The exhibition *Art Nouveau: Lighting with Style* highlights the newly electrified 1880s campus and Farm House through objects that tell the story of this artistic movement.

Beginning in the late 1880s until the First World War (1914-1918), Europe and the United States witnessed the development of the Art Nouveau or "New Art" movement. Inspired by the organic, Art Nouveau style was synonymous with botanical forms and ocean creatures – the natural world at its most intricate and sinuous. Art Nouveau's foundation was in the Aesthetic Movement following the credo “art for art's sake,” the Arts and Crafts Movement of hand crafted objects, and the influx of Japanese design. “The unfolding of Art Nouveau's flowing line may be understood as a metaphor for the freedom and release sought by its practitioners and admirers from the weight of artistic tradition and critical expectations."¹

This exhibition continues the focus on the electrification of the Iowa State Campus and the Farm House with a feature on Art Nouveau lamps and light fixtures. The Art Nouveau Movement encompassed architecture, graphic and printed materials, furniture and decorative arts. Featured in this exhibition are light fixtures, furniture and decorative art objects from the most prominent artists who practiced during the Art Nouveau Movement in both Europe and America - Louis Comfort Tiffany, Emile Gallé, Meriden Handel, Victor Durand, Steuben Glass Company, Daum, Andre Delatte, Pallme-König und Habel, Thomas Webb and Sons, LeVerre, and Loetz.

The first stages of electrified lighting on campus began in 1884, four short years from when Thomas Edison invented the light bulb. Previously, the campus was lit by candles, kerosene, and gas supplied by numerous generators. Old Main, the pre-cursor to Beardshear Hall, was the first building to receive electric lights under a contract with Western Edison Light Company. Two years later, the number of lights on campus had almost doubled. By 1898 the first exterior light on the campus grounds was installed.² In November 1902, the ISC Student newspaper reported. “Each night shows more lights distributed of the campus, their friendly rays lending light to the wandering pedestrian.”

This exhibition is organized by University Museums and funded through the estate of Neva Petersen with many objects from the permanent collections of Helen and Rex Cook and Ann and Henry Brunnier, University Museums, Iowa State University, Ames, Iowa.

Victor Durand (French, 1924-1931)

Victor Durand (1870-1931) was born in France and came to America in 1884. He started to work in glass and eventually owned his own glass factory, Vineland Flint Glass Works. Durand started the Artistic Glass Division in 1924 and began to produce world famous artistic glass. Durand Art Glass was produced for seven brief years (1924 to 1931) in Vineland, New Jersey, by Victor Durand. Durand began his art glass project by bringing Martin Bach, Jr. from the Imperial Glass Company of Bellaire, Ohio to direct work at the Fancy Shop. He then recruited former glass workers from the recently closed Quezal Art Glass works to produce the new artistic designs. Durand art glass was produced in a very wide variety of glass types and forms, including covered jars, bowls, vases, perfumes, powder boxes, lamps, rose bowls, finger bowls, wines, goblets, candlesticks, and tableware -- and in a variety of decorative treatments. Many of the objects were blown utilizing an unusual shiny yellow glass which the workers called oil glass. This glass was used either as a primary glass or in combination with other glass colors. Most collectors utilize the term Ambergris to refer to this type of glass. The quality of the company's art glass was quickly recognized, and, in 1926, Durand art glass was awarded a medal of honor at the Sesquicentennial International Exposition in Philadelphia.

**Daum** (French, 1878 - today)

"Jean Daum (1825-1885) acquired a Glassworks in Nancy. There is a historic tradition of glassmaking in the Lorraine region of France. In his workshop, Daum created services of cut glasses, gilded bottles, objects adorned with coat-of-arms, figures, and engraved emblems. During the Paris Exposition in 1900 the Grand Prix was awarded to Daum. Ornementation became more elaborate and was enriched by new techniques: vitrification, intercalary decoration, and the application of motifs in reliefs. In association with Emile Gallé and Majorelle, Daum created the École de Nancy in 1901, which became the vanguard of the Art Nouveau Movement."¹ "In 1906 Daum revived pâte de verre (glass paste), an ancient Egyptian method of glass casting. He developed the method so that by the 1930s Daum’s window panels used pâte de verre for richness instead of leaded or painted glass. Currently Daum is the only commercial crystal manufacturer employing the pâte de verre, glass paste process, for art glass and crystal sculptures, a technique in which crushed glass is packed into a refractory mould and then fused in a kiln."²


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**Pallme-König und Habel** (Czechoslovakia, c. 1900)

"In or around 1900, Wilhelm Habel, co-owner of the glassworks, obtained a patent for a process to produce surface-decorated glass, a special type of decoration with glass threads encircling the vase. Pallme-König vessels stand apart from other contemporary works, as the designs explored the inherent possibilities of glassmaking in a manner that other Czechoslovakian manufactures had not done up to that point. Glass was treated as if it were clay, twisted, sheared, bent, and given a torn quality near the mouths of the objects, all to create fantastic contortions in the design. Of the glass produced during the Czechoslovakian Jugendstil period, perhaps the most distinctive, most frequently imitated by others, and most misunderstood, is that of Pallme-König and Habel. From the 1860’s to the 1880’s many objects in catalogues and art glass history books were mistakenly attributed to the manufacturer, while other objects were attributed to Loetz and were later classified as Pallme-König."

