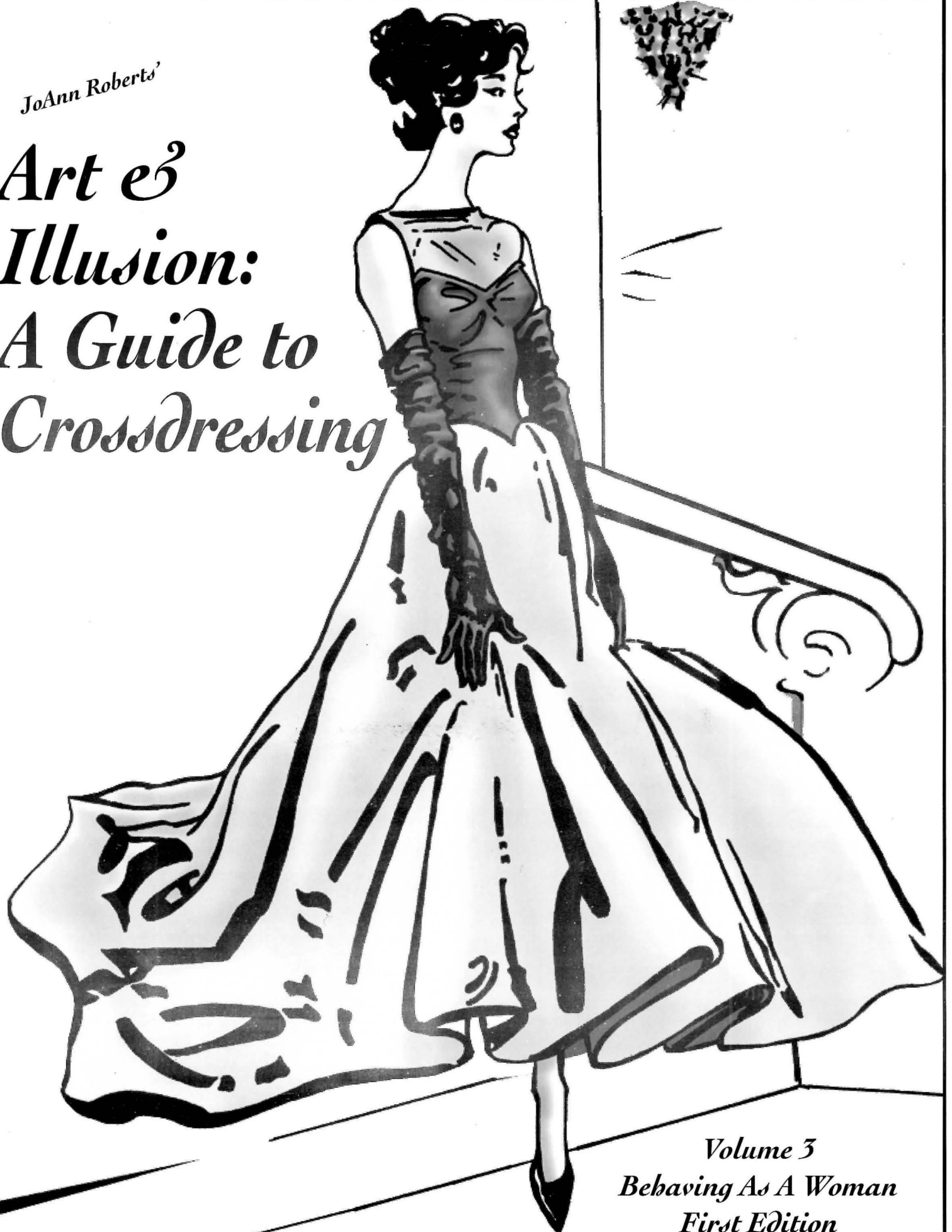


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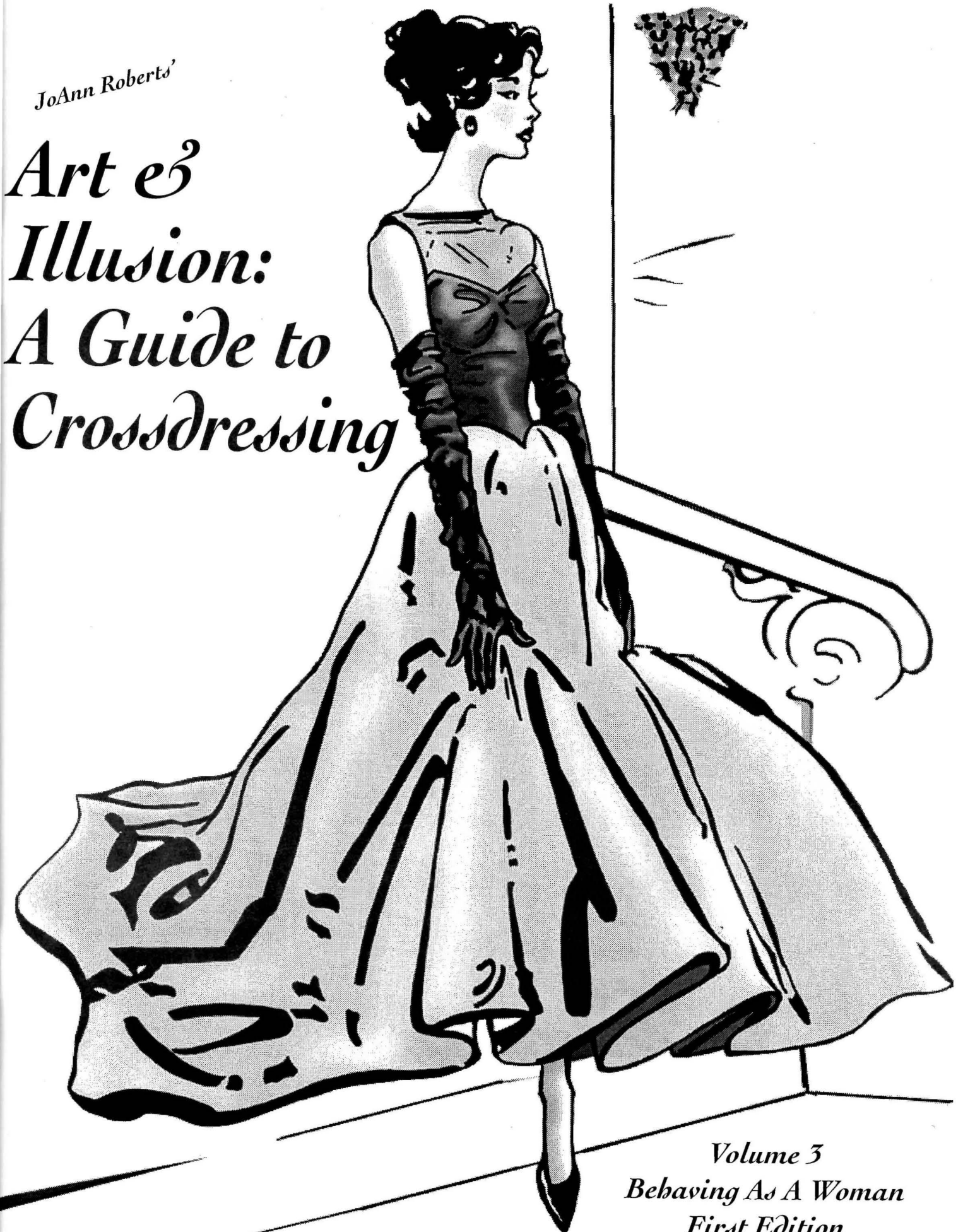
*Volume 3  
Behaving As A Woman  
First Edition*

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*Volume 3  
Behaving As A Woman  
First Edition*

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

*Art & Illusion: A Guide to Crossdressing, Third Edition, Vol. 3 - Behaving As A Woman*  
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# Preface

Ahhhhh! It's been six and a half years since I promised this volume. Well, I can say a lot has happened in that time. I put two kids through college at the same time. Got one married off. I opened an electronic store on the Internet. I started a new business with two partners, Transgender Forum. I expanded the color content of LadyLike magazine and started doing the complete layout electronically. So, I guess you could say I've been pretty busy.

All the while, I've been compiling information for this volume, squirreling it away, a chunk of text here, a scan there. Finally, I felt I had enough material to put it all together. Finding the time in between writing for the Internet and for print; editing articles for TGForum and LadyLike; and filling book orders has been really difficult. I never realized being successful would be so tiring.

