

THIS IS TIFFANY

Spring/Summer 2016



N°3

“Beauty is the promise
of happiness.”

STENDHAL

TIFFANY & Co.
NEW YORK SINCE 1837

TIFFANY.COM/SPRING

THIS IS TIFFANY

This spring, we are dreaming of everything that makes us happy. Diamonds, of course, are top of mind. For their strength, beauty and purity, diamonds have a special place in our hearts, and we have never come across a Tiffany diamond we did not adore. So we filled the pages of this issue with their radiance, and surrounded them with other designs, ideas and personalities that inspire us. In this time of transformation and new life, we turn our gaze to all the good, beauty and brilliance that lie ahead in the new season.

This is Tiffany.

TIFFANY & Co.
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Julia Nobis wears Tiffany designs in platinum with diamonds.

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The modern bride still wears white — and brilliant diamonds, of course.

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Past, Present, Perfect

The Out of Retirement™ Collection
Iconic designs from the Tiffany Archives.
Because retirement isn't for everyone.

Pieces from the Tiffany Out of Retirement™ collection in 18k yellow gold, from top: Pyramid ring, \$4,000. Block ring, \$3,800. Diamond hinged bracelet, \$32,000. Rectangle ring, \$4,000. Interlocking bangle with wood, \$6,500. Photograph by Thomas Lohr, styled by Vanessa Traina.



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My Tiffany

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story behind her heirloom Tiffany engagement ring.

The modern bride still wears white—and diamonds, of course.
Photographs by Karim Sadli, styled by Alastair McKimm,
still life by Richard Burbridge



The New Romantic



Previous spread: Tiffany designs in platinum with diamonds.
Earrings, from \$1,690. Necklace, price upon request. ♦ This spread:
Elsa Peretti® Diamonds by the Yard® designs in platinum with round
brilliant diamonds. Earrings, from \$1,025. Pendant, from \$800.
Original designs copyrighted by Elsa Peretti.





This page: Tiffany Victoria® designs in platinum with diamonds. Alternating necklace, \$75,000. Mixed cluster pendant with a diamond chain, \$30,000. ♦ On model: Tiffany diamond earrings, from \$1,690. Tiffany Victoria® designs in platinum with diamonds. Alternating necklace, \$75,000. Mixed cluster pendant with a diamond chain, \$30,000.

The New York press dubbed founder Charles Lewis Tiffany "The King of Diamonds" after he traveled to Europe in the 1840s to buy diamond collections from aristocrats. The extraordinary quality of these stones established Tiffany as America's premier jeweler.



This page: Tiffany Victoria® necklace in platinum with diamonds, \$1,000,000.
◆ On model: Tiffany designs in platinum with diamonds. Earrings, from \$1,690. Tiffany Victoria® necklace, \$1,000,000. Shared-setting band ring, from \$6,225. The Tiffany® Setting, from \$1,780. ◆ Next spread, left: Tiffany designs in platinum with diamonds. Necklace, \$1,000,000. Shared-setting band ring, from \$6,225. The Tiffany® Setting, from \$1,780. ◆ Next spread, right: Tiffany designs in platinum with diamonds. Tiffany Victoria® mixed cluster drop earrings, \$40,000. The Tiffany® Setting, from \$1,780. Shared-setting band ring, from \$6,225.







This page: Tiffany designs in platinum with diamonds. Line necklace, \$475,000. Tiffany Keys petal key pendant, \$8,500. Chain in platinum, from \$400. Chain sold separately. ♦ On model: Tiffany Metro hoop earrings in 18k white gold with diamonds, \$5,100. Tiffany designs in platinum with diamonds. Line necklace, \$475,000. Tiffany Keys petals key pendant, \$8,500. Chain in platinum, from \$400. Chain sold separately. The Tiffany® Setting, from \$1,780. Shared-setting band ring, from \$6,225.



This page: Tiffany Celebration® rings in platinum with diamonds, from left: Shared-setting, from \$6,225. Tiffany & Co. Schlumberger® Sixteen Stone, from \$9,000. Etoile five-row band, from \$16,275. Tiffany Cobblestone band, from \$13,000. Tiffany Victoria® alternating band, from \$13,900. ♦ On model: Tiffany designs in platinum with diamonds. Cluster earrings, \$50,000. Tiffany Victoria® alternating band ring, from \$13,900. Tiffany Victoria® band ring, from \$15,900. Diamond bracelets in platinum, from \$120,000.



"If diamonds are mounted like this the light is different," said Elsa Peretti of her Diamonds by the Yard® collection, which debuted at Tiffany in 1974, the same year she joined the brand. "They look

like drops of light, like a stream—very modern." Elsa Peretti's understated approach to diamonds revolutionized the way gemstones were worn.

On model: Elsa Peretti® Diamonds by the Yard® designs in platinum. Earrings, from \$1,025. Pendant, from \$800. Necklace, 30", \$18,500. Necklace, 38", \$27,000. Original designs copyrighted by Elsa Peretti.



QUINTESSENTIAL TIFFANY

THE TIFFANY® SETTING

NOT JUST A RING. A LEGEND.

There are things in life that have a simple majesty. They are strong, proud and utterly perfect in their unassuming magnificence. The Tiffany® Setting diamond engagement ring is such a wonder. Charles Lewis Tiffany debuted the Tiffany® Setting in 1886 to highlight the fire and beauty of a solitaire diamond, thus introducing the world to the engagement ring as we know it today.

