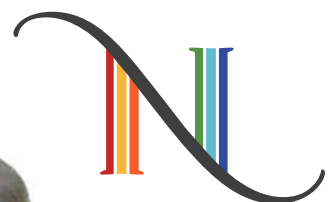


TIFFANY or Tiphony?

THE ART OF LOOKING

An exhibition organized by



the neustadt
EXPERIENCE TIFFANY GLASS

TIFFANY or Tiphony?

THE ART OF LOOKING

is the largest traveling exhibition of Tiffany lamps to date. Drawn from The Neustadt's renowned collection, this exhibition takes visitors on an exploration of genuine Tiffany lamps and their deliciously deceptive imitators. Exciting new research and careful comparisons illuminate the world of Tiffany forgeries and demystify the art of spotting one. It's a tale of artistic vision, a fickle marketplace, and the importance (and fun!) of learning to look.

50 Lamps: 34 real, 16 convincing forgeries.
CAN YOU SPOT THE DIFFERENCE?

Pond Lily Library Lamps
LEFT TO RIGHT Tiffany, IL.18; Forgery, S.47; Forgery, S.66



This is a story of desire.

INTRODUCTION

SECTION ONE: Two lamps (one genuine, one forgery)

It begins in the late 1800s, in the heart of the Gilded Age, when Louis C. Tiffany's artistic vision met a boom of industrial innovation and unprecedented wealth in America.

A painter and colorist, Tiffany was keen to explore the creative potential of glass. Unsatisfied with options produced by existing glasshouses, he founded his own furnaces in 1893, where he employed skilled chemists to develop new recipes and decorative effects for sheet and blown glass.

With access to groundbreaking materials and techniques, Tiffany's studios embarked on an aesthetic odyssey that revolutionized glass artistry. His designers could now envision intricate, exuberant lampshades using a palette of hues and textures unlike anything seen before. Skilled artisans brought these designs to life by painstakingly selecting glass, then cutting and assembling the pieces into an exquisitely crafted work of art.

People. Went. Wild.

THE ICONIC TIFFANY LAMP WAS BORN.

But that's not the end of the story.

Grape Library Lamp, IU.07





What's in a name?

HALLMARKS OF TIFFANY LAMPS

SECTION TWO: 18 genuine lamps, selection of opalescent glass from the Tiffany Glass Archive, model demonstrating lampshade-making process

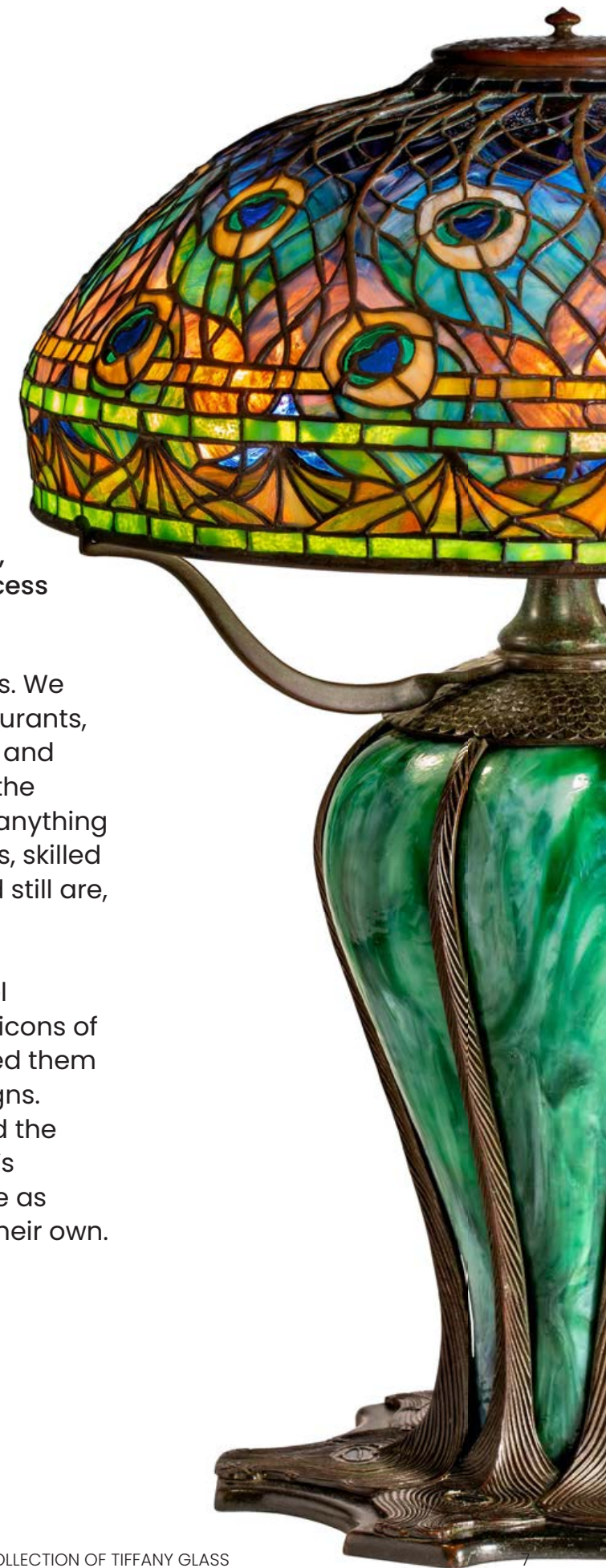
Today a “Tiffany lamp” has come to mean any lampshade made by assembling pieces of glass. We see these lamps advertising Coca-Cola in restaurants, illuminating pool tables in bars and basements, and filling home lighting aisles in big box stores. But the original lamps created in Tiffany’s studios were anything but ordinary. Innovative design, quality materials, skilled craftsmanship, and attention to detail were, and still are, hallmarks of a true Tiffany lamp.