Nevertheless, here is the fruit of all those bits of labor, the third volume in the *Art & Illusion* series—*Behaving As A Woman*. The only problem is this information is old and obsolete. Women today do not behave this way. So, why have I put old and obsolete information into this book? Because the ideas, notions and exercises that are in this book serve as a foundation for ladylike/feminine behavior. Even Gen-X women know at least some of this stuff and every Boomer woman was raised with the idea that this is how a “lady” behaves. And, believe me, back in the '50s and '60s, it was every young girl's dream to become a great lady.

Since we were born males, we need a more solid foundation from which to develop our own feminine behavior. I hope this book will give you that foundation and then you can take it from there. If you are a “part-time” woman (i.e., a crossdresser), you will probably not worry too much about how well you mimic a real woman's behavior. If you are crossing the gender line permanently (i.e., a transgenderist or a transsexual), then you will want to work on these movements and behaviors until they become second nature.

Finally, I want to say a word or two about what it takes to become a woman. It is my firm belief that anyone can become a woman, including a male crossdresser. I believe that because the definition of “woman” is defined by society at large, especially other women. Therefore, if you can behave and act as a woman to the extent that other women accord you all of the respect of being a woman, then you are a woman in their eyes. Labels like transvestite, transgenderist, and transsexual are irrelevant when defining a “woman.” However, regardless of label, regardless of genital or cosmetic surgery, regardless of how accepted one may be in the company of women, a male will *never* become female.

So, the best one can hope for is to be accepted as a woman by other women. I hope this book will help you cross over into that company of respect.

*Jo Ann Roberts*  
*November 2000*



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# Introduction

I designed a brochure to be used by a consortium of transgender support groups while exhibiting at a professional conference. That brochure stated boldly on the front: *It ain't about Sex! It's about Gender*. Lots of people get confused over the differences between sex and gender. Sex is determined biologically by our chromosomes. Gender, on the other hand, is part instinct and part learned behaviors. One cute aphorism to remember the distinctions is, "Sex is between your legs. Gender is between your ears." And to a large extent that is true. Your sex is immutable, but your gender presentation gives you a rainbow of possibilities.

Think about how you relate to people you meet everyday. You pick up all the gender clues, appearance, movement, voice, and even how others respond, so you will know how to relate to the person. And, in assessing a person's gender, you will make assumptions about their sex. If they act and look masculine, you will assume they are male. If they act and look feminine, you will assume they are female. You do this unconsciously, even though you and I both know that those assumptions aren't always true. What is ironic is that gender assignment begins at birth with a doctor's observation of one's genitals, i.e. their sex. After infancy, almost everyone else will do exactly the reverse — assume your sex from your gender presentation.

Everyone develops both a gender identity/role. They are inseparable like the two faces of a coin. The term gender identity/role was coined by Dr. John Money. He defines them as follows: Gender Identity is the private experience of Gender Role and Gender Role is the public manifestation of Gender Identity. Gender Identity is the sameness, unity, and persistence of one's individuality as a male, female or ambivalent especially as it is experienced in self-awareness and behavior. Gender role is everything a person says and does to indicate to others or to the self the degree that one is either male or female or ambivalent. We say a person is transgendered when their gender identity/role is in conflict with their physical sex. For example, a genetic male who acts and behaves as a woman rather than a man would be considered transgendered. For some people, the conflict is so great they will go to any lengths to make their body fit the image they hold of themselves in their head, rather than try to fit into the role society expects of them.

This book is about males changing their public gender role on a temporary or permanent basis. Crossdressers will be interested in temporary changes. Transgenderist and transsexuals will be interested in permanent changes. Regardless, crossing the line of gender is a necessary first step on this journey of self-discovery.

So, we pick-up all kinds of cues from people to help us determine their gender. Conversely, if we send out a specific set of cues, maybe we can get people to make

assumptions about our gender in a way that we want to be recognized. What are these cues? There are many in several categories:

- Physical — body shape & proportion, hair, voice, hands, eyes, lips, skin
- Behavioral — movement, manners, speech, sexual attraction
- Contextual — name, history, documents

We'll get into specific items later in the book. But, if you can master a majority of feminine cues, then you will be accepted as a woman by most people you meet. Yes, this is a book about "passing." But let me be clear on my definition of passing. You will pass as a woman if, *and only if*, other women and men treat you as they would treat another woman. A stroll through the mall without getting read is *not* passing. Having a conversation with the woman behind you while waiting in line at the post office and not have her realize your true sex is passing. Got it? Good.

There are some people who think because they live in a chosen gender role 24 hours a day and/or have had genital surgery that is enough to make them a "woman." Wrong! There are people who have studied piano for years and will never be able to play professionally because they simply lack the skill. It just isn't there. Similarly, some transgenderists and self-identified transsexuals believe themselves to be "women" simply because they say so. They have no need for a book like this and no need to work on their voice or appearance. Let me illustrate with a story. One of my most embarrassing moments came just at the end of a joint presentation I was making with a recently post-op transsexual to a lecture hall full of physicians. We were standing together answering questions when one doctor approached us and said very clearly to me, "I thought you were the transsexual." He was an insensitive ass, but it points out how other people define femininity differently than we do ourselves. That was the beginning of my definition of "passing." When I speak at colleges and universities, I am often told by both women and men that until I open my mouth to speak they all think I'm a woman and wonder why I'm there. I'm not saying this to brag, but to illustrate that with practice, practice, practice even a "lowly" crossdresser can cross the line of gender, even if only for brief period.

I talked about cues earlier. The physical cues were covered in great detail in volumes I and II of this series. What we're going to focus on in this volume are the psychological aspects of gender (the headwork, if you will) and the behavioral aspects (the body work). Context is covered in *Identity Management of Transsexualism*, by Dallas Denny and feminine speech is covered in *Speaking As A Woman*, both published by CDS.

Okay, let's begin.

# Femininity: An Emotional State of Mind

Before you begin the physical work of behaving like a woman, you need to begin thinking like a woman. Now some people will say that is an impossible task, and to a point I will agree. Since we were not raised from childhood to behave as a woman it will be difficult, at first, to think like one... but not impossible. There are notions and ideas to entertain that will help get your head into a more feminine frame of mind.

What is femininity? The answer to that could fill an entire book all by itself. My dictionary says feminine pertains to a woman. We sometimes even refer to inanimate objects as feminine like wine or music, in other words, soft and gentle. But, what we consider feminine today may not have been considered feminine 10 years ago, or a hundred years ago because femininity and masculinity are defined by a collection of cultural perceptions that change with time. One point I need to make here is that we are going to deal with *traditional feminine stereotypes* to help cross the gender boundary between man and woman. After you've successfully crossed that line and are accepted by society as a woman you can adjust your behaviors to today's mores.

Let's try to define feminine more completely than just saying it refers to women. What we end up with are words that seem synonymous with femininity: nurturing, soft, sweet, gentle, weak, small, understanding, and flirtatious. Words that invoke masculine images are: strong, rough, hard, big, and aggressive. These seem more negative than the feminine words. So, think positively, assertively but less aggressively. Think soft and gentle, rather than hard and rough. This will help set your frame of mind. If you can get your head in the right place, your speech and body language will follow.

Take a quick test. Rate these words as masculine, feminine or neutral:  
Active, Affectionate, Alert, Analytical, Aggressive, Ambitious, Assertive, Clean, Competitive, Cheerful, Compassionate, Disciplined, Dominant, Energetic, Forceful, Generous, Gentle, Happy, Independent, Individualistic, Mature, Persuasive, Self-sufficient, Loyal, Shy, Sympathetic, Tender, Tolerant, Understanding, and Warm.

In actuality, any of these words could apply to either masculine or feminine behavior, but as a general rule society tends to link some of these words with masculinity or femininity more than the others. To develop a more feminine personality, try to develop those positive traits that society feels are more feminine.

There is a famous study done in the 1970's where a group of professional psychologists reported that "cries very easily" was rated as a highly feminine trait, as were

“very emotional,” “excitable in minor crises,” and “feelings easily hurt.” Unfortunately, a lot of what were considered “feminine” weren’t very positive traits. Perhaps that study needs to be redone now. The stereotypical idealization of emotional femininity is a woman with a gentle nature who needs to be loved and protected.

Pretend you’re going to meet someone and that someone is you. Would you consider this person feminine? If not, why not? Look over all of the factors; physical appearance, psychological state of mind, and context. What is missing and what seems to be in place. Work on those missing items.

