HARPER'S BAZAAR

Harper's BAZAAR

MAY 2026 £6.99



SHOCK OF THE NEW
The avant-garde world of Elsa Schiaparelli

ALL OF US STRANGERS
Why family feuds are on the rise

DAY TRIPPER
Our editor dabbles in the new psychedelics

SHE'S BACK!

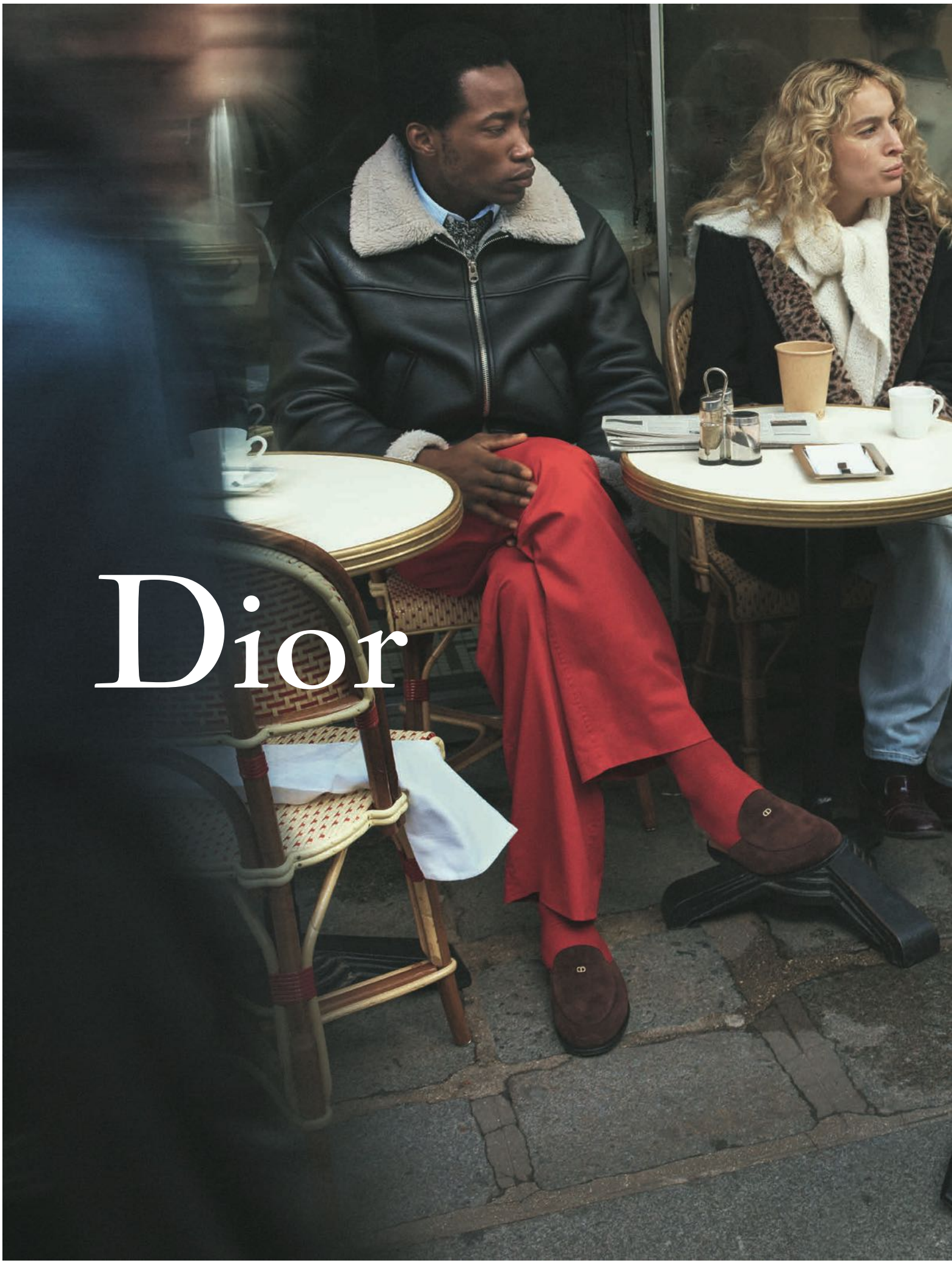
Anne Hathaway on stardom, self-acceptance and the sequel we've all been waiting for

HEARST 9 771751 159170 05 >

MAY 2026

THE POWER OF WOMEN

HEARST


Dior



CHANEL

THE CHANEL 25 HANDBAG



CHANEL

THE CHANEL 25 HANDBAG





Tiffany.co.uk | © 2026 T&CO.


HardWear by Tiffany
A symbol of love's strength.





CELINE

PARIS



loropiana.com



Loro Piana



Marisa Abela

omegawatches.com

my little secret



SEAMASTER #AQUATERRA 30 MM
Co-Axial Master Chronometer

OMEGA



OVERSEAS DUAL TIME CARDINAL POINTS – NORTH
Reference 7930V
41 mm, titanium



VACHERON CONSTANTIN
GENÈVE

ONE OF
NOT MANY.

Van Cleef & Arpels

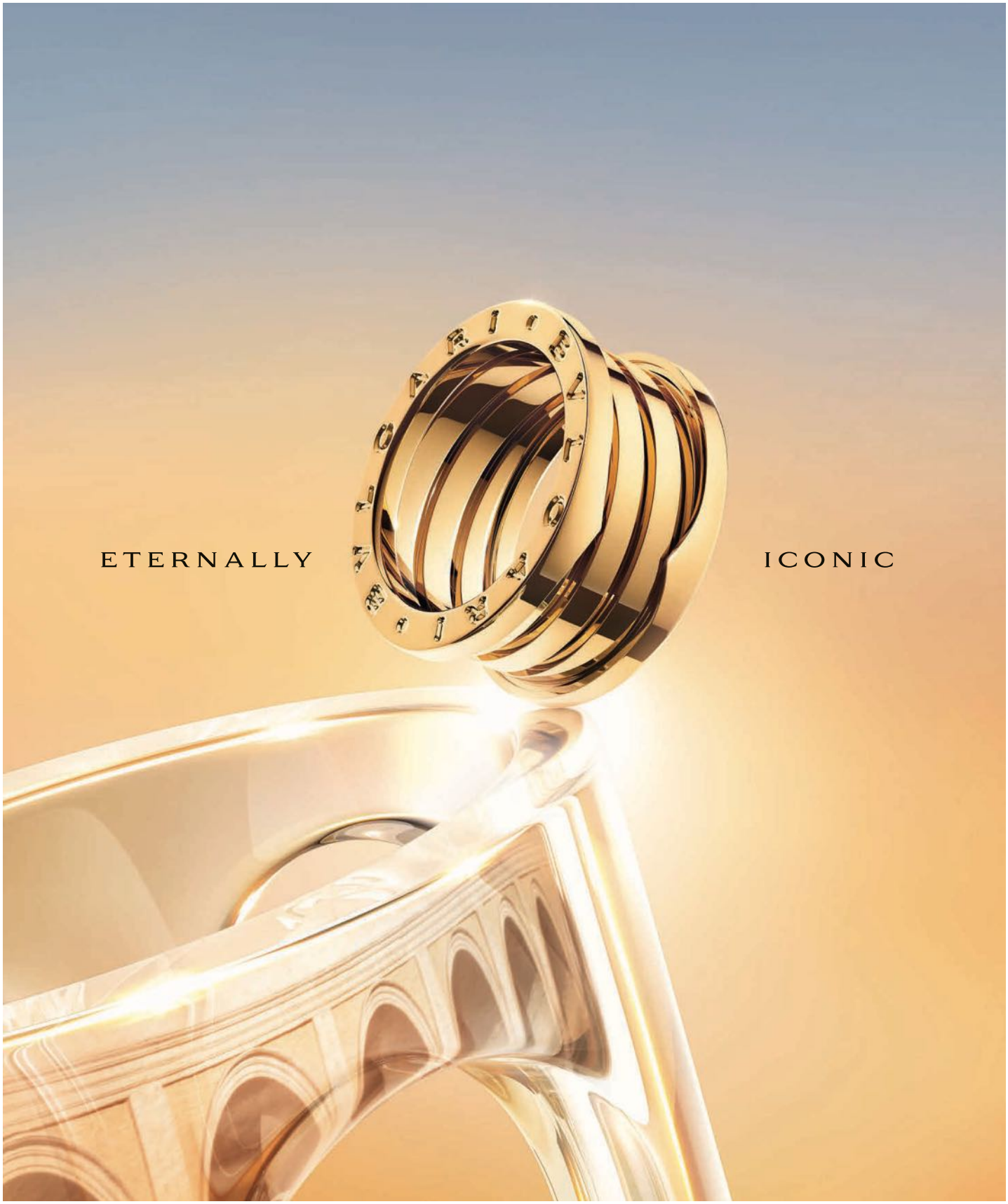
Haute Joaillerie, place Vendôme since 1906



New Bond Street - Harrods - Selfridges
vancleefarpels.com



Lucky Spring
Clip



BVLGARI

ROMA 1884

B·ZERO1 COLLECTION

Harper's BAZAAR

LYDIA SLATER
Editor-in-chief, Harper's Bazaar and Harpersbazaar.com/uk

Executive assistant to the editor-in-chief ELLIE HENNIKER-HORN
Deputy editor FRANCES HEDGES

Editorial business director CONNIE OSBORNE
Director of operations, Hearst UK SOPHIE WILKINSON
Workflow director CARLY LEVY
Editorial business manager JESSICA BORGES
Acting editorial business manager DELILAH MOSES

FASHION
Group fashion, watches and jewellery director AVRIL MAIR
Bookings director LAURA NICHOLSON
Bookings editor TOM CASEY
Bookings assistant AMELIA GRIMSHAW
Fashion editor HOLLY GORST
Shopping editor GRACE CLARKE
Fashion assistants NINA GAHRÉN WILLIAMSON, GAL KLEIN, HADYA TUOFIQ
Acting fashion assistant OLIVIA SANDFORD-WILSON
Contributing fashion editors MIRANDA ALMOND, LEITH CLARK, CRYSTALLE COX, CHARLIE HARRINGTON, CATHY KASTERINE

FEATURES
Features and special-projects director HELENA LEE
Features editor CHARLOTTE BROOK
Commissioning editor BROOKE THEIS
Membership director MARIE-CLAIRE CHAPPET
Contributing literary editor ERICA WAGNER

TALENT
Group entertainment director LOTTIE LUMSDEN
Entertainment editor (luxury) OLIVIA BLAIR
Entertainment editor (special projects) and acting entertainment editor (luxury) NICOLA FAHEY
Entertainment booker NATALIE ZANNIKOS *Acting entertainment booker* FURVAH SHAH

BEAUTY AND HEALTH
Group beauty director KATY YOUNG
Beauty editor MEDINA AZALDIN
Beauty writer KATIE WITHINGTON
Beauty assistant URMI PANDIT

EDITORIAL PRODUCTION
Group chief sub-editor/Production editor, International (Luxury) & Homes DOM PRICE
Chief sub-editors AMY DAVIES-ADAMS, MICHELE JAMESON
Deputy chief sub-editors CAMILLA REDMOND, KIRTEY VERMA
Sub-editors KATIE BAXTER, DINA NAGAPETYANTS, DANIELLA PARETE CLARKE, FIONA SURFLEET

ART
Group creative director ZOYA KALEEVA
Art director LISA BARLOW-WRIGHT
Acting art director CHARLOTTE WALLACE
Art editor EMILY LORD
Senior designer LILY PICHON FLANNERY
Designers LUCY JACKSON, MIA JUNGREIS

PICTURES
Photography director JESSICA HARRISON
Picture production editor GEMMA ROBERTS
Picture editor ABI HOLLISTER
Picture assistant LEILA FREDRICHSEN
Picture intern LARA IQBAL GILLING

DIGITAL
Multiplatform director SARAH KARMALI
Fashion-features editor AMY DE KLERK
Acting fashion-features editor HANNAH BANKS-WALKER
Multiplatform beauty director AMELIA BELL
Multiplatform writer HANNAH THOMPSON
Head of social media, luxury AMY BREWSTER
Senior editor, luxury ecommerce ROBERTA SCHROEDER
Acting senior editor, luxury ecommerce ESTHER COOMBES

CONTRIBUTING EDITORS
ELLA ALEXANDER, LISA ARMSTRONG, HANNAH BETTS, RAVINDER BHOGAL, HELENA BONHAM CARTER, MARISSA BOURKE, MARIE-CLAIRE CHAPPET, LAUREN CUTHBERTSON, ELIZABETH DAY, ES DEVLIN, SOPHIE ELMHIRST, HELEN FIELDING, TERESA FITZHERBERT, GALA GORDON, KATY HESSEL, LUBAINA HIMID, ANNA MURPHY, JULIET NICOLSON, ANDREW O'HAGAN, JUSTINE PICARDIE, HANNAH RIDLEY, ELIF SHAFAK, SASHA SLATER, NAZANIN ZAGHARI-RATCLIFFE

CONTRIBUTING PHOTOGRAPHERS
CAMILLA AKRANS, LUC BRAQUET, RACHEL LOUISE BROWN, SIMON BROWN, BETINA DU TOIT, DAVID FERRUA, BOO GEORGE, PAMELA HANSON, EMMA HARDY, ERIK MADIGAN HECK, OLIVER HOLMS, KENSINGTON LEVERNE, ALEXI LUBOMIRSKI, KATE MARTIN, THERESA MARX, JEM MITCHELL, ERDEM MORALIOGLU, RICHARD PHIBBS, PIP, AGATA POSPIESZYNSKA, DAVID ROEMER, KARIM SADLI, JOSH SHINNER, PHILIP SINDEN, SOPHIA SPRING, EMMA SUMMERTON, FIONA TORRE, IONA WOLFF, PAUL ZAK

Harper's Bazaar ISSN 0141-0547 is published 10 times a year by Hearst UK c/o Express Mag, 12 Nepco Way, Plattsburgh, NY, 12903. Periodicals postage paid at Plattsburgh, NY. POSTMASTER: send address changes to Harper's Bazaar c/o Express Mag, PO Box 2769, Plattsburgh, NY 12901-0239. Harper's Bazaar is distributed by Frontline Ltd, Peterborough (01733 555161). Sole agents for Australia and New Zealand: Gordon & Gotch (Australasia) Ltd. Agents for South Africa: Central News Agency Ltd. Copyright © Hearst Magazines UK, May 2026, Issue No 4/10. We regret that any free gifts, supplements, books or other items included with the magazine when it is sold in the UK are not available with copies purchased outside the UK.

ipso. Regulated

SHARON DAVIES-RIDGEWAY
Portfolio director, luxury

CLIENT SALES
Chief commercial officer ALEX UNITT
Senior vice president, Hearst global solutions GIANLUCA ENA

Chief luxury officer JACQUELINE EUWE
Head of client partners JAMIE DOUBLEDAY
Senior client-development partner ANDREA HARRIS
Senior commercial and agency partner AMY BROWN
Lead client partner, global luxury ANNA KETTER

Client partner, luxury MARIA IORDANOU
Client partner, watches and jewellery ANNA O'SULLIVAN
Client partner, autos MICHELLE PAGLIARULO
Client partner, beauty FRANCESCA SAGE
Client director, luxury SHAUNA CALLAHAN
Global luxury director STEPH TOMLINSON

HEARST MADE
Branded-content director ISABEL FREDERIX
Chief commercial sub-editor LYNDSEY HEFFERNAN
Creative director MAIREAD GLEESON
Branded-content lead REISS SMITH

PR & COMMUNICATIONS
Director of PR and communications ALISON FORTH
Head of PR and communications BEN BOLTON
PR partner (brand portfolio) CRISTINA WYATT

PRODUCTION
Head of print planning KATHRYN FAIRBAIRN
Production manager STEPHEN OSBORNE

HEARST UK
Chief executive officer KATIE VANNECK-SMITH
Chief financial officer JULIEN LITZELMANN
Chief customer officer DAVID ROBINSON
MD content TOBY WISEMAN
Director of people and culture JOHN ATHANASIOU

Hearst Magazines UK, the trading name of the National Magazine Company Ltd, House of Hearst, 30 Panton Street, London SW1Y 4AJ (www.hearst.co.uk; www.harpersbazaar.com/uk).

HEARST MAGAZINES INTERNATIONAL
President, Hearst Magazines International JONATHAN WRIGHT
Senior vice-president/global editorial and brand director KIM ST CLAIR BODDEN
Vice president, digital strategy BETSY FAST
Vice president, global brand development ALI ABELSON
Vice president, media licensing sales JOE MARTIN
Global editorial and brand director ELÉONORE MARCHAND

FOR ADVERTISING AND EVENTS ENQUIRIES, EMAIL
sharon.davies-ridgeway@hearst.co.uk
FOR GENERAL ENQUIRIES, RING 020 7439 5000

Already a subscriber? Visit hearstmagazines.co.uk/managemyaccount to update your contact details, renew your subscription and find out when your next issue is due to be delivered. Contact us at hearstmagazines.co.uk/contact-us. Ring us on 01858 438880 or email hearst@subscription.co.uk; lines are open weekdays, 8am–9.30pm; Saturdays, 8am–4pm. You can also contact us regarding back issues, special editions and beauty boxes.

INTERNATIONAL EDITIONS
ARABIA, AUSTRALIA, BRAZIL, CHINA, CZECH REPUBLIC, ECUADOR, FRANCE, GERMANY, GREECE, HONG KONG, INDIA, INDONESIA, ITALY, JAPAN, KAZAKHSTAN, KOREA, MALAYSIA, MEXICO, NETHERLANDS, QATAR, SAUDI, SERBIA, SINGAPORE, SPAIN, TAIWAN, THAILAND, TURKEY, UKRAINE, UNITED STATES, VIETNAM

Harper's Bazaar is a member of the Independent Press Standards Organisation (which regulates the UK's magazine and newspaper industry) and we abide by the Editors' Code of Practice. To make a complaint, contact complaints@hearst.co.uk or visit hearst.co.uk/hearst-magazines-uk-complaints-procedure. If we are unable to resolve your complaint, or if you would like more information about IPSO or the Editors' Code, contact IPSO on 0300 123 2220, or visit ipso.co.uk.

Magazine printed by Wyndeham Roche, Victoria Business Park, Roche, St Austell, PL26 8LX. Covers printed by the Westdale Press Ltd, 70 Portmanmoor Industrial Estate, East Moors, Cardiff, CF24 5HB.
Harper's Bazaar is fully protected by copyright, and nothing may be reprinted wholly or in part without permission.

HEARST MAGAZINES UK ENVIRONMENTAL STATEMENT
All paper used to make this magazine is from sustainable sources in Scandinavia, and we encourage our suppliers to join an accredited green scheme. Magazines are now fully recyclable. By recycling magazines, you can help to reduce waste and add to the 5.5 million tonnes of paper already recycled by the UK paper industry each year. Before you recycle your magazine, please ensure that you remove all plastic wrapping, free gifts and samples. If you are unable to participate in a recycling scheme, then why not pass your magazine on to a local hospital or charity?


miu
miu


miu miu
miumiu.com

Contents



104

Anne Hathaway wears Givenchy by Sarah Burton in this month's cover story

STYLE

33 10 THINGS WE LOVE
Camel co-ords, a show-stopping hat, a sleek black mac and an LBJ…

39 STYLE FILE
The make-up guru Bobbi Brown on art, entertaining and her fashion icons

40 A CLASSIC REBORN
Why the latest Tod's collection is led by a loafer

ACCESSORIES

43 ON POINT
Chic bags, belts, heels and hats in dusty pink, sunshine yellow and uplifting shades of blue

JEWELLERY

50 BALANCING ACT
The season's most scintillating new designs, from aquatic diamonds at Graff to avian sapphires at Chaumet

AT WORK

62 A DEEP CALLING
The marine explorer Sylvia Earle on her 70 years of underwater activism. Plus: news, advice and resources to turbocharge your career

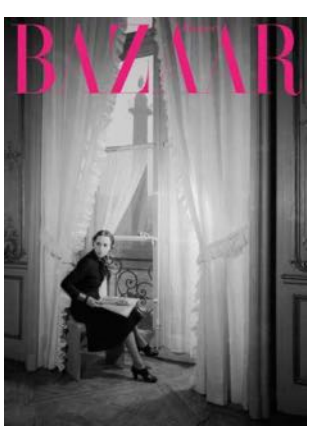
LIVING

67 ARTISTS IN RESIDENCE
A Living special: we step inside the elegant homes of Gary Hume and Georgie Hopton, and Lulu Guinness. Plus: gorgeous gardens, benevolent design and much more…

TALKING POINTS

91 LIBERATION MOVEMENT
The cultural highlights of the month, including captivating spring reads, Paapa Essiedu's love-lorn priest, V&A East's treasure-trove, Michaela Yearwood-Dan's dazzling expressionism and Tudor feminism on the stage





YOU CAN DOWNLOAD DIGITAL ISSUES VIA READLY OR APPLE NEWS+

For details of how to subscribe, turn to page 89

COVER LOOKS Far left: Anne Hathaway wears leather jacket, £5,790, Balenciaga. Gold necklace, from a selection; gold earrings, £9,700, both Bulgari. Styled by Beat Bolliger. Hair by Orlando Pita at Orlo Salon. Make-up by Fulvia Farolfi, using Chanel. Manicure by Gina Eppolito, using Londontown. Photograph by Inez & Vinoodh. Near left (limited-edition cover available exclusively at the V&A South Kensington): courtesy of RMN-Grand Palais, photograph by François Kollar/Dist Photo Scala, Florence

PHOTOGRAPHS: INEZ & VINOODH, ERIK MADIGAN HECK

FEATURES

104 THE NEXT CHAPTER
Our cover star Anne Hathaway on hard work, *The Devil Wears Prada 2* and finding a new gear at 40

134 SHOCK TACTICS
As a new exhibition celebrates Elsa Schiaparelli, *Justine Picardie* examines the legacy of the audacious Surrealist

150 MISSING PERSONS
Hannah Betts considers the pitfalls of cutting ties with a family member

154 RIPPLE EFFECT
The female philanthropists working to make our world a better place

FASHION

116 HOTHOUSE FLOWER
Tropical prints and bold colour bloom under glass at Kew

140 OUT OF THE SHADOWS
Step into the spotlight in the season's most sophisticated couture creations

BEAUTY

162 REACH NEW HIGHS
Lydia Slater tries mind-altering procedures without the chemicals

166 THE EDIT
The best refillable make-up products

167 BEAUTY MOODBOARD
The sweet inspiration behind Jean Paul Gaultier's latest heavenly scent

168 WHAT KATY DOES
Bazaar's beauty director shares her expert advice

ESCAPE

174 WILD IMAGINATION
The novelist *Jesse Burton* visits South Africa's Western Cape, a location that has lived long in her mind's eye

179 INSIDER'S GUIDE
The actor *Regé-Jean Page*'s favourite haunts in Tuscany

REGULARS

28 EDITOR'S LETTER

30 CONTRIBUTORS

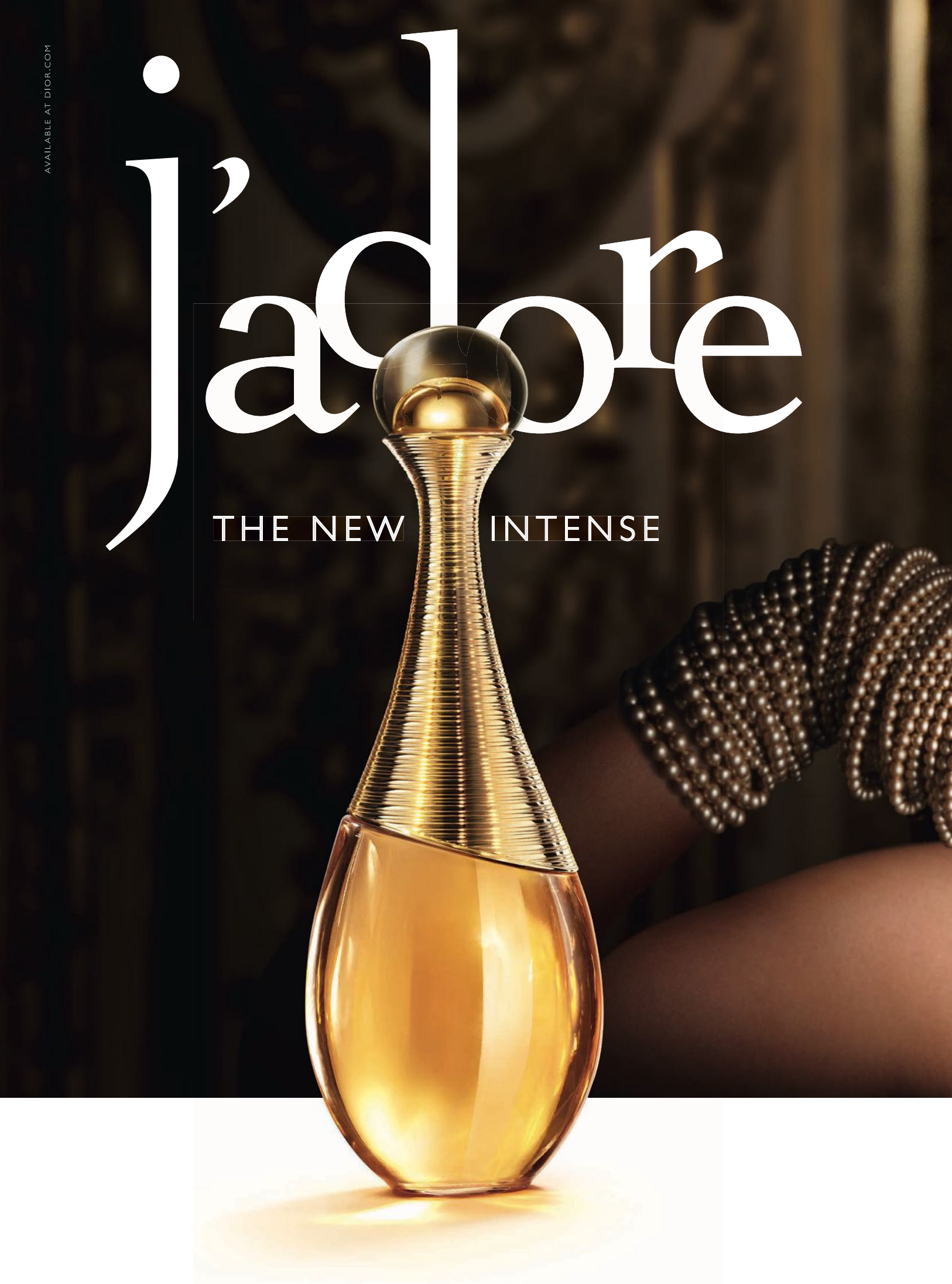
180 FLASH! Inside Charles Finch and Chanel's star-studded Baftas party

196 WHY DON'T YOU… pick up the perfect handbag for gathering nuts in May?



116

Diana Li wears Chanel in 'Hothouse flower'


AVAILABLE AT DIOR.COM
j'adore
THE NEW INTENSE



DIOR

Editor's letter



A McQueen look from 'Hothouse flower' (page 116)

I'm writing this in the departure lounge at Linate airport, after a whirlwind few days at the ready-to-wear shows in Milan. For reasons I can't explain, this particular Fashion Week always seems to coincide with seismic global events – from Russia's invasion of Ukraine and the start of the Covid-19 pandemic to today's toxic mix of Epstein revelations, war in the Middle East and a meltdown in the British establishment. In such turbulent times, it is easy for commentators to dismiss fashion as frivolous. As a *Bazaar* reader, you, I'm sure, see what they miss: that it reflects our collective mood and offers reassuring proof that beauty still matters, spiritually and economically. Or, as one editor-in-chief memorably declared of a certain 'lumpy' blue jumper, it 'represents millions of dollars and countless jobs'. That media maven was, of course, the glacial Miranda Priestly in 2006's *The Devil Wears Prada*. With the long-anticipated sequel finally on our screens, we reunite with its star Anne Hathaway, as she reprises her role as Andy – now a mature woman navigating a transformed and financially challenged media landscape.

It's said to be very different, but the truth is that, even in the boom years, the original film was as much fantasy as Hathaway's turn as Mia in *The Princess Diaries*. I have (happily) never witnessed anyone hurl a coat at an assistant's head. Nor have I (less happily) encountered a fashion cupboard lined with serried ranks of designer handbags and Chanel suits for the taking; at best, it's got boxes of tights and underwear. Other aspects of the world of fashion have certainly improved in the intervening years, particularly the industry's commitment to sustainability, which is woven throughout our May issue – though *Bazaar* has always eschewed fast fashion in favour of timeless investment pieces, epitomised in



THIS MONTH, I ENJOYED...
Eggs for breakfast with Privé *(caviarhouse-prunier.co.uk)*
'Turner & Constable' *(tate.org.uk)*
Grape hyacinths in my window box



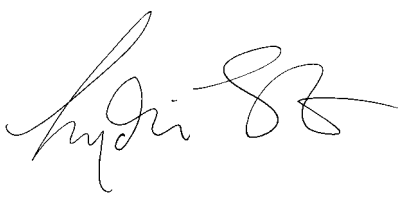


Anne Hathaway wears Hermès and Bulgari High Jewellery (page 104)

this issue by the exquisite gowns photographed by Johnny Dufort in our couture story on page 140.

Meanwhile, as a landmark exhibition of her work opens at the V&A, we celebrate the groundbreaking Elsa Schiaparelli and explore her close ties to this magazine (from page 134) – our special collectors'-edition cover is on sale at the museum if you want to track down a copy.

All this, alongside our first interiors special, starting on page 67, and an investigation into the new female face of philanthropy on page 154. On the pages that follow, I hope you will find both clarity and escape, and a reminder that creativity remains one of our most enduring forms of optimism.



LYDIA SLATER EDITOR-IN-CHIEF



EDITOR'S CHOICES

Gabriela Hearst is my top pick for sustainable style combined with effortless polish, to feel good inside and out.

Harper's BAZAAR PRIVÉ

JOIN THE CLUB: APPLY NOW TO *HARPER'S BAZAAR* PRIVÉ

Our exclusive community of dynamic women brings you inside the magazine for invitation-only dinners, elegant parties, art and literary events and high-level discussions. Scan the QR code to find out more.

PHOTOGRAPHS: INEZ & VINOODH, ERIK MADIGAN HECK, RICHARD PHIBBS

Contributors



SYLVIA EARLE

'I can't wait to see what's out there that I haven't seen before,' says the 90-year-old oceanographer Sylvia Earle. The first female chief scientist of the National Oceanic and Atmospheric Administration, she founded Mission Blue to create protected areas of ocean around the world – the importance of which she reflects on in At Work.

An unforgettable encounter with nature 'When I was diving in the Florida Keys a few years ago, a young lobster tiptoed up to my face and, with long antennae, began touching my hair, ears and mask while making gentle purring sounds.'

The house you wish you lived in 'The 1960s Sealab, during the early days of underwater habitation. At first, women were not allowed to go in there.'

The change you're glad you made 'After years of avoiding news reporters, I have been rewarded many times over by the response to my attempts to be a voice for nature.'



PAAPA ESSIEDU

After playing Hamlet in the RSC's 2016 production, Essiedu took the male lead in the TV series *I May Destroy You*. He has since starred in dramas including *Gangs of London* and *The Capture*. In Talking Points, he discusses playing a priest in Channel 4's *Falling*.

An unforgettable encounter with nature 'Going to Lake Windermere for the first time. I saw the grandiosity and the stillness of it all, and it made me burst into tears. It's epic.'

The house you wish you lived in 'I veer between wanting to live in Soho and a cottage by the sea on an empty beach…'

An embarrassing confession 'None. No shame. I don't get embarrassed about anything.'

RAMLA ALI

The British-Somali boxer became the first in her sport to represent Somalia at the Olympics in 2021. Since then, she has written a book detailing her life lessons and, last year, her biopic was released, starring Jasmine Jobson. She also founded the Ramla Ali Sisters Club in 2018, to support women in the sport, which she talks about in 'Ripple effect'.

The house you wish you lived in 'The one in *Parasite*. I'm really into architecture and it is incredible.'

The change you're glad you made 'I cut out dairy and gluten, and I feel wonderful.'

An embarrassing confession 'Ages ago, I met Damson Idris. I went up to him and said, "Oh my God, I love you. You're amazing in *Snowfall*!" And he just started laughing at me. Quite embarrassing.'





LULU GUINNESS

Since launching her brand in 1989, Guinness has created whimsical handbags – from her top-handle floristry basket to her now-iconic lip-shaped clutch – beloved by stars including Kate Moss, Helena Bonham Carter and Alexa Chung. In this issue's interiors special, she invites us into her gloriously colourful Cotswold home.

An unforgettable encounter with nature 'Watching the seasons change since moving to the Cotswolds. Everything I can see from the house is green – when I spend time away from greenery, I droop a little.'

The house you wish you lived in 'One of Cecil Beaton's homes would be lovely – or Peggy Guggenheim's palace in Venice.'

The change you're glad you made 'Getting married after 20 years and coming back to my brand to work as a designer.'

An embarrassing confession 'I'm completely inept at getting onto Zoom calls!'

WORDS BY BROOKE THEIS. PHOTOGRAPHS: © ROLEX/CARLES CARABÍ, CHANNEL 4, SHAUN JAMES COX, BEN PARKS


DOLCE & GABBANA


RAINDANCE
BOODLES
1798

BAZAAR
style

EDITED BY
AVRIL MAIR



1

THE LITTLE BLACK JACKET

Whether you dress it up or down, you're bound to find yourself wearing this Tory Burch design on rotation.

Crepe jacket, £1,695, leather belt, £220, both Tory Burch. Cotton shirt, £100, With Nothing Underneath. Viscose trousers, £90, DKNY. White gold and diamond necklace, from a selection, Tasaki

10 things we love

Invest in a capsule collection of beautifully crafted pieces that will transcend the seasons

PHOTOGRAPHS BY MAGNUS LECHNER STYLED BY HOLLY GORST



3 THE SPRING COAT

Lighten your palette but stay cocooned in this versatile piece, which can be worn buttoned up or as a cape.

Wool coat, £1,525, Herno. White gold and diamond earrings, £9,150, Tasaki

2 THE MATCHING SET

Give a masterclass in monochrome dressing in Toteme's cowl-neck shirt and trousers, both in a soft off-white shade.

Linen-mix top; matching trousers, £510 each; calf-skin sandals, £530, all Toteme

MAGNUS LECHNER



4

THE PATTERNED COVER-UP

Bring nature into your wardrobe courtesy of Etro's exquisite floral-print coat.

Wool and mohair coat, from a selection, Etro

5

THE WAIST-CINCHER

Silver or brown, woven or braided, with tassels or a buckle: how you tie your outfit together is up to you.

Leather belt (top), £351; metal belt, £801, both Etro. Earrings, stylist's own



THE TEXTURED TOP

Tap in to the season's trend for tactility with Tod's embroidered leather jacket, best paired with oversize hoops.

Leather jacket, from a selection, Tod's. Rose gold and diamond earrings, £2,210, Kismet by Milka. Stud earrings, stylist's own



7 THE MULTI-TASKING SET

Take the plunge in summer black – it will carry you through daytime park strolls, weekend lunches and evening cocktails.

Viscose top, £745; matching trousers, £495, both Tove. Satin heels, £1,195, Manolo Blahnik

8 THE THROW-ON TRENCH

The classic gabardine design will never go out of fashion – choose black rather than beige for a modern, urban edge.

Cotton trench-coat, £790, Marina Rinaldi. Platinum and diamond earrings, £10,300, Tasaki. Leather bag, about £545, Francesco Biasia

MAGNUS LECHNER



THE RETURN OF THE HAT

Don't wait for Royal Ascot to embrace millinery: a big, bold headpiece is a serious statement of style intent.

Felt hat, £5,380, Loro Piana. Rose gold and diamond ear cuff, £1,460, Kismet by Milka

10

THE CAMEL CO-ORDS

For a softer, more feminine take on traditional suiting, try Alberta Ferretti's matching jacket and trousers – a quiet expression of refinement.

Viscose jacket, about £1,445; matching trousers; silk scarf top, £580 each, all Alberta Ferretti

WORDS BY FRANCES HEDGES. HAIR BY HIROSHI MATSUSHITA, USING LIVING PROOF. MAKE-UP BY NINA SAGRI, USING CHANEL LES BEIGES 2026 COLLECTION AND NO 1 DE CHANEL BODY SERUM-IN-MIST. MANICURE BY NINA SAGRI, USING ESSIE. STYLIST'S ASSISTANT: NINA GAHREN. WILLIAMSON. MODEL: LOTTIE MORRIS AT VIVA MODEL MANAGEMENT

MAGNUS LECHNER

STYLE FILE

BOBBI BROWN

The legendary make-up artist and founder of Jones Road Beauty stays loyal to Chanel, swears by brown eyeliner and starts her day with a dose of puppy love



My fashion icon is… Jennifer Aniston, or Phoebe Philo in her Celine days.

The items in my wardrobe that I couldn't live without are… my Prada loafers. They are the first expensive thing I ever bought and are still my favourite.

My best fashion investment is… my collection of Chanel jackets. I've been buying them for about 20 years and never give them away. They don't go out of style and make me feel put together, even when I'm wearing jeans.

The pieces of jewellery that mean the most to me are… my engagement ring and my charm necklace.

