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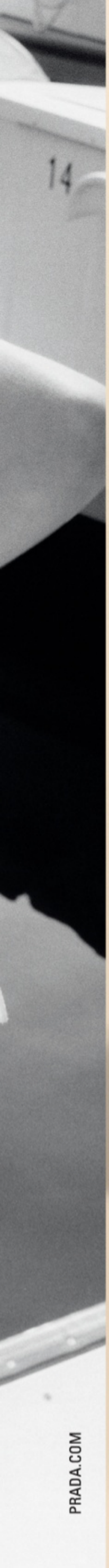
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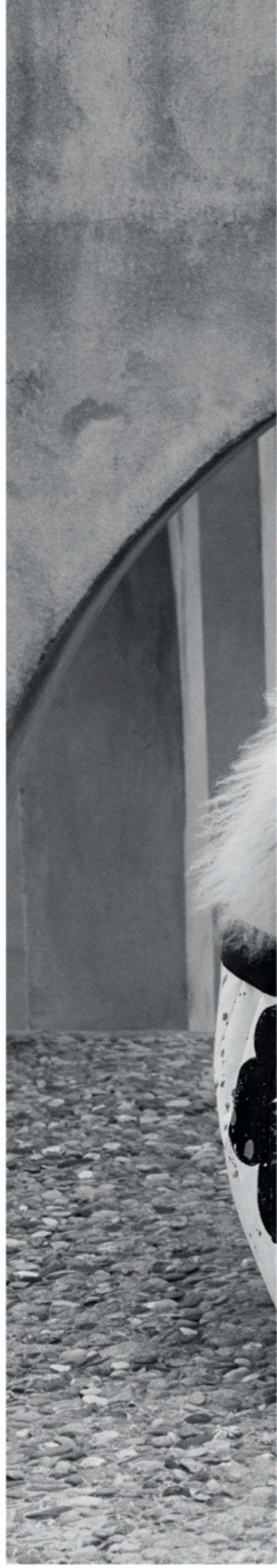

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Gugu Mbatha-Raw wears Prada in this month's cover story

Harper's Bazaar

PHOTOGRAPHS: RICHARD PHIBBS, GETTY IMAGES



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KEIRA KNIGHTLEY wears COCO CRUSH necklaces
and earrings in white and yellow gold with diamonds.
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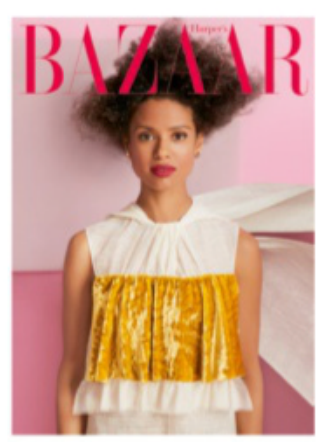
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COVER LOOKS Above far left: Gugu Mbatha-Raw wears sequin embroidered dress, £7,040, Gucci. Above near left (subscribers' cover): toile and velvet dress, £1,660, Prada. Gold earrings, £4,150, Van Cleef & Arpels. See Stockists for details. Styled by Leith Clark. Hair by Daniel Martin at Bryant Artists, using Evo. Make-up by Kay Montano. Manicure by Ami Streets, using Dior Vernis and Miss Dior Hand Cream. Photographs by Richard Phibbs. Above near right (limited-edition cover available exclusively at Tate Modern): *Marilyn Monroe's Lips* (detail) (1962) by Andy Warhol, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, gift of Joseph H Hirshhorn, 1972 © 2020 the Andy Warhol Foundation for the Visual Arts, Inc/licensed by DACS, London. Above far right (limited-edition cover available exclusively at the V&A): Madonna wearing a red Jean Paul Gaultier kimono, photographed by Patrick Demarchelier for the February 1999 issue of *Harper's Bazaar*

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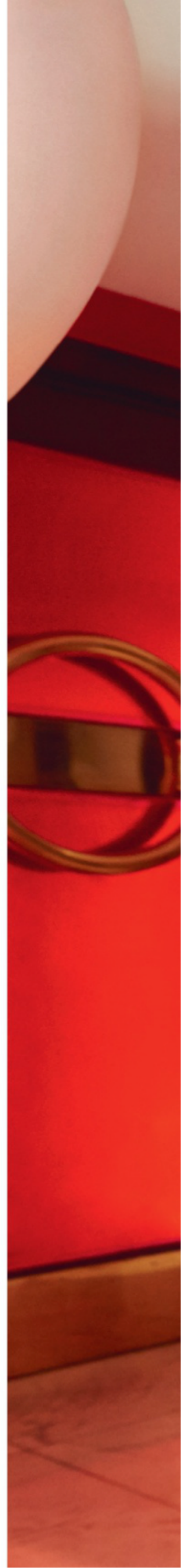


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In an exclusive backstage video, our cover star Gugu Mbatha-Raw talks to *Bazaar* about hidden talents, superpowers and pursuing her dreams



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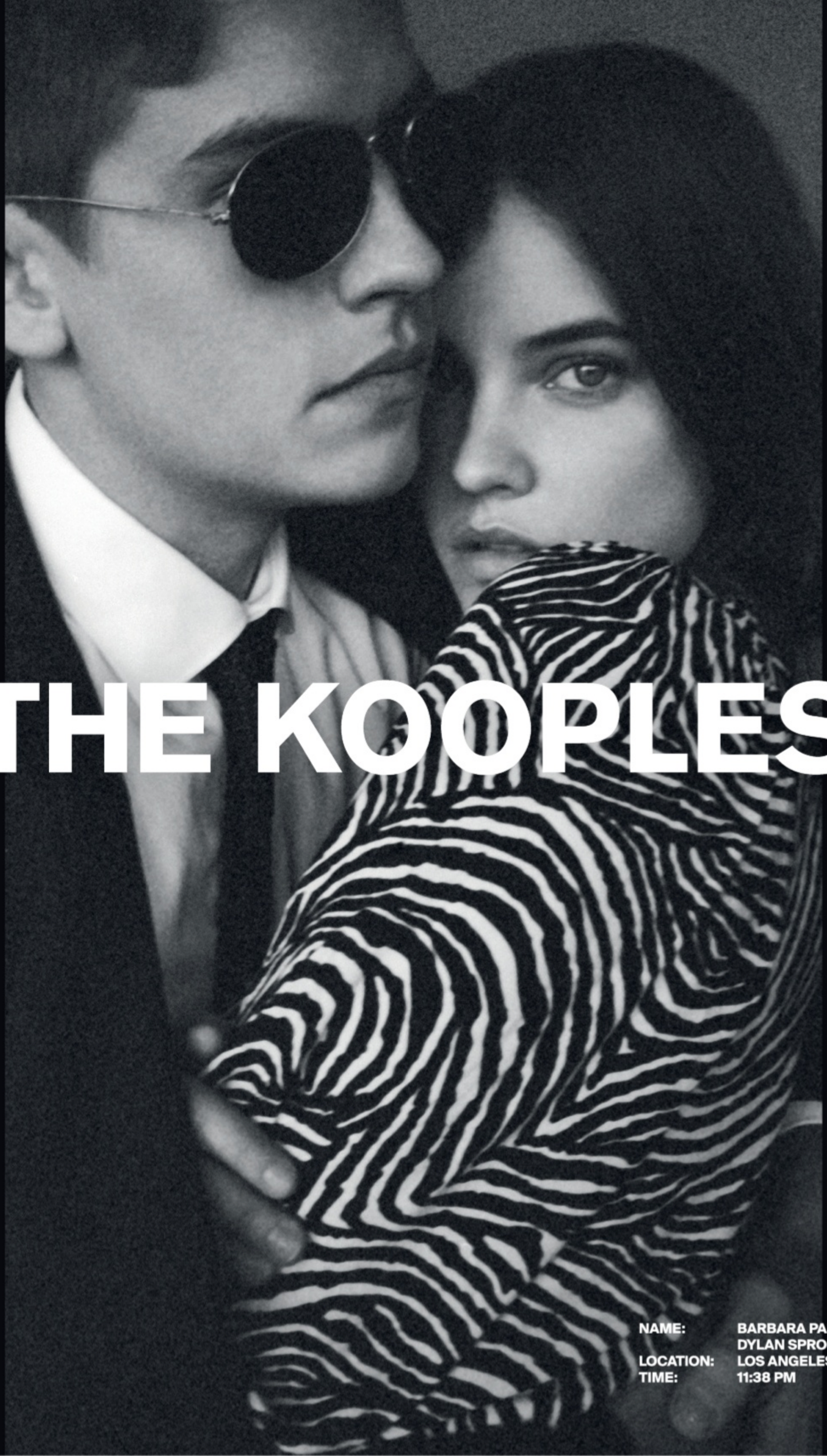
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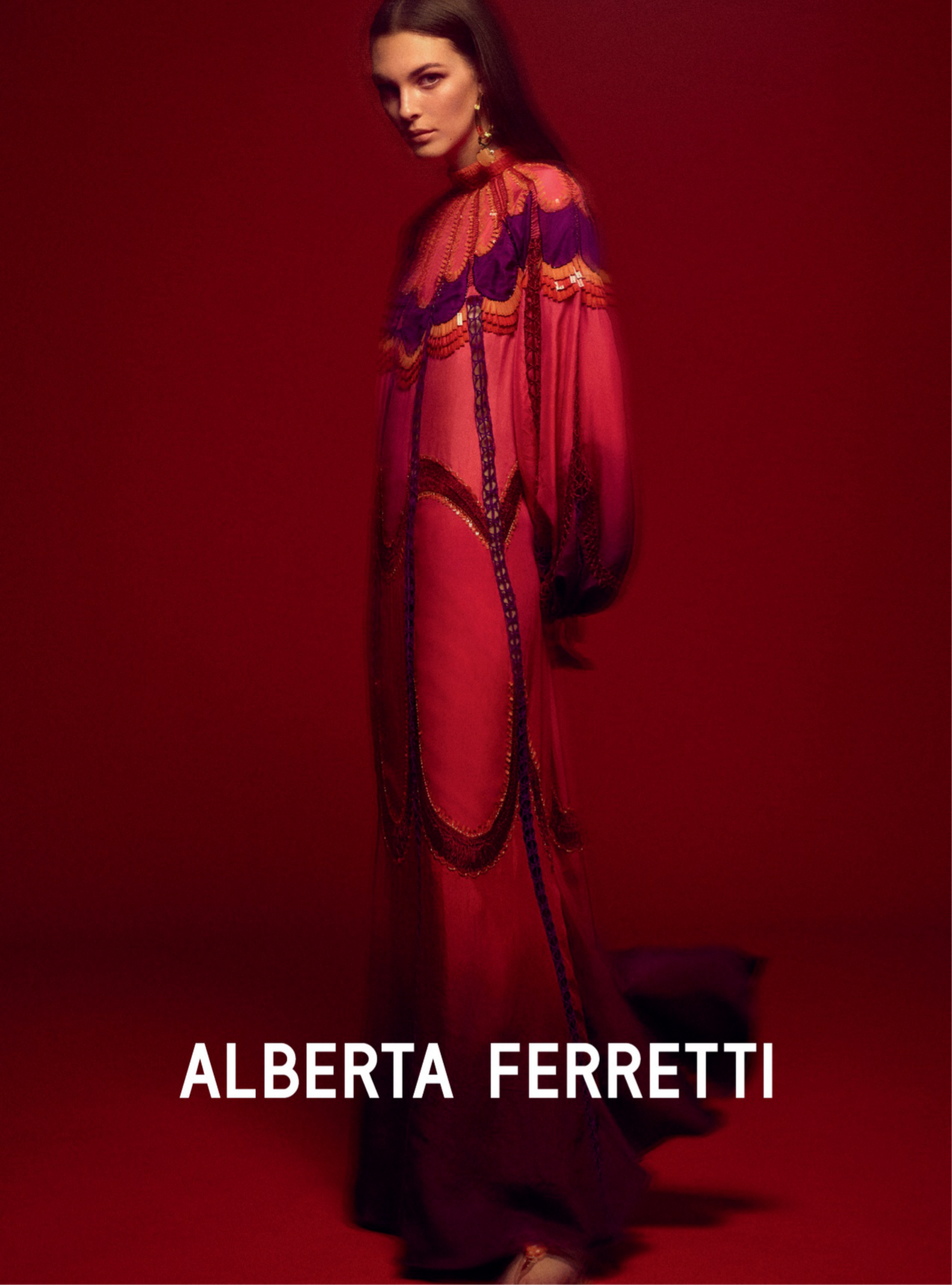
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Below: a Celine by Hedi Slimane look from 'Field of dreams' (page 188)



GIFTS OF TIME

Years ago, on a visit to the Frick Collection in New York, I found myself mesmerised by one particular portrait: a surprisingly small, dark oil of an unlovely man. Pasty and piggy-eyed, dressed in black, he stares coldly away from the viewer, one hand firmly grasping what you suspect must be an order for an enemy's downfall. Hans Holbein's depiction of Thomas Cromwell, though painted in an era of vanity portraits, is deeply unflattering. It must be, at least in part, responsible for a grim reputation that has echoed down the centuries; and yet the sitter himself, that most astute of political operators, commissioned it. So what was he thinking? I stood for a long time in front of it, trying to puzzle him out. It made perfect sense when I found out later that Holbein's portrayal had inspired Hilary Mantel to begin her exploration of Cromwell's life. 'It was the deficiency of the portrait that pushed me on,' she has explained. 'I thought, "I'll try and find him."'

The rest, of course, is publishing history. Both *Wolf Hall* and its sequel *Bring Up the Bodies* won the Booker Prize (making Mantel simultaneously the first woman and the first British author to win it twice). To mark the publication of the third and

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EDITOR'S LETTER





Left: Gugu Mbatha-Raw wearing Dior in this month's cover story (page 144). Above: Hilary Mantel in 'Mistress of tales & revels' (page 208)



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EDITOR'S CHOICES

★

The arrival of spring often sees me commuting on foot. This chic Michael Kors tailored coat and jeans can cope with whatever the weather throws at me, and I'll stride out stylishly in Prada's elegant riding boots, with my necessities in Fendi's jaunty tote.

final volume, *The Mirror & the Light*, the writer has granted a rare audience to our literary editor Erica Wagner, accompanied by a dramatic photo-shoot in Hampton Court Palace, where her Tudor protagonist once held sway. The result is a unique celebration of the crossover between art, fashion and literature in the greatest tradition of this magazine.

April is our 'Best of British' issue, so it feels particularly timely that I write this on the evening that Britain officially leaves the EU. Looking through these pages will, I hope, serve as a reminder that whatever one's feelings about Brexit may be, we can surely all unite in agreement that there is so much to celebrate about this 'scepter'd isle'. The beauty of the British landscape and its ancient buildings is highlighted here in three glorious fashion shoots, set respectively amid the Palladian grandeur of Chiswick House, surrounded by land art in Richmond Park, and during a golden day on the loveliest part of the Dorset coast. Meanwhile, the most cosseting boutique hotels around the country are highlighted on the travel pages for anyone contemplating a luxurious holiday on these shores. And for those Britons who live elsewhere, our cover star Gugu Mbatha-Raw offers a novel method of staving off homesickness: she fills a bath with Epsom salts and lies back to a soundtrack of pouring rain…



Lydia Slater

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GUGU MBATHA-RAW

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Born in Oxfordshire, the actress moved to London to study at Rada aged 18. She has since starred in television series such as Netflix's Emmy-winning *Black Mirror*, and films including *Beauty and the Beast*, *Motherless Brooklyn* and her latest project *Misbehaviour*, which sees her play the first black woman to win the Miss World competition. Here, she talks to Lydia Slater about taking on challenging roles and campaigning for feminism.
A garden you love 'My mum's back garden in Witney, where I first planted strawberries and tomatoes, and we had barbecues – there are so many happy memories associated with it.'
What would you do if you were queen for a day? 'I would throw a massive party at Buckingham Palace and let everyone have a poke around.'
Fish and chips or a cream tea? 'A cream tea. Cream before jam.'
Favourite Briton 'Paddington Bear, even though he's Peruvian – because he's so cute.'

HILARY MANTEL

'I always have the feeling of him questioning and working against the grain,' says Mantel of Thomas Cromwell, the central character in her monumental 'Wolf Hall' trilogy. To mark the publication of her much anticipated final instalment, *The Mirror & the Light*, she appears in a photo-shoot at Hampton Court Palace, and speaks to Erica Wagner about saying goodbye to Henry VIII's chief minister.
A garden you love 'Caerhays, Cornwall: a woodland estate with a gorgeous magnolia display in early spring.'
What would you do if you were queen for a day? 'Abdicate.'
Favourite Briton 'Cardinal Wolsey. It would be ungracious to say otherwise, as the pictures [on page 208] were taken at his house.'
North, south, east or west? 'North, for the light.'
Best thing about Britain 'Her seascapes.'

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TAMARA ROJO

Page 132

The artistic director and lead principal dancer of the English National Ballet, who was awarded a CBE in 2016, has played iconic characters from Giselle to the Sugar Plum Fairy, while also ushering in a new chapter for the company in making dance accessible to contemporary audiences.
In this issue, she tells Helena Lee about her forthcoming collaboration with Akram Khan.
A garden you love 'Regent's Park – it's just beautiful.'
What would you do if you were queen for a day? 'Give free access to theatre, museums, art galleries and cinemas. But just for one day, because artists do need to make a living.'
Fish and chips or a cream tea? 'Fish and chips.'
Favourite Briton 'Nick Hytner, for so many amazing reasons…'



ROWAN HISAYO BUCHANAN

Page 130

Buchanan has written two acclaimed novels, *Harmless Like You* and last year's *Starling Days*, and has also edited a collection of stories by Asian-American writers, titled *Go Home!*.
Ahead of the V&A's latest exhibition 'Kimono: Kyoto to Catwalk', she describes the meaning these traditional garments carry for her.
A garden you love 'Does Highgate Wood count? I delight in the dapple, the rush of dogs, even the parents trying to coax their toddlers up the hill.'
Fish and chips or a cream tea? 'Scampi and chips on the beach with seagulls fighting you for their share. Victory makes the salt taste better.'
Favourite Briton 'My brother, although he doesn't live here anymore. Everyone's Britain is a different place – their own map of memories. But his Britain is close enough to mine that passing stories between ourselves feels like home.'
Best thing about Britain 'I take pleasure in how our latitude exaggerates the stretching and shrinking of days. There is a kind of majesty to these changes of light.'

WORDS BY BROOKE THEIS. PHOTOGRAPHS: ELS ZWEERINK, COURTESY OF TAMARA ROJO, PAUL HARDWICK. GUGU MBATHA-RAW PHOTOGRAPHED BY RICHARD PHIBBS. HAIR BY BJORN KRISCHKER. MAKE-UP BY TANIA GRIER



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BAZAAR
STYLE
Edited by AVRIL MAIR



1
NEON NIGHTS

Bright, bold and unapologetically look-at-me: the shade of the season is loud.

Cotton top, about £500; silk dress, about £2,300; cotton tights, about £165; calf-skin bag, about £1,550; calf-skin heels, about £830, all **Versace**

Photographs by GEORGIA DEVEY SMITH
Styled by CHARLIE HARRINGTON

10 THINGS WE LOVE

From patterns that pop to all-weather leather, discover spring's most covetable looks



2

SUMMER
LEATHER

Modern minimalists rejoice: this sleek, sculptural jacket turns utility luxe.
Cotton, gabardine and calf-skin coat, £10,300; velour bag, £9,200, both **Hermès**

3

THE SILK
SCARF

Consider Her Maj as your style icon one more time…
Silk scarf, from a selection **Hermès**

GEORGIA DEVEY SMITH



4
THE BUCKET BAG

Add interest to a beige palette with a playful colour pop – pink is a vibrant choice.

Leather and canvas bag, £1,250 **Fendi**

THE SILK DRESS

A simple button-down is the new essential: let shirting inspire your other sartorial selections.

Belted silk dress, £2,090; leather slingback loafers, £690, both **Fendi**



THE HIGHER HEMLINE

For those who prefer a more tomboyish take on the season's shorter length…

Wool skirt, £320; chiffon shirt, £635, both **Sportmax**

7

RAFFIA SANDALS

Get crafty with rustic chic – natural is all you need.

Cotton sandals, £530; leather and brass bag, £2,350; jute and brass belt, £760; rhodonite necklace, £570, all **Dior**

GEORGIA DEVEY SMITH



THE NEW BOHO

The spirit of the 1970s lives on and on: psychedelic patterns are a fast track into the trend.

Silk chiffon dress, £1,560 **Alberta Ferretti**. Leather sandals, £480 **Saint Laurent by Anthony Vaccarello**



10 MISMATCHED PRINTS

Bring monochrome up to date by not joining the dots (or spots, or stripes).

Crepe de Chine blazer, £820; cotton jersey top, £210; crepe de Chine culottes, £555, all **Max Mara**

THE UPDATED CLASSIC

Because sometimes a handbag is made to stand the test of time…

Leather bag, £1,005 **Max Mara**. Leather boots, from a selection **Saint Laurent by Anthony Vaccarello**

GEORGIA DEVEY SMITH

SEE STOCKISTS FOR DETAILS. HAIR BY HIROSHI MATSUSHITA, USING ORIBE. MAKE-UP BY ANITA KEELING AT ONE REPRESENTS, USING GIORGIO ARMANI. MANICURE BY AMI STREETS, USING PEACCI BY THE GELBOTTLE INC. STYLIST'S ASSISTANT: GEORGIA MEDLEY. MODEL: ESTELLA BRONS AT NEXT LONDON


GERARD DAREL

MY MOODBOARD

Grazia Malagoli on the five decades of colourful vivacity that inspired Sportmax's special anniversary collection

Above, right and bottom: looks from the collection

Below: the Sportmax anniversary capsule collection moodboard



In celebration of Sportmax's 50th birthday, the brand's fashion director Grazia Malagoli and her team of designers delved into the archives to create a 15-piece capsule collection that captured the house's strong, dynamic spirit. 'We took inspiration from our rich heritage,' Malagoli explains. 'For example, we identified a signature technique from the Seventies called shaded top-stitch, and reinterpreted it on garments including a coat, a trench, a tailored suit and a skirt.' Using a palette of emerald green, ultramarine and deep red, she made sporty duos of high-waisted trousers and cropped jackets, and fluid dresses with draped inserts. Meanwhile, hi-tech trainers and a new line of futuristic sunglasses gave a glimpse into what the next half-century might bring… LUCY HALFHEAD □

MOODBOARD COURTESY OF SPORTMAX. PHOTOGRAPHS: LUCKY IF SHARP



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MY LIFE, MY STYLE

Dior's Rachele Regini has adorned her Chelsea home with colourful artworks and feminist literature that inspire her diverse wardrobe

By LUCY HALFHEAD

Photographs by JOSH SHINNER



Above: Rachele Regini in her living-room, wearing silk shirt, £1,700; leather trousers, £3,100; brass and crystal necklace, £1,300; leather loafers, £830; socks, £350, all Dior. Bracelet; rings (worn throughout), all Rachele's own

Rachele Regini opens the door to her first-floor Chelsea apartment, situated on a quiet, leafy square between the stylish boutiques of the King's Road and the upmarket furniture shops of Brompton Cross. The bright space is filled with tributes to her close-knit family, including a series of beautiful black and white portraits of Regini with her mother, Dior's artistic director Maria Grazia Chiuri, that hang in the hallway. 'We're spending even more time together,' Regini says, referring to her new role working alongside Chiuri as an advisor to the Dior creative studio. 'My job is to make sure that all our ideas about gender, cultural appropriation and the academic side of what my mother decides to incorporate into the collections are well-researched.'





