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THE  
**BARBERS' MANUAL.**

A Treatise on the Art of Barbering,

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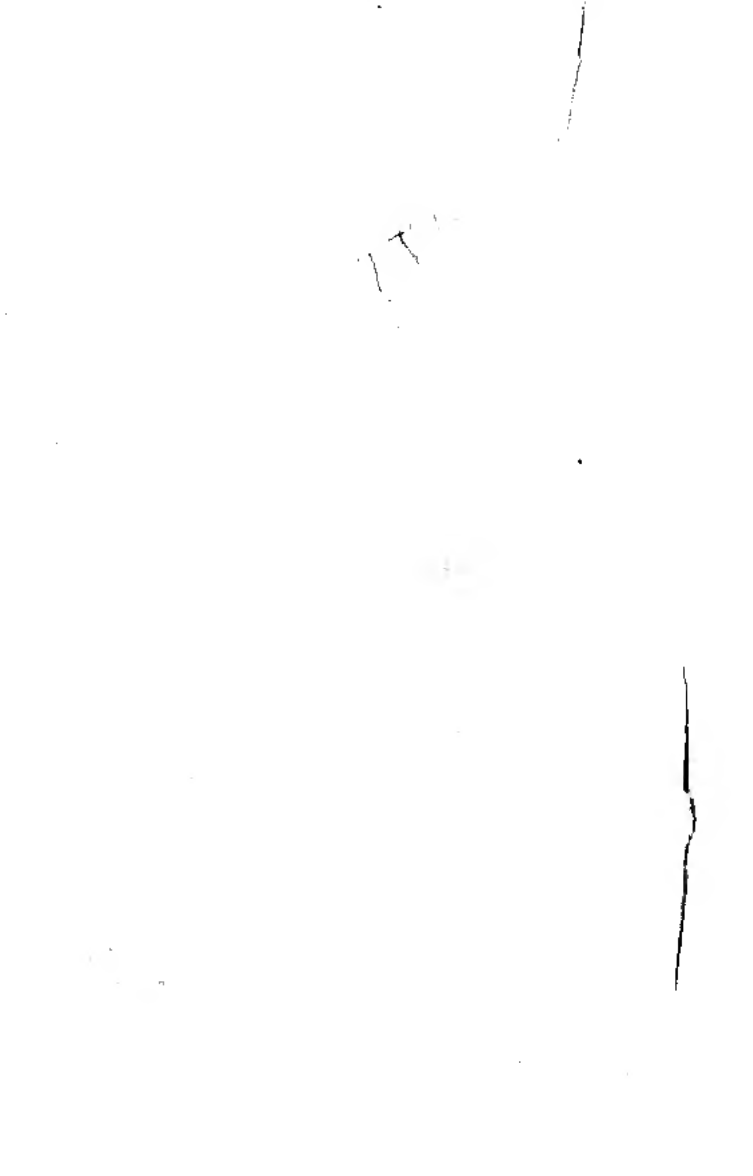
**L. Howard Jones.**

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## PREFACE.

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THE author of this work believes that the Tonsorial art, like the art of Dentistry and Surgery, should not be without an elementary though systematic treatise on the principles of good workmanship.

He believes that the true usefulness of such a treatise is apparent. That those who engage in the profession will readily recognize its value, and that those who are serving an apprenticeship, or who contemplate preparing themselves for the practice of the tonsorial profession, should not be without this, the only treatise of its kind in existence.

He believes a systematic treatise on the tonsorial art to be quite as useful and desirable as such a

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work could be in any other department of science.

He believes that many who engage in, as well as those who contemplate preparation for the practice of the tonsorial art, will profit by training the mind in the fundamental principles which will not only simplify the work of the barber, but at the same time secure greater proficiency in the art, and thereby elevate and dignify the profession.

He believes that the mind as well as the hands of the apprentice should be trained in the science of barbering.

He believes that the training which the apprentice receives while serving his apprenticeship, only applies in a general way to the use and preparation of tools, and the mechanical rudiments of the art, but rarely involves instructions in those fundamental principles which call forth and develop his artistic instinct. Hence, many barbers, who, although they have served an apprenticeship, engage in the tonsorial profession all their lives without evincing any

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creditable degree of skill or mechanical ability. This is because only their hands have been trained to do a certain thing in a certain way, their minds having never been disciplined in those fundamental principles which develop the peculiar facilities of taste so essential in all true artists, and which are in a great measure the crowning glory of all accomplished barbers.

It is not to present any new idea or innovation in the art of barbering, that the author has prepared this Manual, but to give a concise condensation of certain rules and suggestions which, when permanently fixed in the mind, will insure greater skill and artistic ability in workmanship.

If, therefore, this work shall meet with the acceptance which the importance of the subject demands, the author will feel that he has not written in vain.





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## CHAPTER I.

### INTRODUCTION.

A Barber is one engaged in the art or business of shaving and trimming the beard, and cutting and trimming the hair.

A Tonsorial Artist is one skilled in the art of shaving and trimming the beard, and cutting and trimming the hair.

It will be seen from the above definitions that the distinction between a barber and a tonsorial artist is one of skill, rather than profession; it being one thing to be engaged in the business of barbering, and quite another thing to be skilled in the art of barbering.

Many men call themselves first-class barbers, but

few of them can boast of their skill in workmanship.

The so-called first-class barber, depends chiefly upon appearance and courtesy to please his customers, while the accomplished workman combines both appearance and courtesy with skill and ability.

Thus distinguished, let us inquire into the merits of workmanship. Let us inquire into what constitutes skilled workmanship, or how one may become skilled in the art of barbering.

In contemplating preparation for the practice of this profession, or even engaging in business as a workman, the first thing to be taken into consideration is the natural adaptability of the individual to this peculiar art.

Some men have greater natural endowments in certain lines than in others.

As some men are natural orators, some are natural leaders, and some have natural gifts which excite the wonder of all mankind, it would be reasonable to suppose that some would have a natural gift in the art

of barbering. But to make a success of his talents, every man must find his natural sphere, since it would be idle to think of making a graceful dancer out of a rough and clumsy ploughman, or an expert penman out of a man better adapted by nature to carrying the load.

It follows, therefore, that in choosing a trade or profession, regard should be had for natural adaptability.

It is not enough to admire the art, or take a fancy to the profession, or to engage in the business as a means of easy livelihood.

If a man simply follows a morbid inclination to strike something easy, it is not at all likely that he will ever become famous as an accomplished workman. His highest ambition will be to get the price of the shave or hair cut. He will think little of the satisfaction he gives, or fails to give, his customer, or the quality or appearance of the work he has attempted to execute.

Such men never make good workmen. In fact, they never seem to grasp any more than the formal rudiments of the art. They never try to improve their skill, but plod along as if there were nothing more to learn.

On the contrary, to become an accomplished workman, the one great thought should center around the idea of ideal workmanship.

Just as the edifice is formed in the mind of the architect before he draws his plans, or the image is formed in the mind of the painter before he portrays it upon the canvas, so the result of his tonsorial skill should be fixed in the mind of the barber before he begins to operate upon his subject. It is the ability to form this ideal of the result of his skill, that distinguishes the accomplished workman from the ordinary barber.

How often we see barbers, when they begin to cut a head of hair, whack and whack, and clip and clip, until they run out of hair, and are forced to quit the

job, without leaving the customer appearing to any better advantage, but, if anything, looking worse on account of their unskillful workmanship!

Such barbers, when they begin a job of hair cutting, have no idea how it should appear when finished. About all they think of is how quick they can "shoot him out," receive the price and catch another victim.

It is evident that such barbers have had only their hands trained in the rather automatic use of the comb and shears, their artistic faculties, if any they have, having never been developed or trained in the art of barbering.

Such mechanics rarely ever become artistic in this line, even though they work at the trade all their lives.

On the other hand, the accomplished workman, the moment he seats a customer and ascertains his desire, forms in his own mind an idea of the artistic shape in which his work should appear when finished, and proceeds to carry that idea into execution. He

this demonstrates that his mind as well as his hands as has been trained in the art of barbering.

The ability to form this idea is the highest evidence of natural adaptability.

But there are other evidences of natural adaptability that should be taken into consideration. It is highly essential that a man's physical make-up be suited to the practice of the tonsorial profession.

Men of course physique, do not, as a general rule, make skilled workmen; true to their physical make-up, they handle a razor very much as the woodman handles his axe, or the butcher handles his knife—from the muscle.

Such men are not likely to acquire that deftness of touch so essential to skill in barbering.

The profession of the barber is a most delicate one. No hand should be keener, no stroke more merring. To deftly remove the beard, one must possess a light and delicate hand. So, if possessed of a great hand, it is reasonably certain that your physical makeup is



best suited to some other sphere.

Steady and sensitive nerves are an indispensable pre-requisite to good workmanship. This is especially true in the art of shaving. Neither a trembling hand nor a hand dull to the lightest perceptible touch, can be trusted to wield the glistening razor with errorless dexterity.

The nerves should be so keenly sensitive to the lightest touch, that the barber can always tell just how his razor is working, without making use of such inquiries as "Does the razor pull?" or "Is the razor cutting all right?" and the like.

Of course, this peculiar quality of nerves must be acquired through practice and training, but it may be well to understand from the beginning, that they are an indispensable prerequisite to skillful workmanship. In some respects, a steady nerve is natural, though it must be trained in order to bring its utility into activity as an element of skill.

The steady and sensitive nerve is possessed, though

not always understood, by a great many barbers. Many of them have a quiet nerve and steady hand, acquired, they know not how, but existing, nevertheless.

In some unconscious way they fall into the habit of shaving with what is called a "light hand," usually accompanied with a quiet, steady nerve. Evidently they have acquired to some degree the art of shaving. But that it is acquired in an unconscious way, is manifestly certain in every case where its acquisition cannot be explained from a scientific point of view.

For instance, some barbers, although they are far above the average in tonsorial skill, cannot give a single idea of the elements of science which enter into the art of barbering. In other words, they are not at all conversant on the art of barbering, or the constituent capabilities of an accomplished workman.

This demonstrates two things. First, that some men are endowed with more or less tonsorial genius,

which, in a great measure, supplies the place of acquired knowledge. This genius is a highly essential quality in every practical barber; without it few men could become accomplished workmen; and second, that practice develops genius, sometimes unconsciously, but always with reasonable certainty.

Where practice fails to develop genius, it is reasonably certain that there is a lack of natural adaptability to the practice of the art or profession.

It is by the failure of practice to develop genius that we account for so many barbers engaging in the occupation many years, without attaining any creditable degree of proficiency in workmanship.

It is generally accepted that proficiency in the art of barbering, as in every other calling, is best attained by those who possess some natural gift or genius in that particular line.

Since skill and speed are often confounded, some distinction might be here observed.

Of course, speed implies skill in a certain sense,

but skill does not always imply speed. Some of the fastest workmen may be classed among the most incompetent artists, while some of the slowest barbers may be classed among the most skillful workmen.

One of the greatest mistakes a young barber can make is the early attempt to acquire extraordinary speed.

Unfortunately, a great many barbers think that good workmanship means the ability to shave a man in the space of two or three minutes. This is not true. Shaving and trimming the beard is a luxury, rather than a necessity, or if it could be called a necessity at all, it is such only in so far as it is necessary to satisfy the desire for this peculiar sort of luxury. It follows, therefore, that men have their beard shaved, and their hair and whiskers trimmed, to improve their appearance, rather than from any absolute necessity.

