THIS IS TIFFANY

Spring/Summer 2017



N°5

“The real voyage of
discovery lies not in seeking
new landscapes but
in seeing with new eyes.”
— Marcel Proust

TIFFANY & CO.
NEW YORK SINCE 1837

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THIS IS TIFFANY

At Tiffany, we endeavor every day to keep the mind and the eye alive. We seek out new beauty, fresh ideas, precocious perspectives and anything that awakens wonder within us. Somehow, springtime stokes this fire even more than usual, because the world seems achingly awake and filled with all sorts of incredible things to discover. We've taken style in a powerful new direction with the Tiffany HardWear collection; spent time inside the studios and minds of some of the brightest artists headlining this year's Whitney Biennial; and chatted with Dr. Iain Douglas-Hamilton, who is leading the way to protect one of the planet's great treasures. We've also explored the vibrant palette of colored gemstones discovered by Tiffany & Co. in exotic corners of the earth and drawn inspiration from the miracles of nature in this year's Tiffany Blue Book Collection, *The Art of the Wild*. In every way, we have let curiosity guide us — to greater beauty, deeper insight, more fun and, always, new dreams. It is spring; and there is brilliance to be found around every corner.



Lady Gaga wears designs from the Tiffany HardWear collection. Photograph by David Sims. ◆ Cover: Karen Elson wears earrings from the Tiffany Blue Book Collection. Photograph by Jamie Hawkesworth.

N°5

6 HardWear
The bold new Tiffany HardWear collection captures the elegantly subversive spirit of the women of New York.
Photographs by Daniel Jackson
Styled by Alastair McKimm

18 Vivid Dreams
Charles Lewis Tiffany's unquenchable thirst for beauty led to the discovery of some of the world's most extraordinary colored gemstones.
By Alexander Fury
Photographs by Robin Broadbent

24 Future Perfect
Legendary Style creative partner Grace Coddington sits down with Penny Martin to talk about her work with Tiffany and her creative evolution.
By Penny Martin

32 Poetry in Motion
Lifting creative expression to unprecedented new heights, the 2017 Tiffany Blue Book Collection explores "The Art of the Wild" in designs that push the boundaries of the imagination and craftsmanship.
By Charlotte Cotton
Photographs by Jamie Hawkesworth
Styled by Camilla Nickerson

44 The New Guard
Profiles in artistic courage: four contemporary artists who are redefining our ideas of art in the Tiffany-sponsored 2017 Whitney Biennial.
By Amelia Stein
Photographs by Marcelo Gomes

50 Signature Style
Spring has a new attitude with a fresh mix of our most iconic designs in silver and gold.
Photographs by Karim Sadli
Styled by Alastair McKimm

56 Above All Else, Diamonds
Tiffany solitaire earrings make diamonds for day a most agreeable proposition.
Photograph by Richard Burbridge

Tiffany & Co. Schlumberger Leaf Wrap ring in platinum and 18k yellow gold with a 10.02-carat unenhanced yellow sapphire and diamonds. Ring in platinum with a 5.36-carat tanzanite and diamonds. Photograph by Robin Broadbent.





Karen Elson wears The Falls earrings in platinum with diamonds from the Tiffany Blue Book Collection. Photograph by Jamie Hawkesworth. ◆ Back cover: Tiffany Keys petals key pendant in platinum with diamonds. Photograph by Roe Ethridge.

58 Go for Gold
Designs this impactful are all you need to make a major style statement.
Photographs by Raymond Meier

68 Knot on My Planet
Save the Elephants founder Dr. Iain Douglas-Hamilton speaks to Tiffany's chief sustainability officer Anisa Kamadoli Costa about what can be done to save elephants from disappearing from the wild.

72 My Tiffany
Writer and fashion consultant Amanda Brooks tells us why she treasures her Elsa Peretti™ Diamonds by the Yard™ pendant.

16 30 42 66 74
Optical Allusions
Showcased in cheeky scenarios that nod to vintage Tiffany ads, these blazing beauties prove that even the most serious diamonds can still be playful.
Photographs by Roe Ethridge

Introducing the new Tiffany HardWear collection, which captures the spirit and soul of New York City streets. Here, we reimagine an archival design in 18k gold and sterling silver earrings, rings, necklaces and pendants that honor the power and fierce femininity of the modern woman. Rebellion never looked so chic.

Photographs by Daniel Jackson
Styled by Alastair McKimm

HardWear



Tiffany HardWear designs. Opening spread: Designs in 18k yellow gold. Large link bracelet, ball wire bracelets, ball bypass wire bracelet and ball ring. ◆ This page: Ball and ball dangle rings in sterling silver. ◆ Opposite page: Designs in 18k yellow gold. Graduated link necklace and ball pendant. ◆ Next spread: Link earrings in 18k yellow gold, available fall 2017.



Inspired by a unisex design from 1971 (then named "Ball and Chain," as a tongue-in-cheek reference to one's spouse), the Tiffany HardWear collection pays tribute to the grit and glamour of New York City and the women who call it home.





Tiffany HardWear designs. Previous spread, left: Graduated link earrings in 18k yellow gold, available fall 2017. ◆ Right: Wrap necklace and ball pendant in sterling silver. ◆ Opposite page and above: Designs in 18k yellow gold. Ball hook earrings, wrap necklace and wrap bracelet.

Showcased in cheeky scenarios that nod to vintage Tiffany ads, these blazing beauties prove that even the most serious diamonds can still be playful.

Photographs by Roe Ethridge

Elegant as Charged

A Tiffany cocktail watch is an exquisite compilation of form and function. In 1939, we showcased our diamond watches in the "House of Jewels" exhibit at the New York World's Fair and haven't missed a minute since.

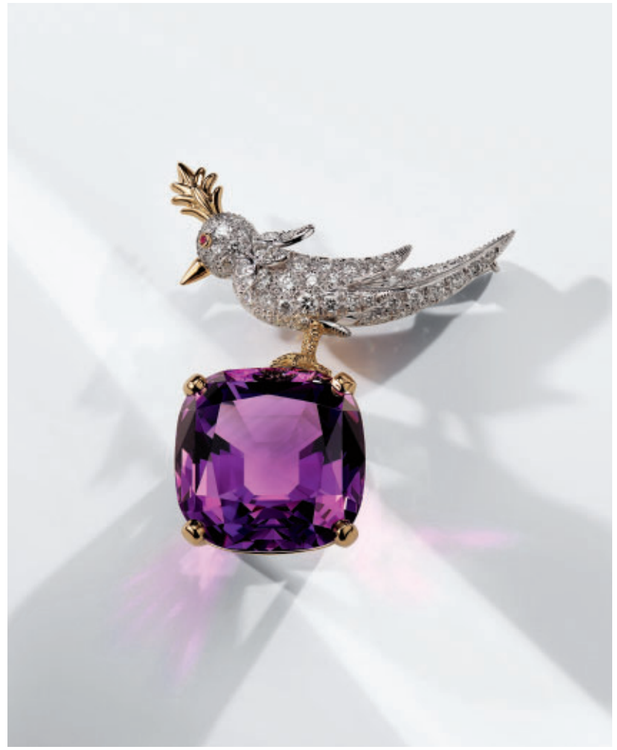
Tiffany Art Deco 2-Hand 15.8 × 49 mm women's watch in 18k white gold with diamonds.



Original designs copyrighted by Paloma Picasso.

This page: Archival *Blue Book* Paloma Picasso® necklace in platinum and 18k yellow gold with colored gemstones and diamonds, not for sale. ◆ Opposite page: Tiffany & Co. Schlumberger Bird on a Rock clip in platinum and 18k yellow gold with a 49.07-carat amethyst and round brilliant diamonds.

CHARLES LEWIS TIFFANY'S UNQUENCHABLE THIRST FOR BEAUTY LED TO THE DISCOVERY OF SOME OF THE WORLD'S MOST EXTRAORDINARY COLORED GEMSTONES.



