

G A L L E R Y X

LAMPS & LIGHTING

TIFFANY AND HIS CONTEMPORARIES

O B J E C T G U I D E



FEW DESIGNERS DID MORE TO BRING ART INTO THE HOME THAN LOUIS COMFORT TIFFANY (1848–1933), and few of Tiffany’s incredibly varied products did more in this regard than his lamps. Tiffany had been interested in lighting since his days as a decorator, but the rapid adoption of electricity in the late nineteenth and early

twentieth centuries created an unprecedented opportunity to marry technology and beautiful design for a much larger group of consumers.

Tiffany introduced lamps just as the market began transitioning from kerosene oil and gas to electricity. From the 1890s on, world expositions boldly celebrated electrified light, giving it the attention formerly reserved for master furniture or fine art.

In his 1904 catalog *Tiffany Lamps*, Tiffany described his clever and richly colored lampshades as “pieces of glass bound together with copper and welded together, producing the effect found in our floral and geometrical windows.”

Above: POND LILY decorative lamp, after 1902. Blown glass, bronze; *Tiffany Studios*, New York City, 1902–32 (74-003).

It is believed that there were more than four hundred designs for both Tiffany lampshades and lamp bases. His leaded-glass designs were entirely new, enormously popular, and widely imitated.

Tiffany Studios was one of many design and production firms courting customers whose homes were being wired for electricity. Some companies competed directly with Tiffany in the high-end luxury market. Others produced spinoffs of Tiffany designs for the middle class by using finished white metal in place of bronze for bases and by limiting the options in design and glass selection to keep costs down.

Unless otherwise noted, objects in this gallery were designed by Louis Comfort Tiffany or one of his artists and made under the name of one of his companies in New York City.

1) Left platform

Left to right:

Library lamp, c. 1910
Shade No. 1486, 18 in.
Gentian Blossom design, conventional jeweled, flat
Standard No. 371,
Indian Hookah design
Leaded glass, bronze
Marks on shade: *TIFFANY STUDIOS / NEWYORK*
(69-013)



Decorative lamp, after 1900
Pond lily design, ball shape
Leaded glass
(1999-113)



AWARD-WINNING ELECTRIC LAMPS

At the 1902 Prima Esposizione Internazionale d'Arte Decorativa Moderna, in Turin, Italy, Tiffany Studios was awarded a grand prize for two lamps that transformed standard lamp forms into electrified sculptures from nature: the Pond Lily and Wistaria lamps. This ambitious decorative arts exposition put an emphasis on the aesthetic renewal of everyday objects. Many of Tiffany's early lighting designs were oil lamps that required a base that could serve as a fuel source and a shade that provided ventilation for an open flame. Electricity made new designs for lighting possible. The delicate form of the Pond Lily lamp housed only wire and small light bulbs that followed the natural down-turned orientation of the lilies. On the Wistaria lamp (pictured above), the bronze vine completely envelops the top of the shade.



2) Center platform

Back row, left to right:

Floor standard, c. 1902
Shade No. 1521,
Bamboo design,
dome shape
Leaded glass, bronze
Marks on base:
TIFFANY STUDIOS / NEWYORK
(64-013)



Reading lamp, c. 1905
Shade No. 1453, 16 in. Tulip design,
dome shape
Standard No. 181, Greek design,
large [oil lamp conversion]
Leaded glass, bronze
Marks on shade: *TIFFANY STUDIOS / NEWYORK*
Marks on base: [conjoined TGDco] / *TIFFANY STUDIOS / NEWYORK / 1453*
(68-001)

Library lamp, c. 1905
Shade No. 1505, 22 in.
Peony design,
Holden shape
Standard No. 367,
O'Brien design,
cushion base, large
Leaded glass, bronze
Marks on shade: *TIFFANY STUDIOS / NEWYORK*
Marks on base: *TIFFANY STUDIOS / NEWYORK / 6006*
(69-016)



Library lamp, c. 1910
Shade No. 1447,
Black-eyed Susan design, dome shape
Standard No. 357,
Leaf design,
cushion base
Leaded glass, bronze
Marks on base: *TIFFANY STUDIOS / NEWYORK / 6839*
(70-028)