Good workmanship, therefore, consists in the ability to execute a shave, or hair or whisker trim, in such

a manner as will leave the subject appearing to the best advantage.

It is to the attainment of this ability that the efforts of the workman should be directed. All necessary speed will develop as the workman becomes more and more accomplished.

In shaving, the finest workmen rarely attain an average speed of ten minutes to the shave, though as a test of speed, they could shave a man in a much shorter time.

In hair cutting, twenty to twenty-five minutes is about the average time for skillful workmen, though, as in the case of shaving, an ordinary hair cut could be executed in a much shorter time.

In both hair cutting and shaving, it is the quality of the work done, and not the speed with which it is done, that is the true criterion of good workmanship.

## CHAPTER II.

### HONING AND STROPPING.

We will now take up the several parts of the tonsorial art and treat them more minutely.

In preparing for the practice of the barber's profession, one of the first things the apprentice is required to learn is how to hone a razor. This is the most important branch of the tonsorial art. No barber can become an accomplished workman without having mastered the art of honing. Every barber understands how to operate on the hone, yet a few suggestions will enable the average barber to understand that honing a razor is a matter of science rather than a matter of form. To understand how to hone a razor, therefore, is to master the greatest problem pertaining to the tonsorial profession.

In learning this art, the first and most essential thing to begin with is a good hone. What constitutes a good hone is not an easy question to answer. A fine, smooth, sharp-grained, fast-cutting hone, has come to be the author's favorite.

How much and how often a razor should be honed, depends upon the nature of the hone, whether it is fast or slow—and the temper in the razor, whether hard or soft.

While some razors require more honing than others, great care should be taken not to hone too much. Too much honing produces what is called a wiry edge.

A wiry edge may be avoided by carefully testing the edge of the razor while honing it, and by learning to cease honing the moment the desired edge is obtained.

The usual method of testing the edge of a razor while honing it may be resorted to, and must be resorted to at frequent intervals, for the purpose of

ascertaining when the razor is sufficiently honed.

In honing razors, the most important thing to be thoroughly understood, is how to tell when a razor is honed enough; and the next most important thing to learn is to cease honing when the razor is honed enough. With these two things well understood and put into practice, the youngest barber should have little trouble in preparing his razors.

In the selection of hones, however, it might be well to observe that the best results may be obtained from those classed as medium fast. The extra coarse-grained hone gives too rough an edge to the razor; the extra fine-grained hone gives too smooth an edge.

For the purpose of this selection, hones may be classed as extra fast, fast, medium fast, medium fine, fine and extra fine.

Numerically this classification would run as follows:

Class 1.—Extra fast (or coarse grain.)

Class 2.—Fast (or coarse grain.)



Class 3.—Medium fast (or coarse grain.)

Class 4.—Medium fine grained.

Class 5.—Fine grained.

Class 6.—Extra fine grained.

Classes three and four generally give the best results. They give the keenest and most lasting edge.

Class two gives most too rough an edge for fine, smooth shaving, while class one is only fit for grinding thick, heavy razors, or for grinding nicks out of razors and the like.

Class five will give an excellent edge, but it will not hold up long in heavy beard.

Class six gives too smooth an edge for any practical purpose.

Razors will require more or less honing, according to the class of hone used—whether fast or fine. A fast hone will not require as much honing to sharpen a razor as a fine grained hone. Hence, the barber must note carefully the nature of his hone as a cutter, in order that he may avoid the mistake of honing

too much or too long. The habit of honing too much or long is easily acquired, but hard to overcome.

A barber will take a notion to give his razors a good honing: he thinks he will take plenty of time and get them in good shape: so he proceeds to carry that notion into execution. He gives his razor a few strokes across the hone, and then tests the edge. He finds it sufficiently sharp, but is not satisfied, because he has resolved to give them a thorough honing. He thinks that a few more strokes across the hone will make it a little sharper, so he proceeds to hone a little more. Again he tests the edge, and although satisfied that the razor is sufficiently honed, it seems that he cannot resist the temptation to give it a few more finishing touches. This is his first great mistake. When he strops his razor and puts it into heavy beard, he finds that it does not cut easy; his razor seems to hang and pull. Then he imagines that there is something wrong with the hone, or the strop, or that the customer is hard to shave. He is annoyed, vexed, and frequently resorts to the strop; spends

a great deal of energy in stropping, finally finishes the shave with little satisfaction to himself and much less to his customer.

What is the trouble? Wiry edge, of course. It is ever thus when your razors have been honed too much.

Learn to cease honing the moment your razors are sufficiently sharp, and you will never be troubled with a wiry edge or tired razors.

We will now turn our attention to strops and stropping razors.

Good workmanship requires good tools.

A good painter can have little success with a cheap, shoddy brush. A good violinist will have poor success with an inferior violin. A good marksman will have poor success with an inferior gun, and so a good barber will have poor success with inferior tools. It is not enough to possess a good hone, or a good razor, or a good set of strops. Every barber should possess a full and complete set of first-class tools, without

which little success can be had in high-class workmanship. It is as important, therefore, that a barber should use good strops, as it is that he should use good razors or a good hone.

A barber may possess an excellent set of good razors, also a good hone, and superior skill in the art of honing, yet if he has not got a good set of strops, he will not be able to put that keen and delicate edge on a razor which good workmanship requires.

What constitutes a good strop is a question easily settled. Every barbers' supply house in the country carries a line of good, first class strops, for the use of the tonsorial profession. The author's favorite set of strops is the Russian leather and the heavy linen hose. There are other strops which are just as good, but do not waste your time with cheap or home-made strops. Buy the best prepared and ready for use, and you will save both time and labor, as well as money.

Having bought the strops, the next thing to learn

is how to use them. The method of stropping most common among barbers, is, indeed, most faulty. Some barbers play upon the strop with their razors as they would upon a banjo. They seem to forget the mechanical effect which the use of the strop is designed to give—a keen edge. They seemed to be charmed with the noise they make on the strop, rather than by the results they obtain. The more pleasing their stropping sounds to the ear, the better they are satisfied with the stropping operation. The effect of this method of stropping is two-fold. First, ninety per cent. of the accidents attendant upon the stropping of razors result from this method of stropping. Second, Those who persist in this method of stropping, find their strops all backed and nicked, so that they find it necessary to procure new strops at frequent intervals. Besides this, it is next to impossible to put a keen and lasting edge upon the razor by this method of stropping.

Another most grievous error among barbers is the

habit of "riding the strop." This is the case with those barbers who use cheap or home-made strops. They find it difficult to obtain the desired edge upon their razors. They spend a great deal of time and energy, and use more strength and muscle than skill, in stropping their razors. They forget—if they ever knew—that the edge of the razor is extremely delicate, and that the "hammer and tong" method of stropping is not the most likely to either improve it or preserve its keen cutting qualities. No one who stops to think for a moment, can fail to see that the "slam-bang" method of stropping is unnecessary, if the barber has a complete set of first-class tools. No need to whip a razor to death on a good strop, in order to get it sharp. But there is another error in stropping very common among barbers. This is what I would call "whittling" the strop, or putting the razor off at the side of the strop, so as to make the blade ring with every stroke. This method of stropping results in more cutting and baggling the strops than any other method employed by barbers. It is

also very unsatisfactory in its results, because it tends to pull the edge off, rather than put it on the razor.

It is not necessary to "pound" the strop with the razor, but simply hold the strop firmly in one hand, and the razor firmly in the other, lay the full length of the razor blade across the strop, draw it briskly up and down the strop. This will give to the razor as full and perfect an edge as it is possible to obtain.

In using this method of stropping, press the razor firmly upon the strop, but do not raise it off the strop until you are through stropping. Do not pull your razor off at the side of the strop, nor draw it diagonally across the strop, but straight up and down the strop. Let the razor move over a space of about twelve or sixteen inches, draw it squarely backward and forward over this space, draw the strop tightly and press the razor firmly upon the strop while stropping. This is very simple, but it is the only correct way to strop a razor.

Experienced barbers will find this a great improvement over any other method of stropping.

## CHAPTER III.

### PREPARING THE BEARD.

We will now take some notice of the preparation of the beard.

Unless a barber is inclined to experiment, he is not likely to discover any essential feature in the preparation of the beard. This is proven by the careless manner in which many barbers apply lather to the beard, preparatory to shaving it. They, or many of them, lather the beard very neatly and profusely, and to all appearance, very properly, while others merely daub or smear a little lather over the beard, and then undertake to shave the beard off without torturing their customer— an almost impossible thing to do. It makes little difference how good or sharp



the razor, or how skillful the barber, unless the beard is properly prepared, the shave will leave the customer's face irritated, with a smarting and burning sensation that is anything but pleasant.

Lathering the beard is among other things designed to make the beard soft, but the mere application of lather will not of itself soften the beard.

To soften the beard, a coat of lather and a thorough rubbing is necessary. This rubbing will cause the soap and lather to work into the pores of the beard and make it pliable, soft and easy to cut.

The author has seen and experimented with all sorts of lotions and receipts for making the beard soft, and is, therefore, prepared to say that the most non-injurious and convenient method of softening the beard is the application of soap and lather, followed by a thorough rubbing, a light sponging, and then another thorough application of lather.

It might be well to remark here that a "thorough rubbing" does not mean a scrubbing or heavy-

handed rubbing, but, on the contrary, the rubbing should be did lightly, briskly and thoroughly. Don't be afraid to spend from three to five minutes in rubbing the lather into the beard. If the lather becomes stiff and dry, moisten it with a little fresh, then lather and continue to give a light, brisk rubbing, of from three to five minutes duration. Be careful and do not rub too hard, or too heavily, to the annoyance and discomfort of your customer.

The stiffer the beard the more thoroughly should be the rubbing process.

If the preceding instructions as to honing and honing, strops and stropping, together with the instructions and suggestions here given on the preparation of the beard are strictly followed, the heaviest beards cannot fail to yield, and cut as so much fur. Men with heavy beards will no longer appear to be hard to shave; the problem of easy shaving will be solved, and the third victory in the great battle for the mastery of the art of barbering will be won.

The superiority of the above method of preparing the beard may be demonstrated in this way: Take a heavy beard, and allow yourself only one or two minutes in lathering and rubbing it, then proceed to shave it; note particularly how it cuts; how your razors seem to cut in it; whether they cut free and easy, or whether they seem to hang, pull, and have to be coaxed along. Then take another heavy beard, spend from three to five minutes in lathering and rubbing it. Rub it briskly and thoroughly, and then sponge and relather it, applying the lather profusely; then proceed to shave it. Note the difference; note how the razor parts the beard as if by magic. No more patent lotions, beard softeners and the like frauds. No more pulling, and hanging and coaxing the razor through the beard. No more shirking and dreading to shave a stiff heavy beard. All of this may be accomplished by the proper use of soap and lather—the only true method of preparing the beard for shaving.

But it must be remembered that this result cannot be obtained without the use of pure soap. Few barbers realize how much the edge of the razor, as well as the softening of the beard depends upon the shaving soap used.

The majority of shaving soaps contain minute particles of gritty, impure substances. The lather dries quickly, and naturally leaves a tough, leathery, gritty scum. Flint would not dull and turn the edge of the razor quicker than this gritty substance. Dull razors tear and irritate the delicate lace-work of the face, and open the way for the poison contained in cheap soaps to enter the system.