Regini grew up in Rome, where

her mother worked as a designer at Fendi, as part of the team that developed the famous Baguette handbag. 'There are pictures of me aged three in the showroom, organising bags with my brother,' Regini says. 'When I was a child, fashion was a part of everything that we did, but it was never glamorised – it was just my mum's job.' As a teenager, she used to take days off school to go to the shows. At the time, Chiuri was producing spectacular catwalk looks at Valentino with her long-time creative partner Pierpaolo Piccioli, modernising the brand's couture and pushing it to the forefront of the industry. 'I attended a Catholic institution in the local neighbourhood and, like other people my age, I remember just wanting to blend in with my friends,' she says. 'But I always felt like I was the weird one who didn't fit in.'

By 16, Regini had relocated to London in order to study at an international college.



'Creative people are sponges – they capture everything'

'I had never lived alone before, and was anxious, but my mum told me not to worry – if you fail, you just come back to Rome,' she says. 'She gave me a safety net – this idea that failure was OK.' Regini's move to the British capital was also key to the evolution of her own look: 'I met so many people from different backgrounds, and I realised no one cared what I wore. That's when I started developing a type of style.' She went on to complete an art-history degree at Goldsmiths University, before studying for a masters in gender, media and culture. 'I had been reading so much about women in art, and performance artists like Carolee Schneemann, so it was the logical next step,' she says.

It was Regini who first introduced her mother to the influential feminist essay 'Why have there been no great women artists?' by the art historian Linda Nochlin. 'When something excites me, I talk to my mother about it,' she says. 'Creative people





Left: silk and cotton bustier, £1,650; silk shirt, £1,450; silk and cotton trousers, £1,050; glass and brass necklace, £830, all Dior. Far right: the hallway

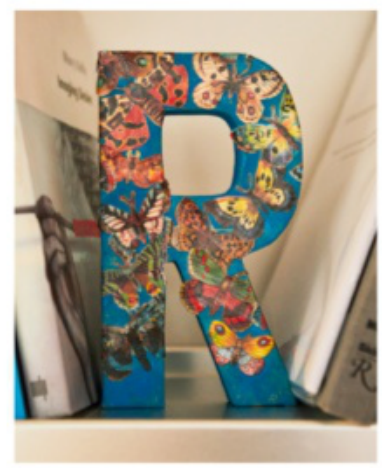




Left: silk and cotton dress, £3,000; cotton shirt, £1,050; leather boots, £1,290; cotton socks, £350; brass and crystal necklace, £850, all Dior. Right: Regini and her mother Maria Grazia Chiuri



are sponges – they capture everything. We would give each other books to read, like having a book club between the two of us.' Chiuri went on to include Nochlin's quote on a Breton-striped shirt for Dior's spring/summer 2018 collection – a typically courageous move that epitomises her belief in fashion as a force for female empowerment. 'Everyone has this idea that Dior is a feminine brand, but the notion of femininity has changed so much in the past 20 years,' Regini says. 'So, it made sense for my mum to say, let's look at what it means today and present that to everyone.'



The pair's shared passion for feminist literature and history is reflected in the contents of Regini's bookshelves, which feature authors such as Chimamanda Ngozi Adichie (Chiuri's friend and collaborator), Zadie Smith, Germaine Greer, Erica Jong, Virginia Woolf, Shulamith Firestone and Simone de Beauvoir. Her apartment is also home to a collection of colourful objets d'art, including a Mexican-inspired skull covered in mosaic tiles that she found in a fleamarket in Pasadena, California, and prints by female artists including the fashion photographer Deborah Turbeville. In the master bedroom, there is a floor-to-ceiling neon light shaped into the word 'peace' in 12 different languages, and above the bed are cushions knitted by the wives of World War I soldiers, discovered at a vintage fair and now displayed in glass cases.

A rummage inside Regini's wardrobe reveals an assortment of retro clothes, alongside the latest Dior designs, including a fluffy shearling coat and biker boots. 'My mum is crazy about vintage and has been taking me to fairs and shops since I was four. I buy so much of it!' she says. Sacai, Isabel Marant and Miu Miu are other favourites, as well as Levi's for its Re/Done jeans. Her jewellery box includes earrings by the Italian brand





Right: leather coat, £5,300; leather bag, £3,000, both Dior







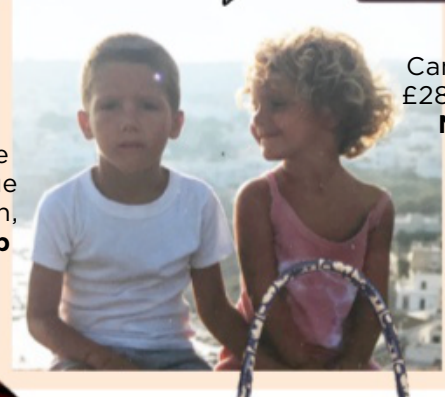
Left: dress, £8,900; cotton T-shirt, £510; knickers, £700; cotton socks, £350; brass and pearl earring (sold singly), £340, all Dior. Above: a photograph of Regini's parents



Attilio Codognato, charms by Samuel François and studs from Maria Tash. 'I love the Seventies, and Anita Pallenberg, but what I wear changes depending on where I am,' she says. 'In Paris, I'm more conventionally feminine than London, where I dress more punk. In Rome, it's relaxed and laid-back. I think it makes a difference for young people to see that there's not just one model of what being female looks like.' □

RACHELE'S WORLD

"My favourite picture of my brother and me in Puglia"





Secret Camouflage, £28.50 **Laura Mercier**



Eight Hour Cream Intensive Lip Repair Balm, £20 **Elizabeth Arden**

Reverence Aromatique Hand Wash, £27 **Aesop**





£2,000 **Dior**



"My fanning set-up in Faliégandros last summer"



From a selection **Dior**



£1,290 **Dior**

Hat, £550 **Dior**

"In Formentera, where I've spent all my summers since I was nine"



SEE STOCKISTS FOR DETAILS. STYLED BY GEORGIA MEDLEY. HAIR BY MATHIEU SIMO. MAKE-UP BY JAMIE COOMBES, USING DIOR. PHOTOGRAPHS: COURTESY OF RACHELE REGINI

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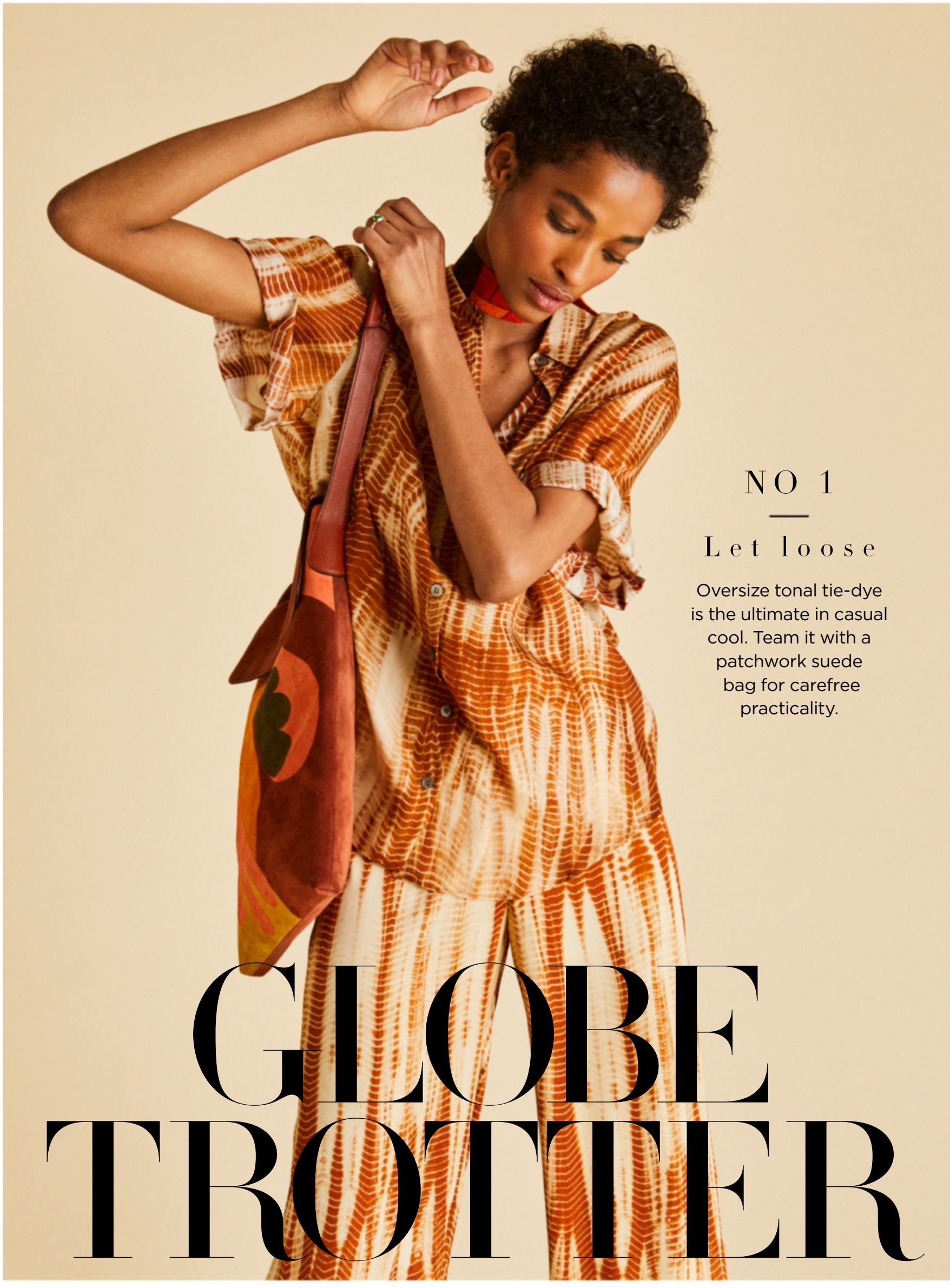
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KATY YOUNG *Beauty director*

PHOTOGRAPHS: KRISTIN VICARI, LUCKY IF SHARP. *GIFT AVAILABLE WITH NEWSSTAND COPIES ONLY



NO 1

Let loose

Oversize tonal tie-dye is the ultimate in casual cool. Team it with a patchwork suede bag for carefree practicality.

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Travel the world with free-spirited flair in natural fabrics and eye-catching patterns

PHOTOGRAPHS BY JOSH SHINNER STYLED BY FLORRIE THOMAS



NO 2

Chain reaction

An all-cream outfit is elegantly elevated by a gleaming gold link necklace.

THIS PAGE: cotton shirt, £310, Forte-Forte. Cotton jacket, £225, Ba&sh. Gold and diamond earrings, £495, Annoushka. Gold and quartz necklace, £3,595, Cassandra Goad. OPPOSITE: silk top, £125; matching trousers, £150, both Gerard Darel. Suede bag, £780, Alberta Ferretti. Silk neck scarf, £85, Lalage Beaumont. Gold, jade and diamond ring, £1,440, Gucci



Loop the loop

Whether knitted or woven, double up on textures – but keep the hues harmonious.

NO 4

Cover all bases

A floaty bohemian kaftan will carry you effortlessly from dawn to dusk – add charm with a talismanic necklace.



THIS PAGE: silk crepe dress, £950, Zaeem Jamal. Leather sandals, £150, Coach 1941. Gold and diamond earrings, £495, Annoushka. Gold-plated silver and lapis lazuli necklace, £270, Giovanni Raspini. OPPOSITE: linen and silk dress, £1,580, Loro Piana. Leather and raffia bag, £215, Gerard Darel

JOSH SHINNER



NO 5

Blanket statement

Try a light quilted jacket for a more wearable take on the duvet-coat trend.

JOSH SHINNER



THIS PAGE: linen jacket, £380; metal and shell necklace, £80, both Forte-Forte. Cotton dress, £660, Paul Smith. OPPOSITE: cotton and linen jacket, £255, Ba&sh. Cotton top, £188, the Kooples. Cotton trousers, £85, Levi's. Gold-plated earrings, £135, Giovanni Raspini. Gold and diamond necklace, £1,200, Annoushka

NO 6

Pockets of time

Colourful embroidery inspired by Aztec motifs offers a playful geometric touch.



Hats off

A floppy wide-brim crafted from paper lends an artisanal edge to any ensemble.

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The signature serpent kaftan available exclusively at

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Cotton voile dress, £1,880, Tory Burch. Leather sandals, £635, Manolo Blahnik. Leather and raffia bag, £325, Gerard Darel. Gold and diamond earrings, £1,500, Annoushka. Gold ring, £1,895, Cassandra Goad

NO 8

Adorning fans

Tiers of pretty pleats perfectly accent a delicately tactile lace and cotton dress.

JOSH SHINNER

WORDS BY BROOKE THEIS. SEE STOCKISTS FOR DETAILS. HAIR BY YOSHITAKA MITAZAKI, USING BUMBLE AND BUMBLE. MAKE-UP BY VICTORIA BOND, USING CHANEL DESERT DREAMS AND LE LIFT. STYLIST'S ASSISTANT: SOPHIE CHAPMAN. MODEL: ANA FLAVIA AT VIVA LONDON



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Edited by AVRIL MAIR

FORGET ME NOT

A vibrant journey through decades past, finding inspiration in Sixties florals, Seventies high shine and Eighties graphic prints



£2,090
Fendi

Photograph by PAUL ZAK

Styled by TILLY WHEATING

SEE STOCKISTS FOR DETAILS

ACCESSORIES

£395
Simone Rocha

£1,190
Alexander McQueen

£5,000
Fendi

Necklace, £620
Theodora Warre

Scarf, £140
Fendi

£580
Fabrizio Viti

Brooch, £605
Chanel

£490
Fendi

£320
Celine by Hedi Slimane

£3,300 **Dior**

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Fendi

£590
Fendi

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Hermès

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Erdem

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Suryo

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Ralph Lauren Collection

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Loewe

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Alberta Ferretti

£665
Manolo Blahnik

Brooch, £750
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Chloé

Scarf, about £100 **Givenchy**

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Miu Miu

£506
Rochas

PHOTOGRAPHS: PIXELATE. SEE STOCKISTS FOR DETAILS

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From a selection
Balenciaga

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The Attico x Linda Farrow

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Alexander McQueen

£1,100
Saint Laurent by Anthony Vaccarello

£910
Chanel

Necklace, £620
Chanel

Earrings, £525
Saint Laurent by Anthony Vaccarello

PHOTOGRAPHS: PIXELATE. SEE STOCKISTS FOR DETAILS

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PAUL ZAK

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Scarf, £185
Hermès

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Daphine

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Salvatore Ferragamo

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Saint Laurent by Anthony Vaccarello

Ring, about £240
Givenchy

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Chanel

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Celine by Hedi Slimane

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Dior

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Bracelet, £350
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Styled by ROSIE ARKELL-PALMER & TILLY WHEATING

Omega

Edited by KIM PARKER

All prices throughout from a selection, except where stated

CREPE DE CHINE DRESS, ABOUT £1,400, GIVENCHY

‘Oh, stars, and dreams, and gentle night;
Oh, night and stars, return!’

EMILY BRONTË



Rolex

JEWELLERY

From top: Bulgari.
Jaeger-LeCoultre



‘The darkest night that ever fell upon the earth never hid the light, never put out the stars. It only made the stars more keenly, kindly glancing, as if in protest against the darkness’

GEORGE ELIOT

From left: Vacheron Constantin. Chopard

SILK SHIRT, £1,540, BRUNELLO CUCINELLI. CREPE DE CHINE SHORTS, £375, MAX MARA

LARA JADE

‘When you consider things like the stars, our affairs don’t seem to matter very much, do they?’

VIRGINIA WOOLF

Patek Philippe

LARA JADE

From top: Chanel.
£1,050, Longines

SATIN DRESS, £570, TORY BURCH

JEWELLERY

‘I only know that when you shall come back again, the Earth will seem more beautiful, and bigger than it does now, and the blue sky from the window will be all dotted with gold’

EMILY DICKINSON

Cartier High Jewellery

SILK MIX DRESS, £1,005, MAX MARA

LARA JADE

Right: Gucci.
Below: Hermès

From top: £6,200, Dior.
£2,670, Rado

‘T’ll fill your heaven with many coloured moons
And hang such variable tides upon them
As strew the astonished fish along the shores’

VITA SACKVILLE-WEST



Above: Breguet. Right: Van Cleef & Arpels

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At 10½ o'clock : Feb. 14.
At 10 o'clock : Feb. 21.

At 9½ o'clock : Mar. 1.

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Stars of the first magnitude are eight-pointed ; second magnitude, six-pointed ; third magnitude, five-pointed ; fourth magnitude (a few), four-pointed ; fifth magnitude (very few), three-pointed. For star-names refer to page 4.

‘No pessimist ever discovered the secret of the stars, or sailed to an uncharted land, or opened a new doorway for the human spirit’

HELEN KELLER

From left: Audemars Piguet. Piaget

LARA JADE

From left:
Richard Mille.
£14,550,
Blancpain

CLOQUÉ DRESS, £1,080, EMILIA WICKSTEAD. SEE STOCKISTS FOR DETAILS. HAIR BY ANASTASIA STYLIANOV AT THE ONLY AGENCY, USING MOROCCANOIL. MAKE-UP BY AMY BRANDON. MANICURE BY SABRINA GAYLE AT THE WALL GROUP. SET DESIGN BY JACKI CASTELLI AT LALALAND ARTISTS. MODEL: NADIA ARAUJO AT SELECT LONDON

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Edited by LYDIA SLATER

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Photograph by PAUL ZAK

Wallet, about £400
Givenchy



iPhone cover, £150
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Luxe Shine Intense Lipstick in Power Lily, £28 **Bobbi Brown**



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From a selection
Harry Winston



From a selection
Boodles

Styled by ROSIE ARKELL-PALMER

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SEE STOCKISTS FOR DETAILS

- REPORT-

Q:CAN YOU HELP OTHER WOMEN TO THE TOP?



A: In a society where professional opportunities still tend to be dominated by men, supporting our female colleagues and making productive connections may be the route to gender equality in the workplace

By VIV GROSKOP

One of the most memorable films about women and work is *All About Eve*, starring Bette Davis as Margo Channing, a Broadway star whose career is threatened by a young rival, Eve Harrington, played by Anne Baxter. It's the classic story of an elegant, inevitable bitch fight between two women who could have worked brilliantly together. Instead, they have to hate each other and the message is: 'This town ain't big enough for the both of us.' The film, which was also recently adapted into a theatre production starring Gillian Anderson and Lily James, concludes that if women are to succeed, it will only be one at a time. Anything you win will be at the expense of someone else and you will have to destroy her to get it – a storyline that also plays out, somewhat gleefully, in the multi-award-winning 2018 drama *The Favourite*.

Delicious and entertaining as I find such stories, I think they



PHOTOGRAPH: AGATA POSPIESZYNSKA

have made us swallow a nasty, untrue narrative about female ambition. The trouble is, we rarely hear the antidote to tales of Machiavellian women hampering one another's success. In my experience, in real life we are not especially comfortable shafting others to get what we want; in fact, we are more likely to get a kick out of helping them. In the words of Serena Williams, 'the success of every woman should be an inspiration to another'.

I only got my first break in writing when I was doing work experience on a magazine because a young editor took the time to talk to me and trusted me to help her with her workload. That was on *Cosmopolitan* 25 years ago, and the woman was Kath Viner, now the first female editor of *The Guardian*. I've lost count of the women who have given me an email address or an introduction when I desperately needed it. Yes, there are male colleagues who have done a lot for me too. But I particularly notice and appreciate such generosity from my female counterparts because we are usually taught to mistrust one another – an attitude that makes little sense in a working world that is still terribly unequal. In Silicon Valley, just 11 per cent of senior executives are women, according to the research group Inspiring Women in Technology. The recent Opportunity Insights project at Harvard showed that, currently, about 41 per cent of men will out-earn their father, compared with only one in four women. And last year, the World Economic Forum warned that it will take 100 years to achieve gender equality. Clearly, as women we have a lot to gain by 'lifting' each other as we climb.

We are usually taught to mistrust one another – an attitude that makes little sense in a working world that is still terribly unequal

The good news is that today's society abounds with stories of women who are doing exactly this. Tina Fey and Amy Poehler have spoken about their support for each other through their careers, when they could easily have been rivals. Both Booker Prize winners, Margaret Atwood and Bernardine Evaristo have long been noted for championing debut writers. Phoebe Waller-Bridge continues to work with Vicky Jones, the director of the original Edinburgh run of *Fleabag*, and Olivia Colman has used many of her award speeches to credit the work of her female co-stars.

Social media and the rise of face-to-face women's networks in numerous companies are also helping to foster the idea that none of us has to do anything alone. When you need help, it's far easier now to find someone and ask them than it was, say, 10 years ago. The trick is to do so responsibly and courteously. Think about how you would want to be asked and what it would take you to say yes. Learn to respect people's time and send (very) short emails. Be graceful in the face of indifference – and of 'no', too. Think as much as you can about what you can easily and painlessly do for others, and do it without an agenda. Send thank-you notes. Let people know when they helped you.

It's also good to be upfront. Ask younger colleagues 'What can I do to help you out?', and be honest with them about what is realistic and what is pie in the sky. You may not be able to get them a job or a pay rise, but you can connect them with someone in your circle with whom you think they would have a good conversation. The more straightforward you are about this, the easier it is. So many potential moments of support are poisoned by someone thinking, 'Is this person networking because they want something out of me?' Anything any of us can do to make connections genuine is worthwhile; be clear that the introduction is being made because these two people really are like-minded, not because it is a transaction or a deal.

I recently interviewed Aline Santos, the vice-president of marketing at Unilever, for my podcast *How to Own the Room*. She told me about how, during her early career back in the 1980s, she wore glasses and men's blazers to look more serious, and even put on aftershave to avoid distracting her male colleagues with perfume. Times have changed, and now we expect to succeed as ourselves – not to have to blaze a lone trail wearing borrowed clothes. I like to think that nowadays Eve Harrington wouldn't stalk Margo and try to oust her. Instead, they'd form a production company and succeed together. □

'Lift As You Climb: Women and the Art of Ambition' by Viv Groskop (£12.99, Transworld) is out now.

