

OH, TO BE A BLONDE

TODAY, ANYONE CAN ASSUME THE HAIRCOLOR. THIS HIGH-PROFILE ACCESSORY HAS ROOTS THAT LIE DEEP IN AN OLD CULTURAL MYTH, BUT ITS MODERN EXPRESSION IS A PLAYFUL, POLYMORPHIC REALITY.

Everywhere we look today, we see a notable, captivating blonde. She's in Hollywood; she's got her eye on a Senate seat; she's a CEO and an Internet billionaire; she's a world-class charity fundraiser; she's a leading television newswoman. Is there a measurable proliferation of blondes in high places? Or have they always been there, only now they're getting blonder, or using their bloneness to greater effect? It didn't escape us recently that Hillary Rodham Clinton and Marilyn Monroe—two dramatically different personalities—kept appearing in the media on the same days, one for her political aspirations, the other for the auction of her memorabilia. There it was: the irrefutable power of blonde staring back at us over our morning coffee. All this flaxen influence leads us to say there's something about a blonde, and to ask, What is it, exactly? Any rational human being would say, Come on, it's just a haircolor; it's a surface thing. Yet there's no denying that since the Greek goddess Diana turned heads and Lady Godiva rode through town covered with nothing but her hair; since Jean Harlow hit the bottle (peroxide, that is) and Marilyn mesmerized us; since Brigitte Bardot took us to the beach and Diane Sawyer took us seriously; and since Martha Stewart turned home economics into a marketing gold mine, blonde has been more than just a color—it's been a force. Somehow we've linked these women's accomplishments with their bloneness.

What's different about being blonde today? For one thing, the provocative question "Does she or doesn't she?" is no longer relevant, because today it's fine if the whole world knows for sure. "Almost nobody over the age of 25 is a nat-

ural blonde," says Seattle's top salon owner, Gary Howse. So now the assumption is that you do color your hair, and, as Martha would say, that's a good thing (frying it with lemon juice in the sun, however, is a bad thing). Haircoloring technology has improved steadily, Howse adds, so "being blonde is faster, and gentler on your hair, than ever before." This has made blonde more accessible. Our cultural diversity has made it more fun (to wit, African Americans and Asians going platinum).

Ironically, now that blondes are so plentiful, it's harder to stand out in a crowd. The marker is less remarkable. Maybe that takes the pressure off—the pressure to be special, to have more fun, to attract more men. And what's that about? Will gentlemen please tell us, Are blondes more attractive because they're sexier (Marilyn), or because they're more aloof (Grace Kelly) or less sexually threatening (Goldilocks) than those naughty brunettes? Ask ten people why blondes are attractive and you'll get ten different answers. If, as the psychologists say, beauty is health—the message being, "Choose me, I can pass on your genes"—then blonde must be a neon sign of nubile health.

It may be impossible to definitively answer any of the "blonde" questions, because they're about appearance, impressions and symbols, and we are all mere beholders. Perhaps our adoration of the blonde is a vestigial worship of something that used to be rare. Maybe it's an illusion bestowed by sunlight, the energy of life. And maybe those dumb-blonde jokes give us a sense of domination over the mysterious power of blonde. Nothing could be more elusive, tribal and, finally, entertaining. In answer, we offer this celebration of the blonde.

EDITED BY JANET CARLSON FREED

ILLUSTRATION BY MICHAEL WITTE

A BLONDE-WATCHER'S GUIDE

“She’s a blonde,” you might say, and that would be saying so much—but not nearly everything. Although she is firstly and most irresistibly a blonde, you must ask, What kind of blonde is she? What is her blonde personality? Strong? Wily? Fragile? Sexy? Brainy? The range is wide. There is a blonde for all seasons, all shades of personality. We present this handbook to aid in the classification of blondes around the world and throughout history—including the present moment, which has produced a bumper crop of particularly high-profile blondes.

THE CLASSIC COOL BLONDE is reserved, remote, sometimes mysterious, and often has a touch of the princess about her. **Embodiments:** Grace Kelly, Gwyneth Paltrow, Michelle Pfeiffer, Carolyn Bessette Kennedy, Dina Merrill, Eva Marie Saint, Catherine Deneuve.

Subsets of cool **THE CRUEL BLONDE** She is sub-zero and dangerous, sometimes even lunatic. Beneath the sinister quality lurk—you guessed it—control issues. **Embodiments:** Glenn Close in *Fatal Attraction*, Faye Dunaway in *Chinatown* and *Network*, Barbara Stanwyck in *Double Indemnity*, Rebecca De Mornay in *The Hand That Rocks the Cradle*.

THE “WASPY” BLONDE Tall, willowy, often athletic, she’s also known as the country club type; usually seen in her natural habitat wearing a tennis dress and a headband. **Embodiments:** C.Z. Guest, Cate Blanchett.

