

Hairstyling

The Cultural Significance of Hair

For humans, haircut, hairstyle, or hairdo normally describe cutting or styling head hair. Unlike other animals, human beings of many cultures cut their hair, rather than letting it grow naturally. Hair styles are often used to signal cultural, social, and ethnic identity. Men and women naturally have the same hair but generally



hairstyles conform to cultural standards of gender. Hair styles in both men and women also vary with current fashion trends, and are often used to determine social status.

There is a thriving world market in cut human hair of sufficient length for wig manufacture and for the production of training materials for student hairdressers and barbers. In less developed countries, selling one's hair can be a significant source of income — depending on length, thickness, condition, and color, wig makers have been known to pay as much as \$40 for a head of hair. In the United States, cut hair of at least 10 inches (25 cm) length may be donated to a charity, such as Locks of Love.

The remarkable head hair of humans has gained an important significance in nearly all present societies as well as any given historical period throughout the world. The haircut has always played a significant cultural and social role.

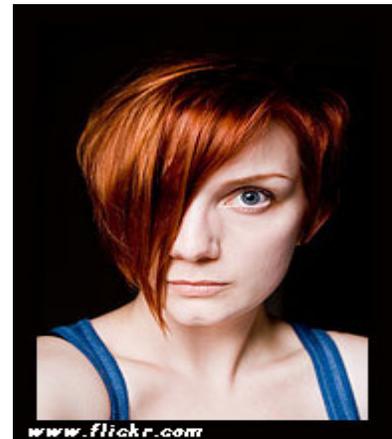
- In the 17th century, Manchu invaders issued the Queue Order, requiring Chinese, who traditionally did not cut their hair, to shave their heads like Manchus. The Chinese resisted. Tens of thousands of people were killed due to their hairstyle.
- In the 1920s, the evangelist Billy Sunday popularized the phrase "long-haired men and short-haired women", a term he meant to encompass his disapproval of radicals, liberated women, homosexuals, and Greenwich Village artists.
- Until the Beatles came along, classical music was called *longhaired music*, because a longer style was popular among male orchestral artists and conductors.
- In 2006, Virginia Senator George Allen became involved in a political controversy that turned, in part, on the difference between a mullet and a mohawk.

In ancient Egypt head hair was often shaved, especially among children, as long hair was uncomfortable in the heat. Children were left with a long lock of hair growing from one part of their heads, the practice being so common that it became the standard in Egyptian art for artists to depict children as always wearing this "side lock". Many adult men and women kept their heads permanently shaved for comfort in the heat and to keep the head free of lice, while wearing a wig in public.

In ancient Greece and Rome, men and women were distinguished by their haircuts. The hair of women was long and pulled back into a chignon (i.e., a popular a type of bun hairstyle). A chignon looks like a doughnut with a tiny hole in the middle with hairpins that are concealed. (A modern variation on the chignon is the "Sophisticated Chignon" created by Roy Teeluck. This can be done by dividing a pony tail in half then smooth first half with natural bristle brush and twist it around itself to create a low loop. Pin into place. Repeat with the second half). Many

women dyed their hair red with henna and sprinkled it with gold powder, often adorning it with fresh flowers. Men's hair was short and even occasionally shaved. In Rome, hairdressing became ever more popular, and the upper classes were attended to by slaves or visited public barber shops.

The traditional hair styling in some parts of Africa also gives interesting examples of how people deal with their hair. The Maasai warriors tied the front hair into sections of tiny braids while the back hair was allowed to grow to waist length. Women and non-warriors, however, shaved their heads. Many tribes dyed the hair with red earth and grease; some stiffened it with animal dung.



Contemporary social and cultural conditions have constantly influenced popular hair styles. From the 17th Century into the early 19th Century it was the norm for men to have long hair often tied back into a ponytail. Famous long-haired men include Oliver Cromwell and George Washington. During his younger years Napoleon Bonaparte had a long and flamboyant head of hair. Before World War I men generally had longer hair and beards. The trench warfare between 1914 and 1918 exposed men to lice and flea infestations, which prompted the order to cut hair short, establishing a norm that has persisted.

However it has also been advanced that short hair on men has been enforced as a means of control, as shown in the military and police and other forces that require obedience and discipline. Additionally, slaves and defeated armies were often required to shave their heads, in both pre-medieval Europe and China. Shaved heads can also carry religious significance:

Christian and Buddhist monks shave their heads as renunciation of worldly goods and desires, while some Muslim men believe keeping a single lock on their shaved heads would provide the means by which Allah could pull them up to heaven.

