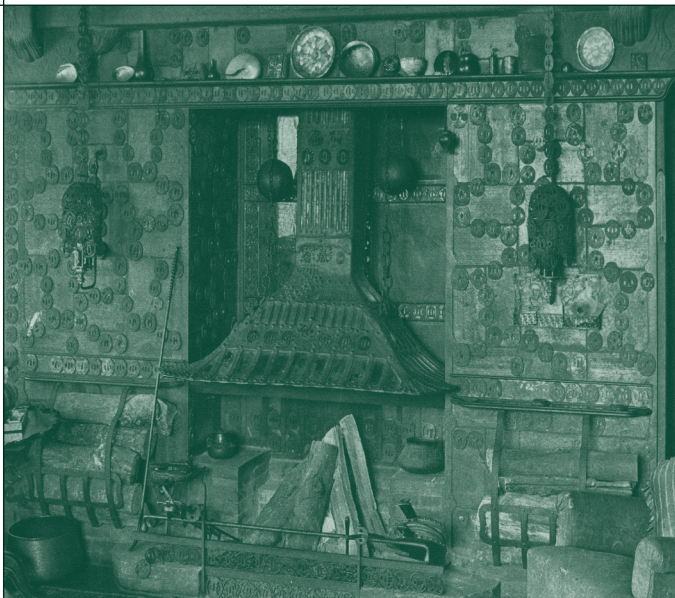


Recovering Beauty

*Library, Seventy-Second
Street.*

*Photograph from The Art
Work of Louis C. Tiffany, 1914.*



This fireplace hood is an amazing example of the unique artwork Louis Comfort Tiffany (1848–1933) created for his own personal residences. Rarely do examples of these most personal, and arguably most creative, works of art come on the market. Nevertheless, in the fall of 2019, this Tiffany treasure was offered to the Morse and purchased with the generous assistance of Paul and Sharon Steinwachs after being stored out of sight for over half a century.

The fireplace hood debuted as part of a famous wall in the library of Tiffany's Seventy-Second Street house in New York City. The mansion was a showplace for his work as an interior decorator and featured the variety of decorative art his company created.

After Tiffany's retirement in 1919, he began to move his most treasured objects including this fireplace hood to

his Long Island country home, Laurelton Hall. The house and its grounds then operated as the Louis Comfort Tiffany Foundation, serving a dual purpose as living and study space for young artists and as a museum presenting objects most reflective of Tiffany's style and taste as inspiration for future admirers. The fireplace hood was placed in the smoking room at Laurelton Hall—a room which linked two spaces now represented at the Morse: the dining room and the Daffodil Terrace.

After the 1957 fire, which destroyed Laurelton Hall, Jeannette and Hugh McKean intended to save all the remaining artwork. Several key objects currently in the Morse's Laurelton Hall wing are pieces, like



*Smoking room, Laurelton Hall, c. 1922.
Photograph from Country Life, August 1922.*

this fireplace hood, that Tiffany selected for Laurelton Hall from his other homes: the art gallery window and Indian doors, the Indian chains, the cupboard, the printing blocks (all in the “Other Rooms” gallery), and the magnolia windows and the fireplace tiles (in the “Louis Comfort Tiffany’s Life and Art” gallery).

Through research, the Museum continues to identify what Hugh F. McKean (1908–95) described as “Lost Treasures.” While much of the fireplace hood’s journey from Laurelton Hall to the Morse may remain a mystery, it is reassuring to know that examples of Tiffany’s best artwork may still be recovered and reunited in a museum as Tiffany had hoped.



Hugh F. McKean at ruins of Laurelton Hall, 1957.



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