By Alexander Fury
Photographs by Robin Broadbent

VIVID DREAMS



Rings in platinum with diamonds, clockwise from bottom left: Tiffany Soleste pear-shaped 1.25-carat aquamarine, additional gemstones available. Cushion-cut morganite, pear-shaped tsavorite, round tanzanite, cushion-cut tsavorite, oval pink tourmaline and oval kunzite.

VIVID DREAMS

Think of Tiffany, and you think of diamonds. You think of the famous yellow Tiffany Diamond, all 128.54 carats of it, which took a year of study before it was cut in 1877; of the diamonds of the French Crown Jewels, which Charles Lewis Tiffany — dubbed "The King of Diamonds" — purchased in May 1887 in an audacious move. Then there is the Tiffany® Setting, the most iconic engagement ring in the world.

But these most hallowed of gemstones — a girl's best friend — weren't common in the United States until the second half of the 19th century. Charles Lewis Tiffany was the first to offer them in any quantity, hence his regal sobriquet. In buying the jewels of European aristocrats and royals, it was Tiffany who popularized diamonds in the United States. In fact, many Americans first discovered diamonds through Tiffany & Co.

There will always be something magical in that notion of discovery — of unearthing the unknown, revealing the new. That's a thrill Tiffany & Co. has also passed on to its clients — not just through the revelation of a new piece of jewelry, a fresh design, an aesthetic novelty, but through a whole array of never-before-seen gemstones, discovered by Tiffany's gemologists and craftsmen. For example, Dr. George Frederick Kunz (1856–1932), a world-renowned mineralogist and collector. Entirely self-educated about gemology and fired by his own burning passion, Kunz was the man charged with the 12-month study of that still-breathtaking Tiffany Diamond.

As early as 1893, Tiffany offered 47 variations of gemstones to set in their jewels. Some were familiar, others more obscure or overlooked: demantoid garnets from Russia, Brazilian aquamarine, yellow beryl from Sri Lanka (Ceylon) or, closer to home, Montana sapphires and Mexican fire opals. But Tiffany & Co.'s combination of curiosity and a quest for beauty also added a whole new vocabulary to the world of jewelry — new gems, entirely unique. The result was a dazzling array of colors and stones, literally unlike anything seen before.

Kunz was the key player, his boundless curiosity combined with the artistic foresight of Charles Lewis Tiffany, and later, his son, Louis Comfort Tiffany. In the mid-1870s, it was Kunz's presentation of an American-mined green tourmaline to Tiffany Sr. that caused the latter to employ him; and by the age of 23, he was the company's vice president. Kunz really made his mark in 1902, with the discovery of a new gem variety of the mineral spodumene, in the Pala District of San Diego County in California. This gem had been considered so rare as to be almost extinct before the discovery of its new, distinct variety, shimmering in a surprisingly delicate shade of lilac, which was named in his honor. Kunzite's association with Tiffany was cemented in 1904, when it formed the centerpiece of a display at the Louisiana Purchase Exposition in St. Louis, Missouri. Kunzite first appeared in Tiffany & Co.'s *Blue Book* in 1905, the same year it was described as "the most popular jewel," its color specified as "something between a pink topaz, a pink sapphire and a very light amethyst." Its price could range as high as those commanded by diamonds or emeralds.

"In those first days very naturally a large part of my interest was engaged in this problem of discovering and introducing these lovely unknown stones in which no jeweler of the time was even slightly interested," said Kunz in 1927. "Of course, with the backing of such a firm I was in a commanding position

TIFFANY'S DISCOVERY OF NEW, MODERN GEMSTONES GAVE THEM THEIR OWN UNIQUE AND EQUALLY FABULOUS FOUR: KUNZITE, MORGANITE, TANZANITE AND TSAVORITE.

VIVID DREAMS

to do so." Indeed, it was less than a decade before Kunz debuted another new discovery: a luscious peach-pink beryl, discovered on the island of Madagascar at the end of 1910. The stone was christened morganite in recognition of the support of financier and jewelry aficionado J.P. Morgan, a patron of Kunz and a generous donor to various mineralogical collections in the United States. Foremost was — and is — the Morgan Memorial Hall of Gems at the American Museum of Natural History in New York City.

Tiffany & Co.'s exploration of the new continued well into the 20th century. In 1967, two stones were unearthed in the heart of Africa — in Tanzania and Kenya. A Maasai tribesman discovered the blue gemstone that Tiffany & Co. christened tanzanite, after its birthplace, in 1968; while tsavorite, a deep green stone named after the Tsavo River and Tsavo National Park, was unveiled to the public in 1974. Both were immediately utilized by Tiffany for new and exciting designs. The company's designer Donald Claflin (1935–1979) created a 1968 collection liberally using tanzanite, which debuted at the opening of the first Tiffany & Co. store in San Francisco. By the end of 1969, *New York Post* columnist Eugenia Sheppard reported that tanzanite was the second most popular stone at Tiffany & Co. after diamonds. Fast forward to 1981, when *The New York Times* reported that "tsavorite and tanzanite are being treated by top-flight jewelry designers with all the reverence and pomp once devoted to the fabulous four."

That fabulous four would be sapphires, rubies, emeralds and diamonds; but Tiffany's discovery of this new spectrum of gemstones gave them their own unique and equally fabulous four: kunzite, morganite, tanzanite and tsavorite. Their championing ties in perfectly with the company's legacy of continual invention, innovation and surprise. Ensuing generations of Tiffany designers have utilized these stones again and again in their jewelry. In the 1960s, Jean Schlumberger perched whimsical diamond birds on slabs of kunzite for his "Bird on a Rock" clips. In 1985, to celebrate her fifth anniversary with Tiffany, Paloma Picasso paired her trademark diamond Xs with oversized topaz, tourmaline and tanzanite in candied hues. Today, Tiffany & Co. designers turn to this quartet of Tiffany gemstones to add flashes of dazzling color to their elegant, modern creations.

The last word, perhaps, should go to Dr. George Frederick Kunz, Tiffany's gem maestro: "I invariably found that it was those who cared most for beauty — in other words, artists — who needed no persuasion to my way of thinking." That is why Tiffany & Co. designers continue to explore and experiment with brilliantly colored gemstones today, adding a unique sparkle to their artistic endeavors.

TIFFANY'S COMBINATION OF CURIOSITY AND A QUEST FOR BEAUTY ADDED A NEW VOCABULARY TO THE WORLD OF JEWELRY — NEW GEMS, ENTIRELY UNIQUE.

Tiffany & Co. gemologists discovered four of the world's most beautiful gemstones — tanzanite, tsavorite, kunzite and morganite — in the 19th and 20th centuries and they are still used in Tiffany's most intricate and vivid designs.



Tiffany & Co. Schlumberger aquamarine and tanzanite rings in platinum and 18k yellow gold with diamonds.



Photographs by Craig McDean (left), Willie Christie (right).

