An Historical Review of the Cosmetology Profession

Amy Ruff
Loyola University Chicago

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LOYOLA UNIVERSITY CHICAGO

AN HISTORICAL REVIEW OF THE COSMETOLOGY PROFESSION

A THESIS SUBMITTED TO THE FACULTY OF THE GRADUATE SCHOOL IN CANDIDACY FOR THE DEGREE OF MASTER OF ARTS

DEPARTMENT OF EDUCATIONAL LEADERSHIP & POLICY STUDIES

BY

AMY RUFF

CHICAGO, ILLINOIS

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TO MY STUDENTS
PREFACE

Hairdressing has been a part of my family history since 1953. My mother and father are both hairdressers as well as my brother and his wife. As for me, I do not currently hold an Illinois Cosmetology license but the passion of the industry certainly runs through my veins.

Some of my most wonderful childhood memories center around the artistic results of hairdressing. I remember sitting on the edge of our kitchen table while my father practiced the new spring-trend release. In our family, that could only mean a new haircut was making its way in the fashion world and daddy had to attempt the sculpture.

I've had every hair style from the popular *Dorothy Hamil* wedge to the eccentric *Beret* (a style which required the hair on one side of the head to be sculpted shorter than the other). I've had cornrows, made popular by the actress Bo Derek, spiral-perms and lots of beautiful highlights. I tried every new trend and fashioned it with excitement.

My Mother was the influence behind my family's career history. After graduating from High School, she attended beauty school on the whim of something fun to do. In 1953 she graduated from American Beauty Academy in Chicago, Illinois.

My father, who was in California, returned home after his sophomore year in college in need of work. With very few job opportunities available, he was persuaded by my mother to attend beauty school and obtain an
Illinois Cosmetology License. This turned out to be one of the finest decisions he could have ever made.

That was forty-three years ago. The Cosmetology licenses that my parents pursued opened up the world to them. Today my family and I successfully run three nationally accredited and state certified beauty colleges called *Capri Schools of Beauty Culture, Inc.* I am very proud to say they are considered to be three of the top cosmetology institutions in the State of Illinois. Moreover, my parents are well respected in the field of cosmetology for their relentless dedication towards improving the standards which effect the education of our students.

The motivation behind this research stems not only from my family roots but also from my ten year involvement in the field. As an employed administrator of the corporation, I work with cosmetology students and their parents on a daily basis. While assisting them with admissions, I often see the disappointment in the eyes of the parents as they explain to me "we'd prefer our child to go to college and get a real profession but s/he has always liked playing with hair".

This naive misrepresentation has driven me to document the history of the cosmetology profession by researching the events that led to the need for state licensing. Cosmetology is more than playing with hair. The historical foundation of the field of Cosmetology predates ancient civilizations when Egyptian kings and queens treasured the position of the palace hairdresser. Social and cultural values for centuries have developed around the dressing and presentation of hair and the Department of Professional Regulation has justified state licensing of the profession due to
the specialized knowledge required for protecting the safety and sanitation of its clientele.

My respect for the profession has grown since I first began my research. It is this respect that I hope to share with the parents and students I counsel everyday.
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CHAPTER 1
INTRODUCTION

Vidal Sassoon, Jose Iber, Jerry Redding - three extraordinary hairdressers of the twentieth century whose techniques and coiffures have graced fashion runways, magazine covers, movie screens, and set international trends all over the world. In the field of hair design, these professionals are recognized as leaders in the industry and referred to as licensed Cosmetologists. They are not the first and certainly not the last to contribute to the history of Cosmetology.

This thesis will explore the events in history which led to the enactment of the licensed Cosmetologist. This thesis will: (1) introduce various practitioner definitions found in the field and state the motivation for continued licensing of the field of Cosmetology, (2) give an overview of the early history of the hairdresser during ancient Egyptian, Greek and Roman civilizations, (3) discuss social and cultural factors and issues of public safety during the eighteenth, nineteenth and twentieth-century which directly impacted the need for state licensing and 4) discuss the original Illinois Barber and Cosmetology Act of 1925, changes to the act from 1925 through 1985, and address the current proposed issues facing the renewal of the Illinois Barber, Cosmetology, Esthetician, Nail Technology Act of 1996. In the final analysis, this thesis will comment on the researched historical information and discuss specific areas for industry improvement.

As a relatively new profession, the field of Cosmetology became
popular in this country around 1920. "'Beauty culture', 'cosmetology', and 'cosmetic therapy' became words in everyday use."¹ Prior to this date, and throughout most of history, the term hairdresser was more common than the term cosmetologist. Other popular labels included: beauty operator, beauty culturist and hair designer. The latter three were inter-changeable and synonymous to that of hairdresser.

Today, hairdressing is technically used when one is referring to the art of physically styling, designing or dressing the hair while cosmetologist means an individual registered by the Department of Registration and Education. In this thesis, cosmetologist and hairdresser refer to the person who performs the following service:

The application of cosmetic preparation to the human body by massaging, stroking, kneading, slapping, taping, stimulating, manipulating, exercising, cleansing, beautifying, or by means of devices, apparatus or appliances; arranging, dressing, marcelling, curling, waving, cleansing, singeing, bleaching, coloring, dyeing, tinting, or otherwise treating by any means the hair of any person.²

Hairdressing has been an important part of the costume designs and ceremonial rituals of men, women and children for centuries. "It began so


long ago that it is impossible to pinpoint . . . ."³ Historical review of the literature indicates hairdressing existed since ancient Egyptian civilizations. Although some reference is made to Babylonian and Assyrian civilizations, Chapter Two of this thesis begins with the well preserved information found among Egyptian tombs.

Egypt couldn't be a more appropriate place to begin researching the history of the licensed Cosmetologist. Proof that the ancient hairdresser existed is evident through recovered ancient Egyptian hieroglyphics and salvaged tools of their trade. Moreover, Egyptian civilizations contributed one of the most significant forces in the history of hairdressing - a passion for wigs. Wigs were worn for a variety of cultural and social reasons. They were made of various fibers and decorated with precious metals. This passion continued on for centuries to come.

The next civilization that will be reviewed is the Greek civilization. Similar to current styles of the twentieth-century, Greeks enjoyed soft, full curls which surrounded the face. Consequently, this fashion trend embarked the hairdresser into high demand. It is here where the "profession" begins.

Hairdressing also has deep historical roots in Greek mythology. Tales are told of a Gorgon (a monstrous creature) called Medusa who had snakes for hair. According to the myth, a man would turn to stone just by looking at her! Not all cultures believed that hair held such deadly powers but for the Greeks, hair symbolized strong spiritual and social values. The process of hair coloring is also addressed. Greek cultures were the first to experiment

with the actual coloring of the hair shaft. While their attempts were successful, they were often deadly.

The Romans, a very fashion conscious society, exercised their desire for change and self-expression through hair designs. Men and women were constantly updating and improving their hair styles in order to remain fashionable.

Grooming for self-gratification strengthened the growth of the hairdressers. Commonly referred to as Ciniflone or Tonsor and Ornatrix the Roman hairdresser performed services which included cutting, curling and dying the hair of the wealthy. Also, it is this culture were we see some of the first attempts to control alopecia - male pattern baldness.

After an historical adventure through ancient civilizations, Chapter Three begins with the landmark events of the eighteenth, nineteenth and twentieth centuries that led to the evolution of the licensed Cosmetologist. The first event discussed addresses the fierce social disagreements between French Coiffures and the reputable Barbers and Wigmakers. This disagreement began in the eighteen-hundreds and wasn't resolved until the late twentieth-century. Some professionals in the industry today still admit that tension exists between cosmetologists and barbers!

In the nineteenth-century, innovative styling inventions and business adventures begin to appear. The Marcel curling iron and the birth of the professional beauty salon quickly bring the salon client into the modern world of the twentieth-century.

Finally, it is in the twentieth-century that the issue of public safety and social concerns emerge. Side effects from services like the Nestle perm, the social impact of the bobbed hairstyle and the lack of adequate training in the field helped lay the foundation for several significant industry milestones.
The first milestone is the appearance of formal training in beauty schools. The second is the development of industry Associations and Boards.

Chapter Four confirms the original premise of the Thesis. After centuries of emphasis on designing hair styles, the shift is directed toward the safety and sanitation of the public. The Illinois Beauty Culture Act of 1925 is presented with a full discussion of original licensing requirements, state examination, fees, renewal and reciprocity laws. Chapter Four also reviews the various Committees which developed as a result of the Act. It concludes with the current Act of 1985 and addresses proposed changes for 1996. In the final analysis, Chapter Five summarizes the historical findings of the prior chapters and offers suggestions for industry improvement.
CHAPTER 2
ANCIENT CIVILIZATIONS

Pinpointing the exact period in time when the birth of hairdressing began is extremely challenging. Although practitioners in the field consider it to be a science, its physical attachment to the body makes it difficult to differentiate between hair dressing with the intent to personally groom and licensed hair dressing with the intent to create an artistic expression.

Pre-historic societies, for example, must have been challenged with the need to tame the constantly growing hair on their face and head. While it probably provided warmth during cold winters, it must have been stifling during blistering hot summers. Any attempt to groom the hair for cooling purposes would have been personal in nature. On the other hand, ceremonial rituals probably brought out the artistic talents of the first tribal hairdressers as they attempted to groom the hair. In any event, the act of dressing the hair has deep historical roots which may not be documented but are certainly imaginable.

Egypt

Ancient Egyptian civilizations provide a realistic starting point when researching the history of hairdressers. Factual information from tombs, inscriptions and recovered archaic grooming aids, provide information
pertaining to the value, position and operation of ancient hairdressers.