Floor lamp, after 1902
Shades No. 104, Drop Cluster Blossoms design
Standard No. 685, Pond Lily design,
12 lights
Blown glass, bronze
Marks on shades: *L. C. T.*
Marks on base: *TIFFANY STUDIOS / NEWYORK / 685*
(70-013)

Front row, left to right:

Library lamp, after 1902
Shade No. 1482,
Turtleback Band design, dome shape
Leaded glass, bronze
Marks on shade:
TIFFANY STUDIOS / NEWYORK
(55-018)



Desk lamp, after 1902
No. 349, Pony Wistaria design
Leaded glass, bronze
Marks on shade: *TIFFANY STUDIOS / NEWYORK*
Marks on base: *TIFFANY STUDIOS / NEWYORK / 1001*
(79-536)

Reading lamp, after 1902
Shade No. 1424,
plain, Heavy Ribs design ("Spider and Web")
Standard No. 337,
Mushroom design, small
Leaded glass, bronze
Marks on shade: *TIFFANY STUDIOS / NEWYORK / 1424*
Marks on base: *TIFFANY STUDIOS / 337*
(66-029)



Library lamp, c. 1905
Shade No. 1495, 20 in. Dragonfly & Water design, amber, cone shape
Standard No. 360, Conventional design, cushion base
Leaded glass, bronze
Designer: Clara Driscoll, 1861-1944
Marks on shade: *TIFFANY STUDIOS / NEWYORK / 1495-36*
Marks on base: *TIFFANY STUDIOS / NEWYORK / 360*
(66-005)

Decorative lamp, after 1902
Shades No. 104, Drop Cluster Blossoms design
Standard No. 381, Pond Lily design,
10 lights
Blown glass, bronze
Marks on shades: *L. C. T.*
Marks on base: *TIFFANY STUDIOS / NEWYORK / 381*
Gift of Mrs. George L. Cragg
(74-003)

TIFFANY LAMP SCREENS

Lamp screens were among the fancy goods Tiffany Studios offered for sale with its lamps. These decorative screens were attached to a large lamp's finial by chain and suspended below the shade, shielding the person using the lamp from its bare light bulbs. These leaded-glass screens were available in the shapes of the winged insects or figures that appropriately might hover around Tiffany's garden of nature-themed lamps.

3) Right platform, hanging lamps and objects

Left to right:

Hanging shade, after 1900

No. 605, 28 in.
Dogwood design, straight sides, circular shape
Leaded glass, bronze
Marks: *TIFFANY STUDIOS / NEWYORK*
(68-008)



Lamp screen, c. 1904

No. 924, Butterfly design
Leaded glass, bronze
(70-029)

Four-sided hanging lantern, after 1902

Molded turtleback glass, bronze
(58-019)

Lamp screen, c. 1920s

No. 926, Winged Figure design
Leaded glass, bronze
(2004-013)

Electric bracket, c. 1895

Molded turtleback glass, bronze
Marks: *D739*
(94-003)

Lamp screen, c. 1920

Moth design
Leaded glass, bronze
(2001-060)



4) Right platform, floor objects

Clockwise from back row left:

Reading lamp, c. 1915

Shade No. 128, 10 in.
Favrile-Fabrique glass, Abalone desk set
Standard No. 604, inlaid abalone, gold finish
Molded glass, bronze, abalone shell
Marks on shade: *1928 / TIFFANY STUDIOS / NEWYORK*
Marks on base: *604 / TIFFANY STUDIOS / NEWYORK*
(68-003:17)



Candlestick lamp, c. 1900

One light, four legged base
Blown glass, bronze
Marks on shade: *L.C.T.*
Marks on base: *5635 / TIFFANY STUDIOS / NEWYORK / 15*
Gift of Mrs. Beatrice Craig
(89-001)

Balanced lamp, c. 1902

Shade No. S207, Shell design, dome shape
Standard No. 416, Claffin design
Blown glass, bronze
Marks on shade: *L.C.T.*
Marks on base: *TIFFANY STUDIOS / NEW YORK / 416 / S207*
(66-028)