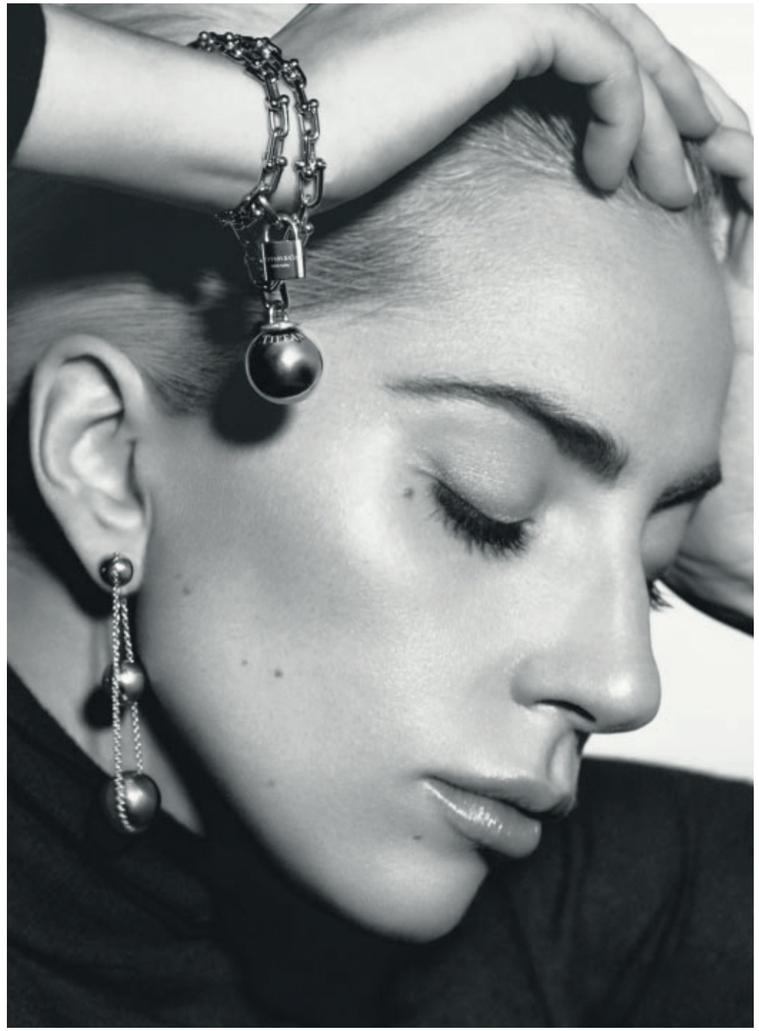
By Penny Martin



Grace

Legendary Style creative partner Grace Coddington sits down with Penny Martin to talk about her work with Tiffany and her creative evolution.

Future Perfect



Native New Yorker Lady Gaga captures the subtly subversive spirit of the new Tiffany HardWear collection, above and on page 29. Photographs by David Sims.

As a model in 1960s London, Grace Coddington was required to bring her own jewelry to shoots. Selecting and styling it on other women therefore came naturally when creating extravagant fashion tableaux for British and then American *Vogue* magazines, where she went on to become the world's most recognized fashion director. Joining Tiffany as creative partner last year afforded the revered 75-year-old an opportunity to revel in the more intimate pleasures of portraiture, with its power to unlock the unique character of the tiniest accessory. Jewelry should be personal, believes Grace, and an exquisite piece demands close-up attention.

PENNY MARTIN: To a British woman — you're Welsh, I'm Scottish — Tiffany seems the quintessence of American style and aspiration.

GRACE CODDINGTON: Yes, I do think of it as particularly American, the Tiffany dream. My opinion of the company was formed long before I came to live in New York in 1987. I never used to holiday here but when I was working at British *Vogue* at the start of the 1980s, I was one of the first fashion editors to travel over for the New York collections shows.



This was before everyone did that month-long trip to New York, London, Milan and Paris, and that's when I first became aware of all those American designers, like Calvin Klein who I later went to work for. I veer towards that kind of modernity, which is how I think of Tiffany: timeless but also modern. That really appeals to me.

PM: Did you own any?

GC: I bought my first Tiffany pieces on one of those trips, the little Teardrop earrings and necklace by Elsa Peretti. I really treasured them.

PM: I see you're still flying the flag, 35 years on; are those Tiffany pieces you have on?

GC: Yes. This one is last year's Christmas present, a little link bracelet of tiny Ts from the Tiffany T collection; and this is this year's, a Tiffany T bangle. Both are in rose gold, which I like very much, and both are from my boyfriend, Didier. But in general, I'm not known to be laden down with accessories. I dress in quite a spare way. In my work, maybe I'll occasionally include a lot of silver chains or something, but that's rare. I like jewelry that's personal. Most of the pieces I own were left to me by my grandmother or given to me by my parents.

PM: Lucky you! Did your mother wear fabulous jewelry?

GC: We weren't a rich family when I was growing up in the 1940s and '50s; we were actually quite poor. In fact, my father was always pawning my mother's jewelry. He'd give it to her one Christmas and then pawn it the next. Looking back, I never think of her wearing much but she had a few lovely pieces, some of which I've inherited: little brooches — one in the shape of a pheasant, and a cluster of diamonds with an emerald in the middle. There are rings. Her collection was quite sparse.

PM: Did you fantasize about those pieces being yours one day?

GC: I don't remember wanting to try them on. They were such a part of her. And I can't say I dressed like my mother. She was always neatly turned out and had a bad habit of knitting everything. To avoid wearing her knitted creations as a teenager, I was always trying to emulate what I saw on the pages of *Vogue*, which I had sent to my home in Wales. Using one of their patterns, I could make a couture outfit. Probably not with the same finesse as in the magazine but I had a go at it.



PM: That pragmatism must have come in handy when you were modeling. I gather in the '60s models had to supply their own accessories and carry them from shoot to shoot.

GC: Oh yes, I had great costume jewelry for shoots — Paco Rabanne and things like that — all now lost. I forget who broke those.

PM: Do you think the experience of wearing it in front of the camera influenced how you went on to use it as a stylist?

GC: At American *Vogue*, where I'm now creative director at large, I'm known for creating full-length fashion portraits. With clothes, I like to show the whole look. You can feature a perfectly ordinary dress if you have interesting shoes, for example. But if you crop those shoes out of the shot, you're just left with an ordinary dress. Of course, the problem with most jewelry is that it doesn't really show in a full-length picture. And I feel strongly that if you can't see the fashion, it's not a fashion photograph. So joining Tiffany last year has been an opportunity for me to rethink how to photograph jewelry.

PM: Hence the lovely big headshots.

GC: Yes, the standard mood shot/pack shot combination doesn't really work for me—I find most still life photography too cold. If I see a beautiful woman wearing a beautiful piece, it's that connection that's going to grab my attention. So in the campaigns we've been creating, we've been coming in increasingly closer to the model than I would have done previously. It can be harder, zooming into the body, since you don't have much room to communicate emotion. But each piece of jewelry has its own personality and a good model can reflect that.

PM: You've certainly picked an attention-grabbing woman to interpret the spring campaign.



GC: Yes, Lady Gaga was the perfect person to represent the boldness and sophistication of this new Tiffany HardWear collection—these designs are inspired by the 1971 "Ball & Chain" necklace from the Tiffany Archives. In the past, I've often run away from photographing celebrities; but in Lady Gaga's most recent incarnation—scrubbed down to her skin—she feels so natural, so real.

PM: Do you think your taste in the women that you cast in stories has changed over the years?

GC: Perhaps. I tend to gravitate towards the more romantic woman because that's how I see myself, I suppose. I think everyone channels their ideas via themselves. I like photographing redheads, for instance. But fashion changes and women change. Taste changes.

PM: Can there be such a thing as bad taste when it comes to jewelry?



GC: Too much is bad taste. If a dress is beaded or embellished with jewels, and then you put beads or jewels on top of that, I think that's overkill. But that said, in fashion rules are made to be broken.

PM: So you don't hold to the traditions of only wearing your tiara at balls in certain hotels or of avoiding putting on diamonds before breakfast?

GC: Oh, those conventions are very old; they stretch back to the 1920s or something! I once did a story in British *Vogue* that purposely broke every one of those rules. I guess I've always been quite rebellious. I never want to be old-fashioned and left out.



"I'VE ALWAYS BEEN QUITE REBELLIOUS. I NEVER WANT TO BE OLD-FASHIONED AND LEFT OUT."
— Grace Coddington

Buzzworthy

The most magical thing about well-designed jewelry is that it can shift from whimsical to stately at a moment's notice—and if it's Tiffany, it will always stand the test of time. Louis Comfort Tiffany was a pivotal figure in the development of the American Art Nouveau movement. Among his signature motifs: the dragonfly. That's over a century of keeping hearts aflutter.

