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# *The Dichotomy of Hair: Eurocentric Ideals and Its Effect on Marginalized Cultures*

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## **Statement of Intent**

Hair through many societal standards is used to identify one's own worth, whether that be by status, wealth, or power. Through in-depth analysis, I will be identifying the ways in which iconic hairstyles throughout history were culturally appropriated, and why these hairstyles were altered into a Eurocentric ideal for those in power. Each hairstyle that I will be looking at played a significant role in how people were addressed during each of their respective time periods. Each of these hairstyles showcased a significant amount of panache, indicating the amount of influence they had in society. This brings into question, why did these styles hold such power in European society when the cultures they are influenced by are marginalized by those in power. In by doing so, these societies created a dichotomy that benefited themselves and suppressed those that challenged it.

By recreating two of these hairstyles, one in natural texture and one in European texture hair, I will be able to compare the ways in which these hairstyles would have been done during their original time periods. The significance of recreating a traditionally European hairstyle in natural textured hair is to bring to light the issues that are still occurring in the hair and makeup industry. The understanding of different hair textures and how they work in different hairstyles is important in bridging the gap between actors and designers.

Both wigs will be created in the style of Le Pouf Coiffure. In attempts to be as eco-friendly as possible, I will be using recycled sources to create the decorative boat that will be placed within the wig structure. This decision is made to cut back on using non-biodegradable resources and address the over consumption of goods in the fashion/textiles industry.

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## **Introduction to Hair Textures**

Hair, in a cultural context, is a delicate topic to cover when discussing the different ways in which hair can be identified. As a society, we have come to understand that some hair types or textures are more desirable than others. But why exactly is that? Some of this has to do with what we see in media today. This in turn makes us not entirely aware of the multitudes of hair textures that exist in this world. This section will identify the many types of hair textures that exist, and why it's important for us understand the different types in general.

To understand hair textures in all the ways that it can live and grow, we must look to the experts on hair in general, Cosmetologists. By studying the *Milady* haircare books we can learn a lot about the specific ways in which each hair texture is cared for. Hair textures vary from person to person, but also in cultures and ethnicities. Not one head of hair is the same, much like someone's fingerprint. Genetically, hair texture and pattern are just as much a part of your identity as every other cell in your body.




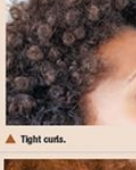

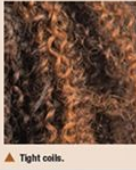


It's incredibly important to understand and be able to identify different types of hair textures in the hair care field. Each texture is unique and knowing how to identify them is beneficial in how to care for each typing, preventing long term damage to the hair. When discussing hair types based on race, there tends to be a bias around different types of textures and can lead to false accusations on that type of hair. Hair texture, as described by Diane Carol Bailey in *Milady Natural Hair Care and Braiding*, is believed to be the "curl configuration or coil pattern of the hair" (Diane Carol Bailey 2014, 98). A curl configuration can have many different characteristics when looking at the hair textures, and that is why it is so important to be able to identify it before doing anything drastic to someone's hair, even if they don't know it themselves. A curl configuration can be straight, wavy, curly, coily, kinky, or wirey and each one must be treated differently depending on the needs of the configuration. What we must learn here, and what has been passed on through this research is that there is no such thing as bad hair, only healthy hair. If we can identify it and treat it with the care that it needs, we are able to nurture a broader understanding of how to care for all hair types, regardless of preconceived notions.

Now, what are the different types of hair textures that exist? If we look at the many types of ethnicities, we can see a vast array of different hair textures within each culture. We will break this down section by section with the general understandings of hair textures within different ethnicities and will provide examples. In general, based on the research from Bailey's book, "Asians and Native Americans have extremely straight hair," while European textures are "mainly straight, but it can range from wavy to curly to tightly curled" (Diane Carol Baily 2014, 98). When looking at biracial or African hair the texture comes in a large range as well. These textures can range from straight to wavy to curly, or "soft waves to tight curls and from strong coils to wirey tresses" (Diane Carol Baily 2014, 98). Understanding that there are a multitude of different hair textures within other ethnicities prevents bias and helps us to understand the ways in which to care for each typing.

