

RACHAEL TAYLOR

# TIFFANY & CO.

The Story Behind the Style



UNOFFICIAL AND UNAUTHORISED



A STUDIO PRESS BOOK

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FSC DUMMY

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# TIFFANY & CO.

## The Story Behind the Style



RACHAEL TAYLOR

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ABOVE: A doorman stands outside a New York Tiffany & Co. store to greet customers.

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## An American Luxury Icon

Tiffany & Co. is one of the most famous brands on the planet. Its little blue boxes have become synonymous with romance and luxury, and, thanks to a dazzling performance by a young Audrey Hepburn, it's a household name. Yet, beyond the blue, diamonds and breakfasts, how much do you know about this icon of American luxury?

As you will discover, the origins of the brand stretch back to the 19th century and a young risk taker called Charles Lewis Tiffany. It was a time when important jewels had not yet been seen in America, but through well-timed deals and good-old-fashioned marketing, his vision to create the country's first luxury jewellery house came to life. The jeweller would go on to win over the rich and famous, with its most astounding pieces appearing regularly on red carpets to this day. Yet the iconoclastic views of its founder called on it to simultaneously cater to the mass market, allowing everyone to buy into the dream in some small way.

Tiffany & Co. might be a superbrand today, plastering its iconic robin-egg blue over billboards, perfume bottles and sunglasses, but at its heart the jeweller is an innovator. It was the creator of the modern solitaire engagement ring, an innovator in gemstones and publisher of the first-ever US mail-order catalogue. It has been a springboard for design talent, leading to jewellery icons such as the Bone Cuff and the playful Return to Tiffany heart-shaped locks, and even revolutionised the art of window displays. The story of Tiffany & Co. is so much more than its little blue boxes.

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OPPOSITE: A Tiffany & Co. store in Hong Kong with an iconic blue window display.





## The King of Diamonds: Charles Lewis Tiffany

Charles Lewis Tiffany, the man who would go on to win the moniker of New York's 'King of Diamonds', did not hail from a long line of jewellers. His start in life was more modest, making his ascent to high society all the more glittering.

Tiffany was born in 1812 to Comfort and Chloe Tiffany, and grew up in the small town of Killingly, Connecticut. The major business of the town was the production of cotton goods, and the family owned a manufacturing company. Tiffany was educated at local schools in the area before joining his father in the family cotton business.

By 1837, Tiffany felt restless. No longer satisfied by working at home with his family, he began to envision how he could make his own mark in business. He teamed up with a school friend, J. B. Young, and the duo set in motion a plan to open a stationery store in New York City. With a \$1,000 loan from Comfort Tiffany, the ambitious 25-year-olds made the 150-mile journey south. The store, named Tiffany & Young, opened its doors at 259 Broadway that same year, and on its first day, \$4.98 rang through the tills.

Tiffany & Young soon began to expand its remit, stocking glasswear, cutlery, porcelain, clocks and jewellery, and began to develop a

OPPOSITE: Tiffany & Co. founder Charles Lewis Tiffany, photographed by Jessie Tarbox Beals in 1902.









PREVIOUS:  
An illustration  
of horse-drawn  
carriages outside  
Tiffany & Co. in  
New York.

OPPOSITE:  
A sketch of the  
Tiffany & Co. booth  
at the Exposition  
Universelle in  
Paris in 1889.

reputation as a purveyor of fine goods of taste. In 1841, the business expanded with the addition of a third partner, J. L. Ellis, and was renamed Tiffany, Young & Ellis. The trio expanded the store, doubling it in size by renting the adjacent unit, and continued to increase the quality of the goods they sold, with Young making buying trips to Europe to pick out English and Italian jewellery.

It was, in fact, political events in Europe that would be the making of this American luxury success story. In 1848, the status quo trembled as republican revolutionaries sought to topple European monarchies and strip aristocracies of their power and wealth. It was a societal upheaval known as the Springtime of Nations. More than 50 countries were impacted by this, but none more so than France, where the monarchy was overthrown and replaced with a republic. Such widespread panic and disruption had an impact on the price of diamonds, and Tiffany, Young & Ellis swooped. By now, the firm

was manufacturing its own jewellery, and the opportunity to pick up diamonds at low prices put them at an advantage. The rocking of the aristocracy also loosened some important gems – the likes of which had never been seen in America before – and Tiffany secured a number of important heirlooms, including the collection of Hungary's Prince Esterházy.

In 1853, Young and Ellis decided to retire from the business, but Charles Lewis Tiffany was far from finished. He found new partners to work with, and the business was, at this point, renamed Tiffany & Company. Tiffany would go on to build his empire, grabbing headlines along the way. By the 1860s, the business was well established as an emporium of choice for the rich and the famous, both for its jewellery and its top-quality silver. In 1862, President Abraham Lincoln purchased a seed pearl necklace and earrings from Tiffany & Co. for his wife Mary Todd Lincoln, who wore them to her husband's inauguration ball.

In 1870, Tiffany & Co. moved into a large new store in New York's Union Square, marking the beginning of a major decade for the jeweller; one in which Charles Lewis Tiffany would earn the title the King of Diamonds. It was a single purchase that would truly jettison Tiffany into the high-jewellery stratosphere – a 287.42ct rough fancy yellow diamond. When cut and polished, what emerged was a diamond of staggeringly enormous proportions for a rare yellow diamond of that quality. It weighed 128.54ct and was named the Tiffany Diamond.

If the purchase of this now world-famous stone, which is on permanent display at Tiffany & Co.'s Fifth Avenue store in New York, signalled Tiffany's intentions to dominate the diamond market, his groundbreaking invention eight years later sealed the deal. Seeking to



celebrate the beauty of diamonds, Tiffany designed an engagement ring in 1886 that remains a sought-after classic to this day. The Tiffany Setting engagement ring kicked back against the over-fussy designs of the time with a clean, minimalist band and a six-prong setting that lifted the diamond above the ring. The purpose for this innovative setting was to allow light to flow through the stone, and therefore maximise the sparkle. It was a huge hit, and the iconic design has become synonymous with engagement rings.

Just 15 years before his death, Tiffany pulled off a final coup. The aftermath of the French Revolution that had gifted Tiffany an abundance of important gems in 1848 and its early credibility in high-jewellery circles rumbled on. In 1887, the French government was masterminding a plan to sell the crown jewels of its fallen monarchy. Outwardly, it claimed that a democracy such as France had no need for “objects of luxury, devoid of usefulness and moral worth”. The rumour mill suggested that it was in fact afraid of a power grab by Bourbons, Orleanists or Bonapartists, who might use ownership of the jewels to claim a right to rule. Tiffany cared little for this political posturing, but he did see an opportunity in it. He travelled to Paris to attend the auction of the French crown jewels at the Louvre. He sat in the audience, ready to make his bids, along with fellow jewellers, including a young Frédéric Boucheron, and Orleanists, members of the French royal family, whose pockets proved too shallow on the day to win back their family heirlooms.

When the final strike of the gavel fell, Charles Lewis Tiffany had in his possession close to a third of the historic crown jewels. He placed them in specially crafted red-leather boxes, embossed in gold with the words *Diamants de la Couronne*, translating from French as Crown Diamonds. Inside, impressed on the silk lining in the lid, was Tiffany & Co. New York and Paris, thus securing Tiffany & Co.’s place in the history books as a purveyor of royal jewels and his own coronation as the King of Diamonds.

