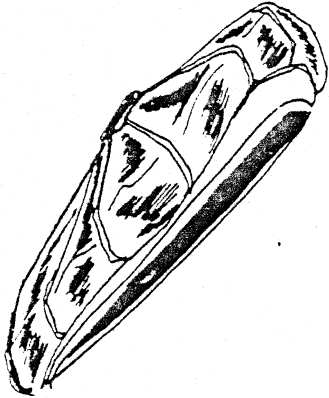


TRANSVESTITES A MONTREAL



TAMs & tissues

HI THERE.....

OCT.27-81

ITS BEEN ALONG TIME SINCE OUR LAST NEWSLETTER, THIS IS BECAUSE MONTREAL IS UNDERGOING A CRISIS OF SORTS RE FINANCIAL CUTBACKS IN HEALTH AND SOCIAL SERVICES AND WE HAVE BEEN SPENDING A LOT OF TIME FIGHTING THE GOVERNMENT ON THIS ONE.

OUR LAST MEETING WAS HELD IN THE SUBURBS - PIERREFONDS- BUT WE HAD THE LARGEST CROWD THAT WE HAVE EVER HAD AT ONE MEETING - 18 AND WE RAISED SOME BADLY NEEDED DUES THAT NIGHT TOO. THE NEXT MEETING - TONIGHT WE ARE HAVE AN AUCTION. THE MONEY WILL BE USED TO BUY SOME BADLY NEEDED CLOTHES , MAKE-UP ETC FOR SOME OF OUR MEMBERS WHO CAN NOT AFFORD SAME. I THINK THAT THIS AUCTION IF SUCCESSFUL , IS A GOOD START TOWARDS HELPING THOSE OF OUR MEMBERS WHO ARE ON SOCIAL ASSISTANCE TO FEEL MORE AT HOME WITH ALL OF US.

AT OUR LAST MEETING WE TALKED ABOUT RENTING OUR NEW HOME, SEVERAL PEOPLE PLEDGED MONIES TO DO THIS. WE WILL TALK MORE SOON BEFORE WE MAKE ANY COMMITTEMENTS. REMEMBER , WE ARE ALL PART OF THIS GROUP AND TO AMKE IT WORK WE MUST ALL CONTRIBUTE WHAT WE CAN , THE WAY WE CAN. ROOM MUST BE LEFT FOR THOSE OF US THAT ARE NOT AS WELL OFF - WE ALL HAVE SOMETHING UNIQUE TO OFFER. BUT THE FINANCIAL BURDEN SHOULD NOT BE BORN BY ONLY A FEW - ITS OUR GROUP AND WE MUST PULL OUR WEIGHT. LET US KNOW WHAT YOU THINK. WE ARE GROWING BIGGER FAST SO WE NEED A LARGER PALCE SOON.

DAVID CASSIDY

Un cas de transsexualité à Saint-Chamond (Loire)

II. Entre l'homme et la femme

Non, elles n'ont pas eu d'enfants et n'auraient pu en avoir. Non, Jacques n'est pas un travesti... mais un transsexuel...

Blessées par les injures et parfois les coups, deux femmes ont choisi de parler et d'expliquer. Elles sont toutes les deux médecins, installées à Saint-Chamond dans la Loire.

Elles sont mariées légalement et religieusement : voici trois ans Jacques Grenier (la trentaine) était un homme. Après l'opération qui l'a faite femme, Marie-Claude, son épouse, est restée à son côté. Par amour, qu'entour d'elles on juge scabreux et qui suscite souvent de grasses railleries (1).

Un transsexuel ? Le terme est ambigu : il y a moins de sexe qu'on croit : « Il ne s'agit pas d'un problème sexuel, mais d'un trouble de l'identité de genre », précise Jacques dans un texte où il tente de définir qui il est. On y reconnaît le médecin à certains passages. La souffrance de quelqu'un qui se sent rejeté y transparaît aussi. La courageuse volonté de vivre non pas contre mais avec les autres est dans toutes les lignes de cet essai de se faire comprendre et admettre.

« Un transsexuel est un être humain qui, pour des raisons variables d'un individu à l'autre, doit changer de sexe », a écrit Jacques.

« Je ne pense pas interpréter en insistant sur le « doit ». On verra qu'il s'agit d'une question de vie ou de mort, et d'une décision si difficile à assumer qu'il est exclu qu'on la prenne « pour le plaisir ». Surtout pas au sens sexuel de l'expression : « On ne peut pas avoir de sensation sur une zone cicatricielle », nous ont rappelés les deux doctresses.

SE MONTRER LE PLUS VIRIL POSSIBLE

Jacques — qu'il est gênant de ne pouvoir officiellement prénommer Jacqueline — s'est limitée à son cas ; celui d'un transse-

On en arrive ainsi à l'âge adulte qui est celui du choix plus ou moins tardif mais obligatoire : on ne peut indéfiniment supporter soi-même et son double. Reste que le pas à faire n'est pas des plus légers lorsque l'on est bien certain qu'il y a eu erreur sur la personne et sûr qu'on ne peut plus longtemps la soutenir. Peu sans doute le ferait si le suicide n'était la seule autre « solution ».

La pression sociale, les barrières matérielles et morales (il en coûte dans toutes les acceptations) font que beaucoup se retiennent jusqu'à bout de possibilité de si malaisément exister. Et jusqu'au temps de la retraite s'ils réussissent à l'atteindre. « Un changement dure de trois à cinq ans, les traitements sont onéreux et ne sont pas remboursés par la Sécurité sociale... »

Un pas : c'est donc trop rapidement suggérer. « Et il est même d'ailleurs faux, ajoute Jacques, de parler de véritable changement : il est impossible de transformer un homme en femme. Le résultat ne sera qu'un être intermédiaire dont l'anatomie aura une apparence féminine ».

OPÉRÉE ET HEUREUSE DE L'ÊTRE, MAIS...

Spécialiste américain de la question, le professeur Stoller estime avec pessimisme : « La règle générale qui s'applique au traitement des transsexuels est prise, quoi qu'on fasse — y compris rien — c'est mal. »

Jacques, « opérée et heureuse de l'être », met elle aussi en garde : « Je ne pourrais jamais conseiller ces interventions à quiconque ».

Et de détailler le long et douloureux chemin de celui qui ne peut faire autrement que de s'y engager tout en sachant qu'il n'aboutira jamais sur la route que les autres ont eu la chance de trouver à leur naissance. Seulement l'approcher. Peut-être.

Première étape : « De nombreux examens pratiqués par une équipe médicale spécialisée comprenant des endocrinologues, des psychiatres et des psychologues. Le feu vert n'est donné au chirurgien que s'il est impossible de faire survivre la personne autrement ».

Une fois le diagnostic bien assis, c'est le temps de la préparation à l'opération : un traitement hormonal administré à petites doses sous peine de lésions graves. Suffisamment minimisé, l'homme en voie de transsexualisation doit alors se mettre au style de sa prochaine nature : « Vivre socialement et professionnellement comme une femme, régler ses problèmes avec sa famille et pouvoir continuer à exercer son métier... »

Seulement alors sera jouée — irréversiblement — la dernière carte : celle de la castration et de la transformation en pleine chair. Que l'on ne se méprenne point : au niveau du sexe, de la poitrine et du visage, il s'agit de laborieuse, délicate et pénible chirurgie esthétique, et non point d'une subite et gracieuse métamorphose relevant d'un conte de fées.

Et même si, comme dans le cas de Jacques, le résultat d'interventions pratiquées à l'Institut catholique de Bruxelles (2) est apparemment une réussite, rien n'est encore vraiment résolu.

UN AVENIR TOUJOURS SOMBRE

La nouvelle femme est, comme nous l'avons vu dans le précédent article, toujours un homme pour l'état-civil en France. Ce qui est source de tracasseries ou de plus gros ennuis : « Quel est l'employeur qui embaucherait une jeune femme très convenable avec un état civil masculin ? Un transsexuel qui perd sa situation ne peut en retrouver. Même lorsqu'on a la chance d'exercer une profession

libérale, le fait d'être transsexuel est un handicap », témoigne Jacques.

La famille peut aussi poser des problèmes. Celle des parents qui parfois ne peuvent supporter pareille « honte » et coupent les liens avec leur enfant (ce ne fut pas le cas de ceux de Jacques « qui ont été compréhensifs et courageux et nous ont aidés au maximum »). Celle aussi que l'on a essayé de fonder : « Le plus souvent, l'épouse n'accepte pas la transformation et demande le divorce dans une atmosphère de drame. Ceci conduit à une escalade de dans l'isolement et le désespoir... Quant à nous, nous sommes restés ensemble pour le meilleur et pour le pire. L'amour a été plus fort, au-delà du sexe. »

Il y a aussi, nous l'avons dit, la société en général, qui raille, agresse, frappe.

Et au bout de la tentative de survie, c'est fréquemment la mort que l'on trouve. Par suicide, deux ou trois ans après l'opération. « Après l'opération, constate Jacques, l'avenir du transsexuel est toujours sombre... C'est pour cela qu'il ne faut opérer que des gens très vigoureux sur le plan psychologique. »

C'est parce qu'elles ne sont pas du genre à se laisser maltraiter par ce qui ressemble à une fatalité, que Jacques et Marie-Claude se sont confiées à nous. A vous surtout, qui les connaissez peut-être un peu plus maintenant et qui vivez dans leur entourage.

Elles vous disent qu'elles leur amour est pur. Qu'il ne peut qu'être ainsi. Elles vous font savoir qu'elles sont des femmes qui aimeraient vivre sans plus de difficultés qu'elles n'en ont.

C'est déjà assez dur ainsi.

GUY ROUGIER

(1) Voir notre édition d'hier.
(2) Pour le moment, la castration n'est encore pratiquée qu'à l'étranger.

In the following pages are detailed instructions and illustrations for the makeup I suggested to you . . . more than 50 hair styles to choose from . . . a guideline on how to style your hair . . . a series of brief, simple exercises . . . and some do's and don'ts for choosing glasses.

