



*Jo Ann Roberts*

# *Art & Illusion: A Guide to Crossdressing*

*Volume 1 — Face & Hair  
Revised & Expanded  
Third Edition*

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*This book is dedicated to my family, without whose love and immeasurable understanding, I would have accomplished nothing.*

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# Preface to Third Edition

What have we got here?

Well, I finally collected enough new material to warrant a rewrite of the second edition of A&I. I also felt the art was really dated. It was the best I could do under the former circumstances. The new material just sat in my desk until one day I received a letter from an artist in California. He'd been referred to me by a mutual friend for whom he'd done some magazine artwork. He sent some sketches along. I flipped at the artwork. This guy was really good! So, I asked him if he'd like to take on the art for the new A&I. He said "yes" and a deal was struck.

I couldn't be more pleased. Almost every piece of art in this volume and the following volume 2 was created exclusively for CDS by LeVaughn. You'll see more of LeVaughn's work on the covers of *Cross-Talk* magazine and in *LadyLike* magazine. I'd like to publish a book of his work someday.

The other big change is the combination and separation of the original A&I and the Companion. Volume 1 is exclusively about face and hair. Volume 2 covers fashion and style. So, if you want all the makeup tricks and tips, it's all here in volume 1, while volume 2 will tell you how to size clothing, tuck genitals, create cleavage, and more.

This third edition no longer has a resource guide. The number of resources for TVs, TGs and TSs has exploded since 1985 and there just isn't room here to cover it all. Resources are still listed in *LadyLike* and in the *Who's Who and Resource Guide to the Transgender Community*.

While there are the same number of pages in this edition as in the last, I assure you there is a lot more information here. I used different type that puts more text in the same space. The only thing that could make this better is color and digital, short-run, color printing is on the horizon. Maybe the next edition will be color. Who knows? Maybe it'll be on CD-ROM. Hey, a CD book on CD... ah, never mind. Bad pun.

Just so no one forgets. Thanks to: my partner Betty for letting me take house money to start CDS; to Jani and Jo for finding me a printer for the first edition; to RJM who does my printing now; to Nancy Green of RGA for buying the very first copy; to Denise Mason, Morgan Stevens, and the others who taught me about crossdressing; to Lee Brewster for believing in me, and, last, but never least, every single person who bought a copy of *Art & Illusion: A Guide to Crossdressing*.

Oh, yeah... almost forgot. When you see this: **TIP** it means that something special is mentioned. All of these "tips" are included in my video *Basic Makeup Application*.

*JoAnn Roberts*  
*June 1994*





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# Creating Your Face

## The Art Is In The Illusion

The single most important task that you should learn to master in the process of feminine transformation is applying your makeup. Your face will account for about 80% of your total illusion. To compensate for your masculine features, you're going to learn some special techniques to trick the eye into believing it is seeing a feminine face. Makeup is all illusion anyway, so you're participating in a socially acceptable deception.

The makeup process is one which combines skill with art and both of these can be learned. The techniques are relatively simple; it only takes practice. You may feel awkward and clumsy at first, so take your time and go slowly. It takes time to get used to the feel of the tools and products. The key to good technique is repetition. Remember, most women wear makeup daily, so they are constantly practising their skills. Another important point is: keep it subtle. Nothing looks worse than garish, overdone makeup—on a male or a female. Study and practice the techniques in this book and be sure to keep the effects well balanced. Your face, in particular your eyes, will be the focal point of your image, so learn to do your makeup correctly. But, before we put any makeup on, how about a little skin prep.

## Skin Care

You wouldn't paint over rust, would you? So, why put makeup over poor skin? Taking care of your skin is very important. It is not uncommon for men to use skin products now. Your skin care regimen should be regular, morning and night, seven days a week. Cleanse, tone and moisturize your skin using products appropriate for your skin type: dry, normal or oily. If your skin is shiny, has large pores and blemishes are still a problem for you, then you have oily skin. Use a cleansing astringent everyday and an acne treatment product (the best are those with benzoylperoxide) when breakouts occur. Cleanse the skin more frequently in warm weather. If your skin is smooth, has regular pores and you rarely get blemishes, then you have normal skin. However, makeup can clog your pores and cause blemishes and you may notice a slight shine in the "T" zone, nose and forehead. Use a regular cleansing product, like Noxema, daily. Cold weather can temporarily dry your skin, so you might want to use an unscented moisturizer in the winter. If your pores are very fine, you chap easily, or sunburn easily, then you have dry skin. Dry skin also tends to wrinkle earlier in life. Regular soaps and astringents will only irritate your skin. Wash with a mild cleansing agent for dry skin and apply moisturizer while the skin is still damp.

It is now well documented that exposure to the sun is the principal cause of wrinkles and most skin cancers. Dermatologists recommend that both men and women use a sun-block if they're going to spend much time outdoors. Cosmetic companies have picked up on this idea and almost every product now affords some degree of protection from the sun's harmful rays.



The FDA has cracked down on the claims cosmetic companies can make about their skin care products, especially claims for anti-aging products. The FDA recognizes only a very few cosmetic ingredients as having any anti-aging properties. Don't be fooled by claims of wrinkle removers and lifters. If they work at all, it is only temporary and it is likely that the least expensive products will do as much good for your skin as the most expensive. The most common ingredient with anti-aging properties is sun-block or PABA (Para-amino-benzoic acid). However, some people have an allergic reaction to PABA, so be careful.

It used to be that if a product could make a permanent change in your skin, it was not classed as a cosmetic, but as a drug. One such drug is Retin-A. Much has been written about the wrinkle reducing properties of Retin-A (a.k.a. Vitamin A or Retinoic Acid). Retin-A has not been approved by the FDA for the treatment of wrinkles, only for the treatment of acne. However, once a drug has been approved for use by the FDA, a doctor may prescribe it for any condition he thinks warrants its use. Therefore, many dermatologists prescribe Retin-A to reduce wrinkles caused by sun damage and aging; the fact of the matter is it works.

For a while it was thought that Retin-A was the only topical (surface only) treatment that could change the texture of the skin. Now there is a new class of compounds called Alpha Hydroxy Acids (AHA's) which are weaker relatives of Retin-A and they have much the same result. AHA's are not classed as drugs and many cosmetic companies have released moisturizers containing AHAs to minimize wrinkles and fine lines.

But Retin-A and AHA are not panaceas. They can cause serious allergic reactions in some people which can result in blistering and peeling. That is one reason why a prescription is required for Retin-A. Also, Retin-A and AHA will not protect your skin from future damage by the sun, so you still want to use a sun-block when out in bright sun light

*Never, never, ever* go to sleep with makeup on your face. The latest type of makeup removers are water soluble, which means they're easier to use. The one I use is called Dif-Rinse by Noxema. There are others on the market; try them.

When I remove my makeup after an evening out, I start with Dif-Rinse on my eyelids. I scoop up a finger-full and slather it all over one eye, massaging it into my eyelashes to loosen the mascara. I wait about one minute and then wipe it off, gently, with a tissue. I then use a cotton swab to get eyeliner and mascara off my lids near the lashes. I repeat on the other eye. If I don't plan on taking a shower before retiring, I smear the remover all over the rest of my face and neck and then wipe it off with a tissue. I do a second application and then wash my face with soap and water. I follow this with a wipe of witch hazel or alcohol on a cotton pad. I put a towel on my pillow, just in case I missed any makeup. The rest comes off during my morning shower.

When I do shower in the morning, I use shampoo to wash the makeup off my face.



Shampoo has a lot of grease and oil cutting power and, let's face it, makeup is mostly grease and oil. I use a scrub brush to make sure I get it all off.

Sometimes, though, I'm just too tired to go through all that cleansing and I just can't wait to hit the pillow. When I feel like that I use one or two "Baby Wipes" to wipe off as much of the makeup as I can and I just go to sleep and then shower in the morning. Baby Wipes are available in any drugstore. These are towelettes made to clean the little tyke's bottom during a diaper change. They're very soft and loaded with moisturizing cleansing lotions that won't irritate the baby's skin. They won't irritate yours either. They really work great for a quickie cleanup or correcting a mistake. They come in small travel packs and large jars. They are also great for soaking up skin oils.

**TIP**

In some situations you may need to remove some or all of your makeup in order to reapply it. You might be at one of the many TV conventions around the country and you're going to switch from a daytime to an evening color scheme. The Baby Wipes work great for this too. (My thanks to Jim Bridges for this tip.)

Now that you know how to take it off, you're ready to learn how to put it on.

## Tools & Supplies

It's very important to start with the correct tools to apply your makeup. These will include brushes, sponges, applicators and the like. The right tools will make the job so much easier and the results will be consistent from application to application. The minimum tools you need are:

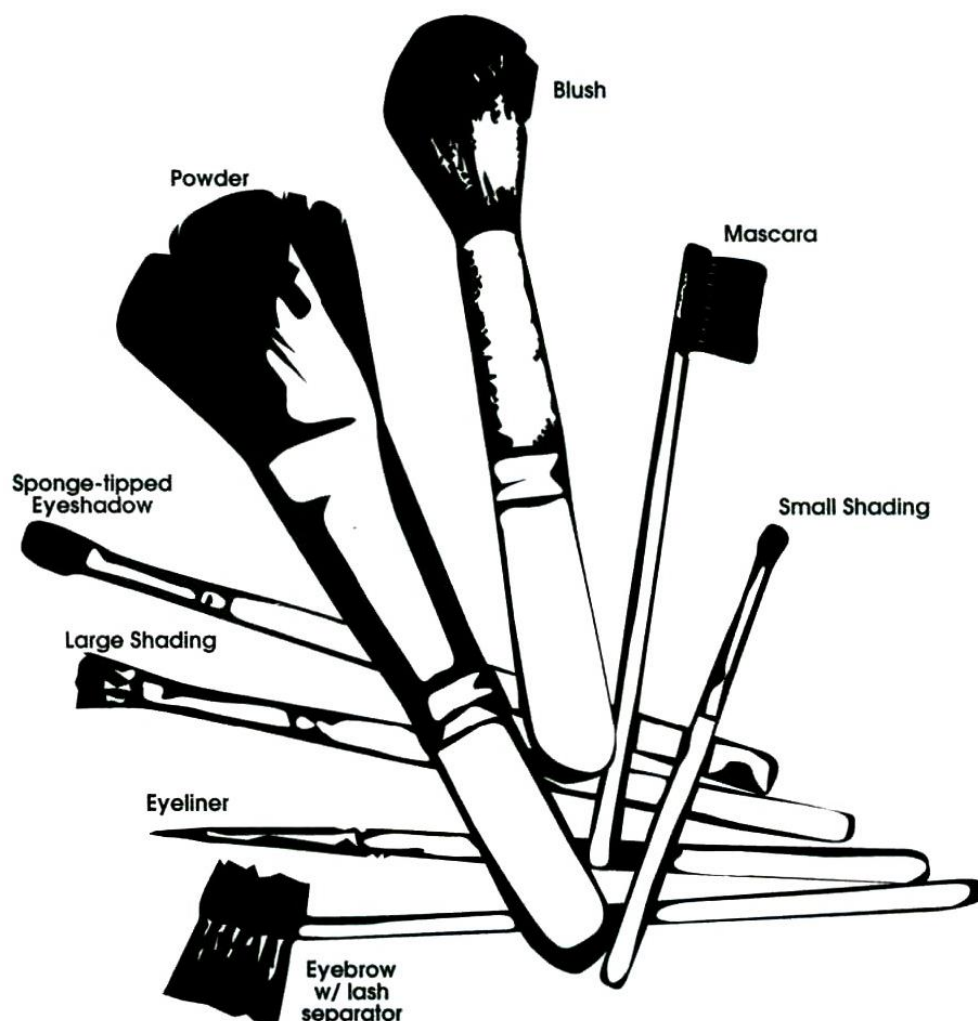
- #00 or #000 eyeliner brush
- 3 or 4 shadow brushes for blending
- Foam eye shadow applicators
- A square cut flat brush for lipstick
- Contour brush w/square cut bristles
- "Big Dome" powder brush
- Oval brush for blusher
- Sponges to apply foundation
- Tweezers
- Large and small pencil sharpener
- Optional: Eyelash curler

I can't say enough about using makeup brushes. Once you get used to them, you'll wonder how you ever applied makeup without them. The important thing is to buy good brushes, not some cheap set from a drug store. Expect to pay between \$30 to \$40 for a good set. You must also keep them clean with a regular soak in alcohol or brush cleaner followed by a clean water rinse, then let them air dry.

