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The ICONS ISSUE

ALL COMING BACK

Céline Dion's grand renaissance

BEAUTY AWARDS 2026

The serums and scents to buy now

SORORITY PLEDGE

Maria Grazia Chiuri on fashion and feminism at Fendi

RAGE BAIT

Why CEOs should get their teams arguing

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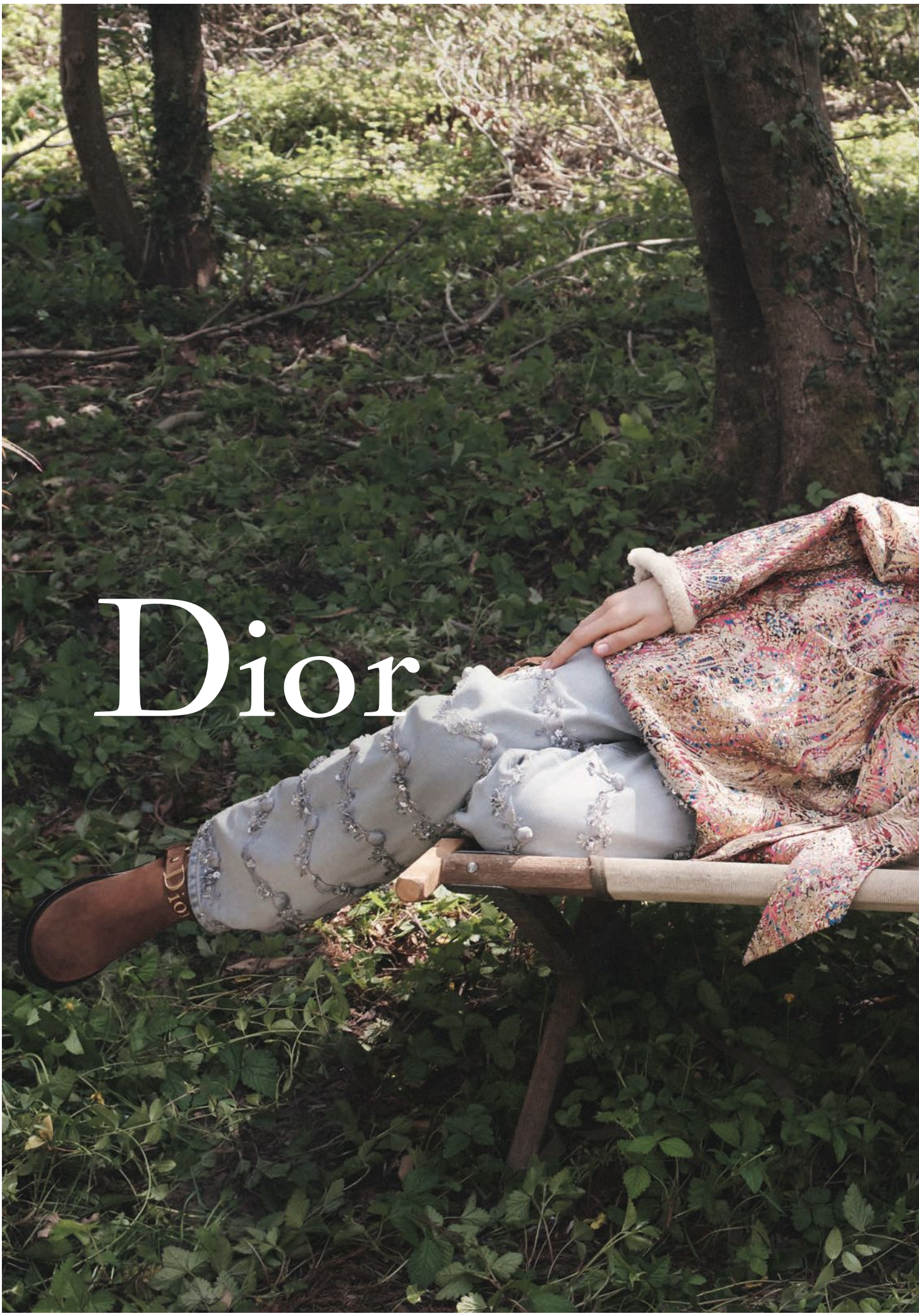
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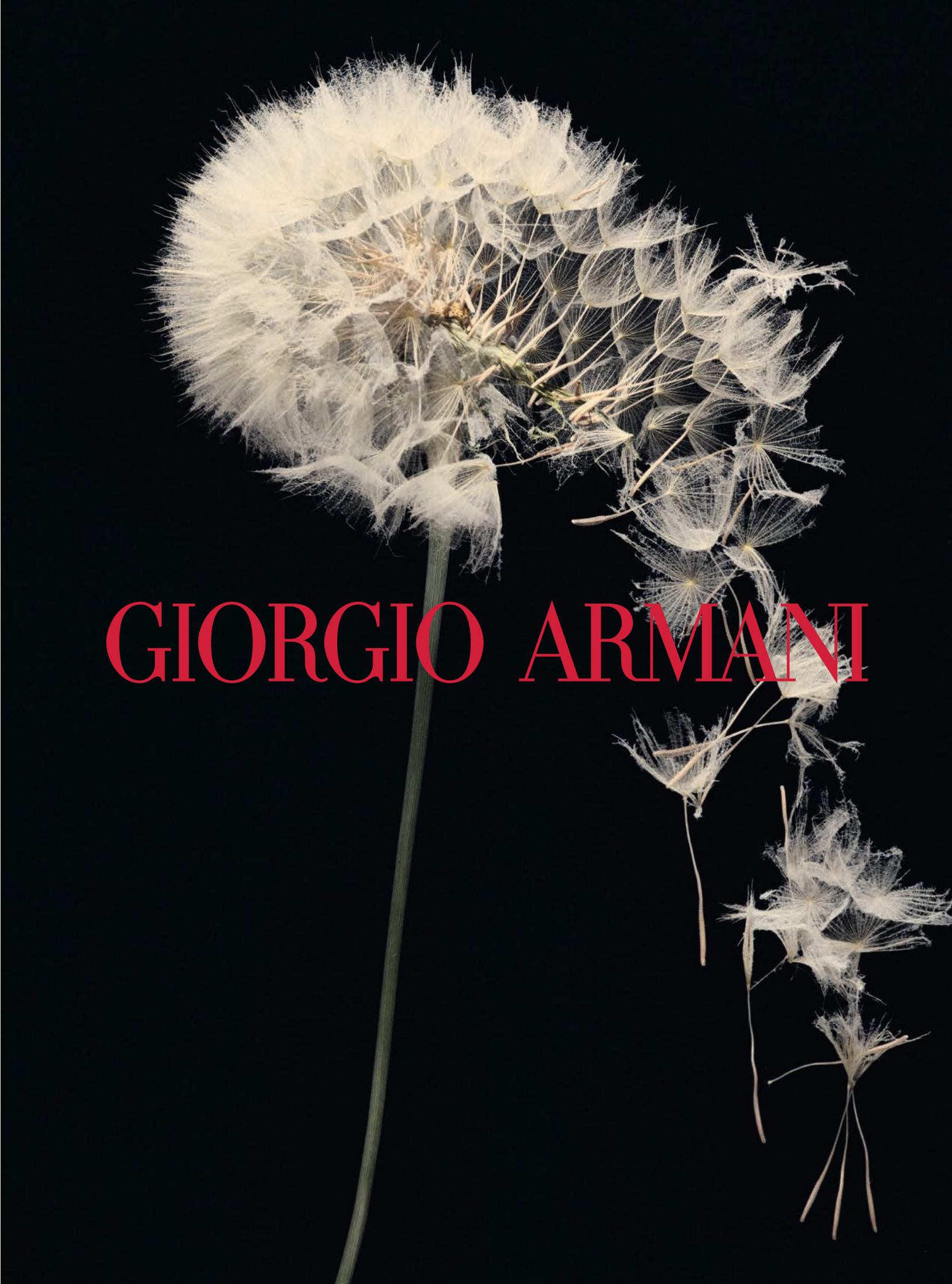

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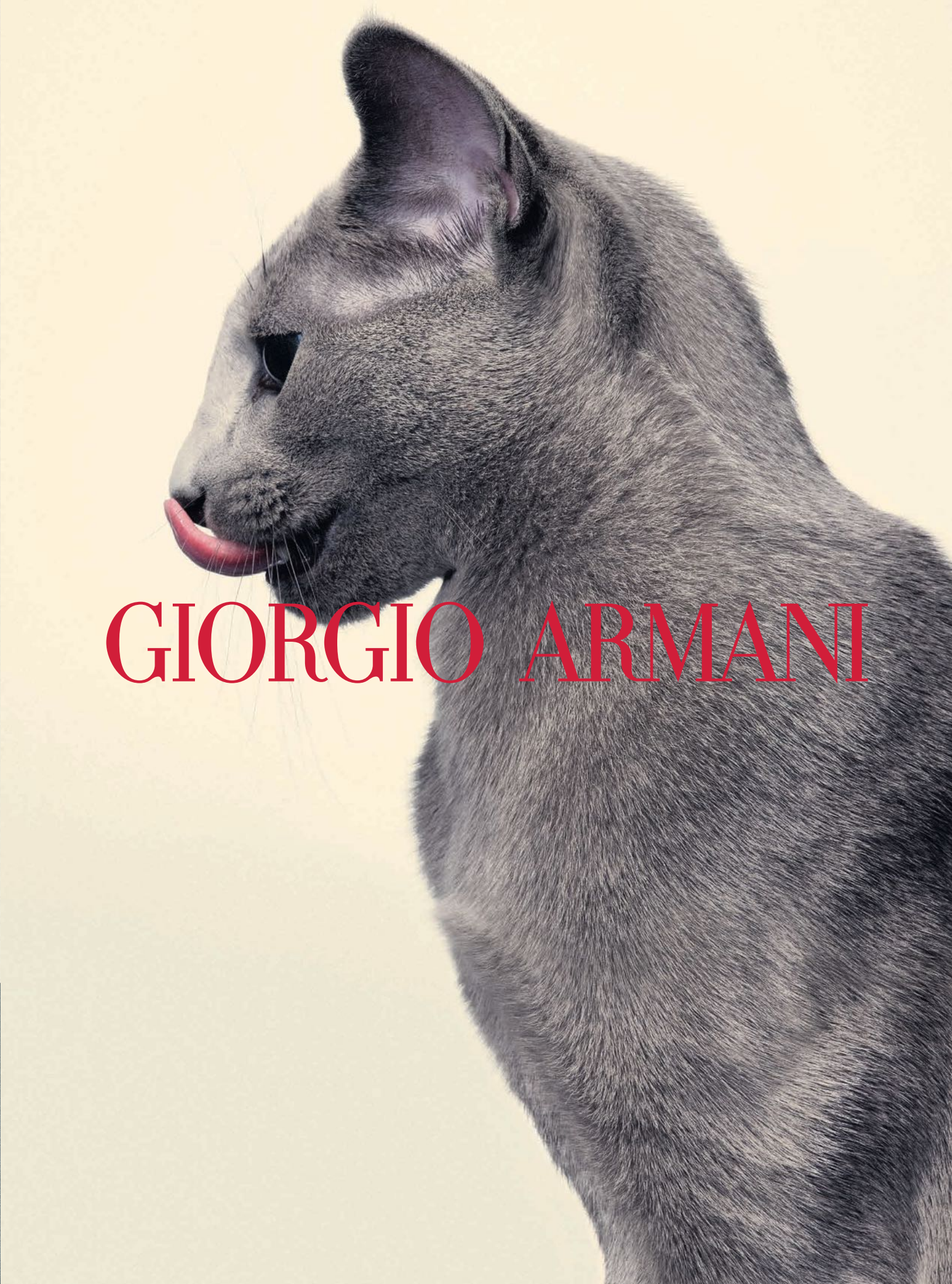

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FOR ADVERTISING AND EVENTS ENQUIRIES, EMAIL
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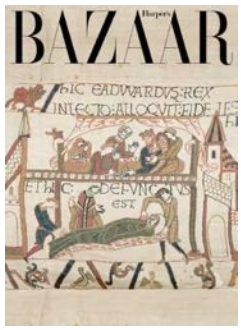
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Céline Dion wears Gucci and Bulgari High Jewellery in this month's cover story





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Victorian glamour for your home

ON THE COVERS Above left: Céline Dion wears jacquard dress, Gucci. Pink gold, tourmaline, diamond and citrine earrings, Bulgari High Jewellery. Styled by Malina Joseph Gilchrist. Hair by Shay Ashual. Make-up by Lauren Parsons. Photograph by Robin Galiegue. Our partner Bulgari is featured throughout our 2026 ICONS stories. Above right (limited-edition cover available exclusively at the British Museum): Queen Edith, the wife of Edward the Confessor, depicted on the Bayeux Tapestry beside her husband's deathbed; photograph: © La Fabrique de Patrimoines en Normandie: Antoine Cazin

PHOTOGRAPH: ROBIN GALIEGUE

MARINA



Size doesn't matter

RINALDI

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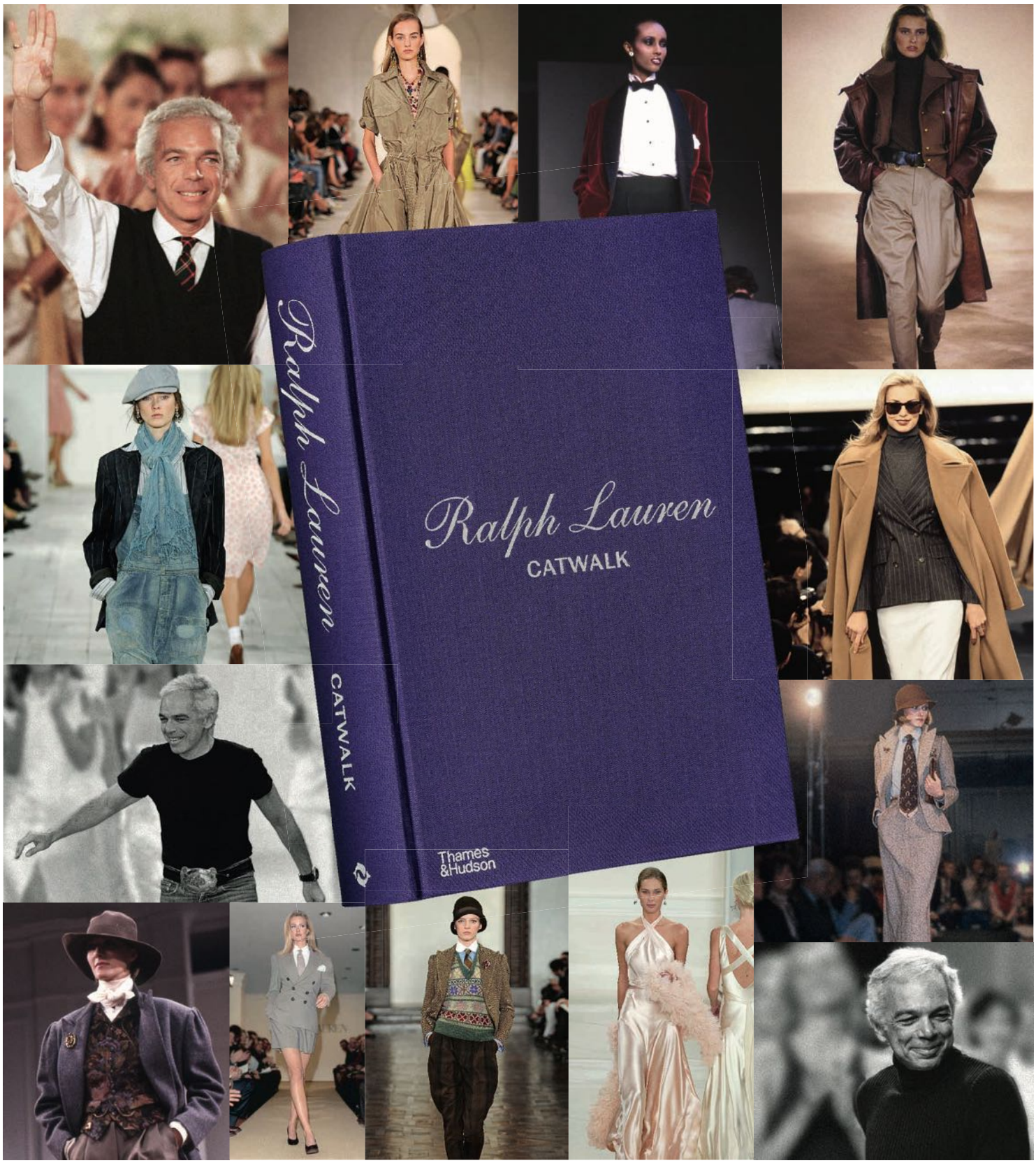


Celeste Fitzpatrick wears Dior in 'Peak season'

PHOTOGRAPH: AGATA POSPIESZYNSKA

RALPH LAUREN

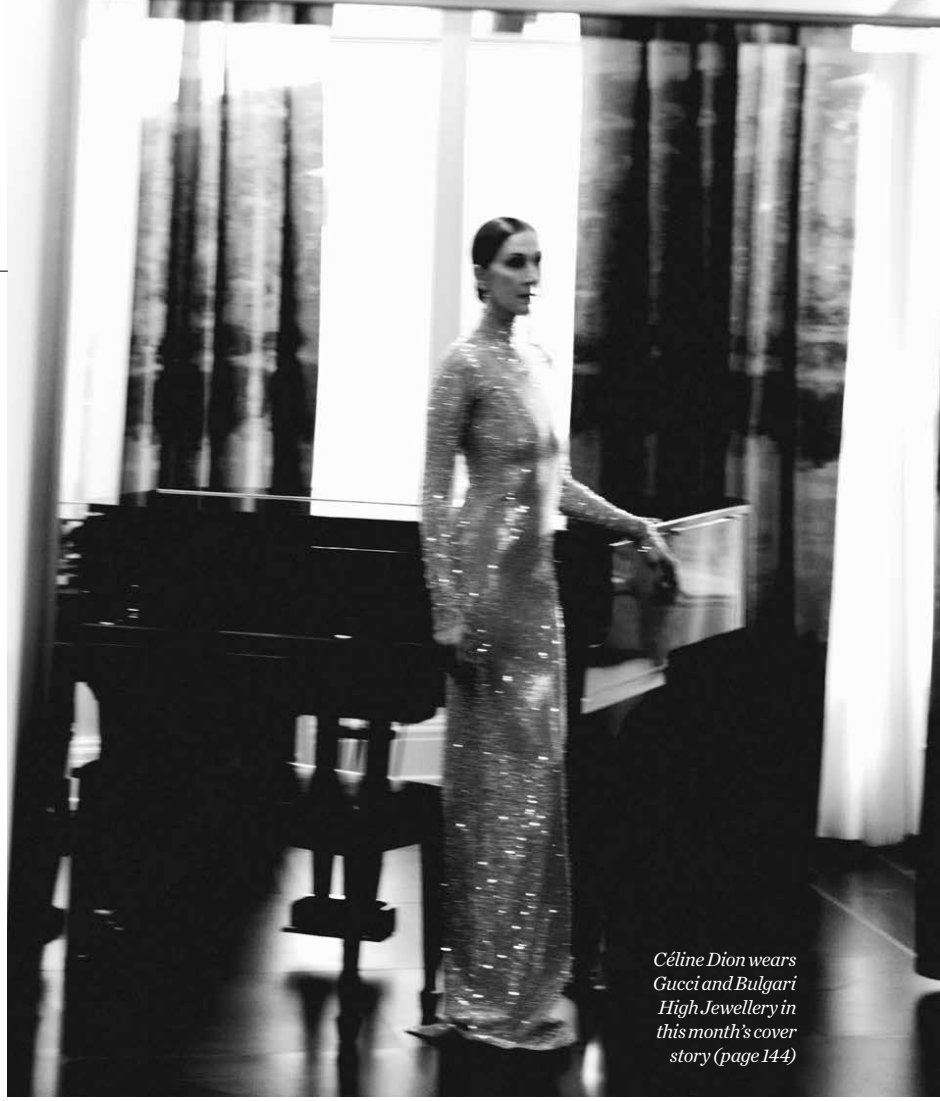
A LIFE OF ICONIC AMERICAN STYLE



THE ULTIMATE COMPENDIUM CHRONICLING MORE THAN
FIVE DECADES OF RALPH LAUREN'S WOMEN'S COLLECTIONS

Thames
&Hudson

Editor's letter



Céline Dion wears Gucci and Bulgari High Jewellery in this month's cover story (page 144)

These days, when I see someone – or something – described as iconic, I'm afraid my reaction is usually an eye-roll. In recent years, the term has become ubiquitous and devalued, hijacked by PRs and marketeers to push everything from B-listers to burgers.

Yet, what other epithet could adequately sum up our October cover star? Céline Dion's dazzling vocal range, her global cultural importance (which of us, whether eight or 80, would not recognise 'My Heart Will Go On'?) and her record-breaking success as the bestselling French-language artist in history have more than earnt her the accolade. As someone who was lucky enough to attend the Paris Olympics, I can vouch for the fact that her Eiffel Tower performance was the highlight of the whole event.

And yet perhaps the most extraordinary thing about Dion is her resilience and dedication to her fans. The rare neurological condition of stiff-person syndrome, with which she was diagnosed in 2022, catastrophically affected both her voice and her ability to move, meaning she has spent years unable to perform. Far from accepting her fate and retiring to enjoy a well-deserved rest, however, the singer has fought her way back to fitness with an intense regime of physical therapy – she's now much more flexible than the average 58-year-old – sharing her journey with her devoted fanbase. 'I'm honest, and it's not always pretty,' she says. 'Sometimes it's happy things, sometimes it's sad, but it's called life.' As she prepares for her comeback, she grants a rare interview to Jazmine Hughes, starting on page 144.

And indeed, other icons abound throughout this issue: the



THIS MONTH, I ENJOYED

Land by Maggie O'Farrell

Fish and chips at Cut Out, 45 Park Lane

Glyndebourne's *Ariadne auf Naxos* with Privé members (and a picnic)

PHOTOGRAPHS: ROBIN GALIEGUE, RICHARD PHIBBS


Chopard
HAPPY SPORT

Editor's letter

OCTOBER 2026



A Sportmax look from 'Peak season' (page 122)

eternally mesmerising Charlotte Rampling (page 158) kicks off our portfolio, while Maria Grazia Chiuri, now creative director at Fendi following her triumphant near-decade at Dior, talks Justine Picardie through her design philosophy (from page 168). The photographer Richard Avedon's unmatched body of work for *Harper's Bazaar*, celebrated in a new book and a forthcoming film, is the subject of Derek Blasberg's essay (from page 178), while Min Jin Lee, the author of the global literary phenomenon *Pachinko*, discusses her latest epic *American Hagwon* (from page 184). Meanwhile, don't miss our annual Best of the Best beauty awards (from page 189), and get ahead of the game by pre-ordering the artist Rachel Spelling's exquisite Christmas cards (page 102) – inspired by *Harper's Bazaar*'s truly iconic archive.



LYDIA SLATER EDITOR-IN-CHIEF



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PHOTOGRAPH: AGATA POSPIESZYNSKA


MaxMara
Le Parfum
MaxMara
The New Fragrance

Contributors



MARIA GRAZIA CHIURI

The fashion powerhouse has recently returned to Fendi as its chief creative officer, after nearly a decade at the helm of Dior. She talks to Justine Picardie about rediscovering her Italian roots and designing clothes that champion women.

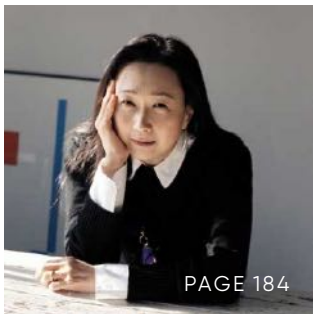
Your best beauty secret 'Sunscreen, sunscreen, sunscreen. I got it quite late in life, but I always stick to it.'

A past beauty faux pas 'I shaved my hair right before getting married, when I was 29. I don't consider it a faux pas, but my husband did!'

Your favourite autumnal walk 'Parco di Veio, north of Rome.'

What's cooking in your kitchen? 'Pasta with telline [wedge clams], a Roman coastal dish.'

An icon is... 'someone whose elegance is timeless.'



MIN JIN LEE

The multi-award-winning author is known for her spellbinding epic narratives – many of which capture the experiences of those who are, as she is, part of the Korean diaspora. This month, she discusses her latest novel *American Hagwon*.

Your best beauty secret 'I take short naps whenever I can and avoid salty food.'

A past beauty faux pas 'I used to wear owl-shaped eyeglasses without nose pads. Not a good look.'

Your favourite autumnal walk 'Along the Hudson River.'

What's cooking in your kitchen? 'Spicy chicken soup with kale and sausage.'

An icon is... 'an independent thinker.'

BEN PENTREATH AND CHARLIE McCORMICK

The design-conscious married couple – respectively experts in interiors and gardens – have chronicled their time in the Old Parsonage, the Dorset home they rented and transformed. They share some of their treasured memories in this month's Living section.

Your favourite autumnal walk? CM: 'Heading down to the cliffs on [the Orkney island of] Rousay.'

What's cooking in your kitchen? CM: 'Soups, stews and bitter leaf salads – but still local lobsters and scallops.'

When the weather gets colder, I look forward to wearing... BP: 'blankets in bed.'

An icon is... BP: 'a small gilded religious painting of a saint.'





LUCY FOLEY

Stepping into the shoes of Agatha Christie is not a task many would take lightly. Yet the bestselling author Lucy Foley didn't buckle at the request to write a brand-new Miss Marple mystery, whose genesis she explains in Talking Points.

Your best beauty secret 'My granny taught me about the power of scent. Even if I'm just sitting down to write at home, perfume makes me feel pulled together.'

A past beauty faux pas 'I fell into that Noughties thing of straightening my naturally wavy hair to within an inch of its life.'

Your favourite autumnal walk 'In the South Downs, with its woodland and hilltop views.'

What's cooking in your kitchen? 'Pasta with roasted butternut squash, fried sage leaves, brown butter and shaved pecorino. I could eat it every night for a month.'

An icon is... 'someone who radiates self-possession and intelligence.'

WORDS BY CHARLOTTE BROOK AND MARIE-CLAIRE CHAPPET. PHOTOGRAPHS: COURTESY OF FENDI, HAE RAN, ELENA HEATHERWICK, JESSE DITTMAR

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BAZAAR
style

EDITED BY
AVRIL MAIR

1

THE HERO PIECE

In a leopard jacquard fabric with an outsize collar, Herno's down-filled coat will bring a little pizzazz to everyday ensembles.

Jacquard coat, £1,295, Herno. Silk satin skirt (just seen), £2,200, Tory Burch. White gold earrings, £5,700, Van Cleef & Arpels

10 things we love

Prowl into autumn in a mix of animal prints, teddy-bear textures and sumptuous finishes

PHOTOGRAPHS BY GLADYS TAN STYLED BY HOLLY GORST



2

THE NEW-LENGTH LEATHER

Summer's Bermuda shorts get a fresh twist thanks to Brunello Cucinelli. Try with pointed pumps to lend them an easy elegance.

Leather shorts, £4,400, Brunello Cucinelli. Leather heels, £480, Jude

3

THE BEJEWELLED BOMBER

There's no such thing as too many sequins. Wear an embellished jacket as a solo statement or layer over crisp shirts for a modern take on tailoring.

Sequined jacket, £12,000, Brunello Cucinelli. White gold watch, from a selection, Audemars Piguet

GLADYS TAN



5

THE TIMELESS ACCESSORY

Audemars Piguet's elegant watch, realised in 18-carat white gold, is the perfect partner for classic pieces in muted tones.

White gold watch, from a selection, Audemars Piguet

THE LUXE DUSTER

Throw Marina Rinaldi's buttery-soft leather coat over delicate silk layers for the ultimate in laid-back glamour.

Leather and jersey jacket, £1,510, Marina Rinaldi. Silk top, £355, St Agni



6

THE STATEMENT EARRINGS

Add flair to an all-black outfit with Schiaparelli's textured hoops; proof that, in fashion at least, bigger really is better.

Goat-hair earrings, from a selection, Schiaparelli

THE STUDDED JACKET

Soften Etro's leather blazer with sheer fabrics for a relaxed look with a sultry edge.

Leather jacket, £5,310; sheer wool top, £1,890; lace bra, £495; leather trousers (just seen), £5,310, all Etro



THE TACTILE TRIO

Wear a silk and lace slip dress – a key style to take you from summer into autumn – under Ermanno Scervino's gloriously fuzzy coat. With Moncler's clutch, it makes for a feel-good combination.

Lamb-skin coat; silk dress, both from a selection, Ermanno Scervino. Goat-hair bag, from a selection, Moncler. Gold and stainless steel ring (top), £1,700; matching ring, £1,580, both Bulgari



THE LOUCHE LEOPARD

Celine's belted shearling coat is sure to be the showpiece of your winter wardrobe.

Shearling coat with leather belt, from a selection; leather bag, £3,150, both Celine

10

THE SPRINKLING OF SILVER

Stack Bulgari's chunky rings on both hands to give your look-at-me outerwear the ideal finishing touch.

Gold and stainless steel rings, from £1,580, all Bulgari

WORDS BY HANNAH BANKS-WALKER. HAIR BY YOSHITAKA MIYAZAKI AT DJM, USING SAM MCKNIGHT. MAKE-UP BY PHOEBE WALTERS, USING CHANEL COCO MADEMOISELLE MAKE-UP COLLECTION AND NO.1 DE CHANEL BODY SERUM-IN-MIST. MODEL: ELODIE SOUVERAIN AT WILHELMINA MODELS. STYLIST'S ASSISTANT: GLORIA MADENGE

GLADYS TAN


TISSOT
SWISS WATCHES SINCE 1853
TISSOT DÉSIR MOONPHASE

STYLE FILE

AERIN LAUDER

The founder of Aerin, a New York-based beauty and lifestyle label, loves the scent of gardenia, collects toy cars and takes fashion advice from her grandmother



My signature style is... traditional with a twist. And I love to wear flats, usually from Repetto and Gabriela Hearst.

The piece of jewellery that means the most is... my Tiffany & Co wedding band.

My style icon is... my grandmother Estée. She had a unique sense of elegance and embraced all different designers.

The item in my wardrobe that I couldn't live without is... a great blazer. It's so versatile; you can wear it in the day, evening and for travel. Daisy Knatchbull has a wonderful line.

On my bedside table I have... an Aerin carafe of water, my spectacles, flowers and an Aerin Rose Lip Conditioner.

The greatest style advice I ever received is... 'Less is more', as my grandmother always told me, which means choosing a few of the finest pieces and wearing them in an understated way.

The rule I live by is... that everything can be beautiful if you take the time to see it.

My favourite work of art is... a lithograph from Ellsworth Kelly's *Calla Lily* series – my grandmother's favourite flower. He made it for my 40th birthday and it now hangs in my office.

My beauty essentials are... Estée Lauder Advanced Night Repair, which I have used since college, a brown eyeliner and black mascara.

My signature scents are... Aerin Rose de Grasse and Aerin Tuberose Gardenia.

The objects I'd never part with are... Matchbox cars. As a child, my youngest son loved them so I started keeping them in my jewellery box. They always make me smile.

The last book I read was... Strangers by Belle Burden.

The place that means most to me is... New York City, where I was born and still live. I love that there's always something new, beautiful and interesting to discover here.

At my dream dinner party, I would serve... casual and cosy meals. A delicious curry dinner with little bowls of condiments around the table always feels so inviting.

And I'd invite... people who don't know each other. Oh, and Ralph Lauren. I think he's amazing.

My room-service order is... a club sandwich and French fries.

The indulgences I can't live without are... French fries and candy. I got my sweet tooth from my grandmother, who had a fridge full of chocolates.

AS TOLD TO MEDINA AZALDIN. PHOTOGRAPH: GETTY IMAGES


BUCCELLATI
MILANO DAL 1919
SERENISSIMA



MAJESTY IN THE MAKING

Visiting Highgrove for a special showcase, *Charlotte Brook* finds fertile ground for a new generation of artisans, thanks to an inspired partnership between Chanel and the King's Foundation

Photographs by
OLIVER HOLMS



HAUTE COUTURE AND HORTICULTURE: two areas of creativity that have long gone hand in hand. Remember how the Tudor rose, Irish shamrock, Welsh leek and Scottish thistle were stitched in to the late Queen Elizabeth II's coronation gown, made by Norman Hartnell? Think, too, of all the best and most beautiful floral frocks by fashion houses and royal couturiers over the centuries.

Seldom, though, has such a friendship between gardens and regal raiment flourished better than between Chanel and the King's Foundation. The two institutions have entered into a philanthropic collaboration that gives scholarships to talented emerging artisans, entitling them to up to eight months living and working on a British royal estate, as well as mentoring opportunities and visits to le19M, Chanel's creative campus in Paris. The open-submission fellowship invites anyone British to apply to the millinery and embroidery schemes, (supported respectively by the brains behind Maison Michel and Maison Paloma, among others). Both welcome six people at Highgrove, with cottage accommodation, studios and Chanel expertise. New for this year is the introduction of the 'Atelier' group, based at Dumfries House in Scotland, where another half-dozen designers have been working together on a womenswear collection. All have drawn inspiration from the theme 'Queen Elizabeth II: Her Life in Style' – the title of the exhibition at Buckingham Palace that runs until April.

The bonds that this year's cohort have made are magical to see – as witnessed when I joined them for their graduation showcase on a sunny July day at Highgrove – and the results are a triumph of craftsmanship and imagination.

'Chanel, le19M and the King's Foundation Métiers d'Art Fellowships Exhibition' will be at the Garrison Chapel in London from 11 to 24 September (chanel.com; kings-foundation.org).

A STITCH IN TIME

The embroidery experts weaving magic





ABBY FAULKNER

'It started for me in the kitchen garden at Highgrove, where I was struck by the architectural curves of the gates and water fountain,' says Faulkner. For her final piece, she began by painting swirling shapes, then transformed the lines into flowing embellishment with bugle beads, contrasting this fluidity with stripes inspired by the Queen's oft-worn tartan. The Highgrove lawns – essentially, her backyard while in residence here – continued to invigorate Faulkner throughout the process. 'When you're having a tricky day in the studio, you can always go and lie on the grass, take a breath – and return refreshed,' she says.

ALICE BAKER

The Glasgow School of Art graduate, who inclines towards abstract interpretations of nature, was drawn to Highgrove's decorative bodies of water. 'I found all I needed in the fountains,' Baker says with a smile. The result is a fabulously three-dimensional work full of aquatic echoes; undulating pleats, curling feathers and ruched fabric create a ripple effect, and beading and paint are used to conjure beautiful depictions of algae.