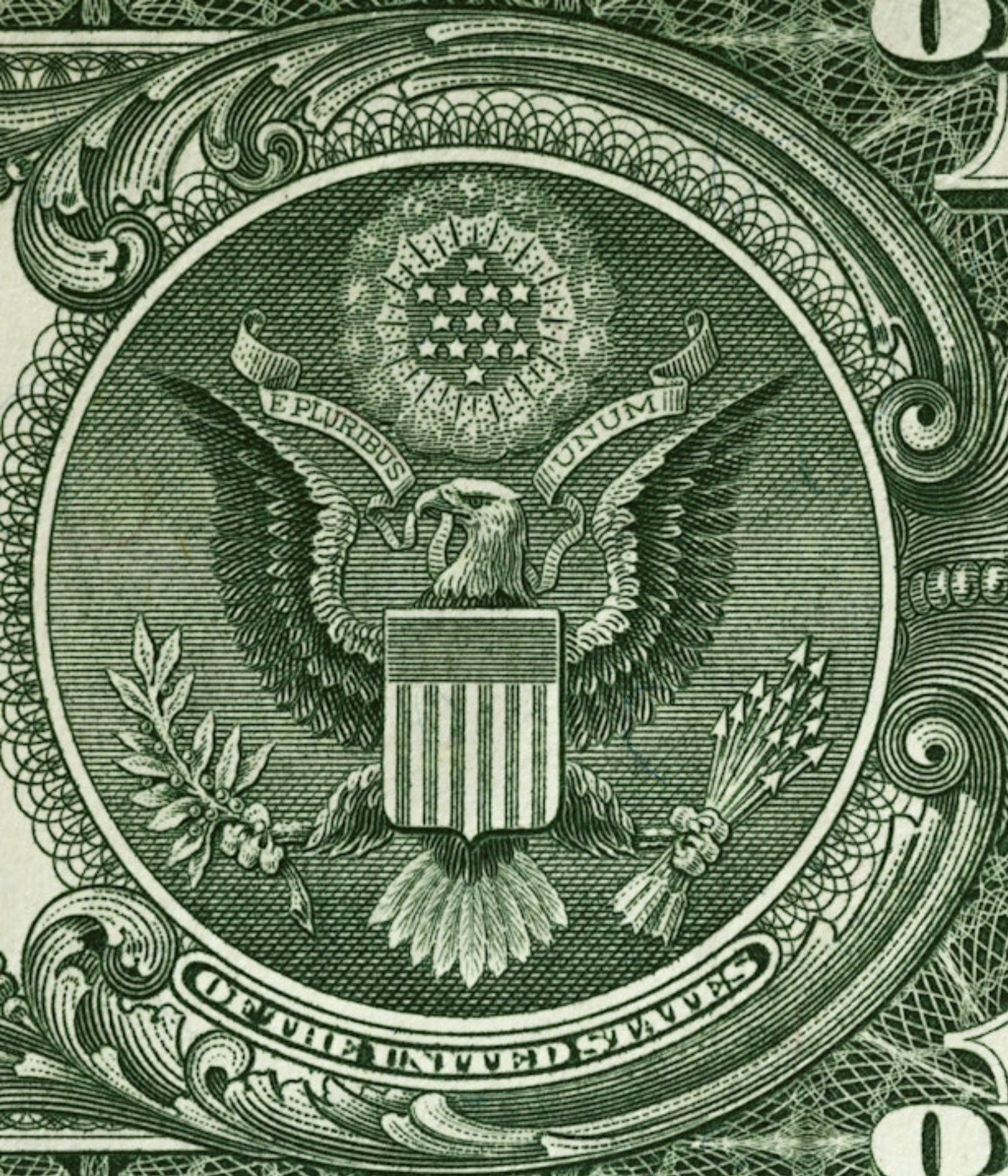


LEFT:  
The Tiffany & Co.  
flagship store in  
New York.



BELOW:  
A gold,  
diamond and  
enamel floral  
brooch, made  
by Tiffany & Co.  
in 1890.





## The Great Seal

In the early 1880s, the Great Seal, a steel engraving used to authenticate official US government documents, was starting to wear out and irregularities were appearing in the prints it created. Facing public pressure, and wary of the upcoming centennial of the seal, the Department of State set out to find a new engraver, settling on Tiffany & Co.

Accepting a \$1,000 payment, the jeweller charged its head designer James Horton Whitehouse with creating the sketches. What he produced was a radical take on its predecessor. It offered a much more powerful-looking and detailed bald eagle clutching the symbolic 13 arrows, and an olive branch with 13 olives and leaves to represent the original number of US states.

Horton Whitehouse's seal was put into use in 1885. It lasted 17 years before it, too, had to be replaced due to wear. However, the design was so good that the Philadelphia firm Bailey Banks & Biddle, which won the new bid, were ordered to "furnish a fac-simile" of the Tiffany & Co. seal. The design was also used to decorate the US one-dollar bill, which remains in circulation today.

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OPPOSITE: The seal design created by Tiffany & Co., as seen on a one-dollar bill.





## Discovery and Innovation

As Tiffany & Co. carved out a market for itself as the first American luxury jeweller, it picked up some firsts along the way. Seeking to elevate its offering, it became the first US jeweller to adopt the British 925 standard for silver; making its silverware superior to others selling in the States at the time.

Also keen to acquire exclusive gemstones, the jeweller funded gem-hunting expeditions to far-flung exotic locations. Wholeheartedly marketing the discoveries of its gemmologists, the jeweller was responsible for introducing the world to tanzanite, kunzite and tsavorite garnets.

OPPOSITE: A silver wine jug made by Tiffany & Co. in 1890, which was gifted to a Thomas Horncastle Esquire by the Mutual Life Insurance Company of New York.





## TIFFANY & Co.

JEWELERS SILVERSMITHS



CHARLES II TANKARD, LONDON 1675, MAKER, T.M.  
JAMES II TANKARD CUPS, LONDON 1685, MAKER, J.S.  
COMMONWEALTH WINE TASTER, LONDON 1688, MAKER, J.S.

*Fine Old English Silver*

FIFTH AVENUE & 37<sup>TH</sup> STREET  
NEW YORK

LONDON  
44 NEW BOND STREET

PARIS  
7 RUE DE LA PAIX

LEFT:  
An advert for  
Tiffany & Co.  
silver that ran  
in collectors'  
magazine *The  
Connoisseur*  
in 1937.

BELOW:  
A 19th-century  
afternoon tea with  
the Bridgham  
family, served from  
a Tiffany & Co.  
silver tea set.

## A Silver Pioneer

One area of finery that Tiffany & Co. has long dominated is silverware. While the firm had traded in silver items since its inception, it was a partnership forged with leading New York silversmith John C. Moore that would elevate its efforts above the competition.

In 1851, the workshop started producing silver tableware, such as coffee pots and soup tureens, known as hollowware, exclusively for the jeweller. John C. Moore followed British silver standards, working with 925 sterling silver. With a purity level of 92.5 percent silver, it was more luxurious than other alternatives on the market. Tiffany & Co. became the first US jeweller to offer this silver standard, which would later be adopted across the country. As the relationship blossomed, Tiffany & Co. merged its own operations with that of the silver workshop. This merger also brought John C. Moore's son, Edward Moore, into the Tiffany & Co. family, who would prove to be a visionary.

For the next 40 years, Edward designed elaborate silverware for the jeweller that would win it international acclaim, including a prize at the 1867 Exposition Universelle in Paris. This made Tiffany & Co. the first American exhibitor to attract such an accolade for silver hollowware. His sources of inspiration were vast, and over the years his designs were influenced by everything from the Rococo style to Japanese lacquer and Islamic glass.

In the mid 19th century, there was a rapid expansion of wealth in the United States. As more families found riches, demand for Tiffany & Co.'s silverware skyrocketed. Keen to maintain its position as an industry leader at home and also drum up more business abroad – where American





silversmiths did not command the same respect as their European counterparts – Tiffany & Co. started employing the best silversmiths emigrating from Europe. More international prizes followed, and many of the world's best museums have Tiffany & Co. silverware housed in permanent collections.

