



THE CHARLES HOSMER  
MORSE MUSEUM  
*of American Art*

**Morse Museum Opens Its New Tiffany Wing on February 19**

*New 12,000-square-foot Wing Will Recall Grandeur of Louis Comfort Tiffany's Long Island Estate and Put on Permanent Public Display 250 Art Objects and Architectural Elements*

WINTER PARK, FL, February 8, 2011—The Charles Hosmer Morse Museum of American Art, home to the most comprehensive collection of Louis Comfort Tiffany materials in the world, opens a new \$5 million wing on February 19, the day after Tiffany's 163<sup>rd</sup> birthday.

The 12,000-square-foot addition provides for the first time long-term public access to the recently restored Daffodil Terrace from Louis Comfort Tiffany's celebrated Long Island home, Laurelton Hall. The new galleries also feature 250 art and architectural objects from or related to the destroyed estate. Highlights include prize-winning leaded-glass windows, iconic Tiffany Studios lamps, as well as art glass and custom furnishings.



Snowball and wisteria window from Laurelton Hall, c. 1898.

To celebrate the public opening of its new Tiffany wing, the Morse will offer free admission through March 20. On Friday, February 25, from 5 p.m. to 8 p.m. the museum invites families to enjoy free tours and a craft activity related to the new exhibition (Space is limited for these programs. No advance reservations can be accepted.)



Straight-on view of the living room gallery, showing the turtleback globes and hanging shades, and Four Seasons windows.

The new Laurelton Hall galleries add 6,000 square feet of public exhibition space in the museum and deepen the Morse's interpretations of Tiffany's life and legacy. The artist directed every facet of the estate's construction, from the room interiors and architectural details to an extensive scheme of gardens and fountains. The mansion was destroyed by a fire in 1957. The 10 new galleries at the Morse showcase surviving components of Laurelton Hall's dining room, living room and reception hall—also known as the Fountain Court—as well as other rooms, creating a uniquely immersive experience.

“The new galleries suggest aspects of the actual rooms designed and decorated by Tiffany during his lifetime,” said Laurence J. Ruggiero, director of the Morse Museum. “Visitors can no longer go to Laurelton Hall to appreciate Tiffany’s approach to design, but they can come to the Morse and, we hope, gain a more holistic sense of the man, his aesthetic, and the power of his imagination.”

Photographs of interiors from the estate, which was covered extensively in contemporary magazines and journals, aided the museum’s efforts to suggest the true experience of Laurelton Hall. Working with the Morse Museum’s staff, George Sexton Associates of Washington, D.C., designed the lighting and installations in the museum’s new addition to evoke the essence of Tiffany’s design vision.

“Laurelton Hall was Tiffany’s masterpiece, and it housed a self-curated collection of Tiffany Studios’ production,” said Curator and Collection Manager Jennifer Perry Thalheimer. “The objects he put in his home and the way he arranged them reflected his perpetual quest for beauty.”

### **Expansion Highlights**

The Daffodil Terrace, installed in a new glass-enclosed gallery, serves as the centerpiece of the new wing. The 18-by-32-foot outdoor room exemplifies Tiffany’s unique and dramatic style. Supported by eight 11-foot columns that are topped with bouquets of glass daffodils, the terrace’s coffered ceiling is composed of hundreds of stenciled wood elements and molded tiles in three bays. The central bay features a skylight covered by six 10-foot grids of iridescent-glass tiles in a pear-tree motif. The terrace, pieced together from



A horizontal view of the Daffodil Terrace from Laurelton Hall (with dining room gallery in the background).

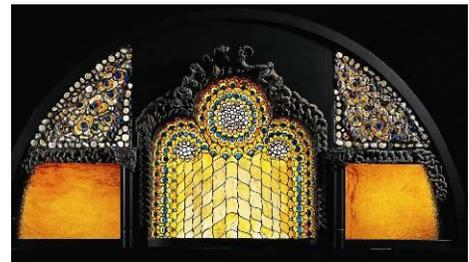
more than 600 distinct parts and fragments, is the museum’s most significant conservation project since reassembling Tiffany’s chapel interior from the 1893 World’s Columbian Exposition in Chicago in 1999. The conservation team, headed by Griswold Conservation Associates LLC, of Culver City, Calif., was able to reconstruct the terrace using old black-and-white photographs, historical descriptions and computer technology.

The terrace will be visible from vantage points both inside and outside the museum. Situated with a view of an expanded garden courtyard at the museum, the Daffodil Terrace, will be presented for the first time, in a manner related to its original location at Laurelton Hall.

Highlights from the dining-room installation include: a 13.5-foot-high, mosaic-decorated marble mantelpiece that is one of Tiffany's most forward-looking designs; a 25-foot-long wool rug; a domed leaded-glass chandelier 6.5 feet in diameter; and a suite of six leaded-glass wisteria transoms.

The living room installation features four leaded-glass panels depicting the four seasons—each from a single window from the Tiffany exhibit at the *Exposition Universelle* in Paris in 1900, for which the artist won a gold medal. Five turtleback-glass hanging lamps suspended from an iron yoke made to the specifications of Tiffany's original serve as the focal point of the gallery.

The Morse is also displaying a pair of intricately carved Indian teak doors and a half-moon-shaped glass mosaic with a central leaded-glass window in a peacock-feather motif, which formed the entryway to the art gallery that Tiffany built on the estate. Another new gallery serves as a study room and includes accessible copies of books that were in Tiffany's personal library. Together, the art objects and installations work to provide context for understanding Tiffany's originality and enduring appeal.



Leaded glass and cast lead lunette from the art gallery, c. 1890–1900.

### **Louis Comfort Tiffany's Laurelton Hall**

Laurelton Hall, built between 1902 and 1905 on Long Island, is arguably Tiffany's greatest work of art. In his 84-room, eight-level mansion, set on almost 600 acres overlooking Cold Spring Harbor and Long Island Sound, Tiffany integrated into one rapturous whole all the passions and preoccupations of his life—color, light, nature and the art of Eastern and Islamic cultures.

After the fire in 1957, Hugh F. McKean and his wife, Jeannette, who together assembled the Morse Museum's collection, salvaged architectural elements, windows and other objects from the ruins of the estate. Over the next four decades, they continued to search out and collect objects from the estate that earlier had been auctioned, sold or given away. The Morse is the largest single repository of surviving materials from Laurelton Hall.

### **About the Charles Hosmer Morse Museum of American Art**

The museum was founded in 1942 by Jeannette Genius McKean, who was committed to the family tradition of philanthropy begun by her grandfather, Chicago industrialist Charles Hosmer Morse. She and her husband, Hugh F. McKean, built the Morse's collection over a 50-year period and have provided continued support to the museum as a gift to the community. In 1957, when a fire at Tiffany's Laurelton

Hall estate threatened to destroy his legacy, the McKeanes rescued surviving art and architectural objects. Since then, the Morse has been dedicated to preserving and presenting Tiffany's work in the context of American decorative art and furthering Tiffany scholarship. Today it houses the world's most comprehensive collection of works by Tiffany. The Morse is owned and operated by the Charles Hosmer Morse Foundation and receives additional support from the Elizabeth Morse Genius Foundation. It receives no public funds.

###

For images, please visit: [http://www.resnicowschroeder.com/media.asp?P=1&id=291&id\\_cat=432](http://www.resnicowschroeder.com/media.asp?P=1&id=291&id_cat=432)

For further information or additional image selections, please contact:

Catherine Hinman  
Director of Public Affairs and Publications  
chinman@morsemuseum.org  
407-645-5311