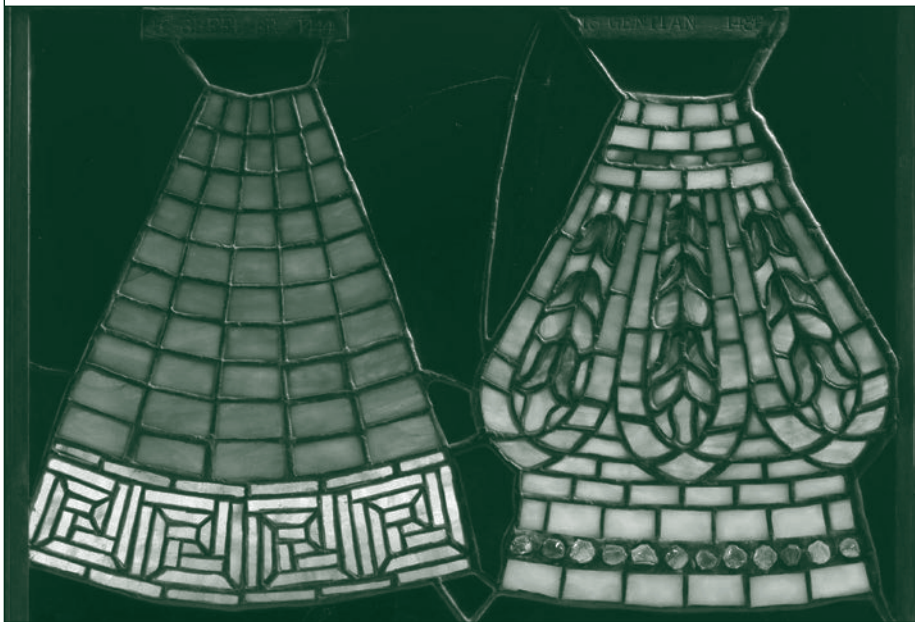


Gallery X

Lighting from the Morse Collection



Few designers did more to bring art into the home than Louis Comfort Tiffany (1848–1933), and few of Tiffany’s products did more in this regard than his lamps. An opportunity to marry technology and beautiful design, Tiffany introduced blown glass, molded glass, and leaded-glass lamps just as the market began to move to electricity. His designs were enormously popular and widely imitated. Tiffany’s quality was distinguished by his craftsmen through glass selection, skilled fabrication, and crisp metal work.

This exhibition includes examples of lamps and lighting designed by Louis Comfort Tiffany or one of his artists and made under the name of one his companies unless otherwise stated.

The Art of Tiffany Production

1. Selling the Gentian lamp

In the production of the finished Gentian lamp, artisans completed sample panels showing one section of the lampshade to suggest the ideal glass color and pattern. The matched shade and standard (lamp base) were photographed by Tiffany Studios (1902–32) both for company records and to provide model suggestions to clients.

Left to right:

Lampshade sample panel,
c. 1905
Greek Border and
Gentian designs
Leaded glass
Marks: 16" *GREEK BR.* /
1444 / 18 *GENTIAN 1486*
(2001-041)

Library Lamp, c. 1905
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 / NEW YORK
(69-013)



Photograph, c. 1905
Photographic print
mounted on linen
Marks, image: 7455 / *L. 371* /
S. 1480 [sic] / *TIFFANY*
STUDIOS N.Y.
Marks, mount: *Lamp 371*
75.00 / *Height over all 22"* /
Shade 1486 17" 100.00
(1998-028:004)

Artists and Artisans

Lamps reflected the talents of a diverse workforce who differed in education and nationality. Artists gathered design information into patterns applicable to a shade or base; artisans would translate the original design into a cartoon (or template) from which individual pieces of glass were cut. The success of the product depended on the seamless interaction between these levels of workers. While lamp designers like Clara Driscoll (1861–1944) have become familiar names, artisans like John Dikeman (1882–1967) who fabricated the lamps can only be seen through their tools of the trade—see the functional workbench and the wooden form upon which lamps would take their shape with copper foil and soldering lead exhibited here.