The design is brilliant in its clarity, and a radical departure from other diamond rings which, to date, had held their stones close to the band. This innovative design sets the diamond free, its engineering distilled to pure essence. Six meticulously crafted prongs rise above the slenderest possible band, lifting a round brilliant diamond high into the light so

it can dazzle and shine as brightly as the love it symbolizes. Here is a ring that elegantly and simply puts the extraordinary diamonds Tiffany is famous for on a perfect pedestal.

And so, for over 130 years, women of style have been drawn to the grace and refinement of this iconic ring. And men with passion in their hearts have happily—and perhaps a bit nervously—presented it to the women they love best. It plays a role in the world's greatest love stories, a beautiful symbol of all that lies ahead. It is prized for its perennial perfection, its timeless beauty and its classic good looks.

The Tiffany® Setting is more than a ring. It is more than a promise. It is, and will always be, a legend.

Photograph by Raymond Meier



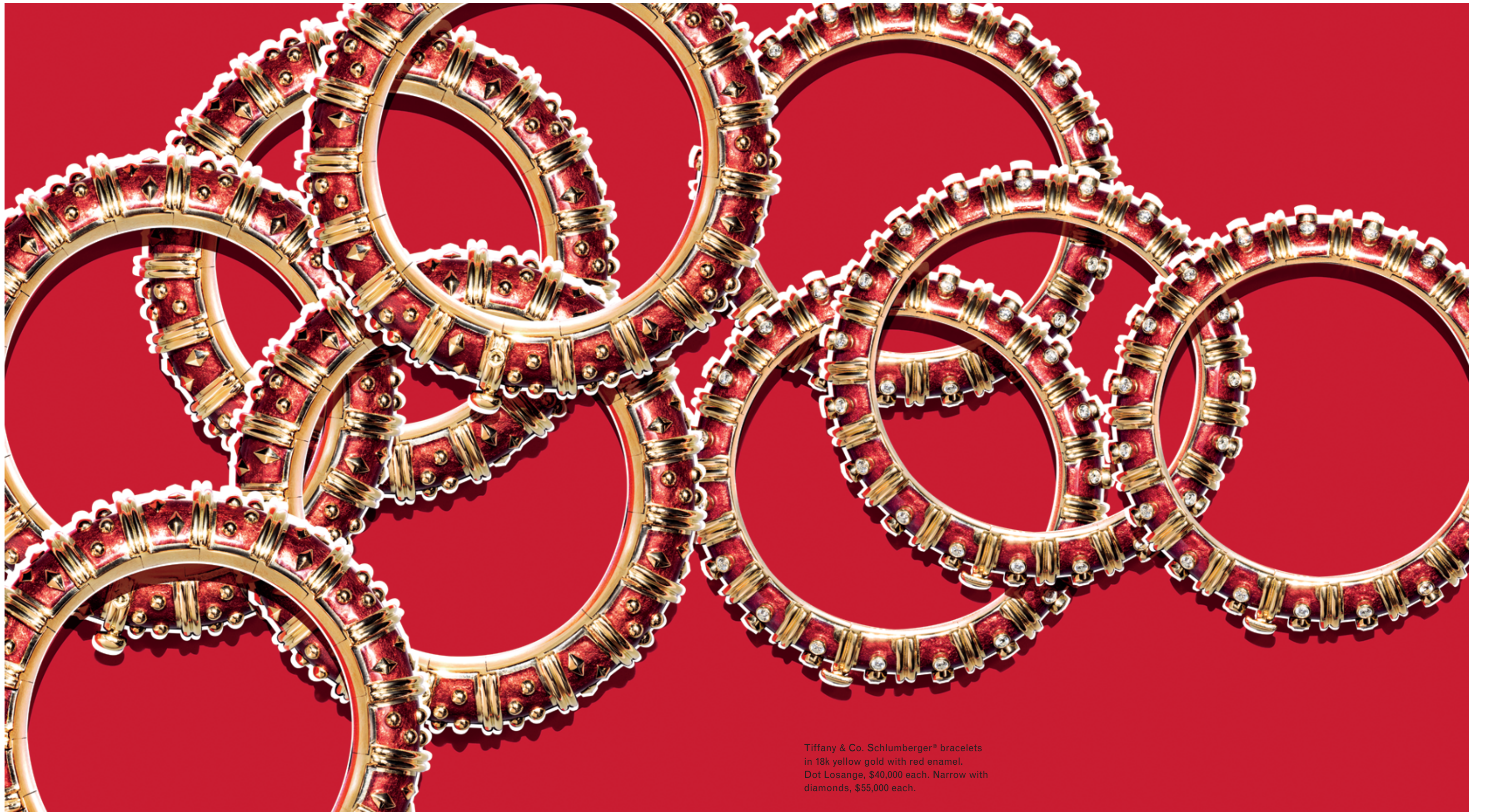
Bright and fiery creations from legendary designers Elsa Peretti and Jean Schlumberger, when a pop of color is just what you need.

