



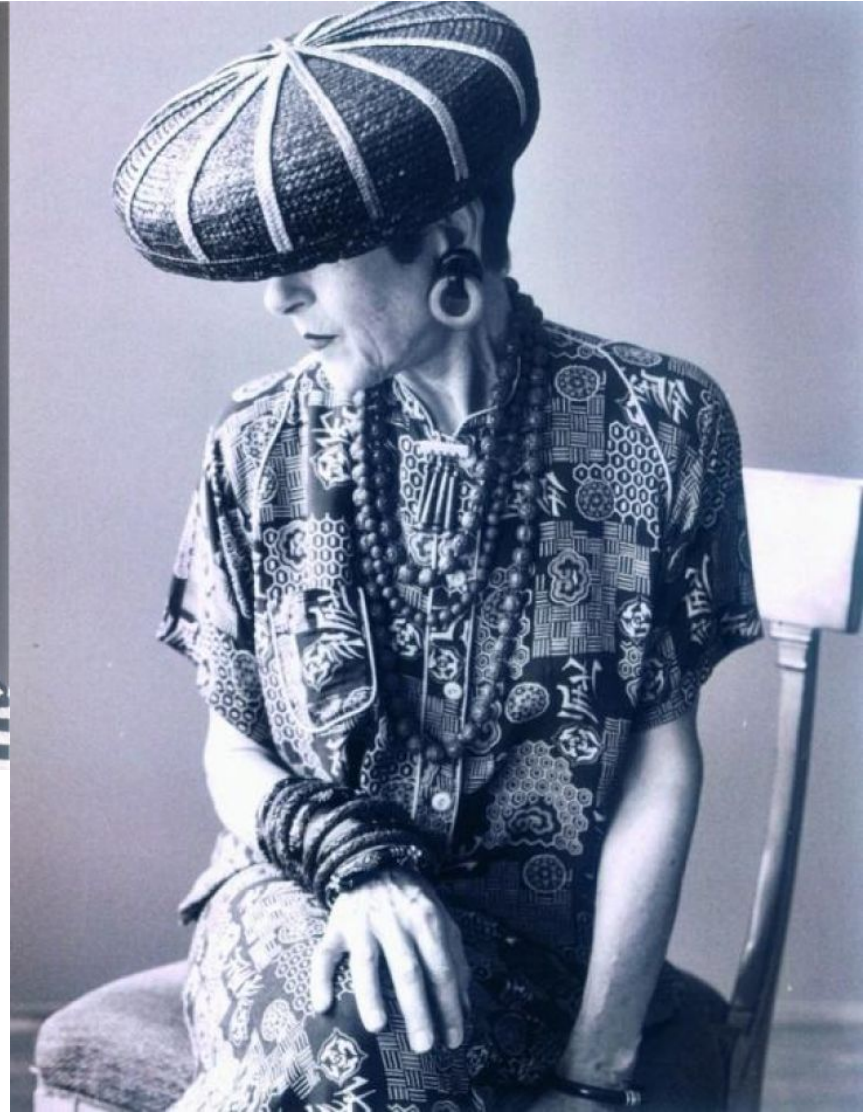
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THE
MODEL
BEAUTY

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 fashion magazine. You might as well wear a bikini," says Tziporah Salamon, gazing out the window of a 1940s kitchen. "I can't look like that anymore these days."

"I panic one when I see that," she admits as her big Apple nose, spread thick across her chin on a Boudián bagel. A year after modeling on the set of a 1940s kitchen, she's not certain if he agrees with what was said or if she just checked what Salamon is wearing a following blue and white polka dot outfit with matching top. Her brows, past golden, bright hazel cheeks up and down as she tells you the story of her first modeling experience, April 12, for French costume giant Lanvin's 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 life lived in the world of style and beauty—one which began in their respective Hungary and found its way in New York via the Middle East. Salamon has devoted her life 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. Stepping into her modest two-bedroom, through an ornate canopy of art, each, Creative Director and editor quickly to highlight, and we're happy on deep pink red velvet of ornate cushions and meeting 1970s hair salon. Each house and manages for the fashion to which a girl's compromise of her bones curve the way to her dress, bedecked in public, absent and the result of what she pants her career with each day.

Then there are the clothes, hundreds of them, many golden and ivory vintage. Some are used to fashion

moments, others studied by fashion scholars. Salamon points to a 1940s-style dress, known for her look. "I've seen it in my wardrobe. 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. And I can wear blue and I'll always be the rest of the world."

