

ROMANCING THE STONE

CELEBRATING ITS

160TH

ANNIVERSARY THIS YEAR, *Cartier* HAS AN IMPRESSIVE HISTORY BEHIND IT—ONE FILLED WITH CROWNED ROYALS, HOLLYWOOD'S HIGH COURT, AND MORE THAN A CENTURY AND A HALF OF REVOLUTIONARY DESIGN AND SPARKLING STYLE. BY ANNA KAUFMAN



THIS IS A LOVE STORY.

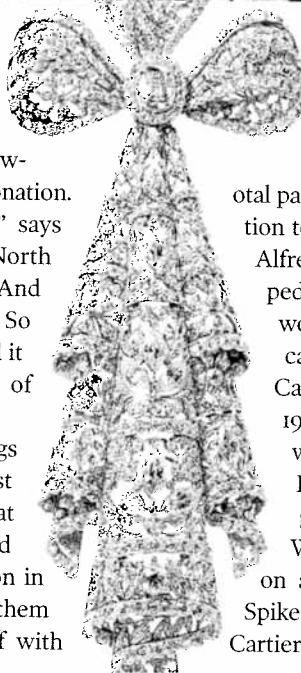
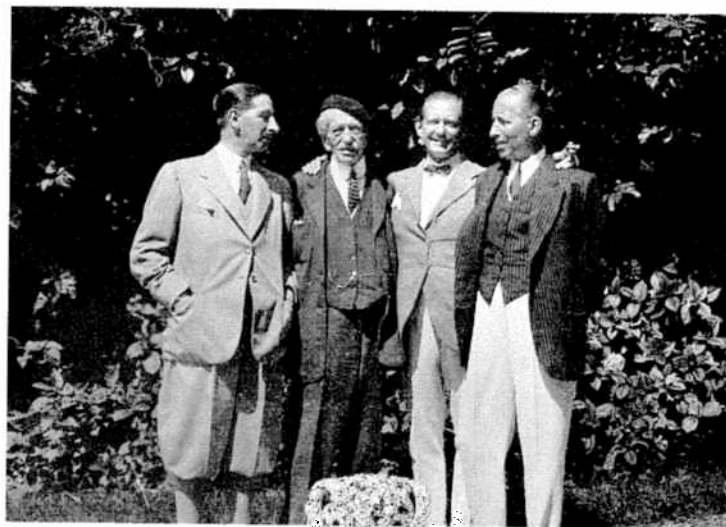
IT IS A LOVE STORY THAT has endured for more than a hundred years, with 2007 marking the 160th anniversary of a young, 28-year-old man's decision to take over the Parisian jewelry workshop of his mentor, Adolphe Picard, in 1847. (The young man's hallmark was a heart with the initials *L* and *C* for his name, Louis-François Cartier.) It is a love story of the jewelry-makers for their craft, and of the devotion of the royals, trend-setters and Hollywood stars who for over a century have felt their hearts beat faster at the beauty and elegance of a Cartier design. And it is the story of how the company's exquisite, timeless jewelry has become the ultimate symbol of commitment for those stylemakers of superior taste.

Louis-François Cartier's designs struck an immediate chord in 19th-century Europe. Princess Mathilde, first cousin to Emperor Napoleon III—and niece of Napoleon I—made her first purchase in 1856 and became a regular patron. The Prince of Wales, who became King Edward VII in 1902, called Cartier the “jeweler to kings, king of jewelers” and ordered 27 tiaras from the company for his coronation.

“It says something about the power of the brand,” says Frederic de Narp, president and CEO of Cartier North America, and a Cartier employee since he was 21. “And Hollywood icons have become the new royalty in a way. So Cartier was the jeweler of the kings and the queens, and it became the jeweler of the kings and the queens of Hollywood.”