As you read through these pages, remember that makeup and hair styling are a matter of technique as well as knowing what to do. If my suggestions are new to you, you must practice. You may not even be entirely satisfied with the first results — that just means you have to try again.

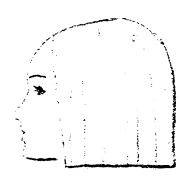
If you have any questions as you read through this material, please refer back to your Make-Over since the instructions here supplement my previous, personal recommendations.

What Hair Cut Can You Wear Best?

If Your Hair Is	One Length Layered Topiary		
	Length	Layered	Topiary
Fine, thin, straight or wavy	Yes	No	No
Fine, thin, curly	Yes	Yes	No
Fine, medium-thick, straight	Yes	No	No
Fine, medium-thick, wavy	Best	Okay	No
Fine, medium-thick, curly	Okay	Best	No
Fine, thick, straight	Yes	No	No
Fine, thick, wavy	Best	Okay	No
Fine, thick, curly	Okay	Best	No
Medium-texture, thin, straight	Yes	No	No
Medium-texture, thin, wavy or curly	Best	Okay	No
Medium-texture, medium-thick, straight	Yes	No	No
Medium-texture, medium-thick, wavy	Best	Okay	No
Medium-texture, medium-thick, curly	Okay	Best	No
Medium-texture, thick, straight	Yes	No	No
Medium-texture, thick, wavy or curly	Best	Okay	No
Coarse, thin, straight or wavy	Yes	No	No
Coarse, thin, curly	No	Yes	No
Coarse, medium-thick, straight	Best	Okay	No
Coarse, medium-thick, wavy or curly	No	Yes	No
Coarse, thick, straight, wavy or curly	No	Yes	No
Frizzy, any texture or thickness	No	No	Yes

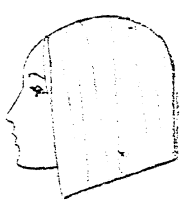
One-Length Cuts

In a one-length cut, all the hair on the head comes down to the same length. These cuts do not usually "set while you sleep" the way layered hair often does. Although they do not give you as much height on top as other cuts, they're frequently easier to maintain on the right kind of hair.



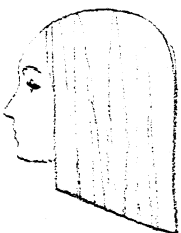
1. Basic Chin Length

This is the best cut for hair that's fine and thin (but not frizzy). It is also the easiest to style and maintain for those people who don't like to fuss with their hair.



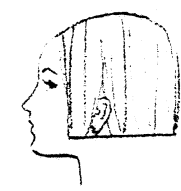
2. Longer in Front

One way to vary any one-length cut is to have it slightly longer in front (about 2" on a chin length cut). The different length gives you a more graphic shape, especially if your hair is straight... and it's easier to pull back. I do not suggest this for fine, thin hair.



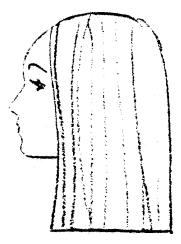
3. Longer in Back

You can also wear one-length cuts with the front slightly shorter than the back. This is not good if you want to wear your hair pulled back but it's a flattering variation for people who don't look well with a straight line of hair around the face (mature, very thin or round faces).



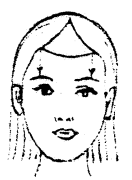
4. Short One-Length

A short cut is very easy to care for and puts no strain on damaged hair. Because this cut hugs the head rather tightly, it is not usually flattering on people with small heads (in proportion to their bodies) or oversized facial features.



5. Long One-Length

If you want long hair, a one-length cut is easiest to care for and it gives you great flexibility in styling, either up or down. Because length is a strain on your hair, I do not recommend it for thin, fine hair. Long hair worn down is also not usually attractive on people under 5' 2" or on anyone with a very short neck.



6. Bangs

Bangs are especially useful to disguise thin hair that shows the scalp at the hairline. To cut your bangs, make a "V" from the crown of your head (far back if your hair is thin, closer to the front if it's thicker). Extend the "V" down to your forehead to line up with the center of your eyebrows. You can wear your bangs straight down into your face, parted, curly or brushed to one side (see styling suggestions).

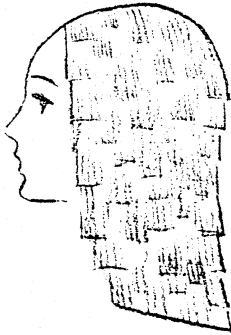
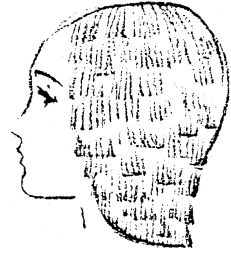


7. Circle Cut

This is a one-length cut that's shorter in front combined with bangs. The hair is cut in a circle (as if a bowl were on your head) from the center of the crown on your head — the distribution point from which your hair grows in all directions. It's an easy, flexible cut especially good for straight hair and looks very well on women with small features. If you style the circle cut backwards, you can achieve a "layered cut look" that gives you some height and frames a heavier face very attractively.

Layered Cuts

Layered cuts give natural height but are usually very difficult to care for on fine, straight hair. Layered cuts are also more work on medium-textured hair. They're ideal, however, for coarse, thick hair where one-length would be too bulky. In a layered cut, each section of hair is cut the same length all over the head.



8. Short Layers

A short layered cut is an ideal way to care for coarse, curly hair of any thickness. It can be worn without any additional styling, if you wish.

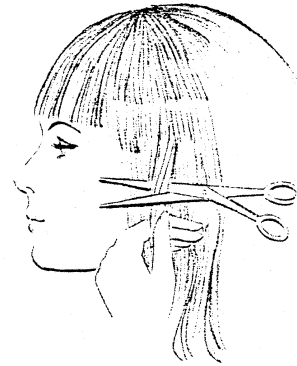
9. Medium Layers

Medium layers offer more styling options than a short layered cut.

10. Long Layers

Long layered cuts usually require more styling than other cuts.

CUTS



Frizzy Hair Cuts

These cuts use the frizziness of the hair to create a sculptured shape, much like the plant-shaping art of topiary. Topiary cuts can be very beautiful and easy to care for. They are really the only selection available for fine and/or thin hair (this hair is usually not strong enough to go through the rigors of achieving a straighter style) but more and more women are discovering the beauty and easy care of living with their frizzy hair through these cuts.

Always Get a Blunt Cut

In a blunt cut, each hair end is cut straight across with the scissors. Razors and feathering with the scissors cut the hair at an angle, which thins the hair and removes all natural body.

11. Short Topiaries

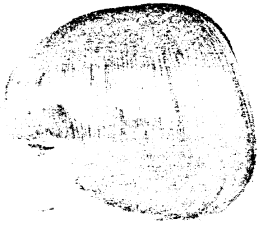
This short cut hugs the head closely and is especially attractive on women with a good profile and head shape. It is not attractive on heavy faces. If you are very tall or have a small head in relation to your overall body proportions, the "small head shape" of this cut can emphasize your own unique look or exaggerate these features, depending upon how self-assured you are about your individuality.

12. Medium Topiaries

This cut is long enough to be styled into straighter arrangements if you wish to go through the effort (and your hair is strong enough to take it). You have more hair with this cut — a sort of halo effect — and it can be worn by most women attractively. Fine or thin hair should not be worn any longer than this.

13. Long Topiaries

Long topiaries are a very strong statement and are usually the hallmark of a very confident woman. Almost anyone under 5'2" would not find this attractive — they'd look "all head". This cut is easiest to achieve and most successful on very thick, extremely frizzy hair.



1. CUT: Short one-length with bangs, shorter front. STYLING: Blow dry. NOT FOR curly or frizzy hair.



2. CUT: Short one-length with bangs, shorter front. STYLING: Blow dry only on wavy or curly hair; plus hot curlers or regular Set #2 on straight. NOT FOR fine, thin hair; frizzy hair.



3. CUT: Short one-length with bangs, shorter front. STYLING: Blow dry, keeping curl pattern with round brush. NOT FOR coarse, medium-thick, straight hair; any curly or frizzy hair.



4. CUT: Short one-length with bangs, longer front. STYLING: Blow dry. NOT FOR curly or frizzy hair.



8. CUT: Short one-length. STYLING: Blow dry turning ends slightly under (or up, if you'd prefer). Or Set #1 on 2" rollers. NOT FOR curly or frizzy hair.



9. CUT: Short circle. STYLING: Blow dry in circle, using a round brush to turn ends under slightly; get a little height in crown by setting (#3) when hair is nearly dry. NOT FOR curly or frizzy hair.



10. CUT: Short circle styled wavy. STYLING: Blow dry in circle, getting as much wave pattern as possible with round brush. Or Set #8. NOT FOR curly or frizzy hair.



11. CUT: Short circle. STYLING: Blow dry with bangs combed to one side after drying or just place hair. NOT FOR curly or frizzy hair; will only work on slightly wavy hair.



15. CUT: Short 2" layers with bangs. STYLING: Wash and wear. (You might tape down back and bangs while drying.) NOT FOR fine and thin hair; coarse hair that's thick and wavy; frizzy or curly hair.



16. CUT: Short 2½-3" layers. STYLING: Blow dry with round brush, turning everything back from face. NOT FOR thin hair that's fine or medium-textured; any frizzy hair.

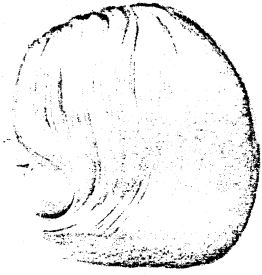


17. CUT: Short 2½-3" layers. STYLING: Set #6 on small rollers. A little back-combing can help maintain fullness. NOT FOR fine and thin hair; coarse and frizzy.



18. CUT: Short 2-3" layers. STYLING: Set #4; can also blow dry, adding hot curlers on some hair types. NOT FOR thin hair. EXCELLENT for graying hair.

