

STYLE

THE SUNDAY TIMES

2 FEBRUARY 2025

THE
INTERIORS
SPECIAL

At home with Helena

*Inside the supermodel's
New York apartment*

PLUS WHY BOTHIES ARE THE NEW BOLT HOLES

More Newspaper and Magazines Telegram Channel Join Search https://t.me/Magazines_8890050582 (@Magazines_8890050582)

Lock by Tiffany



Lock by Tiffany

A timeless icon inspired
by a brooch from 1883.

An expression of love's
enduring protection.

With love, Since 1837 **TIFFANY & CO.**



The Barometer

Edited by Priya Elan

Fashion! Beauty! People! Things! Welcome to your weekly guide to the stuff everyone will be talking about. Do keep up

Martini and fries at Oblix, London



Posh snacking? Try a martini and chips

The high and low, the yin and the yang — that's what makes fries go so well with martinis. "It's the salty indulgence of chips cutting through an ice-cold martini," Flavio Carvalho, the bar manager at the Covent Garden Hotel, London, explains. Already big in New York — there's a whole Instagram page devoted to its delights, @martiniswithfries — the sneaky double act, dubbed the "adult happy meal" by bartenders, is now over here. John Ennis, co-founder of the Liverpool bar Manolo, rates the Sterling in Manchester for its golden fries and martinis made with its owners' in-house English dry vermouth. Meanwhile at the Covent Garden Hotel during its martini hour (5pm-6pm) guests receive complimentary fries with their drink, and at Oblix on the 32nd floor of the Shard there's a pairing of the two from 4pm to 7pm. For a more tangy taste, Ennis suggests adding a blue cheese dip to your fries. Carrie Bradshaw, we feel, would approve.

Anarchy in the UK (again)

Vivienne Westwood may have said that punk died when the Sex Pistols split up, but its enduring afterlife in 2025 furiously shouts otherwise. At the Hayward Gallery in London, *Danger Came Smiling*, a retrospective of the photomontage artist Linder, who was pivotal to the cut-and-paste aesthetic of punk, opens on February 11. Meanwhile on the telly Sally Wainwright's long-awaited return to the BBC post-*Happy Valley* comes in the form of *Riot Women*, about a group of five women (including Joanna Scanlan and Tamsin Greig) who come together to form a punk band, which airs later in the year. As for music, *Sex Pistols Live in the USA 1978* features recordings of three of the band's gigs from their infamous final tour of America and is out at the end of the month; plus, in early autumn, the Pistols frontman John Lydon is embarking on a spoken word tour entitled (what else) *I Could Be Wrong I Could Be Right*. Meanwhile, in fashion, Chopova Lowena's latest collection features studs, corsets and more, while the cult Swedish brand Rave Review is all about DIY patchwork prints and torn fabric skirts. No future? No, punk is here to stay.



Clockwise from top left On the catwalk at Rave Review and Chopova Lowena; Untitled by Linder, 1976; the BBC's *Riot Women*



STYLE

ON THE COVER HELENA CHRISTENSEN PHOTOGRAPH WILLIAM ABRANOWICZ. BOLZANO CHAIR, FROM £1,214, AND NAWABARI FOOTSTOOL, FROM £949, BOCONCEPT

EDITOR LAURA ATKINSON DEPUTY EDITOR CHARLOTTE WILLIAMSON ART DIRECTOR ANDREW BARLOW FASHION DIRECTOR KAREN DACRE BEAUTY AND INTERIORS DIRECTOR PHOEBE McDOWELL
BEAUTY DIRECTOR AT LARGE SARAH JOSSEL FEATURES EDITOR PRIYA ELAN ENTERTAINMENT DIRECTOR SCARLETT RUSSELL JEWELLERY DIRECTOR JESSICA DIAMOND ASSOCIATE FASHION DIRECTOR VERITY PARKER
FASHION AND MERCHANDISE EDITOR FLOSSIE SAUNDERS BOOKINGS DIRECTOR AND CREATIVE PRODUCER LEILA HARTLEY ACTING BOOKINGS DIRECTOR KARLA SHIELD PICTURE EDITOR LORI LEFTEROVA
SENIOR DESIGNER ANDY TAYLOR JUNIOR FASHION EDITOR HELEN ATKIN FEATURES AND EDITORIAL ASSISTANT HANNAH CONNOLLY CHIEF SUB-EDITOR SOPHIE FAVELL SENIOR SUB-EDITOR JANE McDONALD
HEAD OF VIDEO JOSHUA ARNOLD VIDEO AND SOCIAL MEDIA CO-ORDINATOR ALICIA LEECH

© Times Media Ltd, 2025. Published and licensed by Times Media Ltd, 1 London Bridge Street, London SE1 9GF (020 7782 5000). Printed at Walstead Bicester Limited, Oxfordshire. Not to be sold separately

Heating up



▲ THE PROENZA SCHOULER PS1 SATCHEL

Doing numbers on Vestiaire. We wonder why?



▲ JANE AUSTEN WALLPAPER

You've read the books, now paper your walls with Regency-inspired rolls by the cult designer Johnson Hartig

▲ AMANDALAND

The *Motherland* spin-off arrives on Wednesday. School-gate sitcom fix alert



▲ DYLAN EFRON

Break-out star alert! Zac's younger brother is currently in ... *The Traitors US*



Cooling down



▼ SANS SERIF

Much used font style of choice for the pop set (Dua, Jade etc). Next!



▼ PUTTING GLITTER ON FOOD

TikTokers adding sparkles to pickles, gravy, chicken — but who wants a disco dinner?

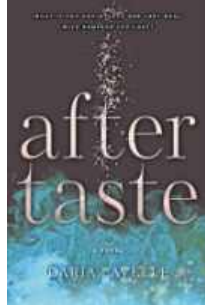
▼ 'DOATING'

Aka double coating. Peacocking has peaked



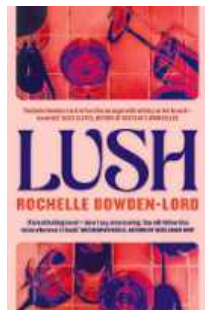
▼ MIRROR SKIN

The new "glass skin". What's with the shiny forehead obsession?



Eat your words!

Literature with a culinary bent is having a moment — and for a book good enough to eat, where better to start than with one of Nigella's favourite new novels? She describes *Aftertaste* (Bloomsbury, May 22), Daria Lavelle's darkly comic debut about food, ghosts and the New York culinary scene, as "a hauntingly evocative journey through the realms of pain, pleasure and the power of food". "Nigella Lawson taught me how to cook, so to have her read *Aftertaste* and find something meaningful and moving in it ... I'm still pinching myself," Lavelle says. If you're more into merlot than mangetout, *Lush* by Rochelle Dowden-Lord (Serpent's Tail, May 8) is centred on a French vineyard estate where a sommelier, a wine prodigy, a millionaire and a writer receive a mysterious invitation to drink the oldest bottle of wine in the world. For non-fiction fans, check out *Tart* (Bloomsbury, July 17), a memoir by the anonymous chef and Instagram queen Slutty Cheff, which will mix *Kitchen Confidential*-style grittiness with the wit of Lena Dunham's *Girls* and Phoebe Waller-Bridge's *Fleabag*. And don't miss *Care and Feeding* (Ecco, March 13), the tell-all memoir from Laurie Woolever, who spent almost a decade working alongside Anthony Bourdain, offering a candid insight into the life of a woman trying to make her way in the food world. Cooking the books takes on a whole new meaning.



Everyone's talking about...

Michelle Buteau

Looking for some February lols? Then check out Michelle Buteau's Netflix comedy special *A Buteau-ful Mind*, with gags about raising her twins, Hazel and Otis, ageing elbows and more. Indeed, you may already recognise the 47-year-old New Jersey native from her scene-stealing cinematic rom-com performances alongside Jennifer Lopez in *Marry Me*, and Ali Wong in *Always Be My Maybe*. But the stand-up has even bigger things coming up. The comedy *Spa Weekend*, with Anna Faris, Leslie Mann and Isla Fisher, will be in cinemas later this year, plus there's the second series of her sitcom *Survival of the Thickest* starting on Netflix next month. The future looks Buteau-ful.



*These are the adventures of
a lifetime, every time.*



ABERCROMBIE & KENT

LIFE, WELL - TRAVELLED

Call 0330 162 5405, speak to your travel advisor, or visit [abercrombiekent.com](https://www.abercrombiekent.com)

More Newspaper and Magazines Telegram Channel join Search https://t.me/Magazines_8890050582 (@Magazines_8890050582)

One more thing...

Tag Heuer's square Monaco watch has been around since 1969 and it's hard to think of a timepiece more associated with driving, motorsport and the glamour of the Riviera than this Swiss icon. Expect to see a lot more of it now that Tag Heuer has been announced as the official timekeeper of Formula 1. Stand out in the pitlane with this new skeleton version with neon pink accents.

Tag Heuer Monaco Chronograph in DLC titanium with a rubber and leather strap, £9,850, [tagheuer.com](https://www.tagheuer.com)

Photograph **David English**
Edit **Flossie Saunders**





LIVE LOOSE

Levi's[®]



Whatever!

It's 30 years since *Clueless* hit the big screen — and now it's coming to the West End as a musical, its writer-director, Amy Heckerling, tells **Scarlett Russell**

"My plastic surgeon doesn't want me doing any activity where balls fly at my nose." So says the high school student Amber during a PE lesson in the 1995 film *Clueless*, trying to explain why she shouldn't have to play tennis. "Well, there goes your social life," her classmate Dionne replies, delivering one of the best comebacks in movie history — and just one memorable line from one of the most quotable films of the Nineties.

It was *Clueless*, after all, that embedded the terms "as if" and "whatever" in the cultural lexicon. And *Clueless* that launched the careers of Alicia Silverstone and Paul Rudd, made the tartan two-piece famous and spawned an entire genre of Nineties and Noughties American high school rom-coms, where nose job bandages and flip phones were as common as crushes and catfights.

No wonder, then, that it is getting a musical makeover, with *Clueless: The Musical* opening in the West End later this month. "When we were making the film, there were so many opportunities for musical montages and I often thought, 'This is where people would sing.' It just *felt* like a musical," says Amy Heckerling, the writer and director of *Clueless*, who has adapted her film into an all-singing, all-dancing extravaganza. The music is by the award-winning Scottish singer-songwriter KT Tunstall, while the lyrics are by the Grammy-winning and Tony-nominated Glenn Slater, a veteran of musical theatre who has worked on the Broadway version of *The Little Mermaid* and *Sister Act: The Musical*.

The show's story stays true to the original film, which itself was based on Jane Austen's



SWADLING

BRASSWARE

BATHROOM TAPS, SHOWERS AND ACCESSORIES. HANDMADE IN ENGLAND

HELPLINE@SWADLINGBRASSWARE.CO.UK

WWW.SWADLINGBRASSWARE.CO.UK

More Newspaper and Magazines Telegram Channel join Search https://t.me/Magazines_8890050582 (@Magazines_8890050582)



Emma. The rich, beautiful, popular and eternally optimistic LA high school student Cher Horowitz (played by Silverstone) and her best friend, Dionne (Stacey Dash), take the new student Tai (Brittany Murphy) under their wing, give her a makeover and unwittingly turn her into the most popular girl in school. Meanwhile Cher wrestles with her own love-life tangles, ultimately falling for her former stepbrother, Josh (Rudd).

Clueless was made on a meagre budget of about \$15 million, going on to gross \$88 million worldwide — and 30 years on it remains a cult classic. The famous quotes are endless — “Why should I listen to you anyway? You’re a virgin who can’t drive,” “That was way harsh, Tai” — and the fashion iconic. Azzedine Alaïa and Calvin Klein are both referenced in the movie (a dress by the former, too expensive to buy, was borrowed from the designer before that was the norm), while Anna Sui made some of the costumes. Berets, knee-high socks, tartan miniskirts and knitted vests over shirts — “a nod to a Catholic schoolgirl uniform, but taken to another level and turned designer”, according to the film’s costume designer, Mona May — all reached the high street. (As a teenage superfan of the film I had a furry backpack from Topshop inspired by Cher’s). It’s fair to say we wouldn’t have

Mean Girls, She’s All That or *10 Things I Hate About You* (to name a few) had *Clueless* not come first.

“The impact still surprises me,” says Heckerling when I meet her in her New York townhouse. Now 70, her Jewish-Bronx-Brooklyn accent is as strong as ever. “Nicole Kidman was asked her four favourite films and *Clueless* was one of them. People send me clips of that all the time. That’s nice.” She tells me the dialogue came not from the high school girls she met while writing the movie, but her gay male friends. “They taught me ‘whatever’. No one else was saying that. Once I heard it, I couldn’t stop saying it because it went with everything. It’s easier than saying, ‘Ah, you don’t know what you’re talking about,’ and nicer than saying, ‘F*** it.’” Heckerling is still in touch with much of the cast: “Instagram makes it so easy.” Just the night before she and Silverstone had been texting about the LA wildfires.

