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GRETA LEE

The actress talks *Toy Story*, tech and Taylor Swift

MARILYN & ME

Sophie Dahl on her lifelong obsession with the icon

SERVE TO WIN

Andy and Kim Murray's Scottish hotel triumph

MAGIC HOUR

Bewitching fashion for balmy nights

HARPER'S BAZAAR JULY/AUGUST 2026 THE POWER OF WOMEN

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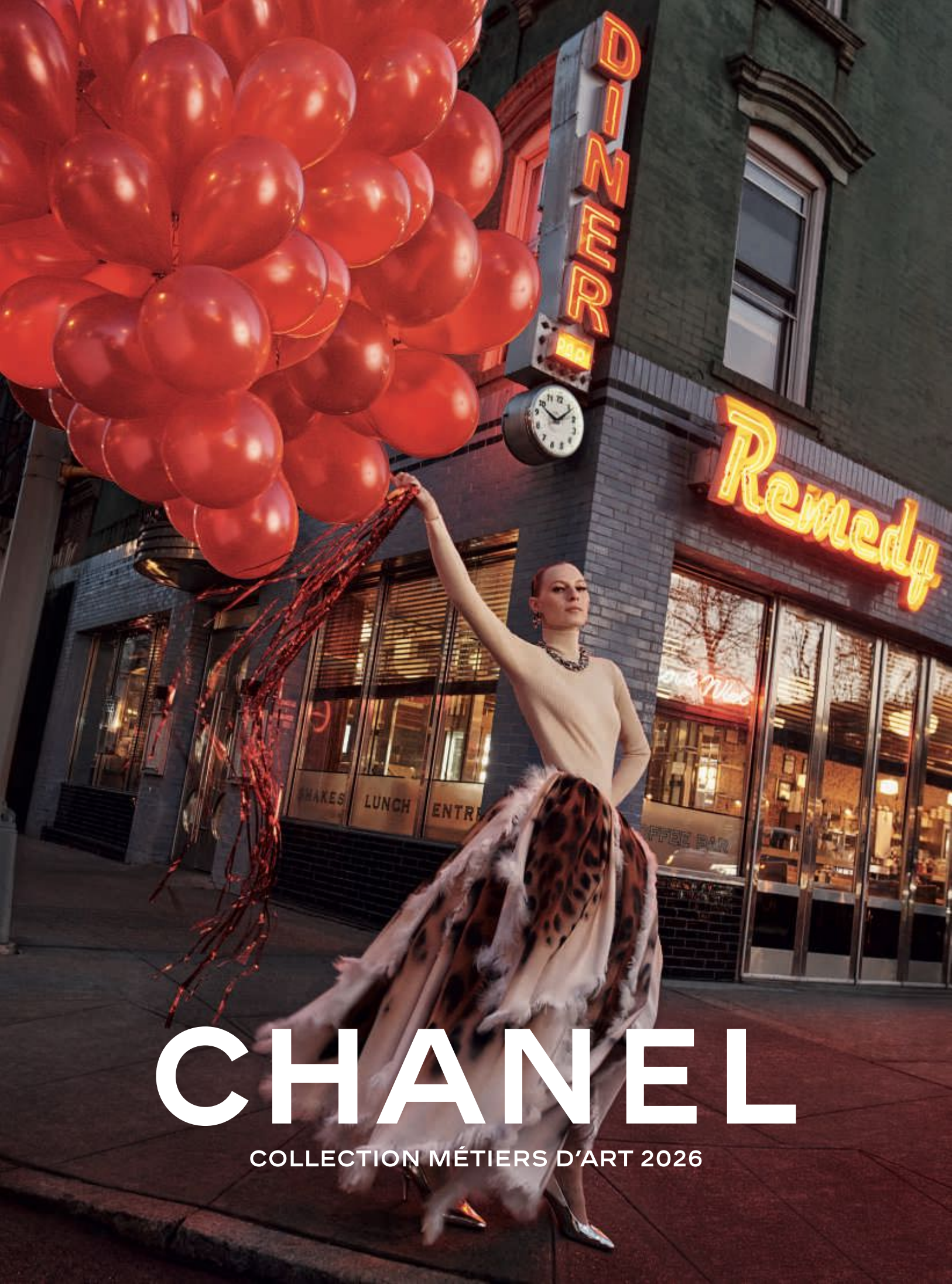


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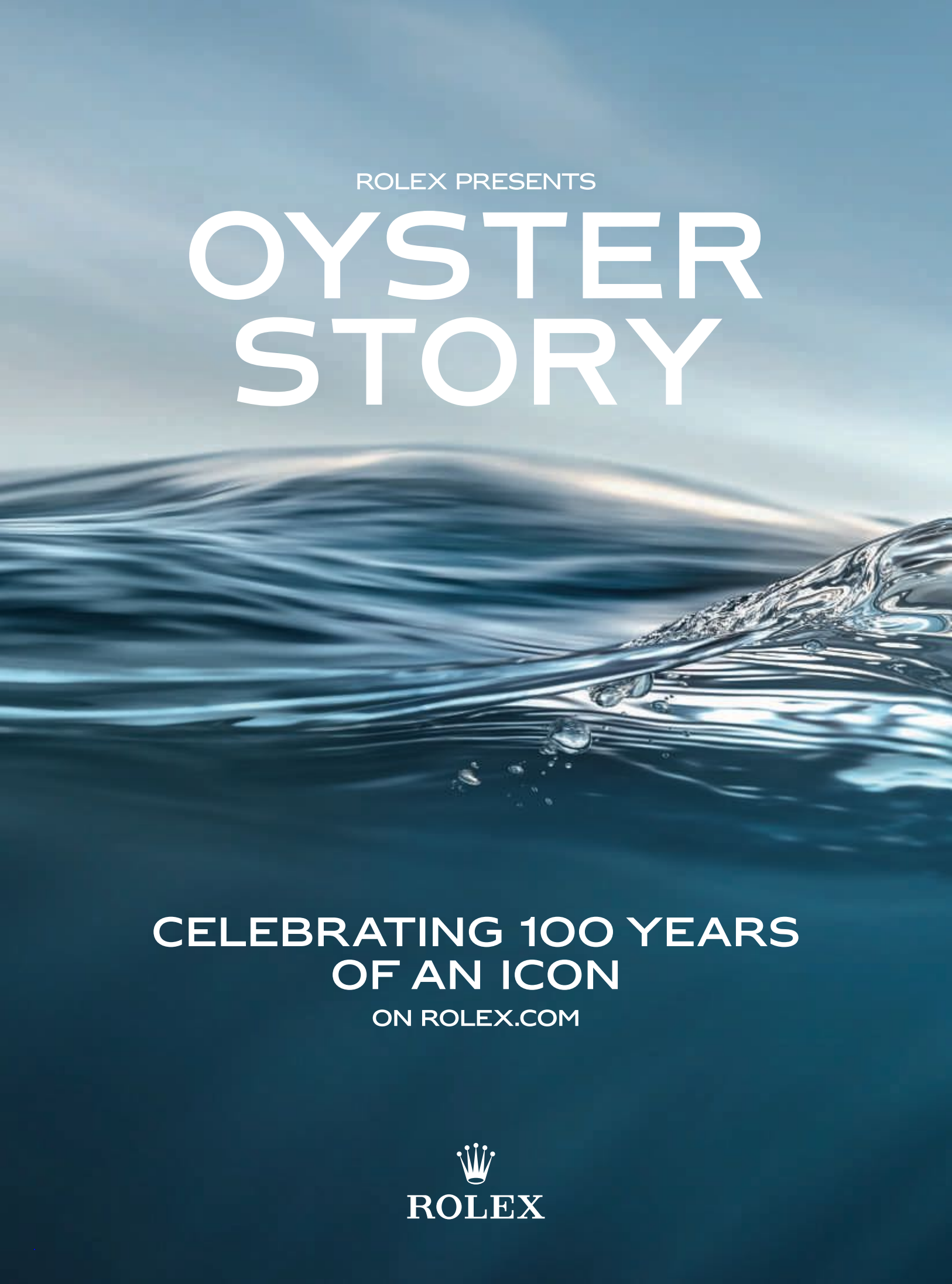
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Elegance is an attitude

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Greta Lee wears Dior and Tiffany & Co in this issue's cover story

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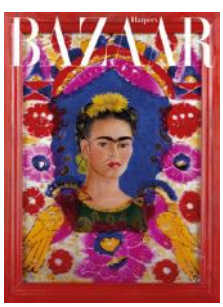
TALKING POINTS

61 DAYS OF HEAVEN
Dive into our hotlist of summertime sensations: the best new books, plays, art shows and live music for the months ahead

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Step inside Andy and Kim Murray's rejuvenated Scottish hotel. Plus: cosy beach huts, bespoke saunas, Parisian dining in London and horticultural harmony in Dorset





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For details of how to subscribe, turn to page 53

COVER LOOKS Above left: Greta Lee wears silk and tulle jacket, from a selection; cotton shirt, £1,300; denim trousers (just seen), £3,200, all Dior. Gold, platinum and diamond earrings, from a selection; white gold and diamond rings, from £2,455, all Tiffany & Co. Styled by Heathermary Jackson. Hair by Jenny Cho at A-Frame. Make-up by Yukari Bush at Kapana. Manicure by Emi Kudo at A-Frame. Photograph by Olivia Malone. Above right (limited-edition cover available exclusively at Tate Modern): *The Frame* (1938) by Frida Kahlo, courtesy of RMN-Grand Palais/Jean-Claude Planchet/Dist, photo Scala, Florence

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Kukua Williams wears Loewe in 'Lean in to summer'

PHOTOGRAPHS: AGATA POSPIESZYNSKA, OLIVIA MALONE




BE BOODLES
BOODLES
1798

Editor's letter



Oh, we do like to be beside the seaside! Our bumper summer issue is brimful of sea, sand and sunshine, from our LA cover shoot and interview with the dazzling Greta Lee, star of *The Morning Show* and *Toy Story 5* (page 82), to our fashion stories, one set on the lovely English coast (page 96), the other on tropical sands (page 122) – not to mention a beauty shoot beside the balmy waters of the Aegean (page 142).

If a beach is where you find yourself as you read these words, then firstly, I envy you, and secondly, you will no doubt be looking for something interesting to peruse on the sun-lounger.

So, might I suggest turning to page 114, on which we celebrate the centenary of Marilyn Monroe's birth with a beautiful photo-shoot starring the author and former model Sophie Dahl, who writes a very personal tribute to the iconic film star? If it's original fiction you're after, go to page 132, where we publish the three brilliant winning entries of our annual short-story competition. In our Living section, we travel to Cromlix to meet the tennis ace Andy Murray as he celebrates his second act as a hotelier (page 72), and in Escape, we head to Mexico City to follow in the footsteps of the artist Frida Kahlo (page 156).

On the other hand, if you're firefighting at the office while



THIS MONTH I LOVED...

An uplifting adaptation of a classic *(paddingtonthemusical.com)*

Perfect crab pasta *(saleepepe.co.uk)*

A Saint-Tropez sojourn *(byblos.com)*



Greta Lee wears Dior and Tiffany & Co (page 82)



A look by Hermès from 'Lean into summer' (page 96)

wondering whether you still love your job, meet the career coach Dr Claire Kaye in our *Bazaar* At Work section (page 56), and follow her seven-step guide for those at a professional crossroads. (Spoiler alert: I've done it, and it works.) And if you're planning a staycation, our summer hotlist, starting on page 61, brings you all the unmissable cultural highlights of the coming months – so perhaps there's no need to leave these shores after all?

LYDIA SLATER EDITOR-IN-CHIEF



EDITOR'S CHOICES

Packing this season? It's all about the sunhat, the swimsuit and the shades. Get the essentials right and the rest doesn't matter.

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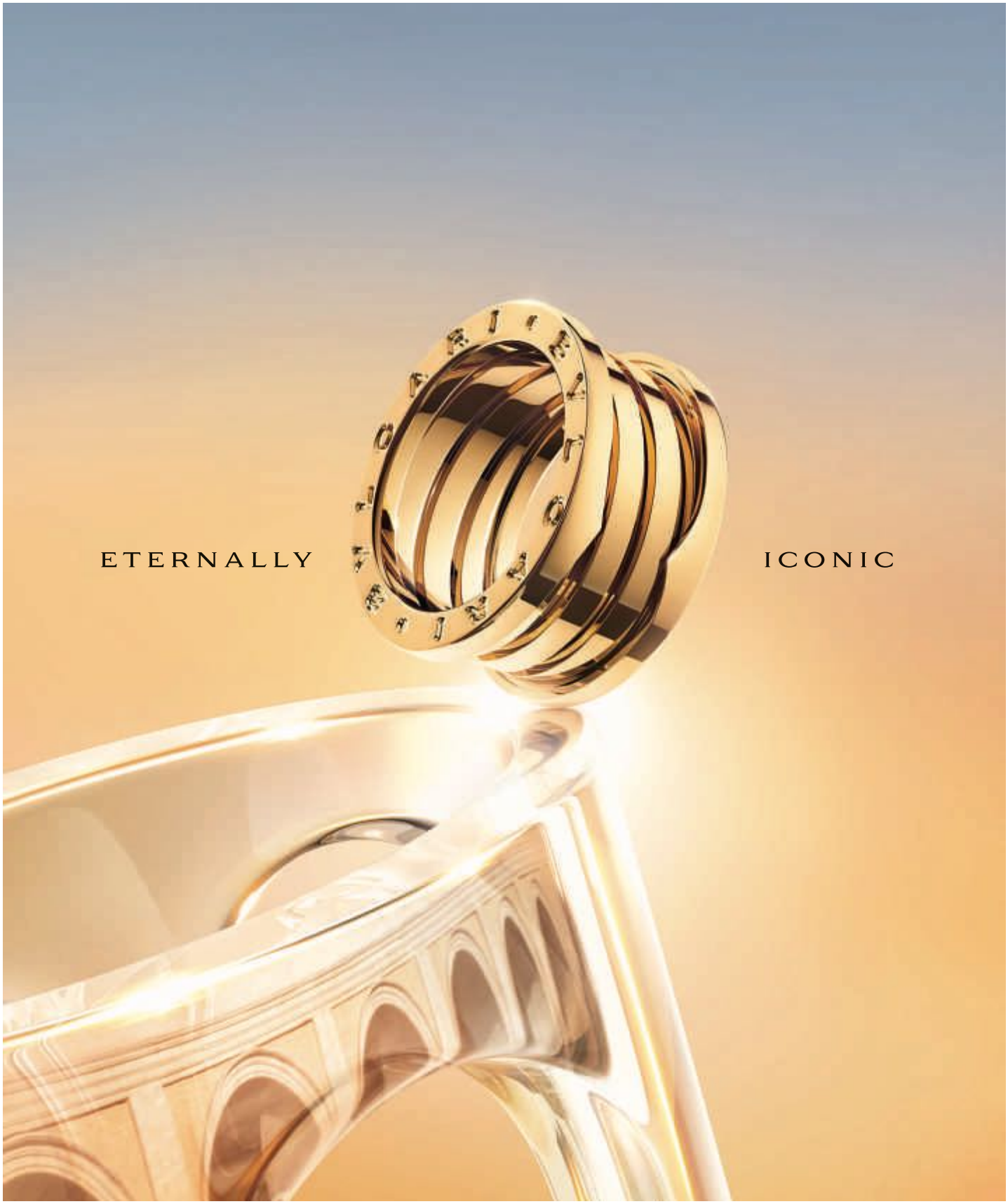
Our exclusive community brings you inside the magazine for invitation-only dinners, elegant parties, private art and literary events and high-level discussions, alongside a dynamic and like-minded group. To apply for membership and find out more, simply scan the QR code.

PHOTOGRAPHS: RICHARD PHIBBS, OLIVIA MALONE, AGATA POSPIESZYNSKA



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PIAGET

Possession & Sixtie

Maison of *Extraleganza* since 1874

Contributors


PAGE 82

GRETA LEE

Since her performance in *Girls*, our cover star has earned Golden Globe and Emmy nominations for her leading roles in Celine Song's drama *Past Lives* and the Apple TV series *The Morning Show*. Now, as she steps into the world of animation as the antagonist Lilypad in *Toy Story 5*, she discusses the future of AI, raising children today and her industry role models.

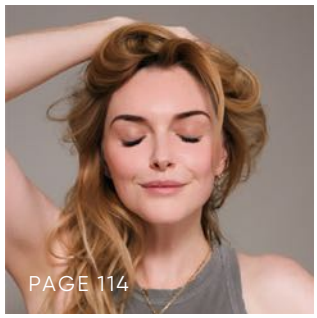
Your ultimate ice-cream-parlour order 'I love strawberry ice-cream.'

Your next beach read 'Emma Straub's *American Fantasy* and Min Jin Lee's new book *American Hagwon*.'

A treasured holiday memory 'Going to the Mediterranean with my family – we spent time off the coasts of Croatia and Corsica.'

An evocative summertime song '"Summer Wine" by Nancy Sinatra and Lee Hazlewood.'

Your favourite warm-weather activity 'Swimming. The bluer and warmer the water, the better.'


PAGE 114

SOPHIE DAHL

The author and former model has written seven books spanning fiction, food and children's literature. In this issue, she writes a paean to Marilyn Monroe and stars in a shoot styled as the actress.

Your ultimate ice-cream-parlour order 'Sea salt vanilla with hot fudge sauce from Mad Martha's in Martha's Vineyard, please.'

Your next beach read 'Lena Dunham's *Famesick*.'

A treasured holiday memory 'Swimming in a pond at dawn in Massachusetts as a kid.'

An evocative summertime song '"Set Adrift on Memory Bliss" by PM Dawn.'

Your favourite warm-weather activity 'Sitting on a porch chatting with people I love.'

ANDY AND KIM MURRAY

The former world number one and three-time Grand Slam tennis champion Andy and his artist wife Kim met at the 2005 US Open and married a decade later. In our Living section, they show *Bazaar* their newly renovated Scottish hotel Cromlix – a passion project for the couple.

Your ultimate ice-cream-parlour order AM: 'One scoop of vanilla and another of Ferrero Rocher from the Allanwater Café in Bridge of Allan, just outside where I grew up.'

Your next beach read AM: 'I'm reading one about golf statistics, as well as James Clear's *Atomic Habits*.' KM: 'Jilly Cooper's *Rivals* is my favourite book of all time.'

Your favourite warm-weather activity AM: 'For me, it's golf.' KM: 'These days, I'm like a lizard and lie in the sun.'


PAGE 72


PAGE 132

KAVYTA KAY

'The prose is so beautiful and evocative; it lingers with you,' said Michelle Kane, the PR and publishing director at 4th Estate, of Kay's 'Back and Forth' – the winning entry of our annual short-story competition. With a PhD in sociology and social policy, Kay has written two scholarly monographs, but this is her first published work of fiction.

Your ultimate ice-cream-parlour order 'A sitaphal [custard apple] waffle cone. Most parlours don't stock it, so one that does has my undying loyalty.'

Your next beach read '*The Ever King* and *The Ever Queen* by LJ Andrews. I am intrigued to read about pirate fae.'

A treasured holiday memory 'Hiking across Ile d'Ambre, a wild islet off the coast of Mauritius, then crossing to Bernache for a long picnic.'

An evocative summertime song '"Slip Into Something" by Kinobe (featuring Ben and Jason).'

Your favourite warm-weather activity 'Reading in the shade. Or on a beach. Ideally both.'

WORDS BY BROOKE THEIS. PHOTOGRAPHS: OLIVIA MALONE, SOPHIE DAHL, VERENA WOOD, KAVYTA KAY



PANDÖRA

LAB-GROWN DIAMONDS

BAZAAR
style

EDITED BY
AVRIL MAIR

10 things we love

Channel a contemporary bohemian aesthetic with soft textures, fringed details and a devil-may-care mindset

PHOTOGRAPHS BY MAGNUS LECHNER STYLED BY HOLLY GORST

1

THE CRINKLE-CUT SHIRT

Beat the heat in an oversize blouse with loose pleats and a pretty peach hue that embraces summer's pastel palette.

Cotton and polyester shirt, £95, COS. White gold and diamond ring, £6,050, Cartier

2

THE EMBELLISHED BELT

Wear your denim with an Isabel Marant chain for just the right amount of Noughties nostalgia.

Brass belt, £695, Isabel Marant. Cotton jeans, £175, Me + Em



3

THE LUCKY CHARM

Hang a pendant around your neck like a talisman – good things will surely follow.

Rose gold and turquoise necklace; rose gold and sodalite necklace (just seen), from a selection, both Van Cleef & Arpels

4

THE TIERED KAFTAN

The bigger the sleeve, the bigger the impact. Extra style points for psychedelia-inspired prints, as seen in this billowing number.

Silk dress, £3,100, Zimmermann

MAGNUS LECHNER



5

THE UTILITY JACKET

Add edge to a white summer skirt with a khaki cover-up that will see you through all weathers.

Cotton jacket, £425, Wiggy Kit. Cotton skirt, £370, Faithfull the Brand at Mytheresa. Gold and diamond earrings, £6,300; gold ring, £4,750, both Bucherer



6

THE PATTERNED HEADSCARF

A delicate silk triangle worn with loose, wavy hair is a shortcut to boho chic.

Silk headscarf, £185, Alémais

THE SLIP DRESS

Embrace the joy of balmy nights when you step out in Dôen's gossamer-light design with subtle lace details.

Silk dress, about £335, Dôen. White gold and diamond earrings, £6,400; matching rings, from £10,200, all Chanel Fine Jewellery

MAGNUS LECHNER



THE SHOULDER BAG

Gold accents make this slouchy carry-all as striking as it is functional.

Leather bag, £1,390, Isabel Marant. Gold earrings, £4,225, Tiffany & Co

8

THE RELAXED TROUSER

Paired with a pretty broderie anglaise shirt, these wear-everywhere cargo pants are the epitome of quiet luxury.

Cotton trousers, £460, Ulla Johnson. Cotton blouse, £1,150, Isabel Marant



THE FLIGHT OF FANCY

Top-to-toe texture will keep you in fine feather this season – wear to your next summer soirée and prepare to preen.

Raffia fringe top, £1,765; matching skirt, from a selection, both Ulla Johnson. Rose gold and pink chalcedony earrings, £7,950; matching ring, £5,400, both Cartier

WORDS BY FRANCES HEDGES. PHOTOGRAPHS BY MAGNUS LECHNER AT LUNDEDALS. HAIR BY CHRISTOS BAIRABAS. MAKE-UP BY NINA SAGRI, USING EGYPTIAN MAGIC. MANICURE BY NINA SAGRI, USING ESSIE. MODEL: NOOR ELLIOTT AT SUPA MODEL MANAGEMENT. STYLIST'S ASSISTANT: ANNA-SAHREN WILLIAMSON. LOCATION WITH THANKS TO MANDARIN ORIENTAL MAYFAIR, LONDON

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BAZAAR

accessories

EDITED BY
AVRIL MAIR

PHOTOGRAPHS BY PAUL ZAK
STYLED BY OLIVIA SANDFORD-WILSON



Bag, £6,600; sunglasses, £520; earrings, £625, all Chanel

Soft spots

Pack your most beloved possessions – from chic shades to cool jewels – and head for the ocean


From a selection, Manolo Blahnik x Balenciaga
Necklace, £2,005, Chanel
£375, Bottega Veneta
£1,290, Victoria Beckham
Charm, £620, Prada
£350, Givenchy by Sarah Burton
£1,250, Alaïa
£2,400, Celine
£350, Chloé
£440, Celine
£1,190, Chloé
Wallet, £420, Valentino Garavani
Hat, £220, Giorgio Armani
£590, DeMellier
£1,090, Chanel
£905, Louis Vuitton
£310, Gigi Burns



Or would you prefer
something more obvious?