If you don't want to buy brushes at a cosmetics counter, check the Yellow Pages of the phone book for a theatrical supply house in your area. If they sell stage makeup, they'll have brushes and other items of interest which I'll mention as I go along. Another possible source for good brushes is a craft or art supply store. Finally, many of the better TV boutiques around the country also sell brushes.



*A good set of brushes is essential to creating a believable feminine face. I own several sets.*



Another indispensable item is a bag of good quality latex or real sponges for applying foundation. Never use your fingers to apply foundation. Bacteria from your fingers can be transferred to the foundation where it can grow. Get this in your eyes and you could have a serious bacterial eye infection. You can buy cheap disposable sponges at the drug store for a few bucks, but they crumble and leave little bits and pieces on your face. A good latex sponge can be washed and reused several times before it's discarded. A good drug store variety is sold under the name "Lushus" and eight wedges sell for about \$3-\$4. But I'll tell you a secret; you can get the same quality sponge for about \$1 at a theatrical supply house. The "hitch" is you have to cut it up yourself.

**TIP**

One further item; treat yourself to a lighted makeup mirror. This is another of those How-did-I-do-without-this-before tool. I found mine at a flea market for \$5. In fact, I have two, one for home and one for travel.

## Products

The basic makeup products you will need are:

- Moisturizer
- Foundation and beard cover
- Dark contour color
- Highlight color
- Eyeliner
- Eyeshadows
- Mascara
- Lipliner pencil
- Lipstick
- Translucent powder
- Optional products—lip sealer, foundation sealer, lip gloss, iridescent powders, artificial lashes

## Applying Makeup: Step By Step

Your transformation will proceed in orderly steps. Take your time and you will be pleased with the results. It should take you about 1½ to 2 hours to do a detailed evening makeup, depending on your skill. As you get more practice, this time will decrease. I can now do a “day-face” in about 20 minutes and an “evening-face” in 45. Shower to front door, my record is 1 hour and 15 minutes.

The steps in the process are:

- Close shave
- Moisturize
- Beard cover
- Shadow and define eyes
- Line lids
- Mascara
- Foundation over beard cover
- Contour/highlight face into oval shape
- Contour/highlight cheekbones and other features
- Line and color lips
- Set with powder

## Shaving

If you are one of those people who has a very light or almost no beard, I hate you! Just kidding; you can skip this section. For those of us who must shave one or more times a day, read on! The best time to shave is right after a shower when the beard is soft. If you get razor burn easily, rub some cortisone cream into your face before lathering. Use a gel lather, it works better. Let the lather sit on your face for 2-3 minutes before starting to shave. You will get a closer shave and are less likely to cut yourself. Use a fresh razor but take a few strokes on the side of your face to take the edge off before tackling your chin, neck and upper lip.

You will have to decide how much scraping your face can stand. I have been able to shave twice a day for a 3 day weekend using gel lather and the cortisone cream. After shaving use an astringent, alcohol, if you can stand it, or witch hazel to swell and close the skin pores.



If you should cut yourself, don't panic, but be prepared. Use a styptic pencil or in a pinch use an antiperspirant with aluminum chloride (not aluminum chlorhydrate). Dab this on the cut and let it dry. Then rub some cortisone into the cut. The bleeding should stop in minutes and you can continue.

**TIP**

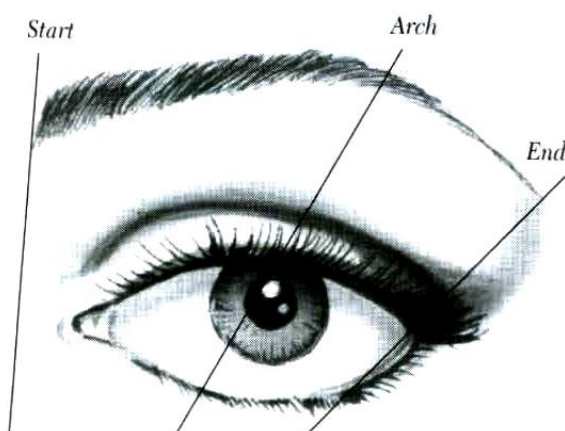
I've heard a lot of different ways to get a close shave. Some *seem* to make a difference, some don't. As I will tell you frequently throughout this book: experiment and find out what works for you. An interesting technique is called a "cold shave." Lather up and plunge your face into cold water, then start shaving. Another interesting tip passed-on to me by my friend Terri White (a crossdresser of color) is to use toothpaste as a shaving cream. Terri swears it works for her and I tried it. It did *seem* to give a closer shave and the mint in the toothpaste was cooling to the skin.

## Eyebrow Magic

First we need to do a little preparation before applying any color. Pull back your hair (if you've still got it) and hold it there with a hair band or a wig cap. Now examine your face.

The eyes and eyebrows are the most expressive area of your face. You can achieve a very feminine look just by changing the shape of your brows. I realize most of you can't pluck your brows into shape, so we'll use tape to lift the eyebrows and expose more brow area. Even though I pluck my eyebrows, I sometimes use tape to pull up the brow ends and expose more of the browbone. I use plastic surgical tape torn into a strip about  $\frac{1}{8}$  inch wide. I press it just above the outer corner of my brow and pull up, pasting the tape into my hairline. You can give a variety of shapes to the brow this way. Experiment. The tape will get a coat of foundation and the bangs of your wig will help cover it. (See photo 1.)

Even though heavy, fluffy brows go in and out of fashion, that does not mean you can just let your's grow wild. Eyebrows, even heavy ones, require shaping and grooming. Eyebrows should frame your eyes and there is a simple method of determining the correct shape. (See the illustration below.) Take a pencil or other long slim object and hold it at the base of your nose. Then lay the pencil on your brow so that it passes over the inner corner of



your eye. This is where the brow should start. Now rotate the pencil so that it crosses over the center of your pupil. This is the point of the arch. Rotate the pencil again so that it now crosses over the outer corner of your eye. This is the end of your brow. Tweeze and trim the hairs to fit within this general shape. If you do it gradually,



no one will ever notice. If you wear glasses, that's even better. You probably need new glasses soon so go pick out a unisex style that covers your eyebrows. This is what I have done and my brows are thin by any standard. No one has ever made a comment to my male-self about my brows because they do not see them behind the glasses. When dressed, I wear contacts to show them off. At a minimum, remove all stray hairs between your brows over the bridge of your nose. Also trim any hairs that are too long or too coarse with small scissors.

If you do not want to thin your brows too much, work some foundation into the lower hairs and this will help to thin them visually. You can also mechanically raise your brows with the tape trick mentioned earlier. Another way is to use a headband to lift the forehead. Place the band over your head, settle it in back and place it just above your brows in front. Now push the band up to your hairline. If it is tight enough, it will raise your browline. Too tight and you will get one doozy of a headache. Another method is to use a stocking as a headband. Place the stocking behind your head and bring the ends forward. As if you were tying a knot loop one end over the other several times and pull close to your forehead, just above the brows. Now push this band upwards, raising the browline, and tie the ends in back. Don't make it too tight!

TIP

Here's one last trick for eyebrows: block them out and draw new brows above your own. You block out your real brows with solid white-glue stick and powder, alternating the glue and powder in layers, until your brows are invisible. Then, using an eyebrow pencil, draw your new browline in any shape you like using the top of your real brows as a guide. Don't worry about the glue; it washes out in the shower. This trick is even more useful for blocking out sideburns so they don't show from under a wig.

TIP

## Foundation & Beard Cover

The purpose of foundation is to even out the skin tone and prepare the face for color. In our case it also can serve the purpose of hiding facial blemishes and the male beard. The process is much like an artist white-washing a canvas before beginning to paint. In fact, you will use basic artist's techniques of light and dark colors to reshape and contour the face.

Before you put any colored material on your face use a moisturizer and allow it to sit for a few minutes. Use a moisturizer appropriate for your skin type. Moisturizer does not put moisture *into* the skin but is a sealer and prevents water loss *from* the skin. It also will allow the foundation to go on your face more evenly. Moisturizer is typically a problem for those of us with oily skin, but now there are products specifically formulated for oily skin. If you do not have one of these products, dust the skin with an oil blotting powder before applying foundation.

I now use only two types of foundation, both made by Max Factor. They work really well for me and I suggest you try these first before going on to more expensive bases. I use Max Factor *New Definition Makeup* from my eyes up, and Max Factor *Active Protection*

*Makeup* for the rest of my face. The *Active Protection* foundation is the latest in cosmetic technology in that it is neither a water-based, nor an oil-based foundation. It uses a silicone base and is waterproof when dry. It is thin, yet has very high coverage. Both foundations are available in the same five warm tones and five cool tones, so you have a very good chance of matching your skin tone with one shade. Okay, back to the face.

Using a damp sponge and a little of the *New Definition* foundation, start applying it to the eye area: brow, and forehead. You don't need a lot of makeup here, just enough to even out the color. The damp sponge will give you sheer, rather than heavy, coverage.

**TIP**

Choose an eye makeup scheme and apply the shadows, liner and mascara now, before you do the rest of your face. Why? Because, the powders and mascara will invariably get on your face and you'll waste a lot of time cleaning up the mess. This is another Jim Bridges tip and he swears it saves 20 minutes. It does.