De Narp views Cartier's interactions with these “kings and queens of Hollywood” as far more than that of just seller and buyer; they are *relationships*. Associations that last decades. Take, for example, the diamond, platinum and rock crystal bracelets Cartier created for Gloria Swanson in 1930. Swanson loved the bracelets so much that she wore them for years, on-screen and off. She even adorned herself with

IN 1922, ALFRED CARTIER (SECOND FROM LEFT), SON OF CARTIER FOUNDER LOUIS-FRANÇOIS CARTIER, ASSEMBLED THE HEIRS TO THE FAMILY BUSINESS: HIS THREE SONS, PIERRE, LOUIS AND JACQUES, WHO TOOK OVER RESPONSIBILITY FOR NEW YORK, PARIS AND LONDON, RESPECTIVELY.



THIS CARTIER CLUSTER BROOCH, MADE OF A LACEWORK OF BRILLIANT-CUT DIAMONDS AND SET IN PLATINUM, DATES BACK TO 1906.

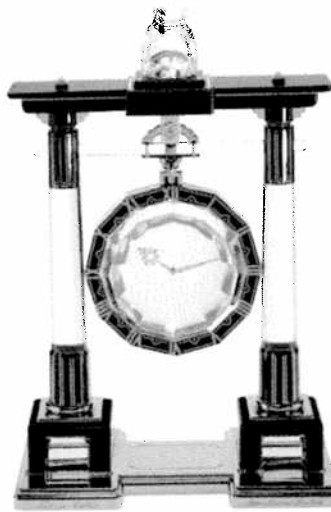
them when she played Norma Desmond in 1950's *Sunset Boulevard*, for which she was Oscar-nominated. Grace Kelly had a similarly close affiliation with the jeweler, and Cartier presented her with a special diamond necklace for her wedding to Prince Rainier III of Monaco in 1956—appropriate for the monumental occasion when Hollywood royalty became *actual* royalty.

Cartier jewelry has frequently served as a symbol of love for members of Hollywood's high court. In 1969, after losing to the jeweler in an auction for an un-set 69.42-carat diamond, Richard Burton purchased the stone from Cartier for \$1.1 million as a gift for his wife, Elizabeth Taylor. This incredible diamond—the first to ever be sold for more than \$1 million—was originally set in a ring, but Taylor went to Cartier and requested to have the diamond made into the pendant on a necklace, which Taylor later wore to the Oscars.

The company's jewelry and watches have even played pivotal parts in many Hollywood films, going beyond mere decoration to function as important plot points. In *Lifeboat*, the 1944 Alfred Hitchcock drama about a group of survivors from a torpedoed ship who are adrift at sea, a Cartier diamond bracelet worn by Tallulah Bankhead is used by the group as a lure to catch fish. Marilyn Monroe (who famously paid tribute to Cartier in the song “Diamonds Are a Girl's Best Friend” in 1953's *Gentlemen Prefer Blondes*) is wooed by Tony Curtis with the gift of a Cartier bracelet in 1959's *Some Like It Hot*. Flash forward to today and Cartier is still playing an integral part on the big screen. Take the recent Denzel Washington-Jodie Foster thriller *Inside Man*, which hinges on a Cartier 20-carat diamond ring. “This was [director] Spike Lee's desire,” says de Narp. “He's the one who wanted Cartier to play a key role in his film. It tells you something about

the love of Spike Lee for Cartier and Cartier for Spike Lee.”

Cartier has also touched history in other significant ways. Louis-Joseph Cartier, one of Louis-François's three grandsons, was a good friend of Brazilian aviation pioneer Alberto Santos-Dumont, and in 1904 responded to the aviator's desire to have a timepiece he could check in flight by crafting for him one of the first examples of the modern wristwatch. Cartier also crossed paths with one of the most renowned precious stones of all time, the infamous Hope diamond. Supposedly cursed, this 44.52-carat blue diamond that once belonged to Louis XVI (and, as legend has it, precipitated his downfall) had

