

Bazaar

Harper's

OCTOBER

2021

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the heights*

*BEST of
the BEST
Beauty
awards
2021*

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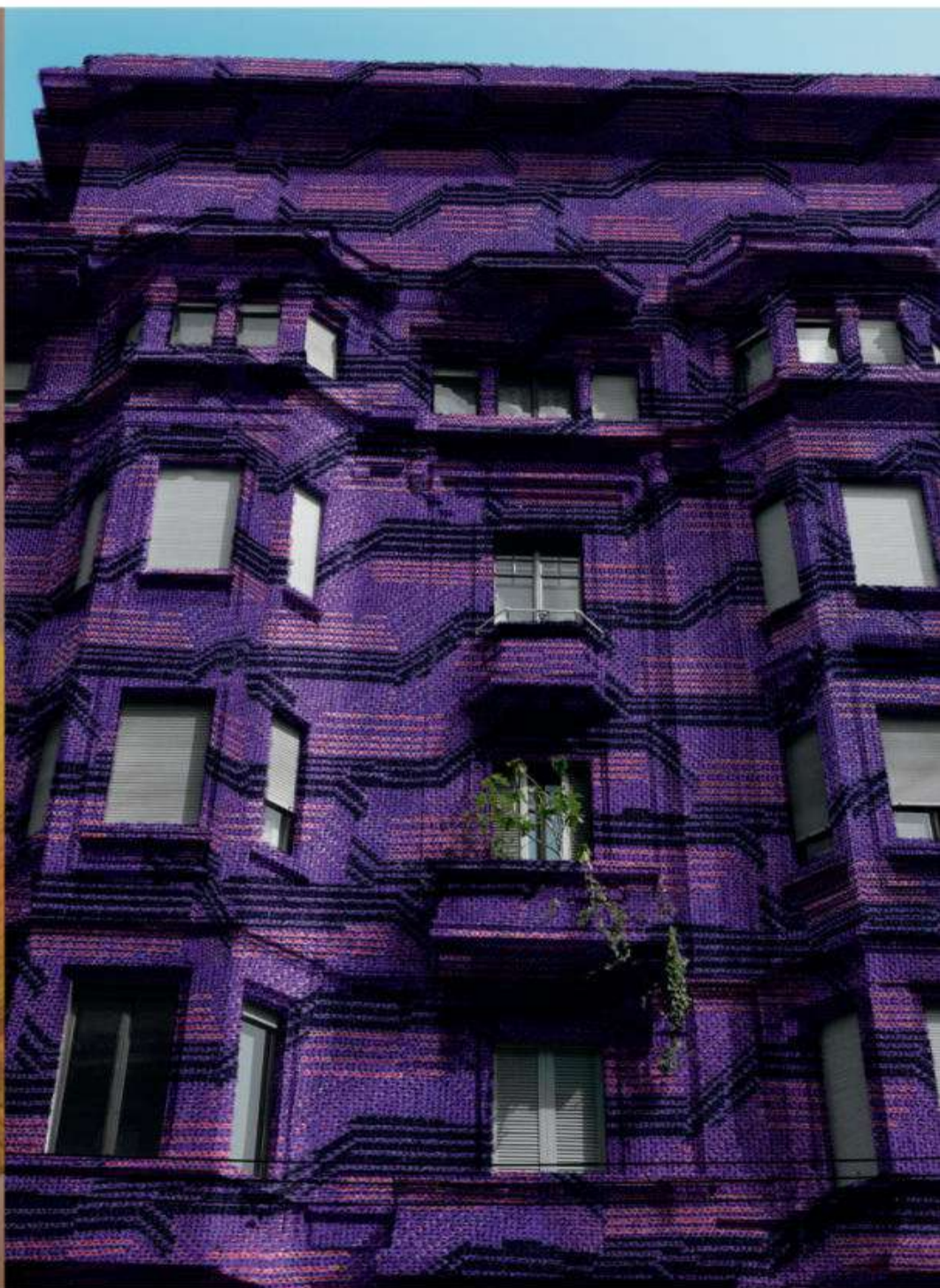
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Beyoncé wears
Gucci in this month's
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Harper's Bazaar

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Our cover star looks back over her extraordinary career so far, and sets her sights on the future, with fresh musical projects to come

Empower the beauty in you.
FOR ALL AGES, ALL SKINTONES, ALL SKINTYPES.

ESTÉE LAUDER

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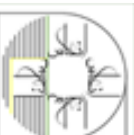
90% of women said their skin felt smoother immediately.* Skin looks **RADIANT**. Appears more even toned. Feels **FIRMER**, with a new bounce and vitality. Looks more **YOUTHFUL** as lines and wrinkles appear reduced.

*Consumer testing on 543 women.

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Razan Nassar wears Ermanno Scervino
in '10 things we love'

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Church's

English shoes



Miss Dior

THE NEW FRAGRANCE



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COVER LOOKS Above left: all prices from a selection. Beyoncé wears jumpsuit, Ivy Park x Adidas. Top, Balmain. Earrings, Tiffany & Co. Styled by Samira Nasr and Marni Senofonte. Hairstylist: Jawara. Personal hairstylist for Beyoncé and co-hairstylist: Nakia Rachon. Hair colourist: Rachel Bodt. Make-up by Francesca Tolot. Manicure by Miho Okawara. Photograph: Campbell Addy. Above right (collectors'-edition cover for Goodwood Revival): photograph: Philip Stearns, taken from the November 1954 issue of *Harper's Bazaar*

PHOTOGRAPH: AGATA POSPIESZYNSKA

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Elegance is an attitude

Kate Winslet
Kate Winslet

LONGINES



The Longines

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1798

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MARINA RINALDI



PRECIOUS LEE for MARINA RINALDI

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SPORTMAX FALL / WINTER 21

LOOK 26/50 KAKI WOOLEN JACKET AND TIE-DYED SKIRT



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SPORTMAX



Right: Beyoncé in this month's cover story (page 122). Below: Catherine Dior in 'A new legacy' (page 190)



A JOY FOR EVER

A few days ago I was reflecting on the life-enhancing power of beauty, while lying under sun-dappled oaks, shoulder-deep in a limpid pool of freezing water fed by a mountain stream.

It was an invigorating tonic after a morning spent wandering the hot streets of Sparta, whose original inhabitants, one assumes, will have had no truck with the meditative pleasures of putting on make-up or a nightly cleansing ritual. Yet these moments of self-care are no vain trifles, but can nourish the soul in a profound way. In this Beauty issue, our cover star Beyoncé speaks of the joy she felt upon finding her daughter Blue Ivy 'soaking in the bath with her eyes closed, using blends I created and taking time for herself'. Meanwhile, Justine Picardie explores the life of Catherine Dior, the sister of the great designer, who joined the French Resistance, was captured by the Nazis and imprisoned in Ravensbrück. After being liberated, she devoted her life to creating beauty, by growing the roses that her brother used in his iconic Miss Dior scent. So I'm delighted that, starting on page 197, we bring you our authoritative Best of the Best beauty awards, with the cream of the creams, fragrances, haircare and cosmetics, which I hope will bring you, too, many such moments of restorative joy.

Lydia Slater

Lydia Slater

Lydia Slater

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From a selection
Blancpain

Ring, £1,450;
necklace,
£3,000, both
Tiffany & Co



£10,400
Hermès



£3,000
Hermès



EDITOR'S CHOICES



This month, I plan to walk 'in beauty, like the night of cloudless climes and starry skies', wearing Hermès' darkly sparkling day-dress, a swashbuckling pair of Manolo boots and a positive Milky Way of glittering gems from Tiffany and Blancpain.



£1,095
Manolo
Blahnik

£10,800,
Tiffany
& Co





Bee My Love Collection

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Magic Alhambra long necklace
Yellow gold, white mother-of-pearl.

Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906



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ANNIE MORRIS

The British contemporary artist is noted for the skilful ease with which she moves between media, from book illustrations to large-scale sculptures, paintings and collages. She works from a studio in Stoke Newington, London, which she shares with her husband and fellow artist Idris Khan. In 'Talking Points' she discusses her latest projects.

What item of make-up could you never live without?

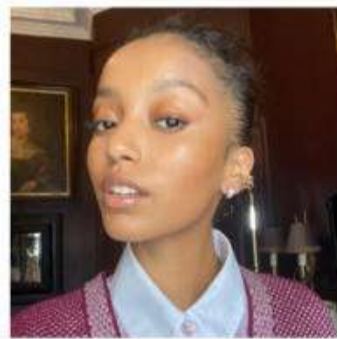
'Eyeliner. I don't think my children have ever seen me without it.'

What is the best piece of beauty advice you've ever received? 'Always dance before leaving the house!'

A hairstyle you regret the most. 'When I was at art school in Paris, I had a bright pink streak. It was bad then but, to be honest, I actually regret not having it now...'

What is your fragrance of choice? 'I always wear Fracas – both my mother and grandmother wore it before me.'

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RAZAN NASSAR

Page 67

The model and actress, of Sudanese and Egyptian heritage, hails from west London. She first graced our screens as Tilly in Netflix's *Top Boy* and will next be seen in Danny Boyle's eagerly awaited Sex Pistols biopic series. In '10 things we love', she dons our favourite new looks of the season.

Beauty is... 'As Marilyn Monroe famously once said, "A smile is the best make-up any girl can wear."'

What is the best piece of beauty advice you've ever received? 'Less is more, and I abide by that every day.'

A hairstyle you regret the most. 'A side fringe I wore in secondary school. Just awful.'

What is your fragrance of choice? 'Givenchy, Amarige. My mother adored this perfume and it's been a favourite ever since.'

LISA TADDEO

The award-winning author and journalist is best known for her genre-defying work *Three Women*, a searing and intimate exploration of female desire. She lives in Connecticut with her husband and daughter and, this summer, she released her debut novel *Animal*. In 'Talking Points' she speaks with her fellow writer Elizabeth Day about mental health and motherhood in fiction.

What item of make-up could you never live without?

'Eyeliner. It makes me feel like an adult.'

A hairstyle you regret the most. 'My current one. "The Amélie"'

What is your fragrance of choice? 'Terre d'Hermès – it was my husband's, I stole it. It's confident and sharp and makes me feel safe.'

Page 114



VIOLETTE

The Paris-born make-up artist first arrived in New York aged just 19, with no formal training. She has since acquired a cult following, founded her own brand and been named creative director of make-up at Guerlain. This issue, she invites *Bazaar* into her Brooklyn home in 'My life, my style.'

What item of make-up could you never live without?

'A good red lipstick. It's my go-to look for any occasion.'

What is the best piece of beauty advice you've ever received? 'Make-up is an accessory, not a necessity. It should be fun and used only to celebrate yourself.'

A hairstyle you regret the most. 'I don't have any regrets. I believe what I have done is what made me who I am today!'

What is your fragrance of choice? 'My first perfume ever was Lipstick Rose by Frédéric Malle and remained so for over 10 years. Now, I never go without my own fragrance, Avec Amour.'

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TASAKI

balance



BAZAAR

STYLE

Edited by AVRIL MAIR

Photographs by AMIE MILNE

Styled by TILLY WHEATING

10

THINGS WE LOVE

1 THE MINISKIRT

You can project economic theories onto hemlines if you like – but this pink tweed Chanel number is worth an investment, whatever the financial forecast.

Silk shirt, £2,415; cashmere skirt, £2,685; cashmere cardigan, £2,875, all Chanel. White gold and diamond earrings, £4,700; silver and diamond ear cuff, £2,600; gold and diamond ring (left hand), £6,300; yellow and white gold and diamond stacking ring, £8,900; gold and diamond ring, £2,850, all Chanel

Fine Jewellery

Embrace A/W 21 with capacious cuffs, gossamer-fine silk and glimmers of high shine

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THE EARRINGS

Chanel's emblematic quilted earrings get a diamond upgrade for A/W 21; mix and match precious metals for a very modern take on the house classic.

From top: white gold and diamond ear cuff, £2,600; gold and diamond ear cuff, £2,600; gold and diamond earrings, £4,575, all Chanel Fine Jewellery

3

THE PUSSY BOW

Hyper-femininity is the hottest trend of the new season, and what could say it more clearly than a pastel-hued lingerie-fine blouse?

Silk chiffon shirt, £335 Luisa Spagnoli. Silk top, £1,980 Cecilie Bahnsen. Feather headband, £295 Erdem



THE DAY DRESS

It's no longer about top-half dressing: Vivienne Westwood might deeply disapprove of sweatpants, but her silk dress offers all the ease without sacrificing style.

Silk dress, £1,875 Vivienne Westwood. Gold and diamond earrings, £4,575; gold and diamond bracelet, £9,100; gold and diamond ring (left), £6,300; gold and diamond ring, £2,850, all Chanel Fine Jewellery





THE SHEARLING

More Knightsbridge than Chamonix, A/W's yeti coats find an elegant apotheosis in Marina Rinaldi's sleek white faux fur. Faux-fur coat, £1,210 **Marina Rinaldi**. Lace dress, £2,630 **Ermanno Scervino**. Sequin heels, £945 **Chanel**. Sunglasses, about £170 **Tom Ford**. Crystal earring (worn as brooch), £275 **Simone Rocha**



6

THE PRINTED
BLOUSE

Last season's logomania may be waning, but bold geometry still packs a punch. An art deco-inspired print in black and silver makes a statement that's not subtle, but so chic.

Lurex top, about £380 Iro. White gold and diamond ring, £6,600 Chanel Fine Jewellery

7
THE HIGH-WAISTED
TROUSERS

Also known as power pants, this pleat-fronted pair owe more than a nod to Shiv Roy in *Succession*. Dress for the job you want, as they say.

Toppling the patriarchy? Done.

Wool crepe trousers with belt, £610 Ralph Lauren Collection



THE EMBELLISHED PLAYSUIT

It's time to go out again. If a year of social hibernation makes that seem daunting, choose an outfit that does the talking – Armani's beads are a glamorous case-in-point.

Beaded playsuit, from a selection Emporio Armani.

Gold and diamond ring, £3,875

Chanel Fine Jewellery



THE NEW ROMANTIC

Those lingerie details once more, this time in a delicious shiver of a skirt that could almost pass for a negligee. If you must remain in a state of hibernation, make it haute.

Satin skirt, £369 Luisa Spagnoli

10

THE POWER SLEEVE

Hands, face, space. A sly nod to the fact we haven't been able to touch anything in an age? The trailing cuff is A/W's unexpected flourish.

Silk lace top, £1,980 Ermanno Scervino.

White gold and diamond earrings, £4,700; beige and white gold and diamond ear cuff, £3,875.

both Chanel Fine Jewellery

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MY MOODBOARD

Nicolas Ghesquière delves into the magnificent Fornasetti archives for Louis Vuitton's A/W collection



*The Louis Vuitton
A/W 21
moodboard and
looks from
the collection*

Unveiled in the 19th-century sculpture galleries of the Louvre, Louis Vuitton's spectacularly transportive A/W capsule collection saw the French fashion house join forces with Fornasetti to create pieces that reinterpret history for the modern day. 'I am particularly drawn to the way Fornasetti revisited and reworked the heritage of ancient Rome, adding new references,' says the brand's artistic director Nicolas Ghesquière, who chose a selection from 13,000 of the Milan-based atelier's intricate and whimsical illustrations of classical statues to adorn the tailored blazers, slouchy boots, frilly skirts, gladiator dresses and voluminous coats that featured in his Paris presentation. 'Exploring the archives had the excitement of an archaeological dig,' he reflects, 'searching for and finding drawings from the past to give them a new life for Louis Vuitton – for now and the future.' BROOKE THEIS □

PHOTOGRAPHS: COURTESY OF LOUIS VUITTON X FORNASETTI, PIOTR STOKLOSA

Beatrice Borromeo, Rome 2020



BUCCELLATI

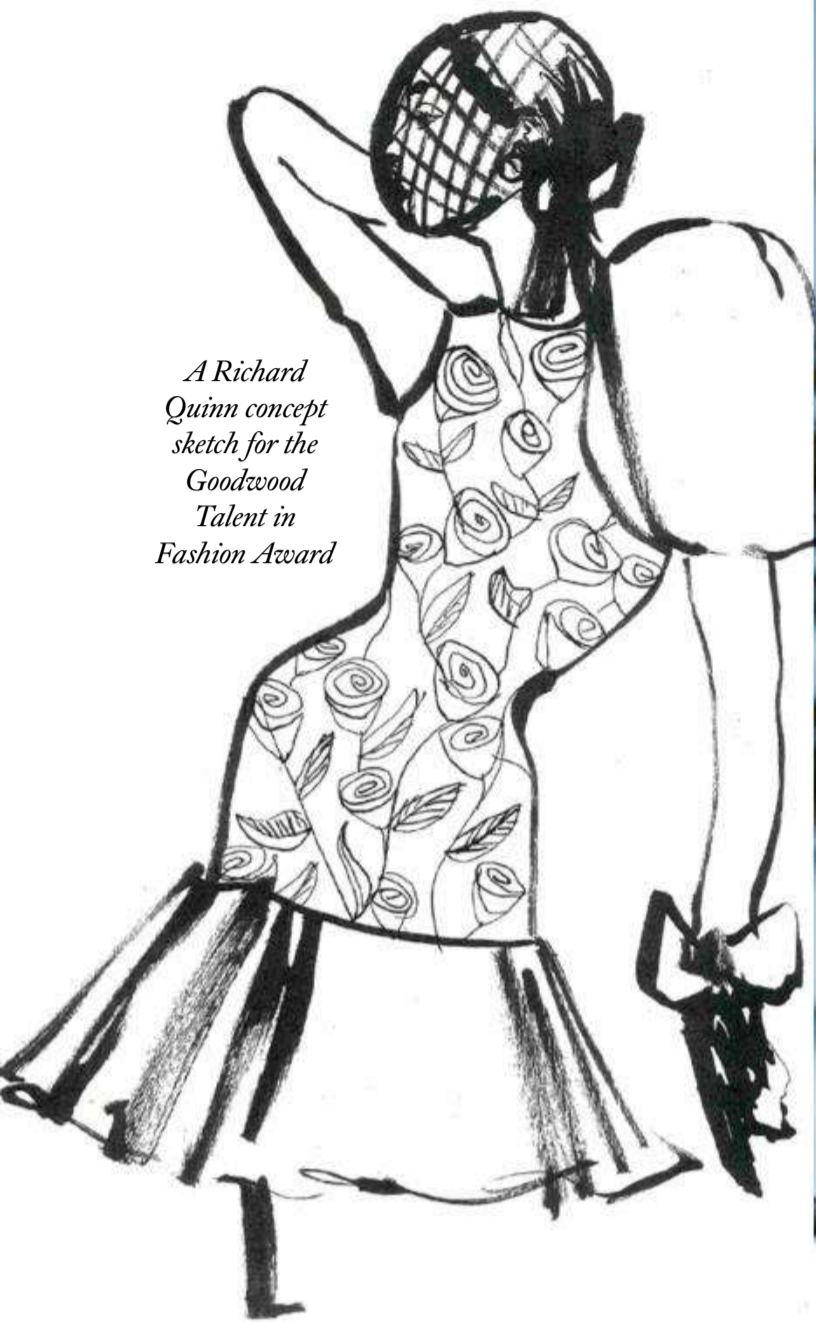
MILANO DAL 1919

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A Richard Quinn concept sketch for the Goodwood Talent in Fashion Award



A Nabil Nayal couture gown at the 2019 Goodwood Festival. Below: a miniature of Charlotte, Duchess of Richmond

HIGH OCTANE COUTURE

The past, present and future of trend-setting style at Glorious Goodwood

By KIM PARKER



From the moment the first Duke of Richmond, the illegitimate son of Charles II, bought Goodwood in 1697 as a place to lay his head after hunting with the famed Charlton hounds, it has been a playground for the cream of society.

'Traditionally, the aristocracy descended on Goodwood in July to watch their horses race before going on holiday to Scotland,' says James Peill, the author, historian and curator of the Goodwood Collection. 'It was a chance to dress up. Dukes and duchesses were the celebrities of their day; they led the fashion pack.'

Indeed, the Richmonds were famed for their love of dressing up. The first Duke, known as the 'playboy princeling', adored shoes, as testified by one surviving bill for 20 pounds and 14 shillings (roughly £5,000 today) for 70 pairs bought from the designer Charles de Pres in 1703. His son also had a deep appreciation for couture. According



Left: Bay Garnett photographed for Bazaar. Right: dresses created by Richard Quinn for Goodwood



to Peill, he spent vast sums dressing all of his attendants in the Richmond liveries; even his pet monkey received a fine coat.

The Richmond women blazed an equally sparkling sartorial trail. Lady Charlotte Gordon, who married the fourth Duke, hosted one of the most infamous parties of all time in June 1815, on the eve of the Battle of Quatre Bras near Waterloo, the Duchess of Richmond's Ball. The gala was held at her home in Brussels and was said to be so full of opulently dressed diplomats and army officers that many guests left straight for the battlefield in their dancing shoes. Lady Charlotte's mother, the Duchess of Gordon, was the leading Tory hostess of her time and, like her rival Georgiana, Duchess of Devonshire, was no stranger to using fashion to further her political ambitions. 'Long before Queen Victoria, the Duchess of Gordon introduced tartan to stylish London society to promote the Scottish weaving industry,' says Peill. 'As the wife of the chief of Clan Gordon, she saw it as a vital part of her role.'

Even when Edward VII attempted to thwart the style set at Goodwood, he inadvertently created new trends: he arrived in 1904 wearing a white silk top hat instead of the usual black, which sent the beau monde scurrying back to London to be similarly outfitted. Two years later, he eschewed a morning suit in favour of a less-structured version and a Panama hat, which was again copied and contributed to a 'garden-party' atmosphere at Race Week, something that remains part of the Goodwood experience to this day.

'As a child, I remember Goodwood was glamorous and, at the same time, very relaxed,' says the 11th Duke of Richmond, who has done much to maintain its fashion credentials since he took over management of the estate in 1994. By instigating the Magnolia Cup, an annual charity horse race, and recruiting designers such as Mary Katrantzou, Vivienne Westwood and Bella Freud to create silks for its all-female jockeys, he brought a modern approach to the centuries-old sport.

This summer, the race celebrated its 10th anniversary by announcing a new fashion initiative, the Goodwood Talent in Fashion Award. Conceived in partnership with the British Fashion Council to nurture the sartorial stars of the future, it was inspired by a collaboration with the Syrian-born designer Nabil Nayal, who was commissioned to produce a collection of dresses for the estate in 2019. The inaugural recipient was Richard Quinn, who created

three of his beautiful gowns inspired by Goodwood's gardens.

'Flowers are entwined throughout the estate's history, and I felt this really tied in with my own fascination with florals,' says Quinn, of the petal-rich designs, which are now permanent additions to the Goodwood House archives. 'The idea of building a collection with one-off contemporary outfits, to which we will add every year, is an exciting one,' says the Duke.

It serves as a reminder that speed, elegance, style and adrenalin never go out of fashion

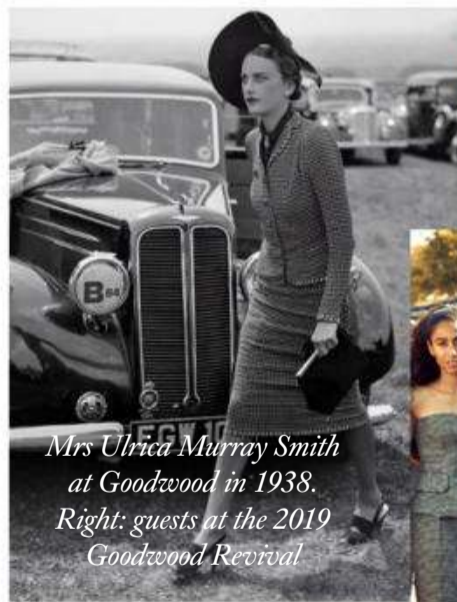
Goodwood's status as a fashion destination has been further enhanced by Goodwood Revival, launched in 1998 to celebrate the Sussex estate's heady motor-racing heyday, with a mid-century dress code to match. It serves as an annual reminder that some things – speed, elegance, style and adrenalin – never go out of fashion. But this year's festival promises to be a greater celebration of how the past can inform, inspire and improve the present, with the stylist Bay Garnett newly appointed as Goodwood's first-ever Revival style advisor. 'Every time I've been to the Revival, I've been

astounded by the detail that goes into everyone's outfits. There's so much appreciation for the story behind each piece of clothing,' she says. As well as offering fashion advice, Garnett will curate a vintage-clothing fair: think chic Forties jackets, Fifties men's tailored shirts and Sixties mini-dresses.

