

Charlie

en particulier

presents

Tête de Star

And The Things in my life...

Charlie



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Presents

**Tête de Star
And the things in my life...**

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Cover : photo Sarah moon



It's true Charlie, I was the first one you worked with in the studio. I knew you when you started at Carita. Maria had sent you that day to do this famous bun. Even if we thought about it together, it was really you who did it. And since that day, we have worked together and for a very long time. It was so joyful, despite the usual ups and downs. It was the time of curls and cropped hair, the time of Cacharel, Mike, Aimé and Naïk, with Anne, Suzanne, Sasha, and Emma, our Loulou, our whole team, all the way to Mississippi.


And during all this time I saw you live through the sorrows like the joys. I saw the birth of your three children. I saw you fight like no other so that your life looked like your dreams and we became friends.

Today you're asking me for an introduction to your book. I can only write to you. To speak of you in the third person would seem absurd to me. But to talk about your talent, your joie de vivre, your scorpion strength, your authenticity is easy. Your courage in the "roller coaster" that was your life. Your courage in creating *Charlie en particulier* against all odds. Where you listen and help women find themselves beautiful. You help them "find their style" as you say - and you succeed. It's enough just to see their reactions that you filmed, between the before and after, their laughter and their pleasure.

And today, you're finally releasing your book, *Tête de star and The Things of My Life...*, you can finally say who you are, and you tell...

Well done, Charlie.

Sarah Novak -



My
life

THE THINGS IN MY LIFE

It is impossible to talk about my career without addressing my personal life, because the two are intimately linked. I have led my life as a woman, a mother and an artist without dissociating them from the paths that have intersected, with their pitfalls, their joys, their sorrows and their beautiful encounters.

I see only one essential constant on this double path strewn with ups and downs: I have always listened to my instincts and my heart, and they are the ones who have guided me. I owe everything to this little inner voice which has always followed me, even when I was overwhelmed with doubts. It allowed me to overcome hardships without having to rely on the vision of others. While surrounded by a group of friends, I have often experienced a deep loneliness, while at times I felt deeply accompanied and understood in the company of a stranger.

Every day I had to fight to stay on track and chart my course so as not to end up on the sidelines of life nor sink into the depression that awaited me. When you are in the limelight, everything can change very quickly. The hardest thing is not to be at the top of the class but to remain so. Because within the environment in which I evolved, we are always at the mercy of one false note of a rumor or a betrayal.



Photo André Fau

I owe my salvation to having been drawn more to adventure than to fame. I never sought to be famous or rich. I have dedicated my life to what drives me, what I'm passionate about and to what excites me. Actually, I believe that the day my profession will no longer fascinate me, I will do something else, with as much intensity, passion and above all, heart.

It's impossible to lead a life like mine and have a quiet life because the more we find ourselves in the spotlight, the more we risk arousing jealousy. Sometimes this jealousy also comes from the people with whom you share your life.

It is also rather complicated for a woman to combine an intense professional life with a family life. I often felt like I had two jobs! I would even go so far as to say that for me, family life has been more difficult than professional life.

“My work is my life, and my life is my work!”



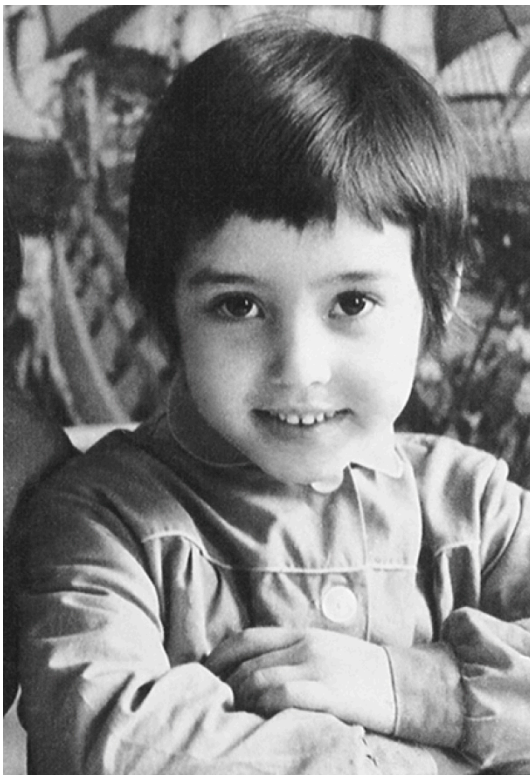
Abaca Press Photo Fred Saussau

Being a famous woman is a bit like being Cinderella: after midnight, once the ball is over, it is necessary to manage the children, their father, the entourage, as well as the image that one sends back of oneself and of one's couple. Few men can stand to be the husband of a woman who has more importance, more value or more money in the eyes of others. In the end, I think it was more difficult to be a woman than a mother and an artist. It took time to “tame myself.” I discovered the job of a mother often through very painful ordeals, while I became an artist quite naturally, as if I were guided by some form of inner faith.

However, the world of stars is not that easy. When I was hanging out with the biggest, I felt like I was constantly walking on eggs. When working with celebrities, everything is explosive at all times, especially when you tend, like me, to say what you think...

My life as an artist has made me deeply happy. It has brought me success, fame and recognition. I often thought: “My work is my life, and my life is my work!”

A PARTICULAR CHILDHOOD



Charlie at 3 and 5 years old

I spent a good part of my childhood in boarding school. because my parents worked long hours in the dairy sector. School did bore me deeply and that's probably why, when very young, I built an imaginary world in which I liked to escape. Strengthened by this inner richness, I very quickly felt the vital need to have real freedom of choice.

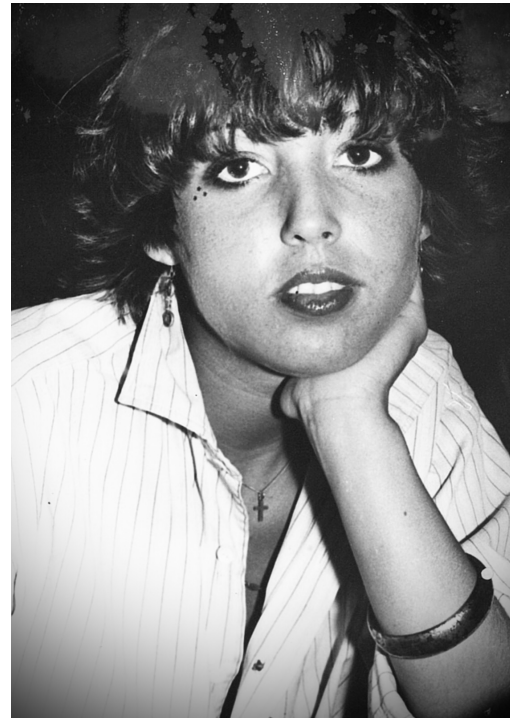
In my childhood, I was already convinced that whatever you do, as long as you have a good look, you can expect anything from life. Even being a complete stranger, you can make the most important person in the world look up to you, because your appearance gives others a glimpse of your personality.

When I was nine years old, I saw an interview with Tino Rossi on television. Of course, at that age, he meant nothing to me. And yet I remember it like it was yesterday. I can still hear the journalist asking him why he was always so impeccably dressed to the nines, without so much as a hair sticking out, with suits and shirts straight from the dry cleaners. His answer resonated with me: "Because, thanks to that, half the job is done!"

Tino Rossi's sentence was the first great marker and one of the first revelations of my youth. And then there was Marilyn Monroe. Looking at her, I thought to myself: "She could have been quite ordinary, yet she knew how to build a look and a beauty that still remain unique and timeless today." Her style allowed me to understand what femininity and sex appeal were.

These two realizations have been the common thread of my professional choices. I was convinced very early on, that this philosophy of allure, could change someone's destiny and so I made it my calling.

The certainty that each personality harbors an inner beauty has grown in me. This beauty that emanates



Charlie at 6 and 15 years old

from men and women is still the source of my inspiration. I have the feeling of being a vector that knows how to reveal it, by creating a stylish haircut, structuring definition with a color and by working on a make-up that brings out its luminosity.

When I was 15, after getting divorced, my mother moved to Dunkirk in the north, where I joined a new school. This life change was very difficult for me, contrary to my inner life as a teenager and the imaginary world I had built within myself. So, with my mother's permission, I decided to leave school. I dreamed of doing make-up, but this profession did not exist in apprenticeship. So, she brought me to a hair salon in Dunkirk. It was in 1972. I did everything there except for hairdressing: I peeled potatoes, washed socks, as well as the store windows.

And then there was this trip to Paris at the beginning of 1974. My mother used to go twice

a year to Carita to get her hair done, and she took me. It was a month before my CAP (Certificate of Professional Aptitude) She told me "You will come, you will watch, and you will do the same." Granted, it was a little simplistic, but you can do anything in the loving gaze of your mother, and that's what I did!

In this prestigious salon in Faubourg Saint-Honoré, while my mother was explaining that I was an apprentice hairdresser to the stylist who was taking care of her, Maria Carita walked up to me and asked me, "Are you willing to pick up pins for 6 years without getting paid?" I answered such a convincing Yes! that I was hired on the spot. A few weeks later, I passed my CAP in Lille, then I moved to Paris.

FROM THE CARITAS TO THE STUDIOS

Charlie and Rosy Carita



Charlie and Christophe Carita



Charlie, Christophe Carita and Edna Jabre

April 1, 1974, marked my entry into the Carita salon as a beginner and the start of my career. From the very first days, I fell in love with Maria and Rosy Carita, a passion that never left me. These two women knew how to instill in me the love of beauty. They awakened something much greater than know-how: they revealed my artistic sense. Thanks to them and to their nephew Christophe, whom I adored, I was able to take my first steps as a hairdresser in a big Parisian salon and let my artistic life blossom.

As soon as I arrived, I quickly got into the habit of styling the employees at the end of the day. It was a way for me to practice my skills and extend the pleasure that my job gave me. I didn't notice it right away but every day, in the early evening, while I was busy, Maria Carita sat nearby, pretending to wait for her taxi. In fact, and I didn't realize it until later, she had her eyes glued to the way I was carrying out my hair projects. She didn't say anything, she simply observed. Three months later, she told me that I was going to take up the duties of a hairdresser. Gracefully, she sent me directly to work in the photo studio for fashion magazines. It was a clever way to keep me from getting into conflict with the other hairdressers from Carita, who had worked many years to reach their position.

Carita and Christophe Carita



From my first steps in the studio for fashion magazines, I created a bond with Christophe. I was at all the parties and celebrations, especially in this extraordinary nightclub that was *Le Palace*. That day, Christophe was helping me make my butterfly costume whose wings were two meters high (6.56ft) I still remember the difficulty I had with this magical outfit while crossing the crowd waiting in front of the entrance.

It's around that time that I met Isabelle Adjani. She had just finished shooting *The Slap* and we were both 18 years old. So began our long friendship.

Years flew by in this wonderful establishment, between work, fun and giggles, punctuated by famous parties with Christophe, Carita, Renauld Pellegrino, Yannis, Thibault and Edina Vabres, the merry gang with whom I had become friends. Maria Carita passed away in 1978. I felt so sad to have lost a spiritual mother that I thought of quitting my job. I finally decided to stop working in the salon to focus on my studio work, where I styled the models' hair.

Maria Carita and Isabelle Adjani



MY FIRST STEPS IN THE STUDIO



Charlie and Sarah Moon

In this wonderful atmosphere and universe, the first fashion photographer I met was Sarah Moon. I had such fun working with her. The admiration and affection I felt for her and her work led my hands and guided my gaze. At her side, I worked on campaigns of which I have extraordinary memories, such as *Cacharel's* commercials for perfumes like *Anaïs and Loulou*.

"I felt like I belonged there."

For all these years, our friendship has been deep and sincere. We may not see each other for months or years and find ourselves as we left the day before.



Sarah Moon and Emma, known as "Loulou" for the film Cacharel

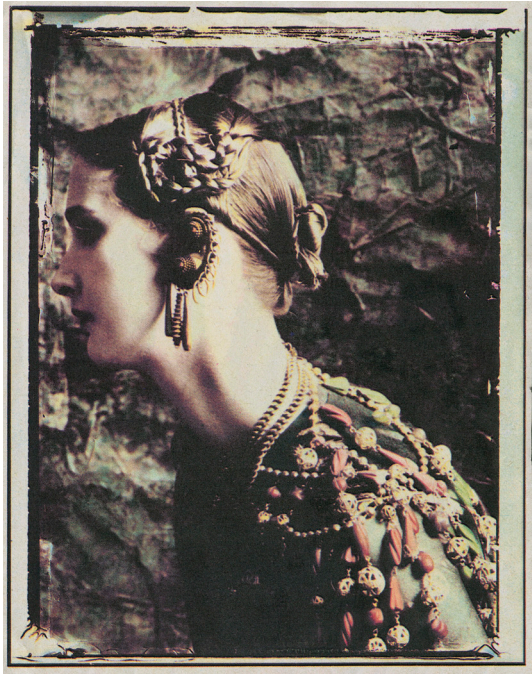


Photo Sarah Moon for Elle magazine



Photo Sarah Moon for Cacharel

Before I was working in the studio, models had to get ready on their own. Hairdressers and make-up artists showing up on photo shoots was a real change in the fashion world. This is where I did my scales and little by little, I blossomed. There I met the big names in fashion photography like Guy Bourdin, Helmut Newton, Jean-Baptiste Mondino, Paolo Roversi, Richard Avedon, Dominique Isserman and André Rau, with whom I became friend... Thanks to their fame and published photographs, my work became more and more visible in magazines. And I started to make a name for myself in the world of fashion and celebrities.

I felt I belonged there: this more artistic work allowed me to perfect my art in dream conditions. Working in the studio also meant traveling the world and staying in the most beautiful hotels. I led an amazing life, in magnificent locations and scenery! The life that I was living finally resonated with the world of glitter and dreams that I had built in my imagination.



Charlie in a photo shoot for Elle magazine in Saint-Barth

1982, CHARLIE'S WEDDING

I was also very happy in my personal life. The two facets of my existence, personal and professional, were on the upswing... I married Alain in 1982, whom I met while on vacation in Perpignan (during a motorcycle accident!) The wedding took place at *Le Palace*, because I was styling its owner's hair, Fabrice Emaer, whom I adored and who had declared himself my godfather. The party he threw in our honor was fit for a princess. Sarah Moon gave me my wedding dress, Rosy Carita rented a Rolls for the day, and *Elle* magazine ran a front-page story. But this fairy-tale marriage only lasted a little over a year because the constraints of Parisian life proved difficult for my young husband, accustomed to cruising the coast on a motorcycle in complete freedom with his friends.



Rosy Carita, Alain and Charlie



Charlie in a make-up session with Naïck



Photo Mike Yavel for *Elle* magazine

mariage d'aujourd'hui ...

De l'amour au mariage, il y a selon les enquêtes un grand pas que beaucoup de jeunes d'aujourd'hui hésitent à franchir. Vivre cette grande aventure qu'est la vie à deux n'a pas effrayé Charlie, 23 ans, coiffeuse chez Carita (nous la connaissons bien, elle met souvent en beauté les mannequins qui posent dans nos pages), et Alain, 23 ans, technicien dans l'informatique. Pourquoi se sont-ils mariés ? Parce qu'ils s'aiment. Comment se sont-ils connus ? Au cours d'un accident de moto. Comment envisagent-ils le mariage ? Un bonheur partagé et qui dure : « Quelle joie de se retrouver unis à 80 ans avec, bien sûr, entre-temps beaucoup d'enfants. » Nous avons vécu avec eux cette journée exceptionnelle qui est à l'image du mariage d'aujourd'hui, un mélange de tradition et de modernisme. La tradition, la robe blanche, la cérémonie à l'église, le découpage du gâteau. Le modernisme, fêter ce jour dans un endroit à la mode aussi peu conventionnel que le Palace, partir à l'aube sur une moto vers une destination inconnue. Entrez dans la fête et partagez avec eux « cette journée particulièrement heureuse », comme nous l'a confié Charlie, mariée émue et émouvante.



Une couronne
d'oranger et
de tulle et
(Bonpoint) po
volle fin laiss
tre le visage s
la future mari
regard attend
rah Moon, ph
aujourd'hui
phiée.

et la dentelle d'une robe d'un jour
ment repassés par une mariée qui n'a
ore le temps de rêver (La Vie en Rose).

Beauté

Les dessous d'une robe de fête : une superposition de jupons de tulle
et de tarlatane aux teintes délicatement passées (La Vie en Rose).