## Identifying Hair types and Textures

When working on multiple types of hair, it is important to understand what type of curl pattern and texture that you are working with to understand how the hair will behave. There are many ways in which to identify each type of texture, whether that be by curl configuration or typing. Below are useful examples on how to identify the many types of hair that exist around the world. Identifying hair by typing can be restricting since this is based on a number scale. It is best to look at the curl configuration as well, considering the multitude of textures that can exist within one typing.



REFERENCE GUIDE FOR NATURAL HAIR TEXTURES		
TEXTURED HAIR	CURL FORM / CONFIGURATION	HAIR PROPERTIES
	SOFT WAVES	<ul style="list-style-type: none"> <li>• Soft, medium wave pattern</li> <li>• Diameter fine to coarse</li> <li>• Density average</li> <li>• Volume limited</li> <li>• Moderate elasticity</li> <li>• Easy movement</li> <li>• Requires low-pH products to close cuticle and retain moisture</li> <li>• May need wave enhancer to reduce frizz</li> <li>• Reflects light/shines</li> </ul>
	WAVY	<ul style="list-style-type: none"> <li>• Small wave pattern</li> <li>• Diameter fine to coarse</li> <li>• Density slightly above average</li> <li>• Volume moderate</li> <li>• Moderate to excessive frizzing</li> <li>• Good elasticity</li> <li>• Gentle movement</li> <li>• Requires regular moisture/hydration regime</li> <li>• Will frizz and tangle</li> <li>• Will need wave enhancers to reduce frizz</li> <li>• Reflects light/low shine</li> <li>• Requires low-pH products to close cuticle and retain moisture</li> </ul>
	CURLY	<ul style="list-style-type: none"> <li>• Large to medium ringlets, spirals, or loops</li> <li>• Diameter fine to coarse</li> <li>• High volume</li> <li>• Density above average</li> <li>• High elasticity</li> <li>• Moderate to excessive frizzing and tangles</li> <li>• Requires low-pH products to close cuticle and retain moisture</li> <li>• Requires regular moisture/hydration regime</li> <li>• Reflects a little light/sheen</li> </ul>
	TIGHT CURLS	<ul style="list-style-type: none"> <li>• Medium to small ringlets, spirals, or corkscrews</li> <li>• Diameter fine to medium</li> <li>• Easily tangles; frizz and knots at ends</li> <li>• Some elasticity</li> <li>• High volume, shrinkage</li> <li>• Very dense</li> <li>• Can feel dry to the touch</li> <li>• Requires daily moisture/hydration</li> <li>• Requires low-pH products to close cuticle and retain moisture</li> <li>• Does not reflect light; use oil for sheen</li> </ul>
	COILY	<ul style="list-style-type: none"> <li>• Small, spiral-shaped curls; small ringlets</li> <li>• Diameter fine to coarse</li> <li>• High volume, shrinkage</li> <li>• Dense</li> <li>• Fragile; tangles and breaks easily</li> <li>• Requires low-pH products to close cuticle and retain moisture</li> <li>• Requires additional hydration and moisture, oil for sheen</li> </ul>
	TIGHT COILS	<ul style="list-style-type: none"> <li>• Very small, tight, spiral curls or corkscrews</li> <li>• Volume and density can range</li> <li>• Lots of shrinkage</li> <li>• Fragile, tangles at the ends, breaks easily</li> <li>• Needs repeated moisture/hydration applications and oil for sheen</li> <li>• Often referred to as "spongy"</li> </ul>
	KINKY	<ul style="list-style-type: none"> <li>• Very small, tight curls or coils</li> <li>• Lots of shrinkage when wet</li> <li>• Diameter fine to coarse</li> <li>• Very dense</li> <li>• Very fragile, tangles very easily, frizz</li> <li>• Requires daily moisture/hydration; oil often for sheen</li> <li>• Requires low pH to close cuticle</li> <li>• Often referred to as "cottony"</li> </ul>
	WIRY	<ul style="list-style-type: none"> <li>• Feels coarse or rough to the touch</li> <li>• May have zigzag pattern</li> <li>• Diameter fine to coarse</li> <li>• Volume and density can range</li> <li>• Extremely fragile, tangles very easily, frizz</li> <li>• Low porosity</li> <li>• Requires low-pH products to close cuticle</li> <li>• Requires intensive moisture regime; oil often for sheen</li> <li>• Protein to minimize breakage <b>LO3</b></li> </ul>

<https://zotosprofessional.com/curly-hair-101/>

Copyright © Milady Standard Natural Hair Care and Braiding

## **Slavery and Its Impact on Hair**

Hair plays a significant role in many different cultures throughout the world. Even now in modern society we use hair to create a status symbol for ourselves. We have used hair for centuries in this way, and in turn have used it to dehumanize others who didn't fit the beauty standards of the time. It is important for us as scholars to understand how these beauty standards have affected certain cultures. Since this research will be predominantly focused on the comparison between Natural Textured and European Hair, it's important for us to understand the impact that not only colonialism and slavery had on people with natural textured hair, but also the pressure of certain standards that were created by the culture they were brought into.

