

THIS IS TIFFANY

Autumn/Winter 2016



N°4

“Style is a simple way of saying
complicated things.”

JEAN COCTEAU

TIFFANY & Co.
NEW YORK SINCE 1837

TIFFANY.COM/FALL

THIS IS TIFFANY



We've been giving a lot of thought of late to just what style is all about. And it's a bit of a mystery. Ask 20 different people the same question and you will get 20 distinct answers. But one thing we're sure of is that style is not about a pretty dress, or the right shoes or the latest, the greatest or what everyone is wearing. No. Style is character. A point of view. It's a handful of carefully selected pieces of jewelry that define who you are. It's how you carry yourself. It's what you project. It comes from the soul. And it is simple. Pure. And certain. Also certain is that when true style walks into the room, you know it. In your heart. In your gut. And that's the magic. This is what we find compelling. In this issue, we've gathered people and pictures, stories and storytellers, jewels and gemstones — both fancy and simple. From the visionary Grace Coddington, who is our creative partner on the Legendary Style campaign, to Paloma Picasso and Bruce Weber to the artist Richard Prince and stylist Vanessa Traina — all have that ephemeral spark of genius, of certainty, of substance. We've realized only one thing is for sure, and that is you either have style...or you don't. And when style is truly extraordinary, it lasts forever. Some style is legendary.

N°4



Christy Turlington wears Elsa Peretti® Diamonds by the Yard®. Original designs copyrighted by Elsa Peretti. Cover: Elle Fanning wears Tiffany Keys. Photographs by David Sims.

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Paloma Picasso, Paris, 1978 ©The Helmut Newton
 Estate/Maconochie Photography.



Legendary Style



The iconic style of Tiffany.

When I tried to express the notion of legendary style in these photographs, I realized it was so important for it to feel effortless. It had to feel like a moment. It could not be contrived. Because really, that's what style is all about. Style is a very pure expression of a real person.

That purity, that authenticity, that's what is beautiful and elegant. That's what is true. When you can really see and feel who these women are, you realize that simplicity is the ultimate sophistication.

—Grace Coddington

Photographs by David Sims



"I love that New York is always changing. That kind of energy keeps you imagining what will be, what's possible." Christy



“Legendary style leaves an indelible impression. It’s something that people remember and appreciate long after you’re gone.” Lupita

8 Lupita Nyong'o wears Tiffany T and new Tiffany T Two rings with diamonds, from \$2,950.





“I feel like you can wear diamonds with a T-shirt or with a ball gown but either way, there is a sense of responsibility because you kind of want to live up to their sparkle.” Elle



“My personal style is pretty minimalist. I prefer beautiful, uncomplicated things that I can wear every day.” Christy

Original designs copyrighted by Elsa Peretti.





“Legendary style is being authentic to who you are.”
Natalie



“I feel more regal and powerful in diamonds. Even though these twinkling jewels are so delicate, they give you this inner strength. There’s a power to it.” Elle



Elsa Peretti

QUINTESSENTIAL TIFFANY

THE SENSUAL, ORGANIC STYLE OF ELSA PERETTI
IS REFLECTED IN HER ICONIC BONE CUFF.

NATURAL INSTINCT

On the day Elsa Peretti's first collection debuted at Tiffany & Co. in 1974, it sold out. A true pioneer of design, her unique jewelry possessed a never-before-seen aesthetic. To say it was groundbreaking would be an understatement. Her vision is a deeply personal one, inspired by her unceasing fascination with the natural world. After growing up in Italy and Switzerland then modeling in Spain, she burst onto the New York City social scene—which, in the 1970s, was a hotbed of provocative creativity, progressive art and indulgent nightlife with Elsa at its epicenter. It was from the eye of this glamorous storm that she began designing pieces that captured the spirit of the times—smooth and sensual with a casual coolness that masked unmistakably bold undertones. Peretti's jewelry made a powerful statement that was so effortless it was almost unnerving.

It is in her instantly recognizable Bone cuff that the ergonomics of Elsa's designs are most

evident. Eighteen karat gold wraps the wrist in warmth, ebbing and flowing over its natural contours, epitomizing the wonderful organic quality of Peretti's work. Originally introduced in the early '70s and inspired by a bone that she found in the Capuchin Crypt in Rome, the Bone cuff is a visual manifestation of the change happening at that time—in particular, the women's liberation movement. Bold and powerful yet feminine and unpretentious, just like the women it was created for, the Bone cuff has become a mainstay in the world of fashion and design. It has been almost 50 years since Elsa Peretti first reinvented the notion of what jewelry could be. Her unparalleled creations have seduced the world ever since.

Opposite page: Elsa Peretti® medium Bone cuff in 18k yellow gold, for left and right wrists, \$15,000 each. Original designs copyrighted by Elsa Peretti.

Photograph by Richard Burbridge



Return to Tiffany® Love

The new Return to Tiffany® Love designs remind us that sometimes love is, in fact, all you need.

#LoveNotLike

Photographs by Daniel Jackson
Styled by Alastair McKimm
Still life by Richard Burbridge

Love is
a State of Mind





Previous page: Return to Tiffany® Love designs. Earrings in sterling silver, \$300. Lock necklace in sterling silver, \$650. ♦ This page: Return to Tiffany® Love designs. Lock ring in sterling silver, \$475. Wide hinged cuff, available in sterling silver and 18k rose gold, from \$1,900. Wide ring in sterling silver, \$475.



This page: Return to Tiffany® Love designs. Pendant in sterling silver, \$300. Heart tag key bracelets in sterling silver, \$300 each. Heart tag key pendant in sterling silver, \$300. ♦ Next page, left: Return to Tiffany® Love designs. Oval clasping link necklace in sterling silver, \$500. Lock charms in sterling silver and 18k rose gold, from \$300. Necklace and charms sold separately. Pendant in 18k rose gold, \$1,975.





Previous page, right: Return to Tiffany® Love wide rings in sterling silver, \$475 each. ♦ This page: Return to Tiffany® Love designs. Heart tag key pendants in 18k rose gold with diamonds, \$2,600 each.

