



MEDIA KIT:

**VICTORIA
HUNTER**

BIO



International Hair Colorist Victoria Hunter renowned for her unique creations and diverse skill set is highly regarded in the industry, named the "Blonde Whisperer" in many publications. Victoria Hunter transformed countless models and her color changed the trajectory of many careers. Growing up in Australia and starting her career in Melbourne, traveling became a vehicle to learn more about color and texture. Building skills for Asian hair in Hong Kong, then acquiring more knowledge in London and finally making New York City her home for over 26 years. It was here Victoria became the Color Director of Bumble and bumble being a key part of Education for the Hair Industry pioneering the HAIR PAINTING genre. Victoria's reputation for risk taking and teaching fearlessness within the craft inspired hairdressers all over America to learn and acquire this new skill.

Victoria opened the acclaimed salon, Whittemore House in New York City's, West Village in 2009. It was during this time, a revolutionary product was conceptualized and developed with new technology Whittemore House Hair Paint, a Clay Lightener and Whittemore House Liquid Cashmere Developer.

Victoria has collaborated with some of the most celebrated image makers of our time, giving her a unique understanding of her craft in creating color transformations for fashion photography. Hunter's work can be seen behind the lens of Steven Meisel, David Sims, Craig McDean, Juergen Teller, Mario Sorrenti, and Steven Klein. Her editorial work has spanned the pages and covers of Italian, French, British, and American editions of VOGUE, Harper's Bazaar US, i-D, Interview and W Magazine.

Victoria has worked with industry hair legends Guido Palau, Paul Hanlon, Eugene Souleiman, Ward, Laurent Philippon, and Anthony Turner.

Thus far, Victoria's artistry has helped to create the visions for runway shows and the fashion campaigns of Marc Jacobs, Gucci, Prada, Dior, Alexander Wang, Calvin Klein, Louis Vuitton, and Lanvin.

Over the years, Hunter's work on celebrities have included Gwyneth Paltrow, Sienna Miller, Dakota Johnson, Diane Kruger, Naomi Watts, Taylor Swift, Beyonce, Lana Del Rey, Lucy Liu, Michelle Monaghan, Kendall Jenner, Cara Delevingne, Kaia Gerber, Karlie Kloss and Gigi Hadid.

MAGAZINE

As Hair Color Upkeep Takes a Downturn, Is It Time to Grow Out Your Roots?

BY HANNA HANNA
February 26, 2023



I have been bleaching my hair a solid, uninterrupted blond—not brassy, not gray, but a shade of pure peroxide, like Barbie or Pamela Anderson—since 2002, when I persuaded a friend to lovingly paint my entire head with a packet of drugstore powder bleach and let it cook. My scalp burned and itched. Inches of my hair snapped off, but the result was glorious. It was unnatural, unkempt, and radical—a kind of imperfect perfection that rebelled against the glossy-lipped, high-definition, pseudo-real pop world that MTV was peddling at the time. I didn't want to slip into a pair of leather chaps like [Christina Aguilera](#); I wanted the '70s grit of [Debbie Harry](#).

Despite my decades-long desire for nonconformity, I always feel a bit of anxiety when I see that reverse skunk-streak of thick, dark chestnut emerge from my part. I don't mind a bit of regrowth—just enough to recall my grunge-kid past—but I still return to the bleach bottle with regularity. So you can imagine my delight when our current arbiters of youth and style took on the unspoken rules of touch-ups.

"I just left it to grow," the hairstylist Chris Appleton tells me of Kim Kardashian's naturally dark strands, about two inches of which were highly visible along her hairline after she went platinum last summer. At the [CFDA Awards in November](#), Kardashian picked up the Innovator Award for her shapewear coup, memorably showing off her Skims—and blatantly black, dyed-back roots. She wasn't the only one. Gigi Hadid, also recently platinum, proudly displayed her brunette regrowth, seemingly intentionally skipping what would have otherwise been mandatory pre-red-carpet maintenance.

"Until COVID, lots of people would have gone to the salon every three or four weeks," confirms Bleach London founder Alex Brownell, who suggests that the shift away from more regular root repair extends back to lockdown, when we all just got used to living with the inconvenience of our natural hair colors. The colorist, who specializes in high-impact transformations for clients such as Georgia May Jagger and Florence Welch at her salons in the UK and Los Angeles, is also quick to point to inflation, which is impacting cost of living on a global scale; less disposable income means fewer visits to the colorist. "Many people are now leaving their roots for three months and longer," says Brownell. Bleach recently added an extra-long service to account for the time it takes to accommodate clients when they inevitably come back. But in the interim, an interesting phenomenon has taken hold, she reports. "Suddenly, people are seeing themselves with roots and thinking, 'This looks quite nice.' And the critics agree. 'People love it when Kim wears roots,'" adds Appleton of the social media reaction the now-back-to-brunette mother of four often receives. "No one has ever said, 'I wish you'd do her roots.'"

I just hit seven weeks in my root cycle, and if I'm being honest, I find myself looking in the mirror and uttering this very sentence. There is a hairbreadth between don't-care hair and looking like you're about to take up residency as an ornamental hermit, which is why colorists like Los Angeles-based Victoria Hunter have begun purposely placing a "shadow root"—a blending technique in which a darker shade of pigment is applied directly to the roots and combed outward—into most dye jobs for a more seamless contrast out the gate. "I feel like people are accepting these kinds of visible imperfections more," adds Hunter. "Plus, hair just looks so much cooler when there's a root."

I learned this lesson firsthand when I experienced one of the defining moments of my career as a writer and a blond. A few years ago, I interviewed Harry when *Blondie* was on tour following the release of their first new album since 2014. At the end of our chat, the 77-year-old stood up and took my hand. "Can we get a picture?" she asked, smiling. "We have exactly the same hair." Grow-out never felt so good.

PALE Fire

Can the revolutionary bleach behind spring's buzzed-about blonde moment deliver brighter color without the breakage? asks Kari Molvar.



FAIR GAME
GOING BLONDE CAN WREAK HAVOC ON YOUR HAIR, BUT A NEW INNOVATION PROMISES TO HEAL AS IT HIGHLIGHTS. MODEL: KARLIE KLOSS. PHOTOGRAPHED BY PATRICK DEMARCHELIER, VOGUE, 2006.

Like a scene out of *The Endless Summer*, a lithe-limbed, shag-haired crew piled into a van and set off to catch the next wave. But on this mid-September afternoon, the crew comprised eighteen willowy models, and the wave was a hyperspecific pitch of Southern California blonde doled out by colorist Victoria Hunter and orchestrated by Alexander Wang. The

designer's spring 2017 inspiration photos were taped up inside Hunter's Whittemore House salon in New York—a collage of bronzed, bleached, sun-sprayed surfers that looked like a teenage girl's bedroom wall, circa 1987.

"The whole thing was like a party," the model Katie Moore recalls of the casting-turned-carpooling adventure that culminated at the West Village studio, where just last season Hunter memorably reinvented the nineteen-year-old Texas native as a radioactive

redhead. It ignited Moore's career, but the cycle of bleaching and Manic Panic that was required to maintain the shade all but destroyed her hair. Taking the model from a faded summer color Moore describes as "highlighter orange" straight to skate-punk flaxen would have been near impossible were it not for Hair Paint, a new bleaching powder that Hunter has spent two years working on with Larry Raspanti, her Whittemore House cofounder. Infused with botanically derived ingredients, the product gently lifts color while simultaneously strengthening hair's inner cortex and invisibly encapsulating it like a protective raincoat. Just released, it's poised to be a breakthrough in an industry that has a love-hate relationship with peroxide.

Going blonde has always come with a certain degree of risk on account of the harsh chemicals required to blast through natural pigment. That hasn't stopped legions of women from seeking sunnier pastures: New towheads, like Emily Blunt, Karlie Kloss, a platinum-again Michelle Williams, and House Stark's Sophie Turner, have littered front rows and red carpets of late, a testament to the fact that what you endure in blonde-induced breakage, you make up for with a firestorm of attention.

For decades, in-salon lighteners have often been combined with bonding treatments intended to repair molecular damage that occurs during the bleaching process. (As a devoted bottle blonde since 1993, I have the split ends to prove it.) Such fixers "actually dilute the formula considerably," though, says Hunter, which translates to more muted, *meh* shades. But by tempering high levels of peroxide with a blend of kaolin clay and a nourishing derivative of sugarcane, Hair Paint still gets "insane" lift, she continues—even from Moore's headful of Manic Panic, which was removed in just two **BEAUTY+200**

HAIR

Building a Better Blonde: 9 Breakout Products to Supercharge Any Shade

BY CALIN VAN PARIS



Photographed by Mikael Jansson, *Vogue*, March 2015

The heat might be getting to us, but the sudden onset of summery weather has us dreaming of going blonde. Perhaps you're yearning for the tawny, caramel street style shade known simply as "**bronde**"—darker than average, with a focus on depth rather than brightness—or the equally brilliant options of Nordic, beige, baby, dirty, golden, and platinum. No matter the shade, the only caveat for a sunnier color has been its required upkeep, which is a reality that **Victoria Hunter**, editorial colorist and co-owner of New York City's Whittemore House Salon, attributes to strands made porous over time. Fortunately, a new generation of shampoos, conditioners, masks, and serums, is out to remove the high-maintenance connotation associated with a flaxen dye job—targeting specific tones to make maintaining your ideal tint easier to achieve.

HAIR

Going Grace Kelly Blonde: One *Vogue* Editor Takes the Silvery-Platinum Plunge

To mark her appointment as *Vogue* Associate Accessories Editor, Grace Fuller gives a hair nod to her style icon.

BY MACKENZIE WAGONER



Photographed by Taylor Jewell;
Hair Stylist: Benoit Moeyaert; Hair Colorist: Victoria Hunter

Today, [Grace Kelly](#) returns to Cannes—the city where in 1955, she began her transformation from Hollywood actress to Princess of Monaco—by way of the biopic film *Grace of Monaco*, which opens the [Cannes Film Festival](#) tonight. Meanwhile, in Manhattan, *Vogue*'s [Grace Fuller](#) is making a different kind of debut—enjoying her first day in the office as a Grace Kelly blonde and marking her own transition from Fashion Assistant to Associate Accessories Editor.

Moving her focus from ready-to-wear to jewelry, Fuller suddenly felt ready for something more polished when it came to her beachy, dark blonde, highlighted hair. “I’ve always wanted to do something drastic,” admits Fuller, so when *Vogue* Creative Digital Director [Sally Singer](#) suggested that Kelly’s iconic “oyster blonde” would make a natural fit, it was the push she had been waiting for. “The timing is perfect—it seems right to lighten up for summer, and I’m already in a transitional phase in my life; change is good.”

Whitmore House’s [Victoria Hunter](#)—who, along with being “[Guido Palau](#)”’s go-to colorist for major editorial shoots, is also the force behind everything from [Prada’s spring 2014](#) campaign to [Marc Jacobs](#)’s ethereal pale wigs for the [fall 2014 runway](#)—was on board to assist with the task. “It’s a very particular blonde,” explains Hunter. “Grace Kelly’s hair was cool beige with a little silver in it. When I saw a photo of Grace [Fuller], I thought it would look stunning—especially with her blue eyes and great cheekbones.”