Growing and wearing long hair is a lifestyle practiced by millions worldwide. It was almost universal among women in Western culture until World War I. Many women in conservative Pentecostal groups abstain from trimming their hair after conversion (and some have never had their hair trimmed or cut at all since birth). The social revolution of the 1960s led to a renaissance of unchecked hair growth. Hair length is measured from the front scalp line on the forehead up over the top of the head and down the back to the floor. Standard milestones in this process of hair growing are classic length (midpoint on the body, where the buttocks meet the thighs), waist length, hip length, knee length, ankle/floor length and even beyond. It takes about seven years, including occasional trims, to grow one's hair to waist length. Terminal length varies from person to person according to genetics and overall health. Large internet communities are set up to encourage and support a long hair lifestyle.

Hairstyle can also surpass personal expression and enter the realm of artistic expression. A thriving salon culture in Detroit gave rise to the Detroit Hair Wars in 1991. Hair Wars is an annual event which has become one of the biggest Black hair shows in the United States. It is a showcase for artists and salons to create unconventional, elaborate, vibrant hair styles and fashion using primarily human hair. Creations of note include a spider web head piece, a flying "hairy-copter," and a full Vegas showgirl outfit. The event began touring nationally in 1994 and has a circuit of about ten cities including Los Angeles, Las Vegas, Miami and New York.

One extremely important function of hair styling is to indicate status. Tribal men, for example, fastened bones, feathers, and other objects in their hair to impress the lower classes and frighten the enemy with their rank and prowess. For centuries, European royalty wore elaborate wigs: Queen Elizabeth I of England famously wore a red wig, tightly and elaborately curled in a "Roman" style, and King Louis XIII of France pioneered wig-wearing among men from the 1620s onwards. Women of the merchant classes in Northern Europe wore modified versions of courtly hairstyles, with coifs or caps, veils, and linen wimples (i.e., cloth which covered the head and wrapped around the neck and chin). The gray wig of a British barrister and the lacquered, black wig of a Japanese geisha illustrate occupational associations of hair.



The hairstyles of geisha have varied through history. In the past, it has been common for women to wear their hair down in some periods, but up in others. During the 17th century, women began putting all their hair up again, and it is during this time that the traditional shimada hairstyle, a type of traditional chignon worn by most established geisha, developed. There are four major types of the shimada: the *taka shimada*, a high chignon usually worn by young, single women; the *tsubushi shimada*, a more flattened chignon generally worn by older women; the *uiwata*, a chignon that is usually bound up with a piece of colored cotton crepe; and a style that resembles a divided peach, which is worn only by maiko. This is sometimes called "Momoware," or "Split Peach."

These hairstyles are decorated with elaborate haircombs and hairpins (kanzashi). In the seventeenth century and after the Meiji Restoration period, hair-combs were large and conspicuous, generally more ornate for higher-class women. Following the Meiji Restoration and into the modern era, smaller and less conspicuous hair-combs became popular.

Geisha were trained to sleep with their necks on small supports (takamakura), instead of pillows, so they could keep their hairstyle perfect. To reinforce this habit, their mentors would pour rice around the base of the support. If the geisha's head rolled off the support while she slept, rice would stick to her hair and face. The geisha would thus have to repeat the tiresome process of having her hair elaborately styled. Many modern geisha use wigs in their professional lives, while maiko (i.e., apprentice geisha) use their natural hair. They must be regularly tended by highly skilled artisans. Traditional hairstyling is a dying art.

In 17th century England, the long curling locks of the Cavaliers and the cropped hair of the Puritans professed politics, religion, and even gender. Puritans rejected the long, curled hair as effeminate, and favored a shorter fashion which led to the nickname Roundheads for adherents of the English Parliamentary party.

Hairstyles also signified marital status. In medieval Europe, unmarried young women wore uncovered flowing hair. First-time brides wore their hair loose, in token of virginity, and a wreath of orange blossoms was traditional. Married women, on the other hand, kept their hair pinned and covered in a cap or coif. During the 17th century, widows in some parts of Europe donned tiny caps. Egyptians in mourning would let their shaved head grow long, while Hindu widows would cut off their normally long hair.

Since the middle Ages, hairstyles in the West have been greatly influenced by the changing fashion of the famous (e.g., royalty, celebrities). When the King of France accidentally burned his hair with a torch, 16th century French men wore short hair and grew short beards and moustaches. In the 17th century, courtiers followed the lead of the balding Louis XIV, who wore a wig. In the 20th century women of all classes eagerly followed the example of film stars with such styles as the platinum hair of Jean Harlow.



