



**Peony lamp, ca. 1903 – 5.
Richard H. Driehaus Museum.**

Red and pink peonies are depicted on this large and colorful shade in a design best viewed from above. Mottled green leaves overlap two geometric rows at the rim. Feel free to use your own color scheme.



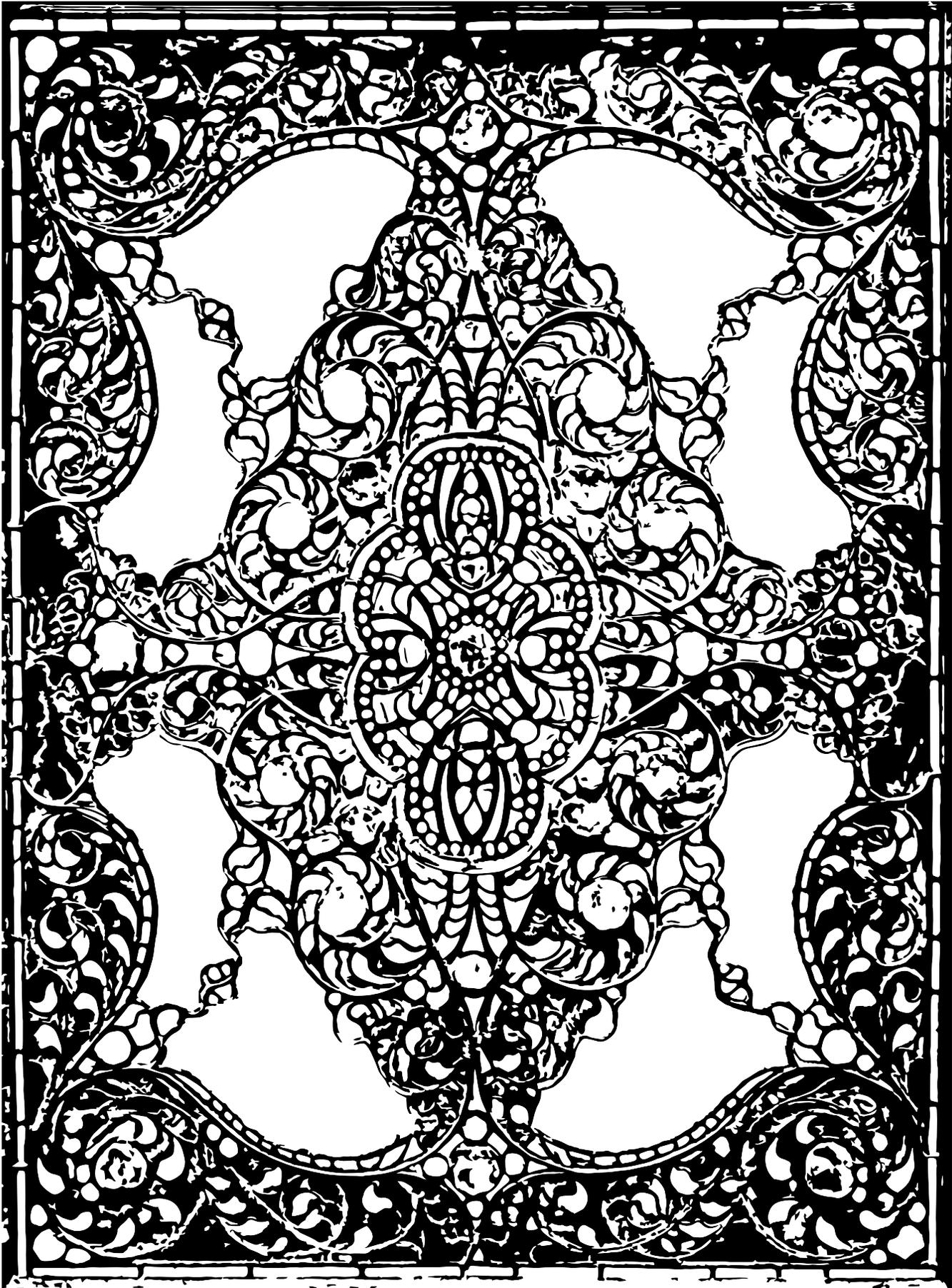
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Garden landscape window, 1900 — 10. Richard H. Driehaus Museum.

This window captures an imaginary, ideal landscape with a terrace and loggia in the foreground and, in the distance, a view of hills with a setting sun — perhaps an idealization of the gardens at Laurelton Hall, Tiffany's Long Island estate.