Styles



5. CUT: Short one-length, longer front. STYLING: Blow dry with a center part, turning ends under with a round brush. Fine, medium-thick, straight hair might hold a shape longer with setting - Set #1 on 2" rollers. NOT FOR thin hair; coarse, thick and straight hair; any frizzy or curly hair.



6. CUT: Short one-length with bangs set curly. STYLING: Blow dry, turning bangs back with a round brush, hot curlers, curling wand or big, flat pin curls. NOT FOR curly or frizzy hair.



7. CUT: Short one-length with bangs. STYLING: Blow dry in circle, curl ends around face slightly with curling wand or hot curlers. NOT FOR curly or frizzy hair.

This section shows a wide variety of hair styles... several for each of the cuts recommended earlier.

You can wear any of the styles shown unless your hair texture, thickness or curliness (or a combination of these elements) is listed under NOT FOR.

But you'll discover that your hair is easier to care for if you don't try to force it - stay with your ideal hair cut and choose a style best suited for the amount of natural curl in your hair.

At the same time, be a little adventurous. Try new styles to suit your moods, experiment with new styling techniques.

Pages 10 and 11 contain general directions on styling your hair and the setting patterns referred to under the styles. You'll also find an explanation of some of the more technical terms I use and some setting tips in the margins of the following pages.



12. CUT: Short circle set and combed back. STYLING: Set #1; use smaller rollers on straight hair. NOT FOR thin and/or frizzy hair.



13. CUT: Short circle with center part. STYLING: Set #4 on smaller rollers. NOT FOR fine or frizzy hair.



14. CUT: Short 2" layers. STYLING: Blow dry back smoothly (you might be able to towel dry and brush back). NOT FOR fine and thin hair; any straight or frizzy hair.



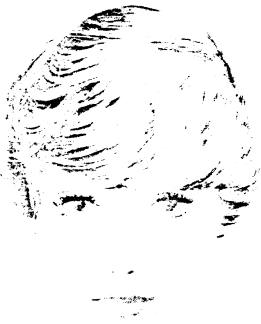
19. CUT: Short 2-1/2 - 3-1/2" layers. STYLING: Set #1. NOT FOR thin or frizzy hair. EXCELLENT for graying hair.



20. CUT: Short 1-1/2 - 2" layers. STYLING: Set #4 on 1/2" rollers. NOT FOR fine and thin hair; coarse and frizzy.



21. CUT: Short 1-1/2 - 2" layers. STYLING: Blow dry, using fingers or round brush to form curl. Bring all hair forward. Or Set #7. NOT FOR thin hair; straight or frizzy hair.



22. CUT: Short 1-1/2" layers. STYLING: Blow dry, using fingers to style or let dry by itself. NOT FOR thin hair that's fine or medium-textured; straight, curly or frizzy hair.



23. CUT: Short 1-1/2-2-1/2" layers. STYLING: Blow dry with a side part. NOT FOR thin hair that's fine; curly hair that's medium-textured or coarse; straight or frizzy hair.



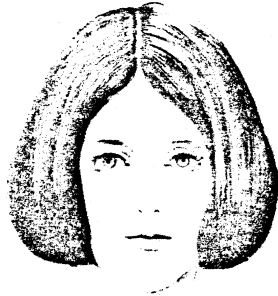
24. CUT: Short 1-1/2-2" layers. STYLING: Wavy - Set #6 on 1/2" rollers or blow dry plus hot curlers or curling wand; curly - towel dry and place, finish with hot curlers or curling wand; frizzy & straight - Set #6. GOOD FOR ALL.



25. CUT: Short topiary. STYLING: Achieved by cut; pull and place hair as it dries to get more "polished" look. GOOD FOR any frizzy hair, some very curly hair.



29. CUT: Medium (chin) one-length. STYLING: Set #2. NOT FOR thin hair; medium-textured or coarse hair that's frizzy.



30. CUT: Medium (chin) one-length. STYLING: Set #1 on 1-1/2-2" rollers, or blow dry, turning ends under. (Put part in after hair is dry.) NOT FOR thin hair that's fine; any curly or frizzy hair.



31. CUT: Medium one-length with bangs. STYLING: Set #8. NOT FOR fine and thin hair; any frizzy hair.



32. CUT: Medium one-length, longer front. STYLING: Set #1. After brushing out, part over each brow, pull back and catch with ribbon, barrette or covered elastic. Could be blown dry on wavy hair or blown dry plus hot curlers on straight. NOT FOR fine or medium-textured hair that's thin; curly or frizzy.



36. CUT: Medium length circle cut. STYLING: Blow dry in a circle, turning ends under with round brush. NOT FOR thin and fine hair; curly or frizzy hair.



37. CUT: Medium length circle cut. STYLING: Set #4 or blow dry plus hot curlers. NOT FOR thin and fine hair; curly or frizzy hair.



38. CUT: Medium length circle. STYLING: Set #6 or blow dry plus hot curlers. NOT FOR thin or frizzy hair.



39. CUT: Medium length circle or one-length with bangs (a good style for hair that's growing out to one-length). STYLING: Blow dry or Set #6 on big rollers. NOT FOR thin or frizzy hair.

Styles

Definitions

"Place" your hair means letting it dry naturally after combing and patting it into the style. With very curly styles, you may want to pull some of the curls down around your face as it dries so the hairline looks more flattering. (These styles look more polished and finished if you use setting lotion.)

To blow your hair dry in a circle, find the point on the crown of your head from which all your hair grows in different directions. Then dry your hair from that point.

Blow dry plus hot curlers means setting just-dried hair until the curlers cool off. (Always follow the setting pattern given for the regular set.) This helps the style last longer.



26. CUT: Medium topiary. STYLING: Achieved by cut on frizzy hair; curly or wavy hair, use Set #5 on permanent-wave rods. NOT FOR thin hair; straight hair.



27. CUT: Large topiary. STYLING: Achieved by cut on frizzy hair; curly or wavy hair can use Set #5 on permanent-wave rods. NOT FOR thin hair; any straight hair.



28. CUT: Medium (chin) one-length. STYLING: Set #2 on 1/2-3/4" rollers. NOT FOR thin hair that's fine or medium-textured; curly or frizzy hair.



33. CUT: Medium one-length, shorter front. STYLING: Set #4; can be blown dry on medium-textured or coarse hair. NOT FOR thin or frizzy hair; coarse and curly hair.



34. CUT: Medium one-length with bangs, shorter front. STYLING: Blow dry and set bangs with hot curlers or curling wand. NOT FOR fine hair that's thin; curly or frizzy hair.



35. CUT: Medium one-length with bangs, longer front. STYLING: Blow dry. NOT FOR curly or frizzy hair.



40. CUT: Medium 3-1/2" layers. STYLING: Set #6 on small rollers. NOT FOR thin hair; coarse hair that's frizzy.



41. CUT: Medium 3-4" layers. STYLING: Set #2 on 1/2" rollers. NOT FOR thin hair.



42. CUT: Medium 3-4" layers. STYLING: Blow dry with hot curlers or Set #4 on 1/2" rollers. NOT FOR thin or frizzy hair.



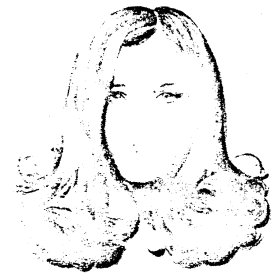
43. CUT: Medium layers up to 4". STYLING: Set #2 (fine hair might find Set #5 gives a tighter curl). NOT FOR thin hair that's fine; coarse hair that's frizzy.



44. CUT: Medium layers up to 5". STYLING: Set #2. NOT FOR thin hair; coarse hair that's frizzy.



45. CUT: Medium 4-6" layers. STYLING: Set #1 on 1/2 - 3/4" rollers. NOT FOR thin hair; frizzy hair. Excellent for graying hair or a mature face.



46. CUT: Long one-length. STYLING: Set #6 on 1" rollers. Or blow dry with hot curlers on bottom, curlers going under. NOT FOR thin or frizzy hair.



50. CUT: Long one-length with bangs curled. STYLING: Set #2 on 3/4-1" rollers. NOT FOR thin or frizzy hair.



51. CUT: Long circle with bangs (bangs set back). STYLING: Set #1; on wavy hair, blow dry plus hot curlers. NOT FOR thin, curly or frizzy hair.



52. CUT: Long circle. STYLING: Blow dry plus hot curlers or Set #4 on 1-1-1/2" rollers. Back-comb slightly to maintain shape and look. NOT FOR thin or frizzy hair; coarse and curly.



53. CUT: Exaggerated long circle (back is to shoulders). STYLING: Set #6 or blow dry plus hot curlers. NOT FOR frizzy hair; coarse hair that's curly; fine or medium-textured hair that's thin.



57. CUT: Exaggerated long circle (below shoulders in back). STYLING: Blow dry in circle using round brush to turn ends under; brush bangs to one side at end of styling. NOT FOR thin, curly or frizzy hair.



58. CUT: Long layers. STYLING: Set #1. NOT FOR any thin or frizzy hair.



59. CUT: Long layers up to 12". STYLING: Set #4 on very small rollers. NOT FOR thin or frizzy hair.



60. CUT: Long 8-10" layers, worn up. STYLING: Set #1 on 1/2-1" rollers. Brush all hair back and up; slightly back-comb for height at front hairline. Secure hair up with combs or pins and cover same with the curly ends of hairdo. (Could also be achieved by using a curly hair piece on shorter layered hair.) NOT FOR thin hair.

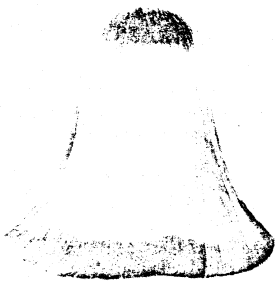
Styles

Setting Tips

If you have straight hair and wish to maintain a curly or very wavy style on a regular basis, you will probably find a permanent wave or body wave helps hold the "line" of the style more easily. This is especially true for straight hair that's also fine.

