Morse Museum Object Guide

8) My Family at Somesville, c. 1880
Art gallery
Laurelton Hall
Oil on canvas
(73-001)

9) Yellowstone Canyon, 1917
Art gallery, Laurelton Hall
Watercolor and gouache on tinted paper
Signed, lower left: Louis C. Tiffany / 1917
(77-035)

10) Hudson River Landscape near Dobbs Ferry, c. 1880–82, importer
Tiffany & de Forest Decorators,
Unknown maker
W art gallery and studio, Laurelton Hall
Studio, Seventy-Second Street house;
probably 19th century

11) Top to bottom:
Five printing blocks,
probably 19th century
Studio, Seventy-Second Street house;
art gallery and studios, Laurelton Hall
Wood, metal
Unknown maker, India
Tiffany & de Forest Decorators,
1880–82, importer
(56-001:4, 08, 03, 09)

Window, c. 1885
Ballroom, Seventy-Second Street house;
art gallery, Laurelton Hall
Butterfly
Leaded glass
(60-006)

12) Artist's collection, left to right:
Vase, c. 1904–14
Laurelton Hall
Glazed white clay
Marks: [conjoined LCT] / 7 / 84 A-Coll. L.C. Tiffany Favrile / Pottery
(77-042)

Vase, c. 1904–1902
Second-floor balcony, reception hall,
Laurelton Hall
Enamel on copper
Marks: 162 A-Coll. L.C. Tiffany / SG 123
(66-031)

Vase, c. 1910
Second-floor balcony, reception hall,
Laurelton Hall
Paperweight
Calla lily
Blown glass
(2003-023)

13) Artist's Collection
Back row, left to right:
Vase stand or pedestal, c. 1905–18
Second-floor balcony, reception hall,
Laurelton Hall
Blown glass
Marks: 210 A-Coll. / L.C. Tiffany – Favrile
(2003-022)

Paperweight, c. 1895–1902
Second-floor balcony, reception hall,
Laurelton Hall
Exhibited: Prima Esposizione
Internazionale d'Arte Decorativa
Moderna, Turin, Italy, 1902
Agate
Cast glass
Marks: 97 A-Coll. L.C. Tiffany – Favrile
(68-009)

Vase, c. 1897–1900
Laurelton Hall
Cast glass
(65-004)

Vase, c. 1904–14
Second-floor balcony, reception hall,
Laurelton Hall
Glazed white clay
Marks: L. C. Tiffany / Favrile / Pottery / 127 A-Coll.
(69-011)

Vase, c. 1885–1905
Second-floor balcony, reception hall,
Laurelton Hall
Agate
Blown and carved glass
(66-051)

Front row, left to right:
Vase, c. 1904–14
Second-floor balcony, reception hall,
Laurelton Hall
Glazed white clay
– Pottery
(55-001)

14) Door frame, c. 1903
Porte cochère entrance,
Laurelton Hall
Glazed tesselae, marble, plaster
(2003-011)

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The most notable outbuildings were the chapel from the Tiffany exhibit at the 1893 World's Columbian Exposition in Chicago, which was installed on the estate in 1916, and the art gallery, created in 1918. Many of Tiffany's own paintings along with paintings he collected were displayed in this building, the façade of which he decorated in a manner reminiscent of an eighteenth-century Indian residence.

Tiffany adapted the westernmost portion of the house, originally a carriage house and day stables, to accommodate artists at the Louis Comfort Tiffany Foundation. This building included exhibition pieces and student art, as well as Tiffany's Tree of Life window—the very last window he designed.

Tiffany was continually perfecting every aspect of the house, and as his retirement approached, he began to view the estate as a museum to preserve his artistic vision, he accelerated the incorporation of cherished objects from his former houses as well as from his career in general. This has further complicated the matter of determining the precise location of what survives. Still, all the objects contribute to our understanding of Tiffany's attitude toward life—his pursuit of beauty.

Objects in this gallery are from the other rooms at Laurelton Hall. Their installation history at various Tiffany residences is stated if known. Unless otherwise noted, they were designed by Louis Comfort Tiffany (1848–1933) or one of his artists and made under the name of one of his companies.

1) Top to bottom:
   - Lunette, c. 1890–1900
     Studio, Seventy-Second Street house; art gallery façade, Laurelton Hall
     Leaded glass, cast lead (61-001, 61-002; MET-011-77, 2004-025)
   - Pair of doors with frame, c. 1882
     Studio, Seventy-Second Street house; art gallery façade, Laurelton Hall
     Teakwood (59-012-A, B)
   - Transfiguration panel, probably 19th century
     Laurelton Hall
     Christ with Moses and Elijah
     Carved wood
     Unknown maker (2003-010)
   - Peonies and Iris, 1915
     Art gallery, Laurelton Hall
     Oil on canvas
     Signed, lower left: Louis C. Tiffany 15
     (62-027)
   - Pumpkins and Roots window, 1889–1900
     Laurelton Hall
     Exhibited Exposition Universelle, Paris, 1900
     Leaded glass (U-074)

