

A GRAMMAR OF SENTIMENT

thinking about sentimental jewellery
towards making new art about love and loss

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This written thesis is accompanied by four artworks. These artworks comprise half of this PhD submission. The author wishes to discuss these artworks with the examiners during the viva in the form of a presentation. The artworks are illustrated and discussed throughout the written thesis.

Contents

Illustrations of artworks (Gems, Hairworking, Emblems, Words)	6-10
Abstract	11
1. Chapter one: Introduction	
1.1. <i>The research, its aims, objectives and outcomes</i>	13
1.2. <i>Analytical and intellectual frameworks</i>	31
1.3. <i>Methodology</i>	45
2. Chapter two: Research contexts	
2.1. <i>Reviewing the existing literature</i>	57
2.2. <i>Parameters of the research</i>	87
2.3. <i>Contemporary art practice as context</i>	99
3. Chapter three: ‘The Language of Stones’	113
3.1. <i>Artefact</i>	115
3.2. <i>Artwork</i>	131
3.3. <i>Taxonomies</i>	137
3.4. <i>Summary</i>	149
4. Chapter four: Hairworking	151
4.1. <i>Artefact</i>	153
4.2. <i>Artwork</i>	169
4.3. <i>Taxonomies</i>	181
4.4. <i>Summary</i>	195
5. Chapter five: Amatory lockets	197
5.1. <i>Artefact</i>	199
5.2. <i>Artwork</i>	205
5.3. <i>Taxonomies</i>	215

5.4.	<i>Summary</i>	225
6.	Chapter six: Mourning cloth	231
6.1.	<i>Artefact</i>	233
6.2.	<i>Artwork</i>	243
6.3.	<i>Taxonomies</i>	257
6.4.	<i>Summary</i>	267
7.	Chapter seven: Conclusions and contributions to knowledge	269
7.1.	<i>Research aims and objectives</i>	271
7.2.	<i>Research outcomes</i>	277
7.3.	<i>Material memorialisation</i>	281
7.4.	<i>Codified taxonomical dialogue and the mirror</i>	281
7.5.	<i>Analytical and intellectual frameworks</i>	287
7.6.	<i>Discussion of methodology</i>	295
7.7.	<i>Contributions to knowledge</i>	299
7.8.	<i>Final reflections</i>	303
	Bibliography (key texts)	307
	Appendix:	
A.	Contributions to knowledge (supporting material)	322
B.	Research strategies	327
C.	Bibliography (supporting texts)	332

GEMS

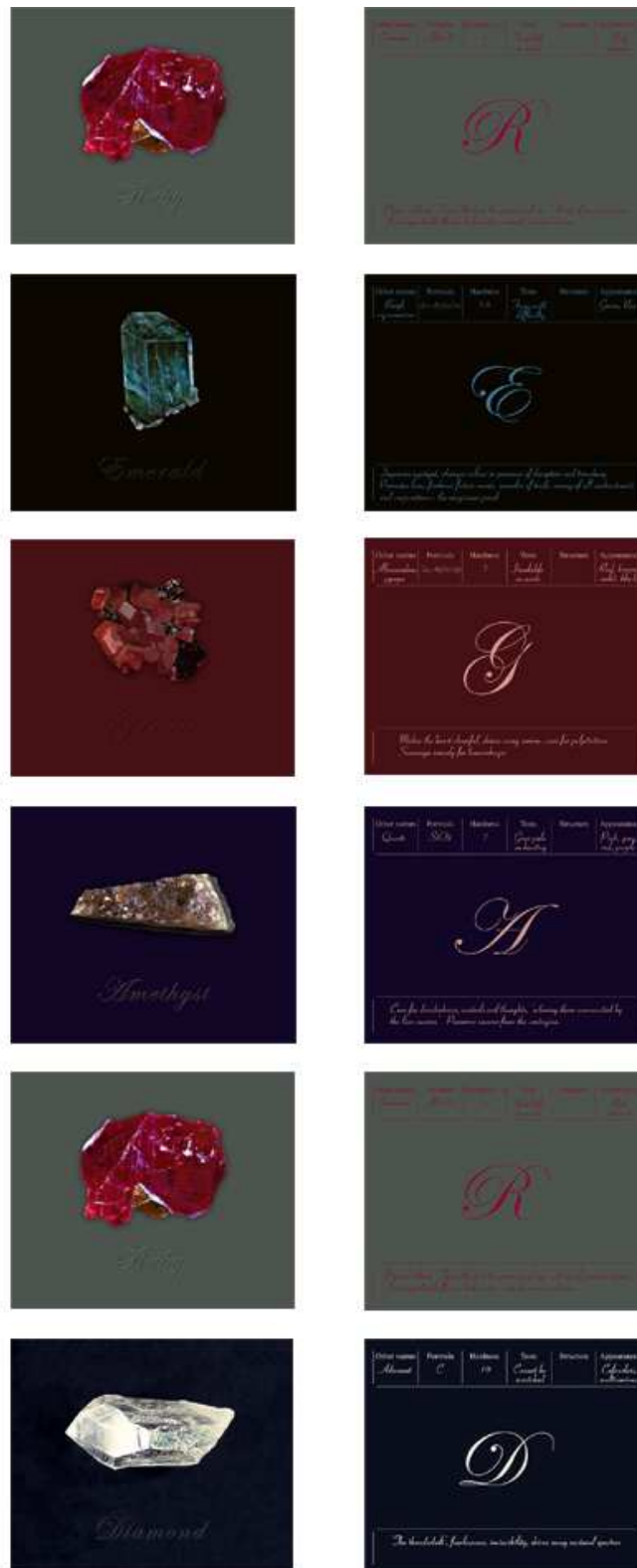


Fig. 1. *REGARD:LOVE ME*. Page layout for artist's book spelling 'regard'.
Inkjet print on Somerset Velvet Enhanced paper, 12"x14" each page.

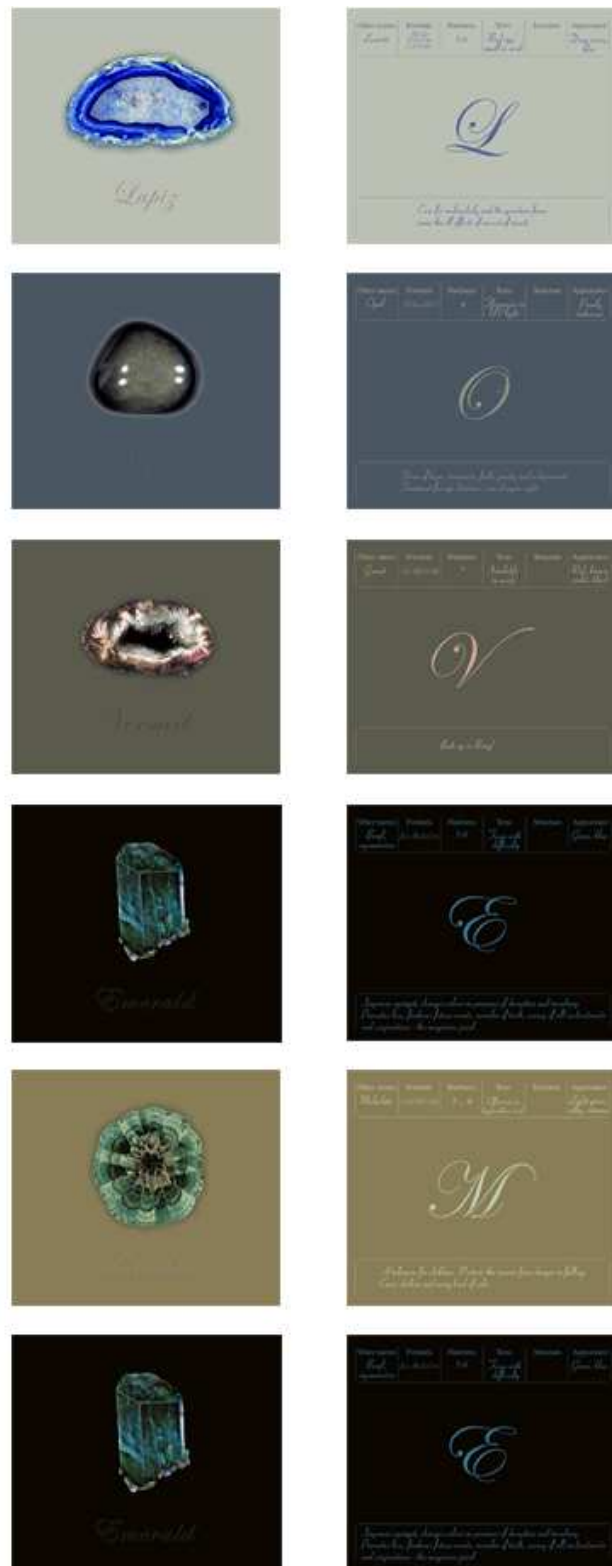


Fig. 2. *REGARD:LOVE ME*. Page layout for artist's book spelling 'love me'.
Inkjet print on Somerset Velvet Enhanced paper, 12"x14" each page.¹

¹ Addendum. Following examination of the thesis, the author acknowledges incorrect attribution of the gem 'opal' which should be captioned 'onyx'.

HAIRWORKING

*Implanter*²

Fig. 3. *Plococosmos*. From series of hairworking trials, cotton twine.

² Creer (1886) *Lessons in Hairdressing*: To knot.
Collins Gem French:English Dictionary: To establish.

EMBLEMS

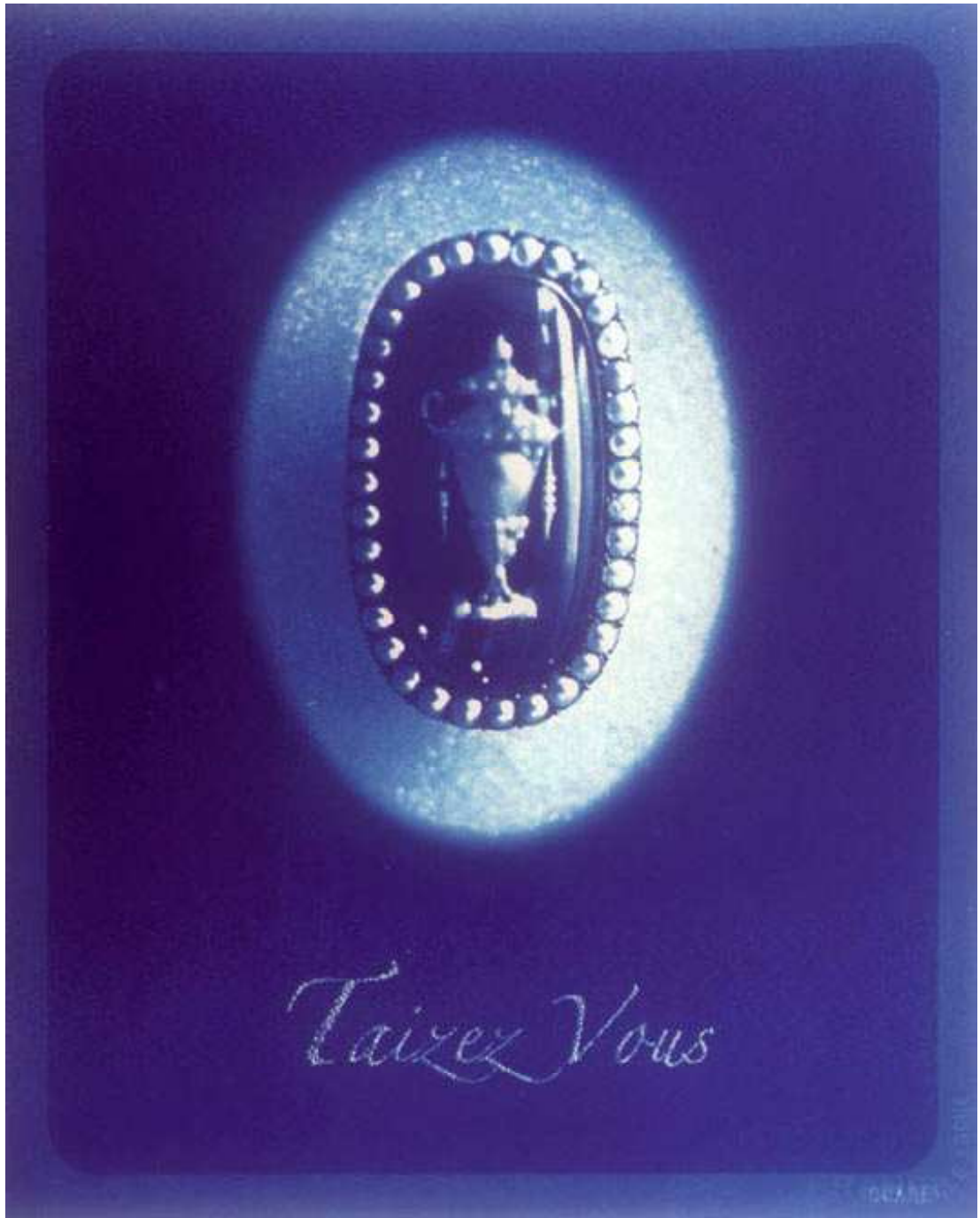


Fig. 4. The Cyanotypes: Taizez Vous

One from series, variable sizes, cyanotype on Arches Aquarelle.

The complete series of prints are illustrated on page 196.

WORDS



<i>Alamode, à la mode</i>	<i>Holland, Holland</i>
<i>Alpaca, Bradford</i>	<i>Jeandamn, Jaen, Spain</i>
<i>Antwerp, Antwerp</i>	<i>Mantua, Mantua</i>
<i>Armozine, (or Armozeen, Ermosin)</i>	<i>Merino, Inspector of sheep walks</i>
<i>Barrege, Barreges Valley, France</i>	<i>Mohair, Mojacar</i>
<i>Bologna crape, Bologna</i>	<i>Moire, morage</i>
<i>Bombazine, Norwich</i>	<i>Mousseline de Laine, muslins of wool</i>
<i>Cachemire, Cashmere</i>	<i>Muslin, muzeline, Mosul</i>
<i>Coburg, Albert of Saxe-Coburg</i>	<i>Norwich crape, Dutch immigrants</i>
<i>Courtauld crape, crape Anglais</i>	<i>Padusoy, Padua</i>
<i>Crape, Lyons</i>	<i>Paramatta, New South Wales</i>
<i>Crepe-de-chine, China</i>	<i>Poplin, Dublin</i>
<i>Crespe, Bologna</i>	<i>Radzimir, 'ras de saint Maur'</i>
<i>Crisp, (Lat. Crispere - curl)</i>	<i>Sarcenet, Spanish Saracens</i>
<i>Sipers, Cyprus</i>	<i>Satin, (Lat. Seta - a bristle or hair)</i>
<i>De Laine, mousseline-de-laine</i>	<i>Silk, bombyx mori</i>
<i>Etamine, Avignon</i>	<i>Tabby, Al-'attabiya</i>
<i>Grossgrain, Turkey</i>	<i>Thibet cloth, Yorkshire</i>
<i>Gutta Percha, Pulo Percha, Malay</i>	<i>Worsted, Norfolk</i>

Fig. 5. *Widows Weeds*. Triptych, each panel 35"x42", large format inkjet print on Concord Natural White.

Abstract

This practice-led research project explores English and French sentimental jewellery of the Victorian period. ‘Sentimental jewellery’ or ‘message jewellery’ denotes jewellery created to function as a tangible expression of feeling between donor and recipient, mediated through complex narratives relating to its exchange. These artefacts codify emotion through use of complex visual languages, employing the symbolic and coded use of gems, human hair, emblems, words and wordplay. The research has expanded to encompass memorial garments known as ‘widows weeds’.

The aims of the research have been threefold: firstly, to add to understanding and interpretation of aspects of Victorian sentimental jewellery and associated craft practices; secondly, to explore the metaphors and narratives inherent within them; thirdly, to test the visual and technical possibilities of knowledge thus gained to address human feeling through art.

Outcomes take the form of a body of new artwork and a written thesis, which are designed to be mutually informing. Together, they articulate my response to the project’s central question: can consideration of the ‘grammar of sentiment’ at work in Victorian sentimental jewellery yield new possibilities, through fine art practice, for communicating love and loss in the 21st century?

The four artworks that are a main output of the research take the forms of: *REGARD:LOVEME*, an artist’s book exploring gem codes and wordplay; *Plocacosmos*, a set of hairworking trials; *The Cyanotypes*, which reflect upon the materiality and aesthetic of the amatory locket; and *Widows Weeds*, a large format photographic installation, which considers the materiality and lineage of mourning cloth. Collectively, they explore the typology of the sentimental artefact through development of text/image vocabularies that are conceived as providing a ‘grammar of sentiment’ through which to articulate aspects of human feeling. It is this exploration that constitutes my main contribution to knowledge.



Fig. 6. Hairworked jewellery. ©Dawes and Davidov (1991) *Victorian Jewelry, Unexplored Treasures*.

1. Chapter one: Introduction

1.1. The research, its aims, objectives and outcomes

The project explores elements of the material culture of the 19th century, primarily English and some French sentimental jewellery, but also extending to mourning dress.³ The prism through which these artefacts are viewed, refracted and analysed is provided by contemporary fine art practice. My own creative output over the past fifteen years - particularly its concern with remembrance, and with exploring memory through the material and the aesthetic - provides the primary point of focus within this broad field. My research of historical jewellery does not propose the production of new jewellery but, rather, new artworks which reference sentimental jewellery and its themes, either through its materiality, contexts or processes of production or consumption.

Thus, my intention has been to bring the perspectives, knowledge and approaches of an artist to bear upon the study of objects of material culture.⁴ The written thesis and the artworks are designed to be mutually informing, with research for both being conducted in parallel. The historical research has fed production of the artworks and development of the artworks has, in turn, informed my thinking and understanding of the jewellery that I have studied.

The project has three aims: firstly, to add to understanding and interpretation of aspects of late Georgian and Victorian sentimental jewellery and associated craft practices (such as hairworking, lapidary, and emblem design)⁵; secondly, to explore and test the potential of metaphors and narratives produced by coded use of precious gems, hair, emblems and cloth to create text/image vocabularies with which to reflect upon historical, material artefacts relating to remembrance; thirdly, to explore the visual and technical potential of these artefacts to provide a source of allusion, metaphor and symbol for art's communication and exploration of aspects of felt experience, today.

³ In my abstract I have used the generic term 'Victorian' to describe my date parameters. For further discussion see 2.2. 'Parameters of the research'.

⁴ I discuss the significance of the artist's approach on the following page.

⁵ My project explores largely British and some French jewellery and has been conducted through museum-based and archival study of collections (particularly taking advantage of privileged access to the jewellery collections of the V&A).

LIVE **BBC News 24**

Last Updated: Wednesday, 14 February 2007, 08:37 GMT

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Secret of an historic love token

History experts in Dorset have unveiled the secret of an 18th Century love token found in a family archive.

Rebecca Donnan, principal conservator at the Dorset History Centre in Dorchester, came across the love token.



The token was badly damaged so the history centre made a replica to show how it was folded to read the poem.

When folded correctly into a square it reads as a poem proposal of marriage written by John Abbott to "SW". No-one is sure if SW accepted the proposal.

The original token had been repaired over the years with waste material from stamp books.

The poem reads on all faces of the token, which has gone on display at the history centre.

[E-mail this to a friend](#) [Printable version](#)

Fig. 7. An amatory artefact. ©BBC News 24 website.

The project's central question – can consideration of the 'grammar of sentiment' at work in sentimental jewellery yield new possibilities, through fine art practice, for communicating aspects of felt experience in 21st century culture? – is embodied within these aims.⁶ My enquiry has been structured by two, secondary questions:

1. Using my experience as an artist, how can I expand understanding and interpretative insight within the field of sentimental jewellery studies?
2. Through exploitation of Victorian and contemporary art/craft techniques, how can I draw upon the metaphor and narratives of the artefacts under consideration, for the purposes of facilitating 21st century expression of love and loss?

Sentimental jewellery (sometimes known as 'message jewellery') was neither costume nor decorative jewellery, although it exhibited some of the characteristics of both. It is what contemporary jewellers describe as 'narrative jewellery' in that it went beyond technique: it marked events, told stories, and bore testament to love, loss and other deep human feelings.⁷ The term 'sentimental jewellery' thus denotes a type of artefact created to function as the tangible expression of feeling, mediated through a complex set of narratives relating to its exchange. Feelings and emotions were shared and expressed, and memories evoked, by the giving and receiving of tokens including rings, brooches, bracelets and locketts.

My study has been prompted by a common characteristic of all such jewellery – the codification of emotion through poetic devices, often involving incorporation of human hair, the symbolic use of gems and use of emblems. I have explored how jewels express sentiment through metaphor, wordplay, borrowing and word/picture relationships, and examined their consequent reading – and often misreading – as messages of love and loss.

⁶ I discuss what I mean by 'grammar of sentiment' at a later point in this subsection.

⁷ 'Narrative jewellery' is a contemporary term used to describe jewellery that purports to convey messages and meaning through the conventions of its codes, its contexts and the materials employed. Conversation on 23.02.05 with Dr. Jivan Astfalck, MA Course Director for Jewellery, Silversmithing and Related Products, School of Jewellery, UCE/BIAD Birmingham.

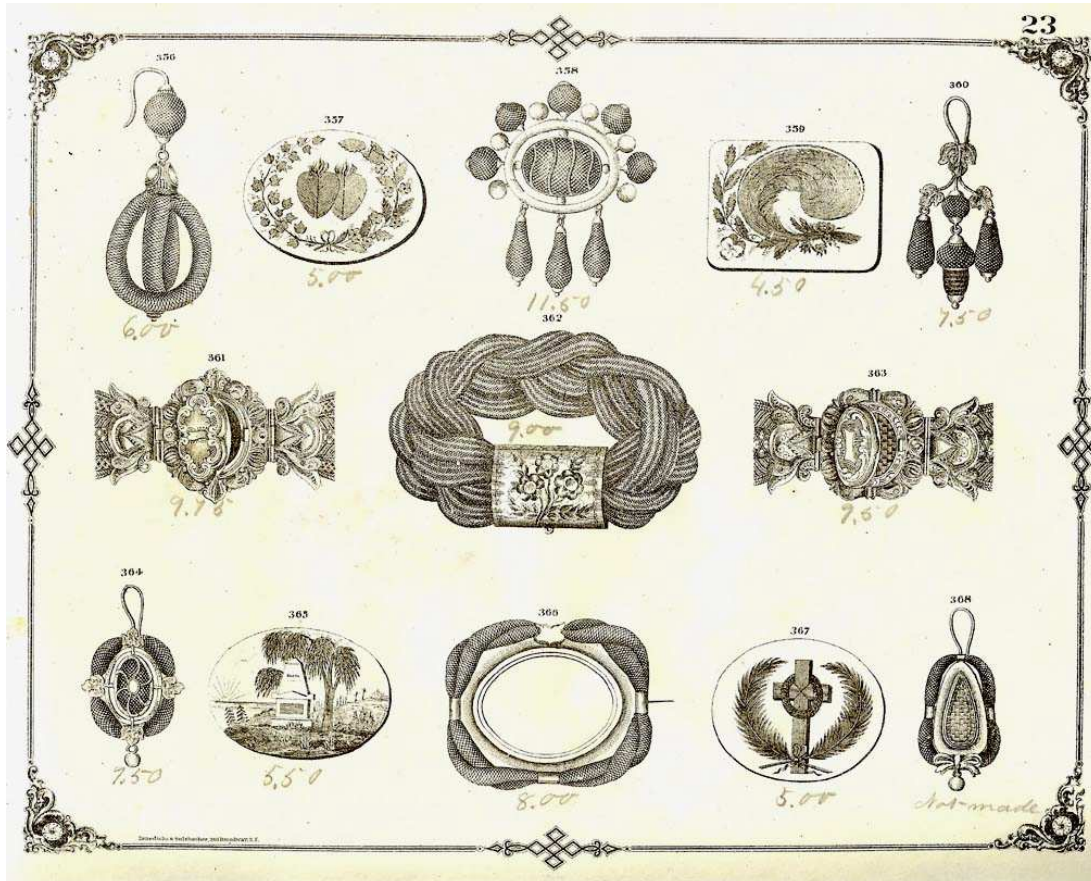


Fig. 8. Typical page from hair jewellery catalogue of the Victorian period.
Bernhard & Co. Catalogue, 1870 Manufacturers of Diamond Work & Ornamental Hair Jewelry.
©Jane H Clarke, Morning Glory Antiques, USA.

I have taken, as my starting point, four material phenomena of the 19th century that were all intended to convey messages and ostensibly designed to be worn on the body as expressions of feeling. These are: the REGARD jewel, which employed the ‘Language of Stones’; the hairworked jewel, fabricated from a complex alphanumeric pattern; the emblematic amatory locket, which employed neoclassical symbols and words; and the symbolic memorial garment, known as ‘widows weeds’.

My research questions, as outlined on the previous page, are addressed within the thesis chapters and/or their corresponding artworks. These are as follows:

- Chapter three, ‘The Language of Stones’ – artwork, *REGARD:LOVEME*.⁸
I explore how ‘regard’ artefacts employ gem codes and wordplay and what happens when their codes are broken.
- Chapter four, ‘Hairworking’ – artwork, *Plocacosmos*.
I examine how and why hairworked jewellery was made and how its construction ‘speaks of its making’.⁹
- Chapter five, ‘Amatory Lockets’ – artwork, *The Cyanotypes*.
I explore how amatory lockets communicate their messages, not only through their employment of emblematic symbolism, but moreover, through the symbolism of their materiality.
- Chapter six, ‘Mourning Cloth’ – artwork, *Widows Weeds*.
I explore my experiences of mourning cloth, as a means of ‘redefining’ its materiality and examining how its ‘journeying’ is embodied in its nomenclature.

The ‘thesis’ in its entirety is designed both to expand possibilities for contemporary interpretation and understanding of the historical material and to communicate my felt experience of love and loss.¹⁰ This experience is fundamentally embodied within my practice and is illustrated, by elliptical means,

⁸ *REGARD:LOVEME* – There is no space, intentionally, in the title of this work; my reasoning is discussed in its respective chapter.

⁹ The expression ‘speak of its making’, in its wider contexts, is discussed in 1.2. ‘Analytical and intellectual frameworks’.

¹⁰ By ‘thesis’ I mean both artworks and writing.



Fig. 9. The Grammar of Ornament. Owen Jones, 1856.

throughout the thesis. I supply contextual clues, reflecting my research on how jewels ‘spoke’ the unspoken, with which the sense may be completed. These clues derive from broad cultural contexts such as fine art, science, literature, medicine and the vernacular.

The written thesis has been overtly structured in such a way as to provide a ‘grammar’ for interpreting the artworks. The main title of my thesis, *A Grammar of Sentiment*, alludes to the visual and verbal codes, systems and languages at work in the expression of feeling within the objects that I have studied; it makes knowing and, I propose, pertinent reference to Owen Jones’ design manual of 1856, *The Grammar of Ornament*. The Oxford English Dictionary’s definition of ‘grammar’ refers to structural concepts: “inflexion of forms”, “relations of words in a sentence” and “rules for employing these in accordance with established usage”. The ‘grammar’ of my title concerns the codification of emotion, the variety of ways in which such codification was made manifest, the material, visual and verbal elements that constituted the ‘syntax’ of sentimental expression, and the impact upon the ‘lexicon’ of sentimental jewellery of the ‘journeying’ of its various components (precious stones, hair, fabric, etc.).¹¹ Owen Jones clearly saw potential for clever appropriation of the term ‘grammar’ to describe the basic principles of design.¹² My own appropriation of it is to describe the range of taxonomies at work in the commemorative artefact.

Understandings of classification and taxonomy have shaped my thinking. Classification is defined as “the action of classifying or arranging in classes, according to common characteristics or affinities.”¹³ Classification theories have applications in all branches of knowledge, especially in the biological and social sciences.¹⁴ As my study is rooted in the human manufacture of raw materials

¹¹ By ‘journeying’ I mean an exploration of the journeys of these components from their countries of origin to their final destination upon the physical body, and how this narrative is embodied within its name through the vernacular.

¹² See his ‘*General Principles in the Arrangement of Form and Colour, in Architecture and the Decorative Arts, which are Advocated Throughout this Work*’ in (2001) *The Grammar of Ornament*. London, Dorling Kindersley, p. 15-28.

¹³ Def. “classification” OED.

¹⁴ Systems within various branches of knowledge to which I refer are: librarianship – Dewey Decimal Classification; astronomy – Harvard Classification System (assigning stars to types according to their temperatures); and biology – Linnaeus.

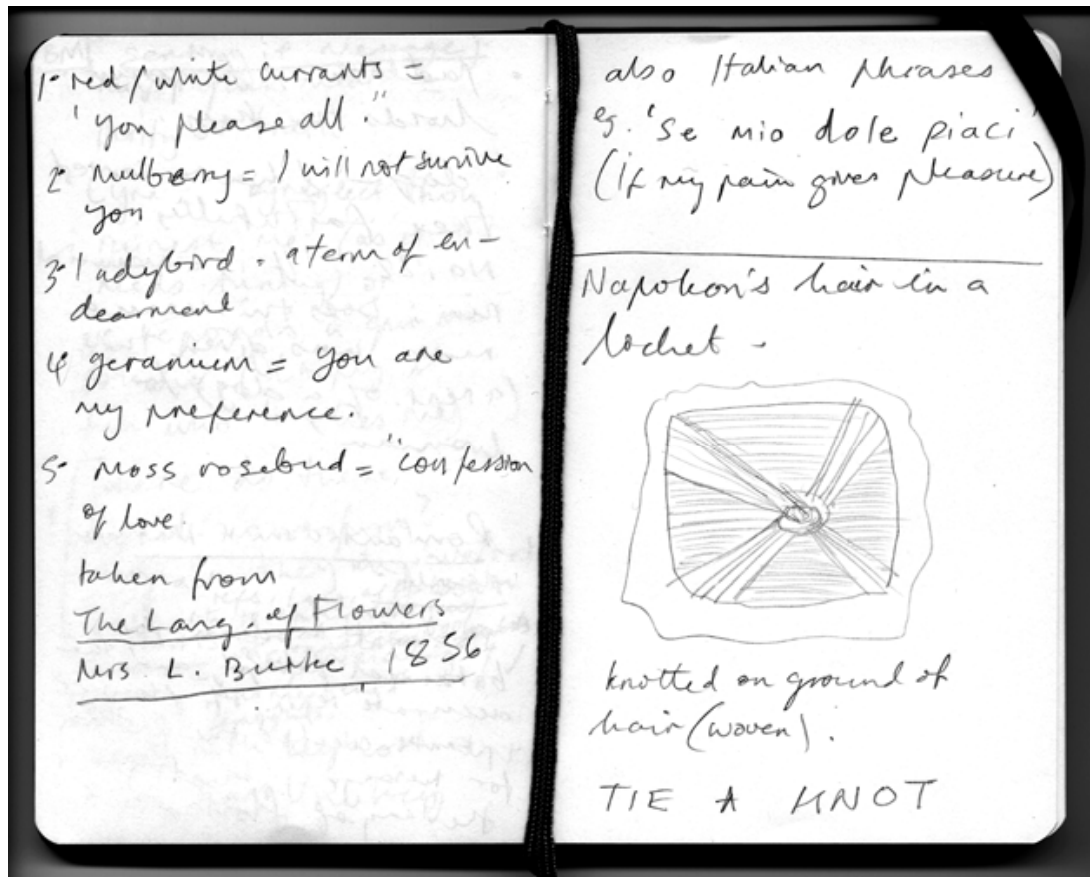


Fig. 10. Notes from visit to British Museum. Artist's notebook.

(hair, stones, precious metals, cloth), notions of classification (ordering), systematics (biological relationships) and taxonomy (nomenclature) have been particularly useful to understanding their selection, transformation and how words have come to describe them.

Where classification is focused upon *similarities and differences* between types, and taxonomy their *naming*, my approach as an artist in interpreting historical data has also focused upon similarities, differences and naming. Consideration of the four artefacts of my research, particularly attributes relating to classification, schematic arrangement, grading and pattern, has provided the source material and inspiration for my making new art. I expand on how this knowledge has informed my interpretation on the following page.

My interest in taxonomies, reflected by the range and breadth of my bibliography, has focused upon: the intricate structures of hairworking derived from written formulaic patterns; the lyrical and idiosyncratic names of these patterns and also of hairstyles of the period (for example, *gauche*, *double manoeuvre* and *coronet*); the cleaning and ordering of human hair from ‘root to tip’ before being sold; mineralogy, lapidary and how gems were named; gemstone lore and its relationship to the human body (sympathetic magic); systems of grading, classifying and faceting gems known, respectively, as the ‘Mohs Scale of Hardness’, ‘the 4Cs’, and the 57 facets of the ‘brilliant cut’;¹⁵ the blueness of enamel within amatory lockets; the whiteness of pearl (a common metaphor for tears); and the dullness of mourning cloth.

Within the context of the sentimental jewellery I have studied, I have interpreted grammar and taxonomy as closely related terms: where grammar is about its languages and codes, taxonomy relates to how they were ‘spoken’, how they were

¹⁵ The Mohs Scale was devised in 1812 by the German mineralogist Frederich Mohs (1773-1839) to test mineral hardness. From a scale of 1-10, talc is the softest at 1 and diamond, the hardest known mineral at 10. The 4Cs refers to a standard system of grading diamonds which considers their Clarity, Cut, Colour and Carat. The brilliant cut was introduced in the middle of the seventeenth century by Cardinal Mazarin of the French Court, with further refinements attributed to Venetian polisher, Vincent Peruzzi. The modern day ‘round brilliant cut’ was developed by PhD student Marcel Tolkowsky in 1919 who calculated the ideal shape to return and scatter light when a diamond is viewed from above.



Fig. 11. Panel of hairwork 1879-1890

©V&A Images/Victoria and Albert Museum 2007BL8801. Museum number T.81-1949

named and arranged, and consequently how they were understood. This knowledge has been transmuted within my ‘thesis’.

My intention to bring the perspective of the artist to this project is significant; by adopting an interdisciplinary framework to expand my knowledge of my historical artefacts (popular and material culture, social history, fashion) I have attempted to reflect the interdisciplinary aspects of my own fine art methodology.¹⁶ Consequently, this framework has given me a richer interpretation of the agency of sentimental jewellery, that is, a deeper understanding of its complex languages that a historical account alone would not have provided. My practice-led approach to the research has thus interrogated the typology of the artefact *beyond* connoisseurship and utilized the perspectives of an artist-researcher. The consequent interaction between historical research and research through practice has provided me with knowledge – knowledge that has allowed me to formulate a text/image vocabulary through which I can communicate my findings. I have described this as a ‘codified taxonomical dialogue’ and I perceive it as one of the main outputs of the project.¹⁷

In order to support the project’s aspired dialogue between historical research of the objects under examination and their function as source material for art practice, I have employed Oxford English Dictionary definitions throughout the written thesis as a counterpart to the body of the text and the images. The primary function of the definitions is to complement the main text by providing insights into the manifold associations and subtleties of meaning attached to, or provoked by, the subject under discussion, especially into the processes of acculturation at work in objects’ manufacture, aesthetics and function. Their secondary function is to provide a window onto the creative, associative thought processes informing my approach, as an artist, to exploration of the objects of my analysis. I discuss this in section 1.3. ‘Methodology’.

¹⁶ I list in detail what interdisciplinary sources I have consulted in Appendix B, ‘B. Research Strategies, Research Skills’. The interdisciplinary aspects of my own fine art practice are evident throughout the thesis.

¹⁷ I continue this discussion on pages 48 and 102.

Foreign words in English

hammock	(America)	1555
Mohair	(F)	
moiré	"	
moccasin	1612 (N. America)	
otton	1380 (Arabia)	
Yequin	1617	"
Shawl	1662 (Persia)	
Seersucker	1757	"
Turban	1561 (Turkey)	
lattan	1591	"
Fez	1802	"
calico	1540 (India)	
chintz	1614	"
jute	1746	"
Cashmere	1822	"
khaki	1848	"
pyjamas	1886	
kapok	1750 (Malaya)	
raffia	1882 (West Africa)	
negligee	1835 (French)	
lingerie	1835	"
sombrero	1598 (Spain)	
bolero	1787	"
anorak	1924 (Eskimo)	
bikini	1957 (French)	

Fig. 12. Some foreign words (of textiles) in English. Adapted from Henry Yule's (1903) *Hobson-Jobson: A glossary of colloquial Anglo-Indian words and phrases, and of kindred terms, etymological, historical, geographical and discursive.*

How words function in sentimental jewellery is a key aspect of the research: words play an important role in objects' 'meaning', even when there appear to be none present, and I consider them, therefore, not only as visible language, but also their operation in artefacts without any ostensible written inscription. Exploration of how they function has been influential in development of the project's practice outputs: the names and naming of objects and of their constituent parts, for example, have provided the stimulus for making work about love and preciousness. I have also considered – especially through my study of amatory lockets, for example – how the tacit or actual presence of words relates to the perceived purpose of an artefact.¹⁸

A related aspect of the project has been exploration of how the international trade involved in production of sentimental jewellery and mourning cloth (its raw materials, its components etc) informed the names of the artefacts themselves. Consideration of the origins of these names, and the metaphorical and lyrical potential afforded by words' 'journeying' as part of the multiple trading processes associated with the production and manufacture of material artefacts, has played an important role in my development of artworks such as the hairworked trial pieces *Plocacosmos*, and the photographic triptych *Widows Weeds*.¹⁹

Given that my research is focused upon English and French sentimental jewellery, my investigations necessarily acknowledge France's pivotal position in both the jewellery and hairworking industries, and how constant design exchanges across the Channel impacted on English tastes. To this end, I have examined both French and English jewellers' catalogues, fashion journals and hairworking manuals and treatises. The extent to which French terms pervaded English jewellery terminology can be seen in diamond cutting techniques, (*cabochon*, a half-spherical gem), in enamelling processes (such as *cloisonné*), and in head ornaments (which included *ferronnières* and *aigrettes*). French was the

¹⁸ Amatory jewels contained messages such as, 'The farther I fly... the faster we tye' or 'à vous dédié' either by means of inscribed 'tags' or by implication, through their visual symbols.

¹⁹ The research has thus stretched and built on my longstanding interests, as an artist, in words and their relationship to things, and, in processes of acculturation as they are played out through the geographical transit of material artefacts within the economy of the British Empire.

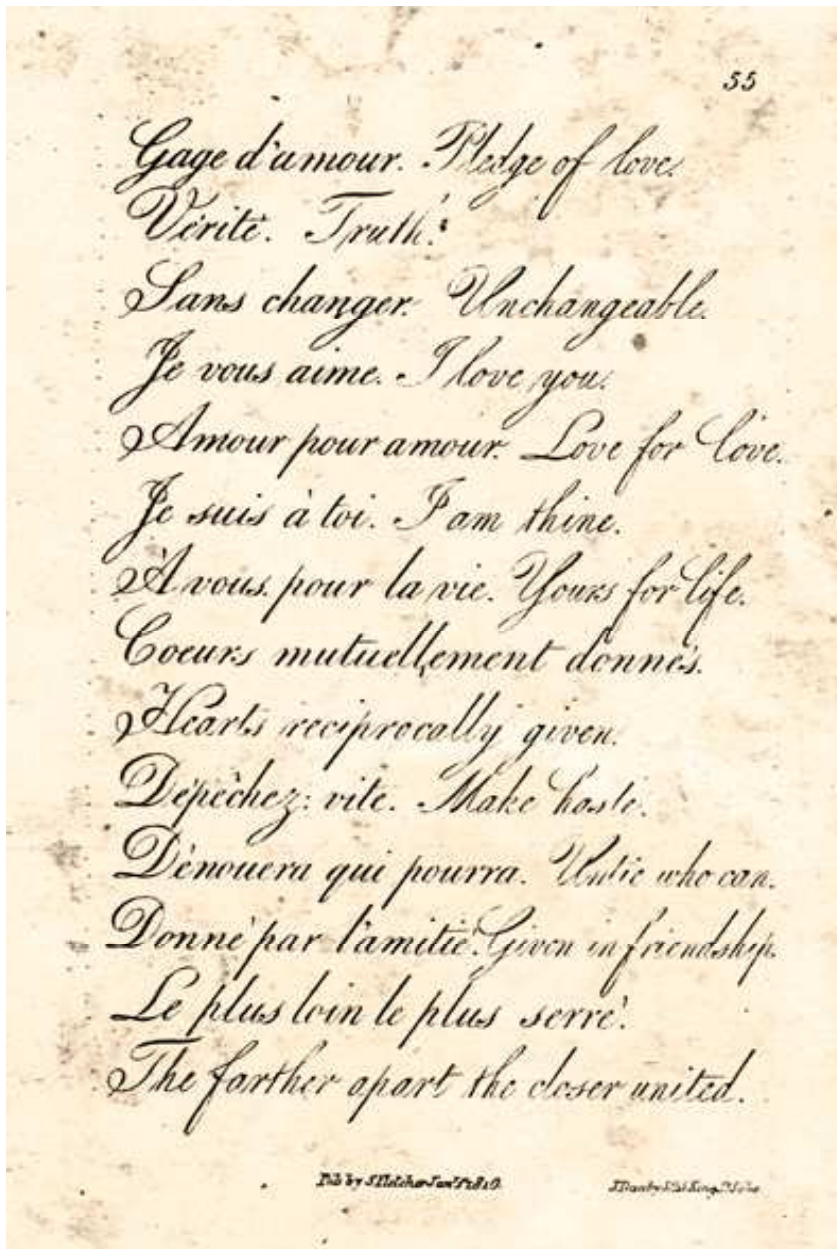


Fig. 13. French/English translations of inscriptions which commonly featured beneath amatory emblems in jewellery. Samuel Fletcher (1810) *Emblematic Devices with Appropriate Mottos*.

©Birmingham University.

ubiquitous language of love, as evinced in the effusive inscriptions in amatory jewels that allude to love, constancy and remembrance: *amitié sans fin* (friendship without end); *n'oubliez jamais* (never forget); *percés du même trait* (pierced by the same dart).²⁰ French influence was also strongly at work in the use of human hair in jewellery, in the hairworking industry, and in hairstyles of the period (*à la guillotine*, and the *chignon* for example).

Hairworking is the craft of fashioning designs for a decorative purpose, usually to make jewellery but also embroidery.²¹ My research of it has necessarily paid some attention to contemporary cultural conceptions of hair and to 19th century hair fashion, which, in turn, has led me to consider the economies of hair (human and 'other'). Fashionable hairstyles of the period, such as *plicaturas* and *coronets* required copious amounts of hair, which could not be provided by the client's head alone. There is little extant research on the trade in hair as it relates to hair jewellery, and my own researches into the social, moral and cultural implications of it have informed my approach to the manufacture of the trial hairworked pieces. Furthermore, an early English hair treatise entitled *Plocacosmos*, written by hairdresser James Stewart in 1782, has provided a crucial spur to my thinking about hair and deceit. This text, and especially its title (*plokos* – hair; *cosmos* – universe), has captured my imagination: the etymology of the word *Plocacosmos* encompasses not only hair, but also notions of repetition, emphasis and deception through the act of interweaving something. This is explored in detail in Chapter four, 'Hairworking'.

The historical artefacts of my study were made *predominately* by men and were worn by women. Their manufacture and design was advertised in trade journals of the time and, subsequently, in popular Victorian women's fashion magazines.²² Their selection for my research project was governed by their potential for poetic response to commemoration through language and form rather than whether they

²⁰ For a discussion of the influence of French and trade with France upon jewellery and associated craft practices of the period, see Bury (1991) *The International Era*.

²¹ For the latter, see Rozsika Parker (1984) *The Subversive Stitch* on 'printwork' hair pictures. Another type of hairworking was also known as 'point tresse', a fine knit or lacework with hair. An excellent example of 'hair lace' survives in the collection of the V&A (Mus. No. T150.1963).

²² Trade journals such as *The Hairdressers' Chronicle and Trade Journal*; fashion magazines such as the *Ladies' Cabinet* and *The Young Ladies' Journal*.

