

GALLERY IX
RARE AND
REMARKABLE

ART POTTERY OF LOUIS COMFORT TIFFANY

OBJECT GUIDE



LARGELY PRODUCED BETWEEN 1900 AND 1915, Louis Comfort Tiffany's art pottery was encouraged by reverberations from the 1876 Centennial International Exhibition in Philadelphia, where excitement over ceramic exhibits helped launch the American Art Pottery movement.

By 1904, Louis Comfort Tiffany (1848–1933) publicly debuted his pottery at the Louisiana Purchase Exposition in St. Louis. Tiffany distinguished his pottery with complex glazing and forms based on a wide variety of sources. The Morse's holdings—the largest public collection of Tiffany pottery anywhere—extend from early production to late. Motifs from the natural world predominate;

Above: FERN TENDRILS bowl, c. 1902. Glazed and unglazed white clay; Tiffany Studios, New York City, 1902–32 (63-001).

seedpods, artichokes, water lilies and more have been reproduced in clay with astonishing realism. Most Tiffany pottery was made in limited castings from molds, finished by hand, and individually glazed. Each therefore was unique. Ultimately, Tiffany's pottery was defined by the artist's never-ending experimentation. This presentation of selections from the Museum's collection celebrates the design genius's achievements with ceramics which proved irresistible in his pursuit of beauty.

All objects were designed by Louis Comfort Tiffany (1848–1933) or one of his artists and made under the name of one of his companies in New York City.

1) Left to right:

Vase, c. 1901–2

Glazed white clay
Designer: Edith Wilhelmine Wessel Lautrup, Danish, 1875–1963
Marks: [conjoined LCT] / P / 57F / EL (79–526)

Vase, c. 1903

Water lilies
Glazed white clay
Marks: [conjoined LCT] / 7 / P 1304
L. C. Tiffany-Favrile Pottery (66–031)



Vase, c. 1902

Milkweed pods
Glazed white clay
Designer: Alice Carmen Gouvy, American, 1863–1924
Marks: [conjoined LCT] / P / AG (76–013)

2) Left to right:

Vase, c. 1902

Glazed white clay
Marks: [conjoined LCT] / 7 (66–033)

Vase, c. 1902

Seed pods
Glazed white clay
Marks: [conjoined LCT] / 7 / H (76–005)

3) Clockwise from upper left:

Vase, c. 1910

Globe artichoke (*Cynara cardunculus*)
Glazed white clay
Marks: [conjoined LCT] / 7 (62–011)



Vase, c. 1905

Glazed white clay
Marks: [conjoined LCT] / 7 / P 1085 L. C. Tiffany Favrile-Pottery (69–007)

Vase, c. 1910

Indian pipe (*Monotropa uniflora*)
Bronze Pottery line
Electroplated and glazed white clay
Marks: [conjoined LCT] / B.P 113 / L. C. Tiffany-Favrile Bronze Pottery (2003–015)

Bowl, c. 1910

Legume pods
Bronze Pottery line
Electroplated and glazed white clay
Marks: [conjoined LCT] / Tiffany-Favrile Bronze Pottery / [crossed out B.P 215] / B.P 387 / 3922 (95–014)

4) Left to right:

Bowl, c. 1905

Glazed white clay
Marks: [conjoined LCT] / 7 (66–016)

Vase, c. 1905

Glazed white clay
Marks: [conjoined LCT] / 7 / P 1271 L. C. Tiffany Favrile Pottery
Paper label: [conjoined LCT] / [TIFFANY] FAVRILE [GLASS REGISTERED TRADE MARK] (1999–114)



Vase, c. 1905

Artichoke
Glazed white clay
Marks: [conjoined LCT] / 7 (80–015)

5) **Bowl, c. 1905**

Fern tendrils
Glazed and unglazed white clay
Marks: [conjoined LCT] (63–001)

6) Left to right:

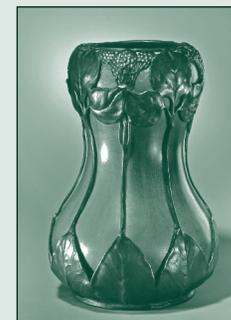
Bowl, c. 1910

Sparrow and thistles
Glazed white clay
Marks: [conjoined LCT] / 7 (66–002)



