

HELLO!

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THE LUXE ISSUE

**HELENA
CHRISTENSEN**
‘THE SECRET
RITUALS THAT
KEEP ME HAPPY’

**DAME JOAN
COLLINS**
ON THE JOYS
OF BEING A
GRANDMOTHER

**QUEEN
ELIZABETH II**
HER LIFE
IN STYLE

**THE PRINCE AND
PRINCESS OF WALES**
DAZZLE AT
NIGERIAN
STATE BANQUET

Heiress in London

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BUILDING AN EMPIRE & RAISING
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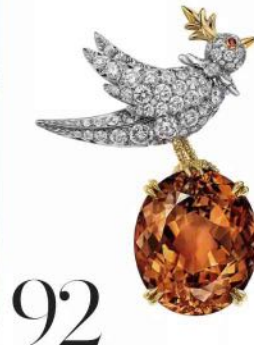
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CONTENTS

PEOPLE IN THE NEWS

- 8 EDITOR'S LETTER** Welcome to our latest Luxe edition
- 10 JESSIE BUCKLEY** makes history as she and **MICHAEL B JORDAN** scoop the biggest acting prizes at this year's Academy Awards
- 28 THE KING** and **QUEEN** host a historic state visit – including a glittering banquet – for Nigeria's **PRESIDENT BOLA AHMED TINUBU**
- 36 THE PRINCESS OF WALES** is resplendent in green as she marks St Patrick's Day with the Irish Guards
- 40 QUEEN ELIZABETH II** We go behind the scenes of the largest ever exhibition of the late monarch's clothes
- 54 HELENA CHRISTENSEN** How the supermodel is creating beautiful interiors the Danish way

- 58 NICKY HILTON ROTHSCHILD** chats to us about her lifelong love of fashion, raising her children in London and partying with sister **PARIS**
- 68 DAME JOAN COLLINS** reveals the nickname her four grandchildren have given her – and why she's happy to be supporting a children's hospice
- 70 ELSA SCHIAPARELLI** Almost 100 years since the groundbreaking designer founded her fashion house, the label is having a moment
- 76 SHEHERAZADE GOLDSMITH** The jewellery designer invites us into the studio at her stunning Grade I-listed Cotswolds home

REGULARS

- 24 INSIDE STORIES** The week's most glamorous celebrity outings

- 38 THE ROYAL BRIEF** All the best from the royal family's diaries
- 82 CULTURE** How her Oscar-nominated turn in *If I Had Legs I'd Kick You* changed the actress **ROSE BYRNE**'s approach to motherhood

STYLE & LIVING

- 85 STYLE** Everything you need to make the most of spring
- 86 FASHION** Four influential fashion houses, four new creative directors – we give our verdict on the industry's recent reshuffles
- 90 THE LUXE LIST** Haute homeware and stylish accessories: our pick of the covetable items you need now
- 92 JEWELLERY** The world's most celebrated jewellers put on a dazzling show at Paris Haute Couture Week

- 96 WELLNESS** Why self-care is the hottest trend in travel, from world-class sky lounges to ultra-luxury superyachts
- 98 BEAUTY** Top make-up artists tell us how A-listers get red-carpet ready during awards season
- 100 ...** while the trend for hair longevity offers the key to luxe locks at any age
- 107 LIVING** Expert advice to help you elevate your everyday
- 108 LOUISA PRESKETT MOBBS** The Maison Margaux founder shares her tips on sophisticated entertaining
- 111 TRAVEL** Enjoy a breathtaking Kenyan safari in the ultimate luxury camp
- 112 GILES DEACON** The acclaimed British fashion designer shares the luxuries he can't live without
- 114 HOME** Make mouths water with these playful, indulgent Easter eggs

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TRIOLETTE

by *Cecily Morris*



DAVID MORRIS

THE LONDON JEWELLER

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JOANNE KENNEDY

Liverpool-born stylist Joanne, whose portfolio includes work with Rupert Everett, chose looks from Armani, Elie Saab and Max Mara for Nicky Hilton Rothschild's stylish cover shoot.



GEORGE CURRAN

International hairstylist George is the man behind Lionel Richie's daughter Sofia Richie Grainge's new bob. In this issue, he masterminded the looks featured in our Haute Hair shoot.

EDITOR'S LETTER

Welcome to our latest special Luxe issue of HELLO!, sparkling with royal resplendence and A-list glamour

Welcome to the spring 2026 issue of **HELLO! LUXE**.

On the cover of our first Luxe edition of the year is Nicky Hilton Rothschild, the elegant heiress, designer and mother of three who talks to us about her love of London, partying with her sister Paris and their mother, Kathy, and her admiration for the royal family.

The royal family were out in force last week, with the Princess of Wales marking St Patrick's Day as colonel of the Irish Guards before joining the King and Queen, and her husband the Prince, at Windsor Castle for a state banquet held in honour of the President and First Lady of Nigeria.

Get ready for a sublime retrospective of Queen Elizabeth II's most iconic looks as we take a sneak peek at the major new exhibition of her clothes that opens at Buckingham Palace next month.

We speak to Dame Joan Collins, who reveals her beloved grandchildren's unique name for her, and bring you the ultimate fashion-focused recap of Hollywood's biggest night, the Oscars.

As well as an interview with one of the original Nineties supermodels, Helena Christensen, we discover this year's most prestigious Easter eggs, elevated tablescaping and the dazzling collections shown by the world's most celebrated jewellers at Paris Haute Couture Week.

Finally, find out why slow travel is one of the hottest wellness trends, as travellers turn to first-class self-care, from world-class sky lounges to ultra-luxury superyachts.

We hope you love this special issue, and thank you for sharing the luxury of your time with us.

Jessica
EDITOR

CHARLEY McEWEN

Celebrity hairstylist Charley's work takes him from the red carpet to fashion weeks; he recently styled Alexander Skarsgård and Barry Keoghan. Here, he brought his skills to Nicky Hilton Rothschild's cover looks.



TUNG WALSH

British photographer Tung, who has worked with Sir Lewis Hamilton, Cara Delevingne and Erin Doherty, captured Nicky Hilton Rothschild amid London landmarks for our Luxe cover.

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*Jessie Buckley and
Michael B Jordan bring
drama to the Oscars stage
as Chanel and Dior top
the best-dressed lists*

SHOW TIME



Jessie Buckley wears a Chanel gown with jewellery from the French fashion house as she takes home the best actress Oscar for Hamnet, while Michael B Jordan wins best actor for Sinners



Rose Byrne pairs a sweeping gown by Dior with a sculptural cognac diamond and chocolate enamel choker from Taffin by James de Givency

The Oscars ceremony isn't just Hollywood's most important event – it's where cinema meets style in spectacular fashion. At this year's 98th Academy Awards at the Dolby Theatre in Los Angeles, the spotlight may have been on cinematic brilliance, but the red carpet stole the show. Fashion took centre stage as designers vied to dress A-list stars and emerging talents alike. And this year, the major fashion houses dominated the red carpet.

Chanel, now under the creative direction of the French-Belgian designer Matthieu Blazy, not only shone on the catwalk this season but also won the night by dressing the actress of the moment, Jessie Buckley.

Making history as the first Irish winner of the best actress Oscar for her role in *Hamnet*, Jessie wore a custom-made light pink bustier chiffon gown with a red satin leather stole, inspired by a dress worn by Grace Kelly to the Academy Awards in 1956.

BEST-DRESSED PRIZE

The County Kerry-born star may have beaten Rose Byrne to the best actress gong, but they shared the crown as the best-dressed attendees on the night. Rose, the star of *If I Had Legs I'd Kick You*, looked immaculate in a strapless black floral gown by Dior, with her hair pulled back and a perfectly on-point lip.

Chanel also dressed the best supporting actress nominee Teyana Taylor, who wore a crystal-embroidered gown with a sheer midriff panel and feathers cascading down the ▶



Zendaya, pictured with Robert Pattinson, wears Louis Vuitton

Teyana Taylor wears Chanel with jewellery by Tiffany & Co.

Gwyneth Paltrow looks sleek in Armani Privé with jewellery by Tiffany & Co.





length of her train. Gwyneth Paltrow raised eyebrows in her strapless ivory silk Giorgio Armani Privé gown. It looked simple from the front, but as she turned to the side, a slit revealed a fabulously daring crystal-encrusted mesh that rose all the way to her waist.

Demi Moore was a plume of feathers in a creation by Demna Gvasalia for Gucci, while Kirsten Dunst looked demure in a black panelled dress by Celine on the red carpet with her husband, Jesse Plemons.

The question of “what are they going to wear?” isn’t limited to the ceremony, where celebrities adhere to more formal dress codes. The real opportunity for experimentation comes later in the evening, when stars slip into something more playful for the afterparties.

PARTY TIME

The most coveted invitation of the night is always the Vanity Fair Oscars Party, held this year at the Los Angeles County Museum of Art. At the new venue, stars mingled with figures from music, fashion and politics while sipping champagne and snacking on In-N-Out burgers.

Guests appeared ready to truly unwind as Vanity Fair’s editor, Mark Guiducci, who has led the magazine since June last year, fostered a sense of privacy by placing stickers over the lenses of attendees’ phone cameras.

Chase Infiniti, the star of *One Battle After Another*, which scooped six Oscars, swapped her custom-made lavender silk gown with multilayered waterfall frills – which reportedly took more than 750 hours to construct – for a splashier embroidered midnight-blue satin dress with a plunging neckline, also by Louis Vuitton. She wore jewellery by De Beers. ▶

Anne Hathaway debuts a necklace and earrings from Bvlgari’s Eclettica high jewellery collection



OSCARS RED CARPET



VANITY FAIR AFTERPARTY

Chase Infiniti, dressed by Louis Vuitton and accessorising with De Beers jewellery, switches from a detailed lavender silk gown to a midnight-blue satin slip dress. Elle Fanning wears white and black Givenchy gowns with Cartier jewellery. Nicole Kidman lives up to her role as Chanel brand ambassador. Zoe Saldaña, in Saint Laurent, swaps her demure look at the ceremony for a daring party dress



Timothée Chalamet and Kylie Jenner with Elle Fanning at the ceremony; Sir Elton John has a quiet word with his godson Brooklyn Peltz Beckham and his wife, Nicola



Kirsten Dunst wears a tiered Celine gown



Elle Fanning, a first-time Oscar nominee for best supporting actress for her role in *Sentimental Value*, wore a crystal-embellished ballgown from Givenchy by Sarah Burton to the ceremony, before changing into an edgier black duchesse satin bustier dress draped with a dramatic bow.

Nicole Kidman kept things dreamy, wearing a blush-pink Chanel bustier gown with sparkling black and crystal details and feathers as she presented an award with her *Moulin Rouge!* co-star Ewan McGregor. Later, the actress ditched the corsetry in favour of a decidedly more comfortable gold tweed gown.

Zoe Saldña also opted for a party-ready outfit change. After wearing a Saint Laurent by Anthony Vaccarello black column floor-length dress with a lace bustier for the ceremony, she later appeared in a sheer, long-sleeved, densely embroidered mini dress by the same designer.

STAR-STUDED REUNIONS

Across town, the Elton John Aids Foundation Academy Awards Viewing Party was held at West Hollywood Park, hosted by Sir Elton and his husband, the film-maker David Furnish, alongside Neil Patrick Harris and David Burdka.

Attendees included Dua Lipa wearing Gucci, Keke Palmer in vintage Yves Saint Laurent, Jane Seymour and Donatella Versace.

Brooklyn and Nicola Peltz Beckham made an appearance wearing vintage Valentino, sharing a candid moment with Elton, who has enjoyed a close friendship with Sir David and Lady Beckham for more than 30 years. One can't help but wonder what he was whispering in his godson Brooklyn's ear – perhaps a word of advice, or a gentle suggestion that he call his mother? ▶



Jane Fonda sparkles at the Vanity Fair afterparty; Demi Moore looks elegant in Gucci; and *Moulin Rouge!* co-stars Ewan McGregor and Nicole Kidman are reunited to present the best picture







Several stars arrived on the red carpet arm in arm with their mothers. The gesture added a personal note to the evening's glamour, as A-listers chose to share one of Hollywood's biggest nights with the women who supported them long before they entered the spotlight.

Kate Hudson, nominated for best actress for *Song Sung Blue*, sparkled on the red carpet alongside her famous mother, Goldie Hawn. Both opted for sequins: Kate wore a jade-green Armani Privé gown, while Goldie donned a black Grayseful by Maria Lopez halter dress with a plunging sweetheart neckline.

FAMILY NIGHT OUT

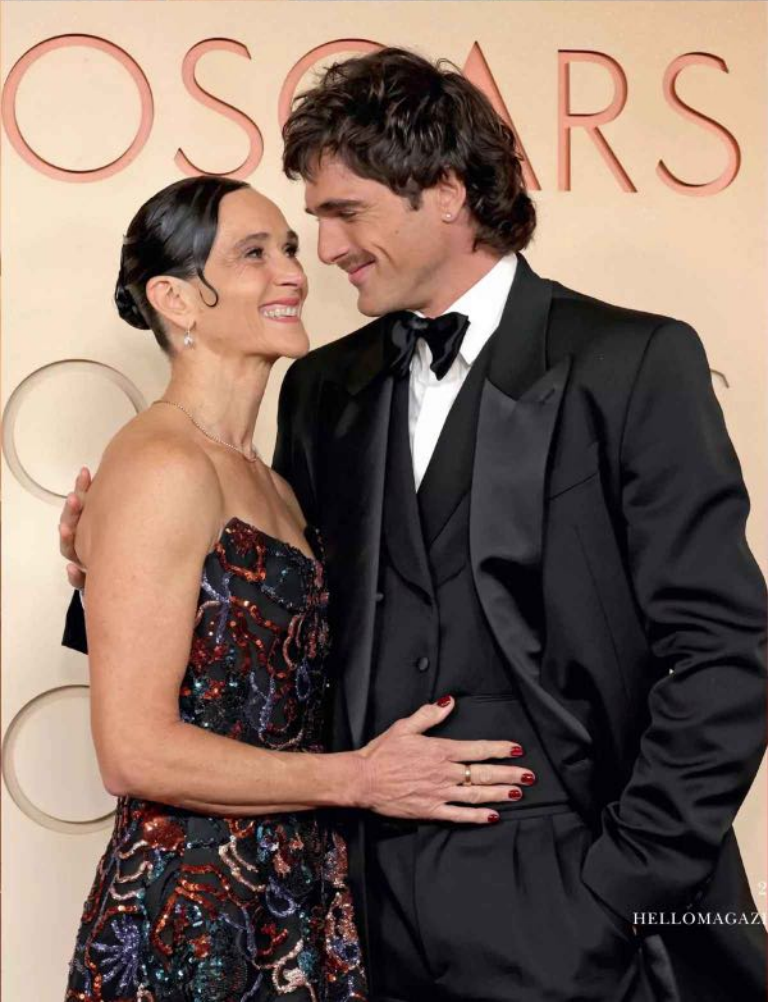
Wearing a custom emerald-green Louis Vuitton gown, the pregnant *Sinners* actress and best supporting actress nominee Wunmi Mosaku proudly introduced her mother to the cameras.

Her co-star Michael B Jordan, who won his first Academy Award for best actor for his role in *Sinners*, beating Timothée Chalamet, gave a shout-out to his mother when he took to the stage to receive his award, saying, "Yo mumma, what's up?", before adding that his father had flown over from Ghana. A deflated Timothée had two dates to console him: his girlfriend, Kylie Jenner, and his mother, Nicole Flender.

Heated Rivalry's Robbie GK arrived at Elton's party with his mother as his plus-one, while the actors Bill and Lewis Pullman teamed up onstage to present the award for best film editing. The Australian actor Jacob Elordi, who was nominated for best supporting actor for ▶

Goldie Hawn with her daughter, Kate Hudson, who wears a dress by Armani Privé and jewels by Garatti

Michael B Jordan, Wunmi Mosaku and Jacob Elordi are cheered on by their mothers





Pedro Pascal with
Sigourney Weaver

his role in *Frankenstein*, arrived arm in arm with his mother, Melissa.

Also keeping it in the family were Steven Spielberg, who brought along his granddaughter Eve; Sam Mendes, the director of *American Beauty*, who was joined by Joe Anders, his son with Kate Winslet; and *Sinners* star Delroy Lindo, who arrived with his wife, Nashormeh, and their son, Damiri Lindo.

