

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 was unique. Ultimately, Tiffany's pottery was defined by the artist's never-ending experimentation. These selections from the Museum's collection celebrate 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)



**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 ware, as well as the multicolored, 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. Tiffany's biographer Charles de Kay (1848–1935) noted that, “glazes on pottery claimed much of [Tiffany's] time,” with the artist himself describing “the variation and blending of colors, and the depth of quality of the glaze” as the unique aspects of the pottery he sent to the St. Louis world's fair.

**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  
Electroplated and  
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 on the right.



**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  
Designer: Edith Wilhelmine Wessel  
Lautrup, Danish, 1875–1963  
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  
Designer: Edith Wilhelmine Wessel  
Lautrup, Danish, 1875–1963  
Marks: [conjoined *LCT*] /  
*L.C. Tiffany-Favrile Bronze  
Pottery* / *B. P 392*  
(55-009)



**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. 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 above).

**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)

**12) Left to right:**

**Vase, c. 1905**

Tomato  
Glazed white clay  
Marks: [conjoined *LCT*] / 7  
(95-004)

**Vase, c. 1910**

Tulip  
Bronze Pottery line  
Electroplated and glazed white clay  
Marks: [conjoined *LCT*] / *B.P. 332* /  
*L.C. Tiffany-Favrile Bronze Pottery*  
(80-013)

**13) Vase, c. 1908**

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

**14) Vase, c. 1910**

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

## FROM DESIGN TO REALITY

Artists who worked in the Enamel and Pottery Department in Corona, Queens, New York, first documented botanical studies in watercolor with an eye toward designs that could be shaped into three-dimensional forms. Directly corresponding to the bronze pottery vase with modeled tulip design (pictured below and in case #12), a design of tulips was painted around 1901. This watercolor (pictured right), presumed to be the work of Lillian Palmié (1873–1944), was likely originally translated into a singular creation in enamel, from which a cast was made, and a series of pottery vessels were produced.



**Above:** *Vase on view in gallery. See case #12.*

**Above right:** *TULIPS and detail of TULIPS, c. 1901.*

*Watercolor, graphite on paper; probably Lillian A. Palmié, American, 1873–1944; 15 × 13 in. (89-008).*



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