Recently, a writer in one of the journals published in the interest of barbers, said most truly: "Cheap soaps are an abomination in disguise." Instead of a nice, creamy, thick lather, your brush brings up from the can a thin, flaming substance. You might as well try to fly as to soften a man's beard with that kind of stuff. A soap that doesn't thoroughly soften

the beard will cause the sharpest razor to pull. You can't explain these matters to your customer very well, and the consequence is he thinks you are a "bum" barber, and don't know how to sharpen a razor. What does he do? He leaves your shop, and, the first thing you know, reports reach you that you can't shave "just a little bit."

An absolutely pure shaving soap like Williams', actually preserves the edge of the razor, by its peculiar softening effect upon even the most wiry beard, while its rich, creamy lather soothes and refreshes the sensitive face, and acts like a healing, cooling balm.

A prominent St. Louis barber, who has the reputation of being one of the best workmen in the West, if not in the United States, attributes much of his success in the art of shaving to the use of Williams' shaving soap. He says: "I have tried pretty much every shaving soap during my career, but have never found anything except Williams' shaving soap that gave good satisfaction, either to myself or to my cus-

toners. Almost always, when trying some new soap, my customers would immediately discover the difference, and complain of sore faces, itching, smarting, etc., and as soon as I began using Williams' soap again, all these complaints seemed to stop at once. I have gotten through trying cheap soaps, and now nothing can induce me to use anything but the 'Old Reliable'—Williams' shaving soap. I heartily recommend it as the purest, and most soothing and healing, and only shaving soap that will give satisfaction to barbers themselves and their customers."

What is true of this skilled artist, is true of every barber in the United States. Williams' Barber's Bar Soap is, without exception, the best soap made for barbers' use. Its remarkable durability renders it really the most economical soap made, for a pound bar of this soap will outwear a pound of any other soap made. It will not waste in the cup. The lather is rich, mild and very lasting.

I recommend barbers to use Williams' Barber's Bar Soap, and to avoid the cheap, impure, green and unseasoned soaps, which injure their business, and in the end cost much more than the best.

## CHAPTER IV.

### SHAVING.

We have considered the preparation of the razor and the beard, and we now come to the subject of shaving.

By far the most delicate part of the tonsorial art is that feature which involves the practical use of the razor. It is the part which most directly impresses itself upon the shaving public, and is, to a large extent, the measure of good workmanship.

Every man enjoys a *good, easy shave*.

Every barber should be ambitious to acquire the ability to execute a *good, easy, smooth shave*. What constitutes a *good shave* is not quite always fully un-

derstood. It is not enough to be able to scrape the beard off with the razor. A barber must understand the character of the beard and the nature of every face. In this his natural adaptability will manifest itself. If the workman possesses any of these natural traits of understanding peculiar to the tonsorial art, it will not take him long to master that faculty of discernment which will enable him to tell or understand, the moment he seats a customer and arranges the linens, whether his face be extremely sensitive or not, and which one of two or more razors will shave him the easiest.

It is a general rule, well understood among barbers, that no two men have beards exactly alike in every sense. Neither do we find any two razors which will work the same in all beards, nor any one razor that will shave any and all beards with equal ease. Observe, therefore, that to learn to be a good, easy shaver, one must study the beard and learn to understand it, so that whenever he lays his hand upon it he will know which one of his razors will shave it



with the greatest ease. Bear in mind that this is a knowledge which must be gained by careful study and observation. It is one of the indispensable prerequisites which every barber must master before he can become truly accomplished in the art of shaving. A barber must also understand how to handle a razor. Handling a razor appears to be very simple, yet, since every art suggests some degree of skill, the art of shaving naturally suggests some degree of skill in the use or handling of the razor.

But skill in handling a razor does not mean any unnecessary parade of fancy or "monkey" motions. Such acts, intended as a display of skill, merely exhibits one's ignorance of the tonsorial art. Skill, therefore, means such dexterity in handling the razor as will lend grace and ease of movement. This grace and ease of movement can be attained only through continued practice. To aid the reader to its attainment, he should observe closely the following instructions and suggestions: Never hold the razor on its edge and scrape as if you were raking a lawn; this

will spoil the edge of the sharpest razor, smart and burn your customer's face, and make the use of hot cloths and lotions necessary to allay the irritation.

Always hold your razor firmly, but as flatly as possible, without allowing the back of the blade to touch the skin. This may appear a little awkward at first, but the awkwardness will be overcome by diligent practice. Run the razor steadily and lightly through the beard and over the face. Do not try to make extra long strokes, simply because the razor seems to cut well. If you do, you will be likely to lose control of either the razor or that portion of the face over which the razor is intended to glide, and thus precipitate some injury to either yourself or your customer. Accidents will happen to the most careful artist, but careless attempts to overdo the thing will facilitate and multiply them.

Always keep your razor strictly under your control, so that at all times you will be able to understand just how it is working. The short mincing stroke cannot be especially recommended, although

it is used by some of the finest shavers in the profession. It gives fifty per cent. of the shaving public that "tired feeling," and tends to detract from, rather than add to, the reputation of the barber for skill in shaving. As to the extra long stroke, it might be well to suggest that it is one thing to talk about starting a razor in front of the ear, at the intersection of the hair and beard, and running it to the point of the chin without a stop, and quite another thing to do it. Only "fool" barbers try it—skilled workmen, never.

It would be difficult to lay down any positive rule on the length of the shaving stroke, since shaving at the different points of the face will require strokes of varying length. Every barber, however, should gage his shaving stroke, so as to make it range from one-half to two inches in length. This is some what of a choice between the extra long and short mincing strokes, but is, perhaps, the most unerring, as well as the favorite stroke of a majority of the best workmen.

The next most essential thing in the art of handling

a razor is light-handedness. A barber should never press heavily upon the face with the razor. It will make the face smart and burn, no matter how sharp the razor may be.

Very little force should be used in urging the razor through the beard. If the razor is sharp, it will not require much more than the force of its own weight to send it through the beard with ease and dexterity. If the razor—being sharp and the beard properly prepared—will not cut free and easy, it is dollars to doughnuts that it is no good and should be thrown aside.

Always handle your razor as lightly and as deftly as possible, and never shave the face close unless your customer expressly requests you to do so.

Never “dig” the skin with the razor, and never shave against the grain—especially on the neck—except by the express request of your customer, as this sort of shaving is the primary cause of ninety per cent. of the sore necks and faces for which the barber is generally held responsible.

## CHAPTER V.

### HAIR CUTTING.

Hair cutting is an art peculiar to itself. No feature of the art of barbering is more difficult to master.

Unlike shaving, trimming the hair requires artistic taste, as well as skill in execution. To become an artistic hair cutter, one must possess some of those natural gifts peculiar to the art.

It is a general saying that good shavers do not make good hair cutters, and that good hair cutters do not make good shavers. Yet there are many barbers who are both good hair cutters and good shavers. The two elements are easily blended. It only requires a determination to learn, close observation and

diligent practice, to make a good hair cutter out of a good shaver, or a good shaver out of a good hair cutter. Good hair cutting ordinarily signifies the ability to execute an artistic hair cut in any of the various styles. But styles in hair cutting are as varied as the human fancy, and pass by different names in different parts of the country. Little notice is taken, however, of the name of the styles, the style passing generally by description, rather than by name. In this connection the barber should familiarize himself with the standard styles of hair cutting, so as to be able to know them quite as well by description as by name. Having thus familiarized himself with the different styles of hair cutting, the next thing to learn is how to adapt these different styles to the shape of the different heads, with such modifications as will suit the caprice of the trade, for as was before observed, styles of hair cutting are as varied as the human fancy. The same style of hair cut, when put on different heads, must—since every man's head differs from every others, in either size or

shape—be modified to some extent, in order to set it off to the best advantage. That is to say, if you put a “Metropolitan” hair cut on A., and it appears to good advantage, the same style of hair cut, when put on B.—who has a differently shaped head and a different quality of hair—must be modified, in either length or outline, in order to make it appear equally as well on B, as on A. The degree of modification must be determined by the barber himself, who must call into utility his own artistic taste and judgment.

Very frequently barbers are called upon to cut hair in no particular or known style, but according to the directions of the customer. These directions often test the artistic taste and skill of the workman. He has not only to grasp and carry his customer's idea into execution, but must rely upon his own taste as to such artistic finish as will leave the job appearing to the best advantage. It will be well, therefore, to study the principles of finishing off a hair cut in an artistic manner, which consists mainly in regularity

of length and outline.

The outline of a hair cut should be regular and perfect, because it is the first best evidence of good workmanship. The outlining of a hair cut in such a manner as to give to it the best appearance consistent with the shape of the head and neck, and the style of hair cut you are trying to execute, should be sought with great care and precision.

Every man likes to have his hair cut in such manner as will add to his appearance.

The first thing others will criticise or commend is the manner in which a hair cut is finished. The prominence of the outlines is the thing that brings to one's notice the fact of the hair cut, and is sure to call forth either an expression of commendation or words of harsh criticism. The reputation of a barber as a hair cutter, therefore, depends largely upon the regularity and perfectness of the outlines of his work.

The skill of a barber as a hair cutter consists in his ability to adapt any given style of hair cut to the



shape of any head ; to carry the instructions of a customer into execution ; to give uniformity of length and accuracy of tapering, and to give regularity to the angles and outlines of the hair.

To master these several features of skill, the barber must make the art of hair cutting a study, as well as a profession. He must be able to not only understand what is wanted, but, having understood what is wanted, he must be able to understand just how his work should look when finished, and how to work up to that understanding.

We often hear gentlemen complain that the barber did not cut their hair to suit them. In such cases it is obvious that either the barber did not understand his business, or that he failed to observe the instructions given him. That he was deficient in skill, or negligent as to instructions, is the only plausible conclusion.

There are other incidents pertaining to the art of hair cutting which should not be passed without

mention.

Something has already been said about the outlining of a hair cut. It might be well to further observe that the outline or circle should not run high above the ear, thus leaving a bare space between the edge of the hair and the intersection of the head and ear. Neither should the temple line run to a point in front of the ear, nor straight across from the top of the ear. Either shows a want of artistic taste. The temple outline should be made to run as close to the ear as possible, at the intersection of the ear and head; then it should be allowed to drop in front of the ear, about a quarter or three-eighths of an inch, and run straight or square across the temple - unless otherwise ordered by the customer. The above rule will apply as well to the semi-circle and the English round, as to the square temple outline. In either case, the drop or angle in front of the ear will vary in degree, according to the shape of the head and temple.

The square, the semi-circle and the English round, may be considered standard temple outlines. They

should not be modified other than to suit the shape of the head and temple, except at the express request of the customer.

We will now take some notice of the lines and angles extending down the sides and across the back of the neck.

Where a straight line, extending from the back of the ear down the side of the neck is attempted, the barber should be careful and not allow this line to run from the back of the ear to a point so near the center of the back of the neck, as to leave only a little narrow strip of hair extending down the back of the head, resembling more appropriately a Chinaman's eye, than an artistic hair cut. It is true that the hair does not grow abundantly upon the neck of all men, so the outline on different necks will not appear to the same advantage. A single and definite rule on the straight outline, therefore, would work rather paradoxical.

Two rules may be laid down as sufficient to meet all cases.