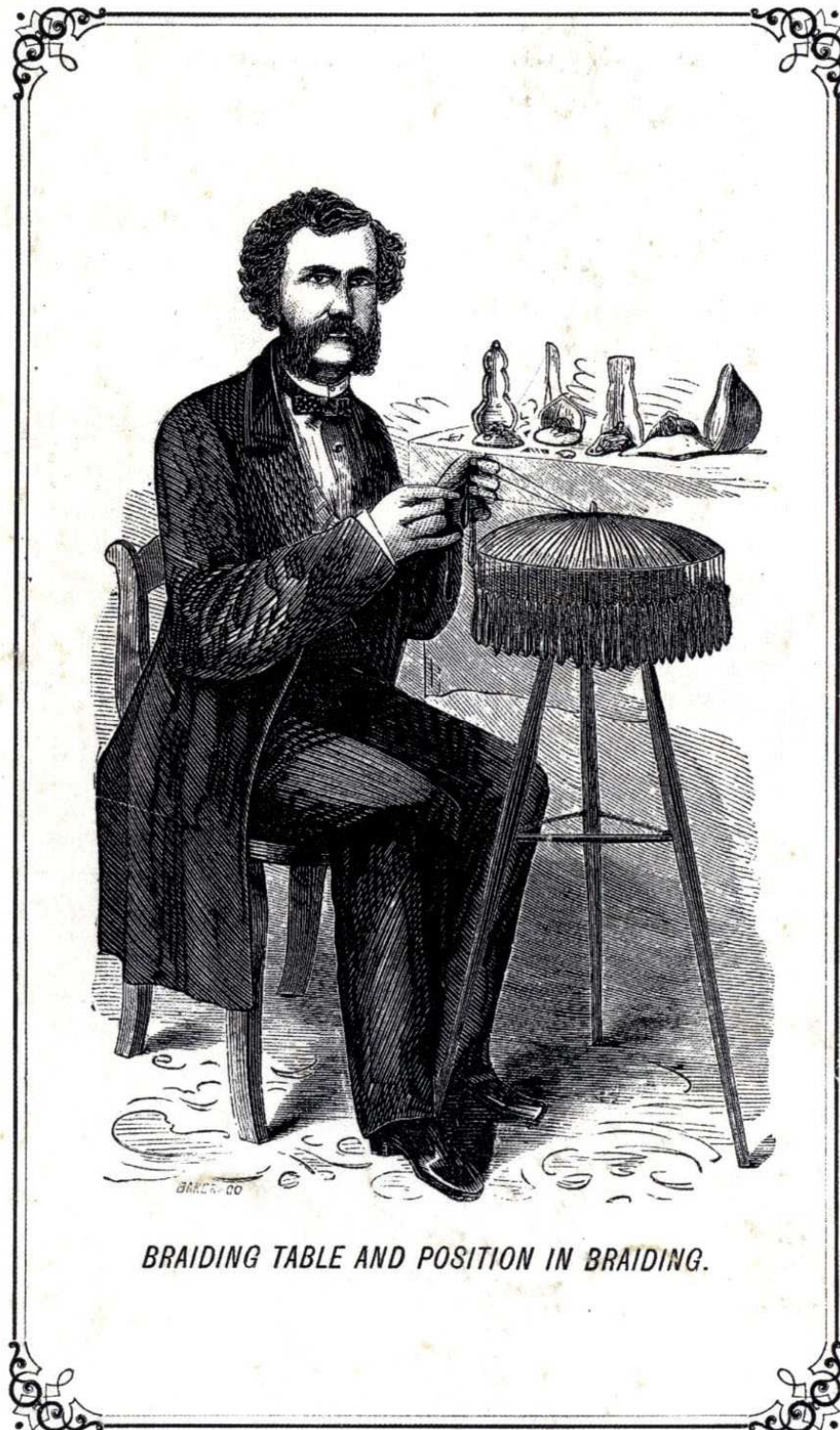


Fig. 14. A hairworking table. Mark Campbell (1867) *Self-Instructor in the Art of Hair Work* reproduced in Kliot eds. (1989) *The Art of Hair Work. Hair Braiding and Jewelry of Sentiment with Catalog of Hair Jewelry*.

were made by men or women; this understanding became apparent subsequent to their detailed research. In my discussion of locating relevant literature on Victorian sentimental jewellery, I have written about how much of it was perceived as maudlin and overwrought, largely because it was confined to the margins of art and design history.²³ My study does, however, touch on certain aspects of gender, and becomes most pertinent in the sections of my thesis which deal with the cutting of women's hair, its trade and its working. Here, I discuss the alleged malpractice of hair substitution by male jewellers/hairworkers prompting the DIY women's hairworking phenomenon.²⁴ Chapter five, 'Widows Weeds' explores women's mourning garments. As the human body is central to the understanding of sentimental jewellery and mourning dress, I discuss artists in 2.3. 'Contemporary art practice as context' whose methodologies have helped shaped the direction of my own practice. These artists are predominately women and include, for example, Christine Borland, Dorothy Cross and Verdi Yahooda.²⁵ My historical artefacts were made over a century ago; however, my own experience and interpretation of them, through the artworks I have made, is situated in the present. This interpretation is documented, respectively in each chapter subheading, 'Artwork'.

²³ See 2.1. 'Reviewing the existing literature' for further details on its 'sentimental' perception. Also see 2.2 'Parameters of the research' for deconstruction of, and literature on, the term 'sentimental'.

²⁴ See *fig. 14* opp., Mark Campbell (1867) *Self-Instructor in the Art of Hair Work*. These DIY manuals were published by men for the consumption of women (with the exception of Alexanna Speight's (1871) *The Lock of Hair*). I discuss this at length in Chapter four: 'Hairworking'.

²⁵ Discussion of Verdi Yahooda's work is located in Chapter six: 'Mourning Cloth'.

PRECIOUS STONES AND GEMSTONES							
No.	Colour Streak	Lustre Transparency Refractive Index	Hardness Specific Gravity	Cleavages Fracture & s. Phys. Props.	Common Form, Aggregates Crystalline Syst.	Occurrences (Local Minerals Similar Minerals)	Name & Chem. Formula Origin of Specimen
513	colourless, yellow, red, green, grey white	adamantine transparent 3.42	10 3.5	perfect conchoidal, brittle	octahedral, cubo- octahedral crystals, often tabular & rounded faces cubic	embedded in ultra- basic rocks, in conglomerates, in sands, in places — cf. No. 118	DIAMOND C Kimberley, South Africa
514	blue, greyish, white	vitreous transparent 1.76	9 3.9-4	separation planes conchoidal, splintery	rounded crystals trigonal	scoriated with silicate inclusions, surfact with anti- clinal opacities, in places of precious stones, in charcol beds — cf. No. 429, 512	Corundum variety SPINEL Al_2O_3 Sri Lanka
515	colourless, red, blue, violet, yellow, orange white	vitreous transparent 1.76	9 3.9-4	— conchoidal, splintery	crystaline, rounded 'grains' trigonal	synthetic corun- dum produced by Verneil process — cf. No. 429, 512	CORUNDUM Al_2O_3 — synthetic <i>Ruby</i>
516	green white	vitreous transparent 1.57	7.5-8 2.6-2.8	— conchoidal, brittle	tabular, short- columnar, char- acteristic crystals hexagonal	produced syn- thetically — cf. No. 306	EMERALD $Al_2Be_3Si_2O_{12}$ Beryl — synthetic
517	pale green, pale blue white	vitreous transparent 1.57	7.5-8 2.6-2.8	— conchoidal, brittle	short to long- columnar crystals; tabular aggr.; loose grains, pebbles hexagonal	cf. No. 305	Beryl variety AQUAMARINE $Al_2Be_3Si_2O_{12}$ Beryl Iraniancazi, Brazil
518	yellow, pale green white	vitreous transparent 1.57	7.5-8 2.6-2.8	— conchoidal, brittle	short to long- columnar crystals; tabular aggr.; loose grains, pebbles hexagonal	cf. No. 305	HELIODOR $Al_2Be_3Si_2O_{12}$ Beryl — Brazilian, Thailand, Russia
519	rose white	vitreous transparent 1.58	7.8-8 2.7-2.8	— conchoidal, brittle	short-columnar, tabular crystals hexagonal	cf. No. 305	MOHAWITE $Al_2Si_2O_7$ — Eilat Beryl Pala Calif., USA
520	green, red, blue, brown, black, multi- coloured white	vitreous transparent 1.52 to 1.64	7-7.5 3.1	— conchoidal, splintery	irregular, short- to long-columnar crystals trigonal	in pegmatites, granites, meta- morphite rocks — cf. No. 302, 479, 493, 494	FOURMALINE $Na_2Fe_3Al_2$ $[OH_2,BO_2]_3Si_3O_{10}$ — Cotta d'Ogata, Italy

Fig. 15. Mineral properties from popular field guide. © Bauer (1990) *A Field Guide to Minerals, Rocks and Precious Stones*.

1.2. Analytical and intellectual frameworks

My focus, in this section of the Introduction, is on the visual, haptic and emotional experience of researching my chosen historical objects, on the knowledge I have thus gained, and on how I have interpreted and re-configured that knowledge within my artworks. My primary objective, here, is to explore the nature of the connections that I have fashioned between the artworks and their referents and, thereby, to make apparent the analytical and intellectual frameworks that have informed the research.

In order to reflect on the knowledge I have gained, it is useful firstly, to explore the inherent nature of creative practice and the types of knowledge I have dealt with in my study of sentimental jewellery and its related crafts. In my interdisciplinary approach to studying artefacts, I have encountered several types of knowledge, three of which are particularly significant: ‘popular’, ‘scientific’ and ‘artistic knowledge’. In my study of REGARD jewels, for example, I explore gem lore and superstition (what I call ‘popular knowledge’) in relation medieval lapidary regarding the naming of gems, their ‘spiritual’ qualities and their associative power upon the human body. In the artist’s book *REGARD:LOVEME*, I counterpoise my interpretation of this knowledge with 21st century empirically-derived mineralogical facts (scientific knowledge).²⁶

‘Artistic’ knowledge is somewhat harder to define. Several texts in the field of epistemology, knowledge and the creative arts have helped to formulate my thinking around how I have interpreted knowledge through the practice of reflection. In thinking about music composition, Joy Higgs, an eminent writer in practice knowledge (specifically in healthcare) writes about expertise and how artists make decisions: “... the act of composition is one of conceptualization, of creating something from nothing. Practice and technical expertise is only a vehicle, a tool for creation which, or itself, is insufficient.”²⁷ The philosopher A.J. Ayer also articulates the difficulties in conceptualizing and communicating artistic

²⁶ See *figs. 1* and *2* and Chapter three: ‘The Language of Stones’ in which I explore these modes of knowledge.

²⁷ Joy Higgs and Angie Titchen (2001) *Developing Creative Arts Expertise in Professional Practice in Health, Education and the Creative Arts*, p. 241.



*Boucler*²⁸

Fig. 16. Plococosmos. Hairworking trial: 'boucler'.

knowledge. He writes in *The Problem of Knowledge*, “Certainly, when people

²⁸ Creer (1886) *Lessons in Hairdressing*: To loop.

possess skills, even intellectual skills, like the ability to act or teach, they are not always consciously aware of the procedures which they follow. They use the appropriate means to attain their ends, but the fact that these means are appropriate may never be made explicit by them even to themselves.”²⁹ Michael Jarvis of Northumbria University discusses the challenges of making such means explicit in *Articulating the Tacit Dimension in Artmaking*. Reflecting on Donald Schön’s work on reflective practice, Jarvis writes, “Often, an outstanding practitioner in any field is defined not by the extent of their explicit, professional knowledge, but by qualities of wisdom, talent, intuition and artistry.”³⁰

Through these preliminary enquiries into reflective practice – particularly thinking about the key words underlined above (‘interpretation’, ‘conceptualization’, ‘skills’, ‘explicit’ and ‘intuition’), I have found the theoretical viewpoints that I describe to resonate usefully with my own thinking processes during the course of the research. As an artist-researcher, the greatest challenge has been to find ‘languages’ to discuss art and historical objects that ‘speak of their making’ and that articulate a type of “‘knowledge in act’ which by-passes thought” (an expression used by crafts writer Pennina Barnett in her analysis of why she is drawn to a particular kind of work and how tacit knowledge may be used in its conception).³¹

My theoretical precepts are rooted in the notion of ‘skills as knowledge’: each artwork that I make “speaks of the process of its facture.”³² Writing in *The Craftsman*, sociologist Richard Sennett points out that “*practice* and *practical* share a root in language.”³³ This has prompted me to think about the roles of tacit knowledge and implicit learning within my research, in which the primary modes

²⁹ A.J. Ayer (1956/1990) *The Problem of Knowledge*, p. 13.

³⁰ Michael Jarvis (2007) *Articulating the Tacit Dimension in Artmaking* in *Journal of Visual Arts Practice*, Vol. 3, No. 6, pp. 201-213. Schön’s premise differentiated between ‘reflection in action’ and ‘reflection on action’, in which “the former is a more spontaneous or intuitive response to a problematic situation (characteristic of artistic practice) where the knowing is in the action. The latter is a more retrospective response in which thoughts and choices between actions are considered with a view to improving effectiveness in future situations.” Ibid. p. 205.

³¹ Pennina Barnett (1998) *Making, Materiality and Memory* in Pamela Johnson (Ed.) *Ideas in the Making. Practice in Theory*. Conference Papers, UEA, Crafts Council, pp. 141-148.

³² Barnett uses this expression in discussing the work of artist Chohreh Feyzjdjou. Op. cit. p. 143.

³³ Richard Sennett (2008) *The Craftsman*, p. 46.

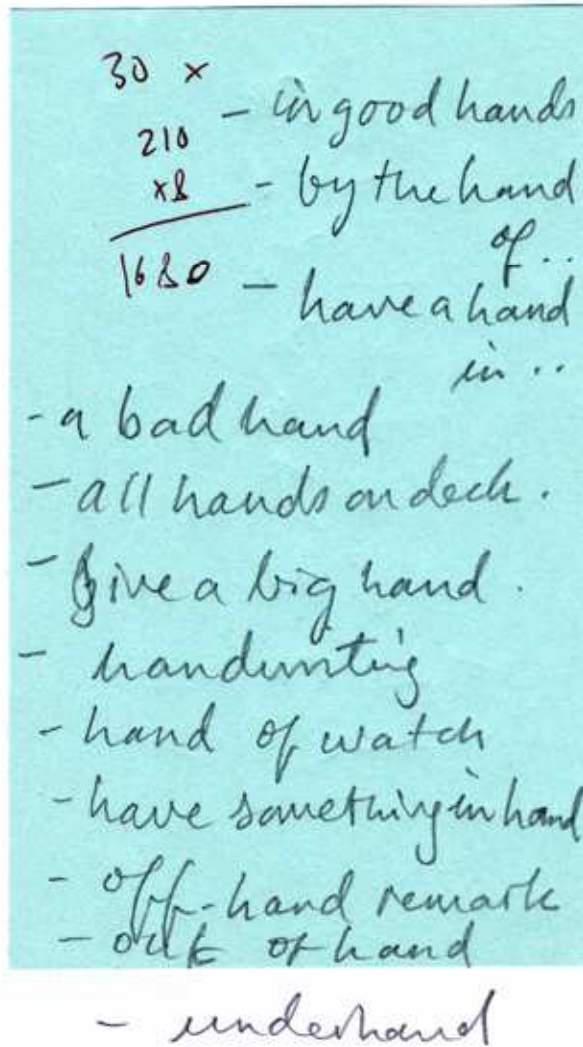


Fig. 17. Notes on how the word 'hand' is used in the English language.

of investigation and communication have been visual and tactile. Furthermore, it has prompted me to reflect upon the role of the hand, and language to define it and its work within the art and craft practices within my research.³⁴ This I consider to be at the nexus of my enquiry, and I explore it later in detail.

Scientist and philosopher, Michael Polanyi (1891-1976) developed notions of tacit forms of knowing, famously declaring that “we know more than we can tell.”³⁵ Polanyi argued that knowledge existed in forms that could not necessarily be stated in formal or propositional terms. This knowledge, held by the individual, constituted intuition, informed guesses, hunches, awareness, ways of doing things and skilled performance that could not necessarily be written down or verbalized.³⁶

The acquisition of tacit knowledge as a conceptual frame for ‘making’ is much discussed, most recently through current debates surrounding contemporary craft.³⁷ Kathy M’Closky, in her essay *Towards a Language of Craft*, asserts that craft-making involves primarily ‘non-verbal’ language, and that it is grounded in the sensuous. M’Closky suggests that many semioticians, who privilege language as the primary form of communication, remain contemptuous of the tacit ‘feeling’ required in making.³⁸

³⁴ Particularly in hairworking; for example, the hand can make patterns called ‘manoeuvre’, ‘gauche’ or ‘mauvais’.

³⁵ Michael Polanyi (1967) *The Tacit Dimension*, p.4.

³⁶ Related to tacit knowledge is the concept of implicit learning, described as “the inherent ability to learn from a task without rational and conscious deduction.” Alison Shreeve in *Material Girls – Tacit Knowledge in Textile Crafts*, p. 42, citing D.C Berry *Implicit Learning – 25 years on – a Tutorial, Journal of Attention and Performance*, Vol. 15, pp. 755-82, 1994.

³⁷ At the recent *Pushing Boundaries Symposium* (Staffordshire University, 2007), the overriding agenda for makers was on the urgency of developing a pertinent critical framework for interrogation of craft practices now; many stated that they felt alienated from theoretical discourses that had been borrowed from fine art, critical studies, psychoanalysis and elsewhere and which did not necessarily provide appropriate conceptual tools for consideration of craft practices. *Pushing Boundaries*, Saturday 16th June 2007 at Staffordshire University. International speakers included practitioners and theorists in the field of craft such as James Evans (writer, educator), Maxine Bristow (textiles), Lesley Millar (writer on textiles) and Lin Cheung and Carl Fritsch (jewellers). Maxine Bristow raised the point that compared to contemporary art galleries, there are very few quality contemporary crafts galleries in the UK, and none dedicated to textiles.

³⁸ Part of the published conference proceedings of *Making and Metaphor: A Discussion of Meaning in Contemporary Craft* (1994), p. 63.



*Cunning*³⁹

Fig. 18. *Plocacosmos*. Hairworking trial: 'snake plait'.

³⁹ OED *snake*, v.

1. trans. To twist or wind (hair) into the form of a snake.
2. trans. To get or obtain (a thing) furtively or surreptitiously; to steal or pilfer; to cheat (a person) *out of* something. Also, to cheat (someone) at cards.

Canadian writer on crafts, Margaret Visser has pointed out, in *The Language of Things*, that the original meaning of ‘craft’ was ‘cunning power’, and that it is intimately linked with notions of innate knowledge, potency and uniqueness.⁴⁰

Visser’s reflections upon artefacts made by the hand have resonated deeply with my own struggle to articulate the findings of my research.⁴¹

Kristina Niedderer’s recent research on the definitions, meanings and format of knowledge, as they relate to design research, explores distinctions between ‘propositional knowledge’ and ‘tacit knowledge’.⁴² She echoes the concerns of M’Closky and others suggesting that “...because of the language-based mode of propositional knowledge, the implicit prioritisation of propositional knowledge seems to exclude certain kinds of formats of knowledge associated with practice, which are often called practical, experiential, personal, or tacit knowledge and which evade verbal articulation.”⁴³

She proposes that “it would be desirable for future research to analyse and synthesise existing approaches in terms of verbal/textual and non-verbal communication (e.g. description/narrative, examples, models, prototypes, case studies (video)...).”⁴⁴ I position my research as making a contribution, through its methodology, format and outcomes, to the analysis and synthesis that Niedderer calls for.

As a consequence of the above, I have been directed to a methodological framing of my research that embraces tacit knowledge and practices of reflective inquiry. Its structure draws on literature on heuristic methodologies, specifically Clark Moustakas’ book on phenomenological research methods: *Heuristic Research*:

⁴⁰ Visser (1994) *The Language of Things in Making and Metaphor: A Discussion of Meaning in Contemporary Craft*, p. 13.

⁴¹ Her description of a simple raku bowl epitomises my conception of my own endeavour: “A beautiful raku tea bowl, is a simple, irregular object, as much like something found in nature... you rejoice in the imperfections, love the bumps, wobbles and cracks. You use the object with appreciation, with intensity, even with fervour, admiring it, balancing it in your hands, noting the comfort from which you sip tea from its lip.” Ibid. p. 16.

⁴² See for example, Niedderer (2007)*a* *Mapping the Meaning of Knowledge in Design Research*, Design Research Quarterly, v.2.2, April, and Niedderer (2007)*b* *A Discourse on the Meaning of Knowledge in Art and Design Research*, European Academy of Design.

⁴³ Ibid. (2007)*a*, p. 1.

⁴⁴ Ibid. (2007)*a*, p. 12.

Thurs. 13 Feb. 2003. 3.30pm. *** Primary importance
 ** Secondary important
 * Indirectly relevant

boolean operators
 AND, OR, or AND NOT

Wednesday, February 13, 2002 OED Online - Boolean, a.

Oxford English Dictionary


Boolean, a. SECOND EDITION 1989

PRONUNCIATION SPELLINGS ETYMOLOGY QUOTATIONS DATE CHART

booklet
 booklike *a. and adv.*
 bookling
 book-lore
 book-maker
 book-making
 bookman
 book-pad *v.*
 book-plate

Of or pertaining to the work of George Boole (1815-64), English mathematician and logician; *Boolean algebra*, an abstract system of postulates and symbols applicable to problems in logic and the manipulation of sets; a Boolean ring; *Boolean expansion*, an expansion of a Boolean expression involving 'or' in terms of a logically equivalent series of expressions each involving only 'and'; *Boolean operation* (see quot. 1962); *Boolean ring*, a ring with unity in which every element is idempotent.

SEARCH ONE

 AND

Mortality and photography
 (see next page -)
 of interest.

5. Draper AE 'But men must work and women
 *** must weep' representations of gender mourning
 and bereavement in Victorian Visual Culture.
 Ph.D. London Birkbeck 1996. 4

Fig. 19. Searching with Boolean operators. Page from reflective journal.

Design, Methodology and Applications (1990). Used by social scientists for studying human relations and their products, the methods that Moustakas describes have supported conception of my own practice-led enquiry:

“The focus in a heuristic quest is on recreation of the lived experience; full and complete depictions of the experience from the frame of reference of the experiencing person. The challenge is fulfilled through examples, narrative descriptions, dialogues, stories, poems, artwork, journals and diaries, autobiographical logs, and other personal documents.”⁴⁵

A heuristic process is a method for attempting the solution of a problem. Within its paradigm it encompasses the following processes to produce reflection, self-knowledge and knowledge itself: identifying with the focus of inquiry; self-dialogue; tacit knowing; intuition; and focusing upon the internal frame of reference. The following six phases form what Moustakas describes as a research project: initial engagement; immersion; incubation; illumination; explication and creative synthesis. The methodological structure of my artworks and written thesis effectively provide an explication and demonstration of the process that Moustakas describes.

(i) *Initial engagement*

“Within each researcher exists a topic, theme, problem, or question that represents a critical interest and area of search. The task of the initial engagement is to discover an intense interest, a passionate concern that calls out to the researcher, one that holds important social meanings and personal, compelling implication. The initial engagement invites self-dialogue, an inner search to discover the topic and question. During this process one encounters the self, one’s autobiography, and significant relationships within a social context.”⁴⁶

(ii) *Immersion*

“The immersion process enables the researcher to come to be on intimate terms with the question – to live it and grow in knowledge and understanding of it.”⁴⁷

⁴⁵ Op. cit. Moustakas (1990) p. 28.

⁴⁶ Ibid. p. 27

⁴⁷ Ibid. p. 27.



*Double Manoeuvre*⁴⁸

Fig. 20. Plococosmos. From hairworking trials series.

⁴⁸ OED *manoeuvre*.

v. **1.** Senses relating to physical movement.

n. **2.** A carefully planned scheme or action, especially one involving deception.

Sources such as people, readings and places can offer possibilities for connecting with the task in hand, and the concept for facilitating it includes self-dialogue, intuitive clues or hunches.

(iii) *Incubation*

The period of incubation enables the inner tacit dimension to reach its full possibilities: for example, the house key that has been misplaced often evades one's recall of its location while one is totally preoccupied with finding it. Almost as soon as one is absorbed with something else, however, the key suddenly appears in consciousness and draws its owner to it... incubating the ...[problem] while being involved with something else often brings it into awareness."⁴⁹

(iv) *Illumination*

"The illumination opens the door to a new awareness, a modification of an old understanding, a synthesis of fragmented knowledge, or an altogether new discovery of something that has been present for some time yet beyond immediate awareness."⁵⁰

(v) *Explication*

"The researcher brings together discoveries of meaning and organizes them into a comprehensive depicting of the essences of the experience. The researcher explicates the major components of the phenomenon, in detail, and is now ready to put them together into a whole experience."⁵¹

(vi) *Creative synthesis*

"The researcher entering into this process is thoroughly familiar with all the data in its major constituents, qualities, and themes and in the explication of the meanings and details of the experience as a whole."⁵² The researcher must then achieve creative synthesis of all these components which " usually takes the form

⁴⁹ Ibid. p. 28.

⁵⁰ Ibid. p. 28.

⁵¹ Ibid. p. 31.

⁵² Ibid. p. 31

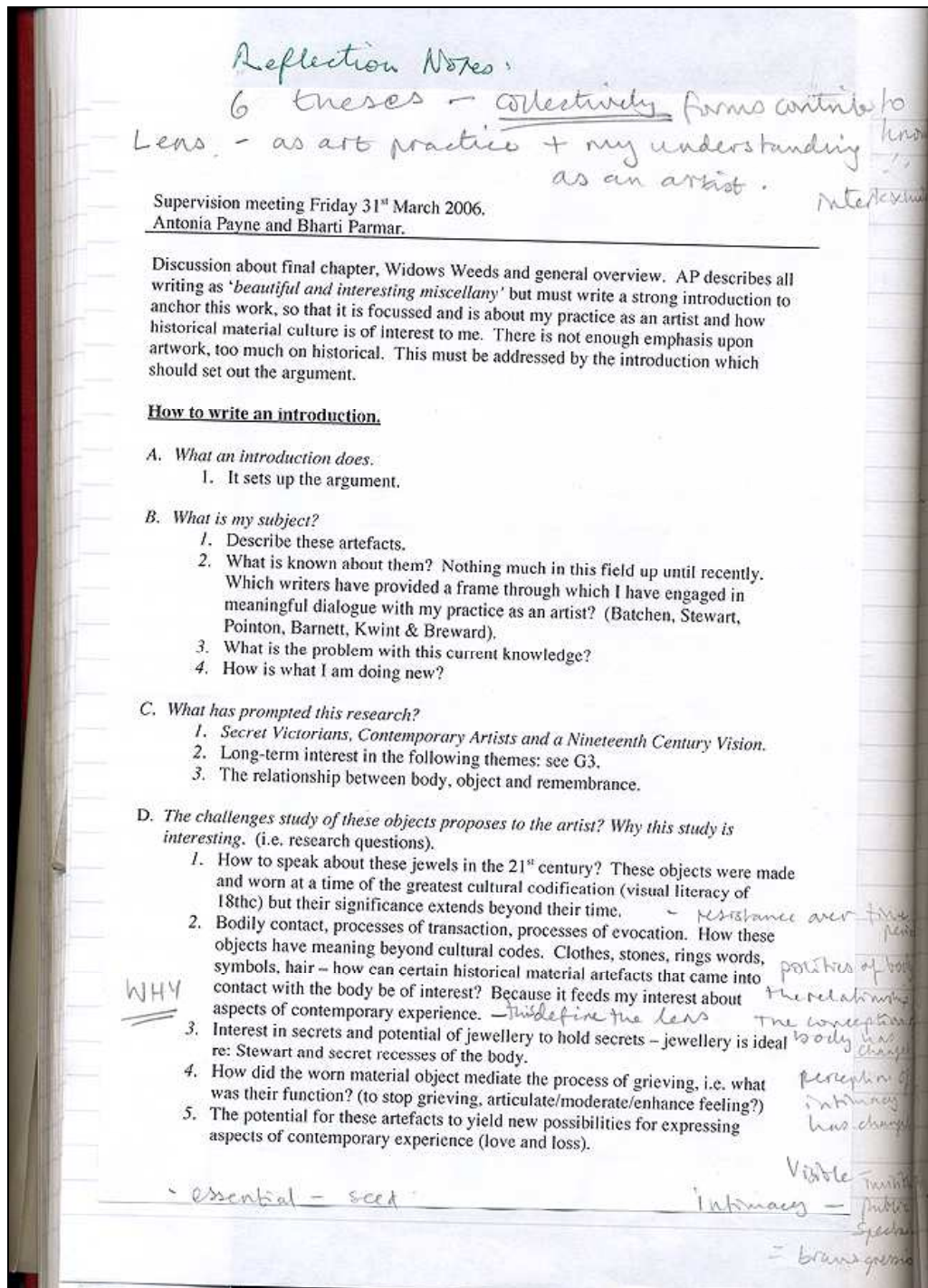


Fig. 21. Page from reflective journal.

of a narrative utilizing verbatim material and examples, but it may be expressed as a... story, drawing... or some other creative form.”⁵³

The outcomes of my research – the written thesis and companion artworks – are the products of my ‘creative synthesis’. I have drawn on the work of Polanyi, Moustakas and the other writers and researchers mentioned above because they provide methodological and theoretical frameworks for my own research that most closely mirror my thinking processes as an artist.

In the next section, I discuss the structure of the written thesis and the dynamics of its dialogical relationship with the artworks.

⁵³ Ibid. p. 31.

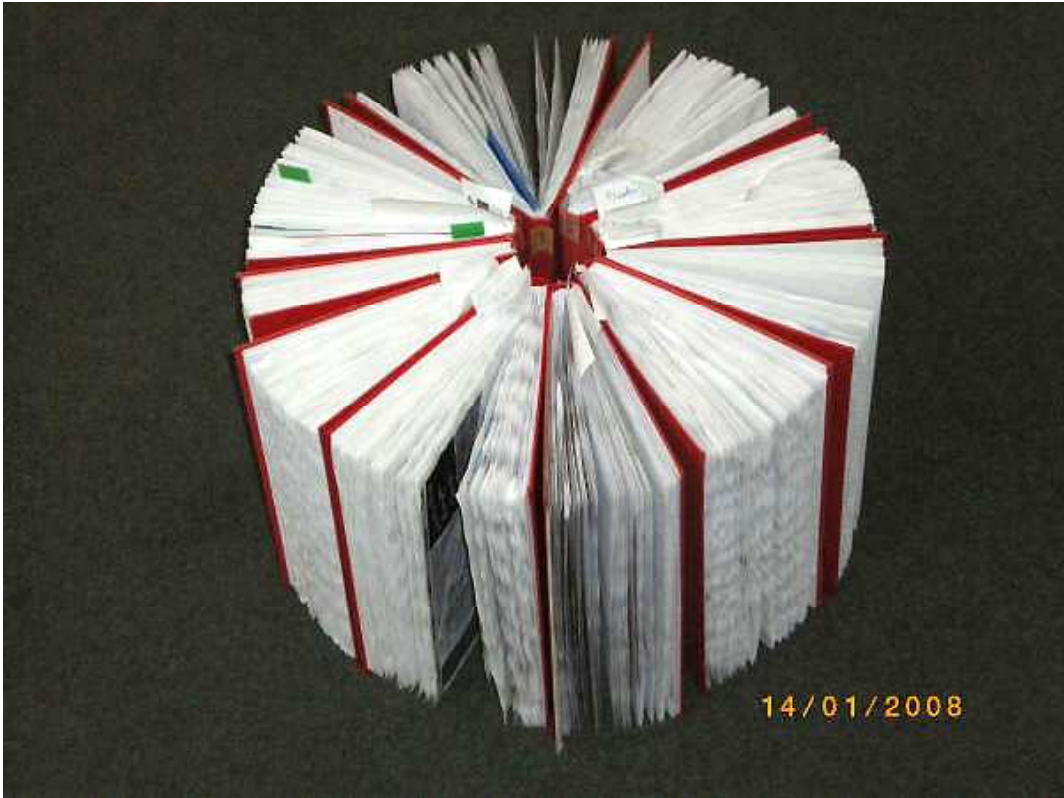


Fig. 22. Reflective journals 1-10.

1.3. Methodology

My project has employed some research methods traditionally associated with humanities research methodologies; others, by virtue of their purposeful employment of tacit knowledge systems, are peculiar to art and to the production of interpretative knowledge through art.

Evidence gathering.

Through my literature search and review, initial evidence was gathered to enable me to test the broad proposition that exploration of 18th - 19th century sentimental jewellery might open up new possibilities for art, now, to address love and loss.

Early formulations of the project's historical research focused upon the relationship between photography, sentiment and memento mori, then upon the expression of sentiment in jewellery and embroidered samplers of the Victorian period, and then upon the uses of hair within them. My ultimately disappointing researches in India (see page 91), coupled with the need further to refine my study overall, ultimately led to definition of the project's parameters as set out in section 2.2. 'Parameters of the research'.

Consequently, my research encompassed primary and secondary source material addressing sentimental jewellery and also related areas of hair, lapidary, mourning clothes, ritual and etiquette. It included the close study of artefacts and objects in museum collections in addition to manuscripts, tracts, journals and newspapers spanning the period 1672 to the present day.⁵⁴

Systems of documentation.

The research was recorded and reflected upon through journal entries. One of my most important research tools has been maintenance of a series of journals. Operating as a daily diary, journals have chronicled all text and archive-based work; they have functioned as an essential information resource and provided a mechanism for reviewing the research. They have also played a crucial role in enabling me effectively and systematically to organise my project.

⁵⁴ The earliest being Robert Boyle's, *An Essay about the Origine & Virtues of Gems*.

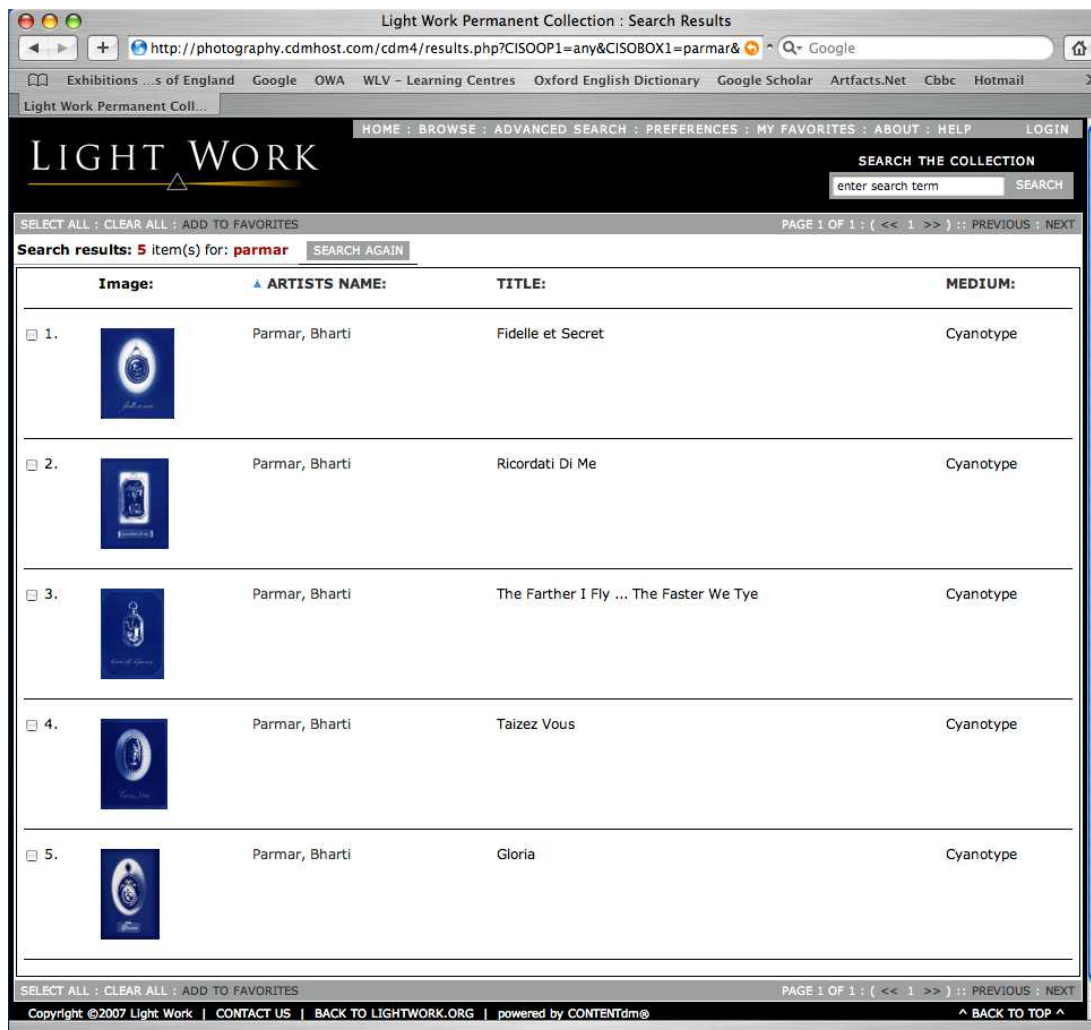


Fig. 23. Light Work webpage. Thumbnails of *The Cyanotypes* in the *Light Work Permanent Collection*.

<http://www.lightwork.org/>

The second tool has been a collection of artist's notebooks. These have facilitated the documentation and testing of visual ideas and have proved invaluable. They are expected to have a life beyond the project. Additional notebooks in which interviews with museum personnel, diagrammatic notation of museum collections and analysis of primary source material have taken place, have supported the collection of data.

Technical trials informed by the study of historical manuals and artefacts.

These have involved testing the potential of ostensibly obsolete photographic and hairworking techniques, alongside contemporary technologies and processes including bookbinding, large format photography and digital imaging. In March 2004, I was invited to participate in the international *Light Work* Artist in Residence Program in Syracuse, NY, USA for one month.⁵⁵ The Residency afforded an opportunity to consolidate studio aspects of the research, resulting in completion of the majority of the artworks. *Light Work* provided access to industry standard computer technologies, wet and dry chemistry and professional image outputting and printing facilities. Trials for the following artworks were conducted:

- *REGARD: LOVEME* (fig. 1): experimentation with artist's book structures, computer layout trials, colour tests, typeface tests and bookbinding technologies.
- *Plococosmos* (fig. 2): hairworking trials in twine and hair, the design of a hairworking table as illustrated by F.L.S in *The Art of Ornamental Hair Work*, and experimentation with different weights, tensions and diameters of twine to produce different effects.
- *Cyanotypes* (fig. 3): cyanotype exposure times, paper technologies, vignetting and the introduction of typefaces and texts using methods employed by Anna Atkins.
- *Widows Weeds* (fig. 4): selection of words and reflection on formal aspects of the artwork (colour scheme, scale, relationship between the three constituent parts of the image).

⁵⁵ My residency was supported by *Autograph ABP* (Association of Black Photographers), London.

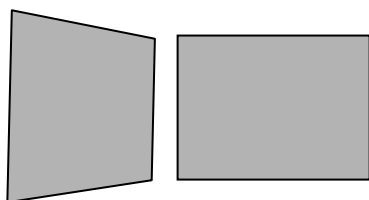


Fig. 24. Designing structures with two parts.

Top: Artist's books ©Clare Bryan in Sue Doggett (1998) *Bookworks*, bottom: artist's book layouts.

Strategies towards writing.

During the course of the research, I became aware of ongoing debates within practice-led doctoral fine art research concerning the relationship of research to practice. One particular aspect of this debate centres upon the functions of a written text. Katy Macleod and Lin Holdridge have done pioneering work in this area.⁵⁶ their contributions to the debate have assisted me to formulate a model of structuring the project and to reflect upon the different purposes of my written text. Similarly, James Elkins' observations on 'The "Practice-Based" PhD', in *The New PhD in Studio Art* (2005), in which he defines standard research terms such as 'research question', 'programme of research', and 'methodology', and their application within a practice-based research model, have been particularly enlightening.⁵⁷

Development of my model.

Study of examples of practice-based models of research, combined with reflection upon my own art practice, has revealed a set of recurrent themes and preoccupations that have had significant bearing upon my structural approach to my written text.

I have identified my overriding concerns as being characterised by interrelated 'paired' elements such as remembering/loss, word/image and the material/ethereal. The 'codified taxonomic dialogue' between the artworks and the written thesis has been constructed by means of a left/right dialogue in which a 'mirroring' or reflection of ideas takes place. Throughout the project, it has emerged that many of the objects researched could be 'read' in terms of their containing twin meanings, echoes and corresponding halves. This mirroring has thus become a component of all my artworks: the artist's book *REGARD:LOVEME* has double facets or sets of double pages that are in purposeful dialogue with each other, thus echoing the double meaning of the term 'regard' (to 'bestow attention' and to 'look'); *Plococosmos* hairworking trials may be woven in a reverse formation to that of the prescribed formula to produce a

⁵⁶ Macleod and Holdridge (2002) *The Functions of the Written Text in Practice Based PhD Submissions*; (2002) *Practice Based Research. A New Culture in Doctoral Fine Art Practice*; (2006) *Thinking Through Art: Reflections on Art as Research*.

⁵⁷ See chapter 'The "Practice-Based" PhD', pp. 27-31.

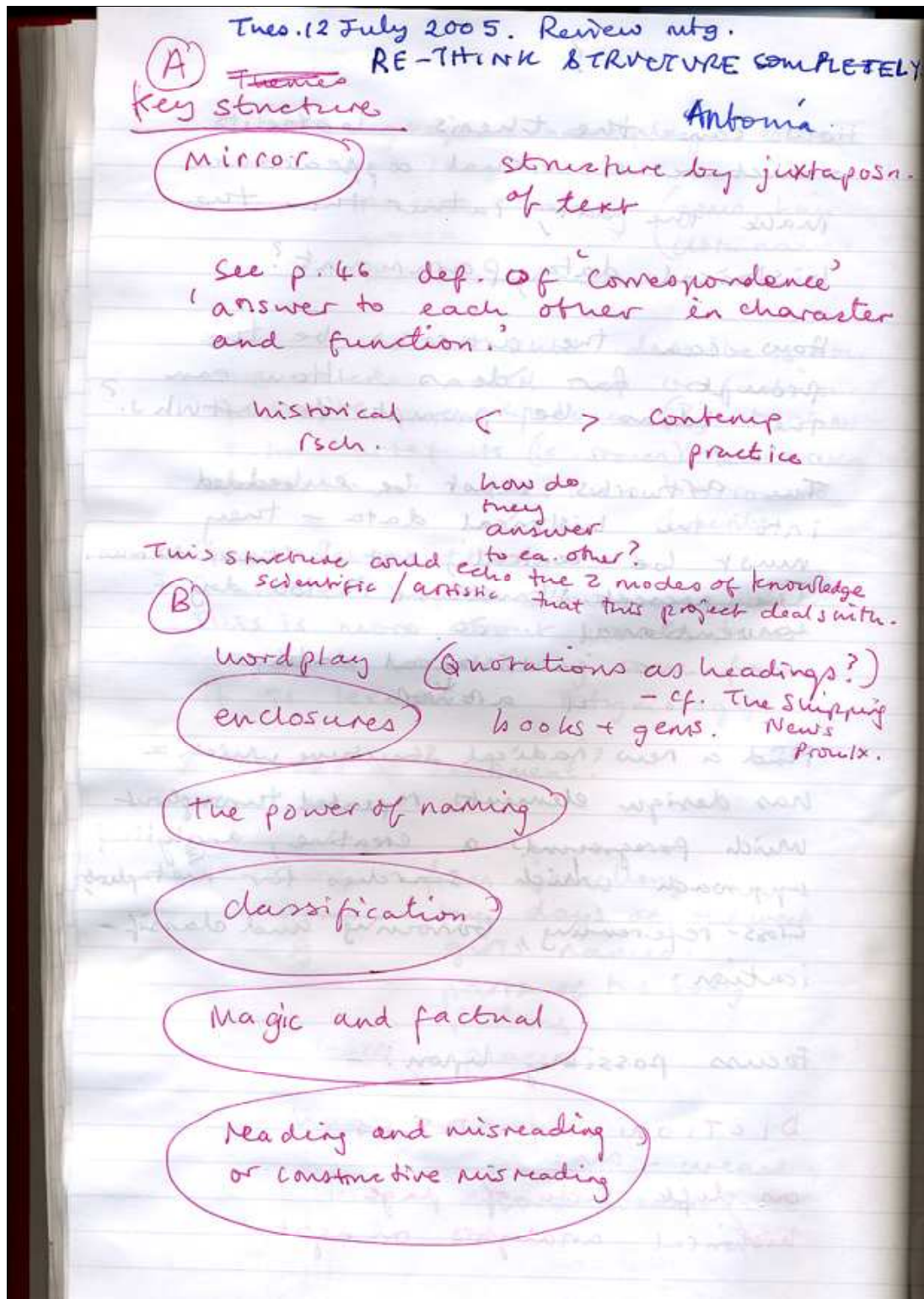


Fig. 25. Reflective journal. Discussion of how to structure the research.

surprisingly different pattern; cyanotype is a process in which a positive image is produced from a negative film; and the photographic triptych *Widows Weeds* in which fabric reflects itself on either side of the words that define it.