My style signature is... classic, comfortable and a little boyish.

At my dream dinner party… my husband would serve caviar with cucumbers as an appetiser and cook pasta with baby clams. For dessert, we'd have delicious berries and whipped cream.

And I'd invite… Stanley Tucci, the radio personality Charlamagne tha God, Michelle Obama, Catherine, Princess of Wales, and my husband and children.

My most used beauty product is... Jones Road's the Best Pencil in Brown. I use it as a liner, on my eyelids as eyeshadow and to fill in brows.

On my bedside table are… magnesium oil scented with lavender – it helps me relax – and my iPad. I check the world news before bed every night.

My favourite book is… Liz Murray's *Breaking Night*. I recently listened to Barry Diller's memoir *Who Knew* on audiobook and I love Keith McNally's *I Regret Almost Everything*.

My favourite family memory is… of being on vacation in the Bahamas. We go every year for my birthday; it's a tradition that has grown alongside our family, which makes it even more special.

The rule I live by is... just be nice.

My morning routine is… I pet my dog, who sleeps next to me, go down and drink some water, make myself an espresso and open my iPad.

My favourite work of art is… I'm a big Andy Warhol fan, and the only thing that I own is a dollar bill that he signed. I think it cost 100 dollars, but I thought it was so cool.

The wellness ritual I prioritise is… movement, because it supports both body and mind. I see my trainer twice a week to do weights and try to fit in yoga when I can. I walk for more than an hour a day, and that's when I make business calls or catch up with friends.

The indulgence I can't live without is… my Human Touch massage chair. It feels like having a shiatsu session.

The songs that get me on the dancefloor are… the ones played at weddings, by artists like Usher and Biggie Smalls.

My last meal on Earth would be... the best bread, butter, cheese, French fries, sushi or steak tartare.

STILL BOBBI BY BOBBI BROWN (£22, BLOOMSBURY) IS OUT NOW. PHOTOGRAPH: AMY LOMBARD



A classic reborn

The legendary Tod's Gommino, Princess Diana's loafer of choice, has inspired the brand's latest collection

PHOTOGRAPHS BY KEIR LAIRD STYLED BY GRACE CLARKE







Above: leather coat, £7,430; matching skirt, £3,295; matching bag, £2,130; matching loafers, £695; cotton-blend knit top, £745, all Tod's. Above right: leather jacket, £9,315; matching mini-dress (just seen), £3,670; matching bag, £1,945, all Tod's. Right: leather top, £3,295; matching skirt, £5,550; matching bag, £2,680; matching loafers, £790, all Tod's. Opposite: jacket; dress, both as before; leather loafers, £640, all Tod's

In the 1990s, Diana, Princess of Wales, was regularly seen sporting a pair of Tod's Gommino loafers. Their low-key elegance punctuated her wardrobe, and they are now the springboard for the brand's spring/summer 2026 collection. The signature pebbles have been reimagined in metal as well as inspiring the delicate perforated design that appears on the new iteration of the loafers. Meanwhile, elegant stitching makes for dynamic details on the jacket and handbag seams. Leather, Tod's hero material, takes centre-stage in the form of meticulously crafted garments, including the T Timeless handbag. Elsewhere, tops, dresses, skirts and overcoats patterned with stripes evoke the enduring glamour of summers by the sea. BROOKE THEIS



MALLORY

EXCEPTIONAL JEWELLERY SINCE 1898

1-5 BRIDGE STREET, BATH BA2 4AP
+44 (0)1225 788800

WWW.MALLORY-JEWELLERS.COM

BAZAAR

accessories

EDITED BY
AVRIL MAIR



From a selection, Valentino Garavani

On point

Sharpen up springtime looks with scintillating bags, sunglasses and sandals in the shades of the season

PHOTOGRAPHS BY PAUL ZAK
STYLED BY HADYA TUOFIQ


£539, Dior
Belt, £2,350, Celine
£3,100, Bottega Veneta
£3,390, Balenciaga
£2,350, Givenchy by Sarah Burton
£450, Valentino Garavani
Bracelet, £800, Hermès
£930, Dior
£6,600, Chanel
£170, Giorgio Armani
£1,035, Cartier
£1,750, McQueen
£320, Toteme
£570, Hermès
£4,410, Chopard
£700, Jacquemus
£910, Ferragamo
£1,971, Etro
£795, Polo Ralph Lauren
Belt, £400, Chloé
Bag charm, £310, Gucci
£2,090, Prada
£220, Vivienne Westwood at Net-a-Porter
£595, Wales Bonner

SWAROVSKI.COM



Sunshine state

Brighter days call for Givenchy's lemon-hued heels and zingy yellow accoutrements



£1,483, Givenchy by Sarah Burton

PAUL ZAK



£1,190, Alaïa



£550, Neous



£4,750, Bulgari



£1,150, Tiffany & Co



Necklace, £6,075, Chanel



£1,270, Ferragamo



£1,730, Khaite



£460, Oscar de la Renta



Brooch, £95, Weekend Max Mara



Scarf, £120, Weekend Max Mara



£350, Loewe

£1,950, Gucci

Bangle, £4,550, Cartier



Bag, about £1,265, Carolina Herrera



Key ring, £165, Tory Burch



£4,180, Chaumet



£1,060, Chanel



From a selection, Van Cleef & Arpels



£435, Burberry



£1,045, Proenza Schouler at Net-a-Porter



£190, Louis Vuitton



Bag charm, £355, Fendi



£550, Tod's



£750, Manolo Blahnik

Blue skies up ahead

Breeze your way towards summer with Giorgio Armani's whimsical tote



£2,300, Giorgio Armani

PAUL ZAK


£55, Polo Ralph Lauren
£650, Celine
£423, Paula Rowan
£480, Chanel
£3,990, Bottega Veneta
£3,400, Fendi
£1,770, Khaite
£1,290, Maison Margiela
Hair clip, £325, Celine
£3,000, Dolce & Gabbana
£990, Chanel
£3,900, Tiffany & Co
£8,100, Chaumet
Scarf, £450, Gucci
£340, Dior
£1,300, Tory Burch
Wallet, £270, Dries Van Noten
£2,040, Chloé
£435, Le Monde Béryl
£330, Fendi
£550, Giorgio Armani
£11,000, Bulgari
£190, Tory Burch
£470, Prada at Selfridges
£695, Dolce & Gabbana

Balancing act

With its pure precision and clean lines, Cartier's En Equilibre collection is a dazzling display of craftsmanship



Necklace, from a selection, Cartier En Equilibre collection

Cartier presented its high jewellery in Paris alongside archival Cartier Collection gems, perfectly illustrating the synergy that always exists between the maison's historic and contemporary creations. The latest chapter in the En Equilibre collection is simple and striking – though, of course, this exercise in control illustrates exquisite savoir-faire, the jewels placed in each piece with almost imperceptible settings. The pièce de résistance is the Splendea necklace, which brings together 34 perfectly matched diamonds – already an exceptional feat – then enhances them in a pure ribbon of light. AVRIL MAIR

PHOTOGRAPH: COURTESY OF CARTIER



Earrings; ring; tiara; brooches, all from a selection, Chaumet Envol collection

Flights of fancy

Chaumet brings a heritage motif to soaring life

During Paris Haute Couture Week in February, Chaumet opened its archive to editors for the first time, showcasing an extraordinary 1910 tiara with articulated wings that was once owned by the art patron and heiress Gertrude Vanderbilt Whitney. Winged motifs have been part of Chaumet's precious offering since the turn of the 19th century; Whitney's headpiece, which morphs into two brooches, inspired a similar design in the maison's latest high-jewellery collection, Envol, that features near-navy Madagascan sapphires accented with a vivid dégradé of blue enamel. It transforms into a jewelled mask as well as clips, while a matching necklace can be worn in multiple surprising ways. AM

PHOTOGRAPHS: COURTESY OF CHAUMET



Necklace and earrings, from a selection, Dior Joaillerie Rose des Vents collection

Celestial spheres

Dior's revered Rose des Vents line goes interstellar

Inspired by a mosaic that adorned the floor of Christian Dior's childhood home in Granville, Rose des Vents is a beloved pillar of Dior Joaillerie. Now, more than a decade after its launch, the collection has been enriched by the artistic director Victoire de Castellane, with new pieces introducing colour for the first time. A tribute to Dior's passion for magical thinking, Rose Céleste adds moon and sun symbols to the eight-pointed star, all adorned with gemstones in vibrant hues: green and orange agates, sapphires, garnets, pink opals and turquoises, along with golden mother-of-pearl. AM

PHOTOGRAPHS: COURTESY OF DIOR



Toi et Moi rings, from a selection, De Beers Riverborn collection

Sparkling waters

Juxtaposing uncut and polished precious stones, these one-off pieces by De Beers tell the story of their diamonds' riverbed origins

Taking as its theme the transformative power of water, the new Riverborn collection by De Beers is beautifully grounded in a narrative between origin and community. Comprising 12 unique pieces crafted in collaboration with GemFair – an initiative to empower and support artisanal communities – the designs are inspired by the riverbeds where these traceable diamonds are discovered. Stars of the show are the bold Toi et Moi rings, which exceptionally pair both raw and faceted diamonds in sculptural silhouettes. AM

PHOTOGRAPH: COURTESY OF DE BEERS



Earrings; necklace, both, from a selection, Graff High Jewellery

Flow state



Immerse yourself in the rare beauty of Graff's collection of sapphire-studded aquatic designs

The London heritage jeweller Graff took 'the moment a single droplet meets a still, iridescent pool of water' as the inspiration for its latest high-jewellery collection, a celebration of rarity and artistry revealed in Paris during the couture shows. The hero of the suite is a choker of almost 2,000 diamonds, with a 31-carat emerald-cut unheated blue sapphire at its heart, from which pear-shaped diamonds and sapphires ripple outwards. Matching earrings similarly cascade with jewels, including the central five-carat sapphires. Together, the pieces capture a sense of elegant fluidity, expressed in precious form. AM

PHOTOGRAPHS: COURTESY OF GRAFF


TISSOT
SWISS WATCHES SINCE 1853
TISSOT
1853
SWISS MADE
TISSOT SRV

Chasing rainbows

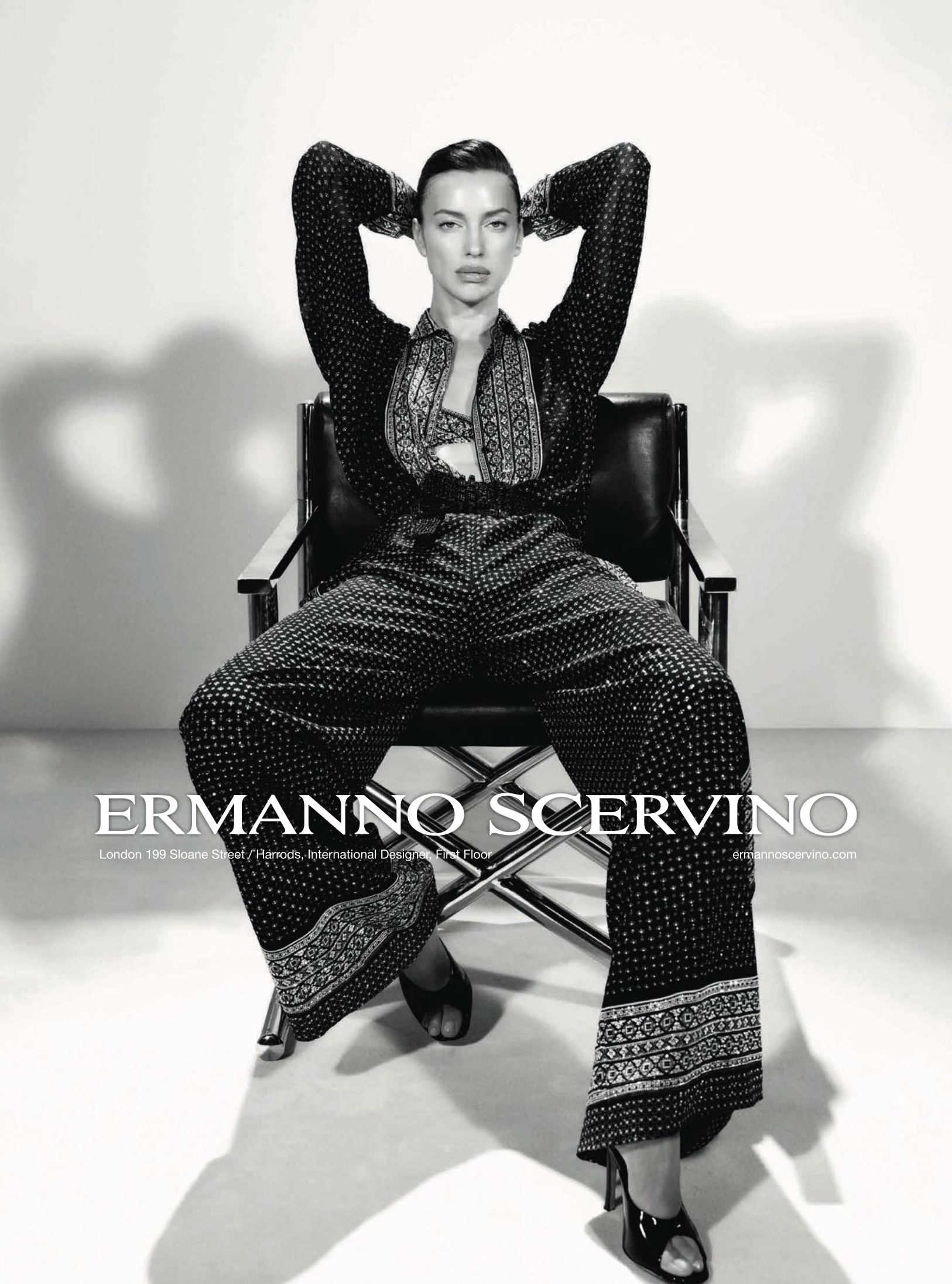


All pieces, from a selection, Ariana Grande x Swarovski collection

This colourful new collaboration captures the natural world at its most magical

Designed by Ariana Grande with Swarovski's global creative director Giovanna Engelbert, this capsule collection is a shimmering ode to flora and fauna. Dragonflies, butterflies and flowers are embellished with multicoloured stones and delicate crystal pearls, inspired by the shifting light and iridescent hues of the aurora borealis. 'We wanted to make something that brings more colour, wonder and playfulness into our everyday lives,' Grande says of the collaboration, her second with the brand, 'as well as reminding us to appreciate the beauty that constantly surrounds us.' AM

PHOTOGRAPHS: COURTESY OF SWAROVSKI


ERMANNO SCERVINO
London 199 Sloane Street / Harrods, International Designer, First Floor
ermannoscervino.com



WLTP: 17.6-23.0 kWh/100 km and CO_2: 0 g/km.

Polestar 3



Book a test drive at polestar.com



British luxury brands support nearly half a million jobs nationwide

Walpole

Promoting, protecting and developing the business of British luxury

thewalpole.co.uk

Kathryn Sargent, bespoke tailoring, London. Shot by Sam Walton

BAZAAR
at work

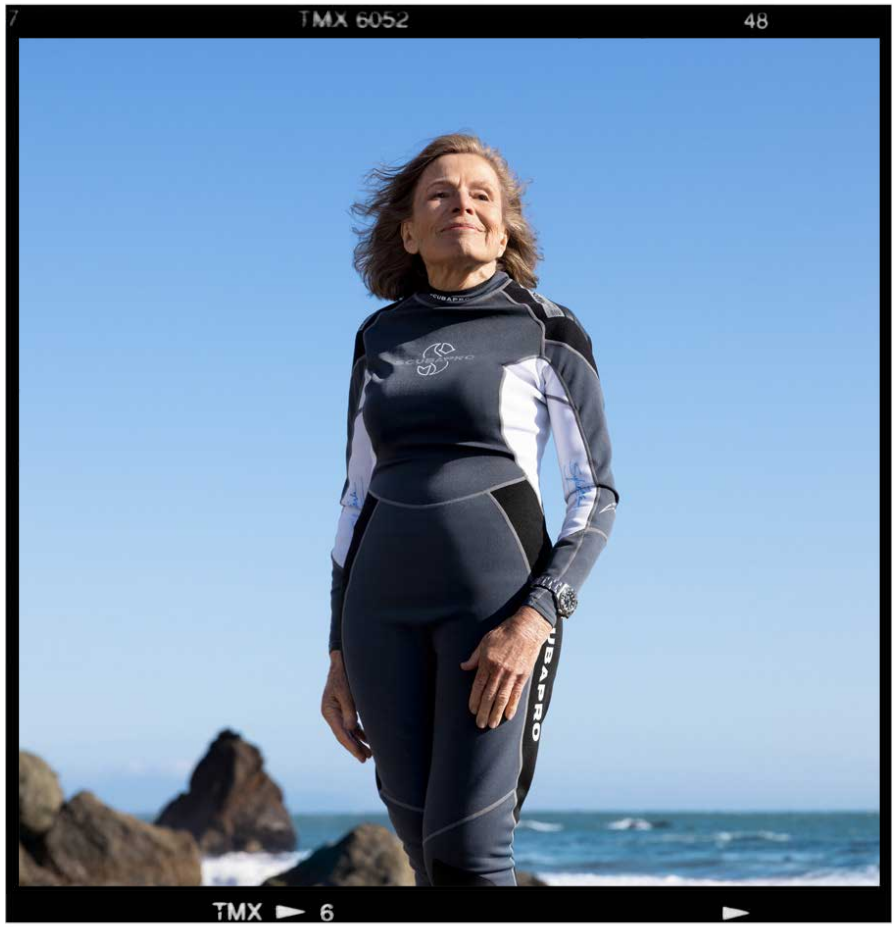
EDITED BY
BROOKE THEIS

Best foot forward

The trailblazing marine biologist Sylvia Earle on protecting our oceans. Plus: how to use AI without climate guilt; our edit of chic, eco-conscious handbags; and a week in the life of the Women's Aid CEO

PHOTOGRAPH: SILVIA DRAZ. STYLED BY: GRACE CLARKE. HAIR BY LEWIS STANFORD AT EIGHTEEN MANAGEMENT, USING L'ORÉAL PROFESSIONNEL TECNI.ART. MAKE-UP BY EOIN WHELAN, USING BY TERRY. MANICURE BY HAYLEY EVANS-SMITH, USING ESSIE. STYLIST'S ASSISTANT: OLIVIA SANDFORD-WILSON. MODEL: CHENG XIN AT ELITE MODEL MANAGEMENT

Wool jacket, £4,700; matching trousers, £1,600; silk shirt, £1,690; matching scarf, £360; leather slippers, from a selection, all Bottega Veneta. Leather diary, £250, Smythson



A DEEP CALLING

Sylvia Earle has spent 70 years exploring marine life across the world. She tells *Brooke Theis* why her mission to protect the future of our oceans is about turning hope into action

'KNOWLEDGE IS NEVER A WASTE,' SAYS SYLVIA EARLE, THE MARINE scientist whose understanding of the ocean is rivalled by few. Over a seven-decade career, the 90-year-old has led more than 100 expeditions, logged over 7,000 hours underwater – and set records that have reshaped how we explore sea life.

In 1979, Earle became the first person to walk untethered on the ocean floor, 1,250 feet beneath the surface off the coast of O'ahu, Hawaii. Encased in an armoured diving suit that could sustain 600 pounds of pressure for every square inch, she spent two-and-a-half hours exploring the seabed alone. The feat not only proved that the limits of underwater technology could be pushed further, but also earned her the moniker 'Her Deepness'.

It was one of many firsts set by Earle, who has broken barriers in a male-dominated field. She was the first woman to serve as the chief scientist of the US National Oceanic and Atmospheric Administration; she achieved the deepest solo submersible descent by a woman in 1985; and, before all that, in 1970, she led the inaugural all-female team of aquanauts in the government-funded Tektite II experiment. She was excluded from the original due to her sex.

'The notice to apply made no mention that it would be an all-boy team,' she recalls, when we meet in Geneva at the headquarters of Rolex, a brand that has supported her work since 1982. 'They were so confident that no woman would apply.' The mission involved scientists living on the ocean floor for weeks, studying ecosystems while monitoring human performance under diving conditions. Earle had developed a research proposal with three male colleagues – all fish specialists, while she focused on seaweed. The project was approved; her participation was not. 'The idea that we would live together underwater was just not acceptable,' she says. 'It prompted big conversations about whether there should or should not be women as a part of this programme.'

These discussions led to the introduction of a parallel female mission, which Earle was asked to lead. 'There were five of us,' she says. 'Four scientists and one engineer, and we spent two weeks doing something that really was transformative.' Cohabitating under the sea, the team began to observe marine life in new ways. 'I think about Jane Goodall living among chimpanzees, coming to know them as individuals. We started to see that fish have faces and

characters, like every creature does. When the sun rises, they come together to swim around and spend the day together – and then at night, they go off to their separate bunks. I didn't know fish did that until I got to be there with them.' While the research produced vital data, media coverage fixated on trivialities: the team's average height and weight, how they would manage sharing one hairdryer in their capsule. Some newspapers dubbed them 'the aqua-babes'.

Indeed, the sexism Earle faced was rarely subtle. 'At school, I was told that I shouldn't get [university] funding, because I would just get married and have kids,' she says. 'It was just normal to think that women were somehow lesser, because they're smaller, or not as able to do the things that men can do.' Regardless, she won a scholarship to Florida State University, not far away from where her family had moved to from New Jersey when she was 12.

This was where, in 1953, she tried scuba diving for the first time. The equipment was primitive: no buoyancy compensators, no gauges, not even a compass. 'The teacher had somehow managed to get two of the first scuba tanks in the US,' she remembers. 'My instructions were, "Breathe naturally – and don't stop breathing."' Marine technology would soon evolve at pace, particularly during the 1970s, when underwater exploration drew comparisons with space travel. 'How do you breathe underwater with a self-contained supply of air?' she asks, rhetorically. 'Well, how do you breathe in space?'

Storytelling reinforced her sense of wonder. *The Sea Around Us* (1951) by the marine biologist Rachel Carson proved formative, as did William Beebe's *Half Mile Down* (1934), in which the ecologist describes descending 1,000 metres in a hand-made submersible. 'He was able to witness life that always lives in the dark, below where sunlight shines. His descriptions entranced me and stuck with me,' she says. Earle was so inspired that, in 1986, she worked on a design for a clear acrylic submarine to descend half a mile and see those creatures first-hand.

Earle still regularly dives, her passion for which remains strong as ever. 'I can't wait to see what's out there that I haven't seen before; to observe new creatures and get to know them – who they are, how they live – and what can be done to make sure that they don't disappear.' Her job now, as she sees it, is to relay the devastating changes she has seen the planet endure in her lifetime. 'When I arrived, there were two billion people here, and today there are eight billion. The ocean is getting more acidic. Coral reefs, oysters, clams, phytoplankton – their world is changing because of us. We need to take care of it.'

Oceans represent nearly three-quarters of the Earth's surface and harbour most of its biodiversity. Yet, in the past century, commercially exploited fish species have declined by 90 per cent, half of coral reefs have disappeared or seriously declined, and hundreds of coastal dead zones have developed. This reality underpins Earle's ocean-protection initiative Mission Blue – bolstered by Rolex's Perpetual Planet conservation programme – which she founded after winning the TED Prize in 2009 for her 'vision to spark global change'. Mission Blue aims to establish an international network of marine-protected 'hope spots': ecologically important regions of the ocean, vital to the preservation of species and the health of marine environments. Individuals and community organisations can nominate areas for hope-spot status, which are then reviewed by a body comprised of marine scientists and policy experts. 'I started Mission Blue with the goal of inspiring people to care, protecting areas not just through governments, but through public will,' she says.





Above: Sylvia Earle emerging from the JIM Atmospheric Diving Suit in 1979. Left: the marine scientist inspects coral and sponge growth on a pier on Bonaire island in 2017

'We have to take care of nature as if our lives depend on it, because they do'

Mission Blue's ambition is to safeguard 30 per cent of the world's oceans by 2030 – the Marine Conservation Institute's target for ocean health. Today, there are 168 hope spots worldwide, with more added each year, contributing to three per cent of what the MCI deems to be 'fully or highly protected' waters.

When asked about the greatest threat facing the ocean, her answer is unequivocal. 'Us humans, full stop. What we put in. What we take out.' She pauses. 'We've normalised destruction without thinking about who these creatures are, or how essential they are to keeping the ocean – and ourselves – alive.' We are at breaking point, but her message remains hopeful. 'Never again will we have a better chance to safeguard the future. We have to take care of nature as if our lives depend on it, because they do.'

Sylvia Earle knows better than most the wonders the ocean holds – and with more than 80 per cent of it still to be explored, perhaps further profound discoveries are yet to come. 'The most important thing I've learnt is the magnitude of what we still have to learn,' she says. 'We are in the greatest era of exploration ever.' □

PHOTOGRAPHS: © ROLEX/CARLES CARABÍ, © AL GIDDINGS, © ROLEX/© DAVID DOUBILET

REPORT

HOW GREEN IS YOUR TECH?

Marie-Claire Chappet on what we can do to mitigate the ecological effects of AI

WHEN WE THINK CONSCIOUSLY ABOUT OUR ENVIRONMENTAL IMPACT, how often – if ever – do we factor in our technology use? Yet, this is a consideration we ought all to have in mind. 'Deciding to do a search using AI should be no different from deciding whether or not to take a flight,' says Sam Goodall, the CEO of Cambridge Cleantech, a company that helps to scale up green technology. Because the simple truth is that both hardware and software can have enormously damaging effects on the planet.

We know by now that power stores, such as the batteries within our laptops and smartphones, are ecologically problematic. But a less obvious source of potential harm is an online tool: an AI chatbot or a Large Language Model (LLM). These depend on big data centres and servers that run continuously, consuming vast amounts of electricity and requiring significant volumes of water to cool their systems. Other digital services, such as search engines, have already begun to combat this issue. Google has invested more than £2.75 billion in clean-energy solutions since 2010 and is one of many digital businesses increasingly supported by renewables. The new kid on the block, AI, currently lacks comparable regulation.

'AI is potentially where the biggest footprint is when it comes to land degradation, biodiversity loss and water consumption,' says Sally Radwan, the chief digital officer of the UN Environment Programme. 'I would love for there to be an AI footprint like the carbon footprint: a good indicator of whether you are really damaging the Earth by doing something or if you can offset it somehow. Imagine if we had that for every time someone uses ChatGPT to generate a cat video…'

There's still plenty we can do to make our everyday use more environmentally friendly. Radwan recommends three actions: looking at smaller language models, such as Google's Gemini Nano or Mistral 7B, which are localised to the specific nature of your enquiry and necessitate fewer computational resources. She also advises not replacing your phone or laptop every two years and checking the energy efficiency of any product you buy.

> 'Deciding to search using AI should be no different from deciding to take a flight'

Goodall adds that leveraging your purchasing power by buying from brands that are demonstrating best practice – Microsoft, for example, is creating data centres that work on a closed-loop system, recirculating a cooling fluid instead of using fresh water – is also key to improving the bigger picture. 'If you can contribute to consumer expectation, there's some evidence that the Googles and Amazons of this world respond to that,' he explains.

Indeed, Goodall's company supports 'clean' technology, such as Nyobolt: an initiative creating energy-saving battery systems for big businesses. It is at the forefront of ensuring that the large tech firms of the future are as climate-conscious as possible. With many start-ups now actively striving to have a positive impact, we're on the path to a greener future. But real progress will require transparency, regulation and, crucially, asking ourselves with every click: what could this cost the planet? □

CLEAN UP YOUR ACT

Ways to reduce your online footprint

ENERGY SAVING TRUST
Compare the efficiency of your hardware with this site.
energysavingtrust.org.uk

HUGGING FACE
Use this platform to track the approximate climate impact of different AI models.
huggingface.co

ECOSIA
This search engine puts its profits towards climate action and runs on energy-efficient AI.
ecosia.org



WORKING LUNCH

RESTAURANT ST BARTS FARRINGDON

Opposite London's oldest parish church in Smithfield, Restaurant St Barts is a source of respite amid the city's bustle. Polished but not stiff – it holds both a Michelin star and a Michelin Green star – it's an ideal choice when you need to impress and still get down to business. I arrived harried and hungry – afflictions that soon dissipated as I was welcomed and presented with delicious bites of oyster mushrooms with roasted yeast, and warm soda bread with whipped butter. If your schedule is tight, order the great-value business menu, which showcases mains of mallard with sunflower seed sauce or pea and miso monkfish, with a dessert of black koji and barley tart. *restaurant-stbarts.co.uk* BROOKE THEIS

MY WORKING LIFE

FARAH NAZEER

The Women's Aid CEO campaigns to eliminate domestic violence from our society

I joined Women's Aid in 2021. It was the week that Sarah Everard was murdered by a serving police officer. No matter how bad things get at work, I remain motivated, because everything we do is to prevent domestic abuse and support survivors.

My alarm goes off at 6am. I always start the day by reading the news because everything that happens in the wider world, economically, environmentally or in terms of tech innovation, has an impact on women's rights.



All my commitments for the week ahead go into my big paper diary. I look at what I need to get out of each day – what I hope to achieve for the organisation, for women, for the people we serve – and identify pressure points in my schedule.

Life is busy, so I lean in to tech. I want to be as time-efficient as possible and the right tools can help. I use the organisational app Todoist, do all my banking and shopping online, read Apple News and digitise notes.

Three days a week, I am out and about. Typically, this involves meeting with survivors of domestic abuse to understand what they need us to do at Women's Aid and what government action is necessary to get them through the trauma.

For the rest of the week, I work remotely. My desk set-up is minimal. I have a set of 'Simplicity Cards' from the School of Life that contain reflective questions to ask yourself. I get them out if things are a bit overwhelming and they make me stop and change my mindset for a second.

The hardest part of my week is when I can't achieve what I want. Currently, 60 per cent of women and children are stuck in abusive situations because they can't get to safety when they need it. I'm trying to bring down the refusal rate for women referred to refuges. At the moment, the figure is static and it is a really difficult thing to live with. That's why I'm always advocating for survivors, raising awareness and meeting with ministers, employers and the media.

Usually, it's about 7.30pm when I finish work (I would not advise this). But I set the boundary of not working on a weekend, unless it's absolutely urgent. As a leader, I'm always telling people around me that they need to look after themselves and prioritise their self-care, and then I don't do it myself. I'm trying to change that, because it's really important to model the right things, particularly for women to be able to work well.



£550, DeMellier

£1,850, Métier

HANDLE WITH CARE

Ethically made bags to elevate your working wardrobe



£750, Aspinal of London

£575, Strathberry

PHOTOGRAPHS: NATHAN NEEVE, CLAIRE BALLARD


Carafe
24,99
H&M HOME
hm.com/home

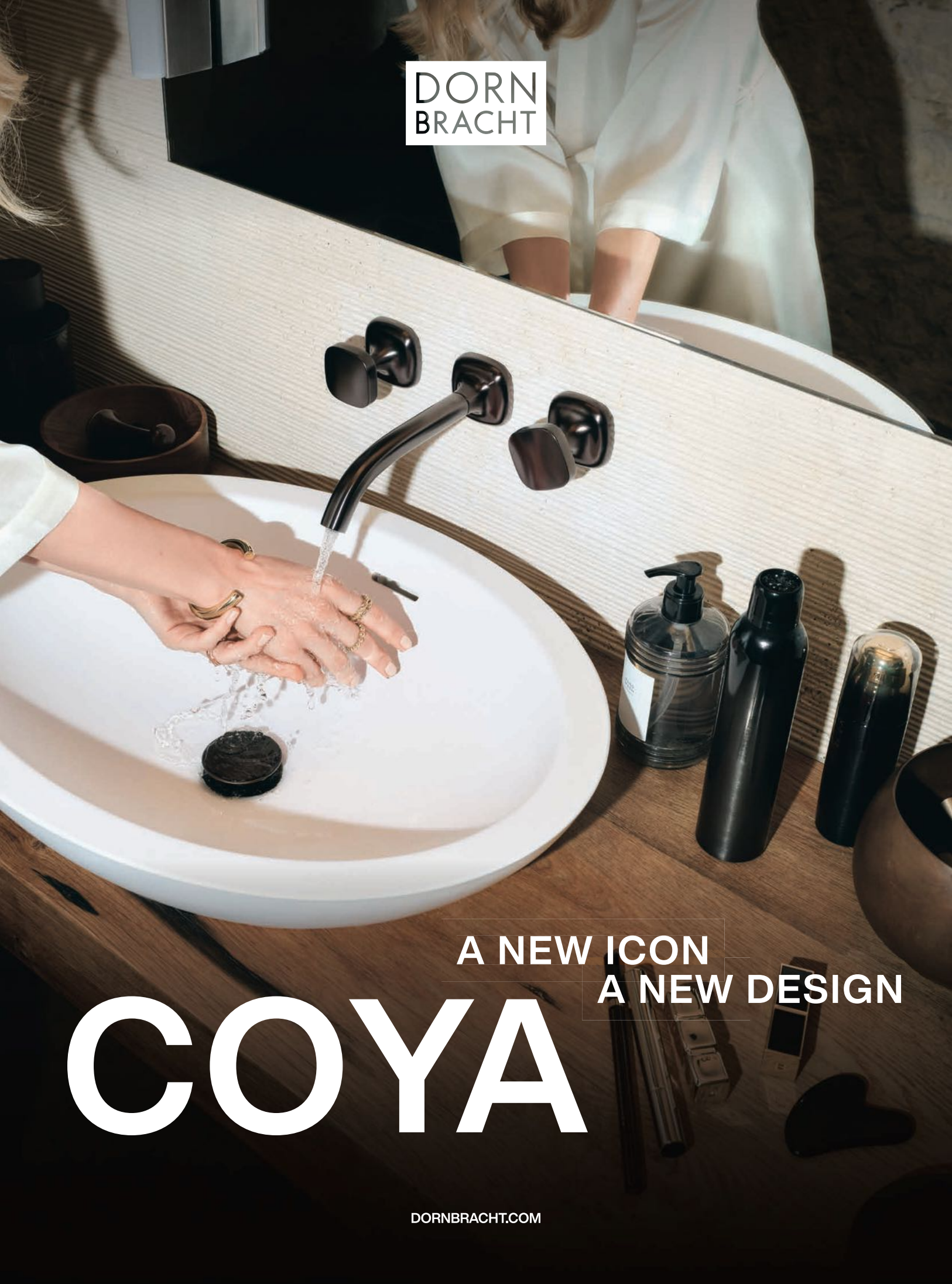
Harper's
BAZAAR
LIVING SPECIAL

FEATURING:
Lulu Guinness
Ai Weiwei
Ben Pentreath
Rita Konig
Nina Campbell
Cordelia de Castellane
Kelly Hoppen
Tola Ojuolape
Kit Kemp
Simone Brewster
Luke Edward Hall



Artists in RESIDENCE

Gary Hume and Georgie Hopton
at home in Bloomsbury


DORN
BRACHT
A NEW ICON
A NEW DESIGN
COYA
DORNBRACHT.COM

Editor's letter



What makes a house a home? For some, it's the art on the walls; for others, a perfectly plumped cushion or a cookbook propped up on an easel. For me, it's my collection of magazines, proudly displayed on the bookshelves as a monument to the power of print. The point is, an interior is personal, which is why I envisaged this special section not as an instruction manual for designing your home, but as a set of viewpoints belonging to tastemakers I admire. You'll find inspiration from an artist duo's Bloomsbury townhouse and a designer's Cotswold manor; recommendations of little-known antique stores from which to source hidden gems; and ideas for how to recreate a cottage-garden aesthetic in a small space. So, whether you're planning a full-scale renovation or just changing the objects on your mantelpiece, here's to making a home that's all your own.

Frances Hedges

A few of MY FAVOURITE *things*



This hallway by Pandora Taylor gives a new meaning to 'dramatic entrance'.

I'm coveting Albion Nord's beautiful brass and leather magazine rack, £2,275.



I love Yodezeen's raw, earthy interiors for Alta restaurant in Soho.





I'm giving my bedroom an *Alice in Wonderland* makeover with this Flora Black lamp, £139.



LIVING

In the ISSUE

Blueprint
The brilliant brands, interiors experts and design updates to know

Memoir
A writer shares the story-book start to her new life in the Suffolk countryside

Directory
Insiders reveal trade secrets for procuring treasured finds

Gardens
How to embrace the wild, from grand spaces to backyard plots

Homes
Through the keyholes of a country estate and an urban sanctuary

Shopping
Curate a sylvan oasis with wooden designs and verdant textiles

ARTWORKS ON THE COVER, FROM LEFT: *LIFE JACKET* (2018); *SCHOOL HOUSE* (2018), BOTH BY GARY HUME. PHOTOGRAPHS: HELEN CATHCART, SHAUN JAMES COX. LIVING+SPECIAL SUB-EDITOR: DANIELLA PARETE CLARKE





From top: the Collect Art Fair lounge. Tola Ojuolape. The Africa Centre

DESIGNER SPOTLIGHT

Creative CONFLUENCE

Tola Ojuolape connects ideas from multiple traditions and geographies in her work

'CULTURE, CRAFT AND MATERIALITY': THIS IS THE TRIPTYCH OF influences Tola Ojuolape says has shaped her interiors for hotels, homes and art institutions. 'With the acceleration of AI and digital, human-centred design is becoming more important than ever.'

