. 1, 8th Meeting, April 27, 1920, p. 53; LCTFM, vol. 1, 13th Regular Meeting, June 19, 1921, p. 71.
17. Lothrop 1923, p. 615.

18. LCTFM, vol. 1, 3rd Annual Meeting (Annual Meeting of the Advisory Art Committee [hereafter AAC]), June 19, 1921, p. 78. According to memoirs by Nancy Walter Canetta, a fellow in 1926 (Archives, Morse Museum), the women's rooms were on the lower level of the main house.
19. In 1922 Tiffany's sister Louise Harriet Tiffany (1856–1937) provided a generous donation expressly for facilities, scholarships, and general aid for female students. In addition, a committee composed of Mrs. Stewart, Sarah Hanley, and the founder was established to discuss matters specifically relating to women fellows; LCTFM, vol. 1, 4th Annual Meeting (14th Regular Session), May 14, 1922, p. 104.
20. LCTFM, vol. 1, 7th Regular Meeting, January 26, 1920, p. 47.
21. LCTFM, vol. 1, 12th Regular Meeting, October 18, 1921, p. 86. Sarah Hanley cared for Tiffany during an illness in 1909–10. Johnston de Forest was also the brother of Frances de Forest (Mrs. W. A. W.) Stewart, a mural painter and member of the AAC in 1918.
22. Other slogans to indicate the purpose of the foundation were considered: "For the Advancement of Art," "For Art," and "For the Encouragement of Art"; LCTFM, vol. 1, 3rd Annual Meeting, June 19, 1921, p. 75.
23. LCTFM, vol. 1, 12th Meeting, October 18, 1921, pp. 87–88.
24. Stanley Lothrop, letter to William S. Kendall, Director of Fine Arts Department, Yale University, New Haven, Conn., April 10, 1923 (Archives, Morse Museum).
25. LCTFM, vol. 1, 3rd Annual Meeting (Annual Meeting of the AAC), June 19, 1921, p. 80. Before long, the foundation was presenting extracurricular exhibitions, including one of the work of alumni of the American Academy in Rome and one of work by students of established art schools in New York. In November 1921 a dinner conference was held at Tiffany's Seventy-second Street house to discuss an exhibition of works by foundation trustees and art advisers. Tiffany's watercolors were exhibited, as were art objects from Laurelton Hall in 1922; Lothrop 1923, p. 616.
26. "Medal" 1927. Amateis was a Tiffany Foundation fellow in 1920 and 1921.
27. Paul Cadmus, fellow in 1924 and 1926; Umberto Romano, fellow in 1926; and Luigi Lucioni, fellow in 1924–31 and art adviser in 1932–33.
28. "The Louis Comfort Tiffany Foundation at Laurelton Hall by Resident Artist Alan Dunn," ca. 1962, p. 1, Archives, Morse Museum. Dunn's memory may have been refreshed by a photograph of this exact view that would be used in the revised prospectus.
29. "The Louis Comfort Tiffany Foundation . . . by Resident Artist Alan Dunn," p. 1. Tiffany often worked alongside the fellows at painting or in craftwork, and he remarked once on the students' enthusiasm over a "new type of metal work which [he] started in the Enamel Shop" at the foundation; LCTFM, vol. 2, 11th Annual Meeting, September 22, 1929, p. 61. A collection of Dunn's watercolors at the Morse Museum (P-005-73:A–V) shows the variety of visual stimuli offered to the fellows by the grounds of Laurelton Hall.
30. Hugh McKean to Mrs. Eleanor Ferguson McKean, September 1930, Archives, Morse Museum.
31. Today the Morse Museum houses the world's most comprehensive collection of Tiffany's work, including the largest single collection anywhere of surviving materials from Laurelton Hall. McKean also served as a trustee of the Tiffany Foundation between 1959 and 1975. Sadly he left no record of his work during his time as a student at the foundation.
32. Stanley Lothrop to Hugh McKean, April 26, 1930, Archives, Morse Museum.
33. LCTFM, vol. 2, 8th Annual Meeting, May 23, 1926, p. 32.
34. J. Mumford 1921, p. 310; and see the lengthy explanation of Tiffany's goals for study in LCTFM, vol. 1, 2nd Annual Meeting, June 8, 1920, pp. 58–62.
35. LCTFM, vol. 1, 2nd Annual Meeting, June 8, 1920, p. 60.
36. LCTFM, vol. 1, 4th Regular Meeting, June 11, 1919, p. 36.
37. LCTFM, vol. 1, 2nd Regular Meeting, December 6, 1918, pp. 28–29.
38. LCTFM, vol. 2, 9th Annual Meeting, May 22, 1927, p. 45.
39. LCTFM, vol. 1, 1st Annual Meeting, May 24, 1919, p. 32. The donations included "classics, many books on art, catalogues, a volume of important manuscripts and autograph letters, many studies in oil, water colors and charcoal, a collection of about 3,000 photographs; rugs, bear and leopard skins, sundry furnishings and art objects, also the following windows: *Fish and Iris*, *Vase in Flame*, *Pumpkin and Beets*, *Snow* and the window designed by Branquin [*sic*]," now known as *Child with Gourds* (Morse Museum); "Gives a Million" 1919.
40. Many pieces from Tiffany's New York homes made their way into Laurelton Hall during the years of the foundation, presumably to preserve interior designs he particularly liked. From photographic evidence, the mantel in the smoking room (off the dining room) was replaced by 1922 with the one that had been in the library at Seventy-second Street; also by 1922 the *Magnolia* window panels from a bay window at Seventy-second Street were placed in the dining room and in Tiffany's bedroom; the butterfly window that sat in a corner of the reception room at Seventy-second Street turned up at Laurelton Hall; so did a wall section from the breakfast room at Seventy-second Street that was made of lead sheeting over wood, heavily riveted, and adorned with sword guards ("the left-hand cask," illustrated in "Arrangement" 1912). Some items in the 1919 inventory of Laurelton Hall (see note 41) were listed as in the "Store Room": "Furniture not in use, chandeliers, electric light fixtures, Favrile glass shades and globes, stained glass panels and borders, carved wooden panels, etc etc. removed from 72nd st. house." Apparently Tiffany took items to Laurelton Hall without necessarily having a plan for their placement. Even items from his residence in the Bella Apartments were eventually recovered at Laurelton Hall, such as glazed pottery tiles used on the mantle surround in the Bella dining room and a carved cupboard in keeping with other furnishings at Bella. These are all now in the Morse Museum.
41. Tiffany requested to be relieved of the burden of valuations and insurance, so the board assumed responsibility. Robert de Forest recommended that M. Frederick Savage, an appraiser for a number of Long Island estates, be hired, and arrangements were made for an inventory with the assurance that experts would be consulted on matters of "rare treasures"; LCTFM, vol. 1, 1st Annual Meeting, May 24, 1919, p. 34. The resulting inventory, the only extant one of the property, was submitted to the foundation board on October 21, 1919. It was very general, lacking any insights from specialists who may have been consulted, and it was especially vague concerning Tiffany's creations.
42. Oak Openings, constructed in 1803–4, predated the 1872 Hotel Laurelton, the building that was demolished to make way for Laurelton Hall. Oak Openings became the summer residence of Dr. James Rushmore Wood, a surgeon from New York City who had gone to medical school with a member of the Jones family that ran the Hotel Laurelton. The Joneses refused to sell their waterfront property to Tiffany, who had a country home called the Briars nearby, so he gradually acquired all the property through a third party; MacKay et al. 1997, p. 532.
43. Two stories of the facade were delineated by porches composed of intricately carved panels and posts. A dramatic, three-dimensional window with a peacock-feather motif surrounded by lead cobras forming Celtic knots on the second story was aligned above beautifully carved double doors on the first story, which came from Tiffany's studio in the Seventy-second Street house. That this building, altered to house some of Tiffany's finest art, was adorned with Indian elements attests to the regard in which he held his venture with de Forest (1850–1932). Today, the window is installed at the Morse Museum (61-001, 61-002, Met-011-77, 2004-025). For several houses that the art gallery at Laurelton resembled, see De Forest 1885, pls. 1–3, 10, 14, 16, 22.
44. In 1922 the *Baptism of Christ* window, designed by English artist Frank Brangwyn (1867–1956) and exhibited at the Grafton Galleries in London in 1899 (now Baltimore Museum of Art), was "placed in the large Studio of the School." Tiffany's winter home, Comfort Lodge, in Miami and a valuable piece of waterfront property adjacent to Laurelton Hall were given unconditionally to the foundation (these were sold, and in November 1935 Comfort Lodge was destroyed in a hurricane. Books in Tiffany's library at Tiffany Studios as well as the entire library at Laurelton Hall were indexed for foundation use; LCTFM, vol. 1, 4th Annual Meeting (14th Regular Session), May 14, 1922, p. 105. In 1928 George Kunz (1856–1932) donated an antique glass Syrian bracelet and a mineral collection to the foundation; LCTFM, vol. 2, 10th Annual Meeting (Annual Meeting of the AAC), September 30, 1928, p. 55. After the 1929 annual meeting, Tiffany unveiled in the chapel a memorial window dedicated to his father; LCTFM, vol. 2, 11th Annual Meeting, September 22, 1929, p. 63.
45. LCTFM, vol. 2, 13th Annual Meeting (29th Regular Session), October 4, 1931, p. 95.
46. LCTFM, vol. 2, Description of Window—"The Tree of Life," May 29, 1932, p. 118. Among Watrous's descriptions of the subjects of other medallions, astronomy, "the first of all sciences, gave heed to the earliest aspirations of the human mind. . . . Seekers of knowledge appear to be profoundly affected by the glory of the heavenly firmament, even without the assistance of the instruments which were developed for later study." And science, "to its true students, science leads inevitably to the creation of corresponding useful arts. (No one has exemplified more certainly the truth of this than has Mr. Tiffany in his work.) Contemplation of this medallion quickens one with the appreciation of the energy that has been released and the endless reactions that have resulted from skilled experimentation."
47. This new installation included Tiffany's paintings *Peonies and Irises*, *My Family at Somesville*, *Yellowstone Canyon*, *Old Mill at Freiburg*, and the cartoon for the Chittenden Memorial Window for Yale University (all now at the Morse Museum), as well as the portrait of him by Joaquín Sorolla y Bastida, *On the Hudson at Dobbs Ferry* by Samuel Colman (1832–1920) (Morse Museum), and *The Blue Goats* by Harry Watrous; LCTFM, vol. 2, 13th Annual Meeting (29th Regular Session, Annual Meeting of the AAC), October 4, 1931, p. 95. The rooms that were added to the picture gallery had been the living quarters of the foundation's superintendent, but Tiffany always felt this was a fire hazard so the area was remodeled; LCTFM, vol. 2, 14th Annual Meeting (Annual Meeting of the AAC), May 29, 1932, p. 116.
48. Charles Gould (1849–1931) bequeathed to the foundation $10,000 and 130 glass and bronze objects by Tiffany, including the Peacock Lamp (now Virginia Museum of Fine Arts, Richmond); LCTFM, vol. 2, 28th Session, May 22, 1931, p. 86. Among the objects from the Gould estate were "four paintings and two water colors by the Founder, and about 130 other art objects, which include glass vases, bowls, bronze and enamel desk sets, cigarette boxes and other pieces"; LCTFM, vol. 2, 14th Annual Meeting (31st Regular Session), May 29, 1932, p. 113. Other objects were "1 Copy

of De Luxe edition of 'The Art Work of Louis C. Tiffany' personally inscribed by Mr. Tiffany to Mr. Gould. / 1 Tiffany Glass and Metal Vase. / 1 Tiffany Gilt Bronze and Enamel Cigarette Box. / 1 Tiffany Bronze Inkwell. / 1 Small Favrile Glass Ash Tray. / 1 Small Match Holder"; LCTFM, vol. 3, Executive Committee Meeting, February 15, 1935, p. 88.

49. LCTFM, vol. 2, 13th Annual Meeting (Annual Meeting of the AAC), October 4, 1931, pp. 95–96.
50. LCTFM, vol. 3, 34th Session, February 6, 1933, p. 9.
51. LCTFM, vol. 3, Executive Committee Meeting, February 15, 1935, p. 88. The donor was Mrs. Hans Zinsser of Boston, Kunz's daughter; the paintings had been gifts from Tiffany to Kunz.
52. The Louis C. Tiffany Studios Corporation was started by Tiffany in June 1932 after the bankruptcy of Tiffany Studios, and it was closed shortly after his death in 1933, never having had a chance to establish itself. The counsel of the corporation remarked of its offer, "What better memorial could there be to [Tiffany] than to acquire this collection of his work to be placed at Laurelton for the instruction and inspiration of guest students for the many years during which the Foundation will presumably be in operation"; LCTFM, vol. 3, 40th Session, September 23, 1935, p. 108.

    The works offered to the foundation were selected by the painter Hobart Nichols, art director of the foundation. They were: *Three Bishops* mosaic (Neustadt Museum of Tiffany Art, Queens, N.Y.), *Medallion* window (Morse Museum), small *Entombment* window (Morse Museum), small *Charity* window (location unknown), rose design ornamental window (Morse Museum), pumpkin design window (Morse Museum), eggplant design window (location unknown, presumed destroyed), hollyhock design and foxglove design windows (destroyed in the 1957 fire at Laurelton Hall; fragments in the Morse Museum study collection), *Child with Gourds* window (Morse Museum), a large marble table (possibly Morse Museum), an antique teakwood console (possibly one from Bella now at the Morse Museum), six Favrile glass mosaic columns (The Metropolitan Museum of Art; Louis C. Tiffany Garden Museum, Matsue, Japan; Baltimore Museum of Art; and private collections), and five wrought-bronze fixtures—all hung in the students' wing (private collections), an etched brass grille (location unknown), and a tea set and tray (Los Angeles County Museum of Art and private collection). These items cost Tiffany Studios $36,750 to make; they were valued by Grand Central Art Galleries at $15,825 in an appraisal done gratis for the executive committee of the foundation; LCTFM, vol. 3, Special Trustees' Meeting (40th Session), September 23, 1935, pp. 108, 109, 113.
53. LCTFM, vol. 3, Executive Committee Meeting, March 13, 1936, p. 117.
54. Even after Tiffany's death a reference was made in the minutes to "the Main House, frequently referred to as the Museum." LCTFM, vol. 3, Special Meeting, 34th Session, February 8, 1933, p. 10.
55. LCTFM, vol. 1, 2nd Meeting, December 6, 1918, p. 29. For short periods at a time, the buildings were opened to the public so visitors could tour the estate: "Over 1,792 visitors were permitted to see the Foundation's beautiful and interesting collections and art objects"; John E. Terwilliger, "Report of Visitors Days, Laurelton Hall," in LCTFM, vol. 3, October 30, 1935, p. 113b. In 1941, public visits were officially suspended to save the $800 per year this program cost; LCTFM, vol. 4, 23rd Annual Meeting, June 12, 1941, p. 19.
56. LCTFM, vol. 2, 8th Annual Meeting, May 23, 1926, p. 28. The loan was made permanent in 1951, well after the 1946 sale of the foundation's collections; LCTFM, vol. 5, 33rd Annual Meeting (63rd Session), June 5, 1951, p. 63.
57. Some of the publications put out by the Louis C. Tiffany Foundation include John K. Mumford and Dana H. Carroll, *Catalogue of Oriental and Chinese Rugs*, 1920 (S.l., 1920) (Morse Museum, 77-030 A); Dana H. Carroll and Bunkio Matsuki, *Catalogue of Chinese and Japanese Objects of Art* (Baltimore: Thomsen-Ellis Press, 1921) (Morse Museum, 77–086); *Catalogue of Sword Guards*, 1921, printed in an edition of 250, but record exists only in LCTFM, vol. 1, April 27, 1920, p. 56; *Catalogue of the Tiffany Gallery*, 1918 (Morse Museum, 1999-082:1); *Exhibition of Art by Members*, 1921 (New York: Gilliss Press, 1921) (Morse Museum, 1999–097:1); *Exhibition of Watercolors by Louis C. Tiffany at the Louis C. Tiffany Foundation Gallery 2/4–25/22* (New York: Gilliss Press, 1922) (Morse Museum, 1999-098:1); *Exhibition of Paintings and Oriental Objects of Art Belonging to the Louis Comfort Tiffany Foundation* (New York: Gilliss Press, 1922) (Morse Museum, 1999–099:1); catalogues of *Exhibition*[s] *at the Anderson Galleries*, 1927–31 (Morse Museum, 1999–101:1); and *Exhibition of Works by the Artists of the Foundation*, 1935 (Morse Museum, 1999–100).

    Tiffany was also committed to community outreach in areas other than art, for, through a Depression-era unemployment relief project, several twenty-five- and thirty-acre tracts of land at the foundation were to be cleared by jobless men. The project provided three days of work, with married men getting preference. The wood cut down could then be sold to further support the project. Aid from the foundation eventually became scarce since the trustees too began to feel the pressure of the times; "Woodland" 1931.
58. For example, Louise Harriet Tiffany, named an honorary member of the Advisory Art Committee in 1924 in appreciation for her generosity over many years (see also note 19), continued to fund projects he favored. In 1932 she paid for the installation of the *Tree of Life* window in the fellows' area and the renovation of the picture gallery, donating $45,000 by 1937; LCTFM, vol. 2, 14th Annual Meeting, May 29, 1932, p. 112; LCTFM, vol. 3, 19th Annual Meeting, June 9, 1937, p. 135.
59. Louis Comfort Tiffany Foundation, signed by Tiffany, attachment to minutes, LCTFM, vol. 2, December 30, 1931, p. 102a. To make matters worse, in June 1933 a 5 percent withholding tax was levied on the dividends that were still being paid. The foundation soon divested itself of many stocks and purchased United States Government securities.
60. LCTFM, vol. 2, Special Meeting, 32nd Session, September 29, 1932, p. 123.
61. For the appointments, see LCTFM, vol. 2, 32nd Session, September 29, 1932, p. 122. For Tiffany, "Miss Hanley . . . helped me start this Foundation. She assisted me in bringing my collections together and with the arrangement in transforming my home into what you see it today." LCTFM, vol. 2, 11th Annual Meeting (26th Regular Session), September 22, 1929, p. 61. At his death, even as foundation finances were becoming increasingly difficult, Hanley maintained that it was the founder's wish to keep the main house, the art gallery, and the chapel open to the public. She requested to live in the main house, probably as a means of retaining the house as the museum central to Tiffany's plans, but the fact that Tiffany had deeded a separate house and property to her indicated to the trustees that he expected her to live in her own house, and they denied her request; LCTFM, vol. 3, Executive Committee Meeting, January 27, 1933, p. 4.
62. LCTFM, vol. 3, 34th Session, February 6, 1933, p. 9. A $15,000 check (October 1932) that Tiffany endorsed over to the foundation was made out to him by his sister, presumably to save him the embarrassment of not having the money to give. And he turned over to the foundation his three-quarter share (over $2,000) of a refund on the account of water taxes from the village of Laurelton; LCTFM, vol. 2, 33rd Session, October 28, 1932, pp. 132–33, 136.
63. LCTFM, vol. 2, Special Trustees' Meeting (33rd Session), October 28, 1932, p. 132. A week earlier, Tiffany recommended to the board, unanimously approved, that they prepare a budget allocating "expenses—(a) to the care of the property; (b) to the school"; LCTFM, vol. 2, Executive Committee Meeting, October 21, 1932, p. 128.
64. J. T. Hancock, attorney for the foundation, urged that "With the possibilities of incorporation so remote as to be disregarded, I renew my recommendation that, with a view towards permanent administrative efficiency, attention be given to so amending the Foundation constitution so as to provide more adequately for the situation existing since the Founder's death whereunder complete control of the trust is reposed in the trustees"; LCTFM, vol. 3, 17th Annual Meeting, May 22, 1935, p. 106.
65. Expenses for 1933 totaled $28,841.30 with $13,205.22 of that spent in taxes; "Revised Budget for 1933," in LCTFM, vol. 3, 15th Annual Meeting, May 16, 1933, p. 32. Tax-exempt status saved the foundation $7,000 in Oyster Bay town taxes. However, since the last forty-four acres Tiffany donated were not considered necessary to the foundation's uses, they remained taxable. The village of Laurelton (later Laurel Hollow) also allowed tax exemption on sixty-two acres, saving an additional $2,500; LCTFM, vol. 3, Executive Committee Meeting, October 20, 1933, p. 35. Property taxes in 1934 totaled $1,842.26, compared with $13,205.22 in 1933; LCTFM, vol. 3, Executive Committee Meeting, February 16, 1934, p. 55.
66. LCTFM, vol. 3, Special Trustees' Meeting (34th Session), February 8, 1933, pp. 10–11.
67. LCTFM, vol. 3, Executive Committee Meeting, December 28, 1933, p. 41. Lothrop later became director of the Colorado Springs Fine Arts Center, and Hanley painted at her home near Laurelton Hall, deeded to her by Tiffany.
68. Links between the Tiffany Foundation and the National Academy had existed from the beginning of the foundation since many of its trustees and advisers, including Tiffany, were members of the academy. Edwin Blashfield, president of the academy until 1926 and a trustee of the Tiffany Foundation from 1922 to 1931, struggled at the academy to maintain a traditional approach to art, but by the mid-1930s and with the successive presidencies of Jonas Lie (1934–39) and the very strong Hobart Nichols, the academy developed into a more contemporary organization. During the foundation's most sensitive time, from Tiffany's death in 1933 through its reorganization to 1949, its key positions were held by senior officers of the academy, and inevitably it followed their lead. The foundation, as organized by Tiffany, lacked the flexibility possessed by the academy to adjust to a new era, so the foundation had to change if it was to survive. In 1939, for example, Laurelton Hall was described as "a memorial to an artist of an ended era"; D. Walker 1939.
69 LCTFM, vol. 3, Executive Committee Meeting, March 9, 1934, p. 59. Florence N. Levy was hired for this position at an annual salary of $1,000; LCTFM, vol. 3, Executive Committee Meeting, February 15, 1935, p. 93.
70. For new methods of recruiting students, see LCTFM, vol. 4, Adjourned 22nd Annual Meeting (45th Session), June 5, 1940, p. 11. For new system of awards, see LCTFM, vol. 3, Adjourned 20th Annual Meeting (43rd Session), May 25, 1938, p. 150. To provide space for new faculty, the Laurelton Hall room known as the bowling alley was converted into workshops and an etching room in 1937; LCTFM, vol. 3, 20th Annual Meeting, May 25, 1938, p. 153.
71. Instituting a fee for board of $10 a week per student was seen "as a temporary expediency to carry us over a crisis"; LCTFM, vol. 2, 30th Session, January 7, 1932, p. 106.

