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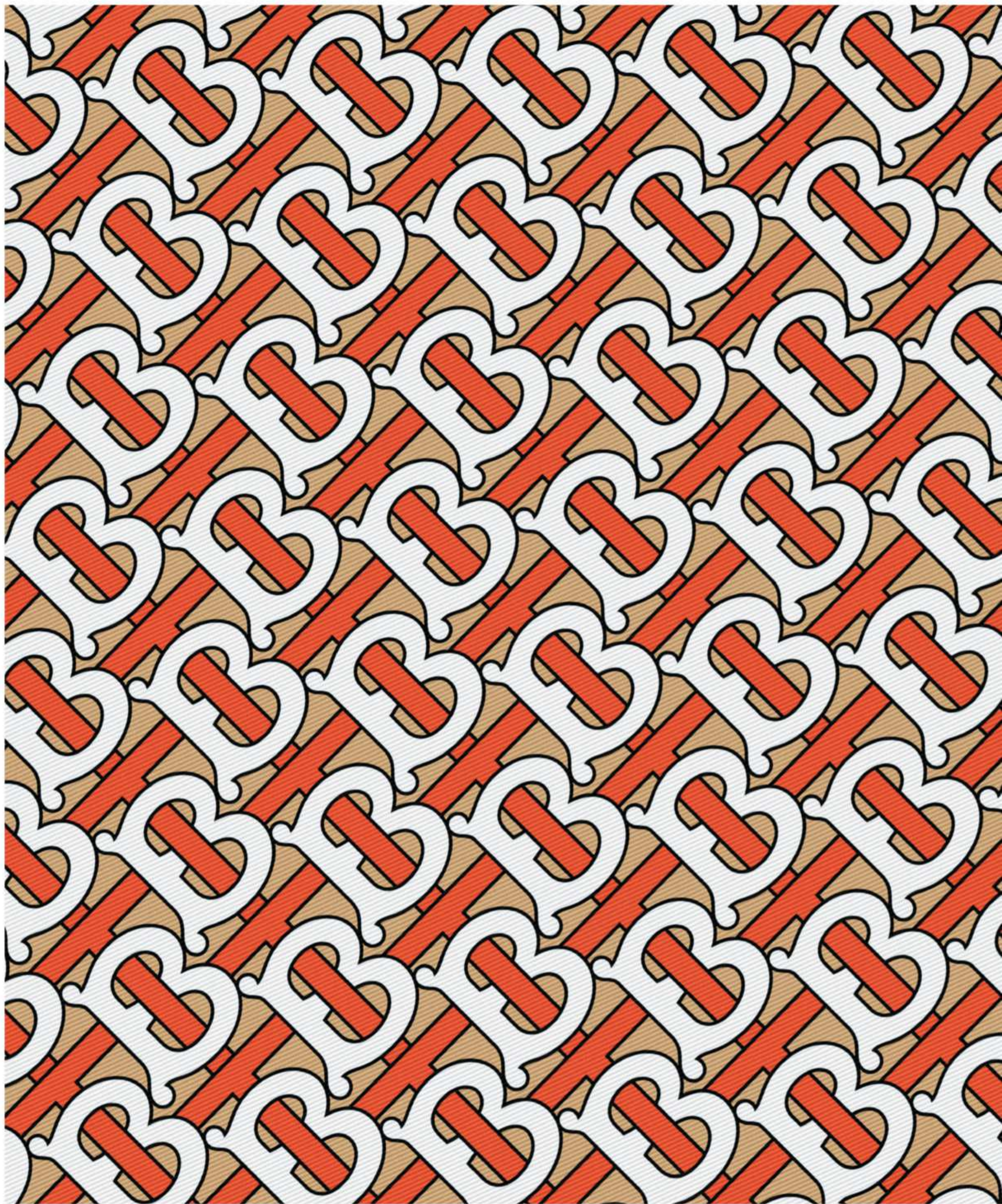
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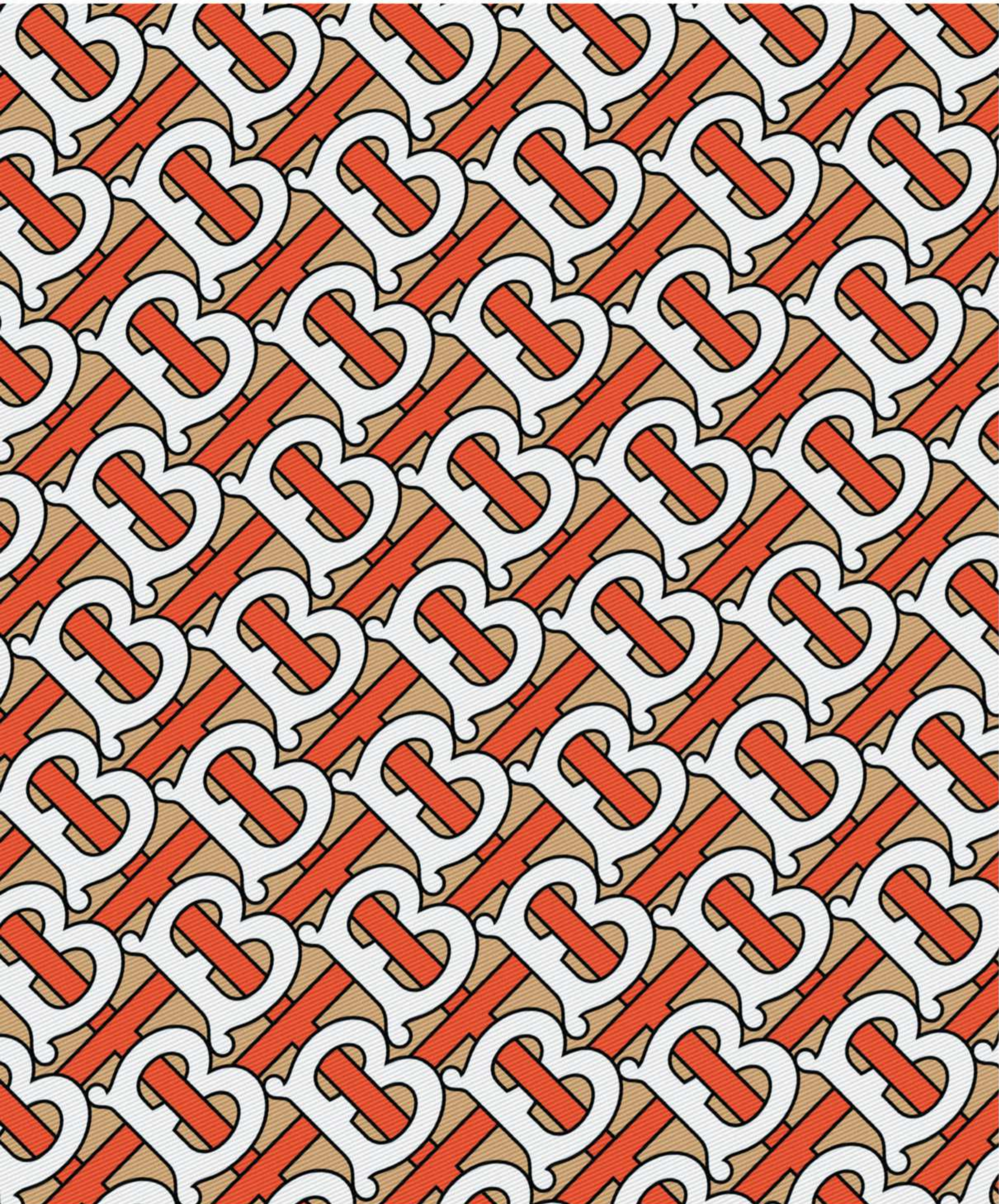
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MAY 18-20 2018

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Harper's BAZAAR

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Cate Blanchett wears Gucci in this month's cover story



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Northampton, Church's Factory, June 2018



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COVER LOOKS Above far left: Cate Blanchett wears velvet dress, £13,380, Gucci. Platinum and diamond earrings, from a selection, Harry Winston. Above near left (subscribers' cover): embroidered jacket; matching trousers, both from a selection, Giorgio Armani. White gold and diamond ring, from a selection, Chanel Fine Jewellery. Styled by Charlie Harrington. Hair by Sam McKnight at Premier Hair and Make-up, using Hair by Sam McKnight. Make-up by Mary Greenwell at Premier Hair and Make-up, using Armani Beauty. Manicure by Morena at BTS Talent, using Chanel Le Vernis in Ballerina and La Crème Main. Photographs by Will Davidson. Above centre left (limited-edition cover available at selected retailers): Ralph Lauren photographed in Colorado in 1989 by Barbara Walz. Above centre right (limited-edition cover available at selected retailers): velvet and silk dress, £3,915; wool and cashmere shirt, £1,000; leather belt, £720; wool fedora, £785; velvet boots, £1,525, all Ralph Lauren Collection. See Stockists for details. Styled by Miranda Almond. Hair by Bjorn Krischker at Frank Agency, using Christophe Robin. Make-up by Anita Keeling at One Represents, using Nars. Manicure by Laura Tucker at One Represents, using YSL. Photograph by Richard Phibbs. Above near right (limited-edition cover available exclusively at Lapada Art & Antiques Fair): modern tapestry designed by Sonia Delaunay, *Nocturne Matinale* (about 1970), signed 'Sonia Delaunay' and numbered '1/6', wool tapestry hand woven by Atelier Pinton, courtesy of Boccara. Above far right (limited-edition cover available exclusively at Goodwood Revival): photograph by Tom Kublin, from the February 1956 issue of *Harper's Bazaar*



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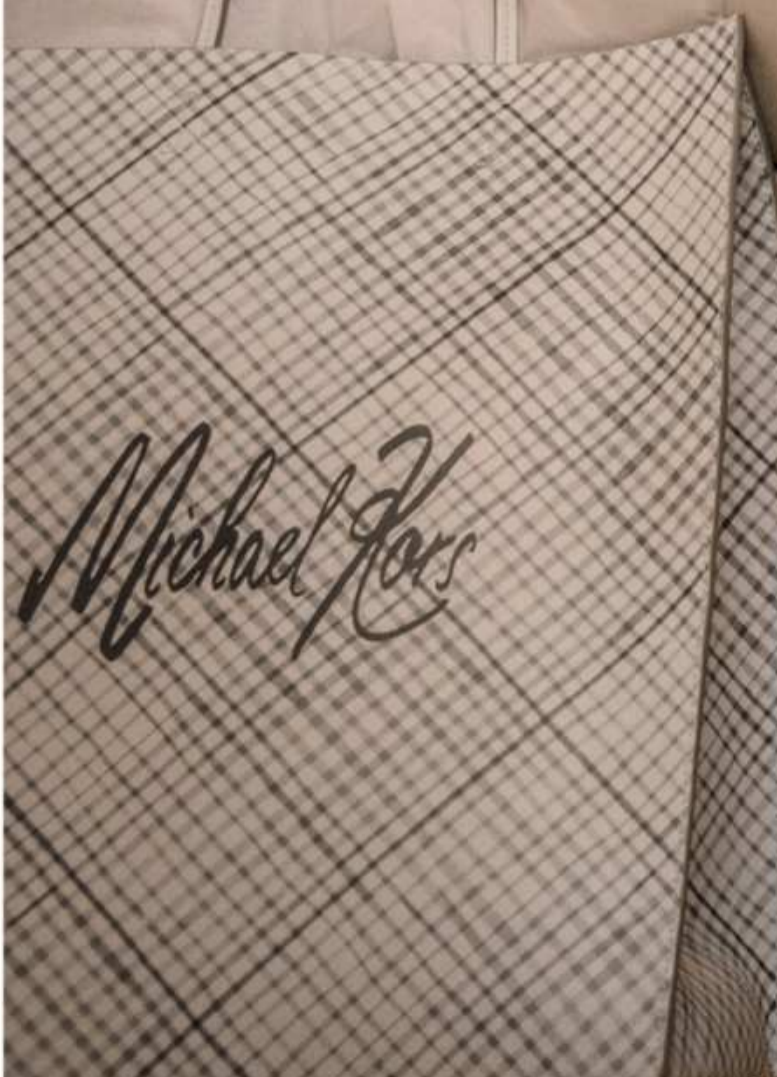
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1798



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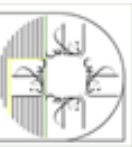
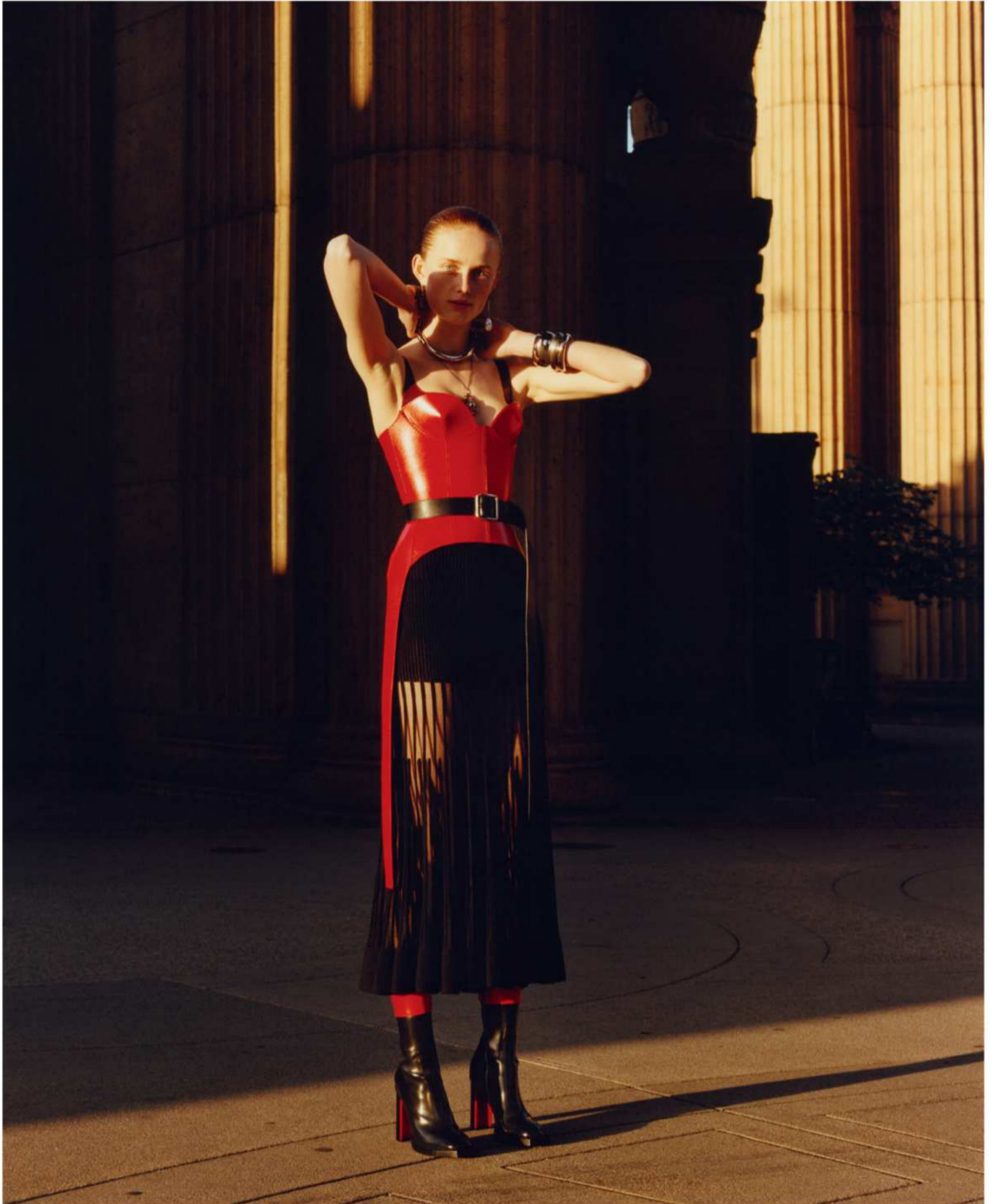
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Published on 4 September

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EDITOR'S LETTER

KIND HEARTS & CORONETS

In the world of celebrity, there are a myriad tantrums and tiaras, divas and diamonds, yet true grace is often sorely lacking. Thank heavens, then, for Cate Blanchett, one of the greatest actresses of the era, who remains thoroughly likeable and utterly unspoilt by her fame. She has appeared on the cover of *Bazaar* several times before this most recent issue, and on each occasion, she has been a joy to work with; hence our delight in welcoming her return to the magazine. And Cate, in turn, has been equally welcoming to *Bazaar*, inviting Lydia Slater to a picnic lunch at her home in the English countryside, where their conversation ranged from feminism to jam-making, in the most endearing of ways (page 182).

Meanwhile, our fashion teams have also ranged far and wide: from the Scottish fishing villages of the East Neuk of Fife to the gardens of Aberglasney in Carmarthenshire. We are thrilled to feature one of our favourite models again, Malaika Firth, who is as kind-hearted as she is beautiful; indeed, kindness is at the heart of *Bazaar*, along with a warm sense of friendship towards our contributors and readers. And with every passing year, I realise how important these qualities are, for they are part of the alchemy of love and camaraderie.

Hence my admiration for Ralph Lauren, who I interviewed on the occasion of the 50th anniversary of the launch of his business. While he has come to epitomise the American Dream, he has done so without losing his integrity, and his generous philanthropy has extended from New York (where he funded a breast-cancer clinic in Harlem) to London (establishing a pioneering facility at the Royal Marsden hospital).

*Above right:
Cate Blanchett
in Giorgio Armani
(page 182). Right:
Ronja Furrer
wearing Ralph
Lauren Collection
(page 252)*



PHOTOGRAPHS: WILL DAVIDSON, RICHARD PHIBBS, OLIVER HOLMS

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EDITOR'S LETTER



Left: Malaika Firth in 'A gleam in her eyes' (page 220). Right: Marta Gawron in 'Rising more slowly...' (page 234). Below: Adele Astaire in the August 1933 issue of *Bazaar*



Elsewhere in the issue, we summon the blithe spirit of Adele Astaire – sister of the more famous Fred, and a wonderful dancer in her own right, who married an English aristocrat in 1932 and became the chatelaine of Lismore Castle (whereupon she was featured in *Harper's Bazaar*). Adele was Erdem's inspiration for his latest collection, and ours for this month's fashion story by Erik Madigan Heck and Leith Clark (page 194). We've also been inspired by the legacy of Andy Warhol (whose early illustrations graced *Bazaar* in the 1950s); Pat Barker's highly acclaimed new novel, in which she gives voice to the silent women of Classical mythology; and Kate Atkinson's brilliant story of a wartime spy.

It was Atkinson, as it happens, who made the following observation in one of her previous award-winning novels, *Life after Life*: 'Ursula craved solitude but she hated loneliness, a conundrum that she couldn't even begin to solve.' It seems to me that the answer to that mystery lies in reading; for when you are absorbed by the words on a page, you are not alone, and the sense of engagement with a writer's voice is the opposite to a feeling of isolation. I very much hope, therefore, that wherever you are when you read this issue of *Bazaar*, you know yourself to be in the company of good friends and kindred spirits; for together, we share our pleasures, while also respecting the need for quiet contemplation, away from the noise and turmoil of a turbulent world.

Justine Picardie

PS: Don't miss the chance to subscribe to *Harper's Bazaar* – turn to page 90 for this month's offer.

EDITOR'S CHOICES

The season of fashion shows is upon me again, which means endless travel, packing and unpacking. Experience has taught me to rely on black silk and soft velvet separates, plus kitten heels that I can walk in, and a bag that is big enough to carry the day's essentials (including plentiful supplies of chocolate).



- From a selection **Chaumet**
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CATE BLANCHETT

Our cover star (right) welcomes Lydia Slater for a picnic in her Sussex garden on page 182. This autumn, the two-time Academy Award winner plays a friendly witch in *The House with a Clock in Its Walls* and, in January, she will be making her National Theatre debut in Martin Crimp's play *When We Have Sufficiently Tortured Each Other*.

True beauty is... 'imperfect.'

An evocative scent

'Firewood and freshly cut grass.'

The most beautiful thing you own 'My eldest did an amazing pen drawing of a castle and a boy knight with shaggy hair and a sword in his hand. He wrote "melancholy" underneath. It was just a doodle, but I framed it. And my youngest son made a beautiful painting of the Creation, which is on my mantelpiece.'



LARA JADE

The Staffordshire-born photographer has been taking pictures since she was 14 years old and has worked for brands such as Bulgari, Armani and Longchamp. Now based in New York, she finds inspiration in 'feminine strength, unique beauty and classic style', all of which she captures in abundance in 'The style guide' (left) on page 116.

True beauty is...

'confidence and kindness.'

A song lyric that inspires you

"And you don't have to change a thing/The world could change its heart" from "Scars to Your Beautiful" by Alessia Cara. If I'm feeling frustrated, this song reminds me to take a step back and review what's important.'

The most beautiful thing you own 'My two cats, Elle and GQ.

They live with my husband and me in our apartment in Brooklyn. I sometimes shoot from my home and they are always around.'

NADÈGE VANHEE-CYBULSKI

The Hermès artistic director talks about her new collection and her motivation to design for a 'strong, relaxed, confident woman' on page 262. Vanhee-Cybulski joined the legendary 181-year-old brand in 2014, having previously worked at the Row, Céline and Maison Margiela.

True beauty is... 'often found where you least expect it.'

A song lyric that inspires you

"In this age of grand delusion/ You walked into my life out of my dreams" – David Bowie, "Word on a Wing"'

An evocative scent 'Freshly picked sage leaves.'

The most beautiful thing you own 'Our garden.'

PAT BARKER

In her new novel, *The Silence of the Girls*, the Booker Prize-winning writer retells the story of Briseis, the voiceless Trojan slave woman who features in the opening of Homer's *The Iliad* (page 167). The author was a teacher until she enrolled on a short-story course taught by Angela Carter, who encouraged her to pursue a literary career. *Silence* is Barker's 15th novel.

True beauty is... 'the ability to forget yourself in a total focus on the other person. Women who can do this remain radiant into extreme old age.'

A song lyric that inspires you

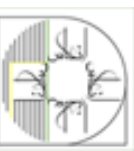
'On a field at dawn surrounded by horses, those final "hallelujahs" [by Leonard Cohen] make you feel connected to every other living thing...'

An evocative scent

'Hot, dusty nettles immediately after a rain shower.'

The most beautiful thing you own 'My ginger cat, Hobbes – though I think he might take a different view on ownership.'

PHOTOGRAPHS: WILL DAVIDSON, LARA JADE



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MALAIKA FIRTH

In 2013, Firth (above) became the first black model since Naomi Campbell nearly 20 years ago to star in a Prada campaign; she has gone on to grace the catwalk for Valentino, Burberry and Louis Vuitton, among many others. She was *Bazaar's* Model of the Year at our 2016 Women of the Year Awards and sparkles in this season's sequins on page 220.

True beauty is... 'being yourself.'

A song lyric that inspires you "It don't matter if you're black or white" – Michael Jackson, "Black or White".

An evocative scent 'My vanilla perfume. When I was growing up in Mombasa, Kenya, my aunties would always smell of it. It really transports me to another time and place.'

The most beautiful thing you own 'My kitten, Twinkle.'

ELIZABETH DAY

Earlier this year, the author and journalist launched *How To Fail*, a unique podcast that celebrates the things that haven't gone right. Thus far, she has spoken to luminaries from Phoebe Waller-Bridge to Sebastian Faulks about how their disappointments ultimately helped them to succeed. On page 178, she interviews Gina Miller about *Rise*, Miller's memoir written in collaboration with Day, which is out now.

True beauty is... 'connection – with each other, with ourselves, with the world around us.'

An evocative scent 'Tomato vines.'

The most beautiful thing you own 'My late grandfather's cigarette case, engraved with his initials and "Cairo, 1940". He was posted there as a diplomat during World War II and my Swiss grandmother travelled across Occupied Europe to marry him in Cairo cathedral four years later.'

GINA MILLER

As well as co-founding her own investment company and launching the True and Fair Campaign, which calls for an end to consumer exploitation in the UK financial sector, in 2016 Miller successfully challenged the government over its authority to implement Brexit. Her memoir, *Rise*, written with Elizabeth Day – who she speaks to on page 178 – is out now.

True beauty is... 'seeing selfless acts of kindness.'

A song lyric that inspires you "There ain't nothing I can do or nothing I can say/That folks don't criticise me but I'm going to do/Just as I want to anyway" – Billie Holiday, "Ain't Nobody's Business If I Do".

An evocative scent 'Gardenia and jasmine; they remind me of my mother.'

The most beautiful thing you own 'A Christmas angel welded together from nuts and bolts, made by ex-gang members I helped through a mechanics training project.'

JENNA COLEMAN

'I love being able to transform,' reveals the actress (below, page 171) as she discusses dyeing her hair blonde and wearing prosthetics for her newest role in *The Cry*, a four-part BBC drama about a woman whose baby is abducted in Australia. Coleman appeared in *Emmerdale* and *Doctor Who*, before beguiling the nation as the young monarch in *Victoria*, the third series of which will air this autumn. **True beauty is...** 'a lack of consciousness.'

