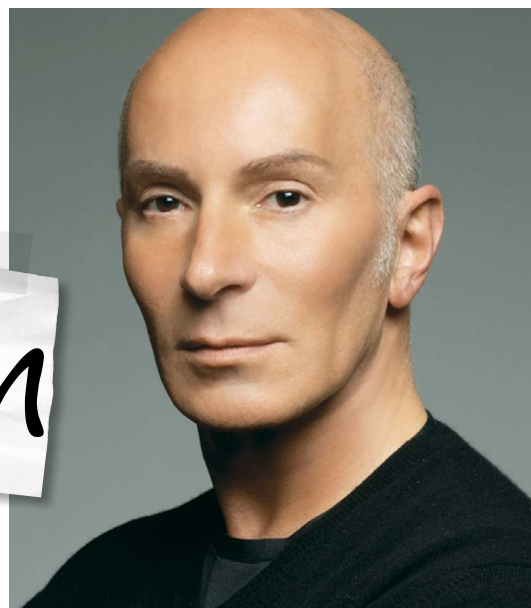


# behindthe**cover** with

When Victoria Beckham or Madonna is in your chair, there's way more at stake than a haircut or a few highlights. The whole world is watching and you could have a multi-million dollar impact on your client's career. Positive if you get it right. Disastrous if you don't.

Garren



**T**hat's why the owner of the eponymous New York salon and top session artist has very firm ideas and procedures in place when it comes to change. As a result, Garren's makeovers are about more than new hairstyles. Sometimes they are responsible for the complete transformation of a high profile career.

## The First Supermodel

Everyone in the fashion world knows that models have very little say over how they wear their hair. Most agents and clients demand long, non-descript styles that can be coifed to suit the particular job. This was certainly the case in the early '90s when a young model named Linda Evangelista hit the catwalks. But Linda was different, says Garren. After she allowed the French stylist Julien d'Ys to shear her long locks into a schoolboy crop, she was always open to changing her hair. Soon after her first makeover, she was signed by Ralph Lauren and that contract launched years of collaboration with Garren, who handled the hair for the Lauren campaigns. "We kept cutting and playing with her color," Garren remembers. "She was blonde, platinum, red. She got the cover of *Allure* and the George Michael video. Naomi, Christy and Cindy were under contract and couldn't change their hair. But Linda did and that moved her beyond model status. She became a personality."

## Power to Posh

When Victoria Beckham called and requested a new look, she had just moved from London to LA. The move, along with her striking asymmetrical bob, already had paparazzi trailing her 24/7. Garren knew the next makeover would garner worldwide speculation, but

that didn't matter. His only objective was to create something suitable and chic, as he would for any client. So he collected dozens of photos and analyzed which elements of her hairstyles worked and which didn't over the years. "I realized I liked seeing her face and her neck," he reveals, "and when her hair got too long, I thought she looked ordinary." As the next step, he collected photos of his high-profile short haircuts—on Evangelista and models Stella Tennant and Lucie de la Falaise among others. He presented the portfolio to Beckham and said, "I won't do anything just to make a statement—it has to be something I think will look good on you. I want to remove your extensions, cut your hair short and create a very sexy, dark, Italian color." Beckham was ready and the gamine crop that resulted is now one of the most photographed hairstyles in recent history.



In Garren's hands, Linda Evangelista became a supermodel.



Garren styled his "Posh" pixie for the cover of *Harper's Bazaar*.



## Garren's Makeover Rules

**Garren and Madonna work together from time to time—most recently for the cover of Vanity Fair. Every time they reunite, says Garren modestly, the superstar asks, “What do you think I should do with my hair?” He does not hesitate: “She is petite and she looks better as a blonde. She has three kids. She’s busy. All of those things give me the parameters for the looks I suggest.” And those parameters, he declares, are important whether it’s Madonna sitting in your chair or the president of the PTA. So here are Garren’s guidelines for making big changes:**

### Be an image coach

“I have clients who come in and I can see that their long hair just isn’t working. And I’ll say, ‘Let’s cut it all off and make it blonde.’ But I don’t stop at the hair. I’ll coach them on wardrobe, make-up. If the hair is going to be short, for example, they have to dress in a more masculine way. Weight is important, too. I want to make it a completely positive experience.”

### Never force a look that isn’t right for the client

“It has to be easy to do and it has to make her look good. If it doesn’t, I won’t do it, even if it’s a great haircut.”

### Know when to back off

“If a client had a baby three months ago and comes in and asks me to cut off all her hair, I won’t do it. She’s emotional, hormonal, her hair is changing and if I cut her hair she will freak out. The same is true if she contradicts herself—shows me

photos of long hair, short hair, red hair, blonde hair. I can’t win when they’re all over the place so at that point, I won’t do anything.”

### Start with color

“Sometimes a client with long hair wants a change so I’ll start by changing her color. Remember, it takes a long time to grow hair. Watch for cutting ‘clues.’ Some girls have long hair ‘gestures’—they play with their hair, flip it around with their hands, tuck it behind their ears. Watch them and if that’s the case, recognize that you’re going to have to be sure they’re confident and really ready to buy into a new look if you cut it short.”

### Do your homework

“Assemble a portfolio of photos that shows lots of looks—short hair for a full face, short hair for a long neck, dozens of different colors. It’s always easier to show a client how something is going to look. I used to have a lot of photos of Cindy Crawford and Gisele to show variations in brunette tones, the width of hair streaks. And I always use pictures of (model) Karen Elson to show red hair. Update this book every few months and be sure to include photos of the same models, showing how they’ve changed.”

### Lovely parting gifts

“Occasionally I’ll scan a photo of a style I have in mind and print it out, or do a quick sketch, and let the client take it home. She can think about it, ask her girlfriends, get used to the idea. Not only are they thinking about a new look, they’re always thinking about you.”



celebrating madonna's 50th birthday

### Follow up

“If a client calls after a makeover, it’s usually because she’s not sure how to style the new look. So I invite her to come back to the salon and I’ll go over the instructions again and I’ll tweak something on the style if I have to.”

### Keep it Fresh

Don’t be staid. Don’t be boring. Keep changing it up. Even out the back, add a fringe, change the color. The client’s look should always evolve. Make sure it has a modern edge so that she is always getting compliments. Compliments on her hair is what will keep her coming back to you.”



Garren covers

**behindthechair.com/onpaper:**

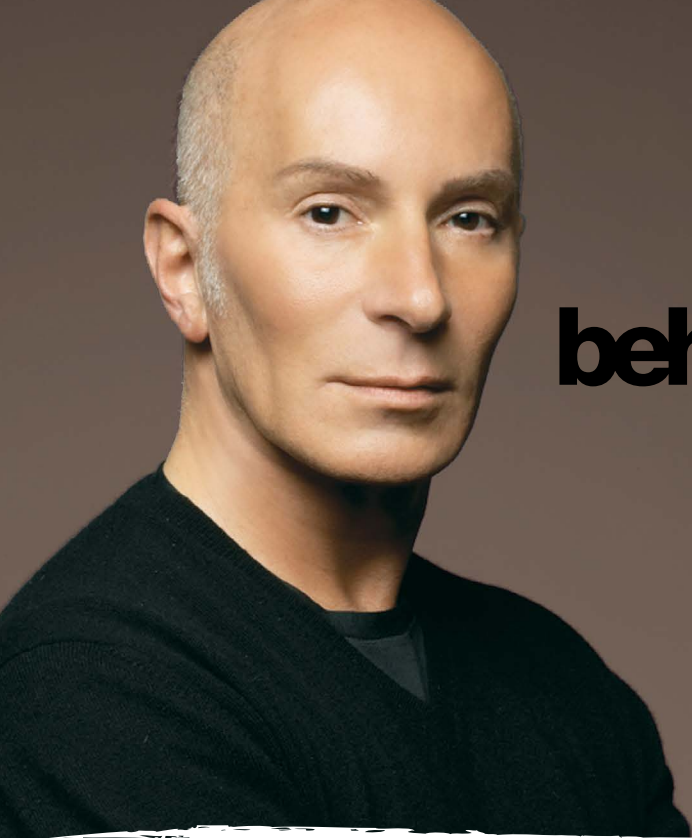
Log on and learn how to create Victoria Beckham's pixie cut with a full technical breakdown by garren himself!