Left/right pairings have particular connotations, many of which relate to the hand and the work that it does. The OED defines the left hand as ‘ill-omened’ or ‘sinister’, and the right as the ‘hand which is normally the stronger of the two’; left/right are heraldic concepts (Sinister/Dexter); Gertrude Jobes, in her *Dictionary of Mythology*, reminds us that “In the East, to accept anything with the left hand is an affront, as it is considered vile”; the ‘right hand’ is however associated with the Deity and “laid on a person conveys authority, blessings, power, strength”;⁵⁸ the Bible refers to the hand in its instruction to the poor in alms giving: “do not let your left hand know what your right hand is doing”; the artist Douglas Gordon notably uses the hand and left/right mirroring as a constant motif in his works, for example in the film *The Left Hand Doesn’t Care What the Right Hand Isn’t Doing* (2004).

In my written thesis, I have adopted a double-narrative methodology using a double-page layout with historical research presented on the right page and analysis of, and reflection upon it, on the left. This structure, in turn, echoes the two-stranded methodological approach of the project as a whole in which historical research and art practice have consistently informed and ‘spoken to each other’. By implementing a double-narrative methodology, a device used often by novelists, writers and filmmakers, I attempt to achieve a discursive exploration of metaphors within my chosen artefacts.

Chapter structure.

The intention of the written thesis is to provide textual and visual documentation an exploration of the interaction between historical research of sentimental jewellery and research through art practice, thereby constructing a ‘codified

⁵⁸ Gertrude Jobes (1962) *Dictionary of Mythology, Folklore and Symbols*; hand symbolism is covered on pp. 716-721.



Weight

Fig. 26. Plocacosmos. Weights used for hairworking trials.

taxonomical dialogue’ between them. Implementation of my left/right page sequence throughout the thesis is intended to do three things:

- (i) To narrate my experiences of researching historical objects, knowledge thus gained and my contextual evaluation of it (chapter section heading, *The Artefact*).
- (ii) To critically interpret the former through a description of the making of the artworks (chapter section heading, *The Artwork*).
- (iii) To examine the nature of the connections that connect artefacts and artworks by reflecting upon the classes of symbolic languages operating within them (chapter section heading, *Taxonomies*).

The left page works in parallel with the right functioning, in some respects, as a visual analogue, or, to use a grammatical expression, a simile. It mirrors the contextual research of the right-hand page, providing my reflections upon it and my unfolding discoveries. Primarily, it echoes the ways in which the data unearthed have resonated through the studio work.

The written thesis is interspersed with studio notes of my own personal narratives in Courier typeface to distinguish them from other text. They are included because they provide insights into how I have thought about problems and attempted to solve them.

At the end of chapters which relate specifically to the objects of my study (chapters three to six) I present summaries in the form of a bullet-pointed grid. Its function is to reflect upon my historical research – the classes of languages within my chosen artefacts – and how these classes have informed my thinking and making. This strategy of presentation is consonant with the project’s taxonomical approach and with its preoccupation with the taxonomies of jewels and cloth.

Ancillary aspects of my methodology, which I consider peripheral to the actual making and writing processes of the research, are discussed in Appendix B ‘Research Strategies.’

BL + NAL TEXTS.
 ↪ CROSS-REF with Notes earlier.

B L .

Acrostics, conceits and love poetry.

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1. Main Author: Espener, Isabella MISSING.
 Title Details: Sentimental Poetry, Acrostics, etc.
 Publisher: Hull, 1826.
 Physical desc.: 120.
 St. Pancras Reading Rooms ; 11652.f.41. rare books. rare music

2. Title Details: The New Valentine Writer: or mirror of love, a selection of the best and newest valentine verses, acrostics, etc. Not in
 Publisher: Glasgow, [1840.]
 Physical desc.: 120.
 Other Names: VALENTINE WRITER? rare books + music
 St. Pancras Reading Rooms ; 11621.b.29.(6.)

3. Main Author: Cooper, Thomas, Engraver
 Title Details: Cooper's Two Hundred Love Acrostic Verses on Ladies' & Gentlemen's Christian Names. ✓
 Publisher: London : T. Cooper; Dean & Son, [1866.]
 Physical desc.: pp. 69. ; 320. rare books.
 St. Pancras Reading Rooms ; 12304.a.52.

4. Main Author: LOVE
 Title Details: Love's Garland; or posies for rings, hand-kerchers, & gloves, and such pretty tokens that lovers send their loves.
 Edition: [Another edition.]
 Publisher: 1851.
 St. Pancras Reading Rooms ; 741.l.30. rare books.

5. Main Author: LOVE
 Title Details: Loves Garland: or, posies for rings, handkerchers, & gloves ... A reprint. Whereunto is added a collection of Posie Mottoes ... entitled, Ye Garland of Ye Sette of Odd Volumes. To which is prefixed an introduction ... concerning the efforts of the early Alchemists to transmute the baser metals into gold ... By J. Roberts Brown.
 Publisher: 1883.
 Physical desc.: pp. 102
 Other Names: Brown, James Roberts
 Local information
 British Library -
 St. Pancras Reading Rooms ; Ac.9128. rare books + music ✓

order Mon for weds.
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 3
 4
 under Tues for weds.

Fig. 27. Reflective journal. Literature search index.

In the next chapter (Chapter two), I outline various aspects of the contexts of my research. These include a review of relevant literature, the parameters of my research and how art practice has provided a context for my enquiry.

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4th Edition. 3s.
LAPHY. 10th Edition.

RAPHY. 7th Edition.
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of discoveries among the
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e-plates, is neatly bound,
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Chronometers, Duplex and Lever Watches of the most improved
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A. FORRER, Artist in Hair Jewellery to the Queen (by
appointment), 32, Baker-street, Portman-square, nearly opposite
the Bazaar.
— A. Forrer begs particularly to state that he has NO CONNECTION
whatever with his LATE ESTABLISHMENT in Regent-street; as
from his name continuing up there, and "late" being written so
very small, and left unobserved, placed in a niche in the cornice,
mistakes might easily occur.
A. Forrer was especially appointed by her Majesty as artist in hair
and jewellery in 1845, and also received the prize medal in the Great
Exhibition in 1851.
Established in London 30 years.
A. Forrer is the one who brought this elegant art in fashion.
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A. Forrer, 32, Baker-street, Portman-square,
nearly opposite the Bazaar.

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ready. No. 1 contains "Minnie Clyde" and
Also, "The Universal Brass Band Journal," 31
2s. each; Small Band, 1s. each. Stamps receive
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WEISS. 2s. 6d. A contented mind is a cont
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MUSICAL LIBRARY is now open to
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Important Notice to Musicians, Bandmas

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Croquet, 21s., 25s., 45s.; Red, White, at
Lawn Billiards, 20s., 25s.; Aunt Sally, 21s., 25s.
ASSER and SHERWIN, Makers, 51, Strand

THE GAME OF CROQUET,
ditto, in box, 25s.; superior ditto, 45s.;
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12s. 6d. Sold by T. SHERWIN, 57, Oxford
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on receipt of Post Office order. The extra
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and sharpness of definition—at CALLAGHA
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day and night powerful Waistcoat-pocket
GLASSES, weighing only four ounces each,
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Country scenery and ships are clearly seen at
are powerful and brilliant telescopes for bo
the Army and Navy and her Majesty's Coast G
of them as day and night glasses. They ha
School of Musketry, Hythe, and a testimonial
the only glass suited to the purpose of rifle;
The beauty of these glasses is that they are e
distances. Prices from 30s. in sling, carriage-f
Telescopes, possessing such extraordinary pow
when closed up, a person can be seen and know
an object from 14 to 16, and with an astronom
distinctly Jupiter's moons, Saturn's rings,
They are in endless variety, of larger and all

Fig. 28. Advertisement for hair jewellery by Antoni Forrer, Artist in Hair Jewellery to the Queen.

The Illustrated London News, 19th July 1881.

2. Chapter two: Research contexts

2.1. *Reviewing the existing literature*

The primary focus of my literature search and review was upon the ways in which sentimental jewellery and its components functioned. This, and the subsequent research of primary sources that it prompted, supported my thesis, at the outset of my project, that such jewellery was occasioned by a far greater variety of life changes, feelings and emotional nuances than is commonly acknowledged. My review encompassed the literature on sentimental jewellery and also related areas of hair, lapidary, mourning clothes, ritual and etiquette. More broadly, I have selectively reviewed relevant literature relating to the main contexts of the project, namely: contemporary fine art practice; 19th century material culture; words and etymology; approaches to thinking about the handmade; hair and hairworking; and historical and contemporary fashion.

The prominence of sentimental jewellery in Victorian mourning culture has led to its being overwhelmingly associated with death and grief. Apart from death, sentimental jewellery was made and worn to betoken many other significant rites of passage (birth, betrothal, matrimony), as well as profound love for children and spouses, intense friendships, passionate love between men and women, and eternity. Perhaps more than anything else, it is its use of hair that has come to epitomise popular conception of much sentimental jewellery as maudlin and overwrought (as ‘sentimental’ in the pejorative sense of that term), and that has rendered it peripheral to 20th and 21st century academic interests. This view is exemplified by author Ernle Bradford, who writes in *English Victorian Jewellery*, “When an aspect of jewellery has struck me as being particularly worthy of the student’s and collector’s attention – such as granulated filigree gold-work – I have devoted space to an analysis of both its technical and aesthetic aspects. On the other hand, what seem to me aberrations of taste, like human hair jewellery, I have been content to dismiss in a sentence.”⁵⁹

⁵⁹ Op. cit. Bradford (1959) pp. 11-12.



FIG. 57.—Funeral of His Royal Highness the Prince Consort, at Windsor, December 23, 1861.

Fig. 29. Funeral of His Royal Highness the Prince Consort.
Davey (1889) *A History of Mourning*. London, Jay's.

Because of its marginal status in art historical terms, sentimental jewellery has hitherto received little serious academic scrutiny. There are only three books dedicated to it, two of which are no more than popular surveys for the amateur collector.⁶⁰ Mourning jewellery, a sub-section of the genre, fares slightly better and, although no book is devoted to it, it is documented in a number of general cultural works on Victorian death.⁶¹

Sentimental jewellery is an aspect and material manifestation of Victorian remembrance. Although not all the artefacts under discussion are of a funereal nature, the research therefore acknowledges the academic literature on western attitudes to death and commemoration. Introducing his theories on grief, the author Neil Small defines its categories:

“Grief is the pain and suffering experienced after loss; mourning is a period of time during which signs of grief are made visible; and bereavement is the process of losing a close relationship”.⁶²

There exists much research, from the perspective of the social sciences that examines death’s outward material expression and what people *do* when someone dies, rather than what they *feel*.⁶³ My project focuses upon what Small has described as the “signs of grief made visible” or, in other words, the institutionalisation of sorrow through its manifestation in garments and social codes. Philippe Ariès, who has been at the forefront of contemporary critiques of death and its consequences, has written expansively on both western death as a collective experience and on the ritualization of mourning. Ariès describes how

⁶⁰ Luthi (1998) *Sentimental Jewellery* and Cooper and Battershill (1972) *Victorian Sentimental Jewellery* are aimed at the hobbyist market; Shirley Bury, former Keeper of Metalwork at the V&A, produced *An Introduction to Sentimental Jewellery* in 1985. Finger rings, including mourning rings, appear to form a separate category of sentimental jewellery and are well documented by Evans (1931) *English Posies and Posy Rings*, Kunz (1917) *Rings for the Finger*, Oman (1974) *British Rings 800-1914* and Scarisbrick (1993) *Rings: Symbols of wealth, power and affection*.

⁶¹ See Stevens Curl (2000) *The Victorian Celebration of Death* and especially Llewellyn’s *The Art of Death* (1991). Also, see Marcia Pointon’s work discussed later.

⁶² Small in Hockey, Katz and Small (2001) *Grief, Mourning and Death Ritual*, p. 20.

⁶³ The major international conference in the field of death studies, *Death, Dying and Disposal*, is held annually in Bath; key journals in the field are *Mortality* and *Death Studies*; key texts in the field of death and bereavement include Tony Walter (1999) *On Bereavement, The Culture of Grief*, Colin Murray Parkes (1997) *Death and Bereavement Across Cultures* and Ralph Houlbrooke (1989) *Death, Ritual and Bereavement*.

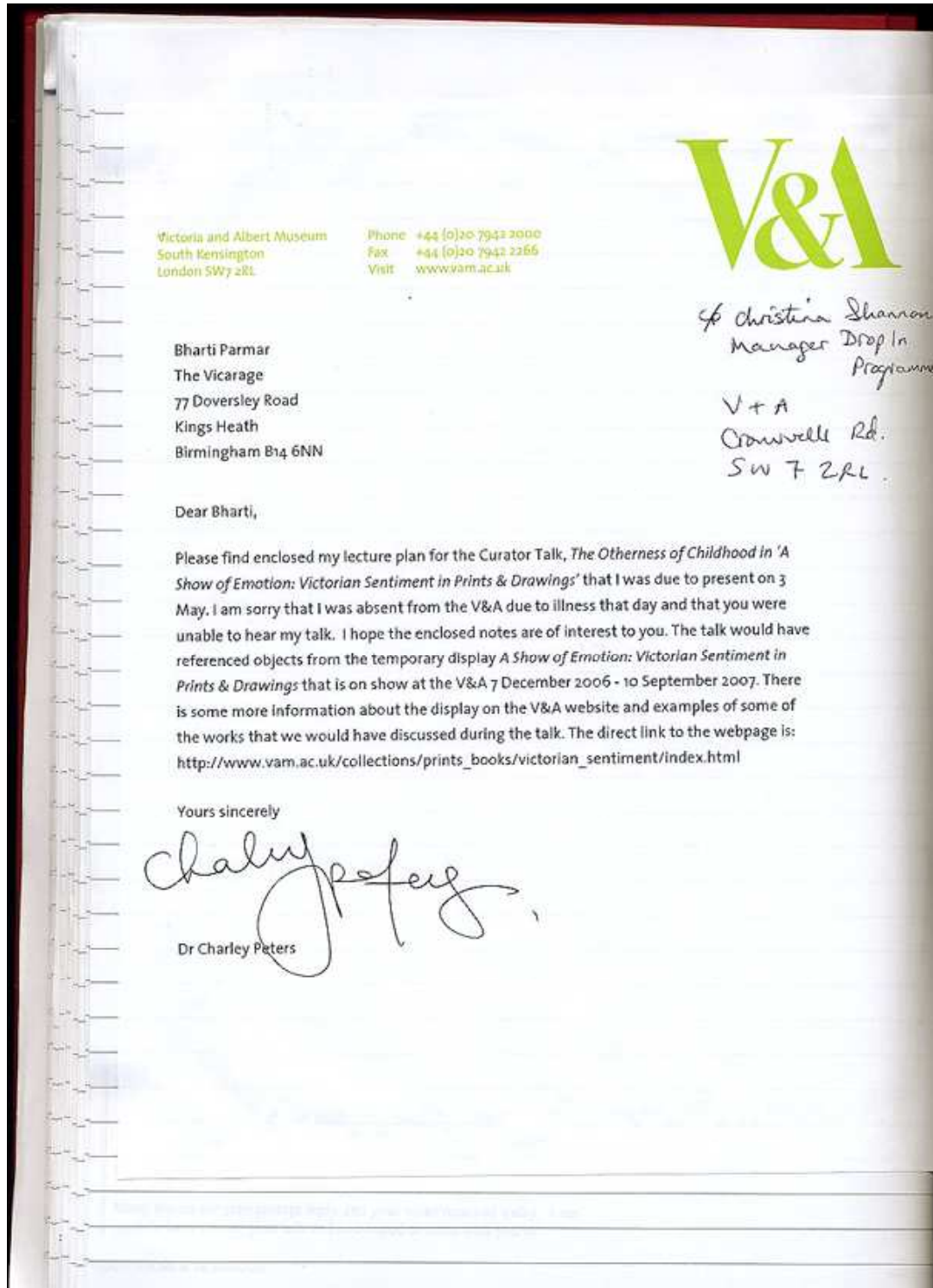


Fig. 30. Reflective journal. Discussion of exhibition with V&A Museum curator.

his notion of a ‘tamed death’ (or the medieval ‘good death’) was superseded by the rise of Romanticism in the late 18th-19th centuries, which promoted the idea of the ‘romantic’ or ‘beautiful’ death, characterised by dramatic shows of emotion and its paraphernalia. Ariès’ works on death rituals and how they serve to reinforce collective experience have been highly influential upon writers on death and material culture.⁶⁴

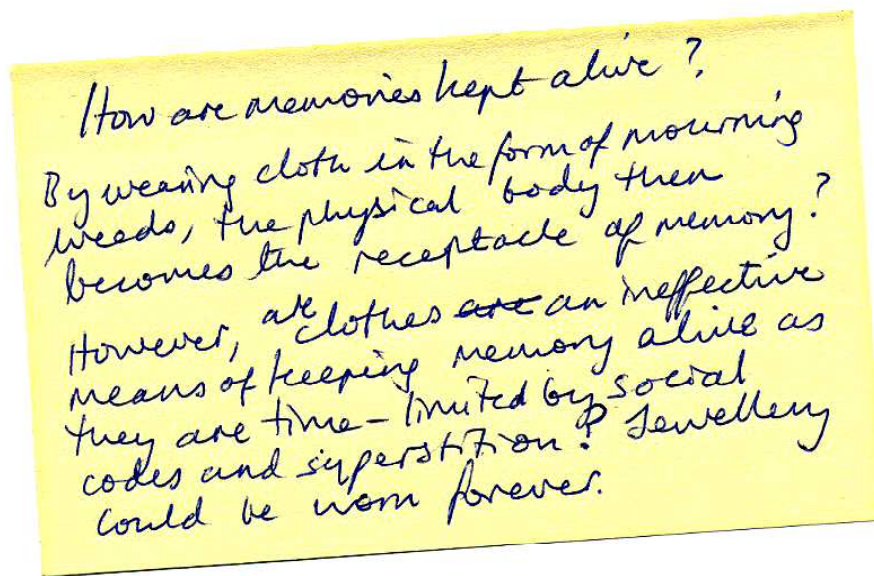
With its unprecedentedly high mortality rate, death in the Victorian period was not remote, but an ever-present reality.⁶⁵ In the exhibition *A Show of Emotion: Victorian Sentiment in Prints and Drawings* held last year at the V&A, exhibits of paintings and popular prints spanned the grand themes of love, the passing of time, childhood, urban tragedy and death and remembrance. Sentimental subjects of the period, however, extended to genres of artistic expression beyond those of the prints and drawings contained in the exhibition and included, for example, sheet music, love letters, funeral stationery, valentines, keepsakes and, later, photography (life and mortality portraits). Death brought people together, and 19th century British society encouraged public expression or a suitable ‘sentimental response’ to grief. The artists and writers who created these objects repeated recognisable languages and motifs which codified death, making them instantly recognizable to the audience that they served, thereby “creating an exchange of emotional supply and demand, and fostering a sense of communal feeling”.⁶⁶ Thus, artefacts such as epitaphs, embroidered samplers, popular prints, and especially worn items like jewellery and mourning clothes, served as poignant yet visible reminders of death’s inevitability.⁶⁷

⁶⁴ Philippe Ariès’ discussion of death rituals in (1974) *Western Attitudes towards Death from the Middle Ages to the Present*. His work is cited by the following authors: Llewellyn (ibid) and Stevens Curl (ibid); Patricia Jalland (1996) *Death in the Victorian Family* and (1999) *Victorian Death and its Decline*; John Morley (1970) *Death, Heaven and the Victorians*; Julian Litten (1991) *The English Way of Death*; and David Cannadine (1981) *War and Death, Grief and Mourning in Modern Britain*.

⁶⁵ In the latter half of the 19th century, the death rate of infants under one year of age was approximately 153 for every thousand live births. Trevor May (1996) *The Victorian Undertaker*, p. 4.

⁶⁶ Statement from display panels from *A Show of Emotion: Victorian Sentiment in Prints & Drawings*. 7 December 2006 – 10 September 2007, V&A Museum, London. Visited 3/5/07.

⁶⁷ I have seen a fascinating sampler made by a young girl, Charlotte Waite, which commemorates her cheating death – her survival of a leg amputation. It simply states “*Chloroform June The 9. 1848*”. Hunterian Museum (Royal College of Surgeons) <http://www.rcseng.ac.uk/museums/surgicat.html> No. RCSHM/Z 67.



How are memories kept alive?
By wearing cloth in the form of mourning
weeds, the physical body then
becomes the receptacle of memory?
However, all clothes are an ineffective
means of keeping memory alive as
they are time-limited by social
codes and superstition? Jewellery
could be worn forever.

Fig. 31. Musings on memory and material culture.

"Metaphors of memory often highlight the notion of containment and so their ability to remember is frequently represented as the act of storing something in a vessel or structure [beehive, storehouse, encyclopaedia, relic]."⁶⁸

⁶⁸ Hallam and Hockey (2001) *Death, Memory and Material Culture*, p. 27.

Historians are in general agreement that the overriding function of mourning jewellery was to evoke sentiment for the purposes of commemoration. The primary objective of such jewellery seems to have been to increase public visibility of the occurrence of death through amplifying the processes of mourning. The funerary historian, Nigel Llewellyn, whose studies have focused upon the period 1500-1800, has pointed out that the visual culture of the English death ritual was aimed at the bereaved and wholly for the living, and did not concern itself with the fate of the dead. This post-Reformation view extends to the commemorative material culture of the Victorian period, a time widely understood to be the heyday of sentimental jewellery production and use. In her discerning examination of Victorian customs and beliefs, historian Patricia Jalland proposes that external symbols of remembrance, such as mourning dress, helped to identify the mourner, and thus assisted in providing a helpful rite of passage for the bereaved.⁶⁹

Recent relevant work has begun to emerge in the field of memory and material studies.⁷⁰ The writings of cultural historians Elizabeth Hallam, Jennifer Hockey, the American writer on photography Geoffrey Batchen and art historian, Marcia Pointon have all proved relevant to my study: their work has provided provocative and stimulating contexts for development for my own understanding of historical artefacts and their contemporary contexts, and for situating this understanding as, and through, art practice.

The works of Hallam and Hockey in *Death, Memory and Material Culture* (2001) have proved useful to me for their discussion of the wearing of symbolic and ritual attire as an 'embodied practice'. As it involved jewellery, embodied practice typically meant the wearing of mourning rings, brooches and lockets, often containing the hair of the commemorated person trapped behind glass. The forms and types of pieces containing hair were extremely varied, with their contents skilfully fashioned to resemble plumes of feathers or bunches of flowers, for example. A lock of hair which, as dead matter, exists as both a part and a

⁶⁹ Op. cit. Jalland (1999). See chapters 14, *The Consolations of Memory: The Role of Memory in the Grieving Process* and 15, *Rituals of Sorrow: Mourning Dress and Condolence Letters*. James Stevens Curl shares this viewpoint in footnote 261.

⁷⁰ By this, I mean explorations of memory through the material objects of death and remembrance.



Fig. 32. Triple knot hair brooch, c.1880.

“This is an unusual design, and may have been done by siblings in a family.”

©Jane H Clarke, Morning Glory Antiques, USA.

product of the body, was readily linked by the Victorians with death and remembrance, and jewellery encompassing or made out of hair therefore constituted a potent, symbolic embodiment of the deceased.

Hallam's and Hockey's investigations of how the living maintain ongoing relationships with the dead, especially through their residual bodily belongings, have also helped to position my study. Given their thesis that embodied practices (as manifest in material fragments, relics and traces) play a central role in the mediation of memory, their questioning of the dead body's function in sustaining memory for the living is germane. They track different historical approaches to the corpse: the sculpted corpse in stone as funerary monument; embalmers' refashioning of the corpse into visual likenesses; and the redeployment of the corpse through the uses of blood, bone and hair, which are regarded as powerful memory objects.⁷¹ Their discussions of embodied practices and of the significance of the visual in shaping memory have provided me with historical insight into anthropological approaches to death and the role of material culture within it, and have thus complemented my reading of Ariès' and Llewellyn's work. In ways that have also been of value to my research, Hallam and Hockey extend their engagement with the physical body by exploring the role of touch in forging relationships between visual images and materiality. They explore the material dimensions of post-mortem photography and memorial photographs (such as card, frame and album) and consider, especially, photographs juxtaposed with a lock of hair.

Touch is also a focus of study for Geoffrey Batchen. While my project does not consider photography within jewellery (photographic locket, post-mortem photography and suchlike), the making of one set of outcomes – a photographic suite of prints, *The Cyanotypes* – has benefited greatly from insights gained from Batchen's work.⁷² Batchen's primary concern is the materiality of the photograph. (Although photographs are images, they are also objects).

⁷¹ Op. cit. Hallam and Hockey (2001) p. 132.

⁷² My reasons for not exploring photography within jewellery are outlined in the next section, 2.2. 'Parameters of the Research'.

"... apart from its exclusivity and its associations with wealth, vanity and exploitation, it operates at transitional points where economic and aesthetic dynamics merge, it is designed for show but often hidden, it depends upon imported minerals which require superlative human skill for their transformation into a socially meaningful artefact. Jewellery is an extension to the body and is without apparent use value. At the same time the very preciousness of the materials with which it is constructed constantly threatens it with destruction: gemstones can be re-set, and gold can be melted down and used again."⁷³

Fig. 33. Marcia Pointon explores the ambiguities of jewellery.

⁷³ Pointon (1999)*a Public and Private: Jewellery in Eighteenth Century England, in Consumers and Luxury*, Berg and Clifford p. 123.

In his book, *Forget Me Not*, he explores photography and remembrance, and implicitly the locket and its relation to the body.⁷⁴ I have made photographic representations of lockets using a historical process of the Victorian period (cyanotype), the determining characteristic of which is physical contact. The dominant motif of both the photograph and the locket is touch; for the locket, as Batchen reminds us, is designed to be touched – “it touches back, casually grazing the pores of my skin with its textured surfaces.”⁷⁵ The photograph, too, affords potential to express correspondences and physical memory through the materiality of its printing processes in which image is produced by ‘contact’ with its negative.

As I have already noted, there is little dedicated scholarly work on sentimental jewellery. Lack of attention to it is also evinced by the limited and dated range of information contained in wider jewellery surveys of the period, produced largely by jewellery historians or amateur collectors in the 1970s. Such surveys are almost exclusively confined to historical and myopic surveys of the form, recording stylistic development, commercial value, how and by whom jewellery was made, and to whom it belonged; consequently, they lack of scope and cultural analysis.⁷⁶ Shirley Bury’s significant contribution to the field – *Jewellery, The International Era* (1991) – is regarded as the definitive work of reference.⁷⁷ Despite its technical detail and historical accuracy, however, this and others of Bury’s books are nonetheless limited in their contextual scope.

Overtly theoretically and culturally grounded academic research has only started to emerge relatively recently, through the published work of Marcia Pointon. Her work of the last decade has begun to revolutionise understanding of the significance of sentimental jewellery, and has assisted my reflection upon its

⁷⁴ The book, *Forget Me Not* (2004)*b* is a catalogue for the exhibition of the same name. See footnote 102.

⁷⁵ Batchen (2004)*a* *Ere the Substance Fade, Photography and Hair Jewellery* in Edwards and Hart (eds.) *Photographs Objects Histories: On the Materiality of Images*. Batchen discusses a small locket containing a photograph of an anonymous man and human hair purchased on an Internet auction site.

⁷⁶ With the exception of Bury, (see footnote 46) all of the major extant published works on jewellery of the period under consideration address sentimental jewellery as a small sub-category of Victorian jewellery. Authors of such works include Becker, Bradford, Flower, Gere, Munn, O’Day, and Scarisbrick (see bibliography for details).

⁷⁷ Her other two books are *An Introduction to Sentimental Jewellery* (1985) and *An Introduction to Rings* (1984).

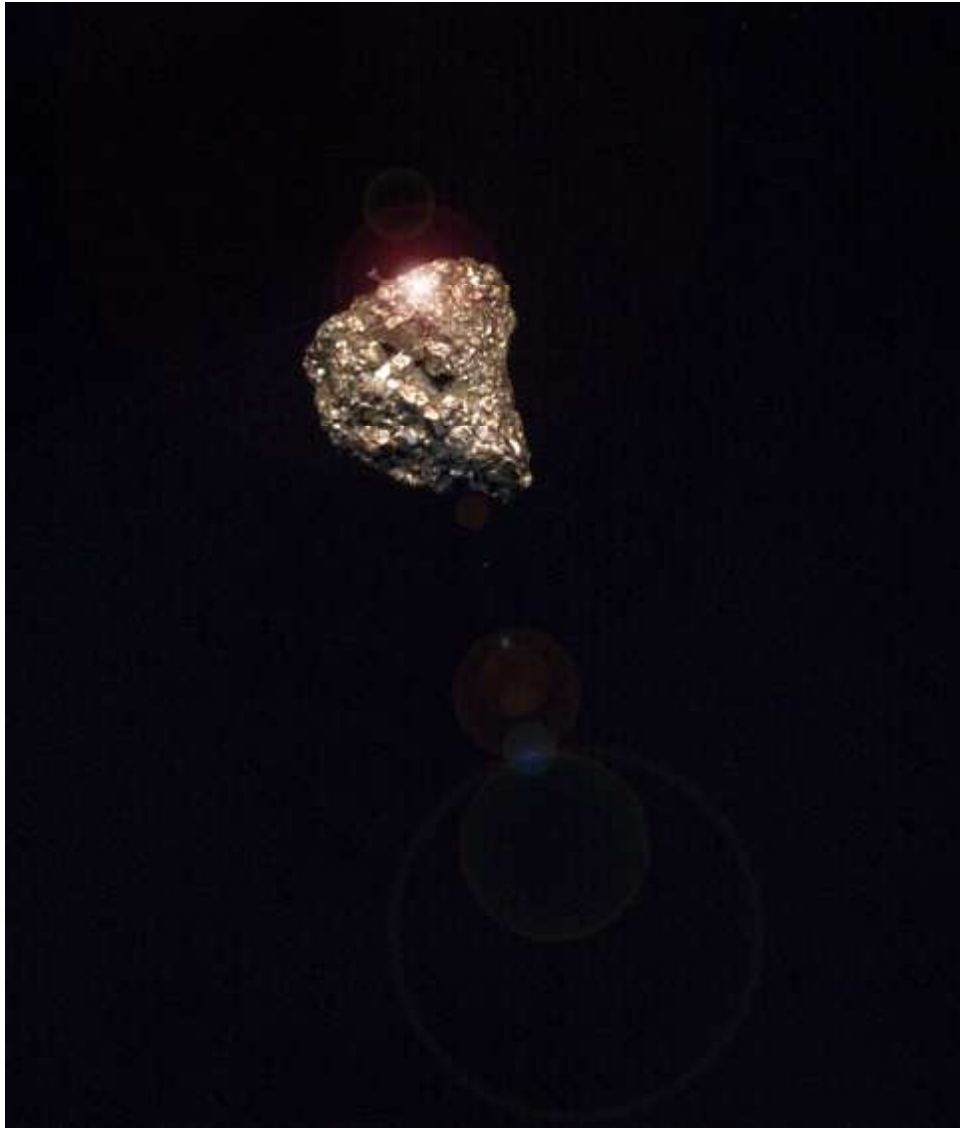


Fig. 34. Fools gold.

paradoxes, or ‘ambiguities’.⁷⁸ Pointon points out that, while such jewellery does not especially interest the jewellery historian (possibly because of its inelegance and mass produced nature), it is of immense interest to the writer or artist because it is a *textual artefact*, different from other texts in that it is three-dimensional and bears a peculiar relationship to the body.⁷⁹ Recently, Pointon has focussed on jewellery as commodity, exploring its problematic and often contradictory status within the economics of the wider material culture of the 18th and 19th and centuries.

Although Pointon’s interests lie predominately with mourning jewellery rather than with other forms of sentimental jewellery, particular aspects of her analysis have helped formulate my critical evaluation of the artefacts that form the focus of my study. Firstly, she talks at length about the role of jewels in the cultural and temporal mediation of the physical body. Hair and diamonds are a case in point: locks of hair are culturally recognized as mementoes of the dead because they are “physical objects that function socially as declarations of loss and triggers to memory” and “the human body decays and rots (is itself recycled) but the diamonds it wears outlive it by thousands of years.”⁸⁰

Secondly, she discusses jewels in terms of their contradictory status – small/costly, portable/loss, hidden/ostentatious and rare/melt down. Thirdly, she observes of the etymology of ‘jewel’ that “*joaille* derives from *joie* (joy) or, perhaps, from *jeu* (game).”⁸¹ Revelation of this etymology has been tremendously exciting to formulation of my own conception of jewellery as the transaction of emotion through processes of wordplay, games and riddles. Fourthly, Pointon describes eruditely the transformative potential of the jewel “*gem*: [...] suggests a raw mineralogical element, *jewel* implies a complex intertwining of nature and artifice, the absorption of the geological into the cultural.”⁸² Her ideas about

⁷⁸ She refers to the term ‘ambiguities’ several times; see essays, *Valuing the Visual and Visualizing the Valuable* (1999)*b*: *Jewellery and its Ambiguities* and *Jewellery in Eighteenth-century England* (1999)

⁷⁹ Marcia Pointon (1999)*c* *Wearing Memory: Mourning, Jewellery and the Body in Trauer Tragen – Trauer Zeigen. Inszenier Rungen der Geschlechter*, pp. 65-66. My research, as discussed in 2.2. ‘Parameters of the Research’, does not encompass mass-produced jewellery.

⁸⁰ Ibid. Pointon (1999)*c* *Wearing Memory*, p. 73 and p. 8.

⁸¹ Op. cit. Pointon (1999)*b* *Valuing the Visual and Visualizing the Valuable*, p. 2.

⁸² Ibid. p. 2.



Fig. 35. Enamelled gold and woven hair rings under rock crystal panels.
©V&A Images/Victoria and Albert Museum PH.60-19852006AN8700-2

transformation extend to the quality of gems: through the invention of faceting, diamonds are transformed from ugly, opaque lumps of rock to ‘reflect’, ‘glitter’ and display their characteristic ‘play of fire’. The potential for metaphorical ‘play’ through words and terms associated with jewellery has emerged as an important aspect of my research and its outcomes (play on ‘reflect’, especially so) and has provided for the methodological structuring of the written thesis.⁸³

A final influential aspect of Pointon’s research has been her discussion of the potential of hair in jewellery to evolve and transform. She observes how, in the 17th century, hair was recognizable for what it was – the physical presence of the absent body; in the 19th century, however (arguably the height of sentimental jewellery), hair was *ingeniously disguised*.⁸⁴ In other words, it was: hidden in compartments that lay close to the wearer; reconfigured into flowers or plumes of feathers; formed as the entire body of the jewel (earrings, bracelets); chopped or ground into the pigment to make tableaux in lockets.⁸⁵ The notion of ‘transformation’ became an important motif of my research, especially as it relates to hair and hairworking. Pointon’s interest in sentimental jewellery is focussed upon the economies of 18th – late 19th century jewellery and, to some extent, my project has sought to build upon work that she has achieved through bringing perspectives afforded by practice-led research and attendant fine art methodologies.

In addition to hairworked artefacts, my research considers codified messages conveyed by means of emblems or ‘devices’ contained within amatory lockets. Such devices evolved from those within memento mori jewellery of the 17th century, which overtly denoted mortality (skulls, coffins, angels). Emblems and devices form the basis of all sentimental jewellery.⁸⁶ The 18th and early 19th centuries saw mourning and sentimental artefacts saturated with more allegorical devices such as hymeneal torches, butterflies (the soul), padlocks (I have the key to your heart), true-lovers knots (eternal devotion, having no beginning or end),

⁸³ ‘Reflection’ is discussed in detail in 1.3. ‘Methodology’.

⁸⁴ Op. cit. Pointon (1999)c *Wearing Memory*, p. 74.

⁸⁵ Ibid. p. 74.

⁸⁶ Seventeenth century mourning jewels featured ‘death’ emblems fashioned out of gold wire and placed upon a ground of plaited hair and incorporating ciphers of the deceased – all of which were encased behind a transparent crystal plaque. See the excellent collection of the V&A.



*Limaçon*⁸⁷

Fig. 36. *Plococosmos*. Hairworking trial: 'limaçon'.

⁸⁷ Creer (1886) *Lessons in Hairdressing*: A coil.
Collins Gem French:English Dictionary: A snail.

and French ‘corruptions’ such as pansies (denoting the French *pensée* – (*penser*, to think of)). Much literature exists on the subject of emblematic devices such as these, but very little tracks their development and significance within sentimental jewellery.⁸⁸ To date, I have been unable to identify any in-depth, published research that discusses jewels of the period covered by my research that contain conundrums, conceits or codes specifically intended to aid seduction or to express love.

With one of my aims having been to test the potential of sentimental jewellery and associated craft practices to provide a source of allusion, metaphor and symbolism for examining human feeling (love and loss) through contemporary fine art practice, I conducted preliminary research into metaphors and how they work. In this regard, Zoltán Kövecses’s writing on literary devices and the language of emotion in literature has aided my understanding of their operation within material artefacts relating to love and loss. In *The Language of Love: The Semantics of Passion in Conversational English*, Kövecses investigates language-based models of love (linguistic expressions relating to love in everyday English) in order to shed light upon conceptual models of love.⁸⁹ He explores a range of metaphors and their respective idiomatic expressions: love as fire (he was burning with passion); love as food (she’s my sweetheart); love as unity, of two complementary parts (we were made for each other); love as valuable object (you are my precious/treasure). Kövecses’ work has supported my exploration of the various text and image components in some of the jewellery that I have studied, particularly those within amatory lockets.

Very recent research within fields relating to the study of sentimental and mourning jewellery includes Helen Sheumaker’s PhD thesis *A Token that Love*

⁸⁸ Only Bury’s *Introduction to Sentimental Jewellery* (1985) has a short introduction to emblems. Other key works dedicated to the field of emblems are: Mario Praz (1964) *Studies in Seventeenth Century Imagery*; Rosemary Freeman (1970) *English Emblem Books*; and Philip Ayres ed. (1969) *Emblemata Amatoria 1683*. Articles on emblems consulted in specialist jewellery or hobbyist magazines include Geoffrey Munn (1994) *The Jewelry of Love*, *Antiques* (USA) and Davida Tenenbaum Deutsch (1999) *Jewelry for Mourning, Love and Fancy 1770-1830*, *Magazines Antiques*.

⁸⁹ Kövecses (1988) *The Language of Love: The Semantics of Passion in Conversational English*.

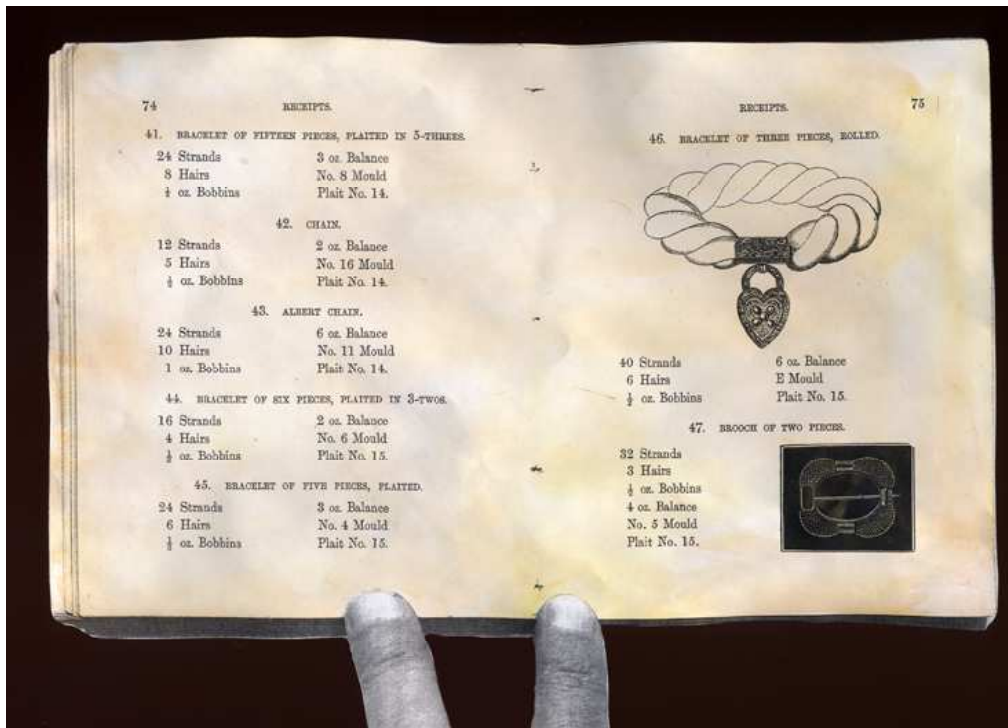


Fig. 37. Receipts (recipes) for hairworking patterns from *The Art of Ornamental Hair Work* (1856) by F.L.S.

Entwines.⁹⁰ Sheumaker's project is important and alludes to Pointon's work: concerned exclusively with American hairworking practices within the context of white middle class domesticity, it is the only extant doctoral work on the subject of hairworking (both hair in jewellery and as domestic craft) that I have been able to identify.⁹¹ I have been unable to trace any published doctoral work that specifically addresses 18th and 19th century hairworking as it relates to jewellery production in Europe.⁹² My own consideration of hairworking speaks to my underlying concern with jewellery as a site of symbolic exchange and with the material manifestation and expression of sentiment and, unlike Sheumaker's, my research is practice-led and its findings a product of the practice-led methods of a fine art research methodology.

Tracey Fletcher's fascinating MPhil research on pearls and gem lore has provided useful background information for my project, but its date parameters place it outside the timeframe of my research.⁹³ Another PhD thesis, *Jewellery: Memory and Mortality in Contemporary Britain*, by Clare Barratt, is nearing completion at the time of writing and explores specifically the use of hair, bones and cremated remains in contemporary jewellery.⁹⁴ Thus far, I have not found any published work that elaborates upon, or analyses at length the various contexts of sentimental jewellery, and I suggest that it remains little understood. By placing renewed focus upon what has come to be a largely disregarded phenomenon of the Victorian period, I intend my research to add to emerging, expanded

⁹⁰ *Nineteenth Century Hairwork and the American White Middle Class*. University of Kansas, USA, (1999).

⁹¹ Sheumaker (2007) University of Pennsylvania Press, USA. Aspects of the thesis have subsequently been published in *Love Entwined, The Curious History of Hairwork in America* (2007).

⁹² I am, however, aware of an MA study by Pompei Parry that also examines hairworking, but from a different perspective: *Strands of hair: jewellery and lace made from human and horsehair. A study of the makers, their tools and techniques*. Southampton University.