Tiffany Enchant™ dragonfly brooch in platinum with diamonds.



Poetry in Motion

By Charlotte Cotton
Photographs by Jamie Hawkesworth
Styled by Camilla Nickerson

Lifting creative expression to unprecedented new heights, the 2017 Tiffany Blue Book Collection explores “The Art of the Wild” in designs that push the boundaries of the imagination and craftsmanship.





Previous page: The Falls necklace in platinum with mixed-cut diamonds. ◆ This page: Yesterday, Today and Tomorrow earrings in platinum and 18k yellow gold with spessartites and yellow and white diamonds.



Whispers of the Rain Forest earrings in platinum and 18k yellow gold with diamonds.

Inspired by leaves reaching up towards the sunlight, these dramatic diamond earrings (over 6 carats total weight) feature more than 850 dazzling marquise, pear-shaped and round stones that frame the face in a most alluring way.





Previous spread: Leaves of the Sun earrings in platinum
with mixed-cut diamonds. ◆ This page: Yesterday, Today and Tomorrow earrings
in platinum with pink and white diamonds.



Leaves of the Sun rings in platinum and 18k yellow gold with colored
gemstones and diamonds. ◆ Next spread: The Falls earrings in platinum with mixed-cut diamonds.
Visit Tiffany.com/bluebook to learn more about the Tiffany Blue Book Collection.

Since its inception, the Tiffany *Blue Book* has been a treasure trove of otherworldly designs, overflowing with unimaginable delights fashioned from extraordinary gemstones in glowing platinum and gold.

The artistic vision and groundbreaking designs of the 2017 Blue Book Collection, *The Art of the Wild*, are rendered with the highest of aims: to capture and translate the vital power of nature into wearable works of art. Through *The Art of the Wild*, our senses become attuned to the miraculous intricacies of the life forces of this planet, and we are immersed in its unfathomable splendor.

The inspirational sources for *The Art of the Wild* span from the epic waterfalls of the rain forest to the majestic birds and lush flowers of the jungle. *The Art of the Wild* recasts the world's natural wonders to their most elemental manifestations: the transient beauty of floral blooms; the stellar forms of palm fronds reaching for the sun's rays; and the perfect, shifting iridescence of an exotic bird's plumage. We experience these wondrous encounters with nature with all our senses: in the life-giving pungency of berries, the sounds of rain and wind coursing through dense forest foliage, and the symphonic roar of a waterfall's cascade. *The Art of the Wild* is an exquisitely crafted exaltation of the surging waves of life and vital beauty found in the natural wonders of the earth.

The 2017 Blue Book Collection continues Tiffany & Co.'s 180-year history of excellence in creating the most unique and technically ambitious works of art.

Throughout the six chapters of *The Art of the Wild*, artistry and feats of craftsmanship match the magnificence found in the natural world. One extraordinary necklace from Whispers of the Rain Forest is made from fluid bands of hinged baguette diamonds, beneath which hundreds of delicate fronds gently sway. Crafted from 18 karat gold and sprinkled with diamonds, each golden spear responds to movement and touch, evoking the sounds and qualities of tropical rain forests. Leaves of the Sun celebrates plants reaching up to the sunlight from a forest floor. Leaf patterns wrap, unfurl and stretch towards the light, their glistening vitality rendered in colored gemstones and diamonds.

Inspired by the life-giving properties of indigenous fruits, the Miracle Berry collection is vibrant with custom-cut, bead-like spessartites and rubellites, each berry wrapped in delicate white and yellow diamonds and gold rope. Yesterday, Today and Tomorrow takes its name from a flowering native of the Brazilian rain forests, which over the course of three days shifts in color from the richest purple to lightest lilac to white. This chapter celebrates the vibrancy of color in nature in the whitest diamonds and deep purple and pink sapphires, with delicately intertwined ombré bands that capture the spectrum attained by this fleetingly magical flower.

The Feathered Cloak collection is a visual ode to the majesty of exotic birds, celebrating the soaring motion of birds in flight and the sensuous simulation of their plumage. The Feathered Cloak cuffs are made from plumes of gold and platinum that lie in continuous, encircling bands, set with subtly gradating colors and sizes of gemstones and diamonds that respond to touch like the fluttering of a bird's wing.

Finally, in this journey through the wonders of the wild, we experience the powerful, immersive and fluid properties of glacial water in The Falls, epitomized in the drama of a waterfall. Round, baguette and pear-shaped diamonds with invisible hinges cascade over the brim of a platinum and pavé diamond band. As with *The Art of the Wild* collection as a whole, these miraculous works of art capture the wild spirit and unbridled life force of nature.

Visit Tiffany.com/bluebook to learn more about the Tiffany Blue Book Collection.

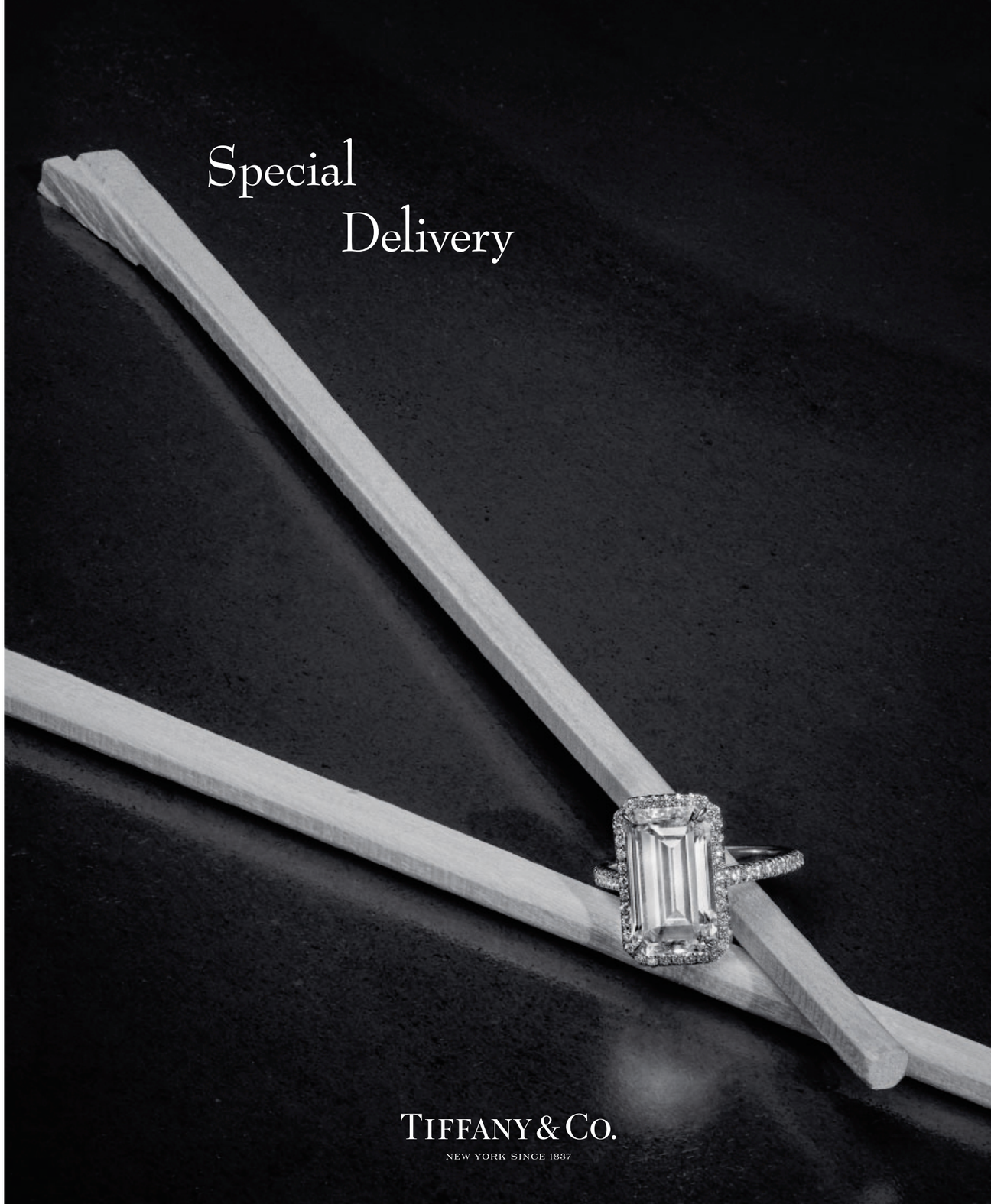


THE INSPIRATION FOR "THE ART OF THE WILD" RANGES FROM THE EPIC WATERFALLS OF THE RAIN FOREST TO THE LUSH FLOWERS OF THE JUNGLE.