The value of the hairdresser is evident from the findings among Egyptian tombs. Egyptians carefully placed their material possessions within their tombs to assure a wealthy after life. Non-material items considered to be valued were depicted in images drawn on the walls of the tomb. Archeologists have identified images of what appear to be the deceased's hairdresser. Although the images are rather small in size when compared to other figures (indicating they were probably slaves) the hairdresser was valued enough to be forever preserved on the walls of the tomb ensuring the King or Queen his or her hairdresser in their next life.

The position of the hairdresser has also been documented in Egyptian inscriptions. "Inscriptions from the Old Kingdom (c. 2650 - 2150 B.C.) suggest that the hairdresser held an esteemed position, and that men usually performed the role."¹

Proof that the ancient hairdresser operated in Egyptian civilizations lies in the styling tools which have been recovered by Archeologists. According to Richard Corson's Fashions In Hair: The First Five Thousand Years, Corson reports:

Ancient shaving sets have been found, dating from 2000 B.C. or earlier, containing bronze razors, bronze tweezers mounted on wooden blocks, bronze hair curlers, grit stone hones, bronze mirrors with ivory handles, tubes for kohl and rods for applying it, shaving mugs of obsidian, combs, and other instruments.²


Egyptian royalty took great pride in the appearance of their body. Physical perfection was idealized. As a result, hours were spent on the personal grooming of the body. First, luxurious baths were taken to replenish and soften the skin. Next, the body would be buffed and filed with pumice stones to remove all dead cells and finally, the body would be massaged and perfumed with various creams and oils. All of this was performed by the hairdresser. In her work entitled Daring Do's, Trasko states: "hairdressing was part of an eroticized, or at least highly pleasurable, toilette."³

Egyptian hair, actual living hair, was easily groomed. It was common among the Egyptians to crop and even shave off their natural hair. Shaving of the hair was done for various reasons. The climate was one. A clean shaven head must have been refreshing during hot, Egyptian summers. A second possible reason was for cleanliness. Houston reports that most men shaved their heads for sanitary reasons. She also indicates that while some women shaved their heads, most opted for a clean, cropped haircut.⁴ A third possible reason was purely philosophical in nature. Shaving of the head was believed to have toughened the skull, thereby making the Egyptian impervious to injury, accidents and loss of knowledge.

Even though the Egyptians shaved off their hair for the above possible reasons, they replaced their natural hair with elaborate black wigs. The first wigs, according to Trasko, were made out of animal hair, wool or palm

³Trasko, 17.

leaves. "From the New Kingdom (c. 1550 - 1070 B.C.) onward, they were made from human hair."\(^5\)

Wigs were commonly worn everyday and by every level of society. Why wigs were so popular is not clear. Literature suggests that wigs were worn for protection and for social reason. A bald head in the blistering, Egyptian sun could result in excruciating pain. Wigs provided protection from the sun's intense rays. Moreover, most Egyptian wigs were worn long, draping over the shoulders, providing extra protection from the sun. Egyptian men and women also wore wigs to indicate their social status. Wigs of nobility were the most elaborate in detail.

The Egyptian hairdresser had to be very artistic and skilled when it came to styling the wig. First, the lengthy wig was tightly woven with beeswax into numerous rows of tiny braids. Next, and most often for ceremonial affairs, the wig would be died various colors by using henna and indigo. Finally, the wig required *plaiting*. Plaiting was the decoration of wigs with flowers, gold, lapis or ribbons. As previously indicated, grooming was an important part of the noble Egyptian's personal and social life. The same applies to plaiting. While the Egyptian was being groomed and the wig plaited, the noblewoman would be entertained by musicians, relatives or friends. It was a very social affair!

The act of plaiting is not something unique to the Egyptian culture. In fact, Trasko indicates Africa to be the origin of plaiting. Egyptian rulers often married foreign princesses, some African, who fashioned beautifully plaited hair. The black princesses brought this fashion to Egypt and set the Egyptian trend.

\(^5\)Trasko, 15.
One of the most interesting facts documented in all the literature is the use of an "unguent cone". The unguent cone was a cone shaped mass of wax which was scented with perfumes and oils. During social affairs, the Egyptian host would place an unguent cone on the top of every guests' wig. By the evening, the heat from the day would cause the cone to melt down the wig and onto the brow of the face. The purpose was two-fold. First, the oozing wax would provide a cooling sensation and second, the scented mass perfumed the body.

Even though Egyptians wore wigs the majority of the time, the symbol of the natural hair was quite significant. Egyptians believed that a guardian spirit protected their head. As a result, they washed their natural hair only once a year. Their suspicion was that the cleansing of the hair and scalp would disturb the guardian spirit and make them susceptible to injury. Moreover, when journeying away from their homeland, the natural hair was not to be cut. Removing the hair from the body would also remove this protective spirit. This belief was common among many ancient civilizations including the Greeks and Romans.

Another symbolic representation of the natural hair was its display as a sign of mourning. When attending a funeral or during a period of mourning, "... the natural hair, worn hanging simply down the back, was the rule." Reference as to why this was protocol is not indicated. One can only speculate that the absence of the wig represented an abstinence from something that gave them pleasure.

The vivid, colored illustrations discovered from famous tombs, such as the tomb of Tutankhamen, provide magnificent images of Egyptian style. Not

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6 Houston, 7.
only do we see the beautifully plaited wigs and elaborate costumes but we discover that Egyptians were among the first societies to use cosmetics.

The beautifully painted face of Nafre-ity is an excellent example of the Egyptians’ dramatic use of cosmetics. Every facial feature and fingernail was enhanced. "Eyebrows were blackened, blue eye-shadow came into use, nails were hennaed, and lips were colored."7 Lead carbonate and egg whites were commonly used for face painting. Unknown at the time for its lethal effects, this mixture lead to birth defects and premature deaths. Unfortunately, this concoction was not recognized for its deadly effects until the mid-eighteenth century.

The Greeks

Moving into the fifth century B.C., Greek life was a dynamic culture "... dominated by an ethos of masculinity and ruggedness"8 yet their hair styles reflected a bounty of soft curls. The men wore soft ringlets and curls cropped close to the head. The women also wore their hair soft, loose and long, and accented their hair with fresh, fragrant flowers. In addition, the Greeks considered a low forehead to be beautiful. Bangs were softly draped forward to minimize the forehead's height. Quite a change from the waxed, stiff braids of the Egyptians.

Similar to fashion trends today, the Greek style of natural softness and delicate curls became very popular. In fact "the curling of hair was so


8Trasko, 20.
popular in Athens that it gave rise to the first professional hairdressers.\textsuperscript{9} Unfortunately, little reference is given in this period of time as to the tools of their trade for the purpose of curling the hair. The practice of hair coloring, on the other hand, is well documented.

"The earliest evidence we have of the hair being coloured dates from 444 B.C."\textsuperscript{10} The reader may recall the earlier Egyptian attempts at coloring. The difference here is that the Egyptians "dyed" their wigs whereas the Greeks actually colored their own natural hair. Moreover, this period in time marks "...the first reference in history to blond hair being more desirable for women than darker shades."\textsuperscript{11}

Achieving a blond color must have been challenging. Today a simple combination of hydrogen peroxide and ammonia will create a blond effect with little damage. During the fifth century B.C., however, harsh soaps, alkaline bleaches, and potassium were used to create lightening. In addition, the Greeks would sunbathe for hours to absorb the sun's rays and achieve golden highlights.

These early attempts at blonding where primarily done for social reasons. The Greek ideal of a God or Goddess was always represented with golden hair. Trasko indicated that lighter hair was symbolic of innocence. She also reports that the Greeks with golden hair were considered superior in their social circles. The reason for this probably stems from the Greek's genetic disposition for having naturally dark hair. A blond head of hair must

\textsuperscript{9}Microsoft (R) Encarta. Microsoft Corporation, United States.

\textsuperscript{10}Corson, 56-57.

\textsuperscript{11}Trasko, 21.
have been uncommon and therefore desired. She further denotes that a blond head of hair represented sexual desirability.\(^\text{12}\)

Actually *having* natural hair was as socially important as the color. During the Doric Period, for example, a young bride would cut her hair on the day of her wedding as a symbol of submission to her husband. Should she at anytime be unfaithful during her married life, it would not be uncommon for her husband to shave her head making her a social outcast.

The Greeks' attachment to their hair was influenced by cultural factors as well as social. According to Corson's book, Corson quotes Speight by stating the following:

> It was customary, according to Speight, for them 'to hang the hair of the dead on their doors previous to interment, and the mourners not infrequently tore, cutoff, or shaved their own hair, which they laid upon the corpse, or threw into the pile to be consumed along with the body of the relation or friend whose loss they lamented'.\(^\text{13}\)

Beyond being the first civilization to color the natural hair and aside from the cultural influence of the hair, it is possible that its versatile characteristics influenced Greek Theater. For example Corson tells the story of how Pythagoras was forced to shave his insect infested hair and wear a wig. Thespis was so amazed with the change in appearance the Egyptian wig created for Pythagoras that he conceived the idea of acting.\(^\text{14}\) A doubtful authenticity yet interesting.

\(^{12}\)Ibid.

\(^{13}\)Corson, 54.

\(^{14}\)Ibid.
Rome

A dramatic transformation in lifestyles took place during the first century A.D. Roman women expressed themselves more in their attempts to seek individuality. As a result, their desire for change was reflected in their hairstyles.

The Roman woman was quite different from the Greek woman. She was more liberal, promiscuous, and expressive of her feelings and needs. Her hairstyles were neat, precise, and always changing. She was demanding when it came to her hair being groomed, and critical of the elaborate hair-dos worn by visiting foreigners.

As with other ancient civilizations, the Roman woman respected the belief that a guardian spirit protected her head. "... Roman women washed their heads annually on the birthday of Diana, the thirteenth day of August."15 Moreover, nothing satisfied her long enough. In fact, "Roman fashions changed so quickly that sculptors commissioned to carve portraits busts were obliged to top them with detachable marble wigs, ..."16

Wigs continued to carry symbolic representations similar to the ones of ancient Egypt. During the Early Empire (27 B.C. - A.D. 69) the wig was a social fashion requirement and provided the Roman woman ease when keeping up with changing fashions. All of the literature indicates that natural hairstyles became so complicated in their construction and design that having a preset wig kept allowed for last minute changes in style.