The style of Tiffany & Co. silverware has evolved throughout the decades but it remains an important part of the business. It still employs one of the largest groups of silversmiths in the United States, all hammering away at its workshop in Rhode Island in the shadow of many a mansion constructed in the Gilded Age when Tiffany & Co. silver was at its height.

BELOW:

A Tiffany & Co. silver-plated wooden paperweight calendar given to First Lady Jacqueline Kennedy from President John F. Kennedy to mark the Cuban Missile Crisis.



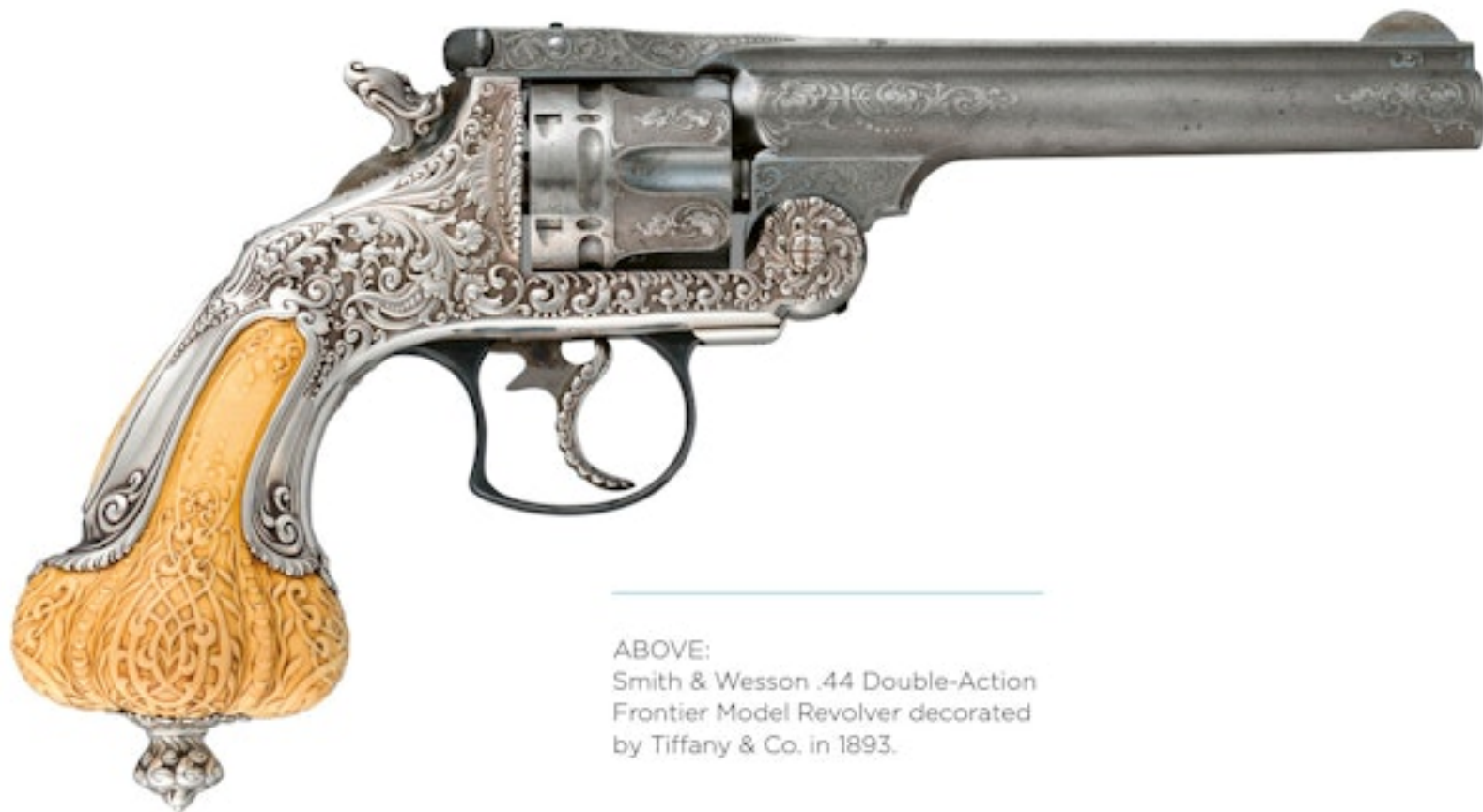
RIGHT:  
An 1879 Tiffany & Co. silver coffee set with gold, copper and ivory accents.



RIGHT:  
Silver Tiffany & Co. sugar tongs with the jeweller's classic claw motif.







ABOVE:  
Smith & Wesson .44 Double-Action  
Frontier Model Revolver decorated  
by Tiffany & Co. in 1893.



ABOVE:  
Smith and Wesson  
.38 Caliber Double-  
Action Revolver  
with silver handle  
made by Tiffany &  
Co in 1883.

## New York Meets Wild West

Teapots and serving plates might be the first items that come to mind when you think of Tiffany & Co. silverware, but between 1880 and 1905 the jeweller produced some luxuriously decorated weapons.

The firm had long collaborated with the US military, creating medals and swords for its use, but its silver-handle guns were created for private clients with deep pockets. During this period, it would add embellishments to pistols and rifles made by American gun makers including Colt, Winchester and Smith & Wesson. In Tiffany & Co. workshops, the handles of the guns would be etched with decorative scenes, such as buffalo hunts and cowboys, or Art Nouveau flourishes. These high-art weapons would also be used to show off new techniques and rare materials, such as precious woods, ebony and the Japanese metal art of mokume.

Tiffany & Co. would often display these creations at world fairs, including the 1893 World's Columbian Exposition in Chicago and the 1900 Exposition Universelle in Paris, where they would come to represent a luxurious idealisation of the Western Frontier. Some examples can be found on display in The Metropolitan Museum of Art in New York today.



## The Gem Hunter

By the time he was in his teens, in the late 1870s, New Yorker George Frederick Kunz was a serious rock hound. The self-taught gemmologist had amassed a collection of more than 4,000 minerals and gemstones, which he would go on to sell for \$400 to the University of Minnesota, such was its quality. His fascination with rocks proved to be much more than a childhood hobby, and his collector's nose would lead him to ever greater treasures. One such find was an exceptional tourmaline. At the time, in 1876, coloured gemstones were a rarity in American jewellery collections, but Kunz thought he would try his luck by approaching Tiffany & Co. to see if the jeweller would purchase his tourmaline. Not only did it do so, it also gave the promising young gemmologist a job and would soon promote him to the role of vice-president at the young age of 23 years old.

Kunz made the discovery and acquisition of coloured gemstones for Tiffany & Co. a lifelong passion. As well as simply buying and selling gems, he was committed to educating others and took on roles as a lecturer and a curator, and was the author of many books and more than 300 articles on gems. The holy grail for any gemmologist is to discover a new gemstone. While Kunz might not have been out in the field when his moment came, his keen scientific brain ensured that he won that most coveted of accolades. In 1902, specimens of unidentified pink crystal had been unearthed in San Diego County, California. In search of an expert opinion, the miners sent samples to Kunz, who identified it as the mineral spodumene. However, spodumene had never been discovered in this shade of pink, making it a brand-new variety. The following year, his fellows in the gemmological community would name it in the Tiffany & Co. gemmologist's honour, calling it kunzite.



ABOVE LEFT: A 1919 caricature of George Frederick Kunz by artist Giovanni Viafora.



ABOVE RIGHT: A collection of faceted kunzite gemstones.