Other notable events included the moment when Anne Hathaway tentatively shared the stage with Dame Anna Wintour.

The actress plays Andrea Sachs in *The Devil Wears Prada*, based on Lauren Weisberger's novel, which was inspired by her experience of working as an assistant to the editorial director of *Vogue*; a much-anticipated sequel is due for release later this year.

KEEPING IT LIGHT

In the past, it was rumoured that Anna was less than pleased with the first film, although any tensions now seem to have healed – or perhaps not entirely.

Before announcing the winners of best costume design, Anne, wearing a Valentino gown from the label's spring 2026 haute couture collection, quipped: "Anna, just curious – what do you think of my dress tonight?"

The fashion editor ignored the question, instead dryly announcing the nominees, earning a ripple of laughter from the crowd.

And finally, for those *Bridesmaids* fans out there, could a photo opportunity with the cast of the hit 2011 comedy be a sign that a sequel is on the horizon? We really hope so.



REPORT: BECKY DONALDSON



Bridesmaids stars
Maya Rudolph,
Kristen Wiig,
Rose Byrne, Ellie
Kemper and Melissa
McCarthy

Dame Anna Wintour
joins Anne Hathaway
to announce the winner
of best costume



‘ANNA, JUST CURIOUS – WHAT DO YOU
THINK OF MY DRESS TONIGHT?’

THE INSIDE STORY



UK COMES UP ROSES FOR ROSIE

The model Rosie Huntington-Whiteley looked chic as she arrived at the National Portrait Gallery in London for its glittering annual fundraiser last week.

The gala was the first to be held during the tenure of the gallery's new artistic director, Victoria Siddall.

The actress Dame Kristin Scott Thomas, who serves on the gala's committee, was also in attendance, along with the novelist Zadie Smith and the painter Jenny Saville.

Rosie has moved back to Britain from Los Angeles with her long-term partner, Jason Statham, and their children, Jack and Isabella.

"We love the schools, the education. They're growing up British with their little accents, which was important for us," she said. "We have a great support system here."

A full-page photograph of Tom Holland and Zendaya. Tom is on the left, wearing a light pink suit jacket over a teal shirt and a light yellow tie. He is looking towards the camera with a slight smile. Zendaya is on the right, wearing a white, off-the-shoulder, form-fitting dress with a draped neckline. She has short dark hair and is wearing large, sparkling earrings. She is looking towards the camera with a neutral expression. The background is a plain, light-colored wall.

HERE COMES THE BRIDE ZENDAYA

Amid rumours of a real-life walk down the aisle with Tom Holland, Zendaya has another wedding on her mind. The actress stars with Robert Pattinson in the new black comedy *The Drama*, the pair playing an engaged couple whose big day is derailed by a series of explosive secrets.

Although Zendaya continues to keep her relationship status firmly under wraps – neither she nor Tom has confirmed those recent “secret wedding” reports – the *Euphoria* star appeared to be embracing a bridal aesthetic at the film’s Los Angeles premiere last week, looking sensational in head-to-toe ivory.



ROSALÍA GIVES BALLET A LIFT

Following her triumphant performance at the Brit Awards last month, the Spanish powerhouse Rosalía has kicked off her Lux tour in Lyon, France and is set to bring her electric energy to London's O2 arena this May.

The singer-songwriter, 33, who surprised fans on opening night with a ballet sequence, has earned global acclaim for her revolutionary approach to music, blending centuries-old Spanish flamenco with a modern R&B and hip-hop twist.

Her avant-garde style has caught the eye of Lady Beckham, with Victoria using one of the musician's songs to soundtrack her recent runway show. Rosalía's latest album features lyrics in 13 languages and includes a hauntingly beautiful collaboration with Björk.

THE INSIDE STORY



DAVID'S SNOWY GETAWAY – AND SLIDING DOORS™ MOMENT

Sir David Beckham is making a habit of prioritising one-on-one time with his children. Only a month after enjoying an Alpine break with daughter Harper, the former footballer has been on another snowy getaway, this time with his son Romeo in Canada.

Sharing a video of his snowboarding skills on Instagram, David wrote: “Every year I try to take

four days in the mountains in Fernie, British Columbia – one of my favourite places to be.”

The father-son bonding trip comes amid a continued and painful estrangement from David's eldest son, Brooklyn. The aspiring chef failed to publicly wish his mother, Lady Beckham, a happy Mother's Day on 15 March.

Following the getaway, it was reported that

Sir David and Brooklyn came strikingly close to an unplanned reunion. Both were spotted at the legendary Beverly Hills Hotel, known as “the Pink Palace”, and narrowly missed a face-to-face encounter in the lobby by minutes.

For a family whose every move is under the microscope, it was a stark reminder of the distance between them.



GLITTERING BANQUET

*The Prince and Princess of Wales join the
King and Queen to welcome Nigeria's President
and First Lady to Windsor Castle*



The royal family rolled out the red carpet for Nigeria's President and First Lady, Bola Ahmed Tinubu and his wife, Oluremi, at a glittering state banquet at Windsor Castle. Wearing the colours of the Nigerian flag in honour of their guests, the Queen and the Princess of Wales dazzled as they walked in procession into St George's Hall to join 160 guests for a lavish three-course dinner.

Kate wore a deep green dress by the Singaporean designer Andrew Gn, paired with her favourite Lover's Knot Tiara and earrings that belonged to the late Queen Elizabeth II. She also wore the GCVO sash and star and the King's Royal Family Order.

Camilla chose a cream embroidered gown by Fiona Clare, a sapphire and diamond tiara with matching earrings that belonged to the late Queen, her own diamond serpent necklace, the Garter sash and star and the King's Royal Family Order.

The King and the Prince of Wales wore white tie and Windsor tailcoats with their orders, medals and Garter sashes.

The Princess Royal, rewearing a coat from 1969, her husband, Vice Admiral Sir Tim Laurence, and the Duke of Edinburgh made up the royal party, along with the Duke and Duchess of Gloucester.

Prominent British Nigerians also took part in the procession, including the space scientist Dame Maggie Aderin and the former Olympic 400m champion Christine Ohuruogu. Guests included the England rugby captain Maro Itoje and his wife, Mimi, the singer Tiwa Savage, the author and poet Sir Ben Okri, the former footballer Eniola Aluko, the former Paralympian Ade Adepitan and the artist Yinka Shonibare.

The 47m-long table was decorated with seasonal flowers from the Windsor Estate and the Savill Garden, including narcissi, tulips, hellebores, hyacinths, primroses, mimosas and irises.

STATE VISIT DURING RAMADAN

It was the first state visit by a Muslim president during Ramadan since 1928, when the King of Afghanistan visited King George V. Staff had prepared a prayer room for guests to use before the banquet and, for the first time in living memory, offered canapes at the pre-dinner reception for them to break their fast.

The menu was meat-free, starting with a soft-boiled quail egg tartlet, followed by a main course of fillet of turbot, lobster mousse wrapped in spinach, beurre blanc sauce, sprouting broccoli with hollandaise sauce, fricassée of peas and broad beans and Jersey Royal potatoes. Dessert was an iced blackcurrant soufflé with red fruit coulis. ▶



The Prince and Princess of Wales enter St George's Hall in all their regalia; and the King and Queen pose with the President, Bola Ahmed Tinubu, and his wife, Oluremi, before a lavish meat-free feast attended by 160 guests



Wines included a Sugrue South Downs Cuvée Boz Blanc de Blancs from 2020, Domaine Vincent & François Jourd Bâtard-Montrachet Grand Cru vieilles vignes from 2022, a Château Pichon Longueville Comtesse de Lalande Pauillac, Grand Cru Classé Pauillac, from 2000 and a Louis Roederer Brut Vintage from 2000.

Following dinner, Dow's 1983 Vintage Port and Bowmore The Queen's Cask 1980, a rare Islay single malt whiskey, were on offer.

As has become tradition during the King's reign, guests were offered a bespoke alcohol-free cocktail, specially crafted to represent the close relationship between the UK and Nigeria.

Called Crimson Bloom and inspired by the classic Chapman cocktail, a popular drink in Nigeria, it combined Zobo and English rose with grenadine, hibiscus and ginger syrup, sharpened with fresh lemon and a hint of spice and lengthened with English rose soda.

There was music from the Duchess of Edinburgh's String Orchestra and, after dinner, a performance by Pipe Major John Mitchell from the 1st Battalion, Scots Guards.

THOUGHTFUL GESTURE

In his toast, the King spoke in both Yoruba and Pidgin, and used well-known Nigerian phrases to pay tribute to his guests. "Ekabo. Se Daaa Daa Ni," he began, which translates from Yoruba as: "Greetings! I hope you are well."

The President threw back his head to laugh and applauded the King's efforts.

He told President Tinubu: "We are most grateful to you for travelling during this holy month, which I acknowledge is no small sacrifice." He added: "It is my particular pleasure to wish you, Mr President, peace, blessings and an abundance of joy. Ramadan Mubarak!"

In a speech highlighting the impact of Nigerian culture on the UK, the King said: "From Afrobeats filling our concert halls and Nollywood captivating our screens to stars competing in our Premier League and adjudicating our ►

The Princess Royal, entering with Vice Admiral Sir Tim Laurence, wears the Meander Tiara – her favourite – while the Queen matches her blue sash with the Belgian Sapphire Tiara and Kate chooses the Lover's Knot Tiara





highest courts, so much of Britain's culture is, in truth, profoundly enriched by Nigeria."

The King also touched on the "painful" past, referring to the historic slave trade. "There are chapters in our shared history that I know have left some painful marks," he said.

"I do not seek to offer words that dissolve the past, for no words can. But I do believe – as I know you believe, Mr President – that history is not merely a record of what was done to us.

"It is a lesson in how we go forward together to continue building a future rooted in hope and growth for all, and worthy of those who bore the pains of the past."

With a population of 230 million people, around half of whom are under 18, Nigeria is now the UK's biggest export market in Africa.

The King signed off in Pidgin, to laughter and applause from the President and guests.

"Naija no dey carry last!" he said, which translates as: "Nigerians never come last!"

In his own speech, President Tinubu remarked that "friendship, history and shared purpose have united our two countries for several centuries".

EXTENDING THE HAND OF FRIENDSHIP

The day had begun with the Prince and Princess of Wales greeting the President and First Lady at the luxury Fairmont Windsor Park hotel.

Kate, wearing a grey and white coat dress by the British-Nigerian designer Tolu Coker and a matching hat by Jane Taylor, added earrings once owned by Diana, Princess of Wales.

The two couples then travelled to meet the King and Queen for a ceremonial welcome. The Prince and Princess greeted the Queen with kisses, and Kate curtsied twice as the King welcomed his guests to the dais and a royal salute rang out in the distance.

Accompanied by the Sovereign's Escort from the Household Cavalry Mounted Regiment, the King and the President travelled to the castle in the Australian State Coach.

They were followed by the Queen and the First Lady in the Scottish State Coach and the Prince and Princess in the Irish State Coach, joined by Nigeria's attorney-general, Lateef Fagbemi, and the country's minister of state for foreign affairs, Bianca Odumegwu-Ojukwu.

As the procession swept into the castle's ►



The King delights his guests by speaking in Yoruba and Pidgin, while Kate, dressed in the green and white of the Nigerian flag, toasts the President



quadrangle, in the glorious sunshine, a guard of honour gave a royal salute and the band played the Nigerian and British national anthems.

The King and Queen and their guests took their places on the dais while William and Kate stood alongside it, and the Nigerian national anthem was played. The King then helped the President down the steps to inspect the first rank of the guard of honour before watching a march-past by the King's Troop Royal Horse Artillery.

Kate was seen to sneeze as the horses' hooves kicked up clouds of dust. The royal party then made its way into the castle via the Sovereign's Entrance, the monarch holding the President's hand to assist him following a recent stumble on a visit to Turkey.

Inside, the traditional lunch with members of the royal family did not happen because the President was fasting for Ramadan, but the Queen and First Lady sat down to eat after the royal party viewed a display from the Royal Collection in the Green Drawing Room.

FOND FAREWELL

The King and the President later met faith leaders at Vicars' Hall at Windsor, and the President and First Lady laid flowers at the tomb of the late Queen Elizabeth II inside St George's Chapel.

Following the banquet, the President and his wife spent the night at Windsor Castle. On Thursday morning, Charles and Camilla gathered at the Sovereign's Entrance of the castle to say goodbye to their guests. The 1st Battalion Grenadier Guards lined the quadrangle and a Bentley waited to take them to Westminster Abbey to lay a wreath at the Grave of the Unknown Warrior.

The monarch shook hands with the President while the Queen remarked to Mrs Tinubu, as they stepped out to see the bright spring sunshine and cloudless blue skies: "It's a lovely day." **H**

REPORT: EMILY NASH

After greeting the President and his wife at the Fairmont Windsor Park hotel, William and Kate escort the couple to meet the King and Queen for a ceremonial welcome on the dais before the party heads to Windsor Castle



Kate wears a dark green belted coat by Alexander McQueen and emerald earrings by Asprey with a sprig of shamrock as she watches the parade and meets Séamus the Irish wolfhound

ROYAL GREEN

The Princess of Wales joins the Irish Guards on St Patrick's Day



It's an annual ritual that has been carried out by royal women for generations. As the Princess of Wales handed out sprigs of shamrock to officers of the Irish Guards at the St Patrick's Day Parade, she followed in the footsteps of the late Queen Mother, the Princess Royal and Queen Alexandra.

Kate, who has been colonel of the regiment since 2022, also pinned a sprig to the red coat of regimental mascot Turlough Mór, an Irish wolfhound also known as Séamus.

Wearing a dark green belted coat, she made a touching nod to Queen Elizabeth II, pinning to the garment an Irish Guards cap star that was given to the late monarch by the regiment in the 1960s. She wore her hair swept back in an elegant chignon under a dark green hat and added Halo emerald earrings from Asprey.

She joined officers and guardsmen at Mons Barracks in Aldershot, posing with them for official photographs after taking the salute and watching a march-past.

At the end of the parade, which was punctuated with a rousing "three cheers" for the royal colonel, she was given a posy by Ella, seven, and Evie, five, the daughters of the quartermaster sergeant.

Inside the sergeants' mess, Kate crouched down to chat to three-year-old Vienna, who jumped up and down with excitement. Her father, Lance Sergeant Mills, had led the drums and pipes during the parade and his wife, Jessica, was attending for the first time.

"Are you excited?" the Princess asked the little girl, telling her that she had "beautiful hair" and clapping when she twirled in her blue dress.

She laughed as Vienna took her hands and swung towards the floor, then turned to another girl, Mila English, also three. Taking her hands, Kate complimented Mila on her dress and matching green bow, asking her if "mummy" had helped her with it.

Lance Sergeant Mills later described meeting the Princess as "such a great opportunity", and one that his daughter had been excited about "all week".

His wife, Jessica, added: "[Kate's] so easy to talk to, and really down to earth. I wasn't expecting that."

MEETING JUNIOR CADETS

Earlier, Kate had presented guardsmen with medals for long service and good conduct, also chatting to junior cadets from Northern Ireland, known as the "Mini Micks".

Speaking after her visit, Drummer Joseph GS Aldridge, Séamus's handler, said that Kate "always loves" greeting the dog.

"It's nice because she remembered me from last year," he said. "She asked how he's doing and [said] it's lovely to see him, as always. He's fit, he's healthy, that's what she wanted to know – how healthy he is. She always loves saying hello to Séamus."

He described having the Princess of Wales as the regiment's colonel as a "privilege", adding: "Every regiment of the guards have their own member of the royal family, and they have their own traditions with the royal family, so it's a really nice day for her to come out and celebrate St Patrick's Day with us." **H**

REPORT: EMILY NASH



'SHE ALWAYS LOVES SAYING HELLO TO SÉAMUS'

THE ROYAL BRIEF



THE PRINCE OF WALES

To mark Mothering Sunday, the Prince of Wales shared a previously unseen photo of himself with his late mother, Diana, Princess of Wales. "Remembering my mother, today and every day," he said of the photo, taken at Highgrove in 1984 when he was two. "Thinking of all those who are remembering someone they love today. Happy Mother's Day. W."



