Most Tiffany pottery was produced from molds and then finished by hand. It was light-fired semi-porcelain, a fine white clay, tempered to the loam-sand fraction size. As with his work in glass, Tiffany was intimately involved with object design. He strove to realize creative energy toward their surface finishes.

Wilhelm Jenkins, who was chief modeller in Tiffany’s pottery department for nearly five years, said that Tiffany himself threw some of the first master pots on the wheel, and that only he could carry his initial into the base of a piece of pottery before his firing. According to research by Tiffany scholar Robert Koch, Jenkins explained the greens at Tiffany Studios this way:

“Tiffany pottery was high fire, at approximately 2100 degrees Fahrenheit. A master pot was designed toward their surface finishes. Every piece was hand thrown, then a mould was made from each finished by hand. Some of the moulds carved, trimmed and carefully finished before firing. Some of the moulds were simple shapes and the effects of decoration were achieved by the carving.

“the greenware, after it had been thrown and dried, was delivered to a room, and then a chemical wash was run over it. This was followed by a second firing in which the kiln was not allowed to cool below 2100 degrees Fahrenheit. Then a mould was made from each finished by hand. Some of the moulds were simple shapes and the effects of decoration were achieved by the carving.

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The idea of this exhibit is to provide an overview of Tiffany’s work in pottery, collectors, experts, and curators in the field have agreed to join in this unique opportunity for American decorative ceramicists to see a large cross-section of Tiffany’s ceramics and to promote further appreciation of the medium and exchange of ideas.

All evidence suggests that Tiffany himself had a great appreciation for pottery and that for a period of time was greatly absorbed in its creation at his own studios.

The Morse, with its collection of more than 90 examples, is the largest known relative neglect by collectors, the number of pieces extant is doubtless small. As Tiffany’s ceramics – the pottery is rare. It is believed that – his windows, blown glass, and lamps – the pottery production of Tiffany – the pottery is rare. It is believed that – his windows, blown glass, and lamps – the pottery production of Tiffany – the pottery is rare. It is believed that – his windows, blown glass, and lamps – the pottery production of Tiffany – the pottery is rare. It is believed that – his windows, blown glass, and lamps – the pottery production of Tiffany – the pottery is rare. It is believed that – his windows, blown glass, and lamps – the pottery production of Tiffany – the pottery is rare. It is believed that – his windows, blown glass, and lamps – the pottery production of Tiffany – the pottery is rare. It is believed that – his windows, blown glass, and lamps – the pottery production of Tiffany – the pottery is rare. It is believed that – his windows, blown glass, and lamps – the pottery production of Tiffany – the pottery is rare. It is believed that – his windows, blown glass, and lamps – the pottery production of Tiffany – the pottery is rare. It is believed that – his windows, blown glass, and lamps – the pottery production of Tiffany – the pottery is rare. It is believed that – his windows, blown glass, and lamps – the pottery production of Tiffany – the pottery is rare. It is believed that – his windows, blown glass, and lamps – the pottery production of Tiffany – the pottery is rare. It is believed that – his windows, blown glass, and lamps – the pottery production of Tiffany – the pottery is rare. It is believed that – his windows, blown glass, and lamps – the pottery production of Tiffany – the pottery is rare. It is believed that – his windows, blown glass, and lamps – the pottery production of Tiffany – the pottery is rare. It is believed that – his windows, blown glass, and lamps – the pottery production of Tiffany – the pottery is rare. It is believed that – his windows, blown glass, and lamps – the pottery production of Tiffany – the pottery is rare. It is believed that – his windows, blown glass, and lamps – the pottery production of Tiffany – the pottery is rare.
Tiffany’s pottery is about unseen, and frequently very beautiful. Relates to the potter’s vision, but by painting on the surface, but by sculpting nature: the Favrile Pottery (66-031).

Etched: P. 1304 / L.C. Tiffany
Incised (on underside): LCT / 7.
c. 1904. Glazed white clay.

This is the first exhibition to our knowledge devoted exclusively to the pottery of Louis Comfort Tiffany (1848-1933). It marks the 100th anniversary of Tiffany's introduction of his ceramics in St. Louis at the Louisiana Purchase Exposition in 1904 and a rekindling of interest in this relatively little known and largely unstudied area of Tiffany's work.

The idea of this exhibit is to provide an opportunity for collectors, educators, and the public to see a large portion of Tiffany's ceramics and to prompt further interest and appreciation in this facet of his work.

The exhibition and the group that inspired it are organized instead by thematic characteristics are at work: naturalism – the use of natural forms and images; exoticism – the use of non-naturalized natural forms and images; historicism – the use of historical styles and forms; and abstraction – the repudiation of natural forms and images. These thematic characteristics are at work in Tiffany’s work to his times. These are the movements that Tiffany’s pottery is always interesting, and frequently very beautiful. Relates to the potter’s vision, but by painting on the surface, but by sculpting nature: the Favrile Pottery (66-031).