The Nigerian interior architect, raised in County Clare, spent a year in Milan for her university degree; as a result, she sees the world through 'a very cosmopolitan lens'. 'From Italy comes my focus on refinement and beauty, while my African roots bring a grounding quality to my work. From Ireland, it's the humour!'

Ojuolape began travelling around Africa while working for hospitality clients in the commercial sector; in 2019, she distilled her impressions of the continent into a striking batik installation at Somerset House for 1-54, the fair for African art. She was chosen to design the Africa Centre's new headquarters in Southwark – a task she describes as a chance to 'present contemporary Africa in a new light, celebrating its unifying features rather than its differences, as well as to explore tactility and pattern in an interesting way'.



Now at the helm of her own practice, with a small but growing team, Ojuolape oversees projects including a hotel in Lagos, a Nigerian restaurant in Tottenham and a Middle Eastern café in central London. She also returned to Somerset House earlier this year to design the Collect Art Fair lounge: a calming, mint-hued room featuring panels that resemble library shelves, flexible furniture and a curated edit of craft pieces. 'I like creating spaces that facilitate conversation and really consider the way people interact,' she says. 'At a time when we're all becoming more insular, that sense of intimacy appeals to me.'

tolaojuolape.com □

HOMEWARE

BUY BETTER

A trio of brilliant design projects that champion good causes



SHAME STUDIOS X FURNISHING FUTURES

In partnership with Furnishing Futures, a charity that equips domestic-abuse survivors with furnished houses, Shame Studios has released an edit of 14 rugs. For each one sold, another is donated for use in these homes. *shamestudios.com*



LIBERTY X IMPERIAL WAR MUSEUMS

Inspired by Nazanin Zaghari-Ratcliffe, who found solace in sewing while imprisoned in Iran, Liberty has joined with Imperial War Museums to produce fabrics (some donated to the charity Fine Cell Work) that evoke creativity in confinement. *libertylondon.com*



HAINES COLLECTION

This interiors brand sources its fabrics from surplus stock to reduce the UK's annual 900,000 tonnes of textile waste. Plus, it donates a percentage of profits to a roster of environmental charities. *hainescollection.co.uk*

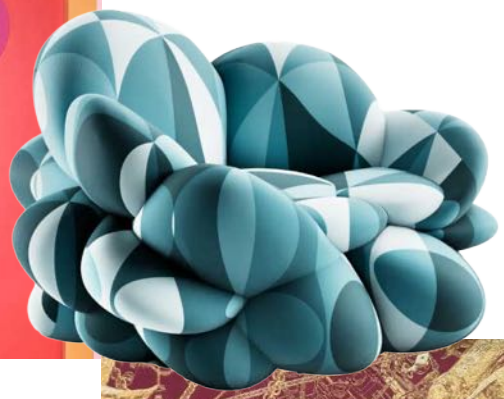
WORDS BY FRANCES HEDGES. PHOTOGRAPHS: JAMES HARRIS, TOLA OJUOLAPE STUDIO, FELIX SPELLER, NAT AUBRY PHOTOGRAPHY, MARK ANTHONY FOX, COURTESY OF AI WEIWEI, COURTESY OF DIOR, MATTIA PARODI, SIMON BROWN, QUENTIN BACON

DESIGN

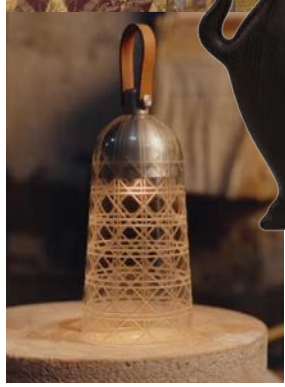
United FRONT

A spirit of collaboration will pervade this year's edition of Milan Design Week











'Why not do something unexpected?' This is how Nicoló Favaretto Rubelli, the chief executive of the generations-old Venetian fabric producer, describes Rubelli's unlikely partnership with Ai Weiwei for Milan Design Week. 'He's a collector of antique textiles and he wanted to create something that would reflect, in his words, "the majestic dignity of silk".' The globally renowned Chinese artist is set to envelop Rubelli's Milan showroom in the material, which has its origins in China; the drapery will feature political motifs, including surveillance cameras, handcuffs and chains that form a powerful contrast with the soft textures, woven in colours of red and gold.

The exhibition is one of countless surprising and exciting collaborations to discover in Milan this year. Veuve Clicquot has partnered with the artist Yinka Ilori to welcome visitors into a joyful, object-filled space inspired by the sun, while H&M Home is drawing on the talents of the leading American interior designer Kelly Wearstler to present a collection of furniture and home accessories in the majestic surroundings of the Baroque Palazzo Acerbi. For Dior Maison, Noé Duchaufour-Lawrance has crafted mouth-blown glass lamps that reinterpret the lines of Christian Dior's first ever fashion collection, and at Louis Vuitton, there are the kaleidoscopic creations of the Brazilian Campana brothers and the London-based studio Raw-Edges to discover. Finally, make a pilgrimage to Casa delle Suore, one of the settings for this year's Alcova fair, to see a striking multi-coloured artwork made by the painter Katarina Lalic for the British design luminary Sophie Ashby.

Milan Design Week runs from 21 to 26 April. □



Clockwise from top: Yinka Ilori. An armchair by Raw-Edges for Louis Vuitton. Ai Weiwei's installation for Rubelli. A vase by Kelly Wearstler for H&M Home. A glass lamp by Noé Duchaufour-Lawrance for Dior Maison. Casa delle Suore, one of the locations for Alcova fair in Milan



BOOKS

OPEN ENTRY



See inside Kit Kemp's vividly decorated homes in her book *Design Stories* (£45, Rizzoli), with imagery by *Bazaar*'s contributing photographer Simon Brown.


Delia Lachance

ANATOMY OF A BRAND

UNDER *one roof*

How the entrepreneur Delia Lachance built a homeware business combining shopping with stories

DELIA LACHANCE WAS WORKING AS AN interiors journalist at a glossy magazine in Germany back in the early Noughties when she first came up with the idea for Westwing, the online homeware platform she launched in 2011. 'As an editor, I was surrounded by incredible design pieces, but there were surprisingly few places where people could actually buy them,' she recalls. 'While fashion was easy to shop online, interiors really weren't.'

Galvanised by the example set by e-commerce brands such as Net-a-Porter, she embarked on the project of creating a website that would function as a 'shoppable magazine', featuring inspirational content such as photo-shoots of designer homes alongside products. 'Working in magazines taught me to see interiors as stories – and that's not just about furniture, it's also about atmosphere, emotion and personality,' she explains. 'What fascinates me are the small, beautiful details that make everyday life more special: the way sunlight falls across a table, the quiet rhythm of objects arra-nged with care, or the soft reflections of nature that find their way indoors.'

Guided by three principles, 'creativity, community and curation', Westwing has grown over the past 15 years from a fledgling brand into one that has a presence in 23 countries – including, as of this year, the UK. 'British homes often reflect a very personal mix of influences, from heritage pieces to contemporary European design,' says Lachance. 'That sense of openness and creativity aligns very naturally with our approach.' Today, the site houses a mix of luxury homeware brands – among them Georg Jensen, Ferm Living, Ralph Lauren Home – and Westwing's own collection. And while the online competition is rather fiercer than it was when Lachance started out, she's confident that the power of storytelling will continue to set her apart.

westwing.co.uk □


Rug, £315, Ferm Living at Westwing


Dinner plate, £54.99 for four, Westwing Collection

Jug, £219, Georg Jensen at Westwing


Sofa, £2,399, Westwing Collection

CULT SHOP

THYME *heals all*

Built around the concept of 'biophilic design' – harnessing the power of nature to enhance human wellbeing – Bertioli by Thyme's new Pimlico store is an oasis in the city, bursting with botanically inspired homeware that brings the outside in (bertioli.co.uk).



WORDS BY FRANCES HEDGES. PHOTOGRAPHS: MARCO VAN RIJT, COURTESY OF WESTWING



Melissa Harrison. Below: the key to her home

HOME IS...

a living novel, says *Melissa Harrison*, who embarked on a new chapter of life in her characterful Suffolk retreat

IT BEGAN WITH A KEY. I COLLECTED IT, ALONE, FROM THE ESTATE agent's office on completion day, strung out from the long drama of buying my first home, anxious in case the little Suffolk cottage I'd only been inside twice would turn out not to live up to my memories. When its key was produced, I thought at first that it must be a joke or a symbol, like those huge cheques that lottery winners pose with for photographs: a piece of iron as long as my hand and weighing as much as my iPhone, its cold, grey shaft about as thick as a pen. It wouldn't have looked out of place in a cathedral door.

But that was only the start of it. As I moved cautiously around a house and garden that had been home to who knows how many people before me, I found more and more curiosities: rusty horseshoes, both huge and tiny; a water pump, with a missing crank, marked '1814'; an antique washboard in a wooden frame; a tin plate with an Oxo advertisement on it; innumerable fragments of clay tobacco pipe and empty mussel shells; protective symbols scratched on the lintel over the hearth; a large lead weight and – the greatest mystery of all – 23 swan's eggs under the broad leaves of a rhubarb patch, some whole, some smashed, some carefully blown. All of it grist, as you might imagine, to a novelist's mill – especially one like me, interested in villages, and people, and the past.



Only a few months after I took possession, the pandemic hit – and I lost my job at a music magazine. Stuck at home and unable to start writing a new novel while the world felt so unstable, I turned my attention to the house instead, pouring all my energy into making it feel like mine. I stripped layers of paint from its old board-and-batten door, revealing each of its previous lives. Then I sanded it, sealed the cracks and repainted it, having agonised over choosing the 'right' colour. I painted the stairs, built within living memory by my elderly neighbour's brother, and had the dusty, centuries-old reeds laid under the roof tiles replaced with fibreglass insulation (my builders left a time capsule up there for future inhabitants, with a face mask and a newspaper with headlines about Covid). I sanded and oiled the upstairs floorboards, which were splattered in places with paints; one of the previous owners was an artist. And I gardened, replanting the overgrown front flowerbed and digging a tiny wildlife pond; I disposed of the swan's eggs, too, keeping just one so I could prove they really were there. And, conscious of my good fortune in being able to walk straight out of my door into open countryside, I made a podcast about nature and the seasons, to help people who might be isolating and missing the outdoors.

My new home became a refuge during that frightening time, but as perfect as I felt it was becoming, with no visitors for months it began to seem airless and stultifying. My anxiety about what we were all living through manifested itself in an overstocked food cupboard and an increasing level of tidiness that I see now as pathological: no dust was permitted to settle, and nothing was allowed to move from its allotted spot for long. But there's a problem with nothing in a home ever being out of place: after a while, it feels as though nobody lives there. Not even you.

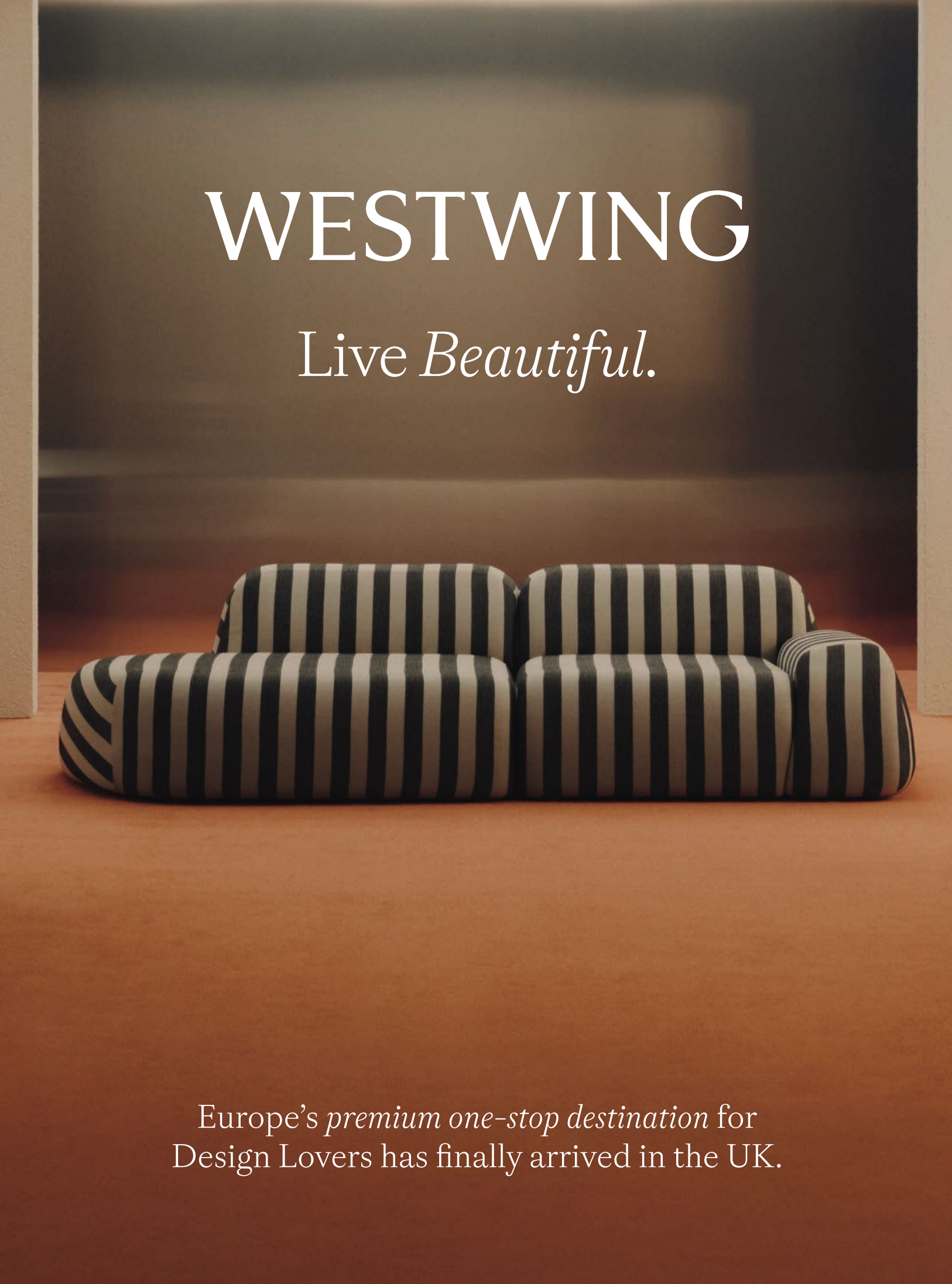
In 2022, as the world began to feel like a solid place again and the future something that might really arrive, I began work on the novel I'd been thinking about since before the pandemic, soon to be published as *The Given World*. As my days (and my mind) filled with the world I was creating, my grip on the cottage slowly loosened: a run of busy days would see it become temporarily untidy; friends at last came to stay and broke things, or left things behind. My natural-history collection (feathers, fossils, animal skulls, owl pellets and bird's nests) got dusty, and remained so, and some of it spilled into the garden, to join the water pump and washboard and mussel shells. Storm Babet hit the village, and the garden was briefly underwater; it recovered, with no harm done. Small repair jobs accumulated, waiting for me to have the time to address them – some I've dealt with, but others are still on the list. In short, I stopped trying to make my home perfect, and let it relax around me: a wonky brick cottage hundreds of years old, full of stories and mysteries, including some, now, of my own making. A home, before it was mine, to many, and one I hope will shelter many more people, long after I'm gone.

'The Given World' (£18.99, Hutchinson Heinemann) is published on 14 May. □

PHOTOGRAPHS: COURTESY OF MELISSA HARRISON



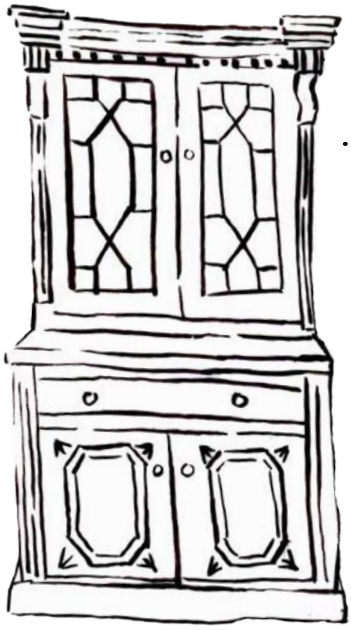
westwing.co.uk


WESTWING
Live *Beautiful.*
Europe's *premium one-stop destination* for
Design Lovers has finally arrived in the UK.

The little BLACK BOOK

Our favourite tastemakers reveal their secret addresses for sourcing one-of-a-kind designs

ILLUSTRATIONS BY LILY PICHON FLANNERY





Luke EDWARD HALL

ARTIST AND DESIGNER

'John Cornall Antiques in Warwick (johncornallantiques.com) specialises in folk art and country furniture. He always has such wonderful things for sale, from elegant Georgian dressers to Transylvanian spoon racks and old English pub signs. The thread that runs through his stock list is a sense of atmospheric, curious charm.'



Cordelia DE CASTELLANE

ARTISTIC DIRECTOR, DIOR MAISON

'I trust the eye of Lila K Antiques (@lila_k_antiques) at the Paris-based Paul Bert Serpette market (paulbert-serpette.com). She finds me the most special pieces, often from Italy, each with incredible character and soul. I prefer it when something isn't designed for a specific place; when you simply fall in love with an object and, almost by miracle, it fits perfectly at home. That's when decoration feels truly personal.'





Nina CAMPBELL

DESIGNER

'Shopping is my sport – mainly for clients now, rather than myself. If you've got a nose for an antique, you will find good choices wherever you go. I stop by the Decorative Fair in Battersea Park (decorativefair.com) twice a year. Tetbury is excellent, too – it has a whole street of antiques shops.'





Ben PENTREATH

DESIGNER

'There are so many brilliant craftspeople, but we love Jeremy Rothman Carvers and Gilders in Hampshire (jeremyrothman.com). Jerry has an intuitive sense of historic furniture and patina; he uses his workshop to make mirrors, fine tables and more. A few years ago, we collaborated with him on the creation of a beautiful Venetian-inspired dining table topped with an antique mirror plate.'





Jonathan ADLER
DESIGNER AND POTTER

'If you haven't been to the End of History in NYC's West Village (@theendofhistory), book a flight yesterday. It's a tiny shop with the best assortment of mid-century glass and ceramics. A beautiful shop run by beautiful people.'



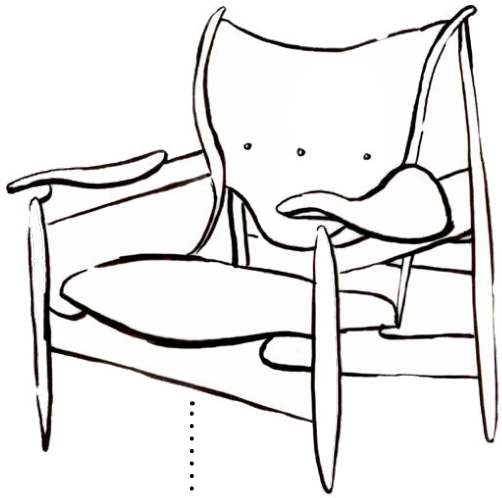
Kelly HOPPEN
DESIGNER

'One of London's hidden gems is Lots Road Auctions (lotsroad.com), where you can view the items beforehand. Michael Hoppen Gallery (michaelhoppengallery.com) is the place for fine-art photography; Vessel Gallery in Notting Hill (vesselgallery.com) has exceptional glass objects; Willer in Kensington (willer.co.uk) does beautiful sculptures; and Calluna on Golborne Road (callunaflowers.co.uk) is amazing for flowers, which I cannot live without.'



Simone BREWSTER
DESIGNER AND ARTIST

'Open by appointment, the shop and research library Seed Archives in Tottenham (seedarchives.com) is one of my favourite places to source pieces that make an interior feel layered and soulful. I go intending to spend time with the books, but inevitably leave with an object, whether a sculptural wooden stool, a headrest, ceramics or jewellery.'





Evelina KRAVAEV-SÖDERBERG
HEAD OF DESIGN, H&M HOME

'Stockholm's Jackson Design (jacksons.se) is an open secret for vintage-interior nerds: the team there will buy, restore and sell collectible 20th-century design, with a focus on Scandinavian classics. Think Finn Juhl, Josef Frank and Bruno Mathsson. The finds are museum-quality. Everything about Blue Mountain School in east London (bluemountain.school) feels like a creative sanctuary – both the design-forward interior and the commissioned, one-of-a-kind pieces. It's a true celebration of craftsmanship and gives me immense inspiration.'





Rita KONIG
DESIGNER

'I always stop at the London gallery Arte House on Golborne Road (artehouse.co.uk). The owners have a great eye, and the ever-changing mix of antiques and accessories makes it hard to walk out empty-handed.'



Katharine POOLEY
DESIGNER

'I've been coming to the Heaton Cooper Gallery in Grasmere (heatoncooper.co.uk) for years. The reason I like it so much – apart from the cakes – is the art selection. You can get everything, including brushes and paint pads, but it's also got incredible artwork, so most of the art I have at home in the Lake District is from here.' □

PHOTOGRAPHS: HARRY LAWLOR, COURTESY OF DIOR, SIMON BEVAN, VENNI, CHARLES EMERSON/DESIGN MUSEUM, ERIC PIASECKI, CHRISTOPHER HORWOOD

Bed HOPPING

Clare Foggett embarked on a journey to uncover Britain's loveliest cottage gardens – and came home with inspiration for her own

Cottage gardens may originate from rural workers' plots as long ago as the 16th century, but their nostalgic style couldn't be more appropriate today. They tick all the boxes modern-day gardeners strive for, being full of edible ingredients for food-mile-free harvests, and rich in plants and wildlife but, above all else, they're beautiful, flower-filled spaces. No wonder so many of us try to replicate the aesthetic at home – myself included, so I jumped at the opportunity to visit and write about 17 incredible cottage-style gardens across Britain, from East Lambrook Manor and Great Dixter to lesser-known gems. Here are five lessons I learnt from my grand tour.



1

IGNORE THE RULES

Don't be constrained by stuffy design tenets. Pay no attention to the advice to plant in groups of three or five; 'It's much more fun to plant one,' says Louisa Arbuthnott, the owner of Stone House Cottage in Worcestershire. Mix everything together for a charmingly haphazard look and, by doing so, grow the most diverse range of plants.

2

EMBRACE SELF-SEEDERS

The best cottage gardens appear to teeter on the brink of chaos. It's part illusion – they're usually intensively gardened – so the feel of relaxed informality is supplied instead by self-seeders, which create the ultimate laissez-faire mood. Red valerian, foxgloves, breezy ox-eye daisies, poppies and granny's bonnets (aquilegia) are among the prettiest.

3

INCORPORATE STRUCTURE

The blowsiest planting benefits from some geometry to anchor it and provide visual contrast. At 1 Lane Top in the Yorkshire Dales, onion-dome-shaped box sits at the corners of billowing borders like plump green full stops, while at Church Farm Cottage in Somerset, clipped balls of yew, pittosporum and euonymus bring order to a joyous throng of roses and perennials.

PHOTOGRAPHS: © JONATHAN BUCKLEY, GETTY IMAGES



1 Lane Top in Bradley, near Skipton. Below: Church Farm Cottage in Cucklington, Somerset. Opposite: Clover Cottage in West Wickham

Growing PAINS

Bazaar's editor-in-chief *Lydia Slater* on how she tamed her horticultural ambitions

I blame *Little Grey Rabbit*. The picture books I read as a small child – which also included the *Flower Fairies* series and *Milly-Molly-Mandy* – all indoctrinated me from an early age with a certain idea of the perfect garden. It had variegated borders bursting with hollyhocks, delphiniums and foxgloves. It was sprinkled with poppies and cornflowers and edged with fragrant bushes of lavender and rosemary. Fat cushions of thyme nestled on mellow brick paths, and rambling roses foamed over obligatory white picket fences.

As a student at Oxford, my ideas became a little grander but didn't essentially change from this romantic idyll. I simply added Robin Lane Fox's garden designs at New College to my mood-board, incorporating a noble magnolia grandiflora and ranks of almost-black Queen of the Night tulips, underplanted with bright-blue forget-me-nots. So it came as a nasty shock when I finally found myself in possession of a plot of my own, to realise quite how inhospitable it was as a location for my personal Eden.

East-facing, shaded by a towering sycamore and surrounded by high walls on three sides, my London garden refused all attempts to turn it into a cottagecore fantasy. For several years, I tried. I anxiously staked and nurtured a parade of frail delphiniums to no avail; my longed-for camomile lawn never got a grip on the cobbles, and the squirrels dug up and ate the bulbs almost as fast as I could plant them. Finally, I was forced to accept defeat and make do with the shade-tolerant ferns, ivies, hostas and hellebores that could cope.

But I've since discovered that, by reining in my ambitions a little, I can achieve the English-country paradise of my dreams. Now, I revel in the changing seasons, as my daffodils and snowdrops give way to the tulips, and they, in their turn, to frothy pompoms of purple alliums, jostling for space with irises, acid-green euphorbia and then the pick'n'mix autumn dahlias. I also have fruit-trees – peach, apple, fig and lemon – while, up the walls, an exuberant wisteria, a multi-petalled David Austen rose and a potato vine strangle each other for supremacy.

My cottage garden is not large. In fact, it's confined to my window box and a couple of planters on the roof terrace. My miniature trees are all safely in pots, and I plant my bulbs in their tens, rather than hundreds. But I am looking on the bright side until I graduate to my full-size plot: it's an awful lot easier to fence off the squirrels. □



Lydia Slater in her north-London garden

4 PLANT TO YOUR CONDITIONS

The last thing a cottage garden needs is a lot of struggling, sickly plants that spoil the abundant look. Generous, fulsome planting is the aim, so choose species that are suited to your garden's soil, light and climate, and when something's clearly thriving, capitalise by propagating it and repeating it throughout.

5 REUSE AND RECYCLE

Low-input, wildlife-friendly, organic: cottage gardens are inherently sustainable, and even more so when their owners repurpose and reuse found objects. One of the gardeners I met uses razor-clam shells gathered from the beach as plant labels; another I know can turn almost any vintage find into a beautifully planted container.

'Beauty and Abundance' by Clare Foggett (£35, Quadrille) is out on 16 April.





Georgie Hopton and Gary Hume in the living-room, with (from left) Hume's 'Chalk Mirror' (2018) and 'Heimspiel (Ball)' (1999) by Thomas Grünfeld displayed behind them



Clockwise from left: the living-room, with Hume's 'Rose and Leaves' above the fireplace and Hopton's 'Heathcliffe' (2012) to the right. The small library area on the mezzanine floor, featuring a stained-glass window inspired by Hume's artwork 'Yellow Window' (2002). 'Untitled' (2012) by Andreas Schulze



Bloomsbury SET

Gary Hume and Georgie Hopton's townhouse is filled with treasured finds, works by friends and the couple's own creations

BY FRANCES HEDGES PHOTOGRAPHS BY SIMON UPTON

YOU CAN TELL THERE ARE ARTISTS IN RESIDENCE BEFORE YOU EVEN step through the door of the Georgian townhouse in central London that Gary Hume and Georgie Hopton have called home for the past 16 years. The clue is right there on the doorstep in the form of a colourfully patterned mosaic titled *Two Palettes Entwined* – a tribute to the couple's shared creative outlook.

Inside, the house feels as characterful as its dramatic entrance would have you expect: a moody-hued living-room punctuated with vivid splashes of colour – chairs upholstered in bright yellow; an oval-shaped hand-tufted rug featuring collaged motifs of foxes – leads through to a light and airy kitchen that looks out over a lovingly tended garden. The Bloomsbury-esque prints on the walls and furniture feel fitting for a property whose location formed a significant part of its appeal. 'Living here feels like being in the crease of an *A-Z* – you open up the middle page and there we are,' says Hume. 'You have all of the hospitals, the universities, the literary and visual history – so many brains, and everyone doing something good for people. It's been like this for years. You can just feel it.'



Hume is one of the original Young British Artists, rising to fame in the early 1990s and representing Great Britain at the 1999 Venice Biennale, while Hopton is a former Max Mara Art Prize nominee whose mixed-media works draw inspiration from nature. When the pair met more than three decades ago, they were still at the early stages of their careers and Hume was living in a shed that doubled as his studio; Hopton moved in for a while, until they could afford a small place on a busy east-London thoroughfare. Success gave them the money to invest in a sprawling countryside property in New York's Catskill Mountains, where they embarked on the project of creating an artist's retreat and began splitting their time between the two homes, enjoying returning from their remote rural hideaway to the beating heart of the city. In 2010, after a lengthy search, they fell in love with the Bloomsbury property, which at the time served as *The Spectator*'s headquarters.

Converting an office into a liveable home was a significant endeavour. The couple introduced

ARTWORKS: © GARY HUME, THOMAS GRÜNFELD © 2026 DACS, © GEORGIE HOPTON, ANDREAS SCHULZE © 2026 DACS





The kitchen, with a 2007 print by Rebecca Warren and a 2012 giclée print by Hopton on the wall. Left: Hume in the first-floor living-room, with his work on paper 'School House' (2018) above the fireplace and 'Waiting on Table' (2000) by Allen Jones to his left

unique architectural features, including an area of stained glass on the landing that was inspired by Hume's 2002 work *Yellow Window*, and commissioned one of Hume's best friends, who is a stonemason, to reinstate the period fireplaces in a John Nash style. Their en-suite bathroom is also the unlikely location for Hume's visual signature: at the back of the shower is a wall of marble into which the artist has cut an expressive line 'drawing'. It was inspired by Elton John, reveals Hopton. 'He asked Gary if he could have a picture in his bathroom, and at first we thought, "Honestly, some people!" But he did it, and then he made one here, too – I didn't know he was working on it, so it was a lovely surprise.'

Most of the decorative elements are the product of Hopton's vision: in the kitchen, she chose yellow siena marble for the worktops, because she had seen the colour in a Renaissance painting, and she once persuaded her husband to travel to Lucca with her after finding the perfect tiles on the website of a small Italian reclamation yard. 'I look all the time – I'm voracious,' she admits. Some pieces in the couple's collection can simply not be bought, as with the wall-hung saucepan inscribed with a personal message from their friend Giorgio Locatelli, who gave it to Hume in return for one of his paint pots. 'It was a gift from one craftsman to another,' says Hopton.

Unsurprisingly, the house is filled with art, both their own – which Hume says he felt reticent about hanging, until he realised he would 'quite like to live with some of it' – and that of their many artist friends. The living-room is home to a sculpture from Anish Kapoor's 'sprouted potatoes' series, a Marc Quinn 'human embryo' and a Lucian Freud paintbrush; in the kitchen is a painting by Cecily Brown, with whom Hume did an 'artwork swap' (Hopton jokes that they were miffed when her sister commented that it was the 'best art in the house'). Upstairs, a Celia Paul landscape, a Gavin Turk bronze matchstick, a miniature Antony Gormley figure and an edition of a Claes Oldenburg pretzel sit comfortably among Hume's signature gloss-paint works and Hopton's sculptures and collages. There was, Hume tells me, a brief interlude when they had to take down all the artworks because they were putting up wallpaper, and he thought he liked the calm it brought. 'But then we went and got them back out, and I realised that pictures are like souls. The house was suddenly filled with the souls of people we know and love, and to have it occupied by them felt so softening.'

> 'The pictures are like souls. The house is filled with the souls of people we know and love'

Hopton's work has always lent itself to interiors – in the past, she has designed wallpaper, curtains and upholstery featuring her colourful digital prints – and she has found herself increasingly in demand for collaborations. The recent opportunity to partner with the rug specialist Peter Page struck her as too good to be true – not least because she needed to replace the worn-out runners on her staircases anyway and was struggling to find what she wanted. 'I couldn't believe my luck when they asked me to design a collection



The master bedroom

ARTWORKS: © GARY HUME, © ALLEN JONES, REBECCA WARREN © 2026 DACS, © GEORGIE HOPTON, © ANTONY GORMLEY, ANDREAS SCHULZE © 2026 DACS, © JOSEPHINE SOUGHAN. MAKE-UP BY RACHEL SINGER CLARK, USING AUGUSTINUS BADER AND VICTORIA BECKHAM BEAUTY

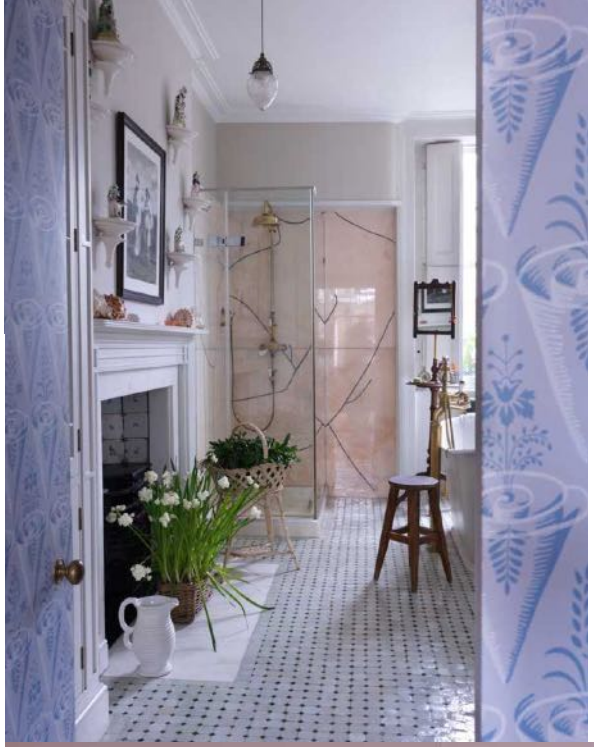
of my own!' she says. The resulting set of six flatweave pieces, several of which are on display in the house on the day of the *Bazaar* shoot, feature rhythmic patterns in a warm yet muted palette.

Ironically, Hopton says she will hardly be home to appreciate them: she spends most of her days – and sometimes nights – in her east-London studio, and will be away for much of the summer doing a residency at Dean Manor in the Cotswolds, where she plans to take photographs inside the walled kitchen garden, as well as growing her own fruit and vegetables. (Her other great passion, besides art, is cooking, and she hopes eventually to write and illustrate a recipe book.) Hume, on the other hand, makes a concerted effort to spend at least one day of every week in the house, reading, listening to music on his record player or just 'sitting here looking out at the garden until the sun goes down. I'm very slow, basically', he adds. 'In the studio, things don't always work, and it's the potential for failure that makes it exciting, but I like to have a day when there isn't the opportunity for anything to go wrong.'

That weekly hiatus aside, Hume is as artistically driven, and productive, as ever: he has two New York shows planned for the year ahead, and a monograph by Martin Gayford on his career is due out in June. He describes his more recent paintings as 'quieter, smaller and more emotionally interior' than his older work: 'They're about the viewer going into the painting, rather than the paintings coming out.'

The couple no longer have their New York retreat, having reluctantly sold it in late 2023, but their London life is full, with artist friends to see ('Gary was just at Rachel Whiteread's opening the other night') and their forthcoming 30th-wedding anniversary to celebrate. Nor has their romance with Bloomsbury lost any of its spark. 'When Gary's at home and I'm not, I get the sweetest messages telling me, "I love our house,"' Hopton tells me. 'It's beautiful how much he enjoys it.'

'Begging for It' by Martin Gayford (£45, Lund Humphries) is out on 23 June. Georgie Hopton's collection for Peter Page is available now (peterpage.com). □



The first-floor living-room features a rug Hopton designed for Peter Page. She is pictured in front of Hume's 'Bouquet' (2009). Above: the en-suite bathroom, featuring Hume's marble picture. Below left: Hume's 'Nest #1' (2008) and Hopton's 'Ode to Spring' (2022) on the living-room wall, with Antony Gormley's 'Cast Iron Sculpture' on the mantel and another of Hopton's rugs for Peter Page on the floor







House of GUINNESS



Lulu Guinness welcomes *Bazaar* into her witty and whimsical Cotswold home

PHOTOGRAPHS BY MARCUS QUIGLEY





The entrance hall. Below: the pavilion. Opposite: Lulu Guinness in the main bedroom. Previous pages: the sitting-room

I moved out of London six or seven years ago, after my ex-husband [Valentine Guinness] and I sold the London house we'd owned for years. For a while, I rented a place – a rather unusual hexagonal folly I called the 'Hat Box' – and then I decided I'd like a renovation project out here. It was the pandemic era, when everyone had a fantasy of moving to the country, so I lost two houses before I came across this one. The lady who was selling it loved the place dearly, so it felt like I had to audition to make it mine!

I married my husband John Ingledew just a few months ago, though I've known him for 20 years. He lives here with me for half the week – he owns an old brewery in Stroud where he writes books and teaches ceramics. We say we do 'weekends and Wednesdays'. I need time to process my thoughts and make things, and he needs it for his books, so it works.

I fell in love with Stroud – it's not the picture-perfect part of the Cotswolds, but it's full of interesting people. A lot of artists live here, because many of the historic woollen mills have been converted into studio complexes. Cath Kidston introduced me to the area decades ago; I used to go and stay with her before I moved myself.

> In the pandemic, everyone had a fantasy of moving to the country. I felt I had to audition to make this house mine!



The house has wonderful views of the Golden Valley – they're what first drew me to the place. It's Grade II-listed and it hadn't been done up for decades. In the 1940s, it got chopped up into three parts; I'm in what was originally the west wing.