[Source: http://www.loetz.com/pallmekoenig1.htm]
Loetz Factory (Bohemian, 1836 - 1947)
The Loetz (or Lötz) factory was founded by Johann Baptist Eisner (1797 - 1847) in 1836 in the Bohemian village of Klostermühle. In 1840 the company was taken over by Johann Loetz and several years later, after his death in 1851, the widow Susanne Gerstner-Loetz continued her husband's work. Max Ritter von Spaun, grandson of Johann Loetz, made the firm one of the greatest glassworks in central Europe at the end of the 19th century. Loetz became the premier Bohemian art glass manufacturer during the Art Nouveau period, roughly from 1890 to 1920. The company became known for its innovative techniques, organic forms, and bold use of color. It held several glass patents, as such a technique to produce a deep blue or gold metallic luster. The company displayed an award winning range of glass items, named Onyx, at the Paris International Exposition in 1889. Several glass artists worked on the designs for the Loetz factory of which Marie Kirschner (principal artist of the firm) is the most famous. Other artists that worked with the factory were: Koloman Moser, Josef Hoffman, Marie Wilfert-Waltl, Franz Hofstätter, Otto Prutscher and C. Witzmann. In the second half of the 1880's Octopus glass was developed, which resembles the tentacles of a cephalopod.

[Source: http://www.glass-wiki.net/Loetz.ashx]
Handel Company (American, 1876 - 1936)

"Philip Julius Handel (1866 - 1914) first established the Handel Company in Meriden, Connecticut in 1876. The company specialized in high quality reverse painted lamp shades and were generally considered a less expensive alternative to the Tiffany lamp popularized by Louis Comfort Tiffany. Adolph Eydam joined the company in 1885 and the company's name was changed to Eydam and Handel Company, adding a specialization in glass decorating and lamp manufacturing. Following World War I the company experienced tremendous growth. The economy was roaring and the company had assembled a very impressive and talented group of artists and craftsmen. However, the Great Depression drastically changed the company's fortunes and was struggling by 1929. and the Handel Lamp Company ceased production completely in 1936."

[Source: http://www.victoriana.com/Lighting/handellamp.htm]

Andre Delatte (French, 1921 - 1933)

"André Delatte (1887 - 1953) founded a small glassworks at Jarville, near Nancy, France, in 1921, where he produced large quantities of glass vessels. Delatte specialized in high-quality cameo glass from the beginning. The two or three layered glass vessels had their designs etched with hydrofluoric acid with little or no additional wheel-carving. His floral and landscape designs are well conceived and executed, appropriately matching the shape of the vessel. The shapes themselves are well proportioned and attractive, with beautiful and strong colors, such as rich blues or orange. Delatte also produced variations of popular Daum designs, which resulted in a number of law suits. The financial crisis in Europe and the increase of production coming from the eastern Europe caused Delatte's glassworks to shut down in 1933."

[Source: http://www.victoriana.com/Lighting/handellamp.htm]

Emile Gallé (French, 1883-1931)

Emile Gallé (1846 - 1904) was involved in the naturalist movement associated with the École de Nancy and with Art Nouveau. He designed ceramics and furniture as well as his more recognizable glass. He began his work in glass by exploring the technique of enameling on glass. The first works of enameled glass were produced soon after 1874 and these were signed in brown enamel or gilt. His finest work was produced from 1878 onward. He took inspiration from verses or romantic symbolism and from 18th century Chinese and Japanese artists which inspired him to revive the cameo-glass technique. Gallé eventually succumbed to mass production to popularize Art Nouveau products. After his death in 1904, his family continued to manage the facory until it was closed down in 1931, having never recovered from the financial crisis in 1929. Permanent Collection examples of Gallé glass objects and lamps are included in this exhibition and in the French Art Nouveau exhibition at the Brunnier Art Museum.
Steuben Glass Works (American, 1903-2011)

"Steuben Glass Works was an American art glass manufacturer, founded in the summer of 1903 by Fredrick C. Carder (English, 1863-1963) and Thomas G. Hawkes (Irish-American, 1848-1913) in Corning, New York. Hawkes was the owner of the largest cut glass firm then operating in Corning. Carder was an Englishman who had many years' experience designing glass for Stevens and Williams in England. Hawkes purchased the glass blanks for his cutting shop from many sources and eventually wanted to start a factory to make the blanks himself. Hawkes convinced Carder to come to Corning and manage such a factory. Carder, who had been passed over for promotion at Stevens and Williams, consented to do so.

Steuben Glass Works started operation in October 1903. Carder produced blanks for Hawkes and also began producing cut glass himself. Carder's great love was colored glass and had been instrumental in the reintroduction of colored glass while at Stevens and Williams. When Steuben's success at producing glass blanks for Hawkes became assured, Carder began to experiment with colored glass and continued experiments that were started in England. He soon perfected Gold Aurene which was similar to iridescent art glass that was being produced by Tiffany and others. Gold Aurene was followed by a wide range of colored art glass that eventually was produced in more than 7,000 shapes and 140 colors.