Even though many curly and highly structured styles can be achieved by blow drying, you can maintain them longer by setting as well — as you finish blow drying each section, set it on rollers, in pin curls or electric curlers. Then go on and dry the rest. When you're finished, leave the last section set for 5-10 minutes before taking down.

Adjust the size of the rollers specified in a style according to the amount of curl you want in your hair. Straight hair must be curled *more* — so use rollers 1/4-1/2" smaller than called for. Curly and frizzy hair must be *relaxed*, even for a curly set — so use rollers 1/4-1/2" larger than usual (frizzy hair trying for a slightly wavy or fairly straight "line" should use rollers 1/2-3/4" larger).



47. CUT: Long one-length. STYLING: Blow dry leaning forward and finishing by turning ends under with a round brush. NOT FOR thin and fine: curly or frizzy.



48. CUT: Long one-length set curly. STYLING: Set #1 on 1/2" rollers with lots of brushing; comb back and contain front with combs behind the ears. NOT FOR thin or frizzy hair.



49. CUT: Long one-length with bangs. STYLING: Blow dry to keep hair tight against head, use round brush to turn ends slightly under. NOT FOR thin hair: curly, wavy or frizzy hair.



54. CUT: Long one-length worn up. STYLING: Set #4 use 3/4-1" rollers on straight hair, 1-1/2" on wavy. When combing out, brush thoroughly. Then pull sides forward and roll back over your finger and pin securely at hairline. Brush back down and roll up over your finger, pinning securely at nape so that roll joins sides smoothly. Finished effect is a "halo" of continuous rolled hair around the sides and back of your head. NOT FOR thin, curly or frizzy hair.



55. CUT: Long one-length in chignon. STYLING: Set #1 on big rollers to add body (thick hair may be able to achieve this style by drying naturally and combing). Brush set out and smooth hair back, tying at nape of neck (with coated elastic or ribbon). Divide hair in 2 equal sections and twist each section to coil up behind each ear. Use combs or pins to hold coils in place. NOT FOR fine hair that's medium-thick; any thin hair; all curly or frizzy hair.



56. CUT: Long one-length with bangs set curly and hair combed up. Set #4 on 3/4-1" rollers. To achieve this Gibson Girl look, brush set out and slightly back-comb hair all over your head. Brush all hair up in the back and secure with pins or combs at the top back of the crown. Brush sides and hair left on top back over your hand in large roll and secure with pins, leaving the curly bang section free for softness at the top hairline. NOT FOR fine or frizzy hair.

How to Comb Your Hair Out

When you take your hair down, remove rollers carefully (don't yank them out) and comb through each curl to remove any stiffness. **BRUSH THE SET COMPLETELY IN ALL DIRECTIONS.** You are not removing the set by doing this but **BLENDING** all the hair together (this is what makes a professional set look so smooth).

To give your hair some height and body, lean forward and brush hair down in long sweeps and then swing head up and brush hair back into the style you wish.

Use a comb only for the final finishing touches. Do as much of your styling as possible with a brush.

I hate that sticky, lacquered look that comes from too much hair spray. Generally, I finish off a hairdo by

spraying a little hair spray onto a large cotton ball and quickly patting the ball on the little new hairs to smooth them down (that's what usually looks messy). If anything else is needed, spray very lightly all over.

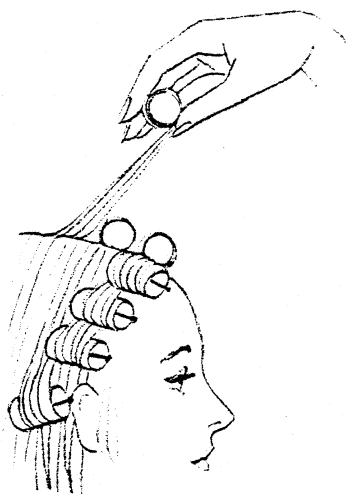


How to Set Your Hair

The more carefully you set your hair (whether wet or dry), the longer it will last and the better the final style. Always section the hair evenly with your comb. To make a set last longer, dry your hair without setting, then wet completely with a setting lotion and set.

If you need to make pin curls, take about 1/2" of hair between your thumb and forefinger and wrap the hair from base to end around the other forefinger. Place the curl against your scalp and secure with a clip.

For winding rollers, take a section of hair narrow enough to leave a margin on either side of the roller. Hold hair up at a right angle to scalp, wrap ends neatly around roller, then wind roller to scalp. Secure roller with a clip or bobby pin at base. For more bounce or height, pull farther forward before winding. You get tighter, neater sets when you use end papers (folded around hair ends before you wrap them on rollers).



Blowing Your Hair Dry

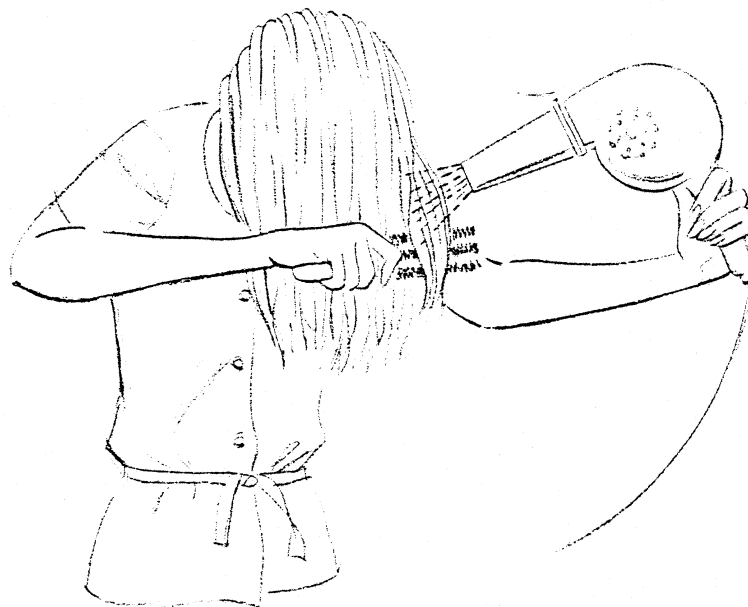
Blowing hair dry is best done with a dryer in one hand and a brush in the other. This is more difficult than the dryers with comb/brush attachments but produces a longer-lasting, smoother, more professional finish.

Always keep your dryer moving. Don't ever let hot air blast away on a single part of your hair for any length of time (this dries the hair and scalp). Work in sections. Dry one section completely before you go on to the next.

To get a straighter hair style, use a round brush (bristles go all around

the core). Roll each section smoothly around the brush. Unwind the brush slowly as you work the dryer back and forth just above the brush. (Pull the hair slightly as you unwind to make it straight.) At the end, just before you unwind all the hair, hold the brush for a few seconds to curl the ends under.

For fullness, blow dry the hair in the opposite direction from the way you'll wear it (with long hair, bend over forward from the waist and dry from back to front).



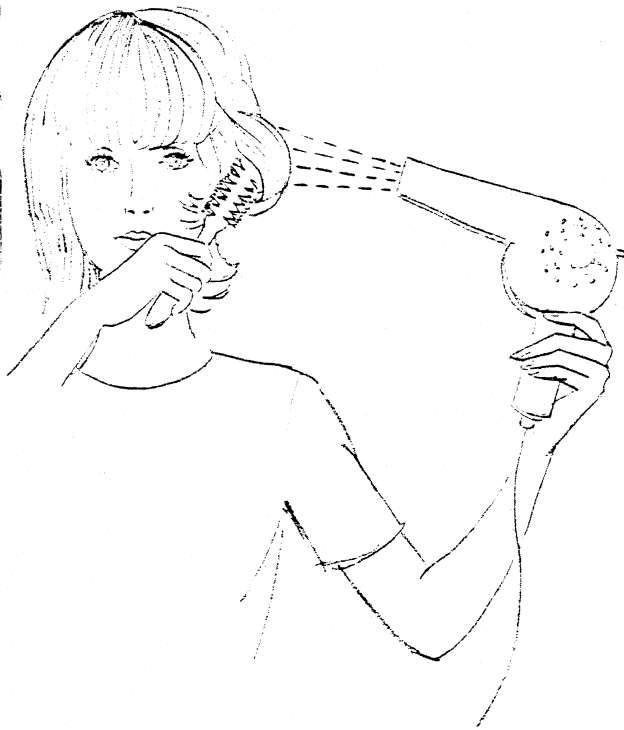
Styling

What to Do with Parts

Parts are attractive and usually relentless... in other words, most hair will regain its part naturally shortly after styling, no matter how hard you work at keeping it out. If you have a part like this, why not develop it into your own unique style?

To vary your hair style, vary your part. A part in the center can direct the eye away from a long face. A part high on one side can disguise a round face. A part further down the side can be interesting and diminish a heavy face.

To find out where your part is, comb your hair back smoothly while it's wet and then with the palm of your hand just behind the crown of your head, push forward. The part will fall in naturally.



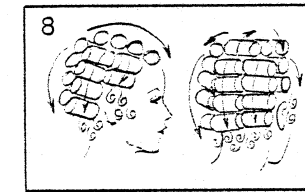
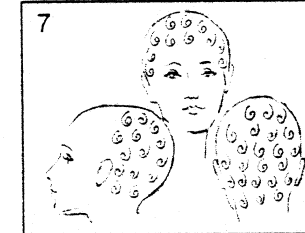
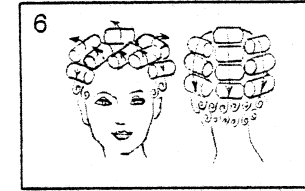
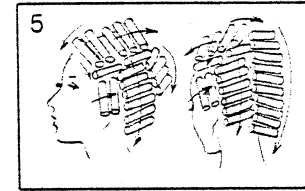
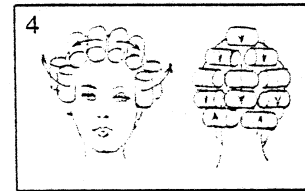
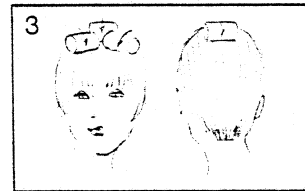
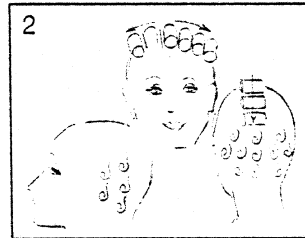
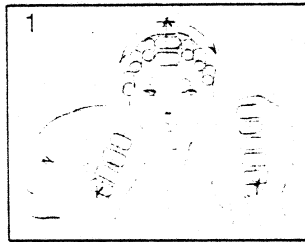
Straightening Hair

You can temporarily take some of the curl out of long, curly or frizzy hair by setting on giant rollers or wrap setting.