Photographs by Raymond Meier

Vermillion



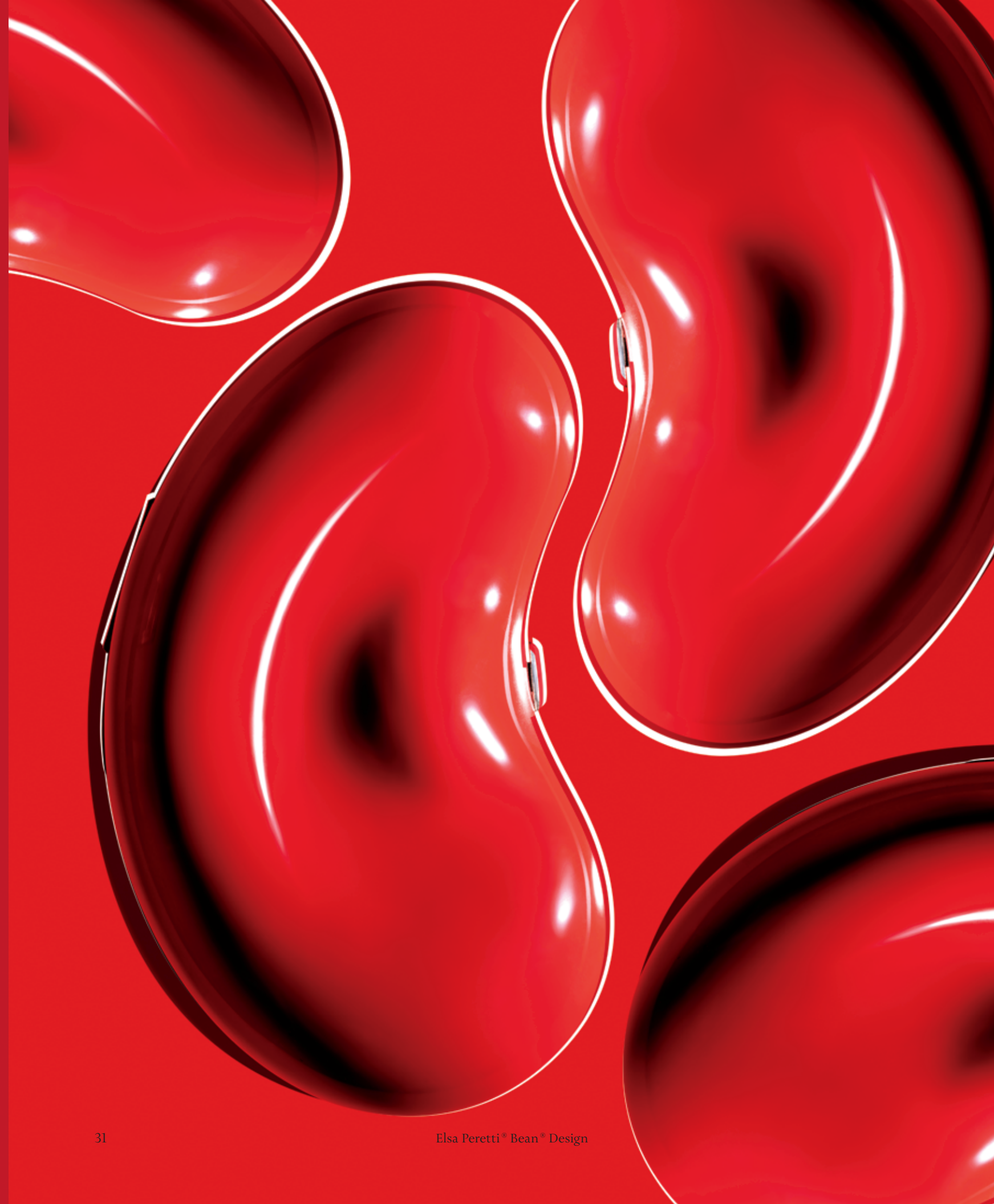
Elsa Peretti® Amapola brooch in 18k yellow gold with red silk, \$2,995. Original designs copyrighted by Elsa Peretti.



Tiffany & Co. Schlumberger® bracelets
in 18k yellow gold with red enamel.
Dot Losange, \$40,000 each. Narrow with
diamonds, \$55,000 each.



This page: Elsa Peretti®
bangles in red lacquer over
Japanese hardwood, \$450
each. ♦ Opposite page:
Elsa Peretti® Bean® Design
purses in red lacquer over
Japanese hardwood, \$2,500
each. Original designs
copyrighted by Elsa Peretti.





Tiffany & Co. Schlumberger®
Flame earrings in 18k yellow gold
with diamonds and red enamel,
\$10,000 each.



TIFFANY DIAMONDS

FROM DEEP IN THE EARTH TO BLAZING BRILLIANCE,
A DIAMOND'S JOURNEY INTO THE LIGHT.

THE ART OF BRILLIANCE

Diamond. The word alone conjures a rush of emotions and images. There's a reason that diamonds have been the subject of poems, songs and stories since time immemorial. Born of the earth and refined by man, they're the sparkling, soul-stirring embodiment of what can happen when nature and artistry come together to transform crystalline carbon into something completely magical.

Still life by Carlton Davis
Photographs by Pari Dukovic





TIFFANY DIAMONDS

KING OF DIAMONDS

Tiffany & Co. has been in the diamond business for over a century, when founder Charles Lewis Tiffany was dubbed “the King of Diamonds” after introducing Americans to the dazzling stones, which had previously been worn only by European royalty.

Today, Tiffany diamond designs range from simple solitaire pendants and earrings to highly elaborate motifs. As befits our reputation, Tiffany diamonds are among the best on earth, and our time-honored craftsmanship brings out the brilliance in every single stone, whether it’s a 40-carat stunner destined for a *Blue Book* piece or more delicate melee diamonds sprinkled on Tiffany Keys.

The process is long and painstaking—typically taking more than a year from the time a rough stone is discovered to the creation of the finished design—and there are many steps and craftspeople involved along the way. Large or small, every Tiffany diamond design is the result of unwavering artistic passion and technical precision, culminating in some of the most extraordinary jewels the world has ever seen.

AT THE SOURCE

Tiffany is committed to sourcing diamonds in an ethical and environmentally responsible manner. To ensure the integrity of our supply chain, Tiffany established Laurelton Diamonds in 2002. This wholly owned subsidiary procures rough diamonds and manages our worldwide supply chain that sources, cuts, polishes and supplies finished stones to Tiffany & Co. We purchase rough diamonds only from those countries that are full participants in the Kimberley Process.