KING FREDERIK AND QUEEN MARY OF DENMARK

During their six-day tour of Australia, the Danish King and Queen visited Uluru, commonly known as Ayers Rock, where the King tasted some honey ants. Mary, who was born in Tasmania, told journalists: "We've had a great walk around. It's magical." The royal couple met in Sydney during the 2000 Olympic Games, in a historic pub called the Slip Inn.



THE KING

In advance of the Ukrainian president signing a new defence deal with the UK government, the King welcomed Volodymyr Zelenskyy to Buckingham Palace for a private audience. The men first met in 2023 and have convened many times since, including three times last year, at Sandringham in March and at Windsor Castle in June and October.

The previous day, the King confessed that he was "trying to get the hang of it" as he received a lesson in DJing during a visit to Aviva Studios in Manchester. The monarch moved a slider on the mixing desk to fade between music tracks, under the guidance of an aspiring DJ. Charles was visiting to highlight the work of the King's Trust in collaboration with the Factory Academy.



QUEEN of FASHION

*Queen Elizabeth II
proudly flew the flag
for British fashion
throughout her
reign, as a major
new exhibition at
Buckingham Palace
makes clear*



The Queen wears
the Crown Jewels
(left) in 1952; and
in an outfit by
Norman Hartnell for
Princess Margaret's
wedding to Antony
Armstrong-Jones
in 1960



Princess Elizabeth in the Edward Molyneux dress she wore as a bridesmaid at the wedding of Prince George, Duke of Kent and Princess Marina of Greece and Denmark in the Thirties

The ivory Norman Hartnell gown she wore (facing page) for her own wedding in 1947 is also on display at The King's Gallery in Buckingham Palace





She was renowned for her devotion to duty, her faith, her family, her horses and, of course, her beloved Pembrokeshire corgis. Fashion, in the popular imagination, was not Queen Elizabeth II's priority.

This is a view rebutted by Caroline de Guitaut, who, in addition to her job as surveyor of the King's works of art, is masterminding the most comprehensive exhibition of the late monarch's clothing ever staged – Queen Elizabeth II: Her Life in Style, at The King's Gallery at Buckingham Palace.

Caroline, who joined the Royal Collection Trust as a junior curator after university more than 30 years ago and has since risen through the ranks, tells HELLO! that visitors will see proof that Elizabeth II was both an admirer of fine couture and a trendsetter who influenced fashion houses including Gucci.

Caroline has delved through the trust's collection of 4,000 items of clothing worn by Elizabeth from her childhood in the Thirties to her final years in the 21st century.

"One of the things that was written about the Queen in the past was that she wasn't interested in fashion," Caroline says. "The media compared her with her younger sister [Princess ▶



The Queen on a visit to the Isle of Wight in 1965, and (far right) in her strictly embargoed Norman Hartnell coronation dress, embroidered with flowers representing each Commonwealth nation, in 1953

Margaret], who went to Paris couturiers, whereas the Queen was supporting the best of British. [Her style] was elegant, restrained and appropriate but something she made recognisable. She absolutely followed fashion.”

Her hemlines rose in the Sixties and fell in the Seventies to match the prevailing styles. For eveningwear, she preferred crinolines in the Forties and Fifties but adopted shift dresses in the Sixties, before a transition in the Seventies to floaty silhouettes.

“Her style was unique to her because she had to follow her role,” Caroline says. “But fashion always played its part.”

THE AIR OF AN ANGEL

The collection, which is kept together at the personal request of the King, begins with two little-known bridesmaid dresses that Elizabeth wore in the early Thirties, one with striking frills on the shoulders that gave the young Princess the air of an angel.

She wore it for the wedding of her uncle Prince George, Duke of Kent to Princess Marina of Greece and Denmark. It was the creation of Edward Molyneux, one of the most influential British designers of his generation, who would go on to co-found IncSoc (the Incorporated Society of London Fashion Designers) in 1942, the year Princess Elizabeth turned 16.

The alliance of couturiers, born of a desire to help with the war effort, sought to put London on the same footing as Paris.

Caroline says that the bridesmaid dresses are among her favourites because they are “so lovely and touching and so unknown”. Edward’s designs, alongside those of fellow IncSoc founders Sir Norman Hartnell and Hardy Amies, are vital to understanding Elizabeth’s style.

“They’re not really household names in the same way as Christian Dior or Coco Chanel,” she says. “It’s very telling, the way a bond was formed with the key figures in London couture. [The society] gave way to the British Fashion Council. In 2018, Queen Elizabeth created a prize in her own name and that prize continues.

“Molyneux was a really important British designer who established his couture house in Paris. Before opening in London, he was really important in forming... her early interest in couture. It is the only piece of his that survives in the archive.

“The other [bridesmaid dress] was her first Norman Hartnell dress – from 1935, from Prince Henry, Duke of Gloucester’s marriage to Lady Alice Montagu-Douglas-Scott.” Elizabeth’s mother even took her to Norman’s workshop to see garments being made. ▶









The Queen meets the Italian actress Gia Scala in 1961. Her hemline goes up with the fashion of the times as she hosts President Richard Nixon at Buckingham Palace in 1969



The exhibition includes a sketch of the evening gown she wore on a state visit to France in 1972, when she and the Duke of Edinburgh were welcomed (below) by President Georges Pompidou and his wife, Claude

As Caroline describes it, the fashion collection of Queen Elizabeth II "really spans a revolution in British fashion".

She says that London fashion "went from copying Paris couture because there was no British equivalent" to finding its own identity. The Princess's clothes from the Thirties and Forties chart the rise of London couture as she matured from a girl to a young woman.

"In the Eighties, we have the establishment of what we would call the British fashion designer. We didn't really have that before then."

The archive also features letters and invoices that refer to a mysterious pair of dresses designed for Princess Elizabeth and Princess Margaret by the French couturier Jeanne-Marie Lanvin in the Thirties. Caroline is still trying to unravel the story; the dresses were clearly favourites but seem to have vanished.

"There were two dresses designed for the Princesses – gold lamé party dresses. I'm yet to find any reference to them being worn. However, we know that Elizabeth's dress was lengthened so she could continue to wear it as she grew taller."

WEDDING FRENZY

Her most memorable fashion moment came on 20 November 1947, when the public got their first view of her Chinese-silk wedding dress with its 15ft star-patterned train.

Anticipation had reached such a frenzy that Norman Hartnell whitewashed the windows at his salon in Bruton Street, Mayfair, lest someone glimpse the gown.

"He was so nervous that the embargo would be broken that he went to the Queen," Caroline says. "He said that he and his team were on standby to create an alternative [dress]."

The Queen valued her correspondence with the designer so highly that she kept his note in her private papers from 1947 until her death.

Although it is now commonplace for the public to imitate celebrity fashions, it was "really unusual" before the Queen's ascendancy. "Every time she wore something, people would copy it," Caroline says.

She cites Christopher Kane's 2011 collection of neon-coloured pastiches of the Queen's looks and Alessandro Michele's 2017 Cruise show for Gucci as having been directly inspired by her "classic day look", adding: "Sometimes they converted it into something else, but it was inspired by her. Her off-duty style – tweed jackets, riding skirts, headscarves – has been very much copied by designers."

Much of the archive relates to the late Queen's love of riding, including hacking ►





The Queen wears a pink and green double-breasted coat by Hardy Amies and her beloved Cullinan V brooch, by Garrard, during a visit to Malta in 1967

The Queen lands at Aberdeen airport with her corgis at the start of her Balmoral holiday in 1974; visits Delhi with Prince Philip in 1961; and causes a stir in neon green on her 90th birthday





jackets, jodhpurs and head scarves “primarily by Hermès”. She would buy ready-to-wear items, especially by Burberry, but most of her clothes were tailored and designed to last for years.

Her preference was for outfits that were elegant enough to receive prime ministers at Balmoral but sufficiently practical for her to “put on her leather brogues and take the corgis out for a walk”.

POCKET RULES

The Queen was involved in the minutiae of her clothing and could be intolerant of frilliness. “When carrying out duties, she didn’t want to worry about her clothes, so extra pockets or bows or embellishments were just going to get in the way. Extra things had to be avoided at all costs.”

One example is her Bernard Weatherill houndstooth tweed hacking jacket. “Pockets

are finished in different ways, depending on what she put in them. The cotton-lined ones were more durable; the silk-lined ones might have been for riding gloves. There was a hierarchy of pockets,” Caroline says.

“One riding jacket features a hidden waterproof lining, crafted to keep her back dry in the saddle. You could tell that there was such delight in every stitch.”

She says that the Queen never wore anything by accident, especially when she planned events such as her first Commonwealth tour, which lasted almost six months. “Her outfits were planned months in advance. Wearing nothing by accident is a really interesting expression.”

For the 1967 centenary of the confederation of Canada, she wore a blue and white dress embroidered with maple leaves on the hip line. On a state visit to Pakistan in 1961, she wore a green and white Norman Hartnell ►





HELLO!

QUEEN ELIZABETH II

A CENTENARY TRIBUTE

THE
ULTIMATE
ROYAL
KEEPSAKE

HER LIFE
& LEGACY
MARKING
100 YEARS
SINCE THE
LATE QUEEN'S
BIRTH

FAMILY
MEMBERS
& STARS
SHARE
PERSONAL
MEMORIES

HOW THE
YOUNG
ROYALS ARE
CONTINUING
HER LIFE'S
WORK

CELEBRATING HER LIFE, LOVE & REMARKABLE REIGN WITH EXCLUSIVE FEATURES & IMAGERY



QUEEN ELIZABETH II

A CENTENARY TRIBUTE

This year, we celebrate the centenary of the birth of the late Queen Elizabeth II. In this beautifully curated keepsake edition, packed with stunning photography, exclusive features and heartfelt tributes, we delve into a remarkable life and reign



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The Queen displays her timeless style at Royal Variety Performances in 2007 and 1962



dress to a state banquet in Karachi, to match the colours of Pakistan's flag.

The monarch liked to recycle her clothes when she could, influenced by her upbringing during the Second World War. Her archive features a utility jacket that was part of a government scheme during clothes rationing.

SUSTAINABLE FASHION

She also handed down many of her clothes to Princess Margaret during their childhood, and the pair were also known to have their garments mended frequently to avoid waste.

"We have examples of clothing she wore 20 to 30 times over multiple decades," Caroline says. "We have notes saying when each [was worn]. It wasn't recorded for the sake of it. If she'd worn a dress on one particular occasion in Wales, for example, she wouldn't wear it at another similar occasion."

Elizabeth II was not known for her pronouncements on fashion, but privately, she was involved in approving couturier's sketches



and making notes in the margins about how many coats or dresses she would need for a foreign tour. She would receive embroidery samples to show her how an outfit would feel and would mark designs with a "yes" or "no".

She made "quite direct" annotations to designs about matters such as sleeve length, Caroline says. "The Queen knew precisely what would work and became a bit of an expert."

If the monarch ever had regrets about her choices, she never mentioned it.

"She wore a green neon ensemble for her 90th birthday, and it caused a sensation that a 90-year-old woman would wear such a vivid and contemporary colour," Caroline recalls.

But it was a carefully considered decision planned long in advance. "I don't think it would get to the point of regret." **H**

INTERVIEW: JACK MALVERN

Queen Elizabeth II: Her Life in Style is at The King's Gallery, Buckingham Palace, from 10 April to 18 October; rct.uk

Helena says she has always poured love and attention into her surroundings, so her role with the furniture brand BoConcept is a natural fit





ARTISTRY AT HOME

Helena Christensen has always been renowned as a tastemaker. One of the original Nineties supermodels, she went on to carve out a successful career as a photographer, creative consultant and writer.

In more recent years, she has turned her eye to interior design – and it all stems from her childhood, she tells **HELLO!** in this exclusive interview.

“I’ve always poured love and attention into creating spaces that feel comforting and inspiring,” she says. “As a child growing up outside Copenhagen, I was always searching for objects in the fields near our home – little fragments of the past. That instinct to collect and curate never left me.” ▶

The supermodel, photographer, writer and all-round tastemaker Helena Christensen is finally coming home to her first love: creating beautiful spaces the Danish way

Born in Copenhagen to a Danish father and a Peruvian mother, Helena, 57, first glimpsed success when she won the Miss Universe Denmark contest in 1986, aged just 17. The following year, after becoming a finalist in the 1987 Look of the Year competition, she left home to pursue modelling in Paris.

The fashion world quickly took notice of the young model with the piercing green eyes, and magazine shoots with the photographer Peter Lindbergh followed, as well as a close friendship with Chanel's creative director, Karl Lagerfeld.

She shot to fame when she appeared in the music video for Chris Isaak's *Wicked Game* in 1991. On the catwalk, she was Gianni Versace's first choice to walk in his label's shows, and in 1997, she became one of the original Victoria's Secret Angels for the American lingerie brand.

Helena began a five-year relationship with the actor Norman Reedus in 1998, and the birth of their son, Mingus, the following year prompted her to pursue freelance photography, shooting projects for international brands and magazines and going on to hold her first solo show in London in 2003.

But fashion remains a constant. In recent weeks, she has been back among the industry crowd at Milan Fashion Week, where she attended the Tod's show alongside the actresses Lily James and Minnie Driver, sharing a photograph of the three of them together with her 1.2 million followers on Instagram.

These experiences have all fed into her lifelong love of design, she tells us. "Travelling the world as a model deepened my fascination with architecture, craft and design. I absorbed everything – colours, textures, forms – and that knowledge naturally found its way into how I create my spaces," she says.

EVERYDAY RITUALS

In 2025, she became the global artistic director of the Danish furniture brand BoConcept. It's a natural fit, she says. "The same way the clothes you put on express who you are and how you feel, so does the way you decorate your home show your personality.

"It's the art on the walls, the objects you've collected, pieces of nature. You move into an empty space and slowly make it come to life."

For Helena, home truly is where the heart is. The "daily rituals" she loves include "going to the market, cooking, inviting friends, lighting candles". Another "little daily luxury" is music. "Being able to listen to music throughout the day on my little radio makes me very happy," she says. "I listen to classical, jazz, blues, folk, Gregorian chanting and music from all over the world: South America, Asia, the Middle East."

A perennial comfort is her Australian shepherd dog, Kuma – "listening to her little sounds" is one of Helena's favourite things.

Helena splits her time between her homes in America and Denmark: an apartment in Manhattan's West Village, a clapboard retreat in the Catskills in upstate New York, a bolthole in Copenhagen and a summer retreat on the Danish coast, a few hours from the capital.

Her role with BoConcept "happened very organically", she tells us, and her commitment is evident. "I've loved interiors, architecture and objects for as long as I can remember, so when BoConcept approached me, it felt like a natural continuation of something I was




already living every day. I admired their deep respect for Danish design heritage."

She has designed a lounge chair inspired by the islands of Denmark, which she hopes will evoke the sense of sanctuary that can be found in being by the water. "For me, design is about creating positive emotions and environments that feel comforting, playful and inspiring."

One of Helena's biggest indulgences is time – "time to be present, to be in nature" – and it's this that brings her the most joy, as she reflects on "listening to the ocean, walking barefoot on moss, standing still during a snowfall and feeling the flakes landing on your face".

She's channelling this passion into the latest collection. "I'm deeply influenced by flora and natural textures, the way colours soften over time, the poetry of imperfection. I wanted the pieces to feel timeless yet alive, like a canvas that people can bring their own stories to."

It all plays into her own definition of luxury. "It's not excess," she says. "It's about emotional richness. It's feeling at peace in your surroundings, being curious about everything around you and having freedom to live in a way that feels honest and joyful." 

Helena on the catwalk for Karl Lagerfeld in 1992; she was a close friend of the late designer

INTERVIEW: MIRANDA THOMPSON

Helena Christensen is the global artistic director for BoConcept; boconcept.com

‘FOR ME, DESIGN
IS ABOUT
CREATING
ENVIRONMENTS
THAT ARE
COMFORTABLE,
PLAYFUL AND
INSPIRING’

LIVING THE HIGH LIFE

*Nicky Hilton Rothschild
on raising her children in
London, partying
with sister Paris and
her lifelong passion
for fashion*



PHOTOGRAPHER: TUNG WALSH
STYLIST: JOANNE McKENNEY



Blazer, top and skirt, Brunello Cucinelli; shoes, Manolo Blahnik; bag, Destree; scarf, Liberty London; sunglasses, Linda Farrow; necklace and rings, De Beers

Shot on location at the Four Seasons Tower Bridge



Jacket, twinset and trousers, Giorgio Armani; shoes, Roger Vivier; earrings, Mikimoto

When we meet Nicky Hilton Rothschild for her cover shoot, she is fresh from attending the international fashion shows. “It was really fun being based here and just being able to hop on a train or take a quick flight to Milan and hang out with my sister,” says the designer, socialite and member of America’s famous Hilton family, who now lives in London with her husband, James Rothschild, and their three children.