The next step is to cover the beard follicles that show on your face. Several companies make blemish covering foundations like Lydia O'Leary's *Covermark* and *Dermablend*. These have very high coverage with lots of pigment. They do a great job of covering your beard shadow, but I feel they are too heavy and oily for full-face and long-term wear. I see too many people with faces that look like dried mud puddles after a couple of hours. That's one reason why I recommend the Max Factor *Active Protection Makeup*. Another reason is you usually have to ask for *Covermark* or *Dermablend* since they are not prominently displayed at most cosmetic counters. Not so with the Max Factor products; you can pick them up at almost any drugstore. And, they're much less expensive than the specialized products.

However, if you need more coverage than afforded by the *Active Protection Makeup*, try Clinique's *Continuous Coverage* available at all Clinique counters in most department stores. The disadvantage to this product is the limited (5) shades, so you might have to mix up a color. If you still need more coverage, then by all means try *Covermark* or *Dermablend*. Many of the TV specialty boutiques also carry their own line of cosmetics and most have a heavy-beard cover product.

**TIP**

One crazy (but highly effective) technique was given to me by my friend Morgan Stevens, a semiprofessional female impersonator. I use this technique with the Max Factor makeup. Use a drugstore-cheap (like \$1 a tube) red-orange lipstick and make short strokes all over the lower half of your face. Cover the jaw, upper lip and under the chin, anywhere your beard shows. Take a sponge and smooth the lipstick out until the coverage is even. Keep this sponge, you'll use it again just for this job. You don't want a thick covering, just a tint. Wipe off the excess with a tissue.

This trick has its basis in the science of color. Complementary colors neutralize each other. Beard shadow is blue. The complement of blue is orange. So, an orangey lipstick should



neutralize the blue beard shadow and it does! You may have to experiment (again) with the lipstick to find that just-right shade that neutralizes your beard shadow. But once you do find it, it will be all that you need.

Always apply foundation with a sponge to get even coverage. Foam sponge wedges are inexpensive but are only good for a few applications. Silk sea sponges are costlier but can be cleaned and reused. When applying foundation work from the center of your face outward and be sure to blend up into your hairline, eyelids, over to your ears, lips, under the chin and down the neck.

Okay, the canvas (your face) is ready for color.

## Eyeshadow

Your eyes will command the most attention of any of your facial features, so take the time to learn how to make them up properly. Ideally, your eyes should be one eye-width apart. You can check this by looking in a mirror and marking the outline of your eyes in crayon or eyeliner pencil on the glass. If they do not meet this ideal, you can correct close-set eyes by shading the outer corners or correct wide-set eyes by shading the inner corners. Similarly, you can correct deep-set lids and narrow lids with proper shadowing. See the illustrations below and on the next page.

Before we get to applying color, let me say something about dark circles and bags under your eyes. If you have these conditions (and we all get baggy eyes now and then), you'll need to camouflage them.

**Do not** use a regular concealer under your eyes. It'll just make things look worse. Bags and dark circles require a yellow concealer made especially for this purpose. The one I use is Mary Kay *Day Radiance*, but there are others out there. Just remember, yellow.

Shadow or liner first? I prefer to put shadow first




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*To correct close-set eyes, place darker shadow at the outer corners and into crease extending up and out. Line outer  $\frac{2}{3}$  of upper lid and outer  $\frac{1}{3}$  of lower lid. Smudge both lines.*

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*To correct wide-set eyes, keep shadow on lids, don't extend past end of lid. Line full length of upper lid and broaden line at the inner third. Line outer third of lower lid and smudge both lines.*



*To correct deep-set lids, lighten shadow on upper lids and stop about 1/4 inch from end. Place deeper shadow at outer edge and in crease. Line all across upper lid and the outer third of the lower lid.*



*To correct narrow lids, place lighter shadow on lid and darker shadow in crease and sweep up at outer corners. Line outer third of both upper and lower lids. Smudge lower line.*



then line the lids. You will add color to several parts of your eye: the lower lid, upper lid, crease of the lid and brow-bone. You may also want to use a sealer before using foundation to prevent creasing. Eye shadow colors are available in every imaginable color and form. Pressed powders are easiest to control but creams and sticks are also useful. I recommend powders to start. About the only rules to follow are: (1) do not match your own eye color—and even that rule can be broken occasionally, and (2) never use light blue shadow. For daytime, stay with one color on the lid extended slightly onto the brow bone. For

nighttime, almost anything goes! Use at least two or three complimentary colors. The lightest color goes on the browbone, a medium on the lid, the darkest in the lid crease. For added sparkle try using gold, silver or a pearlescent highlight. For pure sex appeal go with smoky colors like grey, charcoal, wine, and plum.

## **Eyeliner**

Eyeliners are available in liquid, cake, cream and pencil. Cream liners are the easiest to use but they smear easily and do not have staying power. Pencils are easy to handle but it's sometimes difficult to get a smooth and/or thin line. Liquid liner comes with its own brush but the brush can be awkward to use at first. Cake liner needs to be mixed with water first and affords the best color control. Cake liner is very popular again and is not difficult to find. Avoid waterproof liner if you only have access to soap and water for cleanup. I recommend a combination of liquid and pencil liner. Also, buy a very fine eyeliner brush.

Using the liquid liner and a fine (#00 or #000) brush, close one eye and draw a thin line as close to the lash base as possible from the inner corner to the outer corner. Hold your lid down by the lashes if necessary. Wait for the liner to dry before you open your eye, else it will smudge. Now line the other lid. Take the pencil and sharpen it. If necessary run the tip under hot water or dip it in cold cream and wipe to soften the liner. Very carefully line the lower lid from inner to outer corner, again as close to the lash base as possible. Repeat for the other eye. Use a cotton swab on both upper and lower lids to soften the sharp line.

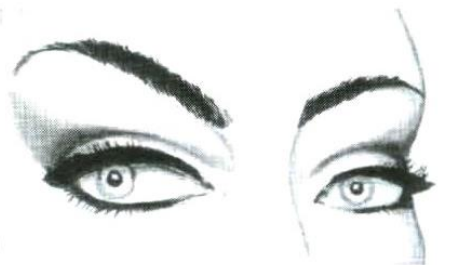


## Lashes & Mascara

Before you apply mascara, decide if you will wear false eyelashes. For most of us, "falsies" are not necessary since our eyelashes seem to be thicker than a woman's. But, if you're going ultra-glam or on-stage, apply the lashes now.



Use a toothpick or a straight-pin to apply glue along the lash edge and then set it aside to dry. Lash glue works like contact cement. After the glue has set for about 5 minutes, hold the lash by the center hairs, look directly in the mirror, and tilt your head back slightly. Place the lashes along the base of your own, working from the inside edge outwards. Let them sit for another 5 minutes before applying mascara.



Mascara on the lashes finishes the eyes. Avoid waterproof mascara for the same reasons as waterproof eyeliner and avoid lash lengthening mascara, as this has tiny fibers that flake off and can irritate your eyes. Most mascara has a



## Fantasy Eyes

Eyeliner color should be jet black, charcoal, or dark brown. Leave the other colors for special effects only. To make your eyes appear brighter line the inner edge of the lower lid with a gold pencil. To give your eyes a younger look add a touch of pink or peach blusher just below the outer end of each brow.



*Like this.*

*Proper use of the mascara brush—sweep it from side to side while holding the brush vertically, not horizontally.*



*Not this.*



wand applicator and you will be tempted to hold the wand horizontally and brush outward from the base of the lashes. This is only partly correct. For better control, hold the wand vertically and rest your pinky on your cheek to steady your hand. Gently sweep the wand from side to side. This will coat each lash individually. Before the first coat dries, use a lash comb to separate the lashes and remove excess mascara. Dust lightly with powder then repeat with next coat. For evening you may want another coat near the outer lashes to enhance that wide-eyed look. Mascara color should match your eyeliner, but you can go a little wild for evening with blues, reds, or even gold and silver.

A note here about eyeglasses and contacts. If you are nearsighted go a little heavier on the shadow and liner. Use brighter colors as well. Lenses for nearsightedness make your eyes look smaller than normal. The opposite is true if you are farsighted. Play down the colors. If you wear contacts, be very, very careful lining the inner lids. Try to keep the color to the outer edge only. Your lens will touch your lower lid, eventually wiping away the liner, and also irritating your eye.

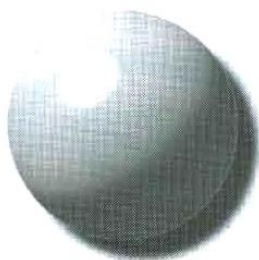
One last note of caution, eyeliner and mascara are both dark and damp, a perfect breeding ground for bacteria. Don't be foolishly cheap, replace mascara and liner often, every 3 to 4 months. This is inexpensive insurance against a serious eye infection.

## Contour and Highlight

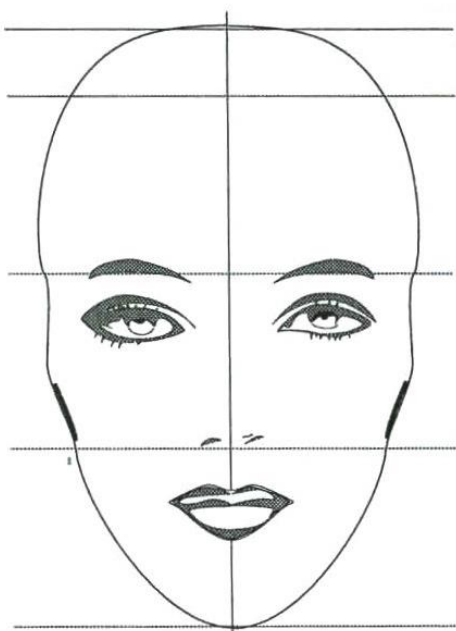
DaVinci used it, Rembrandt used it, Orson Wells used it in *Citizen Kane*. "It" is a technique called *chiaroscuro* which means light and dark. Things that are dark tend to recede from view and things that are light tend to stand-out. You will use light and dark to highlight and contour your face into that much sought after "ideal" oval shape and create desirable features such as cheekbones.

Examine the simple illustration below. It is merely a collection of black dots on white paper, yet it has shape and definition because of the shading. The darker the shading, the farther away the object seems to recede. You will strive for this same effect. Also notice that the shading has no sharp edge. This is the blending technique you must learn to master for proper makeup application.