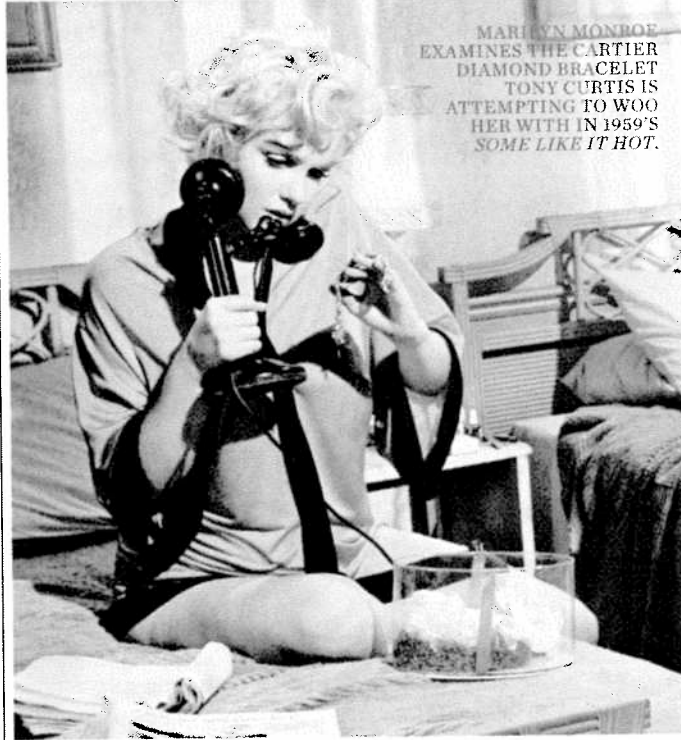


brought bankruptcy to several of its previous owners, including the Hope family, from whom the stone gets its name. A merchant named Salim Habib—also a victim of bankruptcy—sold the diamond to Cartier in 1909. Pierre Cartier was the first to break the unlucky streak; he set the stone in a pendant encircled with diamonds and suspended from a diamond chain—a presentation that has become iconic. Cartier sold the diamond to *Washington Post* heir

CARTIER'S FAMOUS MYSTERY CLOCKS, WHICH LOUIS CARTIER CREATED AND PATENTED, WERE FIRST BUILT IN 1912 AND NAMED AFTER THE PUZZLING WAY THEIR CLEAR FACES REVEALED NOTHING OF THE TIMEPIECES' INNER WORKINGS. THIS PORTICO MYSTERY CLOCK, MADE OF GOLD, ROCK CRYSTAL, DIAMONDS, CORAL AND BLACK ENAMEL, A TOPPED WITH A BILLIKEN STATUETTE, WAS BUILT IN 1923.



CARTIER MADE ITS NAME CATERING TO ROYALS ALL ACROSS EUROPE, INCLUDING QUEEN ELISABETH OF BELGIUM, WHO IS WEARING A GUIRLANDE-STYLE TIARA CREATED BY CARTIER IN 1910.



MARILYN MONROE EXAMINES THE CARTIER DIAMOND BRACELET TONY CURTIS IS ATTEMPTING TO WOO HER WITH IN 1959'S *SOME LIKE IT HOT*.

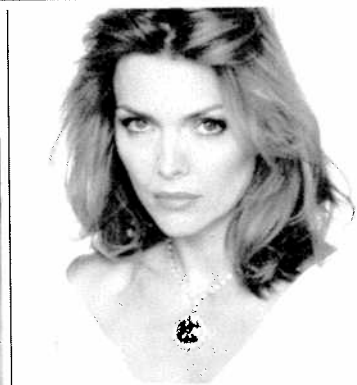


ELIZABETH TAYLOR WORE THE 69.42-CARAT "BURTON-TAYLOR" DIAMOND NAMED SO AFTER CARTIER SOLD IT TO RICHARD BURTON AND FASHIONED IT INTO A NECKLACE AT TAYLOR'S REQUEST TO THE 1970 ACADEMY AWARDS.



SIENNA MILLER AT A 2006 EVENT FOR CLOTHING LABEL MARCHESA IN A PAIR OF CARTIER PLATINUM, DIAMOND AND EMERALD CABOCHON DROP EARRINGS WORTH \$400,000. THE SIX FANCY-SHAPED EMERALD DROPS WEIGH IN AT OVER 48 CARATS, WITH AN ADDITIONAL 11 CARATS OF BRILLIANT-CUT DIAMONDS.

SCARLETT JOHANSSON DAZZLES IN CARTIER ARABESQUE DIAMOND EARRINGS AT THE U.K. PREMIERE OF *THE PRESTIGE* IN LONDON LAST YEAR.