In the early 1900s, the stunning artistry and novel aesthetic of Tiffany’s lamps quickly made them icons of style, status, and beauty. Wealthy clients featured them in their homes and commissioned custom designs. Newspapers and fashionable magazines lauded the lamps and advertised the latest models. Tiffany’s competitors attempted to emulate the new style as people across America aspired to have one of their own.

Tiffany lamps were objects of desire.

Until they weren’t.

LEFT *Clematis* Reading Lamp, Tiffany, C.06
RIGHT *Peacock* Library Lamp, Tiffany, GL.07





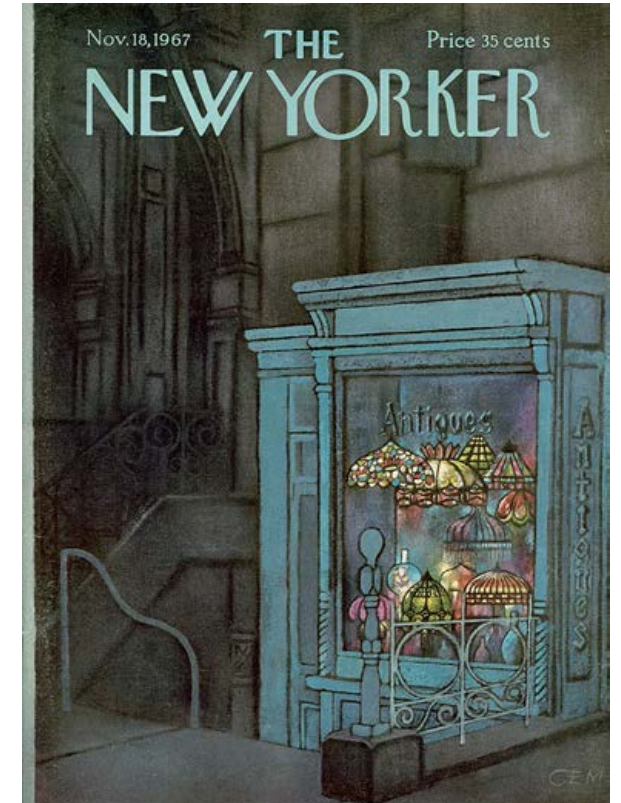
Love, loss, and the Tiffany Revival

THEY LOVE ME, THEY LOVE ME NOT...

SECTION THREE: Selection of Tiffany Revival ephemera & objects

As Gilded Age opulence gave way to sleek, minimal modernism in the 1930s, Tiffany's once-coveted lamps fell out of favor. Now seen as gaudy and hopelessly old-fashioned, many ended up in attics or resale shops, where they attracted dust, but little interest. All but forgotten in the fickle marketplace, Tiffany's lamps ceased to be objects of desire.

Until they were, again.



ABOVE, CLOCKWISE FROM TOP LEFT Album cover, The Tiffany Shade, 1967; "The New Yorker," November 18, 1967; Photo, Steve Jobs at home by Diana Walker-Contour, 1982; Advertisement, Bengal Gin, 1968. LEFT Advertisement, Contempo Book Club, 1975.

THEY LOVE ME!

Between the 1950s and 1980s, exhibitions and publications devoted to Tiffany's artistic genius revived public interest in his work. Once again his lamps were seen as desirable works of art. Scholars wanted to talk about them. Museum-goers wanted to see them. Collectors wanted to buy them. Artisans and hobbyists wanted to craft them. Tiffany lamps were everywhere, from advertisements to album covers.

As their popularity increased, so did their market value.

Poppy Library Lamps
LEFT Tiffany, C.13; RIGHT Forgery, S.29



Enter, THE FORGERY.

Buyer beware.

LEARNING TO LOOK

SECTION FOUR: 10 lamps (5 side-by-side comparisons)

Buyers desired Tiffany lamps. Forgers desired profit and saw an opportunity.

