THE NATIONAL COLLEGE OF ART AND DESIGN

TWENTIETH CENTURY TOOLS AND EQUIPMENT IN THE HAIRDRESSING SALON

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BY

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INTRODUCTION

The custom of cutting and arranging the hair has been practiced by men and women from ancient times down to the present. Whether ornate or simple, hairdressing has been employed by very nearly every society.

Beginning with the crude iron, used by the women of ancient Rome in creating their elaborate hair styles, hairdressing came to be associated with a variety of technological accoutrements, ranging from simple combs and hairpins to hold the hair in place, to complex electrical appliances for drying and grooming the hair, and chemical processes to tint and perm. By the 20th. century, hairdressing itself and the manufacture of materials and equipment had become an occupation and practical art of great proportions.

This thesis of eight chapters deals with the tools and equipment of the hairdressing salon, and looks at their development and use in the 20th. century.

CHAPTER 1

HAIR WAVING

Permanent waving has been carried out for many centuries. Even as far back as the days of Cleopatra, it was quite usual for women to have their hair wound round large boucle mandrils with packs of clay. While the lady reclined in the sun, the clay dried and became hard, thus producing the first form of permanent wave. There seems no doubt that the chemical properties of the clay of the area, together with the heat and the effects of the sun, caused an action similar to the more complicated permanent waving procedures of today. The clay was cracked off, the hair wiped with perfumed oils, and the result - an entransing picture in keeping with the designs ofthe period.

MARCEL WAVING

True permanent waving, as it has been understood since the days when it was first produced for mass usage, appeared with the first Marcel Wave (fig. 1,2,3) or iron wave in 1875. The Marcel Wave was introduced by a 23 year old gentleman called Marcel Grateau (fig. 4). The Marcel waving irons consisted of two prongs, one solid and rounded, the other concave, into which the solid round prong fitted. The rods and concaved shaft were made in different diameters. This single waving iron induced ingenious people to invent the double and treble crimping irons, and these were used very efficiently.

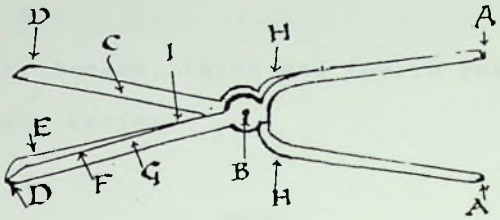


Fig. 1

The constituent parts of the Marcel waving and curling irons:
A-Handle; B-Pivot or fulcrum; C-Rod (shaft, prong or tine); D-Point or tip; E-Far-edge (of grooved shaft) i.e.the edge farther from the operator; F-Near -edge (of grooved shaft) i.e.the edge nearest the operator; G-Grooved or concave shaft (prong or tine); H-Shoulder; I-Crutch.

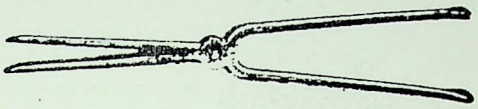


Fig. 2

Marcel Waving Irons, 1914.

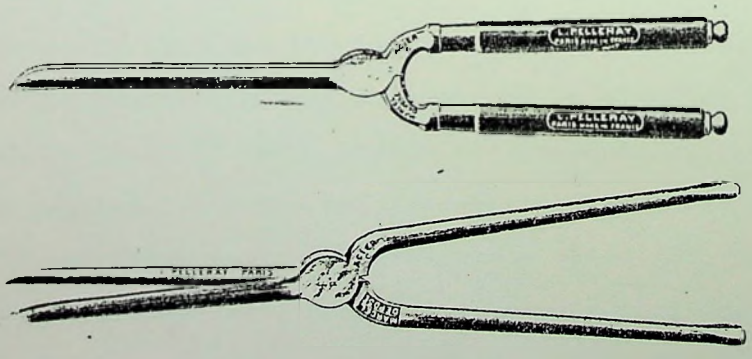


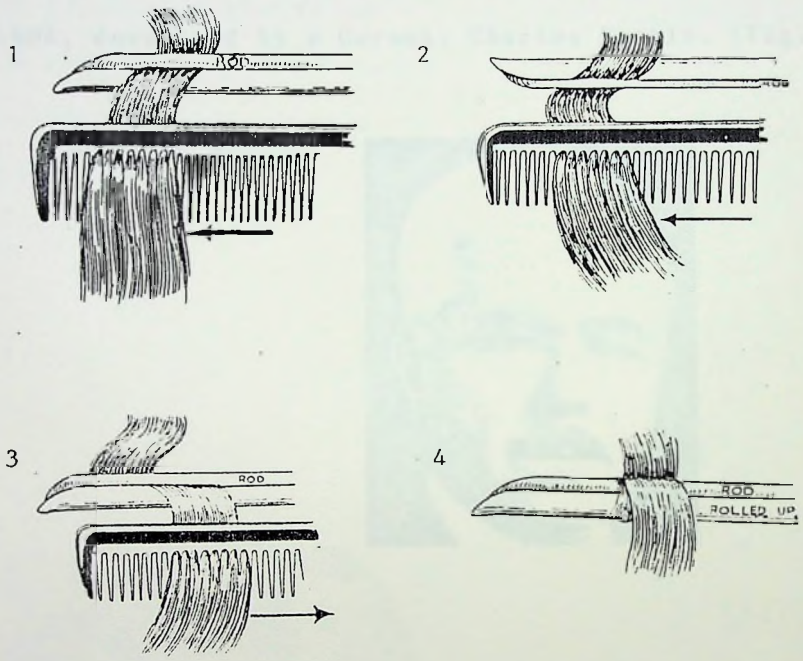
Fig. 3

Types of Irons used for Marcel Waving.

Fig. 4 M. Marcel Grateau.

Fig. 5

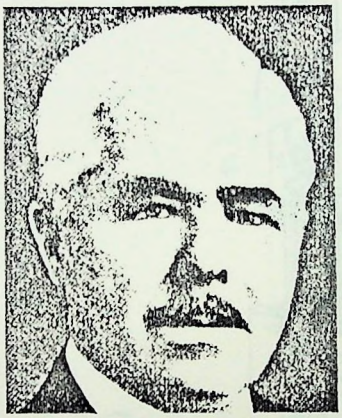
First, second, third and fourth positions in commercial Marcel, Waving.



NESTLE PERMANENT WAVING

However, the first great change, perhaps the biggest single event in the history of hairdressing, was the invention of the permanent wave in 1904, developed by a German, Charles Nestle. (Fig. 6)

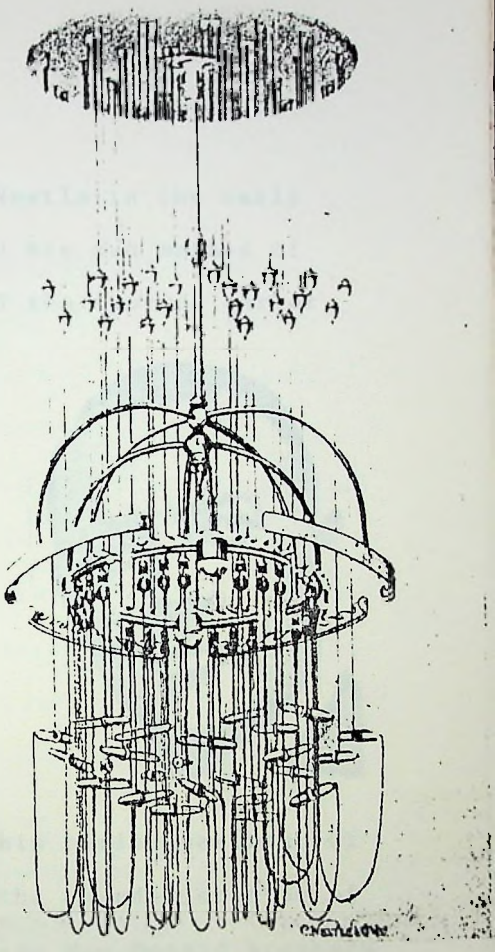
Fig. 6 Charles Nestle



He went to America in 1906 and demonstrated it in London in the same year. This was the first practical permanent wave. In 1909 Charles Nestle took out a patent on an electric heater. The machine (Fig. 7) was a chandelier type of apparatus hanging from the ceiling, with the heavy heaters balanced by weights. At first only the front hair was permanently waved, but eventually the whole head was being permed in three or four separate processes, taking up to ten hours to complete. (Fig. 8). Initially this was a very painful process, because the electrically heated curlers were heavy and difficult to keep at the right temperature. Many ladies went home with a scorched head, although they probably felt it was worth it. For the first time they actually had waves and curls which would last, with little attention. On the other hand it was very expensive to begin with, and only the wealthy could benefit from the new invention.

Fig.7

1906. The first patented Nestle permanent waving machine of the chandelier type. This was fixed to the ceiling; the chandelier drop had counterbalancing weights between the wires for raising and lowering the heaters.



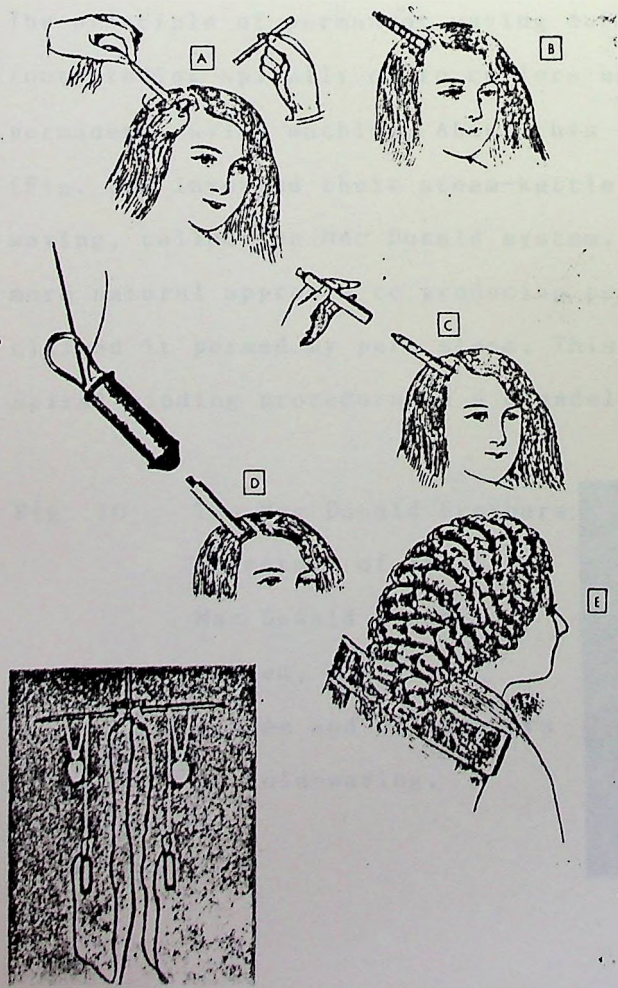


Fig 8.

The first Nestle permanent waving apparatus in use.

A: A mesh of hair with string around the base, ready to receive curler.

B: Hair wound down the curler as a spiral.

C: Enveloping sachet about to be applied.

D: The application of the heater.

E: The hair after perming.

STEAM KETTLE SYSTEM

One of the people who worked with Charles Nestle in the early days was Eugene Suter (Fig.9). He perfected his own method of permanent waving, the perforated sachet and the two-way curler under the name of "Eugene".

Fig 9 Eugene Suter, the originator of low-cost permanent waving for the general public.

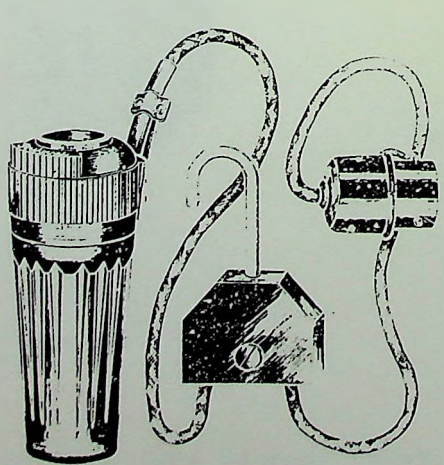
The principle of permanent waving during this period was that of root-winding spirally on to curlers using the chandelier type of permanent waving machine. About this time the Mac Donald brothers (Fig. 10) invented their steam-kettle system of permanent waving, called the Mac Donald system. This was supposed to be a more natural approach to producing permanence because it was claimed it permed by pure steam. This system, too, used the spiral winding procedure on a chandelier type of machine (Fig. 11,12,13)

Fig. 10 The Mac Donald brothers inventors of the Mac Donald steam system, the tepid system and originators of cold-waving.

Fig. 11

Spiral Permanent Waving Machine

"This is our latest madel, with first-class workmanship and up-to-date design. Crown made of white metal, highly polished. Pilot lights fitted on front and sides. Independent switch. Top pole of stand chromium plated. Lower pole highly stove enamelled, easy up and down movements, adjustable to any height. Foot white metal polished and stoved. Can accomodate up to 48 heaters, an asset to every saloon. Heaters can be supplied with sachet or oil bore. The Restocrat Heater has proved the most efficient and safest on the market. Very light in use and easy to handle. Fully guaranteed. All mouldings made of best heat resisting bakelite." (1)



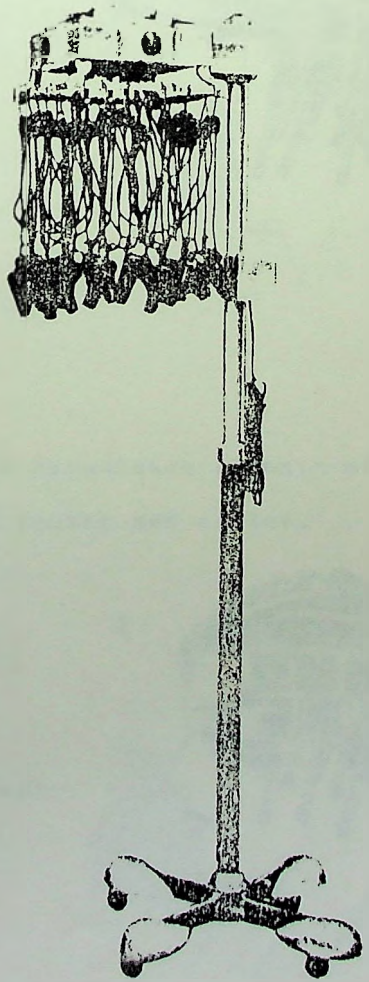


Fig. 12 Nestle Spiral Permanent Waving.

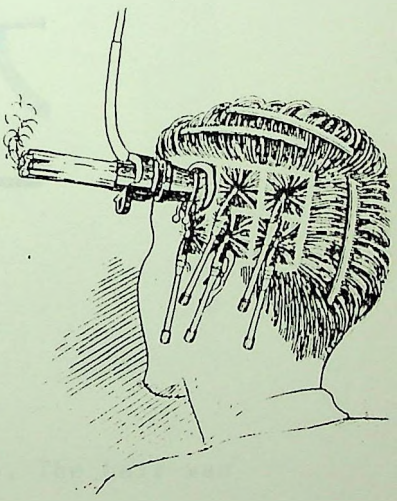
A

A: Felt and rubber protector in position.

B

B: Sachet in slanting position.

C



C: Escape of steam at end of sachet.

D

D: Cylindrical appearance of hair after removal of sachet and curler.

E

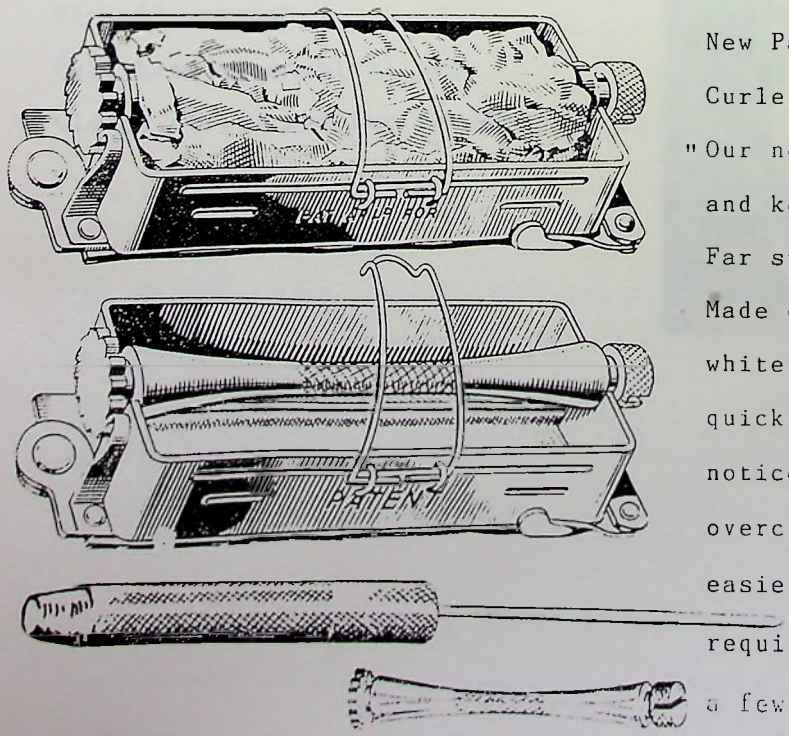
E: Hair falls into natural indulations after wet combing.

SELF HEATING CHEMICAL PAD

Not very long after this, P.M. Sartory (Fig. 14) produced a chemical pad which created its own heat after immersion in water (Fig. 15). Each pad used in the same way as the heater of a machine, was placed around a spiral wound curler, after applying the usual permanent waving agent. This system was not readily received, however. Hairdressers were most reluctant to change to try out other systems. But Sartory continued and improved his pads, until gradually they became accepted under the name of "Superma". Originally meant for spiral winding, it was later adapted to the tepid system.

Fig. 14 P.M. Sartory, inventor of the machineless pad system.

Fig. 15



"La Reine"
New Patent Clamp,
Curler and Key.

"Our new patent clamp, curler and key for self heating pads. Far superior to any other. Made of a special non-corrosive white metal (not aluminium), quick in release, and you will notice a special hinged overclip which is simpler and easier in use. New rubbers if required can be replaced in a few seconds." (2)

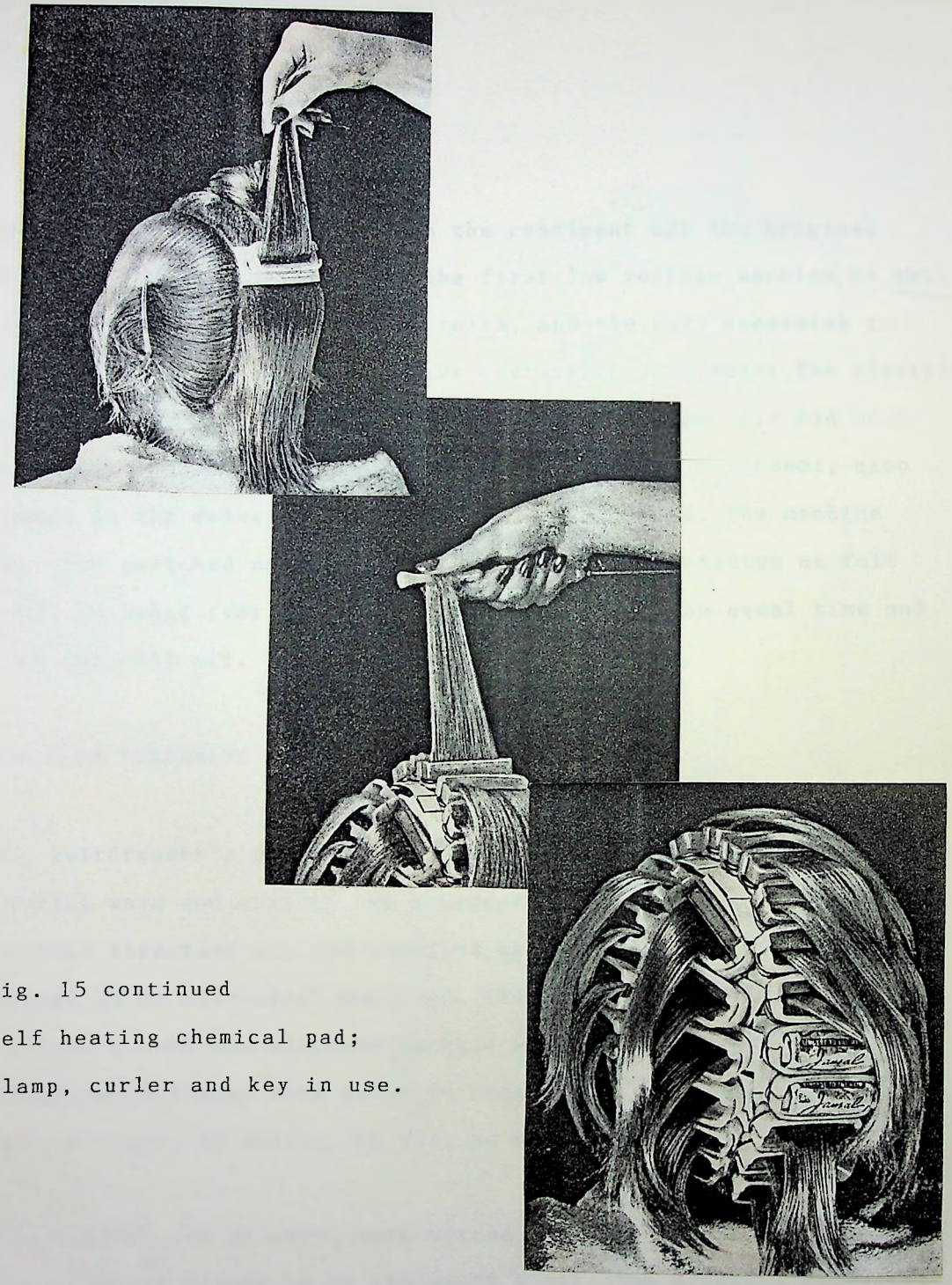


Fig. 15 continued

Self heating chemical pad;

Clamp, curler and key in use.

WELLA RAPID

An interewting importation from the continent was the original Wella Rapid. This machine was the first low voltage machine in this country, operating on 16 to 24 volts, and the only apparatus to use the actual curler as a heater containing an element.The electric wires were attached to the spiral curler after the hair had been wound, moistened with solution, and covered with a flannel, also damped in the solution together with a sachet pad. The machine was then switched on for between three and five minutes at full heat, switched over to simmer at lower heat for an equal time and then switched off.

WIRELESS PERMANENT WAVING

The hairdresser's greatest ambition was to produce a natural looking wave and curl in the shortest possible time. A new step in this direction was the wireless method in which heaters were warmed up on electrical machines. (Figures 16 to 20).All that was necessary with the wireless machine was to "damp the hair with solution, and wind from point to root on curlers, and affix the heater clamp. No string, no tie, no sachets or papers to apply."

