

## The Magic of Hairdressing.

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[Photographs specially taken by George Newnes, Limited.]



1.—MISS DECIMA MOORE IN ORDINARY DRESS.

**I**F manners make the man, then surely hair makes the woman, outwardly at least. The hairdresser is the wizard who with magic touch transforms woman and bids her at will pass from century to century, ever young, ever fair, taking up and laying down personalities irrespective of time and nationality. Of this the photographs given here form a practical illustration.

Miss Decima Moore was interested enough in our little scheme to help us in carrying it out, and so thoroughly did she enter into the spirit of it that, with a patience above praise, she cheerfully endured things untold at the hands of our wizard, Mr. John Riek, the chief hairdresser at the establishment of Mr. K. Robert, 16, Great Russell Street.

Mr. Riek having declared himself ready to dress the hair in imitation of any picture, a selection of characteristic styles was made; these were sketched by an expert, and delivered to Mr. Riek for study and preparation. It was in the studio of THE STRAND MAGAZINE that Miss Moore underwent the various transformations which the camera then fixed for us one by one, and the aim throughout has been to show what the art of the coiffeur can do, independently of dress, to impart to a woman a new personality, such as she would have presented had she lived in days of old, or in far-distant lands.

In the first picture Miss Moore was her own hairdresser, as, by the way, she always is, even at the theatre, and constant practice has made her wonderfully skilful and quick. For some of her parts she had to dress her hair as many as five times during the one performance, and of course twice a week, when there was a *matinée*, that number was doubled in the course of the day.

It is hardly necessary to explain that in the next photograph (Fig. 2) Miss Moore's hair



THE "EDNA MAY" STYLE.

Original from  
UNIVERSITY OF MICHIGAN

was dressed in the American style of to-day, made so familiar to us by Miss Edna May in "The Belle of New York"; the resemblance is quite unmistakable, and yet the head-dress is alone responsible for this likeness, for the two artists have very little in common in the usual way.

The simple and charming style called *Pouf à la Saporité* (Fig. 3) was one of the few pretty head-dresses invented during the commencement of the reign of Louis XVI., and which stands out as a contrast among the monstrous exaggerations of the coiffeur's art prevalent at that time, and of which the reader will judge later.

There is no great difficulty in disposing the hair at the back of the head in a solid coil, to which is pinned the long-drawn-out cap that has been well-tense, for although made only of soft muslin and lace, it must bear the weight of the tress suspended so gracefully by a ribbon.

The next was quite a *chef-d'œuvre*, and it was wonderful to see the lateral erections growing under Mr. Riek's deft fingers: first the wavy side-puffs disposed over pads, then the ribbon-bound twists brought round from the back over the head and round the ears, the ends being hidden beneath a tiny, closely-fitting coif of velvet, richly brodered with pearls; the bands of gold filigree were then laid on, and the crown gave the regal finishing touch to this style, copied from a statue of the fourteenth century (Fig. 4).

Thanks to the hairdresser's cunning it was but a step from the fourteenth century in France to the present day in Tartary.

In the picture the coiffure struck us as anything but pretty, although very interesting, on account of its intricacy; we were, therefore, most agreeably surprised when, Miss Moore emerged from the wizard's hands in the guise of a Manchu matron, to find that after all even this style was exceedingly becoming to her. Both back and front views (Figs. 5 and 6) are given, so that our readers may see how the whole art consists in dividing the hair into flat bands and passing them in and out of the gigantic slide a foot long, which may be of ivory, metal, or even of wood, in which case it looks pretty covered with coloured silk.

It is not often that Western civilization borrows its fashions from the savage tribes of the great Dark Continent; but this may yet come to pass, strange and unlikely as it may appear. We now behold Miss Moore with her pretty, fair hair dressed *à la négresse* from the Gold Coast (Fig. 7). The waves of her hair, like those of the angry sea, having been coaxed into smoothness by means of oil judiciously applied, it was then turned back over a round pad, while the ends, divided into two strands, were bound round tightly with cord into the semblance of horns, which

are worn by the native women in honour of the cattle that forms their greatest treasure.



3.—THE *POUF À LA SAVORITÉ*—REIGN OF LOUIS XVI.



4.—FOURTEENTH CENTURY STYLE.



Another work of art, the *Casque à la Clorinde* (Fig. 8), emanating from the fertile brain of one of the Court hairdressers of Marie



5.—HEAD-DRESS OF A MANCHU WOMAN OF THE PRESENT DAY.

Antoinette, further increased our admiration for the skill of Mr. Riek, who proceeded to



6.—BACK VIEW OF THE ABOVE.

lay his foundations firmly and securely, having planned out the whole edifice the day before. Without ever a pause or a moment's hesitation, his quick, nervous fingers moulded the hills and the valleys, the long curls and the loops, and finally he fixed the ornaments,



7.—HAIR AS WORN BY A NEGRESS OF THE GOLD COAST.

after having duly let fall on his work a shower of *poudre d'iris*, the snow of years which Fashion dictated should level youth and age.