A song lyric that inspires you "Get over your hill and see what you find there/With grace in your heart and flowers in your hair" from "After the Storm" by Mumford & Sons. It's simple and poetic.'

The most beautiful thing you own 'My Leica camera for what it can capture, and an art deco ring inscribed "Billy and Bess 1920". I don't know who they were but it's lovely to imagine.'



PHOTOGRAPHS: REGAN CAMERON, RICHARD PHIBBS



HAPPY HEARTS COLLECTION

Chopard

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THE NEW DRESS CODE

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*A Michael Kors
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Kathryn Parsons

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Helena Morrissey



Sarah Sands

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Sotheby's^{EST. 1744}

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Kate Winslet

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BALENCIAGA

STYLE

Edited by AVRIL MAIR

10 THINGS WE LOVE

Power boots, pencil skirts,
clashing colours and
techno tweed

Photographs by ANYA HOLDSTOCK
Styled by CHARLIE HARRINGTON

THE NEW CLASSICS

Always an inspiration, Her Majesty's favourite tweeds get a bold update this season thanks to our other favourite fashion queen, Miuccia Prada...

Wool jumper, £725; tweed skirt, £1,115; tulle dress (worn underneath), £695; leather bag, £2,080; patent heels, £645, all Prada

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STYLE

THE SCARF PRINT

Yes, we're looking to the Queen again, whose love of silk print scarves has turned into an A/W 18 designer obsession – blown up, re-cut and turned into gloriously unique pieces.

Silk dress, £1,895 Etro

The designer Paul Andrew is making the storied house of Ferragamo cool again – and putting the It bag back on the style agenda. Crocodile bag, £8,720 Salvatore Ferragamo

THE SHOULDER BAG



SPORTMAX.COM

SPORTMAX

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STYLE



THE PENCIL SKIRT

Demna Gvasalia is determined to recode Balenciaga's heritage to fit our Cyber Age. These are tweeds, of course, but not as we know them...

Wool skirt, £975; technical-knit hoodie, £1,175; metal belt, £995, all **Balenciaga**

THE POWER BOOTS

Extra style points for playing matchy-matchy this season; even if not, slouchy knee-high boots should be top of your accessory lust list.

Wool boots, £1,235
Balenciaga





WITH
CHARLOTTE

GERARD DAREL

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STYLE

THE UTILITY COAT

Maria Grazia Chiuri is skilled at taking simple pieces and filtering them through Dior's luxury lens: her version of practical outerwear is more Avenue Montaigne than Auvergne mountain.

Cotton coat, £2,600; georgette dress, £7,100, both Dior

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THE ANIMAL PRINT

The call of the wild came loud and clear across A/W 18's runways. You can hunt down tiger and ocelot, but leopard is still our favourite cat.

Pony-hair bag, £1,855 **Max Mara**.
Leather trench, £4,220 **Michael Kors Collection**. Brass earrings, £350 **Louis Vuitton**. Suede boots, £698 **Stuart Weitzman**

This season, busy botanicals turn into surprisingly sophisticated dresses: Michael Kors offers Seventies charm with a typically modern edge. Silk georgette dress, £6,080 **Michael Kors Collection**

THE CHIC CHINTZ



MARINA RINALDI

ASHLEY GRAHAM #ROCKYOURCONFIDENCE @MARINARINALDI.COM

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STYLE

THE MUST-HAVE DRESS

Now that's what we call power dressing. Supple leather finds new forms for A/W 18: keep it sleek, smart and shirt-shaped.

Calf-skin dress,
£8,040 **Hermès**

10 THE COLOUR CLASH

The Seventies influence is felt in the season's chic retro palette. Fall back in love with mustard, beige and camel.

Cashmere and silk jumper, £530
Salvatore Ferragamo. Leather bag, £1,295; silk bag-scarf, £125, both **Mulberry**

SEE STOCKISTS FOR DETAILS. HAIR BY KOTA SUIZA AT CAREN, USING ORIBE. MAKE-UP AND MANICURE BY ADELE SANDERSON AT FRANK AGENCY. USING TOM FORD BEAUTY AND NAILS INC. STYLIST'S ASSISTANT: ROSIE ARKELL-PALMER. MODEL: NOUR LWASI AT THE SQUAD

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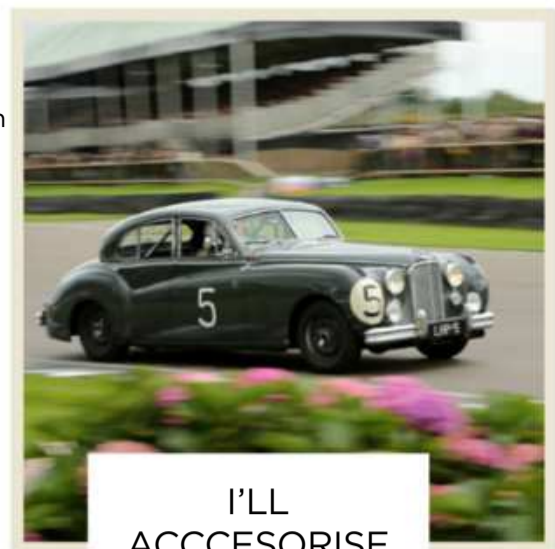


STYLE

Hat with veil, £498
Maison Michel



Brooch, from
a selection
Cartier



I'LL
ACCESSORISE
WITH...
'a top-handle bag
like this one from
Launer, the Queen's
accessory of choice.'

RETRO REDUX

Bazaar's fashion editor *Charlotte Davey*
shares her expert advice on how to
dress for Goodwood Revival



£1,420
Emilia
Wickstead

From a
selection
Cartier

From a
selection
Cartier



*Daytime
classics*



£1,200
Launer



£16
Dents



£860
Miu Miu



£765
Manolo
Blahnik



£390
Gucci

THE
INSPIRATION
'Quintessential
vintage glamour
as captured
in these 1950s
images from
Bazaar.'



£1,850
Louis
Vuitton



£1,155
Carolina
Herrera



£5,450
Cartier

£695
Jimmy
Choo



£605
Prada

PHOTOGRAPHS: GLEB DERUJINSKY, RICHARD DORMER, GETTY IMAGES, PIXELATE, PHOTOGRAPHS BY RICHARD
AVEDON © THE RICHARD AVEDON FOUNDATION; RICHARD DORMER; KAREN RADKAI. SEE STOCKISTS FOR DETAILS.
THIS PAGE: COMPILED BY ROSIE WILLIAMS; OPPOSITE: COMPILED BY HOLLY GORST



£20
Dents



Earrings,
£6,950;
bracelet,
£1,890, both
Pomellato



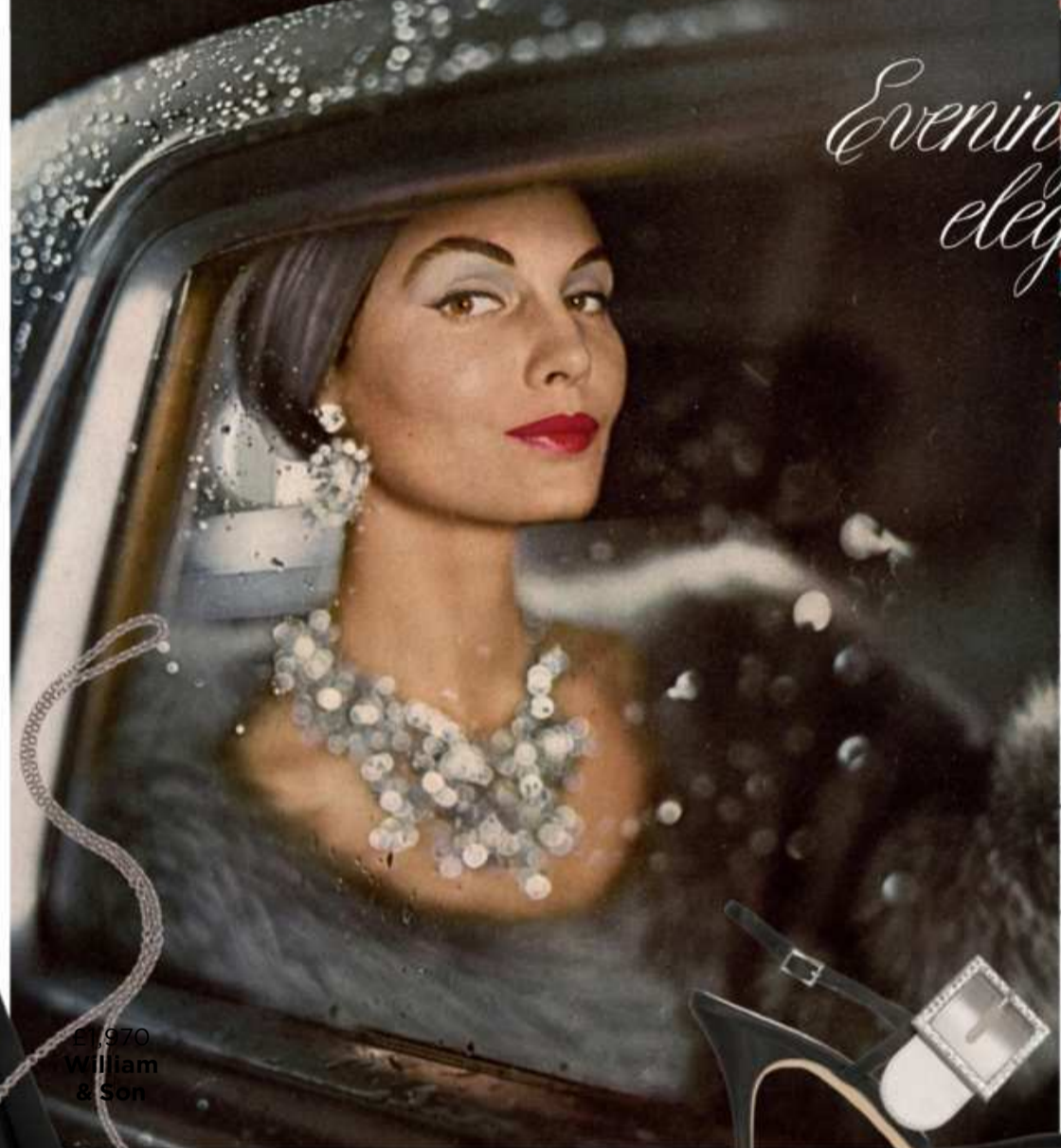
£690
Giuseppe Zanotti
Design

£1,720
Emilia
Wickstead



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Beauty Issue
Incorporating Junior Bazaar
October 1954



*Evening
elegance*



From a
selection
Pomellato

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'For a modern take
on Fifties style, turn
to Emilia Wickstead
or Michael Kors.'

£7,270
Michael
Kors
Collection



£1,970
William
& Son



£225
Stephen
Jones
Millinery

£1,260
Bottega
Veneta



£795
Manolo
Blahnik



£1,850
Pomellato

£2,700
Dior



STYLIST'S TIP
'Seek out structured
silhouettes, such as
this Dior bar jacket.'



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For more information, and to book tickets, visit
www.goodwood.com/revival for details.

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PHOTOGRAPHS BY LARA JADE
STYLED BY FLORRIE THOMAS

— THE STYLE GUIDE —

WESTERN

A modern update of classic Americana in denim, shearling and the softest suede

This is no ordinary
leather jacket: our biker looks
way out West.

seeking fringe benefits
NO 1

PHOTOGRAPH XXXXX

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a fresh take on laid-back luxe
NO 2

The allure lies
in the contrast, with
a clever clash of
textures.

THIS PAGE: pleated dress,
£415, Pleats Please Issey
Miyake. Wool scarf, £375,
Escada. Leather boots, £585,
Stuart Weitzman. Leather
belt, £120, The Kooples.
OPPOSITE: leather jacket,
£695, The Kooples. Gold
and diamond earrings,
£2,900, Roberto Coin



It's all in the detail
NO 3

Bohemia
for the modernist
- structural
simplicity with
unexpected flair.



THIS PAGE: denim jumpsuit, £260; matching belt, £120, The Kooples. Shearling coat, £1,995, Longchamp. Gold, pearl and crystal earrings, about £490, Givenchy. OPPOSITE: wool dress, £945, Escada. Leather bag, £550, Aspinal of London. Gold earrings, £1,200, Fope

The Perfect match
NO 4

New neutrals: an understated shearling coat lends this denim jumpsuit an elegant edge.





the finishing touch
NO 5

A retro printed silk scarf adds Seventies-style glamour and transforms off-duty staples.



THIS PAGE: suede shirt, £2,250, Tod's. Denim skirt, £175, Kate Spade New York. Suede boots, £1,495, Jimmy Choo. Gold necklace, £7,955; gold bracelets, from £7,785 each, all Fope. Gold, pearl and crystal ring, about £285, Givenchy. OPPOSITE: wool coat, £1,090; cotton and cashmere shirt, £390, both Holland & Holland. Silk scarf, £95, Aspinal of London. Jeans, £150, The Kooples. Suede bag, £1,770; gold earrings, £400, both Givenchy. Gold ring, £1,500, Kiki McDonough



streamlined chic
NO 6

The attitude may be maximal; the look is anything but. Proof that minimalism is what you make it.



STYLE

a wardrobe staple reworked
NO 7

The white shirt
reimagined with
decorative detailing.



THIS PAGE: silk dress, £895; leather necklace, £80; calf-skin belt, £265, all Longchamp. Leather bag, £250, Aspinal of London. Silk scarf (on bag strap), £135, Hermès. Gold ring (right hand), £1,500, Kiki McDonough. Gold rings, from £55 each, Pandora. OPPOSITE: cotton shirt, £980, Brunello Cucinelli. Wool cape, £345, Luisa Spagioni. Gold and diamond earrings, £1,175; matching ring (left), £1,975, both Georg Jensen. Gold and silver ring, £90, Pandora. See Stockists for details. Hair by Brady Lea at Stella Creative Artists, using Leonor Greyl. Make-up by Bea Sweet at LMC Worldwide, using YSL Beauty. Stylist's assistant: Sophie Chapman. Model: Nadine Martin at Elite London



the contemporary
NO 8
ISLAMIC

A cinched-in waist gives the playful print dress a directional slant.



I R O

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MY LIFE, MY STYLE

Jill and Steffy Bauwens, sisters and the creative directors of The Kooples, bring their Antwerp artistry to a chic Parisian neighbourhood

By LUCY HALFHEAD
Photographs by SOPHIE CARRÉ

Sitting in the sunshine in Saint-Germain, one of the most desirable addresses in Paris, Jill and Steffy Bauwens are discussing the merits of their *quartier*. The stylish siblings are joint creative directors of the French fashion retailer The Kooples and seem to have a penchant for finishing each other's sentences. 'We love this area because it's like a village in the heart of Paris, with the best butcher and bakery in the city,' says Jill, as she pours glasses of lemonade. We are talking on the leafy terrace of her townhouse apartment, which she shares with her husband Tim and their 21-month-old baby girl, Norma. 'And when you're here, it feels like you're in the countryside,' concludes Steffy, who lives in a flat just around the corner.

Jill and her husband bought their apartment in 2013, but they didn't move in for three years, until the renowned French architect and interior designer Joseph



Jill (left) and Steffy Bauwens in the living-room of Jill's Paris apartment. All clothes throughout, The Kooples and Jill and Steffy's own



Dirand had finished an extensive redesign. 'We basically had to destroy everything to remove the mezzanine floor,' says Jill, 'all the while maintaining a Parisian feel. It was important to keep the panelling and the beautiful materials like the marble

in the bathrooms and in the kitchen, and the original fireplaces.' Against this sleek backdrop, there is an impressive display of art and furniture that the couple have sourced from auction houses and fleamarkets such as Les Puces de Saint-Ouen. As well as magnificent ceiling lamps from Sarfatti, there are pieces from the Fifties and Sixties, including Pierre

Left: an Irina bag from the latest collection by The Kooples



Jeanneret chairs and a huge Le Corbusier stone lamp, mixed with contemporary touches, such as Jill's bed, which is by Rick Owens. The sisters are as chic as their surroundings: Steffy is wearing head-to-toe black, setting off her flame-red hair, while Jill is dressed with casual elegance in vintage Levi's, Olivier Theyskens boots and a square-shouldered Kooples jacket.

The pair have been perfecting this stylish double act since their childhood in Brasschaat, Antwerp, where Steffy was born in January 1989 and Jill followed in the December of the same calendar year. 'So we are what you call Irish twins,' says Jill, 'but we also have the same star sign, which is rare.' A mutual love of fashion emerged during their teenage years, though they had somewhat different interpretations. 'I was very

into denim and jersey,' says Jill. 'Also, anything to do with the Nineties; I loved the Spice Girls. My sister was the total opposite.' 'I started reading about Coco Chanel when I was six years old,' says Steffy. 'I was intrigued by her personality from a very young age. And then I became obsessed



The entrance to the apartment

with uniforms. I dressed myself severely, in blazers and pleated skirts, long socks and patent shoes.' 'Steffy was different from all the rest, like she was going against the current,' agrees Jill.

At 17, Jill was scouted in Antwerp by the Belgian stylist Tom Van Dorpe, and signed up with Ford Models in New York. 'He basically had to push me to pursue a modelling career, because it was always my dream to become a plastic surgeon,' says Jill. Steffy, meanwhile, went to Paris, where she enrolled on the fashion-business course at the French outpost of the famous Istituto Marangoni. But the sisters didn't have to maintain a long-distance relationship for too long. Having modelled for Olivier Theyskens at Nina Ricci, Jill and the designer formed a close friendship. When an opportunity came up to assist with the launch of the Theyskens' Theory brand, she





Above: a taxidermy flamingo from Deyrolle. Left: the sisters in the kitchen. Below: Jill's Rick Owens bed



recommended her sister for the job. 'Steffy was still in school, but Olivier met her, and it was love at first sight,' says Jill. 'I was his butterfly; because I was flying all over the place doing everything from fabric consultations to show fittings and sales,' says Steffy.

In 2012 the sisters returned to Paris, where Steffy took up a role at Maje, and they began consulting for a number of brands together. 'We have always been a duo really: even when I was modelling, Steffy was there supporting me in the background,' says Jill. After a serendipitous meeting with the three French brothers Alexandre, Laurent and Raphaël Elichia, the equally fashionable siblings who founded The Kooples, Jill and Steffy came on board as joint creative directors. Over the past four years, they have introduced a new freshness and femininity to the Parisian-street-chic aesthetic by experimenting with a wide range of fabrics, colour and animal prints. The sisters are

'I started reading about Coco Chanel when I was six years old. I was intrigued by her personality'



STYLE



Above: Gucci slippers. Far right: the doors into the garden from the living-room. Below: the sisters in the study

also responsible for selecting muses and, after a successful collaboration with the supermodel Emily Ratajkowski, they picked the models Stella Maxwell and Irina Shayk for the upcoming season. 'We were attracted by their intrinsic style,' says Jill. 'Stella is more rock 'n' roll, almost nonchalant...' 'A bit more androgynous but really pretty,' adds Steffy. 'And then we have this sexy bombshell, Irina, who is a mother, and more grown-up in a way.'

When it comes to their own style, the Bauwens complement each other perfectly. 'Generally, you could say I like slightly dark fashion,' says Steffy. 'I am really excited to see what's going to happen at Céline with Hedi Slimane, because I think he did a great job at Saint Laurent. I also love Balenciaga, Acne, Margiela and classic Chanel.' 'We like to mix and match,' says Jill. 'Obviously we love the Belgian designers – Olivier Theyskens and Ann Demeulemeester – as well as Haider Ackermann. Speaking for myself, I always throw these together with vintage pieces to complete my look. Old and new, precious and destroyed – it's all about finding the right balance,' she concludes, smiling at her sister. □



PHOTOGRAPHS: COURTESY OF JILL AND STEFFY BAUWENS, PIXELATE. SEE STOCKISTS FOR DETAILS

JILL & STEFFY'S WORLD

'Holidaying in the South of France'

£880
Nick Fouquet

£458
The Kooples

£428
The Kooples

£348
The Kooples

'When we were young'

From a selection
Cartier

'A drawing of us by Olivier Theyskens'

Black Rose Cream Mask, £105; Eye Contour Mask, £90, both **Sisley**

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BAZAAR

ACCESSORIES

Edited by AVRIL MAIR

THE DIAMOND BOUGH

A dazzling arboreal fantasy from Chanel

£12,595
Chanel

Photograph by PAUL ZAK

Styled by CHARLOTTE DAVEY

SEE STOCKISTS FOR DETAILS

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ACCESSORIES



£2,096
Valentino
Garavani



£2,835
Chanel



Bracelet,
£7,725
Asprey



£6,700
Asprey



£550
Balenciaga



£320
Bottega
Veneta



Brooch,
£2,025
Chanel



£995
Jimmy Choo

£95
Aspinal of
London

Brooch, £5,450
Van Cleef &
Arpels



£950
Prada

INTO THE WOODS

Lace up your boots in shades of autumn
leaves and forest green



£995
Aspinal of
London

£1,755
Valentino
Garavani



£2,070
Chanel



£1,585
Rado

Necklace, from
a selection
Altuzarra



£1,589
Oscar de
la Renta



Clutch, £3,690
Alexander
McQueen

£2,390
Alexander
McQueen

Charm,
£3,500
Asprey



£1,080
Gucci



£760
Michael Kors
Collection



PHOTOGRAPHS: PIXELATE. SEE STOCKISTS FOR DETAILS

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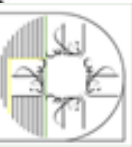
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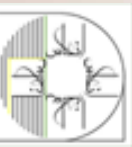
ROUGE NOIR

Scarlet slingbacks in rich velvet for
dancing the night away



From a selection
Dolce & Gabbana

SEE STOCKISTS FOR DETAILS



ACCESSORIES

Bag, £2,390
Alexander
McQueen

Necklace,
£1,434
Chanel

£1,190
Dior

Necklace, £960
Giorgio Armani

Earrings, £300
Dior

£690
Alberta Ferretti

Earrings,
£290
Dior

£260
Salvatore
Ferragamo

Hair slides,
£4,750
Jessica
McCormack

£1,240
Chloé

£610
Longchamp

Pendant,
£6,800
Annoushka

Earrings,
£11,500
Annoushka

Bangles, £315
each Gucci

Scarf, £240
Miu Miu

£630
Giorgio Armani

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Preen by Thornton
Bregazzi

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PHOTOGRAPHS: PIXELATE. SEE STOCKISTS FOR DETAILS



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ACCESSORIES



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Salvatore Ferragamo

£690
Alberta Ferretti

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Fendi

Watch, from a section
Van Cleef & Arpels

Ring, £8,180
Hermès

Bangle, £175
Pandora

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Dior

£1,560
Louis Vuitton

Bracelet, from a selection
Chaumet

Bracelet, £385
Hermès

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TAG Heuer

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Pandora

Purses, £690 each
Hermès

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Emporio Armani

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Chloé

Scarf, £170
Fendi

£1,290
Hermès

Brooch, from a selection
Chanel Fine Jewellery

£575
Coach 1941

£109 Polo
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PHOTOGRAPHS: PIXELATE. SEE STOCKISTS FOR DETAILS

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throughout from a
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where stated.
£8,500 Rolex

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Brunello Cucinelli



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Photographs by AIALA HERNANDO

Styled by FLORRIE THOMAS *Jewellery editor* CHARLOTTE DAVEY

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Near right:
Chopard.
Far right:
Audemars Piguet

Shirt, £1,240
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Richard Mille



Van Cleef & Arpels





£8,300
Omega



JEWELLERY

From top:
Jaeger-LeCoultre.
Girard-Perregaux at
William & Son.
Dior



JEWELLERY



Far left:
£1,560 Rado.
Above:
£1,550 Oris

Shirt, £1,390;
trousers, £810,
both Brunello
Cucinelli



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Top: Breguet.
Right: Chanel

See Stockists for details.
Hair by Shukeel at Frank Agency, using Bumble and Bumble. Make-up by Jessica Meija at Stella Creative Artists, using Apotheosis Le Mat de Chanel and Chanel Le Lift. Manicure by Sabrina Gayle at the Wall Group, using Chanel Le Vernis in Emblématique and La Crème Main. Stylist's assistant: Sophie Chapman. Props styled by Jacki Casteli. Model: Sharon Timmer at Ulla Models

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Brooch Graff

Tiffany & Co

Chanel Fine Jewellery

Earrings Cassandra Goad

Clips Van Cleef & Arpels

Boucheron

De Beers

£11,225
Cassandra Goad

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PHOTOGRAPHS: LUCKY IF SHARP, GETTY IMAGES. SEE STOCKISTS FOR DETAILS. STYLED BY SOPHIE CHAPMAN

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JEWELLERY



Breguet

Mikimoto

Harry Winston

Chopard

William & Son

Brooch Buccellati

Brooch Chatila

Bulgari High Jewellery

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Brooch, £2,500 Mikimoto

Earrings David Morris

Ring, £3,900 Dior Joaillerie

Bracelet Tiffany & Co

Clip Van Cleef & Arpels

Brooch Chanel Fine Jewellery

Charm Annoushka

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BAZAAR

TALKING POINTS

Edited by HELENA LEE

GUIDING STAR

The lasting legacy of
Andy Warhol. Plus:
Jenna Coleman takes on a
new challenge; Kate Atkinson
creates an espionage heroine;
and Pat Barker champions
the silent women of
Greek mythology

*An Andy Warhol
illustration for Bazaar's
December 1960 issue*

PHOTOGRAPH: © 2018 THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS, INC./LICENSED BY DACS, LONDON

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In her new novel, Kate Atkinson draws inspiration from the secret transcripts of a bank clerk turned war spy

It isn't quite behind the scenes at the museum, but close enough. Kate Atkinson has come down from York to meet with me, and we are cosied up in the Members' Room of the British Museum, chatting over good coffee and fluffy scones. We're here to talk about her 10th novel, *Transcription* – the third book she has set largely during the period of World War II, following on from the marvellous *Life After Life* and *A God in Ruins*. *Transcription* is the story of Juliet Armstrong, recruited in the early days of the war by the Secret Service; 10 years later, in 1950, she's working for the BBC, making programmes for children. But then it turns out that her wartime life is not as buried in the past as she would have liked to believe; she must come to terms with the consequences of her youthful idealism. It's a gripping, yet slippery book, and Juliet, an orphan adrift at the beginning of the war, ripe to be snatched into the arms of a cause, is one of Atkinson's most memorable protagonists. That's saying something of the woman who created Jackson Brodie, the hero of the stunning series of crime novels that began with *Case Histories*.

