

# LE FIGARO LEGENDE

## CARTIER 13 Rue de la Paix



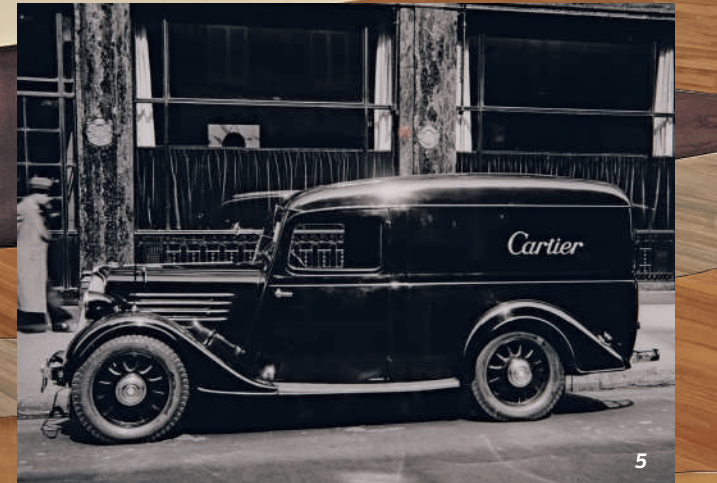
**The Transformation of  
an Emblematic Address**

In partnership with  
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# The Spirit of the Place

IN 1899, CARTIER MOVED INTO 13 RUE DE LA PAIX. A NEW ADDRESS IN A FAST-GROWING NEIGHBORHOOD, AT THE TURN OF A CENTURY WHEN ANYTHING SEEMED POSSIBLE. INSIDE THOSE WALLS, THE COMPANY — WHICH ALREADY HAD CELEBRATED ITS 50<sup>TH</sup> JUBILEE — WAS PREPARING TO WRITE THE HISTORY OF MODERN JEWELRY AND WATCHMAKING.



**JÉRÔME HANOVER**

It was a deep black marble veined with golden yellow. A noble and rare stone that Louis XIV had selected for certain candelabras, mantelpieces and staircases at the Palace of Versailles and that the Cartiers chose for dressing the façade of their boutique at 13 Rue de la Paix. For that reason, perhaps. Who knows? The 1899 façade has since been enlarged on one side. Gradually, royal patents granted to the Cartier family materialized on its pilasters: the coats of arms of the Houses of England and Spain in 1904, of Portugal the following year, of Thailand, of Russia... Some even attribute to Edward VII the expression “Cartier: king of jewelers, jewelers of kings.” The gold on its Corinthian capitals was regilded regularly. The stone, revitalized. Behind it, other spaces were added: decors succeeded one another, circulation was adapted. But one hundred and twenty-three years later (123, as one would enumerate one-two-three), the black marble veined with pyrite still attests to the house’s original intentions. In the unchanged script of “Cartier” in gold above the windows, its letters linked like a narrative and its italics seeming to propel the word into the future by anticipating reading flow, one discerns the permanence of the house’s spirit. Let’s step inside. On the other side of this stately marble, the Cartiers (Alfred and his son Louis, with the blessing of

patriarch Louis-François) wanted interiors that would be discovered gradually as one might reveal an inner world: a succession of small salons that would inevitably evolve over time. “The main room is called the Grand Gallery, with its coffered ceilings and allegorical paintings, its wall decorations of arrows, spears and masks and its indirect lighting, which was also adopted at the Ritz,” recounts Hans Nadelhoffer, referring to the palace hotel that had opened the previous year on the Place Vendôme, two hundred meters down the street. “Clients were welcomed in the entrance lounge and accompanied, depending on their wishes, to the jewelry lounge or the White, Green or English Lounges, which were all decorated with Bague’s chandeliers. A separate salon for pearls was located to the left of the entrance.”<sup>1</sup> The Cartiers wished to attract a clientele more accustomed to receiving its suppliers briskly in an anteroom than to moving toward a counter. To welcome that kind of clientele as if they were at home, the boutique at 13 Rue de la Paix replicated the interior of a classic hôtel particulier, with a long succession of salons and doors placed on the side of natural light as they progressed toward the inner sanctum: at the far end was Louis Cartier’s office. The Grand Duchess Vladimir, the Grand Duke Paul, John Pierpont Morgan, Queen Alexandra, William Kissam Vanderbilt, Princess Victoria of Prussia, the Barons of Gunzburg and Rothschild, Lady de Grey, and the Duchess of Manchester all appear in sales registers from the very early years. “It’s a place where everyone mingled,” notes Pierre Rainero, director

of image, style and heritage at Cartier. “From Alberto Santos-Dumont to the Countess Greffulhe.” There was, in chance encounters on the Rue de la Paix, enough to definitively reconcile Swann’s Way with that of the Guermantes.

So was Cartier born in 1899? Not at all. The jeweler was more than half a century old when it moved to the Rue de la Paix. The founder Louis-François had since retired, his son Alfred was at the helm, and already Louis — the third generation — was strongly influencing the strategic direction of the family business. Cartier was a renowned

“It’s a place where everyone mingled, from Alberto Santos-Dumont to the Countess Greffulhe.”

**PIERRE RAINERO**

house. From the Palais-Royal neighborhood, and then the Boulevard des Italiens, it had accompanied high society of the second half of the 19<sup>th</sup> century in its eclecticism: cameos, references to Antiquity, the Renaissance, 18<sup>th</sup>-century style jewelry, naturalism, exoticism... The Rue de

la Paix project was something else again. It was an artisanal project: the aim was to reinstate, for the long term, workshops that had been closed during the Paris Commune and for the two years the family spent in London, and that hadn’t been reopened upon their return in 1873. It also was an artistic project: the development of the accompanying design studio clearly marked a desire to give the house a new aesthetic dimension (aside from certain pieces of silverware, it was only starting with the Rue de la Paix that creations would be signed systematically). And it was an entrepreneurial project because, as Laure Dalon points out, “such an organization guaranteed the House of Cartier total creative independence, and this at the very moment when it acquired a prestigious placement on the Rue de la Paix: the foundations of extraordinary aesthetic, technical and commercial development had been laid.”<sup>2</sup> In this new paradigm, the boutique played a particular role. It was not just the setting, but also one of the characters in the play: it expressed itself. It set itself apart: the black and gold marble contrasted with the woodwork storefronts luxury boutiques presented in the day. Of course, the reference to stone and precious metal explicitly evoked the world of jewelry. The reference to Versailles, on the other hand, anchored it profoundly in its time, the “turn of the century [that] worshipped the figure of Marie-Antoinette.”<sup>3</sup> as Alexandra Bosc notes. Even more significantly: in a romantic recollection of the Trianon, the store’s façade

and neo-classical interiors presaged its artistic direction. The arrival of Cartier in 1899 in the epicenter of Parisian fashion and luxury coincided with the emergence of a major stylistic evolution, even beyond Cartier, but of

“The foundations of extraordinary aesthetic, technical and commercial development had been laid.”

**LAURE DALON**

which the jeweler was both the most brilliant instigator and a very singular representative: the “garland” style. It is worth noting that the name exists thanks to the historian Hans Nadelhoffer, who had the idea while working in the archives at 13 Rue de la Paix. The name “Guirlandes” refers to architectural ornamentation (scrollwork, moldings, friezes, and doorframes decorated with motifs of flower crowns, bows and volutes...) that were the glory of the Palace of Versailles. Choosing the same reference for the store and for its creations was

therefore a way of reconciling style and substance, i.e. building a global and coherent image. It meant defining a house. And establishing its address as a symbol. From its Paris location, the jeweler flourished. A first international opening came in London, in 1902, then in New York, in 1909. Each of the three brothers had a city. Due to the rules of primogeniture — and the two younger brothers’ sincere admiration of the artistic and entrepreneurial qualities of their elder — Louis claimed Paris. It was there that he would develop the Cartier style. Different stages would ensure that each of the branches would have varying degrees of independence, but “the Parisian house seemed to retain a certain authority over creation, with Louis Cartier remaining the orchestra conductor.”<sup>4</sup> says Violette Petit. At first, in an effort to assert a single style, only Parisian stock was sold in the other two stores. “But very quickly, in a pragmatic way, because of the problems of transport or customs and to simplify the inevitable round trips related to orders, design studios and workshops were created.” Pierre Rainero explains. “They had French directors; the designers and artisans were from Paris. They trained the local staff. A copy of everything sold in New York or London was systematically sent to Paris.” Starting in 1920, a “new creations committee,” overseen by Louis from the Rue de la Paix, rationalized the creative circuit and confirmed the primacy of Paris. At his side was Jeanne Toussaint — we’ll come back to her later — who assumed sole design responsibility from 1933 onwards,

and even more so after Louis died in 1942. Until her death in 1970, she would remain the guarantor of a style born behind that golden marble facade, a style that she would develop and expand, making 13 Rue de la Paix the Cartier epicenter from which everything radiated and towards which everything converged.

A. Cartier, by Hans Nadelhoffer, Éditions du Regard, 1984, p.25. B. Cartier, Style and History, Catalogue from the exhibition at the Grand Palais in 2013. A collective work compiled under the direction of Laurent Salomé and Laure Dalon. Published by RMN-Grand Palais, Page 64. C. Ibid. Page 32. D. Cartier, Style and History, Catalogue from the exhibition at the Grand Palais in 2013. A collective work compiled under the direction of Laurent Salomé and Laure Dalon. Published by RMN-Grand Palais, Page 23.

1. Alfred Cartier (1841-1925) with his three sons in 1922. From left to right: Pierre (1878-1964), Louis (1875-1942) and Jacques (1884-1941). 2. A salon at 13 Rue de la Paix by Robert Desouches, circa 1924. 3. The facade of Cartier’s historic boutique at 13 Rue de la Paix in Paris, 2014. 4. Archival photograph of the Cartier boutique at 13 Rue de la Paix at the time of a visit to Paris by King Alfonso XIII of Spain, between 1912 and 1913. 5. Archival photograph of a truck in front of the Cartier boutique at 13 Rue de la Paix, Paris. 6. Portrait of Jeanne Toussaint photographed by Baron Adolphe de Meyer, published in Harper’s Bazaar (US), May 1923. 7. Straw marquetry by Lison de Caunes in the Customer Service salon on the third floor at 13 Rue de la Paix.

