

Harper's BAZAAR

FELICITY JONES ♥ BURBERRY

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*'Vain trifles as they seem, clothes...
change our view of the world and the world's view of us'*

VIRGINIA WOOLF, ORLANDO

TALKING POINTS



Gisele Bündchen shot for Bazaar in 2007. Bottom centre: the hairstylist Sam McKnight with Linda Evangelista and Jesse the chimp in 1992

EXHIBITIONS

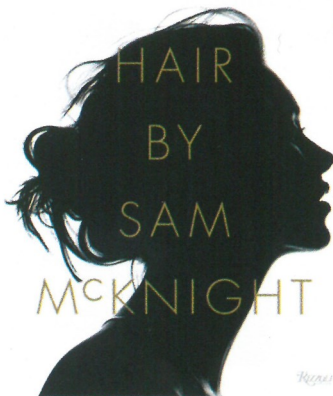
DIAMOND CUTS

The hairstyles of Sam McKnight are celebrated in a new show and book

By CATRIONA GRAY

Few hairdressers are the subject of a major retrospective at Somerset House, but Sam McKnight's unbridled talent is the stuff of legend. Over the past 40 years, McKnight has been behind some of the world's most influential hairstyles, from cutting Princess Diana's hair short to creating some of Lady Gaga's most outré looks. His handiwork has crowned many of modern couture's finest moments, while he admits that he long ago lost count of the number of magazine covers he has worked on.

McKnight first became immersed in the fashion world in the 1970s, while employed at Molton Brown in Mayfair. 'It was the place where editors came to get their hair done,' he says. Soon he was styling hair on shoots; his debut cover was for the September 1978 issue of *Harpers & Queen*. Photographed by Terence Donovan, the image showed a model wearing a white fez, her brown hair bound into a braid by a long gold coil. His creative eye and fresh approach made him the



go-to hairdresser of the fashion set: there isn't a supermodel alive who hasn't had her hair done by McKnight. Some, such as Kate Moss, have become firm friends – the two have known each other since the start of her career.

For a man who has spent decades concocting spectacular hairstyles, McKnight spends very little time dwelling on the past.

When asked if there are any particular favourite looks among his vast portfolio, his first instinct is to say something recent: the curls he did for the couture shows at Chanel and Fendi for this autumn/winter season.

In the foreword to the book that accompanies the Somerset House exhibition, Karl Lagerfeld – who has worked with McKnight for years – reveals the secret to the hairdresser's perennial popularity. 'As a photographer and as a designer you feel more gifted if he is around... His mind has the necessary aesthetic renewal so important in fashion. Beauty is for him something outside of all orders of convention. This is what makes Sam unique.' □

'Hair by Sam McKnight' is at Somerset House (www.somerset-house.org.uk) until 12 March 2017. The book (£35, Rizzoli) is published on 24 October.

www.harpersbazaar.co.uk

Above: Tilda Swinton. Below: Dakota Fanning. Bottom: the cover of the November 1997 issue of US Bazaar, featuring Princess Diana, with hair styled by Sam McKnight



PHOTOGRAPHS: ALEX HAY, GLEN LUCIFORD, KARL LAGERFELD, PATRICK DEMARCHELIER, LAURENZA BERTUCCI, DECARO, GRAHAM WALLACE, HEARST STUDIOS, JEFF MANNING, FRANK O'CONNOR, PHOTOGRAPHY, KYLE WALKER, ANDREW WOOD, WALTERS, NECKLACE: SILVER, 24.8 x 37.5CM, UNIQUE, COURTESY THE CALDER FOUNDATION AND COURTESY GUINNESS GALLERY. ALEX HAY: BRUSH, SHIRT, PANTS, GAITHER, PAINE, VALLEY, FORT, HANNA, COURTESY GUINNESS GALLERY, COURTESY ALEXANDER



FOOD

HOLE IN ONE

It's the hybrid pastry that became an internet sensation when it launched in the US in 2013. Now, the cronut has come to the UK with the opening of Dominique Ansel Bakery – the New York outlet behind the croissant-doughnut creation – in London's Belgravia. Indulge in layers of cream-filled, colourfully glazed flaky pastry in decadent flavour combinations such as black cherry with milk chocolate. **FRANCES HEDGES**
17–21 Elizabeth Street,
London SW1
(www.dominiqueansel.com).



Fiona Banner
Below her 'Harric'
(2010) sculpture

ART

SUSPENDED SENTENCE

The sculptor
Fiona Banner's hanging,
punctuation-themed artwork
By TERESA FITZHERBERT

For most artists, a creative block is something to be dreaded. For Fiona Banner, it was a moment of blankness that inspired the principal concept of her new exhibition. 'Boys Boys', at the De La Warr Pavilion, features Banner's sculptures of giant full stops from different typefaces, filled with helium and suspended above the gallery roof. 'The first full-stop works I made were at a point where I didn't know how to proceed,'



she says. 'I started to explore that idea of a void or block; but I wanted to stay within my medium, which is language.' Words have dominated this Merseyside-born artist's work since she graduated from Goldsmith's in 1993. She was nominated for the Turner Prize in 2002 for her 'wordscapes' – films described in meticulous detail on vinyl records or in books. Much of her work also

focuses on war and conflict. In 2010 she hung decommissioned fighter jets in the Tate's Duveen Galleries. Yet her latest show is something of a new direction. 'It's quite a playful digression... Something a bit more humorous.' The start of a new sentence, perhaps. 'Boys Boys' is at the De La Warr Pavilion (01424 229111; www.dlwp.com), Bexhill-on-Sea, East Sussex, until 8 January 2017.

DESIGN

GEOMETRIC GEMS

Alexander Calder's quirky jewellery is set to dazzle again

'To wear Alexander Calder's jewellery was to share in his iconoclasm,' says the gallerist Louisa Guinness of the American artist. Best known for his mobiles, Calder also designed intricate pieces of jewellery that appealed to women with avant-garde tastes. He used simple materials, such as brass wire, silver and glass, and abstained from soldering in favour of loops and snippets of hammered wire, bent metal or rivets. As Guinness explains, his beautifully crafted creations offered 'a fresh departure from the rigid sartorial norms and patriarchal traditions of the time'. A selection of Calder's designs is on show at Guinness' Mayfair gallery, alongside photographs of the unconventional individuals who sported them. From Georgia O'Keeffe accessorising with a striking geometric brooch to Anjelica Huston wearing an oversize necklace, the images capture the playful, energetic spirit common to both the jewellery and the women who wear it. FH
'The Boldness of Calder' is at Louisa Guinness Gallery (www.louisaguinnessgallery.com) until 5 November.

