

G A L L E R Y X TIFFANY LAMPS A N D L I G H T I N G

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.

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.”

From the 1890s on, world expositions boldly celebrated electrified light, giving it the attention formerly reserved for master furniture or fine art. Other design and production firms besides Tiffany vied for a stake in

the booming market for electric lighting for the home. Some 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.

This exhibition includes examples of lamps and lighting fixtures designed by Louis Comfort Tiffany or one of his artists and made under the name of one of his companies. It also includes examples by other makers of the era.

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

All makers and designers are American unless otherwise noted.

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, 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 / NEW YORK / 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, Cushion base, Leaf design
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

Design attributed to Alphonse Mucha, Czech, 1860–1939
(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. 1928, 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)



THE TIFFANY GIRLS

In the production of lamps, Tiffany Studios employed scores of people, each with specialized skills and training. Louis Comfort Tiffany kept strict control over design and quality, ensuring that everything the studios created met his standards and taste. In the creation of Tiffany lamps, no individual was more important than Clara Driscoll (1861–1944), who supervised the Women’s Glass Cutting Department and is believed to have designed many leaded-glass lamps for Tiffany. Driscoll’s staff, a group of female employees known as the “Tiffany Girls,” worked in design, glass selection, and fabrication. Male employees soldered pieces together and patinated the lead surfaces.

Decorative lamp, c. 1915

Shade No. 242, Arabian design, green and opal, small
Blown glass
Marks on shade: *L. C. T. Favrite*
Marks on base: *L. C. Tiffany – Favrite* (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, mosaic, bronze (62-020)

7) Other makers

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 glass: *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, Ohio, 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)

COBWEB LIBRARY LAMP

Among the many beautiful Tiffany lamps in the Morse collection, the Cobweb library lamp is likely the rarest. Fewer than ten examples are known to exist today. The lamp incorporates an extremely complex leaded-glass shade on an elaborate mosaic base, making it much more difficult to produce than the typical Tiffany lamp. At \$500 in 1906, it also sold for nearly four times the average lamp. The shade is composed of flowers and eight spiderweb medallions, each of differing configuration and glass. Bronze branches form a canopy over the lamp’s mosaic base, a vessel for holding fuel oil that is covered with clusters of white narcissus in full bloom. Featured on the cover of the company’s 1904



lamps catalog, the Cobweb lamp brilliantly fulfills Louis Comfort Tiffany’s vision of transforming a utilitarian object into a unique expression of art.



THE CHARLES HOSMER
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GALLERY X TIFFANY LAMPS AND LIGHTING

OBJECT GUIDE



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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

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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 / NEW YORK / 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, Cushion base, Leaf design
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
Design attributed to Alphonse Mucha, Czech, 1860-1939
(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. 1928, 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)