

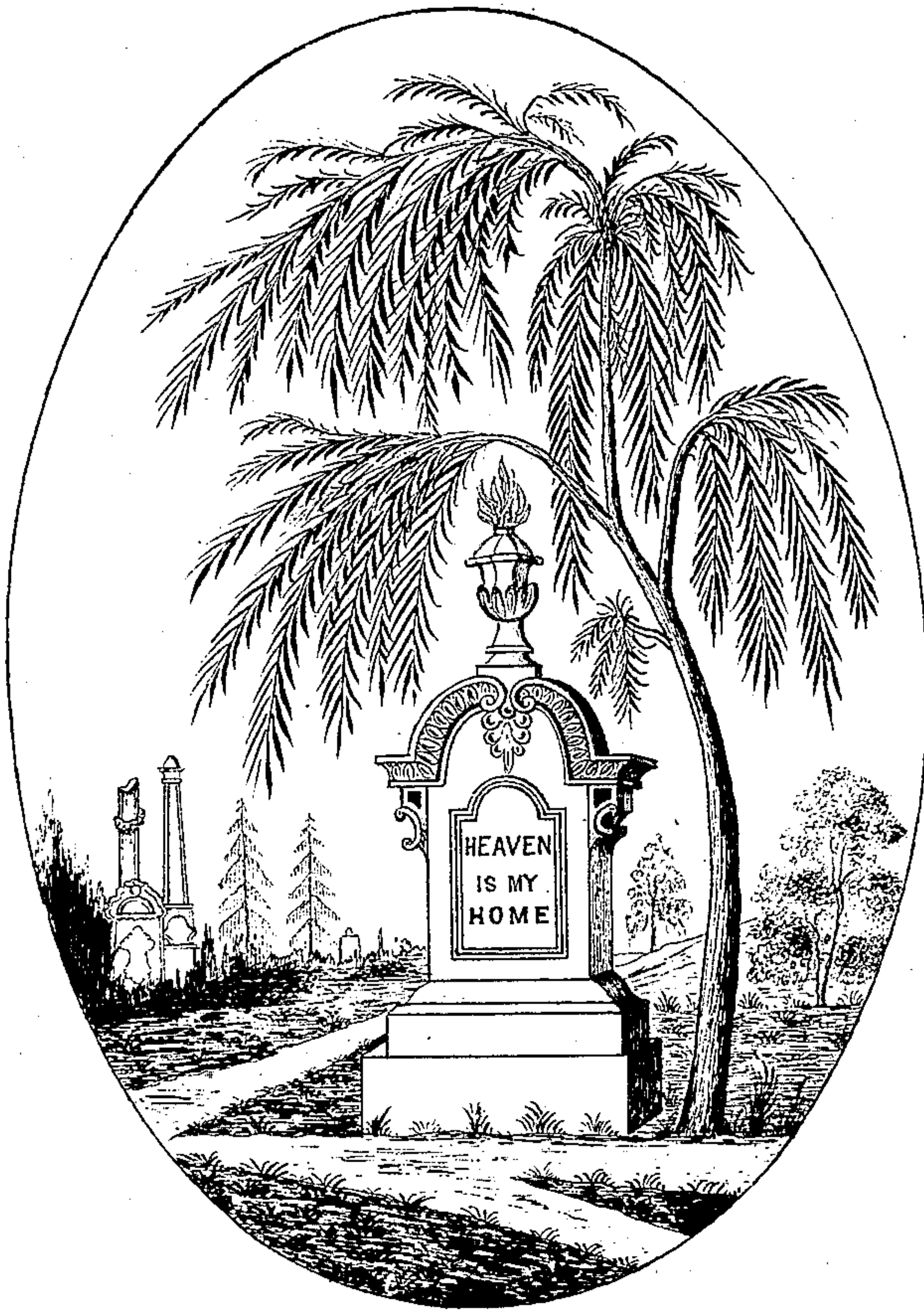
(No Model.)