TIFFANY MASTERPIECES

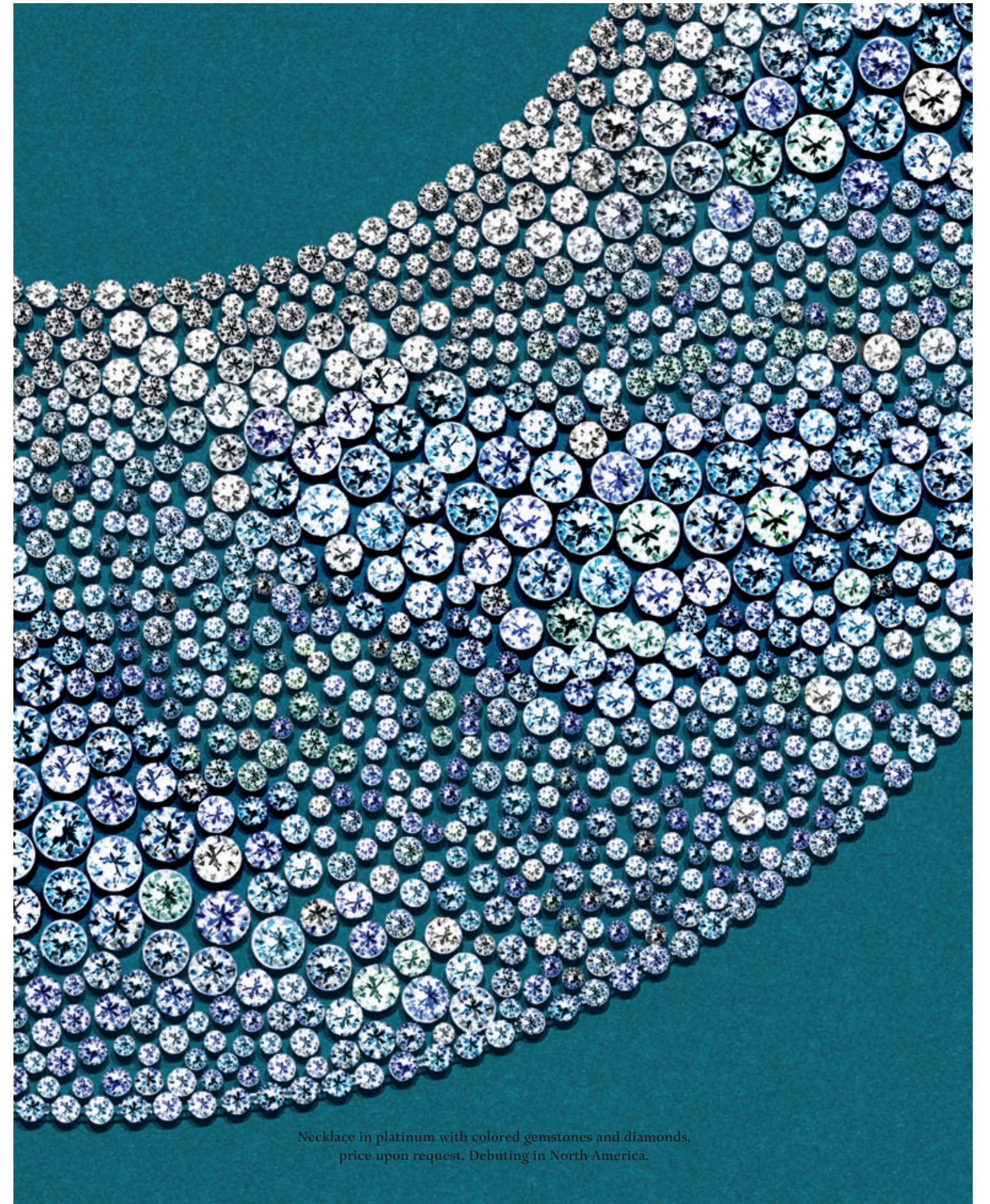
THE TIFFANY MASTERPIECES COLLECTION PUSHES
THE BOUNDARIES OF THE IMAGINATION.

FLIGHTS OF FANCY

Tiffany jewels have defined beauty, ignited passion and unleashed the imagination since 1837. This legacy of vivid dreams and bold artistry is most eloquently expressed in our annual high jewelry collections — Blue Book in the spring and Masterpieces every autumn. In our 2016 Masterpieces Collection, we engage in creativity completely unconstrained by convention. Here, we push the boundaries of what's possible and envision jewels that are expertly crafted, wildly surprising and thoroughly new. Tiffany Ribbons is classic Tiffany style — elegant, discreetly feminine,

completely refined. Created to flow like soft silk, these jewels drape the body with a weightless grace, defying the very nature of their components. Tiffany Prism celebrates the brilliance of Louis Comfort Tiffany's famed stained-glass work, all bursts of color. Intense in hue and proportion, these designs are vivid and blazing by day, shimmering and opulent by night. These masterworks are an exuberant expression of innovation and exist for all who appreciate the pinnacle of possibility.