Nicky, 42, and her elder sister Paris Hilton, 45, have always been close. “Now that we’re living on totally different sides of the world [Paris is based in Los Angeles], we don’t see each other as much, but when we do get together we have the best time,” she tells **HELLO!**

“We had so much fun in Milan, hanging out in the hotel, ordering caprese salad and spaghetti bolognese on room service, and getting ready together for the Gucci show.”

However, she says it was her newly adopted home that hosted her favourite of the big fashion weeks in February. “I feel as though London still has that cool, energetic, rebellious energy,” she says as we shoot our cover in the spring sunshine, against the backdrop of landmarks including the Tower of London and London Bridge.

Of London Fashion Week, Nicky adds: “Two of the highlights for me were Harris Reed and Annie’s Ibiza. They’re two cool, unique brands with a totally unique perspective – original, creative and fun.

“They were on the same day, at two of my favourite locations: Claridge’s and Spencer House, where I had my welcome dinner for my wedding. So it was fun to go back there.”

Nicky and her husband, the British financier James Rothschild, 40, met at the wedding of the heiress Petra Ecclestone to the businessman James Stunt in Rome in 2011.

They married four years later in a fairytale ceremony at the Orangery in Kensington Palace Gardens, Nicky wearing a high-necked, long-sleeved Valentino Haute Couture gown with a dramatic train and a long veil – and their wedding united two world-famous dynasties, as a British banking scion tied the knot with a glamorous American hotel heiress.

The couple have three children: daughters Lily-Grace Victoria, nine, and Theodora “Teddy” Marilyn, eight, and a son, Chasen, three. Although they have properties in New York, the family are living in London.

“It reminds me a lot of New York, but without the frantic

pace,” she says. “I’ve been coming here since I was a little girl, so I’ve always loved it.

“It’s nice for the children because my husband’s English, so we get to see their cousins and their grandmother and enjoy more family time.

“That’s been a lot of fun for them – learning about London, where their father grew up, going to the same parks he went to and seeing his old school. It’s sweet.”

She tells us that her son has even started saying certain words in an English accent. “I’ve noticed he’s saying ‘water’,” she says, pronouncing a perfect hard T.

The family are throwing themselves into British traditions, such as eating a full English breakfast or classic Sunday roasts. “If you have any recommendations, send them my way,” she says.

“My kids are also really enjoying the museums here – we’ve been to the Science Museum a lot. They love Hamleys, of course. And the parks are stunning.”

Nicky, who is the co-founder of the jewellery brand Theo Grace, named after her daughters, tells us that she has been interested in clothes for as long as she can remember.

“I knew I wanted to do something in fashion,” she says. “I loved sneaking into my mom’s closet and watching the process of getting ready – picking the outfit, the jewellery, the handbag and accessories. I was always a girly girl. I loved dressing up.”

DEDICATED FOLLOWER OF FASHION

Although she has long been a regular on the front row at the international fashion collections, and has appeared in campaigns for fashion houses, including Valentino in 2020 alongside her sister Paris and their mother, Kathy Hilton, there is one era that Nicky would rather forget.

“I mean, probably the tanning-bed era,” she says. “When I look back at some of the photos, I was just... very tanned. As someone who’s so conscious of my skin and taking care of it, I can’t believe that I would subject myself to that.”

Sunbeds aside, a sense of occasion, she says, ran in the family. “Both of my grandmothers loved dressing up and always had beautiful make-up and jewellery. They were very glamorous.”

Today, one of her style icons is the Princess of Wales. “I think she’s so beautiful and always looks so great. I love how she dresses her children, and I think she’s such a good role model. I’m a big fan.”

Nicky launched Theo Grace last year. “It really stems from my obsession with personalisation; most of the items are customisable. In the past, I’ve done lots of collaborations with brands [Rebecca Vallance, French Sole], but this is the first time where I’m an owner of the brand, which is exciting,” she says.

“Some of our top sellers are the personalised necklace nameplates. And then we have lockets, where you can upload your favourite photo and engrave a special message. Our current top seller is the Coco [photo] ring, where you upload your pet to your ring, which is sweet. People love showing off their animals; pets are our family.”

Nicky says that running a brand fits well with family life. “I travel for work, but now I try to carve it out so that the children can come with me. I’m going to China at the end of the month and it happens to be a long weekend, so I’m going to take my eldest daughter because her dream trip is China. We’re going a day early to do sightseeing, and I’ll take her around Shanghai. ▶



Nicky with her husband of 11 years, the British financier James Rothschild



Top, Tory Burch;
necklace, Mikimoto;
sunglasses,
Linda Farrow

Facing page: Dress,
Carolina Herrera;
bracelet and
rings, Chaumet





Coat, top and skirt,
Max Mara; shoes,
Malone Souliers;
necklace, earrings
and rings, De Beers

Facing page: Nicky in
one of the designs
from her new
collaboration with
La Coqueta; and with
her parents, Rick and
Kathy Hilton, and
elder sister, Paris,
at the Beverly Hilton
in 1988



"I went to Paris on Friday last week, and they had a half-day of school so I took them with me. My daughters are now at the age where they're understanding, and getting input from them and seeing their enthusiasm and their excitement is very sweet."

Nicky also has a strong relationship with her own mother, *The Real Housewives of Beverly Hills* star Kathy. "My mom is one of my best friends. She's the funniest person in the world. We've just shot a project in London, which I can't talk about yet, but it will be coming out in the spring," she says.

MOTHER LOVE

"It was fun, and we were laughing that if we were in school together they would separate us because we laugh too much and are so silly with each other. But we also have very much the same taste, the same aesthetic, the same vibe, so working together is always a joy."

Growing up in the Waldorf Astoria New York in the Eighties, Nicky and Paris were nicknamed the "Eloises", a reference to Kay Thompson's popular children's books and their main character, a young girl named Eloise who lived at The Plaza Hotel in Manhattan.

This experience is one of many scenes beautifully illustrated on a French toile print that Nicky has produced as part of a 21-piece collection with the luxury childrenswear brand La Coqueta.

The autobiographical panels tell the story of her life, with a different chapter sketched on each panel of the material. "We highlight some of the milestones and special moments. It's subtle, but if you look closely you'll see everything," she says.

During her childhood, her family taught Nicky, Paris and their younger brothers, Barron Hilton II, 36, and Conrad Hughes Hilton, 32, about the importance of helping others.

"My parents, since we were very young, took us to the Union Rescue Mission [homeless shelter] in Los

Angeles to serve lunch and give out gifts, and the same at Thanksgiving. It's always been instilled in us, and I like to do the same with my children.

"I'm very involved with the Hilton Foundation," she adds of the family's charity, which tackles issues including homelessness, food security and human rights. "My great-grandfather Conrad [Hilton, who founded the hotel chain in 1919] has been a huge inspiration. He believed that giving back was a moral obligation and a responsibility, so I grew up seeing philanthropy as a natural part of life."

Holidaying is another family tradition, and her ultimate happy place is the sun-soaked island of Maui in the Hawaiian archipelago, which is also depicted on the toile. "Every Christmas growing up, we went there. You step off the plane and it smells like the ocean and the beach," she says.

But her next holiday will be spent in the English countryside. "We're going to my sister-in-law's to do a big Easter-egg hunt with all the children," Nicky says.

"We'll be dressing them all up in the new collection and eating delicious food – just hanging out, relaxing and enjoying family." **H**

'SEEING MY DAUGHTERS' ENTHUSIASM AND THEIR EXCITEMENT IS VERY SWEET'



INTERVIEW: BECKY DONALDSON

HAIR: CHARLEY McEWEN AT THE ONLY AGENCY

USING BUMBLE & BUMBLE

MAKE-UP: RACHEL SINGER CLARK AT THE ONLY AGENCY

USING AUGUSTINUS BADER & VICTORIA BECKHAM BEAUTY



ADDITIONAL PHOTOS: @NICKYHILTON. GETTY IMAGES. MANICURE: ROBBIE TOMKINS AT THE ONLY AGENCY. PHOTOGRAPHER'S ASSISTANT: OLIVER WEBB. STYLIST'S ASSISTANT: OLIVIA SIMMONS



Dress, Huishan Zhang;
shoes, Roger Vivier;
earrings, bracelet and
rings, Tasaki

Facing page: Top and
trousers, Elie Saab;
bracelets, earrings and
rings, David Morris

A full-page photograph of Dame Joan Collins. She is wearing a white double-breasted blazer with gold buttons over a blue and white patterned top and white trousers. She has dark, wavy hair and is looking towards the camera with a slight smile. The background features large green plants and a white railing.

Grande dame

Dame Joan Collins – DJ to her four beloved grandchildren – tells us why supporting a children’s hospice is one of her most important roles



PHOTOS: RYAN PELLIGER/AGUST, GETTY IMAGES

Having found worldwide fame in the Eighties soap opera *Dynasty*, Dame Joan Collins now has another role she's passionate about: being a grandmother.

The actress is mother to son Alexander Newley and daughters Tara Newley and Katyana Kass, and she reveals that her four grandchildren – Miel, Weston, Ava and Deia – have an affectionate name for her.

"I'm DJ [Dame Joan] to the grandkids," she tells **HELLO!** in this exclusive interview. "I love to be with them and I pay them a lot of attention."

It's this love of children that drew Joan, 92, to her role as vice-president of Shooting Star Children's Hospices, which helps babies, children and young people living with life-limiting conditions, as well as their families.

Joan has backed the charity since 2003 and is the first guest on its new podcast, featuring chats with the charity's famous supporters. Each guest has donated a personal item to help to raise vital funds; Joan has given a Valentino clutch bag.

"It's the number one charity close to my heart," she says. "I love the fact that we're doing so much for the children and the families. They are in the most unimaginable circumstances [when] they come to Shooting Star."

SURVIVING TOUGH TIMES

Joan recalls a difficult period in her own life when her daughter Katyana was hit by a car aged eight in 1980. "I was with her in the hospital while she was in a coma," she says. "It took seven to eight weeks for her to be able to walk and talk slightly. But then the hospital said, 'All right, it's up to you now'. With the help of physiotherapists, doctors, nurses and teachers, Katy recovered."

Joan treasures the time she spends at the organisation's hospices in London and Surrey, which cater for more than 700 children. "I visit at least once a year and have tea with the families. We take pictures, we talk and the children always give me beautiful handmade cards. They're inspirational," she says.

Joan, who is married to her fifth husband – the film producer Percy Gibson, who is 32 years her junior – says she has a lust for life that she

believes is genetic. "My father was pretty full of life, and he lived to be 86," she says.

She is best known for her role as Alexis Colby in *Dynasty*: is there any truth in the rumours that there was a feud between Joan and her co-star Linda Evans, who portrayed her on-screen rival Krystle Carrington? "No; it was our characters – and just because we didn't socialise," she says.

Of the many actors she has worked with, Joan is friends with "maybe ten to 20". This includes Isabella Rossellini, her co-star in the forthcoming film *The Duchess & I*, in which Joan plays Wallis Simpson, the Duchess of Windsor.

A collector of costume jewellery, Joan often donates pieces to Shooting Star's auctions. "The charity needs to raise at least £12m a year and it relies on donations," she says. **H**

INTERVIEW: SOPHIE HAMILTON

The Shooting Star Podcast will be available this spring on all major podcast platforms; follow @sshospices or visit shootingstar.org.uk



Joan with her daughters, Katyana Kass and Tara Newley; and (above) with her husband, Percy Gibson

Bella Hadid wears
the lung dress –
creative director
Daniel Roseberry's
answer to Elsa
Schiaparelli's
skeleton dress – at
Cannes in 2021

Facing page:
Daniel's re-creation
of Elsa's first
fashion hit, the
bowknot jumper



THE ART OF SCHIAPARELLI

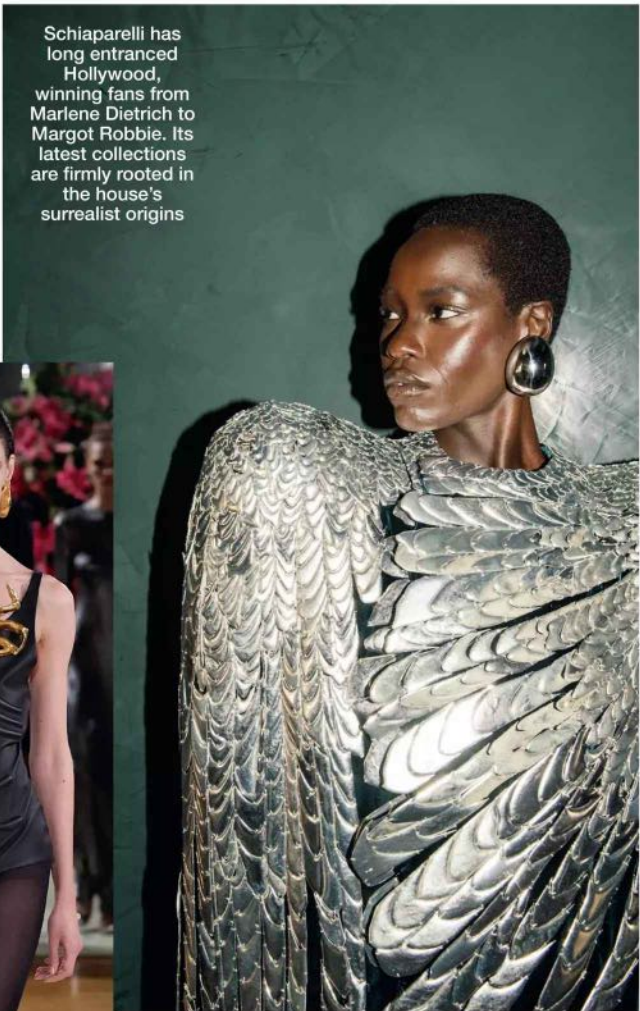
It's nearly 100 years since Schiaparelli burst on to the scene, and the label's surreal yet disarmingly practical designs are having a moment





MARLENE DIETRICH
in *Paramount Pictures*

P1167-447



Schiaparelli has long entranced Hollywood, winning fans from Marlene Dietrich to Margot Robbie. Its latest collections are firmly rooted in the house's surrealist origins



This is the year of Schiaparelli. Ninety-nine years after the French fashion house was founded by Elsa Schiaparelli, who was behind some of the most famous dresses of the Thirties, it is the name on everyone's lips.

Post-war financial difficulties forced its closure in 1954, but after being shut for nearly 60 years, Schiaparelli re-emerged in 2012. It is now in the thick of a renaissance, with celebrities flocking to wear its fashion-meets-fine art creations.

In January, at the Los Angeles premiere of *Wuthering Heights*, Margot Robbie was resplendent in a custom-made Schiaparelli gown, featuring a Chantilly lace corset and a voluminous skirt.

In February, the singer Bad Bunny collected his Grammy Award for album of the year in a Schiaparelli smoking suit. The label was also worn by the prize's 2024 and 2025 winners, Taylor Swift and Beyoncé.

And this month, the Victoria & Albert Museum in London opens the doors to Schiaparelli: Fashion Becomes Art.

"I can't wait to share the exhibition with people," says Sonnet Stanfill, who co-curated the retrospective with Lydia Caston and Rosalind McKeever. The team has been working on the project for the past two years.

"Elsa's [fashion] house lay dormant for many years until it was recently revived very successfully," Sonnet tells us. "What's exciting for me as a curator is to introduce her to a public who may not know her well."

Elsa was born to an aristocratic family in Rome in 1890 – she died in 1973, aged 83 – and became known both as a designer and as an artist pushing the boundaries of fashion.

She famously created the colour "shocking pink" after seeing the vibrant hue of the 17.27-carat Cartier *Tête de Belier* diamond, and used it for the box of her perfume *Shocking*, launched in 1937.