Have a question for garren?

send it to [press@behindthechair.com](mailto:press@behindthechair.com)  
subject line: garren





# behindthe**cover** with garren

Many, many young stylists dream of making it to the “big game.” Garren has been there for more than 30 years. He’s the most sought-out hair artist for the sets of *Vogue* and *Harpers Bazaar* and has contributed to fashion’s most unforgettable photographs for decades. Here, the master responds to a letter from a fresh-out-of-school BTC member who dreams of being the next Garren, and wonders how to follow in his role model’s footsteps.

## Dear Garren:

I am new to the industry. I graduated a few months ago at the top of my class. Currently I’m working at a lower-end salon to pay my bills. I’m making good money, but I feel trapped. You see, hair is my passion and my obsession. I have high hopes and dreams. I lay awake at night thinking of ways to make it big in the industry. I want people to know my name. I want to be like you and have my face in magazines. I have all the drive and enthusiasm in the world, but how do I start myself on the road to fame and success; how do I bring out my potential and become the artist I know I can be? — Jon, FL

## Dear Jon:

I applaud your success in school and your ambition. But beauty school is just the beginning. Here is what you must do next:

### get a job in the best salon in town

You still have much to learn. Find the very best salon in your area. The one with the best reputation; the edgiest, most modern place in town. At our salon in New York, lots of new graduates come in and apply. If they have a book, we might hire them. If not, we might consider taking them on as assistants. Show the owner of the salon what you can do, and do whatever it takes to get hired, even if it means working as an assistant with the intention of being a hairdresser. Then soak up everything you can. Learn from the older stylists, learn from the younger stylists. Learn how to work with different kinds of people. Learn how to work with extensions, irons, electric rollers. These are all skills you will need. Then you will probably have to move to a city that gives you more exposure. If you want your name on the page, you must be in New York, London or Paris. For commercials and music videos, it’s L.A.



Garren worked with photographer Steven Meisel on this “supermodel”-themed issue of *Vogue*. The two are long-time collaborators, and along with make-up artist Pat McGrath, have created many of fashion’s most memorable images.



## find your niche

Next you have to find your 'slot.' Being a stage artist, for example, is very different from doing editorial work for magazines. On platform, it's all about personality and putting on a show. In a photo session, it's pin quiet and all about creating the editor's vision. Everyone does it differently. Frederic Fekkai, for example, doesn't do magazine work, but he is an amazing businessman with multiple salons and products. I divide my time between the salon and the set. That combination also works for Sally (Hershberger) and Serge (Normant).

## immerse yourself in the culture of beauty

I cannot stress how important this is if you want to do session work. I tell all of the young people in my salon to research every woman who has set every trend in every decade from the 1800s onward. You have to know what all of these looks are and you have to know how to reproduce them—the shapes, the textures. Study old movies and books and magazines. I have saved and bound every issue of *Vogue*, *Glamour* and *Allure* since the 1970s. Saturate yourself in those "big model moments" like Peggy Moffitt's Sassoon bowl cut that became famous when she modeled Rudi Gernreich's topless

swimsuit in the '60s. Know that story. Be familiar with supermodels like Lauren Hutton and Karen Graham. Know the looks of the classic stars like Marlene Dietrich, Marilyn Monroe, Bette Davis, Jean Harlow, Katherine Hepburn, Rita Hayworth, Ali McGraw, Joey Heatherton. Study the styles of the original *Charlie's Angels*—the girls who came before Lucy Liu and Drew Barrymore. Be familiar with the muses from every period, as well as the work of top photographers like Steven Meisel and Avedon and Helmut Newton, and the work of iconic fashion designers like St. Laurent and Valentino.

Then you must learn how to flawlessly execute every one of those hairstyles. When you're on a photo set and the editor asks for a *Gone With The Wind* look or something very "Penelope Tree," you must know what she is referring to and you must deliver. On my second photo booking ever, I was assisting and was asked to produce a specific type of wave. I didn't know how to do it, so the night before the shoot, I looked it up in a beauty book and stayed up all night until I figured it out and was able to do it on the set the next day. You don't get second chances in this business so you have to get it right the first time. You have to have lots of tricks up your sleeve. You'll perfect those techniques as you go, but editors and photographers have to have confidence in you from the beginning or they won't rebook you.

## adjust your attitude

I believe that 40 percent of success comes from style execution and 60 percent comes from your personality and attitude. You can't come off as a superstar. You must be modest and nurturing. Even I don't get my way at a shoot! I may be able to manipulate things a little, but I have to fulfill the editor's request. On the set, there will be a photographer, editors, art directors, fashion stylists, make-up artists, models and you have to be able to work well with all of these people.

You have to be patient. There is a lot of sitting around and waiting at a shoot. You have to be committed and obsessed with your work. Keep an open mind. Watch and learn. Don't lose sight of the fact that there are no sick days and no vacation days in this business. The fashion world doesn't revolve around anyone's schedule. You get sick on your own time or on weekends. People are depending on you, the budgets are substantial and you have to show up. Get to work no matter what because in the fashion business you're only as good as your last photograph.

So, Jon, stop and think. Do you really want this? Are you willing to do what it takes? If you do, start pushing yourself. Start by getting to that salon that is doing the best work in town, ask them for a chance and go for it!

For more Garren advice, search garren on  
behindthechair.com

Peggy Moffitt (center)