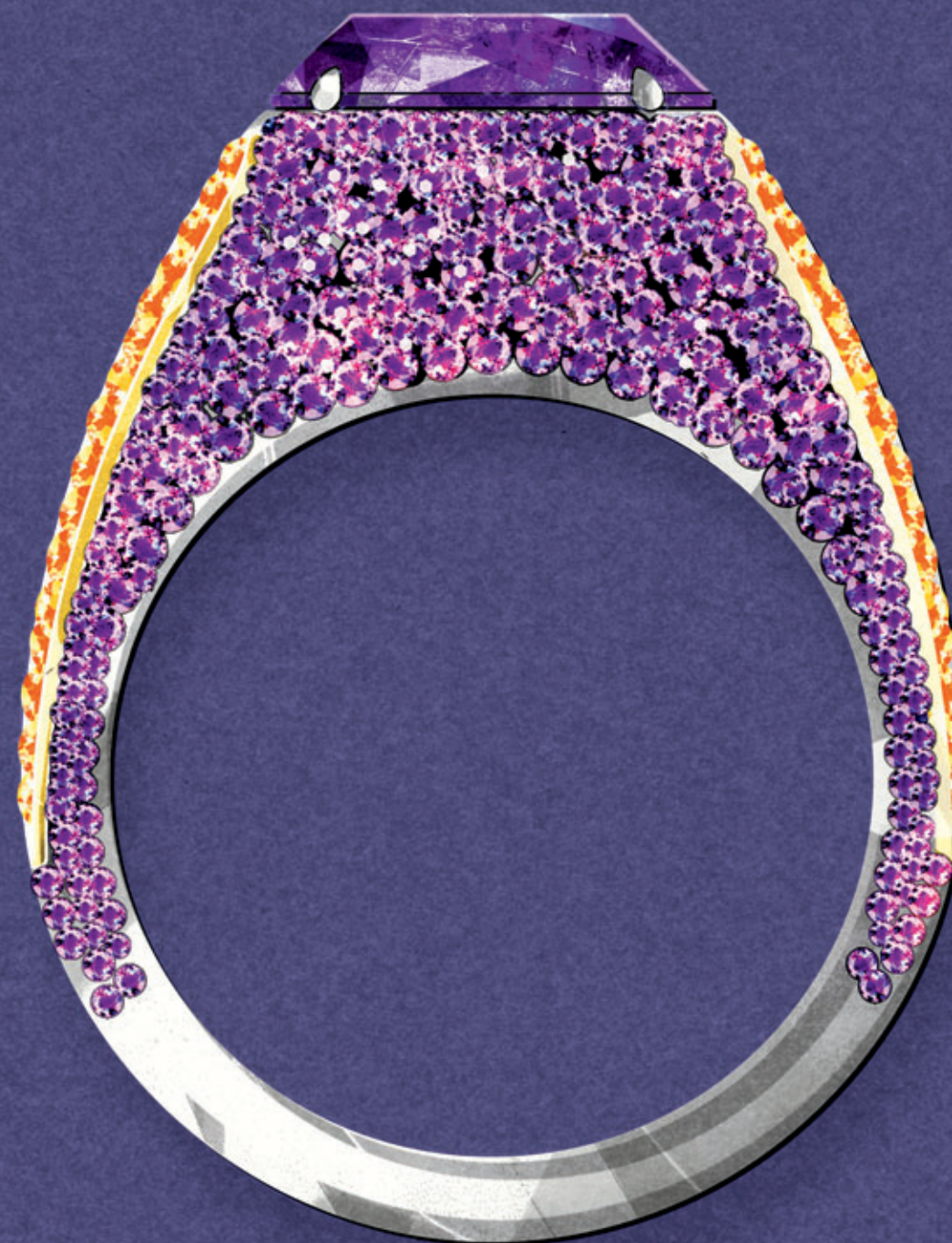
Illustrations by François Berthoud



Necklace in platinum with colored gemstones and diamonds,
price upon request. Debuting in North America.



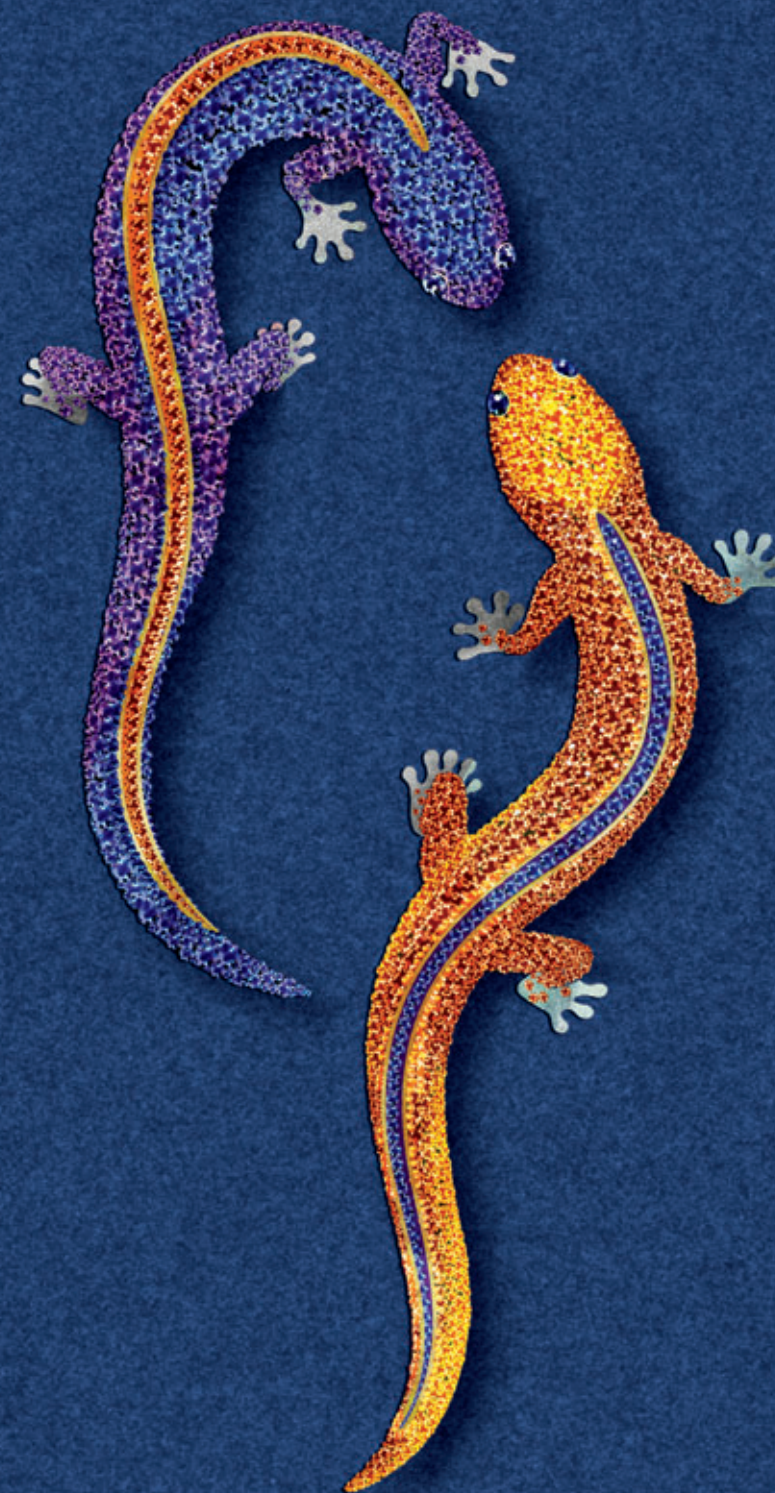
Pendant in platinum with tsavorites and diamonds, price upon request.
Debuting in North America and Asia.



Ring in platinum and 18k yellow gold with a purple sapphire, colored gemstones
and yellow diamonds, price upon request. Debuting in Asia.



Ring in 18k rose gold with pink sapphires, price upon request.
Debuting in North America and Asia.



Brooches in 18k yellow gold with gemstones,
prices upon request. Debuting in Asia.

LIMITED ANNIVERSARY EDITION TIFFANY® SETTING

THE PAVÉ TIFFANY® SETTING HONORS
THE 130TH ANNIVERSARY OF THE WORLD'S MOST
ICONIC ENGAGEMENT RING.

AN ICON, REIMAGINED

Few things capture the passion and promise of love quite like a Tiffany diamond. And when that diamond is set in six delicate platinum prongs and lifted high into the light, the result is nothing short of extraordinary.

This year marks the 130th anniversary of the famed Tiffany® Setting, which was introduced to the world by Charles Lewis Tiffany in 1886. To celebrate this milestone we've crafted an elegant limited edition of 130 rings with a dazzling center stone that floats atop hundreds of pavé diamonds set into the basket and band.

Every contour of this legendary design has been handcrafted by Tiffany artisans, who are

skilled in a tradition of excellence and diamond quality that is unique among the world's elite jewelers. This spectacular ring highlights Tiffany's legacy of celebrating true love and timeless style.

Like the world's greatest love stories, the Pavé Tiffany® Setting makes a unique and unforgettable statement that transcends time itself.

Opposite page: The Pavé Tiffany® Setting in platinum, price upon request.