A CUT ABOVE

So rigorous are Tiffany standards that we reject a full 99.96 percent of all gem-grade diamonds. Once a rough diamond is deemed to be worthy of Tiffany, it is cut and polished at one of several state-of-the-art facilities worldwide.

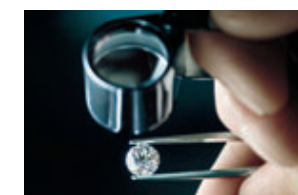
Cut is the most important factor in determining a diamond’s beauty and value. Tiffany diamonds are cut to the most exacting proportions to reveal a superior, striking diamond.

The diamond polisher uses a series of precise calculations to determine the size and shape that would bring out the best qualities in each stone. Tiffany diamonds are cut to maximize brilliance, not carat weight.

Once a diamond is divided, a second craftsman further shapes it by hand using a polishing wheel sprinkled with diamond crystals. This brings out the stone’s beauty and symmetry to maximize the diamond’s unique optical properties, which is what gives a diamond inner sparkle and life. The polisher follows a specific geometric plan to achieve the perfect angle of each facet and produce an “excellent” cut. Tiffany has established precise parameters for the size of a stone’s table, crown, facets, girdle, culet and pavilion. The craftsman’s experience and technical expertise are critical in determining how to get the best out of each rough stone. Many of Tiffany’s craftsmen have been with the company for decades—and learned their trade at the knees of their fathers and grandfathers.

MAKING THE GRADE

Next stop on the diamond’s world tour: the Tiffany Gemological Laboratory, our diamond grading facility in New York. Here, every stone



TIFFANY DIAMONDS

is inspected again to make sure the 4Cs (cut, color, clarity and carat weight) are up to Tiffany standards. If any of the measurements are off by even a fraction of a millimeter, it will be sent back to be re-cut and polished until it has reached its full potential. Tiffany goes above the standard 4Cs to grade on presence, a unique fifth element that impacts a diamond's brilliance, scintillation and dispersion in profound ways.

A PERFECT MATCH

It's at this point that every diamond is analyzed by a gemologist for its unique design potential. As with our cut guidelines, Tiffany has strict parameters about matching stones, ensuring the consistency and beauty of every design. More elaborate pieces can take two or more years to complete, as Mother Nature doesn't produce matching diamonds on demand.

SETTING THE STAGE

Finally, it's time to place the stones in a design. The setter fashions a customized mounting out of platinum or 18k gold that gently clasps the stone at the girdle so that the light entering and exiting the diamond is not blocked. Tiffany settings allow the beauty of each stone to shine through — yet the security of the diamond must never be compromised.

To achieve this balance of form and function, every prong and basket is individually adjusted to accommodate the stone, which requires great skill on the part of the setter. There are craftsmen who specialize in setting large stones, and others who excel at setting the tiniest melee. But the same care is taken when crafting the setting so that the finished

piece honors the diamond. This is true of both a single-stone cocktail ring and the diamond wings of a butterfly brooch.

EXPERTLY POLISHED

At every step in the process, the diamond is fully inspected. In fact, it's estimated that every Tiffany diamond is looked at 1,300 times as it makes its journey from mine to design.

Before and after the stone is placed in the finished piece, the jewelry polisher goes back over every surface of the setting one last time — inside and out — with a small buffer to ensure that the gleaming precious metal does justice to the stone it is designed to showcase.

This attention to detail is our trademark, and is yet another way in which Tiffany treats every diamond like the work of art it is.



Gold, diamonds...and denim. Designs that beautifully bridge the gap between elegance and effortless.

Photographs by Dan Jackson
Styled by Alastair McKimm

The Golden Hour







Opening spread: Tiffany Metro hoop earrings in 18k yellow gold with round brilliant diamonds, small, \$2,950. Tiffany Keys crown key pendant in 18k yellow gold with round brilliant diamonds, \$2,400. Chain in 18k yellow gold, from \$225. Chain sold separately. ♦ Previous spread: Return to Tiffany® heart tag designs in 18k yellow gold. Pendant with round brilliant diamonds, small, \$1,700.

Heart stud earrings, mini, \$625. ♦ Opposite page: Paloma's Sugar Stacks earrings in 18k yellow gold with pavé diamonds, \$4,500. ♦ This page: Paloma's Sugar Stacks earrings in 18k yellow gold with pavé diamonds, \$4,500. Original designs copyrighted by Paloma Picasso. Tiffany T smile pendant in 18k yellow gold with round brilliant diamonds, mini, \$1,900.



This page: Elsa Peretti® Mesh earrings in 18k yellow gold with round brilliant diamonds, large, \$3,500. ♦ Opposite page: Elsa Peretti® Wave rings in 18k yellow gold. Five-row, \$1,800. Five-row with a round brilliant

diamond, \$2,000 each. Original designs copyrighted by Elsa Peretti. ♦ Following spread: Tiffany T wire hoop earrings in 18k yellow gold, \$1,150.







The Gold Standard

Gold is one of the most beautiful precious metals on earth. Tiffany signature gold jewelry is made using 18k, which is

75 percent pure gold, giving it a warm and radiant yellow color that shines brightly against the skin.



This page: Rings in 18k yellow gold. Tiffany Metro with round brilliant diamonds, \$2,200 each. Tiffany Infinity narrow band, \$750. Tiffany Infinity with round brilliant diamonds, \$2,200. ♦ Opposite page: Tiffany T wire bracelets in 18k yellow gold with round brilliant diamonds, \$3,200 each. ♦ Next spread: Designs in 18k yellow gold. Tiffany

Infinity cuff, \$2,800. Tiffany Infinity double cuff with round brilliant diamonds, \$6,900. Tiffany Infinity cuff with round brilliant diamonds, \$4,900. Atlas® narrow pierced hinged bangle with round brilliant diamonds, \$6,500. Tiffany T square bracelet, \$5,200. Tiffany T smile pendant with round brilliant diamonds, mini, \$1,900.