Fabrice Fouillet, Archives Cartier Paris, Pierre-Olivier Deschamps/Agence VU © Cartier, © Baron Adolphe de Meyer, Archives Cartier Paris © Robert Desouches, Archives Cartier Paris © Toponier, Archives Cartier Paris © Cartier.

**18**  
**47** Louis-François Cartier takes over the jewelry workshop of Adolphe Picard

**18**  
**59** Relocation to Boulevard des Italiens; Empress Eugénie becomes a client

**18**  
**73** Return to the Boulevard des Italiens; Alfred, the son of Louis-François, joins the company

**18**  
**99** Relocation to Rue de la Paix; the workshops reopen

**19**  
**04** Creation of the Santos bracelet watch for the aviator Alberto Santos-Dumont

**19**  
**12** Creation of the first oval watches, presaging the Baiguoire

**18**  
**53** Cartier relocates to Rue Neuve-des-Petits-Champs and opens to private clients

**18**  
**71** The family leaves France, then under Prussian occupation, for London

**18**  
**98** Louis Cartier, the eldest of Alfred’s three sons, joins the company

**19**  
**02** Opening of Cartier London under the direction of Pierre, Alfred’s second son

**19**  
**09** Opening of Cartier New York under the direction of Pierre; Cartier London is run by the third brother, Jacques, starting in 1906

**19**  
**17** First sketches for the Tank watch

**From the Editor**

On October 28th, 2022, after a two-and-a-half-year renovation, the Cartier boutique at 13 Rue de la Paix unveiled entirely reconsidered and redecorated interiors. The building’s spaces were shared by three architectural firms, all habitués of the jeweler. The Moinard-Betaille agency conceived the boutique proper (reception and sales areas) as well as the atrium, a vast skylight atop the five-floor building. Studio Parisien installed the high jewelry ateliers, archives and customer services. And Laura Gonzalez was entrusted with the Résidence Cartier, a veritable apartment under the eaves where the house’s spirit becomes an art of living and entertaining. Each space evokes a piece of the Cartier legend, and one senses that the jeweler’s entire history can be gleaned from the layout, décor, and details. The Indian salon, with its embroidered silks, speaks to the Moghul inspirations that were decisive for the jeweler’s style. Jeanne Toussaint’s office revives Louis Cartier’s great love, the original *femme-panthere* whose taste profoundly influenced the house. The atrium’s facade evokes elemental research into form, the cornerstone of the house’s jewelry and watch creations. The Jean Cocteau salon perpetuates the poet’s memory through the three golds in *Trinity*... The new Cartier boutique is like a cathedral, whose stained-glass windows read like the narrative of a book. If visiting the boutique is a journey through the house’s rich heritage, it’s because it shines a light, time and again, on the Cartier of today. It makes it possible to grasp the spirit of 13 Rue de la Paix at the turn of the last century, a time when the house was already more than fifty years old. It shapes a mythology, an understanding of the world in which symbols illuminate a story constructed by gods and heroes. It demonstrates the coherence of legendary objects that, down through the ages, have made formal research the fundamental driving force of creation. Lastly, this rich heritage determines Cartier style today, having forged it in each and every facet from 1847 to 2022. It’s the same journey that *Le Figaro* invites you to take in this fourth issue. Our guide: Cyrille Vigneron, President and CEO of Cartier since January 2016. The tour he offers of the boutique resonates with the entire history and spirit of the house. 175 years in 20 pages? Yes. Quite a feat. But whatever you don’t find here, you can always go and discover in the boutique. J.H.



# A Culture of Mythology

THE CARTIERS WERE A FAMILY OF BIBLIOPHILES, POLYGLOTS, AND COLLECTORS. AND TRAVELERS. NURTURED BY COLLECTIVE CURIOSITY, THEIR “CULTURAL HERITAGE” INSPIRED THE HOUSE AND PROVIDED A FRAMEWORK FOR UNDERSTANDING ITS HISTORY.



In the Cartier family, there was a photograph of the founder, Louis-François, dating from the second half of the 19th century. It appears to be a candid, its subject falsely absorbed in something other than the image being made, comfortably settled on a sofa and seemingly withdrawn. His legs are crossed, an almost casual posture for that time, and it's likely he would never have sat like that in the presence of clients. He is therefore represented in the strictest intimacy. Staged, even, as photography techniques required such long exposure times that spontaneity could only be contrived. "As with a painted portrait, nothing is gratuitous," explains Pierre Rainero, director of image, style and heritage at Cartier. "He's reading. It's a sign one projects, a message for remembering his character. And what stands out is his interest in culture and study." Though long attributed to Louis, we now know that the Cartier library, richly composed of works on the arts, craftsmanship and civilizations, was started by his grandfather, "which clearly shows a family interest in what might be called the history of forms," Rainero continues. "Not just in an aesthetic, visual and superficial approach but with the objective of understanding the culture behind it." In the Cartier family, curiosity is a cultural legacy passed down from one generation to the next, enriched by new knowledge, just as a library is filled out with new volumes. This dimension gives Cartier a very special flavor: the house's identity was not just built on a history, as is the case for most French luxury brands dating to the 19th century, but on a cultural approach that the family - in the broadest sense - naturally perpetuated for more than one hundred and twenty years, until it could be conceptualized by outside successors. Cartier's story does not chronicle a social ascension which, however true, is only anecdotal to the jeweler's mythology; rather, it marks the triumph of culture over historiography. "The business was managed in the manner of a patriarch

by Louis-François, who ruled like Zeus on Olympus; by his son Alfred, who oversaw the gems; and by a factotum by the name of Prosper, who was both designer and decorator" <sup>A</sup>, says Hans Nadelhoffer, describing Cartier in the last third of the 19th century. Indeed, one might revisit the company's entire history in light of the great classics by Homer and Ovid, The Odyssey and The Metamorphoses, two words that moreover have become central to the jeweler's communication. One might come across Hephaestus, the god of fire, who made "a thousand ornaments, clasps, knots, necklaces and bracelets" <sup>B</sup> for Thetis and Eurynome. Homer recounts. The jeweler deity also fashioned the sword of Peleus - father of Achilles - and the scepter of Pelops - son of Tantalus - just as Cartier created swords for Académie Française members like Jean Cocteau or Joseph Kessel (28 in all) and the golden baton presented to the WWI hero Maréchal Foch. Hephaestus, the blacksmith, transformer of matter and, one might say, alchemist. With a single, pure line, one could connect the demigurge and his tools to the industrial design of *Juste Un Clou* or *Love*. One would certainly find the panther, drawing the chariot of Dionysus back from India, as on the Sarcophagus of the Triumph of Bacchus (the Roman name for Dionysus) at the Gallo-Roman Museum of Lyon. And Jacques Cartier upon his return from Delhi, where he accompanied King George V and Queen Mary in 1911. "In mythology, the panther is perfumed, so she does not hunt her prey - her prey comes to her because she attracts them," notes Cyrille Vigneron, President and CEO of Cartier. "She is naturally seductive, both predator and protector, masculine and feminine. The panther has that connection, effectively a role bridging the realm of the gods and that of mortals." It also creates a link across Cartier eras, styles, and expressions. Lastly, one might note the elemental Apollonian/Dionysian tension embodied in the house's creations: it's not order and measure on the one hand, and instinct and

excess on the other, but rather all four united in a single creative gesture. At the heart of this mythology lies a legendary love story, that of Louis Cartier and Jeanne Toussaint. Theirs was a rather typical story in romantic literature, of a love thwarted by society's bourgeois conventions: one didn't marry a lady of the *camellias*, a courtesan. One carried on in secret. However, their shared passion (sincere, physical,

“ Louis-François ruled like Zeus on Olympus ” HANS NADELHOFFER

intellectual, artistic) would turn out to express itself much more fully than had Cartier taken her as a second wife: in the communion of creation. Jeanne Toussaint joined the Committee of New Creations as one would a like-minded community: she, too, was a collector, took an interest in other civilizations, and had a passion for India. "She was steeped in Louis' approach in the early years, the earnestness and cultural integrity in jewelry design," Rainero explains. Gradually, Toussaint's taste was instilled in the heart of Cartier style, under Louis' admiring gaze and with the blessing of the entire family. Her sense of proportion, her rich chromatic palette, her sculptural approach to the third dimension, her gemstone combinations... And "a freedom of movement, an independent vision of femininity," Rainero adds, that can be seen in the sensuality of how pieces are worn, the lightness of the compositions: "She brought the house an understanding of women's stylistic evolution, allowing Cartier to shift into modern femininity and impressing it

on high society thanks to a bridge she constructed from her own personal universe, a taste and a way of being that up until then had been unacceptable, such as wearing a panther as a brooch," he says.

J.H.  
A. Cartier, by Hans Nadelhoffer, Éditions du Regard, 1984, p.14.  
B. Homer's *Illiad*, book XVIII.  
1. The Council of the Gods, 1517-18, Raffaello Sanzio Raphael. 2. Portrait of Louis-François Cartier (1819-1904), founder of the Maison Cartier, Paris, circa 1875, Cartier Archives Paris © Georges Penabert.



19 Creation of the Trois Anneaux ring and bracelet in three colors of gold, renamed Trinity

19 Creation of the Love bracelet, distinctive for its emblematic screws

19 Creation of the Cartier Foundation for Contemporary Art

20 OCTOBER 28<sup>TH</sup> Reopening of Cartier's flagship address at 13 Rue de la Paix

1933 Jeanne Toussaint is named director of Cartier high jewelry

1971 Creation of the Juste un Clou bracelet

Collage by Halary Maingault for 14 Hausmann.





