

REVIVAL & REFORM

ECLECTICISM IN THE 19TH-CENTURY ENVIRONMENT

OBJECT GUIDE



REVIVAL & 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 mix and mingle with those more avant-garde pieces thereby reflecting the eclecticism that truly characterized the visual environment of the latter nineteenth century.

The Arts window, c. 1894, by J. & R. Lamb Studios is the centerpiece of the exhibition. A prominent American glasshouse of the period, Lamb Studios exhibited this neoclassical window widely, and the Museum is pleased to present it for the first time in its galleries. The exhibition, organized from objects

in the Museum's collection, features more than twenty additional leaded-glass windows and panels as well as selections of art glass, pottery, and furniture. Besides works by Lamb, the windows on view—some avant-garde, others reviving styles of the past—include examples by Tiffany Studios, John La Farge, Frank Lloyd Wright, Edward Burne-Jones, Donald MacDonald, and Heaton, Butler & Bayne.

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.

Above: THE ARTS window, c. 1894. Leaded glass, J. & R. Lamb Studios (GL-033-75).

GALLERY II

- 1) **Wine cabinet door**, *c. 1880*
Charles Lewis Tiffany house,
New York City, 1860–c. 1930
Wood, metal, glass
Louis C. Tiffany & Company,
New York City, 1878–85
(64-034)
- 2) **Door panels**, *c. 1905*
August Heckscher house,
New York
Autumn vines
Leaded glass
Tiffany Studios, New York City,
1902–32
(58-011:A–D)

Behind the panels:

Sculpture, 1858

Seated female fishing
Marble

Scipione Tadolini,
Italian, 1822–92
Marks: *Scipio Tadolini /*
Fecit. Romae / AN /
1858

Gift of Henry Goodpasture
(SC-061-87)



- 3) **Sideboard panels**,
c. 1903–5
Dining room, Darwin D.
Martin house, Buffalo,
New York
(Frank Lloyd Wright,
architect), 1905–present
Leaded glass
Designer: Frank Lloyd
Wright, American,
1867–1959
Maker: Linden Glass Company,
Chicago, c. 1880–c. 1935
(GL-058-68)
- 4) **Window**, *c. 1908–9*
Josephine Bradley house, Madison,
Wisconsin (Louis Sullivan, 1856–
1924, architect), 1910–present
Leaded glass
George Grant Elmslie, American,
1871–1952
(GL-043-82)
- 5) **Transom**, *c. 1879*
Dining room, George Kemp house,
New York City, 1879–1953
Squash
Leaded glass
Louis C. Tiffany & Company,
New York City, 1878–85
(71-006)

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.

GALLERY III

- 6) **Medallion window**, *c. 1892*
Stair hall, Laurelton Hall, Long
Island, New York, 1902–57
Exhibited: 1901 Pan-American
Exposition, Buffalo, New York
13th-century design for general
exhibition purposes
Leaded glass
Maker: Tiffany Glass and Decorating
Company, New York City,
1892–1900
Designer: Louis Comfort Tiffany,
American, 1848–1933
(U-073)

7) *Left to right:*

Parlor organ, *c. 1890s*

Style Triumph model
Walnut, mirror, organ works
Weaver Organ and Piano Company,
York, Pennsylvania, 1870–c. 1958
Marks: *York, Penn'a Weaver Organ*
and Piano Co., / 23441 / WEAVER
Paper label: *WEAVER ORGAN*
& PIANO CO., / Celebrated Weaver
Organ / No. [illegible]
Gift of Ken and Barbara Thomas
(2011-122)

Kneeler, *c. 19th century*

Maker unknown
Wood
(I.2014.001)

- 8) **Window**, *c. 1884*
Samuel Jones Tilden House,
New York City, 1845–present
Floral
Leaded glass
Donald MacDonald,
British-American, 1841–1916
(GL-021-65)

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 fashionable Gramercy Park home of Samuel Tilden (1814–86), the twenty-fifth governor of New York. MacDonald's commission included a 200-square-foot leaded-glass dome for the library. The window was removed after the Tilden home was renovated in 1906 to house the National Arts Club.

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, 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 was made for financier and railroad magnate Michael Jenkins (1842–1915).

