

Laurelton Hall

Louis Comfort Tiffany's Other Rooms



Tiffany's Laurelton Hall estate included a mansion of eighty-four rooms as well as various independent buildings. Not all artwork known to have come from Laurelton Hall, however, may be attributed to a precise location. For one, media attention of the time was focused on the principal rooms of the house, leaving scarce documentation on the rest. For another, Tiffany was continually incorporating cherished objects from his artistic career and from his other residences.



Top: At Laurelton Hall, there were rooms designed around Tiffany's collections of Chinese (seen here), Japanese, and Native American art, and selected objects from his own firms.

Above: One of the most notable outbuildings at Laurelton Hall was the chapel from the Tiffany exhibit at the 1893 World's Columbian Exposition in Chicago, which was installed at the estate in 1916.

Right: The art gallery, created in 1918, featured many of Tiffany's own paintings along with paintings he collected. The façade of the art gallery was decorated in a manner reminiscent of an eighteenth-century Indian residence (see cover).

Photographs by David Aronow, c. 1925.



Cover: Art gallery building, c. 1920s.

Objects in this gallery are from or related to the other rooms in Laurelton Hall. Unless otherwise noted, they were designed by Louis Comfort Tiffany (1848–1933) or one of his artists and made under the name of one of his companies.

1. Top to bottom:

Lunette,

c. 1890–1900

Studio, Seventy-

Second Street house;

art gallery façade,

Laurelton Hall

Leaded glass, cast lead

(V-001)

Pair of doors with frame,

c. 1882

Seventy-Second Street

house; art gallery façade,

Laurelton Hall

Teakwood, metal

Mistri Caste, Ahmedabad,

India, 1880s, maker

Tiffany & de Forest

Decorators, 1880–82,

importer

(59-012:A, B)



2. *Yellowstone Canyon*, 1917

Art gallery, Laurelton Hall

Watercolor and gouache

on tinted paper

Signed, lower left:

Louis C. Tiffany / 1917

(77-035)

3. *Peonies and Iris*, 1915

Art gallery, Laurelton Hall

Oil on canvas

Signed, lower left:

Louis C. Tiffany 15

(62-027)

4. *Pumpkin and Beets*

window, 1899–1900

Laurelton Hall

Exhibited: Exposition

Universelle, Paris, 1900

Leaded glass

(U-074)

5. **Four chains, c. 1882**
 Studio, Seventy-Second
 Street house; north terrace,
 Laurelton Hall
 Cast metal
 Unknown maker, India
 Tiffany & de Forest
 Decorators, 1880–82,
 importer
 (75-008:A, 75-009:B, 75-011,
 75-012)

6. **Cupboard, c. 1882**
 Possibly Bella apartment;
 studio, Laurelton Hall
 Carved wood, metal
 L. C. Tiffany & Company,
 1878–85, designer
 Unknown maker
 (92-001)

On cupboard, left to right:

- Vase, c. 1905**
 Second-floor
 balcony,
 reception hall,
 Laurelton Hall
 Glazed white clay
 Marks: [conjoined *LCT*] / 7 /
 88 *A-Coll. L.C. Tiffany*
Favrile Pottery
 (2022-016:2)



- Vase, c. 1904–14**
 Second-floor balcony,
 reception hall,
 Laurelton Hall
 Glazed white clay
 Marks: [conjoined *LCT*] / 82
A-Coll. L.C. Tiffany –
Favrile / Pottery
 (66-055)

7. *Top to bottom:*

- Four printing
 blocks,
 probably 19th
 century**



- Studio,
 Seventy-Second Street house;
 art gallery and studio,
 Laurelton Hall
 Wood, metal
 Unknown maker
 Tiffany & de Forest
 Decorators, 1880–82,
 importer
 (56-057:02, 06, 12, 04)

- Window, c. 1898**
 Laurelton Hall
 Guelder rose (snowball bush)
 and wisteria
 Leaded glass
 (58-015)



Above: Second-floor balcony, reception hall, Laurelton Hall, c. 1925. Photograph by David Aronow.

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.

