Louis C. Tiffany (1848-1933) was one of the most celebrated artists of his time. Although the son of Charles Lewis Tiffany, co-founder of Tiffany & Company, the luxury retailer renowned for fine silver and jewelry, Tiffany chose to pursue his own artistic and business interests. He began as a painter captivated by the play of light and shadow across landscapes. His interests quickly expanded into interior design and the decorative arts. Tiffany formed artistic firms where, under his direction, hundreds of artists and artisans created extraordinary leaded-glass windows, lamps, mosaics, glassware, enameled, ceramics, metalwork, jewelry, furniture, and textiles.

Tiffany quickly established himself as a leading tastemaker in the Gilded Age. Many of his clients were wealthy, socially-prominent families seeking unique objects and decorative schemes for their lavish homes. His commission included the White House under President Chester A. Arthur, the New York City mansion of sugar magnate Henry O. Havemeyer, and the Connecticut home of Mark Twain. Tiffany achieved international acclaim for his high standards of excellence in design and craftsmanship. His innovative use of glass, however, is his most enduring legacy.

Celebrated for its saturated color and dazzling luminosity, Tiffany's opalescent glass is characterized by an
Tiffany Glass: Painting With Color and Light is on view through January 3, 2016, at Winterthur Museum, Garden & Library, 5105 Kennett Pike, Wilmington, Delaware, 19710, 800-448-2883, www.winterthur.org. Organized by The Neustadt Collection of Tiffany Glass in New York City, the exhibition will showcase thirty objects including five large windows, nineteen lamps of various shapes and sizes, more than 100 examples of opalescent flat glass, and jewels from the Tiffany Studios workshop. As part of a year of programming at Winterthur that celebrates color in the Museum, Library, and Gardens, a second, smaller exhibition, Tiffany: The Color of Luxury, presents an engaging look at the Tiffany name in American culture—from the iconic colors to the relationship between the retailer Tiffany & Co. and the artisanal Tiffany Studios. It will feature approximately 100 objects and graphics illustrating the relationship between the Tiffany companies and the rise of modern luxury retailing in America. All illustrated images are from the The Neustadt Collection of Tiffany Glass, Queens, New York.

Above Right: Tiffany Studios, New York, Peonies Hanging Shade, c. 1905, leaded glass, bronze, 28 1/2 (d), with detail below left. Right: Tiffany Glass and Decorating Company, New York, The Reader Window, c. 1897, based on Le Licorne, painted by Jules-Joseph LeFeuvre (French, 1836-1911) and exhibited at the 1889 Salon in Paris, leaded glass, 28 1/8 x 29.

Above Left: Tiffany Studios, New York, Dragonfly Hanging Shade (detail), c. 1905, leaded glass, bronze, 30 (h), 21 (d).

internal glow and milky translucency that captures light and amplifies color. Opalescent glass allowed for new modes of artistic expression in the field of stained glass. Under his personal supervision, this glass, in an extraordinary range of colors and hues, was used to create some of the most striking and iconic decorative objects of the twentieth century.

As a painter uses pigments, Tiffany used colored glass. This was a radical concept. It broke with the centuries-old tradition of stained glass, in which images were painted onto the surface of the glass. Instead, Tiffany created “translucent pictures” using the color, texture, pattern, and opaqueness of the glass itself. The details of landscapes and gardens, flowers and figures were rendered through careful glass selection: to the trained eye, sunsets, babbling brooks, leaves and petals, gossamer dragonfly wings, and flowing robes miraculously materialized from within the sheets of glass. In addition to these realistic effects, a thoughtful selection of glass also created quiet domes of color in geometric patterns.

In order to create “translucent pictures” in windows and lampshades, Tiffany needed glass in greater varieties and ever-increasing quantities. To that end, he opened glass furnaces in Corona, Queens, New York, in 1893. He called his glass “Favrile,”
a trademarked term loosely derived from the Latin word *fabriks*, to mean “made by hand.” Tiffany, however, continued to purchase glass and his windows and lampshades were often a combination of commercial and Favrile glass, which suggests that it was not the glass, per se, but the artistic effect that mattered most to him. Critics and the public agreed. Tiffany achieved international success and acclaim for the beauty, richness and depth of color in his windows and lampshades.

Tiffany staffed his studios with a corps of talented chemists, designers, and artisans who worked together to realize his artistic vision and keep pace with the demand for his leaded-glass objects. Creating these objects was a collaborative effort. From making sheet glass to sketching designs to selecting, cutting and assembling windows and lampshades, various departments and numerous hands contributed to the finished product.

Agnes Northrop (1857-1953) was the foremost female artist at the Tiffany Studios. She shared Tiffany’s love of nature and, during her five decades at the Studios, designed nearly all of the firm’s floral and landscape windows. Northrop’s position at the Tiffany Studios was one of unusual privilege—like her male counterparts, she had a private studio and received interna-

above: Tiffany Studios, New York, design attributed to Agnes Northrop (1857-1953), Wall by Fence Window, c. 1910, leaded glass, 21 1/2 x 53 1/2.

international recognition for her work. She was awarded a silver medal at the Paris World’s Fair of 1900 for her stained-glass designs.

As head of the Tiffany Studios Ecclesiastical Department, Frederick Wilson (1858-1932) was the principal designer of the firm’s religious figural windows. Well-versed in religious iconography and historical detail, he interpreted popular Bible imagery in new and original ways. During his nearly thirty-year tenure, Wilson de-
oped a signature style characterized by a serenity and strength reminiscent of the English Pre-Raphaelite painters. He was internationally recognized for his designs and won a gold medal for stained glass at the Paris World's Fair in 1900.