# Icons and Legends

**CARTIER'S HISTORY IS STUDDED WITH CULT OBJECTS AND LEGENDARY PERSONALITIES. THE LIST OF TIMEPIECES AND JEWELRY THAT TRANSCEND STYLES AND ERAS, AND ARE REINVENTED WITH EVERY GENERATION, SEEMS NEVER-ENDING.**

One could hardly confine Velázquez paintings to just Las Meninas. Evoking one calls to mind another and associating the two springs naturally to mind for the neophyte and specialist alike. Each then completes his or her vision depending on what they know. At Cartier, some designs have that same absolute evocative power, parts of the whole that become universal signatures. They represent a certain image of the house, icons of design, a story, a period, a movement, an inspiration and often all of those at once. "Some may become universal icons, like *Love* or *Tank*," says Cyrille Vigneron, President and CEO of Cartier. "But the *Tortue* and *Crash* watches are also iconic in the eyes of collectors: they're niche icons, to be sure, with a smaller audience, but appreciated by those who have an eye because, in their creative exploration of form, they define part of a global style that is universal." "One isn't born an icon but becomes one. It's the public that ultimately defines whether, through the strength of design, a piece will be highly successful in terms of perception or esteem and whether, in the fullness of time, that design will remain iconic," he continues. "But we've also noticed that some styles that were not necessarily appreciated by collectors, who found them a little off, were able to recapture interest among those who purchased them at a high price on the secondary market once they were relaunched. You never know, in the end, how history will look back on itself." Those relaunched were milestones in the legendary

construction of objects that "must be nurtured with both humility and respect and simultaneously modernized," he observes. "At the same time, even for an icon with a very perennial design, we also must give ourselves the freedom to be transgressive, to be able to play with something, to transform it, as with the *Cartier Libre* collection, which manages not to disrupt the other styles while respecting iconic designs." In that spirit, one sees the protective grid on the *Pasha* watch soften over its case or the oval of the

this or that *Trinity* ring with diamonds and playing with thicknesses or colors of gold led to endless possibilities. "The jewel really only comes to life once it is worn," says Laurent Salomé. "Its degree of modernity, originality and audacity depends directly on the person who gives it its style. That's why the great personalities who are linked to Cartier's history are so important; it's as if their virtual reunion were a part of the House's designs." Building an icon's legend calls for an incarnation. The

emotions that are constants in Cartier style. To wit: the *Ballon Bleu* watch, or the *Clash* jewelry collection. "For *Clash*, the design was shaped by vocabulary that existed already: the nail, the spike..." Vigneron recounts. "Their treatment in a repetitive geometric motif recalling Art Deco or Islamic art shaped a new line, a new range that found its place within the Cartier tradition. It's impossible to say whether it will become an icon like *Love*, *Juste Un Clou* or *Trinity*, but those all share a dual quest for form and

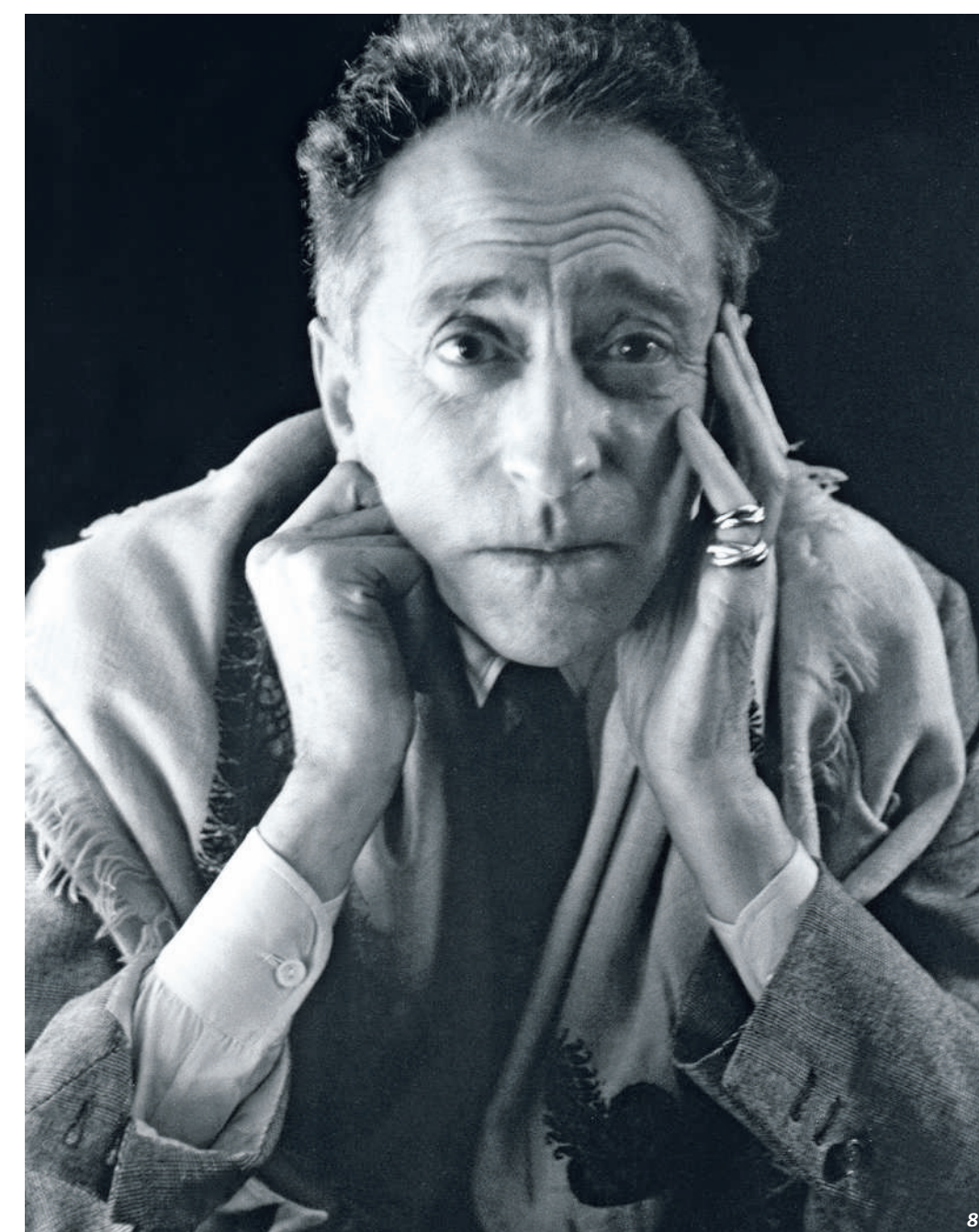
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**LAURENT SALOMÉ**

Baignoire watch slide around the wrist. To keep step with the times, icons evolve with imperceptible movements that may also be linked to technical advances or questions of size (particularly for watches) and vary infinitely in materials as well as in jewelry functions: rings become earrings, bracelets, chokers, and vice versa. Just as *Las Meninas* relates to portraits of the Infanta *María Teresa*, the *Infanta Margarita Teresa* in a *Blue Dress* and many others, one finds the *Tank Française*, the *Tank Cintrée*, the *Tank Américaine*, the *Tank Louis Cartier*... Paving

aviator Alberto Santos-Dumont and his Santos watch, Jean Cocteau and the *Trinity* ring. The mythical couples who shared *Love*, like Nancy and Frank Sinatra. "In a way, *Cartier* is embodied every time it is worn, so each singular person who wears *Cartier* represents it entirely," Vigneron explains. The contemporary history of Cartier - independently of its high jewelry collections - is comprised of a balance between legendary objects from the past that are maintained and regularly brought back to life, and the pursuit of research into form that brought

emotion that are constants in Cartier style. To become an icon, they must prove durability of design, transcend eras, genres and geography, and naturally find incarnations that will define an image. To disappear, come back and ultimately supersede its period of creation. Being an icon means passing the test of time and succeeding in generational reappropriation. Therefore, for the moment, we can only look at today's icons, which is to say the designs of yesterday. ●●●



1. Jeanne Toussaint. 2. Rami Malek. 3. Vanessa Kirby. 4. Catherine Deneuve. 5. Barbara Hutton. 6. Yves Montand. 7. Alain Delon. 8. Jean Cocteau. 9. Romy Schneider. Opposite: jewels (from left to right): the Santos watch, the Love bracelet, the Trinity ring, the Juste Un Clou bracelet. Vincent Wulveryck, Collection Cartier © Cartier, Vincent Wulveryck, Collection Cartier © Cartier, Nils Herrmann, Collection Cartier © Cartier, Archives Cartier Paris © Cartier, Greg Williams © Cartier, © Cecil Beaton Archive © Condé Nast, Greg Williams © Cartier, © J.J. Lapeyronnie, © Ministère de la Culture-Médiathèque de l'architecture et du patrimoine, Dist. RMN-Grand Palais/Studio Harcourt © G. Boti/GAMMA RAPHO, © Luc Fournol/Photo12, © Everett Collection/Bridgeman Images.



● ● ● *Santos, Baignoire, Tank, Trinity, Love and Juste Un Clou* — three timepieces and three jewelry designs, six creations that have become legendary within a much larger family that also includes the *Panthère* and *Tortue* watches, the *Écrou* line and many others besides. Just as, in addition to portraits of the Spanish court, Velázquez also painted Roman landscapes.

**SANTOS DE CARTIER**

A style designed in 1904 by Louis Cartier for his friend Alberto Santos-Dumont, who would soon make the first-ever public flight aboard a motorized aircraft. At the Aéro-Club de France, the two men shared a passion for balloons and dirigibles. The adventurer opened up to the jeweler: aviation was a matter of precision and finding one's bearings in time. Men, then accustomed to tucking watches into a pocket, didn't have suitable equipment. With readability in mind, Louis Cartier designed a white dial, very conspicuous hours in Roman numerals, "apple" hands with a circle around the graduated minute scale and four lugs on the case to attach it to a leather strap so that the timepiece could be worn on the wrist. That piece was unique in its day, and in some ways resembles the first dashboard instrument in the history of aviation. It is also the first modern timepiece designed to be worn on a man's wrist.