A blonde wig, on the other hand carried a completely different representation. As an emblem of their profession, Roman prostitutes were

15Corson, 71.

16Trasko, 23.
required by law to wear a blonde wig. This symbol quickly changed its meaning, however, and the blonde wig turned into a desirable fashion statement.

Messalina, the wife of emperor Claudius, is credited for turning this "brothel badge" into a chic social craze. According to Corson, Messalina was known for her promiscuity, and habitually forgot her blonde wig at local brothels. To no one's surprise, her wig was favorably returned to her by morning. To neighboring women, Messalina was probably viewed as the "Madonna" of today. Wanting to exercise this same type of sexual independence, women quickly adopted the blonde wig as the trend.

The Roman male also participated in the personal grooming and styling of his hair. However, his reasons were more personal than social. It appears that he was troubled with the same problem as the twentieth century male, alopecia or baldness. Wigs were worn to hide a bald head. If the gentleman was bald and did not own a wig, he often painted his head black!

The Roman male also took pride in the appearance of his beard. A clean shaven look was very popular during the time of Cicero. In fact, politicians were required to save their facial hair if they wished to continue working in a political environment. The younger generation of Roman males, however, opted for a well groomed, sheik beard instead.

Wigs were not the only fashion carried over from the Egyptians. Hairpins, which Egyptians were known to have used, were quite popular among Romans. Their primary purpose was to set the hair into a variety of styles. Their secondary and secret purpose had deadly characteristics. Shaped similar to an elongated tube, the hairpin was constructed in a manner conducive to holding liquid. The liquid of choice was usually poison.
It is also documented the Roman civilizations were known for borrowing hair coloring techniques from the Greeks. During the Early Empire, Corson reports that the process of coloring the hair was achieved in the following manner:

Pliny handed down a formula for a black hair dye consisting of leeches and vinegar which had fermented for two months in a lead vessel. This was to be applied to the hair in the sunlight, and the lady was instructed to hold oil in her mouth to keep her teeth from turning black.\textsuperscript{17}

Today, hairdressers and clients alike would probably find this formula unbelievable! The vinegar must have caused the leeches to breakdown into a black liquid dye and it is probable that the oil was used due to the lead construction of the vessel. The process and results must have been quite a sight.

It is during this period in history that title definition is given to the hairdresser. However, the literature is a bit contradictory on this point. Corson defines the hairdressers as \textit{Ciniflone} and Trasko refers to them as \textit{Tonsor} and \textit{Ornatrix}.

The Ciniflones were slaves and operated during the Flavin Period (A.D. 69-96). As one of the first hairdressers, the Ciniflones commonly used a \textit{Calamistrum} (a hot iron) to curl the hair into the popular \textit{Orbis} hairstyle. The Ciniflone was required to dress the hair into a row of tightly rolled locks which haloed the head. After using the Calamistrum to curl the hair, it was wrapped around a light-weight wire frame and secured to the base of the

\textsuperscript{17}Corson, 74.
scalp. One can hypothesize that this gave rise to the first hair roller which is commonly used today to set and curl the hair.

The Tonsor was the term used to describe the stylist who dressed men's hair. The Tonsor's services included cutting, curling and dying. Additional services included perfuming and make-up application. However, these services were done solely upon request and the Roman male often suffered ridicule after it was performed.

The Omatrix, or women's hairdresser, was typically a trained slave who catered to the wealthy. Her trade utilized an archaic form of tongs or curling iron which was heated to extreme temperatures and used to achieve the popular orbis design.

Research in this area shows a strong parallel between the relationship amid the ancient roman hairdresser and his/her client and the current designer/client relationship that exists today. The literature refers to this ancient relationship as abusive and hostile. Should the Roman client find the work of his or her hairdresser unsatisfactory, he or she had no remorse in expressing their dissatisfaction verbally or even physically.

Today, hairdressers commonly face the challenge their professional ancestors experienced. Satisfying the whims of every client is not easily accomplished, especially when the styles desired require more than what the client has to work with.

Egypt, Greece and Rome provide a remarkable history of the ancient hairdresser. While these civilizations were the precursor for color formulation, braiding, wig making and hair curling, their professional requirements could be interpreted as the ability to design and create beauty. Issues of safety and sanitation was not foremost in their practice. In the
centuries to follow, this professional prerequisite of *designing a suitable coiffure* continued to dominate the profession.
CHAPTER 3

HAIRDRESSING - AN EMERGING PROFESSION

These were glory days for hairdressers; by 1767 at least 1200 of them were working in Paris.

Mary Trasko, Daring Do's.

England and France were leaders in the world of fashion for centuries. Laboring over one's hair for hours at a time was still treasured as part of the daily toilette. Social desires for beautification included Arsenic Complexion Wafers, which continued in popularity since its first use in 1694, and various grooming aids such as lead, wheat starch, horse hair and hog's lard. All of these and more were considered tools of the trade for the budding professional hairdresser.

Eighteenth - Century
Coiffeurs vs. Barber-Surgeons and Wig Makers

In Europe, hairdressing as a profession exploded in 1763 when the work of a Parisian called Legros marketed his craft to the women of France. Legros was probably one of the first professional hairdressers to offer educational classes in the filed of hair design. At his Academie des Coiffures, students could enroll into one of three different levels of classes
which would enable them to recreate Legros' designs.¹

This rapidly growing profession of French hairdressers called themselves coiffeurs. French "...coiffeurs were artists, concerned with the embellishment of living hair."² The styles they created introduced a new fashion trend - towering hair designs and the art of hair-powdering.

The eighteenth-century woman delighted in the artistic expression of her coiffeur. Her hair would be cut, curled and frizzed into heights beyond imagination. Most coiffeurs achieved such effects by carefully styling the hair around pads made of wool or horsehair. And, on special occasions, a tiny vase which fitted the shape of the skull was often camouflaged inside the towering hairstyle. This allowed fresh flowers to be placed on the outside of the hair while their stems were neatly tucked inside the water filled cavity of the vase.

Next came the powder. Hair powder was made of wheat starch and flour. This popular French and English fashion, which peaked in popularity around 1760, was sported by the upper-class and ridiculed by other countries for its wasteful use of food.

Hair powdering was so popular that during the latter part of the eighteenth-century, Englishmen were required, by law, to purchase a license and pay taxes if they wanted to powder their wig. Trasko points out that the hair-powder tax passed in 1786 raised a quarter of a million pounds in a single year³

¹Corson, 276.
²Ibid., 331.
³Trasko, 66.
This new class of French designers posed a threat to the reputable barbers and wigmakers, whom in contrast, performed most of their services on artificial hair. Unfortunately, their problems were not easily resolved. Barbers continued to battle over industry regulations not only with designers but also with members of their own organization.

It was during the twelfth century that the first organization of Barbers was formed and, in 1371, an organization referred to as barber-surgeons was founded in France. Barber-surgeons performed a variety of services which included cutting the hair, shaving the face, extracting teeth and drawing blood. In addition to being in conflict with the new coiffeurs, the odd teaming of barbers with surgeons led to conflict within in their own organization and resulted in the limitation of services performed by each member. Barbers were limited to grooming the hair, shaving, extracting teeth and blood-letting. Surgeons were not allowed to cut hair or shave the face but were naturally allowed to perform surgery.

Wig-makers, like the barber, was another well established guild during the eighteenth-century yet became less popular towards the end. A century before, a wig was considered a status symbol for the elite. However by the eighteenth-century, wigs were less expensive and therefore available to all social classes.

The conflict which brewed between the different classes of hair professionals resulted in a legal battle. "In 1769, legal action was taken against the hairdressers . . . by the community of Master-Barbers, Wig-Makers, Bathers, and Washers." They were, however, defeated as the

\[4\text{Davenport, 688.}\]
coiffeurs won the suit with their proclamation that barbers and wig-makers most often dealt with dead hair and coiffeurs created designs for living hair.  

Professional Neglect

Many sacrifices were made in the name of beauty during the eighteenth-century. Women and men both succumbed to the archaic methods practiced by unlicensed coiffeurs, barbers and wig-makers. In most cases, their methods were not only unsanitary but were also life threatening.

The use of arsenic complexion wafers, for example, were widely used. The effect created a pure white complexion yet the results were deadly. In addition, most coiffures used white paint to conceal imperfection in the skin. This product caused the eyes to swell, teeth to ache, infected the throat and often turned the skin black!

As for the maintenance of the hair, bathing and washing was discouraged by hairdressers of the eighteenth-century. If necessary, people were advised to cleanse the hair with everything from hog's lard and sweet oil to ashes and white wine. The use of a head scratchier, an elongated piece of wood with the replication of a tiny hand on the end, was all women had to soothe their dry, itching scalp.

Since many "doctors were not yet concerned with problems of the hair and scalp", 6 most skin disorders were often neglected. Blame cannot solely

\[5\] Ibid.

\[6\] Trasko, 59.
be placed on the hairdresser, however, since "many hair care ideas were related to superstitions" and thus were more cultural in nature.

The skill of barbering also often left its clients physically impaired. The constant struggle between barbers and surgeons centered more around the services each could perform rather than the physical danger they had been inflicting on their customers. The "barber's pole", according to Corson, symbolizes the original interpretation of the trade:

> The red and white stripes on the barber's pole were originally meant to represent bandages. The bowl represented the shaving basin, and the pole itself was an enlarged version of the one provided for the customer to hold on to in order to keep his hand steady.  

In this description, Corson fails to point out that the color "red" in the red and white stripes symbolized the blood which was often drawn from the client during teeth extraction and blood letting.

