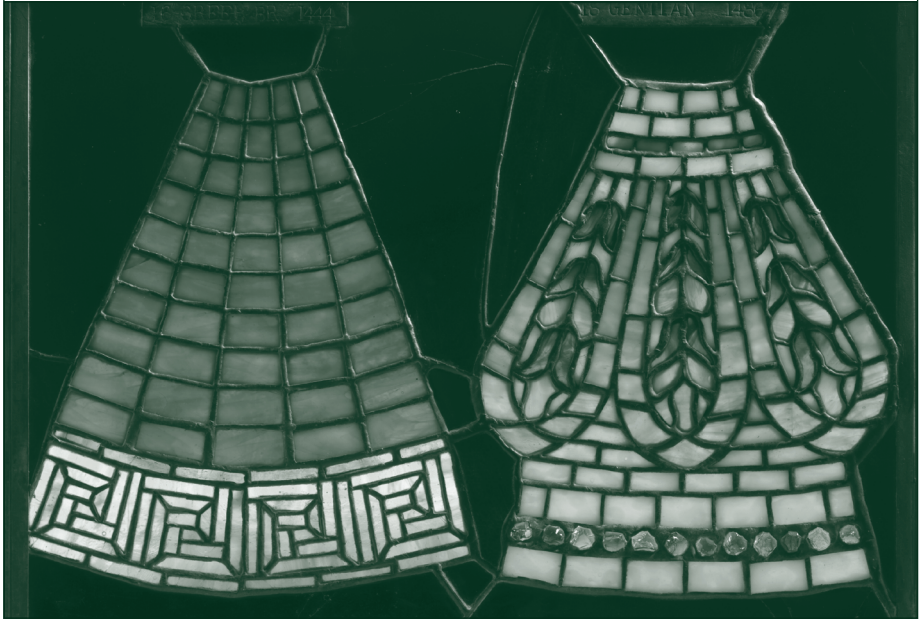


## Gallery X

# Lamps and Lighting— Tiffany and His Contemporaries



2001-041

**F**ew 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, shade: TIFFANY  
STUDIOS / NEW YORK  
(69-013)



1998-028:004

Photograph, c. 1905

Matte collodion print

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 standard; 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

*Top to bottom, 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, shade: *TIFFANY STUDIOS / NEW YORK*  
Marks, standard: *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**  
Silver gelatin print  
(1998-028:010)

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



2004-013

## 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 suspended from a lampshade.*

### 3. Lamp screens, c. 1905 Leaded glass

Winged figure design,  
No. 926  
(2004-013)

Moth design  
(2001-060)

Butterfly design, No. 924  
(70-029)

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*Nature is always  
beautiful.*

— *Louis Comfort Tiffany*

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70-020: A&B

*Top to bottom, left to right:*

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

Leaded glass, bronze

Designer: Clara Driscoll, 1861–1944

Marks, shade: *TIFFANY STUDIOS / NEW YORK*

Marks, standard: [conjoined *TGDco*] / *TIFFANY STUDIOS / NEW YORK* (70-020:A&B)

#### 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, shade: *TIFFANY STUDIOS / NEW YORK*

Marks, standard: *TIFFANY STUDIOS / NEW YORK / 7805*

(69-008)

**Pony Wistaria design, No. 349, after 1902**

Leaded glass, bronze

Marks, shade: *TIFFANY STUDIOS / NEW YORK*

Marks, standard: *TIFFANY STUDIOS / NEW YORK / 1001*

(79-536)



## The Variety of Tiffany Lighting: Leaded Glass



66-009

*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, shade:  
*TIFFANY STUDIOS / NEW  
YORK / 1539*  
Marks, standard: *Tiffany  
Studios / NEW YORK / 529*  
(66-009)

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)



62-020

**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, standard: *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, standard: *TIFFANY STUDIOS / NEW YORK / 6839*

(70-028)

**10. Reading lamp, after 1902**

Shade No. 1424, plain, Heavy Rib design ("Spider and Web")

Standard No. 337, mushroom design, small

Leaded glass, bronze

Marks, shade: *TIFFANY STUDIOS / NEW YORK / 1424*

Marks, standard: *TIFFANY STUDIOS / 337*

(66-029)



71-002

**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, shade: *TIFFANY STUDIOS / NEW YORK*

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

## The Variety of Tiffany Lighting: Blown and Molded

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

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

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

### 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.



74-003



### 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, standard: *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, standard: *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, standard: *TIFFANY  
STUDIOS / NEW YORK /*  
[conjoined *TGDCo*]  
(54-025)



U-007

### 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.



GL-092-68

### 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  
(GL-092-68)

#### **Table lamp, c. 1910–28**

Designer: Dard Hunter,  
1883–1966

Maker: Roycroft,  
East Aurora, New York,  
1894–1938  
(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)



2016-007

**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)



PO-024-84

**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, shade: *WE / 1 / 1 / 1*  
 Marks, base: *FULPER /*  
*[Vasekraft logo] / PATENT*  
*PENDING / U.S. AND*  
*CANADA / 805*  
 (PO-024-84)

**Table lamp, c. 1907**  
 Marlborough 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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