The bottle itself was shaped like a dressmaker's mannequin, with a measuring tape around the neck and topped with tiny flowers. The mannequin's shape was inspired by one of her clients, the Hollywood actress Mae West.

ARTISTIC COLLABORATIONS

The designer was famed for her work with artists such as Pablo Picasso, Jean Cocteau and Man Ray – who feature in the exhibition – but her most frequent collaborator was the surrealist Spanish painter Salvador Dalí in the late Thirties. One of their most famous creations was the skeleton dress.

"It's one of the first things people will see [in the exhibition]," Sonnet says. The dress, which

is quilted to display rib bones, was created by Elsa and Dalí for her 1938 *Le Cirque* collection, which sprang from her response to the artist's suggestion that he liked the idea of "bones on the outside". The V&A owns the only known surviving example, donated by the American actress Ruth Ford. "For me, that's one of the treasures of the show."

Another joint creation, the 1937 lobster dress, will be on display beside Dalí's 1936 lobster telephone sculpture, which inspired its design. The Duchess of Windsor, who was one of Elsa's most high-profile clients, wore the lobster dress for a *Vogue* photoshoot with the photographer Cecil Beaton in 1937, and the garment was part of her wedding trousseau.

Other notable Schiaparelli-Dalí designs in the exhibition include Elsa's 1937-38 shoe hat. Shaped like an upside-down shoe, it was inspired by a photograph that Dalí's wife had taken of him wearing a woman's shoe.

"When Elsa was at the zenith of her power in 1930s Paris, she was the most-discussed designer of the era," Sonnet says. "She was an extraordinarily creative, driven woman who didn't have fashion training."

"She was self-taught and made her way as an Italian into the centre of haute couture in Paris, operating as a divorced single mother at a time when French women didn't have the vote." ►

Schiaparelli designs weren't only shocking – they were practical, too. Elsa's pioneering creations for women in the Thirties included wrap dresses, visible zips and the first evening dress with a matching jacket.

"I think that gets a little bit lost in the excitement over her bravery as a designer," Sonnet says. "The clothes were quite wearable, and she was interested in solving wardrobe conundrums. She designed a ski suit that had a tank top underneath so you could sunbathe."

The exhibition also features her work as a costume designer for film, as Sonnet explains. "There will be clothes worn by Marlene Dietrich from her personal wardrobe, and a dress designed for Mae West in *Every Day's a Holiday* [1937]."

"Elsa also designed the wardrobe for Zsa Zsa Gabor in *Moulin Rouge* [1952], which won an Academy Award for best costume design."

It's fitting that the Schiaparelli exhibition is being hosted in London, since Elsa had a store in Mayfair in her heyday. "From 1933 to 1939, she had premises at 6 Upper Grosvenor Street," Sonnet says.

"She went to a lot of the same parties, balls and events as her clients, obviously wearing Schiaparelli. It suggests the ease and confidence with which she moved in high society."

Astonishingly, Elsa's label continued to flourish during the Second World War. "At a moment when there was chaos on the world stage, she was making clothes that were remarkable in their daring," Sonnet says. "All of that creates this ambience and aura around her. I think people will find that inspiring."

The show features more than 200 objects, including garments, sculptures, photography and jewellery. Items come from North American and European museums, private collectors and the V&A's own collection, and include a "remade version of Elsa's 1927 bowknot jumper, which was her first fashion hit", Sonnet says.

RECENT REVIVAL

It also contains haute couture by Daniel Roseberry, the American designer who became creative director of the brand in 2019. His lung dress, worn by the model Bella Hadid to the Cannes Film Festival in 2021, is on display next to the skeleton dress.

"His opinion has been important," Sonnet says. "The thing that we've relied on most is the house providing access to their archive, as well as their generosity and Daniel's steer on how to display garments of his that we've chosen."

With the House of Schiaparelli looking ahead to 2027, it's fitting that the label's Parisian atelier is once again located at 21 Place Vendôme, the address of her first boutique, which she opened in 1935.

"There's something very symbolic about the house being located in that incredible centre of luxury in Place Vendôme, and then having the label's centenary next year," Sonnet says.

"It'll be fascinating to see how it's marked, but also what the clothes say and how they respond to that anniversary." **H**

INTERVIEW: SOPHIE HAMILTON

Schiaparelli: Fashion Becomes Art opens at the Victoria & Albert Museum, London, on 28 March; vam.ac.uk



The Duchess of Windsor models the lobster dress. Elsa Schiaparelli (bottom) also created Zsa Zsa Gabor's Oscar-winning wardrobe for *Moulin Rouge*

Left: Naomi Campbell, Daniel Roseberry and Dame Joan Collins at the opening of the label's Harrods boutique





Sheherazade divides her time between Shoreditch in east London and Burford Priory, the Grade I-listed property in the Cotswolds that she shares with her partner, Matthew Freud



PHOTOGRAPHER: KATE MARTIN



A LOCKET FULL OF JOY

The jewellery designer Sheherazade Goldsmith invites us into her playful Cotswolds studio where the creative magic happens

'THERE ARE A LOT OF OBJECTS THAT HAVE BEEN ON A JOURNEY WITH ME THROUGHOUT MY LIFE'





Sheherazade says that the studio is her creative sanctuary, an escape from busy London life

Playfulness is a thread that weaves through Sheherazade Goldsmith's world, from the Elizabeth Street store of her jewellery line Loquet London – modelled on a Victorian sweet shop that she visited near her grandmother's house as a child – to the brand's whimsical yet intricate charms.

Her joyful narrative is also reflected in hints of contemporary interiors and a vast collection of modern art, including the works by Dame Tracey Emin, Charlie Mackesy, Lucian Freud and Sir Grayson Perry that hang at Burford Priory, the Grade I-listed 17th-century property in the Cotswolds that she shares with her partner, Matthew Freud, the founder of Freud Communications.

Growing up in London in the Eighties, Sheherazade was deeply influenced by her uncle, an antiques dealer who traded at Portobello Road before establishing himself at Grays Antique Market in Mayfair, then the pinnacle of the antiques sphere. "I spent much of my childhood going to his stand at the weekends, chatting to all his friends and playing with the antique jewellery," she tells **HELLO!** when we meet.

She was particularly drawn to Victorian innovations: their charms, clever mechanisms and tiny details. "It had a sense of humour – and obviously lockets were huge. They were the most meaningful thing that you could gift," she says.

CAPTURING MEMORIES

Influenced by these early memories, she launched Loquet London in 2012. The concept is simple: to mark a memory, you start with a solid-gold frame designed to hold charms, which can be chosen individually and added to – anything from an initial or a name to a dog paw or an octopus.

"I'm not somebody who spends a lot of time putting myself together; I'm always in a hurry," she says. "The joy of wearing a locket is really sentimental, because it's full of things that make me smile a lot."

Despite insisting that she spends little time on herself, she looks impeccably polished when we meet at her 11-bedroom country home, which sits within extensive grounds overlooking the River Windrush.

There is a south-facing garden, a swimming pool, a croquet lawn and a walled vegetable patch – fitting, given ►





The space is filled with art and sentimental treasures. Her locket, inspired by the Victorian age, are filled with intricate and whimsical charms

that she trained in horticulture at the Chelsea Physic Garden. The property makes an idyllic playground for the couple, who between them have eight children and two grandchildren, along with a whippet, a labrador and a flock of Buff Orpington hens.

Her charms often take their cue from the grounds, where the natural world provides endless inspiration. "When I'm designing a piece, it's often because I've seen something somewhere: a really beautiful flower or a colour combination that has made me feel something. Even an infestation of ladybirds – although there are so many of them, you love every one and treat each one carefully, because they have this amazing, magical connotation."

Between Monday and Friday, she works from her office in Shoreditch. "I'd love to say that I split my time half and half, but it's only the weekends, sadly," she says.

Yet inspiration isn't confined to the countryside. Even walking down a street in London can spark an idea. "I'll take a snap on my phone, or sometimes it's just a memory – even silly things, like the sky being a different colour."

Back in the Cotswolds, we photograph Sheherazade in her study, which is as spacious as a medium-sized apartment, complete with its own kitchen.

"It is my creative sanctuary. In the office, day to day, I've got a lot of different questions going on at any one time, so when I need a space to run away to, I might go back early on Friday morning or late on Thursday night and spend the day doing a creative piece.

"You need to switch off your phone and find that moment to be able to get out of the business side and find the space where you're really in touch with the product – understanding the jewellery and finding the emotional connection with it," she says.

The space is filled with the sentimental treasures she has collected over the years, which, like her charms, carry personal significance. "There are a lot of objects that have been on a



journey with me throughout my life, whether it's something my kids have made me or a photograph. It's a bit like reading a book for the first time at 16, then again at 21, and again at 30. Different elements stand out each time, and the lessons you take from it change, depending on where you are in life."

Growing up in Chelsea, Sheherazade wanted to become a journalist. "My childhood dream was to be this amazing writer," she says. She graduated from City University with a master's degree in journalism and went on to contribute to the Sunday Times and Telegraph newspapers.

During her early career, she also worked for the luxury fashion retailer Club 21, which held franchises for Prada and Armani. At 22, she was a personal assistant to the legendary Joan Burstein, who has owned and run the London boutique Browns since she founded it in 1970 with her husband, Sidney.

"That was incredible. I was working in British fashion at an amazing time," Sheherazade says. "Mrs Burstein is such a legend. At the time, she was bringing in John Galliano and Alexander McQueen. She discovered all these designers – it was in that moment when Britain couldn't be cooler, as far as the fashion movement was concerned."

While working as a writer, she began to develop Loquet almost by mistake. "I just made it for myself and, thanks to the support we had from journalists, it took off really quickly."

PERMISSION TO BE PLAYFUL

As she changes into a full Miu Miu look from her own wardrobe, Sheherazade says: "I'm a big fan [of the brand]. It was such a revelation when Miuccia Prada gave women permission to be successful and playful with their wardrobe at the same time, because that didn't exist before."

She tells us she has pieces of Prada in her wardrobe that she bought in 1998 and which are still relevant today. "My kids are like, 'Mum, that's so vintage,' and I'm like, 'What?'"

Sheherazade has three grown-up children – Uma, Thyra and James – from her marriage to the politician and environmentalist Lord Goldsmith. She says that all three are creative: Thyra, for example, ran a jewellery brand while studying at the University of Edinburgh.

"It did incredibly well. She worked with a co-operative in Kenya of women who came out of abused homes," Sheherazade says. "During her holidays, she would wake up at 4.30am and go to Portobello Market, chat to the guys who ran all of the stalls and negotiate a stall for the day, and she did really well with it."

The lesson she likes to pass on to her children is that less is more – a philosophy she feels they're embracing. "As far as an aesthetic is concerned, and just generally in life, it's to make sure that the things they are doing are done with intention," she says. "And, luckily for me, they're very much into vintage clothing; they do a lot of recycling and look for special things." **H**

INTERVIEW: BECKY DONALDSON
HAIR & MAKE-UP: INDIA EXCELL



MOTHER OF ALL ROLES

*Rose Byrne explains how her Oscar-nominated turn in *If I Had Legs I'd Kick You* changed her approach to parenting*

If you're planning on starting a family, Rose Byrne's anxiety-inducing new black comedy, *If I Had Legs I'd Kick You*, might send you running for the hills.

In a tour-de-force role that earned her an Academy Award nomination, Rose plays Linda, an isolated working mother who is barely hanging on.

And the star, who has two children with the actor Bobby Cannavale, giggles when asked if the movie might contribute to the declining global birthrate.

"I hope not. Look, what happens to Linda in this film – having a seriously ill child – 99% of parents will not experience something like this, thank God," she says.

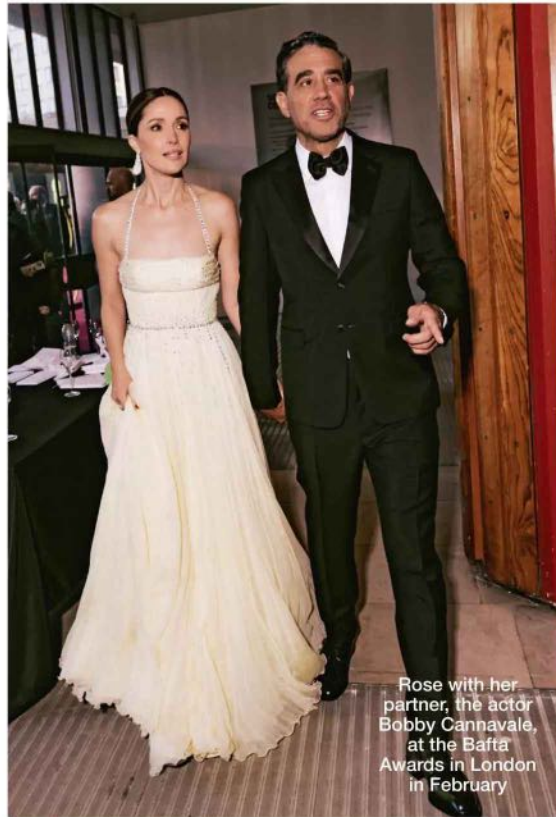
Rose's character has to juggle her job as a therapist with caring for a daughter who is suffering from a severe eating disorder, requiring a feeding tube and trips to day care. The pair are then forced to relocate to a rundown motel after their home is flooded.

HEALING THROUGH HUMOUR

With a strong background in comedy, Rose, 46, helps to bring levity to the notion that Linda – who clearly needs help herself – is a licensed practitioner whose work involves helping people with problems even worse than her own.

"This film is really about being a caretaker as well as a mother," the actress says. "Friends of mine who don't have children relate to it, too, if they've looked after somebody ill in their life: a friend, a parent, a spouse, a sibling. It's an artistic expression of trauma, so I don't think it should hinder you from starting a family."

‘ONCE YOU BECOME A MOTHER, IT CAN’T NOT INFORM EACH ROLE’



Rose with her partner, the actor Bobby Cannavale, at the Bafta Awards in London in February

Rose, who has been in a relationship with Bobby for 14 years, refers to the Boardwalk Empire star as her “husband”, although the couple have not tied the knot. Based in New York, they have two sons: Rocco, ten, and Rafa, eight.

When she won the award for best actress in a musical or comedy at this year’s Golden Globes, Rose said in her acceptance speech that her partner was absent because he was attending a reptile expo in New Jersey to buy a bearded dragon for their children.

Although A-list parents are presumed to have a small army of help, the actress describes a hands-on struggle that many will recognise. “I think it’s the hardest thing in the world to be a parent, and then to work and be married,” she says.

“It’s like you’re constantly thinking: ‘What does my family need? What does my husband need? What do I need?’ It’s a constant re-evaluation of all the relationships in your life, and it’s impossible.

“This idea of balance is kind of, you know, good luck! It’s always chaos, and you can only take care of your side of the street and try to add calm to a situation as best you can.”

Rose, who was born in Sydney, believes that her background helped her to bring Linda’s multifaceted character to life.

“I’m naturally a person who will laugh in a bad situation or in times of tension. I mean, I’m Australian; we definitely have a disposition of humour about crises, or about difficult moments in your life,” she says.

More accustomed to making viewers laugh than cry, having appeared in comedies such as Bridesmaids and Get Him to the Greek, Rose is currently starring alongside Seth Rogen in the Apple TV series Platonic. And with so many R-rated comedies on her CV, her sons have rarely seen her movies.

“Oh God, no; they’ve certainly not seen this film,” she says, referring to *If I Had Legs I’d Kick You*. “To be honest, they have a healthy disinterest in watching Bobby’s films, and mine, which I respect. They’ve seen the Peter Rabbit films I did, which were really fun, but that’s it.”

In preparation for her latest role, the actress sat down with mothers of children with special needs. “It’s fascinating to see the entire

spectrum of those who cope and perhaps don’t cope as well, and what that has done to their relationships – marriages, friendships, work life,” she says. “It was an eye-opening experience and it’s for ever changed my experiences of being a parent.”

The film’s writer and director, Mary Bronstein, even gave Rose access to her own diaries, dating back to when her daughter was struck down by a mysterious illness at the age of seven. “It’s a very personal story to Mary, and something she went through with her child,” she says.

ROCKY ROAD

Despite the heavy themes, Rose had plenty of distractions, including working with the rapper and actor A\$AP Rocky in his role as a motel manager. “We were all waiting for Rihanna on set, believe me,” she laughs.