Photograph by Richard Burbridge



Black on Black

Conjuring the dark side of glamour with jet black designs—in ceramic, jade and titanium—from classic Tiffany collections.

Photographs by Raymond Meier



Tiffany T square bracelet in black-coated steel, \$975.



Original designs copyrighted by Elsa Peretti.



Elsa Peretti® Open Heart pendant in black jade, 35 mm,
on sterling silver mesh chain, 30", \$850.

Elsa Peretti® Sevillana™ cuff in sterling
silver with black jade, from \$1,575.



Paloma's Groove™ ring
in titanium, \$425.

Tiffany 1837® extra wide cuff
in titanium, \$1,200.

Original designs copyrighted by Paloma Picasso.



RICHARD PRINCE CREATES A BODY OF WORK
WHERE ART AND COMMERCE COLLIDE.

THE TIFFANY PAINTINGS

In an ever-changing world, perhaps Tiffany & Co.’s most consistent relationship with the public over the last century is its daily advertisement on page A3 of *The New York Times*, which began running in 1896. What far fewer people have followed are the Tiffany Paintings by renowned artist Richard Prince, inspired by these very same ads, which were originally unveiled at Gagosian Gallery in 2010 and featured in an accompanying catalogue of the same name.

Prince, who began his career in the tearsheet department at Time, Inc., first gained notoriety in the 1980s for his now-iconic Cowboys (lassoed from Marlboro Man ads),

The Nurse Paintings (ripped from romance novel covers) and his New Portraits series (featuring images from other people’s Instagram feeds). He is revered — and reviled — as a master of appropriation, a predilection on full display in the Tiffany Paintings.

So what, exactly, is a Tiffany Painting? They boast titles like “Stranded,” “The Gift,” “The Silver War” and “Heavy” — double entendres lifted directly from Tiffany & Co. ad copy. Seen at a distance, they look like colorful monochromes with a little square cutout in the upper right-hand corner. Upon closer inspection, the viewer realizes that these blank spots are actually Tiffany ads from

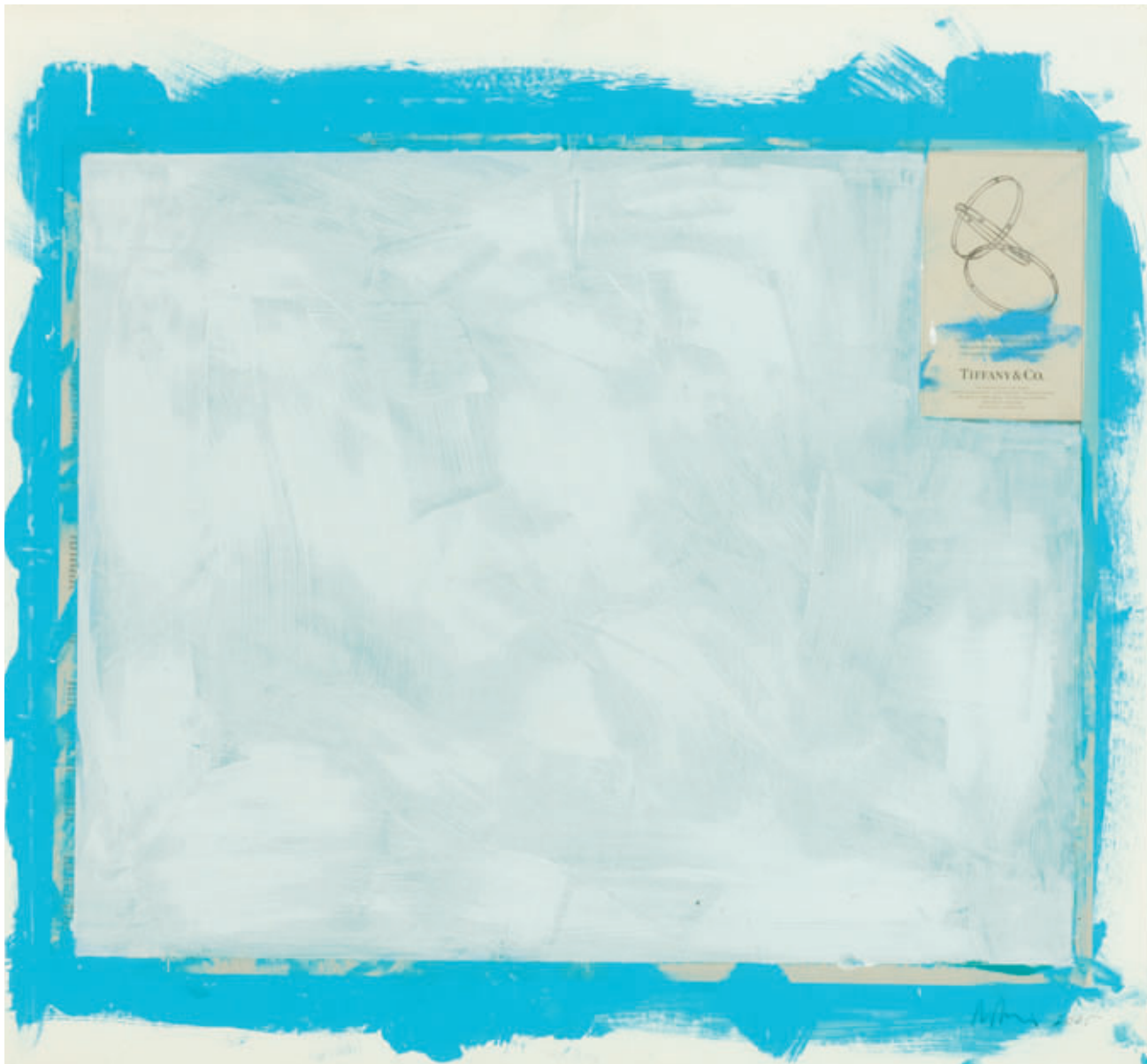
By Bill Powers
Paintings by Richard Prince



Above: Richard Prince, *The Moon*, 2007, acrylic and inkjet on canvas, 81 × 100 inches. ♦ Left: Richard Prince, *The Legend*, 2010, acrylic and inkjet on canvas, 46 × 57 $\frac{3}{8}$ inches.



Left: Richard Prince, *Even Lower Manhattan*, 2007, acrylic and inkjet on canvas, 65 ½ × 80 inches. ♦ Below: Richard Prince, *Untitled (Tiffany)*, 2005, acrylic and collage on foam core, 28 × 30 ½ inches.



ARTS & CULTURE

The New York Times. For Richard Prince fans — accustomed to his strain of appropriation — the fact that he’s made no effort to disguise the provenance of his source material is a bold, even humorous, provocation. But how has Richard Prince transformed the original newspaper spread other than to blot out all the news that’s fit to print? Is he making some commentary on the state of contemporary journalism? Perhaps with his Tiffany Paintings, Prince is suggesting that we only read *The New York Times* anymore for the advertising. As social media continues to lap its traditional counterparts, must we wonder if these paintings, or even newspapers themselves, will be looked back on as time capsules of the pre-digital age, stone tablets from the 21st century?