Special Delivery

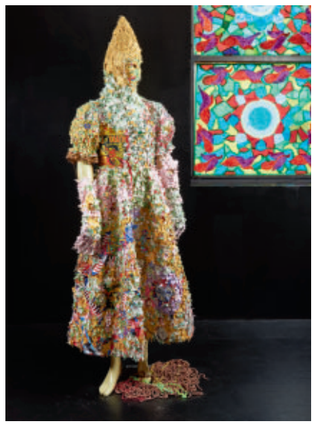
We've been handcrafting our rings for over 130 years because we cherish the role that we play in people's love stories. Created with great love and care, a Tiffany diamond engagement ring takes nearly a year—from the moment the diamond is discovered until the piece is finished—to become a ring worthy of the Tiffany name.

Ring in platinum with a 5.75-carat emerald-cut diamond and round brilliant diamonds.



PROFILES IN ARTISTIC COURAGE: FOUR CONTEMPORARY ARTISTS WHO ARE REDEFINING OUR IDEAS OF ART IN THE TIFFANY-SPONSORED 2017 WHITNEY BIENNIAL.

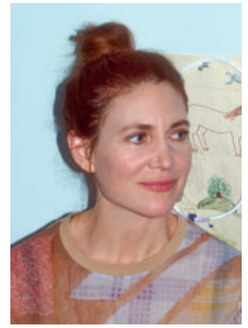




By Amelia Stein
Photographs by Marcelo Gomes

THE NEW GUARD





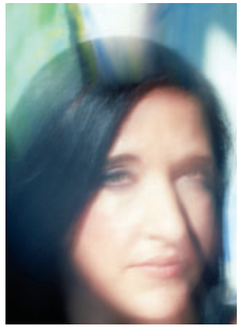
Susan Cianciolo



Leigh Ledare

Opposite page, left: Leigh Ledare, *Double Bind* (Diptych #6/25), 2010; courtesy of Mitchell-Innes and Nash, New York. ◆ Opposite page, right: Raúl de Nieves, *Somos Monstros*, 2016. Cloth patches, fabric and mannequin, 79 × 26 ½ × 18 ½ in. (200.7 × 67.3 × 47 cm); courtesy of the artist and Company Gallery, New York. ◆ This page, top left: Susan Cianciolo, *if God COMes to visit You, HOW will you know (the great tetrahedral kite)?*, installation view at Bridget Donahue, New York, May 17–July 12, 2015, photo by Marc Brems Tatti, copyright Susan Cianciolo, courtesy of the artist and Bridget Donahue, New York. ◆ This page, bottom right: inside Leigh Ledare's studio.





Shara Hughes

"I'VE ALWAYS BEEN AWARE THAT I'M ASKING A VIEWER TO GO SOMEWHERE THROUGH MY EYES."
— Shara Hughes



Top: Shara Hughes' pitcher for Tiffany & Co. ◆ Right: Shara Hughes, *In the Clear*, 2016. Oil and dye on canvas, 68 × 60 in. (172.7 × 152.4 cm). Private collection; courtesy of the artist and Rachel Uffner, New York.

Depending on your vantage point and the time of day, you may glance up at the elegant glass frontage of the Whitney Museum of American Art and see a perfect reflection of the sky. It's a poignant, if easy-to-miss, perspective — the moment shifts as quickly and dramatically as the weather, yet the distinction between past and present often depends on where you stand.

The 78th Whitney Biennial is an artistic reflection of our ever-shifting present. The exhibition features work by 63 artists utilizing all manner of media from painting to performance to video game design.

While the Biennial is often heralded as a survey of new American talent, curators Mia Locks and Christopher Y. Lew say their concern was less with newness than with the sense that each artist's work needs to be seen *now*. "There's an urgency to what these artists are putting out into the world, how they are seeing the world and reacting to things," says Locks. "They are coming to it with many different perspectives, but it all lands in this time — now."

As the Biennial's lead sponsor, Tiffany & Co. has partnered with the Whitney in a celebration of the two institutions' shared histories: supporting the arts in New York City and beyond, and nurturing creative innovation and talent wherever it is found. As part of this partnership, a handful of artists have collaborated with Tiffany master craftsmen to create a limited series of artist editions, available exclusively at the Tiffany & Co. Fifth Avenue flagship store and the Whitney.

Here, we showcase four artists — Susan Cianciolo, Raúl de Nieves, Shara Hughes and Leigh Ledare — who represent not only the extraordinary breadth and talent of the 2017 Whitney Biennial, but also a commitment to reflecting upon, engaging with and responding to the present, however we choose to define it.

SUSAN CIANCIOLO

◆

It is apt that when discussing her artistic practice, Susan Cianciolo frequently mentions "pattern-making." From her early work designing clothing that epitomized experimental fashion in 1990s New York to her lauded "kits" — handmade boxes with diverse contents constituting a personal and professional archive — one imagines that to lay out Cianciolo's entire body of work in grid formation would reveal an intricate system of loops, links and pathways, akin to a map.

"I pick up parts of my work and shows I did and patterns I made and specifically, consciously repeat everything so it's teaching myself over and over," says Cianciolo. "Perhaps something I didn't see then or a message I left for myself — it's that idea that time doesn't exist. It's sheer instinct."

For the Whitney Biennial, Cianciolo will revisit Run Restaurant, a Japanese-inspired teahouse she first created inside Alleged Gallery in 2000. This time around, Cianciolo will transform the Whitney's Untitled restaurant for two days and nights with a new interior, custom menu, staff uniforms and handmade ceramics.

To realize the project anew, Cianciolo will work with a roster of creative partners, including Untitled's chef Michael Anthony. And, as often happens for Cianciolo, layers of personal history have already begun to coalesce in synchronistic ways with the collaborative energy that underpins her inimitable practice.

"When we had the first meeting, we could look across the street and see where that original restaurant was on Gansevoort and Washington," she says. "The curators had asked me, what are your dream projects? And I had listed the restaurant as one of them. The spirit has never died."

RAÚL DE NIEVES

◆

Like the ancient poets, whose epics were not only fantastical tales but complex analogies for daily life, Raúl de Nieves understands the way in which echoes of the everyday can make fantasy live more vividly. His joyfully noisy performances with his band, Haribo, seem to animate his immersive, intricately crafted installations. Each new character, object and scene enriches the plot of an ongoing story that draws as much from nature and de Nieves' own history as it does from his imagination.

This all-encompassing practice is made even richer by de Nieves' attention to detail. Which bulbs to use for an ornate chandelier? Which beads for the Technicolor sculptures that more closely resemble coral than what they really are — shoes?

"Craft had always been a really beautiful part of my upbringing in Mexico," says de Nieves, "because if you couldn't buy that sweater, you could make yourself a sweater, you just have to learn these techniques. I really want to connect with all my senses

and feel my surroundings, my body and where an idea can translate into a whole journey."