Another pink gemstone that Kunz had a hand in naming was morganite, the rose-coloured beryl discovered in Madagascar in 1910. At a meeting of the New York Academy of Sciences that year, Kunz suggested that the gem should be named after the famous financier J. P. Morgan in recognition of his support of the industry, and so morganite was agreed upon. Morgan was one of the most important gemstone collectors of the early 20th century, and had gifted many important stones to the American Museum of Natural History and Muséum National d'Histoire Naturelle in Paris. And who did he turn to for help amassing this gemmological treasure trove? George Frederick Kunz, of course.



## Tanzanite and Tsavorite

Tiffany & Co.'s head gemmologist George Frederick Kunz passed away in 1932, but the fervour for coloured gems that he instilled in the jeweller would live on. The mid 20th century would yield yet more major discoveries. The first came in the 1960s, when an unusual colour-shifting blue-purple gemstone was discovered in the foothills of Mount Kilimanjaro in Tanzania. Legend has it that it was a Masai tribesman who first saw a cluster of the gems sticking out of the earth in 1967.

That tribesman is said to have brought his discovery to a local fortune hunter called Manuel d'Souza, who instantly registered mining claims in the hope that he had discovered a fresh sapphire deposit. Instead, it was a brand-new type of gemstone, and while there was much uncertainty as to what the gem was or what it might be worth, news of the discovery quickly spread and soon 90 additional claims were registered across a 20-mile area surrounding the discovery. Tiffany & Co. also got wind of this new gemstone and saw potential in it. Rather than be involved in the bun fight over mining rights, it established itself as the official distributor for the gem and, so, was given the right to name it. In honour of the country of origin, Tiffany & Co. dubbed it tanzanite.

In an advert introducing the gemstone in 1970, Tiffany & Co. displayed some gold, diamond and tanzanite rings made by its designer Donald Claflin over a black-and-white image of a safari scene. The accompanying text read, "From the

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OPPOSITE: A rough tanzanite crystal that shows the gemstone's unique colour-changing properties.





foothills of Mt. Kilimanjaro comes Tanzanite, the loveliest blue gemstone discovered in over 2000 years. Tanzanite can be found in significant quantities in only two places in the world. In Tanzania. And Tiffany's."

At the same time Tiffany & Co. was busy promoting tanzanite in the US, another gemstone discovery was taking place back in Africa. This time, the find was made on the border of Tanzania and Kenya, near Tsavo National Park, and the gem was a green garnet. The discovery was made by Scottish gemmologist Campbell Bridges, who was employed by Tiffany & Co. as a consultant. It was, in fact, Bridges who had brought tanzanite to the US for the jeweller. Once again, Tiffany & Co. struck up a deal to be the exclusive distributor of this new gem. As such, naming

rights fell to Henry B. Platt, the jeweller's president at the time, who paid homage to the national park near its discovery by bestowing upon the gem the title of tsavorite.

In 1974, Tiffany & Co. ran an advert in *The New York Times* announcing the find to its customers. It told the adventurous tale of the tsavorite garnet's discovery, with a picture of Bridges and a giraffe in situ in Kenya. To describe this new gem, which is commonly referred to as simply tsavorite, the ad said it was "far more durable and far less expensive than emeralds".

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ABOVE: A scattering of polished tsavorite garnet gemstones.





## A Household Name

From the very beginnings of Tiffany & Co., back when Charles Lewis Tiffany was deal making with P. T. Barnum and courting Abraham Lincoln, marketing was always a top priority. After all, having the biggest diamonds, the world's best silversmiths or the most exciting coloured gemstones means little if nobody knows about it.

Over the decades, the jeweller has executed a brand-building exercise of epic proportions. It invented the modern engagement ring and created the world's most instantly recognisable brand colour. It ensured its jewels appeared on all the right stars, and even made Hollywood history. Tiffany & Co. has never stayed in the shadows.

OPPOSITE: The Tiffany & Co. sign outside its New York flagship store.





# TIFFANY & CO.

## Tiffany Blue

Only a few brands can be summed up in a single word or one standout product. For Tiffany & Co., it is a colour that has come to define the brand experience. Requiring little introduction, the shade that has become so intertwined with the American jeweller is a robin's egg blue hue with green undertones that gives it that instantly recognisable vibrancy. Tiffany & Co. has been using this shade of blue since the 19th century. A very similar shade to the one the brand uses now was selected as the colour for the front cover of its first Blue Book mail order catalogue in 1845.

Despite this fluctuation within the Blue Book, the iconic Tiffany Blue colour creeps into other early branding efforts, suggesting that it has long been associated with the jeweller. The jeweller's stand at the 1889 Paris World's Fair was decorated with swags of Tiffany Blue material. A gold, diamond and enamel orchid brooch, designed for Tiffany & Co. by G. Paulding Farnham in the late 19th century, can be found on display at The Metropolitan Museum of Art in New York in its original Tiffany Blue

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OPPOSITE:  
A display of blue boxes  
outside the Tiffany &  
Co. store on Avenue  
des Champs-Élysées  
in Paris.

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RIGHT:  
A pair of Pearls by  
the Yard earrings  
with a branded Tiffany  
& Co. pouch.





velvet jewellery box. As to why Charles Lewis Tiffany kept returning to this colour, the speculation is that it is reminiscent of the gemstone turquoise. This was a popular stone in the 19th century, and a wedding tradition at that time was for brides to gift their attendants a dove-shaped brooch carved out of turquoise as a thank you.

When the Tiffany Setting engagement ring – which was a huge hit on its launch in 1886 and remains a bestseller today – was first produced, it was packaged in a Tiffany Blue box. These covetable boxes became so popular that customers would try to buy empty ones. Tiffany & Co. made a point of refusing to do so, ensuring it maintained the exclusivity of the boxes. New York newspaper *The Evening Sun* reported in 1899, “Tiffany has one thing in stock that you cannot buy of him for as much money as you may offer... and that is one of his boxes.” Tiffany & Co.



retorted that it was happy to give them away for free, as long as there was a purchased Tiffany jewel inside.

In 1998, Tiffany & Co. applied for, and won, a trademark for its famous brand colour, registering it as Tiffany Blue. It followed this up in 2001 by working with colour specialist Pantone to standardise the colour, which is notoriously difficult to make consistent across various mediums. On the Pantone spectrum the shade is named 1837 Blue in reference to the year the jeweller was founded.

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OPPOSITE: The Tiffany & Co. store in the ION Orchard shopping mall in Singapore.

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ABOVE: A Return to Tiffany necklace with a slick of Tiffany Blue enamel.





# TIFFANY & CO.



TIFFANY & CO.



Believe In Love

## Reimagining Engagement Rings

There is no jewel more iconic than a Tiffany & Co. diamond solitaire ring, and its presentation in a little blue box by a hopeful lover on bended knee has become synonymous with romance the world over.

While the classic Tiffany & Co. engagement ring might seem just that – classic – to the modern eye, its origin is one of radical reform. The ring, with its signature six-prong setting, first launched in 1886 and was like nothing that had been seen before.

At the time, engagement rings were a fussier affair. Elaborate engravings and ornate settings were popular, while diamonds and gemstones were set by pushing them into precious metals. This meant that only the tops of the stones were visible and little light could pass through – something that is essential for a diamond to emit the across-the-room sparkle we expect today. Charles Lewis Tiffany set out to revolutionise the 19th-century engagement ring. His design would set a single diamond high above the band, in a setting that allowed light to pass through it freely and therefore maximise its brilliance. Six simple gold claws held the solitaire in place to achieve this feat of precious acrobatics, while the band it sat upon was plain and smooth.