Serialization presents its own challenges. Apart from using different abstract color fields, the Tiffany Paintings may appear, at times, statically uniform. The viewer is left questioning whether it’s the ads that serve as a control group or the format itself. However, the conditions by which something is made can be a form of subtext. The fact that Richard Prince was living in a remote upstate New York town while making his Tiffany Paintings could, too, qualify as an interesting contradiction. Was he longing for the action and glamour of city living or simply content to recall it at a safe distance?

Though I described the Tiffany Paintings earlier as colorful monochromes, that was somewhat disingenuous. While it’s a matter of fact that the surfaces are dominated by washes of deep purple and baby blue, if examined carefully, remnants of newspaper stories are clearly legible beneath the paint. To imagine that this newsprint has been unaltered would be a mistake; there’s nothing arbitrary about what Prince allows us access to.

Squint a little and you see obituaries for artist Tom Wesselmann and photographer Bob Richardson.

In some instances, you find redacted party pictures of various celebrities and notables. Consider these two reference points — obits and society pics — as marks on a spectrum and it’s as though Prince is leveling the playing field between the living and the dead. The artist himself says of the series, “Under all that paint in the Tiffany Paintings is everything in the world.”

Dropping breadcrumbs is one of Richard Prince’s favorite hobbies. It’s easy to see how his Good Paintings, a series where Prince leaves one word of positivity (“happy” or “beautiful”) in a sea of white, was foreshadowed in his 2009 Tiffany Painting called “The Finish.” Or even how the aforementioned party pictures might have been hints of his Instagram portraits to come.

Prince began his art career cribbing notes from print media and then watched as that same media went digital. It can be dangerous to make art about the era you live in. The danger is that in 20 or 30 years it will look cripplingly dated. But there is also the potential for triumph. Robert Rauschenberg once said, “I think a painting is more like the real world if it’s made out of the real world.” He was speaking of his assemblages with found objects; but the underlying principle can be applied to Prince’s work again and again, whether it’s Nurse Paintings taken from pulp paperbacks or the evocative Tiffany Paintings created from black-and-white jewelry ads in our paper of record.

“UNDER ALL THAT PAINT IN
THE TIFFANY PAINTINGS IS EVERYTHING
IN THE WORLD.”

Richard Prince



Rings and bracelets with diamonds. Etoile three-row ring in platinum, from \$9,125. Tiffany diamond wedding band ring in platinum, from \$3,675. Etoile five-row ring in platinum, from \$16,275. Tiffany Metro five-row hinged bangle in 18k white gold, \$17,500. Tiffany Victoria® line bracelets in platinum, from \$17,000. Tiffany Metro three-row hinged bangle in 18k white gold, \$13,000. Tiffany Metro hinged bangles in 18k white gold, \$6,200 each. Tiffany Bow cuff in 18k white gold, \$7,500. Tiffany Victoria® mixed cluster bracelet in platinum, \$45,000.

By Derek Blasberg
Photographs by Thomas Lohr
Styled by Vanessa Traina

There's an art to expressing one's personal style, and according to Vanessa Traina, when it comes to layering even very fine pieces, it's best not to be shy.

Fine Company



Tiffany & Co. Schlumberger® designs in 18k yellow gold. Rope six-row X rings in platinum with diamonds, \$7,500 each. Croisillon bracelets with enamel, \$30,000 each. Dot Losange bracelets with enamel, \$40,000 each. Rope two-row ring in platinum with diamonds, \$4,900. Lynn ring in platinum with diamonds, \$2,300.



Tiffany T smile pendant in 18k white gold with diamonds, \$3,500. Tiffany Bow pendant in 18k white gold with diamonds, \$5,000.

“My favorite jewelry is something
that holds meaning.”

Vanessa Traina



Tiffany Keys pendants with diamonds. Heart key pendant in platinum, \$2,150. Daisy key pendant in 18k yellow gold, from \$1,150. Fleur de lis key pendant in platinum, from \$4,200. Garden key pendant in platinum, \$11,000. Chain in platinum, from \$400. Chain in 18k yellow gold, from \$225. Keys and chains sold separately.



Tiffany & Co. Schlumberger® designs. Hands bracelet in 18k yellow gold with platinum and diamonds, \$28,000. Crazy Twist bracelet in 18k yellow gold, \$12,000.

Vanessa Traina is one of the fashion industry’s most respected stylists. She has worked closely with designers Alexander Wang and Joseph Altuzarra since they started their labels and helms the beautifully curated lifestyle store, The Line. However, Traina’s affinity for high fashion began long before she left her native San Francisco: Her mother, iconic novelist Danielle Steel, raised her amidst the rarefied worlds of haute couture and fine jewelry; and her father, the late philanthropist and vintner John Traina, had one of the world’s largest collections of Fabergé eggs. Traina, who moved to New York after graduating from California’s Pepperdine University in 2007, still smiles when she thinks of her childhood spent on the family’s vineyard in Napa Valley. The top floor of the family home was a walk-in closet that contained her parents’ matching his-and-hers black tie ensembles and evening coats.

Apart from accompanying her to fashion shows and fittings in Paris, many of Traina’s fondest fashion memories of her mother revolve around Steel’s right wrist, which has been draped in layers upon layers of bracelets for the past three decades. “We called it her fruit salad when we were little,” Traina remembers, “because it was such a big mix of exotic and colorful things.” Steel’s arm has become a constant decorative work-in-progress, a way for her to express herself in fine jewelry—and, as Traina would discover later in life, leave a lasting mark on her children.

DEREK BLASBERG: Do you have a favorite piece of jewelry?

VANESSA TRAINA: For me, jewelry has to be personal. It can be something beautiful to look at, but also have an emotional connection. So some of my most beloved pieces are things that have been given to me by my parents, my sister or close friends. I have a bracelet that my father gave my mother when they first started dating. My favorite jewelry is something that holds meaning, and more often than not those tend to be bracelets, which I like to stack on my wrists.

DB: Like your mother does, right?
VT: Yes, exactly. The fruit salad! Growing up, my sisters and I would give her bracelets for her birthday or for Christmas; and then when we were older there’d be occasions when she would take one off and give them to us.

Like when I went to college, she took one off and gave it to me, so even when I was gone I had something to remember her by.

DB: Would she only give them to you on big occasions?

VT: Not necessarily. Sometimes on big occasions, but also if something sad happened, and sometimes even out of nowhere she would turn to us and say, “Here, this is for you.”

DB: What is your earliest jewelry memory?

VT: I remember that I used to wear Tiffany’s baby bracelets, which I still have. But now they’d only fit around my thumb.