During the thirties a violent war was waged in the elegant world of Paris between partisans of the two styles called *bandeaux* and *touffes*, according to whether flat bands of



8.—CASQUE À LA CLORINDE.—REIGN OF LOUIS XVI.



9.—THE "MALIBRAN" COIFFURE.

hair or curly tufts predominated. Then came Malibran's wonderful impersonation of *Desdemona* in Rossini's "Otello," and this sweet singer healed the bitter strife by blending the two antagonistic styles into one (Fig. 9). The flat bands of hair on each side of the two partings were arranged into four rows of long, horizontal curls pinned down close to the head and concealing the ears;



10.—HEAD-GEAR OF A NATIVE OF LOVALE, AFRICA.

while the hair from front and back was gathered up into a fanciful loop on the top of the head, encircled by a jewelled band, and finished off by a rose.

The curious mask worn as part of the head-dress in the next illustration now assumed shape, and Mr. Riek was busy with his grease-brush. We may as well confess at once that, in order to spare Miss Moore the unpleasantness and inconvenience of oily locks, the short row of what in the Lovale women of West Central Africa would be matted with mutton fat into straggly, rope-like ends on each side of the mask was added skilfully without more ado (Fig. 10).

From barbarous Central Africa to the



11.—AS WORN BY QUEEN MARGARET OF NAVARRE.

Court of Catherine of Medici, with its refinements of fierce cruelty and cunning, is morally really hardly a step. What could be more revolting than the scenes of savage butchery which took place on the Eve of St. Bartholomew? Queen Margaret (Margot), daughter of the crafty Catherine, and wife of Henry of Navarre, whose typical head-dress Miss Moore is now wearing (Fig. 11), saw something of the horrors of this terrible night, for the sanctity of her sleeping chamber was invaded by a hard-pressed, wounded man, fleeing from his butchers, the Queen's archers. The wretched fugitive threw himself upon the Princess for safety, entwining his body round hers that his pursuers might fear in striking him to



strike also the daughter of their Queen. In spite of this he only escaped being massacred before her very eyes by the intervention of the Captain of the Guard. The deeds of the poor, untutored savage pale by the side of the scenes which have disgraced civilized and Christian Europe. No woman, therefore, need suffer qualms in adopting ideas for a fancy head-dress from any of the savage fashions illustrated in this article, providing, of course, they are becoming to her style of beauty; unfortunately, the rest of the costume does not lend itself to imitation in this country.

Queen Margaret's coiffure will remind many, no doubt, of the ill-fated Mary of Scots, and this is not singular, for they were brought up together at the French Court. A small, fantastically-shaped cap of velvet or brocade, which does not show in the photograph, completes this head-gear.

The impersonation of Queen Eleanore-Marie of Austria, Consort of Michel, King of Poland, brings back to us the flowing love-locks of Cavalier maidens, which are very generally becoming, and may well be copied without much difficulty (Fig. 12).

It was at the Court of the beautiful Marie Antoinette (Fig. 13) that the status of the hairdresser was most exalted. Léonard, the illustrious artist appointed to dress the Royal locks, drove in his coach, and was a very great man indeed. The lovely young

Queen had a great weakness at all times for fascinating new coiffures, and, alas! this was indirectly the means of bringing the beautiful head to the scaffold. Léonard was so indispensable to the Queen, that he made one of the party on the night of the famous escape to Varennes—herein lay the folly afterwards so bitterly expiated—and it was owing to some erroneous information, quite innocently given by him to the troops of the Marquis de Bouillé, that the latter failed in the hour of need, and thus the disaster of Varennes occurred. The Royal fugitives were stopped and taken back to Paris, where captivity and an ignominious death awaited them.

We must now turn back the pages of history until we find ourselves in the picturesque days of the Middle

Ages. We see here the style of headgear worn by Court beauties towards the end of the fourteenth century (Fig. 14). The hair was parted in front and puffed out on each side under a jewelled net; then two plaits, starting from the back, were brought round the temples and surmounted by a simple wreath of daisies; a strand of hair bound with ribbons hung down the back, and on the head was the *escoffion* or *bourrelet* made of costly fabrics studded with gems. It resembles nothing so much as the very prosaic sand-bag which was formerly used to



12.—AS WORN BY QUEEN ELEANORE-MARIE OF POLAND.



13.—THE "MARIE ANTOINETTE" STYLE.

keep out draughts from windows and doors. Next we have an opportunity of seeing how



14.—FOURTEENTH CENTURY STYLE.

demure Miss Moore looked with her hair dressed in the style made familiar by the youthful portraits of our beloved Queen about the time of her coronation (Fig. 15).

The impersonation of a *châtelaine* of the fifteenth century (Fig. 16) was but the matter

of a few minutes; the only difficulty was to dispose the gauze scarf with just the proper effect. (In spite of our care it seems to have



16.—FIFTEENTH CENTURY STYLE.

slipped a little on the right side, which makes one long to tuck it in.) It winds in and out of the *bourette*, the crossed ends hanging down the back. Miss Moore here quite gives the illusion of having stepped out of one of the exquisitely illuminated manuscripts of the period.