⁹³ Tracey Fletcher (1994) *The Symbolism of the Pearl and other Precious Gems in relation to the Ideology of the Middle Ages*. MPhil Thesis, Birmingham University.

⁹⁴ Clare Barratt is a PhD candidate at Central Saint Martins College of Art (now LCC). In an email dated 10.02.05 she outlines her project ... "I'm looking at the relationship between form and function with reference to historical relics and memento mori pieces. My broader PhD topic is object-based, looking at contemporary jewellery which references historical ideas of mourning and Memento Mori in design or use. I have a theoretical academic background, sociology/cultural studies/design history but have drawn heavily on the work of various practitioners for my sources of study but am not a visual artist or jeweller myself."



Suspension

Fig. 38. Plococosmos. Hairworking trial: 'suspension'.

understanding of the cultural role and significance of the jewelled artefact of the time.

As the research involves interrogation of historical craft objects, I have taken note of debates surrounding the usefulness of applying theoretical frameworks to consideration of the conception, production and consumption of contemporary craft. (These are discussed in detail in section 1.2. ‘Analytical and intellectual frameworks’).

My understanding of contemporary critiques of the cultural and social meanings of craft, especially jewellery, has been enhanced by various exhibitions and accompanying texts, including: *Maker, Wearer, Viewer* curated by jeweller Jack Cunningham, who explores themes of narrative and memory; *Process Works* and *Then and Now*, curated by Caroline Broadhead, which explore, respectively, jewellers’ thought processes (i.e. as opposed to the finished objects that they produce) and the meaning of jewellery beyond the aesthetic; and *New Directions in Jewellery I and II* (influential texts exploring the extended practice of contemporary jewellery).⁹⁵

Some of the most innovative work questioning the social value of jewellery has emerged from writer and jeweller Jivan Astfalck, who discusses jewellery as a fine art methodology.

“It is not necessarily the ‘art-full’ [sic] crafting of the object or an obvious radical aesthetic which defines some jewellery as a fine art practice; but, more interestingly, it is the integrity of enquiry, knowledge of contemporary cultural issues, confidence in using artistic strategies and the thought processes which inform the making practice and thus push the boundaries of the discipline. These artistic methodologies differ from a ‘classical’ design process insofar as they take

⁹⁵ Cunningham (2005) *Maker Wearer Viewer; Process Works: an exploration of the creative inspiration and developmental works of 5 contemporary jewellers* at Unit 2 Gallery, London Metropolitan University, 2007 (exhibition and book); *Then and Now* curated by Caroline Broadhead at Barrett Marsden Gallery, London, 2007 (exhibition and book); *New Directions in Jewellery I and II* (2005 and 2006) (book), which document key developments in the field including essays by prominent jewellers. See bibliography for further details.

silver, *n.* and *a.*

IV. 21. Special combs.: **silver-balli** (see quot.); **silver band**, a brass band with silver-coloured instruments; **silver bar** (see quot.); **silver bath**, a solution, esp. of silver nitrate, used for sensitizing photographic plates and printing paper; a dish to contain this; **silver-beggar**, **-black** (see quotes.); **silver blond(e) a.**, of hair: of a very light, silvery colour, esp. as the result of bleaching (cf. *platinum blond(e)* s.v. **PLATINUM** 2c); **silver bridal** = *silver marriage*; **silver bronze** (see quot.); **silver caustic**, lunar caustic; **silver collection**, a collection of 'silver' coins (or of money of no denomination lower than these) made at a meeting, etc.; **silver cord**, (*a*) used in phr. *the silver cord is loosed* and varr. (in allusion to Eccl. xii. 6) to signify the dissolution of life at death; (*b*) a symbol of excessive devotion between mother and child; **silver doctor**, an artificial fishing fly having a body of tinsel; **silver-eyed a.**, wall-eyed; **silver-feast** = *silver wedding* below; **silver-fizz**, an effervescing drink based on gin and egg-white (cf. **FIZZ**, **FIZ** *n.* 3); **silver-foam**, litharge; **silver-fork**, used *attrib.* to designate a school of novelists about 1830 distinguished by an affectation of gentility; also applied to later novelists displaying similar characteristics; **silver glass** (see quotes.); **silver-glet**, litharge; **silver handshake**, a gratuity given on retirement or as compensation for dismissal from one's occupation (of less value than a golden handshake); **silver hell slang**, a low-class gambling saloon (cf. **HELL** *n.* 8) (*obs.*); **silver-hider**, a miser; **silver jubilee**: see **JUBILEE** *n.* 3a; **Silver Lady**, an epithet applied to Miss Elizabeth Baxter (d. 1972), philanthropist, from her custom of giving silver coins to the down-and-outs of the Embankment in London, used *attrib.* to describe a charitable organization (and its appurtenances) which distributes food and hot drinks to vagrants; **silver lustre**, a composition used for silvering potter's ware; **silver-marriage** (in Sc. form *siller*), a marriage at which each guest contributed a money-offering; **silver medal**, a medal made of or resembling silver, awarded as the second prize in a contest, esp. in the Olympic Games; hence **silver medallist**; **silver oar** (see quot. 1867); **Silver Office**, an office formerly attached to the Court of Common Pleas; **silver piece** (see the quotation for *silver bar*); **silver-pill** (see quot.); **silver-point**, (*a*) the process of making a drawing with a silver pencil on specially prepared paper; a drawing made in this way; (*b*) the freezing point of silver under normal atmospheric pressure (about 962°C), as a thermometric fixed point; **silver-pointed a.**, coloured or tinged in the manner of a silver-point drawing; hence, as a back-formation, **silver-point v. trans.**, to cause to appear so; **silver polish**, a polish used for cleaning and brightening silver; **silver-powder**, a preparation of bismuth, tin, and mercury, used by japanners, etc. (Knight, 1875); **silver print**, a photograph produced by silver-printing; **silver-printing**, (*a*) the process of producing a photograph on paper sensitized with a silver salt; (*b*) printing in which the letters, etc., have a silver colour; **silver quinsy** = *silver sickness*; **silver rain** (see **RAIN** *n.* 1 4c); **silver ring Racing** (see quot. 1921) (cf. **TATTERSALL** 1b); also *attrib.*; **silver sand**, a fine white sand used in horticulture, etc.; **silver screen**, a cinematographic projection screen covered with metallic paint to produce a highly reflective silver-coloured surface; usu. *transf.*, the cinema generically, considered as a medium for such film projection; **silver service** (see quot. 1970); **Silver Shirts U.S.**, the name applied to the Silver Legion, an American fascist, anti-Semitic paramilitary group founded in 1933 and disbanded in 1940 (cf. **BLACKSHIRT**); **silver-sick a.**, avaricious; **silver sickness** (see quot. 1706 and cf. *silver quinsy* above); **silver-side**, the upper and choicer part of a round of beef; **silver-skin**, (*a*) a variety of potato; (*b*) an inner skin on coffee-beans; **silver solder**, a solder partly composed of silver; hence **silver-solder v.** and **silver-soldering vbl. n.**; **silver-spat**, a silver-bearing rock; **silver-spoonism** (see quot.); **silver squinsy**, = *silver sickness* above; **Silver Star**, a decoration for gallantry awarded to members of the U.S. Army and Navy (see quot. 1941); also **Silver Star medal**; **silver state U.S.**, a state producing silver, or advocating free coinage of silver; *spec.* (with initial capitals) Nevada or, less freq., Colorado; **silver steel**, a fine steel containing a small amount of silver; **silver-stick** (see quot.); **silver stone**, a variety of granite; **silver streak**, the English Channel; also *attrib.*; **silver string** (see quot.); **silver table**, (*a*) a table made of or plated with silver; (*b*) a table used for the display of silverware, freq. with raised edges (and a glass lid); **silver-tail, -tailed a.** (see quotes.); **silver tea N. Amer.**, a tea-party at which the guests make contributions (typically, of 'silver' coin) to charity; **silver thaw**, the phenomenon of rain freezing as it falls and forming a glassy coating on the ground, trees, etc.; (see also quot. 1867); **silver thread**, used *attrib.* to denote a variety of ironstone; **silver top U.S.**, a disease in grasses which whitens the upper part of the stalk; **silver web**, a kind of confection in sugar; **silver wedding**, the twenty-fifth anniversary of a wedding (cf. *silver-feast* above); (see also **WEDDING** *vbl. n.* 2b); **silver weight**, (*a*) the weight used for silver; (*b*) the equivalent weight in silver; **silver-worm**, a glow-worm; **silver wreck**, a wrecked silver-ship.

Fig. 39. 'Silver', OED online, <http://dictionary.oed.com/>

their dynamic from a content-based enquiry rather than from a purely formal, material-based or skill-driven approach.”⁹⁶

These recent conference papers and exhibitions do not articulate new dilemmas: similar issues were interrogated ten years ago in a series of influential Crafts Council conferences, entitled *Making and Metaphor*, the published proceedings of which have proved a valuable resource for shaping my approach to conducting my own research.⁹⁷ *Making and Metaphor* and subsequently published material begins, collectively, to map a course towards defining and articulating a new language in which ‘making’ can be meaningfully discussed. It has proved invaluable to my practice-led analysis of Victorian objects and their interpretation.⁹⁸ Seven essays have provided particularly pertinent points of reference: *Perceptions of Value: The Role of Silverware in Society* in which the author, Helen Clifford, explores language and metaphor in maxims about silver; *Out of Touch: The Meaning of Making in the Digital Age* by Pamela Johnson, who discusses practitioners’ frustrations in the articulation of their preoccupations with materials and processes; *Textiles, Text and Techne* and *Folding and Unfolding the Textile Membrane: Between Bodies and Architectures*, by Victoria Mitchell, Senior Lecturer in Critical Studies at Norwich School of Art and Design, in which she discusses the relationship between textiles, words and etymology; *Significant Work: Towards a Framework for the Understanding of Craft Practices* in which James Evans discusses the absence of critical languages for the making and reception of craft; and, most importantly, essays that discuss the notion of ‘tacit knowledge’ in making, such as Alison Shreeve’s, *Material Girls – Tacit Knowledge in Textile Crafts* and Mary Butler’s, *Personal Practice*

⁹⁶ Astfalck (2005) *New Directions in Jewellery*, p. 19.

⁹⁷ A series of conferences in the late 1990s, *Making and Metaphor* addressed the lack of critical frameworks for talking about craft practice. Published proceeding included Tanya Harrod (ed.) (1997) *Obscure Objects of Desire: Reviewing the Crafts in the Twentieth Century*; Pamela Johnson (ed.) (1997/1998) *Ideas in the Making: Practice in Theory*; Julian Stair (ed.) (1998/1999) *The Body Politic: The Role of the Body and Contemporary Craft*. I am grateful to Dr. Jivan Astfalk of the School of Jewellery, UCE Birmingham for bringing these texts to my attention.

⁹⁸ Essays by Clifford, Johnson and Mitchell (*Textiles, Text and Techne*) can be found in *Obscure Objects of Desire: Reviewing the Crafts in the Twentieth Century* (1997); by Evans and Shreeve in *Ideas in the Making: Practice in Theory* (1997/1998); and by Mitchell (*Folding and Unfolding the Textile Membrane: Between Bodies and Architectures*) and Butler in *The Body Politic: The Role of the Body and Contemporary Craft* 1998/1999.

WEEKDAYS 10-11AM, SATURDAYS 4-5PM

woman's hour

BBC
RADIO 4

society archive

Mourning Clothes 17 Mar 2007

 [Listen to this item](#)

The etiquette of mourning in Victorian times.

In the Victorian era, a woman was expected to wear mourning clothes for two and a half years after the death of her husband. He, meanwhile, had to wear a black ribbon round his hat for just three months. Mourning became a huge industry in the age of Queen Victoria with vast emporiums opening up around the country to supply appropriate clothes and accessories - vital at a time when you could easily become a social outcast by wearing the wrong thing. Lesley Hilton went to meet Mairead Mahon, an historian at Trinity and All Saints College in Leeds and Rosemary Hawthorne, a social historian who has a private collection of Victorian mourning clothes and fabrics.



Fig. 40. Mourning Clothes, Woman's Hour. BBC Radio 4 website.
http://www.bbc.co.uk/radio4/womanshour/04/2007_45_wed.shtml

and the Expression of Theoretical Principles in Traditional and Modern Basketmaking.

Like jewellery, mourning dress in the Victorian era has received patchy academic scrutiny. Jewellery and mourning clothes are clearly closely linked, as both were worn for their potential to stimulate memory. Scholars who have written about mourning dress have spoken largely from perspectives of the social sciences, and have reviewed dress in relation to its strict, formalized codes and to wider social and cultural attitudes to death and grief. Social codes of mourning are complex and are well documented by social and funerary historians. There are two major books on mourning fashion: Lou Taylor's (1983) *Mourning Dress, A Costume and Social History* and Cunnington's and Lucas's (1972) *Costumes for Births, Marriages and Deaths*. Both are now dated, and both survey mourning costume of the Victorian period as small subsections within the context of other historical periods.

As on material culture and memory, some very interesting work has been conducted on the subject of cloth and memory. This includes Pennina Barnett's and Pamela Johnson's influential book, *Textures of Memory* (1999), and work by Victoria Mitchell and Kitty Hauser.⁹⁹ The potential of cloth and clothing both to evoke memory, and to possess an innate memory is a complex subject. By memory, I imply not only memory of the deceased, but cloth's capacity to stir a wider range of memories through its materiality, and its capacity to 'hold' a real physical trace – through the shape of a worn shoe, or the feeling of a glove, or the potential for elastic to resist and return. These potentialities have informed my development of artworks, in particular the hairworking trials in which the sculptural form holds the memory of its mould. Although I acknowledge the significance of others' work on cloth and memory, the focus of my own research

⁹⁹ In the catalogue *Textures of Memory: The Poetics of Cloth* (1999) accompanying the exhibition of the same name, Barnett and Johnson begin by reminding us of how our bodies are always in contact with cloth and how cloth is potentially a "metaphor for the layer between ourselves and others". See also Victoria Mitchell (1997) *Textiles, Text and Techne* in Harrod (1997), and *Folding and Unfolding the Textile Membrane: Between Bodies and Architectures* in Stair (2000) in which the etymological strand is explored within the context of 'the fold'. Kitty Hauser's article (2004) *A Garment in the Dock; or, how the FBI Illuminated the Prehistory of a Pair of Denim Jeans* examines memory and cloth in relation to its forensic potential: *Journal of Material Culture* (UK), vol. 9, no. 3, pp. 293-313.



Fig. 41. Bolt of mourning cloth.

©V&A Images/Victoria and Albert Museum T.115:1-1998

has been primarily on exploring the impact of cloth's geographical journeying upon its visual lexicon, metaphors and narratives.¹⁰⁰

Gen Doy's writings on cloth have given me confidence to explore a traditionally marginal area of scholarly concern.¹⁰¹ Her description of scholars' (and artists') growing interest in drapery has helped me to elucidate and position my own research:

"The recent interest in drapery as related folds, intricacies and details in cloth owes much [...] to the postmodern interest in the fragment, the detail, and the localised, as opposed to the supposedly totalising master narratives of human culture and society produced by such modernist theorists and practitioners as Marx and Freud."¹⁰² I explore this further in Chapter six, 'Mourning Cloth'.

Sentimental artefacts, such as mourning cloth, have interested me because they are obsolete products of a previous society's laws and etiquette, possessing beautiful, lyrical names no longer in common parlance. Mourning cloth's dour function often belied its 'exotic' origins, and its names frequently reflect its geographical history, as in *paramatta*, *cachemire* and *padusoy* (or 'peau du soie' - skin of silk - originating from Padua).

Thus, in dialogue with the photographic installation *Widows Weeds*, my written thesis seeks to foreground rich aspects of fabric such as the metaphorical 'textures' that are produced by its naming and journeying – aspects previously ignored by academic enquiry, especially as they relate to nineteenth century mourning fabric. By 'naming', I refer to the relationship of words to their referent, their inherent lyricism, and consequently their potential to stimulate new artworks. By 'journeying', I mean an exploration of the physical migration of

¹⁰⁰ I am aware of the works of British-based artist, Caroline Broadhead, whose art engages with cloth, materiality and memory in her ongoing corporeal investigations, firstly through jewellery and, recently, cloth.

¹⁰¹ Doy has written two texts on cloth and its languages that I am aware of: (2002)*b Fold. Drapery in Contemporary Visual Culture*, exhibition and catalogue at Leicester City Gallery, developed from the larger text, (2002)*a Drapery. Classicism and Barbarism in Visual Culture*.

¹⁰² *Ibid.* (2002)*a* p. 8.

20

MOURNING DRESSES.

Black Cobourgs...	...	...	...	...	6½d., 7½d., 8½d., 9½d., 10½d., 1/-, 1/2, 1/4, 1/6
Black French Twill	...	...	...	...	9½d., 10½d., 1/-, 1/4, 1/6, 1/10, 2/-, 2/4, 2/6
Black Alpacas	...	6½d., 7½d., 8½d., 9½d., 10½d., 1/-, 1/2, 1/4, 1/6, 1/8, 1/10, 2/-, 2/4, 2/6, 2/8	...	...	...
Black Persian Cords	...	8½d., 9½d., 10½d., 1/-, 1/2, 1/4, 1/6, 1/8, 1/10, 2/-, 2/2, 2/4, 2/6, 2/10	...	...	...
Black Russell Cords	...	7½d., 8½d., 9½d., 10½d., 1/-, 1/2, 1/4, 1/6, 1/8, 1/10, 2/-, 2/2, 2/4, 2/6, 2/8	...	...	...
Black Grecian Cords	...	...	...	...	1/-, 1/4, 1/6, 1/8, 1/10, 2/-, 2/2, 2/6, 2/10, 3/-, 3/6
Black Janus Cords	...	...	...	...	1/8, 1/10, 2/-, 2/6, 3/-, 3/6, 4/-, 4/6
Black Cable Cords	...	...	...	...	1/8, 1/10, 2/-, 2/6, 2/8, 2/10, 3/-, 3/6, 4/-
Black Metz Cords	...	...	...	...	1/10, 2/-, 2/6, 3/-, 3/6, 4/-, 4/6
Black Balmoral Crape Cloths	...	8½d., 10½d., 1/-, 1/2, 1/4, 1/6, 1/8, 1/9, 1/10, 2/-, 2/2, 2/4, 2/6	...	...	2/8, 3/-, 3/6, 4/-, 4/6, 5/-
Black Baratheas	...	...	...	10½d., 1/-, 1/8, 2/-, 2/6, 3/-, 3/6, 4/-, 4/6, 5/-, 5/6, 6/-	...
Black Brilliantines	...	...	...	...	1/10, 2/-, 2/4, 2/8, 3/-, 3/8, 4/-, 4/9
Black Mayo Serges	...	...	...	...	10½d., 1/-, 1/6, 2/-, 2/6, 3/-, 3/6
Black Wool Serges	...	...	...	...	1/8, 2/-, 2/6, 3/-, 3/6, 4/-, 4/6, 5/-
Black Imperial Cloths	...	...	...	...	1/2, 1/4, 1/6, 1/8, 1/10, 2/-, 2/6, 3/-, 3/6
Black Paramattas	...	...	...	1/10, 2/-, 2/4, 2/6, 3/-, 3/6, 4/-, 4/6, 5/-, 5/6, 6/-, 6/6	...
Black French Merino	...	...	...	1/11½, 2/2, 2/4, 2/6, 2/10, 3/-, 3/3, 3/6, 4/-, 4/6, 5/-, 5/6	...
Black and White Mourning Prints	...	...	...	...	...

BLACK SILKS.

Black Irish Poplins	...	...	...	...	...
Black Glacies	...	...	1/10½, 2/-, 2/4, 2/6, 3/-, 3/6, 4/-, 4/6, 5/-, 5/6, 6/-, 6/6, 7/-, 7/6	...	...
Black Gro Grains	...	...	2/-, 2/6, 3/-, 3/6, 4/-, 4/6, 5/-, 5/6, 6/-, 6/6, 7/-, 7/6	...	...
Black Cashmere Silks	...	...	3/8, 4/-, 4/6, 5/-, 5/6, 6/-, 6/6, 7/-, 7/6, 8/-, 8/6, 9/-, 9/6	...	10/-, 10/6, 11/6, 12/6
Black Silk Velvets	...	...	...	...	3/6, 4/6, 5/6, 6/6, 7/6, 8/6, 10/6, 12/6
Black Patent Velvets	...	...	...	...	1/11, 2/6, 3/6, 4/6, 5/6, 6/6

Fig. 42. List of prices of mourning fabrics.

Thomas Lloyd (1876) *The Derby Mourning and Funeral Warehouse, Derby*. p. 20.

fabric from its country of origin to its final destination upon the grieving physical body, and how this narrative is embodied within its name through the vernacular.¹⁰³ The essay on philology, *Who Says Manchester Says Cotton*, by Patrick Leech informs my research in this area.¹⁰⁴ Leech examines historical textiles and their origins in the context of terminological innovation through borrowings from other languages. Albeit written predominately for those in the field of terminology studies, his essay draws upon a wide range of interdisciplinary sources, including history and the sociology of knowledge. This interdisciplinary approach reflects aspects of my own fine art methodology.

¹⁰³ Vernacular in the sense of the phraseology of a particular profession and how that is acculturated within common speech.

¹⁰⁴ Leech (1999) 'Who Says Manchester Says Cotton.' *Textile Terminology in the Oxford English Dictionary (1000-1960)*.

From: Parmar, Bharti <B.Parmar@wlv.ac.uk> Sent: 11 Jan 2005
 18.08
 To: c.phillips@vam.ac.uk
 Cc:
 Subject: **Academic queries**
 Attachments:

Dear Clare,
 Would you be able to shed light on the following 2 problems?

1. When was the term 'sentimental jewellery' coined? Was it referred to contemporaneously as such, or did, perhaps, the idea precede the name? Both Bury and Scarisbrick make reference to Rousseau's novel 'La Nouvelle Heloise' and Sterne's 'Sentimental Journey', but what I am particularly interested in is the shifting of meaning of the term 'sentimental' in the 18th and 19th c. moving from ideas about 'reason' and 'thought' to 'effusiveness' and 'emotion'.
2. I am also aware that jewellery of this period is featured in many novels; however, I wondered if changes in 'sentiment' had any impact on the term 'sentimental jewellery' or whether, as I suspect, it was simply a term coined to describe a classification of jewel, which was occasioned by feeling rather than by reason. Any ideas?
 In Joan Evan's 'A History of Jewellery 1100-1870' (1970), she refers to Queen Victoria possessing a 'bracelet set with the first teeth of all her children' (p. 179). Do you know of this wondrous object, and if I might be able to see it?

Many thanks in advance.

Bharti Parmar
 Visual Artist
 School of Art & Design
 University of Wolverhampton
 United Kingdom
 B.Parmar@wlv.ac.uk

From: Clare Phillips <c.phillips@vam.ac.uk> Sent: 31 Jan 2005
 12.05
 To: B.Parmar@wlv.ac.uk
 Cc:
 Subject: **Re: Academic queries**
 Attachments:

Dear Bharti,
 I'm afraid I have been able to find little on the origins of the term 'sentimental jewellery', and - from Bury, Scarisbrick, Hinks 'Victorian Jewellery' and the OED I can find no contemporary use of the term. On goldsmiths' tradecards of the 18th century they seem to list specifics such as 'Motto, Trophy & Death Rings' and 'Lockets' (see Heal), and nor does it appear to be a term used in 19th century trade literature. I cannot remember ever having seen a reference to this general term in letters or writing of the period - perhaps because of the personal nature of jewellery and the recognized iconography, descriptions tend to be more specific. This leads me to suspect that it is a later term although I have no hard evidence to substantiate this view. As a retrospective classification, Bury (see 'Sentimental Jewellery') has used it to include pieces that pre-date by over a century the debate/semantic shift that you are interested in, and I suspect that because the emotions are so often involved with jewellery it is a term that is now used much more widely than the years you are particularly considering. This is rather rambling, but basically is agreeing with your conclusions below. As to the teeth, I have left a message for a colleague at the Royal Collections and will let you know what I discover from him.

Best wishes,

Clare.

Fig. 43. Email correspondence with Clare Phillips, Curator, Metalwork,
 Silver & Jewellery Department, V&A Museum.

2.2. Parameters of the research

My project explores jewellery (largely British, some French), and mourning dress. The historical research has been conducted through museum and archive-based study of collections, particularly taking advantage of privileged access to the jewellery collections of the V&A. It has been confined largely to the Victorian period (1837-1901) but, in keeping with much scholarly work on sentimental jewellery, I have occasionally extended beyond it (the period between 1789-1861 being widely understood as the heyday of sentimental jewellery's production and use).¹⁰⁵ A category of jewellery that I have explored – French amatory lockets – was manufactured and worn c.1800, with its popularity continuing into the Victorian period. My generic use of the term 'Victorian jewellery' for the purposes of my research thus incorporates this earlier form. The research culminates with the death of the Prince Consort in 1861 - the point at which the accoutrements of personal sentiment became most widely manufactured and distributed and, indisputably, play their greatest role in mass cultural expression.

Complexities and contradictions surrounding use and understanding of the terms, 'sentiment' and 'sentimental' necessarily inform any critique of the aesthetics of material forms of the period defined. Sentimental jewellery was both stimulated by, and featured in, 18th and 19th century novels, and there have been numerous analyses of 'sentiment' in literature (most notably by Erik Erämetsä).¹⁰⁶

¹⁰⁵ This period is bound, approximately, at one end by the onset of the French Revolution and, at the other, by the death of the Prince Consort, Prince Albert. The years of the French Revolution exerted an immense effect on the design, manufacture and distribution of jewellery and also generally mark the point from which jewellery historians start to define the influences of French-English design interchanges. For example, the 1789 starting point is reflected Bury's text (1991) *Jewellery 1789-1910: The International Era* (first volume) and in Scarisbrick's chapter *Richness and Eclecticism, 1789-1870* in *Jewellery* (1984).

¹⁰⁶ Erik Erämetsä (1951) *A Study of the Word 'Sentimental' and other Linguistic Characteristics of 18th Century Sentimentalism in England*. Helsinki. Other critiques of sentimental literature include Mark Jefferson, *What is wrong with Sentimentality?* (1983) and the most celebrated writer in this field, Michael Bell, *Sentimentalism, Ethics and the Culture of Feeling* (2000).

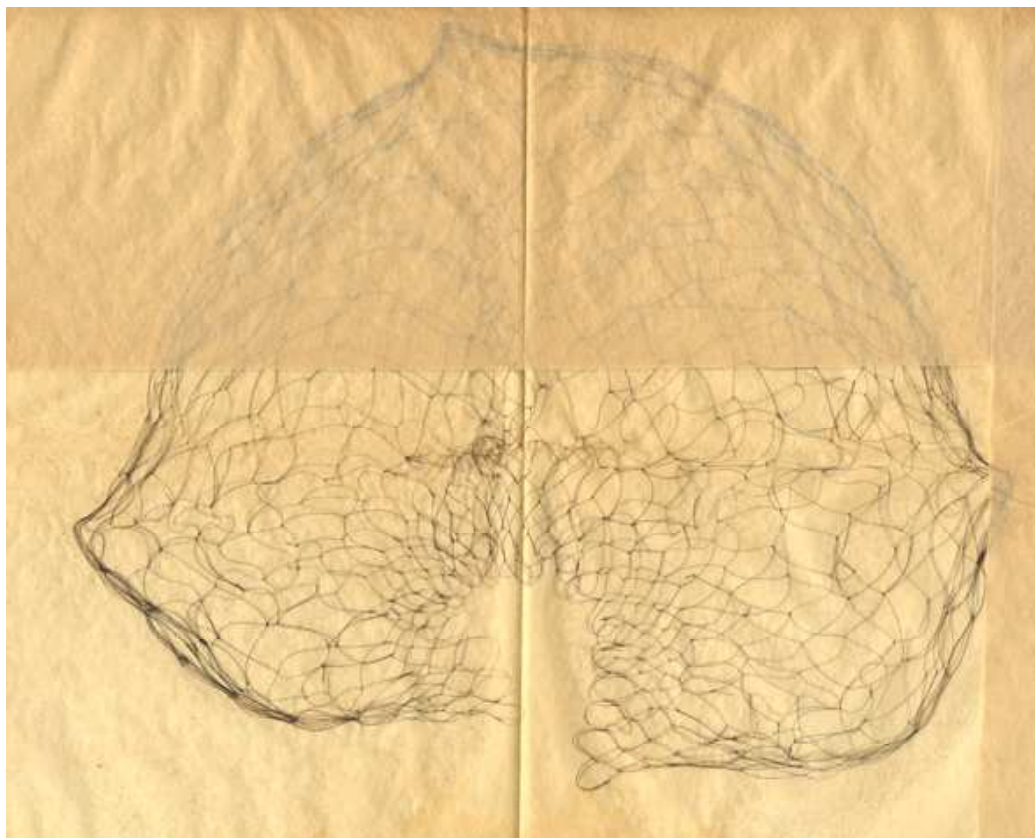


Fig. 44. An unused 'C-No-Net' hair net still wrapped in tissue. Handmade c.1920s, "c-no-net hair nets are guaranteed perfect & full size. Made of genuine sterilized human hair."

Contemporary scholarly works of jewellery history allude to connections between literature and jewellery, but none elaborate on it in any useful way.¹⁰⁷

Application of the word ‘sentimental’ to describe jewellery remains apparently unresearched. It seems that the term ‘sentimental jewellery’ was coined simply to define a type of jewelled artefact that was made and worn overtly to signal or express feeling and emotion.¹⁰⁸ Given that this project’s interests in sentiment are only as it relates to material artefacts, I have not extended my research to address wider, changing cultural notions of sentiment and the sentimental.¹⁰⁹

The research has paid particular attention to the role of human hair within jewellery of the identified period. Hair as fetish has been widely discussed by writers and psychologists and has been a subject of enquiry for a range of artists, from the Surrealists to contemporary artists including Jordan Baseman, Tania Kovats, Alice Maher, Sonia Boyce amongst others. Hair’s capacity to act as a semiotic device has been systematically documented by writers such as Hildebeittel and Miller (1998) *Hair, its Power and Meaning in Asian Culture* and Obeyesekere (1981) *Medusa’s Hair: an Essay on Personal Symbols and Religious Experience*.¹¹⁰ Elizabeth Gitter, in *The Power of Women’s Hair in the Victorian Imagination*, examines the symbolism of golden hair in Victorian novels and paintings, and the recently published PhD, *Mad Hair: Representations of Hair in Victorian Literature and Culture 1850-1910* by Galia Ofek, covers similar territory.¹¹¹ Marina Warner writes about hair in western myths and folk-culture, and its 18th and 19th century cultural contexts are chronicled in both historical and contemporary novels such as Thomas Hardy’s *The Woodlanders*, O. Henry’s

¹⁰⁷ It has been suggested by Scarisbrick (1984) that memorial jewellery, which was already an important category in the 17th century, became even more fashionable after the publication of Rousseau’s novel, *La Nouvelle Heloise* (1761), that exalted sentiment and virtue in contrast to the artificiality of the world of the salon and the court. The image of the sorrowing heroine Maria seated dejectedly under a weeping willow with her dog Silvio, in Laurence Sterne’s *The Sentimental Journey* (1768) became the subject of Wedgwood medallions set into clasps and shoe buckles.

¹⁰⁸ This conclusion was arrived at following correspondence with Clare Phillips, Curator of Jewellery at the V&A. See *fig. 43*.

¹⁰⁹ Although this, nonetheless, provides one of a number of acknowledged, interesting backdrops to the study.

¹¹⁰ See also Freud’s *Fetishism* in *On Sexuality*, Penguin (1991) and also Miller’s *Hair Jewelry as Fetish* in Browne (1982).

¹¹¹ Gitter (1984) *The Power of Women’s Hair in the Victorian Imagination* (PMLA) (USA), vol. 99, pp. 936-954. Galia Ofek (2005) DPhil, Oxford.

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ALBERT-LUDWIGS-
UNIVERSITÄT FREIBURG

Multi-Ethnic Britain 2000+

University of Freiburg, 16-18 February 2007

Abstracts: Ingrid von Rosenberg (Dresden)

Female Views: Cultural Identity as a Key Issue in the Work of Black and Asian British Women Artists

Cultural identity has always been a prominent issue in the work of black and Asian British artists, both male and female, ever since they began exhibiting in the UK in the 1970s and 1980s. While most techniques from painting to photography, printing processes, collage and video installations are used by both men and women, gendered differences occur not only in the thematic approaches of women (e.g. a preference for the use of family portraits, the absence of images of violence) and signifying objects presented (e.g. handbags and long gloves as signifiers of South-Africa's colonial rule in Joy Gregory's work; the play with hairstyles in Sonya Boyce's work), but also sometimes in the materials used (e.g. hair stitching in Bharti Parmar's work). In my paper I would like to investigate exemplary works of some women artists (the Asian British artists Bharti Parmar, Chila Kumar Burman, Jannine Al-Ani, the black artists Joy Gregory, Sonya Boyce, Ingrid Pollard). Attention would be given to the aspects of cultural identity focused (history, family connections, the body, clothes, etc.) as well as the attitude expressed, i.e. the wish for integration or pride in cultural separateness (as in Al-Ani's images of veiled women). Techniques used will also play a part in the analysis.

Fig. 45. Discussion of my work in relation to other artists by Professor Ingrid von Rosenberg
(Technische Universität Dresden) at Multi-Ethnic Britain 2000+

<http://www.unituebingen.de/engl/reinfandt/reinfandt/web/englseml/Multi%20Ethnic%20Britain%202000%20Plus/meb2000plus.html>

famous moral tale *The Gift of the Magi* and Catherine Chidgey's book *The Transformation*.¹¹²

For the purposes of my research, discussion of, and reflection upon, hair takes place firmly within the context of examination of a defined period of western jewellery, and of the objectives I have outlined. The broader field of study in hair has, nonetheless, informed my thinking in two ways: firstly, through my long-standing interest in artists' expression of cultural identity through hair and, secondly, through my interest in the lingering impact of colonialism and postcolonial migration upon contemporary experience. This prompted, early in the research, some examination of cross-cultural design interchanges during The British Raj (1757-1947), particularly in the field of textiles (stylistically and etymologically signalled in muslin, paisley and cashmere for example). At a very early point in the project, when I had begun to explore the role of hair specifically within English mourning culture (jewellery and embroidered samplers), I tentatively proposed that the 19th century English craft of embroidering samplers with hair may have been exported to colonial India by English women, and may consequently have been informed by this cross-cultural encounter. However, preliminary enquiries, subsequently followed-up by a visit to the world-renowned Calico Museum of Textiles in Ahmedabad, Gujarat, India suggested that, although the phenomenon may have existed, evidence of it had not survived.¹¹³ Despite this early setback, subsequent development of the project was enriched by this

¹¹² Marina Warner's works on hair include (1996) *Vigour and Vileness, Fur and Fleece* in *The Language of Hair. Feminin/Masculin: Le Sexe de l'Art*, Pompidou Centre, October 95 – Feb 96. Ex. Cat., Warner, et al. (2000) *Haare; Obsession und Kunst [Hair; obsession and art]*. Zurich: Museum Bellerive (7 March-21 May). Ex. Cat. and (1991) *Bush Natural*. Parkett (Switzerland), no. 27, March, pp. 6-77. The novels I refer to include, Thomas Hardy (1887) *The Woodlanders*, A S Byatt (1991) *Possession*, Jeanette Winterson (1993) *Written on the Body* and Catherine Chidgey (2003) *The Transformation*.

¹¹³ I initially contacted the sculptor Juginder Lamba, art critic Partha Mitter (author of *Much Maligned Monsters, A History of European Reactions to Indian Art* (1997, 1992)) and Rosemary Crill, Curator of Indian Textiles at the V&A. I met with Aminesh Sen Gupta, the Director of the Calico Museum on 05.01.04 who expressed his doubt at this practice and suggested that, had it existed, no evidence of its legacy would survive owing to either climatic conditions of the subcontinent or the distaste that such hairwork would engender in Indians. Personnel at the Carrow House Museum and Textile Resource Centre in Norwich, which holds an extensive collection of English textiles (much from the Courtaulds' legacy) showed me a fascinating Hindustani Sampler depicting parts of the Hindi alphabet, embroidered by an English woman with silks rather than hair. This indicates that in textiles, colonial encounters did indeed occur but, again, I have found no evidence of hair in Indian embroidered textiles made by English women.

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 Pocket Chronometers, Duplex and Lever Watches of the most im-
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 Clocks. Address, 31, Gracechurch-street, City.—Established 1800.

HENRY RUSHTON, ARTIST in HAIR and
JEWELLERY, Sole Inventor of the Human Hair Platting
 Machines.—H. R., in returning his sincere thanks to the Nobility,
 Clergy, and Gentry, for the extensive patronage bestowed upon him,
 begs to inform them that he has REMOVED from 213, Regent-street,
 and has no connection whatever with that establishment, as the
 whole of his business is conducted at his Wholesale Manufactory,
 48A, Northampton-road, Clerkenwell, London, where every descrip-
 tion of Hair Jewellery can be made to order at 30 per cent lower than
 at any other Establishment.
 N.B. A new and elegant Illustrated Catalogue sent free on applica-
 tion to all parts of the world.

OPERA, RACE, and FIELD GLASSES.—
 Matchless in power and sharpness of definition. An immense
 variety at CALLAGHAN'S, 23A, New Bond-street (corner of Con-
 stitutional). N.B. Sole agent for the celebrated small and
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VOICE
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BARGA
 Real old
 Also 500 Pieces
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Fig. 46. Advertisement for Henry Rushton, Artist in Hair. *Illustrated London News*, 16th February 1861.

line of investigation, prompting my exploration of aspects of acculturation that resulted from the journeying and economies of hair within sentimental jewellery.

My main interest has been hairworking, specifically the craft of making jewellery from or containing hair (the literal body reworked into artistic form for the purposes of stimulating remembrance). In the 1800s, hair of the deceased and/or beloved was entrusted to the jeweller to be fashioned into complex pieces such as Prince of Wales plumes within lockets, or to be woven into entire objects like watch chains, brooches and earrings. The sobering discovery by clients that hair jewellers fraudulently substituted ‘the wrong hair’ (in other words, coarser more workable hair, such as animal, cadaver, convict or cheap foreign hair from Asia) prompted the DIY hairworking manuals of the mid-Victorian period. These enabled women to make their own motifs whilst keeping control over the provenance of the hair, bypassing the wiles of the jeweller. Contemporaneous evidence for the use of false hair within jewellery is anecdotal and there exists little published information on the subject; however, two 20th century sources associate false hair in jewellery with bulk hair from European convents.¹¹⁴ While 20th century writers on fashion and hair, such as Caroline Cox and James Stevens Cox, fleetingly mention this fraudulent practice, I have been unable to identify any research that expands upon the economic, social or cultural implications of it.¹¹⁵ Articles in historical journals (e.g. *The Hairdressers’ Chronicle and Trade Journal*, 1873) and hair manuals (Edwin Creer, *A Popular Treatise on the Human Hair*, 1865 and Alexander Rowland, *The Human Hair*, 1853) touch upon the phenomenon of hair ‘harvests’, but I have been unable to uncover any detailed information about it. My practice-led work with hair has caused me to reflect upon hair both *on* and *off* the head, and upon its geographical journeying and its various taxonomical distinctions.

My project does not address the incorporation of photography within jewellery. Although clearly of great significance to development of the expression of sentiment in the Victorian period, photography’s use within jewellery became

¹¹⁴ Op. cit. Bury (1985) p. 41 and Irene Guggenheim Navarro (2001) *Hairwork of the Nineteenth Century* pp. 484-93. I discuss this issue in greater detail in Chapter four, ‘Hairworking’.

¹¹⁵ Caroline Cox (1999) *Good Hair Days; a History of British Hairstyling* and James Stevens Cox (1984) *An Illustrated Dictionary of Hairdressing and Wigmaking*.

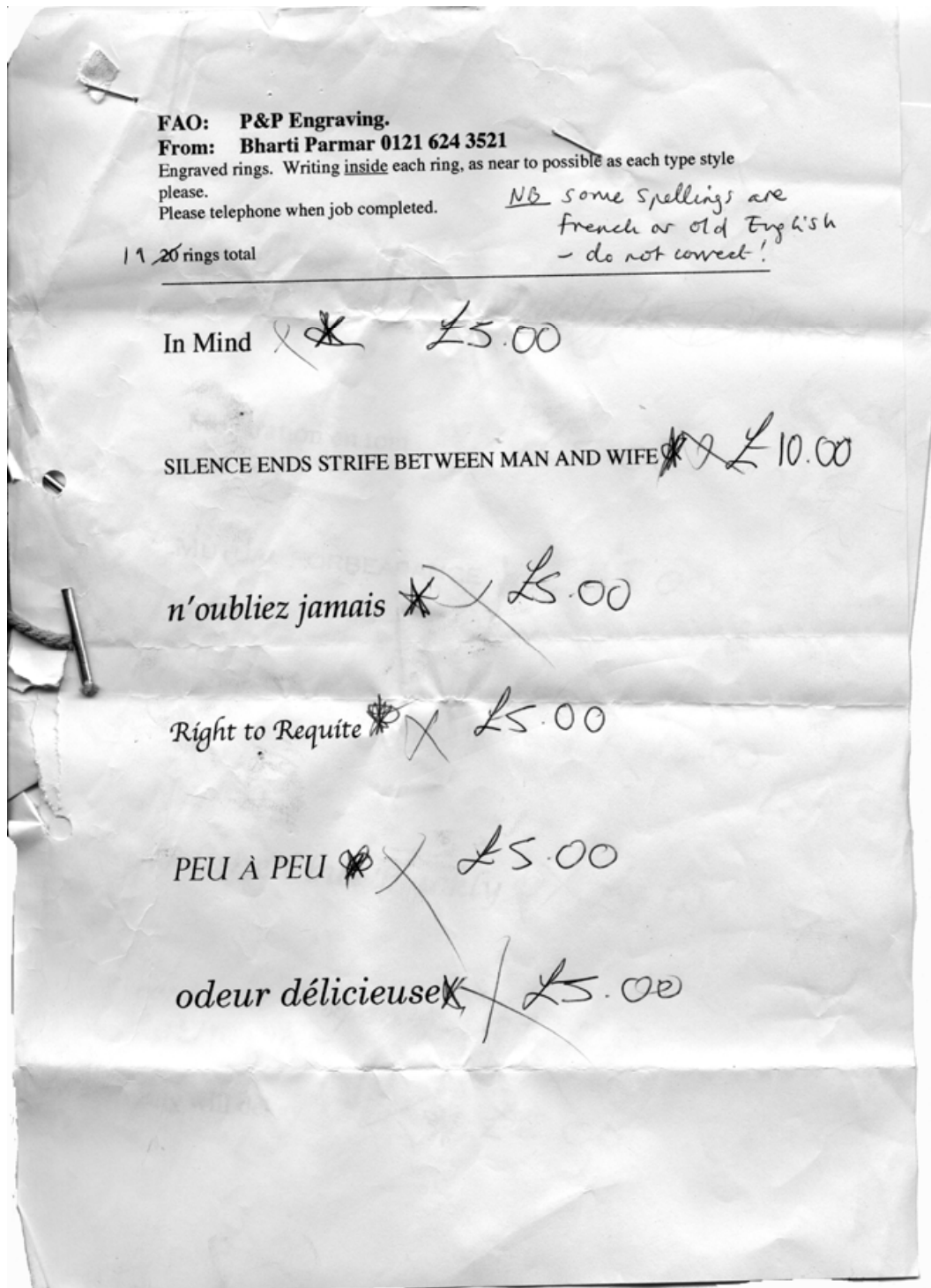


Fig. 47. Engraver's job sheet for poesy rings.

common only post 1860. A rich and complex territory worthy of detailed investigation in its own right, it is already well researched from a variety of academic perspectives, with the latest contribution coming from Geoffrey Batchen in his book and exhibition, *Forget Me Not: Photography and Remembrance*.¹¹⁶

Similarly, because the research does not proceed much beyond the middle of the 19th century, it does not address momentous changes to the design, production and distribution of all jewellery, including the sentimental kind, which resulted from industrialisation in the late 1800s. The latter years of the century introduced wholesale production of cheap, poor quality, mass-produced sentimental jewellery known as keepsakes, often made of die-stamped silver. Exemplifying a crude distillation of the complex rules of 18th century sentimental syntax, these are generally considered clumsy from a design perspective, and remain largely the domain of amateur jewellery writers and collectors.¹¹⁷

In addition to the four forms of sentimental artefact outlined (REGARD jewels, hair jewellery, amatory lockets and mourning dress), an early incarnation of my project proposed study of a fifth: *poesy* (poetry) rings. The exchange of rings with messages engraved ‘withinside’ was a popular social practice in the 17th and 18th centuries (and continued into the 19th century). A proposal for an artwork, in which twenty engraved rings in cabinets ‘spoke riddles to each other’, was devised. However, reflecting further upon *poesies*’ contexts, it became evident that they were no longer at their height of fashion in the Victorian period and this, in addition to the paucity of extant academic research on them, led me to decide to discard my chapter addressing them and to confine my writing up to jewellery

¹¹⁶ Geoffrey Batchen (2004) *Forget Me Not: Photography and Remembrance*, Princeton Architectural Press, USA. This book accompanied a major exhibition of the same name held at the Van Gogh Museum, Amsterdam, 2004. Photography writers who have discussed themes relevant to my project include: Paul Edwards (1998) *Against the Photograph as Memento Mori*; Jay Ruby (1995) *Secure the Shadow: Death and Photography in America* (1995). Exhibitions and anthologies of artists’ works include: Brown and Hobson’s *Intimations of Mortality* (1995), and Hobson and Williams *The Dead*, presented at the Bradford Museum of Film, Photography and Television (1995), amongst several others.