'There are so many benefits to buying second-hand. It's the chance to own something affordable and of amazing quality that no one else has and isn't already ubiquitous on social media,' says Garnett. 'Emerging from a pandemic has forced us to assess our impact on the planet. Repairing and



This year's Magnolia Cup riders



Mrs Ulrica Murray Smith at Goodwood in 1938. Right: guests at the 2019 Goodwood Revival



repurposing are the antithesis of the throwaway culture that we need to move away from.' And by itself staying true to its trend-setting past, as well as thinking ahead to its future, Goodwood's current custodian hopes to ensure this pocket of England will remain a place where the old guard will meet the avant-garde for many years to come.

To book tickets for Goodwood Revival, visit www.goodwood.com



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MY LIFE, MY STYLE

The celebrated make-up artist Violette shows off a chic aesthetic in both her cosmetics and Brooklyn home

By BROOKE THEIS
Photographs by MAX HOELL

The power of make-up is that it can be a tool for self-love,' says Violette, the Paris-born visionary whose playful colour palette and celebratory approach to cosmetics have made her an influential, in-demand make-up artist across the globe. Having recently been named Guerlain's director of make-up creation, she is responsible for overseeing each of the brand's new collections. 'What I'm most excited about are the archives,' she says. 'I just want to spend days and days studying every name, every formula, every advert the house ran since 1828 and digest it all, then bring it back to life in a modern way.'

Violette radiates the undeniably cool effortlessness of French beauty, with her tousled Jane Birkin-like hair and understated make-up, which she wears with one bold flourish – pulling off navy glitter eyeshadow or pink liner like it's standard daywear. As she is always armed with an artillery of her signature bright-red lipsticks, it is surprising to learn that Violette, who doesn't use her surname professionally, had never worn a slick of make-up until she was 15 years old. 'In French culture,



Above: Violette wearing wool blazer, £880; matching trousers, £480, both Isabel Marant. Shoes, her own





Far left: in the living-room with Dimsum the cat, wearing silk and cashmere blazer, £2,950; matching trousers, £2,010, both the Row. Jewellery, her own

the global beauty director of Estée Lauder. In March, she launched her eponymous brand with the aim of empowering women to embrace who they are without the pressure of ascribing to unrealistic standards. These are values shared by Guerlain, she says, so a partnership with the house made sense – all the more so for the fact that it was Guerlain that invented her beloved lipstick in its bullet form in 1870.



you're not really allowed to before that,' she explains. 'You are educated on skin-care first for many years before you can touch make-up.'

The daughter of a successful hairstylist and a hair and make-up agent, Violette spent her formative years observing her parents on set with photographers from Helmut Newton to Paolo Roversi, but never planned on going into the industry. Instead, she studied fine art at Paris' École du Louvre, but quickly realised she preferred painting faces to canvases. However, she credits this training with her deep understanding of colour and always encourages her assistants to enrol in art classes. 'You learn about how textures interact, how one colour becomes another when you add a different pigment to it, and how you create light and darkness, and depth and volume on the skin,' she says.

After leaving Paris for New York at 19 with a small kit of raw cosmetic pigments, she began creating her own products for fashion shoots and quickly made a name for herself. In 2012, when she was 26, Violette was recruited by Dior as an international make-up designer – the youngest in the brand's history; then in 2017 she became

Growing up in Paris, Violette remembers being inspired when she saw women at the supermarket running errands while sporting crimson lipstick. 'I just noticed from a young age that being a woman was awesome,' she says, laughing. 'They were obviously not wearing this to go out or to seduce anyone – they just felt like it.' It was only when Violette moved to New York that she came to realise that this singularly French attitude to style was coveted by those on the other



Above: the playroom. Right: Violette in the garden wearing cotton trousers, about £255, Nili Lotan. Blazer and shoes, her own





Left: Violette in the bedroom with Dimsum wearing jeans, £405, and leather belt, £349, both Isabel Marant. T-shirt, her own.



Bottom right: in the bathroom wearing denim shirt, £169; jeans, £216, both DL1961. Belt and shoes, both her own

side of the world. 'I think it comes from the fact that we're not trying to change ourselves, and we like it when things are effortless.' What drew her to New York was the space it afforded her 'to dream big and be creative', something she has done in spades. She now lives in a townhouse in Brooklyn with her husband, the photographer Steven Pan, their two-year-old daughter Inès and their cat Dimsum. The couple first met in Paris on a shoot a decade ago when their agents assigned them to work together on many of the same jobs; and they still collaborate regularly today, with Pan photographing all the campaign imagery for Violette's own brand.

Logan Ledford, which feature dynamic drops of colour. Rooms are decorated with a mix of mid-century and modern furniture, with her bed, make-up table and many other pieces designed by Violette herself. 'My dream was to become an interior designer or a furniture maker,' she explains. 'I love textures, especially velvet, and I'm very particular with the colours I use - I love touches of gold, a good pink, as well as some tan shades.' With a toddler in the house, Violette notes that the huge oval coffee table that used to hold beautiful tomes is now proudly scattered with baby Inès' toys - albeit pretty ones from the Montessori-inspired company Love-very. 'I actually love to see a little bit of her mess around,' she says heartily.

When it comes to fashion, Violette favours 'the simplicity of a very good cut', and her wardrobe is full of pieces from the Row, Anine Bing, Khaite and the Frankie Shop, as well as denim from Agolde and Citizens of Humanity. 'You can really celebrate yourself through clothes, and through red lipstick,' she says. 'It's all about embracing who you are.'



Naturally, art features in abundance in their home, with sultry canvases of female silhouettes by Violette's friend Kristen Giorgi adorning the walls, as well as scarlet shapes painted by Fong Min Liao ('using the power of red as an energy'); and works by

VIOLETTE'S WORLD

'My husband is my muse, so he is always with me'

'Inès on her birthday'



Vase, £505 Helle Mardahl at Matches fashion.com

FetishEyes Mascara, £27 Pat McGrath Labs



Wall sconce, from a selection Natasha Sconce at Lulu and Georgia



Avec Amour Huile de Parfum, £52 for 15ml Violette-Fr

About £480 Rebecca Vallance



Terracotta The Bronzing Powder, £39 Guerlain

About £275 Goldsign



£790 Chanel



'Petol foucha, the lipstick, have dreamt of since I was eight'

About £3,675 Statement



PHOTOGRAPHS: COURTESY OF VIOLETTE HAIR BY TRACY NGUYEN MAKE-UP BY VIOLETTE USING GUERLAIN ROUGE G VELVET LIPSTICK. STYLED BY HARRIET ELTON. PRODUCTION BY RACHEL LOUISE BROWN



MANOLO BLAHNIK



BAZAAR

ACCESSORIES

Edited by AVRIL MAIR

Photograph by PAUL ZAK

Styled by TILLY WHEATING

£1,665
Chanel

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ACCESSORIES



£85
Ugg

Necklace,
£415
Vivienne
Westwood

£450
Dior

Mittens,
about £760
Givenchy

From a
selection
Tod's

£3,505
Chanel

£4,500
Fendi

£4,500
Chanel

£310
Celine by
Hedi Slimane

£1,250
Fendi

£1,350
Miu Miu

£730
Dior

£820
Chanel

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Scarf, £275
Loewe

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£2,829
Lanvin

Headband,
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Hedi Slimane

£415
Dries Van
Noten

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Givenchy

£3,600
Dior

£335
Tom Ford

Necklace,
£810
Dior

Hat, £350
Miu Miu

£630
Dior

£595
Manolo Blahnik

Hair-clip,
£380
Dior

Earmuffs,
about £300
Maison Michel

£1,850
Tod's

£720
Valentino
Garavani

£2,500
Brunello
Cucinelli

£650
Hermès

About £845
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PHOTOGRAPHS: PIXELATE

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ACCESSORIES

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Bag, £2,750;
purse, £850, both
Fendi First



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Whitley Neill Raspberry Gin is inspired by the fresh and vibrant taste of Scottish raspberries that create a perfectly balanced gin, with a delicate fruity taste, hints of citrus and a lasting raspberry flavour. This summer, experience why Whitley Neill is the UK's number one premium gin.

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ACCESSORIES

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Simone Rocha

£690
Celine by Hedi Slimane

£1,792
Chloé

£425
Malone Souliers

About £240
Helena Thulin

From a selection
Chloé

Clutch, £1,160
Olympia Le-Tan

£490
Alberta Ferretti

£420
Celine by Hedi Slimane

£5,235
Chanel

Bag, £1,640
Moschino

£1,755
Etro

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Hermès

£380
Alberta Ferretti

£214
Burberry

From a selection
Simone Rocha

From a selection
Chloé

Hat, £295
Max Mara

Scarf, £370
Dior

£937
Lanvin

£475
Max Mara

£930
Celine by Hedi Slimane

Bottle holder, £750
Fendi

£260
Alberta Ferretti

Bracelet, £560
Dior

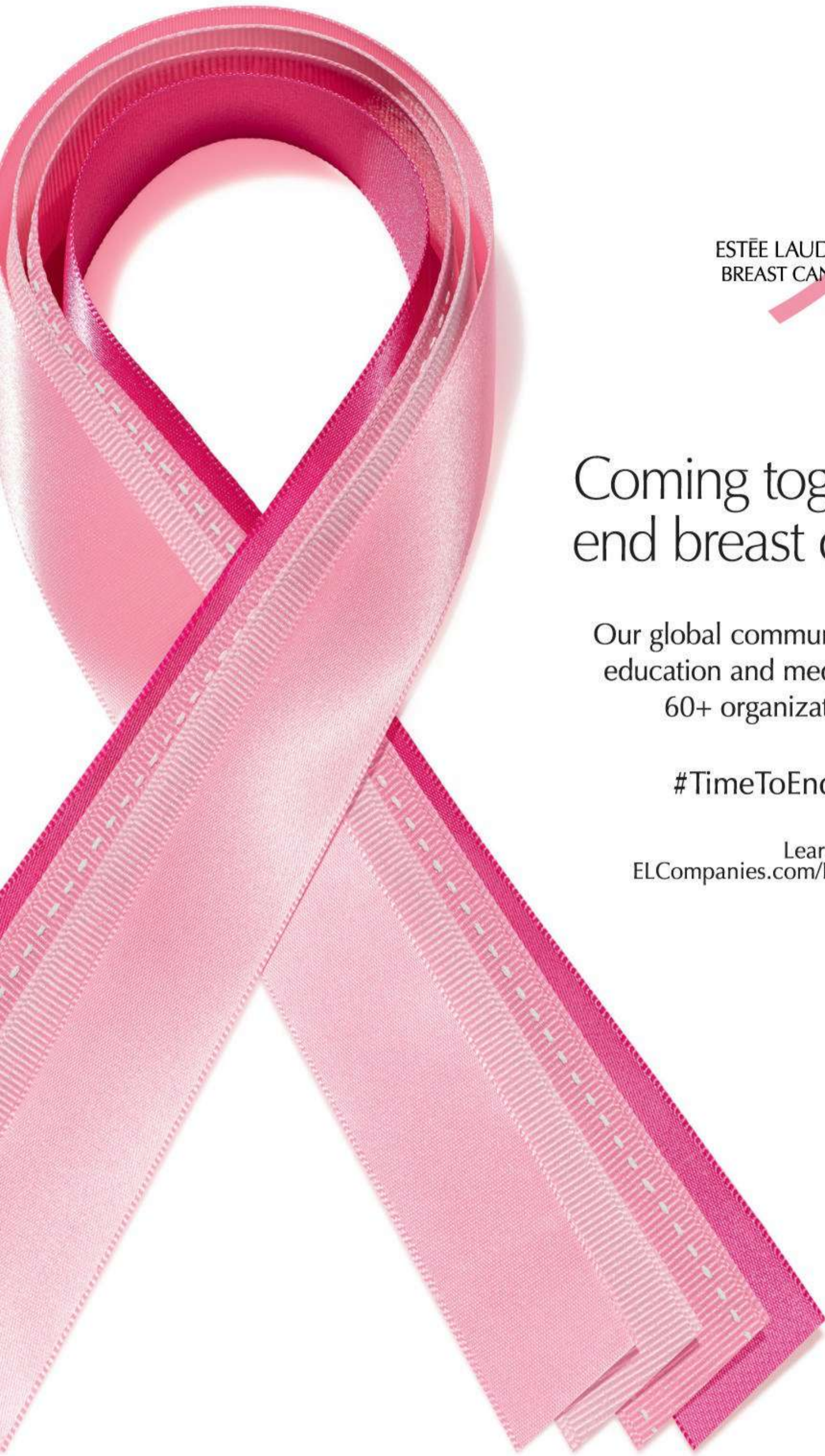
£2,550
Fendi

Ring, £470
Dior

£1,070
Brunello Cucinelli

£2,960
Gucci

PHOTOGRAPHS: PIXELATE



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Belt, from a selection Chanel

£575 Manolo Blahnik

£425 Michael Kors Collection

Choker, £675 Saint Laurent by Anthony Vaccarello

About £765 Dolce & Gabbana

From a selection Chanel

£1,185 Salvatore Ferragamo

Collar, £3,400 Dior

Perfume-holder keyring, £235 Celine by Hedi Slimane

£995 Fendi

£950 Prada

£4,350 Loewe

Bag, £1,060 Michael Kors Collection

Hair-clip, £1,295 Chanel

£835 Louis Vuitton

£8,080 Chanel

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Hair-clip, £330 Dior

£2,560 Valentino Garavani

£390 each Pandora

£185 Armani Exchange

£290 Saint Laurent by Anthony Vaccarello

Ring, £290 Dior

About £1,415 Dolce & Gabbana

£660 Saint Laurent by Anthony Vaccarello

Bracelet, £530 Celine by Hedi Slimane

£1,090 Alexander McQueen

£tktk Ttktktktktk

£835 Marina Raphael

£1,270 Dior

About £340 Dolce & Gabbana

Clutch, £570 Moschino

From a selection Salvatore Ferragamo



PHOTOGRAPHS: PIXELATE

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marina

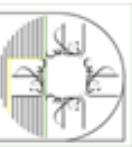
FEEL IT

CAPTAIN COOK X MARINA HOERMANSIEDER

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BAZZAR

JEWELLERY

Edited by KIM PARKER

FUTURE CLASSICS

Autumn's latest luxury watches are sophisticated showpieces of glamorous, opulent design that will stand the test of time

Photographs by TURI LOVIK KIRKNES
Styled by TILLY WHEATING
and HARRIET ELTON

All prices throughout from a selection, except where stated.

Watches, both Omega.

Jacket, £2,300, Celine by Hedi Slimane.
Shirt, £1,780, Brunello Cucinelli

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JEWELLERY



Watch, £5,750, Breitling.

Blazer, £330; trousers, £195,
both Michael Michael Kors





Watch, Cartier High Jewellery.

Shirt, £250, Philosophy
di Lorenzo Serafini



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JEWELLERY



Watch, £13,050, Rolex.

Loafers, £650, Celine by Hedi Slimane. Socks, Calzedonia

HAIR BY YOSHITAKA MIYAZAKI, USING BUMBLE AND BUMBLE; MAKE-UP BY VICTORIA BOND, USING CHANEL A/W 21 COLLECTION TONE-ON-TONE, SUBLIMAGE LE BAUME AND LA CRÈME CORPS ET DECOLLETÉ; MANICURE BY CHISATO AT CAREN, USING CHANEL LE VERNIS ROUGE NOIR AND LA CRÈME MAIN. MODEL: RACHEL MEAGEEN AT THE HIVE MANAGEMENT

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Watch, Patek Philippe at Boodles.

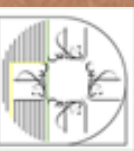
Dress, £2,100, Fendi



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JEWELLERY

INTO THE BLUE

Waves of navy and splashes of diamond give the season's chronometers a hint of marine magic



All prices throughout, from a selection

PHOTOGRAPHS: GETTY IMAGES

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in 316L stainless steel



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mechanical calibre**
T601 with chronometer
performance



34 millimetre case
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registration or periodic
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WATCHES &
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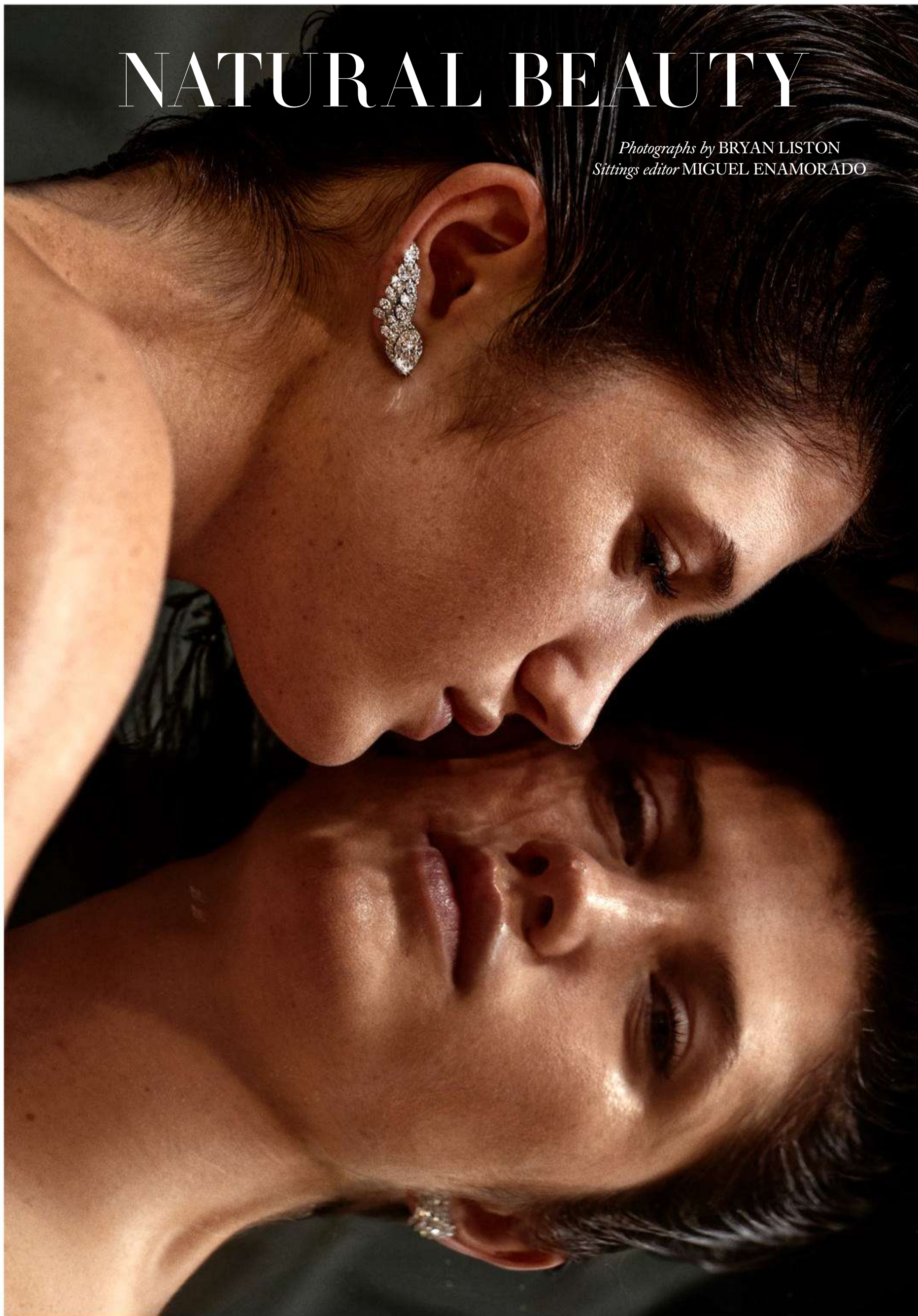
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NATURAL BEAUTY

Photographs by BRYAN LISTON
Sittings editor MIGUEL ENAMORADO



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All prices throughout, from a selection.
THIS PAGE: pendant, Tiffany & Co.
OPPOSITE: earrings, Tiffany
& Co Schlumberger

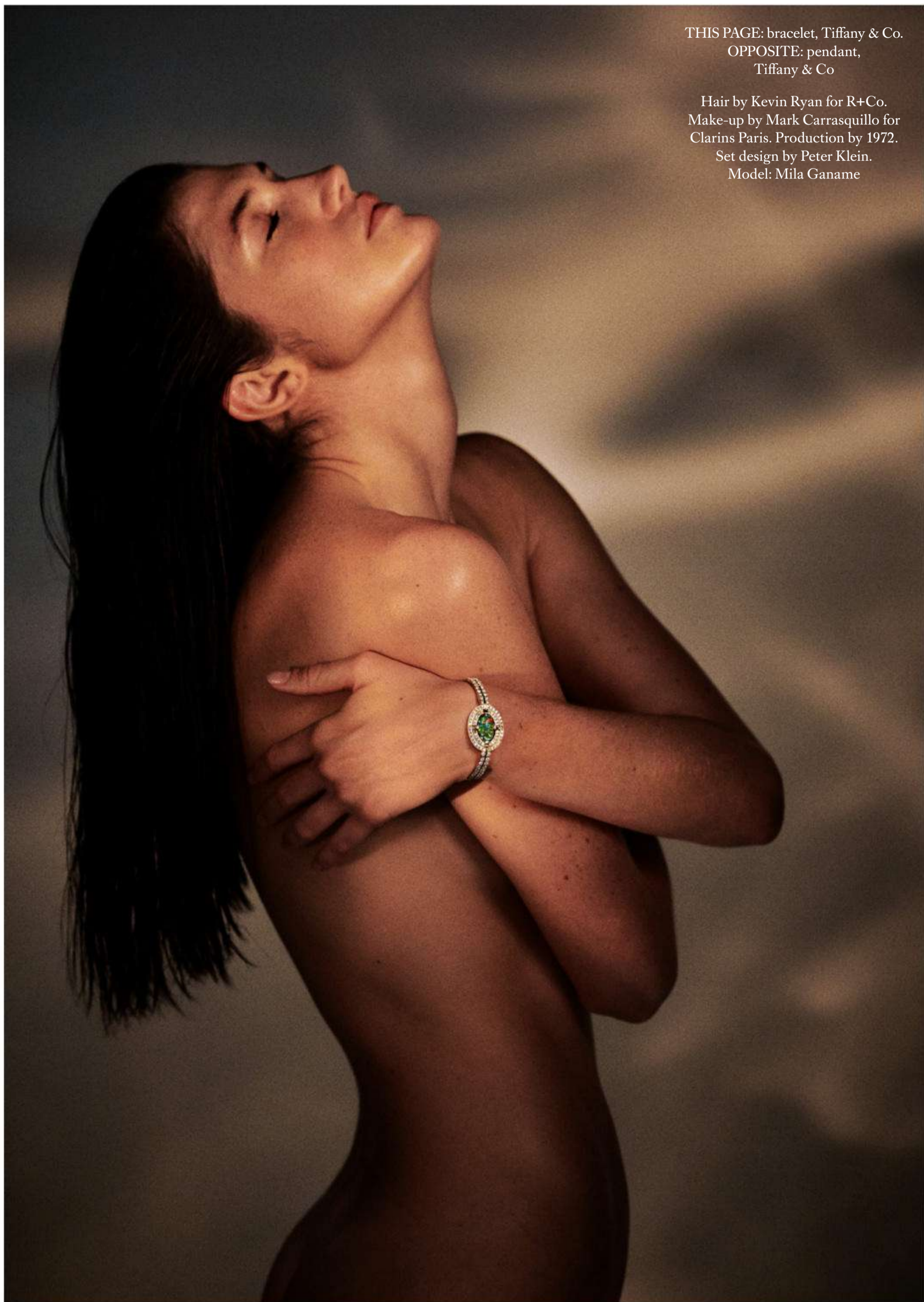
Tiffany & Co's
kaleidoscopic
Colours of Nature
high-jewellery
collection takes
inspiration from
lush botanicals
and tropical seas,
putting vibrant
gemstones such as
green tourmalines
and blue sapphires
front and centre



JEWELLERY

THIS PAGE: bracelet, Tiffany & Co.
OPPOSITE: pendant,
Tiffany & Co

Hair by Kevin Ryan for R+Co.
Make-up by Mark Carrasquillo for
Clarins Paris. Production by 1972.
Set design by Peter Klein.
Model: Mila Ganame





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BAZAAR

AT WORK

Edited by LYDIA SLATER

£710
Cartier



Styled by ROSE WILLIAMS

Airpod
case, £710
Dior



Photograph by PAUL ZAK

Earrings,
£7,500;
bracelet,
£9,600,
both
Graff



J'adore
Hair Mist,
£41 for
40ml
Dior



Scarf,
£200
Dior



Watch,
from a
selection
Cartier



Gloves,
£850
Prada



Soleil Glow
Bronzer,
£55
Tom Ford



Lipstick-holder
necklace, £1,610
Chanel



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£1,750
Celine by
Hedi
Slimane



Gold Recovery
Intense
Concentrate
PM, £300
for four
Chantecaille



- REPORT -

Q: CAN ANXIETY BE A SUPERPOWER?