Photographs by Zoë Ghertner

Graphic, strong cuffs in bright sterling silver. The ones you'll be wanting for spring.

Singular Beauty



Tiffany T square bracelet in sterling silver, \$975.

Few people know that Tiffany founder Charles Lewis Tiffany is the man behind the .925 sterling silver stamp in the United States.

He adopted the standards of English silver purity in 1851—and the rest is history.



Paloma Picasso® Olive Leaf cuff in sterling silver, \$1,175. Original designs copyrighted by Paloma Picasso.



Tiffany T cutout cuff in sterling silver, \$1,850.

The Inspiration

The Return to Tiffany® jewelry collection is based on a key ring introduced in 1969. While this tradition is no more, each one featured a registration number, ensuring that if owner and keys were ever separated, they would be reunited at Tiffany.



Return to Tiffany® circle edge cuff in sterling silver, narrow, \$400.



Atlas® open bangle in sterling silver, wide, \$1,775.



Elsa Peretti® medium Bone cuff in sterling silver, \$1,150. Available for left and right wrists. Original designs copyrighted by Elsa Peretti.





A FIFTH AVENUE EXCLUSIVE

ICONIC DESIGNS FROM THE TIFFANY ARCHIVES.
BECAUSE RETIREMENT ISN'T FOR EVERYONE.

PAST, PRESENT, PERFECT

2003

Inspired by iconic pieces from the Tiffany Archives and available exclusively at the Fifth Avenue flagship store and online at Tiffany.com, the bold jewelry and whimsical gifts from the Tiffany Out of Retirement™ collection offer tangible proof that great design never goes out of style.

For the Out of Retirement™ jewelry collection, we chose eight 18 karat gold statement pieces from the early 1970s, including a trio of sculptural rings and bold bracelets — one embellished with a linear diamond motif, and another boasting graphic cutouts. Rounding out the collection are gold, diamond and tsavorite earrings modeled on a pair of men's cuff links from the 1973 *Blue Book*.

The nine witty sterling silver gift items, based on designs from 1940 through 2003, are equally striking and include a pillbox shaped like a miniature Chinese takeout container and a sleek trouser leg clip for the style-minded cycling enthusiast. The gift collection also features a desk puzzle for the inquisitive office dweller; a “drink like a fish” flask and a quartet of clever money clips in 18 karat gold that take the form of a dollar sign or postal envelope. And a silver party hat is guaranteed to make any gathering one to remember.

The Out of Retirement™ collection reinforces Tiffany's reputation as being the place to go to for witty, charming, beautiful pieces that will delight for years to come.



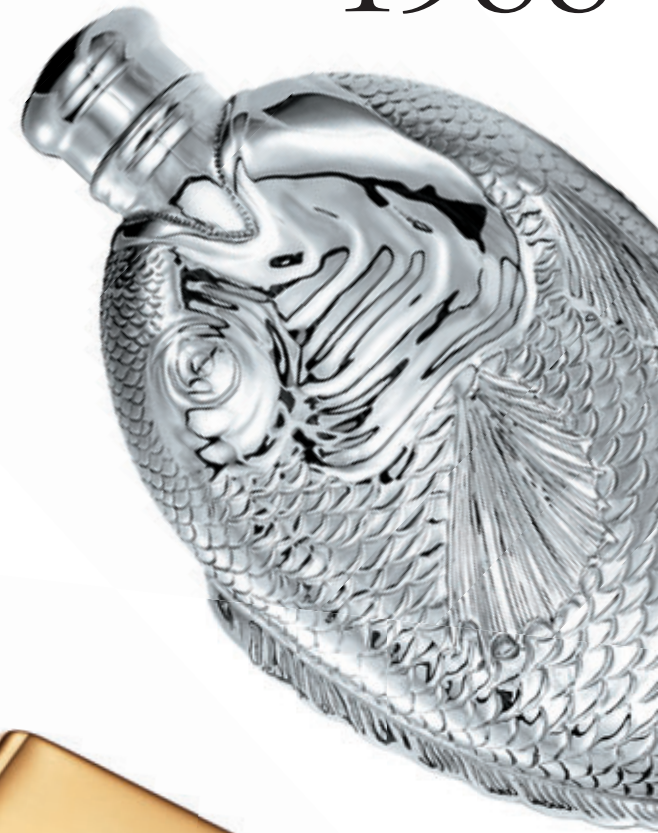
1973

1988

The Tiffany Out of Retirement™ collection is comprised of eight jewelry designs and nine gift items. Exclusively at the Fifth Avenue flagship store and online at Tiffany.com.