To wrap set, divide your hair in half by making a center part from front hairline straight through to the nape of your neck. Choose either section and begin combing it toward the front and around your head, picking up the other section as you work around (it's just as if you were wrapping a scarf). Work carefully and smoothly and wrap your hair flat. To help it dry fast and comb out smoother, take it down when it's half dry and rewrap in the opposite direction.

Roller & Pin Curl Sets

Below are the sets referred to under each hair style.



Coverups

1. How to cover blemishes

Blend the coverup cream over each individual blemish. (Remember, you cannot cover extensive blemishes or acne — do only the most prominent.)

2. How to smooth out blotches

Gently stroke the cream over any noticeable blotches or skin discolorations that are too dark to be covered by your base. If the discoloration is very large, however, you may find that the coverup cream gives you a less attractive highlight than just using base over the area. Try making up with and without the coverup to see if this is true.

3. What to do about lines and wrinkles

Do NOT try to cover wrinkles. Instead, concentrate on blending the cream into the deepest lines on your forehead and the sides of your nose and mouth. A fine brush will be helpful since you must keep the cream within the line itself (in the deeper, shadowed area).

4. Diminish dark circles

Lighten the dark area under your eyes with your coverup cream. Do not extend the cream down onto your cheekbones or beyond the outer edges of your eyes, however, or you will create unattractive highlights.

5. Getting rid of puffiness under your eyes

Apply your coverup in the line or the shadowed area *under* the puffiness. Don't cover the puffiness itself as that will accentuate it.

6. How to hide dark circles AND puffiness

Apply your cream on the dark shadows under your eyes and continue it down until it covers the line created by the puffiness. Be sure not to extend the cream onto your cheekbones or beyond the outer edges of your eyes or you will create unattractive highlights.

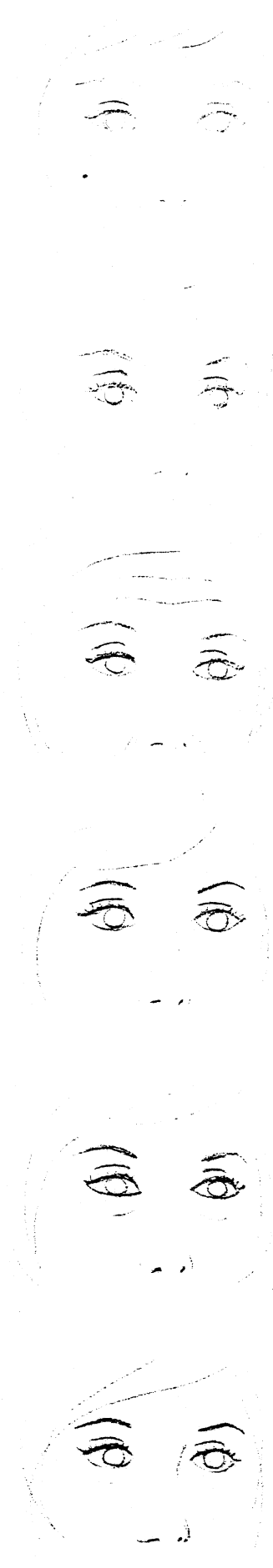
How to Apply Your Coverup

Dot a little cream all over the area you wish to cover, using your fingertip. Make a lot of tiny dots rather than big blotches. Then blend the cream with your fingertips, a damp sponge or a wet makeup brush.

Blend thoroughly so there is no "border" between the cream and your own skin. (The coverup must disappear gradually into your skin tone.) Blend with gentle, short strokes, moving down and out in the direction of your neck and ears. NEVER blend towards your nose.

When you finish, the coverup should be almost invisible — you shouldn't see any obviously pale blotches on your face.

(The *only* time a coverup should be visibly lighter than your skin is under your eyes when you wear glasses. Since glasses create a shadow that hides your eyes, in this one instance making the area extra-light will bring your eyes out.)

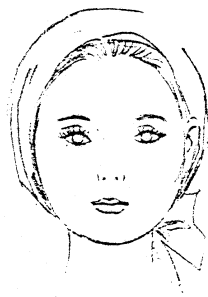


How to Put on Your Blusher

Apply powdered blushers with the applicator brush, making sure the brush is always clean (to avoid streaking). Blend with a dry sponge. Gel blushers should be used very sparingly and blended immediately since they tend to dry quickly and streak. Blend with a dry sponge. When using cream blushers, start out with 3 dots in the area you wish to cover and blend with your fingertips or a damp sponge. The keys to successful use of blusher are (1) blending, and (2) knowing where your bones and cheek hollows are. If you feel your cheeks directly under your eyes, you'll find the cheekbone (it sticks out from the rest of your face). The most prominent part of the bone as it moves out from your eye and bends around down into your cheek is what we refer to when we say "on the cheekbone". To find the hollows of your cheeks, suck in your cheeks until a hollowed area appears (to make the hollows, purse your lips as if you've just eaten a lemon).

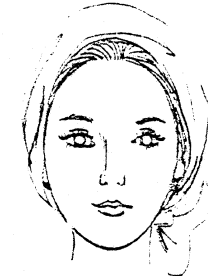
Warning!

When you put blusher on your jaw or chin, be sure to blend very well. Stroke firmly out and down over the bone into your neck or lower chin. Check the results in a brightly lit mirror to be sure there is no line on the outer edge of the bone. Remember, your powder is colorless and will not cover any blusher that hasn't been carefully and subtly blended.



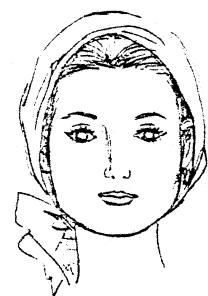
1. Contouring a round face

Apply the contouring blusher shade down the sides of your jaw, starting where your cheekbones merge with your jaw (usually on line with the center of your ear). Then, put a little highlighting blusher in the hollows of your cheeks.



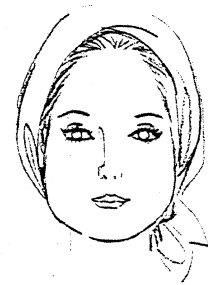
2. Highlighting an oval face

Blend your blusher directly on your cheekbones, tilting slightly up towards your temples as you move out along the bone. Put it on in a horizontal quarter-moon shape as shown. Start the blusher at least 1" out from your nose. Finish with a dot of blusher on your chin.



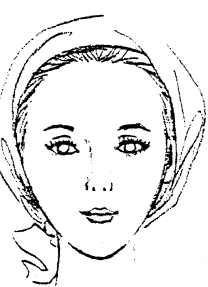
3. Changing a square face

Shadow both temples and either side of your jaw with the contouring blusher shade. Add a touch of color to your complexion by putting your highlighting blusher just under your cheekbones as shown.



4. Shaping a triangular face with a thin top

Put your contouring blusher shade on each side of your jaw. Blend the highlighting shade in the center of your forehead close to your hairline... and right ON your cheekbones, slanting slightly upward as you go out toward your ears as shown.



5. Redoing a triangular face with a thin bottom

Apply the contouring shade of blusher on each side of your temples as shown. Add a light smudge on the very lower tip of your chin. Add color to your face with the highlighting shade by blending it high on your cheekbones, slanting slightly upward as you move toward your ears.



6. Using a blusher on a long face

To shorten your face, put your highlighting blusher across both cheekbones in a straight line starting 1" out from your nose. Smudge a tiny dot on the point of your chin. If your forehead is also very long, you can shorten it by putting a little contouring blusher in the middle near your hairline.

Blusher

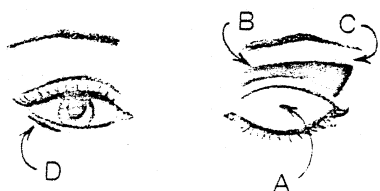
Special Blusher Trick for Evening

Here's a professional trick for nighttime makeup to bring your eyes out and make them sparkle: Dust a little of your highlighting blusher between the outer corners of your eyes and your temples, slanting slightly upward. Blend well (so you don't see any obvious redness).



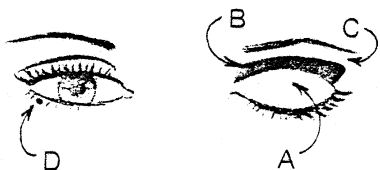
EYES

1. Small or normal eye with long eyelid area



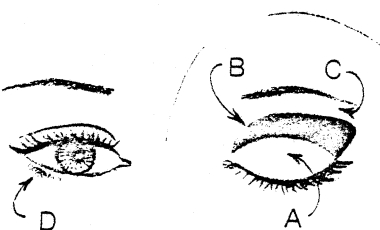
(a) Put a light color on your lower eyelid going up to just above the crease. (b) Blend a darker color along the length of your eye above the lighter color, extending it a little beyond the eye and tilting very slightly upward. This dark color should be about 1/4" thick. (c) Stroke a light, highlighting color on the outer third of your brow bone directly under your eyebrow. (d) With a fine brush, make a thin line of the dark color under the outer third of your eye (up underneath the lower lashes).