First. The hair should be left full on the back of the neck, but where the neck is large or broad, the straight outline should run sufficiently toward the center of the back of the neck, to give the hair cut the neatest possible appearance.

Second. Where the neck is thin, or the hair does not grow full on the sides, the straight outline should be cut into the hair only deep enough to make it perfect, thus leaving the hair on the back of the neck as full as possible. In either case the lines should be perfectly plain and regular.

Do not run the straight outline straight down one side of the neck, and allow the line on the other side to run at right angle toward the center of the back of the neck. This will spoil the good effect of the best hair cut.

In making the round, square or angular outlines on the back of the neck, the artistic taste of the workman must be called into requisition. Such outlines must vary according to the shape of the neck. But as a mark of good workmanship, they should show a

perfectly even edge. Care should be taken to get a perfect circle extending from the center of the neck in the back, around the sides and up to the back of the ear; and where the neck is shaved square, the points or corners should be regular and even. Nothing will detract from the appearance of a good hair cut so much as irregular or lopsided lines and points in the back and sides of the neck.

Aside from what has been said of the outlines of a hair cut, only a few practical suggestions can be given.

The lengths to which the hair may be cut varies according to style and the instructions from the customer.

In cutting the hair to the various lengths, evenness should be sought. The barber should never leave the hair full of nicks and lumps; on the contrary the hair should be evenly and neatly shingled. Use the clippers as little as possible, and when used at all, always taper the hair sufficiently to obliterate the clipper marks. Do not leave an abrupt bulge in the hair

at the point where the clippers stop.

Do not run the clippers high enough up the sides and back of the head to make it necessary to cut the hair on the crown of the head, close to the scalp.

One of the most disgusting features of hair cutting is what may be called "crown swiping."

Never cut the hair on the crown of the head, close to the head, unless expressly directed to do so by your customer, or unless it is absolutely necessary to give the best effect to the hair cut.

Always leave the hair proportionately long, from the crown to the front of the head.

It is best to learn to trim the hair, on the top of the head, through the fingers. This method of hair cutting gives the best satisfaction, especially in trimming the hair on the top and crown of the head, and in trimming curly hair, where the hair is to be left full and flowing.

Do not trim the hair short, unless expressly directed to do so.

Always ascertain just how your customer wants his hair trimmed. Learn to form in your own mind just how the job should look when finished, and avoid whacking away until you run out of hair, before you proceed to finish.

Do your best on every hair cut; slight no one and take advantage of every opportunity to improve your skill in workmanship.

## CHAPTER VI.

### TOOLS.

No mechanic can do good work without good tools.

An accomplished workman must not only know how to prepare and handle tools, but must also possess a set of tools fit for preparation—fit for handling. He must be possessed of a complete set of tools of the very best quality. It is not enough to possess a good razor, or a good hone, or a good set of strops. A good barber should have at least a half dozen good razors, a good hone and a good pair of strops.

I want to impress upon the mind of the workman the absolute necessity of good tools, for, I repeat, no mechanic can do good work without good tools.



The Razor, Bone and Strops, are the most important implements in the barber's kit. His success as an accomplished workman will depend upon these implements, and he will find shaving quite laborious, if any one of them are inferior in quality.

I have already given sufficient instructions as to the selection of hones and strops. Now, as to the selection of razors, I would suggest the use of the four and five-eighth size. They are the handiest, and they give the best general satisfaction. Do not deceive yourself into the belief that it requires a large razor to shave a heavy beard. That is not true. If a four-eighth razor contains good metal, it will shave a heavy beard as deftly as a razor of any other size; and the same is true of a five-eighth razor. The preference to the four and five-eighth size, is on account of their convenience in shaving in the hollows and wrinkles of the face and neck. They are also the handiest size to use in shaving around the neck, in many cases where the customer fails to remove his collar. They are preferable, because they do not

carry a lot of dead weight, and because they are light, and enable a barber to handle them with a lightness and deftness which the heavier or broader razor do not afford. A large majority of the finest workmen in the tonsorial profession use the four and five-eighth size of razors, which is, of itself, a high compliment to these respective sizes.

The Barbers' Supply Houses are the proper places for barbers to purchase their razors. They carry the best and most appropriate quality of razors for the use of the profession. Local hardware and other dealers in cutlery and shaving implements know very little about the merits of a razor, and are, therefore, the least qualified to select razors adapted to the use of the barber. But the barbers' supply men not only understand the merits of razors, but make a profession of the selection and manufacture of tools and implements for use in the tonsorial art. They spend considerable time and money in improving barber tools, and are continually coming forward with tools made especially for the use of barbers. They are,

therefore, the channel through which the barber may secure the best razors made.

The barbers' trip to the hardware store to buy a razor, resembles very much the gentleman's trip to the cobbler's shop to get his hair cut. Neither is likely to get the best that can be had. See the point? Don't be afraid to buy good razors. The best is always the cheapest, and no barber can afford to be without the best.

Keep your shears sharp, because it is almost impossible to do good work with a dull pair of shears. But don't trust them to unskilled bead grinders. The grinding of barber shears is an art peculiar to itself, and if a barber desires his shears to work well, he should always have them ground by skilled grinders. It is best to avoid the use of patent shear sharpeners, except such as are recommended by the barbers' supply firms, since they—like unskilled grinders—will cut your shears away, without giving you any reasonable degree of satisfaction. The size of the shears is

immaterial. Every barber should carry in his kit of tools, two pairs of shears, of different sizes, for he will find it convenient to use them alternately, occasionally, and many times he will find it convenient to have the use of one pair, while the other goes to the grinder.

Now, a word about combs.

It is not necessary to carry separate combs for hair cutting and hair dressing purposes. The same comb used for hair cutting may be used for hair dressing also. But in selecting a hair dressing or hair cutting comb, regard should be had for its appropriateness to both uses. If the barber intends to use one comb for both hair cutting and hair dressing, he should select one embracing both coarse and fine parts. The fine part of the comb should have sufficient space between the teeth to allow the hair to pass through it freely. The fine part of the comb is often used to edge and smooth up the hair cut, and if there be not sufficient space between the teeth, it will

not pick up the hair freely, and thereby cause considerable annoyance to the barber.

It would be the better practice to carry with the kit of tools a fine neck comb, for use in trimming the neck and edges of the hair. Although the neck comb is not an indispensable implement, it is, nevertheless, an useful one, and should be a complement to every barbers' working outfit. It is also advisable to carry in this outfit at least two hair cutting combs, for a barber has no means of knowing just when he is liable to break a comb, or when, by some mishap, he will knock a few teeth out of his comb, which always happens at the most useful part of that tool. If he has two or more combs, it will cost but a trifle more, and save a great deal of inconvenience and annoyance.

The clipper is an instrument which occupies a conspicuous place in the barbers' outfit. Every barber should carry in his kit two pair of clippers—one No. 1, and one No. 0. As to the proper use of the clipper, it is sufficient to say that it should be used as

sparingly as possible.

The author believes this infernally convenient device to be the greatest curse that ever came upon the hitherto's trade. Before the clipper was invented, the barber stood some chance of making a decent living in the profession. But the introduction of this ingenious instrument has been the means of increasing the number engaged in the profession to an alarming extent, while its private use has decreased the number of hair cuts, which the barber might obtain, per annum, at least 30 per cent. When we add to this speculative loss the probable loss resulting from the use of the clipper in barber shops, we will find the net loss to be almost incalculable. The profession, therefore, would be better off without the clipper than with it. But since it is here—and here to stay—the barber may as well avail himself of its practical use. I would suggest, however, that its use be so far restricted as can be made practical, and a higher standard of workmanship be inaugurated.

There is one other thing I wish to mention before I

conclude, and that is with reference to the use of the neck duster. The barber should use the neck duster freely. It is disgustingly unpleasant to have a barber blow the hair from about the neck and shoulders with an exhalation of breath and air, instead of removing it by the use of the neck duster. Every barber should carry a neck duster of his own in his working outfit, and use it freely whenever occasion requires it. The neck duster is especially designed for use while cutting the hair, to remove the loose clippings from about the neck, face and shoulders, so do not use your breath or the whisk broom, but instead use the neck duster. It is the only proper instrument to use for this particular purpose.

## GOOD FOOLS

*are essential to the successful Barber. No matter how well the trade may have been learned, no matter how expert the workman, good results cannot be obtained unless he has good tools to work with. We make only the best.*

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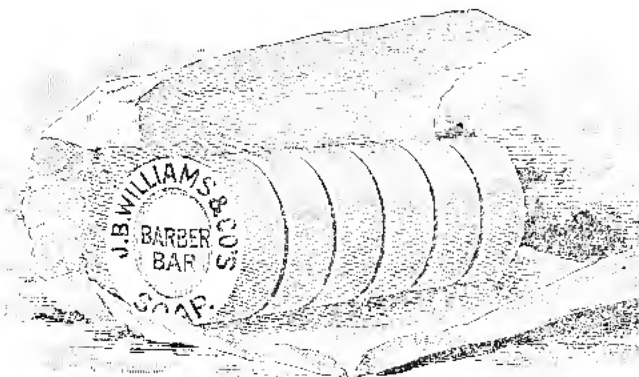
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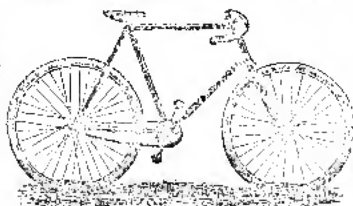
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## PREFACE.

In the pages following it has been my intention to illustrate and present a set of rules that will at all times be a guide both while learning and after completing the barber trade. I have tried to present a system thorough and simple, illustrating in detail the requirements for the real tonsorial artist and the training necessary to familiarize him with the technical details of this profession.

By reason of my six years of constant teaching and my fifteen years of service at the chair, I feel that no one has had a better opportunity to practice and study the work that I now lay before you.

I hope to make this book of more than ordinary service to you, and by following its instructions closely, combined with the advantages our colleges offer, there is no chance for failure.

# THE BARBERS' MANUAL.

## PART I.

### PHYSICAL AND MENTAL REQUIREMENTS OF THE BARBER.

In considering the idea of becoming a barber, the first question that presents itself is: What are the requirements necessary in order to insure success after laboring at this work? Will my nervous system permit of handling the razor? Will the nature of work I have done in the past bar me from this profession? Are my mental propensities such that they will allow me to wait upon others with patience and with solicitude for their welfare? The question is often asked by those preparing to take up the work, "Will I make a barber?" There is but one answer to this, and that is, have you the patience and energy to practice diligently at the work until you have thoroughly mastered it, providing you have at your disposal the opportunity for constant practice and the assistance of skillful instructors?

There is no part of the barber trade that is impossible for anyone with ordinary ability. No man is too nervous to take up this trade as it is part of your education while a student to overcome your nervous temperament. Proper practice, (of which we shall give you a description in the following pages) is sure to overcome all disadvantages in this line, but we would advise that no person take up this work who has not first made up his mind to become a public servant, to be patient and painstaking with customers, and to be always pleasant and agreeable.

This is not a work that requires any special adaptation, but like every other trade that is mechanical, it is one that requires practice. Some will tell you that you can never become a barber if you are not gifted with particular talents, but it has been demonstrated that the most awkward beginners often make the most graceful graduates. Grace and ease of motion are acquired by the continued using of certain muscles.