1998



1957



1972

1973



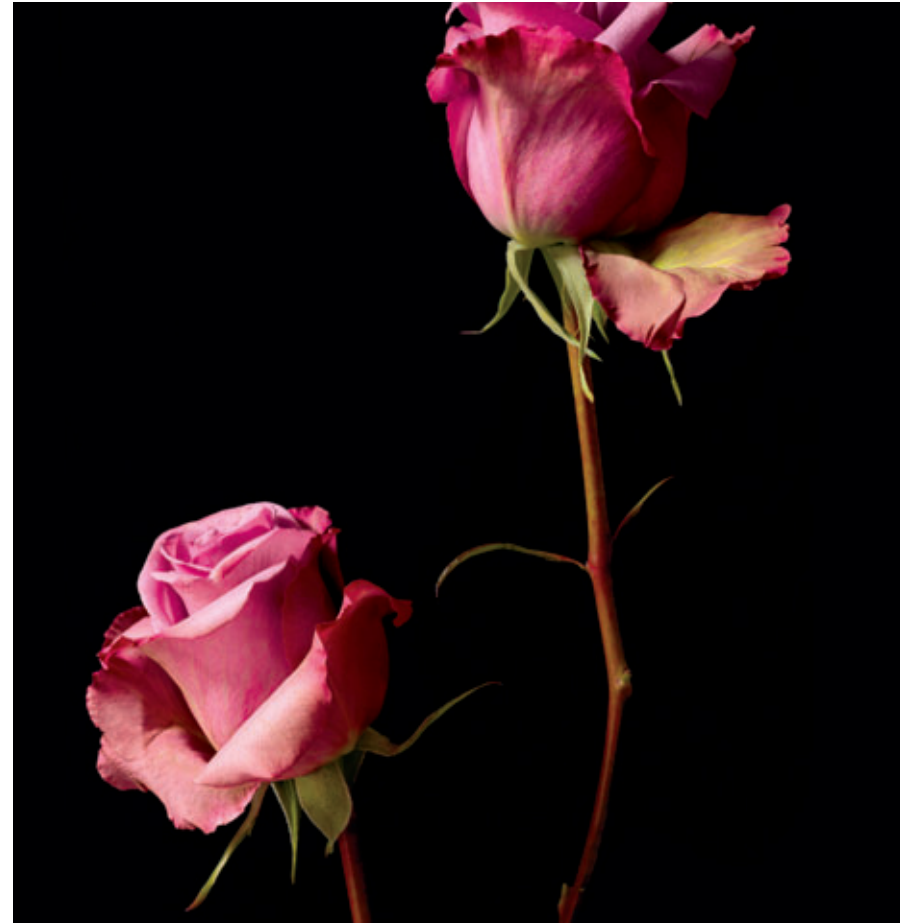
1972



2000



Precious Metal



Perfect pieces in glowing rose gold set the tone for the new season.
Photographs by Martyn Thompson



Tiffany Keys pendants in 18k rose gold with diamonds. Petals, \$8,300. Woven, from \$4,700.
Oval link chain, from \$400. Pendant chain, from \$225. Keys and chains sold separately.

Tiffany has been in the business of keeping time since 1847. We opened our first watchmaking facility in Geneva in 1874 and unveiled a collection of spectacular diamond cocktail watches at the 1939 New York World's Fair.



Tiffany Cocktail watch in 18k rose gold with diamonds, \$14,000.



Tiffany Bow pendant in 18k rose gold with diamonds, from \$3,500.

THIS GROUNDBREAKING TRIUMVIRATE PUTS
AN UNEXPECTED SPIN ON DANCE.

FORWARD MOVEMENT

Wendy Whelan, Stephen Petronio and Stephen Galloway are drawing on the rich experience of their careers to push dance in exciting new directions. Whelan, 48, rose to fame as a prima ballerina with New York City Ballet beginning in the 1980s, when her angular physicality and inquisitive mind began to catch the attention of choreographers. Petronio, 60, who founded and directs the Stephen Petronio Company in New York, was dubbed “the bad boy of downtown modern dance” by *The New York Times* in 1996, a description that fit not only his punk persona but also his high-velocity, limb-thrashing choreography. The statuesque Galloway, 49, moved to Europe at 17 to become a principal dancer for William Forsythe while bringing his eye for fashion-in-motion to runways and photo shoots around the world. This spring finds each of them exploring new

paths and projects, imbuing themselves and their work with fresh energy and attitude.

STEPHEN GALLOWAY

As a costume designer, choreographer and creative movement director for top fashion photographers and global brands, Galloway is hard to categorize. But there’s one label, he says, that always applies to him: “No matter what I’m working on — in fashion, film, music, television — I will always be a dancer.”

Galloway grew up studying ballet in Pennsylvania with French and Israeli teachers who exposed him to the work of European choreographers. His chance to work with those artists came in 1985, when he was named a Presidential Scholar in the Arts, an award that allowed him to move to Europe. In Germany,

By Siobhan Burke



Stephen Galloway in motion.
Photograph by Pari Dukovic



The Stephen Petronio Company performs "Walk-In" (1986). Photo copyright © 1986 Babette Mangoite, all rights of reproduction reserved.

ARTS & CULTURE

he met William Forsythe, who was just starting his own company, Ballet Frankfurt. Galloway auditioned, got in, and stayed for 20 years.

In addition to his lanky litheness and gameness to try anything—prerequisites for Forsythe's knotty, improvisational work—Galloway brought his fashion acumen to Frankfurt. Having grown up around two seamstress grandmothers, he had a longstanding love for clothes, both making them and wearing them. Forsythe recognized his skills and, in 2000, appointed Galloway head costume designer and style coordinator for the company.

Forsythe also gave Galloway the freedom to work outside the company, be it as a movement consultant for the Rolling Stones, a job he held until recently, or as a choreographer for fashion shows. "Bill encouraged me very early on to do as much as I could," Galloway said.

Today, Galloway is as enamored by the world of design as he is by dance. "I love, love, love working with dancers. Because we're just so bloody curious," he said. Next in line to wear his expressive designs are the members of Paris Opera Ballet, in a Forsythe premiere this summer. If the duo's past collaborations are any indication, the clothes will move as fluidly as the bodies.

Upcoming projects:

Costume design for a new Forsythe work at Paris Opera Ballet, July 4–16; retrospective of costumes for Ballet Frankfurt and the Forsythe Dance Company at Munich Gärtnerplatztheater, autumn 2016.

