

# 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)



## 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)



## **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.

**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  
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)



## 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. Among the high-quality lighting fixtures and lamps from Duffner & Kimberly Company in New York City—whose founders included a former Tiffany employee—is a Flaming Sword lampshade that depicts a stylized bromeliad bloom. 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. 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, 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)



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