Anne Hathaway



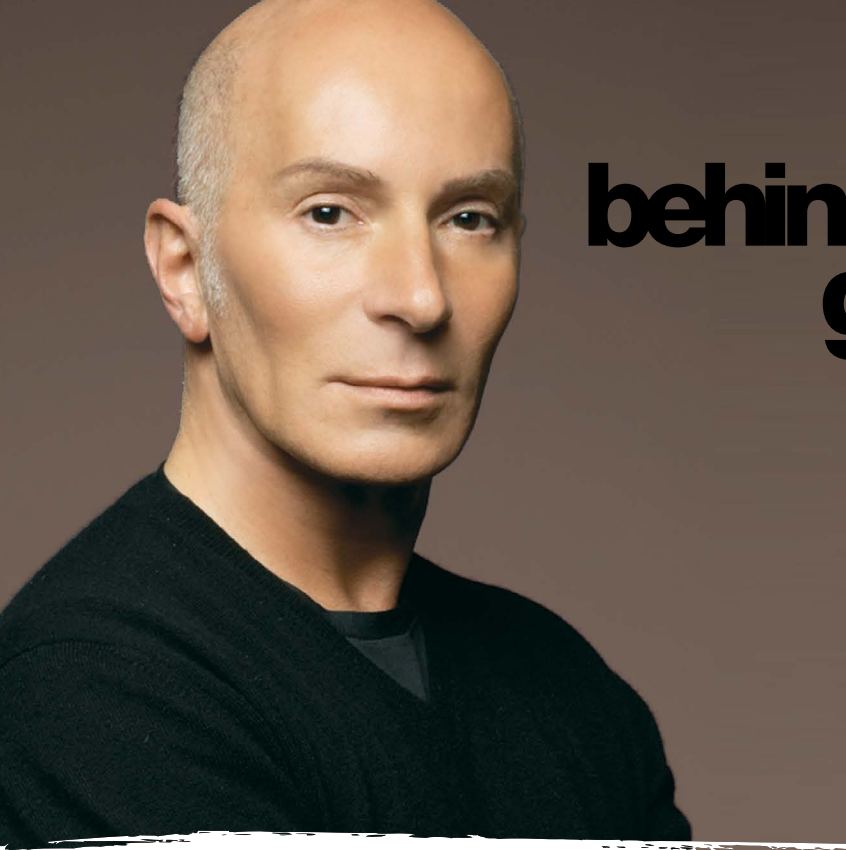
The original *Charlie's Angels*



Joey Heatherton







# behind the cover with garren

## behind the color

Every editorial or advertising photo shoot and every catwalk tells a story. It could be “pirate wenches” or “’70s waifs” or “Fellini,” depending on the vision of the client, editor, art director or designer. Many people collaborate on the elements of that story, and Garren is often one of them. In his role as a session or backstage artist, his responsibility is to create the hair look that helps make the “story” come to life—whether it’s Scarlett Johansson’s *La Dolce Vita* tendrils in the sexy campaign for Dolce & Gabbana’s new fragrance or Anna Sui Cosmetics’ luxe hippie looks.

As every stylist knows, you can’t have a complete hair presentation without considering the color. But the reality, says Garren, is that it’s impossible for a model to change her color for every shoot. If she did, she’d soon have absolutely nothing on her head! So here’s the secret—in many, many instances, session stylists like Garren have to be just as adept at choosing and styling wigs as they are with real hair. “Scarlett was blonde for years,” Garren reveals, “but a month before the D&G Rose fragrance shoot, she darkened her hair. The client wanted her blonde for the campaign but she didn’t want to bleach it. So I brought them dozens of blonde wigs to select a shade they liked. Then I purchased a fine, French-lace wig in that color.” The wig saved Johansson’s hair and allowed her to enjoy her brunette locks a little longer, he says, yet looked natural and alluring on camera.

Wigs also did the trick for the jet black bowl cuts that he designed for Anna Sui’s spring runway collection. The color and cut made the right statement for the designer’s clothes, but it certainly wasn’t a look that a steadily-working model could afford to commit to. Especially, says Garren, since black is the hardest color to remove, even with an old standby like Clairol’s Metalex, which will get the hair to red, with luck, but probably not much lighter. So once again, it was off to the beauty supply store for wigs. And while Garren and his team often color wigs to produce a custom shade, nowadays, he says, the selection is vast and “you can usually get just about any color that you want.”



Thanks to beautiful wigs like these, Scarlett Johansson was able to enjoy her newly darkened locks and still star as a blonde bombshell in the D&G campaign.

When a model does opt for significant hue transformations, she’s probably already at the top of her game. So a Linda Evangelista or an Amber Valletta might have made a color switch back in the day, says Garren, but then they would work that new hue for months. “And they both have strong hair,” he says, “so it was relatively safe to change their color.”

Regardless of her hair type, when a model (or any client for that matter) does decide to switch things up, the watchwords for Garren and his team are “handle with care.” “Model Jessica Stam was always blonde-on-blonde, but she went platinum for Marc Jacobs’ spring runway show,” he says. Now her hair is a bit damaged so she’s coming into the salon for regular keratin treatments. When she’s ready, colorist Christopher John will add some lowlights and bring her back to her original baby blonde.”

For salon stylists, this is all valuable information to share with clients who might be requesting frequent, drastic color changes based on the whims of their favorite models or celebrities. Let them know that in most cases, a brunette-today-blonde-tomorrow transformation, for example, is not only unrealistic, it’s probably not even real. Give them the inside scoop on celebrity color switch-ups, then give them your smart professional strategies for making the best of their own color and the health and integrity of their hair!





Top models can't commit to permanent hair changes but with wigs and extensions anything is (temporarily) possible.



One model, three looks, thanks to Garren and the wigs he designed for this Anna Sui campaign

## camera-ready color

When Garren Salon's high-profile clients appear on camera or in photos sporting their own hair and not a wig, the team uses certain color techniques to make sure the color is dazzling. Garren Color Specialist **Christopher John** says that brunettes have a tendency to look a bit flat in photos or on film, so he often adds highlights to create definition and movement. "On a Level 4, for example, I will place various sizes and shapes of highlights in a random pattern, a little heavier around the face, and lift the hair two levels," says the color pro. The hair may not even appear to be highlighted, adds Garren, but the technique prevents dark hair from appearing too dense on camera.

When it comes to blondes, Christopher John uses lowlights to add dimension. His favorite combination is a Level 8 base with Level 10 highlights and Level 7 lowlights. And for film, he finds that wider sections and chunkier highlights and lowlights have the most impact.

Finally, if you're creating a red color for the spotlight, it's all or nothing. "Red has to be 'theatrical' to read on camera," Christopher John explains. "A 'natural' red will appear auburn or even brown. So it has to be bright. In fact, it can never be bright enough." **Framesi's Framcolor** reds—the 7.4-7 TRP Titian red and 8R copper red in particular—are among Christopher John's favorites. For first-time applications, he'll apply the color with 20-volume at the roots and

30-volume on shafts and ends. "Don't panic if this formula makes the roots look hot at the shampoo bowl," he says. "It will be due to the fact that the ends are holding water. And you need the higher volume for a first-time application." After processing he suggests glazing reds to promote better color retention and shine. His "go-to" glazes are **L'Oreal's Diacolor** or **Richesse**. And finally, when it comes to reds, forget about highlights. "They compromise the integrity of the red, and they just don't work," he says. "That's why my reds are always single-process."

## christopher john loves this camera-friendly blonde formula

Natural Level: 8

Highlights: **Clairol Basic White Powder Lightener** + 20-volume developer

Lowlights: **Clairol Professional** 1-oz. 25G + 1-oz. 86N + 10-volume developer

Tip: "The 25G prevents the lowlights from looking too muddy and the 86N is a great warmth buster."



### Just to Be Clear

This image appeared in "Behind the Cover with Garren" in the last issue of *behindthechair.com* On Paper. To clarify, Garren's work appears only in features inside this issue of *Vogue*, not on this particular cover. The hair on this cover was created by Garren's colleague Guido Palau.

for more Garren advice, search garren on

**behindthechair.com**





# behind the cover with garren

## how to be a celebrity stylist in your home town

Long before there was Frédéric or Sally or Oribe, there was Garren. Arguably one of the first, world renowned “celebrity” hairstylists, his has been the one name associated with prestige, fashion, style and success in beauty for years, thanks to his thousands of shoots for American and Italian *Vogue*, his regular columns in *Allure*, his on-set styling for clients like L’Oréal, Dolce & Gabbana, Calvin Klein, Dior, Cover Girl and Anna Sui and an A-list clientele that has included Angelina Jolie, Sandra Bullock, Drew Barrymore and Scarlett Johansson, plus supermodels Linda Evangelista, Naomi Campbell, Amber Valletta and Gisele.

“Sure,” you might be thinking. “Garren is great, but he’s smack dab in the middle of where it all happens—New York City. How can I possibly become the ‘Garren’—the best known stylist—in my hometown?”

You may be surprised to learn that Garren wasn’t always the beauty pack leader of NYC. He actually started his career in Niagara Falls, far away from the big city. But he was smart enough to know that people talk and that it was important to set himself apart. So he used his deep interest in fashion and celebrities to transform his clients. “I would ask my clients, ‘How can we make your hair better?’” he recalls of his career-forming days, “and then I used magazines and examples of celebrities to lead them to change.” Very soon, he was booked solid.