Develop a charming personality. This is a very important factor. Being charming and pleasant does not mean a phony saccharine mask you put on only when other people are around. It means keeping in mind 24x7 that it is good to be alive. How do you measure charm? Do you listen well? Do you concentrate on bringing out the best in others? Do you try to find good qualities in everyone you meet? Are you kind to others? Do you avoid demanding attention? Do you do nice things for people without expecting favors in return? Do you make friends of people by what you say about them to others? Do you know when silence is more important than words? If you can say yes to most all of the above, then you’re on your way to developing a charming personality.

Another psychological change that you will need to make will be your speech patterns. *Speaking As A Woman* published by CDS provides you with all the tools and techniques to develop a truly feminine voice. But even without this book you can work on developing a more feminine voice by speaking clearly, more precisely and more slowly than you do in your male role. Do not use contractions like “don’t” and make sure that you enunciate words clearly.

One trick that I’ve used to help me get my head in the right place is to think *slowly*, i.e., to do everything just a little more slowly and more deliberately than you would normally do things. Think about the movements you’re making and try to make them more graceful and feminine.

It seems appropriate to mention feminizing hormones. Personally, I don’t use hormones and it is unlikely I ever will except under extreme circumstances. However, some of my friends and acquaintances do use feminizing hormones and they report that these drugs affect their psychological state of mind before they affect their physiology. I don’t advocate taking hormones just for the thrill of it. These are serious drugs and if you’re going to use them, it needs to be done under the care of a physician. An excellent source of information on the subject is Dr. Sheila Kirk’s book, *Feminizing Hormonal Therapy for the Transgendered*, which can be found at the CDS Bookstand.

One important thought on behaving in a more feminine way — think vulnerable. As a male you go virtually anywhere you please. Sadly, a woman cannot do the same. If they do, they'll get assaulted or raped. Women are always "aware" of their surroundings, especially when outdoors. You'll have to learn about walking in dark parking lots at night, train stations, malls and more. That's where the women's magazines come in handy. Get magazines like *Mademoiselle* aimed at younger women since that is, in effect, what you are — a woman with virtually no life experience.

Observe real women in real situations. Don't try to rely on what you *think* a woman would do. Watch what they actually do. Pick a woman or two as role models and watch them carefully. Just be careful that you don't cross over the line from observing to stalking. And watch men as well. What you're looking for in males are the undesirable things they do. Note those behaviors and make sure you avoid them or try to change them.

In the end, your thinking, your thought processes must become more feminine if this is going to work for you. Your behavior must be natural, real and sincere. That means it has to be second nature to you and that means you have to be comfortable with your new behaviors inside your head.xz

## Body Work

Women are all female impersonators to one degree or another. Think about it. When a genetic female puts on all the trappings of “womanhood” what is there visible that is truly, exclusively female? Not very much. Most of it is artifice; makeup, styled hair, painted nails, Wonderbra, Bodyslimmers, pantyhose, and high heels.

This then begs the question, can a male become a woman? I say yes he can *if* he can get himself accepted by other women and men as a woman. He can do all of the same artifice and practice, practice, practice the movements until they become second nature. But, no matter how good you become, someone will read you. Your feet may be too high, your shoulders too wide, your butt too high, or your arms too thick. As males we are generally larger than the typical female and we start much too late practicing feminine movements. But do not let that stop you!

Most people see what they expect to see, so if you appear to be a woman, albeit with a large foot or a high, flat butt, they will still think you are a woman if you do not give yourself away. It only takes a few outward signs of femininity to tip you from the “male” column over to the “female” column.

Women do move in ways that are different from men and that difference is due to both biology and physiology. Women carry more body fat than men (25% vs 15% on average) and their bones are generally lighter and smaller. A female pelvis is wider and more like a bucket than a male pelvis which is more funnel shaped. The bones and muscles attach differently in females than in males. Consequently, a woman can do a split easier than a man, but she has to lean over farther when walking or running to keep her center of gravity in balance.

Females generally have better fine-motor skills than males. This results in such traditional feminine activities as shelling, cutting, slicing and the like used in the kitchen and well as embroidery and sewing skills. However, these can all be learned by males as well. Playing a musical instrument helps. These days, however, a feminine hand will be most admired for long and polished finger nails. Well manicured and painted nails will go a long way toward establishing one’s femininity.

Small fluttery gestures are usually considered feminine. Toying with a strand of hair, giggling when talking, pulling the elbows in close to the body, and crossing the legs in a knee ankle double twist are very feminine mannerisms and ones that should be copied from time to time. But don’t over do it.

## Real Headwork

The two most important aspects of your personality are right out there for everyone to see, your eyes and your smile. You can actually practice how to get radiant eyes and a beautiful smile. Both of these are traits that glamorous women have mastered and many women covet.

### Head & Eyes

The first trick here is to keep your head still and animate your face with your eyes. When you do move your head, do so with smooth and slow motions. The second trick is that when you move your head, your eyes should move first. Moving the head and eyes together as one unit is called a “dead pan” in the theater. I’m sure you’ve heard of people having a dead pan expression. You don’t want to be labeled that way.

When you speak with people, do you look them directly in the eyes? When meeting people it is important to look directly at them. The surest sign of insincerity is when a speaker’s gaze roams all over instead of looking at the person. Also, never stare at what might embarrass someone. If the person has a facial flaw try looking at their forehead just between the eyebrows. To them, it will seem you are looking right at them. When you meet someone your eyes should give the message that you like the person (until they prove to you that you shouldn’t). Finally, when you smile with your mouth, smile with your eyes as well.

### Lips & Smile

It is important to develop a feminine smile. Women seem to smile a lot more than men do and they smile at each other as a way to acknowledge each other. So projecting the warmth of a smile is an important feminine characteristic. Here are a few key tips:

- Try to remember to keep the corners of your mouth upturned
- When you speak show as much of your upper teeth as is comfortable
- When smiling, show as much of your upper and lower teeth as possible
- Don’t smile with your lips together
- Don’t close your eyes when you smile
- It’s better to smile too much than too little
- Smiling will not cause wrinkles

## Bodywork

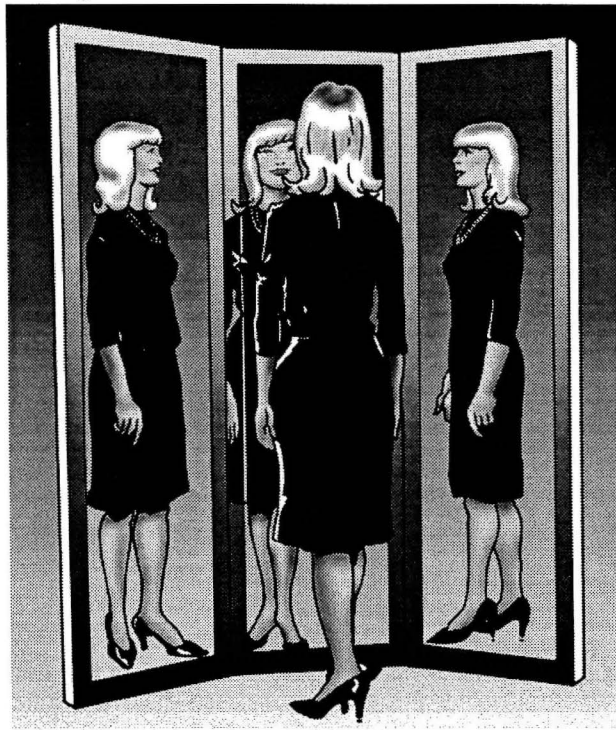
You can have a perfectly feminine face and figure, but if you walk like a horse, you’ll attract unwanted attention and give away one of your hard earned gender cues. You must learn to develop poise — a graceful flowing movement of the body — to complete your feminine image. The way you move, sit, stand, use your hands and place your feet is as much a part of your feminine expression as your hair, your eyes or your makeup.

Poise, the beauty of movement, is not accidental. It is acquired, learned. Confidence comes from knowing what to do and when to do it. In this section, we're going to learn about standing, sitting, walking, turning and going up and down stairs gracefully. The more you practice, the more you will be comfortable with these movements and you will begin to show grace and poise as if you had it all your life.