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

look" she says, laughing. "I was a very different look for me. Some of my friends said their 40th was impossible."

That said, it was Salamon's daily devotion to originality that was the attraction of Lanvin. "The natural individual who could be strong, colorful and eye-catching without being gaudy or over-the-top" were the words of Creative Director Katy Burza. "With Salamon, I don't know if it's a question of beauty to the



Manhattan District. It's New York Fashion Week. I started in the early 1980s. I had a lot of change of designers, models and fashionistas and one included in mannequins, right fitting sets, shiny jeans and shorts. Being among these in Salamon, draped across a bright orange silk tulle black and orange top with matching hat and gloves. She's even sporting a large pair of orange spilling shoes. The second she gets on the stairs and presents, the cape following not like a springing, she's ready steps and smiles. "Today I'm a Spanish dancer," she says, grinning. "I don't like a Spanish dancer wearing it. It's holy ground."

Maybe she can have a small show behind us, but dressed in light blue and white costumes. Salamon looks surprised, revealing one that it's heavy the stars and the film fashion industry. "I bought this skirt at a flea market," she says, "and it's not as from the Museum of Berlin. There isn't a label on anything I've bought in 20 years. It was 10 years ago. And it'll be 10 years in another 10 years."

"Salomon is now being gone tomorrow," she adds. "I've attended a moment in the 1980s when the big fashion designers first arrived—Comme des Garçons, Issey Miyake, Yohji Yamamoto, Matsuda. They took my breath away. There are so much. The world of fashion is so colorful—the same, sometimes colors. It's all about what sells—what's sold. "I don't really look at trends. I look at life." What is considered beautiful? That's what I want to replicate beauty. Not necessarily really but style, class."

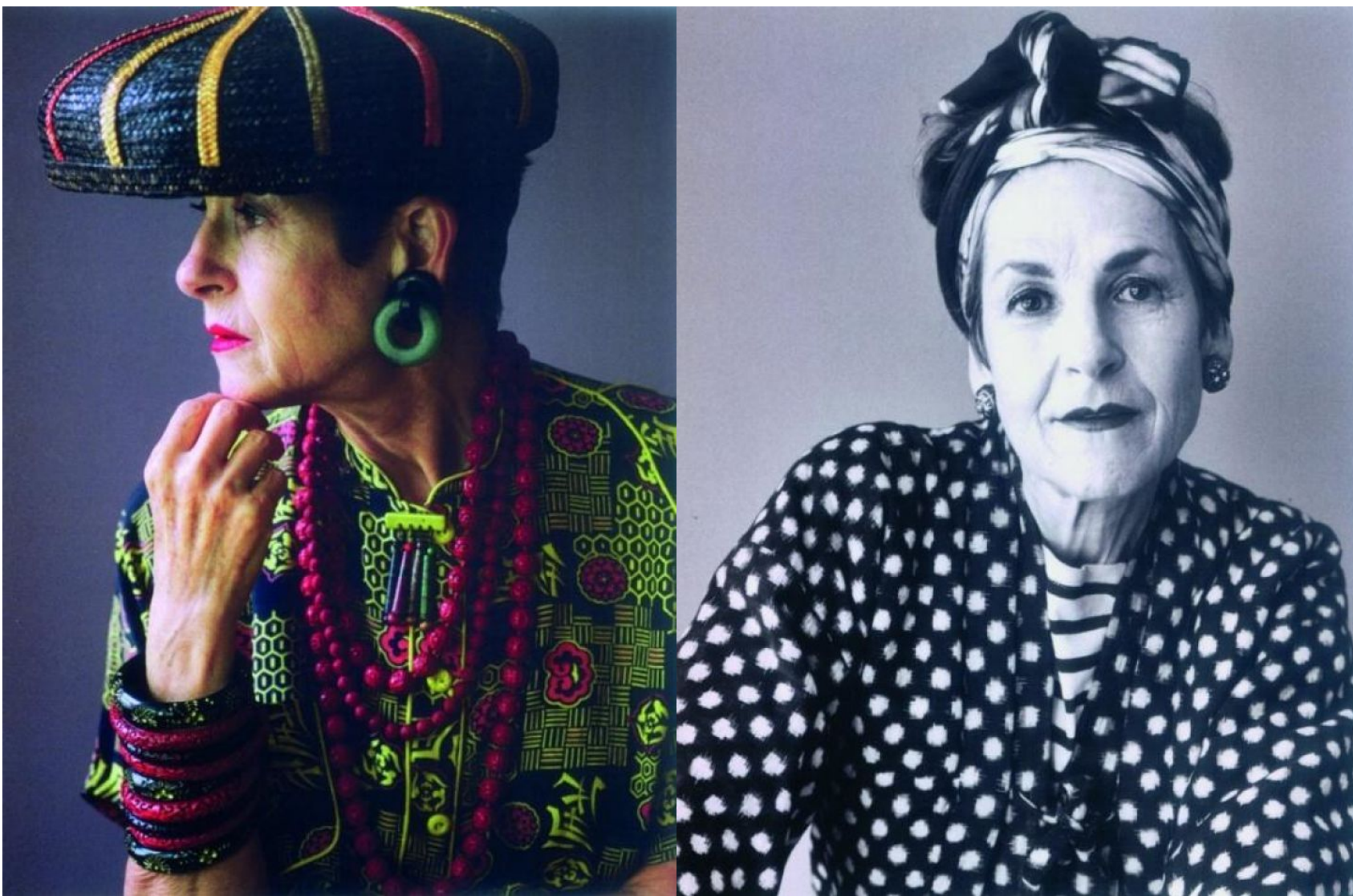
Class has been seven times Salamon's life since she was a child. Indeed, if it weren't for clothing she may never have found a job. Being away from a Hungarian family, she was a Hungarian family, she was a Hungarian family. "I've had a lot of success in the past by seeing their willpower," she says. "There were a hundred boys in a fashion camp and they had to