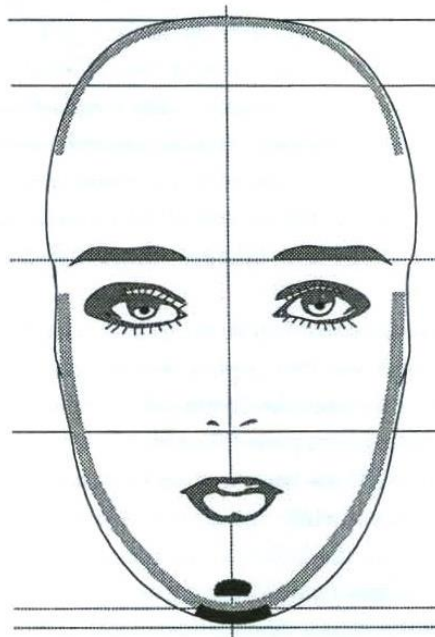
*This "sphere" is just a collection of black dots on white paper, yet it seems to have a three dimensional quality about it—because of the way it's shaded. You're going to use contouring and highlighting to create shape and depth on your face.*



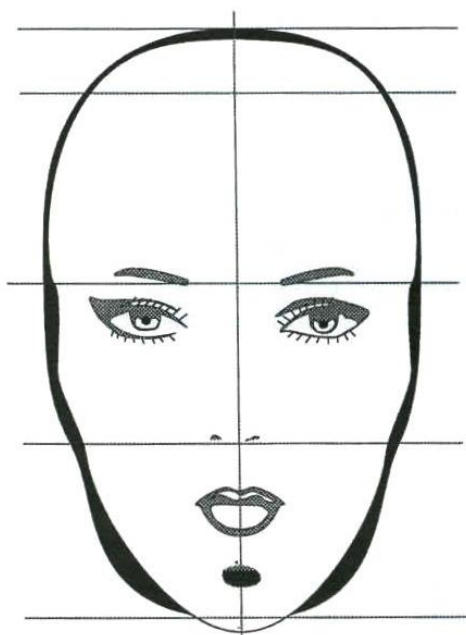
The "ideal" face is an oval shape (see opposite page). This ideal face is divided into thirds. Beginning at the hairline, the thirds are: hairline to browline; browline to tip of the nose; and nose to chin. Use a headband to hold your hair away from your face and look into a mirror. Is your face oval? If not, you will need to contour (shade) your face so that it looks oval. There are many face shapes, but since you want that "perfect" oval make one with your hands and hold it over your face. Adjust the position of your hands to form the most pleasing shape. Any parts of your



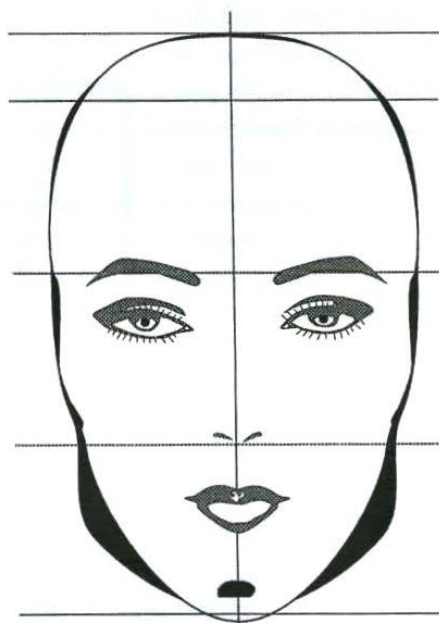
*The OVAL face (left-top) is considered the ideal shape.*



*The LONG face (right-top) is longer in relation to its width at the cheekbones and the jaw is narrow.*



*The ROUND face (left-bottom) is short in length and wide at the chin with broad cheekbones.*



*The SQUARE face (right-bottom) is wider at the jaw and forehead than at the cheekbones.*

**Highlight**

**Contour**

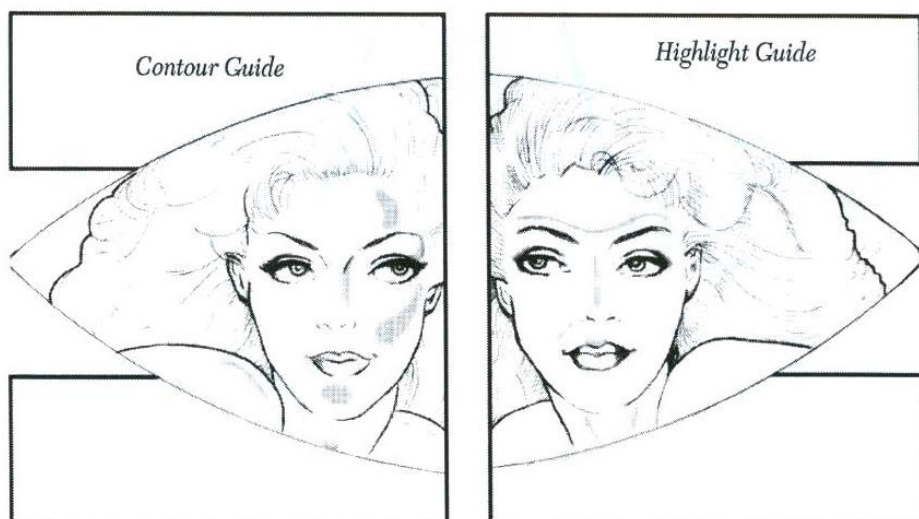
face outside the oval you will darken to make them less prominent and any parts inside the oval you will highlight to accentuate them. See the illustrations above for guidelines.



Contour color can be dark foundation, dark blusher (plum, brown, wine), or as I prefer, burgundy eyeshadow. Make sure your contour is matte, has no sparkle or gloss to it since we want it to absorb light, not reflect it. Highlight color can be lighter foundation, light blusher, or, my choice, white cream-stick concealer. You may start with either; I prefer to start with contour. See the illustrations on the previous page for examples of shading different face shapes. For a round face, shade the sides to minimize width; for a square face, shade the corners of the forehead and jawline; for a long face highlight the corners of the forehead and the jaw, then shade the front of the jaw.

Cheekbones! You've got to have cheekbones. Here's how to get them. Stand in front of a mirror and suck in your cheeks—you know, make a fishmouth. See those hollows? Apply contour from the centers of those hollows diagonally back to your hairline at about the center of your ear. Then blend each side with a clean part of the sponge. There should *not* be a definite line. Next contour the sides of the neck just below the ears, this reduces the apparent width of the neck. If your neckline or shoulders will be exposed you should contour the hollow at the base of the neck and the collarbones. These are prominent feminine features. (You may also need to shade your Adam's apple.) Make the neck muscles taut. Apply contour to the triangular hollow at the base of the neck and highlight the neck tendons on either side about half way up your neck. Contour outside the tendons as well. For the collarbones, apply shadow behind and highlight on top. Blend well until the colors meld together. Some areas will require only highlight. These are the space between the brows over the nose, just above the upper lip, the sides of the face between the nose and mouth, and the curve of the cleft between the lower lip and chin.

Practice applying and blending the contour and highlights until you achieve the look you want. The illustrations below are a quick guide to general placement of contour and highlight. Simply remember that light makes features more noticeable and dark makes them less noticeable.





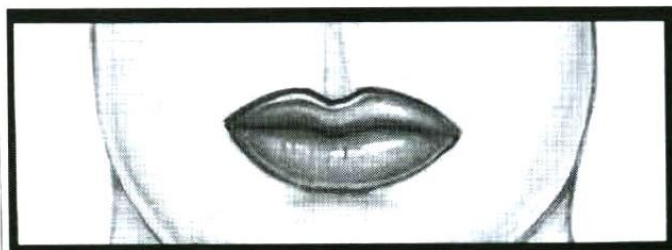
Many facial imperfections can be corrected using this technique. For example, a broad nose can be made to appear slimmer by shading the sides and highlighting the top. A “weak” chin is strengthened by highlighting on the pad of the chin and shadow in a “u” or triangle on the throat under the chin. A heavy jaw is softened by shading just at the edge of the jawline from the ears to the chin, darker in back and lighter in front. (Be careful here. You don’t want to look like you have a beard shadow again)

It gets easier now. These first steps are the most difficult to master, but the end result can be quite striking.

## Lips: Base & Lining

Making up your lips involves preparing the base, lining and coloring. When applying foundation be sure to cover your lips and then powder them lightly. This helps the lipcolor to cling and reduces staining. You may also want to use one of the lip sealers; use it before the foundation.

Use a lipliner pencil. It helps to define the shape of your lips and, if needed, you can correct their shape with the liner, then fill in with color. Lipliner also prevents lipstick from bleeding into the tiny creases around the edges of your lip. It forms a dam because it has much more wax than lipstick. Finally, lipliner can be used as a long-lasting base.



Using a lipliner close to the shade of your lipstick to outline your lips. Here is one method. Look in a mirror and find the peaks of the bow on your upper lip. Place a small dot of lip liner on each peak. Make

two more dots directly below these on the bottom of your lower lip. Open your mouth to make an “O” and place a dot in each corner. Okay, connect the dots. It’s that simple.

## Lip Color

Use a lip brush and collect color from the lipstick. Apply the color inside the lines you just drew. To make lipstick stay on, apply a light coat of powder and blot gently. Then apply a second coat of lip sealer and let it dry. Repeat the color and powder applications, then blot again.

For a wet sexy look finish with clear gloss applied to the lower lip and just a tad to the upper. Another trick is to put a dab of pearlescent white or silver on the center of the lower lip and press the lips together.



Now smile! Did you get any on your teeth? No! Great! Lip color is a matter of personal choice. Many companies make coordinated lip and nail color. Just try not to pick a color that overpowers your eyes or other facial features.

## Lip Corrections

### Thin Lips



Fill-in entire lip area with a lip pencil in a shade slightly lighter than your natural lip color. Then apply a brighter color from a tube using a lip brush. For daytime choose exciting colors like hot pink or peach. For nighttime, use orange-reds with a dab of gold on the lower lip for the perfect pout.

### Uneven Lips



When lower lip is more full than top lip, using a pencil darker than your normal lip color, draw three vertical lines inside the upper lip. Connect the lines on top and fill the upper lip with the lip pencil. Apply a matte lipstick in a lighter neutral shade with a brush. Blend well. For daytime, try a brick or brown for a natural look. For evening, go with burgundy or wine with a dab of gloss in the center of both lips for balance.