Good taste has much to do with proper hair cutting and the different styles of this work must necessarily be a study. No man is naturally gifted with ability to trim hair gracefully, and each one must practice and study this work alike. While some are more apt and painstaking than others, every one can follow examples and directions laid down by instructors. Thus you see, no person of sound mind and ordinary ability need exclude themselves from this trade if they are willing to apply themselves to the work.



Carelessness has no place in barber business, and no one will succeed either in business for himself or as a journeyman, who is not both careful in his own appearance as well as that of his shop.

## PART II.

## SELECTION AND CARE OF TOOLS.

Good tools in every mechanical trade have much to do with the tradesman's success. This is particularly true of the Barber Trade. No one can be a first-class workman without first-class tools kept in proper order. We too often find tradesmen trying to apply their skill with tools wholly unfit for their work.

## RAZORS.

In the selection of a Barber's Outfit one of the most essential things is the Razor. Many times a perfect razor is condemned by the workman who has not given it a satisfactory trial or honed it down to a perfect edge. New razors are never honed in perfect condition, and every razor when first purchased should be given, at least, a weeks' trial before being condemned. No one can tell perfect steel from the looks of it unless it has been burned in grinding, which would cause it to show black spots, such spots as we sometimes find in a chisel or plow shear. In selecting a razor, as far as the steel is concerned, this is the only thing to look for. You will never be able to discover whether your razor is too soft or too hard from shaving or honing it, as there are too many conditions which affect a razor while in process of sharpening. The fact that a razor sharpens slowly or that

it takes time to bring it to an edge is no indication that the steel is hard or soft, one reason being a razor may have but little concave and therefore so much of the blade strikes the hone that it naturally cuts away slowly. It is an easy matter, however, to detect good or poor workmanship in the manufacture of this tool.



TESTING A CONCAVE.

A full concave razor is one that is hollowed out in such a manner as to leave the thinnest part of the blade between the back of the razor and the edge. This leaves a bulge, or thicker part between the edge and the thinner portion of the razor, and can be detected by rubbing with finger and thumb down the sides of the blade as shown in the cut.

A half and three-quarter concave have less of a hollow grind as described. The full concave is the most expensive style of grinding we have, and is only used in a high grade razor. It is the most desirable as it lightens the weight of the blade according to the width of it, and requires less honing and stropping to sharpen the same.

In selecting tools never stick to certain brands simply because they have been recommended, for nearly every well known razor has cheap imitations. The five-eighth size is ordinarily the most convenient and, although, it is a little larger than most barbers prefer, the razor always grows smaller instead of larger, and it is best to guard against getting them too small to begin with.

#### SHEARS.

The quality of shears can be tested by a close examination of the blades. In the cheaper qualities, or what is known as the steel laid, only a small portion of the blade is solid steel. This quality of shears is usually heavier in proportion to the length than those of the grade known as full steel. In nearly every cheap grade of shears, by examining the inside of the blades, you will see a different color in the metal at the point where the iron and steel are welded to-

gether. A steel laid shear, as a rule, gives good service as long as it lasts, but it is not as durable as one made entirely of steel. The full steel shear usually has thin, narrow blades that are sprung in such a shape that when the shears are closed the two blades only touch each other at the point. A non-experienced man is often liable to mistake this as a flaw, but a shear, in order to cut properly at the point, must have this spring or set. The patent burr fasteners as a rule are of little advantage, as a shear must be ground and set at intervals during its service. Never try to sharpen your own shears or tighten the screws, as in this way you are apt to spring the blades and make them entirely useless. It costs but a small amount to have your shears well ground, and well ground shears are as essential to good work as a properly ground razor. Never give your shears to the street grinders, nor try them on any shear sharpening device. When a shear becomes too smooth, it can sometimes be wired a trifle by rubbing it over a rough hone or piece of steel, but this should not be practiced often. The blades must be roughed to a certain extent in order to keep the hair from slipping out when the blades come together.

The cheaper grade of shears, as a rule, have the black japanned handles, while the higher grades are nickle handled and highly polished. A seven, seven and one-half, and eight inch shear are the most convenient sizes for barbers use.

## HONES.

There are many different grades and qualities of hones, and no doubt the opinion of barbers varies in regard to this article more than in regard to any other tool in the barbers' kit. The German Water Hone is the oldest style, or the first razor hone used. They still are considered by many to be the best hone in the market. There is certainly nothing that will compare with them for the apprentice, as they cut slow and never overhone, as does the coarser and faster cutting stones. It usually requires a little more time to cut a razor to an edge on this stone, but once to an edge it keeps it in the same condition without damaging the blade.

In using the oil or lather hone, more care should be taken to prevent "overhoning," for when the razor is honed to an edge, it will, with more honing, crumble or break away to what is known as the wire edge. The lather hones are of many different qualities, and it is something of a gamble to get a perfect hone. They vary greatly in prices according to quality.

The Swatty, the same as the lather stone, is fast cutting, and is probably the hardest hone to work with, although it brings a razor to an edge quickly. An apprentice would seldom be successful, with this style of hone. They are highly recommended by the expert or old barber, but should never be recommended to a beginner.

## STROPS.

Strops should always be used in pairs, canvas and leather. The canvas is the one you first apply to the razor, and finish it with the smooth leather strop. Razors in constant stropping, on a leather strop, become too smooth, and require a certain amount of use on the canvas. This is in order to roughen or draw out the edge, and when properly stropped they require less honing. The higher grade of canvas strop is made of seamless hose, and can be used on either side. You should be careful to keep canvas strops dry as dampness swells the grain and roughens the strop. The better quality are usually made of linen, the smooth and tightly woven quality. The cheaper grades are sometimes of canvas, and are known as the flat web. They are of a single thickness, less durable, and can be used only on one side. Some cheaper grades are also made of cotton. Canvas strops in constant use gather dust and grit which should be cleaned off by applying a little lather and immediately scraping it off with the blade of the shear, or a similar blunt instrument. Grit on a canvas strop will do much damage to a razor, and should be watched for closely. In breaking in a new strop, the grain should first be filled with beeswax or soap, and this should be rubbed in thoroughly with a bottle or a similar instrument. There is considerable labor attached to preparing a pair of strops.

In selecting a leather strop, Russia leather is usually most desirable, although the most expensive, and is a tough, thick, servicable leather. It is usually told by the smell, and by the grain on the back of the strop. It requires some time to prepare a Russia leather strop for service, but when once broken in, it will last a lifetime, and is not easy to cut. The strop should be prepared by putting thick lather on the surface, and rubbing it in well, in the same manner as the canvas strop. From five to ten minutes should be spent on a Russia leather strop every day for two or three weeks. The labor required in preparing this strop is worth more than the strop itself. Many old barbers possess strops worth from \$5.00 to \$25.00. A Russia leather improves with age. A pig skin strop is of the same nature, and should be broken in in the same way, it is most favored by some barbers, and although not quite as durable, it is more easily prepared. These strops are never made in cheap qualities, there being but two grades, medium and heavy.

The horsehide strop is made of many different qualities, and sells at different prices. The shell, or horsetail is probably the best of this class. It is always smooth, never requires finishing or breaking in, and is of a thinner or lighter grade. This is the most durable of horsehide strops. The other qualities are cheaper grades or of a softer material, and usually draw or hang to the razor in stropping.



This quality of strops usually requires more work to put a razor in condition, and they are less serviceable. They are easily cut and short lived. When they once begin to work rough, there is no remedy for them.

#### CLIPPERS.

Of the strictly high grade clippers there are but few brands to select from. Clippers are constantly changing and being improved upon, and like all classes of machinery, they soon become old style. Among the latest improvements there is one called the "pull spring." It is prompt in action, strong and serviceable, and can be adjusted to most any hand. This spring is found in but two brands of clippers. The adjusting blade made to cut different lengths is of little or no use, for its work is ragged, and gives the hair the appearance of three or four weeks growth. The only care that is necessary for this grade of clippers is that they should be kept well oiled, and when once properly adjusted, should be left in that state. It is bad policy to readjust the machine, except when it must be taken apart and cleaned. The plates should be wiped off about once a month, or should be washed out without readjusting by working kerosene through them. Sewing machine or bicycle oil is the best to use. This grade of machine can be made to cut two lengths by simply turning it over in the hand and using it for the

neck or "00" clipper. This saves the necessity of two pairs of clippers.

Among the cheaper grades the brands are numerous, and all of about the same quality. Some have the spring in the handles, others have the concealed spring in the blades. They are so constructed that they will cut but one length, and in doing the nicer part of the work it would be necessary to have a short or an "0" clipper besides the regulation length of an eighth inch. These clippers, like the higher grade, should be thoroughly cleaned and oiled about once a month, or according to the amount of work being done.

#### COMBS.

In the selection of combs, the "hand made" bone comb is preferable. It should be a tapering comb of medium size, and one that can be well handled in long or short hair. A neck comb is usually considered unnecessary where the comb is tapered from a coarser to finer teeth.

Aluminum combs are considered by some the most convenient, but there is an objection to this style of comb, as the teeth often come in contact with the blade of your shears.

Among the cheaper grades are the "machine made" horn combs, which are usually more blunt and less convenient. The heavy rubber combs are of no service to the barber on account of their thickness.

Celuloid combs are of no value, for in singeing hair they are liable to catch fire.

Great care should be taken to keep a comb perfectly clean. Thread or string is very handy in cleaning it. Take a half a dozen or dozen threads fastened at both ends and comb through them until teeth are thoroughly cleaned.

#### TOOL CASES.

A tool case is not an absolute necessity, but is very convenient for carrying or keeping in place your outfit. The best quality is leather and it should have a sufficient number of pockets to carry all tools of your outfit. The cheaper qualities are made of canvas and can be obtained in any size desired.

#### JACKETS.

No barber should work at the chair without a jacket, as it looks unprofessional and untidy to see a barber at a chair in his shirt sleeves or wearing the old style apron.

The better quality of jackets are made of duck and have sometimes striped pockets and collar, or they are often made up of black and white goods. The regulation barber's coat, however, is plain white and is probably the neatest that can be had.

Cheaper qualities are of drill. In selecting a jacket do not make the mistake of getting a waiter's jacket which is a short coat of the same material, but

without the convenient pockets of the barber's coat. Always select a jacket with a collar and with detachable buttons.

The above named articles are all that are necessary for a journeyman's outfit, but in conducting a shop for yourself more tools are necessary and great care should be taken in selecting good bristle brushes for the hair. Barbers are too often negligent as to the care of their brushes, allowing them to become dirty and greasy and unfit for use. A hair brush should be cleaned thoroughly, at least, once a month. The best way of cleaning the brush is by using strong ammonia water or sea foam, rubbing the preparation thoroughly through the bristles, and with a coarse comb clean out all the dandruff, etc., from among the bristles. After the brush has been thoroughly cleaned and rinsed, tap it lightly on the bristles until dry.

The most servicable and probably the best lather brushes are those whose bristles are set in vulcanized rubber. The soft camel hair brush is of no service to the barber as it becomes too soft when in constant use.

Lather brushes as well as cups should be thoroughly rinsed before or after each shave.