The heaters, as it were, were warmed up on the electircal machine, detached and placed on to the wound h air. The wireless permanent waving was anexothermic system that had no electric wires near the head. The procedure using stored heat in the heater which becme cold, as opposed to continuous rising heat systems.

In the "La Reine" models (Figures 16 and 17), the bars holding the clamps were made of hardened brass, cromium plated, with an independent switch and pilot light to indicate when the machine

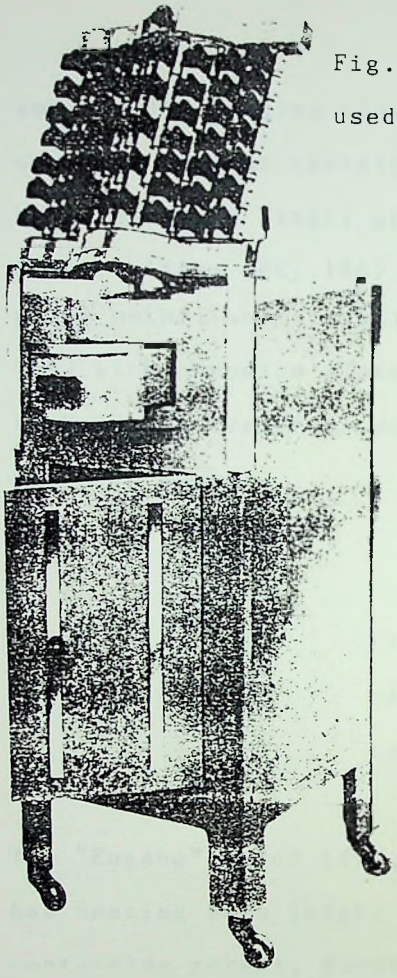
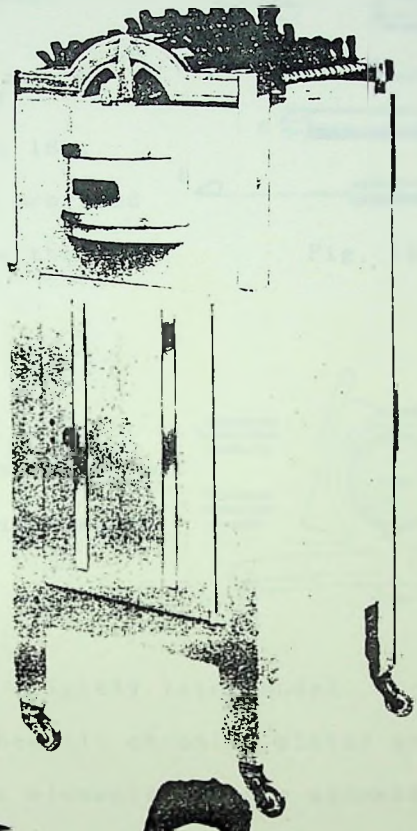
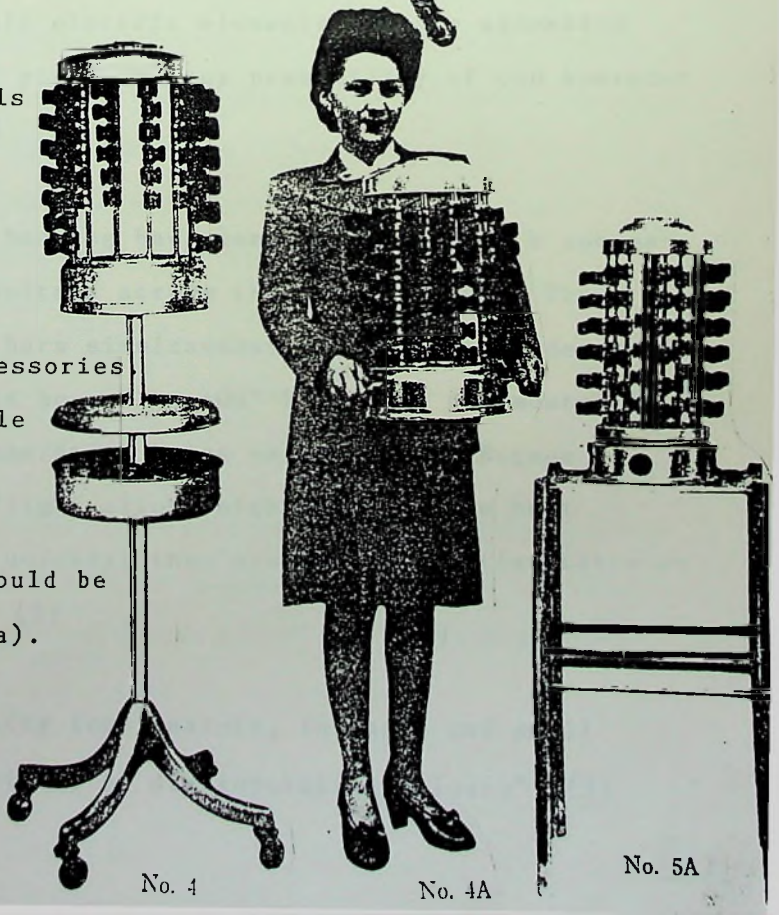


Fig. 16 This model from La Reine 1936, can be used in two positions as shown below.





No. 4 No. 4A No. 5A

Fig. 17 Two popular models where space was limited (La Reine, 1936). On the Stand model (no. 4) a special container is included to keep all accessories. The second model, portable type (4a) was light and easily carried from one cubicle to another and could be used on a small table (5a).

was on. The heating clamp (fig. 18a, 18b) was made of heat containing metal with heat resisting finger grips. The curlers (fig. 18c, 18d) was made of white metal, and a simple key (fig. 18e, 18f) with chromium plated ends was provided to hold the curler in position when the hair was wound.

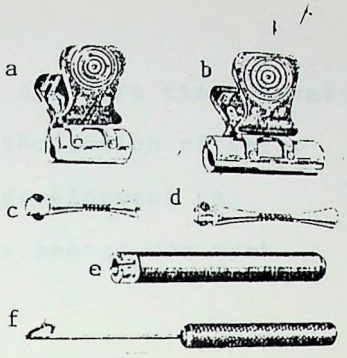


Fig. 18

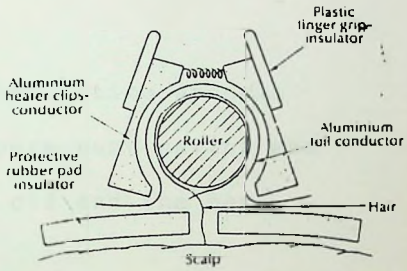


Fig. 19. Cross section of the heatingclamp in use.

The "Eugene" model (fig. 20) was a slightly later model. It also had heating bars (eight in all). "heavily chromium plated and containing robust, durable electric elements and are assembled in a special manner that precludes any possibility of the operator receiving a shock." (3)

It was claimed that"the heating bars were so related to a compensating device that the voltage across them is identical. Thus the heater on all eight bars simultaneously reach the predetermined temperature", which could be set at 400° F, "while thermostatic controlprevents that tempersture being exceeded. The Eugene heaters were made of a "light alloy which takes up the heat quickly and releases it quickly; thus minimising the time taken on the waving operation." (3)

The machine included "fifty four heaters, in large and small sizes, each easily identified by distinguishing colours" (3)

The "Machineless" method was introduced about the same time whereby the heat required is generated chemically by the action of water upon a substance packed in sachets. The next development was "Tepid Waving" in which the temperature of the heater was much diminished.

THE TEPID SYSTEM

In the breakaway from heat to the now established lotion process permanent waving, or "Cold Waving", a type of permanent waving was introduced which was a compromised between the old and the new. This was called the tepid system.

As with the wireless system, tepid waving uses falling heat - that is, the heaters complete the permanent wave after application to the wound hairduring the period when the maximum heat reached is falling to cold. AT this point the heaters are removed, quickly wiped with a damp cloth and returned to the machine. The curlers and protective pads or clamps are then removed and returned to the tray or trolly in correct order ready for use again.

COLD PERMANENT WAVING

In 1936/37 a world patent was taken out by the Mac Donald brothers (fig.10) for a process whereby hair could be permanently waved by the application of a single solution, which had afterwards to be neutralised. This was the beginning of cold waving.

The MOBILE STAND

The illustration on the left shows the stand which is available at a small extra cost. The two plastic dishes for containing the reagents are part of its equipment. Note its dust and hair-excluding castors.

PRICE of the FUL-RANGE MACHINE

40 GNS. *(plus tax)*

Including a complete range of accessories. Available on hire purchase terms.

PRICE OF STAND

7 GNS. *(tax free)*

PRICE OF REAGENTS

All types

8 oz. bottles: 4/- per bottle (plus tax)
(Supplied only in packs of 6 bottles to choice)
1 pint bottles: 8/- per bottle (plus tax)

BLENDING CREAM AND WAVING OIL

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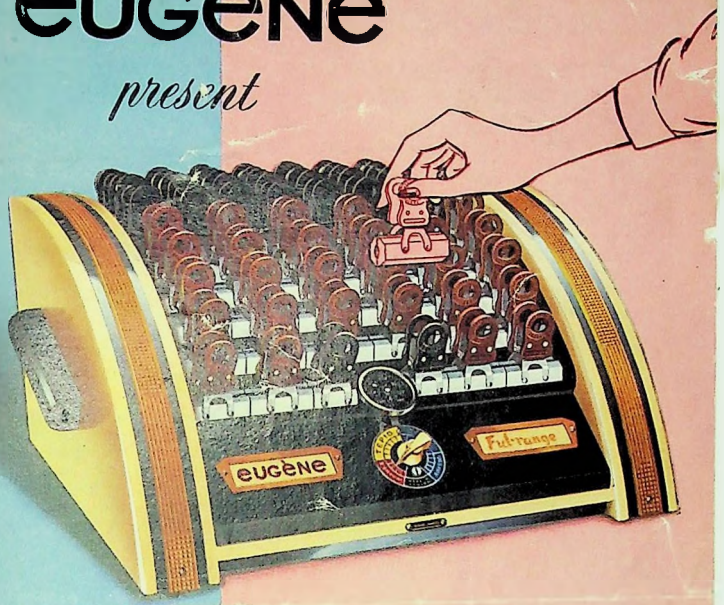


the **Ful-range**

WIRELESS MACHINE

INCORPORATING THE MOST ADVANCED METHODS OF PERMANENT WAVING

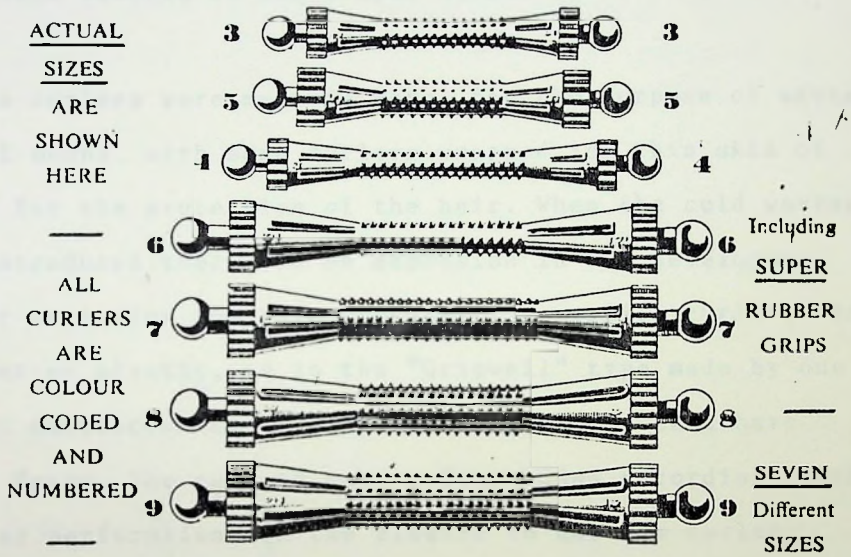
Fig.20 "Eugene" Wireless Machine (see also overleaf).

Introducing . . . the NEW

"GRIPWELL"

High Impact Plastic Curlers for Cold and Tepid Waving

Fast! Practical! Efficient!



The Curler with the New Sensational Self-Combing, and Self-smoothing action, giving perfect easy winding even with unskilled operators

Perfect Grip - - No Papers Needed

Use the Curler Itself for Combing and Smoothing —Then Roll Up.

Actual Manufacturers: **LA REINE LTD, LONDON (Est. 1919)**

Manufacturers of the largest variety of Ladies' and Gent's Hairdressing Equipment in the British Isles.

Fig. 21 "Gripwell" curlers by La Reine.

CURLERS

The introduction of cold permanent waving brought about a new era in products in relation to permanent waving. The permanent waving machine had been reduced to the simple curler.

Prior to this curlers were made in metal for the purpose of waving by electrical means, with some curlers wrapped ina thin skin of soft leather for the protection of the hair. When the cold waving system was introduced there was an expansion in the development of the roller or curler for this process. The earlier curlers were made of rubber or plastic, as in the "Gripwell" type made by one of the oldest manufacturers of hair salon equipment that have survived; La Reine. The curlers were colour coded according to their size with tiny perforations in the plastic to use the curler itself for combing and smoothing the hair for rolling it.

Very often a winding needle was used to aid the positioning of the curler (fig. 22). This was a thin, steel needle, 4" to 8" long, attached to a handle and used in point waving methods of permanent waving to tuck neatly around the curler all the hair ends that protrude from the underside of the strand being wound.

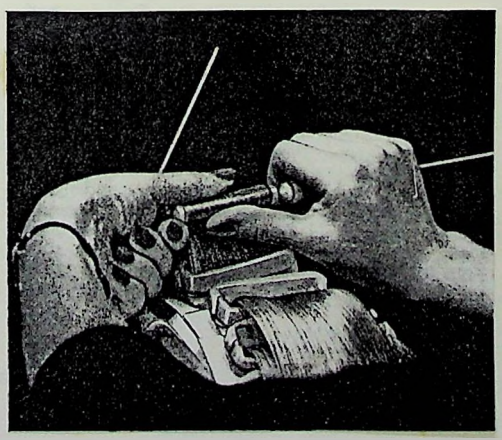
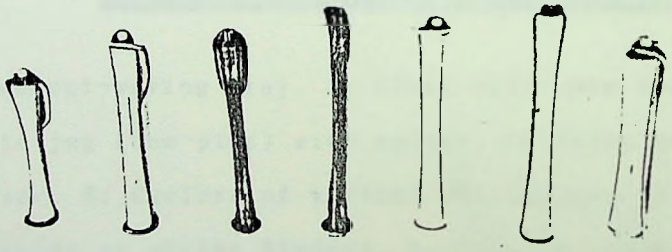


Fig.22 The winding needle beingused to roll the hair onto the curlers.

The Bristle roller arrived in the 1950's and was a large diameter hair curler covered with bristlre to facilitate the winding of hair. This was also called a brush, spiky or hedgehog roller. The large similar plastic jumborollers came with the bouffant styles of the 1960's. The hair curl rag was also popular where a simple small piece of rag was used for twisting or rolling hair into and producing a temporary curl after being in the curling position for some hours.

In the 1960's plastic rollers (Fig. 23) with self grip rubber attachments were very popular. In using them properly no indentations would have to be made in the hair, during the perming process, by the clip itself. These curlers are still popular to-day, Comby manufacturing almost identical rollers to those used in the 1960's.

Fig. 23.



These seven plastic cold-wave curlers include most sizes needed for different thicknesses and lengths of hair.

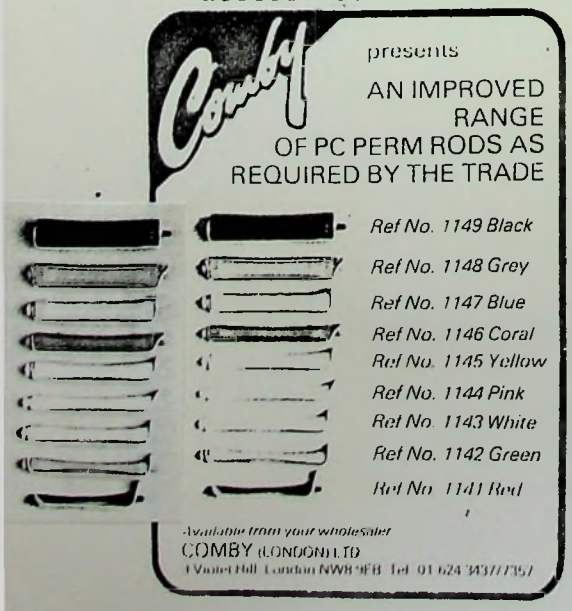
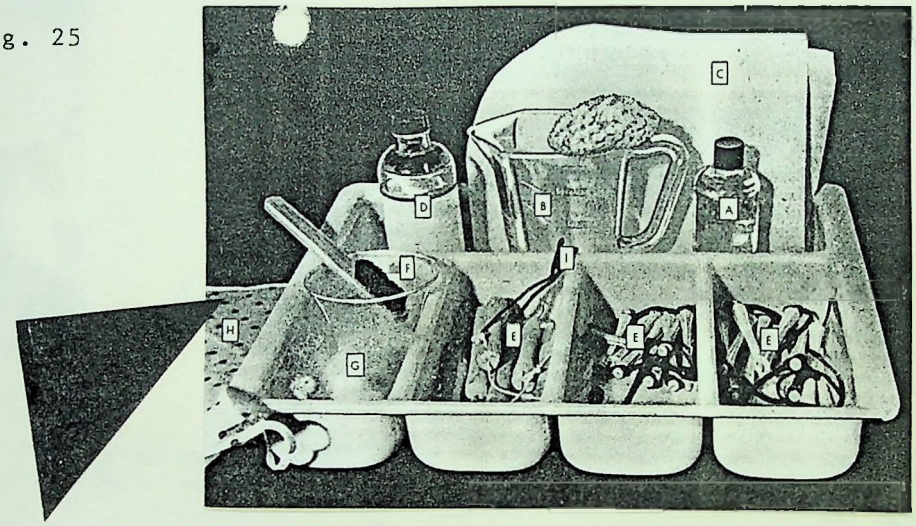


Fig.24

Comby plastic rollers from 1984

Fig. 25 illustrates a cold permanent waving tray prepared for perming. After the rollers were in position the head was covered with a paper cap over which a paper cap was placed while the perm was processing.

Fig. 25



Cold permanent-waving tray. A: Clear cold-wave solution. B: Plastic jug (one pint) with sponge. C: Paper cap. D: Cream neutralizer. E: Curlers of various thicknesses and lengths with either rubber or string binders. F: Solution caontainer and brush. G: Crepe hair. H: Plastic cap. I: Ripple grip.

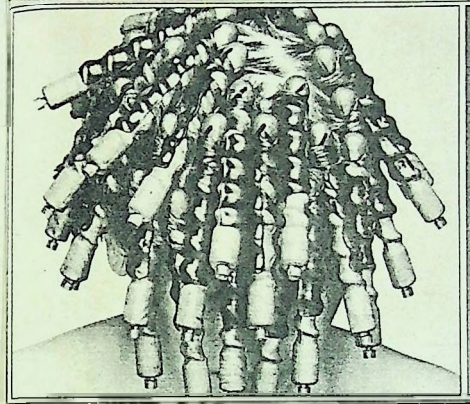
The Curling Revolution

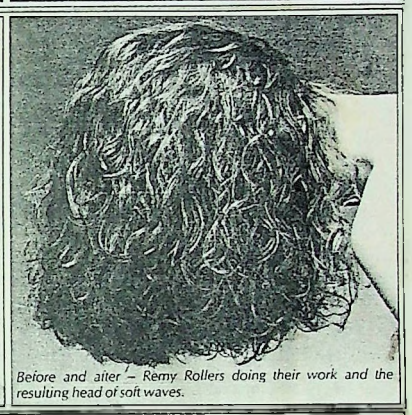
– a simple story of rags to riches!

Fig. 27 Tony and Guy's TiGi rollers.

Toni & Guy's TiGi rollers are released to produce an expanse of Pre-Raphaelite waves.

Fig. 28 Remy Rollers





Before and after – Remy Rollers doing their work and the resulting head of soft waves.

Fig. 26 Schumi Shapers.

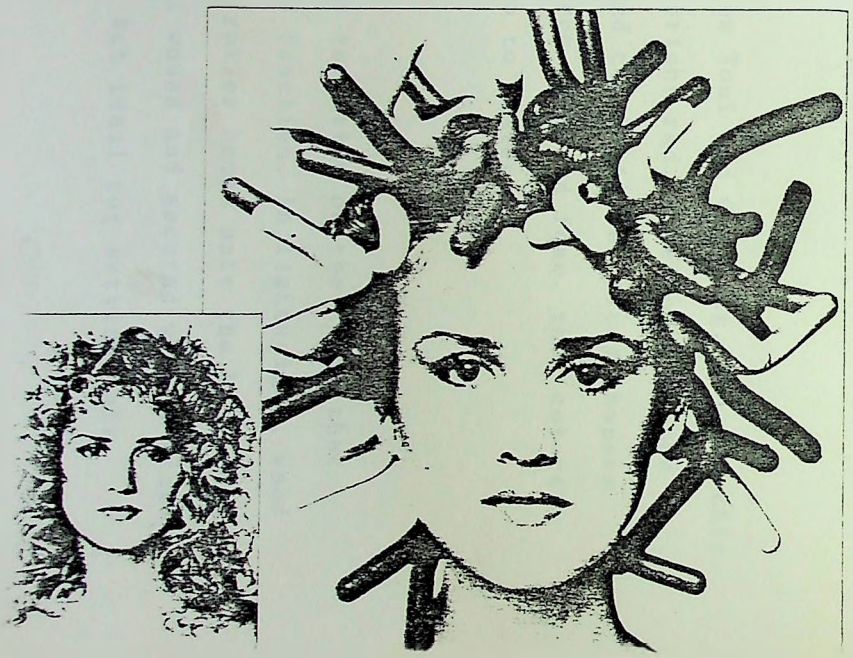
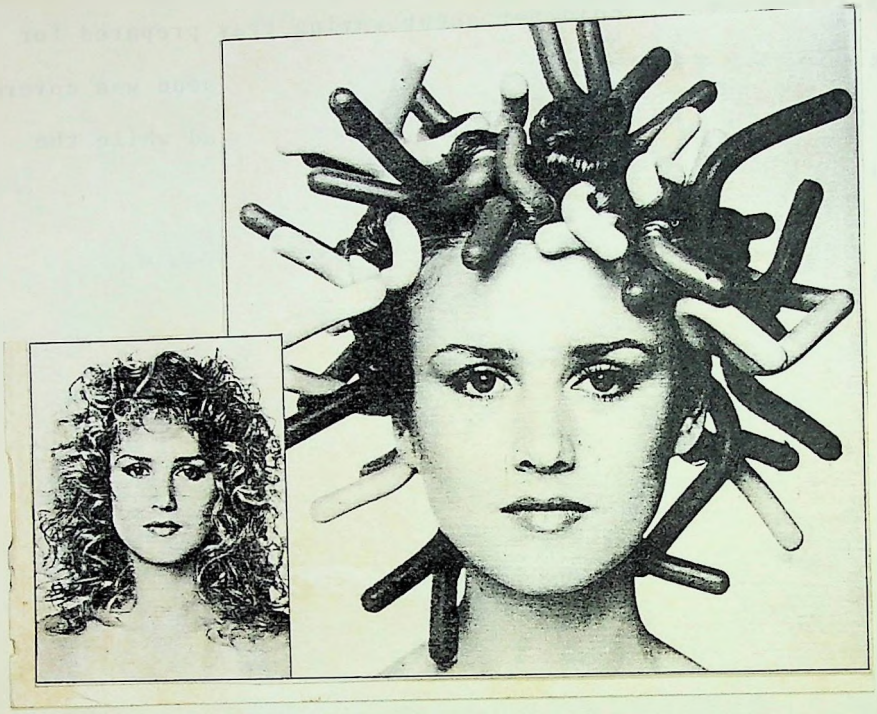


Fig. 29 Schumi Wraps.