2) Transfiguration panel, probably 19th century
   Laurelton Hall
   Christ with Moses and Elijah
   Carved wood
   Unknown maker (2003-010)

3) Peonies and Iris, 1915
   Art gallery, Laurelton Hall
   Oil on canvas
   Signed, lower left: Louis C. Tiffany 15
   (62-027)

4) Pumpkins and Roots window, 1889–1900
   Laurelton Hall
   Exhibited Exposition Universelle, Paris, 1900
   Leaded glass (U-074)

5) Four chains, c. 1882
   Studio, Seventy-Second Street house; north terrace, Laurelton Hall
   Cast metal
   Unknown maker, India
   Tiffany & de Forest Decorators, 1880–82, importer
   (75-008-A, 75-009-B, 75-011, 75-012)
   - Platforms, left to right, back to front:
     - Vase, c. 1904–14
       Second-floor balcony, reception hall, Laurelton Hall
       Glazed white clay
       Marks: [conjoined LCT] / 82
       A-Coll. L.C. Tiffany – Favrile / Pottery
       (66-050)
     - Cupboard, c. 1882
       Possibly Bella apartment; studio, Laurelton Hall
       Carved wood
       L. C. Tiffany & Co., 1878–85, designer
       Unknown maker, India
       Tiffany & de Forest Decorators, 1880–82, importer
       (92-001)
     - Four printing blocks, probably 19th century
       Studio, Seventy-Second Street house; art gallery and studio, Laurelton Hall
       Wood, metal
       Unknown maker, India
       Tiffany & de Forest Decorators, 1880–82, importer
       (56-052-02, 66, 12, 04)

6) Stalactite hanging shade, c. 1910
   Laurelton Hall
   Cast glass
   (76-024)

7) Tree of Life window, 1928–31
   Studio, Laurelton Hall
   Leaded glass
   (67-022-A–H)

8) Four print blocks, probably 19th century
   Studio, Seventy-Second Street house; art gallery and studio, Laurelton Hall
   Wood, metal
   Unknown maker, India
   Tiffany & de Forest Decorators, 1880–82, importer
   (56-052-02, 66, 12, 04)

9) Hanging shade, c. 1904
   Laurelton Hall
   Blown glass
   (U-105)

10) Hanging shade, c. 1904
    Laurelton Hall
    Blown glass
    (U-104)

11) Tree of Life window, 1928–31
    Studio, Laurelton Hall
    Leaded glass
    (67-022-A–H)

12) Thirteen tiles, c. 1913
    Laurelton Hall
    Glazed white clay
    Marks:
    Marine Pottery and Tile Works, Doylestown, Pennsylvania,
    1898–1930, maker
    (67-022-A–M)

13) Four printing blocks, probably 19th century
    Studio, Seventy-Second Street house; art gallery and studio, Laurelton Hall
    Wood, metal
    Unknown maker, India
    Tiffany & de Forest Decorators, 1880–82, importer
    (56-057-11, 07, 10, 13)

14) Rock crystal
    North terrace and reception hall, Laurelton Hall
    Rose quartz
    (2004-022)

In case, left to right:
- Four tushe (sword guards), 19th century
  Dragonfly and flowers motif, Dragonfly motif, Centipede motif, Insect motif
  Iron gilt and soft-metal inlays
  Unknown maker, Japan
  (?-107A–D)

- Electrolite, c. 1904
  Laurelton Hall
  Black-eyed Susan design, straight side, circular shape
  Leaded glass
  Marks: TIFFANY STUDIOS NEW YORK
  (67-018)

- Chair, c. 1929
  Laurelton Hall
  Wood, rush
  Unknown maker, probably Italian
  Gift of Mrs. Benjamin H. Hosking
  (92-006)

- The Blossoms of Spring (also known as Flora and Spring), c. 1887–88
  Dining room, Seventy-Second Street house; third-floor balcony, reception hall, and art gallery, Laurelton Hall
  Oil on canvas
  Signed, lower left: Louis C. Tiffany
  Gift of the Estate of Alfreda Tiffany Mitchell Bingham Gregor
  (76-001)

Fifteen Islamic tiles, c. 1275–1350
Porte cochere entrance, Laurelton Hall
Glazed earthenware
Unknown maker
Tiffany’s Laurelton Hall estate included the mansion of eighty-four rooms as well as various independent buildings. During Tiffany’s lifetime, most of the substantial media attention was focused on the principal rooms of the house, leaving scarce documentation on the rest. Not all artwork known to have come from Laurelton Hall then can be attributed to a precise location there.

In the house there were bedrooms, sitting rooms, nooks, and halls as well as intimate spaces such as the library, smoking room, and a parlor used as a breakfast room. There were also rooms designed around Tiffany’s collections of Chinese, Japanese, and Native American art, and selected objects from his own firm.