History

In ancient societies the simplest hairstyle, worn by the common people, was long or cropped hair usually held in a fillet or band. Aristocrats developed distinctive and more complex styles often involving wigs and elaborate headdresses or hats. Sumerian noblewomen often arranged their hair in heavy, netted chignons dusting it with powdered gold or scented yellow starch and adorning it with gold hairpins and other ornaments. In Egypt's hot climate, aristocracy wore their hair clipped short or shaved. To protect their heads from the sun, they often wore heavy, black wigs on special occasions. Wigs were adorned with hairpins, fresh flowers or gold ornaments and included short curly styles, long straight styles, and braided styles. Members of the Roman upper class used curling irons as well; Roman men dusted their hair with gold dust, while women dyed their hair blond or donned ebony or blond wigs.

Classical Greece

Greek men wore short hair and beards, while Greek women pulled their long hair loosely back or styled it into a chignon. Greek aristocracy utilized a primitive form of a curling iron. Elaborate dyes were also used in colors such as red and even blue, and hair was adorned with flowers, ribbons, and jeweled tiaras

Many modern hairstyles and hairdressing innovations have their origins in the aristocratic classes of ancient Greece. Balance, perfection, and symmetry in beauty, art, architecture, and hairstyling were of great importance during the Golden Age of Greece. Blond hair was considered god or goddess-like, signified purity, sexual desirability, and high social standing among the ancient Greeks. Greek men and women strove to appease and imitate their deities by wearing gold wigs, lightening their hair or powdering it with gold dust or pollen. Bleaching methods included rinsing the hair with mixtures including olive oil, citrus juice, pollens, and gold dust. Curled hair was a signature hairstyle of the time, a style that has endured to today. Other innovations in hair with roots in Ancient Greece include early curling irons, hairpieces, the chignon bun, hair combs, clips, and hairpins, as well as adornments such as ribbons, scarves, gems, and flowers.

The Far East

The traditional Japanese hairstyle for men involved shaving the front and top of the head leaving only a small pigtail on the back of the head. Japanese women traditionally wore their hair long and carefully manicured. With the invention of pomade during the 1600s, women began to reveal the nape of their necks, up-styling their hair and adorning it with ornamental combs,

ribbons, and hairpins. Japanese women, with the Geisha's being especially elaborate, also donned wigs.

Kanzashi are hair ornaments used in traditional Japanese hairstyles. Kanzashi first appeared when women abandoned the traditional taregami hairstyle where the hair was kept straight and long, and adopted coiffured nihongami hairstyles. Kanzashi came into wide use during the Edo period (1603 to 1867) when artisans began to produce more finely crafted products. Today, kanzashi are most often worn by brides and professional kimono



wearers such as geisha, tayu and yujo or adepts in Japanese tea ceremony and ikebana. However, there is currently a revival among young Japanese women who wish to add an elegant touch to their business suit. Kanzashi are fabricated from a wide range of materials such as lacquered wood, gold and silver plated metal, tortoiseshell and silk, and recently, plastic. There are many varieties and many styles of wearing them. The way in which a geisha wears her kanzashi indicates her status immediately to an informed audience; according to the type and location of the kanzashi. Maiko (apprentice geisha) usually wear more numerous and elaborate kanzashi than older geisha and progress through several hairstyles where the kanzashi must be worn in a fixed pattern.

The queue was a hairstyle worn by the Manchus of central Manchuria and later the Chinese. The queue was supposed to symbolize a horse's tail, and it consisted of the hair on the front of the head being shaved off above the temples and the rest of the hair braided into a long ponytail.

The ponytail was never to be cut for it would dishonor one's self. In the early 1900s, although the Chinese no longer had to wear it, many still wore it as a tradition.

The queue was forcefully introduced to China by the Manchus in the early seventeenth century. Manchu leader Nurhaci achieved the creation of a Manchu state in China, the Qing Dynasty, by defeating the Ming forces in northern China. Once firmly in power, Nurhaci commanded all men in the areas he had conquered to adopt the Manchu hairstyle. The Manchu hairstyle was significant for it distinguished between the Manchus and the indigenous Chinese. It was a symbol of Han Chinese submission to Manchu rule. The queue also aided the Manchus in identifying those Chinese that refused to accept Manchu domination of the Chinese state.