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His Majesty King Charles III
Champagne Supplier
Pol Roger & Cie Epernay

CHAMPAGNE
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Sandals, £420; beach towel, £405; necklace, from a selection; sunglasses, £340, all Celine

Hot gloss

Be the talk of the (seaside) town in Celine's scarlet sandals

PAUL ZAK


Bracelet, £230, Emporio Armani
£775, Christopher Esber
£1,110, Valentino Garavani
Bracelet, £165, Tory Burch
£1,890, Balenciaga
Necklace, £205, Roxanne Assoulin
£770, Louis Vuitton
£300, Miu Miu
Wallet, £175, Polo Ralph Lauren
From a selection, Maryam Nassir Zadeh
£1,700, Alaïa
£165, Dinosaur Designs
£1,300, Celine
£795, Max Mara
£400, Celine
£350, Rabanne
£2,480, Khaite
£520, Gabriela Hearst
£425, Jimmy Choo
£1,790, Chloé

Jet set, go

City break sorted, with Louis Vuitton's capsule collection of metropolitan must-haves



Bag, £2,630; sunglasses, £390; card holder, £305, all Louis Vuitton. Eau de parfum, £260 for 100ml; eyeshadow, £190, both La Beauté Louis Vuitton

PAUL ZAK



£475, Brunello Cucinelli



Charm, £420, Chloé



£165, Jacquemus



£450, Valentino Garavani



£4,340, Bottega Veneta



£820, Christian Louboutin



£1,600, Givenchy by Sarah Burton



£430, Fendi



£690, Chloé

£795, Loewe



£545, Polo Ralph Lauren



£725, Louis Vuitton



£465, Polo Ralph Lauren



Bracelet, £250, Givenchy by Sarah Burton

Charm, £135, Polo Ralph Lauren



£494, Chanel



From a selection, Tory Burch



£490, Chloé



Hair clip, £440, Celine



£705, Louis Vuitton

Garden city

Birkins bloom on Bond Street to celebrate Hermès' London presence



From a selection, Hermès

Hermès expands its elegant universe this month with the opening of Maison Bond Street, a new London flagship showcasing the brand's creativity and craftsmanship in an extraordinary historic space. Built in the 18th century as houses with shops below, the site has been transformed into six buildings spread over five floors; 55 rooms, each with a distinctive design scheme, reveal the diversity of the label's 16 métiers, alongside some 500 specially selected artworks. To mark the launch, Hermès is releasing two colourful Birkin bags that explore the theme of gardens – Maison Bond Street has two hidden away on its roof – both hand-embroidered with flowers by the British artist Katie Scott. AVRIL MAIR

PHOTOGRAPH: COURTESY OF HERMÈS


REALLY WILD
LONDON
reallywildclothing.com



Secrets of the Nile

Van Cleef & Arpels evokes the splendour of an ancient civilisation with a sparkling collection fit for the Pharaohs

PHOTOGRAPHS BY LOUIS TERAN

The discovery of Tutankhamun's tomb and all its treasures in 1922 proved inspirational for Van Cleef & Arpels, which went on to create pieces that combined the geometric art deco styles of the time with Egyptian symbolism. Now, more than a century later, the enduring intrigue of the Pharaohs is evoked in the maison's new high-jewellery collection, Fascinating Egypt. Some 180 *objets* celebrate the aesthetic influence exerted over millennia, a vision of ancient heritage that still manages to feel timeless. Pictured here is the creation of a gold and diamond clip modelled on illustrations painted in tombs, featuring a dancer captured in movement, a fan of feathers in her hand. The details are extraordinary: from the tips of her shoes to the ribbon hair tie, exquisite craftmanship brings this antiquity to life. AM

This page and opposite: the making of a clip from Van Cleef & Arpels' Fascinating Egypt collection







Opposites attract

Bulgari's Gold & Steel line marries two contrasting metals to magnetic effect



Tubogas gold and steel necklace, £5,700, Bulgari

Tubogas gold and steel bracelet, £2,850, Bulgari



B.zero1 gold and steel ring, £1,580, Bulgari

Bulgari is reviving a daring chapter of its design history with the launch of Gold & Steel, a pairing of metals that introduces new pieces to the sculptural B.zero1 and sinuous Tubogas collections. Steel has been a part of the maison's aesthetic language since the 1970s, a material traditionally valued for its resistance and durability, yet notoriously complex to shape. Adding gold is a union of opposites. The resulting jewellery – two stackable rings, a studded necklace and bracelet, plus four limited-edition watches – offers a fearless play on contrasts. AM

PHOTOGRAPHS: COURTESY OF BULGARI

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LYDIA SLATER EDITOR-IN-CHIEF





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PHOTOGRAPH: OLIVIA MALONE


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BAZAAR at work

EDITED BY
BROOKE THEIS



New directions

Set off on the right path this summer with advice from an expert career coach. Plus: our guide to smarter remote working, featuring an innovative home-swapping platform and your tech packing list

Sasha (left) wears silk jacket, £5,310; matching jumper, £2,785; matching skirt, £4,090; metal necklace, £1,030; leather and metal belt, £795; leather heels, £1,045, all CHANEL. Cheng wears silk-satin trench-coat, £6,150; brass necklace, £2,630; leather mules, £1,800, all GIVENCHY by SARAH BURTON. Suitcases, from £1,130, RIMOWA

PHOTOGRAPH: SILVIA DRAZ. STYLED BY GRACE CLARKE. HAIR BY LEWIS STANFORD AT EIGHTEEN MANAGEMENT, USING L'ORÉAL PROFESSIONNEL TECNI.ART. MAKE-UP BY EOIN WHELAN, USING BY TERRY. MANICURE BY HAYLEY EVANS-SMITH, USING ESSIE. STYLIST'S ASSISTANT: OLIVIA SANDFORD-WILSON. MODELS: SASHA DOM AT LINDEN STAUB TALENT AGENCY; AND CHENGXIN AT ELITE MODEL MANAGEMENT



WALK THIS WAY

For those at a professional crossroads, Dr Claire Kaye has honed a method to find direction and clarity. She talks *Lydia Slater* through the steps to falling back in love with your career

IT WAS, IRONICALLY, BEING OFFERED A LONGED-FOR PROMOTION that prompted Dr Claire Kaye to reassess her career completely. 'On paper, it was everything I'd dreamt about,' she says. 'Yet whenever I thought about taking the job, I felt sick.'

Prior to this pivotal moment, Kaye had worked in the NHS for almost two decades, mostly as a successful GP. But for a couple of years, she had noticed that she was feeling less content with her work. 'I didn't get that buzzy feeling at the beginning of the week,' she says. 'I knew it didn't feel right, but I was scared and stuck, full of self-doubt, with that negative voice in my head saying, "You can't do anything else." After all, if I wasn't a doctor, who was I?'

A fellow medic recommended she try career coaching to help resolve her doubts. 'I thought it sounded amazing,' she says. 'So, I decided to do something that I'd never really done before at work: listen to myself.' Instead of taking the big job, Kaye left medicine and retrained to become a coach herself. 'As a doctor,

PHOTOGRAPHS: SYLWIA SZYPLIK, K L PHOTOGRAPHY

I had spent most of my working life being a coach without realising it – putting people in their stories, understanding what they wanted and enabling them to get there,' she explains.

Today, she advises women who find themselves in a similar position – whether after promotion or redundancy, when returning to work after maternity leave, coping with challenging life events such as perimenopause, divorce or bereavement, or simply having ceased to enjoy a once-loved job. 'These are all points when we stop and think, "Do I want to stay on this track?"' she says. 'I think most of us remain in jobs far too long. When the question feels too big, we often don't do anything at all; we just carry on, on the travelator of life.'

The situation is exacerbated when, as now, the economy is challenged and new posts are hard to come by. Little wonder many prefer to keep their heads down and stick with a job that no longer satisfies them or, at most, register protest by 'quiet quitting' – a Gen Z phenomenon in which you do the bare minimum to fulfil your contract, investing no extra time and effort in a role you dislike.

I turned to Kaye myself when, having recovered from an unexpected health scare, I found myself anxious and unhappy, and wondering whether I needed fundamentally to rethink my life to make it less stressful.

Over the course of six fascinating sessions on Zoom, pushed by Kaye's gentle yet rigorous questioning and some thought-provoking exercises, we established exactly what I was looking for from my career, articulated my most deeply held values and explored how I could incorporate them more readily into daily life. (For instance, having understood for the first time how important encounters with nature are for my personal happiness, I have committed to a daily walk in the park, a regular fix that sustains me through an intense day of back-to-back meetings.)

The upshot for me was that I found myself falling back in love with my role, demanding as it is. According to Kaye, this happens to more than half of her clients, whom she equips with a toolkit of strategies to use if the going gets tough again. But if the process confirms that you have come to the end of the road professionally, it will help you move on and up with purpose and positivity. And for all of us, disenchanted or not, now is the perfect moment to career coach yourself, when your out-of-office email is enabled and (hopefully) nothing more onerous awaits than reading a novel on the sun-lounger. Who knows – you might find yourself returning to a completely different desk...

drclairekaye.com



Dr Claire Kaye

DR KAYE'S SEVEN STEPS TO SUCCESS

1 STOP LONG ENOUGH TO HEAR YOURSELF THINK

Set a timer for 10 minutes and sit somewhere with no distractions. Write down everything that feels 'off'. The aim is to take what has been circling in your head and put it somewhere you can see it.

2 TAKE STOCK OF WHAT IS WORKING AND WHAT IS NOT

Draw two columns. On one side, write: 'What is giving me energy?' On the other: 'What is taking energy?' Be specific about the moments, tasks and interactions that make up your day. Circle the ones that feel like a priority. These are the areas where change will have the greatest impact.

3 REMEMBER NOT EVERY CROSSROADS MEANS YOU NEED TO LEAVE

Draw a bell-shaped curve. On the left is the beginning of any chapter, when things appear new, stretching and energising. At the top is where you feel capable, challenged and fulfilled. Then, on the right, things shift. You may not be ready to leave, but the job is starting to give less or take more. Further down, it becomes clear that something new is needed. Mark where you are on the curve.

4 TAKE A LONGER VIEW BEFORE MAKING A SHORT-TERM DECISION

Write a short paragraph as if you were five years in the future, looking back on this point in your life. Begin with: 'I am so glad I...' Then continue: 'I wish I hadn't...' Finish by asking, 'If nothing changed over this time, how would that feel?' This tends to reveal what matters.

5 SEPARATE YOUR OWN THOUGHTS FROM EVERYBODY ELSE'S NOISE

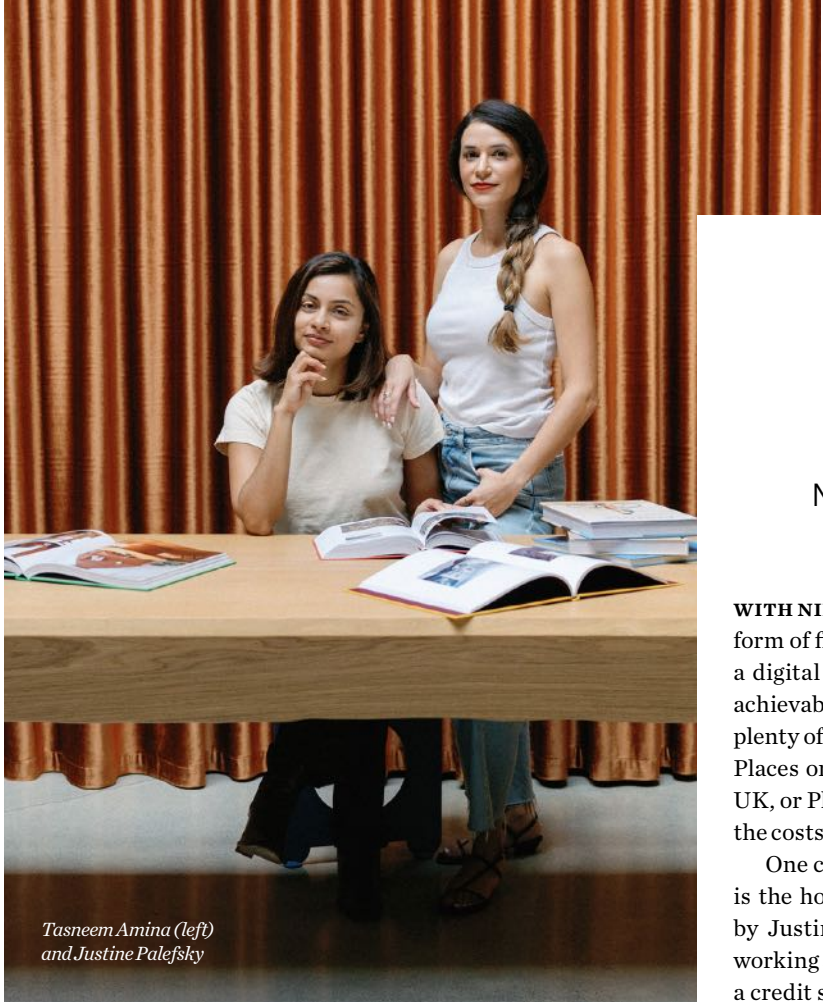
Take a blank page and divide it in two. Title one side: 'What I want.' Title the other: 'What I think I should want.' Write freely into both. Then go back and cross out anything in the second column that does not feel right for you.

6 SET ONE BOUNDARY THAT CREATES MORE SPACE

Identify an area that is consistently taking more than it gives. Choose one action: reduce it, delegate it or stop it altogether. One well-held boundary can shift far more than you expect.

7 TAKE A SMALL STEP, EVEN IF YOU DON'T FEEL READY

Write down three low-risk steps you could make towards something new. Choose one and act on it within the next 48 hours. Momentum builds trust in yourself. Often, that is the very thing that has been missing. □



Tasneem Amina (left) and Justine Palefsky

REPORT

BROAD HORIZONS

Meet the duo reinvigorating how professionals travel

WITH NINE OUT OF 10 UK COMPANIES NOW OFFERING SOME form of flexible-working arrangement, the idea of becoming a digital nomad – if only for the summer – is increasingly achievable. For those disillusioned with Airbnb, there are plenty of sites offering short- to mid-term rentals (try Native Places or Unique Homestays for luxury apart-hotels in the UK, or Plum Guide and Oliver's Travels for global stays), but the costs can rapidly add up.

One company that has set out to change the travel model is the home-swapping platform Kindred. Founded in 2021 by Justine Palefsky and Tasneem Amina, who met while working at a Silicon Valley real-estate start-up, it operates on a credit system: you earn one credit for each night you host, to be used at any property in the Kindred network, regardless of size or calibre. These can either be used in a direct switch – as seen in the film *The Holiday* – or saved for a future stay.

'We shared the conviction that travel could be structured in a different way,' says Palefsky. 'It was incredibly expensive to stay anywhere for more than a couple of days, which was hard to swallow when we were spending so much money on our own rent.' Other than incidental fees to cover cleaning and service, no money is exchanged between members.

The platform's strength also comes from the female perspective that shaped it. 'We don't think this could have been built by anyone but women,' says Amina. 'We're naturally safety-conscious. Who are we letting into our home? Who's going to take care of it? We knew trust was critical.' A strict code of conduct is enforced, with members removed immediately if they fail to adhere to it. 'It's our responsibility to take on people who are stewards of this growing community, and course-correct when we start to feel the culture moving,' says Palefsky. But such instances are rare, she says. 'The give-to-get model means everyone has the same skin in the game.'

In the past year, membership has doubled from 150,000 to 300,000 people across more than 150 cities worldwide, many planning trips that incorporate remote work. 'It's surprising how much being in a different setting can re-energise you,' says Palefsky. 'Plus, you're stepping into a place that usually has great Wi-Fi and a work-from-home set-up, as well as the things that make day-to-day life comfortable, like a well-equipped kitchen, house plants and art on the walls.'

Research by North9 shows that after a 'workation', 83 per cent of workers feel more able to cope with burn-out, while 81 per cent report increased creativity. So perhaps the secret to a better work-life balance lies not in switching off entirely, but simply in switching things up. BROOKE THEIS □

PHOTOGRAPH: PATRICK DEMARCHELIER

TECH BEAT

TRAVEL COMPANIONS

The Modems' founder *Natalie Salmon* shares her edit of the portable gadgets worth investing in



4-in-1 Laptop Screen Shade Sleeve, £54, Philbert

'A keep-cool essential that also releases a refreshing mist'



Chill Pill 3-in-1 fan, £129.99, Shark

'Arrive looking impeccable, rather than crumpled'



Cirrus Lite travel steamer, £80, Steamery



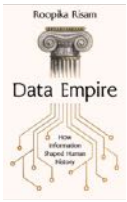
Willen II portable speaker, £99.99, Marshall

Cable tidy, £30, Stackers



BAZAAR BOOKSHELF

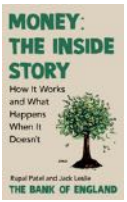
Three new informative reads to dive into at the beach



DATA EMPIRE BY ROOPIKA RISAM
Data has shaped civilisation since it began. Now, as trading information for access to services is the norm, this book focuses on the value of data and the power of protecting it.
Out on 9 July (£25, Torva).



THE POWER OF NO BY ANNA HOLMES
Using psychological and social analysis, plus insights from real women, this manifesto explores how the word 'no' can transform our lives.
Out on 13 August.



MONEY: THE INSIDE STORY BY RUPAL PATEL AND JACK LESLIE
Two economists explain how money really works, including what happens during a banking crisis, how private banks are able to create money and what crypto means for the future.
Out now (£18.99, Cornerstone).

HOW I GOT HERE

LILLEMOR JAKOBSON

The textile designer and co-owner of BabyBjörn explains how she put her vision for gender equality into action

As a teenager, I made my own clothes. Growing up in the Forties and Fifties, there were only styles for little girls or older women, so I got a sewing machine and made most of my dresses myself, as I wanted to have something you couldn't buy in the shops.

My first job was at a driving school. I had no interest in cars, but I wanted money to buy a nice wool fabric. When I was able to get it, I took it to a dressmaker, along with a design I had drawn for a suit, which she then created for me.

At university, I studied marketing and later textile design. It was important to me that I wasn't dependent on a man and was able to support myself.

I began designing for BabyBjörn in 1962, soon after my husband founded it. In the years that followed, I had three children. This meant I was able to test the products we were making in real time and see the purpose they could serve – my son was one of the first babies to sit in the bouncer.

I made what I wanted to make. My husband ran the business while I was the designer, and so I had full freedom and responsibility over the textiles. It was a very good match. In that role, I never saw myself as a leader, but as a colleague – I was always interested to hear what others thought. I wanted us all to speak together.

In Sweden, shared parental leave was introduced in 1974. All of a sudden, I saw lots of fathers pushing babies in strollers, so I thought I should design a carrier for them. There was some push-back against campaigns featuring men. In France, one distributor refused to run them.

BabyBjörn appeared in *Harper's Bazaar* in 1994. Kristen McMenamy was pictured with her daughter in one of the carriers for a fashion story. Afterwards, I had a call from the US saying that there had been lots of requests to buy the black carrier from the magazine – they had seen a black and white image of the navy-blue version. At the time, black was only really worn by designers and journalists, so I thought it would be too niche – but I made one and it ended up being very popular.

It's nice to see the impact of my work. Today, 50 million babies have been carried in what I designed. But the most important thing about a job is doing something you love. To me, that's success. □



From top: Kristen McMenamy photographed for US Harper's Bazaar in 1994 wearing a BabyBjörn carrier. Lillemor Jakobson

JOIN THE CLUB

Your chance to become part of *Harper's Bazaar* Privé,
our growing community of visionary women













It has been a busy year for *Harper's Bazaar*'s membership club Privé. From celebrating the Baftas to partying with the fashion crowd in honour of the designer Edeline Lee's 15th anniversary, we have enjoyed a host of exclusive experiences in the company of women we admire, including the iconic British artist Tracey Emin. Join now to gain access to all our upcoming events, including a summer soirée at Rosewood London and a day at Glyndebourne.

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PHOTOGRAPHS: OLIVER HOLMS, HEATHER CHUTER, IONA WOLFF

BAZAAR

talking points

EDITED BY
CHARLOTTE BROOK



Days of heaven

Live life to the full with *Bazaar*'s ultimate summer hotlist, featuring garden-party singalongs, painting en plein air and the best cultural activities to book now. Plus: immersive holiday reads, whether you're soaking up the rays in the garden or lounging by the pool

PHOTOGRAPH: GETTY IMAGES

1

LITERATURE

LET THE LIGHT IN

The Pulitzer Prize-winning author *Andrew Sean Greer* presents a case for uplifting, escapist fiction that's made to be enjoyed in summer



Hye Park's illustration for the cover of 'Villa Coco'

WHILE FINISHING MY LAST BOOK, I FOUND MYSELF REACHING for old favourites to soothe my weary soul and discovered I was reading only the same kinds: namely, what I began to call the 'charm novel'.

I am sure readers have their own ideas about what is 'charming' in a story, but as the term is mine, I get to have my own definition: it must possess a distinctive voice, be filled with interesting anecdotes and, most importantly, have a sense of humour. If this sounds like the definition of a charming person, that is no accident; reading a book of this sort is akin to sitting at dinner beside someone who leans in, filling your champagne glass, and says: 'We could discuss the war, but I'd much rather talk about your beautiful brooch...' A respite from the hardships of life, but not a denial of them.

This kind of literature has its own peculiar logic, which initially the reader finds absurd, until by the end that logic has taken over and one finishes the book wondering why it cannot be translated into real life. Think of Alice in Wonderland or Flora Poste in *Cold Comfort Farm*. As I was reading, I began to wonder: while there is a long line of seemingly light and yet deeply moving novels produced by English writers, where were the modern American equivalents? And so, since it was time to pick a new project, I decided to write one myself: a joyful, sun-drenched story based on my own time assisting an elderly Baronessa at her writers' retreat in Italy. There is art and romance and food and a protagonist who, in the face of grief and loss, is not at all about to give up on living. It brightened my spirits to write each page. I can only hope it will do the same for readers, and that I have added one more charm novel to the list.

'Villa Coco' by Andrew Sean Greer (£16.99, Hodder & Stoughton) is out now.

2

TELEVISION

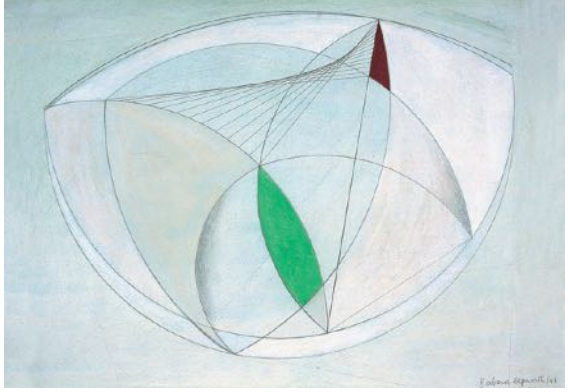
GO WEST

Escape the the chaos of the modern world with Netflix's *Little House on the Prairie* (out on 9 July), an adaptation of the children's books by Laura Ingalls Wilder. Based on her own childhood, it depicts pioneer-era life in the American Midwest, with its focus on hard work, simple pleasures and family values.



A scene from 'Little House on the Prairie'

WORDS: 'GO WEST' BY DANIELLA PARETE CLARKE. 'UNEARTH HIDDEN HUES' BY DINA NAGAPETYANTS. 'MEET THE HISTORY MAKERS' AND 'REWRITE THE STARS' BY CHARLOTTE BROOK. PHOTOGRAPHS: HYE PARK/VILLA COCO/HODDER & STOUGHTON, ERIC ZACHANOWICH/NETFLIX © 2026, © BOWNESS, PHOTOGRAPH ALISTAIR PEEBLES, COURTESY OF THE PIER ARTS CENTRE, STROMNESS, ORKNEY, © BOWNESS, IMAGE © THE HEPWORTH WAKEFIELD. PHOTO: MARK HEATHCOTE, WESTEND FILMS/SXSW LONDON



3

EXHIBITIONS

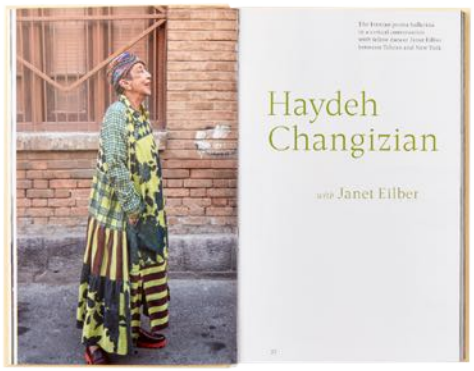
UNEARTH HIDDEN HUES

Discover a different side to Barbara Hepworth at the Courtauld's intimate show, which brings together rarely seen works to explore her innovative use of colour. A palette of deep blues, zesty yellows and vivid greens unfolds across drawings and sculptures, including a collection of wood and stone carvings with unexpected brightness at their heart.