## Posture

The most important element of poise is your posture, whether you are walking, sitting, or standing. Good posture can make you look regal no matter what you're wearing. Here's how to check your posture with a mirror (see Figure 1). Stand up straight in front of a mirror and look for:

*Fig. 1: Good posture is essential to developing a feminine walk.*



1. Head erect chin parallel to the floor. You should feel as if a string extended from the top of your head to the ceiling pulling the top of your head up.
2. Shoulders back and dropped in a relaxed position.
3. Chest high.
4. Stretch through the waist — stomach in (as if there is a corset squeezing around your waist). Never let your weight settle down on hips. This lift alone will make you look pounds thinner.
5. Tuck buns under by tipping the pelvic box slightly forward and up.
6. Knees relaxed.
7. Elbows slightly bent, palms turned in toward body.

You can do a wall check for correct posture. Stand with your back against a wall with your heels about two inches from the baseboard. Assume a “perfect” posture position: head erect, stretching through the waist, tilting pelvis forward and up, knees relaxed. Place your hand on your tummy. You will find that as you press your spine



back to the wall, you can actually feel the pelvis lift. With one hand, feel if there is a space between the small of your back and the wall. There shouldn't be. If there is, concentrate on rotating your pelvis forward until the space disappears. Your spine should be flat against the wall.

If you still can't press your back flat against the wall, try this trick: Slide your back down the wall until you are in a sitting position, as if you were sitting on an invisible chair. This should bring your spine to the proper alignment. Then slowly slide back up the wall, keeping your spine straight, until you are once again standing up. Maintain this position. This posture position may feel awkward at first. But don't worry, with a little practice it will become a relaxed, natural part of you. You should feel lifted up from your hips, not settled down on them.

Imprint this picture of body alignment on your subconscious — tall, straight, pelvis tipped upward, stomach in. Feel it and remember it. Become acutely aware of how you stand. Your posture will make you graceful. Since you can't always back up to a wall as a posture test, you have to carry the image of the wall and how it feels with you at all times, in social situations, in the office, in a restaurant, on the street, at home. All your movements should be easy and fluid. With your back straight against an imaginary practice wall, you will be sure of what to do with your body. Rising, turning, and standing gracefully will become second nature.

Now you are ready to learn how to walk like a model.

## Walking

How many times have you seen those gorgeous supermodels glide down the catwalk and wished you could move like that? Well, you can. All it takes is practice. And, a beautiful walk is the sign of a beautiful woman. Conversely, a bad walk can wear you out. If the upper part of your body settles down on your legs, your feet will hurt and your spine will ache. As for your public image, you will create a negative impression. With head down and spine curved, you'll look sad.

You can learn to walk like a lady and here's how: Back up against a wall and set your spine into that perfect posture position. Now step away from the wall and maintain that posture as you walk across the room. Start by lifting your thigh slightly. Don't lead with your shoulders. You move your thigh first. For a feminine walk, the space



*Fig. 2: Use a wall to check your posture.*

between your steps should be no longer than the length of your foot, shorter if you find it comfortable. Too long a stride is masculine, while too short a stride is mincing. On each step your heel should touch the floor first, then quickly shift the weight forward to the entire foot as you take the next step. It will be easier to get the right walking “feel” if you keep your feet close to the ground when you lift them. Your arms should hang relaxed at your sides, palms toward the thighs, barely touching them as they swing forward to the front of your body. Elbows close to the waist. Remember—palms in, elbows close and shoulders relaxed.

As you walk, keep your toes pointed straight ahead, and place your feet directly to the side of an imaginary line running down the center of your path. Do not step on this line. Your right foot should be to the right of this line and your left foot to the left.

*Fig. 3: Walk as though there is an imaginary line in front of you.*



Standing erect and tall, you avoid that insecure look that tells the world you lack confidence. And if you *look* as though you have confidence you soon will. Clothes, make-up, jewelry, nothing will make your image improve so fast as good carriage. So the next time you go out “en femme,” keep repeating the walk-well formula, “Head up, shoulders down, thigh forward over the foot,” and you’re on your way toward walking like a model and looking like one.

### Practice Makes Perfect

Probably nothing you learn will do more to make you look slimmer by ten pounds without dieting, or make all the clothes you own look more expensive . . . than the maintenance of good posture, and a graceful walk. At first you will have to take time out for separate practice sessions with mirror and wall to help. Slowly but surely, the feeling will work its way into your muscles, your bones, and your brain. You can practice while carrying items from room to room, or when you walk from your bed to put things in the closet. You can get in a little practice while out socially and watch yourself reflected in the store windows as you pull those shoulders down lift that head and tuck those buns under.

Above all, don’t feel discouraged if you don’t achieve a regal look in a day. It takes time to undo bad posture habits. But, it’s no mystery if you follow the instructions below.

**Bad Posture Faults**

Here are some examples of poor posture while walking. By examining these “bad” examples, you can avoid them yourself.

Fig. 4



Fig. 5



Fig. 6

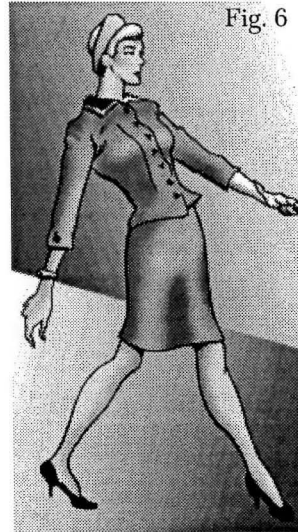


Fig. 7



Fig. 8



*Fig. 4: The Sway Back—The stomach is thrust forward, and the buns thrust back. The resulting curve makes you appear backheavy. This posture breaks the line from head to toe. You'll look shorter, stockier, and awkward.*

*Fig. 5: The Off-Balance Weight—You roll like a boat in heavy seas. Your feet probably hurt because you come down heavily on one side. As you move forward you sway to the other side. It's a miracle you don't get seasick.*

*Fig. 6: The Ungainly Stride—You can't seem to catch up with your legs. You'd get there faster, if you didn't leave your upper body so far behind.*

*Fig. 7: The Lurch—A birdlike walker, you really sticking your neck out. You seem to be looking for something you'll never find. Your head is brought into the wrong relation with your shoulders and throws off your balance.*

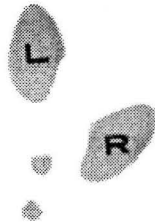
*Fig. 8: The Bouncer—This is the most common fault seen. You rise on your toes, and drop down on your heels. You bounce forward with a rising/falling action like a child on a pogo stick.*

## Standing

Even the way you stand when not moving should be planned to make you look slimmer and more elegant. Don't stand with widespread feet, or hands on your hips, with a heavy throw of weight to one side. In most social situations, it looks very masculine. Don't stand with feet lined up side by side, hands at your side. You'll look like a toy soldier. There is a very simple and elegant way to stand and once you learn this simple way of placing your feet, you'll see how flattering it is.

The basic stance is used by many leading models and is not only very feminine and poised for all legs, but also disguises any problems such as bowed-legs or knock knees. The basic stance comes in three "flavors" - left, right, and special.

Fig. 9: Left Basic Stance



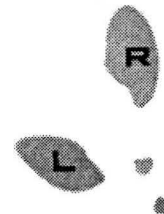
### Left Basic Stance

1. Place your feet about two inches apart. Place the toe of the right foot even with the left arch.
2. Rest most of the body weight on the front (left) foot.
3. Raise the heel of the right foot so that only the ball of the foot is on the floor.
4. Relax—bend the right knee slightly.
5. Rotate right heel in toward left foot till it is at 45 degree angle. The heel of your left foot is now almost touching your right instep. . Place your weight evenly between both feet. Your legs should now look graceful and gently curved.

### Right Basic Stance (reverse the steps above)

1. Place your feet two inches apart. Place the toe of the left foot even with the right arch.
2. Rest most of the body weight on the front (right) foot.
3. Raise the heel of the left foot so that only the ball of the foot is on the floor.
4. Relax—bend the left knee slightly.
5. Rotate left heel in toward right foot till it is at a 45 degree angle. The heel of your right foot is now almost touching your left instep.
6. Shift your weight onto your back (left) foot

Fig. 10: Right Basic Stance



**Special Basic Stance for Heavy Legs**

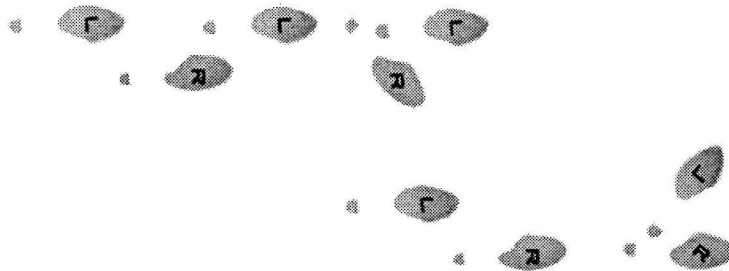
If your legs are not perfectly slim and straight, you can achieve the same effect as above by increasing the degree of the angle in which you place your feet. Practice in front of a mirror, standing with your feet at a 45 degree angle, and gradually turn your back foot out until your feet are almost at a complete right angle. You will notice that this movement shifts your back leg directly behind the front leg hiding any excess weight in your legs. Determine your own most flattering stance. Remember, the heavier your legs, the thinner the line you want to achieve. Bringing your back foot to more of an angle will also automatically turn your hips more to the side, giving a slimmer front view.



