



The Architecture of Laurelton Hall



*Laurelton Hall south façade,
c. 1925.
Photograph by David Aronow.*

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



Smokestack in form of minaret, Laurelton Hall, c. 1925. Photograph by David Aronow.

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.

- 1) Architectural drawings for Laurelton Hall, c. 1903
Robert L. Pryor, 1879–1964, architect

Top to bottom:

Elevation Looking West

Aniline dye on cloth
78-0511:03

Elevation Looking East

Aniline dye on cloth
78-0511:02

- 2) Architectural drawings for Laurelton Hall, c. 1903
Robert L. Pryor, 1879–1964, architect

Top to bottom:

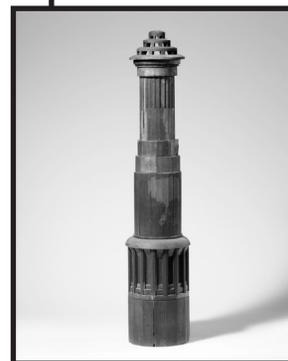
Elevation Looking South

[garden façade]
Graphite and inks on starch cloth
78-0511:07

Elevation Looking North

[harbor façade]
Aniline dye on cloth
78-0511:010

- 3) Model of Laurelton Hall smokestack, c. 1903
Wood
Tiffany Studios, 1902–32, maker
60-009



- 4) *Over doorway, top to bottom:*

Eagle panel from the Four Seasons window, c. 1899–1900
Garden entrance, Laurelton Hall
Exhibited: *Exposition Universelle*, Paris, 1900 and *Prima Esposizione d'Arte Decoration Moderna*, Turin, Italy, 1902
Leaded glass
Marks: *LCT* (left wing) / *Favrile* (right wing)
Tiffany Glass and Decorating Company, 1892–1900, maker
57-020

Urns panel from the Four Seasons window, c. 1899–1900
Garden entrance, Laurelton Hall
Exhibited: *Exposition Universelle*, Paris, 1900 and *Prima Esposizione d'Arte Decoration Moderna*, Turin, Italy, 1902
Leaded glass
Tiffany Glass and Decorating Company, 1892–1900, maker
U-083

- 5) Architectural drawings for Laurelton Hall, c. 1903
Robert L. Pryor, 1879–1964, architect

Top to bottom:

Second Floor Plan

Aniline dye on cloth
78-0511:06

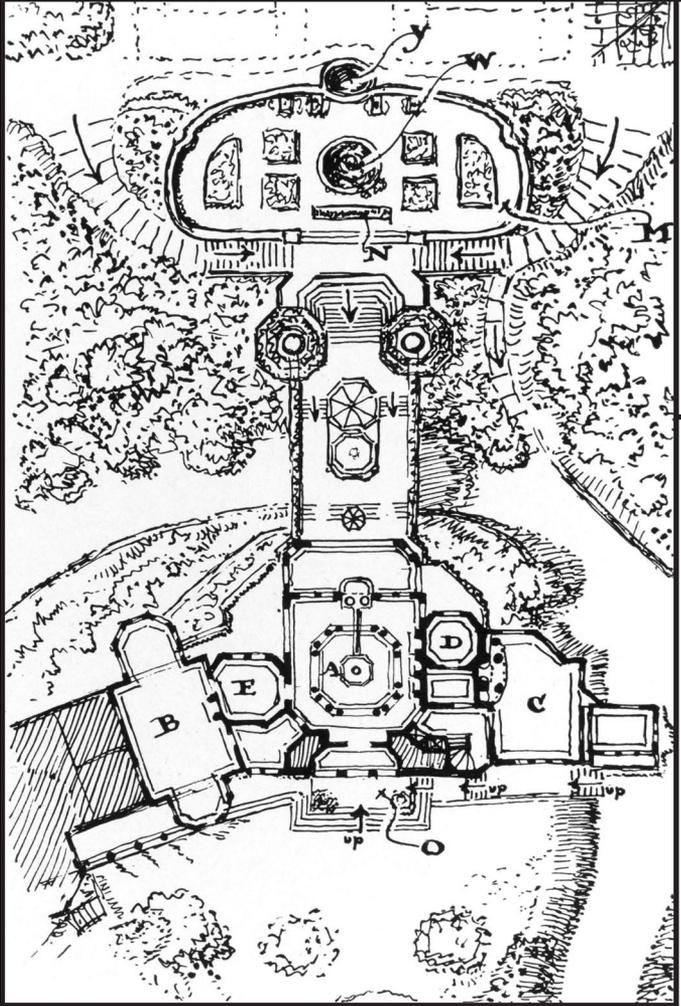
First Floor Plan

Aniline dye and ink on cloth
78-0511:09

Basement Plan

Graphite and ink on starch cloth
78-0511:11

- 6) Roof plan for Laurelton Hall, c. 1903
Graphite and ink on starch cloth
Robert L. Pryor, 1879–1964, architect
78-0511:12



*Laurelton Hall plan,
before 1915.*

*Photograph from Samuel Howe,
"The Picturesque Fountain Scheme
in the Long Island Home of Mr. Louis
C. Tiffany," American Country Houses
of To-day, 1915.*



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