A. E. JARVIS.

METHOD OF PRODUCING HUMAN HAIR SCENERY AND ORNAMENTS.

No. 452,522.

Patented May 19, 1891.



WITNESSES :

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# UNITED STATES PATENT OFFICE.

ALFORD E. JARVIS, OF CHICAGO, ILLINOIS.

METHOD OF PRODUCING HUMAN-HAIR SCENERY AND ORNAMENTS.

SPECIFICATION forming part of Letters Patent No. 452,522, dated May 19, 1891.

Application filed March 24, 1890. Serial No. 345,070. (No specimens.)

*To all whom it may concern:*

Be it known that I, ALFORD EDWARD JARVIS, a citizen of the United States, residing at Chicago, in the county of Cook and State of Illinois, have invented certain new and useful Improvements in Methods of Producing Human-Hair Scenery and Ornaments; and I do declare the following to be a full, clear, and exact description of the invention, such as will enable others skilled in the art to which it appertains to make and use the same.

My invention relates to an improvement in a method of producing hair scenery and ornaments, and has for its object the preservation of the hair of a dead relative or friend in an artistic manner for making artistic hair-work; and for a better understanding of my invention I have represented in the accompanying drawing a view showing a scene made of hair in order to enable those skilled in the art to understand and practice my invention, which is made by preparing the hair in the following manner.

To cleanse the hair, the hair must be thoroughly cleansed in a solution of sal-soda—say one teaspoonful to one pint soft water. Put your hair in and boil about five or ten minutes. Then thoroughly rinse in clear water. Should it be necessary, boil the hair from two to ten minutes longer, according to the condition the hair may be in. Then after the hair has boiled the length of time required, take it out and lay it upon a palette or piece of glass, holding it perfectly tight with your left hand. With your right hand press out all impurities with a knife—such as grease and dirt—that may be in it. Then afterward rinse it in clean hot water and let it dry. By this means of using this solution and preparing the hair in this manner it has the tendency of destroying the vitality or phosphorus of lime which is in hair. By this process you are able to cut it in any form you choose, such as leaves for trees, flowers of all descriptions, &c.

To make the negative, or make scenery, take the crystallized negative glass, which must be thoroughly washed with hot soap-suds and dried. Lay it perfectly upon the design with smooth side down and crystal side up, or vice versa, according to whichever side you wish

to use. Then take the negative pencil and draw all the outlines of the heaviest objects that may be on the scenery, as trees, fences, and large shrubs. Then take the negative pen and rule adapted for this work and draw the lines of monuments, buildings, and all fine objects that may be seen through the glass. The ink should be the Demar, and be about the same shade of the hair that you wish to use.

In drawing the design on the glass you must imitate nature as near as possible, according to your design. The object of this is, wherever the hair may be placed it is pulverized very fine, so that it will have the tendency of producing a beautiful effect.

To put the hair on the gossamer tissue, after your hair is dry you may put it on the gossamer tissue or gold-beater tissue. The gold-beater tissue is a very fine skin put up in book-form, and is used for all fine work, such as leaves of trees, small flowers, small shrubs, or any other small object which is very delicate. The gossamer tissue is used for heavy work, such as large leaves, buds, &c. To place the hair on either of these two articles take your tissue, gum the edges very slightly and fasten it to your palette or piece of glass. Then take a small bunch of hair in your left hand and dip into the gum of tushmer, which may be in a dish, and with your right hand take a knife and press out all the loose gum that is in it. Now lay the hair on the tissue by holding the knife on the end of the hair. Draw it straight with the left hand. Now give a few taps with your knife, commencing at the lower end of the hair. Tap it toward the upper end. Now let go of the hair with your left hand. Take the back of the knife and spread that end of which you had hold very thin. Then lay the forefinger of your left hand across the end which is spread, holding it perfectly tight. Now with your right hand take a fine-tooth comb and comb out until all tangles are removed, and your hair is perfectly straight. Now lay down your comb and take the back of the knife and press the hair perfectly flat and smooth, rubbing downward, so as to spread the same evenly. After the hair is dry it is ready to cut up in any form you wish. It is always best to work the hair before it gets



too dry and hard. If it happens to get too dry, you can moisten it with your thumb and finger.