2. Tools of the trade

Left to right:

John Dikeman in lamp studio, c. 1921
Photographic reproduction
Image copyright © The Metropolitan Museum of Art.
Image source: Art Resource, NY

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

Peony lamp form, c. 1905
Wood
Marks: *NEW BLOCK 16" / 18" 18" / TIFFANY STUDIOS N. Y. PEONY*
(2022-012:2)

Peony cartoon, c. 1906
Photographic reproduction
(1998-028:010)

Workbench, c. 1905
From Tiffany Studios Lamp Department head,
John Dikeman (1882–1967)
Wood, metal
(2022-012:1)



Throwing Shade

Lamp screens were among the fancy goods Tiffany Studios (1902–32) offered for sale with its lamps. Attached to a lamp's finial by a chain and suspended below the shade, the screen would shield one using the lamp from the glare of its bare light bulbs. These decorative screens were available in the shapes of winged insects or figures that appropriately might hover around Tiffany's garden of nature-themed lamps.

Visit the Laurelton Hall living room gallery at the Museum to see a dragonfly lamp screen.

3. Lamp screens, c. 1905

Leaded glass

Winged figure design,

No. 926

(2004-013)

Moth design

(2001-060)

Butterfly design, No. 924

(70-029)

*Nature is always
beautiful.*

— *Louis Comfort Tiffany*



Top to bottom, left to right:

Wistaria design lamp and shade, No. 342, c. 1901

Leaded glass, bronze
 Designer: Clara Driscoll, 1861–1944
 Marks on shade: *TIFFANY STUDIOS / NEW YORK*
 Marks on base: [conjoined *TGDco*] / *TIFFANY STUDIOS / NEW YORK*
 (70-020)

4. Wistaria lamps

While lamps were produced in series and standardized to keep costs down, the individuality of each lamp is reflected in the glass uniquely selected by artisans. The Wistaria series—Tiffany’s reference to the British spelling—came in two sizes representative of the flowering vine.

Pony Wistaria design, No. 349, after 1902

Leaded glass, bronze
 Marks on shade: *TIFFANY STUDIOS / NEW YORK*
 Marks on base: *TIFFANY STUDIOS / NEW YORK / 7805*
 (69-008)

Pony Wistaria design, No. 349, after 1902

Leaded glass, bronze
 Marks on shade: *TIFFANY STUDIOS / NEW YORK*
 Marks on base: *TIFFANY STUDIOS / NEW YORK / 1001*
 (79-536)

The Variety of Tiffany Lighting: Leaded Glass



6. Decorative lamp, *after 1900*
Pond lily design, ball shape
Leaded glass
(1999-113)
7. Hanging shade, *after 1900*
No. 605, 28 in. Dogwood
design, straight sides,
circular shape
Leaded glass, bronze
Marks: *TIFFANY STUDIOS*
NEW YORK
(68-008)
8. Library lamp, *c. 1900*
No. 146, Cobweb design
shade, mosaic floral base
Leaded glass, mosaic, bronze
(62-020)

Back to front, left to right:

5. 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 / NEW
YORK / 1539
Marks on base: *Tiffany*
Studios / NEW YORK / 529
(66-009)



9. Library lamps, c. 1910

Leaded glass, bronze

Shade No. 1435, Vine border design, plain squares, dome shape

Standard No. 360, cushion base, conventional design

Marks, shade: *TIFFANY STUDIOS / NEW YORK*

Marks, base: *TIFFANY STUDIOS / NEW YORK / 25878 / [conjoined TGDco]*
(68-010)

Shade No. 1447, Black-eyed Susan design, dome shape

Standard No. 357, cushion base, leaf design

Marks, base: *TIFFANY STUDIOS / NEW YORK / 6839*

(70-028)

10. 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 / NEW YORK / 1424*

Marks on base: *TIFFANY STUDIOS / 337*
(66-029)



11. Reading lamp, c. 1906

Shade No. 1449, 16 in.

Daffodil design

Standard No. 190, claw foot, 3 legs, flat round base

Leaded glass, bronze

Designer: Clara Driscoll, 1861–1944

Marks on shade: *TIFFANY STUDIOS / NEW YORK*

Marks on base: [conjoined *TGDco*] / *TIFFANY STUDIOS / NEW YORK*
(71-002)

The Variety of Tiffany Lighting: Blown and Molded

12. *Center wall, top row,
left to right:*

**Four-sided hanging
lantern, after 1902**
Molded turtleback glass,
bronze
(58-019)

Electric bracket, c. 1895
Molded turtleback glass,
bronze
Marks: D739
(94-003)

Electrified Nature

At the 1902 *Prima Esposizione Internazionale d'Arte Decorativa Moderna*, in Turin, Italy, Tiffany Studios (1902–32) was awarded a grand prize for lamps that transformed standard lamp forms into electrified sculptures from nature. Many of Tiffany's early lighting designs were confined by the limitations posed by the upright flame necessary for oil or gas fixtures. The light bulb and streamlined wiring of electricity made new designs for lighting possible. The delicate form of the Pond Lily lamps houses only wire and small light bulbs that follow the natural down-turned orientation of lilies in nature.