In African societies, hair has been used in religious practices, multiple types of cultural rituals and holds spiritual significance in society. According to Victoria Sherrow, in her book *Encyclopedia of Hair A Cultural History*, "many African cultures saw the head as the center of control, communication, and identity in the body." This coincided with hair in that it was believed to be a source of power and was personified to have somewhat magical properties. These properties were believed to be able to ward off evil spirits, protecting the individual, and to be able to cast spells. Sherrow goes on to explain that "medicine men attached hair to containers that held their healing potions in order to protect the potion and enhance their effectiveness." Not only was there a strong spiritual connection to hair, but also social and sexual connotations that resided in African societies. Certain hairstyles dictated who these people were in society, what point in life they were and how they were to be treated by others in their community. The type of tribe in which someone resided could also play into how certain rituals indicated what was done to the hair. These types of traditions and rituals, much like any other culture, play a vital role in discovering who you are. Even if we just look at the hairstyle from this culture, this one attribute can reveal someone's age, their birthplace, what clan they belong to, status, whether that be marital or socioeconomic, and even their occupation. All these indicators help to know who someone is, so that's why it's so important for us to see how stripping someone of their hair can cause a major rippling affect in one's own self-image, and ultimately their whole life.

## **Balance of Power Through Hair**

Someone's hair can hold incredible amounts of power in society, whether that be by the color, textures, or even ornamentation that is added to create a status symbol. In many cultures the way in which hair is represented indicates who has the power in society. This mentality has been prominent through centuries, leading up to modern day. By researching the hairstyles below, we can see how much influence hair had on society stemming through the 18th and 19th centuries. As Europe's power grew, so did its imperialist grip on those less fortunate. The major European powers of the time, predominantly Great Britain, France, and Spain, had implanted their influence in many countries throughout the world. This in turn allowed these great empires to not only reap the benefits of the resources of the lands, but also the people that inhabited it. This colonialist mentality created a dichotomy that allowed for these nations to benefit from the suppression of marginalized groups of people and take what they wanted without repercussion. The Enlightenment philosophy that spread throughout Europe during this time gave even more reason for these empires to take what wasn't theirs without second thought. The Enlightenment period created the mentality of "otherness" that in turn made the marginalization of people even more prominent in society. With the backing of scientific reasoning, many believed that white, "fair" featured people were more elevated than others. With that, the practice of eugenics allowed specifically white men, to experiment and hypothesize the correlation between the skull shapes of black or brown skinned people and animals. With this ideal set-in place, these European nations were able to easily suppress and appropriate the cultures in which they had established power, taking them as their own and incorporating them into society as they saw fit. Based on this understanding, we have the groundwork to understand how and why many iconic hairstyles that we know of, and specifically the ones that will be showcased throughout this study, stem from the appropriation of other cultures that were subjected to imperialism during this specific hundred-year span of exerted European power through the mid 18<sup>th</sup> century to the late 19<sup>th</sup> century.

## Cultural Appropriation in Iconic Hairstyles

### *Tête de Mouton*

The tête de mouton is a hair style that became relatively popular in France throughout the 1750's and early 1760's. The meaning behind the name translates to "sheep's head" in French, in the resemblance to tufts of wool. This style became a staple for the then Dauphine of France, Marie Josèphe de Saxe. It has been documented that this coiffure was possibly done to represent the laissez-faire lifestyle of Marie herself, but there is evidence to believe that this hairstyle was created to take power away from cultures that were being oppressed during that time. A dominant feature of this style was its defined curl pattern, that being twisted in an

arrangement of rows across the front of the head. This style would traditionally be powdered as well. Ornamentation was also common when creating this look, including small ribbons, pearls, fine jewelry, flowers, and decorative pins.