### Full Lips



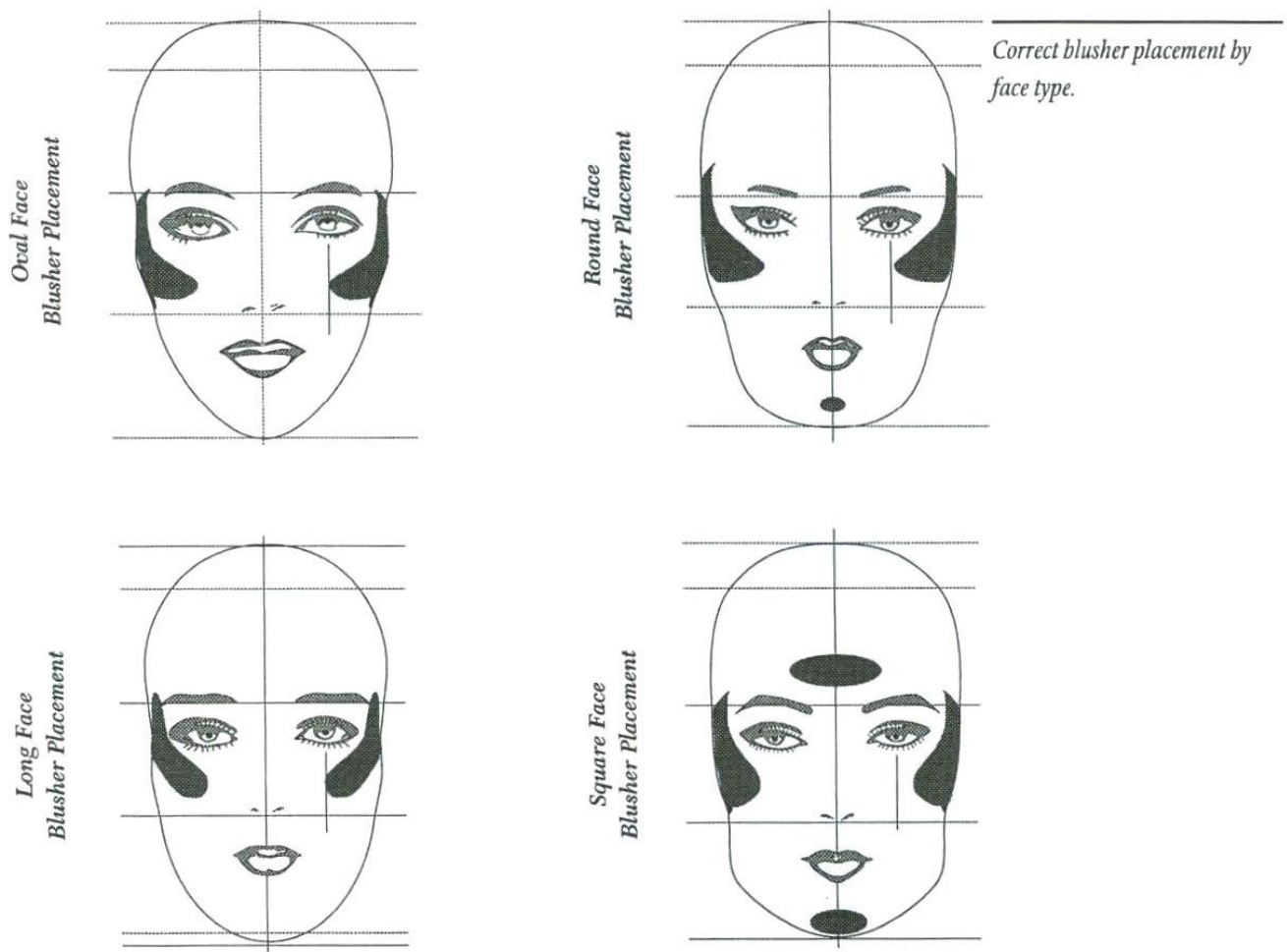
Outline lips with a pencil that matches your lip color. Fill with a matte lipstick. With full lips you can wear any color, but skip the glossy lipsticks—they make lips look even larger. For day, wear a color close to your natural shade. For night—sexy red is the only way to go.

## Blusher

Blusher is the most misused of all cosmetics. It is supposed to give a healthy glow to the skin, but applied incorrectly it can make you look like a clown. Location of blusher is most important. Hold a pencil vertically from the pupil of one eye. Take another and hold it across your face in line with the bottom of your nose. The area above and outside the pencils is where you should apply blusher. Never apply blusher below your nostril level or closer than the center of your pupil. See the illustrations at right for the proper blusher placement by facial shape.

Here is how to apply blusher properly. Smile! The “apples” of your cheeks is where you apply color. Brush color onto the back of your hand first, then onto your cheeks. Use upward and outward strokes, moving from the cheeks toward the hairline at your ears. BLEND, BLEND, BLEND!!!! There should be no distinct line; feather the edges with a clean, fresh sponge.





Blusher comes in a variety of forms. Experiment with the different types and decide which gives you the best effect and which gives you the best control of color. Cream blusher provides intense color and looks freshly applied and dewy. Highlighters have a whitish tint and should only be used on the tops of the cheeks. Cake blushers are powders which have been compressed with a binder. These are the easiest to use and give a matte finish. I use a dark powder blusher for contour. Be aware that with powders, the color in the box is darker than when applied to skin. Washes are liquefied color and will leave only the slightest hint of color. Gels have staying power and intense color. They may also stain the skin. The latest is mousse blusher that dries almost instantly and leaves a nice glow.

## Powders

Powders come in loose and pressed form. Loose, translucent (very little color) powder is used to set your base. Fill your brush or puff and press it into your foundation. Set your makeup and make it last for hours; soak a cotton pad in astringent or alcohol and gently press the pad against your face. This will fuse the powder to your makeup.

**TIP**



**TIP**

I use a product called Sta-Spray from a theatrical supply house. It costs about \$8 for 3 ounces, but it really sets the makeup and keeps it off your clothes. I dilute the stuff by about half with rubbing alcohol. I also found out that a product called Skin-Prep that is used to prepare skin for gluing an ostomy bag is the same stuff. You can get Skin-Prep at a good drugstore or a medical supply house. Put two or three of the towelettes in a jar and add alcohol. Presto! Sta-Spray and a lot cheaper. Anyway, I spray the Sta-Spray onto a cotton wad or tissues and press it into the powder. It's important to press, not rub. This sets the powder and the makeup. I save a lot of money in cleaning bills now.

Pressed powders are good to carry in your purse and are used to perform touch-ups while out. If you have oily skin, use an oil free or oil blotting powder. Be careful not to use too much powder or else your face will end up looking like a dried mud puddle.

## Makeup for Ethnic Skin

### Asian Skin

The complexion of most Asians is sallow (yellow cast). This can be balanced to a neutral beige using a pink foundation.

Special attention should be paid to contour and highlights. Many Asians have a broad nose. The width of the nose can be minimized by shading down the sides of the nose and the tip with contour powder. A highlight should be placed down the center.

The eyes are another area that requires special attention. Almost all Asians have heavy upper lids, i.e. when the eye is open, the eyelid seems to disappear. It is necessary to create the illusion of a visible eyelid by defining the area between the browbone and eyelid. Follow the correction guide for Deep Set eyes in the previous section but make the width of color in the crease wider so that it falls slightly on the browbone and slightly on the lid. This adds the extra definition. Apply dark liner to the natural shape of the eye.

Finish the makeup with a loose powder tinted to match the shade of the foundation used.

### African-American Skin

African-American skin has some special problems that need special attention. The most obvious difference between African-American and European-American skin is the pigmentation. African-American skin doesn't have more pigment cells (melanocytes) than European-American skin; it has cells that are more active and produce more melanin. This activity can be both a blessing and a problem. On the one hand, it gives greater protection against sun exposure and premature aging (Dermatologists still recommend a sunscreen

with an SPF of at least 8 for African-American skin). On the other hand, African-American skin reacts more dramatically to skin inflammation and other irritations, resulting in uneven pigmentation, which can give the skin a blotchy look.

There are now foundations available that can camouflage problems or even out patchy pigmentation on African-American skin. The **Montaj** cosmetic line developed by actress Shari Belafonte has ten different shades of foundation for African-American skin. The foundations in **Naomi Sims' Beauty Products** cosmetic line have a yellow base, rather than the red-orange bases used in foundations for European-American skin. Sims also has matching matte powders available because African-American skin reflects light more readily than European-American. Revlon's **Marcella Borghese** line has added five dark shades to the *HydroMinerali* makeup line. Estee Lauder introduced six shades of *Fresh Air Makeup*, plus coordinating lip, cheek, and eye colors, all for dark skin tones.

Even African-American skin can be contoured and highlighted to create a different face shape. The secret is to choose a light brown or beige color for highlight and a dark cocoa brown for contour. How light or dark a shade you choose depends on your skin color. As with the Oriental face, most African-Americans have a broad nose and therefore may want some contouring to make it appear more narrow,

Blusher should be applied to African-American skin with the same rules as discussed previously. Dark skin can wear deeper colors like plums, burgundies and bronzes. Again, darker skin affords some interesting color options for eyeshadows. Pearlescent and metallic gold, bronze and copper are very dramatic. Lining the lower lid rim with a blue pencil will make eyes seem whiter and extra-large. The lips should be done in dark sensuous colors. Light shades and pearlescents will make large lips seem larger. Finish the makeup with colorless or tinted loose powder.

## Ethnicity

The concepts of American beauty are changing. The Graeco-Roman ideal of an oval face may not seem all that beautiful to an Asian or an African. Their standards are different than the Anglo-Saxon, Euro-American. As surgeons of various ethnic heritage enter the field of cosmetic surgery, they no longer attempt to make every face look the same. There is no reason why you should do the same. I can't possibly cover all the shapes and corrections in this slim volume, but study what you believe are beautiful women and try to determine what makes them look that way to you. Then, when you're practicing your makeup skills, try to recreate those features that pleased you.

Whatever you do, don't give up your ethnic heritage just because you crossdress. Yeah, yeah, I know that other cultures are much more harsh on crossdressers, but if you're going to do this, then do it right and do it proudly.



## Review

### Paint by the Numbers

A picture is worth a thousand words, so here's a complete set of photos showing the steps discussed here, and, yes, that's really me. Gruesome ain't it?

1. Shower to soften the beard. Use a shaving gel, it's better than plain lather. Use a new razor. Shave against the "grain" of your beard. Shave twice if necessary. If you cut yourself shaving, try this temporary fix. Apply some hydrogen peroxide to the cut and then put 5% cortisone cream over it. Let it stand for a few minutes. This should stop the bleeding and will keep a scab from forming.
2. Pull back your hair and hold it there with a hair band or a wig cap made from an old stocking.
3. Use tape to lift the eyebrows and expose more brow area. Even though I pluck my eyebrows, I still use tape to pull up the brow ends and expose more of the browbone. I

*Photo 1: Pull your hair up and back. Keep it in place with a wig cap, hair band, or a stocking. Apply a thin strip of clear surgical tape just above the brow where you want to create an arch. (White tape is used in the photo for clarity.) Pull up on the tape and smooth it down over your forehead and over the wig cap or band. The position of the tape determines the shape of your browline. The tape will be covered with foundation and hair, making it nearly invisible, even up close.*



use plastic surgical tape torn into a strip about 1 inch wide. I press it just above the outer corner of my brow and pull up, pasting the tape into my hairline. You can give a variety of shapes to the brow this way. Experiment. The tape gets a coat of foundation and the wig helps cover it. (Photo 1)

4. Using a damp sponge and a little of your foundation, start applying your base to the eye area, brow, and forehead. You don't need a lot of makeup here, just enough to even out the color. The damp sponge will give you sheer coverage.
5. Choose an eye makeup scheme and apply the shadows, liner and mascara now, before you do the rest of your face. Why? Because, the powders and mascara will invariably get on your face and you'll waste a lot of time cleaning up the mess. This is another Jim Bridges tip and he swears it saves 20 minutes. It does. (Photo 2)
6. Use a cheap red-orange lipstick and make short strokes all over the lower half of your face. Cover the jaw, upper lip and under the chin, anywhere your beard shows. Take a sponge and smooth the lipstick out until the coverage is even. Keep this sponge, you'll



