

VOGUE

SEP

THE  
GREATEST OF  
ALL TIME



adults to wax rhapsodic about the halcyon days of DKNY and swoon with envy over Uma Thurman's raven bob in *Pulp Fiction*, and may well be responsible for the Broadway show *Once Upon a One More Time*, with a score by Britney Spears.

Silvestera believes that after a long reign, curtain bangs—those fluttery Brigitte Bardot affairs—may finally be exhausted. “All you can do is just go shorter, opening up the face.” But he admits that weeny bangs are “a hundred percent not for everyone.... If someone never had a bang, I’ve talked them into taking baby steps.”

But even baby steps are never easy. Do you want a blunt, heavy geometric line, or something homemade and delightfully chewed-up? Do you want to emulate the iconic midcentury pinup Bettie Page, or channel the feathery elegance of *The White Lotus*'s Simona Tabasco? Or maybe you would prefer the rounded Moon Pie fringe popularized by the late Vidal Sassoon? (A deeply interesting person, Sassoon, in

Before I took the plunge,  
I used to stand in front  
of a mirror and pin my hair  
up in an attempt to  
mimic the bangs of Loulou  
de la Falaise

addition to masterminding his namesake haircut, was a fearless political activist—a British newspaper once referred to him as an “anti-fascist warrior-hairdresser.”)

Sometimes the muse alights from strange places. Travis Speck, a senior stylist at Suite Caroline in Manhattan's SoHo, cites a print of Gainsborough's famous *Blue Boy* that hung in his grandma's house, as an early influence in his professional education. (And indeed, that subject does sport a Mick Jagger-worthy fringe.)

Blue Boy and Bettie Page notwithstanding, it has happened that a hapless victim realizes all too late that he or she was perhaps not the best candidate for this extreme makeover. Blackstone's Silvestera admits that until these strands hit the eyebrows, there isn't much he can do, but once they cross that Rubicon, he can employ a passel of trade secrets to ameliorate the situation. So go ahead, let those clippers glide across your forehead. And remember, in the worst-case scenario there is the humble barrette, the plebeian headband. After all, bangs may be short, but life is long. □



## To the Max

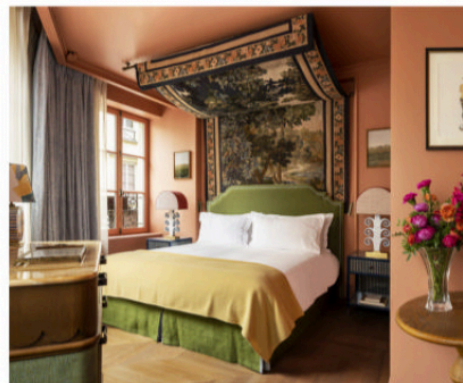
Two new hotels in Paris embrace an all-encompassing aesthetic.

The first thing I notice about La Fantaisie, a new hotel in Paris's 9th arrondissement, is “*Enchanté*,” or “nice to meet you,” etched in the pavement out front. The literal translation is apt as well: An enchanting forest of delights grows within. The lobby ceiling's tapestry resembles a tree canopy, petal-shaped legs support tables, while the halls' foliage-themed wallpaper looks lifted from the pages of *Where the Wild Things Are*. Just beyond the hotel's restaurant—helmed by three-Michelin-star chef Dominique Crenn—a courtyard is dotted with golden poppies; in the hotel's spa, ancient traditions inspire the bath rituals. This is the work of designer Martin Brudnizki, a master of modern maximalism responsible for high-profile projects like Hôtel Barrière Fouquet's in New York and Annabel's in London. Now, Brudnizki opens two Parisian spots: La Fantaisie in July, and Le Grand Mazarin, which will welcome guests this September.

If La Fantaisie feels like a secret retreat, Le Grand Mazarin feels like time-traveling to a classic Left Bank salon. “Paris has always had great hostesses who entertained artists, politicians, and authors,” Brudnizki says. “We wanted to create spaces within this hotel where you could meet different creative people.” To that end, there will be a speakeasy cabaret in the basement and an Ashkenazi restaurant from Israeli chef Assaf Granit. On the summer day I visited, a quick tour revealed Brudnizki's hand. Over every bed hung a tapestry custom-made by Art de Lys (the company that restored the drapery at Versailles), and a multistory atrium featured watercolor frescoes. The two hotels are quite different, but they share a common goal, Brudnizki says: “to create immersive worlds.” Later that day, sitting at La Fantaisie's rooftop bar, I felt duly transported.—ELISE TAYLOR

### ROSE ABOVE

The rooftop bar at La Fantaisie (TOP) and a room at Le Grand Mazarin.



TOP: JÉRÔME GALLAND. BOTTOM: VINCENT LEROUX.