THE GLAMOUR BLONDE is cool, with a patina of glistering elegance. **Embodiments:** Marlene Dietrich, Veronica Lake, Madonna.

THE CLASSIC SUNNY BLONDE This universally likable Little Miss Mary Sunshine beams optimism and cheer. Her mere presence—and her inextinguishable smile—brighten the room. **Embodiments:** Cheryl Tiegs, Doris Day, Ginger Rogers, Princess Diana, Meg Ryan, Dinah Shore, Olivia Newton-John.

Subsets of sunny **THE CALIFORNIA BLONDE** She’s toned and sun-kissed and speaks with a question mark at the end of every sentence. At the Valley Girl extreme, she shops, drives with the top down and dates muscly surfers. At the sporty end of the spectrum: substitute serve-and-volley for the shopping and gift of gab. This one Rollerbladed before any-

one had even heard of the sport. A product of her environment, she’s a bit at a loss when she’s out of her element—like a mermaid. **Embodiments:** Christie Brinkley, Chris Evert.

THE WISECRACKING BLONDE She’s sunny, with a little bit of a cloud; her humor and timing put her in command of any situation. **Embodiments:** Carole Lombard, Helen Hunt, Mae West, Miss Piggy, Cybill Shepherd, Anne Heche.

THE WAIF BLONDE An innocent-looking wood nymph with great big eyes and an unbelievably tiny waist. **Embodiments:** Twiggy, Calista Flockhart, Carolyn Murphy, Jean Seberg, the young Mia Farrow.

THE SOCIETY BLONDE She’s cashmere-wrapped and paparazzi-pursued, and these days, she’s not afraid of hard work. The younger ones are the inheritors of mom’s front-row seats at the fashion shows. The more seasoned of the social set are powerhouses of personality and energy. **Embodiments:** Blaine Trump, Nan Kempner, the Miller sisters, Brooke de Ocampo, Duane Hampton, Serena Boardman, Lynn Wyatt, Nina Griscom, Anne Bass, Nadja Swarovski, Lauren duPont, Alexandra Kramer, Rachel Peters.

THE CLASSIC LUSCIOUS BLONDE This sensuous, dreamy creature captivates with her curves and her particular brand of informed magnetism. She has an uncanny way of blending ethereal and earthy qualities. **Embodiments:** Marilyn Monroe (this ultimate luscious blonde also has strains of bombshell and dumb-like-a-fox), Kim Novak, Kim Basinger, Peggy Lee, Dorothy Malone, Vendela, Julie Christie, Lady Godiva, Brigitte Bardot, Carole Baker, Claudia Schiffer, Farrah Fawcett (in the ’70s), Jessica Lange, Lana Turner, Charlize Theron, Cameron



Diaz, Jerry Hall, Heather Locklear, Ellen Barkin.

Subsets of luscious THE BOMBSHELL BLONDE Luscious, with a major dose of va-va-voom. She's a product of her proportions. Embodiments: Betty Grable, Barbie, Debbie Harry, Jayne Mansfield, Mamie Van Doren.

THE DUMB-LIKE-A-FOX-BLONDE We prefer this to "dumb blonde"—that outdated and oppressive label. Most blondes who've learned to play dumb are highly skilled at getting what they want by pretending not to be a threat. Embodiments: Judy Holliday, Dolly Parton, Jean Harlow, Alicia Silverstone, Drew Barrymore, Billie Burke, Lisa Kudrow, Marion Davies, Goldie Hawn, Reese Witherspoon, Sarah Jessica Parker, Blondie (wife of Dagwood).

THE CLASSIC POWER BLONDE A fiercely intelligent and ambitious woman who's successful on men's terms. She doesn't lack femininity, but she's in touch with her "male" side. Frequently uses three names, but sometimes becomes so famous she's known by one. Embodiments: Hillary Rodham Clinton, Claire Booth Luce, Diane Sawyer, Martha Stewart, Evita Peron, Patricia Duff, Sharon Stone, Steffi Graf, Tina Brown, Ivana.

Subsets of power THE BRAINY BLONDE Only slightly less intimidating than the awesome Power Blonde, and a bit more spontaneous. Embodiments: Jodie Foster, Meryl Streep, Candice Bergen.

EVERYTHING YOU EVER WANTED TO KNOW ABOUT **BLONDES**

Two fascinating books about blondes have just hit the shelves. *Blonde Like Me, The Roots of the Blonde Myth in Our Culture* (Touchstone; \$12), by semiotics expert and dedicated blonde Natalia Ilyin, tells of Ilyin's own adventures in the land of blonde. Drawing on her expertise in symbols, she delves with intelligence and wit into all the mythic blonde identities, from the "Apollo Blonde" to the "Arm Piece Blonde" to the "Ironic Blonde." We particularly like her assessment of Marilyn Monroe as a combination of all the types: "She was the only blonde who was ever all blondes at once, and that's why we cannot forget her."

