



BEAUTY

Golden Girl

With a new book and modeling contract, Patti Hansen charts her seventies rise—and her return.

I WAS A SKINNY, FRECKLED kid in high school when I met Wilhelmina Cooper, in the summer of 1972. Then everything happened so quickly. Modeling was the last thing on my mind; I loved hair and makeup, but I had no idea how to pose. One of my first shoots was in the apartment of the hairdresser Maury Hopson, who is still a dear friend. Seeing how adults lived in sophisticated New York City was so exciting for me, as I essentially came from the country—this small town in Staten Island. I would wear really dark eyelashes, lots of foundation, and a heavy, smoky eye. But all the makeup artists and editors wanted to wash everything off my face, except for a little lip gloss and mascara. They saw my freckles as something to celebrate as a thing of beauty, which was eye-opening for me! Francesco Scavullo shot some of my earliest *Vogue* covers; he was incredible at capturing a moment. I was always doing sporty things for shoots—I played tennis, I skied, I snorkeled—because everyone thought I looked like someone from California, but I'm a New York girl. I'm so happy that the whole world has taken such a healthy turn, and that fashion has finally embraced different sizes—and ages. Signing a modeling contract with DNA feels like coming full circle. I'm thankful that people want to see me again. The image of a healthy, relaxed woman is a timeless one.—AS TOLD TO FIORELLA VALDESOLA

WALK OF FAME

HANSEN AND HER HUSBAND, THE ROLLING STONES' KEITH RICHARDS, IN A 1986 PHOTO FROM *PATTI HANSEN: A PORTRAIT* (ABRAMS).

DESIGN

Flower Power



Creating one of Pelle's intricate papier-mâché poppy sconces is an arduous process. First, Jean Pelle—one half of the design studio she runs with her husband Oliver—blends cotton linter (the same durable fiber found in banknotes) into a pulp, then she sculpts the soggy substance to petal perfection and attaches the sheets to Tetris block-shaped brass or bronze rods. "I think people were really surprised, if not shocked," Pelle recalls of the floriated lamp's debut at 2016's International Contemporary Furniture Fair. "In lighting, you don't really see a motif like this." The collection, which began with creamy magnolias and this year features the red poppy, ranges from single-flower bedside fixtures to complex large-scale works. Tiny LED chips at the tips of curved and kinked filaments provide the illumination. "Once installed, the light casts shadows onto the petals, and the petals cast shadows onto the wall," says Pelle. "That's what I like most."—LILAH RAMZI

BEAUTY: RICHARD YOUNG/REX/SHUTTERSTOCK. DESIGN: DANIEL SEUNG LEE/PELLE.