

The Face

Kate Moss is private, reticent, remote. Except when she's not. The model opens up, laughs hard, and does her best to explain how, exactly, a nice girl from Croydon became a style icon. **By Brooke Hauser**

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ome artists work with paint, some work with clay, and some work with Kate Moss. Her elusive beauty has inspired several works of art, including a portrait by Lucian Freud, a solid-gold statue in her image, and two holograms. Yet her allure in large part rests on her sheer effortlessness. Pressed on why she thinks she is such a powerful inspiration for artists, Moss simply says, "I must be a bit of a blank canvas." A pause. "Or something."

It's comments like these that have earned Moss the reputation of being an enigma, but the model herself has a hard time explaining what happens when she gets in front of the camera. "I can't do a snapshot. I blink," she says. "At a shoot, I'm really aware of everything. When they do makeup, sometimes I can't see what they're doing, but I can feel it. I know what I look like, even when I can't see what they've done. I know how to compose myself."

On this rainy afternoon in London, Moss is on set with Mario Testino, who has been photographing the model for over 20 years and calls her his muse. He says, "She always has something new to show you or make you discover." Like many people who have worked with Moss over time, Testino has become part of her fashion family, which also includes makeup artist Tom Pecheux, hairstylist Sam McKnight, and *Allure's* creative director, Paul Cavaco. It's a testament to Moss's ingenuity as a model and her qualities as a friend that they are as entranced by her as ever. Says her longtime manager, Jen Ramey: "She's absolutely infectious."

Of course, Moss is famous for being fun. Before spending time in the country with her ten-year-old daughter, Lila, and husband, Jamie Hince (guitarist for the Kills), Moss was a fixture in the British tabloids. She has dated rock stars (Pete Doherty of the Libertines) and Johnny Depp. The tableaux of Moss's day-to-day life are often more glamorous than the photographs that she poses in, and they're also real. People are forever trying to imitate her look—rarely successfully.



PHOTOGRAPHED BY MARIO TESTINO

Fox-fur-and-velvet shrug by Dennis Basso. Makeup colors: ScandalEyes Eye Shadow Stick in Bulletproof Beige and Stay Glossy Lipgloss in Diamond Dust by Rimmel London. Spray tan by St. Tropez. These pages: Hair, Sam McKnight; makeup, Tom Pecheux; manicure, Lorraine Griffin. Prop stylist: Jack Flanagan. Fashion editor: Paul Cavaco. Details, see Shopping Guide.



Fox-fur coat and velvet dress by Marc Jacobs. Velvet-and-Swarovski-crystal shoes by René Caovilla. Gold plate earrings by Robert Lee Morris. Lolite-and-ruby bracelet by Iradj Moini. Makeup colors: Waterproof Gel Eyeliner in Black and Lasting Finish By Kate Lipstick in O1 by Rimmel London. Spray tan by St. Tropez. Details, see Shopping Guide.



The mistake is, it's Kate's style," says Candy Pratts Price, a contributing editor at *vogue.com* and a longtime friend of the model's. "It's an attitude that she has and a way that she lives. You don't just buy seven pieces and become Kate." Donatella Versace echoes the sentiment: "I don't know how many times I've heard people say they've found the 'new Kate Moss.' There never will be a 'new Kate Moss.' There is only one Kate."

To hear Moss describe it, her approach to fashion and beauty is simple. "I try and be a little bit chic," she says. "I wouldn't wear sweatpants. I wouldn't wear a twinset." Her hair and makeup routines are equally uncomplicated. For her hair, she likes Kérastase styling products (she is a spokeswoman for the company), or, she says, "I use that Moroccan oil stuff, and then I blow-dry it upside down and brush it. Maybe I'll give it a back-comb at the top. For makeup, a bit of blusher—what you call bronzer—a bit of an eye, and an eyelash curler." This approach is ideal, according to makeup artist François Nars. "Kate has such an amazing face—incredible cheekbones, full lips, arresting eyes," he says. "All you have to do is bring those features out."

Moss culls her own style from a range of sources, including old movies and magazines and exotic locales. "I definitely get inspired by places I go," Moss says. "There are things I've never worn [that] might be really good in China. I did a lot of Julie Christie when I was in Russia, with a turtleneck, like *Doctor Zhivago*. It's a look!" When is it time for a new look? Moss takes a drag from her cigarette. "When it gets boring, I suppose."