*Fig. 11: Special stance for heavy legs.*

**Practice, practice, practice.**

I can't over-emphasize the need to practice until all of this is second nature to you. Practice shifting from right to left basic stances in front of a mirror. Be sure to keep your knees close together and relaxed. Standing in the basic stance position, your weight should be evenly distributed on both hips and your hips turned slightly in the direction that your back foot is pointing. Keep your shoulders and head facing forward.



*Fig. 12: Walking into the right stance*

*Fig. 13: Walking into the left stance.*

Now, practice walking into a basic stance (Figs. 12 & 13). Step back several feet from the mirror. Start walking forward on your left foot, then your right foot, then left. Place the right foot at an angle and bring the left foot in front of it, toe pointing straight ahead, in the left basic stance position. To walk into the right basic stance take a few steps and put your left foot at an angle and bring your right foot in front of it into the right basic stance position, toe pointing forward. Now practice walking into the right and left positions until both feel natural.

## What To Do With Your Hands

Always keep your elbows in close to your sides. This gives you a slimmer, trimmer silhouette. Try these positions:

1. Press the forearm of one arm lightly against your waist, palm up, wrist and fingers relaxed. Allow the other arm to hang freely at your side.
2. Clasp the wrist of one hand lightly with the fingers of the other—palms up. (You need long or thin arms for this.) Keep your elbows in at your side.
3. For more poised hands at sides, let your arms hang easily, brush inside of wrists along body. This will help you avoid the awkward out-turned knobby wrist. But if you step out of the motionless basic stance position, be sure that your arms swing free . . . or you will look like a mummy.
4. Arms close at sides, forearms extended across in front of waist. Thumb of one hand rests lightly on tip of palm of other hand. Palms drop out openly, easily relaxed and down.

Don't be a finger, ring, knuckle or wrist twister. If you can't control nervous finger fidgets, put your hands behind your back and hold onto yourself firmly, one hand circling the other wrist.

Practice these arm positions along with your basic stances. At first they may feel contrived and uncomfortable. With practice they will become easy and graceful. Beautiful hand motions require patient cultivation.

## Turning (or Pivoting)

From the basic standing position, you may want to walk forward, or turn around. To do either, shift your weight to your back foot and always start with your forward foot. If you are simply walking forward there is no problem. If you are turning around, you execute a Half Pivot.

### 180 degree turn or Half Pivot

Take the basic left standing position Step forward onto left foot, pointing the toe slightly to the left and shifting your body weight to this foot. Now place your right foot in front of the left so the heel just barely grazes the toe of the left. Your right foot points straight ahead. Rise imperceptibly on the toes of both feet and turn left until facing in the other direction. You have to turn the upper half of the body ever so slightly in the direction you wish to move, in order to accomplish this turn. If you did this turn properly, you should find yourself standing in the left basic stance position — only facing the other way.

Fig. 14: Half pivot



Eyes and head should always be kept raised while executing this motion (do not look down at your feet) and the pivot should be done with the minimum lift and effort to accomplish it smoothly. The right half pivot starts with the right foot and reverses the direction of the maneuver. Practice left and right half pivots till you can do them naturally and gracefully.

### 90 degree turn or Quarter Pivot

If you wish to turn facing either to the left or to the right from a basic standing position, you can accomplish this with a minimum number of steps and maximum poise, through the use of the Quarter Pivot. There is no need to trip over your own feet, or to twist your body around in awkward jerky movements, when you can coordinate your movements, and glide around as though you were on a turntable.

To execute a left quarter pivot, stand in a left basic stance. Begin by taking a short step forward with your left foot, keeping the toe pointing straight ahead. Next, take a short step forward with the right foot, placing the heel of the right foot even with the instep of the left foot and about two inches apart. Shift your weight to the balls of your feet, lifting your heels slightly off the floor, and turn to the left. Your feet will again be in a left basic standing position. For the right quarter pivot, follow the same procedure, beginning in the right basic stance, and leading with the right foot.



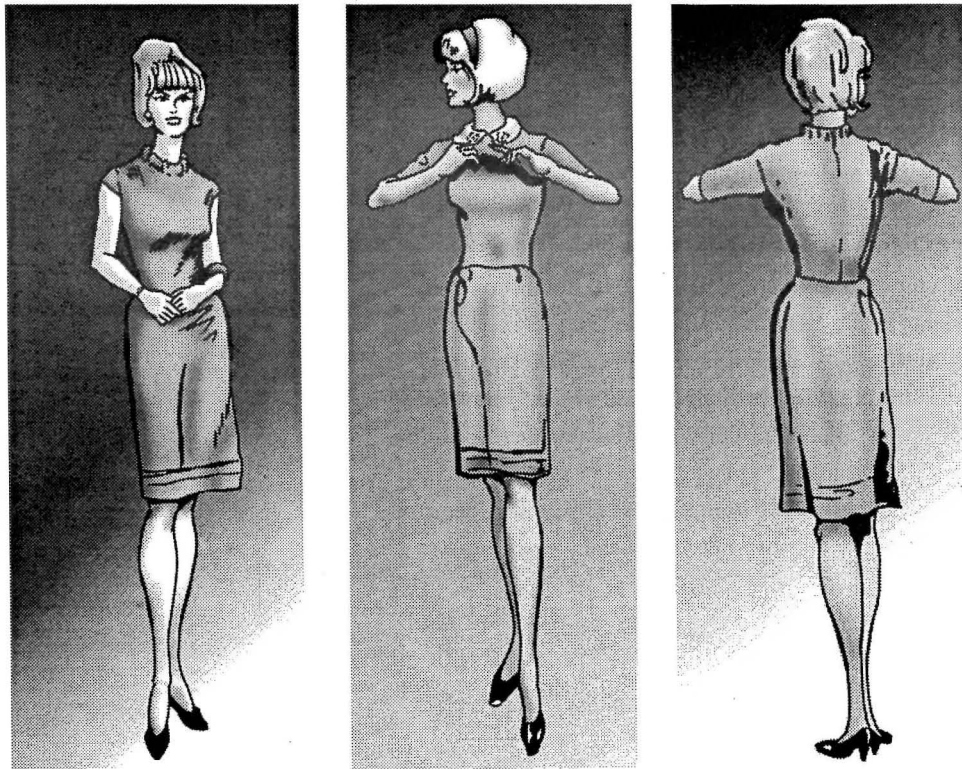
Fig. 15: Quarter Pivot

### 360 degrees or Full Pivot

After you have mastered the half pivot, try doing two half-pivots in the same direction to execute a full pivot, or complete turn. Coordinate your hand and arm movements with your feet placement. Coordination is the true picture of beauty in motion. Stand in a basic stance, with your arms hanging at your sides. Raising your hands to chest level turn on the balls of your feet, and bring your elbows up and out at chest level, fingertips of your hands barely touching. (Okay, nobody turns around like this, but do it anyway. It's fun to pretend you're a model on a runway. Later on you're going to need this for some modeling routines.)

When your feet are in a basic standing position in the opposite direction, your forearms and hands are a graceful line across your chest. And you have completed half the routine. Now, step out from this basic stance in the first step of the second half pivot, pointing your toe in the direction you are going to turn, and drop your elbows to your sides. Take the second step, and as you begin shifting your weight to the balls of your feet, bring your arms down loosely to your sides, palms turned in toward your body and lightly brushing against your thighs. Turn on the balls of your

Fig. 16: Full pivot



feet, and at the same time, slide your hands behind you until the back of your hands are resting flat against your body, and point your index fingers toward the floor. When your feet are in the basic standing position, you are facing in the direction in which you started the routine, and you have executed a full pivot.