Garren’s next career stop was another stepping stone to Manhattan—a salon in a department store in Buffalo. There, he wisely married his work behind the chair with the unique assets available to him in the store—namely, the fashion. “I made sure I was very aware of the designers and the clothes,” he recalls, “and I would point out items to my clients. I might tell someone



When he was building a career, Garren used photos from magazines to inspire his clients to try new looks. Now he creates the hair for many of those photos... like this Hollywood glamour campaign for Dior.



While shooting ads like this one for Dolce & Gabbana, Garren will often earmark certain garments and then point them out to clients for upcoming events.

about a great pair of boots or the handbag of the season, and I would let her know where she could get them.”

Ultimately, Garren landed in New York. He opened his first salon at The Plaza, then relocated to a space in the exclusive Henri Bendel department store and currently occupies a gorgeous space in the Sherry Netherland—all on Fifth Avenue. From the time he arrived at the center of that perfect storm of beauty and fashion, he was advising the salon’s socialite clients on frocks for their galas, suits for their luncheons and all the right accessories. “I would roam the fashion floors,” he recalls, “and think about how the designs would look on various clients. It came naturally,” he adds. “I loved fashion!”



# 5 ways to garren-ize your salon

## 1 size up your clients.

One of Garren's surefire strategies for client satisfaction is to give new clients the once-over the minute they walk through the front door. From checking out her bag, her shoes, her overall posture and carriage, he says, you can peg her immediately and get a clear sense of how far you can go with her hair. A woman in jeans and high heels, for example, will be up for something very different than a woman in jeans and sneakers.

## 2 get involved in all of her services.

Like many salons in New York and L.A., Garren Salon is departmentalized—cutting and styling on the main floor and color upstairs. But Garren always consults with his clients' color artists, even going so far as to produce sketches of the color designs he has in mind. And he doesn't stop there. "I'll often walk up to a manicure client and say, 'I just saw a great new nail color—you should try it.'" Clients truly appreciate the owner's interest in all of their beauty needs.

## 3 pause and refresh with class.

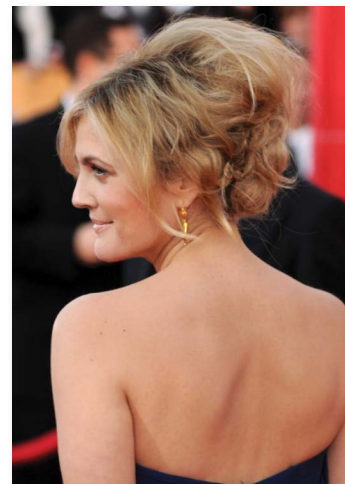
After years of sending staffers on coffee runs to Starbucks, Garren Salon recently invested in a Jura Capresso coffee maker that brews up barista-quality beverages with the press of a button. The deluxe device "does everything but deliver the coffee to the client, and it has saved us quite a bit of money on carry-out coffee in the long run," Garren says. Clients also sip water out of bottles displaying the salon's distinctive logo.

## 4 banish clutter, clumps, dirt, dust and beverage rings.

In other words, the cleanliness standard at Garren Salon is beyond clean—at any point in time, the place could earn a triple "A" rating from the New York Department of Health. "Our salon is spotless and clutter-free," says Garren. "Stations are only for the client's handbag and tea cup—nothing else."

## 5 dress to impress...but not too much.

The dress code at Garren Salon is solid black and white—no prints, no stripes, no patterns, no other colors. "This puts the focus squarely on the clients where it belongs," says Garren, "not on the people working here. It's respectful and it reflects our uptown clientele."



This recent Cover Girl shoot with Drew Barrymore led to several new hair and make-up ideas for clients in the salon. What's more, Barrymore actually re-created another one of Garren's looks from the shoot for her appearance at the Screen Actors Guild Awards.

So, think about it: Is it possible to adapt this consultation strategy in your own salon? Absolutely! "I did it in Buffalo!" declares Garren. "The fashion may be at a different price point in your town, but it's basically the same. Women need to dress for weddings, bar mitzvahs, parties, and they're always eager to learn what's new."

And remember, fashion isn't the only realm where you can offer expertise. "I often hear the stylists in the salon talking to clients about hot restaurants, plays, films and art galleries," Garren says. "Many clients come in from out of town and they want to know what's new. With the locals, we might talk about parties or florists or travel. The main thing is to give them insights into what's happening. Skip the politics or religion or gossip. They're spending a lot of money. Instead, be helpful."

The good news is, regardless of whether you live in Richmond, Rapid City or Redding, fashion information is at your fingertips. Thanks to the internet, you can scan seasonal collections from around the world just minutes after the models hit the catwalks, plus you can scour fashion blogs like The Sartorialist and Who What Wear Daily for insights into global, street and celebrity fashion and trends. Study the fabrics, the silhouettes and the colors, Garren advises, and become a valuable resource for your clients.

Today, Garren continues his fashion matchmaking, sourcing pieces at the photo shoots he does for his editorial and commercial clients. "I might be working with a Chanel dress for *Vogue* and think, 'This would be perfect for Marlene's son's wedding!' I'll mention it to her the next time I see her in the salon and even show her the dress on the computer." He also advises clients on makeup, nail colors, whatever he thinks they need to upgrade their looks. Doing so ensures that he'll continue to be an indispensable resource for all things style-related. And, consider how flattering it is as a client to know that her world-famous stylist actually took the time and effort to think about her lip color! Now is that something you can do for the clients in your chair? But of course!

for more Garren advice, search garren on



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# behindthe cover with garren

## the truth about session work: does it really pay the bills?

As one of the most elite session artists, Garren commands top dollar and the choicest assignments. Yet, he reveals, he earns the same amount of money for his *Vogue* and *Allure* assignments today that he earned in 1978. Obviously, he declares, “You won’t get rich from editorial shoots!” But that’s just a fraction of the complete session story.

While the fees for those national magazine covers and multi-page fashion spreads probably won’t plump up anyone’s 401k account, the payoffs are considerable, namely in the realm of networking. “You are working with the top photographers and art directors in the world on these shoots,” says Garren, “and these are the people who do the top advertising campaigns. If they like you, they’ll bring you onto these campaigns. And that’s where the money is.”

Garren knows what he’s talking about—as a young stylist working in Glemby’s Bergdorf Salon in New York, he was sent to a handful of small, “front of the book” makeover shoots for *Glamour*, *Mademoiselle* and *Redbook*. The editors loved his work and his professional demeanor, which led to more bookings, including a fashion shoot in St. Bart’s for *Glamour*. Two of those shots were selected as covers. When *Glamour* Beauty Editor Phyllis Posnik moved to *Vogue*, she booked Garren to do a shoot with Christie Brinkley. That assignment kicked the door wide open and within the year he was working with photographers like Irving Penn and Deborah Turbeville and with über editor Polly Mellon. That led to “big money” advertising campaigns and shoots with celebrities, which then led to his eponymous salon at The Plaza. To this day, his salon (now at the Sherry-Netherland Hotel), his editorial work, his celebrity clientele and his ad shoots are all intermeshed gears in the system that keeps the Garren brand viable and profitable. Based on his experience, he believes that to be successful, you must maintain a masterful balancing act!



Prestigious editorial assignments like these...



...lead to lucrative ad campaigns like this.



# think you have what it takes for a profitable career on set?

Here are Garren's tips for putting it all together.

**You must show photos of your work to break in.** Nobody will hire you unless they can see what you can do, which means that until you put together a portfolio of pictures, you'll probably be working for free. So start contacting other artists with the same goals as yours—photographers, make-up artists, stylists—and offer to contribute your hairstyling skills to test sessions. It happens all the time on Garren's shoots—his assistants will connect with the photographer's assistants and the make-up artist's assistants, and they'll all get together for test shoots on their days off. "Some kids go on *Craig's List* and post their services for tests, and that works, too," says Garren. "Wherever you live, someone will need hair done for photos, so contact local magazines, newspapers or television stations and offer to work for credit. Continue until you have a book that you are proud of."