Everyone knows that Kate Moss is cool. But she's also nice. When she arrives at the studio, she hugs and kisses her old friends and introduces herself to a couple of young male models who showed up for a casting call, not knowing much about the shoot or who they were about to

meet. "It's fucking Kate Moss!" says one of the models, after shaking her hand.

This reaction is not unusual. People can get a bit silly in the presence of an icon. But those who know Moss best see a different side of her: To them, she's just one of the gang. During a break in shooting, the model jokes around with the hair and makeup crew. The subject now is tan lines.

"I don't mind a bikini bottom. My husband likes lines on the bum—men like white bums, like a frame," says Moss, who is the face and body of St. Tropez's self-tanning products.

"Like a bull's-eye?" someone asks.

"Exactly," Moss says. "I don't do it on the boobs, though—I try not to have a white boob."

Moss is clearly in her element, and it's easy to see why, at 39, she is still working as much as ever. These are her people, and she seems to love being a model. (In addition to her St. Tropez and Kérastase ads, Moss currently appears in campaigns for Versace, Givenchy, Vivienne Westwood, and Rimmel London.) "It's nice to carry on working with photographers and growing older, like Lauren Hutton," Moss says. "Everyone in fashion has a youthful spirit because it's fun—and you have to be fun. You might get grayer and wear glasses, but you don't really change inside." If anything,

she has become more comfortable in front of the camera. Moss adds: "I used to be so scared about 'Oh, I don't want to show my body.' Now that I've shown it, it doesn't bug me about my moles, or 'This isn't big enough' and 'That's not smooth enough.'" When it comes to hard-and-fast beauty rules, Moss doesn't have many (this is a woman who once cut her own bangs with kitchen scissors), but she is adamant about one. "Always clean hair. That's a must. If in doubt, wash it," says the model, who is shedding her grunge past in another way as well. "I haven't got great posture now because of the grunge days. I'm not a teenager, and I think I should sit straight. That's my next thing."

Originally from the London suburb of Croydon, Katherine Ann Moss was just 14 when she was discovered in New York's JFK airport and 16 when she appeared in the British magazine *The Face*, freckled, smiling, and slightly awkward. "I didn't like my teeth," she says. "I didn't like my flat chest, either. I was like, 'Oh, I'm going to have a tit job.' Can you imagine?" Moss herself admired supermodels like Linda Evangelista, but her own look was very different. In the early '90s, when grunge was beginning to edge out '80s glamour, the young model was becoming synonymous with a new movement: the waif. "It was just the opposite of Cindy Crawford and those girls," says Moss. "They were a few years older than me. It's like me now—I've got boobs and hips. But I was younger. I hadn't really developed properly." As hairstylist Guido puts it, "[We were] coming out of a very glamorous time and then suddenly there was this little girl from Croydon with no makeup and very undone hair. It really caused a storm, how this could be conceived as a new beauty. People were up in arms about it."

People were also up in arms about Moss's weight. After appearing nude in ads for Calvin Klein perfumes in 1993, Moss was pegged as anorexic and "heroin chic"—labels that bother her to this day. "It was horrible, especially the anorexic

Showing Skin

In Kate Moss's latest campaign, her skin itself is what she's promoting—or at least, skin color, via St. Tropez's self-tanning products. "Any thing goes with a bit of a glow, especially if

it's not too dark," says Moss. Though she now sticks to a bottle bronze, in the past, on holidays, she would sometimes overdo it in the sun. "I have made the mistake of getting too tanned, but I didn't realize it until I got back to England and everyone laughed at me." Now, her goal is an effortless look. Moss says, "I do it when I feel a bit pasty—which, in England, is quite a lot."



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thing,” Moss says. “The heroin, I was like, ‘Oh, it’s ridiculous. I know I don’t do heroin. Just because I wear a bit of black eyeliner that’s smudged...’ But the anorexic thing was a lot more upsetting, to be held responsible for somebody’s illness. I wasn’t anorexic.”