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SWITZERLAND

MASTER OF MATERIALS

BAZAAR
TALKING POINTS
Edited by HELENA LEE

A detail of a woman's kimono from the 1800s

THREADS OF TIME

The emotive power of the kimono down the centuries. Plus: the English National Ballet marks 70 years with a daring new production; a fresh perspective on Andy Warhol; and a life-affirming Toni Morrison documentary

PHOTOGRAPH: © KHALILI COLLECTION





Above: a 1934 silk crepe wedding kimono. Right: a 19th-century Japanese-tailored men's under-kimono



Right: Rowan Hisayo Buchanan's great-grandmother. Below, far right: a detail of a kimono made in India in about 1700 for the Dutch market





Above, left and bottom: panels from a 19th-century triptych showing kimono fabrics. Below: a woman's short-sleeve kimono (kosode)

EXHIBITIONS

MATERIAL WITNESSES





Ahead of the V&A's vibrant exhibition uncovering the history of the kimono, *Rowan Hisayo Buchanan* reflects on the personal stories that are woven into these garments

The first kimono I saw hung as art was above a staircase. The arms were outstretched like the wooden Jesus I'd seen in museums, or my mother when she wanted me to run to her. It was tangerine silk. A flock of finely embroidered cranes, white-winged and red-capped, flung into flight across it. The light caught their feathers. I wanted to touch it, to press my face against it. But it was beyond my reach. Perhaps as an adult, I might have been able to grab the hem. It hovered above the hands of the child who did not yet know her multiplication tables.

Later, I asked my mother why it was there. She replied that the house owners, an English couple, had spent many years in Japan. My mother had not understood my question. What I had meant was more sweeping: why would you hang clothes on a wall rather than wear them? Why was it so beautiful, who had made such a thing, who had worn it, was there a chance that I would someday stroke the backs of those birds? Perhaps the mistress of the house might have answered such questions, but I was a little intimidated – she was a creature of gold and glitter.

I could not, at the time, relate that finery to the kimono I'd seen on my dead relatives in faded photographs. It seemed both wonderful and entirely foreign, like a dragon perching unexpectedly in a London house.



Another memory: sitting on the dark parquet floor of my grandparents' apartment in New York. My grandfather is unwell and it is hard for us to go out. So, we linger indoors. On the table is a bowl of fruit cut for me.

All day the television is set to the NHK, the Japanese version of the BBC. My mother is translating the period drama as we watch. There is a rivalry between two court ladies, one rich and cruel, one poorer but good. They encounter each other by chance on a narrow wooden walkway. The rich woman says to the poor: 'Nice kimono.'

My mother explains this is an insult. The poorer woman has not been able to update her kimono with the season. I am confused. My mother tells me that in Japan at that time, the

patterns of your kimono matched the season: maple leaf for autumn, plum blossom for winter, and so on. This unfortunate woman is out of season and out of place.

Later, I will realise that the garment my grandfather was wearing was also a kimono – though it had no seasonal motif. On the rare occasions we go out, he will, with pain and effort, ease into beige trousers and a polo shirt. But in the apartment, he wears his yukata – a thin, unlined kimono, cotton not silk. He wears it over loose pyjamas. It is not chosen for fashion or to impress, but because it is comfortable and light. Heart surgery has left him tired. This kimono will never be exhibited. Yet, it feels closest to the meaning of the term. Break down the parts of kimono 着物 and you get *wearing* 着 plus *thing* 物. It's a simple word, suited to his humble garment. Now he is gone, his bones are no longer able to hold up any fabric. In his funeral portrait, he is wearing a suit, but a decade after his death, I long to loop the yukata's indigo cloth around my hands.



The reason these kimono memories have flown into my head is that, this spring, there is an exhibition coming to the V&A that promises to show us the garment from 1660 to the present day. I'm intrigued by the catalogue. It describes the ways kimono allowed wearers to display their stories: who they were, what they aspired to, the rules they flouted and the lines they toed. There's one story about a 17th-century merchant who had his lands and houses confiscated by the shogun due to his wife's inappropriately extravagant kimono. I learn that in the Edo period, there was a fashion for red undergarments, and that the bridal headgear from the same era was called a horn-concealer, owing to the popular belief that after marriage, the bride would hide her horns of jealousy to be a good wife. Samuel Pepys, eyewitness to the Great Fire of London, was the owner of a kimono-esque garment. David Bowie was inspired by Japanese dress when designing the clothes for his alter ego Ziggy Stardust, and went so far as to learn how to apply make-up under the guidance of a kabuki actor.

I think back to that flock of cranes. I realise it may have been a bridal uchikake – an exquisitely decorated outer kimono worn during the wedding banquet. After guessing this, it seems suddenly fragile. I imagine a girl, her heart still new, carried by these birds into her future.

I think of my grandfather at the end of his life, his hands jittering with Parkinson's, the words shaking out of his throat. I think that there must have been a final time his long brown arms tucked themselves into indigo blue. I wonder if he knew it was the last.

I will go to the show. I will admire the kimono, the wood-block prints, the hair combs and paintings. I will look and look. I doubt I'll be able to touch. I hope to glimpse the lives that once filled silk and cotton. □

'Kimono: Kyoto to Catwalk' is at the V&A (www.vam.ac.uk) from 29 February to 21 June.





Above: Kobayakawa Kiyoshi's 'Kaidan (Staircase)'. Right: Bazaar's V&A limited-edition cover

PHOTOGRAPHS: © VICTORIA AND ALBERT MUSEUM LONDON, COURTESY OF THE KHALILI COLLECTION, COURTESY OF ROWAN HISAYO BUCHANAN, © RIJKSMUSEUM, COURTESY OF THE JOSHIBI ART MUSEUM

BADGES OF HONOUR

English Heritage's blue plaques pay homage to a roll-call of heroines

By CATRIONA GRAY

Take a stroll around central London and you're bound to spot one of English Heritage's iconic blue plaques, which mark the former homes of famous novelists, artists and all manner of changemakers. Each year, a handful of new names are announced, but in 2020 all of the commemorative signs will be dedicated to women for the first time since the scheme began.

There's the Hampstead property of the sculptor Barbara Hepworth, the Westminster headquarters of two major suffragette organisations, and the Camden townhouse that once belonged to Helen Gwynne-Vaughan. A little-known figure who lived an extraordinary life, Gwynne-Vaughan shunned the traditional route of a Victorian debutante to become a trailblazing scientist and professor of botany, then went on to head the women's branch of the British Army at the outbreak of World War II.



Thrillingly, the list is completed by two female spies. The first is Noor Inayat Khan, an Indian princess who was recruited by British intelligence, captured in France while on a government mission and died in Dachau concentration camp in 1944 aged 30. The second, Christine Granville, was a Polish-born secret agent who won numerous military honours for her bravery and was the inspiration for several heroines in Ian Fleming's James Bond novels, including the double agent Vesper Lynd in *Casino Royale*.

At present, only a minority of blue plaques are dedicated to women, making this year's crop all the more valuable in unearthing forgotten female histories and firing the imaginations of generations to come.

English Heritage's new collection of blue plaques will be announced on 8 March.

Who's that girl?

An eye-catching red kimono design created by Jean Paul Gaultier for Madonna's music video 'Nothing Really Matters' appears in the V&A show. Our limited-edition cover, exclusively available at the museum shop, features an image originally shot for a 1999 issue of *Bazaar*, paying tribute to that remarkable collaboration.

BODY LANGUAGE



On the 70th anniversary of the English National Ballet, its visionary artistic director Tamara Rojo and the choreographer Akram Khan have collaborated on a bold original work

By HELENA LEE

Photographs by RICHARD PHIBBS

Styled by ROSIE ARKELL-PALMER

Tamara Rojo wears crepe body, £1,190; silk chiffon shorts and skirt, £3,225, all Chanel

TALKING POINTS



Far right: Tamara Rojo wears cotton cardigan, £3,160; silk chiffon skirt, £7,990, both Chanel. Ring, her own. Akram Khan wears grosgrain jacket; silk poplin shirt, both from a selection, Alexander McQueen. Hat and trousers, his own. Below: Rojo's pointe shoes



Tamara Rojo and Akram Khan are leaning on a ballet barre, engaged in a tête-à-tête. It says a lot about their work ethic that a photo-shoot with *Bazaar* doubles as an opportunity to discuss their upcoming production *Creature*, inspired by *Woyzeck*, an expressionist drama by the German playwright Georg Büchner, and Mary Shelley's *Frankenstein*. They're about to start rehearsing in earnest at the English National Ballet's new east-London headquarters, and there's a frisson of expectation around the reuniting of these two creative visionaries.

This will be the second time that the artistic director of the ENB and the choreographer have collaborated on a full-length piece; the first was *Giselle* in 2016, a triumph of dynamic reinterpretation that broke classical rules by weaving in multifarious influences and giving focus to the recent migration crises. Rojo had wanted to bring Khan on board from the moment she joined the company eight years ago. 'Akram tells stories that are both British and relevant on a wider cultural level,' she tells me. 'I genuinely believe that his language was appropriate for a ballet company for today, and we could find a new language together.' Her decision was not without risk: Khan, whose background is in classical Indian and contemporary dance, was entering the rarefied world of ballet, while Rojo, against a backdrop of budget cuts and scrutiny, had 'decided to ask a Bangladeshi choreographer to break this untouchable masterwork apart'. 'The whole process was about understanding tradition, but removing the layers of dust,' she says. 'In understanding the original *Giselle*, we created something completely different.' Khan agrees: 'It was about stretching and pushing the boundaries of the art form. We have very different cultural perspectives, but we share similar aesthetics, principles and value systems.'

For their next project, Rojo felt strongly that they should tackle a new story. Set in a military facility in the Arctic, where the ice is melting, *Creature* will address two urgent issues that are shaping our world: climate change and artificial intelligence. 'We need to have conversations about the morality behind technological advances,' says Rojo. 'The beauty of dance is that it's about emotions. The issues around the creation of life or artificial intelligence are not just about facts, but about asking how we feel about this. It's a perfect subject to express in movement.'

Creature will form part of the ENB's 70th-anniversary programme, which also features Rojo's first foray into choreography with *Raymonda*, and beloved classics such as *The Nutcracker*. Now that the company is operating from a purpose-built space in City Island with state-of-the-art facilities including a costume atelier supported by Chanel, the possibilities are boundless. 'The building is the physical affirmation of our ethos – conceived as a transparent home for dance, so that it can reach the widest possible audience,' says Rojo. Here, apprentices can gain skills in every aspect of the backstage process, from stage management to production, as part of an ongoing outreach programme. 'I am the caretaker of a legacy – a culmination of many people's sacrifices to bring the company to where we are now,' Rojo says of her vision. 'At the same time, it's my duty to create the legacy of the future.' □

'Creature' by Akram Khan is performed by the English National Ballet at Sadler's Wells from 1 to 8 April (www.ballet.org.uk/creature).

SEE STOCKISTS FOR DETAILS. MAKE-UP BY GINA KANE AT CAREN, USING CHANEL DESERT DREAM AND LE LIFT. HAIR BY EARL SIMMS AT CAREN, USING AUTHENTIC BEAUTY CONCEPT. MANICURE BY MICHELLE HUMPHREY AT LMC WORLDWIDE, USING BIO SCULPTURE



Left: Andy Warhol's 'Julia Warhola' (1974)

ART

FAMILY PORTRAIT

Tate Modern's Andy Warhol retrospective offers a unique insight into the visionary artist's complex life and enduring influence

By FRANCES HEDGES

'I just happen to like ordinary things,' Andy Warhol once said. 'When I paint them, I don't try to make them extraordinary. I just try to paint them ordinary-ordinary.'

'Ordinary' is hardly a term most of us associate with an artist who has acquired a semi-mythical status in our collective cultural imagination, as a chronicler of celebrity life and a pioneer of the 1950s pop art phenomenon. Yet Warhol was sceptical about the terminology used to describe the movement, preferring to brand his work as a form of 'commonism', in reference to its humble subject matter and democratic purpose. He was fascinated by the levelling power of mass consumerism, arguing that 'what's great about this country is that America started the tradition where the richest consumers buy essentially the same things as the poorest'.

Warhol was something of a sphinx-like figure, prone to cryptic statements and contradictions. But for Gregor Muir, the curator of Tate Modern's new exhibition dedicated to his art, understanding the 'real' Warhol begins with delving into his prehistory. As part of his research, Muir travelled to the Eastern Carpathians, a region of what is now northern Slovakia, where the artist's mother Julia Warhola lived before she emigrated to America. 'I was struck by how remote it is, and by the overwhelming religious presence – even today, there's almost no vantage point from which you can't see a cross,' he says. 'When Julia came to America, she'd have brought the culture and beliefs of her home country with her.' Once in Pittsburgh, where Warhol was born in 1928, the family remained devout followers of the Byzantine Ruthenian Catholic Church, imbuing in their son a strong religious conviction that he never entirely lost, despite his liberal outlook and queer identity. (The theme of faith recurs in much of his art, from his depictions of the Christian cross to his portrait of Marilyn Monroe against a circular golden backdrop, in the style of a Renaissance devotional painting.)

Warhol and his mother were extremely close: the pair would while away the hours in Pittsburgh doing arts and crafts together, and some of his earliest commissions as an illustrator were produced in collaboration with Julia, whose beautiful looping handwriting he used in books such as *25 Cats Name Sam and One Blue Pussy* (Warhol rather charmingly chose not to correct her grammatical error). She even came to live with him in New York after he bought his first home there in 1959, using the money made from his burgeoning artistic career. The rapidity of Warhol's ascent from abject poverty to affluence owes much to the attitude of sheer persistence he learnt from his family: just as Julia once went from door to door selling painted Easter eggs in Pittsburgh, he was not afraid to hustle for work at glossy magazines including *Harper's Bazaar*, for whose pages he created vibrant illustrations of shoes, perfumes and cars.



Above: Andy Warhol with his mother. Right: his 'Marilyn Monroe's Lips' (1962)

Although Warhol inherited Julia's courageous spirit, he also appears to have retained from his youth a certain melancholy awareness of mortality, having witnessed his father's untimely death in 1942 and his mother's battle with colon cancer in 1944. This manifested itself in a sense of urgency throughout his career, from his move away from illustration and towards silk-screen portraiture in the 1960s, to his experimental film-making and his triumphant return to painting following the trauma of his attempted assassination in 1968. The exhibition will end with Warhol's 1986 opus *Sixty Last Suppers*, a monumental work inspired by the themes of religion and loss in Leonardo da Vinci's masterpiece. This might seem an unexpected note on which to conclude a show about an artist commonly considered in the context of colour, life and hedonism, but perhaps the reappraisal is overdue. As Warhol said: 'They always say time changes things, but you actually have to change them yourself.' □

'Andy Warhol' is at Tate Modern (www.tate.org.uk) from 12 March to 6 September.



PHOTOGRAPHS: THE ANDY WARHOL MUSEUM, PITTSBURGH, PA © 2020 THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS, INC/LICENSED BY DACS, LONDON, © 2020 THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS, INC/LICENSED BY DACS, LONDON, KEN HEYMAN, CJ HENDRY. ILLUSTRATIONS BY KRISTINA HARRISON

TECHNOLOGY

FASHION NETWORK

A trio of stylish apps

Drest

Conceived by *Bazaar*'s former editor Lucy Yeomans, Drest is the first interactive fashion game: put together outfits from brands such as Prada and Gucci to unlock challenges and win clothing.

Combyne

Revive your existing wardrobe with Combyne, an app that catalogues your clothes and allows you to choose from the latest designer offerings to countless different looks.

Prêt-à-Template

Roberta Weiand, a former graphic designer at Dolce & Gabbana, has launched a drawing app that lets users sketch ensembles on more than 500 figures. NATALIE SALMON

All apps are available on the App Store or Google Play.

ART

PIGMENTS OF IMAGINATION

The bright, illusory works of CJ Hendry come to London



The New York-based artist CJ Hendry is set to exhibit her latest body of work, comprising 50 hyper-realistic drawings of flower petals, in the unusual setting of an east-London church. This immersive show will also see 10 tonnes of recyclable white confetti fall gradually from the ceiling, in a project that symbolises the fleeting nature of beauty. FH

'Epilogue' runs from 3 to 12 April at the New Testament Church of God, 43 Morgan Street, London E3.

DESIGN

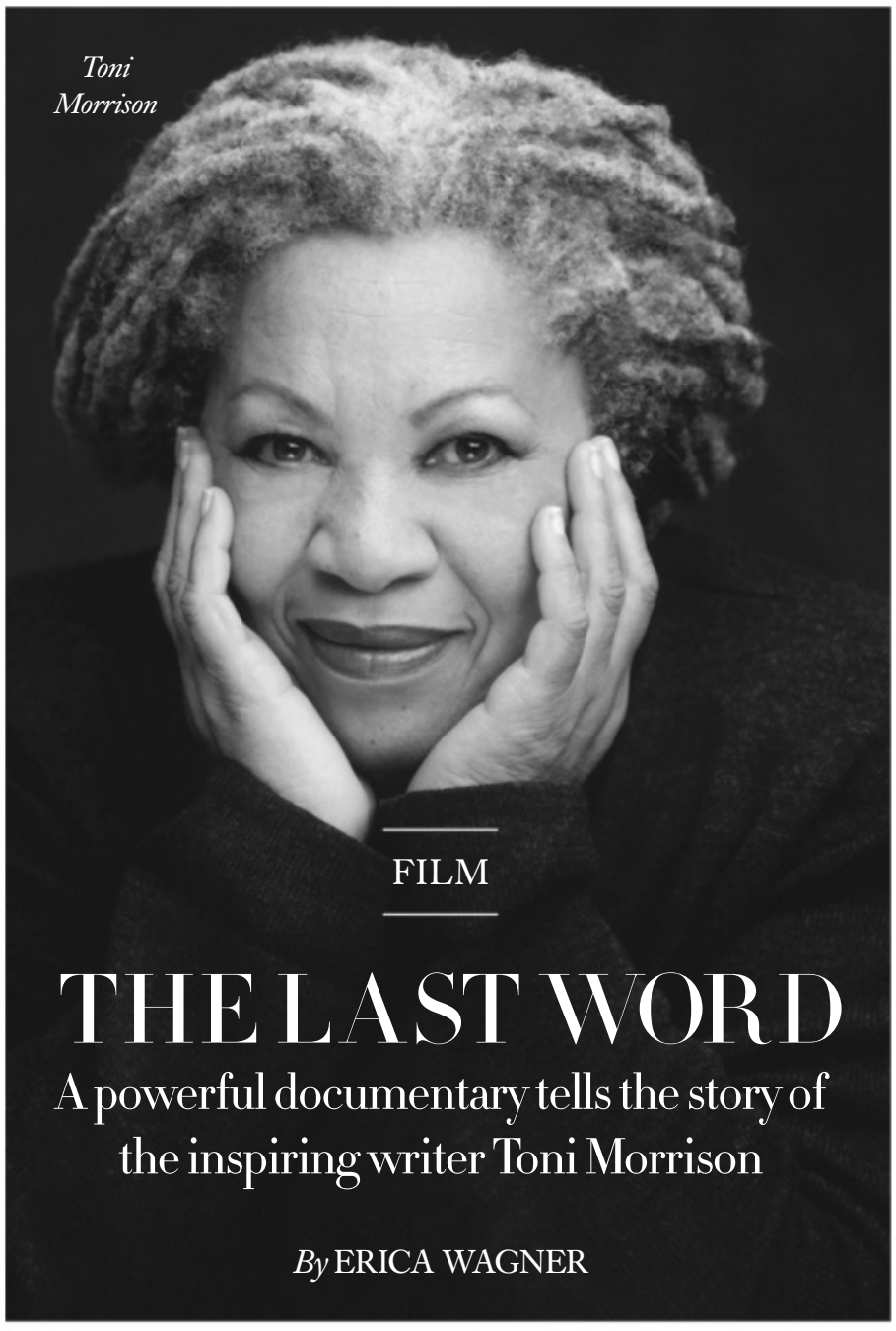
FORCES OF NATURE





Erdem Moralioglu has collaborated with the historic interiors brand de Gournay to produce a hand-painted, silk-panelled wallpaper featuring colourful flora and birds. The richly romantic pattern has also been used to create the designer's S/S 20 capsule collection of diaphanous dresses, fluted skirts and elegantly frilled tops in three colours – perfectly combining the distinctive charm of both houses. BROOKE THEIS

www.erdem.com; www.degournay.com



FILM

THE LAST WORD

A powerful documentary tells the story of the inspiring writer Toni Morrison

By ERICA WAGNER

The Pieces I Am, Timothy Greenfield-Sanders' remarkable film about the life of Toni Morrison, has been a long time coming. The pair met 40 years ago when Greenfield-Sanders, who is both a photographer and film-maker, was shooting the author for a downtown New York paper. 'We became friends from that moment on,' he says, speaking on the phone from his studio, a converted rectory on the Lower East Side. He would later photograph her for her book covers, and she was the first person to sit for 'The Black List', his groundbreaking series of portraits of prominent African-Americans.

Morrison, who died in August last year, was once described by *The New York Times* as 'the nearest thing America has to a national novelist'. Born in 1931 in Lorain, Ohio, she worked as an editor at Random House in Manhattan during the mid-1960s, publishing the works of African-American writers such as Angela Davis and Gayl Jones and the boxer Muhammad Ali, while building her own extraordinary career, not to mention raising her two sons alone (she was divorced from her husband, Harold Morrison). Her first novel, *The Bluest Eye*, was published in 1970, when she was approaching 40, and *Beloved*, her most famous work, came out in 1987. It went on to win the Pulitzer Prize, and Jonathan Demme's cinematic adaptation, starring Oprah Winfrey, appeared 11 years later. In 1993, Morrison became the first African-American woman to receive the Nobel Prize in Literature.

What is clear from Greenfield-Sanders' documentary is Morrison's marvellous sense of presence. Looking straight at the camera, she is shown laughing, serious, open, truthful, whether she's talking about the significance of her work or about baking (her carrot cake was famous). Halfway through, she refers to a review of her second novel *Sula*, which appeared in 1973. The critic called the book and its characters 'provincial', which seems simply to have been a code for 'black'. 'I spent my writing life trying to make sure that the white gaze was not dominant in any of my books,' Morrison says in the film. Greenfield-Sanders admits having been very conscious of his own white, male gaze when he worked on the project – and it is for this reason that he not only weaves in the work of African-American artists (in particular the stunning opening sequence, an animated collage created by Mickalene Thomas and set to a score by Kathryn Bostic), but also ensures Morrison herself speaks directly to the viewer. 'It's her voice, her ideas,' he says. 'It's really Toni telling her story.'

That story is extraordinarily inspiring, both because of the wonder and success of her own work, and, as a writer and editor, the path she laid for others. Interviewed for the documentary, Oprah Winfrey calls her 'a friend to our minds', whose writing 'allows you to understand that pain is OK; and that through pain you can come to love'. The scholar and activist Angela Davis describes the publication of *Beloved* as 'an extraordinary turning point in this history of the United States', noting that 'we could never think about slavery in the same way' after its release.

This film is a brilliant introduction to one of the 20th century's greatest and most influential writers. Toni Morrison never wrote a memoir and did not agree to a biography, but *The Pieces I Am* is probably as close as we're going to get to her. It offers a beautiful and important testimony to the power of her work and her generosity of spirit. □

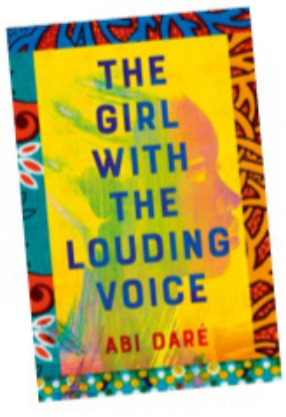
'Toni Morrison: The Pieces I Am' is released on 6 March.

