

# REVIVAL & REFORM

## ECLECTICISM IN THE 19TH-CENTURY ENVIRONMENT

### O B J E C T   G U I D E



*REVIVAL & REFORM* provides a rare look at the diversity of the decorative arts in the latter nineteenth and very early twentieth centuries rather than one focused on a discrete art and design movement of the period such as Art Nouveau or Arts and Crafts.

In this era, only the wealthiest could afford the total unity of design created by such luminary decorators as Louis Comfort Tiffany or Frank Lloyd Wright. Although their work is included in this exhibition, neoclassical, neo-Gothic, and other revival-style decorative objects are mixed and mingled with those more avant-garde pieces so as to reflect the eclecticism that truly characterized the visual environment of the latter nineteenth century.

*The Arts* window, c. 1894, by J. & R. Lamb Studios is the centerpiece of the exhibition. A prominent American glasshouse of the period, Lamb Studios exhibited this neoclassical window widely for the next decade. The exhibition, organized from objects in the

Museum's collection, features more than twenty additional leaded-glass windows and panels as well as selections of art glass, pottery, and furniture. Besides works by Lamb Studios, the windows on view—some avant-garde, others reviving styles of the past—include examples by Tiffany Studios, John La Farge, Frank Lloyd Wright, Edward Burne-Jones, Donald MacDonald, and Heaton, Butler & Bayne.

*Revival & Reform* is a homage to the diverse design of the period and the visually complex interiors in which most people of this time actually lived, but it is first and foremost an exhibit of splendidly beautiful works of art.

Above: *The Arts window*, c. 1894. Leaded glass, J. & R. Lamb Studios (GL-033-75).

## GALLERY II

- 1) **Wine cabinet door, c. 1880**  
Charles Lewis Tiffany house,  
New York City, 1860–c. 1930  
Metal, glass, wood  
Louis C. Tiffany & Company,  
New York City, 1878–85  
(64-034)
- 2) **Door panels, c. 1905**  
August Heckscher house, New York  
Autumn vines  
Leaded glass  
Tiffany Studios, New York City,  
1902–32  
(58-011:A–D)

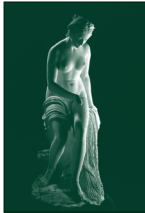
*Behind the panels:*

### **Sculpture, 1858**

Seated female fishing  
Marble

Scipione Tadolini,  
Italian, 1822–92  
Marks: *Scipio Tadolini/  
Fecit. Romae / AN /  
1858*

Gift of Henry Goodpasture  
(SC-061-87)



- 3) **Sideboard panels, c. 1903–5**  
Dining room,  
Darwin D. Martin house,  
Buffalo, New York  
(Frank Lloyd Wright,  
architect), 1905–present  
Leaded glass  
Maker: Linden Glass  
Company, Chicago,  
1884–1934  
Designer: Frank Lloyd Wright,  
American, 1867–1959  
(GL-058-68)
- 4) **Window, c. 1908–9**  
Josephine Bradley house, Madison,  
Wisconsin (Louis Sullivan,  
1856–1924, architect), 1910–present  
Leaded glass  
George Grant Elmslie, American,  
1871–1952  
(GL-043-82)
- 5) **Transom, c. 1879**  
Dining room, George Kemp house,  
New York City, 1879–1953  
Squash  
Leaded glass  
Louis C. Tiffany & Company,  
New York City, 1878–85  
(71-006)



## Frank Lloyd Wright

Frank Lloyd Wright (1867–1959), greatly influenced by his mentor Chicago architect Louis Sullivan (1856–1924), was a leader in the Prairie School of architecture in the Midwest. He combined Arts and Crafts concepts with a deep reverence for Japanese simplicity and the flat plains of the local landscape. His truly American style was geometric, linear, and holistic. Employing transparent, uncolored glass in his windows, he fully integrated his interior environments with their natural exterior settings. One of Wright's clients was Darwin D. Martin (1865–1935), an executive at the Larkin Soap Company in Buffalo, New York, and one of the highest paid men of his time. The geometry of Wright's sideboard panels for the Martin house creates a strong vertical emphasis and reduces ornament to simple components.