Despite the confidence that shines through every page of *Transcription*, she insists: 'Historical fiction ties me up in knots!' The knots come 'because I want to be truthful. And it's in the nature of fiction, of course, not to be truthful – so you have to find a truth that works'. She found *Transcription* trickier to begin than *Life After Life* or *A God in Ruins* because this novel was sparked by a true story, which she discovered when the National Archives released wartime papers about the espionage activities of a bank clerk known by the alias 'Jack King', whose work was spying on fifth columnists in the very early days of World War II. King posed as a Gestapo agent to get close to them.

'This is an amazing story,' Atkinson says; though she felt it was too tied to real events to work into a novel. But when King met with his unsuspecting targets, their encounters were recorded by hidden microphones – and eventually transcribed. 'When the National Archives made all the transcripts available, that was my light-bulb moment. My way into this story was the people who are completely anonymous. People like that are the perfect vessels for opening up the rest of the story. Once I'd realised that the transcripts themselves were the key, the rest sorted itself out.' It's a fascinating insight into her working method: a historical novel can't be too true. As she writes in her Author's Note: 'Roughly speaking, for everything that could be considered a historical fact in this book, I made something



BOOKS

CODES OF CONDUCT

By ERICA WAGNER

up – and I'd like to think that a lot of the time readers won't be able to tell the difference.'

It is the feeling of truth, the truth of a time of peril, that she conjures so well. Why this fascination with World War II? She is careful to note that in the sections of the book set in 1940, the war had hardly begun; the

killing, she says, hadn't started to bite. Rather, it was a period of paranoia. 'People were looking for the enemy within. They were hugely suspicious, but in a very narrow-minded way. Patriotism hadn't kicked in, like it did during the Blitz. I liked exploring that ambiguity. And with the decision of whether to go to war: I can imagine it would be quite like Brexit, with half the people going, "Yeah, OK," and half going, "Don't be silly."'

But the war looms hugely in our national imagination. 'We've never let it go,' she says. 'We've hung onto it in our collective minds. It's so simple to look at the cliché, "We were at our finest" – but we did function as a nation in a way that we just don't in all sorts of ways now. And we wouldn't, if we were put under threat. It worked, in part, because we were a pretty compliant population. People got up at some unearthly hour and went to work at some rotten job and came home. We don't have that anymore. And people were very trusting. Now you constantly question, you don't know what's true and what's not.' But she wonders if that fascination with the war years will itself fade away. 'I speak to my grandchildren,' she says, 'and the war is nothing to them. It's something they have to do in history class. They have absolutely no personal connection to it. They don't have that sense that I do, that my daughters' generation does.'

It's a striking thought, how far World War II is moving beyond memory: but Kate Atkinson's remarkable work keeps it alive. □

'Transcription' by Kate Atkinson (£20, Doubleday) is published on 6 September.





a struggling artist. He described that period at the start of the 1950s in his autobiography, his days spent 'making the rounds looking for jobs', and evenings drawing at home, late into the night. As the decade progressed, he began to establish himself. A speculative application to Carmel Snow, then the editor-in-chief of *Harper's Bazaar* in the States, resulted in him being commissioned to illustrate for the magazine. His wit and flair shone through in his line drawings: new-season shoes skipped across the pages, beauty boxes brimmed with exquisitely rendered products, and cookery features were enlivened by his sketches of wildly elaborate cakes.

By the 1960s, Warhol's work for *Bazaar* ceased, as he began producing the paintings and lithographs that would make him famous, depicting iconic

American objects and celebrities, founding his studio, known as the Factory, to meet the ever-growing demand. Just as his subject-matter blurred the line between consumerism and art, Warhol made no distinction between the two, declaring that 'making money is art and working is art and good business is the best art.' His prolific nature was equally all-encompassing. 'Warhol touched so many different people's lives, including mine,' says Fraser-Cavassoni. 'He was – and still is – everywhere.' □

'After Andy: Adventures in Warhol Land' by Natasha Fraser-Cavassoni (£23.99, Penguin) is out now.



MEMOIRS

KING OF POP

An early encounter with Andy Warhol had a profound effect on Natasha Fraser-Cavassoni

By CATRIONA GRAY

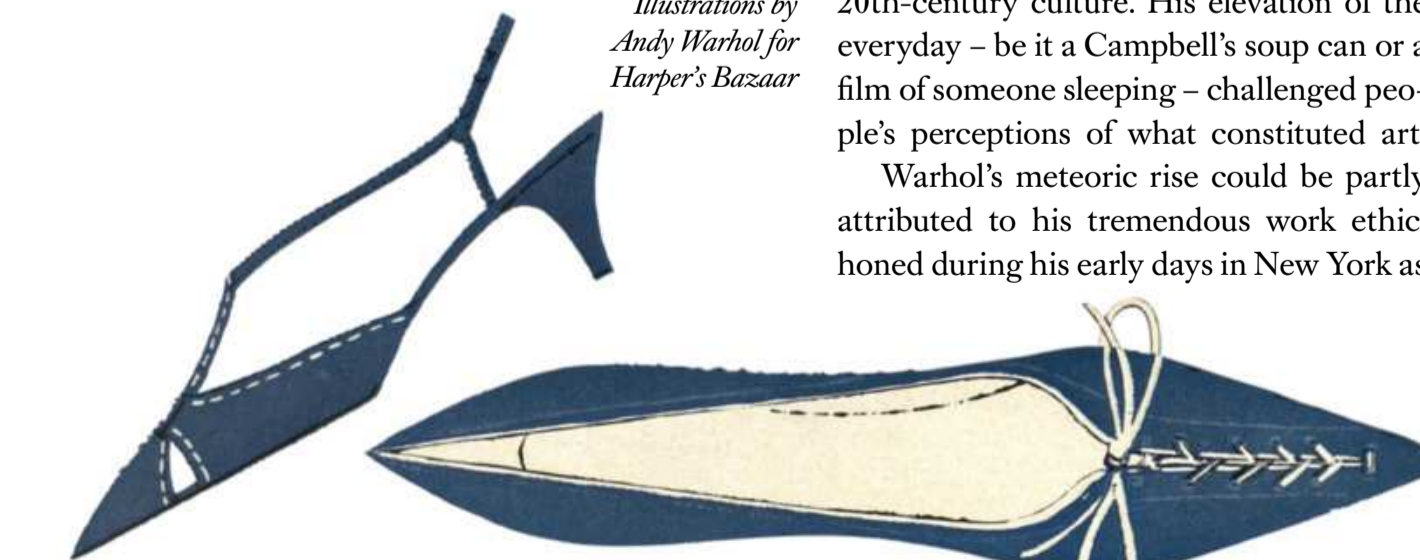
'I first met Andy Warhol when I was 16, and it felt as if I'd been given the keys to another world,' says Natasha Fraser-Cavassoni. The journalist and fashion writer explores her relationship with the artist in her memoirs, and although she has plenty of interesting characters to write about – such as her mother Antonia Fraser, or Mick Jagger, with whom she had a brief affair as a teenager – it is Warhol who provides the narrative thread of her story, from the time she first heard of him as an impressionable eight year old, to her years in New York spent working in his studio after his death.

It's easy to see why Warhol was such a central influence on Fraser-Cavassoni. The pop-art pioneer left an indelible mark on 20th-century culture. His elevation of the everyday – be it a Campbell's soup can or a film of someone sleeping – challenged people's perceptions of what constituted art.

Warhol's meteoric rise could be partly attributed to his tremendous work ethic, honed during his early days in New York as



Illustrations by Andy Warhol for Harper's Bazaar



FAIRS

ART'S DESIRE

Creative highlights from this year's Lapada showcase

By CATRIONA GRAY

***Aïcha* (2017) by Carla Kranendonk,
Rebecca Hossack Gallery**

Kranendonk's large-scale collages are a jamboree of brightly painted paper, embroidery and beadwork, inspired by African culture.



Nocturne Matinale

**by Sonia Delaunay,
Galerie Boccara**

A rare Aubusson
tapestry designed by the
French abstract artist,
from about 1970.



***Fleurs à la Fenêtre* by Marc Chagall,
Willow Gallery**

Crimson and white flowers bloom before
a cobalt-blue window in this exquisite
still-life by the 20th-century master.
Lapada Art and Antiques Fair (www.lapadalondon.org)
runs from 14 to 19
September in Berkeley Square, London W1.



***Huh?* by Roy
Lichtenstein,
Fairhead Fine Art**

This screenprint
encapsulates
Lichtenstein's trademark
trope of playing upon
comic strips and
advertising to create bold
works of art.



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BOOKS

BREAKING THE SILENCE

Pat Barker's timely new novel gives voice to the overlooked female characters of Greek mythology

By ERICA WAGNER

There's one thing Pat Barker wants to make clear. 'A very destructive thing that has happened is that myth has come to mean something that isn't true,' she says, 'when in fact it means the exact opposite of that.' We are speaking on the phone about her new novel, *The Silence of the Girls*. It is a powerful retelling of the story that opens *The Iliad*, arguably the foundational text of all Western culture and literature. Homer's epic begins with an argument between the great Greek heroes of the Trojan War, Agamemnon and Achilles; they are fighting over a woman, Briseis, a noble Trojan who has been taken captive and made a slave. What did Briseis think of this? Homer doesn't seem to care. But Pat Barker does: *The Silence of the Girls* gives a voice to someone who has been voiceless for thousands of years – and in that respect, Barker says, it's utterly contemporary, despite being set in the Bronze Age.

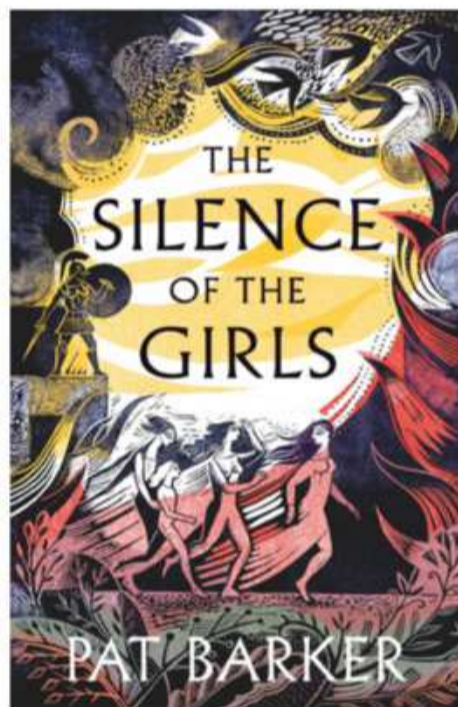
The myth in question – the truth – is men's indifference to women's silence. Most people don't even remember that this is how *The Iliad* begins. 'It's not noticed,' Barker says bluntly. 'Men don't hear it. They genuinely don't hear it. Like they look around a group of people collected around a table and they simply don't notice that there are no women there. They just don't see the absence of women.'

In these post-Weinstein, Me Too days, nothing could be more urgent than the addressing of this silence. Barker – who won the Booker Prize in 1995 for her World War I novel *The Ghost Road* – is pleased to be part of a rolling chorus of writers speaking for women who were never heard before. There's the droll, spiky poetry of Carol Ann Duffy in *The World's Wife*, ventriloquising Mrs Midas and Queen Kong; there's Margaret Atwood's *The Penelopiad*, also digging into Homer by considering the story of Odysseus' long-suffering wife. In *House of Names*, Colm Tóibín took on the house of Atreus: the tales of Agamemnon and his wife Clytemnestra, their son and their daughters.

Because Briseis is a mythical rather than a historical character, she is, Barker says, 'wide open to being reinterpreted for each generation'. For the 21st-century reader, Briseis' lack of agency – the way in which she can only act within the confines of male control – may be startling, at first. But Barker sees clear modern parallels. 'It became more and more obviously topical,' she says. 'The idea that all of this is happening in the past is just a nonsense. Look at the situation of refugee women in our large cities, women who can't work and so are paid in kind, who have nowhere to live and cannot report sexual assault. There's a very real sense in which those women are slaves.'

By bringing Briseis into the pages of her fine new novel, Barker does much more than give one mythical woman a voice. She makes her reader reflect on the silence that is still all around. □

'The Silence of the Girls' by Pat Barker (£18.99, Hamish Hamilton) is out now.



ART

CHILD'S PLAY

'It is through pictures that we think, dream and try to understand the world around us,' writes David Hockney in *A History of Pictures for Children*, penned in collaboration with his friend, the art critic Martin Gayford.

With illustrations by Rose Blake in which Hockney's dachshunds take a starring role, the book takes its readers on a visual journey, from cave paintings to phone cameras, breathing fresh life into art history for the younger generation.

TERESA FITZHERBERT
'A History of Pictures for Children' by David Hockney, Martin Gayford and Rose Blake (£14.95, Thames & Hudson) is published on 6 September.



TALKING POINTS



INTERIORS TAKING FLIGHT

The Welsh designer Bethan Gray used feathers as a starting point for her new homeware collection for Anthropologie. Elegant cabinets and coffee tables are embossed with the pattern of a bird's wing, while sumptuous velvet chairs with scalloped edges come in shades of peacock blue, dove grey and flamingo pink. www.anthropologie.com



The Little Stranger

Ruth Wilson confronts childhood trauma in this haunting adaptation of Sarah Waters' novel. Released on 21 September.

The Seagull

Chekhov's tale of obsession sees Saoirse Ronan take the central role of Nina. Released on 7 September.

Matangi/Maya/M.I.A.

A documentary following the polemical pop star from Sri Lanka's slums to superstardom. Released on 21 September. YASMIN OMAR

Lily James, the star of the film adaptation of 'The Guernsey Literary and Potato Peel Pie Society', in this year's April issue

LITERATURE

AND THE WINNER IS...

Announcing the results of our Big Book Awards

Who would come out on top of the Big Book pile? The competition was stiff, but in the end, *The Guernsey Literary and Potato Peel Pie Society* by Mary Ann Shaffer has been declared the winner of the *Harper's Bazaar* Modern Classics award. And no wonder; even before the film adaptation starring our cover girl Lily James, this was a beloved book that went straight to readers' hearts from the day it was published a decade ago. It tells – by means of an exchange of letters, a wonderfully intimate way to read – the story of a writer, Juliet Ashton, as she searches for the subject of her new fiction just after

the end of World War II. She stumbles across the story of the German Occupation of Guernsey... and finds more than she bargained for. As Lily James told *Bazaar*: 'The stakes are so high. You see people living and doing everything they would have done in these extreme circumstances.'

Tragically, Shaffer did not live to see the success of her only novel; she died before it was published, and it was finished by her niece Annie Barrows. And so it remains a remarkable testament to many kinds of courage and perseverance; worthy to be chosen as our Big Book. ERICA WAGNER



PHOTOGRAPHS: RICHARD PHIBBS; GETTY IMAGES; PRIMAVERA ESTATE

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FASHION

LA DOLCE VITA

A celebration of Luisa Spagnoli's
enduring entrepreneurial spirit



F

or 90 years, the Italian fashion company

Luisa Spagnoli has been known for its

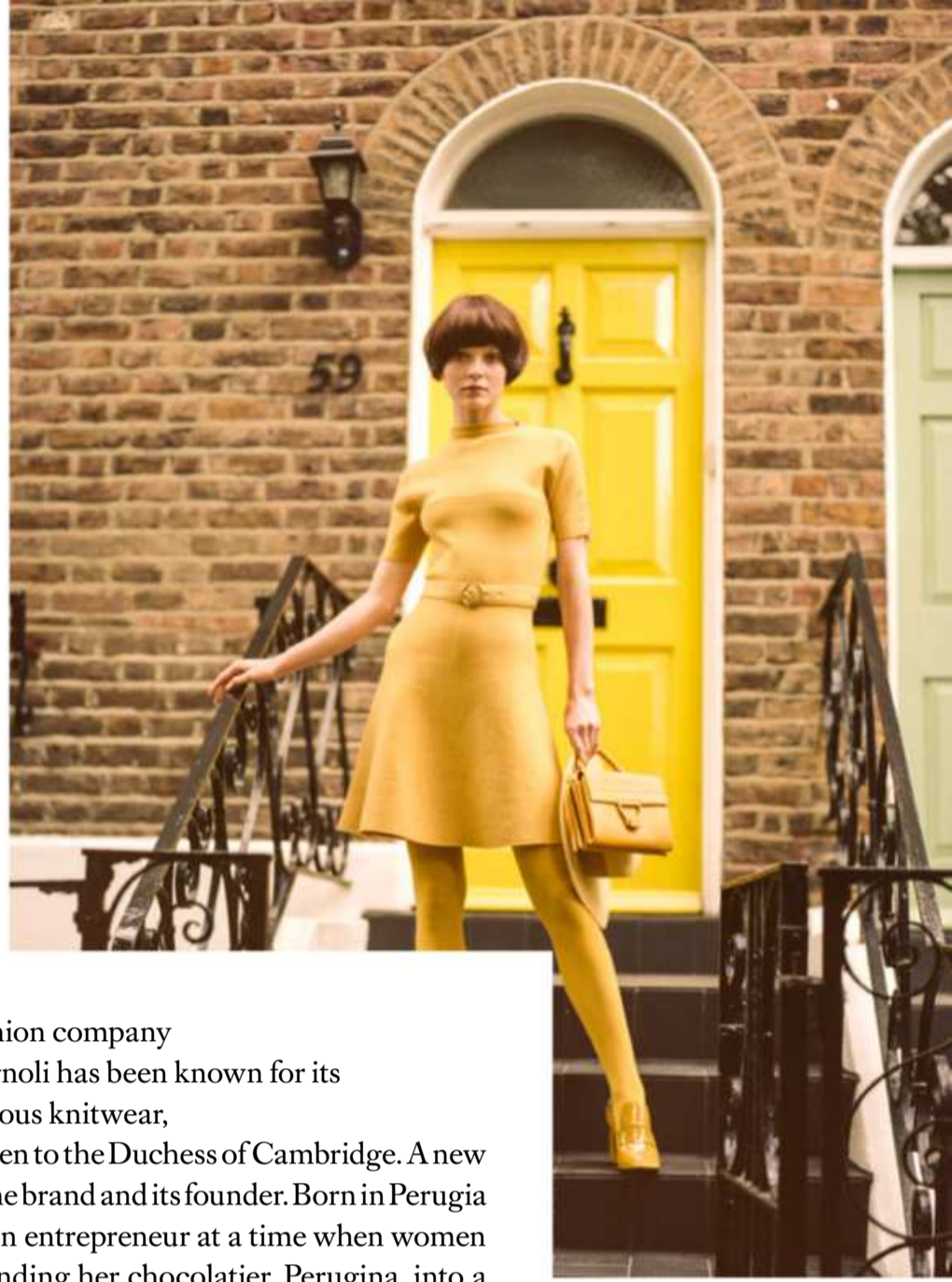
elegant suits and luxurious knitwear,

worn by tastemakers from Sophia Loren to the Duchess of Cambridge. A new book examines the long history of both the brand and its founder. Born in Perugia in 1877, Spagnoli established herself as an entrepreneur at a time when women were expected to remain at home, expanding her chocolatier, Perugina, into a household name. She invented that staple of Italian confectionery, Bacio chocolates – each little ‘kiss’ with a hazelnut in its centre and wrapped in a love note.

However, it was her affection for animals that led to the venture that made her famous. Spagnoli kept a veritable menagerie at her country home – cats, dogs, goats, exotic birds and even a monkey, as well as angora rabbits, which required frequent grooming to keep their long coats tangle-free. She was inspired to make women’s pullovers from the leftover combings – they were an instant success and her sideline quickly expanded into a major business. Following her death in 1935, her son Mario took the reins, increasing production and introducing tailored garments in different fabrics that reflected the new aesthetic that emerged in the decades following World War II.

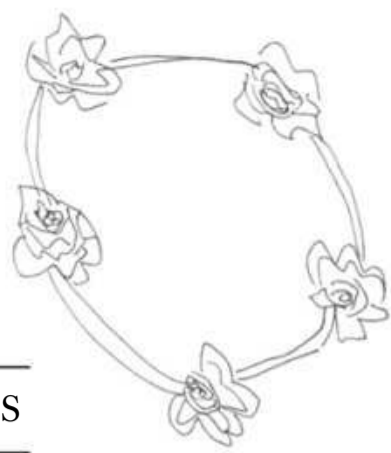
Today, the company is run by the founder’s great-granddaughter Nicoletta Spagnoli, and has over 800 employees and 53 shops around the globe. As the fourth generation of her family to oversee the business, Nicoletta has been immersed in the world of fashion since she was a child. ‘When a customer enters a store,’ she says, ‘what they want to acquire is a dream.’ She clearly knows how to capture their imaginations, as almost a century later, Luisa Spagnoli continues to flourish. CG □

‘Luisa Spagnoli: 90 Years of Style’ by Sofia Gnoli (£70, Rizzoli) is published on 6 November.



Far left: the Duchess of Cambridge wearing Luisa Spagnoli. Clockwise from above: four looks from ‘Luisa Spagnoli: 90 Years of Style’





HOMES

SWEET DREAMS

Hannah Weiland, the designer behind the clothing brand Shrimps, famous for its fake fur and joyful colour, took inspiration from her favourite dreams when creating her debut homeware collaboration with Habitat. The collection features rugs, bedding and cushions embellished with fantastical creatures, ethereal castles and court jesters, bringing the charm of her imagination into the home. TF www.habitat.co.uk



EXHIBITIONS

CHASING RAINBOWS

Vivid artworks exploding with vibrant hues

A colourful constellation of ceramics, hand-woven rugs and rows of glazed beads come together in Polly Apfelbaum's new exhibition, which she describes as 'an erupting rainbow volcano experience'.

FRANCES HEDGES 19 September to 18 November at Ikon Gallery (www.ikon-gallery.org).



QUEEN OF ALL SHE SURVEYS

Jenna Coleman steps out of Victoria's regal corsets to star in a brilliant new drama

By LUCY HALFHEAD

Jenna Coleman is sitting in a costume trailer on an airfield in Yorkshire, where the new series of ITV's *Victoria* is being filmed, wearing a petticoat, a dressing gown and a hairnet. 'I'm channelling sexy right now!' she says, laughing. Coleman is returning for a third outing in the glossy royal drama, which looks at the next chapter of the formidable Queen's reign. 'We're seven children in, and so we're on set with multiple kids and two dogs; it's getting very Victoria-and-Albert-meets-*The-Sound-of-Music* up here.' It's a world away from her new BBC One series, *The Cry*, a tense psychological thriller that looks set to reinforce Coleman's status as the queen of the small screen.

The four-part drama is based on Helen FitzGerald's novel of the same name, and features Coleman as Joanna, a young mother whose baby is abducted on a trip to a small coastal town in Australia with her husband Alistair (*Top of the Lake*'s Ewan Leslie). 'I first read the script on a flight when your emotions are so intense anyway, and it was such a page-turner,' Coleman says.

'It felt like walking a tightrope – trying to keep your balance without leaning too far one side or the other.' The child's disappearance is the trigger for Joanna's mental breakdown, which is exacerbated by the resultant press and public scrutiny. 'The story doesn't feel predictable because you've got a

number of different timelines,' she says. 'My challenge was to play the truth but not give anything away too early on.'

Coleman was born in Blackpool – 'a colourful place to grow up' – and started acting at a young age, as a member of a theatre company called In Yer Space. 'I loved to watch films, and my head was always in books and stories,' she says. 'I just had to work out how to do it as my job.' While auditioning for drama school at 19 she was offered the part of Jasmine Thomas in *Emmerdale*, and her portrayal won her a nomination for most popular newcomer at the National

Television Awards in 2006. A four-year stint as Doctor Who's companion Clara Oswald followed, playing opposite Matt Smith and subsequently Peter Capaldi, before she landed her most recent role as Queen Victoria. 'Shapeshifting is one of the perks of the job,' says Coleman. 'For *The Cry*, I said, "Let's dye my hair blonde!" I wanted to look and feel physically different.'