DB: How do you advise layering jewelry to express one’s personal style?

VT: In this story I’m focusing on stacking different pieces of Tiffany jewelry, and mixing the different collections. Playing with the different collections and adding to them is fun to do, but I think it’s best to be confined to bracelets, or necklaces, or one specific part of the body. I’m not one to be over-accessorized. I would never do this with rings *and* earrings *and* necklaces. Keep it to one category.

DB: As a stylist, how do you incorporate jewelry into what you do?

VT: For me, jewelry tells a story. Which is why I think these bracelets are the most meaningful. But it can also inform a fashion idea or explore a specific mood.

DB: Do you feel naked without it?

VT: Ha! The one time I don’t wear jewelry is when I’m swimming in the sea. I always think that jewelry is the last accent, and it completes the look.

DB: So it’s like the cherry on a sundae?

VT: Exactly, but with fewer calories.

“For me, jewelry tells a story. But it can also inform a fashion idea or explore a specific mood.”

Vanessa Traina



Tiffany T square bracelet, from \$975. Tiffany Metro hinged bangle in 18k white gold with diamonds, \$6,200. Tiffany Infinity double cuff in 18k white gold with diamonds, \$6,900. Tiffany T wire bracelet in 18k white gold with diamonds, \$3,200. Tiffany Metro three-row hinged bangle in 18k white gold with diamonds, \$13,000. Return to Tiffany® narrow circle edge cuff in sterling silver, \$400. Return to Tiffany® double chain heart tag bracelet in sterling silver, \$350.



Interview by John Loring
Still life by Robin Broadbent

A COLORFUL LEGACY

Paloma Picasso

An intimate conversation between legendary designer
Paloma Picasso and Tiffany design director emeritus John Loring
on her 35th anniversary with Tiffany & Co.

A COLORFUL LEGACY

Paloma Picasso has been a creative force since the day she was born. The daughter of artists Françoise Gilot and Pablo Picasso, she grew up in France surrounded by art and was always encouraged to create herself, which she did with abandon, first through her childhood drawings and, later, through her now iconic jewelry collections for Tiffany.

She joined the brand in 1980, at the height of the punk movement and made a splash with her Graffiti collection, which turned gritty New York City street art motifs into chic must-haves.

With her striking features, Paloma was also a favorite subject of artists and photographers including Andy Warhol, and enjoyed close relationships with designers such as Yves Saint Laurent. She was named a member of the International Best Dressed List in 1983; and her designs are in the permanent collections of the Smithsonian Institution's National Museum of Natural History in Washington, D.C. and the Field Museum of Natural History in Chicago.

To commemorate her 35th anniversary with Tiffany, Paloma sat down for an intimate conversation with design director emeritus John Loring, a longtime friend and the man responsible for bringing her to Tiffany & Co.



JOHN LORING: When we first met in Venice at a lunch that Peggy Guggenheim gave at her palazzo on the Grand Canal, you were still a teenager. You were remarkably well dressed and wearing a necklace of orange beads of your own making. Shortly after that, we took a series of photos of you absolutely covered with gold jewelry. How did your fascination with jewelry get its start?

PALOMA PICASSO: I was always interested in my mother's jewelry. And my father would

do pieces of jewelry for her or for me or for very close friends. My mother had this really elegant cabinet in Paris where she kept her jewelry. There were lots of little drawers, and I would ask: "Can we go through your jewelry?"



The idea was that she would say, "Well, maybe you can have this piece when you get older." Even though I was very much a tom-boy, I always liked jewelry. I had made this orange bead necklace because I had a pair of bright orange shoes, and I thought this was very sophisticated.

JL: You have a highly individual style that was developed very early on. Where did the Paloma Picasso look begin?

PP: I have strong features: black hair, white skin, dark eyes. I see myself as being all about contrast. When the first color Polaroid camera came out, the image looked more like a drawing or a painting — all black, white and red.

Previous page: Photo by Tom Munro. ♦ This page, clockwise from left: Picasso with his daughter Paloma at the summer ceramics exhibition, Vallauris, 1951, photo by Edward Quinn ©. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS), New York. ♦ Opposite page: Paloma's Sugar Stacks rings. In 18k rose gold with pink sapphires, \$2,100. In 18k yellow gold with diamonds, \$2,600. In 18k white gold with sapphires, \$2,100. Original designs copyrighted by Paloma Picasso.

"MY PURPOSE IN
LIFE IS TO MAKE THINGS
MORE BEAUTIFUL."

Paloma Picasso



“I WAS ABSOLUTELY FASCINATED
BY THE EXTRAORDINARY,
VIBRANT GEMSTONES NATURE
CAN PRODUCE. MY HEART
PUSHED ME TO GO WITH THE
BRIGHTEST OF ALL.”

Paloma Picasso



A COLORFUL LEGACY

I thought: “This is the right look, and I should stick to it.” At this point I’ve given up the red lipstick, but I still design with a lot of contrast.

JL: Is design the visual expression of a personality with its loves and passions — something like an abstract self-portrait?



PP: It is for me. Obviously being born into a family of painters had an influence on me in the sense that everything that I see, I see as an image. My purpose in life is to make things more beautiful, whether it’s by designing jewelry or decorating an apartment. And it’s not superficial as some people might think. I think it’s very deep and meaningful.

JL: So your childhood surrounded by the great art of your father and your mother certainly had an influence on you.

PP: Completely. Because I was a very quiet child, I was able to actually stay next to my father for hours, and he would give me paper and pencils so that I could draw. As a child, I was always drawing, then as a teenager, I started becoming self-conscious because people talked a lot about what are you going to do when you grow up? Are you going to be a painter like your father or mother? I thought I’d better not; I’d better find something else to do with my life. I started making jewelry and realized that that’s what made me happy,

and that I could make other people happy by creating things that they might like. There’s something very personal about designing jewelry. Very often jewelry is related to feelings and emotions, or it’s a gift or a family heirloom. There’s a lot of very deep connection with the people who wear the jewelry. You really become part of somebody’s life.

JL: I remember you made a remarkable belt for me that did, in fact, become a part of my life. Fashion is something that you love and are always a bit ahead of. You would never follow fashion; you always keep yourself a number of paces ahead of it. And you’ve counted as close personal friends many of the greats of the fashion world, including Yves Saint Laurent. What influence do those friends have on your work?



PP: I tend to like very voluptuous but simple shapes. Yves and I became such close friends because we recognized in each other a similarity in how we approached design and style and color. He was an amazing colorist.

JL: You were surrounded through your whole youth by extraordinarily beautiful and stylish things. Do you think that trains your eye to see what is beautiful and stylish and then reject what is not?

PP: Absolutely. I always say that the first act of creativity is actually pushing away the things that you don’t like. Then you narrow down what you like and what you want.