In the early years of the foundation, board was charged only to students who were too proud to accept "charity," but the practice was abandoned in 1926 to effect an egalitarian environment more in keeping with an art guild.

72. LCTFM, vol. 3, 15th Annual Meeting, May 18, 1933, p. 27. Complications in Florida law, however, meant that the sale of Comfort Lodge did not take place until June 1935, when it was purchased for $18,000; in the meantime the foundation rented it to cover upkeep.
73. LCTFM, vol. 4, 24th Annual Meeting, July 24, 1942, p. 40.
74. "Report of the Director on the Proposition Made at the Trustees' Meeting . . . ," in LCTFM, vol. 4, 24th Annual Meeting (48th Session), July 24, 1942, p. 46.
75. "Tiffany Property" 1946. This was similar to the National Academy's aims to "promote the fine arts in America through instruction and exhibition."
76. LCTFM, vol. 5, Special Trustees' Meeting, Report of the Director, January 14, 1947, p. 2a.
77. LCTFM, vol. 4, 53rd Session, December 6, 1945, p. 91. Ironically, Tiffany himself had long since opened the door to the foundation's future reorganization. In a letter filed with the original grant and entered into the foundation minutes in December 1922, he gave the trustees the authority "to sell or dispose of any of the personal property included in [his] gift . . . which may, in their opinion, not be necessary to retain for the establishment and maintenance of the museum of the Foundation . . . [and that] the amount realized from such sale shall be added to the principal sum given by [him] to the Foundation as part of its endowment"; LCTFM, vol. 1, Special Trustees' Meeting (15th Regular Session), December 22, 1922, pp. 113–14. On July 31, 1946, "in a decision handed down by Justice Johnson . . . the application of the trustees for permission to deviate from the terms of the Founder's deeds of trust was granted in certain important respects, namely, to sell real and personal property of the Foundation and to add the proceeds toward the principal account, the income from which may be used for awarding cash grants to qualified students, enabling them to travel and study; and, if desired, for a permanent memorial, or memorials, to Louis Comfort Tiffany"; LCTFM, vol. 4, Adjourned 28th Annual Meeting (55th Session), October 8, 1946, p. 103. Concerning prospects for the sale of the property, however, Russel F. Sammis, real estate agent for the property, "in his original appraisal expressed the opinion that the buildings were of no value; in fact, were liabilities . . . particularly the main residence"; LCTFM, vol. 5, Adjourned 31st Annual Meeting (60th Session), June 2, 1949, p. 33. The village of Laurel Hollow had denied requests to allow alternative uses, such as a nursing home, for the main building, insisting that it could only be used as a residence; "Rest Home" 1947.
78. Sales of the collections yielded, for the foundation, a total of $84,468.31: the Parke-Bernet Galleries auction of the best objects, held September 24–28, 1946, brought $77,494.48; Coleman Galleries sold lesser objects for $6,258.28; other sales totaled $715.55. In the view of William J. Fielding, secretary-treasurer of the foundation (1942–68), while it was not a good time in the art market to be selling, it was a great time to be investing the income from these sales in the stock market; Fielding, "Recollections of My Association with Louis Comfort Tiffany and His Art Foundation," p. 85.
79. The paintings were offered to the Tiffany family as a set for $1 each, except for the Sorolla portrait of Tiffany, which, if not wanted by the family, would "be offered as loan to The Metropolitan Museum of Art, or other institution for exhibition purposes." The family ultimately accepted them all; LCTFM, vol. 5, Report by the Secretary, after October 8, 1946, p. 8; LCTFM, vol. 5, Adjourned 30th Annual Meeting (59th Session), June 1, 1948, p. 19. Tiffany's collection of watercolors and six paintings by Samuel Colman was sold in 1950–51 by the foundation, earning $160; LCTFM, vol. 5, 33rd Annual Meeting, June 5, 1951, pp. 62, 66.
80. LCTFM, vol. 5, Adjourned 28th Annual Meeting (55th Session), October 8, 1946, p. 105.
81. The realtor recommended subdividing the property into parcels to make the sale easier, and for the same reason the trustees even considered razing it; LCTFM, vol. 5, Adjourned 30th Annual Meeting (59th Session), June 1, 1948, pp. 18–19. Total proceeds for all the property—104.378 acres—was $91,981. The most prominent parcels were: a four-acre tract with the art gallery, $13,000; an eleven-and-a-half-acre tract with the studio (fellows' section), $25,000; a four-acre tract with the main section of Laurelton Hall, $10,000; LCTFM, vol. 5, 32nd Annual Meeting, June 13, 1950, pp. 48–49. The purchaser of the main section of Laurelton Hall bought half the items remaining in the house for an additional $1,150, and the foundation sold the rest through Parke-Bernet Galleries; LCTFM, vol. 5, 31st Annual Meeting, June 2, 1949, p. 31.

    The trustees had felt that the furnishings and other things left in the house could be sold but that the "Cathedral window on the stairs and the 'Tree of Life' window in the school building should be retained by the Foundation, and all other windows should go with the house." In the end, all windows remained in the house; LCTFM, vol. 5, Report by the Secretary, after October 8, 1946, p. 8.



Epilogue

Alice Cooney Frelinghuysen

In 1918 Tiffany donated his Laurelton Hall estate—the house, the collections, and ample acreage—to the Louis Comfort Tiffany Foundation. He had established the foundation in order to fulfill his wish to give young artists and craftspeople the opportunity and freedom to work in the beautiful surroundings he had created at Laurelton, as well as to preserve the "museum" he had assembled there. He initiated an artist-in-residence program that brought artists to the estate between May and November, not to receive any formal instruction but to be inspired by Laurelton's setting, vistas, gardens, interiors, and works of art. The artists could also avail themselves of Tiffany's extensive art reference library.[1] The young artists were given lodging; their meals were prepared and served by butlers and waiters; there were minimal practical demands on them. Tiffany visited with the foundation's fellows once daily to discuss their work, which was often exhibited at the private art gallery Tiffany built on the grounds in 1918.[2] Tiffany converted the carriage house and stables into a main studio room, a large common living room, and special workshops, as well as living quarters for the artists. In many ways Tiffany sought to extend his own mission, to serve art and create beauty, through his support of the next generation of artists. For Tiffany and the artists sponsored by the foundation, Laurelton was, in the words of Charles de Kay, "a place for dreams and the working out of dreams into objective reality."[3] To ensure the foundation's existence at Laurelton, Tiffany donated one million dollars for the upkeep of his prized estate and as an endowment for the future.

In 1921 Laurelton Hall became the venue for another altruistic project, this one a silent film entitled *The Beggar Maid*. Tiffany had pursued photography during his lifetime, maintaining photographic studios both at his Seventy-second Street house and at Laurelton Hall. With the advent of moving pictures, Tiffany filmed scenes of Laurelton and of his grandchildren at play. A favorite family activity after dinner was to retreat to the former squash courts, which had been converted to a film theater, and watch the home movies. *The Beggar Maid,* however, was part of a project, organized by artists and art patrons, to "bring the famous paintings of the world of art to life" in films.[4] Besides Tiffany, the organizers included Robert W. de Forest, Francis C. Jones, Edwin H. Blashfield, Charles Dana Gibson, Robert Aitken, and Daniel Chester French. The films were intended to be both artworks in themselves and also vehicles for bringing art to people who had little opportunity to visit museums. The first film in the series took as its subject Edward Burne-Jones's painting *King Cophetua and the Beggar Maid* (1862), itself inspired by Alfred Lord Tennyson's verse. It starred the silent-screen beauty Mary Astor, then only a teenager.[5] It seems likely that the primary role that Tiffany and the others played in the project was that of funding and endorsement. That de Forest, Jones, and French were, with Tiffany, founding directors of the Tiffany Foundation suggests that the foundation may have contributed some support

Opposite: Fig. 341. Louis Comfort Tiffany, Window fragment. Leaded glass, 21½ x 26½ in. (54.6 x 67.3 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida



Fig. 342. Tiffany and Sarah Hanley at Laurelton Hall. Photograph by Max Berman (1906–1980), mid-1920s. The Metropolitan Museum of Art, New York, Gift of Jonah B. Berman, in memory of his father, Max Berman, 2004 (NA.2004.6.83)



Fig. 343. Film still from *The Beggar Maid,* with actor Reginald Denny in Daffodil Terrace, Laurelton Hall, 1921. Courtesy of Jay and Micki Doros and Milestone Film and Video

for the film. Although Tiffany had no part in the production or direction of *The Beggar Maid,* he may have influenced one of the scenes. Near the end of the film, as the nobleman played by Reginald Denny courts the servant girl, he is pictured on the grounds of Laurelton Hall. One can clearly identify the Daffodil Terrace, where he pauses to rest, and Tiffany's ponds and gardens behind him (fig. 343). Laurelton proved to be a setting well suited to cinematographic art.

After Tiffany's death in 1933 the trustees of the foundation continued to operate the artists' residency program at Laurelton. In 1935 they decided to expand the foundation's outreach and opened Laurelton for public viewing, fulfilling Tiffany's dream that his house would serve as a museum. The residence was open two days a week, on Wednesdays and Saturdays, throughout September, with admittance by a ticket obtainable at the foundation offices at Laurelton or from the superintendent of the estate, John E. Terwilliger.[6] Visitors toured the main house, where one of the primary attractions was Tiffany's studio, located on the third floor. The space was reported to be frozen in time, having been left exactly as it was upon Tiffany's death, complete with canvases still on the easels and a collection of portraits, all of which was said to provide an "intimate picture of the man himself."[7] Visitors also toured the art gallery and the Tiffany chapel from the 1893 World's Columbian Exposition, installed at Laurelton after 1916.

Nineteen forty-one was the last year in which artists came to work at Laurelton Hall. The trustees were increasingly concerned that the escalating taxes and maintenance costs for the estate were eroding the endowment's principal and jeopardizing the aims of the foundation.[8] The advent of the Second World War caused them to postpone a decision on Laurelton's fate, and in 1942, to support the war effort (as well as receive certain monetary benefits), they offered the estate to the Research Committee of the Council of National Defense. The federal government used Laurelton for, among other work, camouflage testing, until 1945.[9] After Laurelton was returned to the foundation at the end of that year, the trustees made the decision—and received permission from the courts—to sell the estate, its furnishings, and its collections and to add the proceeds to the capital funds and distribute the income, in cash grants, to art students for travel and study. The trustees felt that this new approach to "the encouragement and education of art students" would "fulfill Mr. Tiffany's desire to help the student in a much broader and practical way."[10]

The contents of Laurelton Hall were sold at auction at the Parke-Bernet Galleries in New York City, then located at 30 East Fifty-seventh Street. The five-day auction was held from September 24 through September 28, 1946 (fig. 344). The lots included many of Laurelton's furnishings as well as Tiffany's myriad collections, not only of his own work but also of "objects of art of three continents": Native American art, Japanese and Chinese works of art, Near Eastern pottery and tiles, Syrian and Roman glass, Egyptian necklaces, and other antiquities. The auction also featured Tiffany's extensive rug collection, notably sixty-one Oriental rugs, as well as six bearskin and two lion-skin rugs (all mounted with mask and claws) and twenty-two carpets designed and woven by Tiffany Studios.[11] Although only one of the three large blue-and-white medallion carpets made for the dining room at Laurelton survives today (see fig. 159), the descriptions in the Parke-Bernet sale catalogue of the other rugs offer insight into the kind of carpets the Studios were able to make: every technique, from hand-

tufted to hooked to broadloom, was represented, and the designs were primarily in the Chinese taste.

The five sessions of the auction yielded a little more than $103,000 in proceeds. Most of the lots were dispersed among a number of individual buyers, dealers, and collectors, and for the most part, the objects' whereabouts today is unknown. Some 1,300 Japanese sword guards from Tiffany's collection of Asian art were sold to a certain J. E. Richards of New York. "The Chinese carved red and gold lacquer octagonal room removed from the residence," the *New York Times* reported, "brought $1,000 from C. R. Gracie, Ltd., New York. . . . A New York collector bought a Ch'ing carved lacquer twelve-fold palace screen for $1,000. A Chinese sculptured stone haut relief with figures of the Buddhistic Trinity went to an agent for $600."[12] (This relief is now thought to be a forgery. See the essay by Julia Meech in this volume.) Higher prices were paid for the paintings in Tiffany's collection. Some of the most costly canvases were by Joaquín Sorolla y Bastida, one of which *(Idilio)* sold for $3,700 and another *(Pabellón de Carlos V, Sevilla)* for $2,400 in the final session of the auction.[13] A pair of Chinese turquoise- and yellow-glazed pottery lions (see figs. 265, 279, 344) went to an agent for $1,850, and an "Ispahan rug of Eastern Persian sixteenth century design" for $2,500 to another.[14] Such prices reveal that in some areas of collecting Tiffany's taste withstood the test of time. Other objects, including the work of Tiffany's studios, had declined in popularity, however, and sold for less even than the studios' asking price. Tiffany's Favrile glass, which by the 1940s had lost its wide appeal, found buyers among the first of the next generation of collectors and dealers. One of these buyers was James A. Stewart (d. 1967), who worked as a master gaffer at Tiffany's glass furnaces for more than thirty years (see fig. 213).[15] Members of Tiffany's family purchased a variety of works, perhaps for sentimental reasons.

The recent identification of two buyers at the auction, both of whom founded museums, has led to the discovery of works that originally belonged to Tiffany. Florence K. Sloane (1873–1953) purchased a variety of Asian art at the auction for the Hermitage Foundation house museum, in Norfolk, Virginia, which she and her husband, William (1868–1940), founded in 1937 (see figs. 286–288 and the essay by Julia Meech in this volume).[16] Electra Havemeyer Webb (1888–1960) acquired numerous Native American baskets and three beaded miniature baby carriers with dolls, all now in the collection of the Shelburne Museum, in Shelburne, Vermont, which Webb founded in 1947.[17] Unfortunately, these came to light too late to be included in this catalogue.

Although Tiffany's collections were sent to the auction block, the fittings and fixtures remained at the house. All of the specially made lighting fixtures, including the enormous leaded-glass shade in the dining room and the series of emerald green turtleback hanging fixtures in the living hall, stayed at Laurelton Hall. There had been some discussion among the Tiffany Foundation trustees about donating some of Tiffany's extraordinary windows to The Metropolitan Museum of Art and retaining others as the property of the foundation. In the end, however, the windows were deemed to be part of the house, and consequently they, too, were kept from the auction.

When the trustees had voted to sell the contents of the house, they had also approved the liquidation of the property. In 1946



Fig. 344. Viewing of Louis Comfort Tiffany Foundation auction items, Parke-Bernet Galleries showroom, New York, 1946. Courtesy of Getty Images. A Chinese carpet owned by Tiffany (see fig. 267) and the two Chinese ceramic lions (see figs. 265, 279) that stood before the loggia of Laurelton Hall can be identified in the photograph.

they were seeking a buyer for the house, along with most of the acreage, and they even suggested that if a buyer could not be found, the building might be razed.[18] Hobart Nichols (1869–1962), the foundation's director for student affairs, noted that in any case the art gallery and Tiffany's chapel would be retained by the foundation, to form a "nucleus for a permanent memorial to Mr. Tiffany."[19] Ultimately, however, no physical structure at Laurelton was saved to memorialize Tiffany.

The foundation thought it had a potential buyer for the estate in Mary E. Smith, who proposed to use it as a hundred-bed nursing home. The sale made it to contract, but a zoning variance was required to permit its use as a rest home.[20] The village of Laurel Hollow, Laurelton Hall's township at that time, was scheduled to hold a public hearing on the zoning, but it was anticipated that estate owners in the area would protest it, and therefore Mrs. Smith withdrew her offer. Had that sale been successful, Laurelton Hall might still stand today.

In 1948 the foundation finally located a buyer, and in January 1949 the deed to Laurelton Hall was transferred to Thomas J. Hilton, a consulting aviation engineer from La Jolla, California, and his wife, Edith, for ten thousand dollars. The Hiltons spent little time at the house, although they visited during the summers. Another piece of the estate, the carriage house and eleven and a half acres with water frontage, servants' quarters, and a pond with



Fig. 345. Fashion model photographed in living hall, Laurelton Hall, October 1, 1948. Photograph by Horst P. Horst (1906–1999). Courtesy of Horst/ *Vogue*. Copyright ©1948 Condé Nast Publications. Reprinted by permission. All Rights Reserved.



Old Tiffany Mansion Burns on L. I. North Shore

The New York Times

Firemen pour water on ruins of mansion in Laurel Hollow. Tall structure was a bell tower.

Special to The New York Times.

LAUREL HOLLOW, L. I., March 7—The former Tiffany mansion, one of the palatial landmarks on the Long Island North Shore, was destroyed by a fire that started last night and burned until this afternoon.

It was believed that the turreted fifty-one-year-old show place had been set ablaze by a fire left by vandals in one of the fireplaces.

Two hundred volunteer firemen from eight communities fought the fire, which left only smoking ruins of the great house, its stained-glass windows and an organ.

An eight-level structure consisting of eighty-two rooms and twenty-five baths, the house was owned originally by the late Louis Comfort Tiffany of the jewelry firm that bears his name. At one time there were 1,500 acres of woodland and waterfront in the estate. The cost of the mansion, cobbled courtyard, stables, chapel, art gallery and landscaping was said to have been about $13,000,000.