9) Window, c. 1890
 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. 1910
 Joseph Briggs house, Wood-Ridge, New Jersey, 1891–present
 Plum tree
 Leaded glass
 Tiffany Studios, New York City, 1902–32
 (62-035)

12) Back row, left to right:

Vase, c. 1890–1920
 Crimped lily
 Burmese ware
 Blown and molded glass
 Mount Washington Glass Company, New Bedford, Massachusetts, 1837–1958
 Gift of Winston and Linda Barney (2010-009:01)

Vase, c. 1886–95
 Peach Blow ware
 Blown and molded glass
 Mount Washington Glass Company, New Bedford, Massachusetts, 1837–1958
 Gift of Winston and Linda Barney (2010-009:05)



Vase, c. 1886
 Lily
 Wild Rose ware
 Blown and molded glass
 New England Glass Company, Cambridge, Massachusetts, 1818–88
 Gift of Winston and Linda Barney (2010-009:11)

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. In Massachusetts, the Mount Washington Glass Company branded its version Peach Blow, and the New England Glass Company called its clone Wild Rose. Mount Washington's Burmese ware, though a different formula, was similar in color. The company took the name from Queen Victoria (1819–1901), who compared the grading of color to a Burmese sunset.

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. 1885
 Dandelion
 Burmese ware
 Blown and molded glass
 Mount Washington Glass Company, New Bedford, Massachusetts, 1837–1958
 Gift of Winston and Linda Barney (2012-025:30)

Vase, c. 1886
 After the Morgan Vase
 Coral Ware
 Blown and molded glass
 Hobbs, Brockunier & Co., Wheeling, West Virginia, 1845–91
 Gift of Winston and Linda Barney (2012-025:27)

Vase, c. 1890
 Parrot
 Blown and molded glass
 Smith Brothers Decorating Co., New Bedford, Massachusetts, 1874–90
 Marks: *Smith Bro's.* (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: 1895 Cotton States and International Exposition, Atlanta, Georgia; 1898 Tennessee Centennial Exposition, Nashville; and 1902 Prima Esposizione Internazionale d'Arte Decorativa Moderna, Turin, Italy
 Leaded glass
 Maker: J. & R. Lamb Studios, Tenafly, New Jersey, 1857–present
 Designer: Frederick Stymetz Lamb, American, 1863–1928 (GL-033-75)

J. & R. LAMB STUDIOS

In 1857, Joseph (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*
(I.2014.016)

On top of piano, left to right:

Music box, c. 1900

Serial No. 56713
Various woods and metals
Maker: Mermod Frères, Sainte-Croix, Switzerland, 1816–present
Retailer: Jacot Music Box Company, New York City
Marks: [conjoined *MF*] 1816 / No. 56713
(2014-011)

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*] 1840 /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
Marks: *M.J. PAILLARD & CO., IMPORTERS, 21 MAIDEN LANE, N.Y.*
(2014-012)

17) Cassone (wedding trunk),

c. 19th century
Wood
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: 27 / *FROM THE ANTIQUE* / [conjoined *TS*] (91-001)

Container, c. 1910

Situla form
From the Antique line
Glazed clay
Tiffany Studios, New York City, 1902–32
Marks: [conjoined *TS*] (78-1054)

Container, c. 1910

Pyx 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 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, 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 Hicok 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)

22) Transom, c. 1905

William Watts Sherman house,
Newport, Rhode Island,
1875–present
Parrots
Leaded glass
Tiffany Studios, New York City,
1902–32
(68-005)

23) Pair of windows, c. 1902–15

Grapevine
Leaded glass
Tiffany Studios, New York City,
1902–32
(64-029, 028)

24) Tri-panel window, c. 1896

William M. Brown house,
New Castle, Pennsylvania,
1896–1962
Leaded glass
Tiffany Glass and Decorating
Company, New York City,
1892–1900
Marks: *TIFFANY GLASS &
DECORATING COMPANY /
NEW YORK*
(62-039:A–C)

25) Window, after 1902

First Presbyterian
Church,
Hoboken, New Jersey,
1865–1964
Abstract floral motif
Leaded glass
Tiffany Studios, New York City,
1902–32
(65-006)



26) Window, c. 1880s

Annunciation
Leaded glass
Heaton, Butler & Bayne, London,
1855–1953
(GL-003-74)

HEATON, BUTLER & BAYNE

Founded in 1855 by a glass painter, Clement Heaton (1824–82), and a lead glazier, James Butler (1830–1913), and joined in 1862 by a 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 he 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.

27) Window, 1896

Edgar Horne house (now Myles Birket Foster house), The Hill, Surrey, England, c. 1861–present
Flora (Roman goddess of flowers and spring)
Leaded glass
Maker: Morris & Co., London, 1875–96
Designers: Edward Burne-Jones, British, 1833–98; John Henry Dearle, British, 1859–1932
(GL-025-84)



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