The *Queue Order* was a series of laws violently imposed by the Manchu invaders of China. Traditionally, adult Chinese did not cut their hair. According to the Classic of Filial Piety, Confucius said "the body, hair and skin, are inherited from one's parents, do not dare damage them. This is the beginning of filial piety." Therefore both men and women wound their hair into a bundle or into various hairstyles. When the Manchus conquered China, they imposed the Queue Order in occupied territories, mandating that Chinese shave their heads like the Manchus. This resulted in widespread resistance by the Chinese, and the order was publicly revoked. A year later, after the Manchus had reached South China, Dorgon (son of Nurhaci) reimposed the Queue Order. This gave the Chinese 10 days to shave their hair into a queue, or face death. The slogan was "Lose your hair and keep your head, otherwise, keep your hair and lose your head". The Chinese people resisted the order and the Manchu conquerors struck back with deadly force, massacring all who refused to shave their hair. The Three Massacres at Jiading and the Ten-day Massacre at Yangzhou are two of the most infamous massacres, with death tolls of 50,000–

200,000 and 100,000–800,000 respectively. The imposition of this order was not uniform; it took up to 10 years of almost genocidal martial enforcement for all of China to be brought into compliance. The intellectual Lu Xun summed up the Chinese reaction to the implementation of the mandatory Manchu hairstyle by stating, “In fact, the Chinese people in those days revolted not because the country was on the verge of ruin, but because they had to wear queues.”



The purpose of the Queue Order was to erase Chinese pride, identity and culture, and achieve psychological enslavement. The Manchus were quite successful, as during the early years of the Republic of China, many

Han Chinese were unwilling to cut off their queues as they thought they would be beheaded if they did, and ironically many had their queues forcibly removed. In the Colonial Hong Kong era, the fall of the last dynasty in China led to a complete change in hairstyle almost overnight. The queue became unpopular as it became associated with a fallen government. Chinese citizens in Hong Kong changed to short haircuts collectively.

Africa

Africans developed many diverse hairstyles based on region, tribe, gender and status. Styling ranged from use of hair dyes made from grease and dirt to ammonia-based bleaching to stiffening the hair with dung. Among the Masai (semi-nomadic people located in Kenya and northern Tanzania), warriors and non-warriors were differentiated by their hair: Warriors tied their hair in the front into three braids with the rest of the hair tied into a waist-length queue on their back, while non-warriors (and women) kept their heads shaved. In the Congo region,

Mangbetu women arranged their hair in braid-like knots (i.e., plaits) and adorned it with long, flat bone needles. Unmarried Miango women wore their hair in a simpler style, combing it back into a long queue tied with leady branches and covering it with a headscarf. In what is now known as Nigeria, Ibo maidens shaved their heads then grew hair according to an elaborate pattern designed in chalk on the head.

Pre-Columbian America

Among eastern Native American tribes, men often shaved their heads with shells or stone knives keeping only a ridge of hair along the crown of the head. Further west, male and female Plains Indians (e.g., Crow, Comanche, and Apache) wore two long braids. In the southwest, Hopi maidens wore elaborately twisted bun-like arrangements over their ears. Aztec women traditionally wore braids wound around their heads adorned with colored fabric. A ridge of hair worn by Aztec men symbolized the capture of many prisoners. Maya noblemen shaved their heads and donned elaborate headdresses. Incan chiefs kept their hair cropped short wrapping it in a headband, while progressively longer hair indicated lower status among the Incas.

Medieval Europe

Beginning in the 9th century, European nobleman maintained short (to the neck) hair and clean-shaven faces. After the Norman Conquest (11th century invasion of England by Frenchman William the Conqueror, Duke of Normandy), beards and long-curved hair became fashionable. A pageboy style was popular during the 13th and 14th centuries, superseded by a longer version of the pageboy during the 15th century.

Religion carried substantial weight in defining hairstyles in Medieval Europe. Clergy wore tonsures, a ring of hair surrounding a large shaved patch on the crown of the head. The church encouraged married and widowed women to cover the hair with veils, wimples, and coifs.

During the 15th century, noblewomen in northern parts of Europe idealized high foreheads achieved by plucking the hairline. In the warmer climate of Italy, both men and women strove to achieve blond hair by either using a bleach or saffron or onionskin dye, or, in the case of Italian women, by sitting for hours in a crownless hat in the sun.

The Elizabethan Era

The Elizabethan Era is the period associated with the reign of Queen Elizabeth I (1558–1603) and is often considered to be a golden age in English history. It was the height of the English Renaissance, and saw the flowering of English literature and poetry. This was also the time during which Elizabethan theatre flourished and William Shakespeare, among others, composed plays that broke away from England's past style of plays. It was an age of expansion and exploration abroad, while at home the Protestant Reformation became entrenched in the national mindset.

Hairstyle was an important issue for the men and women of the Elizabethan time. The people of this time were very hair-



conscious. Their hair was their most prized possession. With their high ranking, wealth, and elaborate clothing, it was demanded that their hairstyles were elaborate as well. Cost was not an issue with the wealthy people of this time. They would do almost anything to get the look that

they wanted. They went through great extremes to change their hairstyles when fads came and went.