A: The neuroscientist and psychologist Dr Wendy Suzuki shares how to use worrisome energy to your advantage

By MARIE-CLAIRE CHAPPET

Alongside the pandemic, a subtler yet still malignant epidemic has simmered: anxiety. In the past year alone, 20 per cent of people in the UK have reported a dip in their mental health; and at work, anxiety's most potent breeding ground, the already blurred lines dividing our personal and our professional lives became notably fuzzier during lockdown.

It is now the unwelcome bedfellow of our jobs. 'That gives me such bad anxiety,' is a phrase I hear countless people say – friends, colleagues, myself – about everything to do with work, from emails to Zoom meetings. A notification on our phones can send us into a tailspin; a request for a meeting can set our guts twisting for hours. But according to Dr Wendy Suzuki, the professor of



neuroscience and psychology at New York University, these feelings do not have to be unhelpful or damaging to our well-being. In fact, if we can re-cast them, they could hold the secret to workplace success.

'We think of anxiety as something that is wrong with us, when actually it is part of our evolution. Your stress system has been programmed to respond to anything it perceives as a threat. Instead of thinking of it as something happening to you, view it as an inbuilt strength, something you are doing to protect yourself,' she explains. Hence the title of her latest book, *Anxiety is Your Superpower*.

'It is a survival mechanism,' agrees the psychotherapist Charlotte Fox Weber, an expert in workplace anxiety. 'But now it's over-exercised, over-refined. We can sit in our own spiralling nervousness simply waiting for a response from a manager, and most of the time the person we thought we offended hasn't even noticed, or the project we thought was terrible ends up fine. We are generating this unease ourselves.' It seems we are using this undervalued superpower in the wrong way. Fox Weber tells me we need to 'disinvest our anxiety from unhelpful spaces and reinvest it towards more fruitful goals', using our nervous energy to be more productive. 'The fact is, we should be a little anxious at work,' she says. 'It is what keeps us motivated and focused. But the key is the dosage. We want to be eager to do well, not actually panicked.'

The self-generated terror Fox Weber describes – the 'What if?' questions – can easily be flipped to become what Suzuki calls 'good anxiety', using that questioning nature to be hyper-vigilant about our work. In this way, anxiety can breed enhanced focus. 'That buzz in your stomach when you are nervous asking a question in a meeting, or before you give a presentation,' Suzuki explains, 'that shows you care, that means you will be more diligent and alert. It's the primordial instinct kicking in and it sharpens your memory.' I think back to expressions such as 'feel the fear, do it anyway'; or the director Phyllida Lloyd's comment in a recent issue of this magazine that 'the only job worth doing is the one that makes your stomach lurch

with fear'. That frenetic, sometimes frightening energy can also be a battery pack to productivity, inventiveness and even greater success.

Suzuki's book lists the various superpowers good anxiety can unlock, from boosted creativity and heightened performance to increased resilience. 'Worry could make us procrastinate; or it could help us fine-tune our plans; adjust our expectations of ourselves; become more realistic or goal-directed.' She calls this 'leveraging the brain's plasticity'.

'The brain is one of the most adaptable organs in the body. You can consciously intervene and change the way you respond to stress. You can think: it's not something I'm drowning in, it is just a challenge. Let's see how I can step up to it.'

This involves training, or what Suzuki refers to as building 'stress tolerance'. Much like inoculation, it seems exposing yourself to a little anxiety, and better understanding it, actually makes us you stronger. One of the first steps is identifying your top three work worries and interrogating why these are particular triggers for you. By asking yourself these questions, you can learn more about what you want and can then judge how justified that anxiety may be, how 'good' or 'bad' it is. If 'good', you can then lean into it, using your apprehension as fuel rather than a roadblock.

It can eventually become a tool for self-optimisation. Many of the hacks Suzuki recommends for dealing with 'bad' anxiety feel wellness-oriented; from exercise and breathing strategies to building personalised moments of joy or calm into your day. This can be meditation, yoga or even recalling a happy memory every time an email notification sets you worrying. These mini moments of resistance – or in her words, a self-administered 'antidote' – are meant to remind you that you are still in control. She dubs it 'the art of worrying well'.

'The goal is not anxiety elimination,' she declares. 'If it was, we would lose this chance to learn, this drive and energy. If you make anxiety part of a learning process, instead of trying to block it out entirely, it could actually make your life less stressful and more joyful. That's the move that makes this a superpower.'

'Anxiety is Your Superpower' by Dr Wendy Suzuki (£14.99, Yellow Kite) is published on 14 October. □

'Anxiety is what keeps us motivated and focused. But the key is dosage. We want to be eager to do well, not actually panicked'



£10,400
Hublot



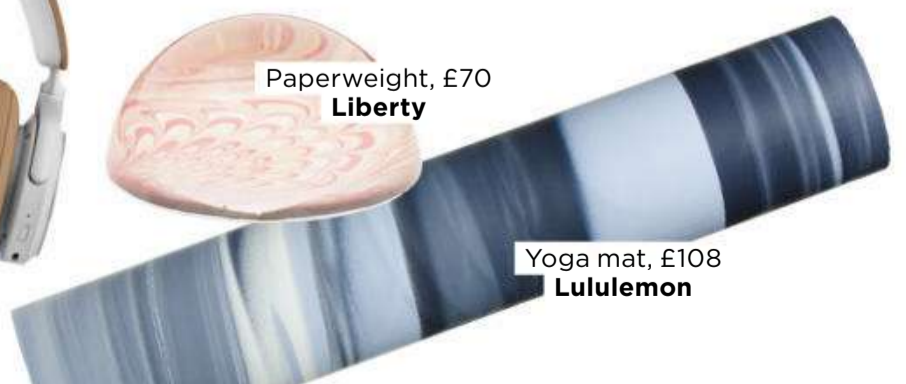
Essential-oil diffuser,
£95 Neom



£449
Bang & Olufsen



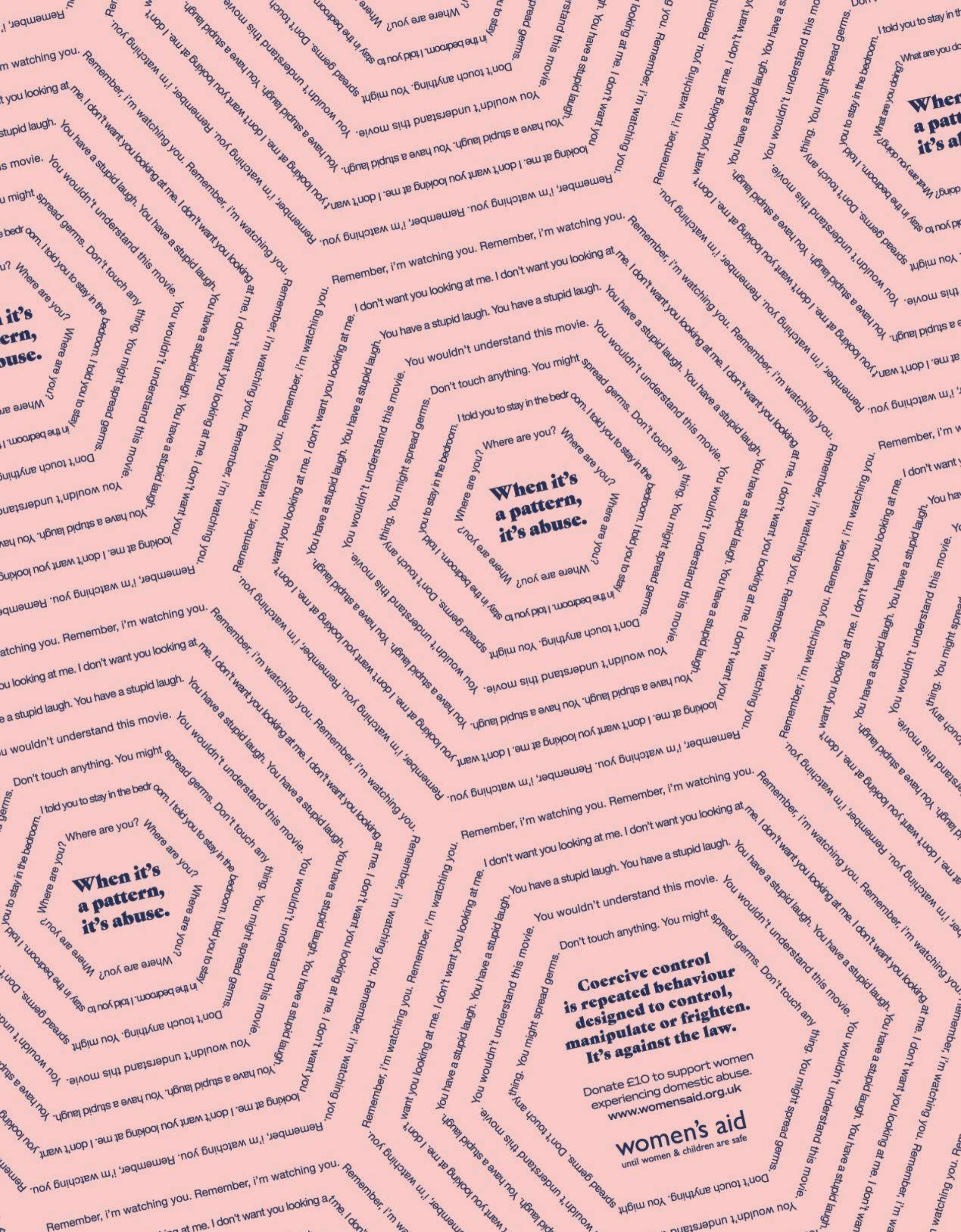
Paperweight, £70
Liberty



Yoga mat, £108
Lululemon

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BAZAAR

TALKING POINTS

Edited by CHARLOTTE BROOK

TAKING SHAPE

Marina Adams experiments with form and colour in her latest artworks. Plus: Yinka Shonibare's captivating Royal Academy Summer Exhibition; and Elizabeth Day and Lisa Taddeo discuss motherhood and mental health

'12x9_285'
(2021) by
Marina
Adams

PHOTOGRAPH: COPYRIGHT MARINA ADAMS. COURTESY THE ARTIST AND STEPHEN FRIEDMAN GALLERY, LONDON

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ART

TOP NOTCH

How Annie Morris channelled personal tragedy into her towering sculptures

Stepping into Annie Morris' studio is like entering the imaginative world of a children's picture book. It has sketches scattered across the floor, abstract tapestries adorning the walls, shelves brimming with jars of powdered pigments, and a forest of multicoloured columns, made of spheres teetering impossibly atop one another. The handcrafted orbs appear full of life, their bold hues instantly uplifting. Yet Morris' impetus to create them first originated from a period of grief. In 2010, Morris suffered a stillbirth, and she and her partner Idris Khan were told it was unlikely they would be able to conceive another child. 'It was a horrible place to be,' she reflects, 'to lose something and be told you may never have it again.'

Her focus instinctively turned to drawing



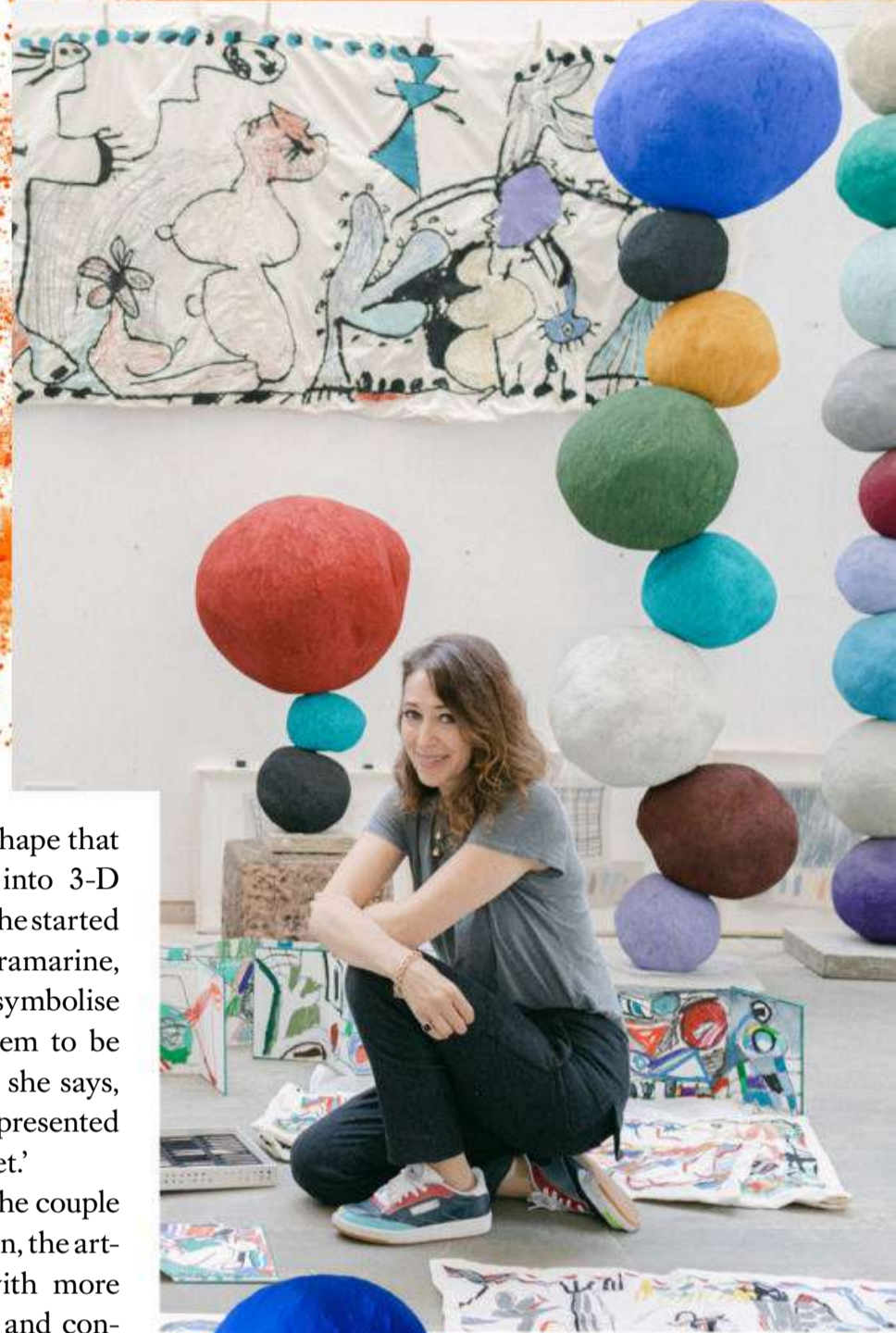
Clockwise from right:
Annie Morris. Two of her
'Stacked 8' sculptures (2021).
'Untitled' (2021). 'Long
Tapestry 1' (2020)

large egg outlines – 'the circular shape that I'd lost' – which then evolved into 3-D plaster-and-sand balls. But, when she started painting the sculptures in ultramarine, viridian and ochre, they began to symbolise more than sadness. 'I wanted them to be strong, powerful towers of hope,' she says, 'like a kind of monument that represented this little person I didn't get to meet.'

Over the years, during which the couple have since had two healthy children, the artist's *Stacks* have grown taller, with more exaggerated tilts and contrasting sizes. Morris has also started casting the works in bronze, layered with nitrates and paint, so they can be shown outside and made to even more daring scales. 'You suddenly start to think bigger, asking, "What if it was 50 metres tall?"'

One such piece (measuring an imposing three and a half metres) will be installed this month in the Weston Gallery at the Yorkshire Sculpture Park, as part of Morris' solo exhibition. The space will be transformed to reflect the energy of the artist's studio, filled with a cache of her sculptures, tapestries and drawings spanning her career. Simultaneously, a series of her most recent creations will go on display at Timothy Taylor gallery, bringing their compelling optimism to London. For, in pushing the limits of form, Morris reveals a new host of possibilities both to her viewers and to herself. BROOKE THEIS

Annie Morris: When a Happy Thing Falls' is at the Yorkshire Sculpture Park from 18 September to 6 February 2022. 'Annie Morris' is at Timothy Taylor from 10 September to 23 October.



BOOKS

THROUGH
THE LENS

In his new book, the photographer and writer Hugo Huerta Marin shares portraits of some of the world's most inspiring women and his frank conversations with them. Here, five contributors impart their words to live by. *'Portrait of an Artist' (£36, Prestel) is published on 7 September.*

**Marina Abramovic
on beauty**

'My concept of beauty is definitely not conventional. Beauty can be ugly. Beauty doesn't have a definition. What is important is what moves you, and sometimes people have a different approach to that. It can simply be sunlight coming through the dusty window, and you see particles of dust floating in the light. It can be incredibly beautiful, but it's just dust.'

**Yoko Ono
on fame**

'Artists have never been celebrities - until now. In some ways, becoming a celebrity is good because it makes it easier for them to communicate, and that is what artists want to do. But at the same time, there is some heavy luggage given to you... Every person has their own opinion about me and my work, and those are their ideas, not mine. Once I've communicated my art, I've done my part. Then they make their own judgment. I just say to myself, "Make it, you can make it."'

**Debbie Harry
on turning mistakes
into musical magic**

'That is the most exciting thing and one from which you learn. When everybody loses their place or some craziness comes into the atmosphere, and then you come out on the other side. It's a sensation that is like an electric shock, or when you bump your elbow and hit that nerve... For me, that's the special kind of magic that can happen while performing.'

**Miuccia Prada
on fashion and art**

'Art is more theoretical - you can say and do whatever you want. When it comes to fashion, you have to really confront yourself. Sometimes you believe something is fantastic, but no one wants it. Other times, people want something you hate. These confrontations are really interesting because you learn something.'

**Julianne Moore
on art imitating life**

'I always say - when talking about movies "leading the way" - that they are not. Art is always a reflection of what is happening in culture, politics and the world. We are not fortune-tellers. We are reflectors. There is always a seed of something happening somewhere in the world for an artist to pick up on and amplify. Things that feel close, real and human are the most beautiful.'

FOOD

BOTTLED
UP

Store the season of mists and mellow fruitfulness in a jar for rainy winter days, with the help of Kylee Newton's recipe book - *The Modern Preserver's Kitchen* (£22, Quadrille), published on 16 September - which features more than 30 recipes for ferments, chutneys, jewel-coloured jams and piquant pickles.



Yinka Shonibare at the Royal Academy in 2017. Right: Mali Morris' 'Colour Go Round (7)'



ART

YINKA SHONIBARE'S EXHIBITION PICKS

CREATIVE FORCES

How the Royal Academy's Summer Exhibition is opening its doors to underrepresented talent

Yinka Shonibare is reshaping the cultural canon yet again, only this time as the co-ordinator of the Royal Academy's Summer Exhibition, curating the display from 14,000 works of art by the public and Royal Academicians. In April, he shared his vision to 'reclaim magic' in an open call, a deliberate statement of inclusivity. 'Anything that was seen as "ethnic" was considered kind of magical or to do with ritual,' he says. 'The premise of this exhibition is to celebrate world cultures and reclaim magic. Wonderful pieces of art cannot

just be judged on Western art history. That is a very narrow way of looking at it. If we are going by Western academic criteria, we are narrowing access to the wonders of the world.'

Under his aegis, we'll be seeing the inclusion of more women, and racially diverse and disabled artists. The first works visitors will be met with are by Bill Traylor, a self-taught artist who was born into slavery in 1854. 'Given the history of slavery in relation to Britain, opening the show with Bill Traylor makes a very strong point,' he says. 'If he had been alive, he would not believe that he could be the opening artist for the Summer Exhibition.'

Art that challenges ideas of authenticity has long been key to Shonibare's sculptures and installations. When he was at college, making work about politics in Russia, one of his tutors said: 'You are of African origin, so why are you not producing authentic African art?' 'I wondered what he meant by that,' says Shonibare, who grew up in Nigeria. 'Could I not get involved in global issues? Could that not influence my work as an artist?' The brightly coloured batik he is known to use was a result of finding those textiles at Brixton market in search of that authenticity. 'I was told that the fabrics are Indonesian-influenced, produced by the Dutch then sold in West Africa. Then, I realised that culture is actually something organic and constantly evolving, depending on the era you're in.'

HELENA LEE
'Summer Exhibition 2021' (www.royalacademy.org.uk) runs from 22 September until 2 January 2022.

Above: Whitfield Lovell's 'Kin XLVII (Rimshot)'.
Right: the 2020 Royal Academy Summer Exhibition



Bill Traylor

'Traylor didn't start his art until he was 85 years old. He grew up a sharecropper on a slave plantation, before moving to Montgomery, Alabama, and depicted figures and monuments from around the city.'



Nnena Kalu

'I'm going to have quite a few artists with learning difficulties and with disabilities. The work of Nnena, a London-based sculptor who has autism, is extraordinary.'



Marie-Rose Lortet

'This 76-year-old French woman uses thread and unconventional materials. She breaks the mould in the way that she works.'