For me, the starting point for any project is that it has to be different from what anyone else has. That's extremely tiring, but it's just how I am. Take the fabric collage I created from an old sample book – you couldn't copy anything if you tried.

Because of my bag designs, people always think there will be bows everywhere in my home, but that's not true. I'm quite restrained, in a funny way – I tend to go full-on in some parts and then keep things plainer elsewhere.

I wanted each room to have its own story because there are so many narratives inside an old property like this. For instance, the space I call the 'big room' is where the man who added the extension in the 19th century, Miles Beale, would have schooled his children. One of them was Dorothea Beale, who went on to found St Hilda's College, Oxford.

The hallway is the oldest part of the house, dating back to the late 17th century. I've kept it quite simple and restful, with the plaster fireplace I designed taking pride of place. I bought old wooden carved panels and painted them white, so it feels very Zen.

I knew I wanted a strong colour palette throughout. I worked with the painter-decorator Andrew Joynes to create a bespoke set of shades: I used pale blue in the sitting-room because I find it complements objects and fabrics nicely, and I painted the kitchen dark green, with patterned cupboard doors.

I built floor-to-ceiling shelves in my sitting-room to house my collection of illustrated Cecil Beaton books. To me, they're the best art there is. Many of them are gifts from my husband – he's a very good present-giver.

The house is full of lovely things. The antiques store Brownrigg is my neighbour – my hand-painted Chinese tables come from there – and coming up the oak staircase, I've hung a portrait of the Queen, made using buttons, by the artist Ann Carrington. In the upstairs cupboard are all the opera coats I embroider.

There's a pavilion on the remains of a stone orangery in the garden. I had it made by the artist Rollo Dunford Wood, inspired by a tall grey structure I'd seen of his in Portmeirion. I didn't know it was going to be painted electric blue until it arrived, though!

My idea of a perfect weekend at home involves having my daughters and grandchildren here. If it's summer, maybe we'll get the paddling pool out. The whole point of having a property like this is that it's big enough to house my entire family. □

AS TOLD TO FRANCES HEDGES

INTERIORS

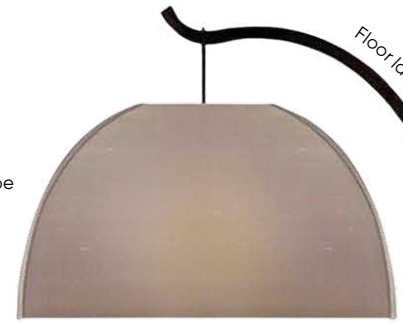
NATURAL *wonders*

Organic textures and earthy tones for a grounding interior

COMPILED BY GRACE CLARKE


Stool, £965, Cassina at Mytheresa


Vase, £330, Louise Roe


Floor lamp, from a selection, Armani Casa


Salad servers, £595, Brunello Cucinelli


Rug, from £995, Studio Mellone x Nordic Knots


Dining chair, from a selection, Sicis


Bowl, £220, Zanat


Cushion cover, £65, Oka


Candle, £145, Loewe


Magazine rack, from a selection, Fendi


Table, from a selection, Rubelli


Cushion, £570, Louis Vuitton


Sofa, from a selection, George Smith


Bowl, £120, Serax

Harper's BAZAAR

'A beacon of intelligence, style and glamour for more than 150 years, *Harper's Bazaar* offers an authoritative take on luxury, fashion, beauty, culture, interiors, travel and careers, while our award-winning contributors help to shape the global conversation. Don't miss out...'

LYDIA SLATER EDITOR-IN-CHIEF





TRY A PRINT AND DIGITAL SUBSCRIPTION

- **ENJOY THREE MONTHS FOR ~~£28.76~~ £3**
- **INCLUDES UK DELIVERY DIRECT TO YOUR DOOR** – never miss an issue
- **ACCESS THE *HARPER'S BAZAAR* APP,** including the digital edition, previous issues, specials and supplements
- **READ THE LATEST ARTICLES** in the app for an intelligent take on fashion, beauty and culture
- **RECEIVE THE *HARPER'S BAZAAR* NEWSLETTER** for all the latest fashion trends, beauty tips and travel inspiration

OR GET A YEAR FOR £24.99

SUBSCRIBE

VISIT hearstmagazines.co.uk/hz-mag

CALL 01858 438880 and quote 1BZ12845

SCAN the QR code

PayPal Pay secure

Offer valid for new subscriptions only, to UK delivery addresses. Subscription offer closes on 12 May 2026. We reserve the right to correct any errors or mistakes at the time of going to print. Free gift while stocks last. Lines open weekdays, 8am–9.30pm; Saturdays, 8am–4pm. Calls are charged at your standard network rate. For our data policy, visit hearst.co.uk/privacy-notice.

PHOTOGRAPH: INEZ & VINOODH

RADO
SWITZERLAND

MASTER OF MATERIALS





RADO INTEGRAL

YEARS
HIGH-TECH CERAMIC

ETERNAL BEAUTY

In 1986, Rado introduced high-tech ceramic to the world of watch-making – a bold move that would redefine the industry. This pioneering material, known for its exceptional durability and smooth, tactile finish, quickly became a signature of the brand. The Rado Integral is a witness to time – a reminder that some beauty is natural and eternal.

BAZAAR

talking points

EDITED BY
CHARLOTTE KROOK

Liberation movement

Michaela Yearwood-Dan's vivid works exude a sense of creative release. Plus: Paapa Essiedu plays a lovestruck priest; Gus Casely-Hayford picks his V&A East highlights; and Melanie C gets physical

'Ayánfẹ̀ (detail) (2026) by Michaela Yearwood-Dan

PHOTOGRAPH: © MICHAELA YEARWOOD-DAN COURTESY OF THE ARTIST, HAUSER & WIRTH AND MARIANNE BOESKY GALLERY. PHOTOGRAPHER: DENIZ GÜZEL



ART

FREEDOM OF EXPRESSION

A spirit of inventiveness infuses Michaela Yearwood-Dan's new exhibition

BY TERESA FITZHERBERT

OVER THE PAST DECADE, MICHAELA YEARWOOD-DAN HAS MADE A name for herself as one of Britain's most exciting contemporary painters. Her exuberant canvases – layered with poetry, ceramic petals and thick swathes of kaleidoscopic colour – tackle far-reaching and complex subjects, including race and religion, queer identity and romance, Go For sastatus.com you will enjoy with striking optimism. Now, as her first solo institutional exhibition opens in the UK, she reaches a new career milestone.

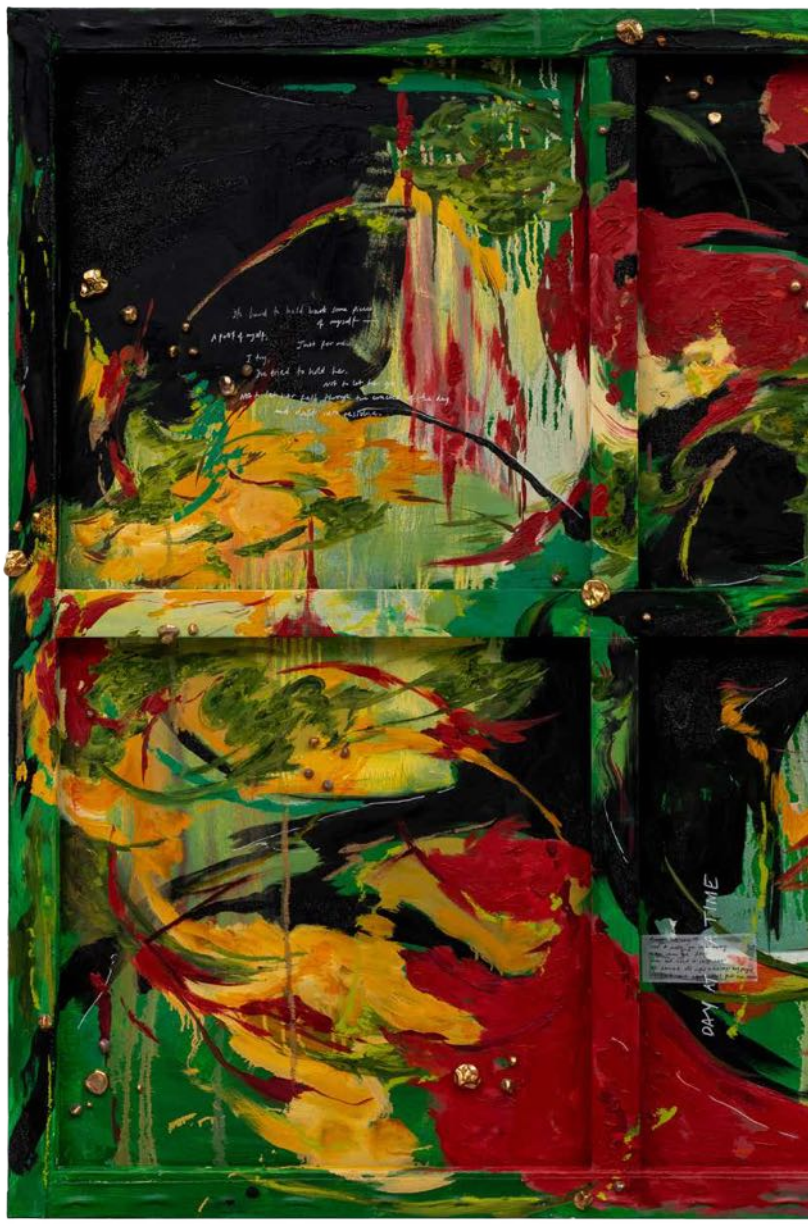
'I've come a long way in a relatively short space of time,' she says. 'But it feels like I'm in control, which wasn't necessarily the case at an earlier stage.'

Yearwood-Dan got her foot in the door of the art world just two years after graduating from the University of Brighton with a fine-art painting degree, when she left her part-time job as a nanny to take up the offer of a subsidised studio at Alexander McQueen's Sarabande Foundation. It was during this time that the artist first featured on the pages of this magazine (I was the lucky writer who interviewed her, after which she agreed to a rare painting commission). In 2020, she created a cover for *Bazaar Art* in response to a Margaret Atwood poem, and in 2023, she made headlines when one of her works sold at Christie's for £730,800, more than 12 times its estimate. 'That was an outlier,' she insists, with a subtle eye roll and a laugh. 'I was in my little studio in Finsbury Park at the time thinking, "I don't get this. I'm just a girl".'



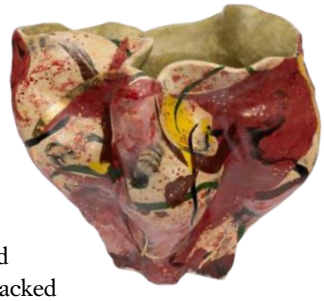
And a girl in high demand at that. Hauser & Wirth brought her onto its roster a year later, her works now command six figures and she has a loyal and enthusiastic collector base.

Those fans will be eager for this month's exhibition at Manchester's the Whitworth. The show, titled 'The



PHOTOGRAPHS: © MICHAELA YEARWOOD-DAN COURTESY THE ARTIST, HAUSER & WIRTH AND MARIANNE BOESKY GALLERY, PHOTOGRAPHER: DENIZ GUZEL, ASH TOMKINS, © HELEN MURRAY 2025

Practice of Liberation' – taken from a text by bell hooks – features entirely new ceramics and paintings and is set to an original musical score. In it, Yearwood-Dan draws on the many facets of her identity as a Black queer woman, in particular her experience of a Catholic all-girls education. The 14 paintings subtly reference the Stations of the Cross: three canvases are stretched in reverse so their wooden crossbars face outward; stacked diptychs recall stained-glass windows; and benches resemble church pews. As in much of her art, words are woven through the compositions, including biblical quotes and song lyrics.



Scale plays a crucial role. She has made smaller works to invite close viewing – akin to 'reading a book' – while others are much bigger. Yearwood-Dan prefers an extensive canvas: 'I like feeling bodily part of the work while I'm making it.' Standing before them, viewers may feel the same physical involvement, she says, comparing it to 'standing at the edge of a cliff looking at a huge sky.'

What unites all of her work is its innate sense of joy – a deliberate decision on her part. She feels there is plenty to be angry about – politically, socially, personally – but she doesn't want anger to be the 'loudest part' of her. Instead, her paintings convey empathy, tenderness and the complicated forms that love can take. 'You can't exist in the world we're living in now without thinking about what is and isn't there,' she says. 'And often, that's compassion and love.'

'Michaela Yearwood-Dan: The Practice of Liberation' is at the Whitworth (whitworth.manchester.ac.uk) from 17 April until 18 October. □





Opposite: Michaela Yearwood-Dan. Her works, clockwise from below: 'Ayànfẹ̀' (2026). 'I and I' (2026). 'Passio' (2026). 'When you talk of us, talk about real love' (2023)



THEATRE

BEHEADED, SURVIVED

Last year, Ava Pickett's dazzling debut play *1536* – which chronicles a trio of young Tudor women rebelling against the patriarchy to the backdrop of Anne Boleyn's impending execution – sold out at the Almeida and garnered enormous acclaim for its ferocity, wit and lead performances by Siena Kelly, Liv Hill and *Sex Education*'s Tanya Reynolds. The script caught the attention of Margot Robbie, who called it 'maybe the best play I've ever read', leading her production company LuckyChap to support its transfer to the West End. Snap up a ticket to see the cast return to their original roles in a historical narrative whose themes still resonate today.

'1536' is at the Ambassadors Theatre from 2 May until 1 August (1536onstage.com).

TELEVISION

BROAD CHURCH

Paapa Essiedu continues to expand his full-spectrum CV

BY CHARLOTTE BROOK



Paapa Essiedu in 'Falling'. Below left: the actor and his co-star Keeley Hawes

'UNREQUITED LOVE ISN'T SOMETHING THAT'S ALIEN TO ANY OF US, is it?' Alas, no – but the scenario that the actor Paapa Essiedu is talking about in his new drama *Falling* is slightly more complicated than usual. Perceptively written with signature flickers of humour by the unstoppable Jack Thorne, the Channel 4 series introduces us to Anna, a nun played by Keeley Hawes, and Essiedu's David, a Catholic priest with a troubled past who, underneath his clerical clothing, is very human – he's flawed, funny, smokes round the back of the vestry and unwinds by clowning about with his deaf older sister. Over several months, a spark between Anna and David prompts both to question their vows to different extents at incompatible times, causing their lives to edge repeatedly towards and away from each other's.

'It's almost a love triangle: the longing between the two of them and their respective calling to God,' says Essiedu, who grew up in east London in a church-going household and related to aspects of his character's quest to find solidarity in religion. 'I still retain a sense of there being something deeply spiritual, if not in as institutionalised a form as Christianity. I often envy the sureness that comes with faith. I think, "Wow, there must be such calm in the idea that everything can be attributed to the divine or a greater purpose." David finds himself in the area between certainty and doubt, and it's in that space that drama exists.'



Both protagonists' decisions are variously supported and thwarted by members of their families and their ecclesiastical communities but, as Essiedu puts it: 'Their magnetic connection is so great that eventually something's gotta give somewhere… And actually, so many of life's big moments are when you take a risk.'

Making continually unpredictable and bold choices is a modus operandi that has paid off in Essiedu's own career. He started out at the RSC and has since given several formidable performances in particularly challenging productions. In Lucy Prebble's dizzying, dystopian *The Effect* at the National Theatre in 2023, he was full of energy and charisma; in *Death of England: Delroy* a year later, he produced, alone on-stage, an astonishing tapestry of scalding rage, mischievous comedy and heartbreak. Striking turns on television have included his brilliant breakout in *I May Destroy You*, and one on the horizon may prove his most bewitching yet. Essiedu is about to step into Professor Snape's shoes in the forthcoming *Harry Potter* small-screen adaptation, in which he will interpret the teacher in a way that feels 'truthful and exciting' to him, as a mega-fan of the books growing up.

'I feel so lucky to get to play incredibly rich, complex, often quite weird characters that have a lot of meat on the bone irrespective of how much they do or don't speak,' he says, mulling over being in an ensemble cast versus playing a lead. 'I'm always after people who have components to them that are… surprising.'

'Falling' airs on Channel 4 in May. □

DESIGN

LITERARY FLOURISH

Refresh your writing desk with floral paperweights, a perky pen pot and petalled sticky notes



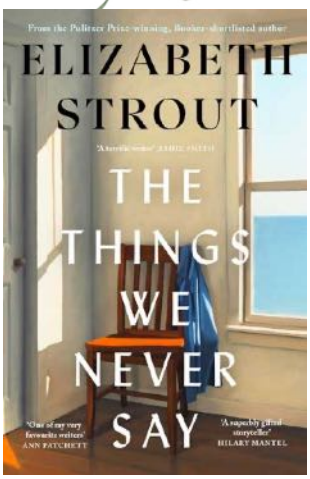
BOOKS

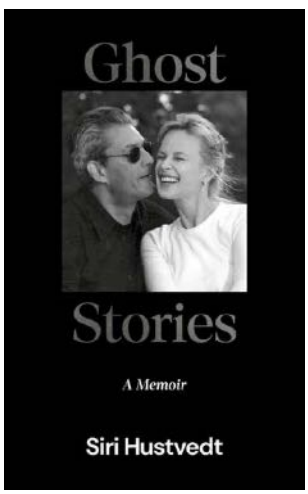
A NEW LEAF

Have your heart and mind opened by these thought-provoking reads

BY ERICA WAGNER







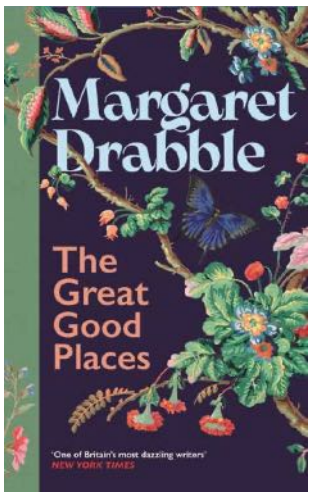
SPRING IS A TIME THAT CALLS US TO THE NEW; BUT WHEN IT COMES to what you choose to read, it can be gratifying to discover that real freshness is often found in the voice of experience. I was thinking that as I considered four books appearing this month, each very different, but all from women who, across decades, have forged their own paths and made discoveries along the way.

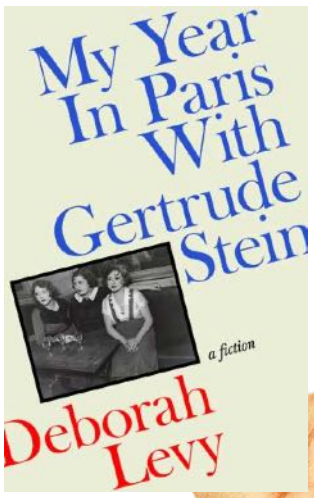
The Things We Never Say is Elizabeth Strout's eleventh book; her first novel set in Massachusetts rather than Maine (£18.99, Viking, out 7 May). There's a sly – and rather meta – appearance from Olive Kitteridge, one of her most beloved characters, but only because this tale's protagonist, Artie Dam, has himself read Strout's book. It's 2024 and Artie, 57, would have called himself happy and fulfilled – he was once voted his state's Teacher of the Year – but in deep middle age, and with Donald Trump winning the election for the second time, he finds his life beginning to go off the rails. Strout is always smart, always perceptive, and Artie is a memorable figure.

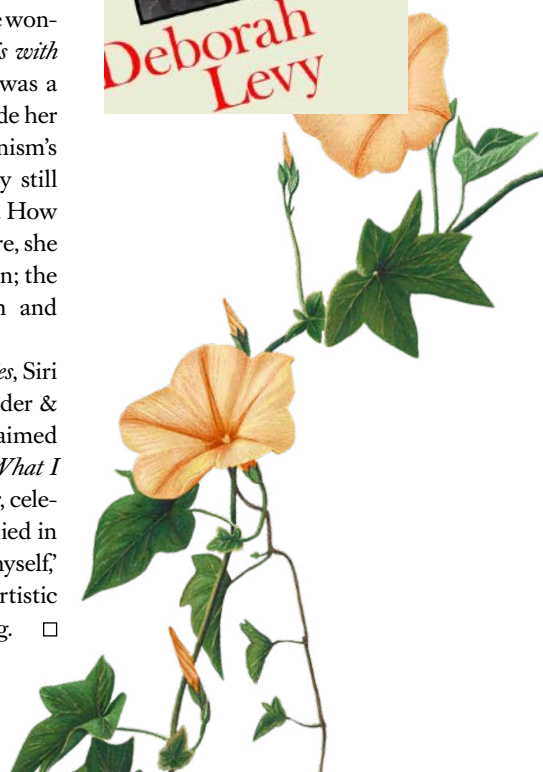
At 86, Margaret Drabble is one of the great literary grandes dames and was editor of *The Oxford Companion to English Literature* (a vital component of my university degree before the internet!) – as well as the author of 18 novels. Now comes *The Great Good Places*, a collection of new and previously published writing that offers something for everyone: memoir, stories, essays (£18.99, Canongate, out now). In snapshots of the past, she reflects on what it means to be a storyteller, to live a writer's life: she ruminates on the challenges of creating fiction from the events of real life. She considers, too, those locations – the childhood homes, hideaways on the coast, the cherished libraries – that form us all. As it darts between forms, Drabble's collection blurs the boundaries between fiction and non-fiction.

Another writer who is adept at that particular dance is the wondrous Deborah Levy, whose new book is *My Year in Paris with Gertrude Stein* (£18.99, Hamish Hamilton, out now). Stein was a goddess of the avant-garde, a poet and art collector who made her home in Paris; the lover of Alice B Toklas, she is one of modernism's most significant figures. 'Her wish to kill the 19th century still leaves an afterglow of radical resistance in our own century. How did she kill the 19th century? With her pen,' Levy writes. Here, she creates a fiction in which her characters go in search of Stein; the result is an uncategorisable pleasure, blending invention and research with brilliance and zest.

Levy shows how Stein haunts our present; in *Ghost Stories*, Siri Hustvedt conjures a spirit of very personal kind (£22, Hodder & Stoughton, out 5 May). For 43 years, Hustvedt – the acclaimed novelist and thinker whose books include the bestselling *What I Loved* and *Memories of the Future* – was married to Paul Auster, celebrated for his *New York Trilogy* and many other works. He died in 2024 of lung cancer: 'I am now in the business of recollecting myself,' Hustvedt tells us in this moving memoir of their entwined artistic and personal lives. A sense of renewal that feels apt for spring. □







PHOTOGRAPHS: CHANNEL 4, GETTY IMAGES

MUSEUMS

ALL POINTS EAST

Gus Casely-Hayford selects the must-see artworks and artefacts at the V&A's brand-new Stratford outpost

Set to change the cultural face of London, the capital's much-anticipated V&A East museum – sibling to South Kensington's 170-year-old institution – finally throws open its doors this month, with the aim of celebrating east London's creativity past and present. Here, its director Gus Casely-Hayford picks six of his favourite objects in the new Why We Make galleries – spaces showcasing an ever-changing range of design, art, fashion and craft created with purpose.

All galleries at V&A East (vam.ac.uk) open on 18 April.

WALTHAMSTOW FOOTBALL CLUB HOME SHIRT WITH 'YARE' DESIGN (2023)

'We have some glorious examples of William Morris pieces in the V&A collection. Mark Clack, the founder of the Walthamstow artist collective Wood Street Walls, initiated an amazing collaboration between the borough's football club and the William Morris Gallery to create a new kit that adapts John Henry Dearle's 1892 Yare design for Morris & Co. As a lifelong supporter of another London team, I do find it slightly galling that this the only football shirt that I have ever coveted. I think it's brilliant that revenue from its sales is going towards setting up a women's team at the club.'

▼





▲

GOWN (1744); SILK DESIGN BY ANNA MARIA GARTHWAITE

'The self-taught Lincolnshire-born textile designer, who established herself in the Spitalfields silk-weaving district, was one of the few commercially successful women in a male-dominated industry. Her patterns defied aesthetic conventions – she was a true pioneer. East London has continued to attract fashion innovators – my late brother [Joe] included – so this piece remains close to my heart.'



▼

URANIA (1989) BY MAUD SULTER

'The late Ghanain Scottish photographer said of her creative practice: "It's important for me as a Black woman artist to put Black women back in the centre of the frame." Her art challenged their exclusion and colonial depiction in Western art histories, as seen in this picture of Lubaina Himid. The golden frame and staging echo grand European portraits, while Himid wears a West African *àdìrẹ* (tied and dyed) cloth garment.'

PHOTOGRAPHS: © THE ALTHEA McNISH TRUST. IMAGE COURTESY OF VICTORIA AND ALBERT MUSEUM, LONDON. COURTESY OF BISILA NOHA, JOHN HENRY DEARLE, LONDON, MAUD SULTER, HULL TRADERS LTD, ANNA MARIA GARTHWAITE, WOVEN BY CAPTAIN JOHN BAKER, YINKA ILORI, V&A EAST MUSEUM, GETTY IMAGES, OLIVER HOLMS

'CAPTAIN HOOK' ARMCHAIR (2015) BY YINKA ILORI

'This chair by the lovely Yinka Ilori is a tribute to one of his London schoolmates, and explores a Nigerian Yoruba parable about destiny and not judging others. The coat-hanger symbolises his friend's experience of being "left to hang" when young, before thankfully overcoming neglect to turn his life around – I find both this, and the colours and fabrics Ilori has used, immensely uplifting.'





***REUNION VI: UNDERNEATH THE SURFACE* (2021–2022) BY BISILA NOHA**

'I adore ceramics and have always made close attachments to the creators I have worked with. This is one of two beautiful new acquisitions by Bisila Noha, who is based locally; it honours the "un-named women of clay" traditionally overlooked in histories of ceramic art. Inspired by the Ivorian potter Kouame Kakahá's work, the shapes of these vessels suggest bodies.'

'GOLDEN HARVEST' FURNISHING FABRIC (1959) BY ALTHEA McNISH/HULL TRADERS

'The trailblazing textile designer Althea McNish created the print for Golden Harvest in her Tottenham studio, drawing on her African Caribbean heritage and signature vibrant use of colour and pattern – it became a bestseller. We've included a sample of it alongside groundbreaking ballet costumes by Leigh Bowery, opera-set designs by Derek Jarman and furniture by Eileen Gray in a section called "Breaking Boundaries". There, we celebrate the creatives who have pushed their disciplines in new directions, often dismantling barriers of gender, race and class.' □





MUSIC

SPIN DOCTOR

Let Melanie C transport you back to early-1990s Costa Brava – when she was still in her pre-Spice Girl era – with her epic new dance album *Sweat*, out on 1 May. It was there that she discovered raving, and while some lyrics draw delicately on her personal challenges, an infectious sense of what she calls 'work-out-video energy' is in every song. Fusing her inimitable vocals with synths and the odd Diana Ross sample, the pop star has fulfilled her wish to make 'a joyful record at a dark time'.





LITERATURE

METAMORPHOSIS

Transforming *Lolita* into a novel about female agency, *Ella King* puts our culture's complicit attitude towards abuse under the microscope

'THE ONLY CONVINCING LOVE STORY OF OUR CENTURY.' No, this isn't Margot Robbie describing Emily Brontë's *Wuthering Heights*. It's *Vanity Fair* on Vladimir Nabokov's *Lolita,* and the glowing endorsement is emblazoned across my copy of the book.

Let me be clear. *Lolita* is not a love story. It follows a middle-aged professor's kidnap and rape of a 12-year-old girl.

The book has always been controversial. When Nabokov – a literature professor and amateur butterfly scientist – submitted *Lolita* for publication, it was rejected by mainstream publishers and banned in several countries before being hailed as a literary masterpiece. Recently, however, it has made headlines again: investigations into Jeffrey Epstein reveal a troubling connection to the novel. He owned a first edition. He bought *The Annotated Lolita* 43 days before his arrest. Most disturbingly of all, photos from the Epstein files show lines from its opening pages scrawled over women's – perhaps girls' – bodies.

Each photo of *Lolita* handwritten across a hip, an ankle, a spine is a chilling reminder of how literature can rubber-stamp misogyny. How the classics – read through the same tired lens – can reduce women and girls to a collection of body parts. I once found it shocking that a quarter of my Oxford University tutors have been convicted of child-related offences. Not anymore. In a culture that, at its best, renders older men lusting after younger women a literary pursuit, and, at its worst, dresses up abuse as love, is it any wonder that men like these, like Epstein, thrive among the intellectual elite?

But just as culture can objectify women and girls, it can also empower them. Female storytellers are at the helm, navigating away from the male gaze. Kristen Stewart's astonishing directorial debut *The Chronology of Water* (based on Lidia Yuknavitch's incendiary memoir) is a rageful refusal to sanitise the devastating effects of abuse; Jennette McCurdy's novel *Half His Age* unmasks the vulnerability behind a teenager's pursuit of her English teacher.

My new novel *Dear Darling* is inspired by my work with domestic abuse and anti-human-trafficking charities. Speaking to survivors, I realised how many craved a reckoning with their abusers, and yet, how rare this was. I wanted this for them. So, when I wrote *Dear Darling*, I gave this chance to my Lolita character: I changed the narrative. In the world of Nabokov's unreliable narrator Humbert Humbert, Lolita is 'dumb', with failing grades. But in mine, Lolita is intelligent and talented. Her passion for botany is what attracts her to a butterfly scientist, a man obsessed with imprisoning things in jars. The original character dies at 17, forever a child; in *Dear Darling*, Lolita grows up. She's in her thirties, a wife, mother and lawyer, when she confronts the man who devastated her. And this time, he must face her, not as a child, but as a woman.

It's a difficult story, I know. Narratives about female anti-heroes (the 2022 film *Tár*, starring Cate Blanchett; the new Netflix show *Vladimir*, based on Julia May Jonas' novel) feel easier to engage with. But now, more than ever, it's vital to keep interrogating the tropes that have conspired against women and girls: the nymphet; the tortured lover; the only convincing love story of our century. Because there's power in women talking, reading, writing: to ignite a movement; to bring down movie producers and financiers, politicians and princes. One television drama, film, novel at a time.

'Dear Darling' by Ella King (£16.99, Harper Collins) is out now. □

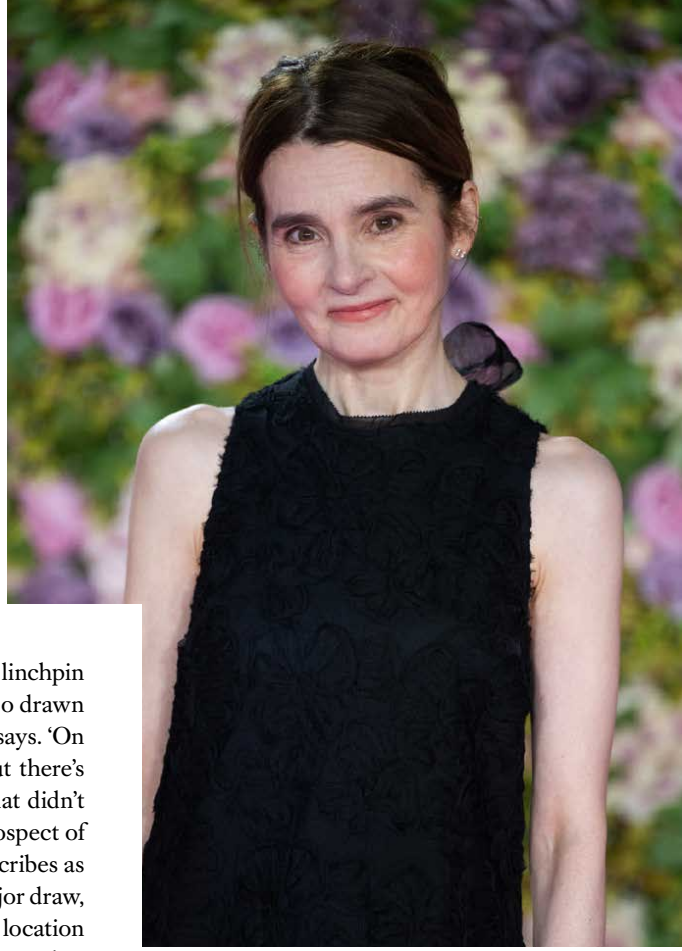
PHOTOGRAPHS: GETTY IMAGES, © BRODIE PRODUCTIONS/GRAEME HUNTER PICTURES, ALAMY

FILM

BARREL OF FUN

The chameleonic actress Shirley Henderson turns whisky distiller in Brian Cox's new film

BY MARIE-CLAIRE CHAPPET



SHIRLEY HENDERSON IS ONE OF OUR MOST treasured scene-stealers. We've seen her as a jaded girlfriend in *Trainspotting*, bemoaning her dwindling sex life on account of her partner's drug addiction; as a ghost haunting the girls' bathrooms in *Harry Potter*'s Hogwarts; and as cynical Jude in *Bridget Jones's Diary*, asking our heroine if Darcy wouldn't, perhaps, prefer her with 'slightly bigger breasts'.

'I would never have expected to get this variety of parts,' says the Scottish actress. 'It's such great fun when you find the core of each of them, and you think, "Oh, we're playing now."'

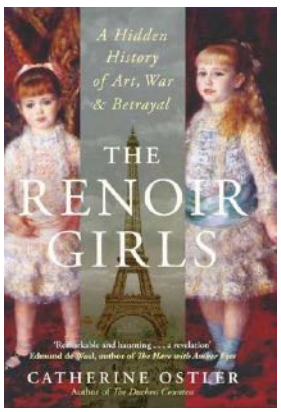
Henderson was most recently seen in the Bafta winner *I Swear*, giving a signature magnetic performance in a supporting role as a mother struggling to cope with her son's Tourette syndrome. 'It was an amazingly delicate film, and tender on every note for all the characters,' she says. 'I had to say yes to that.'

Next, we will see Henderson return to her motherland in *Glenrothan*, the directorial debut of Brian Cox, who also stars alongside Alan Cumming as two estranged brothers reuniting after 40 years at their family's whisky distillery. Henderson plays Jess, the master distiller, and a key linchpin between the two brothers. 'I was so drawn to her when I read the script,' she says. 'On the face of it she's quite feisty, but there's a longing in her for something that didn't quite happen in her life…' The prospect of working with Cox, whom she describes as 'a force of nature', was another major draw, as was spending a few months on location in the Highlands. 'We would travel together from Glasgow in the mornings, up through the gentle hills,' she remembers. 'We'd arrive just as the sun was coming up. It was beautiful.' And, no doubt, as quietly magical as Henderson's own performance will be. *'Glenrothan' is in cinemas from 17 April.* □





Top: Shirley Henderson. Above and left: Alan Cumming, Brian Cox and Henderson in scenes from 'Glenrothan'



BOOKS

IN PLAIN SIGHT

At first glance, Pierre-Auguste Renoir's *Pink and Blue* depicts, with beautiful simplicity, two Belle Epoque Paris-dwelling Jewish sisters – Alice and Elisabeth Cahen d'Anvers – in their pastel-hued girlhood. Yet there is more than meets the eye, as a new biography by Catherine Ostler, *The Renoir Girls* (£30, Simon and Schuster, out now), reveals, unearthing the antisemitism and inherited secrets that lie behind the painting.


MAYBACH


THE ART OF ARRIVAL
MAYBACH
THE DEVIL WEARS PRADA 2
ONLY IN CINEMAS MAY 1
©2026 20th Century Studios





Harper's BAZAAR

MAY 2026

This month, we talk to Anne Hathaway as she navigates the high-stakes world of fashion in the long-anticipated sequel to *The Devil Wears Prada*; recall the daring brilliance of Elsa Schiaparelli; examine the perilous practice of breaking up with your family; and celebrate the women imagining a new model for philanthropy. Plus, take sartorial inspiration from a parade of colourful looks at Kew; and marvel at the season's most theatrical haute couture gowns

Photograph by *INEZ & VINOODH*

With a flurry of films in the pipeline – not least the long-awaited sequel to *The Devil Wears Prada* – Anne Hathaway is more in demand than ever. She talks to *Leah Chernikoff* about finding harmony, thriving under pressure and how she's redefining ambition in her forties

THE NEXT CHAPTER





Photographs by
INEZ & VINOODH
Styled by
BEAT BOLLIGER

TIER

Anne Hathaway wears leather trench-coat, £6,960, MICHAEL KORS COLLECTION



Leather jacket; suede skirt, both from a selection; silk top, £3,240, all VERSACE. Plexiglass bangles, £1,490 each; leather heels, £1,000, all TOM FORD. Leather gloves, £320, SERMONETA GLOVES. Tights, £40, WOLFORD

Anne Hathaway has given me a reading assignment. It's a letter the footballer Gabriel Jesus, who plays for Arsenal, published in December on the sports-media platform *The Players' Tribune* about his recovery from a devastating ACL injury that sidelined him for most of the year. Jesus writes about how fatherhood and being in the moment with his young children helped him get through the brutally long rehabilitation process and how he has come out the other side feeling stronger and more grateful than he ever could have imagined. Hathaway and her family are big Arsenal fans (she played football growing up). The letter was passed around in their group chat, and she wants me to read it before we speak. There's something about the notion of being able to embrace all of life's thorniness and letting it inform – or even enhance – what you do that has deeply resonated with her.