Which brings us to yesterday evening at 5:45 p.m., when Fuller took a seat in the West Village salon. As the colorist stirred up the bleach, Fuller showed her first and only sign of nerves. “I get a bit tan in the summer. Will it clash?” she sheepishly asked. “Not at all,” said Hunter firmly. “It’s going to be great.” And, with that, Hunter set to work rhythmically painting a lilac-colored cream formula onto Fuller’s strands to the beat of Modern English and the Kinks.

They passed the first 40 minutes discussing Grace Kelly—Fuller, like the iconic film actress, is from Philadelphia and has always considered her a style icon—before musing on the subject at large: “Hitchcock blondes were always icy. It’s powdery, muted, almost antiqued,” explained Hunter of the director’s meticulousness when it came to hair color. “They had to look fragile.”

The excitement built as she washed out the first bleach, “Now this is what I call a total transformation!” exclaimed Fuller. After a quick survey, however, Hunter announced that the tone was still too golden. “We need to lift it more,” she said, before painting on a fresh layer.

Before long, the conversation had shifted to Googling Hitchcock hair. Hunter and her assistant [Douglas](#) dished over images of *To Catch a Thief* and *Vertigo*. After another 40 minutes, with Fuller nearing a shade of complete white, Hunter set in with the toner—and started talking maintenance. “Davines Alchemic Silver Conditioner,” said the colorist, who also suggested ditching detergent-based shampoos for Purely Perfect, a gentle cleansing formula, and keeping a hat on at the beach. (“Going into the sun is like dipping your hair in a bucket of bleach.”)

Just before the clock struck ten, Fuller looked in the mirror and let out a small shriek of delight. “Oh my god—is it me? It’s so different! I’m going to have to wear all [Oscar de la Renta](#) now,” she continued. “And stud earrings,” she added. “Something more refined—I have the urge to put on a blazer.”

The pearly shade will certainly befit the Fred Leighton and Cathy Waterman diamonds that she’ll be handling in her new role. And though her new hair color errs slightly on the side of silvery, when it comes to her day-to-day stack of rings, earrings, bracelets, and necklaces, it may provide a pretty point of contrast. As Fuller admits with a laugh, “gold is my thing.”

The Winter
Digital Cover

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MAGAZINE

The Revolutionary Bleach That Will Take You Blonde Without the Breakage

BY KARI MOLVAR

PHOTOGRAPHY BY CHARLOTTE WALES



Can the revolutionary bleach behind spring's buzzed-about blonde moment deliver brighter color without the breakage?

Like a scene out of *The Endless Summer*, a lithe-limbed, shag-haired crew piled into a van and set off to catch the next wave. But on this mid-September afternoon, the crew comprised eighteen willowy models, and the wave was a hyperspecific pitch of Southern California blonde doled out by colorist Victoria Hunter and orchestrated by [Alexander Wang](#). The designer's [spring 2017 inspiration](#) photos were taped up inside [Hunter's Whitmore House salon](#) in New York—a collage of bronzed, bleached, sun-sprayed surfers that looked like a teenage girl's bedroom wall, circa 1987.

“The whole thing was like a party,” the model Katie Moore recalls of the casting-turned-carpooling adventure that culminated at the West Village studio, where just last season Hunter memorably reinvented the nineteen-year-old Texas native as a radioactive redhead. It ignited Moore's career, but the cycle of bleaching and Manic Panic that was required to maintain the shade all but destroyed her hair. Taking the model from a faded summer color Moore describes as “highlighter orange” straight to skate-punk flaxen would have been near impossible were it not for Hair Paint, a new bleaching powder that Hunter has spent two years working on with Larry Rasputi, her Whitmore House cofounder. Infused with botanically derived ingredients, the product gently lifts color while simultaneously strengthening hair's inner cortex and invisibly encapsulating it like a protective raincoat. Just released, it's poised to be a breakthrough in an industry that has a love-hate relationship with peroxide.

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For decades, in-salon lighteners have often been combined with bonding treatments intended to repair molecular damage that occurs during the bleaching process. (As a devoted bottle blonde since 1993, I have the split ends to prove it.) Such fixers “actually dilute the formula considerably,” though, says Hunter, which translates to more muted, *web* shades. But by tempering high levels of peroxide with a blend of kaolin clay and a nourishing derivative of sugarcane, Hair Paint still gets “insane” lift, she continues even from Moore's headful of Manic Panic, which was removed in just two applications. Plus, the novel powder formula can be brushed directly onto strands—no need for foils and other time-consuming modes of application. Coupled with a new crop of kinder, gentler shade-shifters and color-maintaining cleansers—including Color.Me by Kevin.Murphy's scalp-soothing, clay-based Freestyle.Lightener and the hibiscus-infused Colour Protect Shampoo from Grown Alchemist—now's the time to “be the blonde you want to be,” encourages Guido Palau, the backstage hairspraying force who frequently collaborates with Hunter on the runways’

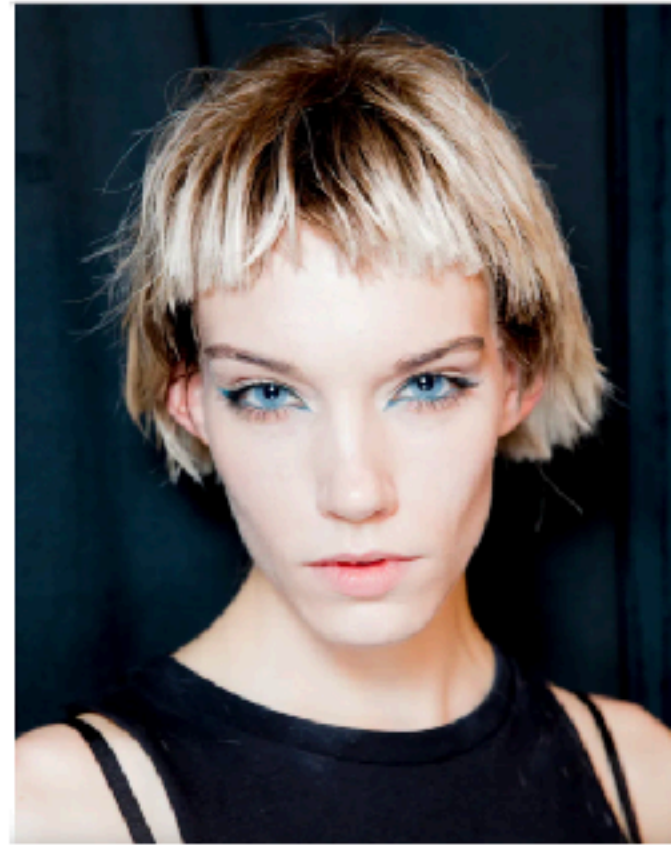
Moore, pausing between spring shows to run her hands through her sandy, streaked strands, agrees. “It feels amazing, not at all dry,” she offers, and after a year of full-throttle coloring, she would know. “It's a reminder of who I am and where I started,” the model explains of the self-confidence that she's gained by returning to her lighter roots, although there's no telling where she'll end up. “I can work any color now,” she says, her eyes brightening. “Just like [Linda Evangelista](#).”

HAIR

The Beauty Report: Surfer Punk Bowl Cuts and Graphic Teal Eyes at Marc Jacobs

Even hidden beneath those choppy, punkish, uniformly platinum blonde runway wigs, there was something very familiar about Marc Jacobs's backstage army of models.

BY CATHERINE PIERCY



Even hidden beneath those choppy, punkish, uniformly platinum blonde runway wigs, there was something very familiar about ["Marc Jacobs"](#)'s backstage army of models. First, there were the pillowy signature lips of current campaign girl [Lily McMenamy](#) to consider—and, a few chairs over, the charismatic gap-tooth smile of one [Georgia May Jagger](#). Across the room, house favorite ["Edie Campbell"](#)'s alpine cheekbones peered out from under a halo of fringe, while ["Cara Delevingne"](#)'s graphic brows were impossible to miss. Look hard enough and you could even make out the sleepy bedroom eyes of singer [Sky Ferreira](#), who was preparing for her first-ever spin down the runway.

"Marc always loves a free-spirited woman. The kind of girl that has her own style and does her own thing or maybe cuts her own hair," said backstage pro [Guido Palau](#), explaining the designer's preference for character over conventional prettiness when casting his models—and the "bleached out, surfer-punk" wigs he'd commissioned for the show. "It's blonde with dark roots, boyish, a little bit grown out. It's kind of an L.A. kid," Palau explained of the concept behind the hairpieces, which had been dyed in advance by colorist [Victoria Hunter](#) at the Whittemore House Salon a few days back. He was fitting them onto each girl, then cutting them into a piece-y, irregular bowl with the "scissors, razors, anything I can get my hands on at this point," he said with a laugh. Was there a particular method to his technique? "Yes," he said before diving back into the increasingly frantic scene. "Getting it done as quickly as I can!"

If Palau's speedy, rough-hewn technique lent a cool street quality to Jacobs' girls—one that would be echoed in their flat slip-on board shoes and slim skate shorts on the runway a few minutes later—makeup artist ["François Nars"](#)'s "dash of teal eyeliner" took a similar tact. "Marc wanted the girls to look beautiful and edgy—interesting, but not so *prety*," he said of the deliberately "hard" line he drew using a mixture of NARS Blue Dahlia and Kalistré eye pencils. (The color, he explained, had been plucked straight from the designer's embroideries in the collection.) Nars kept the face otherwise fresh and "glowy" using a layer of the company's Pure Radianc Tinted Moisturizer, but skipped the blush and lipstick altogether. When it came to mascara, on the other hand, "we're using as much as possible," he said. "It's a little bit decadent, a little so thick."