APPLICATION OF METALWORK

Tiffany worked with experts, including chemists, to achieve his design goals. Parker Cairns McIlhiney (1870–1923), who also advised Tiffany on his enamelwork, experimented with applications of metal coatings on pottery. Electroplating—using an electric current to deposit a thin layer of metal to a surface—had been popularly used in the nineteenth century to provide the public with silver-plated metalware as an affordable option to sterling silver. Applying the technique to ceramics, Tiffany developed lines with bronze, silver, and gold applications over molded white clay. Today, it is believed that unglazed clay pieces with glazed interiors were intended to be electroplated. In addition, pottery vessels were often adorned with overlays of metal bands or floral and vine decoration, as pictured right.



EARLY EXPERIMENTATION WITH GLAZES

By 1902, Tiffany was experimenting with glazes—specifically glaze pigmented to fill in and define the botanical forms he was producing in white clay. Tiffany was interested in the thick glazes of Asian pottery like lead-glazed Japanese earthenware called Raku, as well as the multitonned, drippy glazes popular with art potters in France. Tiffany had studied French glazes firsthand at the

1900 Paris Exposition Universelle and during an exhibition of French pottery he hosted at Tiffany Studios in 1901. In Tiffany's biography, *The Art Work of Louis C. Tiffany*, Charles de Kay noted, "Glazes on pottery claimed much of [Tiffany's] time. . ." with particular personal interest in "the variation and blending of colors, and the depth of quality of the glaze."

Vase, c. 1910
Maple leaves
Bronze Pottery line
Electroplated and glazed
white clay
Marks: [conjoined LCT] / B.P. 298 /
L.C. Tiffany-Favrile Bronze Pottery
(79-555)

7) Left to right:

Vase, c. 1905
Celery stalks
Glazed white clay
Marks: [conjoined LCT] / P. 1343
L.C. Tiffany-
Favrile Pottery
(74-026)



Pitcher, c. 1905
Cattails
Glazed white clay
Marks: [conjoined LCT] / 7 /
P. 1157 L.C. Tiffany-Inc.
Favrile Pottery
(79-527)

8) Left to right:

Vase, c. 1910
Bronze Pottery line
Electroplated and glazed
white clay
Marks: [conjoined LCT] /
7 / BP 515 L.C. Tiffany-Favrile
Bronze Pottery
(81-007)

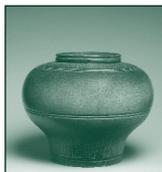
Vase, c. 1910
Corn stalks
Bronze Pottery line
Electroplated and glazed
white clay
Marks: [conjoined LCT] / 7 /
6262 / B.P. 279 /
L.C. Tiffany-Favrile Bronze Pottery
(77-026)

TIFFANY POTTERY DESIGNERS

Tiffany's art pottery reflects the talent of a small group of women designers selected by Louis Comfort Tiffany. The Enamel and Pottery Department was referred to by Clara Driscoll (1861–1944), head of the Women's Glass Cutting Department at Tiffany Studios, as "Little Arcadia." The walls of their studio in Corona, Queens, New York, were decorated with beautiful watercolor studies from nature, and the alluring place was filled with creativity. These artists interacted directly with Tiffany and experimented with glazes with Arthur J. Nash (1849–1934), superintendent at Tiffany Furnaces.

Vase with mount, c. 1905
Flower and leaf motif
Glazed white clay, copper
Marks: [conjoined LCT] / 7 /
BP 512 / L.C. Tiffany-Favrile-
Pottery / Bronze
Marks, mount: *Louis C. Tiffany*
FAVRILE 102
(76-030: A&B)

9) **Vase, c. 1905**
Glazed white clay
Marks: [conjoined LCT] / 7 / 4655 /
P. 247 / Tiffany-
Favrile-Pottery
(96-002)



10) **Vase, c. 1910**
Dogwood
Bronze Pottery line
Electroplated and
glazed white clay
Marks: [conjoined LCT] / B.P. 362 /
L.C. Tiffany-Favrile
Bronze Pottery
(2002-040)



11) Left to right:

Bowl, c. 1910
Fish
Unglazed and glazed white clay
Marks: [conjoined LCT] / 7
(66-018)

Bowl, c. 1901
Fish
Glazed white clay
Designer: Edith Wilhelmine Wessel
Lautrup, Danish, 1875–1963
Marks: [conjoined EL] /
[conjoined LCT] / P
(74-027)

Bowl, c. 1910
Fish
Bronze Pottery line
Electroplated and
glazed white clay
Marks: [conjoined LCT] /
L.C. Tiffany-Favrile Bronze Pottery /
B. P. 392
(55-009)



Vase, c. 1905
Water poppy
(*Hydrocleys nymphoides*) and snake
Glazed white clay
Marks: [conjoined LCT] / 7
(77-039)

Vase, c. 1910
Water poppy
(*Hydrocleys nymphoides*) and snake
Bronze Pottery line
Electroplated and glazed
white clay
Marks: [conjoined LCT] /
L.C. Tiffany-Favrile Bronze Pottery /
B.P. 315
(79-549)

MULTIPLES

Hugh F. McKean (1908–95), the Morse Museum's visionary first director, appreciated the virtue of individual variations of the same form displayed as multiples. Possibly learning of Tiffany's interest in glazes while a fellow at the Louis Comfort Tiffany Foundation at Laurelton Hall, McKean collected many models of Tiffany's pottery with glaze variations. On view in this exhibition are three swimming-fish bowls and two *Hydrocleys nymphoides* (water-poppy)-and-snake vases (one pictured left). Seven other sets, including vases shaped as



wisteria pods and gourds, are in the collection.

The three crocus vases on exhibit were cast from the same mold but finished with different glaze treatments. One vase, acquired in 1995, was a gift from Tiffany's business manager Joseph Briggs (1873–1937) to his daughter. It has a simple yellow-green glaze. In one of two crocus vases formerly in Tiffany's personal collection at Laurelton Hall, the Old Ivory glaze fills the recesses of the vase design in thick, dark glaze while shaping the convex areas in thinner, lighter glaze to articulate the leaves and buds. In the second, a rich green glaze more uniform in color emphasizes the vase's overall shape. Together, the three vases show how impactful a glaze can be to a three-dimensional form.

12) *Left to right:*

Vase, c. 1905

Crocus
Glazed white clay
Marks: [conjoined LCT] / 7
(95-009)

Vase, c. 1905

Crocus
A-Coll from
Laurelton Hall
Glazed white clay
Marks: [conjoined
LCT] / P570 L.C.
Tiffany- / Favrite
Pottery / 67 A Coll
(2018-023:2)



Vase, c. 1905

Crocus
A-Coll from Laurelton Hall
Glazed white clay
Marks: [conjoined LCT] / 7 /
68 A-Coll. / L.C. Tiffany-Favrite /
Pottery
(2018-023:3)

13) **Vase, c. 1908**

Maple
Bronze Pottery line
Electroplated and glazed
white clay
Marks: [conjoined LCT] / 7 /
Favrite Bronze Pottery
Gift of the Rothbaum Family
(2009-033)

14) **Vase, c. 1910**

Glazed white clay, copper, glass
Marks: [conjoined LCT] / 7
(66-030)

A-COLL: THE ARTIST'S COLLECTION

Tiffany intended his Long Island country estate, Laurelton Hall, built between 1902 and 1905, to become a museum to house works reflective of his quest of beauty—whether created by him personally, by one of his companies, or by others whom he felt especially inspirational. In the mansion, Tiffany displayed a limited number (around 300) of his own art glass, pottery, and enamelwork that he marked with the inscription A-Coll for “artist’s collection.” Most of these works were sold at Parke-Bernet’s (now Sotheby’s) five-day auction of property from Laurelton Hall in 1946. This trove of A-Coll art provides insight into Tiffany’s ideals and his concept of successful design. Hugh and Jeannette McKean, who rescued works from Laurelton Hall after the 1957 fire, had an early and discerning pursuit of A-Coll pieces. Because of their prescience in sifting through the levels of Tiffany artwork available in the 1950s through the 1980s, the Morse can represent to visitors something of the museum Tiffany himself curated at Laurelton Hall.



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