SEE STOCKISTS FOR DETAILS. PHOTOGRAPHS: © TIMOTHY GREENFIELD-SANDERS, 1997 ALL RIGHTS RESERVED, FRITZ VON DER SCHULENBURG/THE INTERIOR ARCHIVE, ©AMP

BOOKS

ONE TO WATCH

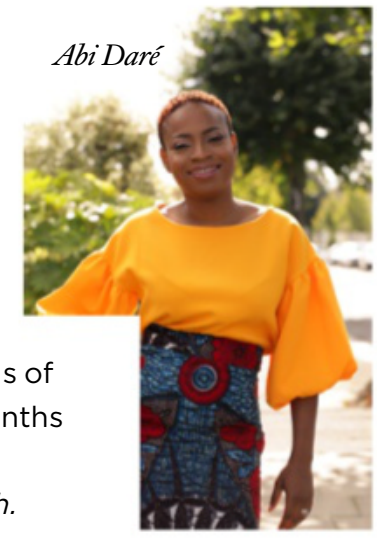
Abi Daré makes a sparkling literary debut



This coming-of-age novel follows Adunni, a 14-year-old Nigerian girl subject to the whims of her father and family yet learning to speak for herself. It won the Bath Novel Award 18 months before publication, and marks the appearance of a strong and stylish new talent. EW

'The Girl with the Louding Voice' (£12.99, Hodder & Stoughton) is published on 5 March.

Abi Daré





Ceiling light, £4,128 **Porta Romana**



Paint set, £29.95 **Charleston Shop**



Ice bucket, £125 **The Garnered**



£340 **Ceraudo x Tess Newall**



From £450 **Naomi Astley Clarke**



£213 **Cabana**



£144 for two **Richard Ginori x Cabana**



Lamp shade, £138; lamp base, £410, both **Penny Morrison**



Rug, from a selection **CC Tapis**

PERSONAL SPACE

Hand-decorated furnishings with a painterly flourish

Compiled by SOPHIE BLOOMFIELD *and* MARISSA BOURKE



£95 **Ginny Sims**



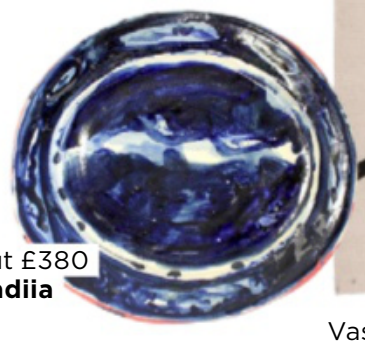
Quilt, £430 **APC**



£9,324 **Howe**



£40 **The Royal Academy Shop**



About £380 **Nadiia**

About £380 **Nadiia**



Vase, £255 **Rebecca Edelmann** at the Shop Floor Project



£95 **The Shop Floor Project**



Tiles, £110 for four **Ceramica Pinto** at Artemest



Background wallpaper, £360 a roll **Marthe Armitage**

HOROSCOPES

The future revealed: your essential guide to APRIL *By* PETER WATSON

ARIES
21 March – 20 April

Unexpected developments might unsettle you. But a Jupiter-Pluto alliance should help you look ahead and see ways you can capitalise on adjustments made by others. Don't be afraid of being perceived as opportunistic. You're merely making the most of a set-up created by those who haven't yet realised quite how clever you are.

LUCKY DAY *17th – a boost to your confidence turns fantasy into reality.*

TAURUS
21 April – 21 May

You've been discouraged from breaking into unfamiliar territory, either through your own fears or someone else's negativity. However, you're about to become far more gung-ho when it comes to trying different things. Just make sure your new-found confidence doesn't make one particular individual want to run a mile.

LUCKY DAY *4th – being proactive in certain areas enhances your image.*

GEMINI
22 May – 21 June

Joint financial, business or property matters could take a turn for the better. Even so, you must resist the temptation to involve yourself in a deal that sounds too good to be true – it probably is. Your challenge will be to determine whose advice to take and which situations should be given a wide berth.

LUCKY DAY *24th – reflecting on a tricky scenario presents fresh options.*

CANCER
22 June – 23 July

Fundamental changes within a close relationship can be pursued, provided you and the other person involved want similar outcomes. You're entering a phase during which you'll have a keen sense of the value of the moves being debated. But you must resist the urge to disregard any other viewpoints being put forward. Remain flexible.

LUCKY DAY *8th – by maintaining standards, you impress those who count.*

LEO
24 July – 23 August

Initially, it may be hard to see how colleagues or family members shifting their power base might affect you. You'll gradually realise, though, that potent Pluto moving backwards from 25 April is encouraging you to take better care of yourself and be less beholden to somebody who sometimes takes advantage of your good nature.

LUCKY DAY *23rd – heeding one of life's major lessons pays off.*

VIRGO
24 August – 23 September

At last you're about to be recognised for skills you possess in a particular area. But avoid giving the impression that you feel you're streets ahead of everybody else. Certain individuals close by will find it hard to co-operate with you if it seems you're looking down on them. Humility could be the answer.

LUCKY DAY *18th – opening your mind to new possibilities wins you fans.*

LIBRA
24 September – 23 October

If you can sweet-talk a companion or loved one around to your way of thinking, a venture or journey should live up to expectations. It is important to acknowledge, however, that at times you might be unusually daring. Don't become heavy-handed about what you want – offer reassurance and understanding, rather than judgement.

LUCKY DAY *25th – curbing an extravagant mood brings unlikely benefits.*

SCORPIO
24 October – 22 November

Someone springing a surprise on you mustn't disrupt your private or family life. Though Mars is picking a fight with Uranus early in April, there's no need to defend yourself heavily against any new ideas likely to affect you. It's better to prove how adaptable you can be when you're suddenly put to the test.

LUCKY DAY *11th – changes to your routine are a blessing, not a curse.*

SAGITTARIUS
23 November – 21 December

Sometimes it's hard to decide how generous you should be to loved ones. And your fear of being perceived as mean and miserly mustn't force you to go to extremes. Weigh up what's appropriate and affordable, and act accordingly. Also, catch up on correspondence that seems mundane but is about to become vitally important.

LUCKY DAY *3rd – meaningful discussions solve long, ongoing problems.*

CAPRICORN
22 December – 20 January

Be ready to mastermind everyday work or projects left unfinished by those who should know better. But don't sacrifice romantic, creative or exotic plans you've had in mind for some time. Let the Sun's tussle with Pluto and Jupiter bring out the part of you that knows how to work hard, but play even harder.

LUCKY DAY *26th – chance encounters lead to romance or adventure.*

AQUARIUS
21 January – 19 February

As you disclose sensitive information to somebody close, you might wonder whether you're in danger of spreading gossip. But surely, deep down, you know how trustworthy this person really is. If not, keep quiet. You'll also need to reflect on whether or not something important is missing from the relationship in question.

LUCKY DAY *1st – moving on from a chaotic situation lifts your heart.*

PISCES
20 February – 20 March

Invitations or suggestions from a small group of people will, at first, persuade you to join in with whatever they are doing. But you may soon begin to wonder whether their plans really suit you. Unless you're entirely comfortable with whatever they are offering, you should make a decisive but polite exit from proceedings.

LUCKY DAY *27th – proving what you do best earns you huge respect.*

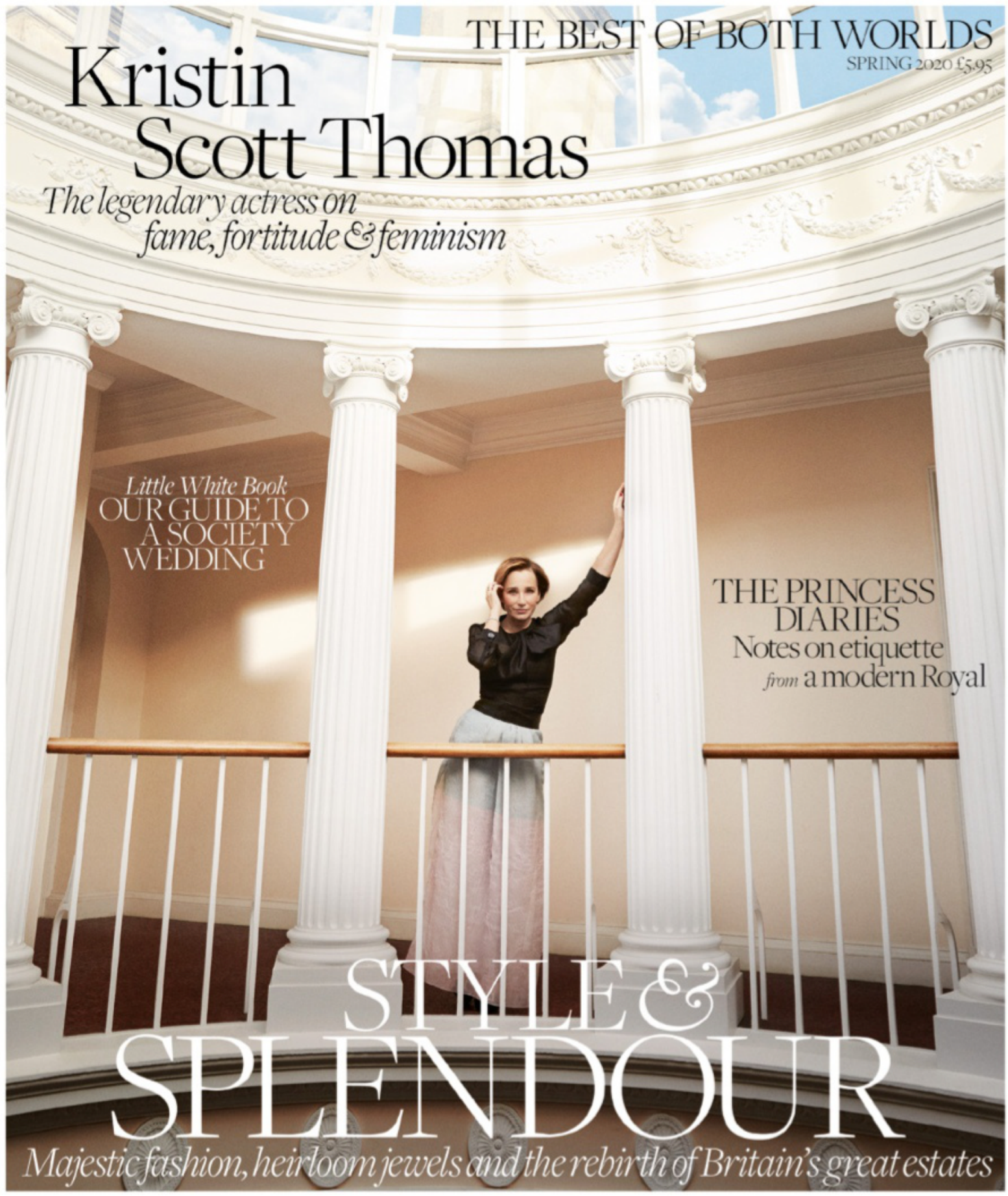
For weekly updates, visit www.harpersbazaar.com/uk/culture/horoscopes.

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PHOTOGRAPH: RICHARD PHIBBS

THE SPRING ISSUE

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A SPRING GLOW
Suqqu's new foundation is setting
the standard for naturally radiant skin



After months of short days, cold nights and a battle against the elements, there are few better moments than when the frost finally begins to thaw and you can feel the warmth of the sun on your skin again. But with the change of season comes a change to your beauty regime – heavy creams, dramatic eyeshadow palettes and deep red lipsticks are out, replaced by lighter formulas and a fresh, rosy flush to the cheeks. With spring in sight, who wouldn't want to look as dewy as a new bloom?

Enter Suqqu. On 12 March, the luxury Japanese brand is launching a revolutionary update to its bestselling Nude Wear Liquid foundation, just in time for the warmer weather. The new Nude Wear Liquid EX has been created by the company's award-winning product-development team and features a unique 'complexion powder', which gives seamless coverage that lasts for hours, yet maintains a natural finish and barely-there feel. The translucent blend is infused with skin-enhancing oils, resulting in a combination of serum-like smoothness and coverage akin to a liquid foundation, but with all the staying power of a powder formulation.

This kind of innovation and attention to detail has become synonymous with Suqqu's ethos. The company's origins lie in Japanese film sets – with the advent of high-definition camera technology, its laboratory began, in collaboration with professional make-up artists, to develop natural-looking yet full-coverage products to ensure the actors would appear flawless on the big screen.

Since its inception in 2003, Suqqu has blossomed from one of the Japanese film industry's best-kept secrets into a global success, beloved by beauticians and discerning consumers, who value its holistic make-up-meets-skincare philosophy. This 360-degree approach to beauty is based upon a combination of cutting-edge science and traditional rituals – and Suqqu is so committed to this blend of East and West that it advocates incorporating facial massage into your daily routine.

The Nude Wear Liquid EX features a 'complexion powder', which gives seamless coverage that lasts for hours



Suqqu Nude Wear Liquid EX, £48

The Gankin massage is a three-minute at-home procedure that is recommended to be completed twice a day, morning and evening, for maximum results. It involves applying pressure at fixed points to increase circulation, bringing a healthy glow to the complexion and boosting lymphatic drainage to help reduce muscle tension and fluid retention, thereby sculpting the face. Combining this technique with Suqqu's new make-up formula will engender a seemingly effortless radiance just in time for spring – as well as every season after.

To find your perfect foundation match, visit the Suqqu counter at Selfridges, Harrods or Fenwick of Bond Street and quote 'Harper's 20' in order to receive a one-to-one skin consultation, a foundation match and a free sample, along with its iconic primer. Follow Suqqu on Instagram @suqqu_uk_official or visit www.suqqu.com.

SUQQU



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Illustration by Timorous Beasties

APRIL 2020

Harper's BAZAAR

Welcome to a light, bright April issue,

in which we celebrate the best of all things British. Leading the way, the actress Gugu Mbatha-Raw offers us an uplifting paean to open-mindedness, inclusivity and a nice cup of tea; and Hilary Mantel returns to Hampton Court Palace, the wellspring of her Tudor inspiration. While in fashion, we thrill to metallic glamour on the Dorset coast, savour natural neutrals in Richmond Park and step out in sleek 21st-century tailoring in the Palladian precincts of Chiswick House

Photographs by RICHARD PHIBBS

Styled by LEITH CLARK

And the

Following dazzling turns in *Black Mirror* and *The Morning Show*, Gugu Mbatha-Raw is taking the crown playing the first black Miss World. She tells *Lydia Slater* about fighting for feminism, embracing her heritage and the secret of happiness in Hollywood

THIS PAGE: Gugu Mbatha-Raw wears sequin embroidered dress, £7,040, Gucci. OPPOSITE: dress as before. Bow, stylist's own

winner is...





Leather coat, £3,060;
laminated leather top with
bow, £1,390, both Prada

Opening the 1970 Miss World contest, the presenter Bob Hope was in particularly ebullient mood. 'I'm very, very happy to be here at this cattle market…' he leered to the tittering audience. 'Moooooo!'

His enjoyment was short-lived; moments later, the clatter of a football rattle resounded around the Royal Albert Hall, and the stage was invaded by outraged women protesters, hurling flour and stink bombs. They forced the obnoxious Hope to flee from the set and disrupted the BBC's broadcast in what has come to be seen as a watershed moment for feminism.

'I watched the whole ceremony and it's shocking, particularly the bit where the women all have to turn round to show their bottoms…' says Gugu Mbatha-Raw, over lunch at a smart Marylebone restaurant. 'It definitely makes you realise quite how far we've come.'

This particular Miss World contest is the subject of Gugu's thought-provoking new drama, *Misbehaviour*. She takes the role of Jennifer Hosten, who, as Miss Grenada, became the first black woman to win the Miss World crown. 'I came to [the part] with an air of judgement, of, oh, you know, beauty queens,' she admits, 'but I've become more open-minded as to what that represents. I think it's very easy now to look back and say, "Why would you do that? It's so superficial." What's interesting is that rebellion can often be a luxury.' For her research into the film, Gugu visited Grenada to talk to Hosten. 'She's in her seventies now, and she's got such a regal presence, such posture, these bright, bright eyes – she's very demure, quite proper but very centred.

'It was amazing to meet her and find out about a moment in her life all that time ago that really informed all her opportunities and choices. She felt like she was an ambassador for her country, and she was breaking boundaries in her own way.' Hosten went on to be appointed Grenada's High Commissioner to Canada. Meanwhile, just a few days before we meet, the Miss World title is awarded to Toni-Ann Singh of Jamaica, meaning that in 2019, for the first time ever, all major beauty titles have been won by black women. 'Optics are so powerful: who gets to be celebrated?' says Gugu.

Distractingly beautiful herself, and appearing far younger than her 36 years, Gugu has an unselfconscious freshness that could not be further from a beauty queen's manicured perfection. She has come to our lunch straight from a yoga class and arrives dressed down in a monochrome ensemble of jeans, a scarf and an embellished rollneck from Sézane. 'This is as jazzy as I normally get,' she confesses. 'My wardrobe is mostly black because I dress up for a living, and it makes me feel calm and neutral.'

The waiter, who can clearly recognise star quality when he sees it, rushes up with a menu, and she studies it with frank delight, eventually settling on potato ravioli and sea-bass with champagne sauce, and diving for the bread basket. 'Ooh! It's warm!' she exclaims, then complains vociferously about the inadequate dinner served at a celebrity event we both attended recently.

In short, Gugu is one of those rare people to whom it is easy to warm immediately. Perhaps this attribute is why she doesn't shy away from less sympathetic roles; on the contrary, she appears to revel in them. 'You can't always be the goodie everyone's rooting for,' she says, laughing.

Her nuanced performance as Hannah Shoenfeld in the acclaimed Apple TV+ drama *The Morning Show* was one such example. Starring alongside Jennifer Aniston and Reese Witherspoon, she portrayed a talent booker for a television show who comes across as chilly and judgemental. It is only towards the end of the series that we witness in flashback the sexual assault by a senior colleague that has traumatised her for years.

This is a scene of surpassing discomfort, made worse by the fact that her violator, brilliantly played by Steve Carell, believes her silence means she is a willing participant. 'We all think, "Just say no!" But actually there is another instinct, which is to freeze, and that's so primal. Obviously, it's an abuse of power, but I think how Hannah responds to it is very real.'

Gugu is generous in her praise for her co-star Carell. 'He's so well-loved, but he has a dark side to his range,' she says. 'I don't know if any other actor would have been brave enough to do it, or they might have made it more two-dimensional or villainous or predatory. Ooh! It gets deep, it gets dark, it gets murky! It's a modern morality tale: you sell your soul, what's the cost and who's to blame?' Indeed: Hannah later accepts a promotion in exchange for withdrawing her complaint. 'What I love about the script is that you get to see the grey area,' Gugu says. 'It's not saying: this person's a saint, this person's a victim, this person's a predator, it's saying that we are all culpable.'

RICHARD PHIBBS

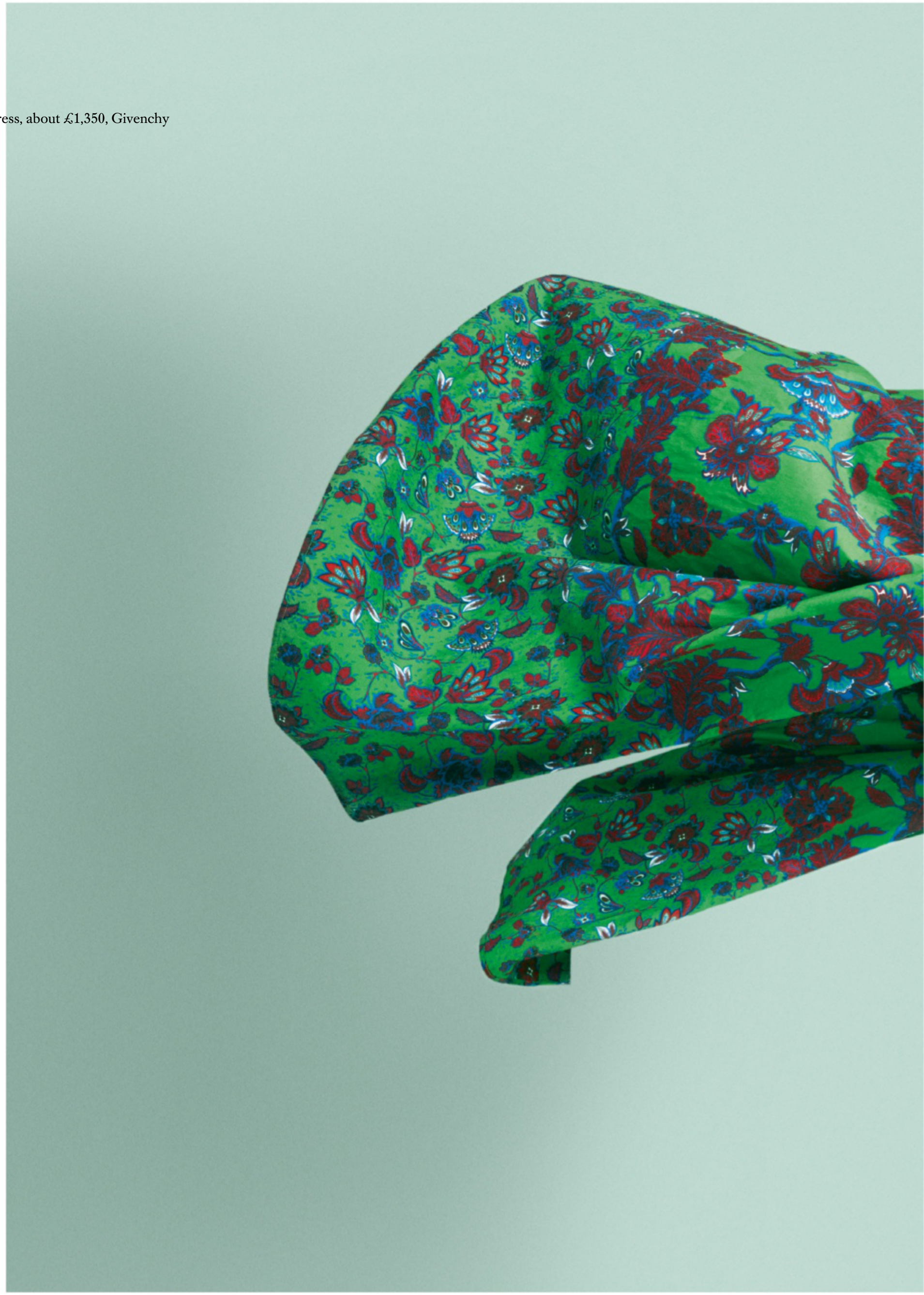


THIS PAGE: silk dress, about £1,585, Giambattista Valli. OPPOSITE: cloqué dress, £1,565, Emilia Wickstead. White and yellow gold and diamond earrings, £8,200, Jessica McCormack. White gold and diamond ring, from a selection, Van Cleef & Arpels



RICHARD PHIBBS

Poplin dress, about £1,350, Givenchy





RICHARD PHIBBS



Silk dress, £5,900, Valentino

She shows me a message sent to her on Instagram by a victim of a sexual assault, who writes that Gugu's performance had changed her own perspective on the experience. 'Thank you for bringing this story to life and helping our society understand… how varied women's experiences with rape and assault can be. You've helped me immensely in my healing process.' Gugu looks thoughtful as she puts her phone away. 'It's exciting for me to realise that the work can create conversations and help people to look at things differently. Obviously, it's just TV, it's not therapy, but I think it could spark a shift in someone… I hope Harvey Weinstein is watching *The Morning Show*,' she concludes. A vocal supporter of the Time's Up campaign since its launch, she has never experienced any inappropriate behaviour herself, but knows many who have. 'Even since that episode, friends I've had for a long, long time have been reframing an experience they had in the light of it,' she says.