Steuben Glass Works continued to produce glass of all sorts until World War I. At that time war time restrictions made it impossible for Steuben to acquire the materials needed to continue manufacture. The company was subsequently sold to Corning Glass Works and became the Steuben Division. Carder continued as Division manager without any real change in the company's operation except that he now had reporting responsibilities to Corning Glass Works' management. Corning's management tried, mostly unsuccessfully, to limit the articles that Steuben made to only the most popular. Production continued until about 1932."

Le Verre Français (French, 1918-1933)

"Le Verre Français cameo glass was produced by the Schneider glassworks at Epinay-sur-Seine, France, from ca. 1918–1933. Charles Schneider (1881 - 1952) developed the LVF line in a marketing move to reach a broader public taste with an aesthetically pleasing product. His grandson, Jean-Charles Schneider, states in Bertrand’s book that Charles Schneider was the first to use modern marketing techniques for decorative arts. Charles Schneider developed all the designs for both lines of glass, but for LVF he gave the craftsmen freedom to select color, shape and size."

[Source: http://www.artfulmilieu.com/LeVerre.html]

Paul Nicolas (d’Argental) (French, 1914-1952)

"Paul Nicolas (1875 - 1952) was a student of Emilie Gallé before he left to create his own glassworks in 1919 with the support of Cristalleries de Saint-Louis. He signed his first productions Argental, then, from the late 1920s, his name, P. Nicolas, occasionally adding the word Nancy. Paul Nicolas' style evolved with time: the signed works of Argental are typical of the École de Nancy, then gradually diverge, particularly in showing the influence of the "art deco". The company enjoyed great success until the economic crisis of 1929, which also coincided with public disaffection for new art. It continued production until Nicolas' sudden death in 1952."

[Source: http://fr.wikipedia.org/wiki/Paul_Nicolas_%28ma%C3%AEtre_verrier%29]

Thomas Webb & Sons (English, 1840 - 1919)

"Thomas and George Woodali were English glass engravers who made the finest classically inspired English cameo glass. They were responsible for changing the thinking concerning cameo glass colors turning away from the traditional pinky hues to vibrant reds, blues and yellows. They extended the range of colors to be particularly suited to the manufacture of ladies perfume bottles, often called scent bottles. The company, known originally as the Crystal King of England, was noted for the high quality of its cameo glass."

[Source: http://www.antiquecolouredglass.info/Thomas%20Webb%20Glass.htm]
Honesdale Decorating Company (American, 1901 - 1932)

"Honesdale Decorating Company was established in 1901 in Honesdale, PA by C. Dorflinger & Sons and operated by Carl F. Prosch of N.Y. Its original function was to decorate Dorflinger & Sons wares with etched, engraved and gilded designs. In 1916 Prosch purchased the company from Dorflinger and operated it until it closed in 1932."

[Source: http://chataboutdg.com/gallery/cat305.html]
Louis Comfort Tiffany (American, 1892 - 1924)

Louis Comfort Tiffany (1848 - 1933) is best known for his Art Nouveau designs of glass vessels, lamps and windows, but he also created various other media including metal work, furniture, jewelry and ceramics. Permanent Collection examples of Tiffany glass, metalwork and blown and stained glass lamps are included in this exhibition. Tiffany’s career spanned over five decades at his namesake Tiffany Studios (1880-1930) which evolved into the more recognizable and contemporary Tiffany & Company.

"As the son of Charles Lewis Tiffany (1812–1902), founder of Tiffany & Company, the fancy goods store that became the renowned jewelry and silver firm, Louis Comfort Tiffany chose to pursue his own artistic interests in lieu of joining the family business. By late 1892 or early 1893, Tiffany built a glasshouse in Corona, Queens, New York, and, with Arthur Nash, a skilled glassworker from Stourbridge, England, his furnaces developed a method whereby different colors were blended together in the molten state, achieving subtle effects of shading and texture. Recalling the Old English word fabrile (hand-wrought), Tiffany named the blown glass from his furnaces Favrile, a trademark that signified glass of hand-made and unique quality. Of all of Tiffany's artistic endeavors, leaded-glass brought him the greatest recognition. Tiffany and his early rival, John La Farge, revolutionized the look of stained glass, which had remained essentially unchanged since medieval times when craftsmen utilized flat panes of white and colored glass with details painted with glass paints before firing and leading. Tiffany and La Farge experimented with new types of glass and achieved a more varied palette with richer hues and greater density.

By 1881, each had patented an opalescent glass, a unique American phenomenon that featured a milky, opaque, and sometimes rainbow-hued appearance with the introduction of light. Internally colored with variegated shades of the same or different hues, Tiffany's Favrile glass enabled craftsmen to substitute random tonal gradations, lines, textures, and densities inherent in the material itself for pictorial details and illustrated Tiffany's ability to 'paint' with glass."
Additional information on the Farm House Museum and University Museums is available at the University Museums office - 290 Scheman building (2nd floor) 515-294-3342. Visit us online at [www.museums.iastate.edu](http://www.museums.iastate.edu).