'It's the idea of there being opportunity inside every moment, even the ones that are challenging, that seem like a crisis,' Hathaway tells me when we meet the next day. 'I've been on this journey as an actress for the majority of my life now. I always think about it in two parts, and the first part made no room for life.' The first part, I gather, refers to her blinders-on, rocket-ship ascent through Hollywood, becoming one of its most versatile actresses, and navigating life as an extremely famous person at an extremely young age. The second part involves parenthood, sobriety, a widening of the aperture to let more life in and be present for it. Now, she says, she has 'entered a different place' and is 'seeking harmony between the two'.

Hathaway is also talking about work-life balance, a concept that actresses were asked about for decades and their male counterparts never were. It may have reached its apex (or nadir, depending on how you look at it) in 2013, when Sheryl Sandberg told every woman to lean in, that they could 'have it all', which mostly meant having a family and a full-throttle career and no time to feel adequate at any of it. For a while, everyone seemed to agree that this was a good thing. In other words, it's a very millennial notion for a very millennial movie star to be contemplating, having just reprised her most millennial role as the plucky Andy Sachs in the highly anticipated *The Devil Wears Prada 2*.

Hathaway and I are ensconced in the back room in the back corner of a restaurant at New York's Mark Hotel. It is just before the holidays, and the Upper East Side institution is tastefully appointed with trimming and red ribbon – nothing too sparkly. I arrive early and overhear the couples gathered at the table across from me discover that they will all be in St Moritz for Christmas.

I get the feeling the spot we're in may have played host to this kind of celebrity-magazine interview before. Hathaway glides into the restaurant in a black top and trousers and black sunglasses, her long, glossy hair down, looking, to me at least, unmistakably like the megastar that she is. But she sits across from me and with her back to the rest of the room, and no one seems to notice until we get up to leave. Up close, her face is somehow even more exquisite. The wide-set, expressive eyes and full lips that telegraph so boldly on screen seem almost delicate at this distance.

It has been 20 years since Hathaway starred in *The Devil Wears Prada* as a recent graduate with serious journalistic aspirations who takes a job at the fictional *Runway* magazine as an assistant to the imperious editor-in-chief Miranda Priestly (played meme-ably by Meryl Streep), despite her disdain for something so frivolous as fashion. The film made her the patron saint of earnest millennial ambition, and she returns to Andy Sachs at a time when both she and the culture have outgrown the fantasy of having it all.

Hathaway is now 43. She and her husband, the producer Adam Shulman, have been married for 13 years and are parents to two young boys, aged six and 10. She has made about 50 films, some of them giant and blockbuster-y, some of them critically revered and some of them – as she herself put it recently – 'weird' or that 'no one saw', such as 2017's *Colossal*. One of them, 2012's *Les Misérables*, earned her an Oscar for Best Supporting Actress for her performance as Fantine. She tells me about having made a 'conscious shift' in recent years to stop living her life as a 'stressed person', which coincided with her decision to stop drinking.

'Before, there was this focus that was really uncompromising and uninterrupted,' Hathaway says. 'And I just can't tell you anymore what life is like without kids, but kids interrupt you all the time.' Balance, she explains, is too fragile a concept. 'My friends and I talk about it a lot, and we actually feel very defeated by the concept of balance,' she says. 'If the weight shifts in one direction, you then have to bounce it up on the other side, and we find that it winds us up as opposed to making us steady.' Harmony, Hathaway muses, is more forgiving. 'We're like, "We seek to harmonise our life."'

The world of magazines that served as a backdrop for the first *Devil Wears Prada* was slick and glamorous; the editor-in-chief had multiple assistants, and all of them were somehow dripping in Chanel and, naturally, Prada. This sequel is set in the current media landscape – one that I know from my lived experience is starkly different from what it was in 2006. Andy Sachs has returned to *Runway* as the magazine's features editor (a role that usually oversees cover stories like this one).

'The characters are obviously 20 years along in their careers and at very different places, and the world of media is in a very different place,' says the film's director David Frankel. 'Andy has had a career that mirrors a lot of people's experiences in journalism these days.' If that's true, then Andy has survived many rounds of layoffs. If *The Devil Wears Prada* was a Bildungsroman with a makeover scene so aspirational that it inspired legions to work in fashion, the sequel, Frankel says, 'is a movie about a woman in her forties… [that's] about how you make peace with the world as you find it, not the world that you wish existed'.

The other thing that is different about *The Devil Wears Prada 2* is that it was made, as Hathaway puts it, 'in view'. The first film was such an unknown quantity that fashion brands were initially hesitant to get on board and lend clothes.

This time, the cast attended actual shows during Milan Fashion Week. That was a first for Meryl Streep, who says she was 'struck by how the models were not only beautiful and young – everyone seems young to me – but alarmingly thin… I thought that all had been addressed years ago. Annie [Hathaway] clocked



Leather bomber jacket, £4,253, GIVENCHY BY SARAH BURTON



Leather jacket, £6,400, SAINT LAURENT BY ANTHONY VACCARELLO. Gold earrings, £9,700, BULGARI



Leather jacket, £3,290, JITROIS. Cotton shirt, £314, FLORE FLORE. Leather trousers, £2,870, RALPH LAUREN COLLECTION. Brass earrings, £270, COPERNI. Silk tie, £25.50, THE TIE BAR

‘I’VE ALWAYS FELT DEFINED BY MY WORK ETHIC. I NEVER WANT TO PULL UP SHORT’

it too’. Streep adds: ‘She made a beeline to the producers about it, securing promises that the models in our film would not be so skeletal. She’s a stand-up girl.’

Shooting was a spectacle. ‘Even though we were aware of the impact of the first film two decades ago, I think none of us was prepared for the ambush of both goodwill and avid attention that engulfed us,’ says Streep. ‘We needed police barriers and crowd control. Buses of fans turned up, paparazzi swarmed and in one case kept jumping in front of the camera and the shot, and got into a kerfuffle with crew! Annie kept her cool, but I was unnerved.’

During one scene, Hathaway took a spill down some steps after a heel snapped. ‘I was aware that I was falling, I was aware that I was being photographed, and I was also aware that, like, so many people on the crew, their hearts had just jumped up into their throat, so I needed to get up quickly to make sure they knew I was OK,’ she recalls. She leapt up immediately, with her arms outstretched like a gymnast finishing a routine, to let everyone know she was fine. But, privately, she told Frankel: ‘Oh no. I’m news.’

Hathaway has been that kind of famous – where a stumble, literal or not, makes headlines – for most of her life. She tells me about having a conversation with an actor she reveres, who told her: ‘We’ve watched you grow up.’ ‘I’d never thought about it like that,’ she says. ‘It’s funny to have met people when you were a teenager and grown in plain sight.’

Hathaway has come to lunch hungry. ‘Are you going to eat? Because I have to eat,’ she tells me. She has just finished a double workout – strength training and then Pilates – in preparation for the forthcoming Ron Howard military epic *Alone at Dawn*. This followed almost two years of intensive dance training for *Mother Mary*, a David Lowery-directed A24 psychological thriller out this month, in which she plays a broken-down pop star opposite Michaela Coel as her erstwhile and resentful designer/image-maker.

Coel notes that Hathaway’s choice to connect with the ‘pain and sorrow’ of the character surprised her. ‘I was preparing to hate Mother Mary a lot more than I could,’ she says. ‘She was soft, in a way that garnered empathy.’

Hathaway was supposed to train for only six months, but a production delay meant that the two main dance scenes were shot a year apart, so she kept dancing. In the run-up to a key sequence in which her character dances, somewhat possessed, solo and without music, inside a 13th-century barn, Hathaway says she was dancing eight hours a day.

She took dance classes when she was a child, but it didn’t come as naturally to her as acting or even singing. ‘I couldn’t quite figure out why there was no advancement,’ she says. ‘At a certain point, the dancers jump, right? And I was going all the time, and I couldn’t jump in both senses of the word.’

Even at that young age, Hathaway recalls assessing and recalibrating her future with a grown-up matter-of-factness. ‘I just remember having that conversation with myself and being like, “OK, well, I don’t think you’ll ever be a dancer, and your singing’s fine, but I don’t know that you’re ever going to be a star vocalist.” I ruled out “pop star” pretty early, but I found that acting kept opening to me.’ She adds: ‘I wasn’t concerned that I couldn’t keep up with Beyoncé, because *she* is Beyoncé.’ But then, for *Mother Mary*, Hathaway had to become Beyoncé – or someone like her.

‘It was really, really humbling to have to deal with the limitations that my body had always had, that I’d accepted as part of my identity, but now they were no longer acceptable.’

So, she pushed herself. ‘Maybe other people would have been able to do it in a shorter amount of time or not have to train as hard, but I knew that it would hurt so much more if I hadn’t just left it all on the floor. At the end of it, I couldn’t say, “Well, yeah, I wish I’d done this better. I wish I’d done that better.” But I know I literally couldn’t have worked harder.’

Hathaway’s work ethic is uncompromising. In-between *Mother Mary* and *Alone at Dawn*, she played Penelope in Christopher Nolan’s forthcoming *The Odyssey*, a set that Matt Damon, who portrays Odysseus, has described as ‘harder than any other movie’ he’s ever done.

While *The Devil Wears Prada 2* might not seem as physically rigorous, Frankel notes that Hathaway ‘really carried the heavy, heavy load’. ‘I mean, she’s in every scene of this movie,’ he says, ‘so she really had to show up day after day, and she was tireless and uncomplaining and enthusiastic.’

It’s an approach to work that kids today might call a ‘grindset’ – a kind of macabre, fanatical hustle – but considering Hathaway’s age and the culture she grew up in, the solemnly optimistic ambition of the girlboss seems more apt. Hathaway and I are the same age, and the water we swam in encouraged us to climb the ladder, to take a seat at the table and to smile the whole way through. Beyoncé affirmed that girls ran the world. Anything was possible, as long as you were willing to work hard enough.

‘I think I just knew from a young age that, although I’m really lucky in so many ways and grew up with certain privileges, there wasn’t, like, this big life that was just going to be handed to me,’ Hathaway says. ‘I’ve always just felt defined by my work ethic, because my skill set is what it is and I have to work with what I have, but how hard I can work is something that I can control. And so I never want to pull up short and feel like I could have worked harder. If I know that I’m working hard, I can live with who I am.’

Mother Mary’s writer-director Lowery describes her as having ‘an attention to detail that is humbling. Sometimes I wouldn’t see it until I was in the edit, looking at micro-adjustments in tone and expression that were so specific that they revealed to me things I was unaware of in my own writing’. Frankel, who also directed Hathaway in the original *The Devil Wears Prada*, likens her to a race-car driver. ‘She knows how to steer in and out of the turns even better than she did 20 years ago,’ he says. For Streep, time ‘has only deepened the substance of who Annie is, where she is aiming her life, and I think that shows up in the Andy you see on film’.

In many ways, Hathaway is a perfect millennial avatar. Her mother was an actress who performed in regional-theatre productions, and she knew early on that she wanted to follow in her footsteps. The middle child and only girl of three children, she grew up in Millburn, New Jersey, close enough to New York that she could take the train into the city to go to auditions for commercials.



Leather jacket, £6,400; poplin shirt, £1,595, both SAINT LAURENT BY ANTHONY VACCARELLO. Gold earrings, £9,700; gold, tourmaline, diamond and mother-of-pearl necklace, from a selection, both BULGARI



Leather top, from a selection, HERMÈS. Yellow and pink gold, silver and diamond bracelet, from a selection, BULGARI HIGH JEWELLERY



Leather jacket, £5,790, BALENCIAGA. Gold necklace, from a selection, BULGARI. Hair by Orlando Pita at Orlo Salon. Make-up by Fulvia Farolfi, using Chanel. Manicure by Gina Eppolito, using Londontown. Production by VLM Productions

'I DECIDED IT WASN'T FAIR FOR ME TO MOVE THROUGH MY LIFE AS A STRESSED PERSON'

'I would go to school, and then I would get out at 2.22pm, and I would sprint to the train station,' she recalls. Hathaway began doing that during her freshman year in high school, while she was also performing with her town's local theatre, Paper Mill Playhouse. At 16, she landed a job on a family TV drama called *Get Real* and moved to LA. The following year, she booked the part of Mia Thermopolis in *The Princess Diaries*, the other duckling-to-swan role that, along with Andy Sachs, became a canonic cultural touchstone for a generation.

'I feel as if I was, like, everybody's babysitter,' Hathaway says of the loyal fans who have come of age alongside her. 'And I was a child when I made *The Princess Diaries*. I was still a 22-year-old mess of a human when I made *The Devil Wears Prada*. And so, we've grown up together, and I'm so happy for them and how their lives are unfolding. Like, this crazy thing where people just graduate from high school and they just send me their graduation announcements. People send me their wedding invitations. It's so very sweet. And I feel bad, because I can never do anything with them, because I'm not Taylor Swift-level organised. Maybe someday.'

A recent headline on *Bloomberg* declared that '"burnout" feminism' is replacing the 'girlboss, lean-in era'. There has been a collective reappraisal of our definition of, and relationship to, ambition. Now, we're in the part where we realise the system was rigged the whole time and that maybe the kind of hustle that was so valued was always a little bit toxic.

Hathaway doesn't strike me as someone who has experienced burnout per se; her output remains prolific. She has five films due out this year and four more in the works (including *The Princess Diaries 3*). She talks a lot about gratitude – for her children, for her work and for the Petrossian-caviar-egg concoction that arrives at our table, even though it was never ordered. (When I reconnect with her briefly at the Ralph Lauren show several weeks later, she tells me she's still thinking about that egg.)

But Hathaway also mentions her 'short fuse' several times throughout our conversation, and the work she has had to do to extend it. When she talks about filming *The Devil Wears Prada 2* and really embracing that top-of-the-call-sheet role, she tells me: 'You can't have a good time at a party if the hostess is stressed or she's letting her stress show.' She continues: 'I just decided that it wasn't fair for me to move through my life as a stressed person. I don't want my kids to be around it, I don't want my friends to be around it, I don't want strangers to be around it, I don't want people I work with to be around it. So I've done a lot of work to figure out how to metabolise differently, so that way I don't feel overwhelmed by all that's coming at me and that I'm participating in, but I actually feel really excited by it.'

Hathaway's eyes are intensely fixed on me as she tells me this. It's clear this is important to her, though from an outsider's perspective or even from this brief close-up perspective, I've never had the impression that Hathaway ever behaved in a way that was perceptibly unsettling for anyone.

I have to do a little digging to find a clip from a 2012 press junket for *Les Misérables*, when an entertainment reporter named Kjersti Flaa asks Hathaway to sing her responses, and Hathaway is not really having it. She politely, if curtly, refuses, and when Flaa follows up with another question, Hathaway is dismissive. When the clip resurfaced, the outrage machine sprang into action. Hathaway sent Flaa an apology, which Flaa posted appreciatively about in a YouTube video hashtagged #cringe and #annehathaway.

'Cringe' is that crime millennials have been much maligned for, for the great offence of… parting our hair to the side? Tucking our shirts into skinny jeans? Being earnest? Having… hope? Gen Z has come of age in an era of middle-parted hair and a world on fire. It's understandable that one generation's earnestness is met with another's scepticism, but in that regard too, Hathaway seems to have been punished for it in an outsize way.

'I'm a human being,' Hathaway says, 'but I think it's important to… there has been a change.' She credits part of this change to her decision to stop drinking several years ago. ('It all just works better for me without it.') But there's also a change that comes with age. 'I think that very often, conversations about ageing presume that the first part of life is the happiest and the most fulfilling, and I don't necessarily think that's true,' Hathaway says. 'I wasn't expecting to find another gear at 40.'

I point out that, at 43, we are approaching the 'ageing cliff' – an accelerated burst of ageing that occurs at 44, according to a 2024 study from Stanford Medicine. Hathaway is familiar with it from reading Miranda July's *All Fours*. But does she think about it, I prod. Hollywood seems like one of the most hostile environments to get older in as a woman.

If Hathaway's friend group is focused on 'harmony', mine is focused, at least some of the time, on our sagging faces, and I admit that Hathaway's skin is held up as a North Star. I try, for the group chat, to figure out what's going on there. Hathaway credits not drinking and using Shiseido products (she's a brand ambassador); beyond that, she says she doesn't want to 'discuss medical information'. But she does offer this anecdote about being on holiday with her family.

'Some days you look in the mirror, and you're just like, "Not bad". And some days you look in the mirror and you're like, "What?" I was having a "What?" day," Hathaway tells me. 'And you know how you have your aspirational swimsuit that you keep around, just in case you have a good day? And then you have your swimsuit that's got you no matter what? I accidentally packed the aspirational swimsuit. Which I then had to wear on a "What?" day. So, I'm ready to have this great day with my family. And I am going to be in front of strangers, and people have phones and all of the things. But my family is waiting for me. And I looked and I just went, "What?" Then I looked again and I said, "You are 43." And, looking at a 43-year-old body, I was like, "Nice." When I was expecting to see something that I am not, I felt insecure. But when I actually looked at what it actually is, I was OK with it.'

And really, there isn't much other choice than to be OK with it all, even as it gets harder – because it does, inevitably, as you get older. But that can be clarifying too: 'I think you realise that worry should be reserved for the really big stuff.'

'The Devil Wears Prada 2' is in cinemas from 1 May. □



Photographs by
ERIK MADIGAN HECK
Styled by
MIRANDA ALMOND

Hothouse flower

Unfurl your petals in flowing fabrics, resplendent shades and tropical prints



Chiffon and marabou feather gown, £10,590; brass and crystal earrings, £2,210; mesh and strass bag, £7,740; leather heels, £930, all GUCCI BY DEMNA



Silk shirt, £2,050; matching skirt, £2,050; satin heels, £930, all DIOR. Straw hat, £1,700, EMILY-LONDON



Cotton shirt, £3,310; silk skirt, £5,395; metal and strass necklace, £3,475; leather heels, £1,045, all CHANEL

ERIK MADIGAN HECK





Cotton trench-coat, £3,298; matching skirt, £1,300; lace and nylon bodysuit, £690, all CHLOÉ. Perspex heels, £695, SIMONE ROCHA

ERIK MADIGAN HECK



Lace and feather dress, from a selection, VALENTINO. Velvet heels, from a selection, VALENTINO GARAVANI

ERIK MADIGAN HECK



Silk dress, from a selection;
mohair trousers, £1,900;
leather trainers, £1,040,
all LOUIS VUITTON



Silk dress, £4,050, ETRO. Silk bag, £270, CONNER IVES

ERIK MADIGAN HECK





Ribbed jersey top; satin and mesh trousers, both from a selection, DILARA FINDIKOGLU. Silk organza skirt, from a selection, SIMONE ROCHA. Satin and grosgrain flats, £975, JIMMY CHOO

ERIK MADIGAN HECK



Printed top; matching trousers; leather boots, all from a selection, COMME DES GARÇONS. Feather hat, £2,900, JANE TAYLOR MILLINERY. Socks, stylist's own





Leather dress, £6,979; matching flip-flops, £1,483; brass hoops, £776, all GIVENCHY BY SARAH BURTON. Steel watering can, £30, LABOUR AND WAIT

ERIK MADIGAN HECK



Leather top, £1,990; satin skirt, £4,050; crystal and brass earrings, £350; matching ring, £395; velvet flip-flops, £695, all BALENCIAGA



Silk dress, £5,100; taffeta skirt, £2,400; satin gloves, £1,710, all PRADA

ERIK MADIGAN HECK

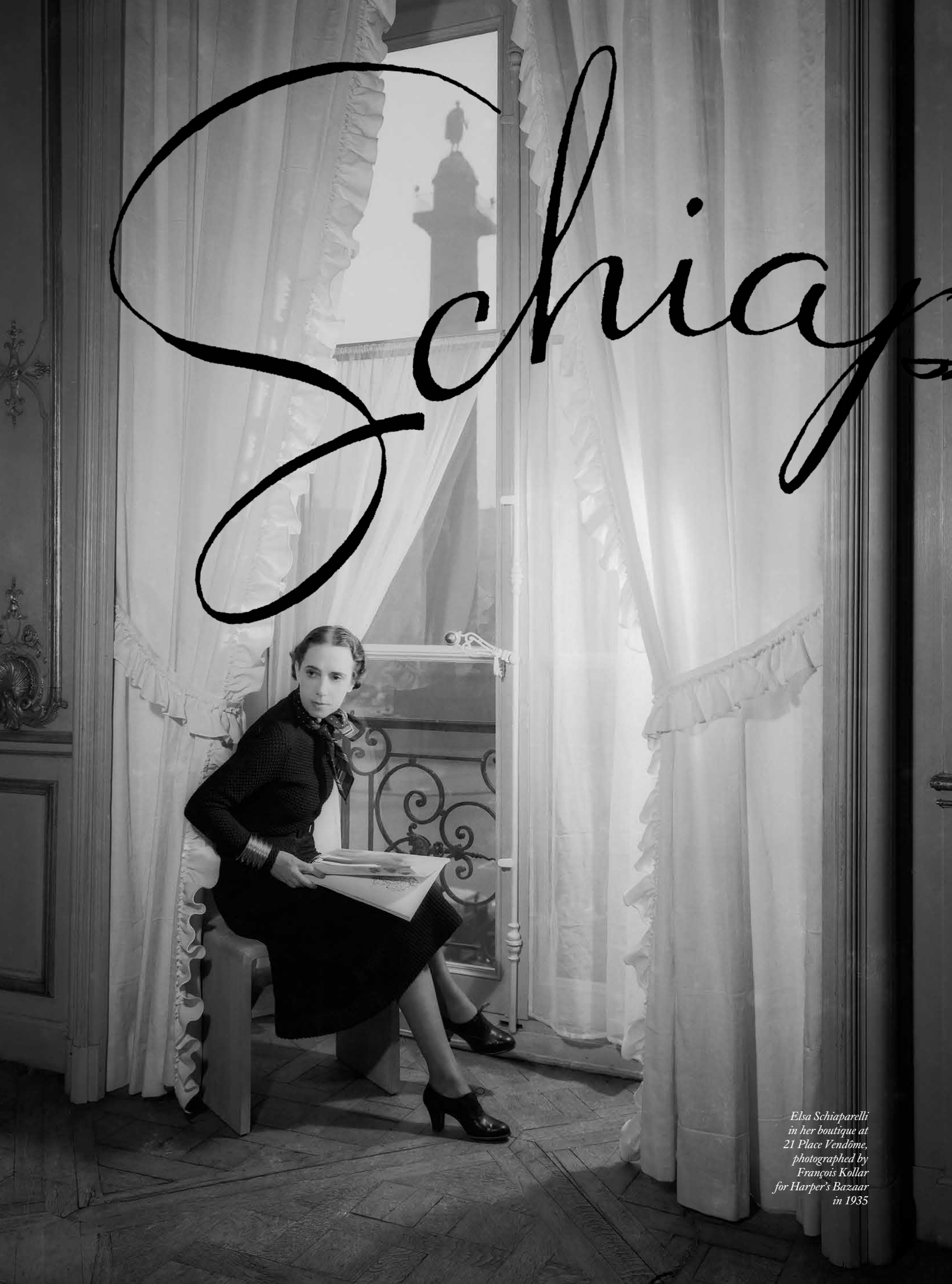




Silk dress, £7,500; leather boots, from a selection; metal necklace, £1,050, all McQUEEN. Hair by Mark Francome-Painter at Premier Hair & Makeup. Make-up by Adam de Cruz at One Represents, using Violette_FR. Set design by Charlotte Lawton at Patricia McMahon. Stylist's assistants: Hadya Tuofiq and Olivia Sandford-Wilson. Model: Diana Li at Premier

ERIK MADIGAN HECK

Schiap



Elsa Schiaparelli in her boutique at 21 Place Vendôme, photographed by François Kollar for Harper's Bazaar in 1935



SHOCK TACTICS

Almost a century since the founding of her couture house, Elsa Schiaparelli looms large in the annals of fashion, a figure as bold and audacious as the bright-pink shade that became her signature. As the V&A celebrates her legacy with a landmark exhibition, *Justine Picardie* looks back on the designer's eventful life, from her tumultuous youth to her meteoric ascent and establishment among the 20th century's brightest stars

'The essence of modern architecture, modern thought and modern movement.' This is how *Harper's Bazaar* described the visionary couturière Elsa Schiaparelli when she was at the peak of her career in April 1932.

Schiaparelli, whose legacy as the leader of avant-garde style in interwar Europe is celebrated in a spectacular new exhibition at the V&A this month, founded her brand – now re-established in the heart of Paris – in 1927. She quickly caused a sensation with her witty trompe l'oeil knitwear and sartorial surrealism. 'Schiaparelli: Fashion Becomes Art' not only celebrates the designer as a mistress of innovation, but also explores the little-known British chapters of Schiaparelli's life and career, and how these were entwined with *Harper's Bazaar* in significant ways.

Elsa Schiaparelli was born in Rome in 1890, the daughter of an accomplished scholar and niece of a celebrated astronomer, yet she felt unloved as a child growing up in a family of academics and aristocrats. In her memoir *Shocking Life*, in which she tends to refer to herself in the third person, as if reinventing her own narrative, she described her mother as 'making disparaging remarks about her looks. She was always being told that she was as ugly as her sister was beautiful. So Schiap, believing this was really so, thought up ways of beautifying herself'. Thus followed what she called 'her first surreal act of decoration': after gathering seeds of nasturtiums, daisies and morning glories, she planted these 'in her throat, ears, mouth'. Much to her disappointment, 'no flowers grew to turn her into a beauty', but the theme of metamorphosis recurred throughout her career as a designer.

As soon as she could, she left Rome for London, where she met the man who would become her husband: Wilhelm Wendt de Kerlor. She does not name him in her memoir, saying only that he was 'partly Breton, partly Polish, and his mother was Swiss', and that their first encounter was when she heard him deliver a lecture on theosophy. 'Schiap thought him rather handsome in a queer way. He spoke of the powers of the soul over the body, of magic and eternal youth.' They married in July 1914, and as she recounted, returned to their rented home to discover 'that seven mirrors in the house had been smashed… it was a sinister beginning'. Things went from bad to worse: Wilhelm was a professional advocate of the occult, and claimed to have paranormal powers, although these were apparently insufficient to earn him a steady income. After war broke out, Schiaparelli recalled: 'I did not know where I belonged, for my husband acted like a drifting cloud. So we decided to go to Nice where his family had lived.' In reality, Wilhelm had been arrested in London in the spring of 1915 for fortune-telling and palmistry (which was illegal under the Vagrancy Act). He was found guilty in court of 'being a rogue and a vagabond by pretending to tell fortunes', fined, and only avoided a prison sentence by being deported to France. Schiaparelli accompanied him there, and onwards across the Atlantic to New York, where Wilhelm attempted to pursue a career as a psychic and astrologer, aided by his wife as assistant. In 1919 she became pregnant, and days after the birth of their baby in June 1920, he abandoned them. 'It is curious how my memory fails me about this time,' wrote Schiaparelli. 'Everything seemed so drab and hopeless.' More troubles followed when her infant daughter Maria Luisa (nicknamed 'Gogo') was diagnosed with polio. In later life, Gogo gave a stark account of her childhood in an interview with *Harper's Bazaar*: 'Dashing out of the door [her mother] would always call to me, "Well, I must go now," and I would look up and say, "Go, go, going, go, go.' So I was called Gogo and it stuck. Ironically, it describes Mother's maternal pattern perfectly.'

While Gogo was treated at a clinic in Switzerland, Schiaparelli returned to Paris to look for work and found a way into the fashion business thanks to the friendship of the couturier Paul Poiret. He gave her clothes and confidence, and it was with his support that she created her first jumpers, before branching out into bold outfits for aviators and sportswomen. Such was the trajectory of her rise that Janet Flanner's profile of the designer for *The New Yorker*, published in 1932, appeared under a single-word headline – 'Comet' – and concluded that 'a frock from Schiaparelli ranks like a modern canvas'.

Among Schiaparelli's friends and admirers was the American fashion editor known to the readers of the British edition of *Harper's Bazaar* as the Hon Mrs James Rodney, who began contributing to the magazine in 1934 and served as its editor in London throughout World War II. She developed a close bond with Schiaparelli after the designer opened her first London couture salon on Upper Grosvenor Street, not far from *Bazaar*'s Mayfair offices. Both Frances Rodney and Elsa Schiaparelli were bold, enterprising women who had experienced emotional trauma and loss (Frances' husband James had died in a house fire in Hampshire in 1933); both were in flight from their original homes. Their relationship is explored in the V&A retrospective with a unique section devoted to Frances' collection of Schiaparelli pieces (three hats, one evening gown, a day coat and a suit), which were all black: as a mark of mourning for her beloved husband, and an indication of her professionalism at work. As the curator of the exhibition Sonnet Stanfill observes, the tailoring of this daywear is 'very chic, neat and trim', but Schiaparelli's signature wit is also evident. 'The suit jacket has pockets on the back, rather than the front, as if turning the world back to front, and revealing a sense of whimsy and playfulness.'

Frances' admiration for the designer was shared by her counterparts at *Harper's Bazaar* in New York, Diana Vreeland and

PHOTOGRAPHS: V&A COLLECTION/© EMIL LARSSON, GETTY IMAGES, WEST DEAN (THE EDWARD JAMES FOUNDATION)/V&A, *HARPER'S BAZAAR*, © ILLUSTRATED LONDON NEWS LTD/MARY EVANS. PREVIOUS PAGES: RMN–GRAND PALAIS/FRANÇOIS KOLLAR/DIST PHOTO SCALA, FLORENCE

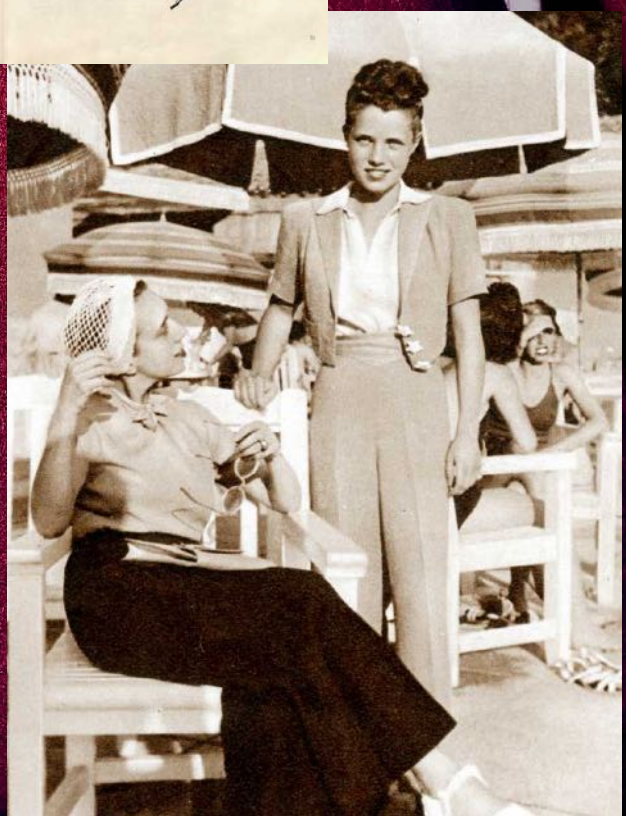
Such was the trajectory of her rise that a 1932 profile appeared under a single-word headline – 'Comet'











Clockwise from left: Schiaparelli illustrations by Christian Bérard for Harper's Bazaar in 1935. Schiaparelli in her dressing-room. The designer with her daughter Gogo in Monte Carlo in 1938. The Duchess of Windsor wearing the 'Lobster' dress, photographed by Cecil Beaton. A 1937 drawing for Schiaparelli by Jean Cocteau. Background: an evening jacket and dress from the 1938 Circus collection







Clockwise from above: Marlene Dietrich wearing Schiaparelli in 1934. The designer with Salvador Dalí in 1950. Katharine Hepburn wearing the Schiaparelli 'Mad Cap' in 1933. A choker from the 1938 Pagan collection



Schiaparelli was lauded by Cristóbal Balenciaga as 'the only real artist in couture'



Below: Daisy Fellowes wearing Schiaparelli, photographed by Cecil Beaton. Left: Harper's Bazaar editor Frances Rodney photographed by John Everard in 1941. Background: an evening ensemble from the 1938 Circus collection



Carmel Snow. It was Snow who came up with the phrase 'hard chic' to describe Schiaparelli's modernism, and pronounced that it defined the 1930s, particularly as seen on the fashionable style-setters Wallis Simpson and Daisy Fellowes. The former ordered 18 ensembles from Schiaparelli for her wedding trousseau in 1937, including the notorious lobster dress in which she was photographed by Cecil Beaton just a few weeks before her wedding to the Duke of Windsor in France. This white organza gown featured a larger-than-life crimson lobster painted by Salvador Dalí; during its creation, the artist had to be dissuaded from smearing mayonnaise on the fabric, and he added several sprigs of parsley to the design, which did nothing to detract from the crustacean's sexual connotations, particularly given its suggestive position between Simpson's thighs.

Fellowes was no less bold: often described as 'the most wicked woman in high society', with an expensive penchant for cocaine, Cartier and couture, she was appointed Paris editor of *Bazaar* in 1933. Although she remained in the role for little more than a year (being far too rich and decadent to care about deadlines), Fellowes nevertheless caused 'a sensation', in the words of Carmel Snow, whenever she appeared in Schiaparelli's 'revolutionary' fashion. She was one of the very few women who could wear the designer's mischievously surreal hats – shaped in the form of a lamb cutlet, for instance, or an upturned high-heeled shoe – and still look elegant.

Schiaparelli's famous clients also included the Hollywood stars Joan Crawford, Marlene Dietrich, Greta Garbo and Katherine Hepburn; but none was as close a friend to her as Frances, who chaperoned Gogo during her 'coming-out' season as a debutante in 1938. Needless to say, they each wore Schiaparelli with aplomb to countless balls and parties. The following May, Frances – by then married to her second husband Charles Gordon – gave birth to her own daughter, Marybelle. Six months later, war broke out, and in the summer of 1940, as the Nazis occupied France and threatened to invade the United Kingdom, both Gogo and Marybelle were dispatched on transatlantic crossings to the safety of New York.

Neither of their indomitable mothers gave up on fashion during the war: Frances continued to edit *Bazaar* as the bombs rained down on London, at the same time as promoting the export of British textiles abroad as a means of raising funds for the war effort; Schiaparelli somehow managed to travel between the US and occupied Paris, where she kept her couture house open (thereby arousing the suspicions of the FBI). She was a vocal opponent of Nazism, but rumours of her covert dealings with the German authorities were not altogether dispelled after the war ended, even though many of her male counterparts in the French fashion industry had been far more closely involved with the Third Reich.

Schiaparelli herself wrote that the reason her business faltered was because 'the elegance we had known before the war was now dead'. She had the foresight to employ the young Hubert de Givenchy in 1947; when he left in 1951, at the age of 24, to set up his own business, she said to him: 'You will bankrupt me.' Three years later, she did indeed file for bankruptcy, yet continued to be respected by her peers and successors. Lauded by Cristóbal Balenciaga as 'the only real artist in couture', she also influenced Yves Saint Laurent, who would describe her signature colour, shocking pink, as having 'the nerve of red… an aggressive, brawling, warrior pink'. Saint Laurent was even more direct in his description of Schiaparelli herself. 'Her particular charm?' he wrote. 'Her brutality, her arrogance, her self-possession, disdain, storms of anger, odd whims, her Gorgon's mask.'

Clearly, Schiaparelli herself was not to everyone's taste – yet she and Frances remained friends for the rest of their lives. After the war, Frances left her job at *Bazaar* and moved to Scotland with her third husband, Captain Alwyne Farquharson, to take up residence in his ancestral home at Braemar in Aberdeenshire. There, rather to the surprise of the traditional local community, she not only wore Schiaparelli hats and couture to church, but she also invited the designer to stay at Braemar Castle, and in her honour, painted a bathroom in Schiaparelli's favourite pink – in which striking hue it remains to this day, as I saw for myself when I first visited it in 2012.

For such an industrious designer – Stanfill describes Schiaparelli as having a 'feverish level of creativity' – not as many garments survive as one might expect. The reasons for this are evident in Diana Vreeland's recollections of her favourite Schiaparelli frock: 'I had a little string-coloured dress – it was like cotton but it was also like something out of a garden.' Unfortunately, when she sent it to be cleaned, it didn't return, 'because there was nothing to send; there was this little, tiny, round piece of glue… This fabric wasn't totally tested'. Other experimental creations were similarly fragile, made as they were from cellophane, plaited nylon, plant fibres and woven glass.