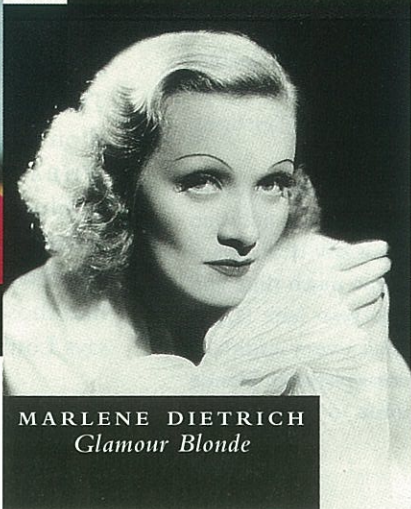
Barnaby Conrad III's *The Blonde* (Chronicle Books; \$29.95) is a beautiful coffee-table book that looks at the golden era of the blonde on the silver screen, "from the rise of Jean Harlow to the demise of Marilyn Monroe." He loads the pages with wonderful historical tidbits and evocative photographs and illustrations. To order, call Books Now at (800) 962-6651.



PRINCESS DIANA
Sunny Blonde



CATHERINE DENEUVE
Cool Blonde



MARLENE DIETRICH
Glamour Blonde



GRACE KELLY
Classic Cool Blonde

COLOR ME BLONDE

BY MAUREEN MELTZER-MCGRATH

Go ahead—be a blonde. But make sure you know enough before you head for the salon, so you'll end up with color that makes you happy and looks healthy.

THE MANY SHADES OF BLONDE

All blondes are not created equal. This coveted color ranges from rich honey hues to pale white tones. Which are you, or which do you want to be? Choosing just the right shade can be a challenge. Even if you know what you want, it's usually difficult to communicate that preference in the salon. Your wheat-colored ideal may sound like ash to your colorist. So it's in your best interests to master the language of color in all its fabulous nuance. To that end: a haircolor glossary to help you talk the talk.

AMBER Louis Licari, owner of the Louis Licari Salon in New York and Los Angeles, calls this a cross between the yellow tones of golden blonde and the pale-red hues of strawberry. Think Ellen Barkin.

ASH The coolest hue in the blonde family, it can look dated if it's too flat and monochromatic. Bicoastal colorist Stuart Gavert has reinterpreted the classic Julie Christie shade with a mix of deeper tones for a richer effect. Great for people with blue eyes.

BABY "Very popular among the younger set, this soft tone has almost a blue cast and falls into the cool ash category," says Angela Cosmai, owner of the New York City salon that bears her name.

CHAMPAGNE As bubbly and full of life as its name implies. Gavert calls this "a light, natural-looking shade with a hint of pinky-beige, like Marilyn Monroe's mane."

GOLDEN OR HONEY Complements skins with freckles or

yellow undertones and therefore works for most women. "Think of a rich yellow shade like Kelly Preston's," says Licari. "It looks great with brown or warm green eyes," adds Beth Minardi, co-owner of New York's Minardi Salon.

PLATINUM Cool and ashy, this shade makes a powerful statement. A monochromatic white-blonde, platinum

is a very high-maintenance shade. Licari advises keeping your hair short to keep it from looking damaged.

SCANDINAVIAN This pale, pale blonde is softer and less monochromatic than platinum; its gradations make it appear natural. Works best with light features.

SPARROW Gavert's tactful term for the dark blonde unkindly referred to as "dishwater." Natural blondes often turn this shade as they get older. "It has an ash base that works well with highlights that take it in the 'baby' direction," says Sharon Dorram of New York's John Frieda Salon.

STRAWBERRY The lightest shade of red-blonde looks beautiful with pale skin tones. Nicole Kidman's crowning glory epitomizes this classic shade.

TOWHEAD It's the white-blonde we fondly remember from childhood (which, alas, can gradually turn sparrow). This hue often looks unnatural on an older woman.

WHEAT A pale, whiter shade of blonde without a hint of yellow, but warmer than ash. "It flatters olive skin tones like those of the Miller girls," says Louis Licari.

WHICH COLOR IS RIGHT FOR YOU?

With so many hues to choose from, you might wonder how to zero in on the one that will be most complementary to the rest of your look. With make-up, it's easy: if you happen to end up with a disastrous color on your lips, it's simply a matter of wiping it off and trying again. Things aren't quite that risk-free with haircolor. "Choose a professional with a trained eye whose work you've seen," says Sharon Dorram. "He should be able to determine the right shade based on your skin and eye color, your hair's natural base color, your lifestyle and your personality—whether you're high- or low-maintenance."

● "A lot of people have blonde fantasies, but color can look too washed out if hair and skin tone are too close a match," says Louis Licari. "In these cases, blonde is much prettier as an accent color."