Just like Grandma's day? Nomz Schumi takes the wraps off a stunning, tumbling evening style.



SCHUMI SCHAPERS

The "curling revolution" began in 1981 when Heinz Schumi dreamed up the revolutionary idea of a length of wire covered in a bendy, rubber-like material which resulted in a highly efficient piece of curling equipment. Heinz Schumi called his simple new idea Schumi Shapers (fig. 26).

In just four months, Heinz Schumi had sold over 25 000 Shapers through his salon and by mail order.

But this concept - which sprung originally from using rags to curl - is more than just a styling device. As well as achieving particularly soft, natural results in hair, Shapers are pretty too. In their jolly, paintbox colours of red, blue and yellow, they have turned hair rollers into a fashion, just as tracksuits and leotards have come out of the exercise studio and onto the streets, Shapers are worn on the beach, in the car and in the beauty hairdressing salon.

TiGi ROLLERS

Like the shapers TIGi rollers from Toni and Guy (fig. 27) are chic as well as usefull. They come in bright red, green or blue and measure nine inches long as opposed to the $4\frac{1}{2}$ inch long shapers The body of TiGi roller is made from wire and foam, then covered with fabric and tipped with Velcro to fasten.

REMY ROLLERS

Remy rollers (fig. 28) are another variation on the theme that looks good as well as performing a function. In lightweight, wood effect plastic, the "body" of the roller hooks onto the hair root then the section of hair is spiral wound and secured with a black clip. Primarily a perming device, but ideal for setting hair

ordinarily, designer Remy Fuccio says they have many advantages. "They eliminate the use of end papers and the hair mark at the root, they ensure even penetration of the perm solution and guarantee tension of the curl, from root to end, is evenly distributed.

SQUIGGLES

In 1984 Schumi developed his Shapers and created a new design of curlers by the name of "Squiggles". Squiggles are based yet again on the ever popular soft bending foam which stay in the shape required to style the hair (fig. 30).

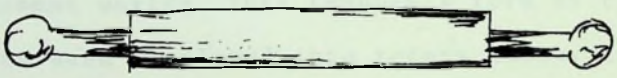


Fig. 30 Schumi's "Squiggle" from 1984.

These rollers showing an influence in form to the "Gripwell" plastic curlers of the 1950's (fig.31).

Fig. 31 La Reine's "Gripper" from the 1950's.

SCHUMI'S SELF-GRIP ROLLERS

Heinz Schumi yet again was featured in the December/January 1989 issue of Hair and Beauty and the December 1988 issue of the International Hairdresser's journal with his self-grip rollers (fig. 32).

Fig.32 Schumi's Semi-Grip rollers

"They are made of feather-light, self-gripping material, and perforated to allow maximum air air circulation, the 1950's style roller holds even the shortest hair in place without the pins, grips or clips. Suitable for all hair types, the rollers can be used to create

voluminous waves and curls or to simply add volume and body to smoother styles. Available in packs of five (each roller is 65mm long and can be cut to the desired length) and four colours- Red Fire (15mm in circumference), Garden Green (22mm), Heaven Blue (30mm), and Blood Red (36mm)".

HOT BRUSH / CURLING TONGS

The Waving Irons were not totally extinct after the introduction of cold permanent waving. This temporary form of curling hair using heat has been developed into todays electrically motivated curling tongs and hot brushes.These are electrically heated irons onto which a cylindrical roller or brush is fitted as a sleeve. The roller or brush has a light or low density metal core and a plastic casing with a heat sensitive indicator (fig. 33) The iron rod is heated from a heating element controlled by a thermostat; there is no direct electrical contact between the element and the rod. Heating is by conduction.

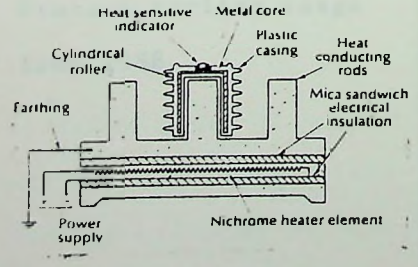


Fig. 33 Hot Brush or Curling Tongs heating equipment.

Fig. 34 1960's Fransen Curling Tongs

The early Fransen curling tongs of the 1960's (Fig. 34) were very curvilinear - reminiscent of the streamline products of the era. The rod and the grooved or concave shaft (prong or tine) are interconnected and the concave shaft is motivated by a thunb action only, or where the rod is motivated by the palm of the hand and the concave shaft is rigid.

Fransen, Babyliss, Krups and other manufacturers developed these tongs to give us a slimline, elegant, precise clamp action, easily controlled curling tongs used in the hairdressing salons of the eighties (Fig. 35).Their multivoltage thermostable elements mean they can be used constantly, maintaining the same temperature that is kind to the hair yet leaves it looking firm and groomed. The curling tongs from Fransen, Babyliss, Krups are well balanced and beautifully finished.

Fig. 35
Fransen curling tongs from 1988

HOT BRUSHES

The hot brushes (Fig. 36) are similar except the hair is rolled around a brush-like system and is gripped firmed by the bristles. The centre rod is heated by an element and steam is passed through the rod to produce a wave in the hair. The rotation of the brush rod by the pressing of a button on the handle revolves and releases the hair. The bristles on the brush being removable and being easily replaced or cleaned if necessary. The bristles are very often tipped with thermic insulation which are soft on contact and eliminate any risk of burning as in the Krups model (Fig. 36)

Fig. 36 Krups Hot Brushes (1989) with steaming device.

CRIMPERS

The crimpers as we see them to-day (Fig. 37) are based on the box crimping irons of the 19th. century (Fig.38). The crimpers is electrically heated like the curling tongs or hot brushes and is used in crisping or frizzing or corrugating the hair. (Fig. 37).

Fig. 37 Babyliss crimpers from 1984

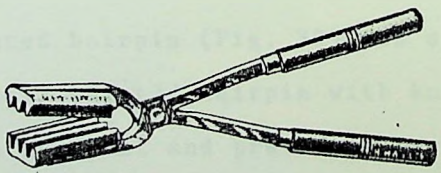


Fig. 38 Box crimping irons

HAIRPINS

Hairpins were used to hold the rollers for hair waving. Although many rollers to-day are self supporting made with various means of holding, hairpins are still widely used to hold a roller or curler firmly in position.

In the 18th. century, hairpins were generally straight but in the 19th. century they were bent back on themselves. Numerous different styles of undulation were tried to find a pin that would not work loose. The trade centered in Birmingham,where in 1911 there were about 15 manufacturers, one of the largest being Kirby, Beard and Company. When the new very short hairstyles, the bob and the shingle, became fashionable popular hairpin sales slumped. So the firm developed the first spring pin, registered in 1924 which they called the Kirbygrip.

The Pyr-pointed hairpin (Fig. 39) was also popular in the 1920's. This was a ball point3d hairpin with knobs on the end. They improved the holdfast and prevented scratching the scalp.

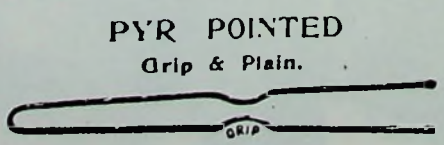


Fig. 39 A Pyr-pointed hairpin

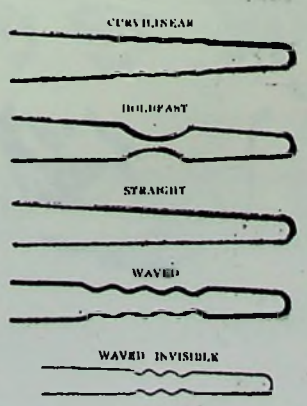


Fig. 40 Hairpins c. 1920

Hairpins are mostly made of wire to-day with curves and indentations in them to catch the hair or curler and prevent the hairpin from slipping out.

Essential requirements of a good hairpin are :

1. Wire strong enough to support the hair or roller.
2. Adaptable to adjustment by bending.
3. Smooth finish.
4. Point that will not scratch the scalp.
5. Sufficient curvature or irregularity to hold fast the hair or curler without dropping out.

Fig. 41

Curls held in place by invisible pins

Fig. 42

Curls held in place by clips

CHAPTER 2

HAIR DRYING

Drying the hair means more than merely removing the moisture in the shortest possible time without regard to the means used. The drying of the h air by a mechanical blower was once considered the acme of perfection, and still is in many circles.

GAS HAIR DRYERS

In the 1880's and the 1890's several gas dryers were patented and Beyer's patent of 1893 was manufactured. These early dryers had a stand and came with a hood attachment which allowed the client to be left unattended by the stylist. They relied on convection, an electric fan not being fitted until 1900. The trumper shaped design was patented by H. Halliwell in 1903 with a gas burner and electric fan. With the noise output of these machines many clients wore ear plugs fitted into the ir ears as a protection against the roar of the hairdryer.

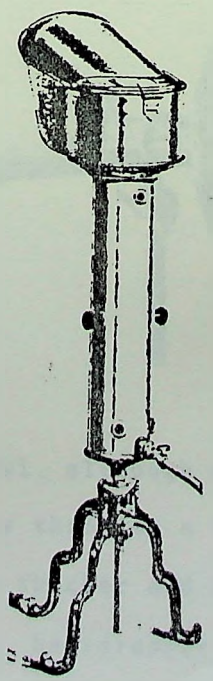


Fig. 43 Gas heated hair dryer, c. 1895

SPIDER HOOD DRYER

The advent of permanent waving brought the dryer more extensively into use. Gradually as more and more customers had their hair permanently waved, and a controlled setting or a controlled wave was required, more often thick and heavy setting lotions were brought out which reqauired further intensive drying. Simple hoods, almost like inverted saucepans on tripods were developed and customers sat for some period of the drying time under them. Many hairdressers developed methods of using a bag into which hot air was blown at one end while the other was loosely tied around the hairline. In this way the actual hand drying period could be somewhat reduced and the h airdresser given a rest from continual concentration on his customer. A hood dryer was developed in which the hood resembled large fingers which could be shaped almost to match the head. These were called Spider Hood Dryers (Fig 44) The fingers had h oles through which the h ot air was blown onto the head.This Spider Hood dryer was patented in 1932.

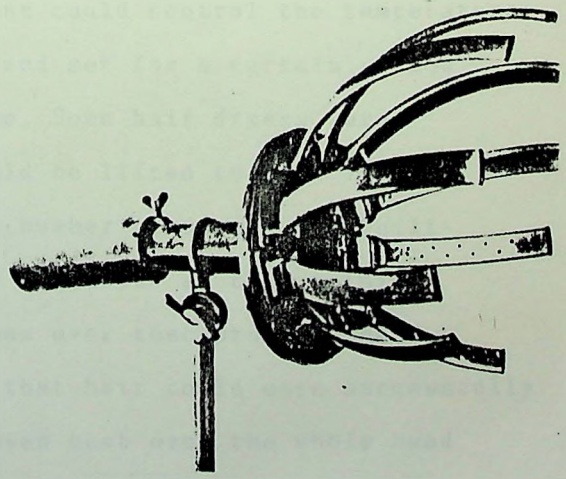


Fig. 44 Spider Hood Dryer
An ordinary hand held dryer could be attached to this and a customer's hair left to dry rather than having to be constantly attended.
Patented 1932.

These hood dryers were reasonably successful, although many hair-dressers almost produced their own hoods by throwing a towel over the fingers and so enclosing the heat. The thicker and heavier setting lotions became, and the wetter the hairdresser required

the hair to be wetter to obtain a controlled setting, so the demand for a more powerful hair dryer increased.

HOODED DRYERS

Dryers soon became more advanced, with hood dryers designed to obtain the most perfect air flow over the h air so that there was little discomfort to the client, while the machine could be suspended so as to produce more even drying without disturbing the hasir. Hood dryers made new methods of setting and fantasy waving possible, since their gentler action enabled the work to be done in the wet state almost in the same position as in the finished dressing.. The economy of current consumption allowed for the manufacture of almost silent machines with almost total elimination of noise. Hood dryers became movable with casters on the feet of the base. The dryers were on brackets so balanced as to pull down directly over the client. Others included the actual dryer positioned on the back of a chair to which the client is taken for a drying period. Some dryers were fitted with hand switches so that the client could control the temperatures. Some were automatically controlled and set for a certain period and a certain heating heating degree. Some hair dryers were made with visors (Fig. 45) that could be lifted to make it easy to position the head, while a large number of dryers are built with the motor in the lower part of the dryer so that nothing other than the air shaft and hood was over thecustomer's head. (Fig. 47). The hooded dryers meant that hair could more successfully be set into place, because of the even heat over the whole head which had not been possible with the earlier blow dryer. (Fig.46).

Fig. 45. Hood Dryer from Eugene (see also overleaf)

"★ Heavy steel centre — beautifully chromium plated as standard.

★ New de luxe model ALL CHROMIUM PLATED — SUPERB FINISH.

★ Drying angle of hood can be easily altered if desired.

★ Visor tilts **right back** over top of dryer giving easy access to hair.

★ 2 speeds — 4 heats — customer control switch. Visor automatically cuts off switch.

★ Supplied in all colours with clear or pink visor."

(4)

LA REINE

ESTABLISHED 1919

Fig. 49 La Reine's new De-Luxe Mark 6 Dryers - 1989

"★ Finger-tip swivel action with adjustable friction device, easily varies drying angle.
★ Available with timer (MkI) or without (MkII) in a range of colours.
★ Fabricated in a high gloss thermo-plastic with stainless steel and chrome trim.
★ Push-button electronic timer with override switch.
★ Customer control for heat variation with pressurised airflow for fast comfortable drying. "

(5)

LA REINE

ESTABLISHED 1919

Fig. 50 Hood Dryers from La Reine - 1989

müholos Jubilar

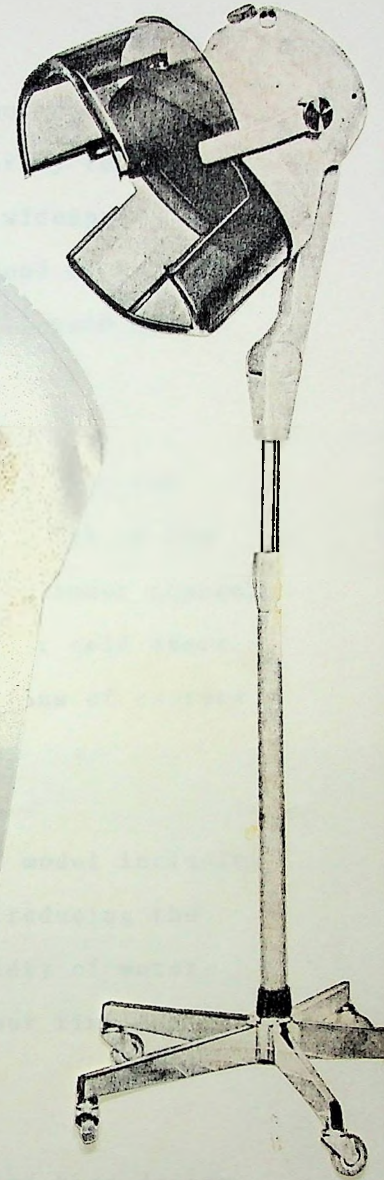


Fig. 51 Muholos Jubilar Hood Dryer

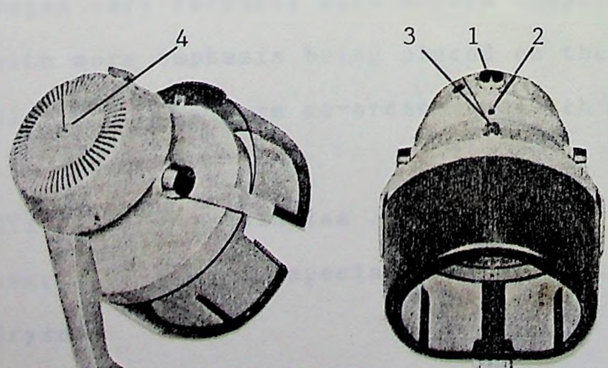


Fig.52

1: Timer-switch

2: Switch for two motor speeds

3: Anti-overheating-switch

4: Air-filter

all new black trim containing digital time read out and fan, together with heat controls. Both heat and fan speed are infinitely variable allowing, for example, a slow speed/high heat combination that is perfect for processing as well as the conventional drying. Inside the dryer a heat sensor monitors the hood temperature and automatically adjusts, up or down, for changes in the ambient temperature of the salon.

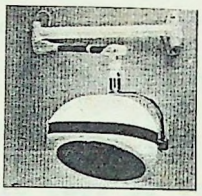


Fig. 53.
The Avant CC from Suter.
A computer controlled hood dryer.

Many modern hood dryers have become products of the highly advanced computer knowledge available to us to-day. The Futura 2002 Electronic Superstar by Wella, is another such product.

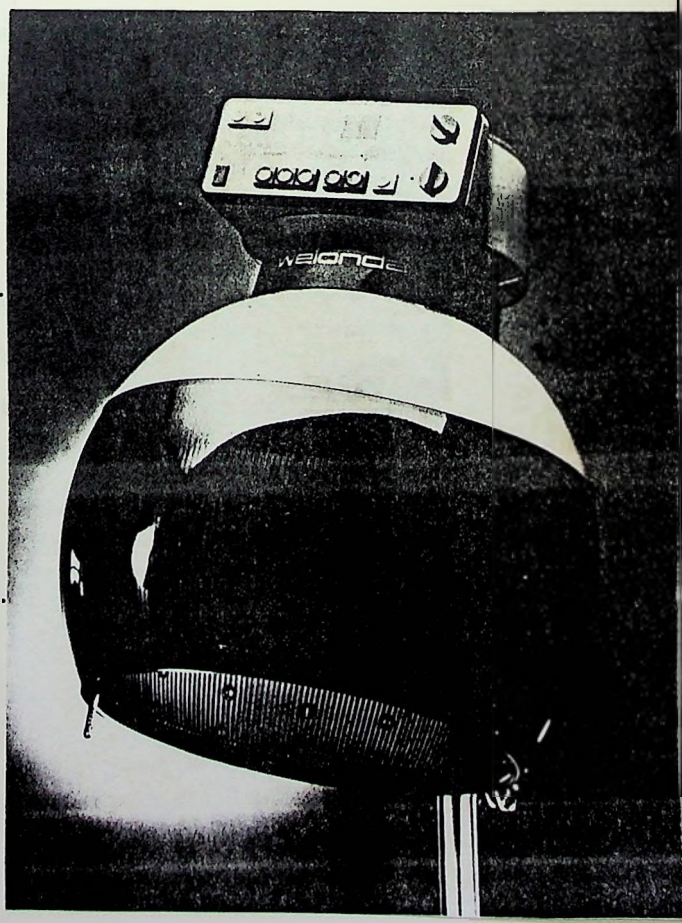


Fig. 54.
An example of a modern hood dryer.
The Futura 2002 Electronic Superstar by Wella.

INFRA RED ACCELATORS

The recent arrival of the Infra Red accelerator has put a new perspective on hair drying means.

Some semi-permanent colours require heat to develop properly, in which case either a hood dryer or an infra red accelerator is employed. The infra red heat can be supplied from a Solar (Fig56) or from a Climazon (Fig. 55). Both of these produce heat which does not disturb the hair, unlike the warm air flow from the hair dryer. For this reason, plastic caps to cover the head, which are used in the process of using hood dryers, are not necessary, although long hair is clipped up at the back to ensure that it receives the heat from the appliance.

As infra red can be dangerous to the eyes, the appliance is positioned so that any light given off from the bulbs is directed at the client's hair. Both Solars and Climazons have timers incorporated into the control panel, so that the development time is set and the machine will automatically switch itself off when that time has passed.

The arrival of the Wella Welonda Climazon (Fig. 55) processor has meant the introduction of the very latest in microchip technology to hairdressing salons, "giving precise results with all hair tresatments that benefit from heat application the Climazon literally thinks for itself".Development time and temperature for perms are electronically controlled, development time for colour treatments is halved, and the Climazon's gentle even heat makes it perfect for conditioning treatments and natural dying techniques. Hair can even be worked on by the stylist as it dries; the positioning of the four infra red quartz silicon tubes allows easy access to the head. (6)

The Welonda Climazon has a specific code number for each Wella perm - such as Riva, Vitawell or Soft and Lasting - and it translates each of these into an electronically controlled development time.

The Climazon has an important hair diagnosis facility for h air treatment, which is operated by keyinf in answers to questions concerning hair texture, length, condition and required result. An optical sighting device positions the machine accurately and an electronic sensor, clipped to one curl keeps the processor's temperature constant throughout - regardless of changes in room temperasture. A client control setting regulates the heat setting if necessary while the machine is operating, and an audio-visual countdown device signals when the time for processing had elapsed.

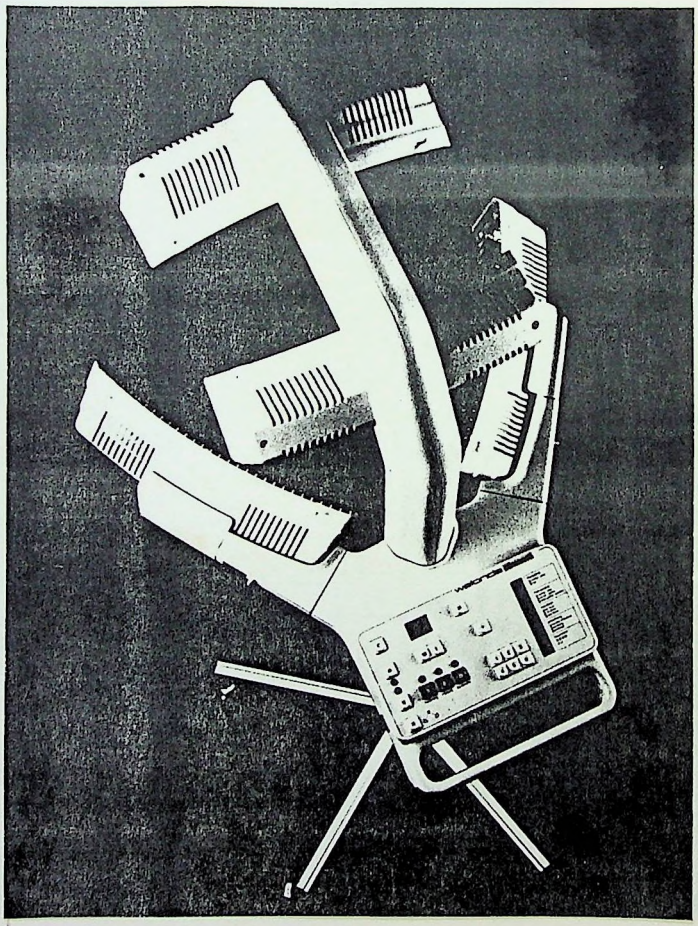


Fig. 55. Wellonda Climazon by Wella.