MICHELLE PFEIFFER POSES WITH THE INFAMOUS HOPE DIAMOND, WHICH WAS SET AND SOLD BY CARTIER IN 1910. FOR *LIFE* MAGAZINE IN 1995, AT 44.52 CARATS, THE HOPE IS THE SECOND-LARGEST BLUE DIAMOND EVER FOUND.

CARTIER'S NEW, SERPENTINE LA DOÑA WATCH WAS DESIGNED IN HONOR OF ICONIC MEXICAN ACTRESS MARIA FÉLIX WHOSE LOVE OF REPTILES PROMPTED HER TO ASK CARTIER TO DESIGN A CROCODILE NECKLACE FOR HER. IMAGES FROM THE WATCH'S AD CAMPAIGN PAY TRIBUTE TO FÉLIX'S UNIQUE SENSE OF STYLE.





DEMI MOORE, WITH ASHTON KUTCHER, SPARKLED AT THE SAG AWARDS IN JANUARY WITH A CARTIER TRADITION DIAMOND AND EMERALD KOI FISH BRACELET ON HER WRIST. CREATED IN 1961, THE BRACELET CONTAINS OVER 50 CARATS OF DIAMONDS AND EMERALDS AND IS WORTH \$363,000. MOORE ALSO SPORTED A CARTIER EMERALD AND DIAMOND RING, AND CARTIER EMERALD, SAPPHIRE AND DIAMOND DROP EARRINGS WORTH \$352,000.



ANNE HATHAWAY GLEAMS IN CARTIER TRADITION RUBY AND DIAMOND EARRINGS AT THE SAG AWARDS EARLIER THIS YEAR. MADE IN 1962, THE EARRINGS CONTAIN 14 RECTANGULAR-CUT RUBIES, 24 BAGUETTE-CUT DIAMONDS AND 108 CIRCULAR-CUT DIAMONDS, AND ARE WORTH \$145,000.



TOM CRUISE AND KATIE HOLMES EXCHANGED PLATINUM AND DIAMOND CARTIER WEDDING BANDS AT THEIR NOVEMBER 18, 2006, CEREMONY IN BRACCIANO, ITALY.

Evalyn Walsh McLean in 1910, who enjoyed it until her death in 1947. The diamond was then bought by Harry Winston Inc., which displayed the stone for 10 years before donating it to its current home, the Smithsonian, in 1958.

Cartier styles evolved dynamically with history. In the Art Deco period, under the guidance of designer Jeanne Toussaint, a close friend of Coco Chanel, the company made a bold transition from Belle Epoque to 20th-century modernity, introducing some of the most dazzling designs of the era: impeccable, elegant, functional, timeless. (Consider the enduring value of the Cartier Tank Watch.)

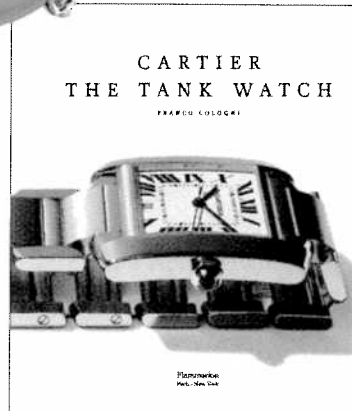
It was also Toussaint who began pushing Cartier's designs back toward nature, taking inspiration from plants and animals. Perhaps it was this that first drew the attention of María Félix, a Mexican star



THIS PLATINUM, EMERALD, DIAMOND, CORAL AND ENAMEL BROOCH MADE BY CARTIER IN 1925 EXEMPLIFIES THE ART DECO STYLE OF WHICH THE COMPANY WAS A PIONEER.

who acted in almost 50 films, becoming one of the most famous women in Latin America as well as a fashion trendsetter worldwide. In 1968, she came unannounced to Cartier's flagship store on the rue de la Paix in Paris with an unusual request—and an extremely unusual companion. "She was crazy about reptiles.