'Hepworth in Colour' is at the Courtauld (courtauld.ac.uk) from 12 June to 6 September.



'Sculpture with Colour (Oval Form) Pale Blue and Red' (1943) by Barbara Hepworth. Above: 'Curved Form with Green' (1943) by Barbara Hepworth



4

BOOKS

MEET THE HISTORY MAKERS

The lives of extraordinary creative women are celebrated in this labour of love

What started as the gallerist Manuela Wirth's small personal project – matchmaking pairs of intriguing women at the height of their powers and sharing their conversations online – has grown into a beautiful clothbound volume. Published on 14 July, *The Forgotten Herstory* (£28, Hauser & Wirth) brings us the voices of designers, artists, collectors, a cook (namely, Anna Del Conte) and one of Iran's first prima ballerinas.

FILM

REWRITE THE STARS

5



The cast of 'Night & Day'

Suffragettes, suitors and scientific study collide in 1910 London in a stellar new adaptation of *Night and Day*, one of Virginia Woolf's least-known but wittiest novels. In cinemas from 19 June, the film is led by Haley Bennett as an aspiring astronomer determined to escape her destiny of a loveless marriage, with support from Jack Whitehall, Jennifer Saunders, Lily Allen and Timothy Spall.





Clockwise from left: 'Green Marilyn' (1962) by Andy Warhol. Monroe shot by André de Dienes in 1946. 'Marilyn Monroe, Ballerina Sitting' (1954) by Milton H Greene. Monroe photographed by Allan Grant in 1962



EXHIBITIONS

6 LOOK BEHIND THE LENS

Frances Hedges discovers a different side to Marilyn Monroe in a substantial new show

HOW DO YOU BEGIN TO TELL THE STORY OF ONE OF THE 20TH century's most famous – and most depicted – women? For Rosie Broadley, who has curated a major exhibition exploring the legacy of Marilyn Monroe, the answer lies in the portraits themselves. For though the narrative about the actress born Norma Jeane Mortenson tends to revolve around the idea that she became a victim of her own persona, the National Portrait Gallery show reveals she was often complicit in the act of image-making. 'Some of the most interesting photographs were made in partnership with artists who became friends and who were important in furthering her career,' says Broadley. 'Before she became famous, she had nothing – so for her, the image was everything. It gave her certainty and financial stability.'

Eve Arnold, one of the few women to photograph Monroe, said she 'never knew anyone who came close to Marilyn in natural ability to use both photographer and still camera' – a talent that encouraged her to see her subject as an artist in her own right. Certainly, Monroe seems to have had greater agency in directing her shoots than she did her film appearances. She had a habit of calling on trusted photographers at difficult moments of her career: it's no coincidence that Bruno Bernard took pictures of her reclining glamorously on a diving board after she was dropped from two contracts in the late 1940s, nor that she asked George Barris to capture her on the beach following her dismissal from the set of *Something's Got to Give*. There is also evidence in the exhibition of her editing out poses she disliked from certain shoots, actively mediating her public image.



Of course, many of the most famous portraits of Monroe are posthumous ones over which she had no control, including Marlene Dumas's moving evocation of her dead body and Andy Warhol's Pop Art screenprints. 'Artists over the decades have brought their own agendas to Marilyn,' says Broadley, 'but, in some ways, she chose to let them to do that. Her image opened up conversations that have continued through the generations – for me, that proves how remarkable she was.'

'Marilyn Monroe: A Portrait' is at the National Portrait Gallery (npg.org.uk) until 6 September.

WORDS: 'GET DOWN ON IT' BY MARIE-CLAIRE CHAPPET. PHOTOGRAPHS: © 2026 THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS, INC./LICENSED BY DACS, LONDON; NATIONAL GALLERY OF ART, WASHINGTON. GIFT OF WILLIAM C SEITZ AND IRMA S SEITZ. © ANDRÉ DE DIENES/MUUS COLLECTION. © 1962 MM LLC (PHOTOGRAPHS BY ALLAN GRANT). © MHG COLLECTIVE, LLC, DAVID MANN

7

BOOKS

LOSE YOURSELF IN A STORY

Erica Wagner recommends a lively suite of novels with a sprightly heroine, to entertain you at home and abroad

IF YOU'RE ON THE HUNT FOR SUITABLE page-turners to bring to the beach this summer, the American writer Beth Brower's forthcoming book series might just be what you're looking for.

In these diary-style novels, Brower adopts the spirited voice of Emma M Lion, who has been orphaned but is ready to make her own way in life. The date is 1883 and the setting is an imagined north-London neighbourhood called St Crispian's, where Emma's new circumstances mean she has had to return to her childhood home. Lapis Lazuli House is now in the care of her cantankerous Cousin Archibald; her Aunt Eugenia, a formidable matron, will teach Emma the ways of Victorian society. How will our protagonist fashion her new existence?

The first two volumes of Emma's *Unselected Journals* come out in Britain this month, seven years after they were released in the US to a rapturous welcome (six more have been published there since). The style is lively and wry: think a bit of Jane Austen, a bit of George Eliot, crossed with *Gilmore Girls*, and you'll get the idea.

Brower has Emma's future mapped out already. Now that the Utah-based author is represented by Bloomsbury in the UK, she plans to publish 23 more volumes (you read that right). 'I know all the main points of everything that will happen,' she says.

The character came to Brower instinctively, she tells me. 'I had a vision of a young woman walking up a street and I watched her in my mind's eye, like following a flickering candle. I imagined myself wandering around St Crispian's, thinking, "What am I looking at? Who am I encountering?" Then, that entire world exploded for me.'

Emma is a vivacious character, and her journey is shaped by the connections she forms: with the engaging Niall Pierce, a photography pioneer; with the Duke of Islington; and with Nigel Hawkes, an old friend. But these are currently cases of companionship, not romance. In the US, Brower says, fans 'are all trying to lobby for who they want Emma to end up with. But I already know what's going to happen – readers are just going to have to wait!'

Brower is immersed in the beings she creates. 'It feels like they have their own thoughts and autonomy,' she says. 'Some authors find writing lonely – but there are so many people on the page you're interacting with.' Now, readers here in Britain will have the chance to meet them too.



Volumes 1 and 2 of 'The Unselected Journals of Emma M Lion' by Beth Brower (£9.99 each, Bloomsbury) are published on 30 July.



8

MUSIC

GET DOWN ON IT

No summer soirée is complete without entertainment, and a Spotify playlist is never quite as joyful as the real thing. Enter the Travelling Hands (*thetravellinghands.com*), the ultimate injection of roaming joviality into your warm-weather hosting. The tuxedo-clad chaps come with boundless energy and a catalogue of songs guaranteed to get guests out of their seats and singing along.



Nicola Walker and Jemaine Clement in 'Alice and Steve'

TELEVISION

MEET A MOTHER ON A MISSION

Nicola Walker plays a matriarch out for revenge in a spirited new comedy

BY CHARLOTTE BROOK

'I WANT TO PUT HER TINY HAND INTO the waste-disposal unit. Can I maim her?' Such is the totally calm response of Nicola Walker's character Alice when she learns her beloved daughter has started sleeping with her best friend of 30 years, Steve. The new Disney+ series named after the duo is written by Sophie Goodhart, whose CV features several episodes of *Sex Education*, and directed by Tom Kingsley of the excellent sitcom *Stath Lets Flats*.

Witnessing Walker's deadpan delivery and comic timing is a new experience for audiences who know the actress for her more serious TV roles in *Spooks*, *The Unforgotten* and *The Split*. 'I've done quite a bit of being funny or outrageous on stage, but not often on camera,' she says. 'I like how, with Alice, you've got to strap yourself in from the very start. She's the sort of mother and friend I really recognise but feel I don't see on television enough – and who very much believes she is the star of the show.'

The actress has found it refreshing playing someone who is quite such a bull in the china shop of other people's lives. 'Being an actor involves a lot of pleasing people, convincing them you're right for a job, so to play someone who really doesn't give a shit was... lovely,' she says of a trait that makes her character charming at times, insufferable at others. Our allegiance oscillates between Alice and Steve at least once an episode as their efforts to sabotage each others' happiness ramp up.

'Even when the wheels come off, Alice never stops feeling certain she's right, which I think is very funny,' says Walker, for whom black humour seems to be within easy reach. She fondly recalls filming the opening funeral scene: 'You have someone pretending to be a dead body, chatting to you about what musical instruments they play, then someone shouts, "Action", and the corpse person has to go very still. It's fabulous. Days like that make you think, "God, this is a great job."'

'Alice and Steve' is out now on Disney+.



10

BOOKS

CATCH UP WITH A CULT CHARACTER

When Candice Carty-Williams' whipsmart debut novel *Queenie* – with its endearing, often messy protagonist – was published in 2019, it became essential reading for fellow millennials also trying to thrash out their careers and identities, and was swiftly adapted by Channel 4. This summer, we rejoin our heroine seven years down the line in the much-anticipated sequel *Queenie Is Working On It* (£20, Orion), out on 2 July.



11

FILM

PARTY WITH A POSH PIONEER

Fun, frivolity and fantastical outfits are guaranteed in a movie celebrating the life of a scandalous Marquess





Above: Henry Cyril Paget, 5th Marquess of Anglesey. Right and above right: Callum Scott Howells in 'Madfabulous'

Even in a land famed for eccentric aristocrats, Henry 'Toppy' Paget stands out: the 19th-century 5th Marquess of Anglesey's huge fortune was matched only by his extravagant tastes for fine jewellery, cars and spectacular costumes for his in-house theatre, where he performed centre-stage. Now, Toppy's story is brought to glorious life in *Madfabulous*, a new film starring Rupert Everett alongside *It's a Sin*'s Callum Scott Howells as the flamboyant but loveable toff.

12

THEATRE

LOOK FOR THE BEAR NECESSITIES

The playwright *Jessica Swale* on her friendship with Peru's finest

I never expected to have a furry alter ego, but as a writer you never know whose shoes (or welly boots) you'll get to jump into next. When I was asked to write *Paddington the Musical*, I was delighted... and surprised. Neither Tom [Fletcher, the composer and lyricist] nor I had made a musical before, but I relish a challenge and as we both love putting our hand to big-hearted comedy, we hit it off immediately.

I thought creating Paddington's voice would be intimidating, but as soon as I sat at my desk and just listened, I could hear him. Terribly polite, with a sprinkling of comic misunderstanding and always kind. It's a lovely world to inhabit, and I like to think a little of his attitude has rubbed off.

What I never expected was to continue living alongside him after the show opened, but whenever he makes a public appearance, someone needs to come up with what he's going to say! Whether he's presenting an award at the Baftas or appearing in the Royal Variety show, I get to go along as his secret scripting wing-woman. It's the best gig in the world; I think we'll be pals for life.

'Paddington the Musical' (paddingtonthemusical.com) is at the Savoy Theatre until 2028.





Paddington at the Baftas. Above: 'Paddington the Musical'

WORDS: 'CATCH UP WITH A CULT CHARACTER' BY CHARLOTTE BROOK; 'PARTY WITH A POSH PIONEER' BY DINA NAGAPETYANTS. PHOTOGRAPHS: LARA CORNELL/© 2025 DISNEY+, INC., COURTESY OF ICON FILM DISTRIBUTION, ALAMY, JOHAN PERSSON, GETTY IMAGES



BOOKS

KEEP THE PEACE

The writer *Chloë Ashby* shares her top tips for multi-generational poolside harmony

FIRST THINGS FIRST: CHECK YOU'RE ALIGNED ON BEDTIME before you book flights. There's nothing worse than your mates' small charges running wild, whereas yours are tucked up in bed (sweet angels). While it's none of your business how other people choose to parent, this is your holiday, and if you want to eat dinner in peace, you might have to be ruthless about who you invite.

Good! Now we've got that ever-so-slightly uncomfortable but key condition out of the way, we can move onto the more comfortable and equally crucial topic of snacks. Fill the house with them. In fact, fill the house with food full stop – hungry parents are no better than hungry children. With a group, that requires planning and a supermarket sweep; if possible, book a delivery ahead.

Holidaying with friends and their offspring can be challenging, from finding a house to picking rooms (whoever secures the rental should get first dibs), but there are also benefits. Mostly, the two (or three, or four? Only you know how many children you can handle, along with their respective adults) who will splash around in the pool with your children, so you don't have to. A family holiday isn't really a family holiday if the kids aren't left to their own devices now and then, is it?

This is mainly hearsay; my son has just turned two. I'm actually not even sure that group holidays are for me, but I do enjoy their potential for drama, which is why I decided to write a novel about the entanglements of a pair of families on holiday in the South of France. Two couples. Four children. Two sticky summer weeks. One big, crumbly house. It's a sultry book, simmering with tension, about friends, lovers and families muddling through.

I may not have much first-hand experience yet, but I do have a sister-in-law: a reliable source. I hope her friends whose children are not in bed by seven, and therefore who have not been invited this year, aren't readers of *Harper's Bazaar*...

'Family Friends' by Chloë Ashby (£16.99, Fig Tree) is published on 9 July.

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EVENT

UNFOLD YOUR EASEL

There can be no finer place for artistic endeavour than Charleston. On 28 July, guests will have the chance to commune with the house's former Bloomsbury Group residents at an alfresco life-drawing class in its bucolic garden, followed by lunch *(charleston.co.uk)*.



Life drawing at Charleston. Above: the house at Charleston

WORDS: 'COLOUR YOUR WORLD' BY FRANCES HEDGES. 'WITNESS A RISKY DOUBLE DATE' BY CHARLOTTE BROOK. PHOTOGRAPHS: GETTY IMAGES, EUAN BAKER, LEE ROBBINS, © GARY HUME/DACS, LONDON, 2026 COURTESY THE ARTIST, SPRÜTH MAGERS AND MATTHEW MARKS GALLERY, COURTESY OF A24



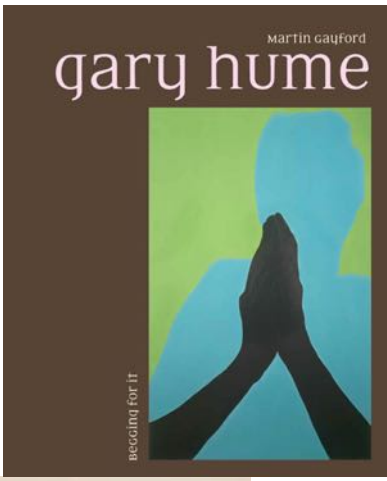
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ART

COLOUR YOUR WORLD

Rediscover Gary Hume's vibrant oeuvre in Martin Gayford's illustrated monograph *Begging for It* (£45, Lund Humphries), out on 23 June. Rising to fame with life-size representations of hospital doors, made using household gloss paint, the artist has also turned his brush to faces, flowers and everyday objects, all brought to life with his signature luminous palette.

Left: 'Gary' (2021) by Gary Hume. Below: Hume's 'The Hare Jumps over the Field' (2024)







Penélope Cruz and Olivia Wilde in 'The Invite'

16

FILM

WITNESS A RISKY DOUBLE DATE

Arriving in cinemas on 3 July, *The Invite* opens with Oscar Wilde's advice: 'One should always be in love. That is the reason one should never marry.' Over the course of an increasingly flirty, fraught and very funny cheese-and-wine night, we follow two couples, played by Penélope Cruz with Edward Norton and Seth Rogen with Olivia Wilde – who also directed the film. The duos toy with prosciutto and partner-swapping before the evening comes to a subtle, rather poignant end.

17

THEATRE

TOAST A NATIONAL TREASURE



Grayson the Musical (at Walthamstow's Soho Theatre from 16 to 19 July) chronicles the inimitable Grayson Perry's life in a roof-raising show co-created with the artist.



CATHAY PACIFIC

MOVE BEYOND

BAZAAR

living

EDITED BY
FRANCES HEDGES



Set and match

Andy and Kim Murray take us on a tour of their beautifully appointed Scottish hotel. Plus, bijou beach huts; swanky saunas; and a brasserie bringing Gallic flair to London

The Drawing Room at Cromlix hotel in Dunblane

PHOTOGRAPH: VERENA WOOD



Cradle, the new fine-dining restaurant at Cromlix, featuring Geraldine Van Heemstra's artwork 'Where Two Rivers Meet' (2025) and a chandelier by Porta Romana. Opposite, from top: Andy and Kim Murray on the hotel's front lawn. The 'Peony' cottage room



Doubles champions

Andy and Kim Murray have transformed a Victorian mansion in rural Scotland into a luxury hotel. Holding court at Cromlix, they tell us why the project has been a true labour of love

BY SHELLEY RUBENSTEIN PHOTOGRAPHS BY VERENA WOOD

ANDY MURRAY LOWERS HIMSELF ONTO THE STOOL OF THE grand piano in the entrance hall at Cromlix, the luxury hotel near Dunblane he co-owns with his wife Kim. Around him, the hall unfolds in Scottish grandeur: a handcrafted wooden staircase, velvet furnishings in rich jewel tones, theatrical red walls and playful contemporary art by David Shrigley, Damien Hirst and the Edinburgh-based artist Susie Leiper. He launches into the opening bars of Hoagy Carmichael's 'Heart and Soul', not entirely successfully; each time he hits a wrong note, he starts again, with the determination of an athlete unwilling to concede a point without a fight. Across the room, Kim laughs fondly. 'You've got no rhythm,' she says, before coming to sit on the stool beside him, taking over the melody while Andy accompanies.

Together since their late teens, the couple have spent most of their adult lives side by side – through Wimbledon victories, Olympic medals, injuries, four children and now the ambitious reinvention of Cromlix. They bought the 34-acre Victorian country estate in 2013 after the hotel's former incarnation had ceased trading, but long before that, it had occupied a cherished place in their family history. Andy grew up in Dunblane and went to school in the area before he moved to Barcelona at 15 to train professionally; his grandparents celebrated their silver wedding anniversary at Cromlix in 1982 and his brother Jamie married in the chapel in 2010. 'It meant so much to Andy's grandfather,' Kim says. 'For his 90th, four years ago, everyone kept asking, "Where do you want to go?" And he just wanted to come here.'

It was at that birthday celebration that the couple began discussing the future of the property, whose management they had initially outsourced. 'We realised it needed refreshing,' Kim explains. 'That was the beginning of us thinking much more ambitiously about what Cromlix could become.' So, three years ago, Kim took on the task of overseeing the transformation, working closely with the interior designer Suzanne Garuda to modernise the hotel while preserving its historic character.

The strategy has paid off: in 2024, Cromlix was named Scotland's AA Hotel of the Year and awarded a Michelin Key. Following a further temporary closure, it has reopened with three new bedrooms, a wellness cottage and a dramatic glass-walled extension. Inside is Cradle, a 16-seat fine-dining destination with moody midnight-blue interiors, and the Garden Room restaurant and bar, a high-ceilinged space featuring rust-hued banquettes and oversize green-petal chandeliers.



The interiors bear Kim's unmistakable

PHOTOGRAPHS: © GERALDINE VAN HEEMSTRA





From far left: the piano lobby, with works by David Shrigley: 'I'm So Excited'; 'I Try to be Friendly'; 'Enjoy Each Moment'; and 'Witness my Joy', all 2022. Kim in the kitchen garden

touch: layered textures, contemporary fabrics, statement wallpaper and floral motifs, with beloved British brands including Colefax and Fowler, Jane Churchill, Oka and Mulberry Home all represented in the furnishing choices. Each of the new bedrooms is named after a flower grown on the property: Rose, Peony and Zinnia. Kim is a keen gardener who is particularly obsessed with sweet peas. 'I love cut flowers – I'm constantly making bouquets,' she says.

As for Andy, his passion outside tennis lies in contemporary art, of which he is building a substantial collection. Several of his acquisitions can now be found in the hotel, complemented by loans from the Royal Scottish Academy. In the reimagined library, formerly the billiards-room, hangs one of his more recent purchases: a Banksy x Damien Hirst collaboration featuring the street artist's signature rat embedded into one of Hirst's spot works.

Yet one particular Banksy creation has eluded him. 'My favourite is *Girl with Balloon* – the shredded one,' Andy says, referring to a work that famously self-destructed at a Sotheby's auction in 2018 to create a new piece called *Love is in the Bin*. 'I was in Philadelphia in a swimming pool doing rehab and I asked Kim to bid on it remotely.' As it turned out, the price went well above their cut-off point. 'It was probably a good thing she was the one bidding – I'd definitely have gone higher.'

Andy's favourite spot in the hotel is a turreted window seat in the Hyssop suite overlooking the tennis court, which is painted in Wimbledon green and purple. 'Dunblane still feels like home,' he says. 'My mum and my closest family are all nearby.' Judy Murray is a regular presence at Cromlix, hosting tennis-themed afternoon teas and lessons.

The couple are creating those same attachments for their own children: Sophia, 10, Edie, eight, Teddy, six, and Lola, five. When they visit – which they do three or four times a year, Kim even more often – the family usually stay in the Tulip suite, although Andy has been known to apologise to guests for them being there. 'If I were staying in a lovely hotel, I probably wouldn't want the owner's children running around in pyjamas,' he says dryly. 'They wake up ridiculously early.' On other occasions, they choose to stay nearby – and then, says Kim, 'we come here and completely abuse the food. Our youngest refuses to eat breakfast anywhere else, but she adores the crème brûlée porridge.'

Retirement appears to suit Andy remarkably well. Since stepping away from professional tennis after the most recent Summer Olympics in Paris, he has been surprised by how little he misses competing. 'The only moment I really felt it was driving through Wimbledon before the tournament last year,' he says. 'I thought, it might be nice to play there. But honestly, that's it.'

Kim believes parenthood has softened the transition. 'By the end of Andy's career, life already looked different,' she says. 'We had the children, there were injuries, then Covid. We weren't the same people we were in our twenties.'

And where better to enjoy their new-found freedom than the serene surroundings of Cromlix? 'We didn't buy the hotel from a business perspective,' says Andy. 'The reason for buying it, rather than letting a developer take it on, was because it means something to our family and the community.' Thanks to their stewardship, it will mean something to the next generation of visitors as well. □



Left: the bar, featuring Ashley Cook's 'Living in the Magic Garden' (2019)

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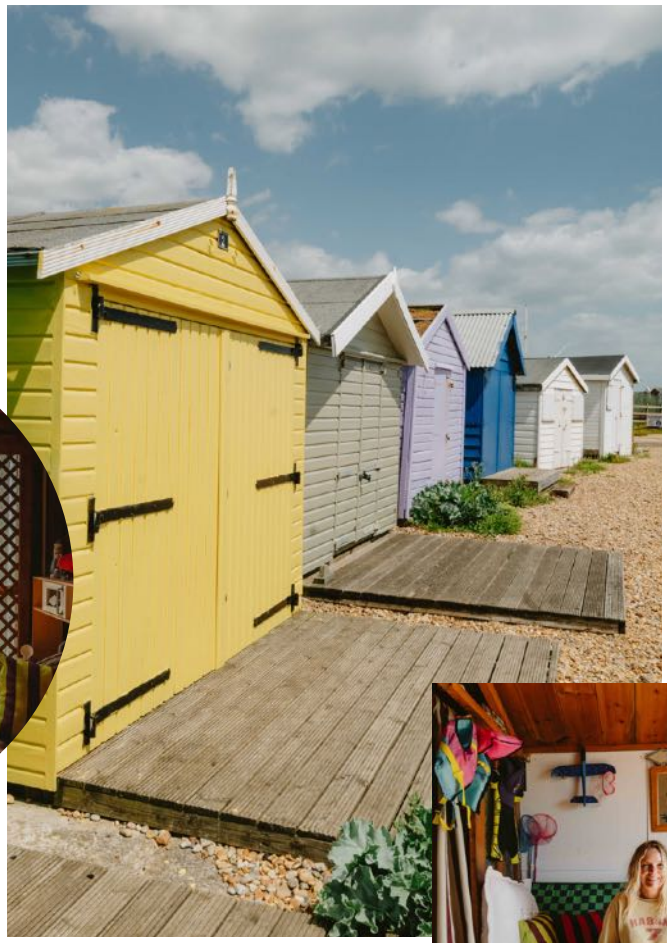
Andy in the library next to the Banksy x Damien Hirst collaboration 'Banbituric Acid Ribose'

INTERIORS

CABIN CREW

How Amy Bannerman decorated a dream beach hut for herself and her son







Clockwise from right: the view from Amy Bannerman's beach hut. Neighbouring cabins along the shoreline. Bannerman at home

FROM RICHARD CURTIS' FISHERMAN'S shack in Walberswick, Suffolk, to Keith Richards' West Wittering cabin with Isle of Wight views, Britain's estimated 20,000 beach huts continue to grow in allure.