**BAGNOIRE**

At Cartier, the first formal research into watchcases dates to the early 20<sup>th</sup> century. They echo the exploration of purity and geometry that the company's designers explored in jewelry. The natural contour dictated by the path of the hands should never impede creativity. In 1912, by stretching the circle as if it had two ends, Cartier gave it two sides without an angle. A triple paradox. The timepieces' oval shape is the result of theoretical research, almost an architectural statement. It also edged watchmaking closer to jewelry, evoking a chain link or the transformation of a choker into a sautoir. The shape may be found time and again in the company's production until one of its interpretations,

in 1958, refined the proportions, curved the watchcase to embrace the entire curve of the wrist, and thus defined a very special oval. That was the *Baignoire*, which in 1973 took the in-house name given to these shaped watches.

**TANK**

In 1917, Europe was at war. The previous year, a British ruse popularized the word "tank" (meaning water tank), a code name used to mislead German counterintelligence and transport tanks for the Battle of the Somme. Louis Cartier designed a watch that continued his research into integrating the bracelet with the case, which had begun with the *Santos*. The typical jewelry-making concerns about flexibility and ergonomics were poised at the intersection of comfort and elegance, which the house intended to confer on watchmaking. A decisive step was taken by rounding angles and curving and integrating the lug. Seen from above, the resemblance to a tank is obvious, and perhaps that was how "Tank" became its name. An oral legend passed down from one Cartier to the next holds that the first model was given to John Pershing, the American General of the Armies who in 1917 led the arrival of American forces in France. In 1919, the style became part of the collection and its name - and success - has endured ever since.

**TRINITY**

In Cartier archives dating to 1924 are photographs of rings and bracelets composed of three intertwined rings, one in platinum and two others in different shades of gold: pink and yellow. The graphic purity of the object, its modernism, and its three-part rhythm predisposed it to a clientele of aesthetes looking to renew the vocabulary of the ring and the symbolism of commitment. The following year, Jean Cocteau chose a model on which platinum was replaced by white gold. He wore two on the same pinky, perhaps in memory of his lover Raymond Radiguet, who had passed away two years prior. The tri-gold wedding ring was officially named *Trinity* in 1981, when the piece was relaunched

and became iconic in more than one way: characteristic of the house's designs, with which it was immediately associated in the collective unconscious, the triple ring is both legendary to the general public and a totemic expression of gay culture.

**LOVE**

In the late 1960s, a genius designer arrived at Cartier New York: Aldo Cipullo. That branch had long been independent, though closely linked to its Paris base, where the Committee of New Creations was headed by Jeanne Toussaint until 1970. The Italian-American shared with his Belgian-French counterpart a love of color and a taste for hard

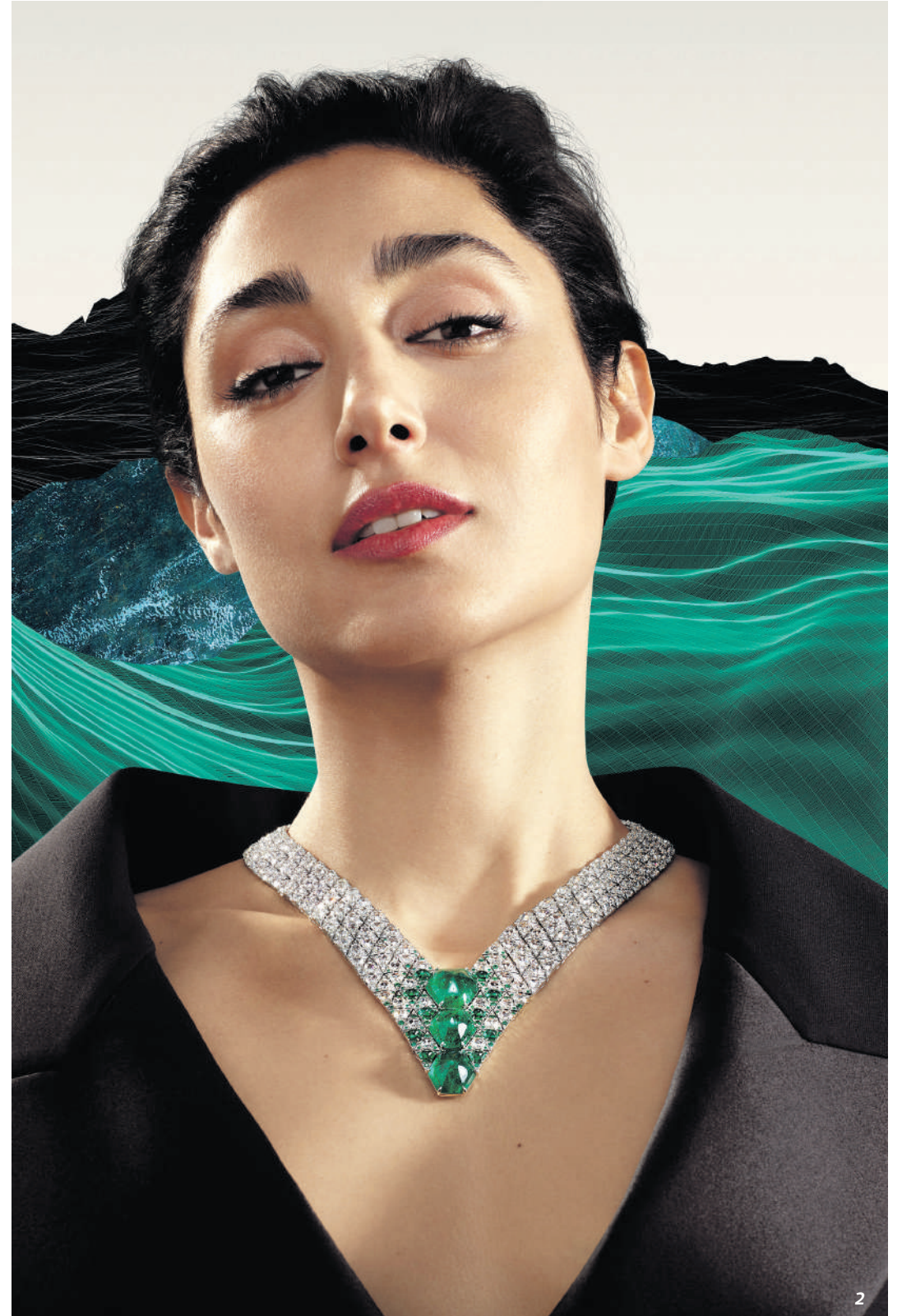
**JUSTE UN CLOU**

Two years after designing the screws for Love, Aldo Cipullo imagined the Nail collection of brooches, earrings and bracelets based on that fundamental element of construction. "The hardware, hard as it looks, has a certain warmth," he said. "Jewelry has to give off warmth. It's a reflection of life. We are surrounded by things that are screwed, bolted, nailed. And I don't think it can be any other way." Had he known then that, in 1907, Louis Cartier had turned a nail into a tie pin and, six years later, into a brooch? Perhaps. The fact remains that, beyond the amusing hardware comparison, the two designers shared, through the ages, a quest for beauty wherever it might be found, devoid of cultural or social preconceptions. With, of course, an added ironic notion of misappropriation that was specific to New York at that time and to Pop Art. The design's aesthetic and symbolic force, and its formal research, thus created a link from one city to the other, from one Cartier to another.

J.H.



A. Cartier, *Style and History*, Catalogue from the exhibition at the Grand Palais in 2013. A collective work compiled under the direction of Laure Dalon and Laurent Salomé. Published by RMN-Grand Palais. Page 45.  
1. Anita Ekberg, 2. Golshifteh Farahani.  
Jewels: the Tank watch (far left) and the Baignoire watch. Vincent Wulveryck, Collection Cartier © Cartier, Vincent Wulveryck, Collection Cartier © Cartier, © Hulton Archive/Getty Images, Julien Martinez Leclerc © Cartier.





# Exercises in Style(s)

THE INSPIRATIONS THAT MADE THE CARTIER AESTHETIC SO DISTINCTIVE ARE RICH AND VARIED. THEY DEFINED A STYLISTIC LANGUAGE THAT WAS SPECIFIC TO THE JEWELER-WATCHMAKER.

In itself, the Cartier style is plural. It took shape in the first decades on the Rue de la Paix, built on a profusion of inspirations that beckoned to each other and conversed with one another. By the turn of the 20th century, the company's archives contained the first illustrations heralding the Guirlande, a style that would shape Cartier's glory in the years to follow. Baroque and rocaille styles gave way to a new jewelry vocabulary that gradually took hold, reaching its apogee in 1910 before moving into the nascent Art Deco movement. In the first years of the century, one already could glimpse the advent of Art Deco in jewelry with straight lines and sharp angles. It's not as if there were acanthus wreath corsages and diamond rosettes one day, and belt brooches with sapphire cabochons the next. But one sees onyx - a typically Art Deco stone - etching branch motifs on typically Guirlande diadems. Many pieces of jewelry cannot be attributed entirely to one period or the other, not because they were transitional, but because a collective approach, specific to Cartier, creates aesthetic unity that goes beyond styles and periods. Inspirations are reconciled by a constant interplay between abstraction and figuration. It's a graphic language that pushes motifs toward geometric purity and allows for confusion between a bunch of grapes and a pile of small spheres, between nature and the elemental forms that comprise it. Do certain lines of diamonds translate the sprays of a water fountain, or are they guided only by the rhythm of the stones and the line of their scrolls? Behind its stylization, in such a brooch one can yet discern the remnants of a cord and curtain tassel. "Reduced to its simplest graphic expression, the molding on a doorframe at the Grand Trianon gave rise to a series of diadems,"<sup>14</sup> says Mathieu Rousset-Perrier, describing jewelry dating from 1909. The curiosity that drove the house's designers, pencil in hand, through the enfilades of salons at Versailles or the pages of 18th-century French furniture encyclopedias is the same one that led them to premieres of the Ballets Russes, to the department of Assyrian antiquities at the Louvre, or to the Far East in Samuel Bing's writings on Art and Industry. "The Islamic arts were undoubtedly a more structuring inspiration relative to other civilizations because its vocabulary of form naturally followed the Guirlande style," explains Pierre Rainero, director of image, style and heritage at Cartier. The staging of Madame Butterfly transported designers to Japan. The discovery of Tutankhamen's tomb revived aesthetic memories of Napoleon's Egyptian campaigns. A curiosity about forms and the cultures that produced them could define Cartier style all on its own. It obscures chronology and does away with borders. In the early decades of the century, it established characteristic imagery, elemental forms, characteristic color associations, a rich bestiary, a natural attraction for certain materials and a way of working them. A stylistic vocabulary devoted entirely to expressing the world's beauty and the ingenuity of its cultures.