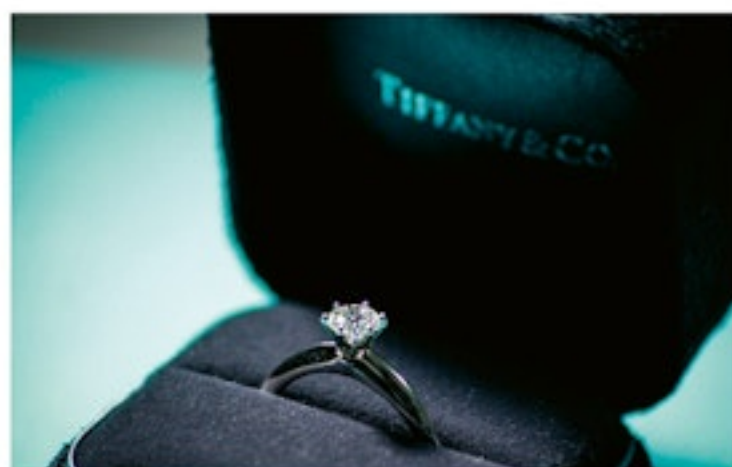
Tiffany believed nothing should distract from the beauty of the diamond. It was a striking minimalist masterpiece in a time of corsets, frills and bustles. Tiffany was so confident in his creation that he decided to bestow upon the ring his own name, and the design became known as the Tiffany Setting. With this, it is believed that Tiffany & Co. became





PREVIOUS:  
An advert for  
Tiffany & Co.  
engagement rings  
in the window  
of its store in  
Singapore's  
Marina Bay  
Sands mall.

TOP LEFT:  
A window  
display at a  
Tiffany & Co.  
store in Brussels,  
Belgium.



BOTTOM LEFT:  
A classic Tiffany  
Setting diamond  
engagement ring.

the first jewellery house to produce a signature engagement ring – a much-emulated tactic since.

The company then embarked on a dual-purpose marketing strategy that, again, challenged the status quo. While most jewellers of Tiffany & Co.'s stature were chasing important

clients with one-off masterpieces, Tiffany had a vision in which his single design could appeal to both the elite and the more modestly heeled, simply by changing the size of the diamond. While there were clearly better margins to be made as the carat size increased, Tiffany decreed that all purchasers of the Tiffany Setting – no matter what size diamond they opted for – should be treated with the same respect and attention. He recognised that buying an engagement ring was an important milestone for couples, and that the sentiment did not dial up or down with the budget.

This democratisation of the luxury shopping experience, along with a superior sparkle, would go a long way to cementing Tiffany & Co.'s reputation as the go-to engagement ring jeweller.

More than 135 years later, the Tiffany Setting remains a bestselling, iconic design – and even the blueprint for the famous diamond-ring emoji. It has become so synonymous with engagement rings that many jewellers offer a similar style, just without the blue box. In fact, the term Tiffany Setting has become almost a technical description among professionals. This term is best kept out of marketing blurbs, however, as American big-box retailer Costco discovered in 2013 when Tiffany & Co. took it to court for trademark infringement after it described a ring it was selling as having 'a Tiffany setting'.

The enduring and steadfast appeal of the Tiffany Setting was captured wonderfully – and wittily – in a 2012 advert created by Tiffany & Co. Against its trademark blue background, it showed four identical rings captioned 1886, 1944, 1968 and 2012 with the tagline, What They're Wearing This Year.



Tiffany's engagement ring offering has widened over the years. The Soleste loops the central stone with halos of smaller diamonds. Harmony has a curvaceous band that is designed to fit snugly with a matching wedding band. Novo reduces the number of prongs securing the diamond to four for a more contemporary look. True brings the diamond closer to the band with a basket setting inspired by the initial T.

One of the most recent Tiffany & Co. engagement ring collections to launch is the Charles Tiffany Setting. These titanium or platinum rings set with solitaire diamonds certainly live up to the name, chiming well with the provocative spirit of the brand's first creation as the house's – and perhaps the world's – first line of engagement rings designed exclusively for men.

### *Breakfast at Tiffany's*

One of the seminal moments in Tiffany & Co.'s branding history came in the form of Audrey Hepburn in a black evening dress and costume jewels, gazing dreamily into the windows of its New York flagship store, paper bag of breakfast in hand. This iconic

OPPOSITE: A romantic call to action at Tiffany & Co.'s store in Brussels, Belgium.







Hollywood moment was the opening scene of the 1961 film *Breakfast at Tiffany's*, inspired by the Truman Capote novella of the same name. As 40 guards and store staff stood to attention to protect the very real jewels within, Tiffany & Co. entered movie history.

As well as filming the opening scene on site, the crew returned to shoot within the store as the main characters, the eccentric café society girl Holly Golightly, played by Hepburn, and the struggling writer Paul Varjak, a role taken by George Peppard, do some shopping.

The central message of the film regarding its connection with Tiffany & Co. is that the store was a place of luxurious refuge where “nothing very bad could happen to you”, as Holly Golightly put it in one scene. There’s also an aspirational message. “I’m just crazy about Tiffany’s”, Golightly yelps, and speaks of planning to have breakfast inside the store one day once she’s achieved fame and fortune. Crucial to cementing its mass-market appeal, Tiffany & Co. was also portrayed as an emporium that had something for everyone, as demonstrated when Golightly and Varjak go shopping on a \$10 budget.

Though Tiffany & Co. had an invaluable amount of screen time and mentions in the script, Hepburn didn’t wear any of its jewels in the movie. The closest she came was in a publicity shoot between takes when Tiffany & Co. boss Henry B. Platt was photographed helping her to try on the necklace Jean Schlumberger designed around the 128.54ct fancy yellow Tiffany Diamond. Though not worn, the necklace does appear in the film, stopping Golightly in her

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OPPOSITE: A publicity shot for the 1961 film *Breakfast at Tiffany's*, starring Audrey Hepburn.









PREVIOUS:  
A window  
display at a  
Tiffany & Co.  
store in New  
York.

OPPOSITE:  
An architectural  
scene in a store  
window in  
Milan.

BELOW: A  
bracelet hangs  
from the arm of  
a figure riding  
a moped at a  
store in Milan.





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"When someone looks into a Tiffany window, I want him or her to do a double - even a triple - take. I want him to experience the sudden fresh insight the Zen philosophers call the 'ahness'"

**Gene Moore**

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LEFT:  
A surrealist display at a Tiffany & Co pop-up in New York's West Village.

OPPOSITE:  
Diamonds and cleaning products in a 2019 display in New York.

be reunited with Hepburn on the set of *Breakfast at Tiffany's*. His true calling, however, was visual merchandising.

A true visionary, his charming, witty and often radical displays pioneered a new form of art. Each scene had a narrative: tiny mannequins tussled over jewels, toy diggers extracted necklaces from sand pits, and floating hands pulled strings of pearls from takeaway cartons with chopsticks.



Moore would spend 39 years at Tiffany & Co., creating more than 5,000 window displays during that time. He also called on the talents of other artists. Jasper Johns, Andy Warhol and Robert Rauschenberg were among the creatives to lend their vision to Tiffany & Co. windows. The influence of his groundbreaking work is still evident in the creativity on display at Tiffany & Co. stores today.



## Blue Box Café

If there is one thing that everyone wants to do at Tiffany & Co., other than buy diamonds, it is to have breakfast à la Holly Golightly. That fantasy became a reality in 2017 with the opening of the first Blue Box Café on the fourth floor of its New York flagship store.

With fresh white linen and Tiffany & Co. china, accented with Tiffany Blue, of course, guests can sit down to a breakfast far heartier than Golightly's coffee and croissant – champagne is optional. Or should an early rise not be on the cards, perhaps a lavish afternoon tea with sandwiches and cakes, including Tiffany & Co.-inspired desserts.

The first Blue Box Café was an instant success, drawing daily queues with its first-come-first-served policy. The concept soon spread. Cafés opened at stores in Tokyo's Harajuku and Shanghai's Hong Kong Plaza in 2019, as well as a Beverly Hills pop-up that same year. In 2020, another opened in London department store Harrods, followed by South Coast Plaza in Costa Mesa, California, in 2022.