LUCIA HIJAZI

The colour-wheel near opposites of light purple and green are the first thing to note about Hijazi's project, titled 'Harmony in Contrast'. 'I saw the combination all the time outside,' she says, pointing to the daphne flower on her moodboard, spotted in early spring at Highgrove. 'But I also love juxtaposing textures.' You'll have to look closely, or ideally pick up a magnifying glass – the work is astonishingly tiny and detailed – but within it you'll find scrunched matt textiles, alongside translucent discs and opaque tubes. There are also miniscule frogspawn-like orbs brought together in such depth and quantity that they seem to have been grown rather than sewn.



EDITH MILLER

'I think the magnolia is a much-maligned tree, but it's my favourite,' says Miller of the vast specimen that bloomed opposite her Highgrove bedroom window in spring. Along with the flower-adorned frocks Norman Hartnell made for the late Queen, the tree prompted her to explore the tension between nature and synthetic materials. She experimented with glossy deadstock rhodoid film – a fine acetate material – and melted down and reshaped plastic sequins into petals, before giving them a lick of pink paint and applying silver stems using the tambour sewing technique. The result is wearable sculpture – little wonder she has already won a Needlemakers Award and been named a finalist for the Hand & Lock Prize for Embroidery.





Clockwise from top left: a close-up of Stella Buckingham's 'The Gilded Dawn'. Shannon Pearson's moodboard. Alice Baker's final project. Edith Miller's work. Baker's flowers. Pearson's cape. Details featured in Pearson's piece







SHANNON PEARSON

You'd never know that Pearson doesn't have a background in embroidery. In fact, she taught herself before winning a spot on the fellowship, where she spent time with Lemarié, the French specialist in flowers and feathers (and the brand behind Chanel's famous camellias). Her final project, 'Heavy Petal', put a rock'n'roll spin on rural idyll. She hopes to go into costume design next: '*Game of Thrones*, horror, something a bit edgy?! That appeals.'



STELLA BUCKINGHAM

Tea-dyed silk, straw and flax helped bring Buckingham's vision to life. Her composition, titled 'The Gilded Dawn', evokes the feeling of 'a misty sunrise in the Stumpery' – an almost tropical corner of Highgrove where ferns reach skywards around upturned tree trunks. Archival Norman Hartnell beads supply a little glamour.

HATS OFF!

Wildly imaginative millinery designs



MEG DENNIS

'Make do and mend', the World War II motto championed by the Queen, chimed with Dennis. She upcycled existing fibres to build her eccentric designs – think spirals, a pilot's cap with an oversize safety pin and a surrealist twist on the top hat – and left the signs of repair visible. 'I like to show and celebrate imperfection,' she says. 'There is beauty in it.'



BENNY ANDALLO

Already making a name for himself in design – his work has been worn by Lady Gaga, among others – Andallo used his fellowship to make wonderfully dramatic hats that he brought into conversation with knitted jockey caps. The result evokes the late Queen's parallel lives: pomp and ceremony in public, and an earthy, equestrian existence in private.









Clockwise from above left: hats by Amelia Down. Antonia de Luca (with her moodboard below). Matthew Howard. Antonia De Luca. Amelia Down. Finley Howie. Amelia Down











MATTHEW HOWARD

A rather poignant group of hats come from Howard, who sees what you wear on your head as possibly the most personal part of your attire, and a reflection of what is going on in the mind. He thought about the young Princess Elizabeth's period of grief in 1952 following her father's death. 'I wanted to use millinery as a language for mourning, where aesthetic changes illustrate the way a person evolves from the immediate aftermath of shock – when you'd want to retreat behind a veil – to slowly re-entering society,' he says. He chose a light lavender shade instead of traditional black, to soften the severity of grieving and give it visibility.



ANTONIA DE LUCA

Equestrianism and elegance define the designs of this artist, who discovered hat-making by chance during the pandemic and has celebrated the late monarch's love of horses with wit and whimsy. Highlights include an alternative tam o'shanter – the bouncy Scottish beret with a bobble – that pays tribute to Balmoral and is fashioned in the Pony Club's signature purple, pale blue and gold stripe. There's also a navy 1950s-esque wide-brimmed number with a delicate latticed veil (a riff on the stable staple, the hay net). 'The brim and netting give the person inside some protection,' De Luca says. 'It's a nod to the Queen's love of riding in private, when she could be herself.' It's elegant enough to be worn by the Princess of Wales at Ascot and marks a remarkable journey point for its maker, whose first-ever creation was a papier-mâché sombrero.



AMELIA DOWN

We're on a right royal day out at a country fair with Down. 'I was very taken with the idea of Queen Elizabeth's love for the great outdoors and rural traditions, and I wanted to have fun with that,' she says. Titled 'Come Rain or Shine', her final work is jollity galore. A a best-in-show cabbage becomes a sculptural blue 'percher'; prize-giving-ceremony rosettes have been transformed into an explosion of ribbons emerging from a pillbox; and perhaps the pièce de résistance is a magnificent Easter bonnet – all exquisitely crafted thanks to Down's time with the maestros at Maison Michel.



FINLEY HOWIE

Elizabeth II's 1961 royal tour of India was the starting point for Howie's hats. 'The photographs from then are mainly black and white, and don't capture the vibrancy of the country,' he says. India is part of his own heritage, he adds, and he wanted the project to reflect that as well as his British upbringing. The resulting collection is characterised by hues of umber, bright yellow, red and deep orange, representing India's ceremonial marigolds – historically a regular feature of a royal tour, and here woven in contemporary shapes.





Clockwise from top left: designs from the students of the new 'Atelier' fellowship's capsule collection. Hester Greenough. Annabel Ballance







POWER DRESSING

Timeless womenswear fit for a Queen

The students of the new 'Atelier' fellowship – based at Dumfries House, the Scottish headquarters of the King's Foundation – have collectively made a capsule collection inspired by Elizabeth II's wardrobe. It is, rather excitingly, going to be available to buy.

First, they were invited to view her late Majesty's garments at Windsor Castle. 'Some still smelled of her perfume,' recalls Hester Greenough. 'There was a real sense of us starting to understand her character.' From there, they pooled their ideas and set to work.

'Because her clothes were quite playful, we went with that,' says Annabel Ballance – who joined Greenough, Sukey Humphries, Rachel McComb, Eva Clarkson and Hiromi Taylor on the scheme. 'Fashion is increasingly fast, and what I loved about this project was slowing things down,' she adds. As a group, they have designed a perfectly formed coterie of clothes: coat-capes, dresses, jumpers and a kilt-like skirt that everyone loves. 'It flows so nicely,' Ballance says. 'We were swanning around in it in the studio, feeling amazing.'

The collection was styled by the creative consultant Amanda Harlech, a longstanding friend of Chanel. 'Mentoring the next generation of makers is galvanising,' she says. 'Their energy, commitment and courageous curiosity give me vision and hope.'



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CREATIVE CONSTRUCT

Avril Mair takes a tour of Chanel's le19M in Paris



A love letter to creativity, this super-atelier on the north-easstern outskirts of Paris is designed to showcase the Métiers d'Art of fashion. Inaugurated by Chanel in 2022, le19M is both a workspace for specialist artisans and a project for the sharing of savoir-faire. The name is highly symbolic: 19 represents both the arrondissement where le19M is located and one of Gabrielle Chanel's favourite numbers, now also a fragrance and a handbag. The M refers to Mode (fashion), Mains (hands), Métiers d'Art (crafts), Maisons (Houses) and Manufactures.

The culmination of a journey that began in 1985, when Chanel started to buy the couture maisons with which it worked – some of which dated back to the 19th century – in order to preserve its traditional know-how, le19M now includes 12 of these maisons d'art, their teams and their archives: Atelier Montex, Desrues, Goossens, Lemarié and Atelier Lognon, Lesage, Lesage Intérieurs, Maison Michel, Massaro, Paloma and Studio MTX, as well as Eres and the Ecole Lesage. Nearly 700 artisans and experts work here every day, using specialist skills that require years of demanding technical and artistic training. 'It's a whole world of magic,' says Regina Weber, the head of textile design and development at Paloma, a couture atelier that specialises in *flou* (delicate fabrics).

An interactive and cultural space designed by the award-winning French architect Rudy Ricciotti, the complex also plays host to a multidisciplinary gallery, free and open to all, grounded in the values of arts and crafts. Here, a series of cultural programmes – talks, exhibitions, training workshops and educational events for schools – showcase an exceptional one-of-a-kind expertise. It's not only about creation and innovation, but also a commitment to sharing time-honoured skills.

Initiated by Bruno Pavlovsky (now the president of Chanel's fashion activities) to pass this knowledge on to a younger generation, le19M is an ambitious long-term project that has already had a positive impact on its maisons. 'Passion for the work is very important,' says Aska Yamashita, the artistic director at Montex, whose exquisite embroidery was used on Dua Lipa's haute couture wedding dress and veil. 'But ultimately, this is all about teamwork. A creative conversation goes on between all the ateliers here.'

The building itself is large and light-filled, with outdoor walkways and full-height windows on every level, most of which look out onto gardens or a children's playground and flower farm, also supported by le19M. The ateliers stretch endlessly across floors, with workshops and workrooms, archival spaces and all the specialist manufacturing machinery required for the particular skills of the artisans: embroiderers, *plumassiers* (those who work with feathers), *paruriers* (costume jewellers), flowermakers, pleaters, bootmakers, milliners, hatmakers, blockmakers and experts of all kinds. Maison Michel, which specialises in hats and head accessories, even has a woodworking room – a row of tree trunks stands at its entrance, waiting to be painstakingly carved into the blocks that are traditionally used in hatmaking. 'This is a creative laboratory,' says Priscilla Royer, the atelier's artistic director, showing off the hand-moulded black felt fascinator with animal ears that Maison Michel created for Chanel's most recent Métiers d'Art show. Her talent – as with the other maisons – is to keep traditional craft alive while giving it a modern sensibility.

> 'This is about teamwork. A conversation goes on between all the ateliers'

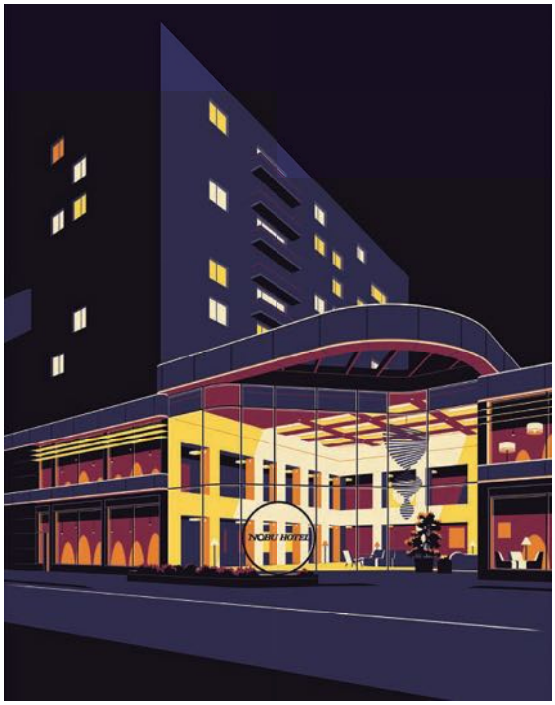
This is fashion at its most sustainable – artisanship at this level is literally designed to stand the test of time. So old are some of these skills that no one makes the kind of moulding tools that Lemarié uses to create its fabric flowers any more – yet the maisons are not only surviving but thriving, thanks to Chanel's foresight. As the brand says, le19M contributes significantly to the traceability of supply chains and natural resources, making them more relevant than ever before, while the complex itself combines innovation and sustainable development; the gallery is a social project in service to the community, with an emphasis on including locals, while the gardens grow organic vegetables.

In an era increasingly dominated by AI, the idea of rarefied craft, which by definition must be created by 'les petites mains', has to be the ultimate luxury. The scope and skill of le19M is unparallelled. The future of fashion is in safe hands. □

PHOTOGRAPH: COURTESY OF CHANEL

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EDITED BY
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All prices throughout from a selection, except where stated. White gold and diamond watch (top), PIAGET. Stainless steel watch, £7,950, BREITLING

Face time

With precious materials and scatterings of diamonds, this season's watches deserve the spotlight

PHOTOGRAPHS BY SAM COPELAND STYLED BY HOLLY GORST



Gold watch, £9,500, OMEGA

THIS PAGE: SILK SHIRT, CARVEN. OPPOSITE: VELVET DRESS, £3,500, ALAÏA

SAM COPELAND



Red gold watch,
BLANCPAIN



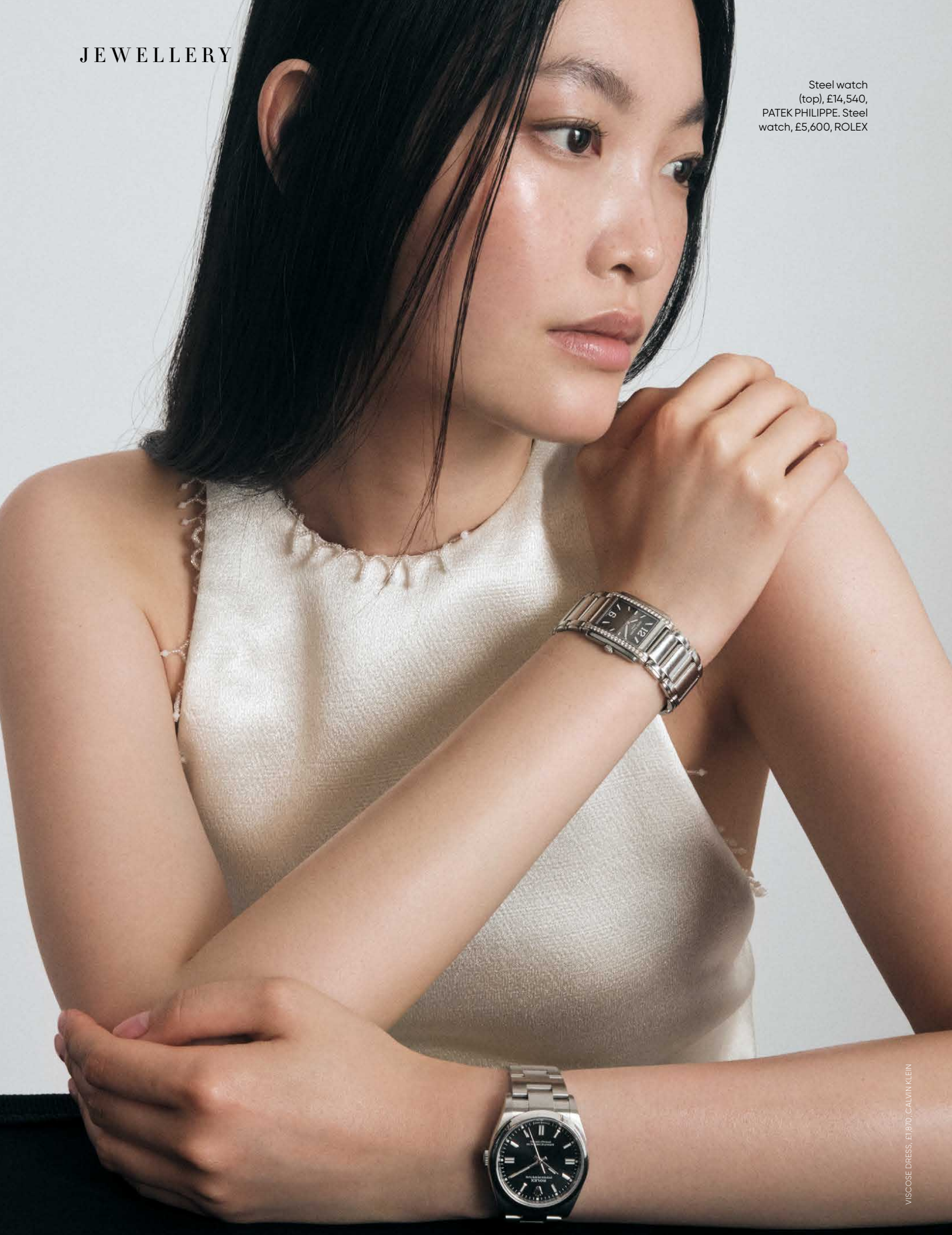
White gold and diamond watches, both CARTIER

Gold and mother-of-pearl watch (left), £4,000, LONGINES. Stainless steel watch, £9,200, IWC



LEATHER DRESS, £2,495, TOVE

SAM COPELAND



Steel watch (top), £14,540, PATEK PHILIPPE. Steel watch, £5,600, ROLEX

VISCOSE DRESS, £1,870, CALVIN KLEIN

SAM COPELAND



Platinum and diamond watch (left), HARRY WINSTON. White gold and diamond watch, VACHERON CONSTANTIN



Stainless steel watch (left), £445, TISSOT. Stainless steel, diamond, aventurine, and mother-of-pearl watch, £2,350, RADO

Gold watch,
AUDEMARS PIGUET



THIS PAGE: ORGANZA TOP, £1,653, KHAITE. OPPOSITE: WOOL AND SATIN COAT, £6,500, DIOR. HAIR BY CHRISTOS BAIRABAS. MAKE-UP BY SANDRA COOKE, USING CLÉ DE PEAU BEAUTÉ. MANICURE BY SASHA GODDARD AT CAREN, USING DIOR MANICURE COLLECTION, DIOR LE BAUME AND DIOR VERNIS. STYLIST'S ASSISTANT: GLORIA MADENGE. MODEL: LI LINZI AT PREMIER MODEL MANAGEMENT

SAM COPELAND



All prices throughout from a selection, except where stated. White gold and diamond earrings; matching ring; matching bracelet, all DIOR JOAILLERIE Couture Dior collection. Chantilly lace dress, DIOR. OPPOSITE: white gold and diamond ring (left); matching bracelet; white gold and diamond ring, £12,800, all DIOR JOAILLERIE La Rose Dior collection

Reinvention of love

This season, Dior Joaillerie looks to the past to write a dazzling new chapter in the maison's illustrious history

PHOTOGRAPHS BY SILVIA DRAZ STYLED BY GRACE CLARKE



Victoire de Castellane, the artistic director of Dior Joaillerie, has created two exquisite collections that take inspiration from the house's most notable codes. The 1951 Diorama gown provided a starting point for this year's Couture Dior offering, which replicates the folds and waves of a dress in elegant bracelets, necklaces, earrings and rings. A metamorphosis of the ribbon motif, these pieces twist and twirl their way around the body, giving glimpses of polished white gold and diamonds. La Rose Dior, meanwhile, takes Monsieur Dior's favourite flower and transforms it into captivating jewels that echo the cliffside garden in Granville, Normandy, where he spent his childhood. Bagatelle rings and bracelets are frosted in diamonds, all set in the undulating petals of the delicate rose.

HANNAH BANKS-WALKER

HAIR BY JOHANNA CREE BROWN, USING BUMBLE AND BUMBLE. HAIR-STYLIST'S ASSISTANT: ANNIE FRANKLIN. MAKE-UP BY LUCY BURT, USING DIOR FOREVER FOUNDATION AND DIOR CAPTURE LE SÉRUM. MANICURE BY SASHA GODDARD AT CAREN, USING DIOR MANICURE COLLECTION. DIOR LE BAUME AND DIOR VERNIS. MODEL: AYSHA SIDDIQUI AT THE HIVE MANAGEMENT. STYLIST'S ASSISTANT: OLIVIA SANDFORD-WILSON


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BAZAAR

accessories

EDITED BY
AVRIL MAIR



Soft focus

Strike a pose in the season's most photogenic bags, shoes and bijouterie

PHOTOGRAPH BY PAUL ZAK
STYLED BY HADYA TUOFIQ

Bag, from a selection; heels, £5,220, both Chanel


Earrings, £750, Alaïa
£370, Celine
£2,500, Balenciaga
£2,440, Chanel
£750, Manolo Blahnik
£595, Simone Rocha
£460, Oscar de la Renta
£925, Chloé
£200, Valentino Garavani
£750, Hermès
£770, Calvin Klein
Clutch, £1,450, McQueen
£1,520, Miu Miu
£590, Le Monde Béryl
£235, Vivienne Westwood
Charm, £195, Loewe at Selfridges
£1,950, Givenchy by Sarah Burton
From a selection, Dolce & Gabbana
£3,250, Giorgio Armani
£4,950, Louis Vuitton
Ring, £400, By Pariah
£1,130, Prada



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Cold snap

There's no cooler pairing than Fendi's tiger bag and ice-block heels



Bag, £2,650; heels, £1,300; socks, £170, all Fendi

PAUL ZAK



£201, Paula Rowan



£700, JW Anderson



£9,500, Hermès



£4,900, Fendi



Scarf, £1,560, Toteme



£1,840, Miu Miu



£2,395, Tod's



Earrings, £255, Completedworks at Net-a-Porter





£1,390, McQueen



Keychain, £500, Prada

£1,160, Etro



£1,130, Cartier



£165, Tory Burch



Brooch, £395, Erdem



Earrings, £330, Swarovski

£1,700, Dior



Scarf, £410, Chloé

Hair clip, £435, Gucci



£685, Polo Ralph Lauren



£9,400, Louis Vuitton

Brooch, £85, Emporio Armani



Scarf, £220, Max Mara

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New optics

Louis Vuitton's scaled-down, sepia-toned trunk is a classic reinvented through a modern lens



Bag, £9,050; heels, £1,060, both Louis Vuitton

PAUL ZAK

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at work

EDITED BY
FRANCES HEDGES



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. MODELS: SASHA DOM AT LINDEN STAUB TALENT AGENCY, AND CHENGXIN AT ELITE MODEL MANAGEMENT

Caution to the wind

Why women should embrace conflict and challenge toxic leadership. Plus: how high-flyers can conquer their wellness woes; and the top tools for a calmer nine-to-five

Sasha (left) wears viscose and cotton jacket, £1,695; cotton skirt, from a selection; leather heels, £530, all TORY BURCH. Cheng wears viscose and polyamide skirt, £325; matching jacket, £495; zamak earrings, £115, all JOSEPH. Leather mules, £725, AQUAZURRA



RAISE YOUR VOICE

Conflict can be reframed and used to dismantle toxic environments – here's how to transform righteous indignation into action

BY FRANCES HEDGES

'IT WAS HUMILIATING. IT WAS DISTRESSING. IT WAS degrading', said the Labour MP Jess Asato on national television in July. She was discussing how she felt when xAI's Grok chatbot generated non-consensual sexualised images of her earlier this year, including a video depicting her being assaulted by a group of men. Asato has made history by filing the UK's first known claim against an AI company, stating on X that what had happened to her was 'not an accident – it was a choice' and that she was 'holding xAI accountable for the harm they designed into their product'.

Asato's David vs Goliath case is the tale of an underdog taking on a powerful perpetrator. It is also one of a woman making herself vulnerable, announcing her shame, fear and anger in a public forum. Just as Gisèle Pelicot did when, in 2024, she waived her right to anonymity in a multiple-rape case; just as many of Harvey Weinstein's victims did as well, when they went on the record to share their experiences of abuse during the MeToo movement. These stories stand out to us because, traditionally, women are not fighters. We are empaths, peacemakers and arbitrators; we bring people together rather than tear them apart. Yet in a society where, in too many countries worldwide, toxic leadership goes unchallenged, might now be the time for us to step up and show the world how we really feel?

For the psychotherapist Kathleen Saxton, whose new book *Sly and Mighty* sets out a manifesto for resisting the abuse of power, we should not let the urge to be accepted by an organisation prevent us calling out its failures. 'As women, we often assume that we have to put up with things to make it to the top – but some behaviour simply isn't tolerable and shouldn't be tolerated,' she says. 'Communicating displeasure can be necessary to show that a boundary has been crossed.'

The challenge is how to communicate in a way that is productive and rational – and especially one that protects us from lazy

PHOTOGRAPHS: SILVIA DRAZ. FERNANDO PALAFOX. STUART THOMAS. COTTON JACKET, £1,490, VICTORIA BECKHAM. SILVER EARRINGS, £440, YSSO. STYLED BY GRACE CLARKE. MAKE-UP BY EOIN WHELAN, USING BY TERRY. HAIR BY LEWIS STANFORD AT EIGHTEEN MANAGEMENT, USING L'ORÉAL PROFESSIONNEL TECNI.ART. MANICURE BY HAYLEY EVANS-SMITH, USING ESSIE. STYLIST'S ASSISTANT: OLIVIA SANDFORD-WILSON. MODEL: SASHA DOM AT LINDEN STAUB TALENT

accusations of hysteria (an inherently misogynistic term that originally referenced the physical and emotional distress caused by a 'wandering womb'). Saxton, who has also worked as a C-suite executive at a multinational company and a leadership headhunter, has witnessed both failed and successful workplace coups and says that, in all cases, preparation is key.

The answer is not to join the 42 per cent of employees who, according to her research, would choose to stay silent to protect their career over challenging a toxic leader, but rather to arm yourself with facts, figures and a well-rehearsed script before you take them on. 'I see too many people going into the ring unprepared,' she warns. 'What often happens is that the conversation becomes emotive very quickly and factual points get discarded and diminished. Don't go in until you're match-fit.'

She recommends sending an agenda in advance of the meeting so that the person you are addressing – whether a CEO or HR director – 'can see you mean business and that you have set issues you want to talk about'. Be aware that they may try to derail you with other arguments, but remain focused on the points you have prepared and ignore any comments about your alleged emotional state. 'If necessary, say that you're not available for tone policing,' adds Saxton.

'As women, we often assume that we have to put up with things to make it to the top'

Practising your entry and exit lines is useful: starting a difficult conversation is often the hardest part, but, by the same token, it helps to have what Saxton calls a few 'get-out-of-jail-free cards' to help you extricate yourself from the dispute if it is taking an unproductive turn. 'And be very clear about the outcome you're looking for,' she adds, comparing the situation to making a complaint in a restaurant – do you want a replacement dish brought out, money off your bill or simply an apology? It can be tempting to keep adding to your list of grievances or requirements, but saying or asking for too many different things can dilute the argument.

Wherever possible, raising a problem as a group might give you an advantage over going it alone – particularly if you're tackling an issue that is systemic or trying to topple a hierarchy. 'When people unite to say, "Collectively, we cannot work with this person anymore for these very substantive reasons," you've got a very good chance they will be overthrown,' says Saxton.

The role of collaboration in both initiating and mediating disagreements is the central tenet of a new book by Priya Parker, the New York-based strategic adviser who is trained in conflict resolution and has worked on peace processes around the world. Parker posits that fighting is inbuilt within any community, and divides the lifecycle of any controversy into three stages: 'tear' (the triggering event that requires the members of the group to confront one another); 'grapple' (the struggle to work out what form that confrontation should take); and 'cleave' (the act of both splitting apart and sticking together – the two possible outcomes of the process). Instead of trying to avoid moving through this cycle, Parker argues that organisations should train their employees how to manage it in the best possible way. 'We usually think of conflict as anti-social – and indeed some of it is,' she says. 'But there's a huge swath that's actually pro-social.'

What this offers to those in leadership positions is a significant opportunity to build, in Parker's words, 'cultures of healthy heat'. 'Start by observing your own relationship with conflict – do you seek it out or are you more avoidant?' she suggests. 'Then look at the people you interact with in your teams to see what their conflict styles are. Once you start aligning those, you can begin to drive higher performance.' She gives the example of Pixar's creative meetings: not only does every employee – no matter how junior – have the opportunity to present a new idea, but, more importantly, everyone must critique it. 'We're often so afraid of burning the house down that we don't know how to give negative feedback at all, for fear of coming across as aggressive. That's why I believe that conflict is a skill that leaders should teach.'

Even office gossip, adds Parker, can be an important force for good in sowing the seeds of resistance within organisations that suffer from what she calls 'toxic politeness'. 'Using the whisper network can help protect other group members from abusive behaviour,' she explains, pointing out that the MeToo movement gathered momentum through the private sharing of information before women started to go public. 'Part of becoming an artful fighter is about developing the discernment to see what conversations are actually helpful, rather than shutting them down from the outset.'

Whether Asato's attempt to speak out will simply be shut down remains to be seen – certainly, going up against Elon Musk is no small feat – but one thing is clear: silence in the face of injustice is no longer an option for women. 'We cannot be bystanders,' asserts Saxton. 'There's a lot we can do to make change, as long as we get ready for the fight.'

'Sly and Mighty' by Kathleen Saxton (£16.99, John Murray Press) is out on 24 September. 'The Art of Fighting' by Priya Parker (£22, Penguin) is out on 10 September.





From far left: Priya Parker. Kathleen Saxton



HOW TO...

TRACK SMART

Health and performance go hand in hand – but too much data is a burden. Is there a middle way?

BY FRANCES HEDGES

AT HER WORST, RHEA LECKIE WAS waking up in the middle of the night to check sleep scores on her health tracker – one of several devices she was using at the time. 'I was increasing my cognitive overload, cortisol levels and micro-stresses,' she says. 'It had become about self-surveillance instead of wellbeing; I wasn't listening to my body any more.' She has since limited her health-tech use to an Apple Watch, which she consults on a few meaningful indicators. 'Ironically, I'm healthier because I focus on how I feel, not just what some numbers tell me.'

As the founder of CorporateDNA Consulting, Leckie says her experience is common among the female leaders she works with. 'Most now treat health as a leadership capability as well as a personal pursuit,' she says. This is a positive move, in that looking after our bodies enables us to show up at work more energised, resilient and able to cope with pressure; however, the danger arises when this responsibility is outsourced to a gadget. 'Use technology as a guide, not a boss – no algorithm can fully understand your body, your mind or your circumstances.'

Sabine Donnai, a consulting general physician, founded Viavi to help patients take a proactive approach to their health through advanced diagnostics. She agrees that data for its own sake is rarely helpful. 'It's just noise – which we have a lot of already – and it can lead to anxiety,' she says. A clinical recommendation should be based not only on your statistics, but also on your situation. Donnai says she can have two patients with the same brain map or adrenal stress profile, but who need to make different changes to their habits.

'I see many leaders exercising so hard that they're sending their physiology into "sympathetic overdrive" – a fight-or-flight response that can lead to fatigue and brain fog,' she says. Her prescription is often as simple as regular walks in nature or yoga to balance out the go-getting drive that's innate to successful people. If you must use a gadget to track your progress, aim to achieve the same score each week, as opposed to gunning for a personal best, because, says Donnai, 'true health is about seeking consistency, not perfection'.



POWER LUNCH

A YEN FOR FLAVOUR

Behind the façade of a Grade II-listed former bank on Cavendish Square, Aki London (akilondon.com) is a premier destination for Japanese cuisine, notably Kobe beef – a rare type of Wagyu. Chilean sea bass poached in miso butter is the star dish in the three-course business lunch at this Michelin-recommended restaurant. Bring a client and seal the deal with signature cocktails such as the Sakura, made with blossom tea liqueur and fig leaf soda.



HOW I GOT HERE

HERMIONE OLIVIA

The serial entrepreneur, C-suite executive and author of *CEO Yourself* shares the story of her life in business



My first job was... doing a paper round. I was one of four children and I must have been about 12 when I started. Mum would drive round our neighbourhood in Sydney with the boot open, and we'd run behind her, picking up the papers and shoving them through people's doors.

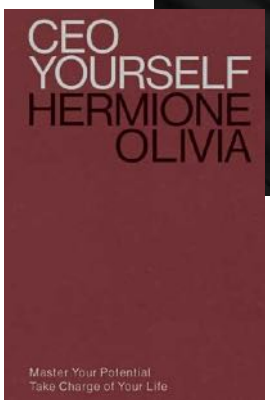
I spent my first pay cheque on... 'hot chips' – what we call French fries in Australia.

I got my first break when... LVMH took me on as an intern in its champagne division. I learnt so much about how to be professional from that job, including the art of writing the perfect email.

The best advice I've ever been given... came from my boss when I was working at one of Australia's top PR agencies. She said to me: 'You need to run this company or run your own.' That's what inspired me to start my communications consultancy when I was in my early twenties, looking after big brands such as Spotify.

With hindsight, I realise... that I was incredibly naïve. I moved to the UK thinking it would be easy to start my own brand because I'd been so successful at advising other people on theirs. I started a few ventures – including co-founding the rosé wine label Amie – but I had to funnel a lot of resources into them.

My biggest professional milestone was... when the leading Australian supplements brand JSHealth Vitamins asked me to come on board as its CEO. I had been consulting for the business – smashing my targets – and they asked if I'd consider a permanent role. It was an incredible opportunity to flex the skills I'd acquired as a lone ranger, now with big budgets and a team.



One of the toughest lessons I learnt was... to be vulnerable. I recall being in a room full of men and putting my hand up to say 'I don't know what that means' when someone was talking about something complex. It turned out several of my colleagues had only been pretending they understood and were grateful I spoke up.

I decided to pivot my career because... after I left JSHealth Vitamins with a two-year non-compete clause, I wanted to create something meaningful. That was the thinking behind the *CEO Yourself* podcast: conversations that show women how to build a big business or reach the top gracefully.

For me, true leadership is... less about being the hardest worker in the room, more about being the smartest. We're moving away from a 'busy-ness' culture and towards one where value comes from being strategic and considered.

I always tell budding leaders... to protect their boundaries. 'Yes' and 'no' are the strongest words anyone can use.

'CEO Yourself' by Hermione Olivia (£22, Ebury Edge) is out on 10 September.