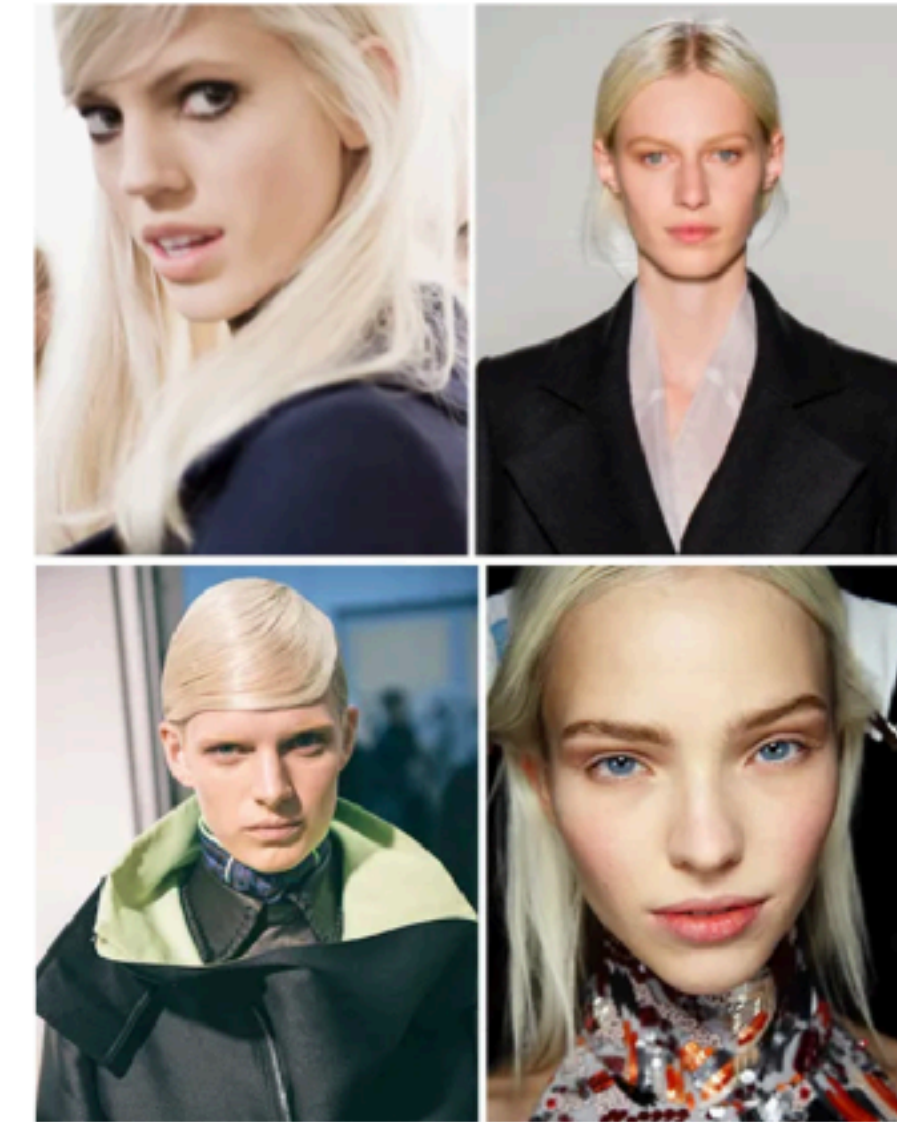
Always attuned to the smallest of details, Jacobs had even outfitted his runway girl with a new nail color from his self-titled beauty line for spring. The off-kilter chocolate brown, called Baré, was mixed by Jacobs himself. The finishing touch? A row of hard, glittering jet black crystals along the tip of the nail that winked to the exquisite embroideries of his Victorian gothic finale dresses and sequined party frocks.

HAIR

The Ice Blondes Take New York Fashion Week: Five Models Share Their Platinum Hair Survival Strategies

The new super flaxen hair color that's taken hold of fashion in recent months seems to have reached a crescendo at the New York shows this week, with the icy white shade showing up on dozens of major runways.

BY CELIA ELLENBERG



The new super flaxen hair color that's taken hold of fashion in recent months seems to have reached a crescendo at the New York shows this week, with the icy white shade showing up on runways from [Rag & Bone](#) to Opening Ceremony. From the signature arctic blonde of [Sasha Luss](#) to the extreme platinum appeal of [Ashleigh Good](#), it's a bold statement look that requires its fair share of high maintenance upkeep.

Case in point: Backstage at [Altuzarra](#), hairstylist [Odile Gilbert](#) took a little extra time when Luss sat down in her chair, working [Kérastase Lait Cristal conditioner](#) through her hair. "They have to use masks—at least once a week," she said of girls who have taken the platinum plunge. A blonde herself, Gilbert regularly takes her own advice. "I put [one] on this morning," she said of the company's [Masque Force Architecte treatment](#)—which, along with improving the quality and shine of the hair, serves a secondary purpose in the midst of a back-to-back show schedule. "It's just a nice feeling to do something for yourself," said Gilbert.

Here, we ask a few of New York Fashion Week's favorite faces to name their secret weapons—including a newly blonde and well-on-her-way-to-platinum [Aymeline Valade](#).

Sasha Luss

"The base of everything is that you have a good colorist who understands your hair. I see [Victoria Hunter](#) [at New York City's Whittemore House]. Then I use a lot of [Leonor Greyl Huile de Palme](#). I put it all over at night and then in the morning I just need to wash it out. I also use [Aveda Invari](#)—the whole system—and I take vitamins, like [Yiviscal](#), because it all comes from the inside. Every day during Fashion Week, because our hair gets ruined, I also do a [Bahua hair mask](#) mixed with the Leonor Greyl oil. I leave it on for 30 to 40 minutes. I think I'm going to go to golden next, and Victoria will help me—everyone is a blonde now!—or maybe I'll cut it short. It's time for a change. [Linda Evangelista](#)-style!"

BEAUTY

Chop, Chop: Model Patricia van der Vliet's Fashion Week Transformation

The Radical Model Makeover: Model **Patricia van der Vliet**, cuts her long blonde hair it into a razed chin-length bob.

BY CATHERINE PIERCY



Yes, there will be clothes—swaths of cashmere, shearling, and fur that may make you want to skip spring and summer altogether—but the upcoming fall collections are bound to deliver another kind of seasonal thrill: the Radical Model Makeover. New York, after all, is the first city to kick off the phenomenon known as Fashion Month—and as such it's often the stage for the industry's most interesting faces to debut a transformational new look. Among those taking the plunge this season is Dutch model **Patricia van der Vliet**, whose refined blonde beauty—a mix of effortless Nordic cool and Old World patrician elegance—has made her a regular on runways like Valentino, Lanvin, and Alexander McQueen.

"I'm so ready!" she cried on Thursday evening at the West Village's Whittemore House Salon, where she had arrived for the purpose of dyeing her below-the-shoulder hair dramatically dark—and then cutting it into a razed chin-length bob.

"Last night, my mother sent me a picture of when I was a little girl with long blonde curls. I think she's nervous, but I'm really not," she added with a good-natured laugh as she settled into colorist Victoria Hunter's chair for the first phase of her new look.

To take van der Vliet from "a pale blonde to really rich espresso brown," without turning her accidentally green, Hunter had to first restore the underlying red in her hair with a single process of rich auburn. Once the canvas had been prepped, she began painting with a creamy "deepest, darkest, not-quite-black" pigment, and then layered yet another shade of chocolate brown at the roots and throughout the hair for dimension.

Nearly three hours later, the first half of van der Vliet's transformation—which also included a set of darkened face-framing brows—was complete. Just as she was stretching her legs, the editorial hairstylist **Eugene Souleiman**—having just raced over from a day shooting with *Vogue*—arrived at the salon for phase two.

"If you're going to cut your hair off, *why not really cut it off*," he said with a twinkle, giving her a hug before sitting her right back down in the chair and slicing into the back of her hair with a brand-new set of shears.

"The idea is longer, blended layers on the top and short at the nape of the neck," said Souleiman, who described the look as something between "a man's 1940s barbershop cut and **David Bowie** on cover of the *Low* album, but it's still versatile enough that she can play with it. It can really be classic, it can be 1950s, rock'n'roll, gothic—it really ticks all the boxes."

"I can't believe how much I love it! I definitely feel more grown-up," said van der Vliet, noting how her blue eyes looked brighter and her skin looked healthier against the rich backdrop of her new color. "I think it brings out a different side of me," she remarked of the cut, before dashing out the door for an ice-skating date at the Standard hotel. "I'm usually someone who loves a floaty, feminine Valentino dress—but I'm going to have to revisit my wardrobe now to see what else goes with my hair!"

BEAUTY

Korean Model Hoyeon Jung's Skin Care and Makeup Secrets

BY MONICA KIM



The moment she hit the sidewalk outside the Mercer Hotel last week, Hoyeon Jung set off a pedestrian traffic jam, necks craning as they caught a glimpse of her shimmering red hair. It's a statement mane that helped to catapult the top Korean model into the international spotlight this season—floating above candy-pink silk at **Fendi**, popping against a liquid leather sheath in a **Louis Vuitton** exclusive.

"Actually, it was an accident!" Jung says, shaking a hand through her strands. Back in Seoul, where she first made a name for herself and where the city's Fashion Week is currently in full swing, the 22-year-old sported a more muted shade of reddish-brown for the textured waves that she tossed playfully about on the runway and as a next-level street style star. But when Jung popped into her Seoul salon for a touch-up a few days before moving to New York City to begin her global career, "I told my colorist, 'I think a little redder than usual,' since there were still three weeks before Fashion Week," she recalls, explaining that red pigment tends to fade quickly. "It turned out *super* red. But really, it suits me so well!"

The game-changing power of an unconventional color can be fearsome. For Jung, it won her easy friends ("They'd come up first and say, 'ah, I love your hair color!' ") and caught countless eyes at castings in New York, Milan, and Paris. "That reaction has made me feel so much more confident," she says. "I feel like I have a new image now—I can wear all black without being boring—and that's a great feeling."

Since the move, Jung entrusts her flame-hued lengths to Victoria Hunter at Whittemore House Salon in the West Village, the cult colorist responsible for the bleach blonde transformations at **Alexander Wang** this season, and maintains its sheen with cold water rinses, cool blow-dries, and gobs of hair oil, brushed lightly on the ends to keep the curl. Judging by the video, above, where she reveals her skin and makeup secrets, Jung is a bit of a beauty guru in the making—crafting a just-bitten two-toned lip and demonstrating a de-puffing pressure point massage. "As a model, my body is important, so I learned all the points," she says, pressing a wooden tool into the crook of her thumb. "Taking care of yourself inside and outside is what's key." Luckily, Jung has that covered, from the inside out.