LAMPS BY TIFFANY CONTEMPORARIES

Consumers of Louis Comfort Tiffany's day found a plethora of choices in electric lighting, and many were imitations of Tiffany's own phenomenally successful leaded-glass lamps. A Flaming Sword lampshade depicting a stylized bromeliad bloom (pictured left) was among the high-quality lighting fixtures and lamps from Duffner & Kimberly Company in New York City—whose founders included a former Tiffany employee. Cincinnati Artistic Wrought Iron Works, with salesrooms in Cincinnati and Chicago, advertised that its artisans were “pioneers in metal artcraft.” Unique Art Glass & Metal Company of Brooklyn, New York, made Tiffany-type lamps at popular price points. The company lowered costs by fabricating fewer styles and using more economical materials, sheet metal and cast iron, for example, instead of bronze. Standard-sized lamps that could fit into many decorative settings were often called “portable” lamps.

Decorative lamp, c. 1915

Shade No. 242, Arabian design, green and opal, small
Blown glass
Marks on shade: *L.C.T. Favrile*
Marks on base: *L.C. Tiffany – Favrile*
(55-005)

5) Right platform, objects on plinths

Clockwise from back row left:

Library lamp, c. 1910

Shade No. 1539, 22 in.
Laburnum design, irregular edge, dome shape
Standard No. 529, Roman design
Leaded glass, bronze
Marks on shade: *TIFFANY STUDIOS / NEWYORK / 1539*
Marks on base: *Tiffany Studios / NEWYORK / 529*
(66-009)



Library lamp, c. 1901

No. 342, Wistaria design lamp and shade, large
Leaded glass, bronze
Designer: Clara Driscoll, 1861–1944
Marks on shade: *TIFFANY STUDIOS / NEWYORK*
Marks on base: [conjoined *TGDco*] / *TIFFANY STUDIOS / NEWYORK*
(70-020)

Desk lamp, after 1902

No. 349, Pony Wistaria design
Leaded glass, bronze
Marks on shade: *TIFFANY STUDIOS / NEWYORK*
Marks on base: *TIFFANY STUDIOS / NEWYORK / 7805*
(69-008)

6) Library lamp, c. 1900

No. 146, Cobweb design shade, mosaic floral base
[oil lamp conversion]
Leaded glass, glass mosaic, bronze
(62-020)

7) Tiffany contemporaries

On plinth:

Table lamp, c. 1919

No. 6688

Reverse-painted glass,
bronze

The Handel Company,
Meriden, Connecticut,
1885–1936

Marks on shade: *HANDEL Lamps /
PAT'D NO. / 979664*

Marks on base: *HANDEL Lamps*
Gift of Peter Knowles Gottfried in
memory of Susan Pierce Gottfried
(2016-007)



On the table, left to right:

Table lamp, c. 1910–28

Leaded glass, brass,
copper

Roycroft, East Aurora,
New York, 1894–1938

Designer: Dard

Hunter, 1883–1966
(GL-016-80)



Portable lamp, c. 1906–11

Flaming Sword design

Leaded glass, bronze

Duffner & Kimberly Company,
New York City, 1906–11
(70-010)

Decorative lamp, c. 1900

Glass, bronze

Emile Gallé, French, 1846–1904

Marks on shade: *Gallé*
(MISC-029-69)

Portable lamp, c. 1903–17

Leaded glass, metal

Unique Art Glass & Metal Co.,
Brooklyn, New York, c. 1896–1917

Gift of Elizabeth Brown
(GL-004-84)

Portable lamp, c. 1910

Leaded glass, metal

Cincinnati Artistic

Wrought Iron Works,
Cincinnati,

1894–c. 1990

Gift of Donald C. Douglass
(MET-119-81)



Table lamp, c. 1910–26

No. L29, Vasekraft line, Funnel
design, flambé glazed

Glazed clay, leaded-glass inset

Fulper Pottery Company,
Flemington, New Jersey,
1909–35

Marks: *WE / FULPER and 1 /
1 / 1 / patent pending U.S. /
[Vasekraft logo] Fulper / 805*
(PO-024-84)

Portable lamp, c. 1903–17

Leaded glass, metal

Unique Art Glass & Metal Co.,
Brooklyn, New York,

c. 1896–1917

(GL-092-68)



THE CHARLES HOSMER

MORSE MUSEUM

of American Art

445 NORTH PARK AVENUE,
WINTER PARK, FLORIDA 32789

407-645-5311

WWW.MORSEMUSEUM.ORG