



Reception Hall



*Reception hall,
Laurelton Hall, c. 1925.
Photograph by David Aronow.*

The reception hall at Laurelton Hall was far more than an entry. It was the music room, the starting point, and central organizing element of the house. It was also the centerpiece of an intricate waterway that ran through the house and throughout the grounds in a powerfully symbolic expression of life and nourishment and completed the integration of Tiffany's creative ideas with the natural setting.

Within the roughly 1,500-square-foot hall, paired columns formed an octagonal inner space with an octagonal pool and tall glass vase at its center. This space rose three stories in successive stages, each balcony gallery showcasing precious art objects, and it culminated in a leaded-glass skylight that filtered a soft amethyst-colored light into the room from above. As water filled and flowed out of the central fountain's vase, the ensemble was bathed in ever-changing colored light created by interlocking color wheels concealed at its base. The water circulated from the pool to an exterior porch by way of a rill that fed into the complex water system winding throughout the entire estate. The many windows in the room further connected it with the outside.

In this enchanting space, stenciled fabric derived from Turkish sources decorated the walls, a series of twenty hanging lamps glowed, abundant flowers released their fragrances, and at night, music from hidden organ pipes filled the air. Rich with natural symbols and allusions to the Orient, this central room established Tiffany's vision for Laurelton Hall and clearly set out its themes of nature, artifice, unity, and above all, beauty.



Objects in this gallery are from or related to the reception hall at Laurelton Hall. Objects from the reception hall are specifically marked. Others have been selected because they are similar to objects displayed in the room or because they provide context. 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) **Hanging globe**,
c. 1905
Reception hall,
Laurelton Hall
Blown glass
Marks on shade: *L.C.T.*
2003-021

- 2) **Tiffany Pool L. I.** [Long Island], c. 1914
Gouache on paper
Francis Luis Mora, 1874–1940
Signed, lower left: *F. Luis Mora.*
Inscribed: *Tiffany Pool L. I.*
2007-016



- 3) **Pair of color wheels**,
c. 1904–10
Fountain,
reception hall,
Laurelton Hall
Lead, brass, glass
U-102

- 4) **Four scrolled panels from the
Four Seasons window**, c. 1899–1900
Garden entrance, reception hall,
Laurelton Hall
Exhibited: *Exposition Universelle*, Paris,
1900, and *Prima Esposizione
Internazionale d'Arte Decorativa
Moderna*, Turin, Italy, 1902
Leaded glass
64-036:A–D

- 5) *Top shelf:*

Vase, c. 1898
Blown glass
Marks: *L.C.T. o8466*
56-026

Middle shelf, left to right:

Vase, c. 1896
Blown glass
Marks: *C 388 / L.C. Tiffany – Favrite*
56-006

Vase, c. 1903
Paperweight
Blown glass
Marks: *L.C.T. / Y3092*
Paper label: [*LCT* conjoined monogram] /
*TIFFANY FAVRILE GLASS /
REGISTERED TRADE MARK*
56-004

Vase, c. 1906
Paperweight
Blown glass
Marks: *5613 C / L.C. Tiffany – Favrite*
67-019

Bottom shelf, left to right:

Vase, c. 1898
Blown glass
Marks: *L.C.T. L2*
Paper label:
[*TGDco* conjoined monogram] /
*TIFFANY FAVRILE GLASS /
REGISTERED TRADE MARK*
56-022

Vase, c. 1904
Flower form
Blown glass
Marks: *L.C.T. 8452A*
56-053

Vase, c. 1898
Blown glass
66-014

- 6) *Top shelf, left to right:*

Vase, c. 1897
Cypriote
Blown glass
Marks: *L.C.T. / Louis C. Tiffany / E 1771*
Paper label:
[*TGDco* conjoined monogram] /
*TIFFANY FAVRILE GLASS /
REGISTERED TRADE MARK*
56-024

Vase, c. 1896
Blown glass
Marks: *X1227*
69-021

Vase, c. 1904
Blown glass
Marks: *1553B / L.C.T.*
55-014

Middle shelf, left to right:

Vase, c. 1911
Blown glass
Marks: *618 G / L.C. Tiffany / Inc. /
– Favrite / Exhibition Piece*
Paper label:
[*LCT* conjoined monogram] /
*TIFFANY FAVRILE GLASS /
REGISTERED TRADE MARK*
66-015

Vase, c. 1898
Blown glass
Marks: *A224 Louis C. Tiffany*
56-035

Vase, c. 1907
Agate
Blown glass
Marks: *7008 D*
66-011



Bottom shelf, left to right:

Vase, c. 1904–14
Glazed white clay
Marks: [*LCT* conjoined monogram]
Paper label: *P. 1554*
78-0014

Vase, c. 1895
Blown glass
Marks: *X 679*
Paper label:
[*LCT* conjoined
monogram] / *TIFFANY
FAVRILE GLASS /
REGISTERED
TRADE MARK*
92-007



Vase, c. 1904–14
Glazed white clay, bronze
Marks on mount: *TIFFANY STUDIOS*
78-0233

7) *Top shelf:*

Vase, c. 1913

Tel-el-Amarna

Blown glass

Marks: 2301 H / L. C. Tiffany – Favrite
56-040

Middle shelf:

Vase, c. 1904–14

Glazed white clay

Marks: [LCT conjoined monogram] /
7 / P. 428 L. C. Tiffany Pottery
96-001

Bottom shelf, left to right:



Vase, c. 1899

Flower form

Blown glass

Marks: L.C.T. / M525

Paper label:

[TGDco conjoined monogram] /
TIFFANY FAVRILE GLASS /
REGISTERED TRADEMARK
56-025

Vase, c. 1913

Aquamarine

Blown glass

Marks: L. C. Tiffany – Favrite 1988H

Paper label: 533

56-005

Vase, c. 1895

Flower form

Blown glass

Marks: L.C.T. / B766

56-030

8) *In and around replicated marble basin:*

Replica fountain vase

Blown glass

Steuben Glass, Corning, New York,
1903–2011, maker

Rock crystals

North terrace and reception hall,
Laurelton Hall

Rose quartz

2004-022

9) *Charger, c. 1910*

Second-floor balcony, reception hall,
Laurelton Hall

Blown glass

Marks: 206 A-Coll. L. C. Tiffany – Favrite
82-001

10) *Left to right:*

**Tilework in corridor leading to harem
in the Imperial Topkapı Sarayı**

(palace), Istanbul, Turkey, c. 1880–93

No. 756 from the album *Yildiz and*

Topkapı palaces, tombs, and Selamlık

procession, Istanbul, Ottoman Empire

Duplicate photograph from a mounted
albumen print

Abdullah Frères, Ottoman Armenian

(modern Turkish), 1858–1900

Marks: *Abdullah Frères 756. / Vieux
Sérail*

2000-024:009

Wall panel, c. 1903

Reception hall, Laurelton Hall

Painted textile

58-020



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