This style was created more to be a simplistic and easily obtainable style of the time, in comparison to the exaggerated styles that were to follow starting in the with the *Le Pouf*. Even so, as we can see, this coiffure still includes decorative pieces fit for the monarchy. This would be created by establishing a set curl pattern across the front of the head in rows to created that wool like pattern that this style is attempting to represent. The back would be a bit smoother and more



Figure 1: Thomas Frye – *Her Most Excellent Majesty Charlotte, Queen of Great Britain*, 1762

contained in comparison to the front, since this style would still need to accommodate hats that would be placed upon the hair structure. The brims of the hats were commonly altered to fit the structure throughout this time.

When looking at this hairstyle through a cultural lens, and by understanding the philosophies that were spreading throughout Europe as we have come to understand, there are obvious connections to certain cultures in which the European powers had colonized during this time. There is a striking resemblance to African texture hair, specifically that of those that had been enslaved and denied the necessities to care for their hair. Even the name of the hairstyle is reminiscent of the way in which textured hair was personified in attempts to dehumanize them, comparing them to animals. In this case, there is clear connection to describing textured hair as wooly like a sheep's coat. By replicating this type of structure in their own hair, they are purposefully attempting to take away any semblance of identity from this set group of people and claiming it as their own to establish power.



Figure 2: Jean-Étienne Liotard, *Marie- Josèphe de Saxe*, 1751



## *The Hedgehog/Herisson*

The hedgehog, or if you'd prefer the herisson, came into fashion in the late 18<sup>th</sup> Century, starting in the 1780's. Prior to the 1780's, there were many hairstyles that progressively became more like the style that we typically associate with the Hedgehog, the frizzy and puffy curls forming a structure around the face. This hairstyle is one of the most iconic and identifiable hairstyles of the Georgian period.

This hairstyle was done in multiple different ways. The most identifiable factor would be the overall pointiness of the finished structure. One way to achieve this look, which is the easiest way to replicate the style, would be by creating a very tight curl set that would allow for an exaggerated full and wide structure around the face, typically done by teasing the hair creating a rounded shape.

This style would also include a few cascading curls in the back to add to the exaggerated style and beauty of the look. If we look at the styles that closely resemble the hedgehog leading up to the 1780's, we can see a closer connection to that of the Le Pouf. The only difference is the pointiness of the structure itself. To create this style, a curl pattern would be created to form around a supported structure placed within. These structures were typically made of either a fine wire or by using rat's nests or pads made from wool, tow, or hemp. A rat's



Figure 3: Elisabeth Loise Vigée Le Brun, *Marie Antoinette in a Chemise Dress*, 1783

nest is a collection of hair that is either brushed out or cut and formed together to help create intricate hairstyles. This style would also use decorative curls that were typically made from either hair pieces or excessive hair left for detailed work. Much like many of these over exaggerated hairstyles, there would be a need for extensions of hair, which would traditionally be taken from other people. Based on the time in which this hairstyle would originate, we can infer that many of these locks or hair pieces would have been taken from either indentured servants, war criminals, animals or slaves.

This style would traditionally have been worn by those of either the elitist class or the bourgeois. This would include the Queen, those in the royal family, and the ladies of the court. The Hedgehog grew in prominence in the French Court and progressively spread throughout Europe. Much like many of the hairstyles we know now, it represented status and power. This would be because of the amount of hair that it would take to create this style. The style included decorative pieces, such as ribbons, bands, and sometimes delicate pieces such as pearls placed throughout the hair.



Figure 4: José Francisco Xavier De Salazer- *Marianne Celest Dragon Dimitry*, 1790

By looking at the hedgehog through a modern standpoint, there is a very clear correlation to that of the contemporary afro. Even so, by looking at Willie L. Morrow's book, "400 Years Without a Comb," we can see where this style may have originally found its inspiration. Through Morrow's work, we can see a striking resemblance to that of a style that was common in the Beja tribe of Sudan. They were given the name "Fuzzy Wuzzy" based on their tiffa hairstyle, which is closely like that of the afro. By looking at Figure 5 we can see a close resemblance to that of the Hedgehog, through the twists and natural curls cascading on the sides and the hard-edged top of the crown piece.