### Modeling Routines

Have you ever watched a Fashion Show and marveled that the models knew just the right time to turn, or stand still, or how far to walk to the right, or to the left? Well, each pivot and stance is a part of a routine or pattern which she has studied and practiced. She knows exactly where to go, and what to do, before she ever faces an audience. This "know-how" is the secret of her stage presence. She is confident because she is sure. You too, can acquire the graceful, natural look of a model by practicing the following four routines, which are the basic patterns used by famous models for "showing clothes". The patterns in which you walk, stand and pivot, will draw capital letters "T", "Y", "V" and an inverted "V" on the stage or floor.

#### The "T"

Begin the "T" routine by standing in a basic stance at the bottom of stage steps. Walk up the steps and execute a full pivot as you step onto the stage. Walk across the back of the stage to the opposite side and execute a half-pivot. You are now facing back the way you came. Walk back half-way to the center of the stage and take a basic stance facing front. You have just walked the bar of the T. From the basic stance, walk to



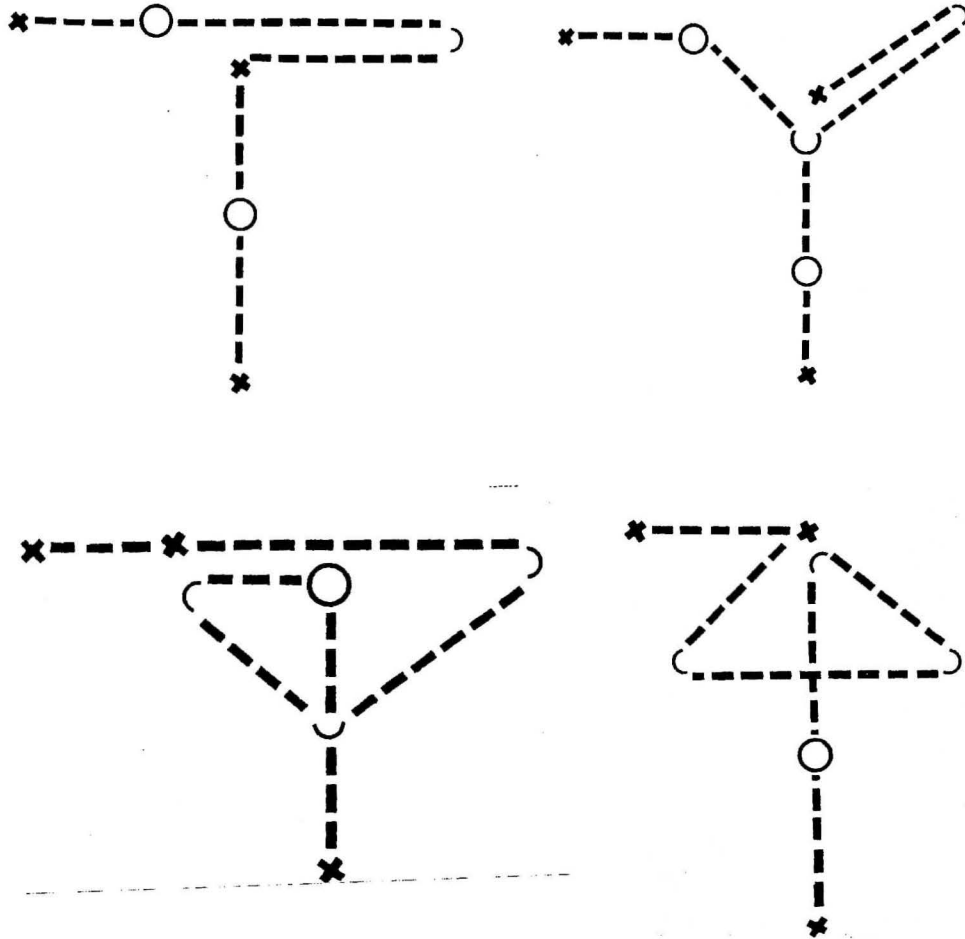


Fig. 17: Modeling Routines, the T, Y, V and Inverted V.

Key:

- Full Pivot
- ⌋ Half Pivot
- ⌋ Quarter Pivot
- X Stance

stage front and execute a full pivot. Descend steps at front of stage and walk into a basic stance. That's the stem of the T

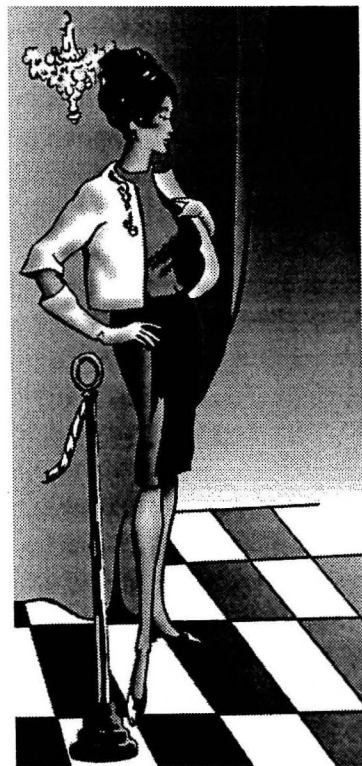
**The "Y"**

Begin in a basic stance position at the foot of the steps. Ascend the steps, and execute a full pivot as you step onto the stage. Walk forward diagonally to the center middle of stage, and execute a half pivot. Walk to the opposite side of stage back, and execute a half pivot. You are now facing the center middle of the stage. Walk back to center middle stage, and walk into a basic stance, facing forward. Walk to center front and execute a full pivot. Descend steps and walk into a basic stance at the foot of the steps.

**The "V"**

Stand in a basic stance at foot of steps. Ascend steps, and walk into a basic stance at top of steps, side back of stage. Walk across to opposite side of stage, and execute a quarter pivot. You are facing the center of the stage. Walk to center front, and execute a quarter pivot. Walk to side back of stage, and execute a quarter pivot. You

Fig. 18: You will always look graceful standing in one of the two leg stances.



are now in the same spot on stage as when you began your routine, and you have drawn the “V”. You are facing the center back of the stage. In order to complete the routine, walk to center back of stage, and execute a full pivot. Walk down center to front of stage, descend steps and walk into a basic stance at foot of steps.

### The Inverted “V”

Stand in a basic stance at bottom of stage steps. Walk up steps and into a basic stance in the center back of stage, facing front. Walk to side of middle stage and execute a quarter pivot. You are now facing the opposite side of stage. Walk across stage to opposite side, and execute a quarter pivot. Walk to center back of stage and execute a quarter pivot. You are now facing front, and have completed the inverted “V.” To complete the routine and walk off stage, walk to center front of stage and execute a full pivot. Descend steps, and walk into a basic stance.

These routines may be performed on or off a stage with the same effect. If you are not using a stage, simply begin from the basic standing position at the side of the area in which you will be working. Remember that your maneuvers will draw a pattern.

### Sitting

Now that you know how to walk, you’re going to learn how to sit down with feminine grace and ease. Nothing looks worse than just plopping yourself down into a chair and then hanging all over it. Here’s how to do it correctly. Walk directly up to the chair and pivot into a basic stance position so that your back leg brushes against the seat. You can feel where the seat is, no need to look. Now slide your back foot under the chair two or three inches, then lower yourself into the seat. Keep your head erect and your back straight. Almost all your weight is being carried by the thigh of your back leg. Maintain your balance. Don’t flop into the chair with a bang.

The reason you slide one foot under the chair is to maintain your center of balance. While you practice pivoting and gauging the seat height with your calf, you will find that you have to slip your foot under the chair to rise or sit while maintaining an erect posture. Practice sitting down with all your weight on your back leg. Raise the other leg off the floor an inch or so as you practice.

You have to modify this sitting technique with various chairs and sofas. The deeper the seat, the further forward you have to sit when you first lower yourself in place. Or, if you're unable to place your back foot under the chair, you will need to sit down further forward. Once you have managed to perch on the edge of the seat, lift your weight slightly and slide back. If the surface is too rough to allow you to slide, lift yourself by placing your hands flat on either side of the seat and push yourself back.

Conversely, to rise from a sitting position, reverse the process. Slide one foot back and under the chair. Keep your torso erect. Lift yourself gracefully and in one smooth motion using the muscles of your back leg. If, you can't put your foot under the seat, slide forward before rising.