J.H.

1. Cartier, *Style and History*. Catalogue from the exhibition at the Grand Palais in 2013. A collective work compiled under the direction of Laure Dalon and Laurent Salomé. Published by RMN-Grand Palais, page 27.



## La Panthère

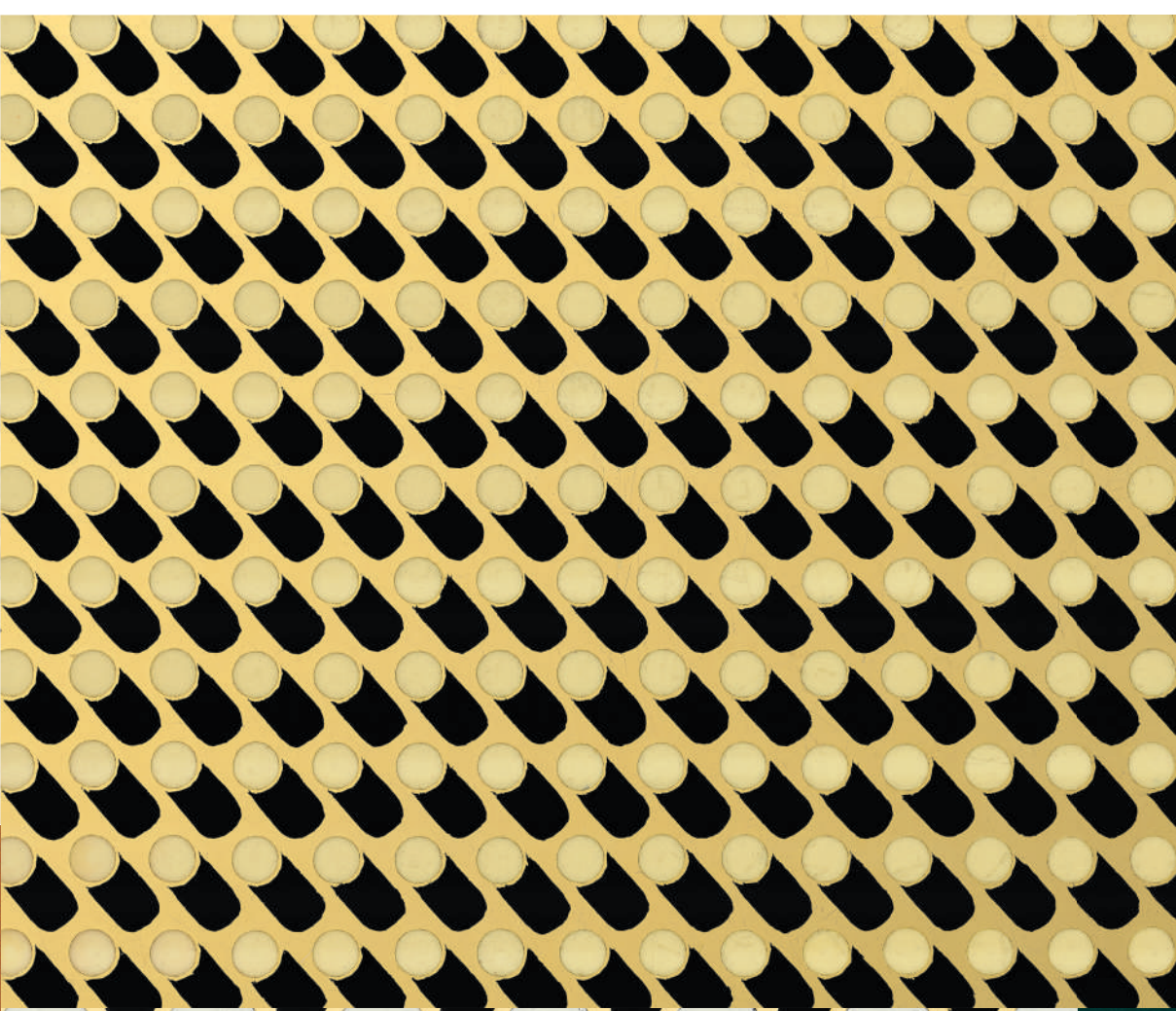
In Cartier's rich bestiary, the panther plays a particular role. It first appeared in 1914 on a watchcase as little onyx spots amid diamond pavé, an almost abstract Art Deco pelt. At the same time, another panther appeared in Louis Cartier's life and, shortly thereafter, the business. "La Panthère" was a nickname given to Jeanne Toussaint by her sister, with whom she had moved to Paris to live a different life, as her biographer Stéphanie des Horts<sup>15</sup> recounts. That same year, a Cartier invitation illustrated by George Barbier depicted a woman in the manner of a Neolithic deity, posing between two ionic columns with, at her feet, a majestic panther. One can't help but make a connection that no one would have imagined at the time, as if an immanent narrative was putting together the pieces of a puzzle. "The panther is more than just a strong aesthetic element: it expresses, in its own right, everything that Cartier can be, embodying not only the house and its whole history, but also every customer who identifies with it," says Cyrille Vigneron, president and CEO of Cartier. "It's also a metaphor that represents both Jeanne Toussaint and Louis Cartier: both are the panther, masculine and feminine in their dual roles, and together even more so than either one alone. In that light, Barbier's drawing, *La Dame à la Panthère*, is Cartier in its entirety, in its role as a link between worlds." While Jeanne Toussaint designed bags, the house proposed a panther brooch, followed by a lighter and a cigarette holder that were purchased by the Prince of Nepal. Gradually, the animal came to dominate the bestiary just as the woman prevailed in design, with both coming into their own after the Second World War. Jeanne Toussaint's obsession was to transcribe its volume, movement and manner. Whether figurative, geometric, abstract or pixelated, it has represented the essence of Cartier, collection after collection, ever since.

B. La Panthère, by Stéphanie des Horts, JCLattès, 2010.



Archives Baguès © Bronzes de France





# Guirlande Style

Corsage ornaments, coat ties, pearls and diamonds mounted on ribbons or embroidered on dresses: the Guirlande, or garland, style is intimately tied to turn-of-the-century fashion. It shared its inspirations and accompanied its evolution until the demise of the corset and a new silhouette introduced by Paul Poiret led to new ways of wearing clothes, and therefore a new style. Louis Cartier married Andrée-Caroline Worth, the couturier's granddaughter, and the neighborhood around Rue de la Paix, where the jeweler is located, became the fashion district. Platinum, which was not yet considered a noble metal, made it possible to mount diamonds on meshes so fine and supple that they resembled lace or a second skin. With silver and white gold - albeit to a lesser extent - he created monochromes not of color, but of light, sometimes punctuated by the milky whiteness of pearls, the depth of blue sapphires or a majestic yellow diamond. Very quickly, Cartier creations were freed of literal references to the 18th-century decorative arts - the main inspiration for the period in general and for jewelry in particular - to play with stylized nature and break with straightforward figuration. By contrast, they revisited the basics, transforming them with astonishing transpositions in which "a fire screen, a column shaft or a label became [...] clocks."<sup>4</sup> In the contemporary Cartier jewelry lexicon, the Guirlande style no longer appears so present. Yet, "once removed from the decorative aspect that places it in time, it remains essential for the house," says Pierre Rainero. "The association of primary shapes inherited from Greek style (the triangle, the square, the circle) gives Cartier a sense of proportion that is linked to Antiquity and to the 18<sup>th</sup> century, which remains a structuring principle for the collections to this day."