STEPHEN PETRONIO

When Stephen Petronio landed a job with the Trisha Brown Dance Company in 1979, he became the company's first male dancer. Brown gave him plenty to do, making use of his brazen

athleticism in much of her famously complex work. But one piece was off-limits: the mercurial "Glacial Decoy," performed by four women, in silence, against Robert Rauschenberg's ever-shifting backdrop.

Petronio wanted in. "For years I was like, 'Why won't she let me do it?' Because I knew I could kill that movement," he recalled over coffee in Manhattan last autumn. "And Trisha would say, 'No. It's for women.'"

Petronio, who has directed his own New York-based company since 1984, has gained a new kind of access to this piece. In 2014, he launched Bloodlines, an initiative to restage the works of choreographers who have influenced him, including pioneering postmodernists like Anna Halprin, Yvonne Rainer and Brown. The first installment, last spring, was Merce Cunningham's 1968 "Rainforest," featuring Andy Warhol's whimsical scenery of silver pillow-balloons. This season, his company has brought "Glacial Decoy" into its repertory, learning it with the help of original cast members, current members of Brown's troupe and Petronio's own memories from studying his female peers, longingly, as they rehearsed it.

Though Petronio's work descends from Brown's, similar at times in its intricacy and release, it also diverges: faster, wilder, more aggressive. "I came up in the 80s and 90s, around punk and rap, and as music was packing more beats into shorter intervals, so was my movement," he says. His whirlwind "Locomotor," the epitome of speed, appears on a program along with "Glacial Decoy" and "Rainforest" at the American Dance Festival in Durham, North Carolina in June.

With costumes by Narciso Rodriguez, "Locomotor" also exemplifies Petronio's passion for collaboration, especially with fashion designers. "I love art forms blending

"NO MATTER WHAT
I'M WORKING ON, I WILL ALWAYS
BE A DANCER."

ARTS & CULTURE

together to make some big beautiful perfect social mess,” he says. “To me that’s what the performing arts are for — they bring everybody around them.”

Upcoming projects:

Stephen Petronio Company at the American Dance Festival in Durham, North Carolina, June 24–25. “Ally,” a multi-genre collaboration between visual artist Janine Antoni, choreographer Anna Halprina and Petronio at the Fabric Workshop and Museum in Philadelphia, Pennsylvania, April 22–July 31.

WENDY WHELAN

Wendy Whelan rarely had the chance to flirt with her audience during her 30 years as a principal dancer with New York City Ballet — at least not on the level of direct eye contact. So dancing in Arthur Pita’s “The Ballad of Mack and Ginny” last spring at London’s Linbury Studio Theatre, an intimate space compared to City Ballet’s 2,500-seat home at Lincoln Center, was newly exhilarating. Her role: a prostitute on the prowl.

“I would pick a guy in the audience, and I would *really* flirt,” she said in an interview at her Upper West Side apartment. “I’d be like, ‘Hey, c’mon, wanna go over there?’ I’d never looked straight into the eyes of audience members for minutes at a time. And these guys — they would get very, very uncomfortable.”

Discomfort is something that Whelan welcomes these days, in herself and her audiences. She has recently propelled herself beyond ballet through a series of ambitious projects. The first was “Restless Creature,” a suite of four duets by and with the choreographers Kyle Abraham, Joshua Beamish, Alejandro Cerrudo and Brian Brooks. Each exposed her to a mode of contemporary dance that pushed

back against her years of dancing on pointe, with an emphasis on giving in to gravity rather than defying it. She was still her luminous self, but with newfound weight and abandon.

Then came “Other Stories,” an eclectic program of solos and duets with the Royal Ballet principal Edward Watson. Soon after its premiere, she turned her attention to “Hagoromo,” a Japanese Noh play reimaged by her husband, the visual artist David Michalek and choreographed by David Neumann, at the Brooklyn Academy of Music last autumn.

Lately Whelan feels most drawn to artists like Neumann, Pita and Annie-B Parson — one of the “Other Stories” choreographers — who straddle the worlds of dance and theater.

All three have uncovered her love for playing with character. As for the fans following her post-ballet journey, “They might be a little confused,” says Whelan, “and that’s what I’m hoping for.”

Upcoming projects:

An evening of new work by Brian Brooks, with live music by Brooklyn Rider, at the Festival of Arts and Ideas in New Haven, Connecticut and Jacob’s Pillow Dance Festival in Becket, Massachusetts.

“I LOVE ART FORMS BLENDING
TOGETHER TO MAKE SOME BIG, BEAUTIFUL,
PERFECT SOCIAL MESS.”

Stephen Petronio



Wendy Whelan performs “Divertimento No. 15.” Photo © Paul Kolnik. Choreography George Balanchine © The George Balanchine Trust

Rare Magic

Dazzling artistry from the Blue Book 2016 Collection.
Photographs by Richard Burbridge