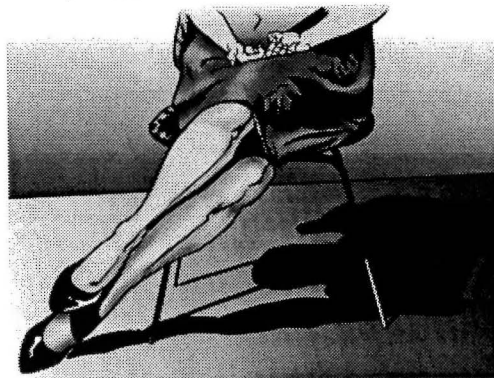
**What To Do With...**

**Legs & Feet**

Once you are seated arrange your legs at a slight angle to the chair. This will give a more fluid graceful line of movement to the body in repose. You



*Fig. 19: The proper way to sit in a chair gracefully.*



*Fig. 20: While sitting, cross your legs at the knees, or...*



*Fig. 21: While sitting, cross your legs at the ankles (better if you have heavy legs.)*

don't want to look like a little girl on her first day at school with her hands folded primly and her feet set straight in front of her. There's a little curve strategy here, too. When you move your legs a little to right or left, you are drawing attention to the curves of calf and thigh.

You may cross your legs at the ankles or knees. Most of us will have difficulty crossing our legs at the knees unless they are long and slim, and then cross them only above the knees—not directly on the knees. When crossing your legs at the knee, be sure your skirt is long enough to cover your upper thighs. If your legs are heavy, cross them at the ankles. And never sit with your legs stretched out in front of you. It's too masculine, even when wearing slacks.

Sitting on the ground or on the beach, you will find it prettier to fold your legs to one side. By the time you go out in public, your new posture habits should be so much a part of you that you can just relax and let your subconscious police your standing, sitting and walking movements.

#### **Hands...**

The more relaxed and quiet your hands look, the better. Let one hand rest easily in the other on your lap —palms up. If you place your hands too far forward on your lap, you will have a tendency to pull the body out of line. Put your hands into any position that is comfortable and relaxed looking.

#### **Skirts...**

The less fuss you make over your skirt the better. You will seem more composed and less flustered than if you clutch or tug at it. If your skirt is very narrow and does not allow full freedom of movement, you may have to sit a little more forward in the chair. For a full skirt, place your hand behind you and grasping the center back of the skirt, bring it out to one side before you sit down. This is a great movement to practice in a formal gown and it looks quite regal when you do it properly.

#### **More Practice**

Line up three chairs with different seat heights and with a high rung, a low rung, and no rung. Have them as varied as possible. Now walk up to each chair in turn, pivot to a basic stance position, from your right foot standing position slide your left foot back under chair and sit down slowly in a balanced upright torso position. Repeat from a left foot standing position. Practicing to music will help you feel the gracefulness of the movements.

### Things to Avoid

Knees together, hands in lap, feet together centered. You'll look scared.

If you have heavy legs, never try crossing them above knees; it won't work.

If your legs are so thin they are shapeless, avoid crossing them at the knees.

Avoid slouching on a bench or stool. Your back should remain erect no matter what you are sitting on.

Do not smooth your skirt. Do not play with hoisery.

Do not fidget with your hands. Do not play with your jewelry.

Do not play with your hair. Do not clench your hands into fists.

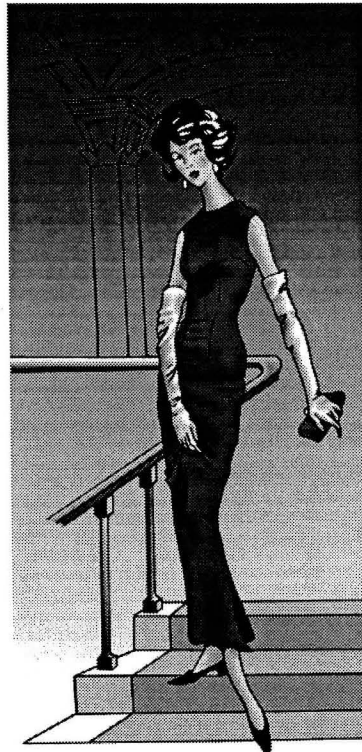
### Going Up & Down Stairs

In the days when Southern women were considered the greatest of beauties, they were diligently schooled for the moments when they would appear at spectacular gala balls. They were trained to make an entrance and often that entrance was on a stairway. Imagine, the exquisite "belle" in her sweeping crinolines and silks billowing about her, her hair swept up in a fabulous chignon, her neck extends swanlike from an off shoulder neckline as she slowly, gracefully descends the stairs. You can move like that too, with practice. In ascending or descending stairs, maintaining body balance is the secret. Now that you are practicing perfect posture, this body balance should be no problem for you.

Here are the basic rules for having that "model" look on stairs:

1. Never bend your head to look at the stairs.  
Glance down only with your eyes.
2. Never go up or down leading with your head.  
Move with body erect, head up, weight on back foot and place full weight on front as torso comes over it.
3. Place entire foot on step. Never let heel hang over edge.
4. Keep hands off railing—unless it dramatizes your dress.

Practice going up and down stairs with a bean bag on your head. The bean bag is better than a book; it doesn't slide around quite so much. Beautiful posture on stairs is always leisurely. Do not run up and down stairs, you'll just never manage to look elegant. Take your time. Remember the Southern belle. On narrow stairs or stairs with high risers, such as those on some vehicles, you will find it easier to get on or off by placing your feet sideways on the stair.



*Fig. 22: Descending stairs in a long narrow skirt.*

Fig. 23: Descending stairs in a long full skirt.



### Long Skirts & Stairs

A woman in a flowing gown should be a regal sight to behold on a staircase. Yet, the combination of long skirts and stairs has baffled many women who trip over their hems, or lift them so high they destroy the dignity of the formal attire.

With a little know how, you can take advantage of the beauty of your gown and the opportunity to look truly elegant as you float up or down a staircase.

### Narrow Skirt

Bend your knees slightly, keeping your torso upright, and let your hand drop to a few inches above the knee. Grasp the material at the center of the skirt, between the thumb, index and middle fingers, and lift the skirt until it is just above the ankles.

### Full Skirt

Bend your knees slightly, keeping your torso straight, and let both hands slide down your thighs until they are a few inches above the knees. Now grasp each side of the skirt between the thumbs, index and middle fingers and lift the skirt until it is just above the ankles.

## Entering & Leaving A Room

In movies, plays, and real life, we hear the phrase “grand entrance.” The emphasis placed on making a good entrance and a graceful departure cannot be too great. These are the moments when all eyes are upon you. You have the center of the stage and can appear like a queen, poised, graceful, and lovely, or you can look like a clown. The impression you make as you enter or leave a room can be your greatest asset. There are a few easy rules to follow and you can practice them every time you open or close a door or walk in or out of a room. Avoid leaping into a room. Learn to hesitate (ever so slightly) for a moment in the doorway, composing yourself, and

glancing quickly and inconspicuously around, and smile, while your mind is recording names, faces, objects and environment. Before you step into the room, you should know where or to whom you are going, to which group you will direct yourself. When leaving a room, remember you are also leaving an impression. Say good-bye once-and-for-all, don't linger. The secret of the perfect departure is not to turn your back to the occupants of the room. Back out slowly, facing the people in the room.

## Opening & Closing Doors

Opening and closing doors is an art and, correctly performed, can add to the dignity of your entrance or departure.

### Opening A Door When Entering A Room

If the door opens into the room and to the right, begin by placing the right hand on the knob. If it opens to the left, begin with the left hand. Keep the arms straight and open the door as you walk forward. Now step sideways and remove your hand and reach behind you with the opposite hand and grasp the other knob. Step backwards to close the door.

### Opening A Door When Leaving A Room

If the door opens into the room to the right, begin with the right hand. If the door opens to the left, begin with the left hand. Walk up with your back to the door, reach behind you with your hand and grasp the knob. Straighten your arm and open the door as you walk directly forward. Do not look to the door. Now step aside and remove your hand. Grasp the other knob with the opposite hand and back out of the room, pulling the door closed. You are literally closing the door in your face. The correct movements for opening and closing doors may seem difficult and awkward until you have practiced them sufficiently, but, once conquered, you will never again greet your friends with your back.

### Getting In & Out of a Car

Getting in and out of an automobile can be your undoing. This one, awkward, unflattering maneuver can spoil the picture of poise and grace which you want to paint of yourself. Learn the correct way to enter and exit a car, and practice it until it is the only way you know, and it becomes easy and natural.



