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Fashion! Dallas

Makeover of the Month

The new you

We promise, Doc, it won't hurt a bit

A reluctant dentist sits in FID's chair and finds our methods quick and painless

By Tracy Brobston

To her patients at the Heritage Dental Center, Dr. Cynthia Cook is known as a capable and sympathetic dentist. To Fashion/Dallas, she'll always be remembered as "the reluctant makeover."

Dr. Cook, 27, grew up in Big Spring, Texas. After graduating from high school, she acted on the advice of a plastic surgeon aunt, "my role model," and entered Texas Tech, where she earned a degree in

microbiology. She completed post-graduate studies at Texas Women's University, and eventually moved to Dallas, earning her DDS from Baylor's College of Dentistry.

Despite the somewhat daring nature implied by her impressive resume, Dr. Cook seemed hesitant when an FID staff member telephoned to tell her she'd been selected as our first makeover of the new year. But when we explained our reasons

for choosing her — the potential knock-out we saw in her pretty-but-plain application photo — and added the bonus that superstar New York makeup artist Joey Mills would be part of our one-time-only makeover team, Dr. Cook agreed to meet us the following week at Dallas' Paul Neisnat Salon.

The appointed date arrived, but Dr. Cook didn't.

Between long passes and poorly sus-

ted tears, she explained by phone that she had changed her mind. We coaxed, cajoled and tried our best to allay her fears.

"Yes, you'll look different. No, we won't turn you into Cyndi Lauper. Yes, you're patients will recognize you. No, you won't have inch-long hair." An hour later, Dr. Cook appeared.

Shaking visibly, Placed with hot coffee and encouraging smiles, Dr. Cook seemed to relax as stylist/toner Paul Neisnat combed through her long, thick, dark brown hair and the two discussed several styling options. Her main fear, she confessed, was giving up the long hair her boyfriend preferred. (Dentists are people, too.)

The disadvantages to the center-parted style became obvious, however, as Neisnat lifted the long hair up and away from the doctor's face. Not only did her sculptural cheekbones and delicate jawline pop into view, her eyes appeared larger.

Even Dr. Cook agreed the demonstration was compelling. So, after a luxurious shampoo and conditioning treatment with a reconstructive moisturizer, she settled back into the chair and watched Neisnat's cut take shape.

The reward: a shoulder-length style that combines the versatility of a long, blunt cut in back, with the feature-enhancing softness of layers around the face. An extra bonus was the natural waveness and bounce released by the shorter, lighter cut.

"Setting" the style, Neisnat explained, is as simple as working in a bit of mousse, combing the hair into the desired line and allowing it to dry naturally. For later



Dr. Cynthia Cook, before her makeover. With abundant hair and dramatic bone structure, she was a potential knock-out, just waiting to be discovered.

drying, Dr. Cook also can use a blow dryer, directing her hair up and off the face with her fingers. (With either method, Neisnat warned, brushing should be delayed until the hair is completely dry. Brushing wavy or curly hair when wet can result in frizziness.)

The smiling face in the mirror told us Dr. Cook was pleased. Radiating a new aura of confidence, she was ready for the next step — makeup.

In the world of beauty, few artists have achieved the standing of New Yorker Joey Mills. Mills' work has appeared on over 90 major magazine covers. (Choosing which covers to use on his resume was difficult, says Mills, so he just used photos of his "friends": Brooke Shields, Christie Brinkley, Isabelle Rossellini, Beverly Johnson, Jessica Lange. . .)

The makeup artist also has played himself in two movies, *The Eyes of Laura Mars* and the soon-to-be-released *Portofino*, and will have a book, *The American Woman for Today*, published by Simon & Schuster later this year.

At Neisnat's behest, Mills traveled to Dallas last month to conduct a week-long series of consultations at Neisnat's Solder Plaza salon. We were particularly pleased Mills agreed to work with Fashion/Dallas on a makeover.

As he soothed Dr. Cook's dry skin with a moisturizer, Mills explained his preference for classic-looking makeup. His goal: "A face that can go straight from raking leaves to lunch at Four Seasons — without changing anything except your clothes, accessories and attitude." Dr. Cook's dramatic bone structure, Mills added, made her an ideal candidate for just such a look.

After dotting on a green underliner to counteract redness ("for when you're almost perfect but not quite"), Mills mixed three shades of cream foundation in his hand, then blended the new, just-right color over Dr. Cook's face with a damp makeup sponge.

To emphasize Dr. Cook's eyes, he used a damp brush to stroke on powdered eyeshadow in three shades of vivid green — darkest near the lashes, lightest just under the brow. A deep-green pencil liner next was smudged on her upper and lower lashes, to give her eyes "a smoldering



Makeup artist Joey Mills gives Dr. Cook "a face that can go straight from raking leaves to lunch at Four Seasons."