**Start small and stay humble.** Once you've assembled your portfolio, hold off on putting a down payment on that co-op. You're still going to have to pay plenty of financial dues. The next step is to take your book around to agents. If you're signed, the agent will probably use you as an assistant on fashion shows and at shoots with established hair stylists. There's very little money in that, says Garren, but you'll be meeting more people. "Then, if the agent needs someone for something small, hopefully you'll be chosen, and that's your big moment!" he says. Like Garren's initial makeovers for *Glamour*, "you never know when a small job can launch your career." And remember, at this point, no job is too small—the idea is to get out there, meet everyone and build your book and your skills!

**Treat every shoot like the most important job in the world.** "Your goal for every job," Garren declares, "should be to hear these words: 'It was such a pleasure having you on the set. You did a great job.' If you do, people will start noticing you and requesting you. If you're late, if you leave early, if you aren't cooperative, if you lay around and you're not into it, if you're not prepared, you may not be asked back. Remember, you never know where that assistant art director or junior editor will turn up next, and that person can make or break your career."

**Don't give up your day job.** For Garren and his team, the salon plays several roles. It's a reality check, another networking venue and a financial safeguard in lean times. So find a good one and treat it with respect. "One of my artists, Louis Angelo, commits to two days a week in the salon as if they were bookings," he explains. "His agent knows that, with few exceptions, those days are off limits for photo sessions. If you don't maintain those days in the salon, you won't build a clientele and the salon won't support you. And that income is the money that you can count on."

**Assemble Your Kit.** As a session artist, you're responsible for providing all of your products and tools, and you never, ever want to be caught on set without something that you need. So your kit is a critical investment. "I carry four large suitcases with wigs, extensions, electric rollers, irons, even a hood dryer," says Garren. "You have to have everything. What if they bring in a guy unexpectedly and you need clippers to trim his hair? And if the client requires something special, like a custom-made wig, you have to be ready, so try to get as much information and direction as you can before the day of the shoot."

**Keep Your Lip Zipped.** Finally, remember that even though you may be tempted to text Perez Hilton with the scoop on an actress' on-set antics, step away from the iPhone. No talking, no texting, no Twittering, no matter what. "You see a lot on a set, but you must never spread any gossip," says Garren. "I always keep in mind that no matter how friendly someone is, I am the hairdresser and I am there performing a service. I never, ever talk about what goes on during a shoot and that's one reason why after 37 years, I'm still working!"

## so what does an agent do (and earn?)

Agents typically take a percentage of the artist's fee (10-20 percent) plus an agency commission from the client (20 percent). Is it worth it to sign with an agency? Garren thinks it is. "You need the editorial work for the exposure and the creativity, and you need the advertising jobs for the money. A good agent knows how to balance your calendar and negotiate your rates. And they're always juggling because schedules change constantly. They earn that commission!"

What can you (and your agent) expect from the various types of bookings? First, a few disclaimers:

- Rates vary among all publications and clients.
- Rates are predicated upon the talent and experience of the individual stylist.
- Rates are also different from state to state and city to city, depending on the area's cost of living, the amount of work available in the specific market, etc.

## That said, here are some general compensation guidelines.\*

**editorial shoots:** Compensation starts at about \$150 a day, but a stylist could also be offered the opportunity to shoot for "credit only."

**catalog, department store ad and advertorial shoots:** Entry level rates are \$250 per day.

**advertising campaigns and tv commercials:** Rates start at \$1,000 a day.

For location shoots, clients will pick up your flight, hotel and food. They might offer a half-day fee for travel, but they might not. "That's why we often fly out after the last client of the day," says Garren, "and catch a red-eye when the shoot wraps so we can be back in the salon for a full day of work."

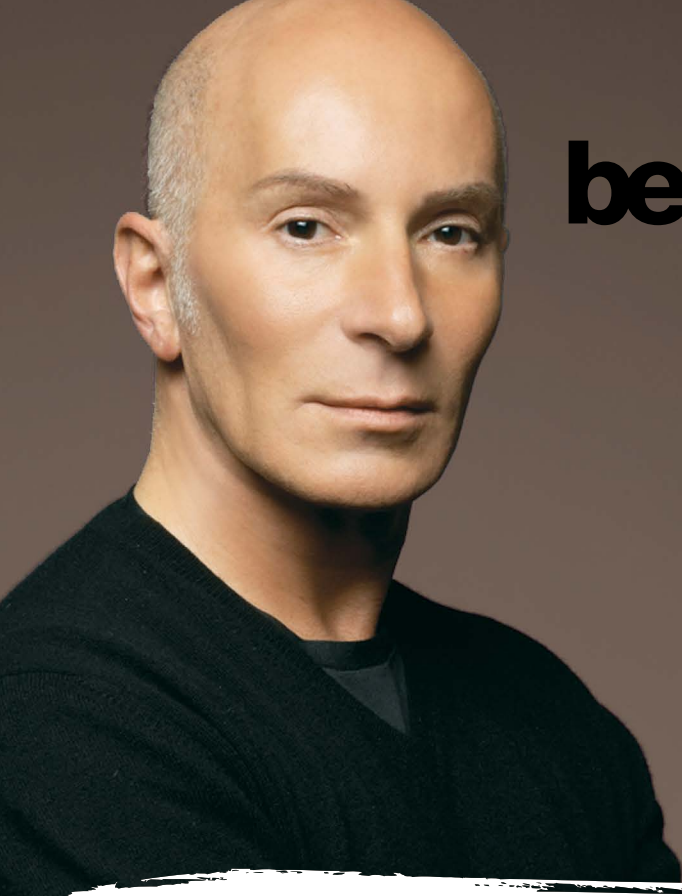
And don't forget, everything is negotiable. "If you're booked for a for a smaller job, for example," he suggests, "maybe your agent will be willing to take a smaller commission."

\*These rates do not reflect Garren's fees but rather an industry-wide range based on agents' perspectives. What's more, the high end of the scale for the latter two categories can be many thousands of dollars higher, depending on the client's budget and the stylist's experience.

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# behindthe cover with garren

## behind the campaign

Immediately after presenting their latest collections at Fashion Week in New York or Milan or Paris, the world's top clothing designers and their creative teams head straight to the studio. There, they spend days shooting the ad and promotional campaigns that will showcase their work in magazines like *Vogue* and *Allure* and *ELLE* throughout the season.

That's also when Garren's agent knows he'll be working long hours, because the agency phone starts ringing off the hook with calls requesting the hairstylist's services. Creative directors for Calvin Klein and Christian Dior want only the very best on their teams, and they know that Garren will bring A-level preparation, vision and skill. Those lucky enough to get him also know they'll get his creative insights, which often alter the course of the concept—for the better.

For three weeks after Fall Fashion Week in New York, Garren and his assistants worked nonstop on campaigns for Dior, Klein and Akris, and even squeezed in a cover shoot with actress Diane Kruger for *Allure*! Here's a peek.

**the campaign:** John Galliano for Dior

**the supermodel:** Karlie Kloss

**the team:** Photography by Steven Meisel, make-up by Pat McGrath

**the creative brief:** "Libertine"

**Garren reveals:** Libertines are defined as those who spurn accepted morals and modes of behavior. The movement emerged in the 1700s and the look and feeling of that time was captured stylistically in the film *Dangerous Liaisons* with John Malkovich, Michelle Pfeiffer and Glenn Close. To Galliano, "libertine" combines the masculine and the feminine, and the designer initially presented the concept in his runway show, which featured high boots, riding crops and capes. For the campaign, the riding theme carried through, when Meisel and Galliano decided to create a dark, moody "stable" set on which to pose Kloss. So for the shoot, Garren opted to adapt the hair that was created for the runway show—an aura of frizzy, wavy, texture, topping a thick, long, side-swept braid.