2. Small or normal eye with short or average eyelid area



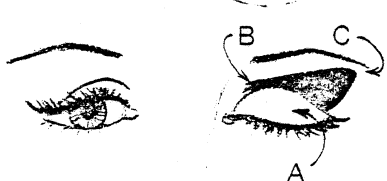
(a) Blend a light color on your lower eyelid, stopping at the crease. (b) Put a darker color in the crease, extending it a little beyond the eye and tilting very slightly upward. (c) Blend a light, highlighting color on the outer third of your brow bone directly under your eyebrow. (d) With a fine brush, dot the dark color under the outer corner of your eye up underneath your lower lashes. Just a dot — not a line, since this would make your eyes look smaller.

3. Small or normal eye with puffy eyelid area



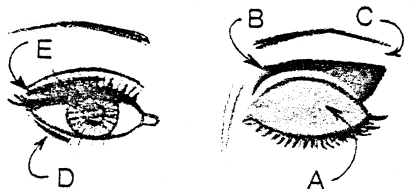
(a) Start with a light colored shadow on your lower eyelid, stopping at the crease. (b) Above that, put a darker color that starts in the crease and extends up to just cover the line that ends the puffiness. Extend this dark color beyond the eye and tilt upward — both very, very slightly. (c) Then blend a light color just under your brow along the bone in the outer half of your eye only. (d) Finally, smudge a tiny bit of the dark color under the outer corner of your eye up underneath your lower lashes, using a fine brush.

4. Eye with droopy-cornered eyelid area



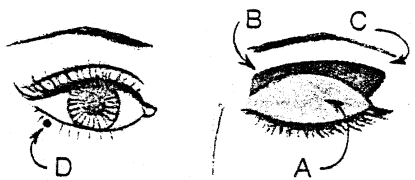
(a) Put a light-colored shadow on your lower eyelid, stopping at the crease. (b) Blend a darker shadow along the crease above the light one. Starting in the outer third of your eye, begin to slant the darker shadow up towards your brow, ending at the outer corner of your brow. (Please look at illustration.) (c) Just above and inside the darker shadow, blend a light, highlighting shade on your brow bone below the brows. **DO NOT PUT ANY SHADOW OR LINER UNDER YOUR EYES** — it will drag the corners down again.

5. Large eyes with long eyelid area



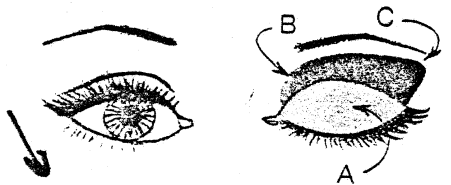
(a) Blend a medium-dark shadow on your lower eyelid, stopping just above the crease. (b) Put a darker color along the length of your eye above the crease going a little beyond the outer corner of the eye and tilting up very slightly. This dark color should be about 1/4" thick. (c) Above these colors, blend a light, highlighting color on the outer third of your brow bone, just under your eyebrow. (d) With a fine brush, stroke the dark color under the outer third of your eye (up underneath your lower lashes). (e) You can also put a thin line of eyeliner on the outer corner of your eyelid, just above your lashes.

6. Large eyes with short or average eyelid area



(a) Start with a medium-dark shadow on your lower eyelid, stopping at the crease. (b) Put a darker color along the crease, extending it just beyond the outer corner of your eye and tilting upward very, very slightly. (c) Blend in a light, highlighting color on the outer third of your brow bone, just under your eyebrow. (d) With a fine brush, dot the dark color under the outer edge of your eye (up underneath your lower lashes). This should be just a dot and not a line. **DO NOT USE EYELINER** — it will make your eyes look smaller.

7. Large eyes with a puffy eyelid area



(a) Blend a medium shade of shadow on your lower eyelid, stopping at the crease. (b) Put a darker shade along the crease, making this dark area high enough to just cover the line that ends the puffiness. Extend the color beyond the eye and tilt upward — very, very slightly. (c) Just above and inside the dark shadow, blend a light, highlighting shade on your brow bone just under the eyebrow. **DO NOT USE ANY SHADOW UNDER YOUR EYES OR ANY EYELINER ANYWHERE.**

Eye Makeup Tips

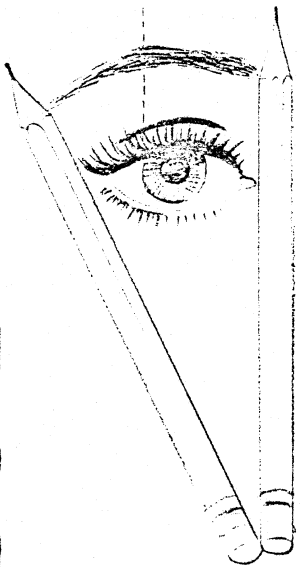
• The crease of your eye is where your eye goes back into your head. (In a way, it could be said to be the end of your eyelid.) • Blend all colors so they're just subtle smudges rather than startling streaks. • The shadow you use under your eye should always be soft. If you use a very dark color in the crease, use a lighter one under your eyes. • If your eyes are too prominent, use non-frosted colors and a thin eyeliner on the outer quarter of your eyelid just above the lashes to make the eye recede. • Blend powder colors with a damp sponge, creamy colors with a dry one. • If your eyes are very deep-set, blend coverup cream around the entire eye area before making up to bring the eye area out more. Be sure this is very subtly done.

Eyebrows

The Basic Brow

To discover your natural brow line, take this pencil test:

1. Hold a pencil straight up the side of your nose so the inside of the pencil just touches your inner eye. Your brow should begin at that point.
2. Then, to find out where the brow should end, swing the pencil over so the inside just passes the outer corner of your eye and the end is still against your nose.
3. The top of the arch should be directly above the outer corner of your pupil.

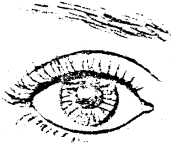


Correcting Problem Brows

Some natural brow shapes are difficult to work with. Here are some of the most difficult and how to correct them:

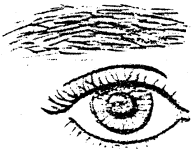
1. Wing-like Brows

These brows go up into a nice arched shape but don't come back down again. Use your lid color to extend the brow with the natural, slightly downward arch.



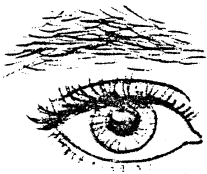
2. Thick Brows

In this case, the brow is so thick it fills the entire lid area giving a heavy, somewhat serious expression to the face. Tweeze the entire brow underneath to lift the brow up and enlarge the lid area. You'll end up with a rather thin brow — just be sure not to take so much that you end up looking like a 1930's movie star! This brow also has little or no arch so you have to create one.



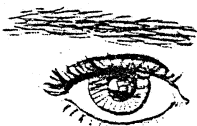
3. Bushy Brows

These brows are very bushy and unshaped. The middle of the brow is thicker than the beginning. This means lots of careful tweezing to clean the brow area up and uncover the natural shape of the brow. You especially will find it helpful to keep up with your tweezing on a daily basis.



4. Straight Brows

Here, the brows are like slashes straight across the top of the eye. This is not an attractive shape so you must tweeze a shape into your brows. Following the guidelines for the basic brow, tweeze the underneath part of the brow into a naturally arched and tapered brow.



5. Droopy-cornered Eyelid Area

To "lift" the droopy corners of your eyelid area, do not arch the brow down at the end completely. Lift up the outer edge of the brow very slightly. Do not exaggerate this or you'll give yourself a surprised look.



The Best Way to Tweeze Your Brows

For most eye and eyelid area sizes, it is best to keep your brow within this basic brow shape, making it neither too thick nor too thin. With a long eyelid area and large eyes, your brows can be slightly thicker. With a short or puffy eyelid area, you can lift the whole brow slightly by tweezing a little more underneath — and the brow can be just a little bit thinner (but not a pencil-thin line). • Use a good pair of tweezers. Some claim professional tweezers are easiest to use... others find the ones shaped like scissors give better control. • Always tweeze in a good light, using a magnifying mirror for the actual work but checking in a regular mirror from time to time to be sure the shape is right. • Sterilize the area with a toner or alcohol before tweezing. • If you find tweezing uncomfortable, rub an ice cube over your brows before you start (it numbs the nerve ends for a few moments). For thick, heavy brows, tweezing every day or so avoids the long sessions which can become somewhat irritating. • Take out all the stray hairs first and then slowly work into the body of the brow to shape it. *Never tweeze from the top of your brow* (except to remove very stray hairs that aren't part of the brow shape). • Always pull in the direction the hair grows, getting as close to the root as possible without pulling on the skin. • Do not ever tweeze the beginning of the brow upwards so the rest of the brow slopes downward like this $\swarrow \searrow$. And don't tweeze the brow downward into a frown like this $\searrow \swarrow$. • DO NOT TWEETZ HAIRS THAT WON'T LIE FLAT. Use cream and work on them with your finger. • Brush eyebrows into shape to create a neater look. • If your eyes are too close together, open the space between your brows by tweezing the brows a fraction of an inch wider apart than in the basic brow. • If your eyes are too far apart, leave your brows a fraction of an inch closer together than in the basic brow.



1. Full lips made smaller

Outline your lips *slightly* inside the natural line. Use a medium-light color with built-in gloss (or apply gloss over the lipstick).



2. To make lips fuller

Keep your pencil or lip brush slightly outside the natural line of your lips. Use a medium shade of lipstick.



3. To even out a narrow top lip and full bottom

Outlining slightly outside the natural line on top and inside on the bottom will make your lips appear to be more the same size. You can also use a darker colored lipstick on the bottom lip (the color difference between top and bottom lip should be very subtle).



4. Equalizing your full top lip and narrow bottom

Keep your lip brush (or lipliner pencil) slightly inside the natural line on top and outside on the bottom. Use a darker shade of lipstick on the top.