When we call the next (Fig. 17) a *Coiffure*



15.—AS WORN BY HER MAJESTY BEFORE HER CORONATION.  
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17.—COIFFURE À LA GRECQUE, 1800.



*à la Grecque* it must be understood that it belongs to the classical revival at the end of last century in Paris, when Greek draperies and designs were in vogue and Louis David



18.—HEAD-DRESS OF THE BALONDO TRIBE, AFRICA.

Painted his celebrated classical pictures. This elegant edifice quite defies description, and, although it was erected under our very eyes, it only left a confused impression of curls—short curls, long, corkscrew curls, and tiny little tendrils like those of the vine.

In presenting Miss Moore surrounded by this striking halo (Fig. 18) we are making no attempt to canonize a new saint; she has merely adopted the head-gear of a woman of the Balondo tribe in Africa, and for indoor wear she could hardly have a more becoming one, nor is it at all difficult to carry out.

"Britannia rules the waves" (Fig. 19) is the British adapta-



20.—AS WORN BY H.I.H. PRINCESS ARISUGAWA TADA OF JAPAN.

tion of a head-gear invented at the end of last century in France, where it was called *à la Belle Poule*, in memory of the naval exploits of the ship while pursued by the British *Arethusa*. This gallant little ship, conspicuously flying the Union Jack, rides at anchor on the billowy waves of Miss Moore's hair with very pretty effect. The little craft, which figured on the first prize at one of the Covent Garden Fancy Dress Balls this season, was made of white silk, covered with tiny silver spangles.

The head-dress of H.I.H. Princess Arisugawa Tada of Japan (Fig. 20), copied from a portrait in Mrs. Hugh Fraser's delightful book, "A Diplomatist's Wife," is admirable in its severe simplicity, but was nevertheless not an easy one to execute. Miss Moore's rebellious locks would not be coaxed into relinquishing their



19.—"BRITANNIA RULES THE WAVES" COIFFURE.

pretty waves altogether; the great point was to secure perfect symmetry and that coyness of the hair over the forehead—so loth to part and yet not daring quite to meet! The Princess's head-dress is very different from the style popularized by the "Mikado" and the "Geisha": the wearer is adorned most by its extreme simplicity, and by the entire absence of gems, flowers, ribbons, and gimcracks, and it quite coincides with Miss Moore's own taste, which is averse to all ornaments for the hair.

From a portrait of Marie Anne Caroline, Duchess of Tuscany, we obtain an imposing and regal coiffure (Fig. 21) which is easily carried out. We have first the curly side-tufts à la *Malibran*; then well set back on the head a wide diadem of hair finely plaited and ornamented with a circlet of filigree, and on



21.—AS WORN BY THE DUCHESS OF TUSCANY.

the forehead a jewelled diadem or tiara. For ordinary everyday wear this elaborate style would not commend itself to the present generation with its healthy love of out-door life and exercise, but for courtly functions and princely receptions it imparts a certain air of regal magnificence and dignity.

This gigantic erection (Fig. 22) is copied from a caricature of the end of last century, ridiculing the lengths to which vanity and folly carried the feminine headgear in France. The three white feathers (expressly made for us) are 4ft. high and correspondingly top-heavy. It was indeed a triumph of skill to poise them thus at the side of the head, and to



22.—STYLE AT THE END OF THE LAST CENTURY.

build up that extravagant structure of long curly tufts.

What a relief for Miss Moore, and perhaps



23.—AS A BYZANTINE PRINCESS—THIRD CENTURY.





24.—POUF À LA CERF-VOLANT.

also for the reader, to cast aside all this weight of exaggeration and to revert to the severe majesty of the Byzantine Princess of the third or fourth century, to which her features lend themselves so admirably (Fig. 23).

In the next impersonation (Fig. 24) we draw again upon the well-nigh inexhaustible fund of curiosities of the golden age of hair-dressing at the Court of Marie Antoinette. This style was glorified by the name of *Pouf à la Cerf-volant*; but where is the tail of the kite?

The office of Court hair-dresser was no sinecure in those days, and his inventive genius was severely taxed. "Give us something new and wonderful!" was the daily cry of the Court beauties as he drove from one hotel to the other, and the results were more astonishing than becoming or artistic.



26.—FROM A CARICATURE OF THE STYLE WORN A CENTURY AGO

The Infanta Marie, daughter of Philip III. of Spain, dressed for her marriage with the Emperor Ferdinand III., furnishes us with a stiff and ugly example of the reign of the cap (Fig. 25). All the hair is spread out round the face, while a stiff little white cap, edged with



25.—AS WORN BY THE INFANTA MARIE AT HER MARRIAGE.

lace, fits closely to the back of the head and spreads out under the hair at the sides. The chronicles of the time tell us that when the Emperor met his bride thus arrayed on the borders of his empire he was bitterly disappointed in her; but, then, she was not at all like Miss Moore.

In conclusion comes this monstrous caricature (Fig. 26), derived from the same origin as the one with the enormous feathers. It is built upon a solid foundation of enormously long rolls of curls, thickly powdered, and is, of course, heavy and cumbersome in the extreme.