Fig. 56. Extreme right and left are infra red accelerators from La Reine, 1989.

HAND HELD HAIRDRYERS

The birth of the hand held dryer has been a relatively new one. In 1905 the first portable hairdryer was produced with an electrical fan and an optional electric heater.

It wasn't until after the first World War that dryers were electrically heated. Simple hand dryers were in use (Fig. 57), and these ordinary blow dryers, with a trunk to hold, were often laid on brackets so that they were easily accessable when the cubicles were in general use.

Fig. 57.
Trunk Hair Dryer of 1920

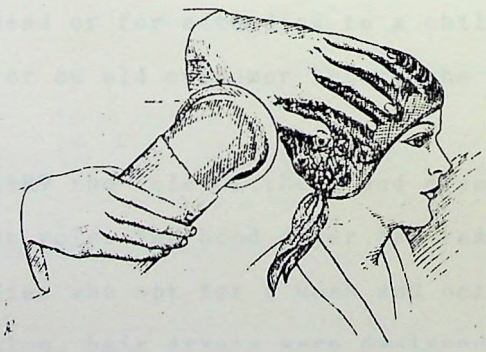
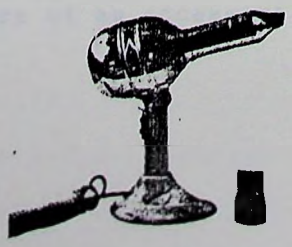


Fig. 58.
Hand Dryer with interchangable
Nozzle and Stand. 1960's



As the hair fashions up to until the latter h alf od the century were more set styles, the h ood dryer proved more popular. Because of this there was little development in the area of hand held dryers. The 1960's saw a dramatic change which continues to this day in relation to both men and women.

For women there was a firm tendency to wear their hair as they please and the styles tended to be more casual and more adaptable to change. Because of this much effortwas being put into the development of the hand held hair dryer. Fig. 58 illustrates the vast change in form with a hairdryer that was more easily held in the operator's hand. It also had an interchangable nozzle for close control of air flow for more precise styles.

Hand dryers were more often used for blow waving, for drying the neck of the head or for attending to a child's hair, or for the very nervous or an old customer before the 1960's.

However, in 1989 the role of the h and dryer has played a much more important role. The hood dryer has remained more popular for the older ladies who opt for a wash and set. Up until as late as the 1970's salon, hair dryers were designed more as mechanical instruments. (Fig. 59) with wattages maximizing st 500 watts.

To-day, however, hair dryers are highly styled in a large variety of colours as more of an accessory to the h airdressing salon.

Fig. 59. AMA Salon hairdryer from 1974. (National Hairdresser)

Top of the list of priorities for to-day's stylist is lightness and power, balance and styling coming next - all being very important elements in the design of a good salon hairdryer.

Most hairdryers range in power from between 1,000 and 1500 watts with the odd exceptional 1,600 watt power output. As you can see from Fig. 59 the power output of the hairdryer was only 420 watts in 1974 in comparison, 500 watts being the maximum wattage at the time thus taking more time for the stylist to dry the client's hair.

Fig. 60. Fransen's hairdryer advertisement of 1989.

Lightness and balance are important factors in the design of a good hairdryer. "A hairdryer is no good if, half-way through drying a client's hair, the dryer gets just too heavy to h old". Much emphasis is being placed on lightness, and ease of handling to-day.

Almost all hand held dryers have a variety of detachable coloured styling nozzles and end caps to suit the stylist's mood or decor of the salon. With the strong consciousness of colour and styling on to-day's stimulating salons these hairdryers can very easily be adapted to many colour coOordinates.

The hairdryer market has never been so varied, so versatile, or so utterly colourful as it is in 1989. Recognising the need for

compact, yet reliable models, the manufacturers have come up with a range of new and exciting machines, all designed to make the busy stylist's life just that little bit easier.

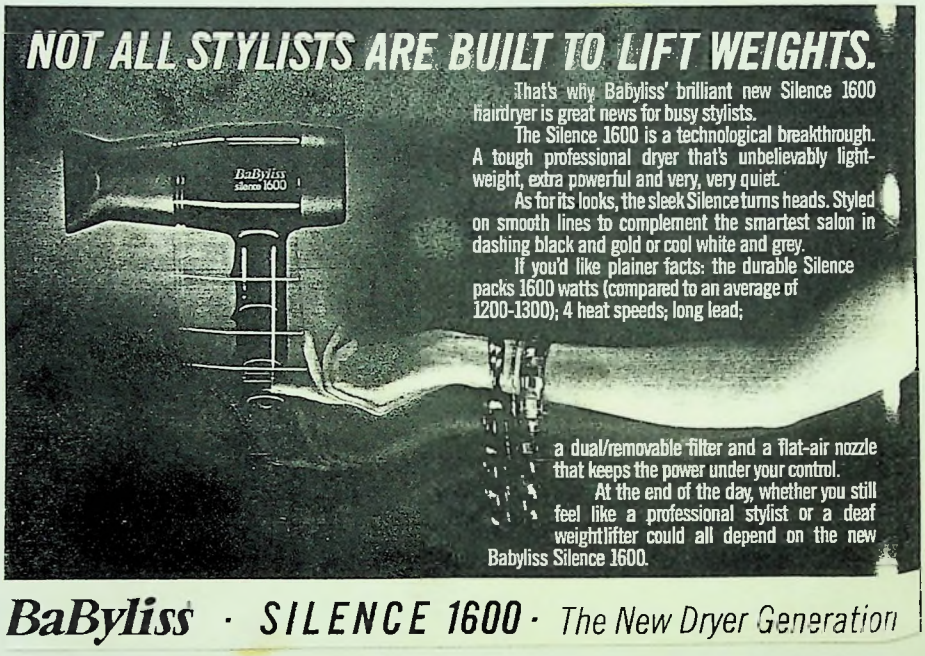


Fig. 61.

Babyliss emphasing the lightness of their product to entice prospective buyers; showing the importance of weight to the stylist.

CHAPTER 3

HAIR & SCALP TREATMENT

HAIR AND SCALP TREATMENT

"As a hairdresser in the 1950's Rene Furterer encountered hair and scalp problems daily and realised that the condition of the scalp almost always affected the condition of the hair. He concluded that it would therefore be impossible to treat the h air without treating the scalp.

THE ELECTRIC VIBRATOR

Treatment of the scalp and hair began long before then. The Electric Vibrator or the Vibro Machine (Fig. 62, 63) as it was affectionately known, in the 1960's , was used for this purpose. It is still used in some hairdressers (mostly barbers) to-day, but not to the same extent as in the first h alf of the century. The machine itself was a gun-lik apparatus that contained a motor which had an oscillating action. In the earlier years there were sixapplicators supplied with the machine, which were fixed, as required, to the nose of the machine by means of a screw thread and are thus directed on to those parts of the body under treatment. Two of these applicators were for use on the scalp, viz. one large and one small spiked rubber brush. Later on there were usually only three applicators supplied with only one used for the scalp.

The vibrator was used on the scalp either to stimulate it or to asist medicaments to penetrate it. After use the applicator was immediately and thoroughly cleansed in soap and hot water, otherwise

the oils used could have a detrimental effect on the rubber. The applicator was then dried and dusted with talcum powder and placed in a covered container. The vibrator applicator was not kept in a formaldehyde sterilizer as this caused the rubber to become very hard.

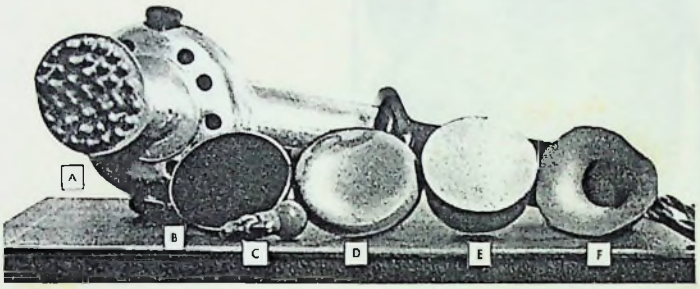


Fig. 62.

A Vibro machine with applicators (1967). A : Rubber-pronged applicator for scalp use. B: Flat Vulcanite for deeper muscles. C: Ball rubber for nerve points, nodules or adhesions. D: Flat, concave rubber for surface muscles. E: Sponge for surface massage and skin stimulation. F: Bell rubber suction-cap for deep skin massage and blood stimulation.

Fig. 63. Head Vibro Massage

Fig. 64.

The thermal cap, in which the heat is controlled by a thermostat.

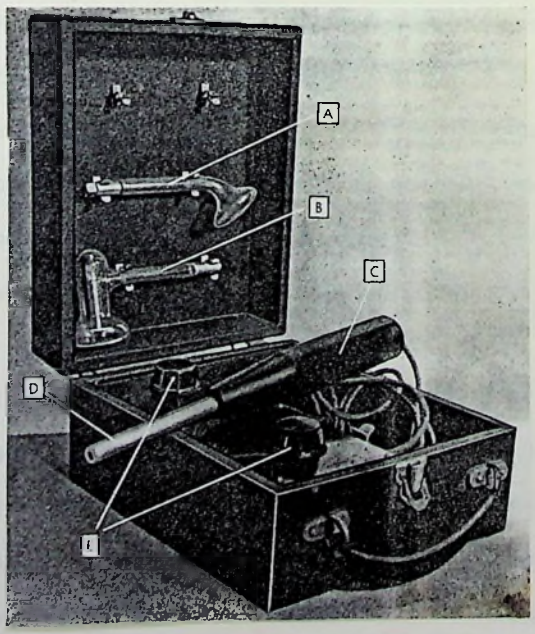


Fig. 65.

High-frequency machine. A: Small surface electrode. B: Larger, metal-filament, surface electrode with greater thermal effect. C: Vulcanite holder. D: Saturator or hand electrode in holder. E: Co ntrols.

THERMAL CAP

The Thermal Cap (Fig. 64) was made of a plastic material containing an elememt, rather like that of an electric blanket, which gives off heat. Before using the cap, a tissue or paper envelope was used to cover the hair, so as to keep the inside of the cap free from grease or ointments.

HIGH FREQUENCY MACHINES

The High Frequency Machine (Fig. 65) was used from the beginning of the century in a portable or pedestal cabinet form. It was nicknamed the "Violet Ray Generator" in the 1930's, and this together with the fact that it gave a purple ray, led people to believe that the high frequency electrodes gave ultra-violet rays. Because of this it proved unpopular with the public for some years until the misunderstanding was cleared up. The term "violet ray", as applied to to high frequency undoubtably originated as a not too scrupulous advertising slogan, and the purple colour further upheld the error.

The 1967 edition in Fig. 65 is of a portable nature. The attache-type case contained equipment which generated electrical current at a high frequency, and was fitted with a knob or knobs for adjusting the strength of the current. The ebonite holder was attached to the box by a long flex, and another lead had a plug for connection to a power opint. Three separate electrodes were supplied to fit the holder, the hand electrode, a metal cylinder 6" to 8" in length, the combing electrode (see Fig. 66), a thin piece of glass tubing in the shape of a comb, and the surface electrode. The hand electrode

was used for manipulation or hand massage of the scalp. In the earlier makes the transformer was situated in the handle. This, however, prover unsuitable as such machines were liable to leakages and very easily burned out.

In the earlier models at least four electrodes were supplied with the generator, viz. a glass pear-bulb for use on the face, a glass prong for use on the limbs or neck, and a metal saturator. There may also have been, in addition, an inhaler included, for use in the nasal passages, and a chain-mail for use over large or special areas. In the more extensive sets of the era there may also have been extra electrodes, specially designed in glass or metal for use in particular treatments.

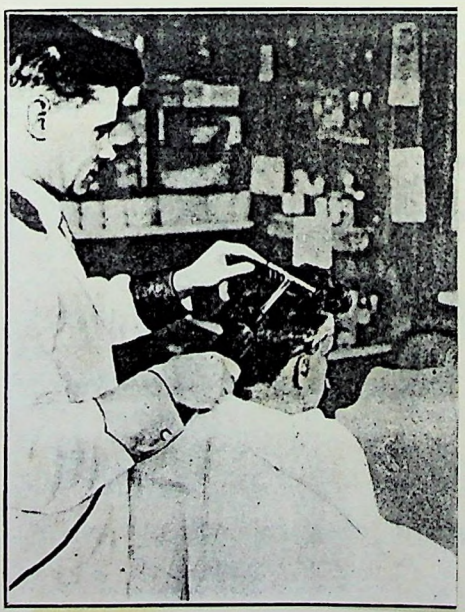


Fig. 66.
The Combing Electrode.

THE STEAMER

Steaming was another method by which the hair and scalp were treated, this method being still in use to-day in a few hair salons.

The steamers (Figs. 67 to 72) are similar in appearance to hood dryers and work by electricity. They work on the basis of steaming water, contained in a special reservoir, and converting it into steam. The moist heat travels up to the hood of the appliance where the client's head would be. (see Fig. 68). The steam is given off as a fine vapour and can be used solely for steaming to relax the scalp, alternatively, the insertion of a medicated oil phial causes the discharge of medical steam, so that the same steamers cam be used for medicated steam treatment.

The hood is placed over the head of the client for a period of 15 to 30 minutes. In certain types of steamer there is an opening at either side permitting massage of the scalp while the process is being carried out.

The steamer was introduced after the introduction of cold waving in 1936/37 to stimulate the process. The steamer was also used for colouring, bleaching, tinting and the already mentioned scalp treatment and hair care.

The steamer was widely used by hair dressers to aid in the penetrating of h airdressing solutions.

AS the success of tinting, bleaching and cold permanent waving solutions was, in each case dependant on their ability to penetrate the hair, the assistance given by the steamer was extremely useful.

1. Colouring

"The use of the steamer in tinting will produce the following results :

1. Procedure of application or technique is simplified.
2. Development time is very considerably reduced.
3. The margin of error is considerably reduced and more consistent results are ensured.
4. The tint is more easily cleaned off.."

In the earlier years of colouring the steam ejected by the steamer ensured even distribution of the dye or tint without reducing its strength. The heat greatly speeded up the process and penetration of the tint into the hair. Heat and moisture caused temporary slight swelling of the hair shaft, the outer scales of the hair were opened and there was improved penetration. Because the steam spread the tint, this reduced the possibility of missing patches of hair with the tint. Therefore the hairdresser could spend less time in application, and because of the penetrating ability of the tint, less time was needed for development. Overall this meant less time for the client being under the working hands of the stylist. Better results were achieved because of the spread of the tint by the steam. Very often the hair would look conditioned because the tint was kept moist and cleaned off far more easily than without steam.

To-day, however, steamers are not recommended by most manufacturers to develop hair colours. The moisture from the steamer dilutes the colour of the hair, making its results less effective because of the dilution.

2. Bleaching and Cold Permanent Waving

"When used with mild strengths of hydrogen peroxide in some proprietary base, powder or otherwise, the steamer will hasten the bleaching action and ensure uniformity." (8)

"In cases of strong bleaching, either general or tips, the hair is lightened incredibly quickly. Tips can be brought to almost white in minutes." (9)

The steam ensures general and even penetration of the permanent waving solution. As in steaming in the case of tinting the resulting product being even distribution of tone and a faster more efficient service for the client and stylist.

3. Other Uses

Temporary perming was greatly improved by the use of the steamer. As in the previous applications, time was reduced, quality and lasting avility of the perming being also improved. The steamer can also be used in the hair and scalp treatments mentioned previously in this chapter.

Around 1967 steamers included a system whereby the moisture used was then collected and directed from its original source into another container, preventing contamination, or it was collected by a built-in condenser, which prevented condensation into the actual hood. However, cotton woll was generally used around the hair line where condensation took place, to prevent droplets falling on the face.

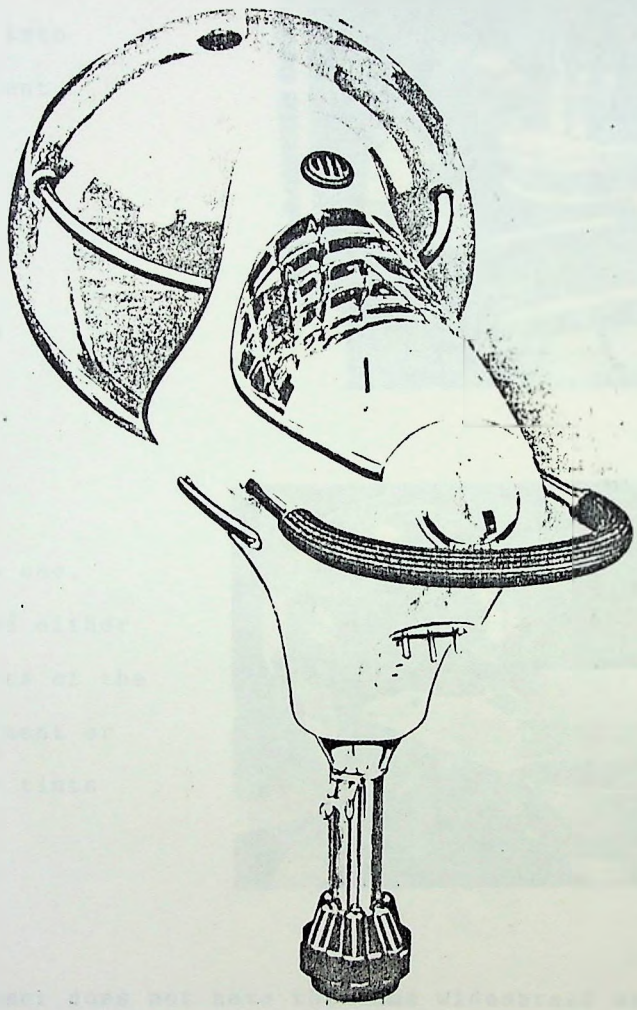


Fig. 67. 1960's Steamer

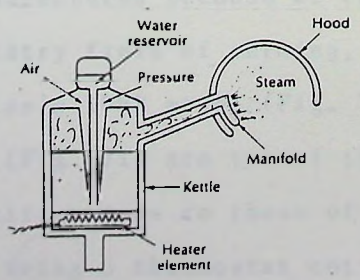


Fig. 68. Salon Steamer

Fig. 69.
Steamer fitted into seating for client.

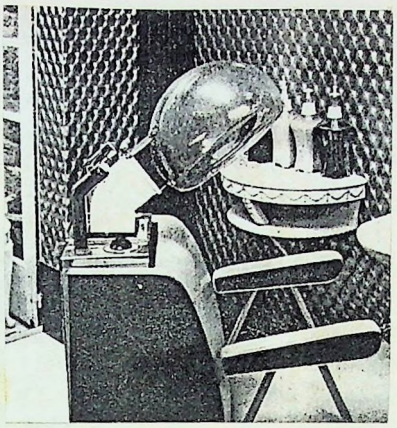
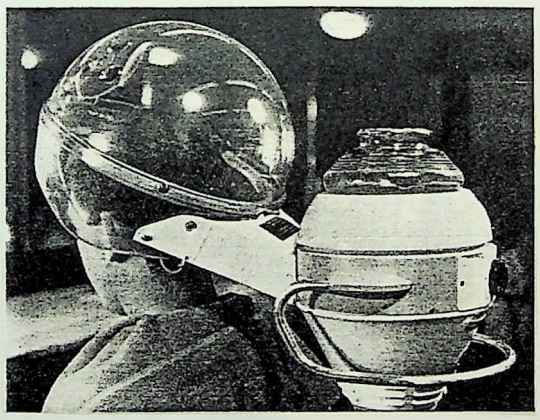


Fig. 70.
Head Steamer in use.
This can be used either for opening pores of the scalp for treatment or for speeding up tints and bleaches.



To-day the steamer does not have the same widespread use that it used to have. It is no longer used in colouring or perming. However, it is still used for hair and scalp treatments. Very few are still manufactured because of the vast advances being made in the chemistry field of perming, colouring and bleaching solutions. La Reine's 1988 model (Fig. 72) and the Wellapon P5 Steamer by Wella (Fig. 71) are two of the few still being manufactured with similar specifications to those of the 1960's models. Further advances being a thermostat cut-out and an electronically controlled steam ejection. These also include automatic water feed and a timer control.

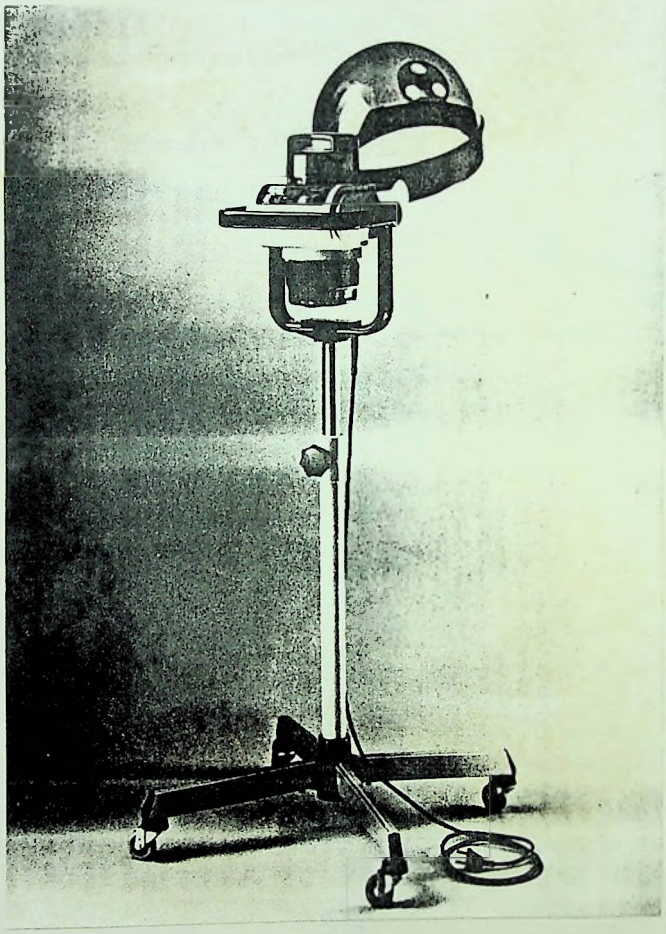


Fig. 71.