CELEBRITY BEAUTY

This Model Got a Marilyn Monroe-Inspired Makeover for the Dolce & Gabbana Runway

BY LAUREN VALENTI

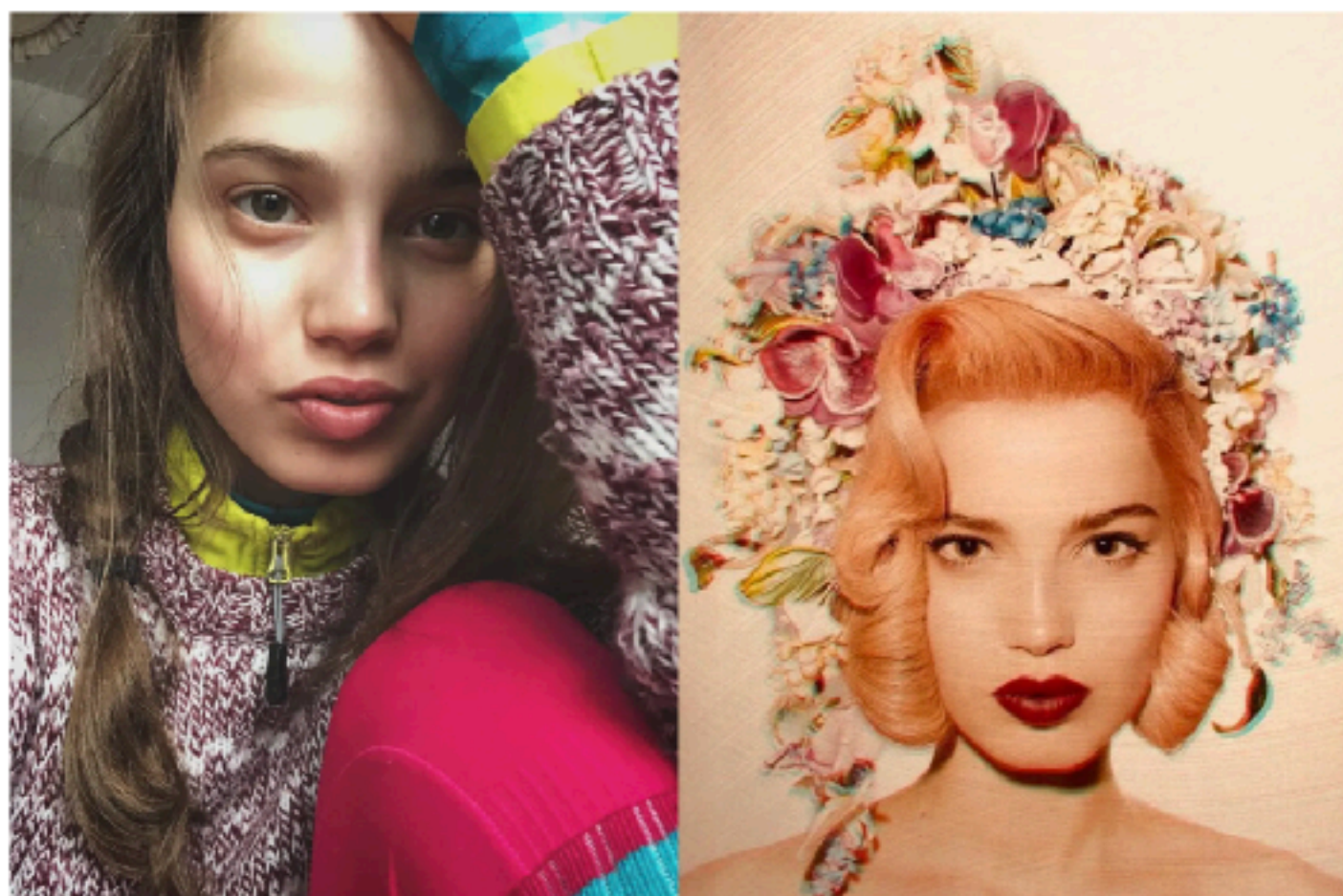


Photo: Courtesy of Sara Witt / @sarinkaaaaa; Courtesy of Guido Palau / @guidopalau

Last night at [Dolce & Gabbana's Alta Moda extravaganza](#), showgoers didn't know where to look first—especially on the beauty front. Besides the menagerie of glittering headpieces, such as Romee Strijd's [Ziegfeld Girl–esque crown of stars](#), there were a slew of saccharine wigs created by Victoria Hunter, colorist and co-owner of [New York City's Whittemore House Salon](#).

To put a fresh twist on the finger-waved '30s and '40s styles molded by hair pro Guido Palau, Hunter dreamed up a gorgeous spectrum of pastels inspired by the whisper-light undertones that silver screen starlets often had in their coifs. The standout? The sculpted pink crop that not only rendered Slovakian brunette [Sara Witt](#) unrecognizable—but turned her into the Marilyn Monroe of Andy Warhol's wildest Factory-fueled dreams.

"Marilyn always had this soft film of color in her platinum, and whether it was a pink, silver, or beige, it made it more muted, like a dusty pastel," explains Hunter, who peroxided Witt's wig before using three different pro Redken hair lacquers to create the multidimensional, apricot-tinged pink shade. "The touch of hue functions like an Instagram filter does today for that vintage effect."

Though a just-for-the-night transformation, Witt's shocking, Pop Art painting–worthy look indeed introduced a whole new meaning to the #NoFilter hashtag. Who needs Ludwig or Lark when your hair is its own supernatural rainbow shade?

MAGAZINE

Why Copper Is the Hair Color of the Moment

BY LAUREN VALENTI



To successfully persuade Milla Jovovich to dye her hair a career-defining shade of bright copper for Luc Besson's 1997 sci-fi classic [The Fifth Element](#), hairstylist [Ward Stegerhoek](#) appealed to her ambition. "I said, 'Do you want to be a supermodel, or do you want to be an actress?'" recalls the visionary Dutch-born pro, who is perhaps best known for helping craft the artfully disheveled hair of the '90s via his long-standing collaboration with the film's costume designer, [Jean Paul Gaultier](#). Jovovich's bleached roots and neon undertones achieved Besson's vision of someone who "looked like she came from 20,000 years in the past and 20,000 years in the future," successfully cementing the "radioactive, almost alien" color into the pantheon of movie moments turned mood-board mainstays.

According to colorist and [Bleach London](#) cofounder [Alex Brownsell](#), Jovovich's specific tone is behind the brand's [Tangerine Dream](#), a bright-auburn semipermanent dye that recently eclipsed its popular Rosé, a candy-floes pink, as its best-selling product. "Red and copper are traditionally colors for excitement," Brownsell suggests as to why the off-kilter color seems to be having a moment: Filled with how-tos and DIY coloring tips, the #copperhair hashtag on TikTok has nearly 25 million views and counting. "Everyone always wants to make a statement after something big has happened," adds Victoria Hunter, colorist and co-owner of New York City's Whittemore House Salon, who took model [Ariel Nicholson](#) to a rich shade of cinnamon for this month's cover shoot. "Hair is a natural thing that people go to on an emotional level."

Emotions are apparently running high. During lockdown, FKA twigs debuted [ultra-saturated copper curls](#), while Bella Hadid began the new year with a set of chunky, [Ginger Spice–inspired](#) face-framing highlights; her sister, Gigi, soon followed suit with long, fiery auburn strands for her [past-baby-debut](#) at Versace's fall show. "Right now, [it's about] these dipped-in-Kool-Aid tones and a DIY henna look," says New York–based colorist Jenna Perry, who, in addition to helping Bella become an instant E-girl beauty icon, has also given actresses Maude Apatow and Grace Van Patten the copper-top treatment. "My specialty is balayage, but I'm noticing a lot of people don't want to take themselves that seriously right now," continues Perry, a natural redhead.

It's not just '90s nostalgia that's driving the color's comeback. There's a collective desire for a fresh slate—and becoming a redhead is a change for almost all of us: Only about 1 to 2 percent of the population has naturally red hair. "We came out of the last year like different people, and we want to look like different people, too," says author Jacky Colliss Harvey, whose 2015 book, [Red: A History of the Redhead](#), chronicles our cultural depiction of these genetically rare hemines. "In 19th-century paintings there was this image of the bohemian woman—always with a shade of wild red hair," explains Colliss Harvey. "She was the one that everybody wanted to be if they were going to declare their own individuality, independence, and selfhood."

And you need strength of character to willingly embark on this kind of double-process dye job. "Red-toned hair colors are really high maintenance," admits Perry, noting that the color requires salon visits every six to eight weeks, and at-home gloss or color conditioners, such as [Davines Alchemic Conditioner](#) or [Evo Fabuloso Colour Intensifying Conditioner](#), in between. Even Jovovich subjected herself to weekly touch-ups to maintain Stegerhoek's blonde-at-the-base, flame-through-the-ends design. "She really did go all the way, and that's why she nailed it," he says. But there's room in the red-led revolution for commitment-phobics, too. "We're at a point where you can try something for the weekend," Brownsell says of semipermanent colors, such as Bleach London's pastel-gold Awkward Peach, which fades in one to five washes. "It's not going to damage your hair—and you can always switch it back."

HAIR

Alexander Wang's Brunette Brigade: The Designer's Model Army Goes Goth

BY MACKENZIE WAGONER



It was a little darker than usual backstage today at **Alexander Wang's** downtown Pier 36 show space, where models pecked out from behind slick, slightly matted strands of jet-black hair. Among the designer's usual lineup of raven-hued favorites, including **Kendall Jenner**, **Binx Walton**, **Jamie Bochert**, and **Catherine McNeil**, there were a few formerly blonde faces shrouded in inky, choppy layers. For **Wang's fall 2015 collection** of chained, studded, and shredded separates, hairstylist **Guido Palau** explained, "We dyed a few of the girls black this week, because it's just a dark-haired look. The blondes look good, but this was a heavy goth moment. I mean, listen to this music," he said, pointing to a speaker pumping out Prodigy. "Wait until you see the shoes."

A handful of models—including a formerly platinum **Ashleigh Good**—were sent to colorist **Victoria Hunter** at Manhattan's Whittemore House for the transformation in advance of Wang's show. "It's more modern than that shiny blue black that you might get out of a box," said Whittemore of the multi-tonal matte hue she whipped up for the occasion. "There are different levels within the hair, and more golden undertones under the base. It's punk, but it looks natural. This is the new black."

Once dyed, Guido and his team shaped shaggy layers around the cheekbones and cut a few swaths of forehead-slimming fringe. "It's that late seventies-rock shape. Alex wanted to see different personalities on the runway—different haircuts, different lengths—and layers give personality," he said, admiring Bochert's face-framing strands as she walked by.

"I'm in my element," admitted Bochert, whose own coffee shag seemed predestined for this show. "It's reminding me of being a teenager, when I would dye my hair black—I was listening to The Cure and Nine Inch Nails, I was really into goth," she said. "When I went for my fitting Alex said, 'There's no way I couldn't have you in this one.'"

For a finishing touch of grunge, Palau practically soaked the models' hair with **Redken Diamond oil**, pulling pieces in front of the face and pushing it over the ears. "The dirtier, the better," he explained of the slick, slightly sweaty effect, which looked well suited to the designer's club kids. "It's the latest incarnation of the Alexander Wang girl," he said. "Cool, urban, downtown." Prepare for a hair blackout south of Fourteenth street.

HAIR

Edie Campbell's Copper Hair Transformation at Bottega Veneta! Why Fashion Loves Her Ever-Changing Color Story

BY CATHERINE PIERCY



Yes, there was that knockout opening look at **Bottega Veneta**—a highly desirable, imminently wearable printed number that promises to become a favorite Saturday standby in any woman's closet. But when the lights came up at **Tomas Maier's fall 2015 collection**, all we could think was this: **Edie Campbell** has changed her hair again! The English model is fashion's most fearless beauty chameleon, volleying between a punkish black crop and a bleached-out blonde bowl in recent seasons. After going dark once again to open the **Hugo Boss show** in New York (and debuting a graphic new set of bangs there on the runway), she swung by colorist **Victoria Hunter's** Whittemore House Salon once more before flying out—this time dyeing her hair a slightly more gingery shade of ashe.



Representing a new breed of thoroughly original It model, Campbell's electric presence on the runway has always had less to do with hair color than with a cult of personality—and the refreshing sense that she does what she wants, when she wants, and only to please herself. It's a spirit that's resonating with designers in Milan this season, who seem more interested in sending out a cast of real characters than an assembly line of identical-looking girls. "Tomas was very much thinking of individuals," said **Guido Palau** of the designer's request to style each girl slightly differently, according to her natural texture, which he was heightening using a range of Redken products. "If a girl had curly hair, we left it curly, if [she] looked great with her hair back, we put it in a messy knot. Some girls got haircuts, too," he said of giving four models—including **Esmeralda Scay Reynolds**—freshly shorn, pillowy bangs. How did they decide who got fringe? "It was whoever said 'yes,'" he admitted with a laugh. Now that's the supermodel-in-training spirit.