So what can we expect from the musical? “It’s loyal to the film,” Heckerling says. “She hooks up the teachers, she likes a guy that’s unavailable, her ex-stepbrother is giving her crap, she wants to prove herself. Her friend, who she wants to make into the perfect person, turns on her. All the major emotional beats are there and the characters are the same, but it’s told in a different way so it fits into a different medium.”

Heckerling started adapting *Clueless* for the theatre in 2015, and in its first iteration it was an off-Broadway musical running in 2018 and 2019, featuring a mash-up of Nineties hits but with updated lyrics as the



Amy Heckerling with Alicia Silverstone, who played Cher in the film, above

‘My gay friends taught me “whatever”. No one else was saying that. Once I heard it, I couldn’t stop saying it’

score. The rebooted 2025 version, however, is all original music. Heckerling remembers seeing a Tunstall video while running on her treadmill and was instantly mesmerised. “I loved her videos and persona,” she says. “There’s so many different types of music in our play, it’s like a pastiche of different Nineties music. KT can do it all. There’s a swing number because there was a resurgence of swing clubs in LA at that time.” Indeed, fans will remember Cher and Christian’s date at a college swing party in the film.

All the outfits are still firmly set in that decade, and have been made especially for the production, overseen by the costume designer Paloma Young. Cher will be wearing the famous yellow plaid two-piece with matching cardie — but other costumes are mostly fresh designs, inspired by the originals. The fashion in the film has been endlessly referenced over the past three decades. The 2014 music video for Iggy Azalea and Charli XCX’s *Fancy*, for example, is an out-and-out homage to its style.

But it’s hard not to be sceptical. *The Devil Wears Prada*, *Legally Blonde* and *Heathers* have all had the West End musical treatment — and this month *Cruel Intentions: The ’90s Musical* starts a tour of the UK. Is there room for another one? “I don’t think, ‘They did all those so why shouldn’t they do mine?’” Heckerling says with a shrug. “I’m just into mine and I always thought it would be a good musical. Whether everyone else is doing it or not, I don’t really care.” And you can’t deny the popularity of these shows. “From having meetings with executives, the big word is brand. Do they [audiences] know the brand? Because then they don’t have to push to tell you what something is and why it’s good and why you should like it,” she continues. “Am I nervous? Sure. Who knows? You never know.”

Nervous about the reception of a joyous musical based on an iconic Nineties classic? As if ... ■ @scarlettroserrussell

Clueless: The Musical is at the Trafalgar Theatre, London SW1, from February 15, cluelessonstage.com

‘I think she would have loved the woman I became’

When Michelle Zauner lost her mother, she poured her sadness into a bestselling memoir and a Grammy-nominated album. **Megan Agnew** meets her



One day in 2023, Michelle Zauner went into a storage unit in Eugene, Oregon. It contained the remnants of her childhood home, miscellaneous paperwork and some belongings of her mother, Chongmi, who had died of cancer nine years earlier. There, in a box, she found a diary. It was written by Chongmi when she was in her early twenties and living in Seoul, the Korean largely illegible to Zauner, who grew up speaking English in the United States.

“It was serendipitous, finding the journal,” says Zauner, a bestselling author and the Grammy-nominated frontwoman of the indie pop band Japanese Breakfast, her hands and arms marked with jaunty tattoos, her hair cut into three stairs either side of her face. “I had never seen it, never knew it existed.”

Months later Zauner moved from her home in Brooklyn, New York, to Seoul. There she spent a year learning Chongmi’s mother tongue, trying to live inside the same words she had, memorising vocabulary, studying texts — and translating the diary. “I learnt a lot more about who my mother was. She was meticulous as a mother and homemaker, very put together and very strict with me, so imagining her being this party girl was difficult.” She pauses. “I so wish I could talk to her about it all now.”

The acute absence of Zauner’s mother from her life is now central to it. From the chaos of grief she wrote Japanese Breakfast’s debut album, *Psychopomp*, a dreamy, synth-heavy record, followed by another album still trying to understand loss, *Soft Sounds from Another Planet*, and a third about finding joy, *Jubilee*, which was nominated for two Grammys. She calls herself “grief girl”.

But it was her memoir, *Crying in H Mart*, published in 2021 and born from a New Yorker essay, that truly put Zauner, now 35, in the mainstream. “Am I even Korean any

more if there's no one left in my life to call and ask which brand of seaweed we used to buy?" she wrote. It spent 60 weeks on the New York Times non-fiction bestseller list, and in 2022 Time named her one of the 100 most influential people in the world.

In March Japanese Breakfast will release a new album, *For Melancholy Brunettes (& Sad Women)*, followed by a performance at Coachella ("terrifying!") and a tour, during which she will write her second memoir about studying Korean this past year. And so Zauner continues as the bard of radical openness, of death and dying, of family life and its fracturing, of motherhood and daughterhood and the wrench of separation.

"Last year I was burnt out, honestly, and I wanted a sabbatical," Zauner says, sitting in a booth at a brasserie in Tribeca, drinking black coffee and eating a sticky toffee pudding. She is wearing delicate pearl clips in her hair, a black Simone Rocha mohair jumper and Junya Watanabe tapered trousers. "The project [the albums and memoir] was way bigger than I anticipated and I felt so petrified, holding that luck in my hands. I was frightened every single day for the past few years, afraid I was going to mess something up."

As a child Zauner spent every other summer in Seoul with her mother, where she proved herself through gastronomical bravery, applauded for trying blood sausage and fish intestines without flinching. "This is how I know you're a true Korean," Chongmi told her proudly. Zauner picked up scraps of the language, but her mother always said that if she lived for a year in Korea she would be fluent. "So I wanted to completely dedicate myself to that one thing."

Zauner arrived in Seoul in December 2023 with her husband, Peter Bradley, 37, also her bandmate. While he wrote a novel, she studied at the Korean Language Education Centre at Sogang University. "It was embarrassing to be bad at something," she says. "It was also difficult to be around foreigners who were better at a language I felt was mine to be good at... Tackling a language was so consuming. It occupied my whole mind."

Did speaking in a different language change her character? "One hundred per cent," she says immediately, leaning forward across the table. She has been at home in New York for two weeks. "I'm a much softer, more polite, reserved, borderline mysterious person in Korea, because I don't know how to say anything, and I'm clearly not like that in English. It really makes you assess what's important to say."

Over the months she became able to speak more intimately with her aunt, uncovering stories about the woman her mother used to be. "I wish I could have practised [speaking Korean] with her," Zauner



Japanese Breakfast's Michelle Zauner in 2023, and as a toddler with her mother in 1990



continues, her voice softening, her eyes filling with tears. "I would have loved to have talked to her about it. I would have loved her to have known that I was in Korea for a year. I would have loved to share my observations with her, I would love to go shopping with her, I would love to eat certain foods with her." She pauses. "I think she would have loved the woman I became."

Zauner's parents met in Seoul in the early 1980s, her Jewish-American father, Joel, selling cars to the US military and staying at the hotel where her mother was working. They moved to Oregon when Zauner, their only child, was nine months old, living in a house in the middle of the woods.

"I don't think I realised how much time I spent alone," she says. As a result her relationship with her mother was both intimate and smothering, Zauner clinging to her and pushing her away.

Through her teenage years Zauner was obsessive about music — Kate Bush, the Yeah Yeah Yeahs, Fleetwood Mac — with her mother scolding her about what she saw as rebellion (nose piercing at 16, tattoo at 17). "I spoke to my aunt a lot about it, and it's so funny because all the things that she hated about me were things that were so clearly from her," she says. "So it could have been her trying to correct her own mistakes."

Desperate to get away from her parents, Zauner moved to Pennsylvania to attend Bryn Mawr College, where she studied creative writing and played in emo and punk bands. And then, in 2014, her mother was diagnosed with late-stage pancreatic cancer. Zauner returned to Eugene to nurse her in her final months. "This could be my chance, I thought, to make amends for everything," Zauner wrote in her memoir. "I would radiate joy and positivity and it would cure her." But the sickness was brutal, Chongmi's veins running black from chemotherapy, her cognitive function sometimes

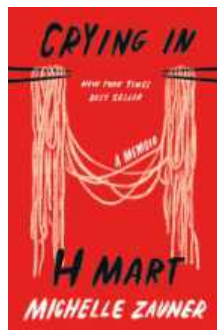
ailing to the point she could only speak in Korean, with Zauner unable to understand her. She died within months, aged 56. Zauner was 25. "I feel really grateful I had that time," she says now. "I know that she knew what I did for her. And that she was happy I was there..." She can't go on.

For Zauner, cooking Korean food and shopping in the supermarket H Mart became her return to home and her mother, a sort of "cultural maintenance", she wrote, while work became therapy, "something I could control".

Her new album is dark and introspective, returning her to her "normal miserable, gloomy state", she says laughing. It is a shimmering, gothic record, its literary lyrics winding through ancient myths. "I was really inspired by Sally Potter's *Orlando* and fixated on the strange melancholy of something that hasn't happened yet," she says. "You're anticipating the end of a happiness. That was what I was experiencing."

Has the past decade changed her own feelings about motherhood? "I've wanted to have a child for some years now, but it's very difficult with my profession, so it keeps getting kind of pushed off. After my mom died I remember thinking a lot about having children. It's almost like your ability to be a child is completely severed and there's this weird desire suddenly to replace the mother-daughter relationship in your life."

Zauner is strikingly precise when she talks about the dynamic between mother and daughter, a relationship so peculiar and contradictory, a slow-motion severance, both of you pushing and pulling at different times, desperate to get back and also to get away. "Well," she says, her voice quiet, "there's no other tie like it. It's a beautiful, heartbreaking relationship." ■



The album *For Melancholy Brunettes (& Sad Women)* by Japanese Breakfast is out on March 21; they tour the UK June 29-July 3



Helena Christensen in her New York apartment. Behind her are small sculptures made from reclaimed materials that she found while travelling in Africa. **Opposite** The Muse sofa is by Ellison Studios. "The colour is the most perfect green-blue ocean colour. I love the organic shape," she says. The curved Bermuda ottoman is by the Danish brand BoConcept

Flea market finds and supermodel memorabilia —
Helena Christensen shows us round her 'beautifully faded' Manhattan apartment

It's a cold, bleak winter's day in Manhattan. The trees are bare, the sky is white and — even in the West Village, one of New York's most charming neighbourhoods — the pavement is thick with grumpy, grey-faced people slouching about in black padded jackets.

On a day such as this, stepping into the Danish-Peruvian supermodel and photographer Helena Christensen's apartment is an absolute vibe. The space is both cosy (dare I say, *hygge*?) and intellectually invigorating, combining warm, orangey light from dozens of small lamps, myriad soft seating options, jazz on the stereo (Christensen, 56, is a loyal devotee of the historic New York jazz radio station WKCR-FM) and vast amounts of art, with paintings, drawings, sculptures and photography prints pinned, taped and displayed on every conceivable surface.

Christensen herself adds to the aesthetic fabulousness, of course, greeting me barefoot while changing between shots. She wears a silk dress and red lipstick, all bronzed skin, sharp cheekbones and startlingly bright, jewel-like green eyes.

Her home, she tells me, feels like “a little exhibition, where I have been given the honour of taking care of work created in the past”. She admits she is drawn to “curious, strange objects”. All around are dried hydrangeas spilling out of iron pots, seashells and quirky ceramics. Her eerie artworks include a spooky 1930s image of a Peruvian wedding party by Martin Chambi; a mournful image called *Covered Car* by Robert Frank, who, she says, is one of her “biggest inspirations” as a photographer; and countless oil paintings and drawings, most sourced from vintage markets. Sometimes items have personal meaning, like the lifebuoy — acquired from the set of the movie *Cape Fear* — given to her by Rocco Laspatha and Charles DeCaro, whose luxury agency, Laspatha DeCaro, spearheaded some of the most famous advertising campaigns of the 1990s. Meanwhile, the piano was bought from Q-Tip of the New York hip-hop group A Tribe Called Quest. (The pair are friends; he happened to have one available when she was looking for one.) The general feel, she says, is “beautifully faded”.

If I looked like Christensen, I would be tempted to paper my walls with photographs of my own face, but there are only a few photographs here that nod to her status as one of the world's most successful models. Notably an iconic 1991 shot of Christensen with models including Cindy Crawford, Linda Evangelista, Claudia Schiffer and Naomi Campbell on an industrial street in Brooklyn. This image, given to her by Peter Lindbergh, the man who shot it, was part of

‘I’m not a minimalist!’

Words **Hannah Marriott** Photographs **William Abranowicz**





The bookcases are crammed with art tomes, photographs, trinkets and candles. Below She found the leather-topped desk in O'Sullivan Antiques in Dublin

'I think my life has always been so hectic that it's nice to have the stillness within the four walls'



the creation myth of the “supermodel”, the band of long-limbed glamazons who were at the forefront of Nineties visual culture. It is nestled on a gallery wall, along with other photographs she loves such as black-and-white Polaroids she took of her son, Mingus, now 25, as a young child. Nearby is a coat-stand she uses exclusively for handbags, many of which are vintage Chanel 2.55s.