I suggest to her that a lot of her films have a campaigning edge. For one thing, she seems to make a habit of working with female directors, despite their being a minority in the industry. And rarely does she take a role without a message. Last year's *Motherless Brooklyn* saw her play a lawyer and community activist working to prevent Harlem slum clearances. In her first major film, *Belle*, directed by Amma Asante, she portrayed the illegitimate daughter of a British admiral who attempts to combat the slave trade. *Beyond the Lights* tackled misogyny in the music industry, and the Emmy award-winning *Black Mirror* episode 'San Junipero' drew critical praise for its positive portrayal of a lesbian relationship. 'Oh no!' says Gugu, a little dismayed by this analysis. 'I hope they don't feel overly worthy… With "San Junipero", that script pinged off the page. The twist of it was nothing to do with being gay or bisexual, I just loved the characters. I didn't really anticipate the impact it would have.'

'You do have dark nights of the soul, when you think, "Why am I doing this?"'

Nevertheless, she agrees that she needs more than just a pay cheque to inspire her to accept a role. 'There are many things I could have done with my life,' she says. 'You do have these dark nights of the soul, when you think, "Why am I doing this?" And it really helps if there's a bigger reason. Otherwise, I think you would get very jaded, very quickly, with the long hours and the intensity of it all.'

Campaigning may be in her genes. Her father Patrick Mbatha is South African and grew up under apartheid. As a student, he joined the ANC, and later, fearing imprisonment on Robben Island, fled the country, assisted by the UNHCR, with which Gugu now works as an ambassador. ('My cousins would say it's an ancestral call,' she says.) He ended up working as a doctor in Oxford, where he met Anne Raw, a nurse. They named their daughter 'Gugulethu', meaning 'our pride' in Zulu.

'It's so funny, isn't it, that your parents are just mum and dad. You don't think of them as real people till much later,' says Gugu. 'Our dinner-table conversations were often about South Africa, but I was too young to understand it. It would be more: "Groan! Why is Daddy talking about politics again?" I just didn't get it. But it probably has given me a more questioning mind and a more global perspective. I'm always looking for the complexities, I'm not satisfied with the conventional version of a story.'

A keen performer from childhood, she won a place at Rada aged 17, and started her career in television with roles in *Spooks* and *Doctor Who*. It was starring in *Belle* and *Beyond the Lights* that inspired her to visit South Africa for the first time, at the age of 30. 'I thought, I've done two films that in different ways deal with identity, and often I feel the stories that gravitate towards you are the ones you need to heal within yourself,' she says. 'So I visited family in Pretoria and Johannesburg and Soweto, and because it was my first time, everyone rallied and met up with me. They jokingly called me "the Unifier" because some of my cousins hadn't seen each other for years.'

Being mixed-race, she says, 'there is always a complexity about identity that you bring. It's not a riddle that needs to be solved, it's a duality that's part of your nature. It's interesting as an actor because you're always taking on different identities.'

All the same, though she is now based in Los Angeles, she remains intensely British at heart. She talks wistfully of the national sense of humour and 'grounded realism, which is good for the soul', and has a daily relaxation ritual involving lying in a bathful of Epsom salts, sipping tea and listening to a soundtrack of thunderstorms. 'I miss the rain so much in LA,' she confesses. 'I'm rock 'n' roll, me!'

Later this year, she will star opposite Gemma Arterton in the period drama *Summerland*, and she has just been cast alongside Tom Hiddleston in the Marvel Studios project *Loki*. There is also talk of a biopic about Mary Seacole, the pioneering Jamaican nurse and businesswoman. 'For me, success is freedom and being stimulated and staying curious. I want to be proud of my work, and to feel it's doing something to help the culture evolve, but also, I want to keep myself interested.' So she eschews contracts that would tie her into multiple films before she's read a script, and doesn't even dream of an Academy Award. 'You can't have that as your end game, because what are you going to do the day after the Oscars?' she points out reasonably.

The Americans must find her a real enigma, I say, as she gathers up her coat and prepares to head back out onto the chilly London streets. 'Good!' she declares. 'I hope it stays that way!' □

'Misbehaviour' is released in cinemas on 13 March.

RICHARD PHIBBS



Tweed jacket, £7,435; cotton top, £1,385; tweed shorts, £2,535, all Chanel

RICHARD PHIBBS

See Stockists for details. Hair by Daniel Martin at Bryant Artists, using Evo. Make-up by Kay Montano. Manicure by Ami Streets, using Dior Vernis and Miss Dior Hand Cream. Set design by Trish Stephenson at Patricia McMahon. Stylist's assistants: Sophie Chapman, Crystalle Cox and Lea Hustin. Shot at Spring Studios, London



Toile and velvet dress, £1,660, Prada.
Gold earrings, £4,150, Van Cleef & Arpels

SIREN SONG

A captivating melody of liquid gold, shimmering silver and burnished bronze echoes across the glistening waters of Durdle Door beach in Dorset

Photographs by ERIK MADIGAN HECK

Styled by LEITH CLARK

Crepe dress, £14,080; leather belt, £700, both Saint Laurent by Anthony Vaccarello. Rose gold ring, £2,170, Pomellato

DURDLE DOOR ON THE LULWORTH ESTATE, DORSET (WWW.LULWORTH.COM)



THIS PAGE: sequin and organza top, £900; organza trousers, £540, both Emporio Armani. Tulle leggings, £2,380, Gucci. Leather flats, from a selection, Camilla Elphick. Rose gold ring, £2,170, Pomellato. OPPOSITE: silk chiffon dress, £1,795, Etro

ERIK MADIGAN HECK



DURDLE DOOR BEACH ON THE LULWORTH ESTATE, DORSET (WWW.LULWORTH.COM)

Nappa jacket, £2,225; matching skirt, £1,205, both Prada. Leather flats, from a selection, Camilla Elphick. Brass rings, from £300, Dior

ERIK MADIGAN HECK

THE LULWORTH ESTATE, DORSET (WWW.LULWORTH.COM)





DURDLE DOOR BEACH ON THE LULWORTH ESTATE, DORSET (WWW.LULWORTH.COM)

THIS PAGE: lamé dress, about £365, Batsheva. OPPOSITE: embellished dress, £3,700, Bottega Veneta. Brass rings, from £300, Dior

ERIK MADIGAN HECK





DURDLE DOOR ON THE LULWORTH ESTATE, DORSET (WWW.LULWORTH.COM)

Crystal and tulle top, £2,380; matching trousers, £2,380; leather belt, from a selection, all Gucci. Glitter-embellished flats, £535, Tabitha Simmons. Rose gold rings, from £1,720, Pomellato

ERIK MADIGAN HECK



THIS PAGE: organza dress, from a selection; antique gold earrings, £540, both Alexander McQueen. Leather flats, from a selection, Camilla Elphick. Rose gold rings, from £1,720, Pomellato. OPPOSITE: crepe and crystal dress, £3,500, Michael Kors Collection. Rings, as before

DURDLE DOOR BEACH ON THE LULWORTH ESTATE, DORSET (WWW.LULWORTH.COM)

ERIK MADIGAN HECK





Lamé dress, from a selection, JW Anderson. Glitter-embellished flats, £535, Tabitha Simmons. Rose gold ring, £2,170, Pomellato

MAN O'WAR BEACH ON THE LULWORTH ESTATE, DORSET (WWW.LULWORTH.COM)

ERIK MADIGAN HECK



THE LULWORTH ESTATE, DORSET (WWW.LULWORTH.COM)

THIS PAGE: raffia dress, £8,500; brass rings, from £300, all Dior. OPPOSITE: tweed jacket, from a selection, Chanel. See Stockists for details. Hair by Seb Bascle at Calliste Agency. Make-up by Andrew Gallimore at CLM Hair & Make-up, using Dior Backstage Collection and Capture Totale CELL Energy Collection. Stylist's assistant: Tilly Wheating. Production by Lucy Watson Productions. Shot on location at Durdle Door beach on the Lulworth Estate, Dorset (www.lulworth.com). Model: Greta Valeria at Next Model Management

ERIK MADIGAN HECK

CONTRAST & CONQUER

Modern monochrome meets classical grandeur in a triumphant procession of sharp silhouettes and contemporary tailoring

Photographs by REGAN CAMERON

Styled by MIRANDA ALMOND



Silk crepe top; embroidered wool jacket; gabardine culottes; silk georgette scarf; calf-skin boots, all from a selection, Celine by Hedi Slimane



THIS PAGE: satin and feather dress, £2,990; leather shirt, £2,690, both Ermanno Scervino. Mesh heels, £545, Dolce & Gabbana. OPPOSITE: sequin and feather jacket, from a selection; satin shorts, £2,340; leather bag, £2,230; lamb-skin, glass and strass belt (just seen), £1,215; metal and strass cuff, £1,155, all Chanel

REGAN CAMERON





THIS PAGE: embellished dress; matching trousers; poplin shirt; raffia apron; beaded satin shoes, all from a selection; net tutu, £695; metal and crystal earrings, £495; ankle socks, £25, all Simone Rocha. OPPOSITE: silk dress, £3,350; brass brooch, from a selection, both Louis Vuitton

REGAN CAMERON





THIS PAGE: leather and lace dress, £7,990; leather belt, £420; leather boots, £750; antique gold necklace, £590; matching earrings, £540; matching bracelet, £490, all Alexander McQueen. OPPOSITE: crepe dress; crepe jersey leggings; leather heels; silver and brass earrings, all from a selection, Balenciaga

REGAN CAMERON





THIS PAGE: embellished lace dress, £8,622, Givenchy. Suede heels, £935, Manolo Blahnik. OPPOSITE: cotton and faille dress, £1,330; matching trousers, £700; silk shirt, £1,150; leather belt, from a selection; leather boots, £970, all Gucci

REGAN CAMERON



THIS PAGE: silk top; crepe jacket; matching culottes, all from a selection, Chloé. Leather and feather heels, £630, Valentino Garavani.
OPPOSITE: cotton dress, from a selection; mohair cardigan, £665, both Miu Miu

REGAN CAMERON





THIS PAGE: embroidered cotton dress, £9,900; satin and mesh corset dress (worn underneath), £990; leather sandals, £570; metal and sequin earrings, £350, all Burberry. OPPOSITE: mohair and cotton jacket, £1,530; mohair skirt, £790; shell and pearl earrings; matching necklace, both from a selection, all Prada

REGAN CAMERON





THIS PAGE: velvet jacket, £1,930; cotton shirt, £520; cotton shorts, £610; leather boots, from a selection; silver and crystal earring (sold singly), £145, all Saint Laurent by Anthony Vaccarello. OPPOSITE: silk and feather dress, £5,100, Valentino. Leather and feather sandals (just seen), £630; metal earring (sold singly), £595, both Valentino Garavani. See Stockists for details. Hair by Perrine Rougemont at Caren, using Sebastian. Make-up by Anita Keeling at One Represents, using Nars. Manicure by Ami Streets, using Chanel Le Vernis in Particulière and Le Lift La Crème Main. Stylist's assistant: Holly Gorst. Production by Shiny Projects. Shot on location at Chiswick House and Gardens. Model: Romy Schonberger at Viva London

REGAN CAMERON





FIELD OF DREAMS

Atop stony plinths and framed by woody vines, we create a natural gallery of cotton, raffia and silk set within vast verdant pastures

Photographs by AGATA POSPIESZYNSKA

Styled by CHARLIE HARRINGTON



Taffeta dress, from a selection, Roksanda.
Leather loafers, from a selection,
Roksanda x Malone Souliers





THIS PAGE: beaded linen dress, £2,225, Prada. OPPOSITE: poplin dress, £1,295, Chloé

AGATA POSPIESZYNSKA



Leather bustier top, £4,300; raffia skirt, £5,450, both Dolce & Gabbana

AGATA POSPIESZYNSKA

Silk top, £890; matching shorts, £750; wool coat, £12,900, all Valentino. Leather sandals, £595, Valentino Garavani

AGATA POSPIESZYNSKA





THIS PAGE: cotton trench-coat, £3,850; broderie anglaise skirt, £2,190, both Erdem. OPPOSITE: embroidered silk dress, about £2,440, Givenchy

AGATA POSPIESZYNSKA



Silk knit dress, £2,275; leather heels,
£1,225, both Bottega Veneta



AGATA POSPIESZYNSKA



THIS PAGE: silk dress, £2,845, Miu Miu. OPPOSITE: crochet dress, £6,100; straw hat, £640, both Celine by Hedi Slimane

AGATA POSPIESZYNSKA

Organza dress, £1,495; raffia and beaded headband (just seen), £345; beaded heels, £895; raffia garland (worn across the body); organza bra; matching shorts; cotton and crystal socks, all from a selection, Simone Rocha

AGATA POSPIESZYNSKA







THIS PAGE: silk dress, £3,850; brass brooch, from a selection, both Louis Vuitton. OPPOSITE: cotton dress, from a selection, Stella McCartney

AGATA POSPIESZYNSKA





Silk dress, from a selection; silk bra, £940; matching knickers, £910; jute belt, £760; raffia hat, £1,150, all Dior. See Stockists for details. Hair by Declan Sheils at Premier Hair and Make-Up, using Aveda. Make-up by Polly Osmond at Premier Hair and Make-Up, using Sisley Skincare and Makeup. Manicure by Sabrina Gayle at the Wall Group, using Chanel La Base Protective and Smoothing and La Crème Main. Stylist's assistant: Georgia Medley. Set design by Gillian O'Brien at Lalaland Artists. Production by Shiny Projects. Model: Annely Bouma at Viva London

AGATA POSPIESZYNSKA



MISTRESS OF TALES & REVELS

As the final instalment of Hilary Mantel's illustrious Tudor trilogy is published, she grants *Erica Wagner* a rare audience at Hampton Court Palace to discuss royal politics past and present, and why she's not quite finished with Thomas Cromwell

Photographs by RICHARD PHIBBS

Styled by ROSIE ARKELL-PALMER



Hilary Mantel on the King's Staircase of Hampton Court Palace, wearing silk faille opera coat-dress, from a selection, Ong-Oaj Pairam. All jewellery throughout, her own

At Anne Boleyn's Gatehouse, wearing silk organza cloak painted with Queen Elizabeth I's 1588 Tilbury speech, £4,500, Nabil Nayal

RICHARD PHIBBS

It's a grey, wintry day at Hampton Court, Henry VIII's great palace on the banks of the Thames. In a wood-panelled chamber – the Albemarle Suite – with a view of the gardens stretching out beyond the windows, we all feel as if we could do with a fire. 'Put a jumper on,' Dame Hilary Mantel tells her husband Gerald, settled at the far end of the room. Gerald, however, isn't cold. 'You're not *now*,' Mantel says, 'but you will be.'

Hilary Mantel thinks ahead. She knew that if she was going to write a novel about life in the court of Henry VIII, it would have to be published in 2009, the 500th anniversary of his accession to the throne. And so she did: *Wolf Hall* went on to be a global bestseller, as did *Bring Up the Bodies*, the second volume of what is now, triumphantly, a trilogy. Both were awarded the Man Booker Prize, and Mantel became the first woman and the first British author to win twice. Yes, dozens of books have been set in the Tudor period; but Mantel's genius lay in her ability to latch onto a hitherto unexploited angle of an oft-told tale, taking as her vantage point Thomas Cromwell, a man born a commoner who rose to be the King's fixer-in-chief. Drawing faithfully on historical record, she built a protagonist both implacable and sympathetic, calculating yet always human. The two books propelled her from literary respectability to international fame: Gerald, trained as a geologist – and therefore someone who also knows a bit about deep time – now manages Mantel, Inc. 'The publication of this book,' he says to me quietly as we walk through the palace corridors, 'isn't like the publication of any of the others.' Nor like that of almost any other book: how many novels get teaser adverts on billboards in Leicester Square? Readers – and bookshops – have been waiting for this moment for eight years. James Daunt, the CEO of Waterstones, has called its release 'the most significant publishing event of my 30-year bookselling career'.

A proof copy of that long-awaited novel, *The Mirror & the Light*, now sits on the table between us. Mantel speaks of Cromwell in the same vivid present tense that drives the books, calling him her 'colleague'. Working with Cromwell is, she says, 'very much like being in the rehearsal-room with an actor, I think. I always have the feeling of him questioning and working against the grain. He constantly gives you something to push back against, because just when you think you've grasped the historical reality of a certain situation, then you realise you probably haven't.'

The Mirror & the Light begins just where *Bring Up the Bodies* ended – with the execution of Henry's second wife, Anne Boleyn: 'Once the queen's head is severed, he walks away. A sharp pang of appetite reminds him that it is time for a second breakfast, or perhaps an early dinner.' In two simple sentences, we are dropped into the high and terrible drama of this extraordinary story and reminded of Cromwell's ruthless practicality: no mere beheading is going to put him off his food. The story powers through its 900-page length with an intense flair for drama: the reader is an eavesdropper, privileged to stand by Cromwell's shoulder as he converses with the King, with his Queens, with statesmen and prelates. Mantel charts her character's rise through subtle references to his changing status and shifting self-perception: he is plain Thomas when recalling his childhood; he may be Lord Cromwell or Master Secretary, depending on his circumstance.

Of course, when we embark on this final novel, we know how it must end: with Cromwell's death. That's no spoiler: it's historical fact. After Anne's execution, Henry married Jane Seymour, who died after giving birth to their son, Edward. Cromwell helped arrange his next marriage, to Anne of Cleves; but Henry's new bride was not to his liking, and Cromwell's fate was sealed. He was executed on 28 July 1540.

Recounting the death of Cromwell, her colleague and companion, must have been a challenge, I venture. Mantel, as ever, balances pragmatism with strong feeling. She had, after all, always known the outcome of her tale, and in fact had her first try at telling the story of her protagonist's demise not long after writing the first pages of *Wolf Hall*. 'Actually, it's really embarrassing, this, but when it came into my head how it must go, I was in Sainsbury's at the checkout,' she recalls. 'My hands were packing and tears were falling really, really fast onto my hands. And by the time I got into the carpark, I'd done it. It was emotionally processed.' What came after that, she says, was a question of style. And what style! For the reader, knowing what is in store for Cromwell makes Mantel's magnificent, moving denouement no less powerful; perhaps, indeed, much more so.

In our conversation, Mantel uses the term 'rehearsal' more than once to describe her process for writing a scene – which might sound surprising until you recall how closely she was involved in the Royal Shakespeare Company's theatrical adaptation of the first two books, advising on Mike Poulton's excellent script. (There was, of course, a much-praised BBC television series too, with Mark Rylance as Cromwell and Damian Lewis as Henry VIII.) The plays premiered at the Swan in Stratford-upon-Avon in 2014 and then enjoyed Broadway success: the influential *New York Times* theatre critic Ben Brantley noted that even after a third viewing – nearly six hours of live theatre – 'I found myself just as much in its thrall, and even more admiring of its accomplishment'.

But Mantel's most enduring bond was forged with Ben Miles, who brought to the role of Cromwell both brutal charm and his own deep research. An idea he had on stage for a scene of a violent encounter in Cromwell's youth even inspired a passage in Mantel's third book. Their partnership has continued into the present day; she is now working on a play of this final volume directly with Miles; there is also to be a book of images, produced with his brother George, a photographer, using Mantel's text alongside pictures of locations associated with Cromwell as they appear in present-day England. All this has given *The Mirror & the Light* an almost collaborative air. 'It feels as if the process that's led to this book is an expanded one, because the plays, the photographs, different things, have fed into the way I work,' says Mantel.

Talking to her, you have the sense of someone who always knew that there was a destiny in store for her. She first came here, to Hampton Court, when she was

CONTINUED ON PAGE 234

SEE STOCKISTS FOR DETAILS. HAIR AND MAKE-UP BY AMY BRANDON, USING MARIA NILA AND BY TERRY. PHOTOGRAPHED AT HAMPTON COURT PALACE (WWW.HRP.ORG.UK)



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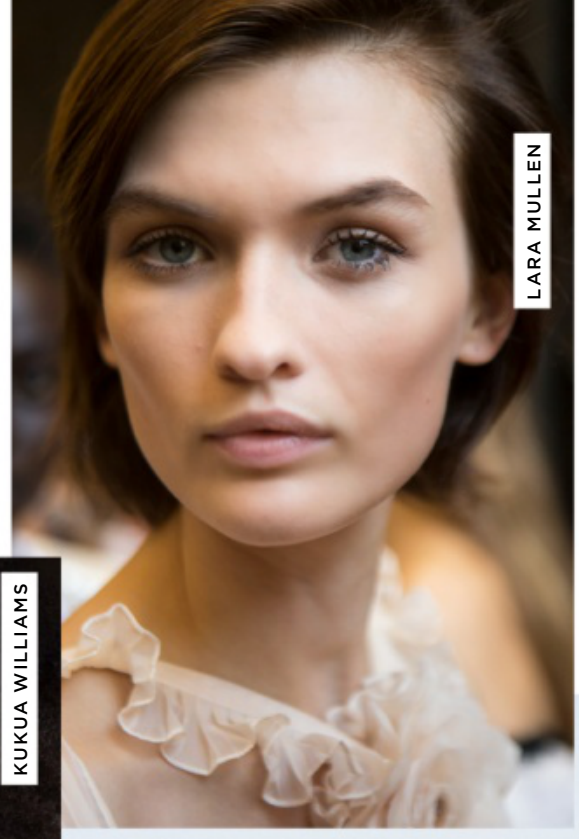
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BEAUTY
Edited by KATY YOUNG

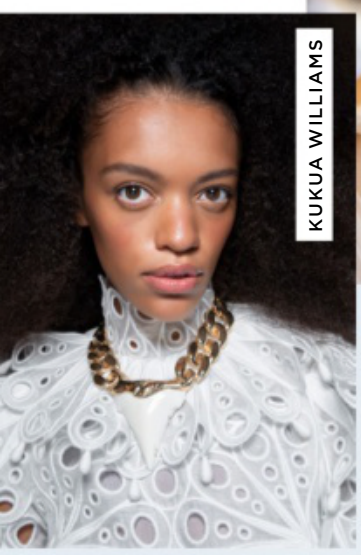
Glowing with pride

We celebrate the exceptional beauty labels from our island nation. Plus: the secrets of going grey with élan; and Hermès' new foray into make-up

The British model Jean Campbell

PHOTOGRAPH: IMAXTREE


LARA MULLEN


KUKUA WILLIAMS



Relaxing Salt Scrub, £38 **Espa**

National treasures

As Britain separates from the EU, *Siân Ranscombe* takes stock of the UK beauty industry and honours our thriving home-grown brands


Cheek to Chic in Love Is the Drug, £30 **Charlotte Tilbury**


FRAN SUMMERS

It's fair to say that Britain's departure from the EU has left many unresolved questions for businesses, and beauty brands are no exception. While the industry is working hard to ensure that bestselling products from international cosmetic labels remain available in the UK, our home-grown companies can expect a strong year ahead, as buying British increasingly becomes the most cost-effective – as well as the most sustainable – choice.