RIGHT: A Tiffany & Co.-branded coffee cup from an in-store café.



ABOVE:  
Zizi Donohoe  
and Stephanie  
Liu Hjelmseth  
at the Blue Box  
Café pop-up at  
Beverly Hills  
in 2019.

RIGHT:  
A place setting  
laid out with  
Tiffany & Co.  
tableware at the  
2019 Blue Box  
Café pop-up in  
Beverly Hills.





## Salesroom Sensation

A combination of great craftsmanship, top-quality gemstones and a signature household name tends to signal success at jewellery auctions. As such, Tiffany & Co. pieces often do well on the secondary market. This is particularly true for rare or one-off pieces, as well as jewels that can be linked to famous names.

One of the most expensive pieces of Tiffany & Co. jewellery ever put up for auction was a platinum and gold ring gifted to Shirley Temple by her father George Temple in 1940, to celebrate the 12-year-old actor filming *The Blue Bird*. The ring, which was set with an extraordinarily rare 9.54ct fancy blue diamond, had a pre-sale estimate of \$25 million to \$35 million when listed at Sotheby's in 2016. The piece, however, failed to sell and was later bought by antiques dealer Windsor Jewelers, which broke the ring apart so it could recut the diamond.

More successful sales at Sotheby's included a Tiffany & Co. necklace set with an 18.44ct internally flawless diamond, which sold for HK\$14 million in 2021, and a platinum Tiffany Setting engagement ring with a 13.47ct diamond that sold for more than HK\$12 million in the same sale. That same year at Sotheby's, a gold, opal and garnet Medusa necklace designed in 1904 by Louis Comfort Tiffany, son of the brand's founder, sold for more than \$3.5 million.

Another notable sale took place at Christies in 2001, when a platinum ring set with a 62.02ct blue sapphire known as the Rockefeller Sapphire, having once been owned by American financier John D. Rockefeller Jr, achieved a final price of more than \$3 million when the gavel fell. In 2021, Tiffany & Co. caused a stir in the watch world when it teamed up



LEFT:  
Sotheby's  
auction house  
in London,  
which has  
been the  
site of many  
major Tiffany  
& Co. sales.

with long-time collaborator Patek Philippe to create a signed Tiffany Blue dial for one of its Nautilus 5711 watches. This quirky creation was put up for auction at Phillips in New York and sold for \$5.35 million. All the proceeds were donated to charity Nature Conservancy.





## Beyond Jewels

Dazzling diamonds might be the first thing that springs to mind when you think of Tiffany & Co., but the American luxury brand has built a lifestyle empire that is so much more than just jewellery.

From its very beginnings as a purveyor of fancy goods, the jeweller was the place to buy luxurious homewares and silver gifts. It still is, although its repertoire has grown far beyond that now. Whether a perfume, handbag, watch or pair of sunglasses, Tiffany & Co. has lent its design nous and its iconic Tiffany Blue to a whole range of accessories.

OPPOSITE: A silver Tiffany & Co. watering can engraved with a sunflower motif.







## Homeware

In the 19th century, the height of elegance for any American homemaker was to have a table adorned with silverware crafted by Tiffany & Co. This was the era of silver flatware, hollowware and dishes; everything from the serving spoon and platter to the coffee jug and candelabra would have been made in solid silver in the most upmarket homes.

Though expensive, hefty and in need of constant polishing, such pieces would prove to be good investments. Tiffany & Co. silver homeware often comes up at auction, prized not just for its use of precious metal but also its craftsmanship and design heritage. In 2018 at auction house Sotheby's, a pair of Tiffany & Co. silver pitchers from 1883, decorated with elephants and botanical patterns, sold for \$68,750 and a set of cutlery sold for \$30,000.

As tastes in homeware moved on, Tiffany & Co. focused on creating china tableware sets that soon became just as coveted as its silver. In 1968, funded by an anonymous donation, Tiffany & Co. designed a 2208-piece china set for the White House at the request of First Lady Claudia 'Lady Bird' Johnson, wife of President Lyndon Johnson. The set was decorated with American wildflowers and cost \$80,000.

Homewares remain an important part of Tiffany & Co. today. Shoppers can accessorise their homes with dinner sets, barware, photo frames and all manner of trinkets and decorative items that bear the stamp of the American luxury brand. For those with deeper pockets, many of its

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OPPOSITE: Tiffany & Co. ceramic jewellery trays within a window display at a store in Moscow, Russia.





designs are available in solid silver, as a nod to its heritage, but its makers also work with glass, porcelain and leather. Dinnerware sets that feature the famous Tiffany Blue are particularly popular. Tiffany & Co.'s jewellery designers have long influenced its homewares, and some of the most popular designs in the home section were created by Elsa Peretti, whose signature sensuality transfers well to

items such as glasses, carafes, letter openers and bowls. Particularly coveted is her Thumbprint collection, which gently indents the rims of glasses and bowls as if she has pressed her thumb onto them.

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ABOVE: A Tiffany & Co. china tea set in the window of a store in Brussels, Belgium.



## Watches

Though jewels have always been its first love, Tiffany & Co. has a long history of selling watches. It first started to sell timepieces at its New York store in 1847 and a few years later it established a collaboration with a young horological upstart in Geneva – Patek Philippe.

Now considered to be one of the world's greatest, and most exclusive, watchmakers, Patek Philippe was established just two years after Tiffany & Co. and the two companies felt an affinity. Tiffany & Co. became the watchmaker's established retail route into the United States, while Patek Philippe would make movements for the jeweller's own-brand watches.

It was the popularisation of pocket watches that spurred Tiffany & Co. to develop its own collections and it opened a watch factory on Geneva's Place Cornavin in 1874 to handle the manufacture. A speciality was gold pocket watches, which were also sold to other retailers. Tiffany & Co. later sold this operation to Patek Philippe. Notable moments in Tiffany & Co.'s watchmaking history include winning a prize at the 1889 Exposition Universelle in Paris for a floral brooch designed by Paulding Farnham that had a small watch dial set within a bloom.

In 1903, its chief gemmologist George Frederick Kunz invented a luminous (and radioactive) paint that made numerals glow in low lights – similar safer substances are widely used in sports watches today.

In the early 20th century, miniaturisation of watch movements led to the creation of sought-after bejewelled



LEFT:  
Actor Jeff Goldblum flashes a Tiffany & Co. watch at a brand event in Los Angeles in 2019.

Art Deco dress watches for ladies. Then in 1945, Tiffany & Co. gifted a gold calendar watch to US President Franklin D. Roosevelt on his birthday, which he wore to meet Winston Churchill and Joseph Stalin at the Yalta Conference of World War II allies that year.

In the mid 20th century, Tiffany & Co.'s watch production faltered and it has failed to become a serious player. It does, however, still produce a limited run of watches, including collections inspired by Roosevelt's watch, the Art Deco cocktail timepieces and the Atlas Clock that sits above the entrance to its Fifth Avenue store. It also continues to collaborate with Patek Philippe, with models bearing the American jeweller's branding on the dials selling for tens of thousands – and even millions – of dollars.



## Accessories

By the 21st century, Tiffany & Co. was a global superpower and, as such, the jeweller sought to capitalise on its brand equity. Following in the footsteps of luxury fashion houses, it sought to create a line of accessories that would capture the spirit of the brand.

In 2008, Tiffany & Co. signed a licensing deal with Italian eyewear maker Luxottica Group, which produces the iconic Ray-Ban sunglasses. The two companies had high hopes for the collaboration, with Luxottica forecasting that the sunglasses and reading glasses it would produce under the jeweller's branding could generate as much as €50 million a year. The union proved to be a success, with the glasses selling well at both Tiffany & Co. stores as well as through Luxottica's network of more than 11,000 boutiques across the world. The styles often feature flashes of the iconic Tiffany Blue, while the shapes take inspiration from the brand's jewellery collections. During his tenure as chief artistic officer at Tiffany & Co., Reed Krakoff designed a special collection, marking the designer's first foray into eyewear.