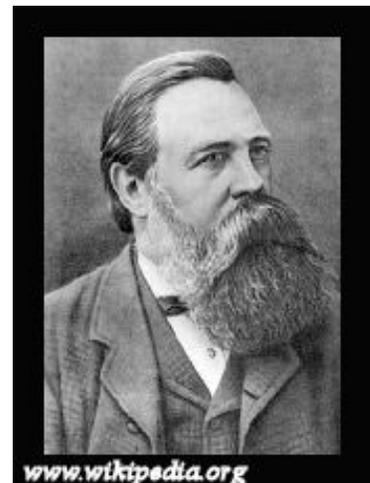
Women's head coverings gradually became smaller revealing more hair frizzed around the face and coiled up in back. By the 16th century Queen Elizabeth was the main female icon and set the trends for the era. Her lily-white complexion and red tresses set women everywhere rushing for copious amounts of white face powder and red wigs. Those really serious about achieving a pallid complexion used the very successful but highly poisonous white lead and achieving glowing cheeks with lead based rouge.

During this time, women also dyed their hair blonde, spending whole days sitting in the sun because they believed that the sun added a golden glint. Women bleached their hair from the terrace tops of their houses. When dying their hair, women wore hats without the crowns and with a brim, over which the hair was spread. The brim protected the wearer from the sun. The women also wore quantities of false hair, which was usually made from peasants' hair or formed by white and yellow silk.

The women wore many accessories in their hair. The most popular of all accessories was the hair net. Women wore thread nets of silk, but the poor women who also wanted to keep up fashion wore nets made of crepe. Sometimes the hair was worn loose, filling in the pouch-like bag. The nets were then decorated with gold trimmings and jewels. Hairpins and hair combs were added to the net to give the hair a better look. Pointed hats were sometimes worn over the hairnets to emphasize the look.

The 1600s to Early 1800s

During the early 1600s, European men of financial means wore Vandykes (i.e., pointed beard) and their hair long and curled, often oiled and falling over wide, white collars. They would spend whole days sitting in the barbershop listening to music and talking to one another. The Elizabethan barber stiffened, starched, powdered, perfumed, waxed, and dyed the hair. The hair was worn shoulder length and curled with hot irons, which were then called "love locks." The men of this time were so facial hair-conscious that they spent a lot of money on keeping their beards trimmed to fit the fashion. Long beards needed little care except for occasional brushing. The short beards called for a hairdresser. The beards could be cut pointed, square, round, oblong, or T-shaped. In the daytime men brushed the beard to keep it in tip-top shape, and at night they often encased the beard in a special wooden press. Beards were considered to be attractive. When the men of this time went bald, they depended upon wigs to help them keep up the latest fashion. The wigs worn at his time were usually a fashionable white or yellow color. The late 1600s saw noblemen in public with clean-shaven faces and long elaborate wigs.



Upper class men of the 18th century continued the trend of wearing wigs; however the wigs tended to be less elaborate, smaller, and lighter. During this period wigs were often tied back with a black bow or encased in a black silk bag. Early in the 18th century, women wore their head short and curled or crimped, powdered, and adorned with bows and garlands. But by the end of this century, women's hairstyles were again elaborate mounted over horsehair pads and

wire cages, powdered with starch, and decorated with feathers, jewels and even gardens and ships. The 1770s were notable for extreme hairstyles and wigs which were built up very high, and often incorporated decorative objects (sometimes symbolic, as in the case of the famous engraving depicting a lady wearing a large ship in her hair with masts and sails — called the "Coiffure a l'Indépendance ou le Triomphe de la liberté" — to celebrate naval victory in the American war of independence). These coiffures were parodied in several famous satirical caricatures of the period.

The early 19th century saw a return to simpler and classical Roman and Greek styles, with both women and men opting for short hair. Women would often twist their hair into Greek knots letting short curls frame the face.

Victorian Hair

The Victorian era (1837-1901) refers to the period of Queen Victoria's reign in the United Kingdom. Compared to the previous century, Victorian morals stressed modesty, purity, and repression for both women and men. Victorian men were expected to maintain relatively short, sleek hair styled with pomade or macassar oil; facial hair in the form of moustaches, beards, and sideburns were permitted. Women were discouraged from wearing any kind of cosmetics or other adornments, wearing clothing that showed her skin, or revealing stockings or any other undergarment. Natural beauty was emphasized, while elaborate hair and makeup became out of fashion. Stylish hair of the 1840s appeared sleek, shiny, healthy, and demure, being smoothed down with oil or curled into long ringlets framed with short, subtle fringe. Curls were generally kept confined in hairnets, combs, pins, or simple black bows as loose, flowing hair was considered inappropriate in public. Ornate hair combs and hairpins were a common hair

accessory. Hot irons were frequently overused during this era, scorching and severely damaging women's hair until it was sometimes reduced to a wool-like texture.