Christensen puts her eclectic taste down to the fact that, even when she was young — whether visiting Peruvian family or flying to Thailand and Spain with her mother, who worked for Scandinavian Airlines — she has travelled a lot. “I’ve been travelling my whole life,” she says. “I’ve visited local craftsmen — I have that mentality, a collector.” Since then, on any work trip “I try to squeeze in something, even if it’s ten minutes”.

Her keen eye will come in useful for her latest venture, a new role at BoConcept, the Danish interiors company, for which she has been appointed global artistic director. Christensen says she is delighted to have been given the role, which will involve designing pieces, featuring in and producing campaigns that celebrate Danish design. Over the years, she says, “I have absorbed so much of everything in terms of architecture, design and art — that knowledge has been very useful to me.” The first of her furniture designs are soon to go into production, while her initial BoConcept project is the launch of a set of abstract art prints of flowers titled *Flora*. Christensen takes “thousands of nature pictures” and the prints will be like “mini-posters” printed on high-quality paper.

Growing up, she wasn’t aware that Danish home design, celebrated for its chic cosiness as well as its central role in the mid-century modern movement, was so well regarded. She understands why, however: given the climate, “in the winter months, the concept of hibernating is just a fact of life”. (In Denmark, she says, they don’t use “hygge” much; instead the term “hyggelig” is said “a hundred times a day”. If you visit a cosy apartment, or ask a friend for dinner, or make a picnic in the forest, “Anything like that is hyggelig.”)

The part of her apartment that most reflects Danish culture, she thinks, is her kitchen, with its preponderance of “ceramics and pottery — lots of teapots, lots of honey and jam”. Cosiness is also reflected in “a lot of candles, indoor plants, spaces you can throw yourself down with a book”. One of her design philosophies is to “use every corner”, so there is always somewhere to sit and read. In the winter months one of her favourite things to do is cosy up in front of one of the working fireplaces.

Christensen also has a retreat in the Catskills and a “family beach cottage” in Denmark, but it is this New York apartment that feels most like home. The building was



Christensen's apartment, she says, feels "like a museum — absolutely every piece has a story behind it". **Above, from left** She is fond of old industrial furniture like the large plan chest, and adores this oil painting, which was a gift, for its unsettling mood. "I love her stare. It gives weird vibes!"

Christensen's extensive art collection includes work by the British artist Hugo Guinness, whose illustrations of fauna are on the right-hand wall



The back of the front door is covered with mementoes. **Left** Christensen is drawn to kitchen accessories that match the red Smeg dishwasher



built in 1856 and was once a paper factory. Before Christensen moved in it was the artist Jim Dine's studio. She oversaw a renovation, putting walls, a kitchen and a bathroom into what was a big, open space, over the course of about six months, conceiving the floor plan herself. With one long central room and exposed brickwork in places, it feels airy and a little industrial, but it has cosy private rooms too. "I wanted to make sure you could see from one end of the apartment to the other," she says. "It is amazing and so unusual to have a loftlike space in the West Village."

The decor hasn't changed considerably since she moved here back in 2000, when Mingus (whose father is *The Walking Dead* actor Norman Reedus) was a baby. When he was a toddler, "every sharp corner had a tennis ball on it so he wouldn't hit his little head!" Otherwise it has looked pretty consistent over the years: "Objects come in and some may go but it has stayed more or less the same. I think my life has always been so hectic that it's nice to have the stillness within the four walls."

Christensen's style is not easy to emulate — so much of it is about her personal taste,

about hours spent in thrift and vintage stores and in antique markets, particularly those in France, Copenhagen, India, Brazil and New York (quite a few of her pieces — including a pair of ceramic figures, she excitedly tells me, by the Portuguese folk artist Rosa Ramalho and her granddaughter Julia — were found in markets in upstate New York). She does like to follow interior designers and interior magazines on Instagram, though she is too prone to internet "rabbit holes" to recommend any in particular. Generally she favours those whose style is "quirky, not perfect. I'm not a minimalist!"

That said, there is some "method to the mess", as she puts it. For example, while the main room of her apartment is a loftlike open-plan area, its floors — which are painted pale green in the kitchen and warm grey in the living area — delineate each area. She also uses colour on her walls in a harmonious way; all the shades are on the antique white-blue-green spectrum and all are Farrow & Ball (for example, Yard Blue in the living room and kitchen, and Belvedere Blue in the bedroom). "I love old colours — they work so well with all my old paintings."

That creates a sense of tranquillity, a word she returns to often when talking about the apartment. Though the city sometimes makes its presence felt ("Whenever a truck goes by, all the frames go crooked!"), it is peaceful. It sounds particularly blissful in the summer, when she opens all the windows and the back doors to the garden. Rather than sitting outside she likes to perch in the living room right by the open doors, and watch the rain pouring down during storms or quietly bird-watch ("They are beautiful birds — blue jays and red cardinals").

The apartment is close to the Hudson River, and Christensen loves its proximity to spectacular sunsets. In the afternoon "when I see pink clouds over the garden I rush to the river". She is obsessed with sunsets, which signal, to her, the end of each day's "little story". Like the objects she collects: "Every day is unique and each sunset is its own." And, as a person who likes to cram in everything life has to offer, she does not want to miss it. ■

The new BoConcept campaign, The Art of Living Danishly, featuring Helena Christensen launches today, boconcept.com

The bed was originally a four-poster. It was too big for the space so she removed two of the rails. It is covered in contrasting fabrics, including a patchwork blanket. "Someone has sat and put together all the little fabric pieces. I love that." Of the nude she says: "In old paintings female bodies are depicted so beautifully"





1 Revel in the art deco revival

The year may be 2025, but in-demand bars and restaurants in the fashion capitals have rewound to the 1920s. The chairs are wrapped in velvet, the martinis are dry and dirty and the mood is endlessly hopeful. The desire to replicate this celebration of sybaritic pleasures at home needs no explanation, and can be seen in the rise of geometric patterns and ritzy materials such as lacquered wood and exotic marble. Furniture is streamlined but angled and adorned with Egyptian and Aztec motifs. Metals are expertly mixed and the colour palette is that of a jewellery box.

“It reflects not only nostalgia for the glamour of the era but also a contemporary desire for indulgent social and celebratory spaces,” says Lucy Derbyshire, a Nicky Haslam protégée and co-founder of Studio QD.

She recommends large-scale geometric designs on statement areas — tiles on floors, murals on ceilings — and “intricate patterns in adjacent spaces to add subtle continuity and depth”. Uplighting, a hallmark of art deco, enhances vertical space, so “go bold and elegant with sculptural chandeliers or geometric sconces”. Or try alabaster, a favourite of the Madrid-based Marta de la Rica, who collects vases and goblets in the material to turn into lamps. “Its translucent quality creates a magical glow,” she says. In the year of the movement’s centennial there are plenty of art deco-inflected pieces to pick up, including the Miami umbrella stand (£295, right) by Jonathan Adler, or invest in the real deal: a pair of antique armchairs (£2,950) from Birdie Fortescue.



9 interiors trends to try now

Drapery, art deco and details galore — 2025 is set to be a great year for our homes, says **Phoebe McDowell**

This picture and above left Art deco-inspired rooms designed by Studio QD



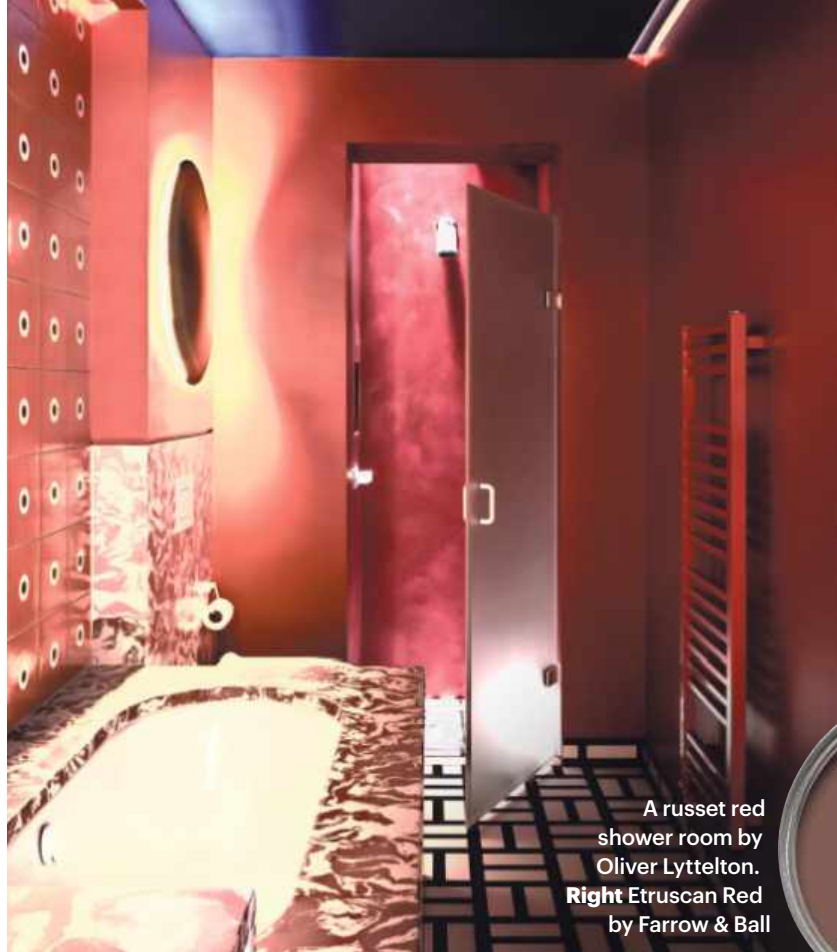
2 Into the red

The “unexpected red theory” — a flash of the colour is said to enhance any space — took hold and flourished last year, but those in the know are going the whole hog. It’s never far from Oliver Lyttelton’s designs, who, inspired by Le Corbusier’s chapel at Ronchamp in France, microcemented the walls of a client’s shower room in russet red. “It’s like being in a womb — physical but grounding,” he says. “I see red as a neutral these days in that it just goes with everything,” Lyttelton says. The brightness was turned up for the hatch of Blas, the new hot coffee spot in east London, which attracts as many aesthetes as it does coffee fiends. The predicted hit shade of the year? The new and earthy Etruscan Red by Farrow & Ball, which “although inspired by an ancient civilisation is ideally suited to the modern home”, says the

brand’s colour curator, Joa Studholme. “It grounds and warms perfectly alongside natural elements like wood and stone. As we continue to celebrate earth pigments, this brownish red is rich but never overwhelming.”

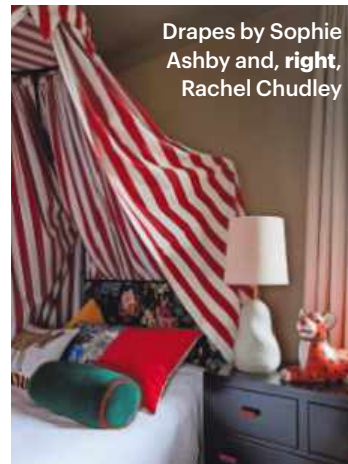


A russet red shower room by Oliver Lyttelton.
Right Etruscan Red by Farrow & Ball



3 Make it hyperpersonal

The cult clothing brand Bode turned Kendall Jenner’s life into a sofa. Made in collaboration with Green River Project, it features sentimental drawings of Jenner’s life, from sushi rolls and chopsticks to pets and pictures of her parents. It marks a move towards the hyperpersonal — pieces that are brand new but fused with nostalgia — as people look for ways to illustrate and immortalise intimate aspects of their lives. The ceramicist Alma Berrow was commissioned by a Chinese client who, while going through a hard time, had a tooth removed — she kept it as a sign of strength. It appears in gold, in one of Berrow’s signature ceramic ashtrays, alongside a Chinese idiom that translates to “true gold fears no fire”. Elsewhere, birds commissioned by clients to represent loved ones swarm the skies of the muralist Queenie Ingram’s work. While Floor Story, a rug company that specialises in bespoke pieces, was asked to replicate a floor covering in a house that once belonged to the Swiss architect Valerio Olgiati because “the furnishings are an extension of his architecture”.



Drapes by Sophie Ashby and, **right**, Rachel Chudley



From left Mural by Queenie Ingram; Alma Berrow’s bespoke ashtray



4 Indulge in dramatic drapery

All of a sudden curtains seem a little snooze. For the best-dressed windows look to the master of the fantastical Rachel Chudley, who uses sumptuous fabrics to create “drama and weave a narrative throughout a space. The first question I ask is, what do I want to conceal and reveal with drapes?” To delineate between a windowed lightwell and a nook in the basement of a client’s home, Chudley curtained the whole wall, severing off the newly mirrored nook to create a secret room, ripe for misbehaviour. In the study of a different client — “a writer, very creative and inspiring, so I wanted it to feel like the room was an explosion of her thoughts” — she gathered silk fabric that matched the fuchsia and butterscotch wallpaper in a sinuous trail up the cornicing and on to the ceiling. Beds are the beneficiaries of plush drapery too. Sophie Ashby, the founder of Studio Ashby, suspends swathes of fabric over children’s beds, including one she created to resemble a red and white circus tent. It is so expansive that you could easily imagine a cast of animals, acrobats and clowns performing in its rafters.