“I knew Rocky’s music, and obviously he’s in an extraordinarily high-profile relationship, but he’s so talented. He couldn’t have been sweeter. He worked very hard and he has a supernatural charm. But my character had to be mean to him, which I found really hard because he was so nice.”

Motherhood, she says, has changed her approach to both life and the roles she takes on. “Once you become a mother, it can’t not inform each role you do. There’s a before and after as a person; it’s inherently there.

“All those experiences are, subconsciously or consciously, in your body, and you’re going to have it in your nervous system,” she says. **H**

INTERVIEW: GILL PRINGLE

If I Had Legs I’d Kick You is in UK cinemas now

DON’T MISS THIS WEEK...



FILM THE DRAMA

In this romantic black comedy, Robert Pattinson and Zendaya (above) star as a couple who discover unsettling truths about each other just days before their wedding. In UK cinemas from 3 April



EVENT

BLENHEIM PALACE FOOD FESTIVAL In this culinary extravaganza taking place over three days, expect celebrity chefs and experts, live music and food stalls serving mouthwatering cuisine from around the world. Blenheim Palace, from 23 to 25 May



BOOK

ROGER VIVIER: HERITAGE AND IMAGINATION

The director of the Bata Shoe Museum in Toronto explores the luxury brand’s history. By Elizabeth Semmelhack, out now, published by Rizzoli, £75



OPERA RIGOLETTO

One of Giuseppe Verdi’s most popular operas, following a hunchbacked court jester trying to protect his daughter from a serial womaniser. At the Royal Opera House, London, from 25 March to 23 April

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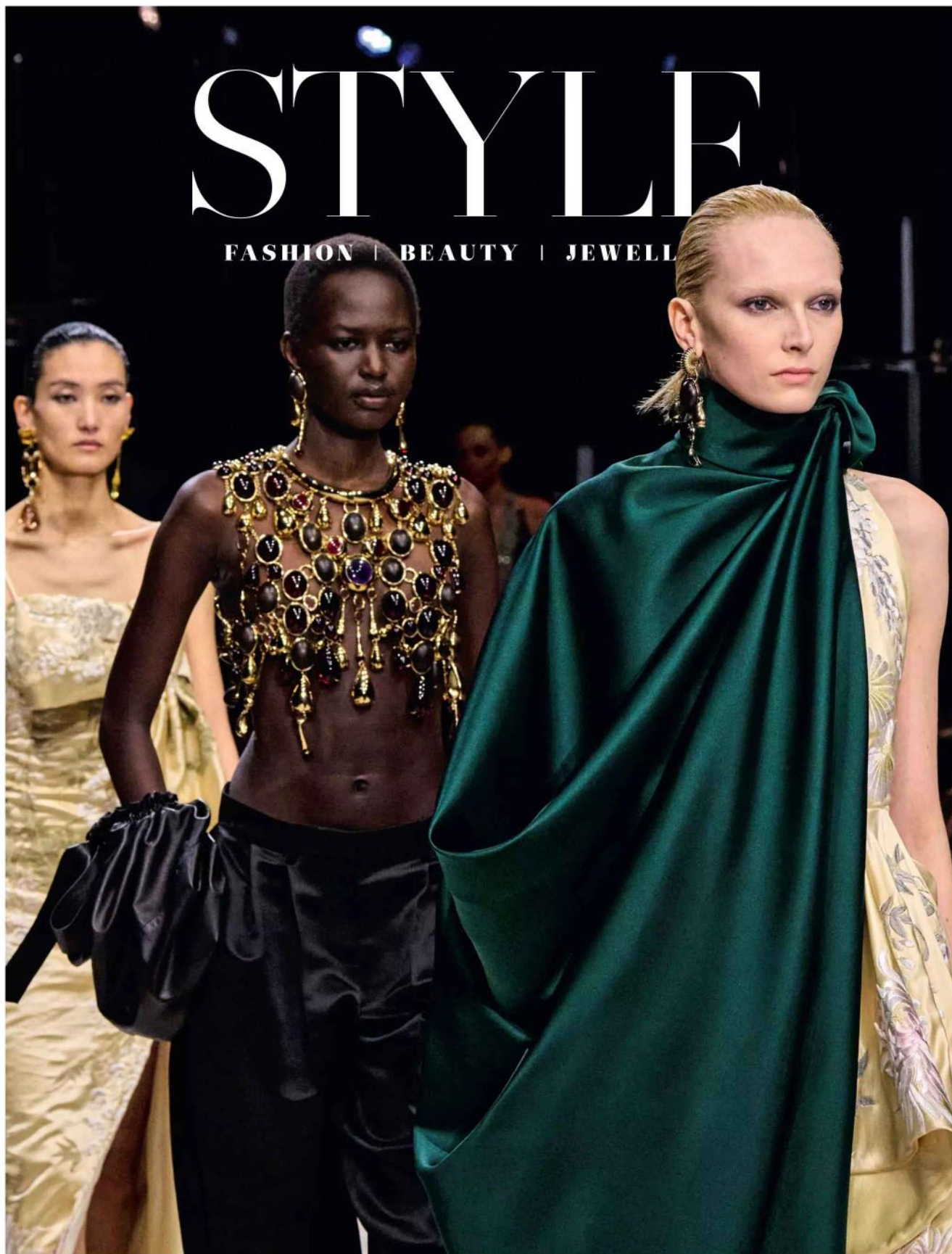
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STYLE

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GIVENCHY'S AUTUMN 2026 SHOW. PHOTO: LAUNCHMETRICS



A new wave

Over the past year, four of fashion's most influential houses have ushered in new creative directors. Here is how the reshuffle is shaping up

FASHION



FENDI

In a full-circle move, Maria Grazia Chiuri returned to Fendi in October 2025 as the chief creative officer, revisiting the Roman house where her career first took shape. Between 1989 and 1999, she worked in the accessories department, collaborating closely with Silvia Venturini Fendi and contributing to the creation of the famous Fendi Baguette bag.

Educated at the Istituto Europeo di Design in Rome, the Italian designer joined Valentino before making history at Dior as its first female creative director from 2016 to 2025.

Maria succeeds Kim Jones – who is now creative director at the Chinese outerwear brand Bosideng’s new sub-label Areal – and her new role places her in charge of womenswear, couture and accessories. Her debut collection signalled a renewed focus on heritage, craftsmanship and modern femininity.

“I return to Fendi with honour and joy, having had the privilege of beginning my career under the guidance of the house’s founders,” she said, referring to the five formidable Fendi sisters: Paola, Anna, Franca, Carla and Alda.



Gucci is reviving the sexy glamour of the Nineties, while Fendi (left) is focusing on heritage, craftsmanship and modern femininity

GUCCI

You may have seen the images of Kate Moss closing Gucci’s catwalk earlier this month, wearing a shimmering, floor-length gown with cut-outs revealing a thong with crystal “GG” hardware.

The moment set the tone for a headline-making debut from the Georgian designer Demna, who departed Balenciaga last year to take the creative helm at Gucci.

Unveiling his first full collection for autumn/winter 2026, titled Gucci Primavera, Demna tapped into one of the house’s most provocative chapters, reviving the sexy glamour of Tom Ford’s Nineties vision. Ultra-slim tailoring, glossy leather and smouldering smoky eyes – the pieces felt nostalgic, yet reimagined by Demna’s subversive edge.

The runway was full of other familiar faces, including Karlie Kloss, Emily Ratajkowski and Gabbriette. And on the front row of the show, staged in Milan’s Palazzo delle Scintille, were Demi Moore (with her dog, Pilaf), Romeo Beckham and HELLO! LUXE cover star Nicky Hilton Rothschild. ▶



IT FELT
NOSTALGIC,
REIMAGINED
WITH
DEMNA’S
SUBVERSIVE
EDGE



GIORGIO ARMANI

Following the death of Giorgio Armani at 91 last year, speculation swirled over who would steer the iconic fashion house next.

While whispers named Hedi Slimane as a possible successor following his departure from Celine, the brand ultimately confirmed a familial transition, with Silvana Armani taking the reins to “preserve continuity”.

Silvana, the late designer’s niece who worked alongside him for more than four decades, was appointed creative director of womenswear and unveiled her first full autumn/winter ready-to-wear collection at Milan Fashion Week this month.

Silvana, who has previously said that she does not like frills or excessive jewellery, presented New Horizons, a collection emphasising fluid tailoring, soft silhouettes, and muted palettes – prioritising wearable elegance over fleeting trends. Her debut, staged at Via Borgonuovo 21, was deeply versed in the brand’s DNA, underscoring a seamless evolution for the house.



Armani’s New Horizons collection emphasises fluid tailoring, soft silhouettes and muted palettes

HER DEBUT
PRIORITISES
WEARABLE
ELEGANCE
OVER
FLEETING
TRENDS



FASHION



Givenchy's collection draws on the legacy of the house's Fifties origins, sharpened up for the current season



PRECISION
TAILORING
AND
SCULPTURAL
SILHOUETTES

GIVENCHY

Best known beyond fashion circles as the designer who created the Princess of Wales's wedding dress during her tenure at Alexander McQueen, Sarah Burton was appointed the creative director of Givenchy in September 2024.

The British designer is the second woman in the role – the first being Clare Waight Keller, who, incidentally, created Meghan Markle's wedding dress while at the house.

Sarah's debut womenswear collection for Givenchy in March 2025 drew on the legacy of Hubert de Givenchy's 1952 debut; for autumn/winter 2026, widely considered her strongest season yet, Sarah sharpened this approach through precision tailoring and sculptural silhouettes.

In 2012, she was awarded an OBE for her services to British fashion by the King, when he was the Prince of Wales. She joined Alexander McQueen in 1996, becoming the designer's head of womenswear in 2000. In 2010, following his death, she succeeded him as creative director. Sarah dressed both Elle Fanning and Timothée Chalamet for this year's Academy Awards.





STACKED
Tasaki Danger Horn Plus ring in white gold,
yellow gold and rose gold, £2,760



GOLDEN HOUR
Cartier Ballon Bleu de Cartier 36mm 18-karat
rose-gold and diamond watch, £25,500



PASTEL SHADES
Prada lilac metal-framed
sunglasses, £294



HOUSE CODES
Bottega Veneta Sardine intrecciato leather
shoulder bag, £3,760

THE LUXE LIST

*Step into springtime luxury
with these polished pieces
for home and holiday*



COVER UP
Johanna Ortiz Prismatic Flow printed
cotton pareo, £300



HIGH TEA
Villari Butterfly aquamarine three-tier
cake stand, £861



SOFT STEPS
The Row elastic leather ballet flats,
£800



ELEGANT SIP
Aquazzura Balloton carafe and
tumbler, £350

FASHION



COSY COAST

Loro Piana Crest beach pillow, £305



STEPPING OUT

Gucci Vittoria leather thongs, £725



FINAL FLOURISH

Miu Miu printed silk twill scarf, £220



SOFT STASH

Celine Triomphe small flap wallet in shiny calfskin, £490



SCENTED CHARM

Chanel Coco Mademoiselle eau de parfum refillable purse spray, £170



SUN-KISSED

Versace Spring Barocco open-backed swimsuit, £435



TOILE DE JOUY

Dior large hortensia scented candle, £500



MELODY CHEST

Wolf Ballet Sleeping Beauty walnut-wood musical jewellery box, £499



SEA BREEZE

Zimmermann raffia striped bucket hat, £325

JEWELLERY



GEM SEASON

From glittering A-list parties to exclusive boutique displays, the world's most celebrated jewellers put on a show at Paris Haute Couture Week



De Beers

The actresses Chase Infiniti (above) and Jodie Turner-Smith (top right) at the opening party for De Beers's new boutique in Paris

Leave it to De Beers to mark a new chapter in suitably glamorous fashion.

The diamond specialist celebrated the opening of its sprawling new Paris boutique (now its largest in the world) with a dazzling private party near Place Vendôme, attended by stars including Adwoa Aboah, Jodie Turner-Smith and Isabelle Huppert, all drenched in De Beers diamonds.

The highlight of the night? A surprise set from Lily Allen, who performed hits from her chart-topping album *West End Girl* as she sparked in the house's new Vibrations high-jewellery collection.

The singer turned heads in the transformable Echo necklace, which was centred on a rare Fancy Intense Blue diamond and surrounded by more than 193 carats of round and baguette-cut white diamonds. The matching earrings, ring and bracelet completed the set.



‘THE HIGHLIGHT
OF THE NIGHT?
A SURPRISE
SET FROM
LILY ALLEN’

Lily Allen dazzles
in De Beers as she
parties with (from
left) Jodie, Adwoa
Aboah and Chase



David Morris puts vibrant gems to the fore in its Legacy of Colour collection

David Morris

David Morris was the talk of the Paris shows with the unveiling of its newest high-jewellery collection, Legacy of Colour. Established in 1962 and known for its extravagant use of coloured gemstones, the London-based jeweller has built a reputation on its red carpet-worthy designs, set with stones ranging from emeralds and pearls to sapphires and spinels.

The collection was launched with an exclusive presentation at the brand's boutique.

Standout pieces included the Abacus bangle, which matches oval sapphires from Ceylon and Madagascar with electric-blue Paraiba tourmalines. The Queen of the Sea ring, meanwhile, came crowned with a 41.38-carat natural pearl, believed to be the largest near-spherical example of its kind.



Graff

Few jewellers do gobstopper-sized gemstones quite like Graff.

Founded in London in 1960 by the billionaire businessman Laurence Graff, the British house has long been synonymous with handling some of the most important diamonds in the world – the Graff Pink, a 24.78-carat pink diamond, and the Wittelsbach-Graff diamond, a 31.06-carat internally flawless fancy deep blue stone, to name just two.

This season, the brand unveiled a contemporary choker and earrings set. Inspired by the ripples that radiate across water after a drop hits a pool, the necklace centres on a rare 31-carat unheated emerald-cut sapphire, framed by pear-shaped white diamonds and sapphires.

Matching earrings, each finished with pear-shaped sapphire drops, echo the same design.

Graff's contemporary choker centres on a rare sapphire, framed by pear-shaped white diamonds and smaller sapphires

'INSPIRED BY
THE RIPPLES
THAT RADIATE
ACROSS WATER
AFTER A DROP
HITS A POOL'



JEWELLERY



Tiffany & Co

Jewellery lovers will instantly recognise Bird on a Rock as one of Tiffany & Co's most beloved designs. Created in 1965 by the legendary designer Jean Schlumberger, the whimsical creature continued to soar during Haute Couture Week, where the New York-based jeweller unveiled its latest interpretations.

Perched atop vibrant gemstones, the playful bird has become a favourite among celebrities; it was recently spotted on Heated Rivalry's Connor Storrie, the singer Teyana Taylor and the Generation actress Chase Sui Wonders.

This season, the house expanded the universe with new Bird on a Rock and Bird on a Pearl creations, the latter perching Schlumberger's bird on rare natural saltwater pearls discovered in the Gulf region.

Chase Sui Wonders (top) and Teyana Taylor (left) dazzle in Tiffany's Bird on a Rock creations

'BIRD ON A ROCK IS ONE OF TIFFANY & CO'S MOST BELOVED DESIGNS'

WELLNESS

First-class wellness

*Welcome to self-care in motion, from world-class
sky lounges to ultra-luxury superyachts*

The idea that the journey matters more than the destination has never rung more true – and we’re fairly certain that neither Ralph Waldo Emerson nor Aerosmith imagined it unfolding aboard a Belmond train. Wellness has infiltrated every corner of modern life, and now it’s transforming how we get from A to B.

Savouring the journey itself – what the industry calls “slow travel” – is one of the hottest wellness trends, according to the Global Wellness Institute.

Dubbed “wellness on the line”, it’s helping to fuel booms in the cruise and rail markets. But this isn’t a cursory pummel from a massage chair at the airport or a hot tub on the top deck. Today’s journeys offer haute wellness with cutting-edge welltech, from cryotherapy chambers to circadian-reset treatments.

“In 2026, the frontier of advanced wellness has moved far beyond spas and retreats. It’s now integral to how consumers choose and value travel itself,” says Seyi Oduwole, travel and hospitality foresight analyst at The Future Laboratory. “The idea of travel as escape has matured into a wellness space in motion.”