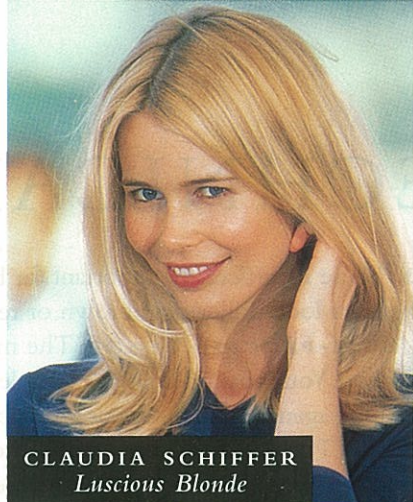
● "Eye color matters as much as skin tone," says Marcus Daniels, senior colorist at the John Barrett Salon in New York City. "By looking at the flecks of color in the eyes, I can tell which shades will enhance my clients' appearance. For example, cool blue or gray eyes look good with neutral tones of blonde, while dark, honey shades work well with deep, golden-flecked brown eyes. Those with green or hazel eyes can opt for warm yellow blonde or reddish tones."

● Have faith in your colorist to design the perfect shade for you, but only once you've made sure to let him know exactly what you're looking for. (Tip: bring a photo or two of the tone you aspire to.)

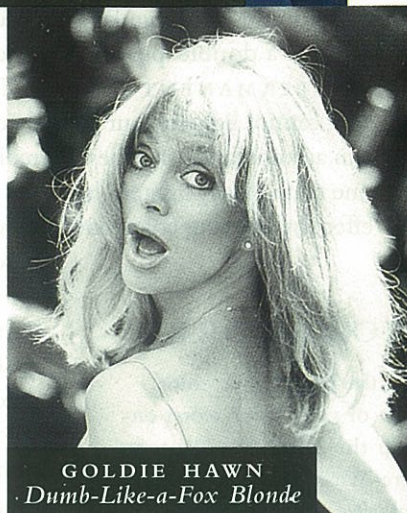
● "How far are you from the blonde you want to be?" asks Beth Minardi. "The more distance between you and your ideal color, the harder it will be to maintain." Consider your lifestyle and how much time and effort you're willing to dedicate to your hair. Highlights need touch-ups only once every eight to twelve weeks, while a double-process platinum blonde will require a salon visit every three to four weeks.



MARTHA STEWART
Power Blonde



CLAUDIA SCHIFFER
Luscious Blonde



GOLDIE HAWN
Dumb-Like-a-Fox Blonde



DIANE SAWYER
Power Blonde

WELL-TRESSED

There's no doubt you've seen them: women who have gone overboard in their quest for ever-blonder hair. Their hair is overwhelmingly blonde and, as a result of

all the processing, inevitably dry and damaged. You want to ask, How does an otherwise self-respecting woman get to that point? What is she thinking? And what is the cure?

"It's the old syndrome: a little is good so more must be better," says Louis Licari. But this is not true with blondes. "A little can look perkier and brighter, but a lot will look dull, drab and older," he says. You must be objective and really look at yourself: "If your hair feels bad and is hard to style or if you need to wear more makeup to come alive, chances are your hair is overprocessed," he explains. Take a look at old photographs of yourself to gain perspective on your color, and speak to a few colorists (yes, more than one) about the look you'd like to recapture.

A general guideline, according to Carmen Rossi of Lépine New York salon in Manhattan, is to stay 60 percent natural, with 40 percent highlights. Rossi refers to the over-processed population she works on as "recovering blondes," and says they are inevitably thrilled to be brought back to

reality. It's ultimately more satisfying to have healthy looking hair; "they just need the nudge."

"Good colorists won't overlap color on hair that has previously been dyed," adds Beth Minardi. Instead, they'll gradually work you back to a more natural shade by adding a few lowlights at a time. "I find the best possible, lightest blend and follow it with a deep conditioning treatment to restore the hair," she says. "Most of my clients love it." The proof is in their reactions. Marion Davidson, head of marketing and communications for Adornis.com, a fine-jewelry Web site, and a client of Minardi's, describes herself as tow-headed as a child in Florida, with blue eyes and very fair skin. Like most natural blondes, her hair darkened as she got older. "I strove to get back to my sunny Florida self, but it was evident that the color wasn't natural," she explains. She went to Minardi, who corrected her color by using three different shades of blonde. "It's great to feel like I'm 15 again—when my hair had a certain glow to it," she says.

GETTING TECHNICAL

In the old days, it was simple: you bleached your hair with soap powder, peroxide and ammonia. Today, the technology is more sophisticated, easier to use and kinder to your hair. It also requires that you and your colorist make some decisions. These are the terms to know:

BALIAGE This technique, which uses permanent color, is also known as “hair painting” or “free-form highlights.” “It’s very creative, because you literally paint the color into the hair,” says Constance Hartnett, color director of Frédéric Fekkai Beauté de Provence, “and you can do it subtly or more dramatically.”

