



Sequined and embroidered wool dress, £2,480, Miu Miu. Beret, to order, Benoît Missolin. Vintage gilt earrings, £24, Gillian Horsup, at Grays Antique Market. Hair: Sam McKnight. Make-up: Charlotte Tilbury. Model: Kate Moss. Fashion editor: Lucinda Chambers

# SIREN CALL

*When everyone else is hitting the festival trail, it's time to step up the glamour. A red lip, an arched brow, and a nod to a bygone era will keep you one step ahead of the pack, says Kathleen Baird-Murray. Photographed by Mario Testino*

“You have no idea how hard it is to live out a great romance.” So said the Duchess of Windsor. I imagine her, straight-backed, head erect, a cigarette in hand. A pencil skirt, tight on her skinny frame, hitting her shapely calves somewhere in the middle. She’d sigh perhaps, look wistfully through the window at a Parisian skyline.

Or maybe not. There’s something about a Forties heroine (or in her case, arguably, an anti-heroine) that brings out the romantic in us all. It’s the sacrifices, the stiff upper lips, the restraint as much in hemlines as in manners, the poise, the not giving anything away, when all the time a mass of heaving emotions effervesces underneath, steadily, furiously. Graham Greene’s *The End of the Affair*; Irène Némirovsky’s *Suite Française*; Ian McEwan’s *Atonement*... was there anyone who wasn’t having masses of unbridled sex while the bombs rained down? Was this the real reason the children were packed off to the countryside?

It’s that same restraint – or lack thereof – that makes all the difference now. Straddling decades as well as seasons effortlessly – you saw it in Dior and Jonathan Saunders for spring/summer as well as in autumn/winter’s Gucci and Miu Miu shows – this is a look that has lasted because of the mystique of the period. But it’s the mystique we’re celebrating now, not the period itself. “We didn’t put that hair into a roll and finger wave it, this is not Madame Tussaud’s, not a pastiche,” says hair stylist Sam McKnight. It’s the few messy strands falling out that makes it contemporary, rather than forcing it into a stiff Forties chignon. He puts volume into it first with a

mousse – Pantene’s Volume and Body Mousse, since you ask – then blow-dries it, then tongs it, then scoops up the bulk of it into a ponytail at the back, twists it round and pins it back on to itself. “It’s a very womanly look.”

Grown-up, too. You’ll need a weighty lipstick to carry, and a compact (gold, please; engraved initials an optional extra) to gaze in while you’re standing on that station platform. A husky voice. “I wanted a contemporary version of Marlene Dietrich,” says make-up artist Charlotte Tilbury. “With elements of aristocratic English girls.”

To keep it modern, opt for dewy skin, powdering only in the T-zone. Leave out the eyeliner (those festival girls can have it). In its place, Charlotte uses a soft brown eyeshadow, intensifying it near the lashes and allowing it to fade gracefully away, sculpting the socket into a gently rounded shape. Keep your lashes pared down, lengthened rather than thickened, by coating them individually with mascara using just the end of the wand and being sure to curl them several times first. Charlotte combs them through afterwards to leave them looking separated. The glossy red mouth is pure 2011; line lips first, then fill in with a lipstick followed by a gloss – try Dior Addict in Red Carpet, £22, and Dior Addict Ultra Gloss in Little Red Dress, £20.

The eyebrows are the only element that is strictly Forties. “We blanked out Kate Moss’s eyebrows with foundation, then drew a new pair with a thin, taupey pencil, slightly above her natural line,” says Charlotte. All very well for photographs, but what of real life? “If you’re doing these yourself, you’d have to pluck them out and pencil them in – that’s a commitment!” Eyebrows aside, “it’s like an LBD, it suits everyone,” says Charlotte Tilbury. “It’s a make-up *look*, yes, but it’s not so fashion forward that it’s scary to everyone.” A look that will last, in other words. Like any great romance. ■