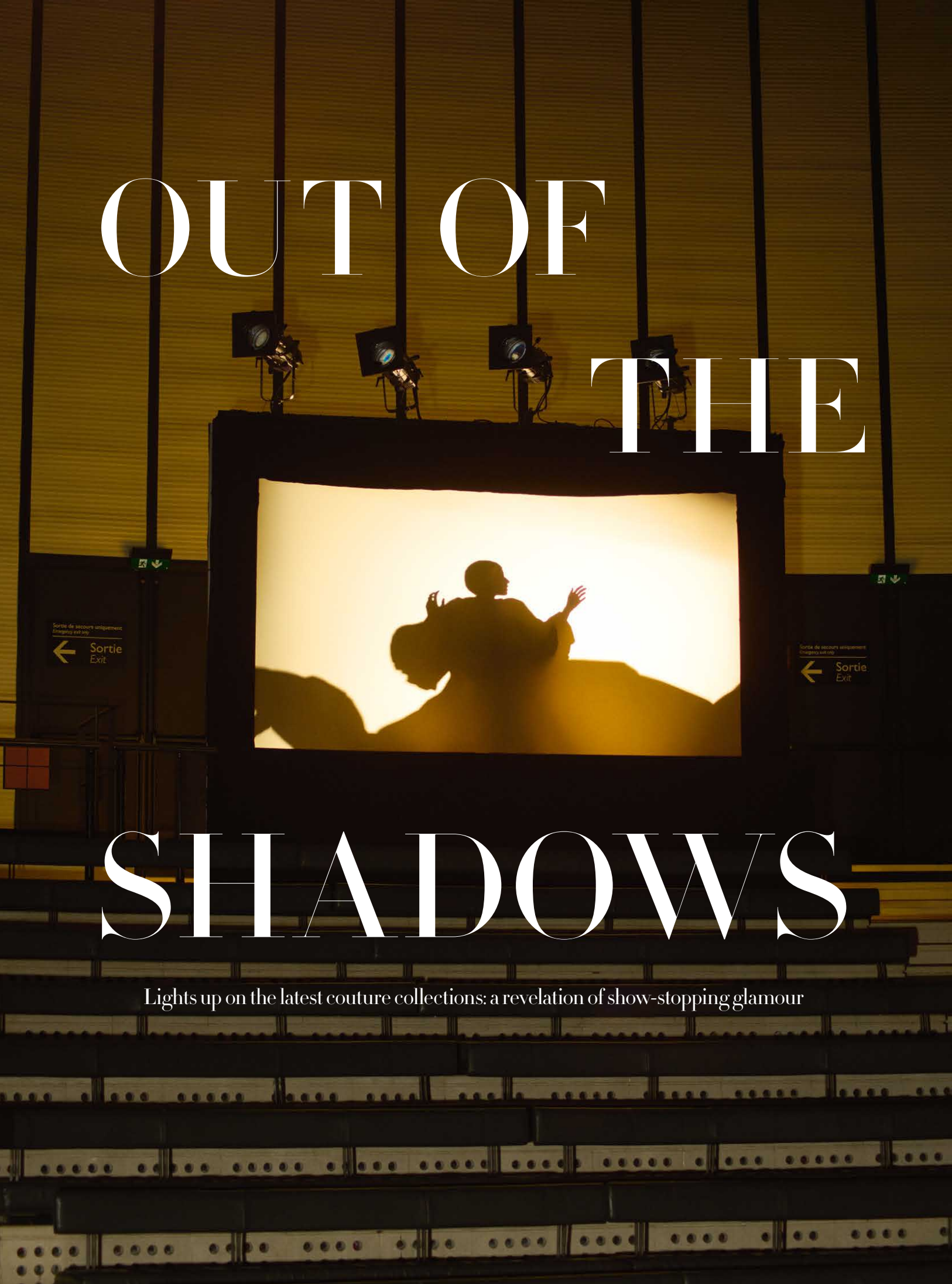
Fortunately, Schiaparelli's more enduring designs have been gathered together for the exhibition, including the iconoclastic lobster gown, and a pair of equally striking Surrealist partnerships with Dalí from her 1938 'Le Cirque' collection: the 'Tears' dress, with its illusionist rips that suggest torn flesh, and the black 'Skeleton' dress, incorporating three-dimensional bones on its surface. Also among the 400 objects in the exhibition are artworks by her friends and collaborators such as Jean Cocteau, Man Ray, Pablo Picasso and Alberto Giacometti; and 24 haute couture outfits designed by Daniel Roseberry, who became the creative director of Schiaparelli in 2019 (the business having been bought and revived by Diego Della Valle, the Italian owner of the Tod's luxury group).

What is not included at the V&A, yet remains cherished in Frances Farquharson's archive in Scotland, is a touching memento of four decades of friendship: a letter written by Schiaparelli to Frances in 1971. Sent from her home in Paris to Braemar, the great couturière signed off, simply, 'Darling, when are you coming next?' Schiaparelli died two years later; at which point Saint Laurent observed that 'chic closed her eyes'.

Needless to say, Frances Farquharson continued to wear Schiaparelli until her own death, at the age of 89, in 1991. At her funeral in Scotland, one of her audacious hats adorned her coffin; I like to think Schiaparelli would have approved.

'Schiaparelli: Fashion Becomes Art' is at the V&A South Kensington until 1 November. Bazaar's collectors'-edition Schiaparelli cover is exclusively available at the V&A shop and online at vam.ac.uk/shop. □

PHOTOGRAPHS: V&A COLLECTION, GETTY IMAGES, SHUTTERSTOCK, EMIL LARSSON/V&A, JOHN EVERARD



OUT OF THE SHADOWS

Lights up on the latest couture collections: a revelation of show-stopping glamour

Photographs by
JOHNNY DUFORT
Styled by
SISSY VIAN



All prices throughout, from a selection.
Taffeta cape; feather headpiece,
both DOLCE & GABBANA ALTA MODA



Crinoline, organza and crystal jacket; matching skirt; metal and rhinestone headpiece; satin and strass heels, all SCHIAPARELLI HAUTE COUTURE



Silk-knit top; jacquard skirt, both DIOR HAUTE COUTURE

JOHNNY DUFORT



Tulle and satin bra; organza and feather skirt, both DOLCE & GABBANA ALTA MODA



Wool crepe dress;
crystal earrings, both
CHANEL HAUTE COUTURE

JOHNNY DUFORT



Embroidered organza dress, DIOR HAUTE COUTURE. Gloves; heels, both stylist's own



Embroidered top; moiré skirt; ostrich-feather headband; leather and satin belt; velvet and satin gloves; velvet mules, all VALENTINO HAUTE COUTURE

JOHNNY DUFORT



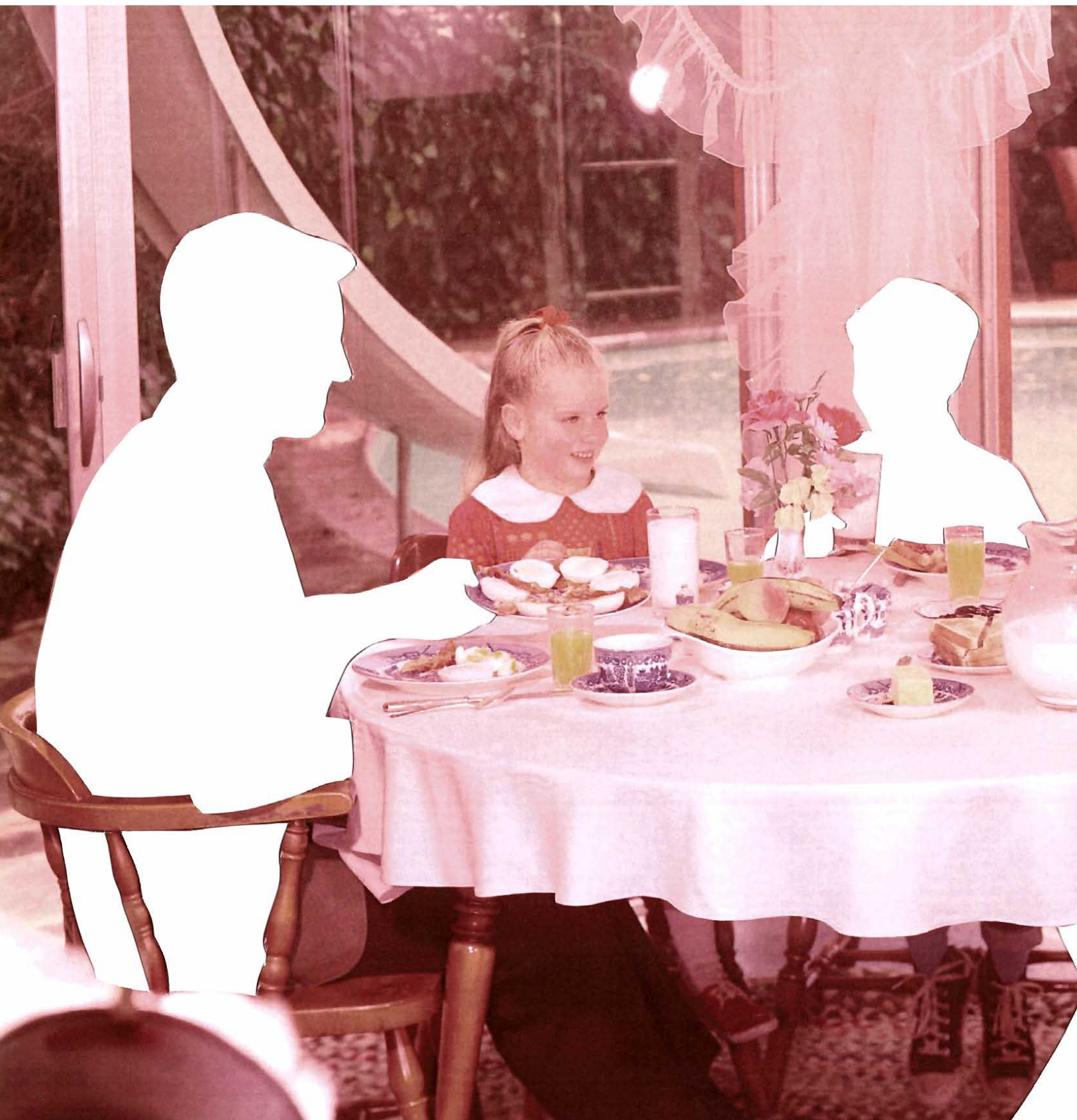
Organza top; crystal skirt,
both ARMANI PRIVÉ



Charmeuse cape, CHANEL HAUTE COUTURE. Hair by Esther Langham at Art + Commerce, using Oribe. Make-up by Yadim at Art Partner. Manicure by Sylvie Vacca at Call My Agent. Stylist's assistants: Riccardo Fontana, Camilla Chiarolanza, Maria Fernandez and Gaia Capociuchi. Set design by Giovanna Martial at Bryant Artists. Production by DoBeDo Represents. Local production by Mercenary Productions. Executive producer: Afif Baroudi. Model: Libby Taverner at Elite

JOHNNY DUFORT

MISSING



PERSONS



In the wake of a slew of high-profile familial fallouts, *Hannah Betts* explores the complex phenomenon of cut-off culture – and the lost souls it leaves behind

If prostitution is civilisation's oldest profession, family feuds must count as its oldest battles. Familial warfare is as ancient and as epic as Cain and Abel, Jacob and Esau, smug Joseph and his dastardly brothers. Cleopatra is believed to have had all her siblings assassinated; Edward IV had his brother, the Duke of Clarence, executed; and despite Napoleon raising his siblings to the status of royalty, they detested old Boney more hotly than any Brit. As Tolstoy famously taught us in *Anna Karenina*: 'Happy families are all alike; every unhappy family is unhappy in its own way.' Still, all too often, said ways will find themselves united by suppurating, mutually destructive hatred.

Brooklyn Peltz Beckham's Instagram rejection of his parents remains the stand-off freshest in public minds. Sir David and Lady B's eldest wrote: 'I do not want to reconcile with my family… I'm standing up for myself for the first time in my life.' The 27-year-old's most startling accusation was that, at his wedding, he was mortified when his mother 'danced very inappropriately on me in front of everyone'. Even if tabloid drama holds scant interest, Peltz Beckham's was a powerful statement: performative, yet sincere-sounding; bleating yet believable; articulate and inarticulate all at once – *Oedipus* as told by *Hello!*.

The Beckhams are by no means alone. The Duke and Duchess of Sussex are apparently not on speaking terms with both their fathers' families, while Elton John, the Gallagher brothers, Miranda Kerr, Meg Ryan, Drew Barrymore, Courtney Love and Adam Peaty have alluded to similar antagonisms. These aren't mere sulks, huffs or temporary stormings-off, as even the happiest clan can succumb to, but sustained decisions to walk away. Jennifer Aniston once referred to the woman who gave birth to her as the 'last chunk of disease' in her life (although there was a rapprochement before her mother's death), while Adele was similarly out of contact with her father until his last moments.

In the United States, the rejection of family members is known as 'cut-off culture'. Here, the millennial and Gen Z intolerance for so-called toxic behaviour and zealous preservation of boundaries has led to what some refer to as an epidemic of familial, not least parental, ostracism. Legions of Instagram 'counsellors' are rendering this private form of cancellation a routine – indeed, critics lament, a reflex – reaction. In his book on the subject, the Cornell University sociologist Karl Pillemer estimated that 67 million Americans are estranged from a relation – and that was six years ago, before the Insta-spurning vogue took hold.

'I have talked to clients about family estrangement for 20 years of practice,' says the psychotherapist and writer Julia Bueno. 'The phenomenon itself isn't increasing. But what has changed is our increasing interest in our psyches and relationships, its visibility (through celebrity stories and social media) and the lexicon of therapeutic framing. For instance, a policing of "boundaries" and the need to understand our "attachment style". We've developed a language for cut-off culture and, as a result, it's more discussed.'

My own experience of being divorced by a relative occurred before this idiolect became widespread, my position more isolated as a result. One could refer to my family as early adopters of cut-off culture. My father never spoke to my mother's father (who opposed their relationship without having met his son-in-law). My mother's parents cast her off in my early years, then again when I was in my teens. Meanwhile, my father refused contact with his twin for the final quarter century of his life, even banning him from his funeral.

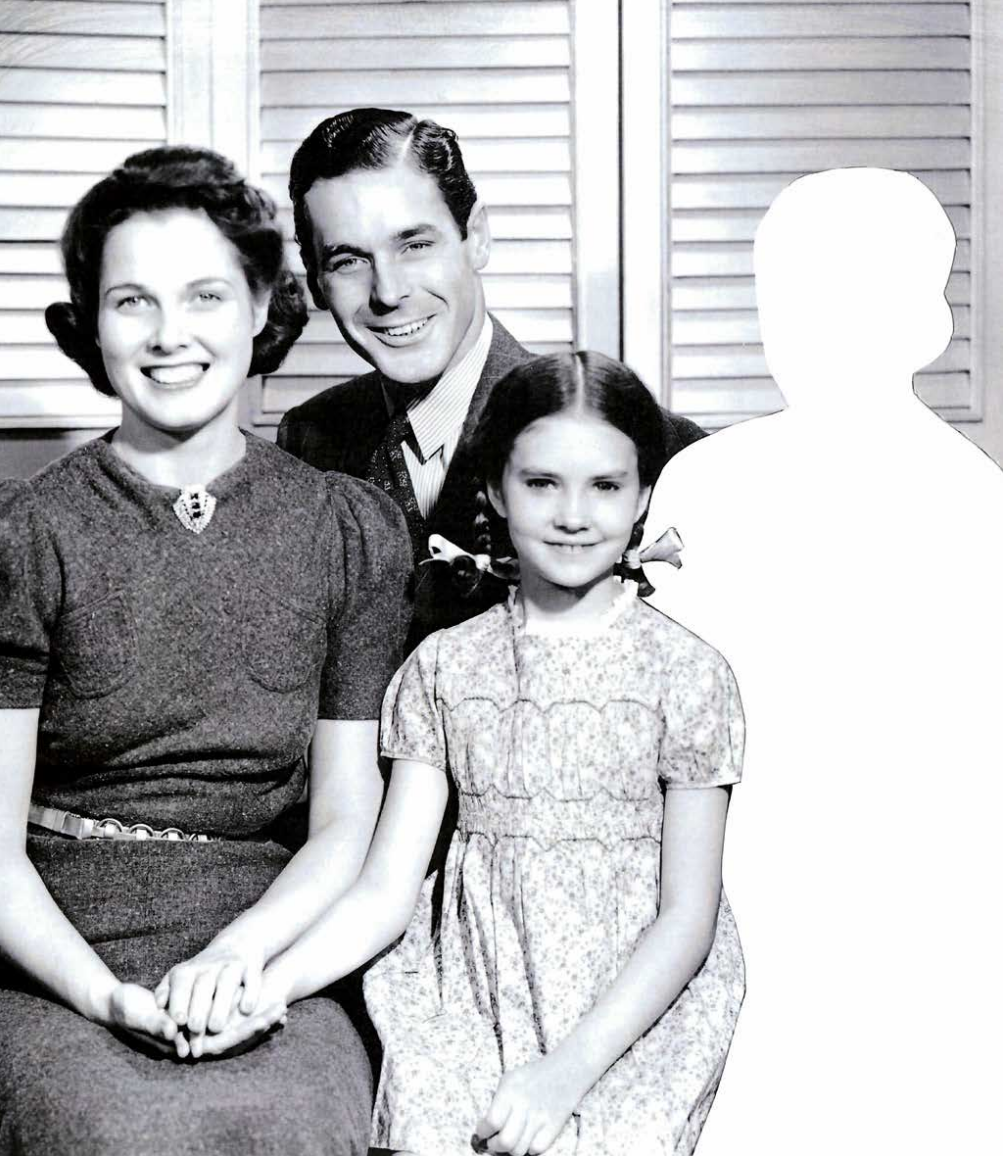
Unlike the majority of celebrity cases mentioned above, where the child has detached themselves from a parent, my own experience was of a parent severing ties with me. In my early thirties, my mother excommunicated me for something I hadn't done (abetting an affair of my father's), pressuring the rest of my family to follow suit. For the best – worst – part of a decade she refused contact, occasionally making it known via my father that she would sue (for what?) if I referred to even having a mother in print. Finally, when I was 42, she relented. Her cancer diagnosis arrived almost immediately after. Six months later, she was dead.

My mother met my boyfriend Terence before she died. I'm delighted about this, but don't always inflict family encounters on him today. If I can't always deal with them, I see no reason why he should; he's walking in on an already-problematic dynamic. At least in this case it's not the partner who's the cat among the pigeons. As Prince Harry and Peltz Beckham have both discovered, a new loved one can stir up existing choppy waters, or drive a wedge between a happy family, depending on one's point of view.

I miss my mother with a physical ache, longing to hold my face next to her cool, iris-scented skin. But then, I am used to missing my mother because she opted out of what was then a quarter of my life. For years, I was a walking wound. Society fetishises motherhood. If your own mother appears not to want you, who will? And why should you attach any value to yourself? I am fortunate that mine was a good parent when I was a child, our family close. However, this made adult abandonment a more

Estrangement – and maternal estrangement in particular – isn't about ignoring you. It's about laying claim to your attention

PHOTOGRAPH: GETTY IMAGES. PREVIOUS PAGES: GETTY IMAGES



seismic shock. The consequences were precisely what was so succinctly identified by Philip Larkin when he observed: 'They fuck you up, your mum and your dad.' I've always despised adults blaming their parents for their faults: grow up, take responsibility, get on with your own one life! Still, estrangement looms large, a permanent emotional hole into which to fall. I'd long been mercurial; this is when I graduated to a depressive. I had therapy, spiralled into self-medicating with booze and took – still take – happy pills.

My mother described our family dynamic as 'operatic'. I would use other adjectives: manipulative, emotionally incontinent, cruel. For estrangement – in particular, maternal estrangement – isn't about ignoring you. It's about laying claim to your attention: sucking you into a perpetual drama; reattaching the umbilical cord, then wrapping it about your throat. All the while your face comes to reflect hers in the mirror: a lacerating, absent presence. It also becomes learnt behaviour. All four of my siblings have ditched me for periods in the 12 years since her death, without my being any sort of monster. It's simply the knee-jerk response and, at times, it has broken me.

My stance will always be that communication is the solution, although I'm aware that this can feel impossible when emotions are running high, and the desire to escape into a non-speaking 'safe space' pressing. What do the experts say? 'There can't be a one-size-fits-all response to the appropriateness of estrangement,' advises Bueno. 'There may be reasonable hope of repair, not least if conversations are supported by a couple or family therapist. I worked with a mother and daughter who mended a major rupture largely because they could both grow to understand each other's positions, and were willing to do so.

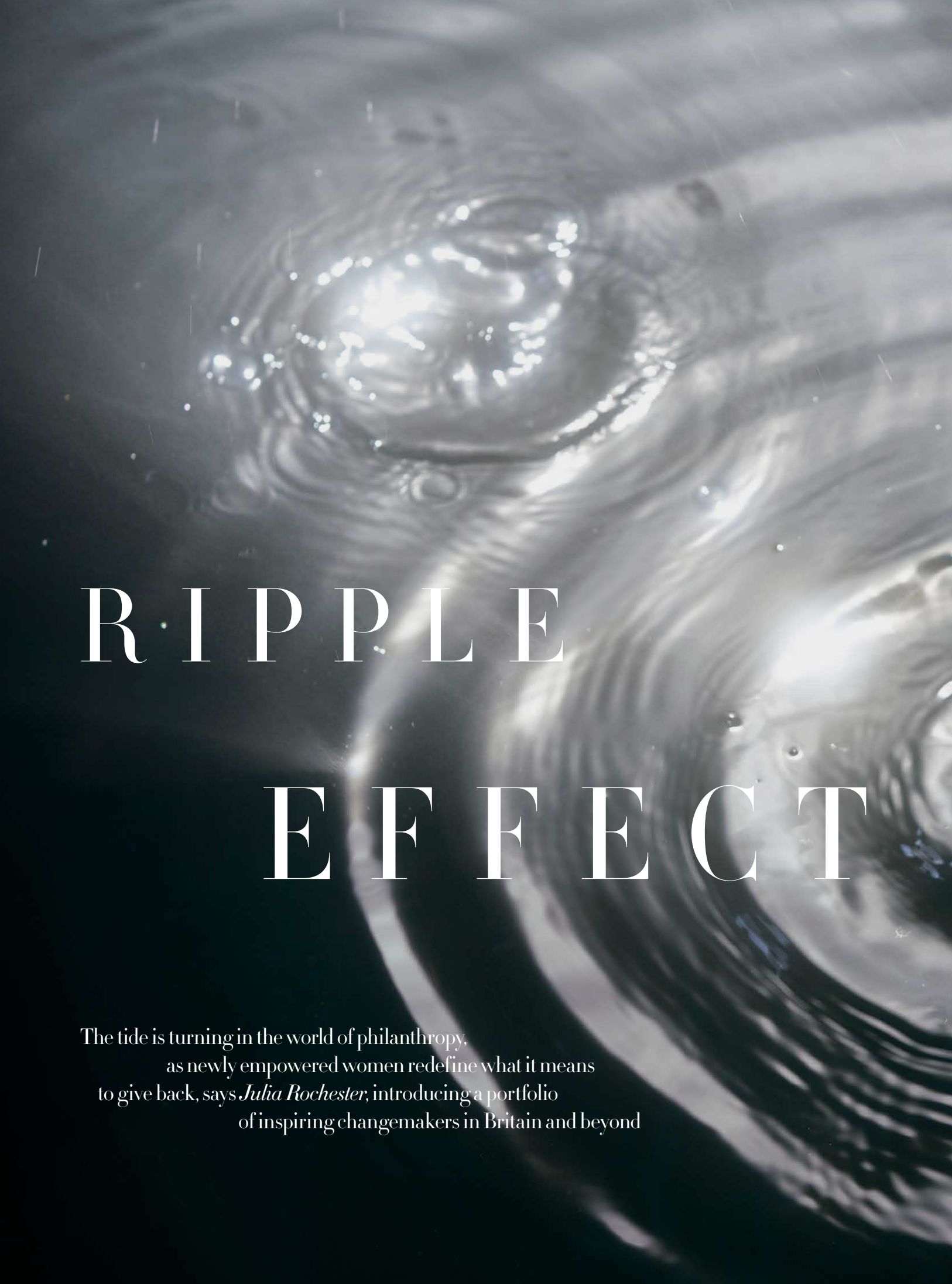
'However, if it feels as if there is no hope, and staying in the relationship causes damaging distress, then it may be wise to contract a relationship down to nothing. A young woman I worked with would have days of anxiety and panic after seeing her father and decided to limit contact to occasional texts. She remains open to building contact in the future, but it's something she's not capable of right now.'

And I get this, I do. I defend everyone's right to decide who is and isn't in their life. Just because someone shares your DNA doesn't mean they're allowed infinite opportunities to mess with your mind, the Fifth Commandment, about honouring your parents, be damned. Millennia ago, at the time the 10 Commandments were written, we needed kin to survive; nowadays, it can feel more of a stranglehold. People can do things that are beyond the pale, and those people may be related to you. You, in turn, are allowed to draw a line. Your clan, your call.

And yet, I would do anything for Bettses not to replicate this practice into future generations. This is not only because of the pain it causes the ostracised member, but also the crippling effect on the family at large. Families are organisms built of interdependent parts: amputation of one element damages the whole. However cathartic breaking ties may feel, what is left is only ever going to be a maimed and limping thing; that lost limb a phantom one, forever felt in lack.

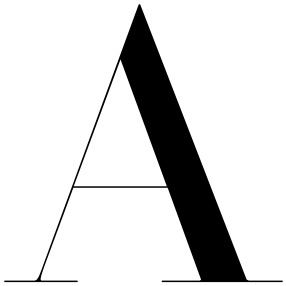
I can laugh about my mother's ostracisation more than a decade after its end. I could laugh about it then, in fact, beset by a fantasy that she would finally call and – after telling her how much I loved her – I'd breeze: 'Anyway, got to run, the twins are crying. Oh, yes, sorry, you missed the birth of your first grandchildren…' (Pure fantasy – I don't have offspring.) I remind myself that being severed from my relatives freed me from the tyranny of Christmas, made me a better friend and forced me to become stronger in that masochistic Nietzschean sense.

Still, however much sense I make of it, however much therapy I pay for, however much I bolster the serotonin levels in my brain, the missing-limb mentality is where I am. My mother left me haunted – and she will never not haunt. I'd love to have told her the ways in which I was ageing like her, what we had in common, how I was growing to understand her and her pain. But I lost 10 years in which to do this, and I'm never getting them back. □



RIPPLE EFFECT

The tide is turning in the world of philanthropy, as newly empowered women redefine what it means to give back, says *Julia Rochester*, introducing a portfolio of inspiring changemakers in Britain and beyond



Altruism is a bit baffling to economists. To try to understand it, they, along with psychologists, carry out experiments called the Dictator Game, in which a 'dictator' is asked to split (or not) a sum of money with a randomly selected and anonymous recipient. In the cold world of logic, the economists would expect the 'dictators' not to transfer anything. And yet they do. But they are more likely to do so if they are women. A recent large-scale Dictator Game experiment of more than 1,000 participants at Jaume I University in Spain observed that, while the most common decision for men was not to share anything, women tended to split the money 50/50. Overall, they gave away 40 per cent more than men.

Money tends to be a signal of achievement and power for men, but for women, whose lives have been historically more constrained, money represents personal security and freedom. Women are at the coalface of social need. They are more likely to experience poverty and to care for elderly relatives and sick children. More than 70 per cent of UK charity workers are women, who are prepared to accept lower salaries for a greater sense of purpose. Many women have founded charities to address a need for which the state cannot or does not provide. They notice that children learn better with full stomachs, or that domestic-violence survivors are being rehoused without furniture, or that music therapy can allow those who are non-verbal to express themselves, and grassroots charities such as Magic Breakfast, Furnishing Futures and Jessie's Fund (of which I am a proud trustee) are born.

As wealth and financial decision-making transfers to women, a younger generation of philanthropists is proving more responsive to these grassroots. The charity sector is seeing an adjustment away from large donations to old-school foundations and educational institutions in favour of giving to formerly underfunded charities. Women are more likely to give to female-focused causes and to networks that support the socially disadvantaged. And they expect to see diversity reflected at leadership and board level in the charities that they support. The trend is human-centred and collaborative.

'Women are much more collective in their way of giving,' says Ashling Cashmore, the head of impact and advisory at the Charities Aid Foundation, an organisation that partners with donors to help them give more effectively. 'There is this desire to think about how they can work with others to leverage what their money is doing. I've seen a real appetite among our clients to think about who they can meet and how they might be able to work with and learn from others.'

Meanwhile, ostentatious displays of generosity as a signal of prestige and means of influence have become associated with some toxic names. Jeffrey Epstein and his coterie of establishment figures are just the latest example to highlight the insufficient scrutiny given to donors by a number of academic institutions and big-name foundations that have historically benefited from high-profile, high-net-worth giving. Epstein was able to use philanthropy to position himself as a benefactor and patron of science and learning, and to gain access to elite circles and decision makers. His reputational laundering has become their reputational loss. Beneficiaries are having to become more scrupulous about their due diligence. In recent years, a number of institutions cut ties with the Sackler Trust, which owes its wealth to profits from OxyContin, with London's National Gallery rejecting a £1 million donation from the tainted fund.

As a result, giving is becoming less institutional. 'Women's philanthropy is personal, not performative', concluded a 2025 report by HSBC. Only 14 per cent of global billionaires and 11 per cent of ultra-high-net-worth individuals – that is, people with individual wealth of $30 million (£22.5 million) or more – are women. But these statistics represent a stark increase over the past 15 years. Many of their fortunes are inherited, but there is an emerging class of successful women entrepreneurs who are creating their own fortunes. A 'Great Wealth Transfer' is in process, meaning women have more money to give, and their own ideas about where it should go. Flag-wavers for a different kind of giving are exemplified by women such as MacKenzie Scott, who has donated billions via her foundation Yield. Its philosophy is defined by the double meaning of the verb: to increase, and to give up control.

In the UK, we have always been more reticent about performative giving. When, in 2002, the compilers of the first *Sunday Times* Giving List approached the nation's wealthiest to ask them about their donations, it was largely received as a vulgar and impudent invasion of privacy. Traditionally, we've been more comfortable with baking lemon drizzle cake in aid of church spires and school-gym equipment than with carving our names in stone above the door of our alma mater. 'I've spoken to a lot of women who feel uncomfortable and a real sense of duty having that much money, especially when they've not come from that sort of background,' observes Cashmore. 'Like, "I don't want my children to grow up in a gilded cage. I want them to value money." And philanthropy is a great way of passing on certain values to them, because you're teaching them that we can drive good. We're stewards of this world.'

For the baffled Dictator Game economists, anonymously giving away half your wealth may seem illogical, but the new female philanthropists are playing a different game – and this one is a team sport.

PHOTOGRAPH: GETTY IMAGES

ISHA AMBANI

CO-FOUNDER,
RELIANCE FOUNDATION

Born into one of India's most prominent families and a successful businesswoman in her own right, Isha Ambani is a person of note on the cultural circuit, co-hosting the Serpentine Summer Party with Cate Blanchett, supporting the inaugural Pink Ball fundraiser at the British Museum and attending the Oscars in vintage Valentino.

But her public presence is matched by her philanthropic efforts. As a co-founder of the Reliance Foundation, Ambani has shaped initiatives aimed at expanding opportunities for women and children in India. She became interested in children's brain development while studying psychology at Yale; now, the Foundation has the ambitious target of supporting the education of 10 million children by 2030.

Elsewhere, Ambani's projects include upskilling women in the workplace and schemes for girls to encourage entrepreneurial thinking. 'I am driven by the things I relate to most,' she says, 'and I believe that efforts for women and young people are crucial to helping create change.'

In the UK, her focus is on fostering a deeper understanding of Indian art and culture: 'A highlight was being able to celebrate the "Ancient India: Living Traditions" exhibition.' This year, she will support the first Indian Pavilion at the Venice Biennale in seven years; the occasion will no doubt be marked with poise, yet grounded in a clear sense of purpose. LYDIA SLATER





RAMLA ALI

BOXER, UNICEF AMBASSADOR AND
FOUNDER OF THE SISTERS CLUB

'In 2018, my goal was to do a three-month project teaching vulnerable women self-defence, but the girls were so sad when it came to an end and... I didn't need persuading,' says Ramla Ali of the Sisters Club, which the Olympic boxer funds herself using fees from brand collaborations and photo-shoots. One class a week in London has become four, alongside offshoots in New York and Florida. 'I wish a space and community like that had existed when I was growing up – it would have given me so much validation and confidence. I don't want to sound like a wet lettuce, but we all know the world needs more kindness right now, and every contribution, big or small, helps.' CHARLOTTE BROOK



DARIA BUKHMAN

CO-FOUNDER AND CHAIR, BUKHMAN PHILANTHROPIES

'All of our philanthropic causes have been shaped by my experiences and the things I love,' says Daria Bukhman of Bukhman Philanthropies, her London-based charitable organisation that focuses on neonatal health, children's wellbeing and literature. After the traumatic birth of her first child – she is a mother of four – Bukhman learnt of the financial challenges faced by neonatal units and threw herself into funding research, equipment and specialist training to support babies born pre-term or critically ill. 'It was so important for me to be physically present,' she says. 'I do everything, from identifying organisations that I want to support, to meeting the hospital staff and researchers. It's very intentional.'

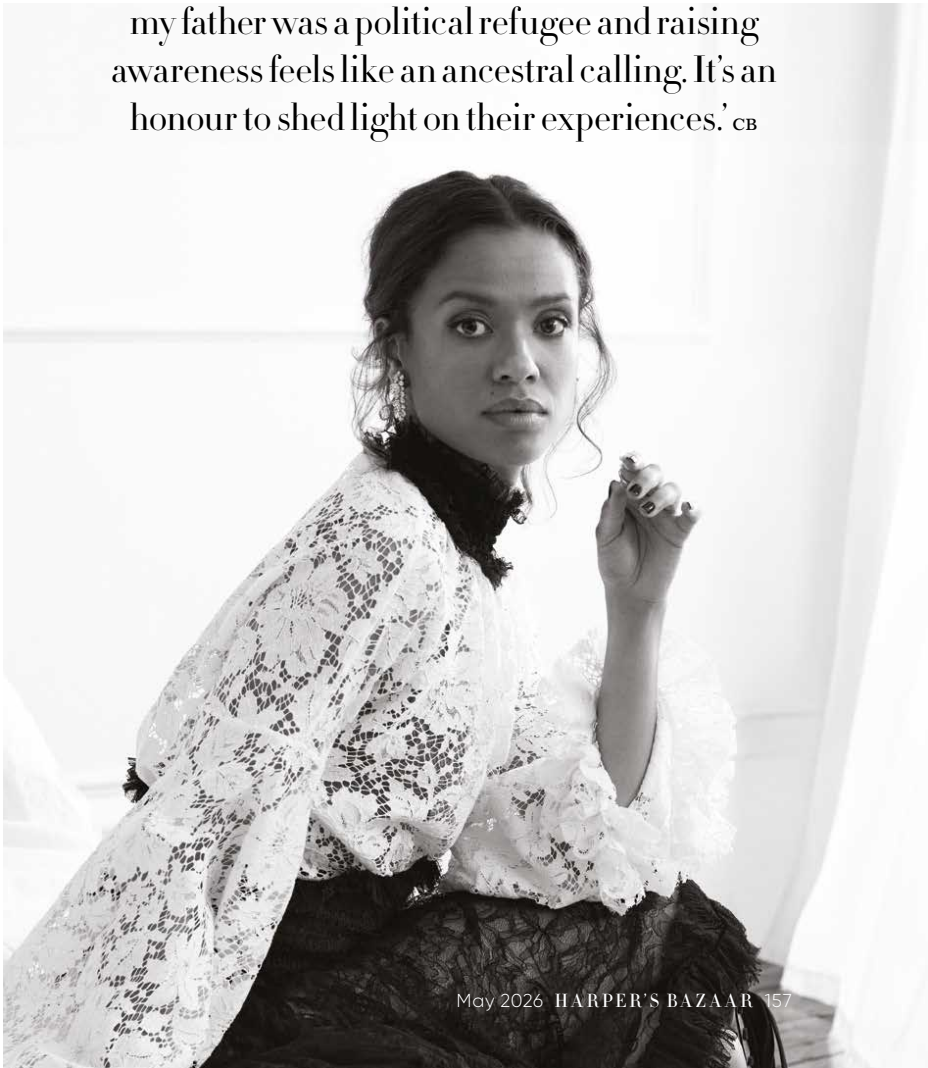
Before moving to the UK, Bukhman studied English literature and is evangelical about the transformative power of reading and the need to champion writers in the age of AI. After funding the Women's Prize Outstanding Contribution award in 2025, this year, Bukhman Philanthropies is backing the International Booker Prize and has more literary projects in the pipeline.

'Female philanthropy is collaborative. Women have a trust-based approach, and give with more urgency – they're open to risks,' she says, citing MacKenzie Scott and Melinda French Gates as role models. 'When I started, I was really opposed to the word "philanthropist". It seemed loaded and snobbish. But I read in one of [Scott's] essays that it meant "a love of humankind".' It's clear that this principle is what drives Bukhman herself. DINA NAGAPETYANTS

GUGU MBATHA-RAW

ACTRESS AND UNHCR GOODWILL AMBASSADOR

Gugu Mbatha-Raw's first meeting of 2026 wasn't with her agent or a casting director, but with the Foreign Secretary. She sat down with Yvette Cooper to advocate for Sudanese refugees in Chad, as part of her humanitarian work with UNHCR. She has been involved with the organisation for seven years and finds her participation increasingly meaningful. 'As an actor, you spend a lot of time in artificial worlds, and there is nothing more real than being in a refugee camp – it gives me a new perspective and purpose,' she says. 'But it's personal, too – my father was a political refugee and raising awareness feels like an ancestral calling. It's an honour to shed light on their experiences.' CB



PHOTOGRAPHS: IONA WOLFF, HELENA CHRISTENSEN



LAUREN SCOTT-HARRIS & LAVINA LIYANAGE

CO-FOUNDERS, EARNT

Earnt was born from a moment of deep frustration. In the depths of the pandemic, Lauren Scott-Harris was sending gifts to influencers as part of her job running a PR agency, while simultaneously reading stories about essential workers relying on food banks. The contrast gave her an idea. What if she could leverage people's passions for brands and turn that desire into philanthropic action?