The barber of 1912 was also negligent in the proper sanitation of materials. Hot towels, which were wrapped around the face of a client prior to receiving a shave, were not handled properly. The same hot towel was often used to steam the face of three to four clients. Most clients were unaware of this procedure until it was published in a Nebraska newspaper which demanded Nebraska law require barbers to use a clean towel on every

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7Ibid.

8Corson, 262.
man's face. It rationalized that the public was entitled to protection against the possible spread of disease and against insanitary procedures. 9

**Nineteenth-Century United States**

French fashions of the nineteenth century further enhanced the need for professional hairdressers. Women's hair design continued in their ornate construction and required the assistance of a skilled practitioner. It was during this time, 1817, that "... one of the relatively few books ever written (or, at least, published) by practicing hairdressers" 10 became available. *The Complete Coiffeur*, by John Lafoy, "referees to hairdressing as the 'noblest and the most useful of the arts [and] the most profound." 11 Lafoy's writings are a compliment to the modern hair dresser of today. As Corson quotes:

Let it not be attributed to enthusiasm that I have dared to designate this noble profession as an art: it is truly so .... to deceive the most penetrating eye; to combine the adventitious wig the natural, ... to sustain the delicacy of figure by light flowing ringlets; to lend to feminine majesty the accompaniments of waving and lengthened tresses; ... to bring about these admirable effects by an execution at one graceful and rapid, is what characterizes a master art; and this is but a small proportion of the toils which the artist has to encounter. *His* is no imitation, no servile copy. His is without any exemplar law but that which his own imagination furnishes;

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9Corson, 574-575.

10Corson, 464.

without any materials but the slight foundation of the hair; or any other auxiliary but the *Comb!*\(^{12}\)

Referred to as a noble profession with emphasis on design, yet without a license to govern its practice. It is during this period in history where the need for a state license finally begins to appear. Several inventions have been credited for launching the development of the Cosmetology license.

As Paris continued to be the fashion trend setter, a French hairdresser by the name of Marcel Grateau, revolutionized the hair industry with thermal waving.\(^{13}\) Various forms of curling the hair with hot irons were practiced before Marcel's technique was introduced but none gave the polished results he was, and is, famous for.

Born in 1852, Marcel's original line of work was to care for and groom horses. Having interests in the dressing of women's hair, Marcel attempted to work as a designer in a local shop. Informed of his inability to properly dress hair, Marcel returned to the stables to practice a trade for which he seemed more suited.

Disapproval from the salon owner did not prevent Marcel from experimenting with hairdressing. Wanting to get away from the every day use of hairpins and artificial curls, he introduced a natural looking wave, in 1875, which was created by using an ordinary curling iron. His technique differed from others in the way he positioned the iron in relation to the hair. His procedure resulted in less frizz and more satisfied clients.

\(^{12}\)Ibid, 464-465.

\(^{13}\)For a full treatment of Marcel Waving, see Corson, 492-493. *Milady's Standard Textbook Of Cosmetology* (New York: Milady Publishing company, 1993), 164-186 also presents thermal wave techniques and implements.
Twelve years later, Marcel found himself dressing the hair of celebrities. His technique, which is still practiced today, is one of the primary reasons for justifying the licensing of hairdressers. The tool he used to curl the hair required an enormous amount of heat. Hot implements used around a client's head can be very dangerous to both client and the hair if not used properly. Today, cosmetologists use Marcel irons which range in heat intensity from 145 to 320 degrees! The heat intensity of their irons is tested by applying it to a tissue thin piece of paper. If the paper burns, the iron is too hot.

Marcel's technique was successful not only because to the perfect wave it left in the client's hair, but also because it did so without the assistance of any harmful chemicals. The drawback, however, outside of the heat factor, was that the curl was only temporary. It wasn't until the twentieth-century that the invention of the permanent wave came along. Marcel is considered to have paved the way for the industry revolutionizing invention.

The birth of the professional beauty salon strengthened the need for licensing. Toward the end of the nineteenth century, woman began to frequent department store salons and pay for their services. While salons had begun to appear in Paris, Trasko reports Martha Harper to be a pioneer in the business:

Newly built department stores offered hairstyling salons, and it become acceptable for a woman to visit a beauty parlor, rather than having the hairdresser come to her. Martha Harper opened her first

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shop in Rochester, New York. She eventually developed a chain of five hundred locations - the first salon franchise.\textsuperscript{15}

Trasko also points out, with enthusiasm, that this was quite an achievement. Very few businesses were founded by women during the nineteenth-century, especially in the field of hairdressing.

\textbf{Twentieth-Century Birth of a License}

Centuries of history and fashion provided the foundation for the twentieth century beauty salon in the United States. Vogue styles in the States were generally set by Parisian centerfolds, members of elite societies, political figure heads and the media. Although all of these greatly enhanced the growth of the hair profession, none of them were as influential as the Nestle Perm and the Bobbed hair style.

Charles Nestle invented the first permanent wave machine in 1906. It was "... a frightening contraption with heat-conductive metal curlers dangling on cords suspended from the ceiling."\textsuperscript{16} In the early stages, this perm wave machine was more popular with shorter hair.

The Nestle permanent wave machine revolutionized the beauty industry. It was the first invention of its kind to offer women the appearance of naturally curly hair. Unfortunately, the dangers involved did not stop women from receiving the perm.

\textsuperscript{15}Trasko, 97.

\textsuperscript{16}Trasko, 107.
The second factor to contribute to professional licensing was the social phenomena which surrounded the bob. "Prior to the World War, most women did not wave or cut their hair nor use cosmetics extensively."\textsuperscript{17} With the right for women to vote in 1918, convertible automobiles, and new career opportunities for women came the new, free women who wanted to be liberated from their long hair.

The famous actress "Irene Castle was generally credited with introducing the bob into the United States."\textsuperscript{18} With the service of Signor Pierri Raspanti, a New York hairdresser, Castle cut off her long locks of hair. She was left with a short, ear length style commonly associated with that of a "flapper".

Women of all ages flocked to their neighborhood barber for the trendy bobbed hair style. The overwhelming number of clients placed a demand that the barbers were not equipped to handle.\textsuperscript{19} As a result, the already growing beauty salon exploded with business.

\textbf{Public Safety, Social Concerns and Milestones}

While both the Nestle Perm and the Bobbed hair style grew in popularity, several issues began to appear: (1) the dangers associated with the Nestle Perm, (2) the social impact of the bob and other new trends, and

\textsuperscript{17}United States Department of Labor, 101.

\textsuperscript{18}Corson, 610.

\textsuperscript{19}United States Department of Labor, 102.
(3) the lack of professional training. First came the issues surrounding the Nestle Perm. Although the invention eventually revolutionized the beauty industry, the first clients were more like victims due to the possible hazardous side effects.

The first Nestle perm took approximately twelve hours to complete and was very expensive. While most women left the salon with new waves, others often experienced electric shock from the metal clamps that locked onto the hair. Other possible side effects were burns to the scalp and dry, over permed hair. As a result, Nestle method didn't become popular again until around 1930 when his technique was improved.

The Museum of Cosmetology Arts & Sciences in St. Louis Missouri has an original Nestle Permanent Wave Machine on display. Robin Le Van, Museum Director, recalled some horrific stories which were shared by visiting tourists who actually received a Nestle perm. "I recently gave a tour to some elderly women, stated Robin, who actually had a Nestle perm. One women told me that as a child, her mother took her to a salon for the perm. She wanted her to look like Shirley Temple. The women, lifted up her hair and showed me the stacks of permanent scars the machine left on her scalp".20

Over the years, the permanent wave machine was improved. However, dangers still existed. In 1931, the Research Bureau, of the Royal Institute in New York City, surveyed the accidents caused from permanent waving. Five hundred reputable hairdressers completed questionnaires pertaining to

permanent wave mishaps. The results from the survey were categorized onto three groups: "... (a) faulty equipment or supplies, (b) faulty operation of the equipment, (c) failing of the human factor."\(^{21}\)

The first category, the factor of faulty equipment, resulted from ignorance as opposed to accident. Many hairdressers used old permanent wave machines and incorrect permwave solutions. While faulty equipment and poor solutions could cause accidents, the sample population indicated that accidents could be avoided if the operator used good quality machines and solutions.

Accidents were more likely to occur due to the second category, faulty operation of the permanent wave machine. These type of accidents could be avoided all together if the operator took sufficient care while preparing the head for the permanent and followed the operating instructions.

The Bureau placed the greatest emphasis on accidents resulting from the final category, failing of the human factor. "Carelessness, inefficiency, inexperience, lack of training, negligence, and lack of skill, are undoubtedly the principle reasons given for the occurrence of permanent wave accidents of all kinds."\(^{22}\)

The Bureau reported the following statistical table from the replies of the questionnaire to the New York Board of Health:

47% recommend better training & examination; 4% suggest special supervision; 4% demand regulation of the profession; 27% are

\(^{21}\) *The American Hairdresser*, "Bureau Reports on Permanent Wave Mishaps", Vol. 54 No. 3 (March 1931), 101.

\(^{22}\) Ibid.
in favor of licensing; 2% request return to apprenticeship system; 16% suggest technical improvements.23

A 47% recommendation for better training and examination comes to no surprise. The services of the hairdresser needed to include proper training and testing if it was to continue to be a public service profession. Also, it is interesting to note that while 27% were in favor of licensing of the profession, only 4% demanded regulation.

The second issue that began to appear was the phenomenal social effects of the bob. Since it had been over one hundred years since women's fashions moved towards a short haircut, the public's response to this new short hair style was very controversial.

Headlines in newspapers read that the bobbed hair style lead to divorce and even suicide by husbands of wives who bobbed their hair. Marshall Field in Chicago reported they would not hire women with bobbed hair, and the State of Kentucky even suspended nurses for wearing the fashion.

