



Written by Marianne Dougherty
Photography: Robert Lynden

KILLER blondes



**TED GIBSON AND JASON
BACKE RE-IMAGINE
ICONIC HITCHCOCK
BLONDES FOR L'ORÉAL
PROFESSIONNEL.**

WARDROBE Deborah Waknin
for Bryan Bantry

MAKEUP Eli Malouf for Jed Root

MANICURES Debbie Leavitt
for Nailing Hollywood

NAIL COLOR Essie Picked Perfect

Alfred Hitchcock had a thing for blondes, casting them in leading roles in nearly all his films. Think Grace Kelly in *Rear Window*, Kim Novak in *Vertigo*, Tippi Hedren in *The Birds* or Eva Marie Saint in *North by Northwest*. In his interviews with Francois Truffaut, Hitchcock explained his predilection by suggesting that he was looking for an actress whose sex appeal was “indirect,” the kind of sophisticated blonde who isn’t exactly who she seems. Truffaut rightly assumed that Hitchcock was intrigued by the paradox between the “inner fire and the cool surface.” Whatever the reason, the sheer number of blondes who appear in his films is so staggering, from Anne Baxter, a natural brunette who became a bottle-blonde for *I Confess* to Ingrid Bergman in *Spellbound* and *Notorious*, that they became known simply as Hitchcock blondes.

JASON TALKS COLOR

I think that all of Hitchcock’s blondes were chic and of-the-moment, yet there was an element of mystery to them. I knew I wanted one of the models to be a level 10, but I wanted to add a strong, violet tone that makes it more contemporary. Doesn’t she look like she has a secret? What’s in her bag anyway?

TED TALKS FINISHING

I am a big fan of texture. I think it evokes a youthful sensibility. Her clothes look so prim and proper, but her hair, which is wild and free, hints at something smoldering just beneath the surface.

PRODUCTS USED

L’Oréal Professionnel Techni-ART Soft Curls aqua-mousse; Infinium 3 strong hold natural touch anti-frizz finishing spray

DRESS: VICTORIA BECKHAM; SHOES: MANOLO BLAHNIK; BRACELETS: PLUMA; SUNGLASSES: SAMA; HANDBAG: RALPH LAUREN



SHOT ON LOCATION IN SANTA BARBARA, CALIFORNIA, AT THE ESTATE OF NOVELIST AND COMPOSER MONTE SCHULZ



TOP AND PANTS: LORENA SARBU

JASON TALKS COLOR

I wanted a champagne blonde in this story, so I did a classic bleach-and-tone here. Again, I wanted to add a touch of violet, which is so on trend, so I glossed with Dia Light Demi-Permanent Haircolor in 10.32.

PRODUCTS USED

Techni.ART Densite thickening primer; Architexture matte defining paste; and Extreme Lacquer extreme hold anti-frizz fixing spray

TED TALKS FINISHING

This is a very '50s hairstyle, very Marilyn Monroe, don't you think?



TRENCH COAT AND PANTS: VICTORIA BECKHAM

JASON TALKS COLOR

Rose gold is still a strong trend, and Dia Light 10.32 with a pearl-sized drop of 5.66 gave me the beautiful rose-gold shade I wanted. I also pre-lightened wefted extensions with Blond Studio Sun-Kissed Lightening Oil, which is ammonia-free, and applied the same gloss I used on the model's hair.

TED TALKS FINISHING

I think extensions are a great way to add volume and length to any woman's hair, and clip-in extensions are easy to put in and remove.

PRODUCTS USED

Techni.ART Perfect Texture texturizing spray; Volume Envy extra spray; Fresh Dust dry shampoo



TED TALKS FINISHING

This style has a very '40s vibe that goes with the swimsuit. Lana Turner was a reference for me.

SWIMSUIT: MICHAEL KORS; BLAZER: MICHAEL KORS; SUNGLASSES: BADGLEY MISCHKA FOR SAMA



DRESS: YSL; BRACELETS: PLUMA

TED TALKS FINISHING

I love cinema. I'm a huge fan of the '30s, '40s, '50s and '60s. I go back to those decades a lot and try to make them seem fresh and new. This style reminded me of Ann Bancroft in *The Graduate*

PRODUCTS USED

Techni.ART Infinium 3 strong hold natural touch anti-frizz finishing spray