To make the ground, the hair is cut as fine  
5 with shears as you can possibly get it. Take  
gum of tushmer, reduce it down to about one-  
half water, pour a little of this into your fine-  
cut hair, and stir it to make a thick paste.  
Take two knives—one in each hand. With  
10 the one in your left hand pick up the prepara-  
tion and with the knife in your right hand  
scrape it off gradually from your other knife  
onto where you wish to have it. In the mean-  
time pat it quite thoroughly with the knife  
15 in your right hand, excepting for hills, high  
elevations, &c. You gum the part you wish  
to have hair on with a weak solution of gum of  
tushmer. Then sprinkle some dried pulver-  
20 ized hair, which also assists to represent nat-  
ure. It is always customary wherever there  
is water to be seen, such as rivers, lakes, or  
streams. It must be put on first before the  
hair is put on. Then the edges of the shore  
are plainly seen, for naturally the shores are  
25 always higher than the water.

To make grass, the hair should be cut mid-  
dling fine—say about a sixteenth of an inch  
long—and wherever you desire to have the  
grass you first go over it with the gum of  
30 tushmer. Then sprinkle your cut hair on the  
gum. Before the gum is thoroughly dry, you  
take a coarse-haired brush and brush the  
hair that you have sprinkled on carefully up-  
ward. By doing so it turns nearly all the  
35 ends of the hair one way and is a very fine  
imitation of grass.

To make granite-marble, take a small por-  
tion of black flux. Add enough of gum of  
tushmer, so as to dissolve it. After it is thor-  
40 oughly mixed and all the lumps mashed out,  
add one-half its quantity of enameline and  
stir it thoroughly. Then apply it with a  
brush on the smooth side of the negative-  
glass, the glass being crystallized on the other  
45 side, which is the side will be seen, and it  
will produce one of the finest imitations of  
granite that was ever seen. In combining the  
elements representing white marble with the  
granite, as often-times is desired, apply first  
50 the white marble wherever you wish to join it  
with the granite-marble. Draw a sharp line  
close to the edge where you wish to join them  
and let the white marble dry before applying  
the granite. Then apply the granite on the  
55 part you wish to have it, and let the edge of  
the granite be close to the white marble.

In making the other different colors of mar-  
ble, it is done by combining the different col-  
ors of flux, and the enameline must be used  
60 in every case in order to produce a hard fin-  
ish and be durable. There are a great many  
colors of this flux that will not mix with wa-  
ter as the white flux does. In this case use  
gum of tushmer in the place of water and ap-  
65 ply all colors the same as above.

Those beautiful colors of flux—such as red,  
green, yellow, blue, purple, &c.—are often

used as a paint to ornament silk, velvets,  
wood, china, glass, &c. The most beautiful  
designs can be made the same as with oil- 70  
paints, and they will have a very fine effect—  
far nicer than any paint ever was known—as  
in reality it is a pure enamel-paint.

The white marble is made by using white  
flux. Take a small quantity of white flux, 75  
say the amount you wish to use, add a few  
drops of hot water, stir it thoroughly and mash  
all the lumps out. Then add double the quan-  
tity of enameline and stir thoroughly. Then  
apply it on the article you wish with a camel's- 80  
hair brush. It will dry very rapidly and get  
as hard as glass after it is dry.