Toteme's Aspen store, with furnishings by Vandra Rugs

5 Say hello to 'midimalism'

You've heard of colour drenching but what about doing it with pattern? Attic rooms swarming with florals may be the apogee — but this trend is not that. Welcome maximalist minimalism, or "midimalism", where the scope of pasting and upholstering is limitless but the motif knows its bounds. "However busy the design, there is a sense of calm and luxury," says Emma Burns, managing director of Colefax and Fowler. "I think of Diana Vreeland's apartment by Billy Baldwin, which had yards and yards of the same print everywhere. Intense but never boring." In the Aspen store of Toteme, the fashion editor favourite brand, which was designed by the Swedish studio Hallerød, the walls, floor and upholstery were covered in a wool carpet by Vandra Rugs. "It has a chunky and slightly irregular effect," says the designer Christian Hallerød. Recently Rachel Chudley used Festival Fabric by Pierre Frey on the walls and curtains of a snug to make it feel like "you're being wrapped in a patchwork blanket", coupled with a sofa that "wobbles its way from wall to wall".

6 Drill down on the details

Big-picture thinking? Not necessary, because the devil is in the detail(s). Architectural arches are at their zenith. The crowns of cupboards are turreted. Linear drawers and cupboards now have curves. And handles, knobs and pulls are considered with as much fervour as artworks — Petra takes them to new heights with its artisanal pieces. Meanwhile Matilda Goad deals in hardware pick'n'mix. Blackened bronze wavy handles (from £40 each), brass and nickel backplates in bird, clover and star form (from £15 each), are designed to be paired with coloured knobs. Elsewhere sofas have tufted trims and wear skirts — see the Upton sofa by Jamb (price on application). Charlotte Freemantle of that antiques duo says, "The loose cover with wide box pleats evokes the unstructured drapes of the dust covers in the great estates of the 18th century, but in a refined, tailored fashion."



The Upton sofa by Jamb. Above Matilda Goad's hardware



Dark brown furniture in a room by Marta de la Rica

7 Dust off your dark brown furniture

Not long ago dark brown furniture was found littering Facebook Marketplace and going nowhere fast. But stifled spending power, coupled with a yearning to add soul to a space and to avoid unsustainable fast furniture, has brought it out of retirement. "People want soft, dark mahogany surfaces that give contrast and a sense of permanence," says Will Fisher of the antiques brand Jamb. "Clients are keen to be custodians of items of heritage that will outlive them. Mahogany is particularly relevant again — we've found that architectural bookcases, library chairs and marble-top consoles are all highly desirable." While Fisher's clients are perhaps more moneyed than most, dark brown is back with people of all design stripes. It doesn't have to be formal or an heirloom. Happy car-booting!

Get into 'fretro' — functional retro — furniture

Bar sets from the 1960s in the style of the Milanese industrial designer Joe Colombo sell for about £5,500 on the online marketplace 1stDibs. They have multiple watchers, in numbers that constantly creep upwards. Monochrome and made from glass, plastic and wood, the sets comprise a back panel with globe lighting, a central unit — the bar — and leather-topped stools. "They speak to something more than simply wanting a bar at home," says the interior designer and architect Oliver Lyttelton, whose clients are keen for pieces that promise experience. Not only do they point to an appreciation of design but also they elevate the — somewhat maligned in 2025 — pastime of drinking to artful heights, doing to alcohol what the 1970s-style conversation pit does to gossip. And then there's the audiophile's ultimate piece: the circular Plattenkreisel, a vinyl storage and record player desk by the German designer Roland Schunk, which starts at a cacophonous £32,000. Made of stained and varnished morado wood, and with every conceivable add-on, ergonomic and electric, it will ensure the seamless spinning of tunes.



The Plattenkreisel vinyl storage desk

Dip your toe into Middle Ages modern

If the rustic and brutal Dark Ages trend passed you by, then consider its more mellow cousin. Middle Ages modern fuses the mystique and grandeur of medieval architecture with the clean lines and functionality of contemporary design. The craftsmanship of armourers, blacksmiths, carpenters and even stonemasons is set to work on modern materials such as steel. The high priestess of the look, the interior designer Hollie Bowden, advises "finding craftspeople whose work you love, as well as scouring markets or second-hand shops for fun, unusual pieces that make you happy". On her hit list? "Wrought iron wall sconces with funny gargoyle faces — why not?" she says. Alternatively, the Daydream Prism table with a marble top by Buchanan Studio (£2,232) nails the brief. As does Bryan O'Sullivan's upholstered nickel-plated bench (price on application) and almost anything made from stainless steel. ■

Wrought iron handles and rustic cabinetry feature in this contemporary kitchen by Hollie Bowden. **Below** The Prism table by Buchanan Studio



With a warming palette of mocha and chocolate, Next's new homeware collection gives interiors a luxe glow-up for spring

No offence to TS Eliot, but April ain't the cruellest month – it's February. As the short, cold days drag on, it's tempting to view our homes through the same lacklustre lens.

Sure, we could plan a fresh coat of pastel paint in the hallway or think about some new garden furniture for the far-off promise of outdoor entertaining, but what we really need during the chilly dead of winter is to cocoon ourselves in interiors that bring a soothing yet sophisticated sense of luxury.

No one understands this better than Next, which launched its first interiors range 40 years ago. Since then, the brand has become a go-to source of on-trend homeware, and its latest offerings don't disappoint.

Meet N. Premium, an exclusive architecturally inspired capsule collection of homeware from Next. It's focused on timeless elegance balanced with thoughtful crafting and premium materials, and is perfect for a mid-season refresh to pull us out of our February funk in anticipation of that spring revival.

These pieces provide an injection of sharp style and mellow, coffee colours to take the chill out of winter and give your home a touch of quiet luxury. It's surprising how something as simple as a statement floor lamp, trophy chair

“

Get ready for lamps in decadent brushed brass, softly curved console tables and elegant marble

or contemporary coffee table can reinvigorate your space.

The N. Premium range includes everything we've come to expect from Next: thoughtfully designed furniture, lighting, textiles and accessories, all meticulously crafted using luxury materials. Get ready for softly curved oak console





Premium setting
Aviano extending dining table, £1,199; Portland ceiling light, £150; four poster bed, from £1,450; Aviano wide bedside table, £450



Fashion house
Pia large sofa in Luxe Chenille Mid Camel, £1,875; Danbury hand-knitted rug, from £400; Portland floor lamp, £499; Marble Orb coffee table, £750



and coffee tables with elegant marble tops; sofas and armchairs in bold, modern yet accessible shapes to recline in; striking pendants and floor lamps in decadent brushed brass to diffuse light, plus travertine and glazed pool ceramics. The sumptuous bedding feels as good as it looks, thanks to the fine textiles used – 100 per cent premium cotton, along with linens, cashmere and hand-knitted wool, giving you hotel luxe at home.

In December, global colour expert Pantone announced “mocha mousse” as the shade for 2025, but Next was ahead of the curve, with N. Premium’s palette embracing the soothing hues inspired by everyone’s ultimate comfort foods: coffee and chocolate. The collection’s warming colourways of caramel, nutmeg and ginger tones perfectly articulate the look of the year. Available online and in selected stores, this mouthwatering new collection, out now, is sure to put a spring in our step once more.

Five inspiring seasonal looks



1

SEAT ELITE

Varena chair in soft velvet caramel, £499

2

ESPRESSO DELIVERY

Aviano marble coffee table, £650

3

LIGHT FANTASTIC

Large Bobble table lamp, £140

4

DINNER WINNER

Raya dining chair, £299

5

STORAGE STAR

Aviano marble and oak sideboard, £1,299

Discover N. Premium in selected stores and online at next.co.uk

**NEXT
HOME**

N.
PREMIUM COLLECTION
BY NEXT

SPLENDID



Ben Pentreath and Charlie McCormick's corrugated iron-roofed bothy in Mid Argyll. **Right** Their tin bathtub sits in the corner of the kitchen

ISOLATION

Shepherd's huts? So over — the cool bolt hole to covet right now is a bothy, says **Katrina Burroughs**, and the more off-grid the better

Cottagecore, cottagesnore. Say no to roses round the door rusticity — 2025's smart getaway is a more remote retreat, without central heating or plumbing, that satisfies our yearning to be properly OOO for once. After all, how are you going to finish that book or complete your cortisol detox when you are surrounded by the distractions of modern life? And the hottest of these isolated hideaways is a bothy.

Originally built to shelter shepherds and farmers from the elements, bothies are becoming a popular escape. Ben Pentreath, head of the eponymous architectural and interior design studio, and Charlie McCormick, the prizewinning gardener and florist, bought a stone bothy in 2018, and the couple finds it is the perfect counterpoint to their busy lives. "It's on the edge of a peninsula on the westernmost coast of mainland Scotland — it really does feel a long way away," Pentreath says. "Bothies really can't be more than one or two rooms. And I think we all find romance in living in small places — for a while!"

Still, a bothy does not have to be spartan. "Obviously for some people a bothy could be an empty stone hut on the side of a mountain for overnight hillwalkers to camp in, but for us it's a pretty comfortable existence," Pentreath explains. "We don't have any plumbing — we draw our water from an old spring and we have a composting toilet — but we have electricity, which means heat, hot water, fridge, cooker, delicious

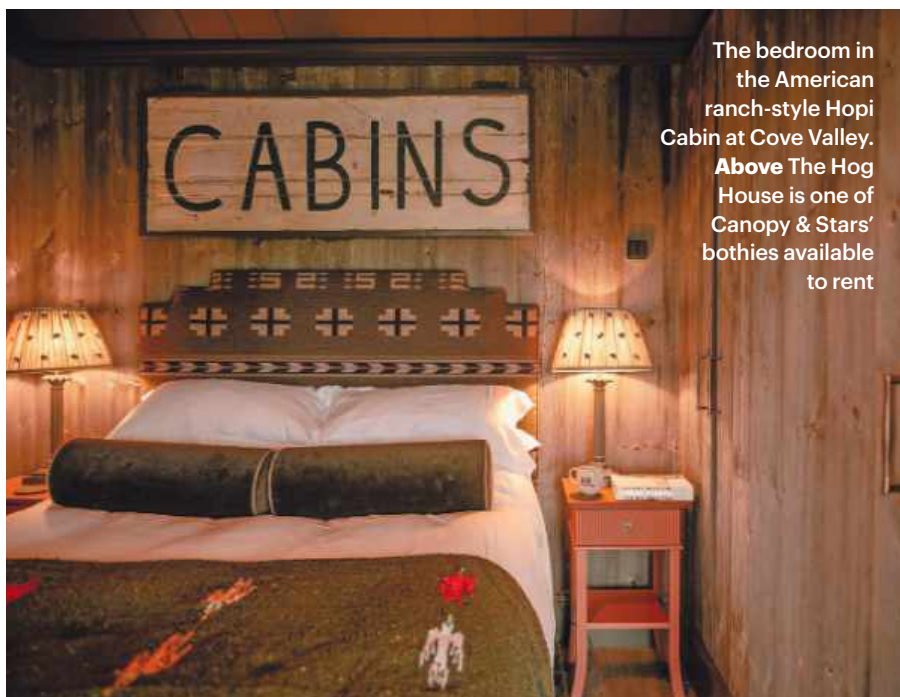


dinners, fires, lots of tartan and chintz, and a very well-stocked drinks tray.”

Demand for cosy, well-appointed bothies has soared in the past few years, according to Tom Dixon, the founder of Canopy & Stars, with everyone from David Hasselhoff to Romeo Beckham looking for a remote retreat. (Beckham’s was a C&S cabin in the Lake District.) “Everyone is searching for a life more wild,” Dixon says. The cabins “are surrounded by nature and behind the doors offer the cosy, simpler life that so many of us yearn for. Forget Netflix and settle down for a night in front of the fire.”

The illustrator and artist Fee Greening waves goodbye to her husband, the musician Dan White, of a morning with a breezy, “I’m off to my hut.” She puts on her dungarees and wellies at their west Dorset home and then heads into the woods to a shack on wheels, with walls papered in her drawings and windows outlined with vivid red paint (Bamboozle by Farrow & Ball). Greening has a wood-burner but no running water, apart from the stream outside. “I’ve got wi-fi enough for emails but it’s not really reliable, so I don’t get sucked into a doom scroll. I really focus when I’m in here,” she says.

Immersed in nature, isolated from the constant din created by her other half, she relishes the contrast between her wild working environment and her glamorous clients. “I am covered in mud and fire ash all the time, but my clients tend to be quite high-end fashion types [think Hermès, Gucci], so it’s the contrast of living quite a scruffy lifestyle while working on a perfume bottle design or a snazzy dinner in New York and appearing on Zoom looking quite



The bedroom in the American ranch-style Hopi Cabin at Cove Valley. Above The Hog House is one of Canopy & Stars’ bothies available to rent

together.” She adds: “It’s a really magical little space. There’s a ley line that goes right to Stonehenge and this spot is known for having this ancient energy.”