As well as sporting a new hairstyle, Coleman was

required to wear a prosthetic baby bump for some of the scenes, which, along with her role as regal matriarch, is the closest she has come to motherhood herself (she is in a long-term relationship with Tom Hughes who plays Prince Albert). 'Most of my friends have babies,' she says. 'I guess that's what I am coming into contact with a lot, the realities of the day-to-day of being a new parent, and how it is the most beautiful thing in the world but also can be quite isolating.' For now, it's back to production on *Victoria* until the autumn. 'We finish in October with another of her children being born, and we are beginning the ageing process as well so that's quite fun,' she says. 'I'm starting to get slightly wider, and a little more worn around the eyes, and all of that. I love being able to transform.' □

'The Cry' airs on BBC One this autumn.

'I said, "Let's dye my hair blonde!" I wanted to look and feel physically different'

Jenna Coleman in *'The Cry'*. Far right: with Ewan Leslie in the drama



TALKING POINTS



ILLUSTRATION

THE NEW EXPRESSIONIST

The British, New York-based illustrator Jacky Marshall was creating eveningwear at Donna Karan in the Nineties when she met the influential Central Saint Martins tutor, Louise Wilson. 'She was my mentor, my number-one fan and a great friend who encouraged me to draw and do my photography at all times,' she says. But it was only last year that Marshall gave up designing full-time to concentrate on her art and illustration. Taking inspiration from the latest Roksanda and Maison Valentino collections, her Instagram feed is an ode to the beauty in fashion today. HL www.instagram.com/jackyblue



*Illustrations by
Jacky Marshall,
inspired by
Roksanda Resort
2019 and Maison
Valentino couture
2018 designs*



Cabinet, £12,500 **Gareth Neal and Kevin Gauld** at the New Craftsmen

Vases, from a selection **Brian Rochefort**

From £485 **Rothschild & Bickers**

Vase, £198 **Jonathan Adler**

Throw, £295 **Maison de Vacances** at the Conran Shop

Lamp, £1,250 **Jonathan Adler**



£625 **Oka**



Cushion, £91 **Design House Stockholm** at Skandium

INTERIORS

MAGIC TOUCH

Tantalising textures of pebbled bronze, soft shearling and silky velvet

Compiled by SOPHIE BLOOMFIELD and MARISSA BOURKE



Side table, £4,900 **Malgorzata Bany** at the New Craftsmen



£115 **Ines Cole**



Pots, from £30 each **Edit58 + Kana**



£49 **Wallace Cotton**



£2,542 **Ligne Roset**



Mirror, £6,480 **Cox London**



£2,250 **Aimee Betts** at the New Craftsmen



Quilt, from £220 **Wallace Cotton**

Background cushion, £85 **Wallace Cotton**

PHOTOGRAPHS BY RACHAEL SMITH AND JO LEEVERS/GAP INTERIORS. SEE STOCKISTS FOR DETAILS

HOROSCOPES

The future revealed: your essential guide to OCTOBER By PETER WATSON

LIBRA

24 September - 23 October

Avoid letting financial considerations become the main thrust of talks revolving around an upcoming event. It's far more important to sustain a good working relationship with whoever else is involved, even if that means giving way on budgets or profit-sharing. There are more important issues to be considered than money in the bank.

LUCKY DAY *29th - news arriving out of the blue solves a problem.*

SCORPIO

24 October - 22 November

Not far away there are resources you would like for your own use. But you may be afraid to help yourself to them for fear of being told you're out of order. You mustn't let a Sun-Pluto clash make you so scared of misjudging an important situation that you're robbed of your creativity and daring.

LUCKY DAY *3rd - once you reverse a rushed decision, everybody is happy.*

SAGITTARIUS

23 November - 21 December

Ordinarily you would steer away from one specific place or set of people and keep yourself to yourself. But fairly early in October, you'll realise that what is being offered could, at some point, be extremely relevant to your way of life. If a welcoming hand is extended, don't be too proud to accept it.

LUCKY DAY *15th - you raise an awkward topic and receive solid back-up.*

CAPRICORN

22 December - 20 January

Non-stop discussions about your progress in a challenging field might seem flattering. But you may worry that expectations of you in the future are so high that you'll develop a fear of failure. A meaningful talk, in confidence, with one particular individual should soon put you back on track once more.

LUCKY DAY *5th - relational problems are solved to everybody's delight.*

AQUARIUS

21 January - 19 February

Although you might prefer to be perceived as strong and decisive, you also need to show your softer, more balanced side. This mustn't prevent you from tackling a complex set-up with confidence. Nobody's going to think you're unscrupulous if you go all-out for what you want. You're likely to be envied rather than castigated.

LUCKY DAY *11th - drawing attention to yourself wins fans and followers.*

PISCES

20 February - 20 March

Willing though you may be to support relatives or workmates, you won't want to be forever at their beck and call. Be careful as you extricate yourself from a situation that could, in all honesty, be managed perfectly well by those responsible. Plan a slow, gentle retreat, instead of a sudden departure that could make waves.

LUCKY DAY *10th - changing plans leads you to something irresistible.*

ARIES

21 March - 20 April

If your power within a certain set-up has been diminished recently, you can take heart. New developments should enable you to prove you're still the dynamic individual you always were. You might even find the right words and gestures with which to convince a partner or ally that the two of you make a great double act.

LUCKY DAY *9th - someone full of surprises lifts your spirits.*

TAURUS

21 April - 21 May

As you question the validity of extra responsibilities you've taken on, you might be confronted by somebody adopting a defensive position. Your challenge will be to remain calm and respectful. You'll soon realise that what you're saying makes more sense than anybody else's viewpoint. Hopefully, a compromise can be reached.

LUCKY DAY *1st - a new route to old haunts offers rare opportunities.*

GEMINI

22 May - 21 June

At times, recently, you might have been afraid to explore your feelings about wealth, property or a partnership. Now, with Pluto moving forwards once more, you'll see just how much can be gained by posing crucial questions and speaking your mind. One particular person will need to take cover for a while.

LUCKY DAY *28th - minor losses alert you to major gains to be made.*

CANCER

22 June - 23 July

Intensely personal issues are about to reach a crescendo. Even though you will want to argue your case, you must avoid coming across as belligerent. There's far more to be gained from peaceful negotiations than going on the attack. Eventually, you should find that the other person concerned makes a better friend than enemy.

LUCKY DAY *19th - one person's experience provides new learning for many.*

LEO

24 July - 23 August

You'll be tempted to change the tempo of your working life or other areas of responsibility. Mercury's set-to with Uranus might make you wonder if other people have the authority and experience to say that you're getting things wrong. They most certainly do not. Tell yourself that your way is the best way.

LUCKY DAY *12th - asserting yourself brings an end to a tricky phase.*

VIRGO

24 August - 23 September

Rather than suggesting to others that they are avoiding important issues, you should ask yourself whether you're being hard and judgmental. It's possible that you have stopped listening and, instead, you've voiced strongly held opinions on how you think things should be handled. But you can't be right all the time, can you?

LUCKY DAY *24th - strangers offer a new perspective on complex issues.*

For weekly updates, visit www.harpersbazaar.com/uk/culture/horoscopes.

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BAZAAR ART WEEK



PLAY TO THE GALLERY

Join us for the launch of *Bazaar Art Week*, a series of curated events celebrating women in the art world. Yana Peel will give a talk at the Serpentine Galleries, while the V&A is set to host a bespoke exhibition of images by *Bazaar* photographers. Elsewhere, Soho House welcomes visitors for a breakfast with its head of collections Kate Bryan and the artists Annie Kevans, Susan Hiller and Sarah Maple; and at 34 Mayfair, the collector Valeria Napoleone will be joined by Dorotheum's Martina Batovic for a conversation about how to invest in art. *Bazaar Art Week* runs from 1 until 7 October, and is supported by Ballymore and Ruinart. For more information and to buy tickets, visit www.bazaarartweek.co.uk.

*Yana Peel
photographed at the
Serpentine Galleries
for Bazaar Art*

FOR MORE INFORMATION, VISIT
WWW.BAZAARARTWEEK.CO.UK

ballymore.

Ruinart

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FROM
BENTLEY TO
WEDGWOOD,
BRITAIN'S
LUXURY BRANDS
ARE THE
GREATEST IN
THE WORLD

They are worth £32 billion to the UK economy.
They are a leading creator of jobs.
Two thirds of them manufacture in the UK.
Nearly 80% of what they produce is for export.

Walpole is the official body for British luxury.
Discover how Walpole promotes, protects & develops
the sector at thewalpole.co.uk

W A L P O L E



BAZAAR

AT WORK

Edited by LYDIA SLATER



Wallet, about £350
Givenchy

Ring, £770
Messika by Gigi Hadid



Scattered Light Glitter Eyeshadow in Smoke, £26
Hourglass at Harvey Nichols



Necklace, £2,600
Messika

Dior Vernis in Hot, £21
Dior

Pouch, £60
Aspinal of London



Keyring, £80
Vivienne Westwood



Santal Kardamom Assemblage eau de parfum, £115 for 100ml
Lancôme

£7,300
Carl F Bucherer

Styler by ROSIE ARKELL-PATNER



Minaudière, £745
Louis Vuitton



£135
Ralph Lauren



£535
Longchamp

£325
Caran D'Ache at William & Son



BUSINESS SWEET

Add a delicious blend of chocolate and orange to your autumn working wardrobe

SEE STOCKISTS FOR DETAILS

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COURAGE CALLS TO COURAGE EVERYWHERE



Gina Miller is the woman who took the government to court over Brexit and won. Her inspirational memoir reveals the other ways in which she has defied the odds

By ELIZABETH DAY

Portrait by PHILIP SINDEN

Gina Miller is drinking a glass of sauvignon blanc in a private members' club in central London. It has been a tough day – there have been two cabinet resignations over Brexit, including the foreign secretary Boris Johnson, and Miller has just been asked to go on *Question Time*, the BBC's flagship panel-discussion programme, and needs to prepare. She's sitting on a sofa with her laptop propped up on her knees when I arrive, her back held perfectly straight with a ballerina's poise.

'There's an old saying that you get the politicians you deserve,' she says as she closes the laptop. 'Well,' she arches an eyebrow, 'what did we *do*?'

The 53-year-old Miller doesn't consider herself a hero. In fact, she dismisses any mention of the word with an elegant flap of the hand. But for many of us, that's just what she is. In 2016, she took the government to court over its intention to trigger Article 50 to leave the European Union without parliamentary consent – and she won. The issue at stake, Miller says, was not whether Brexit was right or wrong, but whether the



checks and balances of parliamentary democracy were being correctly applied.

Since then, she has become our unofficial opposition – speaking out and holding power to account at every turn. As a consequence, she has been the target of vitriolic racist and sexist abuse, to the extent that she now rarely leaves home without additional security for fear of acid attacks.

'The way I deal with it is to remind myself that the people abusing me are acting from a place of fear and ignorance,' Miller says. 'If I believe in what I'm doing and the people I love believe in it, that's what matters.'

It is a rare person who could keep going under this sort of pressure, and yet Miller

Gina Miller. Below:
Elizabeth Day

PHOTOGRAPHS: REX FEATURES, EYEVINE,
GETTY IMAGES, JIMMY SMITH





*Gina Miller
addressing
the crowd at the
People's Vote
demonstration
in June*

insists her actions are nothing exceptional. 'I'm just doing what I think is right,' she explains. 'The problem with our politicians is that they all tend to come from the same backgrounds – the playing fields of public schools, then university and then they become professional politicians. Politics has been polluted by people only interested in power, rather than wanting to help those who are suffering.'

Against this backdrop, Miller stands out; she knows only too well what it's like to struggle. She was born in British Guiana, the daughter of a lawyer who would rise to become district attorney, and was sent to boarding-school in England at the age of 11. As political unrest deepened at home, her parents found it increasingly difficult to send money out of the country and the young Miller found a job as a hotel chambermaid to make ends meet, rising early every morning to change dirty sheets and clean bathrooms before making it to school for a day of lessons.

This early experience of getting on with things proved formative. It's an attitude she still applies – both to her political activism, and to her home life: she is the mother of three children, the eldest of whom, Lucy-Ann, has special needs with symptoms of autism, dyslexia and dyspraxia.

When Lucy-Ann was young, Miller was advised by the medical establishment and her own family to put her into an institution. The experts said she would never be able to walk or talk like a 'normal' child. But Miller refused to accept this opinion and raised her daughter to exceed their expectations. Today, 30-year-old Lucy-Ann has a reading age of six and can both walk and talk. 'I became a lioness, fighting for my cub,' Miller says now. 'What I've done is taken that instinct I had with Lucy-Ann, and I'm fighting for others who can't fight for themselves.'

I helped Miller write her memoir, *Rise*, and was constantly astonished by the way she picked herself up after a series of life crises. Her hero is Maya Angelou and she gets daily inspiration from the

suffragettes. 'They were extraordinarily brave women. I don't think we can even begin to imagine or to thank them for what they did.'

Through the course of writing her memoir, Miller spoke to me a lot about the need to build up emotional resilience and to discover how to cope with failure so that one could learn, rather than be defeated by it. Into this category, she puts the fact that she survived an abusive second marriage, before going on to find lasting happiness with her current husband, Alan, with whom she runs an ethical investment company, SCM Direct, and has two children, Luca, 12, and Lana, 10.

'It's their future I'm worried about,' Miller says. 'That's why I do what I do, because I want them to be able to grow up in a country where you are not judged by the colour of your skin, a country of fair play and tolerant values. That's the Britain I remember.'

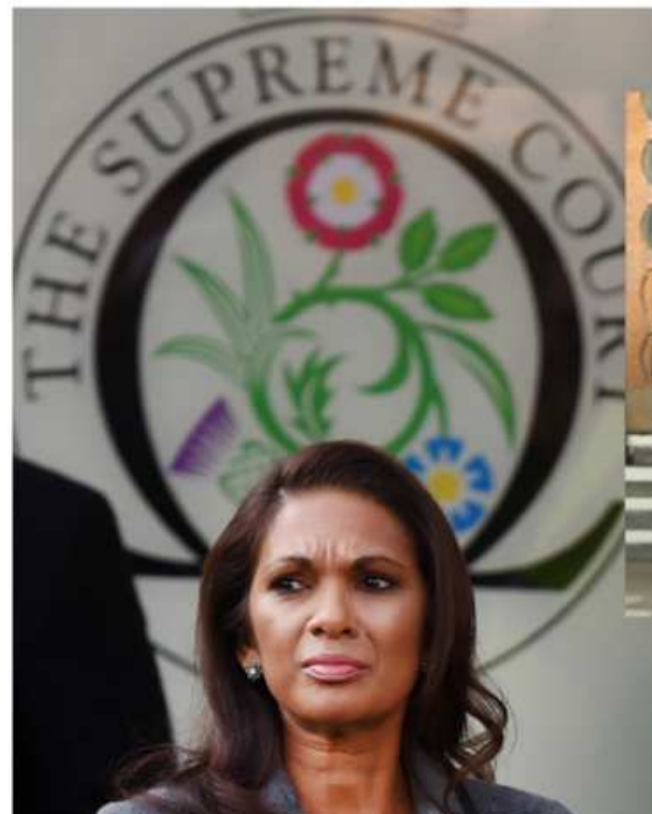
Are there any politicians she has met who have made a particularly bad impression on her? 'There are some really strong backbenchers,' she says diplomatically. 'But the front bench are just interested in power.'

Although Miller insists she is not considering a political career herself, she says she has various things up her sleeve over the coming months to ensure the voices of ordinary people are still being heard by our MPs. But the only parties she's been involved with lately are not political ones – she recently threw a party for Lucy-Ann's 30th birthday in her back garden, where guests danced into the early hours. 'It was a celebration of the person she'd become,' Miller says, 'because she'd proved everybody wrong.'

Like mother, like daughter. □

'Rise' by Gina Miller, written with Elizabeth Day (£16.99, Canongate), is out now.

'Politics has been polluted by people only interested in power, rather than wanting to help those who are suffering'



Above: Miller representing the Article 50 case at the Royal Courts of Justice. Left: at

OCTOBER 2018

Harper's

PHOTOGRAPH: GETTY IMAGES

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Bazaar

As a blazing summer gives way to the mellower days of autumn, we enjoy a picnic with Cate Blanchett at her bucolic English retreat and discuss the pleasures – and perils – of life in the modern world. We also meet the American dream-maker Ralph Lauren; discover how Erdem summoned the blithe spirit of Adele Astaire for his latest collection; and are inspired by the glorious lavender fields of Kent and the Scottish coastal villages of Fife



LEADING LIGHT

Cate Blanchett is one of the greatest actresses of the modern era, with several dozen awards to her name and acclaimed performances ranging from Queen Elizabeth I to Blanche DuBois. In a rare interview at her home in Sussex, she talks to *Lydia Slater* about baking and Brexit, gardening and growing older, Me Too, motherhood and more...

Photographs by WILL DAVIDSON

Styled by CHARLIE HARRINGTON





Tulle coat, £2,585; silk slip dress, £1,400, both Oscar de la Renta. Patent brogues (just seen), £685, Erdem

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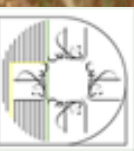


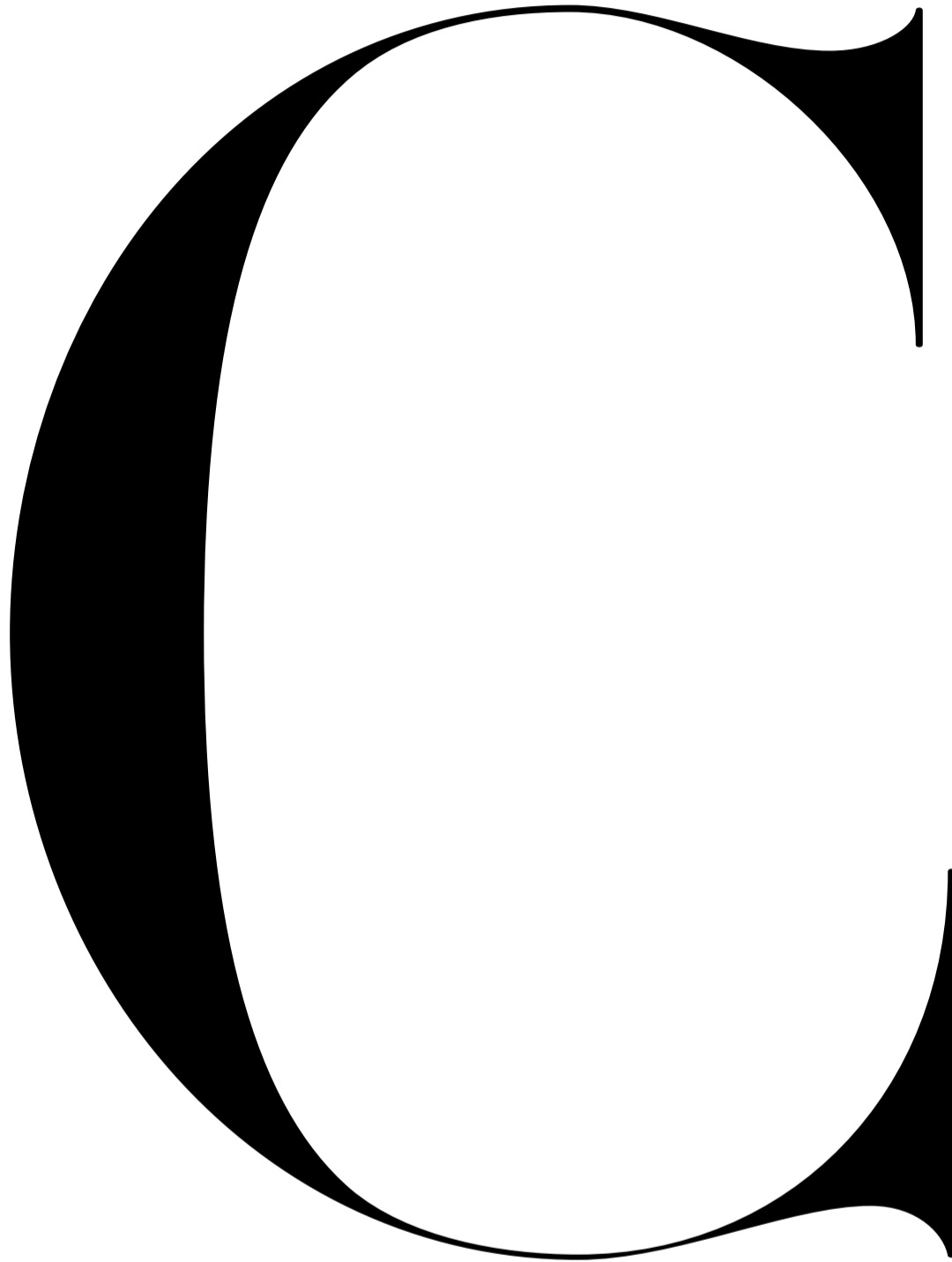
Embroidered cape; sequin dress, both from a selection; knit and sequin boots, £1,190, all Alexander McQueen

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Hollywood is overflowing with outsize personalities who, whatever their role, are always really playing themselves. But those actors who truly excel at their craft, so that they become the characters they play, are essentially elusive. These professional chameleons are naturally wary of revealing too much about their lives, in case the knowledge jeopardises their ability to convince on screen.

Cate Blanchett is a perfect example, a modern Garbo. Despite her global celebrity, one knows so little about her. Where does she live, even? How many children does she have? What are her politics? You can't even draw any conclusions from her choice of roles; she segues effortlessly from children's films, such as *Cinderella*, to brilliant art-house drama like *Blue Jasmine* and *Carol*, to populist blockbusters including *The Lord of the Rings*, *Thor: Ragnarok* or her latest outing as a motorbike-mad conwoman in *Ocean's 8*. The only consistency is that Blanchett is the best thing about the film she's in; the silver-screen icon herself remains deliberately remote.

So I'm truly astonished when our prearranged, safely anonymous







THIS PAGE and OPPOSITE:
velvet dress, £13,380, Gucci.
Platinum and diamond
earrings, from a selection,
Harry Winston

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encounter at the South Bank is cancelled, and an alternative invitation extended for lunch at her family home in East Sussex.

When I arrive, on one of the hot summer's hotter days, it is to find the place a hive of activity. Workmen are clambering over the scaffolding that covers the large period house, and the family dogs – a black labrador and a heavy-breathing pug called Doug – offer an enthusiastic welcome. I am led to a book-filled study, painted in a chic dark grey and adorned with numerous family photos. After I've been waiting for a quarter of an hour or so, Blanchett rushes in from the nursery-school run, dressed in jeans and slip-on shoes, full of apologies.

Here's the first surprise: I have mentally prepared myself for a chilly ice-queen, a real life Galadriel, but the porcelain skin and feline features are misleading. In the flesh, Blanchett is warm and friendly, calling out greetings in her deep, Australian-accented voice, joshing the housekeeper, introducing me to her husband, the screenwriter and director Andrew Upton.

'I thought we'd have a picnic,' Blanchett suggests, leading the way out of the front door and across the sun-bleached lawn down towards a small lake. In the centre of it is a tiny island, about 20 feet across, accessed by a wooden bridge. A table covered in a white cloth has been set up here in the shade of a tall pine-tree twined with last Christmas' fairy lights. We sit down to homemade quiches and plates of ham and cheese, while Doug snuffles greedily at our feet. 'I never drink wine at lunchtime,' jokes Blanchett, pouring out glasses of iced rosé.

What follows feels less like an interview than a cosy chat with an intelligent friend; our conversation ranges seamlessly from the joys of north London, where we have both lived, to the World Cup – 'I have never, ever cared about soccer more than this year' – to Brexit. 'The rage I feel at the lazy incompetence of the men who set this in motion!' she expostulates. 'Whichever way you voted, you cannot but be disappointed in the way the architects of Brexit have behaved.'

All the same, Blanchett seems delighted to be back in the UK, after a decade in Australia, during which she and Upton together ran the Sydney Theatre Company. The children are attending local schools, and Blanchett is channelling her inner Jill Archer, with mixed results. 'I did go through a jam-making phase,' she says, 'and I quite like baking.' At one stage she acquired two pigs, Benson and Hedges, in a vain attempt to persuade the family to turn vegetarian. 'Unfortunately, the sausages are delicious,' she says with a rueful laugh. 'But at least we are closer to the process.' She has started taking pottery lessons, which she describes as 'therapeutic, because you make it with your sense of touch – a lot of my life is spent listening and looking'. Sorting out the huge, rambling garden, with its derelict

outbuildings and encroaching woods, is another major project. 'I think the garden is going to teach me something that I have been meaning to learn all my life, which is patience, and to slow down a little bit. I am quite hungry for experience and that can often lead me into doing too much.'

What gives Blanchett the greatest sense of fulfilment, however, is being present for her family. She and Andrew have three sons, Dashiell, who has just taken his GCSEs, Roman, who is 14, and 10-year-old Ignatius, and in 2015, the couple also adopted a baby girl, Edith, who is now three, a fairy-like creature with a head of blonde curls. 'She has been an extraordinary blessing for all of us.'