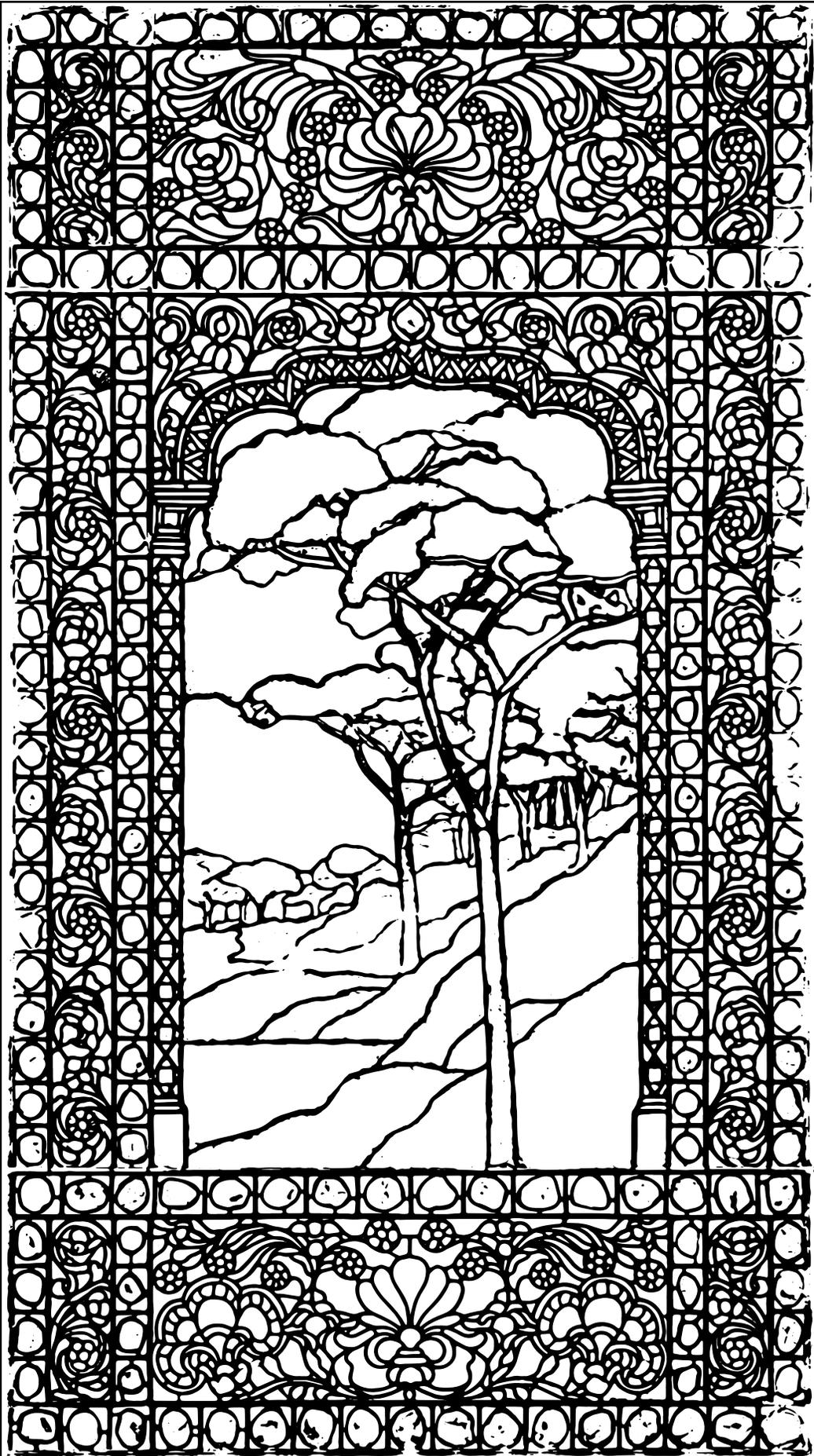
Geometric window, ca. 1890. Richard H. Driehaus Museum.