'We have a rich history in brand development,' says Millie Kendall, the CEO and co-founder of the British Beauty Council. 'Look at our leading entrepreneurs, such as Charlotte Tilbury and Pat McGrath, or our amazing hairdressers – John Frieda, Sam McKnight, Josh Wood. We have the credentials and our products have fantastic shelf appeal. We're less likely to market something with vacuous buzzwords, which resonates with the consumer.'

The British skincare offering in particular has come on leaps and bounds in the past year. In 2019, the London-based GP and skin


Colognes, £50 for 30ml; Lavender & Musk Pillow Spray, £25, all **Jo Malone London**



Mutiny Lip Balm, £19 **Medik8**



Modern Hairspray, £22 **Hair by Sam McKnight**

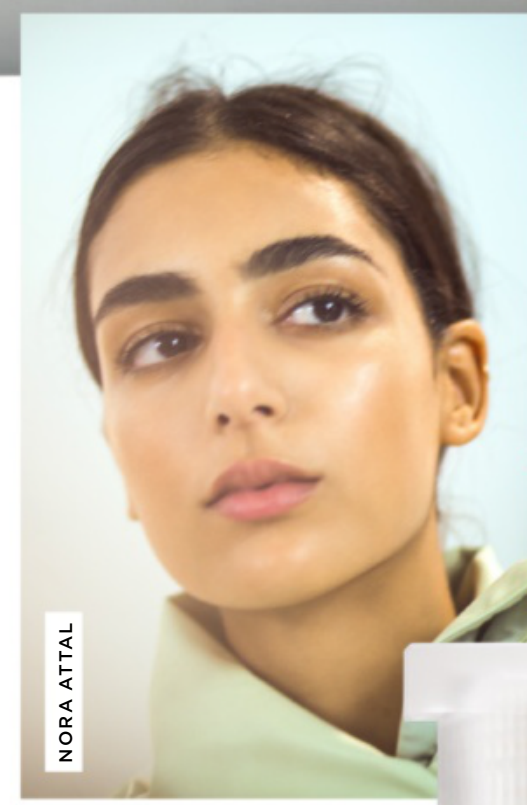
specialist Dr Anita Sturnham launched Decree, an uncomplicated but effective range of 10 products including the Treat Tincture Daily PM Serum, which has sold out twice since its release in Harvey Nichols and on Cult Beauty. Dr Sam Bunting has expanded her Flawless line from a single cleanser to a six-strong collection, and the clinical brand Medik8, which has its headquarters in Hertfordshire, is leading the way in demystifying skincare with its simple CSA philosophy – a belief that the key to better skin is a routine including vitamin C, SPF and vitamin A. The UK is also home to a number of world-class facialists, including Nichola Joss, Vaishaly Patel and the Duchess of Sussex's favourite practitioner, Sarah Chapman.

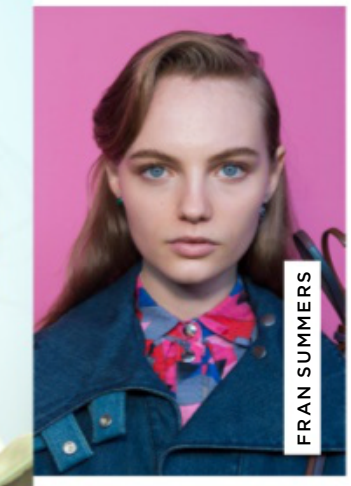
British brands have always excelled in aromatherapy and, fittingly, given the political climate, many of this year's new releases are geared towards boosting the mood. The acupuncturist and holistic facialist Annee de Mamiel, who is known for her seasonal oil blends, has just launched Altitude Bath Soak, stress-relieving, skin-nourishing salts produced using the same essence found in her cult Altitude Oil. Elsewhere, Espa, which produces its ranges in Somerset, is unveiling its Positivity Blend, a 'portable pick-me-up' to be used as a pulse-point oil or in the bath after a particularly troubled day, while This Works' new Love Sleep range is designed to aid both rest and intimacy in the bedroom. Finally, on the fragrance front, Jo Malone London – British in origin, though now under the ownership of Estée Lauder – will this month roll out Lavenderland, a limited-edition set of perfumes and a pillow mist inspired by the freshness of English lavender.

Fittingly, given the political climate, many of this year's new releases are geared towards boosting the mood

Of course, none of this means we will suddenly have to abjure old favourites from beyond our own shores. Harvey Nichols' director of beauty and concessions Jo Osborne is confident that, as a luxury retailer with strong global relationships, the department store will continue sourcing the cosmetics we love. 'Brands have been working on various solutions to tackle Brexit-related issues for some time and our suppliers have plans in place for importing to the UK,' she says. 'We want to ensure our customers' demands are being met, regardless of borders.' Nor should we suddenly expect an influx of unregulated products from international markets, as Dr Emma Meredith, the director-general of the Cosmetic, Toiletry and Perfumery Association, explains. 'The proposed UK cosmetics law, prepared in anticipation of our leaving the EU without a deal, is closely aligned to the EU framework, which has been in place for over 40 years,' she says. 'It will also mirror the current banned and restricted ingredients lists, and the bans on animal testing.'

Consistency therefore remains a watchword for the cosmetics industry as we move into an era of political uncertainty, with quality and ethics staying at the heart of our most cherished brands, whether they originate from Britain or further afield. It seems that in tumultuous times, solace can always be found in beauty. □







Forest Therapy Bath & Shower Oil, £49 **Aromatherapy Associates**



Altitude Bath Soak, £42 **de Mamiel**





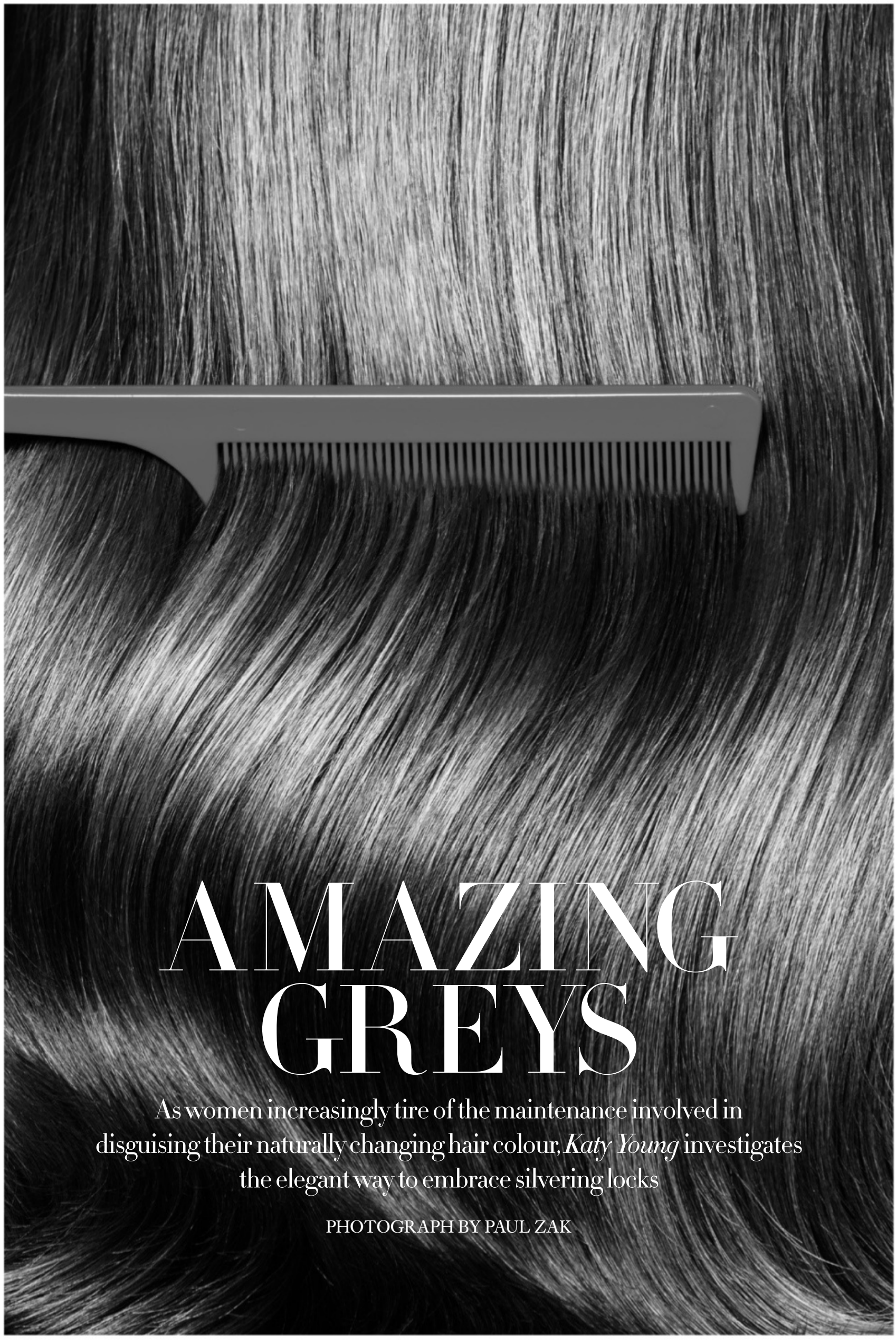
BlitzTrance Lipstick in Skin Flixx, £35 **Pat McGrath Labs**





Treat Tincture Daily PM Serum, £130 **Decree**

PHOTOGRAPHS: MOLLY SJ LOWE, IMAXTREE, SCHOHAJA, JASON LLOYD-EVANS, LUCKY IF SHARP



AMAZING GREYS

As women increasingly tire of the maintenance involved in disguising their naturally changing hair colour, *Katy Young* investigates the elegant way to embrace silvering locks

PHOTOGRAPH BY PAUL ZAK

Why is it that however many new grey hairs sprout from our hairlines, we never seem to be any the wiser about how to manage them? As a beauty editor I, possibly more than most, can adopt some level of agency over how my skin ages, choosing whether to leave it to Mother Nature or the latest doctor on Harley Street. But when it comes to going grey, I will admit to a touch of confusion. In my early forties and confronted with my first silver streaks, knowing that by the age of 50, one in two of us will have half a head of grey hair, I find myself wondering how easy it is for anyone to grow older gracefully…

One friend exhausted with the constant maintenance involved in covering up her roots tells me that she is tempted to go fully grey but can't quite take the plunge, as her children collapse in tears every time she threatens to put down her hair dye. The problem, according to the behavioural psychologist Professor Carolyn Mair, is that 'we live in a youth-obsessed society where the norm is to eliminate any sign of ageing. Not taking advantage of the many opportunities to maintain a youthful appearance is considered to mean not taking care of ourselves'.

These days, however, feeling good in one's own skin is considered the real barometer of beauty, which surely means practising self-acceptance and self-esteem. Perhaps if I could find the confidence to go grey on my own terms, I might be able to find a happy space between taking a healthy, moral standpoint on ageing and looking my best. After all, there's no shortage of role models: some of the world's most desirable women, including Salma Hayek, Jamie Lee Curtis and Diane Keaton, have chosen to embrace their greying hair. And closer to home, I have my own poster girl in Catherine Hayward, the fashion director of *Esquire*, who has elected to sport a fashionable streak of grey since her early thirties.

'I just seemed to go with the flow of what my hair wanted to do, going lighter at the front and dark at the back,' Hayward tells me. 'It was like Debbie Harry's style, and just a little bit rock 'n' roll. While I hated the frizz, I really didn't mind the whitening. In the past year or so, I've noticed others beginning to feel the same – I'm constantly stopped in the street by women asking me how I achieved the look.'

The answer, apparently, is through a lot of trial and error. 'The challenge with greying hair is its texture,' she says. 'I get through tubs of conditioners and masks that I sleep in, and I've had a weekly blow-dry in my local salon for four years now. When I'm travelling for work, I schedule hairdresser appointments around the shows, and always go for a blow-dry when I arrive in New York.'

Indeed, going grey requires a total rethink of our bathroom shelf. As hair loses its melanin granules, it can begin to change shape and become deprived of its elastic properties. 'It's a myth that greys are more coarse – in fact, they are finer, though the texture does shift. Simultaneously, production from oil glands on the scalp slows, leading to a drier feel,' explains Dr Joseph Cincotta of Federici Brands. Dry locks, being unable to reflect light, can lack shine, so a greater focus on smoothing and glossing treatments is needed. Cincotta also recommends selecting formulas suited to fragile or even coloured hair, as well as shampoos designed to minimise the discolouring effects of certain minerals found in tap water.

Then comes the question of how to maintain a shifting spectrum of shades – blending your salt-and-pepper roots until your full head of hair goes entirely grey (as a blonde, I know all too well that this process can take years). Hayward spent over a decade painstakingly finger-painting her roots, save for her signature streak – a weekly habit she decided to abandon last year, though 'not before finding a wonderful stylist called Marley Xavier at Josh Wood, who finally understood how to manage the grow-out properly,' she tells me. Xavier, a master colourist usually found backstage at Miu Miu and Marc Jacobs, calls it his 'lip glossing' for hair, weaving in darker strands at the roots, blurring out the tide mark between your new grey growth and the dye job you want to leave behind.

My own colourist, Adam Reed, informs me that making the transition to a full grey look is becoming far more achievable, in part because of a cultural shift, but also because the big beauty companies have developed some excellent products to ease the process. 'Colour is so incredible now that it needn't take weeks or months of growing out your hair, dyed or otherwise,' he says. 'I can enhance your natural shade, and just warm up the grey and blend it in so you don't see any roots or regrowth. It doesn't have to be about covering up greys – I can create a softness that looks so feminine.'

But no amount of good products or stylists can take the decision for us; in Hayward's words: 'You have to make the leap yourself.' Fortunately, thanks to pioneers like herself, society is finally beginning to accept that a woman with grey hair can be just as much a silver fox as her male counterpart. As Professor Mair declares – 'not being young doesn't mean we're not youthful'. □

Silver polish



From left: Nutriplenish Multi-Use Hair Oil, £30, Aveda. Smooth Conditioner, £38, Virtue at Space NK. Follicle Boost Hair Density Serum, £96, Monpure. Barbiere Illuminating Shampoo, £35, Acqua di Parma. Shimmering Silver Conditioner, £6.99, John Frieda. Serie Expert Silver Shampoo, £12.90, L'Oréal Professionnel. Color Care Whipped Glaze Light, £24, Living Proof

PHOTOGRAPHS: LUCKY IF SHARP



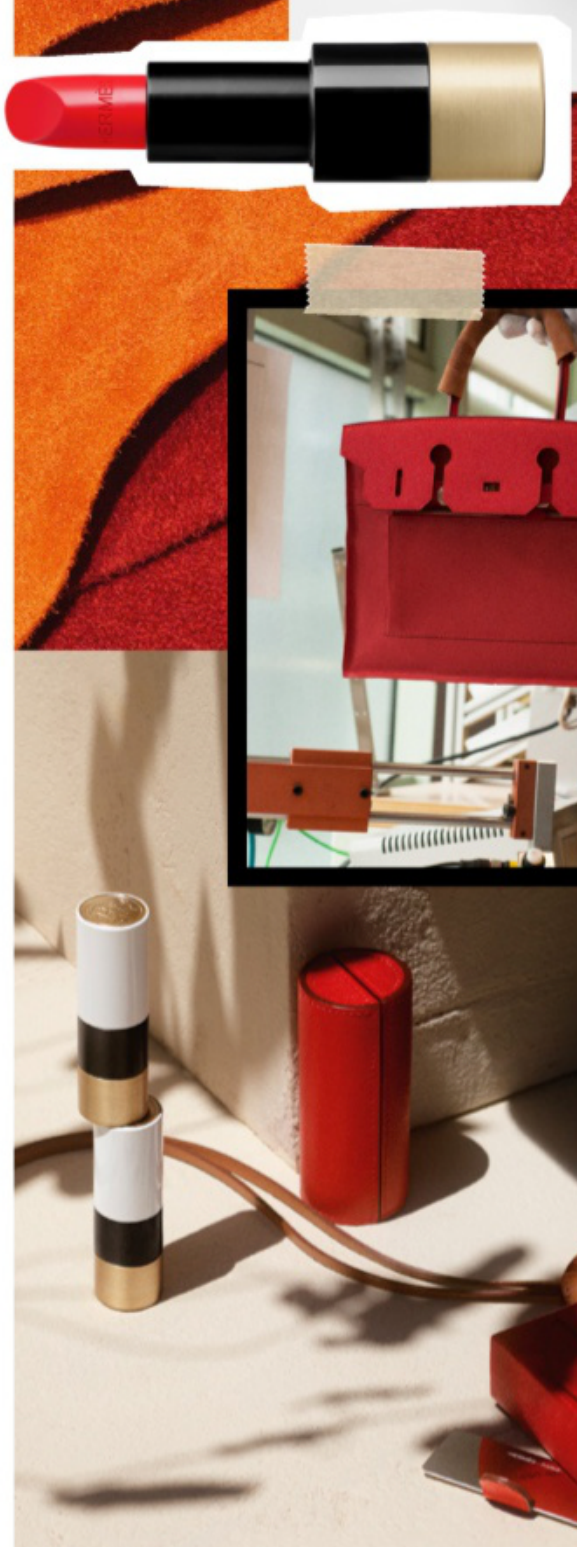








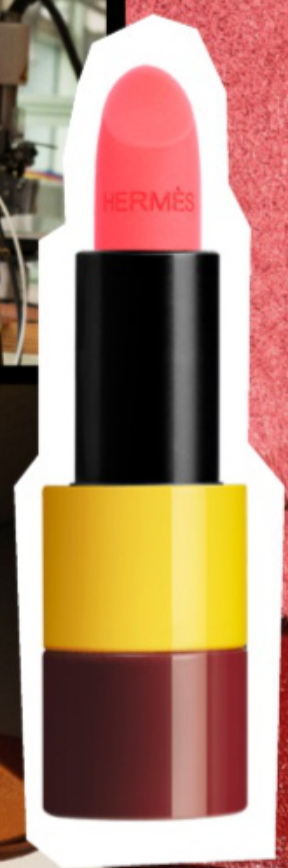




MY MOODBOARD

Hermès Beauté's creative director revisits the label's storied past for its first lipstick collection









Lovingly preserved in Hermès' Parisian headquarters is its extensive leather and silk archive, which reflects the remarkable history of a brand that has evolved from a small 19th-century saddlemaker into a global fashion powerhouse, renowned for designs such as the Birkin bag. This long heritage underpins its first foray into make-up: the launch of the Rouge Hermès lipstick collection, whose 24 shades – from reds and pinks to purple and orange – are inspired by classic pieces from decades past. All of the lip colours come presented in refillable, plastic-free packaging created by the fashion designer Pierre Hardy.

'When I think of make-up, I think of materials,' says Jérôme Touron, the creative director of Hermès Beauté. 'Here at Hermès, colours travel. They interact and reflect each other – from silk to leather, enamel to lacquer… and today, to make-up.' BECKI MURRAY □

Rouge Hermès lipsticks, £58 each (www.hermes.com).

PHOTOGRAPHS: COURTESY OF HERMÈS, GETTY IMAGES

THE FUTURE OF SKINCARE

How the Japanese brand Sensai is using avant-garde Fine Fiber Technology to elevate modern beauty routines

In the search for enviable skin, Japan very much leads the way. The country has long blended innovation with traditional Asian rituals, resulting in products that have captivated beauty aficionados. With our love of Japanese skincare showing little sign of abating in 2020, and our hunger for at-home treatments continuing, a whole host of new tools offers us the chance both to discover radiant skin and enjoy a moment of calm in our increasingly hectic lives.

Take the latest innovation from the Japanese beauty powerhouse Sensai. Harnessing the power of cutting-edge Fine Fiber Technology, the brand has created the Biomimesis Veil Diffuser, a hand-held electronic device that sprays a unique micro-fibre veil onto the face, maximising skin-hydration levels while you sleep. Use it before bed and your skincare products will be better absorbed overnight, ensuring that you wake up to the holy grail of 'mochi-hada' – silky-soft 'rice-cake' skin.

So, how does it work? The diffuser is easy to use as part of a two-step night-time routine. First, smooth Biomimesis Veil Effector lamellar essence over the entire face; then use the diffuser to spray Biomimesis Veil Potion onto the cheeks and the forehead, creating a cocoon-like veil of fibres that locks in moisture and boosts the skin's ability to repair overnight. The veil is made of such finely layered fibres that it's hardly perceptible and, eight hours later, is easily removed to reveal a perfectly plump, hydrated complexion.

The process is founded on proven scientific research, with laboratory tests showing that usage of the diffuser, combined with Sensai's skincare products, gives optimum results for achieving a youthful, vibrant complexion. So this new tool has the power to not only revolutionise the global beauty stage, but also our skincare routines.

Sensai Biomimesis Veil is exclusively available at Harrods. For more information, ring 020 7730 1234 or visit www.harrods.com.



The micro-fibre veil maximises skin-hydration levels while you sleep, ensuring that you wake up to silky-soft skin

The Sensai Biomimesis Veil starter kit contains the Biomimesis Veil Diffuser, Biomimesis Veil Potion and Biomimesis Veil Effector and costs £745

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BAZAAR
ESCAPE
Edited by LUCY HALFHEAD

DOMESTIC BLISS

The most sophisticated retreats on these shores, from a hedonistic hall in Hampshire and an artistic haven in the Highlands to a stylish cider press in Somerset

The pool at Thyme in the Cotswolds

PHOTOGRAPH: RICH STAPLETON



NO PLACE LIKE HOME

Exquisite epicurean delights, artful interiors and sweeping vistas... these are the very best of Britain's luxury retreats





Thyme THE COTSWOLDS

Located on the Southrop Manor estate, Thyme describes itself as 'a village within a village'. At its heart is a postcard-perfect hotel with elegant stone buildings rising from clipped hedgerows. In the mornings, wander over to the newly refurbished Ox Barn restaurant for a breakfast of ricotta and fresh figs drizzled with honey on homemade sourdough, or poached eggs heaped onto buttery radicchio. Later in the day, you can test your own culinary skills at Thyme's cookery school, where classes range from making spring garden salads to mastering English pub classics. The Meadow Spa champions natural British beauty brands, and you can opt for a relaxing massage or a facial tailored to your skin's needs. Venture outside the walls for a picturesque walk through chocolate-box villages and across fields, and on your return head to the Swan, Thyme's 17th-century coaching inn, which serves warming dishes by log fires long into the night. MEG HONIGMANN

Thyme, from £355 a room a night (www.thyme.co.uk).