Wellapor P5 Steamer by Wella.

MK.II SCALP STEAMER

Beautifully designed for efficiency and customer comfort.

- ★ Modern Design fabricated in Stainless Steel.
- ★ All Models fitted with thermo cut-out and electronically controlled steam ejection.
- ★ Automatic water feed and timer control.
- ★ Available in a range of colours.
- ★ Guaranteed 3 years parts and labour.

Fig. 72.

ESTABLISHED 1919 **LA REINE**
MANUFACTURERS OF LADIES' AND GENTLEMEN'S HAIRDRESSING EQUIPMENT
106 UPPER TOOTING ROAD LONDON SW17 TEL: 01-672 6694/5 & 9463

FSM16827

SINGEING

Singeing the hair was practised in the latter part of the 19th. and the earlier part of this century. The h airdressers then were convinced that the hair was hollow. It was thought that after cutting some substances m ight escape, so the end of the "cylinder", as it were, must be sealed. Modern microscopes in the hands of qualified trichologists have proved the h air is laminated. Thus the old hairdressers reasons for singeing the hair are false.

The practise was met with more frequently in the gentleman's hairdressing salon. The two methods of singeing used were the Twisting or Rolling method and the Flat or Open method, illustrated below.

Fig. 73. Singeing the hair Twisting or Rolling method.

Fig. 74. Flat or Open method

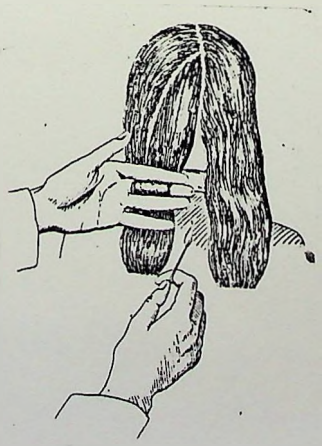
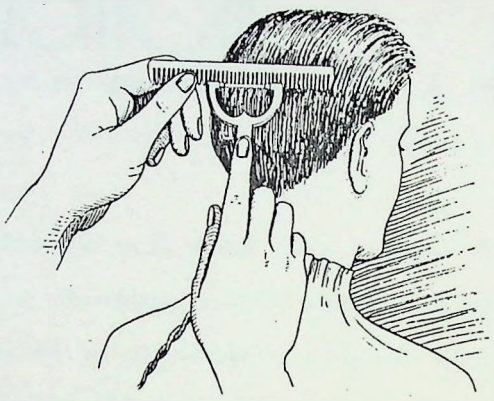


Fig. 75.

Electrical Singeing apparatus.



The taper used in the singeing process in the earlier part of this century was a wax rod consisting of a central wick, encased in wax.

The wax taper was always favoured in the trade for singeing purposes. However, an electric singeing machine was made which consisted of a red h ot wire secured between two insulated prongs by means of which the hair could be singed.

CHAPTER 4

STERILIZATION

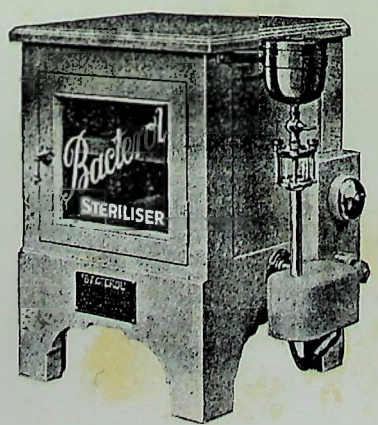
Sterilization is an important procedure in the hairdressing salon especially with to-day's health conscious public.

Sterilizing cabinets were used from around 1930. The earliest ones were of a a chemical nature where the agent was in tablet form and burned so as to cause a fume or alternatively the vaporisation of a suitable chemical solution. (Fig. 76).

In the 1936 catalogue brought out by La Reine there appeared m any sterilization cabinets using the steaming method. This method of steaming proved very popular especially in the sterilizing of towels. However, for the sterilizing of tools such as scissors, clippers and combs quickly and immediately a sterilizing solution was made up and the tools simply dipped or steeped in the solution.

Combs used for setting were kept permanently in jars containing a solution which kept them clean, sterile and ready for use; while the dressing-out comb was kept in the sterilizing cabinet.

Fig. 76.
The Bacterol Sterilizer.



Towel Steamers and Sterilizers

"All steamers are made of first quality copper, chromium plated.

No. 1. If a large quantiry of hot water is required, besides hot steamed towels, this is the ideal steamer.

No. 2. Besides having a large capacity for hot water and hot steamed towels, it has two hot dry cabinets for warming shampoo and dry towels. Underneath smart stove enamelled cabinet with inside shelves for stores or towels.

No. 3. Consists of a combination of hot steamed towels, hot dry cabinet, sterilizer, and underneath a bin for soiled towels.

No. 4. Medium size useful steamer for hot water and hot steamed towels.

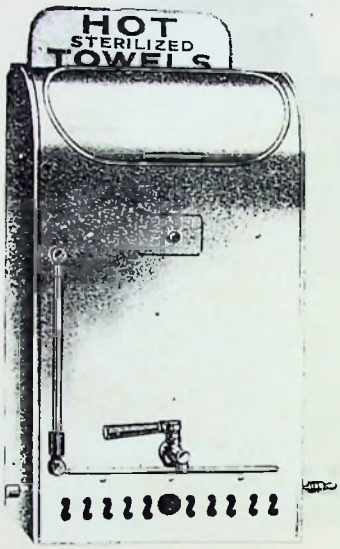
No. 5. As NO. 4 only a different model.

No. 6. Automatic sterilizer, which is an asset in every salon. Highly stoved cream enamel, chromium plated fittings, independent switch, pilot light, and drawer for utensils.

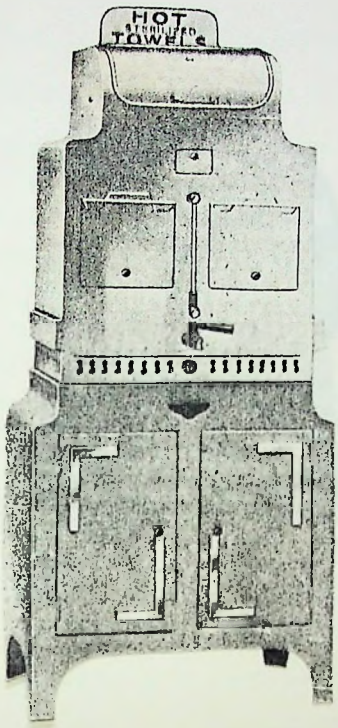
No. 7. Same as No. 6 fitted on stand, with shelf and bottom cabinet." (10)

See fig. 77

Fig. 77.



No.1



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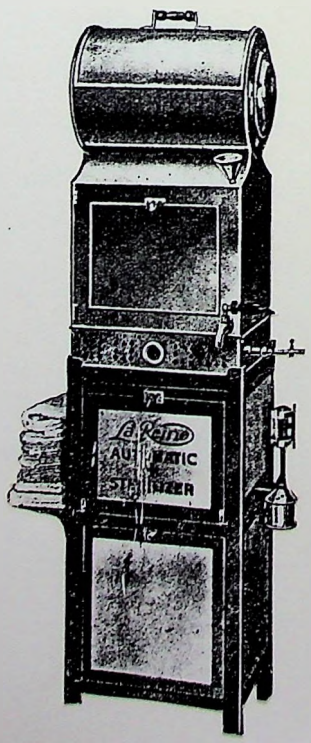

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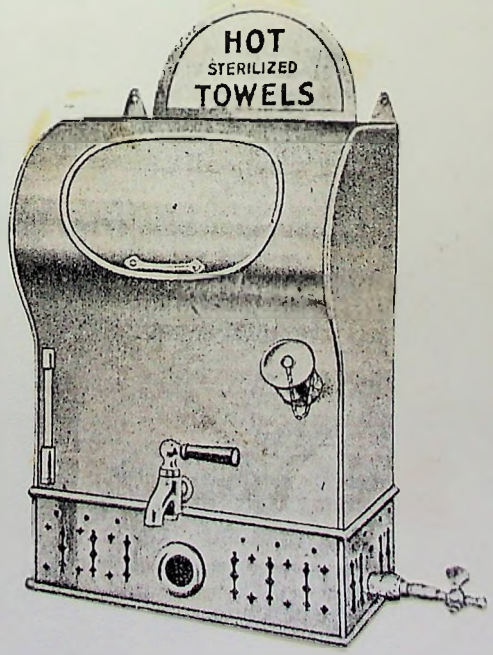


No.4

To-day as ever sterilizing must be carried out in the hairdressing salons. However, sterilizing of towels and such is carried out outside the salon and that of the tools is done within the premises.

Hot steam sterilizing is generally not practised in present day salons who only have the tools to clean. Different chemical solutions with their appropriate containers dominate the market.

Renscene Limited in Surrey, England in 1988 brought out the "Brush Delite" set. The set sonsisted of a pail into which a solution is poured, four bottles of solution, and a strainer where the dirty brushes are placed. The solution being used to clean up to 250 brushes, and keep them and rollers free from loose hair.

Many chemical solutions have been brought onto the market, each one, being claimed, better than any other. However, the new awareness in the AIDS crisis has led to the "Bare Necessities" company to come up with the most recent to combat this problem. It being PHORAID (see Fig. 78).

Fig. 78.
Advertisement for PHORAID.

CHAPTER 5

COLOUR

The practise of hair dyeing is universal and venerable; like the permanent waving, it goes back at least to the time of the Pharoahs. However, it was only in the 1960's that the majority of women had come to accept it as an important requirement of fashion. Before this women would tint their hair only if they were greying, either normally or prematurely. The requirements were simple, and were mostly carried out in a cubicle - almost under a cloak of secrecy.

In the early part of the century the only products used to apply the colour were a glass or porcelain saucer (into which the tint and the oxidant are mixed), an applicator (similar to a tooth brush), cotton wool (used for touch up dye jobs on the regrowth of hair at the scalp) and a pair of rubber gloves. In the 1920's a Hair Stick was used to temporarily cover white or grey hair between dyeing treatments. This was a water cosmetic in the form of a stick. These were very basic implements and it was not until later on that specialised equipment came on the market for the purpose of colouring.

HIGHLIGHTING

Highlighting became popular in the 1960's. The hair was placed on a piece of tinfoil while the application of bleach was being made on the hair for between one or two inches from the tips. The foil was then folded over. The foil used heat created within to hasten the bleaching, while at the same time protecting the rest ofthe hair from contact. The solution was left for ten

container with a suitable nozzle for ejecting a dye of creamy consistency directly on to the hair. This, thus, eliminates the need for a brush, dish or cotton wool.

Fig. 79.
Streaking Cap (also called Dappling Cap or Tipping Cap
Cap method of highlighting.

Fig.80
Advertisement for a streaking cap.

minutes, and then the head was left under a warm dryer for another 10 to 20 minutes which speeded the bleaching action still further.

This method of highlighting using tin foil is still used to-day however, the more common method is with use of a Dappling Cap (Fig. 79). This is a rubber or plastic head cap, evenly punctured with small holes through which strands of h air can be pulled by means of a streaking hook. The hook is similar to a crochet hook, and very often a thin metal crochet hook is used. The term "Dappling Cap" was used up to 1965, after which the use ofTipping Cap or Streaking Cap was more commonly used. Very very often a simple plastic bag (Fig. 81) is used in place of a Tipping Cap where the holes are impregnated with the streaking hook as the strands of h air are collected by the hool.

Application Methods

In the application of the dye or bleach, many items were in use. The first to be used was a wad of cotton wool, which was still in use up the 1930's. Later this was developed into a dye stick which was a short round or flattened rod of glass, wood or bone with cotton wool wound around one end used for the application of the bleach or dye. The brush similar to the tooth brush was also used (Fig. 82). The came the hair colouring pad which was a comb with an absorbent pad attached which when impregnated with a hair colouring liquid was combed throught the hair to dye it. This proved rather unsuccessful and the simple use of the applicator brush was still in use. (Fig. 83). However, the applicator brush introduced was of one inch long firm nylon bristles. In recent years where the use of various colours in highlighting is executed, a plastic applicator is used (Fif. 85).This is a pliable or injection type plastic

Fig. 81.

Plastic bag method of highlighting.

Fig. 82.

Applicator Brush - 1933

Fig. 83.

Applicator Brush - 1988

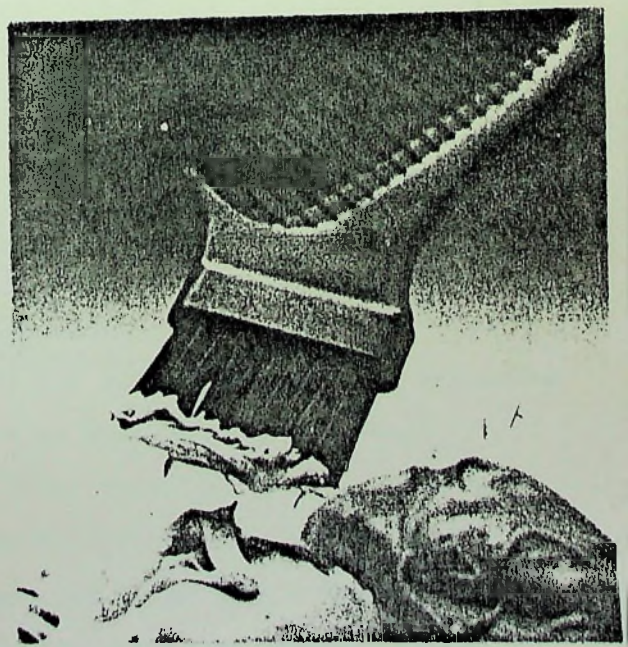


Fig. 84.
Application of tint to a regrowth (1984) using the applicator brush.

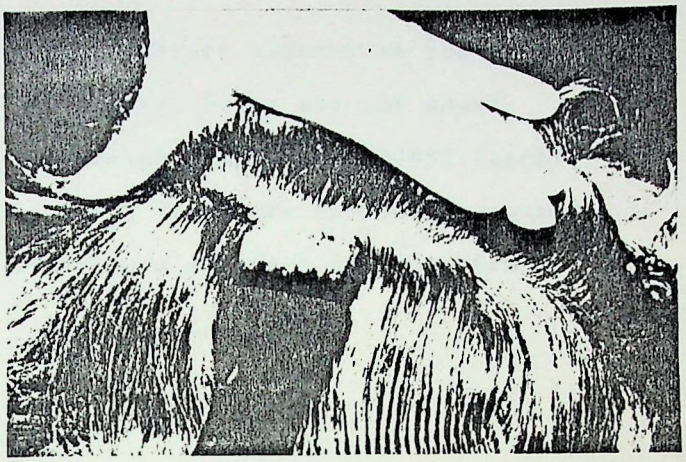
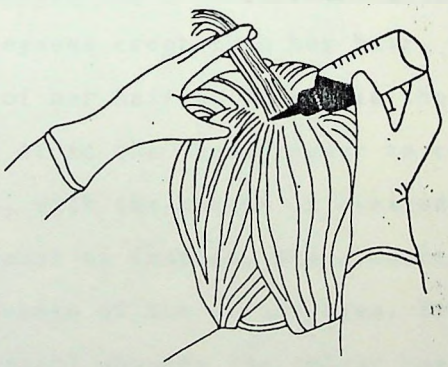


Fig. 85.
Application of tint using a plastic applicator.



Accurate measuring devices are an important element in the colouring industry to-day, which ensures no waste. Tubes are the usual form in which colour dyes came, however, last year (1988) Topchic Colouration introduced dye in a large dispenser can which ensured no creeping oxidation of the remainders as often happens with tubes. (Fig. 83).

COLOUR CHARTS

Before 1960, where the colour chosen was generally the colour of the client's hair, before greyness crept into her hair, the client used to bring in a lock of her hair as it was in the prime of her youth, and present it to the hairdresser to copy the colour. However, since then, with the change of attitude to colouration, it being an element of fashion, shade charts were introduced by the manufacturers of the colour dyes. These had hair samples (usually synthetic) showing the colour range available. The shade charts used to-day use samples of white nylon which has been coloured with the product, so that they take on the'true'colour. The samples are enclosed in a type of folder, on a display card , or attached to a type of key ring.

Because shade charts are primarily for showing clients the available shades, they are usually presented in an appealing way, with photographs, etc. The shades are given appealing names. Although clients are supposed to be looking at the colours, they also want to see the name of the colour they have chosen. Manufacturers realised how much the public is influenced by the names, and so spent time and money researching what names would be most appealing at that time. This is why colours (especially tints)

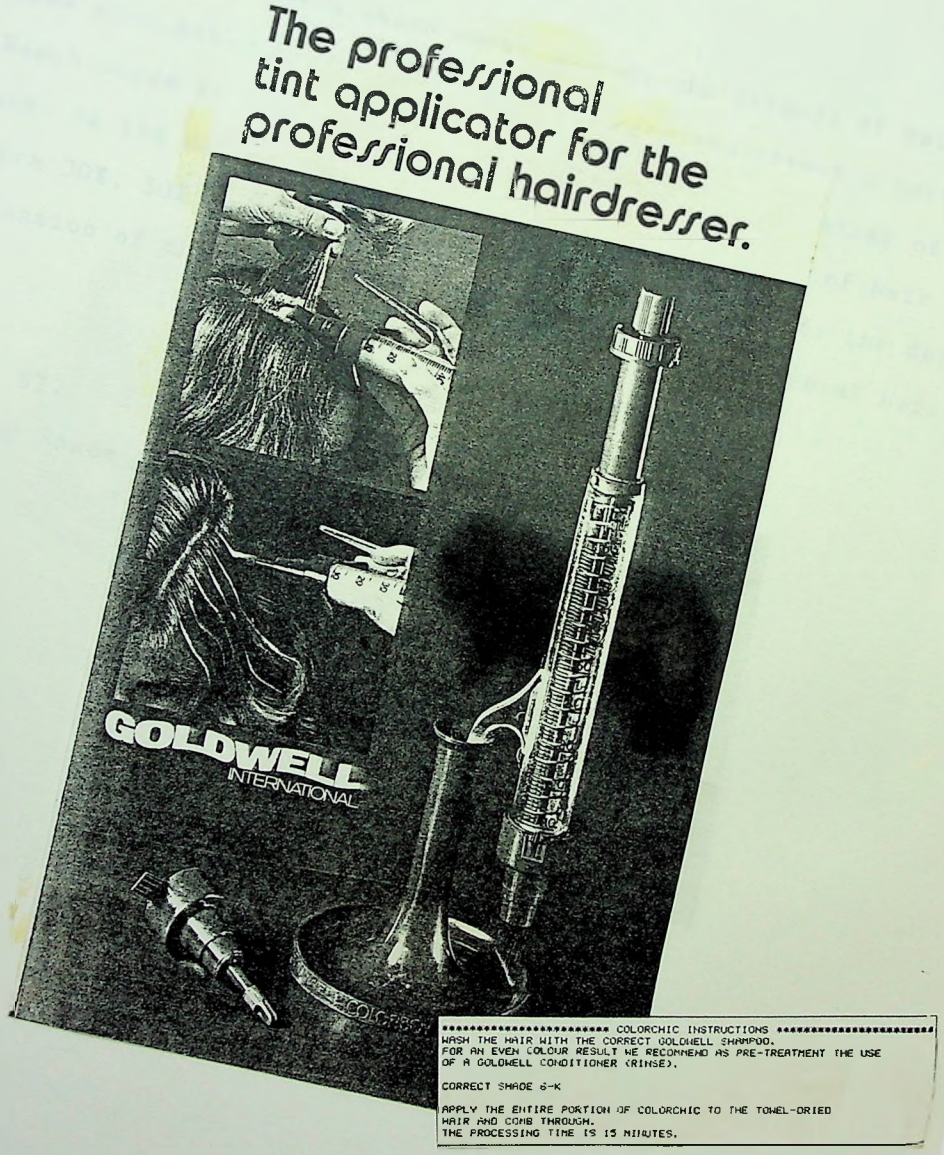


Fig. 86.

The injection type plastic applicator in which the n ozzles are interchangable for different applications and intensities of colour.

are given a name and a number. The names are for use by the client, the numbers, on the other hand, tell what depth and tone a colour is.

Topchic introduced a shade chart whereby the strands of hair were detachable to be combed directly onto the client's hair. Easch shade in three sections according to the percentage of grey in the natural hair, and three separate strands of hair with 30%, 50% and 70% of grey respectively to simplify the determination of the percentage of grey present in the natural hair.

Fig. 87.
Colour Shade Chart.

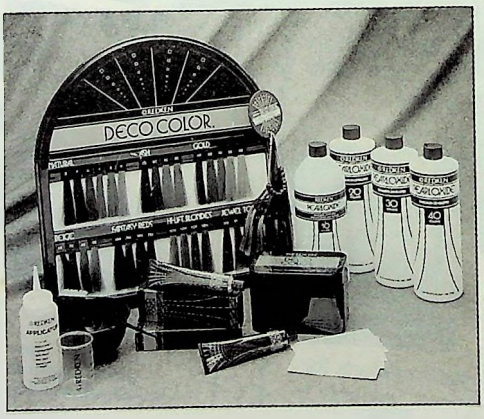
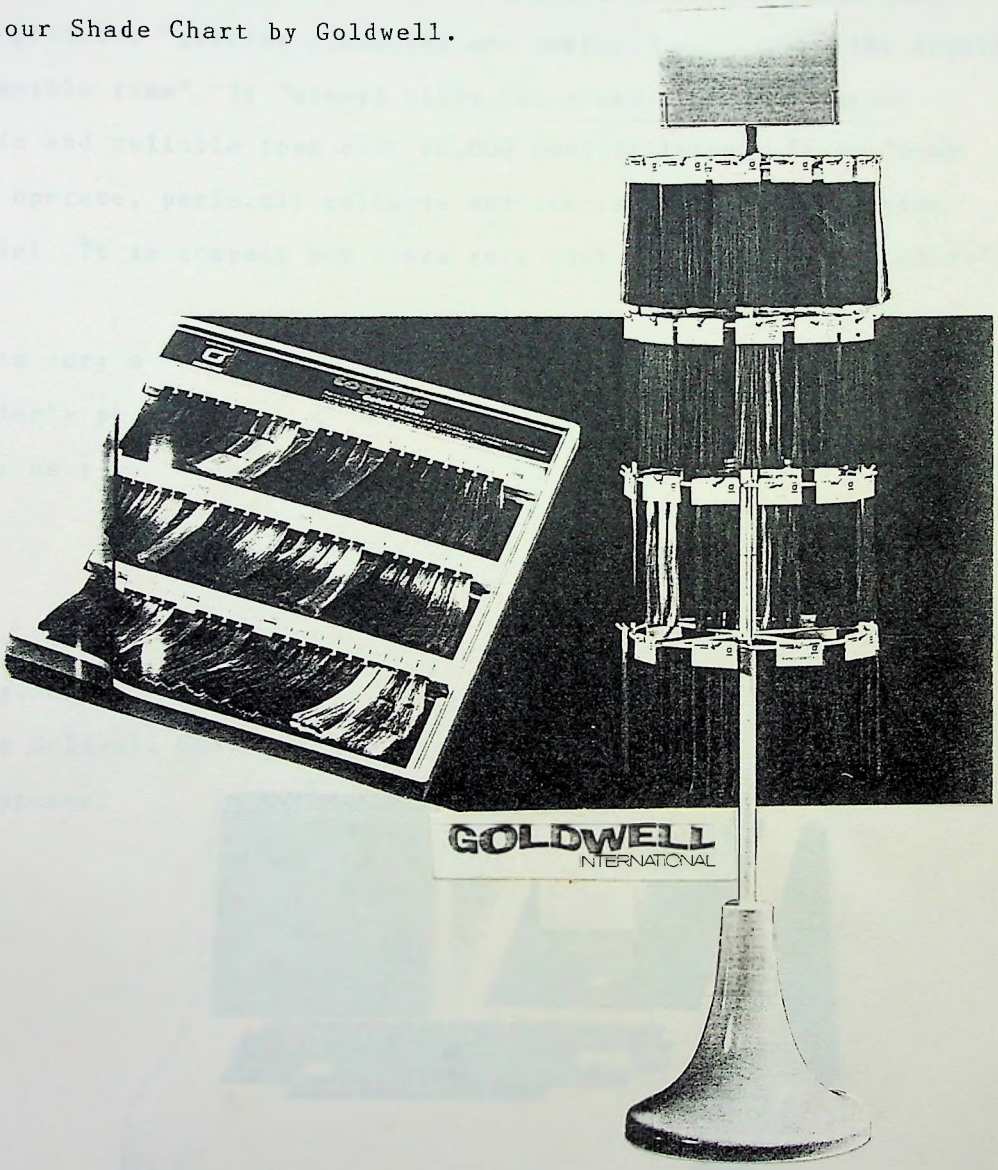


Fig. 88

Colour Shade Chart by Goldwell.



