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Morse Museum Expansion Update: Installation Begins on Daffodil Terrace from Tiffany Estate

Note to editors: Attached is a high-resolution image of one of the capitals from the Daffodil Terrace at Louis Comfort Tiffany's Long Island estate, Laurelton Hall. Progress on the installation can be seen at www.morsemuseum.org.

WINTER PARK, Fla.—In mid-June, the Charles Hosmer Morse Museum of American Art begins a four-week installation of the famous Daffodil Terrace from Louis Comfort Tiffany's Long Island country estate, Laurelton Hall. The installation marks a significant milestone toward the completion of the museum's new galleries.

Although the terrace will not be accessible to visitors until the museum opens its new galleries early next year, the public can watch the installation via live video feed on the Morse website (www.morsemuseum.org). The terrace installation will begin June 16. Its anticipated completion is July 15.

The Daffodil Terrace will be a focal point of the museum's \$5 million new wing, which is being built to provide a home for most of the Morse Museum's art and architectural objects from Laurelton Hall. Built between 1902 and 1905, Laurelton Hall is often cited as Tiffany's greatest work of art, and the 1915 Daffodil Terrace is one of its masterpieces.

The reassembly of the structure at the Morse is a complex task. Each column alone weighs 850 pounds, and the terrace will be integrated into the actual ceiling and roof of the glass gallery in which it will be exhibited. The terrace—an 18-by-32-foot structure supported by eight 11-foot marble columns topped with bouquets of glass daffodils—features a 10-foot-square skylight, its opening covered by six large panels of iridescent-glass tiles in a pear-tree motif. The terrace's

exotic coffered ceiling is made up of hundreds of stenciled wood elements and molded tiles, some of which Tiffany acquired in North Africa.

John Griswold of Griswold Conservation Associates LLC of Culver City, Calif., will oversee the work on the Daffodil Terrace. Nationally recognized in his field, Griswold also serves as conservator at the Norton Simon Museum in Pasadena, Calif., and recently was the architectural materials conservator in the restoration of the Gamble House in Pasadena, a 1908 masterpiece of Arts and Crafts style architecture.

Four years ago, the Morse enlisted Griswold to supervise the reassembly and conservation of the terrace for the major New York exhibition *Louis Comfort Tiffany and Laurelton Hall—An Artist's Country Estate* (November 21, 2006–May 20, 2007), which was organized by the Metropolitan Museum of Art in collaboration with the Morse. When the Daffodil Terrace debuted there, it was the first time it had been viewed as a whole since it was removed from Laurelton Hall in 1957. The terrace, however, will be presented quite differently at the Morse. Among other things, the terrace will be installed in a glass gallery visible from vantage points both inside and outside of the museum, suggesting its original orientation overlooking the gardens of Laurelton Hall.

The 84-room mansion at Laurelton Hall was devastated by fire in 1957, and Hugh and Jeannette McKean, who built the Morse Museum's collection over a 50-year period, salvaged architectural elements, windows and other objects from the ruins of the estate.

The museum's new wing will increase public exhibition space at the Morse by 6,000 square feet, about 50 percent. The project will also triple the size of the courtyard garden at the museum's rear entrance to 4,450 square feet. In addition to the Daffodil Terrace, more than 300 objects—including leaded-glass windows, lamps, art glass, furnishings, and more—will be installed in six other new galleries.

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