WORK WELL

Essential desk kit for a stress-free day at the office



Stress Check Mood Manager aromatherapy spray, £16, This Works

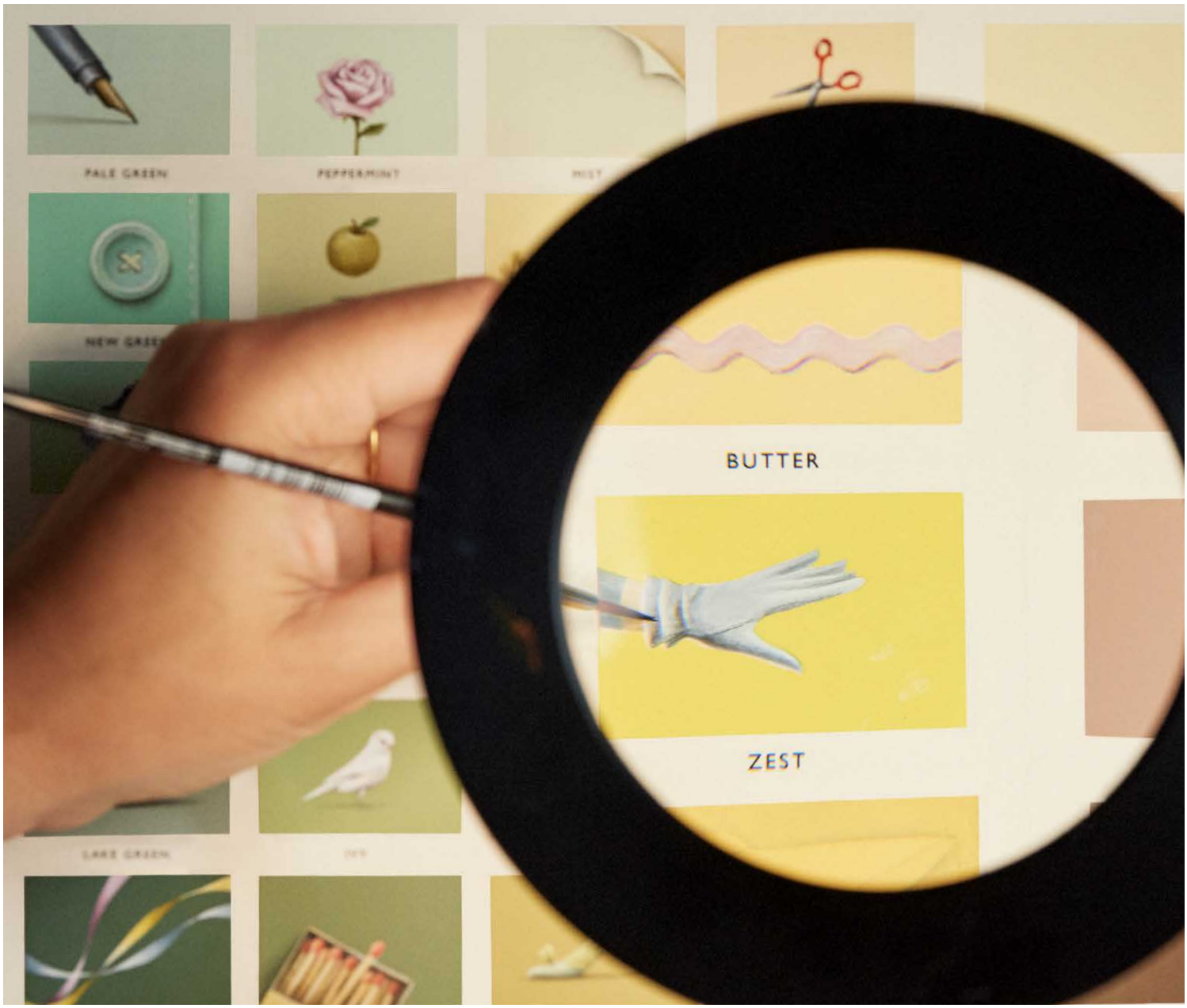
Air Massage Gun, £69.99, Pulsio

PureVis self-cleaning water bottle, £89, Larq

Ember candle, £36, Evermore London

Flow Adaptogenic Coffee, £14.99, London Nootropics

'A YEN FOR FLAVOUR' BY MARIE-CLAIRE CHAPPET. PHOTOGRAPHS: GETTY IMAGES, DANIEL CARMINATI, SUSHEEL SCHROEDER



Harper's BAZAAR

Studio Spelling

Discover *Shades of Flat and Lustre Finishes* (2026) by Rachel Spelling – an exclusive 40 x 66cm artwork for *Harper's Bazaar*, available to buy in a limited edition of 300 prints

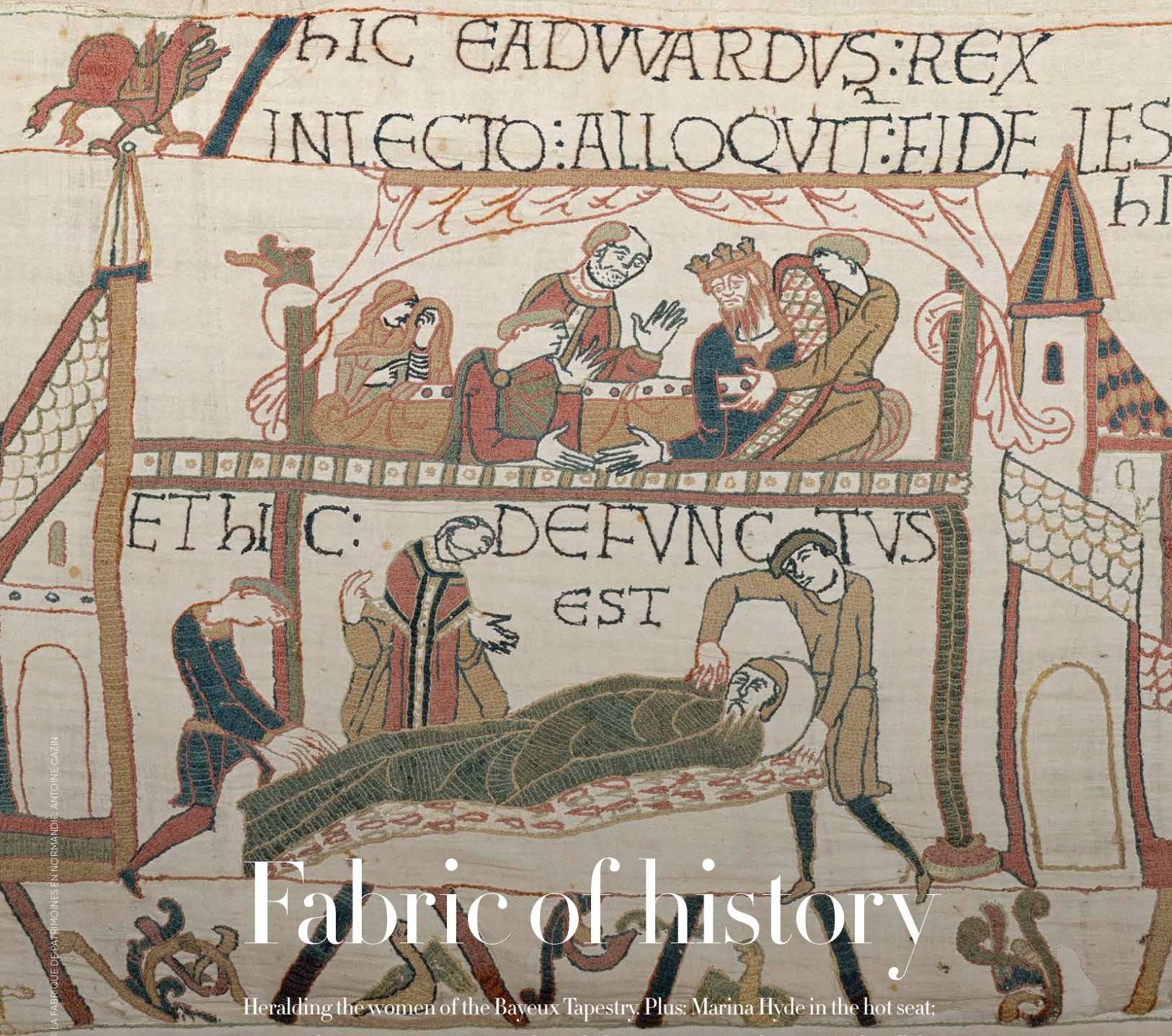
ON SALE FROM 8 OCTOBER –
SCAN THE QR CODE TO SIGN UP
FOR PRIORITY ACCESS

PHOTOGRAPH: PHILIP SINDEN

BAZAAR

talking points

EDITED BY
CHARLOTTE BROOK

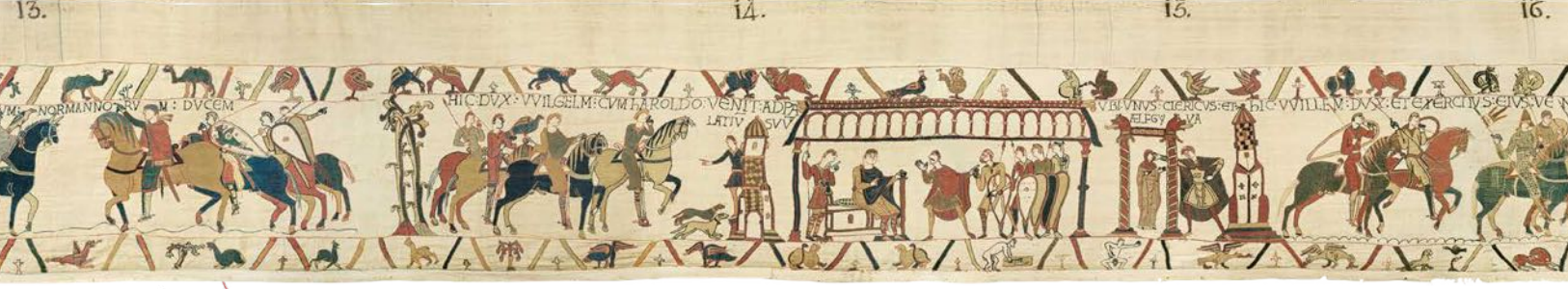


PHOTOGRAPH: © LA FABRIQUE DE PATRIMOINES EN NORMANDIE. ANTOINE GAZIN

Fabric of history

Heralding the women of the Bayeux Tapestry. Plus: Marina Hyde in the hot seat; Lucy Foley resurrects Miss Marple; and Sharon Horgan makes sense of midlife

Queen Edith, the wife of Edward the Confessor, depicted on the Bayeux Tapestry beside her husband's deathbed



EXHIBITIONS

COMMON THREAD

The curator behind the British Museum's upcoming display of the Bayeux Tapestry *Millie Horton-Insch* unpicks the stories of the women woven into its narrative

WOMEN ARE BOTH EVERYWHERE AND nowhere in the Bayeux Tapestry. Although the general consensus among scholars today is that the Tapestry was made by English women shortly after 1066, the embroidery features startlingly few. Of the 626 figures, only six are women and half of those are included in the Tapestry's central frieze (rather than the upper and lower borders). Just one is identified by name within its Latin inscriptions.

The Tapestry's visual scheme is principally driven by a rivalry between two men, its central protagonists: Harold, the English Earl, and William, the Duke of Normandy. The Tapestry concludes with the two men in bloody battle, during which Harold is slain.

But the history of the Norman Conquest is not just a history of these two men. And whatever the lack of women depicted within the Tapestry's narrative might suggest, they were not unaffected by these events. Losing a husband, father or brother on the battlefield would have left many English women in a precarious position, as an entire ruling class was replaced by Norman nobles. Their experiences of displacement, violence and grief resonate across centuries of women's histories of war. They also find expression in the three who *are* included in the central frieze.

The first is the only woman named in the Tapestry's inscription: Ælfgyva. Hers is perhaps the single most enigmatic scene within the Tapestry's entire 70 metres, since the details of whom and what it portrays have long been lost. The inscription is hardly informative, as it is the only purposefully incomplete sentence in the Tapestry and lacks a crucial verb. It reads: 'Where a certain cleric and Ælfgyva.' Its imagery appears metaphorical, rather than being a literal depiction of an event: a man reaches through an architectural structure (one that looks of another time and place compared with other buildings on the Tapestry) to touch Ælfgyva's face. The gesture has been described as ambiguous – is it a slap? A caress? His transgression of her space is most likely a suggestion of violence, and the lack of verb and suggestive imagery (underscored by a nude man in the lower borders, who exposes his genitals in a pose that mirrors that of the cleric above) leave to viewers' imaginations what act is beyond explicit description. That this episode is not preserved in historical record is tragic, though unsurprising. The perspectives of women have rarely been privileged in accounts written largely by men. This scene within the Tapestry therefore provides a glimpse into the lives of women who are now lost to us.

In the inverse of Ælfgyva, the second woman, though unnamed, may be more confidently identified. She is surely Edith: Queen of England, wife of King Edward 'the Confessor' and sister of Harold. She is pictured at Edward's

MARY BEARD ON HOW WOMEN HAVE BEEN SPINNING YARNS AS OLD AS TIME

Weaving, or stitching on cloth, has long been the ultimate female form of communication, from as far back as Ancient Greece. There, in myth, Philomela, brutally attacked, mutilated and silenced, still manages to denounce her attacker by using her loom: her tapestry depicts her story. Millennia later, the English women were presumably more or less forced to embroider the story of their people's defeat on the Bayeux Tapestry, as instructed by the Normans. But take a careful look at the margins and you'll find some of their own wonderfully subversive designs, almost putting two fingers up to the conquerors' narrative. Mediaeval girl power?





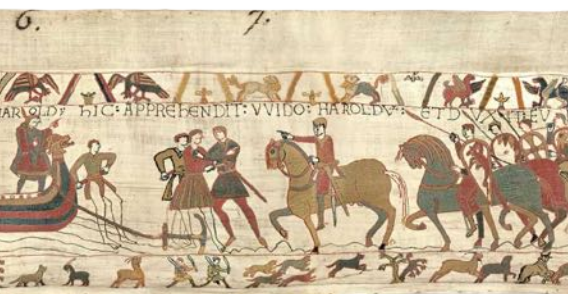
deathbed, a little under halfway through the Tapestry's narrative scheme: a pivotal moment, as the vacant throne is shortly thereafter claimed by Harold, prompting William's invasion and subsequent conquest. Here, Edith weeps at the bedside of the ailing Edward, wiping tears from her face with the layers of fabric that clothe her. Her demonstrative grief punctures the solemnity of the scene, in which Edward reaches to Harold and the attendant Archbishop blesses the dying King: an occasion defined by the machinery of church and state.

An anonymous woman, clutching the hand of a small child, is the third and last in the Tapestry's central narrative. Her appearance is embroidered roughly two-thirds of the way along the surviving 70 metres. It is the scene before the Battle of Hastings begins, so she is the final civilian shown. The destruction of this woman's home and her displacement follow a suite of imagery in which the Normans' dominance of the landscape is powerfully asserted. The anonymity of this woman is profoundly affecting. Her misfortunes are not representative of an individual occurrence, but rather embody a broader experience of the conquest, shared by innumerable English women after William and his men landed on their shores.

Though women may not feature in great numbers in the Tapestry, it remains an artwork likely made by women of events that deeply affected them, and on which, if you know where to look, you will see their experiences immortalised by their own hands.

'The Bayeux Tapestry' is at the British Museum from 10 September until 11 July 2027. Bazaar's limited-edition Bayeux Tapestry cover (see page 36) will be available exclusively at the British Museum shop. □

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FILM

MATERNAL INSTINCT



The actress Caitriona Balfe on what drew her to the role of *Sense and Sensibility*'s matriarch

'I'm not going to lie, when the part first came my way, I was like, "Um, excuse me? How very dare you!"' Caitriona Balfe is talking about *Sense and Sensibility*'s Mrs Dashwood – mother of Elinor and Marianne – into whose shoes she steps in a painterly, romantic new adaptation out this month. 'In the 1995 Ang Lee film, she's an older woman, but Georgia [Oakley, the director] and I discussed how, in that era, women were often very young brides, so not necessarily elderly at this point.'

In this sweeping, subtly modernised version of the Austen classic, which also stars Daisy Edgar-Jones, Balfe breathes fresh life into the character. 'I see her as a very gentle soul, full of childlike optimism and a bit of naivety, which I am attracted to after having played somebody [*Outlander*'s Claire Fraser] who is much more on the front foot for so long,' she says. 'Unlike most Austen matriarchs, who are usually scheming their way through society, Mrs Dashwood sits back, with a belief that fate will decide and the universe will provide. I feel she's a bit of a hippie.'

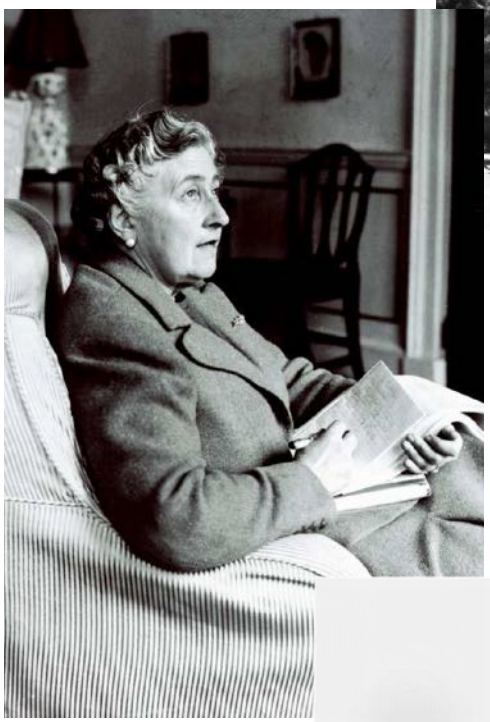
The actress considers this a pertinent time to revisit Regency Britain: 'These days, we're all very much into showing women operating at full capacity, in all our power, and that's incredible. It also makes it all the more interesting to look at societies that repressed us, where we didn't have agency or control, and see how they keep their hope and happiness in that framework.'

Sense and Sensibility's release marks the start of a busy autumn for Balfe, who will also appear opposite Tom Hiddleston in *Tenzing*, a biopic about the Everest climber, and Andrew Haigh's adaptation of the Colm Tóibín novella *A Long Winter*. 'Over the past year, I've been following my curiosity, going places and trying things I've never done before,' she says. 'I'm being a bit greedy, a bit of a magpie – I want to do it all!' CHARLOTTE BROOK

'Sense and Sensibility' is out on 25 September.



Daisy Edgar-Jones as Elinor Dashwood in 'Sense and Sensibility'









Clockwise from above: Agatha Christie. Gregory Peck and Ingrid Bergman in Alfred Hitchcock's 'Spellbound'. Klosters ski resort in the Swiss Alps

BOOKS

FRESH TRACKS

Lucy Foley forges a literary path with the publication of the first new adventure for Agatha Christie's Miss Marple, taking the low-key heroine to the slopes



WHEN I WAS ASKED TO WRITE A NEW MISS Marple novel, the first in 50 years (Agatha Christie had stowed away the last, *Sleeping Murder*, for safekeeping and it was published upon her death in 1976), I felt, firstly, a huge sense of honour and delight, and secondly: terror. Could I do the character – with her unassuming nature, charisma and secretly shrewd mind – justice? Could I write something that added meaningfully to the Christie canon? As I am a dedicated fan of both the author and her famous female sleuth, I felt it shouldn't be a paint-by-numbers copycat of the existing novels: why would anyone want to read an ersatz version when they could read one of the many brilliant originals? This needed to be a book that was in conversation with the others, while contributing a fresh new element.

Fun fact, or piece of Christie-lore: *Death on the Nile* was originally meant to be a Marple book. Indeed, Poirot has all the high jinks and globetrotting assignments while poor Jane only gets to go on one trip abroad (in *A Caribbean Mystery*). So, I had the idea of taking Miss Marple on another holiday. I realised I could bring my own love of cinematic, escapist locations to the project and whisk her away to the Swiss Alps in 1950, on a jolly with her longtime friend Dolly Bantry.

I have an abiding love of Alpine glamour and particularly from that era: on my moodboard were inspirations including Ingrid Bergman and Gregory Peck at the end of Alfred Hitchcock's *Spellbound*; the fabulous 1947 *Life* magazine photo-shoot from Saint Moritz showing ice-skating waiters and impossibly chic skiers; and pictures of Grace Kelly tobogganing with her children. I was keen to infuse some old-school Hollywood sparkle, so introduced the new character Sylvia Sinclair, an actress inspired by Marilyn Monroe, Rita Hayworth and Ava Gardner, among others. Everything was just a little more stylish back then. Despite the terrible things that happen in the hotel, I wanted it to be a wildly entertaining place for readers to spend time: there are martinis galore, horse-drawn sleighs, tobogganing competitions inspired by the Cresta Run and (spoiler alert!) skiing nuns.







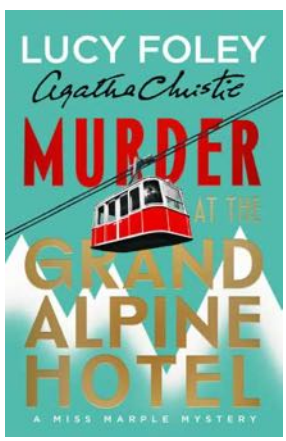


From top: Rita Hayworth. Skiers at Gstaad, Switzerland in 1969. Princess Grace of Monaco and Prince Rainier tobogganing with their children

The narrative is also haunted – the tragedy and violence of World War II casts a long shadow. The adventure that takes place partly echoes that of masculine post-war mountain thrillers, such as those by Ian Fleming and Eric Ambler, filled with 'derring-do' alongside a hint of darkness. At its heart are two 'little old ladies', a stratum of society who continue to feel overlooked and underestimated today, who uncover political greed and ambition, and the – still very prevalent – way public figures rewrite history to cover past crimes.

In a world now dominated by some toxic male egos, I think we'd like to see a different kind of superhero – one who uses her invisibility as an elderly woman and her brilliantly dark understanding of human nature as her superpowers. Enter Miss Marple!

'Murder at the Grand Alpine Hotel' by Lucy Foley (£22, HarperCollins) is out on 22 September. □





ART

TAKE A STAND

On 10 September, Lord Nelson will be joined in Trafalgar Square by a striking young woman clad in a lapis-lazuli-coloured dress, as *Lady in Blue*, a bronze sculpture by the American artist Tschabalala Self, graces the Fourth Plinth. 'She is a Londoner, who represents the city's spirit,' Self says. 'The capital has truly supported my artistic development and is the best possible home for this powerful figure.'



Above: the artist Tschabalala Self. Top: her 'Lady in Blue' (2026)

'TAKE A STAND' BY HELENA LEE. PHOTOGRAPHS: GETTY IMAGES, ALAMY, JAMES O'JENKINS, COURTESY OF TSCHABALALA SELF

FILM

KNOWLEDGE AND POWER

Juliette Binoche stars in a poignant portrait of an unravelling family

BY ENINA ROTHE



Juliette Binoche and Anna Calder-Marshall in 'Queen at Sea'. Below left: a scene from the film

HOW DO YOU TURN A STORY TACKLING DEMENTIA, CONSENT protocols and sexual abuse into a spellbinding film? For the writer and director Lance Hammer, the answer is to cast Juliette Binoche. In Hammer's new brave project *Queen at Sea*, set in London, the Oscar-winning actress plays Amanda, an academic who, one morning, walks in on her stepfather having sex with her mother, who has advanced dementia, and makes a split-second assumption about the scenario that alters all their lives. Binoche says she liked the script immediately, as well as Hammer's spirit of collaboration. 'Lance was very open – he wanted to somehow evolve together with it, with me giving ideas,' she says.

The reason *Queen at Sea* works so beautifully is that the audience identifies deeply with Amanda, a woman struggling to care for two generations, much as the actress herself once was. 'I remember there was a moment in my life when I was splitting my time between my sick father and teenage children, who were starting to discover their needs and desires,' Binoche recalls. 'I felt like I was in a sandwich. I would wake in the middle of the night, sit up in my bed and think, "How am I going to deal with all this?"'



The film brings about a much-needed discourse on sexual desire in our twilight years, and explores a person's ability – or rather, inability – to make their own informed decisions while living with dementia. Binoche says it is written in a way that is 'not black and white', posing the quandary without resorting to cliché. The performances are equally subtle: starring alongside Binoche are Anna Calder-Marshall as Amanda's vulnerable mother, Tom Courtenay as her increasingly baffled stepfather and *Bridgerton*'s Florence Hunt as her daughter, offering the breath-of-fresh-air sense of hope needed in this family drama.

The issues that *Queen at Sea* wrangles with – women's rights and sexual consent – chime with Binoche's own preoccupations. Throughout her career, the politically engaged actress has used award ceremonies and red carpets as platforms for activism, whether speaking out against the Iranian regime, paying tribute to a Palestinian photojournalist killed in an Israeli strike or lending her voice to the #JeSuisLyhanna movement, calling for stricter laws in her native France protecting women and children from predators. Yet she never comes across as militant: Binoche says that change, as well as elegance, comes from 'grace, listening to others, listening to the world and seeing the world'.

'Queen at Sea' is released in cinemas on 18 September.

EXHIBITIONS

CONJURING ACT

This month, London's Design Museum will host the first major European retrospective of Es Devlin. Over nearly 40 years, the artist and *Bazaar* contributing editor has collaborated with musicians such as Beyoncé and Stormzy, and worked her magic on stage sets for plays including *Dear England*. On display are her designs for the 2012 Olympics closing ceremony and the 2022 Super Bowl half-time show, as well as films and pieces from her vast and varied archive.

'Es Devlin: Other Worlds' is at the Design Museum (designmuseum.org) from 2 October 2026 to 4 April 2027.





Above: Es Devlin photographed with her archive. Right: the artist's notebook



BOOKS

PEOPLE PERSON

Marina Hyde's perspective on politicians, pop stars and presidents is a bright spot in an often-bleak news cycle. *Charlotte Brook* meets her for a round of quick-fire questions

'I'D SAY THINGS HAVE HEADED RATHER CLOSER TO ENTROPY,' Marina Hyde says cheerfully, reflecting on the four years of British public and political life that have passed since she released the last collection of her *Guardian* opinion columns, ahead of a new edition coming out. 'But how time flies when you're having fun!'

A committed ironist, Hyde has a talent for taking topics and people to task with equal parts horror and humour that has made her one of the country's most prized commentators, with her columns sometimes receiving more than a million page views online. In the latest anthology *What a Time to be Alive!*, her best pieces are organised by theme – each chapter starts with a cast of characters you can expect to find in that section, ranging from tech bros to the Beckhams and Andy 'King of the North' Burnham.

In the course of her two decades at the newspaper, the subjects of her columns have responded in various ways. Elton John once sought damages for a spoof diary entry, only to drop the charges and, years later, send Hyde a line saying how much he was enjoying her writing ('I won't have a bad word said against him,' she tells me now), while Boris Johnson would overtly sulk ('So lame – just be cool and pretend you haven't seen it?').

Having originally wanted to go into politics herself, Hyde joined the Oxford Union as soon as she got to university and attended once. 'All the scales fell from my eyes,' she says. 'I was like, "Oh my God, these are the people who are going to end up running the country and I really don't like them."'

So, she threw herself into student theatre and comedy, before moving to journalism; in recent years, she has become a podcaster, co-hosting *The Rest Is Entertainment* and doing increasing amounts of screenwriting. 'I've got too many jobs, and I do have to get up at 4am, but they're complementary,' she says. 'I've always thought very associatively, which is why my writing about British politics is full of stupid references to Taylor Swift and the England Cricket dressing-room.'

She says if she had a business card, it would read *Marina Hyde: Too Many Opinions* – some of which she shares here...

Most riveting royal? 'Sign me up for five G&Ts with Camilla.'

Your villain of the year? 'Rupert Murdoch. I feel like he's been 95 for about 23 years. I don't think he's ever going to truly leave us.'

Most puzzling politician? 'Farage.'

Marriage tips for Lauren Sánchez? 'Wed one of the top three richest men in the world. Lauren, you've made a great start.'

Snog, marry, avoid: Boris Johnson, Rishi Sunak, Liz Truss? 'Ideally, I'd prefer to kill Johnson. Given the limited options of this hostage situation, it'd then be snog Truss and marry Sunak.'

What do you advise those men who have had a challenging few years? 'I would simply not sexually harass women in the workplace. Life would be so much easier if you didn't. Think it through, guys.'

Which public figure do you have faith in? 'I think we have to trust in our female pop stars – our Charli XCXs, our Taylor Swifts, our Olivia Rodrigos. As for politicians... I'm afraid it's TBC. But I'm an optimist. I always look forward to being surprised.'

'What a Time to Be Alive!' by Marina Hyde (£20, Faber) is published on 24 September. □



'CONJURING ACT': BY MARIE-CLAIRE CHAPPET. PHOTOGRAPHS: GETTY IMAGES, DANIEL DEVLIN/@SUSAKPRESS, RICHARD ROUND-TURNER © THE DESIGN MUSEUM, © SEAFARING LLC







ART

COLOUR CODED

Rachel Spelling's vibrant swatches are windows to the *Bazaar* woman's inner life

BY CHARLOTTE BROOK PORTRAIT BY PHILIP SINDEN

'ANYTHING IS POSSIBLE IN THIS WORK,' SAYS THE ARTIST Rachel Spelling. 'Pinks become a dawn sky, soft powdered skin, delicate fabric. Creams are a sandy beach, an open curtain; red is the sumptuous interior of a cinema. One moment a sphere is a bubble, lighter than air, the next it's planet Earth floating in a chestnut-brown sky.'

Spelling – who transforms vintage paint charts with her exquisite, deftly depicted miniatures – is talking about the second part of *Shades of Flat and Lustre Finishes*, a piece inspired by and created for *Harper's Bazaar*. Here, she unveils a section characterised by mauves, rosy hues and purple, with the full work revealed next month, when limited-edition prints of the painting become available to buy.

As Spelling progresses further into her voyage through *Bazaar*'s archive, the 1930s to 1950s in particular, she continues to riff on what she describes as 'the femininity and domesticity that conceal a vivid, complex internal landscape'. An open book, an immaculate lipstick, a precious jewel, a cityscape: there is polish and whimsy, but ambition, too. 'I'm painting the women's private worlds that, despite the conventions of their time, pulse with a sense of their own power and potential,' she says.

The final part of 'Shades of Flat and Lustre Finishes' by Rachel Spelling will appear in the November issue. Three hundred editions will be available to buy for £300 each on 8 October. To sign up for priority access before general release, visit harpersbazaar.com/uk/rachel-spelling. □



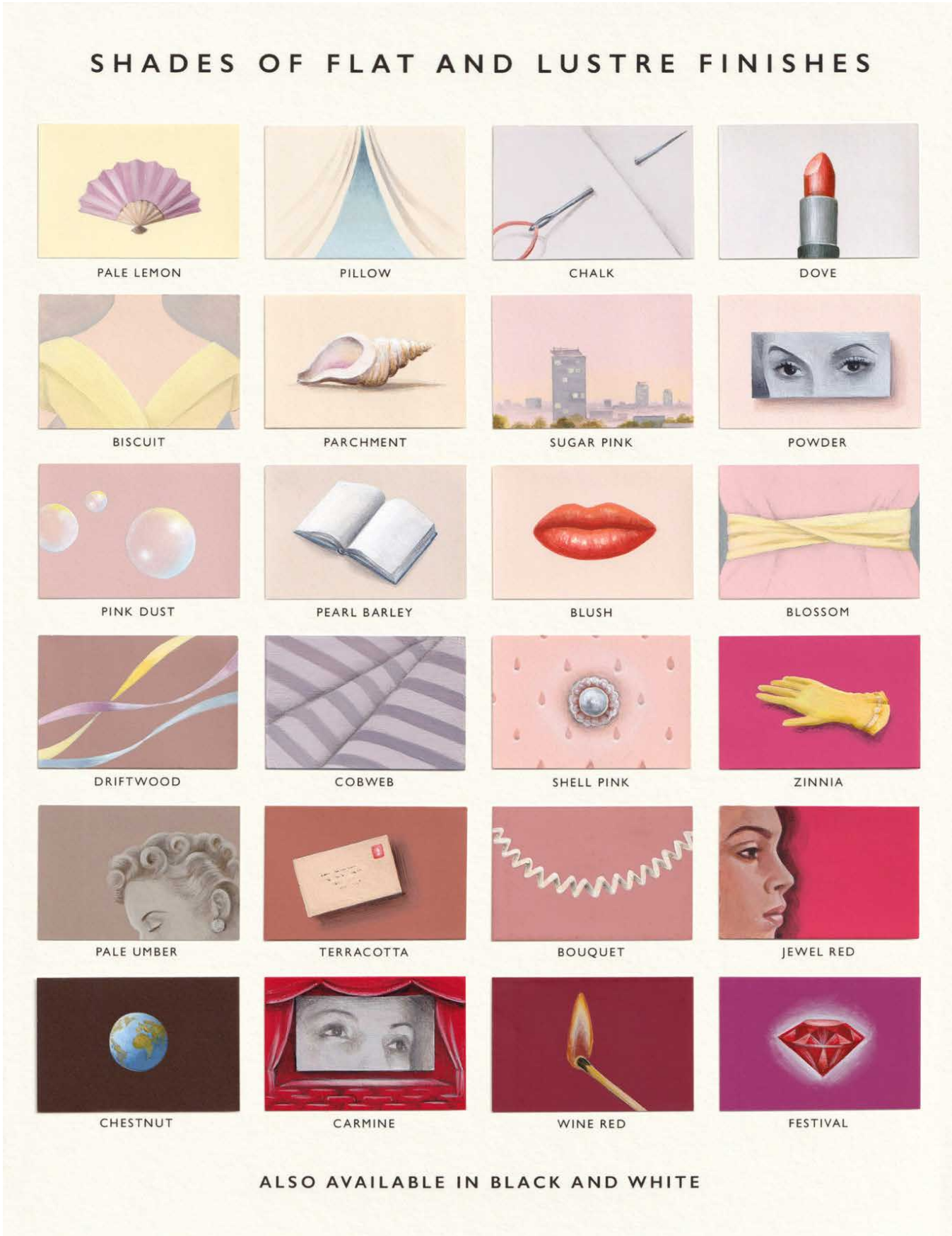


CHRISTMAS COMES EARLY

Bazaar is delighted to announce that our luxury 2026 Christmas cards, designed by Rachel Spelling, are now on sale. 'The cards celebrate that time of year as one of glamour and excitement,' Spelling says. 'Dressing up, night skies, glowing lights, a beautiful chair to rest in after the party.' What's more, she has hidden a golden ticket inside one box of cards – if you find it, you win an original painting by the artist.

THE *HARPER'S BAZAAR* CHRISTMAS CARDS, PAINTED BY RACHEL SPELLING (£15 FOR A PACK OF 12 A5-SIZE CARDS), ARE AVAILABLE NOW. SCAN THE QR CODE TO ORDER WHILE STOCKS LAST.

PHOTOGRAPH: ANDY PARSONS



The second part of 'Shades of Flat and Lustre Finishes' (2026) by Rachel Spelling

TELEVISION

YOUNG AT HEART

With her new comedy *Youth*, Sharon Horgan reminds us of her knack for tackling complex topics – from midlife crises to marriage breakdown – with the lightest touch

BY MARIE-CLAIRE CHAPPET

I'M SITTING BY A BEACH RESTAURANT IN MALLORCA, WATCHING a monitor. On the screen, Sharon Horgan – in character as the fiftysomething singleton Alex – barely survives a lunch from hell in a scene from her latest HBO series *Youth*. Alex wants to order the signature dish, but it's a sharing platter for two. The smug marrieds on the table offer to share theirs, but Alex is withering in her response: 'I don't want your pity paella.'