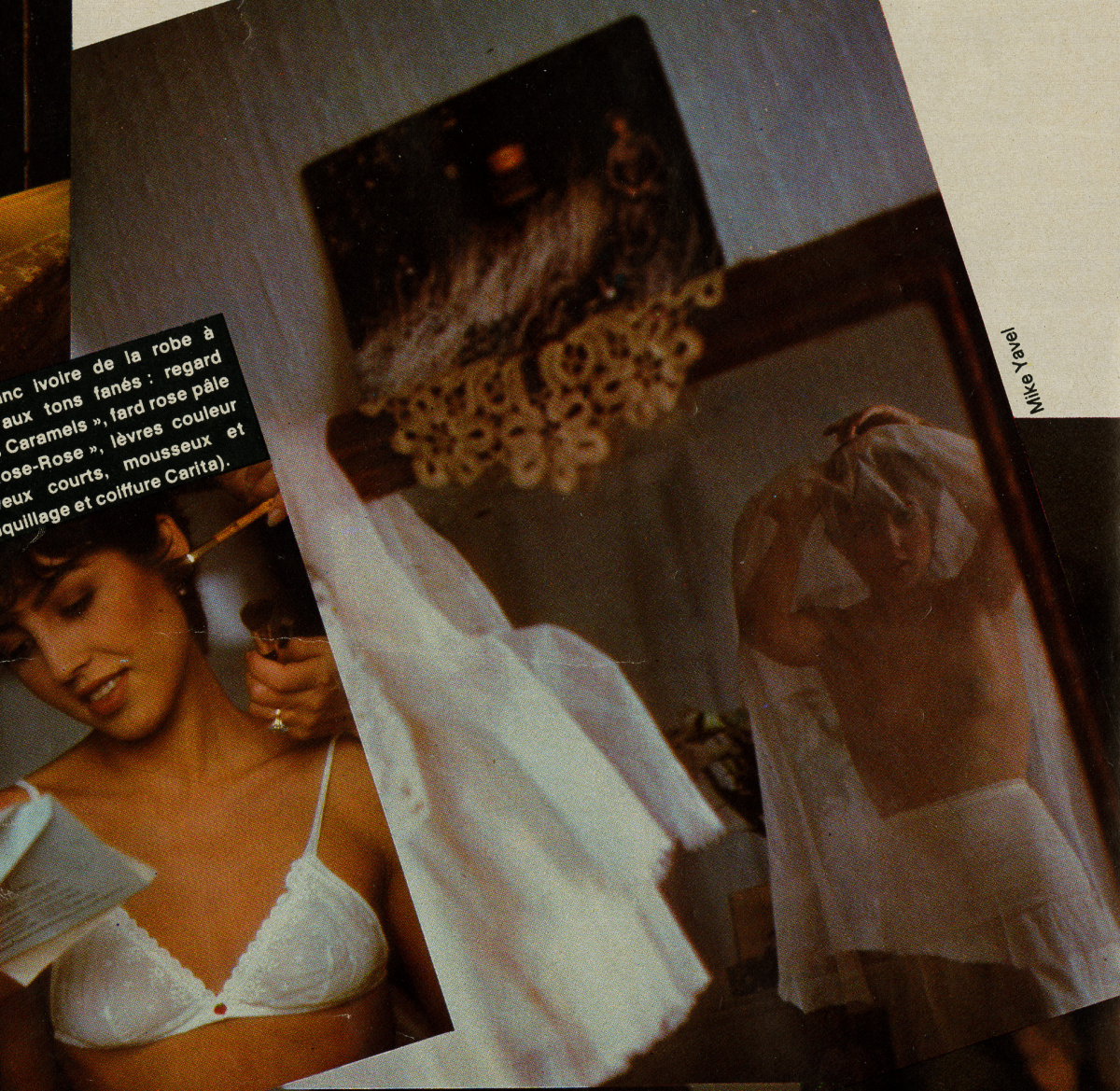
Un



En harmonie avec le blanc ivoire de la robe à
l'ancienne, une palette aux tons fanés : regard
ombré de brun Duo « Les Caramels », fard rose pâle
sur les pommettes « Rose-Rose », lèvres couleur
éteinte « 125 ». Cheveux courts, mousseux et
légèrement effilés (maquillage et coiffure Carita).



eu de beige tendre jusqu'à la
des pieds chaussés d'escar-



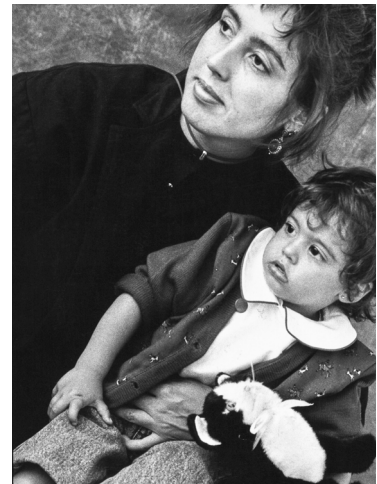
Mike Yavel



Un profil parfait : le col
en tulle épouse la forme
du cou, les oreilles sont
éclairées de perles na-
créées (Tiány Chambard)
et les mains sont habil-
lées de gants brodés et
ajourés (La Vie en
Rose).

THE BIRTH OF MY FIRST CHILD

I met Miguel one evening at the *Bains Douches*. We fell in love at first sight, and after leaving the nightlife, he became my agent. Thanks to our daughter, born in April 1984, I completely blossomed in the adventure of motherhood. She and I were very close, and we had a lot of affinities, when she was very young, she already showed a developed artistic sense. I spent months preparing for her birthdays, so that each of these celebrations would be wonderful. There was a lot of love between us, and we had a lot of fun. But Miguel was overtaken by problems from his former nightlife, especially by drugs, and I decided we should separate. Despite the deep affection that bound us, everyday life with him, my job and a child to raise had become unbearable. Since my crazy life hadn't stopped, my mother came running to move in with me and help me out by taking care of my daughter during my magazine trips.



Charlie and her daughter



Photos Sarah Mow

To respect my daughter's anonymity, her name will not be mentioned in these pages.

Catherine Deneuve with my daughter. Photo François Lamy



1991, MY MEETING WITH CATHERINE DENEUVE

1991 is a milestone year on the calendar of my life. Catherine Deneuve had just finished filming the film *Indochina*, during which she had already shortened her hair. *Elle* magazine called me to accompany her to Morocco on the occasion of the thirtieth anniversary of Yves-Saint-Laurent's fashion house.

I then changed her haircut and the way she styled her hair, without suspecting what was to follow... The *Elle* cover showing Catherine Deneuve with her new cut, photographed by André Rau was released in France, then in sixty-five countries worldwide, and caused a real media tidal wave.

This cover changed my life and was a unique and momentous event in my career.

Following this publication, through the newspaper I began to receive each week cardboard boxes filled with letters from women all over the world, who wanted me to cut their hair like Catherine Deneuve. I didn't even have a salon yet! I had no idea how I was going to handle this situation.

The editorial staff of the magazine suggested that I select five readers at random, style them and then decide! That's what I did: I chose five women of very different social statuses and took care of them at home, in my bathroom. However, each of them then sent me ten friends. To which were added the boxes of letters which continued to rain. Very quickly, I already had a two-year waiting list, and still no place to do hair.

ELLE

N° 2403

ANNIVERSAIRE
SAINT LAURENT
RACONTE TRENTE ANS
DE PASSION
CATHERINE DENEUVE
PRÉSENTE
SES PLUS BEAUX MODÈLES

L'AMANT
• "JANE MARCH,
MON
PETIT MONSTRE"
PAR J.J. ANNAUD
• ENQUÊTE SUR
CES JEUNES FILLES
QUI PRÉFÈRENT
LES HOMMES MÛRS

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Catherine Deneuve with Charlie during the Elle magazine shoot in Morocco.
Photo André Fau, makeup Thibault Vabre



Catherine Deneuve and Thibault Vabres in Charlie's cabin at Alexandre de Paris



Catherine Deneuve, José Louis and Charlie during a trip to Austria



THE BIRTH OF MY FIRST CABIN

Charlie is Paris, Charlie is champagne!
Monsieur Alexandre de Paris

It was thanks to Baroness Guy de Rothschild whose hair I was styling at her house, that I met the great Alexandre of Paris, who welcomed me and told me: “Here’s my private cabin, where I did all my queens. It’s up to you to style yours.”

I moved there and stayed for five years.

That same year, Carita, bought by a large group, offered me to take over the artistic direction of the house. However, our collaboration did not materialize for one reason: I was told that the hairdressers of the team would be chosen by computer on the basis of a test and an automatic selection. To me it was unthinkable. They finally hired my assistant...thus sealing the first betrayal of my professional career.

I met my third partner during an apartment search, because he was a real estate agent.



Monsieur Alexandre de Paris and Charlie

THE BIRTH OF MY SECOND CHILD

My son Raphaël was born in 1995 in the context of a complicated relationship that I had with his father, largely linked to our cultural differences.

I was Catholic and he was Jewish. This difference was not a problem for me in itself, but it caused real difficulties between us. We only lived together intermittently, so I had to take on the raising and education of my two children on my own.

At work, I was living a hundred miles an hour. For his part, it seems to me that my companion had difficulty accepting my life as an independent woman, who worked in the light of the media, and I understand that it might have been difficult to accept living in a way “in my shadow.

I occupied space everywhere and I can imagine that it could sometimes be devaluating for him. Raphaël was a very happy child who had a lot of empathy for the people around him, but he could be very unsympathetic when he didn't feel heard. He had a passion for his sister who returned his affection and they were very close despite the age difference.



Raphaël and Sylvie Vartan



Charlie and Raphaël



Charlie, her daughter and Raphaël



Raphaël and his sister

MY FIRST SALON

After Carita's failed proposal and my private cabin at *Alexandre de Paris*, I wanted to create a place that matched my universe, that allowed me to receive my clients in an atmosphere that resembled me. I chose to set up a small beauty salon in an apartment located on the first floor of a Haussmann building, in the 16th arrondissement in Paris, near the Alma, on rue Goethe.

I created a place according to my taste, very refined, with hardwood floors, fireplaces, moldings and silk hangings, as well as a collection of chandeliers, angels and old mirrors. The music was orchestrated by soundtracks by Claude Challe, one of the best DJs of the time. Success was present at the rendezvous and the press was unanimous.

In this beautiful apartment, I received the stars and my clients as if they were my friends. I styled Catherine Deneuve, Isabelle Adjani, Béatrice Dalle, Isabella Rossellini, Isabelle Huppert and Sylvie Vartan... I had about 15 employees and we had some wonderful parties. How joyful this period in time was!

But gradually the rhythm intensified. I had to juggle the education of my two children, the management of the salon and the work in the studio. After four years, I felt overwhelmed. I had become a famous hairdresser and a head of family: I was at the head of two companies, personal and professional. I spent my time solving organizational problems on a daily basis. I felt like I was expending crazy energy to meet everyone's expectations and I was losing energy that I needed for my children, my clients and my work in the studio. And besides, when you're high up in the limelight, whatever that may be, you're a perfect target. Being at the top, makes you a solitary and easy prey because it arouses boundless jealousy and is initially invisible, as I was about to experience.



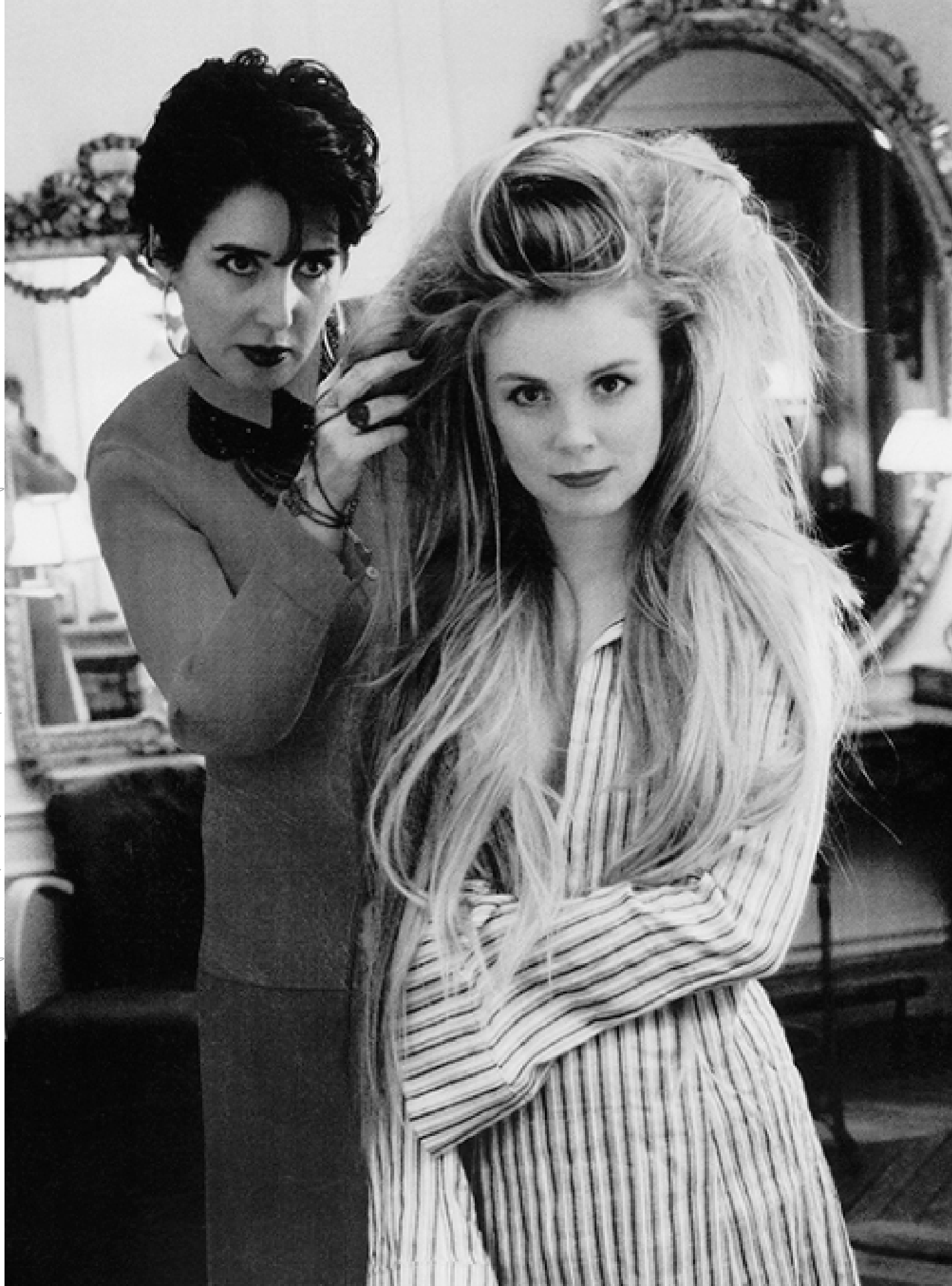
Charlie in her living room, rue Goethe à l'Alma, Paris



Toulane 5/1/2001

Cher Charlie , je te souhaite un super 2001 à toi
et ta fille , malheureusement je suis bloqué à Toulane ...
avec un petit gros problème de prison moi je pense

Isabelle Camé with Charlie in her living room in Paris. Photo: Frédérique Uejsséi. H&K News Agency





THE BIRTH OF MY THIRD CHILD

My second son and third child was born in 2000 while I was still in the context of a complicated relationship with his father, with whom I no longer lived, but we had agreed to assume this beautiful gift of life together.

Tim was a happy accident, like my mother used to say; we were all in love with this chubby baby. He was a lively and happy little boy, but what also struck me is that he was an old soul.

Several times the father of my sons and I tried to live together, but his desire to commit was not solid. His sister told me one day that it was complicated for him to assume his fatherhood because of his religion, and it is true that our priorities were not the same.



Charlie and Raphaël at the birth of Tim

Our ways of conceiving life and raising children being very different, everything could be a source of conflict, even if it also sometimes gave rise to events that amused me. I remember for example that, when my first son Raphaël was little, he loved playing with his sister's Barbie dolls, and spent hours dressing them. But this passion exasperated his father. So, when the time came for him to come home, quickly, quickly, we had to put everything away, hide everything and take out the garage and the small cars.

Today, Raphaël has great taste. He loves fashion and he is very good at choosing clothes that suit each person's style and personality, those famous clothes known to give allure.



Charlie, her daughter, Raphaël and Tim



Charlie, her daughter, Raphaël, Tim
Photo Sara Moon



Charlie family.
Abaca Press. Photos Greg Soussan

At that time, my 16-year-old daughter had decided to leave high school, and I could absolutely not dispute this choice which had also been mine. After a year in a drawing school where she proved to be very talented, I hired her in my Parisian salon telling her that “drawing is like make up.” I taught her the trade by having her make-up all my clients and bringing her everywhere in the studio with me.

I always encouraged and pushed my children to do what their hearts told them and not their reason because for me it is the only key that leads to deep fulfillment, even if it is necessary sometimes to back up when the path is too narrow or stuffy.

"Suddenly everything got too painful"

This is exactly what would happen to me. Suddenly, overnight, everything became much too heavy, I could no longer cope with the pressure.

Looking back, I think I had a big baby blues. Childbirth is a moment of intense disruption in a woman's life, as much on a physical, hormonal, and emotional level as social, and being 44 years old, it was a definite trigger.

So, I no longer had fun in my life nor in my work. I was overwhelmed and exhausted by everything.

It was then that I discovered that one of my close associates had embezzled money from my company and that another was implying to those around me that she was leading a double life with the father of my sons. It was a secret that probably part of my team knew and was hiding from me. Admittedly, I had perceived before this discovery a gap between what I saw and what I felt. The behavior of my sons' father was sometimes strange, as well as that of some of my associates. But, at the time, I did not stop. I was on all the TV sets and photo studios! So, even if I sensed that something was wrong, I didn't have time to understand precisely what was going on around me. And yet, one of my clients, Marie-Eugène, a marvelous shamanic grandmother who Isabelle Adjani had introduced me to, had told me while pulling the runes for me: “Charlie, the snake is in your basket... It is in your house...”

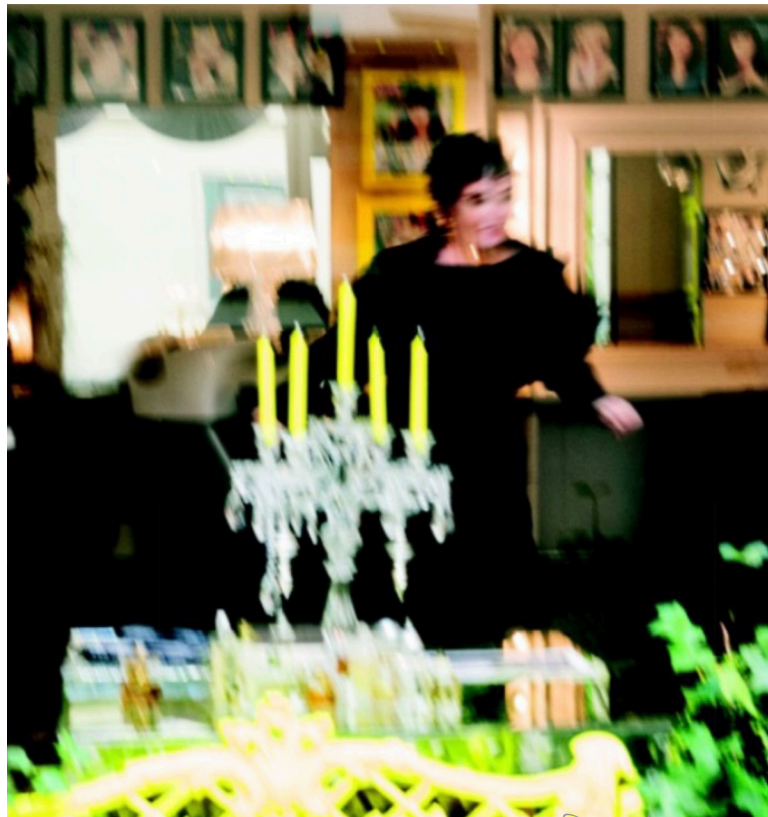
This situation resulted in 2001 in a depression, which led me to be hospitalized for three months. I had the scare of my life because, one morning, I woke up unable to get up. My body no longer responded to my will. I got to a clinic the very next day. Catherine Dolto, who took charge, said to me: “It's the best thing that could have happened to you!” According to her, thanks to this, I was going to finish getting rid of all the elements foreign to my true personality, and I was going to have to trust myself even more deeply. I was like a house of cards in which two or three cards had slipped and I had to get rid of them in order to grow. I needed to further refine my feelings in order to detach myself from the interpretations and certainties linked to my upbringing. Catherine Dolto definitively played an essential role in helping me seal my personality, by allowing me to shatter the last restraints that could destabilize me.

When I came out of this ordeal, I made a promise to myself: “From now on, I will no longer compromise!” I was and still am convinced that, because of them, we end up not knowing where or who we are.