Her arrival saw Blanchett take a conscious step back from her film career; and she still finds the biggest joy in her maternal role. 'It's a huge part of what I am and what I want to do. I can't help it, it's part of my instinct,' she says. 'Edith woke up in the middle of the night and said: 'Will you pick me up from school tomorrow?' I'd sort of said to the babysitter, I really can't pick her up, because I didn't want to be late for you. But I was really happy to be able to.'

'Being able to do what you say you're going to do – there is nothing better. I love it when I wake up thinking that there's something on, and then I realise that I've got the day wrong, and all of us can just stay in our pyjamas...'

Such duvet days are a still a rare treat, however. Despite working in an industry known for being both ageist and sexist, Blanchett's stock remains as high as ever. It seems absurd for her to say that, at 49, she worries about being sidelined – 'You can't hope to be of relevance to every generation' – when there are so many new projects in the pipeline. Autumn sees the release of her new film, a gothic children's fantasy called *The House with a Clock in Its Walls*, in which she plays a benevolent witch. In January she will be making her National Theatre debut opposite Stephen Dillane in a new play by Martin Crimp, *When We Have Sufficiently Tortured Each Other*, based on Samuel Richardson's epis-

tolarly novel *Pamela*. And in March, she will take the title role in the film of Maria Semple's bestseller, *Where'd You Go, Bernadette*.

The apparently effortless, relaxed grace with which Blanchett navigates her Hollywood career owes itself perhaps to the fact that acting was never her dream; indeed, she tells me she went into it 'against my will'. The middle of three children, she was brought up in Melbourne in a middle-class matriarchal household, headed by her mother and grandmother (her father died of a heart attack when she was 10 years old). 'The only thing I wanted to do when I left high school was travel with my work. I didn't at all think about notoriety or fame. I thought maybe I'd move into the visual arts, but from a curatorial perspective, or architecture, even though my maths was

'I did go through a jam-making phase. And I quite like baking.'
At one stage, she acquired two pigs

Embroidered jacket;
matching trousers, both
from a selection, Giorgio
Armani. White gold
and diamond ring, from
a selection, Chanel
Fine Jewellery



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THIS PAGE:
embroidered velvet
cape, £5,880; matching
skirt, £3,360, both
Erdem. OPPOSITE:
silk jumpsuit,
£3,600, Valentino





Wool crepe dress, about £3,740, Givenchy. See Stockists for details. Hair by Sam McKnight at Premier Hair and Make-up, using Hair by Sam McKnight. Make-up by Mary Greenwell at Premier Hair and Make-up, using Armani Beauty. Manicure by Morena at BTS Talent, using Chanel Le Vernis in Ballerina and La Crème Main. Set design by Gillian O'Brian at Lalaland Artists. Botanical styling by the Flower Laboratory. Stylist's assistant: Tilly Wheating

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absolutely woeful.' But a chance remark from her sister Genevieve who came to see her perform ('Afterwards she said to me, "I can't see you any more on stage – I can only see the character"') led Blanchett to abandon her economics and fine-arts degree at the University of Melbourne, and instead to apply to drama school in Sydney. She graduated in 1992, and began a career as a stage actress, almost immediately garlanded with awards. *Paradise Road* was her first feature film, in which she played an Australian nurse captured by the Japanese during World War II. In the same year, she married Upton, whom she had known casually for many years as a fellow member of Sydney's theatrical circle, after a whirlwind romance.

The couple moved to the UK together to further Blanchett's career; her breakout performance in *Elizabeth* brought her international renown, a Bafta and a Golden Globe. She followed this with *The Talented Mr Ripley*, *The Lord of the Rings*, and *The Aviator*, the Howard Hughes biopic in which she played Katharine Hepburn and won her first Oscar.

In 2006, Upton was invited to take over as artistic director of the Sydney Theatre Company, where Blanchett had started out. 'He suggested that we both do it together,' she says. 'It was one of those crazy ideas – we'd just moved to Brighton, we had two children... but once the little door had been opened, we couldn't close it.' She describes what followed as 'the most enjoyable six years of my career.'

'What I loved about it was that it was facilitating the work of others... I really loved those moments on opening night when the actors went one way and I went the other way,' she says, a touch wistfully. But there were starring roles too, of course: she took the lead in Woody Allen's film *Blue Jasmine* in a break between the STC's productions of *Uncle Vanya* and *The Maids*.

Her performance, as a neurotic socialite down on her luck, was universally acclaimed and brought her a second Oscar. But it has since been overshadowed by renewed accusations of abuse levelled at Allen by his daughter, which were first made in the early 1990s and have resurfaced with the Me Too movement, itself precipitated by Allen's son Ronan Farrow's exposé of Harvey Weinstein...

'It's complicated,' sighs Blanchett when I bring it up. 'I don't read biographies of people before I work with them. You have an instinct about people and the work and you act in good faith on that instinct.' She doesn't even want to mention Weinstein by name, referring to him as 'that producer'; her worry is that what she calls 'the white noise' of unsubstantiated allegations will prevent justice being done

'Women didn't want to be seen to be a problem, or tell other women we had issues. We were self-isolating'

in the courts. 'Me weighing in on social media about whether I believe something or don't believe something is in the first instance unhelpful to the goal that I am ultimately interested in, in a profound and a legal and a moral way: being called to account,' she says. 'There are some things that have to go through a democratic process. The precedent needs to be set.'

Yet she is positive about the Me Too movement, describing it as 'an incredibly important concept... There is not a single industry that is not touched by those issues.'

'I think the biggest and most profound change that I've felt is the way that women are talking to each other, that has really shifted. We didn't want to be seen to be a problem, or tell other women we had issues; we were sort of self-isolating.' She tells me about a job she did, 'where the male director really divided all the female members of the cast, and we didn't realise until afterwards... it's the classic divide and conquer, isn't it? I think that has shifted in a permanent way.'

Despite her own fame and fortune, she shakes her head when I ask if she'd be happy to see her children follow in her footsteps. 'I think if I was in a different profession, if I was a lawyer, or a doctor, or an architect, maybe, or if I had a trade that I could actually use in the Armageddon, then there would be a sense that that would be a great and expected thing,' she says. 'Certainly my children do not want to be "the son of", and I know that my feisty daughter will not want to be "the daughter of"... And there is more rejection than there is acceptance.'

Though not for Blanchett herself, of course. 'I don't know what I am going to do next as an actor,' she says. 'I never do really. But I feel like I've got probably a couple more years left in it, before I lose my sanity.' Then, perhaps she might consider trying her hand at directing, she says, 'if the offers are still there. And if they're not, then maybe I can throw some pots?'

'I suppose that's what I like about coming back here,' she concludes. 'There are so many books I haven't read, so many films I haven't watched, so many conversations I haven't had, so many plants I haven't planted... It's important to sort of sit and think what could be next.'

'The House with a Clock in Its Walls' is released on 21 September.

SILVER BELLE

The spirit of Adele Astaire, Fred's brilliant, vivacious sister, and her life as the chatelaine of Lismore Castle in Ireland, inspired Erdem's A/W 18 collection and imbues the season with a frisson of 1930s glamour

Photographs by ERIK MADIGAN HECK

Styled by LEITH CLARK





Ostrich-feather jacket, £1,195; wool jumper, £270;
cotton shirt, £225; sequin and chainmail skirt, from
a selection, all Erdem

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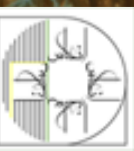
THIS PAGE: coat, £1,125;
wide-brim hat, £795, both
Mulberry. OPPOSITE: mohair
and satin coat, £3,550; satin
jumpsuit, £2,005, both Bottega
Veneta. Palladium hair clip,
£240, Hermès



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Silk dress, £4,000, Louis Vuitton



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THIS PAGE: fringed dress, £3,060; gold and pearl earrings, £480, both Givenchy.
OPPOSITE: silk cape; silk chiffon dress with neck bow; silk hat; gold earrings; Lycra leggings (just seen); all from a selection; velvet heels, £1,112, all Dolce & Gabbana

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Wool jacket, £3,000; matching trousers, £1,100;
calf-skin clogs, £740, all Dior. Gold, diamond and
mother of pearl ring, £2,350, Dior Joaillerie





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Satin dress, £960; embroidered mesh dress,
£3,950; silk mix jumper, £880, all Chloé



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THIS PAGE: embroidered
wool and silk dress, £9,610,
Michael Kors Collection.
OPPOSITE: embellished
woven silk dress, £6,700; satin
boots, £1,190, both Fendi





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Lace dress, £8,695, Chanel. Leather gloves, £174, Ines





Lace dress, £2,400, Simone Rocha







THIS PAGE: silk dress,
£5,700, Valentino. Silk scarf,
£285, Valentino Garavani.
Satin mules, £1,195,
Jimmy Choo. OPPOSITE:
embellished mesh dress,
£7,050; crystal headpiece,
£3,660, both Gucci







THIS PAGE: dress,
£2,025; silk scarf, £145;
wool coat, £885, all Miu
Miu. OPPOSITE: silk
and velvet coat, £3,175,
Ralph Lauren Collection

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Wool jacket, £2,440; organza and lace skirt, £2,150; alligator-print leather gloves, £430; matching belt, £250, all Ermanno Scervino. Leather boots, £885, Miu Miu





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Embroidered silk organza dress, £6,580, John Galliano. See Stockists for details. Hair by Alain Pichon at CLM Hair & Make-up, using Hair Rituel by Sisley. Make-up by Andrew Gallimore at CLM Hair & Make-up for Nars. Stylist's assistants: Amy Ryall and Tilly Wheatling. Model: Sara Blomqvist at Viva London

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ADELE ASTAIRE – FROM VAUDEVILLE TO THE ARISTOCRACY

By CATRIONA GRAY

Mention Astaire, and most people will instantly think of Fred, who tapped and twirled his way through so many classics of 20th-century cinema, from *Swing Time* to *Funny Face*. However, long before he starred alongside Ginger Rogers or Audrey Hepburn, he was better known as the brother of his brilliant elder sister, Adele. Outrageous, dazzling and a natural clown, she was a child prodigy of vaudeville and the theatre, who became an international celebrity during the 1920s and 1930s, the girl said to have ‘put all the flap in flapperdom’.

Adele Marie Austerlitz was born in Nebraska in 1896 to Austrian and German parents who anglicised their children’s surname to Astaire to improve their chances of finding success on the stage. Her prowess for singing and dancing was apparent from a young age, and she and her brother were soon touring the States as a double act, often to gruelling schedules. Two years older than her brother, Adele always outshone him. She was born with what the legendary actress Ellen Terry described as ‘that little something extra’ – star quality.

Accounts from the time describe her as wonderfully madcap and a daredevil, able to conjure up a sense of mischief with a turn of the mouth or an arched eyebrow – and fearless when it came to improvisation. There was the sense that, with Adele onstage, anything could happen.

Offstage, Adele exhibited the same careless exuberance that defined her public persona. ‘She delighted in shocking people, and could do so with such casual and lady-like composure that the targets of her outrageousness were never certain whether they had heard correctly,’ writes her biographer Kathleen Riley. ‘She had a positive genius for profanity, which she exercised liberally and without sacrificing a trace of gentility.’ Adele had ‘an aura of wanton innocence, as well as a naughtiness definitively of the 1920s’, and once attended a society costume party dressed as an angel, complete with wings, a blonde wig, a halo and a copy of *Lady Chatterley’s Lover*.

The Astaires caused a sensation in London when they first arrived in 1923, and the great and the good flocked to make their acquaintance. Adele was courted by the Prince of Wales and befriended many of the leading literary lights of the day – JM Barrie wanted her to act the part of Peter Pan, PG Wodehouse adapted one of his stories for her, and a letter still survives from AA Milne’s six-year-old son Christopher Robin, thanking Adele for her Christmas present. ‘It is the only Fire-engine I have ever had and I am very pleased with it,’ reads the childish script.

At the height of her fame, she caught the eye of Charles Cavendish, the second son of the 9th Duke of Devonshire, who was smitten by her charms. Remarkably for that time, she put off their marriage until she had another hit show, wanting to end her career

on a high. In April 1932, shortly before the wedding, her soon-to-be sister-in-law, Mary ‘Moucher’ Cavendish, later the Duchess of Devonshire, memorably described one of her first encounters with her new relative. ‘The heavy doors at the end of the library opened and there stood this tiny girl, beautifully dressed. We waited for her to approach, but instead of walking towards us, she suddenly began turning cartwheels... Everyone loved it.’



Adele Astaire with her husband Charles Cavendish on their wedding day in 1932

Perhaps surprisingly, the self-styled ‘hooper from Nebraska’ was enamoured by the slow pace of life in Lismore; she modernised the house, went on long walks, kept a goat, practised her dancing to the gramophone and devoured romantic novels.

However, her time at the castle was far from a fairy-tale fantasy, and her glittering fame masked private heartbreak. Her three children – a daughter born in 1933 and twin sons born in 1935 – all died shortly after their birth. Her husband, meanwhile, had degenerated into chronic alcoholism, which led to his early death at the age of just 38. The widowed Adele went back

to the States and subsequently married an American investment banker, although she returned to Lismore Castle every summer up until shortly before her death in 1981.

Her story was the inspiration for Erdem’s latest collection, after the designer attended a wedding at Lismore and was told about its highly original former chatelaine. ‘In my head I had this picture of Adele

wandering around Lismore in these amazing ballgowns from her previous life paired with her husband’s tweed jackets,’ he says. He continued his research at Chatsworth, leafing through old scrapbooks in search of photographs of her and her family, fascinated by the contradictions of this extraordinary character. ‘Adele gave up every-

thing for love,’ he says. ‘I thought there was something so wonderful about this idea.’ And that’s part of what makes Adele so compelling – she was a woman who threw herself wholeheartedly into everything life had to offer, defiantly high-kicking in the face of loss and death. □



Dancing with her brother Fred on the roof of the Savoy in 1923

Photographed at Lismore Castle (below; and right, with Tilly the dachshund) for the August 1933 issue of Harper’s Bazaar



A GLEAM IN HER EYES

Malaika Firth shines in this season's mesmerising metallics,
shimmering sequins and smooth silks

Photographs by REGAN CAMERON

Styled by MIRANDA ALMOND



Embroidered lace dress, from a selection; calf-skin shoes, £715; pearl and glass earrings, £1,810, all Chanel



THIS PAGE: tulle dress, £4,395; matching socks, from a selection, both Erdem. Suede, crystal and feather shoes, £895, Jimmy Choo. White gold and tsavorite earring, £1,350; white gold and diamond earring, £1,600 (both worn on a ribbon necklace), Dior Joaillerie. OPPOSITE: tulle dress, from a selection; leather belt, £1,320; silver and emerald earrings, £750; silver necklace, £890, all Alexander McQueen





THIS PAGE: satin bustier
with matching collar,
£6,950, Louis Vuitton.
OPPOSITE: sequin and
tulle dress, from a
selection, Gucci. Leather
and crystal shoes, £725,
Jimmy Choo





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THIS PAGE: metallic dress, £971, Calvin Klein 205W39NYC. Satin heels, £795, Manolo Blahnik.

OPPOSITE: crepe and satin playsuit, from a selection; jersey top (worn underneath), £300; suede and cashmere boots, £950, all Saint Laurent by Anthony Vaccarello





Woven dress, £3,175,
Roberto Cavalli. Silver
and labradorite necklace,
£600, Giovanni Raspini



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THIS PAGE: metal and silk dress, £6,525, Ralph Lauren Collection. Leather sandals, £745, Erdem. Metal earrings, £270, Alberta Ferretti. OPPOSITE: velvet and rhinestone dress, £7,700; leather boots, £1,400, Giorgio Armani. Earrings, as before

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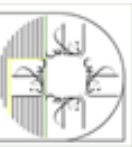




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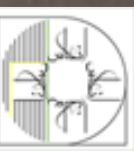
THIS PAGE: silk lamé dress, £3,040; satin heels, £800, both Alberta Ferretti. Diamond and platinum rings, from a selection; diamond, white gold and pearl earrings, £4,600, all Boodles. OPPOSITE: satin dress, £2,370; leather boots, £1,050; onyx, silver and enamel earrings, £730; matching rings, from £330, all Bottega Veneta. Hair by Christos Kallaniotis at One Represents, using Aveda. Make-up by Anita Keeling at One Represents, using Bobbi Brown. Manicure by Sabrina Gayle at the Wall Group, using Chanel Le Vernis in Blanc White and La Crème Main. Stylist's assistant: Rosie Arkell-Palmer. Model: Malaika Firth at Premier Model Management. Produced by Shiny Projects. Set design by Matthew Duguid at Patricia McMahon. Chandelier provided by Crescent Moon (www.crescent-moon.co.uk)



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Diamond-inlaid
cashmere jumper,
£1,810; tartan
trousers, £660, both
Ermano Scervino

RISING MORE SLOWLY...

In the Scottish fishing villages of the East Neuk of Fife, where life glides by at a gentle pace, our fashion forecast is for traditional woollens elevated with luxurious bursts of contemporary cool

Photographs by AGATA POSPIESZYNSKA

Styled by CHARLIE HARRINGTON

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THIS PAGE: canvas coat, from a selection; silk shirt, £1,310; wool jersey jumpsuit, £4,350; cashmere mittens, £355; calf-skin riding boots, £990; matching chaps, £830, all Hermès. OPPOSITE: wool jumper, £1,450; wool pencil skirt, £790, both Fendi

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THIS PAGE: wool and leather coat, £5,800, Louis Vuitton. Leather boots, £445, Michael Kors Collection. OPPOSITE: wool jumper, £705; tulle dress (worn underneath), £640; wool hat, £290, all Prada





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THIS PAGE: wool jumper, £960; silk chiffon skirt, £1,490; leather bag, £1,215, all Michael Kors Collection. OPPOSITE: tweed coat, £8,835; tweed and calf-skin backpack, £2,700, both Chanel. Felted wool beret, £49, Lock & Co Hatters







Wool coat, £1,615; wool gabardine dress, £1,285; cashmere and silk jumper (just seen), £530, all Salvatore Ferragamo. Suede boots, £225, Russell & Bromley

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THIS PAGE: tweed coat, £3,275; mohair jumper, £665; cotton shirt, £625; chiffon scarf, £145, all Miu Miu. Calf-skin boots, £1,960, Hermès. OPPOSITE: wool mix coat, £4,825; wool jumper, £1,475; wool mix skirt, £975; knitted thigh-boots, £1,375, all Balenciaga



THIS PAGE: wool and silk belted jacket, £2,255; matching trousers, £940; cashmere scarf, £770, all Akris. Calf-skin backpack, £3,525, Loewe. Leather ankle-boots, £460, Church's. OPPOSITE: wool and cashmere coat, £1,215; wool collar, £420; cotton dress, £520, all Sportmax



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THIS PAGE: gabardine cape,
about £1,590; matching
sleeveless trench, about £1,325,
both Givenchy. OPPOSITE:
quilted silk jacket, from a
selection; leather skirt, £4,720;
leather boots, £1,380, all
Alexander McQueen



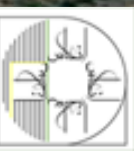
THIS PAGE: cashmere and wool coat, £1,960; cashmere dress, £825; polyamide waistcoat, £390; leather boots, £970, all Sportmax.
OPPOSITE: wool cape, £2,050; silk top, £910; silk skirt, £1,890, all Valentino.
Leather boots, £890, Stuart Weitzman. See Stockists for details. Hair by Emil Zed at Stella Creative Artists, using GHD. Make-up by Natsumi Narita, using Nars. Stylist's assistant: Rosie Arkell-Palmer.
Produced by Lucy Watson Productions. Model: Marta Gawron at Storm Management



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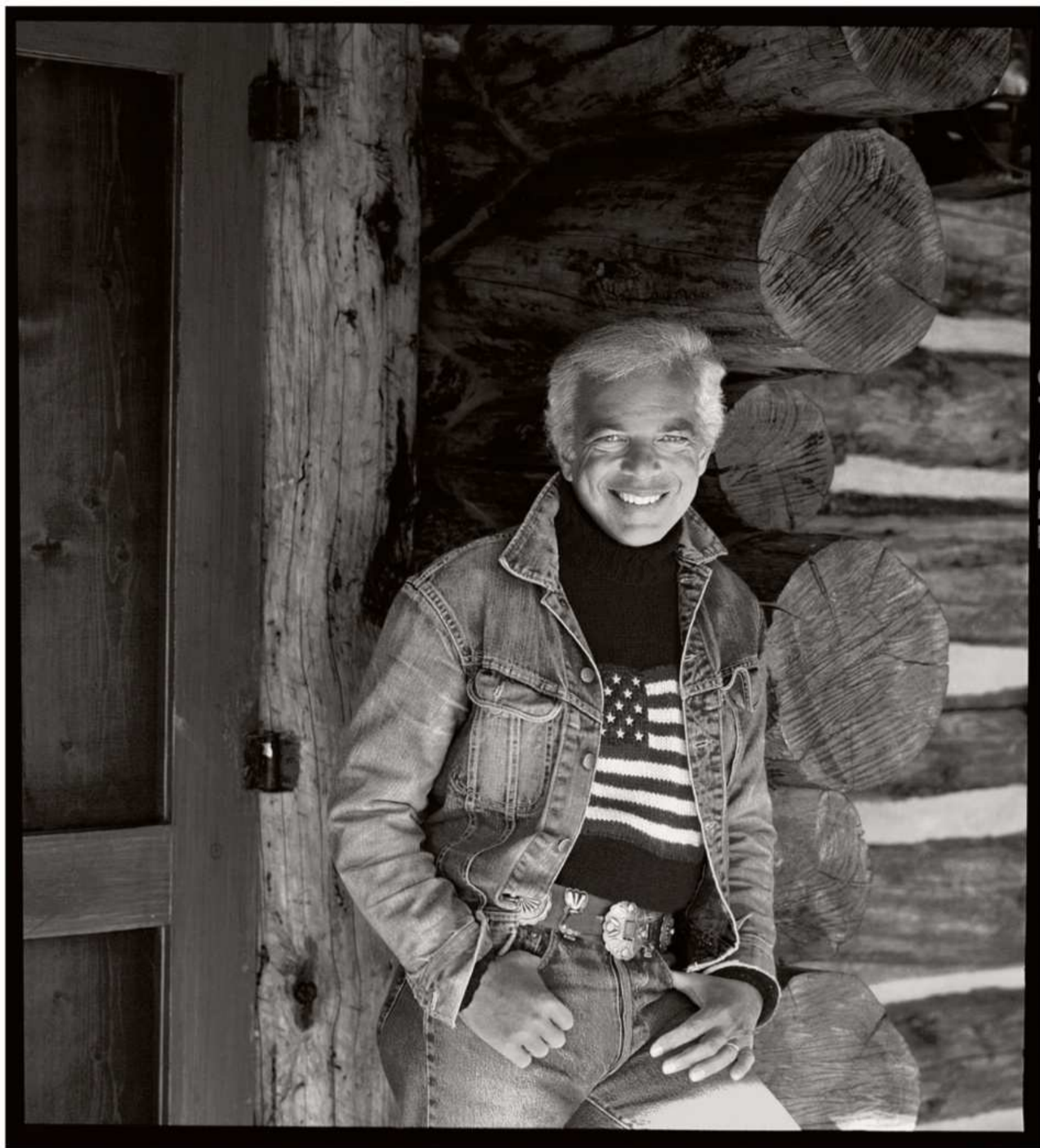


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THE GOOD LIFE

Ralph Lauren has spent half a century as master purveyor of the American Dream, creating an immaculate, idealised version of it through his designs. But will the founder of this empire, a Gatsby-esque, self-made son of emigrés, ever be truly knowable?

Justine Picardie renews her acquaintance with the great fashion enigma

Fashion photographs by RICHARD PHIBBS

Styled by MIRANDA ALMOND

PHOTOGRAPH: BARBARA WALZ

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OPPOSITE: Ralph
Lauren photographed
at his ranch in Colorado.
THIS PAGE: velvet and
silk dress, £3,915; wool
and cashmere shirt,
£1,000; leather belt, £720;
wool fedora, £785; velvet
boots, £1,525, all Ralph
Lauren Collection



In this Trumpian era, when the American Dream seems troubled, if not tarnished, it is an apt moment to consider the phenomenon that is Ralph Lauren – the man, as well as the brand that he has built over the past half a century. I first interviewed him five years ago, at his Montauk beach house, where I was struck by the apparent similarities between the story of America’s most successful fashion designer and the fabled heroes of the land of the free, from Mark Twain’s Tom Sawyer to F Scott Fitzgerald’s Jay Gatsby. What intrigued me then – and continues to do so now – is how Ralph Lauren has come to represent the quintessential self-made man; though rather than be written into life by another author, he is entirely his own creation. Born Ralph Lifshitz in October 1939, the youngest son of Jewish immigrants to New York who had fled the oppression of Eastern Europe, he emerged as Ralph Lauren, the protagonist of his own narrative, yet one who was also sensitive to the legends that shaped the New World.

According to Fitzgerald’s narrator Nick Carraway, Gatsby had ‘an extraordinary gift for hope, a romantic readiness such as I have never found in any other person and which it is not likely I shall ever find again’. And hope is also at the heart of the story of Ralph Lauren; along with his genius for myth-making, and a mysterious alchemical blend of vulnerability, determination and the visionary qualities that transform a man into being a mogul. All these elements, and more, have been apparent in my subsequent encounters with Lauren – backstage after his New York fashion shows; amid the grandeur of Windsor Castle at a gala hosted in his honour by Prince William; at quieter gatherings with his family (who are also his best friends); and at the Royal Albert Hall, when he received an outstanding achievement award from the British Fashion Council in 2016.