¹¹⁷ See for example, Flower (1951) *Victorian Jewellery*. Flower’s book and others’ provide general introductions to the subject rather than scholarly works, as exemplified by the description on the inside cover of the dust jacket in Flower, which describes the book as being “...of value to those who are interested in curiosities or in the contents of the old family box...”

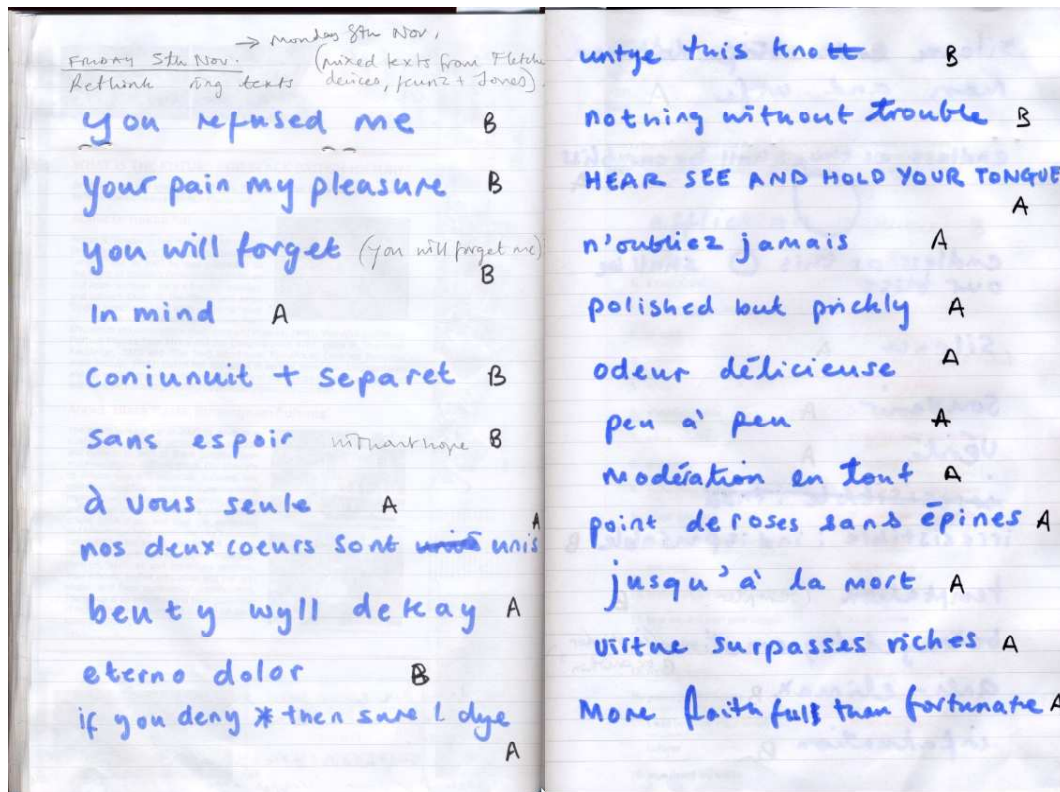


Fig. 48. Page from studio notebook showing selection procedure for poesy ring texts.

forms of more central relevance to the research. My study of poesy rings, however, has fed my thinking about the operation of words in sentimental jewellery, its languages and syntax – and has thus supported the findings that I present.

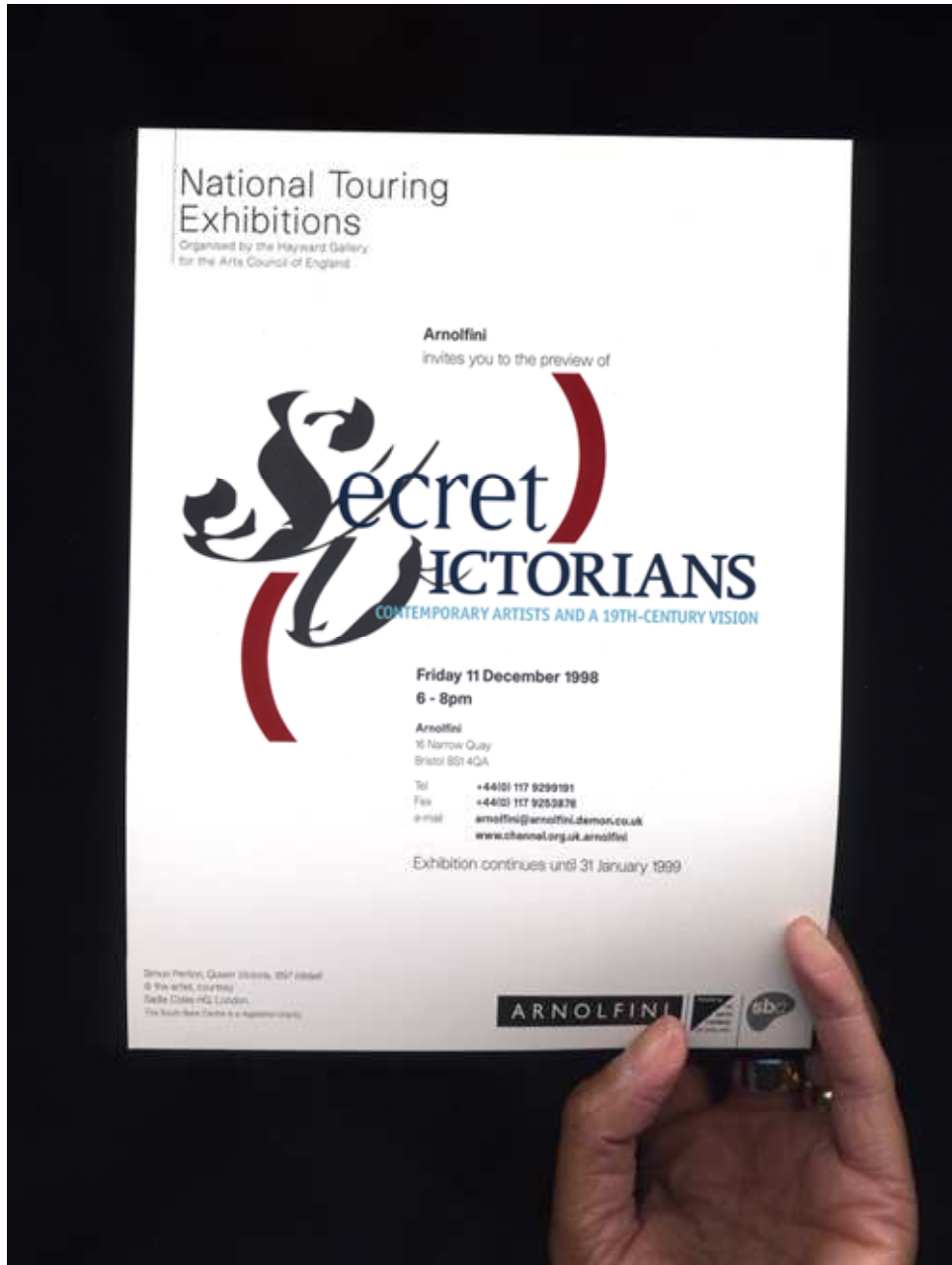


Fig. 49. Invitation card to *Secret Victorians*, Arnolfini, 1998.

2.3. *Contemporary art practice as context*

My research, overall, has taken place firmly within the context of contemporary visual art, especially work that addresses the historicization of culture and its material artefacts. For a number of prominent visual artists of my generation, these concerns have not only operated as their subject matter, but have also prompted and informed material and technical approaches to their interrogation and expression. Alongside my awareness of other artists' practices, seminal to the shaping of my own, decade-long interest was the 1998 exhibition *Secret Victorians: Contemporary Artists and a 19th Century Vision*.¹¹⁸ The works that it presented challenged notions of modernity by suggesting continuities rather than breaks with Victorian social and cultural tenets, and sought to illuminate a 19th century sensibility current within British and American contemporary art. Organized around the interdependent themes of *Ornament & Sexuality*, *Photography & Death*, *Collecting & Colonialism* and *Science & Crime*, it encapsulated the terrain of my own interests in remembrance, material culture, memento mori and photography and how they continue to be pertinent through artists' recasting of them in the modern period.

The works of four artists from the exhibition stood out: the photographer Steven Pippin produces 'anti-photography' in *The Continued Saga of an Amateur Photographer* (1993) by converting a toilet on a moving train into a pinhole camera using the bowl to serve as camera and developer, all the time videoing the vaudevillian performance for the benefit of his audience.¹¹⁹ In *Monster* (1996/7), Douglas Gordon presents a photographic diptych comprising an everyday portrait of Gordon on the left, and a transformed, grotesque Gordon with face contorted by strips of cellotape on the right, bringing to mind the story of Jekyll and Hyde. Yinka Shonibare explores identity and acculturation through *The Victorian Philanthropist's Parlour* (1996/7) in which sculptural representations of Victorian

¹¹⁸ A National Touring Exhibition organised by the Hayward Gallery, London. It toured to various venues beginning with Firstsite, The Minorities Art Gallery, Colchester in 1998 and ending with the Armand Hammer Museum of Art and Cultural Center, UCLA in 2000.

¹¹⁹ 'Anti-photography', a term used in the exhibition catalogue introduction, by curators Melissa E. Feldman and Ingrid Schaffner, refers to a negation of the nature of the technologies that photography deploys. Schaffner writes, "Pippin's work degrades those qualities of photography touted by modernism – its lucidity, objectivity and precision – in favour of a flagrantly subjective vision of the medium looking back on itself and into obscurity". *Secret Victorians*, p. 33.

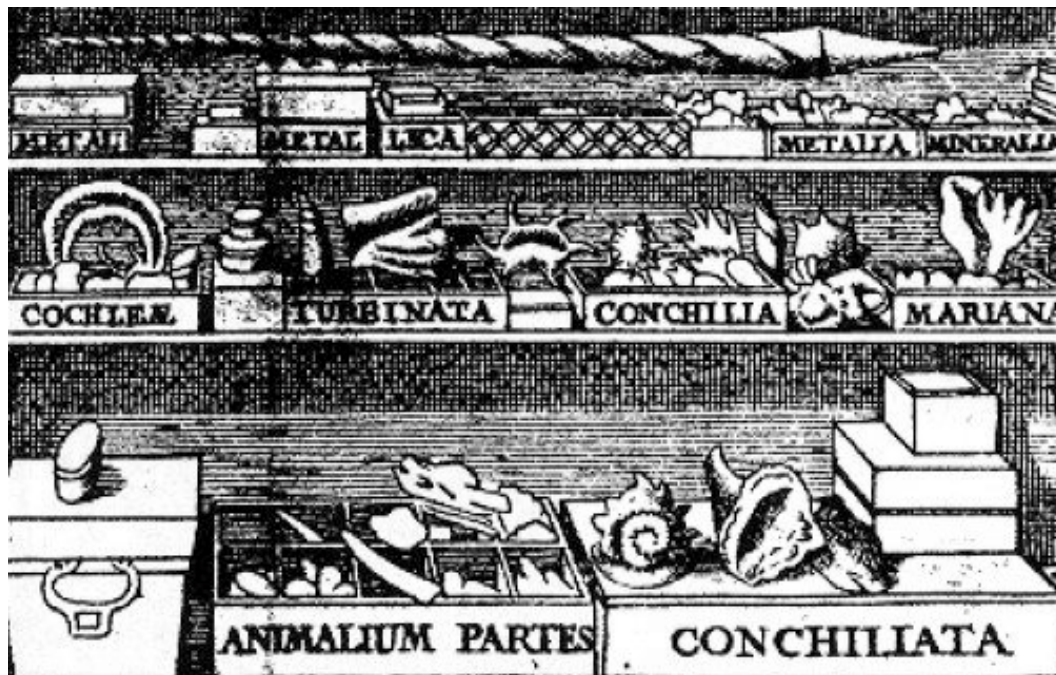


Fig. 50. *Kunst und Wunderkammer von Michele Mercati Bibliotheca Apostolica Vaticana*
Wikimedia Commons <http://commons.wikimedia.org/wiki/File:Wormdet1.jpg>

china and costumes upholstered in African Dutch wax printed cloth are installed as though in a National Trust stately home, “turning the colonizers, with their bizarre customs, into the subjects of scrutiny worthy of museum display.”¹²⁰ And in *Unnatural Selection* (1996), comprising enlarged photographs of fertilized human eggs at the earliest stage of division, Helen Chadwick turns her engagement with science and technology into gigantic, poetic, jewelled memorials: elegies to the potentiality of life. The methodologies of these artists have provided not only conceptual, but technical supporting contexts for my making of both the artworks presented as part of my thesis and of previous works: Pippin’s subversion of photography that speaks of itself; Gordon’s mirroring and double-screen format; Shonibare’s preoccupation with cultural identity through the material artefact; and the poignancy and humanity of Chadwick’s response to biological phenomena.

Reflection upon the concerns of this exhibition has informed my view that the visual outcomes of my project may, arguably, be situated within the Surrealist-derived engagement of the ‘overlooked’ – once popular artforms or amateur art practices. The work of several artists from *Secret Victorians* fit within this category: Kara Walker’s black silhouettes; Simon Periton’s intricately hand-cut paper doilies; and the aforementioned Steven Pippin’s ‘amateur’ photography. These artists’ interest in reworking the popular vernacular has led me to the work of contemporary American artist, Mark Dion. His work is interesting to me for two reasons: for its methodology (association, similarity and connection) and for its system of display (museum display systems). Reminiscent of *Flux Boxes* of the 1960s, or *Wunderkammer* (Marvel or Curiosity Cabinets) of the 16th century, the artist’s cabinets of curiosities comment on classification systems used by curators to exhibit artefacts in museum collections.¹²¹ In *Bureau of the Centre for the Study of Surrealism and its Legacy* (2005), an installation and book, Dion ‘re-presented’ an eclectic selection of discarded and overlooked items found in Manchester Museum’s stores, such as butterfly displays, African masks and a six-

¹²⁰ Ibid. p. 53.

¹²¹ The expression ‘Marvel or Curiosity Cabinets’ is interpreted by the Tate Gallery <http://www.tate.org.uk/learning/thamesdig/flash.htm>. Accessed 05.06.09.



Fig. 51. Newspaper review of *Preserves*, Christine Borland.

legged guinea pig.¹²² As an antithesis to post-Enlightenment distinctions between

¹²² Exhibited at Manchester Museum in 2005. Installation accompanied by an artist's bookwork of the same name, published by Bookworks, also 2005.

categories – distinctions that are central to contemporary western museology – Dion states that he “was drawn to things that were fragmented, to things that were anomalies, to curiosities”.¹²³ In this way “he thoroughly upsets the categories in which the museum organizes knowledge about the world and thereby shapes our perception of it.”¹²⁴ “Renaissance Wunderkammer were private spaces, created and formed around a deeply held belief that all things were linked to one another through [...] similarities between objects.”¹²⁵ It is such ‘similarities’, or associations between things which defy categorization that I am profoundly interested in as an artist. Where Dion has adopted the Wunderkammer approach to thinking about associations, I have formulated my text/image vocabulary (the codified taxonomical dialogue) to better understand associations between material, emotional and formal aspects of Victorian sentimental jewellery and mourning cloth. As the messages of these artefacts were beyond the scope of words, this approach to thinking about similarities, connections and categories between objects has enabled a richer interpretation of archival objects. This interpretation has informed the artworks I have made.

Taxonomy is also a concern of Caroline Broadhead – taxonomies of preciousness and the materiality of handmade objects. Broadhead uses materials in her jewellery which are neutral, new, and value free (e.g. nylon filament).

Conversely, materials employed in the objects of my research, and within my own art practice, are metaphorically loaded and burdened with historical association (*cloth-sensuous, gold-value, heart-love, gem-magic and black-death*).

Broadhead’s writings have been particularly useful to me because she employs fleeting, and often paired groupings of thoughts to describe visual ideas, such as absence/presence, substance/image and object/shadow. A similar form of paired grouping of concepts has informed all of my own artworks, as outlined in section 1.3 ‘Methodology’ (Development of my Model).

¹²³ <http://www.surrealismcentre.ac.uk/papersofsurrealism/journal4/acrobat%20files/Dioninterview3pdf>

¹²⁴ Marion Endt (2007) *Beyond institutional critique: Mark Dion’s surrealist wunderkammer at the Manchester Museum*.

¹²⁵ Mark Dion, *Tate Thames Dig* (2000), *Wunderkammern and Mark Dion* <http://www.tate.org.uk/learning/thamesdig/flash.htm>



Fig. 52. Cuttlefish Rings 1995 Dorothy Cross. Even. Recent work by Dorothy Cross. (1996) Bristol ©Arnolfini.

Preserves, Christine Borland's exhibition at the Fruitmarket Gallery, Edinburgh, appealed to my research interests and project on many levels.¹²⁶ In *Bullet Proof Breath* (2001), a treelike glass lung, she wraps intersections of the bronchia with spider silk, having discovered that this product extracted from the golden orb weaver spider is, according to the American military, potentially bullet-proof material. Dualities such as breath/bone, fragility/strength and protection/destruction resonate throughout her work: in *Blanket Used on Police Firing Range, Berlin: Repaired* (1993), an emotive object, used to protect and provide warmth, is recuperated by darning – a painstaking act in itself; *Supported* (1990/1999), comprises a ghostly trace of a skeleton made from dust on a glass shelf high up above my head; and *Preserves* (2006), displays thirty jars of apple jelly made from the apples of Isaac Newton's tree. In all Borland's work, as in mine, the performative action of its making is a vital component of its narrative. I discuss narrative as it relates to my practice in section 1.2 'Analytical and Intellectual Frameworks.'

Although contemporary jewellery designers approach the human body both as site of display and as subject, few fine artists interested in 'the body' have alluded to, or exploited, the meaning and function of jewellery and its use of precious materials. Notable exceptions include Chadwick, Cornelia Parker, Dorothy Cross, and Susan Collis who, through employing metaphor and allusion, have contributed to an understanding of the body and its relationship with the functions, manufacturing processes and potential of jewellery. Relevant works include Chadwick's *Monstrance* photographic series of 'pre-embryos' (1996), Parker's *Wedding Ring Drawing (circumference of a living-room)* (1996), a gold ring extruded into fine wire to a length which alludes domesticity, and Cross's *Cuttlefish Rings* (1995) in which rings have been cast in soft cuttlefish shells. In the exhibition *Out of the Ordinary: Spectacular Craft* at the V&A in 2008, sculptor Susan Collis presented furniture (which, in itself, evokes the body) such as a ladder – *The Oyster's Our World* (2007), and a wooden table – *Cursed with a Soul* (2007). These inanimate 'workmen's' objects, seemingly splattered with paint and left behind from a previous exhibition, are, in fact, meticulously worked

¹²⁶ Christine Borland, *Preserves* was shown at the Fruitmarket Gallery, Edinburgh 2nd December 2006-28th January 2007.



NEXT FRIDAY a rare Victorian book will be auctioned at Bonhams and is expected to sell for more than £100,000. *Photographs Of British Algae* is not, perhaps, a title to make the heart skip a beat, but it is nonetheless a remarkable document. Comprising 424 ethereally beautiful pictures of seaweeds printed in the signature dark blue of the cyanotype process (what we recognise as architectural blueprints), the book – the first ever to be illustrated with photographs – was a personal project begun in 1843 as a gift for friends by Anna Atkins, the unsung, pioneering female photographer.

Atkins was born in 1799. Her mother died when she was a baby and her father – a member of the Royal Society who was keeper of the Department Of Natural History And Modern Curiosities and latterly, the Zoological Department at the British Museum – imbued in her a lifelong love of science, particularly botany, and technology. Atkins was an accomplished illustrator and collaborated with her father on

several of his own books. In 1841 Anna bought herself a camera after learning of experiments in the new medium by her father's friends William Fox Talbot (the father of photography) and Sir John Herschel (inventor of the cyanotype, the man who coined the verb 'to photograph' and son of astronomer Sir William, who discovered the planet Uranus).

Anna's chief fascination with photography lay in its potential to capture the minute detail of her plant collection, which was often difficult to illustrate.

A handful of copies of the book were published by Anna over the course of a decade and, of these, six remain in institutions. This last copy was recently unearthed in the Eton College Natural History Museum. Its sale will be the final opportunity for collectors to acquire a quiet landmark in photography, while the inclusion of Anna's letters to her friends sheds further light on the pioneering pastimes of a single-minded Victorian lady ■

Fig. 53. Article about Anna Atkins' *Photographs Of British Algae*. Observer Life, 23rd June 1996.

by hand: the furniture's 'splatters' are intricately inlaid into the wood using mother of pearl, opal, agate and diamonds. Collis's breathtaking skill in manipulating materials (predominately white gems), her allusion to "hidden labour, craft and value" and her clever use of wordplay have contributed to my reflection upon my own works, especially as I explore them in Chapter five, 'Amatory Locketts'.¹²⁷

Exploration of how words function within sentimental jewellery has been a central aspect of the research. Contemporary artists who have used words and text to memorialise either themselves or events include, Simryn Gill (*Pooja Loot*, 1992), Brigid Lowe (*I Saw Two Englands' Breakaway*, 1996-97) and Douglas Gordon (*List of Names, since 1990*) amongst many others. Works such as these have provided models through which to think about my own use of words and wordplay.

During my *Light Work* Residency (see page 47) a major breakthrough in my research was achieved through chance discovery of Victorian botanist Anna Atkins' original edition of *Photographs of British Algae 1850*, at The Drawing Center, New York.¹²⁸

The cyanotype process, originally developed by Sir John Herschel in 1842, and intended for use by engineers, was appropriated by Atkins (1799-1871). Her cyanotypes of botanical species and her taxonomical approach to captioning have provided the inspiration for my production of *The Cyanotypes* (photographic images of blue amatory lockets). Atkins prompted me to reflect upon photographic exposure timings, scale, Victorian vignetting techniques, incorporation of text, typefaces, paper technologies and the nature of blueness. Some living artists who are also exploiting historical processes have further

¹²⁷ Collis's personal statement in the catalogue for *arttextiles3, The Third Major Survey of British Artists Referencing Textile*, in which I exhibited *The Lord's Prayer* discussed later in footnote 195; also illustrated in *fig. 50*. In this exhibition, she showed *100% Cotton* (2004), a blue workman's overall, again seemingly soiled and splattered with paint, but the splatters were intricately hand embroidered with coloured threads.

¹²⁸ Shown as part of the exhibition of Victorian photography and botanical illustration, *Ocean Flowers, Impressions from Nature*, 26th March – 22nd May 2004.

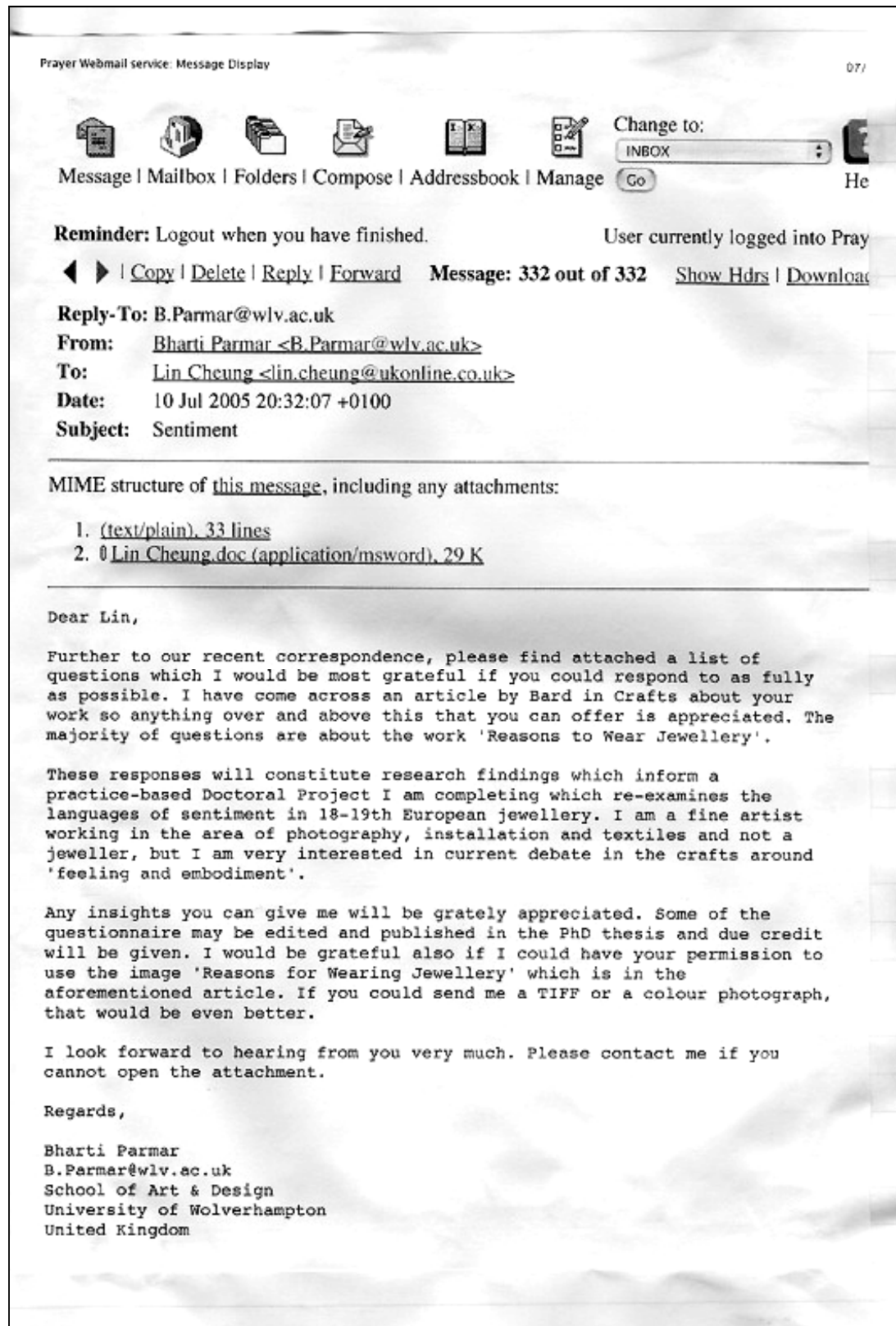


Fig. 54. Correspondence with Lin Cheung.

informed development of my own thinking and, in particular, Joy Gregory through her experimentations with non-silver photographic processes in works such as *Girl Thing* (2002), *The Handbag Project* (1998) and her series *Language of Flowers* (1986-2004).¹²⁹

In my researches to date, I have identified only three contemporary jewellers who have explored sentimental jewellery in any significant way – Mah Rana, Lin Cheung and Roseanne Bartley. Rana, nominated for the Jerwood Applied Arts Prize in 2007, examines loss and exchange by means of interventions in readymade antique jewellery. In *Out of the Dark* (2001/2), a series of black and gold mourning brooches, golden discs are painted with black pigment with the colour rubbing off as the grief diminishes, thus constructing “an analogue of the actual process of loss and grieving.”¹³⁰ Lin Cheung has fabricated a set of engraved rings called *Reasons* (1998) in which silver bands are engraved with platitudes such as ‘wish me luck’ or ‘Christmas present’. Correspondence with Cheung established that she was unaware that the term ‘reason’ originally referred to the tradition of ‘poesy’ or message rings.

In her *Culturing the Body* project, the Australian jeweller Roseanne Bartley has conducted some fascinating documentary research into ‘labelling’.¹³¹ In a project that explored “craft’s ability to unite people in shared experience”, the general public of Melbourne were invited to wear a silver engraved label for a week with charged statements such as ‘aussie’, ‘digger’, ‘mateship’ and ‘sorry’.¹³² The project coincided with the 2002 Australia Day celebrations and engaged cleverly with the stereotypes of Australian cultural identity through the worn object. The methodological approaches of these artists to investigating jewellery and its

¹²⁹ Works viewed at *The Language of Flowers* (2004), Zelda Cheatle Gallery, London and *Accessory* (2005), Angel Row Gallery, Nottingham. These works are also represented in the monograph, *Objects of Beauty* (2004) published by Autograph (ABP), London.

¹³⁰ *Mah Rana: Inconvenient Truths*, a series of interviews with Augustus Casely-Hayford, 2006.

¹³¹ *Culturing the Body: A Social Experience*. Catalogue, Arts Victoria 2002. See also Craft Victoria website <http://www.craftculture.org/archive/bartley1.htm> Accessed 20.04.07.

¹³² *Ibid.* website.



Fig. 55. *The Lord's Prayer*, 2000-2004. Hand stitching/hair on cotton fabric. 30x30cm. ©Bharti Parmar.

Exhibited in *arttextiles 3, The Third major survey of British artists working with textiles*.

Bury St. Edmunds Art Gallery and tour, 2004 (see footnote 214).

materiality, and sentiment and the body, have provided further important contexts for my own practice-led research.¹³³


Of greatest import to my research is my own practice as an artist over the past fifteen years, which has provided the principal critical contextual frame for its findings. Reflection upon my past work during the project has established and revealed recurrent themes and preoccupations, as discussed in 1.2. ‘Analytical and intellectual frameworks’ and in 1.3. ‘Methodology’.

¹³³ Other contemporary jewellers, whose work touches upon themes relevant to my project, include Monika Brugger, Cassandra Chilton and Julia Deville. Brugger makes jewellery which ‘interacts’ with clothing in the form of “shirts [which] are stitched with the shape of a missing brooch, or a dictionary definition of ‘brooch’”; Chilton reworks the 18th century cameo brooch in acrylic sheets, describing her work as ‘Victorian Pop’; and Deville, a trained taxidermist, “casts organic mater in gold and silver, transforming tiny lives into delicate pieces of wearable jewellery.” Cheung et al (2005) *New Directions in Jewellery II*; Brugger p. 102 and Deville p. 164.

Beethoven lives on as a diamond

by Chris Dawson

Genunie auction or publicity stunt? That was my first thought when I stumbled upon a **diamond created from a lock of Ludwig van Beethoven's hair**.



LifeGem, a company that will manufacture a diamond from anything from the carbon of a lock of hair or cremated remains has made three diamonds from a lock of Beethovens hair, one of which is up for sale on eBay. The starting price is \$50k (with a reserve) and a Buy It Now price of \$1m, with 100% of the proceeds going to "help underprivileged children around the world". Sadly they aren't using eBay for charity which would have ensured 100% of the eBay fees would also go to charity.

Not too many bidders will have pockets deep enough to bid on this auction, but the organisers hope a **high profile musician such as Sir Elton John or Sir Paul McCartney** will buy it.


 **Share This**

Fig. 56. "Beethoven lives on as a diamond". [www.tamebay.com/ category/money-cant-buy](http://www.tamebay.com/category/money-cant-buy)

Chapter three: 'The Language of Stones'

Contents

3.1. Artefact

3.2. Artwork

3.3. Taxonomies

3.4. Summary



Fig. 57. Padlock-shaped locket set with stones spelling the endearment 'Regard'
©Clare Phillips (2000) *Jewels and Jewellery*, V&A Museum.

3.1. *Artefact*

All sentimental jewellery employs an underlying symbolic language to aid its allusive potential; none more so than the 'REGARD' jewel. During the early stages of my research, which involved discursive interrogation of a wide variety of objects of sentiment (jewels, clothes, ephemera), several REGARD artefacts in the collections of the British Museum and the V&A Museum captured my intellectual curiosity.¹³⁴

These items are small, gold and variously shaped, their most striking characteristic being the coloured gems embedded around their bezel or shank.¹³⁵ Usually rings, but occasionally brooches or pendants, each REGARD jewel contains encrypted messages of love through their settings of polychromatic gems, with the first letter of each gem spelling out an acrostic endearment or yearning, such as 'regard', 'love me', 'hope', 'dearest', 'souvenir' or 'amitié'. 'Regard', the most common of these acrostics, retrospectively became the generic term to describe such jewels and would be spelled out thus:

R uby

E merald

G arnet

A methyst

R uby

D iamond

REGARD jewels provide an exceptional model of how the material world can be fashioned to describe the experience of love. They utilize precious and semi-precious gems to create wordplay, and for their healing and associative powers. While the medicinal and magical properties of gems had become little more than

¹³⁴ Jewels located in the British Museum, Gallery 47, Europe and Prehistory, and the V&A Museum (3 items in case 19 spelling 'regard' and 'love').

¹³⁵ 'Bezel' refers to the groove which holds gems; 'shank' refers to the plain band part of a ring.

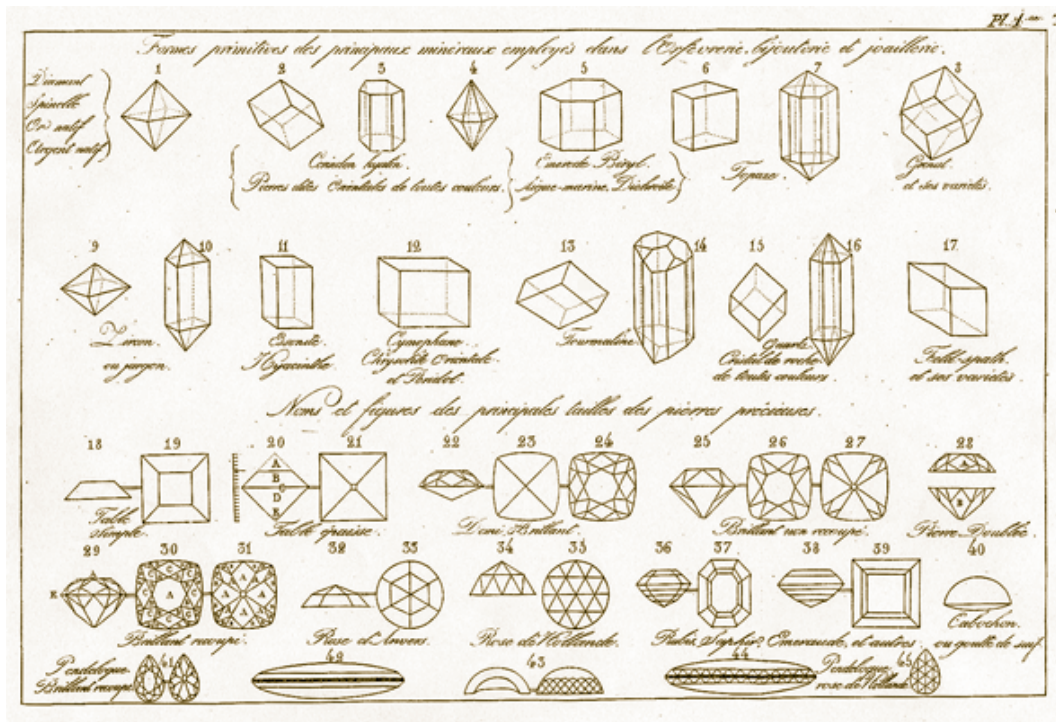


Fig. 58. Table of cutting forms for gems. Placide Boué (1832) *Traité d'orfèvrerie, bijouterie et joaillerie; contenant la description détaillée des caractères physiques et chimiques des métaux et des pierres précieuses qui constituent les matières premières de cette belle branche de l'industrie française, etc...*

the stuff of popular lore by the 19th century, their use in these terms was rooted in medieval medicine and alchemy.

These two characteristics of REGARD jewellery – its wordplay and its exploitation of the associative properties of gems – can be seen to embody two modes of meaning rooted in two branches of knowledge – artistic knowledge and ‘scientific’ knowledge.¹³⁶ These two modes, which I discuss later, have provided the inspiration and context of enquiry for my limited edition artwork *REGARD:LOVEME*, which employs an art/science dialectic as an element of its conceptual and material structure. This chapter is largely a reflection upon my development of that enquiry: I will discuss the forms of wordplay within jewels and the role of lapidaries’ texts and 19th century cultural writings in forming popular Victorian gem lore.¹³⁷

My analysis of the taxonomy of the REGARD jewel, and its subsequent synthesis within my artwork, has focused upon how emotion was codified – upon the material, visual and textual elements that constituted the syntax of Victorian ‘sentimental expression’ and the ways in which they were made manifest. I will therefore discuss, here, my exploration of the figurative potential of gems and of aspects of their nomenclature, how these informed popular views of the virtues of gems, and how aspects of my scholarly research have been incorporated within my artist’s book. I will discuss the related phenomena that have informed my practice-led research: systems of gem classification such as ‘carats’ and the *Mohs Scale of Hardness*; methods of faceting stones; and fantastic gem anomalies such as impurities and enclosures. I will also refer to modern taxonomies of gems and stones as seen in post-war scientific field guides for the amateur geologist, whose visual and technical formats of arranging schematic data I have exploited. I will reflect especially on the meanings and symbolism of the term ‘regard’ and how these have informed the formal composition of the artwork.

¹³⁶ I use the term ‘scientific’ judiciously as my later discussion of this reflects upon popular knowledge derived from medieval lapidaries’ treatises and also upon contemporary empirically-based mineralogy. In section 3.3. ‘Taxonomies’ of this chapter, I discuss Tracey Fletcher’s research on the interface between medieval science and lore.

¹³⁷ Lapidaries’ texts are treatises on symbolic and technical aspects of precious stones.

<i>ENG.</i>	<i>GER.</i>	<i>FR.</i>	<i>ITAL.</i>
Ruby	Rubin	Rubis	Rubino
Emerald	Smaragd	Emeraude	Smeraldo
Garnet	Granat	Grenat	Granato
Amethyst	Amethyst	Amethyst	Amethyst
Ruby	Rubin	Rubis	Rubino
Diamond	Diamant	Diamant	Diamante

Fig. 59. The acrostic 'regard' spelled out in its vernacular.

As already described, words play a significant part in the operation of sentimental jewellery, even when there appear to be none present. The REGARD jewel employs a taxonomical form known as 'The Language of Stones', which captured the popular imagination, largely in Britain, but also within Europe (especially France) in the earlier part of the 19th century.¹³⁸ It is unclear whether REGARD jewels are French or English in origin. The jewellery historian, Diana Scarisbrick cites a reference to the Parisian jeweller *Mellerio* as the first to use stones in a schematic way in France.¹³⁹ Shirley Bury, former Keeper of Jewellery at the V&A Museum, attributes English use of the term 'regard' as having been adapted from the French, and states that this 'game' of words was played in other languages, but does not specify which.¹⁴⁰ Marcia Pointon notes that the word 'jewel' derives from the French 'joaillerie', which, in turn, has its root in 'joie' (joy).¹⁴¹ She suggests, consistent with the OED's identifying it as a matter of dispute, that 'jewel' perhaps derives from 'jouer' (to play) – a persuasive proposition in relation to the participatory function of the REGARD jewel.

The REGARD jewel was exchanged between lovers, and often friends and family, and some historical sources suggest that such jewels were often given on the birth of the first child.¹⁴² Apart from endearments, codes and messages of a more personal nature, such as names of the beloved, dates of birthdays and other significant and private events, were made and worn.¹⁴³

¹³⁸ In his text, *The Symbolism of Gems and Precious Stones* (1900), Arthur Giraud Browning describes 'The Language of Stones' as 'The Blossoms of the Rock' and 'Sermons in Stone' and likens it to its symbolic botanical equivalent, 'The Language of Flowers', in which, for example, a forget-me-not symbolises true love and ivy symbolises fidelity. This form of symbolism has been revisited by contemporary artist Joy Gregory who has made a series of work that record all the weeds in her locale of London in the taxonomic manner of botanist and photographer Anna Atkins.

¹³⁹ Mellerio, a dynasty of Parisian jewellers dating from 1613. Op. cit. Scarisbrick (1993) p. 157.

¹⁴⁰ Bury (1984) *Rings* and also in Bury (1991) *The International Era*.

¹⁴¹ Op. cit. Pointon (1999)*b* *Valuing the Visual and Visualising the Valuable*, p. 2.

¹⁴² Op. cit. Gere (1975) p. 61. However, it is not clear whether the REGARD item was given to the mother or the child.

¹⁴³ As evidenced by the REGARD bracelet made for Princess Eugenie of Hohenzollern-Hechingen in 1845, in which each stone corresponded alphabetically to the names of her husband and siblings. Hence: malachite for *Maximilian*; aquamarine, *Amelie*; amethyst, *Augustus*; emerald, *Eugenie*; chrysoprase, *Constantine*; jacinth, *Josephine*; topaz, *Teolinde*; and amethyst, *Auguste Amelie*.

Grahame Clark (1986) *Symbols of Excellence: Precious Materials as Expressions of Status*, p. 83.

An Irishman, who owned such a ring, noted one day that the lapis lazuli had fallen out, and took the ring to a jeweller in Cork, to have the missing stone replaced. When the work was completed, the owner, seeing that the jeweller had set a topaz in place of a lapis lazuli, protested against the substitution; but the jeweller induced him to accept the ring as it was, by the witty explanation that it now read 'repeat' and that if the agitation were often enough repeated, the repeal would come of itself.¹⁴⁴

Fig. 60. An example of gem codes in 19th century culture.

¹⁴⁴ Kunz, George Frederick (1917) *Rings for the Finger: from the earliest times, to the present, with full descriptions of the origin, early making, materials, the archaeology, history, for affection, for love, for engagement, for wedding, commemorative, mourning, etc.*, p. 50.

There is little published scholarship on 'The Language of Stones', most probably because jewellery occupies a marginal position in design history and because this Discussion of the REGARD jewel itself is limited to brief descriptions of its form and novelty by contemporary jewellery historians such as Scarisbrick and Charlotte Gere.¹⁴⁵ I have only been able to find one subjective evaluation of such artefacts – by the jewellery historian Geoffrey Munn, who describes them as a 'charming conceit' (a comment which may be perceived as downplaying their social and cultural role and import).¹⁴⁶ Bury provides some information about REGARD jewellery in her text *Jewellery 1789-1910: The International Era*, but her discussion focuses largely on its connoisseurship rather than upon providing any in-depth analysis of its contexts, symbolism, exchange value or wordplay.

The game of codes in jewellery reached its highpoint in the 1820s and 1830s and was revived again in the 1880s and later again in the Edwardian era.¹⁴⁷ As the REGARD jewel employs a game in which gems are substituted for words, it appears to have been the province of an educated audience. Although there exists little scholarly discussion of the REGARD jewel, from the available evidence, as cited earlier, such jewels were clearly exchanged, owned and worn by royalty, and the precious materials and artistry involved in their making initially confined them to the rich.¹⁴⁸

My practice-led research has been driven by my interest in the REGARD jewel as a token of love: lovers, friends, family and jewellers all subscribed to its playful language. It encapsulates Victorian ingenuity in wordplay, with jewellers often having to resort to old names of gems in order to spell words for which no gem existed (as in V – *vermeil* – garnet, to spell the word 'love'). An amusing anecdote (opposite) suggesting the widespread presence of REGARD jewels and gem codes in 19th century culture is provided by George Frederick Kunz in his

¹⁴⁵ Op. cit. Scarisbrick (1993) p. 157, op.cit. Gere (1975).