It is a classic Horgan scene. Her ensemble – Rupert Friend as Alex's on-off lover, Sharlene Whyte as her friend and boss, and Aran Murphy (son of Cillian, here seen in one of his first major roles) as her teenage boy – are firing on all cylinders: bringing to life snappy lines with brilliant naturalism.

The camera stops rolling and Horgan immediately shifts gears. 'Can we delay a beat?' she suggests to the director. 'Maybe stay a bit longer on that moment?' After giving notes on the scene she has just appeared in, she reviews the most recent take and checks the production schedule with the team – a consummate multi-tasker with apparently endless energy.



Sharon Horgan and Rupert Friend in 'Youth'

This is not the first time that Horgan has conceived of, written, starred in and executive-produced a project. *Youth* is the unofficial third instalment in a loosely autobiographical trilogy. There was *Pulling*, set in the Noughties and focused on three single women in their thirties; and then her mega-hit *Catastrophe* (2015 to 2019), about relationships and motherhood in your forties. Each astutely reflected a particular chapter in Horgan's own life. Meanwhile, she has pulled strings from behind the scenes in a host of other hugely successful shows, including *Motherland*, *Divorce*, *Amandaland* and this year's *Vladimir*.

In *Youth*, Horgan's hallmark dialogue – funny, caustic, quietly devastating – features throughout, and feels all the more powerful when delivered in her own voice. In the face of juggling single motherhood and caring for ageing parents post-divorce, her protagonist recognises that if she doesn't go for what she wants now, when will she? Horgan herself is very candid about the end of her own marriage, and the new-found confidence and clarity it subsequently brought her – a second youth, so to speak.

'Sometimes you realise you've discovered something about yourself within the writing,' she says. 'The idea with this was to be very honest about how vulnerable, but also selfish, it can make you feel to be in your fifties. The more specific I could be about that feeling, the more universal I knew it would feel to audiences.'

Her co-star and on-screen paramour Rupert Friend embodies the male experience of 'youth' in middle age – playing a sweet but hopeless perennial man-child with a habit of dating younger women and taking ill-advised scooters through London. For Friend, what marks out Horgan as a great writer is that she is never judgemental about her characters. 'She hasn't written a cad who is sleeping with lots of women and cheating on them, because we've seen that a million times before,' he tells me. 'I think she is one of the few people working who manages to juggle really funny writing with relatable and profound themes.'

That is the appeal of Horgan's prolific output: whether she's making observations about dating, parenting, divorcing or ageing, she does so with a deft blend of humour and tragedy that imbues even the mundane with a sense of novelty. No wonder she is one of Hollywood's most in-demand talents: *Youth* marks the beginning of a two-year first-look deal with HBO, which means it has the first opportunity to buy her ideas within that time period. Horgan has described the partnership as a 'brilliant homecoming', as she had previously worked with the network on *Divorce* in 2016.

'When I started out, I worried that it was just me who might find my ideas funny or relatable. But now, I trust the process of my brain,' she says. 'I am also always watching people. I keep a file of things I find funny and weave them into my shows. It's kind of creepy, actually.'

I tell her that I spied her tapping furiously on her laptop while the rest of the cast sat back and enjoyed the Mallorcan sunshine. 'What else would I be doing – looking at my phone?' she jokes – then frowns for a moment. 'Oh God, maybe I'm missing out on the on-set gossip...'

It doesn't seem likely that Horgan will leave that keyboard for idle chatter any time soon. 'It's been years since I've sat around waiting for anyone,' she admits. 'I propel everything myself, and that's exciting. Bringing something from the page to reality never stops being thrilling.'

'Youth' will be on HBO Max in September. □

EXHIBITIONS

TOP COLLAR

Britain's finest rainy-day export marks a milestone





BURBERRY A/W 26

BURBERRY A/W 26

Left: Audrey Hepburn and George Peppard in 'Breakfast at Tiffany's'. Below: Meryl Streep in 'Kramer vs Kramer'. Below left: Sophia Loren

To celebrate 170 years of heritage, Burberry has partnered with the V&A to stage a new display showcasing the brand's signature trench-coat in all its Great British glory. Trace the metamorphosis of this iconic piece of outerwear from its practical origins to contemporary catwalk designs, through rarely seen treasures from the archives. Mirror-embroidered and pink-metallic iterations help to paint a full and cohesive portrait of the famous waterproof – now an integral part of Britain's sartorial identity.

HANNAH BANKS-WALKER

'The Burberry Trench: Crafting an Icon' is at V&A South Kensington (vam.ac.uk) from 21 September to 3 January 2027.

THEATRE

DOUBLE TROUBLE



Gillian Anderson and Billy Crudup in 'Who's Afraid of Virginia Woolf?'

In what will be a firecracker new production of the 1962 original, Gillian Anderson and *The Morning Show*'s Billy Crudup take on Martha and George in the Edward Albee play *Who's Afraid of Virginia Woolf?* Marianne Elliott, the director behind *The Curious Incident of the Dog in the Night-Time* and *War Horse*, oversees this version, in which we watch each half of the tricky academic couple grow disenchanted with the other. When Martha invites a young duo over, what ensues is a night that's as drunken as it is disruptive to the hosts' marriage.

From 21 September to 19 December at @sohoplace (whosafraidofvirginiawoolfplay.co.uk).

'DOUBLE TROUBLE' BY CHARLOTTE BROOK. PHOTOGRAPHS: GETTY IMAGES, IMAXTREE, ALAMY, HBO/COLIN HUTTON



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thewalpole.co.uk

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

BAZAAR
living

EDITED BY
FRANCES HEDGES

Memory lane

A house in Dorset and its wild cottage garden evoke fond reminiscences for the designer Ben Pentreath and his horticulturist husband Charlie McCormick. Plus: chic tartan homeware; Jancis Robinson's new rules of wine; and Ruby Bhogal on the transportive power of baking

The garden at the Old Parsonage in Littlebredy, Dorset

PHOTOGRAPH: BEN PENTREATH & CHARLIE MCCORMICK



The drawing-room, with Enid on the sofa (from the antique dealer Max Rollitt) and a Regency bergère chair





Clockwise from left: Ben Pentreath and Charlie McCormick with their dogs Enid, Mabel and Sybil, photographed at their new home in Orkney. A detail of one of the guest rooms, featuring Morris & Co's 'Marigold' paper and framed herbariums bought at Portobello Road Market. Home-grown tulips in the Flower Room

In search of lost time

Ben Pentreath and Charlie McCormick have enshrined their shared memories of a beloved former home – the Old Parsonage in Dorset – within the pages of a new book

BY FRANCES HEDGES PHOTOGRAPHS BY BEN PENTREATH AND CHARLIE McCORMICK PORTRAITS BY ELENA HEATHERWICK

'HEART OVER HEAD': THIS IS HOW THE ARCHITECTURAL AND interior designer Ben Pentreath describes his decision to rent a dilapidated Georgian property in the Dorset village of Littlebredy in 2009. He took the keys knowing there would be some hefty renovation work in store – but he could not have predicted the significance the Old Parsonage would hold for him, as a space for creative expression and the first home he was to share with his now-husband, the landscape designer Charlie McCormick.

For Pentreath and McCormick, who relocated to Orkney in late 2024, their extended Dorset sojourn represented a unique chapter of their lives that they wanted to commemorate together. So, in a new book, the pair chart their experience of metamorphosing a tired old house and unpromising garden into their own special paradise. 'When our lease was coming to an end, we started taking hundreds of photographs as a record of our time there,' explains Pentreath. 'There's something rather nice about having physical souvenirs in today's digital world.' In the resulting volume, those images sit alongside detailed recollections of how the Old Parsonage evolved under their stewardship.



The story they tell in the book is not of an overnight transformation, but of a house whose virtues took time to reveal themselves. When Pentreath first visited it, then single and renting a smaller place down the road, the building was in a dreadful state: 'covered in black mould, falling to bits and completely unloved', as he recalls. But the location was unparalleled. 'It sits in one of the most beautiful valleys in Dorset, in a bowl of chalk hills – approaching it feels like entering a lost world.' In contrast with a place like the Cotswolds, with its proliferation of barn conversions and hotel openings, Littlebredy had 'an unreal quality, like nothing had changed for decades and decades'.

Against this sleepy backdrop, Pentreath was never going to take a hammer to the property, instead experimenting with what felt right – a process that occurred in tandem with his own professional development. 'At the time of taking on the house, I wasn't doing many interiors – I was mostly working on architectural and urban-planning projects,' he says. 'Decoration, for me, was something that grew quite intuitively, and having this house to play around with helped me formulate my ideas.' He filled it with furniture found at auction, in junk shops and on eBay, which 'gave it a loved quality quite





quickly', and tried out wall colours until he was satisfied with the ambience: 'I went through a crazy phase when the dining-room was bright purple – that looked horrible in the daytime!' More successful was the olive-brown he used in the guest bedroom (4-050 from Papers & Paints), echoing the copper beech-tree outside the window. Other triumphs included the installation of a Gothic-style trompe-l'oeil wallpaper in the hallway that gave the original entrance a suitably ecclesiastical feel.

Despite the changes, McCormick, who moved into the house in 2016, was not instantly won over by its quirky charms. 'I didn't love being there, especially on my own,' he says now. 'Then I started gardening, and I began to fall in love with it...' The New Zealand-born horticulturist brought his signature approach of 'painting with plants' to the outdoor space, which he filled with colour and life. 'I get itchy feet quickly, so once I have an idea, I'll start digging,' he says. He grew 'a romantic cottage garden' that would flourish in every season – especially in autumn, when it 'overflowed with chrysanthemums and dahlias in the flowerbeds, and pumpkins in the vegetable plot'.

> 'It's a romantic cottage garden, overflowing with chrysanthemums and dahlias'

Growing for horticultural shows is one of McCormick's passions, and he took over an area of the house for this purpose that became known as 'Charlie's Flower Room' – or, jokes Pentreath, 'more realistically, the McCormick Museum'. 'I don't know if I'm a collector or a hoarder,' says McCormick, acknowledging that the room became home not only to his plant specimens, but also to his collections of photographs, flags, vases, stuffed animals, coronation memorabilia and more. 'It was just a very happy space.'

That could really be the description of the entire property, which comes across in the book as a beloved home rather than an immaculately curated gallery. The couple's three dogs – the corgis Enid and Sybil, and the labrador Mabel – make frequent cameos stretched across chintzy sofas, their likenesses also present in various canine knick-knacks; shelves are filled with a delightful miscellany of antique porcelain and mismatched candlesticks; and artworks run the gamut from botanical prints to vintage posters. Of particular note is the 1920s wedding photograph that hangs against the bright yellow paint in the kitchen, a gift from their friend, the interior designer Lulu Lytle (who introduced them), on the occasion of their marriage.

Along with the design and horticultural details, the book contains recipes, mostly provided by McCormick, a self-described devotee of 'old-fashioned home baking' – hence the scones and gingerbread loaves. 'I come from a family of bakers and we'd always have something in the tins to feed visitors,' he says. At the Parsonage, cooking became essential to the couple's life, from hosting long Sunday lunches to returning for a slice of cake after a morning spent hunting for antiques at Bridport's market.

Relinquishing this cosy routine wasn't easy. 'It somehow hadn't occurred to us our lease would come to an end,' Pentreath says of the moment they learnt the estate on which the property stood was up for sale. 'We'd both put down some pretty strong roots and had a lot of memories there. I remember we felt quite emotional on our last walk around the garden together.'

Today, though, their new chapter is well underway in Orkney; the house they have bought has a 10-acre garden (so McCormick can work his magic) and seven bedrooms in which to host friends they can persuade to make the pilgrimage. 'We didn't plan to live on a tiny island in the middle of nowhere – but it's actually turning out to be pretty perfect,' says Pentreath. Guided by their vision, how could it become anything else?

'A Year at the Parsonage' by Ben Pentreath and Charlie McCormick (£30, Quadrille) is out on 8 October. □



Clockwise from above: the couple in Orkney. A snapshot of McCormick's collection of memorabilia in the Flower Room. The dahlia border in autumn. Opposite: the kitchen, home to an 18th-century chair bought at auction, above which is a 1920s wedding photograph given to the couple by their friend Lulu Lytle


NORTH ROTHESAY.
TOWNSHIP OF
BURNHILL
RUSTIC FETE
ON THE VILLAGE GREEN.
A DONKEY RACE,
For a Handsome New Bridle and a Splendid Whip.
GRINNING MATCH.
OF, WHICH IS THE UGLIEST PRIZE?!
BISCUIT BOLTING.
DIPPING FOR EELS.
CLIMBING A GREASY POLE,









DESIGNER SPOTLIGHT

WORLD OF HER OWN

A lifetime of travel shapes Henri Fitzwilliam-Lay's vision – and her joyful new ceramics collection

BY DINA NAGAPETYANTS

HENRI FITZWILLIAM-LAY'S UNIVERSE is anything but contained. For her globe-trotting, art deco-inspired bedroom suite at this year's WOW!House in the Design Centre Chelsea Harbour, created with the Parisian fabric brand Misia for Casamance, the designer's disparate influences spanned entire continents. 'I wanted it to feel like you didn't know if this person was French, African or Japanese,' she says of the enveloping space, where rich textiles were juxtaposed with geometric artworks, an intricate carved wooden headboard and a ceiling featuring glowing concrete trays inlaid with verdigris panels. 'It could also be a place in the future – or a set for a *Blade Runner* movie!'

Fitzwilliam-Lay is no stranger to creating immersive worlds. Born in Malta to New Zealander parents, she grew up 'travelling all over', then worked as an art director for Bergdorf Goodman in New York and as a fashion stylist for US *Elle*, before moving to the UK at the turn of the millennium. Here, propelled by recommendations from friends and acquaintances, her interior-design business quickly took off. 'It's still very much word of mouth, like a good hairdresser,' she says. Her signature look – defined by a fearless use of colour and pattern and her discerning eye for vintage pieces – defies neat categorisation, although her passion for mid-century design is a throughline across projects ranging from sprawling country estates to bijou city apartments. 'I love period interiors and that "English" aesthetic, but I would feel like an impostor trying to do that,' she says. Taking a more varied approach gives her clients 'a lot of freedom because their own things are rarely from just one era'.

Her latest collaboration is with Malta's oldest working pottery studio and is something of a homecoming: 'I grew up with Villa Bologna pieces – it's very nostalgic.' The resulting plates, platters and lamp bases are adorned with playful tassel motifs ('Passementerie gets me hot under the collar,' she jokes) in shades of sunflower and rose, conjuring warm memories of time spent in Malta and the French Mediterranean. Making the collection also gave her the opportunity to indulge in a little wish fulfilment. 'I would like nothing more than to make and paint pots all day. But that's not to be in this lifetime,' she says, smiling. 'I'm living a bit of a fantasy, and it's great.'

Henri Fitzwilliam-Lay's collaboration with Villa Bologna Pottery launches on 22 September (henrifitzwilliamlay.com; villabolognapottery.com).

From top left: the WOW!House suite. The designer. The hallway in a French home; the garden salon in an English countryside property, both by Henri Fitzwilliam-Lay



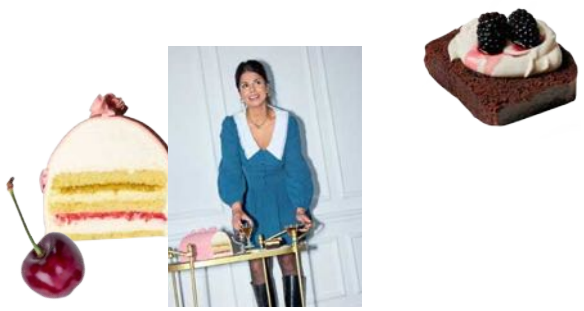




FOOD & DRINK

SENTIMENTAL JOURNEY

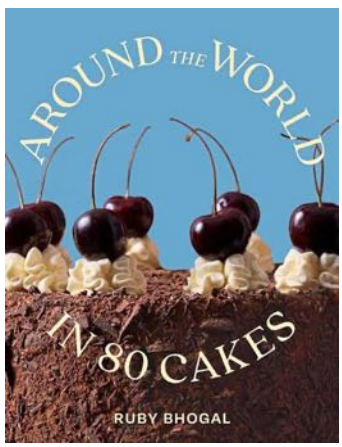
How a period of uncertainty served up a recipe for reinvention for the accidental baker *Ruby Bhogal*



I have a year-long stint of unemployment just before my thirties to thank for my love of baking. With nothing to do and no daily purpose, I started to bake away my days. Had I done it before? No. Did I want this to be my career? Also no: I have a master's degree in architecture and had expected that to be my life's purpose. But seeing the joy that freshly baked goods gave not only to those around me, but also to myself, was revelatory. Soon, the buttery scent wafting through my parents' hallways, remnants of flour lurking on countertops, pages torn out of food magazines and Post-it notes decorating cupboard doors became my new normal.

The power of food and how it connects us to people – those around us and those strangers across the world we are yet to meet – is nothing short of magic. I've made instant friends in the queue at a bakery as we awaited our carefully chosen delights. Learning about different cultures and being able to explore new continents and the privilege of food from the confines of my kitchen has given me a fresh zest for life. Hence the idea for *Around the World*, my new book, which celebrates baking as a pursuit that brings people together and transports us to another country. Over the past few years, I've 'travelled' to Fiji for honey cake, Australia for Lamingtons, Morocco for meskouta (a delicious orange sponge often served with mint tea) and Europe for Basque cheesecake. I've found community and purpose in cake – long may that continue.

'Around the World in 80 Cakes' by Ruby Bhogal (£26, Pavilion Books) is out on 10 September.







CULT SHOP

OBJECTS OF DESIRE

A treasure-trove of homeware awaits at this Sloane Street pop-up

Step inside Roksanda Ilinčić's concept store in Chelsea to discover a space where fashion and collectable design come together. Home to sculptural works by the artist Gabriele Beveridge and architecturally inspired furniture by Béton Brut, it is – in Ilinčić's words – an embodiment of 'creativity, craftsmanship and the belief that design, in all its forms, has the power to enrich everyday life'. *171–172 Sloane Street, London SW1 (roksanda.com).*

From top: the Roksanda showroom



'OBJECTS OF DESIRE' BY FRANCES HEDGES. PHOTOGRAPHS: HENRI FITZWILLAM-LAY LTD/INGRID RASMUSSEN, MATT RUSSELL, COURTESY OF ROKSANDA, GETTY IMAGES

FOOD & DRINK

LOCAL HEROES

From humble pie to high dining, London raises the bar

BY DANIELLA PARETE CLARKE





Left: the Hero. Below: a bowl of fish stew at the Hart

AS AUTUMN DRAWS IN AND OUR THOUGHTS TURN FROM alfresco rosé to Malbec by the fire, where better to celebrate the changing seasons than in the pub? Happily, London is home to a host of cosy venues serving fine wines and top-tier cuisine.

The gastropub renaissance began in earnest with the opening of the Devonshire (devonshiresoho.co.uk), whose bar has attracted post-work drinkers with what is considered the best Guinness in London. Upstairs, in the dining-room, the chef Ashley Palmer-Watts presents refined versions of classics – prawn cocktail, skirt steak – as part of a reasonably priced menu. Within stumbling distance is the Shaston Arms (theshastonarms.co.uk), a cornerstone of Soho, whose new look heralded a culinary revamp. Here, European dishes sit alongside updated English fare, including a chocolate and brown butter pudding with the inspired addition of sourdough crisps.

Slowly conquering the capital is the Public House Group, the name behind a collection of pubs whose menus match their artisanal interiors. The Hart (thehartw1.com) in Marylebone opens its light-filled rooms for lunch, dinner and everything in between, from pork pies to hearty mains, with an extensive wine list to boot. The team has also brought its pared-back design style to the Hero (theherow9.com), a Maida Vale stalwart, while preserving its old-school charm. Drop in for a drink, then stay for the chicken and tarragon pie or the T-bone with marrow.





Above: the Shaston Arms. Right: the Devonshire

Notting Hill's the Latimer (thelatimer.co.uk) is yet another west-London local with a flair for gastronomy: its highlights include the cider-braised pork belly, roast hake with chips and a nostalgic rhubarb and custard pudding. The cocktails are equally compelling, particularly the Westway, a house creation comprising tequila, blood orange, lime and agave – just the thing for cooler, darker evenings.

INTERIORS

AND SO TO BED...

Sweet dreams are made of perfectly paired prints

For the ultimate sleep sanctuary, try matching your nightwear to your bed linen. French Bedroom's charming collaboration with Their Nibs features chintzy roses and timeless toile (frenchbedroom.co.uk), while Forivor's pyjama sets, blankets and duvet covers bring a fairy-tale charm to any nursery (forivor.com).

From far left: nightdress, £50, Their Nibs x French Bedroom. Children's duvet set, £155, Forivor. Eye mask, £20, Their Nibs x French Bedroom. Children's pyjama set, £38, Forivor



FOOD & DRINK

THE NEW RULES OF WINE

Five things to know, according to the effervescent *Jancis Robinson*



EXPAND YOUR HORIZONS

If a wine comes from somewhere you're not familiar with, it probably means whoever chose to offer it really believes in it. It's not just Bordeaux and Burgundy nowadays; more than 100 regions are now producing bottles worthy of your attention.

BE SURE NOT TO DRINK RED WINE TOO WARM

If a wine is the temperature of a busy bar or restaurant, it's no sin to ask the server to put the bottle in the fridge or an ice bucket – or even to add a pristine ice cube to a glass of any red that's not seriously smart.



GET TO KNOW YOUR LOCAL INDEPENDENT WINE SHOP

They tend to be staffed by people who love an excuse to talk about wine. Tell them what you've liked in the past and how much you have to spend, and they'll guide you to something a little more interesting.



BUST THE MYTH THAT A HEAVIER BOTTLE MEANS BETTER WINE

Lowering wine's carbon footprint starts with the bottle. There are now some really attractive and robust lightweight options, so support those who use them and avoid show-off heavyweights.



FILL GLASSES LESS THAN HALF FULL

This means you can (discreetly) swirl the wine around to release the all-important aroma that constitutes a good portion of what you've paid for – and contains neither alcohol nor calories – without spilling any.

'The World Atlas of Wine' by Hugh Johnson, Jancis Robinson and Julia Harding (£60, Mitchell Beazley) is out on 24 September.



TREND

CHECK, PLEASE!

An enduring fashion favourite comes home

'TARTAN IS LIKE A FINGERPRINT – EVERY ONE IS UNIQUE,' THE legendary Scottish actor Brian Cox once said. That is certainly true of this season's variants on the beloved design, as seen both on the catwalk – in Matthieu Blazy's chic tailoring at Chanel; in daring miniskirts at Louis Vuitton – and also at home, whether lining our walls or adorning our sofas. Ralph Lauren's love affair with Scotland has long manifested itself in his clothing and homeware, while Vivienne Westwood championed tartan as a historic symbol of both punk rebellion and regal elegance (it was banned by the British government in 1746 after the defeat of the Jacobites, then revived in the 1800s when it came back into royal favour). Strathberry is the latest fashion brand to take the motif inside, revisiting its Scottish origins with a capsule collection in a muted Highlands-inspired palette.

For the Glaswegian textiles expert Lynne Coleman, who owns the world's largest personal archive of tartan swatches, the pattern's allure lies in its infinite variety. 'With clan tartans, whenever two people got married, their individual designs would get combined to create a new style, so it's forever evolving and growing,' she says. 'That's why it's so versatile – it isn't owned by a brand, but rather by the way people use it.' How will you choose to style yours? FRANCES HEDGES □

Clockwise from top left: cushion, £320, Hollie Ward at Abask. Blanket, £645; runner, £65, both Strathberry. Throw, from £153, Soho Home. Napkins, £65 for four, Strathberry. Mug, £35, Edmund Davies at Toast

'AND SO TO BED' BY FRANCES HEDGES. PHOTOGRAPHS: IMAXTREE. ILLUSTRATIONS BY LILY PICHON FLANNERY

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LYDIA SLATER EDITOR-IN-CHIEF



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PHOTOGRAPHS: ROBIN GALLEGUE, GETTY IMAGES



Plate, £100, Dior



Wine glasses, £205 for four, L'Objet at Net-a-Porter



Salad servers, £195 for two, Completedworks



Cake stand, £1,670, Christofle

Candles, £30 for six, Trudon



£1,479, John Lewis & Partners



Glasses, £175 for two, Alexander Kirkeby

Cushion, £230, the House of Lyria at Mytheresa



Wall sconce, £6,500 for two, Rose Uniacke

INTERIORS

HIGH DRAMA

Theatrical designs with a touch of Victorian grandeur

COMPILED BY GRACE CLARKE



Dining table, £3,500, Days & Years

£245, House of Hackney



£2,895, Soho Home



Espresso cup and saucer, £660 for two sets, Ginori 1735



Chest of drawers, from a selection, Armani Casa



Decanter, £116, Nude at Selfridges



Toast rack, about £600, Sophie Lou Jacobsen



Candlesticks, £280 for two, Fourth Street


BALEN


CIAGA





Chiffon cape; tulle jersey bodysuit; velvet skirt; Lycra tights (just seen), all from a selection, VALENTINO

Harper's BAZAAR

OCTOBER 2026

This month, Céline Dion leads our celebration of modern-day icons, alongside Charlotte Rampling, Cara Delevingne and more. Plus, Maria Grazia Chiuri tells us about her emotional return to Fendi; Min Jin Lee reveals the love and devotion at the heart of her latest novel; we recall the genius of Richard Avedon; and in fashion, fluid silks and chiffon conjure autumnal drama on the shores of a mountain lake

Photograph by *AGATA POSPIESZYNSKA*

PEAK SEASON

Amid the rugged mountains of Snowdonia, we unveil the defining looks of autumn/winter, a mesmerising mix of silvery hues, shimmering textures and diaphanous fabrics



Photographs by
AGATA POSPIESZYNSKA
Styled by
CHARLIE HARRINGTON



Embellished dress, £9,200, STELLA McCARTNEY. Leather flats, £340, DEAR FRANCES



Knitted jumper, £2,400; satin skirt, £2,950, both RALPH LAUREN COLLECTION. Leather gloves, £415, PAULA ROWAN. Leather flats, £340, DEAR FRANCES



Cashmere jacket;
lamb-skin dress, both
from a selection, HERMÈS

AGATA POSPIESZYNSKA



AGATA POSPIESZYNSKA



Wool jumper, £1,910; poplin shirt, £1,460; organdie skirt, £1,010; matching trousers, £1,010; taffeta trousers (worn underneath), £1,100; cotton socks, £860; calf-skin kitten heels, £1,130, all PRADA



Pleated dress, £7,750,
LOUIS VUITTON



Silk dress, £7,590; brass and gold necklace, £980, both CHLOÉ

AGATA POSPIESZYNSKA





Silk chiffon dress; leather boots, both from a selection, ALBERTA FERRETTI

AGATA POSPIESZYNSKA

Wool top, £650;
matching trousers,
£650; choker necklace,
£975, all SPORTMAX.
Leather flats, £575,
JIMMY CHOO





Wool coat, from
a selection, DIOR

AGATA POSPIESZYNSKA



AGATA POSPIESZYNSKA



Wool dress, £980,
EMPORIO ARMANI



Silk dress, from a selection; brass earrings, £1,705; leather gloves, £4,715, all GIVENCHY BY SARAH BURTON

AGATA POSPIESZYNSKA



Velvet dress,
£9,500; leather heels,
from a selection,
both TORY BURCH



Wool crepe top; lace skirt, both from a selection; lamb-skin slingbacks, £1,090, all CHANEL



Silk dress, £6,800; leather collar, £630, both FENDI

AGATA POSPIESZYNSKA



Wool jacket, £2,490; matching skirt, £1,190; metal necklace, from a selection, all McQUEEN



Jacquard dress, from a selection, ERDEM. Leather brogues, £770, CHURCH'S

AGATA POSPIESZYNSKA



AGATA POSPIESZYNSKA



Wool coat, £3,150; sequin top; matching skirt, both from a selection, all CELINE. Leather brogues, £770, CHURCH'S. Hair by Declan Sheils at Premier Hair & Make-up, using Hair by Sam McKnight. Make-up by Lucy Burt. Stylist's assistant: Lauryn Doherty. Model: Celeste Fitzpatrick at the Squad Management. Location production: Locations Wales

AS CÉLINE DION RETURNS TO THE STAGE FOLLOWING A DEVASTATING HEALTH CRISIS THAT NEARLY DERAILED HER CAREER, THE POP ICON IS READY TO SHOW THE WORLD THAT HER HEART DOES GO ON

BY JAZMINE HUGHES
PHOTOGRAPHS BY ROBIN GALIEGUE
STYLED BY MALINA JOSEPH GILCHRIST

Somewhere in the bowels of Palms Casino Resort, just off the Las Vegas Strip, is a recording studio that has seen countless victories. Michael Jackson laid down tracks for the reissue of his seminal *Thriller* album here; Lady Gaga recorded *Harlequin*, the first compelling concept album tied to a Hollywood film in years. One evening in June, though, something even more extraordinary is happening: Céline Dion is doing Pilates. She stands with her leg up on a ballet barre, wearing a nude leotard with a lace-trimmed high neck. The singer is lithe and poised, her hair in a perfect bun, mascara coating her lashes. With ease, she slides her leg along the barre, stretching into a wide split.

This victory is hard-won: in 2022, Dion was diagnosed with stiff-person syndrome (SPS), an extremely rare autoimmune neurological disorder that can cause muscle stiffness tantamount to paralysis. At times, she was in such debilitating pain that she could barely walk. Some days, she'd have to take a high dose of Valium simply to function. 'It is a progressive condition. I don't like to say "disease". Disease makes you go like this,' she says, scrunching her nose and quoting *Home Alone*: 'Kevin, you're such a disease.' Though she has the bearing of royalty, Dion has the personality of a Muppet, never leaving much time between cracking a joke or Tetris-ing her body into another position. (Because SPS can freeze her muscles into place, she likes to keep moving.)

In some ways, SPS was a cruel twist of fate. That Dion, the youngest of 14 children from a deprived family (one bath a week!) in a small-town suburb of Montreal, would become one of the bestselling singers of all time, an icon to the gays/all of Canada (but Quebec especially)/lovers of heartbreak/West Indians/movie-soundtrack aficionados, inspiring a fervour strong enough to make gods jealous, felt like a one-in-a-million chance. That SPS is believed to affect only one or two people per million proves that luck goes both ways.

The room is tricked out with weights, a treadmill and a Reformer machine in addition to the ballet barre. I am encouraged to



All prices throughout from a selection, except where stated. Céline Dion wears silk cape; matching dress, £1,186, both GIVENCHY BY SARAH BURTON. Pink gold, emerald and diamond earrings, BULGARI HIGH JEWELLERY



Shearling coat, SAINT LAURENT BY ANTHONY VACCARELLO. Pink gold, tanzanite, diamond and lapis lazuli necklace, BULGARI HIGH JEWELLERY



Silk dress, BALENCIAGA. Pink gold, rubellite, diamond, tourmaline, and amethyst necklace, BULGARI HIGH JEWELLERY. Satin heels, £650, JIMMY CHOO

ROBIN GALIEGUE



Embroidered dress, GUCCI.
White gold, diamond
and emerald earrings,
BULGARI HIGH JEWELLERY

ROBIN GALIEGUE



Knit top, CHANEL.
Yellow and white gold, emerald and diamond earrings, BULGARI HIGH JEWELLERY

‘IT’S BEEN SO LONG, I WOULD LIKE TO OFFER MY FANS SOMETHING TO SHOW HOW I’VE MISSED THEM’

take a seat next to the piano. Her trainer Naomi tells Dion she’s getting more flexible, which makes her panic slightly: ‘Too flexible?’ (Thankfully, no.) Dion has performed only once in the past six years – at the 2025 Paris Olympics – and has been itching to return to the stage.

It’s not just that performing has been her life since she was 12. Having to disappoint her fans – cancelling shows at the last minute with no firm explanation before suspending an entire tour in 2023 – made her feel insane, unreliable and rudderless. What’s worse is that she felt like she’d lied to her fans. She had experienced symptoms for 17 years before receiving a formal diagnosis in 2022; before then, she’d cancel a show citing a sinus infection or cough when, in reality, the kinds of health challenges she was confronting were far more profound. In the 2024 documentary *I Am: Celine Dion*, viewers saw what she had been living with: the pain punching holes in her voice; the handfuls of benzos she needed to take to get through the day; an SPS episode that left her stricken and crying, unable to move or communicate.

Dion talks about performing as if it is her earthly duty, a covenant between herself and her divine talent. That she has regained control of her body and its ability – and was able to announce, as she did earlier this year, a five-week residency in Paris, beginning in mid-September – is akin to a miracle.

After Pilates wraps up, Dion sits with me, covered in a thin monogrammed jumper and dusty-rose tracksuit bottoms. A humidifier near her is set to precisely 23 degrees Celsius. John, her co-manager, shows her a photo of her sons at the Stanley Cup Finals. (Does she like ice hockey? ‘No, I love my kids. That’s different.’)

Now that Dion can finally perform again, it is as if her life, a lost item, has been returned to her. She announced the news in an Instagram post in March, calling it a 58th-birthday present to herself: ‘This year, I’m getting the best birthday gift of my life. I’m getting the chance to see you, to perform for you.’ She said she was feeling strong, excited and a little nervous, but ready to come back. Tickets sold so quickly that she has already started selling dates for a three-week residency in May 2027. ‘It’s been so long, I would like to offer them something to show how I’ve missed them,’ she says.

Annie Horth, her head of wardrobe and creative adviser, promises something ‘grandiose’, a show that will use broad architectural strokes to reveal the diva’s many dimensions. ‘She goes from intimate and romantic to a vocal powerhouse, so we are creating something where she navigates that,’ Horth says.

Dion’s as-yet-undiagnosed symptoms began to flare up in 2020, coinciding with the onset of the pandemic. She continued isolating for three more years, in part because she didn’t want fans to see her and assume that she was having a full, happy life but still cancelling on them. During this time, she fell in love with nature. ‘I love trees so much, and I had this vision of myself trying to disappear through the leaves,’ she says. But it was autumn, and the leaves fell, so everyone could see her, their baskets in hand. She couldn’t produce the apples they’d always come to her for. ‘I was trying to tell them, “I’m sorry, I don’t have any apples to give you anymore.”’ Then she heard a voice: ‘But we did not come for the apples; we came for the tree.’ To Dion, this is a true revelation. But this is who she has always been: earnest and strange in a way that allows people to access their emotions. She is so deeply herself that it’s contagious.