Today, I am meeting him in his office on Madison Avenue, a place filled with possible clues to understanding this most elusive yet beguiling of characters. Behind the desk is a black and white photograph of a figure in a Stetson hat leading a horse; the hat obscures his (or her?) face, so I cannot tell whether it is Ralph Lauren himself at his Colorado ranch, or an image from one of his advertising campaigns, or someone else entirely. Beside this picture are others that I recognise as being of Ralph and his wife Ricky (they have been married since 1964), and their three children

(Andrew, David and Dylan); all so good-looking that you can see why they have made such compelling advertisements for the Ralph Lauren brand. On the desk itself is an intriguing array of objects: tin robots, toy planes, battered cowboy boots, vintage shoes that look as if they might once upon a time have been danced in by Jay Gatsby (and why not, given Ralph’s role in making Robert Redford’s wardrobe for the 1974 adaptation of *The Great Gatsby*?). To one side of the office is a bicycle (rather like the one ridden by Diane Keaton in *Annie Hall*, the same film in which she wore memorably charming clothes by Ralph Lauren); around the room are half a dozen or so framed magazine covers featuring the designer; here a marionette in a flying machine; and there an assortment of other smaller models, including the Joker in *Batman*, a Marvel superhero and Marlon Brando playing the Godfather.

All of these are a reminder both of the influence that Ralph Lauren has had on popular culture over several decades, as well as the ways in which he himself was influenced by Hollywood as a child growing up in the Bronx. Hence his choice of a surname; for at 16, following the example of his adored older brother Jerry, he changed his name from Lifshitz, having been inspired by Lauren Bacall (who had herself been born Betty Joan Perske to Jewish parents in New York).

We have spoken about the name change in the past, but not on this occasion. Instead, I ask Ralph about his cream linen suit, which might have stepped straight out of the set of *The Great Gatsby*. ‘I love what I’m wearing today,’ he replies, his voice as soft as always, ‘because it just says what I wanted to say – it has no year, it has no

age...’ And it’s true: there is a timeless quality to his suit (which is, naturally, of his own design), and a sense of effortless ease, as if the cloth had been washed often, and left to dry in the sunlight of a New England summer morning. As such, Lauren’s outfit speaks for itself, in a characteristically understated way. Indeed, he has never been very keen on an overly amplified idea of fashion: ‘I’ve said this for years – there are too many clothes, too many designers... What’s the point? My thing was always about individuality, and about creating a world – because you don’t just wear clothes, you live a life, you have style, you project who you are.’

It is this idea of conjuring up the life that might be lived in the clothes he designs – rather than an insistence on stylistic diktats – that has made Ralph Lauren such an enduring presence in the wider culture. As his friend Audrey Hepburn observed, when she presented him with an award from the Council of Fashion Designers of America in 1992: ‘Ralph has given American design a distinctive point of view and dignity... it strikes an inner chord, perhaps because he works like a writer or a film director. The stories he tells are not about trends or fleeting moments, but about values and things that last. He has given us the romance of the West, the glamour of Hollywood, the adventure of a safari, the purity of New England, the ease of a modern beach house, the richness of an English manor, only better than we imagined them. Ralph shows us a different way of looking at the world.’

Inherent to this vision is an understanding that true beauty may not only exist on the surface of things: for Lauren also believes, in

‘There are too many clothes, too many designers. What’s the point? My thing was always individuality’

*Clockwise from left:
the Lauren family
in New York State in
1976. Yasmin Le Bon
wearing Ralph
Lauren in Bazaar's
December 1990 issue.
Ralph and Ricky
in 1996. Isabelle
Townsend wearing
the label in Hawaii
in 1987*



*Below: a 1989 Ralph
Lauren campaign.
Bottom right: a Polo
Ralph Lauren look
from Bazaar's March
2015 issue*



Velvet and
silk dress,
£5,000, Ralph
Lauren
Collection.
Hat, stylist's
own



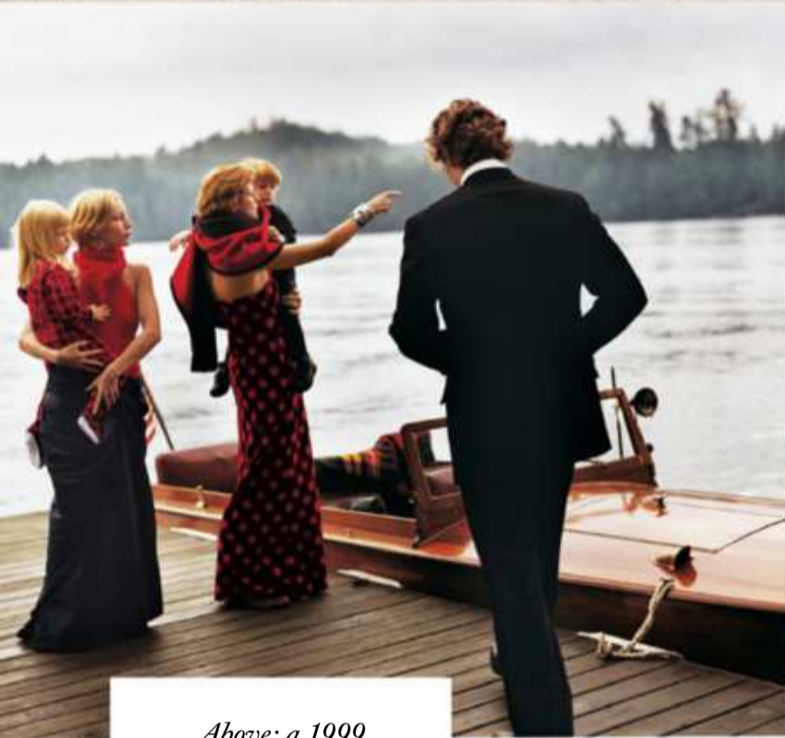
Beaded dress, £10,435; wool
and cashmere jumper, £1,610;
leather boots, £1,525, all
Ralph Lauren Collection







Left: Michelle Dockery in Ralph Lauren Collection from our October 2015 issue. Above right: Zophia Borucka wearing the label in 1994



Left: Ricky and Ralph in 1988. Right: a Ralph Lauren Collection look from Bazaar's May 2017 issue. Top left: the Ralph Lauren A/W 15 show at Althorp House

Above: a 1999 campaign for Ralph Lauren. Below: Arizona Muse in the label in our September 2016 issue



Cotton shirt, £570; beaded silk dress, £7,830; leather belt, £720; cashmere hat, £305, all Ralph Lauren Collection

his words, 'in integrity, and living a good life'. As a consequence, he is a generous philanthropist who has donated untold millions to establish a breast-cancer clinic in Harlem and a pioneering facility at the Royal Marsden hospital in London, as well as funding the restoration of the original Star-Spangled Banner in Washington. But he tends not to seek publicity for his involvement in these projects, nor does he elaborate on his own brush with life-threatening illness (he was operated on for a brain tumour in 1987; fortunately, this turned out to be benign).

Perhaps it is the same discretion – combined with an innate hopefulness – that makes him avoid contemplating any past unhappiness. When I ask him whether his parents suffered from persecution in Eastern Europe, he says that while his father was dying, 'he told me stories of going to get something for his mother who was sick, and the Russians grabbed him. He was about 12 years old, and big for his age, and they said we're going to take you into the army. But somehow he just ran and got away...' His father's mother died before the family could escape to America; but Ralph prefers not to dwell on the sadness of this story. True, he admits that life wasn't always easy for his father as an aspiring artist in New York. 'My father struggled, he painted houses when things were bad, but he also did murals for churches and synagogues – I'd watch him up on the ladder painting clouds on the ceilings.'

If a film were ever to be made of Ralph Lauren's life, then this might be the opening scene: a child watching his father as he paints with his head in the clouds.

But unlike a chimerical character in an F Scott Fitzgerald narrative, Lauren appears to have been able to combine his dream of creativity with the pragmatism necessary for big business. 'Show me a hero, and I'll write you a tragedy,' declared Fitzgerald; yet in the world of Ralph Lauren, catastrophe has no place. 'I had a very nice life,' he says, reminiscing about his childhood. 'I was a very good kid, I had nice friends, I played in the school yard, I was nice to my parents, they were nice to me, they were loving parents, they were always there.'

'So you've never been truly unhappy?' I ask, unable to keep the surprise out of my voice.

'No,' he replies, 'though I've had moments, I had a brain tumour – that was nightmarish. But I think I've been happy because I've been able to do what I believe in, and on my own terms.'

Lauren seems also possessed of an enduring faith – in himself, as well as in a spiritual higher power. When I ask him to describe this faith, he says: 'I've always had it, from my early days as a little boy. I remember looking out the window in my house, I was only about nine years old, and I saw this star all of a sudden, and I got really scared. I thought, "You're going to die." And I remember talking to

my brother Jerry, and he said, "Any time you think about it, just change your mind, forget it... luck can happen."

Luck can happen... And then he starts telling me a story that he has often told before – about the earliest days of his business, designing ties, 'and delivering them myself, packing them myself, working, building... that was the greatest dream one can have'. As he speaks, I find myself looking again at his perfectly judged, well-worn linen suit, and wondering how he has kept it so pristine over the years; and then I ask whether he feels he has been protected by his optimism. 'Secure people are kinder and happier,' he says. 'I've had success, but I also see that life is short... life is so changeable and unexpected, so you've got to enjoy what you're doing and remember, "Hey, wait a minute, I want to feel good, I look great, I want this, so I'm going to enjoy it". Say it to yourself, because it helps.'

I don't say it, either to myself, or aloud (though I cannot help but be struck by the trust he places in a sunny disposition). 'Do you believe in magic?' I ask.

'No,' he says.

'But you believe in God?'

'I believe in God. I believe in doing the right thing, I believe in helping people if I can...'

Then he smiles, stretches his hand out towards mine, in the most courteous of gestures, to indicate that our meeting is coming to an end, and gently escorts me towards the door. And so we say goodbye, even though I want to keep talking, refuse to leave his inner sanctum, until I finally discover the secret of his fame and fortune.

Of course, this will never happen, for he is a virtuoso at making success sound so simple – just as he makes all of his achievements look as easy as his graceful designs. But would we want it any other way? For as long as Ralph Lauren continues doing what he does best, then the American Dream is not yet over, and the stars shall go on shining, and whatever dark clouds are gathering may, God willing, be kept at bay... □

'I had a brain tumour – that was nightmarish. But I've been happy because I've been able to do what I believe in'



A 1976 shot of the family in Amagansett, New York State



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THIS PAGE: beaded dress, £12,175; wool coat, £3,000, both Ralph Lauren Collection. OPPOSITE: metal and silk dress, £6,525; wool jacket, £2,600; cashmere hat, £305; velvet boots (just seen), £1,525, all Ralph Lauren Collection. See Stockists for details. Hair by Bjorn Krischker at Frank Agency, using Christophe Robin. Make-up by Anita Keeling at One Represents, using Nars. Manicure by Laura Tucker at One Represents, using YSL. Stylist's assistant: Tilly Wheating. Model: Ronja Furrer at IMG Models. Chico the horse supplied by Tony Smart (www.tonymartstunts.com). Shot on location at the Hop Shop at Castle Farm, Kent



HEART & SOUL

From its elegant equestrian attire to the most sought-after handbags in the world, Hermès has been dedicated to design since it was founded in 1837. Today, its artistic director Nadège Vanhee-Cybulski celebrates this rich heritage, while also bringing her own assured vision and creative integrity to the fabled French brand

By AVRIL MAIR

Still-life by DAN McALISTER

Backstage at
the Hermès 2019
Resort show

PHOTOGRAPH: ANDERS EDITROM/COURTESY OF HERMÈS

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T

o say that Nadège Vanhee-Cybulski is a study in discreet refinement would be something of an understatement. The artistic director of womenswear at Hermès has an official biography that's only 55 words long, simply noting her education and experience without any elaboration. There's no stroking of ego here. Then again, Vanhee-Cybulski – unusually and utterly refreshingly – seems to be able to operate in the upper echelons of the fashion industry without any apparent ego. As a designer, she isn't interested in making her life the story. We don't dress up in her celebrity. The work, with quiet assurance, simply speaks for itself.

In many ways, Vanhee-Cybulski is like the clothes she creates: clever and considered, elegant and meticulous. In many ways, she's also like the house for which she's created since 2014. Hermès has always been about luxury at its most pure and unshowy. No matter how many Birkins the Kardashians stockpile, this family-owned company – founded in 1837, as resonant in French culture as Chanel or Dior – remains intrinsically linked in our consciousness with the incomparable Grace Kelly, after whom its most iconic bag was named. It has integrity and soul. It is about meaningful beauty, unblemished and uncompromised. As Vanhee-Cybulski says, with some reverence: 'You feel the imprint of the hand that made each object here.'

She is a striking woman, this 40-year-old: pale-skinned and lightly freckled, with a pre-Raphaelite mane of untamed auburn hair. We meet in her office at Pantin in the suburbs of Paris – a medium-sized room with floor-to-ceiling windows looking out over a wildflower garden designed by the landscape architect Louis Benech and planted in the courtyard of the modern Hermès Cité des Métiers complex. She's wearing Yohji Yamamoto black trousers, possibly men's, with a navy silk Hermès shirt and simple flat leather sandals. She has the air of an artist or a free-spirited intellectual; warm and gentle, measured and unpretentious, the kind of person whose company you'd treasure as a cultured though slightly bohemian friend. As a designer, however, she's in charge of a significant part of this heritage house's business, with the attendant

responsibility that comes with it: while Hermès doesn't release sales figures for shoes, jewellery and clothes individually, the *Business of Fashion* noted that the company published a statement at the end of the 2015 fiscal year crediting 'the success of the latest ready-to-wear collections, especially of Nadège Vanhee-Cybulski's first collection', for the combined category's sales of \$1.1 billion. In March 2018, this figure had risen to \$1.18 billion. 'I don't know how responsible creative people are,' she says, 'but I really have a sense of duty. It's about perpetuating a great know-how – and nurturing it too. It's a beautiful dialogue. This is a place where I'm always invited to bring creation and innovation. Nothing is untouchable.'

Vanhee-Cybulski was born in Lille, northern France, in 1978; she studied at the Royal Academy of Fine Arts in Antwerp before developing that extraordinary, minimalist CV that extends to only three brands before Hermès: Maison Margiela, Céline and the Row. But oh, what brands they are! All share a common sensibility – a kind of feminist modernism that's stripped back to a chic pragmatism. The romance of the everyday, if you like: a determination to make

clothes that are both beautiful and useful. Vanhee-Cybulski says she learnt different things at each brand, but together it adds up to a specific and unique point of view. 'I think I work with empathy, in a sort of visceral way,' she says. 'It's a very intimate connection with clothes, which you don't really have with other things. In this era, when fashion is oriented so strongly towards marketing, it's important to be grounded.'

Vanhee-Cybulski's role at Hermès, as she explained when she first joined the brand, is 'about bringing ready-to-wear to the 21st



century, to make it as legitimate as a bag or a scarf.' Though a culture of craftsmanship lies at the heart of the house – the founder Thierry Hermès started out making leather harnesses for horses in a workshop on the Right Bank of the Seine, before his son Charles-Emile moved the business in 1880 to a small store at 24 Rue du Faubourg Saint-Honoré, which remains the HQ today – it operates both within and without the fashion system. Hermès does, of course, present women's ready-to-wear shows in Paris – the most recent Resort collection took place upstairs in that first shop, a gloriously intimate experience – but it somehow transcends seasonality. Vanhee-Cybulski designs for the catwalk, yet beyond it too. 'We are very demanding with quality, and this we cannot rush, so we take our time to really carve the collection, like a sculpture. Still, I work on the fashion schedule, so I am aware of today and I am aware of what's going on. One doesn't stop the other.'

When she was appointed at Hermès, womenswear had been designed by men for some 20 years: a storied past, admittedly, that included Jean Paul Gaultier, Martin Margiela and, most recently, Christophe Lemaire. Yet before that, there was a tradition of women at the brand: from the 1920s onwards, Hermès used forward-thinking designers such as Lola Prusac, Catherine de Karolyi and Nicole de Vésian. 'For me, looking at the past is not something that I embrace with melancholy,' Vanhee-Cybulski says. 'I really dive into it to have a sense of identity – I think it's important to understand where we're coming from. The house has a beautiful history, but it's also a living past – it's not something that's stale or dusty, it's palpable. You feel it every day. I see luxury as a vision, more than an actual material thing. What we expect from luxury is definitely quality – refinement in the object – but it's also the way this object was conceived and how the social and environmental context was taken into account. For me, the biggest pillar of luxury is respect – you know, how it was done.'

'The house has a beautiful history, but it's also a living past – it's not stale or dusty, it's palpable'

The first thing Vanhee-Cybulski did was enter the archives. 'Though everyone associates Hermès with Margiela and Gaultier, ready-to-wear has existed since the Twenties and it was really interesting to understand the approach, because how do clothes coexist within a brand that is turned towards leather? It was important for me to understand the legitimacy, so it helped concentrate my vision. What I found most interesting was the modernity.'

In her work for Hermès to date, Vanhee-Cybulski has emphasised the house's codes of equestrian heritage, but she is also focused on something she sees as equally integral: colour and textiles. 'My creative process always begins with a feel for colours and materials, because I think that's how I understood the house,' she says. 'I always start with this, more than a narration. It's very collaborative work – I initiate the concept, then I throw it out to my team and we think about it together. I respond a lot to image, but also words – it's not just drawings, it's really a reflection.' Her thoughtful approach shows itself in work of subtle beauty, where the tiniest detail is obsessively perfected. The Resort

collection used supple, finely cut leather for shirt dresses in moss green and cobalt blue, while a buttery-yellow crepe dress had thin leather strips of white and beige spilling down its skirt. A horse blanket became a black and teal gilet; printed silk scarves transformed into slim sleeveless shirts in mustard and navy; while an extraordinary orange lace dress – the signature colour of the house – was underpinned by a beige leather lattice. Leather thong sandals

– so simple they were almost beach flip-flops – brought a charming informality, reinforcing Vanhee-Cybulski's constant interplay between sophistication and the kind of casual clothes women often choose to wear today. 'It's really about the attitude,' she said of the collection afterwards. 'This strong, relaxed, confident woman.'

She could be talking about herself – a designer so immersed in her role, so in love with the act of creation, that it's enough in itself. Sometimes less really does mean more. □

Looks from the Hermès Resort 2019 collection



PHOTOGRAPHS: INEZ AND VINOODH & CEDRIC BIHR/COURTESY OF HERMÈS

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Edited by KATY YOUNG

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LIGHT-
COVERAGE
FOUNDATION
YSL Touche Eclat All-In-One
Glow Foundation, £33.50
One pump of this easily
blended foundation is
enough to subtly even skin
tone and add radiance, but it
can offer buildable coverage
should you require it. The
glowing – but not oily
– finish stays in place all day.



35
Best
CONCEALER
Nars Soft Matte Complete
Concealer, £24



36
Best
MAKE-UP BRUSHES
Artis Brushes, from £30

37
Best
LIPSTICKS
Chanel Rouge Coco Ultra
Hydrating Lip Colour,
£31 each



38
Best
POWDER
HIGHLIGHTER
Givenchy Les Saisons Healthy
Glow Powder, £37



39
Best
EYESHADOW RANGE
Laura Mercier Caviar Stick, £23



BEAUTY BAZAAR Make-up...

40
Best
FOR
ON-THE-GO
TOUCH-UPS
*Lancôme Teint Idole Ultra
Stick Blusher, £27*



41
Best
LIQUID
EYELINER
*Dior Backstage
Diorshow On-Stage
Liner, £26*



42
Best
BROW TOOL
BBB London Brow Tamer, £14



43
Best
LIP
LACQUERS
*Burberry Lip
Velvet Crush,
£24 each*



44
Best
LIQUID
BRONZER
*Guerlain Terracotta
Cushion, £36.50*



46
Best
PRIMER
Cover FX Blurring Primer, £29



45
Best
EVENING
MASCARA
*Benefit Badgal Bang!
Mascara, £21.50*



48
Best
POWDER
BLUSH
Dior Rouge Blush in 999, £34
A natural flush was the skin finish of choice this year, overtaking contouring at last, so we embraced the joy of swirling a complexion-boosting pop of colour across the cheeks. Dior's powder is neither too shimmery or chalky on your skin.

47
Best
SETTING POWDER
*Hourglass Veil Translucent Setting
Powder, £36*



CLARINS

NEW

Skin Illusion

Natural Hydrating Foundation

The first Clarins serum foundation enriched in radiance-boosting red jania extract for a unique barely-there finish. With Anti-Pollution Complex and long-lasting hydration, skin feels fresh, glowing and naturally beautiful.



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BEAUTY BAZAAR Make-up...



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49
Best
MINERAL
MAKE-UP
BareMinerals, from £22



50
Best
SETTING
SPRAY
*MAC Prep
+ Prime Fix+
Shimmer, £19*



51
Best
CREAM
BLUSH
*Shiseido Minimalist
Whipped Powder
Blush, £32*



52
Best
DAYTIME
MASCARA
*Glossier Lash
Slick Everyday
Mascara, £14*



53
Best
EYE PENCILS
MAC Pro Longwear Eye Liner, £16.50 each



HARPER'S BAZAAR
BEAUTY
100
Best of the
Best 2018

54
Best
BROW
PENCIL
*Tom Ford Brow
Sculptor, £40*



55
Best
FOR A HEALTHY
GLOW

*Chanel Les Beiges Healthy Glow
Luminous Colour, £42*

Created for those who shy away from blushers and bronzers, this smart range of complexion enhancers adapts to your skin tone for a wonderfully subtle, sun-kissed effect. The collection of powders, creams and sticks suggest a natural holiday glow, rather than a swipe of apparent make-up.

56
Best
COLOUR
CORRECTION
*Dior Fix It Colour 2-in-1
Prime & Colour Correct, £25*



57
Best
LIP PENCILS
Nars Velvet Matte Lip Pencil, £21 each



58
Best
TINTED
MOISTURISER
*Natura Bissé Diamond White
Oil-Free Brilliant Sun Protection
SPF 50 PA+++, £83*



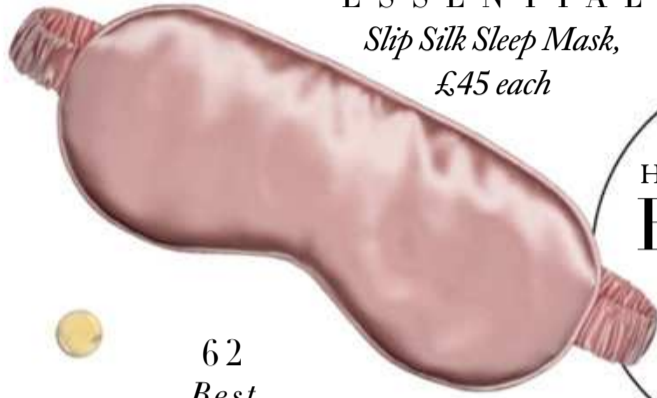
59
Best
FULL-COVERAGE
FOUNDATION
*Suqqu Extra Rich Glow Cream
Foundation, £68*



BEAUTY BAZAAR



60
Best
IN - FLIGHT
ESSENTIAL
Slip Silk Sleep Mask,
£45 each



62
Best
AROMATHERAPY
BODY WASH
*Aromatherapy Associates Body
Washes, from £22*



63
Best
SUSTAINABLE
BRAND
*Ren Atlantic Kelp and
Magnesium range, from £22*



64
Best
SLEEP
AID
*This Works Sleep
Power range,*
from £12

HARPER'S BAZAAR
BEAUTY
100
Best of the
Best 2018

Wellbeing...
Sleep-enhancing
scents and
calming remedies
for mind, body
and spirit



Tulle cape,
£745,
*Savannah
Miller*

61
Best
ACUPUNCTURIST
Gerad Kite Clinic (020 3870 3106;
www.geradkite.com)

Gerad Kite, aka 'the baby whisperer', is the most effective acupuncturist we know for finding spiritual, emotional and physical balance.



65
Best
CANDLE FOR
RELAXATION
*Neom Organics Complete
Bliss Scent to Calm & Relax
Three Wick Candle, £45*

When stress threatens to overwhelm, find a quiet spot to light this Moroccan rose, black pepper and lime candle and allow its blend of 21 essential oils to envelop the senses.



66
Best
MOOD -
BOOSTING OIL
*Neal's Yard Remedies
Aromatherapy Blends, from £13.50*

PHOTOGRAPHS: GEORGIA DEVEY SMITH, LUCKY IF SHARP. SEE STOCKISTS FOR DETAILS



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The Anti-Ager.



The super anti-ageing serum with over 95% active ingredients—the highest concentration of any skin care product—including Resveratrol (the youth molecule), Vitamin C, hyaluronic acid and three anti-ageing peptides to build up collagen. **Dr Sebagh Supreme Maintenance Youth Serum** powerfully rejuvenates, repairs and restores radiance. This ground-breaking multi-tasker can be used alone or mixed with any serum to create a bespoke 'ageing-maintenance' treatment.