Everything she was wearing from the hat to the shoes was in the shape of reptiles," de Narp says. Félix displayed for Cartier her current favorite accessory: a live baby crocodile, which she wished the jewelers to use as inspiration for a special new



THE COVER OF THE BOOK CARTIER: THE TANK WATCH, WHICH WAS PUBLISHED IN 1998. THE FIRST DRAWINGS FOR THIS REVOLUTIONARY WATCH DATE BACK TO 1917. THE TIMEPIECE WAS DESIGNED IN HONOR OF THE ALLIED TANK CREWS OF THE FIRST WORLD WAR.



SPIKE LEE SHOWS OFF HIS BLUE CARTIER LOVE BRACELET IN SUPPORT OF NYU'S TISCH SCHOOL OF THE ARTS, AS WELL AS HIS OWN 18K YELLOW GOLD CARTIER BRACELET.

MANDY MOORE AND FREDERIC DE NARP, PRESIDENT AND CEO OF CARTIER NORTH AMERICA, EXAMINE SOME OF THE GEMS ON DISPLAY AT THE GRAND RE-OPENING OF THE CARTIER STORE AT THE MALL AT SHORT HILLS IN NEW JERSEY IN 2006. MOORE IS PERSONALLY DISPLAYING A CARTIER THREE-DISC HIMALIA WHITE GOLD AND PAVE DIAMOND PENDANT, STUDS AND RING.

CAMERON DIAZ WAS DECADENT IN DECO DIAMONDS AT THE MOST RECENT GOLDEN GLOBES, DONNING THREE CARTIER DIAMOND BRACELETS FROM THE 1920S, INCLUDING THE ONE SEEN ABOVE WITH STEP-CUT EMERALDS. SHE ALSO WORE CARTIER DIAMOND EARCLIPS AND FIVE CARTIER DIAMOND RINGS, ONE OF WHICH IS WORTH \$1,359,000.

necklace for her. Cartier was up to the challenge, but “said it would take a year or two to realize such a thing,” says de Narp. “But she said, ‘No, no—you better do it very quickly, because my crocodile is going to grow!’” Cartier did not disappoint, creating a wrap necklace in the precise size and shape of Félix’s baby crocodile times two: one with 1,000 emeralds on it, the other with 1,000 diamonds. The necklace was much loved by Félix during her life, and was eventually bought back by Cartier to house in their private collection. It made a new splash last year at the Cannes Film Festival, where it was proudly worn by another international fashion icon and friend of Cartier, actress Monica Bellucci. The jeweler also recently paid tribute to Félix with its new line of watches, La Doña, the timepiece’s reptilian-style links serving as a tribute to “the woman.”

Cartier continues to attract contemporary stars like Bellucci, Anne Hathaway (who wore Cartier jewelry to the most recent Screen Actors Guild Awards), and Cameron Diaz and Sienna Miller (who both wore Cartier to the Golden Globes earlier this year). De Narp recounts a dinner conversation he had with Demi Moore. The star, who married Ashton Kutcher in 2005, was showing off her diamond engagement ring. “Where do you think my ring comes from?” she

teased de Narp. “I said, ‘It must be Cartier,’ and she was so proud of it,” de Narp says, sounding pretty proud himself. Tom Cruise and Katie Holmes likewise chose Cartier wedding bands, in diamond and platinum, for their November 2006 marriage. (In fact, Cartier was one of the first companies to introduce platinum to jewelry design.

In 2006 Cartier relaunched its 1969 Love collection as a fundraiser for eight different charities, each endorsed by a different star: Sarah Jessica Parker, Liv Tyler, Rosario Dawson, Salma Hayek, Spike Lee, Edward Norton, Scarlett Johansson and Michael Stipe. From each purchase of the color-coded bracelets, which retail for \$475, \$100 goes to the charity it represents, and so far Cartier has raised over \$1.2 million dollars for the eight charities. De Narp explains the romance, as well as the reason, behind the campaign: “This Love bracelet is done with two pieces of gold that you screw on your wrist, but you cannot do it yourself,” he says. “You need the person offering you the love bracelet to screw it on your wrist, and once it’s on, you cannot get rid of it easily. So this bracelet has really become the symbol of celebrating all kinds of love: a man for a woman, a woman for a daughter, two men, two women, all kinds of love. And now not just love for a human being, but love for a cause.”