PHOTOGRAPHS: © DAVID PARRY, MALI MORRIS/COURTESY THE ARTIST, WHITFIELD LOVELL/COURTESY THE ARTIST, BILL TRAYLOR, MAN WITH BARKING DOG (BLUE AND RED CONSTRUCTION), ABOUT 1939-42, PHOTO BY ERIC W. BAUMGARTNER, COURTESY OF HIRSCHL & ADLER MODERN; MARIE-ROSE LORTET, LE MARIN, COURTESY MARIE FINAZ GALLERY NENNA KALU, STUDIO VOLTAIRE ELSEWHERE, 2020; COURTESY OF THE ARTIST AND STUDIO VOLTAIRE ELSEWHERE; CREDIT FRANCIS WARE COPYRIGHT MARINA ADAMS; COURTESY THE ARTIST AND STEPHEN FRIEDMAN GALLERY, LONDON; MARINA ADAMS, PHOTO BY GRACE ROSELLI, PANDORA'S BOX X PROJECT; COURTESY MARINA ADAMS AND STEPHEN FRIEDMAN GALLERY, LONDON; © DANIELLE TAIT, GETTY IMAGES



آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی طراحی لباس و مدشناسی

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EXHIBITIONS

FULL OF FEELING

Marina Adams infuses her colourful paintings with intense emotion



Clockwise from above:
Marina Adams'
'Native Sun' (2020).
The artist. 'See-Line
Woman' (2020)

'The labelling of any particular colour with an emotion is rather a cliché – but that is because colours do have immense power to bring out certain feelings,' says the American artist Marina Adams. Her large-scale paintings, known for their vibrant hues, do just that, eliciting a wide spectrum of responses in the viewer that range from invigoration to being profoundly moved. The dynamic abstract compositions in her new body of work, *Wild Is Its Own Way*, are peerless examples of the bold style that has earned her innumerable accolades over her long career. Inspired by everything from nature to the passing of Ruth Bader Ginsburg, they brim with the energy and spontaneity with which they were created. 'As an artist, all that you live through enters you and comes out in the work,' she says. 'I try to go to different places with colour – indeed, with everything.' MARIE-CLAIRE CHAPPET
'Marina Adams: Wild Is Its Own Way' is at Stephen Friedman Gallery (www.stephenfriedman.com) from 17 September to 23 October.

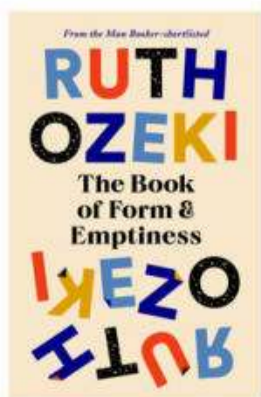


BOOKS

FOUND OBJECTS



Ruth Ozeki gives voice to household items in her magical new novel



If objects could talk, what would they want to tell us? This is the question Ruth Ozeki found herself enthralled by 10 years ago, prompting her to begin writing her latest novel *The Book of Form & Emptiness*. Here, she introduces us to 13-year-old Benny Oh, who starts to hear voices emanating from objects in his home: a broken Christmas-tree ornament, a shoe, a wilting lettuce leaf. 'Once you start thinking like that,' Ozeki says, 'the world turns inside out and everything becomes a little bit scary and a little bit magical.' As Benny's mother develops a hoarding problem, the noise becomes increasingly cacophonous, but he finds refuge in a

library, where things 'knew they had to be quiet' – and where he is encouraged to find his own voice.

The Booker-shortlisted author of *A Tale for the Time Being*, who is a practising Zen priest, explains that this concept came from a Buddhist riddle that asks: 'Do insentient beings speak the dharma?' But it also resonates with the sensory way in which we navigate the world as children. 'I remember being little and feeling that everything was animate,' says Ozeki. 'Everything has volition, everything has desires and needs. I wanted to capture that.' In doing so, Ozeki makes her book itself come alive. BT
'The Book of Form & Emptiness' by Ruth Ozeki (£18.99, Canongate Books) is published on 23 September.



MEETING OF MINDS

Elizabeth Day and Lisa Taddeo open up about their compelling new books

Elizabeth Day's fifth novel, *Magpie*, is a compassionately crafted psychological drama about a couple, Jake and Marisa, whose relationship and desire for a baby is tested by a new lodger and Jake's complicated mother. To mark its publication this month, the celebrated author talks to her friend and fellow writer Lisa Taddeo about motherhood, feminism and the power of fiction.

Elizabeth Day: All I've wanted to do is sit down with you and talk about how seismically brilliant your novel *Animal* is.

Lisa Taddeo: Ditto *Magpie*! Can we talk about how you approach motherhood in this book?

ED: It is a meditation on what it means to be a mother and what happens when trying to have a baby doesn't go smoothly, something I have personal experience of. It raises a lot of questions: what connects us to our children? Do you have to birth your own child to be a 'valid' mother? What makes someone a good parent is not biology. It's so much more nuanced than that, I feel.

LT: You explore that complexity with Annabelle, whose son is at the heart of the story. She is this prismatic character in your novel; a mother who moves from being aggressor to saviour and many other roles in between.

ED: I see that in Joan, *Animal*'s amazingly complex protagonist.

LT: There are lots of parallels! I think that's because we are very similar in our obsessive areas of interest, like talking about mental health.

ED: But I think portraying these psychological issues is so important because they are what it is to be human. If we're truly honest about ourselves, we're all flawed and



Elizabeth Day and Lisa Taddeo

dysfunctional and vulnerable in different ways. For me, it was also important that the character with mental-health issues didn't turn out to be a villain. There is a heroism in living with trauma every day.

LT: People feel we should be entitled to likeable characters or reliability in writing. I disagree. I think we should be entitled to that in reality and be able to play with it in fiction.

ED: Absolutely. The more books I write, the more I learn about my preoccupations, and one of them is unreliable narrators. They are such a clever way to add suspense to a novel.

LT: It certainly adds to the underlying horror of *Magpie*. Yet I thought it was a very nurturing book too, filled with optimism.

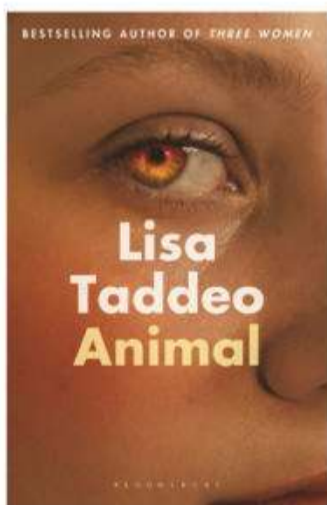
ED: I'm glad you felt that. Hope is something that is so important to me, as a human and a reader – it's something that your book *Three Women* emphasised wonderfully. It taught us that an overwhelming faith in love, felt by so many different people from so many different parts of life, is possibly the one thing that connects us all.

LT: This is especially true when writing about women's fertility, as you do.

ED: Well, I think it's something we both feel; that what have been seen as 'female' subjects deserve exploration in classic, great literature that, historically, only male concerns have enjoyed.

LT: I couldn't agree more.

'Magpie' by Elizabeth Day (£14.99, 4th Estate) and 'Animal' by Lisa Taddeo (£16.99, Bloomsbury) are out now.





DRINKS

GUEST OF HONOUR

Coco Bayley creates a mood of artful hospitality with her winning combination of wine and design

By CHARLOTTE BROOK

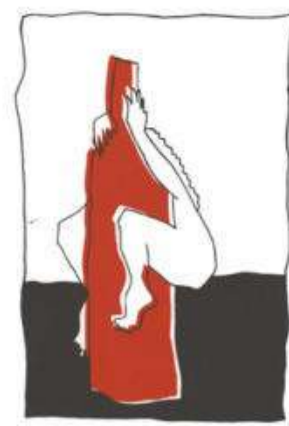


'Ever since I was a child, I've been obsessed, in a really simple, gluttonous way, with food and eating,' Coco Bayley observes. That said, the restaurant consultant and illustrator also seems a woman keen to pile as much hard graft and life experience onto her plate as possible. As an anthropology and archaeology graduate, she is drawn to the people and theatre of hospitality, whether befriending produce suppliers in Spain, waiting tables in Euston or helping friends set up their dream joints, which include Hackney's canal-side Towpath café and Frank Boxer's eponymous Campari bar on the top of a Peckham multi-storey car park.

Bayley opened a bar with two friends at Lant Street Wine, a Borough bottle shop in a former cork factory, two years ago. Its motto is 'wine and design': as well as the changing list of interesting vintages, all its chic, unconventional furniture is for sale. And when last year's lockdown pressed pause on the restaurant industry, Bayley,

TEMPTING TIPPLES

Bayley's top trio of effervescent aperitifs



La Bohème Festejar

sparkling rosé
£21, available from Gourmet Hunters (www.gourmethunters.com).



Bianco Bio Frizzante cloudy prosecco

£19, available from Shop Cuvée (www.shopcuvée.com).



Orbit Nico lager

£26 for 12 bottles, from Orbit (www.orbitbeers.com).

a lifelong doodler, took to sketching properly, mostly to keep herself occupied.

Delicate watercolours of lemons ('really twee, when I look now – just not very me') soon evolved into screen prints of nude women larking about with wine. Or, as Bayley puts it, 'glasses and arses'. With their amusing poses and brimming goblets held aloft, the ladies Bayley depicts are the kind you'd want to spend an evening with. Little wonder she soon became inundated with requests from friends and former employers, including the team behind the Soho institution Quo Vadis. You can now commission your own *bonnes vivantes* through their creator's new dedicated Instagram account, @she.snacks. 'Whether it's on paper or in person, for me, it seems to always come back to people having fun around a table,' Bayley reflects. 'And if things are a bit irreverent or absurd, so much the better.'

Coco Bayley (www.cocobayley.com). Lant Street Wine (www.lantstreetwine.co.uk).



DINING

LA DOLCE VITA

Escape to Venice by way of Mayfair for the 40th-anniversary celebrations of Harry's Bar



Left and above: Harry's Bar

This year, Harry's Bar celebrates four decades of dolce vita decadence at the heart of London's private-members' club scene. Founded by Mark Birley, the mastermind behind Annabel's, this South Audley Street spot was inspired by Giuseppe Cipriani's legendary Venetian brasserie of the same name. Little wonder that since the day its doors opened in Mayfair, the bar has attracted a captivating clientele, from Joan Collins to Kate Moss. On the menu is delicious Italian cuisine and the iconic Bellini, a cocktail invented by Cipriani. The decor retains a hint of Seventies character, its walls lined with Peter Arno's amusing

cartoons, illuminated by glass chandeliers above. But as many members will attest, it is the club's spirited employees that are the jewel in the crown.

The director Luciano Porcu has steered the ship for almost 20 years. 'It's family to me,' he says. Some among his team still remember the day when Frank Sinatra flew in from New York in 1987. Late for his show at Annabel's, he dashed straight from the airport to Harry's Bar, changed into his tuxedo in the chef's office, ate dinner at speed and made it to the venue just in time...

RHIANNON JENKINS www.harrysbar.co.uk

TALKING POINTS

DH Lawrence, it would seem, is having a moment, and the novelist Alison MacLeod's new book, *Tenderness*, is a part of it. It appears within a few months of *Burning Man*, Frances Wilson's acclaimed biography of the author. 'Not only does Wilson revive her subject, she lifts the whole genre,' one reviewer wrote of that exploration of the author's life.

And Lawrence's work was certainly in need of revival. MacLeod says she read *Sons and Lovers* in high school, but that by the time she went to university in her native Canada, the author 'had fallen off a cliff'. Feminist criticism – particularly the work of the American activist Kate Millett – saw his writing labelled 'phallogocentric'; it was removed from reading lists. But now, says MacLeod, 'we are of an age where we can reopen the debate confidently. The risks Lawrence takes on the page sometimes do occasionally turn into embarrassments – it's the nature of risk-taking, of course – but the spirit of something like *Lady Chatterley's Lover* is bigger than any gaffe he makes about the clitoris, or in an overcooked passage of dialogue.'

Lawrence had originally planned to name his last major work *Tenderness*; instead it appeared as *Lady Chatterley's Lover* in 1928. An unexpurgated edition, which describes the love affair between the married Lady Constance Chatterley and her husband's gamekeeper, Oliver Mellors, was not published in Britain until 1960 – resulting in the famous obscenity trial that saw queues along the Strand to acquire tickets and which transformed the reception of 20th-century literature. MacLeod's story weaves together layers of fact and fiction:

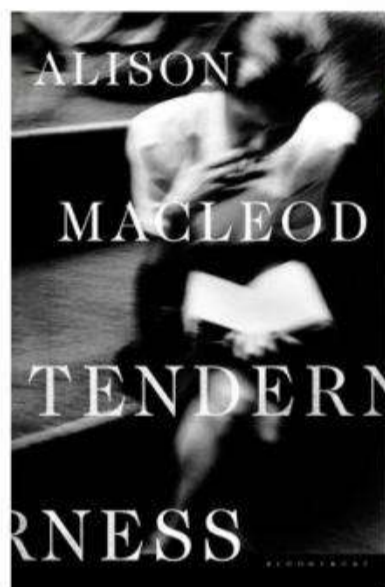
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BOOKS

MAKE THE CASE

Alison MacLeod reimagines the DH Lawrence obscenity trial in her gripping new novel

By ERICA WAGNER



conjuring Lawrence himself, writing the novel in the 1920s, and bringing the courtroom ordeal of its publisher Sir Allen Lane and Penguin Books to vivid life.

But she also folds Jacqueline Kennedy into the tale, in the run-up to her husband's election to the US presidency in 1960. Grove Press, which had published *Chatterley* in America in 1959, was also prosecuted for obscenity, and MacLeod imagines the future First Lady at that hearing. Her conjecture is based on a 1962 conversation between Kennedy and the critic Lionel Trilling (which Trilling's wife Diana mentioned in an essay).

'I thought: why would Jackie Kennedy invite the Trillings back to a private party upstairs at the White House after an official reception and have a long conversation about DH Lawrence?' MacLeod says. 'She popped up to her own shelf and picked out his books. I know they spoke about *The Rainbow* and *Women in Love*; it's alleged that they also spoke about *Lady Chatterley*.'

MacLeod has lived in Britain for more than 30 years; she is a visiting professor at the University of Chichester and a fellow of the Royal Literary Fund. *Unexploded*, set in Brighton during the early years of World War II, was longlisted for the Booker Prize in 2013; *Tenderness* is her fourth novel and it shows a mastery of her craft. Aside from being a thrilling read in its own right, the book reminds the reader of just what an explosive text *Lady Chatterley's Lover* remains. Not for its sexual content: but because it is about real bonds between human beings, relationships that are not transactional, or based on money or advantage. It is about people trying to be kind to each other, to truly care for each other. It is this that remains – in the often unkind 21st century – 'revolutionary', as MacLeod says. 'Lawrence considered himself a revolutionary. He talked about his books as "bombs", and that fascinated me: when a book is about tenderness, how is that also a bomb? When it could blow the lid off society, and yet is also fundamentally about loving connections between human beings. That, in a nutshell, is what gripped me.' *'Tenderness' by Alison MacLeod (£18.99, Bloomsbury) is published on 14 September.*



DESIGN

WAXWORKS



£80 The Cool Hunter

About £45 Néos

£110 Cire Trudon

Capture the artful elegance of classical statuary with a trio of perfectly sculpted candles

PHOTOGRAPHS: MANOLO YLLERA/PHOTOFOVER; DESIGN BY MARIA LLADO



Tablecloth, £250
Summerill & Bishop

Glass box, £255
Summerill & Bishop

From a selection
Rose Uniacke

Chandelier,
from a
selection
Cox London

From a
selection
**Ralph Lauren
Home**

Plates, £146
for four
Mrs Alice

£2,995
House of Hackney

INTERIORS

HARVEST FESTIVAL

Bring autumn indoors with rich
earthy tones and cascading leaf prints

Compiled by **MARISSA BOURKE**

From a selection
Ralph Lauren Home

£5,980
Hermès

Bedside cabinet,
£595 **Ceraudo**

Jug, £65
Fiona Finds

£8,520
Rose Uniacke

£1,230
Ceraudo

£140
Velvet Linen

£14,500
Rose Uniacke

£165
House of Hackney

Screen,
from a selection
Hermès

Background fabric,
£275/roll
Timorous Beasties

Rug, £7,450
House of Hackney



HOROSCOPES

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

LIBRA

24 September - 23 October

Rivals who assume they have the upper hand are about to be put right. But once it's established that you're overtaking them, you must avoid being perceived as patronising. True, developments are about to compensate for recent setbacks, but you should continue to come across as the fair-minded individual you are.

LUCKY DAY *23rd - friends enable you to pursue something that suits all.*

SCORPIO

24 October - 22 November

Upheavals in your home or private life should be short-lived. Even so, there are measures you can take to ensure that one or two people in particular are no longer in a position to disrupt a set-up or arrangement to which you have contributed a great deal and which means a lot to you.

LUCKY DAY *19th - time spent on others yields unexpected rewards.*

SAGITTARIUS

23 November - 21 December

For some inexplicable reason, you may not have found it easy to be involved in a get-together or group activity. Rather than missing out, you should tell yourself that a positive Mars-Sun connection on 8 October heralds the point at which you can see all the benefits of becoming part of the crowd.

LUCKY DAY *4th - news you've dreaded is amazingly optimistic.*

CAPRICORN

22 December - 20 January

Mists will clear, enabling you to get to grips with transactions that you've found difficult to negotiate. You'll also find yourself regaining a sense of power that was diminished by someone who has no right to assume a position of authority. Don't be afraid to claim whatever's rightfully yours.

LUCKY DAY *13th - having given up hope of finding answers, they appear.*

AQUARIUS

21 January - 19 February

Instead of comparing yourself to others, focus on your talents. And gradually shrug off old, unhelpful perceptions you have of yourself as being an also-ran. You're anything but. Take seriously the opinions of one particular person who's happy to champion you when you accept a challenge that once seemed out of your reach.

LUCKY DAY *28th - somebody provides something missing from your life.*

PISCES

20 February - 20 March

Having struggled with contracts or bewildering administrative arrangements, you'll find that rescue is on its way. Mercury's links with the Sun and Mars will encourage you to embrace suggestions made by peers or colleagues you imagine to have a secret agenda. Is there any real reason why that should be so? Probably not.

LUCKY DAY *6th - by speaking your mind you heal old wounds.*

ARIES

21 March - 20 April

Communications will improve between yourself and somebody special. And with Pluto, Saturn, Mercury and Jupiter no longer retrograde, you should enjoy positive connections with a group from whom you've become distanced. Avoid making assumptions about how others view developments likely to impact you all.

LUCKY DAY *20th - onlookers advising on where you go wrong are right.*

TAURUS

21 April - 21 May

Once you offer a helping hand to someone in need, you'll find that no door between you will ever be closed again. The slight risk is that you'll encourage those involved to become dependent on you, which would suit nobody in the long run. Recognise the point at which to leave everybody to their own devices.

LUCKY DAY *27th - changes you assumed to be unpopular go down well.*

GEMINI

22 May - 21 June

Frustration caused by restricted movements or heavy-handed instructions will lessen, much to your relief. As a result, you'll find you can focus once more on a number of areas to which you haven't been able to pay much attention recently. Just don't try to take on far more than you can manage or you risk burn-out.

LUCKY DAY *1st - last-minute activity brings you huge benefits.*

CANCER

22 June - 23 July

You may have high hopes of fun-filled, colourful episodes you can share with good friends. So refuse to let killjoys dampen your spirits, especially as the Sun challenges Pluto and Saturn. There's no need to go into battle, but you must find in yourself enough self-agency to show that nothing and nobody can wreck your plans.

LUCKY DAY *13th - preconceived ideas of a new acquaintance prove wrong.*

LEO

24 July - 23 August

Relationships should cease to be as demanding as they have been. However, you cannot overlook a complex set-up involving an individual who somehow manages to misinterpret whatever you say. Are you using the wrong words? Or are you dealing with someone who finds it difficult to trust? It's worth discussing.

LUCKY DAY *7th - a gift arrives, just in time.*

VIRGO

24 August - 23 September

Ongoing duties may have clashed with arrangements rather too often. However, you'll gradually find a better balance between what you want to do and what's expected of you. On occasions you'll still feel you're being pulled in different directions. But you'll become much more skilled at deciding who and what comes first.

LUCKY DAY *2nd - apathy turns to love through the actions of another.*

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

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NEXT MONTH IN
Harper's
BAZAAR



*The artist
Rachel Jones
photographed at
her studio
in Essex by
Emma Hardy*

From Turner Prize-winners to emerging artists, we celebrate the female creatives, curators and collectors changing the cultural narrative

**BAZAAR ART – FREE IN THE NOVEMBER ISSUE,
ON SALE 7 OCTOBER**

PHOTOGRAPH: EMMA HARDY

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی طراحی لباس و مدشناسی

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WAR

Harper's



PHOTOGRAPHS: GETTY IMAGES



OCTOBER 2021



THIS MONTH SEES US CELEBRATING BEAUTY IN ALL ITS FORMS, AND WE FIND INSPIRATION IN THE MOST UNEXPECTED PLACES, FROM THE STRENGTH AND PRIDE OUR COVER STAR BEYONCE DREW FROM CHILDHOOD YEARS SPENT IN HER MOTHER'S SALON, TO THE STORY OF CATHERINE DIOR, THE HEROIC SISTER OF THE FAMOUS DESIGNER, WHO DEFIED THE NAZIS AS A MEMBER OF THE FRENCH RESISTANCE, AND INSPIRED HER BROTHER'S LEGENDARY ROSE-SCENTED MISS DIOR FRAGRANCE. AND STEPPING INTO THE GRANDEUR OF NATURE THIS AUTUMN, OUR FASHION STORIES TRAVEL ACROSS BREATHTAKING MOORS AND TOWERING MOUNTAINS TO THE STUNNING LANDSCAPE OF THE PEMBROKESHIRE COAST..



BEYONCÉ'S EVOLUTION

After more than **TWO DECADES** in the **SPOTLIGHT**, Beyoncé has become **MUCH MORE** than a **POP ICON**. She's a **CULTURAL FORCE** who has routinely **DEFIED EXPECTATIONS** and **TRANSFORMED** the way we **UNDERSTAND** the **POWER** of **ART** to **CHANGE** how **WE SEE OURSELVES** and **EACH OTHER**. But at 40, she feels like she's just **SCRATCHED** the **SURFACE**

W

Introduction by KAITLYN GREENIDGE

Photographs by CAMPBELL ADDY

Styled by SAMIRA NASR *and* MARNI SENOFONTE

omen born at the dawn of the 1980s were among the last generation to live an analogue life and the first to see themselves reimagined in digital. Beyoncé's childhood coincided with the rise of home-recording equipment – video cameras, stereo systems that let you record your own voice, keyboards that let you find whatever sound you wanted, personal computers to synthesise it all. The girls before her had mirrors and the echoes of the trees and magazines with cartoon approximations to reflect themselves. Her generation was the first to regularly experience the dizzying accuracy of playback. It could be a destabilising force; there's your voice as you think it sounds, and then your voice when it comes back to you, after you've hit Record.

Beyoncé Knowles-Carter came of age during that digital

revolution, and knowing how to navigate that dissonance is part of her artistic superpower. She has built her company, Parkwood Entertainment, into a media conglomerate that includes a fashion line, Ivy Park. She is now a mother of three, to nine-year-old Blue Ivy and four-year-old twins Rumi and Sir, with her husband Jay-Z. The iconic couple have just been named the new faces of Tiffany & Co, which was acquired earlier this year by LVMH and is relaunching under its auspices. And she is working on new music along with an array of other projects that promise to obliterate old boundaries and vault her further into uncharted territory.

Is that what I sound like? Is that what I want to send into the world? These are questions she answers anew, each decade of her life. Now, at 40, Beyoncé listens to her voice alone.



All prices throughout, from a selection. Beyoncé wears
shirt; shorts; chaps; belt, all Ivy Park x Adidas.
Earrings; pendant, both Tiffany & Co



You turned 40 on 4 September. Reflecting on your life so far, what has each decade taught you?

The first decade of my life was dedicated to dreaming. Because I was an introvert, I didn't speak very much as a child. I spent a lot of time in my head building my imagination. I am now grateful for those shy years of silence. Being shy taught me empathy and gave me the ability to connect and relate to people. I'm no longer shy, but I'm not sure I would dream as big as I dream today if it were not for those awkward years in my head.

I was competing in dance and singing competitions at the age of seven. When I was on the stage, I felt safe. I was often the only Black girl, and it was then that I started to realise I had to dance and sing twice as hard. I had to have stage presence, wit and charm if I wanted to win. I started taking voice lessons from an opera singer at nine. By 10, I had already recorded at least 50 or 60 songs in the recording studio. This was before Pro Tools, when you recorded to tape.