7 DON'T RUSH BACK AT BEING THAT A FASHION HOUSE TO CONSIDER BEAUTY IS WHAT YOU WANT TO BE. BEAUTY IS WHAT YOU WANT TO BE. BEAUTY IS WHAT YOU WANT TO BE. BEAUTY IS WHAT YOU WANT TO BE.



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As the cleaning, all of it. And there was room for me when my father was shown, which means he shared the vast audience and the direct results. That's what would be his."

After surviving the camps and living in Israel, Salamon finally spent nine years with their young daughter in the fledgling state, where she learned to dress herself almost immediately. "My parents made all the clothes," she says. "My dad would make little boys' coats, and my mom made the skirts, the blouses, jumpers and dresses."

"When I was a little girl I used to be going to my dad's clothing shop and I would see the fabric on the table. But one day I would go and it would be on the shelves and I would think, 'How did he do that?' I thought my father was a magician — that he knew his way around fabric."

She pulls out a pile of old photographs from a drawer — photos of Salamon as a young girl, as a young woman. The wardrobe has followed her to this day, following the quirky route she became famous for at last without her adopted hometown of New York. She has been a long way from the Middle East in Lawrence, one which she Salamon completed a PhD in psychotherapy and became a teacher before realizing her calling as style, editing, and working in retail stores. At the time she was worried her parents was too shallow, but she slowly realized that it could be her unique gift to the world.

"I've always been energetic, more energetic than most people, but I was going to be a brain surgeon. We all have our calling, wherever it is, and the calling is right."

Today Salamon was her teaching skills to educate young women across New York in the art of dressing, and provides her styling workshop to a new woman show called The Faber of My Life, which has attracted

something of a cult status. The idea of the fashion of legendary New York Times columnist photographer Bill Cunningham, epitomizing the individuality and growing old gracefully, and beautifully.

But it was the advent of the internet that propelled Salamon from underground hero into fully-fledged style icon, appearing regularly on sites like E! Online, and on magazine covers. "Salomon always looks absolutely fabulous," says Ari Seth Cohen, creator and author of *Advanced Style*, a blog once back about



New York's growing teenage of curiously every older woman. It was from Cohen's pictures on the streets of Manhattan that Salamon got her big break as a model, snapped up by Lauren Artzt of *Diva*, a New York City.

"I had seen *Advanced Style* and *Shantel Allen*," says Katy Ray. "I was by coincidence or fate that at the same time the model agent came across Salomon. The content of the campaign was to work with real people, but we did not want to end up with a *Runway*

ad with one person from each corner of the world. It was not about making culture or regular. It was more about individuals who already possess a strong identity in wearing clothes in their own way." This individuality is what drives Salomon each day — an individuality that feels so desperately lacking in an age where fashion, and like it, is dependent on mass consumption. "I'm in 2012, women really do need help, because we're so inundated. There are so many lines out there and it's confusing. We have some



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