For the stylist Amy Bannerman, investing in a compact coastal retreat near her home in Hastings has enabled her to spend precious time with her five-year-old son. 'We'll cycle over to the hut together and make a day of it – playing on the sand, and cooking eggs and toast on the fire,' she says. 'One time, we arrived to find the whole beach covered in cabbage butterflies.'

To decorate the hut, Bannerman – who is the style director of pre-loved at eBay – called on the talents of her friend Louisa Tratalos of the design studio Colours of Arley. Drawing on their shared commitment to sustainability, they used fabric offcuts to make the soft furnishings, including a a changing-room curtain, striped deckchair and a kitchen skirt disguising the worn pine cabinets. An old bed valance gained a new lease of life as a sofa cover, and Bannerman used knits and blankets to add warmth to the space. 'We wanted it to feel free, organic – not overly styled or rigid,' says Tratalos. 'Offcuts create a natural spontaneity.'

The bright, Marni-inspired colour palette brings a holiday mood to the cabin without the need for resorting to seaside clichés: 'I wanted to avoid gimmicks like anchors or fish,' says Bannerman. The overall impression is of a sanctuary that's as cosy out of season as it is joyful in summer – the epitome of relaxed coastal living. FRANCES HEDGES □





The Walled Garden Restaurant at Parnham Park. Right: the exterior of the estate

DESIGN DESTINATIONS

FLOURISHING ENTERPRISE

Fans of horticulture and history should head to Parnham Park in Dorset, a spectacular house remodelled by John Nash, now owned by the entrepreneurs James and Sophie Perkins, who are restoring it to its original glory after a devastating fire in 2017. They opened a restaurant – now Michelin-recommended – in the walled garden last year and are enticing visitors with a summer programme of garden tours, botanical masterclasses and craft workshops. As Sophie puts it: 'We want to bring people on the renovation journey with us.'

WELLNESS

THE HOT SEAT

Recline in comfort with your own outdoor heated retreat

BY CHARLOTTE BROOK

Things are heating up on the British sauna scene – there are now more than 600 that you can book across the country, compared with 10 in 2020. As a result, the ultimate 2026 luxury is to install a private one, along with relevant spa amenities, in your garden.

'Saunas have been prized elsewhere for centuries – look at the Finns – but they're finally catching on here,' says Chris Selman, the co-founder of Out of the Valley, which produces bespoke designs. 'In an always-on age, they are a place of stillness, physical reset and recovery.' He places great value on nature, with building materials including alder and larch, as well as sheep's wool for insulation. The company also recommends installing a glass wall to create the feeling of being immersed in the elements.

The interior architect Portia Fox, who designed a garden sauna for a Chelsea townhouse, suggests two possible aesthetic directions. 'Think about whether you'd like it to be a striking architectural feature in itself – like the charred-black cabin we did using reclaimed timber from a brilliant Dutch company called Barn in the City – or for it to disappear into the landscape, which you can do by growing lots of climbers up and over it,' she says.

Once you've sweated enough, you'll want a cold shower, ideally surrounded by some invigorating colour. Grazzie Wilson, of the artisanal surface-design brand Ca' Pietra, has a practical tip: 'Go for splashback tiles that look good in rain and shine, with a finish that doesn't crack in a frost, and get them regularly resealed.' Let the outdoor adventure begin.







From top: a shower with Ca' Pietra tiles. A private Out of the Valley sauna. An outdoor sauna by Portia Fox

FOOD & DRINK

BON APPÉTIT!

Mina Holland savours the trend for Parisian-style dining in the capital







The interior of Brasserie Olivia. Right: the restaurant's Paris-Brest dessert. Below left: canette aux airelles

In 1910, the French pastry chef Louis Durand was entrusted with creating a dessert in homage to the Paris-Brest-Paris long-distance cycling race. The result was a ring of choux pastry – shaped to resemble a bicycle wheel – filled with praline cream and sprinkled with toasted almonds. It was named the Paris-Brest.

But it is from Paris to London that the dish will make a pilgrimage this summer, as the signature dessert at Sloane Square's forthcoming Brasserie Olivia. The all-day restaurant is the latest in a series of traditional French dining spaces to open in the capital, offering an elevated, seasonal take on Gallic home cooking. The appeal is obvious: a bowlful of frites will always be tempting, a coupe of champagne always glamorous; and there's an abiding thrill to the sight of oysters being shucked.

The brasserie format is both timeless and timely, at once familiar, chic and good value. None of these new venues is reinventing the wheel (bicycle or otherwise), but each promises superlative comfort dishes: witness Joséphine's pork rillettes or Café François's rôtisserie chicken. Brasserie Olivia is no exception. Expect classics made to be shared – leeks vinaigrette, pâté en croûte and saucisse purée – and, of course, abundant Paris-Brest, whether or not you've cycled.

Brasserie Olivia, 1 Sloane Square, London SW1 (lanouvellegarde.com). □

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Cutlery, £200 for a 24-piece set, Sabre Paris at Selfridges

Napkins, £130 for four, Once Milano

Coasters, £16 for four, the White Company

Glasses, £505 for two, Louis Vuitton

Bowl, £150, Alessi at Liberty

Jug, £36, Serax

Glass, £60 for six, Voi Collective

Vase, £34.99, H&M Home

Throw blanket, £530, Brunello Cucinelli

INTERIORS

SEA CHANGE

Make waves with a treasure-trove of ocean-inspired homeware

COMPILED BY GRACE CLARKE

Plate, £90, Ginori 1735

Cushion, £270, Missoni

Dessert spoons, £195 for four, Alighieri at Net-a-Porter

Lamp, £4,500, Dior

Light, £850, Jess Wheeler

Bowl, £115, Culinary Concepts

Glasses, £350 for three, Armani Casa



Greta Lee wears silk and tulle jacket; cotton trousers (just seen), £2,500, both DIOR. From left: yellow gold, platinum and diamond ring, about £12,660; white gold and diamond rings, from about £2,450, all TIFFANY & CO



Harper's BAZAAR

JULY/AUGUST 2026

This summer is all about escapism: our cover star Greta Lee gives a playful performance as the villain of the new *Toy Story*; Sophie Dahl recreates the glamour of her heroine Marilyn Monroe; and we invite you to savour three transportive tales from our annual fiction prize. Plus, in fashion, we stroll along the streets of an English seaside town, and luxuriate on an idyllic tropical beach in the season's finest swimwear

Photograph by *OLIVIA MALONE*

GRETA LEE HASN'T ALWAYS HAD AN EASY RIDE—BUT SHE'S FINALLY IN THE SPOTLIGHT, AND ON COURSE TO CONQUER HOLLYWOOD

WORDS BY LOTTIE LUMSDEN
PHOTOGRAPHS BY OLIVIA MALONE
STYLED BY HEATHERMARY JACKSON



All prices throughout from a selection, except where stated. Greta Lee wears silk and tulle jacket; cotton trousers, £2,500, both DIOR



Silk dress, DIOR. Gold, platinum and diamond bracelet, TIFFANY & CO



It's not every day you get a voice note from Taylor Swift suggesting you should be in her next music video – but Greta Lee found herself in that exact situation at the end of last year. The actress had met Swift on *The Graham Norton Show* in October, and they instantly hit it off.

'We had a blast and hung out after the taping [of the show] with her parents and brother,' explains Lee. 'We were texting back and forth afterwards, and then she left me an audio message asking if I would be interested in being in the video. I was like, "What? Yeah, yeah, yeah!" And then it all came together.'

The video in question was, of course, Swift's 2026 single 'Opalite', in which the singer requested that Lee and their fellow *Graham Norton* guests (Domhnall Gleeson, Cillian Murphy, Jodie Turner-Smith and Lewis Capaldi) take part after Gleeson joked about the idea on the sofa. He plays a lonely man who uses a magic spray to turn his beloved cactus into a woman (Swift), while Lee makes her cameo as an 'Indie Rock Goddess' who strums the guitar on the TV in a cocktail bar Swift's character is visiting. 'I get the sense that this is just the warm-up,' says Lee of Swift making the video. 'I've asked her, "When's your full-length feature coming out?"'

The stint gave Lee real street cred with Apollo and Raphael, her nine- and seven-year-old sons with the writer and producer Russ Armstrong. 'They did think that was cool,' she says with a laugh. 'They took some selfies and sent them over to Taylor.'

This summer, Lee will once again impress a crowd of young fans when she voices the character of Lilypad, the villain in *Toy Story 5*. In the latest instalment of the three-decade franchise, Lee plays a frog-shaped tablet who lands in the bedroom of Bonnie, who's now eight, and threatens to upend Woody and Buzz Lightyear's world, with the horrified old guard declaring: 'The age of toys is over!'

Speaking to me from Los Angeles, Lee is relaxed in a V-neck navy sweater, with her long black hair loose. She has a habit of pulling her sleeves over her hands when she talks, although she doesn't appear nervous. The 43-year-old, whose career highlights have included parts in *Girls*, *The Morning Show* and the Oscar-nominated *Past Lives*, got to see the film for the first time a few days ago, and found herself sobbing uncontrollably in front of her co-stars Joan Cusack and Tim Allen. 'I cried, like, 600 times,' she says, wincing. 'It was so embarrassing, because it was the first time I'd met Tim and Joan. Tom Hanks wasn't there, thank God.'

Toy Story is a departure from her usual work, but she jumped at the chance to take it on, having grown up with the original 1995 film. When its director Andrew Stanton got in touch to ask if she wanted to be involved, she said yes immediately, without knowing anything about her role. 'I assumed I would come in for the day and read the part of say, Forky's daughter, but no,' she says, laughing. 'The email arrived with a rendering of Lilypad and it said "Villain".' Does she like to flex her acting muscles in this way? 'I do,' she says. 'I like playing interesting people



Wool and silk top, £2,455; wool trousers, £1,500, both DIOR

OLIVIA MALONE









Cotton shirt, £1,600; matching trousers, £2,500; lamb-skin heels, £890, all DIOR. White gold and diamond rings, from £2,455, all TIFFANY & CO







Silk dress; leather sandals, £930, both DIOR. Gold, platinum and diamond ring (left); white gold and diamond ring, about £4,100, both TIFFANY & CO

OLIVIA MALONE

'IT WAS REALLY PAINFUL FOR YEARS. THERE WERE SO MANY CLOSE CALLS. YOU HAVE TO HAVE SOME KIND OF PSYCHOSIS TO KEEP GOING'

– and devices! – who are very sure-footed in what they want, even if they're wrong. I like the idea that Lilypad is a self-proclaimed expert of everything – we all know people like that.'

The film explores how technology has infiltrated children's lives and affected their imaginations. In one memorable scene, Bonnie attends a play date where the children are all silent, sitting still and independent from each other in a room on their tablets. Later, there are shots of Bonnie's parents interacting with their daughter with mobile phones in their hands.

'The fact that children are no longer playing with toys feels extremely resonant and urgent,' says Lee. 'It's funny to say this of a *Toy Story* movie, but I think this is one of the most important works of film that I've ever done. I'm so pleased my kids will see it.'

When it comes to her own household, Lee and her husband try to keep a healthy balance. They limit screen time for their boys and do 'a day-by-day assessment, because everything keeps changing in tech'. They've even installed a landline in their home as a bit of fun for their sons to use to speak to their friends. 'They're only allowed [devices] at the weekend,' she explains. 'It's a battle, and it's not a casual one. Every time we tell our kids to get off, it's a process. The fuckery of tech and screens and what that does to not just them, but to us too.'

Toy Story isn't the first time Lee has explored the dark side of tech in her work. In series four of *The Morning Show*, Lee's character, the media conglomerate UBN's CEO Stella Bak, falls foul of the of technology when her affair with her boss' husband is revealed during a glitchy presentation about the company's AI strategy. And her role as the scientist Eve Kim in 2025's *Tron: Ares* sees her character hunted down by two humanoid AI programs, because she has a code that allows them to exist in the real world.

Lee immersed herself in the subject for both these acting projects by meeting with and reading the work of pioneering women. Among them was Dr Fei-Fei Li, the founder of the database ImageNet and one of *Time*'s 100 Most Influential People in AI list, who also made a cameo in *Tron: Ares*. 'She shifted my homogeneously negative perception of AI into something that felt a bit more dynamic, with an emphasis on the human-centric element – how we shouldn't be so complacent, nor so doomsday about it.

'We need to regulate AI,' she adds. 'We should be very, very concerned. Part of me wants to move to an island with nothing but a rope and a bucket, and just call it a day.'

Fortunately for viewers, that move feels unlikely: Lee has spent her life fighting to achieve her goals, so she's here to stay. She grew up in the Los Angeles suburb of La Cañada Flintridge with her parents, brother and sister; the family relocated there from South Korea not long before she was born. 'I grew up in an exciting household,' she says, laughing. 'My mum is a painter, a singer, a musician... She's unstoppable. We joke that she's in the CIA. Every night my father plays the cello, horribly. It's his ritual to end the night by playing "Ave Maria" or "Happy Birthday".'

The performing arts were a huge part of her life – 'I was singing at the mall, doing talent shows...' – so she went on to study musical theatre at Northwestern University, where she met her husband. After graduating, she moved to NYC. 'I wanted to be an important artist, and to me that was being a stage actor like Vanessa Redgrave,' she says. 'I had no idea how hard it was going to be.'

While she successfully auditioned for theatre work, including a Broadway show, *The 25th Annual Putnam County Spelling Bee*, she supplemented her passion by waitressing at David Chang's Momofuku Ssäm. 'Sometimes I would have made more money if I had collected unemployment [benefit],' she recalls. 'I remember the panic of being a young adult in New York trying to live out this dream that started to feel silly.'

There were many occasions when she considered quitting. 'It was really painful for so many years,' she admits. 'There were so many close calls: "It's between you and someone else...", and the number of times the other person got it... You have to have some kind of psychosis to keep going. It was very clear that the industry wasn't looking for me.'

The first big turning point in her career came in 2012, when Lena Dunham saw Lee performing in the production *4000 Miles*. 'She asked me to come to a table read for the second season of *Girls*, and just wrote a character for me,' she says. Lee played Soojin, an eccentric assistant to the pretentious conceptual artist Booth Jonathan, with whom Marnie (Allison Williams) has a brief affair. Soojin later becomes a gallery owner and hires Marnie as her own assistant. 'It was great fun. I knew that show was going to withstand the test of time. It was just so joyful. Even though we were kids, we took it so seriously. We knew we were lucky to have the resources to do things in the exact way we wanted.' She and Dunham have come together creatively again and are currently writing a top-secret project. 'Lena has stayed in and out of my life, over the years.'

The part in *Girls* paved the way for more comic opportunities, including appearances on the TV skit show *Inside Amy Schumer* and a part in *Sisters* in 2015 that saw her cross paths with two other funny women, Amy Poehler and Tina Fey. 'A big part of why I was doing so much comedy was that I wanted to play characters with depth,' says Lee, who adds that she is a fan of British humourists such as Steve Coogan and Hugh Laurie. (She has also previously been on Broadway with Joanna Lumley and is a huge admirer. 'I am her puppy-dog slave. I follow her around everywhere and do whatever she wants to keep being in her presence.')

In 2021, Lee embarked on a new chapter of her life when she won the role of Stella on *The Morning Show*, for which she moved back to LA with her family, convinced that the opportunity to work with Reese Witherspoon and Jennifer Aniston was too good

‘IF I COULD GIVE SOMEONE THE OPPORTUNITY I WISH I’D HAD WHEN I WAS 20, THAT WOULD FEEL SO MEANINGFUL’

to miss. ‘They’re like amazing big sisters,’ she says, smiling. ‘I learnt so much from both of them. What really surprised me the most was that they still care after all these years. They want the scene to work, they want the dialogue to work.’

The experience was faster-paced and more intense than anything she had done previously. ‘This was a different animal compared with what I was working on in New York. It felt so shiny. It’s a very athletic show, and I [now] have a near-photographic memory when it comes to learning lines.’

Season four saw Lee’s storyline take centre-stage and involved her first sex scenes with Aaron Pierre, who stars as her lover Miles. ‘TV crews become like family. Which is why all of the sex stuff was an actual living nightmare,’ she squeals, covering her face. ‘Imagine you’ve spent years talking about their kids and then boom, you’re naked, simulating intense sex acts. I’ve never wanted to put a bag over my head and die more.

‘They give you these stickers that you put on your body to cover up “the bits”. All it does is make it more humiliating to have a sticker over your butt that has a heart on it. It’s like trying to make porn in front of your relatives.’ Despite the embarrassment, Pierre was a dream to work with. ‘He’s such a gentleman,’ says Lee. ‘His skin is so soft. I remember sweet Aaron earnestly asking me, “Is it OK if I touch your elbow?” The script said, “They fuck furiously.”’ I was like, “I certainly hope you touch my elbow, Aaron!”’

The Morning Show finally put her on the map, and not long after, she auditioned for the leading role of Nora Moon – a Korean Canadian woman whose family emigrates from South Korea when she is a girl, and who reconnects with her childhood sweetheart 20 years later – in Celine Song’s *Past Lives*. She was initially rejected, but a year later got called back by Song when there was a change in casting direction. Her performance in the 2023 film, which went on to be Oscar-nominated, was universally praised.

It’s hard not to draw parallels with the story of her own family’s emigration to LA: highly creative and driven people moving across the world to try to make their way in a new country. ‘I love that moment when Nora arrives in NYC, because that’s how I feel every time I go back to the city,’ says Lee.

She was shocked at the feelings *Past Lives* unearthed. In one scene, her face is filmed up close for several minutes during a taxi ride. ‘I was so uncomfortable when the camera was on me for that long,’ she says. ‘It was physiologically mind-blowing for me to realise by this point they would have normally yelled, “Cut!” The truth is that under-represented characters are peripheral.’ She felt a sense of responsibility to prove herself after so many years of grafting. ‘There’s a certain pressure, I think, to come in and wipe the floor, show them what you got and get the fuck out of there. I had an internal clock that was telling me, “OK, time is up now.”’

Is she frustrated it took her so long to get her first leading role? ‘I would be lying if I said there wasn’t a part of me that wishes that I had some of these opportunities two decades earlier,’ she admits. ‘I wonder where I would be. There is a lot of inequity with pay, being a woman and a person of colour. I see how hard it is and how the system that’s in place often rewards, and continues to reward, exponentially, white men.’

Indeed, representation has not been forthcoming for Korean women in leading roles. While the animated feature *KPop Demon Hunters* became Netflix’s most viewed film of all time and won two Oscars in March, Lee is circumspect on whether its success equates to permanent change. ‘I am hoping that an entire nation and culture isn’t just a trend. How horrible would that be?’ she says. ‘I want to see more projects reflecting this new inclusion and diversity. It takes energy and deliberate force to make sure things keep moving in a certain direction. You can’t just sit back and assume things are getting better – they tend not to.’

As well as continuing to fight for interesting roles on screen, Lee is beginning ‘a more behind-the-camera relationship’ by producing, writing and directing her own projects. ‘If I am lucky enough to direct one day, it really will be driven by this feeling of, “Oh my God, if I could give someone the opportunity I wish I’d had when I was 20, that would feel so meaningful”,’ she says.

In the meantime, she has plenty to keep her busy. Last year, she became a global ambassador for Dior when Jonathan Anderson took over as creative director. ‘Jonathan is a kindred spirit,’ she says. ‘His perspective and approach to design make a lot of sense to me.’ In August, she stars in the Netflix sci-fi horror *The Last House*, before transforming into the musical actress Gloria in *Late Fame*, about a former New York poet (Willem Dafoe) whose work is rediscovered by students. She is just back from promoting the latter at the Jeonju International Film Festival in South Korea. ‘It’s such a New York City film, and to watch it with Korean subtitles... It was really reinvigorating.’

Lee had to bleach her eyebrows for the role, and she based Gloria on the glamorous icons Marlene Dietrich and Katharine Hepburn. ‘The joy of creating this character was thinking about the original diva,’ she says. ‘Willem and I had this joke that if we passed each other in the street, he wouldn’t recognise me because he only saw me with no eyebrows – I had about four wigs in rotation that are all highly theatrical. He is one of those people who is so artistically secure in his ego. To be able to work with someone like that felt so alive and exciting.’

Her own life is anything but diva-ish. Lee and her family live on a former goat ranch in LA, and they like gardening. ‘When we moved from New York, it was a big swing. But now we’ve made our full conversion to LA, and we’re nature people. I’m so into native plants. We’ll bore you to tears if you come over to our house. We used to be cool, but now we’re not.’ We would beg to differ.

‘Toy Story 5’ is in cinemas on 19 June (previews from 18 June). □



Silk and tulle jacket; cotton shirt, £1,300; denim trousers, £3,200, all DIOR. Gold, platinum and diamond earrings; white gold and diamond rings, from £2,455, all TIFFANY & CO

OLIVIA MALONE



Silk dress, DIOR. Gold, platinum and diamond bracelet; platinum and diamond ring, about £6,850; white gold and diamond rings, from about £2,455, all TIFFANY & CO. Hair by Jenny Cho at A-Frame. Make-up by Yukari Bush at Kapana. Manicure by Emi Kudo at A-Frame. Stylist's assistants: Hadya Tuofiq and Savannah Tyson-Yarbrough. Set design by Romain Goudinoux at Bryant Artists. Production by Viewfinders



OLIVIA MALONE



Tweed jacket, from a selection; matching skirt, £6,865; cashmere jumper, £2,420; leather boots, £1,850, all CHANEL



LEAN IN TO SUMMER

This season's key looks are made for meandering through sun-kissed streets. Step out of the shadows in bold prints, luxurious layers, relaxed silhouettes and pops of colour

Photographs by *AGATA POSPIESZYNSKA* Styled by *CHARLIE HARRINGTON*



Bikini top, £270, ERES. Silk trousers, £1,900, GIORGIO ARMANI. Mesh bag, £395; leather flats, £360, both DEAR FRANCES



Knit jumper, £895; matching shorts, £520; silk scarf, £275; leather bag, £2,310, all TOD'S. Leather mules, £635, AQUAZZURA

AGATA POSPIESZYNSKA



Denim jacket, £420; jeans, £310, both SPORTMAX

AGATA POSPIESZYNSKA



Wool jacket, £2,250; patchwork trousers, £2,500; leather bag, £2,250; matching flats, £2,250, all CELINE. Bikini top, £300, ERES



Silk dress, £3,100; leather bag, £4,700; matching shoes, £950, all FENDI

AGATA POSPIESZYNSKA



Wool jumper, £1,647; poplin shirt, £685; jacquard skirt, £1,214; leather flats, £885, all GIVENCHY



Cotton top, £975;
silk and cotton skirt,
£1,590, both GUCCI

AGATA POSPIESZYNSKA



Silk shirt, £285; jeans, £215; leather bag, £745; matching belt, £225, all POLO RALPH LAUREN



Lace bodysuit; mohair trousers, both from a selection, VALENTINO



Silk jumper, £4,400; wool skirt, £3,300; calf-skin boots, £2,650, all HERMÈS

AGATA POSPIESZYNSKA



Wool blazer, £920; cotton T-shirt, £125; satin shorts, £225; matching heels, £280; silk scarf, £215, all LACOSTE



Silk dress, £2,430, CHLOÉ

AGATA POSPIESZYNSKA



Wool coat, £3,150; cotton shirt; matching skirt, both from a selection; canvas bag, £2,250; leather heels, £1,100, all LOEWE



Cotton shirt, £2,050; matching trousers, £1,290, both PRADA

AGATA POSPIESZYNSKA



Wool coat, £2,500;
silk jacket, £3,300,
both LOUIS VUITTON



Wool cardigan; leather skirt, both from a selection, FERRAGAMO. Hair by Hiroshi Matsushita, using Leonor Greyl. Make-up by Natsumi Narita, using Nars. Stylist's assistant: Olivia Sandford-Wilson. Model: Kukua Williams at Premier

AGATA POSPIESZYNSKA



SOME LIKE IT HOT

Recreate this sultry look (opposite) using a layer of Lisa Eldridge Enhancing Tint, beneath her Elevated Glow Balm Concentrate in Butterfly Light and a touch of Pinpoint Concealer.