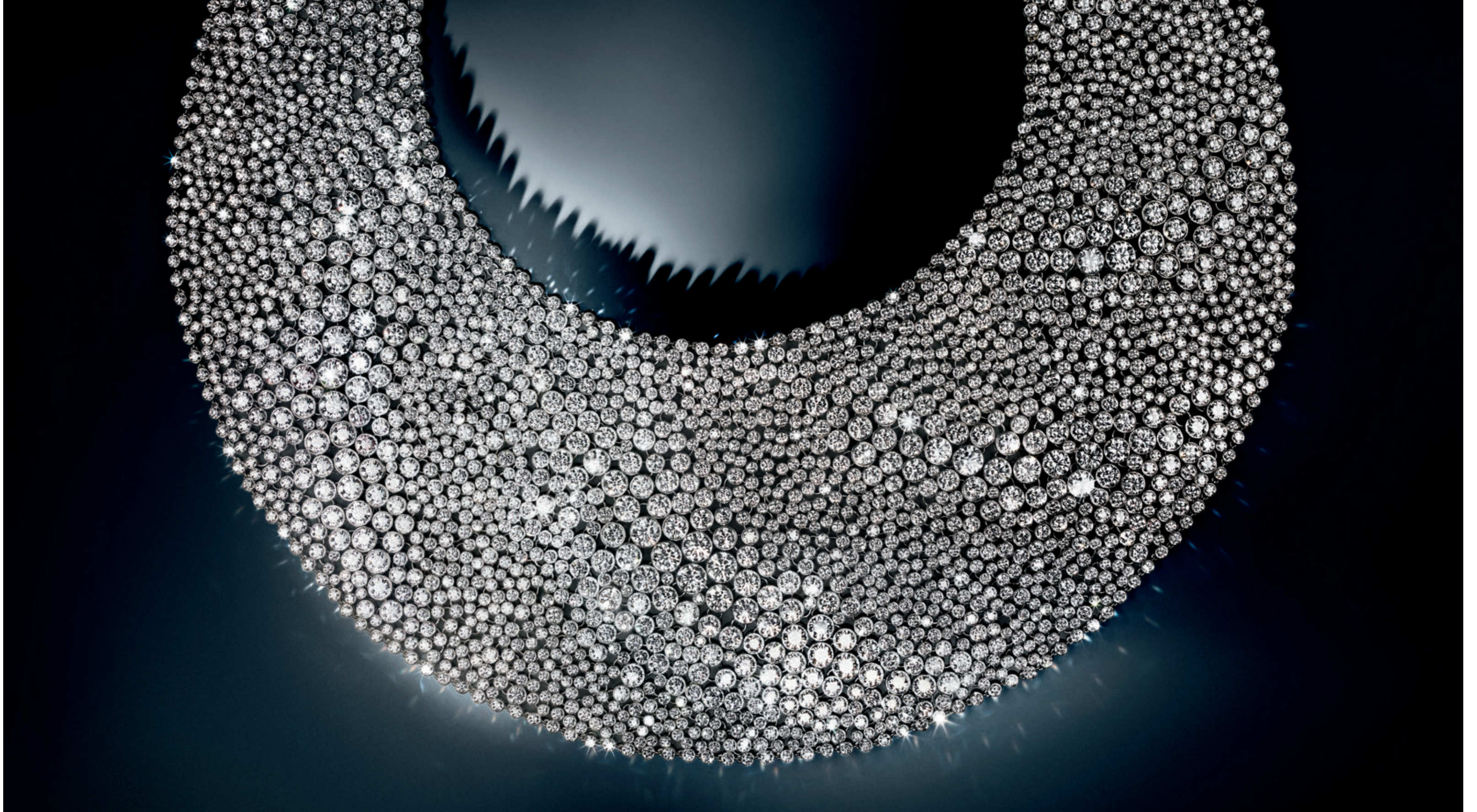
This spring, Tiffany will unveil its annual Blue Book Collection of spectacular couture jewels. This year's theme, The Art of Transformation, pays tribute to the journey of a rough jewel from deep within the earth to its final incarnation as a dazzling, intricate creation wrought by artisans with magic in their fingertips.

The *Blue Book*, first published in 1845, is an annual showcase of Tiffany & Co.'s finest craftsmanship, inspired artistry and peerless design. A catalyst for wonder and dreaming, it challenges the imagination with jewels that push the limits of possibility and creativity.

Blue Book masterworks exemplify the passion, vision and skill that have marked Tiffany's most breathtaking work since 1837, and which continue to this day to inspire jewelry connoisseurs around the world.



A brilliant bracelet of marquise and round diamonds in platinum was inspired by 1960's archival sketches of fern-like patterns, and took Tiffany's skilled jewelers over 1,000 hours to handcraft.



An enchanting necklace transforms thousands of round brilliant diamonds into a platinum collar of a delicacy and airiness that belie its preciousness. Joined by tiny, individually handcrafted connections, it encircles the neck with graceful fluidity.

The Tiffany Blue Book Collection will be available in April.
Prices upon request.

MY TIFFANY

CHEF GABRIELLE HAMILTON FROM THE RESTAURANT PRUNE SHARES THE STORY BEHIND HER HEIRLOOM TIFFANY ENGAGEMENT RING.



Photograph courtesy of Gabrielle Hamilton

I met Ashley Merriman because we're both chefs. It was the first day of my cookbook tour in 2014, and it was love at first sight. She's definitely my kind of real estate. A few months later we were on a trip in Uruguay. She had left her Tiffany signet ring which she inherited from her grandfather, on the bathroom sink and I tried it on because it looked so nice. Then I put it back like I never touched it. Later during the trip, we were regretting that we hadn't met sooner and I was weeping with joy. Ashley got the ring and put it on my finger. A few weeks later, I asked Ashley if she'd consider wearing the same ring and she said "yes." She

suggested we have a jeweler friend in Brooklyn make it, but I said, "no, if we're going to do this, we're going to do it right." We went to Tiffany and they told us they had her grandfather's original wax mold upstairs in the vault. It was just astonishing that they still had the original wax all these years later. The crest is a wyvern and leopards beside the legend "Le Bon Temps Viendra," which means "The Good Times Will Come." I can't tell you how nice it is, at my age, to have found real love and to be absolutely not cynical or jaded by it. This ring symbolizes all of that, which is why it means so much to me.

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