Artist's collection

*In case, left to right,
top to bottom:*

**Vase and stand,
c. 1909**

Second-floor

balcony,

reception hall, Laurelton Hall

Byzantine (vase)

Blown glass

Marks, vase: 3613E

L.C. Tiffany – Favrile

Marks, stand: 211 A-coll

L.C. Tiffany – Favrile

(2022-015:3A, B)



Vase stand, c. 1910

Second-floor balcony,

reception hall,

Laurelton Hall

Blown glass

Marks: 210 A-Coll. /

L.C. Tiffany – Favrile

(2003-022A)

Vase stand, c. 1910

Second-floor balcony,

reception hall,

Laurelton Hall

Blown glass

Marks: 214 A-Coll. /

L.C. Tiffany – Favrile

(2022-015:5)

Vase stand, c. 1910

Laurelton Hall

Blown glass

Marks: 210 A-Coll.

L.C. Tiffany – Favrile

(2022-016:1)

Vase, c. 1905

First-floor,

reception hall,

Laurelton Hall

Crocus

Glazed white clay

Marks: [conjoined LCT] / 7 /

68 A-Coll. / *L.C. Tiffany –*

Favrile / Pottery

(2018-023:3)



Vase, c. 1905

Second-floor balcony,

reception hall,

Laurelton Hall

Crocus

Glazed white clay

Marks: [conjoined LCT] /

P570 *L.C. Tiffany – / Favrile*

Pottery / 67 A Coll

(2018-023:2)

8. *Top to bottom:*

Tree of Life window,
1928–31

Studio, Laurelton Hall

Leaded glass

Inscribed: *GEOLOGY /
ASTRONOMY / SCIENCE /
RELIGION / CREATION /
ENTOMBMENT / TREE OF
LIFE*

(67-022:A–H)

Thirteen tiles,
c. 1913

Glazed white clay

Moravian Pottery

and Tile Works,

Doylestown, Pennsylvania,

1898–1930, maker

(76-022:A–M)

Rock crystal

North terrace and

reception hall,

Laurelton Hall

Rose quartz

(2004-022)



9. *Top to bottom:*

Four printing blocks,
probably 19th century

Studio, Seventy-Second

Street house; art gallery

and studio, Laurelton Hall

Wood, metal

Unknown maker

Tiffany & de Forest

Decorators, 1880–82,

importer

Marks: *E. B. & CO. 71.*

(56-057:11, 07, 10, 13)

Fifteen Islamic tiles,
c. 1575–1650

Porte cochère entrance,

Laurelton Hall

Glazed earthenware

Unknown maker

(2007-020:01–07, 09–12, 14–17)

In case, left to right:

Four *tsuba*
(sword guards),
19th century

Dragonfly and

flowers motif,

Dragonfly motif, Centipede

motif, Insect motif

Iron, soft-metal

Unknown maker, Japan

(71-017:A–D)



10. *Electrolier, c. 1904*

Laurelton Hall
Black-eyed Susan design,
straight side, circular shape
Leaded glass
Marks: *TIFFANY /*
STUDIOS / NEW YORK
(67-018)

Chair, c. 1920

Laurelton Hall
Wood, rush
Unknown maker, probably
Italian
Gift of Mrs. Benjamin H.
Hosking
(92-006)

11. *The Blossoms of Spring*
(also known as *Flora and*
Spring), c. 1887–98

Dining room, Seventy-
Second Street house;
third-floor balcony, reception
hall, and art gallery,
Laurelton Hall
Oil on canvas
Signed, lower left:
Louis C. Tiffany
Gift of the Estate of Alfreda
Tiffany Mitchell Bingham
Gregor
(70-001)

12. Artist's collection

In case, top level, from wall:

Vase, c. 1905

Laurelton Hall
Trumpet Creeper
Glazed white clay
Marks: *192 A-coll.*



L.C. Tiffany – Favrite –
Pottery / [conjoined LCT] / 7
(2022-015:6)

Vase, c. 1915

Laurelton Hall
Paperweight
Blown glass
Marks: *L.C. Tiffany –*
Favrite / 111 A-Coll.
(66-053)

Vase, c. 1905

Second-floor
balcony,
reception hall,
Laurelton Hall
Byzantine
Blown glass
Marks: *L.C. Tiffany – Favrite*
11 A-coll.
(2022-015:4)



Vase, c. 1897–1900

Laurelton Hall

Cast glass

Marks: *L.C. Tiffany –*

Favrile / 109 A-Coll.