The structure later housed the Tiffany Art Foundation, which operated a summer school for landscape artists. After the death of Mr. Tiffany in 1933, the estate became a tax liability and the grounds were cut up into plots for smaller homes. The mansion was sold to Mr. and Mrs. Thomas J. Hilton, who are now on the West Coast.

Fig. 346. "Old Tiffany Mansion Burns on L. I. North Shore," *New York Times*, March 8, 1957, p. 27

an island and a footbridge, had been sold in 1948 to Estelle and Erwine Laverne, tenants of whom Tiffany would undoubtedly have approved.[21] The Lavernes were a design team who produced sleek and award-winning furniture and other house furnishings, including fabrics and wallpapers, during the middle of the twentieth century. Their attention to all aspects of the design of an interior would have been applauded by Tiffany. In their ample living room in the carriage house, Alexander Calder installed a large mobile in front of the fireplace. Not unlike Tiffany creating his artist-in-residence program, the Lavernes set up what they deemed an "artistic utopia": they converted many of the spaces that had adjoined the original house, including the bowling alley, into studios where they hand-screened their exuberant fabrics, and they invited artists to visit and work there.[22] A reporter reminisced that Erwine Laverne "could paint in a room overlooking the same wisteria-rimmed pond that had inspired Tiffany's most beautiful glass."[23] As artists, the Lavernes were inspired by the beauty that surrounded them, in much the same way that Tiffany had hoped the Tiffany Foundation fellows would be.

Even in its somewhat abandoned state, the main house at Laurelton continued to exert an artistic influence. In 1948 the fashion photographer Horst (1906–1999), then at the beginning of his illustrious career, was intrigued by the house (he lived in the area)



Fig. 347. Hugh F. McKean amid the ruins of Laurelton Hall, 1957. Photograph probably by Jeannette Genius McKean. The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

and selected the living hall, with light entering only from the stained-glass windows, as the romantic setting of a fashion shoot for Condé Nast's *Vogue* magazine, with models adorned in green or blue satin ball gowns (fig. 345).[24] The gowns harmonized with the decor of the room, and the Chinese carpet underfoot (in one of the photographs) and the richly colored windows made for a sumptuous atmosphere.

On March 6, 1957, an enormous conflagration devoured the house (fig. 346). The fire that destroyed this majestic structure burned for nearly twenty-four hours, beginning at 5:00 P.M. and continuing through 4:00 P.M. the next day. The fire was so big that firefighters from eight communities were called to combat the blaze. Rather ironically, given the many wells and fountains that Tiffany had constructed on the property, the firemen were handicapped by a lack of water near the house. They had to extend hose lines some twelve hundred feet, from Long Island Sound to the house. The main house was virtually gutted, but the servants' quarters and the conservatory attached to the house received relatively little damage.[25] Newspaper photographs showed large sections of walls caved in, with "bordering minarets tilting crazily."[26] A reporter wrote: "The huge bells near the top of its eight levels had crashed through the floor of the ballroom."[27] Although the cause of the fire remains unknown, it was the subject of much speculation. One theory was that Laurelton was set ablaze by a fire left by vandals in one of the fireplaces.[28] At the time of the fire, the Hiltons estimated that the damage totaled half a million dollars.[29]

Tiffany's daughter Comfort Tiffany Gilder, distraught over the destruction, sent a letter on March 16, 1957, to Hugh F. McKean (1908–1995) in Winter Park, Florida, that was to set in motion the salvaging and preservation of almost everything that remained to be saved at Laurelton. In 1930, when he was twenty-two, McKean had been accepted as a Tiffany Foundation fellow at Laurelton Hall (see the essay by Jennifer Perry Thalheimer in this volume). Forever afterward, McKean was a passionate admirer of Tiffany's art, in which he was initially at odds with popular taste. McKean and his wife, Jeannette Genius McKean (1909–1989), met and became friends with members of Tiffany's family, and he maintained a correspondence and friendship with several of them, notably Comfort Gilder.

Comfort wrote disconsolately to McKean of the effects of the fire, saying, "I suppose you saw in the paper that Laurelton Hall burned down."[30] She expressed a guarded hope that all was not lost, however, writing, "I understand that the wisteria, the magnolia and the snow ball windows are still intact," though no one



Fig. 348. Ruins of drive leading under conservatory, originally on property of Laurelton Hall (see fig. 88), in 2006

was allowed into the building at the time.[31] "It's all a sad business to have so much beauty destroyed," she lamented, suggesting that if McKean were interested in acquiring the windows, the owner, Thomas Hilton, might be willing to donate or sell them.[32] During the next few months, McKean tried to contact Hilton, without success, and by the end of May, Comfort despaired, writing, "I'm afraid there is little hope. There's been a cordon around the place. No one is allowed in. The police know nothing. The debris is being carted out by trucks."[33] By mid-September, however, McKean had apparently negotiated the acquisition of a number of salvageable items from Laurelton.[34] The visit that he and his wife made to the site must have been heartbreaking for McKean (fig. 347). Bits and pieces of stained-glass windows (see fig. 341), floral capitals, and other furnishings were strewn about. McKean discovered a muddied border panel of the *Four Seasons* window leaning against a tree.[35]

That window and many others, as well as various architectural elements, were saved by the McKeans and added to the collection of the Charles Hosmer Morse Museum of American Art, in Winter Park, Florida, which Jeannette McKean had founded in 1942, with Hugh McKean as its first director. The couple had begun collecting the work of Tiffany for public display when Hugh McKean was director of the art gallery at Rollins College, in Winter Park, where he began his career as a professor of art. Their collection continued to grow and was exhibited at the art gallery when McKean was president of the college, from 1951 to 1969. This collection was ultimately the basis of the Morse Museum. The McKeans displayed many of the windows, vases, and architectural fragments from Laurelton Hall there, while other items remained in crates until such time as conservation could be undertaken. Tiffany's chapel from the World's Columbian Exposition of 1893, which was once on the Laurelton property (see fig. 112), has been completely reconstructed by the Morse Museum. The most recent work undertaken by the Morse Museum, prompted by this exhibition, addresses the restoration of the complete Daffodil Terrace (see fig. 79) and the marble-and-mosaic chimneybreast from the dining room (see fig. 155).

Perhaps the most impressive surviving element of Laurelton Hall is its four-column loggia (see figs. 82, 107). In 1978 Hugh and Jeannette McKean donated the loggia to the Metropolitan Museum, recognizing that in New York the loggia would be seen by a large public. Conservators spent more than a year assembling the surviving pieces and readying the loggia for installation in a new wing then under construction. The loggia has graced the southern end of The Charles Engelhard Court in The American Wing since 1980.

Today, Laurelton Hall's Moorish-style minaret, the only intact structure, with its shimmering iridescent blue glass ornamentation (see fig. 91), stands overlooking Cold Spring Harbor. The few fragmentary remains on the site of Laurelton Hall (fig. 348) poignantly evoke what was. The house and grounds of Laurelton Hall were an expression of Tiffany's artistic beliefs and aspirations. The estate encapsulated his concept of unified interiors as works of art; demonstrated his love of color, light, and glass in its many forms; represented, through his lamps, vases, pottery, enamels, and windows, the many media in which he worked. In its extravagance Laurelton Hall captured the essence of Tiffany the artist. Elizabeth Kunz, the young daughter of the Tiffany and Company gemologist George Kunz, described the lasting magic of the estate when she wrote in the Laurelton Hall guest book (see fig. 328), in 1916, "Arabian nights' dreams vanish, at Laurelton a phantom has become in reality, eternal."[36] Though destroyed, Laurelton Hall remains a testament to Louis Comfort Tiffany's originality and creative genius.

1. "Lorenzo" 1931, p. 27.
2. See the essay by Jennifer Perry Thalheimer in this volume.
3. De Kay 1920, p. LXXX.
4. Francis C. Jones, quoted in "Movies" 1921. A number of other films were completed, including *The Young Painter* (1922), based on a painting by Rembrandt, and *Hope* (1922), based on a painting by the Pre-Raphaelite painter George F. Watts.
5. See "Screen" 1921. The film was a Triart Picture Company production, distributed by Paramount Pictures Corporation, produced by Lejaran A. (Lajeren à) Hiller and Isaac Wolpe, with scenario by Reginald Denny, who also played the part of the earl. It was directed by Herbert Blaché. Art direction and cinematography were by Lejaran A. (Lajeren à) Hiller. It was released on September 25, 1921. See "Progressive Silent Film List," www.silentera.com/PSFL/data/B/BeggarMaid1921.html. I thank Dennis Doros for generously lending his copy of *The Beggar Maid* and for his insights on it.
6. "Home Opened" 1935. Tiffany had agreed in 1918 to allow visitors at Laurelton.
7. Ibid.
8. Just a few years earlier, in 1936, what was left of the Tiffany Studios was sold at auction, and the building demolished. In 1939 the Seventy-second Street house was razed.
9. Hobart Nichols, "Prefatory Note," in Parke-Bernet 1946, n.p. Nichols was also an artist and vice president of the National Academy of Design in New York.
10. Ibid.
11. Parke-Bernet 1946, lots 204–223.
12. "Art Sale" 1946. The C. R. Gracie firm was founded in 1898 by Charles R. Gracie and remains active today, specializing in hand-painted wallpaper. During the 1920s its business included Asian antiques.
13. "Painting" 1946.
14. Ibid.
15. Stewart, who had worked as a gaffer from February 11, 1895, until 1928 (see Koch 2001, p. 188), purchased five lots at the 1946 auction. See Parke-Bernet 1946, Results. I thank William J. Stahl Jr., Vice Chairman, Sotheby's North and South America, and his assistant, Catherine Torrey Stroud, for their generous assistance in determining a number of the buyers at the 1946 sale.
16. I am grateful to Julia Meech for bringing the Hermitage Foundation objects to our attention, and I thank Kristin C. Law, Curator of the Hermitage Foundation, for generously sharing with us the objects and her knowledge of them.
17. I am grateful to many on the staff of the Shelburne Museum for help in identifying and making available these objects and related documentation. In particular, I thank Jean Burks, Senior Curator, and Barbara Rathburn, Associate Registrar.
18. "Tiffany Home" 1946.
19. Ibid.
20. "Rest Home" 1947.
21. Salkaln 2004, p. 50.
22. Ibid.
23. Ibid.
24. I am grateful to Lou Gartner, Palm Beach, Florida, who was an assistant on this shoot, for bringing this to my attention and for an unpublished image of a model in a green gown standing behind a Chinese carpet.
25. The servants' wing was destroyed by another fire at Laurelton, in the summer of 1957. See Mrs. Rodman Gilder (Comfort Tiffany Gilder), Oyster Bay, to Hugh F. McKean, Winter Park, Florida, August 18, 1957, Archives, Charles Hosmer Morse Museum of American Art (hereafter Morse Museum).
26. "Fire" 1957c.
27. Ibid.
28. "Tiffany Mansion" 1957.
29. "Fire" 1957c.
30. Mrs. Rodman Gilder (Comfort Tiffany Gilder), New York, to Hugh F. McKean, Winter Park, Florida, March 16, 1957, Archives, Morse Museum.
31. Ibid.
32. Ibid.
33. Mrs. Rodman Gilder to Hugh F. McKean, May 28, 1957, Archives, Morse Museum.
34. Comfort Gilder wrote to Hugh McKean saying that it was "thrilling you've got those things at Laurelton, especially the daffodil columns and the wisteria window." Mrs. Rodman Gilder to Hugh F. McKean, September 15, 1957, Archives, Morse Museum.
35. See "Four Seasons," pamphlet, fall 2001, Archives, Morse Museum.
36. Guest book, Laurelton Hall, June 4, 1916, Morse Museum.

Chronology

Barbara Veith

1837
September 18 Charles Lewis Tiffany (hereafter CLT; 1812–1902) and John B. Young establish a fancy dry goods firm, Tiffany and Young, 259 Broadway, New York

1841
November 30 CLT marries Harriet Olivia Avery Young (1817–1897), sister of his partner John Young

Tiffany and Young's name is changed to Tiffany, Young, and Ellis, located at 259-260 Broadway

1848
February 18 Louis Comfort Tiffany (hereafter LCT; d. 1933) is born in New York to Harriet and CLT, their third child and second son; their other children are Charles Lewis Jr. (1842–1847), Annie Olivia (1844–1937), Louise Harriet (1856–1937), Henry Charles (1858–1859), Burnett Young (1860–?)

Tiffany, Young, and Ellis is now at 271 Broadway

1853
May 1 CLT assumes control of his business and renames it Tiffany and Company. By May 1, 1854, it has relocated to 550-552 Broadway

By 1860
Tiffany family moves to 255 Madison Avenue

1862–63
LCT attends Pennsylvania Military Academy, West Chester

1863–65
LCT attends Eagleswood Military Academy in Perth Amboy, N.J., until June 1865; there he studies under tonalist landscape painter George Inness (1825–1894)

Ca. 1865
CLT purchases a house and property in Irvington, New York

1865–66
November 1 LCT makes his first trip to Europe (financed by CLT), traveling to England, Ireland, France, and Italy, and sketches the places he visits, including Paris, Rome, Naples, Sorrento, and Florence; he returns to New York on March 21, 1866

1866
November 5 LCT is admitted to antique classes at the National Academy of Design for the 1866–67 academic year. He meets Samuel Colman (1832–1920), an instructor at the National Academy, a landscape painter, and a founder of the American Society of Painters in Water Colors (in 1878 the name changes to American Water Color Society), of which LCT becomes a member in 1870

1867
LCT first exhibits at the National Academy of Design; the work is *Afternoon*. He exhibits work at the National Academy annual exhibitions in 1867–75, 1877–81, 1883, 1888–92

1868–69
LCT travels to Paris to study with Léon-Charles Adrien Bailly (b. 1826); meets painter Léon-Adolphe-Auguste Belly (1827–1877), who specializes in Islamic genre scenes

1869
LCT lives in a studio in the Association Building (YMCA), 52 East 23rd Street at 4th Avenue, across from the National Academy of Design; also there are painters Edwin Austin Abbey (1852–1911), Robert Swain Gifford (1840–1905), and William Sartain (1843–1924). LCT retains a studio there until 1878

1870
July–February 1871 LCT and Gifford travel to London, Paris, Madrid, Málaga, Gibraltar, Tangier, Malta, Sicily, Naples, Amalfi, Sorrento, Alexandria, Cairo, Tunisia, Algeria, Rome, and Florence; they exhibit work from this trip in the YMCA building reception room in January 1872 and at the National Academy of Design in April 1872

Fall Tiffany and Company relocates to the corner of Union Square and 15th Street

LCT is elected to the Century Club, the youngest member to be admitted

1871
LCT is elected an Associate of the National Academy of Design

Oyster Bay, Long Island, property that will be the site of Laurelton Hall, owned by Oliver H. Jones, president of the New York Fire Insurance Company, is bequeathed to Dr. Oliver L. Jones, who will establish a summer resort called Laurelton

1872
May 15 LCT marries Mary (May) Woodbridge Goddard (1846–1884) in Norwich, Conn.; they live in CLT's home at 255 Madison Avenue

November Oliver L. Jones breaks ground for the hundred-room Hotel Laurelton

1873
April 3 Mary (May-May) Woodbridge Tiffany [Lusk] (d. 1963) is born in New York to Mary and LCT

June Hotel Laurelton opens

1874
April–December LCT and family travel to France; in May they are in Paris with Samuel Colman and his wife. LCT and Mary travel south to Menton on the Côte d'Azur, where Charles Louis Tiffany is born on December 9; he dies on December 29

1875–76
Winter LCT and Mary travel to North Africa

1875–77
LCT works at Thill's Empire State Flint Glass Works, Brooklyn; he develops drapery glass

1876
May–November LCT exhibits three oil paintings and six watercolors at the Centennial Exhibition in Philadelphia

1877
May Samuel Colman persuades LCT to participate in the Society of Decorative Art, along with textile artist Candace Wheeler (1827–1923), founder and corresponding secretary, and Lockwood de Forest (1850–1932); Colman, LCT, and de Forest are on the committee on design and teach classes at the society

LCT is elected a member of the Society of American Artists and serves as its first treasurer

1878
January 7 Charles Lewis Tiffany II (d. 1947) is born in New York to Mary and LCT

May–November LCT exhibits an oil painting and two watercolors at the Paris Exposition Universelle

After May LCT moves into the newly completed Bella apartment building at 48 East 26th Street; he relinquishes the studio at the YMCA

June 18 Louis C. Tiffany and Company is formed; its address is listed as Bella Apartments, 48 East 26th Street

Louis C. Tiffany and Company opens its first glasshouse under the supervision of Andrea Boldini of Venice; it burns, as will the second attempt a short time later

1879
August 24 Hilda Goddard Tiffany (d. 1908) is born to Mary and LCT

End of 1879 or beginning of 1880 LCT organizes with Candace Wheeler the interior decorating firm Tiffany and Wheeler, specializing in embroideries, underwritten by CLT, at 335 4th Avenue, adjacent to Colman's studio at 337 4th Avenue

1880
After November 11 Lockwood de Forest departs on a two-month honeymoon trip to India that extends to a year and a half, during which he establishes a woodworking shop in Ahmadabad and purchases carved teakwood panels and architectural elements for LCT

By the end of 1880 LCT directs three different firms from 373 4th Avenue: L. C. Tiffany and Company, Furniture; Tiffany and Wheeler, Embroideries; and, with Lockwood de Forest, Tiffany and de Forest, Decorators. Samuel Colman works with Tiffany and Wheeler as an independent artist in LCT's hire

LCT experiments at the Heidt Glass Furnace, Brooklyn, where John La Farge (1835–1910) is also working; LCT will continue there until 1893

1881
February 8 LCT is granted three patents: no. 237,416 for a new background surface for opalescent glass tiles to add brilliance and iridescence; no. 237,417 for a process of plating a mosaic of opalescent glass with colored glass, leaving an air space between; no. 237,418 for a process of improving the metallic luster as it is being given to one surface of a window or mosaic

March 26 LCT makes an agreement with Louis Heidt of the Heidt Glass Furnace, Brooklyn, to obtain opalescent glass for windows for the firm Louis C. Tiffany and Company, 333 4th Avenue, New York

May 8 LCT is made an Academician of the National Academy of Design

June 7 LCT is elected to the board of directors of Tiffany and Company

June 9–15 Tiffany and Wheeler and Louis C. Tiffany and Company merge to form Louis C. Tiffany and Company, Associated Artists, 333-335 4th Avenue; LCT is the head of the business and William Pringle Mitchell is a major partner and general manager. Candace Wheeler is in charge of the Embroidery Department, which moves to 115 East 23rd Street by November

1882
February 28 LCT applies for a patent for "useful improvements in colored-glass windows," which is granted as patent no. 254,409

By March Lockwood de Forest, still traveling in India, secures an entire house that was set for destruction in Ahmadabad; the facade goes to the Victoria and Albert Museum in London and the rest is intended for the CLT house being planned at 72nd Street. In June, de Forest purchases 2,500 Japanese sword guards in Paris

April CLT plans to build two houses on the northwest corner of Madison Avenue and 72nd Street, one to be occupied by three families and the other by one. CLT will occupy the first two floors of the larger house; his daughter, the third; and the top floor, under the peaked roof, will be used by LCT for his studio and other rooms. The architects will be McKim, Mead, and White

November 29 LCT terminates his partnership with Lockwood de Forest and acquires the sword guards de Forest purchased in Paris

December 12 Lockwood de Forest places an order with the Ahmadabad workshop on behalf of LCT for a teakwood door and mantel for an apartment he is planning in one of CLT's houses on 72nd Street

1883
April 28 Louis C. Tiffany and Company, Associated Artists, comes to an end, and LCT continues the business as Louis C. Tiffany and Company, 333-335 4th Avenue

1884
January 22 Mary (May) Woodbridge Goddard Tiffany (LCT's wife) dies

1885
October 1 The 72nd Street house is completed. It has a basement of large blocks of rough-faced bluestone; its exterior is faced with tawny brick made from Perth Amboy, N.J., clay; ornamentation is terracotta of the same clay; and the roof is covered with very dark corrugated tiles. CLT never lives in this house; his apartment is rented to financier Henry Villard in January 1887

December 1 Louis C. Tiffany and Company is dissolved, bankrupted by losses on the Lyceum Theatre in New York, a project commissioned in January 1885 by impresario Steele MacKaye, a former Eagleswood classmate of LCT. This is the first theater to utilize electricity for overhead fixtures and the stage. LCT incorporates his firm as the Tiffany Glass Company, 333-335 4th Avenue

LCT and family move from the Bella apartment to an apartment in the 72nd Street house

1886
November 9 LCT marries Louise Wakeman Knox (1851–1904), also a painter and a friend of Robert W. de Forest, older brother of Lockwood de Forest

1887
August Tiffany Glass Company, 333-335 4th Avenue, has facilities for designing and executing interior decorative works in a variety of media and techniques, including painting and fresco, papering, fabrics, relief ornament, leather, metal, interior woodwork, stained and leaded glass, glass tiles, and mosaic facings and floorings

September 24 Twins Louise Comfort Tiffany [Gilder] (d. 1974) and Julia de Forest Tiffany [Parker; Weld] (d. 1973) are born in New York to Louise and LCT

1888
October LCT plans to build a large house on Laurelton Road in Oyster Bay and hires Hewlett T. Long of Huntington as the builder. The house will be known as the Briars

December 29 Annie Olivia Tiffany (d. 1892) is born in New York to Louise and LCT

1889
September The Briars is ready for occupancy

LCT travels to Paris; visits Émile Gallé's glass factory in Nancy

LCT becomes a member of the Architectural League of New York

1891
October 11 Dorothy Trimble Tiffany [Burlingham] (d. 1979) is born to Louise and LCT

November 30 CLT and Harriet celebrate their fiftieth wedding anniversary at the 72nd Street house; LCT presents them with a *Cornucopia* window (Mark Twain House, Hartford, Conn.)