The computer influence came in when the Goldwell Colouration Computer was introduced in 1988. The manufacturers claim that it produces "precise diagnosis and perfect formulae in the shortest(11) possible time". It "always finds the right formula - quick, safe and reliable from over 60,000 possibilities". It is "easy to operate, perfectly reliable and prints at a very low noise level. It is compact and there very easy to instal in the salon".

This very advanced piece of equipment is, perhaps, ideal for elderly people who wish to get theri exact natural colour, but for us young folk - the adventure of not knowing is much more fun.

Fig. 89.
The Goldwell Coloration Computer.

CHAPTER 6

BRUSHES AND COMBS

Brushes have been commonly used for hairdressing only since the late 18th. century. Up until 1948 India rubber and wire were commonly used in ladies brushes. Nylon was first maeketed in 1938 and was very soon afterwards adapted for brushes.

Just before the 20th. century rotary hairbrushes were in common use in hair salons. Many patents were registered for such devices including hand cranked and clockwork ones and in 1904 the first with an integral electric motor.

ROTARY HAIR BRUSHING MACHINE (see Fig. 90)

The rotary hair brushing machine had a large round brush with a handle at both ends geared by a leather band to a handle turned by an apprentice. This rotated the brush which was held by the hairdresser and applied to the client's head. These remained in use until after the first World War.

ANIMAL BRISTLE BRUSHES

The bristles of the brushes of the early part of the century were of whalebone, hog and other animal hair with the bristles tightly packed and of uneven bristle length (Fig. 91). However, such brushes, because they were so tightly packed, collected loose hair and so prevented the penetration of the bristles through the hair by acting as a surface web, and thus brushed only the surface hair. Military brushes (Fig. 92) were hairbrushes

HAIR BRUSHING MACHINERY.

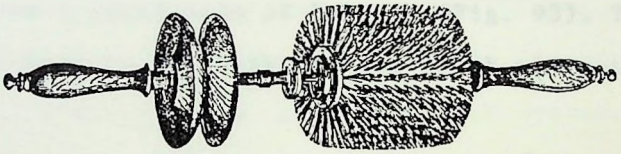
We are now supplying a good strong Brushing Machine complete, with Standard, Fly-wheel, Indiarubber Band, Gut Driving Band, one Four-catch Spindle, and three Brushes, Painted Black and Gold,

For £6 : 10 : 0 Complete.

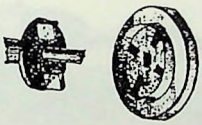
For Prices of other qualities Brushing Machinery and General Fittings see NEW ILLUSTRATED PRICE LIST.

THE FOUR-CATCH SPINDLE AND BRUSH.

The Safest, Best, and most Durable yet introduced.



Price with low cut Grey Brush, 21/- Complete.



SPINDLES ONLY.

A strong useful article	8/6 each.
Superior, with Ebony Handles and Boxwood Wheel ...	12/6 „
Ditto ditto with Nickel Plated Mounts ...	16/6 „

BRUSHES.

LOW CUT.		MEDIUM.		HIGH CUT.	
Grey	12/6 each.	Grey	15/ each.	Grey	15/ each.
Yellow ...	15/ „	Yellow ...	17/6 „	Yellow ...	21/ „
White... ...	15/ „	White... ...	17/6 „	White... ...	21/ „

Extra high cut, yellow and white, 24/- each. Whalebone, 12/6 to 20/- each.
REFILLING—Grey 7/-, yellow 9/6, white 10/6 each.

PARTON & OSBORNE,

LONDON AND BIRMINGHAM.

Fig. 90 Advertisement forRotary Hair Brushing Machine (1882)

with no handle used on gentlemen's hair in the 1950's (Fig. 92).

The variety of brushes were listed with variations only on distribution of bristles, length of bristles and strength of softness of bristles used from various animals.

In the 1960's brushes consisted of bristles in tufts set sufficiently wide apart to allow for the natural bend of the bristle without interference as from a solid mass of bristle (Fig. 93). This also enabled loose hair to be caught in the brush without resting on its surface.

Fig.91
Tightly packed
Bristle Brush.

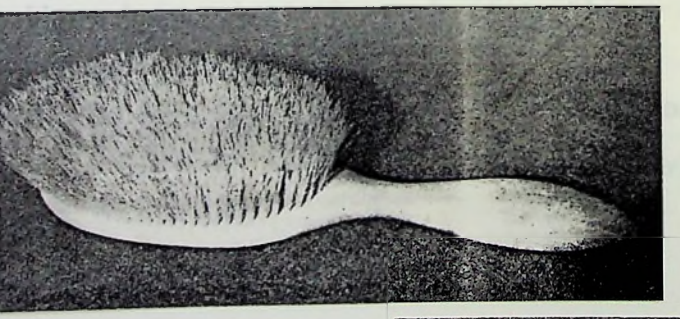


Fig.92
Military Brushes

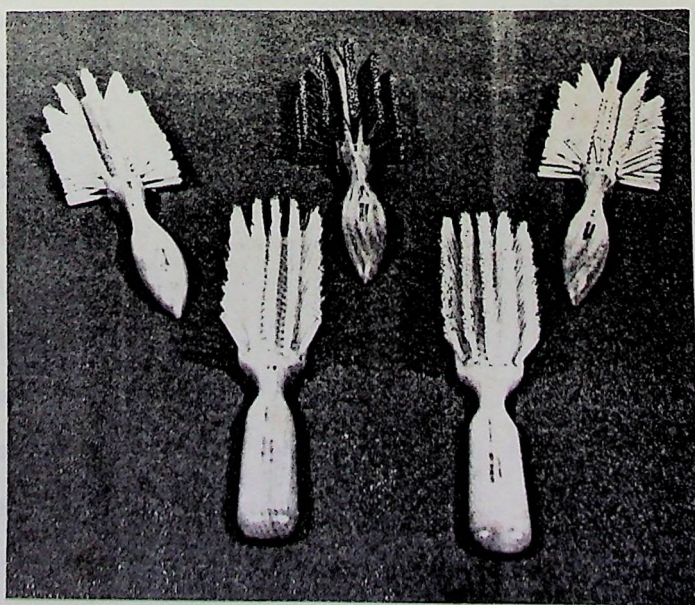


Fig.93 A set of 1960s brushes with different types of bristle.

MODERN HAIRBRUSHES

Denman

There has been much development in the area of hairbrushes with Denman being the leaders in the field. Jack Denman Dean established his company in 1938. Amongst the early exponents of the brush were the late Freddie French, who ran one of the most exclusive salons in London, and his young assistant Joshua Galvin who later brought the product to the attention of the legendary Vidal Sasson. When other stylists saw Sasson with Denman, the brand took off and sales rocketed. Further success saw the later development of different types of brushes such as Radials and the Freeflows, each of which incorporated important design features such as the ability to withstand heat and chemicals as well as being chemical proof. (Fig. 94).

Today, more than ever, quality is the key to Denman's success. They claim a staggering 75% of top British stylists name Denman as their favourite brushes.

Denman's initial success was the inspired concept of a hairbrush which could be dismantled for maximum hygene.

The invention of Denman's patented Freeflow 2000, the first tunnel vented hairbrush (Fig. 94), is probably the most significant innovation in blow styling in recent years. This ultra lightweigh tool is supreme for its quality performance and durability. Its chevron vents improve and accelerate blow drying techniques while the special "Nuovo" sculptured handle beats fatigue, and the novel pin pattern ensures grip on the hair. The whole of the Freeflow range create volume and casual wave with rows of

long widely raked pins which flow through the hair without removing its natural spring.

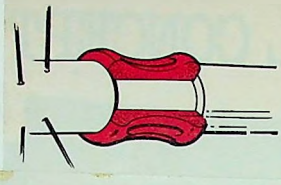
The soft plastic head and long flexible pins of the Easycare brushes make them particularly gentle grooming tools for any head. Suitable for thinning hair and sensitive scalps, they are also ideal for children. Meanwhile, with mousses andgets now de rigeur in creating the styles of the 80's, Denman's Twister has been designed to prompt the most exciting and daring of styles. TheTwister, with its circular shape, was originally designed as a shampoo brush and scalp massager, and won fame during the 50's and 60's, when hair was slick and hair cream was'indespensible'. And their versatile range of Radial styling tools (affectionately known as "Grippers") are designed to create curls and waves of all dimensions. But it is not only their grip on hair which stylists like - each model also features an individually designed handle to give exactle defined hand positions and balance when in use.

Fig. 94 Denman Vent Brush

Elequip

Elequip, Bedfordshire based, is another highly acclaimed company with their production of the Red Spot range.

Red Spot brushes (Fig. 95) also incorporate three different spray brushes. Spray brushes have hollow handles which can be filled with water or other spray materials and are fitted with an ultra fine mist spray cap. The hairdresser uses the brush as usual but whenever water or styling agent need to be applied, these are readily to hand simply by pressing the spray pump at the end of the handle.



Spot Check

All Red Spot Eurogrip™ range brushes feature distinctive black and red finish, all but EG/5 have wooden handles in hi-gloss black with the unique patented cushion-comfort ring. The tapered handle models are ideal for sectioning—the other blow wave brushes feature a comfort designed round ended handle ideal for prolonged professional use. These features, plus the Eurogrip™ cushion-comfort ring, make this range of brushes the true professional's first choice.

Large round styling brush, nylon '66' quills with smooth and comfortable Red Spot tips, anti-tangle feature. Round handle, plus Eurogrip. 40mm dia

Medium round styling brush as above. 35mm dia

Small round styling brush, as above. 26mm dia

Mini round styling brush as above, but with tapered handle. 21mm dia

Round styling brush, with bristles, round handle plus Eurogrip. 40mm dia

Small 'bottle brush', natural mixed bristle in a twisted wire stem. Tapered handle plus Eurogrip. 23mm dia

Large bottle brush, as above. 30mm dia

Round styling brush with flexible nylon quills and Red Spot tips, tapered handle and Eurogrip. 30mm dia

Power Lift Comb Brush. A stylist's tool. Three rows of stiff nylon '66' quills with flat ball tips—round handle and Eurogrip.

Unique anti-static skeleton brush. Carbon insert earths static to give flyaway-free blow-drying. Nylon quills with Red Spot tips for client comfort.

Fig. 95

RED SPOT EUROGRIP™ PROFESSIONAL BRUSHES

Mason Pearson

Mason Pearson, established in the 19th. century have developed a special "Sensitive Brush". This features specially sorted, soft, quality, pure bristle tufts.

From the same company comes an inbetween brush designed specially for children aged between about 2 and 6 years (Fig. 96). It is a brush for use on hair that has grown past the downy, baby stage, but not yet reached the strength where an adult brush may be used. The brush is about 7" by 2" and features pure bristle and a pneumatic rubber cushion.

Fig. 96.
Mason Pearson's Child's Hairbrush

Andre Kanitz

Andre Kanitz is an exclusive international distributor of the original Vent Brush by DuPont (Fig. 97). The Vent Brush was launched in 1977 and has been successful all over the world in regular, mini and maxi versions and in silver blue, black and red.

In 1984 Andre Kanitz brought out the Touch DX Brush which has heat retaining stainless steel bars. The manufacturers report that it provides faster controlled drying and for styling it moulds the hair to the desired effect. (Fig. 98)

Fig. 97. Regular, Mini, and Maxi versions of the Vent Brush.

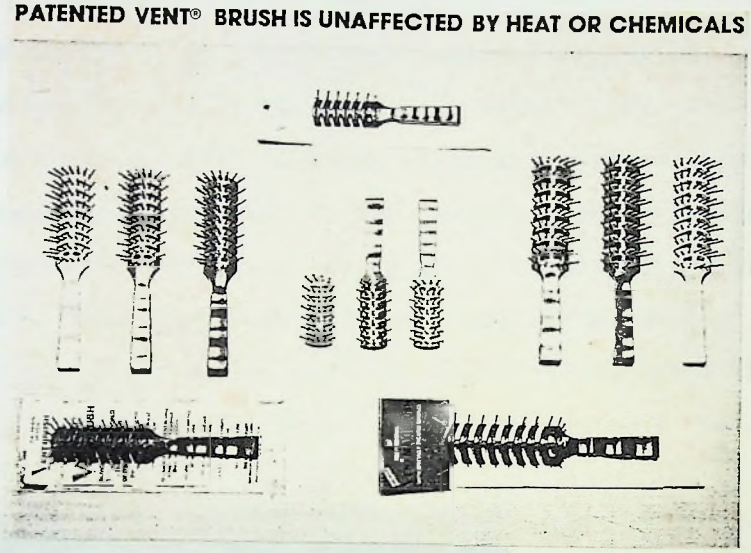
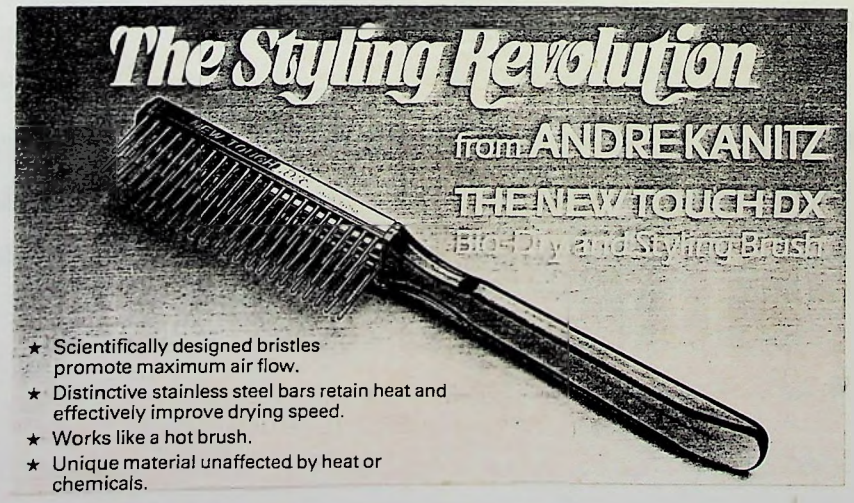


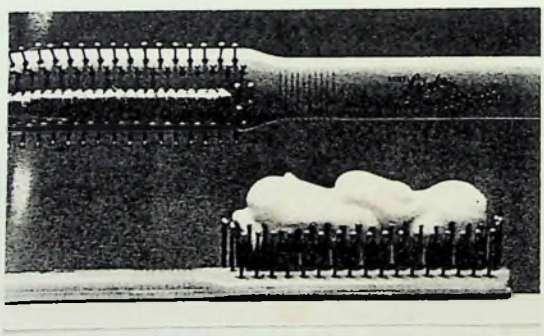
Fig. 98.



G. B. Kent and Sons

G. B. Kent and Sons are an established brushmaking company since 1777. They introduced the "Style In Mousse Brush" (Fig. 99) to their Style range in 1978, a brush specially designed for mouse application. Here the middle two rows of plastic quills have been replaced by tiny white nylon bristles which keep the mousse in place. When the brush is to be used the mousse is sprayed into the middle of the brush which is then brushed through the hair. This eliminates a lot of mess and stickiness for the stylist.

Fig. 99.



There is undoubtably a vast array of hairbrushes on the market today dealing with all hair types, styling applications and ease of cleaning.

COMBS

The comb is a toothed strip of material, nowadays usually plastic or metal, though they have previously beenmade of bone, horn, tortoiseshell, vulcanite, ivory, wood and other materials. It is used for disentangling, arranging, confining or positioning the hair. A comb "is a thing by which the h air on the head is layed smooth and streight and kept from growing into knotts and airlocks". - Holme Randle : "The Academy of Armory", Chester 1688.

The comb is an old friend to man; a necessary part of the hairdresser's equipment long before brushes. Its origin dates back to the Egyptians with primitive versions of the comb in the form of fish bones and finger nails being used before this.

For many centuries combs were hand cut; the old comb makers of Great Britain relied upon the "stadder", a peculiarly designed hand saw, for producing the teeth of the comb. It was not until 1882, however, that machinery was brought into use for cutting combs. In that year the famous Lyne machine was invented, an invention that revolutionised the art of comb manufacture. With the development in later years of rotary cutters the production of a new type of haircutting was heralded. The discovery of vulcanite and xylonite brought new materials into comb manufacture. These materials were capable of being moulded, hence a larger output was made possible. The combs were considerably cheapened in consequence. The new range of combs brought variety and choice into the life of the hairdresser in relation to combs. The thin strong vulcanite comb was undoubtably favoured among hairdressers with coarse teeth and fine teeth, the latter tapering down for fine work.

A wide, flat comb in either metal or vulcanite for combing out long, thick or curly hair was popular. This same comb was used for under the clipper. A French horn comb was used for haircutting. This comb was also widely used for singeing because of its non-inflammability.

The Military comb was used for ordinary haircutting work. This was of medium length, short toothed with fine teeth at one end and coarse teeth at the other, slightly tapering towards the claw tooth of the fine end.

Electric Combs

From time to time there were vogues for electric hair combs (see Fig.101). White's Comb was patented in 1927. The battery was permanently connected to the teeth of the comb, but the connection between the two sets of teeth was only made by running it through the hair. The electricity was said to stimulate hair growth . The Letrik Comb worked on the same principle.

Fig.100.
Method of Club Cutting with Electrical Haircutting Machine.

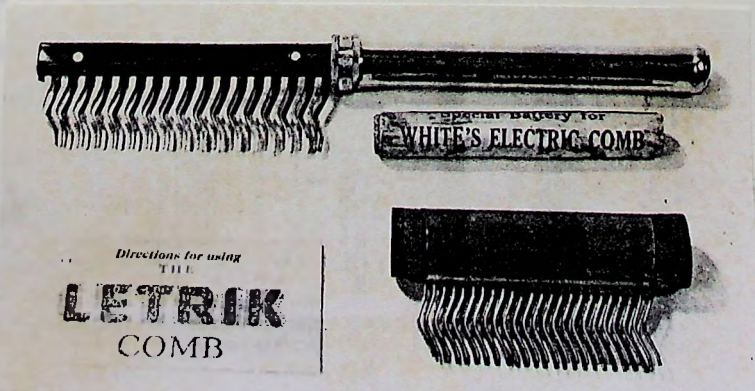
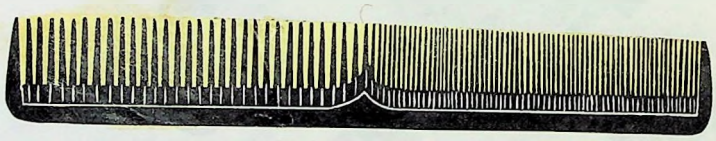


Fig.101.
Electric Combs.

The early thinning combs were made of vulcanite with a metal top which slides off. A small blade fitted into the fine end of the comb. The teeth of the comb were spraced quite widely to enable the hair to be tapered by drawing the comb firmly through the hair. The modern hair thinning comb operates on the same principle but is of a metal nature like that in Fig. 102

Fig.102 .
Cutting Comb. 1989



Cleaning

When natural materials were used for combs many could not stand scouring in hot water so various cleaning devices were developed. The comb was run along the cotton comb strop (Fig. 103). The long horsehair of the two other devices was dragged through the teeth of the comb. A small bristled brush (on the left) was also used in the cleaning of the combs.

There were many combs used for arranging tresses and picking out curls in a headdress. The hair fork was used in the 1920's. This was a two pronged fork with a tapered and pointed handle made of plastic, tortoiseshell, etc. The setting comb was used from c. 1925. This was a curved comb of non-imfalmmable material, 4" to 5" long. It was used to hold the set waves in position during the drying process. The Reservoir Comb was a type of setting comb incorporating a receptacle for fluid, and so

constructed that it released the fluid into the comb's teeth as required. The waving comb was used to control hair during Marcel Waving. There were many forms of tails combs also used for this purpose. The tails comb itself was a haircomb with teeth at one end and a handle tapering to a point at the other (Fig. 104). The Bikini Comb was a form of tail comb with ½" long teeth which was used for backcombing hair.

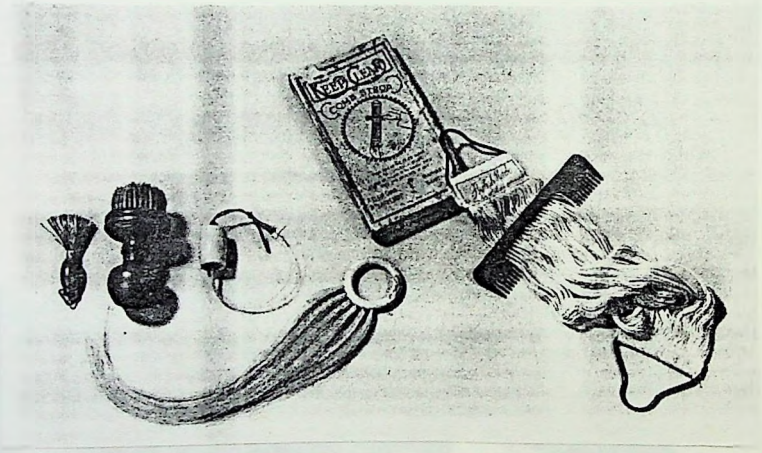


Fig.103 Cleaning implements for combs.

