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.

REVIVAL & REFORM

ECLECTICISM IN THE 19TH-CENTURY ENVIRONMENT

Revelation & 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.

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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.

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.

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 1903 Arts and Crafts exhibition, Syracuse and Rochester, New York
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
Marks: Tiffany Studios, New York City (75-014)

12) Back row, left to right:
Vase, c. 1890–1920
Burnese ware
Blown and molded glass
Gift of Winston and Linda Barney (2010-009:01)

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)

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
Burnese ware
Dandelion
Blown and molded glass
Gift of Winston and Linda Barney (2010-025:30)

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 Bros. (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)

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. An Englishman had patented the technique the same year. 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.

REVIVAL & REFORM

ECLECTICISM IN THE 19TH-CENTURY ENVIRONMENT
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 (L.2014.016)

On top of piano, left to right:

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] 1890 / 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

17) Cassone (wedding trunk), c. 19th century
Wood
Maker unknown, 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: [conjoined TS] (91-002)

Container, c. 1910
Situla 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 Hickok 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 ANTIQUE / 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)
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