**how he did it:** Kloss' hair is quite long—to the middle of her back—so Garren had plenty to work with when creating the massive waves. He applied **Rene Furterer Volumizing Mousse** to damp strands, followed by his **Garren New York Designing Spray Tonic**, tipped Karlie's head upside down and diffused her hair until it was dry. "It got frizzy and huge," he comments, "which was perfect because I wanted lots of texture." Next, he created a side part, and began to spiral  $\frac{1}{2}$  inch sections around a mini-curling iron. He dropped the crown, directed every section forward, and created about eight rows of tiny curls, clipping each into pincurls to cool. When he released the curls, he raked through the hair with a wide-tooth, tortoiseshell comb. "All that hair had shrunk to bob length," he recalls, "and after combing through, I got a buoyant, Botticelli effect." Next he affixed the braid. Garren braided a thick extension like a horsetail, folding the sections from the outside inward, thereby creating a center seam. "You can stretch this type of braid from the sides so that it gets thatchy," he explains. Then he attached the braid at the base of Karlie's neck, where it made an interesting textural counterpoint to the unruly, frizzy texture.

**super secret insider tip:** "I ran a piece of wire through the braid," Garren says, "to give it structure. This allowed me to position it wherever it needed to be to enhance the clothes."



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**the campaigns:** Francisco Costa for Calvin Klein Collection and Calvin Klein Jeans  
**the supermodel:** Lara Stone  
**the team:** Photography by Mert Alas and Marcus Piggott, CK Collection styling by Camilla Nickerson, CK Jeans styling by Olivier Rizzo, art direction by Fabien Baron, makeup by Charlotte Tilbury  
**the creative briefs:** For CK Collection—tough and minimal. For CK Jeans—sexy, rough and tumble.

**Garren reveals:** CK jeans are targeted to a younger market, so the direction given was to create a sensuous, natural look for Lara and the guys in the shots. The photos were done outdoors, so weather was a factor—“one day was humid, and the next day was dry,” Garren says, but of course the looks had to remain consistent. For the CK Collection shots, the starting point once again was the hair that appeared on the runway. In this case, the models sported long, gelled ponytails with deep side parts. For the photo shoot, the photographer requested a “tougher” version of this look to suit the fitted, black clothing—a small head, gelled to a high shine and accented with the abbreviated pompadour at the front hairline.

**how he did it:** For the casual jeans shoot, Garren applied his **Garren New York Designing Tonic** to Lara’s damp hair, flipped her head upside down and diffused, while using his fingers to move and mess her strands. “Throughout the day,” he says, “I would refresh the hair with a little bit of Evian spray, but added no more product. The result was sensual, natural, and when her top came off, a little naughty.” For the guys, his objective was a rockabilly/James Dean effect, which he achieved with his **Garren New York Holding and Molding Gel**. For CK Collection, he adapted the guys’ looks, using the same gel on Lara to create the molded shape.

**super secret insider tip:** “I used gel to get the right consistency,” he explains, “and I would refresh the hair throughout the day with the Evian water to keep it looking shiny. I didn’t want to use a grease-type product because the hair would be too matte.”



### diane kruger's *Allure* cover

Even during “campaign season,” Garren likes to make time for editorial cover assignments. They allow him to be creative, and they’re also great networking opportunities. So he eagerly accepted a booking to style actress Diane Kruger for the July cover of *Allure*.

**the team:** Fashion Director Paul Cavaco, photography by Michael Thompson and makeup by Gucci Westman.

**the plan:** Before the shoot, Garren studied photos of the star

and noticed a consistency. “She always had her hair styled ‘Old Hollywood,’” he observed. “A wavy bob, parted on the side, very glamorous.” But Garren was inspired by another era. “I asked Michael and Paul if I could do a ‘60s look—something evocative of the young Julie Christie. They told me that Diane usually had a definite point of view, and that we would have to talk to her.”

**the shoot:** When the actress arrived at the studio, Garren was encouraged because she was alone, sans entourage. “That usually means an actress is secure,” he says, “because when they travel with an entourage, they’ll often let their people speak for them.” However, the team was cautious. “We started within her comfort zone,” Garren says, “and did the Grace Kelly-type side-parted look that ran inside the magazine. But then I suggested a messier, teased look and she agreed to try it.”

**how he did it:** For both looks, Garren prepped Kruger’s fine hair with **Rene Furterer Volumea** at the roots and **Garren New York Spray Tonic** on midlengths and ends. He removed moisture with the dryer by tipping her head forward to achieve maximum volume. For the cover look, he set her hair on large electric rollers, removed them after they had cooled, backcombed the crown and sculpted a fluid, face-framing shape in front. “Even though it was backcombed, she was still able to put her hands in her hair and move it around,” he observes, “which made her more comfortable. We got one shot with her arms up over her head and that became the cover.”



New York  
Boston  
877.700.1922  
www.akris.ch

**the campaign:** Albert Kriemler for Akris  
**the supermodel:** Daphne Guinness  
**the team:** Photography by Steven Klein, make-up by Kabuki  
**the creative brief:** Expensive

**Garren reveals:** Akris is an extremely high end line—exquisite and architectural, featuring lots of fine cashmere and beautiful leather pieces. Guinness herself is a celebrity—she's an heiress and style icon, and often sets her own fashion trends. She's often been photographed as a blonde or with chunky blonde streaks, and Klein presented Garren with photos of the actress Jean Seberg, sporting her signature, blonde boy crop from the 1960s, as the hair inspiration. Garren had prepared a short "Twiggy-esque" wig, and they began to shoot.

**how he did it:** As anyone who has ever been involved in a creative collaboration knows, sometimes things don't go as planned. Garren kept looking at the blonde wig on Daphne and sensing that it wasn't quite right. "It just wasn't edgy enough for the clothes," he remembers. So he popped into the make-up room and asked his assistant to pull out the "Angelica Huston" wig—a shaggy black number with severe bangs. "This, I thought, would be tough and edgy enough for the clothes," he says. He placed the wig on Daphne, Klein took a test shot and declared, "That's it!" But the Akris designer remained skeptical. Klein and Garren convinced him to let them do a few shots, and then they would compare the photos with the blonde wig and the black. "It was possible that the black wig would verify that the blonde was better," says Garren, "but in the end it was clear that the black was clearly the right choice—so much more seductive."

**super secret insider tip:** Because you never know how things will ultimately look on the set, it's critical to have plenty of back-up ideas and material. Garren always consults with the designer or art director before the shoot and comes completely prepared with what they've requested. But he also brings along several trunks of additional wigs and hairpieces—just in case!



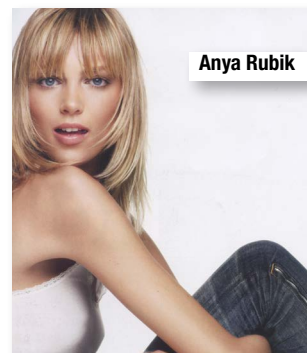
Kylie Bax



Amber Valletta



Jessica Stam



Anya Rubik

## behind the color

Before the world's top models hit the set or the catwalk, they hit the Garren New York Salon. There they settle in with the members of the elite Garren haircolor team to receive distinctive, camera-ready hues. Here, Garren color team members reveal some of the season's most high-profile color formulas and strategies.