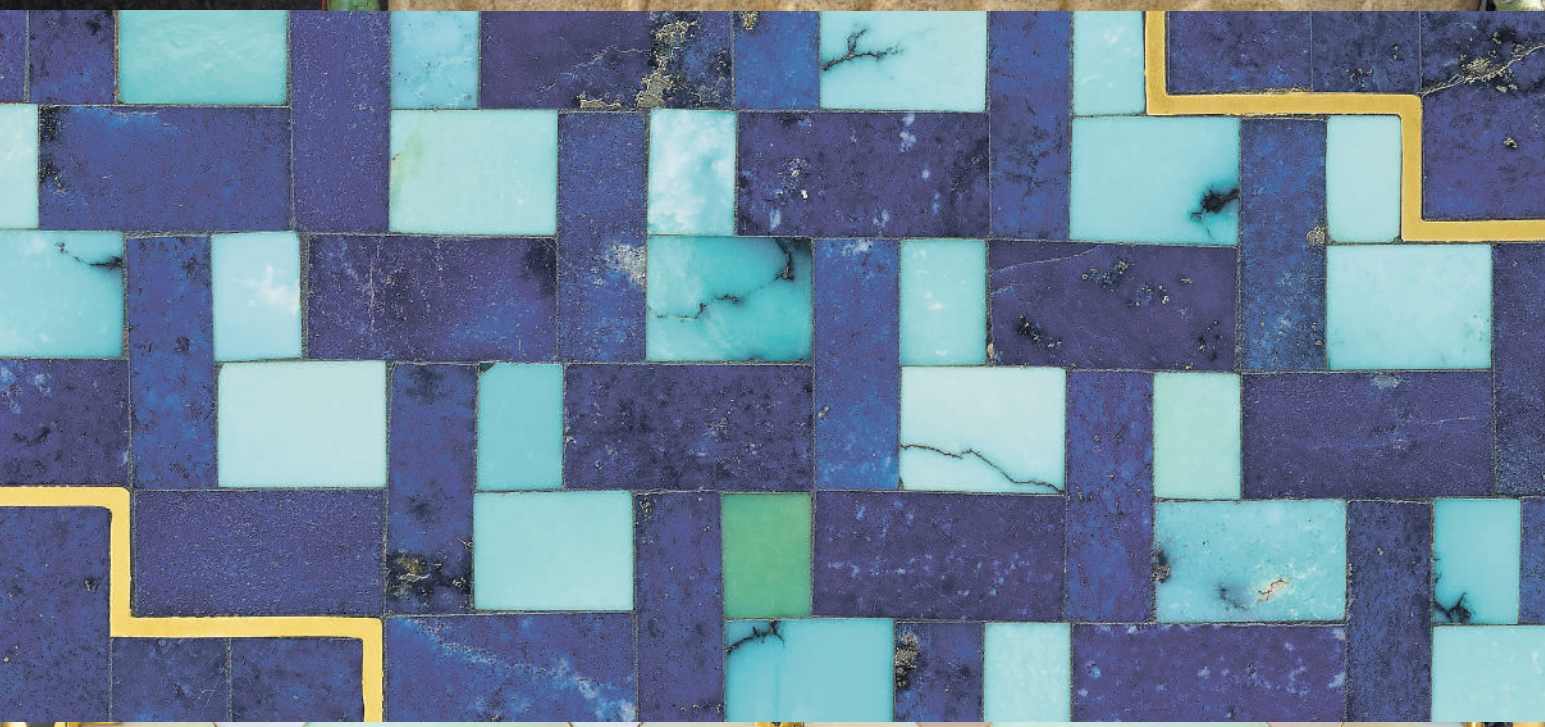
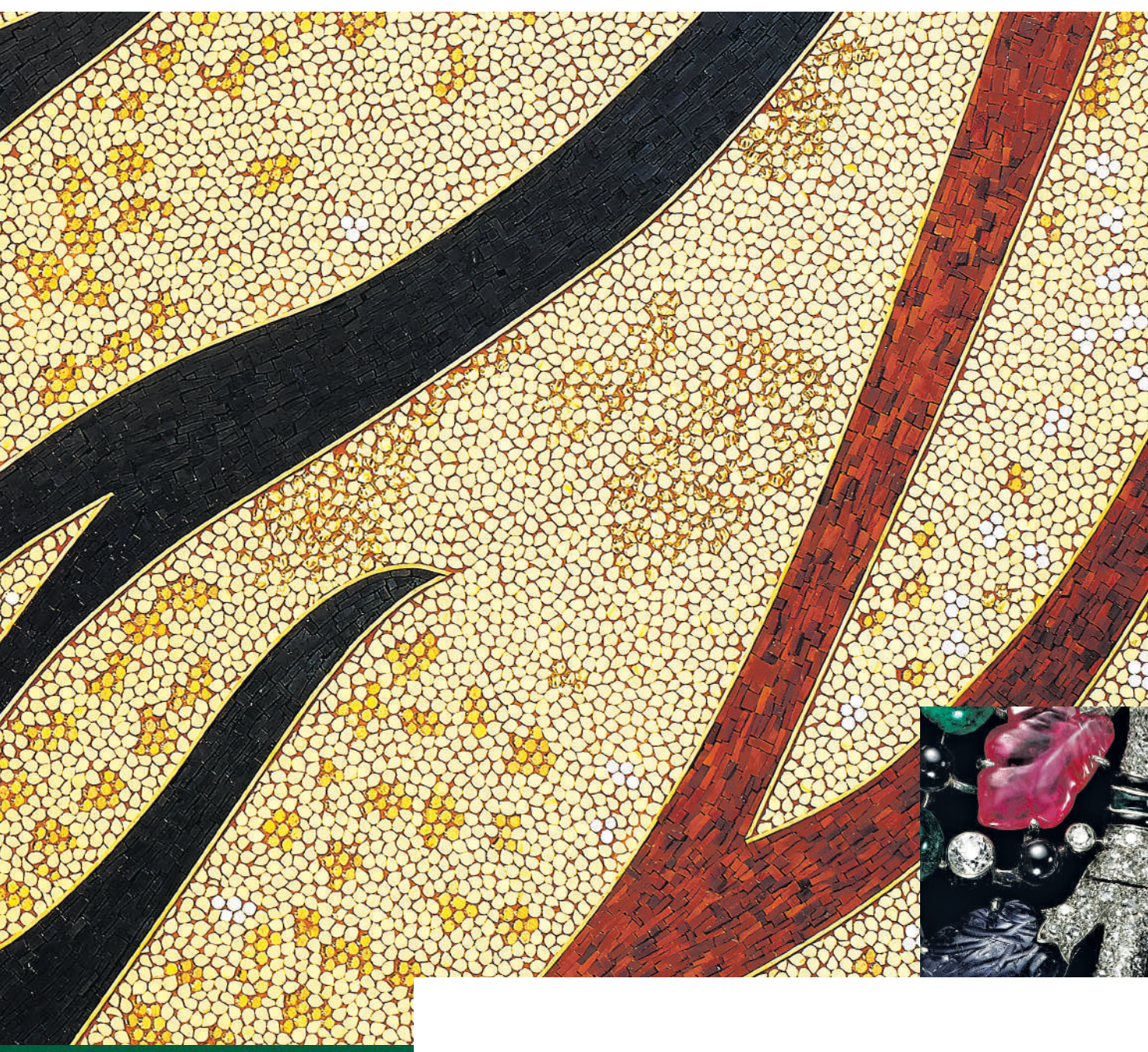
A. Cartier, Style and History. Catalogue from the exhibition at the Grand Palais in 2013. A collective work compiled under the direction of Laure Dalon and Laurent Salomé. Published by RMN-Grand Palais. Page 25.

# The Art Deco Era

In 1925, at the *International Exhibition of Modern Decorative and Industrial Arts* in Paris, Cartier presented one hundred and fifty pieces of jewelry and objects produced in the previous three years. For the profession as a whole, the fair represented recognition of a style that many had embraced. For the jeweler on the Rue de la Paix, it denoted the triumph of the house's natural predispositions and the crystallization of an aesthetic that Cartier embodies to this day. Purity, stylization, elemental form: the house's signature approach and the evolution of the Guirlande style automatically led to Art Deco. Curiosity about other cultures broadened the field of inspiration, giving rise to a new vocabulary of form and color. Already, around 1910, the striking contrast of emerald and lapis lazuli or sapphire opened the way for a chromatic richness expressed not only through color but in the very nature of the stone and its setting. Hard, translucent, transparent, included, engraved... Enamel and onyx, combined with diamonds or rock crystal, transcribed the characteristic black and white of the era. Steel was blackened, as was silver. Turquoise, jade, agate, lapis lazuli, and coral came together in new compositions that remain, a century later, representative of Cartier style: blue and green, blue and violet, orange and green... Plays on gem cuts accentuated a geometric approach. But beyond what might be summed up as "Art Deco style," the era itself was essential to the construction of the Cartier aesthetic. "It gave rise to numerous formal expressions, from the most functionalist to the most decorative," Pierre Rainero observes. "At Cartier, both aspects are present, as well as the most sophisticated savoir-faire in gemstone marquetry and mechanical inspirations premising the screw and nail."







# Diverse Cultures

There are travelogues of every kind. *Some take the form of typescripts, others are written in pencil on small loose sheets that must have followed their owner through intense months of travel,* says Violette Petit, describing the archives left by the Cartier brothers and the house's employees. *"These testimonies, sometimes written on the fly, let the reader relive their adventures."*<sup>1</sup> A salesman's expedition to Asia, Pierre Cartier in Russia, Jacques Cartier in India or Bahrain... These travel narratives also are expressed, universally, without any language barrier, in a vocabulary of stone and metal, by a syntax of color or the relationship of forms. Through figuration as well, and the magic of evocative power. A particular rhythm of coral and onyx is sufficiently red and black to convey the China that inspired it. Ideograms, hieroglyphs, floral symbolism and a new bestiary (koi carp, dragons, chimeras ...) enter the repertoire. The Mogholes culture is evoked when engraved rubies, sapphires and emeralds, brought back from India by Jacques Cartier, give rise to the great family of Tutti Frutti, the multicolored jewels that have constituted the house's identity since the 1920s. Enamel, hard stone marquetry, mother-of-pearl and engravings bring to life Japanese gardens, exotic jungles, arabesques or a view of the Taj Mahal on powder compacts, travel kits or cigarette cases. Whether they are genuine, remounted antiques or the pure fruit of designers' imaginations, both attest to the same curiosity and sincere admiration for objects and cultures. It is rooted in various travels, in the objects that Louis Cartier collected, and in the books in the family library. Of Charles Jacqueau, one of the house's most brilliant designers, who joined Cartier in 1909, Hans Nadelhoffer explains that *"very often it was at the Louvre that he would satisfy his attraction for exoticism. His tastes were universal and kaleidoscopic: an Assyrian temple relief, an Egyptian stele, an interlaced Celtic ornament or a Chinese vase from the "black family," all meticulously recorded in his notebook, would later reappear totally transformed in Cartier's collections [...]. His process of artistic assimilation was stimulated above all by Egyptian, Islamic, Indian, Chinese and Japanese civilizations. In Egypt, the mask-like stylization of faces, the outline of the lotus and simple, architectural cubes interested him most. From India and Persian miniatures, he borrowed stylized plant motifs; from Persian carpets, the central medallion that for Muslims evokes the garden of paradise."*<sup>2</sup>

<sup>1</sup> A. Cartier and Islamic Art in Search of Modernity. Catalogue from the exhibition at the Musée des Arts Décoratifs in Paris. Co-published by MAD/DMA, 2021, p.31.  
<sup>2</sup> B. Cartier. Hans Nadelhoffer. Editions du Regard. 1984. Page 135.







# Of Time And Space

INSIDE THE CARTIER TEMPLE, PAST, PRESENT AND FUTURE BLEND TOGETHER, AND THE WALLS SEEM TO HAVE A SOUL. LIKE SPINNING FATES, A TRIPTYCH OF ARCHITECTS — MOINARD BÉTAILLE, STUDIOPARISIEN AND LAURA GONZALEZ — REWEAVE THE HISTORY OF 13 RUE DE LA PAIX.