Wool dress, from a selection, DIOR. Velvet slippers, £265, OLIVIA MORRIS. Opposite: cotton top, £80, FRUITY BOOTY

Photographs by
AGATA POSPIESZYNSKA
Styled by
MIRANDA ALMOND



Golden girl

The writer *Sophie Dahl* pens a personal tribute to Marilyn Monroe, and makes a rare return to modelling for *Harper's Bazaar*, channelling the star's enigmatic elegance with the help of her friend Lisa Eldridge, who uses her new Monroe-inspired make-up collection



SHOW BUSINESS

Get ready for your close-up in Lisa Eldridge Velveteen Liquid Lip Colour in Strawberry Blonde, with her Sculpt and Shade Lip Pencil in 2C.

Cashmere cardigan, £1,595, ARCH4



INCURABLY ROMANTIC

Conjure the perfect smoky eye using Kitten Lash Mascara and Seamless Glide Eye Pencil in Ground Coffee, both by Lisa Eldridge.

Silk dress, £790, RÓHE.
Cashmere cardigan, £1,595, ARCH4

The room I stayed in at my father's flat as a child was a basement conversion that also served as his office. Like the past, it was a foreign country: dim, tomb-like and impenetrably adult.

The walls were clad in a dusky salmon moiré wallpaper; the sofa bed was brown and made of corduroy. There were bookshelves above a desk, and a film director's chair.

I was often lonely at my dad's; my mum's house was always brimful of action, aunts and friends. A strict disciplinarian, my dad liked to watch the racing and didn't much understand the things that children did. A few years earlier, he had taken my mother to court for changing my name. There was often a palpable, unspoken tension to our visits. It felt like everyone involved, me included, was climbing a mountain none of us had the energy to climb.

Dad said I should stay in bed 'til the little hand said eight and the big one was halfway around, but I used to wake up early, creeping around the room pretending to be a librarian, counting how many books there were, and whispering the titles.

I was seven years old on the morning I saw her, a hazy princess on the cover of a book called *The Last Sitting*. Smiling through a tangle of bedsheets and platinum-blonde hair, she was the most beautiful woman I had ever seen. Enchanted, I began to read the words.

Like me, Marilyn had known different surnames, and she clearly lived a different life for each one of them.

I had a feeling I wasn't meant to read the book, because she wasn't wearing clothes in some of the pictures, but she looked so soft and peachy, I thought it was OK. Bits were confusing. The photographer, Bert Stern, sounded like a creep. Why was he trying to get Marilyn drunk and kiss her when she was asleep? Why had she hated some of the pictures so much she scratched X on the negatives with a hairpin? As an action it felt both defiant and subversive, but alive, alive oh. And when I realised that there hadn't been a happy ending for this heroine, there were tears in my eyes, because an angel like that deserved one, or a version of peace.

On the rare visits, before my father moved to America when I was 11, I sought out Marilyn in the basement like a talisman, tracing my fingers around that sweet, laughing, heart-shaped face.

'Well bugger this for a game of soldiers, Norma Jeane,' I said. 'Let's blow this popsicle stand.'

I didn't realise it until recently, but for my father and me, Marilyn was a luminous field beyond wrongdoing. I bought him a poster of her – a George Barris print from a mall in Santa Monica – with my pocket money when I was 13. He framed it and hung it in his sitting-room. Wherever he moved, it was always pride of place, Marilyn, the surf behind her, sparkling and full of promise.

Dad loved *Some Like It Hot*; I adored the high camp of *Gentlemen Prefer Blondes*. I found *The Seven Year Itch* painful as a young teenager; but realise as an adult that Marilyn was more in on the joke than anyone; and continued to be in the face of whatever indignity was being thrust upon her. This is a huge part of her enduring magic. The joke's butt was the person too foolish and base to get past the obvious, to bear witness to the fact that she was a nuanced outlier. 'I've never fooled anyone,' Marilyn said. 'I've let people fool themselves. They didn't bother to find out who and what I was. Instead, they would invent a character for me. I wouldn't argue with them. They were obviously loving somebody I wasn't.'

A child of the Great Depression who broke out of the assembly line, Marilyn charmed everyone from Edith Sitwell to Queen Elizabeth with her beguiling combination of wit, talent, allure and moxie. My grandmother, an actress and fellow studio sweetheart, also born in 1926, who could be incredibly caustic, simply described her as: 'That divine girl.'

I was 18 when a Knightsbridge hairdresser convinced me to bleach my hair. My scalp still smarted a few days later, when I unwittingly sat on a doorstep to smoke a cigarette, and it turned out to be Isabella Blow's. She asked whether I wanted to be a model. Did I?

This adolescent high-fashion version of the cheesecake years was a strange fall down the rabbit hole. I'd left one chaos and neatly swapped it for another. New York, where I moved at 21, was a comparative finishing school, and I wonder if that's what it was like for Marilyn – the bolstered East Coast, Actors Studio years versus early studio-lot ones. The chosen family and camaraderie to be found in beloved hair and make-up artists, like Allan 'Whitey' Snyder, who did Marilyn's make-up from her first screen test as a starlet and tenderly made up her face in the funeral home after she died. Whitey once said of her look that he could 'do the whole thing in my sleep'. Every time these conspirators and creative accomplices worked together; some sorcery would take place, born of ingenuity and trust.

The make-up artist Lisa Eldridge is a magician of this ilk. She is family to me. We've known each other for decades, and share an abiding love for Marilyn, and the potent force she was. We've collaborated on covers, campaigns, and as beauty nerds, cried over the Proustian scent of an old Arden powder compact both of our grandmothers wore. I've watched Lisa grow her incredible beauty brand into a phenomenon. Working with her is a dance of trust, creativity and laughs – and this project was that in spades. It was also the first editorial job I'd done in 18 years, a testimony to our friendship.

Like Whitey Snyder, of the photographers capturing all that life she lived, a handful became trusted allies to Marilyn. Among them were Sam Shaw, Eve Arnold and Milton Greene, movingly illustrated by the show 'Marilyn Monroe: A Portrait', opening in June at the National Portrait Gallery.

Sam Shaw's glorious pictures of a relaxed, off-duty Marilyn, joyously in love with Arthur Miller in the Hamptons, inspired the make-up and the shoot you see here.

We have a crossover in the exhibition of both Richard Avedon and Bert Stern, who photographed both Marilyn and me for *Vogue* covers, 40 years apart. In Marilyn's case, it was her last ever sitting, and in mine, one that was a love song to those formative pictures I saw when I was small.

When my father died suddenly last year, I was left reeling. A few months on, I left his flat carrying the Barris poster and battered copy of Stern's book.

As she did when I was little, Marilyn brought comfort to the upside down. She smiled as I sorted out photographs and letters and tried to make sense of things that made none. I read poetry by women who danced with shadow and light – Lucille Clifton, Christina Rossetti and Mary Oliver particularly. Oliver was born nine years after Norma Jeane. Her first book of poetry was published a year after Marilyn's death, so their worlds did not collide in life.

I wish Marilyn, a voracious reader, could have imbibed the words from her collection, *Dream Work*. I wish it on behalf of all the girls whose eyes spoke a story, of ancient sorrows and inextinguishable joy. The girls who understood.

'You do not have to be good,' Oliver would tell Marilyn. 'Whoever you are, no matter how lonely, the world offers itself to your imagination, calls to you like the wild geese, harsh and exciting – over and over announcing your place in the family of things.'

Happy birthday, Marilyn. □



AS YOUNG AS YOU FEEL

For soft-focus skin, use Lisa Eldridge Elevated Glow Balm Concentrate in Butterfly Light and perfect with Pinpoint Concealer.

Cotton top, £80, FRUITY BOOTY. Cotton skirt, £800, EMILIA WICKSTEAD



Cotton dress, £2,495, ERDEM. Leather pumps, £910, PRADA. Make-up by Lisa Eldridge, using the Lisa Eldridge Marilyn Monroe Collection. Hair by Sam McKnight, using Hair by Sam McKnight. Hair stylist's assistant: Valerie Benavides. Stylist's assistant: Olivia Sandford-Wilson



GENTLEMEN PREFER BLONDES

Pink lips and cheeks, created using Lisa Eldridge Rouge Experience Lipstick in Amagansett, make the ideal complement to platinum hair.

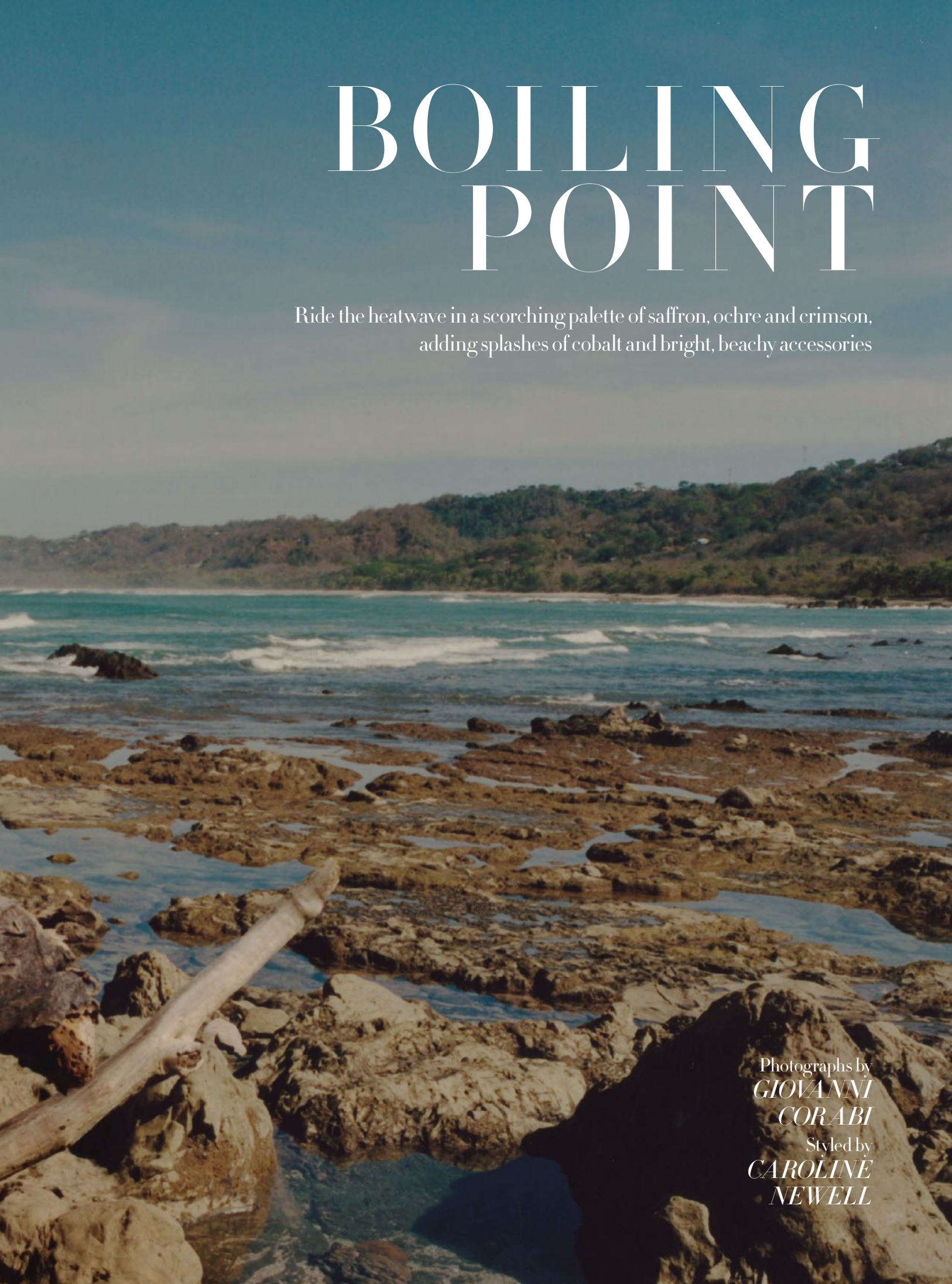
Wool jumper, £550, CONNOLLY



Crepe dress, £1,530, TOM FORD. Rope and canvas sandals, £650, CELINE

BOILING POINT

Ride the heatwave in a scorching palette of saffron, ochre and crimson, adding splashes of cobalt and bright, beachy accessories



Photographs by
GIOVANNI CORABI
Styled by
CAROLINE NEWELL



Wool and satin top, £2,455; gold-toned metal earrings, £3,200, both DIOR



Organza bra, about £610;
matching skirt, about £810,
both ALBERTA FERRETTI.
Suede sandals, £850,
JIMMY CHOO



Poplin dress, £1,580;
matching bra, £850,
both MIU MIU. Bead
necklace, from a selection,
ROXANNE ASSOULIN



Scuba jacket, from
a selection, VALENTINO



Wool and viscose dress, £1,650, LOEWE. Brass earrings, £670, ALAÏA. PVC, leather and wood sandals, £280, ANCIENT GREEK SANDALS



Metal, glass and
resin earrings, £1,455;
matching necklace,
£3,875, both CHANEL



Silk dress, £3,450;
glass and fabric
necklace, £2,600, both
GIORGIO ARMANI. PVC
and leather flip-flops, £120,
ANCIENT GREEK SANDALS



Cotton top, £420; silk organza skirt, £1,170, both MAX MARA. Hair by Tamara McNaughton. Make-up by Courtney Perkins. Stylist's assistants: Raquel Castellanos and Katie Leimbach. Model: Mariana Goncalves. Casting: Anita Bitton at Establishment Casting. Editorial and brand director: Eléonore Marchand. Production: Cowboys Productions



OTHER VOICES, OTHER ROOMS

The winners of this year's short-story competition harness the power of conversation to transport us to new realms, where we meet a frustrated lawyer, a social-media addict and a maid on a mission

ILLUSTRATIONS BY JILL TRAN



'THERE'S NO FORMULA TO A SUCCESSFUL SHORT STORY, BUT whatever its strength is going to be – whether plot, a narrative voice or poetic language – it must be established quickly. Not necessarily explicitly... subtlety works, too.' So says Ruth Ozeki, the Women's Prize-winning novelist who has just published a debut short-fiction collection, *The Typing Lady*, making her the perfect addition to this year's judging panel of *Bazaar*'s annual competition. She joined the magazine's editor-in-chief Lydia Slater, its features director Helena Lee and the literary editor Erica Wagner, along with Michelle Kane, a publishing director at 4th Estate, and Peters Fraser & Dunlop's CEO Caroline Michel, for a spirited discussion of the shortlist ahead of lunch at Claridge's.

Themed 'The Conversation', many of 2026's submissions demonstrated impressively swift world-building, taking us to Somerset, supermarkets and Mumbai; the stories interrogated blind dates and blind fear, solitude and sisterhood. But, after much debate, the panel pronounced Kavyta Kay the winner for 'Back and Forth', which movingly chronicles its protagonist Deepa's dialogues at a crisis point in her life. Kane described the entry as 'rich and immersive, layered with meaning', while Ozeki observed that it 'evokes with precision and power two parallel worlds – two trees, two times, two countries, two cultures and two opposing sets of human values.'

Kay receives a two-night stay at Devon's Burgh Island hotel and her tale is published here, along with those by our richly deserving runners-up, Carys Thomas and Snehal Amembal.

BACK AND FORTH

BY KAVYTA KAY



The tree knew before she did – and it waited.

Deepa would realise this later, when clarity returned – if it ever did. For now, the knowing belonged to something older than her, something rooted and patient. That October afternoon, walking through Victoria Park with her feet carrying her nowhere she meant to go, she knew only the tiredness. Bone-deep, marrow-deep. The kind that sleep couldn't touch, that accumulated in the body like silt.

She passed the geometric rose beds, their blooms long faded, and the Victorian fountain no one had bothered to fill in years, its stone basin cracked and colonised by moss. And there it was: the apple-tree. Gnarled, asymmetric, its bark pale grey and rough as old rope, planted wrong for a park designed for order. Its branches spread low and wide, unruly. She felt an affinity with it she couldn't explain.

She sat on the bench opposite, the wood damp through her wool trousers – the Jigsaw ones from three years ago, back when she still believed dressing like a senior partner might hasten becoming one. *Fake it till you make it*, they said. But her Nani had warned her once, in that quiet voice that meant listen carefully: *Watch what face you wear too long, beti. It starts to eat the one underneath.*

The waistband cut into her stomach. She'd stopped eating properly weeks ago, surviving on Pret salads at her desk between emails, yet her body had thickened anyway, holding tension the way soil holds water.

Above her, small apples clung to branches, unpicked. Some had fallen, softening into the grass, wasps drunk on their fermenting sweetness. Tart little things, nothing like the supermarket specimens bred for shelf life. No one wanted these apples. Dog walkers, lunch-breakers hunched over phones, tourists squinting at maps – everyone passed without seeing.

But Deepa saw them. Had been seeing them for months, these Friday evenings when she left the office at seven – early, by her team's standards – and walked here instead of home to her Bethnal Green flat, where the rent had increased again and the letting agent's emails sat unanswered.

She pressed her palm against the trunk. The bark was warm despite the autumn chill, as if the tree held summer inside it still – hoarded heat, remembered light.

Something in her body released.

The tears came quietly, the way winter rain comes down in London: persistent, unhurried. Not dramatic sobbing, just a steady leak, her body admitting what her mind wouldn't. She was empty. The light her name promised – Deepa, lamp – had guttered somewhere between sixty-hour weeks and meetings where she performed enthusiasm for initiatives that would change nothing; between promotions awarded to men who'd started after her and feedback that praised her as *brilliant, really brilliant*, but not quite ready. Not yet. Maybe next cycle.

She leant her forehead against the tree. Closed her eyes. Let its steadiness do the work she could not.

And smelled, impossibly, the sharp green citrus of curry leaves.

Mauritius, 1999

'Deepa, mo tifi, vin la.'

Nani's voice, calling from the garden. Deepa was eleven, visiting for the summer holidays, her skin already browning in the tropical sun that her aunt would tut over – *ayo, ton vin noir* – by way of greeting, as if melanin were scandal.

The garden behind the small concrete house in Quatre Bornes was not large, but dense with intention. Banana palms marked the boundary. Bitter gourd climbed bamboo stakes. Hibiscus bushes grew heavy with red flowers Nani gathered each morning for the mandir next door, returning with ash marks on her forehead and prayers still humming in her throat.

At the threshold between house and garden stood the tulsi plant, scraggly and humble in its terracotta pot, painted with white and red mandala patterns passed down like recipes. When you touched its leaves, they released a sharp holy fragrance – clove and pepper and incense.

Every morning, before the sun grew brutal, Nani circled the tulsi three times, clockwise. Water from a brass lota. Coins pressed into soil. Murmured Sanskrit so old it felt like stone.

'This is Tulsi Ma,' Nani explained once. 'Holy and useful, both things together.'

That afternoon, Nani crouched by the curry leaf plant, sari hitched at her waist, bare feet dark with red earth. Deepa loved harvesting curry leaves – running her thumb down the stem, releasing the bright citrus scent. Nothing like the dusty powder her mother bought in London.

'Here,' Nani said, pointing to the soil. Earthworms turned blindly in the disturbed earth.

'They make soil rich,' she said softly. 'Nothing wasted. Everything becomes something else.'

They walked towards the mango-tree at the back of the garden. It dominated the corner like a matriarch, grafted from a cutting Nani's mother had brought when the family moved from India to Mauritius – part of the great scattering, seeds carried across oceans in pockets and sari folds and memory. The fruit – orange-gold, fibreless – dripped down Deepa's chin when she ate it. Summer distilled into sweetness.

In peak season, the tree was absurd with mangoes. Nani pickled, made chutney, gave bags to neighbours and the temple. The tree was famous on their street.

'This tree,' Nani said, palm on the trunk, 'she is generous. Too generous sometimes.'

She told Deepa about relatives who had visited from Port Louis. How they'd praised the tree, marvelled at the abundance

– then wrenched the fruit from branches, ripe and unripe alike, snapping stems, filling bag after bag with hands that grabbed as if the tree owed them something. 'They didn't pick,' Nani said. 'They stripped her. The way you strip land.' She was quiet for a moment. 'And after, the tree changed. The fruit dropped early, hard as stones. What ripened had no sweetness. She felt those hands, beti. She remembered them.'

Deepa frowned. 'But it's just a tree.'

Nani smiled, sad and certain. 'Trees remember everything, beti. They live long.'

She pulled Deepa close. 'Remember this, beti. When people see abundance, they don't always see the work. They see fruit and think it's theirs. They don't understand – what is the word? – *anyonya*. You give, I give. Back and forth, like breathing, in and out. Without that, you are not a person to them. Just something to pick from.'

Deepa nodded, the lesson lodging somewhere she wouldn't reach for years.

That evening, after the heat loosened its grip, Nani cooked outside. Oil hissed in the pan, mustard seeds popping like tiny fireworks. Curry leaves crackled as they hit the heat, releasing their sharp green perfume into the dusk. Deepa sat on the step with a chipped enamel plate, legs dusty, watching geckos dart along the wall as the sky bruised from blue to pink. The mango-tree stood above them, leaves stirring, fruit thudding softly to the ground – natural, unclaimed. No one praised it. No one asked for anything. It simply was.

Later, in the thickening dark, Deepa watched Nani tie red thread around the trunk – *raksha*, she called it – murmuring prayers as her fingers worked the knots. Protection for a tree that had given too much. A boundary made sacred.

London, 2026

Time folded, as it always did, without asking permission.

Deepa opened her eyes. The curry-leaf smell dissolved back into memory. Her hand was still pressed against the apple-tree's bark.

She understood now – not all at once, not cleanly. Just enough to stop pretending she didn't.

A bus groaned past the park gates, brakes sighing. Somewhere nearby, coffee beans burned bitter and sharp from a café pulling its shutters down. The air smelled of damp leaves and diesel and cold metal. A man jogged past with earphones in, breath rasping. The city carried on, loud and indifferent, asking nothing of her except that she move out of its way.

Meetings where her ideas were dismissed, then returned to her repackaged in someone else's voice, nodded through as if newly born. Invitations to *share her perspective* – unpaid – while decisions were made elsewhere. Being told to speak up, but not too much. Be visible, but not difficult.

She had given everything. Evenings. Weekends. Years. Given until generosity curdled into expectation. And still the goal-posts moved.

The apples lay on the ground, browning, softening, feeding the soil beneath them. Maybe not waste at all. Maybe the tree had simply chosen where its sweetness went.

When had she last done anything on her own terms?

She reached into her bag and pulled out the silk scarf her mother had given her for Diwali – green with gold embroidery, the colour of new leaves, of things not yet named. She'd been saving it. Folded in tissue paper, waiting for an occasion that deserved it. As if beauty needed permission.

Gently, she tied it around a low branch. Green silk against grey bark. Not *raksha* thread blessed by a priest – but hers to give. An offering freely made.

The tree did not answer, because trees don't traffic in language. But a wind moved through its branches, and a single leaf – yellow-edged, ready – detached and spiralled down into her open palm.

She closed her fingers around it.

She didn't know what came next. Only that she would stop teaching people she had no limits.

She pressed her palm once more to the trunk. Then walked toward the park gates, her bag lighter without the scarf, her pocket heavy with the leaf.

Behind her, the apple-tree stood in the dusk. Green silk catching what remained of the light – gold thread, small flames against the grey. Still fruiting. Still withholding. Generous on its own terms.





ARE YOU LISTENING?

BY CARYS THOMAS

If you asked her, she wouldn't have been able to tell you when the app was first introduced. It was just as if one day, there it was, on everyone's phones.

The concept needed little explanation. Once downloaded, the app's interface could be used to record sounds from users' daily lives. These sounds could then be posted to a feed where friends and strangers, listeners, could choose whether or not to leave you 'love'. The developers said it was so intuitively designed that even children could use it.

Each evening after work, she would scroll through the sounds. Girls she had been to school with posted recordings of the soft fall of their hair or the laughter of their friends. She didn't have soft hair. Or laughing friends. In fact, she didn't make much sound at all. Her footsteps were light. Her name one short syllable. A firm thud. Ann.

Despite this, she did her best to join in.