#### STERILIZING AND ANTISEPTIC SOLUTIONS.

Sterilizing your razors is a very important feature in the barber business, also the use of antiseptics for

your brushes, cups and strops. In this care of tools, much neglect has been shown among past members of the fraternity, oftentimes with disastrous results. Your patronage can be increased by strict attention to this one important feature. This process should be resorted to as often as seems necessary. After working over a sore face, or what we may term a syphilitic subject, wash your hands in a mild solution of Bichloride of Mercury. If you have no steam sterilizer, your razors can be dipped or boiled without injury to them in the same solution.

Steam sterilizers are much preferable and can be secured as cheap as 75 cents. Place your mugs, lather brushes, and hair brushes in water at a temperature of about 150 degrees. Strops also may be treated the same way and afterwards oiled with carbonized vaseline. Strops will need this process very seldom.

## PART III.

## HONING AND STROPPING.

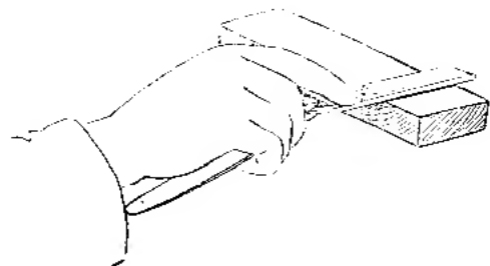
The sequel to a barber's success as far as shaving is concerned lies in honing and stropping the razor. This is not a great task when proper instructions are given or when care is taken to hone at the proper time or strop sufficiently while the razor is in use. No deep art or mystery lies in this part of the profession as many barbers who have never been properly taught, are inclined to believe. Many first-class workmen, good in every other part of the work, seldom have a sharp razor, and again, no barber has become so proficient that at all times he has his razor sharp. There are so many different conditions of atmosphere, heat and cold, etc., which effect the edge of the razor that it is practically an impossibility to keep one razor always in condition, but there can be no plausible excuse for a man with two or three razors not having one of them always with a keen edge.

## HONING.

No matter what hone is used, honing is always done in the same way and the same method of testing the edge is applied, but with each style of hone the edge has an entirely different feeling and it is always best to become accustomed to one stone and learn the

peculiarities of its work. Never try to hone a razor with a nick in it, nor with an extremely blunt edge as it is impossible to keep a smooth straight edge when it is necessary to cut the razor down to any extent. Razors in this condition should always be sent to the grinder with instructions as to what style of grind or concave is required.

In beginning your work, first prepare your hone. In using the water hone see that it is perfectly clean



and free from dirt or grease, then wet the rubber with moderately warm water, also see that the hone is not extremely cold nor hot, as the temperature will have much to do in drawing out or extending the edge of the blade. Prepare your hone with a thick grit or lather by rubbing the hone proper, with the rubber and always keeping it moist. Lay the razor perfectly flat on the hone and draw toward the edge

diagonally from the heel to the point as shown in cut. Turn the razor on the back without lifting it from the hone and slide into position for the other side. Hold the razor with the first finger on the shank of the blade in such a way as to turn it freely in the hand and so that the entire length of the blade will be honed alike. It will require some practice to become handy in turning the razor. Work slowly and with some old useless razor until you have mastered the stroke. A slight mistake on the hone could easily ruin a high grade razor.

Testing the edge of a razor is done by wetting the thumb or finger nail and drawing the edge of the razor over the thumb or nail with just enough left to allow it to cut in or slide over the nail. If the razor has a blunt thick edge, it will slide over the nail without cutting. This will signify that it needs more honing to bring it to the proper condition. If the razor cuts into the nail irregularly with a rough grating feeling this signifies that the razor has a rough, wiry edge and requires more honing. The razor when in perfect condition will draw into the nail with a keen smooth edge. You cannot be deceived in this test when you become sufficiently acquainted with the edge to detect the different feelings. This test should be used only in honing and not in stropping, as after the razor is stropped, it has an entirely different feeling and would slide over the nail as though greased.



In using the swatty or leather hone, mix a thick tather and apply to the hone, always keeping it well moistened with the substance.

It is not to be supposed that you will become a skillful honer without the necessary practice and instruction, and much depends on the stropping after leaving the hone. A razor will not always take the same style of an edge. As stated, it sometimes depends on the atmosphere or heat and cold. If difficulty is met with in getting the required edge, it oftentimes is a benefit to lay the razor by for a short time and allow the temperature to make the change. At times five minutes work will do more for you in sharpening a razor than an hour at other times. Thus you will see no man is always master of this art.

#### STROPPING.

After a razor is properly honed it should be stropped very little, if any, on the canvass strop. If a razor seems to have taken too smooth an edge, it can be roughed a little with the canvas strop and then smoothed to the proper condition on the leather, or if a razor seems to be left a little too rough by the hone it sometimes can be stropped to a better condition on the canvas. The main object being to bring it to the keen, yet smooth edge. A razor can be smooth, and not keen and sharp or can be too smooth but never too sharp.

Every barber has his pet razor, for with this particular one he has learned the requirements in honing and stropping. Considerable practice is necessary to become easy and graceful in stropping. The razor should be held in such a way as to allow it to turn in the hand easily and always be wiped over the strop perfectly flat with back of blade as well as edge placed tight on the leather. Turn it on the back without lifting it from the strop, and as in honing, do this work slowly and carefully until you have become proficient in the motion. The best class of barbers never try to play tunes with their razor and strops, as is often seen among those who care more for making a show than for the edge of the razor. More stropping is necessary with a freshly honed razor than one that has shaved a half dozen beards. A razor just off from the hone is usually a little rough and irritating to the face and should be first used on a light beard. It is poor policy for a barber to hone up all of his razors at once, or even more than one at a time, for it is necessary to have, at least, one razor always ready for any sort of beard that comes in. It is sometimes good policy for a barber to have a strop filled with emery flour or razor paste. When the edges become too smooth and you have no time for honing, a few strokes on the coarse strop will draw out the blunt edge. This should not be practiced often, however, and only with a razor that has shaved forty or fifty men without honing.

Razors have been known to shave 500 men with stropping only, and again the same razor would not hold an edge for a half dozen beards. It is not always the fault of the barber.

## PART IV.

## SHAVING.

Shaving is an art. Proficiency in this work cannot be obtained without much practice, and while you will be benefitted much by following these rules, practical demonstration is the most essential guide.

In preparing a customer for a shave, first thoroughly rinse the brush and cup with warm water to prevent the spreading of disease. A thick, creamy lather should be mixed, just stiff enough to be handled nicely on the face. If left too thin, it is apt to run down the neck or out to the collar. Many barbers say it is impossible to learn even how to lather in the length of time our College proposes to teach the trade, and it is very true that some men do not learn this work well. While there is no skill to be displayed in lathering, a barber must always be careful and painstaking in this work. The barber that will not be thoughtful enough to do this work should need never to expect to claim custom, as this is the first impression made upon the customer. The face should be lathered by applying the brush in a circular motion, which allows the brush to brew lather of itself. The beginner is apt to handle the lather brush as the painter does the paint brush. Care

must be taken not to allow the lather to work into the mouth, nose or ears.

After applying the lather, rub it lightly into the beard, and remember that whether the beard be hard or soft, light rubbing answers the same purpose. It will be your first impression, that if the beard is thick and heavy, it will require hard rubbing. Bear in mind that every man's face is tender, and should be handled carefully.

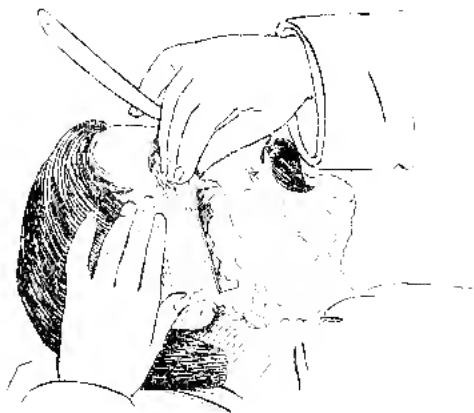
The beard should be rubbed from two to ten minutes, according to the growth of hair. Where the beard is dirty and full of grit, after thoroughly rubbing it, the lather should be wiped off with a wet towel, and a new coat of lather applied. This will only be necessary in extreme cases.

Always see that your customer is in an easy, comfortable position in the chair, and do not lower the head rest enough to cramp the person's neck. The skin must be always left loose so that it can be drawn in any position required while under the razor.

Do not make the mistake of stopping your razor when you have nothing else to do, thinking it will be ready for use when you have prepared the beard. A razor must always be stopped just before using it. The philosophy of this is, the friction in stopping heats the steel and expands it, leaving a smoother edge than the blade naturally has when cool. While the heat given the razor is not the only benefit, it

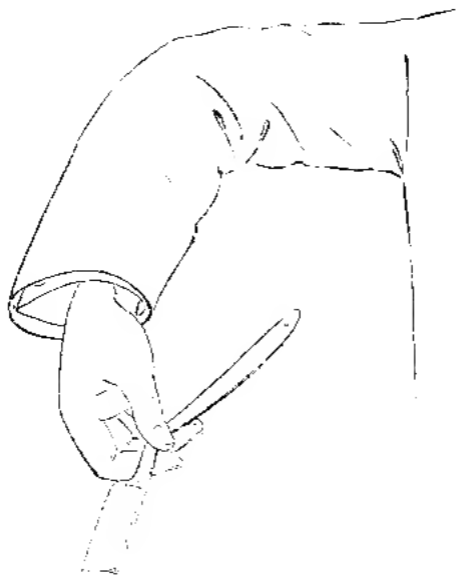
explains the the theory of stopping just before shaving.

Always begin the shave on the right hand side, draw the razor down with a slanting stroke, as shown in cut. The razor must be handled in such a manner as to allow it to saw across the beard instead



of pulling straight. This motion is what makes shaving an art. The stroke will be found very difficult for a beginner, but by studying this motion while practicing, much time will be saved. After the side of the face has been shaved as far as the corner of the mouth, it is necessary to use what we call

the back handed stroke. This is done by turning the hand as shown in cut, and is considered more difficult than the free arm motion. In order to master



this, the first exercise is to throw the elbow up nearly even with the shoulder and turn the back of the hand directly from you. The mistake is usually made of crowding the elbow down close to the side, or allow

ing the arm to rest on the customers chest, thus permitting the razor to drag instead of being carried with a gliding stroke from point to heel. This stroke is used on the side of the chin, and with the same motion run down to the point of the chin, taking off the balance of the beard as low as the jaw bone. From this point the free arm motion is used again on the side of the neck as far down as the



grain runs. Care must be taken not to allow the razor to go against the grain. In shaving the lower part of the neck, it will be necessary for you to step around behind your chair and draw the skin up with the thumb and down with the fingers as shown in the cut, so that it will be perfectly tight on the part of the neck which is being shaved. You are apt to make a mistake by allowing your fingers to become

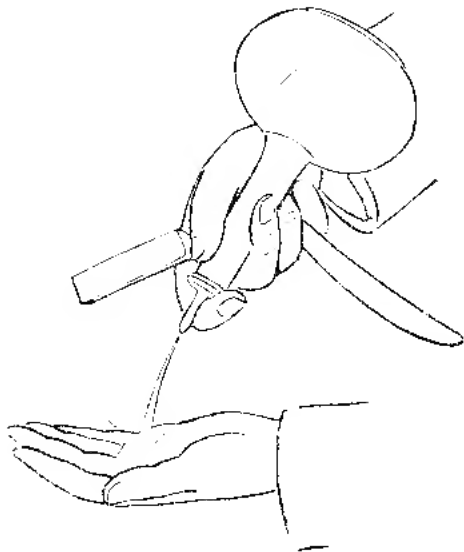


damp and slippery, and have difficulty in drawing the skin tight under your hand. Be sure that your fingers are always dry, and the face shaved clean as far as you go, not allowing bits of lather to remain scattered over the shaved portion of the face.