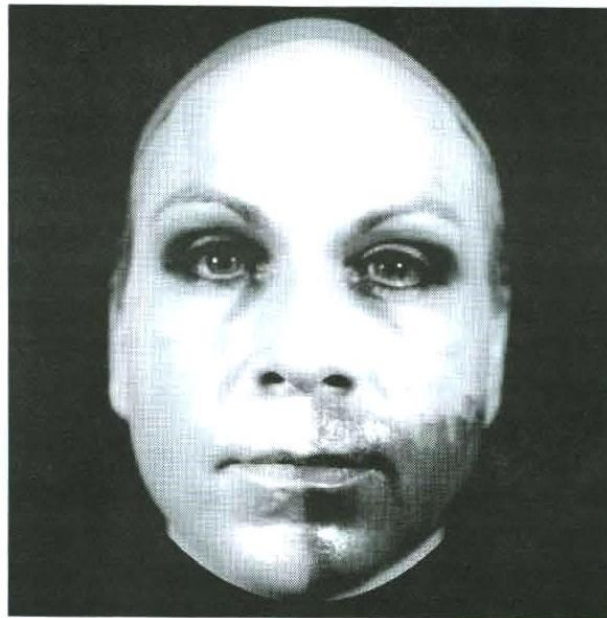
use it again just for this job. You don't want a thick covering, just an even tint. Wipe off the excess with a tissue. (Photo 3)



*Photo 2: Apply a light coat of foundation around eye area and forehead. Do all your eye makeup now, including liner and mascara. Any mistakes are easily cleaned up without affecting the rest of your makeup. The eye on the right has only unblended shadow applied. The eye on the left has blended shadow with eye liner and mascara.*

7. Powder the lipstick base with loose powder. (Buy powder at the theatrical supply house, it will be cheaper than the drug/department store variety.)
8. Apply your foundation over the lipstick base. Use a dry sponge to get good coverage. Make sure that the coverage is even. Don't forget to work some of the makeup under your jawline and down your chin. (Photo 3)

9. Put a light coat of loose powder on the base and begin the contour and highlighting. I do my contour and highlighting on top of my base not under. That way, I can see the affect and have better control. I use a white cover stick as highlight. I've used both Max Factor and Maybelline cover stick. My contour is a dark, red-brown powder. I've used contouring powder from Stagelight cosmetics, but I can't

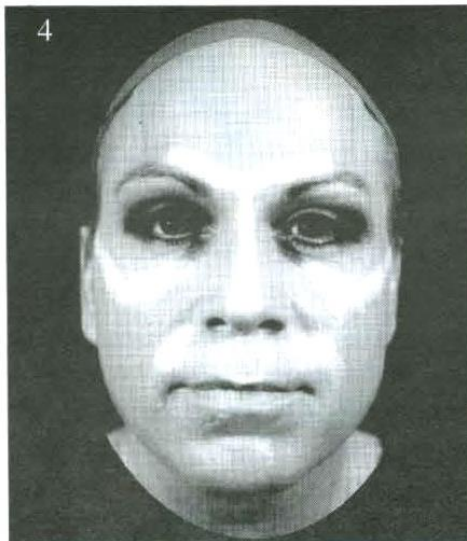


*Photo 3: Use cheap red-orange lipstick to neutralize your beard shadow. Paint lightly over your entire beard area. Blend with a sponge. Then cover with foundation. The right side of the face shows the blended lipstick (heavy for contrast only). The left side shows the lipstick covered by foundation. This technique is demonstrated on my Basic Makeup video.*

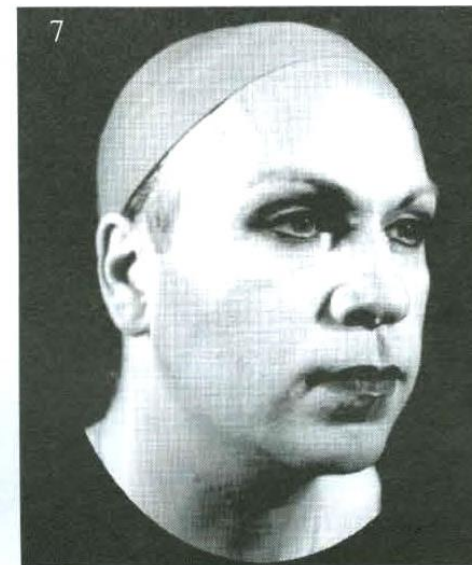
always find it. I've since found that burgundy eye shadow from Joe Blasco (Part # ES-6, that's theater makeup again) is about the same color and works just as well. The two keys to highlighting and contour are: (a) never use a contour without a highlight next to it (or vice versa) and (b) Blend, blend, blend. If you can see where one stops and the other starts, you didn't blend enough. Follow the highlight and contour guide shown earlier. (Also see Photos 4, 5 & 6) I don't use a blusher since the contour and highlight gives the impression of cheekbones without using blush.

10. Since I first wrote A&I, lip powders have appeared on the market. Lip powders are very matte in finish and don't wear off as easily as lipstick. They're also easy to apply. They're perfect alone for daytime. For evening, however, you'll want shiny or "wet-look" lips and the lip powder works great as a base for your favorite lipstick. As an alternative,

*Photo 4—Highlighter: Put highlight and contour on top of your foundation. Here, highlights are added to the top of the brows, the center of the nose, the top of the cheekbones and the nasal-folds on the sides of the nose. The highlighter used here is Max Factor Erace White.*



*Photo 5—Contour: You look like something from Night of the Living Dead. Contour is applied here alongside the highlight areas: forehead, sides of nose, under cheekbones, under lower lip, and notice contour along the chords of the neck. Collarbones can also be emphasized this way.*



*Photo 6: Here's the "warpaint" blended. Start with the contour and blend away from the highlight. Then, blend the highlight into the contour. There should be no visible lines. Use a clean, disposable sponge for each blending. Also, notice how well the eyebrow tape lift blends in with the makeup.*

*Photo 7: Almost finished. Line lips with a pencil and for daytime use lip powder alone or use it as a base for lipstick and gloss in the evening. Lay on a coat of loose powder. Seal the makeup with powder followed by a setting solvent like alcohol, witch hazel, or Stay-Spray. Press, don't rub the solvent into the powder.*

you can use a gloss right over the lip powder. Either way, your lips will always have some color to them. (Photo 7)

11. Finish off the makeup with a coat of loose powder applied with a big fluffy brush (a.k.a. Super Dome). Really slather it on and then dust off the excess with a large powder brush or a powder puff.
12. Final step. Seal the makeup with alcohol, witch hazel or a commercial product like Stay-Spray. Get a big wad of cotton and wet it with the "solvent." Press, don't rub, the cotton into your face, overlapping with each press. You are fusing the powder and base to seal the makeup.
13. Add your wig and your face is complete. (Photo 8)



## Summer Savvy

Now you know that moisturizer is a “sealer” for your foundation, but what happens in the summertime when no matter what you do, you sweat through your makeup, especially around your upper lip? Well, we’ve got three tricks to try.

This trick I learned from a television makeup artist who uses it to keep her on-air news talent from sweating under hot lights. Before moisturizer, she applies a coating of milk of magnesia to the face and lets it air dry. This leaves a very fine white powder on the skin. Next, she buffs off the surface coating with a powder puff, leaving the milk of magnesia in the pores. The very fine powder absorbs moisture and oil and also does a very nice job of making the skin look smooth. Moisturizer and foundation go over the magnesia powder and she finishes the makeup normally.

Next trick is to apply an antiperspirant to the upper lip area before moisturizer. The key is to use a product that contains Aluminum Chloride, not Aluminum Chlorhydrate. The product I use is called Certain-Dri. Finally, try sealing the pores with Sta-Spray or Skin-Prep before applying moisturizer and foundation.

## Develop Your Own Style

Practice applying makeup as often as you can. The best time is when you are *not* going out, that way if you goof you can stop and start over. When you create a particular look that you like, stop and write down exactly what you did to achieve it. Next time, refer to your notes and you should be able to duplicate it. Experiment with different colors. Note which colors seem to make your face come alive and which ones make it look dull. Play with different looks. Your eyes are your most expressive feature and you can do the most with them. Line them with upturned corners, then with slightly turned down corners. See the difference that a simple line makes on the entire face. Develop a set of looks for different occasions. Create a professional daytime look with soft colors. Create a sophisticated nighttime look with sultry, sexy eyes and pouty mouth. Finally, go ultra-wild with a punk/tramp look. Listen, you never know when you might want to enter a Miss Trash contest!



*Photo 8: Add hair and you're done! Please remember that the makeup in these photos was greatly exaggerated for clarity. A complete makeup application is the subject of my Basic Makeup Application video.*

**TIP**

**TIP**



A worksheet has been provided at the end of the book so that you can record the areas that require extra attention. After a while it will become second nature to just make the necessary corrections. When you first begin it may take you up to two hours to get made up. After a bit of practice, you should be able to create your makeup in about thirty minutes and do a credible job too! Good luck and have fun.

## Ten Makeup Do's & Don'ts

### Do's

- Do use the proper tools and keep them clean.
- Do use a moisturizer and lip sealer before foundation.
- Do use a sponge to apply foundation.
- Do use contour and highlight to reshape your face.
- Do keep your brows trim and neat, even if thick.
- Do correct problems with eye and lid shape.
- Do use a lash-comb after mascara.
- Do use a lip brush for better color control.
- Do use a light touch when applying blusher.
- Do set your makeup with powder and a solvent

### Don'ts

- Don't use a foundation that is too light.
- Don't use an oil based foundation on oily skin.
- Don't apply too much foundation. Keep it light.
- Don't use liquid eyeliner for daytime..
- Don't use cream or frosted eyeshadow.
- Don't rush mascara. It will smudge easily.
- Don't use a gel or cream blush for daytime.
- Don't use your evening makeup scheme for daytime.
- Don't use a dark lipliner with a light lip color.
- Don't use lip gloss for daytime.