Looking back, I don't blame anyone because these hardships allowed me to start a more introverted, more authentic life, by imposing fewer obligations on myself. So, I left the father of my two sons for good and in 2002, I closed the salon rue Goethe, because this whirlwind had to calm down in order to allow me to take a new breath.

I moved and reorganized my priorities. In 2003, a friend, renowned colorist Christophe Robin, offered me to take over his studio on rue du Mont-Thabor in Paris. I transformed this place with a courtyard into a garden and received again my clients in VIP mode by offering them a very intimate and colorful atmosphere. I was now working alone so as to offer in private the vision I had of them. I developed a more personal approach to beauty, while continuing to do hair in the studios and raising my two sons. In the meantime, my daughter had been hired by a big beauty house as a studio make-up artist. For my part, my work was more centered, and I enjoyed living in calm and serenity.

In 2009, my famous studio located near Place Vendôme was completely flooded and the experts told me I had to wait a year for the entire structure to dry. So, since I no longer could work there, I decided to go to the United States. I had in mind to open a cabin in Los Angeles and work on both continents.



Charlie in her studio near Place Vendôme
Photo Sarah Moon

DIRECTION LOS ANGELES

This idea of going across the Atlantic came from afar. It was not only linked to the admiration I had for Marilyn, but also for the Hollywood stars whose glamour and sophistication I have always loved. So, I decided to go to Los Angeles to try to work there by obtaining my American hairdressing license. I thought it wouldn't be too complicated given my notoriety! On the other hand, I wanted to prove to myself that I was capable of achieving the impossible, as those around me said. It must be said that I did not speak English, Once there, I quickly understood that things would not be as easy as I had imagined. First, because my sons wanted to accompany me, while my daughter, who was still employed, preferred to stay in Paris. My sons and I settled in the United States, but renting accommodations without having American papers was very complicated. I had to find people who agreed to vouch for me.

8568 1/2

MELROSE AVE

8574





Charlie in her studio in Los Angeles



Tim and Raphaël in front of the studio

In the meantime, the father of my children who remained in France, did not accept at all that his two sons followed me. He wanted to pass me off as an unworthy mother, who was going to plunge them into precariousness – which of course was not the case – and so I had to face endless lawsuits. When the judges finally granted me custody of the children, their father told me that he would get revenge. This is how he did it two years later.

The father of my two sons had refused to help me pay for school in Los Angeles, which meant that I could not financially support my daughter who wanted to get married that year. I asked the father of my two boys to pay the school fees for at least one of them, so I could help her. But he refused and he chose instead to pay for the whole wedding ceremony. Instead of forming a blended family with our two sons and my daughter, he cut himself off from them and maintained a one-sided relationship with her.

THE SUPPORT OF MY SONS

So, my daughter got married right in the middle of this absurd situation. I wasn't invited to her wedding, but I went anyway carrying a huge bouquet of antique roses in my arms to feel stronger and to try to bring some sweetness to the situation.

Before the ceremony, the in-laws, whom I did not know, asked me to hide behind the garbage cans in the town hall square, then to leave before my daughter arrived.

The father of my sons, who put himself very much in the spotlight at this ceremony, did absolutely nothing to support me. André Rau, my photographer friend and the godfather of the bride, appalled by the situation and after a discreet dispute, preferred to leave. That day, my only guideline was not to make any waves or missteps. I wanted to prevent the father of my sons, by this staging, from producing negative elements against me, which could then have led the judge to remove their custody from me.

I understood at that moment that the whole stake of this family revenge was there.

After the ceremony, my daughter informed me that my presence was not wanted at the party which was taking place at her in-laws' house. So, I returned to Paris.

Although this episode was extremely violent and sad for me and for her brothers, I try to believe that, in order to be able to become a wife and a mother, my daughter needed to kill the image of "super-mother" that I embodied for her.

I still remember that the next day, when I told Isabelle Adjani what I had experienced, astounded she asked me for permission to be able to reproduce this scene one day in one of her films, because the situation was so surreal.

To avoid things left unsaid after this pandemonium, a few weeks later I took my two sons to Catherine Dolto so that as a professional, she could put in



words what seemed incomprehensible to them. She told them that it was as if certain actors in a film had not played their role in their rightful place.

The father of my two sons therefore managed to turn my daughter and her whole family against me. It has now been more than ten years since her grandmother, her brothers and I have heard from my daughter. Fortunately, my sons supported me, and despite their pain, they remained balanced and have a fair vision of the reality of things for having lived it. They had the courage to tell their father and sister how they felt about their behavior, and I am very proud of their strength, especially that of Raphael. Being the oldest, at eighteen, he knew how to take a firm stand against what he perceived as intolerable at the family level

I still feel overwhelmed by a sense of injustice. My sons who, once again, are the ones who helped me stay on track and allowed me to see the situation in the simplest way possible, trying to keep my emotions at bay.

This situation fed rumors that eventually spilled over into my professional life. In the studios, they knew that my daughter and I didn't speak anymore, without knowing the real reason. The magazines I worked with for twenty-five years stopped calling me... Is it a coincidence, I don't know? I can't understand why all these people who have known me for so many years, have turned their backs on me without even asking me questions. Faced with this misunderstanding, I preferred to stay in the shadows and make room for my daughter.

Despite all the personal torments that beset me in France, I was fortunate to find a lot of comfort in my life in Los Angeles with my sons. My daily life was very sunny, in the company of Tony, my English

teacher, who became a real support. This faithful friend took the time, between two appointments, to drive me in his convertible so that I could go and style the hair of my wealthy Beverly Hills clients. This new life brought me a lot in terms of creativity, especially about hair colors: there is nothing prettier than a Californian blonde. So that's what I tried to do!

It's also in LA that I started making small videos of my client's transformations, because some of the hairdressers I had met, warned me that Americans could "easily sue" and this for millions of dollars. So, my clips would be the proof of my work and I got caught up in the game.

My sons also grew during these American years. They were very lucky to study at the Lycée Français de Los Angeles, an extraordinary place where they were able to cultivate a free and open state of mind. I really felt that this establishment was my ally in their education.

For me, there is no better school, and still today, seeing them evolve every day, I mentally thank Mrs. Kabba, the brilliant director of this establishment.

It took me three years to complete all of my hairdressing licenses in the US. During this period, I returned each month to Paris to work in the studio and continue to support my hairdressing salon next to Place

Vendôme, so as to be able to pay my charges. Until then, I did people's hair at their homes because I was not yet allowed to open my own place.

Once I obtained my licenses, I understood that I had no chance of settling in the USA without my Green Card. In order to be able to work in the States, I depended on a sponsor who took more than half of my income. Therefore I, as well as my sons, decided to stay two more years to acquire this precious sesame.



Charle, her daughter and her mother

THE ADVENTURE OF THE METAMORPHOSIS CLIPS



Near Place Vendôme in Paris, I was able to acquire my pretty studio thanks to Jean-Noël Thorel. He created Naos and his company is for me a real work of art, but few people know that. He was one of my first male clients to have their hair done in my salon at Alma in 1995. Over time, he became a very dear and very protective friend. He is someone who holds a very special place in my heart.

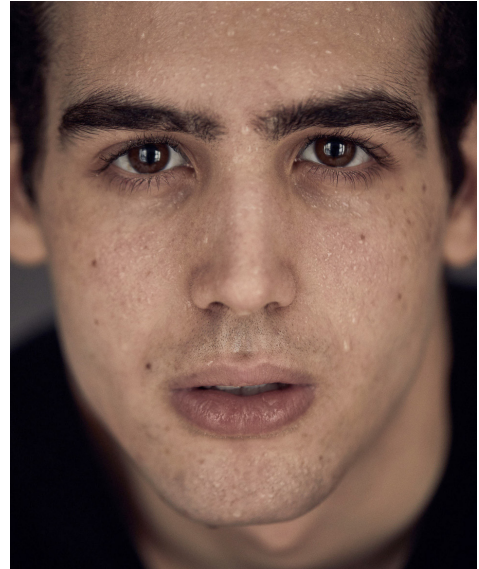
After I finally got my Green Card, I had to go back to France because my 90-year-old mother was starting to have health problems.

Upon my return, I was happy and amused to see that my second son Tim, like his brother and sister, had a very developed artistic sense. At 16, he misplaced his keys on his way home from high school. Instead of telling me the truth, which perhaps seemed to him a little too banal, or out of fear of being admonished, he told me that he had lost his keys during a chase with thugs in the subway. A few weeks later when I realized that his story was untrue, after a talk with him, I registered him in addition to his studies, at the Cours Florent, a school for theater and cinema, so that he could dramatically express his inner world instead of inventing stories. This experience allowed him to reveal himself to the point of having been very noticed on his first assignment. While his stage partner had withdrawn at the last moment, he was able to bounce back by managing both roles at the same time with a great sense of humor.

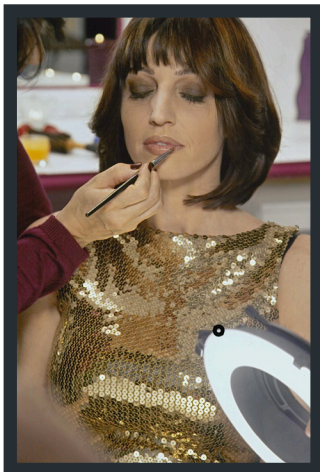
I am one of those who think that, in any life experience, the important thing is to be able to transform all situations that seem negative and painful into a positive one. Trials should not stop us, but on the contrary allow us to raise our vision and our consciousness. These experiences, especially the difficult ones, offer many opportunities to develop an instinctive intelligence which for me, makes all the difference, because it allows you to find an inner strength to face it. I am happy to have been able to share and to instill this in the education of Tim and Raphaël.

I am very lucky to have this wonderful relationship with them. Today, they are everything to me. In addition to their beauty, they carry an inner richness so beautiful and noble that I thank heaven for it every day.

My son Tim



My lair with Cucci et Chanel



A little nothing that changes everything!

So, I happily returned to my studio on rue du Mont-Thabor, to officiate there with pleasure, and I was keen to offer my clients my new approach to beauty, this more holistic vision acquired thanks to my life hiccups.

While I do their hair, my clients have their backs to the mirror; I film the cut, color, make-up and styling scenes, and of course that of their emotion when they discover themselves pretty. This is my favorite moment: a sequence that goes from laughter to tears and which is so moving that it fills me with gratitude.

Not doing the woman's hair in front of a mirror allows me to be more instinctive and to keep a more artistic vision of my work. A bit like a painter who paints a portrait on a canvas.

And it seems essential to me to not necessarily to do the hairstyle that my client wants, but above all the one that makes her more beautiful. The happiness she feels when discovering her new image is quite simply her inner joy which resurfaces, and which makes all the difference.

I've been able to see one thing: that the woman who has lost her self-confidence and whom I have transformed, by opening her eyes in the mirror and finding herself pretty, she instantly regains her self-esteem. She gains in assertiveness, self-assurance and confidence.

I am aware that it takes courage to let go and abandon yourself to someone. But I need this freedom in order for me to accomplish my art and offer my added value. By weaving all these moments and emotions, I realize for almost each client a film of memory. Gradually I got into the habit of posting these makeover clips on my Instagram account. So, I share my know-how in these creations and a story that inspires other women to live the same experience. This is how I made my place in the "new world" of social networks. My makeover clips have been wildly successful on Instagram.

This account has become my main showcase. I discovered a universe of strategies in which some can create the life as a star or make and break a reputation in a click. It also arouses controversy, since a theft of data can, despite your notoriety, make you purely and simply disappear in a thousandth of a second...



THE DEADLY SPRING...

I had this bitter experience when on the morning of March 2021, I was awakened at dawn, at 5 a.m. by a WhatsApp message telling me that my Instagram account had been hacked, my 70,000 followers, my 900 videos clips, all my work and my personal memories stolen!

All this was made possible by simply clicking on a certification request link (blue dot to confirm an account as authentic) which seemed to have been sent to me by the network itself.

And now, if I wanted my account back, I had to pay!

My hacker harassed me, day and night for 86 days on WhatsApp, up to 50 calls a day. I was literally stunned and devastated by the situation.

It seemed to start from a message appearing to come from Instagram assistance, a Facebook service (today Meta) and this diabolical escalation happened in a matter of hours, as if someone had given the keys to my apartment to a kidnapper.

I no longer had a showcase on social networks, nor on Google which was linked to my

Instagram account. Overnight, no more calls or requests for appointments.

It was as if, by a bad twist of fate, I had ceased to exist.

The webmaster agency, however reputable, which had made my website where my Instagram account was on display, was not responding either.

I was totally at a standstill and Fred, a longtime friend, reappeared like an angel in my life. He helped me open a temporary account and almost forced me to start posting again. On the first post of this provisional account, I explained what happened to me. I wrote *#dumpyourhacker*, but few people reacted, because my whole community was connected to my first Instagram account which no longer belonged to me, and which now belonged to the hacker!

One of the few people to answer me on this provisional account, under the pseudonym of the "shadow vigilante" offered to help me recover it. Obviously, I was in no condition to believe that he was going to work on this, especially without financial compensation, but Fred who sought to find out more established contact with him.



In the meantime, I was sure that Facebook would work to recover my account... it was so easy for them!

After very, very long weeks of negotiations with the hacker, without any action taken, nor any support from Facebook, I ended up accepting the help of this vigilante, who succeeded!

I recovered my real Instagram account, Charlie en Particulier Officiel, thanks to the "shadow vigilante" but my account was empty because my 900 mini films, my photos, all my archives and memories had been stolen.

I only retrieved the community of just under 70,000 people who followed me. You should know that I am far from being the only victim since, according to Alon Gal, co-founder of Hudson Rock, a company specializing in cybercrime, the data of 533 million Facebook users worldwide, including nearly 20 million in France, was recently made public due to a security breach in their system. This is what allowed the hacker to hack me, then the "shadow vigilante" to recover my account! It's frightening...

So, I decided to hold Facebook accountable and take it to court. It took me a lot of energy, courage and determination to find the law firm that had broad shoulders, in addition to the skills, to face this digital monster, with unlimited means.

The TEMIME firm was the one, and Maître Julia Minkowski performed an act of bravery before the various courts to highlight the clauses not negotiated and imposed by Facebook, notably precluding the jurisdiction of French courts in the majority of cases, which necessarily creates an imbalance between the parties.

It's like buying a washing machine from Sears or Argos and if it breaks down, you have to go to Ireland to have it repaired...

In the United States, before 2016, the same type of clauses already required people like me to act before the courts in California. At that time, French justice, not being locked in by European law, intervened and did not hesitate to declare these clauses unfair to deprive them of effect, which forced Facebook to find an alternative to continue to escape their responsibility.

In my case they argued that my Instagram account was a business account and not a personal one! All this because according to European law, when the account used is not exclusively private and personal, it must be qualified as a professional account...

All these debates are totally outdated today, since we can see that the separation between personal life and professional life is increasingly blurred on social networks. Many artists, celebrities, VIPs or others, use their personal account to post promotional content of their work or their brand or other works in the midst of their family posts, friends, etc. These are the people who will have to confront these provisions!

It's like the Kardashians, Lady Gaga or even Rihanna, but also

the "less famous" in Europe like the French influencer Noholita / Camille Callen with 1 million followers on Instagram, who use their account not only to exhibit, promote and for some, sell in an online store, but because they also use these accounts to share the private moments of their life.



Kylie Jenner's Instagram account with her shop. Pro or personal account?

So, what defines a personal or professional account?

The various French judges who were seized were not very courageous in choosing to confirm their incompetence to force me to go to Ireland in order to be able to defend myself and charged me a few thousand euros in costs on top of my damage already suffered!

I am convinced that if the Instagram account of multinationals like Chanel, Vuitton, Dior or others, who have the means to act in Ireland, had been hacked, with the turnover they make in e-commerce, they would have had compensation from Facebook within thirty seconds without having to go to Ireland.

They protect the big ones, and the little ones, they have to pay because who cares!

As for me:

- 86 days of mental control due to incessant and threatening phone calls from the hacker 24/7.

- Surgery of six lipomas in the arms, released in 24 hours due to the traumatic shock.

- No more presence on the search engines that were linked to my Instagram account, so months of loss of turnover.

- Months of downtime.

- Loss of all my work, countless hours of investment, all my fondest memories and many of my archives.

- And in addition to a new blocked “provisional Instagram” account.

As if that were not enough, as soon as I started legal proceedings against Facebook and started to communicate on the subject on my provisional account (Charlieenparticulier_provisoire).

Quickly, this one was arbitrarily blocked without any reason being communicated to me and in which 22 videos of my makeovers were cut, doubled, and for some encrypted.

I had the opportunity to speak to some users in the same situation as me, who confided in me

that they went through the same blocking and confessed going through what would seem to be common retaliation from Facebook, which could go as far as closing their account.

In the meantime, Facebook remains intolerably untouchable, at least on European territory, in terms of its responsibilities on cyber security, and in particular data theft and its consequences, even though you are under contract with them. We are tens of millions in this case in France and hundreds of millions in the world with outcomes, I imagine, even more serious for some.

So, my lawyer and I decided to take the case to the *Court of Cassation* to try to open the way. What if the French government used this scandal as a trigger for thinking about the responsibility of GAFAM? That, with a view to a European-wide reform in order to protect the rights and personal data of users?

So yes, I did not come out unscathed from this misadventure... Even if I recovered my Instagram showcase, with 108,000 followers today, and my personal data.

This last slap, by its power and by the impact it had on my life, made me think a lot and comforted me in the choice of the heart that I made to dedicate myself to the living beings that I transform and those I love.

I don't think you can find happiness and be happy if you don't love each other. It is for me what defines empathy and I receive so much of it in the way I practice my art.

I have never been interested in the social success of the actresses, models, women or men I style, but in their personality, their inner richness, their authenticity, their sensitivity. I am convinced that this is what allows me to reveal their beauty. Beauty also through what society or "others" call flaws, which I like to transform into a delicious particularity to make them unique.

I don't know how to work in a room where there are several other people busy working, because I need to be intimate with the client I'm styling, to feel their energy. It is like a communion and an exchange, in which there is no need to speak. I sometimes think that my approach is similar to a form of spirituality, because when I work, it is as if I were in meditation. I am a form of channel, guided by trust and by what I perceive from the other.

By my way of being, in a way, I take people with me. I experience every day the most striking proof of this power, by managing to see and translate the beauty of the people who come to me without looking at them in a mirror.

The many comments that my followers leave to the attention of my clients on my Instagram account are so encouraging that they constitute a real infusion of life. For my part, I am also very touched to see that my subscribers understand my approach. I feel humbled and grateful when they write to me: "You are a fairy, and your magic wand is your scissors, because you see people beyond themselves! So, I feel encouraged, rewarded, supported and above all understood by this dynamic.

This is undoubtedly why today I dare to share my hardships and my joys of life with those who hear me and appreciate my work. I hope that my way of apprehending them will help them to build their own vision of life and will strengthen their personality.