Objections to the bob extended into religious sectors as well. Corson's account of the issue is as follows:

It was reported in the spring of 1926 that a Missouri woman filed a petition for the return of her six children, who were living with a guardian. When the oldest girl, aged twelve, was asked by the judge if they wished to return to their mother, she answered, 'No. We don't believe Mother is a Christian woman. She bobs her hair, and the bible says in the eleventh chapter of First Corinthians that a woman should not cut her hair . . . .' The three older children were placed in private homes

23 Ibid.
'with Christian influences'.

Despite the threat of marital strife, unemployment, and even divine intervention, women of the twentieth century continued to bob their hair. Those who did not, returned to the Nestle perm or looked to other Hollywood stars for fashion trends.

Around 1930, the desire to look like Jean Harlow, for example, led women to color their hair. Salons were well equipped to color or dye hair (a term more commonly used) yet, like the Nestle perm, there were side effects.

The chemicals used to create the high-lift blonde color caused headaches, eye-swelling and blisters. Many hairdressers were sued for the pain they caused their clients and were dropped from their insurance companies.

As a result, hairdressers were cautioned for the acute problems associated with dyeing especially when trying to achieve platinum blonde shades. At the time, 17 volume peroxide was mixed with magnesium carbonate. The effect of the hair and scalp as so drying, oil shampoos were recommended during the entire process. Most of the time, however, the service was terminated midpoint when the hair was tested for strength. If the elasticity of the hair was lost, the process was stopped. This process, which is very similar to what is done today, harbored more dangers due to the ignorance of the chemical process.

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24Corson, 614.

25*The American Hairdresser*, "Cautions to Observe in Preparing Hair for Platinum Blonde Shades", Vol. 54 No. 4 (April 1931) 78.
By 1931, the New York Board of Health passed regulation governing the sale and use of hair dyes in salons. The regulation required proper consumer notification of possible dangers. The regulation was as follows:

Every container or package of hair dye which contains an aniline derivative shall bear a label securely attached, and conspicuously displayed on which is stated: "Caution. This product contains and aniline derivative which may cause skin irritation on certain individuals and a preliminary test according to accompanying directions should first be made". 26

The passing of this regulation created enormous interest among the general public and members of the industry. "This was the first time the board of Health of New York had permitted the use of preparations with anilines, aniline compounds, or paraffin; . . . " 27 Regulations prior to this date prohibited the use of these chemicals in the preparation of hair dyes.

With this passing, hairdressers were now required, for the first time, to conduct a "patch test" on all color clients. During the test, small amounts of the chemicals to be used were to be placed on the soft part of the clients lower, inner arm. If no skin irritation developed after twenty-four hours, the client could return for the color service. This test, continues to be practiced in salons today.

The third issue which resulted from the professional beauty salon related to training. Most beauty parlors were owned and operated by one proprietor. There were no state regulations or licensing requirements during

26 The American Hairdresser, "N.Y. Health Board Amends Dye Regulations", Vol. 54 No. 5 (May 1931) 96.

27 Ibid.
the first part of the twentieth century. As more operators began to join the ranks of this emerging salon operation, the demand for proper training prevailed.

Unfortunately, there was no formal education for beauty culture. Apprenticing was the only form of training available. Lessons were taught within the beauty parlor by the designers who operated them. Women who were interested in learning the trade would "... pay from $40.00 to $150.00 to be taught the different phases of the business."28 Consequently, the training received was completely inadequate. However, these pioneer hairdressers helped lay the foundation for three significant industry milestones; (1) formal beauty schools, (2) the National Cosmetology Association, and (3) the first Cosmetology license.

Twentieth century inventions and trends were the single most important factors to bring out the need for licensing. In fact, they created a "beauty boom". In 1920, there were approximately 5,000 operating beauty salons. By 1922, the number increased to 7,000 and by 1928, the number jumped to an astonishing 40,000 salons in the United States alone. "This increase in business, while helping the industry expand, had the unfortunate effect of attracting many unskilled practitioners to the profession"29 with no formal training available.


In 1914, the Philadelphia Girl's Trade School was one of the first vocational schools to address the public's need, and the students' desire, for training in beauty culture.\textsuperscript{30} The majority of the courses offered at this trade school were for industrial design but the consensus was "if the making of a beautiful face has become as technical as the manufacture of a fine silk dress . . . there must be schools to train for the vocation."\textsuperscript{31}

To protect the public and the interest of the profession, groups of hairdressers around the country began joining together forming small beauty associations. Each association attempted to battle the issues which confronted them in their own states, but their efforts were often unsuccessful.

Realizing that one strong national group would be more effective than numerous small groups, a man named Charles Meeker Kozlay began to work towards the banning of one national association. \textsuperscript{32}

Charles Meeker Kozlay, publisher of \textit{American Hairdresser}, 1919 - 1924, used the pages of his trade journal (the only professional beauty trade journal of the time) to organize a national association and to publicize legislative issues that pertained to the industry.

On August 21, 1921, five hundred members, representing twelve regional groups, met in Chicago and signed the Charter of the National Hairdressers Association (NHA). The first officers of the association were: President, Charles Meeker Kozlay, New York; 1st Vice President, Mr.

\textsuperscript{30}Woody, 80.

\textsuperscript{31}Ibid., 82.

\textsuperscript{32}For a full treatment of Charles Meeker Kozlay, see National Cosmetology Association, 4-8.
Edward Coulson, Chicago; 2nd Vice President, C.W. Godefroy, St. Louis; Secretary, Mrs. A.F. Cosgrove, San Francisco; Financial Secretary, Miss Esther Johnson, Chicago; and Treasurer, Mr. E. Eimert, Philadelphia.

Items discussed during this first national convention included the adoption of a hairdresser's textbook, an insignia, a code of ethics, access to liability and malpractice insurance for all members, and most importantly, legislative issues.

The primary order of business for the new association and officers was "... to encourage responsible state legislation regarding hairdressing ...".\textsuperscript{33} Once again, the battle with the barbers emerged as NHA had to fight for autonomy.

Barbers, whom had organized their own trade organization in 1904 and had their own professional license, opened their barber shops to the new beauty boom patrons. They marketed their services to incoming women and redesigned their shops to offer private accommodations for dressing women's hair. The most challenging endeavor, however, came when barbers attempted to monopolize the industry and include dressing of women's hair within the scope of their state board.

Once again, the battle between hairdressers and barbers emerged. In addition, a new group of professionals - Cosmetitions "... (who were trained primarily in skin care and cosmetics as well as hairdressing)"\textsuperscript{34} wanted a part in this new service industry.

\textsuperscript{33}Ibid., 4.

\textsuperscript{34}Ibid.
NHA had to work quickly towards the adoption of a "Model Bill" for state laws governing the practice of hairdressing, barbering and skin care. Through their tireless efforts, states began licensing cosmetologists (which will be thoroughly discussed in Chapter Four).

The National Hairdressers Association went through two official name changes. During their 7th annual convention in 1927, NHA voted to amend the name to the National Hairdressers and Cosmetology Association (NHCA). The second change occurred, in 1986 when NHCA became the National Cosmetology Association (NCA).

The first change was made to avoid confusion with practicing cosmeticians. The term cosmetology was added to cover all practitioners who wished to join the association. The second change was made due to the bylaws which existed in 1986. "Cosmetology as defined in the bylaws covers all of the salon disciplines and meant there was no need to single out 'hairdressers' in the Association's title."35

1995 marks seventy-five years of dynamic growth for the National Cosmetology Association. Dedicated to their original pledges, NCA continues to maintain the highest standard for professionalism within the Cosmetology, Barber, Esthetician and Nail Technology industry.

Landmark events of the eighteenth, nineteenth and twentieth centuries laid the foundation for the first Cosmetology license. The pioneer hairdressers, with their inventions, styles and techniques slowly moved the profession away from the emphasis being on design and brought it to where it is today - on public safety and sanitation.

35Ibid., 69.
CHAPTER 4
THE ILLINOIS BEAUTY AND BARBER CULTURE ACTS

Underlying every professional license is the factor of public safety being a State responsibility. Licensed practitioners, whether they be doctors, attorneys, dentists or cosmetologists operate according to the guidelines set forth in their State license and by the code of ethics maintained by the members of the profession.

The practice of cosmetology began to unfold as a profession during ancient civilizations but the need for licensing wasn't recognized until the early nineteen hundreds when various States began to accept responsibility for the protection of their citizens. While the State of Wisconsin is credited with passing the first cosmetology license law in 1919, the State of Illinois will be reviewed.

Factors Justifying State Regulation

In 1925, the State of Illinois determined that regulation of the cosmetology industry was required in order to ensure public safety. The decision to regulate was based on the needs of two separate parties: (1) the cosmetologist and (2) the general public.

The first party, the cosmetologist, required protection due to their
daily physical contact with patrons. Cosmetology is one of the few practices where the practitioner regularly come in contact with patrons. Services such as haircuts, facials, manicures, and the like require bodily contact. Patrons with infectious diseases could easily infect the cosmetologist or the tools of their trade. A license would address the issue of communicable diseases and educate the cosmetologist in areas of sanitation.

The second party, the client, required protection for the above indicated reason, but also needed safekeeping from the styling tools used by the cosmetologist. On a daily basis, clients are exposed to razor sharp instruments, such as shears and straight edge razors, and a variety of potentially dangerous chemicals.