Indeed, for today’s stylish escapees, nothing beats an unearthly spot. In 2023 Luke Edward Hall, the artist and designer behind the fashion brand Chateau Orlando, and his husband, the interior designer Duncan Campbell, bought a tiny stone-built church hall at the edge of a field, close to the sea, in west Penwith in deepest Cornwall. Hall, whose whippets are called Dragon and Merlin, says he has long been fascinated with “the western tip of the country, with its intense, haunted atmosphere of otherworldliness, links to King Arthur, traces of the lost lands of Atlantis and Lyonesse ...” — making this the perfect

Ben Pentreath, Alexander James, Joya Berrow, Alexander Baxter



Left Tamsin Relly's Hully Pod was painted in Periwinkle by Graphenstone. It served as her art studio when she was living off-grid in Cornwall. **Below** The artist and illustrator Fee Greening in her work hut in west Dorset with her dog, Patti Sniff, a blue merle border collie

location for the couple's getaway and latest renovation project.

(Temporary) rat race refuseniks report their retreats are a remarkable backdrop for making family memories too. The multidisciplinary artist Tamsin Relly and her husband, the food writer and cook Tom Hunt, spent seven months living off grid on a friend's land in Cornwall with their three-year-old daughter. Relly set up her studio in a Hully Pod, painted in a Periwinkle blue by Graphenstone, in which she produced monotypes created with wildflower husks picked up around their camp. What does she treasure about the time spent without mod cons? "Going to sleep and waking up to birdsong," she says, as well as "attuning to the cycles of the moon and seasons, watching the land come alive around us, with our daughter learning the names of flowers that grow locally".

For female artists, designers and writers, a tiny, secluded structure can fulfil the function of Virginia Woolf's *A Room of One's Own*, a private space where creativity can flourish. Kit Kemp, the founder of Kit Kemp Design Studio, has three tiny retreats at her New Forest home. "I have a shepherd's hut and a gypsy caravan, and we have a thatched summerhouse in the garden, so I've plenty of

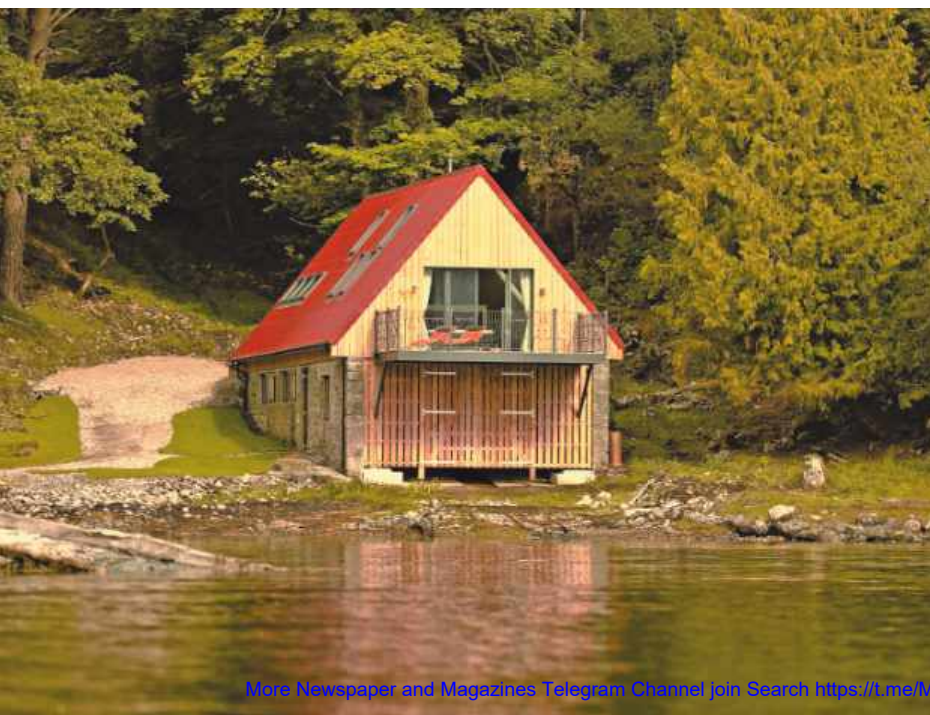


'We don't have any plumbing, but we do have electricity, a cooker — and a well-stocked drinks tray'

hideaways," she says. In the caravan, where she works accompanied by her spaniels, mod cons are limited to "electricity for a heater and electric kettle and a biscuit tin". The decor elevates austere accommodation into a fairy-tale setting. "Alongside brightly painted window frames, pretty oak leaf print curtains and fabrics from our collections are hand-painted country scenes by Melissa White adorning the walls and a painted starry sky above. It's a joyous, enchanting space."

Should chic seclusion appeal, you can buy a remote retreat off the peg from £2,995 for a Hully Pod. A cabin built in the Fife workshop of Bothy Stores costs from £48,000 (for a turnkey finish), while Anta, maker of luxury Scottish home furnishings, constructs its own turnkey Anta House huts in the Highlands that cost from £65,000. Glean decorating inspiration from Baileys Home, a little settlement of farm buildings in Herefordshire selling oak peg rails, old elm stools and grain-sack cushions. Or draw on the cabincore style of Tom Cox of Ham Interiors, who has designed retreats inspired by American ranch living for Cove Valley, a 300-acre rewilding project in Exmoor National Park. Cox wanted rustic-looking spaces that would feel deeply comfortable, so he included Hypnos beds, Waterworks taps and Ralph Lauren textiles.

More of a sybarite than a spartan? The template for your bothy project should be Vanessa Branson's take on the secluded bolt hole. Branson has brought a flavour of her opulent Marrakesh hotel, El Fenn, to a wild hideaway on Eilean Shona, the tidal island she owns off the west coast of Scotland. It's not about compost loos at the Sail Loft. Think power showers and high thread count linen, Hästens beds and "a mini-sauna where you can sit and steam inside, before dashing down the jetty for a refreshing jump in the loch". Not so much wild swimming as wild luxury. ■



Left and above The Sail Loft on Eilean Shona, on the west coast of Scotland, is one of eight luxury cottages on the island, which has no cars and is reached by boat



Flatpacks, meatballs and those blue bags: Ikea is about to open a new city centre megastore in the capital. The longtime fan **Michelle Ogundehin** looks at how the Swedish furnishing giant has changed our homes for ever

Chuck in the Billy bookcase *(and the tealights)*



I have many a fond memory of sitting in the car park at my nearest out-of-town Ikea. Here I could discuss matters of great import (inevitably my current relationship), cheerfully agreeing that more storage was the salve for any woe. Plus, all chats could be concluded with meatballs (more than one billion are sold every year).

As it says on the brand's website with no hint of irony: "Imagine a place, where you can escape for a day. Tickets are free to everyone, and include all the attractions." Indeed, you can eat breakfast, lunch and dinner at Ikea, and take a stroll through the carefully curated maze of the market halls to realise all your hitherto unknown desires. How have I survived until now, you will wonder, without a matching set of bamboo coasters, three nesting colanders and a perky peace lily?

And this is the secret to Ikea's enduring, even cult appeal. It was one of the first brands to truly understand that it's never only about the merch; it's the superior lifestyle we imagine for ourselves, as enabled by those products, that counts.

First introduced to the United Kingdom in 1987, Ikea heralded a new way of thinking about the home — it could be about self-expression. The nascent modern British furniture industry was on its knees in gratitude, fervently hoping that this Swedish behemoth might finally encourage us to relinquish our stubbornly retained brown furniture, heirlooms and hand-me-downs. After all, we may have been courting shoulder pads and bravado in fashion, but on the home front the look was still stuffy and staid.

With its sleek room sets, birch ply kitchens and myriad natty baskets in which to stash stuff, Ikea fundamentally changed the rite of furnishing a home. It was impossible not to fall prey to its seduction, from the Billy bookcase (introduced in 1979 and still a bestseller) to those bumper bags of tealights, the promise was easy modernity, stylish living and effortless organisation.

Today there are 20 full-size Ikea stores in the UK, and this spring sees the opening of its second high street outpost at 214 Oxford Street (the first was in Hammersmith, west London). Now Ikea will have 7,600 square metres over three floors to showcase 6,000 items and a Swedish deli in the beating heart of the capital. It's a clever move to bring the products even closer to the people.

Some dismiss it as throwaway furniture for a fast fashion generation, but like any brand it's all about your edit and how you work it. And for the savvy it stocks some veritable design classics. Allow me to share some of my favourites. Back in the 1950s the architect Thomas Harlev created an armchair for the brand that embodied everything good about Danish mid-century modern design: think sensuous elegance meets generous comfort. You can still buy that chair. It's called Ekenaset. Then in the 1960s the design collective 10-gruppen — think the Rolling Stones of Swedish textiles — made a limited-edition collection, a groundbreaking innovation for a mass retailer. When they split in 2015, Ikea bought the back catalogue, which it mines to this day.

Skip to 2005 and the Dutch designer Hella Jongerius debuted four deliciously rotund vases, one in shiny, palest pink porcelain emblazoned with golden swirls, another in matt black, an earthenware model embossed with white dots and a perforated cream stoneware version. Her gallery pieces command hundreds if not thousands of pounds per pot, but her designs for Ikea

cost less than £30 each. And they were just as beautiful (I have two of the four; the others sold out before I could physically get to them, it being before the days of delivery). This was Ikea using its scale entirely to benefit the customer. Ironically, those vases are now a hot ticket on auction sites at ten times the price, as are old editions of the catalogues.

But this is how Ikea stays ahead of the crowd. It wants to solve your future problems, alongside the obvious what you didn't know you wanted: we give you the ability to now monogram your big blue bag! Free to loyalty card holders, £3 per letter otherwise. Collaboration too is seen as fertile ground for experimentation — previous partners have ranged from Adidas to Ilse Crawford and Virgil Abloh to Sonos — so it stays exciting and unexpected.

The ultimate inadvertent accolade, though, must be when the fashion world returns the favour. Balenciaga took it to the next level with a tote that cost over \$2,000 in homage to that Frakta 75p blue bag, now an icon that even inspired the hip LA street brands Pleasures and Chinatown Market to collaborate on hats based on its crinkly blue recyclable plastic. And the Japanese Ikea franchise, sensing a sartorial opportunity, launched a range of clothing and accessories on the back of the obsession, including a barcode tee, hoodies, an umbrella, water bottle and towel, all decorated with the beloved blue and yellow logo.

The clincher? Ikea offers instant gratification (those market halls) alongside the flatpack experience, which forces you to be in the (building) moment. Ikea as proponent of zen? Well, grappling with an Allen key and roughly 50,000 seemingly random parts to construct a set of drawers in an age of click and collect engenders a huge sense of achievement. Thus, way before Instagram or TikTok, Ikea invited engagement with your home, proffering options, then empowering you to make them your own. My lockdown project was building and customising a bunk bed for my son. It was the first video I posted on Instagram. Meanwhile, @ikeahack makes compelling viewing with 1.5 million-plus followers. And whole industries have been spawned to enable cabinet customisation; Superfront is one of the originals and still, in my opinion, the best.

At a time when few brands can be trusted and greenwashing is rife, Ikea even seems to be authentically attempting the right thing on the sustainability front. Its goal is for every product designed from the start to be reused, refurbished, remanufactured or ultimately recycled. Ambitious. But essential. And the only way to ensure its laudable mission: "A better everyday life for the many." ■



What the tastemakers own

MARGARET HOWELL FASHION DESIGNER

"I wouldn't be without the Kungsfors stainless steel rail with hooks [1 £26] on my kitchen wall. I use it to hang my most frequently used equipment for cooking and fresh herbs. Simple and practical."

PRIYA AHLUWALIA FASHION DESIGNER

"I do love the Kallax case [2 £99] — I have it in my office. I like these shelves because they are the only ones that can handle the weight of my books. They're also great because I can use the top for my trinkets."

KELLY HOPPEN INTERIOR DESIGNER

"The vintage chrome sling lounge chairs [3] are timeless. They were released in the 1970s, yet they would still work in any interior I design."



LUCINDA CHAMBERS FASHION STYLIST

"The Spetsboj lamp in green [4 £8] is wonderful. I love the colour (it also comes in a soft yellow) and its simplicity. It won't date, it's dimmable — what's not to love? That little pop of colour would be a great addition to any slightly dark corner and it's small enough to fit in anywhere. It's modern, smart and very chic."

JEREMY LEE CHEF PROPRIETOR

"I have one absolutely enormous Lamplig wooden chopping board [5 £15] that I bought many, many moons ago. I find that chopping boards for domestic households are simply too small and I was bowled over by the sheer weight and scale of this thing, not to mention the quality, and it was so cheap. It has remained a very dear friend ever since."

CATH KIDSTON ENTREPRENEUR AND DESIGNER

"My favourite is the white Lack side table [6 £10]. Ideal for bedside and by the sofa, and so utterly perfect in its simplicity and proportion. I've got two on either side of a bed in my house in Greece."

NICKY HASLAM INTERIOR DESIGNER

"Ikea is a great source of shaggy rugs: the white Ullerslev [7 £35] adds instant warm atmosphere and comfort to any room."