5. What to do with an extra-wide mouth

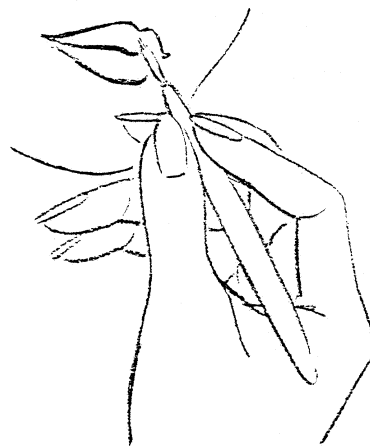
When outlining your lips, taper the outline so it ends your lipstick slightly before the natural ending of your mouth, as shown. Be sure this is not exaggerated in any way.



6. How a small mouth can look bigger

Extend your outline very slightly beyond the natural ending of your lips. This must be very subtle or it will look unreal.

Lips



How to Put Your Lipstick On

- Always outline your lips with either a lip brush or a light brown makeup pencil. And always fill in the color with a lip brush.
- Forget those old rules about rubbing your lips together to blend color or blotting them on a tissue. Both of these techniques destroy the line you've created with your outlining and remove the shiny, glossy look that's so attractive.
- Gloss is a natural way to make your lips pretty and moist looking. Wear it over your lipstick ... get a lipstick with built-in gloss ... wear gloss alone (especially pretty when you're not wearing much or any makeup) ... or wear gloss that has a slight hint of color. *But wear gloss.*
- When you line your lips, use short, firm strokes. If your hand is unsteady, you may find it helpful to hold the brush or pencil between your thumb and forefinger and steady your hand against your chin.

NO



YES



Making a big face smaller

This lady has a large face — meaning big facial features. Her original frames are a tricky shape, so you focus on the glasses rather than her face. The top of the frames covers the brow, hiding one of the most important parts of her facial expression. The overall shape is small, which makes the eyes look like they are trapped in a cage. Larger frames open up the eye area so you can see it. And since the size is more in balance with the size of her features, they seem smaller.

Shortening a long face

The original frames are dark colored, rather heavy and wider than they are high. The effect is to draw a line across the face and make it look longer. (Notice the brows are covered here, too.) The new frames are lighter colored so they blend with the lady's overall coloring. They're also larger to open up the eye area and let it show. The rounder shape and larger size soften the length of the face and make it seem shorter.



Softening a heavy jaw

These light-colored, squared off frames close in the eye area and since the frames are so small, they emphasize the jaw size. By wearing a softer shape that's larger, this woman's eye area is opened up and her brows show. And with a larger frame, the top part of the face is more in balance with the bottom.



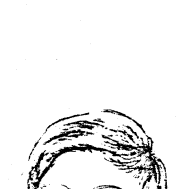
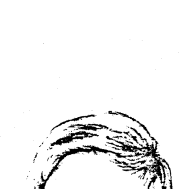
Reducing a heavy face

This woman's round face is only made rounder by the round frames she originally selected. Her new glasses are actually smaller and they diminish the roundness because they are wider than they are long. The light, metallic frames brighten the face and are a pleasant contrast to her dark skin and hair.



Overwhelming a small face

This lady has a small face and very delicate features. The large tortoise shell frames overwhelm her face (and the darker color makes the glasses stand out against her very pale coloring). The smaller glasses are more in balance with the size of her face and features. The light-colored frame blends with her coloring much better.



Using a dark frame

The original frames on this woman were actually so small you saw part of the brow area *above* the glasses. This cuts the brow area in half and gives a rather strange look. A larger frame that encloses the entire brow area is more effective. Notice the new frames are also only slightly lighter than her original ones. Her dark brown frame made a hard line: The new frames are a medium brown that gives a softer look to the face... but they are still dark because her skin has plenty of natural coloring and her hair and eyes are dark enough to "take" a dark frame.



Glasses

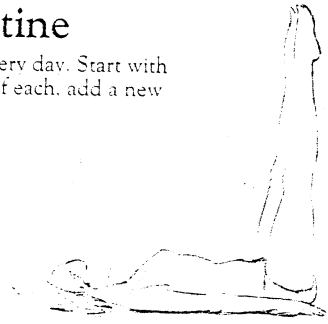
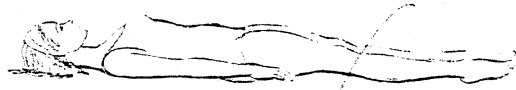
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Glasses Do's and Don'ts

- DO choose your glasses (or sunglasses) to flatter your face.
- DO NOT choose frames just because they are interesting, in fashion, tricky or even pretty. Select a size, shape and color that diminish unflattering features or are as simple as possible (so they don't interfere with seeing you).
- DO NOT let your frames cover your eyebrows. The eyebrow should show inside or outside the glasses.
- DO choose colors that are flattering to your skin tone and overall coloring (dark colors on very fair people with blonde hair, for example, are overpowering).
- DO NOT choose an exaggerated shape in your glasses that is the same as your face shape or you'll intensify your facial contours (very round frames on a very round face, for instance).
- DO consider the size of your features as well as your face shape when choosing glasses.
- DO keep in mind that very bright colors or patterns can quickly become tedious and can distract attention away from your face.

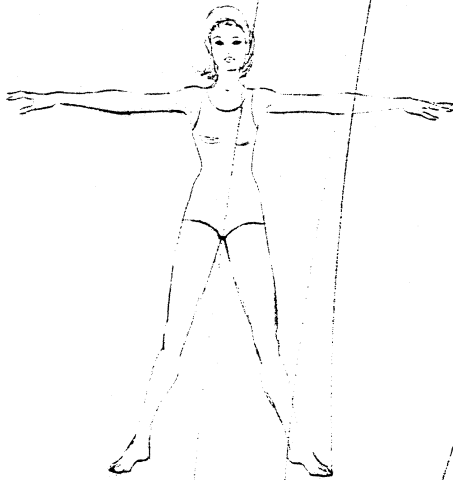
A 5-Minute Daily Shape-Up Routine

To tone up your body and keep it that way, do these 3 exercises every day. Start with 5 of each and work up to 15 in slow stages. When you're up to 15 of each, add a new exercise.



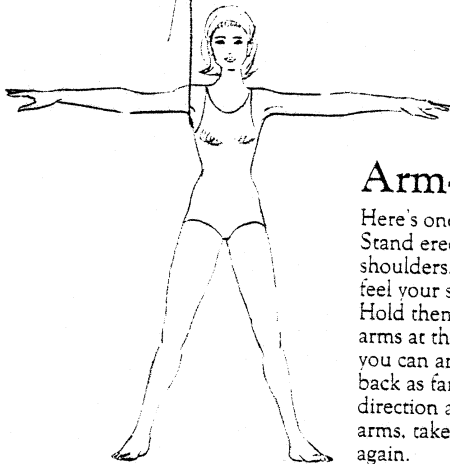
Leg-Lifts

Everyone knows this exercise and everyone hates it. But it's the best one I know for firming up your abdomen, derrière and legs. Lie flat on the floor with your hands palms down beside you. Lift both your legs together, as high as you can (while you slowly count to 10). Hold a moment and then lower your legs, again to a slow count of 10. (As you become more proficient, add this muscle-tightener: As you lower your legs, stop about 2" from the floor and hold your legs to a slow count of 10.) Inhale deeply as you raise your legs, exhale deeply as you lower them.



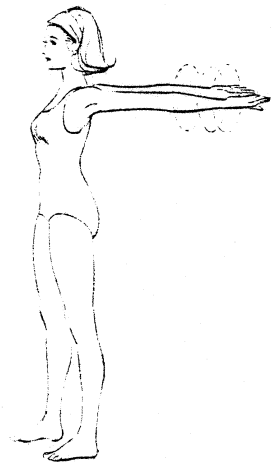
Toe-Touchers

This one firms your entire abdomen and midriff area but also helps your legs, arms and back. Stand erect with your arms straight out from your shoulders and briskly lean over so your left arm touches your right toe and then vice versa. Snap back to an erect position before each bend and always keep your back, arms and legs straight — it's the stretching from the waist that's so good for you. Inhale as you bend and exhale as you straighten up.



Arm-Waving

Here's one for your upper arms, bosom and back. Stand erect with your arms straight out from your shoulders. Then move them back (still straight — feel your shoulders stretch) as far as you can go. Hold them back and draw little circles with both arms at the same time. Make the circles as small as you can and continue to hold your arms straight back as far as you can. First draw 10 circles in one direction and then draw 10 in the other. Drop your arms, take a deep breath, and begin the exercise again.



BOOK REVIEW - " SPLENDORA " by Edward Swift, Viking Press N.Y. 1978
(published simultaneously in Canada by Penguin)

I cannot now say haow and where I first got to know about this book. I went to some pains to order it and when it eventually arrived, I was not disappointed.

It is a first novel and a good one. There is no direct evidence that the author is himself a TV, but it is certain that he has a very sensitive and informed appreciation of the neutral processes and attitudes of at least one segment of the transvestite community.

One would not wish to spoil the story for potential readers by simply summerizing the plot. The central figure having been raised as a boy (but with a difference) leaves the small East-Texas town which gives its name to the Book as a teenager, being oppresed by the secret longings common to some teenagers. This person comes out of the chrysalis stage in New Orleans, and eventually returns as a scintillating and very feminine lady, mistress of the big house, and about as apporpiate in the setting as the Empress Elizabeth of Austria might have been in Dear Abby's America. There is scope for pathos and humor and much else besides, in this situation, and the author makes the most of it.

My own feeling, for what it is worth, is that this delightful book is one of the important works of fiction relating to the TV world. The perceptive comments on therespective roles of the sexes, as conventionally defined,are very much to the point. The whole scene is set up so as to allow both this, and the smallnes of the small town, stand out vividly. There is here a whole arpeggie of values and standards, with ordinary characters and not-so-ordinary characters. It's well worth reading.