When the side of the face nearest you has been shaved, turn the head on the head rest by lifting it from underneath, and not pushing it over as though handling a block of wood. In shaving the upper part of the face on the opposite side, it is necessary to use the back handed motion and change to the free handed stroke in shaving the chin. When this is completed, turn the face straight up, shaving directly across the chin with the diagonal stroke, then shave underneath as far down as the grain of the hair runs. Next, turn the face toward you and shave the opposite side of the neck down with the back handed stroke keeping with the grain. Shave the lower part of the neck as was done on the opposite side. This part of the shave is the most particular, and should be handled with the most care.

After shaving one side of the face, the razor should be restropped, or even oftener if it is not giving satisfaction. It is well to ask your customer if the razor hurts the face, as a barber is never sure just what satisfaction his work is giving. A razor might be cutting the beard nicely, but still rough enough to irritate the face, and this might not be detected by the workman.

After completing the shave the first time over, strop again. In shaving the second time over, with a tender face, it is best to take the towel and wash



the face, getting all the soap off the skin in order to prevent irritation. This will be necessary only with tender faces. Wet the hand by using water bottle as shown in cut. Wet one side of the face at a time

with your hand and shave the second time over side ways to the grain, and not directly against it as many barbers have been taught to do. Never, under any circumstances, shave up under the jaw bone against the grain as few faces can stand this torture when they indulge in a shave oftener than once or twice a week. This work can be done without any extreme pain on ordinary faces, but it soon leads to irritation, in-grown hairs and eruptions of the skin.

It is the custom of most men who shave every day or every other day to shave but once over. Few men want a close shave, but every man wants it smooth and even. Do not leave rough patches, and do as little work as possible the second time over. Many ways are in vogue for washing and drying the face after the shave. The best care that can be taken of the tender face is to apply two or three hot towels. Fold the towels in such a way that they can be drawn over the face and allowed to remain and steam or soak the face. This removes all inflammation and unpleasant feeling. After washing the face, including the forehead and eyes, in this manner, apply either bay rum or witch hazel, never both. Bay rum will smart while witch hazel is cooling and soothing. The customer should always have his choice of cosmetics. Dry the face by first placing the towel over the face and rubbing the hands over the towel, then take up the towel and dry the face as you would in wiping your own face, using care that the towel is never

wiped over the face against the grain. Be cautious in drying around the ears and corner of the mouth and be sure to dry the entire face thoroughly before fanning, it to prevent chapping. Apply magnesia or powder either by rubbing the towel over the lump of magnesia and applying to the face or by using the powder puff. Lump magnesia is usually preferable, then wipe the powder all off from the face as it is only applied to give it a smooth feeling and to prevent a glossy appearance of the skin.

This concludes the shave proper, but after setting the customer up in the chair complete your work by combing the hair, curling the mustache, if required, and such details as the customer may request.

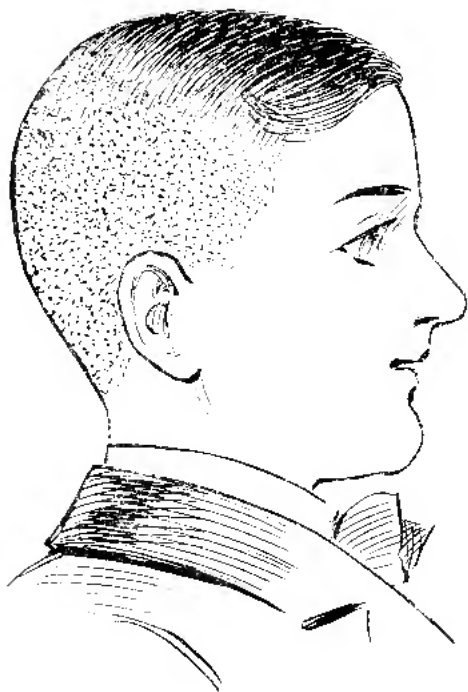
Many old barbers make the mistake of not using good judgment in combing. Observe the style your customer has been combed before, and try and comb the hair as nearly like it as possible. By studying these rules carefully much time can be saved in a term of schooling, but some study will be necessary to get the full benefit of them.

## PART V.

## HAIR-CUTTING.

Skill in hair-cutting is attained by a study of styles and by an opportunity for constant practice. No one can become a skillful hair-cutter without constant attention to the work and there must be an opportunity for constant practice. Here is where the greatest disadvantage is found in the old style barber shop apprenticeship. Men who pay for a good hair-cut or a shave, naturally object to being made subjects for a novice to practice upon, consequently the student who has no one to practice upon has no chance for advancement.

It usually requires from two to three years to become proficient in this work. However, the same thing can be learned in two or three months with the proper opportunities before you. No one can learn this work or any part of it by seeing it done. It is necessary to apply yourself to this work constantly until you have thoroughly mastered the different styles, and the art of handling the shears and comb have become a second nature to you. There can be as much genius displayed in this work as in the work of the sculptor or the painter. Expression can be displayed on the back of the head as well as in the face. As the sculptor moulds here and there for



FULL CROWN CUT.

expression and character, so a slight touch with the shears and comb in the proper place, will display graceful or awkward outlines. It is the barber, but not the clothes, that makes the man. No amount of reading or study will reveal this art, although you will be helped by suggestions and examples performed before you. Observe closely the fashion plates and directions that follow.

Probably the most simple of all hair-cuts is the "full crown." This style is ordinarily intended for boys from ten to fifteen years old, but should be given whenever requested.

It is made by using the clippers up to the crown of the head, thus leaving only the top of the head unclipped. Some experience is necessary in order to handle clippers properly. The greatest difficulty will be in allowing the handles the full stroke, for the apprentice, in nearly every instance, cramps his hand and thereby allows the machine only about half of its action. Be sure that it is given the full stroke to prevent clogging of the hair.

After the clipper work is completed, then trim the edge which remains, after the use of the machine, so that it is impossible to see how high the clippers were used. After the edges have been evenly trimmed, cut the top of the hair between the fingers as shown in the diagram. With this style hair must be left longest in front, and should gradually taper down to

the short hair at the crown and on the sides of the head.

In making the outlines of the hair-cut, which is



the last and most noticeable part of your work, care must be taken to make the lines graceful. You should begin at the side of the head and in front of



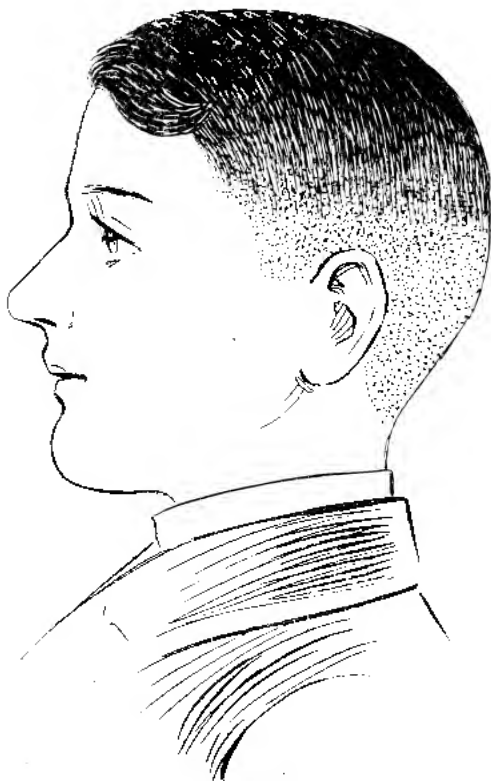
the ear and cut either straight down the back of the neck, on each side, or cut round as the customer desires. Always ask your customer which style he prefers. The outline made by the points of the shears signifies the line to which you should shave, and this outline should be made true and even.

#### HALF CROWN.

For the style known as the half crown cut, clippers should be used only half way to the crown of the head or a little above the ears. The line left by the clippers should be straight around and should not be allowed to run down at the back of the head, as many barbers do with this style of cut. After completing the clipper work, trim the remaining edges in the same manner as in the full crown cut, giving a gradual taper to the hair, and so cutting out the clipper mark that it cannot be noticed how high the clippers were used. The top of the hair should be cut in the same manner as in the crown cut, but the proper proportion must be maintained. It will be necessary to leave the hair a little longer than in the full crown cut. The usual mistake in this style is in leaving the hair too bunchy at the crown making it appear as though a wig had been placed on top of the head. Study the fashion plate for this style.

#### HAIR TRIM.

The style that is known as the trim may be divided into three lengths, the short, the medium and the



HALF CROWN CUT.

long trims. All are cut the same, but the length of hair should be gauged according to the customer's taste. For this style, clippers are not used at all.

It is best to begin on a side of the head and not at the back as many barbers do. The advantage of beginning on a side and working around is, that it saves time and extra work. Hair should always be shortest at the lower edge and gradually taper to the longer hair at the crown of the head.

The ordinary or medium length trim is the style worn by most men nowadays, and in this cut it is necessary to become the most proficient. Cut with the shears and comb about two-thirds of the way to the crown. After you have gone clear around the head, begin where you left off with the shears and comb, and cut through the fingers from the front toward the back. Care should be taken not to get the hair too short at the crown. This is apt to happen unless you take particular pains to avoid it. After having gone over the top of the head do not make the mistake of cutting around the forehead the same as with the woman's bangs. The ends of the hair at the forehead should only be trimmed slightly, comb all the hair to one side. This will allow the ends of the hair to remain in the position the hair will be when parted. Trim both sides alike so that the hair can be parted anywhere without leaving ragged edges on either side. It is often the case that barbers part the hair before trimming the ends. Avoid making

this mistake, for if both sides are not trimmed exactly alike, the next time the hair is parted, if it is not parted in exactly the same place, ragged ends will appear on one side or the other. In making the outline, you will find the work for this style of a hair-cut more difficult than with the crown or half crown cut.

#### COLLEGE CUT.

Comb the hair from the crown evenly in all directions making a false crown at the center of the head. Trim the lower part of the hair the same as outlining for the ordinary or medium trim. Keep combing and trimming the edge until it is perfectly even, and shows no ragged edge. This will allow the hair, as it continues to grow, to have a massive or bulky appearance and will leave it round and smooth with no marks of the shears to show. By trimming the lower edges you shorten the hair underneath, giving the effects as shown in the cuts on pages 43 and 44.

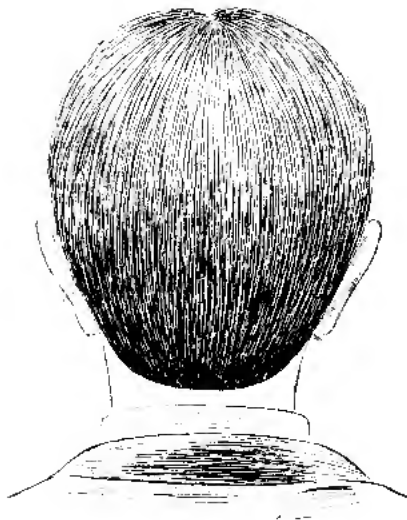
It may be trimmed with the English bang as shown in the side view or as the ordinary trim. The hair, when combed straight down from the forehead, must be trimmed even with the lower edge.

