The plans for Laurelton Hall were drawn by Robert L. Pryor (1879–1964), a young architect with Tiffany’s firm. In concept and detail, however, the design was pure Tiffany and represented his interests and ideas. It was Tiffany himself who created three-dimensional clay models of the house.

The house was a complex asymmetrical shape calculated to place it in the landscape rather than to dominate it. The rooms radiated from the central reception hall. Every view from the house was artfully determined to connect the viewer with the setting. The elevation was organized into layers of descending height. The walls were punctuated by architectural elements such as a patio on the east, a stepped terrace to the north, and the long horizontal band of windows and four columns of the loggia on the south
façade. These elements integrated the house with its natural setting. An octagonal tower held the entire scheme together and established the house in the landscape.

Geometrical variety was carefully balanced in the design, providing for a rich interplay of light and shadow across the façades. As in Tiffany's glass, the materials were generally simple, often concrete and stucco, but were manipulated to produce an overall richness and variety in a unified composition.
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