This page, clockwise from left: Pablo Picasso with his companion Françoise Gilot, Vallauris, 1951, photo by Robert Capa ©. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS), New York. © International Center of Photography/ Magnum Photo. ♦ Opposite page: Paloma Picasso® Olive Leaf pink tourmaline cabochon ring in 18k yellow gold with diamonds, price upon request. Original designs copyrighted by Paloma Picasso.



This page: Paloma's Melody bangle in 18k yellow gold, \$12,000. Original designs copyrighted by Paloma Picasso.
◆ Opposite page: Paloma Picasso by John Loring.

A COLORFUL LEGACY



“THERE’S SOMETHING VERY
PERSONAL ABOUT DESIGNING JEWELRY.
YOU REALLY BECOME PART OF
SOMEBODY ELSE’S LIFE.”

Paloma Picasso

JL: What first made you want to design jewelry for Tiffany?

PP: The first time I came to New York and saw the Tiffany building, I thought, ‘Wow! This is really an extraordinary place.’ I saw it as a huge safe on the corner of 57th and Fifth Avenue. And I think this is very logical. To hold

the most beautiful jewels in the world, you should hold them in a fabulous safe. I loved the fact that the building was very imposing; and the windows in which you could see the jewelry were so small and so well decorated that it was really magic.

JL: Your Graffiti collection, first presented



“THE FIRST ACT OF CREATIVITY IS
ACTUALLY PUSHING AWAY THE THINGS
THAT YOU DON’T LIKE.”

A COLORFUL LEGACY

in 1983, featured two boldly drawn lines crossed to form an X and a single sinuously undulated line, all transformed by you into totally original and stylish gold jewels. What inspired those now-iconic designs?

PP: Well, the big thing at the time was graffiti. People were starting to tag subways and walls; and everybody was saying that’s outrageous! I thought well, why don’t I look at it differently and try to make something positive of those tags? I thought back to my first experience in an English-speaking country as a little girl, and finding that the girl I was staying with in England would put three X’s at the end of a letter. I had absolutely no idea what it meant and she explained they were kisses, and I thought that was very cool. It’s not cute. It’s very strong and meaningful. So the first time I did the X’s, I made them as earrings so it’s like a kiss on each ear. And then the Scribble was just a nice, happy-looking pencil mark like on your clothes, as a brooch.

JL: I remember your collection also featured bright orange fire opals that were a gemstone then completely ignored by the jewelry industry and which you suddenly popularized. Why orange and other colored gemstones?

PP: When I first joined Tiffany, I had a meeting in the boardroom. They covered the table with hundreds of different colored stones and said, ‘choose what you want.’ I was absolutely fascinated by what nature can produce. I didn’t know that we could have such extraordinary, vibrant colors. I started playing with them and putting together different colors that I felt looked great. My heart pushed me to go with the brightest of all, so of course rubellites and fire opal became favorites. I loved making interesting combinations of amethyst and tsavorite or amethyst and rubellite. I had a ball playing with all those stones and discovering there was no end to what nature provides.

JL: Along with that, there was your love of ample scale, both in gemstones and in settings. Where did that boldness originate?

PP: I think I couldn’t avoid it. It’s just what came out of me, and also it is what looks good on me. Since I’ve always seen myself as being

my number one client, I thought first I’ll design for myself, and hopefully there will be other people who want it too. The first jewelry that I made was really quite bold and big in scale. It was only after I visited Japan for Tiffany that I realized some people preferred smaller scale. It was quite challenging for me because my natural inclination is to create larger pieces. It was a thoughtful progression for me to design smaller, more delicate jewelry. In the beginning I had to go through that shrinking process in my mind. But I have always loved a challenge — and I’m very happy with this creative evolution.



JL: As time went on at Tiffany, your style evolved, but you kept the Paloma Picasso look. How did you accomplish that evolution?

PP: If you design certain things and you’re happy with the result, the next day you’re not going to redo the same design because you would get bored. I think there is a natural evolution that pushes you to move ahead.

JL: Design tends to feed on itself.

PP: Exactly. Also, I once said there is a blonde sleeping inside of me, and sometimes I have to take care of her. So I don’t only design for myself.

JL: Paloma, you bought a house in Marrakesh some years ago. And Moroccan design inspired you. What drew you to its grids and patterns?

PP: Well, my natural tendency is to design curves and circles. But once in a while I have to prove to myself that I’m able to also

This page: Paloma Picasso by Albert Watson.
◆ Opposite page: Paloma Picasso® Love rings in 18k white and rose gold with diamonds, \$3,800 each. Original designs copyrighted by Paloma Picasso.



design with straight lines. And pure straight lines would be very boring. So I set myself a new challenge, which was 'What can I do by combining straight lines that create interesting patterns?' And in Morocco, I had a lot of those kinds of patterns around me.

JL: What inspires you the most today, right now?

PP: Often I work with my husband, Eric, and discuss themes. He was the one to push me to do men's jewelry. And after all, why should a woman not design for men? An artist's point of view has no sex; it's not feminine or masculine. I've been quite successful at developing lines for men that both men and women actually are wearing.

JL: You and Eric have a relationship with cars and sailing that's almost technical.

Has that had any influence on your designs for men?

PP: Some of the influences for my men's designs came from the fact that throughout the years we have done many car rallies, because the aesthetics of those old cars were very dear to me. My first car was an old Mercedes convertible; and then my father, when I was a little girl, had some American cars. But he also had his old Hispano-Suiza from the 1900s. I was always fascinated by the dashboards. And so I took all that aesthetic, mechanical information and turned it into jewelry.

JL: How do you see your style evolving, and what do you see in the future that holds the greatest fascination for you?

PP: I think there is maybe more lightness in my jewelry than in the beginning. To me a sense of movement and light is very important. A piece of hammered gold has a different story during the day than it does at night. The light makes it seem like it's in movement. And I think movement and light are what life is.

JL: Because jewelry is always in motion.

PP: Exactly. A piece of jewelry should make you look more alive and beautiful. The tactile, sensual feeling that comes from wearing a piece of jewelry is important. It needs to feel good on the body.

JL: When you think back on all the truly magnificent jewels you've created, which are the ones that still stand out for you or that you remain particularly fond of?

PP: I think maybe the first one that I did when I joined Tiffany, which was just big, huge beads of gold with a few diamonds spread on them, circled with a little line of white gold. And I'm very attached to my Olive Leaf bracelet that I wear all the time. But the most interesting design is the one that hasn't come out yet.

This page: Paloma Picasso, Saint-Tropez, 1973
© The Helmut Newton Estate/Maconochie Photography. ♦ Opposite page: Paloma Picasso® Olive Leaf cuff in 18k yellow gold, \$12,500. Original designs copyrighted by Paloma Picasso.