In 2010, Tiffany & Co. launched a collection of bags at its stores, each featuring Tiffany Blue either in the lining or on a clasp. The range catered to men and women, with prices ranging from \$395 for a suede tote bag to \$17,500 for a large crocodile handbag. The current leather range at Tiffany & Co. is more modest, with plain leather bags bearing its branding stamped onto them. It has also created a wider range of leather goods, from luggage tags to trolley bags.

You can also pick up a trinket for your pet at Tiffany & Co. The jeweller has a range of accessories for upmarket furry companions that includes Tiffany Blue leather collars adorned with the iconic Return to Tiffany metal plate and solid silver food bowls. Should human company be more your thing, there are myriad Tiffany & Co.-branded gifts within the accessories department, from pens, keyrings and cufflinks to more unusual poker kits, petanque balls and solid silver golf tees.

RIGHT:  
Bags and  
purses from  
Tiffany &  
Co.'s leather  
goods range.

OPPOSITE:  
A pair of  
branded  
Tiffany & Co.  
sunglasses  
with Tiffany  
Blue box.





## Fragrance

In the late 1980s, Tiffany & Co. decided to take the brand in a new creative direction and launched its own fragrance. The jeweller teamed up with perfumer François Demachy, who would later become head of fragrances at Dior, to create a floral scent for women called Tiffany.

The scent was sold in major department stores across the United States in 1987, allowing fans of the brand to buy into Tiffany & Co. in a new way. Two years later, the jeweller commissioned Jaques Polge, who was at the time head perfumer at Chanel, to create a corresponding men's perfume. In 1995 a new fragrance was launched – a floral fruity scent with woody undertones titled Trueste, however, it was later discontinued.

In 2017, Tiffany & Co. took a fresh crack at developing its fragrance offer. New bottle shapes were devised that took inspiration from the jeweller's most famous diamonds, including the Tiffany Diamond and the exclusive 50-facet

square-shaped Lucida diamond cut it launched in 1999. The Tiffany line remained in production, and the house added a new perfume to the line-up, masterminded by Daniela Andrier, who has created scents for many fashion houses including Kenzo, Giorgio Armani and Miu Miu. Simply titled Eau de Parfum, the subtle floral musk was designed to offer an olfactory equivalent of slipping jewellery onto bare skin. The jeweller followed this up in 2019 with two launches: Sheer, which it describes as the "aromatic equivalent of a diamond", and his 'n' hers line Tiffany & Love. Rose Gold followed in 2021 with notes of blackcurrant and lychee fruit.

When Tiffany & Co. opened two new concept stores in London's Covent Garden and Kings Cross in 2018, it installed vending machines stocked with its perfumes, allowing shoppers to pay and go using contactless payments.



RIGHT:  
A vending  
machine  
selling Tiffany  
& Co. perfume  
in London.

OPPOSITE:  
Tiffany & Co.  
perfume on  
sale at a store  
in Shanghai.







## Continuing the Legacy

Tiffany & Co. has a rich history that spans three centuries, but all great brands know that too much looking back can stunt future growth.

With an eye on the future, the American jeweller, which is now owned by luxury group LVMH, has been revamping its public image to attract a younger clientele, with strategic celebrity partnerships and quirky publicity stunts. It has also been working to address the concerns of a new generation of jewellery fans by making supply chain transparency a key selling point of its diamonds while also giving back to nature.

OPPOSITE: A decorative window at a Tiffany & Co. store in Rome.



## Tiffany for a New Generation

For fans of Tiffany & Co. it has been clear to see that the American jeweller has been undergoing somewhat of a direction change over the past few years. Under the leadership of chief artistic officer Reed Krakoff, the messaging shifted from proposals over candlelit dinners to diamonds matched with Tiffany Blue hoodies.

In 2018, Tiffany & Co. delivered a contemporary reboot to one of its most famous brand associations – *Breakfast at Tiffany's*. In homage to Audrey Hepburn's smooth crooning of *Moon River* in the film, actress Elle Fanning and rapper ASAP Rocky were drafted in to create a cover for a new Tiffany & Co. ad campaign. Fanning starts with a decent, stripped-back impression of Hepburn, then the beat drops and ASAP Rocky begins with the line, "I ain't window shopping today". He later raps about "Tiffany grills with the all gold filling" and references the Tiffany T Square ring, a "canary on the finger" presumably in reference to a yellow diamond like the famous Tiffany Diamond, and plays out a lyrical fantasy of having breakfast at the jeweller.

The song played over a short film that had Fanning recreating the iconic start of the 1961 film, with the actress staring in the windows of

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OPPOSITE: An advertisement showing Tiffany & Co.'s youthful side, featuring rings from the Tiffany T collection.











the Fifth Avenue flagship, filmed in black and white, before exploding into bright colour with dancers in all manner of Tiffany Blue outfits, from firemen to feisty-looking school girls. It was a signal of intent: yes, this is a brand with a famous heritage, but it can surprise you, too.

Another musical partnership geared to shifting the perception of Tiffany & Co. was with Lady Gaga, who the brand teamed up with to air its first ever Superbowl commercial in 2017. Since then, the jeweller has used one of her songs – *Is That Alright?* written for film *A Star Is Born* – as the background to an engagement ring advert and dressed the pop icon in its jewels at numerous red carpets, including the 2019 Oscars at which she wore the Tiffany Diamond.

Beyoncé and Jay-Z are two more celebrities lending their fame and influence to the jeweller, creating a short film titled *About Love* that was released in 2021. Shot by director Emmanuel Adjei, the film shows the couple in a luxurious Los Angeles house, decorated with artworks by Jean Michel Basquiat. Beyoncé, dressed in the style of Hepburn's Holly Golightly character, sings her own version of *Moon River* over the top. In the film and print advertising, Beyoncé wears the Tiffany Diamond, making her only the fourth woman in history to do so. Jay-Z also wore accessories by the jeweller, including a gold and diamond Apollo brooch, one of Jean Schlumberger's iconic designs, pinned to the lapel of his tuxedo.

#### PREVIOUS:

Elle Fanning and Zendaya attend the Tiffany & Co. Paper Flowers New York launch in 2018.

#### OPPOSITE:

A Tiffany & Co. ad from the *About Love* campaign featuring Jay-Z and Beyoncé. Beyoncé wears the Tiffany Diamond, the fourth woman to have worn the piece in the company's history.



Other interesting collaborations include asking provocative artist Daniel Arsham in 2021 to reimagine its Blue Box in his Future Relics aesthetics; he created a limited series of 49 bronze sculptures that showed a decaying, eroded box with crystal structures growing out of it.

As well as positioning itself with leaders of influence, Tiffany & Co. has also been trying to change the way it speaks to customers in its marketing. In 2015, it became one of the first major luxury jewellery houses to run an ad for commitment rings targeted at same-sex couples. It has since flexed its bridal jewellery offering to cater to all types of relationships, with a line of engagement rings for men and a curation of couple's rings to replace the traditional mix of wedding bands and an engagement ring with two matching – or not – bands.

For anyone not picking up on the subtleties of its efforts to appeal to a new generation, Tiffany & Co. quite literally spelled out its intentions with a 2021 ad campaign featuring the tagline: Not Your Mother's Tiffany.

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OPPOSITE: Pharrell Williams arrives at a Kenzo fashion show in 2022 wearing a pair of diamond sunglasses he created in collaboration with Tiffany & Co.