Her flat was a small white rectangle, and she lived alone, so there wasn't much sound to be found. Still, she circled the rooms of her home, picking up objects and placing them down, positioning and rearranging them to see what sounded best. For her first upload, she posted the gentle squish of the cushion as she sank into her favourite spot on the sofa, the television on in the background. The caption: 'cosy night in!!'

Then she waited for her love to arrive.

Throughout the evening, she picked up her phone. Checked it. Put it down. Checked it. Put it down. In the end, she got one new listener, a boy she had been to school with, whom everyone had made fun of. But he wasn't someone who had many listeners, so she didn't care much about him.

Lit by her screen, she scrolled through sounds others had posted, eager to learn where she had gone wrong. Her phone was an old model, and those with newer versions could make higher-quality sounds, which performed better. Companies had also started to notice how popular the application was and had begun to create clothes that made desirable noises. Wealthy women would post the liquid slip of silks, dresses made with thousands of small beads that created shimmering music as you walked. Children started to ask for toys with sounds for Christmas.

For her next post, she decided to find something special. Those who got the most love always had something special. A feathery voice they had been born with. Or a high-tech microphone. She didn't own much of note, but in a drawer in her bedroom was a music box her mother had once given her. It was a bit dated, the notes off-key, but she knew it had been precious once. She wound it slowly, then pressed record, and used a second application she had seen advertised online to fine-tune the notes. She didn't want to risk being met with silence again; there was too much online for it to be compared to. The vast sounds of applause for a celebrity. Lovers who recorded themselves whispering each other's names. There were even those called soundmakers to whom brands gave products or trips to faraway places to record sounds others couldn't reach. A hidden waterfall. Or an endangered bird. Those did very well.

After a final tweak to the notes, she pressed 'upload', then listened to the recording again. She had set the auto-tune so high that it almost didn't sound like the music box at all, but a perfect new thing altogether. 'Music Mondays!!' was her caption. She even added a small giggle at the end of the recording so people could tell she was having a good time.

The post received two loves. One from her Aunt. Another from the boy.

It wasn't much, but it put a spring in her step. At least others could see she was loved. The boy also messaged her asking for a recording of her breathing, which she ignored. She was going to block him, but he was a reliable listener, so she decided against it.

One evening, as she scrolled through each sound, digested it, spat it out, she saw a post from a girl she used to know. The girl had been on a birthday trip to the city and had bumped into a famous soundmaker. They had recorded a post together, the soundmaker repeating her name in her sweet, breathy voice. The post had hundreds of loves. More than anyone she had ever known. There were even comments underneath.

OMG STOP!

Can't believe you met her

Gorgeous recording girl x

She clicked on the soundmaker's profile, something thick in her stomach. The soundmaker had over a million listeners. There were recordings of her house, furnished with bells and chimes. The pattering of her two small dogs as they ran about. Then a new post. The soundmaker was holding a 'meet-and-greet' in the city. For just one hundred pounds, you could meet her and record a sound together, a 30-second conversation, no more.

Her job didn't leave much for luxuries, but the little it did, she had saved in a small box so that she could buy something sweet-sounding for her birthday. She wanted to record a new outfit with balloons and party poppers in the background.

She took out the box and counted the notes. There was one hundred and fifteen pounds, plus a few loose coins. Enough for the meet-and-greet and a coach ticket.

When the day of the event arrived, she made sure to dress in her best-sounding outfit, a soft black dress she had bought for her mum's funeral. It was the most expensive thing she owned, and though black in colour, the fabric made a gorgeous sighing sound when stroked.

On the coach ride there, she said her name aloud, again and again, trying to perfect the way she wanted the soundmaker to say it. With a light feathery 'A', or a decisive round 'N'. She thought about changing it, making it prettier, like 'Annabel' or 'Angeline'. But Ann would take up less space in the conversation, and she didn't have much time, so she kept it.

The meet-and-greet was held in a large, hollow conference centre, in a grey-carpeted suite, the room cut in half by a queue of young women. She found her place at the back and tugged at the hem of the dress to ensure it sounded just right. She had washed her hair twice so it would be soft, and had worn dangling earrings that sang when she moved her head. When she walked, there was a small outburst of noise, and that made her feel like she was here, like she was real and solid somehow.

She thought about speaking to someone in the queue, but all the women had their eyes fixed on the soundmaker. She was standing at the front, and though Ann was far away, she could recognise her gentle tone, the voice that millions of people loved across the world. The soundmaker wore a jacket covered in thousands of small stones that rang and harmonised together. Ann wondered where she had bought it and if she could buy a remake of it online and post it to her page for others to listen to, too.

After an hour, she approached the stage where the soundmaker was standing. Ann waited patiently for a fifteen-year-old girl to squeal and giggle, then a member of the soundmaker's team came up and ushered her forward.

She felt suddenly sick.

'You have thirty seconds, no retakes, we've got a lot to get through.'

She nodded, repeating her name in her head. 'Ann.' That's how she wanted the soundmaker to say it. Loud and clear, without a question at the end. 'Ann.'

Nervously, she approached the soundmaker, who was standing before an acoustic panel to ensure the best-quality recording. She was tapping on her phone, examining her posts. Her head rose as Ann approached.

What's your name?'

'Ann,' she said, just too loudly, so that the soundmaker moved her head back.

Ann then took out her phone and held it between them, her hands shaking. The woman from the soundmaker's team nodded and held up a stopwatch to show that the time had begun. The soundmaker straightened up and began to talk.

'Hey everyone, I'm here with my friend Ann!!'

She took a breath. Tried it again, with a different tone.

'Hey gang, I'm here with my new friend Ann!!'

Then a final one.

'Hey, my loves. I'm here with my friend Ann!'

The team member held up her thumb and stopped the timer. Ann felt so light that she might fall. She could see the love already. Hundreds of hearts. Her vision pink.

'Thank you!' she said. But the soundmaker was already looking at her screen.

The team member helped Ann off stage, her heart hammering with a happiness so huge she wasn't sure she could hold it inside her. She looked down at her phone, eager to listen to the recordings, pick the best one, edit it. Feel the warmth flood through her.

But when she looked, there was no new file.

She stopped in the corridor. The team member touched her arm to guide her forwards.

'It's a one-way system, you can't go back.'

'Sorry, my phone wasn't recording. I need to do it again.'

The team member screwed up her face in a way that looked uncomfortable. 'It's thirty seconds each; we're running a tight schedule.'

'But I didn't press record.'

The team member's hand was on her back now, pushing her.

'You can come next time and record another.'

Ann felt her breath rising, hardening. 'I can't.'

She twisted herself from the team member's grip and walked back towards the stage. The soundmaker was already with someone else, their heads pressed close together over the girl's phone.

'Hey gang, I'm here with my friend Laura!!'

As Ann approached, they looked up.

'I didn't press record,' she said, her phone outstretched. 'We need to do it again.'

The soundmaker looked so young as she scanned the room for help.

'I'll be quick. I just need you to say my name.'

But two large men were in front of her then, creating a wall between her and the soundmaker.

'It's okay,' Ann said, trying to elbow through them. 'I just need her to say my name.'

The men gripped her, holding her, so that her feet were no longer on the floor. The soundmaker blinked. The other girl had begun to record.

'Please!'

But the two girls began to laugh as she was pulled towards the door.

'Please!' she shouted. 'Just say my name!'

The days following the meet-and-greet passed slowly in silence. Nothing was as loud as the city had been. Nothing as pretty as the soundmaker's voice, her shimmering jacket.

In the evenings, Ann scrolled through the sounds for company.

Crying babies.

Cookie recipes.

Trainer unboxings.

But a few mornings later, she woke to find she had new listeners. A stream of comments.

LOOOOOOL

This is hilarious

Say my nameeeeee!

She had been tagged in a recording by the girl from the stage. It was the sound of Ann's voice, over and over. Loud at first, then quiet, as she was pulled out the door.

The post had thousands of loves. Hundreds of shares. People had recorded their own versions mimicking her.

'Say myyyy nameeee!' sang a local celebrity as she giggled. A DJ in Korea had even set it to music, and teenagers around the world were singing along.

She sat for hours listening to each recording. Every sound, every voice. Their attention like the sun. Like she could finally breathe.

And when she turned them off, the place became so quiet that she let them play through the night. The vibration of each notification shaking the flat in small quakes as she lay awake.

'Please!'

'Just say my name!'

SHANTABAI TAKES THE LIFT

BY SNEHAL AMEMBAL



Shantabai enters Anand Nivas, part of the Ashok Nagar housing society, at exactly 2.30pm. Not at 2.28. Not at 2.33 with an apologetic shrug but at 2.30, exactly at 2.30. Bombay traffic does not recognise punctuality as a concept, but Shantabai does. She considers time a personal matter like manners or hygiene. You either have it, or you don't.

She pauses for half a second at the gate, adjusts the pallu of her faded cotton saree, and steps in. Her saree is practical, the colour is somewhere between indigo and exhaustion. It has been washed enough times to have surrendered all ambitions of impressing anyone. A small silver nose ring sits confidently on her face, the only visible luxury she affords herself. Her curly hair is pulled into a messy bun that looks accidental but is, in fact, the result of experience, bobby pins and a strict self-imposed policy against her hair touching sweat. The sleeves of her blouse are rolled up. Sensible brown chappals are on her feet. Her expression is neutral. Shantabai appears calm, but she is not soft, she is battle-hardened.

Inside her cloth bag rests a folded towel, a spare blouse, glucose biscuits wrapped in newspaper and a phone with a cracked screen that behaves like a loyal friend; always there, always buffering slightly, always delivering Hindi films and series at exactly nine every night. She likes old Hindi movies, the kind where songs interrupt the story and nobody questions why a grieving widow is suddenly dancing in Switzerland. Recently, she has also begun watching Hindi web series that are sharp, political and full of people who say the things she thinks but does not always say out loud.

She works hard. She works efficiently. And she notices everything.

At the gate, the security guard is asleep. Not resting. Not dozing but asleep with full commitment. His head is tilted, mouth open, whistle hanging around his neck like a forgotten promise. Next to him sits a stray dog, upright, alert, scanning the compound like a senior officer who has been promoted without paperwork.

Shantabai nods at the dog. The dog does not nod back. His eyes say, I've been on duty since 1998.

She walks into the building lobby.

Anand Nivas prides itself on order. Everything is labelled. Everything has rules. Everything has a sign reminding you to behave properly, which usually means as expected. Shantabai walks toward the main lift: the one with mirrors, soft instrumental music and a laminated notice taped carefully near the buttons that reads:

PLEASE MAINTAIN DIGNITY

The lift doors are shiny. The floor reflects shoes. People check their faces inside it. She presses the button to call the lift. The lift man clears his throat. This is his cue.

'Service lift,' he says, without looking at her. Shantabai looks at him. Then at the lift. Then back at him.

'Service lift?' she asks, pleasantly, as though confirming whether this is the lift that goes up or the one that goes to heaven.

'Yes. That side.'

He gestures vaguely, like the direction is common sense and she is pretending otherwise. She tilts her head slightly. The nose ring catches the fluorescent light.

'So this lift,' she says slowly, thoughtfully, 'is for... people who don't work?' The lift man freezes. For a moment, it appears he might engage. Then he decides against it and looks up at the ceiling fan, which is not moving but remains deeply interesting.

Silence, served Bombay-style. Shantabai smiles. She has learned that questions here are often decorative, not functional. She turns and walks toward the service lift, which waits in a narrow corner like an afterthought. It smells faintly of phenyl, cabbage and painful history. It arrives late, with a tired sigh. Shantabai can almost hear it trying to confide in her the many forbidden secrets it has been privy to over the years.

Inside this lift, Shantabai notices:

No mirror.

No music.

Just a handwritten sign taped crookedly to the wall:

DO NOT SPIT

Shantabai exhales sharply through her nose. Good to know who this instruction is meant for, she thinks, pressing the button.

House One: Flat 504 – The Liberal Household

Flat 504 belongs to Mr & Mrs Iyer, who describe themselves as very open-minded within five minutes of meeting anyone.

'We don't believe in hierarchy,' Mrs Iyer announces, handing Shantabai a broom. 'You're like family only, dear.' That family, notes Shantabai, is not invited to sit on the sofa. The living-room is spotless, white and shiny. It is decorated with books no one has opened and cushions no one leans on properly. Sweeping its floor feels almost ceremonial, like blessing an already blessed object.

Mrs Iyer follows Shantabai closely. 'Help has become so unreliable these days,' she says conversationally. 'Nobody wants to work only.'

Shantabai sweeps carefully around the legs of the coffee table.

'Earlier, people had a work ethic,' she continues. 'Now everyone wants holidays.'

Shantabai does not point out that she has not had a day off, let alone a holiday, for a while now.

In the kitchen, the sink is full.

'Use less water,' Mrs Iyer cautions Shantabai.

Thirty seconds later she hears her say:

'Wash properly, there are still oil marks on that kadhai.'

Shantabai adjusts seamlessly, performing the rare skill of using less water while washing more thoroughly. This is indeed a talent not yet recognised by any governing body.

Towards the end of her shift, tea is offered to Shantabai in a steel glass. She observes that it is slightly dented, clearly retired from main service.



'Don't worry, we keep it separate,' Mrs Iyer interrupts her thoughts, smiling as if she has solved a moral puzzle.

'Yes,' Shantabai replies evenly. 'Otherwise cups get confused, no?'

Mrs Iyer laughs, unnerved because she suddenly feels exposed.

Before leaving, Shantabai is asked to wipe the fridge 'quickly' and informed that coriander prices are criminal. She nods gravely. Inflation, after all, is the one thing everyone agrees is immoral.

House Two: Flat 702 – The Wellness Household

Flat 702 smells of incense, essential oils and control. Mrs Suri here wears yoga pants and speaks in rules.

'No oil.'

'No sugar.'

'No salt.'

'You people eat too much rice, no?'

Shantabai chops vegetables while being observed closely, as if she might sneak ghee into the salad for revenge.

'Cut thinner.'

'No, thicker.'

'Actually, this is fine. But next time, thinner.'

The knife keeps moving. Shantabai does not flinch.

The children run into the kitchen.

'Don't touch,' Mrs Suri snaps. 'You'll get dirty.'

Shantabai notes this while standing elbow-deep in someone else's dirt. When she reaches for water, she is redirected.

'Bathroom tap outside. Filtered water is expensive.'

Shantabai steps out, drinks from the tap, wipes her mouth and notices the money plant beside it is watered twice a day.

'Can you come half an hour earlier tomorrow?' Mrs Suri asks casually, as if suggesting a different time for tea.

Shantabai smiles.

'Half an hour earlier,' she says, 'is already today.'

Mrs Suri blinks slowly, as if arithmetic has personally betrayed her.

House Three: Flat 301 – The Nostalgic Household

Flat 301 lives in memory.

'In our time,' Mrs Mehta, around 75 years old, says, 'maids were loyal. They stayed for years.'

Shantabai listens. She always listens. She stirs dal slowly.

'Dal can sense impatience,' the old woman says solemnly.

'Yes,' Shantabai agrees. 'So can people.'

She is offered food.

'Eat there,' Mrs Mehta says kindly, pointing to a small stool near the balcony.

Shantabai sits. Eats neatly. Thanks her. Mrs Mehta presses a five-rupee coin into her hand.

'For bus.'

Shantabai accepts it respectfully, the way one accepts blessings and pocket change at the same time.

Evening

By 6pm, Shantabai leaves Anand Nivas.

The security guard is still asleep, his whistle resting against his chest like a forgotten punctuation mark. The stray dog has moved into the shade, lying on his back, legs in the air, retired for the day and unconcerned with hierarchy.

Shantabai walks home at an even pace. At home, she washes her hair and ties it into a looser bun. She eats quietly. At nine, she opens her phone.

A Hindi film begins. It is too long, too dramatic, emotionally irresponsible. Songs arrive without warning. Grief turns into choreography. Logic takes a tea break.

Shantabai watches, calm and attentive. She enjoys it immensely.

The next morning, Shantabai does not wear a saree.

She wears jeans. She carries a notebook instead of a cloth bag and sits near the window in a college classroom, where the ceiling fan works only when it feels like it.

For six weeks, she has been a maid.

For six weeks, she has taken the service lift.

For six weeks, she has watched who is allowed to move freely and who must wait.

She opens her notebook.

Calm. Observant. Punctual.

An excellent worker.

And now, finally, someone who knows exactly what she has been looking at all along. □

MZ SKIN

BY DR. MARYAM ZAMANI

The Future of Skin Rejuvenation

The MZ SKIN *Bio-Placenta Collection* harnesses the regenerative power of vegan placenta peptides to deliver visible age defying results.



"I created this pioneering peptide formulation to advance skin longevity, delivering visible renewal, firmness and radiance while supporting healthier, stronger and more resilient skin from the very first use."

— Dr. Maryam Zamani

BAZAAR
beauty

EDITED BY
KATY YOUNG



Glow forth

Embrace a lit-from-within look this season with Chanel's latest collection, which evokes bright, breezy summer days. Plus: join the jet-set crowd with first-class formulas chosen by our beauty director

Look created using Chanel Les Beiges Healthy Glow Blush in Nectar, £46, Chanel Les Beiges Volume and Definition Mascara in Deep Brown, £42, and Chanel Le Vernis Longwear Nail Colour in Baigneuse, £30

PHOTOGRAPH: JESSE LAITINEN

Hot to go

Set off for your holidays armed with inspiration from the make-up artist Ninni Nummela, who has created a series of sunshine-ready looks, using Chanel's best lightweight bases and balms

Photographs by Jesse Laitinen Styled by Grace Clarke



LEAVE YOUR HAT ON

A clean red lip – try Chanel Rouge Coco in New York, £43 – paired with nearly nude satin skin will stand out beautifully in the summer light.

Cotton hat, £775; bikini top (just seen), £570, both CHANEL



LIGHT LAYERS

To keep daytime make-up breathable and bright, thinly apply Chanel Les Beiges Water-Fresh Complexion Touch, £56, as a base, then perfect skin with the Les Beiges Serum Concealer Natural Healthy Glow, £42. To finish, add a glazing of Les Beiges Healthy Glow Bronzing Cream, £50, and swipe Rouge Coco Flash in Fruity, £43, on the lips.

Stretch-jersey swimsuit, £1,135, CHANEL



DESERT ROSE

Burnished blushing tones look flattering against a natural tan. This look features Chanel Les Beiges Healthy Glow Blush in Sorbet, £46, worked into the apples, Les Beiges Healthy Glow Natural Eyeshadow Palette in Soft, £62, worn on the lids and Rouge Coco Flash in Zesty, £43, pressed onto the mouth.



SUN-DRENCHED

Embrace glistening skin this summer, courtesy of Les Beiges water-based foundations and concealers, which move freely with your skin, allowing for coverage without caking or creasing. For extra glow, prime with Chanel Hydra Beauty Micro Gel Crème, £84, and add Baume Essentiel in Transparent, £40, on the lips.

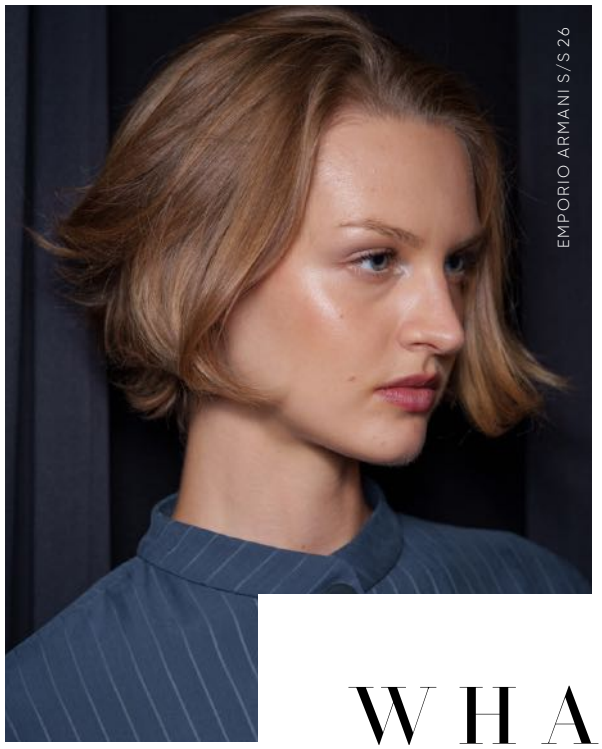
MAKE-UP BY NINNI NUMMELA. USING CHANEL LES BEIGES COASTAL SUMMER COLLECTION, NO 1 DE CHANEL BODY SERUM-IN-MIST, AND LE VERNIS AND LA CRÈME MAIN HAND CREAM ON NAILS. HAIR BY KONSTANTINOS SAKKAS. MODEL: MILA BERGSMA AT THE HIVE



LAID-BACK LUXE

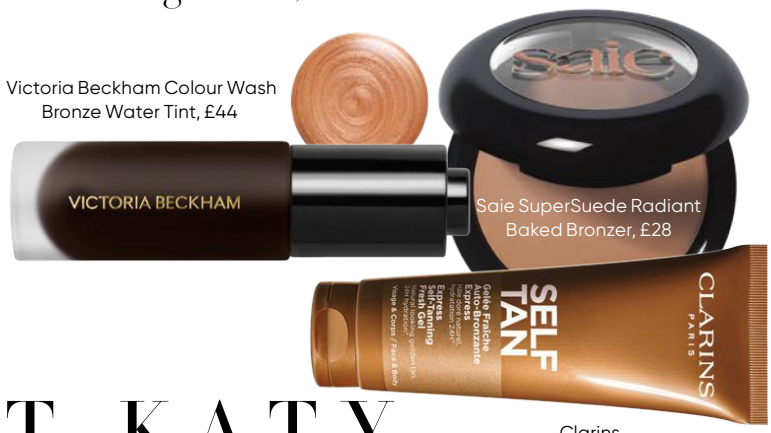
Warm-weather make-up is as much about texture as it is colour. Choose creamy, balmy products, as seen here with Chanel Les Beiges Healthy Glow Highlighter in Summer Gleam, £46, and Les Beiges Water-Fresh Complexion Touch, £56, finishing withNo 1 de Chanel Red Camellia Serum-in-Mist, £94, for a natural effect.

Silk dress, £4,005, CHANEL



BRONZE MEDALS

There is no such thing as a safe tan – except the kind that comes from a bottle or off a brush. Glow with confidence in my foolproof edit, featuring Clarins, Saie and Victoria Beckham.



Victoria Beckham Colour Wash Bronze Water Tint, £44

Saie SuperSuede Radiant Baked Bronzer, £28

Clarins Self-Tanning Fresh Gel, £28

WHAT KATY DOES

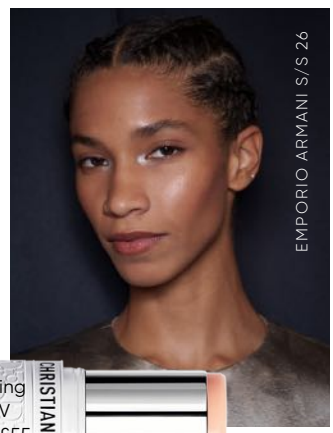
Our beauty director *Katy Young* reveals the secrets of her routine



Dior Sauvage eau de parfum, £87 for 60ml

Animal instinct

I like wearing men's scents in the summer: their fresh, crisp and zesty notes tend to fit the lighter mood. One such is Dior's bestselling Sauvage, sales of which will help regenerate 50,000 hectares of puma-conservation sites in Patagonia, thanks to the maison's pioneering partnership with the WWF. A fragrance with feel-good factor indeed.





Lancaster Sun Beauty Face Stick SPF50, £24

Dior Mattifying Invisible UV Stick SPF50, £55

Solid results

Top up your sun protection easily with one of the new wave of trusty SPF sticks, ideal for use on the nose, shoulders and shins. Reliable contenders include those by Lancaster, Ultra Violette and Dior.