Moss didn’t really have any minders when she first started traveling around the world as a young model, which is perhaps why she now makes herself available to other models following in her footsteps, specifically Cara Delevingne. “She called me up for some advice,” says Moss, who credits Naomi Campbell and Christy Turlington with giving her guidance early in her career. Moss also learned an important lesson about dealing with fame from Depp: “Never complain, never explain.” That wisdom has served her well over the years, guiding her through several scandals. She has the remarkable ability to bounce back and remains one of the few models who can still command a magazine cover, now most often the territory of A-list actresses. “Everyone’s a celebrity. But I’m kind of a celebrity now, so even though I’m not an actress, people know my name. I’m not just a face,” Moss says matter-of-factly.

Moss now lives a fairly domestic life, occasionally appearing in the tabloids. (Recently, she was photographed in the Cotswolds walking arm-in-arm with her mother-in-law and wearing a striped fur coat and clashing leopard-print pants. “I like bringing a bit of rock and roll to the country,” she says.) She still loves to have a good time, though these days some of her best times are spent at home with her daughter, Lila, who she says is a bit camera shy. “She doesn’t like having her picture taken, really. I think she’s seen me hiding from the paparazzi since she was born, so she’s like, ‘Oh no,’” Moss says.

That said, the apple doesn’t fall far from the tree. “She’s watched *The Devil Wears Prada* ten times, and she’s got a desk in her room with a phone.... She puts a little outfit on and picks up the phone: ‘Hello, Miranda Priestly’s



FRESH SKIN
“I want the models to look effortless in a Kate Moss way,” said makeup artist Val Garland at BCBG. She applied foundation and a little powder, buffed on a tawny blush (try Pixi Cheek Gel in Natural), and used sheer brown shades on the lids and lips.



MATTE RED LIPS
Charlotte Tilbury’s vision for the Rachel Zoe show was “like Kate Moss with a ‘70s edge.” It all hinges on the rosebud mouth, which Tilbury dabbed on with her finger, concentrating it in the middle (try NYC New York Color Lip Stain in Smooch Proof).

Copy Kates

Helen of Troy is totally real. Homer just got a few details wrong. Her father wasn’t Zeus. Her name’s not Helen. And she’s alive and well and living in London. And her face? What it actually launched was a thousand inspirations. In fact, by our count, there were at least four this season alone. “Whatever Kate wears, it never looks overly cosmetic,” says makeup artist Aaron de Mey. In other words, she takes the most classic looks and makes them incredibly cool and beautiful every time. Sort of like Helen Whatsherface. —DANIELLE PERGAMENT



SMUDGY EYELINER
“I like things that are undone,” says de Mey, who created the look at Saint Laurent. “It feels authentic.” Or in this case, authentically Kate Moss. Draw a thin line on the lower lashes, a thick one on the upper, and blend (we like Maybelline New York’s Master Duo).



WINGED LINER
“Soft, perfect, and lightly smoked” is how Pat McGrath described the look at Ferragamo. She traced the upper lashes three times, with black pencil and brown shadow. At home, just line eyes with blackish brown pencil and ensure the outer edges are sharp.



Black goat-hair jacket by Adrienne Landau. Black silk georgette tank by Isabel Marant. Black polyester-and-leather shorts by Rag & Bone. Hat by Eric Javits. Sunglasses, Moss's own. Details, see Shopping Guide.

office.” Moss acts out the scene, and the room fills with laughter. “I say, ‘Lila, do you know who Miranda Priestly is in real life?’ But she just doesn’t care. She’s like, ‘Hello, Miranda Priestly’s office. Can you hold? Patrick Demarchelier on the line!’” Moss throws her head back and cackles. “I died when I heard her do it. So funny. She doesn’t have a clue who it is, but it’s word for word. She wants to be Anne Hathaway.

“She’s so into fashion,” coos the proud mother, who has one rule to impart when it comes to personal style: The key is making it personal. “With confidence, I think anyone can get a dress and make it their own,” Moss says. “I don’t think you should have it off the runway and wear it like they want you to wear it. You know, with their hair and makeup—their woman. I just think it’s boring. You have to make it your own. That’s what fashion is all about.” ♦