Ruth- March 1981

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TV SWINGERS' MAKE UP HELP

For every TV who is serious about going out in public dressed, as well as those who just want to look their best during crossdressing sessions, makeup is a must. Learning how to apply it is a problem to most TVs, since few have the time and opportunity to experiment with different techniques. A lot can be learned from women's fashion magazines, but these very rarely deal with specifics which would help men to look their best, such as beard cover, or what to do about bushy eyebrows.

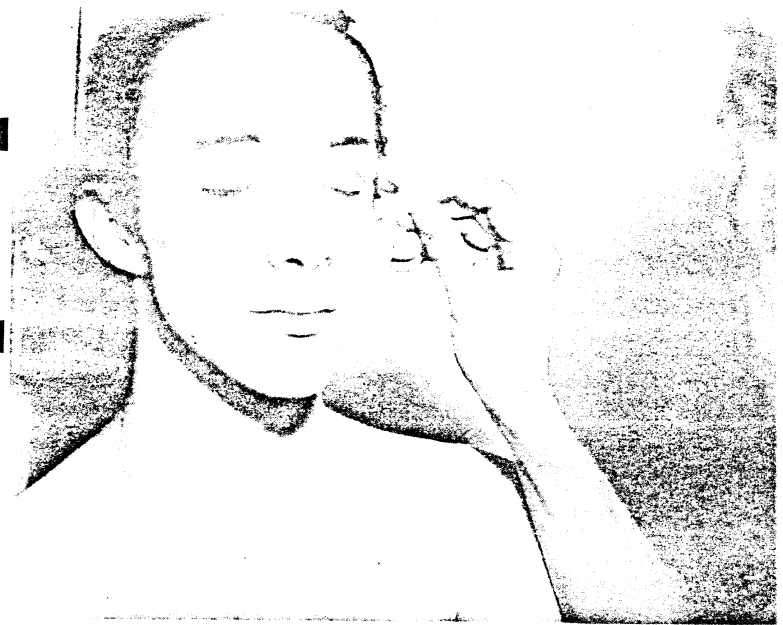
Probably the biggest problem for the TV is what to do about hiding the beard. The first step is obvious enough — a good shave. Most often, this is best accomplished by a razor, rather than an electric shaver. This should be done without nicking or scraping the skin, and an astringent should be applied after shaving. It also helps to let the skin rest for a few minutes before proceeding to apply makeup.

The type of beard cover favored by most TVs and professional female impersonators is Clown White, manufactured by Max Factor, and available in most stores or theatrical supply shops. The Clown White should be applied sparingly, and blended in well, since it tends to dry out the makeup that is applied over it. Clown White will cover all but the toughest beards. After blending it in, you are ready for your foundation.

If you have used Clown White, it may be wise to select a foundation makeup in a tone that is a bit darker than your own skin tone. This will compensate for the lightening effect of the clown white. Foundation makeup comes in different forms: liquid, cream, and grease, for example. It is best to experiment here; many TVs are happy with liquid foundations. If your skin is sensitive, it may be best to select a hypo-allergenic type of makeup. Hypo-allergenic makeup has come under a lot of fire lately as being no different from regular makeup, but from experience I have found that my face reacts better to hypo-allergenic makeup than to other types.

There are a wide variety of liquid makeups in a wide variety of prices. Recommended are Max Factor, Cover Girl, or Maybelline. The advantages of liquid makeup are that it tends to dry very slowly and a little goes a long way. However, it is best to stay away from the so-called sheer makeups. They will do nothing to help cover a beard.

After some experimenting, I have found that Max Factor's Pan Stick is an excellent makeup for the TV.

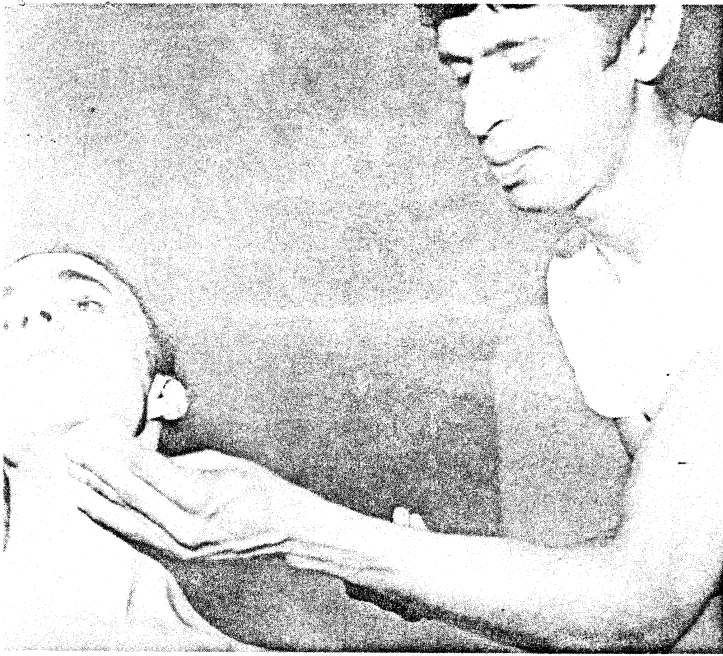


Above: Varying shades of eyeshadow give a deep look.



Above: Eyeliner is applied close to natural eyelashes.
Below: False eyelashes are the finishing touch.





Above: Ivan Ballentine demonstrates use of face powder.



Above: "Clown White" is favored beardcover among pros.
Below: Beardcover is applied sparingly to needed areas.



It comes in a stick and is a grease-based makeup. You roll it against your skin in streaks and then blend it in by hand. It is thick enough to cover small facial flaws, including remaining traces of beard, and it dries slowly without caking too much.

As with any type of makeup, use it sparingly for best results. If it is applied too thick, it will look awful. Also, do not rub the makeup into the face — that just clogs up the pores and results in uneven coverage. Rub it in gently, and do so against the grain of the beard, wiping from the chin to the ears. Don't forget the neck and any parts of the chest that will show — there's nothing worse than seeing the end of the makeup line on the neck.

Next, attention should be given to eye makeup. As a general rule, save the false eyelashes and heavy eye makeup for evening wear. Use as little eye makeup as possible for the day time. In addition, many TV are plagued by bushy and thick eyebrows and feel that they can't pluck because it would be noticed when they are dressed as a male.

Many TVs have found that if they thin out their eyebrows, doing a few each day, it will never be noticed. The first step should be to remove any growth over the nose. Then, to arch the eyebrows, pluck from the underside only. By doing this gradually, you can get your eyebrows to the point where they will look as good when you're a boy as when you're a girl, and the change probably won't be noticed.

Eyebrow pencil should be used sparingly to fill in light areas with color. It is especially needed for those TVs with very light eyebrows, blonde or light brown. In many cases, it is not needed at all, and you may be able to save the expense by skipping this step.

Eyeshadow follows, and the color you use can be dictated by the color of your eyes, or the general color of the outfit you will be wearing. Remember, women use very little eyeshadow during the day, so use it according to the occasion. Generally, you can start by applying a natural shade of eyeshadow (flesh tone) from the eyelashes to the eyebrows. Then follow up with the colored shadow in a light tone over the eyelid. Lastly, apply a darker tone of the same color at the point where the upper end of the eyelid ends.

Eyeshadow should never be applied to the lower lashes, unless it is a white tone. This helps to eliminate the black lines that many of us have under our eyes. A good product for this is Bonnie Bell's White White, which can be used to highlight certain areas, make noses appear slimmer, etc.

Mascara and eyeliner complete the eye makeup. The best mascara I have found is Maybelline's Ultra Lash. It really makes your own lashes thicker and, in many cases, after several applications, there is no need for false eyelashes. Generally, mascara comes in black, brown and several colors. It is best to stick to the color

of your own natural lashes here. Brush the mascara on in short strokes from underneath — this will help curl your lashes upward as it colors them.

Eyeliner is next, and this can be very difficult for the beginner to master. Most likely you will blink or stab yourself in the eye while you are doing it, but don't give up. It takes a good mirror, a steady hand, and a lot of concentration. It should be applied in a thin line right above the natural eyelash, and it should extend from the inside corner of the eye to just beyond the outside corner. Make the line as thin as possible to keep it from looking overdone. After you have got it right, go back and give your lashes another coat of mascara. You can give your lower lashes a coat, too, but never apply eyeliner to the lower lashes or lids.

I am purposely going to skip false eyelashes, for several reasons. First of all, I am no expert on how to apply them, and secondly, except for evening wear, they are inappropriate. If you want to try, though, directions usually come along with the pair you buy and — lotsa luck!

Blushers come in an incredibly wide selection of colors and forms. There are liquids, gels, creams and crayons. I haven't tried them all, but in general, it is best to stay away from the gels, since they have an alcohol base, and tend to be rough on the skin. Also, they dry too quickly and unevenly. Powders have the disadvantage of not lasting too long, so I tend to use the creams and crayons. They are easy to apply, and to touch up. I have even used lip gloss, which works very well, and it looks good when the lipstick and the blusher match in color.

Generally, blusher should be applied to the cheeks in a triangular pattern, going from the nose across the cheek to the ear, then sweeping down to just below the cheekbone. It is best to keep the blusher above the beard line, since the red color in this area tends to look like the beard is growing in.

The last step in facial makeup is getting the powder on. The best type is translucent powder, put out by most makeup companies. This has the advantage of covering any shade of makeup, and you don't have to worry about the shades matching up. Powder sets the makeup and keeps it from getting shiny as your face secretes oils. Powder should be applied gently with a puff and never rubbed in.

Lipstick is the final touch and, in applying it, you should aim at creating a natural look. As with most makeup products, lipstick is available in a multitude of shapes and forms. There are lip glosses applied with the fingers, traditional lipsticks, and cream lipsticks that are applied with a brush. Professionals favor the latter, since it can be applied accurately and in good detail. Choose lipstick in subdued colors. It is good to have lipstick, blusher and nailpolish match closely, for a coordinated look.



Above: Pudgy Roberts shows how experts apply makeup.



Above: The wig is put on only after facial makeup is done.
Below: Pudgy makes final adjustments on wig.



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