#### TOPKNOT OR HAIR-CUT.

This style is little worn now, but no barber can call himself proficient without having mastered this particular style. There was a time when it was con-



COLLEGE CUT SIDE VIEW.



COLLEGE CUT - BACK VIEW.

sidered the most difficult of all cuts, but it is now considered as easy as any. The hair should be clipped the same as in the crown cut, then wet the brush and comb the hair straight up, by using the comb just ahead of the brush. This will prevent the hair from laying down flat and will put it in a proper position to be trimmed. Trim the edges left by the clippers, but avoid getting deep into the hair.

After the edges are trimmed on both sides, start directly in the middle in front, and work back. In this way you have a better line to be guided by for the balance of the trim. Your mistake will be in trimming off too much of the sides, thereby making it round. See that the hair has a gradual slope from the front back to the crown. Use the same care in outlining as with the other styles.

## PART VI.

## BEARD TRIMMING.

## VAN DYKE BEARD.

In most cases, the beard is trimmed short, using the clippers to the corner of the mouth, leaving only the chin unclipped. Next trim with the shears, then comb the edge of the beard which remains after the use of the clipper and gradually work to a point, funnel shaped at the point of the chin. Great care must be taken to have the work smooth underneath the chin, so that the beard, when the head is in an upright position will show no ragged edges at the bottom. You should always be cautious about trimming near the edge of the underlip, as the hair usually grows thin on that part of the face, and a very little trimming will show the bare spots.

In order to have the point exactly in the center it is necessary to trim on both sides, first on the one and then on the other, and you must not finish one side before beginning on the other. In case the customer does not want the side of the face and neck clipped, trim closely with the shears, leaving the same length of beard and giving no proportion until you reach the corner of the mouth, then trim it to a point the same as when clippers are used. This is a





THE VAN DYKE BEARD.

business or professional man's beard trim, often called the "Napoleon," and you should be cautious in adopting it for the minister or elderly gentlemen.

#### THE PARTED BEARD.

This style of beard is little worn nowadays, but those who possess a parted beard like those who wear the pompadour hair-cut, are particular about its appearance. It is one of the most difficult trims in the barber business.

The beard should first be parted in the center and combed out toward each side. The hair should then be trimmed closely on the neck either with the shears or with the clippers, and gradually taper to the longer hair on the sides of the face. This beard is directly opposite to the Van Dyke and is meant to broaden the expression of the face and not to lengthen it.

The beard on the side of the face should usually be trimmed down until it is about half an inch long until near the chin, where it should grow longer as in the cut. In any style of beard trim, care must be taken to have the hair trimmed closely on the neck. More work is necessary on this style of trim than the ordinary hair-cut, and this is a part of the work that you receive the least practice on. Few barbers are expert beard trimmers. The College offers a splendid opportunity for practice in this work as well as all others.



THE PARTED BEARD.

## OTHER TRIMS.

There are many other styles of wearing the beard such as the "Mutton Chops," chin whiskers, etc. No skill is required in trimming these, and the only care necessary must be displayed in blocking out a new beard, getting both sides even and always following the directions of your customer as there are as many styles in blocking out whiskers as you have customers to wait upon.

## PART VII.

## SHAMPOO.

There are various methods of shampooing, although, all are practically the same in the end. The only difference being in the substance or material used in giving the shampoo. The material most favored now is shampoo jelly. It is a substance which



foams readily, is mild, cleansing, and healthful to the scalp.

In preparing for the shampoo, place a towel above the hair-cloth, both in front and back, to prevent wetting the customer's collar and clothes. About a

thimbleful of the shampoo jelly is sufficient for an ordinary shampoo. Take the shampoo jelly in the left hand and the water bottle in the right hand, apply water and rub the shampoo into the hair. This produces a light lather and when sufficient water has been used to change the jelly to a lather, set the bottle down and rub with both hands as in cut. Avoid rubbing with both hands in the same direction at the same time as this would be uncomfortable for the customer. Let each hand operate opposite to the other. Rub with the balls of the fingers and do not scratch the scalp with the finger nails. Rub hard or light as suits the customer, usually rubbing the scalp about five or ten minutes, then prepare the shampoo stand and bowl.

Regulate the temperature of the water before getting your customer over the shampoo bowl. Where you have no water connections procure a sufficient amount of water at the proper temperature, (luke warm) in some convenient dish in order to pour over the head. When everything is in readiness, have your customer step from the chair to the shampoo stand, and force him to lean over far enough so that the water will not run down his neck, while washing the lather from the head. See that the soap is thoroughly rinsed from the hair and that the scalp is well cleansed. Avoid letting your customer raise his head up as soon as you have completed pouring on water or using the spray. Shake the water out of the hair as much as possible before using the towels, then dry

the hair enough so the water will not run down the neck when the customer raises his head up. Be careful not to get lather in the customer's eyes.

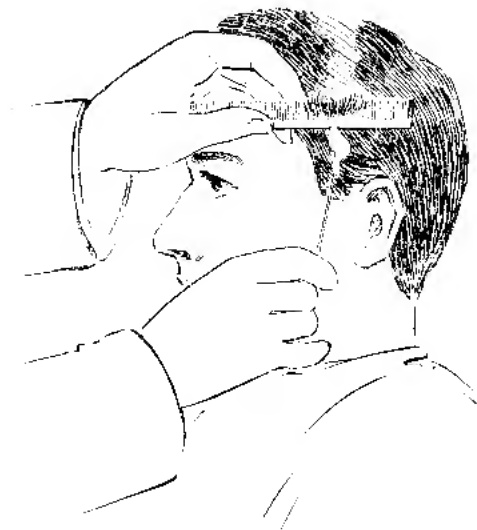
After the face has been wiped, place your customer again in the chair and dry the hair thoroughly with the towel. In drying the hair do not place the towel over the head in such a way that the ends will fly around in the customer's face or eyes. Handle the towel so that the ends will be kept at the back of the head instead of in the face. Towels without fringe are preferable. The size of the towels should be 16x28 inches. This is the most convenient size for shaving or shampooing. Do not try to dry the hair by fanning as this leaves the hair stiff and harsh. Always rub until thoroughly dry, thereby making it light, loose and fluffy.

#### EGG SHAMPOO.

For an egg shampoo use a fresh egg, break the end sufficiently to allow the white to come out a little at a time and rub thoroughly through the hair. After rubbing the head well the same as with the shampoo jelly, wash the hair out the same as in the ordinary shampoo, but apply a little soap or jelly when you are rinsing the hair.

An egg shampoo is supposed to leave the hair in a better condition than any other kind of a shampoo.

hair, singe over the comb as in cut. Where the hair is long, singe over the fingers the same as in cutting long hair. This work is very simple after you have



learned to trim, still it is a very important and necessary qualification for the barber. The most pains should be taken around the crown and forehead as these are the parts where the hair is apt to fall out



and needs the most strengthening. In singeing the back of the neck, use the comb above the blaze to prevent the fire from running up and catching the hair above the singer. This is the only difficult part of singeing.

#### DYEING HAIR.

The different formulas and preparations for dyeing hair are numerous, although, there is but one kind used to any extent by the barber. This is called Dye No. 1 and No. 2, called so from the fact that it is in two parts or two bottles labelled No. 1 and 2. This is the only instantaneous dye we have and for this reason is the one preferred by the barber. It is seldom used in dyeing the entire hair or whiskers, but is the universal application for the mustache. Dyeing the mustache is but little practiced nowadays, but it is very important that the barber should know how, for serving customers with this part of the work leads to other trade.

In dyeing, no matter what kind of dye is used, first thoroughly clean the hair or mustache. Sea-foam is the best to use for this purpose as it dries quickest. After the hair is thoroughly cleaned apply No. 1, either with the fingers or tooth brush. No. 1 simply prepares the hair for the dye and does not color or affect the skin. After drying No. 1 by fanning (not

## PRICES.

Too often the mistake is made by beginners in this work, who think they will obtain more practice and as good profits, by cutting prices. No greater error could be made and the writer would advise any man contemplating this profession as a life work to abandon the idea entirely if the regulation prices cannot be had. Nearly any line of day labor will be found as lucrative as cheap barber work, if not quite as easy. Your time and money spent in mastering this profession is putting you in possession of a serviceable trade and your place cannot be filled by the ordinary laborer. It is one that commands and receives good prices for good services, and no one will be benefitted by inferior work at cut rates.

The average prices for barbering are as follows:

Hair-cutting, . . . . .	25c;	Beard Trimming, . . . . .	25c;
Honing Razors, . . . . .	25c;	Shampoo, . . . . .	25c;
Singe . . . . .	25c;	Mustache Dye . . . . .	25c;
Shave . . . . .	10c;	Sea-foam, . . . . .	10c.

Dyeing the entire head of hair should be charged for according to the length of the hair and material required for doing it, usually from \$1.00 to \$2.00 is the regulation price for hair or whiskers.

In giving a shave where it is requested that the back of the neck be shaved it is usually customary to charge five cents extra. For these prices the best brands of cosmetics should be used.

## MISCELLANEOUS BRIEFS.

Do not go out looking for employment at this work without a clean shave, clean linen, and a shine. Your personal appearance has as much to do with holding positions as your work itself.

Neatness. Careful work. Politeness to customers. Speed comes by practice. Never hurry unless requested to. Do not seek to increase trade by cutting prices. Lady hairdressing is an accomplishment no barber can afford to be without. A well regulated barber shop should have the air of a parlor and its workmen the courtesy of a reception committee.

A very essential thing of the barber profession is Dermatology, a science which deals with the treatment of hair, scalp and skin diseases. A full course of lectures delivered to the students of our Barber College by Dr. B. Franklin Tolson, L. L. B., M. D., is given in our Ready Reference Guide which also contains eighty select formulas for all cosmetics used in the barber shop. Price, 25c.

It is customary to leave a razor or some security for your position if you are not immediately ready to go to work. After securing the position it will always be expected of you to keep work-stand, chair and glass neatly arranged and clean. A barber is not usually expected to take care of the shop further than this, although in small places, where there are no porters, it is customary for the barber to help care for the shop.



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## FORMULAS.

## HAIR TONIC (BALDNESS.)

Tinct. capsium .....	2 dr
Water ammonia (10 per cent)...	1 oz
Pilocarpine hydrochlorate.....	5 gr
Cologne .....	3 oz

Use on scalp twice a day.

## HAIR TONIC.

Tr. Cantharides.....	4 dr
Liq. Ammonia.....	4 dr
Rose water.....	2 oz
Glycerine.....	4 oz
Bay Rum.....	10 oz

## REMEDY FOR DANDRUFF.

Resorcin.....	5 to 10 part
Castor oil.....	45 part
Alcohol.....	150 part
Balsam of Peru.....	0.5 part

Rub in daily with a piece of flannel.

## HAIR DYE.

## No. 1.

Galic acid.....	20 gr
Alcohol .....	5 dr
Water.....	2 dr

## No. 2.

Silver nitrate.....	1 dr
Ammonia.....	3 dr
Gum arabic.....	30 gr
Water.....	6 dr

Dissolve the silver nitrate in the ammonia gum arabic in the water. Then mix.