This is why, even if my experiences have more or less value than the ones of those who read these lines, I wanted here to surrender entirely, with the



Portrait by Sarah Noou (2022)

aim of offering, through these few pages, the fragile fragments of life that have shaped my personality and woven my existence. Life is a dance: it forces us to evolve to music that intertwines the most violent gongs, the happiest tunes and the saddest melodies. Simply, it is important to never stop believing that everything is possible and that the key to existence is optimism. This is why I encourage all women to feel beautiful and to fight to be able to express what makes their personality and their desire.

As for the young generation, professionals or not, who would dream of walking the paths of glory, I advise them never to give up, to never quit, because if yesterday business prevailed over authenticity, today authenticity takes precedence over business. The only thing that hasn't changed is jealousy... I'm convinced that to be able to face it, each and everyone must believe in their dreams, never give up on anything along the way, keep the faith, and let yourself be guided by the heart and benevolence.

CHARLIE'S ANGELS



Photo Sebastian Mitterweier

At the end of 2022, after more than eight years of building themselves without a relationship with their father, Tim and Raphaël decided to see him again. I would have thought he would be happy and curious to get to know them. Instead, he sought to negotiate alimony for one of them and wanted them to see their sister again without delay.

So that their reunion did not take place on a misunderstanding, the boys replied that they would be very happy to meet her after she also took the steps of seeing their mother again. My mom was 95 years old, and we hadn't heard from her for almost eleven years. Unfortunately, nothing happened, and they haven't heard from their father since. As for their sister, she would be remarried and just had her second child.

Today, Tim is continuing his acting studies and Raphaël is preparing to move to New York for a major fashion house.

As for me, I decided to create my masterclasses to offer generations of professionals and ordinary people my vision and my practice of a profession that I love, and which continues to delight me.

"I dedicate this book to my most precious Charlie's Angels, my children and thank them from the bottom of my heart for their unconditional love which makes them the spark of my life"



My
studios

Stars gave me access to the greatest international photographers as well as the greatest magazines. They are the ones who sealed my notoriety and who, through their gaze, sharpened mine. For these reasons, but also for the specialties that I have been able to forge with each of them, they hold an important place in my life and in my heart, even if today my path is elsewhere.

When I was styling celebrities at the *Cannes Film Festival*, especially Catherine Deneuve or Isabelle Adjani, the spirit of these times was very different from today. I was lucky enough to experience the best years. The atmosphere was more glamorous and sophisticated, the paparazzi were ready to do anything to take photos. They did not stop at anything like hiding in trash cans, climbing trees to take pictures through bedroom windows, setting up ambushes in hotel corridors when room service went through or standing in front of a limo to force it to stop. I experienced scenes that one would not even dare to imagine in a movie!

Alongside celebrities, I also learned a lot about how to manage one's image and career. Being a star means paying attention to all the details you wouldn't normally think of, like in a restaurant, getting someone in your entourage to order a double slice of cake or fries to avoid unpleasant gossip from getting out in the tabloid press.

For fifteen years I had the opportunity to live a dream life, between private planes, luxury cars and extraordinary parties. It was a real privilege to be able to rub shoulders so closely with the stars and, in a way, to live their life.

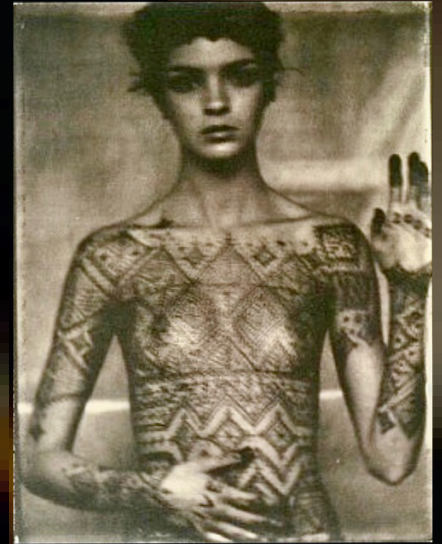
Happiness also comes from having had my children and raising them while this madness was in full swing. Because without them, I could have lost touch with reality. When you're in the spotlight, it's easy to burn your wings.

So, through the images presented in the following pages, which are from the photographers I worked with as a hairstylist, I want to thank all the celebrities and models, all the photographers and their assistants, all the magazines, all the makeup artists, all the designers, all the big brands and agents who allowed me to live this life that I had dreamed of.



All the hairstyles on these pages were made by Charlie.

SARAH MOON



Greeting cards Charlie en Particulier especially made by Sarah Moon

I have such fond memories of my studio days with Sarah.

Her words often guided my steps, especially during my very first day of shooting, where she sat next to me, to guide me to make the bun she wanted on her model.

When I was done, I almost had a hard time believing I was the one who made it!

My very beginnings with her were to do the hair of children and models on a hundred commercials for Cacharel.

Her taste, her vision, her universe has nourished mine and for over 35 years she has been a real haven for me. Her gaze, her affection and her friendship helped me grow and have the courage to assert myself in my profession. When I had a doubt, she was the first one to tell me "Listen only to yourself."

Fashion is a difficult and cruel environment where imposing oneself can sometimes create a void. You have to accept it and not be afraid, because good taste always brings people back to you, no matter what!

CRÉATEURS

impressions ludiques

Djellaba,
kimono,
tongs et
chapeau
pointu,
une galerie
de portraits
nimbée
de lumière
dorée
pour des
patchworks
de tissus
imprimés
de toute
beauté.

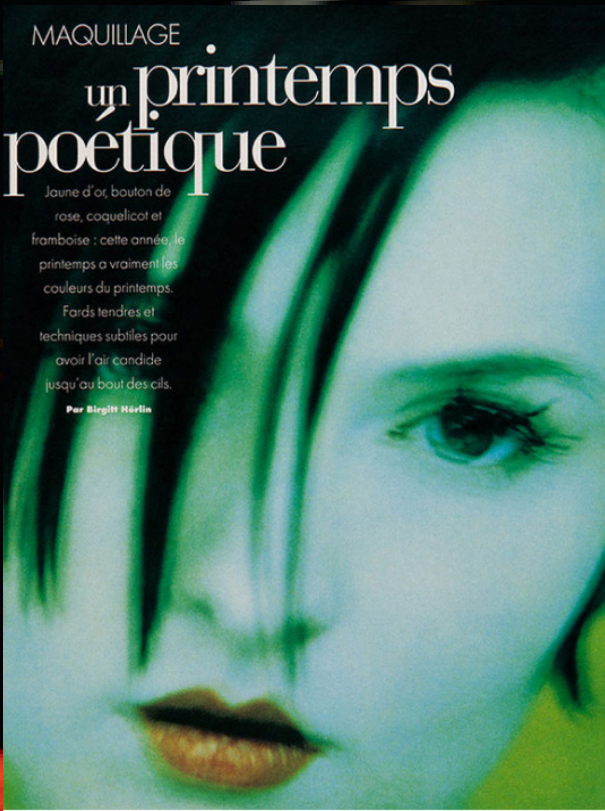


MAQUILLAGE
un printemps
poétique

Jaune d'or, bouton de rose, coquelicot et framboise : cette année, le printemps a vraiment les couleurs du printemps.

Fards tendres et techniques subtiles pour avoir l'air candide jusqu'au bout des cils.

Par Birgitt Heßlin



Tout de nacré, de doré et de rose, bouche orangée et fraiche.
Maquillage Niki Le Fir, Coffret Charlie En Particulier.
Réalisation Michèle Beauremont.

Oiseau d'azur

Casque de plumes et maquillage nuage : le septième ciel pour Esther. L'ombre à paupières est appliquée en halo, un pari gris de douceur dont Niki Le Fir nous dévoile la technique : « Utilisez un applicateur avec emboussure et frottez au doigt pour bien estomper la poudre et faire fondre la couleur dans la peau. Préférez les poudres mates. Attention aux pavées nacrées et claires, qui marquent les ridules et

sont ressortis les points sous les yeux. Demi contour, revendez le regard avec plusieurs couches de mascara. Maquillage Niki Le Fir pour Guerlain, avec l'Fards Modèles pour les yeux Blue et Qi Metalle. Sur les cils, Super Cils Mascara Sun Blue-Noir. Un te diaphane avec le Te Hydro-Lifting. Crayon à la poudre libre L'Vulnès. Sur la bouche le rouge à lèvres Ki Kiss-Berg-Inesse. Coiffure Charlie Fortoules. (Plumes la Dragamine)



maquillage

Paupières azur
angles sophis
cheveux horizon
bouche indigo
Ce hiver, le bleu a
toutes les couleurs
Du rouge à lèvres
au vert à angles
le maquillage plane
sur un nuage



période
bleue

près du creux de la joue pâle et au coin externe de l'œil avec une poudre beige claire.
Maquillage Niki Le Fir pour Yves Saint Laurent avec les Ombres Sur Meuble Bleu Matière sur les paupières et le Mascara Noir Refaire Noir sur les cils. Une bouche d'acajou avec le Rouge Pour Meuble Doré. Un tour de parolaine avec le Fardur Mascara Béige Rose et la Poudre Semi Libre Noire. Coiffure Charlie En Particulier.



Le feu aux cheveux. Un contraste fort avec un teint pâle unifié par l'Enluminateur de Teint, le Teint Fidélité Clair et la Poudre Diaphane. Pour le regard, les Ombres Naturelles Brun-Améthyste et le mascara Naturel Vrai Noir. Une bouche comme un fruit avec le Crayon Beige Rosé Universel et le Fard à Lèvres Myrtille. Maquillage Naïk Le Fur pour Beauté Cacharel. Coupe et coiffure passée à la bombe rouge par Charlie en Particulier.

Réalisation Michèle Beurenaut.

GUY BOURDIN



Photo Guy Bourdin for Vogue, Paris, 1981

He was the second photographer I worked with when I started. He was very well known and highly regarded in the profession for having been the creator of the very sexy images of Charles Jourdan shoes.

He was undoubtedly one of the geniuses of photography, who throughout his career dazzled fashion and advertising with his talent. He has been considered one of the boldest, most original, most unexpected and sometimes craziest artists. Every day spent with him in the studio was a sketch. I remember a memorable shoot in Cannes, for the magazine *Linea Italiana*, with the famous editor Dominique Miceli, with whom Guy worked a lot. We were on the Croisette and she had gone up at the hotel to get a pair of shoes for the photo. When she came back down, the police had taken

Guy away in front of us, because of inappropriate gestures. When he came back two hours later, he had done a cartoon-like make-up, leading us to believe that the police had beaten him up, we laughed so much... it was so exaggerated. That was Guy Bourdin -- someone totally unexpected, unpredictable and all his delusions became ours, otherwise it would be impossible to work with him. On this shoot for *Vogue*, we spent days in a hotel ordering food, all day, for the photos. After the shoot, the make-up artist from Dior, told us about his make-up session where the girls ate sausages in bed in an erotic way. Management immediately called the magazine's editor-in-chief, Francine Crescent, to object to this photo and she responded with flair that Guy Bourdin's photos were not censored.

Photo Guy Bourdin



ANDRÉ RAU



He was Peter Lindbergh's assistant and I worked with him on his very first photo shoots as a photographer. We hit it straight away as if we were school friends, a bit daredevil and rambunctious, but it was always nice because we were on the same wavelength.

Having an affinity with a photographer helps nurture one's artistic sense and working with André was like working as a family, only better.

My most beautiful trips on photo shoots were with him. The most extraordinary was in Bali where we stayed in a hotel with rooms open to nature where everyone had their own swimming pool. We learned that after our departure, the singer Prince had rented the whole hotel.

Andre and I can go for months without seeing each other and when we find each other again, it's as if it were yesterday. "Chialie, check this out" is his favorite phrase and my nickname. When we work together, it's like playing in the playground, but one must not believe that we are not focused, quite the contrary.

On the photos opposite, I styled Claudia's hair like "a modern Cinderella" using my very old Marcel curling iron which heats up with real flames. For 35 years, it followed me on all my shoots and it's very precious because it is no longer made.

Claudia Schiffer.
Photos André Rau for Elle magazine

E L L E MODE D'ÉTÉ EN CROISIÈRE SOUS LES TROPIQUES

Enceinte je m'épanouis, mon Jules déperit...

RÉVOLTANT DES FEMMES ESCLAVES À PARIS EN 1994!

WEEK-END laissons les enfants et allons à l'hôtel...

FABRICE LUCHINI "une femme, c'est mille fois mieux qu'un homme"

M 1648 - 100% - 13,00 F

E L L E

L'ANNÉE DE L'ESPAGNE

- LE PHÉNOMÈNE ALMODOVAR
- LA MODE À L'ANDALOUSE
- LA BEAUTÉ FAIT MOUCHE
- LA CUISINE DES TAPAS

CHOISISSEZ VOTRE STYLE D'HOMME

LE MÂLE 92

M 1648 - 100% - 13,00 F

E L L E

The best-selling fashion magazin in the world

25 EDITIONS

FRANCE, UNITED STATES, PORTUGAL, SPAIN, UNITED KINGDOM, ITALY, HONG KONG, SWEDEN, BRAZIL, CHINA, GERMANY, SINGAPORE, JAPAN, QUEBEC, CHILE, NETHERLANDS, TAIWAN, KOREA, AUSTRALIA, MEXICO, ARGENTINA, GREECE, CZECH REPUBLIC, THAILAND, POLAND

E L L E

SPECIAL beauté

madame FIGARO

Isabella Rossellini
par Didier Van Cauwelaert

DOSSIER DECO : la cheminée
RENCONTRES : Victoria Abril, Mel Gibson, Jacques Laurent
SANTÉ : la fatigue, ça se soigne

E L L E

Illo venir? boom de yance par téléphone

Une robe en or à 320F

Le kit Robanne monter s-même

Les caractéristiques au boulot comment les gérer.

es-filles en ait pas gées aimer?

madame FIGARO

Isabella Rossellini amoureuse de Beethoven

Mon père ce héros, par Alexandre Jardin

14 centres de thalasso testés pour vous

Balladur, Chirac, Jospin et les autres racontés par leurs femmes

madame FIGARO

CONFESIONS ISABELLE ADJANI LA GUERRIERE MAGNIFIQUE

PORTFOLIO RANNY AWARDS NO GRANDS-MÈRES LEURS TITTES-FILLES

MIKE GYLLENHAAL PRINCE COOL DE HOLLYWOOD

BEAUTÉ LUX DE COLOGNE LA FRAICHE ATTITUDE

FÊTE DES MÈRES C'EST CADEAU!

HOME-MAKERS RÉVOLUTION CHEZ LES FEMMES AU Foyer

E L L E édition limitée: la veste Chanel en jean

tout sur la chirurgie esthétique **es seins** dossier n°1

Cannes un festival de potins

comment ne pas être une mère parfaite un livre provocateur

Adjani elle fait le clown rien que pour nous p.100

M 1648 - 100% - 13,00 F





La prunelle écarlate
Les poudres Effets d'Ombres, Merveilles Bleus sont appliquées dans le creux de la paupière et au ras des cils inférieurs pour un effet de halo tout en douceur.

Le regard est souligné de noir avec le Stylo et le Mascara Parfait. Le teint rose et velouté est travaillé avec le Fond de teint Clair Beige et la Poudre Plus Fine Plus ou Invisible. La bouche se fait

discrète avec le Rouge Soufflé de Rose. Maquillage Christian Dior. Coiffure Charles en Particulier. Réalisation Michèle Beaurenaud. Texte Elisabeth Martorell.



bonne mine
100% pur éclat

Fraicheur et pureté à fleur de peau
Garnant, le trio lumineux Fond de teint Maquillage Beige Albâtre, Poudre Majeur framboise et Blush Subtil Pêche Sédiment. Un regard pur avec le Fard Duo Bois Tendre et le mascara Merveilles Excellence Brun Noir. Une blanche culture avec le Rouge Albâtre Brillant Beige. Maquillage Thibault Vabre pour Lancôme. Coiffure Charles en Particulier. (Paul Joseph) Réalisation Michèle Beaurenaud.



Fatal Cacao
Des lèvres dessinées au pinceau avec la Rouge Absolu Brun Sensation. Fond de teint Maquillage Beige Stéphane et Poudre Majeur Libre Babe. Un iris bleu mis en valeur par l'Ombre Subtille Ambré Bleu, le crayon Khôl Bleu Rivage et le mascara Kératite Brun Noir. Maquillage Thibault Vabre pour Lancôme. Coiffure Charles en Particulier. (Vêtements Jean-Paul Gaultier.) Réalisation Michèle Beaurenaud.



UN CORPS EN OR

Photos André Fou for Elle magazines

PAOLO ROVERSI



Photos Paolo Roversi



I worked with Paolo a little later, when my name started to be known in the press, I loved his softness, his Italian kindness and I am still very sensitive to the charm of his photos. This shoot for Romeo Gigli took place in India, with Carla Sozzani, a famous influencer in the world of fashion and art.

That day, he had set up his studio on a beach in Madras and there was such a crowd of people around us, it was becoming dangerous and we had to flee. Kirsten Owen was at that time a model in great demand, and she was very inspiring for me on this photo shoot where I spent a lot of time weaving garlands of flowers to put in her hair.



CATHERINE DENEUVE

The cover of Elle magazine

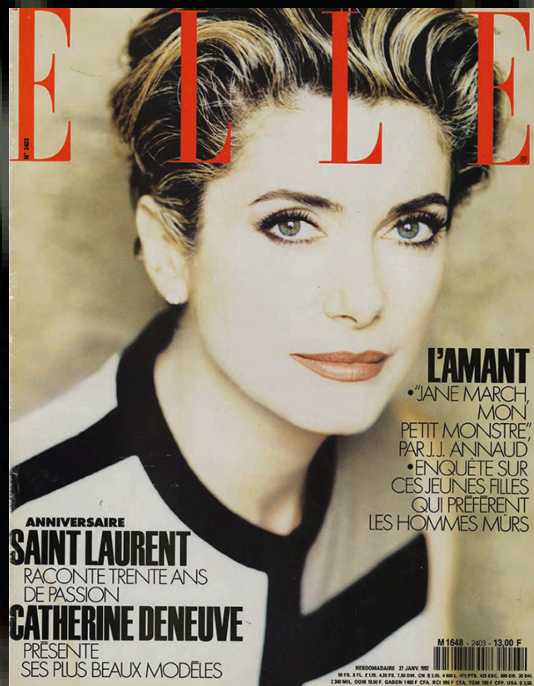
The photos were taken in Morocco. The whole team spent a week at the Mamounia hotel in Marrakech. We worked during the day and in the evening, we went out to discover the best restaurants in town. We also spent a day with Mr. Yves Saint-Laurent in his marvelous house to take pictures with him and Catherine. It was a delicious, rare and precious moment!