### COLOR PRO: ANDRE VIVIEROS

the model: Kylie Bax  
the color: Icy platinum blonde

#### formula and technique:

- Lift from light ash blonde with Clairol 7th Stage Oil Bleach + 20 volume developer.
- For retouches, apply the same formula to regrowth, process 45 minutes, pull through for remaining 10-15 minutes.

### COLOR PRO: CHRISTOPHER-JOHN

the model: Amber Valletta  
the color: Golden honey blonde

#### formulas and technique:

- L'Oreal Majirel 8/01 + 20-volume cream developer to lift the base. Process 20 minutes.
- Alternate fine and thick weaves with heaviest concentration around the face, using powder bleach + 10 volume developer. Lift to pale yellow.
- Glaze with L'Oreal Diacolor 1/2 oz. Clear + 1/2 oz. Gold + 1 oz. Light Beige + 4 oz. developer. Apply to root area, process 8 minutes and pull through to ends for an additional 2 minutes.

### the model: Jessica Stam

the color: Sunny highlights and lowlights

#### formulas and technique:

- Apply heavy highlights to face-frame and crown areas with 2 oz. Clairol Instant Whip Powder Bleach + 20-volume cream developer.
- Simultaneously lowlight interior sections with Clairol Miss Clairol Gray Busters 1 oz. 89N + 1 oz. 27G + 10 volume developer. Process until highlights are very pale yellow.
- Glaze the scalp area with L'Oreal Diacolor 1 1/2 oz. Clear + 1/2 oz. Light Beige + 2 oz. developer. Process 5 minutes and pull through to ends for an additional 3 minutes.

### COLOR PRO: CLARK WOOD

the model: Anya Rubik  
the color: Sandy highlights

#### formulas and technique:

- Concentrate fine slice highlights around the hairline and through the crown area with Clairol BW2 Powder Lightener + 20 volume Clairol Pure White Crème Developer. Lift to pale yellow.
- Tone with Clairol Crème Toner 307D/Champagne Ice and shampoo with Clairol Shimmer Lights.



# behind the cover with garren

## Garren's iconic inspirations... Audrey, Marilyn and the rest of the best

Trends come and go, but throughout history, certain styles have taken root and evolved from mere trend to timelessness. Embodied by a specific actress or model, expressed by a certain fashion designer or interpreted by an incredibly talented photographer and editor, these iconic looks are re-visited and re-imagined decade after decade, and they become indispensable elements of the fashion vocabulary.

For example? "The shoot I did in the March issue of *Vogue* with Amber Valletta and Steven Klein was inspired by *Night of the Iguana* meets Hitchcock heroines," Garren reveals. "And the beauty feature that I did for the March issue of *Allure* also references the blonde Hitchcock actresses—Tippi Hedren, Grace Kelly, Kim Novak."

For Garren, there is a comprehensive list of iconic style-makers, a list he began compiling when he started his career, and to which he has added new names along the way. This list serves as his source of inspiration, his touchpoint for the work he produces. "You see these iconic looks pop up again and again," he says. "This list is the language that comes to the table, what everyone starts with when putting together a concept. Then we all go on and make it completely fresh and modern."

### The Actresses and the Films

**Audrey Hepburn:** *Funny Face*, *My Fair Lady*, *Roman Holiday*, *Sabrina*, *Breakfast at Tiffany's*

**Garren says:** "In *Funny Face* she became Givenchy's muse; in *Roman Holiday* she was the adorable ingénue. The *Breakfast at Tiffany's* upsweep is the benchmark, as is the boyish haircut from *Sabrina*. *My Fair Lady* is all about a makeover!"

**Marilyn Monroe:** *The Seven Year Itch*, *How to Succeed in Business Without Really Trying*, *Some Like It Hot*, *Bus Stop*

**Garren says:** "She gave the sexy blonde a face. Every artist from Madonna to Lady Gaga has evoked her as a muse at one time or another. They take her hair, her pout, her body language, and they make it their own."

**Elizabeth Taylor:** *Cat on a Hot Tin Roof*, *Suddenly Last Summer*, *Night of the Iguana*, *Giant*, *Cleopatra*

**Garren says:** "She's the iconic brunette sex symbol and her lovers and husbands in real life made her even more fascinating. We adapted her look from *Giant* for Kim Kardashian's *Allure* cover and we transformed Isabella Rossellini into a sexy Liz Taylor for the cover of *Italian Vogue*."

**Sophia Loren:** *Houseboat*, *Two Women*

**Garren says:** "In *Houseboat* she was undone and maternal, the Earth Mother. In *Two Women*, you saw her stripped down—her hair was ropy, stringy, wet, curly, but she was still beautiful and

sexy. That film inspired the new Dolce & Gabbana campaign that just came out."

**Grace Kelly:** *Rear Window*

**Garren says:** "We return to her again and again as the iconic American beauty."

**Barbara Streisand:** *Funny Girl*

**Garren says:** "With that asymmetric cut, teased crown and sideswept bang, and the see-through pantsuit she wore to the Oscars the year that *Funny Girl* was nominated, she defined the '60s."

### The Performers

**Tina Turner and Cher**

**Garren says:** "Cher's long, silky hair from the '60s and Tina's wigs. They were exciting and electrifying. Clearly they inspire so many performers today. Look at Beyoncé!"

**The Beatles, Bowie, Andy Warhol**

**Garren says:** "These were my contemporaries when I was starting out. Later, I borrowed elements of all of their looks, like when I cut Linda Evangelista and Kristin McMenemy, and when I styled Liza for the cover of *Vogue*."

### First Ladies of Style

**Gloria Vanderbilt and Jacqueline Kennedy Onassis**

**Garren says:** "They epitomize glamour and power. Jackie continued to re-create herself from the queen of Camelot to Onassis' wife and beyond. You picture her in scarves and sunglasses, slacks and sweaters, in Valentino. And no matter what, her hair is grand and well-coiffed."



The signature looks of Audrey, Marilyn, Elizabeth and even Andy Warhol inspired some of Garren's most memorable covers.





*Night of the Iguana* meets Hitchcock in this new *Vogue* feature with Amber Valletta, shot by Steven Klein

## Editors

**Diana Vreeland, Polly Mellen and Jade Hobson.**

**Tonne Goodman, Paul Cavaco, Grace Coddington.**

**Garren says:** "Diana, Polly and Jade styled all the pictures that I studied when I started out. Tonne, Paul and Grace are the editors I've collaborated with."

## Fashion Designers

**The Americans:** Calvin Klein, Halston, Stephen Sprouse, Donna Karan, Marc Jacobs, Anna Sui, Oscar de la Renta

**The French:** Dior, Balenciaga, Yves St. Laurent, Chanel, Courreges, Paco Rabanne, Givenchy

**The Italians:** Valentino, Gucci, Versace, Dolce & Gabbana, Prada, Pucci

**Garren says:** "Calvin Klein for his simplicity, Halston for simple elegance. Sprouse was cool, Donna Karan is ladylike, de la Renta is opulent and elegant. Marc Jacobs pioneered grunge. Chanel—the original and Lagerfeld's modern version—is about body language. Yves St. Laurent captured opulent style. Givenchy and Balenciaga were all about beautiful silhouettes—they taught the models how to work the clothes. Courreges and Rabanne were the '60s—modern, edgy and geometric. Valentino dressed the society women, starting with Jackie Kennedy. Gianni Versace married fashion to rock and roll. Prada is always fashion forward. The Gucci of yesterday and Tom Ford's era did amazing leather work. Dolce endures."