¹⁴⁶ Geoffrey Munn (1993) *The Triumph of Love: Jewellery 1530-1930*, p. 57.

¹⁴⁷ Op. cit. Bury (1991) vol. 1. p. 145. Sources suggest that it was far more popular in England than on the Continent; on the rare occasions when French firms manufactured REGARD jewels, English words were preferred to French. Op. cit. Gere (1975) p. 61.

¹⁴⁸ As a result of the onset of mass production, however, it is also probable that they gradually filtered through the social strata, like many other forms of the material culture of sentiment (such as mourning wear and embroidered samplers).



Fig. 61. James Roberts Brown (1883) *Love's Garland: or posies for rings, hand-kerchers, & gloves, and such pretty tokens that lovers send their loves...* concerning the efforts of the early Alchemists to transmute the baser metals into gold... A reprint.

Rings for the Finger (1917), in which he notes an instance of the word 'regard' in a ring of 1830 being disturbed by a jeweller replacing one stone by another. As this example suggests, jewellers who were not party to the word games that were in play often unwittingly ruined messages by replacing lost stones with others, consequently breaking the code. These aspects of REGARD jewellery spurred my development of an artwork that makes particular comparison between the object, its symbols, its symbolic 'language' and the human body upon which it is destined to be situated.

One of the two modes of meaning that I identify to be at work within the REGARD jewel is a product of artistic knowledge and relates to its strategies of communication. This is best considered within the wider context of popular 19th century cultural forms of conceits, wordplay, riddles and acrostics. My studio notes (below) refer to how a research visit to the British Library revealed a host of material in this territory including conundrum books, valentine writers, love garlands (garland meaning a 'string' of words) and other such paraphernalia of parlour games. I wanted to ascertain if popular acrostics suggest links to REGARD jewellery.¹⁴⁹

A tiny gold-edged pink pamphlet of 1866, measuring a diminutive 7x8 centimetres and entitled *Coopers Two Hundred Love Acrostic Verses on Ladies' & Gentlemen's Christian Names* catches my eye.¹⁵⁰ On examining its overwhelmingly mawkish content, it appears to be an excellent example of the acrostic's popular success. The book's function is clearly defined by its title and it contains the most popular men's and women's names of the time, for example Alfred, Jane, Herbert, etc. These names are arranged vertically, with the poem spilling out of each letter. Endearments such as dearest and regard appear regularly, as in the poem for ANDREW:-

¹⁴⁹ As previously discussed, the studio notes of my own personal narratives are in Courier typeface to distinguish them from other text.

¹⁵⁰ Thomas Cooper, engraver.

From: VICTORIA 19th c British Culture & Society on behalf of Parmar, Bharti Sent: Thu 20 Sep 07 8.04pm
 To: VICTORIA@LISTERSERV.INDIANA.EDU
 Cc:
 Subject: **girls named after gems**
 Attachments:

I am researching the Language of Stones, a 19th century codified language used in jewellery whereby polychromatic gems formed an acrostic spelling out endearments such as REGARD (R ruby; E emerald; G garnet; A amethyst; R ruby; D diamond). A parallel, codified language was the Language of Flowers. Does anyone know why girls are named after gems such as ruby, beryl, amber, coral, pearl but not diamond, jet or onyx? I am aware of notions of sympathetic magic and symbolic values of gems widely held in the Victorian period. These are names in existence now - were these, or others, popular in the Victorian period and why? Could anyone help me shed light on this enquiry?

Bharti Parmar
 Visual Artist
 School of Art & Design
 University of Wolverhampton
 United Kingdom
 B.Parmar@wlv.ac.uk

From: VICTORIA 19th c British Culture & Society on behalf of Searsmith, Kelly Sent: Fri 21 Sep 07 8.35am
 To: VICTORIA@LISTERSERV.INDIANA.EDU
 Cc:
 Subject: **girls named after gems**
 Attachments:

Bharti, ••An interesting question. I would imagine girls weren't named after stones •associated with mourning (jet, onyx). It is likely that many Victorian folk •associations with particular gemstones were inherited from classical (Greek, •Roman, Egyptian) sources, although there are no doubt more local folk •sources for regional stones.

Kelly Searsmith, Ph.D. •searsmith@yahoo.com •

From: VICTORIA 19th c British Culture & Society on behalf of Rose, David Sent: Fri 21 Sep 07 1.35pm
 To: VICTORIA@LISTERSERV.INDIANA.EDU
 Cc:
 Subject: **girls named after gems**
 Attachments:

Dear Ms (I guess Ms?) Bharti,

I was very interested to learn of your research, as I am curious about the role of gemstones as a trope in aestheticism and decadent literature, sometimes just the recitation of their names, but often obviously for their symbolic value. This is particularly true in The Picture of Dorian Gray, but it crops up even in Kipling and Conan Doyle.

If you would like to submit something about this to THE OSCHOLARS (see www.oscholars.com), either as a short article (not too short) or simply as an abstract of your research theme, I would look on it very favourably for publication.

On your wider question about their selection as names, I fear I am less use, even though my mother was called Ruby (b.1914) and her sister was called Lily (b.1910?), although spelling these as Rubie and Lillie. You probably already know that Olive Custance (Lady Alfred Douglas) adopted the name Opal, and Maud, Lady Cunard adopted the name Emerald.

Yours sincerely,

D C Rose

Fig. 62. Correspondence on VICTORIA online forum about how and why girls might be named after gems.

A midst the endearments that lie close to my heart,
 N earest and dearest, ever foremost thou art,
 D irecting, subduing each minor delight-
 R egard then for ever thy primary right:

E ach other endearment may prove empty wind,
W ith thee, love, alone, heart - bliss do I find.

Some poems feature material tokens of affection such as rings, as in a poem to *CATHERINE*: *Come, what shall I send thee as a token of love? A ring, or a locket, or a fleecy kid glove...*¹⁵¹ Another example makes direct reference to gems and jewellery, both in its content and in the woman's name, *MINA*:¹⁵²

M y heart is set in costly gems.
I t's jewelled round with rarest treasures,
N ear it glitters thy pearly smiles,
A nd all thy charms in dazzling clusters.

Acrostic name jewellery also recalls other popular Victorian acrostic poems such as Edgar Allan Poe's homage to 'Elizabeth' (1829) and Lewis Carroll's poem spelling Alice Pleasance Liddell in *Through the Looking-Glass* (1871).¹⁵³ Thus, the date of *Cooper's Acrostics* and other works like it, indicate that the acrostic form was popular not only when the fashion for the REGARD ring was at its height, but long afterwards.

¹⁵¹ Ibid. p. 44.

¹⁵² 'Mina' has its origins in enamelled blue glass in the East, particularly in Persia, and was evidently a girl's name in Victorian times.

¹⁵³ 'Elizabeth' is read in the following way:

E lizabeth it is in vain you say
"L ove not" – thou sayest in so sweet a way:
I n vain those words from thee or L. E. L.
Z antippe's talents had enforced so well:
A h! If that language from your heart arise, (cont...)
B reathe it less gently forth – and veil thine eyes.
E ndymion, recollect, when Luna tried
T o cure his love – was cured of all beside –
H is folly – pride – and passion – for he died.

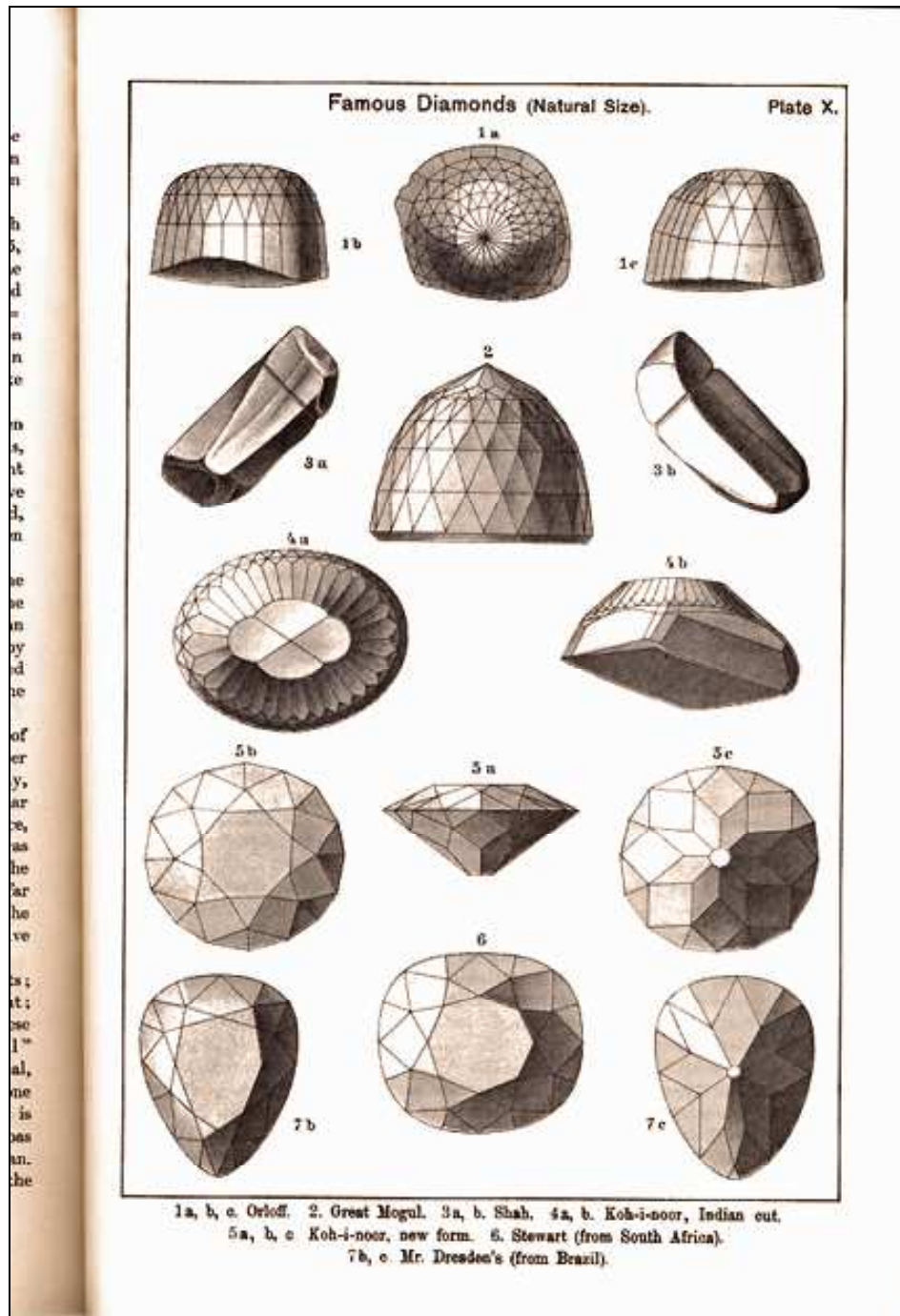


Fig. 63. Famous Diamonds. ©Max Bauer, *Precious Stones*, 1904.

The second mode of meaning operating within the REGARD jewel is rooted in 'scientific' (or popular) knowledge and relates to jewels' incorporation of the

material, symbolic and associative qualities of gems.¹⁵⁴ Apart from the REGARD jewel's capacity to communicate private messages through its sentimental lexicon, the gems that it employed were, themselves, seen to possess unique qualities through their role in sympathetic magic.

There are many superstitions relating to the properties of gems: the opal brings bad luck; gems should not be mentioned in the title of a book; amethyst protects against nightmares. Their rarity, durability and aesthetic appearance marks them out not only as precious, but also 'special'. This primordial special-ness was believed to enable them to exert action on the body and mind in two ways: either as a prophylactic (ingested) or talisman (worn against the body).

Belief in gems' power to act through the body on the mind was based on the principle that cognition takes place via bodily processes or through the senses - for instance through ingestion, as in the legendary myth of Cleopatra's drink of pearl dissolved in vinegar.¹⁵⁵ Belief in their symptomatological power postulated the precious gem as talismanic - as having the capacity to repel negative forces directed towards the physical self by nullifying them through electrical emissions, and thereby providing protection.¹⁵⁶ It was also believed that the colour of a stone could effect a curative function in relation to the afflicted part of the physical body of the same colour: thus, a ruby was believed to cure disorders of the blood, emerald the eye and so on.¹⁵⁷

¹⁵⁴ Scarisbrick suggests that the French *Semaine*, or 'days of the week' stone, introduced in 1827 in Paris, is a development of the REGARD jewel; gems in this type of jewellery did not form an acrostic, but borrowed from medieval lapidaries' texts in the belief that precious stones were connected with the stars and thus influenced human fate. Sunday (sun) was represented by a yellow stone (topaz), Monday (moon) by a pearl or white stone, Tuesday (Mars) by a red stone (garnet or ruby), and so forth. Scarisbrick (1993) p. 157. *Semaines* are also discussed in Bury (1991), Vol, 1, p. 144.

¹⁵⁵ See discussion of this in Chapter five, 'Amatory Locketts'.

¹⁵⁶ 'Symptomatological': the study of disease (OED).

¹⁵⁷ Patrick Voillot (1998) *Diamonds and Precious Stones*.

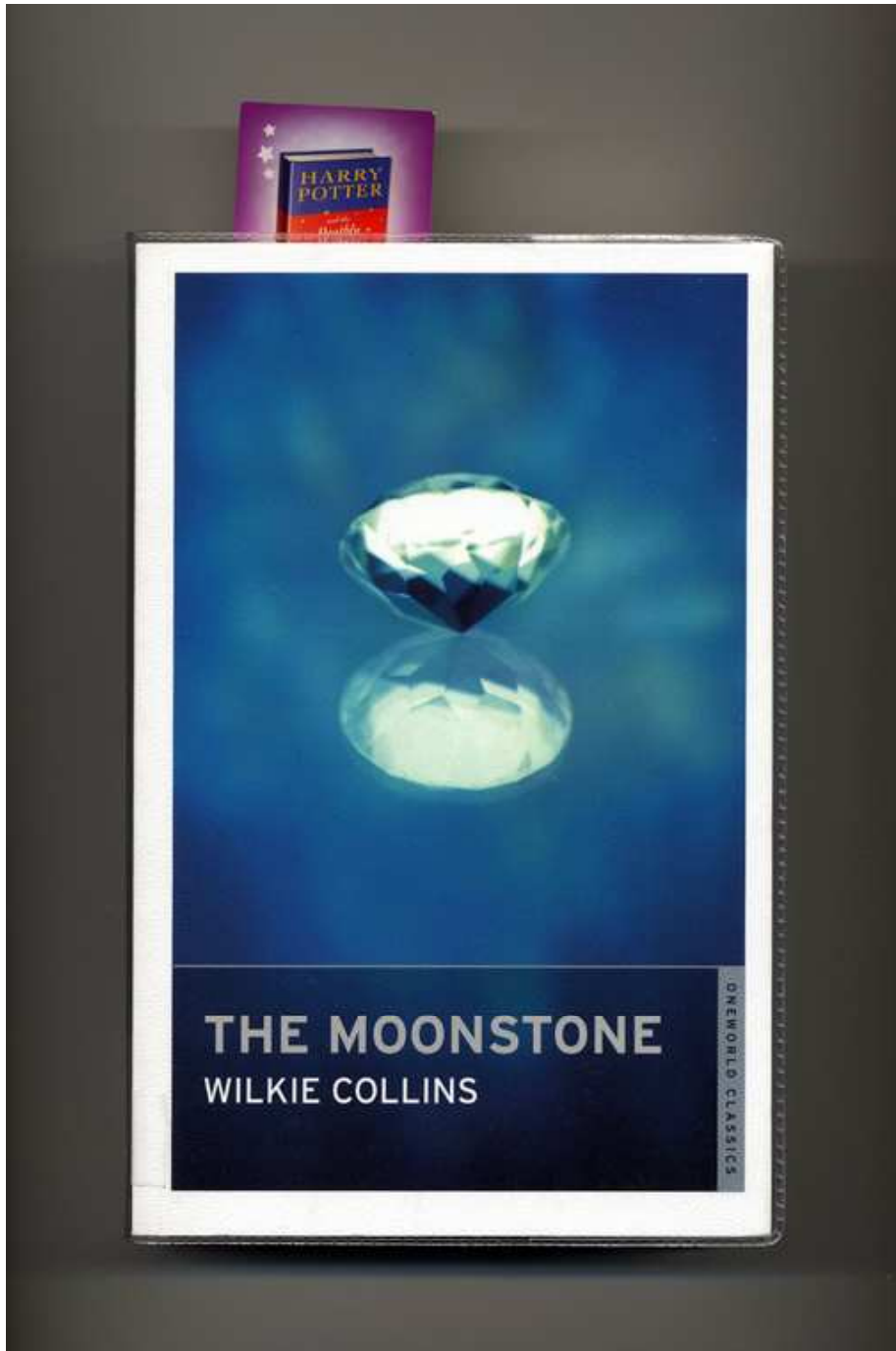


Fig. 64. *The Moonstone*. Wilkie Collins, 1868.

Interest in sympathetic magic was revived in the Victorian era, its contemporary characteristics having been informed by medieval lapidaries' treatises and later works, such as Robert Boyle's celebrated *Essay about the Origine and Virtues of*

Gems (1672). This renewed popular interest continued well into the Edwardian era according to American 19th century fiction scholar, Kurt Tetzeli von Rosador in his essay *Gems and Jewellery in Victorian Fiction*.¹⁵⁸ The place of the lapidary in polite society is attested to by various 19th century treatises and fashion journals which carry articles about the history, science and folklore of gems. Examples include the English *Ladies' Cabinet of Fashion* (1860), the French *Diamonds and Precious Stones, a Popular Account of Gems* (1874) by Louis Dieulafait and one of the most popular texts on precious gem lore, *The Curious Lore of Precious Stones - Being A Description of Their Sentiments and Folk Lore, Superstitions, Symbolism, Mysticism, Use in Medicine, Protection, Prevention, Religion, and Divination, Crystal Gazing, Birthstones, Lucky Stones and Talismans, Astral, Zodiacal, and Planetary* published as late as 1913 by prolific gemmologist Otto Kunz .

The influence of gem symbolism on society and culture in the 19th century is reflected in fiction of the period.¹⁵⁹ The opal, for example, is said to have acquired its stigma through its role in the plot of Sir Walter Scott's *Anne of Geierstein (The Maiden of the Mist)* (1829) in which the heroine owns an opal that burns fiery red when angry and turns ashen grey upon her death. The myth of this curse impacted deeply upon the public imagination until Queen Victoria finally dispelled it by giving opal jewellery wedding presents to her relatives. Another Victorian novel that contributed to attributes popularly ascribed to gems, arguably shaping tastes in jewellery fashion, includes Wilkie Collins' *The Moonstone* (1868).¹⁶⁰ Literary works such as these fuelled the Victorian fervour for symbols to codify meaning.¹⁶¹

¹⁵⁸ Tetzeli Von Rosador (1984) *Gems and Jewellery in Victorian Fiction*. Vol. 2.

¹⁵⁹ For instance, the opening scenes of George Eliot's *Middlemarch* (1871) describe Dorothea dividing her mother's jewels with her sister.

¹⁶⁰ In *The Moonstone*, an expensive diamond with qualities of ill-luck is stolen and brings misfortunes to those in its wake.

¹⁶¹ Von Rosador proposes that influences cannot be identified by "chapter and verse [... moreover] it seems rather to have worked by indirection, by permeating the general climate of ideas." Op. cit. Von Rosador (1984) p. 303.

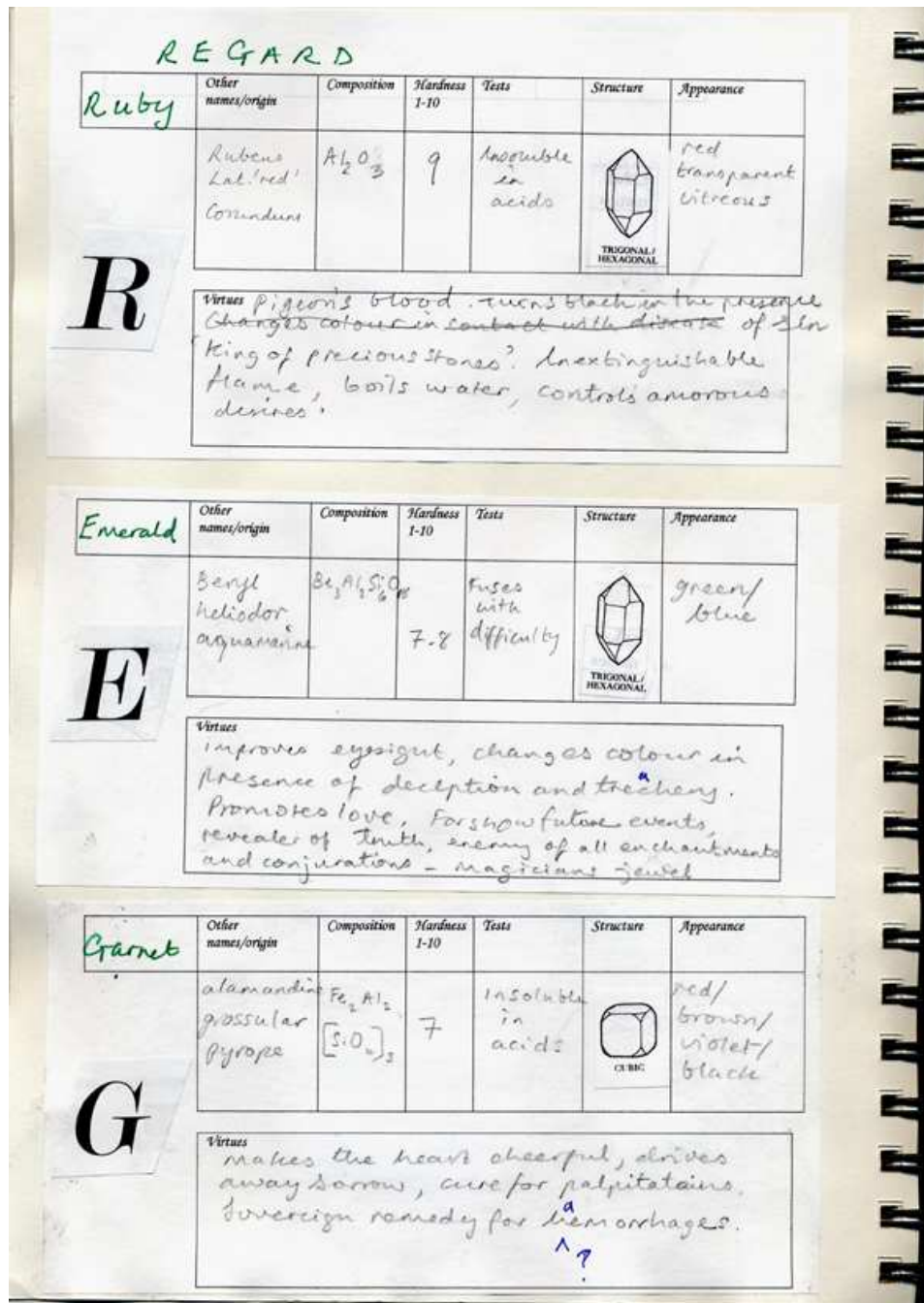


Fig. 65. Page from studio notebook showing classification charts complete with data for letters R, E and G which spell out the first few letters of 'regard'.

3.2. Artwork

The artist's book *REGARD:LOVEME* is the result of my setting out to create an artefact that possesses the qualities of a REGARD jewel - involving fine craft, exchange, words and codes – and that is intimate and of a human scale. I wanted to make an artwork with a loose but linear structure which could be 'read' like the gems of a REGARD jewel in a sequence, but could also be jumbled to make nonsense, thereby embodying the problem of misunderstood messages. A limited edition fine art book appeared to offer an appropriate format: it possesses a solid authority and can be seen to be enduring like a jewel; its artistry and material value means that it will survive the transience of the emotion that produced it.¹⁶² The structure of the book was informed by play upon the multiple meanings of the term 'regard' which is both verb and noun.

'Regard' has two chief forms: the verb 'to regard' ('to look'), and the noun 'regard' (as in 'I have *regard* for you'). Both derive from the French *regarder*. I interpreted the first 'regard' as the action of the gaze, i.e. *looking out* and the second as an *inward-looking* action of reflection. These co-responding, twin meanings informed both the technical structure, and more significantly, the content of my book: its double-edged 'mirror' design comprises sets of double-pages that speak to each other or 'co-respond'. The pages correspond in the true sense of the word in that they answer to each other in character and function.¹⁶³

Of the various acrostics in use in amatory and friendship jewellery in the 19th century, I chose 'regard' and 'love me' to communicate notions of love and intimacy, and titled my book *REGARD:LOVEME*. The colon inserted between the two verbs introduces a physical breath or space between them; it also metaphorically signifies or mimics a reflective and/or disruptive space introduced

¹⁶² The ARLIS/UK & Eire Committee on Cataloguing and Classification 1987-8 defines an Artist's Book in four major ways: a book or book-like object in which an artist has had a major input beyond illustration or authorship; where the final appearance of the book owes much to an artist's interference/participation; where the book is the manifestation of the artist's creativity; where the book is a work of art in itself. Adapted from Simon Ford (1993) *Artists' Books in UK & Eire Libraries*.

¹⁶³ This is a précis of the definition of 'correspond' in the OED.

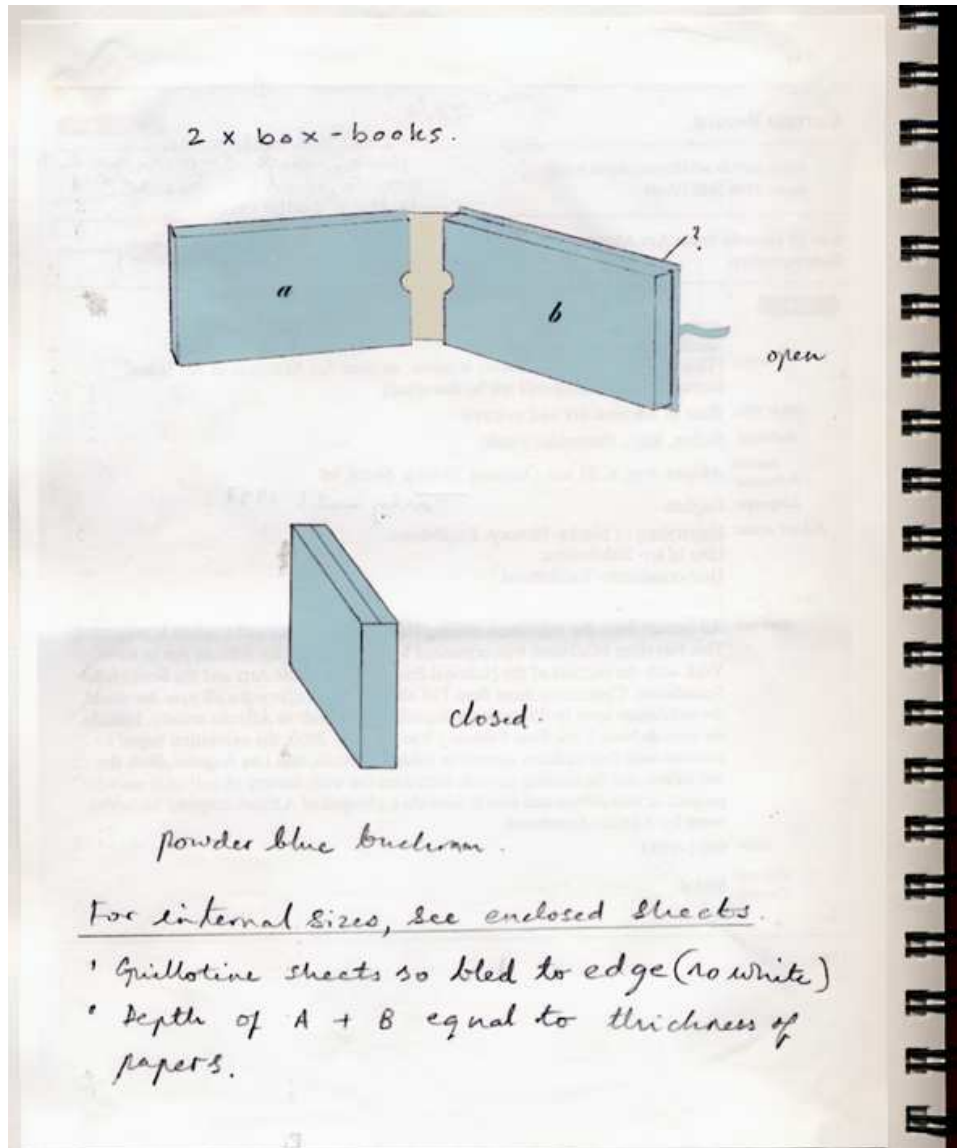


Fig. 66. Studio notebook. Design of outer casing of book *REGARD:LOVEME*

by the act of page turning, and an emotional space between the gentle, reflective enticement of REGARD and the insistent command of LOVE ME. Elision of the

physical space in the single word *LOVEME* forms a mirror of its six letter opposite, *REGARD*. The title's capitalisation makes playful reference to its function as an acrostic.

REGARD:LOVEME was conceived as a book because a book lends itself to notions of sequential order, narrative, repetition, time/space structures, 'reading' in the sense of the seriality of page turning, and intimacy. A conventional book consists of a series of pages attached to each other in some way and is generally a medium for the sequential dissemination of text: visual or verbal.

REGARD:LOVEME is not presented in the conventional codex bound format, however, but is constructed by means of two slipcases joined together at the spine, each containing a series of loose, full-colour, printed leaves.

Structuring of the book as a process of correspondence between two halves is reinforced by the contents of the pages, which 'correspond' in pairs. When 'read' pair by pair, sequentially, pages collectively spell out the words *REGARD:LOVEME*. They are housed in corresponding boxed compartments, the left box (a) containing the image pages, and the right box (b) containing the text pages. The stone on page *a* of a pair is understatedly 'described' by its scientific or poetic name printed beneath its image. Page *b* of the pair provides data that indexes and classifies the visual image on page *a*, offering scientific data at the top, and 'quasi-scientific' data (listing the gem's key virtues) below. The two kinds of data on page *b* are bisected by the initial letter of the name of the stone, which is printed in the middle of the page and implies the presence of a code. Page *b* is conceived as providing an analysis of the seemingly contradictory relationship between the emotional and rational properties of the gemstone: emotional by virtue of its lore, rational by its scientific properties. When two pages, together, are read from left to right and back again, they provide a reflexive interpretation oscillating between image, object and taxonomies of knowledge, understanding and meaning.

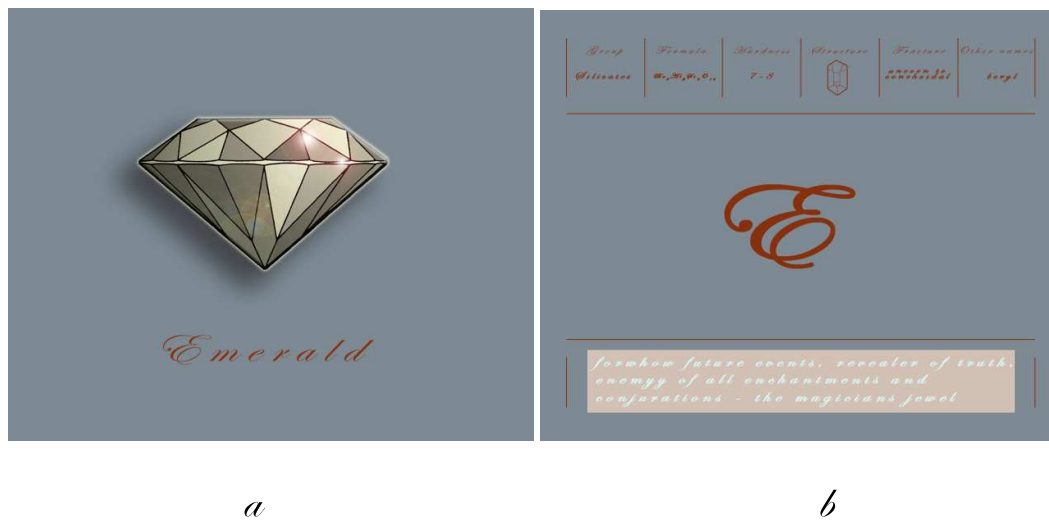



Fig. 67. Two corresponding pages are placed side by side. An early stage draft of the 'emerald' page.

My thinking about the book's layout was informed by the style of popular field guides aimed at the amateur geologist, which often employ a double-paged

schema with chart and corresponding image. The distinctive and dated photographic illustrations of stones in these guides are unique in their 'out of this world', fantastic quality, in which the precious gem becomes simultaneously aspirational and unattainable. Deeply coloured backdrops further enhance gems' exquisiteness, and I came to understand that my attraction to these images rested on their ability to provide sentimental reminders of unfinished fossil collections from my childhood. It was from these mineralogy field guides, that I devised a generic classification chart for each gem, sections of which were then placed at the top and bottom of each right hand page (page *b*). The initial letter of the gem, in the central section of the page, was printed in a cursive typeface. These are standard, yet descriptive fonts and were chosen for their shape, their feel and their historically evocative (albeit constructed) sounding names – for example,  (Coronet) and *Edwardian Script* (Edwardian Script); they are nearest equivalent to a generic 'Victorian' typeface.

Consideration of the colour of the page, the text to be included and typographic style was made at this stage, with a view to representing the 'essential quality' of each gem. Subsequently, I made a mock-up of an 'image' page representing a simulation of a scintillating gem so that it that corresponded with the text page. This methodological approach informed the layout of the entire book. The binding of *REGARD:LOVEME* is conceived to foreground the intervention of the viewer in its 'reading': it can be read sequentially or in any other order. Its construction thus playfully encourages multiple 'readings' and its initialized letters hint at the presence of a code at play: through a sequential reading, the word(s) at the heart of the artefact is revealed; however, through a non-sequential reading in which the logical sequence of the page is disrupted, the code enshrined within the book is 'broken'.

diamond and graphite are allied
 diamond is hard, graphite (pencil lead) is soft
 diamond is transparent and light, graphite is opaque and dark
 diamonds at the surface of the earth are transforming into graphite
 Indian diamonds are males, Arabic ones females
 diamonds are an effective poison when pulverised
 diamonds are responsible for developing nations and creating wealth
 although the hardest natural substance, is possible to crush a diamond with a hammer
 Pliny the Elder tells us that diamond *cannot* be smashed with a hammer
 diamonds came from the falling stars that tipped the arrows of Eros
 'diamonds' are found in libraries
 diamonds phosphoresce
 'blood'
 'canary'
 'silver cape'
 'cinnamon'
 a 'brilliant' has a table and a girdle
 the cut displays 'hearts and arrows'
 it displays a fish-eye effect
 it displays the qualities of 'glare', 'fire', 'brilliance' and 'scintillation'
 'diamond' is derived from the Greek 'adamas' meaning untameable or invincible
 they are romantic
 a person is called 'a rough diamond'
 it is a suit in playing cards
 April
 they were a Holocaust asset
 they are a girl's best friend
 human ashes into diamonds
 they are forever

Fig. 68. The lore of the diamond.

3.3. Taxonomies

REGARD:LOVEME was made in response to my historical research of the REGARD jewel and its Language of Stones, and was intended to embody and

reflect upon REGARD jewels' function as instruments in 'games' of love and as codified systems of organising and forming meaning. This concluding section reflects further upon how particular taxonomies and vocabularies associated with gems and jewellery have shaped my development of the artefact and my approach towards my practice-led research. These taxonomies and vocabularies relate to: the naming of gems and descriptions of their power and rarity; gems' material properties (hardness, shape and colour); and stones' fantastical anomalies. Marcia Pointon would perhaps describe such anomalies as 'ambiguities', and these have provided a motif throughout my research.¹⁶⁴

Whilst researching the content and layout of the book, the discovery of gems with different names, colours and powers that yet shared the same chemical formula, prompted me to reflect further upon their nomenclature. Sapphire is a case in point: its other name is ruby. Both derive from the corundum family and they share the same chemical formula of Al_2O_3 , but their colours and properties are distinct. Ormonde Dalton, Assistant Keeper of the Department of British and Medieval Antiquities of the British Museum writes, in his text of 1912, that the sapphire is the colour of the Virgin and of the heavens; it preserves the chastity of the wearer. He goes on to note that the *same* virtue is attributed to the emerald and the green jasper, and that similar beliefs are extended to other gems.¹⁶⁵ Common virtues attached to gems included 'defence from harm' (sapphire) and 'reconciler of disputes' (ruby); where several virtues are attached to the same stone, they sometimes seem to be at variance with one another, for example 'controls amorous desires' (ruby).

Tracey Fletcher sheds some light on these apparent inconsistencies, as well as on gems' naming in her MPhil thesis of 1994, *The Symbolism of the Pearl and other Precious Gems in Relation to the Ideology of the Middle Ages*. She argues that

¹⁶⁴ See *fig. 33* in which Marcia Pointon explores jewellery's ambiguities.

¹⁶⁵ Dalton (1912) *Catalogue of the Finger Rings in the British Museum*, p. xliii.

Margaret Atwood writes in *The Blind Assassin*,

He [Alex] left behind one of the cheap exercise books we'd given him. Of course we opened it immediately to see if he'd written anything in it. What were we hoping for? A farewell note, expressing undying gratitude? Kind sentiments about ourselves? Something of that sort. This is what we found:

anchoryne	nacrod
berel	onyxor
carhineal	porphyrial
diamite	quartzephyr
ebornort	rhint
fulgor	sapphryion
glutz	tristok
hortz	ulinth
irisdis	vorver
jocynth	wotanite
kalkil	xenor
lazaris	yorula
malachont	zycron

"Precious stones?" said Laura.

"No. They don't sound right," I said.

"Is it a foreign language?"¹⁶⁶

Fig. 69. Excerpt from Margaret Atwood (2000) The Blind Assassin.

the naming of gems was informed largely by place, poetics and their mythical attributes rather than by science, especially as the names of most of the well-known gems were established before mineralogy was recognized as a science. Furthermore, scientific systems of gem classification were of practical use only to

¹⁶⁶ Atwood (2000) p. 219.

the mineralogist, and had very little impact on the jeweller, lapidary and the general public, for whom the ancient 'character' of stones resonated long after the introduction of chemical formulae to classify them.¹⁶⁷ Marcus Baerwald (1960) in *The Story of Jewelry*, suggests that the pre-scientific names of well-known gems were so well established that no-one wished to rename them with more scientific descriptions.¹⁶⁸ Tetzeli von Rosador notes that it was not necessarily how the *facts* of gems were communicated which was of interest to the Victorians, but more importantly it was "... the mode of thinking that informs lapidaries. It is a mode which is analogical or allegorical in structure and relies on a world of correspondences or on a universe in which all phenomena are but traces..."¹⁶⁹

The relationship between the intrinsic quality of gems and their names continues to inspire artists and writers in contemporary times, as in the works of authors Margaret Atwood (2000) *The Blind Assassin* and Tobias Hill (2001) *The Love of Stones*. In Atwood's clever inventions opposite, her names are both mesmerising and evocative and I was perplexed by their strange familiarity. I was immediately drawn into the mysterious world of the author, Alex. Further reflection revealed to me that there were 26 words, each for a letter of the alphabet, and each a pseudo-stone to represent that letter. Each word 'captures the soul' of the stone to which it alludes.¹⁷⁰

¹⁶⁷ As argued by Fletcher.

¹⁶⁸ Baerwald and Mahoney (1960) *The Story of Jewellery. A Popular Account of the Lure, Lore, Science and Value of Gems and Noble Metals in the Modern World*, p. 20.

¹⁶⁹ Op. cit. Von Rosador (1984) p. 301.

¹⁷⁰ By 'captures the soul' I mean that although each word reads as 'nonsense', it reveals within it, the essential quality of the thing that it describes.

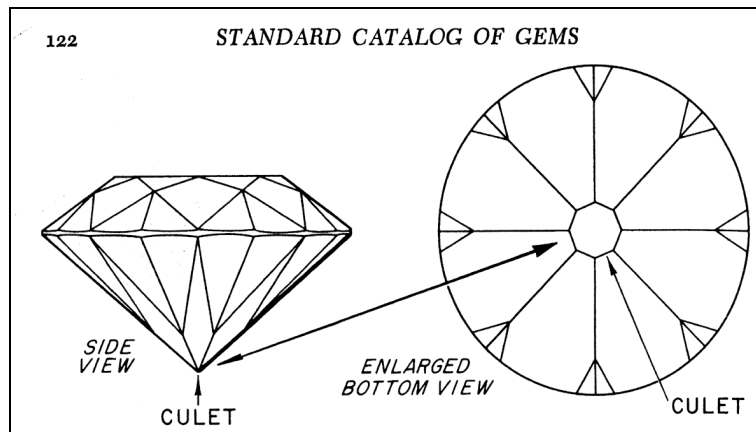


Fig. 70. A 'brilliant' cut. Kunz (1913) *The Curious Lore of Precious Stones*.

- Ebornort...* ebony? My spell check suggested either 'ebonite' or 'burnout'.
Jocynth... jacinth?
Lazaris... lapis lazuli surely, or Lazarus?
Nacrod... sacred, nacre or acrid?

Quartzephyr...mineral or breeze?

Like Atwood, I find systems of classification compelling and my scientific ignorance places me in a privileged position to subvert received knowledge of such systems for the purposes of creating new meaning. Tobias Hill's writings about the animate nature of gems argue that cut stones *are* dead, inasmuch as they have been removed from their life source, are deprived of the potential of further development and have been transformed by human hands. I wonder why, then, do stones (particularly diamonds) confound us by their 'fire' – their 'life-giving essence?'¹⁷¹ On the paradoxical nature of the diamond, Hill writes:

“There is no other stone like diamond. It has particular qualities of purity, self-possession and weakness. On the Mohs scale of hardness the diamond is ten, the maximum from which all the rest are measured; but this is deceptive. For one thing, diamond is the only gem which will combust, burning with a clear, quick white flame. It leaves no ash [...] And diamond is brittle as bone. Drop a brilliant and it will shatter like glass along any internal flaw. There is a hardness but no flexibility, and brittleness is an unforgiving quality”.¹⁷²

Hill goes on to say that diamonds can only survive combustion in intense heat, if protected by some other form of carbon, such as a box, a pocket ... or a hand.

Diamond is the hardest substance found in nature and is four times harder than the next hardest natural mineral, corundum (sapphire and ruby). The virtues of fearlessness and invincibility ascribed to it are, in most cases, traceable to its

¹⁷¹ See my discussion on the next page about the diamond and its relation to light. This is what I mean by my expression, 'life-giving force'. A belief widely held in the middle ages was that the diamond was alive and able to self-produce. Plato believed that gems were “veritable living beings, produced by a sort of fermentation determined by the action of a vivifying spirit descending from the stars”. See Leo Kendall (2002) *Diamonds, Famous and Fatal*, p. 21.

¹⁷² Hill (2001) p. 127

Hardness	Mineral
10	Diamond 10
9	Corundum 9
8	Topaz 8
7	Quartz 7
6	Orthoclase 6
5	Apatite 5
4	Fluorite 4
3	Calcite 3
2	Gypsum 2
1	Talc 1

← 7+ hardened steel file
 ← 6-7 glass
 ← 5.5 knife blade
 ← 2.5-3 gold, silver.
 ← 2.5 fingernail

Fig. 71. Mohs Scale of Hardness.

hardness, transparency and purity.¹⁷³ Medieval and Eastern lapidarists promoted its quality of invincibility, believed to be transferred to the wearer through skin

¹⁷³ M.S. Shukla (2000) *Panorama of Gems and Jewellery in Indian Historical Setting*, p. 109

contact (talisman).¹⁷⁴ The diamond's strength, which so captured the public imagination finds its expression in its various names and derivations – adamant, adamantis, almas, adamantine. The meaning of the diamond as 'unconquerable' gradually shifted to become 'enduring' and, in this way, was conceivably appropriated within the context of jewellery symbolism.