It is important to point out however, that while these factors did lead to a state license, not all of them were of original concern. Haircutting, for example, was not a part of the original cosmetology license. That was a skill only licensed barbers (who were first licensed in 1909) were allowed to practice. In addition, harsh chemicals such as the ones associated with cold permwaving were not used until 1941. Regardless, the cosmetologist was still using instruments such as cuticle clippers, thermal ovens, perm wave machines and various chemicals which could cause harm. Therefore, the primary factors justifying the regulation of cosmetologists were:

1. The prevention of the spread of communicable diseases and infections;
2. The prevention of harms possibly caused by instruments used around the head;
3. The prevention of harms possibly caused by various chemical applications; and
4. The protection of the public from incompetent practitioners and possible fraud.¹

Wanting to ensure the safety of the public, the State of Illinois required all hairdressers to be licensed practitioners. An Act, known as The Illinois Beauty Culture Act was passed on June 30, 1925 by the Fifty-fourth General Assembly.²

Licensing Requirements

The first area of the original Act addressed the five specific field requirements of all prospective beauty culturists (the common term at the time). First, the beauty culturist had to be at least sixteen years in age. Second, he or she had to have good moral character. Third, temperate habits were required. Fourth, the beauty culturist had to have an eighth grade diploma and fifth, he or she had to serve as an apprentice for one year or have a minimum of 625 hours of training from an approved beauty culture school.

It is interesting to note, that the second and third requirements, good moral character and temperate habits, pertain to ethics, morals and temperament rather than skill. These requirements were justified due to the fact that the hairdressing profession is people oriented. Every service performed directly changes the clients external, and often internal,

¹Thompson, 2.

appearance. Having sound moral character and temperate habits were, and still are, necessary.

The literature in this area fails to indicate, however, just how moral character and temperate habits were measured. While age, academic achievement and training requirements could easily be documented, ethics, morals and temperament are measured based on judgment.

The second area addressed in the Act was a Grandfather Clause. The Grandfather Clause stated that those persons who were enrolled at a beauty school or studying as an apprentice on July 1, 1925 would not be required to have an eighth grade diploma or complete 625 hours of training. The training beauty culturist would simply complete his or her current program, pass the State Board Examination and pay all fees.

Passing a State Board Examination was the third area addressed in the original Act. All beauty culturists, upon successful completion of an approved beauty culture course, were required to take a State Board Exam (written and practical).

The fourth area of the Act also included a licensing fee and a yearly renewal fee. In 1925, it cost ten dollars to obtain a beauty culturist license (five dollars for a fitness fee, which determined eligibility, and five dollars for an application fee). The fee to obtain a certificate as a registered apprentice was only one dollar. The yearly renewal fee was one dollar.

Once a person obtained a license in the State of Illinois, it had to be displayed in a conspicuous place for all clientele to view. Moreover, the beauty culturist had to maintain the standards of the Act and if he or she did not, the license could be revoked. Possible reasons for non-renewal, suspension or revocation were as follows:
(a) Conviction of a felony as shown by a certified copy of the record of the court of conviction.
(b) The obtaining of or an attempt to obtain a certificate of registration, or money, or any other thing of value, by fraudulent misrepresentation;
(c) Practice in the profession, or an attempt to practice in the profession by fraudulent misrepresentation;
(d) Gross malpractice or gross incompetence;
(e) Continued practice by a person knowingly having an infectious or contagious disease;
(f) Advertising, by means of knowingly false or deceptive statements;
(g) Violating any of the sanitary regulations as provided in this Act;
(h) habitual drunkenness or habitual addiction to the use of morphine, cocaine or other habit forming drugs;
(i) Immoral or unprofessional conduct.  

The original Act of 1925 also included a "Reciprocity" clause. The reciprocity clause stated that a licensed cosmetologist from any state outside of Illinois could obtain an Illinois license by meeting the following requirements: (1) minimum age requirement and personal attributes must be met; (2) out-of-state educational training must be comparable and (3) all mandatory fees must be paid.

Since many of the States were developing their own standards for licensing, the reciprocity clause was a valuable inclusion. By the year 1983, forty-nine states had licensing requirements for cosmetologists. According to the Governor's Sunset Report On The Illinois Barber and Beauty Culture Acts

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3Ibid., 177.
of 1984, entry requirements and license categories varied from state to state. The requirements were as follows:

1. Beauty culture shops and schools are regulated in all 49 states.
2. All 49 states require either beauty culture school or apprenticeship in lieu of the vocational school;
3. Only two states (South Carolina and Kentucky) require apprenticeship (six months) in addition to beauty culture school;
4. An exam prior to licensure is required in all 49 states; however, two states (Oregon and Connecticut) do not include a practical exam. Four states (Maine, Maryland, Michigan and Tennessee) do not allow percentage scores on the practical exam, but rather evaluate as either pass or fail.4

Beauty Councils and Committees

On October 1, 1925 The Illinois Beauty Culture Act was in place. After this date, anyone practicing beauty culture without a license was in violation of the law. In order to control the unlawful practice of cosmetology, and to ensure fair licensing regulations, several Councils and Committees began to appear.

The first was the National-Interstate Council of State Boards of Cosmetology which assists in licensing law administration. The second was the Illinois Beauty, Barber, Esthetician, Nail Committee for the Department of Professional Regulation which makes recommendations to the Governor regarding licensing regulations.

4Thompson, 9.
During the initial stages of the Cosmetology license, there were very few State Board agencies. "As additional states promulgated licensing regulations, state boards of cosmetology were appointed, politically, to administer these regulations."\(^5\) Moreover, they functioned as independent agencies. No communication or administration procedures were shared or exchanged with other states until 1920, when the National Council of Boards of Beauty Culture (NCBBC) was founded.

NCBBC, an "... organization dedicated to the development of higher standards of cosmetology education, reciprocity among the states, and professionalism in license law administration",\(^6\) was based out of Chicago and operated for 27 years until it merged with the Interstate Council of State Boards of Cosmetology.

The Interstate Council of State Boards of Cosmetology was founded in September 1936. Fourteen states comprised the new Council. Their objectives were the same as NCBBC, however, they disagreed with central control being located in Chicago, Illinois.

In July 1956 the two councils merged and formed the National-Interstate Council of State Boards of Cosmetology (NIC). Their objectives were as follows:

1. To encourage and maintain the highest standards and require-


\(^6\) Ibid.
ments for those engaged in and seeking to enter the profession of Cosmetology.

2. To encourage the enactment of proper regulatory legislation affecting the cosmetology profession.

3. To encourage, to facilitate, and to provide a means for the inter-change of views, thoughts, ideas, suggestions, and criticisms among the cosmetology law enforcement officials of the different states, districts, and territories of the union.

4. To foster and encourage the highest standards of enforcement and supervision of regulatory legislation affecting the profession.

5. To promote a feeling of mutual esteem, goodwill, harmony, and cooperation for the general good of the membership and the profession.7

Today, NIC offers many services to the cosmetology industry. Services include; National Testing Programs for cosmetology, teacher, barber, and manicurist licensure, NIC bulletins containing licensing regulations, annual conferences and training seminars, and a variety of other programs to help raise the standards of the cosmetology profession.

The Illinois Beauty, Barber, Esthetician, Nail Committee for the Department of Professional Regulation

The members of the Illinois Beauty, Barber, Esthetician, Nail Committee are appointed through the Executive Branch of the State. Members are appointed as a result of their expertise and knowledge in their field. A member from each of the following sectors serve as representatives of their profession: (1) Hair Dressers, (2) Barbers, (3) Estheticians, (4) Nails,

7 Ibid., 5.
(5) Barber School Owners, (6) Cosmetology School Owners (7) Lay Person, and (8) Department of Professional Regulations Liaison. 8

Two positions officiate the committee, the Director and Committee Chairperson. Each committee member serves a four year term and cannot serve for more than two terms. The committee meets every four months and advises the Department of Professional Regulation in the following three areas: (1) licensing and testing, (2) enforcement, and (3) legislation.

In the area of licensing and testing, the committee advise the Department on the statutes that govern the professional Act. The committee will make suggestions and establish rules for accreditation procedures, reciprocity and state board exams. The committee may also review an application for licensure for compliance with the standards set forth in the Act. A continued education waiver, for example, can be approved or denied (with director approval) by the committee.

Enforcement of statutory requirements may be recommended by the committee. The committee evaluates and investigates complaints and suggests the proper penalty. Penalties include non-renewal, suspension or revocation of the professionals license as a result of violations to the Act. Again, this is all subject to director approval.

The final area, legislation, involves committee recommendations to the Department on criteria for licensure. For example, the committee may define the standards of the profession and advise on pending legislative proposals that would effect the Act.

8 Joan C. Seil, Cosmetology School Owner Representative for The Illinois Beauty, Barber, Esthetician, Nail Committee for the Department of Professional Regulation, interview by author. Tape recording, 18, November 1995, Orland Park, Illinois.
Today, the Committee is diligently working on recommendations for the Illinois Barber, Cosmetology, Esthetician, Nail Technology Act of 1996 which will be effective January 1, 1996.

Changes to the Original Act
1930 to 1984

Over the years, the Act underwent three very significant changes. The first occurred in 1930 when "... the Illinois Supreme Court ruled the barber license law unconstitutional ..." in that it denied cosmetologists the right to offer their female clients the service of haircutting. Cosmetologists were still denied the right to cut the hair of their male patrons but they were allowed to service females. However, haircutting had to be referred to and advertised as hair shaping and could only be performed in conjunction with another service such as perming or styling.

The second significant change came in 1965 when the hour requirements were increased from 625 hours of training at a certified beauty school to 1,500 hours. As for an apprentice, the Act was changed requiring the training apprentice to work for eighteen months (a six month increase from the original twelve month apprentice requirement).

The third, and probably most significant change occurred in 1974 when an Illinois appellate court ruled that denying a male the right to have his hair cut by a licensed cosmetologist was unconstitutional in that it violated a man's

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9Thompson, 7.
As a result, cosmetologists were finally allowed to perform haircutting services for both male and female clients. They were, however, still restricted from shaving the beards of their male clientele.

The *Illinois Beauty Culture Act* remained active for sixty years under the original title. On September 22, 1979 the Act was encompassed by the "Regulatory Agency Sunset Act" along with other industry professions. Sunset "provides for the legislative review of programs and agencies which regulate professions, occupations, business, industry and trade in Illinois"\(^\text{11}\) that were considered to be unnecessary by State Officials. All professions had until December 31, 1985 to council with members and representatives and revise their professional qualifications.