13. Pond lily lamps, *after 1902*

*Center wall, middle row,
left to right:*

Shades No. 104, drop
cluster blossoms
Standard No. 685, 12 lights,
drop cluster, pond lily design
Blown glass, bronze
Marks, shades: *L.C.T.*
Marks, base: *TIFFANY*
STUDIOS / NEW YORK / 685
(70-013)

Shades No. 104, drop
cluster blossoms
Standard No. 381, 10 lights,
drop cluster, pond lily design
Blown glass, bronze
Marks, shades: *L.C.T.*
Marks, base: *TIFFANY*
STUDIOS / NEW YORK / 381
Gift of Mrs. George L. Cragg
(74-003)

Shades No. 104, drop
cluster blossoms
Standard No. 319, 3 lights,
drop blossoms, twist, small
Blown glass, bronze
Marks, shades: *L.C.T.*
Marks, base: *TIFFANY*
STUDIOS / NEW YORK /
[conjoined *TGDCo.*]
(54-025)



14. *Center wall, floor,
left to right:*

Reading lamp, *c. 1915*
Narcissus
Blown and wheel-carved
glass, metal
Marks, shade: *2356K /*
L.C. Tiffany-Favrile
Marks, standard: *6289 /*
L.C. Tiffany-Favrile
(U-007)

Candlestick lamp, *c. 1902*
No. 1223, 1 light, glass balls
in base and stem
Blown glass, bronze
Marks, shade: *3908 / L.C.T*
Marks, standard: *TIFFANY*
STUDIOS / NEW YORK /
1223
(66-027)

Tiffany Contemporaries

By the early twentieth century, consumers of lamps found a plethora of choices in electric lighting, and many were imitations of Tiffany's own phenomenally successful leaded-glass lamps. High-quality lighting fixtures were produced by Duffner & Kimberly (1906–11), whose founders included a former Tiffany employee. Eventually, the widespread use of electricity led to manufacturers like Cincinnati Artistic Wrought Iron Works (1894–c. 1990) to design Tiffany-type lamps at more affordable prices. Artistic manufacturers specializing in other materials like Roycroft (1894–1938), Fulper (1909–35), Handel (1885–1936), and Pairpoint (1837–1958) successfully integrated lighting into their offerings in a style all their own.



15. *Back row, left to right:*

Portable lamp, c. 1903–17

Leaded glass, metal
Unique Art Glass &
Metal Co.

Brooklyn, New York,
c. 1896–1917
(MET-013-83)

Table lamp, c. 1910–28

Leaded glass, brass, copper
Roycroft, East Aurora, New
York, 1894–1938, maker
Dard Hunter, American,
1883–1966, designer
(GL-016-80)

Portable lamp, c. 1910
Leaded glass, metal
Cincinnati Artistic Wrought
Iron Works, Cincinnati,
Ohio, 1894–c. 1990
Gift of Donald C. Douglass
(MET-119-81)

16. *Center row, left to right:*

Portable lamp, c. 1906–11
Flaming Sword design
Leaded glass, bronze
Duffner & Kimberly
Company, New York City,
1906–11
(70-010)

Piano lamp, c. 1910
Bronze, leaded glass
The Handel Company,
Meriden, Connecticut,
1885–1936
Marks, base: *HANDEL*
Gift of Harry C. Sigman
(2014-016:70)



17. *Front row, left to right:*

Table lamp, c. 1919
No. 6688, 18" Teroma shade
Reverse-painted glass,
bronzed metal
The Handel Company,
Meriden, Connecticut,
1885–1936
Marks, shade: *HANDEL*
Lamps / PAT'D NO. / 979664
Marks, base: *HANDEL*
Lamps
Gift of Peter Knowles
Gottfried in memory of
Susan Pierce Gottfried
(2016-007)

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)*

Table lamp, c. 1907

Devonshire shade,
D 3042 base
Reverse-painted
molded glass, metal
Pairpoint Manufacturing
Company, New Bedford,
Massachusetts, 1837–1958
Marks, base: *PAIRPOINT /
[logo] / D 3042 / MADE IN
U.S.A.
(2022-003)*



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