Shop with Style

What our beauty and interiors director **Phoebe McDowell** loves this week



WORTH THE SQUEEZE

A bout of The Flu (yes, that one) had me palming pills and slurping on wedges of orange. It made me question why I don't own a juicer. Not some electric thing, just a good, old-fashioned, levered squeezer. Exprimidor Mexican juicer, £140, Fiesta Brands, amazon.co.uk



TABLE TALK

I am favouring a laid-back approach to hosting this year, which means my veg-shaped ceramic cutlery rests will stay in their box. This stripy tablecloth will get plenty of airtime, however — even if I'm only serving crisps and dips. From £210, rebeccaadall.com

YORKSHIRE'S FINEST

The day I have an at-home office is the day I buy this desk. It's made by Yorkshiremen who take their craft seriously and understand the power of a good silhouette. It would make me frighteningly productive. Coalescere desk, £2,200, galvinbrothers.co.uk



KNIVES OUT

I get that replacing cutlery isn't high on the priority list but, like buying new pants, you'll wonder why you didn't do it sooner. Especially if it's made by a French family who have been in the business since 1876, and is reassuringly weighty, with olive green marbled resin handles. Dessert cutlery, £200 for set of three, Alain Saint-Joanis, abask.com



5

SITTING PRETTY

To preface this (bank-breaking) submission, kuba cloth is an antique Congolese textile that's dyed, handwoven and appliquéd. To my mind that makes this square cushion a piece of art. Ergo, it will sit on an occasional chair with a "please do not touch" sign next to it. £516, howelondon.com



AN ILLUMINATING CLASSIC

This Harris portable lamp looks much more expensive than it is. The classic base, which looks like wrought iron, can be paired with any number of shades. £145, thewhitecompany.com

David Newby

DOOR DELIGHTS

A renovation done with the aim of maximising storage left me with a lot of cupboard doors to gussy up. These kiln-fired abstract handles decorated in *all* my favourite colours will do nicely. £84 each, Alexis & Ginger, petrahardware.com



CODE RED

As versatile as they come, this Revive sidetable could be by your bedside one week, and then, when it threatens to buckle under the weight of all the books you haven't read, you could move it to the bathroom or turn it into a drinks station. £650, Nix, nicolaharding.com



BOWLED OVER

I'm a sucker for small things that radiate passion and craft, and this bowl by the London-based Cornish ceramicist Jessica Tremaine will join my merry crew of mantelpiece curios. Con fruit bowl, £145, wonderingpeople.com



10

O(A)K THEN

The details on these Tilbury dining chairs — the hand-woven rattan seats and carved balls on top of the oak frame — are so good. They're classic but contemporary and you know they'll age well. £395 each, neptune.com



The author **Lizzie Damilola Blackburn** was sexually assaulted twice in her twenties — but never reported it. Now she's written a novel that explores these issues and forced her to confront the reality of what happened

Photograph **Victoria Adamson**

'I'm fine,' I said.

But I wasn't

The creak of the door stirred me awake. In the dark I could make out the silhouette of a man. He has come to get something I told myself, pretending to be asleep. It was my friend's friend, and we were staying the night at her apartment. A group of us had been drinking at her flat, but I ended up having one too many and took myself off to my friend's bed. They must have just got back from the club. He was probably looking for his bag.

Then the mattress dipped as he climbed under the covers beside me. My body went cold. "What are you doing?!" I turned around. To my horror, he went in for a kiss. "Stop!" I shoved him. "I said, stop!"

I tried to fend him off in the blurry dark. He pressed his crotch into my bum and tried to wriggle his hand into my knickers, all while telling me how hot I was, with his alcohol-tinged breath. But he was a close mate of my friend — I hesitated to get up and find her, knowing it would ruin their relationship.

I'll get through the night, I told myself. He's drunk. Eventually, he fell asleep and while he snored, I stared up at the ceiling in disbelief. I kicked myself for drinking too much. All this could have been avoided.

At the first hint of sunrise I got ready to leave. Slowly, he sat up. He raked his hand over his head. "I'm so sorry," he croaked. "I got really smashed ... I ... I like you." He apologised profusely, said he felt awful. In the end I accepted his apology and told him I wouldn't tell my friend. I even accepted his offer to drive me home. Less than two hours later I was at work.

This happened in 2010. I was 20 and doing a summer internship. An incident was what I called it: an awkward, unforeseen incident. When I recounted the event to the two male colleagues I had attended the drinks with, I spoke about it as if it were gossip instead of something serious. While one was quietly enraged and felt terrible for leaving me that night, the other found the guy's bed chat hilariously cringe. I laughed. They asked me whether there was anything they could do.

"Thank you. It's cool," I said. "I'm fine." It would take seven years for me to realise that I had been sexually assaulted — I was both a victim and a survivor. According to the Crime Survey for England and Wales, for the year ending March 2022, 798,000 women aged over 16 were raped or sexually assaulted. That's 1 in 30 women.

The penny dropped thanks to two simple words: Me Too. Started by the American activist Tarana Burke, the movement empowered women who had endured sexual violence by letting them know that they were not alone. In 2017 the hashtag #MeToo went viral. It was then that I had the realisation. Sadly I'd been sexually assaulted more than once.

When I was 18 I groped by a man on the Tube. I initially brushed it off as an accident — the train was packed. But then it happened again ... and again. I felt violated. Pervert, I thought when I finally got off.

I didn't think: I've just been sexually assaulted. And just like in 2010, I didn't know I'd been a victim of a crime. In the year to March 2024, figures published by the British Transport Police Authority show an average of 31 violent crimes a day against women and girls on the transport network were reported, but many still go unreported.

So, where did my misconceptions come from? Was it my lack of awareness? Or perhaps I didn't think I was a victim because I was, for the most part, unaffected? I was more annoyed than upset in both cases and could get on with my day. On reflection, my misconceptions were rooted in something deeper. Since I was a little girl, my mum had cautioned me to be careful around boys. I was told to sit with my legs closed and never to be alone with them. The male species were roaming predators who could pounce at any time. And so I grew up thinking that some guys were perverts — men who can't help themselves.

I now know that this is a lie. These narratives only minimise the responsibility of the offender and the seriousness of the crime, while placing blame on the survivor. "It's so much easier to play into those misconceptions because our society is rooted in patriarchy," says Lorri Weaving, CEO of SARSAS, a specialist support service for people who have experienced any form of sexual violence. "And that societal view is absolutely steeped in misogyny. Sexual violence is not about sex, it's about power and control. And those misconceptions are rooted in that type of systemic inequality."

Organisations such as SARSAS campaign to dispel these myths. Weaving believes that holding people accountable for their language — "Calling things for what they are" — and educating children from an early age is necessary for change. The justice system also needs changing too. In my book, *The Re-Write*, my protagonist, Temi, does not report her sexual assault to the police. Like many who have experienced sexual violence, she does not think reporting it would help.

"It's the absolute minority of victims who actually do get justice through the criminal justice system, as [according to Home Office figures] fewer than 3 per cent of reported rape cases see a suspect charged," says Ricquel Robinson, a psychotherapist and sexual violence counsellor. "And even when a case does result in a prosecution, it takes on average two years to reach a verdict. So, there might be two years of psychological distress and waiting in agony for the victim. So whatever a survivor decides to do should be unique to them and centred on what they feel ready and able to do."

In Temi's case, she tells her best friend what happened and, later, her ex-boyfriend, before finally making the courageous decision to report it anonymously. "When we explain that process," Weaving says, "I often hear relief that there is this middle ground." [You can report sexual assault anonymously by visiting the police or at crimestoppers-uk.org.] Other options include going to a sexual assault referral centre, which will offer confidential medical and practical support, and counselling.

Now that I know what I know, it's difficult to say what I would have done differently — no one can prepare or predict how they will respond to sexual violence. However, now that I'm aware of the impact societal attitudes have on decriminalising sexual assault, I would not play down my experiences or internalise some of the blame. Like Weaving said: "We need to call things out for what they are."

Sexual assault is a crime. Period. ■

The Re-Write by Lizzie Damilola Blackburn (Penguin £9.99) is published on February 13. To order a copy go to timesbookshop.co.uk or call 020 3176 2935. Free UK standard P&P on online orders over £25. Special discount available for Times+ members

Meet generation

NO TOX



Put off by the frozen faces of millennials, Gen Z are steering clear of old-school injectables in favour of hardcore skincare and bespoke treatments, says **Verity Clark**

In certain circles, using needles for a quick beauty fix has become commonplace. From antiwrinkle injections to weight-loss jabs, injecting in the pursuit of firmness has become the norm. But for a growing number of twenty and early thirtysomethings, the story — and their faces — looks quite different. Yes, the TikTok generation are raising their still-mobile brows at their elders and saying no to needles.

“I’ve never been tempted by Botox, filler or anything invasive,” says Ngoni, the 32-year-old founder of the sustainable fashion brand We Are Kin. “Adding something to my skin so young just seems like a really bad idea.” Part of a growing cohort of under-35s who are rejecting tweakments, Ngoni isn’t convinced that plumping for

injectables holds the key to eternal youth. “You can’t walk down the high street without seeing overfilled lips and it’s so obvious when people have had work done when they are young. Sure, some people have had really great work done but those people are few and far between.” Ouch.

“I think there is a certain amount of fear among many Gen Zs,” says Dr Sophie Shoter, an aesthetic doctor. “They see the results of some people who have gone too far with injectables and they want to avoid that.”

Indeed, the apparent turning of the tweakment tide is something that dermatologists are witnessing first hand. “We’re seeing a significant shift in aesthetic medicine,” says Dr Joney De Souza, who notes that his younger clients are “moving away from Botox in favour of solid

skincare and regenerative treatments". This is a sentiment echoed by the consultant dermatologist and founder of the Harley Street clinic Self London, Dr Anjali Mahto. She says that many of her clients in their twenties are "prioritising skin health and looking at ways to improve their skin without going down the injectable route".

Millennials came of tweakment age at a time when the Kardashians, *Love Island* and wrinkle-erasing filters reigned supreme. Little wonder, then, that we all wanted in on smooth skin. But it seems that after a decade of eerily similar faces staring out of our TV screens and our phones, there's an appetite for something, well, more real.

"It's hard to know what anyone looks like naturally any more," says Anna, a 29-year-old hair and make-up artist. "Everyone has morphed into looking the same and it has put me off getting anything done." It's this lack of individuality that has also made Nancy, a 28-year-old publisher from London, balk at Botox. "My sister had work done and I used to see pictures of her with her friends at uni and I couldn't tell who was who. They all had the same long blonde hair, big lips, big eyes, the same face that I see all over Instagram."

You see, Gen Z champion individuality over homogeneity. Billie Eilish and Zendaya — both proudly sharing make-up and, seemingly, tweakment-free selfies — are their icons. They stream raw, unfiltered TV shows like *Heartstopper* and *Euphoria*, and will happily share videos of themselves at their most intimate moments on TikTok. Search "post breakup crying" videos for proof.

One of TikTok's most popular features is the age progression filter, which shows users what they will apparently look like in 50 years' time. For 26-year-old Isabel the filter helps her to feel better about growing older. "It's fun getting a glimpse into the future and seeing what we might look like after living life to the full. Although it does make me want to slap on some more SPF immediately!"

So does this mean the cultural tide has turned on attitudes to wrinkles? Not quite (sorry). Antiwrinkle injections may be out but anti-ageing skincare is still very much in. In fact, according to the market research firm Circana, 70 per cent of Gen Z already use anti-ageing serums, and they regularly share their "prejuvenation" skincare routines online. "This reflects a broader shift towards proactive skin health," De Souza says. "People are taking charge of their skincare journey with long-term regeneration and vitality in mind."

Perhaps it's not that Gen Z don't want Botox, it's that they actually don't need it. While millennials were ignoring their mothers' advice and choosing tanning oil over SPF, Gen Z stockpile sunscreen. "I believe in wearing SPF indoors," Ngoni says, "and if I'm outside I use SPF 50 spray over make-up."

Their multistep skincare routines put the cleanse, tone and moisturise regime familiar to anyone born before 1992 to shame. On TikTok the hashtag #morningshed has clocked up 30 million views. It refers to the idea that if you "go to bed ugly, you wake up pretty", for which read: slather yourself in masks and night creams, and wrap up in jaw straps, hair wraps and heatless rollers before bed,

'It's hard to know what anyone looks like naturally any more. Everyone looks the same'

then after you've "shed" all this stuff in the morning you shall emerge, reborn, into the dawn.

They may roll their eyes at Botox but this generation take skincare very, very seriously. At her Notting Hill practice Dr Priya Verma is seeing an increasing number of patients aged 25 to 30 who want to understand more about their skin needs. "They come with a curiosity and eagerness to learn how to decipher the chaotic world of beauty and skincare. They tell me that they want to age well

and look healthy, not 'done'."

So what are this skincare-savvy cohort booking in for? The focus is on skin health with preventative treatments over quick fixes. Both De Souza and Mahto report seeing increased demand for regenerative treatments such as laser, polynucleotides, exosomes and microneedling. "These treatments work by stimulating the body's own regenerative processes, improving collagen and elastin production, and addressing concerns like skin laxity, uneven tone and fine lines," De Souza says.