LCT designs and builds a six-story factory/studio building at 102 East 25th Street, next to the buildings he owns at 25th Street and 4th Avenue

1892
February 18 LCT reestablishes Tiffany Glass Company as Tiffany Glass and Decorating Company, 333 4th Avenue, incorporated in New Jersey; all directors of the old company transfer to the new company. The firm also has a studio at 110 East 23rd Street

April 24 Annie Olivia Tiffany (LCT and Louise's daughter) dies of scarlet fever at age three

By late 1892–early 1893 LCT acquires a three-story building at 43rd Avenue and 97th Place in Corona, Queens, and transforms it into his own glass furnace, where workers make blown Favrile-glass vases under superintendent Arthur J. Nash (1849–1934)

1893
April 7 LCT separates the glass production facility in Corona from Tiffany Glass and Decorating Company and calls it Stourbridge Glass Company, supervised by Arthur J. Nash

May 1–October 31 At the World's Columbian Exposition in Chicago, the Tiffany Glass and Decorating Company is awarded fifty-four medals; the firm's display includes a decorated light room, a decorated dark room, a chapel designed by LCT, and his first domestic windows including *Feeding the Flamingoes*

July LCT's essay "American Art Supreme in Colored Glass," discussing the history of stained-glass window making and its revival in America, is published in the *Forum* (15 [July 1893], pp. 621–28)

October 28 The Stourbridge Glass Company manufactory in Corona is destroyed by fire; the firm is uninsured and estimates its loss at about $20,000; loans from CLT help to rebuild it

1894
February The chapel, from the 1893 World's Columbian Exposition in Chicago, is displayed at Tiffany Glass and Decorating Company, 333 4th Avenue

February–April Siegfried Bing, owner of the gallery L'Art Nouveau, 22 rue de Provence, Paris, visits Tiffany Glass and Decorating Company in New York. Bing will become LCT's exclusive distributor in Europe

April 25 Opening of the Salon of the Société Nationale des Beaux-Arts, Paris; work by LCT is exhibited; in June he is elected an associate member of the Société Nationale des Beaux-Arts

July LCT displays Favrile glass in the Tiffany Glass and Decorating Company showroom

November 13 LCT registers "Favrile" as a trademark with the U.S. patent office, no. 25,512

1895
An apartment in the 72nd Street house is purchased by Louis Cass Ledyard (d. 1932), a lawyer

April LCT exhibits twenty examples of Favrile glass and a series of windows made from designs by Henri de Toulouse-Lautrec, Edouard Vuillard, Pierre Bonnard, Eugène Grasset, Henri-Gabriel Ibels, Paul-Elie Ranson, Ker-Xavier Roussel, Paul Sérusier, and Félix Vallotton at the Salon of the Société Nationale des Beaux Arts

May LCT has a well dug at the Briars; finds water at 150 feet

November LCT has a roof put on the tower of the windmill at the Briars

December 26 The inaugural exhibition at Siegfried Bing's gallery, entitled "Le Salon de l'Art Nouveau," includes LCT windows and twenty pieces of Favrile glass

1896
December 8 Henry Osborne and Louisine Havemeyer, LCT's most ardent patrons whose celebrated house he had redecorated by 1892, donate their collection of over forty pieces of Favrile glass to the Metropolitan Museum (96.17.4, .5, .9–.13, .15–.19, .21, .22, .24, .26–.39, .41–.46, .48–.56)

1897
February–June LCT extensively renovates the Briars, which is ready in time for his family to move in for the summer season

Summer Bing organizes an exhibition of LCT's Favrile glass at L'Art Nouveau in Paris

November 16 Harriet Olivia Avery Young Tiffany (LCT's mother) dies

LCT organizes foundry and metal shops at the factory in Corona; the first small metalwork objects are manufactured

1898
March 25 Tiffany Glass and Decorating Company, 333-335 4th Avenue, acquires Schmitt Brothers Furniture Company, for the "manufacture and sale of furniture, bric-a-brac, objects of art, interior woodwork, curtains, draperies, upholsteries and other articles and materials for interior furnishing and decorating."

The chapel is installed in the crypt of the Cathedral Church of Saint John the Divine in New York, which will open for services on January 8, 1899; it will remain there until September 1916. It is a gift to the cathedral from Mrs. Celia Hermoine Wallace as a memorial to her four-year-old son

LCT experiments with enamelware

1899
May–July LCT's work, including blown Favrile glass, windows, mosaics, cartoons and sketches, lamps, and metalwork, is in the exhibition organized by Siegfried Bing at Grafton Galleries, London

June 17 Telephone service is established for residents, including LCT and others, between the village of Laurel Hollow and the area of the Laurelton Hotel

December 20 Mary (May-May) Woodbridge Tiffany (LCT and Mary's daughter) marries Dr. Graham Lusk, professor of physiology at Bellevue Medical College

1900

April 2 Allied Arts Company, 333-335 4th Avenue, formerly Tiffany Glass and Decorating Company, is incorporated; until November 18, 1902, the firm markets objects under the name Tiffany Studios

April–November At the Exposition Universelle in Paris, LCT exhibits Favrile glass, windows, lamps, mosaics, and enamels in a gallery adjacent to the one occupied by Tiffany and Company; LCT and Arthur J. Nash are awarded grand prizes for applied arts; LCT is appointed a Chevalier of the Legion of Honor

November Stourbridge Glass Company factory in Corona is to be enlarged

LCT experiments with pottery production

1901

January Under LCT's direction, Allied Arts Company is to build a new plant for manufacturing decorative art metal in Corona, across the street from the Stourbridge Glass Company

May–November LCT wins a grand prize at the Pan-American Exposition in Buffalo, N.Y., where he exhibits an electric fountain in the grand court of the Manufacturers and Fine Arts Building. He also wins prizes at international expositions in Dresden and Saint Petersburg

June 4 Charles Lewis Tiffany (LCT and Mary's son) marries Katrina Ely

July LCT purchases a tract of land on the road from Cold Spring Harbor to Laurelton Hotel from Susan D. Brightson for $15,077. He constructs a private carriage road through the property to Oyster Bay Road

July 23 Eastern Arts Company, which is formed to buy, sell, import, export, and manufacture works of art and merchandise, is incorporated. It will merge with Tiffany Studios in 1909

LCT is elected third vice president of the Tiffany and Company board of directors

1902

January H. J. Dubois digs a well for LCT at the Briars on the high ground near the newly built road; by April the well is 186 feet deep and has reached water

February 18 CLT dies; he is buried in Greenwood Cemetery, Brooklyn; he leaves LCT about $3 million and a controlling interest in Tiffany and Company

February 25 Tiffany Studios, 333-341 4th Avenue, is incorporated (to April 16, 1932)

March 22 Tiffany and Company's board names Charles T. Cook as president and LCT as first vice president; LCT works in conjunction with Paulding Farnham as co-art director of Tiffany and Company

April LCT remodels and redecorates the Briars

April–November LCT receives a grand prize and special diploma from the art jury of the Esposizione Internazionale d'Arte Decorativa Moderna, Turin

August Charles A. Peabody, of the law firm Baker and Peabody in New York, acting as agent for LCT, purchases from Oliver L. Jones the resort Laurelton Hotel and forty acres plus a pier, and the residence of Dr. James R. Wood with seventeen acres in Oyster Bay, on the west side of Cold Spring Harbor

September LCT offers to buy the 72nd Street house from the executors of CLT's estate for $665,000

September 29 Stourbridge Glass Company is renamed Tiffany Furnaces

November 18 Allied Arts Company is consolidated with Tiffany Studios

Tiffany Jewelry Department is established in a small workshop at the 23rd Street studio of Tiffany Studios

1903

March LCT now owns Laurelton; the Iron Steamboat Company, which transports visitors from Manhattan and Brooklyn daily, has a lease on the Laurelton property for one more year; the proprietor is Skoien. LCT also owns the Haywood residence formerly owned by L. C. Bell

April Painters and decorators refurbish the Briars. At Laurelton, a cellar is being excavated for a large mansion that LCT has contracted architect Robert L. Pryor to design and C. T. Wills to build

June LCT is awarded an honorary Master of Arts degree by Yale University

July Proprietor Skoein sells LCT the lease for Laurelton and moves out

By October LCT has had a six-inch driven well put down in his new house and has two additional flowing wells, one six inches and one eight inches, to feed a pond from opposite sides

Electricity is extended to the Laurelton property from Lloyd's Neck; LCT already has electricity at the Briars

November LCT has another eight-inch well dug at Laurelton

November 21 LCT applies to the town board of Oyster Bay to close a public roadway through his Laurelton property so he can improve the part of his estate through which it passes; he will replace it with a wider road some distance away. He is opposed by Oliver L. Jones and a coalition of farmers, who say it will take longer to reach the shore and they will no longer have shore access. LCT will be granted this right

Winter Louise becomes ill while at the Briars, spends terminal illness there

LCT moves the enamel operations from Manhattan to Tiffany Furnaces in Corona

LCT introduces Favrile pottery

1904

January–February Work continues on LCT's mansion at Laurelton. It is nearly two hundred feet in length; it has a large clock tower with four bells for chimes and an elevator; and there is a subway to transport tradespeople from the gate to the house so that only LCT and his guests use the drives

April–December LCT wins a gold medal at the Louisiana Purchase International Exposition in Saint Louis; this is the first year he exhibits his own jewelry designs

May LCT has electricity at Laurelton Hall; in March, the Huntington Light and Power Company attempted more than once to erect poles to carry the wires; these were cut down, possibly by Oliver L. Jones, who resented the closing of the road on LCT's property the previous November

May 9 Louise Wakeman Knox Tiffany (LCT's second wife) dies of cancer at the 72nd Street house

June LCT begins work on a one-acre lake near Laurelton Hall

August Bell chimes at Laurelton can be heard in the village of Huntington

1905
January 26 LCT purchases three gold lacquer boxes, two Japanese and one Chinese, at auction at the American Art Galleries

February 6 LCT applies to the commissioners of the Land Office in Albany for a grant of twenty-two acres of land underwater in Cold Spring Harbor on which he intends to build docks and boat- and bathhouses. Residents of Oyster Bay object on the grounds that it will deprive them of their long-standing right to boat, fish, and swim

June LCT has an old schooner formerly owned by Oliver L. Jones dragged onshore at Laurelton and remodeled as a bathhouse

July LCT has a new driveway cut through his woods to connect with the Oyster Bay Cove Road, thus giving him a shorter route to the train station in Oyster Bay

October LCT and children have moved into Laurelton Hall

By October 21 Tiffany Studios showrooms have moved from 4th Avenue and 25th Street to the former Knickerbocker Building at 347 Madison Avenue at 45th Street

December The stables at Laurelton are enclosed so that workmen can continue to work on them through the winter. LCT has a car and a French chauffeur

LCT builds a ninety-foot tower topped by a twenty-four-foot windmill over an eight-inch well near Laurelton Hall

1906
February LCT entertains a large group of friends at Laurelton Hall over Lincoln's Birthday

March Work on LCT's barns progresses. LCT has two houses on his property stuccoed, the Wood house and the Daniel F. Young house at Oyster Bay Cove

July LCT posts "No Trespassing" signs on his property to discourage picnickers

August Stone walls belonging to LCT and piers belonging to Mrs. J. West Roosevelt, George C. Maxwell, and Frederic R. Coudert are destroyed by the highway commissioners of Oyster Bay because they are on a public road. On August 3, LCT is stopped by Constable MacQuade, who serves him restraining papers issued by the town board of Oyster Bay that forbid him to rebuild the walls on the beach. LCT hires security officers to keep trespassers off his beach. The question of who owns this shorefront is taken to the New York State Court of Appeals

LCT's Laurelton Hall property is assessed at $199,500 by the town of Oyster Bay

December 20 LCT hosts a tea and sale in the studio of his 72nd Street house to benefit the New York Infirmary for Women and Children, a charity on whose board his deceased wife Louise had served. During the same week LCT holds another benefit for the New York Infirmary in the studio, to which he invites the Calvary Church choir to sing Christmas carols

1907
February 15 The board of directors of Tiffany and Company elects John C. Moore II (grandson and son of Tiffany silversmiths John C. Moore and Edward C. Moore) as president and LCT as first vice president and assistant treasurer

February 19 Schmitt Brothers Furniture Company address changes to 40 East 23rd Street

Between April 1 and May 3 LCT assumes the role of Tiffany and Company's chief jewelry designer and moves his art jewelry production from Tiffany Studios to Tiffany and Company, 5th Avenue and 37th Street

April–December LCT exhibits at the Jamestown Exposition in Virginia; he is awarded a gold medal

May 29 Schmitt Brothers Furniture Company name changes to Tiffany Studios and then changes back to Schmitt Brothers on August 29

August Laurelton Hall sewer system is installed by Warren, Chapman and Farquahar

Fall LCT serves as patron and gives technical training in design, jewelry making, and art metalwork at the New York Evening High School for Men, 59th Street and 10th Avenue. He creates bronze and gold Louis C. Tiffany medals for the advancement of arts and crafts

1908
January–February LCT and his daughters go to Egypt; they travel up the Nile in a private *dahabeyah*; between Luxor and Aswan, Joseph Lindon Smith (1863–1950) is a dinner guest on the boat

Easter LCT, accompanied by his daughter Dorothy, is at Saranac Lake to be with his sick daughter Hilda

April 25–28 The Oyster Bay town board orders the concrete jetties on LCT's beach removed; LCT secures a temporary injunction from Nassau Supreme Court Justice Townsend Scudder restraining the highway commissioners from doing this

May Lockwood de Forest transfers his contract with the Ahmadabad workshop to Tiffany Studios and sells his stock of Indian carving

September 14 Hilda Goddard Tiffany (LCT and Mary's daughter) dies at Saranac Lake sanatorium

December LCT secures a permanent injunction from Judge Marean of the Supreme Court of the County of Nassau in Mineola barring the town of Oyster Bay from removing the stone wall, dock, and jetties from his beach

Tiffany Studios introduces bronze pottery

LCT hires Leslie H. Nash (1884–1958), Arthur Nash's son, to work at Tiffany Furnaces, where he will become production manager

1908–9
Laurelton Hall's farm buildings, designed by Alfred Hopkins (1870–1941), include a dairy, yards for cattle and sheep, workmen's rooms, machinery and tool rooms, and a dovecote

1909
March LCT hires Janes and Leo, architects, to remodel 898 Madison Avenue, adjoining the 72nd Street house, enlarging it from a five-story residence to an eight-story apartment building, installing new windows, and fireproofing it, but retaining its facade

June–October LCT exhibits work in the Alaska-Yukon-Pacific Exposition in Seattle; he is awarded a grand prize

December 1 Tiffany Studios and Eastern Arts Company consolidate

1910
LCT is ill; Sarah Eileen (Patsy) Hanley and two other nurses are employed

July 4 LCT, Walter Jennings, former president Theodore Roosevelt, and others put on a fireworks display at Oyster Bay

October LCT gives a lecture, "The Decorative Aspects of Illuminating Engineering," at the fourth annual convention of the Illuminating Engineering Society in Baltimore

November LCT's article "The Gospel of Good Taste" is published in *Country Life in America*; in it he extols the virtues of simplicity and beauty and states that beauty in the home has nothing to do with wealth or extravagance

December 10 Julia de Forest Tiffany (LCT and Louise's daughter) marries Gurdon S. Parker, an architect and son of Mr. and Mrs. Henry W. Parker of Boston, at the 72nd Street house; LCT had announced Julia's engagement in May

December 30 Appellate Division of the Supreme Court of Nassau County rules against 17th-century colonial patents that ensured Oyster Bay town rights to land under Cold Spring Harbor and in favor of LCT's right to build a stone wall, bathhouse, and boathouse on his property

LCT travels to Seattle

1911
January 20 LCT hosts a small, informal dance in honor of his daughter Dorothy, a debutante, at the 72nd Street house

April LCT's article "The Tasteful Use of Light: Color in Artificial Illumination" is published in *Scientific American* (104 [April 15, 1911], p. 373)

April 20 Louise Comfort Tiffany (LCT and Louise's daughter) marries Rodman de Kay Gilder, Harvard graduate employed in the electrical business and son of the late Richard Watson Gilder, at the 72nd Street house; LCT had announced Comfort's engagement in March

May Portrait of LCT is painted by Spanish artist Joaquín Sorolla y Bastida (1863–1923) in the gardens of Laurelton Hall

1912
May LCT's fleet of yachts is prepared for Seawanhaka Corinthian Yacht Club Decoration Day races by Capt. Frank Charleston

1913
February 4 (Shrove Tuesday) LCT hosts his Egyptian Fête of the time of Cleopatra for some three hundred guests at the Tiffany Studios showroom (rug room), 345 Madison Avenue

May LCT has the harbor in front of Laurelton Hall dredged to make it deep enough for large yachts to anchor near the shore

June The New York State Court of Appeals in Albany unanimously reverses the December 30, 1910, decision of the Appellate Division of the Supreme Court of Nassau County in favor of LCT in his case against Oyster Bay, disputing ownership of a half-mile stretch of beachfront property

1914
Friday, May 15 LCT hosts his Artist's Reception, the "Peacock Feast," to view the spring flowers at Laurelton Hall

September 24 Dorothy Trimble Tiffany (LCT and Louise's daughter) marries Dr. Robert Burlingham, Harvard graduate and house surgeon at Roosevelt Hospital, and son of Mr. and Mrs. Charles C. Burlingham; the wedding breakfast is held at Laurelton Hall. LCT had announced Dorothy's engagement in July

November The completed *Bathers* window is displayed at Tiffany Studios before it is to be sent to the Panama Pacific International Exposition in San Francisco in 1915 and its eventual installation at Laurelton Hall

December LCT decides that *The Bathers* window will not be exhibited at the exposition in San Francisco because the lighting there will not be satisfactory

The Art Work of Louis C. Tiffany, commissioned in 1912 and ghostwritten by Charles de Kay, is published by Doubleday, Page and Company in an edition of 492, with an additional ten printed on vellum and bound in a bronze cover designed by LCT; it is distributed to family, friends, Tiffany Studios employees, museums, and libraries

Tiffany Granite Quarries, Cohassett, Mass., opens

Ca. 1914
Daffodil Terrace is added to Laurelton Hall

1915
January *The Bathers* window is installed at Laurelton Hall

March–May LCT travels on his private railroad car, Columbia, with George F. Heydt (1861–1953) to Chicago, then transfers to the Atchison, Topeka and Santa Fe Railway. They make stops in Kansas, Colorado, New Mexico, Arizona, including the Grand Canyon, and California; they visit the Panama-California Exposition in San Diego and the Panama-Pacific International Exposition in San Francisco, where thirteen works by LCT are on exhibition and he is awarded a gold medal. They return east through Colorado

April A fire of unknown origin at LCT's boathouse causes considerable damage

1916
Saturday, February 19 LCT hosts a sixty-eighth birthday luncheon party for himself, a masque called "The Quest of Beauty," and a retrospective exhibition of his works in oil paint and watercolor, glass, iron, and textiles, for 300 guests at the Tiffany Studios showroom, 347 Madison Avenue at 45th Street; entertainment includes LCT's speech, "What is the Quest of Beauty?"

