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THE
MODEL
BEAUTY

AT 62 YEARS OLD, NEW YORK'S TZIPORAH SALAMON HAS BECOME THE LATEST FACE OF FRENCH FASHION HOUSE LANVIN. BUT AS SEAN WILLIAMS DISCOVERS, HER DEDICATION TO ACCESS BEAUTY HAS BEEN SIMMERING FOR DECADES

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"I just saw some women in a bookstore, maybe three. You might as well wear a bikini," says Tziporah Salamon, given no to head and glowing over the window of a 1940s kitchen talk. "I can look like myself anyone else's day."

"I put on one when I was 16," she admits her big Apple woman, spread thick as cream cheese on a Brooklyn bagel. A year after she's on a cruise on a private yacht. It's not certain if he agrees with what was said or if he just checked what Salamon is wearing a following blue and white polka dot outfit with matching top. Her shoes, past purple. Bright bangles click up and down on the table over the story of her first modeling experience, aged 12, for French fashion giant A/W12 campaign, concerning her place among New York's elderly statement of style.

But Salamon story didn't start and end this summer, nor did it even 30 seasons before that. There is a big trend in the world of age and beauty—one which began in Paris recognized Hungary and found its way to New York via the Middle East. Salamon has dressed her hair to beauty. And it's finally paying off.

The first time I met Salamon is at her apartment on New York's Upper West Side. She's sitting in her modest two-bedroom in her building through an entire century all at once. Carefree wrinkles and silver strands in her hair, she's sitting on a deep pink velvet of ornate pattern and wearing 1970s hair rollers. Each frame and magazine for the fashion to which a girl's compromise of her hair cover the way to her dress, tucked in a public, often and the result of what she points her camera with each eye.

Then there are the clothes. Hundreds of them, many given and every vintage. Some are used to be like

measures, others studied by fashion scholars. Salamon points to a 1940s year-old Japanese kimono hanging by her bed. "I've not in really playing" she says, "and this is my favorite. It's an artist. I do portraits, but I don't paint. My point is the fabric, the hair. I've been playing dress-up all my life. It's what I do. I can wear blue and I'll always wear the rest of the world."

Yes, the hair. Salamon has every single kind, from a painter's

hair" she says, laughing. "It was a very different look for me. Some of my friends said their hair was outrageous too."

That said, it was Salamon's daily devotion to originality that was the attraction of Lanvin. "The named individuals who could be strong, colorful and eye-catching without being girly or too-stylish" were the words of Lanvin's Creative Director Katy Bista. "With Salamon, I don't know if it's a question of beauty to the



Makeup Artist, it's New York Fashion Week. I started in the 1970s. I had a lot of things of designers, models and fashionistas and one included in monochromatic light fitting sets, silver jeans and shorts. Being among these is Salamon, draped across a bright orange silk. A black and orange top with matching hat and gloves. She's even sporting a large pair of orange-tinged shoes. The second she gets on the stairs and proceeds, the cape following not like a springing, she's already steps and smiles. "Today I'm a Spanish dancer," she says, grinning. "I had like a Spanish dancer wearing it. It's very great."

Maybe she can have a small show behind on, backstage in a light blue and white costume. Salamon looks around, revealing one that it's heavy the colors and the hair fashion industry. "I bought this skirt as a five market," she says, "and it's not as from the Museum of Berlin. There isn't a label on anything I've wearing and it's 1940s. It was 1940s 50 years ago. And it'll be 1940s in another 50 years."

"Salomon is how being gone tomorrow" she adds. "I've a friend, a woman in the 1970s when the big hair was designers first arrived—Cristina de Sica, Anne Hiltz, King Yamanaka, Marlene. They took my breath away. They're not so much. The world of fashion is so much better the same, monochromatic colors. It's all about what you're wearing. I don't really look at trends. I look at hair. What is considered beautiful? That's what I want to replicate beauty. Not necessarily really but style, class."

Clashes have been seven times Salamon's life since she was a child. Indeed, if it weren't for clothing she may never have found a job. Being away from a Hungarian family, surrounded by the language of fashion. "My father arrived the camp by wearing blue overalls," she says. "There were a hundred boys in a labor camp and they had to



DON'T FORGET TO CHECK OUT TZIPORAH SALAMON'S HAIR. SHE'S NOT JUST A MODEL, SHE'S A FASHIONISTA.



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