DIMENSIONAL COLOR The most modern form of highlights is “a blending of various shades for a very natural, low-maintenance effect,” says Beth Minardi. Because of this mix, the regrowth isn’t as noticeable, so you can wait a bit longer between touch-ups.

HIGHLIGHTS The colorist selects strands of hair to lighten, mainly around the face or at the top layer of hair, wrapping them in foil to separate them from the rest of the hair. Although natural and usually subtle in effect, highlights are a form of permanent color.

LOWLIGHTS The opposite of highlights in that darker pieces are added to tone down overly bright color or highlights that have begun to build up, resulting in too uniform a color. Lowlights are placed in the underneath layers and provide a touch of contrast and texture.

STREAKING An old-fashioned term for more powerful and intense highlights, often referred to as “chunky” because they’re done in obvious swatches.

TIPPING A lightener is applied only to the ends of the hair. The technique is currently making a comeback, according to Stuart Gavert. Good for short cuts.

GLOSSING Also known as “glazing,” this process adds shine to the hair by smoothing the hair shaft with a silicone elixir; it can be done with color or with-

out. “Shine is particularly important for blonde hair, which can otherwise look duller than brown or red hair,” says Gavert.

DOUBLE-PROCESS COLOR The most extensive form of blonding. Your natural color is completely removed using a bleaching agent and then tone is added back with a permanent colorant. The process is very harsh and can cause extensive damage if your hair is not properly cared for (with intensive conditioning and regular trims, for example). Marilyn Monroe was a double-process blonde.

SEMI-PERMANENT COLOR The mildest of color processes, it cannot lighten your natural color, because it does not contain ammonia (the harshest ingredient in hair colorants, and the one that actually lightens hair), but it does provide a brightening effect by layering color onto the hair shaft. Can cover up to 75

percent of gray hair and will last for only six to eight shampoos.

DEMIPERMANENT COLOR A step beyond semipermanent color, it lifts off haircolor using very low levels of peroxide to penetrate the hair shaft for a longer-lasting color (about four weeks). Like semipermanent color, it will wash out, but it leaves a slight shadow at the roots.

PERMANENT COLOR This is the most effective—and therefore high-maintenance—haircolor. It contains both ammonia and peroxide and is able to lift and lighten your hair dramatically depending on how long it is left on the hair. It can also cover gray. It will not wash out of your hair, but it leaves distinct roots and requires touch-ups every four to six weeks.

VEGETABLE DYES The source of much controversy in the haircoloring world, since most colorists say there is no such thing. “The only true vegetable dye is natural henna,” says Beth Minardi. This term could refer to a tint with no ammonia or peroxide—more correctly known as a semipermanent color.

DO YOUR HOMEWORK

Strategies that help extend the life of your color:

- Chlorinated water is one of your hair’s worst enemies because it can strip the color. Try Pantene Pro-V Color Protector Pre-Wash Spray, which acts as a shield against the water’s corrosive effects.
- If you live in an area with hard water, buy a water-softening showerhead filter.
- Use a moisturizing shampoo like Redken Color Extend or Matrix Logics Coloreserve Remoisturizing Shampoo (which doesn’t add color to your hair); alternate every third or fourth day with a customized colorizing shampoo (Minardi likes ArTEC Custom Color Enhancing shampoos). Carmen Rossi recommends brightening up between visits with Clairol’s Shimmery Light Gold and L’Oréal’s Iridiance.
- Avoid volumizing formulas. They plump up the hair by stripping the shaft of excess oils and buildup, but the color washes away along with the grime.
- Avoid UV light, which causes color to fade. Wear a hat or try a leave-in conditioner with sun protection (like Rene Furterer Anti-Dryness Protective Mousse).
- Saturate your hair with conditioner before diving into the pool (and, of course, wear a bathing cap). Conditioner plumps up the hair shaft, leaving little room for the chlorinated water. Or, as soon as you get out of the water, rinse your hair with club soda to remove the mineral buildup.
- Have a scalp treatment—it’s great for relaxation and a treat for tired hair, too. Hair guru Philip B.’s are unbeatable. (He has a treatment center at the Mark Garrison Salon in New York City, 212-570-2455.)
- Avoid other chemical processes like perms or straighteners. Your hair is already weakened from the bleach and will end up as brittle as an SOS soap pad.
- See your colorist regularly. Nothing looks worse than color that is three weeks past its prime.