The day before printing, *Elle* magazine called me. I was driving. I remember it like it was yesterday. They asked me: "What is the credit for the photos with Mademoiselle Deneuve?" I used to be called *Charlie for Carita* when I worked for them, so I said, "Well, write *Charlie en particulier*." This is how my name was born. And this name propelled me from the status of unknown to the general public to that of star and trendsetting hairdresser. With this cover, I went around the world in 36 days, because it came out in 65 countries at the same time. At that time, I had an estimate of the advertising space I occupied in magazines: it corresponded to 5 million francs, which was huge. I was already an influencer before it even existed!

The Deneuve haircut triggered a fashion: all women wanted to wear it, and countless were those who wanted me to do it, even if it meant waiting more than a year if necessary. I had not anticipated such a media tsunami at all. I don't remember having known a hairdresser who went through a hair adventure of this magnitude, except perhaps José Eber, with Farrah Fawcett's haircut. During my stay in the United States, this professional based in Beverly Hills was kind enough to lend me his private cabin so that I could work until I got my Green Card.

It is certain that I owe a lot to Mademoiselle Deneuve, to *Elle* magazine, to the house of Saint-Laurent, but also to photographer André Rau who took these shots, as well as to Thibault Vabre, one of the greatest make-up artists at that time, with whom I worked on this session.

Catherine Deneuve changed the course of my destiny: she is the one who brought me luck. For that and for the trust she has placed in me, I will be eternally grateful.



Photos André Rau







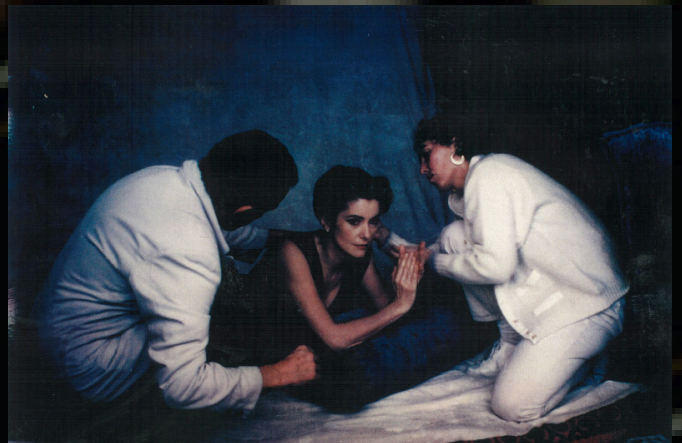
Moment of rest for André Fou and Charlie after a shoot in Marrakech



Helicopter trip for Catherine Deneuve and Charlie



Exit from Marrakech airport
Catherine Deneuve, Tibault Vabre et André Fou



Charlie styling Catherine Deneuve's hair for Saint-Laurent



André Fou shooting with Catherine Deneuve
Charlie, Tibault Vabre et Dominique Deroche



André Fou and Catherine Deneuve making
the right choice for the shots



Catherine Deneuve photographed by André Fou for Elle magazine



Charlotte in the middle of creating a haircut for Catherine Deneuve on shoots





Photo André Fou

Charlie, c'est "Edward aux
mains d'argent" la gaité en plus -
des mains qui virevoltent pour cirer
des petits casques de plumes, un sens
extraordinaire des proportions pour
révéler la nuque, dépression fragile
et intime, liguette retroussée et
profil exigé !

La femme *peut*

BERNADETTE CHIRAC

This meeting took place thanks to Madame Chirac's puppet in *Les Guignols de l'info* on Canal+ Frankly I felt sorry for her with each TV appearance I saw. This puppet's caricature was mainly focused on her hairstyle and apart from being ridiculous, it made her look like a fool.

I thought that to turn the situation around, she needed to change her look. So I wrote her a letter saying that if she needed any hair advice she could get in touch with me. It must be said that it was shortly after the media tsunami triggered by Catherine Deneuve's short haircut, and I think she was aware of it.

She contacted me a few days later, calling my office personally and introducing herself as the wife of the President of the Republic. Celebrities, let alone the First Lady of France, never call directly. We all thought it was someone pranking us. In spite of everything, the appointment was set the same day at 2 p.m. I canceled all my responsibilities for the day in case it wasn't a hoax.

Two o'clock... then two-thirty... three o'clock... Nobody. Our doubts were confirmed. Then suddenly a black car with a driver stopped in front of my door. It was her! She was carrying her bag and a small wooden frame with a picture of her and her husband from years earlier. It was very touching. I was struck by her expression when I saw the photo because she looked so happy. That was actually the source of my inspiration.

I cut Madame Chirac's hair shorter, then replaced the yellow color with a more ashy base and a few very light chunky strands to illuminate her complexion. I also highlighted her face with lighter makeup to contrast with her gaze. My reward was her expression in the mirror when she discovered herself, which showed a glimpse of her newfound self-esteem. Then, in a veil of discretion and modesty, she got back into the black car waiting for her in front of the door, heading to the Elysée.

A few days later, the magazine *Le Point* praised her new look because when she arrived in the palace courtyard for the diplomatic visit of ... all the photographers started taking photos of her. Then the feminine press followed. From that point on she was perceived differently. I had accomplished my mission.



Bernardette and Jacques Chirac surrounding
The queen and The king Sihanouk of Cambodia



Bernardette Chirac

VIRGINIE LEDOYEN



This photoshoot was done on the beach in Cannes during the festival with famous photographer Dominique Issermann.

Virginie Ledoyen was a very prominent young actress because she had just shot a long-awaited film, *The Beach* with Leonardo Di Caprio.

For the *Elle* cover I made her a Bardot bun, which she liked a lot. Once the photo shoot was over, Virginie and I went to all the parties on the Croisette, it was fun and totally unusual.

ISABELLA ROSSELINI

This photo has a special flavor for me, because it is the result of a unique story that could've put an end to my career!

I had already done Isabella's hair several times for women's magazines, so I didn't hesitate for a second when André Rau called and asked me to come with him and Thibault Vabre to New York. The shoot took place over a week and we had to take photos of Isabella for Lancôme, of which she was the icon.

The perfume *Trésor* had just been launched and, therefore, I had a lot of bookings with Isabella: I followed her on her trips abroad, planning to accompany the launch.

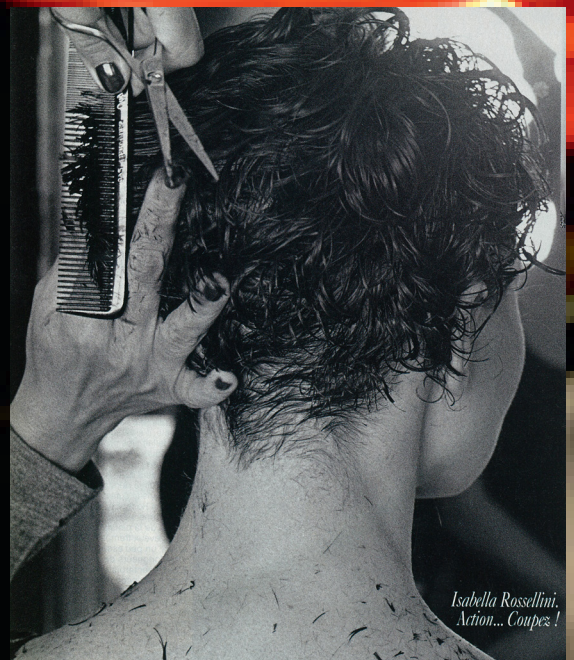
In New York, we were staying in a hotel near Isabella's apartment. We took photos during the day, and in the evening, we met all together at the restaurant. For Thanksgiving dinner, Isabella had kindly invited us to her home.

At midnight, after a very sunny and pleasant meal, she said to me:

– "Why don't you give me a perm? I have never been seen with curly hair."

– "Yeah, that's such a great idea," I replied.

And boom, she made a few phone calls to immediately bring an acquaintance with all the necessary equipment. I started. But since I am very bad with the English language, I made a mistake and took the curlers off before the product settled. I realized it afterwards, but by an instinctive sleight of hand, I found a way to catch up. Finally, when I was done, the result was so beautiful that I called it my "failed perm."



Photos André Rau

The next day, I cut Isabella's hair based on my "failed perm" and we did the photo shoot. Then we returned to Paris. When the shots landed on Lancôme's desk, they didn't like her new look at all and my head fell in 30 seconds.

They canceled three months of options, that is to say the weeks of work that I had reserved for them. It was a disaster. My agenda was completely empty now. At that moment I really believed that my career was over.

But a month later, the editorial staff of *Elle* magazine received the famous photos. The team loved them and decided to publish them on the cover of the magazine. It was a real success and thanks to this release, I finally got back on top with honors.

In the end, my life has always been marked by this succession from light to shadow, then from shadow to light. It's emotionally exhausting as much as enriching.



Photos André Pau



Isabella with the curlers that Charlie sewed sequins on all night





Photo André Fou



Isabella and Charlie. Photo André Pau



Choice of images by Isabella and André Pau



André Pau and Isabella



Charlie styles Isabella's hair on a beach in The Bahamas



Isabella's hair in a hotel in Greece for the perfume Trésor by Lancôme



Photo André Pau

CHARLIE EN PARTICULIER ... ELLE EST EN PLUS SI,
PARTICULIERE". J'A, RAREMENT RENCONTRE
QUELQU'UN DE SI ORIGINAL, SI ENERGIQUE, SI
PLEINE DE VIE. ET EN PLUS AVEC UN VRAI SENS
DE L'HUMOUR. NON SEULEMENT ELLE ME COUPE
LES CHEVEUX, MAIS EN MEME TEMPS, ELLE
ME FAIT RIRE. ELLE ME RECHARGE AVEC SON
OPTIMISME, ELLE M'ENCHANTE AVEC SA
JOIE DE VIVRE.
JE VAIS LA VOIR BIEN SUR POUR LA COIFFURE
MAIS AUSSI POUR UNE VRAIE "PERFUSION DE VIE".

Isabelle Bouill

Charlie en Particulier... She is also so particular. I've rarely met somebody so original, so full of energy, and full of life. And also with a real sense of humour. Not only she cuts my hair, but at the same time, she makes me laugh. Her optimism revives me, she enchants me with her zest for life. Of course, I go to see her for a haircut, but also for a real "injection of life".

VALÉRIE KAPRISKY

This shoot for *Elle* magazine was done in my apartment overlooking the garden, with photographer André Rau and Thibault Vabre for the makeup.

My mission was to create a new look for Valérie Kaprisky. I remember that day as a very funny, but also worrying moment for Valérie, who was very apprehensive about cutting her hair short. But everything went very well, and I particularly adored the portrait that André did of me and Valérie with a cigarette in her mouth and holding a revolver pointed at my temple.





Photo André Fou

BÉATRICE DALLE

I met Béatrice Dalle when the film *Betty Blue* was released. She is a fascinating, with her quirky side and her way of always saying what she thinks. I had a lot of fun with her, like with a classmate. My fondest memories? The evenings in her luxury suite in Cannes, when she invited all her friends to share her very late evenings, at the end of which we sometimes ended up all falling asleep on the carpet, as thick as a comfortable mattress. Beatrice is so special.



Photos André Fou

ISABELLE HUPPERT



The first time I did Isabelle Huppert's hair was in May 1979 for the release of the film *The Bronte Sisters* by André Téchiné with Isabelle Adjani and Marie-France Pissier. I was a young hairdresser and I was very impressed to style three great actresses. I remember the kindness of Isabelle Huppert that day; she was particularly adorable in putting me at ease. I did her hair on other occasions for example, the cover of *Madame Figaro* where she was photographed by André Rau, and another time when she was President of the Jury of the 62nd *Cannes Film Festival* in May 2009. It was a few months before I left for Los Angeles.



Photos André Fau

ISABELLE ADJANI

A long story of friendship linked me to Isabelle Adjani. We met when we were 18. She had just shot *The Slap* with Lino Ventura, and I had just been hired by Carita. Over the years, we have shared many things, including the birth of our children, who are the same age. The relationship that binds me to Isabelle has always been very emotional, complicit and fraternal, to the point of sometimes having the impression of losing myself a little. As in all great friendships, we have had ups and downs, but my affection for her will always remain very tender.



le figaro | *madame*
FIGARO



EXCLUSIF
DUO MAGIQUE

ISABELLE ADJANI &
GABRIEL-KANE DAY-LEWIS

TENDRES CONFIDENCES

PHOTOGRAPHIES PAR DOMINIQUE ISSERMANN

Photo Dominique Issermann

Isabelle is the actress with whom I have worked the most on photo shoots, and thanks to her, I met Richard Avedon, one of the greatest photographers in the world, who photographed her in New York for *Paris Match*. On this occasion, I sewed five feet long hair on her head, to suggest a mermaid effect. This session was so successful that *Photo* magazine made it its cover.

Another shoot with Bettina Rheims left me with more contrasting memories. During the session, Isabelle didn't feel well and she was too embarrassed to tell Bettina. She preferred to leave, after asking me to say that she was in the bathroom. Obviously, the excuse didn't last long and I ended up having to tell the truth. Bettina Rheims never called on me again.



Photo Ricardo Tiuelli



Photo Max Vadukul



Photo Dominique Issermann



Photo Dominique Issermann



Photo André Fou



Photo Paul Schmidt



Chère Charlie.
Merci, merci, mille fois
pour ton aide précieuse,
ton talent et ton amitié.
Avec toute mon admiration
Plein de Baisers !!!
François

Mrc 2021

Dear Charlie. Thank you, thank you, a thousand times for your precious help, your talent and your friendship. With all my admiration. Lots of kisses.

Photo François Mars



« Isabelle Adjani ?, hold the line, please ! »
Un mystérieux appel qui déclenche de l'effroi dans son regard. Serait-ce la terrible Catherine de Medicis au bout du fil ?

Photo André Fou



Photo Paul Schmidt

PHOTO

SPECIAL CINEMA

CANNES
PAR LES PLUS
GRANDS

LES SOEURS
CHAPLIN
JOUENT SEXY

SUR LE
TOURNAGE
D'ALTMAN

EXCLUSIF :
NADIA FARES
SE DEVOILE

AU REVOIR
MONSIEUR
DOISNEAU

EN
DIOR
UNE REINE
RENCONTRE
UN ROI

ADJANI
PAR
AVEDON



charlie ressemble à un chérubin
Elle aime les boucles d'Ange et
les nœuds d'enfant. Regardez-la.
Elle fait aussi des cheveux de Sirène
Charlie, c'est un cœur -

Karolina
Adyan

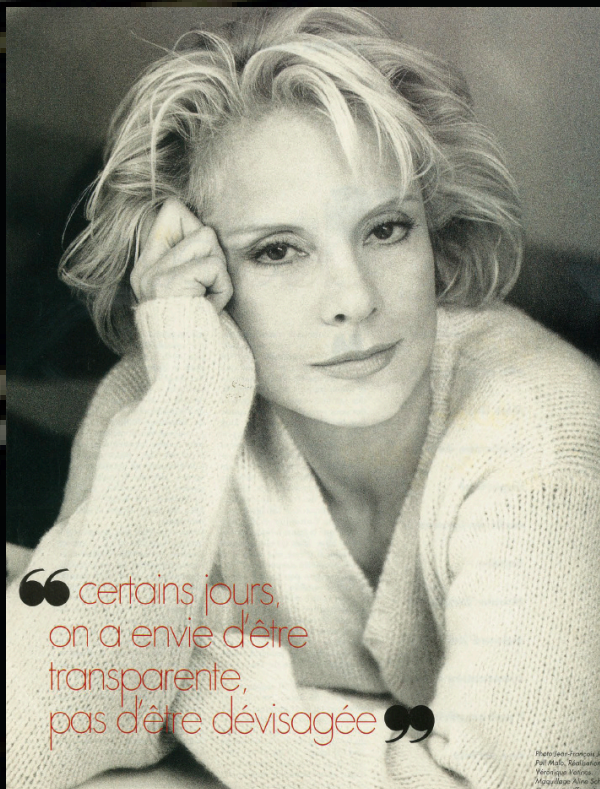
Charlie is like a little cherub.
She likes angel's curls and the child-like nape of the neck.
Look at her. She also does Mermaid's hair
Charlie is all heart.

SYLVIE VARTAN

Sylvie Vartan is an extremely warm person and when you meet her, you feel like you have known her forever. She came to the salon a lot, but also to my house, especially when Raphaël was born.

I always enjoyed working with her because she has a great sense of humor. My favorite session with her was for the magnificent cover of her new album photographed by the famous Peter Lindbergh. I was a big fan of his. I love this chic and sexy shot of her. So, like.

Sylvie Vartan!



“certains jours,
on a envie d'être
transparente,
pas d'être dévisagée”

Photo: Jean-François Jovelle
Hair: Mado, Stalpart
Vintage: Vintage
Makeup: Mado, Stalpart
Coiffure: Mado, Stalpart

Photo Jean-François Jovelle

Photo Peter Lindbergh





Charlie? Elle est absolument
Charmante.



Elle a le goût, le talent, et
l'instinct.



Dans un ballet de peignes,
de ciseaux et brosses, elle coupe,
tortille et ébouriffe à merveille.



Les cheveux se plient à son
rythme et rien ne lui
résiste. Franchise, humour...



Dynamisme et discrétion
sont aussi autant de qualités
que j'apprécie chez elle.

Charlie, c'est une véritable
artiste et c'est pour tout ça
qu'on l'aime.



Sylvain Casteau



Charlie? She is absolutely charming. She has taste, talent and instinct.
In a ballet of combs, scissors and brushes, she cuts, curls, and grooms wonderfully.
The hair falls in rhythm with her, and nothing can resist her. Candour, humour...
dynamism and discretion are just some of the qualities that I like about her...
Charlie is a true artist and that is why we all love her.

VALÉRIE LEMERCIER

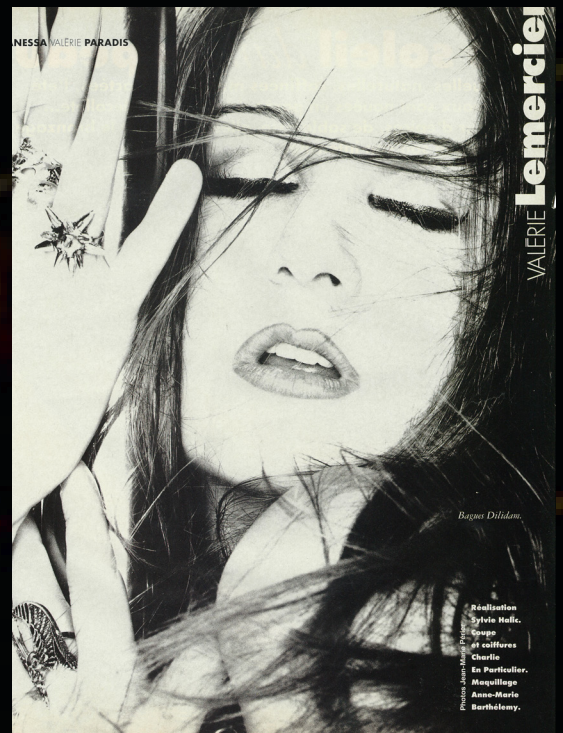
Here is another great memory. For a special issue in *Elle* magazine, Valérie had chosen to imitate Vanessa Paradis, Simone Veil and Josephine Baker through photos. The hairstyles, make-up and styling were so well done that she could've been mistaken for one of them! We all had a lot of fun, but afterwards I had a hard time doing Valérie's "new look."