Recognizing the impact loss of licensing would cause the beauty industry and society-at-large, professionals grappled with the regulations of the Act. Committees were gathered from across the State to prepare a proposal to guarantee continued licensing.

Joan Seil, board member of the Beauty, Barber, Esthetician, Nail Committee for the Department of Professional Regulation, spent countless hours collaborating with her colleagues during this critical period in the history of the cosmetology license. Possible loss of renewal caused industry upheaval and created enormous problems between hairdressers, barbers, schools and manufacturers. Each had their own agenda for the protection of

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\(^{10}\)Ibid.

their area of the industry. However, after years of negotiations, the differences were mended and the result was one united proposal.12

1985 to 1994

On April 12, 1985, House Representatives Nash and Hallock introduced House Bill 2088 to the Eighty-fourth General Assembly in the State of Illinois. The Bill created the Barber and Cosmetology Act of 1985 which became effective January 1, 1986 and was scheduled for repeal December 31, 1995.13

The renewal of this Act served as a landmark event in the history of the Illinois Cosmetology License. It was known throughout the beauty industry and stated in Congress that the Department was no longer interested in the ability of the cosmetologist to create a suitable coiffure. They were, more importantly, interested in the cosmetologist's ability to protect the safety and sanitation of the public. After five thousand years of emphasis on design skills, the industry emphasized public safety.

The majority of the changes to the new Act were directed toward upgrading the profession and others were adjusted to ensure fair and equitable licensing. For example, just prior to the renewal of the Act, the decision was made to no longer included the practical testing requirement which was previously required for licensure. Moreover, the entire Committee which

12 Seil, interview.

made recommendations to the Department of Regulation and Education regarding practical testing was eliminated.

Carol Frederick, Department Liaison for the Illinois Department of Cosmetology, indicated that the reasons for dropping the practical segment of the licensing procedure was twofold: first, practical testing was too subjective. Should a complaint against the Department ever be brought to court, the test could never stand-up as being fair and objective. It was considered to be a biased test of competency. Second, the health and safety of the public was most important. Practical testing eliminated qualified hairdressers based on their inability to perform a suitable coiffure as opposed to their ability to safely serve the general public.¹⁴

The requirement of beauty salons to maintain a shop license was also eliminated in the new Act. Home salons were, however, required to maintain a local business license. This particular elimination was a Department wish. Unwilling to accept the arduous task of enforcing shop licenses, the Department removed it all together.

Some of the most exciting changes to the Barber and Cosmetology Act of 1985 occurred between 1986 and 1994. Most changes occurred with the intent to raise the standards of the profession. For example, effective September 1991, all cosmetologists were required to complete twenty hours of continued education in the field of Cosmetology every two years.

This change was overwhelmingly accepted among dedicated professionals in the industry but received some challenge by those who simply kept their license active for sake of losing it. In addition, cosmetology

¹⁴Carol Frederick, Department Liaison for the Illinois Department of Cosmetology, telephone interview by author, 21 December 1995.
instructors were required to have ten hours in teacher training for a grand total of thirty professional, educational hours every two years.

Estheticians and Nail Technicians

In 1992 the Estheticians joined the Act the name was changed to The Barber, Cosmetology and Esthetics Act of 1985. Separating out the services of Esthetics from Barbering and Cosmetology gave greater definition to the various areas of the field and required specialized knowledge by each practicing professional. Estheticians are required to complete 750 hours in the study of esthetics and are defined as:

A. Any person who for compensation, whether direct or indirect, including tips, engages in the following practices engages in the practice of esthetics:
   1. Beautifying, massaging, cleansing or stimulating the skin of the human body, except the scalp, by the use of cosmetic preparations, antiseptics, tonics, lotions or creams or any device, electrical or otherwise, for the care of the skin;
   2. Applying make-up or eyelashes to any person, tinting eyelashes and eyebrows and lightening hair on the body except the scalp; and
   3. Removing superfluous hair from the body of any person by the use of depilatories, waxing or tweezers.

B. Any person who, with hands or mechanical or electrical apparatus or appliances, engages only in the use of cosmetic preparations, makeups, antiseptics, tonics, lotions, creams or other preparations or in the practice of massaging, cleansing, stimulating, manipulating, beautifying, grooming or similar work on the face, neck, arms and hands or body in a superficial mode, and not for therapeutic purposes.15

15 The State of Illinois, The Barber, Cosmetology And Esthetics Act
Estheticians were extremely proud to finally be a licensed profession. The primary objective of their service was to offer their clients advice on what is cosmetically appealing with great attention to sanitation and sterilization.

The most recent class of beauty professionals to join the Act are the Nail Technicians. Effective April 1, 1994, "... any person who for compensation manicures, pedicures, or decorates nails, applies sculptured or otherwise artificial nails by hand or with mechanical or electrical apparatus of appliances ..."\(^\text{16}\) is by definition, a nail technician.

"The first evidence of nail care recorded in history was before 3000 BC in Egypt and China".\(^\text{17}\) Similar to the ancient hairdressers, nail services were executed by slaves and were part of the royalty's daily toilette. Deep red was the choice of royalty while lighter colors were worn by commoners.

Prior to the licensing of the twentieth century nail technician, any person who desired to work as a nail technician had to have either a cosmetology license or a certificate of training in the area of manicuring. However, these certificates, which were easily obtained with no requirements, were often inadequate. Nail certificate courses were generally short (three to five days) and practical training was minimal. While the

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product and equipment was typically good quality, the nail technician received minimal education regarding product knowledge, storage, control and maintenance of their equipment. As a result, their clients often suffered from improperly sanitized product and equipment which led to nail funguses.

While the hairdresser in the State of Illinois was licensed in 1925, and was trained in the service of manicuring, *The American Hairdresser* (June 1931) reported injuries due to manicuring services were the number one cause of claims against beauty shops. Even though perm wave machines caused serious injuries, insurance statistics reported that manicure service resulted in a higher number of legal claims. The primary reason why this was the case was that "...although considered one of the minor services . . . more manicures are given, in the average shop, than other beauty services." 18

Manicuring the fingernail and the delicate area around the cuticle can lead to all kinds of problems if not done with the greatest attention to safety and sanitation. "A slight incision or bruise on the tender tissues surrounding the finger nail can easily become infected because the hands are constantly exposed to all forms of bacteria." 19

An interesting point was brought out in the article. Most of the infections do not occur in the beauty shop but after the client leaves and comes into contact with the bacteria in their own environment. There were two things to consider: (1) can a manicure cause injuries that are unidentifiable at the time of service and (2) is a shop responsible for the condition of the client's home environment if that is where the bacteria grows?

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19 Ibid.
The answer to both was yes. First, the manicurist must exercise caution when cutting or filling the skin and nail since minute cuts will host a breeding infection and second, the "... negligence or carelessness on the part of the manicurist is the sole cause of injury and, since the employer is held responsible for the acts of the employed, the beauty shop owner must assume the responsibility."\(^{20}\)

The cautions listed as to how a manicurist can guard against disasters included the same cautions that exists today: (1) inspect all manicuring tools daily for imperfections and sanitize thoroughly, (2) allow ample time to perform the manicure service, (3) remove only the superfluous skin around the nail, (4) handle the finger with great care to avoid bruises, (5) be prepared to apply first aid if necessary.\(^{21}\)

One of the few States not to require a separate license for nail technicians, the State of Illinois finally justified licensing based on the fact that the nail technician as well as the client could be in danger if proper sanitation is not practiced. These dangers include "... infection from bacteria, viruses, fungi, mold, and parasites."\(^{22}\) Moreover, "the kinds of infections that can be transmitted during nail services range from the common boil, to fungus that can cause the loss of a nail, to the life-threatening AIDS virus."\(^{23}\)

\(^{20}\)Ibid., 52-53.

\(^{21}\)Ibid

\(^{22}\)Ibid.,15.

\(^{23}\)Ibid.
Today, licensed nail technicians in the State of Illinois must complete 350 hours of training (extending over a period of not less than three months) to obtain a license. The 350 hour curriculum includes theory, manicuring and pedicuring, nail treatments, sanitary rules and sterilization, and several related electives.

**Proposed Changes for 1996**

The *Illinois Barber, Cosmetology, Esthetician, Nail Technology Act of 1996* will become effective January 1, 1996. While still under the Regulatory Agency Sunset Act, the prior Act has been so successful with protecting the public, there is no doubt the Governor will sign the new Act.

The first proposal would bring an internship program for all students attending cosmetology school after January 1, 1996. The internship would allow qualified students to complete 150 hours of their 1500 hour program in a salon. This proposal is one of the most exciting changes. The 150 hours would permit students to assist and perform licensed cosmetology services in a real salon environment.

Many cosmetology students currently work in salons after school. However, their services are seriously limited. A cosmetology student cannot execute technical services such as cutting, chemical services, etc. A student can shampoo clients, reception, and assist cosmetologists in the preparation of client services. This new proposal would allow students to perform actual cosmetology services under the tutelage of a licensed practitioner.

The second major proposal would require all salons to file for registration with the Department of Professional Regulation. This change is a
modified version of the "shop license" requirement which was eliminated from the 1985 Act. How will this benefit public safety? The Department will now have the salon owner's name and business addresses on registration for purpose of identification. Should a complaint be brought against the salon (e.g., employing unlicensed practitioners) the Department will be able to hold the proper individuals responsible.

Limitations as to what type of agencies can issue Continued Education hours is the third major proposal. When the original requirement of continued education hours was sanctioned, definition as to who could issue these hours was quite immense. Although there were definite qualifications, and application for approval was required, almost any licensed educator or beauty business could issue hours.