### NINON DE MARCELLET

“A convergence of views.” Such are the words Nicolas Vérine, director of Store Design & Planning at Cartier, chooses to describe the profound transformation of spaces and uses at the house’s flagship. Behind this transformation is a triptych of interior designers. At the prow, the agency Moinard Betaille — an expert in the Cartier vocabulary for the past 22 years, having shaped

reception space. What they all have in common: a supreme attention to detail, a true love of craftsmanship and fine art, and a perfect awareness of house codes. Bruno Moinard and Claire Betaille executed the first gestures that would structure the approach to the project, starting with the subtle revival of an iconic attribute of number 13: its noble façade in portor, a black marble veined with pyrite. In the architects’ hands, a modern light bronze replaces the brass that once framed the windows, a delicate revision that revealed the finesse with which the duo would proceed. Their second significant act: creating a skylight toward the back, which unites the store’s six levels by flooding them in sunlight. Around that new patio, Moinard Betaille reconstructed a sumptuous plaster facade whose ornamental arabesques — wisteria vines in full bloom — inevitably evoke the Guirlande style the house cherishes. The rich woodwork of the historic Jean Cocteau and Louis Cartier salons has been carefully restored and repainted, “to preserve, without nostalgia, the memory of the place” while, on the upper floor, the Jeanne Toussaint salon occupies the exact location of La Panthere’s office facing the Rue de la Paix. Everything is a tribute and a reference, from the gold that powdered original wood panels to the curves of the furniture. High jewelry and four new lounges occupy the second floor, a true voyage of discovery of the house’s various influences, with spaces that enhance the brilliance of the creations presented. “We associate jewelry with special moments of emotion. Bringing a piece of jewelry into one’s life means creating magnificent memories for the future; our mission as architects is to design the setting.” Repair and maintenance services, workshops for jewelry artisans, and the Cartier archives: both commemorative

and technical, the spaces designed by Studioparisien are the beating heart of 13 Rue de la Paix. Extreme attention was paid to the third-floor ceilings, whose curved, taut lines, embellished with Haussmann-inspired cornices, evoke the coat of a panther. Further on, coffered ceilings bordered by a frieze reprising the motif of the Paris hobnail, the signature of the Clash line, ensure acoustic comfort and intimacy in the Personalization space. “As Cartier has always done, we have taken classic codes and drawn them into the modern era, using the house’s icons as time machines.” The conception of the jewelry artisans’ workshops raised ergonomic, technical, and acoustic challenges and required that the studio’s architects have an absolute understanding of the artisans’ specific needs. At their request, new workbenches, like those of yesteryear, were crafted in light oak; bird’s-eye maple and silver birch cover walls where busts and other tools will set the scene for certain special guests. At the top sits a conservation space, designed by Studioparisien after invaluable meetings with Violette Petit, director of the Cartier Archives. “So precious, so touching the treasure trove that is the archives steered us toward a design that is both musical and profoundly respectful.” Three distinct spaces were

top floor location give it the feel of a Parisian apartment. The architect enhanced the domestic atmosphere of La Résidence with a savvy mix of precious fabrics, custom rugs and furniture. “It’s a living space for a refined, elegant woman who is open to the world and its cultures.” A woman like Jeanne Toussaint, whose creations deeply inspired Laura Gonzalez; the apartment is imbued with the fantastic bestiary and the plant world the jewelry designer so loved. Adorning every wall in La Résidence is a fresco depicting a flight of exotic birds, while a

### Moinard Betaille

From the ground floor to the second floor, Cartier’s creations and universes (1, 2, 3, 5, 7)

“The story we co-wrote for Cartier is marvelous and unique. As soon as you walk through the doors of number 13, the sun, the source of life, warms the place. The day has dawned: on the floor, a marble mosaic threaded with brass shimmers in every direction, iridescent streaked ceilings shine brilliantly, the leathers in the historic salons have a beautiful sheen. The staircase rises toward the Paris sky, revealing symbols of the house. The walls are sometimes adorned with delicate scales in chiseled staff plaster, at others with sand-colored stone engraved with an oriental motif. In the Ruby Salon, a panther emerges from a toile de Jouy, while a Cartier bracelet, stylized in stone marquetry by Hervé Obligi, sits over the fireplace in the Art Deco salon. As with precious craftsmanship, custom-designed furniture takes architecture to the scale of jewelry: whereas fashion displays are made to be seen from afar, jewelry’s scale calls for display cases that can protect and magnify the jeweler’s creations.”

### Studioparisien

From the third to the fifth floors, customer services, high jewelry ateliers and the Archives (4)

“Cartier’s heritage is based on a style, an art of crafting, a passion for beauty in motion. The new architecture at 13 Rue de la Paix had to signal the brand’s modernity while proposing a decor that respects the spirit of the place. We started with a blank page: of the floors assigned to us, only the original volumes and building stones were preserved. Borrowing from the characteristic audacity of Cartier style, we proceeded to completely overhaul the principle of customer service, and its dedicated space now occupies an entire floor. Beyond aesthetics, we believe the human dimension, generosity and art of entertaining that Cartier cherishes are today an integral part of retail culture. As part of the same process of modernization, we designed the Archives in reverse chronological order: rather than being placed at the beginning of the architectural promenade, they culminate at the top of the building, symbolizing in themselves how the spaces at 13 Rue de la Paix have been reconfigured at the crossroads of time.”

### Laura Gonzalez

On the fifth floor, La Résidence Cartier (6)

“La Résidence is informed by the codes of a private apartment. The omnipresence of decorative objects, shelves filled with books, refined textiles, indirect lighting that creates a warm and intimate atmosphere — nothing here evokes the world of traditional retail. I took inspiration from Cartier icons to unify the spaces at La Résidence and make them unique: a dazzling all-over fresco by Atelier Roma fills the walls with tropical trees; gliding across the onyx top of the table I designed for the dining room are fish in marble marquetry inspired by a brooch from the Fifties. Here and there, zebras appear, a peacock fans his tail... The whole project celebrates a love of beautiful details by borrowing from the classic codes of Parisian architecture. Artisans are at the heart of my design process. Just as Cartier draws on influences from elsewhere and the creative works of the master artisans with whom it collaborates, it is only after working with several people and mixing materials and techniques that my projects come to life.”

the identity of the brand’s largest stores in Paris, London, New York, Tokyo and Milan — designed the reception and sales areas. A second agency, in which Cartier has placed its trust for nearly 15 years, was founded by Laurene Barbier-Tardrew and Romain Jourdan and is called Studioparisien. They designed the floor dedicated to customer service, as well as the fine jewelry ateliers and the storage space for the house’s archives. Lastly, Laura Gonzalez, an eclectic architect who was entrusted with renovating several Cartier boutiques worldwide in 2016, designed La Résidence, an intimate and exclusive

defined: a consultation room, clad in precious wood and topped with an alabaster disk to give the room the ambiance of natural light; an antechamber dedicated to conserving and displaying plaster casts and large-format drawings, and, lastly, a room for fragile documents: minimal, spare, and ultra high-tech. Under the eaves, next to the Archives, stands an unusual element. La Résidence by Laura Gonzalez is a hybrid space that celebrates French art de vivre as well as the art of entertaining. Composed of a dining room, living room, kitchen and winter garden, its proportions and

panther looks on from a screen designed by the architect in collaboration with the Ateliers Gohard and the embroiderer Lucie Touré. For a place to become timeless, intermingling eras is not enough — one must grasp its innate spirit. Which is what Cartier’s three Fates have done together, by revisiting the imaginings of Jeanne and Louis. In recapturing the light of Paris, 13 Rue de la Paix could make Apollinaire’s words its own: “Comes the night sounds the hour / the days go by I remain”...



1. The ground floor staircase. 2. The Louis Cartier salon. 3. The Jeanne Toussaint salon. 4. The Customer Service area. 5. The Flora & Fauna salon. 6. La Résidence. 7. The Atrium. Photography: Laziz Hamani and Fabrice Fouillet.



# Cyrille Vigneron: "It's our mission to make people happy."



Our visit of 13 Rue de la Paix closes with a conversation with Cyrille Vigneron, Cartier's president and CEO since 2016. Closely involved in the metamorphosis of the jeweler's emblematic address, as he was in this special supplement of *Le Figaro*, he revisits the story of that project and explains how the renovated address showcases Cartier's heritage and its contemporary vision. As a man of art and culture, he opens up about his mission and the company's philanthropic initiatives, his commitment to women's empowerment and Environmental, Social, and Governance in general.

### What era in Cartier's rich history represents an anchor for the new boutique at 13 Rue de la Paix?

**Cyrille Vigneron.** - The Rue de la Paix boutique is a journey through time, periods and styles. It is at once 18<sup>th</sup>-century in its interior courtyard - the driveway entrance to the Westminster Hotel, where carriages used to drop off customers, is now the boutique's atrium - 19<sup>th</sup>-century in its architecture, 20<sup>th</sup>-century in its history and 21<sup>st</sup>-century in, for example, La Résidence designed by Laura Gonzalez, which is both completely contemporary and timeless. This store is anchored in the Cartier spirit, which is one of gemstones, eternity, never aging and never ending. It thus becomes timeless by nature because it is not linked to any kind of fashion. It is anchored in all periods of Cartier's history, as jewelry is through stones that are millions of years old, through finishes that are hundreds years old, and through constantly creating new life, as the jeweler's art transforms pieces for customers who will wear them for a time before passing them on in turn...

Part of Louis Cartier and Jeanne Toussaint's work in the early 20<sup>th</sup> century was inspired by very old forms of Islamic art, including Andalusian architecture and stucco, the shapes of cupolas... to create something new, Art Deco. Inspiration wasn't taken from the early 20<sup>th</sup> century, but from much earlier times. Another very important element of their work: reusing ancient pieces such as jade or emeralds carved by the Moghuls in the 18<sup>th</sup> century and reassembling them with contemporary finishes. The age of the stones, the jeweler's craft, and also what the clients do with the pieces, constant modeling and remodeling, are what characterize jewelry. Like a Stradivarius that is, in fact, gradually shaped not only by Stradivarius but by all those who pick it up. Each new violinist must hold it, understand it, adapt to what the instrument is when she inherits it and, as she plays, make it evolve before passing it on to another virtuoso.

For all these reasons, the boutique's renovation doesn't seek to fit into a particular era but to respect all of them. It's the result of all those who have gone before since the beginning, both in the real, physical world, and in the virtual world, which is to say the world of their imagination, their travels, their inspirations.