According to Seyi, today’s travellers want experiences that sustain their health routines and even enhance their recovery while they’re en route: think wellness without borders, where the aim is to arrive restored.

SHIP SHAPE

You cruise, you snooze. But today, that power nap might include oxygen therapy or guided breathwork as the ultimate “calmation” goes high-tech. This month marks the launch of the hotly anticipated Four Seasons I, the brand’s first superyacht on which wellness is a first-class proposition.

The vessel’s comprehensive wellness programme offers personalised treatments inspired by the rhythms of the sea. Guests will find best-in-class wellness brands alongside a state-of-the-art fitness centre offering everything from Pilates to mindfulness classes.

The yacht’s L’Oceana Spa features a thermal circuit with hydrothermal and contrast therapies including infrared saunas, hammam rituals, cryotherapy and cold plunges, all with uninterrupted ocean views.

It follows last summer’s launch of the Luminara from The Ritz-Carlton Yacht Collection; its 11-room spa offers treatments such as the Awakening Bamboo Massage, inspired by the yacht’s Asia-Pacific itineraries.

Sea-based spas are only gaining momentum. Next spring, Aman will set sail with Amangati, boasting the largest spa in luxury yachting – a two-deck wellness facility complete with Japanese serenity garden and ocean-facing treatment rooms.

Even river cruising has embraced the shift. Tauck has introduced wellness hubs to its river boats, including water-facing fitness centres, massage spaces and tranquil indoor-outdoor lounges designed with restoration in mind.

LUXURY ON TRACK

“Luxury train travel enables passengers to engage in slow travel, which is gaining popularity as an antidote to modern life’s fast pace and technological burnout,” Seyi says. Operators are responding by redesigning cabins around the idea that self-care is no longer an occasional indulgence but an expectation – and the point at which the journey itself becomes the attraction.

Belmond leads the charge, seamlessly integrating world-class wellness into its luxury rail experiences. Its Eastern



TODAY, THE AIM IS TO ARRIVE RESTORED



& Oriental Express and Royal Scotsman trains feature Dior Spa carriages incorporating the fashion house’s famous toile de jouty prints.

Meanwhile, The Britannic Explorer, which debuted last summer, includes a wellness suite developed in partnership with Wildsmith. The British wellbeing brand created an exclusive Signature Circadian Rhythm Reset treatment inspired by the life-cycle of trees and the body’s natural rhythms to harmonise body and mind.

“Wellbeing is at the heart of the Britannic Explorer experience,” says Hendrik Huebner, the train’s general manager. “Our collaboration with Wildsmith is a commitment to our belief that travel should be transformative, immersive and, ultimately, restorative.”

THE HIGH LIFE

Even when travel needs to be fast, there are ways to soften the cortisol spikes associated with “shoes off, liquids out, passports ready”. Today’s jet-set can arrive feeling first-class fresh as mile-high wellness takes flight.

“Leading carriers are positioning flights as proactive health spaces,” Seyi says. “United Airlines, for example, partnered with Saks Fifth Avenue and Therabody to roll out wellness amenities including in-lounge recovery tech, framing long-haul travel as an extension of self-care.”

But perhaps the most ambitious vision of wellness in transit can be found in Singapore’s Changi and Jewel Changi Airports. Here, travellers can access an 80ft rooftop swimming pool, yoga classes in Canopy Park – a 150,000sq ft garden sanctuary – and Reformer Pilates sessions overlooking the Rain Vortex waterfall.

The result? Even a delayed flight can become an opportunity to reset.

The Four Seasons I superyacht (opposite) offers a spa with ocean views; Aman will follow suit with the Amangati (top) next year. Above: recharge in the Dior Spa carriage on Belmond’s Eastern & Oriental Express

THE ART OF THE ARRIVAL

How the stars prep for awards season (with a little help from La Beauté Louis Vuitton)

Four ceremonies, four actresses, one goal (apart from the obvious): to dazzle. The dress may be the main event, but make-up is the silent star of awards season, woven into the final look as intricately as every glistening bead or swathe of silk. This year, La Beauté Louis Vuitton helped each leading lady to ignite her red-carpet moment.

From the Actor Awards at Los Angeles's Moroccan-inspired Shrine Auditorium to the Golden Globes at the glamorous Old Hollywood haunt the Beverly Hilton hotel – and not forgetting the Bafta Awards at London's magnificent Royal Festival Hall or the Academy Awards at the Dolby Theatre in LA – the backdrops for this year's ceremonies have been spectacular.

But all eyes are on the talent as the trophy hopefuls arrive, so what really lies behind the razzmatazz? How is a red-carpet make-up look created? In the most glittering kind of “get ready with me”, we speak to the beauty maestros behind the looks that made headlines around the world the following day. Lights, camera, Vuitton...

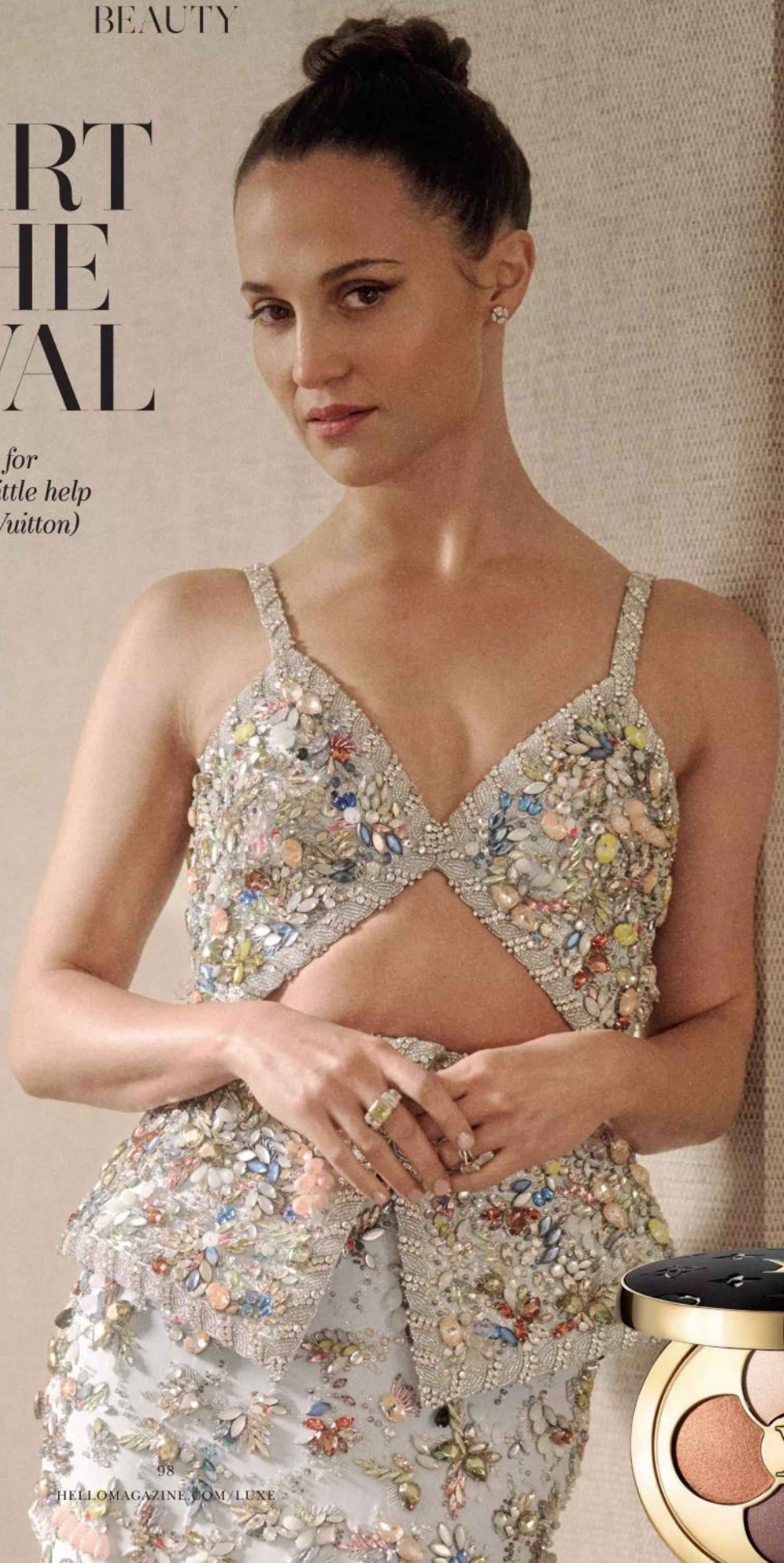
GOLDEN-HOUR GLOW

Alicia Vikander

“I called this look ‘glowing goddess’. It’s definitely one of my favourite LV looks to date, and there have been many,” says the make-up artist Kelly Cornwell, known as London’s “skin queen”.

A radiant complexion was the starting point for Alicia’s perfectly polished look at the Baftas. “She has the most beautiful skin, so we wanted to make that the focus,” Kelly says. “It provided the perfect counterpoint to her custom-made dress in a beautiful shade of blue with intricate beading, defining the look without outshining the outfit.”

Kelly chose the LV Ombres eyeshadow palette in Beige Memento (£190), sweeping it across the lid and outer corners of the eye to gently define before adding individual lashes for lift. The look was finished with LV Rouge lipstick in Nude Nécessaire (£120), a soft, rose-tinted beige.



‘I LIKED THE
IDEA OF DOING
A WINGED EYE
TO MIRROR
THE LINES OF
THE BUST’



PINK PRECISION

Erin Doherty

Adolescence star Erin was pretty in pink at the Actor Awards, where the make-up artist Sandy Ganzer embraced femininity with a “controlled edge”.

She opted for the LV Ombres eyeshadow palette in Waking Dawn, paired with a soft, warm pink lipstick.

“After receiving photos of the dress from the fitting, I liked the idea of doing either a fully monochromatic pink look or a more structured winged eye to mirror the lines of the bust,” Sandy says. “But when I saw the dress in person, I decided to do a bit of both.”



VELVET ROSE

Wunmi Mosaku

Deep burnished red in a petal-soft smoke defined Wunmi’s look for the Actor Awards, perfectly tying in with her fiery-hued orange gown.

The make-up artist Uzo turned to the LV Ombres eyeshadow palette in Monogram Rouge for a rich, modern take on the classic smoky eye, proving that bold colour can still feel effortlessly chic.



NUDE AWAKENING

Emma Stone

Maison ambassador Emma channelled bare radiance to offset her liquid silver sequinned dress at the Academy Awards.

The make-up artist Nina Park reached for the LV Ombres eyeshadow palette in Beige Memento, focusing on ivory tones to keep the look light and luminous.

She finished with LV Rouge lipstick in Passport to Paris, an infinitely wearable warm rose.



BEAUTY

HAUTE HAIR

*Hair longevity is more than a trend – it's
the secret to luxe locks at any age*

PHOTOGRAPHS: ARVED COLVIN SMITH

BEAUTY DIRECTION & WORDS: CASSIE STEER

HAIR: GEORGE CURRAN USING KERASTASE CHRONOLOGISTE RANGE

PLAYING THE LONG GAME

Length. Strength. Legacy. The way we think about our hair is changing and great hair days are now within reach at every age. As skincare turns its attention to our crowns, the “slow ageing” philosophy is being applied to our strands too. The days of a simple wash-and-go routine have thankfully slipped down the plughole, along with paisley bandanas and oversized scrunchies.

It's not about adopting a ten-step regime but being smarter with ingredients; taking a scalp-first approach and introducing targeted treatments designed to nourish. As George Curran, celebrity hairstylist for Kérastase, explains: “Hair longevity is about hair that exudes health both today and in the long term. It's not about overloading hair with products – it's about choosing the right products and the right ingredients, because, just like skin, hair ages too.” Maintaining your hair's health span is key to preserving that youthful swish, and George notes that many of his clients in their forties begin to notice changes in density, shine and resilience. He adds: “Hair evolves with time, just as skin does, and your approach to care should evolve with it.”

And just like skincare, when you have the perfect foundation anything you do on top looks better. His number one addition? A leave-in treatment, such as Kérastase's Chronologiste Overnight Youth Serum.







ARTFULLY TOUSLED

Bedhead hair isn't just the preserve of students. In fact, embracing lived-in texture can be the secret to effortless, flattering styles for hair over 40. "A messy bun only works when the hair itself is healthy," George says.

"Broken ends can make the look feel unkempt rather than intentional."

His solution: apply a revitalising overnight serum before bed and plait the hair into three or four braids to create heat-free waves that have some movement to them. "This style works best with next-day or even third-day hair, but you can add some dry shampoo or texture spray for added grip." To secure, swap traditional grips for a two-prong French hairpin, which places less stress on the hair.



INVESTMENT PIECE

A statement hair accessory might steal the spotlight but the real star is always the condition of the hair beneath it. "This style looks far more complicated than it is," George says. "It's simply a low ponytail looped back on itself and secured with a single hair clip." It's ideal for those in-between wash days. "Apply a generous amount of serum or conditioning product to create a sleek finish, then brush the hair back into the ponytail."



STATUS SHINE

From "glass" hair to "mirror" shine, glossy, wet-look strands remain one of summer's most enduring beauty statements. "This is the perfect excuse to load the hair with nourishing serums, oils and shine sprays,"

George says. "You can go ultra-sleek by blow-drying small sections with a flat brush, or simply work shine-enhancing products into your natural texture, pulling out little pieces to create a more undone take on the trend, as we have here."

BEAUTY



Kérastase Densifique Densifying Treatment Mousse, £37



Kérastase Chronologiste Revitalising Shampoo, £33.50



Ranavat Fortifying Hair Serum, £70



Kérastase Chronologiste Hair Oil, £73.50, 75ml



THE POWER OF POLISH



Dizziak Hard Serum Hydrating Performance Gel, £28



Kérastase Couture Styling Laque Couture Hairspray, £37



Kérastase Chronologiste Revitalising Mask, £58.50



Hair By Sam McKnight Cool Girl Barely There Texture Mist, £28



Kérastase Chronologiste Overnight Youth Serum, £55.80



Officine Universelle Buly The Conciliator Comb, £60

FACING PAGE: BLAZER, CHANEL, £5,395. THIS PAGE: PEN BACK BLOUSE, LOUIS VUITTON, £2,160. GOLD COMB, MAULI RITUALS GROW STRONG KANSA COMB MASSAGE TOOL, £70. PHOTOGRAPHER'S ASSISTANTS: BEN FRENCH, MAY CARLEY. MAKE-UP: ANASTASIA BOROVIK USING NARS COSMETICS. NAILS: EMMA WELSH C/O SB COLLECTIVE. STYLIST: SOPHIA KATYEA, MODEL: JULITA OLSZEWSKA AT STORY MODEL MANAGEMENT. SHOOT PART-SPONSORED BY KÉRASTASE