Valérie felt so bad about having her hair cut that she cried all night! The next morning, it was like mission impossible when we had to take the photos. Her eyes were red and her face swollen. She had to spend quite a while with ice packs on her face before we could start the session.

I felt deeply affected by her discomfort and very embarrassed for the whole team, but despite everything we were able to be complete the photography session.

When she received the prints a few days later, Valérie finally liked her new face and sent me a nice drawing of herself to thank me.

Once more, I had come close to disaster.





JOSÉPHINE VALÉRIE BAKER

Photo Jean-Marie Périer

*Colliers, bracelets et boucles d'oreilles
Edouard Rambaud.
Bracelets de cheville Métal Pointu's.
Sandales Dance Depot.*

spécial
**Valérie
Lemercier**



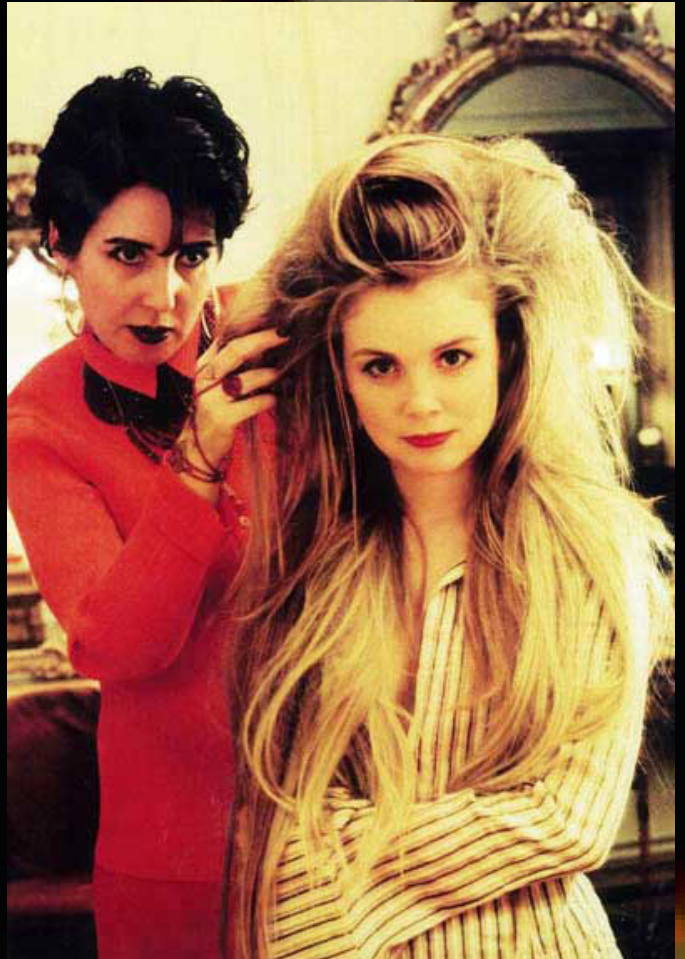
MERCI Charlie



ISABELLE CARRÉ

I worked a lot with Monique Kouznetzoff, the founder of the H&K agency, who organized and carried out numerous photo shoots for actresses, which she then sold to fashion magazines.

I loved this subject we made with Isabelle Carré, photographed by the talented Frédérique Veysset, taken in my first salon in the apartment rue Goethe. Isabelle is an adorable and very easy actress. I enjoyed styling her like a pretty Barbie.



Photos Frédérique Veysset

SA MAJESTÉ LA REINE RANIA DE JORDANIE

When I went to style Her Majesty Queen Rania of Jordan's hair in Amman for a photo shoot, I was very impressed by the extensive security measures deployed around her. Her bodyguards followed us absolutely everywhere. When we were in the car, they escorted us with guns drawn in a vehicle without doors.

For the queen, who loved to drive, it was absolutely unthinkable that she drives on the streets of the capital. That's why when we went to take pictures in Wadi Rum, near the brown sandstone cliffs and brightly colored dunes in the middle of which the film *Lawrence of Arabia* was shot, we got there in a huge, gorgeous metallic blue helicopter, worthy of a James Bond. And inside, was the queen's SUV! She was able to drive in the desert safely and freely. It was spectacular to see her at the wheel of her car in the middle of the dunes which spread as far as the eye can see.

Our reportage also took us to the shores of the Dead Sea and then, at the end of the weekend, to the royal couple's holiday home which faced the sea. Only their boat was waiting for them and moored in the private harbor, I remember cutting King Abdullah's hair in his bathroom. This trip seemed almost unreal to me; everything was so crazy. The queen deeply touched me with her absolute charm and the constant attention she paid to everyone.



CHRISTIANA REALI

Christiana was a real source of inspiration for me, each time a magazine asked me about different subjects, I imposed one. From the new haircut for *Madame Figaro*, to Christmas topics for the magazine *Votre Beauté*, Christiana was always game and we had a lot of fun because she had a very sunny personality. Thibault Vabre, my partner in crime, was there for the make-up and thanks to that series of photographs, she ended up signing a contract with Lancôme. Afterwards I lost sight of her, but I have fond memories of Christiana.

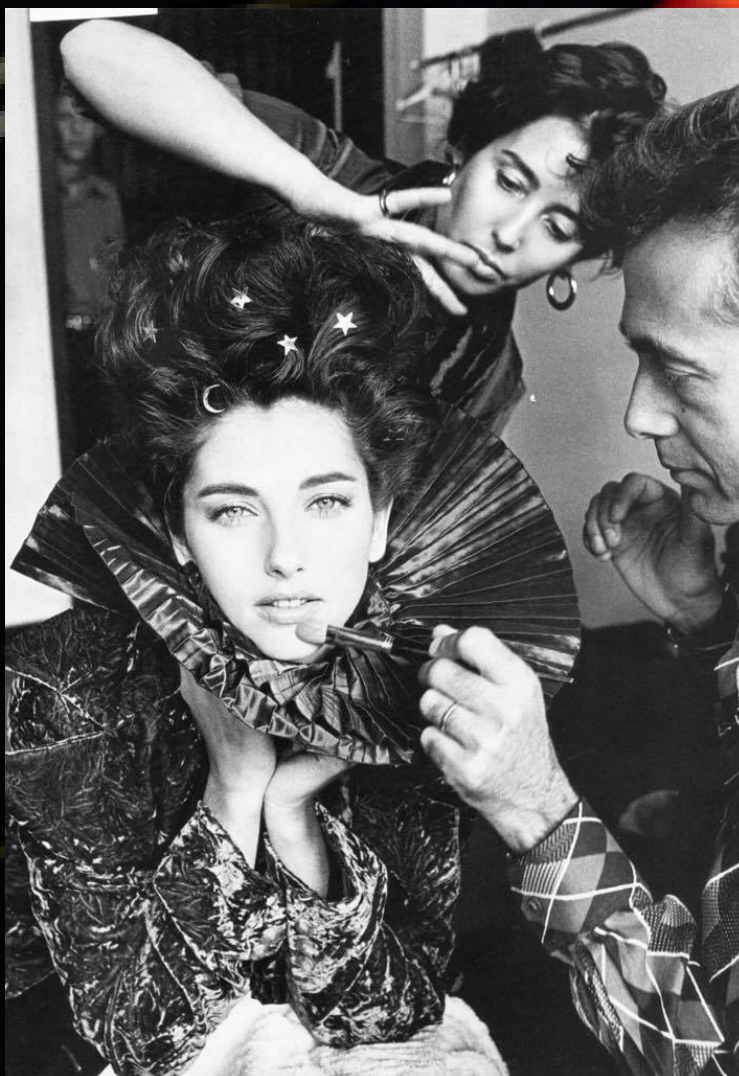


Photo André Fou Makeup Thibault Vabre



Belle comme une madone de Raphaël, Cristiana brille d'un éclat perlé. Les cheveux sont ici travaillés au fer Marcel après avoir été préalablement graissés. Au final, la bombe d'or déposera ses fines particules sur les mèches attachées séparément vers l'arrière et retenues par un ruban doré. Le visage est entièrement maquillé avec le fard Mono Etoile de Lancôme. Robe Popy Moreni. Gants Ganteb's.

Oeil d'artiste et doigts
de fée, Charlie coiffe et
coupe et crée, elle imagine
avec bonheur une tête
à faire craquer les cœurs!
J'adore Charlie, sa drôlerie
et sa gentillesse et plus
que tout encore son talent
à nos côtés

Christine Desbi

The eye of an artist with magic fingers, Charlie styles and cuts and creates, she joyfully imagines heart-breaking looks! I love Charlie, her sense of humour, her kindness, and above all her talent! See you very soon.

EMMANUELLE BÉART

I took care of Emmanuelle on several occasions, including this very funny shoot with Daniel Auteuil for *Madame Figaro*, photographed by André Rau. But the one I preferred was for *Paris Match*, always with André. On this series, I remember how I found her particularly beautiful. Emmanuelle is very modest and doesn't confide much, but I remember how that day her look was so expressive that you could read into it.





EMMANUELLE SEIGNER

Emmanuelle Seigner is simply lovely. She is at the same time very strong and sensitive. Each time we met, it was like meeting a classmate. For this photo shoot, to transform them into men, I made a very short wig for Emmanuelle as well as for Isabelle Carré and Amira Casar. It was a very intense but very funny shoot.



Emmanuelle et Charlie.



Photos Frédérique Uysseï for H&K

BROOKE SHIELDS

This photoshoot was the very first for *French Vogue* with the pretty and very young Brooke Shields.

I was so scared because I was a beginner and Patrick Demarchelier was a renowned photographer in the United States with the reputation of being very demanding. It was during the haute couture shows and we worked all night until six am, because we were waiting to photograph the dresses. The session went very well and I have fond memories about it.



Photos Patrick Demarchelier



VOGUE

PARIS

1/2

J.S.N. 0750-3628

SEPTEMBRE F 35

BROOKE SHIELDS

PARIS

HAUTE COUTURE

THESE MODELS, THE STARS

Kate Moss et Naomi Campbell

I've done Naomi and Kate's hair on many photo shoots. But my most memorable memory with Naomi is a nude of her taken by Helmut Newton by a swimming pool during the *Cannes Film Festival*.

I have never seen this photo published, but I remember perfectly the beauty she exuded during the shooting. A real painting!

For Kate, the session that caught my attention is a photograph published on the cover of German *Elle* taken by André Rau, because we laughed a lot while making it.

In Cannes, Naomi and Kate often invited me to style their hair in the house they rented during the festival, thus giving me the pleasure of sharing moments of their intimacy. Thanks to their amazing careers, they both belong to the world of celebrities, in the same way as the biggest stars.



Photos André Rau



ELLE

JUNE 1994

500

GREAT SUMMER GIVEAWAYS

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ALSO THE BIGGEST STARS

Claudia Schiffer,
Helena Christensen,
Karen Mulder,
Linda Evangelista and many others whose archive
footage I'm missing
All these star models have sometimes occupied the
media space more than actresses.
It was a time rich in styles, where they carried fashion
and made us want to wear it.

The most singular was Linda because every month she
had a new haircut which was more beautiful than the
previous one.

These star models were incredibly photogenic as well
as being beautiful personalities. I was very lucky to
cross their paths and I keep for each of them a unique
memory in my heart.



Claudia Schiffer. Photo André Fou



Karen Mulder. Photo André Fou



Linda Evangelista Photo Paolo Foversi for Marie-Claire



Une étoile
est née

Linda Evangelista Photo Paolo Faversi for Marie-Claire



Photo Sarah Moon



Photo Sarah Moon



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Helena e i Charlie ou a Trip



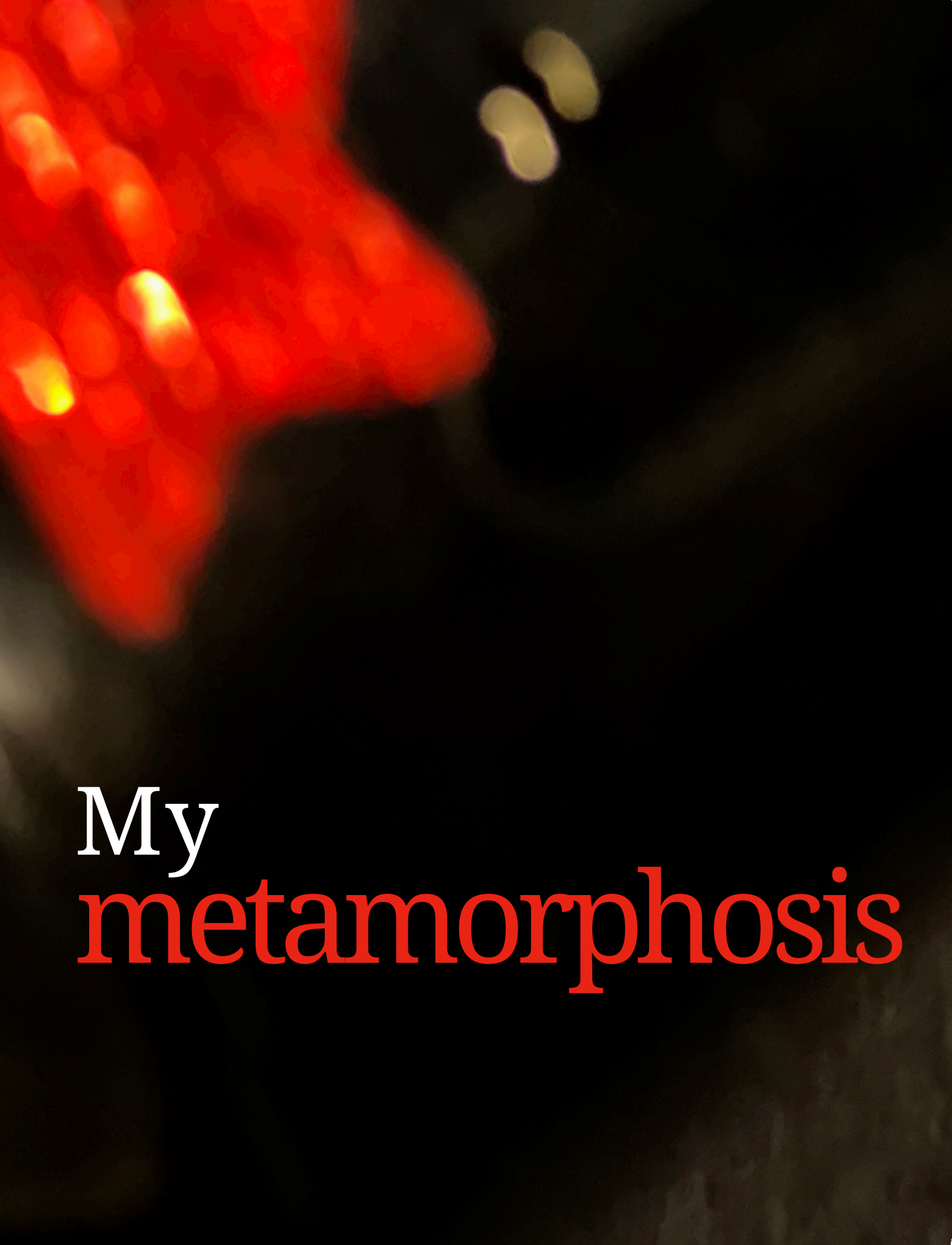
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Helena Christensen Photo André Pau



Photo Christian Moser for Madame Figaro Makeup Topolino



My
metamorphosis

FOR BEING THE HAIRDRESSER TO MANY STARS

After more than 35 years in the studio, I wanted to give up my place to the younger generation of hairdressers so I could devote myself to the metamorphoses of anonymous women.

A poll was taken not that long ago with the question: If you could choose, would you rather be smart or beautiful? The answer was overwhelmingly: beautiful. Being more beautiful is the Holy Grail! because beauty makes people dream, while nobody cares about being smarter. Hence the success of filters on social media that erase all imperfections to end up making you look like a Barbie. Because of this trend, many women in their forties turn too easily to cosmetic surgery because they are unaware of how much a simple haircut and a bright color can make them look beautiful, rejuvenate them and above all restore their self-confidence and self-esteem.

I take great pleasure in receiving these men and women face to face in my studio, to work on their image and bring out the very essence of their personality by highlighting their difference. In order to do this, I place them with their backs to the mirror and thanks to their total trust, I instinctively create the haircut, color and the beauty makeover. I also give them style advice when necessary. I film all the steps, and I send them their make-up and hair styling lessons the same day, so that they can do them easily themselves. The session ends with a portrait and sometimes a video that I post with their permission on my Instagram account *Charlie en particulier officiel*.



My concept was born after the famous transformation of Catherine Deneuve for *Elle* magazine in 1991. After this cover was published, thousands of women wanted to come to me to find their style. For me, the Deneuve cut triggered a fashion phenomenon because if Catherine had trusted me, so could everyone else!

That's how I became the creator of the makeover in France!

The cut

I choose the cut according to the hair texture and its nature, because to me it's important that my clients style their hair as easily as I do. With my scissors, I'm like a painter drawing a portrait with a pencil. I always start by chopping a few chunky locks above the head to allow me to see how the volume sets in, and based on that I decide what length, shape and style to give.

The color

I choose the color to highlight the cut so that contrasts in the color reflect a pretty light on the skin and embellish a look. I love Nordic blond colors and by taste, I like ashy bases so that the highlights can be very luminous instead of yellow, as I see too often. For browns or chestnuts, I like all the gradations like the colors of autumn in the forest. They allow me to bring depth to the cut. And finally, I love shiny hair, it brings more youthfulness to the silhouette. This is the reason why I designed a treatment protocol called *Tête de Star* which delights my clients with the results.

Makeup

I say very honestly that make-up is not my profession but having worked with the greatest make-up artists in the world, I know the tricks that highlight a look, embellish a complexion or draw a luscious mouth. Therefore, I developed a process that works for everyone, whether you look tired or not, have wrinkles or not... For the eyes, the key to a beautiful look is to darken well the base of the lashes. For the complexion, to smooth shadows or erase wrinkles, be sure to choose one or two shades lighter than your skin tone. Finally, as eyebrows are framing your eyes, do not forget that you must always draw them well.