Dion has been maligned for making corny ‘no-brow’ music since she was an adolescent. From the late Nineties to the Noughties, her name became shorthand for schlock and too-muchness. But there’s something about her – besides the voice – that perseveres, keeps her part of the cultural conversation. What some see as kitsch, others see as an earnestness so powerful that it can withstand the shifting waves of cool. Being born a poor, French-speaking Québécoise made her an outsider in her own country. And yet she has managed to unite people through her love of love. For years, Dion’s music has been a place for catharsis, for releasing emotion without caring about how it makes you look.

As a child in Quebec, Dion dreamt of being a gymnast after seeing Nadia Comăneci earn perfect scores at the 1976 Olympics. ‘She was the idol of every girl my age,’ she exclaims, eyes wide, still as awed as the day it happened. ‘They didn’t even have space on their freaking board because she had a 10 and they didn’t know how to write one!’ Other talents presented themselves, but then she became too tall, so she woke herself up from that dream. But she made three goals for herself, the first of which she jumps out of her chair to illustrate: ‘I wanted to sit straight, and I could not. I basically sat like this.’ She hunches her back briefly, then ambles back into the chair, settling with her legs crossed. The others were to have the ability to touch her toes and to do the splits. Now she can do all three.

Dion’s entire body is pliable, especially her face, which is an instrument she uses nearly as deftly as her voice. Depending on the emotion, her upper lip will recede back to her nose or jut out like she’s trying to touch someone with it. Her eyebrows are always on the move. To say that she is prone to breaking out into song is to say something like ‘Las Vegas can be warm’ – a dramatic understatement. Dion sings as punctuation, intensifier, transition, evidence of joy; over two hours, she sings everything from ‘That’s Not My Name,’ the electro-pop handclapper by the Ting Tings, to ‘Here Comes the Bride’, because someone comes into the room carrying white flowers, to Cyndi Lauper’s ‘True Colors’, because honesty is a virtue, to ‘Ce n’était qu’un rêve’, her first single, which she wrote with her mother and brother. It’s why, in addition to being known as one of the finest singers of her generation, she has made her mark as a meme queen, her off-the-cuff



Jacquard dress, GUCCI.
Pink gold, tourmaline,
diamond and citrine
earrings, BULGARI
HIGH JEWELLERY

ROBIN GALIEGUE



ROBIN GALIEGUE



Embroidered dress, GUCCI. Sunglasses, EMMANUELLE KHANH X TRACEE ELLIS ROSS. White gold, diamond and emerald earrings, BULGARI HIGH JEWELLERY. Crystal heels, SANTONI



Chiffon cape; tulle bodysuit; velvet skirt, all VALENTINO. Leather heels (just seen), VALENTINO GARAVANI. Pink gold, emerald and diamond necklace, BULGARI HIGH JEWELLERY



Silk cape, GIVENCHY
BY SARAH BURTON.
Pink gold, emerald
and diamond earrings,
BULGARI HIGH JEWELLERY

ROBIN GALIEGUE



Lace jacket, £6,550; matching skirt, £7,900; matching briefs, £775; jersey top; tights; satin and leather heels, £2,000, all SAINT LAURENT BY ANTHONY VACCARELLO. Pink gold, diamond and rubellite necklace, BULGARI HIGH JEWELLERY. Hair by Shay Ashual. Make-up by Lauren Parsons. Production: Casa Projects. With thanks to Caesars Palace Las Vegas

ROBIN GALIEGUE

‘I’M HONEST, AND IT’S NOT ALWAYS PRETTY. SOMETIMES IT’S HAPPY THINGS, SOMETIMES IT’S SAD, BUT IT’S CALLED LIFE’

moments endlessly clipped around the internet. While in the middle of telling me about her love for climbing trees – ‘I’m a monkey’ – she scampers four feet up the scaffolding on the wall, extending her arm out to me, like God did to Adam.

It was uncomfortable to put her interior life on display in the documentary, but then again, the reason she has had this unbelievable life in the first place is her fans. They deserved answers; in many ways, the only reason she got any – a diagnosis after almost two decades of symptoms – was that she had the status afforded to her by her fans. ‘They paid for tickets,’ she says. ‘They bought my records. They gave me that luxury. So the least I can do is tell them that I’m alive.’

After her diagnosis, Dion committed to intense rehabilitation: new meds, physical therapy, vocal therapy, immunotherapy. There are no FDA-approved treatments for the condition, so in 2024 her foundation donated $2 million (about £1.7 million) for research into autoimmune neurological disorders. In preparation for the Paris shows, Dion is doing 90-minute Pilates sessions three times a week; on two other days, she takes ballet classes with a local company. She describes this period as one of falling and getting back up repeatedly. She is proud of herself for achieving something that her body wasn’t ‘born to do’. And, best of all, she’s finished with hiding inside, and is re-emerging into public life. Now that she is better, she returns to work, even the annoying parts. But she recognises that her relationship with her fans goes both ways. ‘Well, girl,’ she says, talking to me but addressing herself, ‘if you don’t want to sign autographs and you don’t want to get yourself pretty and you don’t want to be disturbed because your pasta is going to get cold, you can always stay home. But look at what you have.’

Singing was one of the Dion family businesses. Operating her father’s piano bar in Charlemagne, Quebec, about 40 minutes from Montreal, was another. The entire family ran the place; her brothers played piano, her sisters sang and her mother cooked French fries, ‘peeling the potatoes in the buckets of cold water’, Dion says, pantomiming everyone’s routines. Occasionally, she would be allowed to sing one or two songs before her mother shooed her back home. Eventually, people started to call the bar to ask if the little girl would be singing that night. ‘Ten years old and I’m in a bar. I could’ve been arrested,’ she says. ‘But you know what? The police officers joined in and sang with us.’ She smiles. ‘There was not a lot of crime then.’

Her life changed when she met the music producer René Angélil, who became her manager starting from the age of 12. They began dating when Dion was about 19, and their lavish 1994 wedding at the Notre-Dame Basilica of Montreal, when Dion was 26 and Angélil was 52, was broadcast on television. Their 26-year age difference understandably ruffled feathers, but the pair stayed happily married until Angélil died of throat cancer in 2016.

Dion released her first single at 13, which made her a celebrity in Quebec, representing French-speaking Canada on a national stage. After winning Eurovision for Switzerland in 1988 when she was 20 (because the competition doesn’t have a citizenship requirement, countries can recruit non-citizens), she began recording music in English and released her first English-language album *Unison* in 1990, cementing her crossover appeal. However, she has always maintained her allegiance to the French language, and she speaks to her three children exclusively in French, letting them learn English and Spanish in school.

We all know what happened next: the number-one hits, the bestselling albums, the Grammys, the world tours. Dion became a colossus of pop music, an acknowledged diva up there with Aretha Franklin and Whitney Houston, inspiring the next generation of belters. The Australian singer-songwriter Sia recalls watching one of Dion’s concert films as a teenager, when Dion evoked the sound of every instrument on stage with her. ‘At one point, she mimicked the bass solo, and then she mimicked the flute solo, and then she mimicked the guitar solo, and she mimicked the drums,’ says Sia. ‘That was one of the moments that made me want to become a singer.’

Adele is similarly full of praise. ‘My love for ballads is definitely a direct pass down from her,’ she says. ‘She’s dramatic, and I love being a drama queen.’ One night during Adele’s Las Vegas residency, she spotted Dion in the audience and burst into tears, leaving the stage to embrace her. That Adele was even in the city is also Dion’s legacy: her 2003 to 2007 ‘A New Day...’ show redefined the idea of performing in Las Vegas. It was no longer the last resort for fading stars, but rather an opportunity for record-busting extravaganzas: ‘A New Day...’ is still the highest-grossing concert residency of all time.

If Dion’s life has been marked by extreme highs, there have also been profound lows. In 2016, she lost one of her brothers and her husband within two days of each other. In 2003, she still performed the night she found out her father had died. There was no better way for her to work out her feelings than to dive directly into them, held by the same people who had kept her afloat for decades.

She keeps insisting on finding personal strength on stage and through her fans, so I ask: what is it about you that makes them love you so much? She tuts while she thinks. ‘It’s got to be because I’m an open book,’ she says. As if on cue, the lights flicker. She has to be this way, she explains: if she kept everything to herself, she couldn’t be herself. She couldn’t live her life. ‘I’m honest, and it’s not always pretty,’ she says. ‘Sometimes it’s happy things, sometimes it’s sad, but it’s called life.’ No one knows this more than her. ‘Instead of questioning life, can you live life? So I’m living my life, girl. I’m living the life.’ □



Wool jacket, £3,180; matching trousers, £1,545, both SAINT LAURENT BY ANTHONY VACCARELLO. Gold and diamond necklace; rose gold ring, both from a selection, BULGARI

‘I don’t think questions are answered. I think we come to terms with things and then we move on. We’re all trying to find what makes us be able to live without too much suffering’

CHARLOTTE RAMPLING
ACTRESS

HAIR BY JOE BURWIN, USING ORIBE; MAKE-UP BY PATRICK GLATTHAAR, USING SHISEIDO. MANICURE BY PRESCILIA DEMONCEAUX

BE THE CHANGE

For this year's icons, reimagining a field, a discipline, an industry or a power structure isn't just about courage or creativity. It's a matter of conviction

Words by
KAITLYN GREENIDGE
Photographs by
CASPER KOFI
Styled by
ANASTASIA BARBIERI, MALINA JOSEPH GILCHRIST AND YASHUA SIMMONS

I rewatched *The Sound of Music* recently, I think because I wanted to experience something that looked nothing like our current reality. I wanted the saturated blue of a DeLuxe Color sky and the smooth, matte face of Julie Andrews and the assurance that vocal pyrotechnics can protect a family from fascism.

I'd forgotten about 'Something Good', the duet Maria sings with the Captain after they become engaged. Richard Rodgers wrote the song specifically for the film, and it serves as an acknowledgement of the real-life Maria's less-than-cheerful childhood with an abusive, mentally ill uncle before she became a novice, left the convent, lived through a Nazi occupation and raised a blended family to musical greatness. The song has the lyrics, 'Nothing comes from nothing/Nothing ever could/So, somewhere in my youth or childhood/I must have done something good.'

Perhaps it was the magic of the scene – Julie Andrews and Christopher Plummer captured in silhouette against a blueish summer evening, heads together, emoting the essence of a whisper even through pre-recorded playback and a dubbed-in voice for Plummer – that made my mind trip over the phrase 'Nothing comes from nothing'. *The Sound of Music* is, in part, about triumph over the emptiness of nihilism, about how to believe in something outside your own fears and doubts, as big as love or God. You cannot reach anywhere good without the foundation of some small step in that direction.

Another way to think about it is: you cannot create something that will endure without a practice of devotion. Devotion for the artist can be found in the ecstasies of religion or the purity of a brushstroke, the elegance in a mathematical equation or the balance in the reproductive life cycle of a New Mexico whiptail lizard.

Nothing comes from nothing, and nothing ever will, which is why the artists, actors, models and cultural icons featured in this portfolio all exhibit a fearless devotion to their work.

It can be found in the whirr of lines on a Julie Mehretu canvas or the celebrated gold-medal performance of Alysa Liu at the 2026 Winter Olympics or the lift of Charlotte Rampling's eyebrow. It can be found in the body of work of the musician and artist Kim Gordon, the model, actor and musician Cara Delevingne, the comedian Chris Fleming, the actor Anna Sawai and the model Gabbriette. All have taken the form they work in – whether it's music, fashion, sports, drama or art – and used that space as a meditation on what it might mean to reach for something human, something people understand as real.

'We're in the midst of this quagmire of enormous violence and destruction,' the painter Mehretu says. 'And in the mix of all that, how do we invent something else, and how do we feel like something's possible? If we're not comfortable with the discomfort of trying to find some other solutions, we're going to be stuck in this echo chamber of constant war.'

Our current culture can be dismissive of sincerity. I think some people blame the cancel-culture bogeyman of the previous decade, which in its most benign form is the fear of saying or doing the wrong thing. (Funny that the fear rarely inspires the self-awareness required to figure out why what you say or do may be harmful to another, but that is an essay for another day.) I think the fear of being wrong is part of it, but I think there is a bigger fear of not being marketable. The idea that human creativity must follow a market's dictate, and not the other way around, means there's no room for the non-billable hours of honing a craft or practising an instrument or trying and failing and trying again.

'There's a lot of struggle,' Gordon says of her practice. 'I think I just get tired of overthinking it and then just do something and see what happens. Sometimes you can't solve anything by thinking about it. You just have to try.'

When you perform these motions over and over again, you do so with the knowledge that you are pursuing an outcome that only you – the artist, the athlete, the performer, the dreamer – can see. You do it resigned to the heartbreaking possibility that you may never reach the thing you have imagined in your mind, that you may only get tantalisingly close, enough to leave a smudgy fingerprint, before you return to the everyday. If your soul hasn't experienced that sense of transportation, then how can you make or do something that moves others in the same way? 'I had to get to that point of being so extremely done to completely leave skating,' says Liu. 'And then, when I left is when I gained confidence.'

I have faith that our culture is swinging away from relentless nihilism and back to curiosity about the world. Carelessness can be glamorous, but it is very rarely interesting for very long. To move anything forward, you need a beating heart.



Feather jumper; matching hat, both from a selection, BOTTEGA VENETA

‘With everything that I do, I always learn something about myself or what I want to take on to the next thing. I just want to do something that’s going to scare me’

ANNA SAWAI
ACTRESS

HAIR BY EVANIE FRAUSTO, USING MATRIX. MAKE-UP BY HOMA SAFAR, USING MARC JACOBS BEAUTY. MANICURE BY MARISA CARMICHAEL, USING KIARA SKY NAILS. SET DESIGN: WHITNEY HELLESEN. CASTING: ANITA BITTON AT THE ESTABLISHMENT



Embroidered top; wool trousers; leather gloves, all from a selection, BALENCIAGA. Gold and diamond earrings, £6,900; rose gold and diamond watch, from a selection, both BULGARI

‘I’ve always wanted to do more than one thing. It’s like trying to juggle with three hands, but I’m getting better at it, I hope. I think creativity comes in many forms’

CARA DELEVINGNE
MODEL, ACTRESS & MUSICIAN

HAIR BY EVANIE FRAUSTO, USING MATRIX. MAKE-UP BY HOMA SAFAR, USING MARC JACOBS BEAUTY. MANICURE BY MARISA CARMICHAEL, USING KIARA SKY NAILS. SET DESIGN: WHITNEY HELLESEN. CASTING: ANITA BITTON AT THE ESTABLISHMENT



Shearling coat; viscose tights, both from a selection; jersey bodysuit, £4,450; silicone skirt, £1,275; leather heels, £2,365, all SAINT LAURENT BY ANTHONY VACCARELLO. Gold watch, from a selection, BULGARI

‘Babe, I am a performer, OK? Every runway is different. I’m not the same girl every time. I’m putting on a show’

GABBRIETTE
MODEL



‘Only put me on stage when I have something I have to do. I don’t want to take up time otherwise’

CHRIS FLEMING
COMEDIAN

Wool and cashmere coat, from a selection; cotton twill trousers, £1,100, both DIOR. Gold ring, £4,170, BULGARI. Leather lace-ups, from a selection, BOTTEGA VENETA

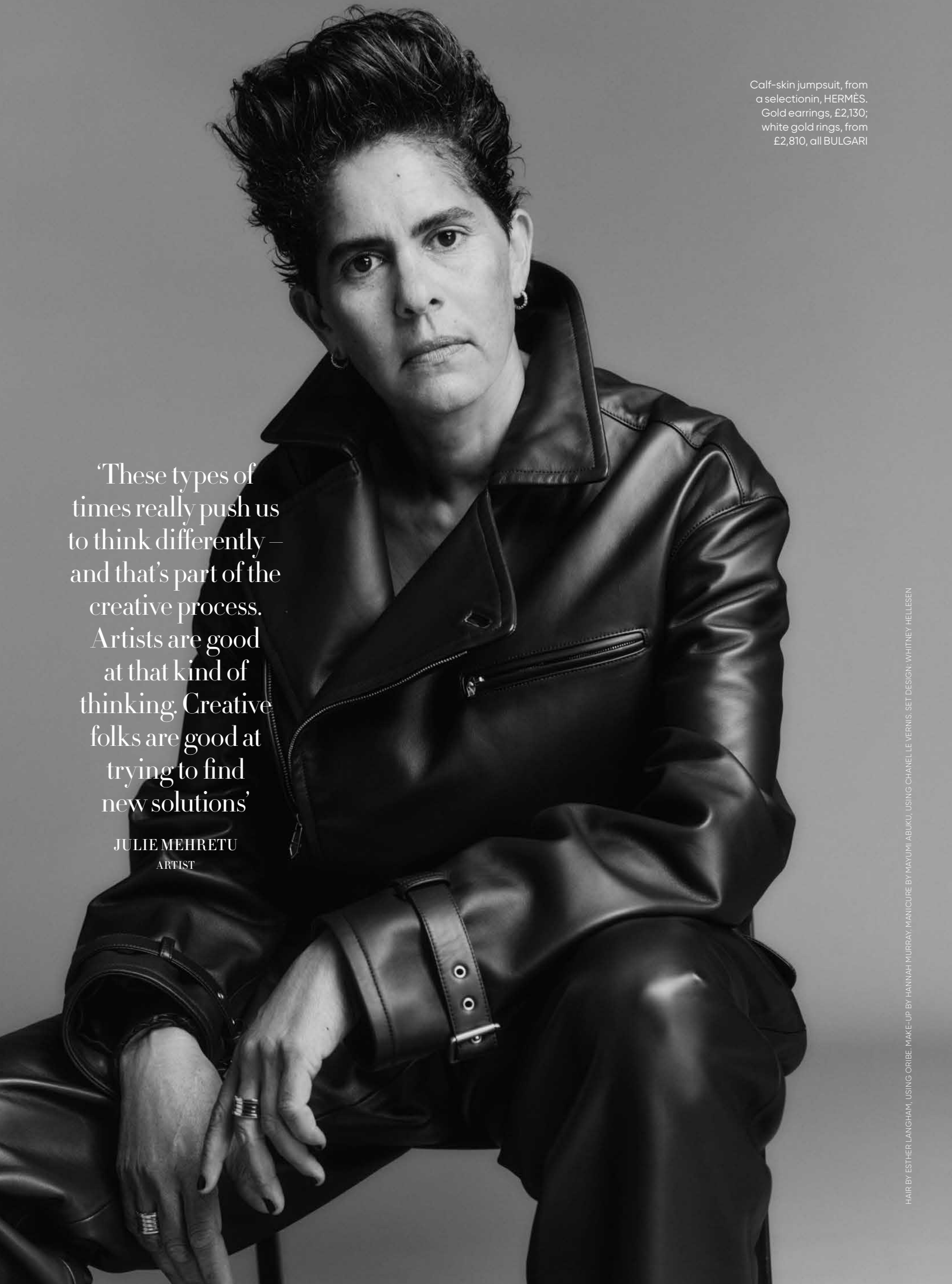
HAIR BY EVANIE FRAUSTO, USING MATRIX. MAKE-UP BY HOMA SAFAR, USING MARC JACOBS BEAUTY. MANICURE BY MARISA CARMICHAEL, USING KIARA SKY NAILS. SET DESIGN: WHITNEY HELLESEN. CASTING: ANITA BITTON AT THE ESTABLISHMENT



‘I had to get to that point of being so extremely done to completely leave skating. And then, when I left is when I gained confidence’

ALYSA LIU
FIGURE SKATER

Wool dress, £3,150, LOUIS VUITTON



Calf-skin jumpsuit, from a selectionin, HERMÈS. Gold earrings, £2,130; white gold rings, from £2,810, all BULGARI

‘These types of times really push us to think differently – and that’s part of the creative process. Artists are good at that kind of thinking. Creative folks are good at trying to find new solutions’

JULIE MEHRETU
ARTIST

HAIR BY ESTHER LANGHAM, USING ORIBE. MAKE-UP BY HANNAH MURRAY. MANICURE BY MAYUMI ABUKU, USING CHANEL LE VERNIS. SET DESIGN: WHITNEY HELLESEN



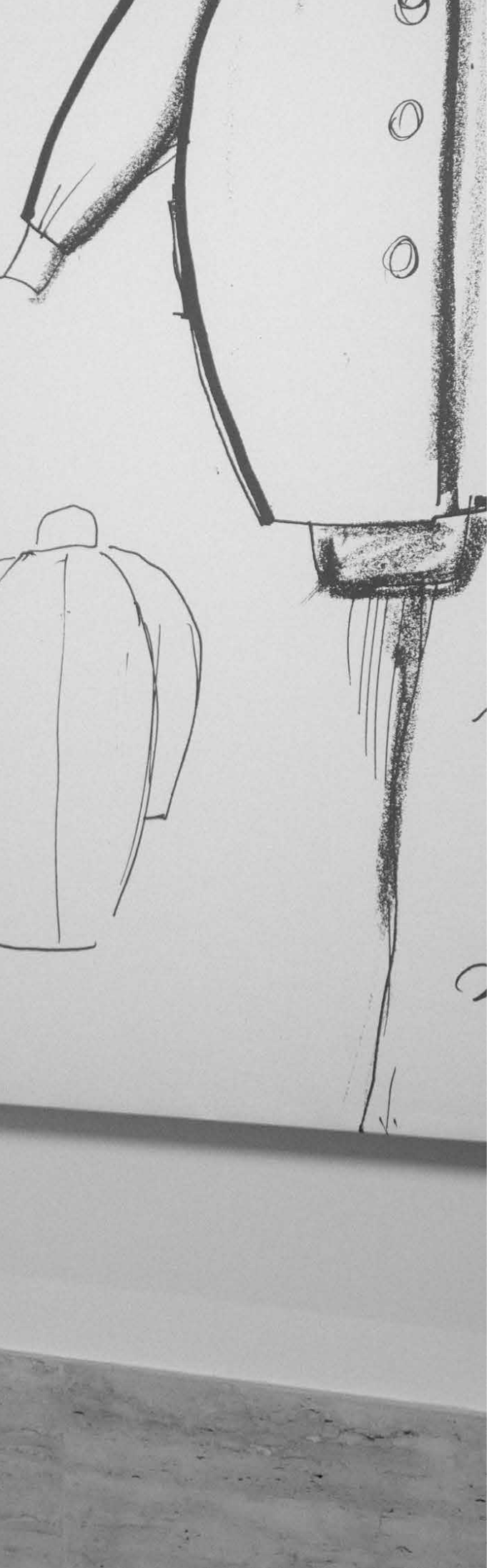
‘I don’t get nervous about taking risks... I think I just get tired of overthinking it and then just do something and see what happens. Sometimes you can’t solve anything by thinking about it. You just have to try’

KIM GORDON
MUSICIAN & ARTIST

Leather and shearling coat, £7,300, MIU MIU. Gold necklace; matching ring, both from a selection, BULGARI



Maria Grazia Chiuri photographed by Zelinda Zanichelli



Ave Maria

Speaking exclusively to *Harper's Bazaar*, Maria Grazia Chiuri tells *Justine Picardie* about her Roman homecoming and why women will always be at the centre of her world

Photographs by
GOSIA TURCZYŃSKA
Styled by
GRACE CLARKE

‘Less I. More Us’ declared the motto printed on the catwalk of Maria Grazia Chiuri’s debut show for Fendi in February this year; and the same message is etched on the wall of her office in Rome, where we are meeting the week before the presentation of her first haute couture collection for the brand. The phrase is as much a statement of intent as the precept that announced her arrival at Dior in 2016: ‘We should all be feminists’ (a quote from the writer Chimamanda Ngozi Adichie). But as is invariably the case with Chiuri – whom I have known and admired since we first met in 2012 – these values are far more meaningful to her than mere marketing slogans.

Her new role as chief creative officer at Fendi also marks a return to the city of her birth, and her motherland, in both a profoundly personal and professional sense. Now 62, she began her career at the Roman house in 1989 and was shaped by a decade of experience within the impressive matriarchal heritage of a company led by four generations of Fendi women, which was founded in Rome in 1925. ‘This was the first thing that I learnt when I arrived here as a young woman,’ she says, gesturing towards the aforementioned sign on the wall. ‘We never speak in the singular – it is always “we”. We are a team, and we are working together in a community.’ So, although as a designer in the 1990s Chiuri was central to the creation of the iconic Fendi Baguette bag – which transformed the fortunes of the brand – she never claims this triumph for herself, preferring instead to celebrate the values of collective endeavour. Indeed, sisterhood and teamwork have been at the heart of Fendi, thanks to the five siblings – Paola, Anna, Franca, Carla and Alda – who inherited their parents’ leather and fur business and developed it into a legendary fashion powerhouse, propelled in part by their inspired recruitment of the young Karl Lagerfeld in 1965.



The Fendi sisters

A similarly collaborative approach has defined Chiuri’s career, including her eight years as co-creative director of Valentino, where she worked in a flourishing partnership with Pierpaolo Piccioli (who is now at Balenciaga). Yet as a female designer, she is one of a tiny – and sadly diminished – minority, at a time when men increasingly dominate as leaders of luxury brands. She responds with a wry smile when I raise the issue, saying: ‘It’s the same with other jobs, no? Chefs, painters, everything – the genius can only be a man.’ In the past, she has noted that if a woman is successful in fashion, she is scorned as being ‘too commercial’, whereas a man would be hailed as a visionary in similar circumstances. But her unwavering professional response is to remain true to her principles, by focusing on making women feel good about themselves, in sartorial terms, rather than bad. ‘I never design anything that is too tight or constrictive,’ she explains. ‘For me, it’s all about freedom of movement, so that you can feel confident with your body, and with your clothes.’

As corseting and tight silhouettes make a return to the catwalk elsewhere, Chiuri offers an increasingly rare example of ‘the female gaze’ in fashion, and her emphasis on lightness and ease remains at the forefront of her ready-to-wear and couture collections for Fendi. The former includes gracefully relaxed tailoring teamed with denim and khaki, alongside fluid silk and organza dresses, while the latter highlights the sensuality of flowing kimonos, caftans and full-length capes in soft velvets, tulle and lace. Just as she did at Dior (where sales quadrupled during her nine-year tenure), she offers daywear for working women, as well as more romantic evening gowns. She makes the point that her couture clients – whether at Valentino, Dior or Fendi – ‘wear couture every day, so it’s not only about red-carpet dressing. And that’s part of the Italian tradition, too’. Her designs also reflect the sophisticated style of the Fendi sisters that she observed during her years of learning from them. ‘They were really active working women with strong personalities,’ she says. ‘I remember seeing Anna, all the time in trousers with a long jacket, and Carla in a kimono coat, always in black and white or natural colours, like the beautiful melange-grey cashmere – nothing synthetic. They were obsessed with craft, with softness...’

Her own way of dressing is, for me, equally appealing: when we meet, she is wearing a collarless white shirt designed by her husband Paolo Regini (who has a renowned shirt-making atelier in Rome), faded 501 Levi’s, open-toe leather sandals and her signature mix of antique and modern jewellery. On her wrists are

PHOTOGRAPH: COURTESY OF FENDI



All looks throughout, Fendi autumn/winter 2026. Silk top, £1,850; wool skirt, £1,190; cotton socks, £170; leather heels, £790

GOSIA TURCZYŃSKA



Wool coat, £4,900;
sunglasses, £400



Silk dress, £8,500; leather collar, £630; cotton socks, £170; leather boots, £870

GOSIA TURCZYŃSKA



Silk dress, £4,700;
leather bag, £2,450;
matching heels, £790

GOSIA TURCZYŃSKA

‘I never design anything that is too tight or constrictive. For me, it’s all about freedom’

a matching pair of vintage gilded cuffs, engraved ‘ROMA’, and a trio of talismanic charms are attached to her gold necklace: a fish (signifying freedom), an anchor (from her daughter Rachele, ‘to symbolise strength’) and a polished piece of coral (a memento from her mother). Both are influential figures for Chiuri: her mother, now in her eighties, was a seamstress who ‘taught me to be strong’ and to pursue an independent career; and Rachele, who studied art history followed by a master’s in gender, media and culture at Goldsmiths in London, has provided an alternative visual and academic perspective during their work together at Dior and Fendi.

Chiuri’s family – including her son Niccolò – are also involved in the Teatro della Cometa, a charmingly conceived venue with tiers of red-velvet seats and a circular wooden stage that they have lovingly restored and revived to its former glory. Originally established in 1958 by Mimì Pecci-Blunt, an aristocratic patron of the avant-garde, the small theatre in central Rome was bought by Chiuri in 2020 to save it from ruin, and now stages an imaginative programme of live performances and exhibitions.

Chiuri’s wholehearted commitment to the theatre – and to the legacy of Pecci-Blunt, who died in 1971 – has deepened her understanding of the dialogue between culture and fashion, which she has long explored in her own thoughtful collaborations with artists, curators and writers. These were integral to her achievements at Dior, and continue at Fendi: her ready-to-wear show in February featured the late poet Mirella Bentivoglio, and the contemporary artist known as SAGG Napoli.



The designer in her studio

Perhaps as a consequence of her allegiance to creative solidarity, Chiuri rejects what she regards as the ‘narcissistic idea’ of the dictatorial fashion designer, preferring instead to nurture ‘a community of people who work together’. Given the history of the monumental building that became Fendi’s headquarters in 2015 – the Palazzo della Civiltà Italiana, designed in part as a fascist showpiece in the late 1930s during Benito Mussolini’s dictatorship, and drawing inspiration from the Roman Colosseum with its striking façade of arches – Chiuri’s democratic attitude feels all the more vital. One can sense it in the light-filled ateliers that she shows me around after our interview, and in the warm greetings she exchanges with everyone who is currently absorbed in the joint enterprise of completing the latest couture collection. She quietly draws my attention to the astonishing skill of the seamstresses working with intricate intarsia lace and delicate chiffon, their exquisitely hand-sewn embroidery and the finely stitched ivory silk lining of a superb black velvet cape.

Soon, Chiuri will return to her team – but not before arranging for me to meet a woman she thinks I will find interesting: Maria Luisa Frisa, a brilliant Italian curator who is recreating a 1985 exhibition tracing the partnership between the Fendi sisters and Karl Lagerfeld at Rome’s Galleria Nazionale d’Arte Moderna e Contemporanea. Chiuri’s couture collection is being presented in the same gallery – an appropriate setting, given her continuing dedication to the art and craft of couture, as well as her incorporation of elements of Lagerfeld’s legacy, alongside that of the Fendi family.

Thanks to Chiuri’s introduction, I have a preview of the exhibition, and also a rare opportunity to examine some of Lagerfeld’s masterpieces from the archives, including those from his memorable Fendi couture show staged at Rome’s newly restored Trevi Fountain in 2016. I was fortunate to witness this spectacular event at the time, when the models (including Kendall Jenner and Bella Hadid) appeared to walk on water, gliding over a transparent runway in ethereal costumes inspired by Nordic fairy tales.

As I study these garments more closely – lingering over a gown embellished with a turreted castle and a handsome prince riding a white horse through a folkloric woodland – I remember my conversation with Lagerfeld over a celebratory dinner after the show. ‘Walking on the water of the most famous fountain in the world is quite something,’ he had said. ‘It is already a fairy tale, no?’ But he also paid tribute to ‘the incredible Fendi workmanship’ and the technical skills that underpinned the spellbinding illusion. As it happened, Chiuri had been invited as an honoured front-row guest to that very show, a decade ago – an implicit acknowledgement of her vital contributions to Fendi in the past. How fitting, therefore, that she has returned here again, creating something truly magical in the Eternal City that she calls home. □

PHOTOGRAPH: COURTESY OF FENDI



Wool jacket, £2,750; matching skirt, £1,450; cotton shirt, £990; embroidered bag, £2,450

GOSIA TURCZYNSKA



Silk top, £2,950; wool trousers, £1,350; cotton socks, £170; leather heels, £790. Hair by Kei Vrettakos at Agency of Substance, using Mr Smith. Make-up by Martha Inoue. Stylist's assistant: Nina Gahrén Williamson. Model: Laura Schulze at Premier Model Management



Avedon created some of his most defining images for Harper's Bazaar, featuring the models Jean Shrimpton in 1965 (opposite) and Dovima, alongside Bazaar's fashion editor Diana Vreeland, in1955 (below)



Man of vision

A master of capturing movement and modern glamour, Richard Avedon transformed *Harper's Bazaar*, culminating in an extraordinary landmark issue

BY DEREK BLASBERG

LET'S START AT THE END.
The April 1965 issue of US *Harper's Bazaar* was unlike any issue the publication had ever attempted. It was also one of Richard Avedon's final contributions for a magazine he had devoted himself to for two decades, a magazine in which he was first published aged 21, and which asserted his status as one of the most important photographers in the world.

Years later, Avedon would describe the issue not as an assignment but as 'the logical culmination of 20 years of looking, working, arguing, dreaming'.

On the cover, the British model Jean Shrimpton stares out, wearing what appears to be a hot-pink astronaut's helmet but is actually a piece of DayGlo poster board that was cut into shape at the last minute – an act of editorial sleight of hand designed to hide a hat Avedon hated. Cover lines include 'Lunar Glow', and Shrimpton's editorial is titled 'The Galactic Beauty to the Rescue...' America was four years away from putting a man on the Moon and Avedon was already photographically orbiting the future. (Special-edition newsstand copies featured a lenticular patch placed over Shrimpton's eye, giving the uncanny illusion of a wink when it appeared on the shelf. Eye-catching, indeed.)

Inside, the issue whirls through the era's cultural cyclone. In its pages, we stumble upon Bob Dylan, dressed in a black suit, standing steps from Central Park; and Paul McCartney, wearing an actual Nasa space suit. We hear from Renata Adler, a writer whose sharp-eyed reporting was redefining the voice of New Journalism, and Tom Wolfe, bringing his trademark electric prose to the magazine's chronicle of the moment's social upheavals.

Avedon's cultural pursuit of the newest and the coolest led him to photograph pop artists including Jasper Johns and Robert Rauschenberg; the impossibly hip figures leading London's new Youthquake movement; and a 16-year-old unknown high-school basketball player named Lew Alcindor, who would soon become a superstar under a different name: Kareem Abdul-Jabbar. Avedon also

includes Donyale Luna, a groundbreaking, otherworldly Black model whose appearance sparked internal backlash and pushed Avedon to the edge of the institution he had helped define. (She would become the first Black model on the cover of British *Vogue* the following year.)