I had my first vocal injury at 13 from singing in the studio for too many hours. We had just got our first record deal, and I was afraid I had developed nodules and destroyed my voice and that my career could be over. The doctors put me on vocal rest all summer and I was silent once again.

My teenage years were about the grind. I grew up hearing this particular scripture from James 2:17: 'Faith without work is dead.' Vision and intention weren't enough; I had to put in the work. I committed to always being a student and always being open to growth. No one in my school knew that I could sing because I barely spoke. My energy went into Destiny's Child and the dream of us getting a record deal and becoming musicians. If something wasn't helping me reach my goal, I decided to invest no time in it. I didn't feel like I had time to 'kiki' or hang out. I sacrificed a lot of things and ran from any possible distraction. I felt as a young Black woman that I couldn't mess up. I felt the pressure from the outside and their eyes watching for me to trip or fail. I couldn't let my family down after all the sacrifices they made for me and the girls. That meant I was the most careful, professional teenager, and I grew up fast. I wanted to break all of the stereotypes of the Black superstar, whether falling victim to drugs or alcohol or the absurd misconception that Black women were angry. I knew I was given this amazing opportunity, and felt like I had one shot. I refused to mess it up, but I had to give up a lot.

My twenties were about building a strong foundation for my career and establishing my legacy. I was focused on commercial success and number ones and being a visionary, no matter how many barriers I had to break through. I was pushed to my limits. I learnt the power of saying no. I took control of my independence at 27, and started Parkwood Entertainment. At the time, there wasn't a company that did what I needed it to do or ran the way I wanted it run. So I created this multipurpose badass conglomerate that was a creative agency, record label, production company and management company to produce and work on projects that meant the most to me. I wanted to manage myself and have a company that put art and creativity first.

I pulled together these young visionaries and independent thinkers to collaborate with. I wanted strong women to be in key roles throughout my company, when most of the industry was still male-dominated. I wanted collaborators who had not been jaded by the corporate world and wouldn't be afraid to rock with me when I came up with unconventional ideas – a team that would challenge me but wouldn't be conditioned to say you're not supposed to do something.

I remember being in a meeting discussing analytics, and I was told the research discovered that my fans did not like when my

*I'm at a POINT where
I NO LONGER need to
COMPETE with MYSELF.
I have NO INTEREST in
searching backwards.
THE PAST is THE PAST'*

photography was black and white. They told me I wouldn't sell if it wasn't in colour. That was ridiculous. It pissed me off that an agency could dictate what my fans wanted based on a survey. Who did they ask? How is it possible to generalise people this much? Are these studies accurate? Are they fair? Are all the people I'm trying to uplift and shine a light on included? They're not. It triggered me when I was told: 'These studies show...' I was so exhausted and annoyed with these formulaic corporate companies that I based my whole next project on black and white photography, including the videos for 'Single Ladies' and 'If I Were a Boy' and all of the artwork by Peter Lindbergh for *I Am... Sasha Fierce*, which ended up being my biggest commercial success to date. I try to keep the human feeling and spirit and emotion in my decision-making.

I was very interested in film-making, and my first project was directing my concert film *I Am... World Tour*. I learnt how to edit the cut myself in Final Cut Pro, and it was the beginning of a new-found love and creative expression, which led to creating the visual album with my self-titled album *Beyoncé*, then *Lemonade*, *Homecoming* and *Black Is King*.

My thirties were about starting my family and my life becoming more than my career. I worked to heal generational trauma and turned my broken heart into art that would help move culture forward and hopefully live far beyond me. My thirties were about digging deeper. In 2013, I started BeyGood to share the mentality that we could all do something to help others, something my parents instilled in me from a young age – to inspire others to be kind, to be charitable and to be good. We focused on many areas of need, including hurricane relief, education with scholarships to colleges and universities in the US, a fellowship programme in South Africa, women's rights, support of minority businesses, assisting families with housing needs, water crises, paediatric health care and pandemic relief. BeyGood has become a worldwide initiative for providing support domestically and internationally. It has always been important to me to help others and to make a positive impact on the world. I have worked to lift my people up, to change

Dress, Givenchy. Earrings, Tiffany & Co. Heels, Saint Laurent by Anthony Vaccarello. Horse bridle; bit; reins, all Hermès





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Top, Balmain. Jumpsuit, Ivy Park x Adidas.
Earrings, Tiffany & Co

perceptions, so my kids could live in a world where they are seen, celebrated and valued.

I've spent so many years trying to better myself and improve whatever I've done that I'm at a point where I no longer need to compete with myself. I have no interest in searching backwards. The past is the past. I feel many aspects of that younger, less evolved Beyoncé could never f*** with the woman I am today. Haaa!

How do you process the changing world of celebrity culture and protect your inner self?

We live in a world with few boundaries and a lot of access. There are so many internet therapists, comment critics and experts with no expertise. Our reality can be warped, because it's based on a personalised algorithm. It shows us whatever truths we are searching for, and that's dangerous. We can create our own false reality when we're not fed a balance of what's truly going on in the world. It's easy to forget that there's still so much to discover outside of our phones. I'm grateful I have the ability to choose what I want to share. One day I decided I wanted to be like Sade and Prince. I wanted the focus to be on my music, because if my art isn't strong enough or meaningful enough to keep people interested and inspired, then I'm in the wrong business. My music, my films, my art, my message – that should be enough.

Throughout my career, I've been intentional about setting boundaries between my stage persona and my personal life. My family and friends often forget the side of me that is the beast in stilettos until they are watching me perform. It can be easy to lose yourself very quickly in this industry. It takes your spirit and light, then spits you out. I've seen it countless times, not only with celebrities but also producers, directors, executives, etc. It's not for everyone. Before I started, I decided that I'd only pursue this career if my self-worth was dependent on more than celebrity success. I've surrounded myself with honest people who I admire, who have their own lives and dreams and are not dependent on me; people I can grow and learn from, and vice versa. In this business, so much of your life does not belong to you unless you fight for it. I've fought to protect my sanity and my privacy because the quality of my life depended on it. A lot of who I am is reserved for the people I love and trust. Those who don't know me and have never met me might interpret that as being closed off. Trust – the reason those folks don't see certain things about me is because my Virgo ass does not want them to see it... It's not because it doesn't exist!

How did your upbringing influence your art and business?

My mother has always been my Queen and still is. She has always been so strong and is filled with humanity. She worked 18 hours a day with calloused hands and swollen feet. No matter how tired she was, she was always professional, loving and nurturing. I try to handle my work and run my company in the same way.

My father constantly encouraged me to write my own songs and create my own vision. He is the reason I wrote and produced at such a young age. I remember when I started hearing people criticise me after I had put on some weight. I was 19. None of the sample clothes fit me. I was feeling a bit insecure from hearing some of the comments, and I woke up one day and refused to feel sorry for myself, so I wrote 'Bootylicious'. It was the beginning of me using whatever life handed me and turning it into something empowering to other women and men who were struggling with the same thing.

Fashion can often help to empower us too. Can you tell us about the inspiration behind your new Ivy Park collection?

This collection is a mixture of my childhood growing up in Texas and a bit of American history. I grew up going to the Houston rodeo every year. It was this amazing, diverse and multicultural experience, where there was something for every member of the family, including great performances, Houston-style fried Snickers and fried turkey legs. One of my inspirations came from the overlooked history of the American Black cowboy. Many of them were originally called cowhands, who experienced great discrimination and were often forced to work with the worst, most temperamental horses. They took their talents and formed the Soul Circuit. Through time, these Black rodeos showcased incredible performers and helped us reclaim our place in western history and culture. We were inspired by the culture and swag of the Houston rodeo. We combined classic elements with the athleticwear of Ivy Park x Adidas, adding our own spin, monogrammed denim, chaps and cowhide.

I'm excited that Ivy Park x Adidas will now feature kids' clothing with this drop. On our family vacations, we love to co-ordinate our outfits. My kids are usually on set with me for shoots, and we'd find ourselves putting them in extra-extra-smalls, so we could match. So, it is a natural progression for Ivy Park to introduce a selection of key silhouettes in children's sizing.

Tell us about your community. How have the women in your life influenced you?

My closest friends are brilliant women who run companies, are entrepreneurs, mothers, wives and close family. Kelly [Rowland] and Michelle [Williams] are still my best friends. I gravitate toward strong, grounded women like my incredible sister Solange. She is full of wisdom, and she is the dopest person I know.

There is power in community, and I saw that growing up the daughter of a salon owner. My first introduction to beautiful women

*I've FOUGHT to
PROTECT MY SANITY
and MY PRIVACY
because the QUALITY
of MY LIFE
depended on it'*





Dress, Dior. Corset, Ivy Park x Adidas.
Earrings, Tiffany & Co. Heels, Jimmy Choo.
Anklet, Beyoncé's own



Coat, Gucci. Shirt; shorts, both Ivy Park x
Adidas. Earrings, Tiffany & Co. Brooch,
Tiffany & Co Schlumberger





was curvy, Texas-bred, bean-and-cornbread-fed goddesses. I was exposed to so many entrepreneurial women that I admired. Doctors, business owners, artists, teachers, mothers – they all came through my mom’s salon. I saw first-hand how a salon can be a sanctuary for women. I vividly remember one client who was an opera singer. She was this regal Black woman who had traveled all around the world and would tell these incredible stories. I’d love to hear about her travels and decided one day I would travel around the world too.

I watched my mother nurture and heal those women in her salon, not just by making them look and feel beautiful, but by talking with them, listening to them and connecting with them. I’ve seen how much Black women’s emotions are attached to our hair and beauty. The beauty industry does not always understand these emotions and what we need. I want to build a community where women of all races can communicate and share some of those secrets, so we can continue to support and take care of each other. I want to give women a space to feel their own strength and tell their stories. That is power.

With so much on your plate, how do you take care of yourself?

I think like many women, I have felt the pressure of being the backbone of my family and my company, and didn’t realise how much that takes a toll on my mental and physical wellbeing. I have not always made myself a priority. I’ve personally struggled with insomnia from touring for more than half of my life. Years of wear and tear on my muscles from dancing in heels. The stress on my hair and skin, from sprays and dyes to the heat of a curling iron and wearing heavy make-up while sweating on stage. I’ve picked up many secrets and techniques over the years to look my best for every show. But I know that to give the best of me, I have to take care of myself and listen to my body.

*I have PAID my DUES
and FOLLOWED every
RULE for DECADES,
so now I can BREAK
the RULES that NEED
to be BROKEN’*

In the past, I spent too much time on diets, with the misconception that self-care meant exercising and being overly conscious of my body. My health, the way I feel when I wake up in the morning, my peace of mind, the number of times I smile, what I’m feeding my mind and my body – those are the things that I’ve been focusing on. Mental health is self-care too. I’m learning to break the cycle of poor health and neglect, focusing my energy on my body and taking note of the subtle signs that it gives me. Your body tells you everything you need to know, but I’ve had to learn to listen. It’s a process to change habits and look past the bag of chips and the chaos everywhere!

During quarantine, I went from overindulgences to creating positive rituals drawing from past generations and putting my own spin on things. I discovered CBD on my last tour, and I’ve experienced its benefits for soreness and inflammation. It helped with my restless nights and the agitation that comes from not being able to fall asleep. I found healing properties in honey that benefit me and my children. And now I’m building a hemp and a honey farm. I’ve even got hives on my roof! And I’m so happy that my daughters will have the example of those rituals from me. One of my most satisfying moments as a mom is when I found Blue one day soaking in the bath with her eyes closed, using blends I created and taking time for herself to decompress and be at peace. I have so much to share... and there’s more to come soon!

OK, we’ve waited long enough to ask... When can we expect new music?

With all the isolation and injustice over the past year, I think we are all ready to escape, travel, love and laugh again. I feel a renaissance emerging, and I want to be part of nurturing that escape in any way possible. I’ve been in the studio for a year and a half. Sometimes it takes a year for me to personally search through thousands of sounds to find just the right kick or snare. One chorus can have up to 200 stacked harmonies. Still, there’s nothing like the amount of love, passion and healing that I feel in the recording studio. After 31 years, it feels just as exciting as it did when I was nine years old. Yes, the music is coming!

What do you hope this next decade brings?

My wish is for my forties to be fun and full of freedom. I want to feel the same freedom I feel on stage every day of my life. I want to explore aspects of myself I haven’t had time to discover and to enjoy my husband and my children. I want to travel without working. I want this next decade to be about celebration, joy and giving and receiving love. I want to give all the love I have to the people who love me back.

I’ve done so much in 40 years that I just want to enjoy my life. It’s hard going against the grain, but being a small part of some of the overdue shifts happening in the world feels very rewarding. I want to continue to work to dismantle systemic imbalances. I want to continue to turn these industries upside down. I plan to create businesses outside of music. I have learnt that I have to keep on dreaming. One of my favourite quotes is from the inventor Charles Kettering. It goes: ‘Our imagination is the only limit to what we can hope to have in the future.’

I want to show that you can have fun and have purpose, be respectful and speak your mind. You can be both elegant and a provocateur. You can be curvy and still be a fashion icon. I wish this freedom for every person. I have paid my dues and followed every rule for decades, so now I can break the rules that need to be broken. My wish for the future is to continue to do everything everyone thinks I can’t do. □

T-shirt, Ivy Park x Adidas.
Trousers, Alberta Ferretti. Hat, Stetson.
Earrings, Schiaparelli Haute Couture. Heels,
Saint Laurent by Anthony Vaccarello



*'That YOUNGER,
less EVOLVED
Beyoncé could
NEVER F*** WITH
the WOMAN
I am today'*

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Cape; bodysuit, both Valentino.
Hat, Stetson. Earrings; ring, both Tiffany & Co.
Gloves, Wing & Weft Gloves

Hairstylist: Jawara. Personal hairstylist for
Beyoncé and co-hairstylist: Nakia Rachon.
Hair colourist: Rachel Bodt. Make-up by
Francesca Tolot. Manicure by Miho Okawara.
Production by Viewfinders. Set design by Peter
Klein. Lighting technician: Stephen Wordie.
Special thanks to Yvette Noel-Schure, Kaleb
Steele, Andrew Makadsi, Lauren Baker and
Hillary Coy of Parkwood Entertainment





Wool and jersey dress,
£1,030, Max Mara. Calf-
skin boots, £1,090, Dior

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AT THE TURNING OF THE TIDES

Mark the changing of the fashion seasons with textured coats,
modern woollens and spectacular sculptural silhouettes

Photographs by AGATA POSPIESZYNSKA

Styled by CHARLIE HARRINGTON



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THIS PAGE: embellished jumpsuit, £7,175; glitter and tulle top, £810; wool, tweed and feather jacket, £8,925; glitter and tweed skirt, £3,510; shearling boots, £1,665, all Chanel.
OPPOSITE: quilted cotton coat with scarf, £2,950, Loewe. Leather brogues (just seen), £177, Grenson

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THIS PAGE: wool and cotton jacket, £3,800; embroidered wool miniskirt, £2,300; leather boots, £1,470, all Louis Vuitton.
OPPOSITE: mohair dress, £1,205, Salvatore Ferragamo

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Silk satin shirt, £1,395; wool trousers, £695;
nappa loafers, from a selection, all Roksanda





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THIS PAGE: crystal and mesh shirt, £2,000; silk plissé stole, £2,500, both Giorgio Armani. OPPOSITE: mohair top, £650; matching skirt, £590; wool and cashmere leggings and arm-warmers, £350; leather boots, £1,190, all Miu Miu

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THIS PAGE: sequined satin dress, from a selection, Erdem.
Leather boots, £375, Grenson.
OPPOSITE: silk-embroidered jersey T-shirt, from a selection;
wool trousers, £890, both Alexander McQueen





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THIS PAGE: faux-fur mini-dress,
£1,415, Saint Laurent by
Anthony Vaccarello. Leather
boots, £375, Grenson.
OPPOSITE: faux-fur coat,
about £6,000, Dolce & Gabbana.
Calf-skin boots, £1,090, Dior





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Wool rollneck, £820; jacquard dress, £2,700; faux-fur coat, £2,500;
leather brogues, £950, all Prada





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THIS PAGE: muslin dress, £7,300; lamb-skin boots, £1,390, both Dior. OPPOSITE: jersey dress, £660; organza collar, £165, both Philosophy di Lorenzo Serafini. Hair by Declan Sheils at Premier Hair and Makeup, using Babyliss Pro. Make-up by Natsumi Narita, using Chanel A/W 21 collection Tone-On-Tone and Sublimage Le Baume. Stylist's assistant: Crystalle Cox. Production by Raw Production. Shot on location at St Govans Chapel, Pembrokeshire. Model: Antonina Petkovic at Next Management London



ON TOP OF THE WORLD

We embark on a journey across the cliffs and crags of Snowdonia,
swathed in warm shearling, tactile tweeds and sturdy lace-up boots

Photographs by JOSH SHINNER

Styled by CATHY KASTERINE



Shearling coat, £5,500; wool jumper,
£830; jeans, £550; wool hat, £270, all
Celine by Hedi Slimane



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THIS PAGE: hooded
coat, £2,500, Miu Miu.
OPPOSITE: cashmere coat,
£5,300; nappa trousers,
£4,560, both Loro Piana





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THIS PAGE: tweed jacket, £3,300; matching skirt, £3,600, both Dior. Cotton socks, £12.95, Birkenstock. Leather boots, £335, Grenson.
OPPOSITE: wool jumper, £895, Simone Rocha. Flannel trousers, £465; cashmere jumper (worn as a headpiece), £315, both Margaret Howell

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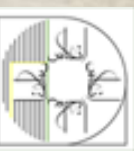
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THIS PAGE: wool-blend
jumper, £1,900, Louis Vuitton.
OPPOSITE: wool jacket, £1,890,
Jil Sander by Lucie and
Luke Meier. Wool trousers,
£585, Colville





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Woven shirt, £635; matching skirt,
£1,565, both Emilia Wickstead





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THIS PAGE: mohair coat,
£3,990, Burberry.
OPPOSITE: faux-fur
rollneck, £525; wool
skirt, £625, both Stella
McCartney. Leather boots,
£375, Grenson. Wool hat,
£595, Emilia Wickstead

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THIS PAGE: wool jumper,
£790, Max Mara. OPPOSITE:
silk and cashmere jumper,
£1,400; georgette skirt,
£3,500, both Hermès. Cotton
socks, £12.95, Birkenstock.
Leather boots £325, Grenson







THIS PAGE: wool top, £445, Colville. Tweed skirt, £5,935, Chanel. Wool hat, £220, Gucci. Cotton socks, £15.50, Pantherella. Leather boots, £325, Grenson. OPPOSITE: wool rollneck, £820, Prada





THIS PAGE: cashmere and shearling coat, £13,900; cashmere and jersey trousers, £2,200, both Brunello Cucinelli. Cashmere shawl (worn as headscarf), £265, Oyuna. Leather boots, £325, Grenson. OPPOSITE: check coat, £2,200, Gucci. Cotton socks, £15.50, Scott Nichol at Pantherella. Leather boots, £890, Celine by Hedi Slimane

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THIS PAGE: cotton coat, £385, Marina Rinaldi. OPPOSITE: embroidered wool jumper, £1,770; cotton trousers, £465, both Etro. Hair by Paul Donovan, using Moroccan Oil. Make-up by James O'Riley at Premier Hair and Makeup, using Chanel A/W 21 collection Tone-On-Tone and Sublimage Le Baum. Stylist's assistants: Crystalle Cox and Tim Brooks. Production by Shiny Projects. With thanks to Carrie, Vince, Ianto and Colin at Snowdon Mountain Railway. Model: Belle Pierson at Premier Model Management



A DARK ROMANCE

Brooding black gowns fit for a *Wuthering Heights* fantasy
evoke new-season gothic glamour on the wild, windy moors

Photographs by BOO GEORGE

Styled by CATHY KASTERINE



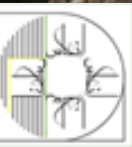


THIS PAGE: embroidered cloqué dress, from a selection, Erdem. Calf-skin boots (worn throughout), £325, Grenson. OPPOSITE: canvas jacket £5,225, Chanel. Mohair snood, £350, Miu Miu. Rollneck, stylist's own

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THIS PAGE: studded twill coat,
£6,900, Miu Miu. OPPOSITE:
wool and silk dress, £6,300, Dior





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THIS PAGE: chiffon dress, £8,300, Valentino.
OPPOSITE: nappa dress, £1,995; embellished leather harness, from £975, both Simone Rocha

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THIS PAGE: cashmere body, about £710; wool gabardine skirt, about £1,100; wool gabardine coat, about £4,950, all Chloé. OPPOSITE: cotton dress £3,850, Jil Sander by Lucie and Luke Meier

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Silk organza dress, £1,200, Emporio Armani





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THIS PAGE: panelled dress, £3,640; leather belt, £640; antique gold necklaces, from £350 each; gold ear cuff, £150, all Alexander McQueen. OPPOSITE: poplin shirt; cashmere and flannel dress; leather jacket, all from a selection, Celine by Hedi Slimane



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THIS PAGE: jersey top, about
£385; coated jumpsuit,
about £1,580, both Dolce &
Gabbana. Leather beret, £265,
Philosophy di Lorenzo Serafini.
OPPOSITE: faille coat, about
£7,235, Balenciaga



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THIS PAGE: embroidered lace skirt (worn as top), £2,200; feather muff (sold as a pair), £3,430; leather choker, from a selection, all Gucci. OPPOSITE: felt coat, £1,680; mohair jumper (just seen), £310; flannel trousers, £545, all Alberta Ferretti

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THIS PAGE: jersey dress;
wool gilet, both from a selection;
cotton hat, £390, all Burberry.
OPPOSITE: embroidered dress,
from a selection, Gabriela Hearst.
Hair by Paul Donovan, using
Kiehl's. Make-up by Polly Osmond
at Premier Hair and Makeup,
using Dior Forever Foundation
and Capture Totale Super Potent
Serum. Stylist's assistant:
Holly Gorst. Production by
Lucy Watson Productions.
Model: Zelda Heloise Smyth
at Select London





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A NEW LEGACY

Justine Picardie uncovers the remarkable story of Catherine Dior, the couturier Christian's youngest sister, a Resistance fighter, a Ravensbrück survivor and the inspiration for the House's most iconic perfume

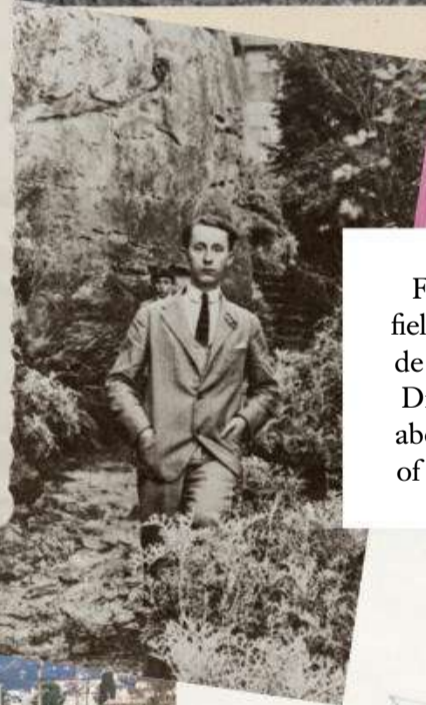




A Catherine Dior portrait from before World War II. Opposite: detail of a Rose Centifolia, the main ingredient of Miss Dior perfume



Below, from left: a 1948 sketch of a Miss Dior cocktail dress. Les Rhumbs. The Dior family in about 1920



From far left: rose fields in the Domaine de Manon. Christian Dior in Granville in about 1920. A sketch of a Miss Dior bottle





Catherine Dior in her rose fields. Above: in Granville in 1920. Right: on a Granville beach

Normandy, and received consistent support from Catherine, who honoured her brother's legacy until she died at the age of 90 in 2008. Yet while Catherine ensured that Christian's achievements were celebrated, she never referred to her own mysterious past, and Vincent said that he felt that it would have been impolite to press her further. Previous biographers who had chronicled the life of Christian Dior scarcely mentioned Catherine, nor seemed curious as to whether she had played any part in shaping her brother's legendary vision of fashion and femininity. The bare outline of her story, however, was evidence of her extraordinary courage: she had been a dedicated member of the French Resistance during World War II, was captured by the Gestapo in Paris in July 1944, then deported to Ravensbrück, a German concentration camp for women.