BEAUTY

Alexander Wang's Makeover Madness! 9 Radical Runway Hair Transformations—Revealed

BY MACKENZIE WAGONER



“Is anything really extreme anymore?” asked Guido Palau backstage at [Alexander Wang](#) last night, as he ran a razor through model Katie Moore’s freshly bleached bob to optimum jagged effect. He was talking about the ’70s, surf-inspired haircut and [color transformations](#) that 18 members of the designer’s cast received in the days before the show. From a look around the room at his handiwork—which rendered some cast members nearly unrecognizable—the answer is still a resounding *yes*.

“They showed me this surfer boy reference [image] of a really beachy Australian with wet blond hair and dark roots,” said Alexandra Elizabeth, who, already sporting a sandy brown chin-length crop, experienced, relatively speaking, one of the more subtle makeovers for the occasion. But for Kylie Vonnahme, Hannah Bennett, Anique Yozsi, Ysaunny Brito, and more, the new sun-soaked look was something that, prior to sitting down in Victoria Hunter’s chair at the West Village Whittemore Salon, they had never even considered.

“I walked in thinking I was going to get a trim and they chopped off probably eight inches, gave me bangs. It was a natural blonde and now it’s platinum!” said newcomer Vonnahme, still in awe of having her hair above her shoulders for the first time. “Just watching the hair fall to the floor was enough to make me cry—I’m really happy with it!” She wasn’t the only model feeling liberated. Around the room, girls shook out abbreviated lengths that once reached to their waists, others fingered the freshly bleached tips. “It feels really cool,” said Brito with a laugh, tugging at her first dye job in the mirror. Coming from hometowns that ranged from Tallinn, Estonia, to London and beyond, each girl was suddenly remade into a beach dream plucked straight from the shores of California, with a spritz of Redken Fashion Waves salt spray and a scrunch of Rough Paste.

However long it lasts—Miranda Nyström has to return to her natural brunette by Monday—they can all agree with fellow model Bennett, who is already picking up surf-and-skate lingo tied to her new style: “So sick!”

Alexander Wang's Platinum Blonde Brigade! The Designer's Model Cast Hits the Bleach

BY MACKENZIE WAGONER



Alexander Wang's collections call to mind many things, but rays of sunshine? Not so much. Yet that's exactly the picture he painted at Manhattan's Pier 94 tonight, as his [Spring 2017 show](#) opened with contrast stitch board shorts, palm-tree-printed sweatshirts, lifeguard lanyard neon necklaces, and bikini tops in poplin and silk, all topped befittingly by head after head of bleach blonde hair.

"Alex has become a master of getting girls to make a change," said hairstylist and longtime Wang collaborator Guido Palau backstage, referencing the designer's ability to persuade first time and veteran models to undergo dramatic hair transformations for his shows. Last season it was a handful of breakout newcomers, including instant sensation Katie Moore who went from waist-grazing dark blonde lengths to a micro-banged bob in one whiplash-inducing shade of fire engine red.

This season, said Palau, the collection was "all about surf and sun and sexiness." In the days before the show, he sent models to colorist Victoria Hunter at the West Village's Whittemore House salon, where reference images showing towheaded '70s surfers and skaters hung on the walls. The goal: to take 18 of Wang's cast members, including Moore, to pitch-perfect shades of platinum that were neither ashy nor honeyed.

"It was a pretty radical transformation," admitted Palau, who, for his part, spent the past two days razoring off the freshly dyed lengths into boyish shags ranging in length from chin to collarbone. As they watched their hair fall to the floor, a handful of girls—some of whom still hadn't snapped out of a state of shock with less than one hour until showtime—seemed slightly giddy. "It's too soon," said Ysaunny Brito, laughing about her asymmetrical crop of bleach. "Tomorrow morning, I'll be like, 'What?'"

Nearby, Alexandra Elizabeth and show opener Anique Yozsi snapped selfies. Across the room, newcomer Hannah Bennett's eyes sparkled as she ran her fingers over her textured bangs (given just the right amount of texture with a spritz of Redken Fashion Waves), as if to ensure they were still there. Girls looked each other up and down exclaiming, "It's dope!"

"I think they feel more confident being tomboy sexy than they do being sexy, do you know what I mean?" said Palau. (We do.) As Impy Lukkarila, who lost some seven inches of length *and* her hair color virginity, put it: "I feel more badass—really invincible." In other words, she's stoked.

BEAUTY

Backstage Beauty at Marc Jacobs: Pale Fire

What was the precise hair color of the sylphlike model who opened **Marc Jacobs's** show tonight? Was it lavender, was it rose, or was this some trick of the lights? According to **Victoria Hunter**, the woman responsible for the eerily beautiful shade, it was "a dusty, vintage, mushroom-y pink with a little bit of violet behind it."



Photographed by Kevin Tachman

What was the precise hair color of the sylphlike model who opened **Marc Jacobs's** show tonight? Was it lavender, was it rose, or was this some trick of the lights? According to **Victoria Hunter**, the woman responsible for the eerily beautiful shade, it was "a dusty, vintage, mushroom-y pink with a little bit of violet behind it."

She'd spent the days before the show dyeing some 60 wigs to the designer's specifications in collaboration with the backstage hairstylist **Guido Palau**.

Each hair-piece was tailored to create a head-to-toe monochromatic look and ranged from muted milky brown to silvery iridescent ash blonde. "It's about tonality. Everything matches," said Palau, who'd been looking "at makeup swatches, the way they run from pale to pink," with the designer, as well as pictures of the actress **Jessica Lange** and the iconic fashion editor **Polly Mellen**. "It's a very American idea of hair," he continued of its sleek, ultrablunt shape, which he created using Redken Satinwear and the company's Control Addict hair spray. "But it's also a little bit *off*."

A Backstage Beauty Minute With Edie Campbell (and Her New Black Hair)



Back to black,” said Guido Palau of the multiple raven-colored dye jobs on the runway this season—many of which were his idea. Whether a model is looking to break onto the scene in a big way ([Isabella Emmack](#)) or stage a comeback after having a baby ([Ashleigh Good](#)), black is a surefire way to get noticed. And if anyone knows about stealing the spotlight with a new haircut and color, it’s [Edie Campbell](#), whose career skyrocketed when she chopped off her long, honey-hued locks in favor of a Joan Jett-inspired shag (also by Palau). Walking exclusively for [Boss](#) in New York, Campbell arrived backstage with a fresh set of fringe and sable-colored strands after a relatively long stretch as a bleach blond. The change, however, will be short-lived, as the catwalker said she’s returning to a flaxen shade come Saturday for the next round of European shows. When asked why the goth shade is trending for Fall 2015, Palau replied, “I don’t know what it is. Last season I was saying to you that I quite liked natural kinds of shades—I’m so confused myself!” One thing is for certain, however: To pull it off, a model has to want it...and have the cajones to wear it well. “If it’s on a meek girl that doesn’t believe in it, she’s not going to carry it off for you,” the mane master explained. Campbell obviously isn’t lacking any confidence. “When I cut her bangs short, she was like, ‘Oh, what the hell is that?’ And I said, ‘Oh, it’ll be fine!’ And she said, ‘Oh, yeah, it is.’ She understands the kind of character you’re trying to create on her.” The pro’s one word of advice if you plan to make any radical change: See a stylist you already know. “It’s about your personality and bringing out something your hairdresser knows is there but you’re hiding,” he said. Here, the British super talks about her brief transition to the dark side:

I noticed that you’re back to black. Was that Guido’s idea?

Guido will claim credit for most things! Was it Guido’s? You know what, the conversations have been so long and sort of convoluted, who knows whose idea it really was! But I’m always up for a change and willing to be Guido’s guinea pig.

When did you dye it?

Yesterday.

Was it Victoria Hunter at Whittemore House who helped you make the transition?

Exactly, his girl—my girl. I owe her a lot! And she’s responsible for bringing it back. I go back to blond on Saturday, so she gets that burden.

Why are you switching back to blond so soon?

Various contracts and various exciting things.

Why do you think Jason Wu wanted you to have black hair for today’s show?

I think it’s kind of stronger than blond hair. You know, it gives the whole look a bit more power, which is quite nice—particularly for a show. Everyone’s seen so many shows and they’ve become quite jaded and quite visually saturated and kind of exhausted. It’s quite nice when there’s a very direct message, I guess.

How do you feel about the fringe?

OK. I feel like it makes me look like Friar Tuck from *Robin Hood*—especially when I was blond. It also makes me look a bit stupid sometimes, which is great! And it’s really bad when it’s sticking in all directions.

Which shade do you prefer: blond or black?

You know what? I have zero opinion because everyone else has got enough opinions about what I look like! I’m not going to throw any of my own into the mix.

Does your personality match one color better than the other?

Um, who says I’ve got any personality whatsoever?! *[laughs]*

Guido told me that you have the personality to pull off black hair. Would you agree?

I think it does, yeah. I don’t know why. It’s not very English to talk about yourself in that way. Yeah, you’ll have to get other people’s opinions on that!

How do you keep your hair in runway-worthy shape with the constant hair color changes?

[Philip Kingsley Elasticizer](#) is the only thing. It’s like a little pot of lard that you can put on your head, and then you put a shower cap over it and really cook the fat into it. That is the best thing I’ve found.

Model Kiki Willems Goes Red! Why We Love Her Fiery Hair Transformation

BY CALIN VAN PARIS



Model Kiki Willems is no stranger to risk-taking above-the-neck change-ups. After all, it wasn't so long ago that the Saint Laurent favorite set off a wave of admiring imitators with her short, idiosyncratic signature bangs on the Paris runways. So the freshly dyed fiery red hair she debuted today on Instagram only seemed a further testament to how a gutsy makeover can pay off.

Spotted on IMG Models's account, the Dutch model and her seemingly Koolaid-tinted hair were pictured above a caption that read "Monday Blues? Switch It Up!" Willems's pin-straight lengths offered a polished canvas for the vibrant shade of Titian, with her bare skin and lash-grazing fringe elevating the would-be Manic Panic hue to an aspirational high-fashion pitch. Because what better way to celebrate the dawn of a new season than with a bright, slightly rebellious 'do?