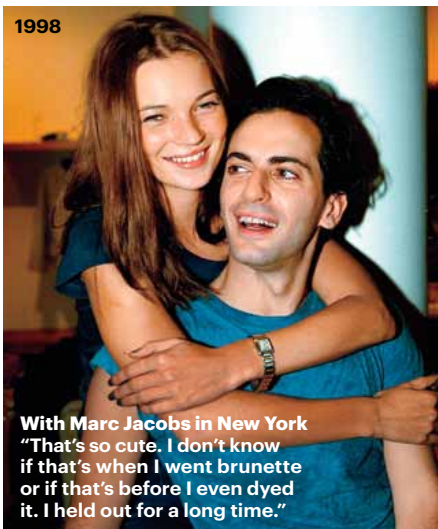


Makeup colors: Waterproof
Gel Eyeliner in Black and
Lasting Finish By Kate Lipstick
in 101 by Rimmel London.
Spray tan by St. Tropez.
Details, see Shopping Guide.



1990

At a photo shoot for *The Face* "That's one of my favorite pictures. [Photographer] Corinne [Day] really did try and change the way people saw fashion. She hated what was going on at the time: those kind of pictures of the high-roller kind of women. We did used to have a really good time."



1998

With Marc Jacobs in New York "That's so cute. I don't know if that's when I went brunette or if that's before I even dyed it. I held out for a long time."



2007

With Mario Testino at the Golden Age of Couture Gala in London "The dress tore. It disintegrated, basically, at the party, and then we had to make it into a short skirt, so they were like, 'Oh, wow, she's done a change at the party.' I think it was a 1930s wedding dress. It was beautiful when I arrived, and then when I left, it was a whole other thing. I turned it into a grunge gown. But that was a good look."

With Mark Wahlberg in a Calvin Klein underwear ad "That was just really weird for me because we were so different, and he was really famous—it was, like, Marky Mark. I was shy, and having to sit like that on top of a guy who's muscle-y and hip-hop. I was grunge and more Kurt Cobain, and he was like [in deep voice], 'Yo, wassup?' He was nice, though."



1992

Calvin Klein



2002

With her mother at the "Mario Testino: Portraits" show at the National Portrait Gallery in London "Me and my mum. That was one of those fluke moments—I didn't have anything to wear, and I said, 'Oh, can I borrow that dress from the shoot?' Or Balenciaga sent me a couple of dresses over and I said, 'Oh, I'll just wear that one.' I hadn't even been home."



2008

In a *British Vogue* photo at a Mario Testino exhibition in Madrid "It was a good shoot, that one. A woman who can afford couture but wants to live in a squat. Quite rich pieces that are all destroyed."



With Patricia Hartmann and Jenny Brunt on the cover of *Allure* "It was that Twiggy, everyone's-a-waif thing. And then Kevyn [Aucoin] started plucking my eyebrows. I didn't really have any."



1993



2002

At a party for Mario Testino in London "Pregnant at Mario's party. Pissed off. I thought he didn't invite me because I was pregnant, so I turned up anyway. And he was like, 'Darling, of course I invited you.' I was like, 'You didn't, did you? You're never going to invite me to any parties!'... I loved [being pregnant]. I loved having a friend with me all the time."



2003

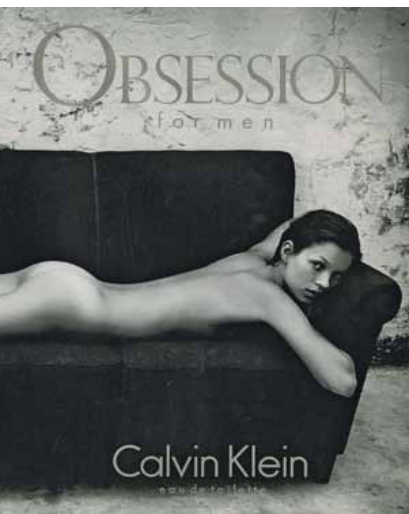
With daughter Lila in a photo by Mario Testino "That's the outcome. She doesn't look like that anymore. It goes so quickly. I thought she was going to be a boy, so she was going to be a Louie. I like L names."



2010

With now-husband Jamie Hince at a Mario Testino: *Kate Who?* screening in London *Allure*: "Do you coordinate clothes when you go out?" Moss: "He's got really good style. I have my own leather jacket. If I wear the biker jacket, he can't wear a biker jacket. He'll walk in and go, 'Oh, you're wearing that?' It happens quite often, actually."