As part of his participation in the Biennial, de Nieves worked closely with a Tiffany & Co. master engraver to produce an exquisitely tooled silver box, which bears an image of a figure drawn by de Nieves. This exclusive artist's edition will complement the experimental workmanship of de Nieves' larger work for the Biennial: stained glass (of a kind) mapped onto six of the Whitney's massive windows.

"I turned back to paper, scissors, tape and now I'm making what would be a very large-scale stained-glass window in my studio, the place that I go to every day, where I have tools that you can take anywhere," says de Nieves. "I want things to be recognizable to the body and the self, but I want it also to cause a second thought: is that really a window? Is that a shoe or a coral reef?"

SHARA HUGHES

◆

Some time ago, Shara Hughes opened a window in her painting. It first appeared in the background of her expressionistic interior scenes, then she moved through it, into the semi-abstract landscapes that comprise her current work. For Hughes, this trajectory made sense not only as a shift in focus in her painting but as a reflection of the very act of looking.

"I've always been aware that I'm asking a viewer to go somewhere through my eyes or through the way that I make paintings," Hughes says. "So there's always been this attachment to place — being aware of where you are and being aware of going somewhere else, or wanting to be somewhere else, or just the experience of looking at something that takes you somewhere else."

Visitors to the Biennial will experience Hughes' dreamlike geographies in six large paintings. Although Hughes describes the works with reference to the natural world — a waterfall, a tree farm, a garden — she notes that the works reflect inner visions rather than real places. Building on these layers of seeing, Hughes will create a limited edition series of hand-painted, bone china pitchers for the Whitney Biennial in collaboration with Tiffany & Co. In addition, Hughes will journey back through the window she first opened in painting with a topographically sculptural installation to display the pitcher in Tiffany's iconic Fifth Avenue storefront.

"I didn't grow up in a family that knows much about art," says Hughes, "so there's always been that feeling of wanting pretty much anyone to look at my work and enjoy it without having to feel pressure. You can enjoy the colors or techniques or patterns, rather than having to feel like you need to know about it to understand it."

LEIGH LEDARE

◆

"One thing that I'm always trying to do in the artwork is to reflect back things that we may collectively know not to know," says Leigh Ledare. "In some sense, the work becomes almost like an X-ray of culture, like lifting the hood of a car to understand how the machine operates underneath."

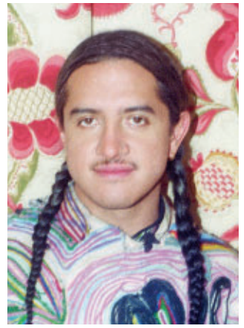
Across photography, archival collage and film, Ledare's work is by turns confronting, playful, transgressive and sweet. An inescapable intimacy voids the barrier between public and private, acceptable and forbidden, in order to bring us closer to the subject, and ourselves.

Ledare's work frequently foregrounds sexuality and a voyeuristic representation of individual subjects to explore the nuances of human relationships. In his work for the Whitney Biennial, he zooms out to consider the collective subject with a 16 mm film depicting a public plaza and passenger train port in Moscow. The various choreographies that emerge between the many figures in the film consciously mirror the potential dynamics of audiences in the public space of the museum.

"It's part of a series of other works I've been making that deal with group phenomena and group interactions," he says. "I don't think about it as a film relating to Moscow in particular; it's really a mapping of these people in space. It's a space where people are sizing each other up."



Top left: Raúl de Nieves' engraved silver box for Tiffany & Co.
◆ Bottom right: from inside Raúl de Nieves' studio.



Raúl de Nieves

"CRAFT WAS A REALLY BEAUTIFUL PART OF MY UPBRINGING IN MEXICO."
— Raúl de Nieves



Signature Style

Spring has a new attitude with a fresh mix of our most iconic designs in silver and gold.

Photographs by Karim Sadli
Styled by Alastair McKimm



Original designs copyrighted by Elsa Peretti.

Previous spread: Rings in 18k rose gold. Return to Tiffany™ Love wide, Tiffany T square, Tiffany HardWear ball and Return to Tiffany™ Love heart dangle. Tiffany HardWear ball hook earrings. ◆ Opposite page: Elsa Peretti™ designs. Bottle pendant in sterling silver, additional sizes available. Doughnut bangles in 18k yellow gold, rose gold and sterling silver.
◆ This page: Elsa Peretti™ Open Heart hoop earrings in 18k yellow gold, also available in sterling silver.



This page: Tiffany HardWear link necklace in 18k yellow gold. Tiffany T smile necklace in 18k yellow gold.
◆ Opposite page: Designs in 18k yellow gold. Tiffany HardWear triple drop earrings, Tiffany Keys oval wire bracelet, Out of Retirement™ I.D. cuff, Tiffany T wire bracelets and Paloma's Groove cuff links.

Original designs copyrighted by Paloma Picasso.





TIFFANY SOLITAIRE EARRINGS MAKE DIAMONDS FOR DAY A MOST AGREEABLE PROPOSITION.

ABOVE ALL ELSE, DIAMONDS

When it comes to diamonds, one is enough — said no one ever. And when it comes to earrings, the idea is to be noticed. Being worn near the face, and illuminating it perfectly, is the role that Tiffany diamond solitaire earrings have been playing since they came into existence. You can thank Tiffany & Co. for bringing diamonds to America in 1848. And ever since their first sale on June 15, 1853, Tiffany's solitaire diamond studs have received accolades for one very important thing: their pure and simple beauty. Held proudly by four platinum prongs, these are not just any ordinary adornment. They are an alluring beacon of strength and refinement. There is a certain genius to the extraordinary workmanship that goes into crafting Tiffany diamonds, and even more so when it comes to translating that beauty into an everyday staple. Donned by polished college girls of the 1950s — adding a touch of sparkle to cashmere sweater sets and pleated skirts — diamond stud earrings became the ultimate jewelry box must-have. This wave boomed in the '90s, alongside the rise of the independent, power-suited working woman who decided that she no longer needed to wait for a diamond to meet her left hand if she wanted a little sparkle in her life. Instead, she could pat herself on the back and put on her Tiffany solitaire diamond earrings, which discreetly telegraphed luxury and served as a daily "well done to me" reminder. Today, they are simply iconic, beautiful for every woman and every day. There is something remarkable about honing your style down to one — or, in this case, two — exceptionally well-chosen items. It speaks volumes about confidence, power and a unique ability to recognize something eternally chic. After all, everyone deserves a little perfection in their lives.

Opposite page: Tiffany solitaire earrings in platinum with round brilliant diamonds.

Photograph by Richard Burbridge

Designs this impactful are all you need to make a major style statement.

Photographs by Raymond Meier

Go for Gold



Original designs copyrighted by Paloma Picasso.

Inspired by the graphic angles and clean lines of New York City's bold architecture, the Tiffany T hinged wrap bracelet with diamonds elegantly encircles the wrist, the hinge all but invisible in its graceful golden curves.



Previous page: Paloma's Melody bangles in 18k yellow gold. Five-band with diamonds, and nine-band. ◆ This page: Tiffany T hinged wrap bracelet in 18k yellow gold with diamonds. Designs also available in sterling silver.



Tiffany HardWear graduated link necklace in 18k yellow gold.



Elsa Peretti™ Snake necklace in 18k yellow gold,
also available in sterling silver.

Original designs copyrighted by Elsa Peretti.



Elsa Peretti™ Bone cuff in 18k yellow gold, also available in sterling silver.
Available for the left and right wrist.





This page: Tiffany T Two ring in 18k yellow gold with diamonds, also available in sterling silver. ◆ Opposite page: Return to Tiffany™ heart tag bracelet in 18k yellow gold, also available in sterling silver.

Winner Takes All

Few things mark life's most meaningful moments quite like a Tiffany Celebration™ ring. But for every anniversary, birthday, new baby and beautiful milestone, we would like to remind you that "just because" is just as important.