Rhode Peptide Eye Prep Depuffing Eye Patches, £28 for six

111SKIN Rose Gold Illuminating Eye Mask, £85 for eight

Bio-Placenta Peptide Illuminating Hydrogel Eye Mask, £100 for five

Chanel Hydra Beauty Micro Gel Crème, £84

Beauty of Joseon Revive Firming Moisturiser, £21

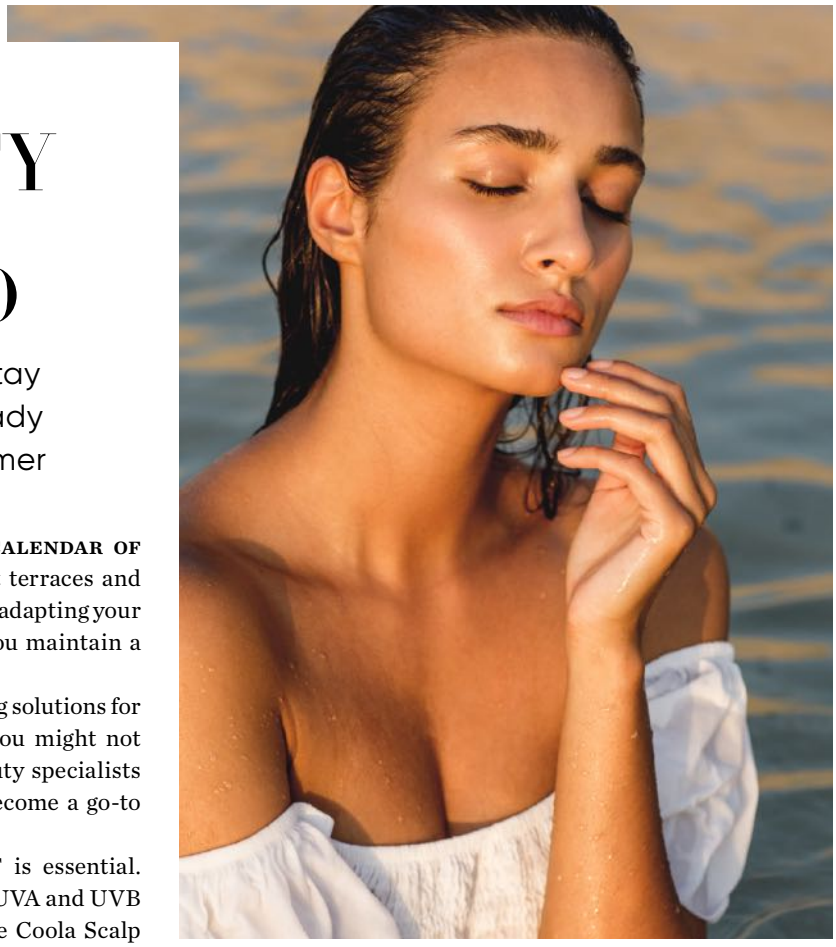
DAILY DOSE

There is a temptation to skip moisturisers in warmer months, but rehydrating after a day in the sun is key for skin health. Opt for light, whipped formulas on the face, and relieve hot, tired eyes with MZ Skin's ingenious patches.

PHOTOGRAPHS: IMAXTREE

THE BEAUTY OF BEING PREPARED

Boots has all you need to stay protected, polished and ready for every invitation this summer



WITH THIS TIME OF YEAR COMES A SOCIAL CALENDAR OF garden parties, lingering evenings on restaurant terraces and long weekends of alfresco dining. The challenge is adapting your beauty routine so that, whether rain or shine, you maintain a fresh summer glow.

This is where Boots comes into its own, offering solutions for every eventuality. From luxe skincare brands you might not expect to find on the high street to in-store beauty specialists who can help shape your ideal routine, it has become a go-to destination for summer beauty.

No matter the occasion, a high-quality SPF is essential. Caudalie High Protection Glow Oil SPF50 offers UVA and UVB protection and works to preserve collagen, while Coola Scalp and Hair Mist is a smart way to protect often-forgotten areas. Even with SPF, high temperatures can cause dryness. A rich moisturising serum such as the K-beauty-inspired L'Oréal Paris Revitalift Glass Skin Liquid Cream is the answer – the milky formula absorbs quickly with no sticky finish.

Those thinking ahead may find the Boots online SmartSkin Checker helpful as a simple way to assess skin concerns and get tailored product recommendations before even visiting a store.

For those seeking active pursuits, perhaps on the padel court or participating in a weekend parkrun, Marc Jacobs Daisy Mist in Tropical Glow is a fragrance that feels perfectly in step with summer. A reliable deodorant, meanwhile, is non-negotiable (Ouai St Barts Deodorant is as chic as it is effective).

If you're embarking on a festival adventure or a forest spa escape, long-wear formulas and quick-fix treatments are a must. For a shortcut to sun-kissed summer skin, Clarins Express Self-Tanning Fresh Gel delivers a believable glow in next to no time, while sheet masks, such as Dr Jart+ Ceramidin Skin Barrier Moisturising Mask, help hydrate and rejuvenate, whatever the weather decides to do. This balance of practicality and indulgence makes a summer beauty edit feel especially worthwhile.

Forward planning can make all the difference when your diary starts to fill up. Once practicalities such as sun protection and revitalising essentials are taken care of, there is far more room to enjoy all the best things summer has to offer.

ADD TO BASKET

Premium products for sun, sport and soirées



Ouai St Barts Deodorant, £20

'A reliable deodorant is non-negotiable'



Marc Jacobs Tropical Glow Daisy Mist, £32 for 150ml



L'Oréal Paris Revitalift Glass Skin Liquid Cream, £17.99



Caudalie High Protection Glow Oil SPF50, £22

Discover your seasonal beauty edit in Boots stores nationwide or at boots.com.

OUAI DEODORANT, £277.78/KILOGRAM. MARC JACOBS MIST, £213.33/LITRE. L'ORÉAL PARIS CREAM, £269.80/LITRE. CAUDALIE OIL, £146.67/LITRE



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BAZAAR
escape

EDITED BY
HELENA LEE

Poetry in motion

Justine Picardie embarks on an odyssey to the heavenly isle of Paxos, a place said to be Poseidon's paradise. Plus: journey to Mexico City to immerse yourself in the world of Frida Kahlo

Voutoumi Beach in Antipaxos

PHOTOGRAPH: PETAR LAZAREVIC/UNSPLASH







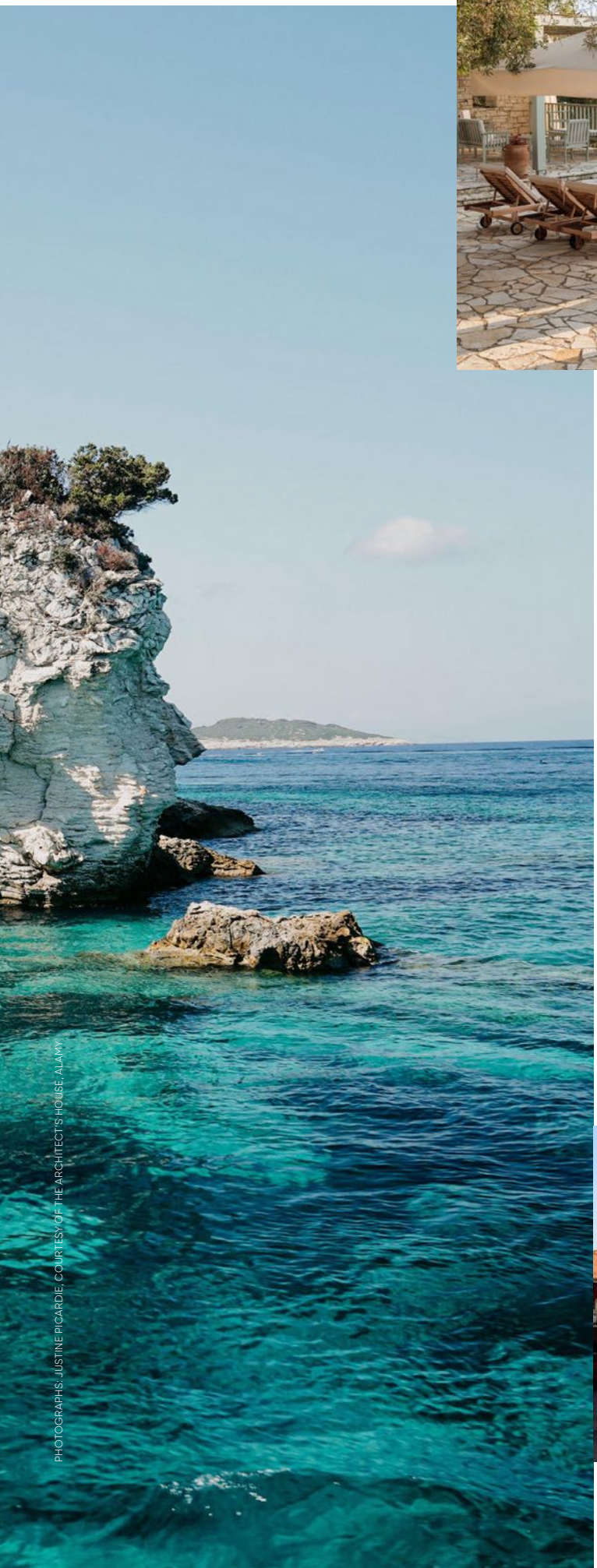
Clockwise from left: Justine Picardie and her grandson. Cotton lavender. The Ionian Sea surrounding Paxos and Antipaxos. A hammock in the garden at the Architect's House



Song of the siren

Justine Picardie succumbs to the bewitching call of Paxos, a Greek island resonant with mythic power





PHOTOGRAPHS: JUSTINE PICARDIE; COURTESY OF THE ARCHITECT'S HOUSE; ALAMY

I'VE BEEN TRAVELLING TO THE GREEK ISLANDS EVER SINCE I was a wide-eyed student; and, of course, many of these formerly remote archipelagos have changed radically over the years, with the advent of direct flights and mass tourism. Their popularity will doubtless increase with this summer's release of Christopher Nolan's epic version of *The Odyssey*, featuring Matt Damon as the Homeric hero Odysseus, on a perilous quest to return home after years of war. Fortunately, for those of us who prefer more peaceful journeys, Paxos retains its timeless, tranquil appeal, partly because it can only be reached by boat from Corfu, as well as because of its diminutive size: less than seven miles long and about three miles wide. There's an immense excitement to be found in travelling to the island by sea-taxi, particularly if you are accompanied by small children, as I was on my most recent trip, a family holiday of three generations.

As parents and grandparents will understand, it tends to be easier to stay in a comfortable, well-equipped villa than a hotel when there are babies and toddlers to consider (and, indeed, teenagers); hence our choice of the Architect's House on Paxos. This combines stylish decor in a converted olive press – the traditional wooden timbers and floors of the original 19th-century stone building set against furnishings of natural linen – with a thoughtfully designed layout, including a shaded terrace where we could eat outside in the evening while the youngest members of the party were asleep in bed.

The secluded villa is surrounded by olive groves, and the delightful garden contains a sizeable swimming pool, along with sweet-scented borders of lavender, rosemary and jasmine, and a bougainvillea-clad pergola overlooking the Ionian Sea. On a previous trip, we had discovered the perfect model of a Greek taverna, to which, this time, we would return day after day. The



From top: the pool at the Architect's House. The central church in Gaios



Clockwise from right: the author in the garden with her niece Lola. Kipiadi beach. The open-plan dining area and living-room at the Architect's House





family-run Bouloukos is set amid olive-trees, beside the pristine white pebbles of Levrechio beach. The seawater is as clear here as it is elsewhere on Paxos – a crystalline, sapphire blue – and the bay is sheltered from the wind, which makes it attractive for children paddling, alongside more energetic adult swimmers. After mornings on the beach (or, in the case of my husband, further exploration of the island in a little Jeep), we would gather for lunch to enjoy delicious, freshly caught grilled fish, home-baked bread with taramasalata and aubergine dips, and courgette fritters made with vegetables grown in the garden next to the taverna.

Doubtless the island is busier in August, but in June it is blissfully quiet, and easy to find solitude in a deserted cove, if you so choose; I particularly love Kipiadi beach, which is reached via a picturesque footpath where bright butterflies flutter among wild gorse, poppies and briar roses. It is also worth hiring a boat to see the rugged west coast of the island. Whether or not you decide to skipper your own craft – as one of my sons has done – or prefer an experienced captain, I highly recommend Panos Boats, based in Loggos harbour. From there, one can embark on expeditions to the mysterious blue caves that lie at the base of towering white cliffs, where the ancient story of the creation of Paxos has its source. According to Greek mythology, the god of the ocean Poseidon formed the island by wielding his trident and breaking off the southern tip of Corfu, to make a peaceful home – a secret palace hidden within one of the caves – he could share with his wife, the sea goddess Amphitrite. The Phoenicians were early settlers on the island; it subsequently fell under Roman rule and, for four centuries, was part of the Venetian empire, whose influence is still evident in the graceful architecture of the main port Gaios.

Paxos remains a favourite retreat for wealthy Italian aficionados – the Agnelli family, for example, own a luxurious villa on a private headland – and, as a consequence, there are several sophisticated restaurants and a remarkably good gelateria in Gaios. But one of the pleasures of staying at the Architect's House (which was expertly renovated by a Corfiot architect) is that it is within walking distance of the small, un-touristy village of Magazia, where locals from around the island gather at a couple of atmospheric bars and cafés. Whenever we strolled there to buy supplies or have a drink, we were the only non-Greek speakers – but, as is so often the way, the presence of my grandsons ensured a kindly and helpful welcome.

> In June it is blissfully quiet... bright butterflies flutter among wild gorse, poppies and briar roses

By the end of our most recent holiday on Paxos, we were already discussing when we might return to this beguiling place. Legend has it that it was Homer's inspiration for the magical island where Odysseus was enticed to linger for a year by the sorceress Circe; but such is its continuing appeal that there would be no need for witchcraft to draw me back to its idyllic shores.

The Architect's House can be booked through Scott Williams (scottwilliams.co.uk), from about £5,300 a week. To reach Paxos, fly to Corfu with airlines including British Airways and Easyjet, and catch a private sea-taxi (£390 each way for up to eight passengers) or hydrofoil (£25 a person each way). □

PHOTOGRAPHS: COURTESY OF THE ARCHITECT'S HOUSE, JUSTINE PICARDIE, ALAMY

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Real luxury lies in the finer details – and on a voyage with Cunard, even the smallest touches make all the difference



WHAT IS IT THAT TRULY ELEVATES A cruise? As it turns out, it's the decisions you don't have to make. At sea, slower rhythms take root, shaped by details that anticipate your wishes – such as a cappuccino made exactly to your taste, already waiting on your ocean-view veranda.

Cunard's fleet of four *Queens* has long embraced this instinct to travel at a different pace. Nowhere is this more apparent than through its Grill Suites, which are far more than exquisite accommodation. Not only do guests have access to an exclusive lounge and restaurant, but white-gloved waiters ensure everything falls into place, and priority boarding starts things in style.

The Princess Grill Suites and yet more lavish Queens Grill Suites offer plenty of room to rest weary heads, while private balconies open onto sweeping sea views. Afternoons could be spent unwinding in the intimacy of the Grill Suites Lounge.

A warm welcome awaits before an introduction is even made. This is one of the hallmarks of Cunard's White Star Service – evident everywhere from the signature afternoon tea to the reassurance your sought-after Shore Experience has been secured. Queens Grill guests also benefit from a personal butler – delivering canapés or pressing eveningwear.

In the Queens Grill Restaurant, dishes such as langoustine ravioli and tofu tempura are perfectly complemented by a comprehensive wine list. Suppers can also be arranged in-suite – or chefs can tailor off-menu dishes for Queens Grill Suite guests, on request.





From top: Grill Suites offer more than just exquisite accommodation. 'Queen Anne' is the newest ship in the Cunard fleet. The 'Queen Anne' Grill Suites Lounge

It's hard to resist a visit to the Mareel spa, where treatments span pro-collagen facials and mineral-rich masks. At the Aqua Therapy Centre, enjoy a Finnish sauna or the invigorating cold room before relaxing on a heated lounger.

Across every *Queen,* from flagship *Queen Mary 2* to recently unveiled *Queen Anne,* the allure is simple: it's the sense of space, intuitive service and unbeatable attention to detail that sets Cunard apart. The effect may appear subtle, but it's a way of travelling that is entirely your own. *Find out more at cunard.com.*

Viva la Frida

Returning to Mexico City and its sensory wonders, *Sara-Ella Ozbek* follows in the footsteps of Frida Kahlo, whose radical acts of self-creation have inspired a new exhibition at London's Tate Modern

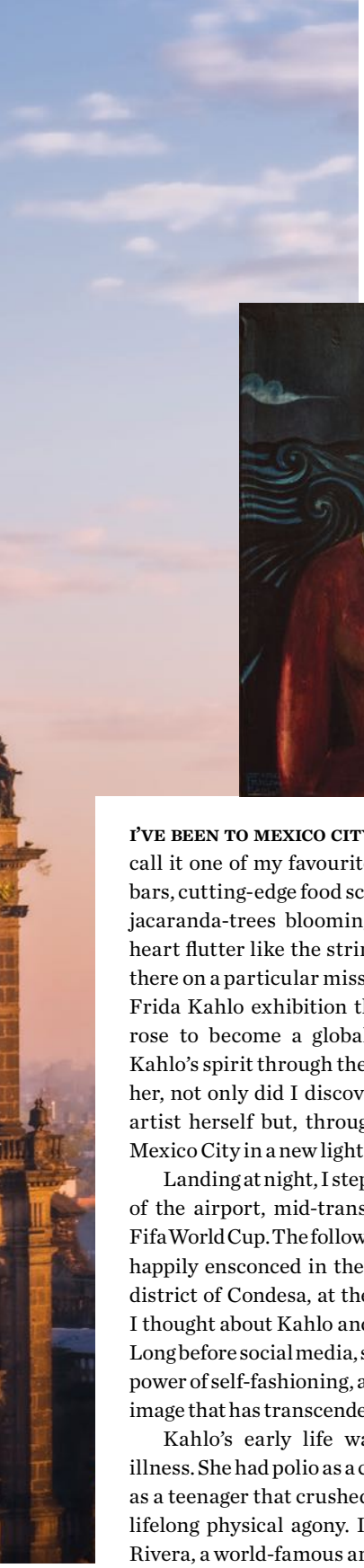






Clockwise from right: a balcony suite at the Mondrian Condesa. The garden at La Casa Azul. 'The Frame' (1938) by Frida Kahlo





From top left: the Metropolitan Cathedral in Mexico City. 'Self-portrait in a Velvet Dress' (1926) by Frida Kahlo. La Casa Azul



I'VE BEEN TO MEXICO CITY MANY TIMES AND CAN CONFIDENTLY call it one of my favourite destinations in the world. The salsa bars, cutting-edge food scene, dimly lit mezcalito joints and lilac jacaranda-trees blooming through busy streets all make my heart flutter like the strings of a vihuela. But last March, I was there on a particular mission. Tate Modern is putting on a major Frida Kahlo exhibition this summer, exploring how the artist rose to become a global icon. In tracing Kahlo's spirit through the place that formed her, not only did I discover more about the artist herself but, through her eyes, I saw Mexico City in a new light.

Landing at night, I stepped into the chaos of the airport, mid-transformation for the Fifa World Cup. The following morning, I was happily ensconced in the leafy, fashionable district of Condesa, at the Mondrian Hotel. I thought about Kahlo and her iconic status. Long before social media, she understood the power of self-fashioning, and constructed an image that has transcended generations.

Kahlo's early life was punctuated by illness. She had polio as a child and was in a devastating bus crash as a teenager that crushed her spine, leaving her infertile and in lifelong physical agony. In her twenties, she sought out Diego Rivera, a world-famous artist and proud communist, requesting he judge her work; he was impressed and fell in love with her. After they married, she fully absorbed Mexicanidad: a post-revolutionary movement that was central to Rivera's orbit, embracing Indigenous culture, national pride and social justice. Kahlo wore it like a crown, adopting the traditional Tehuana dress with which we now associate her and even altering her birth date to match the start of the Mexican Revolution. When abroad, she sometimes went by the alias Carmen Rivera. But behind this image was a woman in excruciating pain. Certainly, her curated self was an act of authorship, but was it also an escape?

There is no better place to get under the skin of 'Frida-mania' than in Coyoacán, the historic neighbourhood where Kahlo was born to a well-bred mestizo (a person of Spanish and Indigenous ancestry) mother and a German father. At its heart stands La Casa Azul, the cobalt-blue house where Kahlo was born, grew up and to which she later moved back with Rivera. It was in that house that she and Rivera provided asylum for the exiled Russian revolutionary Leon Trotsky, with whom she had a brief love affair, and it was in that house that she died.

My first impression of La Casa Azul, dappled in morning sunlight, was that it ripples with creative energy. The walled garden is filled with enough vibrancy to give even a layman the urge to pick up a brush; I am surrounded by pink bougainvillea, cacti, agave and other burgeoning native plants, many of them recognisable from Kahlo's paintings. The colours tell a story; yellow, which was common in the homes of the working class (a demographic Kahlo sought to reflect in her identity despite her upper-middle-class background), is omnipresent. The attic-studio bookshelves are home to the work of literary greats.

Some rooms have been preserved as Kahlo would have lived in them. She kept separate bedrooms for day and night, indicating how profoundly illness shaped her existence. Above one bed, a mirror is fixed into the canopy of its wooden four-poster frame – something that may well have catalysed her lifelong engagement with self-portraiture – and she had an easel designed for painting while lying flat. When recovering from her accident, she took to painting the medical plaster corsets she wore, unwilling or unable to suspend her creativity while healing. One corset will be shown at Tate Modern, alongside *Self-portrait in a Velvet Dress* (1926), painted from her recovery bed and dedicated to her boyfriend Alejandro Gómez Arias as their relationship unravelled. On the back, Kahlo wrote the words: 'Today still goes on' in German. This can be read as endurance in the face of suffering, yet the portrait carries a quiet grief, preserving the image of the uninjured Kahlo, as though she were pleading with Arias to remember the person she had been.

> Moving through the house, I felt closer to the woman behind the image



PHOTOGRAPHS: FRIDA KAHLO/PRIVATE COLLECTION/COURTESY OF TATE, RMN-GRAND PALAIS/JEAN-CLAUDE PLANCHET/DIST PHOTO SCALA, FLORENCE, GETTY IMAGES



Harper's BAZAAR WELLNESS AT SEA

IN PARTNERSHIP WITH

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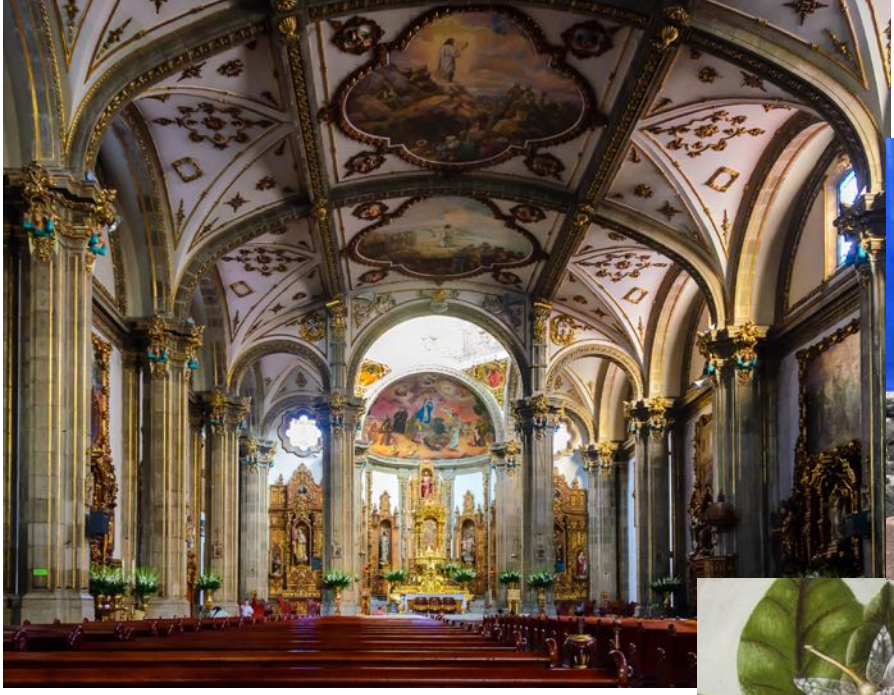


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Clockwise from far left: inside the Parroquia de San Juan Bautista. Sara-Ella Ozbek. Kahlo's 'Untitled (Self-portrait with Thorn Necklace and Hummingbird)' (1940). The address plaque and exterior at Museo Casa Kahlo



Other rooms present curated displays of artwork and personal objects. Kahlo's wardrobe is a startling lens into her existence: breathtakingly beautiful, but ultimately designed for concealment – long skirts to hide beneath and shoes with one heel shorter than the other. It made me wonder how much more of the real Frida Kahlo was hidden. Even a portrait of her father references a fictionalised past, stating that he fought Hitler when, in reality, he left Germany long before World War I. But composing an inspirational truth was Kahlo's consistent approach to identity.