## GALLERY III

- 6) **Medallion window, c. 1892**  
Stair hall, Laurelton Hall,  
Long Island, New York, 1902–57  
Exhibited: Pan-American Exposition,  
Buffalo, New York, 1901  
13th-century design for general  
exhibition purposes  
Leaded glass  
Maker: Tiffany Glass and Decorating  
Company, New York City, 1892–1900  
Designer: Louis Comfort Tiffany,  
American, 1848–1933  
(U-073)

### 7) *Left to right:*

#### **Parlor organ, c. 1890s**

Style Triumph model  
Walnut, mirror, organ works  
Weaver Organ and Piano Company,  
York, Pennsylvania, 1870–c. 1958  
Marks: *York, Penn'a Weaver Organ  
and Piano Co., / 23441 / WEAVER  
Paper label: WEAVER ORGAN & /  
PIANO CO., / Celebrated Weaver  
Organ / No. [illegible]*  
Gift of Ken and Barbara Thomas  
(2011-122)

#### **Kneeler, c. 19th century**

Unknown maker  
Wood  
(I.2014.001)

- 8) **Window, c. 1883**  
Samuel Jones Tilden house,  
New York City, 1845–present  
Floral  
Leaded glass  
Donald MacDonald,  
British-American, 1841–1916  
(GL-021-65)

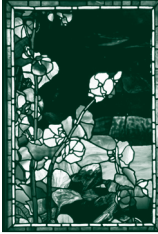
## Donald MacDonald

Born in Glasgow, Scotland, Donald MacDonald (1841–1916) studied glass painting in London before immigrating to America in 1868. In 1872, MacDonald became a partner at Boston's William J. McPherson & Co., and in 1876, opened a studio under his own name. MacDonald fabricated his own window designs as well as those by other notable designers. The Morse's MacDonald window was made for the Gramercy Park home of Samuel Jones Tilden (1814–86), the twenty-fifth governor of New York. The window was removed after the Tilden mansion was renovated in 1906 to house the National Arts Club. The 200-square-foot leaded-glass dome MacDonald created for Tilden's library remains in the clubhouse.

## John La Farge

John La Farge (1835–1910) was the first to patent opalescent glass on November 10, 1879. He eventually became Louis Comfort Tiffany's major competitor. La Farge's distinct style featured strong borders as well as compositional devices and brilliant colors inspired by the Japanese woodblock prints he collected. Like Tiffany (1848–1933), La Farge designed windows and murals for prominent public buildings, private homes, and churches. The Hollyhocks window is one of two La Farge made about 1890 from a painting he had done in 1863. One window was made for banker J. Pierpont Morgan (1837–1913), and the Morse window is believed to have been made for financier and railroad magnate Michael Jenkins (1842–1915).

9) **Window, c. 1890**  
Probably Michael Jenkins house, Baltimore, c. 1890–present  
Hollyhocks  
Leaded glass  
John La Farge, American, 1835–1910  
Marks: *La Farge* (GL-009-74)



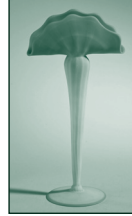
10) **Window, c. 1903**  
Exhibited: Gustav Stickley's Arts and Crafts exhibition, Syracuse and Rochester, New York, 1903  
Parrots  
Leaded glass  
Maker: J. & R. Lamb Studios, Tenafly, New Jersey, 1857–present  
Designer: Frederick Stymetz Lamb, American, 1863–1928  
Marks: *LAMB Studios N.Y.* (GL-034-75)

11) **Window, c. 1912**  
Joseph Briggs house, Wood-Ridge, New Jersey, built 1912  
Plum tree  
Leaded glass  
Tiffany Studios, New York City, 1902–32  
62-035)

12) **Back row, left to right:**

**Vase, c. 1890–1920**  
Burmese ware  
Crimped lily  
Blown and molded glass  
Mount Washington Glass Company, New Bedford, Massachusetts, 1837–1958  
Gift of Winston and Linda Barney (2010-009:01)

**Vase, c. 1890–1920**  
Burmese ware  
Blown and molded glass  
Mount Washington Glass Company, New Bedford, Massachusetts, 1837–1958  
Gift of Winston and Linda Barney (2010-009:05)



**Vase, c. 1886**  
Wild Rose ware  
Lily  
Blown and molded glass  
New England Glass Company, Cambridge, Massachusetts, 1818–88  
Gift of Winston and Linda Barney (2010-009:11)

#### American Peachblow Glass

In 1886, the estate of Mary J. Morgan sold a Chinese porcelain vase associated with the Kangxi emperor (1654–1722) for \$18,000. This event created such a sensation that glassmakers rushed to create their own versions to sell. The Chinese porcelain had a famous blush-like glaze known as peach bloom, and American reproductions became popularly known as peachblow glass. Hobbs, Brockunier & Co. of Wheeling, West Virginia, led the market with a version it sold as Coral Ware. The New England Glass Company called its clone Wild Rose. In Massachusetts, the Mount Washington Glass Company branded its earliest version Peach Blow but later christened a new formula as Burmese ware. The company took the name from Queen Victoria (1819–1901), who compared the grading of color to a Burmese sunset.