Development in the case of combs has been limited with hairdressers at present, using either the plastic or metal type. Large combs were more popular in the 1970's, with the full bodied, permed, long hair of the era. The rake is the most popular and most commonly used comb in salons today for the more bouffant styles. (Fig. 104).

The backcombing comb is a variety of these rakes, which is made up of alternating long and short teeth, which is used for back-combing the h air. (Fig. 107, No. 5).

Fig. 104. A selection of rakes.

The H Mover (Fig. 105) was recently introduced into the market and is at present being widely advertised to the hairdressers. The manufacturers (Hairlek, Birmingham) have claimed that : "The H Mover is a versatile comb which can be used to : create volume when blow drying short styles, develop single or multitextured effects when applying colour toners and lightners,

apply scalp treatments, and give a finishing touch to any style. Ideal for retailing, the comb is stain resistant, easy to clean, non-oxidising, and comes in white only."

Fig. 105. H Mover

Fig. 106.

The Fransen Comb illustrated is another variety of these rake type combs.

Fig. 107.

1. Tapering or Cutting comb.
2. Pintail comb.
3. Tail comb.
4. Cutting comb.
5. Backcombing styling comb.

The tail combs are still very popular while dressing or perming or cutting the hair. The cutting comb which was popular at the beginning of the century are still used today and are equally s popular.

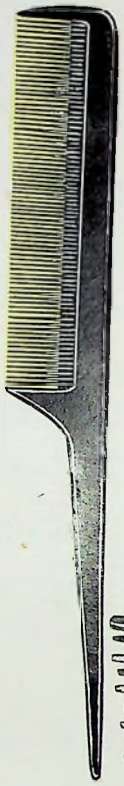


Fig. 107.
Tail Comb.

Fig. 108.
Styler Comb.

Fig. 109.
Pintail Comb.

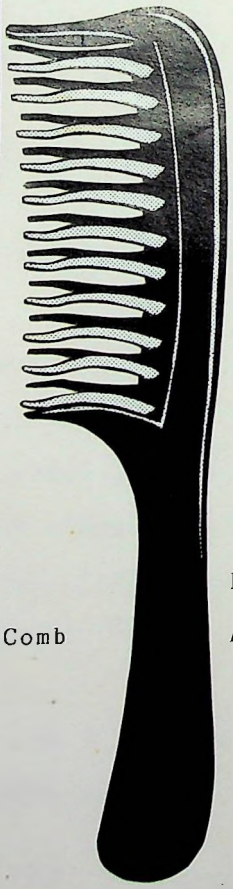


Fig. 110.
Detangle Comb

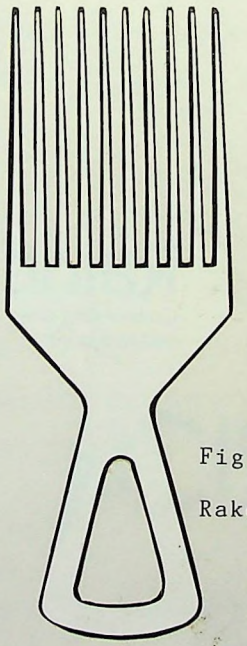


Fig. 111.
Afro Rake

Fig. 112.
Rake

Cutting Comb

CHAPTER 7

SCISSORS & POSTICHES

In the early sixties a revolution took place, hair became free from backcombing, laquer and from being forced into an unnatural shape. One man decided that the answer to any successful style lay in the cut. That man was Vidal Sasson. Hairdressers and public alike responded enthuciastically to his ideas, and world-wide hairdressing has since become synonymous with expert cutting and styling.

No gadget can substitute for scissors for perfect cutting. A good scissors pertaining to perfect balance, alignment, tension and sharpness.

The scissors is a cutting instrument with two blades, each with cutting edges. It is a simple hand operated instrument with the two blades pivoted, allowing their cutting edges to slide over each other. The hair provides the load or resistance to the effort transmitted through the scissors from the fingers, thus cutting the hair.

Only in the late 19th.century did hairdressers' scissors become specialised with open shanks and long, narrow, finely tapered blades.

Scissors in which the handles are longer than the blades provide a greater shearing or cutting force than short handled scissors. Long handled scissors have a greater mechanical advantage by

allowing a small effort to overcome a larger load.

Fig. 113.
Scissor arrangement of load and effort.

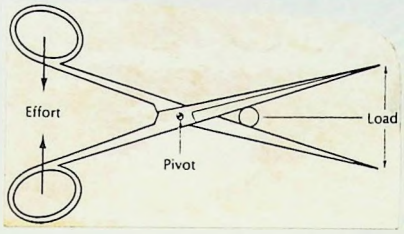
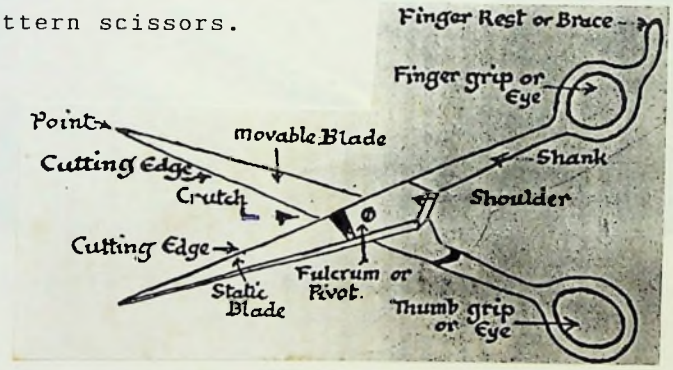


Fig. 114 shows the constituent parts of a pair of scissors. Note also the finger rest or brace which is more characteristic in American pattern scissors.

Fig. 114.



The scissors has today developed into a highly specialised implement, as opposed to the simple uncomplicated tool of the past. In advertising, the scissors is very often portrayed as being a specialised and technical wonder as in Fig. 115 and 116.

Fig. 115.
Advertisement for scissors.

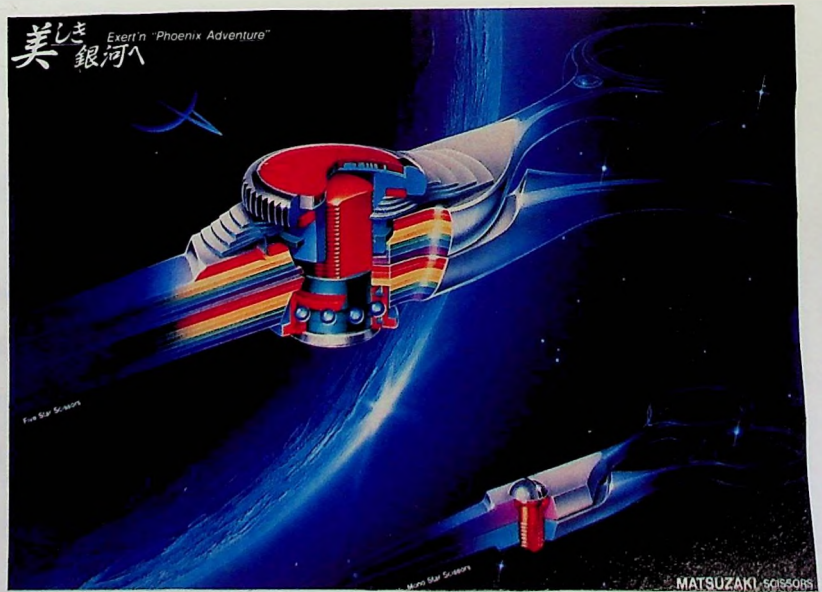


Fig. 116. Advertisement for scissors.

FRINGE SCISSORS

Many different types of scissors were developed for different applications. The fringe scissors, for instance, were produced with the cutting edge of one blade serrated to prevent the hair slipping when cutting fringes.

TAPERING OR THINNING SCISSORS

The tapering or thinning scissors (Fig. 117) had a notched blade, which when closed permitted only a few hairs to be cut in a section of hair to reduce its weight. They are not considered very professional with present day hairstyling, but are simple to use.

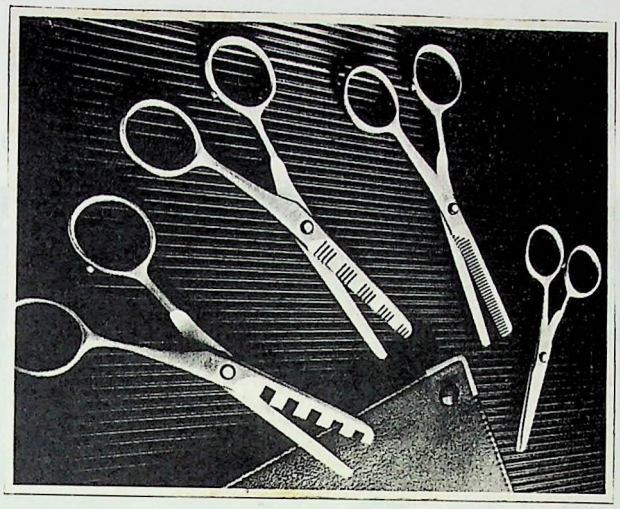


Fig. 117.
A selection of tapering or thinning scissors.
(invented in 1932)

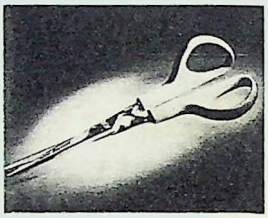


Fig. 118.
Swivel Scissors.

SWIVEL SCISSORS

The swivel scissors was introduced in 1975 by Rand Rocket Limited, a renowned manufacturer of scissors in England. The unique swivel action of the thumb grip brought "undreamed comfort into cutting hair - no calloused hands, since all the tension in the hand is absorbed by the handle".

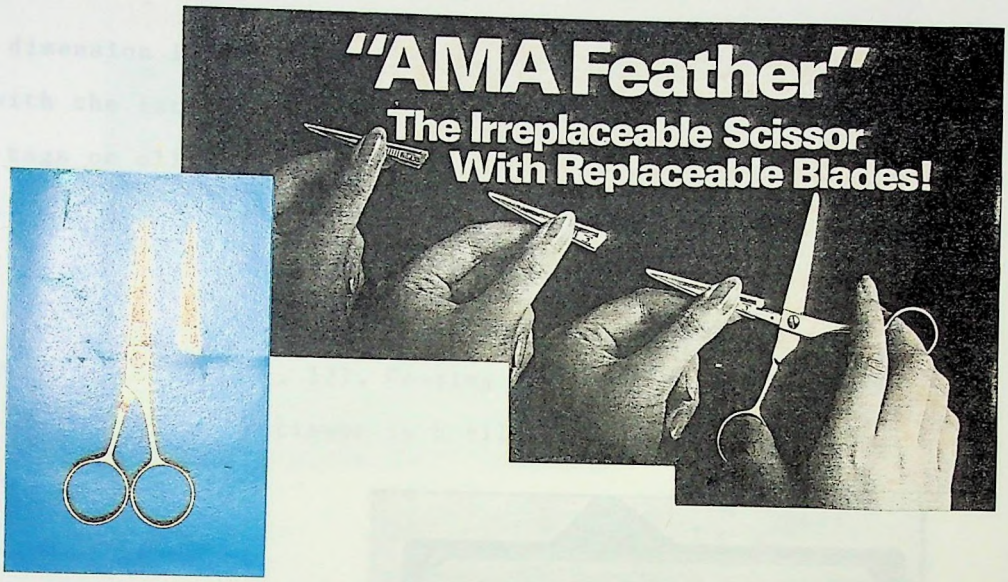
CATTLE MARKER

A small pair of curved scissors called a "cattle marker" once used for cutting ownership marks in the hair of cattle, since 1945, has been adapted by the h airdresser for cutting, especially tapering hair.

REPLACEABLE BLADES

A scissors with replaceable blades was manufactured by AMA products They call it AMA Feather. This scissors omits the burden of resharpening. Fig. 119, overleaf)

Fig. 119. AMA Feather, with replaceable blades.



SCISSORS' PROPERTIES

Most hairdressing scissors today are made with blades of steel of some form or another, viz. Crucible steel, Ice Hardened stainless steel, oxidised steel, etc, allemphasising their ability to keep a sharp edge.

"Hairdressers want perfect balance and a perfect edge" says Maurice Jon Miller of the MJM Scissors manufacturers. "There's nothing worse than picking up blunt scissors. They're an extension of your hand. You should be just able to just glide through the hair". 127

Fig. 120. Advertisement emphasising sharpness.

CERAMIC BLADES

A new dimension in the design of hairdressing scissors came in 1987 with the introduction of the ceramic blade with astronomical price tags on all scissors made from this material. The ceramic used is similar to that used in space shuttles. In fact "Rand Rocket" were forced to purchase a diamond grinder to get to grips with the toughness of the substance, in the making of the Jaguar Ceramic (Fig. 121. Costing around £200 sterling (May 1988) this hand honed scissor is h ollow ground for a razor sharp edge.

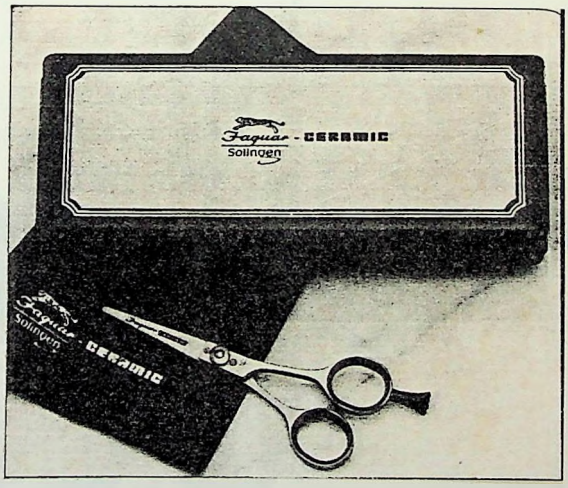


Fig. 121.
Jaguar Ceramic Scissors
from Rand Rocket.

Terry Calvert from the company Clipso was given a pair of Japanese scissors to try out for size. It was instant love and when Terry was offered the opportunity to endorse these super shears and bring them over from the Orient he leaped at the chance. These Kikui scissors (Fig. 122) are ceramic and never need sharpening. These also cost £200 sterling and a titanium coted scissors costs £225 sterling.

Fig. 122. Kikui Ceramic Scissors.

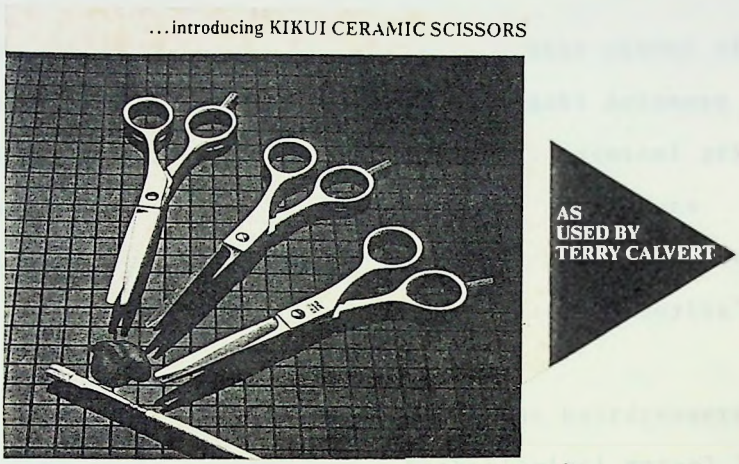
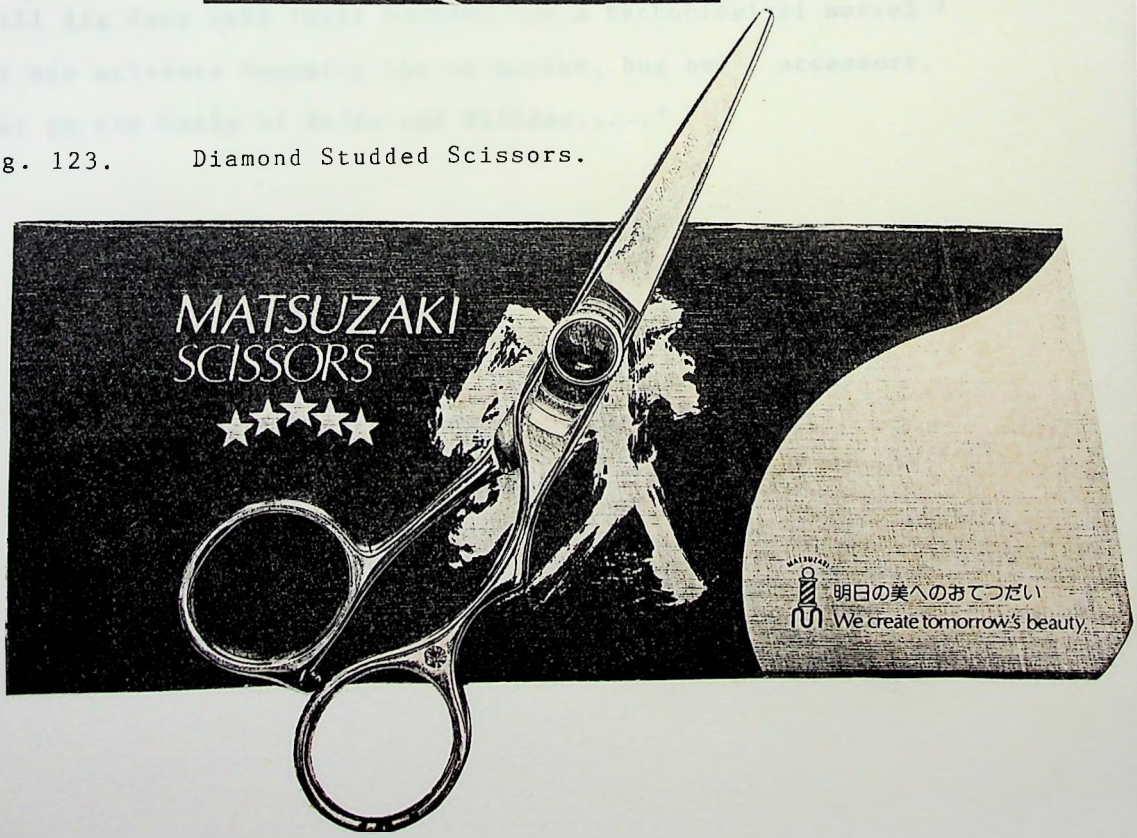


Fig. 123. Diamond Studded Scissors.



SCISSORS - A STATUS SYMBOL

In 1989 the scissors has become the ultimate status symbol of the hairdresser with such products as the Matsuzaki scissors in Fig. 123 having diamonds inset and having astronomical price tags. To quote a gentleman at Diamond Edge who manufacture scissors : "When prices get stratospheric, you're buying a dream rather than a pair of scissors. We're talking status buying".

Sois the 1989 scissors scene tangible proof that hairdressers will dig deep into their pockets for a technological marvel ? Or are scissors becoming the up-market, bug bucks accessory, hot on the heels of Rolex and Filofax.....?

CLIENT PROTECTION FROM HAIR CLIPPINGS

In the first few decades of this century a strip of wool or crepe-type paper called a neck strip or neck wool was placed around the neck of the client to prevent cut hairs slipping beneath the client's clothes and causing irritation.

The neck wool was stored in a neck wool urn, a container from which can be detached a sufficient quantity of neck wool for encircling the client's neck as needed. However, today the simple client capr provides protection against fallen hair getting into any uncomfortable spots.

POSTICHES

In the 1920's false hair went out of use with the fashion of short hairstyles, known as the bob and the shingle, except for those, who wanted, on formal occasions, to look as though they has retained theri long hair.

In the 1960's there was a revival of interest in wigs with the cheap "fun wigs" made from Asian hair or acrylic. They were machine-made in Hong Kong, where by 1969 there were over 300 factories mass-producing them, so that 13% of all women in Britain owned a wig.

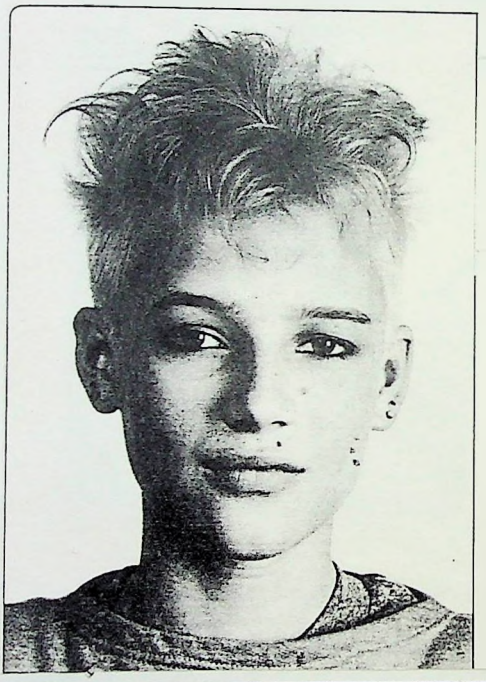
Today, however, full wigs are not generally worn by ladies, but salons have retrieved the tradition of interestingly adding pieces of acrylic to the natural hair.

Aurora is another system which integrates new hair around the client's existing hair. Basically Aurora consists of a custome-made wide mesh cap that fits snugly onto the client's head and cannot be detected when o n. The client's own hair is pulled through the gaps and drawn through and around the new hair. Aurora ia aimed at clients suffering from thinning hiar, damaged hair caused by chemical processing, fine hair or just those who have short hair and would like a longer look.

Antenna, the avant garde salon in London was influenced by the tribal fashion in their "bobtails".

The bobtails or dreadlocks look was a new development for caucasian hair. It also meant an end to the tyranny of "in between" hair lengths since it transforms short hair to long in hours.

Creating bobtails involves the method of weaving acrylic and natutral hair together. The result is a style that will last for three or four months and can be washed as normal until the tails are removed.



1. Here is the short hairstyle before bobtails are added. Since the hair is very short at the sides, they can only be joined on top.

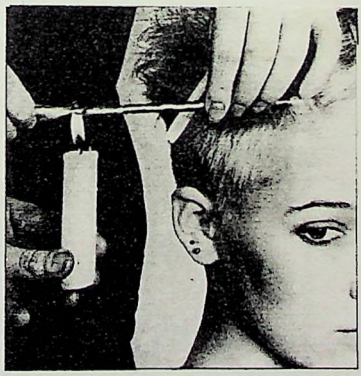
Bobbing along

– step-by-step to an amazing transformation

2. Small stems of natural hair are crossed over one length of acrylic hair, forming four stems.

3. Two stems are crossed alternately to form square braid until the natural hair runs out. The acrylic hair is then split into four stems and the braiding continues.

4. To create an alternative "coiled" look, an additional length of acrylic hair is kept hanging loose at the start of the procedure, then wound tightly round the braid.