Proposed for 1996, the issuance of continued education hours will be limited to four agencies: (1) Cosmetology & Barber Schools; (2) Beauty Associations such as Chicago Cosmetology Association; (3) Government Agencies and (4) Health Agencies. Businesses such as Sally's Beauty Supply House and Manufactures like Clairol, Nexxus and Logics will no longer be recognized as credible.

The final proposal which would greatly effect The Illinois Barber, Cosmetology, Esthetician, Nail Technology Act of 1996 pertains to the reduction in continued education units. As of January 1, 1996 the hours for continued education in cosmetology will be reduced from twenty hours every two years to fourteen hours every two years. The rationale behind this is quality not quantity since more reputable agencies will be issuing these hours.

All of the proposed changes for 1996 will greatly improve the standards of the cosmetology profession. Beauty professionals and industry leaders look forward to following the new guidelines.
CHAPTER 5
SUMMARY AND ANALYSIS

The history which lays beneath the making of the Illinois Cosmetology license is extraordinary. The roots not only tell the story of how the license developed but they characteristically identify social and cultural ideals throughout the centuries. The reader may wish to refer to the Appendices for full appreciation of the chronology of events. The time lines have been provided to help Hairdressers of the twentieth century remember the professional ancestors who came before them and respect their successful and blundered experimentation.

Ancient hairdressers brought forth the majestical beauty of personal grooming. Caring for the hair and body of royalty was heeded as an esteemed position. Early Egyptian, Greek and Roman hairdressers experimented with a variety of unique tools and techniques which yielded some of the very same fashions that are modeled today.

Beautifully plaited wigs, delicate curls, golden highlights and statues with detachable marble wigs represent the social importance of ancient hair styles. Unfortunately, their unlicensed practices had detrimental effects. Clients often suffered at the hands of their hairdressers and experienced birth defects, premature deaths, and although undocumented, probable forms of skin cancer due to prolonged sun exposure during attempts to highlight their hair.
It is remarkable how closely centuries parallel. Issues which faced ancient civilizations continue to trouble society today. Early attempts at curing alopecia, for example, continue in the twentieth century. In fact, some of the same remedies exist in moderate forms. While male Romans literally painted their balding scalp, modern men have access to similar forms of spray on color! Fortunately, today's licensed professional has learned from the experiments of professionals from the past and use formulas which safeguard the client.

As fashions and hair styles found themselves forever preserved in the centuries from which they first appeared, the eighteenth, nineteenth and twentieth centuries collectively mark the development of cosmetology as a licensed profession.

Towering, white powdered wigs characterize the complete self-centeredness of eighteenth century citizens. Cultural status was determined by how high and how ornate one's hair was constructed. Moreover, arsenic complexion wafers were valued for their ghostly white effects. Again, the side effects were brutal. The gross neglect of cleansing the hair and scalp lead to severe medical complications. As for the wafers, the physical appearance of white skin was valued more than its dangers - swollen eyes and upper respiratory infections.

With little consideration for possible complications, it was the hairdressers job to perfect the proper masterpiece. Hairdressing, creating the suitable coiffure was literally translated, *hair dressing*, with little to no regard for safety and sanitation. If it is at all possible to disrespect the hair, eighteenth century coiffures did just that. Hair was a dead appendage of the skin to be dressed and paraded as a symbol of social status. All care and conditioning needs of the living follicles beneath the skin were neglected.
Inventions of the nineteenth and twentieth century revolutionized the beauty industry. Marcel Grateau's thermal waving techniques were light-years ahead of previous curling methods. Although the results were less hazardous than prior procedures, it planted the seeds which ultimately led to issues of public safety and sanitation.

Most beauty professionals today would probably identify the Nestle Permanent Wave Machine as a landmark invention in the history of the cosmetology license. The dangerous side-effects, which included shock and burns to the scalp, heightened state interest in the licensing of cosmetology. And, with more women leaving the confines of the home salon for the custom services of department store, the need for licensing moved quickly.

Thirteen short years after the first introduction of the Nestle Permanent Wave Machine in 1906, the State of Wisconsin passed the very first cosmetology license. States rapidly followed Wisconsin's example and enacted their own licensing requirements.

By 1920, the beauty boom had begun. The biggest dilemma most women faced was to "bob or not to bob". Irene Castle undoubtedly had no idea that her bobbed hair style would cause such a social frenzy. The events which took place from the onset of the bob were as remarkable as American women's bra burning actions of the sixties. Women who bobbed their hair lost their jobs, families and social attractiveness. Yet they continued to shed their long locks. The independence women felt after they bobbed their hair characterized what it meant to be a free woman.

Since 1925, beauty professionals have been operating under an Illinois license. Standards for licensing have come a long way since the techniques practiced by ancient civilizations. Today, the emphasis that was once placed
on the hairdressers ability to create a suitable coiffure has shifted to their professional responsibility to protect the public from possible harm.

It is important to point out that even though the industry is a licensed profession it is still a neophyte with room for improvement. Employing unlicensed cosmetologists, for example, is a practice that plagues the profession and occurs in some of the most prestigious salons. Fortunately, additions to the Act such as salon registration, continued education requirements, and aggressive industry advocates for licensing have minimized this intolerable practice.

Home salons also down grade the profession. While many cosmetologists dutifully report income earned from their home salon and are properly insured, too many do not. Who can stop this grievous operation? The members of the cosmetology society. Each cosmetologist must take the responsibility of reporting unethical practices to the proper agencies. If they do not feel comfortable reporting them to the Department, there are other agencies which could attempt to re-enforce the Code Of Ethics which governs all beauty professionals. Beauty School owners and administrators, organizations such as the National Cosmetology Association and the Chicago Cosmetology Association can be very persuasive when a hairdressers goes astray.

Improving these weak areas of the profession and continuing to grow as an industry will improve the profession. However, the responsibility lies within the individual members of the profession. A state license doesn't automatically make a practice a profession, it is the members of the practice that make it professional.
APPENDIX A

CHRONOLOGY OF EVENTS:
ANCIENT CIVILIZATIONS
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>3000 B.C.</td>
<td>Evidence of nail care first recorded in history.</td>
</tr>
<tr>
<td>2650 B.C.</td>
<td>Egyptian inscriptions document the existence of hairdresser.</td>
</tr>
<tr>
<td>2000 B.C.</td>
<td>Ancient tools of the trade recovered.</td>
</tr>
<tr>
<td>1550 B.C.</td>
<td>Wigs made from human hair.</td>
</tr>
<tr>
<td>444 B.C.</td>
<td>Greek civilizations succeed in coloring the hair shaft.</td>
</tr>
<tr>
<td>27 B.C.</td>
<td>Wigs influence Roman fashion.</td>
</tr>
<tr>
<td>69 A.D.</td>
<td>Title definition given to the hairdresser (Ciniflone, Tonsor and Ornatrix).</td>
</tr>
</tbody>
</table>
APPENDIX B

CHRONOLOGY OF EVENTS:
EIGHTEENTH AND NINETEENTH-CENTURY
APPENDIX B

CHRONOLOGY OF EVENTS:
EIGHTEENTH AND NINETEENTH-CENTURY

1760  Powdering of wigs peaked in popularity.

1763  Legros offers the first hairdressing classes.

1767  French Coiffeurs emerge.

1769  Legal action taken against Hairdressers by Wig-Makers, Bathers and Washers.

1786  Wig Tax.

1817  LaFoy's *The Complete Coiffeur* published.

1875  Marcel Grateau introduces thermal waving.

1890  Birth of the professional beauty salon.
APPENDIX C

CHRONOLOGY OF EVENTS:
TWENTIETH-CENTURY
APPENDIX C

CHRONOLOGY OF EVENTS:
TWENTIETH-CENTURY

1906  Charles Nestle invents permanent wave machine.

1914  Philadelphia Girl's Trade School offers training in Beauty Culture.

1916  State of Wisconsin enacts first Cosmetology License law.

1920  The Bobbed haircut causes "beauty boom".
      State of Illinois enacts Cosmetology License law.

1921  National Hairdresser Association founded.

1925  National-Interstate Council of State Boards of Cosmetology founded.

1930  Barber License law determined to be unconstitutional for monopolozing the service of female haircuts.

1931  New York Board of Health passes regulations governing the sale and use of hairdyes in salon.

1974  The service of male haircuts included in the Cosmetology License.

1979  Regulatory Agency Sunset Act.

1985  Barber and Cosmetology Act of 1985

1992  Estheticians join the Act.

1994  Nail Technicians join the Act.

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**INTERVIEWS**


Seil, Joan C. School Owner Representative - The Illinois Beauty, Barber, Esthetician, Nail Technology Committee for the Department of Professional Regulation. Orland Park, Illinois.

**ARCHIAVAVAL COLLECTIONS**

Museum of Cosmetology Arts & Sciences, St. Louis, Missouri.

Office Of The Secretary Of State, Illinois State Archives, Springfield, Il.
VITA

Amy Ruff is a Vice President for Capri Schools of Beauty Culture, Inc. Her Bachelor of Arts degree in Psychology was granted from St. Mary's College, Notre Dame, Indiana. Since her employment at Capri in 1987, her professional work has concentrated on program and policy development, raising the professional standards of the Cosmetology industry, and improving the quality of education received by cosmetology students and instructors in the State of Illinois.
The thesis submitted by Amy Ruff has been read and approved by the following committee:

Janis Fine, Ph.D., Director
Assistant Professor, Educational Leadership & Policy Studies
Loyola University Chicago

Max Bailey, Ed.D., J.D.
Associate Professor, Educational Leadership & Policy Studies
Loyola University Chicago

The final copies have been examined by the director of the thesis and the signature which appears below verifies the fact that any necessary changes have been incorporated and that the thesis is now given final approval by the committee with reference to content and form.

The thesis is, therefore, accepted in partial fulfillment of the requirements for the degree of Master of Arts.

3-26-96
Date

Dr. Janis Fine
Director's Signature