Tiffany Celebration™ rings in platinum with diamonds, clockwise from top left: Tiffany Victoria™ band, channel-set band, Tiffany Aria, Tiffany & Co. Schlumberger Sixteen Stone with 18k yellow gold, Etoile five-row band and Tiffany Jazz™ graduated band.



SAVE THE ELEPHANTS FOUNDER DR. IAIN DOUGLAS-HAMILTON SPEAKS TO TIFFANY'S CHIEF SUSTAINABILITY OFFICER ANISA KAMADOLI COSTA ABOUT WHAT CAN BE DONE TO SAVE ELEPHANTS FROM DISAPPEARING FROM THE WILD.



KNOT ON MY PLANET

Tiffany & Co. has been inspired by nature since its earliest days, from the floral motifs of Victorian tabletop to the whimsical insect clips popularized by Jean Schlumberger in the 1950s. Elsa Peretti's Starfish jewelry and the exotic flora and fauna in the 2017 Blue Book Collection are contemporary examples of the way Tiffany's reverence for the natural world is woven into the very DNA of its design aesthetic. So it is not surprising that the company is as devoted to protecting the environment as it is to creating beautiful objects. Tiffany does this by promoting responsible diamond, gemstone and precious metal sourcing; working to protect special areas such as Yellowstone National Park, Wyoming and Bristol Bay, Alaska; striving to ensure that its iconic Blue Boxes and bags are made from sustainable or recycled paper; and promoting the health and well-being of the global communities in which it sources materials. Tiffany has also championed the environment via grants awarded through The Tiffany & Co. Foundation, which was established in 2000 to preserve the world's most treasured landscapes and seascapes.

Tiffany partnered with the Elephant Crisis Fund on the #KnotOnMyPlanet campaign featuring models such as Linda Evangelista, Doutzen Kroes, Christy Turlington Burns and Naomi Campbell tying a knot to never forget elephants and to help raise awareness for the threat posed by ivory poachers. Some good news: China recently announced that they would ban all commercial ivory trading in 2017.

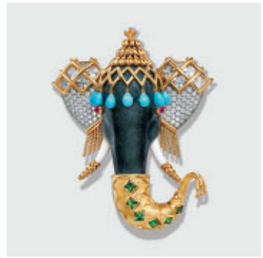
Anisa Kamadoli Costa, chief sustainability officer at Tiffany and chairman and president of The Tiffany & Co. Foundation, sat down with Dr. Iain Douglas-Hamilton, founder of Save the Elephants, to discuss his tireless efforts on behalf of these magnificent creatures and what we can all do to help.

ANISA KAMADOLI COSTA: Iain, I want to start off by saying that I'm a big fan of your work. You have made such a significant impact on wildlife conservation efforts through Save the Elephants and the Knot on My Planet campaign. How did you first become interested in zoology?

DR. DOUGLAS-HAMILTON: Well, my father was killed in the war, and I had a wonderful South African stepfather. We went to live in South Africa, where he read me fascinating stories about wildlife. I knew by the age of 10 that my life was going to be flying around Africa working with animals.

AKC: What was your first experience meeting an elephant in the wild?

IDH: When I was about nine, my mother took me to Kruger National Park, and we saw an elephant about half a mile away, and it was a big thrill. There it was, drinking at the pool. My first real in-depth experience came when I was about 22 and went to the Serengeti as a summer intern working with wildlife.



AKC: And what moved you to establish the elephant survey and the conservation program back in 1976?

IDH: I spent a blissful five years living with the elephants and writing my thesis, but then the price of ivory increased hugely between 1969 and 1970. People had started poaching elephants in Kenya. It was obvious that somebody needed to look at that. So I switched from behavior studies to looking at how many elephants were in Africa, and could they withstand the impact of the increasing ivory trade? Early in the '80s was really the holocaust for elephants. Then we had the first ivory trade ban from 1989 through 2009 and more or less had a cease-fire for the next 20 years, before the poaching got out of hand once again.

AKC: Why do you think we were able to achieve that degree of success, and have these poaching issues come back again in full force decades later?

IDH: We started a campaign back then to sensitize people to the terrible things that the ivory trade was doing and it had a huge effect to turn people against ivory. What changed after 20 years of cease-fire was a

Opposite page: Doutzen Kroes wears a Tiffany & Co. Schlumberger Elephant clip. Photograph by Dan Jackson.



African elephants photographed by Susan McConnell.

growing ability of people to buy luxury items like ivory with little awareness of what the consequences were on the natural world. So a large part of what we've tried to do the last 10 years has been to share our awareness with people about the consequences of buying ivory: that it actually destroys elephants and elephant lives.

AKC: I believe that to affect change, you need to have movement from the top down and the bottom up. It seems to me this is exactly what you've been able to help accomplish. You have complemented your work at the government level in the U.S. and in China with your global education efforts such as the Knot on My Planet social media campaign, which is critical to driving change more quickly.

IDH: Absolutely. And in this recent spate of trading, the critical year was 2012 that the world suddenly became aware once again of this resurgent trade. It all started with scientific data coming to the fore, which showed that elephants were declining in all four regions of Africa. Then Hillary Clinton announced a policy change in September 2012 on behalf of the American government and she made a statement about the work of conservation groups that I found particularly inspiring. She said: "The truth is they cannot solve this problem alone... This is a global challenge that spans continents and crosses oceans, and we need to address it with partnerships that are as robust and far-reaching as the criminal networks we seek to dismantle." This positive shift in U.S. government policy proved to be a significant milestone in the struggle to save elephants.

AKC: I was so heartened to see the importance of elephant protections reinforced at CITES this year.

IDH: So was I. We were very encouraged. By the way, I'm not one who sounds an alarm about imminent elephant extinction. I think that extinction can happen in specific countries. But I don't say that if we do nothing, elephants are going to be extinct in 10 to 15 years, because elephants will not go extinct. They will survive in zoos. They will survive in well-protected national parks. It's not a kind of absolute extinction that is imminently threatening them. What is very serious is that we could be losing the majority of the elephants in Africa and elsewhere, and that, worse, we could lose the wonderfully habituated elephants that you find in these

fabulous national parks, so that people could no longer come to enjoy them because they'd all be so terrified they'd run away from cars. So those sorts of things can happen.

AKC: We've seen the increased use of technologies like satellite monitoring and drones in protecting the oceans from illegal fishing. I know that Save the Elephants has been working with chip-enabled collars to help track elephant migration. How does this new technology affect your work?

IDH: We use GPS-enabled radio collars that transmit the information to a vast database that can be accessed by people who use it to help save elephants and maintain the law. We do this in collaboration with African wildlife departments and we're very careful to keep the information out of the poachers' hands. We then got into a relationship with Google Earth whereby wardens and national parks people could use the program to see where their elephants were, then send out patrols. The most recent development is that we're working with Vulcan to establish the DAS (Domain Awareness System) where all of this information can be put onto screens in a central control room. Within that we also have the Save the Elephants Tracking System, which is software designed by Vulcan alongside our own in-house engineers encapsulated on a smartphone or tablet app. It's quite incredible. We can put this in the hands of a warden out on patrol and he can direct things literally in the field. So this is how technology is helping.

AKC: Taking a step back, how was Save the Elephants established?

IDH: I worked for many years with different wonderful conservation organizations, starting in 1965 and launched Save the Elephants in 1993. At the beginning we started looking at things from an elephant's point of view, which we tried to learn about by tracking them and seeing what decisions they took in life. So we are a global scientific research organization, amongst other things. But whatever point of view you start off with as a conservationist, you soon realize that if you love animals, it's not enough. You also have to get involved with local people who share the land with the animals, many of whom are living in very challenging circumstances. At our study area in Samburu we asked the local people what they needed most. And they said education. So Save the Elephants got involved in supporting a local school, building a new girls' dormitory and awarding scholarships. That is actually one of the most satisfactory programs we have, because you have the enormous ability to change young people's lives.