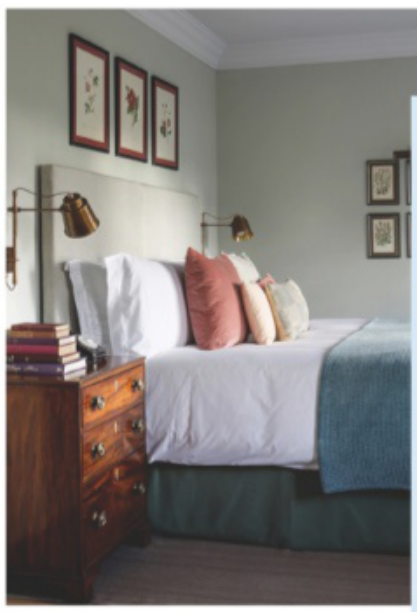




Bibury Farm Barns GLOUCESTERSHIRE

Down a quiet country lane, the formidable husband-and-wife team George and Polly Phillips have breathed new life into a group of derelict barns near the pretty village of Bibury. The duo enlisted the help of the interior designer Pippa Paton, who has artfully transformed the buildings into five self-catering rentals, each sleeping six to 10 people, nodding to their heritage with weathered doors reimagined as coffee tables. Kitchens come stocked with a fresh loaf of bread, butter, milk and local eggs, and there are baskets filled with board games to while away the afternoons in front of a wood-burning fire. Add hand-blended 100 Acres body products in the chic bathrooms and mountains of cosy linens, and all that's left is to gather up your nearest and dearest for the ultimate rural retreat. LUCY HALFHEAD

Bibury Farm Barns, from £350 a night (www.biburyfarm.com).



Beaverbrook SURREY

In its former guise as the 19th-century château-style home of the infamous press baron after which it is named, Beaverbrook has welcomed a thrilling rollcall of guests including Winston Churchill and Elizabeth Taylor. Today, the luxury hotel is a firm favourite of the smart west-London set, who can reach the estate by car in under 50 minutes, and whose little ones benefit from a gigantic treehouse, cinema and spacious, pet-friendly family suites. A more grown-up atmosphere descends at night with excellent sushi at the Japanese Grill, and decadent cocktails in the gold-and-velvet-swathed bar. And then there's the Coach House Spa, whose superb therapists will restore your equilibrium for days to come. LH

Beaverbrook, from £385 a room a night (www.beaverbrook.co.uk).

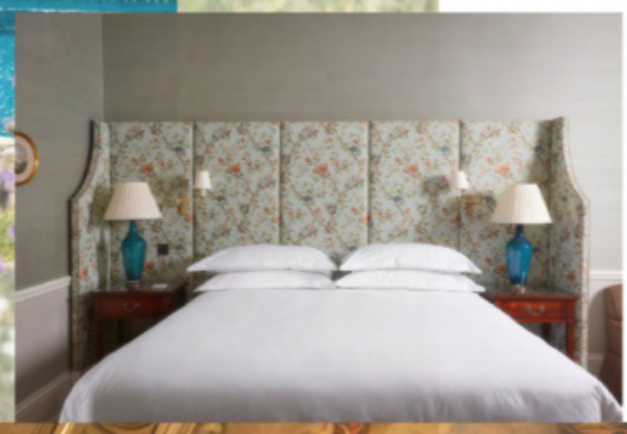




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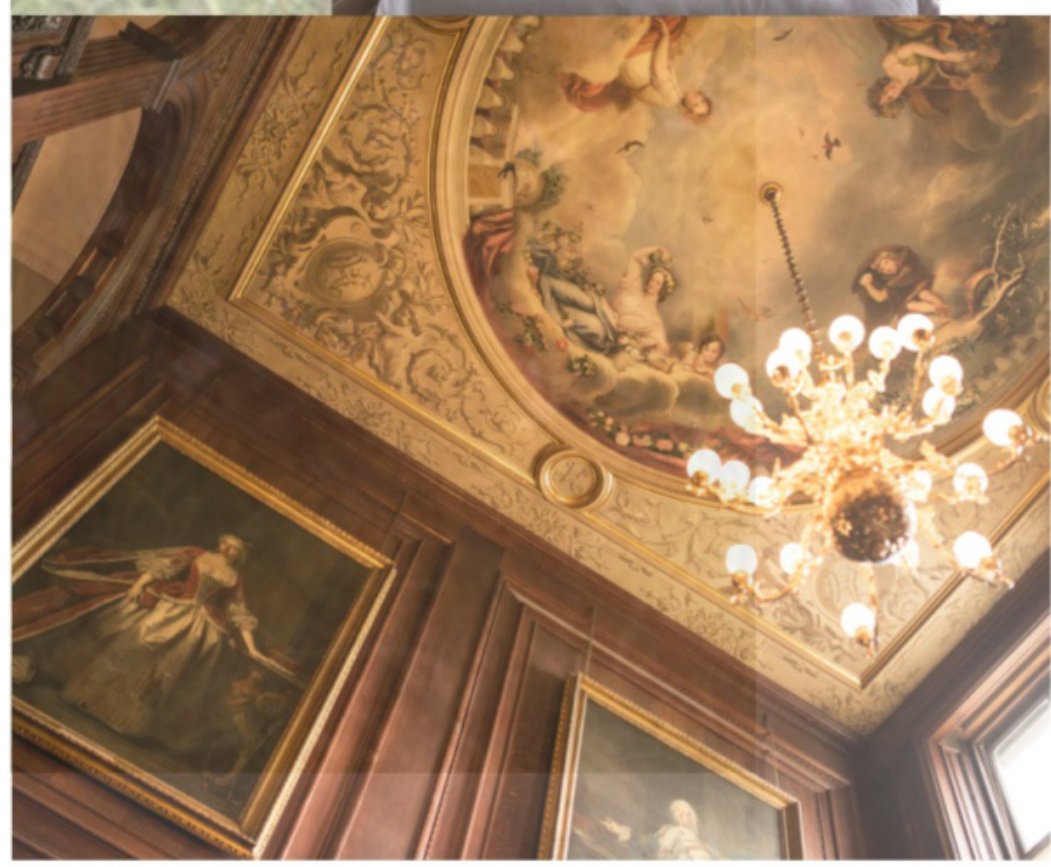


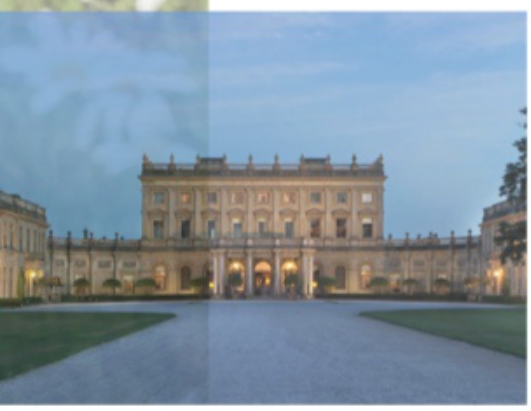


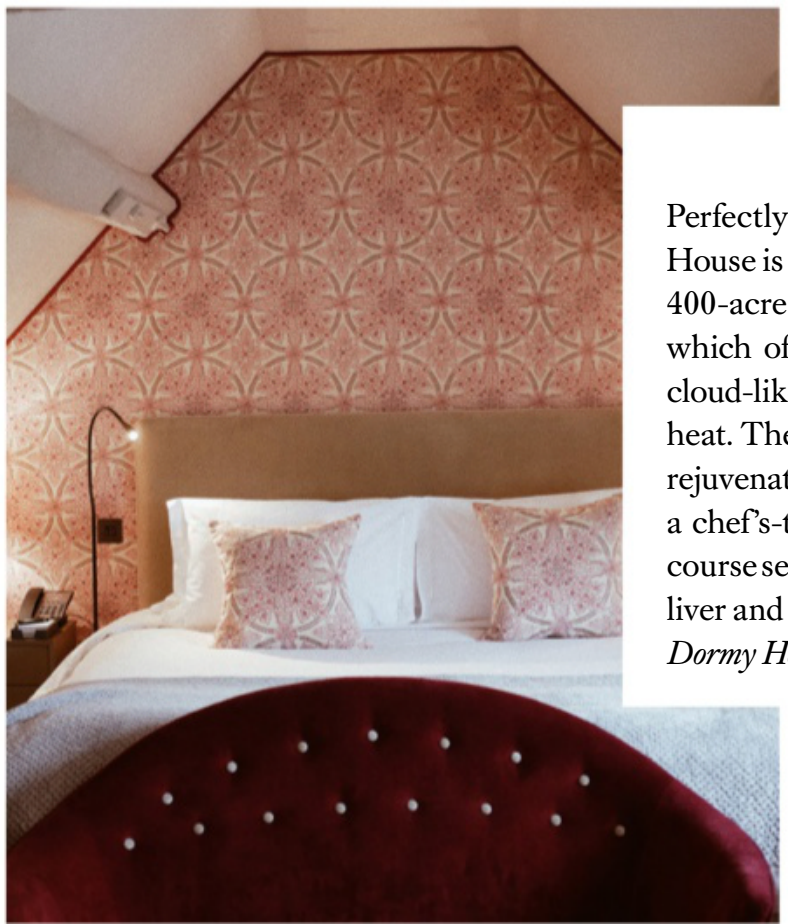
Cliveden House BERKSHIRE

Following a multimillion-pound restoration that culminated in the opening of a magnificent spa and the hosting of the royal bride-to-be Meghan Markle on the eve of her wedding, Cliveden House is at the very top of its game. After a majestic arrival via one of the most impressive driveways in Britain, you step into the grand entrance hall, which is adorned with mediaeval tapestries, oil paintings and gleaming suits of armour. Upstairs, you'll find refined yet comfortable bedrooms with four-posters and arm-chairs, and marble-clad bathrooms with deep roll-top baths. The service is faultless, whether the team are mixing you dirty martinis at the bar or slicing a selection of the finest cheese from the trolley in the splendid dining-room, but you'll be glad to help yourself from the bacchanalian breakfast buffet and enjoy a feast looking out over the Parterre and across the Thames Valley. LH

Cliveden House, from £495 a room a night (www.clivedenhouse.co.uk).







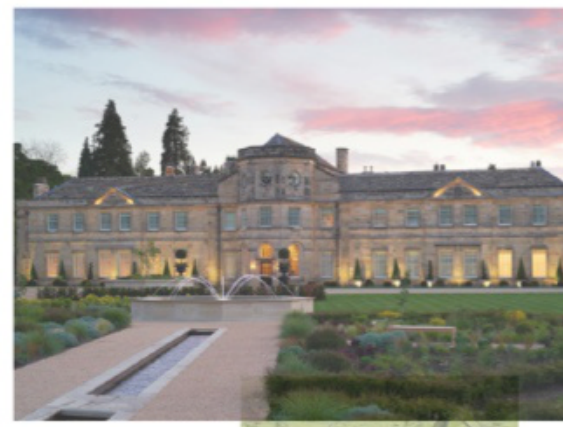
Dormy House THE COTSWOLDS

Perfectly located for guests keen to explore the quaint village of Broadway, Dormy House is a haven of rest and relaxation, some two hours' drive from London on the 400-acre Farncombe Estate. Most visitors come to experience the superlative spa, which offers soothing delights including a candlelit swimming pool lined with cloud-like loungers, and a Finnish cabin where you can recline in juniper-laced dry heat. There are also six treatment-rooms in which to enjoy tranquil massages and rejuvenating facials using Temple Spa products. But the hotel's latest draw is Mo, a chef's-table experience where just 12 diners at a time gather to enjoy a seven-course seasonal tasting menu that champions the finest local ingredients, from duck liver and crab to celeriac, fig and blackberry. SOPHIE CHAPMAN

Dormy House, from £269 a room a night (www.dormyhouse.co.uk).



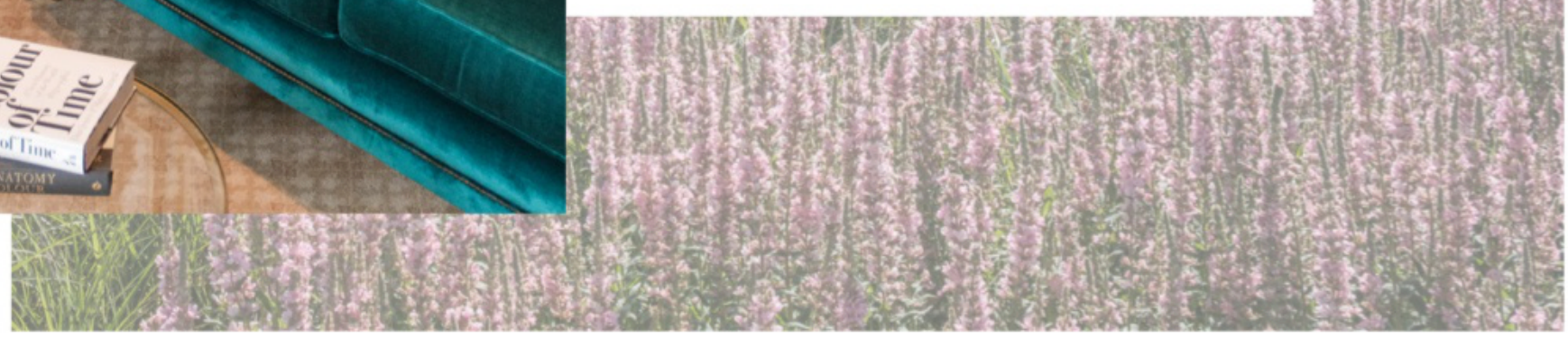




Grantley Hall YORKSHIRE

Situated in the Yorkshire Dales, moments from the Unesco World Heritage Site of Fountains Abbey and the meandering River Skell, is the palatial Grantley Hall. As well as a rolling manicured parkland to explore on foot, the hotel offers an excellent spa, whose facilities include a hydrotherapy pool and an outdoor cedar hot tub. The 47 guest-rooms come with plush carpets, spacious bathrooms and fabulously comfortable beds. Dining blends traditional sophistication with experimental flair: indulge in a locally sourced menu at Shaun Rankin's restaurant, sample pan-Asian cuisine at Eighty Eight or enjoy classic afternoon tea with fluffy scones that you can pile high with jam and cream. ASHLEY SAVILLE

Grantley Hall, from £340 a room a night (www.grantley hall.co.uk).



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JACK HARDY, ROBIN BALL, NICHOLAS YARSLEY, ANDIE MOORE, CAR
ON,
LIE TASKER



Lulworth Estate DORSET

A gentle sea breeze, beautiful landscapes and panoramic coastal views: the Lulworth Estate offers a taste of Thomas Hardy country at its most bucolic. As well as a 17th-century castle, the grounds are home to a collection of luxury self-catering properties that are ideal for celebratory gatherings, or just a brief respite from the stresses of urban life. The Lindens is perfect for larger groups, with its nine bedrooms, a family-size kitchen and heated swimming pool, while Woodside Lodge comes with a croquet lawn and a baby grand piano. A short ramble down the cliff path will lead you to Durdle Door, the famous rock arch; nearby, you'll also find Lulworth Cove, where you can pass the day paddling in crystal-clear waters and eating vinegary fish and chips on the shore. ANNABEL NUGENT

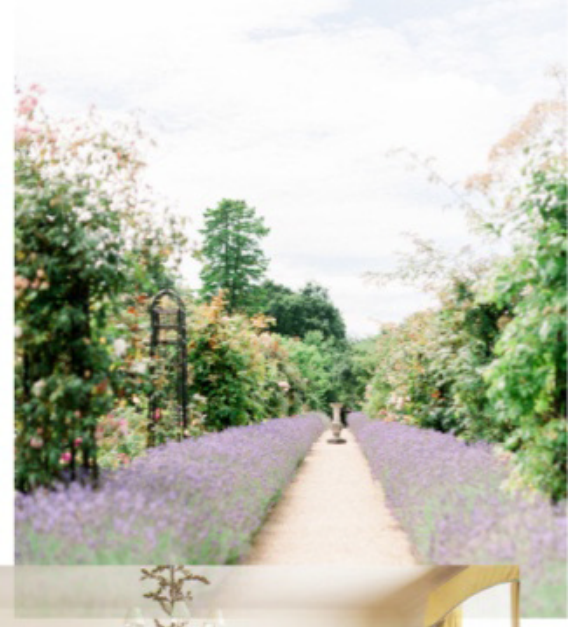
Woodside Lodge and the Lindens on the Lulworth Estate, from £564 a night (www.lulworth.com).

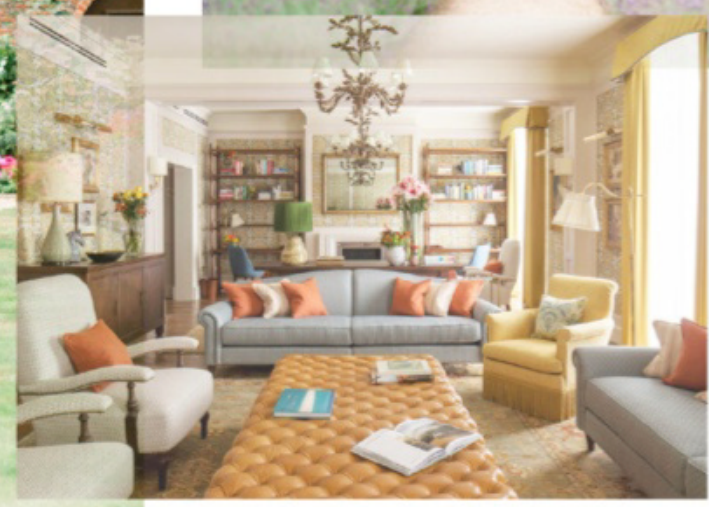




ESCAPE







Four Seasons HAMPSHIRE

The Four Seasons' Hampshire outpost lies within 500 acres of glorious countryside, which boast a tranquil lake where you can try your hand at catch-and-release fishing. Evidence of the hotel's recent revamp can be found in the jewel-toned bar, complete with tasselled armchairs and sparkling crystal cocktail glasses. At the Wild Carrot restaurant, fresh oysters and juicy scallops are expertly paired with a glass of champagne by the sommelier, while breakfast is a plentiful array of fruit, fresh bread and farmhouse bacon. Bedrooms are equipped with thick bathrobes, an abundance of pillows, and custom mattresses with heat-absorption technology, ensuring you'll wake up feeling suitably refreshed. KATIE MASON

Four Seasons Hampshire, from £260 a room a night (www.fourseasons.com).









The Hoxton Southwark
LONDON

Ever ahead of the curve, the Hoxton hotel brand has opened its shiny new outpost in the capital's current hot-spot, Southwark, following successful launches in Shoreditch and Holborn. This third iteration stays true to the industrial-style design of its predecessors, with perfectly pitched rooms sized from Shoebox to Biggy, each one styled with wood-panelled walls and brushed-brass fittings. As ever, it's all in the details, such as a fridge that you can stock with snacks from reception, the daily delivery of a breakfast bag containing fruit, an energy bar and a juice, and a notebook filled with recommendations of what to do in the area. But there's really no need to leave, thanks to a buzzing bar and the rooftop restaurant Seabird, which offers stellar seafood and panoramic city views. LH

The Hoxton Southwark, from £119 a room a night (www.thehoxton.com).

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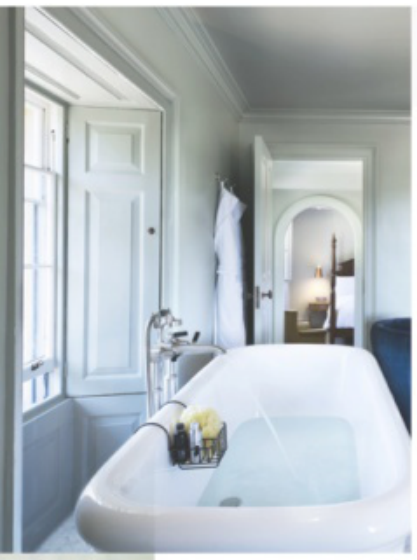
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ESCAPE



The Newt SOMERSET

Opening a sister property to its beloved South African winery and resort Babylonstoren was never going to be easy, but the hoteliers Koos and Karen Bekker have triumphed with the Newt. Set in a 300-acre landscaped garden, this idyllic hotel combines stylish decor with a superb spa and delicious food. Breakfast, lunch and dinner can be enjoyed in the Botanical Rooms, where seasonal fruit and vegetables, hand-picked on the estate, are served alongside fresh breads from the on-site bakery and butter from Somerset cows. While it's tempting to stay in the warm, reading a book or playing backgammon, it's worth booking a tour of the cider press and bottling plant, which make use of the 460 British apple-trees that have been planted in the egg-shaped walled garden. CAMILLA PATTERSON

The Newt, £275 a room a night (www.thenewtinsomerset.com).