And so it was that I embarked on a long journey in search of the truth about this elusive woman, and to discover how her profound relationship with Christian was essential to understanding his great artistry and enduring influence. This involved spending time in the places where they had lived, and visiting the gardens that reflected their shared love of roses.

The first was Les Rhumbs, the Belle Epoque villa where they had grown up, with its expansive clifftop grounds overlooking the English Channel. The soft floral scent of Miss Dior is still discernible within the walls of the house, perhaps most notably in Catherine's former bedroom on the first floor. Known in the specialist terminology of perfumery as a 'green chypre', Miss Dior, with its notes of rose, bergamot, patchouli and jasmine, mingles with the faded sepia photographs that chart a long lost past, when Maurice and Madeleine Dior raised their five children here. They had married in 1898; Madeleine was a beautiful 19-year-old girl, and Maurice Dior, at 26, was already an ambitious young man, intent on expanding the fertiliser-manufacturing business that his grandfather had established in Normandy in 1832. Raymond, their eldest son, was born in 1899; then came Christian, on 21 January 1905; followed by Jacqueline in 1908, Bernard in 1910, and seven years later, the baby of the family, Catherine, on 2 August 1917.

Les Rhumbs has a spectacular setting, standing proud on a granite headland, with a magnificent view across the bay. Its name comes from a nautical term referring to the points on the face of a compass, traditionally known as the 'rose of the winds', which is itself a symbol that appears on an original mosaic floor inside the villa. (Christian would recreate this striking design at La Colle Noire in the early 1950s, with an intricate pebble pattern decorating the entrance hall.) Outside is the garden that Madeleine made – a miracle of hope and desire, built on a barren rocky outcrop overlooking the churning sea several hundred feet below. It was paid for by the profits from the family's malodorous factories, whose stench drifted

I first picked up the scent of the secret story of Catherine Dior while I was exploring the enchanting garden of La Colle Noire, her brother Christian's chateau in the hills of rural Provence. It was a perfect summer's morning, and roses were blooming everywhere, their exquisite fragrance filling the air. They tumbled over pergolas, climbed up ancient stone walls, and in a meadow beyond the house, a thousand bushes of Rose de Mai would soon be harvested, then distilled as a precious ingredient for Christian Dior perfumes.

My expert guide to La Colle Noire, an archivist for Dior named Vincent Leret, explained to me that Christian and Catherine had originally grown Provençal roses together at a nearby property, a small farmhouse called Les Naÿssès, to which the family had moved in the 1930s. Catherine continued to tend the rose fields there after her brother's sudden death of a heart attack in 1957, when he was 52. These flowers formed the basis of the perfume that Christian named in tribute to his beloved younger sister: Miss Dior, which launched in 1947, alongside his debut 'New Look' collection in Paris. It was Dior's first perfume, and remained his favourite: in his own words, 'the fragrance of love'.

I had known very little about Catherine Dior until that magical day in Provence, and I asked Vincent more questions about her than he could answer. He met her when he was working at the Christian Dior museum in Granville, their childhood home on the coast of



across the town when the wind blew in the wrong direction. *'L'engrais Dior, c'est de l'or!'* proclaimed the company's publicity ('Dior fertiliser is gold!'). But the foul smell did not reach the garden, where a profusion of tender roses were protected from the salt-laden storms by hardy conifer-trees. They still flower today, thanks to Catherine Dior. She supported the initiative that Les Rhumbs should become a museum, attending its opening ceremony in 1997 and serving as its honorary president until her death. It was Catherine's recollections that enabled the garden to be restored to its original design, following her detailed advice about the planting. She remembered it as 'a verdant fortress', with a privet maze where she had played as a child, and described her mother as 'a remarkable botanist'. Madeleine was strict with her children – 'my mother was severe with the boys, and even more so with the girls', recalled Catherine – but she granted them the freedom to make two flowerbeds of their own: one in the shape of a tiger, and the other a butterfly.

Despite the 12-year-age gap between them, Christian and Catherine were the closest of the siblings, with a shared love of roses inherited from their mother, and an intuitive sensitivity to each other's emotions. Yet for all the warmth of their relationship, there is something haunting in the atmosphere of this garden built on stone, next to a cemetery. When I visited on a June day, fog came rolling in from the sea, obscuring the view of the beach, enclosing Les Rhumbs in a grey, wraith-like mist. As the rain started falling, dashing the rose petals to the earth like confetti after a wedding, I remembered Christian's description in his memoir: 'the garden hung right over the sea... and lay exposed to all the turbulence of the weather, as if in prophecy of the troubles of my own life.'

Sadness, madness, death and misfortune could not be kept at bay; and the long shadow cast by the World War I reached the rose garden of Les Rhumbs, as well as the rest of France. Raymond Dior, who had volunteered for the army soon after his 18th birthday in October 1917, was the only member of his platoon not to be killed in battle; and like so many other survivors, the trauma of his shellshock did not cease after the Armistice of 1918.

Meanwhile, Bernard, the youngest of the three Dior brothers, suffered from schizophrenia, and in 1930 was sent to a psychiatric institution in Normandy, where he remained until his death in 1960. According to Christian's memoir, when Bernard 'was struck down with an incurable nervous disease', their mother 'suddenly faded away and died of grief'. She was 51 at the time of her death from septicemia in May 1931. Just a few months later, her widowed husband lost his entire fortune, having invested in what proved to be a ruinous venture into real estate.

Madeleine Dior was buried in the graveyard beside her garden, but her husband could no longer afford to keep Les Rhumbs (which ended up in the hands of the town council). He fled his creditors in Normandy, and in 1935 moved to Les Naÿssès, a tumbledown farmhouse near the quiet village of Callian in Provence. Christian and

Catherine remained devoted to one another, with a mutual passion for art and music, as well as gardens. In 1936 they began living together in Paris, where he established himself as a freelance fashion illustrator and designer, and she worked for a 'maison de mode', selling hats and accessories. This memorably happy period came to an abrupt end with the declaration of war on 3 September 1939. Christian was called up for military service; he saw no action, however, having been dispatched to provide farm labour in a rural region of central France, as part of a unit of army engineers. Catherine was also forced to leave Paris and return to Les Naÿssès; like many other employees of the fashion industry, she no longer had a job.

After the Armistice with Germany was signed by the defeated French in June 1940, Christian made his way back to Provence, to join Catherine and their father. At this point, the region was not yet under German occupation, but was governed by the collaborationist Vichy regime, which introduced anti-Semitic regulations of its own accord, and suspended parliamentary democracy. Rationing was enforced, and as Christian noted in his memoir, he and Catherine

decided to take on new horticultural challenges: 'With my sister I decided to cultivate the little piece of land which surrounded the house. Callian has admirable soil for growing vegetables, and they fetched excellent prices on the market during this period of general restrictions.'

As food shortages worsened, the Vichy regime became ever more repressive. At the end of the autumn harvest in 1941, Christian made the reluctant decision to return to Paris, in search of paid work as a designer, while Catherine remained in Callian with their father. Very soon after her brother's departure, she fell in love with

the man who would change the course of her life – a loyal supporter of the French Resistance named Hervé des Charbonneries. He was already married with three children, and along with his wife Lucie and his mother, was a courageous member of an intelligence network known as F2. Catherine herself swiftly became integral to the operations of F2, gathering information about German activities, and transmitting messages to

the intelligence services in London. In November 1942, the risks of her work intensified, when the Germans extended their Occupation into the zone of Vichy France. At the end of March 1944, Catherine received a coded message that she should leave Provence for Paris. There, she stayed with Christian at his apartment, and carried out further missions for F2. On 6 July, however, disaster struck. A brutal gang known as the Rue de la Pompe Gestapo arrested and tortured 26 members of F2, of whom Catherine was the last to be captured. She was taken to their headquarters at 180 Rue de la Pompe, beaten with utmost savagery, and submerged in a bath of ice-cold water for several hours on end, until she came close to drowning. Yet she remained silent,

Christian and Catherine were the closest of the siblings, with a shared love of roses inherited from their mother



Rose bushes by the mass grave at Ravensbrück Memorial Museum



Clockwise from below left: Catherine's deportation card. A handmade card from the Ravensbrück Memorial Museum. La Colle Noire. Catherine and Hervé des Charbonneries in Paris. A Miss Dior dress photographed by Lillian Bassman for *Bazaar's* April 1949 issue

thereby saving the lives of many of her colleagues in the Resistance.

Tragically, Catherine was deported on the last train that left Paris, just 10 days before the Liberation, and finally arrived at Ravensbrück on 22 August 1944. In the course of researching my book, I travelled twice to Ravensbrück; each occasion was deeply disturbing, for until I had gone there, I had known almost nothing about Hitler's only concentration camp for women. It was built in a pine forest near Fürstenberg, a small town about 50 miles north of Berlin, beside a picturesque lake. The natural landscape is in stark contrast to the horrors of the camp, where women were starved, beaten, enslaved and killed by the cruelties of 'extermination through labour'. During the six years of Ravensbrück's existence, about 130,000 women entered its gates. No one knows exactly how many died here: estimates of the death toll range from 30,000 to 90,000. As a memorial site, it has never drawn the same attention as Auschwitz, and when I visited, I was almost alone.

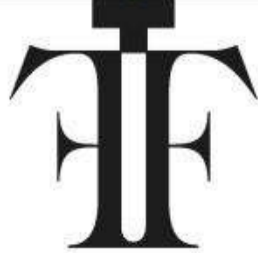
The traces of the camp's terrible past are indelible; yet astonishingly, I also discovered roses at Ravensbrück. In the permanent exhibition, for example, displayed in the former SS headquarters, there are poignant cards and pieces of embroidery with rose motifs that had been made in secret by the women prisoners, and given as clandestine tokens of friendship and emblems of freedom. And outside, on a mass grave beside the crematorium, dozens of rose bushes have been planted by former prisoners as a living memorial.

The Ravensbrück rose garden seems to me to reflect Catherine Dior's own resilience and determination not to be destroyed by the Nazis; as well as commemorating the lives of the countless women who died at the camp. It is unforgettably moving, for each of the rosebuds that unfurl in this wasteland of human suffering is a testament to the transcendent beauty of the world, that can flourish despite mankind's capacity for savage inhumanity.

Catherine never forgave those who had tortured and imprisoned her, and in 1952, she testified at the trial of the Rue de la Pompe Gestapo. But she also found strength and solace in her rose meadows at Les Naÿssès, where she lived with Hervé des Charbonneries until his death in 1989. And she resolutely went on growing roses until the very end of her life. Catherine's cherished roses still survive, and they surrounded me when I stayed at Les Naÿssès during the annual flower harvest. Their scent blended with the perfume on my skin – the quintessence of true love – as I began to write about the unsung heroine at the heart of Dior.

'Miss Dior: A Story of Courage and Couture' by Justine Picardie (£25, Faber & Faber) is published on 9 September.

He doesn't remember what you wore
Or where you went
He doesn't remember the day
(Or sometimes even the month)
But he remembers the perfume on his pillow
That lingered long after your early-morning
e x i t
When you thought you'd never see him again
But you did
And you do



Share your story at scentmemories.org

Fragrance lasts

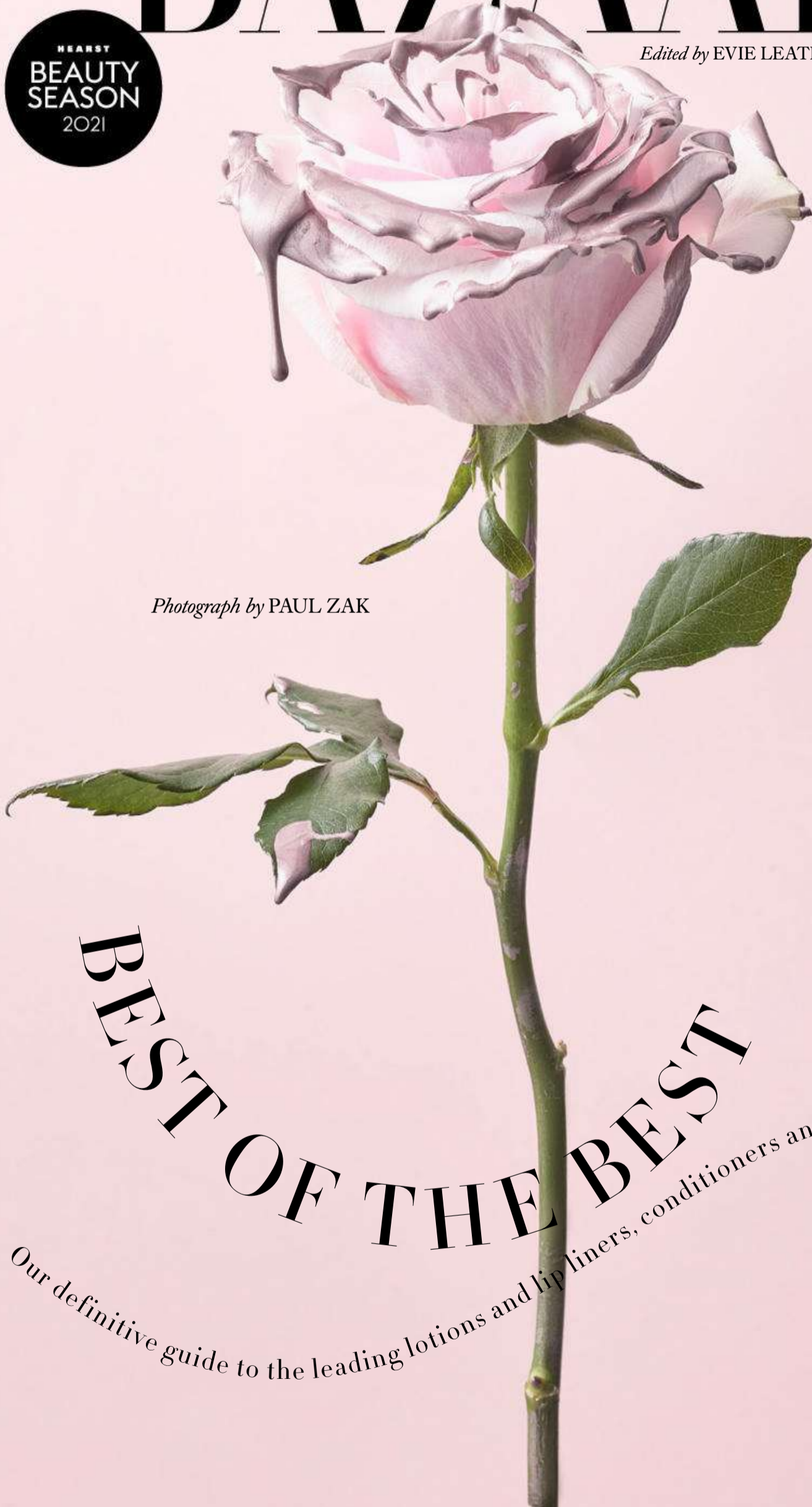


BAZAAR

BEAUTY

Edited by EVIE LEATHAM

HEARST
BEAUTY
SEASON
2021



Photograph by PAUL ZAK

BEST OF THE BEST

Our definitive guide to the leading lotions and lip liners, conditioners and concealers

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MAKE-UP

Elevate your everyday essentials with our curated collection of the leading make-up from the past year. Discover second-skin complexion enhancers, mood-lifting lipsticks and products that demand to be played with.





1
Best
EYE PENCILS

Shiseido MicroLiner Ink, £21

These nifty pens transform into a soft, liquid-liner effect on the skin for smudge-proof colour that lasts.



2
Best
CLASSIC BRONZER

Tom Ford Soleil Glow Bronzer, £55

3
Best
HIGHLIGHTER

Valentino Beauty V-Lighter Face Base & Top Coat, £46



4
Best
SCULPTING MAKE-UP BRUSH

Hermès Blush Brush, £80



5
Best
MATTE LIPSTICK

Dior Rouge Dior Forever Liquid, £32

Dior's silky formulas glide on like a balm, yet impart saturated colour with staying power. Try on cheeks too as a blush.



6
Best
CREAM BLUSH

Giorgio Armani Neo Nude Melting Colour Balms, £32

Add a natural-looking flush to cheeks and eyes with Armani's airy textured cream that blends into a subtle non-sparkly finish.



8
Best
PRIMER

Dior Backstage Face & Body Primer, £27.50

7
Best
LIP LINER

Gucci Beauty Crayon Contour des Lèvres Lip Contour Pencil, £24



9
Best
TINTED MOISTURISER

Laura Mercier Tinted Moisturiser Oil Free, £36



BAZAAR BEAUTY

10
Best
HIGH-SHINE
LIPSTICK
*Chanel Rouge Coco
Bloom Lipstick, £33*



12
Best
COMPLEXION-
ENHANCING POWDER
*Dior Backstage Face & Body
Powder-No-Powder, £29.50*



16
Best
CONCEALER
*Jones Road The Face
Pencil, £23*



17
Best
BUILDABLE
COVERAGE
*MAC Studio Radiance
Face And Body
Foundation, £27*
This reformulated
classic delivers truly
buildable, waterproof
coverage that still feels
barely there.



13
Best
EYESHADOW
STICKS
Vieve Eye Wand, £21
Define your eyes in
just one swipe with
Vieve's creamy,
highly pigmented
pencils that make
natural smoky looks
a breeze to perfect.



18
Best
DRAMATIC VOLUME
MASCARA
*Uoma Beauty Drama
Bomb Mascara, £18*



11
Best
ILLUMINATING
FOUNDATION
*Clé de Peau Beauté Radiant Fluid
Foundation Natural, £110*



15
Best
LIQUID
EYELINER
*Fenty Beauty Flyliner
Longwear Liquid
Eyeliner Cuz
I'm Black, £18*

14
Best
LIQUID BLUSH
*Lisa Eldridge Enlivening
Blush, £24*



PHOTOGRAPHS: LUCKY IF SHARP



SECTION



19 Best BROW BRAND

Refy Brow Sculpt, £16

For feathery arches that stay in place all day, this newcomer to the brow world has quickly become one of our best-loved essentials.

20

Best WATERPROOF PENCIL

Chanel Stylo Yeux Waterproof Long-Lasting Eyeliner, £24



21 Best REFILLABLE EYESHADOW RANGE

Hourglass Curator Eyeshadow Palette, from £10; Eyeshadow Refill, £28

22 Best HYDRATING LIPSTICK

Victoria Beckham Beauty Posh Lipstick, £34



26 Best CREAM BRONZER

Chanel Les Beiges Bronzing Cream Soleil Tan Deep Bronze, £43

Effortlessly fake your way to a sun-kissed glow by buffing this lightweight cream-gel bronzer, now in a deeper shade, across your cheeks, forehead and nose.

25 Best EVERYDAY DEFINITION

Nars Climax Mascara, £22



24

Best BALM-GLOSS HYBRID

Westman Atelier Squeaky Clean Liquid Lip Balm, £35



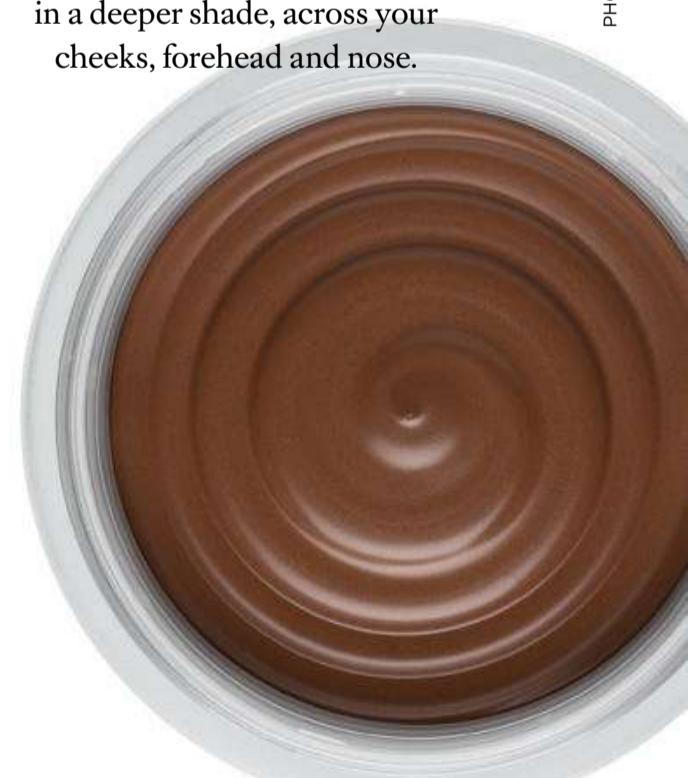
PAUL ZAK



23 Best LIGHT COVERAGE

Givenchy Prisme Libre Skin-Caring Glow, £40

Enriched with 90 per cent skincare ingredients plus a fresh, radiance-boosting tint, this is the 'your skin but better' look you've been searching for.



PHOTOGRAPHS: LUCKY IF SHARP

**BRITISH
BEAUTY
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REIMAGINED

**BRITISH
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100%
AGREE SKIN LOOKS
SMOOTHER*



NEW

LIFTACTIV
H.A. EPIDERMIC FILLER

SCAN FOR MORE INFORMATION

*Self-assessment, 53 subjects

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VICHY

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LIFTACTIV H.A. EPIDERMIC FILLER

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“ With age and the impact of external aggressors, skin’s natural hyaluronic acid levels decrease, wrinkles appear and skin loses plumpness ”



DR MARION NIELSEN
Vichy Global Scientific Director

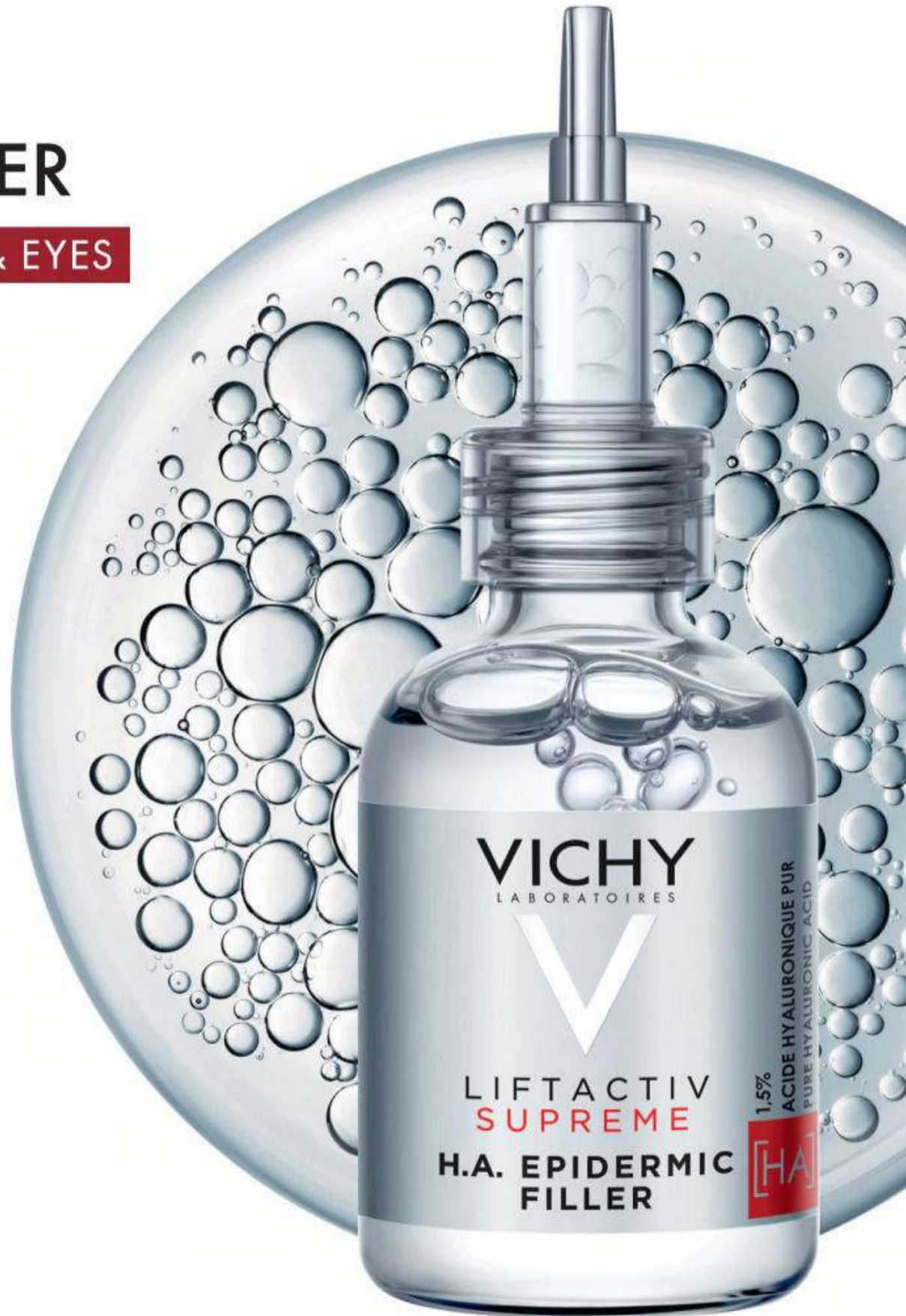
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SKINCARE

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27

Best
NEWCOMER

SkinCeuticals Silymarin CF, £145

Six years in the making, this daily antioxidant protects blemish-prone and oily skin from oxidative damage while helping to reduce breakouts.