Available in-store and at drsebagh.com

Dr Sebagh

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BEAUTY BAZAAR

*Tulle dress,
from a selection,
Roksanda*



Hair...

Our pick of the most impressive serums and sprays for styling, strengthening and protecting healthy locks



67
Best
AT-HOME
COLOUR
Josh Wood Colour Permanent Colour, £10



68
Best
SPLIT-END
TREATMENT
MoroccanOil Mending
Infusion, £26.85



69
Best
HEAT PROTECTOR
GHD Heat Protect Spray with
UV Protection, £12.95



70
Best
SUPPLEMENTS
Viviscal Maximum Strength Supplements,
£49.95 for a one-month supply



71
Best
STYLING
TOOL
GHD Platinum+
Styler, £175



72
Best
FOR
CURLY
HAIR
Bumble and
Bumble Bb Curl
range, from £21

HARPER'S BAZAAR BEAUTY 100

Best of the
Best 2018



74
Best
FOR LONG HAIR
Kerastase Resistance Extentioniste
range, from £19.80



73
Best
DRY SHAMPOO
Hair by Sam McKnight Lazy Girl Dry Shampoo, £19
Not content with simply seeing you through the time between washes, Sam McKnight has created a multi-tasking hair hero that absorbs excess oil and makes styling more manageable by adding volume and hold. It's no wonder that it is frequently seen backstage at London Fashion Week.



75
Best
NOURISHING OIL
Hair Rituel by Sisley Precious
Hair Care Oil, £75

BEAUTY BAZAAR Hair..



76
Best
WEATHER PROTECTOR
Color Wow Dream Coat and Dream Coat For Curly Hair, £24 each

77
Best
FOR SCALP HEALTH
The Ordinary Multi-Peptide Serum for HairDensity, £15.80



78
Best
BRUSH
Aveda Wooden Paddle Brush, £22



79
Best
FOR DAMAGED HAIR
Aveda Damage Remedy range, from £23.50



80
Best
FOR AFRO HAIR
Charlotte Mensah Manketti Oil range, from £24

HARPER'S BAZAAR
BEAUTY 100
Best of the Best 2018

Tulle dress, from a selection, Roksanda



81
Best
HAIR DRYER
Dyson Supersonic Hair Dryer, £299.99



82
Best
FOR FINE HAIR
Pureology Fullfyt range, from £9

83
Best
HAIR SPRAY
Redken Control Addict 28 High Control Hair Spray, £7.60



84
Best
BEACH SPRAY
Percy & Reed Beyond the Beach Texture Spray, £16



PHOTOGRAPHS: GEORGIA DEVEY SMITH, LUCKY IF SHARP. SEE STOCKISTS FOR DETAILS



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*Instrumental test, June 2014, Emergencée Leave in Crème use vs. non-conditioning shampoo. Blisached hair.

Reduce breakage by **95%** in just one use*



Did you know that hair is almost 90% made of proteins?

Everyday washing and styling can damage the hair fibres, causing the proteins to weaken and leach out leaving your hair brittle, frizzy and dull. Nexxus formulations are crafted with pure proteins that replenish your hair, while the Fibre Active technology reinforces and fortifies your natural keratin protein.

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BEAUTY BAZAAR

*Fil coupé organza
dress, £1,730,
Cecilie Bahnsen at
Dover Street Market*



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86

Best

BATH SALTS

BetterYou Magnesium Flakes, £9.95 for 1kg

85

Best

BODY-SMOOTHING CREAM

Ren AHA

Smart Renewal Body Serum, £35

88

Best

INTENSIVE BODY CREAM

Sisley Restorative Body Cream, £110

87
Best

SOOTHING CREAM

La Roche-Posay Lipikar Baume AP+, £12.50

Forgo body products that feel thick and greasy on the skin in favour of this silky lotion, which will transform dry, rough limbs and is a pleasure to apply.

Body...
Nourish your skin from top to toe with these exceptional creams and luxurious lotions

HARPER'S BAZAAR BEAUTY 100
Best of the Best 2018



89
Best
ANTI-AGEING TREATMENT
Chantecaille Retinol Body Treatment, £85

90
Best
BODY OIL
Clarins Tonic Body Treatment Oil, £40 each



91
Best
EXFOLIATING WASH
Liz Earle Cleanse & Polish Body Gentle Mitt Cleanser, £19 (available from 27 September)
Finally, the cult classic now comes in a version for your body. Expect the same skin refining and plumping from the first use.

PHOTOGRAPHS: GEORGIA DEVEY SMITH, LUCKY IF SHARP. SEESTOCKISTS FOR DETAILS

BEAUTY BAZAAR

92
Best
CUSTOMISABLE
SELF TAN
*Tan-Luxe Illuminating Self-Tan
Drops, from £35 at Space NK*



93
Best
INSTANT TAN
Vita Liberata Body Blur Sunless Glow, £32.50



95
Best
LUXURY-
SUNCARE
RANGE
*Sisley Super Soir
Solaire, from £91.50*

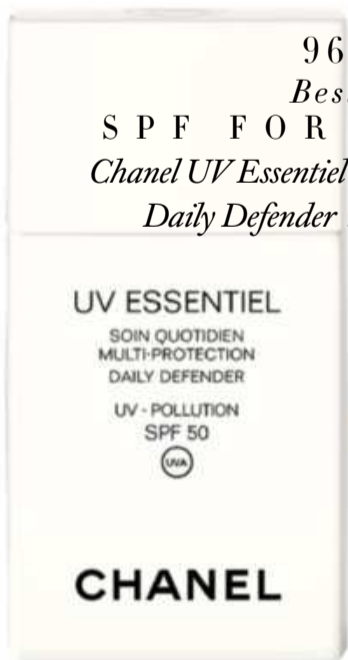
94
Best
TRAVEL-
SIZED
SPF
*La Roche-Posay
Anthelios Pocket
SPF50+, £10*



Suncare...

Shield yourself from the rays and ensure a healthy, natural glow for face and body

96
Best
SPF FOR SKIING
*Chanel UV Essentiel Multi-Protection
Daily Defender SPF50, £44*



97
Best
CITY
SUNBLOCK
*SkinCeuticals
Mineral Radiance
SPF50, £41*



HARPER'S BAZAAR
BEAUTY
100
Best of the
Best 2018

98
Best
BEACH SPF
FOR FACE
*Sensai Silky Bronze
Cellular Protective Cream
for Face SPF30, £82*
A lightweight, non-greasy formula providing water-resistant factor-30 protection without the telltale white residue.



99
Best
AFTER SUN
*Hampton Sun Aloe
Continuous Mist, £30*



100
Best
TANNING
INNOVATION
*Vichy Idéal Soleil
Solar Protective
Water SPF30
Hydrating, £19*



*Tulle cape, £745,
Savannah Miller*

PHOTOGRAPHS: GEORGIA DEVEY SMITH. SEE STOCKISTS FOR DETAILS. MAKE-UP BY AMY BRANDON, USING APOTHEOSIS LE MAT DE CHANEL AND CHANEL LE LIFT. MODEL: ALICJA TUBILEWICZ AT IMG MODELS. FLOWERS BY HELEN AT PETAL & POT (WWW.PETALANDPOT.COM). STILL-LIFE PHOTOGRAPHS: LUCKY IF SHARP

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BAZAAR

ESCAPE

Edited by LUCY HALFHEAD

THE BEAUTIFUL FALL

Ecuador's enchanting cloud forests and the beguiling charms of Belize. Plus: dream design hotels; a road trip for princesses; and Irina Shayk's guide to New York City

*San Rafael Falls
in the Amazonian
foothills of
the Andes*

PHOTOGRAPH: GETTY IMAGES

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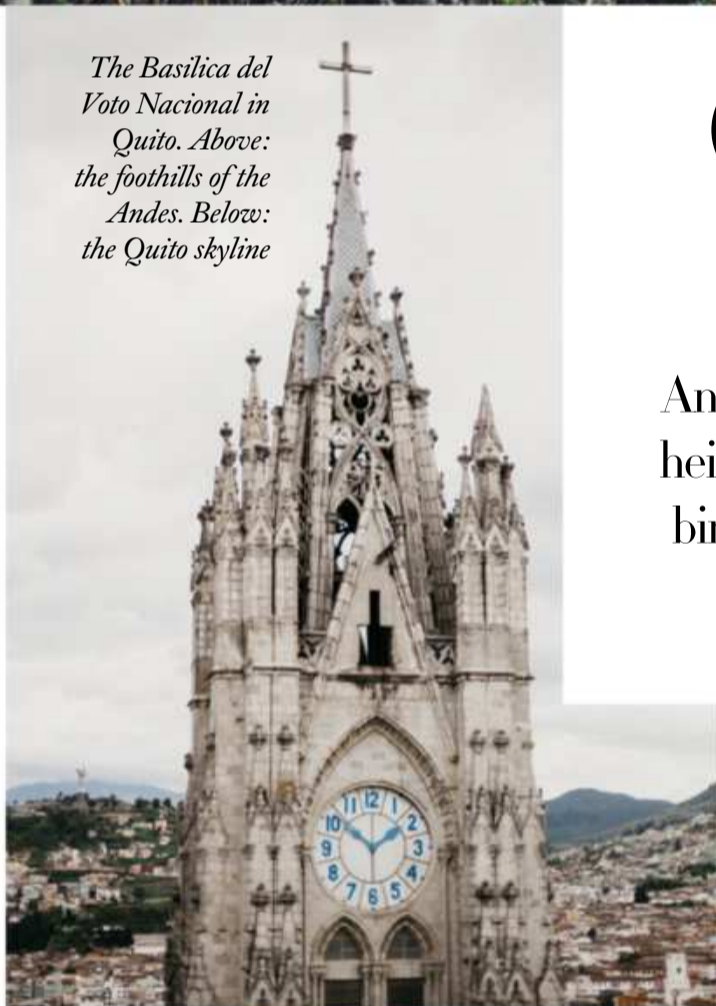
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Below: a bedroom at Casa Gangotena, centre. Bottom: the Mashpi cloud forest



The Basilica del Voto Nacional in Quito. Above: the foothills of the Andes. Below: the Quito skyline



CLOUD NINE

An Ecuadorian odyssey, from the heights of Quito in the Andes to a bird's-eye view of the rainforests

By JULIET NICOLSON



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On my return home from Ecuador I wondered if I should attribute the unsteadiness on my feet to jet-lag or the delayed effects of altitude sickness. Or was this strange instability due instead to exchanging the marvellous for the mundane, the heavenly for the humdrum?

Ecuador straddles the imaginary line that cuts through the centre of the Earth dividing the Northern Hemisphere from the Southern, the line to which the country owes its name. With the Andes mountain range running through the heart of it, the Pacific Ocean bordering its western coastline and the Amazon rainforest lying along the eastern boundary, it is a land of intense, diverse and astonishing beauty.

In Quito, the Ecuadorian capital high in the Andes, the elements matter. Ringed by the threat of volcanic fire, it sits more than 9,000 feet above sea level, the thin air rendering some a little breathless. Invest in a magnesium bracelet, drink a cup of wondrously stabilising coca tea and set out into the Sunday scene of this long valley-strung city. Everywhere Quito erupts, if not with flame, then with life. Women traders from the countryside in velvet skirts and distinctive homburg hats, weighed down by brilliant garlands of limes, are almost invisible behind mounds of homegrown avocados. Moustachioed men are browning bananas and smoking fish on open grills, peddling dragon fruit, *Peppa Pig* T-shirts, blankets embroidered with llamas, panama hats and huge creamy pastries; kittens nestle inside their woollen jackets.

Quito is an unequivocally Catholic city, wrestled from the Incas by the Spanish in 1534, and packed with meringue-white monasteries, shaded-courtyard convents and a sensational gold-leafed Jesuit church. A backstreet workshop is devoted to mending religious icons, a china surgery where amputated ceramic limbs are reunited with their saviour, a porcelain hand dripping with scarlet-painted stigmata sprawling unattached on the bench. In a painting of the Last Supper in the cathedral, built low for fear of earthquakes, Jesus is served a challengingly furry roast guinea pig, the Andean speciality, while the disciples make do with local corn bread. Poised on a towering hill above the city, a winged aluminium Madonna 150-feet tall bestows her pervasive maternal presence on the citizens below.

In Plaza de San Francisco, in front of one of Ecuador's oldest churches, a crowd is foot-tapping and hip-swaying to a local band as two women in gaily embroidered blouses, their eyelids bright-shadowed in cornflower blue, swirl their skirts and twirl their sombreros to the sound of the music. This is a city rich in glorious baroque mansions. The cool marble entrance to Quito's loveliest hotel sits in one corner of the square; Casa Gangotena retains the luxuriant atmosphere of a belle époque family house. The light-flooded drawing-room is garden-abundant with splashes of orange lilies, waxwork-perfect orchids and pots of luxuriant ferns. You are greeted and treated as a treasured member of the Gangotena family. Nothing is too much trouble: wet clothes are dried in a jiffy, ginger tea produced unprompted in a twinkling for the travel-worn. From the private roof terrace of a dreamily stylish bedroom, a panorama of spires, bell towers and domes poke up through a riot of purple bougainvillea.

Three hours drive from Quito in the heart of the South American cloud forest, one of the rainiest places in the world, lies Mashpi. Half

visible through an ethereal, coiling, curling cloud-mist that floats through the valleys as seductively as Salome's veils, it is one of the most exciting eco-lodges in the world. Due to rapacious deforestation and the avarice of man, the extent of the previously vast areas of primary tree cover and its incumbent wildlife are being eroded to near-extinction. In 2001, Roque Sevilla, a former mayor of Quito, began buying 3,000 acres of the forest, offering salvation to the thousands of endemic species of animal, insect, bird and plant life, and, in founding the lodge, provided a livelihood for the once-struggling local community. Under Sevilla's guidance and a team of world-class botanists, the villagers are now an essential part of the project to save this precious environment. The dramatic glass-walled lodge reminiscent of Frank Lloyd Wright is full-on super-luxe. A cross between a deceptively minimalist hotel (complete with sensational bedrooms) and a top university campus, it is a place where guests can sip a blackberry daiquiri while attending an evening talk on the salvation of a rare species of wasp or the nocturnal habits of the transparent frog.

In tandem with the preservation programme, guests are treated as promising and attentive students, the atmosphere of academia extending a flattering and irresistible invitation to become a valuable participant in this great eco operation. Kitted out with wellingtons and a walking stick, we join Manolo and José, our two local guides who have lived here all their lives. We move to the rhythm of the day, joining the birds on the roof terrace at dawn, thrilled by the orange-breasted fruit-eater and the rose-faced parrot, before setting out to explore the ancient forest.

Having swung from vines hanging from hundred-foot-high trees and been pummeled under the power of one of Mashpi's 40 waterfalls, we walk the pebbly floor of the Lagoon River, water splashing

over the rim of our boots, rivulets running down the back of our necks. I have never been so happy to be so wet. Woods planted seven centuries earlier are visible from the top of the observation tower high above the leaf canopy. Experiencing the best work-out for legs, 250 feet over the tree-tops on a sky bike made for two, we brush the tangled yellowy-grey dreadlocks of moss looped around the branches. Ours is an authentic bird's-eye view of the forest floor, testing for agoraphobics and enthralling for birdlife.

Mashpi nurtures 400 species of bird, and 1,750 varieties of moth and butterfly. Travelling on the vertiginous Dragonfly cable car, we see a rare

black squirrel race up a tree; a hummingbird sits on its nest at our eye level and, as dusk falls, a venomous spider gleams in the light of the night torch. Finally we emerge in a fairy-tale clearing where, spied on by a sinister-looking weasel, emerald-backed hummingbirds hover, sipping sugar water from a *Thumbelina* glass beside us. Their super-jet wings are so close that our eyelashes flicker with the movement. José once occupied the farm where the hummingbird colony now gathers, and where, before Sevilla's arrival, he had once debated whether he or his cow was more deserving of food rations. 'Can you describe Mashpi in one word?' I asked him. '*Mágico*,' he replied, grinning. He might just as well have been describing Ecuador itself, this spellbinding country that brims with enchantment. □

Iberia (www.iberia.com) flies daily from London to Quito via Madrid. Casa Gangotena, from about £305 a room a night (www.casagangotena.com). Mashpi Lodge, from about £1,030 a room a night all-inclusive (www.mashpilodge.com).



*The Amazon
rainforest in
Ecuador*

PARADISE REGAINED

Once upon a time the haunt of buccaneers, Belize is now a natural eden of pristine sands, surrounded by a teeming coral reef

By LUCY HALFHEAD



Turtle Inn



I had a feeling that this was going to be no ordinary adventure when the pilot of our six-seater Cessna plane invited me to join him at the controls ('But please try not to touch anything during the flight,' he said with a wink). Looking out of the windscreen, with an azure-blue coastline on my left, and swirling rivers and mangroves on my right, I spent a surreal 60 minutes wide-eyed with the kind of wonder that Dorothy must have felt when she first caught sight of the Emerald City.

Sandwiched in between Mexico and Guatemala, with the Caribbean Sea to the east, Belize's 380,000 inhabitants occupy an area of a similar size to Wales, which also happens to be one of the most ecologically diverse environments on the planet. Formerly known as British Honduras until it gained independence in 1981, Belize is the only English-speaking country in Central America. If it remains relatively unknown to British travellers this is because there are no same-day connecting flights from the UK. Instead, my friend and I opted for a stylish sleepover at Soho Beach House in Miami, where we lounged on striped day-beds by the pool, before an indulgent dinner of tagliatelle Bolognese at Cecconi's, and a swift transfer to the airport the next morning.

We began our week in Placencia, a particularly lovely peninsula in the south of Belize that was popular with buccaneers in the 17th and 18th centuries. The film-maker Francis Ford Coppola first fell for its charms when he visited in the Eighties, and by 2001 he had opened Turtle Inn, one of his trio of Central American resorts (its siblings are Blancaneaux Lodge and La Lancha in Guatemala).

Dotted along the white-sand beach and among the lush tropical gardens, Turtle Inn's 25 thatched



cottages are filled with beautiful Balinese furniture and each has a working conch 'shellphone' to contact reception. Moments unfurled in a cinematic fashion here: opening the wooden shutters in the morning to reveal the sunrise over the glittering water; cooling off under a bamboo shower in our private walled garden as butterflies danced by; or swinging in a hammock, lulled by the sound of the sea. By nightfall, the enticing aroma of grilled fish would lure us to the restaurant, Mare, where Coppola's own-brand wines are also served, including a light, sparkling white named after his daughter Sofia.

We returned for a pre-snorkel breakfast of juicy dragon fruit and banana pancakes doused in syrup that was just the fuel we needed to explore the psychedelic corals circling Laughing Bird Caye, about an hour's boat ride from the hotel. This tiny island is found at the southernmost point of the Belize Barrier Reef, one of the largest in the world. It was too early in the season for the whale sharks that frequent the waters in May and June, but sea-life sightings were plentiful, including silvery barracuda, shoals of parrotfish and giant spiny lobsters poking out inquisitively from under the rocks.

While Tropic Air's service connects passengers to Belize's most remote pockets, we chose a road trip to our next hotel in the Cayo District in the west. The journey took us along the aptly named Hummingbird Highway, a pretty, winding route that passes through citrus orchards and miniature villages as it skirts the northern edges of the Maya Mountains between Belize's capital Belmopan and the town of Dangriga.

Before long, we arrived at Ka'ana – 'heavenly place' in Mayan – a boutique hotel that more than lived up to its name, with an infinity pool over a waterfall, an organic garden and a well-stocked wine cellar. Our serene suite included a private pool and a secluded whitewashed courtyard in which to enjoy alfresco lunches of prawn skewers, crisp pizzetta and oriental spiced salads. The pristine rainforests surrounding the property are home to countless rare species, including toucans, tree frogs and howler monkeys, and are best traversed on horseback. Led by our erudite guide from Hanna Stables, we followed the trails to the ancient ruins of Xunantunich, a magnificent acropolis that is just one of 600 Mayan sites identified across Belize, before a rejuvenating picnic on the riverbank where the Ka'ana staff produced parasols, beanbags and delicious vegetable wraps, seemingly out of thin air.

A Mayan temple in Belize. Below: Ka'ana



Moments unfurled in a cinematic fashion: opening the shutters to reveal the sunrise over the glittering water...

We took to the skies once more to reach our final destination, Ambergris Caye, the largest of Belize's 200-plus islands floating

in the Caribbean Sea off the coast. Frozen margaritas and tortilla chips smothered in guacamole were a nightly ritual at Matachica, an enchanting resort five miles north of San Pedro, the island's main town. Here, the vibrant streets are filled with bars and shops offering tours to the Great Blue Hole, an underwater sinkhole that attracts scuba divers from all over the globe to its teeming reefs. For non-divers like us, Matachica itself was the principal attraction – with elegantly appointed cabanas painted in a rainbow of colours, fresh local snapper for dinner, and soothing treatments at the spa, it was the epitome of barefoot luxury.

Of course, we couldn't resist another opportunity to snorkel in the sapphire seas at the nearby Hol Chan Marine Reserve, and the infamous Shark Ray Alley, where fishermen used to come to clean their catches. We jumped, hearts racing, into the water with a cluster of stingrays and at least 20 nurse sharks looking for scraps – harmless but still intimidating at six-feet long. And then, the star turn: a huge sea turtle, calmly grazing on the seabed, that looked up at me as if to say: 'Life doesn't get much better than this.' □

British Airways (www.britishairways.com) flies daily from London to Miami. *Turtle Inn*, from about £265 a room a night (www.thefamilycoppolareorts.com). *Ka'ana*, from about £230 a room a night (www.kaanabelize.com). *Matachica*, from about £305 a room a night (www.matachica.com). For more information on Belize, visit www.travelbelize.org.



Matachica





JOY RIDE

From Paris to Biarritz in a classic Mercedes, *Teresa Fitzherbert* discovers the allure of the all-female Richard Mille car rally

Six days spent speeding through the South of France in a classic car, stopping only for leisurely lunches, gourmet gala dinners and nights in luxury hotels; the Rallye des Princesses, a vintage-car race sponsored by the watchmaker Richard Mille, offers all the ingredients for a holiday of a lifetime. And the most fabulous part? Men aren't invited.

If you consider motorsport a man's game, think again. For the past 19 years, 90 pairs of female driving enthusiasts from across Europe have descended on Paris in the springtime to enter a competition that will take them 1,000 miles through the breathtaking vistas of the Pyrenees to the golden-sanded beaches of Biarritz.

For Mille, who became the title sponsor in 2015, the event's unique combination of sporting prowess, technical expertise and sheer elegance made it the perfect fit for his brand. 'The Rallye underlines our company's diversity in watchmaking,' Mille says. 'My goal is to make a product that responds to women's wishes and is suitable to wear every day, to the opera, on the golf course, on a sailboat, on a ski slope – or in a car rally.'

This year, *Bazaar* was invited to join the ride and I was the fortunate member of the team to tag along for the last two days. As a co-pilot, I enlisted my friend Alice, an artist whose ardour for adventures and champagne equals my own (although when the time came, I had to forfeit my share of bubbles, being five-months pregnant).



Left: planning the route. Above: a team participating in the Rallye des Princesses

After weeks of excitedly exchanging pictures of Thelma and Louise over WhatsApp, we arrived at Heathrow in accidentally matching jeans and leather jackets. How embarrassing, we thought; people will think we did this on purpose.

Little did we know that co-ordinating outfits is the first rule of the Rallye des Princesses; in our hotel rooms, we found pink headscarves, Breton tops and leather driving gloves, which we donned before heading down to the lobby where our fellow princesses were arriving from their third day on the road, sporting twinned Chanel backpacks, Prada wedges and Saint Laurent bomber jackets. One very glamorous pair wore metallic shorts to match their blue Mustang; another couple's red and white polka-dot dresses echoed their beautiful 1950s crimson Porsche. 'What fun!' I said to Caroline Desrivas, the Richard Mille representative who was showing us around. 'What colour is our car?' 'Beige,' she replied, dispiritingly.

The following morning, Caroline met us for breakfast to explain our route guide, a dense booklet filled with page after page of drawn instructions. Rather than a head-to-head race, the Rallye is a series of 30 time trials. Each vehicle is flagged down at the start of these sections – or 'regularity zones' – in which drivers are awarded points for keeping their speed as

constant as possible. Time-trial speeds vary according to the age of each car, so that a 1950s Jaguar can compete against a 1980s Alfa Romeo.

Our steed was a 1965 Mercedes Pagode with buttery-leather seats. We nicknamed it Christian after the sadistic protagonist in *Fifty Shades of Grey* because it was a sleek gun-metal colour (not beige after all), incredibly good-looking and had a propensity to inflict pain. Having been shown by Jerome, the dashing mechanic, where to stuff tissue into the car's leaking windows, we set off in fine style – and immediately went the wrong way by turning right out of the hotel drive, rather than left, and alarmingly finding ourselves on a ring road. 'Turn left!' shrieked Alice, not realising that we were on a motorway and that the French drive on the right.

Meanwhile, we soon realised that Christian's semi-automatic technology was rather temperamental. If I drove below 40mph, the car would judder to an inexplicable crawl, sometimes for miles at a time, while red-faced princesses honked at our rear. To avoid this, I endeavoured to take each hairpin turn at pace, feeling like Sandra Bullock in *Speed* as we powered through roundabouts at 50mph with screeching wheels.