### What, in these different layers, symbolizes the permanence of the Cartier spirit?

It's the same façade, the same street. We reinstalled it, reinvented it right where it stands: what didn't change is the place. We were all born somewhere, and that point is an important element. Next, what becomes permanent is the building's overall structure and circulation: the

light well we invented. The atrium becomes the anchor of that permanence. But beyond that, the store is already naturally designed to be able to evolve: its decor, its walls, its representation, its ceilings, its lighting... All those elements can be versatile because ultimately they live in the time of use, in the time of what people do with them. In that way, what is permanent is the constant change, in order to always be in phase with one's time, without ever losing sight of what makes the place: the overall architecture, the light, and the people. In short, the only thing that doesn't change, is change itself!

### What makes this boutique unique?

At Cartier, every boutique is a place that is anchored in a city, a street, a building, a history... which makes them all unique.

The façade of the Rue de la Paix is quite neutral, austere: it's an introverted architecture, nothing is apparent at first glance, and you have to be accompanied to discover all the richness inside. Every visit will be different and even frequent visitors will continue to be surprised. It's what Italo Calvino explains in *Why Read the Classics?*: "Every first reading of a classic is really a rereading." Because there's always a feeling of familiarity and that it's never

a first time. Yet when you read it a second time, it's still the first because you discover things you hadn't picked up before: "Every rereading of a classic is as much a voyage of discovery as the first reading." 13 Rue de la Paix will therefore be the classic store par excellence, since it will be the one people discover with the feeling of knowing it already, and at the same time it will surprise those who think they already know it well.

“ At Cartier, every boutique is a place that is anchored in a city, a street, a building, a history... which makes them all unique ”

### As we've seen in these pages, the history of Cartier was also built in London and New York. What does Paris represent today in that three-branched tree?

Cartier today is marked by the influence of Paris, London and New York, but the strongest points in terms of style are linked to Louis Cartier and Jeanne Toussaint, and therefore to Paris. That means the *Tank watch*,

the relationships with Santos-Dumont and Cocteau - and therefore *Trinity* - as well as multiple sources of inspiration such as the Islamic arts, Art Deco, India, the Far East... A major part of what constitutes classic, structured high jewelry comes from that. But important things also came from London in terms of both jewelry and watchmaking. The research done by Jean-Jacques Cartier [son of Jacques] into shaped watches is

fundamental. Today, those are the most sought-after watches at auction, be it the *Tank Cintrée*, the *Crash* or the *Pebble*, which is being re-launched this autumn. They were all designed in London, in fairly small series, but they also define the Cartier style. In New York, there are very structuring elements in jewelry and high jewelry (the gold *parure* in particular), but also a radical point

of view on industrial design, in the 1970s, with Aldo Cipullo, who designed *Love* and *Juste Un Clou*, as well as many collections inspired by the transformation of everyday objects. So, we can see that the Cartier style, with all its positive tension in the quest for pure form or exuberance - you might say in the paradoxes of purity and extravagance, of the unique and the universal, of the everyday object and the spectacular object - has its origins in Paris, as well as in London or New York, and each time in multiple sources of inspiration. Even what comes out of each of the three cities often also comes from elsewhere. Louis Cartier would go to the Museum of Decorative Arts and also collect objects himself (daggers, tablets, boxes) in which he found inspiration. When his brothers Jacques and Pierre [who headed the London and New York branches, respectively] traveled, they brought back lots of sketches and drawings to provide inspiration about what was going on in the Middle East, China or Japan. The history of Cartier Paris brings all of this together in an ensemble that expresses the three branches, the three boutiques, the history of three brothers. It's at once Cartier's birthplace, one of its roots, and the place where the whole house resonates.

### Your clientele is mostly female, and you have committed to supporting women's causes by prioritizing the brand's commitments in various philanthropic areas - notably the Cartier Women's Initiative Awards, and Cartier Philanthropy. Is it a company's responsibility to take a step back from business and get involved in these issues?

Yes, doubly so! First because of the size of the company, but also because of its personality. Being a very large brand with a worldwide presence that reaches - not only, but mainly - women, Cartier has an obligation to take their causes to heart. This house is rooted in the real world and though it sees beauty everywhere, it strives to enhance it even more. We don't make useful things; we make decorative ones. And these objects with no vital use serve another purpose that is also very human, which is on the level of self-expression, of gifts, of symbolism. We therefore have a responsibility to beauty. From there, beauty is in the eye of the beholder, in a nail, in a screw, in industrial elements... It can be found in all the cultures of the world and transformed by the jeweler's magic into objects of desire. But if we see beauty everywhere, if we speak to singular men and women, to their own individuality, then we can't approach the world with unhearing ears or with rose-tinted glasses: we must see it as it is. This, in point of fact, gives us the responsibility of acting in the real world to try and make it more beautiful. Not just through the things we make, but also through the actions we take, for the causes that are meaningful to us. We can't embrace them all, but women's causes are sufficiently important to invest in them significantly - whether it's for empowerment, women's rights, gender equality, parity... or by supporting communities of committed women like social entrepreneurs. With Cartier Philanthropy, we help the most vulnerable, who are very often women or children living in countries that are in crisis.

### Culture and the environment are also two major themes of your commitment: what coherence do you see between those different areas of support?

The issue that has become central to the entire profession and to all of humanity is the environment. The natural environment in general, the footprint we have, the problems created by human activity, global warming, pollution, biodiversity and the social environment in the broadest sense. Because the meaning of responsibility is evolving: it's not only a question of being responsible in one's own organization, but throughout the entire supply chain, upstream and downstream. Which means that companies' responsibility extends to the entire value chain, not only from the mine to the sales floor but also to everything about a product's life after



it's sold. Which implies addressing it ourselves as well as acting in coalition with other companies. Hence our participation in the Responsible Jewelry Council and in new transparency initiatives. When you are a major player in your field and you care about what's going on around you, you can't turn away from important issues that concern us all, such as the environment, biodiversity or the human environment, since these issues can only be solved if everyone gets involved. Cartier's artistic commitment in general is linked to the question of our cultural worldview. The best way to see the world is through artists and original creation. Either through art, or through art and science in parallel, since the two can have much stronger overlapping domains than one might think. Taking an artistic look at a slightly

It also opens our eyes to a reality that we had not necessarily seen, allowing us in turn to pass it on and make it live, to act.

### As you've explained, various cultures are an infinite source of inspiration for Cartier. How would you define the expression of a culture?

The first characteristic element is a respectful outlook: whether cultural or aesthetic, it is without preconceived judgment. Plus, a willingness to understand cultures as they are, in their authenticity, allows us to avoid the simple traps of expressing a Western perception of things that are foreign to it. If we draw a Chinese dragon, it will be a real Chinese dragon: we will find the established

transposing them. One shouldn't be afraid, in a way, of creating transpositions, connections, and dialogues between cultures.

### You often speak of wanting to make people happy. How is that a jeweler's mission today?

Happiness is both a state, a feeling (we are happy, we feel happy) and a dynamic (a desire to be happy, an action to become happy). The process of setting the pursuit of happiness into motion is already an element of happiness. Love as such is perhaps the most important element of happiness, and at Cartier we can only make signs of love. But those are tangible elements that underscore the intangible feelings of those who offer them and those who wear them. At that point, we can speak of communion in happiness, with the tangible sign of a gift. Like self-satisfying curiosity (the more curious we are, the more we want to see things, and the more we see, the more we want to see new things: curiosity is sustained simultaneously with inspiration), happiness is also a positive contagion that enriches itself. Being happy is perhaps a vocation: it means having all the best qualities, being patient, composed, determined... Undeniably, being in a good mood and being happy require more energy and talent than one might imagine, but it's a mission for us to make people happy, and it starts with being happy oneself.

“ This house is rooted in the real world and though it sees beauty everywhere, it strives to enhance it even more ”

obscure scientific cause in fact makes it much more human. The Cartier Foundation for Contemporary Art is therefore interested not only in contemporary artists, and how they see the world, but also in the connection between art, mathematics and science. The most successful recent exhibitions were either those by little-known artists like Ron Mueck, who has a very singular style, or collective exhibitions that give artists and scientists carte blanche to express things that are important to them or which address the problems of the world around us, for example in the exhibitions "Trees" or "The Great Animal Orchestra." This dual look at culture, as seen by artists and by science, enlightens us about an aesthetic vision of the world or the societal changes they imply.

number of claws, the posture, how it presents itself, how its head is turned... Art is in itself a source of infinite inspiration and even slightly hybrid transpositions can have great power. While Monet was interested in Japanese art and owned prints by Hiroshige, Utamaro and Hokusai, he designed his little pond solely with the idea of what a Japanese garden might be, in a very strong but also a very free way, with an ensemble of connections between trees, bridges, flowers, willows... And his art, which was so enlivened by his garden, then had a great influence on Japanese culture and inspired lots of Japanese artists. You could say that that approach also characterizes ours: a respectful view of things is also a deep source of inspiration for

Photography, Fabrice Foullet. Abecedary background, Antoine Pivdori © Cartier, Lucie & Simon. Abecedary Jewels, credits and rights © Cartier. Image of UNE photographed by Grégoire Alexandre. Atrium photograph by Lutz Hamann. Styling by Marion Jolivet. Dries van Noten shirt. Panthère bracelet © Cartier. Photographs of Jewels on pages 7 and 9 by Grégoire Alexandre. Artistic Direction, Christophe Brunnquell.

A decorative footer with a colorful floral pattern. It features a grid of boxes containing letters and text: C: Cadences of a Heart, that Charms and Charms. A: A Spirit, Amour, Affection, Attraction, Endearing, Attentive. R: Like a Reverie, A Renovation? No, A Revolution, a Reintention, a Renaissance. T: T as in Time, Ever Tantalizing Temptation, So Touching, T as in Toujours, You and me, Forever. I: Inevitable, Indispensable, Inimitable, The Inspiration of Infinite Imagination. E: Evident Emotion Taking Flight Ever and Again. R: Rhyme and Reason, Laughter Returns, We Rejoice in Reuniting. At 13 Rue de la Paix. by Cyrille Vigneron