



Vase

Louis Comfort Tiffany

Not on display

Title/Description: Vase

Artist/Maker: Louis Comfort Tiffany (Designer)

Born: 1902

Object Type: Vase, Vessel

Materials: Glass

Technique: Blow moulding

Measurements: h. 95 x w. 95 x d. 95 mm

Inscription: Engraved 'L.C.T. R2209'

Accession Number: 21032

Historic Period: 20th century

Production Place: New York, The Americas, USA

School/Style: Art Nouveau

Credit Line: Donated by Sir Colin and Lady Anderson, 1978

This Favrite glass vase was designed by Louis Comfort Tiffany (1848-1933) at the start of the 20th century. Spherical in form with a raised circular foot, the vase possesses an attractive iridescent green sheen. Blown-moulded in clear glass, the vessel has been decorated on the inside with green glass additions that create a floating semi-abstract pattern. This technique was developed further in Tiffany's paperweight glass.

Art Nouveau designs drew heavily from nature and this vase is no exception. The heart-shaped green leaves and trailing brown lines resemble Morning Glory, a botanical design motif, which can be found on many of Tiffany's products. The decoration on this vessel is particularly fluid and complements the vase's organic form.

The vase is engraved 'L.C.T R2209' on its base, which corresponds to a 1902 production date. The earliest Tiffany blown glass dates from 1894 and was produced at the newly founded Stourbridge Glass factory in Corona, Queens, New York. [1] In the year of the vase's manufacture, this company was reorganized as Tiffany Furnaces. [2]

Louis Comfort Tiffany patented his lusterware in 1881, and registered Favrite as a trademark in 1894. [3] Tiffany gave a detailed description of the colour and character of lusterware when he applied for the patent in 1880.

‘The effect is a highly-iridescent one of pleasing metallic lustre, changeable from one to the other, depending upon the direction of the visual ray and the brilliancy or dullness of light falling upon or passing through the glass....The metallic luster is produced by forming a film of a metal or its oxide, or a compound of a metal, on or in the glass either by exposing it to vapours or gases or by direct application.’ [4]

Vanessa Tothill, November 2020

[1] John Loring, *Louis Comfort Tiffany at Tiffany & Co.* (New York: Harry N. Abrams, Inc., 2002), p. 242.

[2] Loring, p. 244.

[3] Loring, pp. 241-42

[4] Louis Comfort Tiffany (patent application from 1880) quoted in Alice Cooney Frelinghuysen, *Louis Comfort Tiffany at The Metropolitan Museum of Art* (New York: The Metropolitan Museum of Art, 1999); adapted from *The Metropolitan Museum of Art Bulletin* 56:1 (Summer 1998), p. 57.

Further Reading

Mario Amaya, *Art Nouveau* (London: Dutton Vista, 1966)

Vivienne Couldrey, *The Art of Louis Comfort Tiffany* (London: Quarto Publishing, 1989)

Alice Cooney Frelinghuysen, *Louis Comfort Tiffany at The Metropolitan Museum of Art* (New York: The Metropolitan Museum of Art, 1999); adapted from *The Metropolitan Museum of Art Bulletin* 56:1 (Summer 1998)

Amanda Geitner and Emma Hazell, eds., *The Anderson Collection of Art Nouveau* (Norwich: Sainsbury Centre for Visual Arts, University of East Anglia, 2003)

Paul Greenhalgh, ed., *Art Nouveau, 1890-1914* (London: V&A Publications, 2000)

Paul Greenhalgh, ed., *The Nature of Dreams: England and the Formation of Art Nouveau* (Norwich: Sainsbury Centre for Visual Arts, University of East Anglia, 2020)

John Loring, *Louis Comfort Tiffany at Tiffany & Co.* (New York: Harry N. Abrams, Inc., 2002)