Smooth, center-parted hairstyles remained popular until the 1870s, when French hairdresser Marcel Grateau invented the heated iron to achieve a wave that imitated naturally curly hair. Grateau's invention revolutionized hairdressing all over the world, and the "Marcel's" popularity endured for the next fifty years. The appeal of curly hairstyles also ushered in a growth in the production and use of waved and curl hairpieces, which were mixed into the natural hair. For women during this time, curly hair signified a sweet temperament, while straight-hair was considered a sign of a reserved or even awkward personality.

During the Victorian Period, a ceramic, bronze, or crystal receptacle known as a "hair receiver" was common to a woman's dressing table. Victorian women would remove hair from their brushes to store inside the hair receiver for later use in hairpieces or decoration for lockets, brooches, and jewelry. Bracelets, watch chains, necklaces, rings, and even earrings were carefully crafted from human hair.



Human hair was considered to be of great sentimental value during the late Victorian period. Postcards and valentines from this era sometimes included a lock of human hair as a keepsake. Hair from a lost loved one was often clipped and saved inside a mourning brooch.

The Gibson Girl

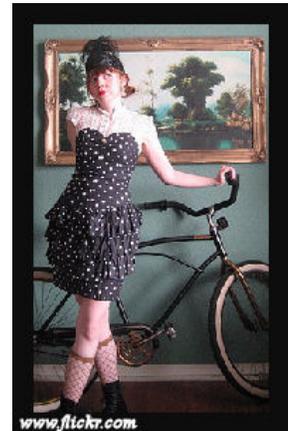
The Gibson Girl was the personification of the feminine ideal as portrayed in the illustrated stories of Charles Dana Gibson over 15 years spanning the late nineteenth and early twentieth century. The Gibson Girl was tall, slender yet with ample bosom, hips and bottom in the S-curve torso shape achieved by wearing a swan-bill corset; she was fine-featured, and achingly beautiful. The images of her epitomized the late nineteenth and early 20th-century Western preoccupation with statuesque, youthful features, and ephemeral beauty. Her neck was thin and her hair piled high upon her head in the contemporary bouffant, pompadour, and chignon ("waterfall of curls") fashions. The Gibson Girl personified beauty, American pride, and personal fulfillment with limited independence (e.g., attending college and choosing the best mate, but never pictured as part of a suffrage march). The most famous Gibson Girl was probably the Danish-American stage actress, Camille Clifford, whose towering coiffure and long, elegant gowns wrapped around her hourglass figure and tightly corseted wasp waist defined the style. Among Gibson Girl illustrators was Harry G. Peter, who was most famous for his art on Wonder Woman comics.

“Liberated” Hair

By World War I (1914-1918), changing fashions caused the Gibson Girl to fall from favor. Women of the World War I era favored a sober, masculine suit (first designed and popularized by Coco Chanel) over the elegant dresses, bustle gowns, shirtwaists, and terraced, shorter skirts favored by the Gibson Girl. Hairstyles favored a simple, even masculine cut, which was a drastic departure from the long feminine lines of the Gibson and Marcel hairstyles. During the 1920s, flappers were a "new breed" of young, liberated women who wore short skirts, listened

and danced to jazz, and flaunted their disdain for what was then considered "decent" behavior. The flappers were seen as brash in their time for wearing makeup, drinking hard liquor and smoking tobacco. Flappers went to jazz clubs at night where they danced provocatively, smoked cigarettes through long holders, dated, rode bicycles and drove cars, and openly drank alcohol, a defiant act in the period of Prohibition.

Flappers were also known for their style. Called *garçonne* in French ("boy" with a feminine suffix), flapper style looked young and boyish. Flappers did away with their corsets and pantaloons in favor of "step-in" panties. Without corsets, flappers wore simple bust bodices to make their chest hold still when dancing. Without the added curves of a corset they promoted their boyish look, and soon early popular bras were sold to flatten and reduce the appearance of the bust. Flapper dresses were straight and loose, leaving the arms bare and dropping the waistline to the hips. Skirts rose to just below the knee by 1927, allowing flashes of knee to be seen when a flapper danced or walked through a breeze, although the way they danced made any long loose skirt flap up to show



their knees. Flappers powdered or put rouge on their knees to show them off when dancing. Perhaps most scandalously, flappers also took to wearing make-up, previously restricted to actresses and prostitutes. Popular flapper make-up styles made the skin pale, the lips red, and the eyes black-ringed. Flappers cut their hair into "boyish" bobs, often dyeing it jet-black. The short "bob" haircut was followed by the shorter "Eton" or "shingle" which slicked the hair and covered the ears with curls.