My only professional and artistic priority is to highlight the beauty of the men and women who come to me, as I was able to do for the celebrities I had the good fortune to style. So, for you to have access to all my beauty secrets, I decided to do makeover master classes. You can access the classes directly from the advice pages that follow.

FOR THE 2016 CANNES FILM FESTIVAL,

the magazine *Gala* offered me to do Scarlett Johansson and Penelope Cruz makeovers on the newspaper's readers. A huge casting was organized and I chose two young women whose transformation could match these two stars. The metamorphoses and the shoot were done in my studio, near Place Vendôme with André Rau, the famous celebrity photographer. It was also one of the first shoots for my daughter as a makeup artist, I loved her work and that day I realized that she was ready to fly on her own. Today she is one of the great makeup artists and I am very proud of her.

THE METAMORPHOSIS OF CÉLINE IN SCARLETT JOHANSSON

The cut

Starting with a square cut at mid-neck, I layered the lengths to bring more lightness.

The color

A applied a very strong bleach to obtain the famous Nordic blond that I love. At first, I bleached the lengths twice before finishing with the roots. I then applied a toner to neutralize the yellow and get an ashen effect. Of course, after this process, I applied my famous *Tête de Star*, an intense treatment to repair her hair. I created this treatment, which in maintenance, will help her color acquire a very nice patina.

Makeup

A light, well-powdered complexion, brown shaded makeup in a halo around the eyes and pearly pinkish-beige lips transformed her into Scarlett Johansson.

Styling

After completely drying her hair, I placed a few *Tête de Star* glitter hair rollers on her head, then I smoothed her hair with my hands, using my treatment to bring a waxed effect to her hair.

For Céline's makeover into Scarlett Johansson, I chose a photo from an advertising campaign she had made for a luxury brand.



Before

MY ADVICE

This hairstyle can also be done on a wig because it requires a lot of care and upkeep.



THE METAMORPHOSIS OF PAULINE IN PENELOPE CRUZ

The cut

It's a square slightly layered at the shoulders. The fringe requires the most maintenance because it must be cut every 15 days to keep it short. This is what gives chic to this haircut.

The color

I darkened her base at the roots by 2 tones. For a more natural effect, I stretched that color to her length in an irregular fashion to keep the tips slightly lighter. Then I gave her my *Tête de Star* treatment to give her hair maximum shine.

Makeup

I darkened the base of her eyelashes intensely with a very greasy black pencil to create an “undone effect” like coming out of a nightclub.

Styling

I dried her lengths in all directions using my *Tête de Star* flat brush. As a final touch, I wrapped three large locks around a very big round brush, slightly heated to give her hair a little volume and I used my fingers to slick her bangs back.

For Pauline's metamorphosis into Penelope Cruz, I chose an image from one of her movies.



Before

MY ADVICE

This hairstyle is very easy to achieve. Do not hesitate to darken the five (1.97 in) to six centimeters (2.36 in) at the base of your roots by two shades to bring a nicer contrast around your face.



THE METAMORPHOSIS OF CATHIA

The cut

When you have fine hair, no need to persist in wanting to keep its length. In Cathia's case, I shortened her neck and sides, so that by leaving some length at the top of her head, she would have a sense of volume.

The color

My method for blond is to tease her hair section by section before applying my bleaching product, which I push to the maximum to neutralize the yellow. A few sessions of my treatment *Tête de Star* will repair her hair fiber and above all ensure that her color acquires a beautiful patina over time.

Makeup

To open her eyes, I shaded the entire top of her eyelids. In Cathia's case, she shouldn't put any makeup under her eyes, no mascara or pencil. But on the other hand, she should take the time to put on a beige complexion instead of a golden sun-kissed one.

Styling

I dried her hair in all directions with my hands to loosen her roots. Once the hair was dry, I took a few strands that I wrapped in a messy way, around a round brush that I went over with a very hot blow dryer. As a finishing touch, I styled her hair using a melted pomade in the palms of my hands to give it a more modern look.

Cathia came to me for a beauty and dress makeover because she couldn't decide which style to go for.



Before

MY ADVICE

This cut and color lift the features of her face, which is more beautifying for her! And clothes without frills refine her figure a lot!



THE METAMORPHOSIS OF VALÉRIE

The cut

Her hair length weighed down the shape of her face. I chose a length at the bottom of the neck to gain volume. I layered her cut in a halo around the face and gave her a side curl.

The color

My method for the blond is to tease her hair section by section before applying my bleach, which I push to a maximum to neutralize the yellow. In Valérie's case, I will load her tips in advance to bring depth and light to her cut. A few sessions of my treatment *Tête de Star* will repair the hair fiber and above all ensure that her color acquires a pretty patina over time.

Makeup

In Valérie's case, I focused her make-up on a perfect complexion to neutralize the yellow in her skin color. A black pencil line at the base of her eyelashes opens her eyes.

Styling

Finger drying in all directions to lift the roots of her hair and gain volume at the top of the head. Once the hair is dry, I take 4 or 5 large locks that I roll on a small round brush and heat for a few minutes with my blow dryer.

Valérie was coming out of a difficult period and she no longer knew where or how to go to feel pretty.



Before

MY ADVICE

No matter the length of your hair, make sure to avoid flat roots at the top of your head, it makes you look sad!



THE METAMORPHOSIS OF SORAYA

The cut

Too much length no longer allowed her soft hair to curl. For her I chose a cut under the ears with a layering to allow her texture to regain volume.

The color

I unified her color with an icy chestnut brown that I applied all over her hair. Once a week she will apply my treatment *Tête de Star* to keep the shine in her hair and allow her color to stay as pretty as on the first day.

Makeup

A well-powdered complexion for a matte effect, well-defined eyelashes and eyebrows to give her a more sparkling look.

Styling

Finger drying in all directions to loosen the root of her hair in order to gain volume at the top of the head. Once her hair dry, I take 4 or 5 large strands that I wrap around a small round brush, and I heat the tips for a few seconds with the blow dryer.

Soraya was changing direction in her career and she came to me to regain her confidence.



Before

MY ADVICE

Pay attention to the choice of your glasses, avoid frames that cut off your eyes and opt for those that frame them instead.



THE METAMORPHOSIS OF LETICIA

The cut

To give her a less classic look, I wanted to give her the same haircut as “Amelie.” This kind of haircut only works if you have straight hair.

The color

I neutralized her red highlights with an ash brown color. A few sessions of my treatment *Tête de Star* allowed her to gain a lot of shine in her hair.

Makeup

As Leticia tolerates make-up well, for the end-of-year celebrations I shaded her eyelids well with black and as a final touch, I applied an iridescent pigment that gives a green reflection.

Styling

Using my *Tête de Star* brush, I dried her hair in all directions to smooth and bring out its shine.

I met Leticia to edit my master class movies. I always saw her with her hair tied back, so I wanted to thank her by giving her the experience of a makeover.



Before

MY ADVICE

As a young woman, you have to have fun with your looks. There's nothing better than great energy and good spirits!



THE METAMORPHOSIS OF ÉLISE

The cut

To reduce the thickness effect, I kept all her length and I layered the bulk of it in locks around her face.

The color

My method for highlights consists of teasing your hair section by section before applying the bleach, which I push to the maximum to obtain a Nordic blond. In Élise's case, I loaded her tips in advance to bring depth and light to her haircut. A few sessions of my treatment *Tête de Star* will be necessary to repair her hair fiber and above all to ensure that the color acquires a very nice patina over time.

Makeup

For Élise, I smoothed her skin well using a light foundation to hide the sunburn. A black pencil line at the base of her upper lashes will allow her to open her eyes.

Styling

No electric dryer to avoid her hair to puff up. Once dry, I took 4 or 5 large locks that I wrapped on a small round brush and I heated the tips for a few seconds.

Élise has very thick hair with very irregular curls. It is therefore complicated for her to style her hair on a daily basis.



Before

MY ADVICE

This coloring process requires no maintenance or touch-ups on the color as long as you don't cut your hair. This style of cut is easy to wear and is beautifying provided you have this type of hair.



THE METAMORPHOSIS OF MARIAELENA

The cut

I shortened her hair 15 centimeters (5.90in) by opting for a bob under the shoulders slightly layered on the ends.

The color

I painted a few locks in her hair, then added aubergine patina tones to bring warmth and contrast to her haircut.

Makeup

For Mariaelena I chose to use a foundation that neutralizes yellow. Then, I very lightly shaded her eyelids before applying a flamboyant red to her lips.

Styling

After leaving my treatment *Tête de Star* on her dry hair, I washed it with My Shampoo and My Conditioner from the same line, in order to give her hair texture maximum shine. I dried her hair all over the place with my blow dryer using my magic *Tête de Star* brush.

Mariaelena is American and she came to me to find a style for her length that wouldn't be ordinary.



Before

MY ADVICE

Long hair is great if your figure allows it, but you have to work on the shine. It's so much more feminine to have hair that flies when you walk down the street, when it's ultra-shiny and ultra-beautiful!!



THE METAMORPHOSIS OF AGNÈS

The cut

To create a cut for curly hair I removed as much length as possible to allow her to let it dry naturally. I really shortened the neck and the sides like a very layered short bob.

The color

After stripping off all of her red-colored lengths as much as possible, I decided to lighten up her salt-and-pepper color. As usual, I teased her hair section by section before applying my bleach. But as there were still a few plant-colored lengths, the locks turned blue in places. There was no other solution to rework her haircut but to remove them.

Makeup

For Agnès, I loaded her upper eyelid with black using a pencil and an eye shadow of the same color, before applying my iridescent pigment as the final touch. My goal was to bring contrast.

Styling

Her hair dried naturally and at the end I used my *Tête de Star* treatment to give her hair a “wavy” effect.

Agnès decided to let her hair grow because she was tired of doing vegetable colors that always turned red. Therefore, I made the choice to work on her pepper and salt base.



Before

MY ADVICE

When you are lucky enough to have soft or curly hair, opt for a cut that allows you to let it dry naturally. And when you have a pepper and salt color, bring contrast and light to this haircut by having some very light highlights, especially without yellow!



THE METAMORPHOSIS OF LAURENT

The cut

It lacked structure and style. So, I shortened the neck and the sides quite a bit, which was enough to give it allure.

The color

I teased the base of the remaining lengths at the top of his head before applying my bleach by hand, stroking strands from right to left and back again. This method allows a natural regrowth of discolored locks, without having to do touch ups.

Makeup

No makeup for Laurent.

Styling

While still damp, I styled his hair in all directions with my hands, having melted my treatment *Tête de Star* beforehand. In addition to being a treatment, this allows for an easy styling that brings shine and contrast to the color.

Laurent came through Audrey, his very lovely wife, because he wanted to discover the style, I saw for him.



Before

MY ADVICE

More and more men in the new generation are very attentive to their look. So, I'll repeat Tino Rossi's sentence heard at the age of 9, when a journalist asked him why his look was always impeccable. And he replied "Because thanks to that, half the work is already done!" So yes, for all men too it is necessary, because it allows them to be seen, heard and better understood in their professional and personal approach.



THE METAMORPHOSIS OF AUDREY

The cut

I chose to layer her hair and to draw a lock over her forehead to allow the haircut to fall better.

The color

I toned down the locks that were too strong and I applied a few babylights on the very tip of her hair. I put my treatment *Tête de Star* on her hair to bring maximum shine.

Makeup

I removed her lipstick and blush which were too strong. Instead, I darkened her eyes to give her more style and sex appeal.

Styling

No styling, her hair dried out naturally. For Audrey this cut gives her a lot of allure.

Audrey wanted a little more sophistication in her style.



Before

MY ADVICE

Pay attention to the “wavy, back from the beach” color because if it’s too oxidized, it looks very commonplace.



THE METAMORPHOSIS OF MÉLANIE

The cut

I decided to keep her length in the nape of the neck but I completely layered it at the top of the head so I could dress up her face and give it a more modern look.

The color

I opted for more blond for Mélanie. As usual, I teased the base of her hair section by section and I applied my bleach on her lengths, loading the ends. But first I applied my treatment *Tête de Star* using my fingers on her previously colored locks to protect them from the second bleaching.

Makeup

I lightened her under eye makeup to darken her upper lid more. A lighter complexion gives it a more contemporary look.

Styling

After doing my *Tête de Star* treatment to repair from bleaching I dried her hair all over the place with my hands without blow-drying. My hair care makes styling easier and also allows your blond to get a nice patina, if done once a week.

Mélanie came to me because she felt that her current style did not reflect her personality.



Before

MY ADVICE

Beware of locks that are too fine which instead of illuminating a face, give a pepper and salt effect, which is much less luminous.



THE METAMORPHOSIS OF VANNINA

The cut

I cut her hair shorter in the back of the neck and on the sides while keeping the length on the crown of her head to give it more volume.

The color

While Vannina doesn't have white hair, I applied a darker color to the base of her hair to give depth to her cut but also to bring more contrast around her face. She will do my hair treatment *Tête de Star* once a week to bring hydration and shine to her tresses.

Makeup

I lightly applied a lighter powder foundation to give the illusion of childlike skin. Then I powdered well for a matte effect. After having darkened the base of her eyelashes with a pencil, I applied a black eye shadow on top which I stretched with my fingers to the outside of her eyelids. As a final touch, I applied an iridescent pigment to bring shine to her eyes.

Styling

A quick pre-drying with the fingers at the roots to give a little volume, then I reconstituted a few curls on the forehead using a small round brush. This cut gives it more volume and it also gives her more style and allure.

Vannina has very fine hair, which forces her to tie it up on a daily basis.



Before

MY ADVICE

Long tresses are not recommended for fine and very fine hair. You can wash your hair every day so it is less flat at the root, provided you have a good cut, of course.



THE METAMORPHOSIS OF ÉVE

The cut

Eve stopped coloring her hair which was always turning reddish, to let her salt and pepper base grow. I shortened her length by 25 centimeters (7.87in) to remove as much of the previous color as possible. I then layered it so that it's less flat on top of the head and to give her hair more lightness.

The color

I chose a pearlier blond to blend with her naturally ashy base. As usual, I teased her hair before applying my bleach, section by section, and I loaded her tips to neutralize the red of her previous color.

Makeup

I loaded the base of her eyelashes with a black pencil, then as a final touch, shaded her eyelid with black shadow on which I deposited a metallic blue pigment.

Styling

I dried her hair in every direction with my hands, then I gave it more volume, with the help of a round brush and a hot blow dryer. Eve's new style is chicer and more feminine.

Eve's husband gave her this makeover as a birthday present.



Before

MY ADVICE

Watch out when the hair is too long, flat, dull and shapeless. And if you have a salt and pepper base color, don't touch it, but streak it very lightly instead. The streaks will blend divinely with the gray.



THE METAMORPHOSIS OF ANNICK

The cut

I opted to lighten her length by tapering it to remove the helmet side of her thick hair with slightly disheveled bangs to shorten her large forehead.

The color

I darkened the base of her hair six centimeters (2.36 in) from the roots to add more contrast. I left the tips lighter to give depth to the cut.

Makeup

I darkened her eyebrows and eyelashes to intensify her gaze and I chose a very bright lipstick to awaken her beauty.

Styling

Annick's hairstyle is drawn by her haircut. She just needs to do my hair care *Tête de Star* every week to weight and smooth her mass, and to make her hair shinier. This will prevent her from blow-drying her hair too much. This new style brings a nice light to her personality. It gives her a younger, more dynamic and more playful look.

Through her aesthetic choices, Annick was no longer able to give a glimpse of her joyful personality. She complained of having a tired mask on her face every day. I felt she needed an infusion of life to highlight her pretty smile.



Before

MY ADVICE

When you find a tired face, avoid putting too much blush on your cheeks thinking it will make you look good. Wear colorful clothes with a nice lipstick.



THE METAMORPHOSIS OF ÉLISABETH

The cut

I chose to shorten her already short haircut by layering the longer locks on top to give her some volume. I also cut a few locks to dress up her forehead.

The color

I darkened Elisabeth's color at the roots in an irregular way to leave some gray hair in transparency to bring her contrast. I also colored her eyebrows darker to redefine them and intensify her gaze.

Makeup

I intensified the base of her eyelashes with a black pencil. Then I shaded her eyelids with navy blue, stretching it outward to dress her eyes.

Styling

No styling! After the shampoo, it is enough to just dry the hair well by rubbing it with a towel to give more volume. Elisabeth's new style gives her class and an incredible charm. I advised her to put contact lenses on instead of her glasses, because in my opinion her capital is her eyes!

Elisabeth came to see me as one throws a buoy into the sea, because she could no longer feel pretty. I perceived that she absolutely needed to find or regain her self-esteem through her makeover.



Before

MY ADVICE

Pay attention to your choice in eyeglasses which can completely conceal your pretty eyes and hide your charm. In some cases, I recommend another solution (lenses, surgery when possible) to correct your vision.



THE METAMORPHOSIS OF EMMA

The cut

I shortened her hair by 25 centimeters (9.84in) and layered her mass to make the cut more current.

The color

I teased all of her hair and bleached big locks to obtain a Californian blonde effect. Emma will do my *Tête de Star* hair treatment every week to add shine and allow her color to acquire a nice patina.

Makeup

I only intensified the base of her eyelashes with a very light shadow in halo around her eye.

Styling

I hand-dried her hair upside down to give it more volume, then I went over it with a blow dryer a few times to obtain a “beach” effect. Thanks to this new look, Emma's style is much more modern. It gives her more luminosity and femininity to help her in her job search.

Emma was entering the job market and wanted to leave her too academic style behind. I sensed that she was expecting me to make her sexier.



Before

MY ADVICE

Put the odds in your favor when you enter the job market. Looking and feeling pretty is what will make all the difference.



THE METAMORPHOSIS OF HÉLÈNE

The cut

Hélène tends to have frizzy hair, so I opted for a length that will neutralize this texture and cut her hair in order to “design” her look.

The color

I darkened her color to give her a lighter complexion. I also darkened her eyebrows with the same color. I did my *Tête de Star* treatment to give her hair more shine.

Makeup

I colored her eyebrows a darker shade to bring intensity to her look. By darkening the base of her lashes, I emphasized her pretty eyes.

Styling

I dried her hair in all directions using the flat brush and the dryer to avoid the frizz that sometimes appears when drying. After I applied wax on my hands which I then spread all over her hair to ensure this smooth appearance. This texture will remain the same even with humidity. This new cut gives it real style and assured beauty. Thanks to that cut, she will have no difficulty styling her hair on a daily basis and regaining her self-esteem.

Hélène was terribly lacking in self-confidence and had a lot of trouble liking herself. I felt that she had lost her footing and it seemed important to me that through her makeover she could be reconciled with herself to finally find herself pretty.



Before

MY ADVICE

I love long hair when it brings grace and femininity to a look. When you have frizzy hair and you don't know how to neutralize this texture, you have to opt for a shorter haircut. This will make your daily life easier and give you more style.