28

Best
EVERYDAY
MOISTURISER

The Nue Co Barrier Culture Moisturiser, £45



Best
SKIN-BOOSTING
MASK

Tata Harper Superkind Radiance Mask, £57

29

Best
VITAMIN C

Dr Barbara Sturm The Good C Vitamin C Serum, £110



31

Best
CALMING MIST

Tower 28 SOS (Save Our Skin) Facial Spray, £24



32

Best
RICH
ANTI-AGEING
CREAM

Dior Capture Totale Super Potent Rich Cream, £79

For those who love an indulgent cream, this combines silky French peony oil with hydration to achieve see-the-difference luminosity.



33

Best
AT-HOME FACIAL
TREATMENT

Drunk Elephant TLC Sukari Babyfacial, £67

Drunk Elephant's cult resurfacing treatment has made it to the UK. Expect immediate brightening results thanks to its potent blend of AHAs and BHAs.





35 Best DAILY EXFOLIATOR

Medik8 Press & Glow, £25
Sensitive skin needn't shy away from this daily glow-boosting formula, which transforms dull complexions with gently exfoliating PHAs.



34 Best CLEANSING BALM

Sisley Triple-Oil Balm Make-up Remover and Cleanser, £88
A mercurial balm-to-oil-to-milk cleanser that leaves skin feeling soft, not tight.



36 Best DAY EYE CREAM

Beauty Pie Triple Hyaluronic Acid Elastic Lifting Eye Serum, £50, or £9.82 for members



38 Best SKIN PLUMPER

Vichy LiftActiv HA Epidermic Filler, £38
Harnessing hyaluronic acid's skin-firming and hydrating qualities, this serum is like a drink for skin.



37 Best EYE-MAKE-UP REMOVER

Clarins Instant Eye Make-Up Remover, £21



40 Best BOOSTER TREATMENT

111Skin The Clarity Concentrate, £125
A seven-day treatment, these ampoules help calm congestion for a blemish-free complexion within a week.



39 Best PEEL PADS

Zelens PHA+ Resurfacing Facial Pads, £65

41

Best
BRIGHTENING
FACE TOOL

FaceGym
Multi-Sculpt, £45



42

Best
RETINOL FOR
SENSITIVE SKIN

Skinbetter Science AlphaRet
Overnight Cream, £110

43

Best
SERUM FOR
URBAN
LIVING

Lancôme Advanced
Génifique Serum, £60
One of our favourite
suits-all serums now has
additional probiotics
to strengthen skin's
protective barrier,
improving hydration,
tone and texture.



FACE
GYM.

44

Best
SKIN-FORTIFYING
SERUM

Shiseido Ultimune
Serum, £83



45

Best
HYDRATING
PROBIOTIC
SERUM

Esse Hyaluromic
Serum, £72



46

Best
FOR STRESSED
SKIN

De Mamiel First Fix Stress
Response Serum, £120

47

Best
REDNESS RELIEF

Dr.Jart+ Cicapair Tiger Grass
Calming Gel Cream, £28



BEAUTY BAZAAR

48
Best
CLEANSER FOR
SENSITIVE SKIN

*NeoStrata Restore Facial
Cleanser, £29.99*



49
Best
GLOW
BOOSTER

*Chanel Hydra Beauty
Camellia Glow
Concentrate, £67*

An intensive treatment that both exfoliates and infuses skin with moisture to leave it revived and refreshed.



51
Best
PERSONALISED
SERUM

*Skin + Me, £19.99 for
a monthly subscription*



53
Best
NIGHT
EYE CREAM

*Estée Lauder Advanced Night
Repair Eye Concentrate Matrix
Synchronized Multi-Recovery
Complex, £54*

Unbeatable for supercharging skin's nightly repair process, this is lightweight (it won't leave eyes puffy) and tackles the adverse cellular effects triggered by micro-movements around the eyes to minimise fine lines.



50
Best
FOR TRAVEL

*Elizabeth Arden Ceramide
Capsules Daily Youth
Restoring Serum, from £43
for 30 capsules.*

These small capsules combine an exacting single dose of moisture-locking ceramides with Vitamin C, retinol or hyaluronic acid.



52
Best
RETINOL

*Kiehl's Retinol
Skin-Renewing
Daily Micro-Dose
Treatment, £62*



54
Best
LIGHTWEIGHT
FACIAL OIL

*Guerlain Abeille Royale
Advanced Youth
Watery Oil, £42*



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55 Best FOR BODY

La Roche-Posay Anthelios Invisible Sun Protection Spray SPF50+, £20

Even the most sensitive of skins can trust in this long-lasting, waterproof protection that is also a breeze to apply.



57 Best MATTIFYING CITY BLOCK

Ultra Violette Lean Screen Mineral Mattifying SPF50+, £34



56 Best FOR SUN SPOTS

Heliocare 360 Pigment Solution Fluid SPF50+, £32.99



SUN CARE

These award-winning sunscreens sit invisibly on all skin tones and are boosted with additional benefits, while next-generation self-tanners offer a luxurious-looking glow

60 Best FOR OILY SKIN

SkinCeuticals Oil Shield UV Defense SPF50, £41
Finally, a high-factor facial sunscreen that isn't sticky under make-up.



58 Best AFTER SUN

Lancaster Sun Sensitive After Sun Repairing Face & Body Balm, £23



59 Best CUSTOMISABLE TAN

Tan-Luxe The Face Illuminating Self-Tan Drops, £35



61 Best HYDRATING TAN MIST

Dior Bronze Self-Tanning Water, £45



62 Best INSTANT TAN

St Tropez Tan x Ashley Graham Limited Edition Ultimate Glow Kit, £38



PHOTOGRAPHS: LUCKY IF SHARP

PAUL ZAK

BODYCARE

*This year, body treatments had a serious upgrade.
Our curated edit showcases the smart innovations
and uplifting tinctures previously reserved for the face.*



65
Best
INTENSIVE
SERUM
*RéVive Supérieur Body
Nightly Renewing
Serum, £165*



66
Best
SOPORIFIC
BATH SALTS
*Aroma Active
Laboratories Sleep
Salt Soak, £15*

64
Best
EXFOLIATING
TREATMENT
*Dr Dennis Gross Alpha Beta
Exfoliating Body Treatment,
£58 for eight*
A beauty-editor favourite, Dr Gross' cult facial peel pads are now available for the body, utilising five acids to leave dry or rough skin silky-smooth.



63
Best
MULTI-USE
SOS BALM
*Lanolips Everywhere
Multi-Cream, £10.99*



67
Best
SMOOTHING
LOTION
*Beauty Pie Dr Glycolic
High-Potency Perfecting
& Exfoliating Body
Lotion, £50 or £13.66
for members*



70
Best
BODY CREAM
*Sisley Black Rose
Beautifying
Emulsion, £120*
Cocooning, delicately scented and nourishing without any stickiness, Sisley's lotion is the secret to softer, firmer skin.



Best
HAIR-REMOVER
*Philips Lumea
IPL 9000 Series
Hair Removal
Device, £399*

68
Best
UPLIFTING
BATH OIL
*Aromatherapy
Associates Forest
Therapy Bath &
Shower Oil, £49*



69
Best
BODY OIL
*Augustinus Bader
The Body Oil, £75*



HAIR CARE

All you need to celebrate your natural hair texture:
hydrating, strengthening and enhancing treatments, tools and stylers





73
Best
FOR CURLY
HAIR

*Virtue Curl Shampoo, £36;
Curl Conditioner, £38*
This clever duo uses Alpha Keratin protein, which binds to damaged areas to smooth and define curls and coils.



74
Best
FOR
DAMAGED
HAIR

Olaplex N°8 Bond Intense Moisture Mask, £26

75
Best
DRY
SHAMPOO

Living Proof Advanced Clean Dry Shampoo, £23



72
Best
TRAVEL
STYLING TOOL

GHD Unplugged Styler, £299



76
Best
HYDRATING HEAT
PROTECTOR

Sisley Hair Rituel by Sisley The Cream 230, £70



78
Best
FOR INTENSE
NOURISHMENT

Charlotte Mensah Manketti Oil Hair Pomade, £52
Charlotte Mensah's moisture-locking pomade is designed weightlessly to hydrate Afro hair.



77
Best
AT-HOME
HAIR COLOUR

Josh Wood Colour Miracle System, £29

79
Best
STIMULATING
SCALP OIL

Monpure Follicle Boost Hair Density Serum, £96



80
Best
SMOOTHING BLOW-DRY

Dyson Supersonic Hair Dryer, £299.99; The Flyaway, £30
The ultimate hairdryer proves even better at creating salon-quality blow-dries at home thanks to a new nozzle attachment that smooths flyaways and frizz.



82
Best
FOR SHINE

L'Oréal Paris Elvive Dream Lengths 8 Second Wonder Water, £9.99



81
Best
VOLUME SPRAY

Undone by George Northwood Volume Spray, £15



83
Best
FOR BLONDES

Kérastase Blond Absolu Masque Ultra-Violet Treatment, £36.40

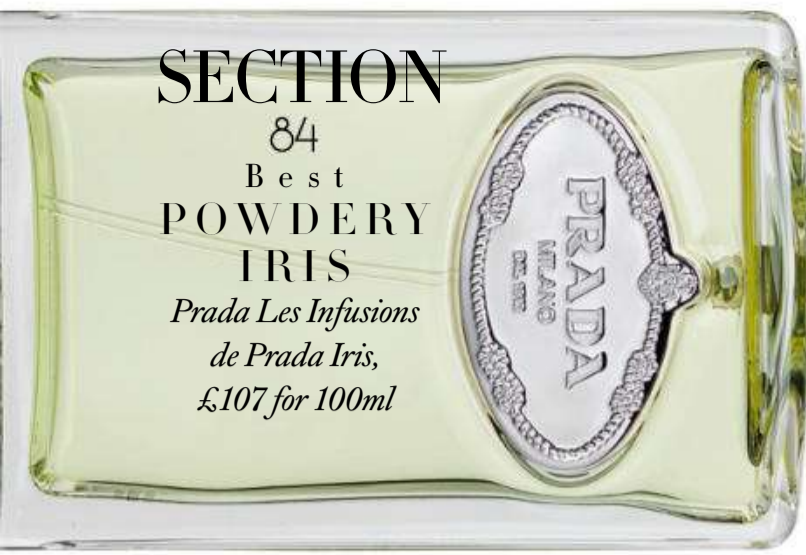


SECTION

84

Best
POWDERY
IRIS

Prada Les Infusions
de Prada Iris,
£107 for 100ml



85

Best
FOR SUMMER

Hermès Twilly Eau
Ginger, £111 for 85ml



86

Best
FRESH
PERFUME

Maison Francis Kurkdjian
Cologne Forte collection,
£165 each for 70ml



87

Best
UPDATED
CLASSIC

Dior Miss Dior, £83 for 50ml
The latest edition of this invigorating
floral is infused with iris and peony,
elevating its timeless charm.



88

Best
FOR
EVENING

Les Exclusifs de Chanel
Le Lion de Chanel,
£155 for 75ml
Rich, smoky and
laced with opulent
ambery notes, this
makes a wonderful
after-dark
companion.



89

Best
FLORAL

Gucci Flora
Gorgeous
Gardenia, from
£55 for 30ml



91

Best
MODERN ROSE

Cartier Perfumes
L'Heure Osée,
£255 for 75 ml



90

Best
GREEN SCENT

Frédéric Malle Synthetic
Jungle, £195 for 100ml



PERFUMES
GRAND ANGLE

These scents of the moment are laden with meaning
and evoke a nostalgic mood with the resurgence of rose, iris and amber



92

Best
STATEMENT
SCENT

Byredo Mixed Emotions,
£122 for 50ml

PHOTOGRAPHS: LUCKY IF SHARP

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***Juvéderm® offers a range of facial fillers to answer a variety of needs, each of which is administered at a different dermal layer.**

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and find out if Juvéderm®
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Allergan
Aesthetics
an AbbVie company



Produced and Funded by Juvéderm®. UK-JUV-2150263 May 2021

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Reporting of side effects. If you get any side effects, talk to your doctor or healthcare professional.

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93
Best
SUSTAINABLE-SILK
ACCESSORY

*Rokndol Large Ultimate
Scrunchie, £43.95*

This chic hair-tie is 100 per cent cruelty-free and, unlike many silk products, contains a non-plastic elastic too.

94
Best
OCEAN-PROTECTING
SHAMPOO BAR

*WeDo No Plastic
Shampoo, £14.95*



95
Best
SOCIALY
RESPONSIBLE
LUXURY OIL

*Neo Sephiri Pure
Kalahari Melon
Oil, £85*



99
Best
VEGAN
HAIRCARE
RANGE

*Aveda Botanical Repair
Intensive Strengthening
Masque Light, £35*

Beloved by stylists, Aveda offers vegan-friendly and environmentally aware hair essentials that tick all the boxes. This nourishing mask is a stand-out.

Evaluated by our experts to confirm their credentials, these eco-conscious brands deliver results while striving to protect the planet

96
Best
FOR SUPPLY-CHAIN
TRANSPARENCY

*Garnier Micellar Reusable
Make-up Remover Eco
Pads, £8.99 for three*



97
Best
ECO-PACKAGING

*Ren Clean Skincare Evercalm
Redness Relief Serum, £45*

Ren's effective formulas are encased in recycled packaging that supports the brand's zero-waste initiative.



98
Best
PACKAGING
INNOVATION

*Plus Body Wash, £12
for 16 sachets*



100
Best
ENVIRONMENTALLY
FRIENDLY CANDLE

Nette Scented Candle, £60

PHOTOGRAPHS: PAUL ZAK, LUCKY IF SHARP

Harper's BAZAAR

INTRODUCING THE ULTIMATE LUXURY BEAUTY BOX

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(WORTH £299)



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- Decorté AQ Washing Cream, £10 • Laura Mercier Velour Extreme Matte Deluxe Lipstick in Dominate, £8 • Esse Nourish Moisturiser, £56 •
- Narciso Rodriguez Musc Noir For Her Fragrance, £17 • Clé de Peau The Serum, £30 • BareMinerals Ageless 10% Phyto-Retinol Night Concentrate, £14 • Mio Heavenly Body Purifying Scrub, £25 • Elizabeth Arden Prévage Anti-Aging Daily Serum 2.0, £18 •
- Skin + Me bespoke prescription (one month), £19.99 • Benefit They're Real Magnetic Mascara Mini, £8 • Chantecaille Lip Definer, £22

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Ninety per cent of customers would definitely recommend the *Harper's Bazaar* Beauty Box*.

Your Beauty Box will arrive within seven to 10 working days.

The Chantecaille Lip Definer is available in one of the following colourways: natural, effect, desire or passion. In exceptionally rare instances, some products

*DATA FROM 166 HARPER'S BAZAAR BEST OF THE BEST BEAUTY BOX 2018 PURCHASERS. FOR FULL TERMS AND CONDITIONS, PLEASE VISIT WWW.HEARSTMAGAZINES.CO.UK/TERMS-AND-CONDITIONS

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BAZAAR

ESCAPE

Edited by LUCY HALFHEAD

PEACEFUL SHORES

A holistic haven on the Greek island of Antiparos,
plus Europe's most enticing Arcadian adventures

*Faneromeni
Beach,
Antiparos*

PHOTOGRAPH: DIMITRIS KIRIAKAKIS/UNSPASH

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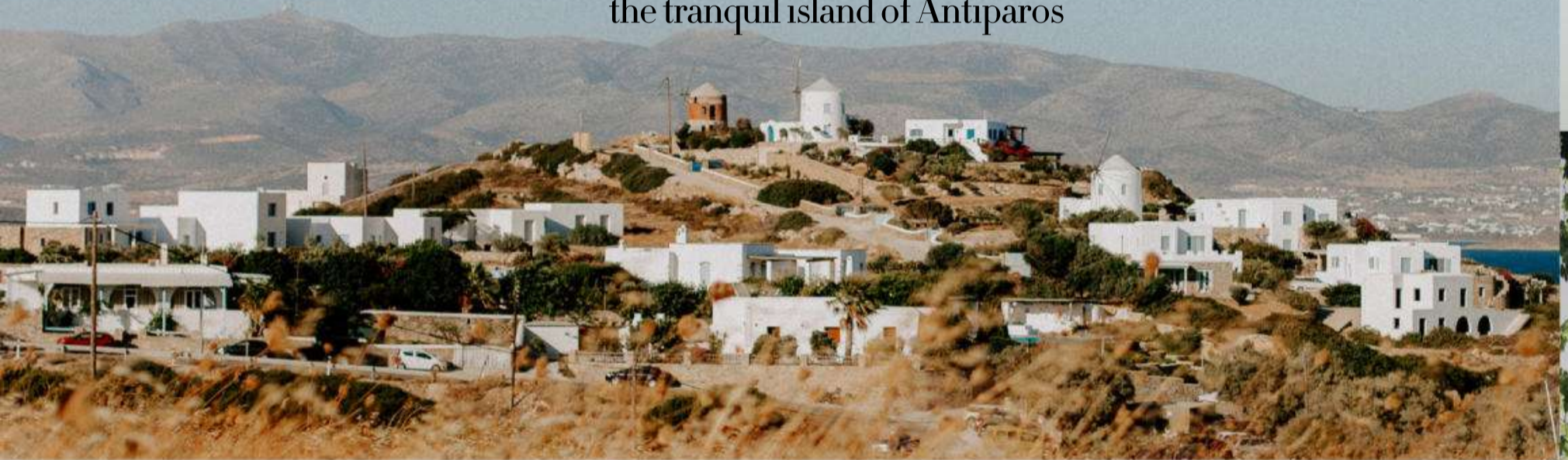




*Soros, Antiparos.
Left: the House of
Healing spa at the
Rooster*

AEGEAN DREAM

Lucy Halfhead uncovers Greece's best-kept secret,
the tranquil island of Antiparos



Until now, the Greek island of Antiparos – one of about 220 that make up the Cyclades – has remained firmly under the radar, despite celebrity fans including Tom Hanks and Pierce Brosnan, who both have houses nestled among its rugged hills. While better-known Santorini is a magnet for Instagrammers and nearby Mykonos draws a lively party crowd, Antiparos offers the antidote – an unspoiled aesthetic and slow-living lifestyle that previous visitors have shrewdly kept to themselves. This summer, however, the secret is out, thanks to a stylish new arrival overlooking Livadia Bay and the sparkling Aegean beyond.

The Rooster is a boutique hotel on the quiet, undeveloped western shore of Antiparos that has carefully been brought to life over the past seven years by its inspiring founder and owner, Athanasia Comninos. The property's launch is serendipitously timed as we enter a post-Covid era of meaningful travel; Comninos' aim when she came across the land a decade ago was to open an authentic retreat on the island that would preserve and celebrate the surrounding nature and harness its power for wellness. After much deliberation, the hotel's name came to her during a walk with her husband as they listened to the local birds crowing – its connotations with a wake-up call seemed apt.

My journey to the Rooster required a little

more effort than normal (an international flight to Athens, then a plane to Paros, followed by a short ferry trip), but it was immediately clear that it had all been worth it once I checked into my villa, one of just 16 that blend seamlessly into a landscape of olive-trees, lavender and wild grasses. Hewn from the island's own textured stone, sun-bleached wood and unpolished marble, this was no ordinary guestroom, but a spacious, secluded enclave with a private garden, freshwater pool, outdoor shower and furnished terrace, perfect for lazy lunches of Greek salad and rosé. The absence of a television is designed to help you disconnect from everyday life and learn to appreciate the small pleasures – glorious sunsets that painted the sky a vibrant orange, minibar treats of Turkish delight and homemade geranium liqueur and a soundtrack of birdsong.

I started each day with an hour of Kundalini yoga (this is included in the room price so there's really no excuse not to try it), in an outdoor pavilion encircled by tall bamboo shoots. The wonderful teacher Louise would burn frankincense and take us through breathing exercises as the breeze swirled around, helping to calm my noisy thoughts. This restorative alchemy continued at the neighbouring House of Healing,



the hotel's holistic spa, where Comninos has gathered renowned therapists like the Ayurvedic specialist Abi from Kerala and the visiting spiritual healer Nikolaos Unalome. Treatments use luxurious Ila products alongside crystal bowls and tuning forks to soothe body and mind.

Of course, nutrition also plays a role in wellbeing, and the food at the Rooster is certainly restorative. First came hearty spreads of eggs kayanas (the Greek version of scrambled eggs with ripe tomatoes), freshly baked breads, olive jam, creamy yoghurt, honey and pink grapefruit juice, eaten in the shady breakfast nook at the restaurant. By night, the place to dine was in the Secret Garden, a romantic pebbled courtyard with colourful cushions and low string lighting. At both, the kitchen is headed up by the chef Andreas Nikolakopoulos (formerly of Corbin & King and Tom Aikens), whose farm-to-fork philosophy chimes perfectly with Comninos' vision. Nearly all of the fruits and vegetables in his recipes, from aubergine and cauliflower to coriander and beetroot, are picked from the garden at the Rooster's three-bedroom farmhouse, a short drive away and also available to rent. Fresh seafood is brought in daily by the island's fishermen and contributes to delicious plates such as king crab and saffron risotto or grilled octopus with chorizo.