## Common Problems With Foundations

Problem	Strategy	Solutions
Foundation turns color—usually darker—after an hour or so.	Skin oils react with pigments. Switch to a silicone-based foundations.	Max Factor Active Protection Clinique Workout Makeup Almay Moisture Tint Sport
Makeup won't stay put. Slides off nose & other places soon after application.	Oils secretions cause makeup to literally dissolve. Look for "oil-control" formulas with talc, kaolin, or nylon.	Maybelline Long Wearing Makeup Physicians Formula Oil Control
Foundation makes skin look dry, flaky, and dull.	Foundation is too drying. Avoid oil absorbing formulas.	Dior Teint Actuel YSL Teint de Soie Orlane Special Effects Cream
Foundation doesn't provide enough coverage.	Try solid compact makeup or pan stick with a high pigment concentration. Last resort is blemish cover.	Revlon DoublePlay M.A.C. Full-Coverage Studio Max Factor Active Protection
Foundation starts to streak after a while.	Similar to changing color problem. Skin oil is the culprit. Look for oil-free makeup.	Cover Girl Fresh Complexion Oil-Control Makeup Clarion Visibly Fresh Oil-Free

# Permanent Cosmetic Corrections

There are many different facets to the transgender community. The clinical definition of “Transvestite” is too narrow to adequately describe those of us with the desire to cross-dress. There are those who are straight, gay or bisexual. There are also those among us who are not transsexual, but who choose to live their female persona full-time, the transgenderist, or TG. Some of these people may wish to make permanent physical corrections in order to appear more feminine. For whatever reasons you may have to want them, this section will discuss some of the more common surgical procedures being performed today. It is not my intent to advocate any of these procedures, but to inform you of some of the choices you have. As with any medical issue, you will have to consult with a physician, in this case a plastic surgeon. Cosmetic corrective surgery is expensive, and is normally not covered under third-party medical insurance. It may, however, be tax-deductible under medical expenses. But be prepared to spend in the thousands-of-dollars range. Here, then, is a discussion of the five most common (or popular) operations sought by genetic women:

## Rhinoplasty

The single most popular facial procedure is the “nose job” or Rhinoplasty. The work involves reshaping the underlying bone and cartilage structure of the nose. The incisions are made from inside and no scars should show. Internal dressings may be removed in several days, while the external dressings remain for about a week.

## Liposuction

In just a little over a decade, liposuction has gone from experimental status to the most popular cosmetic plastic surgical operation in the U.S. It is estimated that in 1989 nearly 200,000 people paid from \$500 to \$4000 to have their fat vacuumed. The procedure sounds horribly primitive; the surgeon makes a small incision, inserts a tube, and shoves it around (skillfully, one hopes), loosening fat globules and sucking them out. The results usually make a “properly selected” patient very happy.

That “properly selected” criterion applies for every kind of plastic surgery, but maybe most importantly for liposuction. Liposuction is not a cure-all for being fat. It only removes isolated bulges from a few places; it does not and cannot whittle a whole new body. The maximum amount of fat that can be removed is about four, maybe five, pounds, the average being two pounds. The best candidate is someone at or near their ideal weight. Liposuction never has to be repeated in the same spot. The body has a fixed number of fat cells, each of which swells or shrinks as you gain or lose weight. Removing some of the fat cells from a given area permanently diminishes the capacity to gain weight in that spot. The effect is most dramatic because the weight comes off in all the right places.

## Facial Plastic Surgery

Common Name	Technical Name	What is it?	Recovery time	Life of Operation
Nose Job	Rhinoplasty	Bone & cartilage reconstructed. Excess removed to reshape.	1 week	Permanent
Eye Lift	Blepharoplasty	Elimination of fat and excess skin around eyes. Remove wrinkles, bags, pouches.	1 week	Upper lids — 10 yrs. Lower lids — permanent
Facelift	Rhytidectomy	Excess skin removed from face. Muscles stretched & tightened.	2 weeks	5-7 years
Collagen implants	Collagen implants	Natural protein injections that raise skin, smoothing wrinkles and scars.	2-3 hours	6 mos. to 1 year
Face sanding	Dermabrasion	Gentle rubbing of the skin with wire brush to remove outer layer.	7-10 days	Usually permanent
Double chin	Submental Lipectomy	Suctioning of fat & tightening of skin & muscles.	1 week	Permanent
Chin surgery	Mentoplasty	Insert small implant to augment receding chin.	1 week	Permanent

## Breast Augmentation

While most transsexuals will develop their own breasts by taking female hormones, the degree of development may not be satisfactory. Some transvestites and transgenderists may be tempted to take hormones to increase bust development but the potential benefits are far outweighed by the risks. For the TV, TS and TG the answer to their desire for a more feminine bustline may be breast augmentation through the use of implants. The fashion worlds' current fascination with ample bosoms has generated an increasing demand for surgical breast implants and this procedure is the second most popular kind of plastic surgery. Just remember, keep the bust in proportion to the rest of your figure.



The more serious post-op complaint is hardening, or capsular contracture, which is caused by the build up of scar tissue around the implant. With traditional implants, breasts can end up rock-hard an estimated 50% of the time. Recent improvements in both materials and technique have reduced the incidence to less than 5%.

The results of breast augmentation are permanent, although the implants can be removed if necessary. Costs range from \$1800 to \$4000, and recovery time is only about a week until you're functional and a few weeks until you're presentable.

Of course, I can't forget to mention the controversy about silicone implants. The FDA has issued guidelines for the restricted use of silicone implants. So, if you're looking for breast augmentation, please be sure to request saline-filled implants. No sense taking extra risks.

## Eyelid Lifts

Although men are seemingly more immune than women to the negative associations of aging, men make up about a third of eyelid lift procedures (blepharoplasty). There are actually a few different eye operations that can be performed. One corrects lower-lid puffiness by removing the fat pads under the eyes and tightening the skin and connective tissue that holds the fat back. If upper lids droop, the extra skin is simply cut away. In some cases, though, the problem is not that eyelid skin has stretched but that the whole top of the face has sagged slightly, calling for an entire brow lift, with the scar concealed behind the hairline (I guess that leaves me out). Usually the effects are permanent, and if further work is ever needed it's because the brow has sunk rather than that the eyelid skin itself is sagging.

Blepharoplasty is third on the plastic surgery pop charts and is in the same midprice range as the previous two (\$1000 to \$4000). Healing time is seven to ten days. Nevertheless, it draws slightly less rave reviews from patients because it is only restoring—and partially at that—the looks someone used to have.

## Face Lifts

The market for face-lifts keeps plugging along at a respectable, profitable, and increasing rate. Some of the extra business is from younger customers. Surgeons are now seeing people in their forties, even late thirties, asking for face-lifts. While the result may be less dramatic for younger folks, it also may last longer before a "touch-up" operation is needed, which is what most people eventually want anyway.

More subtle and more sophisticated techniques have helped make the taunt skin or "windblown" effect of a too-lifted face unlikely. Instead of stretching skin tighter and cutting away excess, surgeons now rearrange the underlying muscles and fat as well. However, changes in skin texture, a waxy or shiny surface, or a masklike look may be unavoidable if skin is pulled to its limits by a third or fourth facelift. (I saw a woman in Macy's once who looked like a skull covered with skin. Ugh!)

A total lift can involve reworking an area all the way from the neck to the temples, with an incision that runs behind the hairline. Consequently, it's more expensive (\$2,000 to \$10,000) and has probably the longest recovery time: at least four weeks. The post-op period can be tough emotionally—many patients feel depressed about their swollen, bruised, unrecognizable faces before the final effect emerges.

How long a facelift lasts can't be predicted precisely. The results depend on skin type and elasticity, age, sun exposure, eating and smoking habits, but the average patient might want another one in ten years. "A facelift turns back the clock, but the clock is still running," says one local surgeon. Most facelift patients are very pleased with the specific results, but there tends to be a more vague disappointment than with other operations. Inherent in the popular concept of a facelift is that some people expect to look the way they did when they were twenty. That's not going to happen.

If you want to see what is possible, The Learning Channel (carried by most CATV systems) has a series called "The Operation" that shows actual surgeries. One of the episodes of "The Operation" is a full-facelift. It is fascinating to watch and the results are remarkable.

## Choosing A Cosmetic Surgeon

Typically, you'll find a surgeon through word of mouth. But there's one complicating problem these days, the battle resulting from medical economics and advertising. The plastic surgery patient is a very desirable one, and other specialties, from dermatologists to ear, nose, and throat surgeons, have started to get in on the beautifying act. Stick with a board-certified plastic surgeon. The American Society of Plastic and Reconstructive Surgeons, widely regarded as the most respected organization of plastic surgeons, will supply names and credentials for surgeons in your area, call 800-635-0635 for information.

Other qualifications to look for:

- A university or teaching-hospital affiliation. It's reassuring, but no substitute for a surgeon who has actually performed the procedures you're interested in.
- Check out how many procedures the experienced surgeon does in one day: two or three can be handled comfortably; more than that and you're really not going to get quality care.
- Look for a surgeon who's been practicing esthetic surgery at least five years. Asking to see before and after photographs of patients may show whether you and the doctor have a similar esthetic sense.
- Notice how carefully the doctor listens to you and grasps what you want to accomplish; how cautious she or he is in explaining the limitations of what to expect, recovery time and discomfort, and possible complications. If at any point you feel rushed, pressured, dismissed, or anything less than carefully attended to, move on until you find someone you trust and with whom you have a rapport.



### **Esthetics**

Since I've never had cosmetic surgery, I don't know if the doctor is going to ask why you want a particular procedure. You should, however, be up front and tell the doctor "why" yourself. The reason is that the esthetic proportions of the male and female face are different. Wouldn't it be terrible to have a rhinoplasty and find that the surgeon made your nose more masculine when what you really wanted was a cute little button?

### **Skin Treatments**

The human skin is the single largest organ of the human body (trivia buffs take note). It is also one of the most amazing, coming in so many colors and textures. Doctors, scientists, cosmetologists and quacks have, for centuries, been looking for ways to keep the skin looking young. Some have succeeded in developing techniques which can restore a youthful appearance to the skin. You can make your skin worse by exposure to damaging elements, such as deep repeated suntanning. It is for damaged and, therefore, prematurely aged skin that specific treatments have been developed.

All those ads in the beauty magazines for anti-aging creams, etc., used to be just so much hype. Today, with Retin-A, and the Alpha Hydroxy Acid derivatives, there is some truth to the anti-aging claims. Some of the effects can be reversed, but there is no permanent fountain of youth.

### **Peels & Dermabrasion**

One method of dealing with damaged or mildly wrinkled skin is to remove the top layers by peeling or by abrasion. Skin peels involve treating the skin with an acid that strips off the outer cell layers. The under layers of new cells are therefore exposed and the skin will be firmer and smoother. Fine wrinkles will be eliminated. The new skin will be red and tender for a while and very sensitive to sunlight, so you will need to apply a sunblocker until the sensitivity subsides. Many salons offer skin peels but it is best if done by a skilled dermatologist or plastic surgeon. The newest technique is a laser peel. In essence, you get a controlled sunburn that causes the skin to peel. This is also a procedure that should only be performed by a plastic surgeon. The other method of renewing the surface layer of skin is dermabrasion. This is basically a sanding of the skin with an abrasive material. It will also remove fine wrinkles, but can cause scarring if not performed properly. This is not to be confused with sloughing or exfoliation, which is the removal of only dead skin cells. Sloughing can be done at home, although if you are still shaving every day, you are already exfoliating your skin. On the downside, dermabrasion and peels can cause a change in skin tone or an uneven tone. Dark skinned people do not respond well to either technique. A full-face dermabrasion costs between \$1500 and \$3500, while a face peel can go as high as \$4500!. Recovery time for either is 2 to 3 weeks.