So, together with her co-founder Lavina Liyanage, she came up with the idea for a platform that invites brands to offer coveted experiences and products – but only to people willing to volunteer their time for a cause.

The concept is simple: give four hours to paint a local school, help redistribute food with a charity or spend a morning litter-picking along the River Thames, and you unlock rewards ranging from sought-after restaurant reservations to jewellery, hotel stays, exclusive brand access and, most recently, tickets to Harry Styles' *One Night in Manchester* show.

Since launching in 2022, the platform has partnered with more than 60 brands, including Mejuri, Soho House and Summerill & Bishop, while volunteers have collectively signed up for more than 20,000 hours of community work. The events are, on average, 350 per cent oversubscribed within five minutes of going live.

'We are an organisation with the heart of a charity and the head of a business,' says Scott-Harris, adding that the goal is not simply to redistribute perks, but to redefine status itself, shifting it away from influence and towards contribution. 'If dating apps fulfil our desire for love and Amazon and Uber cater to our need for convenience, Earnt serves your need for community.' EMILY WRIGHT

CHANTAL KHOUEIRY

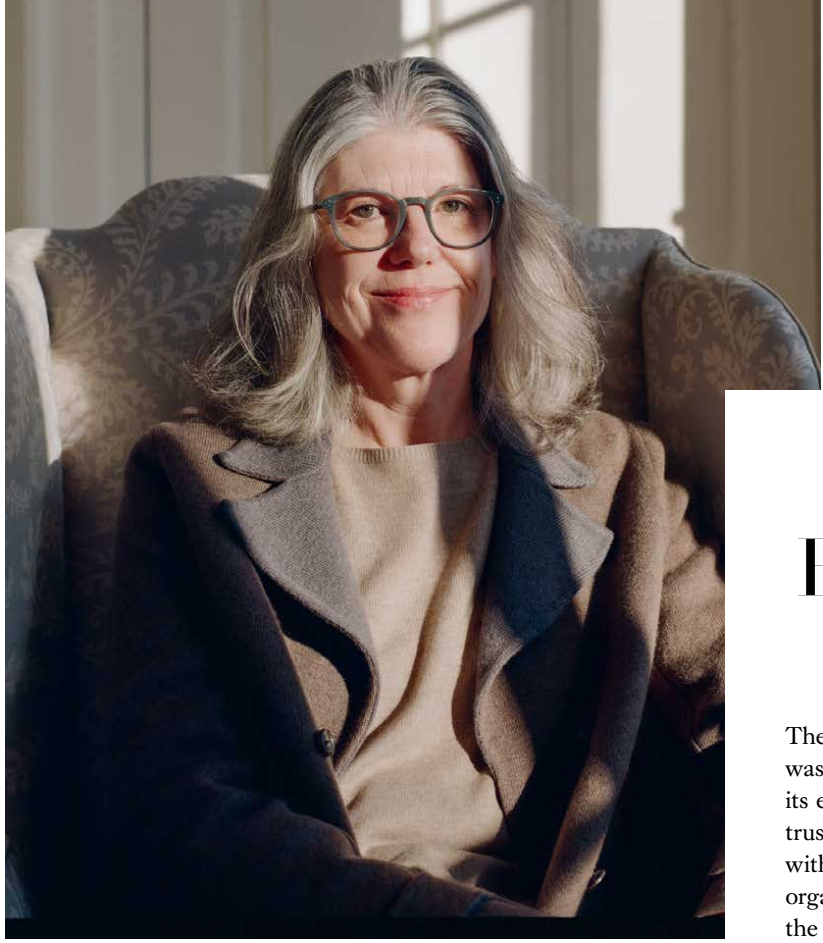
FOUNDER, BRIDES DO GOOD

Chantal Khoueiry is a busy woman. She splits her time between two roles, as the chief culture officer at Bicester Village and the founder of Brides Do Good: a wedding boutique on a mission since 2016 to protect the rights of girls around the world. A third of the company's profits support partners and programmes working to end child marriage (Save the Children reports that 12 million girls a year are married before they turn 18). And in an effort to confront the fashion industry's environmental impact, the gowns on offer at Khoueiry's London showroom are donated by brides and designers. Who could imagine more compelling reasons to say yes to the dress?

DANIELLA PARETE CLARKE



PHOTOGRAPHS: CONSTANTIN KIRWAN-TAYLOR, STUDIO KILO



MAJA HOFFMANN

FOUNDER AND PRESIDENT, LUMA FOUNDATION

A leading art patron, Maja Hoffmann has chosen to focus her funding power and collector's vision on culture. She is a board member of London's Serpentine Galleries and president of the Swiss Institute in New York and Fondation Vincent van Gogh in Arles, where Luma Foundation is based. Open to the public since 2013, the interdisciplinary creative campus – housed in a metal-clad building by Frank Gehry – plays host to a programme of exhibitions, conferences and live performances designed to nurture emerging and established talent. CB



SIGRID RAUSING

FOUNDER, THE SIGRID RAUSING TRUST

The Sigrid Rausing version of philanthropy was never going to look conventional. Since its establishment in 1995, her eponymous trust has supported more than 900 groups, with grants totalling £600 million, funding organisations focused on human rights, the promotion of open societies and the environment, primarily in the former Soviet Union and Turkey. It is one of the UK's largest philanthropic foundations, but Rausing herself eschews the kind of attention that comes with generous donations. Born in Sweden to a prominent family (her grandfather founded the food-packaging company Tetra Pak), she moved to the UK as a student and earned a PhD in anthropology from University College London, completing her doctoral field work on a collective farm in Estonia.

Her approach to grant-making is granular and humanistic. 'Many people funding in the human-rights field might take a more political view than I do,' says Rausing, stressing the importance of meeting recipients in their own environments; she travels annually to visit them in person.

As a longstanding publisher – she is the owner and former editor of the literary magazine *Granta,* which she bought in 2005, as well as its Granta Books imprint – Rausing has a critical eye and values clear communication. 'Publishing and writing have increased my sensitivity to language, and my suspicion of slogans and platitudes,' she says. 'I value originality, cutting to the chase and getting things done.'

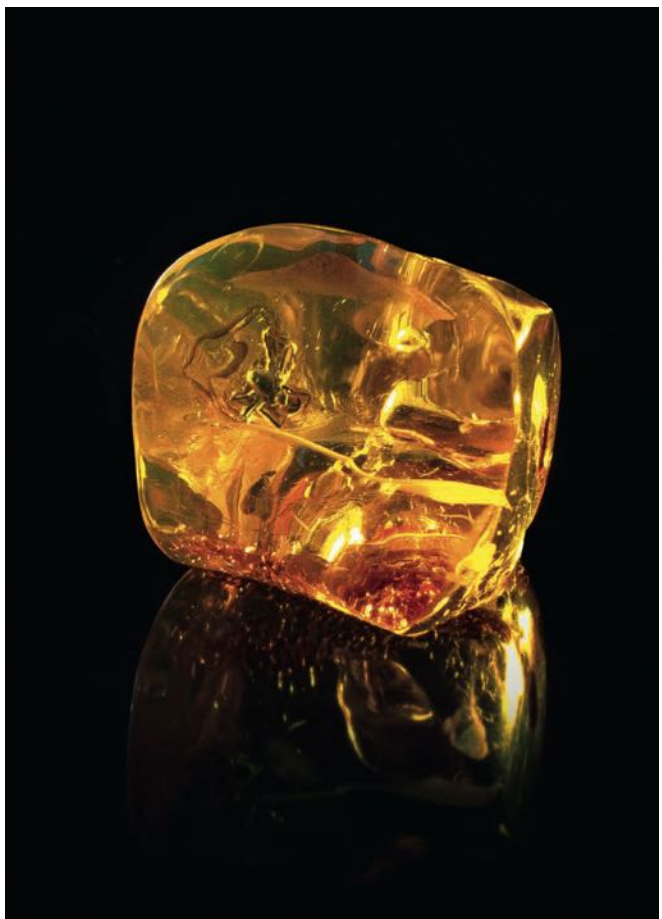
Rausing is working on a funding mechanism for reparations in Ukraine, but she has also set her sights closer to home: a new venture will, she says, target 'social cohesiveness in Britain, to counteract the toxic narratives of hate and division'. DN □

The

AMBRÉE

Fragrance Family

Night-time closes in. Heady scents fill the air. Warm spices and woody frankincense, softened with sweet vanilla. Ambrée fragrances revel in luxury and inspire indulgence. A silk wrap around cool shoulders, that soon slips to reveal yet more layers.



Explore the families at fragrancefoundation.org.uk

Fragrance lasts

THE FRAGRANCE FOUNDATION UK

BAZAAR
beauty

EDITED BY
KATY YOUNG



Drift away

Zone out with the new drug-free psychedelic treatments. Plus: refillable make-up; meringue-inspired perfume; and a hi-tech remedy for facial fatigue

PHOTOGRAPH: SAM WILSON



REACH NEW HIGHS

As research into the mind-expanding benefits of psychedelic drugs intensifies, a trailblazing alternative has emerged in the form of multisensory light therapy. *Lydia Slater* puts it to the test

I AM FLOATING, WEIGHTLESS AND WARM, LULLED BY gentle waves rocking my body to and fro in time with the binaural beats streaming through my headphones. On my head is a Neurovizr, created by a neurologist, flashing light at my closed eyelids. I'm entranced by what I see: pink geometric forms swirling and merging, pricked with sparks of electric blue and scarlet, and the occasional dazzling flare of gold, like a planet detonating across the night sky.

This isn't my first brush with psychedelia. Years ago, at university, I found myself at a party in intense conversation with a cartoon Mickey Mouse nobody else could see; it was not an experience I was keen to repeat. I've since steered clear of mind-altering substances.

The multisensory immersion I'm undergoing at Vidavii, a wellbeing clinic just off Bond Street, is generated by light, sound and an undulating waterbed. Dubbed the 'Psychedelic Float', it is designed to trigger slow-wave brain activity, supporting emotional regulation, cellular repair and memory consolidation. Research suggests that flicker-light stimulation reliably produces a non-pharmacological altered state of consciousness; when paired with music, the visual effects can rival recorded responses to psilocybin – the chemical in magic mushrooms – and LSD. The distinction is that you stay in control: if the experience becomes uncomfortable, you take off the headset.

'You will sleep well tonight,' the clinic's founder Michal Cohen-Sagi tells me.

Psychedelic plants have been used for centuries to expand the mind. In Bolivia, archaeologists have uncovered a 1,000-year-old shaman's pouch containing ayahuasca; historians believe the European superstition of witches on broomsticks may have stemmed from the hallucinogenic effects of 'flying ointments' made with henbane or deadly nightshade. Research into LSD, MDMA and psilocybin has accelerated in recent years, with institutions including the University of Cambridge and Imperial College London leading clinical trials into their potential to treat conditions including PTSD, depression and anorexia. In Silicon Valley, executives microdose to sharpen focus and creativity. Even Prince Harry has spoken of using psychedelics to process his grief over his mother's death.

In the UK, however, magic mushrooms remain a Class A drug, alongside heroin and cocaine. Possession carries a sentence of up to seven years in prison, an unlimited fine or both; in law, they are deemed to have no recognised medicinal value.

For those curious about the mind-expanding effects of psychedelics, the options are therefore limited. Travelling abroad to countries where such therapies are legal demands money, time and a tolerance of risk. 'I've seen people who have had psychedelic treatments of various sorts and, while some have had really positive results, others have responded very badly,' says Jonathan Garabette, the medical director of the London Psychiatry Clinic. 'The evidence base isn't there yet. It can potentially be harmful if the treatment isn't done for the appropriate purpose.'

Could these light therapies provide an alternative solution? A family history of addiction means Tracey Woodward, the former CEO of Aromatherapy Associates, would never consider psychedelic drugs. Instead, she has bought her own Neurovizr and uses it regularly at home to help her finish her autobiography. 'If I've got a hard day of writing ahead of me, I'll use it for focus, and otherwise, I use it to help me sleep. It makes me feel like my brain is having a workout,' she says.

Alongside her acting career, Rosamund Pike is an investor in and the creative director of Lumenate, a phone app that, like the Neurovizr, uses flickering light and sound to induce a meditative state. The app launched in 2021 and has since had over two million downloads, with roughly 250,000 people using it each month.

'It makes me feel like I can deal with anything, because I'm looking at problems as shapes and patterns rather than feeling emotional about them,' she says. 'Before I go on stage, or in-between a matinee and an evening show, I'll use it to reset. Or if it's morning and I haven't slept well because I'm feeling anxious about something, I'll do a session setting my intentions for the day.'

> I'm gazing at the extraordinary kaleidoscopic pictures my brain is conjuring

Lumenate's scripts – ranging from 'Work Life Separation' and 'Drift Off' to 'Euphoric Release', 'Vitality' and 'Intense Exploration' – are written by a psychiatrist specialising in psychedelic research, and many are delivered by Pike herself in her mellifluous tones. Each session is paired with music composed to reflect its theme; recently, the company partnered with the John Lennon estate to release meditation mixes of his 1973 anthem 'Mind Games'. There is now also an accompanying eye mask, the Nova, that connects to the app so users can lie back and immerse themselves without having to hold the phone's torch to their face. Over the past few weeks, I've used my own Nova when finding it hard to sleep, to brainstorm new ideas and to calm down when I'm feeling anxious. I even took it to Milan Fashion Week, always an intense whirl, to carve out moments of stillness between shows and appointments.

And I must admit, it's a revelation. Previously, I've always struggled to meditate, but it's easy to stay in the moment when I'm gazing in wonder at the extraordinary kaleidoscopic pictures my brain is conjuring. Perhaps there's no need to trek off to the Amazon in pursuit of transcendence? For me, at any rate, it can be found in my own home, at the press of a button.

Vidavii (vidavii.com); Lumenate (lumenate.co). □

PHOTOGRAPHS: GETTY IMAGES

GILLIAN ANDERSON



*INSTRUMENTAL TEST, 40 WOMEN.

L'ORÉAL
PARIS

NEW

AGE PERFECT

COLLAGEN EXPERT FIRMING ROUTINE





ENRICHED WITH MICRO-COLLAGEN PEPTIDE

1000X
SMALLER THAN A PORE



SKIN FEELS FIRMER, RE-TIGHTENED.
DARK SPOTS ARE VISIBLY REDUCED.



BEST SMOKY SHADOW

Victoria Beckham Beauty Eye Wardrobe, £72

Create a smouldering haze across the lids with this opulent palette of smooth, blendable shades.



BEST CLASSIC LIPSTICK

Chanel 31 Le Rouge, £145

A silky texture that envelops the lips in velvety red, with reflective packaging inspired by Gabrielle Chanel's Rue Cambon apartment.



BEST FACE POWDER

Hermès Plein Air H Trio Healthy Glow Mineral Powder, £88

This soft-matte bronzer uses luminescent pigments to smooth the complexion while giving a radiant sheer veil.



BEST PARTY LIPSTICK

Guerlain Rouge G, from £69

A discreet, built-in mirror allows effortless touch-ups of this plush, opaque formula all night long.



BEST LIP TREATMENT

Celine Beauté Matte Lip Balm, £62

This hydrating product mirrors your lips' natural texture with its soft finish, adding a fine layer of colour enriched with extract of black-rose oil.

BAZAAR EDITOR'S CHOICE 2026

THE BEAUTY EDIT

REFILLABLE MAKE-UP

Small indulgences to invest in now and reuse forever



BEST MONOGRAM LIPSTICK

Lisa Eldridge Beauty Rouge Experience, £49

Inscribe a loved one's initials into this vintage-style bullet and choose from 13 luminous, flattering shades.



BEST STATEMENT EYESHADOW

Louis Vuitton LV Ombres Palette, £190

Conceived by Louis Vuitton's cosmetics creative director Pat McGrath, this chic compact has four elegant hues.



BEST LIP SHIMMER

Carolina Herrera Good Girl Mini Tint, from £33

A petite balm keyring that lends a healthy, translucent colour to the lips. For extra charm, add your initials.



BEST FOR GLOSSY LIPS

Dior Addict Lipstick, £64

This intricately designed range of cases features a colour to suit every taste, each formulated for a high-shine effect.



BEST EVERYDAY SHADOW

Hourglass Curator Palette, from £41

Simplify your beauty routine with a custom edit of eyeshadows, from subtle shimmers to creamy mattes.

WORDS BY KATIE WITHINGTON

BEAUTY MOODBOARD

The perfumer Quentin Bisch bottles the exuberant mood of the season with Jean Paul Gaultier's Divine Couture



Jean Paul Gaultier. Above: a look from the 2009 autumn couture show by the designer

Fruit-inspired compositions are a major fragrance trend this year, with perfumers turning to succulent berries, creamy bananas and crisp apples to create joyful scents that evoke cocktails at sundown and springtime picnics. The house of Jean Paul Gaultier is embracing the crowd-pleasing category with Divine Couture – a vibrant, energising waft of fruity amber that is guaranteed to lift the spirits. 'This is a perfume of striking contrasts,' says its creator Quentin Bisch, who has worked on the Divine range since the original launched in 2023. 'We wanted to bring colour to the initial breath, with bright and juicy raspberry meeting the meringue heart.' The result is a fragrance whose sweetness feels airy and smooth but never cloying. Jean Paul Gaultier perfumes are known for their strong sillage, and Divine Couture is no exception, thanks to its complex, skin-hugging base. 'Benzoin resin from Laos unfolds its balsamic and vanilla facets, creating a delicious and resolutely modern trail,' says Bisch. As upbeat as it is feminine, this is the perfect spritz for sunnier days ahead.

Jean Paul Gaultier Divine Couture eau de parfum, £103 for 50ml

MEDINA AZALDIN



A Jean Paul Gaultier A/W 12 catwalk look. Above: Madonna wearing a corset by the designer in 1990

PHOTOGRAPHS: GETTY IMAGES, MARCAL VAQUER, CHARLOTTE RUTHFORD

WHAT KATY DOES

Our beauty director Katy Young reveals the secrets of her routine

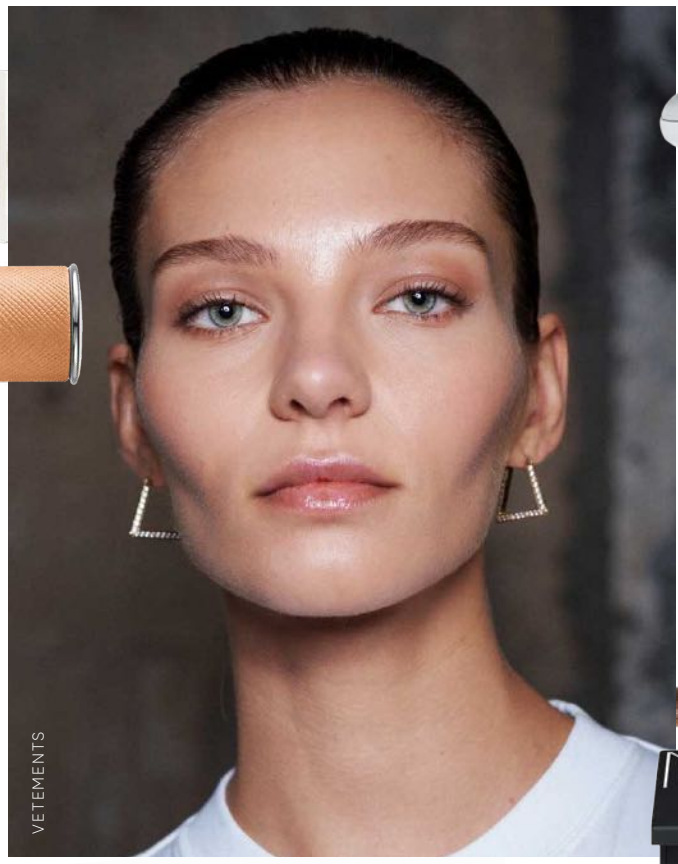
Essential Parfums Orange x Santal, £86 for 100ml



Prada Infusion de Santal Chai, £150 for 100ml

SYLVAN SCENTS

With its creamy, cashmere softness, sandalwood is always popular. Prada's new iteration, Infusion de Santal Chai, featuring citrus and cardamom, feels like a breath of fresh air. For something more sensual, try Essential Parfums Orange x Santal, an accessible new brand aiming to democratise haute perfumery by teaming up with leading noses.



VETEMENTS

Ziip Halo 2.0, £379.99



SAVE FACE

This summer, maintain good beauty habits on the go with the help of travel-size tech. I'll be relying on Ziip's Halo 2.0, a handheld facial device whose microcurrent technology makes it ideal for sculpting post-flight faces.

Victoria Beckham Beauty Fan Brush, £40



Nars Blush, £35.50

Merit Signature Lip Blush, £26



Glossier Cloud Paint Plush Blush, £26

Charlotte Tilbury Cheek to Chic Blush, £35

HEAD TO TOE

This wellbeing trio – including a body spray to ease stress, marine-collagen supplements for added vigour and a body serum to tackle skin concerns – has elevated my routine.

Sisley Black Rose Concentrate Serum, £198

Alumier EverActive C&E, £77

Alastin Skincare Restorative Skin Complex, £180



Vida Glow Natural Marine Collagen, £39

Eyeam Magnesium Bi-Phase Body Treatment Spray, £49

Loopha Biomimetic Body Serum, £30.50



Bare essentials

The best skincare routines are simple but smart, with stripped-back ingredients in the latest hi-tech formulas. I'm refreshing my regime with new antioxidant-rich serums by Alumier and Sisley, and Alastin's collagen-boosting Restorative Skin Complex.

Think pink

There is nothing that awakens and shapes your face as effectively as a swipe of blush. This season, embrace failsafe powder blushers – by Nars, Glossier and Charlotte Tilbury – whose finely milled pigments form wonderfully hazy clouds of colour (provided you use a good brush – I recommend Victoria Beckham's). For added impact, match with Merit's Signature Lip Blush.

PHOTOGRAPH: IMAXTREE

INTRODUCING THE Harper's BAZAAR BEAUTY ICONS BOX

From award-winners to cult classics, this collection features our best-loved beauty icons in one luxurious edit: 13 beauty favourites that belong in every routine. Worth £496, this box is yours for just £96

Limited edition · Limited edition · Limited edition · Limited edition · Limited edition · Limited edition ·

ONLY £96

WORTH £496



MATTER OF FACT
Resurfacing + Hydrating Serum
WORTH £79

ZELENS
Z-22 Ultimate Face Oil
WORTH £80

VOTARY
Nutrient Cream Light
WORTH £75

AMOUAGE
Guidance eau de parfum
WORTH £45.50

BUY YOUR HARPER'S BAZAAR BEAUTY BOX NOW – SCAN THE QR CODE, OR VISIT HEARSTMAGAZINES.CO.UK/HBZ-BB

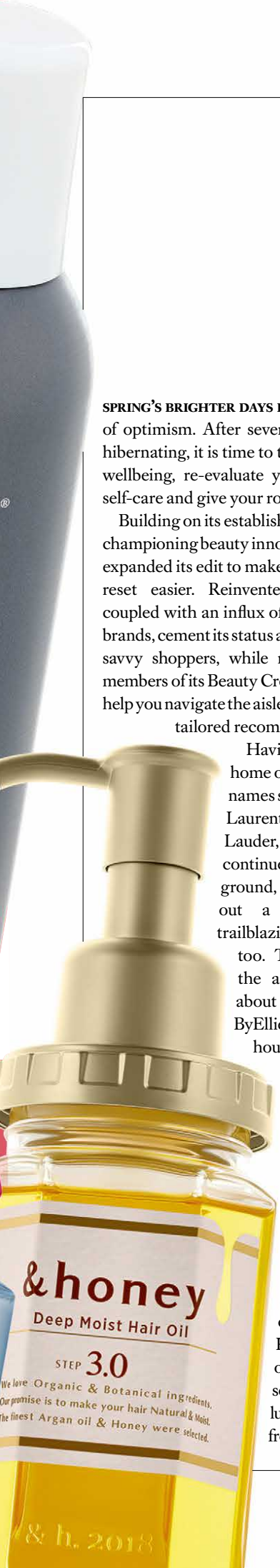
SCAN ME

IN RARE CIRCUMSTANCES, BOX CONTENTS MAY VARY. FOR FULL TERMS AND CONDITIONS, SEE HEARSTMAGAZINES.CO.UK/TERMS-AND-CONDITIONS. PHOTOGRAPH: BELL STUDIO


Boots
We're gonna need a bigger page
NOURISHING
CENTELLA CLEANSING OIL
MADE WITH CENTELLA ASIATICA
ESTĒE LAUDER
Double Wear
Stay-in-Place Makeup
No7
PRO ARTIST
INSTANT IMPACT VOLUMISING MASCARA
Living proof.
Perfect hair Day
dry shampoo
actually cleans hair
eliminates oil, sweat & odo
LANEIGE
JUICEPOP BOX
LIP TINT
ENCRE À LÈVRES
LO-FI MAUVE
MAUVE LO-FI
DAISY
MARC JACOBS
MURAKAMI
Make more room for new beauty at Boots
in store | boots.com | app
Selected stores. Subject to availability.

The great spring beauty refresh

From innovative Korean skincare to wellness gadgets, the season's best new buys are arriving at Boots



SPRING'S BRIGHTER DAYS BRING A FEELING of optimism. After several months spent hibernating, it is time to take stock of your wellbeing, re-evaluate your approach to self-care and give your routine a refresh.

Building on its established reputation for championing beauty innovation, Boots has expanded its edit to make that new-season reset easier. Reinvented beauty halls, coupled with an influx of emerging global brands, cement its status as a destination for savvy shoppers, while more than 1,400 members of its Beauty Crew are on hand to help you navigate the aisles with advice and tailored recommendations.



Having long been the home of trusted heritage names such as Yves Saint Laurent and Estée Lauder, whose launches continue to break new ground, Boots has carved out a reputation for trailblazing fresh labels, too. This season sees the arrival of talked-about cosmetic brand ByEllie, while fragrance houses including New York's Eris Parfums and France's Roos & Roos join forever favourites like Marc Jacobs.

These coveted additions to the illustrious Boots shelves reflect the continued hold Korean beauty has over us all, with science-driven yet luxurious skincare from Laneige (its JuicePop Box Lip Tint offers a wash of glossy colour in a serum-like formula), and haircare from Unove (the Silk Hair Oil is an editor's top pick). Japanese beauty brands such as hair-rescuer &Honey and Curél skincare are also in the spotlight.

In the wellness line-up, you'll find everything from vitamin-packed Kind Energy Patches to investment buys like the Oura Ring. It's a rich response to an increasingly holistic approach that blends beauty with wellbeing – a trend Boots has dubbed the 'Pursuit of Peak'. That's why you'll discover Loop Earplugs to help restore calm amid chaos, personalised supplements from Alyve and hi-tech gadgets such as Shark's FacialPro Glow + DePuffi at-home skin tool.

Other cult buys causing a stir? Living Proof Perfect Hair Day Dry Shampoo offers thorough cleansing and a touch of texture (it's such a hit, one is sold every 10 seconds*); while Boots Centella Cleansing Oil deeply nourishes and refreshes the skin after use with herb-of-the-moment centella asiatica.

From viral sensations to wellness wonders, the new-season refresh starts here. *Discover the best of spring beauty in store and online at boots.com.*

PHOTOGRAPH: GETTY IMAGES. *BASED ON 2025 LIVING PROOF GLOBAL SALES



CATHAY PACIFIC

MOVE BEYOND

BAZAAR
escape

EDITED BY
HELENA LEE



Landscape of the mind

The novelist Jessie Burton travels to South Africa's Western Cape to see for herself a country that had long inspired her writing. Plus: Regé-Jean Page dreams of gelato and *Gladiator* in Tuscany

Muizenberg Beach, Cape Town

PHOTOGRAPH: ROWEN SMITH/UNSPLASH



Clockwise from above: the farm road. A vineyard at the foot of Simonsberg mountain. Ducks looking for snails on their morning walk

Wild IMAGINATION

The author *Jessie Burton* explores the Western Cape, bringing to life a geography that had previously only existed in her mind's eye



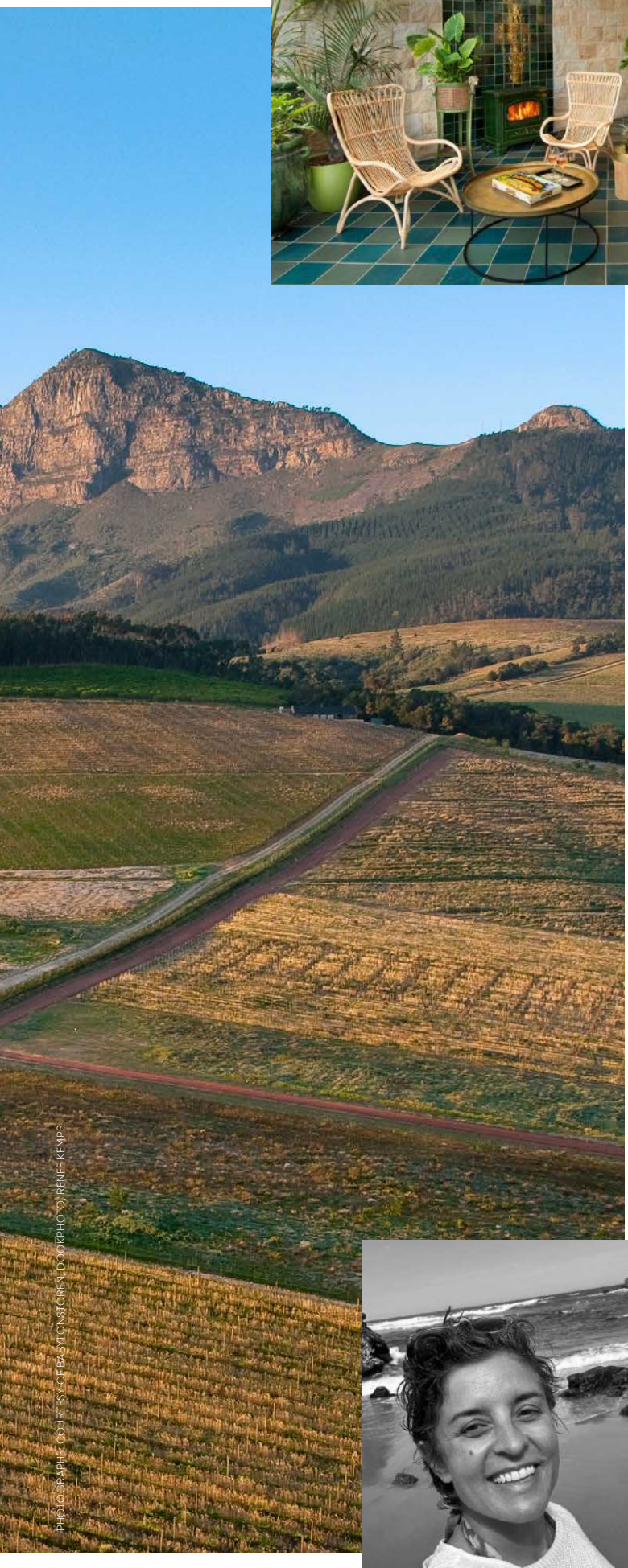








Left: the pool-room at Babylonstoren. Below: Jessie Burton



PHOTOGRAPHS: COURTESY OF BABYLONSTOREN_DOOKPHOTO; RENEE KEMPS



SOUTH AFRICA'S WESTERN CAPE FIRST CAPTURED MY IMAGINATION while I was earning my living as a PA in London, at the end of the 2000s. I did not want to be a PA, and I was writing a story during my commute on the grey Jubilee Line, a tale of a 17th-century Dutch merchant family that became my first novel, *The Miniaturist*. My characters belonged in Golden Age Amsterdam, but their mirror-world existed in my mind as well – the distant, darkly sparkling Cape of Good Hope, the flip-side of the Dutch colonial coin. I longed to visit this place that had underpinned my characters' view of themselves as powerful and rich. I wanted, like them, to make the invisible real. But I did not have the money to do so; I had no means of leaving my job on an artistic whim that might well come to nothing. Instead, I read about it in books.

The Cape is, indeed, an invisible presence in *The Miniaturist*. In 1652, the Dutch East India Company arrived there and began to colonise the land that belonged to the indigenous Khoikhoi people, considering it an agricultural earthly paradise that they wanted for themselves. The colonisers grew a giant garden in that miraculous soil, feeding their fantasy of dominance in global trading. They planted orchards, vineyards, farms and dairies, vegetables, plants, herbs and spices, all to replenish their ships, which were ultimately destined for the trade route to Asia. As I plotted my first novel, I thought of these controversial and often violent figures, plotting their course. Nearly 20 years and six other novels later, I finally made it there myself.

I understand that in the intervening 373 years, in a country as complex and unique as South Africa, nothing would have remained the same. And yet: my first stop, an hour's drive from Cape Town airport, was Babylonstoren, a homestead founded in 1692. Now a working farm with 500 acres and hotel and a spa, it has a garden modelled on the Dutch East India Company design. Everything to eat and drink in its restaurants, Babel and the Greenhouse, has been nurtured in the surrounding land, farm-to-fork, a pick-clean mentality. The accommodation was absolutely exquisite: period lodgings with unobtrusive, modern touches. I was unprepared for the bounty I met there, the beauty and the warmth.

It might be better to call Babylonstoren a state of mind, for although there were wonderful things to do and things to eat and see, it felt that the overarching power of the place was actually invisible, to be found both in the earth, in the work the roots were doing in the dark, and in the quality of the sunlight. Liesl van der Walt, a master gardener at Babylonstoren, says: 'Beauty comes from the soil, from the moment you begin to dig and plant a seed. The attention you invest in it – that's what brings joy.' And something alchemical did happen to me less than an hour after my arrival,

as I wandered around the eight acres of the formal garden: the invisible began to feel tangible. The atmosphere was calm and contained. I unfurled, as if I were a plant; I meandered the pathways of flattened twigs and peach stones, considering the farm's tortoises, who had the pace just right. Guests are invited to pick the fruit, to help prune, collect the eggs, to sow or harvest, should they wish. I felt grounded, and yet entirely free.

Babylonstoren – which translates to Tower of Babel – was named after the hill beyond the farm, and as a place it feels timeless, a world of its own, sustaining itself and its people entirely. It has its own borehole source for water, drinking water becoming shower water, becoming irrigation. Waste is practically non-existent: offcuts are used in soups, sauces and flavouring, and inedible food scraps such as eggshells and coffee grounds are fed back into giant compost heaps. There is an acknowledgement here of what Mother Nature provides us, how lucky we are – and an understanding that her resources need to be protected.

On site, Babylonstoren produces three types of olive oil, 13 grape varieties, from chenin blanc to pinot noir, in the winery, essential oils in the distillery, eggs, cheeses, butters, breads and meat from its herd of Chianina cattle. There are more than 30 types of pumpkin alone, and the gardeners grow only heirloom seeds from traditional vegetables, without genetic manipulation, letting them be pollinated by insects, birds or the wind. I discovered fruit varieties uncultivated for centuries, including White Winter Pearmains, likely to be the oldest English-apple variety, dating back to the 13th century, and Dutch Saffron pears, brought to South Africa in the 17th century. Macadamia, pecan, blood orange, plum, persimmon and clementine – the provision here is poetry come to life, nature and history writing the menus. The mantra, according to Babylonstoren's growing expert Elzé Bresler, is that 'everything must taste good'. For lunch, I ate blueberries with mozzarella; at dinner, broth and lamb shoulder with a cinnamon coconut sago. That everything tasted good is too modest. This was food heaven.

Next stop was Soetmelksvlei, part of the Babylonstoren experience – a working farm 15 minutes' drive away, that still uses only methods from the 19th century. I stepped into the farmhouse and stood before the fire, catching the smell of woodsmoke before I sampled the bread that had been prepared from the mill. I marvelled at the subtle effects this place was having on me, yet again.











From far left: the Butterfly room at Babylonstoren. The water buffalo tour. Above: lavender and waterblommetjie (water flowers) beside the ponds. Top: an Ubuntu bowl

PHOTOGRAPHS: COURTESY OF BABYLONSTOREN, DOOKPHOTO



The boathouse at Babylonstoren. Below right: the sitting-room inside one of the hotel's garden cottages



Time was melting, my usual problems fading away. There was so much to do, from blacksmith demonstrations to leather working, from milling the wheat to tasting the traditional spirit mampoer in a copper still.

The garden cottage I stayed in at Babylonstoren was unfussy and luxurious, designed not to overwhelm. An astonishing kitchen area with glass walls overlooked the expanse of green, and I could purchase everything I might possibly desire to cook from the farm shop, including honeybush and rooibos teas. Every night, a fire was laid; all I had do was strike the match. I slept deeply, rising early to join the garden tour, held on alternating routes around succulents, herbs and medicinal plants. I could have chosen bread-baking, but I opted to visit the water buffalo, which produce the milk for Babylonstoren. We fed the babies, and I was enamoured of a little calf called Toska. 'My son would love this,' I thought, resolving to bring him back one day. Babylonstoren is a unique playground for children and adults alike: trees to climb, winding bike paths under a giant sky. A sunset drive through the almond orchards almost did me in: the smell of marzipan in the dusk, the beauty of the cloud-like blossoms, the small birds called yellow bishops.