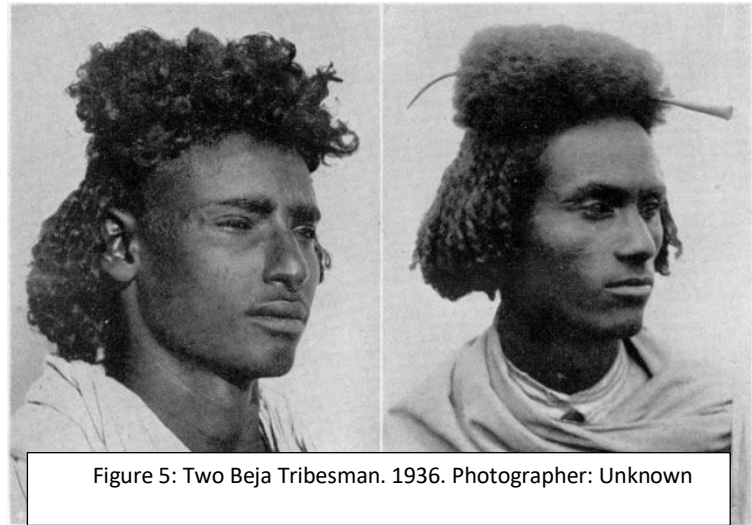


Figure 5: Two Beja Tribesman. 1936. Photographer: Unknown

### *Biedermeier*

The *Biedermeier* was a relatively short live style throughout the beginning of the 19<sup>th</sup> century. Predominately seen in the 1830's, this style originated in Vienna, as a part of the art style of the same name. This style came about through the works of Ludwig Eyhrodta in poem titled "Songs Biedermeier." This poem helped create this idealism behind the artistic style and helped establish this feeling of wealth and luxury which was prevalent in the ornamentation that was associated with it.



Figure 6: Charles Boulanger De Boisfremont, Countess Emilia Sommariva Seillere, 1830

This coiffure was commonly seen in the upper class, showcasing those that could afford to create this style. It had an exaggerated look that required either an extended amount of hair or hair pieces that would be place within the hair structure. This need for excessive amounts of hair solidified the multitude of wealth needed to create such a stylized hairstyle. The Biedermeier would traditionally be worn at either weddings or types of celebrations.

This style was relatively extravagant and consisted of some type of structure to create. Much like many of the styles before it, there would be a need for a fine wire or padding to create the loop like structures near the crown of the head. A pomade would be used to smooth out and maintain the loop for a duration of time. This style traditionally

consisted of a middle section with two sides of tightly set curls that would be secured with pins or a pomade for support and structure.

The Biedermeier is interesting to interpret when comparing it to other influences during the time that it could have stemmed from. Even though we know for certain that this style came about through the art style that originated the name and was complimentary to the architecture and décor that started it, we can still see some similarities in other cultures to it. Morrow's research on multiple cultures during this time included multiple styles of intricate hairstyles that came out of the Fulah or Fulani tribe of the French Sudan. It would be an understandable precursor to the Chignon, which comes into prominence not long after, that these multiple styles discovered in this culture would provide inspiration for multiple hairstyles in the years that followed. Much of the style, even though it's placement of the loops and structures are different from one another, share a similarity in the spirit of the style that can't be ignored. As seen in Figure 7, a woman of the Fulani tribe is adorning an intricate hair structure with ornamentation placed throughout it. The gravity defying way in which both the Biedermeier and this hair style are done, shares a connection between the two with the decorative loop on full display. The way in which the hair structures are kept in place are different, but even so there's a possibility that this hair style was influential in the overall creation of the Biedermeier. Even though both ways in which we can identify this style stem from a sort of status symbol, the Biedermeier was strictly done in the sake of fashion while the Fulani women wore theirs as a form of identity within their culture and falls into the realm of ritual. As Esi Sagay has shown through their work in "African Hairstyles: Styles of Yesterday and Today," each style holds significant value in the Fulani tribe. This distinguishes the difference between the Biedermeier and the styles of the Fulani people. Many of the Fulani styles, even though similar in ways, mean different things such as marital status or place in society. The Biedermeier, however, falls into the realm of fashion and signifies status in the realm of money.

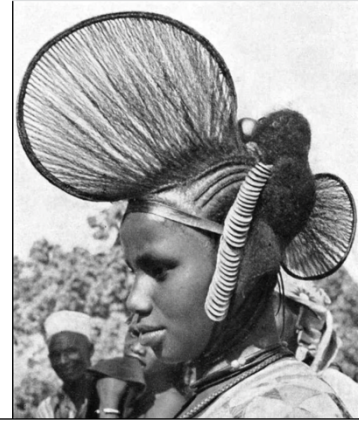


Figure 7: Fulani woman from Fouta Djallon, Guinea

### *The Victorian Chignon*

The Chignon became incredibly popular during the late Victorian period, starting in the 1860's, and was a resurgence from a similar style from ancient Greece. The Chignon was embraced by the French and English women and became a huge part of fashion. This style varied greatly from person to person because of the multitude of hair that it needed to be created. Often, this style would have been done with a hair piece that was woven through a decorative comb that was created during this time. This coiffure would have been worn by those that could afford it. Hair signified wealth and being able to buy more of it helped solidify that stature in society.