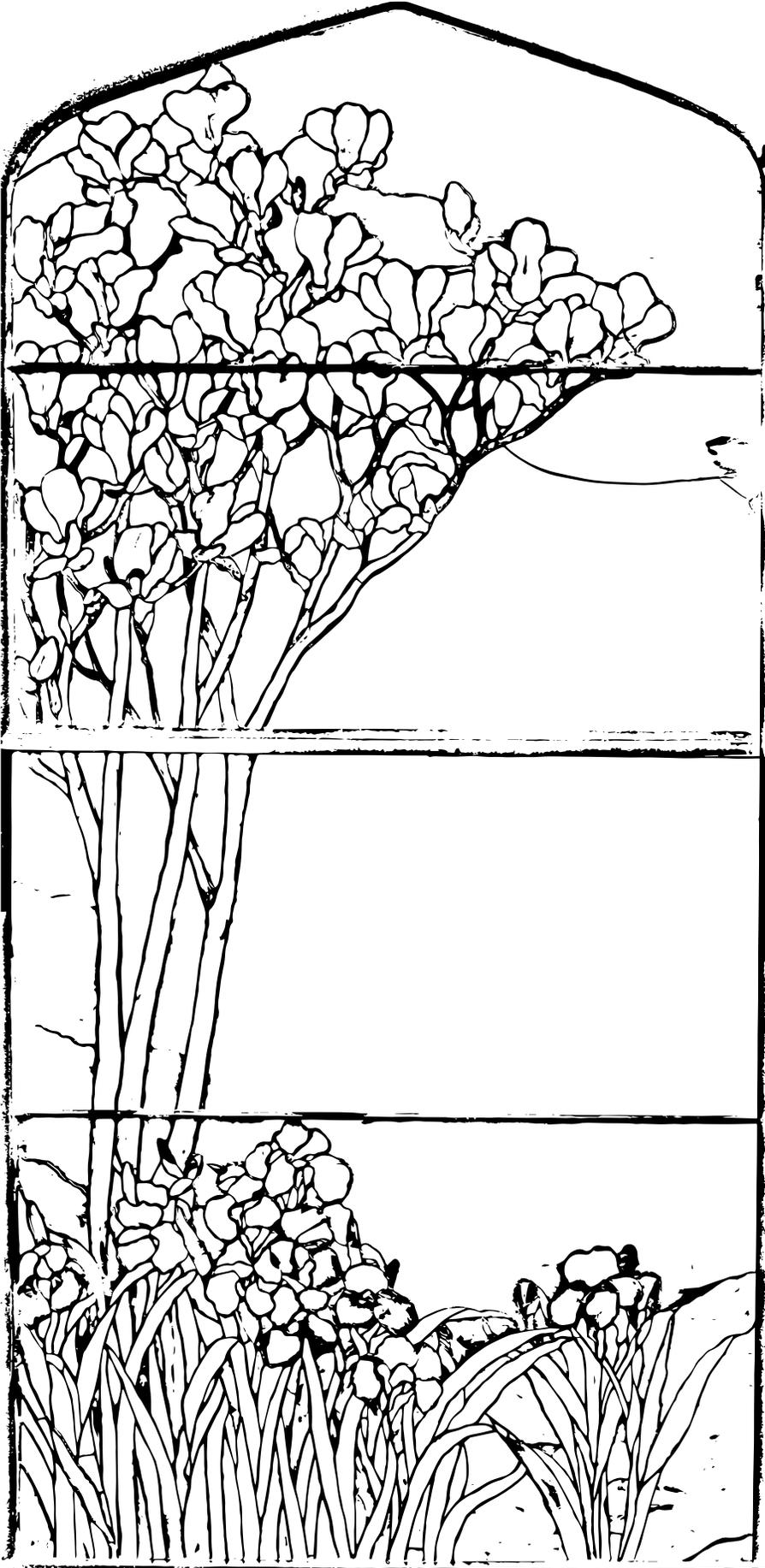
Although best known for his representative windows (most of them based on nature), from the very beginning Tiffany also 'experimented with abstraction.' This abstract window is reminiscent of a Persian carpet. The tight composition suggests its early date from the 19th century.



Landscape window, ca. 1893 – 1920. Richard H. Driehaus Museum.

This extraordinary window, composed of a landscape in the central panel surrounded by elaborately decorated borders, depends on light striking the front as well as coming through the back and utilizes confetti glass for the trees and iridescent glass in all borders. Pebbles incorporated into the border reflect Tiffany's adherence to nature for inspiration. Like many of Tiffany's landscapes, this window was probably commissioned for a private residence.





River of Life window, early 20th century.

The River of Life theme was favored for memorial windows in churches and mausoleums, allowing Tiffany to explore nature in lieu of the human figures often used in biblically themed windows.