THE BLONDE THING

BY ANTHONY BARZILAY FREUND

If your wife has known you since you both were six, she's likely to be privy to certain seedy facts of your life (and hopefully prone to forgiveness). For instance:

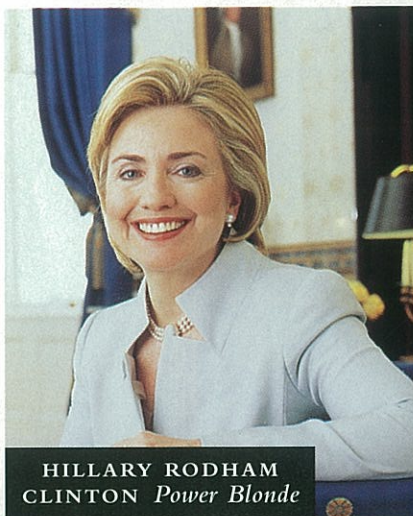
she knows that you once thought Meghan Pratt was the cutest girl in the first grade and that Ms. Devins was the best thing ever to happen to a middle school Social Studies class. She knows that you wore your lust for Cheryl Tiegs on your sleeve during high school and that young Grace Kelly, middle-years Monroe and late-era Deneuve can send your pulse racing. What's the common thread here? All the aforementioned women (excluding the wife) are blondes.

"You've always had a thing for blondes," my wife Joan said to me recently, her long, thick brown-black hair framing a face as lovely and innocent as a heart. Joan's a true beauty in the Pre-Raphaelite mold—huge blue eyes that are heavily lashed, pale skin, a wide-open face, a regally high forehead and, of course, that flowing dark mane. I can think of no other woman who is as lovely as she—and, yes, as perceptive. There is something about a blonde that always catches my eye.

Let's blame it on the eye, because there's no logic or mathe-

matical principle that governs my "blonde thing." (We won't get into myth, cultural brainwashing or the power of pure fantasy.) Certainly the blondes I've been compelled by (see above, or simply walk down Madison Avenue on a sunny spring day) can't be easily classified—fresh-faced farmer's daughter, care-free California babe, Southern belle, well-bred ice princess, vulnerable bombshell, golden glamour girl. They share absolutely nothing more than the pigment of their pigtales.

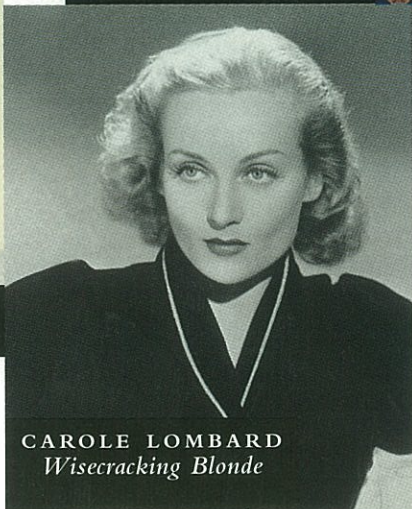
It must be an optical phenomenon, then: nothing catches and reflects the sun's rays as well as blonde hair—it's a beacon, a torch, the most unsubtle neon sign announcing a woman's presence in a way no dolt can overlook. And I'm just one more man dumbly dazzled by the bright light. So the Farrah fantasies are simply a matter of science: a theory as certain as relativity, as grounding as gravity. But even as my eyes are compelled elsewhere, my heart remains with my brunette wife. I'll attribute *that* untransmutable force to chemistry. ►208



HILLARY RODHAM
CLINTON *Power Blonde*



BRIGITTE BARDOT
Luscious Blonde



CAROLE LOMBARD
Wisecracking Blonde



MARILYN MONROE
Ultimate Luscious Blonde

Her gift for playful collaboration is apparent in the Palm Beach apartment, where she and her band of gifted designers have created a décor of lyric precision. The walls may be adorned with masterworks, but there isn't a hint of stuffiness or pretension. The mood is serene; the surroundings are as fresh—and yes, as stimulating—as the lady herself.

The Fisher Landau Center in Long Island City, New York, is open to the public by appointment: (718) 937-0727. ❖

Shopping Information

Interior design by James Aman and Anne Carson; (212) 707-9757. Architecture by Emanuela Frattini Magnusson; (212) 925-4500. **Pages 172–173:** Canvas upholstered sofas, parchment Parsons table, and bird's-eye-maple screen with white lacquer inset; all custom by Aman & Carson, (212) 707-9757. 18th-century Swedish Gustavian armchairs with carved lions' heads; Lief, (310) 550-8118. 18th-century Swedish stools; Evergreen Antiques, (212) 744-5664. Fabric is "Leopard Velvet" #36500.00 (\$2,400 per yard); to the trade at Brunschwig & Fils, (212) 838-7878. Throw from the Ralph Lauren Home, (212) 642-8700. Glass bowl from Aero, (212) 966-1500. Abaca sisal rug (from \$25 per square foot); Misha Carpet, (212) 688-5912. 18th-century Swedish Gustavian stools; Lief, (310) 550-8118. Fabric is "Tiger Velvet" #36510.00 (\$2,400 per yard); to the trade at Brunschwig & Fils, (212) 838-7878. **Page 174:** Occasional table by Warren McArthur; similar pieces available at Stuart Parr Gallery, (212) 206-6644. **Page 175:** Unpainted Fortuny silk hanging lamp; standard versions available to the trade at the Stephanie Odegard Co., (212) 545-0069. Stainless-steel and oak dining table; custom by Aman & Carson, (212) 707-9757. French Deco dining chairs; Coconut Company, (212) 539-1940. Leather is "Eco" in natural (\$8.80 per square foot); to the trade at Dualoy Inc., (212) 736-3360.