May LCT lends moving pictures to the local Men's Club, where they are shown in the library

June In LCT's ongoing dispute with the town of Oyster Bay over ownership of beachfront and underwater property, he is enjoined by the town because it claims he has damaged public property by torpedoing the bathhouse he converted from a beached schooner and destroying the breakwaters

June 28 LCT is denied his injunction against the town of Oyster Bay, in which he sought to prevent it from building public bathhouses on a strip of beach fronting his land

July 31–September 8 LCT travels via private railroad car, Ideal, and private yacht, *Princess Alice*, to Chicago, Saint Paul and Minneapolis, the Canadian Rockies, the Pacific Northwest, and Alaska with, among others, Sarah Hanley, George F. Heydt, and Jane Peterson

September The chapel is removed from the Cathedral Church of Saint John the Divine and taken to Tiffany Studios for repair; it is then installed at Laurelton Hall

1917
January LCT purchases twelve lots of Asian art—ukiyo-e prints, paintings, porcelain, a screen, scrolls, and furniture—at Anderson Galleries sales (January 22–23) and eight lots of Chinese art at a Yamanaka and Company auction at American Art Galleries (January 26–27), including jardinières, lacquered armchairs, a throne chair, and textiles

May LCT allocates eighty-five acres of his Laurelton estate for growing vegetables

LCT delivers a speech, "Color and Its Kinship to Sound," at the Rembrandt Club in Brooklyn

June LCT acquires a two-panel 18th-century Japanese screen of peacocks with pink and white peonies from the estate of William Merritt Chase

Ca. 1917
LCT purchases from the dealer C. D. McGrath a stone stele with the Buddhist triad that is later placed over the fireplace in the Chinese room of Laurelton Hall

LCT sells the building at 345 Madison Avenue and moves the Tiffany Studios operations that are there to 361 Madison Avenue

1918
January 5 LCT acquires Chinese throne mats and rugs at an Anderson Galleries auction

February LCT seeks a restraining order against the town of Oyster Bay to prevent it from building public bathhouses on the beach fronting his property

June 18 LCT resigns as art director of Tiffany and Company; he remains assistant treasurer and an unsalaried member of the board until his death

September LCT loses his battle with the town of Oyster Bay to prevent its building public bathhouses on the beach at his property

September 12 First meeting of the Louis Comfort Tiffany Foundation; the constitution is drafted; LCT-owned securities totaling over $1 million are donated

December The Tiffany Foundation permits visitors' days at Laurelton Hall once a week

LCT remodels an early 19th-century house, Oak Openings, on the grounds of Laurelton Hall, as an art gallery and installs on the facade carved Indian elements acquired through Lockwood de Forest

1918–19
LCT converts the Laurelton Hall carriage house and stables to art studios and dormitories for Tiffany Foundation fellows

1919
May Establishment of the Louis Comfort Tiffany Foundation as an art school is announced. First annual meeting of the Tiffany Foundation board is held on May 24; LCT adds to his original gift of Laurelton Hall and its contents some artwork and furniture from the 72nd Street house

October Stanley Lothrop is appointed art director of the Tiffany Foundation, a position he will hold until 1931. Contents of Laurelton Hall are inventoried for insurance purposes by M. Frederick Savage; in 1937 the typescript will be copied by John E. Terwilliger, who will become superintendent of the property

Early 1920s
LCT builds Comfort Lodge at 1865 Brickell Avenue, Miami, Fla.; it is an octagonal shape

1920
January 6 Tiffany Furnaces is reorganized and called Louis C. Tiffany Furnaces, run by A. Douglas Nash (1881–1940), funded by LCT

May 1 The Tiffany Foundation art school at Laurelton Hall opens for it first summer session with nine fellows, all male

Tiffany Studios is at 361 Madison Avenue (between 45th and 46th Streets) and 46 West 23rd Street

1921
October 31 The first annual exhibition of work of members of the Tiffany Foundation opens in a space leased in the Art Center Building on East 56th Street

Tiffany Foundation publishes a prospectus about Laurelton Hall—fellows' activities there, key people at the foundation, and LCT's collections

Tiffany Foundation donates to the Metropolitan Museum LCT's 1872 oil painting *Snake Charmer at Tangier, Africa* (21.170)

1922–23
December–January Heavy snow causes significant damage to a hanging-garden stanchion and a terrace at Laurelton Hall. LCT considers it so important a feature of Laurelton Hall that he pays to have it restored

1923
October Sarah Hanley is appointed assistant director of the Tiffany Foundation by the board, a position she will hold until 1933

1924
April Louis C. Tiffany Furnaces is dissolved; commissions completed after this date are made from remaining glass; after April 2 the company is called the A. Douglas Nash Company and LCT retains interest

May 25 Louise Harriet Tiffany (LCT's sister) donates $20,000 to the Tiffany Foundation so that women can enroll in the Laurelton Hall study program

1925
November 20 Tiffany Foundation and LCT lend to the Metropolitan Museum a representative collection of artworks by LCT dating from 1897 to 1913: twenty-seven pieces of Favrile glass, fifteen enamels, a small pottery vase, and a carved wood box; in 1951 they will be donated to the Museum (51.121.1–44)

1926
June–November The Sesquicentennial International Exposition opens in Philadelphia; LCT is awarded a gold medal

1927
November 23 Tiffany Foundation awards its first Art Guild Medal, which will be given annually for the most promising work of foundation fellows in the fields of painting, sculpture, and crafts; this year the medal is presented to LCT "for his work on behalf of young artists"

Ca. 1929–30
A. Douglas Nash Company closes

1930
February LCT celebrates his eighty-third birthday at Laurelton Hall

August 17 Julia de Forest Tiffany Parker (LCT and Louise's daughter) marries second husband, Francis M. Weld

September–October Hugh F. McKean is a Tiffany Foundation fellow at Laurelton Hall

1931
January The fiftieth anniversary of LCT's involvement with the National Academy of Design is acknowledged with the presentation of an illuminated parchment by the architect Cass Gilbert

March 18 LCT's friend Charles Winthrop Gould (lawyer, art collector, trustee of the Metropolitan Museum) dies and leaves the Tiffany Foundation $10,000 and his collection of LCT's paintings in oil and watercolor, Favrile glass, enamels, and other artworks

May 8 Charles Lewis Tiffany (LCT and Mary's son) marries second wife, Emilia de Apezteguia Howell

LCT participates in an unemployment relief project: more than thirty cords of firewood are cut and stacked by unemployed men in the woods surrounding Laurelton Hall

1932
April 17 Tiffany Studios, 391 Madison Avenue, files for bankruptcy

May 29 *Tree of Life* window is unveiled in the large studio room of the fellows' area at Laurelton Hall

June LCT announces the formation of the Louis C. Tiffany Studios Corporation, 46 West 23rd Street, with himself as president and art director, to continue the activities of the bankrupt Tiffany Studios

LCT donates his paintings at Laurelton Hall and the 72nd Street house to the Tiffany Foundation

1933
January 17 LCT, now eighty-four, dies of pneumonia at the 72nd Street house; he is buried with his family at Greenwood Cemetery in Brooklyn. His estate is valued at $880,701

January 29 LCT's will is filed for probate

April Louis C. Tiffany Granite Quarries, Cohasset, Mass., is closed

July 1 Tiffany and Company closes LCT's jewelry department

December 28 Tiffany Foundation executive committee requests the resignations of Stanley Lothrop, director of the foundation, and Sarah Hanley, assistant director

1934
Tiffany Foundation is granted tax-exempt status

1935
February George Kunz family donates two LCT paintings to the Tiffany Foundation picture gallery

June Comfort Lodge, LCT's Miami home, is sold for $20,000 to benefit the Tiffany Foundation. The foundation uses the proceeds to acquire work from the Louis C. Tiffany Studios Corporation

September Louis C. Tiffany Studios Corporation offers to sell to the Tiffany Foundation its LCT windows

September 2 Laurelton Hall is opened to the public with ticketed admission on Wednesdays and Saturdays for one month

November Comfort Lodge is destroyed in a hurricane

1936
March Contents of Louis C. Tiffany Studios Corporation, 46 West 23rd Street, are sold to auctioneer Percy A. Joseph for $65,000 (not including the corporation itself, which will continue to produce ecclesiastical art and memorials in glass and stone)

August 72nd Street house is demolished

November 4 Remaining inventory of the Louis C. Tiffany Studios Corporation (LCT art objects and Favrile glass) is sold to Percy A. Joseph

1937
February 10 Louise Harriet Tiffany (LCT's sister) dies

October 1 Seventeen-story apartment building designed by Rosario Candela and Mott B. Schmidt, 19 East 72nd Street, is completed on the site of the 72nd Street house

December LCT's industrial arts library is sold by Percy A. Joseph to the New York City Board of Education; the library will be housed at the School of Industrial Arts, 257 West 40th Street

1938
March 14–19 Liquidation of Louis C. Tiffany Studios Corporation by Lester Dutt and Associates, Washington, D.C.; studio's contents auctioned prior to demolition of the building

Ca. 1938
Westminster Memorial Studios is formed by former employees of Tiffany Studios at 148 West 23rd Street to finish outstanding stained-glass commissions

1942–45
Laurelton Hall is used by the U.S. Navy Office of Scientific Research and Development/Research Committee of the Council of National Defense for "secret war work," including camouflage testing

1944
January 25 Cathedral Church of Saint John the Divine transfers title of the Tiffany chapel to the Tiffany Foundation

1946
July 31 Tiffany Foundation applies to the New York State Courts for permission to deviate from the founder's original deed of trust in order to sell Laurelton Hall and its contents. Property is later divided into parcels and sold by real estate agent Russel F. Sammis

September 24–28 Contents of Laurelton Hall are auctioned at Parke-Bernet Galleries, New York, with lesser objects sold through Coleman Galleries, New York, and private sales

1947
April 3 Charles Lewis Tiffany (LCT and Mary's son) dies

May 15 Tiffany Foundation is again granting fellowships

June 17 Tiffany Foundation officially moves to the National Academy of Art building, 1083 5th Avenue

August Laurelton Hall and ten acres, including the chapel and the art gallery, are contracted for sale for use as a nursing home; the contract is signed as of August 28, but a zoning variance for this use is denied by the village of Laurel Hollow and the sale falls through

1948
May 17 Supreme Court of the County of Nassau in Mineola authorizes Tiffany Foundation trustees to sell foundation property

1949
January 9 Laurelton Hall is sold for $10,000 to Thomas Hilton, who uses it as a summer home during 1949–55

1957
March 6 Laurelton Hall is destroyed by fire

March 16 Comfort Tiffany Gilder requests Hugh F. McKean to rescue art at Laurelton Hall

May 11 McKean and his wife, Jeannette Genius McKean, purchase Laurelton Hall remains from salvagers

1958
Sarah Hanley dies

1963
Mary Woodbridge Tiffany Lusk (LCT and Mary's daughter) dies

1973
Julia de Forest Tiffany Weld (LCT and Louise's daughter) dies

1974
Louise Comfort Tiffany Gilder (LCT and Louise's daughter) dies

1978
McKeans donate the Laurelton Hall loggia to the Metropolitan Museum for the American Wing

1979
Dorothy Trimble Tiffany Burlingham (LCT and Louise's daughter) dies

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Works in the Exhibition

Paintings

1. Louis Comfort Tiffany, *A Corner of the 72nd Street Studio*, 1896. Oil on canvas, 30¼ x 12⅛ in. (76.8 x 30.8 cm). Yale University Art Gallery, New Haven, Connecticut, Gift of Louise Tiffany Lusk, B.A. 1929 (1955.13.1) Fig. 56

2. Louis Comfort Tiffany, *Flora (Spring)*, 1887–98. Oil on canvas, 59½ x 94 in. (151.1 x 238.8 cm). Signed at lower left: *Louis C. Tiffany.* The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (70-001) Fig. 173

3. Louis Comfort Tiffany, *Inside Studio on 72nd Street with Flamingos*, 1888. Oil on canvas, 23¼ x 29 in. (59.1 x 73.7 cm). Signed at lower right: *Louis C. Tiffany.* The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (78-012) Fig. 63

4. Louis Comfort Tiffany, *My Family at Somesville*, 1888. Oil on canvas, 23⅞ x 36 in. (60.6 x 91.4 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (73-001) Fig. 172

5. Louis Comfort Tiffany, *Peonies and Iris*, 1915. Oil on canvas, 37¾ x 24½ in. (95.9 x 62.2 cm). Signed at lower left: *Louis C. Tiffany.* The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (62-027) Fig. 174

6. Louis Comfort Tiffany, *Snake Charmer at Tangier, Africa*, 1872. Oil on canvas, 27½ x 38½ in. (69.9 x 97.8 cm). Signed at lower left: *Louis C. Tiffany*—[illegible]. The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1921 (21.170) Fig. 115

7. Joaquín Sorolla y Bastida (1863–1923), *Louis Comfort Tiffany*, 1911. Oil on canvas, 59¼ x 88¾ in. (150.5 x 225.5 cm). Signed and dated at lower left: *J. Sorolla y Bastida 1911.* The Hispanic Society of America, New York, Gift of Mrs. Francis M. Weld, 1950 (A3182) Fig. 129

8. Samuel Colman (1832–1920), *On the Hudson at Dobbs Ferry*, ca. 1880. Oil on canvas, 16⅜ x 40 in. (41.6 x 101.6 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (P-011-81) Fig. 170

9. Alexander Koester (1864–1932), *Ducks,* ca. 1899. Oil on canvas, 43½ x 72 in. (110.5 x 182.9 cm). The Worrell Collection, Charlottesville, Virginia Fig. 163
Lot 999 (illustrated) in 1946 Louis Comfort Tiffany Foundation sale catalogue

Watercolors and Pastels

10. Louis Comfort Tiffany, *The Alhambra,* 1911. Watercolor, 14⅜ x 20½ in. (36.5 x 52.1 cm). Signed at lower left: *Louis C. Tiffany.* Collection of Eric Streiner Fig. 3

11. Louis Comfort Tiffany, *Louise Tiffany, Reading*, 1888. Pastel on buff-colored wove paper, 20½ x 30¼ in. (52.1 x 76.8 cm). Signed and dated at lower right: *Louis C. Tiffany / 88.* The Metropolitan Museum of Art, New York, Partial and Promised Gift of the family of Dorothy Tiffany Burlingham, 2003 (2003.606) Fig. 60

12. Louis Comfort Tiffany, *Old Mill at Freiburg,* 1877. Watercolor and gouache on paper, 15¼ x 20⅜ in. (38.7 x 51.8 cm). Signed at lower right: *L. C. Tiffany.* The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (75-006) Fig. 171

13. Louis Comfort Tiffany, *Taming the Flamingo*, 1888. Watercolor on paper, 28½ x 23 in. (72.4 x 58.4 cm). Signed and dated at lower left: *Louis C. Tiffany 88.* The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (85-011) Fig. 62

14. Louis Comfort Tiffany, *Yellowstone Canyon*, 1917. Watercolor and gouache on tinted paper, 17⅜ x 11⅛ in. (44.1 x 29.5 cm). Signed and dated at lower right: *Louis C. Tiffany / 1917.* The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (77-035) Fig. 102

Architectural Drawings and Elements

15. Louis Comfort Tiffany, Panel from dining-room lunette, ca. 1885. Plaster, glass, paint, 23¾ x 23⅛ in. (60.3 x 58.7 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (57-033:01) Fig. 29

16. Louis Comfort Tiffany, Panel from dining-room lunette, ca. 1885. Plaster, glass, paint, 23 x 22 in. (58.4 x 55.9 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (57-021:D) Fig. 30

17. Louis Comfort Tiffany, Panel from dining-room lunette, ca. 1885. Plaster, glass, paint, 25 x 22⅞ in. (63.5 x 58.1 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (57-021:G)

18. Louis Comfort Tiffany, Two fragments from dining-room lunette, ca. 1885. Leaded glass, each: 15 x 11 in. (38.1 x 27.9 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (77-036:F; 77-036:A) Fig. 31 (one fragment)

19. Louis Comfort Tiffany, Fragment from dining-room lunette, ca. 1885. Leaded glass, 19¼ x 19¼ in. (48.9 x 49.5 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (78-0140:D) Fig. 32

20. Louis Comfort Tiffany, *The 72nd Street House*, ca. 1883. Graphite and ink on paper, 4⅜6 x 7⅜6 in. (11.6 x 19.2 cm). Signed on separate backing: *My first sketch for the 72 Street House—LCT.* The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (80-014) Fig. 93

21. Richard Pryor (1879–1964), Architectural drawing: Elevation of Laurelton Hall, conservatories, ca. 1903. Blueprint on wove paper, 18¼ x 60¾ in. (46.4 x 154.3 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (78-511:08) Fig. 99

22. Richard Pryor (1879–1964), Architectural drawing: Elevation of Laurelton Hall looking east, ca. 1902. Aniline dye on cloth, 24 x 27½ in. (61 x 69.9 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (78-511:02) Fig. 98

23. Richard Pryor (1879–1964), Architectural drawing: Elevation of Laurelton Hall looking north, ca. 1903. Aniline dye on cloth, 23½ x 51 in. (59.7 x 129.5 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (78-511:10) Fig. 100

24. Richard Pryor (1879–1964), Architectural drawing: Elevation of Laurelton Hall looking south, ca. 1903. Graphite and ink on starched cloth, 22 x 52¾ in. (55.9 x 134 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (78-511:07) Fig. 101

25. Richard Pryor (1879–1964), Architectural drawing: Elevation of Laurelton Hall looking west, ca. 1902. Aniline dye on cloth, 23½ x 28½ in. (59.7 x 72.4 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (78-511:03) Fig. 97

26. Richard Pryor (1879–1964), Architectural drawing: Elevation of Laurelton Hall, reception-room mantel, ca. 1903. Ink and graphite on linen, 15¾ x 14⅜ in. (40 x 36.5 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (77-021)

27. Richard Pryor (1879–1964), Architectural drawing: First-floor plan, Laurelton Hall, ca. 1903. Aniline dye on cloth, 27 x 49 in. (68.6 x 124.5 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (78-511:09) Fig. 108

28. Richard Pryor (1879–1964), Architectural drawing: Second-floor plan, Laurelton Hall, ca. 1903. Aniline dye on cloth, 27 x 48¾ in. (68.6 x 123.8 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (78-511:06)

29. Daffodil Terrace, originally built ca. 1914 (conserved and reassembled, 2006). Marble, Favrile glass, stenciled wood, composite tiles; column (includes capital, shaft, and base): H. 131 in. (332.7 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (57-023; 57-027; 57-028; 59-004; 59-005; 59-006; 59-007)