Avedon conceived this issue, in partnership with its art directors Ruth Ansel and Bea Feitler, to break the magazine's visual grid. The layouts pulse with experimentation: collaged, cinematic, knowingly chaotic. They make nods to comic books and Man Ray's solarisation, a technique Avedon had been experimenting with since the 1940s. It is part-anthology, part-provocation, a declaration that fashion is a conduit to larger cultural truths, such as: what does it mean to see the world clearly at a moment when the world is changing faster than you can photograph it?

Early in Avedon's career at *Harper's Bazaar*, the US was awash in postwar optimism. He was creating fashion fantasies to help put the industry back on its feet in Paris after the Nazi occupation. A model teetering on roller skates on the Place de la Concorde wearing a Dior dress and a matching jacket? Why not?

But by the end of the 1950s, Avedon had to convince *Harper's Bazaar*'s editor and publisher to run photos of the first non-white model in the magazine. Again and again, his work was coming up against what he considered outdated and offensive social restrictions. Remember, the Hays Code in Hollywood – a censorship system that tightly controlled depictions of sexuality, morality and even married couples in film – would not be dismantled until 1968; and the Comstock Act – the 1873 statute that criminalised the mailing of contraceptives, 'obscene' materials and information about abortion – remained on the books until 1971. How could Avedon explore his art within the constraints of conservatism?

In the mid-1960s, when Avedon delivered his guest-edited issue of *Harper's Bazaar*, his work had become attuned to the turbulence he was witnessing – nuclear anxiety, the women's movement, civil rights, the long shadow of Kennedy's assassination and the exhilarating, destabilising onset of a modern, youth-driven culture. Although his final cover was January 1966, the April 1965 issue was both his swan song and the canary in the coal mine of the country's generational revolt.

Ostensibly, we are celebrating two decades of genre-defining collaboration; Avedon was 41 years old, meaning he had spent half his life and nearly his entire publishing career at *Harper's Bazaar*. As a retrospective, the issue shows how much the fashion world had changed – but it shows how much Avedon's work, and his life's mission, had changed, too.

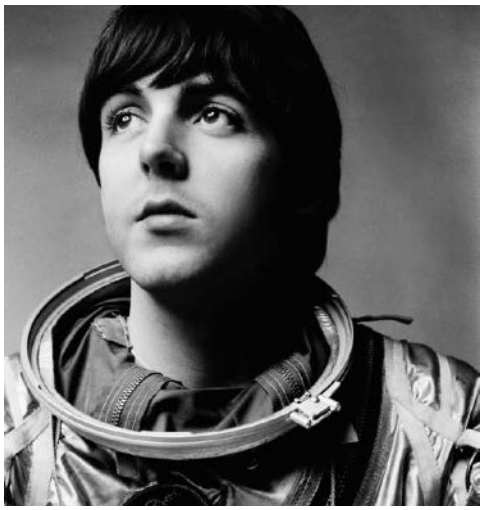


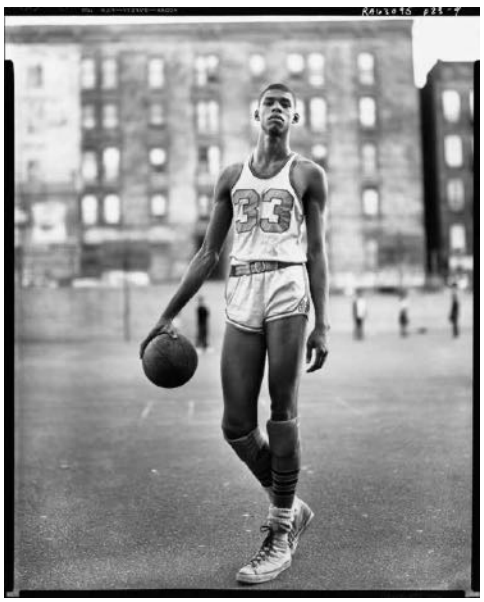
'Richard Avedon: The Harper's Bazaar Years' by Richard Avedon (£110, Abrams Books) is published on 15 October.

The magazine described the April 1965 issue as 'a partial passport to the off-beat side of Now'. It was 'Now' then. In many ways, it could be 'Now' now, too.



From above: Bob Dylan, 1965; Paul McCartney, 1965; Lew Alcindor aka Kareem Abdul-Jabbar, 1963. Opposite: Sunny Harnett modelling Balenciaga, 1954





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Below: Avedon working on his 'In The American West' series in 1985. Opposite: Robin Tattersall and Suzy Parker photographed in Place de la Concorde, Paris, in 1956



BEHIND THE LENS

E Nina Rothe speaks to Ron Howard about his new Avedon documentary, which offers an remarkable insight into the photographer's world

'EVERY PHOTO IS ACCURATE, AND NONE of them tells the truth,' Richard Avedon once said. Yet in a new documentary about his life, fascinating truths are revealed about the late photographer through the lens of his own iconic images.

The director Ron Howard was given unprecedented access to the Richard Avedon Foundation archives, including rarely seen filmed interviews. The production, a spellbinding watch, tells the story of a man who seems to have had an understanding of the power of images built into his DNA. His parents owned a clothing shop in New York City and edited their scrapbooks, tearing up photos that didn't portray the Avedons as the perfect family, while his mother Anna would borrow photogenic neighbours' dogs to add allure to their snapshots. There is a darkness in his personal history, too: his sister Louise, Avedon's first model, developed serious mental-health issues – trapped, as he put it, in 'a prison of beauty' – yet she remained his lifelong inspiration and muse, her image reflected in all the models he hired for his shoots.

'I really responded to how much of himself Avedon put into everything,' Howard says. 'He truly was an auteur.' As a film-maker whose oeuvre spans both fiction and documentaries, Howard empathised with the photographer's desire to use his own work 'as a way to satisfy his curiosity and propel him further into a greater understanding of the world around him'.

Going through Avedon's extensive catalogue was a fascinating process for Howard, because it showed him new facets of an artist he thought he knew. 'There were images that I recognised as Avedon,' he says, referencing the famous portrait of Brooke Shields in Calvin Klein jeans, 'and there were those that I recognised, but had no idea Avedon had done.' He photographed fashion models, certainly, but he also sought out ordinary people with the same gusto, as in his *In The American West* series and his American Civil Rights shots.

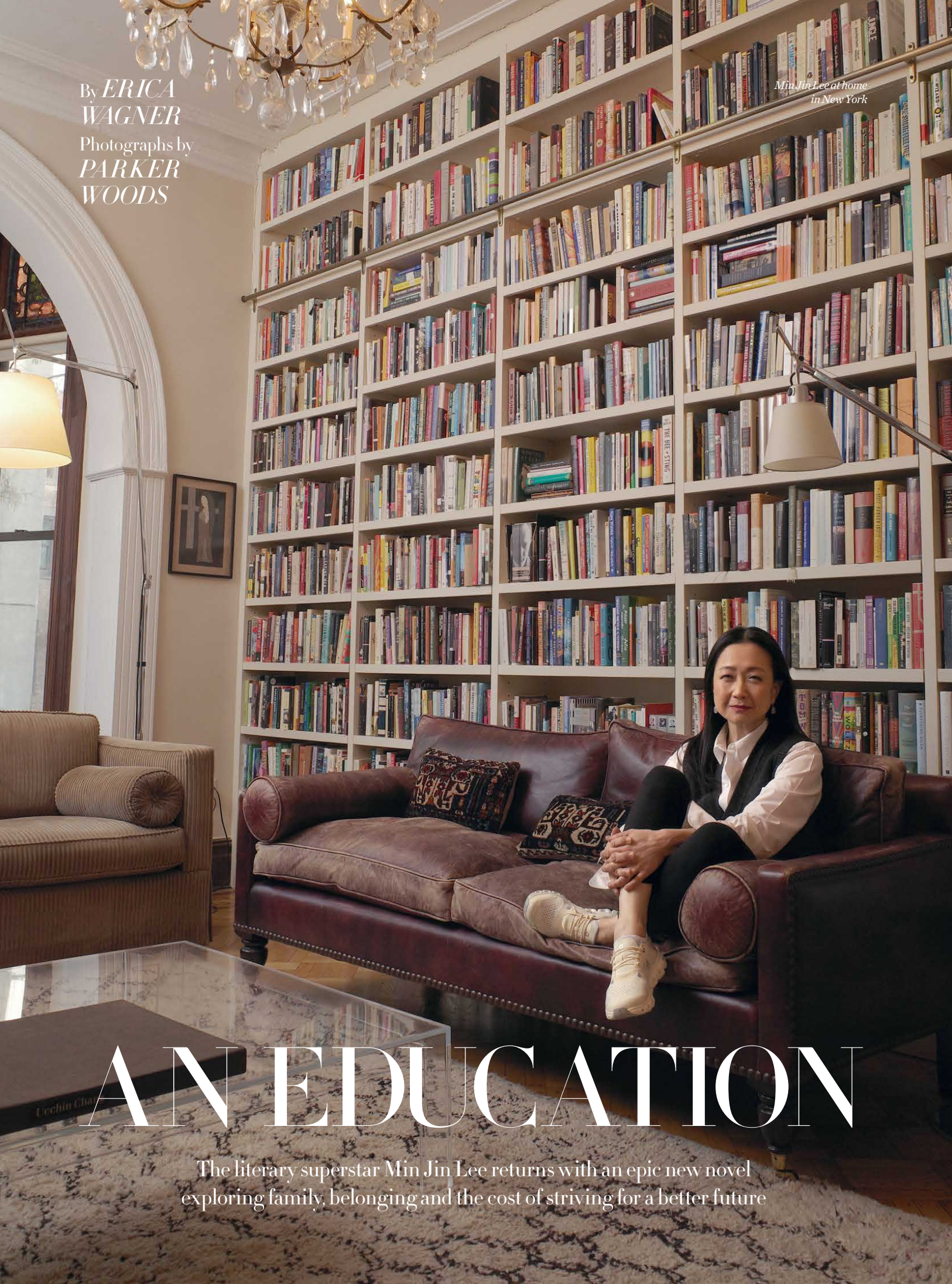
Throughout his career, Avedon remained acutely attuned to his social consciousness. 'He applied his aesthetic, his sensibility, his energy to photos that spoke so much about the time he was living in,' says Howard. No wonder they remain some of the most memorable images of the 20th century, now beautifully captured on screen as well.

'Avedon' will be on Netflix later this year. □

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By *ERICA WAGNER*

Photographs by *PARKER WOODS*



Min Jin Lee at home in New York

AN EDUCATION

The literary superstar Min Jin Lee returns with an epic new novel exploring family, belonging and the cost of striving for a better future

'King Charles was sitting at the base of the staircase, with Queen Camilla a few steps above him, and looking at her with such adoration,' says the New York-based author Min Jin Lee of her first encounter with British royalty. 'I thought to myself, I don't know these two humans, yet I could see that they had so much love for each other. It was really moving for me as a witness, as a fellow human being.'

Lee had been invited to Clarence House in 2024 because her novel *Pachinko* was to be featured on the Queen's Reading Room – a platform designed to celebrate and promote the power and benefits of literature. Published in 2017, this multigenerational saga had catapulted her into the literary stratosphere: it was chosen by Barack Obama as one of his favourite reads, translated into 27 languages, selected by *The New York Times* as one of the '100 Best Books of the 21st Century' and adapted into a critically acclaimed Apple TV television series.

Of course, Lee felt slightly awestruck on arrival at the royal residence; but she brought her wonderful ability to observe the soul of another, whatever their status. What inspired her most about visiting England, however, was the opportunity to discover to the source of the language and literature on which she has built her life. For Lee, who was born in Seoul and immigrated to the US, English was her second language – but one whose precision she treasures. 'I thought so long about the scope and breadth of this nation's history,' she says. 'To go back to this little country, the home of this great language that I love, for this experience felt like coming full circle.'

The anecdote also provides an insight into her new novel *American Hagwon*, a story spanning more than 30 years that shows how the morals of a person can shine through – for good or ill – whatever their class or social standing. It begins in 1992, just as the Koh family – John, Helen, their two boys Bo and DH, and their daughter Mido, all born in New Jersey – return from Australia to settle in Seoul. The family have been on the move for years, precipitated by John's work for a Japanese trading company; they eventually travel to America and build their lives there.

The novel's first line is: 'The rules of engagement have changed already.' It is an idea demonstrated throughout: in the first instance, John and Helen are trying to better themselves and their family on a playing field where the goalposts are constantly shifting. When John is fired from his job – because a feckless co-worker blames the disastrous consequences of an affair on him – the family's fortunes start sinking and the reader begins to explore the web of connections that hold them together.

The Koh family are always on the back foot, their status as immigrants constantly defining them: in Korea, they are seen as Western outsiders; in America, they are viewed as Korean. In both countries, they must navigate competitive pedagogical systems in which the children start afresh in different languages, and Lee's tale uncovers the rigorous and particular structures of education. SKY universities (Seoul National University, Korea University and Yonsei University) are the Holy Grail in Korea – comparable to the Ivy League in the US. The hagwon, a private crammer with pressurised tutoring deeply integrated into native and diasporic Korean societies, is key.

The Koh children and their friends are introduced to one of these in Seoul to keep afloat, but eventually become part of the system when they launch their own hagwon as an entrepreneurial venture. The idea that education is central to self-improvement is at the novel's heart, though Lee shows how that can come at a high price.

She understands this drive for betterment from the inside. The middle of three sisters, she moved with her family to New York from Korea when she was seven; she would later attend the Bronx High School of Science, a public (non-fee-paying) school that is ranked one of the top 50 in the country. She studied history at Yale College and law at Georgetown University, and went on to work as an attorney, but quit at 26, in part because she became very ill and the hours were too extreme. She thought it would be simpler to be a writer: little did she know. *Free Food for Millionaires* took more than 10 years to write, as did *Pachinko*.

American Hagwon has been another decade in the making, but it had its spark before she put pen to paper. 'When I was writing *Pachinko*, I couldn't get over how, in nearly all the interviews

'In Korea, education is seen as not only a vehicle of social mobility but almost a kind of a salvation'

I ask her to define 'the great American novel' – a subject under discussion given the 250th anniversary of the United States this year – I'm thinking about her own work and its engagement with the world around her; her wish to create something that will last. She offers that it is 'a meaningful work of fiction, and then also it has to be a worthy narrative, and the protagonist's relationship has to struggle with what America purportedly stands for'.

Both Lee's fiction and public persona are part of a project to celebrate humanity while questioning the structures within which people are often forced to exist. When she was asked to pick her 'favourite American' by the *New Yorker* as part of the Fourth of July commemoration, she chose the writer and activist Audre Lorde, saying that one of her sentences changed her 'from a quiet immigrant girl into an American writer'. That sentence was: 'I have come to believe over and over again that what is most important to me must be spoken, made verbal and shared, even at the risk of having it bruised or misunderstood.' (It comes from an essay called 'The Transformation of Silence into Language and Action'.) Lee is unafraid to speak out for what she believes in: if you doubt that, listen to the inspiring talk she gave to the class of 2026 at her alma mater Yale, in which she urged the young graduates to do 'what ordinary people can be expected to do: to address the important needs; to keep learning when you don't know things; to keep doing your share of the work; and to keep showing up'. That's what Lee has always done.

> 'I am choosing to do this. I give up my life for these books, but there's no guarantee it will work out'

I did, almost every Korean would bring up education as the primary focus of the interview, no matter what subject we were talking about. I thought: you really care about this. Obviously, education is something I care about too, but they saw it as not only the primary vehicle of social mobility, but almost a kind of a salvation.'

When I tell Lee that in *American Hagwon*, I'm most taken with John, the struggling paterfamilias of the Koh family, she is pleased. 'For me, it's John's book,' she says. 'I wanted to show just how much he endures, and also that his capacity to love is impressive.' At the novel's opening, he is a seemingly successful businessman, but when his career disintegrates, he accepts a job in a fast-food place called Shrimp Castle and carries out his workload with doggedness and faith; his trajectory allows the reader to question what we mean by 'achievement'. Other characters in the book have greater material wealth, and even John's children outstrip him as they build their lives on the foundations he gives them, but he remains a rock of love and service.

Although Lee gave up practising law, her method of writing has much in common with the legal trade in that it works with the evidence of her years of research. She has a real commitment to the social novel, of the kind that George Eliot, Thomas Hardy and Charles Dickens wrote: her favourite book is *Middlemarch*. Like Eliot and Dickens, she writes in an omniscient voice: her narrative sees and holds all, and this is, as she says simply, 'really, really hard'. 'If I say this is a social novel, and these are my social concerns, I'm also saying, this is what I think society cares about,' Lee says. 'I can definitely see myself being exposed to a kind of ridicule: who do you think you are? That's fair – but I am choosing to do this. I give up my life for these books, but there's no guarantee it will work out.' There's certainly risk inherent in the enterprise – she struggled to find a publisher for *Pachinko* in the UK, a battle that seems a little incredible now, given the book's success and Lee's corresponding fame.

Pachinko has firmly entered the canon of literature, so when

In the study of her Harlem brownstone where she lives with her husband (the couple have a grown son now off making his own way), she is plotting her next book, which is to be called *Marshall Plan*. In a 1947 speech to the graduating class at Harvard University, the secretary of state George C Marshall issued a call for a comprehensive programme to rebuild Europe after World War II, and so it came to pass. 'It's the idea that, in light of a devastation, we can all benefit if we give,' says Lee. 'I think the Marshall Plan is the best thing that America did in the 20th century. A sacrifice worth making and also an incredible investment. I'm writing about Koreans who left their country in the 1960s and 1970s to go to Germany to work as nurses and miners, and sent that currency back to Korea, which helped rebuild the country.'

Marshall Plan will round off an extraordinary diasporic quartet – and she knows she'll be working on it for the next 10 years. 'Hopefully that will be my final novel,' she says with amused equanimity. 'I can rest!' She will surely have earnt it.

'American Hagwon' by Min Jin Lee (£25, Fourth Estate) is published on 29 September.



HOW I WRITE

The author gives us a glimpse into her creative world, where quiet reflection triumphs over pace and provocation

I'm a slow processor, so I will not respond instantaneously to whatever's happening, because I don't know enough. And I'm willing to say that. I'm saying that as someone who is a fairly thoughtful person who actually does know more than average things. And even yet, I think there's a lot I don't know. Maybe because as a fiction writer, I am always aware that there are so many points of view, so I try really hard to take a beat and say, 'Do you know enough to talk about this?' I really want to be more careful because people's feelings are at stake. There's a lot that I don't know about what people are going through. My job is to create a composed narrative that should be edifying and entertaining and moving. It should tell the truth of what I really think. I produce a book about every 10 years: *Free Food for Millionaires* in 2007, then *Pachinko* in 2017, now *American Hagwon* this year. Clearly I'm not the fastest processor. But I never claimed to be. And if somebody has a problem with that, I respect that you can have a problem with that, and that's OK, but I've never shirked my duty or put my position in stone. My job is not just to take somebody down or to have the last word. That's not the job I wanted. I think the most important thing is to sit in discomfort and silence and to keep working despite the distractions. That is the history of what all creative people have done since the beginning of time. We have a really powerful legacy. We're not the first ones now to sit quietly and to think and to make things. Cave painters were doing this. And I really like knowing that. That makes me feel like our ancestors, going way back, allowed themselves the space and the quiet and the vision to find their point of view. □

AS TOLD TO KAITLYN GREENIDGE. HAIR AND MAKE-UP BY MARIYA PILTYEVA

BVLGARI

ROMA 1884



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BAZAAR

beauty

EDITED BY
KATY YOUNG

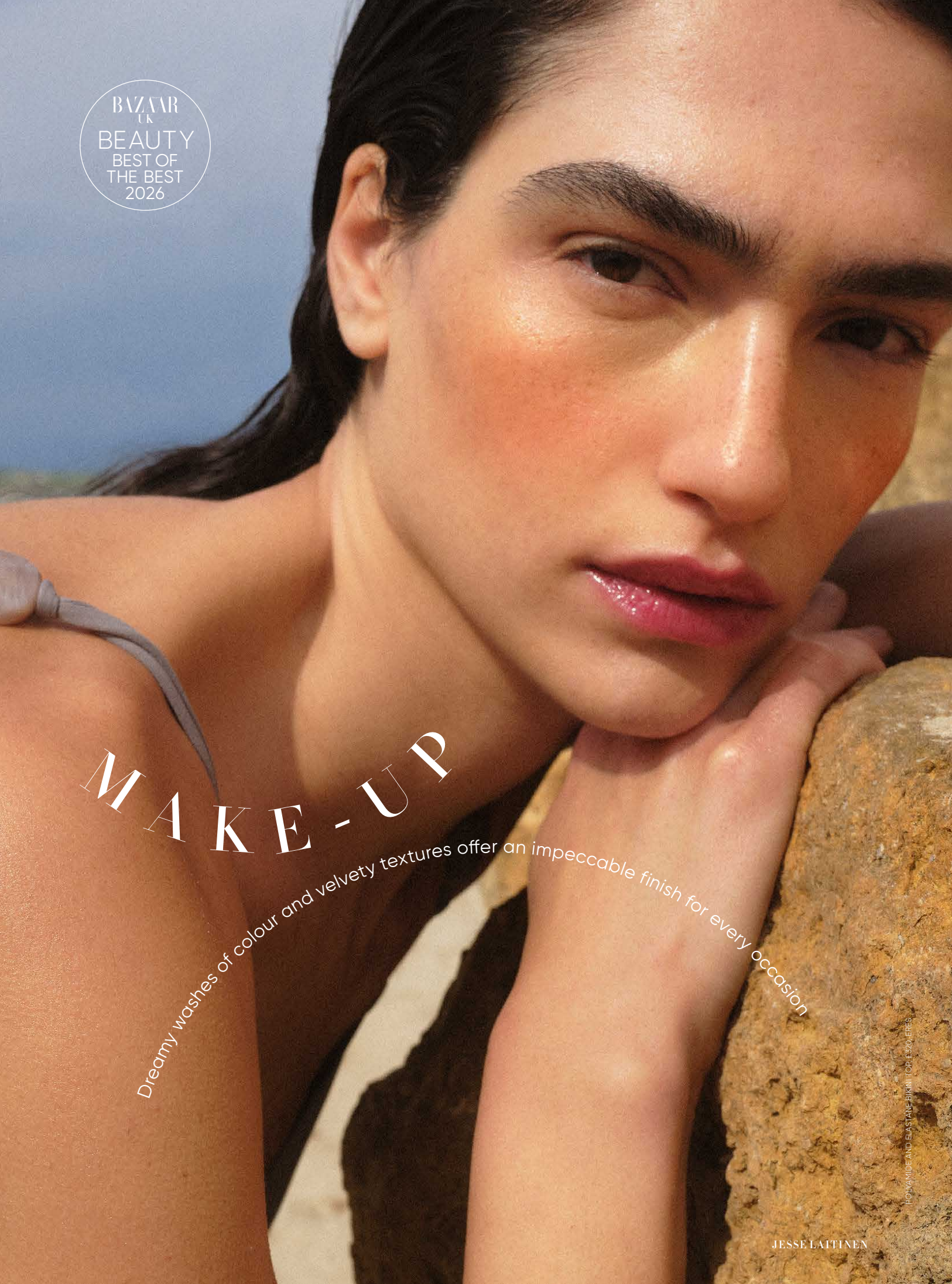


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POLYAMIDE AND ELASTANE BIKINI TOP, £270, ERES

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7
BEST SHEER FOUNDATION
Lisa Eldridge Seamless Skin Enhancing Tint, £39



8
BEST CREAM BRONZER
Westman Atelier Sun Tone Bronzing Crème, £69

9 BEST HIGHLIGHTER
Nars Light Reflecting Luminizing Stick, £33





11
BEST EYE PENCIL
Marc Jacobs Beauty Drawn This Way Eyeliner, £22

10
BEST SETTING SPRAY
Saie CitySet Lightweight Setting Spray, £30





12
BEST SHEER LIPSTICK
Hourglass Phantom Blur Balm, £36



13
BEST POWDER BLUSH
Charlotte Tilbury Airbrush Flawless Blush Blur, £35

14
BEST SETTING POWDER
Laura Mercier Translucent Loose Setting Powder Ultra-Blur, £44

15 BEST LENGTHENING MASCARA
Maybelline Lash Sensational Sky Tubes Tubing Mascara, £13.99

17
BEST TINTED MOISTURISER
Missha M Perfect Cover Serum BB Cream Pro, £12.90

18
BEST CREAM EYESHADOW
Armani Beauty Eye Tint Liquid Eyeshadow, £33

16
BEST EYE PALETTE
YSL Couture Mini Clutch Mini Eyeshadow Palette, £54

19
BEST EYEBROW GEL
Kiko Eyebrow Designer Gel Mascara, £10.49

20
BEST LIP GLOSS
Chanel Rouge Coco Hydra Gloss, £39

Available in 18 shades, this hydrating formula imparts a glassy shine

21
BEST POWDER BRONZER
MAC Skinfinish Sunstruck Bronzer, £32

22
BEST CREAM BLUSH
Violette_FR Plume Blush, £35

23
BEST LIQUID LINER
Dolce & Gabbana Everink Liner, £34

24
BEST LIP LINER
Sacheu DoubleDown Lip Definer, £16

25
BEST LIP STAIN
Tom Ford Soleil Tinted Lip Glow, £30

26
BEST DRAMATIC MASCARA
Lancôme Lash Idôle Curl Goddess Mascara, £28



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27
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28
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Shiseido Ultimune Power Infusing Oil, £42



29
BEST FOR BLEMISHES
Dr Sam's Flawless Neutralising Gel Roller, £42



30
BEST EYE CREAM
La Mer the Rejuvenating Eye Cream, £195



31
BEST FOR LONGEVITY
Aramore NAD+ Cell Energizing Treatment Serum, £95



33
BEST VITAMIN-C SERUM
Alastin Skincare C-Radical Defense Antioxidant Serum, £165



32
BEST ALL-ROUND SERUM
Medik8 Exo-PDRN Prismatic+, £79



34
BEST FOR LIPS
MyBlend Lip Expert Pro Collagen, £40



35 BEST FOR FINE LINES
Lancôme Absolue Longevity MD Reset the Serum, £160



Created with the biotech company Timeline, this serum uses a patented compound to plump and lift skin

37
BEST EXFOLIATOR
Takami Daily Skin Renewing Soft Peel, £35



38
BEST TOOL
Dermalux Flex MD LED Light Therapy Device, £1,999.99



36
BEST FOR SKIN TEXTURE
SkinCeuticals P-Tiox Wrinkle and Pore-Modulating Peptide Cream, £135



39
BEST FOR SENSITIVE SKIN
Prequel Redness Reform Soothing Serum, £22



40
BEST SPF
Institut Esthederm Adaptasun Hydra-Protective Sheer Fluid, £51





41 BEST EYE SERUM

Clarins Double Serum Eye, £64

Tackle dark circles and puffiness in the under-eye area with this nourishing serum

42

BEST ESSENCE

Beauty of Joseon Glow Replenishing Rice Milk, £15.50

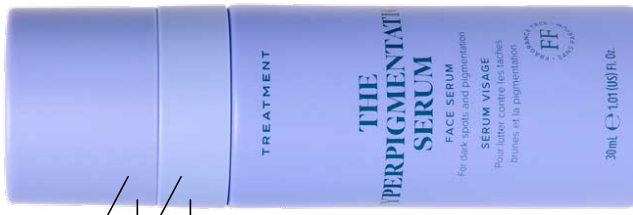


43

BEST TONER

Omorovicza Acid Milk, £85





44

BEST FOR PIGMENTATION

Skin Rocks the Hyperpigmentation Serum, £90



45

BEST MOISTURISER

Tatcha the Longevity Memory Cream, £79



47

BEST FOR THE NECK

Sarah Chapman Neck and Chest Rejuvenating Complex, £95



46

BEST BALM CLEANSER

Marks & Spencer Beauty Formula Nourishing Cleansing Balm, £18



48

BEST RETINOL

AlumierMD IntelliRET 0.3+, £95



49

BEST CLEANSER

Emma Lewisham Supernatural Crème Cleanser, £42



50

BEST TINTED SPF

La Roche-Posay Anthelios UVAir Serum Sunscreen, £26



51

BEST FOR SKIN REPAIR

Clé de Peau Beauté Le Sérum, £306



52 RICH CREAM

Dior Prestige La Crème, £385

Featuring Dior's new anti-ageing complex Rosapeptide, this restores elasticity and reduces fine lines for a supple complexion



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JESSE LAITINEN


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53
BEST HAIR OIL
Kama Ayurveda Bringaras Invigorating Scalp & Hair Oil, £60



54
BEST FOR AIR-DRYING
Evo Head Mistress Cuticle Sealer, £26





55
BEST FOR COLOURED HAIR
Redken Acidic Color Gloss Gloss-In-Mask, £36

56
BEST LEAVE-IN CONDITIONER
Kérastase Gloss Absolu Frizz-Glaze Cream, £44





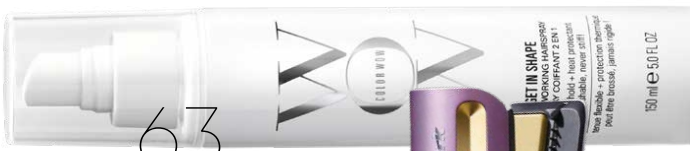
57
BEST STRAIGHTENER
GHD Sculpt Hair Straightener, £369

58
BEST BRUSH
La Bonne Brosse the Massaging Detangling Hairbrush, £146

59
BEST HYDRATING MASK
Champo Pitta Repair Mask, £42



64
BEST HAIRSPRAY
Color Wow Get in Shape 2-In-1 Working Hairspray, £22.50





61
BEST STYLE REFRESHER
Living Proof Style Refresh Mist, £27



62
BEST FOR HEAT PROTECTION
Josh Wood Colour Miracle Defence Mist, £15



63
BEST STYLING TOOL
Shark SilkiPro Hair Straightener and Dryer, £250



This tool dries your hair while straightening or adding in waves and curls. It comes with brush attachments to suit different needs

60
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Sisley Hair Rituel Revitalizing Fortifying Super Serum Advanced Formula, £200

More than 15 active ingredients care for the scalp to minimise hair loss and encourage new growth





66
BEST SHAMPOO
Tresemmé Thermo Sculpt Memory Shampoo, £7

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BEST FOR CURLS
Oribe Eternal Curls Priming Leave-in Conditioning Detangler, £42





65
BEST FOR SHINE
Olaplex Shine Serum Oil Mist, £36



68
BEST FOR GREYS
K18 FutureIQ Biomimetic Hair Longevity Serum, £110

69
BEST POWDERY
Dries Van Noten Velvet Violet eau de parfum, £250 for 100ml

70 BEST ROSE
Dior Miss Dior eau de parfum, £110 for 50ml

71
BEST FOR A HOLIDAY
Chloé Sable Lavande eau de parfum, £231 for 150ml

Sun-warmed green fig meets a subtle waft of cool lavender

72
BEST CITRUS
Acqua di Parma Buongiorno Al Bacio eau de parfum, £257 for 100ml

73
BEST VANILLA
Byredo Future Memories eau de parfum, £155 for 50ml

74 BEST FOR THE OFFICE
Bottega Veneta Slow Rise eau de parfum, £230 for 100ml

75
BEST FOR SUMMER
Maison Margiela Blaze of Stillness eau de parfum, £275 for 75ml

76
BEST CANDLE
Maison Monravel Sancta Myrrha scented candle, £75

77
BEST SANDALWOOD
Louis Vuitton Ink Mark eau de parfum, £265 for 100ml

78
BEST NEWCOMER
Penhaligon's Changing Constance Extrait, £300 for 75ml

79
BEST GOURMAND
Guerlain L'Heure Bleue eau de parfum, £149 for 100ml

80
BEST HAIR PERFUME
Balenciaga 100% Hair Mist, £90 for 50ml

81
BEST GREEN
Creed Wild Vetiver eau de parfum, £220 for 50ml

82
BEST FOR TRAVEL
Chanel Extrait to Wear, £485 for three 6.5ml refills

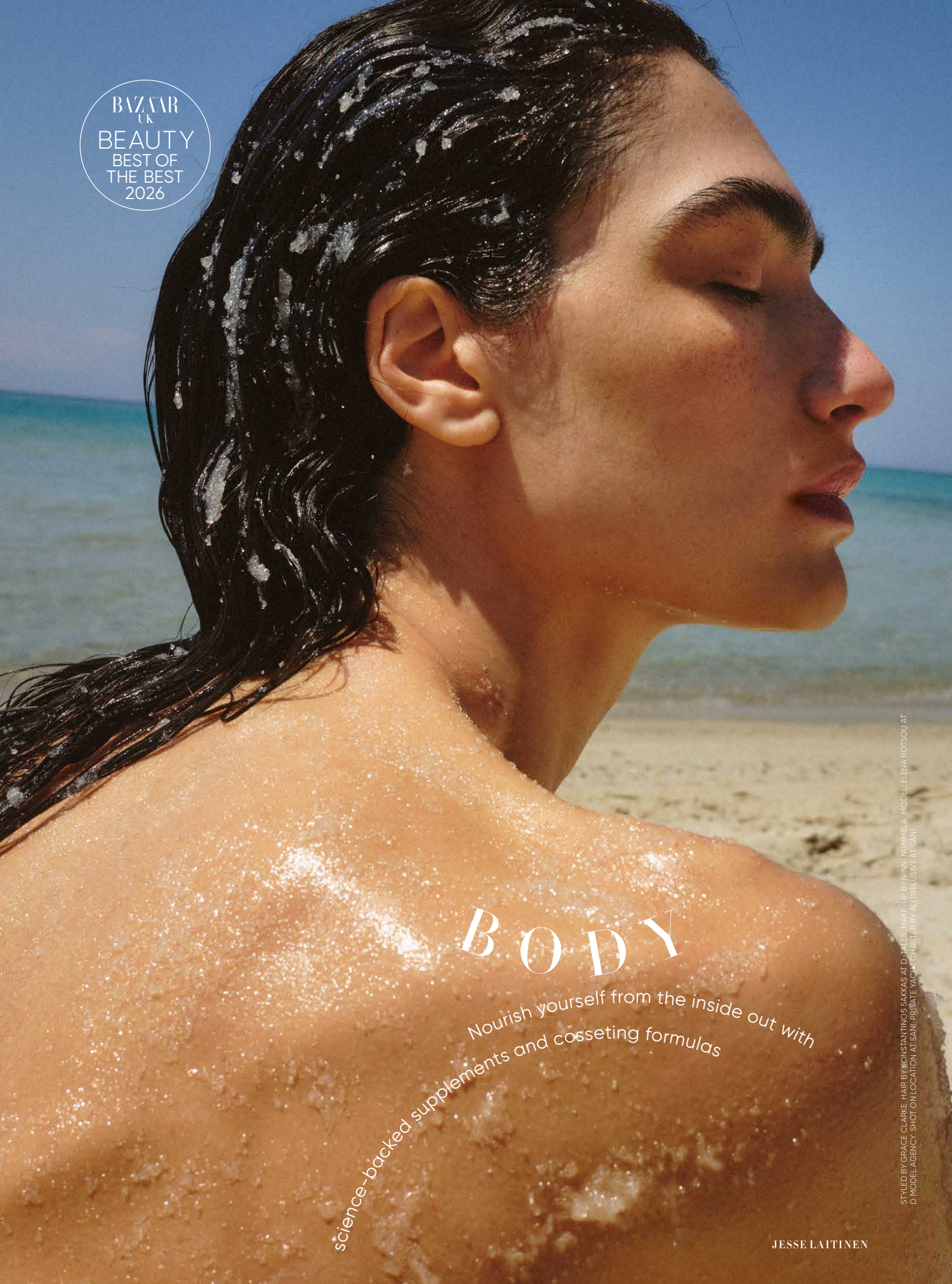
83
BEST STATEMENT
Carolina Herrera Good Girl eau de parfum, £128 for 80ml

84
BEST FLORAL
Estée Lauder Glimmer eau de parfum, £95 for 50ml

This take on raspberries, orange flower and sweetened rose petals is a joy to spritz

85 BEST FOR WINTER
Serge Lutens La Nuit Tombée eau de parfum, £158 for 50ml


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86
BEST FOR BEDTIME
Neom Perfect Night's Sleep Magnesium Body Butter, £40

87
BEST BODY SCRUB
Whind Marrakech Silk Exfoliating Jelly Body Balm, £35

88
BEST SUPPLEMENT
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This supports digestion, muscle tone and energy levels to keep you on top physical form

89
BEST FOR RECOVERY
Bio-Synergy After Dark Protein, £29.99

90
BEST FOR SHOWERS
39BC Fig Milk Oil Body Cleanser, £39

91
BEST BODY CREAM
Beauty Pie Super Healthy Skin Deluxe Body Moisture Crème, £39

94
BEST HAND CREAM
No7 Good Intent Pocket Pebble Nourishing Hand Cream, £9.95

92
BEST FOR SENSITIVE SKIN
Aestura Atobarrier365 Body Lotion, £29

93
BEST SPF FOR BODY
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A silky, non-greasy formula that protects and hydrates

95
BEST FOR BATHS
Aromatherapy Associates Desert Therapy Bath and Shower Oil, £65

98
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Navy Cuticle Serum Pen, £10

100
BEST NAIL POLISH
Manucurist Active Glow Polish in Raspberry, £16

96
BEST SELF-TAN
Self Glow By James Read Golden Days Milky Tan Toner, £39

97
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L'Occitane Almond Supple Skin Oil, £43

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BEAUTY MOODBOARD

Max Mara bottles the elegant mood of its iconic coats through Le Parfum

If fragrance is an invisible armour that allows you to stand a little taller, Max Mara's Le Parfum will surely make you feel invincible. As enveloping and plush as the maison's signature 101801 coat, this is a scent you can rely on to feel polished and protected, no matter what the day brings. 'The Max Mara universe is an aspirational one, and we expressed that through the choice of high-quality raw materials,' says Marie Salamagne, the co-creator of the perfume alongside Fabrice Pellegrin. Max Mara coats were originally inspired by menswear, and Le Parfum mirrors this by using woody notes, found predominantly in masculine fragrances, as a starting point. These are teamed with blue vanilla – a sensuous, velvety interpretation of the classic gourmand ingredient – and a modern tuberose note that enhances the flower's natural, creamy facets. 'The Italian woman is a source of inspiration for me because she has such strength, femininity and elegance,' Salamagne explains. The result? A sumptuous scent that starts off bright, sweet and mood-boosting, before leaving a warm, cocooning *sillage*. The bottle is just as distinct, with its camel-toned, lacquered bow belt complete with debossed stitching and a gold button cap. Consider this your new wardrobe staple. MEDINA AZALDIN

Max Mara Le Parfum eau de parfum, £104 for 50ml.