To make leaves for weeping-willow trees,  
take a strip of hair the proper width, accord-  
ing to the size. First cut the end pointed like a 85  
spear. Then cut it the proper length and at  
the other end pointed in the same manner.  
Then cut on one side small notches all the way  
down. Then turn the leaf over and cut the  
other side the same. 90

In combining scenery, the first thing you  
must do is to take a negative of the object you  
wish to make in the manner we have already  
mentioned. If it is a graveyard scene, next you  
put on the imitation of the marble on the 95  
smooth side of the glass. After your marble  
is thoroughly dried make the background.  
Place a little gum along the edges of it and gum  
it on the smooth side of the glass. Now shade  
the monument with the hair-tissue strips, cut 100  
to fit according to the design, also the build-  
ings, if there are any. Then add the ground-  
work by covering your lines with hair which  
is on the crystallized side. After the ground  
part is all made, and hills you then place 105  
on the trees, flowers, and shrubbery; then the  
fences, if there are any, and now take the wa-  
ter-colors and retouch and shade the flowers  
to suit your taste, also trees, such as weeping-  
willows, &c. 110

All flowers and ornaments that are made  
from separate pieces must be cut first the  
shape you desire.

Where it is desired to use dies, take the hair  
while it is fresh made on the tissue-paper— 115  
that is, while it is still moist. Lay it on the  
smooth side of the wooden block with the hair  
side up and the tissue side down. Then lay  
your die perfectly level and give it a light tap  
with a small hammer. If the flowers do not 120  
drop from the die, push a small wire through  
the small hole which is in it, or use a pin or  
needle. The hair should not be cut when it  
is dried too hard. If it is, moisten it by damp-  
ening it with your fingers, or it will not be 125  
good. Be very careful not to dull the edge  
of the die, as it must be kept sharp to cut  
perfectly.

To letter monuments and tombstones, first  
mark off on a piece of paper the name you re- 130  
quire. By this means you have an idea how  
many lines of letters you are going to have  
on your monument. Then draw with your  
negative pencil very fine lines, almost invis-



ble, on the original which is on your glass; also, space off the number of letters you require with the negative pencil; also, mark very light. This is to give you an idea where the letters should be. Then take your negative pen and mark your letters with the back of the pen by resting your right hand upon your left. While you are making your letters you will find it a very easy matter to make a perfect letter as small as it may be.

To make letters and monograms, mark the letter you wish to make on the base to which it is to be applied. Then shape a small strip of putty on the lines. Shape it perfectly even on the lines. Place on a little gum with the brush. Then sprinkle the pulverized hair. After shaking all the loose hair off shade the letter to suit your taste with Demar ink. Lamogegum is also used in making raised letters, in combination with putty.

To transfer on any article—as pearl, porcelain, ivory, paper, or any article that you cannot see through—by laying it on the device, first lay a piece of transfer-paper on the article you wish to take a pattern of from the device. Take all the outlines of the object. Then remove it from the device and lay a piece of carbon-paper on the article upon which you wish to make your work. Now lay the paper you have marked on the carbon-paper. Mark on top of the carbon-paper and trace all the outlines with a smooth-

pointed stick or pencil, which will transfer the same design to the article upon which you wish to put your work, which is still under the carbon-paper. Now it is ready to place your hair on.

Having described my invention and the manner in which the same is or may be carried into effect, I would say, in conclusion, that I do not limit myself to the precise details herein described in illustration of my invention, as the same may be varied to some extent; but

What I claim, and desire to secure by Letters Patent, is—

The method of producing scenery and ornaments with hair, which consists, first, in destroying its vitality, or phosphorus of lime, and cleansing the hair, then drawing the design upon glass or transparent material, then placing the dried hair on gossamer tissue or gold-beater tissue, then cementing the tissue at its edges to the glass, then spreading the hair, then combing the same, and, after pressing and drying it, cutting it into desired forms, substantially as specified.

In testimony whereof I affix my signature in presence of two witnesses.

ALFORD E. JARVIS.

Witnesses:

PERCY D. PARKS,  
MICHEL DE COURSEY.