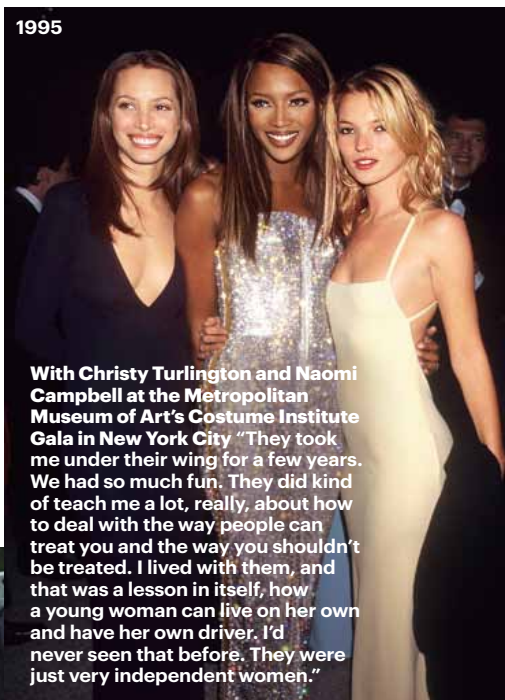
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In a Calvin Klein Obsession for Men ad "My ex-boyfriend, [photographer] Mario Sorrenti, took the picture. They gave us a house—just me and him—and loads of film. There was no hair and makeup. So it was just what we wanted to do, really. Or what he wanted me to do. We played around a lot. At that time, [his mother] had this studio, and he'd be in the darkroom, and I'd play loud Pink Floyd and dance around the studio, and then we'd take pictures. We were all quite excited about creating things."



With Johnny Depp at the Golden Globe Awards in Beverly Hills "Johnny had this dress made for me for my twenty-first birthday, and it was a copy of a dress worn by Julie Christie in *Shampoo*. I wore it on Halloween recently as Morticia."



With Christy Turlington and Naomi Campbell at the Metropolitan Museum of Art's Costume Institute Gala in New York City "They took me under their wing for a few years. We had so much fun. They did kind of teach me a lot, really, about how to deal with the way people can treat you and the way you shouldn't be treated. I lived with them, and that was a lesson in itself, how a young woman can live on her own and have her own driver, I'd never seen that before. They were just very independent women."



In New York City "That was vintage. It's just a really good dress. It's a good look, isn't it? It's a bit rock and roll, but then it's a bit girlie." *Allure*: "And the shoulder was supposed to be up, right?" Moss: "Probably. But if it had been like that, it would have been too girlie."



With Alexander McQueen at his fashion show in Paris "I really miss him. He didn't care what anyone thought. He always stuck up for me. That was an old Valentino dress, I think. It was gorgeous."



At her thirtieth birthday party in London "That was a dress and cape I found the day before that was owned by Britt Ekland. I bought it from a vintage shop. It was a '20s party."



At the Glastonbury Music Festival in Somerset, England "That was a good look. That really launched the Hunter Wellies. Now they're everywhere. But nobody really wore Wellingtons before that to Glastonbury. It was so muddy that year, you had to."



In a hologram at an Alexander McQueen fashion show in Paris "I wasn't there at the show because we thought it would be better if I wasn't. We thought, 'Well, you could come in disguise,' like a ghost visiting. So I was in Thailand, and I woke up at like four in the morning the night of the show, so I called and I could hear the applause and the music, and everyone going, 'Ohhh.' I never got to see it, which is a shame. He had such a vision."



With her father and daughter on her wedding day "My dad looks so worried. He's got to do a speech. He's just like, 'Uhhh, God.' It was funny. It was a really good speech. And Lila was just so...she's so beautiful. She was very excited."

At the London Olympic Games opening ceremony "Oh, my God, that was so nerve-wracking. When we turned up, I was shaking, and you have to go through all this security. Everyone was nervous. But then we all went back to George Michael's for a party. The next day, I was like, 'Now I understand how bands feel when they do stadiums.'"



At the Kate: The Kate Moss Book launch afterparty in London "That was a dress from Marc Jacobs, but we turned it back to front, and it's much better. It was a last-minute adjustment."

With her husband and bridesmaids at their wedding in Gloucestershire, England "So many gorgeous girls. There's my sister and Lila, but most of them are my godchildren, apart from three of them, who are my best friends' daughters."