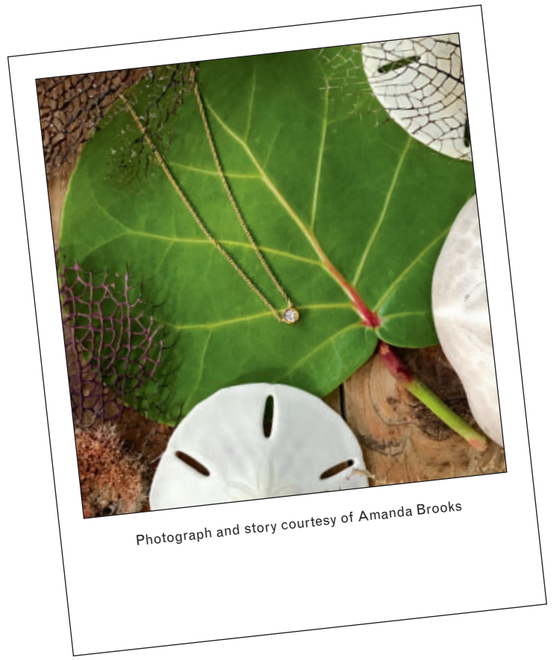
AKC: I know that your wife Oria has described the elephant crisis as emblematic of a greater need to sustain the environment and tackle larger conservation challenges like climate change. Do elephants symbolize other environmental challenges for you as well?

IDH: Yes. As far as serious, long-term environmental issues go, I see how all over the world careless development is impinging on the environment so that we've got very little nature left. As life goes on and people become more numerous, there's a steady chipping away at nature and these protected wildlife areas. We need champions to fight for the environment just as much as the elephants. But what we haven't talked about yet is the Elephant Crisis Fund, which is a joint initiative with Save the Elephants and the Wildlife Conservation Network. This is what we've been supporting through the Knot on My Planet campaign and the aid we've had from people like Leonardo DiCaprio, Yao Ming and Li Bingbing. And it's been very successful. We have over 100 projects and partners now in many different countries. We have a no-overhead model, where everything we raise we put 100% into partners that we select who are doing a great job out there in the front. So I don't want by any means to claim that Save the Elephants is doing a greater job than anyone else. But what we are trying to do is to use our knowledge of who is doing the right work to get the money to the right places. And being a totally collaborative model, we went to the best projects going that had a funding gap. We didn't try to invent them out of the sky. They were out there already. I think that's what's needed for those frontline heroes.

AKC: Absolutely. These collaborations are critical to ensure that we all work together towards the protection of wildlife.

MY TIFFANY

WRITER AND FASHION CONSULTANT
AMANDA BROOKS TELLS US WHY SHE TREASURES HER
ELSA PERETTI™ DIAMONDS BY THE YARD™ PENDANT.



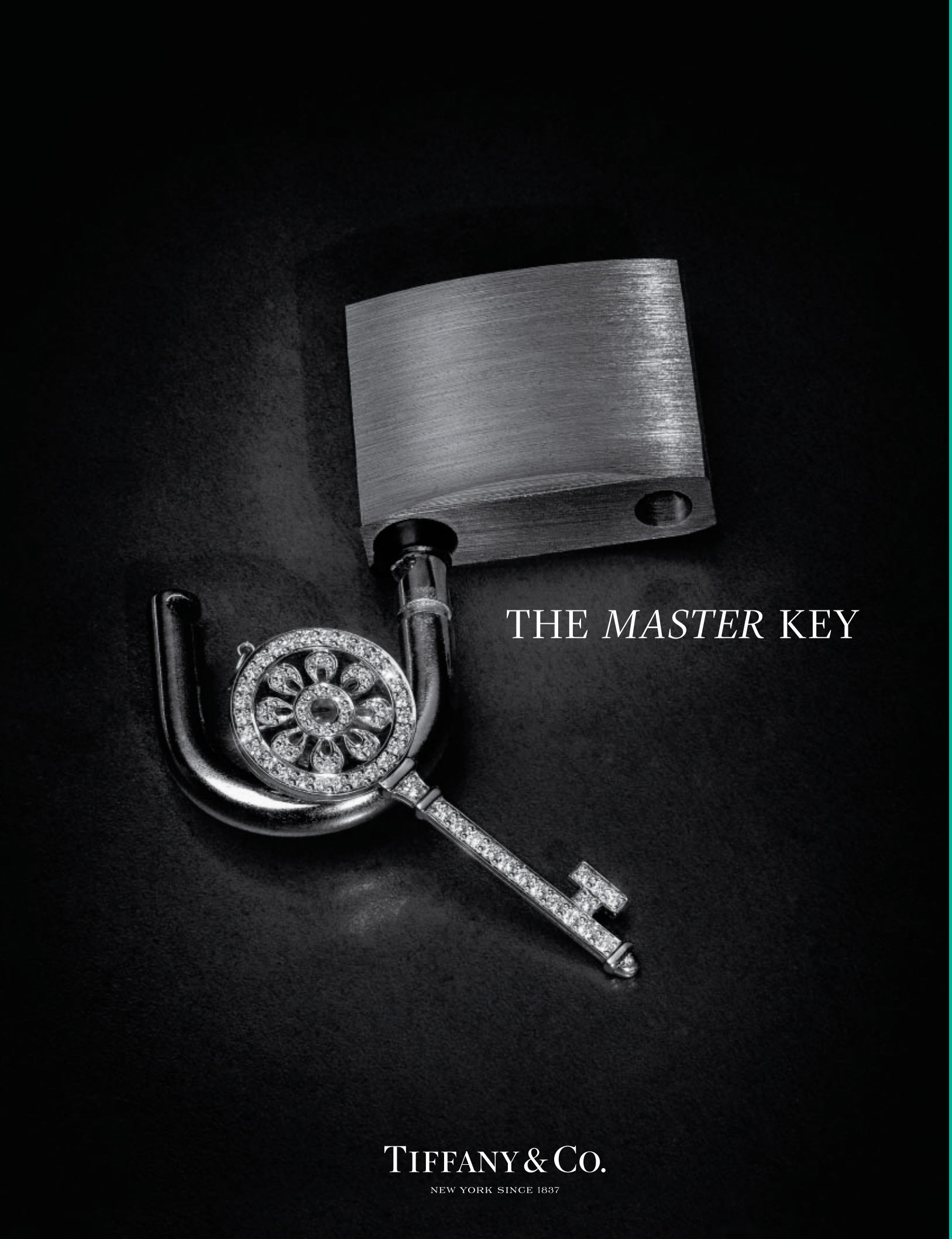
Photograph and story courtesy of Amanda Brooks

Starting as a young teenager, my mother, father and grandmother gave me jewelry as gifts for birthdays, holidays and graduations. A silver I.D. bracelet, a gold necklace with a watch fob closure and a ruby ring (my first precious stone) are among the most memorable. I still have each piece, and from time to time I take them out to look at in a moment of nostalgia or to loan them to my own teenage daughter. However, there is one piece I still wear myself — my Elsa Peretti™ Diamonds by the Yard™ pendant, featuring a single diamond on a delicate gold chain. With its simplicity, classic design and timeless style, I have, in fact, never stopped wearing it. Unlike those other teenaged treasures, it has never been relegated to the bottom of my jewelry box or forgotten until it comes back into fashion. The necklace was given to me by my high school boyfriend on my 18th birthday. He told me that he wanted to mark the years we spent together by being the first man to ever buy me a diamond. My birthday coincided with graduation, and sadly our relationship didn't make it much past our early college days; but we remain friends to this day, and I still wear my Diamonds by the Yard™ pendant with much aff ction and pride.

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