Figure 9: Unknown Photograph

The Chignon, in all intents and purposes, was a knot or coil worn at either the crown or the base of the neck, traditionally decorated with ornamentation. Depending on the wearer, there would traditionally be a center part that would be divided during the curl set. The curls

would be placed in a way for the set to be moving away from the face. These curls would be necessary to create texture for the pattern and overall look of the style. One way to achieve this style, as stated before, would be by using a decorative hair pin which had multiple prongs in which the hair would be looped through to create a basket weaving affect in the structure. Any remaining curls would be methodically placed and pinned to help with support. Often there would be cascading curls near the base of the neck to add to the overall look. Many of the styles varied depending on the desires of the wearer.



Figure 8: Alvan Harper, 1890

This hair style seems eerily like that of another culture. By looking at Morrow's work we can see a very striking resemblance to the elaborate hairstyles of those in both the Congo tribes and Fulah tribes in what was once the French Sudan. This appropriation of styling is most likely due to the slave trades occurring during this time. It is very likely that these Victorian updo's are inspired by African tribes and because of slavery, these styles were probably no longer deemed their property anymore, as can be seen by many hairstyles throughout Europe during slavery.



Figure 11: Fulani Woman, Daker, Senegal

Based on Figure 11, we can see some similarities to that of the Chignon. The intricate looping of the hair with much of the hair focused near the crown of the head give a close connection to the stylization of the hair. The decorative front of the hair and the use of ornamentation throughout the style gives a similar connection to that of the Victorian inspired look.

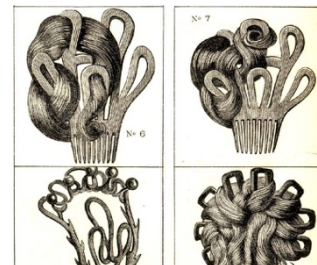


Figure 10: Victorian Hair Piece, Shopping Catalog

## The Build, The Style and What are the Comparisons

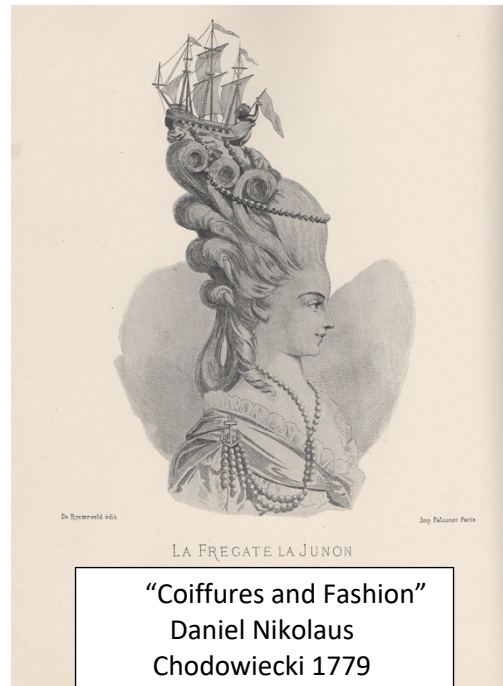
### Le Pouf

The *Le Pouf* originated in the late 18<sup>th</sup> century, first appearing in 1770's in the French court. Most famously this style was worn by Marie Antoinette, showcasing her access to a vast amount of wealth and her attention to ornate detail in fashion. This style could vary, depending on the amount of hair, the number of decorative curls, or even the ornamentation placed throughout the hair. The height of this hairstyle was typically about 1 to 1 ½ the length of the face of the wearer. To create this hairstyle a cushion like shape called a *toque* was used to shape the hair around. This was typically made from fabric or cork and typically heart shaped or spear. Often, on top of using the wearer's natural hair, hair pieces would be curled, waved, or frizzed to be piled on top.