## Models

**Veruschka, Dovima, Lisa Fonssagrives, Jean Shrimpton, Twiggy, Lauren Hutton, Patti Hanson, Kim Alexis**

**Garren says:** "Veruschka always posed with voluminous, sexy, off-the-wall hair. Twiggy's short cut was iconic. We pull photos of Lisa for classic, chic poses. The shot of Dovima with the elephant is classic elegance. Hutton, Hanson and Alexis symbolized the looks of the '60s, '70s and '80s. Linda, Naomi, Amber all took inspiration from and developed their looks thanks to these models."

## Photographers

**Irving Penn, Man Ray, George Hurrell, Guy Bourdin, Helmut Newton, Avedon, Cecil Beaton**

**Garren says:** "Penn and Man Ray worked with body shapes beautifully. Everyone is inspired by Hurrell's lighting, hair and make-up. Helmut Newton always made women look strong. Avedon captured great moments in fashion and with celebrities and has been a huge source of inspiration for Steven Meisel. Cecil Beaton created brilliant sets that also inspire Meisel."



**Sexy Rita Hayworth** was the muse for the latest Dior shoot.

Dior



**This new shoot for Allure** references blonde Hitchcock heroines.



**Sophia Loren in *Two Women*** inspired this new Dolce & Gabbana campaign.





# behindthe cover with garren

## Seven Updos, Inspired By Six Decades...And Beyond

Throughout fashion history, every decade has produced its share of iconic, identifiable hairstyles. When he's on assignment for Italian or American *Vogue*, or creating the hair for a fashion client, Garren often turns to these identifiable designs from the style archives for inspiration. Here, Garren chooses seven favorite upstyles from his personal collection, each featuring the key influences of a recent decade, beginning with the 1950s.



### 1950s—Lana Turner Platinum Glam

**the project:** A photo essay with Linda Evangelista for *Italian Vogue*, shot at the relocated and redesigned Henri Bendel on Fifth Avenue right after its grand opening in the '80s. "The new store was inspired by the style of Horst and Cecil Beaton," says Garren, "and the shoot followed an elegant woman shopping in each of the elaborate departments. This particular photo was done in the hat department."

**the photographer:** Steven Meisel

**the editor:** Paul Cavaco

**how Garren did it:** Evangelista's hair was fairly short at this point in her career—about eight inches long in the top sections and only three inches long in the shorter nape area. Garren first set the hair on electric rollers in a

classic pattern—sides and back directed downward, the center/top directed back and the left and right top panels sectioned diagonally and directed toward the center. After removing the rollers, he gently backcombed all of the hair, brushed it to the far left of the center, and placed a row of bobby pins vertically along the back of the head. Then he folded the hair on the left of the pins back over toward the center, securing the little French twist tightly with more pins. The top sections were directed back and sprayed in place.

**Garren's inspiration:** "I had created this double process platinum blonde for Linda at the time and I decided it would be perfect in a Lana Turner-inspired French twist."



### 1960s—Gift Wrapped

**the project:** A holiday *Harper's Bazaar* cover with a then-16-year-old Kate Moss.

**the photographer:** Patrick Demarchelier

**the editor:** Paul Cavaco

**how Garren did it:** Kate's past-the-shoulder hair was sprayed with setting lotion and blow dried with her head tipped over for maximum volume. Next it was set on red Velcro rollers in a basic set pattern, sprayed with Elnett and dried under Garren's portable hood dryer. After the hair cooled, Garren backcombed the entire head, smoothed it into a high ponytail with a Mason Pearson brush and secured the tail with an elastic that had hooks on each end. He subdivided the ponytail, folded and coiled each section around his hand and anchored it vertically with a long bobby pin. Then he fanned the loops, secured each one with another hairpin and sprayed the hair with more Elnett.

**Inspiration:** "The chic, elaborate hairstyle that Elizabeth Taylor wore when she married Richard Burton."



## 1970s — Next-Day Upsweep

the project: American Vogue with Estelle

the photographer: Richard Avedon

the editor: Polly Mellen

how Garren did it: After applying mousse to Estelle's fine, past-the-shoulder length hair, he tipped her head over and blow dried it for maximum volume to 80% dry. Next he set the hair on red Velcro rollers, directing all sections back and under, placing the fringe on

one forward-directed roller. He placed her under a hood dryer, and after the hair cooled, he backcombed all of the hair, twisted the back in a loose knot, leaving the ends unsecured at the top of the head and draped over one eye. He secured the upsweep with pins, pulled out slender wisps of hair to soften the shape and finished with hairspray.

Garren's inspiration: "They wanted to show Estelle's sexy body in an evening gown, so I suggested a tousled, Brigitte Bardot upsweep that would reveal plenty of skin."



## 1990s — Disheveled Romance

the project: A fashion portfolio for American Vogue with Caroline Trentini

the photographer: Steven Meisel

the editor: Tonne Goodman

how Garren did it: To encourage Caroline's natural wave, Garren set the hair by misting large sections with his Garren New York Spray Tonic, coiling them around two fingers and clipping them

in place. He placed her under a hooded dryer, let the coils cool and released the pins, then brushed through the hair with a Mason Pearson brush to produce massive, textured volume. He lightly backcombed the back and crown sections and used his hands to create a French twist, allowing errant strands to fall free. "Styling the hair with my hands produced a less structured shape and maintained the texture," Garren explains.

Garren's inspiration: "The pleated texture and corset strings of this Donna Karan blouse."



## 2010

the project: A "futuristic" fashion spread with Jessica Stam and Catherine McNeil for Italian Vogue.

the photographer: Steven Klein

the editor: Patti Wilson

how Garren did it: Hair was divided into sections, sprayed thoroughly with hairspray and crimped with an iron, creating crisp, waffled panels. Without brushing through, it was gathered and shaped. For Jessica Stam, Garren directed all of the hair forward, looped it, directed the ends back and secured with pins at the top of the head. For Catherine, he coupled a high pompadour with a French twist in the back.

Garren's inspiration: "The updos of the future."



## 1980s — Floral Fantasy

the project: American Vogue couture photo essay with Rosie Vela

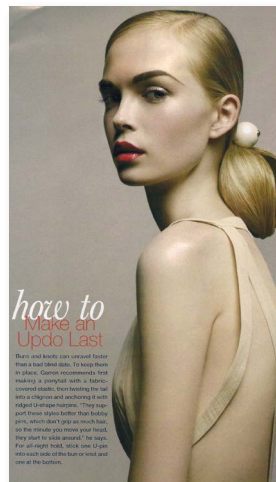
the photographer: Hiro

the editor: Robert Turner

how Garren did it: The first step was setting Rosie's chin length,

layered cut on blue and red Velcro rollers, directed down and under, with the fringe directed forward. When the rollers were removed, he sprayed the hair heavily and backcombed until it was standing straight up. Next Garren gathered the back section and secured it into a French twist. Then he began to comb out each section, spraying, directing and anchoring at the base much like the overlapping petal curl technique. He directed shorter pieces around the face, kept the "flower" side tight to the head and directed the opposite side into a dramatic explosion of hair. "I wanted to keep each 'petal' distinct," Garren explains, "so I did not brush through the hair."

Garren's inspiration: "I designed this style to look like the flower. It's almost a fantasy look."



## 2000 — Satin Finish

the project: A hairstyle portfolio for Allure magazine.

the photographer: Michael Thompson

the editor: Paul Cavaco

the editor: Paul Cavaco

the editor: Paul Cavaco

the editor: Paul Cavaco

how Garren did it: To create this sleek, low, looped chignon, Garren dried the hair to a smooth

finish, created a deep side part, brushed the hair until it was glassy and tight to the head and secured it with covered elastic at the nape. Next, he separated the pony into three equal sections, backcombed each and, beginning with the center section, coiled each over his hand, looped it under once and secured it under the elastic. He used an ornament to cover the elastic.

Garren's inspiration: "A modern, architectural take on the classic chignon."

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