Tiffany's studios produced hundreds of designs and thousands of lamps—no two were identical—so the stage was perfectly set for creating counterfeits. Not every fake Tiffany-style lamp was made with the intent to deceive; some were simply reproductions that found their way into a murky marketplace. Others, however, were meticulously crafted by contemporary artisans for the sole purpose of profit by deception. We call these forgeries *Ti-phony*. Some of them are very, very good.

The rise of expert Tiffany forgeries prompted a need for genuine Tiffany experts—people who spend years studying, researching, and comparing Tiffany objects to understand their most intricate details. Subtleties of glass type, color, design, and construction can signal the difference between a genuine Tiffany lamp and an imitator, and hence a monumental difference in price.

TOP LEFT *Dragonfly* Library Lamp details LEFT Tiffany, C.11; RIGHT Forgery, S.16

TOP RIGHT *Poinsettia Border* Library Lamp details LEFT Tiffany, T.03; RIGHT Forgery, S.12

MIDDLE *Lotus Pagoda* Library Lamp details LEFT Forgery, S.11; RIGHT Tiffany, G.26

BOTTOM LEFT *Poppy* Library Lamp details LEFT Forgery, S.29; RIGHT Tiffany, C.13

BOTTOM RIGHT *Apple Blossom* Library Lamp details LEFT Forgery, S.48; RIGHT Tiffany, IU.04



Whether you're a Tiffany expert, a committed collector, or an ardent admirer, the most important way to spot a Tiphony is to practice the art of **LOOKING**. While it takes a lifetime of study to become a true expert, learning to look is a fun and fascinating exercise that anyone can try.



Wisteria Library Lamps
LEFT TO RIGHT Tiffany, IU.08; Forgery, S.61;
Tiffany, IU.07; Forgery, S.62; Forgery, S.59;
Forgery, S.57

Eye of the beholder

CAN YOU SPOT THE DIFFERENCE?

SECTION FIVE: 20 lamps (genuine and forgeries)

Now it's your turn! Imagine you are a Tiffany lover who desires to start your own collection. Can you use your new skills to spot the Tiphonies hiding among these genuine Tiffany lamps?



SOME EXPERT TIPS

- When trying to distinguish Tiffany from Tiphony, experts might begin by noting their first impressions with questions like: does the lamp “feel right”? Does it sing to me? Or does something seem off?
- Remember, LOOKING isn't about likes and dislikes. After noting first impressions, experts move on to objective observation, analysis, and comparison. Of course, you may discover that you simply like a forgery better than its genuine counterpart and that's ok. Taste is famously subjective! But you don't want to pay top dollar for a forged lamp that is worth much less.
- The ability to tell Tiffany from Tiphony improves with practice, so don't worry if you can't find the forgeries without a few hints. Even experienced collectors can be stumped by an expert forgery at some point.

Have fun! Take your time, explore with your eyes, and talk with your friends. Which lamps do you most desire? How many genuine Tiffany lamps made it into your collection? How many Tiphonies?

Peony Library Lamps
LEFT TO RIGHT Forgery, S.29; Forgery, S.27; Tiffany, GL.II



EXHIBITION SPECIFICATIONS

NUMBER OF WORKS	50 lamps (34 authentic, 16 forgeries), ephemera, selection of opalescent glass from the Tiffany Glass Archive, model demonstrating lampshade-making process
REQUIREMENTS	High security Approximately 5,000–6,000 square feet
PARTICIPATION FEE	Please inquire.
SHIPPING	Organized by The Neustadt. Exhibitor is responsible for roundtrip or pro-rated shipping to be determined as bookings are finalized.
BOOKING PERIOD	Exhibition/tour dates are 12-week venues; longer periods are available upon request; additional weeks are pro-rated.
TOUR	March 2025 – December 2030
SUPPORT MATERIAL	Exhibition interpretation and installation guide are included. Merchandise is available at additional cost.
CURATED BY	Lindsay R. Parrott , Executive Director and Curator, The Neustadt Collection of Tiffany Glass Alexandra M. Ruggiero , Consulting Curator and former Curator of Modern Glass, The Corning Museum of Glass
CONTACT	Online: theneustadt.org/exhibitions/road Email: lparrott@theneustadt.org



All objects property of The Neustadt Collection of Tiffany Glass.

Unless otherwise noted, all genuine lamps shown in this document were created by Tiffany Studios in New York sometime between 1902 and 1915, under the artistic direction of Louis C. Tiffany (1848–1933). Glass, cut and assembled, or blown; cast bronze hardware. Additional details as noted.

All Tiffany-style forgeries in this document were created by unknown makers sometime between 1970 and 1984.

Photography by David Schlegel.



FRONT *Grape Library Lamps*
LEFT Tiffany, IU.07; RIGHT Forgery, S.50

BACK *Oriental Poppy Floor Lamp, Tiffany, GL.12*