When it comes to skincare Gen Z have moved the needle. Just not that one. ■

GEN Z'S NEW HIT LIST

INJECTABLE MOISTURISERS

Whether it's boosting collagen production with polynucleotides or hydrating with hyaluronic acid-fuelled skin boosters such as Prohilo, Gen Z's injectables of choice aim to leave faces looking fresh, not frozen.

PhilArt Polynucleotides, £1,250 for three full face treatments, drjoneydesouza.com. Prohilo, from £350, drpriyaverma.com

PEPTIDES

Dermatologists agree that any "Botox in a bottle" claims are pure marketing jargon but the one set of ingredients that come closest to mimicking the smoothing effects of antiwrinkle injections are peptides. Argireline, in particular, can help to temporarily relax facial tension. Find it in The Ordinary Argireline Solution 10% (£9). Beauty editors also go bananas for the texture-improving benefits of the peptide-rich serum Skinceuticals P-Tiox Wrinkle-Modulating Peptide Serum (£130).

ADVANCED LASER TREATMENTS

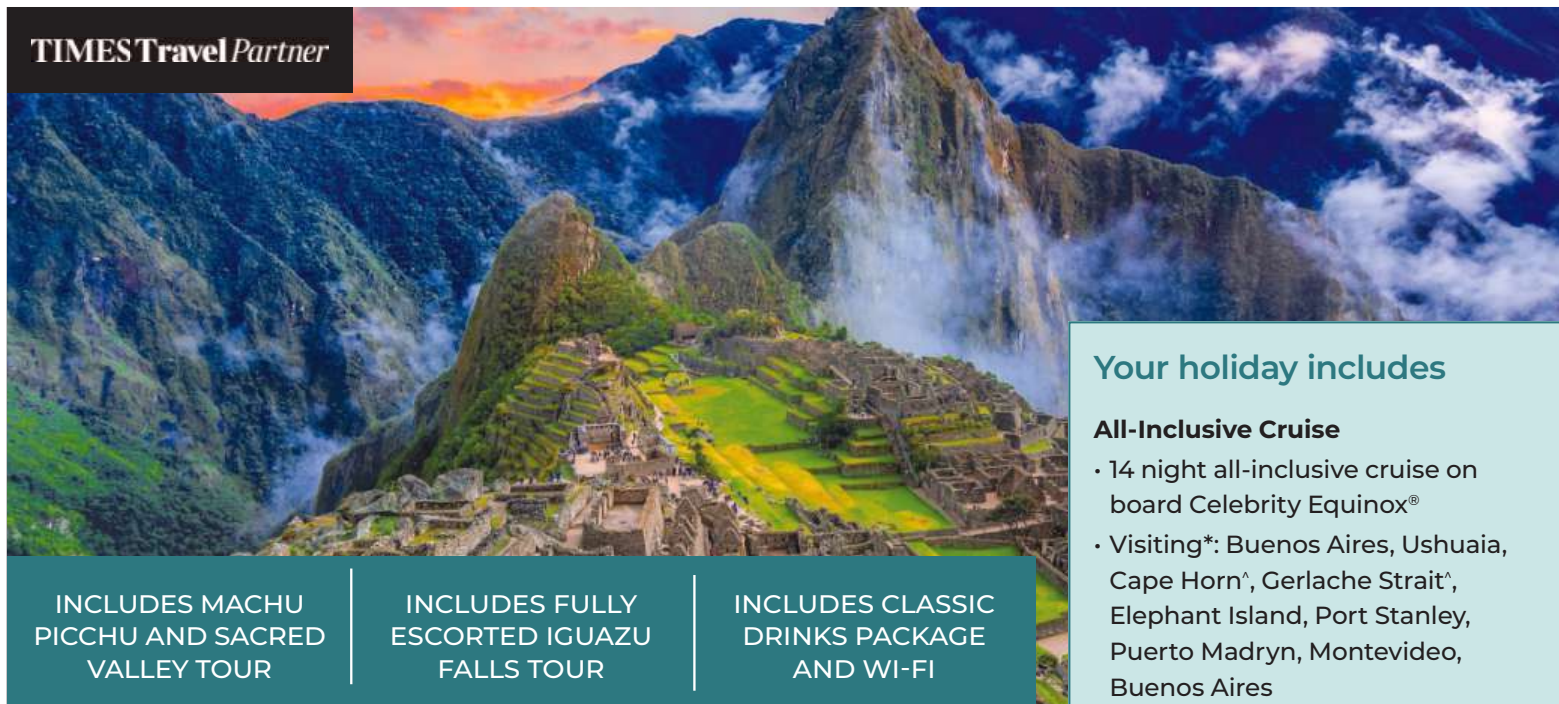
Cutting-edge laser procedures such as 3D Miral and BBL/Halo can address a wide range of skin concerns, including pigmentation, redness, fine lines and texture. The best part is that they can be customised to the individual's specific needs and skin type.

Halo Laser treatment, from £2,000, selflondon.com

MICRONEEDLING

A popular alternative to injectables, microneedling delivers physical trauma to the skin to put it into repair mode, encouraging collagen production. To supercharge results consider a post-microneedling dose of exosome therapy, which is fast becoming the way to glow.

Microneedling + Exosomes, from £450, drsophieshotter.com



INCLUDES MACHU
PICCHU AND SACRED
VALLEY TOUR

INCLUDES FULLY
ESCORTED IGUAZU
FALLS TOUR

INCLUDES CLASSIC
DRINKS PACKAGE
AND WI-FI

Luxury All-Inclusive Ultimate South America Voyage, Machu Picchu and Iguazu Falls

Cruise and Touring

29 Nights

Jan - Feb, 2026

Tour South America's icons from Christ the Redeemer to the Sacred Valley and explore icy landscapes and diverse wildlife on board a 14-night all-inclusive cruise.

Discover the treasures of South America on an unforgettable journey taking you from Rio de Janeiro's iconic Christ the Redeemer statue to the awe-inspiring Iguazu Falls, straddling the border of Brazil and Argentina. Cruise through dramatic landscapes and remote destinations, exploring the southernmost city of Ushuaia, Cape Horn's wild beauty and the pristine wilderness of Antarctica's Schollaert Channel, Paradise Bay and Gerlache Strait. Visit the remote Elephant Island and Falkland Islands and explore the vibrant culture of Puerto Madryn and Montevideo.

In Peru, marvel at the ancient wonder of Machu Picchu and explore the fascinating Incan heritage of Cusco. End your adventure in Lima, a city brimming with history and culture.

Celebrity Cruises®



Iguazu Falls

Marvel at the largest waterfall system in the world, bordered by lush vegetation, looped with walking trails. Surrounded by tropical rainforest where colourful toucans reside, you'll be accompanied by the distant roar of one of the most spectacular waterfalls in the world. You'll get to experience the Iguazu Falls from both the Brazilian and Argentinian sides and get right up close to this magnificent spectacle, comprised of more than 275 falls, the tallest of which towers more than 82 metres high.

Your holiday includes

All-Inclusive Cruise

- 14 night all-inclusive cruise on board Celebrity Equinox®
- Visiting*: Buenos Aires, Ushuaia, Cape Horn[^], Gerlache Strait[^], Elephant Island, Port Stanley, Puerto Madryn, Montevideo, Buenos Aires
- Includes Classic Drinks Package and Wi-Fi

Fully Escorted Tours

- Tour of Christ the Redeemer, walking tour of Iguazu Falls including both sides of the falls, Sacred Valley tour, Expedition train to Machu Picchu, Machu Picchu tour and Cusco city tour

Hotel Stays

- Four-star stays in Rio de Janeiro, Iguazu and Lima
- Five-star stays in Buenos Aires, Sacred Valley and Cusco
- All hotel stays include breakfast

All Flights and Transfers

- London departure – regional flights available
- Overnight flight

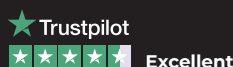
CRUISE CODE: AME7943

Prices from*

INSIDE	£6,999 ^{PP}
OCEAN VIEW	£7,499 ^{PP}
VERANDA	£7,999 ^{PP}
CONCIERGE CLASS	£8,699 ^{PP}



View this holiday online by scanning the QR code or search the cruise code on our website.



TO BOOK CALL
0808 296 7115

[@Magazines_8890050582](https://t.me/Magazines_8890050582)



EST. 2011

IMAGINE
CRUISING

Forget heavy foundations — all winter skin needs is a radiance-boosting skin tint, says

Chanelle Ho

Remember when BB and CC creams were a thing? Less than a foundation but more than a tinted moisturiser, they soon became the go-to base. These days they fall under the “skin tint” category: blurring, concealing and colour correcting, while supplying the kind of skin that makes it look as though you’ve been away for a fortnight and had a facial every day. In the dead of winter it might seem counterintuitive to put something lightweight and sheer on your face, but these products will convince you otherwise.

THE CLASSIC ONE

Laura Mercier Tinted Moisturizer Natural Dewy (1 £39)

Four years in the making, this formula is an update of the brand’s OG tinted moisturiser and promises 16 hours’ wear — not that you would ever want to test that claim. It’s hydrating, has a luminous finish and can be built up if you require a bit more coverage.

THE GLOW-BOOSTING ONE

Charlotte Tilbury Unreal Skin Sheer Glow Tint Hydrating Foundation Stick (2 £35)

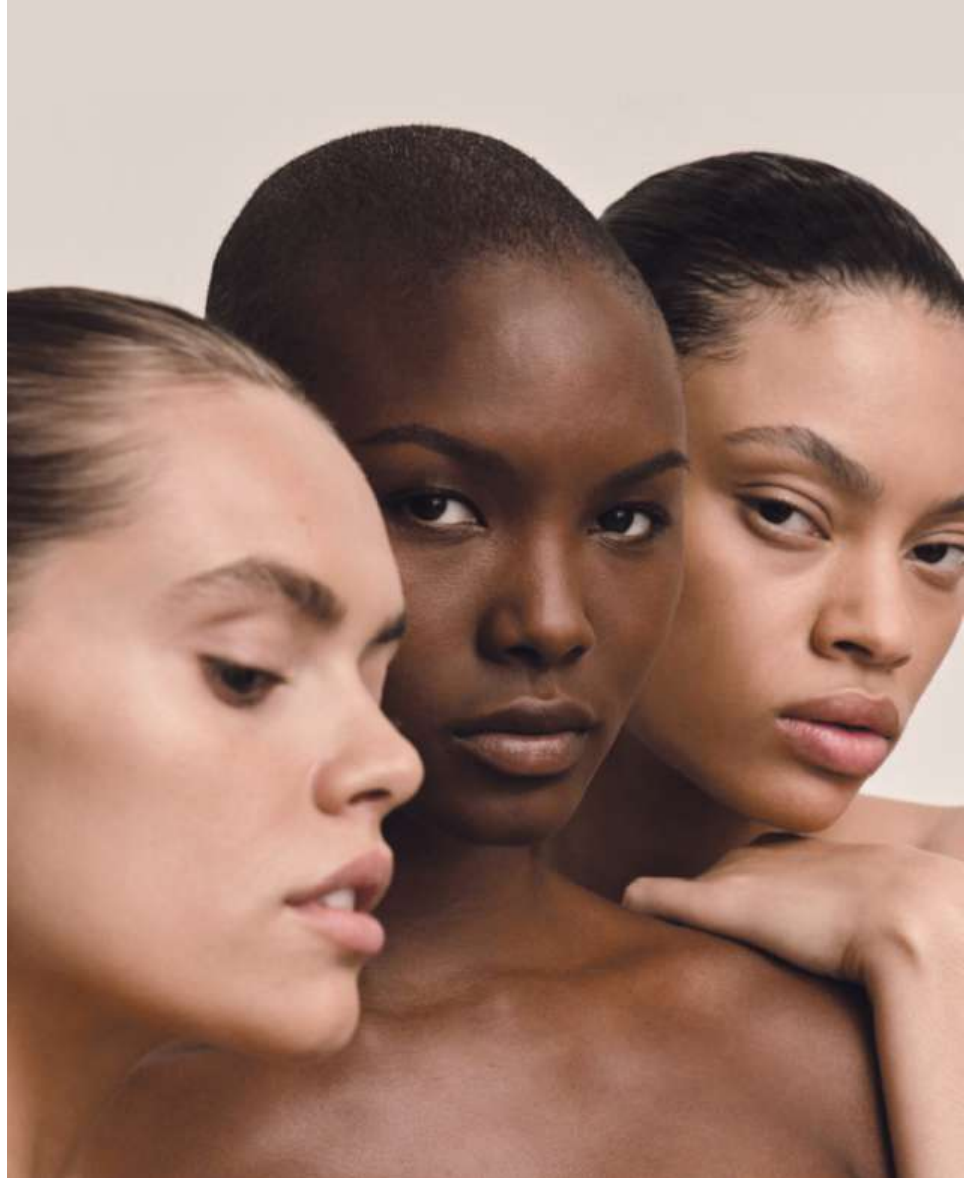
If you loved the brand’s Hollywood Flawless Filter, you’ll be obsessed with this stick. It’s buttery soft and sheer, single swipes providing ample radiance, as if you were bathed in the glow of a ring light. Scribble a bit more where you need it, on blemishes and redness for example.