To create this style, after either curling or teasing the hair, decorative waves or looped curls would be shaped around the support structure. Decorative curls would be formed on the sides, running towards the top back of the hair structure. The back of the hairstyle would typically also include either a looped ponytail or braids. Long cascading curls would be left hanging near the nape of the neck. This style would also be typically powdered white. Ornamentation during this time was greatly in fashion. The more feathers, ribbons, gauze, and ornaments carried in the hair the more fashionable it was believed to be in society.

Both European and Natural textured hair have qualities to them that can either affect or help in the ways in which styles will hold. Quite possibly by trying out both textures, one might be easier to style more than the other. For instance, since natural texture hair, regardless of the typing, has a natural curl pattern to it, this hair type might be better to use at the beginning to establish the curl set of the tall structure and create the desired waves. European hair, specifically the straighter hair that I will be working with, will require more work to get that curl pattern into place.

Based on many of the concepts of the enlightenment movement, sumptuary laws were established requiring women of color to cover their hair in wraps to



“Coiffures and Fashion”  
Daniel Nikolaus  
Chodowiecki 1779



create a separation of power in the elitist culture. By looking at figure 14, we can see the women taking on the fashions of the time specifically in the height and shape of the hair. Even though they were required to cover their hair, we can see the inclusion of decorative pieces, such as the large, exaggerated hat and the feathers on the center woman.

### **Le Pouf Build, Styling Process & Self Reflection**

As I'm moving further into the build of the natural textured hair, I'm discovering how the hair changes as I ventilate. The curl, even though still present, has altered based on directional tying. The hair has also become much frizzier as I continue. The volume of the hair has also seemed to change, but that could be beneficial for the overall style of the hair.

Comparing the two types of hair, the European hair, as expected, is smoother and seems to appear longer than the natural textured. This is due to the curl pattern making the natural hair spring more upwards, creating the illusion of shorter hair. From this experience, I have come to enjoy tying more with the textured hair compared to European, based on the grip difference in both tying and holding the hair. I tend to have to apply more pressure when gripping the European hair, which creates more tension in my wrist and thumbs.

After curling the natural textured hair, much of the original curl smoothed out, taming the frizz that was created from directional tying. However, this curl was more difficult to maintain, and after attempting to shape it in desired wave, the hair lost much of the curl and gained a frizz. The European hair maintained its curl pattern after being put in rollers. The issue that I noticed with this hair type, however, was that it tended to not cover as much area as needed when forming it around the support structure. Through the process of ventilating for the European textured wig, the amount of hair needed to fill the wig to be believable was much more than the natural textured in comparison. The natural textured was much fuller with almost a full bundle less than the European textured. This may be due to the way in which a natural curl texture expands and appears fuller. Even so, to complete the massive undertaking that is the Le Pouf, even with the remaining almost two bundles of hair for each texture, more wefts were needed to help cover and contain the support structure underneath. To create the cascading romantic vibe that this hairstyle calls for, an extensive amount of extra hair was needed to finish the overall style.

When comparing these two wigs in their final forms, it appears that the difference between the two wasn't about how well either of them could hold a curl or the overall form, but how much yardage each hair texture could cover. Both ventilated close to the same way after developing the muscle memory needed and styled very similarly. The only difference between the two was the amount of extra hair needed to complete the overall style.



“A West Indian Flower Girl and Two other Free Women of Color” Agostino Brunias 1769

This process has tested me as a stylist and a builder. This tested me skills and forced me as a wig maker to use all the skills that I have to be creative and discover new ways to get to the final outcome that was desired from the beginning.

**Progress Shots**





*Curl Pattern*



*Styling Shots*



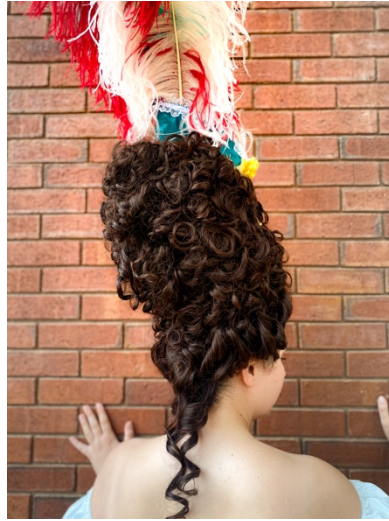


*Final Shots*



*Final Photoshoot*

*Model: Taylor Pfenning- European Textured Wig*



*Model: Haven Crawley- Natural Textured Wig*



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