Max Mara's headquarters in Reggio Emilia in the 1950s



Left: a 1953 advert for Max Mara

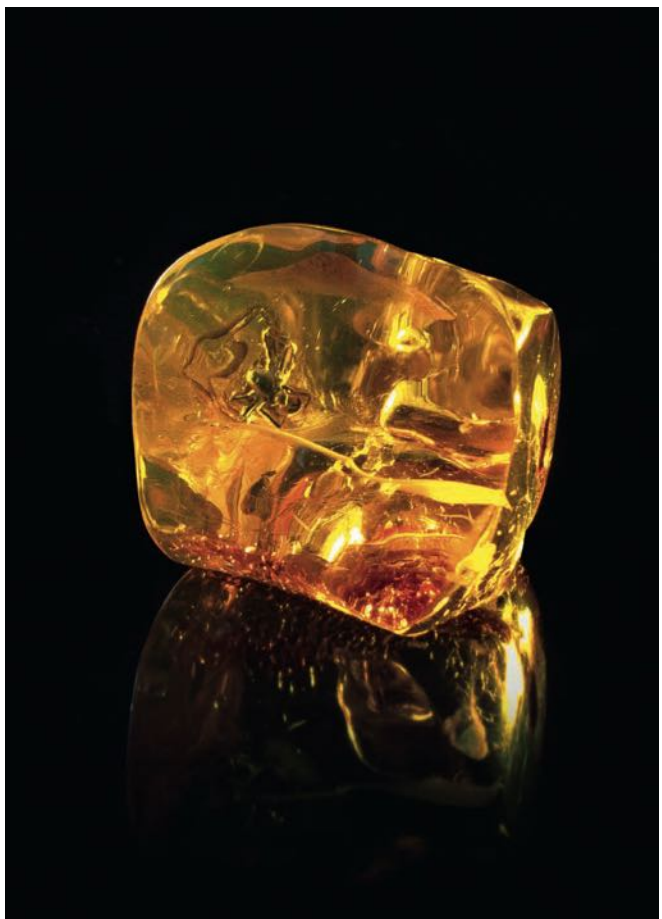
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The

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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.



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Fragrance lasts

THE FRAGRANCE FOUNDATION UK

BAZAAR

escape

EDITED BY
HELENA LEE

Drift away

Join Ravinder Bhogal on her travels to the tranquil banks of Italy's Lake Garda. Plus: sublime spas for a full-body reboot; an invigorating Norwegian adventure by sea; and Irene Forte's Sicily



PHOTOGRAPH: GRIGORII SHCHEGLOV/UNSPLASH

Sirmione on Lake Garda in Italy



Calming waters

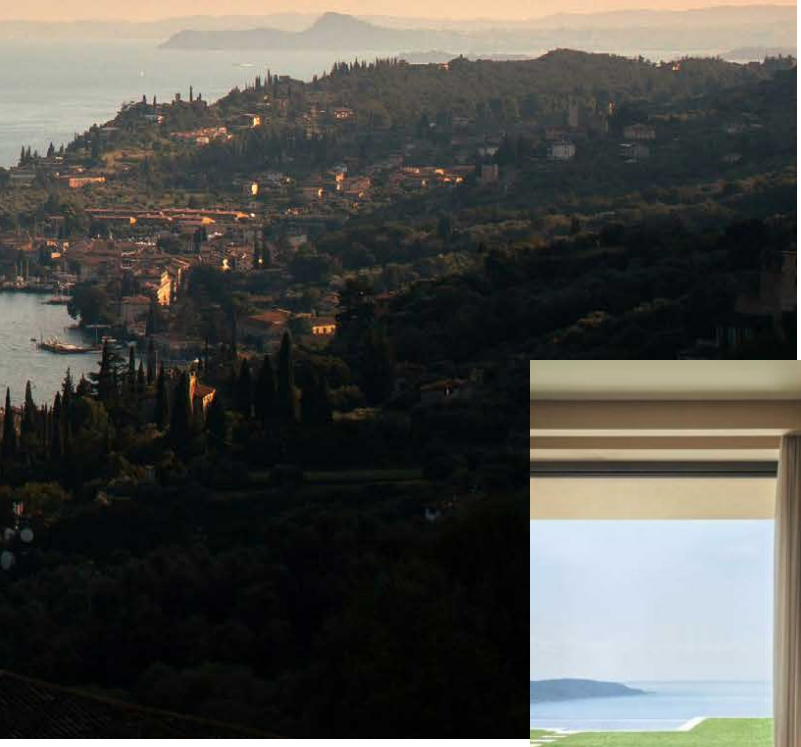
Fresh from the whirlwind opening of her second restaurant, the chef *Ravinder Bhogal* seeks stillness on Lake Garda's serene shores, where glistening skies, sun-drenched citrus groves and restorative rituals inspire a profound sense of self-renewal

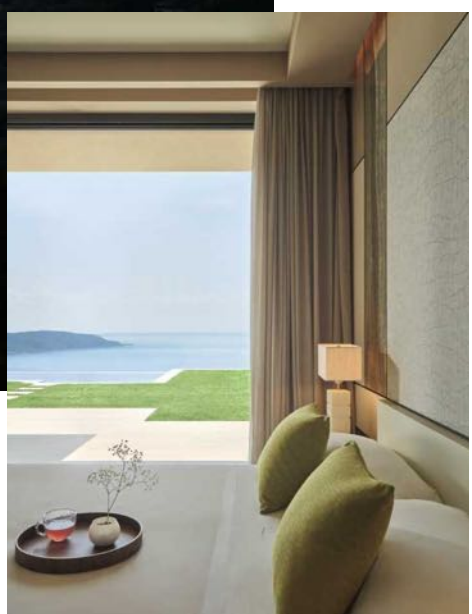




Lake Garda. Clockwise from far left: a harbour in Bardolino. The waterfront in Peschiera del Garda. The infinity pool at Lefay Resort & Spa Lago di Garda's Penthouse Sky Pool Villa. The bedroom. A sauna. Alto Garda Bresciano Regional Park







THE TIMING OF AN OFFER TO EXPERIENCE A WELLNESS programme in Italy's Lake Garda was fortuitous. Exactly nine weeks before arriving at Lefay Resort and Spa Lago di Garda, I had opened a second restaurant, Café Jikoni at the V&A East Museum, a project not for the faint of heart. By the time the doors opened to the public, I was frazzled, my nerves splintered, and I was practically panting for an opportunity to reset and restore. My husband Nadeem and I were told that we would be staying at the resort's newly opened Penthouse Sky Pool Villa, to give us space for peace, quiet and privacy – ultimate luxuries for a couple who had just spent months corralling a team of 84 people across two restaurant sites.

After a short flight to Milan and a drive of two hours or so, we ascended a theatrical, winding road into the hills above Gargnano, where the hotel sits within Alto Garda Bresciano Park, amid flourishing gardens, woodland and olive groves. The architecture, modelled on the towering columns of the *limonaie* – the terraced citrus gardens for which the region's hamlets are known – merges with the landscape. Legend has it that Saint Francis of Assisi introduced the fruits to the area in the 13th century, as he recognised that the microclimate of the lake was ideal for cultivation – which it was. Today, an annual spring festival celebrates this rich heritage and the native varieties, featuring tastings and specially curated menus.

Lake Garda is a place for those of us who have forgotten what a multitude of stars looks like; a place of unsullied air, mountains and rows of cypresses all offering a velvet cloak of silence and the reprieve of poor phone reception. In our villa, we marvelled at the full panorama, raising glasses of Lugana wine, a refreshing mineral white produced in the region. Beyond our own heated infinity pool, glistening like an oblong azure jewel, there was the vast expanse of the crystalline lake, Italy's largest, and the jagged Alps lancing the



Clockwise from below: the spa's pool. The Gramen terrace. The clifftop setting overlooking Lake Garda

endless blue sky. From our elevated perch, we had the distinct impression of floating above the water.

An extensive private garden is dotted with furniture to make the most of the mesmerising views, but the interior is dazzling, too. It's an ode to the country's bounty of natural resources – wood, stone and marble. A generous open-plan living space includes a fully fitted kitchen, a well-stocked bar and a grand dining and entertainment area with a fireplace to huddle around on cooler evenings. The glass front runs the width of the villa and frames the lake so perfectly that it resembles a postcard. Three large bedrooms all come with ensuites, but the master is the real showstopper, complete with a walk-in wardrobe, Jacuzzi, biosauna and private treatment-room.

The hotel's colossal spa has an outdoor infinity pool; inside, there's an indoor heated whirlpool, where you can still take in the views of the chiselled topography. Several saunas offer benefits ranging from detoxification and improved respiratory function to advanced cell turnover. The warm, saltwater pool looks like a starlit grotto, and it is just the place to bob away, unwind and forget all your troubles.

The health programmes are a blend of classical Chinese-medicine practices and Western-backed science. After a consultation with the jovial but exacting Dr Carlo Barbieri, I was prescribed acupuncture, a bran body scrub with invigorating dry brushing that left my skin feeling silky, cryotherapy, a rebalancing massage and an uplifting gua sha facial that accentuated my cheekbones. Physical exercise such as wellness walks within elemental Chinese gardens, hikes and gym and yoga sessions are highly encouraged, but I swerved most of these in favour of a thrilling boat ride across the lake, peering at the historic palazzos lining it, including Villa Feltrinelli, now a luxurious hotel that once sheltered Mussolini during the war. Gargnano is also the village where DH Lawrence spent a year. 'The lake lies dim and milky,' he wrote in his travel book *Twilight in Italy*, 'the mountains are dark blue... the sky glistens... the light burns gold.'

> 'It's a place for those who have forgotten what a multitude of stars looks like'

This is not a setting for punishing schedules or detoxes. Food here is mostly virtuous, reflecting the seasonal, Mediterranean approach of the hotel's two restaurants. The all-day restaurant La Limonaia serves both healthy breakfast options, such as vegetable omelettes and DIY green juices, and an indulgent pageant of sweet Italian confections. At lunch and dinner, there are freshly made pastas alongside locally caught fish, simply grilled and served with vegetables and plenty of good, grassy olive oil. Meanwhile, Gramen, the resort's fine-dining restaurant, celebrates the cuisine of Lake Garda. Its two tasting menus, while refined, never feel stuffy; one is a creative plant-based offering, featuring deftly cooked vegetables collected from the garden. The lake-sourced fish dishes are memorable, too; a tempura of seafood and herbs came with brushstrokes of pastel-coloured emulsions, dotted across the plate like an artist's palette.

Aeons before wellness became a buzzword, Lake Garda offered refuge. Lawrence found spiritual restoration here, and so did I. Even without the spa, the scenery alone is therapeutic. It will return you to the world uplifted, energised and full of vitality. *The Penthouse Sky Pool Villa at Lefay Resort & Spa Lago di Garda (lagodigarda.lefayresorts.com) sleeps up to six people, from about £4,800 a night.* □

PHOTOGRAPHS: ERIC BOLLIGER, MICK WAANDERS, SARA RUFFONI/UNSPLASH, GETTY IMAGES



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Explore and relax

On an ultra-luxurious Seabourn cruise, a sense of discovery is matched by moments of bliss to soothe body, mind and soul



THE IDEA OF A SEA CURE MIGHT SOUND like a holdover from a bygone era, but scientific research suggests that spending time by the ocean can have a deeply restorative effect on wellbeing, lowering cortisol, regulating the nervous system and boosting mood.

The benefits aren't due to the views alone: they're also thanks to the freedom to linger over lunch, the excitement of waking somewhere new each day and the quiet reassurance that every detail has been taken care of. It's a concept perfected by Seabourn, whose ultra-luxury cruises visit the world's most breathtaking places.

Imagine watching the sun rise as you glide past the cliffs and coves of Vietnam, before an evening enjoying cocktails on your balcony. That sense of balance is what you can expect every day on a Seabourn cruise. More than 400 destinations and dozens of routes across all seven continents mean you can choose the landscape that appeals most, from the Med's coastal gems to a once-in-a-lifetime trip around Alaskan glaciers.

With Seabourn, making unforgettable memories is accompanied by exquisite accommodation. Your elegant suite becomes a home away from home, eliminating stressful transport connections and the need to unpack your suitcase at every stop. At the end of a busy day's exploration, return to the comfort of your bedroom, knowing the morning will bring a fresh wave of new sights.





From top: Vietnam's Halong Bay. Seabourn's sparkling hot tubs – the perfect place from which to watch the world go by. Exquisite accommodation, such as Seabourn Venture's Panorama Penthouse Suites, comes as standard

Though there is much to see on land, time spent onboard your Seabourn ship is just as rewarding. At the Colonnade, destination-inspired dishes made with locally sourced ingredients ensure your journey of discovery continues even when your shore excursions are complete. Afterwards, drift slowly to the spa, where relaxing treatments offer the perfect pause at the end of the day.

For most of us, daily life offers few occasions to sip Champagne in sparkling waters – but Seabourn's beloved 'Caviar in the Surf' tradition is one of them. Experiences like this define Seabourn's service, which is warm and intuitive. Don't be surprised when the bartender knows your name and order by your second visit, or by the appearance of fresh flowers or a bottle of something delicious waiting in your suite. It's these thoughtful touches that make all the difference, creating moments of luxury and calm on the voyage of a lifetime.

To find out more about Seabourn's upcoming itineraries, call 0344 338 8615 or visit seabourn.com.



BEST FOR A TOTAL RESET

Just over a year old, Cognitive House is now the cornerstone of the Edenic sanctuary Kamalaya's mental-wellbeing offering. The centre's eight-day 'brain enhancement' programme uses hi-tech tools to assess stress levels and neural activity to create a personalised regime based on both cutting-edge science and ancient remedies. Signature treatments include neurofeedback and stimulation therapy; the former trains the brain to self-regulate, improving focus, memory and sleep, and the latter helps ease anxiety and restore sleep cycles. HELENA LEE

Kamalaya's eight-day brain-enhancement programme (kamalaya.com), from £3,365 a person including full-board meals and airport transfers.

ZEN MASTERS

Find repose at this trio of stylish spas, whose pampering provisions promise ultimate rejuvenation for body and soul



BEST FOR GLAMOUR

Lounging poolside is de rigueur in LA – and where better to do so than at the Beverly Hills Hotel on Sunset Boulevard, famously frequented by Marilyn Monroe and Elizabeth Taylor? Relax in one of the pastel-pink cabanas, order a smoothie and immerse yourself in the underwater-sound system. If you want to look ready for your close-up, visit the immaculate spa, which offers treatments catering for every need: try the Hollywood Glow Ritual, featuring a pink Himalayan-stone massage, for the full La La Land experience. FRANCES HEDGES

The Beverly Hills Hotel (dorchestercollection.com), from about £780 a room a night.

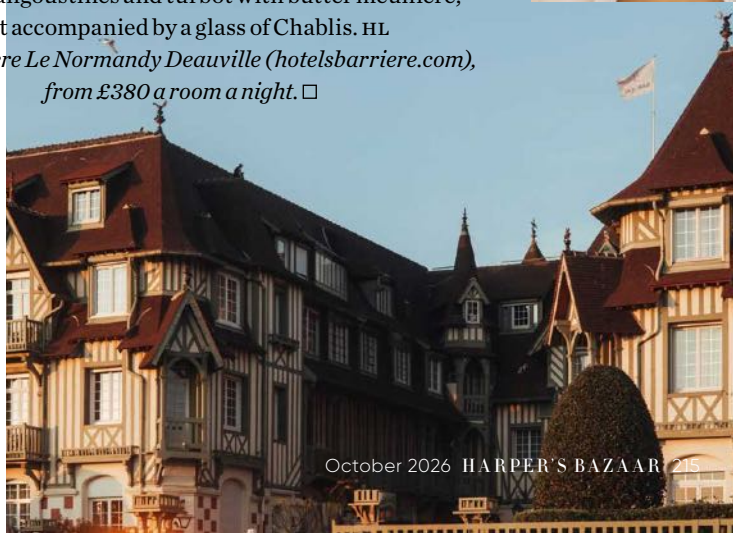


BEST FOR CULTURE

This characterful hotel has been patronised by tastemakers including Coco Chanel, who opened her first ever boutique in the resort. Today, it's home to Normandy's only Guerlain spa – a sparkling addition just off the grand atrium where guests can spritz on perfume and try the range of make-up while waiting for their massages. After a Star Radiance facial, a two-hour treatment that includes the benefits of an LED mask and sculpting techniques, we recommend going out across the boardwalk to the hotel's restaurant Ciro's for the fresh langoustines and turbot with butter meunière, best accompanied by a glass of Chablis. HL

Hôtel Barrière Le Normandy Deauville (hotelsbarriere.com), from £380 a room a night. □





PHOTOGRAPHS: COURTESY OF KAMALAYA KOH SAMUI; PATRICK MESSINA, COURTESY OF THE BEVERLY HILLS HOTEL

The art of unwinding

With world-class spa experiences, nourishing cuisine and spectacular surroundings woven into every Celebrity Cruises voyage, relaxation comes naturally





Clockwise from left: an infinity pool. 'Celebrity Apex'. Comfortable accommodation. The 'Magic Carpet'. Heated loungers





WHEN DAILY LIFE IS DICTATED BY to-do lists, the appeal of a wellness break is undeniable. After all, what could be more indulgent than a holiday where your rest is prioritised from the moment you arrive? While spa retreats and yoga escapes have become staples of premium travel, few providers pair restorative experiences with ever-changing ocean views as they transport you effortlessly to your next destination.

If that sounds idyllic, Celebrity Cruises is for you. Renowned for its elevated design and carefully curated experiences, its fleet blends relaxation with rejuvenation. Onboard the new *Celebrity Xcel*, for instance, guests can unwind in the brand-new Hydra Room, complete with massaging water jets and heated loungers.

The sense of calm continues throughout the spa, which offers more than 120 treatments and therapies. Drop in at the ship's salon, where members of the Kérastase Paris team offer hairstyling appointments. Alongside manicures and pedicures, a spa highlight is the Skin Lab, consisting of science-backed skincare analysis accompanied by bespoke recommendations. It's an excellent choice for those wishing to bring home their holiday glow in the form of an upgraded regimen.

After sampling the facilities, guests can recline on the new Vitamin D Deck. With a cooling breeze and chilled refreshments close at hand, it's an inviting place to linger between treatments.

Guests looking to place wellbeing at the heart of their stay can opt for an AquaClass stateroom, beautifully designed to extend the spa's ambience. Each cabin features a king-size cashmere bed and an Infinite Veranda that blurs the boundary between indoors and out – the perfect setting for a morning coffee overlooking the sea. AquaClass guests also enjoy access to the Thermal Suite, alongside fitness classes and exclusive dining experiences tailored to a wellness-focused stay. A typical day might begin with yoga or a HIIT class, before moving to the spacious Fitness Centre, where floor-to-ceiling ocean views transform even a treadmill run into something unexpectedly restorative. Afterwards, the onboard café serves a host of tasty smoothies, juices, salads and wraps to help you refuel before your next activity.

Of course, no holiday would be complete without a little extravagance. Balance those wellness rituals with time at the Celebrity Pool Club. Stretch out on a sunlounger – book in one hand, a margarita in the other, ideally – with a valet station providing towels, sunscreen and card games. There's also the opportunity to upgrade to a private cabana.

Healthy eating feels easy, thanks to menus centred around fresh seafood and vibrant ingredients, yet there's always room to linger over a decadent dessert. *Celebrity Apex* is home to the cantilevered 'Magic Carpet', where you can enjoy dinner suspended above the sea. AquaClass guests can also dine at Blu, an exclusive restaurant where royal-blue interiors and sparkling chandeliers set the scene for an intimate evening. The menu evolves with the seasons, showcasing expertly prepared dishes, such as grilled tamarind-glazed quail, while the sommelier recommends perfect wine pairings.

On-shore excursions offer the chance to immerse yourself in local culture before returning to the comfort of the ship. This might involve exploring the sun-drenched Greek islands or swimming in the crystal-clear waters of the Bahamas.

For travellers seeking a more considered approach to wellness, Celebrity Cruises offers something beyond pure escapism. While its culturally rich destinations are an undeniable draw, life onboard is every bit as memorable as the places you'll visit. And when every detail has already been considered, slowing down becomes second nature.

Discover more at celebritycruises.com/gb.





Sea cure

On a journey exploring the Norwegian fjords, *Lydia Slater* experiences a transformative programme that balances physical and mental rejuvenation with a welcome dose of decadence







Above: Lydia Slater, Mariel Witmond, Adrienne Adhami, Karen Cummings-Palmer, Katarina Johnson-Thompson and Medina Azaldin on board the 'Queen Anne' (below). Right: Olden, Norway

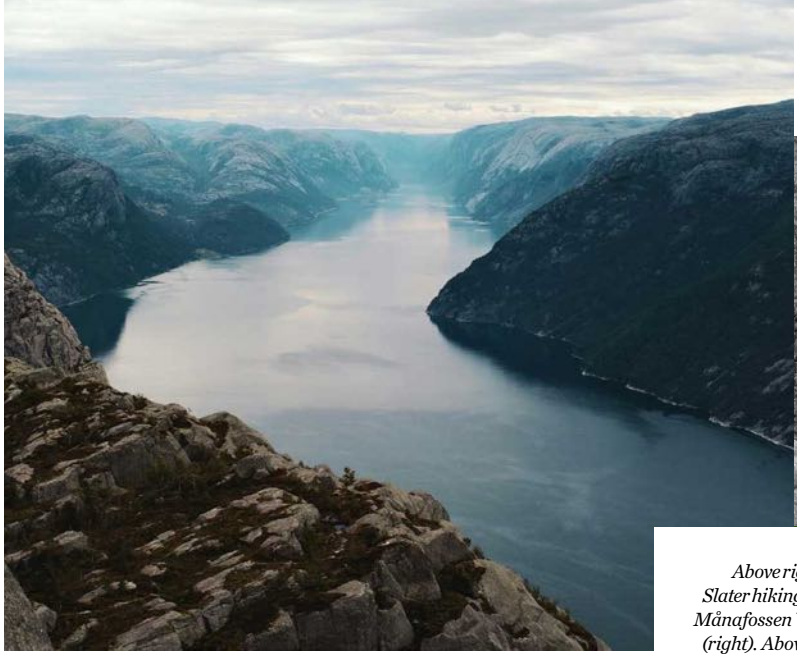
I'M SITTING IN A DARK AUDITORIUM, EYES SHUT, INHALING through one nostril and exhaling through the other. All around me, I can hear the steady breathing of my fellow participants. 'Feel the wave of the breath,' intones our instructor, and underneath my feet, the floor obediently seems to sway in response.

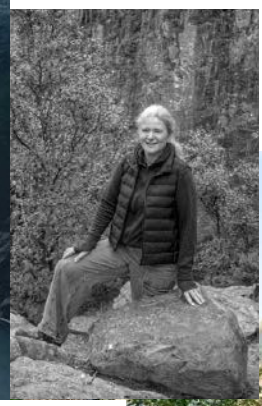
In fact, the floor *is* actually swaying. But that's not surprising, since this breathwork class is taking place on board Cunard's newest ship, the *Queen Anne*, en route to the Norwegian port of Haugesund, and the gentle swell of the North Sea is adding a new level of sensation to the experience.

This being my maiden voyage, I had naturally quizzed experienced sailors for their tips before embarking. Everyone warned me about the 'cruise 10' – the extra pounds you inevitably put on when you have access to a giant free buffet and few opportunities for exercise.

But the inaugural *Bazaar* Wellness at Sea cruise turns out to be a very different kettle of fish. When my friend Clarissa and I boarded the *Queen Anne* at Southampton, it was in the company of the nutritionist Karen Cummings-Palmer, the author and wellbeing coach Adrienne Adhami, the somatic-movement expert Mariel Witmond (who runs the breathwork class I attend), and the Olympic heptathlete Katarina Johnson-Thompson, who, together with the *Bazaar* team, have curated a week of fascinating talks and classes, alongside the menu at the Wellness Café.

So, although we toasted our departure with champagne on deck as we floated past the Isle of Wight, the emphasis from





Above right: Lydia Slater hiking up to the Månafossen Waterfall (right). Above left: the fjords in Stavanger

the start was more on self-optimisation than self-indulgence.

We kicked off the week with an introductory talk that I hosted in the impressive 800-seat Royal Court theatre, in which our experts offered their insights into wellbeing and what it means to them. During the next few days, Johnson-Thompson and I discussed mental resilience on stage; Adhami shared science-backed strategies to improve energy; Witmond ran a sound-bath session and led a playful yoga class; and Cummings-Palmer explained how to eat yourself beautiful to a rapt audience.

Of course, it was inspiring to be surrounded, as we were, by these women, who are all at peak physical fitness. Several times, I found myself heading for the well-equipped gym, where I jogged on the treadmill as the Norwegian coast slid smoothly past the window. One morning, Adhami taught a few of us a set of advanced Pilates exercises that she promised would eventually give us a six-pack as impressive as hers. And Clarissa and I spent a restorative evening in the elegantly appointed Mareel spa, shuttling between the thermal pool with its powerful jets, the beautiful sauna, constructed from blocks of rose-coloured Himalayan salt, and the steam-room. As I passed the door of the cold-room, Adhami beckoned me to join her inside, but I'm afraid I wasn't brave enough, preferring instead to relax on one of the heated ergonomic beds with my eyes shut.

Our shore days were similarly salubrious: when we arrived in Stavanger, I signed up for a hike to the famous Månafossen waterfall, which entailed hauling myself up a steep path using chains driven into the rock. It was worth the effort when I reached the summit and gazed down at the waterfall plunging nearly 100 metres into the valley below.

> Although we toasted our departure with champagne, the emphasis was on self-optimisation

None of this is to imply, however, that self-denial was the order of the day. My cabin was a Queen Suite, which came with a dedicated butler, Farida. Shortly after we boarded, she arrived to ask what drinks I wanted in the fridge, and to bring me a plate of canapés before dinner – a delightful daily ritual.

In the mornings, the options ranged from breakfast in bed, delivered by Farida, to the vast range of goodies on offer at the Artisan Food Hall or the Pavilion Wellness Café for bespoke smoothies or a coconut yoghurt breakfast bowl; at lunchtime, if you weren't exploring the fjords, there was room service whenever you wanted it. And at around 5pm every day, I would sit on my balcony, breathing in the salty air, sipping a glass of rosé and munching Farida's canapés, before dressing up for dinner. Dining options ranged from the Queen's Grill, which served classics such as beef Wellington every night, to my favourite Aji Wa, the first Japanese restaurant on a Cunard vessel, which offered a delicious omakase tasting menu, as well as fresh sushi, melt-in-the-mouth Wagyu beef and a range of potent cocktails. I persuaded myself that heading off to the Bright Lights disco for an energetic boogie would work some of it off.

And indeed, when I got home, I found I hadn't returned with an unwanted 'cruise 10'. Instead, I'd brought back with me an enhanced sense of relaxation, a new toolkit of coping techniques for daily life – and a determination to book myself in for another cruise as soon as possible.

For more information about the Harper's Bazaar Wellness at Sea spa packages aboard the 'Queen Anne', visit cunard.com. □

PHOTOGRAPHS: ALAMY, CHRISTOPHER ISON, GETTY IMAGES, UNSPLASH/ANDRZEJ KRYSZPINIUK, COURTESY OF CUNARD

Best seat in the house

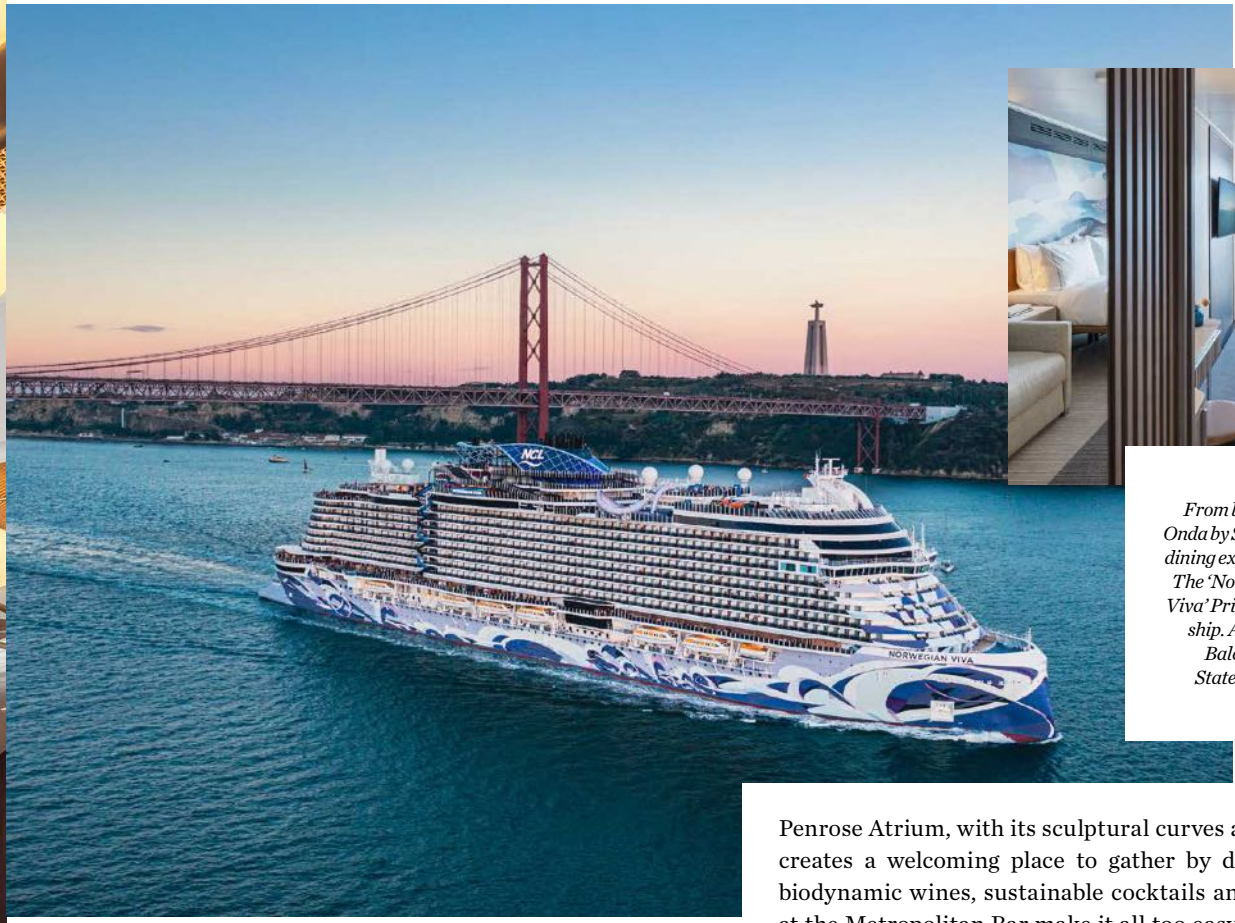
Inspired interiors and your own private balcony make Norwegian Cruise Line's Prima Class ships as memorable as the voyage

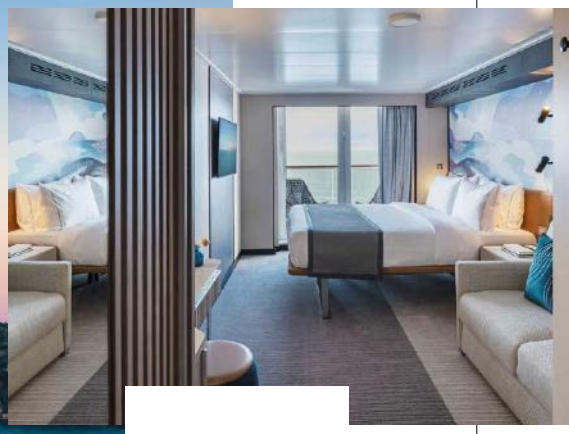
IT'S OFTEN THE SPACES YOU DISCOVER, rather than the itinerary itself, that stay with you: a terrace at sunset, a pretty garden, a secluded beach. The same is true aboard Norwegian Cruise Line's Prima Class ships, where beautifully designed surroundings are part of the experience. For example, Ocean Boulevard, the outdoor promenade with sweeping sea views, becomes somewhere to pause rather than pass through. There are peaceful spas and dining rooms that feel as special as the food you eat in them. But most of all, it is your private balcony that doubles up as a front-row seat to the changing scenery, whether you're sipping coffee as the coastline appears or taking a breath before wandering among ancient ruins. Every day begins and ends here, wherever you travel in between.