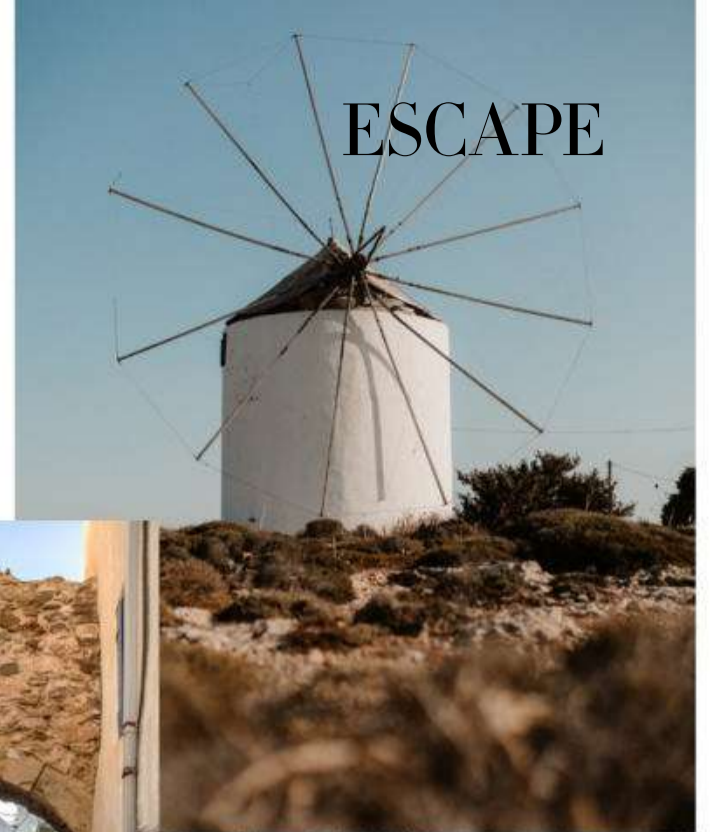
For a special treat, one day the team suggested a picnic on the beach at the foot of the hill. To preserve the rustic beauty of the bay, Comninos has resisted calls for umbrellas or sunloungers on the golden sand, and there is no service; instead I headed out with a hamper full of salads, sandwiches and desserts, all sourced from local producers, and spent a blissful day reading, eating and swimming with no distractions.

While it was hard to tear myself away from this cossetting nest, as with most Greek islands, Antiparos has a number of archaeological gems that are worth a visit, including a centuries-old Venetian fortress in the capital, Chora, and the impressive Sanctuary of Apollo, a 5th-century BC white-marble temple on the uninhabited neighbouring island of Despotiko. Excavations are still ongoing, and you can find small boats to take you across from Saint George beach to watch the live dig. Afterwards, we stopped for lunch at Captain Pipinos, a taverna specialising in grilled squid and octopus (which you'll see hanging up to dry in the sun outside) and a mouth-watering range of mezedakia. That night, as I sat under a cloudless sky twinkling with stars, I vowed to return to this magical place of freedom and rejuvenation and immerse myself in its healing powers once more.

The Rooster (www.theroosterantiparos.com), from £3,705 a person for seven nights, B&B, based on two people sharing, including return flights and transfers with *Original Travel* (www.originaltravel.co.uk).

Below right: Faneromeni. Antiparos. Bottom right: the restaurant at the Rooster

You can find small boats to take you across to the Sanctuary of Apollo



HOTEL CASTELLO DI RESCHIO **UMBRIA**

Some 20 years in the making, the recently unveiled Hotel Castello di Reschio in Umbria is a true labour of love. The property's owner, Count Benedikt Bolza, has created 36 individually decorated rooms inside the shell of a mediaeval castle that sits on a 3,750-acre estate; inside, bold paint colours mix effortlessly with de Gournay wallpaper, mirror-topped coffee tables and objets d'art including vintage oil presses sourced from the local antique market. The grounds are a bucolic paradise of olive groves, vineyards, beehives and an organic kitchen garden, whose produce features on the menu at Ristorante Al Castello, alongside delicious homemade pastas. Don't miss the chance to join the chef on a foraging mission in the ancient woodland, head out on a ride from the equestrian centre or indulge in a treatment at the Roman bathhouse-inspired spa. **LUCY HALFHEAD**

Hotel Castello di Reschio (www.reschio.com), from about £670 a room a night.



COUNTRY PURSUITS

From Saxon residences in Transylvania's mountains to a 13th-century Italian farmhouse, enjoy bucolic bliss at these rural retreats

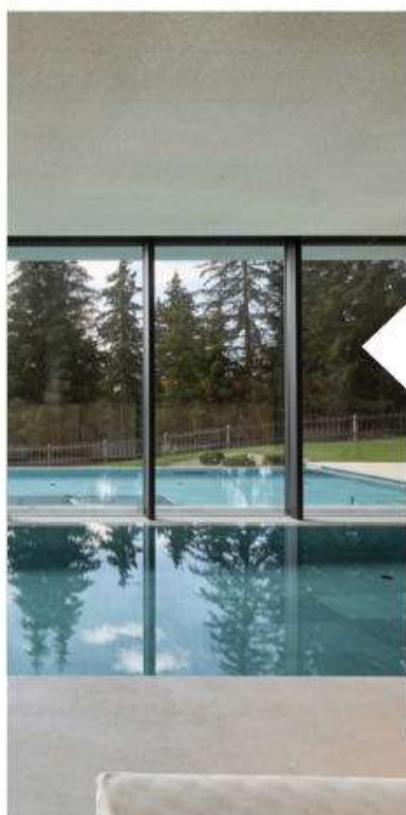


BETHLEN ESTATES **TRANSYLVANIA**

Despite what Bram Stoker's *Dracula* might suggest, you won't find any vampires in Transylvania – just Romania's latest luxury lair, Bethlen Estates, set against a backdrop of the Carpathian Mountains. The family-run hospitality project is rooted in the preservation of local heritage: sleep in one of the restored Saxon houses that juxtapose wood-burning stoves, reclaimed beams and kilim rugs with chic linens and Tom Dixon lighting. Staff are hired from the surrounding area where possible, including the head chef, who

sources ingredients from within 10 miles. Fill your days with picnics in meadows, bike rides and long walks through what is often described as one of Europe's last great wildernesses. **LH** *Bethlen Estates (www.bethlenestates.com), from about £260 a room a night.*





FORESTIS SOUTH TYROL

Discover new heights of luxury at Forestis, a carbon-neutral, plastic-free retreat where you'll be impressed by dramatic scenery at every turn – including from the suites, all of which face the peaks of the Italian Dolomites with floor-to-ceiling windows. The focus is on healing: there's a variety of treatments and wellness programmes that make use of the surrounding landscape's pure spring water and clean air, and the minibar is stocked with organic fruit juices. As well as the sauna, gym and pools, the hotel has a dedicated room for Celtic yoga (a practice that incorporates the voice with singing and chanting), a Kneipp salt bath and silence-rooms, so you're guaranteed to leave feeling relaxed and clear-headed. LH Forestis (www.forestis.it), from about £570 a room a night.



NORDELAIA PIEDMONT

Set in an 800-year-old farmhouse just outside Turin, Nordelaia offers its fortunate guests a chance to immerse themselves in *la dolce vita*. The 12-bedroom property follows a philosophy of 'natural relaxation', centred around the traditional Italian ornamental gardens, abundant with wildflowers and herbs, and overlooking the valley towards Monferrato's Cremolino Castle.

Quirky bedrooms come courtesy of the British design studio These White Walls, which has furnished them with knick-knacks and fabrics that are unique to the region. Elsewhere, the Michelin-starred chef Andrea Ribaldone oversees the hotel restaurant, serving up reinterpreted classics, and there's a heavenly spa featuring a hammam, sauna and swimming pool. LUKE ABRAHAMS

Nordelaia (www.nordelaia.com), from about £190 a room a night.

KALESMA MYKONOS

Kalesma means 'inviting' in Greek, and this white-washed haven of two villas and 25 suites, which tumble down in terraces towards the turquoise water, is exactly that. Conceived by the architects K-Studio and the interior designer Vangelis Bonios, it's the only hotel in Mykonos to offer a private heated pool with every guestroom. The decor is a lesson in understated style: rooms feature smooth, sand-blasted stone floors, hammered marble basins and forged cement baths with views of the Aegean Sea. Plus, the food is sensational, from warm flatbreads with homemade tzatziki and tyrokafteri (hot pepper and cheese dip), to fresh sea-bass with olives, citrus and mint. MARY LUSSIANA

Kalesma (www.kalesmamykonos.com), from about £1,040 a room a night.



BAZAAR FASHION



RE SYU RYU

Founded by two sisters living in Tokyo, Japanese designer brand RE SYU RYU debuted in 2018 with a concept of "Restyling Tastes and Trends". Made in Japan with skilled craftsmanship, their Fall/Winter Collection is inspired by the secret of beautiful lotus. The flower symbolises purity because of its dainty appearance despite blooming in the mud of swamps. Its contrast between waiting in the mud to stem out and bloom on the surface of the water is depicted in unique textiles and designs with wool as the main material. The collection includes; Sherpa coat, all-in-ones, bolero top, to leather pants, and it will give her a sense of strength and calmness.

Visit resyuryu.com and follow on Instagram: @resyuryu_official



GAIA SEGATTINI KNOTWEAR - BE YOUR OWN MOODBOARD

Gaia Segattini Knotwear is the artisanal knitwear brand founded and directed by Gaia Segattini. Created in Italy, the brand has a keen focus on sustainability and innovation while the pieces are produced with excellence in Le Marche region. Using the finest quality leftover yarns, they create contemporary designs in all fits and styles to include a men's, women's and unisex range. Each item is produced in limited batches, including colour combinations and finishing that create a folk-pop style ever unique. As the creativity is led by the raw materials available, the design is influenced by the available materials. This helps to reduce waste and inspire further creativity. Visit <https://gaiasegattiniknotwear.it/en/> and follow @gaiasegattini.knotwear



JOYCE YOUNG

We are delighted to launch our Signature Collection of dresses and outfits ideal for Special Occasions where a more relaxed feel is the order of the day.

Made to order in sizes this collection comes in a selection of colours and styles which coordinate effortlessly with each other. Relaxed and chic dressing in classic styles that can be enjoyed for years to come .

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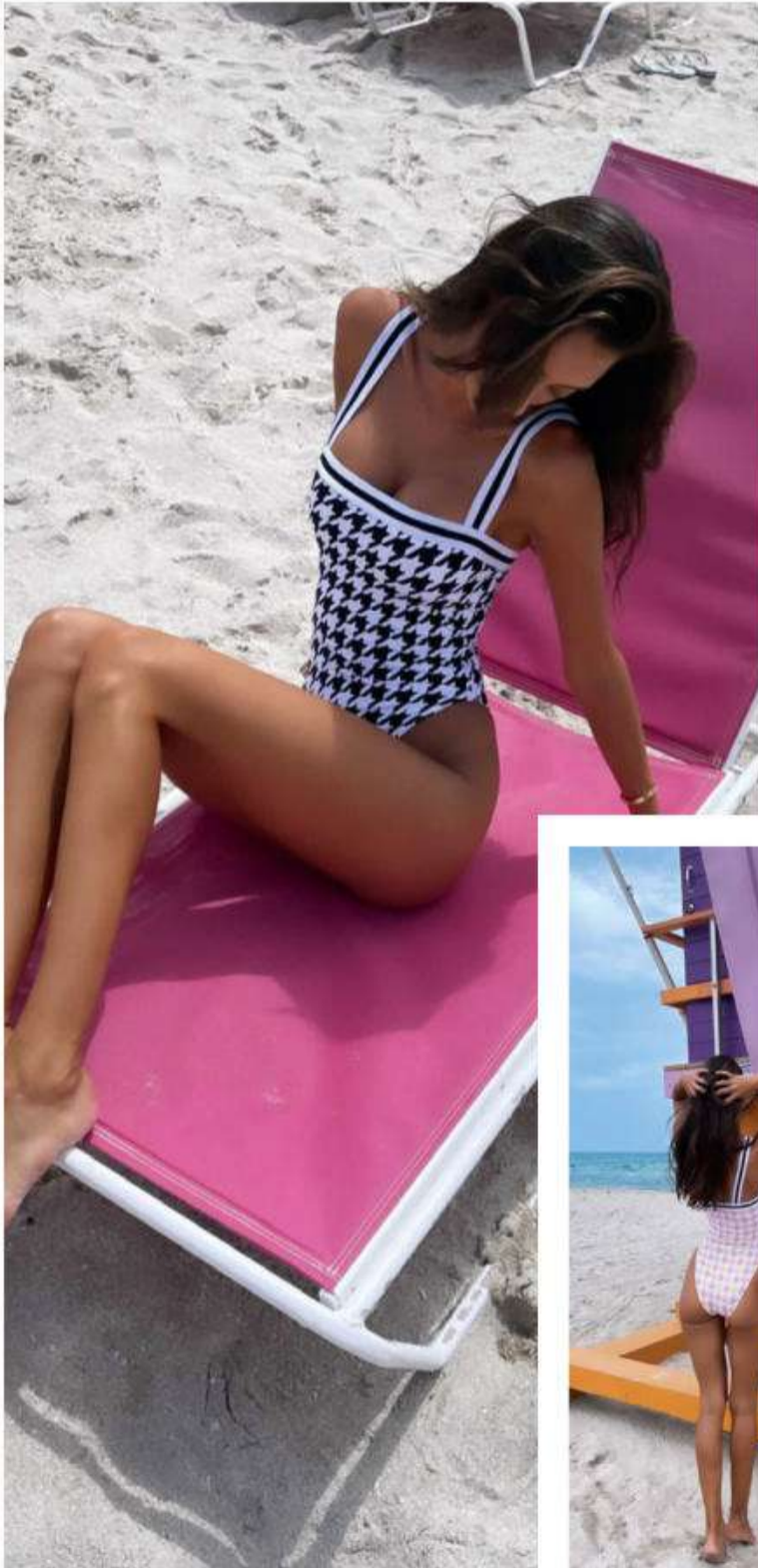
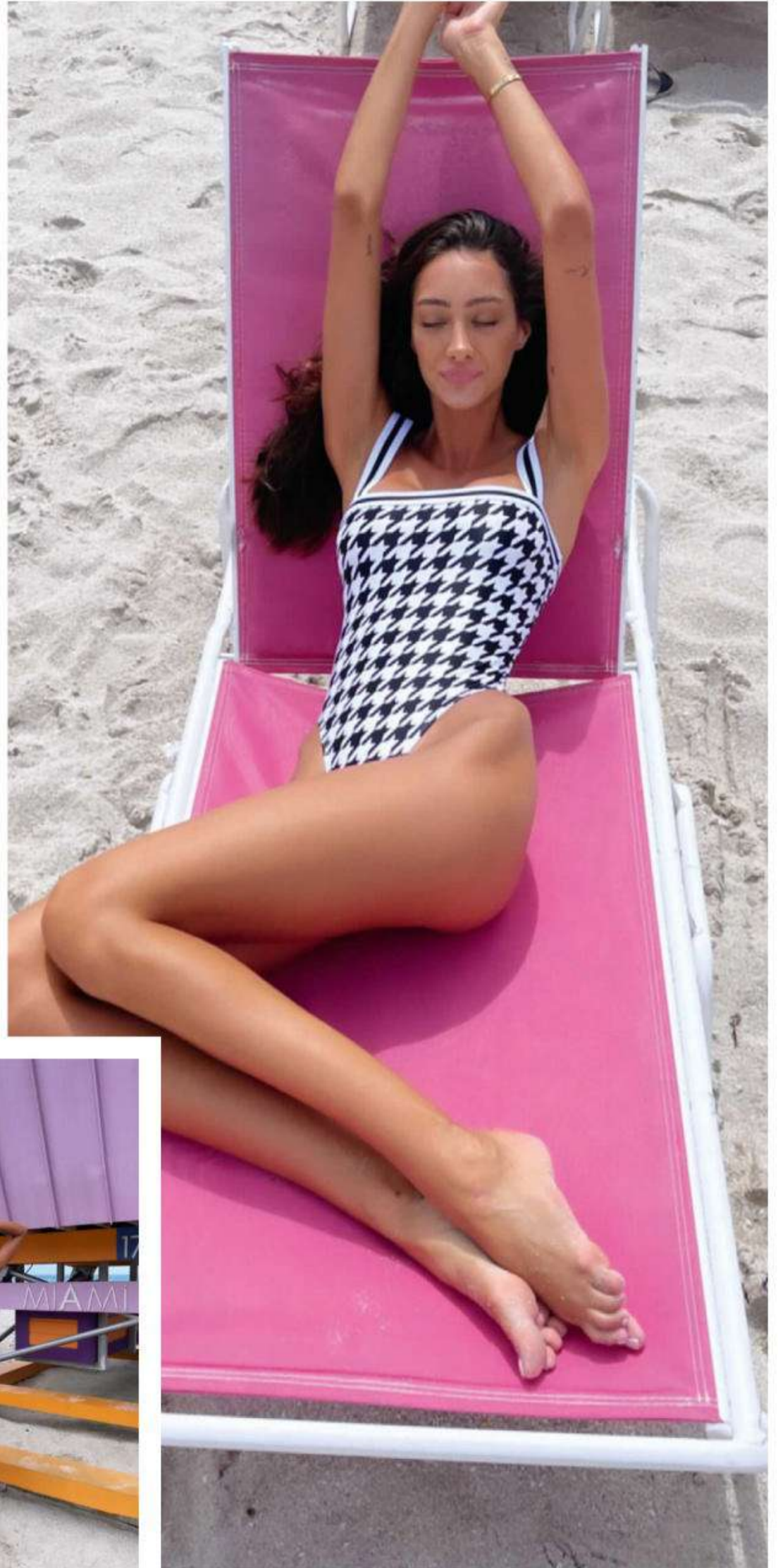
BAZAAR FASHION

BOTANICAL BEACH BABES

South Beach Florida would not be the same without a summer of sustainability exclusively presented by Botanical Beach Babes Miami Swim Week. Top Model Jelena Markovic is seen in Miami Beach wearing their all new luxury sustainable Liquorice one piece designed by Laura of No Bra Club from the Australia collective. The Liquorice one piece is a dynamic swimwear design made for comfort and durability that is chic & eco-friendly. Shop Botanical Beach Babes limited-edition top model runway styles from an innovative collective of female creative directors featured all across the globe who are passionate about fashion and promoting sustainability.

Online at www.botanicalbeachbabes.com

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STYLE & BEAUTY



DARE TO DESIRE

Established in London 2020, Dare to Desire is an all female run lingerie brand with a vision to empower all women through statement lingerie that embraces confidence, femininity and inner femme fatale. Empowerment is their main source of inspiration and in the heart of all their designs and collections. They take great pride in all their designs and ensure each style has its own personal story and personality. The brands latest collections 'Revenge Lingerie' and 'For My Eyes Only' are the perfect balance of playfulness and expressiveness with a wide variety of fabrics, cuts and shapes; expressing your desires has never been easier. www.daretodesire.store



LUXURY FOR YOU & YOUR HOME

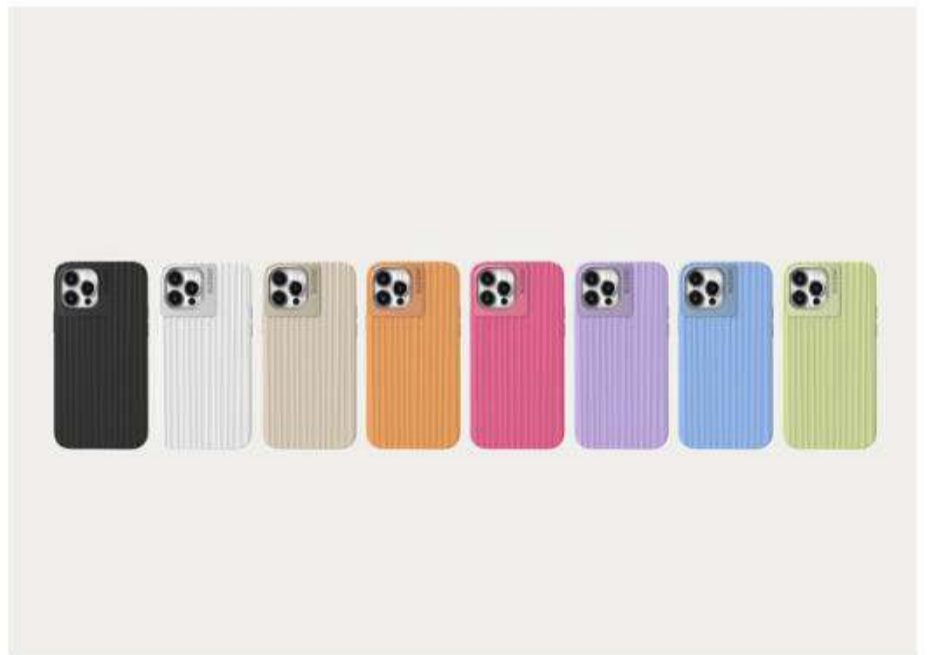
Henry D'elkin Deauville throw. Shown in Emerald Queen & Sunset. Made from baby alpaca wool, the wool of kings. The Deauville arrives in a Henry D'elkin gift box, available in 7 stunning shades. £295. Visit: frenchvelvet.co.uk



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For more information about Sophie's bespoke design service or to shop her collections, visit: sophieharley.com or contact the studio to arrange a private appointment (either virtual or in person).

T: +44 (0) 20 7430 2070 E: info@sophieharley.com



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stephaniegracejewellery.com

If you are London based, book a private appointment on: golden@stephaniegracejewellery.com

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Bazaar Fashion Edit

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@Vivian_gzh

FASHION CROSSOVER LONDON

GLOBAL YOUNG TALENT 2021

As countries chart different courses for a return to 'normalcy', Fashion Crossover London's thirteen Global Young Talents have taken this time to reflect and channel their thoughts and experiences via collections filled with mixed emotions and calls to action.

For many, introspection was key to forging a path forward and designers such as Vivian Ge, Toria Ya Tuo, Yiling Shen, Jasey Velazquez and Yvonne Southern explored themes of loneliness, anxiety, lack of touch and socialization experienced throughout the pandemic and took this opportunity to offer positive solutions.

Vivian Ge developed a series of forms to create a textile garden inspired by artists Matisse, Twombly and Van Gogh to encourage healing through green spaces; while Toria Ya Tuo used biomimicry and inflatable textiles to substitute touch and recreate physical sensations. Through movement, textures and volume inspired by the pages of Japanese manga, Yiling Shen invites her wearers to immerse themselves in the pages of fantasy, using imagination to cultivate creativity and peace.

Meanwhile, Jasey Velazquez and Yvonne Southern, presented collections filled with optimism, encouraging women to dress-up, and celebrate life and the good times through brightly coloured pieces and sexy, lingerie-inspired outfits.

Elsewhere, designers Sophie Wilkinson-Cooper and Lucia Borini focused on the importance of culture and community. Borini looked to 90s hip hop culture and translated that into upcycled denim outfits, and Wilkinson-Cooper drew inspiration from her hometown's football and fisherman culture into a collection filled with nautical and sports-inspired pieces.

Other designers, focused on the present. Michelle Leonie Sucipta questioned our modern-day beauty standards through waist accentuating styles contrasted with voluminous silhouettes, while Sofia Bianchi's collection was a love letter to contemporary visual arts, celebrating the body's ability to move visualized through draping, wrapping and twisting techniques.

Looking ahead, designer Ying Qu explored the idea of distance and space through abstract digital prints and convertible garments. As for Juntao Ouyang, she questioned our reliance on tech, creating a dystopian jewellery collection using sustainable materials.

Similarly, designer Eugenia Ashton and cashmere accessory brand, Franci highlight the importance of sustainability and ethical values. Ashton presented a zero-waste collection and used intricate weaving techniques to incorporate all garment cut-offs while Franci's luxury collection, which shows their advocacy for UN Sustainable Development Goals.

Fashion Crossover London
Global Talent Director: Since Wang
Ad Production: Harvey Lenton
Writer: Fiona Ma



Michelle Leonie Sucipta
Istituto Marangoni
@Michelleleones



Eugenia Ashton
ESMOD Dubia
@Genia_ashton



Lucia Borini
Istituto Marangoni
@Luciaborini

ARTWORK IN THIS SPACE
DIMENSIONS

WIDTH: 190mm

HEIGHT: 250mm



Jasey Velazquez
Fashion Institute of Technology
@Goodgirlbondage @Jaseyvel



Sofia Bianchi
Istituto Marangoni
@Sofiabianchib



Yiling Shen
Central Saint Martins
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Franci
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Toria Ya Tuo
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Juntao Ouyang
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