In a time where simplicity and function were paramount, in 1915 ballroom dancer Irene Castle started a trend that revolutionized the world of 20th century hair fashion: She “bobbed” her hair. Coined the “castle bob,” her hair was bluntly cut and level with the bottom of her ears all around her head. The rebellious change in hairstyle was just the beginning of a major change in societal norms and values seen during the 1920s. Other short hairstyles for women followed, including the pageboy and the peek-a-boo, inspired by early film starlets like Greta Garbo and Veronica Lake. F. Scott Fitzgerald’s short story, “Bernice Bobs Her Hair” was published in the *Saturday Evening Post* in May of 1920 (it appeared shortly thereafter in the collection *Flappers and Philosophers*). The story was based on letters Fitzgerald sent to his younger sister, Annabel, advising her on how to be more attractive to young men. This fictional tale concerns Bernice, a wealthy girl from Eau Claire, Wisconsin, goes to visit her cousin Marjorie for the month of August. Marjorie feels that Bernice is a drag on her social life, and none of the boys want to dance with Bernice.

Bernice overhears a conversation between Marjorie and Marjorie's mother where the younger girl complains that Bernice is socially hopeless. The next day, Bernice threatens to leave town, but when Marjorie is unfazed, Bernice relents and agrees to let Marjorie turn her into a society girl. Marjorie teaches Bernice how to hold interesting conversations, how to flirt with even unattractive or uninteresting boys to make herself seem more desirable, and how to dance. Bernice's best line is teasing the boys with the idea that she will soon bob her hair and they will get to watch.

The new Bernice is a big hit with the boys in town with her new attitude, especially with Warren, a boy Marjorie keeps around as her own but neglects. When it becomes clear that Warren has

shifted his interest from Marjorie to Bernice, Marjorie sets about humiliating Bernice, tricking her into going through with bobbing her hair. When Bernice comes out of the barbershop with the new hairdo, her hair is flat and strange and the boys suddenly lose interest in her, and Bernice realizes she's been had. Marjorie's mother points out that Bernice's haircut (which at the time was only seen on "liberated" women) would cause a scandal at an upcoming party held in her and Marjorie's honor. After the family has gone to bed, Bernice packs her trunk and intends to leave on a train at 1 a.m. Before she goes, she sneaks into Marjorie's room and cuts off her cousin's two pigtails, taking them with her on her run to the station and throwing them on Warren's front porch.

By 1921, following the lead of fashion designer "Coco" Chanel and actresses Clara Bow and Louise Brooks, young women everywhere took the plunge and began bobbing their hair. Yet, the bob's popularity was not without resistance. Professional hair publications and media sources predicted the imminent return of longhaired fashion. In a letter to the editor of one professional hair publication, a distraught parent condemned the shingle bob declaring, "I've raised my girls to be women and my boys to be men, but since the advent of this shingle bob, I have to look twice at my own offspring to tell which is which." Men decried the female invasion of the then still-male dominated barbershop and hair profession. Conservative religious leaders warned parishioners "a bobbed woman is a disgraced woman." A New Jersey teacher was ordered by the Board of Education to let her bobbed hair grow, and a large department store fired all female employees sporting bobbed hair. A 1925 New York City newspaper noted that,



“Some devotees of the hair-bobbed fashion are complaining of ‘shingle headaches.’ The medical profession believes this is nothing but a form of neuralgia caused by the sudden removal of hair from the tender nape of the neck, thus exposing it to the blustery winds.” Queen Mary of England suggested that bobbed women utilize hairpieces to conceal this fact during public functions. Hair extensions gained in popularity as a way to conceal a shingled back (the hair at the neck is razor cut very short in a v-shape), and many women actually saved their cut locks, using them as hair additions to conceal their new haircuts.

In spite of resistance, the short, liberated hairstyle for women was here to stay, as these hairstyles were a profitable business. According to the *Washington Post* (1925), the bobbed hair fashion had jump-started the fledgling beauty industry. In 1920, 5,000 hairdressing shops (not including barbershops) were in operation in the U.S., but by the end of 1924 this number had swelled to over 21,000. Bobbed hairstyles even prompted the invention of the bobbie pin.

The 1930s to 1950s

The great depression ushered in a time of economic hardship and a conservative social and religious climate reactive to the liberalism of the 1920s. During the 1930s and 1940s, women began experimenting with softer, more feminine hairstyles. As

World War II raged, many women went to work in factories, thus natural but practical beauty was the order of the day. Many women wore their hair in a neat roll over their ears covering all but the fringe of their hair with a front-knotted scarf or handkerchief. Plastic rollers were commonly used as was setting lotion to hold the hair in place.