*Fig. 23: There really is a right way and wrong way to enter and exit a car.*

To get into a car correctly, stand facing in the same direction that the car is pointing, and as close to it as you can get. Place the foot nearest the car on a line just in front of the seat, and the outside foot one step forward. Now, lower yourself with the weight on your thigh muscles until your head is clear of the top of the automobile. Place the foot that is closest to the car inside, and “walk” in sideways.

If you are getting into a small sportscar, place the outside hand on the roof of the car to steady yourself.

To get out of a car, slide to the edge of the seat, knees together. Place the foot that is nearer the door on the curb or street, bending the other leg at the same time to keep the knees close. Now, step out with the other foot, and when you are clear of the automobile, lift yourself to a standing position with your thigh muscles, keeping your back straight.

## **Dancing**

Anyone who has learned to move like a model need never fear the dance floor. A poised, well-balanced walk is the first requisite of a good dancer. If you carry a tune or recognize the basic beat of any music you have the time sense that counts in dancing. Of course, it's imperative that you know the basic steps of the popular dances. With these, and a few pointers about bad habits on the dance floor—there's no earthly reason why you cannot become a great dancing partner.

### **The Secret**

Learn to walk a chalk line backwards without veering from side to side. Take a piece of chalk and draw a straight line on a washable floor. Now, with a hand mirror, proceed to walk backwards on this line in time to music. If you can't do it without stepping off this chalk line—practice until you can. Ten, twenty, thirty times a night, whatever it takes, until you master this backward walk.

## **Carrying A Handbag**

Your purse can either enhance and blend with your outfit or it can detract from your appearance. You can appear awkward and unbalanced as though you were carrying a burden instead of a purse. With proper placement, you will find that your handbag is no longer a foreign object to be shifted from hand to hand, but an article of clothing which can be carried neatly and effortlessly.

There are two common mistakes made carrying a purse. Have you ever noticed the woman who clutches her purse under her arm and looks like a football player about to run for a touchdown? Or, perhaps you have seen the woman who carries her purse as though it were a suitcase or a lunch box by grasping the handle and carrying it down by her side, where it often becomes a hazard to passers-by. Your handbag is part of your outfit; carry it as such, easily and prettily.



### Purse With A Handle

Slip your hand through the handle from the outside and let the handle rest on your wrist, turn your palm up, fingers relaxed. Place your wrist lightly against your waist so that your purse is resting on the flat of the hip.

### Clutch

Hold the bottom of the clutch bag in your hand resting it on the length of the index and middle fingers. Rest your hand against the flat of the hip and let the hand and bag relax to an angle.

### Shoulder Bag

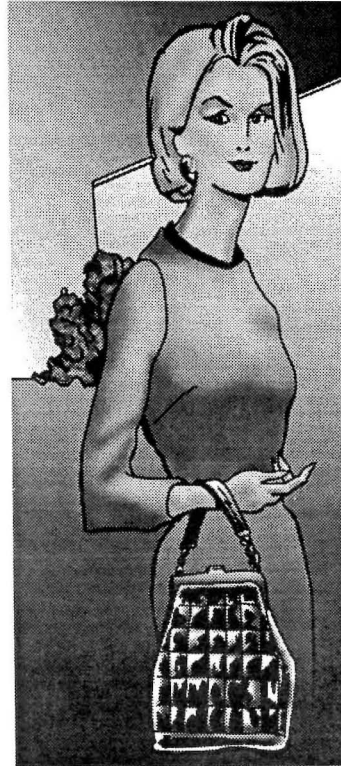
We used to say never slip your head through the strap of a shoulder bag, and carry it crisscrossing your body, but these days, one cannot be too careful. If you are out in the city, this is now the preferred way to carry your purse. Otherwise, if you are carrying the bag on the left side, wear the strap over the left shoulder. If carrying on the right, over the right shoulder. In order to keep the bag from swinging when you are walking, grasp the center of the front strap and hold it in place. Do not push down on the top of the bag.

### Wearing Gloves

The manner in which you carry your gloves can not only rumple your gloves, but your appearance. And the correct method of putting gloves on and taking them off can save a lot of wear and tear on both your nerves and your gloves. Study the following information and begin to handle your gloves in the poised, neat manner of the well-groomed lady. And remember, a lady always wears both gloves, not just one.

### Putting on Gloves

Slip your hand down into the glove, and pull it on by grasping the glove. If the gloves are snug, smooth the fingers on carefully by starting at the fingertips and smoothing toward the palm. Never push between the fingers.



*Fig. 24: A purse with a short strap should be held close to the waist so it drapes against your hip. Slip the strap over your wrist and turn palm upward.*



*Fig. 25: A purse with a shoulder strap gives you something to do with your hands. It's the type of bag I prefer for everyday use.*

### Removing Gloves

Don't grasp the cuff and pull your gloves off, turning them inside out in the process. This leaves you with the unpleasant job of righting them again, and can stretch the gloves out of shape. Pull gently at the tips of each finger, until you can hold the fingertips of the glove, free of your fingers, and slide your hand out easily.

### How To Hold Gloves

After you have removed your gloves, ease away the creases by gently stretching the length and width of the gloves to reshape them. Now, fold the thumb of each glove in, and press the two gloves together, palms turned toward each other—fingertips placed even with fingertips, cuff even with cuff. It should look as if you were holding one glove. With the cuff end facing out, fold the gloves over the side of your hand between the forefinger and thumb, and hold them securely in place with your thumb. If the gloves are the long variety, fold them in half lengthwise, and place folded part out.

### Bending To Pick Up An Object (stoop)



Like all your other motions, bending down can be done with grace or with clumsiness. When you pick up heavy objects, such as packages or pails, the proper posture becomes doubly important. The wrong posture is not only awkward-looking, but also quite dangerous to your lower back muscles. So learn the proper approach to picking any object off the floor — be it the finest lace glove, or a heavy box. Always keep your back straight up and down. Do not bend your torso over from the waist. Bend your knees and lower your spine in a straight line toward the floor. Keep your head up. In rising, follow the same procedure — spine straight, head up. When picking up a heavy object, the weight of the object should be carried by your thigh muscles — not your back muscles. This simple technique can turn an everyday awkward motion into an act of grace and poise.... And — it will help protect your “aching back!”

# Conclusion

Okay, where do you go from here? This is just the tip of the iceberg. To make a successful transition to womanhood takes time, dedication and practice, practice, practice! And, if this isn't a permanent gender shift, you're going to have to keep practicing to stay "in character."

Here's my recommended reading list for additional work:

- Art & Illusion: A Guide to Crossdressing, Vol. 1; Face & Hair, CDS Pubs
- Art & Illusion: A Guide to Crossdressing, Vol. 2; Fashion & Style, CDS Pubs
- Speaking As A Woman, CDS Publications
- Transsexual's Survival Guide to Transition & Beyond, CDS Pubs
- The Straight Dope On Hormones, CDS Pubs
- LadyLike Department, Paula Jordan Sinclair, CDS Videos
- Feminizing Hormones for the Transgender Person, Fourth Edition, Sheila Kirk, M.D., 1999 Together Lifeworks
- Physician's Guide to Transgendered Medicine, Sheila Kirk, M.D., 1996 Together Lifeworks
- Medical, Legal And Workplace Issues, Sheila Kirk, M.D., and Martine Rothblatt, J.D., 1995 Together Lifeworks.
- From Masculine to Feminine And All Points In Between, Jennifer Anne Stevens, 1990 Different Path Press
- Miss Vera's Finishing School for Boys Who Want to Be Girls, Veronica Vera, 1997 Doubleday.
- True Selves, Mildred Brown & Chloe Ann Rounsley, 1996 Jossey Bass
- Male Femaling, Richard Ekins, 1997 Routledge

For overall general info, these are useful:

- Crossdressing, Sex & Gender, Vern & Bonnie Bullough, 1993 Univ. of Pa. Press
- All Dressed Up & No Place To Go, Cajun Films
- Persona (photographs of beautiful drag queens), Susan Brown, 1999 Rozzoli.
- GIRlfriend: Men, Women, and Darg, Holly Brubach, 1999 Random House

All of the above referenced books are available from the CDS Bookstand, PO Box 491, Lionville, PA 19353-0491, and on the Internet at [www.cdspub.com](http://www.cdspub.com)







**Feel  
like an  
alien in  
your  
own  
body?**



Photo: This Island Earth, 1954

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# 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 were 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 Macmillian 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 a co-founder of GenderPAC, NTAC, and The Transgender Fund.

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, 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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