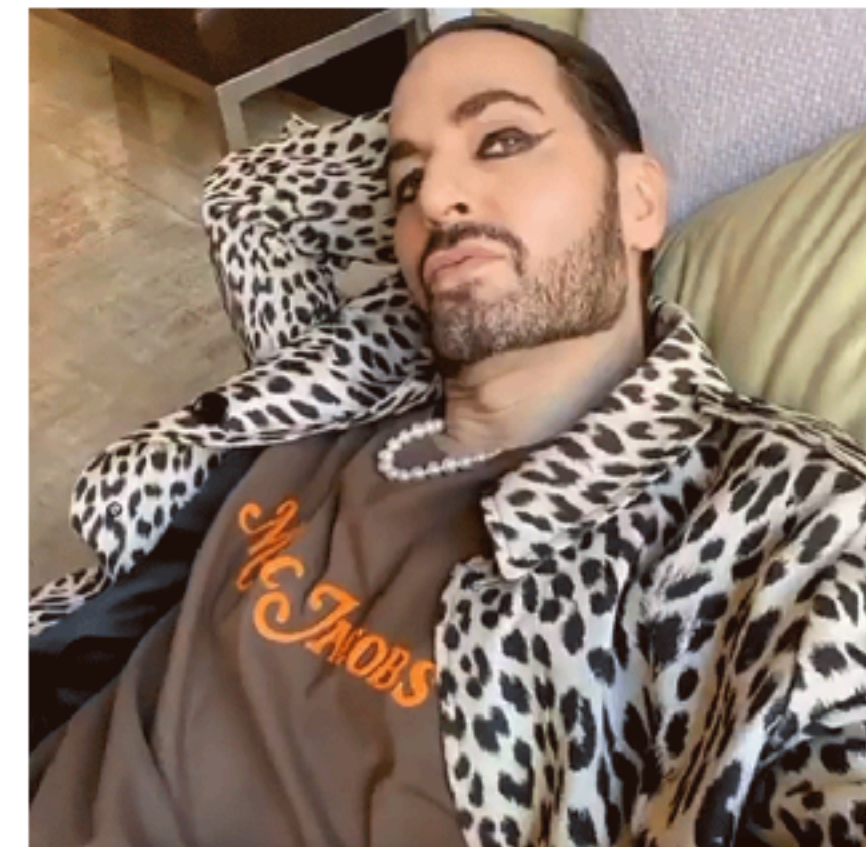
The Winter
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BEAUTY

Marc Jacobs on His New Fragrance, Self-Care in Quarantine, and the Industry Change He Wants to See

BY LAUREN VALENTI



What have your beauty and self-care regimens been like during quarantine, and what role has scent played?

I wake up after hopefully getting a good night's sleep, but that's been kind of few and far between. I mean, my sleep has been very disrupted lately. I've been having some nightmares, but when I *do* have a good night's sleep, I wake up and I'm quite happy about getting up and excited to start the day, whatever that might be. I usually have a couple of cups of coffee, check Instagram, and look at some things online. I look for information from sources that I trust about what's going on in the world. Then, after I shower, I start my whole skin-care ritual. I use our Yourthquake moisturizer, and wash with Joëlle Ciocco products because I used to live in Paris, and I'd always go to her for a facial twice a year. And she prescribed me what was good for my skin. So I kind of go with what I know from her, and I like her products. Recently, when I started coloring my hair, Victoria [Hunter] of Whittemore House gave me a shampoo system, which includes a shampoo, conditioner, and a serum. She gave it to me right before quarantine, the last time she was able to dye my hair in real life. My husband, Charly, recommended using Just for Men on my beard, which has become so gray. I used it on my eyebrows as well to make them darker. After skin care, I put on fragrance, and choose my clothes depending on my mood for that day. I kind of do a full getting dressed ritual, like everything from fragrance to beauty, cosmetics, and fashion. I feel like I cannot enjoy the day, and I can't be my best self without giving myself that time. And those things are really important to me. They're really essential, because otherwise I would just stay in bed and keep the drapes drawn.



ENTERTAINMENT

Cara Delevingne on playing Alice, Selena Gomez's love interest in season 2 of 'Only Murders In The Building'

BY AZRIN TAN
23 JUNE 2022

We return to The Arconia, where Cara Delevingne is Alice in season 2 of *Only Murders In The Building*: artist, romantic interest to Mabel (Selena Gomez) and suspect to the murder of Bunny Folger





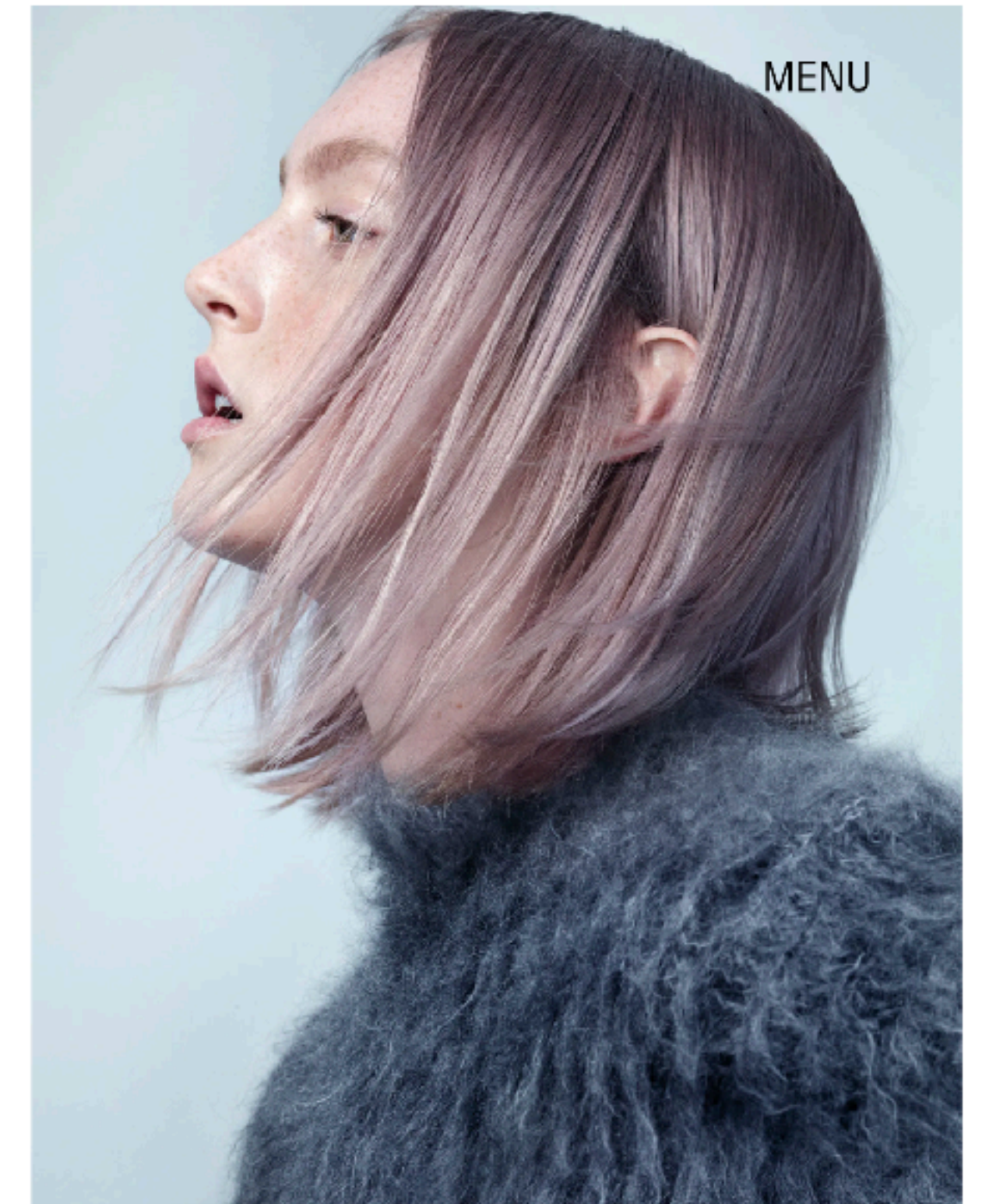
MENU

BEAUTY

Dust in the Wind

The new washed-out hair color is totally to dye for.

by **Katie Becker**



When [Marc Jacobs](#) enlisted the colorist [Victoria Hunter](#) to dye the wigs for [his fall 2014 runway show](#), he sent her a pair of sunglasses, a fabric swatch, and a single press-on nail, all in the same elusive minky-brown hue—and then challenged her to match it. You might describe the color as greige, but that doesn't quite capture it; as Jacobs recognized, you have to see it to wrap your head around it. "Hair color got so literal—green, purple, pink," says Hunter, whose New York salon, [Whittemore House](#), has a big model following. "It's fresher to make something you can't get straight out of a tube." To that end, she layered multiple dyes onto wet, bleached hair to create the aforementioned pale mink, as well as a pearly silver, a dusty ginger, a muted champagne, and a pink mauve similar to the one seen here. "It's no longer about color," she says of the deliberately washed-out palette. "It's a tonal revolution."

W

BEAUTY

Alexander Wang Model Katherine Moore Changed Her Hair—And It Changed Her Career

The 18-year-old model is taking fashion week by storm, thanks to hairstylist Guido Palau.

by Mia Adorante



On Saturday evening, 18-year-old model Katherine Moore became one of the most talked-about models of the season when she opened the [Alexander Wang Fall 2016](#) show thanks to her cropped, bright red hair. The hairstyle was brand new—and came courtesy of legendary stylist [Guido Palau](#) and colorist [Victoria Hunter](#). “I really cannot thank Alexander Wang, Anita Bitton, Guido and their teams enough for seeing something in me and allowing me the opportunity to open this amazing show,” she says. “When they told me their vision for my hair I was so terrified for about 5 minutes and then realized: it’s just hair. I’m 18 years old and it’s time to have some fun and explore a new side of me. I think it’s amazing. I would do it again in a heartbeat!” Here, she explains the rest of her approach to beauty.



Backstage at Alexander Wang Fall 2016. Photo courtesy of Palau.



Backstage at Alexander Wang Fall 2016. Photo courtesy of Palau.



Backstage at Alexander Wang Fall 2016. Photo courtesy of Palau.

W

BEAUTY

Marc Jacobs Fall 2014: Backstage Beauty

“We wanted them to look almost like Greek statues that have no lashes at all.” See the Marc Jacobs Fall 2014 backstage beauty look [here](#).

by Jane Larkworthy



[Marc Jacobs's](#) romance with wigs continues strong, as evidenced by the 47 retro bobs that floated down his [Fall 2014 runway](#). Colorist Victoria Hunter drenched the wigs in muted shades like minky-mushroom brunette, violet-beige blonde, and heathery pink (brows were also dyed to match the wigs, and nails were painted in five corresponding colors). “We were looking at a Seventies kind of beige aesthetic,” explained [Guido Palau](#). “When magazine covers showed a lot of total beige tonality, there’s a perfection to the look.” Palau achieved that perfection by putting locks through the straightening iron with Redken Iron Silk, and finishing with a shot of hairspray. Makeup artist [François Nars](#) focused on the eyes, shading them in neutral, earthy pastels. “The inspiration came from the materials and colors of the fabrics,” he explained, shading lids in a light gray, with chocolate brown on the crease and a slash of brown along the top lashes “to create the illusion that the eye is really big.” Somewhat surprisingly, he skipped mascara entirely. “We wanted them to look almost like Greek statues that have no lashes at all.” The statue theme would also explain the completely matte complexion, save for a glimmer of shimmer for lips, which received a dab of transparent, metallic silvery beige.

BEAUTY • HAIRSTYLES, CUTS & COLOR TRENDS

Why 18 Models Went Platinum Backstage At Alexander Wang

Bleached hair, don't care.



LAUNCHMETRICS SPOTLIGHT

In a season where individual beauty is once again reigning supreme, it was jarring to walk backstage at Alexander Wang—and not just because all the models were sporting matching tee shirts (for the record they were white and graffitied with cheeky slang). There was a noticeable presence of seriously bleached heads; an army of blondes sporting short, shaggy bobs. You could tell right away they weren't wigs and the color was fresh. As hairstylist Guido later explained, 18 of the 55 models walking in Alexander Wang underwent total hair color transformations.