### **Collagen**

For deeply wrinkled or scarred skin, the current treatment of choice is collagen injection. Collagen is a natural product in connective tissue. When the collagen in the skin breaks



down, as a result of the ageing process or mechanical damage, wrinkles or scars can form. New collagen can be injected under the skin to plump up scars and wrinkles, but it is not a permanent cure. The collagen will eventually break down again and will need to be replaced. How long, depends upon your own body chemistry. Also, if you have allergies you may have an allergic reaction to the collagen, since it is typically bovine collagen. Candidates are usually screened for reaction one month prior to treatment. However, a new technique uses collagen harvested from your own blood, so there should be no adverse reaction. Each treatment, and it will take several, costs between \$200 and \$300.

### **Vitamin A ( Retin-A )**

Vitamin A (Retinoic Acid or Retin-A) has been in use for some time as a treatment for severe acne. During clinical trials it was discovered that it also seemed to cause fine lines and wrinkles to disappear. The FDA has not approved Vitamin A as an over the counter treatment for wrinkles. However it is available as a prescription-only drug at a doctor's discretion. The vitamin works by increasing the cell-turnover rate, i.e. new cells coming to the surface. It takes about six to eight weeks to see any results and during that time there will be a reddening of the area under treatment. The redness will subside eventually. A month's supply of Retin A is about \$15 to \$20.

## **Wigs**

I am still amazed at the transformation that takes place when I put on a wig. Even after all this time, it almost takes my breath away. No matter how much makeup I'm wearing, or even the clothing I'm wearing, JoAnn doesn't appear until the hair goes on. I suppose that sense of awe will be with me a long time to come. There is simply nothing that will do more for your feminine image than the right hair.

One of the biggest criticisms of novice and even some experienced crossdressers is they do not choose the right hair style for their face. This has a lot to do with that fantasy woman in the mind's eye and simply not knowing the correct style/face relationship. The idea is to balance the size and shape of the face with the right style and color.

The hair color should coordinate with your skin type, but don't think that means you must wear your natural color. My real hair (what little I have left) is dark brown with red highlights and lotsa grey. I used to wear a copper-red wig. Now, I wear a "dirty" blonde that makes me look about 10 years younger than I really am (or so I'm told.)

The only way to know for sure what's right for you is to try on the wig. In general, the male face is larger than the female and consequently needs more hair to appear balanced. Too many crossdressers wear too little hair. Unless you are fine boned and the size of your face is smaller than average, stay away from really short wigs.



Oval Face: Long hair (right) —  
any style.



Oval Face: Short hair (left) —  
any style.



Long Face: Long hair (left) —  
cover forehead to balance chin.  
Shoulder length balances face  
length.



Long Face: Short hair (right) —  
short at back, full on sides.  
Height balances long face.



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*Round Face: Long hair (right)*  
— Soft style that frames the face.



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*Round Face: Short hair (left)* —  
Casual, brushed forward.



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*Square Face: Long hair (right)*  
— Loose curls at neck with height.



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*Square Face: Short hair (left)* —  
Tight to head with full top.



On the other hand, you can wear too much hair. It's what I call "drag-queen" hair and I don't mean that in any derogatory way. Usually, female impersonators wear a lot of hair because it heightens the illusion of ultra-femininity. But what works on stage doesn't work on the street. So, please keep the volume of hair appropriate to your style.

Wigs vary widely in price and quality. You don't always get what you pay for, but generally the higher the price the better the quality. A \$40 wig isn't going to last very long or look very good. (Although, you can sometimes get a very good wig in a discontinued style for this amount of money.) Expect to pay between \$60 to \$85 for a decent wig from René of Paris or Henry Margu. Longer styles with lots of hair will cost over \$100. The Cadillac of wigs is Jaclyn and these can easily cost over \$200, more for human hair. However, I have fallen in love with Jaclyn wigs and own four of them, all about the same color but in different styles. Not only do they look and feel great, they really hold up well. I am often asked if my "hair" is my real hair, that's how good they are.

If you purchase a wig by mail, order from a store or vendor that deals with crossdressers. The wigs they sell will usually have slightly larger caps to fit the male head. Synthetic hair wigs have come along quite nicely in recent years and there is a renewed fashion interest in them. They are easy to care for, take a moderate amount of abuse and travel quite well. Many styles can be shaken out and worn as is.

You may be tempted to buy a human hair wig because nothing looks or feels like real hair. Resist the temptation. I purchased a human hair wig and after I washed it once, I haven't been able to do a thing with it, and that's no joke. Human hair wigs are expensive and must have professional salon care *regularly*. They must be kept on a form and carried in a case, an additional expense. If the weather turns damp, the set will fall, just as your own hair would. If you are willing to put up with the constant attention, however, you will be very pleased with the results.

On the downside of mail ordering a wig, forget about how it looks in the catalog. It's been styled and maybe even trimmed to look especially attractive. You'll never know what it will look like on you until you try it on. Any wig must be styled and many times it will need a trim to work better with your face shape. If you buy through the mail, first find out what the return policy is for wigs.

### How to clean a wig

There are two schools of thought on cleaning a wig. I've tried both ways and both seem to work fairly well. One method says to fill a sink with lukewarm water and a capful of Woolite cleaner. Soak the wig for 20 minutes in the sink to loosen any dirt or grime. Rinse in cool, clean water and roll it up in a dry towel to absorb the excess water. Never wring out a wig. Put the wig over a shower head or hook it on a hanger and let it air dry. Don't put it back on a wig head; you'll stretch the cap.





The second method says to treat the wig as if it were your own hair. Wash the wig in the sink with shampoo, followed by a creme rinse, and a final rinse in cool, clean water. Dry as in the previous method. This works especially well for wigs that have a lot of the new “mega-hold” hairspray on them.

**TIP**

You can keep a wig looking new, or restore an old wig to like new condition by using a new product called a “laminator.” This is a mix of specially formulated silicones for treating split ends. Well, it works on synthetic hair too. I bought a small bottle at my local drugstore and just followed the directions as if it were my own hair.

**Traveling with a wig**

**TIP**

I’ve worked out a method for travelling with a wig that doesn’t require a wig case (much too obvious) and doesn’t take up a lot of space in your luggage. First, get yourself a traveling wig stand. These are usually two pieces that lock together in an X-form to support the wig. They pack flat. I’ve seen them in both metal and plastic. The plastic type are very inexpensive, about \$2-\$4.

Style your wig either on a wig stand or have it styled on your head and then spray it with a fairly strong hair spray. Allow the spray to set and dry. Find a plastic bag large enough to completely cover the wig. Carefully remove the wig from your head, or the stand, and place it inside the plastic bag. Now, trust me on this next step. Get an empty shoebox. Gently and carefully fold the bag into the shoebox. Put the lid on the box and pack the box near the top of your suitcase.

When you arrive at your destination, immediately remove the wig from the box, give it a light shake and set it out on the portable wig stand. This works very well. I’ve taken a wig from the East Coast to the West Coast, and from here to London and back again without losing the style.

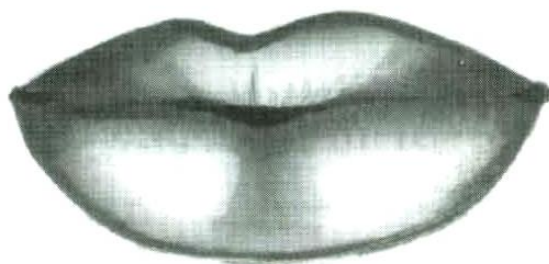
## ... Just The Beginning

Painting your face in a most feminine manner is a step over the lines of gender, but it isn’t the only step, just the first and most important one. I can’t emphasize enough that practice is what makes perfect here, so practice whenever you can.

Volume 2, *Fashion and Style*, will help you crossover more lines of gender. You’ll learn how to create a feminine body, *without* the use of hormones. And, more importantly, you’ll learn how to dress your body in clothes that fit and flatter.

I hope this has been helpful. If you have suggestions, write me. I love to get mail.

**WORKSHEET:** Use this page to record your own special makeup needs.



**Foundation:** \_\_\_\_\_

**Contour:** \_\_\_\_\_

**Highlight:** \_\_\_\_\_

**Eyeshadows:** \_\_\_\_\_

\_\_\_\_\_

**Eyeliner:** \_\_\_\_\_

**Mascara:** \_\_\_\_\_

**Lipstick:** \_\_\_\_\_

**Blusher:** \_\_\_\_\_

**Powder:** \_\_\_\_\_



# About The Author

JoAnn Roberts is a crossdresser, writer and publisher. She has been active in the community since 1983, when she first spoke to a class of graduate students at the University of Pennsylvania. This event led to more class lectures and she regularly speaks about crossdressing at a dozen colleges and universities each year.

In 1985, JoAnn started Creative Design Services and wrote her first book, *Art & Illusion: A Guide to Crossdressing*. She followed this with the *A&I Companion*, both of which are best-sellers. Soon after *A&I* was published, JoAnn appeared on the Donahue Show.

Emboldened by the success of *A&I* and the recognition that came with being on television, JoAnn and four friends — Alison Laing, Angela Gardner, Trudy Henry & Melanie Bryan — founded the Renaissance Education Association, Inc., the largest open-membership based support group on the East Coast. Humbly beginning with 13 people, Renaissance now has over 500 members in four chapters and supports three affiliated groups.

Wanting to do something a little more serious, JoAnn wrote *Coping With Crossdressing*, a handbook for couples in committed relationships struggling with crossdressing. She was also asked to contribute to a college textbook, *Becoming A Sexual Person, Second Edition*, edited by Dr. Robert Francouer, and published by Macmillan in 1991. Continuing in the serious vein, she published a collection of her editorials and essays written for various publications in a book titled *Sacred Cows Make the Best Hamburger*. If you want to know what JoAnn believes in, read that book.

JoAnn has served a member of the boards of Renaissance, the International Foundation for Gender Education (twice), and the American Educational Gender Information Service (AEGIS). She is also a member of the Society for the Scientific Study of Sex (Quad-S) and the Sex Information & Education Council of the U.S (SIECUS). She has twice been nominated for Eastern Region Secretary for Quad-S.

JoAnn's philosophy and writing have influenced many people, including some outside the transgender community. JoAnn's *Bill of Gender Rights* is the foundation for the document now known as the *International Bill of Gender Rights* as published by the International Conference on Transgender Law & Employment Policy. An extensive quote from JoAnn appears in Prof. Marjorie Garber's book *Vested Interests* and she contributed to Vern and Bonnie Bullough's *Cross Dressing, Sex and Gender*.

"My goal," says JoAnn, "is to empower people to take control of their lives and stop being victims of an ignorant, unfeeling society. Information is power and when you have the information you need, you have the power to make informed choices. Freedom to choose, is the most precious right we have. If we don't exercise that right, we'll lose it."



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