5. To seal the bobtails and coils so they won't fray, the acrylic is "welded" over a naked flame.

Fig. 124. Method of creating Bobtails.

("Hair and Beauty"; July 1983.)

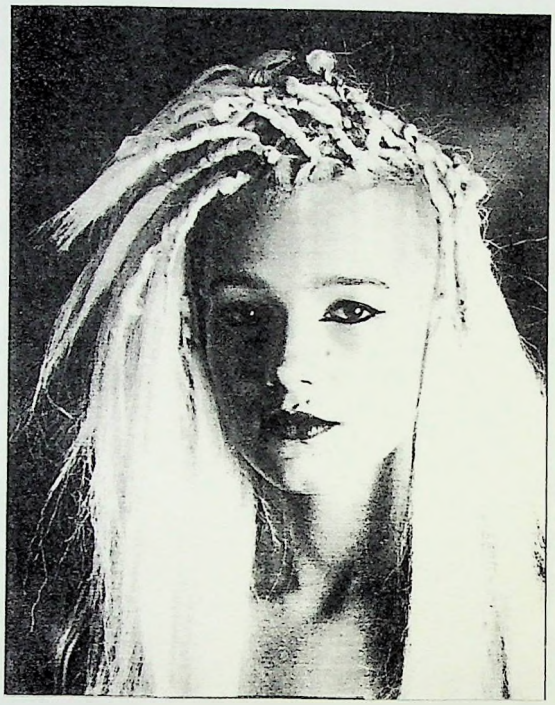


Fig.125. Transformation: The completed effect of braided Bobtails with acrylic left to fall loose at the ends.

CHAPTER

THE BARBER

Shaving as a salon service was popular up until the early 1960's. The principal too for shaving is, of course, the razor. The modern razor having evolved over the centuries from the prehistoric flint to the highly advanced tool of today, made of high-grade steel, perfectly ground and finished.

The big step forward in razor manufacture was the introduction of the hollow ground razor in the late 19th, century. The blade of this razor was ground slightly concave or "hollow". The hollow ground razor was regarded as being easier to set than the solid type. They needed only honing and stropping (see "Honing and Stropping" on page) to maintain the sweetness of the razor's edge. This made it possible to make a tool much lighter in weight than the previous solid razor, with a keener and longer lasting edge. The solid razor was another extensively used razor. This had a wedge-shaped blade tapering from the back to the cutting edge. It was also called the French Razor. Many men preferred the solid razor to the hollow ground razor, as it glided over the face silently, whereas a h ollow ground razor made a rasping metllic sound as it cut the beard hair.

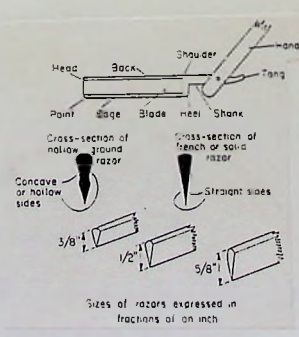


Fig.126 The constituent parts of a razor.

The grind of a razor is the shape of the blade in cross-section.As shown in Fig. the hollow ground razor shows a distinct hollowness between the shoulder and the bevel whereas the French or solid razor has straight sides.

Many developments have been made in the area of shavers and razors to such an extent that it is not such a common custom for a gentleman to go to a barber's shop for a shave. However, the practice of shaving in a barber's shop still exists. The hollow ground and solid razors can still be seen in our modern barber's and it is often felt that men receive a closer shave from such an implement.

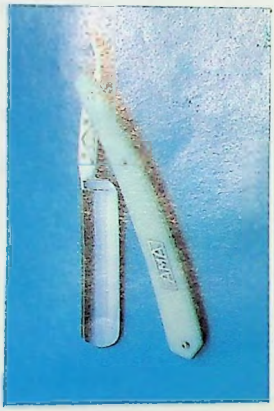


Fig. 127
Hollow Ground Razor

Fig. 128
Solid or French Razor

SHAVERS

In 1895 King Camp Gillette designed a razor with a wafer-thin steel blade, sharp on both sides, clamped between guards, with the handle fixed to the centre of the blade. Production started in 1903 and soon the product was enormously successful.

Gilette blades had green wrappers until the eve of the Second World War, and from 1906 the name and portrait of Gilette was used as a trademark. The diamond trademark was introduced in 1908. In 1927, to prevent competitors' blades from fitting Gilette razors, a blade design with three holes and a long slot in the centre was devised and in the 1930's some new cheap lines were

introduced to combat competition; the Gilette Blue blade came out in 1932 and the thin blade in 1938.

There were hundreds of other firms on the market, especially after 1921, when Gilette's patent ran out. Some produced single-edged blades, others double edged designs, and several, such as Auto Strop Company, devised designs for stropping blades without removing them from their handles.

The next important development was the stainless steel blade which Wilkinson Sword sold in 1956 and improved in 1961 by giving it a silicone coating. Gilette had been in the market briefly from 1928 to 1932 with their orange-wrapped Kroman, but without much success,and they only reentered the field in 1963. These coated stainless blades dominated the market until the new bonded systems were introduced in the 1970's.

Many tools and gadgets began to be powered by electricity in the 1890's but although a patent for an electric razor was taken out in 1900 in the United States, there was little serious manufacture of them. The electric razor was designed like an ordinary safety razor but had an oscillating blade like that of the electrical clippers. The German design in Fig.129 was patented in the United Kingdom in 1932. The first successful dry shaver design was developed by Joseph Schick, a retired American army colonel. Patented in 1928, it was on the market in 1931 and, like the early Remington model of 1934, was based on oscillating clippers. Philishave developed its rotary headed model in 1937, but it was not available in the United Kingdom until 1947. Another earlymanufacturer was the Glasgow Sunbeam factory, whose design was adapted by Braun. Other areas of experimentation were mechanically operated versions with systems of gears to work the cutters;

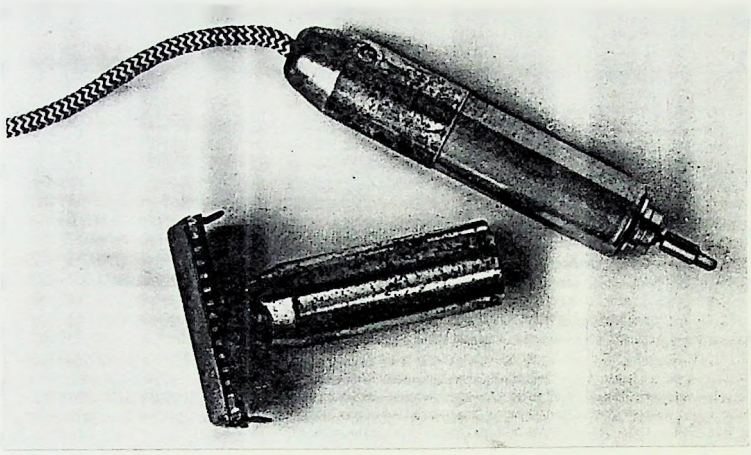


Fig.129 German Electric Razor.

HONES AND STROPS

Hones were used to sharpen open razors by grinding the metal down slightly and giving the edge a new set of teeth. One could thus keep razore at peak of condition at all times.

When examined under a microscope the edge of a razor resembles a saaw with very fine teeth. In order to maintain this edge, the strop is used frequently, every time the razor is used even between first and second time over shaving. With constant stropping this very fine edge will eventually disappear, and then the hone is employed to put a new edge on the razor.

Basically there are two types of strops. The hanging strop and the solid or hard strop.

HANGING STROP

This comprises of a strip of leather on one side and a strip of canvas onthe other, with a h ook at the top for hanging it up, and a handle at the other end with which to hold it. The ideal length was about 24" overall, and at least 2½" wide, as the razor blade is approximately 3" from heel to point, measuring approximately 16" in length. This was used for the hollow ground blade only.

FRENCH OR SOLID STROP

The strop is made from a piece of wood about 12" in length overall shaped to a handle at one end.

A piece of good quality leather is fixed to one side and to

the other a piece of softer wood such as balsa or cork.

A special dressing is required for the French strop; this is an abrasive paste in two grades. The red paste, which is coarser of the two is applied to wooden side of the strop, and is used for sharpening the razor; the black paste is applied to the leather side and is for finishing or polishing the razor.

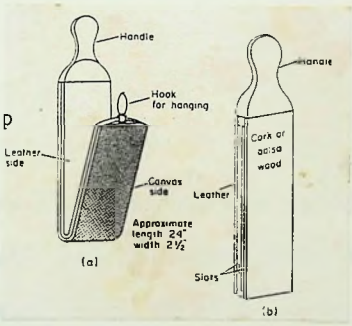


Fig. 129. Strops
a-Leather and canvas hanging strop
b-French or solid strop.

CONCAVE STROP

This was another kind of French razor strop, called the Concave Strop.(Fig.130).It comprises essentially two stropping surfaces, both of which were concave. The concavity is in the direction of the length of the operating surface.

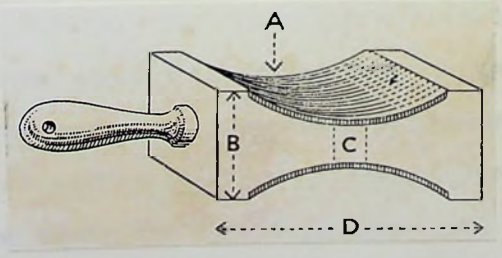


Fig. 130. Concave Strop for French Razors.

The measurements of the concave strop in Fig.130 are as follows:

A : $1\frac{1}{4}$" wide.

B : $2\frac{3}{4}$" deep.

C : $\frac{1}{2}$" thick (narrowest part of the strop).

D : 12" long.

The wood surface of the strop was lined with six or seven parallel lines drawn the full length of the stropping surface. The other side was covered with leather.

The concave strop was invented in the late 1920's by Mr. Philip Baldessarre from London, one of the foremost exponents in the United Kingdom of the French razor cult of that time.

HONES

Hones were used to sharpen open razors by grinding the metal down slightly and giving the edge a new set of teeth. Belgian, German or slatestone hones were all made from natural rocks and lubricasted with either oil, water or lather. Pikes hone, the swathy hone and carborundum on the other hand were all synthetic compositions. Carborundum, a compound of carbon and silicon, could be quite coarse and was more useful for rubbing down razors with notches or gaps, than in producing a fine shaving edge.

As soon as Gilette brought out his safety blades,devices were invented to stop them. Despite constant exhortation on the packets to throw away the blades after use, these machines proliferated and single people already expected to strop an open razor, it was ntural for them to do the same with the razor blade.

SHAVING BRUSH (LATHERING)

The shaving brush is naturally used to lather the client's face before shaving. The purpose of the lather being, firstly, to free the hair and skin from grease and dirt, thus removing deleterious objects from the path of the razor. Secondly, to increase the resistance of the hair so that the razor is better able to plough through the beard..

In the 1930's there were always two shaving brushes for each chair, one in use and one in the antiseptic bowl. In larger establishments they had a system whereby a fresh sterilized shaving brush is used for each client. After use the brush is taken away and sterilized, placed in a sealed envelope, and returned the next day to the saloon where the seal is broken for another client. This system, of course, involved keeping a large stock of shaving brushes, and was possible, only in the larger salons.

The bristle used then in the shaving brushes was hog bristle, like that on neck brushes, with a boxwood handle.

there were clockwork razors and in 1951 Philishave brought out its first battery operated version. Custom for the barber diminished as more of the male population began to have their personal shavers. With the introduction of the disposable razor in the late 1970's to early 1980's. Gilette lost their disposable blade market and the art of shaving in a barber's was almost diminished to nothing, though it has been revived somewhat in recent years.

SHAVING MUG

In the early part of the century, when shaving with an open razor was common practice in barbers, it was customary for each customer to have his own personal shaving mug, or shaving pot. This was a handled china, or earthenware container consisting of two divisions, the upper one in which the soap was kept, aand the lower,entered through a protruding lip, which contained water and received the shaving brush.

STOPPING BLOOD IN THE CASE OF A PUNCTURE

Should there be a slight puncture of the skin, a liquid styptic (collodian) was applied. This was far more hygenic than using a styptic pencil, which left an unsightly stain and was not always efficient in stopping the flow of blood. For minor cuts occurring during shaving or haircutting a simple dusting with talcum powder was used. All of these items are still used today by barbers.

CLIPPERS

Clippers were an American invention. From the mid 19th. century many designs were patented but these were principally two handed versions for trimming horses. It is said that in the early 1870's some American youths used some to give each other "Pineapple Haircuts", the predecessor of the crew-cut. Brown and Sharpe, manufacturers of clippers, took out the first patent in 1879 for hair clippers.

The hair clippers is an implement for cutting hair with cutting heads consisting of two slotted blades with cutting edges which slide over each other by a scissor-like manual action, or electrically driven vibrator action. Hair enters a slot and is cut by the shearing force (Fig.131). A flat metal attachment called the Butch Rake facilitated the cutting of the very short Butch style.

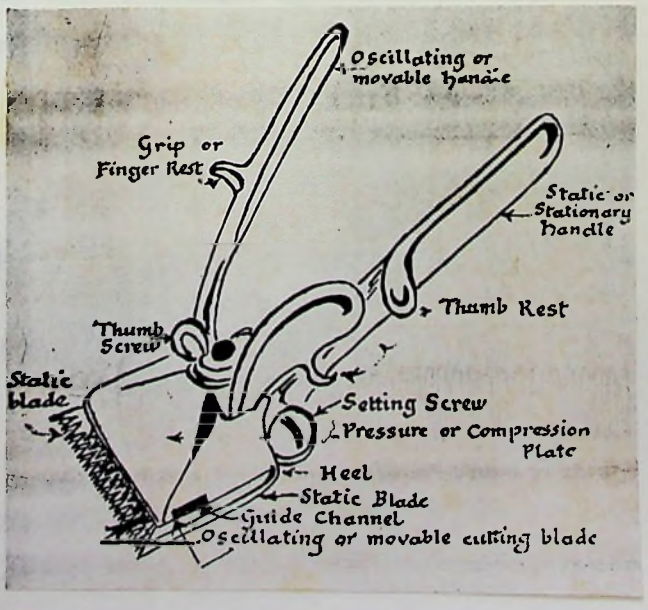


Fig. 131. Constitutional parts of a Hand Clippers.

The progress of electricity and electrotechnology from the very beginning of this century made itself felt in the manufacture of haircutting clippers. It was around 1913 when the first haircutting machine with a motor contained in the handle was constructed and placed on the market. However, the motor industry of that time had not been too considerate in terms of weight, and therefore the electrical håircutting clippers of that period did not meet with the approval of the users. for they were too weighty and therefore cumbersome in handling, and did not offer much advantage over the orthodox hand clippers.

During the 1920's the construction of small motors was progressing such that industrial works were able to start the manufacture of electrical machines suitable for use by hairdressers (Fig.) For the next decade the popularity of the electrical hair clippers grew such that nearly every hairdresser, small or large, owned one.

This electrical clippers undoubtably brought increased earnings by easier and quicker working, especially during rush hours.

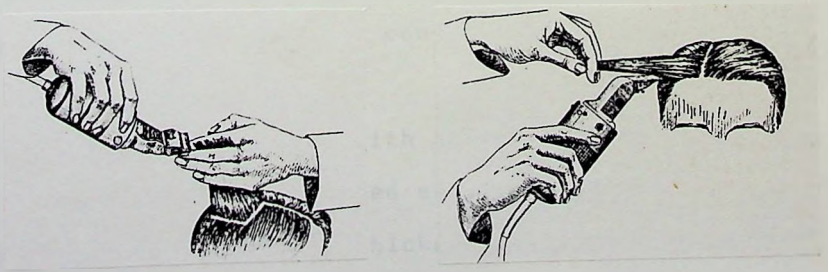


Fig. 132

In the early years three styles of machines were made :

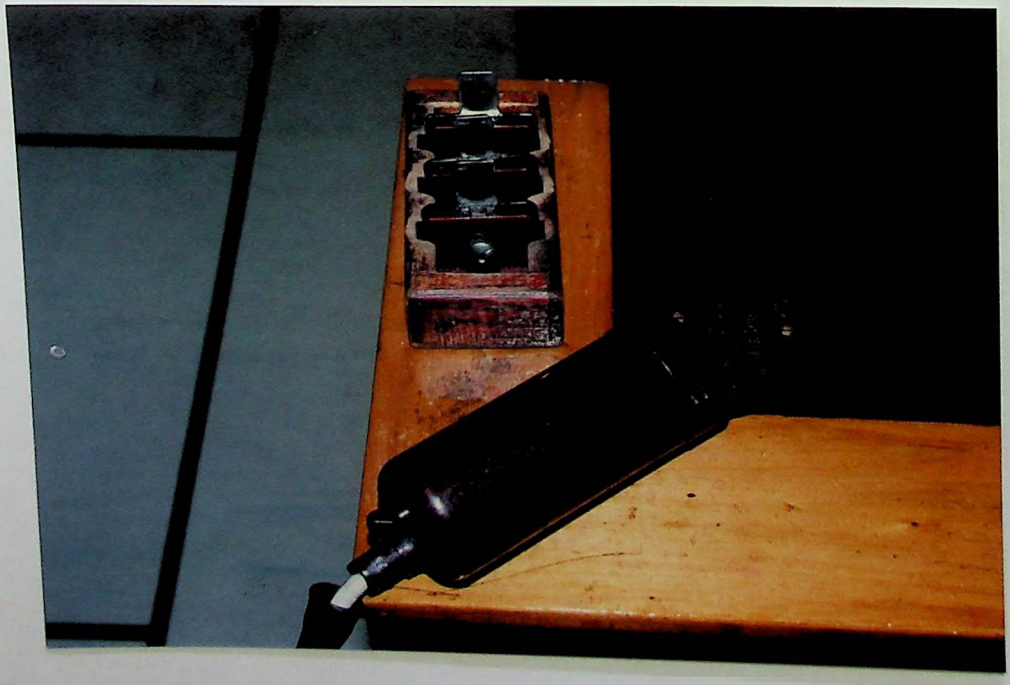
1. The large motor machine.
2. The small electrical haircutting machine.
3. The Bell type of electrical haircutting machine.

1. The large motor machines were either running on an aerial wire with a trolly, or mounted on a movable pedestal or stand. These possessed flexible shafts to which the hand-piece was adjusted, and are specially suited for hairdressing establishments where constant use is anticipated.
2. The samll electrical machine was the most modern of these three implements. This clippers contains the motor in the hand piece. This had the exceptional advantage of being portable and soon became the most popular of the three.
3. The third type, The Bell Type, worked like an electric bell with a motor - thus the name. However, this type was not as reliable or as suitable as the first two.

The large motor machines (style 1) in which the motor and the cutting blade of the machine were separated by a flexible lead were not so much favoured. This is due to the necessity for an aerial wire and trolly and for more or less an ugly pedestal, both of which devices tend to destroy the amenities of the salon, in addition to occupying too much space. As indicated previously, the small haircutting machine (style 2) had the decided advantage of being handy and compact, a flexible head and plug enabling the model to be plugged in at the most convenient electric point.

These machines were usually supplied with three separate cutter heads (Fig.133) which could be adjusted easily, and each of which contained plates of a specific thickness. Thus the operator, by merely changing the cutter heads, was able to cut the hair to the desired length.

Fig. 133. Electric Clippers- 1940



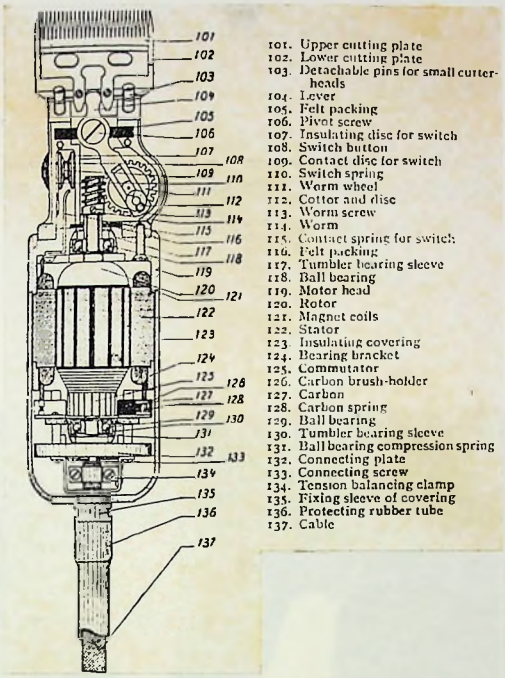


Fig. 134

Cross-section of KOH-I-NOOR 2 Model. 1930's electrical hair clippers.

Of all the equipment used by the barber, the clippers is undoutably the one which has developed with advancement of technology up until the present day.

Most of todays electric clippers are battery operated, thus eliminating the inconvenience of an electric lead going to a power point.

Wahl are, at present, the leading manufacturers of electrical clippers in the United Kingdom. Just like the hand held hair dryer weight and balance are very important factors in the manufacture of a good clippers. With the advance in technology the size of the motor has been reduced considerably in weight and size. As pictured in Fig.135 and Fig.136 the clippers are designed to fit comfortably and securely into the hand of the operator. The clippers, being of the rechargable battery type, both have stands by which the clippers are automatically recharged once they are re-located after use. The clippers are therefore constantly charged and are always ready for use.

Fig. 135. Sterling 2 Electric Clippers

Fig. 136. Wahl Super Taper Electric Clippers

The Sterling 2 from Wahl features detachable finger rings - which can be adjusted to suit right or left hand users. It gives up to 45 minutes continuous trimming per charge, which is easily adequate for barber use. It comes complete with clipper-cut, blade-set and a precision-trimming blade-set, both of which have interchangeable bottom blades.

CONCLUSION

For centuries there has been little development in the art of hairdressing or in its enviornment, but the last century has seen an unbelievable evolution in the products of the hairdressing salon the tools and implements associated with it.

The introduction of infra-red accelerators, computerised hood dryers, computerised colour aids, etc., has already shown us the massive awareness of the growing world of sophisticated technology in the field of hairdressing, and has taken its role in the salon of the once simple hairdresser. The end product of the professional hairdresser manifests itself in visual terms - these visual aspects should also speak to the public through the stylish products used in the salon.

Nevertheless, with the introduction of computerised and highly technological equipment, the element of manual artistic work will never disappear - though many of the tools associated with it may. We have seen items invented, disappeared and reappear in a different form like the Marcel waving iron, so it is possible that other items will behave in a similar manner and may reappear in another form.

It is perhaps felt that product design in the salon has reached its peak with such products as I have mentioned. However, with the growing influx of knowledge, we can clearly see the advancement at our heels, especially in the area of colouring, where it is still in its infancy. Up until now colouring has been used to restore natural colour - however, the growing popularity of "unnatural" colours in the youth of today has created a whole

new market, and space for the inventive minds to explore.

Whatever happens, there are bound to be exciting developments for the hairdressers and the hairdressing salons of the future.

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