Soon we were climbing into lush green hills, veiled in mist, where cows grazed on grassy banks thick with wild orchids and elderflower. Locals waved cheerily as we rattled past the painted shutters of their rambling farmhouses. Lunch was in the vaulted nave of the Abbaye de l'Escaladieu, a beautiful 12th-century Cistercian abbey; we feasted on fresh fish and foie gras under arches framed by curls of hanging ivy.

The afternoon offered yet more glorious countryside, as we ascended into the snow-dusted peaks of the Lavedan region, passing gullies and rushing waterfalls, before coming to a stop at the Spanish ski resort of Formigal. Our hotel, Fun Aragon Hills Hotel & Spa, was a cosy chalet retreat with roaring fires and deep baths for a well-earned soak.

To help us keep better time on our final day, Caroline lent me the chicest of Richard Mille watches, a carbon 07-01 ladies' automatic, which was so light that I had to keep checking it was still on. We drove on through the mountains, past a series of emerald-green lakes that shone in the blazing sunshine, and into the rolling meadows of the Basque Country. Here, we made the mistake of pausing to admire the carpets of brilliant blue forget-me-nots, only for Christian to refuse to start again. An hour later, Jerome had arrived and got the engine purring. 'It just

*Teresa Fitzherbert
(right) with her
friend and
navigator
Alice Macmillan*



*Clockwise from top:
the Pyrenees. A
1961 Austin Healey
at the Rallye
this year. En route
in Provence*



needed a rest,' was his expert diagnosis. We potted on to lunch at Auberge Ostape, a five-star hotel set in a 17th-century Basque manor house; then it was into the home straight, towards the crashing waves of the Atlantic.

Each team were given their moment on the finishers' podium and as we queued for ours, I noticed three children run up to the driver of the car in front to give their triumphant mother a hug. These women had undertaken an epic pilgrimage across the country, and had done so with tremendous tenacity, grace and good humour. By comparison, I had

spent just 16 hours behind the wheel, but nevertheless found myself wiping away a tear with the corner of my headscarf as Alice and I were awarded our trophy to cheers from the crowd.

That evening, we were treated to a gala dinner in the gardens of Château d'Arcangues, where swallows swooped between the castle's turrets. I sat next to Amanda Mille Bey, Richard's daughter, who congratulated me for managing the trip while expecting. 'If it's a girl, she will be a princess for life,' she declared.

Lucky her, I thought. □

The Rallye des Princesses Richard Mille costs about £6,000 a person for six days and six nights. To book, visit www.zanioli.com.



DESIGNS FOR LIFE

European retreats with interiors that are as alluring as the surroundings

BELMOND LA RESIDENCIA MALLORCA

Located in the enchanting village of Deià, with its panoramic views of the Mediterranean Sea and the Sierra de Tramuntana mountains, Belmond La Residencia is a favourite retreat of Gwyneth Paltrow and Kate Moss. The hotel is built around two manor houses dating from the 16th and 17th centuries, which are imaginatively furnished with local antiques and Balearic fabrics. Recently, suite 67 has been revamped by the British designer Matthew Williamson, who owns a house on the island, and is now filled with botanical art, animal-print cushions and feather lampshades. There's also a private swimming pool and outdoor snug area, where you can hide from the sun or enjoy cocktails before dinner. KRISTINA HARRISON
Belmond La Residencia, from £609 a room a night (www.belmond.com).



PHOTOGRAPHS: TOM MANNION, LORENZO PENNATI, ANDY LIFFNER, © CHRIS CALDICOTT, HEINZ TROLL, GETTY IMAGES



DON TOTU ITALY

With its unassuming façade and sleepy Puglian-village setting, it would be easy to overlook Don Totu's charms. The hotel is simple – just six rooms with vaulted ceilings and stone walls – but behind the main building you find pristine lawns, a pool house and several rooftop terraces. The owners are art-lovers and have filled the property with magnificent pieces, such as ceramic lamps from Enza Fasano in Grottaglie, bright Fifties-style chairs and a joyful reproduction of a Matisse cut-out. While there is no restaurant on site, it's a wonderful adventure to borrow one of the Vespas or bicycles lined up by the gate and visit the nearby osterias for a traditional Italian feast. CAROLINE LEWIS
Don Totu, from about £185 a room a night (www.dontotu.it).



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GRAND HÔTEL SWEDEN

A home away from home for bon vivants since 1874, Stockholm's Grand Hôtel has a rich heritage that is reflected in its opulent interiors. The 273 guest rooms are decorated in a chic colour palette with wooden fishbone parquet floors and marble bathrooms, and some come with binoculars, so you can take a closer look at the Royal Palace and Stromkajen harbour outside.

Two signature suites have recently been refurbished by Martin Brudnizki and now have a modern, elegant feel, with velvet sofas and colourful prints on the walls. Thankfully, you'll only be a few steps from bed after a spoiling smorgasbord of herring, meatballs and gravlax in the hotel's main restaurant the Veranda. LUCY HALFHEAD

Grand Hôtel, from £168 a room a night (www.grandhotel.se).



RAVEN'S NEST ROMANIA

Set among the lush forests, wildflower meadows and limestone caves of Transylvania's Apuseni Mountains, Raven's Nest is a collection of restored 18th-century wooden houses providing an exquisite place to escape the modern world. You'll find a dining-room, cocktail bar and cosy fireside lounge in the central lodge, but the cliff-top hot tub with its glorious mountain views is the best spot for sundowners or a morning coffee. Guests can enjoy a breakfast filled with homemade treats, including jugs of sea-buckthorn juice, and you can order delicious picnic lunches to boost your energy on wilderness treks. In the evenings, watch an alfresco movie on beanbags scattered in the wood before a nightcap of palinka plum brandy around the fire pit. CHRIS CALDICOTT

Raven's Nest, from about £90 a room a night (www.ravensnest.eu).



ELIVI SKIATHOS GREECE

Unparalleled luxury arrived on the Greek island of Skiathos this summer with the opening of Elivi, a family-run hotel that combines chic design with blissful beach living. Nestled on the crest of a peninsula, the 104-room

resort is surrounded by fragrant pine-trees and enjoys breathtaking views over the Aegean Sea. Cool marble staircases lead to rooms filled with bleached-wood furniture and there is an infinity pool that seems to stretch endlessly into the crystal-clear waves. Accommodation of suites and villas is split into three areas (Xenia, Grace and Nest), some with turquoise plunge-pools and direct access to four of the island's most beautiful beaches. If you can drag yourself away from the cashmere-soft sand, there are six bars and three restaurants to visit, as well as an Elemis spa for a restorative post-swim massage.

TERESA FITZHERBERT

Elivi Skiathos, from £217 a room a night (www.elivihotels.com).



ESCAPE

Three words that describe New York?
'Energetic, magical, special.'

Best place to stay

'I'm a Downtown girl, so the Greenwich - it's cool, laid-back and you can walk everywhere from it.'

Color Riche Shine Lipstick in Insanesation, £8.99
L'Oréal Paris

What's in your carry-on luggage?

'Céline sunglasses, a red L'Oréal Paris Color Riche Shine Lipstick and a Mimi Luzon face mask, all packed in my Irina bag from The Kooples.'

£85
Intimissimi

£458
The Kooples

Travel notebook

Elvive Extraordinary Hair Oil, £9.99
L'Oréal Paris

IRINA SHAYK

The model's guide to fast-paced New York city breaks

The Dolce Vita Luxury Eye Palette, £39
Charlotte Tilbury

£260
Frame

Favourite restaurant

'The Downtown branch of Nobu at 195 Broadway for its great food and impeccable service.'

True Match Foundation, £10.99
L'Oréal Paris

Beauty essentials

'Charlotte Tilbury eyeshadow; True Match foundation from L'Oréal Paris; L'Oréal Elvive Extraordinary Oil; and Evian facial spray.'

What do you pack?

'My Prada platforms in black and red because they are so comfortable; The Kooples floral dresses to take me from day to night time; Frame jeans; a plain white Givenchy T-shirt; lace Intimissimi bras and knickers.'

£450
The Kooples

£515
Prada

£290
Céline

Don't leave home without...

...Loewe's Salone project handbags, which showcase a diverse range of craft techniques from around the world. The creative director Jonathan Anderson worked with a variety of artisans to produce an expressive collection of blankets, tapestries and tote bags, with proceeds going towards Fundación Codespa (www.cosespa.org). Salone bag, £1,725, Loewe (www.loewe.com). CHARLOTTE DAVEY

PHOTOGRAPHS: ERIC LAIGNEL, PIXELATE. SEE STOCKISTS FOR DETAILS



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FLASH!



Celia Imrie and Livvia Firth



Lydia Slater



Colin Firth and Rupert Everett



Justine Picardie and Julian Wadham



PRINCE CHARMING

A glittering party for Rupert Everett's brilliant new film

Edited by TERESA FITZHERBERT

Harper's Bazaar hosted a star-studded soiree at the Hotel Café Royal to celebrate the release of *The Happy Prince*, Rupert Everett's highly acclaimed biopic of Oscar Wilde. Following a private screening, guests including Everett's friend and co-star Colin Firth and Celia Imrie (the latter in an eye-catching pair of sparkly boots) arrived in the aptly named Oscar Wilde Lounge for champagne and parmesan arancini. As Everett, who wrote, directed and starred in the film, walked into the mirrored ballroom, he was greeted with wild applause led by Ruby Wax, Erdem Moralioglu and Cara Delevingne, who made an impromptu appearance with her Pomeranian husky, Leo. ELLA PHILLIPS



Julian Wadham



Colin Firth, Guillaume Marly and Rupert Everett



Philip Joseph and Erdem Moralioglu



Livvia Firth



Edwin Thomas



PHOTOGRAPHS: OLIVER HOLMS



Annie Lennox and Salma Hayek-Pinault



Lisa Eldridge



Justine Simons and Darrell Vydellingum



Holly Candy



Sophie Kennedy Clark



Emma Weymouth and Kitty Spencer



Pippa Bennett-Warner



Jessie Burton



Donna Air

VIVA MEXICO!

Exuberantly dressed guests gathered to toast the V&A's Frida Kahlo exhibition

The dress code for the VIP preview of 'Frida Kahlo: Making Her Self Up' at the V&A was 'a touch of Frida' and guests came suitably clothed for the occasion; Annie Lennox shone in an embroidered crimson tunic, Ellen von Unwerth's jumpsuit was decorated with jade birds and Salma Hayek-Pinault, who was guest of honour, wore a fabulous floral headdress by Philip Treacy. 'This is a very emotional night for me,' said the actress, who played Kahlo in a 2002 film of the artist's life. 'Let this Mexican woman be an inspiration and a reminder for all of us to have the courage to be unique.' TF □



Tristram Hunt



Alice Temperley



Laura Mitchell, Helena Lee and Hannah Ridley



Teresa Fitzherbert



Yana Peel



Ellen von Unwerth and Salma Hayek-Pinault

STOCKISTS

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ACCESSORIES EDIT



DECIËLIS

Founded by London College of Fashion graduate Zoë Kara Hili, Decièlis scarves introduces an exclusive range of silk accessories from turban head bands to bandeaus precisely pattern cut to achieve the ultimate gorgeous silken knots. Discover Decièlis' kaleidoscopic range of signature hand-illustrated prints made in Italy. With the spirit of travel at the soul of the brand founder Zoë poetically combines geometric motifs with art-deco and postmodern inspirations to create a timeless collection epitomizing the modern-day woman traveller.

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STYLE EDIT



HERITAGE STYLING

With the trend towards tweed gaining pace as we head into autumn, the British label, Butler Stewart present a beautiful collection of quality tweed separates to see you through the season and beyond. Cut along classical lines and designed for city and country wear; each piece is executed with Savile Row expertise, encompassing tweed from British mills. Heritage styling at it's very best. www.butlerstewart.co.uk

SEWPORT

A new fashion technology platform now enables designers to break into the industry with the click of a button. Sewport is encouraging brands to connect with manufacturers and specialists worldwide, and its innovative algorithms make garment production for new business almost seamless. This invaluable resource coordinates each part of the development process with fluidity from initial contact to final product. Designers don't need tons of experience to turn their designs into reality, and it all starts with completing a simple online form. In with the new and out with the old, as fashion digitisation enables fast and relevant tools that can help anyone become the next big thing in fashion. All you need is an idea. Find out more or get started on www.sewport.com





YING CAI

The New York designer's elegant style is heavily influenced by her Eastern and Fine Art background, her collections are fit for the "Powerful Feminist". Came across noble, yet feminine; sophisticated, yet romantic. This season surely adds posh to closets of the high style.

www.yingcainewyork.com / Instagram: @yingcai.newyork



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Geo by George Spring/Summer 2019 collection is full of stylish dresses and must-have separates in an array of striking tropical prints.

This season, we've designed a strong collection, perfect for the holiday season. Effortless summer style is perfectly captured in the new collection with day-to-night dresses in unique prints made with soft fabrics that are perfect for any occasion.

Add some colour to your summer wardrobe with beautiful pieces covered in pineapple, coconuts and palm leaves.

All garments are designed and manufactured in Cape Town, South Africa. Geo by George is available internationally.

www.geobygeorge.com

STYLE EDIT



MAISON COMMON

Maison Common is small, yet one of the finest fashion houses in Germany. The brand creates contemporary fashion with the utmost dedication to luxurious materials, detailing and couture-like manufacturing made in Germany. The collection is always colourful, feminine, made with love and ironic twists.

Nearly all raw materials such as fabrics, trimmings, prints or buttons are exclusively developed for Maison Common.

The perfect fit is the core business of Maison Common with a size range from 34-50.

Maison Common is distributed at leading international retailers and department stores.

Please see www.maisoncommon.com



THE HOUSE OF ALEXANDER YETMAN

Ostentatiously simple, bespoke fashion – creating sculptural beauty in cloth. Foxy wears Lillian skirt in black Zibeline silk with silk jersey blouse and wool bolero. Finished by hand.

www.alexanderyetman.com



MOORE

MOORE is a gender-neutral streetwear brand based in Portland, Oregon, USA. With a foundation in sustainability and veganism, designer Andrea Moore Beaulieu creates quality garments for everyone. – *“It is our goal to put beautifully made, long lasting, every-day apparel back into your wardrobe.”* The newest collection can be shopped at www.wearMOORE.com or [@wearMOOREcustomgood](https://www.instagram.com/wearMOOREcustomgood) Send questions or enquiries to wearMOORE@gmail.com

**JOYCE YOUNG DESIGN STUDIOS**

Established in London and Glasgow for 25 years, award-winning designer Joyce Young OBE designs elegant and stylish outfits for all Special Occasions. Her bridal and mother of the bride and groom outfits can be seen at some of the most stylish weddings throughout the UK and Overseas. Visit the luxurious showrooms in London or Glasgow where you will receive honest, experienced advice and your choice of outfit will be individually made to your measurements to ensure a perfect fit. By Appointment. London 0207 224 7888 Glasgow 0141 946 0660 www.joyceyoungcollections.co.uk



BIJOUX EDIT



MARIE JOELLE JEWELRY

Marie Joelle Jewelry uses sacred geometry with the intention of reminding us of our connection to each other, nature and the universe. The designs interweave peacefully with a balance of ancient symbology and modern design. Each piece is elegantly handcrafted with Love in Bali, Indonesia. divinelyguidedjewelry.com or contact Marie Joelle directly at mj@divinelyguidedjewelry.com

SOPHIE HARLEY

Sophie Harley is celebrated for her exquisitely designed handmade jewellery. She welcomes clients to her Notting Hill studio to buy from existing collections or to have their own bespoke pieces created.

This stunning, Baroque-inspired 18ct yellow gold ring features a beautiful 4.6ct chequer board garnet, rare green demantoid garnets and old cut diamonds.

Sophie will be exhibiting her collections at Goldsmiths' Fair in Goldsmiths' Hall, London this autumn from 2nd to 7th October 2018.

W: www.sophieharley.com

E: info@sophieharley.com

T: +44 (0)20 7430 2070



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British brand, KookyTwo loves to design and make modern

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www.kookytwo.co.uk Instagram @kookytwo

**ROMA DESIGNER JEWELRY**

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See the collection at www.romadesignerjewelry.com

SENECA JEWELRY

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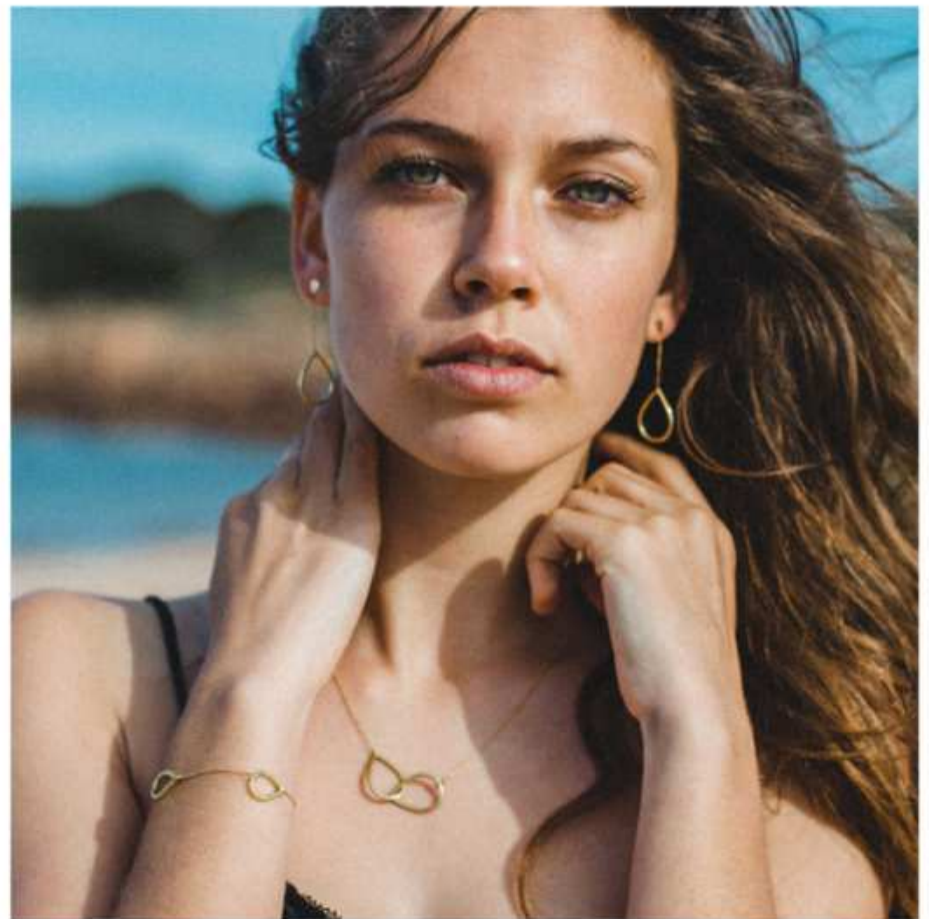
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BEAUTY EDIT



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HOMES EDIT



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ART & DESIGN EDIT



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W: mattjukes.ink I: @mattjukes



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This young design company draws from their founder's personal endeavours to create products that are daring and make you admire the details. The debut GOLD collection features hand drawn artwork made of patterns often full of hidden messages introduced on wallpapers, cushions and soon-to-come ceramics.

Discover the story at www.goga-goga.com and follow @goga_designs. Do you #gotgoga?



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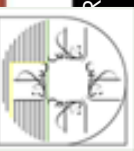
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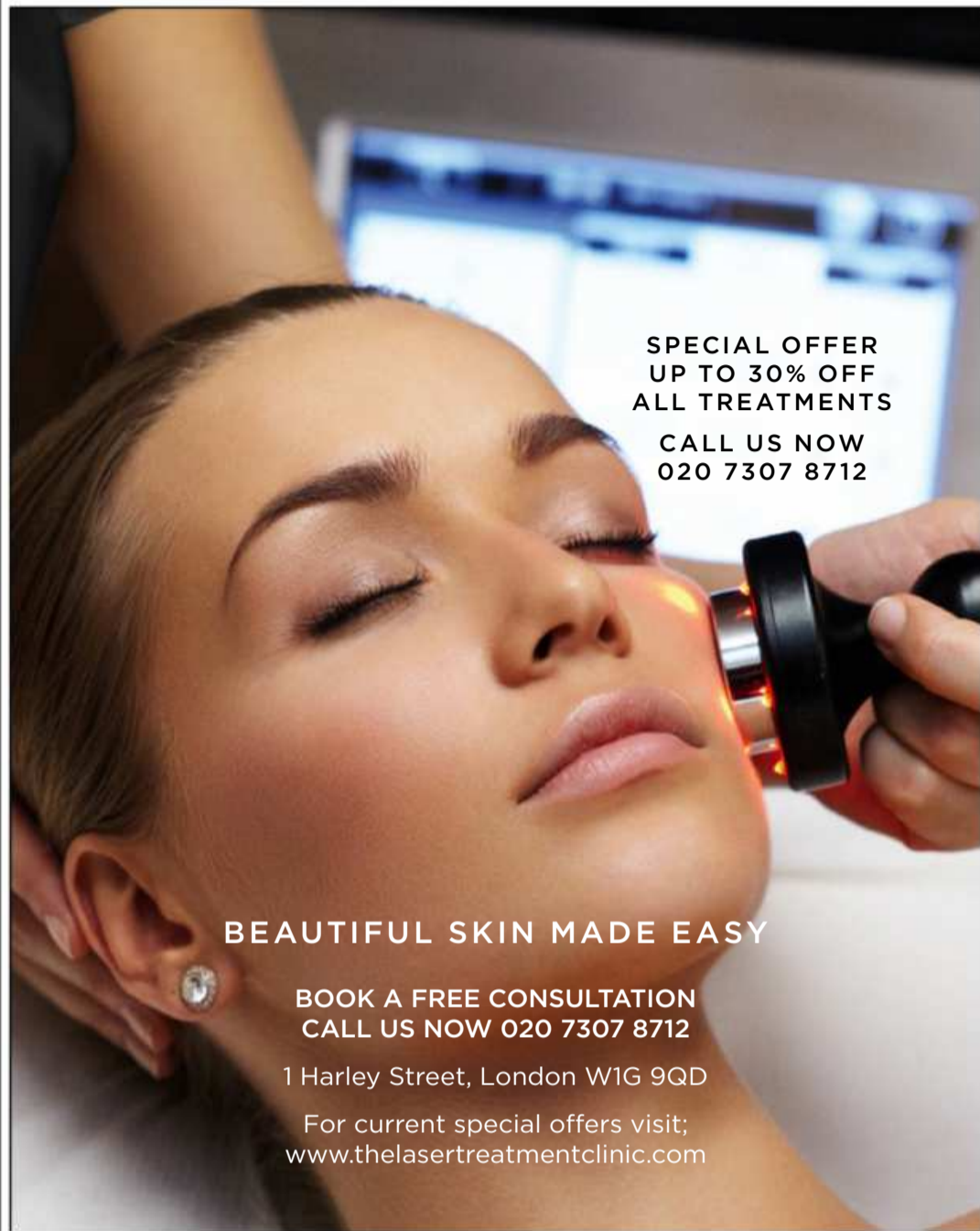
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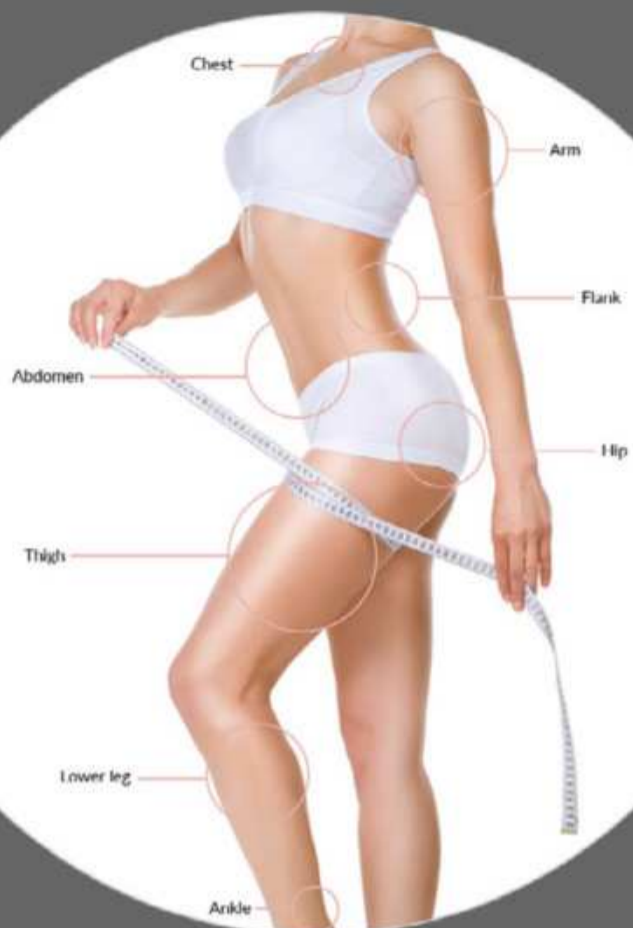
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