30. Mantel from dining room, Laurelton Hall, originally installed 1904–6 (conserved and reassembled, 2006). Marble, Favrile glass, H. 162 in. (411.5 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (59-014)

31. *Map of Laurelton Hall*, 1907–8. Ink on starched cloth, 50 x 72 in. (127 x 182.9 cm). Society for the Preservation of Long Island Antiquities, Cold Spring Harbor, New York Fig. 68

32. Model of minaret, ca. 1903. Wood, 59¾ x 12 in. (151.8 x 30.5 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (60.009) Fig. 90

33. Pair of doors with frame, originally from vestibule to studio, Tiffany House. Ahmadabad, India, 1882. Imported by Tiffany and de Forest Decorators. Teakwood, 95 x 107½ x 5 in. (241.3 x 273.1 x 12. 7 cm) (with frame). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (59-012:A, B) Fig. 45

34. Wall fragments from Fountain Court, Laurelton Hall, ca. 1903. Painted plaster, 14 x 28 in. (35.6 x 71.1 cm). The Mark Twain House and Museum, Hartford, Connecticut (70.23.7) Fig. 128

35. Rock crystal from terrace fountain, largest crystal: 19½ x 17½ x 11½ in. (49.5 x 44.5 x 29.2 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (2004-022) Fig. 73

36. Stenciled wall fragment from Fountain Court, Laurelton Hall, ca. 1903. Painted textile, 124 x 20 in. (315 x 50.8 cm). The Mark Twain House and Museum, Hartford, Connecticut (70.23.1) Fig. 126

Furniture

37. Louis Comfort Tiffany (case), Steinway & Sons, Piano, 1888. Cherry (?), 58 x 61¼ x 28¼ in. (147.3 x 155.6 x 71.8 cm). Private collection Fig. 49

38. Louis Comfort Tiffany, designer, J. Matthew Meier (1830–1913) and Ernest Hagen (1822–1889), cabinetmakers (active 1858–88), Armchair from 72nd Street house, 1882–85. Maple, white enamel paint (replaced upholstery), 49 x 18 in. (124.5 x 45.7 cm). The Mark Twain House and Museum, Hartford, Connecticut (76.17.4.1)

39. Louis Comfort Tiffany, designer, J. Matthew Meier (1830–1913) and Ernest Hagen (1822–1889), cabinetmakers (active 1858–88), Side chair from 72nd Street house, 1882–85. Maple, white enamel paint (replaced upholstery), 40¼ x 19½ x 18 in. (102.2 x 49.5 x 45.7 cm). The Mark Twain House & Museum, Hartford, Connecticut (76.17.4.2) Fig. 34

40. Louis Comfort Tiffany, designer, J. Matthew Meier (1830–1913) and Ernest Hagen (1822–1889), cabinetmakers (active 1858–88), Table from 72nd Street house, 1882–85. Maple, white enamel paint, 28 x 60 x 48 in. (71.1 x 152.4 x 121.9 cm). The Mark Twain House & Museum, Hartford, Connecticut (76.17.3) Fig. 34

41. Louis Comfort Tiffany, Tiffany Studios, Dining table from dining room, Laurelton Hall, ca. 1905. Cherry (?), cream enamel paint, 29½ x 66 in. (74.9 x 167.6 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (58-010:1) Fig. 160

42. Louis Comfort Tiffany, Tiffany Studios, Armchair and three side chairs from dining room, Laurelton Hall, ca. 1905. Cherry (?), cream enamel paint (replicated upholstery), armchair: 45 x 19½ x 18¼ in. (114.3 x 49.5 x 47 cm); side chair: 43½ x 15 x 17 in. (110.5 x 38.1 x 43.2 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (58-010:2; 58-010:3; 58-010:5; 58-010:6) Fig. 161 (armchair)

Leaded-Glass Windows

43. Louis Comfort Tiffany, Louis C. Tiffany and Company, *Eggplant* window, ca. 1879. Leaded glass, 32¼ x 42¼ in. (81.9 x 107.3 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (71-003) Fig. 22

44. Louis Comfort Tiffany, Bella apartment window, ca. 1880. Leaded glass, 24¼ x 29½ in. (61.5 x 74.9 cm). The Metropolitan Museum of Art, New York, Gift of Robert Koch, 2002 (2002.474) Fig. 13

45. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, *Butterfly* window, ca. 1885–92. Leaded glass, 63 x 61⅛ in. (160 x 156.5 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (60-006) Fig. 43

46. Louis Comfort Tiffany, Tiffany Glass Company, *Flower, Fish, and Fruit* window, 1885. Leaded glass, 30½ x 41⅞ in. (77.5 x 106.4 cm). The Baltimore Museum of Art (1979.173) Fig. 248

47. Louis Comfort Tiffany, Tiffany Glass Company, Three *Magnolia* panels, ca. 1885. Leaded glass, 52⅞ x 18½ in. (134.3 x 47 cm), 52⅞ x 19¼ in. (134.3 x 48.6 cm), 52⅞ x 19 in. (134.3 x 48.3 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (58-013) Fig. 39

48. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, *Medallion* window, ca. 1892. Leaded Favrile glass, 144½ x 48⅜ in. (367 x 122.4 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (U-073) Fig. 243

49. Design attributed to Frank Brangwyn (1867–1956), Tiffany Glass and Decorating Company, *Child with Gourd*, ca. 1898. Leaded Favrile glass, 53 x 45⅞ in. (134.6 x 116.5 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (U-070) Fig. 247

50. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, *Feeding the Flamingoes*, ca. 1892. Leaded Favrile glass, 60⅜6 x 43⅜ in. (152.9 x 110.2 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (U-072) Fig. 246

51. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Top border with eagle from *Four Seasons*, 1899–1900. Leaded Favrile glass, 17⅜ x 80⅜6 in. (44.1 x 203.7 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (57-020) Fig. 250

52. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Four side border panels from *Four Seasons*, 1899–1900. Leaded Favrile glass, A and B: 45 x 13⅜ in. (114.3 x 34 cm); C and D: 56¹³⁄16 x 13⅜ in. (144.3 x 34 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (64-036:A; 64-036:B; 64-036:C; 64-036:D) Fig. 251 (64-036:D)

53. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Bottom border with urns from *Four Seasons*, 1899–1900. Leaded Favrile glass, 28¹⁄16 x 83⅜ in. (73.5 x 211.8 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (U-083) Fig. 254

54. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, *Spring* from *Four Seasons*, 1899–1900. Leaded Favrile glass, 40¼ x 39⅜ in. (102.2 x 100 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (57-018) Fig. 255

55. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, *Summer* from *Four Seasons*, 1899–1900. Leaded Favrile glass, 40½ x 36⅛ in. (102.9 x 93 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (57-017) Fig. 256

56. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, *Winter* from *Four Seasons*, 1899–1900. Leaded Favrile glass, 39¾ x 32⅞ in. (101 x 83.5 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (62-033) Fig. 257

57. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, *Autumn* from *Four Seasons*, 1899–1900. Leaded Favrile glass, 39⅝ x 36¼ in. (100.6 x 92.1 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (57-019) Fig. 258

58. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, *Pumpkin and Beets*, ca. 1899–1900. Leaded Favrile glass, 44⅞ x 56¼ in. (114 x 142.9 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (U-074) Fig. 259

59. Louis Comfort Tiffany, Tiffany Studios, *Snowball*, ca. 1904. Leaded Favrile glass, 26⅜6 x 32¼ in. (66.5 x 81.9 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (58-015) Fig. 260

60. Louis Comfort Tiffany, Tiffany Studios, *Rose* window, 1906. Leaded Favrile glass, 70½ x 58⅛ in. (179.1 x 148.9 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (62-034) Fig. 263

61. Louis Comfort Tiffany, Tiffany Studios, *Wisteria* panel, ca. 1910–20. Leaded Favrile glass, 37⅛ x 96¼ in. (94.3 x 244.5 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (59-010) Fig. 150

62. Louis Comfort Tiffany, Tiffany Studios, *Wisteria* panel, ca. 1910–20. Leaded Favrile glass, 36½ x 47¾ in. (92.7 x 121.3 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (59-009:A) Fig. 149

63. Louis Comfort Tiffany, Tiffany Studios, *Wisteria* panel, ca. 1910–20. Leaded Favrile glass, 36⅜6 x 47⅜6 in. (92.2 x 120.2 cm). The Charles

Hosmer Morse Museum of American Art, Winter Park, Florida (59-009:C) Fig. 151

64. Louis Comfort Tiffany, Tiffany Studios, *Wisteria* panel, ca. 1910–20. Leaded Favrile glass, 36⅛ x 69¾ in. (93 x 177.2 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (58-014) Fig. 153

65. Louis Comfort Tiffany, Tiffany Studios, *Wisteria* panel, ca. 1910–20. Leaded Favrile glass, 36⅛ x 47¾ in. (93 x 121.3 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (59-009:B) Fig. 152

66. Louis Comfort Tiffany, Tiffany Studios, *Wisteria* panel, ca. 1910–20. Leaded Favrile glass, 36¾ x 69¾ in. (93.3 x 177.2 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (59-011) Fig. 154

67. Louis Comfort Tiffany, Tiffany Studios, *Tree of Life* window, 1928–31. Leaded Favrile glass, 120 x 82 in. (304.8 x 208.3 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (67-022:A–H) Fig. 338

68. Louis Comfort Tiffany, Window fragment. Leaded glass, 21½ x 26½ in. (54.6 x 67.3 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (78-0140:B) Fig. 341

69. Louis Comfort Tiffany, Window fragment. Leaded glass, 12½ x 14 in. (31.8 x 35.6 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (78-0140:A)

Lighting

70. Louis Comfort Tiffany, Pendant, ca. 1885. Leaded glass, 21¾ x 25¼ in. (55.2 x 64.1 cm). Associated Artists, LLC, Southport, Connecticut Fig. 51

71. Louis Comfort Tiffany, Tiffany Studios, Black-eyed Susan hanging lamp, 1900–1906. Leaded Favrile glass, Diam. 25½ in. (64.8 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (67-018) Fig. 143

72. Louis Comfort Tiffany, Tiffany Studios, Dome hanging shade from dining room, Laurelton Hall, ca. 1904–6. Leaded Favrile glass, Diam. 66 in. (167.6 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (70-021) Fig. 158

73. Louis Comfort Tiffany, Tiffany Furnaces, Hanging globe from Fountain Court, Laurelton Hall, ca. 1904–10. Favrile glass, 11 x 8 in. (27.9 x 20.3 cm). Museum of Fine Arts, Boston, Anonymous gift in memory of John G. Pierce, Sr. (65.216) Fig. 122

74. Louis Comfort Tiffany, Tiffany Furnaces, Hanging globe from Fountain Court, Laurelton Hall, ca. 1904–1910. Favrile glass, gilt-bronze collar, 13⅛ x 8½ in. (33.3 x 21.6 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (2003-021) Fig. 121

75. Louis Comfort Tiffany, Tiffany Studios, Two hanging spherical turtleback globes from living hall, Laurelton Hall, ca. 1905. Leaded Favrile glass, each: 13½ x 12½ in. (34.3 x 31.8 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (56-044:1; 56-044:2) Fig. 141

76. Louis Comfort Tiffany, Tiffany Studios, Three hanging turtleback lamps from living hall, Laurelton Hall, ca. 1905. Leaded Favrile glass, each: Diam. 18 in. (45.7 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (56-045:1; 51-045:2; 64-009:1) Fig. 142

Glass

77. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, 1895–1900. Favrile glass, H. 3¼ in. (9.5 cm). Inscribed on underside: *174 A-coll. / L.C.T.* Collection of Eric Streiner Fig. 188

78. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, 1895–1900. Favrile glass, H. 12¾ in. (32.4 cm). Inscribed on underside: *X855.* Collection of Eric Streiner Fig. 177

79. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, 1895–1900. Favrile glass, H. 16½ in. (41.9 cm). Inscribed on underside: *X2930.* Collection of Eric Streiner Fig. 181

80. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, 1895–1902. Favrile glass, H. 17⅞ in. (45.4 cm). Inscribed on underside: *L.C.T. / F 692.* Oval paper sticker affixed to shoulder, stamped: *120.* Collection of Tony and Mary Ann Terranova Fig. 186
Lot 62 (illustrated) in 1946 Louis Comfort Tiffany Foundation sale catalogue

81. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, 1895–1902. Favrile glass, H. 9⅞ in. (25.1 cm). Inscribed on underside: *L. C. Tiffany / Favrile / 123 A-coll.* Original paper label: *Favrile glass / Tiffany / Registered.* Collection of Tony and Mary Ann Terranova Fig. 214

82. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, 1895–1902. Favrile glass, H. 6¾ in. (17.1 cm). Inscribed on underside: *L. C. Tiffany–Favrile / 111 A-coll.* The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (66-053) Fig. 189

83. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, 1895–1902. Favrile glass, H. 3¼ in. (8.3 cm). Inscribed on underside: *L. C. Tiffany–Favrile / 104 A-coll.* The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (66-051) Fig. 191

84. Louis Comfort Tiffany, Tiffany Glass and Decorating Company or Tiffany Furnaces, Vase, 1895–1910. Favrile glass, H. 7½ in. (19.1 cm). Inscribed on underside: *L. C. Tiffany–Favrile / 120 A-coll.* Collection of Eric Streiner Fig. 203

85. Louis Comfort Tiffany, Tiffany Glass and Decorating Company or Tiffany Furnaces, Vase, 1895–1910. Favrile glass, H. 5⅛ in. (13 cm). Inscribed on underside: *101 A-coll. / L. C. Tiffany–Favrile.* Collection of Eric Streiner Fig. 202

86. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, ca. 1897. Favrile glass, H. 11¼ in. (28.6 cm). Inscribed on underside: *Louis C. Tiffany / 02956.* The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.20) Fig. 179

87. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, ca. 1897. Favrile glass, H. 13⅜ in. (34 cm). Inscribed on underside: *03028 / Louis C. Tiffany.* The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.25) Fig. 178

88. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, 1897–1900. Favrile glass, H. 5 in. (12.7 cm). Inscribed on underside: *109 A-coll. / L. C. Tiffany–Favrile.* The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (65-004) Fig. 187

89. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, ca. 1900. Favrile glass, H. 10¾ in. (27.3 cm). Inscribed on underside: *Louis C. Tiffany / 07281.* The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.2) Fig. 194

90. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, ca. 1900. Favrile glass, H. 18½ in. (47 cm). Inscribed on underside: *T / 03076.* Original paper label: *TG&D Co.* The Huntington Library, Art Collections, and Botanical Gardens, San Marino, California, Gift of the Art Collectors Council (2004.7) Fig. 197
Lot 271 (illustrated) in 1946 Louis Comfort Tiffany Foundation sale catalogue

91. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, 1900–1902. Favrile glass, H. 16 in. (40.6 cm). Inscribed on underside: *L.C.T. / M 1468.* Collection of Eric Streiner Fig. 199

92. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, 1900–1902. Favrile glass, H. 18 1/16 in. (47.5 cm). Inscribed on underside: *T 1269 / L.C.T.* The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.17) Fig. 199

93. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, 1900–1902. Favrile glass, H. 15⅛ in. (39.7 cm). Inscribed on underside: *L.C.T. / M 2914.* The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.27) Fig. 199

94. Louis Comfort Tiffany, Tiffany Glass and Decorating Company or Tiffany Furnaces, Vase, 1900–1915. Favrile glass, H. 12 in. (30.5 cm). Inscribed on underside: *9686-G / L. C. Tiffany–Favrile.* Original paper label: *LCT* [conjoined]. Collection of Eric Streiner Fig. 213
Lot 37 (illustrated) in 1946 Louis Comfort Tiffany Foundation sale catalogue

95. Louis Comfort Tiffany, Tiffany Glass and Decorating Company or Tiffany Furnaces, Vase, 1900–1915. Favrile glass, H. 23 in. (58.4 cm). Inscribed on underside: *Louis C. Tiffany 03950.* Original paper label: *TG&D Co.* Collection of Eric Streiner Fig. 196
Lot 273 (illustrated) in 1946 Louis Comfort Tiffany Foundation sale catalogue

96. Louis Comfort Tiffany, Tiffany Glass and Decorating Company or Tiffany Furnaces, Plaque, 1900–1915. Favrile glass, Diam. 15½ in. (39.4 cm). Inscribed on underside: *206 A-coll. L . C. Tiffany–Favrile.* The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (82-001) Fig. 176

97. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1903. Favrile glass, H. 18¼ in. (46.4 cm). Inscribed on underside: *L.C.T. 7833.* Collection of Eric Streiner Fig. 200

98. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1903. Favrile glass, H. 11 3/16 in. (28.4 cm). The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.8) Fig. 195

99. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1903. Favrile glass, H. 4½ in. (11.4 cm). Inscribed on underside: *113 A-coll. / L. C. Tiffany.* The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.18) Fig. 209

100. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1903. Favrile glass, H. 8 7/16 in. (21.4 cm). Inscribed on underside: *Louis C. Tiffany / R 2415.* The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.28) Fig. 207

101. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1904. Favrile glass, H. 10⅜ in. (26.4 cm). Inscribed on underside: *135 A-coll. / L. C. Tiffany–Favrile.* The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.14) Fig. 206

102. Pair of color wheels for fountain illumination, ca. 1904–10. Glass, lead, brass, each: Diam. 14 in. (35.6 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (U:102:1; U:102:2) Fig. 135

103. Louis Comfort Tiffany, Tiffany Furnaces, Four tiles from loggia, Laurelton Hall, ca. 1905. Favrile glass, each: 4 x 4 in. (10.2 x 10.2 cm). The Metropolitan Museum of Art, New York, Gift of Robert Koch Fig. 78

104. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1905. Favrile glass, H. 3 13/16 in. (9.7 cm). Inscribed on underside: *L. C. Tiffany–Favrile / Salon-1906 / 105 A-coll.* The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.23) Fig. 190

105. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1905–15. Favrile glass, H. 7⅞ in. (20 cm). Inscribed on underside: *8526 K / L. C. Tiffany–Favrile.* Private collection Fig. 204
Lot 261 (illustrated) in 1946 Louis Comfort Tiffany Foundation sale catalogue

106. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1906. Favrile glass, H. 4⅞ in. (12.4 cm). Inscribed on underside: *6673 M.* The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.1) Fig. 182

107. Louis Comfort Tiffany, Tiffany Furnaces, Vase for central fountain, Fountain Court, ca. 1906–15. Glass, H. 49 in. (124.5 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (56-046) Fig. 133

108. Louis Comfort Tiffany, Tiffany Furnaces, Bowl, ca. 1908. Favrile glass, H. 6 5/16 in. (16.0 cm). Inscribed on underside: *21 A / L. C. Tiffany–Favrile.* The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.13) Fig. 193

109. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1909. Favrile glass, H. 16 7/16 in. (41.8 cm). Inscribed on underside: *176 A-coll. / L. C. Tiffany–Favrile.* The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.22) Fig. 205

110. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1910. Favrile glass, H. 6⅛ in. (15.6 cm). Inscribed on underside: *46 A-coll. / L. C. Tiffany–Favrile.* The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.10) Fig. 4

111. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1910. Favrile glass, H. 5 5/16 in. (13.5 cm). Inscribed on underside: *138 A-coll. / L .C. Tiffany–Favrile.* The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.26) Fig. 180

112. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1912. Favrile glass, H. 5 3/16 in. (13.2 cm). Inscribed on underside: *8319 J / L. C. Tiffany–Favrile.* The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.4) Fig. 183

113. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1912. Favrile glass, H. 4¾ in. (12.1 cm). Inscribed on underside: *7247 J / L. C. Tiffany–Favrile.* The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.7) Fig. 184

114. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1912. Favrile glass, H. 5⅞ in. (14.9 cm). Inscribed on underside: *7239 J / L. C. Tiffany–Favrile.* The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.9) Fig. 185

115. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1913. Favrile glass, H. 6⅝ in. (16.8 cm). Inscribed on underside: *150 A-coll. / L. C. Tiffany–Favrile.* The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.15) Fig. 208

116. Louis Comfort Tiffany, Tiffany Furnaces, Aquamarine vase, ca. 1913. Glass, H. 15½ in. (39.4 cm). Inscribed on underside: *L. C. Tiffany–Favrile / 8524 K.* The Metropolitan Museum of Art, New York, Purchase, Friends of the American Wing Fund, 2006 (2006.246) Fig. 210
Lot 282 in 1946 Louis Comfort Tiffany Foundation sale catalogue

117. Louis Comfort Tiffany, Tiffany Furnaces, Vase, ca. 1915. Favrile glass, H. 3⅞ in. (9.8 cm). Inscribed on underside: *7252 J / L. C. Tiffany–Favrile.* The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.3) Fig. 192

Ceramics

118. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, ca. 1900. Glazed porcelaneous earthenware, H. 4⅝ in. (11.7 cm). Inscribed on underside: *181 A-coll. L.C. Tiffany–Favrile Pottery / LCT* [conjoined]*/ B.* Inscribed over the glaze: *21 n BL.* The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.21) Fig. 226

119. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed porcelaneous earthenware, H. 12¾ in. (32.4 cm). Inscribed on underside: conjoined *LCT / 87-A coll. / L. C. Tiffany–Pottery / Favrile / 7.* Collection of Eric Streiner Fig. 144

120. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed porcelaneous earthenware, H. 10 in. (25.4 cm). Inscribed on underside: *P428 L. C. Tiffany Pottery.* The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (96-001) Fig. 147

121. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed porcelaneous earthenware, H. 9¾ in. (24.8 cm). Inscribed on underside: *P.247 L. C. Tiffany Favrile Pottery / LCT* [conjoined]. The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (96-002) Fig. 148

122. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed porcelaneous earthenware, H. 16⅜ in. (41.6 cm). Inscribed on underside: *82 A-coll. L. C. Tiffany / Favrile Pottery.* The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (66-055) Fig. 138

123. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed porcelaneous earthenware with bronze base, H. 16½ in. (41.9 cm). Inscribed on underside: *Tiffany Studios.* Incised on underside: *LCT* [conjoined]. The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (78-233) Fig. 139

124. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed porcelaneous earthenware, H. 10¾ in. (27.3 cm). Inscribed on underside: *L. C. Tiffany / Favrile Pottery / 201 A-coll.* The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (79-532) Fig. 227

125. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed porcelaneous earthenware, H. 14¾ in. (37.5 cm). Inscribed on underside: *84 A-coll. / L. C. Tiffany Favrile Pottery / "7"* [conjoined]. The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (77-042) Fig. 229

126. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed porcelaneous earthenware, H. 5 11/16 in. (14.4 cm). Inscribed on underside: *183 A-coll. L. C. Tiffany / Favrile Pottery.* The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (65-022) Fig. 230

127. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed porcelaneous earthenware, H. 4⅝ in. (11.7 cm). Inscribed on underside: *LCT* [conjoined]. The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (80-017) Fig. 233

128. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. White earthenware with nine test glazes, H. 9 in. (22.9 cm). Inscribed on underside: *LCT* [conjoined]*/ P.* Notations on glaze tests: *55B / 49 / 23 G / 4H 21 MX / .59L / 59A.* Collection of Eric Streiner Fig. 234

129. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed porcelaneous earthenware, H. 9⅜ in. (24.4 cm). Inscribed on underside: *LCT* [conjoined] */ 80 A-coll. / L. C. Tiffany / Favrile Pottery.* Collection of Eric Streiner Fig. 228

130. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed porcelaneous earthenware, H. 5⅛ in. (13 cm). Inscribed on underside: *LCT* [conjoined]*/ P668 / L. C. Tiffany Favrile Pottery / 35 A-coll.* Collection of Eric Streiner Fig. 236

131. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed porcelaneous earthenware, H. 8¾ in. (22.2 cm). Inscribed on underside: *LCT* [conjoined]. The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (76-003) Fig. 235

132. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed porcelaneous earthenware, H. 8¾ in. (22.2 cm). Inscribed on underside*: L.C.T. Favrile Pottery / P1249*. The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (84-001) Fig. 235

133. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed porcelaneous earthenware, H. 8⅞ in. (22.5 cm). Inscribed on underside: *LCT* [conjoined]. The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (64-002) Fig. 235

134. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed porcelaneous earthenware, H. 7¾ in. (19.7 cm). Inscribed on underside: *L. C. Tiffany Favrile Pottery / 129 A-coll.* The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (55-001) Fig. 232

135. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1904–14. Glazed porcelaneous earthenware, H. 10 1⁄16 in. (27.8 cm). Inscribed on underside: *LCT* [conjoined]*/ L.C.T. Tiffany–Pottery / 31 A-coll. / P618 / 7*. Collection of Eric Streiner Fig. 231

136. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1910–14. Electroformed copper coating over white earthenware, H. 7¼ in. (18.4 cm). Incised on underside: *L. C. Tiffany–Favrile Bronze Pottery / B.P. 325 / 40 A-coll.* The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (65-026) Fig. 237

137. Louis Comfort Tiffany, Tiffany Furnaces, Vase, 1910–14. Electroformed copper coating over white earthenware, H. 6 7⁄16 in. (16.4 cm). Incised on underside: *BP 229 / Favrile Bronze Pottery / 33 A-coll.* Collection of Eric Streiner Fig. 238

138. Four tiles. Iznik, Turkey, 1575–1650. Glazed earthenware, each: 7¾ x 7¾ x ¼ in. (19.7 x 19.7 x 1.9 cm). Ball State University Museum of Art, Muncie, Indiana, Gift of David T. Owsley (1991.068.242gg,jj,kk,ll) Fig. 48

139. Two tiles. Iznik, Turkey, 1575–1650. Glazed earthenware, each: 10½ x 10½ x 1 in. (26.7 x 26.7 x 2.5 cm). Ball State University Museum of Art, Muncie, Indiana, Gift of David T. Owsley (1991.068.244a-b) Fig. 127

Enamelware

140. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, 1898–1902. Enamel on copper, H. 7⅛ in. (18.1 cm). Inscribed on underside: *162 A-coll L. C. Tiffany / SG123*. The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (66-001) Fig. 221

141. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Bowl, 1898–1902. Enamel on copper, H. 6⅛ in. (15.6 cm). Inscribed on underside: *SG44 / Louis C. Tiffany*. The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.29) Fig. 220

142. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Covered box, 1898–1907. Enamel on copper, 2⅛ x 5½ in. (6.7 x 14 cm). Inscribed on underside: *Louis C. Tiffany / 9151 / 1*. The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.33a,b) Fig. 224

143. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Bowl, 1898–1907. Enamel on copper, H. 2¼ in. (5.7 cm). Inscribed on underside: *L.C.T. 109 EL 91*. The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.34). Fig. 5

144. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Covered box, 1898–1907. Enamel on copper, H. 3 1⁄16 in. (7.8 cm). Inscribed on underside: *EL / 113*. The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.35a,b) Fig. 222

145. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, 1898–1907. Enamel on copper, H. 1 11⁄16 in. (4.3 cm). Inscribed on underside: *L.C.T. EL 261 90*. The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.36) Fig. 223

146. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Vase, 1898–1907. Enamel on copper, H. 2⅛ in. (5.4 cm). Inscribed on underside: *EL 112 / XX*. The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.37) Fig. 218

147. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Bowl, 1898–1907. Enamel on copper, H. 1⅝ in. (4.1 cm). Inscribed on underside: *L.C.T. 263 EL / 114*. The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.40) Fig. 5

148. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Covered box, 1898–1902. Enamel on copper, H. 1 1⁄16 in. (4.9 cm). Inscribed on underside: *111 / L.C.T. SG 198*. The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.41a,b) Fig. 222

149. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Covered box, 1898–1902. Favrile glass, enamel on copper, 3⅞ x 6 x 4 1⁄16 in. (9.8 x 15.2 x 12.2 cm). Inscribed on underside: *Louis C. Tiffany / SG 300 9A*. The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.42a,b) Fig. 219

150. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, Bowl, 1898–1907. Enamel on copper, H. 1½ in. (3.8 cm). Inscribed on underside: *L.C.T. 22 469 / EL 230*. The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.43). Fig. 5

151. Louis Comfort Tiffany, Tiffany Glass and Decorating Company, "Gourd" tray, ca. 1900. Enamel on copper, 25½ x 14 in. (64.8 x 35.6 cm). The Erving and Joyce Wolf Collection Fig. 225
Lot 316 (illustrated) in 1946 Louis Comfort Tiffany Foundation sale catalogue

152. Louis Comfort Tiffany, Tiffany Furnaces, Inkwell, 1898–1907. Enamel on copper, 1½ x 6 x 11¼ in. (3.8 x 15.2 x 28.6 cm). Inscribed on underside: *Louis C. Tiffany / EL 169*. The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (70-016) Fig. 216

153. Louis Comfort Tiffany, Tiffany Furnaces, Pin tray, 1907. Enamel on copper, 2 x 3 in. (5.1 x 7.6 cm). Inscribed on underside: *EL 246 B / m L.C.T.* The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (69-010) Fig. 217

Silver and Other Metalwork

154. Louis Comfort Tiffany, Tiffany Studios, Partial tea service from Laurelton Hall, 1902–4. Silver, silver gilt, ivory, waste bowl: 3¼ x 5⅛ in. (8.3 x 13.7 cm); teapot: 6¼ x 7⅞ x 5⅞ in. (15.9 x 20 x 14.9 cm); creamer: 4 x 5⅛ x 4⅛ in. (10.2 x 13 x 10.5 cm). Marked on underside: *TIFFANY STUDIOS / NEW YORK / STERLING / 925/1000 / 6646*. Los Angeles County Museum of Art, Purchased with funds provided by the Director's Roundtable (M.85.3a–c) Fig. 164
Lot 1079 (illustrated) in 1946 Louis Comfort Tiffany Foundation sale catalogue

155. Louis Comfort Tiffany, Tiffany Studios, Sugar bowl from Laurelton Hall tea service, 1902–4. Silver, silver gilt, 4⅞ x 6⅛ in. (12.4 x 15.6 cm). Marked on underside: *TIFFANY STUDIOS / NEW YORK / STERLING / 925/1000 / 6646.* Collection of Eric Streiner Fig. 165

156. Louis Comfort Tiffany, Tiffany Studios, Nine pieces from "Etched Metal and Glass" grapevine-pattern desk set, ca. 1910–20. Favrile glass, bronze, letter opener: H. 9⅛ in. (23.2 cm); pen tray: 9⅜ x 2 ⅜ in. (23.3 x 7.1 cm); blotter: 1 ⅛ x 5 ⅜ x 3 in. (4.9 x 14.8 x 7.6 cm); bill holder: H. 7⅛ in. (18.1 cm); paper rack: 8⅝ x 12½ x 3½ in. (21.9 x 31.8 x 8.9 cm); stamp box: 4 x 2⅜ in. (10.2 x 5.6 cm); blotter holders: L. 19⅛ in. (48.4 cm). The Metropolitan Museum of Art, New York, Gift of Mrs. H. S. Mesick, 1962 (62.233.2, .3, .5, .7, .14, .18a,b, .19a,b). Paper holder: 3¾ x 2⅜ in. (9.5 x 6 cm). The Metropolitan Museum of Art, New York, Gift of Estate of John F. Scharffenberger, 1990 (1990.314.7) Fig. 145

157. Four hanging chains from the Tiffany house. India, ca. 1882. Bronze, 76¾ x 5 in. (194.9 x 12.7 cm); 78¾ x 3 in. (200 x 7.6 cm); 39¾ x 5 in. (101 x 12.7 cm); 52 x 3 in. (132.1 x 7.6 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (75-008:A; 75-009:B; 75-011; 75-012) Fig. 59

Wood Objects

158. Louis Comfort Tiffany, Tiffany Studios, Covered box, 1905–10. Maple, fruitwood, mother-of-pearl, 5½ x 4⅛ in. (14 x 10.5 cm). Marked on underside: *TIFFANY STUDIOS / NY / 177.* Collection of Eric Streiner Fig. 239

159. Louis Comfort Tiffany, Tiffany Studios, Covered box, 1905–13. European walnut (?), glass, H. 2⅝ in. (6.7 cm). Marked on underside: *TIFFANY STUDIOS / NEW YORK.* The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation, 1951 (51.121.44a,b) Fig. 240

160. Textile printing block. Probably India, probably 19th century. Wood, 19 x 18¼ in. (48.3 x 46.4 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (56-057:2) Fig. 15

161. Textile printing block. Probably India, probably 19th century. Wood, 19⅜ x 19⅜ in. (49.2 x 49.2 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (56-057:11) Fig. 16

162. Textile printing block. Probably India, probably 19th century. Wood, 19¼ x 19¼ in. (48.9 x 48.9 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (56-057:10)

163. Textile printing block. Probably India, probably 19th century. Wood, 18 x 17 in. (45.7 x 43.2 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (56-057:14)

Carpet

164. Louis Comfort Tiffany, Tiffany Studios, Carpet for dining room, Laurelton Hall, after 1913. Wool, 306¼ x 103⅜ in. (777.9 x 262.6 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (67-012) Fig. 160
Lot 214 (illustrated) in 1946 Louis Comfort Tiffany Foundation sale catalogue

Costume

165. Peacock headdress, ca. 1913. Peacock head and feathers, cloth, metal, sequins, celluloid paillettes, 10 x 6½ x 8½ in. (25.4 x 16.5 x 21.6 cm). Museum of the City of New York, Gift of Julia Tiffany Weld (75.21.1)
Fig. 323

Books, Drawings, and Ephemera

166. Louis Comfort Tiffany, *Invitation to a Hearthwarming,* ca. 1886. Sepia print and ink on paper, 2⅞ x 9½ in. (7.3 x 24.1 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (67-037) Fig. 319

167. Louis Comfort Tiffany, Dinner menu for Peacock Feast at Laurelton Hall, May 15, 1914. Ink on papercard, 6 x 8 in. (15.2 x 20.3 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (67-033) Fig. 270

168. Charles de Kay (1848–1935), *The Art Work of Louis Comfort Tiffany,* binding design by Louis Comfort Tiffany, 1914. 12¾ x 10¼ in. (32.4 x 26 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (69-017) Fig. 169

169. Design drawing of magnolia blossom on floral capital from loggia, Laurelton Hall, ca. 1900–1915. Watercolor, graphite, and ink on paper, 18⅜ x 14 in. (46.7 x 35.6 cm). The Metropolitan Museum of Art, New York, Gift of Lenox, Inc. Fig. 77

170. Design drawing of lotus blossom on floral capital from loggia, Laurelton Hall, ca. 1900–1915. Watercolor, graphite, and ink on paper, 18⅜ x 14 in. (46.7 x 35.6 cm). The Metropolitan Museum of Art, New York, Gift of Lenox, Inc. Fig. 74

171. Design drawing of poppy blossom on floral capital from loggia, Laurelton Hall, ca. 1900–1915. Watercolor, graphite, and ink on paper, 18⅜ x 14 in. (46.7 x 35.6 cm). The Metropolitan Museum of Art, New York, Gift of Lenox, Inc. Fig. 76

172. Design drawing of peony blossom on floral capital from loggia, Laurelton Hall, ca. 1900–1915. Watercolor, graphite, and ink on paper, 18⅜ x 14 in. (46.7 x 35.6 cm). The Metropolitan Museum of Art, New York, Gift of Lenox, Inc. Fig. 75

173. Design drawing of flower buds and seedpods on floral capitals from loggia, Laurelton Hall, ca. 1900–1915. Watercolor, graphite, and ink on paper, 18⅜ x 14 in. (46.7 x 35.6 cm). The Metropolitan Museum of Art, New York, Gift of Lenox, Inc. Fig. 65

174. Guest book of Laurelton Hall, 1916–51. Leather and gold leaf, paper, 8½ x 10½ in. (21.6 x 26.7 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (1999-022) Fig. 328

175. *Prospectus for The Louis Comfort Tiffany Foundation*, 1920. Bound paper, 9¼ x 6⅛ in. (23.5 x 15.6 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (1999-083:2)

176. *Catalogue of Oriental and Chinese Rugs*, published by The Louis Comfort Tiffany Foundation, 1920. Bound paper, 8½ x 6¼ in. (21.6 x 15.9 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (77-030:B)

177. *Catalogue of Chinese and Japanese Objects of Art*, published by The Louis Comfort Tiffany Foundation, 1921. Bound paper, 8½ x 6¼ in. (21.6 x 15.9 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (164)

Asian Art

Chinese objects once owned by Louis Comfort Tiffany

178. Fragment of temple carpet. China, Ming (1368–1644) or Qing dynasty (1644–1911), 1600–1650. Wool pile on cotton foundation, 53⅛ x 41⅜ in. (135 x 105 cm). Private collection, Ticino, Switzerland Fig. 268
Lot 1043 (illustrated) in 1946 Louis Comfort Tiffany Foundation sale catalogue

179. Pair of lions. China, Qing dynasty (1644–1911), inscribed 1684. Glazed stoneware, H. 66 in (167.6 cm). Private collection, Switzerland Fig. 279
Lot 986 (illustrated) in 1946 Louis Comfort Tiffany Foundation sale catalogue

180. Ornament. China, Qing dynasty (1644–1911), 18th century. Jade, 3 x 3 x ¼ in. (7.6 x 7.6 x 0.6 cm). The Hermitage Foundation Museum and Gardens, Norfolk, Virginia (1946.0022.01)
Lot 929 in 1946 Louis Comfort Tiffany Foundation sale catalogue

181. Ornament. China, Qing dynasty (1644–1911), 18th century. Jade, 2¼ x 2¼ x ¼ in. (5.7 x 5.7 x 0.6 cm). The Hermitage Foundation Museum and Gardens, Norfolk, Virginia (1946.0023.01)
Lot 929 in 1946 Louis Comfort Tiffany Foundation sale catalogue

182. Ornament. China, Qing dynasty (1644–1911), 18th century. Jade, 1¾ x 3 x ¼ in. (4.4 x 7.6 x 0.6 cm). The Hermitage Foundation Museum and Gardens, Norfolk, Virginia (1946.0024.01)
Lot 929 in 1946 Louis Comfort Tiffany Foundation sale catalogue

183. Ornament, with cord. China, Qing dynasty (1644–1911), 18th century. Ornament: jade, silk, 3 x 1¾ x ¼ in. (7.6 x 4.4 x 0.6 cm), Cord: L. 21 in. (53.3 cm). The Hermitage Foundation Museum and Gardens, Norfolk, Virginia (1946.0025.01)
Lot 929 in 1946 Louis Comfort Tiffany Foundation sale catalogue

184. Pair of seals. China, Qing dynasty (1644–1911), 18th century. Soapstone, 12½ x 5 x 5 in. (31.8 x 12.7 x 12.7 cm). The Hermitage Foundation Museum and Gardens, Norfolk, Virginia (1946.0030.01)
Lot 955 in 1946 Louis Comfort Tiffany Foundation sale catalogue

185. Covered document box. China, Qing dynasty (1644–1911), 2nd half of 18th century. *Huang huali* wood, mother-of-pearl, stained ivory, lacquer, soapstone, various hard stones, 4 x 11½ x 18 11/16 in. (10.2 x 29.2 x 47.5 cm). [Old label affixed to underside, inscribed in ink script]: *#5961 - from Tiffany of New York - / Rare walnut Chinese box inlaid with 2/ -precious stones, carved and silver inlaid/ lower edge of box & cover 25075*; [in blue ink, later]: *B-51*; [painted inscription on interior of box]: *Collection / of / Louis Comfort Tiffany / Laurelton Hall*. Tiffany & Company Archives, Parsippany, New Jersey (1999.3) Fig. 290