“A SENSE OF MOVEMENT
AND LIGHT IS VERY IMPORTANT.
A PIECE OF HAMMERED GOLD
HAS A DIFFERENT STORY
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DOES AT NIGHT.”

Paloma Picasso





TIFFANY CT60®

FOR AUCTIONEER AND PADDLE8
COFOUNDER ALEXANDER GILKES, SUCCESS
LIES IN GREAT TIMING.

PERFECT TIMING

Alexander Gilkes has been in New York City for eight years, so by local tradition he's an official New Yorker. He's one of those Brits who give our town a special luster with his particularly mellifluous London accent, his impeccable taste, dashing good looks and almost infernal modesty.

He's a doctor's son who graduated Eton, the college that has produced more prime ministers than any other, and there Mr. Gilkes, naturally blessed with an orator's gifts, sharpened them to a fine edge. But he will not be Eton's twentieth prime minister or an actor like one of his celebrity classmates. At his admission interview he declared his ambition "entrepreneur." And that's what he's doing in New York. "London is a great place to live," Gilkes declares, "and Paris is a great place to dream but New York is where you make

things happen. I mixed my work experience—keeping my parents happy by doing banking jobs, and keeping myself happy doing everything from working on Stanley Kubrick's *Eyes Wide Shut* to working with Mario Testino. I loved the mixture of creativity and commerce and I knew that New York would give me a chance to mix the two in the collecting and luxury economies.

Through a friend I was lucky enough to get a position with the brand Krug, where I learned everything from brand repositioning to distribution to building a team. At the same time I became fascinated by the art world and collecting. I had contact with wine collectors and I began looking at ways of modernizing collecting. I sought out a modernizer in the art world, and I found Simon de Pury who was turning around the age-old auction traditions

By Glenn O'Brien
Photograph by Richard Burbridge
Illustration by François Berthoud



TIFFANY CT60®

at Phillips. We had a meeting in Paris. I sold him on the idea of doing an advert for Krug and he sold me on the idea of becoming his protégé and learning how to auctioneer and run marketing for Phillips. The timing was serendipitous. My girlfriend (now my wife) and I wanted to move to New York, so we did. I picked up the gavel and eventually made it digital.”

Gilkes was a natural, and his rapid ascent in this rarefied world could only have come about in a city that moves fast, New York minute by New York minute.

“My first auction was a baptism by fire, not knowing what a reserve was or an absentee bid.” He had, however, watched de Pury work and spent considerable time in the rooms watching sales dramas unfold. He learned how to commandeer the room, to drive the bids up. He absorbed market wisdom from Tobias Meyer, he watched Christopher Burge and studied his elegant style. Finally, Mr. de Pury announced that it was his moment. Gilkes still treasures an email from de Pury, who calls auctioneering “walking a tightrope without a net,” saying “in all my years as an auctioneer that was the best debut auction I’ve ever seen.” Gilkes adds “It’s not very British of me to say that,” but he’s a New Yorker now. Anyway a torch was passed, and soon it would go digital.

Ironically it was Gilkes, the great young showman, the shy extrovert, who would turn the auction room virtual with his startup company Paddle8 — the first fine art online auction house. It’s not Christie’s but it’s far from eBay. It’s an entirely new way to buy art and extraordinary objects. For the bidder of stealth wealth it offers anonymity. For the new art buyers and advisors it circumvents snobbery and cuts out the middleman, or at least reduces his cut. It revolutionized overhead,

and above all it appealed to a generation of collectors with confidence in their own taste.

Mr. Gilkes is a collector. He always was by nature, and as his job involves the complex intersection of taste and value, he has been forced to continually educate his eye. “I’ve gone from being a magpie maximalist collecting everything from long case British clocks, to Georgian antiques, to contemporary art, to 18th-century oil painting portraits of the military, to some of the great Abstract Expressionists from America and the U.K. But I have retreated into being something of a minimalist. I want to live with fewer things.”

Fewer, perhaps, but at the same time Gilkes and his lovely wife Misha Nonoo recently converted a 19th-century French birthing table into a liquor cabinet, and he’s added artists like Franz West to his burgeoning collection while coveting Twombly and Rothko.

Mr. Gilkes is in demand, which happens when you’re successful, handsome, charming and tasteful. He loves things, almost in a spiritual way, and watches are high on his list. “The mechanical watch is a great gadget and the one piece of jewelry a man can get away with. I especially love the gray CT60. It’s masculine but has just the right formality for evening.” As an entrepreneur Gilkes lives on a tight schedule, and he relies on his watch for his impeccable punctuality. It keeps him on schedule, yet there is zero chance that it will start beeping or talking to him when he has a gavel in his hand and the next lot may bring seven figures.

Above: Noe Dewitt/Trunk Archive. ♦ Previous and opposite page: Tiffany CT60® Annual Calendar 40 mm men’s watch in 18k white gold, \$20,000.

“LONDON IS A GREAT PLACE TO LIVE, AND PARIS IS A GREAT PLACE TO DREAM BUT NEW YORK IS WHERE YOU MAKE THINGS HAPPEN.”

Alexander Gilkes



MY TIFFANY

LEGENDARY PHOTOGRAPHER
BRUCE WEBER ON THE TIFFANY PIECE
THAT MOST ENRICHED HIS LIFE.



In my early days in New York City, I used to walk down to Tiffany on Fifth Avenue with our first golden retriever, Rowdy. He loved to stand up on two paws and look at the windows designed by the great Gene Moore; and I'd dream about buying something special for my wife, Nan. Rowdy was the first, but since then Nan and I have had many dogs in our lives. For years, I've recorded them in the old-school way—with film—playing in our backyard in Miami or at our camp high in the Adirondacks. Nan's birthday falls in August, so these days I'll go to Tiffany sometimes to order a special gift for her. The people behind the counter have become my confidants and friends—they are always very patient in my struggle to find just the right thing. Often it is a piece of jewelry by Elsa Peretti, whose designs Nan loves. I've always wished that Elsa made a silver box that I could have personally engraved. But since she didn't, I occasionally find myself in the silver department with lots of brides-to-be and their mothers.

That's how I came to know the wonderful engraver Elwood "Woody" Werner. He's a very dapper gentleman, who looks like a movie star from the 1940s and has exquisite taste. The first box I had engraved for Nan was based on a photograph I took of our dogs sitting in my 1957 Chevy during a freak August snowstorm at our ranch in Montana. When I removed that pale blue Tiffany material protecting the box, I knew I was home free—Nan couldn't help but fall in love with it. The kindness of the people at Tiffany and Woody's artistry had helped me create the perfect gift. Through the years, I've given Nan many boxes that celebrate our wonderful life together with our beloved dogs. I don't look like the typical Tiffany customer—I'm usually dressed in clothes that can get ruined when I'm working on location. But from the very first time I walked into the store years ago, everyone has always said, "Welcome."

Bruce Weber

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