Above and beyond

Strolling along Ocean Boulevard, the lines between ship and sea seem to blur – a feeling magnified as you cross Oceanwalk, a glass bridge that hangs above the waves below. It's the perfect place to watch your destination arrive gradually: one morning, it could be Dubrovnik's medieaval walls rising from







From left: the Onda by Scarpetta dining experience. The 'Norwegian Viva' Prima Class ship. A Luna Balcony Stateroom

the Adriatic; the next, Montenegro's rugged mountains coming into focus – just a couple of the highlights on *Norwegian Viva*'s Greek Isles itinerary from Ravenna to Istanbul. Before long, you'll be ashore, dining at waterfront tavernas and meandering through Santorini's whitewashed villages. But later, back on your balcony, the same sights fade into the evening light, leaving space to savour a final glass of wine beneath the stars.

A slower pace

After a long day of exploring on *Norwegian Aqua*'s Bahamas & Dominican Republic cruise, whether it's getting lost in the candy-coloured streets of the Dominican Republic's Puerto Plata or snorkelling alongside green sea turtles off St Thomas in the Virgin Islands, retreating into the total tranquillity of the elegantly designed Mandara Spa is a well-earned reward. There are more than 50 specialist treatments to choose from here, including Biotec facials and deep-tissue massages, inviting you to slow down and soothe your muscles.

Good taste

Come evening, the atmosphere shifts effortlessly from serene to something more sociable, and every space feels designed to tempt you into staying longer, with soft lighting, contemporary interiors and panoramic views. *Norwegian Aqua*'s soaring Penrose Atrium, with its sculptural curves and cosy ambience, creates a welcoming place to gather by day or night, while biodynamic wines, sustainable cocktails and live piano music at the Metropolitan Bar make it all too easy to order one more drink. That is, if you haven't already settled into the Observation Lounge, where floor-to-ceiling windows ensure the view remains part of the night's conversation.

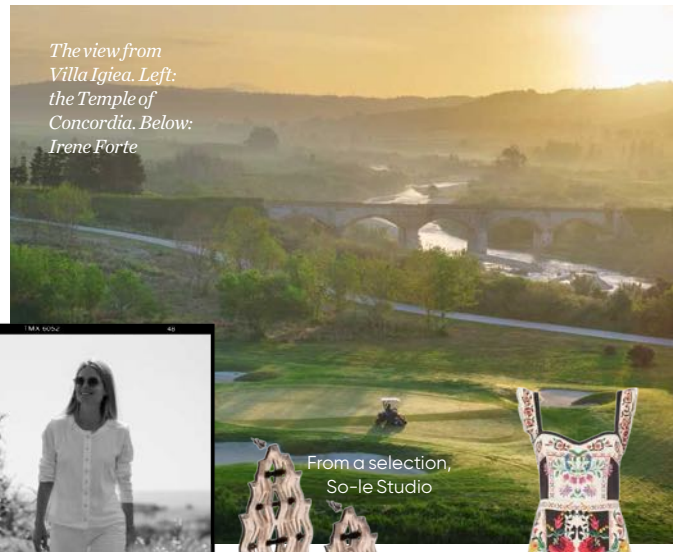
Deciding what to eat is an equally enjoyable dilemma: fragrant flavours take centre stage at Sukhothai, while the Mediterranean-influenced menu at Palomar makes grilled seafood the star attraction. Hasuki offers a more theatrical experience, as chefs prepare each dish on the teppanyaki grill right before your eyes. When the night finally winds down, head back to your room as the ship glides on to the next destination.

Room with a view

On board these Prima Class ships, the greatest pleasure remains surprisingly consistent: your private balcony. At about 200 square feet, the Balcony Staterooms offer an effortless connection to the ocean beyond, while Club Balcony Suites give a little more room to spread out, as well as a bottle of sparkling wine to enjoy on arrival. For those seeking even more space, check into The Haven. Like a boutique hotel hidden on the top deck, it feels like a world of its own, with a personal butler on hand to attend to your needs and exclusive access to intimate areas, including a lounge, restaurant, courtyard and sundeck. Whichever room you decide to call home, it's certain to be just as magical as the itinerary itself.

Scan the QR code or visit ncl.com to start planning your dream adventure at sea.





The view from Villa Igiea. Left: the Temple of Concordia. Below: Irene Forte



From a selection, So-le Studio

£790, La DoubleJ

£120, Castañer

Irene Forte Phytomelatonin Rejuvenating Serum, £225

Irene Forte Red Algae Resurfacing Body Exfoliator, £85

INSIDER'S GUIDE

IRENE FORTE ON WESTERN SICILY

The skincare entrepreneur and hotel scion shares the island's must-see spots

I vividly remember the first time I visited western Sicily, with my father [Rocco Forte] in 2003. We were looking at the site that would one day be Verdura Resort, where my Irene Forte spa now is. It was just wilderness: cliffs, wind, sea spray. I didn't see what he saw. Looking back, I'm incredibly proud of what he created and the vision he had.

I stay at Verdura Resort as much as possible. It's home to our farm and is where the idea for the spa took shape. I worked there on my gap year from university, learning about products in the evenings after work. What makes it special are the details: the bells, created at a family-run foundry, that open and close every treatment; the orange blossom in the air; ceramics made by local hands; and the farm-to-table Mediterranean cuisine.

For sundowners, there's the Scirocco Bar at Verdura Resort, looking over the sea. The views are breathtaking. Try the non-alcoholic 'Irene' cocktail, with passionfruit and lemon.

When I'm in Palermo, two hours' drive from Verdura, I love to stay at Villa Igiea. The hotel has a faded grandeur, and it overlooks the Bay of Palermo, with a quirky Irene Forte Spa inside. Manima is the city's best-kept secret: a boutique with lacework and hand-embroidered pieces. Outside Palermo, visit Monreale Cathedral, whose mosaics astonish me every time. For day trips, go to the Valley of the Temples at Agrigento, ideally near sunset.

I wear Luisa Beccaria's ethereal dresses – her brand is inspired by the island. For something bold but easy, there's La DoubleJ. Castañer wedges or Vibi Venezia flats are practical for stone streets and sand. So-le Studio makes statement jewellery without the weight, from leather offcuts; I wear them in the evenings.

Through the day, I use my Helichrysum Hydrating Toner to refresh whenever I need it. I reapply Heliocare 360° Pigment Solution Fluid SPF 50+ on the face and Heliocare 360° Advanced Gel Body SPF 50 on my limbs constantly. After a day out in the sun, I use Red Algae Resurfacing Body Exfoliator in the shower to smooth, followed by my Pistachio Body Oil to hydrate and nourish.

Take a boat out to the Torre Salsa area. The beaches there have white sand and are empty, even in August. Pack a picnic, swim, then go on a hike through the nature reserve behind the coast. It's completely untouched.

For a day trip, visit Caltabellotta, where I got married, for the cathedral and the views. I also go to Ristorante Mates there for dinner. Its pasta alla Norma is one of the best versions I've had.

Visit Nocito Gioielli in Sciacca for fossil-coral jewellery. The coral is native to this stretch of coast, in special shades from deep orange to pale salmon. The restaurant Piana degli Albanesi is worth going to for the cannoli alone. And everywhere does good cassata.

If you haven't encountered *Il Gattopardo* (*The Leopard*) by Giuseppe Tomasi di Lampedusa, it's the definitive Sicily book. It's the story of a Sicilian prince watching his world transform during Italian unification – but really it's about this island's whole relationship with time: proud, slow to change, layered with history in a way you can still feel everywhere you go. Once you've read it, watch Luchino Visconti's movie adaptation and then visit the spectacular Palazzo Gangi in Palermo, where the ballroom scene was filmed. □

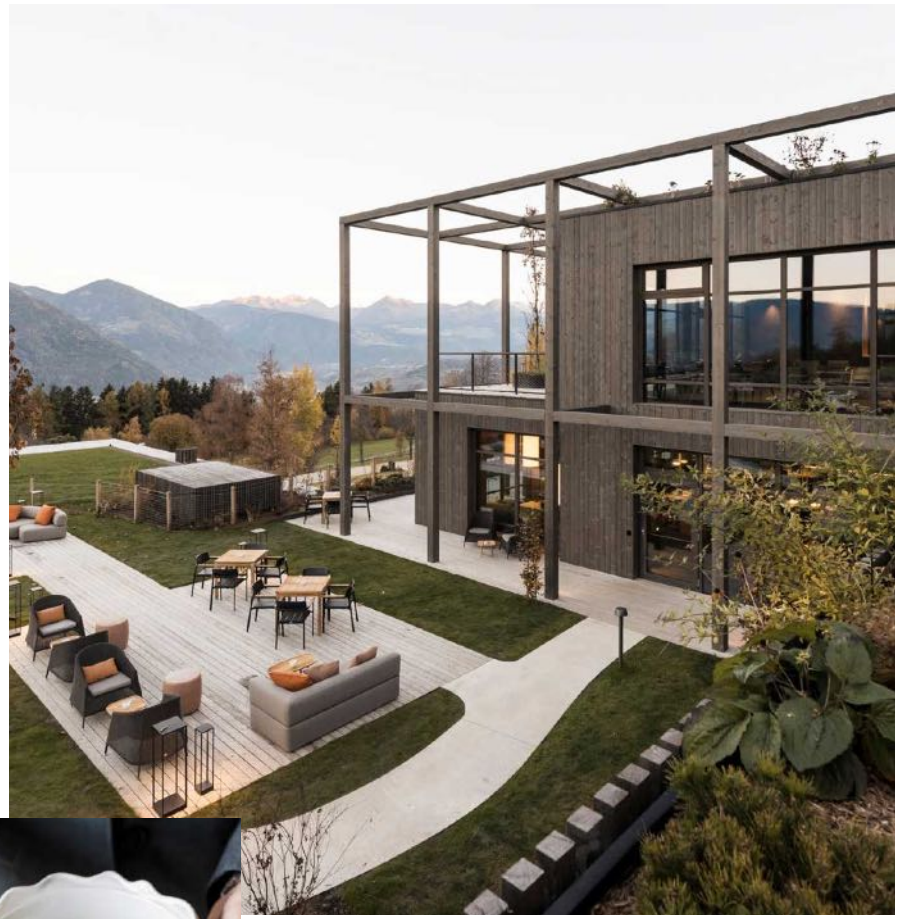
AS TOLD TO HELENA LEE. PHOTOGRAPHS: GETTY IMAGES, FABIO FLORIO

Peace offering

At AKI Family Resort Plose, parents and children can enjoy a slice of serenity, surrounded by the beauty of nature

PARENTHOOD AND PEACE OF MIND rarely go hand in hand, least of all on holiday – yet there are some places so inherently tranquil that even the most attentive caregiver can't help but relax. One such is AKI Family Resort Plose, near the Dolomites, where mountain views meet thoughtfully designed facilities to satisfy adults and children alike. Here, at last, is a place where parents can exhale in the knowledge that, for a few days at least, family time will feel like a pleasure rather than a chore.

Set on the slopes of Plose above Bressanone, amid lush meadows, forests and a network of hiking, cycling and skiing trails, the resort is easily accessible from Bolzano Airport yet feels immersed in nature – the ideal setting to make shared memories at any time of year. Whether you choose to stay in one of the 70 Family Suites, with space for up to five guests, or opt for one of the larger Family Homes, which sleep up to seven, you'll have a cosy living room, a private terrace – and the perfect base for exploring. Take a gentle stroll to the nearby waterfalls, find a scenic spot for a picnic or visit a local beekeeping farm to discover how honey is made. Back at the resort, mealtimes are every bit as considered, with gourmet cuisine for adults and a dedicated children's menu.







From top: private terraces overlook spectacular views. The restaurant serves gourmet food. Whether you stay on site or venture out, exploration awaits

As any parent knows, figuring out how to keep the children occupied is the Holy Grail of a holiday. Here, they are spoilt for choice: when they aren't splashing about in the AKI Water World, home to indoor and outdoor pools, slides and a family sauna, they'll be thrilled to visit the petting zoo (meeting the alpacas is a must), play hide-and-seek in the treehouses or scale the climbing walls. Parents keen for some grown-up time can take advantage of the kids' club, where children can enjoy a varied programme of activities that includes cookery classes, woodwork, painting and nature trails. One thing's for sure: while they're busy rafting across the pond or soaring through the sky in a cable car, they won't be clamouring for iPads.

When children are happy, so are their parents – so while they're in the play barn, permit yourself the luxury of a visit to the adults-only spa, with treatment cabins, saunas and a plunge pool. A morning yoga session (with or without the kids) looking out to the forest through floor-to-ceiling windows will leave you feeling restored – exactly as the best holidays should.

It seems peace of mind for parents does exist; it just takes the right setting to find it. *Find out more at aki-plose.com.*

RALLY ROUND

A contingent of stars – and their mothers – joined *Bazaar* for a perfectly served lunch in the Range Rover suite ahead of the electrifying Wimbledon women's final

PHOTOGRAPHS BY OLIVER HOLMS



Zackary Momoh and Lashana Lynch



Leith Clark





Saffron Hocking



Stanley Tucci and Will Poulter



Olivia Cooke



Meg Bellamy



Lydia Slater and Annabel Croft



Yerin Ha

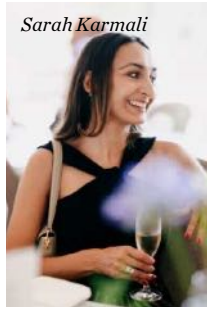

Ellie Bamber


Nazanin Zaghari-Ratcliffe


Stanley Tucci and Thandiwe Newton



Sue and Meg Bellamy, Maya and Lydia Slater, Andrea and Saffron Hocking


Sarah Karmali

MOTHERHOOD WAS THE THEME OF THE Wimbledon Ladies' Final day in the Range Rover suite, where *Bazaar* played host to a glittering group of tennis fans, many of whom – including Thandiwe Newton, Meg Bellamy, Saffron Hocking, Will Poulter and our editor-in-chief Lydia Slater – took their delighted mothers as their dates.

It was an exceptionally hot day, but iced coffees, Pimm's and champagne kept the crowd cool. Friends Lashana Lynch and Gugu Mbatha-Raw were reunited, Yerin Ha and the *Bridgerton* writer Cathy Lew dissected the English psychology of sport, while Stanley Tucci, ever the gent, kept his jacket on despite the blazing sun – after all, he said, 'fashion is a commitment'.

Before a feast of roasted stone bass followed by strawberries and cream, the tennis legend Annabel Croft popped in to give a briefing on the finalists Linda Nosková and Karolina Muchová, both Czech, and doubles partners.

Later, the party headed courtside to watch the Brit Henry Patten triumph in the men's doubles final, before the thrilling battle between the two women began, which saw Nosková take the trophy. Closing her speech, the 21-year-old dedicated her win to her mother, who died on the eve of Wimbledon two years ago, with a kiss to the sky. 'I would definitely not be standing here without you, so thank you,' she said – a sentiment with which our guests could not help but agree. HELENA LEE


Gugu Mbatha-Raw




Bella Maclean

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YOUR LIFE, CURATED

You have excellent taste. In wine, in travel, in the people you keep close.

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Tonya Leigh, founder of the School of Self-Image, has spent two decades teaching accomplished women how to **curate a life as beautiful on the inside as it looks on the outside**. She calls it **The Sweet Spot.** She'll show you how to find yours. **https://schoolofselfimage.com/play**

THE LITTLE TOUCHES THAT MEAN THE MOST

Founded in 2020 by Abbie Daniel and Wendi Green, Little Happies is a sister-owned business inspired by a love of creativity and celebrating life's special moments. What began with handcrafted birthday hats and bunting, has grown into a collection of unique party decorations and gifts designed to make every celebration feel that little bit more special.



We believe it's the little touches that create lasting memories. Every piece is lovingly made to bring joy, smiles and a sprinkle of magic to birthdays, baby showers and celebrations of all kinds. We're honoured to play a small part in your happiest moments and hope our creations help make every occasion just a "Little Happier"

A NEW ERA OF CUSTOM JEWELLERY

Introducing Era, Austen & Blake's latest customisable jewellery collection, created in recognition of the things that matter. Traditions, craftsmanship, memories. From the hidden design flourishes that only reveal themselves up close, to the silhouettes that stay with you.





This collection shines a light on archival reverence with heirloom pieces that are ready for today. It features both engagement and diamond rings, as well as bracelets, necklaces and earrings. Every design in the collection draws inspiration from antique jewellery motifs and techniques, blended with thoughtful touches that feel current.

Our made-to-order designs combine craftsmanship with conscious choices. Think responsibly sourced, independently certified natural and lab grown diamonds, set by fourth-generation jewellers who understand the beauty of detail. You can create truly personalised pieces, from choosing your diamond's carat, cut, colour and clarity, to selecting your preferred precious metal. Every detail is yours to define, with trusted advice and guidance every step of the way.

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BAZAAR FASHION







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Each collection is thoughtfully curated to celebrate femininity through elevated silhouettes, distinctive details, and versatile pieces that transition seamlessly from seaside escapes to sophisticated evenings. More than swimwear, ELBI SWIMWEAR embodies a modern resort lifestyle—one that embraces confidence, individuality, and the freedom to express personal style at every stage of life.

From sculpting swimwear to elegant resort separates, every design is created to help women feel empowered, radiant, and unforgettable. **A women-founded brand,** an ode to women in every chapter of life. **True luxury** isn't simply what you wear, it's **how you feel** the moment you put it on.

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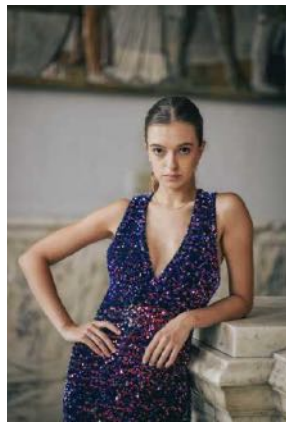
Photography by Jasmine Gonzalez Photography. Creative Direction & Styling by Sheridan Brown.





MASQUERADE LONDON: WHERE THE STREET MEETS THE SALON

There is a particular alchemy in dressing for a city that never quite reveals itself, London, with its fog of secrets and its taste for the theatrical. Masquerade London understands this instinctively. Born from Venetian opulence and Soho's restless edge, its sculpted oversized pieces carry the weight of intention: Imperial Gold against Masquerade Black, Cormorant type whispering old-world elegance over modern silhouettes. This is luxury for those who collect identities rather than labels, dark, deliberate, and entirely unwilling to introduce itself twice.





ELEGANCE AND STYLE FOR THE MODERN WOMAN

Driven by a distinct global vision - stemming from her dual Dutch nationality and rich multicultural background - Carolina Guzman creates bespoke masterpieces that blend bold Latin femininity with striking European sophistication. Specializing in empowering silhouettes, tailored jumpsuits, and breathtaking gala wear, each piece is meticulously handmade to celebrate the modern woman's confidence. Combining clean lines, luxurious fabrics, and effortless functionality, the brand transforms contemporary style into a statement of pure confidence and status. Discover a world where your dream outfit becomes reality, designed for those who dare to stand out with timeless grace.

Elevate your wardrobe at carolinaguzman.com

SANDY TOTES





The fun beachy brand that is turning tragedy into triumph.
We are Lauren & Florence, the Devon based founders of Sandy totes.
After both suffering the traumatic deaths of our mothers, we were left feeling lost without purpose, filling the void with numerous holidays!
It was during one of those holidays that we were sat enjoying a cocktail and came up with the idea to start Sandy totes.
We had no idea what we were doing business wise. All we had was a vision and ambition to create something unique.
With £200 each, we made an Instagram account, built a website and collected our first pieces of stock.
Just 12 months later, lots of tears, hard work and late nights. Our brand is growing daily, we are designing and creating unique bags for our brand and enjoying every second of it!

@SANDY_TOTES

Sandy totes is becoming more than just a bag brand, we are building a community of people who support and uplift each other and giving people the confidence to step into their own individuality.
Also, both being single mothers to small children - our aim is to remind mums that bring a mum doesn't need to be your whole identity, and it's important to remember what you love too!
We are so excited to see what the future folds for Sandy Totes and we are so grateful that our little brand has turned sadness into happiness for us and has given us our spark back!
Follow our journey over on Instagram @Sandy_Totes or head over to our website **www.sandytotes.co.uk** and use code: BAZAAR10 for 10% off your purchase.





SASSY ADJ

Express yourself without saying a word. Organic hoodies, caps and lightweight totes created with a lighter footprint and a stronger point of view. Designed using premium organic fabrics, plastic-free embroidery and vegan inks, every piece reflects effortless style with conscious intent.
sassy (adjective) lively. bold. spirited. cheeky.

A way of dressing. A way of being.
A definition worth wearing.
Scan the QR code or visit **sassyadj.co.uk** to shop the collection and enjoy free shipping with code **HELLOHARPERS.**

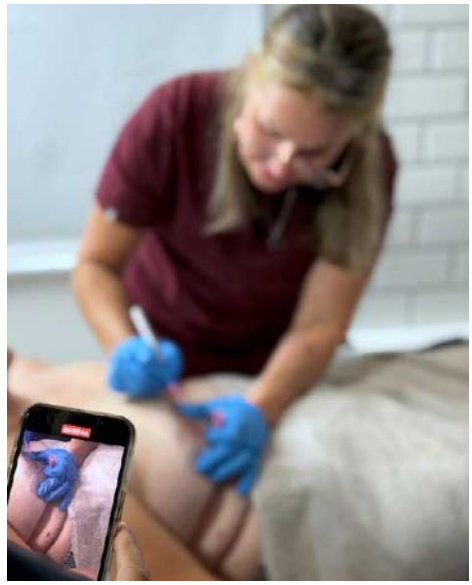


POTTER & MOOCH

Gorgeous Stacking Jewellery From Potter & Mooch. Explore the newly launched collection, pictured, inspired by the Mediterranean Sea.
Perfect for your travels! Waterproof and hypoallergenic.
Stack multiple designs to create your own look. Matching climber earrings (Ear Wings) for a single piercing also available. Prices start from £26. 14ct Yellow Gold Filled or 925 Sterling Silver.
Call **(+44) 01903 331744** or visit **www.potterandmooch.co.uk**

BAZAAR BEAUTY





A BEAUTIFUL RESULT DESERVES A BEAUTIFUL FINISH

Cosmetic surgery can achieve remarkable results, with procedures such as facelifts, brow lifts and hair transplants helping you look refreshed and feel more confident. Yet while significant attention is given to the procedure itself, the final stage of recovery is often overlooked.

Even when beautifully healed, surgical scars around the hairline, ears or scalp can remain visible, particularly when hair is worn up or in bright natural light. Scar camouflage tattooing by expert medical tattooist Ophelia King offers a discreet, long-lasting solution by carefully implanting custom-blended pigments to soften the appearance of scars so they blend more naturally with the surrounding skin.

Treatment is only suitable once scars have fully healed – typically around six months after surgery, or when your surgeon confirms the area is ready. The result is a subtle refinement that complements the surgical outcome rather than disguising it.

Scar camouflage can be the finishing touch that allows you to enjoy the full benefits of your cosmetic procedure with greater confidence. It is a specialist treatment requiring advanced training, an artistic eye and a thorough understanding of healed scar tissue, to ensure natural-looking results that complete your aesthetic journey.

For treatments with Ophelia enquire today at **www.kskin1.co.uk.**



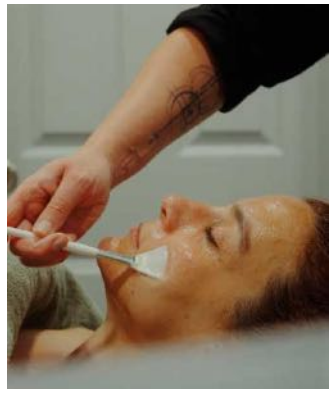
Healed lip blush by Emily, topped with clear gloss.

"I LITERALLY JUST WANT MY LIPS, BUT BETTER"

Emily Milewski is the founder of Top Cosmetic Artistry, a luxury beauty clinic known for its natural, undetectable approach to beauty. Working between Toronto and London, she is building a global beauty brand through her luxury treatments, education and modern lip care collection. Emily developed her signature 'Your Lips, But Better' lip blush technique after noticing one consistent request from thousands of clients: to restore the healthy colour, borders and vitality that lips naturally lose over time. Her philosophy is simple: the best beauty treatments should never look obvious, they should simply look like you.

Book a lip blush treatment with Emily in Toronto or London by visiting her Instagram or website.
topcosmeticartistry.com | emily@topcosmeticartistry.com | @topcosmeticartistry





THE ART OF UNDERSTANDING YOUR SKIN

At SkinDose, we believe skincare should be intelligent, intentional and deeply personal. Every treatment begins with understanding your skin's biology and rhythms, creating space for it to repair, rebalance and thrive. Our minimal, evidence-led approach focuses on clinically backed ingredients and long-term skin health, offering clarity in a world of overwhelm. Founded on a science-grounded philosophy, SkinDose empowers you to build a routine that reflects your skin's unique intelligence. This is modern skincare: refined, thoughtful and rooted in real understanding.

Explore SkinDose's website and follow us on instagram to discover more: **www.skindose.co.uk** @skindose_

THE ART AND SCIENCE OF FACIAL REJUVENATION

Matthew Potter's depth of expertise and aesthetic eye underpin his approach to facial rejuvenation. Matthew is an Huntarian Professor with a background in skin healing research. As a specialist Head and Neck Surgeon, he combines decades of advanced surgical experience with an unmatched ability to understand the concerns and desires of his patients. What sets his technique apart is the optimisation of rejuvenation of each separate facial unit harmoniously rather than the traditional uniform deep plane technique. His technique restores youthful contours to the mid-face and cheeks while simultaneously lifting jowls, refining the neck and jaw line. The result is a refreshed appearance that delivers long-lasting, natural and harmonious results.

Many patients travel from beyond the UK, through personal recommendation, seeking Matthew's meticulous and innovative approach. This approach is underpinned by expertise and a strong belief in precision and attention to detail. His deep understanding of facial anatomy and skin healing bring together science, artistry and innovation to give patients happiness and confidence in their appearance. He currently practices in Oxford, London and the Cotswolds.





Matthew's commitment to excellence has earned him recognition as one of the UK's leading specialists in facial rejuvenation.

The Manor Hospital, Beech road,
Headington, Oxford OX3 7RP
www.Matthew-potter.com | matthewpotter@doctors.org.uk
07917 965717 | @matthew.potter.surgeon

BEAUTY SHOULD NEVER LOOK LIKE WORK

The beauty industry has spent years convincing people that more is better. Bigger brows. Fuller lips. Heavier makeup. I've always believed the opposite.

The most luxurious beauty is invisible.

When I founded PMU Elite, my goal wasn't to create treatments people would notice. It was to create treatments they wouldn't. Whether it's restoring colour to tired under eyes with Dark Circle Eraser, creating naturally sun-kissed freckles or developing Blush Effect, every technique has been built around one simple idea: enhancement should never replace individuality.

I've always been fascinated by the details most people overlook. The warmth beneath the skin. The way pigment behaves as it heals. The subtle differences that make someone look rested rather than treated. That obsession with refinement has shaped every treatment I offer and every artist I train.





The industry is evolving, and clients are becoming more educated. They no longer want obvious cosmetic work. They want to look healthy, fresh and effortlessly put together.

For me, that's where permanent makeup belongs. Not as a trend, but as the quiet luxury of beauty. Results that whisper instead of shout. Treatments that become part of you rather than something people notice. Because the best work is the work nobody can see.

info@pmuelite.com | www.pmuelite.com

BAZAAR BEAUTY

ESCAPE AESTHETICS – WHERE SCIENCE MEETS CONFIDENCE

Beautiful skin has the power to transform not only how you look but how you feel. At Escape Aesthetics, we believe confidence begins with healthy, cared-for skin and personalised treatments designed around you. Located in Toddington, Bedfordshire, our award-winning medical aesthetics and skin clinic has earned the trust of clients across Bedfordshire, Buckinghamshire, Hertfordshire and beyond. **Founded as a mother-and-daughter duo, with mum bringing her expertise as the clinic's nurse**, we are proud to combine medical knowledge with a warm, personal approach. With more than 500 five-star Google reviews, Save Face accreditation and a highly experienced medical team, we are committed to delivering exceptional care with natural-looking results.



Every person has unique skin, which is why every journey begins with a complimentary consultation and advanced skin analysis. We take the time to understand your concerns, assess your skin in detail and create a bespoke treatment plan tailored to your goals, lifestyle and budget. Whether you are concerned about acne, pigmentation, rosacea, unwanted hair, scarring, fine lines, wrinkles or dull skin, our team will recommend the most appropriate treatments to help you achieve healthier, brighter and more confident skin.







We proudly offer a comprehensive range of advanced treatments including medical-grade laser hair removal, Hydrafacial®, HIFU skin tightening, RF microneedling, chemical peels, IPL treatments for pigmentation, acne and redness, laser resurfacing, injectable aesthetic treatments, skin boosters, collagen-stimulating therapies and professional skincare. Every treatment is carried out using premium technology and evidence-based techniques, ensuring outstanding results while maintaining the highest standards of safety and patient care.

What truly sets Escape Aesthetics apart is our commitment to building lasting relationships with every client. We believe in honest advice, realistic expectations and ongoing support, helping you make informed decisions about your skin with complete confidence. Our aim is never to change who you are, but to enhance your natural beauty and restore confidence through healthier skin.

Book your complimentary consultation today and discover why so many clients choose Escape Aesthetics as their trusted destination for advanced skin treatments and medical aesthetics. Your journey towards healthier, more radiant skin starts here.

From your first visit, you will experience a warm, welcoming environment where your comfort and wellbeing come first. We take pride in creating treatment plans that evolve with your skin, delivering results that look refreshed, balanced and naturally beautiful. Whether you are preparing for a special occasion or investing in long-term skin health, our experienced team is ready to help you feel your absolute best through personalised care, expert guidance and continued support every step of the way.

Book your complimentary consultation today. Scan the QR code to browse treatments and prices, or visit **www.escape-aesthetics.com/booking. Quote HARPERS BAZAAR for 20% off your first treatment.**

Escape Aesthetics | 14 High Street, Toddington, LU5 6BY | 07547 236488
info@escape-aesthetics.com | **www.escape-aesthetics.com**

Enchanté Communication: Lifestyle Brand of the Year
Exclusive Interview with Ellie Zhao for edge+ease

"For the life you're already holding together"

There is a kind of busy that does not always look busy. From the outside, everything appears under control. The work gets done, the diary keeps moving, and the people around you can rely on you. What is less visible is the thought, the organisation and the quiet effort it takes to keep every part of life moving at once.

Ellie Zhao understood that experience intimately. For fifteen years she built a career in finance while raising three sons, her days moving between professional responsibility and family life with little distinction between where one role ended and the next began.When one of her sons showed neurodivergent traits at school, Ellie recognised the same patterns in herself. Her later ADHD diagnosis gave language to an experience she had quietly managed for years. By every external measure, she was managing. The experience led her to question why so much of modern wellness asks the same thing of already busy people: to do more, to optimise further, to fit another demanding routine into a day that is already full. She wanted the opposite. Not a way to do more, but a way to make the day take a little less, and to feel like herself inside it again.



Ellie Zhao
Founder of edge+ease
United Kingdom - London

"I didn't need more pressure to perform. I needed more room to be who I already am." -Ellie

The result is edge+ease: a PM-AM system, built in the order your body actually lives it. Evening first, because the night sets up the day.



PM: A softer close, and the real beginning

edge+ease begins where most routines do not: the night before. The PM ritual is a melatonin-free drink, mixed with water in the evening, and its slower format is a deliberate contrast to the morning. No stimulant to sharpen the day, no sedative to force its end. The drink also carries the ingredients that work best in larger, gram-level amounts, without a long list of capsules to swallow. But the evening is more than a close. How you end each day quietly shapes how you begin the next, which is why edge+ease was designed as one connected loop rather than two separate products. The night, in other words, is where tomorrow starts.

AM: A considered beginning

The morning follows with two caffeine-free capsules, taken with breakfast and made to fit naturally into a routine you already have. There is no stimulant here, and that is deliberate: edge+ease was never built to force a sharper morning, only to support a steadier one. The capsule format also allows every ingredient and amount to be shown clearly, with no proprietary blends and no concealed quantities. Nothing complicated, and nothing to prove. Just a considered beginning, easy to return to, on the days that go to plan and the ones that do not.



Instagram: @theedgeandease Website: www.theedgeandease.com

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