PHOTOS: CLIFF BOTT HAIR: PAUL NENAST/PAUL NENAST SALON MAKEUP: JOEY MILLS

And Dr. Cynthia Cook afterward: Her hair's still long, but layering turned it bouncy and enhanced her newly radiant face. Her Christian Dior outfit is from *The Gazebo*.

look," then followed with two coats of black mascara.

One of Mills' favorite makeup tricks involves lip pencils; he uses them not only to line the lips, but to color them as well. Pencils are less gooey than sticks or glosses, he explained, and impart a more lasting color, one that "doesn't

come off on your coffee cup." On Dr. Cook, Mills used a deep rose pencil, finishing with shimmery dab of pink-gold lipstick in the center of the lower lip for extra shine and moisture.

The final touch: A sweep of pale pink powder under Dr. Cook's eyes, across her cheekbones and

the bridge of her nose. "Very Grace Kelly," cooed Mills.

As Dr. Cook slipped into Christian Dior's checked wool jacket and vivid silk blouse from *The Gazebo*, and stepped in front of the camera for her portrait, "the reluctant makeover" looked beautiful.

Even better, she looked happy.

Hair

Redefining the rules of of salon tipping

20%

Nowadays, only your hairdresser knows for sure

By Cynthia Smith

Salon tipping etiquette decrees . . . 10 percent of the bill? Or 20 percent? Zip?

And what about the owner, colorist, shampooer, manicurist, pedicurist — what extra do they get?

Not sure? Not surprising. In Dallas — where hairdressers have been tipped with all-expenses-paid foreign jaunts and designer wardrobes — the rules are fuzzy, at best.

There does appear to be consensus on one thing: If you hate the hairdo, there's no reason to tip, Dallas hairdressers say.

Miss Manners' Guide for the Turn-of-the-Millennium says that a 15 to 20 percent tip is adequate, and that it should be given to the hairdresser or receptionist for distribution. That's just about on the mark, says hairdresser Paul Neinast. He adds that tips generally range from 10 to 20 percent of each service's cost, or 15 to 25 percent at high-profile salons.

But some social sets set their own rules. "The older guard . . . they don't throw money around. They tip 15 percent across the board," says Mr. Neinast, who charges \$75 for a haircut.

Perry Henderson, another celebrated Dallas hairdresser, says clients should consider "how much has that person given and how much have you received." Mr. Henderson charges \$75 for a haircut and says he doesn't accept tips because it's unprofessional behavior for hairdressers.

"I'm going to charge the appropriate amount," he says. "They don't have to pay me more for my services."

Although a few clients like to hand out tips themselves, some prefer a more discreet method. Often, receptionists accept tips enclosed in envelopes, which are later given to the hairdresser.

"Some people can't tip you a lot, and some people can. It keeps them from being embarrassed," says Basile Hughes, manager and artistic director of the Roger Thompson Salon at Barneys New York. He charges \$75 for a haircut and does accept tips.

But some hairdressers equate tipping with issues of professional pride.

The practice "takes the industry down. If you're a professional like a lawyer or doctor, you don't get tips. You get paid for doing that job," says salon owner Alan Stone, who charges \$60 for a haircut. He adds that some hairdressers can earn \$40,000 to \$100,000 annually without tips.

Hairdressers who own the salon shouldn't be tipped anyway, says Mr. Stone; and Miss Manners agrees. And many clients tip owners' assistants instead.

But the no-tipping-owners rule is outdated, Mr. Neinast says, because the owners are increasingly working as hairdressers.

"I'm a salon owner only when it comes to paying the bills," he says. "I've never been embarrassed about taking a tip because I know if someone gives me a tip, I've worked for it. I don't believe people just give money away."

The consensus on tipping owners is that there isn't one. But most agree that holiday gifts are welcome. Mr. Stone says, "It's not money. It's more personal."

"Anything that might interest them" in the \$30 to \$50 range is appropriate, says Mr. Stone's client, Vicki Upchurch.

But out-of-bounds, extravagant tippers or gift-givers may expect more than professional performance, says Mr. Neinast. In his career of more than 20 years, he's learned about hairdressers receiving tips of \$50 for a \$25 set or

presents such as overseas jaunts and designer wardrobes.

"If someone bought me something that was over \$100, it would scare me. I'd want to know what the catch is," Mr. Neinast says. "The more the client has the money, the more you are sort of like a paid escort or paid companion. I don't want to be obligated to that."

Excessive tipping boomed in the '80s, according to Mr. Neinast. In the cash-tight '90s, fewer tippers are dishing out silver and crystal.

But too many stylists still "prune and titillate" clients for loyalty and dollars, says Mr. Stone, adding that too much buddyding can backfire because people "don't expect to tip friends."

And male clients seem clueless.

They tip big or not at all, Mr. Neinast says. He adds that younger men tend to be more salon savvy "but the men 35 and older are still in the barber shop."

ILLUSTRATION: PEGGY COX HEYNOLDS

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Paul Neinast