## Cleaning up Diamonds

Historically, diamonds have not enjoyed the most glittering of reputations when it comes to ethics. They have long been associated – fairly or unfairly – with human rights abuses, negative environmental impact, war zones and murky backroom deals. When Charles Lewis Tiffany was at the helm, such tales had little impact on the sale of his jewels, but in the modern era consumers have many questions when it comes to how and where diamonds have been mined.

As such, the diamond industry has been cleaning up its act, and Tiffany & Co. has been at the forefront of much of that change. In 2006, it became one of the founding members of the Initiative for Responsible Mining Assurance (IRMA), which seeks to offer consumers confidence through third-party auditing of mining operations. It is also fully audited and certified by industry watchdog the Responsible Jewellery Council (RJC).

While many luxury jewellers have preferred the code of silence that keeps the sourcing of precious elements mysterious, Tiffany & Co. has been unafraid to step into the limelight when it comes to sustainability. In 1995, it campaigned against the opening of a gold mine that would encroach on Yellowstone National Park, despite sourcing most of its gold in the US, and in 1999 it pushed the US to adhere to the Kimberley Process that sought to eliminate conflict diamonds. Over the years, it has also boycotted Burmese rubies due to human rights atrocities in Myanmar, and coral due to environmental concerns. In 2011, it joined the United Nations Global Compact, committing to improve its sustainability credentials, and in 2015 pledged to achieve net-zero greenhouse gas emissions by 2050.



Such efforts have not gone unnoticed. When activist group Human Rights Watch (HRW) launched an investigation into the jewellery industry in 2018, titled *The Hidden Cost of Jewellery*, the American jeweller came out on top. While none of the organisations it scrutinised were deemed to be ‘excellent’, and therefore fulfilling all the criteria for responsible sourcing, Tiffany & Co. was the only company to win recognition on the next tier ‘strong’, in recognition of taking significant steps in the right direction. It was a position it maintained when HRW launched a follow-up investigation in 2020.

Yet more strides are in the pipeline. In a document titled 2025 Sustainability Goals, the jeweller, which does not own or operate any mines, outlined its ambitions to achieve 100 percent traceability for all its precious metals and

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ABOVE: A gemmologist checks a diamond for imperfections.





individually registered diamonds (stones of at least 0.18ct). It has already achieved the latter by becoming the first global luxury jeweller to provide customers with provenance information on all of its diamonds through its Diamond Source Initiative. To keep track of the gems, a serial number is etched onto each diamond, which is imperceptible to the naked eye, and this can unlock information on where the diamond was sourced, as well as its journey from rough to polished gem.

The metal holding the diamonds is also under review. In 2021, Tiffany & Co. made its first purchase of Fairmined gold and has pledged to increase its use of artisanal gold mines to represent 5 percent of its gold supply by 2025, while increasing the amount of recycled gold it uses to 50 percent of total supply.

Even those iconic little Blue Boxes holding its diamonds are getting a sustainable overhaul. The materials required to create them are 100 percent ethically sourced, it says, with 50 percent of the materials coming from recycled sources.

In 2022, Tiffany & Co. publicly pledged to pause buying diamonds from major Russian diamond producer Alrosa, which is majority owned by the country's government. The company produces more than a quarter of the world's diamonds.

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OPPOSITE: Diamonds are coming under ever-increasing scrutiny as consumers prioritise ethics.



## Giving Back

Like most heritage global brands, Tiffany & Co. has a philanthropic arm; one that funnels millions of dollars each year into causes that are close to its heart. The environment is one such passion, and in particular responsible mining practices and coral conservation projects. Since 2000 the Tiffany & Co. Foundation has awarded more than \$90 million to non-profit organisations that seek to advance these two causes.

One such organisation is Trout Unlimited, a charity that has been working to restore abandoned mine sites in the United States by reinstating rivers and rejuvenating natural habitats so that wild trout and salmon can thrive. Tiffany & Co. has also made \$6 million in grants available to support the creation of responsible mining standards and development opportunities for the artisanal mining sector.

As well as supporting conservation efforts at coral reefs in more than 30 countries, which has led to the preservation

RIGHT:  
Tiffany & Co.  
has committed  
to funding the  
preservation  
of coral reefs.



of more than 10 million km<sup>2</sup> of ocean, it has also funded educational films about coral reef conservation, including the Netflix documentary *Chasing Coral*.

Tiffany & Co. also has a legacy of donating to community projects and non-profit organisations in the cities it operates in, with its corporate contributions hitting nearly \$20 million in 2020. Another focal point is championing diversity initiatives and female empowerment, both through support of external and internal activities.

Much of this local-level philanthropic work is led by its employees, and this is something the jeweller encourages through employee resource groups that can set agendas and decide where donations should be allocated. It also runs a scheme called Tiffany Cares that fosters a philanthropic mindset among staff by donating \$20 for every hour its staff volunteer at charities, as well as matching employees' fundraising efforts up to \$1,000 a year for every member of staff.

RIGHT:  
Louis Comfort  
Tiffany was a great  
supporter  
of The  
Metropolitan  
Museum of Art  
in New York.







## A New Owner

The beginning of 2021 ushered in a new era for Tiffany & Co. when the American jeweller was bought by French luxury conglomerate LVMH for \$15.8 billion – its most expensive acquisition to date.

LVMH already owns a number of watch and jewellery houses, including Chaumet, Bulgari, TAG Heuer, Zenith and Hublot, as well as fashion houses that produce jewellery such as Dior and Louis Vuitton. It was a rocky road to the sale, with LVMH and Tiffany & Co. publicly sparring in a legal dispute as the luxury group sought to lower the price it would pay. This is not the first time that Tiffany & Co. has been owned by a corporate entity. In 1978, the business was – disastrously – sold to cosmetics company Avon, which led to a fall in sales and reputation. Within five years, the business was back on the market and an investment group would make it a public company once again.

The full impact of the LVMH sale on the historic jewellery brand is yet to be felt, but early changes included a management reshuffle, involving the exit of chief artistic director Reed Krakoff, and an official statement claiming that “the potential ahead is limitless”.

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OPPOSITE: A Louis Vuitton store in Kyiv, Ukraine, in 2017.



## A New Diamond

One of the most impactful things that Charles Lewis Tiffany did to assure the trajectory of his brand was to purchase an important diamond – the 128.54ct yellow Tiffany Diamond. Now, seeking to forge a new chapter in its history, the brand has once again secured a historic gem.

The Empire Diamond, named for the Empire State Building in New York, is an oval-shaped 80ct flawless white diamond, which was cut from a larger rough stone discovered at a mine in Botswana. It has been set in a platinum necklace, along with 578 additional smaller diamonds, the design of which was inspired by a necklace that Tiffany & Co. made to exhibit at the 1939 New York World's Fair. The necklace was designed to be transformable – a key element of many high-jewellery pieces. In this instance, the Empire Diamond can be detached and worn as a ring, with a platinum and diamond-encrusted setting.

The necklace was unveiled as part of the Blue Book 2021 collection. While the jeweller won't reveal the price of the gem – although experts have pitched guesses at about \$20 million – it is said to be the most expensive piece of jewellery ever to be sold by Tiffany & Co. With an estimated value of \$30 million, the Tiffany Diamond trumps it, of course, but that jewel, still proudly on display at its Fifth Avenue home, is not for sale.

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OPPOSITE: Lady Gaga wears the historic Tiffany Diamond, the company's first iconic purchase and most expensive jewel.





TIFFANY & CO.





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(t) = top, (b) = bottom, (c) = centre, (l) = left, (r) = right

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PREVIOUS: A display outside the Tiffany & Co. store in New York's Rockefeller Center.

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OPPOSITE: A Tiffany & Co. window display in Barcelona dressed for the holiday shopping season featuring a Return to Tiffany necklace.

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