#### William Morris

William Morris (1834–96) and his Morris & Co. were at the forefront of the English Arts and Crafts movement. Morris made everything from wallpaper to furniture. Edward Burne-Jones (1833–98), Morris' design partner, was particularly noted for his work in stained-glass design. Morris and Burne-Jones looked to the English Middle Ages for inspiration and translated the visual effects and craftsmanship of the glass of that period into more modern designs. In its grace, simplicity, and literary roots, the Morse's Flora window well represents their reform efforts. In 1890 Morris, a collector of medieval manuscripts, ventured into publishing books. *The Works of Geoffrey Chaucer: Now Newly Imprinted* is one of the more important works printed by his Kelmscott Press. The decorative intertwining foliage found along the border of his books emulated similar patterning found in medieval manuscripts.

*Front row, left to right:*

**Vase, c. 1890**  
Burmese ware  
Dandelion  
Blown and molded glass  
Mount Washington Glass Company, New Bedford, Massachusetts, 1837–1958  
Gift of Winston and Linda Barney (2012-025:30)

**Vase with stand, c. 1886**  
Coral Ware  
After the Morgan Vase  
Blown and molded glass  
Hobbs, Brockunier & Co., Wheeling, West Virginia, 1845–91  
Gift of Winston and Linda Barney (2012-025:26, 27)

**Vase, c. 1890**  
Parrot  
Blown and molded glass  
Smith Brothers Decorating Co., New Bedford, Massachusetts, 1874–90  
Marks: *Smith Bro's.* (GL-018-79)

13) **Window, c. 1900–1910**  
Landscape with peacock and peonies  
Leaded glass  
Tiffany Studios, New York City, 1902–32  
(75-014)

14) **Six leaves from *The Works of Geoffrey Chaucer: Now Newly Imprinted, 1896***  
Ink on handmade paper  
Designer: William Morris, British, 1834–96  
Illustrator: Edward Burne-Jones, British, 1833–98  
Publisher: Kelmscott Press, 1891–98, Hammersmith, London (BO-008-74:A)

15) ***The Arts window, c. 1894***  
Exhibited: Cotton States and International Exposition, Atlanta, Georgia, 1895; Tennessee Centennial Exposition, Nashville, 1898; and Prima Esposizione Internazionale d'Arte Decorativa Moderna, Turin, Italy, 1902  
Leaded glass  
Maker: J. & R. Lamb Studios, Tenafly, New Jersey, 1857–present  
Designer: Frederick Stymetz Lamb, American, 1863–1928  
(GL-033-75)

### J. & R. Lamb Studios

In 1857, Joseph Lamb (1833–98) and Richard Lamb (1836–1909)—the British-born sons of a landscape architect—opened a stained-glass studio in New York’s Greenwich Village. Highly successful, the firm passed to Joseph’s sons, Charles Rollinson Lamb (1860–1942) and Frederick Stymetz Lamb (1863–1928) in 1885. The company became the longest continuously running stained-glass and ecclesiastical art maker in the country and remained in the Lamb family until acquired by an employee in 1970. *The Arts* window, exhibited widely in its time, depicts three classically robed idealized female figures on a classically styled stage. The landscape recalls the classicism of the Renaissance. Each figure represents a category of art: the figure on the left represents textile art (needlepoint); the center figure, literature; and the figure on the right, painting.

- 16) Square grand piano, c. 1875  
Various woods and metals  
W. P. Emerson Piano Company,  
Boston, 1849–1938  
Marks: *W.P. Emerson / Boston*  
(I.2014.016)

*On top of piano, left to right:*

Music box, c. 1900  
Serial No. 56713  
Various woods and metals  
Maker: Mermod Frères, Sainte-Croix, Switzerland, 1816–present  
Retailer: Jacot Music Box Company,  
New York City  
Marks: [conjoined *MF*] 1816 /  
*No. 56713*  
(2014-011)

Music box, c. 1890s  
Serial No. 21632  
Various woods and metals  
Maker: Mermod Frères, Sainte-Croix, Switzerland, 1816–present  
Retailer: Jacot Music Box Company,  
New York City  
Marks: [conjoined *MF*] 1840/21632  
(2014-014)

Music box, c. 1880s  
Expressive model, Serial No. 8852  
Various woods and metals  
Maker: Paillard & Company,  
Sainte-Croix, Switzerland,  
1814–c. 1910  
Importer: M. J. Paillard & Company,  
New York City, 1850–c. 1910  
Marks: *M.J. PAILLARD & CO.,*  
*IMPORTERS, 21 MAIDEN LANE,*  
*N.Y.*  
(2014-012)

- 17) Cassone (wedding trunk),  
c. 19th century  
Wood  
Unknown maker, Italian  
(FURN-002-80)

- 18) Clockwise from top left:

Container, c. 1910  
Situla form  
From the Antique line  
Glazed clay  
Tiffany Studios, New York City,  
1902–32  
Marks: 27 / *FROM THE ANTIQVE* /  
[conjoined *TS*]  
(91-001)

Container, c. 1910  
Situla form  
From the Antique line  
Glazed clay  
Tiffany Studios, New York City,  
1902–32  
Marks: [conjoined *TS*]  
(78-1054)

Container, c. 1910  
Pyx form  
From the Antique line  
Glazed clay  
Tiffany Studios, New York City, 1902–32  
Marks: [conjoined *TS*]  
(91-002)

*Above the case:*

Plaster casts of Romanesque vessels,  
c. 1890s  
Photographic reproduction  
Tiffany Glass and Decorating  
Company, New York City,  
1892–1900  
Marks: *Romanesque 34* /  
*Louis C. Tiffany* / 604.  
(1998-028:006)

### Louis Comfort Tiffany

Louis Comfort Tiffany (1848–1933), son of the silver and jewelry merchant Charles Lewis Tiffany (1812–1902), was one of the most creative and prolific designers of the late nineteenth century. Originally trained as a painter, he began studying the chemistry and techniques of glassmaking when he was twenty-four. He further developed this interest as one of the leading decorators of his day. In 1881, like his rival John La Farge (1835–1910), he registered a patent for opalescent window glass, a radical new treatment whereby several colors were combined and manipulated to create an unprecedented range of hues and three-dimensional effects. Though best known for his work in glass, Tiffany applied himself across the spectrum of decorative arts, introducing pottery in 1904.

- 19) Window, c. 1894  
Aurora (Roman goddess of dawn)  
Leaded glass  
Maker: Tiffany Glass and Decorating Company,  
New York City,  
1892–1900  
Designer: Will Hicok Low,  
American, 1853–1932  
(66-004)

- 20) Clockwise from top left:

Container, c. 1910  
Pyx form  
From the Antique line  
Bronze  
Tiffany Studios, New York City,  
1902–32  
Marks: *S113* / *TIFFANY STUDIOS* /  
*FROM THE ANTIQVE* / 1607  
(78-1053:A)

Container, c. 1910  
From the Antique line  
Glazed clay  
Tiffany Studios, New York City,  
1902–32  
Marks: [conjoined *TS*]  
(78-1055)

Container, c. 1910  
Pyx form  
From the Antique line  
Glazed clay  
Tiffany Studios, New York City,  
1902–32  
Marks: [conjoined *TS*]  
(78-1053:B)

- 21) Pair of fragments, c. 1905–25  
Laurelton Hall, Long Island,  
New York, 1902–57  
Plaster, glass  
Tiffany Studios, New York City,  
1902–32  
(57-021:C, O)



22) *Transom, c. 1905*  
Possibly William Watts Sherman house, Newport, Rhode Island, 1875–present  
Parrots  
Leaded glass  
Tiffany Studios, New York City, 1902–32  
(68-005)

23) *Pair of windows, c. 1902–15*  
Grapevine  
Leaded glass  
Tiffany Studios, New York City, 1902–32  
(64-029, 028)

24) *Tri-panel window, c. 1896*  
William M. Brown house, New Castle, Pennsylvania, 1896–1962  
Leaded glass  
Tiffany Glass and Decorating Company, New York City, 1892–1900  
Marks: *TIFFANY GLASS & DECORATING COMPANY / NEW YORK*  
(62-039:A–C)

25) *Window, after 1902*  
First Presbyterian Church, Hoboken, New Jersey, 1865–1964  
Abstract floral motif  
Leaded glass  
Tiffany Studios, New York City, 1902–32  
(65-006)



26) *Window, c. 1880s*  
Annunciation  
Leaded glass  
Heaton, Butler & Bayne, London, 1855–1953  
(GL-003-74)

**Heaton, Butler & Bayne**  
Founded in 1855 by glass painter Clement Heaton (1824–82) and lead glazier James Butler (1830–1913) and joined in 1862 by Pre-Raphaelite artist Robert Turnill Bayne (1837–1915), Heaton, Butler & Bayne of London became one of the leading stained-glass producers in the world. Bayne's extraordinary linear designs were translated using Heaton's vast palette of colors, which were developed through studies of medieval glass. The company's work combined the traditions of the Gothic Revival with the vivid colors and textural effects of the Pre-Raphaelites.

27) *Window, 1896*  
Edgar Horne house (now Myles Birket Foster house), The Hill, Surrey, England, c. 1861–present  
Flora (Roman goddess of flowers and spring)  
Leaded glass  
Maker: Morris & Co., London, 1875–96  
Designers: Edward Burne-Jones, British, 1833–98; John Henry Dearle, British, 1859–1932  
(GL-025-84)



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