186. Headdress. China, Qing dynasty (1644–1911), late 19th century. Gilded silver, kingfisher feathers, semiprecious stones, pearls, 9½ x 10½ in. (24.1 x 26.7 cm). The Hermitage Foundation Museum and Gardens, Norfolk, Virginia (1946.0028.01) Fig. 286
Lot 950 (illustrated) in 1946 Louis Comfort Tiffany Foundation sale catalogue

187. Headdress. China, Qing dynasty (1644–1911), late 19th century. Gilded silver, kingfisher feathers, cloth, fiber, 7 x 11½ in. (17.8 x 29.2 cm). The Hermitage Foundation Museum and Gardens, Norfolk, Virginia (1946.0029.01) Fig. 287
Lot 949 (illustrated) in 1946 Louis Comfort Tiffany Foundation sale catalogue

188. Tiara. China, Qing dynasty (1644–1911), late 19th century. Gilded silver, kingfisher feathers, 7 x 5½ x 1 in. (17.8 x 14 x 2.5 cm). The Hermitage Foundation Museum and Gardens, Norfolk, Virginia (1946.0026.01) Fig. 288
Lot 932 in 1946 Louis Comfort Tiffany Foundation sale catalogue

189. Tiara. China, Qing dynasty (1644–1911), late 19th century. Gilded silver, kingfisher feathers, tourmaline, 3¼ x 4 x 1 in. (8.3 x 10.2 x 2.5 cm). The Hermitage Foundation Museum and Gardens, Norfolk, Virginia (1946.0027.01) Fig. 288
Lot 932 in 1946 Louis Comfort Tiffany Foundation sale catalogue

Japanese objects once owned by Louis Comfort Tiffany

190. Katsukawa Shunchō (active 1780–95), *Women in the Bathhouse*. Japan, Edo period (1615–1868), ca. 1785–95. Color woodcut, pillar print, 25¼ x 4¾ in. (64.1 x 12.1 cm). The Hermitage Foundation Museum and Gardens, Norfolk, Virginia (1946.0042.002)
Lot 839 in 1946 Louis Comfort Tiffany Foundation sale catalogue

191. Katsukawa Shunsen (active ca. 1790s–1820s), *Woman Strolling in the Snow*. Japan, Edo period (1615–1868), ca. 1815. Color woodcut, 29¼ x 9¾ in. (74.3 x 24. 8 cm). The Hermitage Foundation Museum and Gardens, Norfolk, Virginia (1946.0042.001)
Lot 839 in 1946 Louis Comfort Tiffany Foundation sale catalogue

192. Set of sword fittings *(koshirae)*, Japan, Edo period (1615–1868), 18th–19th century. Sheath: mother-of-pearl; handle: sharkskin wrapped in silk; and soft-metal fittings, L. 38½ in. (97.8 cm). The Hermitage Foundation Museum and Gardens, Norfolk, Virginia (1946.0018.01)
Lot 759 in 1946 Louis Comfort Tiffany Foundation sale catalogue

Chinese objects that are similar to objects in Tiffany's collection

193. Vase. China, Qing dynasty (1644–1911), Kangxi period (1622–1722). Glazed porcelain, H. 4½ in. (11.4 cm). The Metropolitan Museum of Art, New York, Bequest of Benjamin Altman, 1913 (14.40.32)

194. Musical stone with theme of the "Hundred Antiques." China, Qing dynasty (1644–1911), Qianlong period (1736–95). Jade (nephrite), 13 7/16 x 9 7/16 x 1 15/16 in. (34.1 x 24 x 4.9 cm). The Metropolitan Museum of Art, New York, Gift of Herbert R. Bishop, 1902 (02.18.644)

195. Cup. China, Qing dynasty (1644–1911), 18th century. Rhinoceros horn, 10¼ x 7¾ x 4 in. (26 x 19.7 x 10.2 cm); base: 3½ x 6⅛ in. (8.9 x 15.6 cm). The Metropolitan Museum of Art, New York, Gift of J. Pierpont Morgan, 1908 (08.212.12)

196. Throne. China, Qing dynasty (1644–1911), 18th–19th century. Lacquered wood, 40 x 41½ x 29¼ in. (101.6 x 105.4 x 74.3 cm). The Metropolitan Museum of Art, New York, Bequest of Florence Waterbury, in memory of her father, John I. Waterbury, 1968 (68.149.3)

197. Bottle. China, Qing dynasty (1644–1911), Kangxi period (1662–1722). Glazed porcelain, H. 12½ in. (31.8 cm). The Metropolitan Museum of Art, New York, Bequest of Benjamin Altman, 1913 (14.40.173)

Japanese objects that are similar to objects in Tiffany's collection

198. Armor *(yoroi)*. Japan, Late Kamakura period, early 14th century. Lacquered iron and leather, silk, stenciled leather, gilt copper, 37½ x 22 in. (95.3 x 55.9 cm); helmet: 6 1/16 x 11 1/16 in. (15.4 x 28.1 cm). The Metropolitan Museum of Art, New York, Gift of Bashford Dean, 1914 (14.100.121)

199. Sanyū (1685–1739), Tea bowl. Japan, Edo period (1615–1868), ca. 1730. Clay with black glaze, 3⅜ x 4 in. (8.6 x 10.2 cm). The Metropolitan Museum of Art, New York, Rogers Fund, 1917 (17.118.67)

200. Gourd-shaped sake bottle with design of the Tokugawa Family Crest "Aoi," Cherry Blossoms, Cords, and Net. Japan, Edo period (1615–1868), 18th century. Black lacquer with gold *maki-e* and silver *togidashi;* silk cord, 12 x 7 in. (30.5 x 17.8 cm). The Florence and Herbert Irving Collection (L.2003.32a–c)

201. Inrō with design of Crab in Basket. Reverse: Crab in Bamboo Leaves. Japan, Edo period (1615–1868), 19th century. Lacquer with gold, ceramic, pewter and mother-of-pearl inlay, 3⅜ x 2 1/16 x 1/16 in. (8.5 x 6.8 x 2.4 cm). The Metropolitan Museum of Art, New York, H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 (29.100.738)

202. Inrō with design of Dragonflies. Japan, Edo period (1615–1868), 18th–19th century. Lacquer, *fundame*, gold, brown and red *hiramakie*, *takamakie*,

ceramic inlay; interior: *roiro* and *fundame,* 2 1⁵⁄₁₆ x 2 5⁄₁₆ x 1 in. (7.4 x 5.9 x 2.5 cm). The Metropolitan Museum of Art, New York, H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 (29.100.904)

203. Writing box with design of Warbler in Plum Tree. Japan, Edo period (1615–1868), 18th century. Gold and silver *maki-e* on black lacquer, 2⅜ x 9⅜ x 10¼ in. (6 x 23.8 x 26 cm). The Metropolitan Museum of Art, New York, H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 (29.100.904)

204. Attributed to Tosa Mitsumachi (active 1525–59), inscribed by Ogata Korin (1658–1716), *Red and White Poppies.* Japan, Momoyama period (1573–1615) or Edo period (1615–1868), 17th century. Six-panel folding screen; ink, color, and gold on gilded paper, 65¾ x 147½ in. (167.0 x 374.7 cm). The Metropolitan Museum of Art, New York, H. O. Havemeyer Collection, Gift of Mrs. Dunbar W. Bostwick, John C. Wilmerding, J. Watson Webb Jr., Harry H. Webb, and Samuel B. Webb, 1962 (62.36.1)

205. Tea caddy. Japan, Edo period (1615–1868), 18th century. Gray clay covered with a thin red-brown glaze, streaked with golden yellow (Seto ware), H. 3½ in. (8.9 cm). The Metropolitan Museum of Art, New York, Edward C. Moore Collection, Bequest of Edward C. Moore, 1891 (91.1.151)

206. Tea caddy. Japan, Edo period (1615–1868), 18th century. Brown clay covered with brown and yellow glaze burnt away on one side (Seto ware), 2⅛ x 3⅜ in. (6.7 x 8.6 cm). The Metropolitan Museum of Art, New York, Edward C. Moore Collection, Bequest of Edward C. Moore, 1891 (91.1.336)

207. Tobacco pouch and pipe. Japan, Edo period (1615–1868), 18th century. Pouch with design of Cupid and flowers, Dutch embossed leather with silver foil, and color; clasp of design of a monk writing at a desk, gold, *shakudō,* and *shibuichi;* ojime in a shape of *Jurōjin,* gold; netsuke: pear framed with waves, freshwater pearl and gold; pipe with floral scrolling design, metal; pipe case with design of flowers, Dutch embossed leather with gold and silver foils, and color, pouch: H. 4 x 5¼ in (10.2 x 13.3 cm); pipe case: L. 9 in (22.9 cm). The Metropolitan Museum of Art, New York, Bequest of Benjamin Altman, 1913 (14.40.843a,b)

208. Four sword guards *(tsuba).* Japan, Edo period (1615–1868), probably 19th century. Iron plate with gilt and soft-metal inlays, upper left: 2¾ x 2½ x 5⁄₁₆ in. (7 x 6.4 x 0.8 cm); upper right: 2⅝ x 2½ x 5⁄₁₆ in. (6.7 x 6.4 x 0.5 cm); lower left: 2¾ x 2½ x 5⁄₁₆ in. (7 x 6.4 x 0.8 cm); lower right: 3 x 2¾ x 5⁄₁₆ in. (7.6 x 7 x 0.5 cm). The Charles Hosmer Morse Museum of American Art, Winter Park, Florida (71-017:B; 71-017:C; 71-017:D; 71-017:A) Fig. 274

209. Style of Ogawa Haritsu, or Ritsuō (1663–1747), Panel with design of flatfish. Japan, Edo period (1615–1868), 1890s. Lacquer, mother-of-pearl, bone, and pottery on wood, 14¾ x 10¾ in. (37.5 x 27.3 cm). The Metropolitan Museum of Art, New York, The Howard Mansfield Collection, Purchase, Rogers Fund, 1936 (36.100.151) Fig. 271

Native American Art

Native American objects owned by Louis Comfort Tiffany

210. Miniature baby carrier with doll. Plateau, United States, probably Nez Perce, late 19th or early 20th century. Linen, wool, glass beads, wood, leather, human hair, 28 x 6½ x 5 in. (71.1 x 16.5 x 12.7 cm). Collections of Shelburne Museum, Shelburne, Vermont (20.3-162)
Lot 513 (illustrated) in 1946 Louis Comfort Tiffany Foundation sale catalogue

211. Miniature baby carrier with doll. Plateau, United States, probably Yakima or Cascade, late 19th or early 20th century. Linen, wool, glass beads, wood, leather, human hair, 15⅝ x 4¼ x 2¾ in. (39.7 x 10.8 x 7 cm). Collections of Shelburne Museum, Shelburne, Vermont (20-3-164)
Lot 532 in 1946 Louis Comfort Tiffany Foundation sale catalogue

212. Grain bag. Plateau, United States, Wasco or Wishram, late 19th or early 20th century. Rush (probably sedge), cornhusk, other plant fibers, 12½ x 12 in. (31.8 x 30.5 cm) Collections of Shelburne Museum, Shelburne, Vermont (46.10-13)
Lot 498 in 1946 Louis Comfort Tiffany Foundation sale catalogue

213. Grain bag. Plateau, United States, Wasco or Wishram, late 19th or early 20th century. Rush (probably sedge), cornhusk, other plant fibers, leather, 13½ x 10 in. (34.3 x 25.4 cm). Collections of Shelburne Museum, Shelburne, Vermont (46.10-14)
Lot 498 (illustrated) in 1946 Louis Comfort Tiffany Foundation sale catalogue

214. Woven bag. Columbia River, Washington, Nez Perce, late 19th or early 20th century. Grass, wool, 21⅞ x 13⁹⁄₁₆ in. (55.5 x 34.5 cm). Brooklyn Museum, Charles Stewart Smith Memorial Fund (46.193.3) Fig. 309

215. Imbricated basket. Plateau, United States, Klikitat, late 19th or early 20th century. Cedar root, bear grass, horsetail root dye, rawhide, 15 x 15 x 15 in. (38.1 x 38.1 x 38.1 cm). Brooklyn Museum, Charles Stewart Smith Memorial Fund (46.193.1) Fig. 311

216. Cylindrical basket with bold zigzag patterns. Plateau, United States, Wasco or Klikitat, late 19th or early 20th century. Indian hemp, dogbane, cattail, dye from berry juices, 14 1⁵⁄₁₆ x 9⁷⁄₁₆ x 9⁷⁄₁₆ in. (37.9 x 24 x 24 cm). Brooklyn Museum, Charles Stewart Smith Memorial Fund (46.193.2) Fig. 312
Probably lot 433 in 1946 Louis Comfort Tiffany Foundation sale catalogue

217. Globular basket with star patterns. Columbia River, Washington, Wasco, late 19th or early 20th century. Corn husks, wool, 4⅜ x 7⅛ x 7⅛ in. (11 x 17.9 x 17.9 cm). Brooklyn Museum, Charles Stewart Smith Memorial Fund (46.193.4) Fig. 310

218. Imbricated basket with stepped patterns. Unknown Native American artist, early 20th century. Cedar fibers, spruce root, grass, bleach, 11½ x 12 x 10 1⁵⁄₁₆ in. (29.2 x 30.5 x 27.8 cm). Brooklyn Museum, Charles Stewart Smith Memorial Fund (46.193.5) Fig. 307

219. Imbricated basket with geometric figures. Northwest Coast, Washington, Klikitat, early 20th century. Cedar root, grass, dye, 11½ x 8½ x 9 in. (29.2 x 21.6 x 22.9 cm). Brooklyn Museum, Charles Stewart Smith Memorial Fund (46.193.6) Fig. 313

220. Basket. Northwest Coast, Washington, Skokomish, Coast Salish, late 19th or early 20th century. Bark, grass, 10¼ x 10⅞ x 10⅞ in. (26 x 27 x 27 cm). Brooklyn Museum, Charles Stewart Smith Memorial Fund (46.193.7) Fig. 308

221. Imbricated basket. Plateau, United States, Salish or Klikitat, late 19th or early 20th century. Plant fibers, 16 x 14½ in. (40.6 x 36.8 cm). Collections of Shelburne Museum, Shelburne, Vermont (46.10-1)
Lot 365 in 1946 Louis Comfort Tiffany Foundation sale catalogue

222. Imbricated basket. Plateau, United States, probably Klikitat, late 19th or early 20th century. Cedar root, other plant fibers, 8 x 14 in. (20.3 x 35.6 cm). Collections of Shelburne Museum, Shelburne, Vermont (46.10-7)
Lot 467 in 1946 Louis Comfort Tiffany Foundation sale catalogue

223. Imbricated basket. Plateau, United States, probably Klikitat, late 19th or early 20th century. Plant fibers, 9¼ x 8 in. (23.5 x 20.3 cm). Lot tag: *464/3.* Collections of Shelburne Museum, Shelburne, Vermont (46.10-10)
Lot 464 in 1946 Louis Comfort Tiffany Foundation sale catalogue

224. Basket with cover. Northwest Coast, probably Tlingit, late 19th or early 20th century. Spruce root, other plant fibers, 7 x 6 in. (17.8 x 15.2 cm). Collections of Shelburne Museum, Shelburne, Vermont (46.10-12)
Lot 389 in 1946 Louis Comfort Tiffany Foundation sale catalogue

225. Imbricated basket. Plateau, United States, probably Klikitat, late 19th or early 20th century. Plant fibers, 8½ x 3 x 9 in. (21.6 x 7.6 x 22.9 cm). Lot tag: *465/3*. Collections of Shelburne Museum, Shelburne, Vermont (46.10-16)
Lot 465 in 1946 Louis Comfort Tiffany Foundation sale catalogue

226. Basket with imbrication. Plateau, United States, probably Klikitat, late 19th or early 20th century. Plant fibers, 4 x 7 in. (10.2 x 17.8 cm). Collections of Shelburne Museum, Shelburne, Vermont (46.10-20)
Lot 465 or 464 in 1946 Louis Comfort Tiffany Foundation sale catalogue

227. Imbricated basket cradle. Unknown Native American artist, late 19th or early 20th century. Plant fibers, 8 x 16 x 25¾ in. (20.3 x 40.6 x 65.4 cm). Collections of Shelburne Museum, Shelburne, Vermont (46.10-15)
Lot 485 in 1946 Louis Comfort Tiffany Foundation sale catalogue

228. Imbricated basket washtub. Unknown Native American artist, late 19th or early 20th century. Plant fibers, 15 x 20⅞ x 35½ in. (38.1 x 51.9 x 90.2 cm). Collections of Shelburne Museum, Shelburne, Vermont (46.10-19)
Lot 409 in 1946 Louis Comfort Tiffany Foundation sale catalogue

229. Bowl. Probably Columbia River, Washington/Oregon border, Wasco or Wishram, 1800–1840. Bighorn-sheep horn, 5 x 6¼ x 7½ in. (12.7 x 15.9 x 19.1 cm). National Museum of the American Indian, Smithsonian Institution, Washington, D.C. (20/9391) Fig. 305
Lot 375 in 1946 Louis Comfort Tiffany Foundation sale catalogue

230. Bowl. Probably Columbia River, Washington/Oregon border, Wasco or Wishram, 1825–60. Bighorn-sheep horn, 5 x 8 x 9 in. (12.7 x 20.3 x 22.9 cm). National Museum of the American Indian, Smithsonian Institution, Washington, D.C. (20/9390) Fig. 306
Lot 375 in 1946 Louis Comfort Tiffany Foundation sale catalogue

231. Beaded dress. Plateau, Washington, Yakima, late 19th century. Buckskin, glass beads, metal coins, 46 x 45½ in. (116.8 x 115.6 cm). Brooklyn Museum, Museum Collection Fund (46.181) Fig. 314
Lot 503 (illustrated) in 1946 Louis Comfort Tiffany Foundation sale catalogue

232. Beaded dress. Plateau, United States, probably Yakima, ca. 1875. Mountain-sheep hide, glass pony beads, sinew, L. 52 in. (132.1 cm). Collection of Ken and Judy Siebel
Lot 505 in 1946 Louis Comfort Tiffany Foundation sale catalogue

233. Saddlebag. Probably Oregon or Washington, Plateau tribe, ca. 1900. Elkhide, wool cloth, glass beads, 1 x 13½ x 117½ in. (2.5 x 34.3 x 298.5 cm) (with fringe). National Museum of the American Indian, Smithsonian Institution, Washington, D.C. (20/9382)
Lot 518 in 1946 Louis Comfort Tiffany Foundation sale catalogue

Native American objects that are similar to objects in Tiffany's collection

234. Mush bowl. California, Pomo. Plant fiber, wood, 14⅞₁₆ x 16⅝₁₆ in. (37 x 42 cm). American Museum of Natural History, New York (50/767)

235. Dagger. Southeastern Alaska, Tlingit, 1850–60. Wood, steel, abalone-shell inlay, ivory, Native-tanned skin, 14¾ x 2¾ in. (37.5 x 7 cm). The Metropolitan Museum of Art, New York, Gift of Ralph T. Coe, 2002 (2002.602.4)

236. Female doll. Northern Montana or Alberta, Blackfoot, late 19th century. Native-tanned skin, glass beads, hair, wool trade cloth, commercial leather, metal, 10¼ x 6¾ in. (26 x 17.1 cm). Ralph T. Coe Collection

237. Kayak model with hunter. Aleutian or Pribilof Islands, Alaska, Aleut, 1840–50. Gutskin, fur, painted wood, sinew, 4 x 12 x 2 in. (10.2 x 30.5 x 5.1 cm). Ralph T. Coe Collection

238. Sheath. British Columbia, Tahltan, 1850–60. Wool and cotton trade cloth, glass, metal beads, 26½ x 3⅛ in. (66 x 7.9 cm). The Metropolitan Museum of Art, New York, Gift of Ralph T. Coe, 2002 (2002.602.5)

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