(65-004)

In case, counter clockwise:

Vase, c. 1904–14

Second-floor

balcony,

reception hall,

Laurelton Hall

Glazed white clay

Marks: *L.C. Tiffany – Favrile*

Pottery / 183 A-Coll. /

[conjoined *LCT*]

(65-022)

Vase, c. 1905

Second-floor balcony,

reception hall,

Laurelton Hall

Byzantine

Blown glass

Marks: *178 A-coll.*

L.C. Tiffany – Favrile

(2022-015:2)



Vase, c. 1910

Laurelton Hall

Nasturtium

Silvered bronze over glazed

white clay

Marks: [conjoined *LCT*] /

B.P 325 / 40 A-Coll.

L.C. Tiffany – Favrile

Bronze Pottery

(65-026)

Paperweight, c. 1895–1902

Second-floor balcony,

reception hall,

Laurelton Hall

Exhibited: Prima

Esposizione

Internazionale d'Arte

Decorativa Moderna,

Turin, Italy, 1902

Agate

Cast glass

Marks: *97 A-Coll.*

L.C. Tiffany – Favrile

(68-009)

Vase, c. 1910

Laurelton Hall

Aventurine Lava

Blown glass

Marks: *L.C. Tiffany Favrile*

13 A-Coll

(2018-023:1)

Vase, c. 1904–14

Second-floor balcony,
reception hall,

Laurelton Hall

Glazed white clay

Marks: *L.C. Tiffany /*

Favrile / Pottery / 127

A-Coll.

(69-011)

Vase, c. 1895–1905

Second-floor balcony,
reception hall,

Laurelton Hall

Agate

Blown and carved glass

Marks: *L.C. Tiffany –*

Favrile / 104 A-Coll.

(66-051)

Vase, c. 1895–
1905

Second-floor

balcony,

reception hall,

Laurelton Hall

Blown glass

Marks: *L.C. Tiffany –*

Favrile / 1 A-Coll.

(79-523)



Vase, c. 1904–14

Second-floor

balcony,

reception hall,

Laurelton Hall

Glazed white clay

Marks: [conjoined *LCT*] /

129 A-Coll L.C. Tiffany –

Favrile – Pottery

(55-001)



13. *My Family at Somesville,*
c. 1888

Art gallery, Laurelton Hall

Oil on canvas

(73-001)

14. *Hudson River Landscape*
near Dobbs Ferry, c. 1870

Library, Bella apartment;

art gallery, Laurelton Hall

Oil on canvas

Samuel Colman, American,
1832–1920

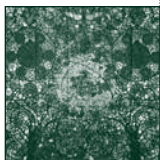
(P-011-81)

15. *Top to bottom:*

Five printing blocks,
probably 19th century
Studio, Seventy-Second
Street house; art gallery
and studio,
Laurelton Hall
Wood, metal
Unknown maker
Tiffany & de Forest
Decorators,
1880–82, importer
(56-057:14, 05, 08, 03, 09)

Window, *c. 1885*

Ballroom,
Seventy-Second
Street house;
art gallery,
Laurelton Hall
Butterfly
Leaded glass, mosaic glass
(60-006)



16. *Artist's collection,
from wall:*

Vase, *c. 1904–14*

Laurelton Hall
Glazed white clay
Marks:



[conjoined *LCT*] 7 / 84
A-Coll. L.C. Tiffany
Favrile / Pottery
(77-042)

Vase, *c. 1898–1902*

Second-floor balcony,
reception hall,
Laurelton Hall
Enamel on copper
Marks: 162 *A-Coll.*
L.C. Tiffany / SG 123
(66-001)

Vase, *c. 1910*

Second-floor balcony,
reception hall,
Laurelton Hall
Paperweight
Calla lily
Blown glass
Marks: *L.C. Tiffany –*
Favrile / 17 A-Coll.
(2003-023)



Above: Tiffany adapted the westernmost portion of the house, originally a carriage house and day stables, to accommodate artists at the Louis Comfort Tiffany Foundation. Photograph by New York Daily News Archive, Getty Images.

Right: This westernmost portion of the house included exhibition pieces and student art, as well as Tiffany's *Tree of Life* window (#8 in gallery)—the very last window he designed. The window's center is comprised of six roundels, each devoted to a subject Tiffany personally believed to be important in the instruction of art students.



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