In 1812, a hardness scale was devised by German mineralogist Frederich Mohs (1773-1839), determined by the ability of harder minerals to scratch softer ones. As Hill states above, the diamond occupies number 10 on the Mohs Scale of Hardness. Yet, I have been struck, during my research, by the minute increments of measurement involved in distinguishing one mineral from another: half a unit on the Mohs scale is equivalent to the difference in hardness between a fingernail and gold.¹⁷⁵

I have also been fascinated by light, and how the cutting of a gem affects the light it emits. A diamond will only display its latent beauty when cut and polished into shapes which facilitate the release of its characteristic fire and brilliance - shapes with evocative names such as cushion, marquise, rose, baguette, heart and princess. The techniques for shaping diamonds have developed over hundreds of years, with perhaps the greatest achievements made by mathematician Marcel Tolkowsky and recorded in his 1919 doctoral dissertation. His 'round brilliant cut' was developed by calculating the ideal shape to return and scatter light when a diamond is viewed from above, enabling the refractive action of 'scintillation' to occur.

As Joan Evans, the eminent jewellery historian notes, the 18th century is described as the age of light and lightness in the decorative arts and it is in this

¹⁷⁴ Ibid. p. 109.

¹⁷⁵ Data supplied by the American Federation of Mineralogical Societies, Inc. http://www.amfed.org/t_mohs.htm. Accessed 14.12.07.

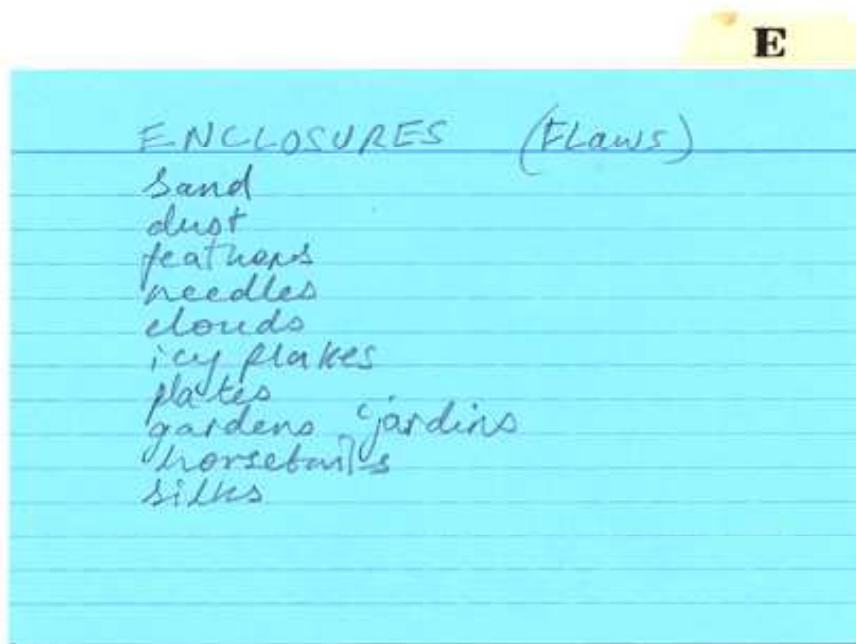


Fig. 72. Enclosures in gems.

context that scintillation, or brilliance in motion, is seen at its finest.¹⁷⁶ The significance of artificial light in domestic interiors to the diamond and its effects

¹⁷⁶ Joan Evans *A History of Jewellery 100-1870* cited in Munn (1993) p. 47

should not be underestimated.¹⁷⁷ The modern round brilliant has 57 facets (polished faces), 33 on the crown (the top half above the middle or girdle of the stone), and 24 on the pavilion (the lower half below the girdle). Each of these facets is assigned an allegorical name; for example *skew*, *skill*, *bezel*, *quoin*, *kite* and *table*.

Convention dictates that the beauty of the diamond is unsurpassable. Once brought out of the ground, each one is subject to rigorous evaluation to determine its quality. The diamond industry terms this assessment as “the four Cs”—its Cut, its Clarity, its Colour and its Carat. The carat is a standardized unit of measurement of precious gems and metals. Prior to standardization in the 17th century, however, vague metaphorical descriptions were used to describe diamonds’ size, and terms such as ‘large as a walnut’ or ‘big as a goose egg’ were common, largely because several different carat weights were in use simultaneously in Europe and Asia.¹⁷⁸ The current term for the smallest diamonds is *salt grains*, and *solitaires* are the largest.

Any discussion of the properties and potentials of precious stones, as they have informed my research, is incomplete without reference to flaws, blemishes and imperfections. The bane of jewellers and lapidarists, impurities are either disguised through the cutting of a stone or through removing the affected portion entirely. In the context of my research, however, the notion of impurity, particularly in the context of mineralogical nomenclature, has provided a rich vein of enquiry and metaphor for articulating emotion. In diamonds, the presence of foreign matter is known as an ‘enclosure’.¹⁷⁹ Despite jewellers’ dislike of them, enclosures have been assigned the most enigmatic and poetic names which go to

¹⁷⁷ Candlelight, for example, prompted the creation of lavish interiors such as painted ceilings, damask hangings and the Chinoiserie and silks of the period, including Chinese patterned wallpapers. Items incorporating diamonds such as the shoe buckle and the aigrette (a hair ornament that wobbles like its namesake’s tufted crest) were expertly designed to both reflect and refract this limited evening light. Ibid, Munn, p. 47.

¹⁷⁸ Op. cit. Kendall (2002) p. 42.

¹⁷⁹ Or an ‘inclusion’.



Other names	Formula	Hardness	Tests	Structure	Appearance
<i>Quartz</i>	<i>SiO₂</i>	<i>7</i>	<i>Goes pale on heating</i>		<i>Pink, grey, red, purple</i>

A

Cure for drunkenness, controls evil thoughts, 'sobering those over-excited by the love oassion'. Preserves wearer from the contagion.

Fig. 73. Detail of A (Amethyst) page, *REGARD:LOVEME*.

the heart of describing the visual attributes of the pollutant. These include, sand, dust, feathers, needles, clouds, icy flakes and plates. Emeralds exhibit

characteristic enclosures known as 'gardens' or 'jardins', and garnets 'horsetails', which resemble scenic foliage when viewed under a microscope. The generic name for such faults is the equally evocative, 'silks'.¹⁸⁰ Occasionally a stone contains fluid-filled enclosures, invisible to the naked eye, comprising water or liquid carbon dioxide. Very occasionally, a diamond is enclosed within a larger one, either trapped, or spinning freely within its 'parent'. Such a condition, like all other enclosures, is considered a fault, not a wonder, by the gem trade.

Marcia Pointon talks of stones' (especially diamonds') wonder when she writes "the human body decays and rots (is itself recycled) but the diamonds it wears outlive it by thousands of years."¹⁸¹ Pointon's and Hill's musings are confined to mineral products and do not encompass the problematic status of gems derived from the animal or vegetable kingdoms. I wonder, then, how amber, jet and coral might fit into Pointon's and Hill's observations of the in/animate quality of gems. Amber, the product of vital processes of plants, often entraps and immortalises living creatures in its fatal journey towards solidification. Jet, ubiquitously appropriated by the Victorians to symbolise death, was often faceted and polished to provide a highly mirrored surface in which to reflect life and simultaneously to display grief.

¹⁸⁰ The term 'silk' is also used in relation to the ruby. It describes its characteristic reflective quality caused by fine parallel lines known as 'rutile needles'.

¹⁸¹ Op. cit. Pointon (1999)*b* *Valuing the Visual*, p. 8 and (1999)*c* *Wearing Memory*, p. 73.



Fig. 74. A lexicon of stones used within REGARD jewels.

3.4. Summary

My research findings established that there is little published scholarship on the REGARD jewel and on its system of communication, 'The Language of Stones'. My study focused upon its strategies of wordplay through gem codes and what happens when its codes are broken.

- This was achieved, through art practice, by means of creating a conversation between the jewel and its 'grammar' (its words, shape, feel, colour, popular lore, science and its systems of ordering and naming).
- That conversation resulted in this written chapter and the artist's book *REGARD:LOVE ME*. My perception of dichotomous aspects of the REGARD jewel inspired the artwork's making. The most significant of these is what I describe as the contrasting types of knowledge that are embodied in REGARD jewels' meanings and modes of communication: artistic knowledge (wordplay) and scientific knowledge (the healing and associative powers of its gems). The artist's book employs an art/science dialectic as a means to explore how languages of science and art may co-exist in a way that has meaning in the 21st century.
- The companion meanings of the term 'regard' informed the formal composition of *REGARD:LOVEME* through repetition of my motif of two corresponding parts or mirrored halves.
- The book as a form for exploring these ideas was chosen for its traditional characteristics of repetition, sequential ordering and narrative. My strategy of making an 'unbound' book was developed to imply scope for alternative orders of 'reading'.
- My knowledge of this form of jewel was deepened through an understanding of certain historical contexts of its gems: their perceived associative and sympathetic qualities and how their 'characters' informed their names. Within my book, I have conceptually and aesthetically counterpoised this understanding with 21st century taxonomic understandings of geology and mineralogy.
- The intrinsic qualities and perceived dualities of gems (in/animate, strength/emotion) inspire 21st century writers and novelists as they inspired the Victorians. I considered such dualities within my context of exploring gems' 'ambiguities'. Parallels may be drawn between the inanimate qualities of gems and those of hair, as discussed in the next chapter.
- I came to understand the REGARD jewel as providing an exceptional model of how the material world can be fashioned to describe the experience of love. The artwork *REGARD:LOVEME* is an artefact of as many paradoxes as gems: it looks like a book yet its pages are free; it has a linear structure but is open to multiple restructuring; it reflects on an outmoded word, which is no longer in use; it is a book of poetry without poems; it looks to scientific explanation but ultimately resorts to mystical belief; its 'readers' are invited to make meaning by disrupting meaning. It reflects upon and plays with words, emphasising them in the wrong places and contemplating and celebrating their subtleties. It is both a literal and metaphorical container of secret spaces, akin to those in lockets that provide for meditation upon the hair of the beloved. The book, like the jewel, endures, is witness to, and survives the love that it articulates.



Fig. 75. 19th century table-worked hair jewellery.

http://www.vintagetextile.com/new_page_169.htm ©Linda Ames.

Chapter four: Hairworking

Contents

4.1. Artefact

4.2. Artwork

4.3. Taxonomies

4.4. Summary

Acorn Braid
Acorn Tight Braid
Banded Bracelet Braid
Basket Tight Braid
Bracelet Braid
Bracelet Tight Braid
Chinchilla Open Braid
Diamond Tight Braid Diamond
Shaped Chain Braid
Double Elastic Bracelet Braid
Double Loop Chain Braid
Double Rib Chain Braid
Elastic Bracelet Braid
Express Tight Braid
Fancy Chain Braid
Fancy Lace Braid
Fancy Square Chain Braid
Fancy Tight Bracelet Braid
Fancy Tight Braid
Fancy Twist Braid
Flat Chain Braid
Fob Chain Braid
Half Open Braid
Half Tight Braid
Knot Chain Braid
Neapolitan Tight Braid
Necklace or Edging Braid
Necklace or Head Dress Braid
Necklace Pattern
Open Braid
Open Check Braid
Open Fine Braid
Open Lace Braid
Open Striped Braid
Overshot Braid
Plain Open Braid
Plain Tight Braid
Reverse Braid
Reverse Tight Bracelet Braid
Rib Ring Braid
Ring Braid
Chain Braid
Tight Braid

Ring Pattern
 Rope Chain Braid
 Scotch Plaid Braid
 Spiral Striped Braid
 Square Cable Chain Braid
 Square Ribbed Chain Braid
 Square Striped Elastic Braid
 Wide Striped Braid

*Fig. 76. Index of hairworking braids from Mark Campbell (1875) *The Art of Hair Work*.*

4.1. Artefact

This chapter deals with symbolic languages of jewellery made entirely of, or incorporating, the hair of a loved one. The Victorian craft of ‘hairworking’ involved making a jewel or object through reworking a part of the body of the beloved into artistic form. Hairworked jewellery of the 18th and 19th centuries may be categorised as follows:

- A lock of hair, or woven hair in, or backing a locket or portrait miniature (evolving from 17th century mourning slides with death’s head images).¹⁸²
- Plaited hair around, or contained within, mourning rings.
- Hair fashioned as a highly decorative floral or funereal motif (e.g. Prince of Wales feathers). This was known as palette-work and often backed onto small oval-shaped ivory tablets.
- Snipped hair, with sepia, forming images of landscapes and garden scenes (often mourning scenes with symbolic urns) in lockets.
- Articles fashioned entirely from hair (bracelets, earrings, watch chains) known as ‘table-work’.

The purpose of hair within jewellery was to stimulate remembrance, and to act as a powerful instrument of evocation. As a material expression of emotion, hair has been a longstanding preoccupation of my artistic practice – dead, but simultaneously “the vital surrogate of the living person” it appears to embody a

¹⁸² For a comprehensive study of hairwork that backed portrait miniatures in lockets from 1780s – 1820s see Helen Sheumaker’s PhD thesis as cited earlier.

curious paradox.¹⁸³ When worn against the living body as jewellery, its function is to conjure up the presence of the absent body. Its materiality associates it with remembrance and mourning practices because it “commute[s] the body (and hence, the self) of the deceased, as it [does] for the living, into an object of possession”.¹⁸⁴

¹⁸³ Charles Berg (1951) *The Unconscious Significance of Hair*, p. 37.

¹⁸⁴ Helen Sheumaker (1997) *This Lock you See*, p. 1.



Ligature ¹⁸⁵

Fig. 77. Plococosmos. Hairworking trial: 'ligature'.

In this chapter, I address hair's use in jewellery with reference to its beauty, materiality and availability. Regardless of its associations with death and the consequent distaste that it has subsequently evoked, I argue that hair in jewellery represented the 'life force' to the culture of the period; hair's status as woman's

¹⁸⁵ Creer (1886) *Lessons in Hairdressing: A tie of hair.*

supreme adornment rendered it synonymous with beauty, and this predisposed it for jewellery.¹⁸⁶ Hair is a product of the body that is amenable to weaving processes and can thus be readily transformed. Unlike skin, it is removed without injury, and its re-growth leaves no scars. It has monetary value but is also truly available to all. As the ‘crowning glory’ of the self and the beloved it is ‘precious’.

Why hair became so central a material for jewellery has, itself, been surprisingly little discussed. Hair is material matter. Sight and smell of it provokes physical and emotional reaction. It serves memory through touch and through handling. Hair’s look and feel is transformed when fashioned into jewellery, becoming crisp and rigid, yet strangely yielding due to the elasticity in its weave. A hair jewel is an incredibly fragile article; almost weightless, it feels like a tiny creature prickling the palm. Its structure is compelling: it is beautifully complex, with each strand separate and disciplined.

For Geoffrey Batchen, hair has the potential to be metonymic, to stand in for the thing that it represents. In *Ere the Memory Fades*, an essay on photography and hair jewellery, he writes that hair is *of* the body and stands in *for* the body of the absent subject. It was what he describes as “the raw material of memory” in the 19th century.¹⁸⁷ Despite the emphasis within existing scholarship upon hair as memorial, much hair jewellery appears to have been a product of love and friendship rather than grief. In *Victorian Jewellery*, Deirdre O’Day acknowledges that “the hair of a loved one was enthusiastically exchanged by the mid-Victorians to celebrate such important personal events as betrothals, weddings...” as well as death.¹⁸⁸ Diana Scarisbrick has observed that hair in jewellery commemorated

¹⁸⁶ For my meaning of ‘life force’, see my discussion in the previous paragraph of the paradoxes of hair.

¹⁸⁷ Op. cit. Batchen (2004)*a*, pp. 32-46. Batchen’s observations are about hair in photographic lockets as it relates to American hairworking practices.

¹⁸⁸ O’Day (1974) *Victorian Jewellery*, p. 36.

STOOPING of the SHOULDERS has been REMOVED in many Thousand Cases the last Twelve Years by the Patent Chest Expander. Full particulars forwarded on receipt of postage-stamps by ALFRED BINYON, 4, Great Marlborough-street, London.

TESTIMONIALS Designed and Emblazon ed on Vellum and Caskets for ditto, for Presentations. Monumental Brasses, Ecclesiastic, Notaria Seals, Dies Presses, Book Plates, &c.—H. SALT, Heraldic Office, Turnstile, Lincoln's-inn.

A CAUTION on HERALDRY.—The Nobility and Gentry constantly complain of the Errors committed in Armorial Bearings by Stationers, Jewellers, Engravers, and others, that Bachelors are represented Married, the Married Bachelors, and the Maiden Widowed: the Public, for their own protection, and to prevent being censured, are solicited to consult her Majesty's Heralds, or the Lincoln's-inn Heraldic Office, who now execute Engraving, &c. THE LINCOLN'S INN MANUAL OF HERALDRY, descriptive of the Science, 3s., orstamps. H. SALT (Observe), Great Turnstile, Lincoln's-inn.

FOR FAMILY ARMS, send to the LINCOLN'S-INN HERALDIC OFFICE Name and County. Arms Painted, Empaled, and Quartered Sketch, 3s. 6d., or stamps. Pedigrees of Families, 21s.—H. SALT, Great Turnstile, Lincoln's-inn.

LINCOLN'S INN HERALDIC OFFICE.—The established office for authority in England, which for many years has furnished Arms, Crests, &c., with that authenticity known throughout Europe.—H. SALT, Great Turnstile, Lincoln's-inn.

RIMMEL'S RIFLE VOLUNTEERS' BOUQUET is the fashionable Perfume for this season. Price 2s. 6d. Entered at Stationers' Hall. Sold by all Perfumers and Chemists.—Rimmel, 96, Strand; 21, Cornhill; and Crystal Palace.

WALLER'S PPLICATURA FRIZETTES, for Dressing Ladies' Hair in the new style, £1 1s. and 15s. per set, sent free to any part of the kingdom, with instructions for dressing, on receipt of amount in stamps, and exact colour of hair.—JEAN D'ARC FRIZETTES, 2s. 6d. and 3s. 6d. each. W. Waller, Coiffeur, 90, Great College-street, Camden New Town.

THE PPLICATURA NEW FRISSETTES, for DRESSING LADIES' HAIR in the New Style, designed and made only by W. WINTER, 205, Oxford-street, W.

DANCING.—Mr. BLAND and DAUGHTERS give LESSONS DAILY to Adults in the Valse, Galop, Lancers, &c., the Misses Bland officiating as partners. 33, Brewer-street, Regent-street, W.

Fig. 78. The fashion for false hair is exemplified in this advertisement for plicatura frizettes.¹⁸⁹

Illustrated London News, 31st March 1869.

friendship, love and marriage, with fashion magazines of the period, such as *The Ladies' Cabinet* playing their part in keeping Victorian women up to date with the latest jewellery styles.¹⁹⁰ Reflecting this broader profile of use, my chapter

¹⁸⁹ OED *plicature*, *n.* A place in the body where there is a bend.
implicate, *v.* To intertwine; to wreath, twist, or knit together; to entwine, to entangle.

¹⁹⁰ Op. cit. Scarisbrick (1984) p. 44.

focuses upon the table-worked hair jewel, an artefact popular from c1840-1880s made and worn both as a memorial and as an amatory token.

Decorative use of hair in jewellery developed from its use in mourning jewellery. Its popularity became widespread; as sentimental jewellery, it was not only the visible sign of a gift of love, but also a high fashion genre, boosted by royal patronage. Shirley Bury writes, “Queen Victoria both wore and gave jewellery set with hair, a practice inculcated in her earliest days by her mother [... she] also scattered her own hair among her family, and bestowed it on others as a mark of special favour.”¹⁹¹ But with hair jewellery’s popularity came doubts about the probity of the hairworkers and the provenance of the hair that they used. Bury writes that “the hairworking concerns prospered on mass-production [...] by cutting costs to the point at which they attracted a huge popular market, they incurred suspicion that they had long since given up using the hair entrusted to them by their clients.”¹⁹²

It is Bury’s linking of wrong hair with hair in jewellery that has provided a crucial spur to my own thinking. She proposes that “it was so much easier for the [hairworking] trade to obtain hair in bulk from convents on the Continent or other sources of supply that the suspicion [that other hair was substituted for entrusted hair] was probably justified.”¹⁹³ This hypothesis is supported by Irene Guggenheim Navarro, the American jewellery writer who writes that “hair was routinely purchased from convents and from women in dire straits, usually in small towns and villages.”¹⁹⁴ My enquiry into hair substitution has been given

¹⁹¹ Op. cit. Bury (1984) pp. 44-45. She cites French/English interchange when Empress Eugénie of France (1826-1920) was moved to tears on receiving a present of Queen Victoria’s hair as a bracelet.

¹⁹² Ibid. p. 41. Navarro supports this view stating that “the popularity of hair jewelry in the mid-nineteenth century sometimes led professional hairworkers to overlook the sentimental jewellery aspects of the genre.” Ibid. Navarro (2001) pp. 484-93.

¹⁹³ Ibid. p. 41.

¹⁹⁴ Op. cit. Navarro (2001) pp. 484-93.

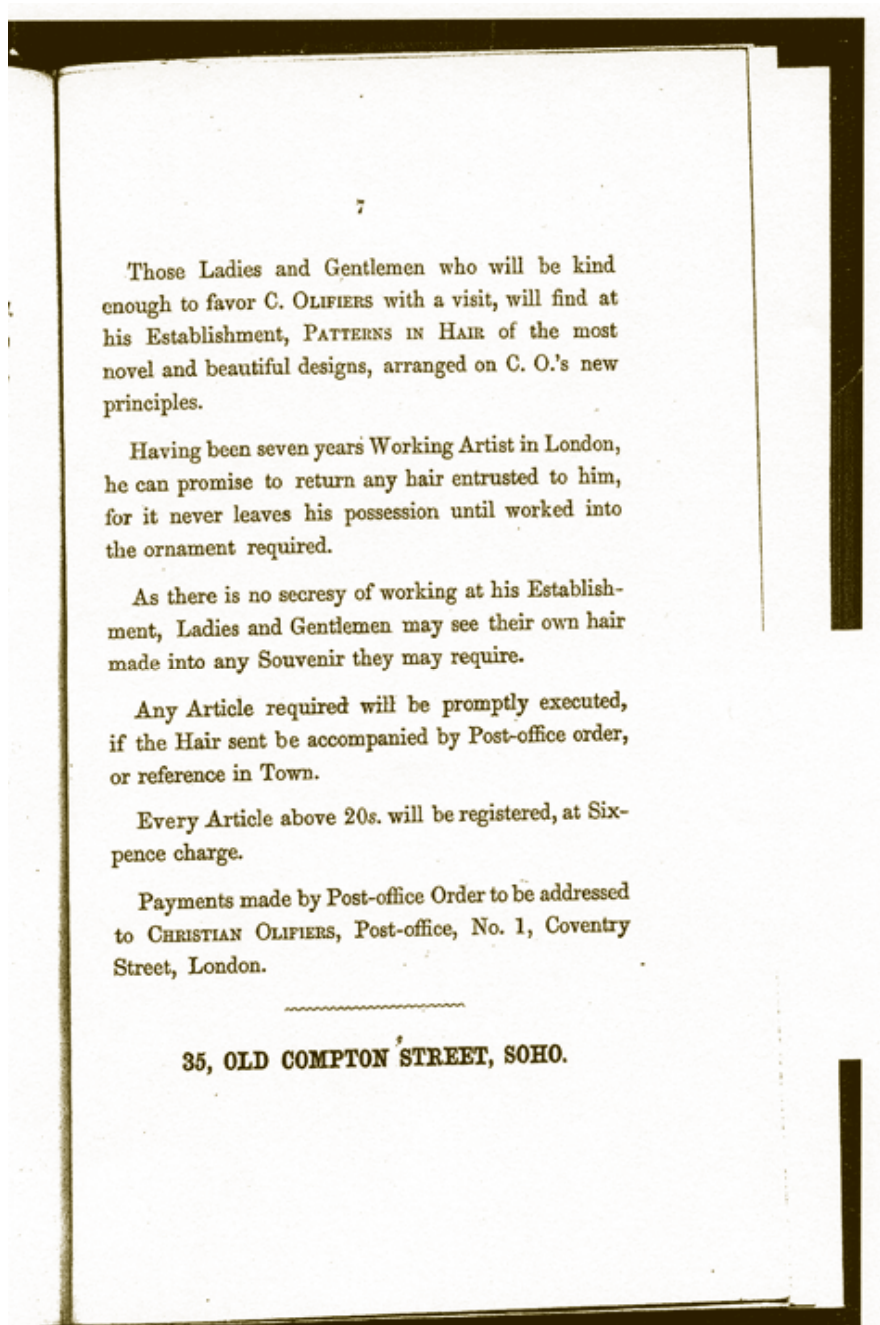


Fig. 79. A page from Christian Olifier's *Album of Ornamental Hair-Work* (1850) testifying that he is an honest tradesman.

further credence by Margaret Hunter's research: writing in *Costume; The Journal of the Costume Society*, Hunter sheds light on the fascinating practice of 'recycling' hair rings.¹⁹⁵ She states that rings continued to be distributed to

¹⁹⁵ The tradition of bequeathing memorial rings in wills is known in English funeral culture from the 16th century. William Shakespeare (d. 1616) made a bequest of rings, each valued at 26

mourners at funerals until the 1870s; these were usually made of plain gold with a band of black/white enamel (depending on the gender of the deceased) *or* with plaited hair around the shank. She writes, "... in Pringle's Catalogue of 1877 hair braids for rings were being advertised at twopence each or one shilling and threepence the dozen, from which it will be seen that hair had lost some of its appeal as a personal and treasured souvenir, and had become purely a symbol of mourning, not necessarily connected with the deceased."¹⁹⁶

Thus, scholars' assertions that 'the wrong hair' was sometimes used in jewellery, in conjunction with hairworking authority Helen Sheumaker's description of the use of genuine hair as "a *reliable* embodiment of the individual", have provided the spur for my exploration, through practice, of the implications of hair substitution, pursued in the form of hairworking trials.¹⁹⁷ Notions of deception implied by substitution were central to these trials and my understanding of them is discussed at length later in this chapter.

My objectives for studying hair jewellery have been two-fold: firstly, I sought to develop an understanding of the work of the hand involved in manufacturing a labour of love. In his aforementioned essay, Batchen describes the objective of 19th century hairworking from a perspective not only of the materiality and symbolism of hair, but also of the position of the maker. His analyses have provided the incentive for my own enquiry. Batchen observes that the amateur practices of hairworking "turned the natural hair into a cultural sign, while allowing the braider to involve herself physically with the body of the other as well as with the act of remembrance that braiding entailed."¹⁹⁸ My second

shillings, to his actor friends, and Samuel Pepys' (d. 1703) detailed legacy of the recipients of mourning rings is documented in his Diary. Margaret Hunter (1993) *Mourning Costume: A Collectors Account. Costume, The Journal of the Costume Society*, no. 27, pp. 9-25.

¹⁹⁶ Ibid. p. 20.

¹⁹⁷ Op. cit. Sheumaker (1999) p. 7.

¹⁹⁸ Op. cit. Batchen (2004)a pp. 32-46.

ploc, <i>n.</i>	A mixture of hair and tar used to waterproof the undersides of wooden ships
ploce, <i>n.</i>	Constant repetition for the sake of emphasis
ploke, <i>n.</i>	Anything twisted, plaited or interwoven, a complication in a plot, or a web of deceit
plokos, <i>n.</i>	A lock of hair, braid, curl

The latter two derive from the Greek verb **pleko** – to plait, twine, twist, weave, braid with the further metaphorical extension – to plan, devise, plot, contrive.¹⁹⁹

Fig. 80. Exploring the definition and etymology of ‘plocacosmos’.

objective has been to explore the relationship of words to the hairworked object – metaphors and secret spaces within its structure and form. I have carried out my enquiry in two ways: through analysis of late 18th and 19th century British and French hairworking manuals, and through practical ‘trials’ to explore hairworking

¹⁹⁹ Definitions 1 and 2 from the *OED*; definitions 3 and 4 from Henry George Liddell, Robert Scott, *A Greek-English Lexicon*. <http://www.perseus.tufts.edu/lexica.html>. Accessed 16.07.05. All definitions abridged.

techniques, following step-by-step instructions from manuals to reproduce the patterns that they describe. The research findings comprise this chapter and the artworks themselves.

In order to develop a better understanding of the contexts of hairworking manuals, I extended my enquiries to their precursor, the hair treatise – a health and moral wellbeing advice book dating from the 18th century. The term ‘plococosmos’ was conceived in 1782 by London hairdresser James Stewart to entitle what was to become one of the most influential English treatises on hair, *Plococosmos: or, the whole art of hair dressing, wherein is contained, ample rules for the young artisan, more particularly for ladies, women, valets etc. etc. As well as directions for persons to dress their own hair; also ample and wholesome rules to preserve the hair.*

A neologism combining *plocos* (hair) and *cosmos* (the universe), ‘plococosmos’ perfectly encapsulates how worlds are reflected in words about hair. Hair ‘speaks’ about the world through its metaphorical extensions and subversions (*bigwig, hair’s breadth, barnet fair*). Moreover, the etymology of ‘plococosmos’ encompasses not only hair, but also notions of repetition, emphasis and deception through the act of interweaving something. Stewart’s treatise and others like it have prompted me to explore the rich potential of craft-specific vocabularies to develop linguistic ‘play’ by means of which to address some of the underlying themes of my research. Specifically, they have prompted development of the companion artwork *Plococosmos*, a series of woven, table-worked hair pieces illustrated throughout the left pages of this chapter, that speak about deceit in terms of manoeuvres through the actions of the hand.

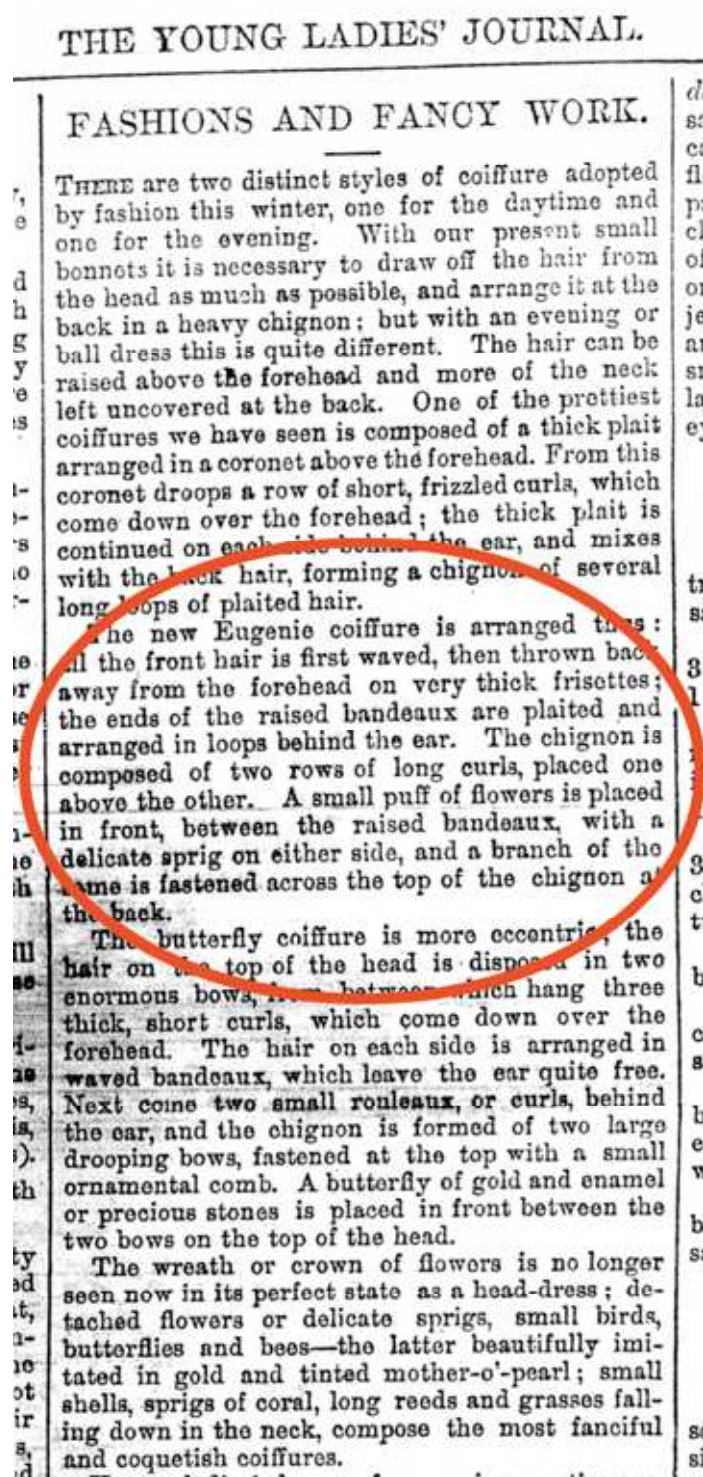


Fig. 81. The new 'Eugenie' coiffure advertised in a popular ladies' journal December 1865.

To make hair into jewellery Victorian customers entrusted hair to a 'hairworker', a hairdresser with special skills in weaving and fashioning hair.²⁰⁰ The process

²⁰⁰ Professional hairworkers were usually men, or occasionally women under male supervision. Ibid. Bury (1985) p. 41. Helen Sheumaker elaborates on their status describing some as jewellers:

involved plaiting and weaving hair into complex structures according to trade ‘recipes’. Hair was divided into ‘strands’ and its ‘working’ involved using equipment such as threads, weights, bobbins and a ‘table’ – essentially a tall round surface with a central hole – marked out with pattern directions, along which the hair would be guided. The hair could, thus, be woven into long cylindrical lengths to be dispatched to a jeweller who specialised in finishing off the work.

Some hairworking manuals make a direct link between hair jewellery and hairstyles, exhibiting examples of both alongside each other.²⁰¹ Reflecting this approach, my research has consequently placed hairworking within the wider context of hair fashions. Journals of the 1860s, such as *Ladies’ Cabinet* and *The Young Ladies’ Journal*, advocated the latest hairstyles, including *rolls*, *bags*, *plicaturas*, *coronets* and *fronts* – all of which required copious amounts of hair for their manufacture and often more hair than the potential wearer possessed.²⁰² Such fashions, coupled with the burgeoning vogue for hair jewellery, fuelled use of what was known in the trade as ‘false hair’. ‘False hair’ (a misnomer) is a generic term, and is defined as supplementary hair joined to augment the original, in the form of switches, fringes, padding or postiches (hairpieces). The category ‘false’ is further subdivided into ‘imitation’, ‘waste’ and ‘foreign’, all of which are discussed at a later point in this chapter.²⁰³ Several writers on hairdressing of the 19th century, such as Caroline Cox (1999) in *Good Hair Days: A History of British Hairstyling* and James Stevens Cox (1984) in *An Illustrated Dictionary of Hairdressing and Wigmaking* attest to ‘false’ hair being used in large amounts in hairdressing, much of it originating from the East; this is borne out by

“whether one was a jeweller, miniature artist, or hairworker was determined by the breadth of one’s training, abilities, inclinations and monetary resources.” Op. cit. (1997) p. 47.

²⁰¹ As in Mark Campbell’s (1867) *Self-Instructor in the Art of Hairwork*, adapted for the American journal *Civil War Ladies: Fashions and Needle-Arts of the Early 1860s*.

²⁰² I refer to the *Young Ladies’ Journal* of December 1865, which describes how to emulate the *New Eugenie Coiffure*, and styles requiring ‘chignons’, ‘coronets’ and ‘frizettes’, p. 599.

²⁰³ Newspaper advertisements refer to ‘imitation hair’ as feathers and mohair.



Fig. 82. Front page of *The Hairdressers' Chronicle and Trade Journal*, 4th January 1873, p. i. Note the middle column in which the first advertisement refers to "prepared Chinese hair" available from a Birmingham supplier. Clearly regarded by both manufacturers and potential buyers as an inferior product, suitable only for padding work where it is hidden under European hair, the word 'cheap' is repeated three times. Conversely Van Vollen makes a great statement of his Dutch hair as being "the finest and purest in Europe". Imitation hair, fashioned from mohair is also available. One would assume that this would be for those who could not even afford postiches made from 'false' or 'waste' hair.

advertisements in the contemporaneous press such as the *Illustrated London News* and the *Hairdressers' Chronicle and Trade Journal*.²⁰⁴

²⁰⁴ Advertisements for false hair appear regularly in issues of the *Illustrated London News* (1881) and the *Hairdressing Chronicle and Trade Journal* (1873).

In 1871, Alexanna Speight, a professional hairworker in London wrote:

“Now to the lasting disgrace of those who practice it, there are persons whose greed of gain leaves them no regard for the finer feelings of the living; no respect for the dead. The hair of a departed friend is taken to a tradesman to be worked up into some little device, and what is frequently done is this – the hair may either be too short or not of sufficient quantity for the purpose intended – the tradesman knowing this, does not as he ought to do, suggest another design, but dishonestly matches the hair with other hair perhaps already worked up, and the unhappy dupe lives on in the delusion that he possesses the hair of a friend whose memory he cherishes, whilst he in fact has that of some person whom he has never seen or heard of.”²⁰⁵

This statement by a hairworker (and others like it) demonstrates the general distrust that had formed amongst clients of her profession. A consequence was the introduction of the DIY hairworking instruction manual, providing the public with access to patterns previously known only to the trade. Produced largely by professional jewellers with hairworking enterprises, many of these manuals doubled as catalogues advertising mounts and sundries. Jewellery scholars who discuss hair jewellery (e.g. Bury, Luthi, Corson) generally identify Speight’s *The Lock of Hair: Its History, Ancient and Modern, Natural and Artistic: with the Art of Working in Hair* as the most popular.²⁰⁶

How to Arrange the Hair, or, Golden Rules for the Fair Sex, by One of the Ladies’ Committee of Almacks.

²⁰⁵ Speight (1871) *The Lock of Hair*, p. 84. Prefacing his 1852 edition of *The Hair Workers Manual*, William Martin of Brighton, ‘Artiste en Cheveux’, testifies that he would not dare to take advantage of the public’s incredulity: “On ushering into the world this simple Manual, as an instrument of a polite and gratifying acquirement, it may be well to explain, that the first idea of writing it, originated in the suggestions of some of the author’s patronesses, who having entrusted to the hands of artistes their ‘Symbols of Affection,’ had, on their pretended return, detected the substitution of “shades of other hue.”

²⁰⁶ Speight’s popularity, I surmise, was due to her sex: women amateur ‘makers’ would consider a female more trustworthy. Her text is acknowledged by (op. cit.) Bury (1985), (op. cit.) Luthi (1998) and Corson (1965) *Fashions in Hair*.

The Human hair, why it falls off or turns grey. 35th edition.

The human hair and on the means which may reasonably be expected to prolong and favour its existence.

A treatise on the principles of hair-dressing, in which the deformities of modern hair are pointed out, and an elegant and natural plan recommended, upon Hogarth's immortal system of beauty.

Self-Instructor in the Art of Hairwork, dressing hair, making curls, switches, braids and hair jewelry of every description. Compiled from original designs.

Treatise on the hair, in a healthy and diseased state, containing hints and remedies for its restoration and preservation.

*THÉORIE DE L'ART DU COIFFEUR, OU MÉTHODE À SUIVRE POUR APPROPRIER LA COIFFURE AUX TRAITTS, L'ÂGE ET LA STATURE
ENCYCLOPÉDIE DES OUVRAGES DE DAMES.*

Essai sur la Culture des Cheveux, suivi de quelques Réflexions sur L'art de la Coiffure.

A Popular Treatise on the Human Hair.

Dissertation sur les Cheveux.

The Jeweller's Book of Patterns in Hair Work, containing a great variety of Copper-Plate Engravings of Devices and Patterns in Hair: suitable for Mourning jewellery, Brooches, Rings, Guards, Alberts, Necklets, Locklets, Bracelets, Miniatures, Studs, Links, Earrings, &c...

The Hair Workers Manual, William Martin, Artiste en Cheveux.

A treatise on the nature and preservation of the hair...causes of its different colours and diseases... also means of promoting its growth...

Album of Ornamental Hair-Work for 1850.

Athenian wiggy, no. 19, Bishopsgate Street within, three doors from the London Tavern, and at no. 29, High Street, Margate. Ross, by great labour and at vast expense, has exerted all the genius and abilities of the first artists in Europe to complete his exhibition of ornamental hair...

The Lock of Hair: Its History, Ancient and Modern, Natural and Artistic: with the Art of Working in Hair.

The art of hairdressing, or the Gentleman's director, being a concise set of rules for dressing Gentlemen's hair.

Art de se Coiffer Soi-Même Enseigné aux Dames; Suivi du Manuel du Coiffure...

Fig. 83. A selection of the most popular late 18th – 19th century English and French hair treatises and hairworking manuals.

This text, and four others, have been central in aiding my understanding of the codified languages of hairworking:

- Edwin Creer (1886) *Lessons in Hairdressing... to which is added a glossary containing... French words and phrases used in the business.*

The appendix contains a list of words such as *chevelu* (hairy), *dénatter* (to unplait the hair), *hérissier* (to bristle up), and *ondé* (undulating).

- James Stevens Cox (1984) *An Illustrated Dictionary of Hairdressing and Wigmaking*: a text comprising a comprehensive terminological list of hair-related trades from the 17th century to the present.
- Mark Campbell (1867) *Self-Instructor in the Art of Hairwork, dressing hair, making curls, switches, braids and hair jewelry of every description*. A very popular American text which appears, ostensibly, to be similar in detail to *The Art of Ornamental Hair Work*, below.
- F.L.S (1856) *The Art of Ornamental Hair Work*.

With these references I devised a strategy for making hairworked artefacts that I conceived as constituting propositions for how hairworking can speak about repetition, emphasis and deception through the act of interweaving weblike structures.²⁰⁷

In the section that follows, I discuss and analyse my practice-led strategies, using observations extracted from my research and studio notebooks. I test the appropriateness of the term ‘Plococosmos’ to describe the objects I made and the ways in which I made them. The processes of the heuristic methodology outlined at the beginning of the thesis are in evidence throughout this descriptive analysis. I explore the potential sources of ‘false’ hair from which original artefacts may have been fabricated in the third section of my chapter ‘Taxonomies’.

²⁰⁷ I view my trials as ‘proposals’ to speak of the above conditions. I have been inspired by Caroline Broadhead in my use of this term, who views her artefacts as ‘sensuous proposals’.