I texted my husband back in London: *I don't think it gets better than this?* (thankfully, he is a very un-jealous man), but this was before I arrived at Blou. If Babylonstoren is the earth, Blou is the sea. The retreat is utter Zen, and also very secret – you can currently only stay here if you have stayed at Babylonstoren, or its sister hotel in Somerset, the Newt. An hour's flight from Cape Town, further along the ocean road, Blou is made up of just eight self-catering cottages, three of whose doors open directly onto the ocean.

I felt, somewhat, as if I had arrived at the edge of the world. The benign roar of the sea, that dramatic white noise that hit my ears, my throat and sternum. I stood on the raised deck, nothing but a shallow strip of sand between me and the water, and a pod of dolphins dipped in and out of the waves.

Blou is a dream, but it's also like home. You are truly looked after. Nothing is too much, but they know so well when it's time to leave you alone. What you are supposed to do here is not very much at all. Let go, walk by the water. A hot croissant with coffee comes for you at the morning hour you choose. Eat well, sleep long. Sit by the fire as the ocean continues its life beside you. I shall never forget the wonder of calling this my home for two nights.

But to write a story, the traveller must return. Back in Cape Town, a seal had taken up residence in the marina just beside my last stop, the wondrous Cape Grace hotel, where the cauliflower and chickpea curry with roti was so good that I ordered the exact same again the next night. For a while, my attention alternated between this enormous seal and the view of Table Mountain from my room, and at this point in my voyage, I stopped texting updates to my husband, because I simply didn't think it would be fair.

Shopping and art were on my list for the last day, and the best pieces I found were at Zizamele Ceramics. Its gorgeous Ubuntu bowls captivated me with their detail and beauty – decorated at the rim with delicate clay-figure mothers with babies on their backs in indigo and white – and I bought as many as I could fit into my suitcase. Fittingly, I finished my exploration with an outstanding exhibition on motherhood at the South African National Gallery – never before had I seen the politics, economics, psychologies and biologies of maternity given such honest exploration by a national institution. A dizzying and deep array of paintings, poems, sculptures and textiles, both from South African and international artists, examined the joys and challenges of this seismic, yet everyday, experience.

This was, perhaps, a message from the fates. Not everything is about the past, and it was time to go home, back to my little boy. I had been so lucky, to make this pilgrimage to a place that had been on my mind for so many years – and luckier still that I could come home on a plane (and the Jubilee Line, of course), and write about this extraordinary experience. The unforgettable, bountiful, revelatory Western Cape: the real to be imagined, all over again.

> Babylonstoren is a playground: trees to climb, winding bike paths under a giant sky

Scott Dunn (scottdunn.com; 020 4600 5396) offers six nights (two nights each at Babylonstoren, Blou and Cape Grace), from £4,760 a person B&B, based on two adults sharing, including international flights from London, domestic flights from Cape Town to George and private transfers. □



Aftermath of a fallout

With family disputes on the rise (and in the headlines), 'no contact' is becoming the de-facto way to deal with them. Law firm Irwin Mitchell outlines when it's worth seeking advice

FAMILY ESTRANGEMENT HAS BEEN IN THE headlines rather a lot recently, thanks to a number of stars who have publicly severed ties with their parents or children. And it is far from specific to the A-list. According to research by the organisation Stand Alone, eight per cent of UK adults are estranged from at least one family member. The reasons for this are personal and myriad, running the gamut from physical or emotional abuse to disagreements about politics or relationships.

Law firm Irwin Mitchell often advises on such issues, helping families through what can be among the most difficult experiences of their lives. 'Recent high-profile family fallouts have highlighted just how common disputes are, and how quickly they can escalate, with things often coming to a head when someone dies,' explains Claire-Marie Cornford, head of will, trust and estate disputes. 'While these notable examples might involve multi-million-pound estates, the issues at its heart are ones many people will recognise.'

One such person is Sarah, 34, who became estranged from her father after a difficult childhood. 'I don't think that blood is thicker than water,' she says. 'Just because someone is family, it doesn't mean you need to put up with behaviour that is upsetting, hurtful or damaging. I battled with it for a long time but, in the end, standing up for myself and putting some distance between us was worth it.'

With family fallouts on the rise (industry data shows probate disputes have risen by 37 per cent in the past decade), it is recommended that you seek legal advice if your circumstances with your children or parents change. This can be particularly relevant to high-net-worth families, and couples who have children from previous relationships.

'At Irwin Mitchell, we meet many disappointed step-children, concerned that their parent's wishes have not been upheld – for example, after the surviving step-parent has left their estate to their own children,' explains Cornford. 'Similarly, we often work with widows, civil partners and co-habitees left insufficient amounts in their late partners' wills or estates (or situations where there is no will). We are seeing something of a rise in the value of estates, which can increase the likelihood of a dispute because there is more to fight over. There has also been talk of "the Great Wealth Transfer" from the Silent Generation and Baby Boomers to their children, and this is likely to result in growing numbers of people who end up arguing over their inheritances.'



Family fallouts are by nature unpleasant. But for some, they are unavoidable. Molly, aged 34, says, 'I stopped speaking to my father after my parents' divorce. For me, it wasn't worth upsetting my mum by keeping him in my life, as hers was the most important relationship. Obviously, I have considered how this has impacted me financially, too. I appreciate that now I will not be in his will, and he wasn't able to help me with a deposit for a first home, as so many of my friends had – but none of that ultimately matters.'

For expert legal advice when you need it most, visit irwinmitchell.com

IM irwinmitchell

PHOTOGRAPH: GETTY IMAGES

INSIDER'S GUIDE

REGÉ-JEAN PAGE ON TUSCANY

The actor shares the places he treasured while filming in the Italian region



The Italian countryside is incredibly welcoming and beautiful. Last year, I was filming *You, Me & Tuscany* in the province of Siena from May through to August, so I got to see the scenery change. There are endless fields of rolling green wheat that turn gold as you get to summer. There's a part in *Gladiator* when Russell Crowe's character runs his hands through one of those fields – I visited the exact spot south of Pienza, where we were shooting, and stopped to do the same.

I stayed in the tiny village of Lucignano d'Asso, at an old farmhouse called Borgo d'Asso. It has been restored as a collection of high-spec apartments with custom, locally made furniture. When I'm working, I need privacy and quiet to get my head together, and I also like to be enveloped in the landscape; this offered both.

In Lucignano d'Asso, there was just one restaurant, Da Rita e Eraldo. It's very cosy and removed, with vine-covered walls and hibiscus flowers everywhere. I'd take people there because you'll never have a sundowner with a better view. The place is run by a husband and wife, and it's right on the edge of the village, so cyclists come through in the morning – expect a lot of Lycra. In the evening, there's a softly lit alfresco dining space with live music. The dishes are so fresh and lovingly made.

A lot of the cast and crew enjoyed shopping for designer clothes in nearby Florence, but I came back with coffee beans. I bought a different bag from every location I went to; one of my favourite roasteries was Caffè GM, just outside Pienza. The staff gave me a tour and told me the coffee needs to be strong and dark, and taken at the bar. The other thing to bring back is wine; we filmed at the Argiano Winery in Montalcino, which was gorgeous. There was a very old cottage in the vineyard, where I would go to unwind in-between scenes – I'd happily live there.

My favourite gelateria is Golosi di Gelato. It's in the centre of San Quirico d'Orci, a municipality about 20 minutes from Lucignano d'Asso by car. Ask for the nocciola flavour in a little bun, so you're essentially getting a dessert burger. Then, you can wander from the gelateria over to the ancient Collegiata dei Santi Quirico e Giulitta church. Find a spot opposite and take in the architecture: meditate on this imperfect, eroded building that has been here much longer than we have, before strolling through the rest of the town.

For me, travelling is about staying low-key and blending in. I'm in Levi's half the time, with a locally bought linen shirt, a light jumper and a pair of comfortable Vans trainers. When it comes to skincare, you need to use something with SPF because the sun is very serious out there. I've got a Shiseido set that has a cleanser and moisturiser – but otherwise, my beauty routine is sleep, water and good vibes. □

AS TOLD TO BROOKE THEIS. PHOTOGRAPHS: GETTY IMAGES, MATTHEW RUMPH/UNSPLASH



Regé-Jean Page



Sheherazade Goldsmith



Ryan Coogler



Rose Byrne and Bobby Cannavale



Chloé Zhao

THE LUMINARIES

Charles Finch and Chanel brought together a starry array of talent for their annual pre-Bafta celebration

PHOTOGRAPHS BY VIRGILE GUINARD EDITED BY CHARLOTTE BROOK

Directors, silver-screen darlings, two real-life dames and one fictional duke swept into 5 Hertford Street on the night before the Baftas for the 26th annual dinner hosted by the film impresario Charles Finch and Chanel. The glorious Georgian townhouse soon saw home-grown talent, including Kristin Scott Thomas, Akinola Davies Jr and Joe Alwyn, mingle with their peers from across the pond. As ice-cold martinis circulated, the Best Actress nominee Kate Hudson sang the praises of springtime in England and had a joyous reunion with her California neighbour, the British-born Minnie Driver, who was calming her nerves ahead of presenting an award at the ceremony.

Patrick Dempsey emerged through the front door with a charmingly self-deprecating smile in response to a crowd member's cries outside of 'Welcome to London, Dr McDreamy!' and, after descending to LouLou's for dinner, struck up conversation with Elizabeth McGovern, who couldn't resist dashing up to Claudia Winkleman to fangirl her triumphant turn hosting *The Traitors*. Hollywood power couples were out in abundance: Maggie Gyllenhaal and Peter Sarsgaard were counting down the days until the UK premiere of their explosive new movie *The Bride!*, while a very chic Kirsten Dunst and Jesse Plemons headed hand-in-hand to the mirrored staircase for a quick date-night photo-shoot.

It was close to midnight when the gathering was in the full throes of high-spirited conversation and the dancing started, indicating that, although the following afternoon's red carpet and best behaviour beckoned, for many, the night was still young.



60 seconds with…

LILY ALLEN

Your favourite soundtrack '*Almost Famous* – the perfect distillation of an iconic era in music.'

Who would play you in a film? 'Dakota Johnson. She already has the bangs!'

A film for a friend in need of a laugh '*Heathers*. It's subversive and cynical, just like me.'

A character's outfit you would like to wear 'Sophia Loren's Epifania in *The Millionairess*. Pierre Balmain was the costume designer and every look is impossibly extravagant.'

The best movie villains of all time 'Helen Sharp and Madeline Ashton in *Death Becomes Her*. They're both devilishly charming, but I'd argue the real villain is Ernest…'

The movie that changed your life '*Legally Blonde*. Enough said.'



60 seconds with…

KRISTIN SCOTT THOMAS

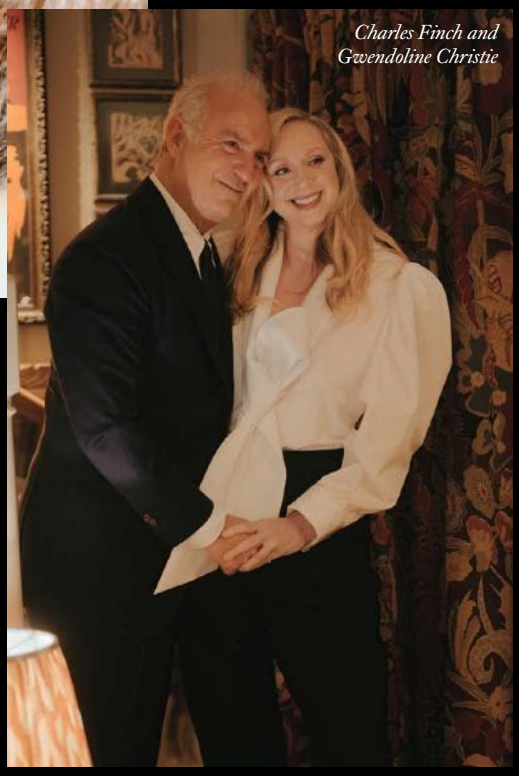
Who would play you in a film? 'Kristin Scott Thomas.'

A film for a friend in need of a laugh '*The Awful Truth* with Irene Dunne and Cary Grant. My all-time favourite – that comic timing.'

The best movie villain of all time 'The Child Catcher in *Chitty Chitty Bang Bang*. Terrifying.'



Odessa A'zion and Tom Blyth



Charles Finch and Gwendoline Christie

60 seconds with…

CHARLES FINCH

Your favourite soundtrack 'Marvin Gaye's "What's Going On". It evokes anti-war sentiment, the love of a mother, all those things. And I knew Marvin, so that's why it matters to me.'

Who would play you in a film? 'Lassie – a good-looking dog who solves problems.'

A film for a friend in need of a laugh '*The Hangover* and *Bridesmaids* are really funny. There are some good scenes in those films.'

The movie that changed your life 'When I went to see *2001: A Space Odyssey* with my mother at the Odeon, Leicester Square, I didn't understand much of it, because I was about nine years old. But my God, it was fascinating. It made me think about the world, and it put me on the path to making movies.'



Akinola Davies Jr

60 seconds with…

AKINOLA DAVIES JR

Your favourite soundtrack 'Undoubtedly, *The Sound of Music*! It takes me back to my childhood and every theme remains relevant.'

Who would play you in a film? 'Probably one of my leads [in *My Father's Shadow*], Chibuike Marvellous Egbo or Godwin Egbo, because they are both extremely talented and I love seeing them on screen.'

A film for a friend in need of a laugh '*Lock, Stock and Two Smoking Barrels* or *Snatch* – Guy Ritchie in his gangster era was untouchable.'

A character's outfit you would like to wear 'John Shaft's from the 1970s film *Shaft* – sexy leather and tailored fits. Solid. Plus, I don't think there was a *Mad Men* movie…'

The best movie villain of all time 'The shark in *Jaws*.'



Kirsten Dunst and Jesse Plemons

FLASH!



Elizabeth McGovern and Patrick Dempsey



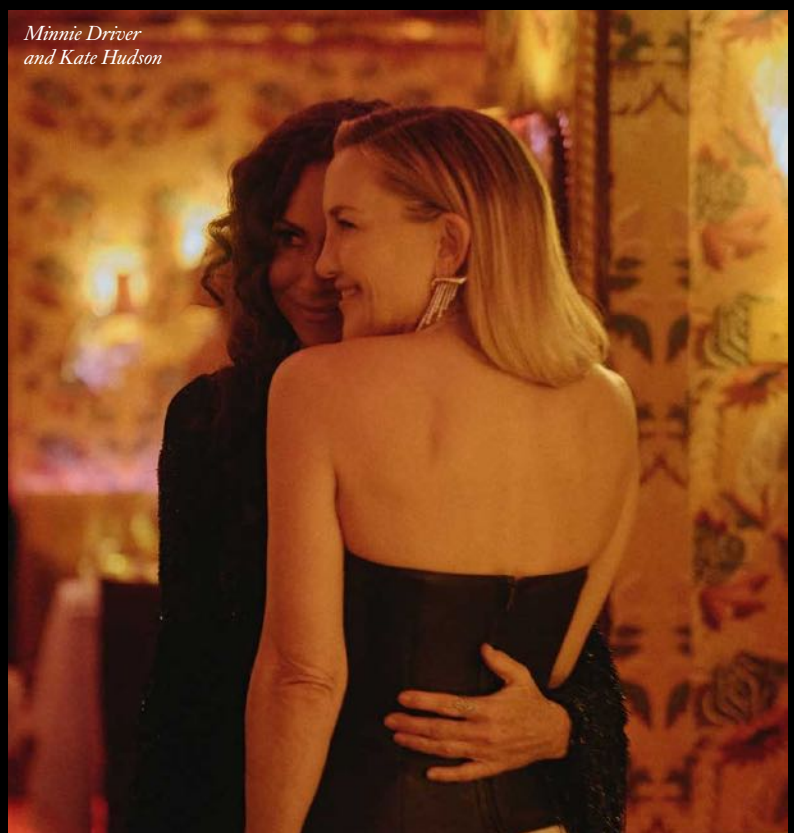
Inga Ibsdotter Lilleaas



Joe Alwyn



Wunmi Mosaku



Minnie Driver and Kate Hudson





Helena Lee

60 seconds with…

RIZ AHMED, FATIMA FARHEEN MIRZA AND JOE ALWYN

Your favourite soundtrack

FFM: 'Mine is *The Lion King*.'

RA: '*The Thin Red Line*.'

FFM: 'I love that too – both Hans Zimmer!'

A film for a friend in need of a laugh

RA: '*Spaceballs*.'

FFM: 'I would say your film, *Four Lions*.'

The movie that changed your life

RA: '*La Haine*.'

FFM: 'Maybe *In the Mood for Love*.'

A character's outfit you would like to wear

JA: 'Anything from *The Talented Mr Ripley*.'

RA: 'That's a really good one.'

FFM: 'I like Margot Robbie's roller-skating outfit [in *Barbie*] – all highlighter.'

JA: 'The Borat mankini?'

RA: 'That can be my answer.'

The best movie villain of all time

RA: 'Javier Bardem in *No Country for Old Men* and *Skyfall*.'

JA: 'You take one – I'll take the other.'

RA: 'Bardem times two.'

FFM: 'I'm thinking Scar from *The Lion King*, and the velociraptors in *Jurassic Park*. They are so scary.'



Fatima Farheen Mirza and Riz Ahmed



Rose Byrne



Felicity Jones



Stellan Skarsgård, Megan Everett-Skarsgård and Joachim Trier



Kirsten Dunst

PHOTOGRAPHS: COURTESY OF CHANEL



Maggie Gyllenhaal and Peter Sarsgaard



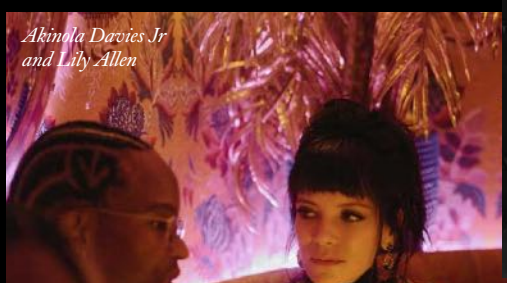
Wagner Moura



Kate Hudson

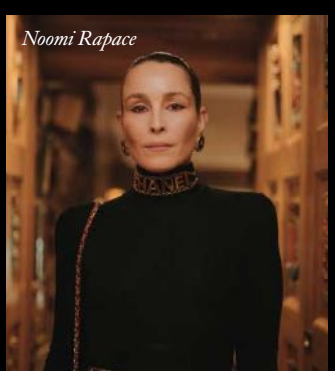


Nia DaCosta



Akinola Davies Jr and Lily Allen





Noomi Rapace

60 seconds with…

WAGNER MOURA

Your favourite soundtrack '*Cinema Paradiso*, because it was written by the master Ennio Morricone and out of all his amazing work, this is the one that touches my heart the most.'

Who would play you in a film? 'My three sons, because they kind of look like me.'

A film for a friend in need of a laugh '*Zoolander*. Of course, it's funny, but it's also incredibly smart.'

A character's outfit you would like to wear 'Robert De Niro's in *Taxi Driver*. The perfect combination of hair and costume.'

The movie that changed your life 'Fellini's *8½* – I had never seen anything like it before.'

The best movie villain of all time 'The pink bear in *Toy Story 3*. He's an incredibly complex character.' □

BAZAAR BEAUTY





NEWCASTLE SKIN CLINIC

Luisa Scott is an award-winning nurse prescriber and founder of Newcastle Skin Clinic, one of the North East's leading destinations for regenerative aesthetic medicine.

She began her aesthetic career as resident injector at Urban Retreat Medispa within Harrods, one of the world's most prestigious luxury retail destinations, before refining her expertise alongside leading Harley Street surgeons and dermatologists. This foundation continues to shape the clinic's exacting clinical standards and consultation-led ethos.

With over 15 years' experience and a background in surgical nursing, Luisa is widely recognised as one of the UK's leading Sculptra injectors. She is known for her expertise in collagen biostimulation and advanced injectable treatments designed to restore structural support, enhance skin quality and deliver refined, long-term rejuvenation.

The clinic is now entering a new chapter with the launch of its dedicated Collagen Suite and signature A-List Lift, a protocol combining Sculptra and Sofwave to stimulate deep structural collagen renewal and achieve progressive, non-surgical lifting.

Her philosophy reflects the evolution of modern aesthetics, moving away from overt, trend-driven volume and towards longevity, skin integrity and results that improve over time.

www.newcastleskinclinic.co.uk



BEYOND THE SINGLE MOLECULE: WHY SKIN LONGEVITY REQUIRES A MULTI-PATHWAY PROTOCOL

The traditional beauty industry has spent decades searching for a single "miracle" molecule. But biology is rarely that simple. At the cellular level, aging is driven by twelve distinct and interconnected biological hallmarks, ranging from genomic instability to mitochondrial decay.

Young Goose was founded to bridge the gap between what longevity medicine knows and what skincare delivers. We are not a beauty brand that borrowed science; we are a science company that delivers its findings through the skin.

Led by biologist Anastasia Khodzhaeva and longevity innovator Amitay Eshel, Young Goose is the only brand that addresses all 12 Hallmarks of Aging in a unified, protocol-driven system. By utilizing proprietary NAD+ APEX™, platelet-derived exosomes, and mitochondrial electron carriers like Methylene Blue, we provide the molecular tools your skin needs to maintain its own resilience.

This is more than a routine.
It is an investment in your biological potential.

Scan and explore the science at **younggoose.com**



THE SPECIALIST SERUM

For lines, wrinkles, blemishes, hyperpigmentation, signs of skin ageing, acne scarring and so much more.
Developed by our Harley Street Skin Specialist and in consultation with an eminent Plastic Surgeon, it has a superb, advanced formula to target and repair.
The Specialist Serum's unique combination of ingredients including retinyl palmitate, vitamin E, Aloe Vera and SPF gives you the ultimate results without irritation.
Available in 4 sizes from £36
The full range of Regentiv Specialist Skincare products is available at Regentiv.com
Use your exclusive **HARPERS12** for a 12% discount either at the checkout of **Regentiv.com** or call **01923 212 555**

POWERFUL YET RESPECTFUL. MODERN, YET DEEPLY ROOTED IN NATURE'S WISDOM.



One Tribe is what true modern luxury beauty should be. Redefining what natural skincare can achieve, One Tribe merges the potent energy of Native American botanicals with advanced scientific innovation to create high-performance skincare. Intelligently engineered, active formulas work in harmony with the skin—resetting, restoring, and delivering visibly transformative results. Remarkably radiant, healthy skin, achieved through gentle yet highly effective care.
Every formula is built on sustainability and ethics—where performance meets principle. And then there is the design: understated, elegant, quietly powerful.
This is luxury that doesn't shout. It resonates.
onetribecosmetics.com

BESPOKE SIGNATURE SCENTS: YOUR PERSONALIZED PERFUME EXPERIENCE



Through private scent profiling and couture fragrance kits crafted with quality at the forefront, The High End | DIY Luxury Fragrance Bar transforms personal expression into olfactory art. Each creation is refined through thoughtful consultation and delivered with intention — because luxury is never accidental.
Decide to engage in the art of perfumery with custom kits; or, allow the experts to compose your signature fragrance for you, providing numerous opportunities for meticulous refinement. Immerse yourself in the opulence of personalized fragrance, as true elegance awaits.

Visit **TheDIYFragranceBar.com** to embark on your custom scent journey today!

BAZAAR BEAUTY

THE PREGNANCY SKIN SECRET, BACKED BY SCIENCE



Pregnancy brings visible and deeply personal change, and for many women that includes a heightened focus on skin under stretch. Secret Saviours is a UK-designed maternity brand offering a considered approach to supporting the body through pregnancy and beyond.

Known for its understated support wear, the brand creates garments designed to sit close to the skin and move as the body grows. Under the creative direction of Kasia Wheeler, the collection reflects a modern, female-led perspective on maternity, prioritising comfort without compromise. The range began with the brand's original bump band and has since expanded to include briefs, leggings and bras, all designed for everyday wear.

At the centre of the collection is Secret Saviours' patented Derma Dot™ technology, which gently grips the surface of the skin to help garments stay comfortably in place. Designed to work as part of a complete routine, alongside the brand's Day Gel and complemented by the Night Cream, clinical testing showed the system to be 82% effective in reducing the appearance of stretch marks when used together.



Kasia Wheeler, Director of Secret Saviours

With a community of over 40,000 women worldwide, Secret Saviours continues to be shaped by the trust, insight and real experiences of the women in their pregnancy journey.

Enjoy **20% OFF** Secret Saviours support-wear kits for a limited time. Use code **BAZAAR20** at checkout. Offer valid till 15-06-2026.
www.secretsaviours.com

WEDDING HAIR WOES?

For those of us with obvious ears, wedding hairdos can cause anxiety and fear, so feeling free to wear our hair up in any style we fancy can be life-changing!



Photo by Leonardo Miranda on Unsplash

Otostick ear correctors are invisible, comfortable, and really easy to use, so we can just focus on enjoying the occasion, not worrying about how 'they' look. We can feel more confident about our appearance on the "special" day, or any other day for that matter.

The product reviews are great too, find them today at **Otostick.com** or Amazon - £18.75 for 8 correctors.





SHOBI PERFUMERY

Shobi Perfumery is a family-run fragrance house with over ten years of experience in the world of scent. With a collection of more than 2,000 fragrance codes, including niche creations and authentic Arabic perfumes, the brand is dedicated to offering high-quality fragrances at accessible prices. With three physical stores in Greece and an online boutique shipping worldwide, Shobi Perfumery invites everyone to discover their own signature scent. Each creation carries its own identity, designed to evoke emotion, memory and individuality, encouraging confidence and personal expression.

We make scent. We make stories.
Discover more at **www.leparfum.com.gr**
Contact: **info@leparfum.com.gr**

GSA - REDEFINING THE FUTURE OF AESTHETICS

Aesthetic medicine is no longer niche. It is a global industry expanding at an extraordinary pace, but growth has brought division. At one end, beauty-led spaces offer convenience and trend-driven treatments. At the other, clinical practices deliver medical credibility in environments that can feel austere and impersonal. Between the two, patients are often left choosing between atmosphere and assurance. **On the Gower Peninsula, GSA proposes a third way**.



Founded by advanced practitioner **Trey Bryant**, the newly unveiled clinic challenges the conventional blueprint. It operates as a regulated private hospital, yet the experience is anything but clinical in the traditional sense. Instead, patients enter a space defined by architectural calm, natural textures and considered design. Working alongside specialist interior designers, the clinic reads more like a private wellness residence than a medical facility. Treatment rooms are discreet and serene. Consultation is unhurried. The pace is intentional. Yet behind the aesthetic restraint lies rigorous clinical infrastructure.

"*The industry is growing quickly, but refinement, regulation and responsibility must evolve with it. Patients should never have to compromise between safety and experience.*"
Trey Bryant, Founder, Gower Skin Aesthetics



Trey brings more than two decades of experience across leading medical aesthetic environments, including London's Harley Street, where she continues to practise. That foundation informs every aspect of the Swansea clinic: independent prescribers, structured governance and advanced, evidence-led treatments underpin a patient journey that feels both elevated and deeply personal.

In a landscape often defined by extremes, Gower Skin Aesthetics introduces a new model for modern aesthetic medicine: female-founded, medically grounded and experientially refined. This is not simply a new clinic, it is a considered shift in the category itself. For those seeking results without compromise, the future of aesthetics may well look like this.

Gower Skin Aesthetics
Swansea | Harley Street, London
www.gowerskinaesthetics.com 01792 983033





BAZAAR ESSENTIALS





KARYA J JEWELLERY

Karya J Jewellery embodies modern sensuality and effortless luxury. Designed to be worn close to the skin, the pieces are crafted in 14-karat and 18-karat gold and illuminated with diamonds and natural gemstones. Fluid silhouettes, delicate layers, and refined details create jewellery that feels both intimate and striking.
Founded in 2019 by Tel Aviv–based designer Moran Privash, Karya J is shaped by four generations of jewellery heritage and a vision of confident femininity. Elegant, seductive, and endlessly wearable, each piece is designed to become part of the woman who wears it.
Instagram: **@karyaj_jewellery**



ISLA BOUTIQUE: WHERE AUSTRALIAN LUXURY MEETS TIMELESS DESIGN

Discover Isla Boutique, Australia's destination for design-led jewellery that transcends trends. Each piece is a study in refined elegance—gold-plated treasures, lustrous pearls, and sculptural silhouettes that move seamlessly from boardroom to bar. Founded on the belief that luxury should be both accessible and enduring, Isla Boutique curates collections for the modern woman who values craftsmanship and individuality. From statement necklaces to delicate rings, every design tells a story of sophistication. Whether you're layering pieces for editorial impact or choosing a signature style, Isla Boutique offers jewellery that elevates, inspires, and endures. Explore the collection at **www.islaboutique.com.au**



MODERN COUTURE BRIDAL

Jennifer Bowden Designs is an Australian bridal atelier specialising in couture gowns defined by expressive detail, refined craftsmanship, and a feminine sensibility.
Each design is handcrafted, combining architectural tailoring with fluid, natural fabrics and custom embroidery developed in-house. Designed and made to order, the atelier is recognised for romantic silhouettes balanced by couture construction and considered restraint.
Jennifer works with international brides across the UK and Europe through private consultations, with fittings available during scheduled visits and worldwide shipping offered.
Modern bridal couture where softness, storytelling, and technique converge.
Scan the QR code to explore the collection and enquire internationally.











REJUVENATE WHERE THE MOUNTAINS MEET THE SEA

Escape to a boutique wellness retreat set in the whitewashed village of Frigiliana overlooking the Mediterranean coastline of Nerja, where mountain serenity meets coastal calm. Designed to restore body and mind, this intimate retreat blends yoga, Pilates, nourishing cuisine and authentic Spanish culture.
Discover upcoming dates & availability at
completeretreatseurope.com | + 34 604426838 | +44 7861380864
Info@CompleteRetreatsEurope.com





PÄNDABÄR

Inspired by the panda bear's rare duality, gentleness paired with undeniable strength, Pändabär explores a new language of power in contemporary fashion. The brand merges futuristic minimalism with modern mysticism, creating pieces that feel intentional, symbolic, and quietly commanding.
At the center of each design are designs by our in-house assemblage artist whose artistic eye that introduces a sense of resilience and confidence. These drawings function less as graphics and more as modern talismans — subtle markers of balance, protection, and inner resolve. Paired with a stark black-and-white palette, the result is clothing that feels both grounded and otherworldly.
Pändabär resists the urgency of trend cycles in favor of timeless silhouettes and thoughtful restraint. Tees, hoodies, and essentials are designed to move fluidly through daily life while carrying a deeper visual and emotional weight. Nothing is overstated; every element serves a purpose.
This is fashion for those who understand that true power doesn't announce itself. Pändabär offers a refined expression of peace, presence, and modern mysticism — where stillness becomes strength, and clothing becomes quiet armor.

INDIE AT HEART

In an era defined by algorithms, Indie Identity curates beyond the mainstream cycle. The platform champions independent designers committed to craft, originality and creative freedom. Deliberately outside the noise, Indie Identity prioritises quality and individuality over trends. Thoughtful and confident pieces sit at the core of their collection, chosen for their ability to live beyond a single season. It's a modern approach to fashion—where choosing independent becomes a quiet act of rebellion.
indieidentity.com



NO ONE'S OWN

The luxury label from Vienna, giving individuality in fashion a new name. High-quality materials, excellent craftsmanship and unique designs are the essence of every single one of our products.
We let garments speak for themselves, and they are recognized for their design and finest quality. We aim for our customers to cherish and enjoy our designs for a long time, feeling good whenever they wear them as a reflection of their individuality and uniqueness. Focusing on sustainability we produce locally upon order and in small quantities to ensure exclusivity and adhere to a zero-waste policy.





Visit us on
www.noonesown.com
Instagram: **b.noonesown**

BAZAAR FASHION

MARISTANI LONDON





Intricate details and vibrant design executed with fine craftsmanship form the essence of each piece created by Maristani London. Founded by British sisters Laila & Olivia Maristani, Maristani London celebrates the slow luxury of bespoke fashion.

With design and creativity held in equal regard as quality and craftsmanship the brand was born from a shared desire to create a vibrant and engaging approach to women's bespoke fashion. To create pieces that make women feel confident and comfortable; empowering them with the bold, graceful spirit that centres the brand.

Bespoke by standard and proudly made in England each Maristani London piece is individually hand crafted in the brands Kent Atelier. Using the finest fabrics and artisan made accessories from the UK and Europe, every piece is designed and tailored to fit precisely to clients proportions as much as to their personality.

Creating captivating evening and bridal couture, alongside characterful women's tailoring. The brands collections showcase the house style and serve to inspire. Providing the starting point of a clients bespoke journey. Whether that be the creation of one of kind bridal gown filled with personal significance and sentiment, an evening gown to shift the tone of the room, or an immaculately tailored suit for the boardroom and beyond.

Summer 2026 will see the exciting opening of a new London showroom, allowing clients to choose whether they would like fittings held in the atelier surrounded by the picturesque Kent countryside, or in the convenience of the capital by appointment.





The creation of a bespoke item is an exciting experience, a journey along which memories are made, ideas are explored and the anticipation of wearing your finished piece is built.

Maristani London's approach to Bridal couture combines classic femininity and distinctive design, creating elegantly characterful pieces designed personally by Laila & Olivia Maristani themselves for each bride to be. Every gown is designed to be as individual as the women wearing them, created to empower each bride to be with the confidence she deserves on such a momentous occasion.

To begin your own bespoke journey, scan the QR to sign up to the Maristani Edit. For exclusive updates from inside the studio, new collection launches and invitations to opening events. Or visit maristanilondon.com to book an appointment or make an enquiry.

HOUSE OF IKONS FASHION WEEK LONDON: A GLOBAL TAPESTRY OF CULTURE AND INNOVATION

On 21st February 2026, House of iKons Fashion Week London delivered a powerful and unforgettable showcase, uniting visionary designers from across the globe. Renowned for championing diversity and emerging talent, the platform presented collections rich in heritage, craftsmanship, and contemporary innovation. Each runway moment told a unique cultural story, blending tradition with forward-thinking design. The event reaffirmed its position as a vital force within the international fashion landscape, as founder Savita Kaye continues to create an essential platform where creativity thrives, boundaries dissolve, and global fashion voices are empowered and celebrated.





Hilltribe House

Thailand's Hilltribe House captivated audiences with a striking showcase celebrating heritage and craftsmanship. Blending traditional hill tribe textiles with contemporary silhouettes, the collection honoured ancestral artistry while embracing modern elegance. Rich textures, intricate detailing, and bold cultural narratives defined each look, presenting a powerful fusion of identity, storytelling, and innovation on the global stage at House of iKons Fashion Week London.





Mr A

Indonesia's Mr A delivered a refined and culturally rich collection, seamlessly blending traditional textiles with contemporary couture. Intricate detailing, elegant silhouettes, and symbolic craftsmanship honoured Indonesia's heritage while embracing modern sophistication. Each look embodied strength, grace, and identity, presenting a compelling narrative of tradition reimagined for today's global stage at House of iKons Fashion Week London.





Michelle Liu

At just 16 years old, Indonesia's Michelle Liu emerged as an extraordinary young talent, presenting a collection of remarkable maturity and elegance. Her designs blended intricate detailing with refined silhouettes, reflecting both cultural heritage and contemporary vision. Michelle's work captivated audiences, marking her as a promising voice in global fashion and a future force to watch.





Chatrine Liu

At just 12 years old, Indonesia's Chatrine Liu showcased extraordinary creativity and vision beyond her years. Her collection beautifully fused traditional Indonesian elements with modern design, featuring intricate textures and elegant structure. Each look reflected confidence, cultural pride, and artistic maturity, marking Chatrine Liu as an exceptional emerging talent and an inspiring new voice in the future of global fashion.

Credits: Event House of iKons Fashion Week London | CEO/Producer, Savita Kaye | HUMA/Sponsor, Samuel Mammone of MadeUpbySamuel | Staging, Ambassadors of Sound | Location, Leonardo Royal Tower Bridge London Hotel | Sponsor, The Fashion Life Tour | Images courtesy of Josh Rosales Photography

WHY DON'T YOU...

stay bright-eyed & bushy-tailed?

Chanel's fantastically fluffy companion is perfect for squirrelling away your treasures



From a selection, Chanel

PHOTOGRAPH BY PAUL ZAK STYLED BY HADYA TUOFIQ

JOIN THE CLUB

Your chance to become part of *Harper's Bazaar* Privé, our growing community of visionary women













It has been a busy year for *Harper's Bazaar*'s membership club Privé. We came together in January for an energy-boosting wellness breakfast, then put our resolutions on pause at a decadent Burns Night supper. In February, members had exclusive access to the Baftas after-party, before convening in March for our International Women's Day gala and visiting Tate Modern in April to hear an intimate conversation with Tracey Emin. Join now to gain access to all our upcoming events, featuring a dinner fit for royalty, a glamorous summer soirée and a special weekend away...

Harper's BAZAAR PRIVÉ

APPLY FOR MEMBERSHIP OF *HARPER'S BAZAAR* PRIVÉ

Our exclusive community of dynamic women brings you inside the magazine for invitation-only dinners, elegant parties, art and literary events and high-level discussions. Scan the QR code to find out more.

PHOTOGRAPHS: NATALIE MARTINEZ, IONA WOLFF, HEATHER CHUTER


GUCCI
MADE IN ITALY
BY
Gucci