As manager of the Women's Glass Cutting Department, Clara Driscoll (1861-1944) supervised a team of female artisans who selected and cut glass for Tiffany's windows, mosaics, and lampshades. Driscoll was also a skilled designer. She designed numerous lampshades, including the iconic Dragonfly and Wisteria, as well as bronze lamp bases and small desk accessories. Encouraged by the Tiffany Studios' management to create affordable objects, Driscoll successfully balanced artistry and profitability in her designs. She was recognized at the Paris World's Fair of 1900 with two bronze medals, one for a Dragonfly lamp and one for metalwork.

Born in England, Arthur J. Nash (1849-1934), who was a chemist and worked for leading glasshouses before immigrating to America, oversaw all aspects of the blown and flat glass production. Under Tiffany's direction, he worked assiduously to develop original formulas and technical processes to yield the spectacular colors and artistic effects his employer desired. Nash received two silver medals at the Paris World's Fair in 1900 for this decorative glass work.

The bold combinations of brilliantly colored glass in the Grape Vine and Lemon Tree with Trellis window are a testament to the skill of Tiffany's glass chemists. This window displays many of the exceptional colors and intriguing patterns available to Tiffany's glass selectors. Within the foliage alone, more than twenty shades of green, with streaks, spots and ripples, form the hearty leaves of the tangled grape vine. Thick, slightly convex slab glass simulates cool marble columns which, together with the straight lines of the trellis, give order to the twisting vines and hanging fruit.


Striking painterly effects are achieved in the *Well by Fence* and *Tropical Landscape* windows through glass selection and fabrication techniques. "Spotted" glass creates dappled sunlight and shadow on the pebbled path, the rolling hills, and in the trees and shrubs. "Foliage" glass suggests a dense thick of leaves and branches. The rough bark of the palm tree, the wood grain of the well and fence, and the fading light of the sunset are all achieved with "streaky" glass. "Rippled" glass evokes the stream's gently flowing current.

Two common techniques used by the Tiffany Studios to achieve naturalistic effects were plating and acid-etching. Plating, or layering two or more pieces of glass, gives depth to these windows by creating an illusion of receding hills and a distant horizon. In *Well by Fence* the play of light along the top of the fence was achieved by acid-etching a piece of flashed glass (glass of one color, covered with a thin layer of a different color). Here, a horizontal strip of blue was etched off a piece of yellow glass and plated behind the brown and white streaky "fence" glass to create the sunlit effect.

Tiffany's figural windows are often a combination of innovative techniques such as plating and the use of dramatically textured and patterned glass, with more traditional stained-glass techniques, including acid-etching, silver stain, vitreous paint and colored enamels. In *The Reader* window sculptural "drapery" glass and dense "foliage" glass are used to great effect. Carefully selected creases and folds in "drapery" glass create the young woman's pleated bodice and billowing sleeves. Within the thick folds color is deep and nearly opaque, while the flat areas between the folds are more translucent and lighter in color. This is especially noticeable in her sleeve. Vitreous paint is used to create the realism of her hands and facial expression. The figure is set against a background of "foliage" glass, composed of thin, multicolored glass fragments that are haphazardly embedded in a sheet, suggest-

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The figures in the Salve Regina window are also given tangible volume through the use of “drapery” glass. The Madonna and Child are engulfed in flowing robes, however, the folds of the glass are carefully selected to define each individual form. Notice the articulation of their sloping shoulders and bended knees. The flesh areas are treated in a more traditional manner: the faces, hands, feet, and hair are a combination of vitreous paint and colored enamels. Silver stain creates the blush of the cheeks and golden glow of the halo. The soft yellow rays emanating from the halo are achieved with a plate of acid-etched blue on yellow flashed glass.

The Neustadt Collection of Tiffany Glass was founded by Dr. Egon Neustadt (1898-1984) and his wife Hildegard (1911-1961), Austrian immigrants who amassed an unparalleled collection of Tiffany lamps over the course of fifty years. The couple bought their first Tiffany lamp from a second-hand shop in Greenwich Village in 1935 when Louis C. Tiffany’s designs were out of fashion and at odds with popular tastes. Newly married, they were decorating their home in Flushing, Queens, and were searching for furniture. Egon recalled that while he measured dining room tables, Hildegard excitedly admired an old stained-glass daffodil lampshade, “which gave a fascinating effect of real flowers growing in a real garden.” Their budget was limited, however, and the Neustadts had to leave the shade behind. But Hildegard eventually convinced
Egon to return to the shop for a second look. Enamored of all things American, they were delighted to learn that the beautiful daffodil lampshade was made in the country they now proudly called home. They purchased the lamp for $12.50.

As Dr. Neustadt’s professional career as an orthodontist and real estate developer flourished, he and Hildegard acquired additional Tiffany lamps in all shapes, sizes and patterns, as well as leaded-glass windows and bronze desk sets. In 1967,
Egon had the foresight to purchase a treasure trove of opalescent sheet glass and pressed-glass "jewels" left over when the Tiffany Studios closed in the late 1930s. A few years later, he published The Lamps of Tiffany, a lavishly illustrated and indispensable guide documenting this glass and the range of lamp designs made at the Tiffany Studios.

Egon and Hildegard Neustadt left an enduring legacy. The Neustadt Collection of Tiffany Glass is committed to sharing this story and its collections with diverse audiences through its gallery at the Queens Museum in New York City and exhibitions that travel to museums nationwide. Their collection lends valuable insight into Tiffany's innovative artistic contributions to the field of stained glass in America.