Renewed economic prosperity marked the end of the War, as the ideal beauty of the 1950s was a stylish, well-groomed “domestic goddess” who could clean the house, raise the children, cook for her husband, and all the while look glamorous doing it. Hairstyles of the 1950s were short, soft, and curly. 1950’s hairstyles required maintenance: Pin curlers and rollers would be slept on overnight. Permanent waves were used to curl naturally straight hair, and after the perm, the hair was still rolled to create a more highly manicured (rather than natural-looking) curl. Lucille Ball’s “poodle cut” was named after the poodle frenzy during the 1950s. Over-processed hair became common in the 1950s, as women teased, sprayed, rolled, and permed their hair into perfectly formed curls. And, weekly salon visits for became standard for middle to upper class women during this period.

“Respectable” men were expected to keep their hair in short, neatly trimmed cuts. The crew cut was adopted by the United States armed forces during World War II, and became a civilian fashion for men throughout the 1950s. The cut was felt to be "clean-cut, athletic, and patriotic." A flattop is a type of very short hairstyle similar to the crew cut, with the exception that the hair on the top of the head is styled to deliberately stand up (typically no more than an inch or two) and is cut to be flat, resulting in a haircut that is square in shape. The haircut is usually done with electric clippers to cut the side and back hair to or near the scalp, and then more intricate cutting is done on the top hair to achieve a level plane. When cutting a new flattop, the top hair is usually cut to about an inch long, then blow-dried to stand up straight, and then finally cut with clippers and scissors to achieve the final look. Typically, "butch wax" is used to stiffen the front of the flattop. More rebellious men of the 1950s imitated the hairdo’s of celebrities like Elvis Presley and James Dean. Some popular hairstyles included long, strongly moulded greased-up hair with a quiff (i.e., a hairstyle that combines the 50's pompadour hairstyle, the 50's flattop, and

sometimes a mohawk) at the front, with the side hair combed back to form ducktail at the rear of the head. Other styles included the Boston, where hair was greased straight back and cut square across at the nape.

In reaction to 1950s glamour, complex high-maintenance hairstyles waned in popularity during the 1960s. Many women again moved into the workplace and needed more practicable hairstyles. Shorter styles were generally achieved by backcombing and the use of massive amounts of hairspray (see beehives). Blonde was the “in” color; soaking hair in lemon juice and sitting in the sun highlighted darker hair. Longer straight hairstyles (often parted in the middle) also regained popularity with the “hippie” look. For African-Americans, the afro gained popularity during the late 1960s and 1970s, in connection with the growth of the Black Pride political movement. In northern and western urban areas, afros were documented in areas such as Harlem and Watts as early as 1965. In the southern US however, it was not a popular hairstyle until 1969 and 1970.

1970s hairstyles can be described as long, natural and flowing with the ultimate aim to be soft and romantic. The television series

“Charlie’s Angels” depicted the ideal 70’s woman: independent but feminine and beautiful. Men and women’s hairstyles were often “feathered” with highlights and soft



layers. More naturally based hair products, utilizing plant and herbal extracts, became popular during this decade. During the latter half of the 1970s, the Afro style passed into the cultural mainstream and for many people became simply a fashion that sometimes even Caucasian men

and women adopted with looser, less curly styling. Toward the end of the 1970s, rebellion against more mainstream hairstyles could be seen in the distinctive styles of the Punk movement, which included spiked and vividly dyed hairstyles.

The 1980s has often been referred to the “Age of Excess” in all things, including hair. At one extreme were the “power dressers,” independent women who wore strongly tailored clothes and precisely groomed long-bobs, hairstyles that symbolized power and control over a busy yet successful professional and personal life. Farrah Fawcett’s long flip remained popular at the beginning of the decade, but shorter layered hairstyles returned to popularity during the 1980s. As an international icon, Madonna’s ever-changing fashions and hairstyles were indicative of the hair fashion trends of the 1980s. For men, the early 1980s can be described as post-hippie, post-disco and early glam, with an obvious influence of David Bowie androgyny emerging.

Hair and beauty styles were constantly changing during the 1990s. A popular fad was Jennifer Aniston’s ‘Rachel’ cut: long and sleek hair with longer length layers, a ‘grown-out’ fringe and framed with highlights around the face. Also extremely popular were short, choppy styles as Meg Ryan’s and many variations on the same theme. Highlights and coloring, particularly blonde, grew in popularity during the 1990s. On the other hand, men were expected to take a more minimalist approach to hair during this decade with anything greater than one inch in length being considered long. The beauty industry discovered men as consumers during the 1990s, producing numerous new hair products designed and marketed specifically for men.