STRICTLY NATURAL

Natural blondes tend to view their color as something of an accomplishment. They've even been known to get a bit defensive when it starts to fade as they mature. Angela Cosmai offers some tips for getting the most mileage out of the color you were born with:

- Avoid harsh bleaching agents like lemon juice, which is very unpredictable and can turn your sun-kissed highlights a decidedly unattractive shade of orange.

- If your blonde starts to turn green from chlorine or high mineral content in the water, mix 1 pint of distilled water with 1 teaspoon of baking soda and use as a final rinse.

- Some darkening is an inevitable fact of life. Have a professional colorist do a very mild lightening treatment or a few carefully placed highlights.

- The sun will do the trick (until you reach a certain age), but remember to wear sun protection on your face and body, and at least a dollop of conditioner in your hair, to prevent damage.

- A glaze or gloss brightens tresses without changing the natural color.

- There are a host of shampoos and



1. Madonna 2. Lady Godiva 3. Marlene Dietrich
4. Grace Kelly 5. Doris Day 6. Princess Diana 7. Sharon Stone 8. Martha Stewart 9. Goldie Hawn 10. Marilyn Monroe 11. Hillary Rodham Clinton 12. Jean Harlow

conditioners expressly developed for blonde hair; they claim to put a little life back into faded locks by enhancing natural highlights. Good to try: Frédéric Fekkai Baby Blonde shampoo; Graham Webb Pure Blonde or Golden Blonde shampoos; John Frieda Sheer Blonde collection; and Aveda Chamomile Color Conditioner. Aveda also offers a custom-blend line of color-enhancing shampoos and conditioners.

ABOUT FACE

"If you change your haircolor or style, you usually need to rethink your brows, especially when you go dramatically lighter," says John Barrett, owner of the eponymous salon at Bergdorf Goodman in New York. He recommends Laura Mercier's Brow Pencil in Blonde. "If you have light eyes and light hair with dark brows, take brows down a few shades to soften your look," says Sharon Dorram. This is done with a cream colorant, an option that is not legal in some states, including New York. (The colorant has not been FDA approved for use on eyebrows,

and there is always a safety concern when a product is being used near the eyes.) Another alternative is to adjust your makeup. "Anytime you go lighter in haircolor, your makeup tones have to become warmer, because the color can sometimes wash you out," says makeup artist Trish McEvoy. If you move into a more platinum tone, mix a bronzer with your regular blush to add warmth, she suggests. Try terra cotta or other bronze tones on your eyes as well. For more medium-toned honey blondes, McEvoy recommends violet and plum shades.

A WHO'S WHO OF COLORISTS

BOSTON

Ronnie Sullivan, True Colours
55 Dartmouth St., Boston, MA 02116;
(617) 450-9775
Kimberly Ryder or John Brosnan
Mario Russo Salon
9 Newbury St., 3rd floor, Boston, MA
02116; (617) 424-6676

CHICAGO

Charles Chilla, Salon 161
161 East Erie, Chicago, IL 60611;
(312) 943-4122
Jillian Flieder, Ivan Noel
12 West Maple St., Chicago, IL 60610;
(312) 266-4247
Patti Komar, Salon Ruat
446 East Ontario St., Chicago, IL 60611;
(312) 649-0070
Anita Russum, Russum Waters Salon
10 East Delaware Place, Chicago, IL
60611; (312) 944-8533

DALLAS

Richard Hayler, Richard Hayler
Colour Salon
6174 Sherry Lane, Dallas, TX 75225;
(214) 363-1131
Shaun McCarthy, Shaun McCarthy Salon
6125 Luther Lane, Dallas, TX 75225;
(214) 739-2662
Patrick O'Hara, Mirror Mirror
5563 West Lovers Lane, Dallas, TX
75209; (214) 350-9128

HOUSTON

Ceron, Urban Retreat
2329 San Felipe, Houston, TX 77019;
(713) 523-2300
Karen Murray, Aviara Salon & Spa
5014 Westheimer, Suite 400, Houston,
TX 77056; (713) 621-6687

LOS ANGELES

Sheri Eskridge, Art Luna Salon
8930 Keith Ave., West Hollywood, CA
90069; (310) 247-1383
Stuart Gavert, Gavert Atelier
9666 Brighton Way, Beverly Hills, CA
90210; (310) 858-7898
Nancy Braun
Frédéric Fekkai Beauté de Provence
440 North Rodeo Dr., Beverly Hills,
CA 90210; (310) 777-8700
Nick Chavez, Nick Chavez Salon
9032 Burton Way, Beverly Hills, CA
90211; (310) 247-1838

The cost of going blonde can range from \$55 for a single process with a colorist at the esteemed Urban Retreat salon in Houston to as much as \$500 for a double process with master colorist Louis Licari.