Just a short walk from La Casa Azul is the recently opened Museo Casa Kahlo, the home of the artist's sister Cristina, where I was welcomed by Kahlo's appropriately stylish grandniece Mara Romeo Kahlo and her daughter. The experience here is warmer, more sensory, than at La Casa Azul. Mexican coffee, citrus fruit and other smells fill the air; letters between Kahlo and her family are read aloud; videos are projected onto the walls; and interactive installations invite visitors to create their own 'self-portraits', developed in Kahlo's photographer father's old darkroom. Moving through the house, I felt closer to the woman behind the image. I was particularly touched by one drawing: a scene of Istanbul, a city Kahlo never visited, though her father had. Unable to explore the world physically, she accessed it through inherited memory and imagination.

Another key attraction I visited in Coyoacán was the Parroquia de San Juan Bautista, where Kahlo was baptised. It is an incredibly opulent place of worship and gave me a sense of how visually dominating Catholicism was to her, and why, despite her later alignment with communism, religious iconography is so present in her work. In *Untitled (Self-portrait with Thorn Necklace and Hummingbird)* (1940), which will be shown at Tate Modern, she presents herself wearing a necklace evocative of Christ's crown of thorns, from which a dead hummingbird hangs. In Mexican culture, hummingbirds represent luck in love, while, in pre-Hispanic spiritual traditions, they are symbols of endurance and rebirth. The painting embodies Kahlo's constructed self-image, which was rooted in Mexico's syncretistic religious culture, where Catholic and Indigenous beliefs intertwine.

As I was in the district, I had to pay a visit to Mercado de Coyoacán, a magical street market selling traditional crafts and clothing, fresh food produce and Mexican delicacies – including toasted insects, if you find yourself feeling brave



PHOTOGRAPHS: FRIDA KAHLO/NICKOLAS MURAY COLLECTION OF MEXICAN ART/COURTESY OF TATE, GETTY IMAGES, SARA-ELLA OZBEK, BLOK, RAFAEL GAMO

Below, from left: Kahlo's 'The Two Fridas' (1939). Corn and ashes sourdough from Panadería Rosetta. Taco campechano suadero at Maizajo







enough to sample them! I tried the crickets. They tasted oddly like salt and vinegar crisps.

Another stop on my pilgrimage was the Museum of Modern Art; especially stirring is *The Two Fridas* (1939), which is among the most important paintings in Mexican art history. Two versions of Kahlo sit side by side, reflecting her mixed heritage: one is in European dress, and the other is in traditional Tehuana costume, holding a miniature portrait of Rivera. Painted after their divorce, before she knew they'd remarry, the work captures a moment of fracture – an identity split. The figures hold hands, a gesture that Kahlo said signified loneliness, while European Frida's open heart violently leaks blood. This fusion of pain and beauty, present in much of her work, has resonated across generations, particularly with young queer artists, who view her as a precursor to contemporary explorations of identity.

Beyond artworks and monuments, the most visceral way to discover a culture is always through food. Much like Kahlo, Mexico City's culinary scene reflects the fact that identity is something continually created. One fantastic restaurant is Contramar, a high-ceilinged, large-windowed seafood establishment in Roma, Condesa's equally fashionable neighbour. Contramar feels evocatively Nineties and serves unforgettable tuna tostadas, topped with chipotle mayonnaise and fried leeks. Nearby is Rosetta, another pleasingly light and airy restaurant with a softer, more elegant atmosphere, offering a menu of Mexican-Italian fusion dishes; make time for a pitstop at the adjacent bakery, Panadería Rosetta, as well. And always worthwhile is Maizajo, the taco joint where you can book the chef's table, situated inside the kitchen. I loved the crispy shrimp head tacos and brisket with pineapple mole, for a modest price. Most importantly, all meals are best taken with mezcal, made locally from more than 30 varieties of agave, served neat with an orange slice and chilli.

On the note of culinary delights, Tate Modern will offer a gastronomic exploration of Frida-mania to accompany the exhibition. It has commissioned a three-course menu created by Santiago Lastra, the chef behind the Michelin-starred Kol in Mayfair, who describes it as a 'culinary interpretation of Frida's world'. Lastra is from Coyoacán, like Kahlo, and he has a deep reverence for the artist. To build the menu, he travelled through Puebla, south-east of Mexico City, the birthplace of Mexico's most famous version of mole. This rich, traditional local sauce is made from chilli peppers, nuts, seeds, spices and chocolate – one of Kahlo's favourite dishes. He even spent time in Paris, where she exhibited, retracing her cultural footprint. The result is a menu of unbelievable creativity. One dish, titled 'Casa Azul', involves a blue-coloured sauce, made by cooking cabbage in an alkaline agent, accompanying a tostada with heritage tomatoes and salsa macha – a chilli, garlic, peanut and sesame seed sauce. It is to be served with a paintbrush, so diners can create their own composition on the plate. A squeeze of lemon turns the sauce pink, transforming the dish into a fleeting, edible artwork. For Lastra, the simple goal is that Kahlo, had she tasted it, would have smiled.

> A squeeze of lemon turns the sauce pink, transforming it into a fleeting, edible artwork

Frida Kahlo's work is often grouped with that of surrealist artists, yet she insisted that she painted not dreams but her own reality, even if that reality was anything but straightforward. Spending time in her world, I discovered both a new energy in a city I already loved, and a deeper understanding of work I've known for years.

Sara-Ella Ozbek was on a tailored Frida Kahlo itinerary to Mexico City, Oaxaca and Tehuantepec by Red Savannah (01242 787800; redsavannah.com). 'Frida: The Making of an Icon' is at Tate Modern (tate.org.uk) from 25 June until 3 January 2027. □

PHOTOGRAPHS: © FINE ART IMAGES/HERITAGE IMAGES VIA GETTY IMAGES, ARACELI PAZ, JOSÉ MIGUEL RAMÍREZ





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Menus draw on flavours inspired by the destinations visited, with highlights including Le Voyage, French chef Daniel Boulud's first signature restaurant at sea, and Eden, where fine dining is served in glass-wrapped spaces. Evenings follow suit, with entertainment spanning stage shows and dance performances.

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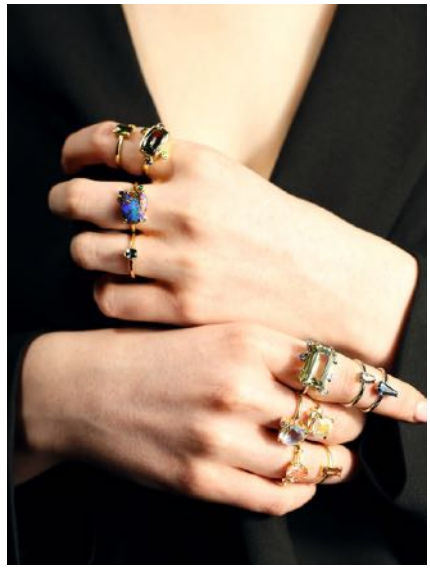


Clockwise from above left: the SEA Thermal Suite. Eden restaurant. Cuisine courtesy of Daniel Boulud's Le Voyage restaurant. 'Celebrity Xcel', the newest addition to the Celebrity Cruises fleet

BAZAAR ESSENTIALS

IT ALL STARTS WITH A STONE AT ENOUGH BESPOKE JEWELLERY





Before the design, for us comes sourcing entirely unique gemstones to base the jewellery around. Enough Bespoke Jewellery is a woman run, London based brand, focusing on one-of-a-kind products. This way of production, alongside our use of recycled metals, ensures we have a sustainable method of production.

Our ethos is based on the practise of making long lasting quality jewellery, that can be passed down through the generations. We aim to make modern heirlooms. Items that are made to mark memories. We start stories, for you to continue them.

At the helm of operations, is our Creative Director and Founder Hannah Katherine Ward. With 28 years of experience in the gemstone industry, at Ward Gemstones, she decided in 2024 it was time to channel her expertise into her own brand. Hannah leads the charge on hand selecting stones and personally sketching out each design, reflecting both artistry and intention.

At Enough, we embrace the perfectly imperfect in life. Join us in celebrating your individuality, with jewellery that not only accessories but tells your story. Reflect the raw unfiltered essence of it all. Remember, you are enough but you can never have enough jewellery.

Check out our products via our website - www.enoughbespokejewellery.com

And give us a follow on our social media - @enough_bespoke_jewellery_





BEADS & ME: HANDMADE JEWELLERY WITH PURPOSE

A beautiful collection of handmade jewellery, each Beads & ME piece is designed to be worn and loved whilst raising awareness & support for ME. Diagnosed with ME (Myalgic Encephalomyelitis) in 2014, owner, designer & maker Jazz, now lives with this disabling chronic illness. Jazz uses her creative talent to craft individual pieces and tell her story offering a unique personal touch to each treasure found at Beads & ME. With a mix of sterling and pure silver pieces, Beads & ME jewellery has an elegant style, combining various techniques and materials to create thoughtful designs with versatile simplicity. Explore the special treasures and Jazz's story by scanning the QR code. www.beadsandme.com



JULIA MATHIAS JEWELLERY



Explore an exclusive collection of individually designed and hand made pieces inspired by the beauty and form of natural gems. Combining the architectural and the organic, each distinctive design is unique, using beautiful and unusual stones and settings which reflect the maker's passion for design. In addition to one off pieces there are also some limited edition runs available in very small numbers.

Discover jewellery that truly reflects your individuality.

Shop the collection here www.juliamathias.co.uk

Follow @juliamathias44 on Instagram

Enjoy 10% off for Harper's Bazaar readers with HBJMJ10

WHERE NORDIC DESIGN FINDS ITS QUIET POWER

Carry the Calm

In a world that rarely slows down, Blomman™ offers a quieter kind of luxury. Rooted in Nordic design and shaped by hand in the Åland Islands, each piece carries a sense of place — of sea, wind, and the unhurried rhythm of the archipelago.

First created in 1992, Blomman™ has evolved while staying true to its origin. Every petal is individually formed, every surface marked by the hand that crafted it. No two are ever exactly alike.

Behind the design is GULDVIVA's founder, master goldsmith and designer Maria Karlström — one of the Nordic region's most respected artisan jewellers. Her work is deeply rooted in nature, with a clear focus on quality and longevity. Named Goldsmith of the Year in Finland 2025, the award reflects a lifelong dedication to craftsmanship.

Fully traceable from material to maker, each piece is defined not only by how it looks, but how it is made.

Worn close, it becomes more than an object — a subtle statement, a personal anchor, a reminder that calm is something you carry.

Today, GULDVIVA stands as a strong and well-established Nordic brand, still rooted in Åland, where nature and sea continue to shape every design.

For enquiries: contact@guldviva.com
Discover the collection: guldviva.com





BAZAAR ESSENTIALS





KLARE JEWELERS

At Klare Jewelers, every diamond begins with a conversation and is crafted by master hands. From bespoke solitaires to pave masterpieces and reworked heirlooms, we pair exceptional, ethically sourced diamonds with precision settings for timeless, singular luxury.

347-957-8354 | info@klarejewelers.com | klarejewelers.com

RINKY DINK CANDLES

RinkyDink Candles is a multi-award-winning scented candle company, run by UK artisan Aimee Lauren. At RinkyDink, collections are masterfully designed to evoke emotions





and create unforgettable moments. Blends are often inspired by ethereal fantasy elements, familiar fragrances, or nostalgic memories. Handmade, vegan, and cruelty-free scented soy wax candles, made lovingly by a brand that priorities mental health awareness, and is proud to stand out from the crowd. Aimee can be found on Instagram and TikTok under @rinkydinkartist, where she posts daily chaotic content, for her dedicated alternative candle community to enjoy.



VOGA WEDDINGS

Capturing the exquisite artistry of Alicia and James.

Under the creative direction of Justin Xie, VOGA Weddings brings an editorial eye to every detail—from the intricate threads of Pallas Couture to the quiet moments of grace. This is wedding storytelling, elevated.

As seen on IG: voga_weddings or Website: vogaweddings.com.au

LA FETE



For Charlotte Ricard-Quesada, founder of luxury wedding and event house La Fête, modern destination weddings are no longer simply about beautiful locations. They are about identity, heritage and the art of bringing cultures together with meaning.

The wedding of Emily and Dennis reflects exactly that evolution. Emily, raised between Switzerland, France and Britain, and Dennis, from the Netherlands' historic city of Haarlem, represent a distinctly international generation of couples whose love stories transcend borders.

Their relationship began unexpectedly on Tinder in 2023, despite living in different countries, with daily video calls preceding a first meeting in Amsterdam six weeks later. What followed was a trans-European romance spanning London, Amsterdam and Haarlem, rooted as much in cultural discovery as romance itself.



For Ricard-Quesada, whose clientele spans Europe, the Middle East and North America, these globally layered stories require far more than logistical expertise. "Weddings today are deeply personal cultural experiences," she explains. "It's about understanding the subtleties of family traditions, religion, language, hospitality and emotional expectations, especially when two people come from different backgrounds."

La Fête, headquartered in London but internationally renowned for sophisticated destination celebrations, has become known for creating weddings that feel both deeply intentional and impeccably curated. Whether orchestrating multi-day Indian celebrations across the English countryside, elegant Anglo-French weddings in Paris, or intimate vow renewals at London's Natural History Museum, Charlotte Ricard-Quesada approaches each event with anthropological precision and editorial beauty.

For couples like Emily and Dennis, now renovating their 100-year-old Amsterdamse School villa ahead of welcoming their first child, the wedding is not simply a day, but the beginning of a shared cultural legacy.

"Luxury today is thoughtfulness," says Ricard-Quesada. "It's creating an experience where every guest feels considered, every culture feels honoured, and every detail tells the couple's story beautifully."

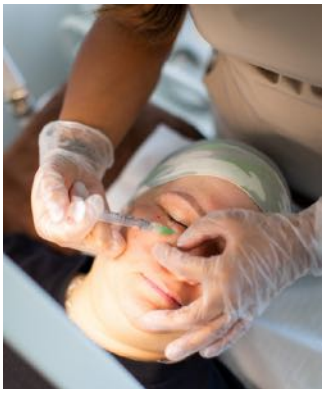
For more information visit La Fête at www.la-fete.com or follow @lafeteofficial on Instagram.

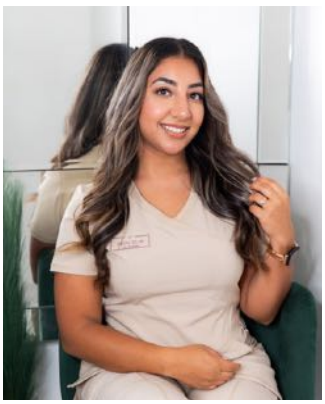






BAZAAR BEAUTY





SKYN CLIN

In an era where beauty is often performed, SKYN.CLIN champions privacy as the ultimate luxury. With 13 years of expertise, its founder offers an exclusively 1:1 experience—quiet, discreet, and deeply personal. Each treatment is tailored beyond the surface, from refined, hands-on facials to advanced yet considered services such as blemish removal, always guided by a philosophy of natural beauty. There are no rushed appointments or one-size-fits-all solutions here—only thoughtful care, expert touch, and ongoing support. At SKYN.CLIN, skin is not transformed overnight, but nurtured with intention, delivering results that are subtle, confident, and built to last.

@SKYN.CLIN_X

VERA PELLE



Transform your skin from anywhere with Vera Pelle's signature corrective skin coaching experience. This is not a routine refresh.

The Elite Skin Reset™ is a guided one-on-one transformation experience designed to correct, rebuild, and rebalance your skin, layer by layer. Blending clinical precision with a luxury virtual approach, each protocol is tailored to address acne, hyperpigmentation, barrier repair, and age management with intention and measurable results.

Created for those who expect more than surface-level change, this experience delivers structure, support, and refinement at every stage. Because exceptional skin is not accidental, it's guided.

Book a Discovery Call to be considered for this private experience at www.verapelleaesthetics.com | @verapelleaesthetics

AUSTIN BREWER FACIAL AESTHETICS



As the warmer months approach, the focus of beauty shifts, lighter makeup, radiant skin, and that effortless, sun-kissed glow. At Austin Brewer Facial Aesthetics, located on London's renowned Harley Street, the philosophy is simple: enhance what's already there, rather than change it. This summer, skin booster treatments are taking centre stage. Designed to deeply hydrate and improve skin quality, these micro-injections of hyaluronic acid enhance luminosity, smoothness, and elasticity without adding volume. The result, fresh, natural-looking skin that appears effortlessly healthy. Skin boosters, ideal for embracing a more pared-back beauty routine. Discreet & effective, they reflect a modern approach to aesthetics.

www.austinbrewer.com





WHERE PRECISION MEETS MODERN LUXURY

Founded in New York City, Opalite Beauty Bar is the vision of Lena Rodriguez, a nail artist redefining modern luxury through meticulous designs and elevated detail. What began in a college dorm room has evolved into a sought-after business catering to an elite clientele. Each set is a study in precision and individuality, where trends meet intention. With a refined eye and a commitment to craftsmanship, Rodriguez transforms nails into wearable art, proving that true luxury is both personal and powerful.

Photographed by Sophia Keefe

Discover the artistry and book your appointment at www.opalitebeautybar.com

DERMA EDIT

Where Science Meets Skin

Skincare is evolving - and so are expectations.

Derma Edit is a medical-grade skincare range developed to go beyond the surface. Created by an advanced aesthetic practitioner with a clinical background, each formula combines high-performance actives with a deep respect for skin biology. From advanced peptides and targeted Vitamin C to regenerative exosome technology and daily barrier support, Derma Edit is thoughtfully formulated to support skin longevity, skin health and visible results.

Designed to address real skin concerns including pigmentation, dehydration, rosacea, breakouts and early signs of ageing, every product delivers effective, considered skincare that works with your skin, not against it.

Because when skin is supported properly, it does not just look better. It behaves better.

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THE MODERN APPROACH TO AGEING WELL

We asked Suzy, Founder of Kanvas Medical Bromley, a doctor-led clinic in London, Kent, what modern aesthetics really look like.

"Today, it's far less about dramatic change and much more about skin quality, collagen support and subtle rejuvenation. At Kanvas Medical Bromley, we focus on treatments that work with your skin like collagen-stimulating facials, polynucleotides, biostimulators and advanced skin therapies to maintain healthy, radiant skin long-term. The goal is refreshed, refined results that still look completely natural. Ageing well isn't about looking different. It's about looking like yourself, confidently."

Scan to discover more

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Aesthetics | Skincare | Wellness

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BAZAAR FASHION

BLANCA SPORT

Blanca Sport is redefining children's athleisure. Founded in 2022, the brand has quickly established itself as a leading name in luxury childrenswear creating refined, design led pieces for boys and girls aged 2 through to 15.



With its signature slogan "Athleisure for the cool kids" Blanca Sport isn't following trends, it's setting them.



Recognised for distinctive design, modern silhouettes and luxury fabrics, each collection delivers effortless style with intent. The result is everyday dressing with a sharper edge, relaxed yet intentional, understated yet instantly recognisable.

In just a few years, Blanca Sport has built a fast growing community and earned recognition for its strong visual identity. Proudly stocked by leading luxury childrenswear platform Childsplay Clothing, the brand continues to lead the children's athleisure movement, bold, elevated and undeniably cool.

HOUSE OF BYZANTIUM BRIDAL – A NEW LANGUAGE IN BRIDAL

Shot at The Roseate Reading, this campaign unveils the world of House of Byzantium Bridal, where modern bridal is redefined through couture craft.





As seen at London Fashion Week, the studio presents bespoke gowns alongside elevated ready-to-wear designs, each individually tailored, within an intimate, by-appointment setting just outside London. From intricate hand embroidery to sculptural silhouettes, each piece is conceived around the bride. Private appointments are now available at the Berkshire studio.
hello@houseofbyzantium.com
Follow us on Instagram
@house_of_byzantium
roseatehotels.com/reading/theroseate

PEMBERTON LONDON

Pemberton creates women's pyjamas that feel as good as they look, designed for moments of rest, ritual and everyday ease. Rooted in the principles of quality, affordability and durability, Pemberton releases small, intentional collections that prioritise craftsmanship over excess. Natural fibres and





non-toxic dyes are central to every design, selected for their softness, breathability and low impact. With a focus on timeless silhouettes and conscious production, Pemberton offers modern pyjamas made to be worn, loved and lived in. Use the code HARPERS15 for 15% off your order.

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





Ellie Zhao
Founder of edge+ease
2026 Rising Female Founder
United Kingdom - London

"edge+ease: Made for busy minds and full lives, a brand that understands what it takes to keep up"

For much of her life, Ellie Zhao believed she just needed to try harder, to stay organised, be calmer, focus better and keep up with the fast pace of modern life. That feeling became the foundation for edge+ease, a supplement brand focused on steadiness, recovery, and helping people feel supported in daily life instead of chasing perfection or constant productivity.

Originally from Beijing and later moving to the UK as a teenager, Ellie Zhao built a successful career in finance while raising three young boys. She balanced motherhood, ambition and responsibility with the sort of energy people often admire from a distance. But internally, life often felt much louder. "My brain was constantly moving," Ellie says. "I could perform well and carry a lot, but it was costing me underneath." After one of her sons began showing neurodivergent traits at school, Ellie started researching ADHD and slowly recognised herself in what she was reading. "When I got diagnosed with ADHD in my late thirties, it honestly felt like relief," she says. "For the first time, things made sense."

That understanding became the starting point for edge+ease. Unlike many wellness brands focused on optimisation and becoming your "best self", edge+ease is rooted in sustainability and self-awareness. The brand feels calm, thoughtful and emotionally intelligent, built around the idea that people do not necessarily need more stimulation. Often, they simply need more support. "We're not selling perfection," Ellie says. "There's no magic pill. I wanted to create something grounded in research, but also something very human."

The AM and PM formulations were designed more like emotional states than standard supplements. The AM formula was created for mornings where your mind already feels overstimulated before the day has properly started, while the PM formula focuses on creating better conditions for rest after mentally demanding days. "It's one system designed to work together," Ellie explains. "Not random ingredients thrown together." Every ingredient has been carefully considered, from timing to compatibility. The philosophy behind the formulas is rooted in functional nutrition, recognising that the brain is not separate from the gut or nervous system, but connected through biological pathways across the whole body. Rather than isolating one issue, the formulations were designed to support the body as an interconnected system.

The morning formula is caffeine-free and non-stimulant, while the evening blend avoids melatonin entirely, focusing instead on creating a softer landing at the end of the day. "Most people don't need more push. They need less friction," she says. What makes Ellie's perspective feel refreshing is that she never rejects ambition. After years of working in high-pressure environments while raising a family, she understands the emotional cost of constantly pushing against your own nervous system. "I'm very driven," she says. "But I don't think ambition should come from overriding yourself every single day."

Instead, edge+ease is rooted in creating routines that support people rather than drain them. "Real life is inconsistent," Ellie says. "You can have a strong Monday and then a low-capacity Wednesday. That's normal." More than supplements, edge+ease is about self-acceptance and building a life that works with you, not against you. Looking ahead, Ellie hopes the brand will continue to grow beyond supplements into conversations around emotional wellbeing, rest and sustainable living. Podcasts, honest discussions and educational platforms are all part of the wider vision. "I want people to feel understood, not sold to," she says. "I want people to reconnect with themselves again."

In many ways, edge+ease feels less like a wellness brand and more like a permission slip. Permission to slow down. Permission to stop masking. Permission to have low-capacity days without guilt. Permission to live in a way that supports who you are. And for Ellie, that is what success really looks like. Not perfection. Not pretending to have it all together. Just moving through life with a little more honesty, a little more softness and a little less internal cost. Steady, not perfect, and that's edge+ease.

Enchanté Communication
Lifestyle Editor: Lupe Baeyens
Founder of edge+ease: Ellie Zhao

For more information, please visit:
edge+ease Instagram: @theedgeandease
edge+ease Website: www.theedgeandease.com
Instagram: @houseofenchante
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