THE ONE WITH SPF

Fenty Beauty Hydra Vizor Huez Tinted Moisturizer Broad Spectrum Mineral SPF 30 Sunscreen (3 £32)

This feels like an unctuous moisturiser, making it ideal for parched winter skin.

A tinted version of the brand’s cult sunscreen, it has been hotly anticipated by beauty fans — and they are not disappointed, shouting about the uniform freshness it lends skin and how it knocks back rosacea and dark circles in the most natural way. The refillable cartridges will assuage your eco-anxiety too.



Sheer genius



THE SKINCARE ONE

Anastasia Beverly Hills Beauty Balm Serum Boosted Skin Tint (4 £43)

A slick of this stuff makes you look like you’ve just peeled off a Korean collagen sheet mask, in that it makes skin look juicy, plump and bouncy. The clue is in name — pigment is infused with serum, making it feel more like skincare. It melts in and moves with skin.

THE FACETUNE ONE

Kylie Cosmetics Skin Tint Blurring Elixir (5 £26)

You don’t usually associate natural coverage with the Kardashian-Jenner clan, but this smoothing tint from Kylie’s range is surprisingly brilliant. As the name indicates it blurs pores and blemishes (use a brush for best results), and most pleasingly makes it look as though you’re not wearing anything at all. ■



Win a wellness break with Unplugged

To celebrate the release of the bestselling book *The DOSE Effect* by Tj Power, one Times+ member has the chance to win a three-night digital detox with Unplugged. Read and reset your brain in perfect peace surrounded by nature whilst enjoying breathtaking views. **Visit mytimesplus.co.uk**

Subscribe with 



unplugged.

T&Cs apply.

More Newspaper and Magazines Telegram Channel join Search https://t.me/Magazines_8890050582 (@Magazines_8890050582)

India Knight

This new concealer works miracles — and is already one of my make-up bag essentials



I'm so delighted this week's product exists. As you will know if you've read my beauty book, I feel strongly that an awful lot of make-up applicators are too big. Everything is huge. The second biggest culprits are contour sticks, which would be perfect if your face were the size of one of those round rice-paper lanterns. But the biggest culprits of all are concealer applicators. Why are they so massive? We only have a finite amount of face. What's with the applicator that dispenses a lunatic amount of product that puddles

on and then — no matter what brands claim — remains absolutely visible in cruel lighting? I'm against cruel lighting, obviously, but you need it to check your make-up.

I remember several decades ago admiring the impeccable skin of the actress Raquel Welch on a chat show and then reading somewhere that she was always late for appearances — and this was often because she spent close to an hour painting on her foundation with a tiny paintbrush. This was reported as being hilarious, but I found it revelatory. She had the most incredible skin, I hate to say “for her age”, but for her age. Why? Good genes, but also close attention to detail. From what I remember of the sneery piece, she spent an hour with the paintbrush and didn't even put foundation everywhere. Basically, she didn't slap it on willy-nilly, rather only where she needed it, and very carefully. This is, of course, what make-up artists do. Conceal what needs concealing with a brilliant concealer using a teeny-tiny brush rather than the gigantic applicator it came with, and add modest amounts of foundation where (and if) needed. That mad business with the huge triangle of concealer under the eyes is for babies who are just learning about make-up and who are so young that their skin looks nice whatever they do to it, or for people who actively favour looking caked in make-up.

That's not me, and I'll eat my hat if it's you. I'll tell you who else it's not: the brilliant Lisa Eldridge, a make-up artist of genius (and very generous with her expertise — look up her videos), who makes probably the world's best lipsticks. She has recently launched a *tiny* pencil called **Seamless Skin Pinpoint Concealer Micro Correcting Pencil** (£27), and it is what I have been waiting for for ever. Being so little and thin — the tip is 1.5mm and can be sharpened, so it's never going to be blunt — it can conceal an individual pore, one lone dot of redness, a spot and, yes, a shadow under the eye. But, please, not the whole undereye area. Look in the mirror and identify what you want to hide and what is simply normal undereye activity. For me the culprit is the short shadow in the groove from the inner corner of my eye to just under my iris.

What is so good about this product is that the concealer itself — the actual material of the concealer — is the business. It has not come to play or frolic (or slide off), and yet the texture of it is comfortable and supple. It is super-blendable until it sets. It conceals so well that you can create the impression of perfect skin using simply a good moisturiser (leave it to sit for a bit) and then this pencil. In the publicity material, Eldridge says this micro-concealing technique is the one she's asked most about, and no wonder — it is incredibly effective.

There are 16 shades, from very pale to very dark. Passionately recommended — this has immediately become one of the products I would not be without. ■

INDIA LOVES

READ I'm loving *The Dublin Trilogy* (there are in fact now eight books) by Caimh McDonnell. It's a detective fiction/crime series, but it is also properly funny. The books feature an excellent old-school copper called Bunny McGarry. Bunny's methods are robust, as is Bunny himself. The first book is called *A Man with One of Those Faces* (McFori Ink £7.99).



Being so little and thin it can conceal a lone dot of redness, a spot and, yes, a shadow under the eye

Dear Dolly

Your love, life and friendship dilemmas answered
by **Dolly Alderton**

I have lived with my lifelong best friends for the best part of eight years. We have built a home full of warmth and laughter. It is my safe haven. But the time is approaching when I want to move in with my boyfriend. He is the love of my life and I know our future is together, but I am distraught at the thought of leaving the home I have created with my friends. I know taking the next step with my boyfriend is the right move for the rest of my life, but how do I overcome all the intense emotions that go with it? And how do I feel OK about leaving my current life behind?

I have recently been thinking a lot about my obsession with nostalgia. I have always lived with the sole purpose of acquiring future memories, which means the decisions I make have always been governed by a fear of future regret. It is why I could never say no to the afters. It is why I am so obsessive about planning travel and exhaustive itineraries within that travel. It is why I spent my early thirties asking every mother I met whether she was glad she had children. I have done everything I can to make sure I have optimum experiences at exactly the right time for the correct amount of time, so I will never look back and say: “I wish I had done that/I wish I hadn’t done that/I wish I had done that for less time/I wish I had done more of that.”

The upside of this way of being is that I really do thoroughly exhaust a phase of life before I move on from it. It seems like you’re the same, which is why you have not left your best-mate houseshare prematurely. It is so great that you realised how special those years are while you were living them. It sounds like you savoured and appreciated every moment: the highs and lows, the mess and mundanity. And you managed to get eight years out of it. That is an absolute triumph! Way longer than most women get before their houseshares are torn apart by everyone moving in with their partners.

The downside of having this type of resistance to potential regret is that you can end up avoiding the present. When you’re stuck in the nostalgia of the recent past or analysing how your next decision will feel in the distant future, there is one time zone you’re not living in: here and now. And here and now is the only place where we can fully engage with our instincts; being present is the only way we can hear our heart, loudly and clearly, telling us what it wants. I think your heart is shouting to be heard through the din of your wistfulness for the past and anxiety about the future.

My advice for how to feel OK about leaving your current life behind is allowing yourself to feel not OK



about it. Let longing and sadness be a part of life without it meaning that you’ve made the wrong decision. You will never feel 100 per cent done with living with your best friends, just as people say they never feel 100 per cent ready to leave behind the freedom of a child-free life before they have kids.

A couple of years ago I moved in with my parents for four months while I was having work done to my flat. At the end of my stay, my dad and I both cried when

he dropped me off at the station. We had never cried together before and we have never spoken about what we were crying about. I think it is because we both knew that, with me aged 34 and him aged 78, that was the last time I would live with both my parents.

If there was a way of doing all these things simultaneously we would. I wish I could be 17 and 36. I wish I could live an independent, adult life in my own home, and yet somehow still hear my mum and dad chatting downstairs over *Desert Island Discs* on a Sunday morning. I wish I could be a partner and a parent while somehow still careering around Camden at 4am with my housemates knowing we had nothing to wake up for the next day. There isn’t yet the science or software that allows us to make these moments eternal.

And perhaps that would be a terrible thing. Perhaps chapters can only become special — can only become something you can be nostalgic about — because of their impermanence, like blossom in April and red leaves in October. You are about to enter a new chapter where you and your boyfriend play house together in your first flat, and that too will be transient. One day you may be in a different home, talking about how much you miss that place you first lived in together, figuring out who pays what utility bill.

The only thing that can ever be abiding in your friendships and relationships is the love you have for each other. The arrangements that love finds itself in will be ever changing. ■

Alexandra Cameron

To get your life dilemma answered by Dolly, email or send a voice note to deardolly@sundaytimes.co.uk or DM @thestylestyle



Kitchen
design offer
in stores
now

NEPTUNE

KITCHENS & INTERIORS

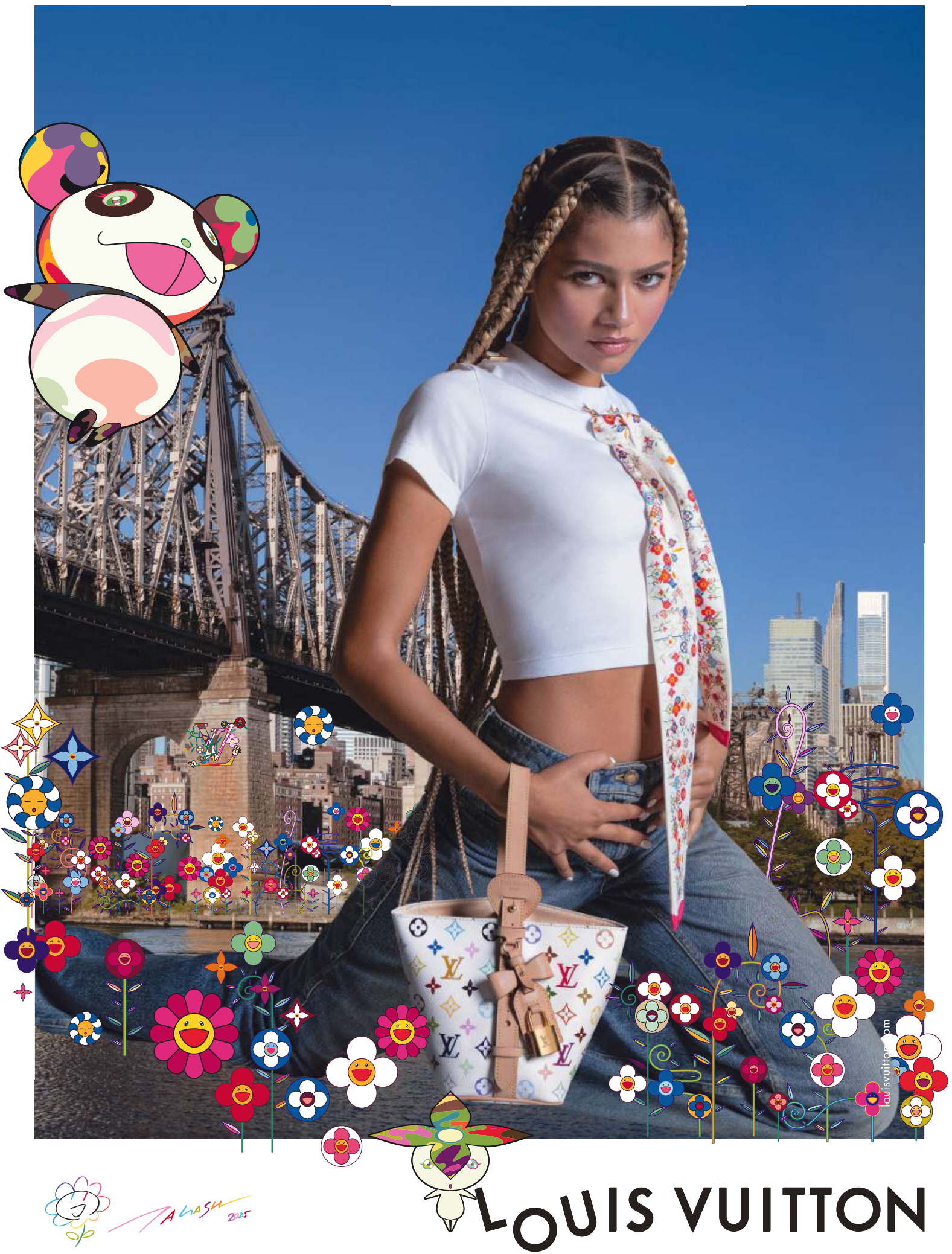
What makes a design last generations? Is it exceptional craftsmanship?
Is it honest materials? Is it timeless design? For us, it's all of these.

That's what makes a Neptune home.

Over 30 stores across the UK and Europe neptune.com



Explore
kitchen



ALASHA 2025



LOUIS VUITTON

More Newspaper and Magazines Telegram Channel join Search https://t.me/Magazines_8890050582 (@Magazines_8890050582)