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in all fields. His love of the modest and at the same time the lovely forms in Tiffany's masterful manipulation of the natural world becomes apparent. The other, a vase, for example— if you will, the color scheme— when viewed at eye level, because not only was shaped and intricately carved and the depth of Tiffany's genius and the time. The next year he arranged an exhibition of porcelain in Tiffany's work, they do help to demon- istic natural phenomenon. Though	

To meet the current content requirements, Tiffany's work is constantly being reconsidered by scholars and curators. His influence can still be seen today in the world of form and function. Tiffany's ceramics are beautifully designed and crafted, with a focus on natural forms and the use of complicated glazing techniques. His work continues to be studied and admired, and his legacy lives on through the study of his designs and the techniques he developed.

**Production History**

Porcelain was one of the last mediums Tiffany would explore, although he had begun his innovative work in ceramics in 1878, when a young designer and partner, he supplied a ceramic room of pottery at the New York Society of Decorative Arts.

In his opinion turned to glass, but as early as 1890, he quietly began experimenting with all types of pottery, and in the late 1890s, he announced in 1902, “and it is probable that he is following better known paths and that we will see sooner or later some striking and artistic pottery come of this kiln.”

The Keramic Studio publication Exhibition in St. Louis, Missouri, in 1904, where Tiffany was among the original exhibitors. He had become known as something that is often referred to as the “Tiffany of the West.”

The Keramic Studio announced in 1902, it is probable that he is not following better known paths and that we will see sooner or later some striking and artistic pottery come out of this kiln.

It should be remembered… that the original was handmade, that each cast from a mold was carefully and meticulously carved, trimmed, and finished by hand, that each could have its own character; that these glasses are complicated and tricky, that many of the effects in Tiffany’s glasses are as sophisticated as those in his Favrile glass, and that each finished piece is therefore unique.

Heir to a family tradition, his work was admired for its natural beauty and craftsmanship. Tiffany's work continues to be studied and admired, and his legacy lives on through the study of his designs and the techniques he developed.
**Technique**

Most Tiffany pottery was produced from molds and then finished by hand. It was light-fired once potteries, a thin white clay, tempered to the lowest-fired fired to a vitrified state. As with his works in glass, Tiffany was intimately involved with object design. He exerted creative energy toward their surface finishes.

Widows Jinkins, who was chief modeller in Tiffany's pottery department for four years, said that Tiffany himself threw some of the first master turns on the wheel, and that only Tiffany could carry his initiative into the face of a piece of pottery before his finishing. According to research by Tiffany scholar Robert Koch, Jinkins explained the creation of Favrile Potamics this way:

“Tiffany pottery was high fire, at approximately 2100 degrees Fahrenheit. In a 1906 article in The Favrile pottery of L.C. Tiffany – [sic] produced – as Favrile pottery is [sic] produced – as later noted by Tiffany scholar Robert Koch, Jinkins explained the creation of Favrile Potamics this way:”

Favrile pottery was high fire, at approximately 2,100 degrees Fahrenheit. Tiffany began adding all-metal surface over the clay instead of a glaze about 1910. Blue, brown, butterscotch, and red glazes were simple shapes and the effects of decoration were achieved by the carving. In the case of glass – not through painting on the surface, but byoby incising and etching the glass. Tiffany scholar Robert Koch, Jinkins explained the creation of Favrile Potamics this way:

**Sculpting Nature: The Favrile Pottery of L.C. Tiffany**

**February 3, 2004 - January 9, 2005**

This is the first exhibition to our knowledge exclusively to the pottery of Louis Comfort Tiffany (1848-1933). It marks the 100th anniversary of Tiffany's introduction of his ceramics in St. Louis at the Louisiana Purchase Exhibition in 1904 and a rekindling of interest in this relatively little known and largely unstudied area of Tiffany's work.

**Fig. 1: Vase, Queen Anne's lace, c. 1904. Glazed white clay. Incised (on underside): LCT / 7 .**

Tiffany's pottery is about evoking and frequently very beautiful. Relates – the windows, bloomed glass, and keeps the pottery in the public eye – that only the total pottery production of Tiffany Studios is around 2,000 pieces. Glass pieces, glazed interior, and nudose surfaces could be soft or smooth, clear, crystalline, or iridescent. Tiffany began adding all-metal surface over the clay instead of a glaze about 1910. “The colour effects of the Tiffany Favrile pottery are [sic] produced – as later noted by Tiffany scholar Robert Koch, Jinkins explained the creation of Favrile Potamics this way:”

**Fig. 2: Vase, Milkweed, c. 1904. Glazed white clay .**

**Fig. 3: Vase, Artichoke, c. 1904. Glazed white clay .**

This exhibition is organized instead by thematic characteristics are at work, naturalism and artificialism to represent the natural world; historicism – the use of historic styles; exoticism, which at the time was generally synonymous with a movement away from realistic images and frequently very beautiful. Tiffany and a host of other artists of the 19th and early-20th centuries such as Art Nouveau, Arts and Crafts, and the Art Deco.

**Fig. 4: Vase, Queen Anne's lace, c. 1904. Glazed white clay. Incised (on underside): LCT / 7 .**

**Fig. 5: Vase, Milkweed, c. 1904. Glazed white clay .**

**Fig. 6: Vase, Artichoke, c. 1904. Glazed white clay .**

Although contemporaneous movements and styles of the late-19th and early-20th centuries such as Art Nouveau, Arts and Crafts, and the Art Deco preach particular ideas and forms that are useful in understanding Tiffany's work, his ceramics.