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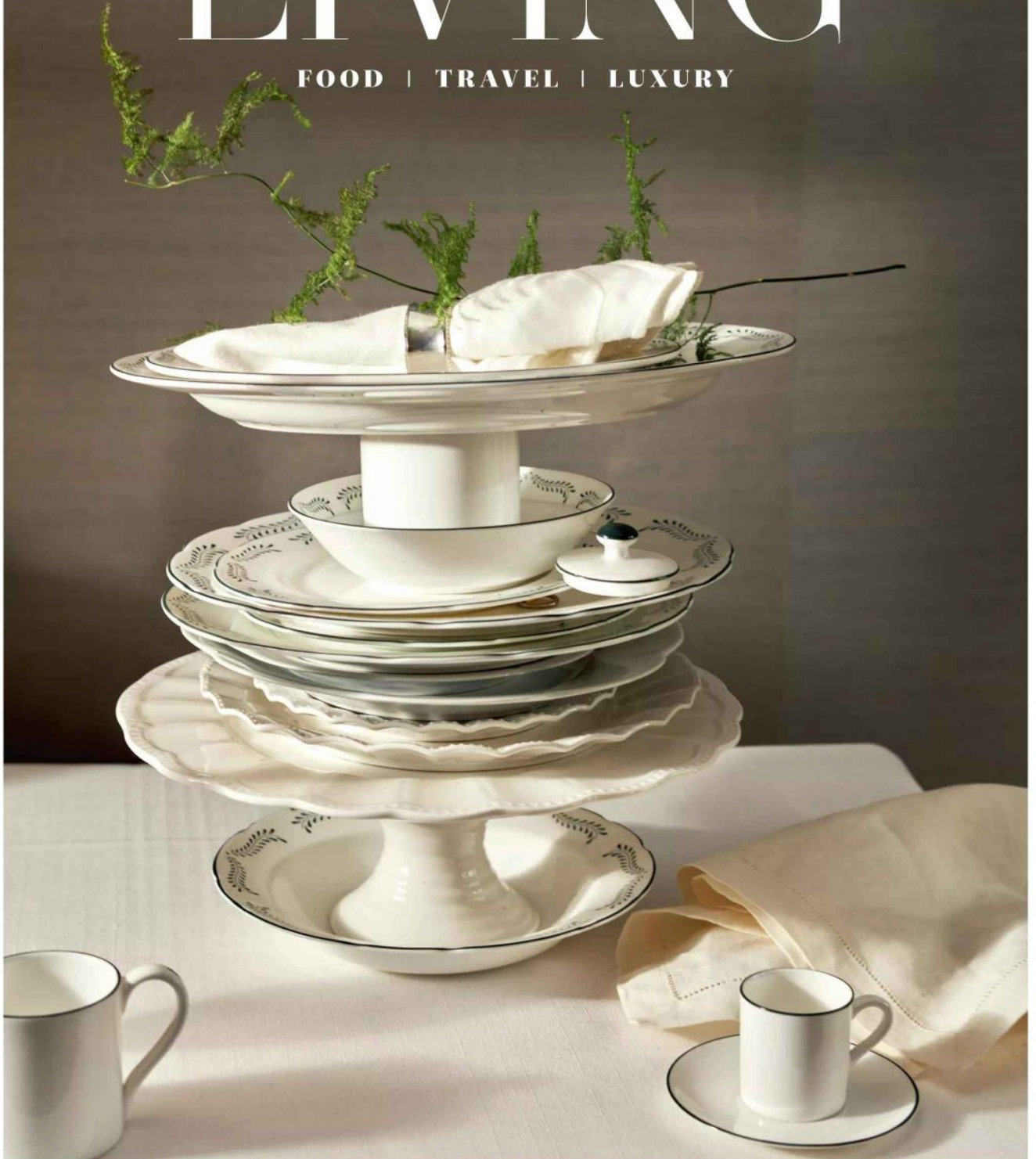


Adventures in Easter

FORTNUMANDMASON.COM | 5TH APRIL

LIVING

FOOD | TRAVEL | LUXURY



CROCKERY FROM MAISON MARGAUX'S OLIVE COLLECTION



THAT'S ENTERTAINMENT

*Louisa Preskett Mobbs, the founder of the luxury British homeware brand
Maison Margaux, shares her expert tips for elevated entertaining*

Louisa Preskett Mobbs has spent the past few years working her design magic on luxury destinations including The Maybourne Beverly Hills and The Vineta Hotel in Palm Beach, but the entrepreneur grew up spending her summers in Nantucket, a tiny yet salubrious island off Cape Cod in Massachusetts, where her grandmother instilled in her a generational love of tablescaping.

"Granny is from Virginia, and thanks to her Southern hospitality she always had her best silverware and her art deco glassware on her table. She didn't save anything for best, and that created a love of making a special occasion out of every time you sit down," Louisa tells **HELLO!**

Louisa would go on to carve out a career in elevated tablescaping via her luxury tableware brand, Maison Margaux. She also has a high-end events company, Polar Black Events, through which she has collaborated with brands including Dior, Cartier and Louis Vuitton.

Despite her list of blue-chip clients, Louisa is refreshingly realistic about the art of laying the table in her own home. "I have three children – I'm obviously not tablescaping every single night," she says. However, she adds: "I do always have a table set for at least ten people. We're a family where my mother drops in and neighbours pop in, so I always have a table laid."

The buzzing nature of her home means that a quest for perfection is not on Louisa's agenda. "Tablescaping is about making a joyful, happy experience for people around a dinner table. It's about bringing people together, not being perfect.

"I don't love a curated look. It's about having fun and being playful and making something peaceful, so that people want to sit down for hours and chat, drink wine, laugh and be together. Tablescaping is about making people feel comfortable," she says.

Here, she shares her advice on luxury tablescaping.

1. IT'S ALL ABOUT LAYERING

"When you're setting your table, you start with a base layer. It could be a tablecloth or a lovely wood or marble table: consider this your canvas," Louisa says. "You might choose the tablecloth based on the cuisine you're serving that night, such as citrus shades for an Italian evening or an elegant floral print if you're dining al fresco. You then layer up from this base."



Next come tableware, glassware and, finally, fun additions such as candles or flowers. The main thing? "You need to have the settings laid as guests walk in," Louisa says. "That's what gives you that curated 'magazine' look."

2. NAPKINS SAY MORE THAN YOU REALISE

Napkins set the tone for how formal the occasion is, Louisa says, noting that placement is key.

"A napkin folded atop your plate is a very formal style. For a more casual look, place it diagonally across your plate and tie it with a bow, or add a sprig of lavender if you're eating outside."

Her favourite approach to the napkin? "I like to have it very loose if I'm eating outside, but if it's dinner inside, I'll have a much more formal starched one."

3. GO RANDOM

Louisa loves to place objects around the table, as well as practical items. "If it's summer, I'll put fruit on the table. I like collecting things on Portobello Road and having little objects dotted around for people to find, making sure that there's lots of personality. It doesn't need to match, it just needs to be joyful," she says.

4. CONSIDER HEIGHT

It's always irritating when you attend a wedding or a dinner with elaborate flower arrangements that obscure your view of your fellow guests. Louisa ensures that this isn't an issue by varying the heights of the floral displays and candles with which she adorns her tables.

"Place a mixture of tall and low candles, then add florals as the final element, keeping it all fairly low so that guests can see each other across the table. Tablescaping is about connection, and your design needs to facilitate that," she says.

5. GET COSY

"My husband hates it, but I like putting place settings close to each other, so that people are not squished, but cosy," Louisa adds.

"I also like using a fairly narrow table, so that you can talk to the person on your left and right, and you're not screaming across."

'IT'S ABOUT BRINGING PEOPLE TOGETHER, NOT BEING PERFECT'



Louisa, who always has a table laid for ten at her home, loves to add personal touches but emphasises that the key aim is to make your guests feel relaxed



a rainbow
in the clouds

virgin atlantic 

HELLO! WORLD

The great outdoors

Escape the madding crowd with a private safari in the Maasai Mara



Spend the day taking in the enormity of the Great Migration, then retreat to camp at sunset for an indulgent supper



Luxury has to be one of the most overused words in the world of travel. From hotel brands to cruise lines, this simple, six-letter descriptor is everywhere. Yet the expectation of what a luxury holiday will deliver is not the same as it once was. Six-star amenities and 1,000-thread count Egyptian bedding no longer cut it; opulence for the sake of opulence is out.

The real connoisseur is looking for three things: access, experience and exclusivity. It's a tough challenge and few get it right, especially in the oversaturated market of safari holidays.

It's under these conditions that something like a camping holiday can outshine a lodge with all the trimmings.

STAY

Now, when I say camping holiday, I don't mean cowering under nylon and sharing a portalo. Picture instead waking up under canvas on the Maasai Mara, the calls of zebras drifting on the

breeze through the long grass. This is the reality of a seasonal mobile camp, such as Nigel Archer Safaris, done right.

"There aren't many lodges in this area, and the camp moves with the migration," Nigel told me as I arrived, having touched down at the Ol Kiombo Airstrip in the Maasai Mara. Each tent has an en-suite and double bed, while a large gazebo-style tent in the communal area is filled with cosy armchairs, bookcases and a cool-box full of refreshments.

Of course, there are drawbacks to such a camp – short bucket showers and a notable lack of running water or a swimming pool – but these are inconsequential when you weigh up the advantages.

EXPLORE

Local guides carefully pick the location and set up near the wildlife, meaning that as other visitors wait for their car-mates to line their pockets with snacks from the breakfast buffet, you'll already be out seeing the animals.

Not only that, you'll be on your own radio frequency, meaning that you won't be joined at sightings almost immediately by other vehicles filled with telescopic-lens-wielding people.

The three days I spent with Archer and Lolo, our charismatic Samburu guides, felt both endless and too short. Without hotel schedules to work to, we could stay out as little or as late as we pleased, seeing the day from sunrise to sunset.

Daylight hours were filled with taking in the enormity of the Great Migration, spotting leopards, hyenas and lions and savouring the delicious food created by the superb cooks.

RELAX

Each night as we returned to camp, the stars put on a final show. After tales around the campfire, our sleep was guarded by silent Maasai and our mornings made by the stirring warmth of life under canvas. It was magical and – dare I say it – completely indulgent and luxurious, without a drop of gold leaf in sight.

Turquoise Holidays offers four nights in Kenya from £4,790 per person based on six people sharing, including flights, transfers, one night in Nairobi and three nights at Nigel Archer's private mobile camp, plus meals, drinks and game drives



MY LITTLE LUXURIES...

GILES DEACON

The fashion designer shares his take on luxury – the best British bed linen, Cartier jewellery and meals at St John



1. Botswana, which Giles values for its horizons
2. The Newt in Somerset, a serene countryside escape
3. Geo F Trumper Bay Rum Cologne, £50
4. Sanderson x Giles Deacon Lakeland Paradis Velvet fabric, £158 per metre
5. Ffern Spring 26 eau de parfum, £89
6. Cartier Trinity classic gold cufflinks, £4,800
7. Audley House in Mayfair, which houses the James Purdey & Sons store

Following time at the fashion houses Gucci and Bottega Veneta, Giles Deacon founded his own label, Giles, in 2003. Success was instant: after his first collection was shown at London Fashion Week in 2004, he was named best new designer at that year's British Fashion Awards.

Recently, alongside making pieces for clients and working as the creative director of James Purdey & Sons, which makes bespoke guns and clothing for field sports, he has collaborated with interior design companies such as Peter Reed and Sanderson.

Giles, 56, who is in a relationship with the actress Gwendoline Christie, divides his time between his home in Islington, north London, and his apartments in Paris and Italy.

“A luxury night out is less about spectacle and more about atmosphere: candlelight, impeccable conversation and a table that feels discreet rather than seen; the right music, and the luxury of not checking the time.

My favourite luxurious meal is something deceptively simple but executed perfectly – wild turbot or a beautifully roasted bird with impeccable vegetables. Luxury is precision and produce, not complication. My favourite chef is Fergus Henderson, so a trip to St John [the London restaurant founded by Fergus] fulfils.

My biggest indulgence when it comes to luxury is craftsmanship. I will always choose a piece made by hand by someone who truly understands their material, whether that's a coat or a piece of furniture. The invisible hours are what make something luxurious.

The one little luxury I never compromise on is bedding, preferably from the British bed linen maker Peter Reed.

The simple luxury that brings me the most joy is fresh flowers in the house. They transform a room instantly.

My last luxury splurge was on something beautifully made rather than flashy. I'm far more seduced by longevity than novelty.

My go-to luxury beauty routine is rather British in its restraint: good grooming, excellent skincare and fragrance applied with intention. Ffern and Geo F Trumper are my go-tos.

The store that best embodies luxury to me is one that feels like a private world, where storytelling is as important as product. A trip to the James Purdey & Sons store in Mayfair is an experience unlike any other in London.

The most luxurious piece of jewellery I own is something with sentiment attached: a pair of cufflinks from Cartier. Jewellery becomes truly luxurious when it carries memories.

My ultimate long-haul luxury destination would be somewhere with space and horizon – Botswana, perhaps – where the rhythm of the day is dictated by light rather than schedule.

For a luxurious mini-break, I'm happiest somewhere in the British countryside: a great house, good walking, open fires and weather that behaves itself just enough. The Newt in Somerset is particularly special.

The luxury item that's always in my travel bag is fragrance, currently Bay Rum from Geo F Trumper. It anchors you; wherever you arrive, it makes the unfamiliar feel personal.

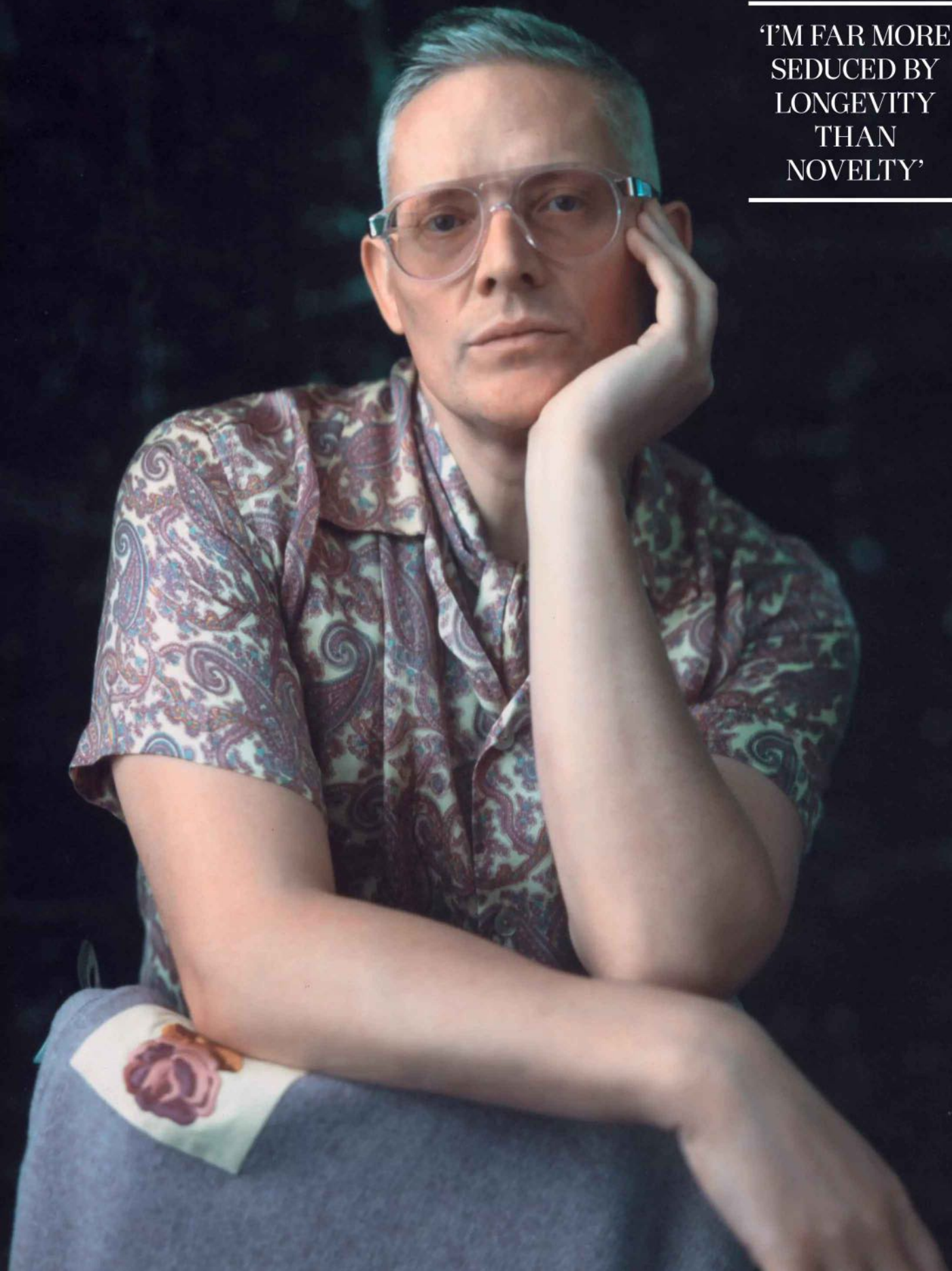
Luxury in the home is spaces to draw, with sets of inks and watercolour papers, alongside some great music, and dressed with cushions and wall coverings from my Sanderson x Giles Deacon collection.

To elevate a cosy night in, I wear pyjamas and a dressing gown from Anderson & Sheppard.

The cooking essential that brings luxury to the kitchen is a really good knife. Precision again.

Luxury, ultimately, is time – and the ability to spend it as you choose.

'I'M FAR MORE
SEDUCED BY
LONGEVITY
THAN
NOVELTY'





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