NEW YORK CITY

Angela Cosmai, Angela Cosmai Salon
16 West 55th Street, New York, NY
10019; (212) 541-5820
Constance Hartnett, Frédéric Fekkai
Beauté de Provence
15 East 57th St., New York, NY 10022;
(212) 753-9500
Marcus Daniels, John Barrett Salon
754 Fifth Ave., New York, NY 10019;
(212) 872-2700
Sharon Dorram, John Frieda Salon
30 East 76th St., 2nd floor,
New York, NY 10021; (212) 879-1000
Rita Starnella, Stephen Knoll Salon
625 Madison Ave., New York, NY
10022; (212) 421-0100
Carmen Rossi, Lépine New York
667 Madison Ave., 2nd floor, New
York, NY 10021; (212) 355-4247
Louis Licari
693 Fifth Ave., 15th & 16th floors,
New York, NY 10021; (212) 517-8084
Beth Minardi, Minardi Salon
29 East 61st St., 5th floor, New York,
NY 10021; (212) 308-1711
Scott Bond, Privé
310 West Broadway, New York, NY
10013; (212) 274-8888
Joel Warren, Warren-Tricomi Salon
16 West 57th St., 4th floor,
New York, NY 10019; (212) 262-8899
Gary Keske, Yves Durif Salon
130 East 65th St., New York, NY 10021;
(212) 452-0954

PALM BEACH

George Elliott, Babor Institut
301 Royal Poinciana Plaza
Palm Beach, FL 33480; (561) 832-9385
Margrit Bessenroth, Salon Margrit
165 Brazilian Ave., Palm Beach, FL
33480; (561) 655-3430

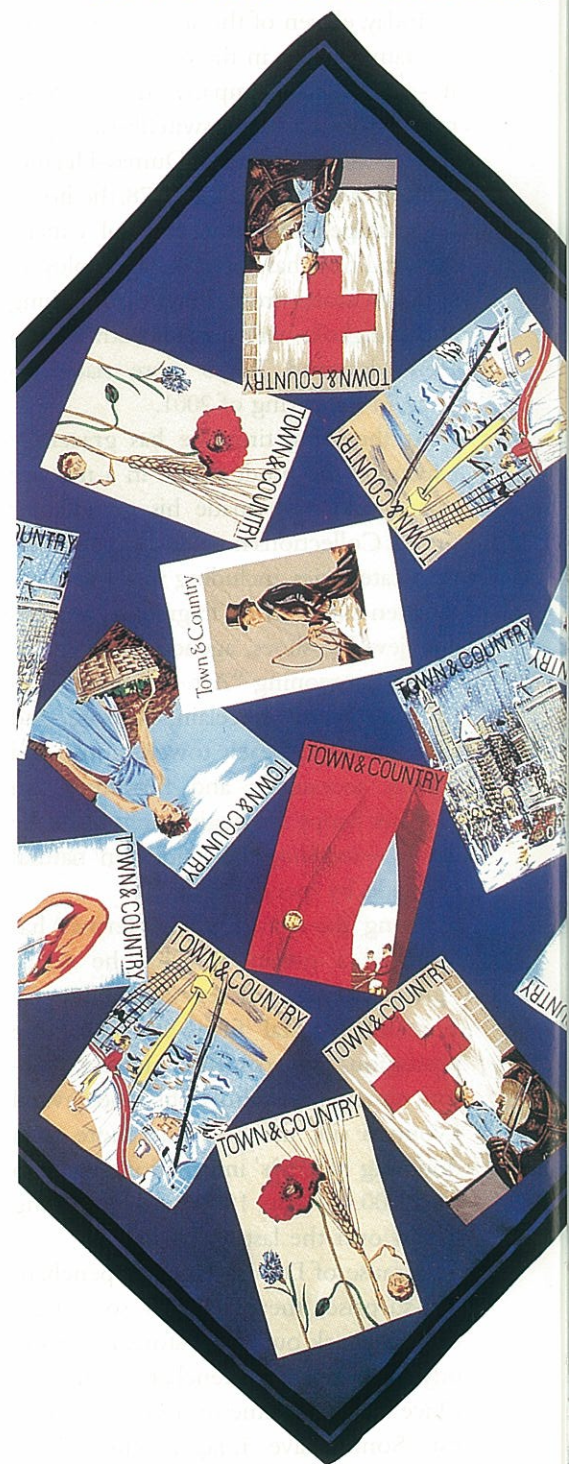
WASHINGTON, D.C.

Krista Depeyrot, Salon Cristophe
1125 18th St., N.W., Washington, D.C.
20036; (202) 785-2222

SEATTLE

Craig Helmuth, Robert Leonard Salon
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