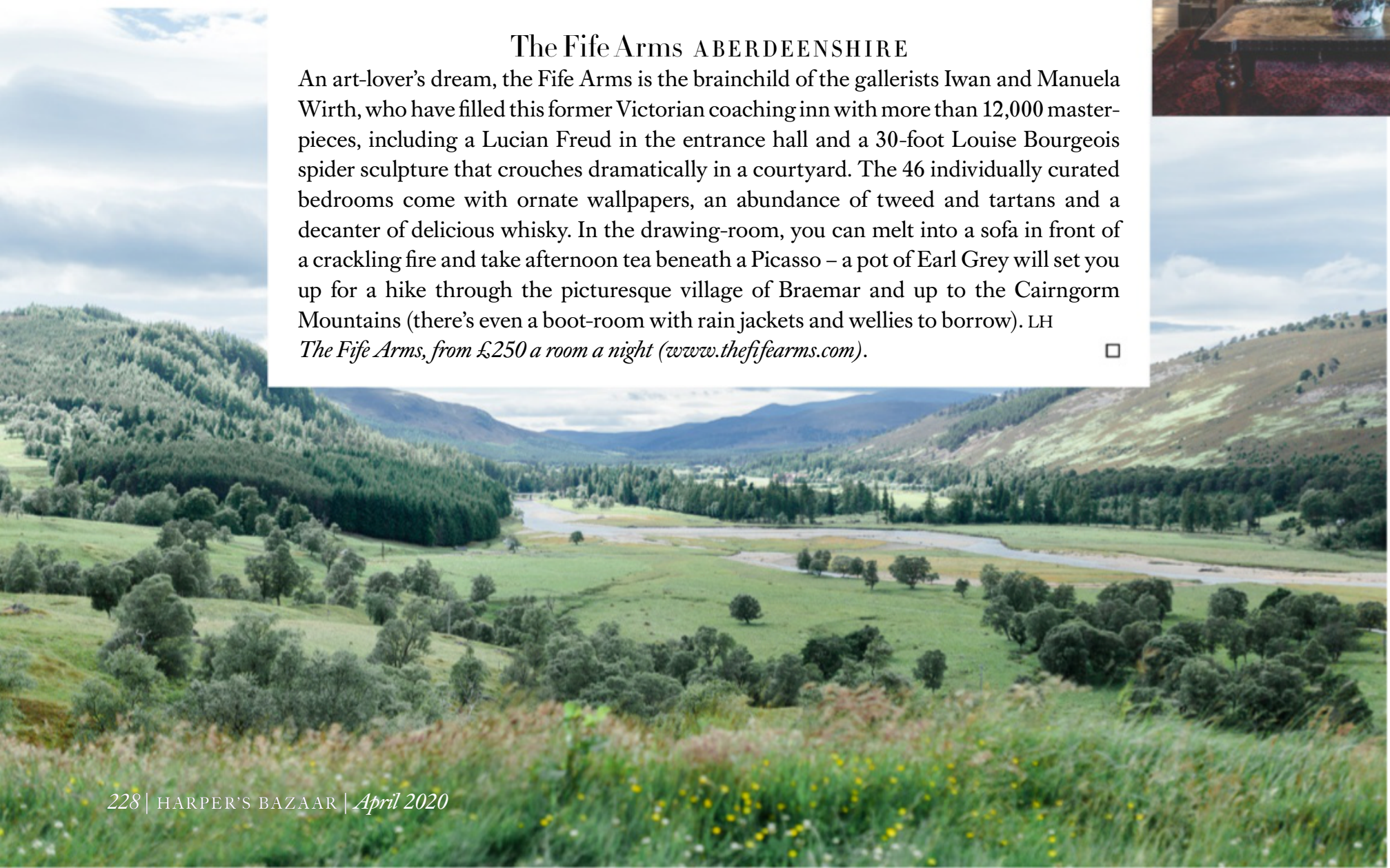




The Fife Arms ABERDEENSHIRE

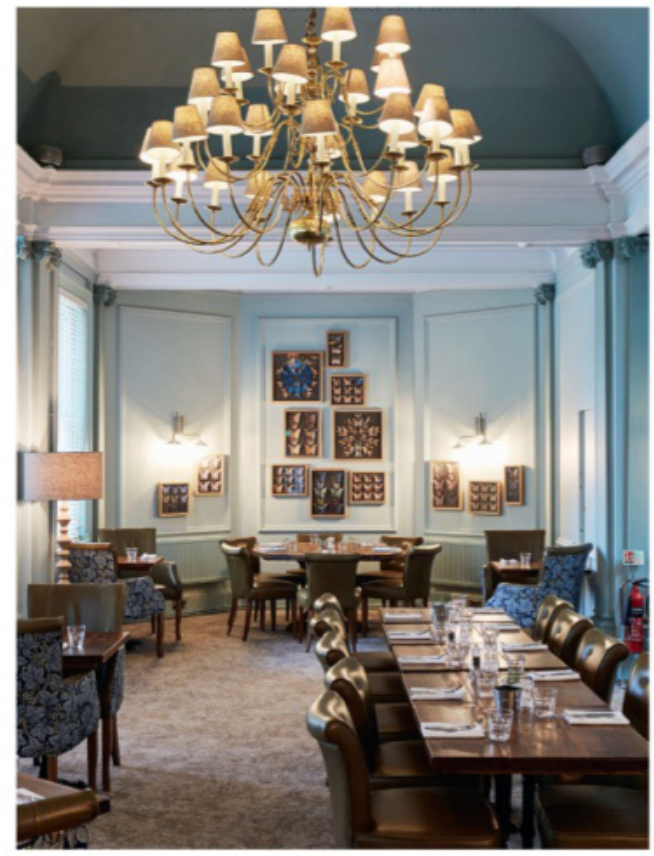
An art-lover's dream, the Fife Arms is the brainchild of the gallerists Iwan and Manuela Wirth, who have filled this former Victorian coaching inn with more than 12,000 masterpieces, including a Lucian Freud in the entrance hall and a 30-foot Louise Bourgeois spider sculpture that crouches dramatically in a courtyard. The 46 individually curated bedrooms come with ornate wallpapers, an abundance of tweed and tartans and a decanter of delicious whisky. In the drawing-room, you can melt into a sofa in front of a crackling fire and take afternoon tea beneath a Picasso – a pot of Earl Grey will set you up for a hike through the picturesque village of Braemar and up to the Cairngorm Mountains (there's even a boot-room with rain jackets and wellies to borrow). LH

The Fife Arms, from £250 a room a night (www.thefifearms.com). □



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COUNTRY LIVING
HOTELS
EXCLUSIVELY BY COAST&COUNTRY

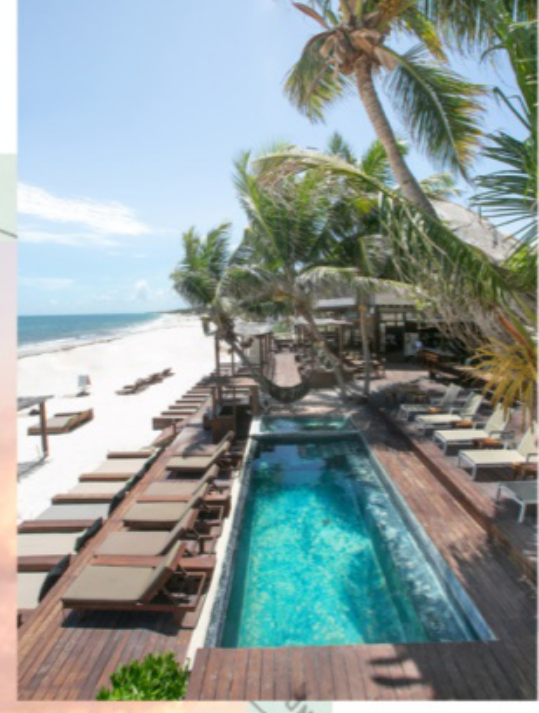
BRINGING THE WORLD OF
COUNTRY LIVING MAGAZINE TO LIFE

The Grade II-listed properties in Bath and Harrogate are both perfectly placed for visitors wishing to explore the area's historic, cultural sites and many other attractions.

With beautiful bedrooms, stylish lounges and elegant restaurants featuring seasonal menus, the Country Living Hotels have been designed with interior designer Oliver Redfern. Every detail is carefully considered to create the perfect combination of country style and modern, luxurious facilities.

countrylivinghotels.com or call 020 39189644

Below: Patricia Gucci. Top right: the beach deck at Amansala. Below right: the Tulum coastline

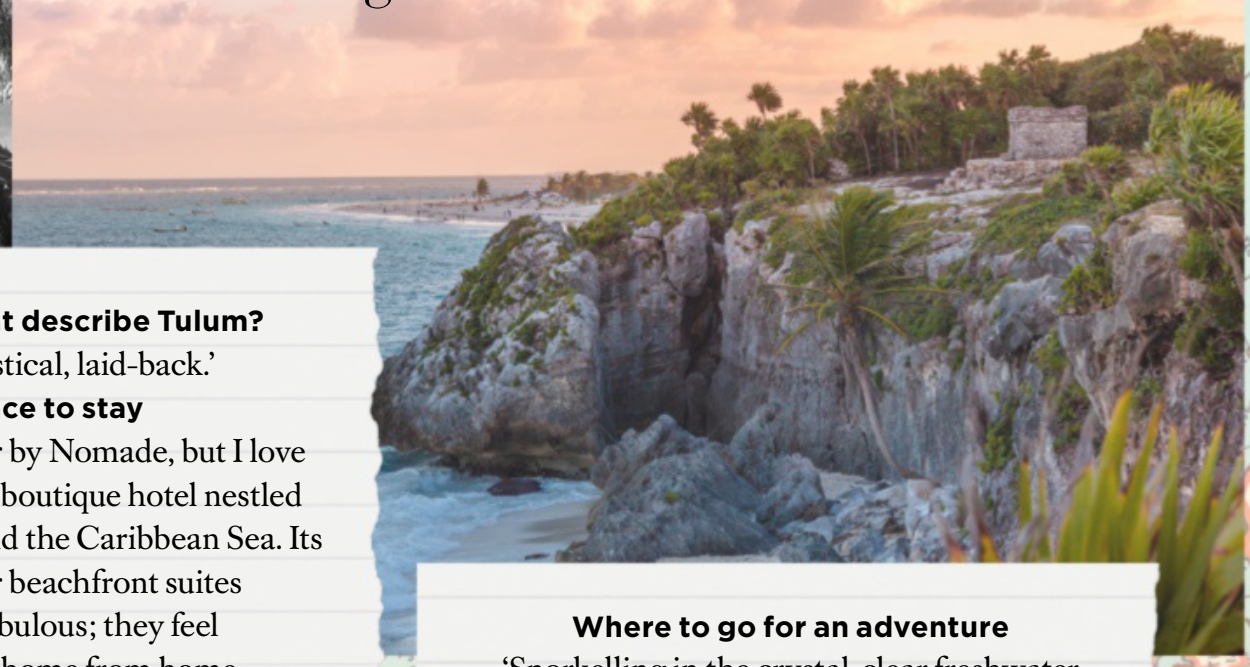


Travel notebook

PATRICIA GUCCI

The designer revels in the meditative magic of Tulum





Three words that describe Tulum?
'Tropical, mystical, laid-back.'

Best place to stay
'My daughters swear by Nomade, but I love La Valise – a private boutique hotel nestled between the jungle and the Caribbean Sea. Its upper beachfront suites are fabulous; they feel like a home from home (*www.lavalise.com*).'

Favourite restaurant
'Posada Margherita – a slice of Italy on the beach (*www.posadamargherita.com*).'

Most inspiring view
'The jungle canopies from the Mexican-Japanese fusion restaurant Tseen Ja, perched in a giant treehouse at Azulik hotel, where we celebrated my daughter Isabella's 25th birthday (*www.azulik.com*).'

A relaxation tip
'Have a massage on the beach with Angie at Sanará Tulum, followed by a charcoal lemonade at the Real Coconut – the best way to detox from too many margaritas the night before (*www.sanaratulum.com*).'

A special memory
'Attending the Mayan Temazcal ceremony under a full moon.'



Above: a Beach Front room at La Valise. Far right, from centre: villas at Azulik. The hotel's Tseen Ja restaurant

Where to go for an adventure
'Snorkelling in the crystal-clear freshwater cenotes, natural sinkholes that run deep into the jungle. There's nothing like spotting a crocodile to get your heart racing!'

Insider secret
'A shamanic healing with Maria Luisa at Amansala is a must (*www.amansala.com*).'

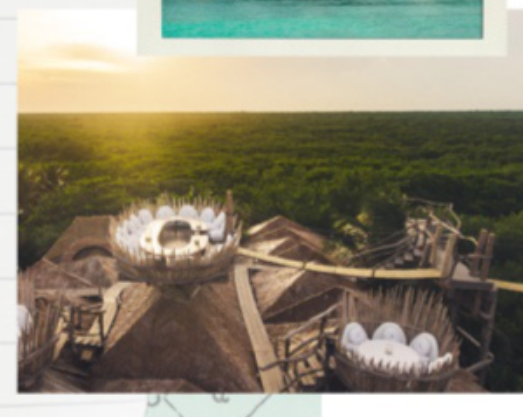
What do you pack?
'My Aviteur cabin case always contains Eres bikinis, a wide-brimmed straw hat by Watercult, Pilot Puzzle sunglasses by Loewe and a long silk chiffon kaftan made by my friend Andrea Bizzarro for Hook Design.'

Beauty essentials
'Caudalie Beauty Elixir; Chantecaille Blue Light Protection Hyaluronic Serum; La Mer the Eye Balm Intense; and Fracas by Robert Piguet, which has been my perfume for more than 30 years.'

A holiday read
'*The Tao of Pooh* by Benjamin Hoff. I love the way it makes me reflect on my own life.' □

BAZAAR TRAVEL







Beauty Elixir, £32
Caudalie



£325
Birkenstock x Il Dolce Far Niente



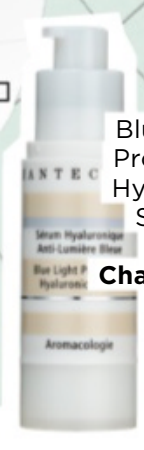
£59
Watercult



About £3,605
Aviteur



£320
Loewe



Blue Light Protection Hyaluronic Serum, £135
Chantecaille

PHOTOGRAPHS: GETTY IMAGES, JULIE HEALY, BORG NINO, PIXELATE, LUCKY IF SHARP, COURTESY OF PATRICIA GUCCI. SEE STOCKISTS FOR DETAILS

A TASTE OF ASIA

Relish the continent's exotic fusion of cultures, including an astounding culinary heritage, in ultra-luxury with Seabourn



From vibrant cities to remote hill tribes, golden temples to mighty rivers, stunning beaches to irresistible shopping, the diversity of Asia is boundless. One of the best ways to discover the highlights of this captivating continent is on a trip with Seabourn. The experience is like staying in a boutique hotel that carries you from one enthralling destination to the next.

Whether you're exploring the Hindu temples of Angkor Wat in Cambodia, sailing along the Saigon River to Ho Chi Minh and between the limestone pillars of Halong Bay in Vietnam, or admiring the towering skylines of Hong Kong and Singapore, travel on the *Seabourn Ovation* is elegant yet casual, sumptuous but understated, upscale as well as relaxed – and you'll only need to unpack once. Your ocean-facing Veranda Suite is one of only 300, so intimacy and friendly service are guaranteed. You'll feel cared for, not just catered to.

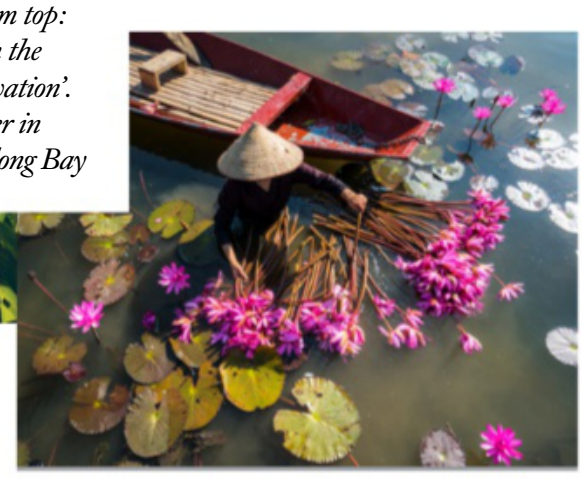
> It's like staying in a boutique hotel that carries you from one enthralling stop to the next

With food such an integral ingredient in the joy of travel, you'll find Seabourn's all-inclusive culinary offerings equal to the finest restaurants ashore. You'll dine when you want, and with who you want, at a choice of restaurants, including The Grill by Thomas Keller, the multi-Michelin-starred American chef. At Sushi, you can sample the freshest gourmet seafood, prepared in front of you, while the inventive menus at Earth & Ocean are inspired by a wide-ranging selection of traditional dishes from around the world.

To further immerse yourself in the flavours of Asia, you can also go food shopping in one of the lively local markets with the ship's chef – in Muscat or Aqaba, perhaps. And you can enjoy champagne and 'Caviar in the Surf' on an idyllic beach in Thailand; just one example of the extraordinary experiences that will become daily occurrences with Seabourn.

For 2020/2021, Seabourn offers worldwide destinations across all seven continents. For further information, ring 0344 338 8615 or visit www.seabourn.com.





Clockwise from top: fine dining on the 'Seabourn Ovation'. The Yen River in Vietnam. Halong Bay





Helen Cammock



Francis Alÿs





Iwona Blazwick



Angelina Volk

PLAYING TO THE GALLERY

Art-world A-listers gathered in east London for a sparkling dinner celebrating creative talent

Edited by CHARLOTTE BROOK

A spirit of collaborative creativity presided over the Whitechapel Gallery's annual Art Icon gala dinner, this year honouring Francis Alÿs. Held in partnership with Swarovski, the event saw guests including the fashion designer Grace Wales Bonner, Frieze London's new artistic director Eva Langret and the Turner Prize winner Helen Cammock sip champagne amid avant-garde arrangements of acid-hued orchids, before heading through to the exhibition space for dinner. Over a feast of burratina with black olives, roast guinea fowl and mandarin orange pâte de fruit, the gallery's director Iwona Blazwick warmly thanked her peers for being a part of 'our extraordinary community of art enthusiasts'. Indeed, the strength of support for the east-London institution was demonstrated by the calibre of the donated auction lots, including tea with Tracey Emin in her Margate studio and dinner at the nearby restaurant Bistrotheque with Blazwick and Antony Gormley, who whipped out his pocket-size notepad to sketch his fellow diners the moment his plate was empty. CB



Antony Gormley



Giorgio Guidotti and Jacqueline Euwe



Farshid Moussavi



Eva Langret



Catherine Petitgas





Renee Odjidja



Cheyenne Westphal and Rebecca Tooby-Desmond



Grace Wales Bonner

PHOTOGRAPHS: OLIVER HOLMS, GETTY IMAGES

MOVIE MAGIC

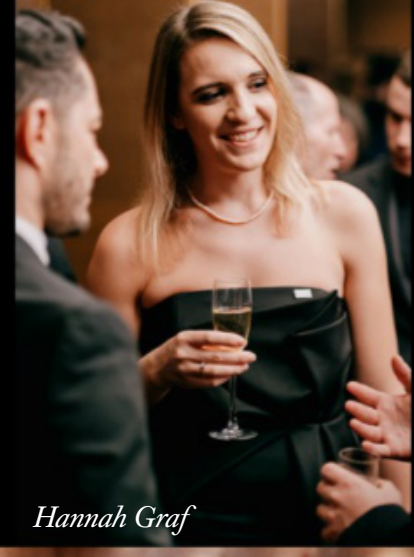
Critics honoured the year's leading film professionals at a star-studded awards ceremony

Some of cinema's brightest young stars sparkled among luminaries of the British film industry in the May Fair Hotel at the 40th London Critics' Circle Awards. Over cocktails, Elle Fanning, embodying old-school Hollywood glamour in diamonds and a cream Ralph Lauren gown, delightedly greeted the English director Sally Potter, to whom she was later to present a prize. 'Sally reaches parts of your soul you didn't know existed,' she said. During the ceremony, a glowing Jessie Buckley accepted the Best Actress trophy on behalf of Renée Zellweger with a moving speech, saluting her friend and *Judy* co-star's extraordinary performance. The last award of the night went to Sandy Powell, who reminisced about her prolific career designing costumes for characters in films from *The Favourite* to *Orlando*. 'It doesn't come much better than dressing Tilda Swinton as both male and female,' she declared from the podium, to the amusement of Swinton's daughter, the actress Honor, who was sitting in the audience. CB





Sandy Powell



Hannah Graf

Sally Potter and Elle Fanning



Nicole Simone, Suan-Li Ong and Ruby Turner



FLASH!

Honor Swinton Byrne





Lindy King



Stephen Woolley



Raffey Cassidy





Joanna Hogg



Jessie Buckley



Sally Phillips



Elizabeth Karlsen



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'MISTRESS OF TALES & REVELS', CONTINUED FROM PAGE 211

just 12: travelling to the south for the first time after growing up in Derbyshire. She found herself in the Wolsey Rooms, beset by a sensation she still struggles to describe. 'It wasn't any sense of presences or ghosts or anything like that; it was a feeling of, "Well, I'll just settle down in this corner and why should I ever go anywhere else?" It was as if I'd walked into something very' – she hesitates, carefully – 'consequential. I think I barely knew who Cardinal Wolsey was, but, you see, I was so open and so avid to learn, and something started there. Every time I go to those rooms, I have a feeling of having circled back to where I began.'

It's been nearly eight years since the publication of *Bring Up the Bodies*: there are those who have wondered why she didn't simply get a move on. She arches an eyebrow at the thought. 'People say, "There must be something wrong," and you think, "It's difficult, so you can't have an instant product."' She is aware, of course, of the pressure surrounding the publication of this book. She admits that there is 'a terrific air of expectation', but adds: 'I'm keeping my eye on the content of the book, and asking, "Does that succeed with readers?" The whole issue of prizes, bestseller lists and so on is out of my hands.' For the most part, she says, she has been able to keep such concerns at bay. 'When you're actually writing day by day, I don't find any of that matters.'

I wonder what she makes of the travails of the Royal Family today; on the day we meet, there is more news about the Duke and Duchess of Sussex, who have just fled to Canada, apparently seeking an exit from the onerous business of being part of 'the firm'. 'I'm pleased that it's the marriage that's surviving and the connection with the monarchy that has to go, because I think almost all of us would have bet that if she left, she'd have to leave alone. Though, none of us know the details of how this is going to work out,' Mantel says. 'But I think that Meghan was too good to be true. She was a smiling face in a dull institution, she cheered the nation up no end, or at least men and women of good will. I do think abominable racism has been involved,' she goes on. 'People who say that's got nothing to do with it – well, they need to check their privilege!'

As for Mantel herself, she is not quite finished with Cromwell yet. The final part of the television adaptation is in the works, with the 'dream team' of the screenwriter Peter Vaughan and director Peter Kosminsky. There are new projects in her sights too; she's cautious about discussing them, although she says she'd very much like to continue to work in the theatre. 'I am getting to the point where options have to narrow,' she says; and she is aware of the passage of time. 'I'm 67 next birthday…' A voice pipes up from the back of the room: Gerald, still jumper-less.

'No,' he says, gently but firmly, 'you'll be 68.'

His wife laughs. 'Oh, sorry! You see, I'm getting like a Tudor and wonderfully imprecise about these matters! Yes. By the time it's done and dusted, I'll be over 70. So, you're aware that if a book's going to take five years, you've got to be choosy from now on.'

We rise from our seats in this chilly chamber, the breath of history all around us. *The Mirror & the Light* marks a stunning culmination of an astonishing achievement. Hilary Mantel has been made a Dame, but she is truly the queen of modern British literature. □

'The Mirror & the Light' (£25, Fourth Estate) is published on 5 March.

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STYLE EDIT

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Bazaar Fashion Edit

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Bazaar Fashion Edit

In conversation with ***Fashion Crossover London***
Designer: ***Deborah Ann Mack from DAM Fashions***









Deborah Ann Mack
Fashion Crossover London Designer

"DAM Fashions is shaping a silent female empowerment, by operating as a sponsor for my non-profit organisation, House of Ann, a centre for victims of domestic violence."

New decade, new adventures, Fashion Crossover London (FCL) is excited to share a series of exclusive interviews with our most promising designers. Kicking off our list is the American female entrepreneur, Deborah Ann Mack who's striving for female empowerment with her brand DAM Fashions. Swapping out a legal career for one in fashion, sounds like the plot to Legally Blonde, but then in reverse.

1. From books to fabric, your journey into the fashion industry was far from conventional. Where does your love from fashion stem from?

I have always been fascinated with fashion, from a young age I started sewing and haven't stopped since. Although I opted for a legal career, that passion never died. I started a successful organic fabric care business, during which I didn't have much of a life, but if you're determined to reach a goal you have to go for it. One thing led to another, and after a much-needed break, it was time for my passion project: DAM Fashions.

2. As a female entrepreneur, designing for women, is female empowerment a topic you feel strongly about?

Absolutely. DAM Fashions consolidates my love for fashion as well as my legal background as a court mediator for family matters. I'm building DAM Fashions to operate as a sponsor for my non-profit organisation, House of Ann, a centre for victims of domestic violence. With each purchase, women support other women and in doing so DAM Fashions is shaping a silent female empowerment.

3. As a Fashion Crossover London designer, you are introducing your brand to Europe. What attracted you to take the leap across the pond to Europe?

As an entrepreneur you have to take calculated risks and joining Fashion Crossover London was definitely one worth taking. I've always wanted to establish myself internationally, the DAM Fashions narrative of silent empowerment and sisterhood needs to be heard and experienced worldwide.

4. What other plans do you have on the horizon for the future of DAM Fashions?

At the moment I've been fooling around with leather goods: bags, belts... However, in the long run, I aspire DAM Fashions to become a household name that establishes a strong financial foundation for House of Ann, now and in the generations yet to come.

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