THE METAMORPHOSIS OF STÉPHANIE

The cut

Her hair length elongated too much the shape of her face. So, I favored a mid-length and layered cut to round off the oval of her face by placing a few locks over the forehead.

The color

To give her hair more light, I applied babylights on a few chunky strands along the edge of the face. I applied a toner to awaken her color and make it more spicy.

Makeup

I wanted to contrast her gaze to bring out her beautiful green eyes. For this, I blackened the outline of her eyes using a pencil which I then blurred with a brush to draw a shadow.

Styling

I put a few large *Tête de Star* glitter curlers on dry hair to add volume to her cut. Then I styled it with my fingers using a pomade to give a waxed look to her hair. Stephanie's new style gives her more femininity and sex appeal. She will thus draw the attention to herself which will allow her to regain her self-confidence.

When she came to see me, Stéphanie had just come out of a very difficult breakup, in which she had lost herself. Lost to the point of not knowing where she was and who she was. She had totally lost her self-confidence and it seemed important to me that she could feel beautiful again.



Before

MY ADVICE

During an ordeal like a heartbreak, you have to do everything to get out of the sadness as quickly as possible so as not to sink into depression. To do this, there is nothing better than a complete change of look to surprise yourself and others and to draw attention to yourself again.



THE METAMORPHOSIS OF AURÉLIE

The cut

I completely layered her already short haircut to make it cheekier.

The color

I didn't do anything but take advantage of the roots of her former color.

Makeup

I loaded the base of her lashes with a black pencil, then I smudged her entire eyelid to add an electric blue pigment as a final touch to confirm her new style.

Styling

Very simple! There is nothing to do except waves with your fingers everywhere. After her makeover, Aurélie seems less tired. This new style gives her pep and brings a lot of originality.

Aurélie came to see me just after she gave birth. She needed to find herself physically to face her new life. To help her, I chose a cut allowing her to save time every day to be more available with her baby.



Before

MY ADVICE

To find a new lease of life after giving birth, it is important to establish your beauty capital by finding your style. This communicates nice energy and reduces moral fatigue.



THE METAMORPHOSIS OF ALINE

The cut

I shortened her hair by 20 centimeters (7.87in) and layered it to give her cut more lightness. I removed her bangs to let the light shine on her face.

The color

I removed the yellow from her hair which was toning down her complexion and I replaced it with a light ash blonde, while keeping the roots for more contrast and luminosity. I gave her my *Tête de Star* treatment to restore shine to her length. She will maintain her blonde hair by leaving the treatment on overnight the day before her shampoo from the same line.

Makeup

Using a black eye pencil, I loaded the base of her lashes, then I shaded her eyelids with a black eye shadow on which I applied a few metallic blue pigments as a final touch.

Styling

I dried Aline's hair upside down, then I applied a few large rollers while I did the make-up for a "messy hair" effect. Her new style brings her more class and femininity and blond beautify her complexion.

Aline made an appointment with me after consulting my makeovers on my Instagram account. She loved her long hair but felt something about the length was off. So, I wanted to add more chic while keeping her hair long.



Before

MY ADVICE

Beware of coloring your hair strands too close to one another, because you end up getting a flat blond, especially when it is too yellow.



THE METAMORPHOSIS OF FABIENNE

The cut

I cut Fabienne's hair holding the length in my hands at the top of her head in a ponytail version. This makes it possible not to shorten the neck too much and to evenly layer the top of the hair.

The color

I decided to re-bleach the yellow of her existing blond, keeping only her darker roots to bring depth and luminosity.

Makeup

Using a lighter foundation and a mattifying translucent powder, I lightened Fabienne's complexion so that it could catch the light, then I darkened the upper root of her lashes with black to intensify her gaze.

Styling

I did my *Tête de Star* hair care to bring shine to her hair and to facilitate her blow-drying, which I did with a large round brush, making sure to pull at the roots and the edges of her hair. Her new style brings more light to her face and gives her a positive expression.

Fabienne came to see me because she was so overwhelmed with her work that she could no longer put a positive expression on her face. I immediately understood that she needed to have a more solar and luminous look so that her customers could perceive her enthusiasm.



Before

MY ADVICE

If you like being blonde, choose a luminous blond. If you like being brunette, watch out for too heavy shades that harden your expressions. In any case, if you are tired, it is important to practice physical activity such as brisk walking. This will help you fight off looking green around the gills!



THE METAMORPHOSIS OF CÉCILE

The cut

I shortened all of her lengths to lighten her silhouette and to give her more volume at the top of her head.

The color

I opted for a radical change because her previous color was too yellow and made her look tired. I made a dark chocolate chestnut and then I applied my treatment Tete de Star to bring shine to her hair.

Makeup

I colored her eyebrows with the same color applied to her hair in order to redraw her eyebrows. Then as usual, I intensified the base of her eyelashes using a black pencil, on which I deposited a shadow of the same color that I blended with my fingers towards the outer side of her eyelids.

Styling

A pre-drying by hand on which I put a little pomade to give a more modern effect. For Cécile, this new style gives her a crazy chic allure and this color erased her tired features.

Cécile came to me to discover herself behind the vision I could have of her.



Before

MY ADVICE

Beware of colors with shades that are too yellow, because they often make you look tired.



THE METAMORPHOSIS OF CHRISTELLE

The cut

In the idea of removing her foamy texture, I opted for a length that neutralizes it. I chose a short cut that gives more volume and roundness around her head with a lock over the forehead to amplify her playful side.

The color

I took the red out of her color and gave her a matte ash brown base. I find this color more beautifying for her. Regarding the shine, I gave her my *Tête de Star* treatment because it will allow her texture to be smoother and hydrated.

Makeup

I darkened the base of the eyelashes and I redesigned the eyebrows to bring more intensity to her eyes.

Styling

I blow-dried her hair using a flat brush and a blow dryer, brushing it from side to side to create a “wave” effect. I put a little brilliantine in my hand when styling for a waxed appearance, always with the aim of neutralizing its foamy tendency in case of humidity. Her new style gives her more temperament and originality. This hairstyle is very easy to redo on your own and it highlights your personality.

Christelle was looking for a style of her own that would reflect her personality. It seemed necessary to me to remove the foamy texture of her hair, which brought her nothing, and which in addition weighed down her silhouette.



Before

MY ADVICE

Watch out for long hair, especially if it has a fluffy or frizzy look that you can't neutralize. Chose a length that is easier to manage on a daily basis.



THE METAMORPHOSIS OF ISABELLE

The cut

I layered the mass of hair to break the round effect around the face by shortening the neck and the sides.

The color

I applied bleach on all the ends to bring more depth to the gray and to obtain an ash blond color.

Makeup

I intensified the base of her eyelashes with a lot of black and I blended it on the eyelid for an “velvety gaze.” effect. Be careful when choosing eyeglasses; it is important to choose a shape that frames and does not cut the eye.

Styling

I gave some round brush strokes in a few places to accentuate the spikes or irregularities in her hair, to create a more modern effect. My *Tête de Star* hair care will bring shine to her hair and will allow her to style it more easily.

Isabelle thought that her gray hair gave her a bit of a "granny" side. Through her transformation, I wanted to give her a more modern and feminine style.



Before

MY ADVICE

I really like to take advantage of gray hair by bringing depth. This does not require any color matching, even after 3 months of regrowth, provided that the blonde tips are pearly and especially not yellow.



THE METAMORPHOSIS OF NATACHA

The cut

In Natacha's case, to give her a more harmonious volume around her face and for her hair to curl more nicely, I decided to layer her cut in halo all around her head while leaving a little length in the nape of her neck so that when curling the hair doesn't come up too much. This cut will allow her texture to curl more harmoniously and be less flat on the top of her head.

The color

The dark brown color that I chose for Natacha will bring more thickness to her hair and more structure to her haircut. So, I decided to darken her base by 3 tones, without a red highlight, because it can leave too much transparency on her fine hair. This dark chestnut will give more contrast around her face which is more beautifying. My treatment *Tête de Star* will bring shine to her texture and allow her hair to curl nicely.

Makeup

I almost always lighten the skin color to erase imperfections by using a powder slightly lighter than the skin tone. This enhances a pretty light on the face. I darkened the base of her eyelashes with a black pencil to intensify the look, then applied an eye shadow of the same color on top that I stretched with a brush before blending it with the fingers towards the outside of her eyelid.

Styling

After letting her hair dry completely under a dryer without ventilation (heat lamp). I melted a little of my *Tête de Star* treatment in my hand and smoothed it delicately over her curls.

Natacha had a hard time managing her curly hair. She came to me to find a hairstyle that would be easier to style on a daily basis looking less sad.



Before

MY ADVICE

This haircut gives her more femininity, and thanks to my hair care, her curls will stand out very nicely.



THE METAMORPHOSIS OF BÉNÉDICTE

The cut

With Bénédicte's supple hair, I decided to keep her length while layering it into a halo to gain lightness so that her hair will not be as flat.

The color

I darkened her base 3 tones at the root and went for an ashier shade like her brows, in an attempt to bring more contrast around her face.

Makeup

Her skin was so dehydrated that I used the Esthederm treatment to nourish it before doing her makeup. After applying a powder foundation, I loaded the base of her eyelashes with a black pencil before going over a shadow of the same color that I stretched with my fingers. As a final touch, I applied an iridescent green pigment to her eyelid.

Styling

After pre-drying in every direction to loosen the roots, I took a few large locks that I wrapped around a round brush in a messy way, to bring a more natural hairstyle. To give shine to her texture, I applied my *Tête de Star* protocol; this will allow Bénédicte to have a color that will remain as luminous as on the first day of its coloring.

Bénédicte is a very cheerful person. She came to me because she felt that her style did not reflect her personality.



Before

MY ADVICE

If you are lucky enough to have soft hair, opting for layered cuts is ultra-feminine and very easy to style.



THE METAMORPHOSIS OF NADÈGE

The cut

A very layered bob with a very short nape will frame her face and give her hair style.

The color

To remove the yellow from her previous color, I teased the base of her hair, section by section, before depositing my bleach in order to obtain a more Nordic blond. My *Tête de Star* treatment will repair her dull hair.

Makeup

I used a powder foundation to lighten her skin to erase all imperfections. After having contrasted the base of her lashes, I applied an iridescent pigment to illuminate her eyes.

Styling

Her soft hair dried naturally, then I ran my hot blow dryer all over the place to give her a “messier” look.

Nadège is a young girl who is entering the job market and having a little sophistication can help her to position herself better.



Before

MY ADVICE

Beware of colors that are too yellow. Not only is it awful for your complexion, but it brings out your flaws and makes you look bad.



THE METAMORPHOSIS OF ULYSSE

The cut

Will allow Ulysse to find his style and give him more confidence, because today young men are also looking for a personalized look. Through this cut, I tried to give him a more mature, more contemporary and classier style. So, I shortened his hair significantly!

The color

No color!

Makeup

I applied a very light shadow to the base of his lashes to amplify the expression of his eyes and I powdered his complexion.

Styling

Styling was not necessary.



At 23, Ulysse is a brilliant young man and friend of my son Tim. He works in the development of artificial intelligence aimed at improving the hearing aid experience for people with hearing loss.



Before

MY ADVICE

The cut's style is the first step, but once done, you have to choose the clothes that will assert this style!



THE METAMORPHOSIS OF MARIE-AMÉLIE

The cut

I shortened her length by twenty centimeters (7.87in) and layered it to give her hair more lightness and more chic.

The color

I took out yellow that was extinguishing her complexion and went for a more California blond. As usual, I teased the base of her hair before applying my bleach, section by section.

Makeup

With a black pencil, I filled in the base of her eyelashes, then I shaded her eyelid with a black shadow on which, as a final touch, I applied some metallic blue pigment.

Styling

I dried her hair upside down, then I applied some *Tête de Star* hair rollers to add more volume. For Marie-Amélie, her new style gives her a lot of class and femininity. Her blonde now illuminates her complexion.

Marie Amélie's dad had decided to gift her this makeover to give her more self-confidence.



Before

MY ADVICE

Beware of too long, too flat, dull and shapeless hair. Beautiful long hair often requires a lot of upkeep.



THE METAMORPHOSIS OF SAMANTHA

The cut

Having volume on the sides accentuated the oval of her face. So, I shortened a lot the nape of the neck and the sides to better dress the top of her head.

The color

For me, Samantha's blond was too yellow, so I made more pearly highlights by applying as usual bleach on large, teased locks at the base. For the interview, I applied my *Tête de Star* treatment to nourish her hair, bring shine and allow her blond to stay very luminous.

Makeup

I put a slightly lighter foundation on her skin to erase the shadows. I darkened the base of her eyelashes a lot to intensify her gaze and then I put an iridescent pistachio pigment on her eyelids.

Styling

I dried her hair in all directions with my hands, then using a round brush, I gave roundness to the strands above her head and intensified her disheveled hair using my treatment *Tête de Star*.

Samantha has a very active life so she likes things that are easy to redo every day with a style that matches her personality.



Before

MY ADVICE

This cut and this color give Samantha more style, softness and modernity.



THE METAMORPHOSIS OF LAURE

The cut

I cut 30 centimeters (11.81in) by layering the lengths to lighten the silhouette.

The color

To bring some light to her face, I used her gray base to pull out a few very light highlights so they could blend in. For Laure, my *Tête de Star* treatment will be necessary to bring shine to her hair and it will also allow her locks to acquire a patina without turning yellow.

Makeup

I advised her to wear contact lenses because her glasses completely concealed her. Then I redrew her eyebrows and darkened her eyelashes to affirm her look.

Styling

Using a big round brush, I smoothed her hair into the cut. For Laure, this new style gives her a crazy femininity and a lot of allure.

Laure spent a good part of her life taking care of others, in particular her son who had health problems.



Before

MY ADVICE

Be careful with long gray hair. After a certain age, it is no longer adequate.



THE METAMORPHOSIS OF ALDELINDA

The cut

I shortened her hair by 30 centimeters (11.81in) with a square shoulder cut to lighten her silhouette. Then I layered the cut in halo all around her face to give volume to her fine hair.

The color

To give an effect of thickness to her cut, I darkened her base by 2 tones, 10 centimeters (3.93in) at the roots. I left a few lighter sections on the tips for a more natural and sun-kissed effect.

Makeup

I smoothed her complexion with a foundation slightly lighter than her skin tone so that her skin could catch the light. Then I darkened the base of her upper eyelashes to enlarge her eyes before redrawing her eyebrows to make her look more refreshed.

Styling

I dried her hair upside down to loosen her roots, then I put 5 large *Tête de Star* curlers on her dry hair to give her hairstyle more chic.

Aldelinda is a household linen designer; she came to me to help her open a new page in her life.



Before

MY ADVICE

Beware of very long hair after fifty, it gives you a tired look and it lacks style. In the case of Aldelinda, this cut rejuvenated her and gave her more allure.



TÉMOIGNAGES

Niwette Droumelschloeger

I met Charlie over 25 years ago. Since that day, she's the only one who has cut my hair. It may seem absurd, but make no mistake, this touches the very essence of my personality.

My session with Charlie is like an initiation. I go every 3 months, and for 12 weeks the balance is perfect. My hair styles very easily and when it regrows, as time goes by, it still retains the chic of the cut.

As Jankélévitch puts it "This je ne sais quoi and almost nothing that changes everything..." Your spirit, your mind, this feeling of well-being, of inner strength that changes your outlook on the world... These are not words, but my truth which has lasted for over 25 years! I can deprive myself of many things but never of Charlie!

Maria Delesalle

Since meeting Charlie in Los Angeles 5 years ago, I can no longer do without her! Besides, it's so good for your state of mind that it should also be reimbursed by social security.

During Covid, I lasted 4 months without retouching my cut and color. My hair was longer, but still just as perfect because the blonde Charlie gave me is so contrasting and luminous that while growing, the roots did not alter the color, and the cut regrows incredibly well.

You only have to shake your head while drying your hair to see how well her cuts fall. Blow drying is practically unnecessary and the result is more natural, chic and younger. It's like couture for your hair. Your haircut is unique, Charlie's work is unique, and she is unique!

Fabienne Bellef

Thank you, Charlie. I come to see you once every 4 months but I think of you every morning in front of the mirror. Thanks to you and your talent, I found Fabienne again, younger, more dynamic and with an enthusiasm that your haircut has given me back.

My hair falls so naturally without having to cut it or restore its volume. The color you create evolves, and the cut continues to give my hair an appearance and luminosity which makes those around me think that I only saw you last week.

Thanks again and see you very soon.

Eve Laurent

I'm delighted with this new haircut and color which have brought youth, freshness, and brightness to my face. Charlie's make-up advice allowed me to better highlight my eyes and hide those dark circles that made me look so tired. Charlie also chose the base of my color to bring more contrast to my blond and reduce the visibility of my dark circles.

I love the haircut Charlie created for me because it fits my personality perfectly. It is so precise that my hair falls naturally from one side to the other and has finally become easy to style.

As the cut and the balayage hold a very long time, they are only redone every 6 months. Charlie provided my regular hairdresser with all the product references to cover my white hair every month. This way it continues to prolong Charlie's magnificent work.

Nathalie Grosset

What to say about Charlie en particulier? It's an experience that is as human as a hair metamorphosis. Hair and soul are finally connected to oneself, because Charlie with her silver scissors is a beautiful person with a great soul and she listens to us. She advises us and transforms us into who we really are, this person that we had forgotten about. Pushing Charlie's door transforms you forever. Many thanks again Charlie.

Christine Bayssac

A magic moment. A great sensitivity and a lot of empathy. You feel immediately at ease and have trust in Charlie who figures out who you are and knows how to reveal you with tact, humor, and infectious cheerfulness. You come out fully pumped up and ready to take on the world. The return on investment is immediate!

Adèle Heutsch

To say that we go to Charlie simply for a cut and a color is extremely simplistic. Charlie has a special gift, that of capturing the soul of her client, bringing it to light and enhancing it. After spending almost three hours with her yesterday, I came out on cloud nine, sparkling and rejuvenated but above all moved by this beautiful encounter which was rich in humanity. I can only recommend trusting her talented hands that chisels hair like an artist. Thank you Charlie, for all your valuable advice which I will treasure! I'm already looking forward to seeing you again!

Jérôme Farque

Transformation at Charlie's, rue du Mont Thabor.

With her benevolent gaze and accomplished technique, Charlie was able to uncover Marie-Amelie's personality with simplicity.

The result, expressed with skill, was moving.

As a father, I deeply felt the need to give my daughter this gift, to reveal herself to herself. I invite you to do the same.

Trust her.

Alivie Sauvė

Charlie is an exceptional professional artist in hair styling. Bright colors that don't fade over time and a cut that fits and makes me look great. Her talent lives up to her reputation. Thank you for enhancing and making me beautiful! Meeting Charlie is the best anti-depression remedy!!! I recommend without hesitation.

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Photo Sarah Moon