"I'm most excited about the makeover girls, it's such a fun thing to do," said Guido, who is no stranger to chopping off a young models' hair backstage at Alexander Wang. It's become somewhat of a tradition. "It's almost like [the models'] entry into fashion in a big way, they get these cuts and colors and things," he said. Basically, when Guido asks you to go blonde—you listen.

The bleached hair and roughed-up texture was meant to evoke the surfer girl vibe of the collection. All the models (not just the ones minted newly blonde) had their hair whipped into the kind of fuzzy waves only created with a bottle of salt spray. Guido used Redken Fashion Wave to create the kinks and curls, then used Redken Rough Paste to achieve a 'chunkier' texture.



LAUNCHMETRICS SPOTLIGHT

The color wasn't just one uniform shade of platinum, either. Victoria Hunter at the Whittemore House Salon, the lead colorist, left the models' roots dark and the ends lighter. "It's raw, it feels like it's been sunbleached," said Guido, noting that Hunter transformed all 18 models over the course of three days (let that sink in for a second). "The ends tend to go lighter in the sun with seawater. It's the ultimate surfer look."

As the models lined up for rehearsal, the full extent of the hair transformations began to take shape. Model after model sported a shaggy bob, platinum hair, or both, lending a palpable sense of cohesion to the show. And while we love the shows that celebrate a model's natural hair, it was thrilling to see the first dramatic hair look of New York Fashion Week. If you're looking for serious runway beauty, you can always count on Guido and Alexander Wang.

INTERVIEW



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In Living Color

By [GUIDO PALAU](#)

Photographed by [Fabien Baron](#)



PHOTO: HAIR PRODUCTS: REDKEN, INCLUDING FORCEFUL 23 SUPER STRENGTH FINISHING SPRAY, SHINE FLASH 02, AND AERATE 08. COSMETICS: CHANEL, INCLUDING ALLURE HOMME SPORT EAU EXTRÊME. HAIR: GUIDO. HAIR COLORIST: VICTORIA HUNTER/WHITTEMORE HOUSE. MAKEUP: BENJAMIN PUCKEY FOR CHANEL BEAUTÉ/D+V. MODELS: CONOR MCLAIN/SOUL AND JUDSON HARMON/KCD, INC. DIGITAL TECH: QUINTON JONES. LIGHTING DIRECTOR: ROB KASSABIAN. PHOTOGRAPHER ASSISTANTS: IRA PFEFFER AND JOEY POPOVICH. STYLIST ASSISTANT: JOSHUA COURTNEY. HAIR ASSISTANTS: SANDY HULLETT AND BENJAMIN MULLER. RETOUCHING: GLOSS STUDIO NEW YORK. SPECIAL THANKS: INDUSTRIA SUPERSTUDIO.

“When I was growing up, colored hair was shocking, and being gay was kind of hidden. Now, all those things are more normal. When I see young kids, they’re just very free with their expression about who they are and what they look like. It’s such a large part of growing up: experimenting that way, that ‘look at me’ thing. There’s a peacockness about it. I wanted to put that in a picture in a bold way—two boys kissing, two colors of hair. It’s a real moment.” —Guido Palau

For Hair That Isn't Brand-Name

Share full article



Victoria Hunter, one of the owners of Whittemore House Salon in the West Village. Deidre Schon for The New York Times

By **Stephanie Rosenbloom**

AMY SCHIAPPA'S first job in New York was as an assistant at John Barrett Salon in Bergdorf Goodman, which was famed for churning out the sort of platinum-coiffed society girls celebrated in Plum Sykes's 2004 novel, "Bergdorf Blondes."

But "I knew it wasn't for me," said Ms. Schiappa, who worked there for eight months in the late 1990s. "It was a hair factory. It was very uniform. Not to say it wasn't good. It was just very cookie-cutterish. And people were spending a lot more money."

Even the blowouts were deflating. "I felt like we were welding with the blow dryer," said Ms. Schiappa, who craved a more homey, artsy workplace.

Today, she's the owner of [Fringe](#), a little salon on the Lower East Side with an old tin ceiling, exposed brick walls decorated with contemporary art and a client roster that includes the band [MGMT](#). "My clients seem to be entrepreneurs or people that make a statement in the world," said Ms. Schiappa, who tries to give them out-of-the-box haircuts to match. "You won't look like everyone else in the room."

WHITTEMORE HOUSE SALON

45 Grove Street; (212) 242-8880; [WhittemoreHouseSalon.com](#) (appointments may be booked online).

Atmosphere: Rundown-mansion chic.

Cult products: Sachajuan of Stockholm.

Hairent price: Starts at \$95.

This salon is on the ground floor of a former West Village boardinghouse that was visited by the poet Hart Crane and Abraham Lincoln's assassin, John Wilkes Booth. Named for Samuel Whittemore, a manufacturer who built the building, the salon has intentionally distressed walls and recovered furniture from an antiques store in Rochester.

"We wanted to have the feeling that you're going into someone's home," said Victoria Hunter, who owns the salon with Larry Raspanti. "We did a television show with Karolina Kurkova the other day. She walked in the door, and she said, 'I feel like I'm home.'"

Ms. Hunter and Mr. Raspanti are former creative directors of Bumble and bumble, which Ms. Hunter described as "very huge, very cold." Like many indie salon owners, they wanted their space, now three years old, to be the opposite. "In these times it really is about intimacy," Ms. Hunter said. "That's what people want to feel!"

And Ms. Hunter said Mr. Raspanti was away doing hair for U2's tour.

"He had a great time," she said. "He has to come back to reality now."

SKIN DEEP

Why So Many Asian-American Women Are Bleaching Their Hair Blond



By Andrea Cheng

The first time I was aware of my Asianness was when I asked my mother why I wasn't blond. I was 5, and one of only a handful of Asian-Americans living in a predominantly white suburb in Michigan. Of course, my story is not unique — it's an experience that's probably shared by most American-born Asians as we shake off our perceived otherness and strive to prove our Americanness. There's a term for it: "perpetual foreigner."

"We're the group that's always told to go back where we came from, and it's partly because we have a very strong immigrant population, so we all get bundled in regardless of whether we're fourth generation or first — to everyone, you look like a foreigner," said Erin Khue Ninh, associate professor of Asian-American studies at UC Santa Barbara.

If that's the case, the most obvious and quickest way to subscribe to Western ideals of beauty is to lighten your hair. For Liz Rim, a stylist at the [IGK Salon](#) in the Chelsea neighborhood of Manhattan who began processing her strands five years ago, blond hair was her way of fitting in.



The model Soo Joo Park. Acielle Tanbetova for The New York Times

Once a so-called editorial look adopted by a select few, like the popular Korean-American model Soo Joo Park, who found fame with her trademark ultralight locks, the aesthetic has paved the way for celebrities, street-style stars and more to follow suit. That includes the model and blogger Irene Kim, the designer Yoon Anh and the social-media influencers Vanessa Hong, Tina Leung and Margaret Zhang.

Not all of them went blond with the sole desire of mirroring Western beauty ideals. Ms. Hong was going through a major moment in her life and wanted a drastic change. Ms. Leung, after seven years with a Skrillex side shave, felt as if she was missing an edge.

"I had been seeing all these amazing Asian girls with blond hair, and I'm a sucker for advertisement," she said, laughing. "If I see something over and over again, I kind of want it."

This demand can be attributed in part to the 2014 invention of [Olaplex](#), an active ingredient added to bleach to repair breakage from chemical damage, making the process of lifting 10 levels of pigment a more achievable feat. And 18 months ago, when the West Village salon [Whittemore House](#) introduced its Hair Paint formula that protects, strengthens and treats hair during the lightening process, its number of Asian clients doubled.

View From the Red Carpet: Candice Swanepoel Goes Platinum

BY JEFFREY SLONIM



Candice Swanepoel has ditched her sultry, Victoria's Secret catalog-ready golden hair for something decidedly edgier. I spoke to the model last night at the Plaza Hotel, where she attended the fourth annual amfAR Inspiration Gala honoring Jennifer Lopez and Valentino Garavani. Turns out Victoria Hunter of Whittemore House Salon completed Swanepoel's transformation in the nick of time: "It took three and a half hours," says Swanepoel. "I was almost late. I was like, 'Oh, my God!'"

And why the last-minute, intensely platinum look? "I was going to do my regular color, but I get bored, you know? I said, 'Let's go for it, really, really light.' I've been blonde, but this is out there for me. I still haven't had time to get used to it. When I got my hair and makeup done, I had to ask, 'Does it look okay?' When I look over in the mirror, I see a different person. I need to go home and come to terms with it."

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A Vogue Editor Names Her Favorite Beauty Experts

A Vogue Editor Names Her Favorite Beauty Experts

By Ada Polla, Contributor

It is a rare, precious occurrence to be able to sit down with the former beauty editor of Vogue, and was one of my highlights of 2015. I don't get tongue-tied meeting Brad Pitt, but Sarah Brown, well, I have to admit being a little shy and awkward at first as we sat down for tea. Luckily she immediately put me at ease and the conversation naturally turned to beauty, skin care products, dermatologists, treatments, hair color, and the like. Naturally, I couldn't help but to ask her about her favorite New York City beauty addresses. Below, in her own words, Sarah Brown's NYC favorites, and her perfect beauty day. Enjoy!

Best hair addresses: cut, color, style, blow-dry

CUTS

Masterful, sunshiny Oscar Blandi has been cutting my hair forever and ever. When I met him, I had a shoulder-length nondescript cut. Now I have a signature. Tim Rogers, at the elegant Sharon Dorrham at Sally Hershberger Salon on the Upper East Side, is another favorite. A super-charming Brit, he does a lot of magazine work, and looks like a young Yves Saint Laurent, to boot. Serge Normant--another powerhouse, especially great for long hair, and longtime stylist to Julia Roberts and Sarah Jessica Parker--recently opened a chic space in a Chelsea townhouse, with a wall graffitied by Donald Robertson. For more affordable cuts, with an infusion of East Village edge, the tiny atelier White Rose Collective is a model and fashion editor favorite. Teddi Crandford, trained by editorial hair wizard Guido Palau, and her team of stylists and makeup artists are my top recommendation for special events and weddings, as well.

COLOR

Kyle White, at Oscar Blandi, is the king of believable color. His super-bright, beautifully blended blonde has never let me down. For edgier color, I recommend Victoria Hunter (the model whisperer) at Whittmore House in the West Village, and Aura Friedman (a celeb favorite) at Sally Hershberger Downtown.

By Jessica Bailey

"LIKE KURT COBAIN": KAIA GERBER HAS DYED HER HAIR PINK

Guided by famed hair stylist Guido Palau via Zoom, watch the model do a DIY Cobain job from home. Spoiler: it's very pink.



And the award for the most hair color changes during quarantine goes to... Kaia Gerber. It feels like it wasn't even that long ago that the 18-year-old switched up her hair from long, swishy brunette strands to a chin-grazing bob. She then went from a warm shade of caramel blonde to platinum blonde and then to a Zoom bleach job just three days ago. Phew. Extensive.

Today, under the inimitable eye of British hair stylist Guido Palau on Zoom, Gerber colored her hair pink, a hue that Palau describes as a "little soft and a little antique" — and a comment he makes from some sunny location that includes some bamboo furniture and a palm tree.

"In the span of quarantine, I've just done everything I wouldn't have done with my hair," admits the model. "I was just like, 'OK I'm going to get highlights, I'm going to make it blonde and then I'm going to fully bleach it and then I'm going to get a mullet and now we're pink.'"

"When I cut my hair, I think it changed my life because I felt more like my own person...I've always loved people who just do whatever they want," she added.

"They are always the really inspiring people," says Palau.

Admitting the coloring process is "definitely not a one-man job", hairdresser-to-herself Gerber capes up, gloves up and applies the pink dye — mixed by Toronto-based colorist Victoria Hunter — to the ends of her hair before taking it midway with Palau guiding Gerber through the entire process. Once washed and revealed, the model looks a little shocked at her "new hair adventures!"



"All of those pictures you showed me of Kurt Cobain, it's becoming that now, right?" says Palau.

"Slowly," Gerber replies. "Honestly, the first time I had you cut my hair was because I wanted to look like Kurt Cobain. Every year I take another step to become him."

Lucy Liu Bleached Her Hair Blonde — & It Looks So Good

SAMANTHA SASSO



PHOTO: JEMAL COUNTNESS/GETTY IMAGES.

From her role as Alex in *Charlie's Angels* to her spin as Dr. Joan Watson in *Elementary*, award-winning actress Lucy Liu has always maintained a signature hair look: long, jet-black, and shiny. And why not? It works for her. But everyone gets a little hair fatigue after decades in the spotlight — including Liu.

This week, the 49-year-old actress pulled a [Selena Gomez](#) and [went blonde](#) in one day, debuting the final look at the Obie Awards in New York City. According to [Victoria Hunter](#), co-founder of Whittemore House salon and the colorist behind the actress' new look, the blonde decision was simple: Liu was ready for a change.

Like many other celebs before her — [Emilia Clarke](#), [Kim Kardashian](#), [Leighton Meester](#), to name a few — Liu was ready to ditch her dark hair for something lighter. And, like her peers, she also wanted the major transformation to happen in just one salon visit. Hunter told [TODAY Style](#) that because of Liu's ultra-dark roots, she underwent four rounds of bleach, balayage highlights, and a [root smudge](#) (to soften the harsh root growth later).

Even after all that work, Liu appears to be happy with the result. She posted a photo to [Instagram](#) with the caption (and appropriate Missy Elliot quote), "Flip it and reverse it." But how did she do a 180 on her hair without damaging it beyond repair? Hunter told TODAY that she avoided the breakage that often comes with going blonde so quickly with the salon's own hair lightening powder, [Whittemore House Hair Paint](#). The special tonic marries the benefits of [Olaplex](#) mixed with peroxide and was instrumental in keeping Liu's hair long and shiny — just the way she likes it.

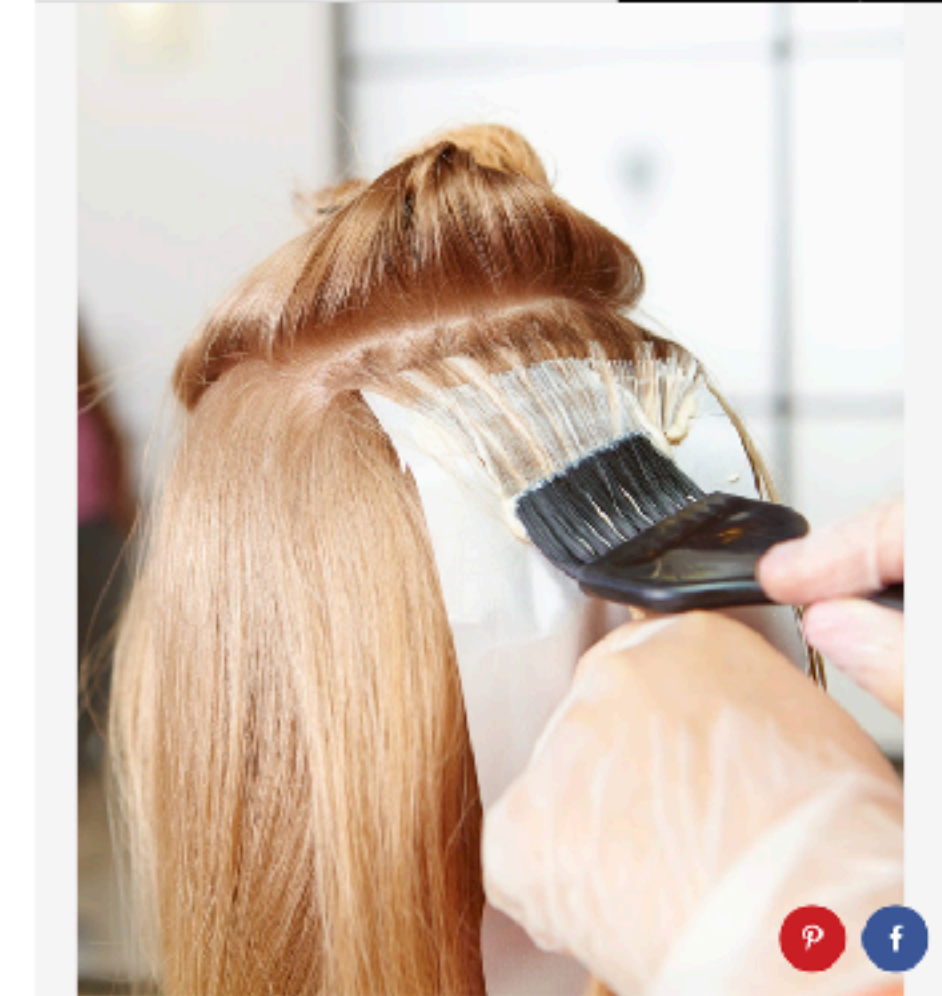
19 NYC Colorists Who Will Give You The Best Hair Of Your Life

Complain all you want about New York City's overpriced apartments, unreliable subway system, and the stench of hot trash on your commute to work— but the truth is, it's a city that's hard to quit. From the bright lights of Broadway to the sushi bars that stay open until 4 a.m., the five boroughs attract some of the best of the best, and that goes for beauty treatments, too. Here, [hairstylists](#) and [colorists](#) are at the top of their game, and whether you're based in Brooklyn, SoHo, or the Upper East Side, there's bound to be a salon that's right for you.

We scoured high and low to bring you the top colorists painting on dreamy pastels, fiery coppers, icy blondes, and golden brunettes. These pros aren't just [hair colorists](#) — a fact you'll quickly know after just one appointment in their chair. They're magicians, mavericks, model-favorites. Check them out, ahead.

SEE ALL SLIDES

BEGIN SLIDESHOW



Victoria Hunter

"I love doing blonde hair because it has magical powers that can change lives. It can be glamorous, intimidating, iconic, or even a little cheap and edgy," says Victoria Hunter, mega-colorist, model-magnet, and iconic photographer-collaborator (think David LaChapelle, Mert and Marcus, Ellen von Unwerth, and Inez and Vinoodh). Not only is Hunter the go-to colorist for famed hairstylist Guido Palau, she's also the lady behind the wigs at a few of Marc Jacobs' past runway shows. Her signature hair-painting method, developed with the salon's co-owner Larry Raspanti, creates a modern and natural effect that's addictive, but doesn't require high-maintenance upkeep.

NEW YORK'S TOP HAIR COLORIST | VICTORIA HUNTER



Victoria Hunter is New York's top colorist, but she's never in one place for very long. As one of the most in-demand hair artists in the United States, Victoria often hops between New York, Los Angeles, and Europe – tending to clients and working diligently on her revolutionary new hair color product. Her clients are loyal and include everyone from famous faces to some of fashion's most iconic designers. Victoria is oftentimes commissioned to transform models walking the season's runways into someone completely different than themselves. The biggest and most complex hair color requests somehow often find their way to her inbox and then her hands. She's been charged with tasks like bleaching dozens of models over two days for Alexander Wang and dying countless wigs varying pastel shades for Louis Vuitton in Paris.



I met Victoria recently for the first time and was instantly smitten with her warm and approachable demeanor. She is casual and cool – hailing from Australia originally. Her easy-breezy vibe quickly finds its way into you, allowing you to breathe, relax and allow Victoria to take over and bring your hair's fullest potential to light. My hair was a particularly difficult case as it had been self-dyed black for nearly two years during the COVID-19 pandemic to eliminate the need to frequently expose myself to people in a hair salon. But, alas, the time had come to bring a little life to my locks and go blonde.

Blonde is not an easy color to achieve, especially when trying one's best to keep it as natural as possible and especially when you are transitioning from black. Victoria never flinched at the challenge once, and quickly went to work. She began to tell me the story of the product she was applying to my head, her proprietary bleach which was developed over many years with her business partner, Larry Raspanti, and colleagues in Italy. The product, a bleaching powder called **Hair Paint** and the accompanying developer called Liquid Cashmere, is truly revolutionary. It contains 70% clay and protective molecules found in advanced anti-aging skincare to envelop each strand of hair and protect it during the bleaching process. As the product sat on my head, four separate times to completely bleach my hair, there wasn't any sign of breakage, tingling, itching, or irritation. Nothing.

I was in Victoria's chair for over four hours for my transformation in order to achieve the correct color and tonality – as she is a perfectionist. With every roadblock that came up – whether it was my stubborn roots or tips that seemed to pull red, Victoria had a solution.

The end result was truly amazing and brought a little edge and fun to my look for 2022. My hair didn't feel like straw at the end of the process thanks to Victoria's Hair Paint. Instead, it felt silky and smooth as if it hadn't been processed at all. I left feeling and looking great. Victoria is as talented as she is kind and despite her numerous accomplishments and impressive client list, she holds tight to her artistry and technique. She's truly the best.

Red hair, glitter makeup and the model as muse: 4 beauty trends from New York Fashion Week

By Rani Sheen



Some of New York Fashion Week's best beauty moments have come from the models themselves—here are the faces that stood out backstage this season.

Seeing Redheads

Redheads always stand out but they've been extra visible this week. We saw tomato ketchup-redhead **Natalie Westling** at Vera Wang, Prabal Gurung, Marc by Marc Jacobs and Marc Jacobs—the 17-year-old skater told us she'd dyed it for the spring Marc Jacobs campaign, which she appears in alongside Miley Cyrus. (The red was covered up at the actual Marc Jacobs show, though, under one of the pale, "off-colour" wigs dyed to resemble an "old-lady rinse" by colourist Victoria Hunter of Whittemore Salon in New York, and cut by Guido Palau).

Backstage at Prabal Gurung, titian-haired Québécoise newcomer **Sophie Touchet** said she was "stressed but it's a good stressed." (In her first New York season, she also walked at Rag & Bone, Suno and Richard Chai.) Hairstylist Paul Hanlon parted the hair in the centre and tucked it behind the ears with a low, pulled-out ponytail—inspired by Prabal's travel photographs of women in Nepal.



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