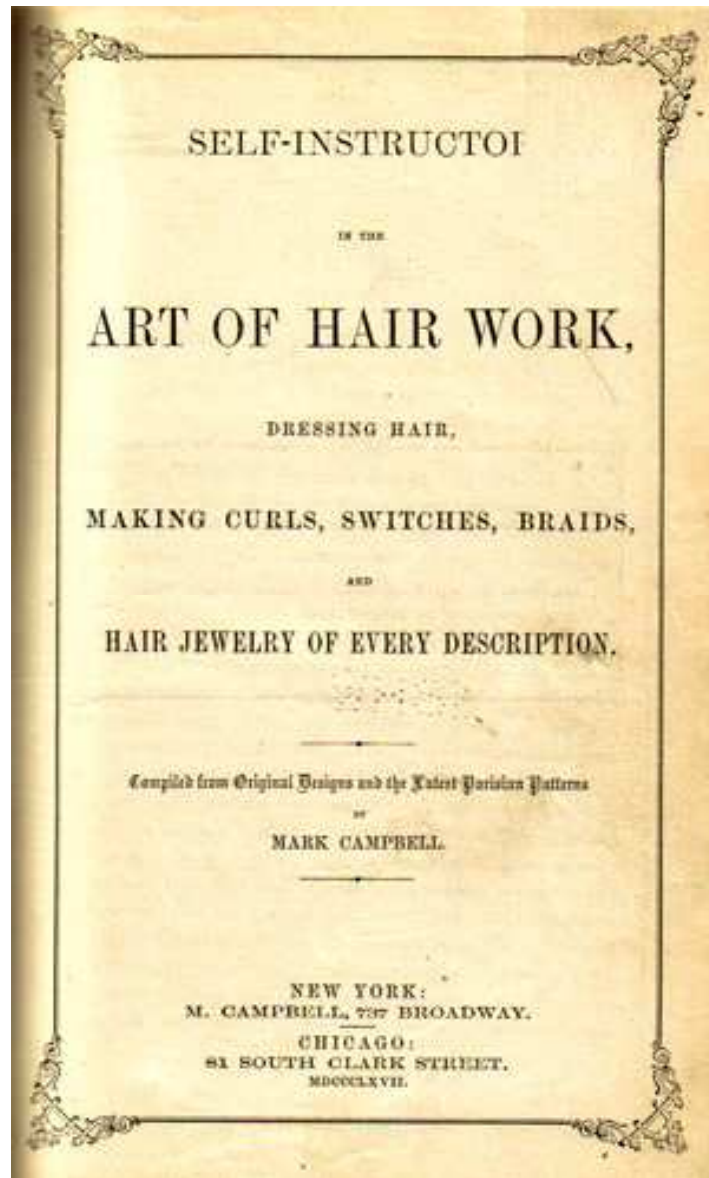


Fig. 84. Mark Campbell (1867) *Self-Instructor in the Art of Hair Work*.

4.2. Artwork

The text for this section of the chapter has been transcribed from my studio notes.

Beginning the research...

I have identified several items of hair jewellery from the collection of the V&A Museum. Following detailed historical research of these objects, including research trips to study, draw and photograph them, and conversations with museum personnel about their use, materiality and contexts, I am directed to particular primary written sources describing how these artefacts are made. These sources are instruction books by English or French individuals, most of whom are jewellers with hairworking concerns. I select two manuals and two trade dictionaries to direct my practice-based research:

- Creer (1886) *Lessons in Hairdressing...*
- Stevens Cox (1984) *An Illustrated Dictionary of Hairdressing and Wigmaking.*
- Campbell (1867) *Self-Instructor in the Art of Hairwork.*
- F.L.S (1856) *The Art of Ornamental Hair Work.*

Reflections upon these texts...

This final book - a diminutive volume, ornately embossed in blue and gold - proves to be particularly inspirational: the author draws me into the text by his (or her) opening plea of wishing "not to frighten the fair reader with a long list of expensive machinery and tools but suggests creative application of a band-box, some thread, a pair of scissors, a few knitting needles of different sizes, or a cedar-pencil, a few pennies or half-pennies, and some little bags about 2 inches square, which can be made out of any old pieces of stuff; these, with a bunch or tress of hair, are sufficient to do almost any kind of hair work." I am immediately excited by the prospect of making something so breathtakingly complex from quotidian household materials. I am also instinctively aware of the 'uniqueness' of the text: I have not encountered any scholarly citing of it, and further research subsequently confirms its rarity - I find only three copies in existence in UK research libraries.²⁰⁸ *The Art of Ornamental Hair*

²⁰⁸ To my knowledge, four libraries have holdings of this book: National Art Library; Bodleian Library and National Library of Scotland; the British Library has a microfiche copy.



*Gauche*²⁰⁹

Fig. 85. Plocacosmos. Hairworking trial: 'gauche'.

Work is reminiscent of a cookery recipe book; it contains written instructions and illustrations, comprising engravings of both ready-worked hair items and complex, arcane circular discs of alphanumeric codes. On page IV of the preface, F.LS asserts

OED *gauche*

Lacking ease or grace, unsophisticated or socially awkward.

Creer (1886) *Lessons in Hairdressing*:

Left hand, clumsy, awkward.

his/her moral rights as the author, stating that s/he cannot find any other book on the subject of hairworking in any language, beyond a few descriptions of plaits in the *Lady's Newspaper* and the *Lady's Magazine* for 1851.

Making a word list...

I devise a personal glossary of hair terms, informed principally by Creer's *Lessons in Hairdressing*, and supplement it with names of recurrent patterns or manoeuvres in hairworking manuals, such as 'whip chain', 'close' and 'open chain', 'gauche', 'snake' and 'double rib'.²¹⁰ To these, I add terms (mainly verbs) from Stevens Cox's dictionary relating primarily to the hand and to making, such as, 'inter-weave', 'hitch', 'manoeuvre', 'darn', 'suture', 'mould', 'overshot' and 'tension'. I choose words as an artist; they are meant for trade initiates but my ignorance of their true sense is an asset, rather than a liability, to my enquiry through practice. My capacity to draw meaning from them is not clouded by technicality. Words' appeal rests with their association with aspects of the human body, and also with their potential to describe the 'sentimental fraud' of hair substitution, and the taxonomies of hair's unruly tendencies.

Meditation upon the task...

French hairdressing terms play upon my mind like a mantra. I marvel at how such intricate objects, made from hair, can be derived from a combination of mystifying patterns, letters of the alphabet and dexterity of the hand; they are an exquisite form of 'magic'. I consider the hand, its centrality in craft and craft's double-meaning: Margaret Visser points out that the word craft originally meant "cunning power - skill, strength and intelligence all rolled into one."²¹¹ I reflect upon the suffixes 'work' and 'make', and their occurrence in many of the practices in which I am interested: 'bookworks', 'printmaking', 'needlework', 'hairworking'; I reflect upon the implication of the hand within the manufacture of a 'labour of love'...

²¹⁰ I note how most of these terms function both as nouns and as verbs.

²¹¹ Visser (1994) *The Language of Things*, in Hickey, *Making and Metaphor: a discussion of meaning in contemporary craft*, p. 39. See page 37 for discussion of term 'cunning'.

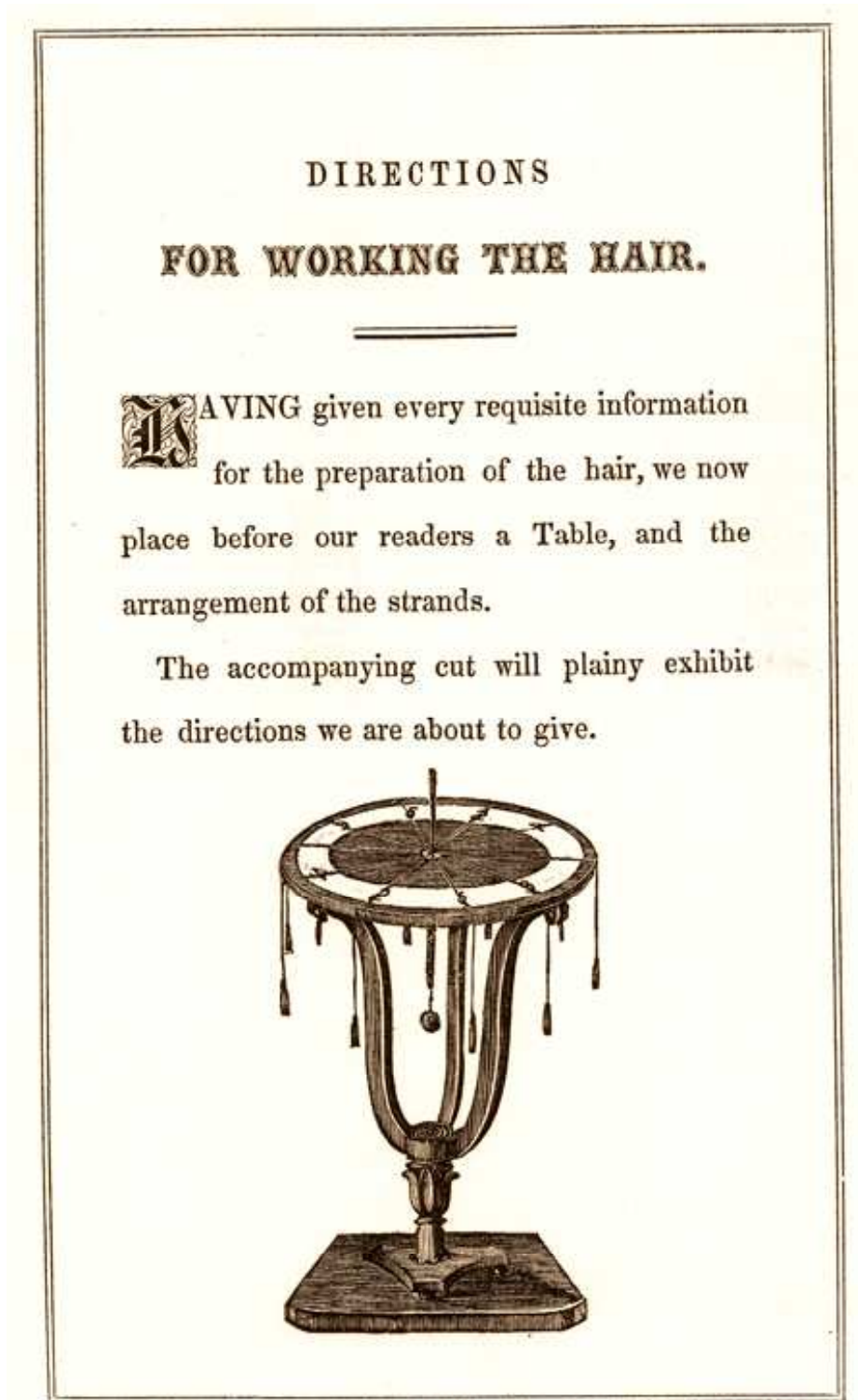


Fig. 86. *Directions for working the Hair*, William Martin, 'Artiste en Cheveux' (1852). A hairworking table.

Collating all the technical equipment required for the operation...

Hairworking patterns comprise alphanumeric codes in which strands are directed, teased and woven, resulting in beautiful and complex worked bands of hair. By cross-referencing, primarily F.L.S's and

Campbell's manuals, I begin to obtain the materials required for carrying out my trials. The first requisite is a 'braiding table,' it being for Mark Campbell "a most simple construction, and the cost of it very trifling. The principal thing required is, that every part of it be quite smooth, as the least roughness might tear the hair and prove destructive to the exactness and beauty of the work. The "Ladies' Table Stand" is about seventeen inches high, and is made to be placed on the work table."²¹² F.L.S recommends constructing a makeshift hairworking table from a 'band-box' or a top hat (I use a small waste bin with a hole in the lid). I assemble and organise other equipment required for the job: hairworking templates (I make paper discs marked with guidelines); bobbins and weights, preferably lead of four different sizes: half-ounce, one ounce, two ounces and three ounces respectively (I use a variety of metal and glass beads); a balance... which draws the work down through the hole as it progresses (a heavy weight); pieces of brass, each about twelve inches long, varying in size from the finest wire up to a piece of tubing of half-inch bore (copper rods and knitting needles); and threads for tying (string).

Choosing a pattern...

Given that these are trials (implying further development), I choose to work largely with cotton twine rather than hair (the former being easier to handle and more readily available).²¹³ 'Twine' as a verb, appeals to my desire for hairworking to speak about webs, weaving and intricacy. My past experiments with human (and artificial hair) have taught me that it is an extremely complicated material to use and that making artefacts from it is time consuming - *The Lord's Prayer*, a hair embroidery, took four years to complete.²¹⁴ Hair in large quantities is required for

²¹² Campbell (1867) *Self-Instructor in the Art of Hairwork*, p. 7.

²¹³ I used twine, with some exceptions, cf. figs. 'suspension', 'ligature', 'suture', 'tension' and 'the origins of false hair'.

²¹⁴ *The Lord's Prayer* (2000-2004), an embroidery in the style of a Victorian sampler, using my own and 'found' hair. Exhibited at *Art Textiles 3* in 2004 at Bury St Edmunds Art Gallery and national tour. It, and the time it took to make is discussed by Jennifer Greitschus in *A Stitch in Time... Works by Molly Tufnell* in the catalogue for this exhibition. See fig. 55.

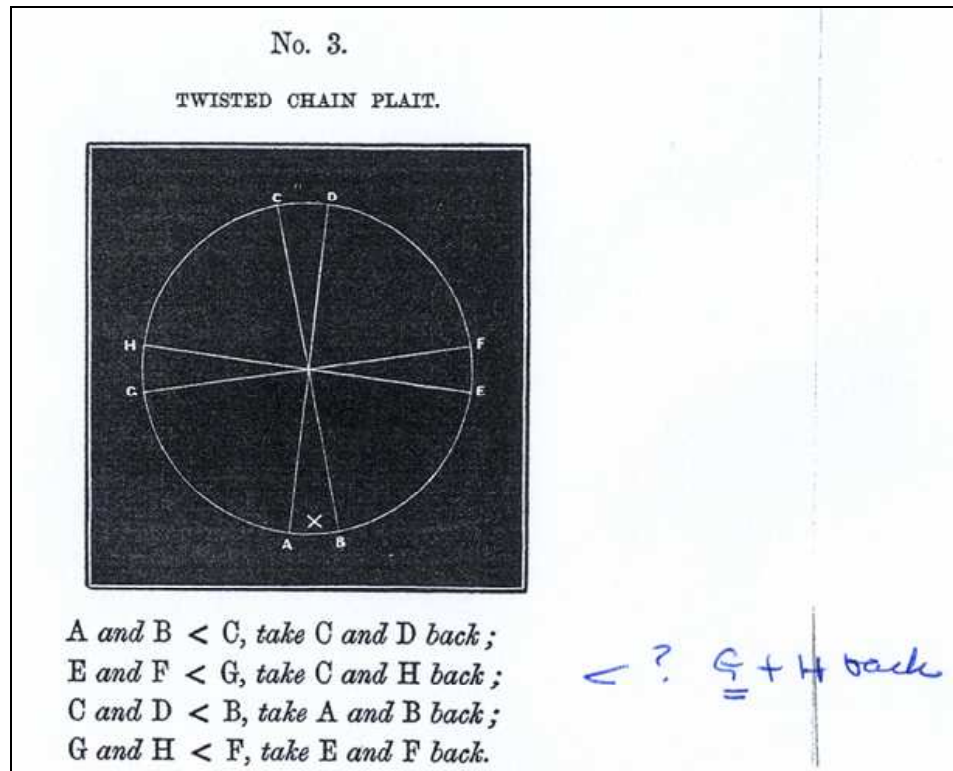


Fig. 87. Hairworking pattern for twisted chain plait with annotations. *The Art of Ornamental Hairwork* (1856) F.L.S.

hairworking: Campbell's simplest pattern for beginners, the 'Square Chain Braid', recommends "sixteen strands, eighty hairs in a strand", with numerous double, or triple, strands often required to complete a small artefact.²¹⁵ Additionally, one piece of hairwork is half the length of the hairs that make it, so, for example, to make a finger ring of 2 ¹/₂ inches, the working length of the hair must be at least 5 inches..

²¹⁵ *Square Chain Braid*, Mark Campbell (1867) p. 25.

Instructions...

"Patience, neatness and a systematic method of proceeding are indispensable", begins F.L.S under 'General Directions'.²¹⁶ I begin with 'No. 2. Square Chain Plait' from this manual, which is codified as:

"A and B > C and D, which take back; E and F > G and H, which take back."

and explained in full as:

"Take up the strands A and B, the former in the left hand, the latter in the right; pass them over the table, one on each side of the mould; lay them down between C and D, and bring C and D back similarly, one on each side of the mould, laying them down where A and B were. It goes on... Next return to A and B; and so work A and B, and E and F, alternately, until the hair is exhausted. By keeping the X a little to left of you there will be no occasion to move the table."²¹⁷

My hand interprets the instructions...

Tie, knot, half-hitch, REPEAT, left hand pass over right hand, heavy, lift, speed, keep the rhythm, slow crossing, quick, drop, cross over, adjust, REPEAT, tie, knot, right hand pass over left hand, REPEAT, pass the loop of doubled thread down the table hole, catch the loop in the hook, pull the weight, threads cross, REPEAT, readjust, tie balance-weight to the thread, REPEAT, let it hang below the tube, must not twist the balance-thread, knot together, take C in the right hand and D in the left, move C round over A, A round over C, B to the place left vacant by D, REPEAT, work two plaits alternately, and REPEAT.²¹⁸

²¹⁶ P. 18.

²¹⁷ P. 21.

²¹⁸ Description of hairworking terminology from my reflective journals.

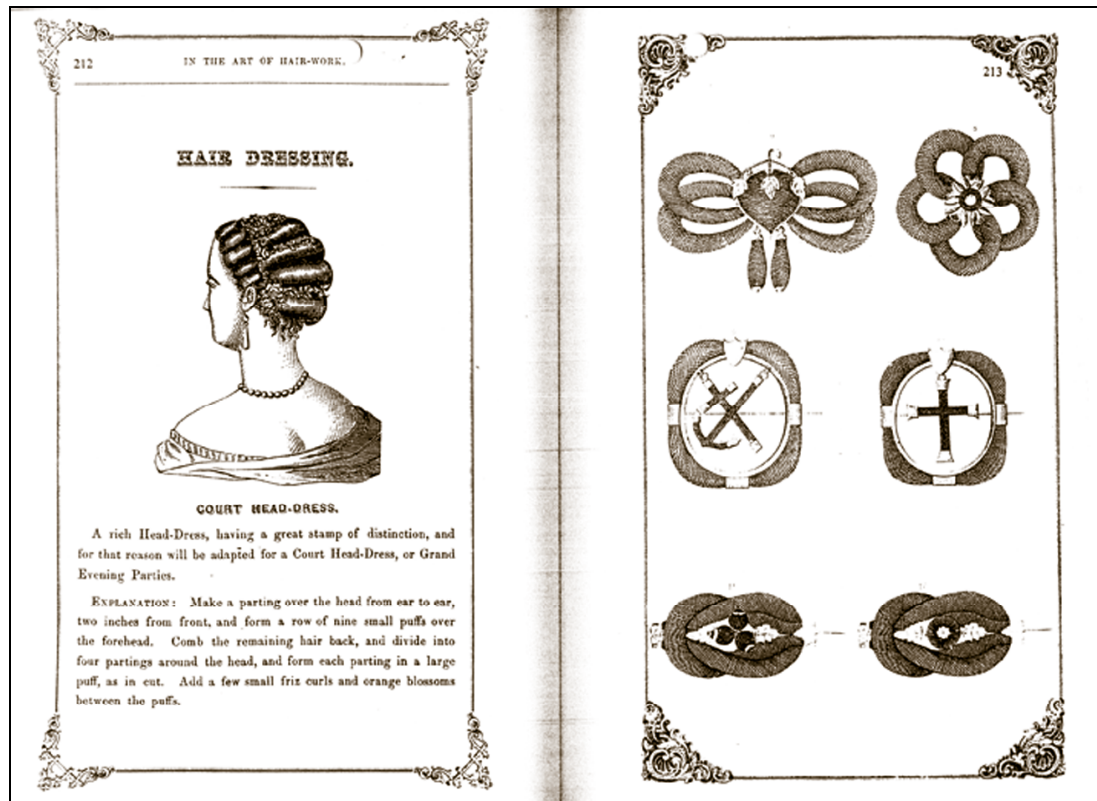


Fig. 88. Campbell (1867) *Self-Instructor in the Art of Hairwork*.

Verbal and non-verbal vocabularies...

As basket maker, Hisako Sekijima has written of the vocabulary that she formulated for her 'taxonomy of basket structures', "planes folded... accommodating spaces into a larger whole; enclosing; contained; taking out cores; removing moulds... curiosity... stuffed", I contemplate the action vocabulary that I have unwittingly devised for describing the muscle memory of my hands.²¹⁹ I am struck by the revelation that, like all manual

²¹⁹ Sekijima discussed in Mary Butcher (1998) *Personal Practice and the Expression of Theoretical Principles in Traditional and Modern Basketmaking* in Stair (Ed.) (2000) *The Body Politic. The Role of the Body and Contemporary Craft*, pp. 57-66.

work, this work also possesses a technical vocabulary, one in which the “dynamics of each component are visible.”²²⁰ As my hands work quickly, constantly repeating actions by moving threads across the hairworking table, I begin to associate emerging shapes with words from my glossary of hairdressing and hairworking terms. My practical researches with hair off the head make me mindful of its inextricable connection with hair on the head, and of the aptness of Creer’s French words (*ligature*-binding, *subtil-dextrous*, *trop-overdone*, *modèle*-pattern, *boucler*-to loop) to describe its transformation into jewellery.

Discoveries and obstacles...

I find the archaic language of the instructions, combined with the circular diagrams, mystifying. I steadily work through the instructions using thread, with unsatisfactory results, repeating them several times. I am astounded when, eventually, I see a web-like form ‘growing’ around the mould as I take the threads across the diagram. Enthused by this success, I continue onto the next pattern, fantasising about a myriad of shapes and objects, which could be made from hair itself. Whereas ‘Square Chain Plait’ comprises only eight strands (A - H), I am daunted to discover that as the book progresses, its patterns increase in complexity, consisting of numbers, letters, italics, arrows for directions and ‘u’ and ‘o’, indicating ‘under’ and ‘over’. Pattern ‘No 3. Twisted Chain Plait’ (fig.87) is twice as complex as ‘Square Chain Plait’.

“I am full of excitement today...I have been hard at work on Marion Unger’s bracelet. Once I had supplemented her husband’s hair with her own it was obvious that there would be quite enough for the design she had in mind, but something made me add a

²²⁰ Hisako Sekijima personal statement from <http://www.browngrotta.com/Pages/sekijima.html>. Accessed 23.11.07.

little extra from a third source – and one readily to hand. Perhaps it was when I noticed that the late Mr. Unger’s hair was close to my shade of brown; anyhow, I arranged my mirrors so I could see the back of my head, and then, from the nape, I cut a few strands. These I have woven into the spine of the bracelet, placing myself dead between Jack Unger and his widow so that all three of us are bound together and it is impossible to tell which is the husband and which is the Artist in Hair.”

Fig. 89. The narrator Monsieur Lucien Goulet III perruquier, musing on his desire to be entangled with the young widow, Marion Unger in Catherine Chidgey’s novel, *The Transformation* (2005) Picador.

Resuming work, I use both hands simultaneously for different tasks, but my clumsiness thwarts my endeavours and my work grinds to a halt...

Believing the problem to be lack of accuracy and concentration on my part, I cross reference F.L.S’s manual with Campbell’s *Self-Instructor in the Art of Hairwork* that also contains a pattern for ‘Twisted Chain Plait’. I examine this pattern thoroughly and implement it with twine, but with the same inaccurate results; no definable shape will form. On realising that there is an error at the same point in both patterns, I scrutinize all patterns in Campbell’s manual and am confounded by the revelation that they are verbatim copies of patterns from F.L.S’s *The Art of Ornamental Hairwork*. Identifying various anomalies, I establish the following: Campbell’s book was published in 1867, with F.L.S’s dating from 1856 – an 11 year difference; Campbell used showman techniques to advertise his work; F.L.S’s endeavour was modest; Campbell’s text was America’s best known work on hairworking, and has been subsequently cited by several jewellery scholars; F.L.S’s work remains unacknowledged. I therefore surmise that either,

incredibly, Campbell and F.L.S were the same individual, working under different names on two continents, or that Campbell profited unscrupulously from F.L.S's works.

Using my experiential knowledge developed so far, I correct the hairworking mistake thereby effecting production of a perfectly formed artefact. I observe that one false manoeuvre can lead to formation of a completely different shape from that prescribed. I reflect upon the hairdressing term 'transformation', meaning 'a woman's hairpiece', but also meaning 'the action of changing shape.'

Researching these objects through 'doing' brings them alive, and opens me up to the outlook of the Victorian hairworker, his/her frustrations when weaving inferior and insufficient hair, and the temptations of introducing 'better' hair. Sobered by the discovery of the unattributed text, from which I steadily work, I find metaphors of duplicity in what my hands are doing, and reflect upon the appropriateness of 'Plocacosmos' to describe the products of my actions.



*Inexpérimenté*²²¹

Fig. 90. Plocacosmos. Hairworking trial: 'inexpérimenté'.

4.3. Taxonomies

²²¹ Creer (1886) *Lessons in Hairdressing*: Inexperienced.

For the hairworker to achieve successful results with hair, it had to be of a certain length, quality, weight and thickness. Occasionally however, as records suggest, it fell short of these requirements, necessitating procurement of hair from ‘other’ sources. In this final section, I address aspects of my research into the 19th century trade in hair which stimulated and informed my pursuit of the trials. All false hair constitutes a deception, whether worn upon the head, or within jewellery. Through reflections on the symbolic and textual languages operating within taxonomies of hair I have sought to arrive at a deeper understanding of hair’s value within this context of its alleged misappropriation. My research into hair’s various taxonomies has included consideration of classification by source (human and other), type (false, waste and foreign), and by other factors. I have also considered the terminology used to describe and deride both hair and its owners.

My practice-led research has stimulated reflection upon how hair can be organised by means of codified patterns, and upon the technologies of hairworking’s peripheral aspects: its systems of organisation (knots and tying), and its chemistry (borax, soda, water for boiling hair). Within these technologies, I have discovered beauty in the poetic nomenclature of unfamiliar materials that were once common household names (*white Holland thread* and *boar’s head cotton* for tying), in the language of knots (*half-hitch*), and in chemical and natural substances (*borax* and *goldbeaters’ skin*) that were central to the processes of taming hair from its natural disorderliness.²²²

Discussing the latest displays in hairdressers’ windows of 1853, Alexander Rowland writes, “Whence come those magnificent head-dresses which the waxen dummies slowly display as they revolve? From what source issue those pendant

²²² In *The Lock of Hair*, Speight suggests the use of goldbeaters’ skin, traditionally the outer layer of the caecum of a cow (but now synthetic) as the base for attaching hair in palette work. Op. cit. (1871) p.102. My knowledge of goldbeaters’ skin is that it is a fragile papery substance, rather like onion skin. I am grateful to Habberley Meadows, Gold Leaf Manufacturers of Birmingham for supplying me with a sample.



Fig. 91. Print of *Human Hair Market in Alsace* (1871) from *The Graphic* c.1850-1899.

©Bharti Parmar.

tresses gleaming in the back-ground, with which the blooming belle, aptly entangling their snaky coil with her own, tempts our eligible Adams? Who are

they that denude themselves of coal-black locks that she who can afford a price may shore up her tottering beauty? Alas! For trading England, even for her artificial hair she has to depend upon the foreigner.”²²³

Unlike fraudulent substitution of the ‘wrong hair’ in jewels, there was no veil of secrecy surrounding the practice of employing false hair within hairpieces, with such products openly advertised in hair journals and newspapers.²²⁴ A few treatises and hairdressing journals, published specifically for the profession, incorporate appendices on the hair trade, providing details of its more unsavoury practices, as discussed later.²²⁵ Caroline Cox (1999) refers to a hair market at Morlans (in the Pyrenees) as a famous source for hair, which is also referred to in *The Hairdressers’ Journal*, a 19th century trade periodical. (*The Journal* provides a useful gauge of contemporaneous attitudes to false hair and its use within hairstyles and products between 1860 and 1870).²²⁶

The Journal states that hair was regularly sold (or bartered) by peasant women on the continent, either at large markets or fairs, or collected locally by pedlars employed by Parisian hair-merchants. Poverty, it seems, was the biggest motive for selling hair, though French and English sources propose that donors preferred to receive gifts rather than monetary payment. The 1871 engraving opposite, ‘Human Hair Market in Alsace’, in which a woman is seduced by printed fabrics, apparently confirms this practice. Villaret, a famous French hairdresser, writes in the early hair treatise of 1828, *Art de se Coiffer, Soi-Meme* “... *Jamais elles ne*

²²³ Alexander Rowland (1853) *The Human Hair, Popularly and Physiologically Considered, with Special reference to its Preservation, Improvement and Adornment and the Various modes of its Decoration in all Countries*, p. 157.

²²⁴ As in *The Hair*, by Miss. M A Youat in *The Ladies’ Companion* of 1851, who describes in language suitably moderated to the curiosity of genteel ladies, the activities of hair merchants on the continent. This essay is also re-printed in (ibid) Rowland (1853) p. 182.

²²⁵ I have found regular articles and other substantiating evidence of the existence of false hair in copies of *The Hairdressers’ Journal* (1863-1864), the *Hairdressers’ Chronicle and Trade Journal* (1873) and the *Hairdressers’ Weekly Journal* (1882).

²²⁶ Encarta online atlas has no entry under ‘Morlans’ but this town could have been confused with Morlaàs in the Pyrenees. I worked on the basis that *The Hairdressers’ Journal* is the major journal of the trade as Alexanna Speight advertises her products in it. I examined this ten-year period initially as most of my references discuss hairstyles requiring false hair in the mid-late 19th century.

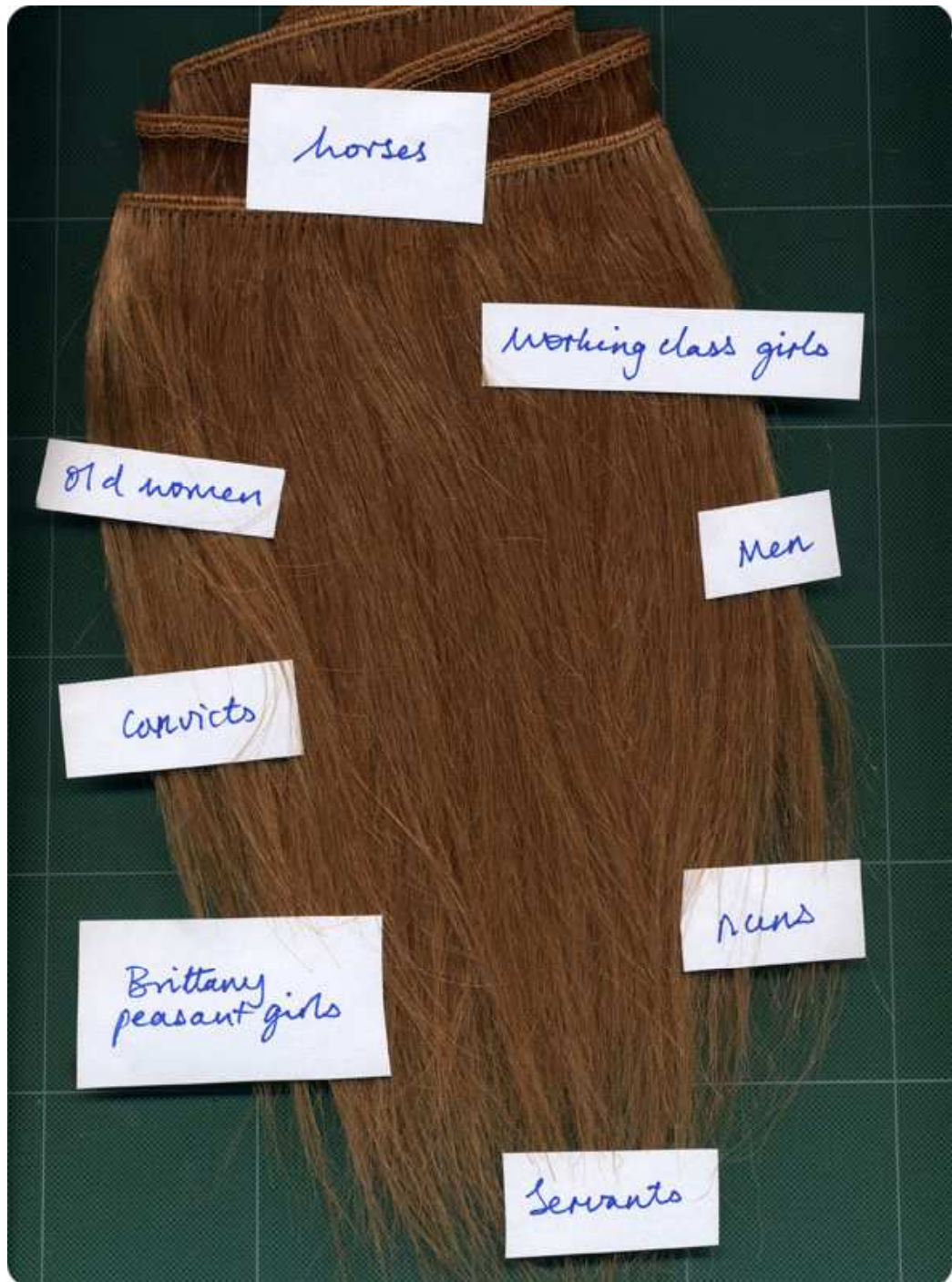


Fig. 92. The origins of false hair.

remportent d'argent; une crainte superstitieuse s'oppose à ce que ces sortes de marchés s'effectuent autrement que par un troc..." – confirming that, owing to superstitious beliefs, women never asked for money, preferring to barter for items

such as a *fichu* (scarf), a bonnet or a *tablier* (apron). Another source reports that, in return “for a cut out of the back hair of [a] German peasant maiden, the following are exchanged: a pair of Brummagem earrings, a yard or two of flowered chintz, or a pair of shoe-buckles.”²²⁷

Hair was collected in the summer months “when the loser can best afford to miss it” and, having eventually been transported to the crossroads of the operation in Paris, it was subsequently prepared.²²⁸ The trade was so lucrative that it spawned the phenomenon of ‘hair thieves’.²²⁹ Britain did not have a ‘hair harvest’ on the scale of those on the continent, but there exists evidence of ‘hair collectors’ who purchased hair in bulk from hairdressers. Nineteenth century English hair tracts are replete with woeful stories of working class girls and women having to sell their hair as a desperate measure.²³⁰ There is also evidence that English false hair originated from convents and less salubrious sources, such as prisons.²³¹

Hair’s economic value was determined by a number of factors: its condition, its length, and most notably, its colour. The hair most in demand in 1863 was pale golden, this taste being attributed to the influence of the current French Empress Eugénie, also known as the Czarina of Fashion. Most surprisingly, perhaps, is the fact that *grey* or *white* hair attracted the highest price. In *The Human Hair Market* (1874) the Victorian journalist James Greenwood expressed his incredulity at the

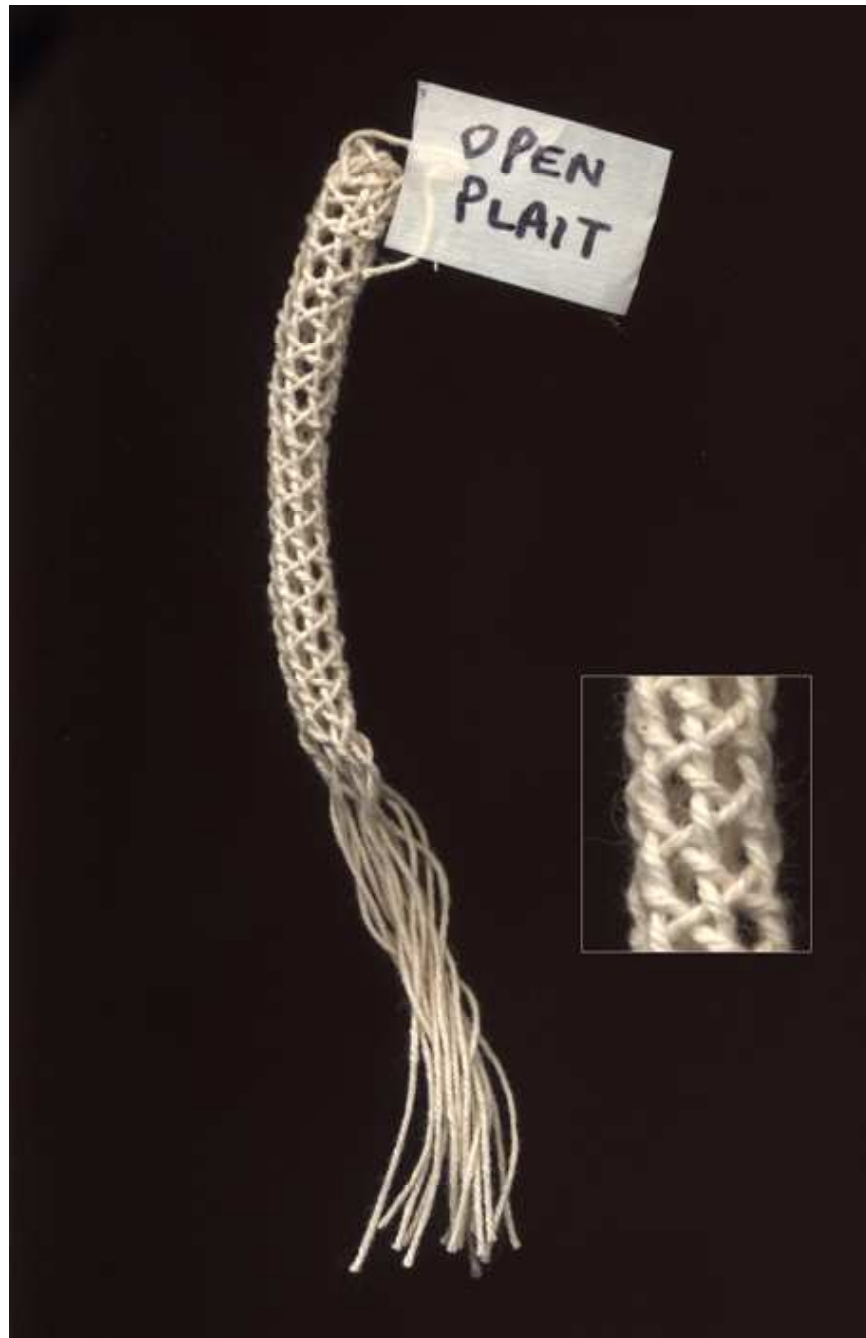
²²⁷ James Greenwood (1874) *The Human Hair Market* in Jackson, *The Victorian Dictionary* <http://www.victorianlondon.org/publications4/strange-14.htm>. Accessed 16.07.05. *Brummagem earrings* refers to something cheap, showy and counterfeit, and derives from the 17th century dialect form of ‘Birmingham’ with reference to counterfeit coins and plated goods once made in the city.

²²⁸ Quotation from *The Hairdressers’ Journal*, (No. 1. March 1863, Vol. 1).

²²⁹ An example of the profits made in trading hair is provided in the treatise, *The Human Hair*, which states that “a peruke [wig] is often sold for double its weight in silver”, op. cit. Rowland (1853) p. 154.

²³⁰ The opening scenes of Thomas Hardy’s *The Woodlanders* (1887), in which Marty South contemplates the sale of her locks for cash, is a reference to such a circumstance in literature.

²³¹ I have found evidence that some originate from the heads of male and female convicts, from whom, “it is forcibly removed on entering the prison.” *The Hairdresser’s Journal*, no. 4, June 1863.



Without a Hitch

Fig. 93. Plococosmos. Hairworking trial: 'open plait'.

cultural and monetary value of what he describes as “the hair of grandmothers”.²³² On spotting a grey ‘head’ in amongst bales of coloured hair in a warehouse, he writes:

“‘You don’t care much about that article I imagine’, I remarked to my guide. ‘What! That grey hair – not care for it!’ he returned, with a pitying smile at my ignorance. ‘I wish that we could get a great deal more of it, sir; it is one of the most valuable articles that comes into our hands. Elderly ladies will have chignons as well as the young ones; and a chignon must match the hair, whatever may be its colour.’ It was unreasonable, perhaps; but, for the first time in my life, as I gazed on the venerable pile, I felt ashamed of grey hair. It seemed so monstrously out of place.”²³³

Of particular interest to me has been the phenomenon of ‘waste hair’ made from combings. Alphonse Bouchard provides an account of its gathering, sorting and purification in a Victorian hairdressing periodical.²³⁴ A by-product of the toilette of French and English women, ‘waste’ hair was rolled into a ball, wrapped into a piece of paper to prevent it from flying away, and discarded into the household sweepings. Having been collected by the hair collector or ‘chiffonier’ (*Fr. chiffon-rag*) it was subsequently sold and re-sold to the wholesale dealer and small manufacturer, respectively, where it was ‘worked’ then sold on to small hairdressers in England and overseas. During its journey, it underwent various stages of preparation: *cleaning*, involving its “rolling and twisting in sawdust to cleanse it from dust and grease, then opening it out”; *combing*, cleansing with ‘black soap’ and combed in cards; *turning*, collating hair into ‘root-to-point’ order; *classing*, the sorting of hair into three length categories suitable for plaits, chignons and men’s wigs; and *picking the colour*, involving the division of hair into seven principal colours (white, grey, black, brown, chestnut, blond and red) and three lengths (ranging from between 20-70 centimetres).

²³² Op. cit. Greenwood (1874) <http://www.victorianlondon.org/publications4/strange-14.htm>.

²³³ Ibid.

²³⁴ Bouchard (1873) *Hairdressers’ Chronicle and Trade Journal*, 5th July, p. 86

ii THE HAIRDRESSERS' CHRONICLE AND TRADE JOURNAL

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Fig. 94. The Hairdressers' Chronicle and Trade Journal, 4th January 1873, p. ii. An advertisement for G. R. McDonald, hair merchant, which stresses that the hair is of '1st quality' and is free from 'nitts'. To reassure the English buyer, some of the foreign hair is 'English Prepared', implying a lack of faith in Continental techniques. One curious item is described as *Club Madras Hair* originating from the Empire.

Unlike ‘false hair’, waste hair applications were limited to cheap postiches – their irony being that they were the only form of hairpiece affordable to the poor, while containing the discarded hair of all classes of women. False hair was considered a suitable wedding present, but artefacts fashioned from waste hair were not; the latter were “worth a third less as a marketable article than *live* hair.”²³⁵

Victorian notions of ‘live’ and ‘dead’ hair, in the context of its trade, have informed my research in that, as discussed by Pointon, they potentially constitute an ‘ambiguity’.²³⁶ In his eyewitness account of hair warehouses, Greenwood writes of his being shown dead hair “torn out by the roots, violently” from Italy.²³⁷ Horrified by the prospect of encountering cadaver hair, he realises that ‘dead’ refers to hair complete with its roots, having been, “torn from the head with gentle violence... with weapons no more formidable than the brush and the comb.”²³⁸ Thus, ‘dead hair’ constitutes hair removed in its entirety from its life-force; ‘live hair’, on the other hand, is defined as *cut* hair, with no root. The significance of hair’s ‘cutting’ is developed by Christiane Holm, who proposes that the absent body is recollected specifically through the *cut ends* of the hair. Cutting thus pre-empts death so that the “present presence of the body is anticipated as a future absence.”²³⁹ These definitions bring to mind contrasting understandings of the cutting of hair as the annihilation of power, energy and vitality in western mythical culture.

Of the categories of hair discussed, the grouping known as ‘foreign’ is especially pertinent to the concerns of my art practice. Despite the possibilities of obtaining hair from ‘false’ and ‘waste’ sources, there remained insufficient European hair to satisfy demand for the elaborate styles of the mid-nineteenth century. (One journal article charged the *coronet*, the prevalent hairstyle of the time, by itself as

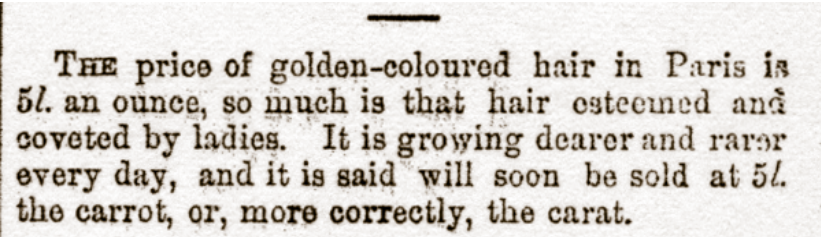
²³⁵ Op. cit. Greenwood (1874) <http://www.victorianlondon.org/publications4/strange-14.htm>.

²³⁶ See *fig. 33* and page 68 for further discussion on ‘ambiguity’.

²³⁷ Op. cit. Greenwood (1874).

²³⁸ *Ibid.*

²³⁹ Holm (2004) *Sentimental Cuts; Eighteenth Century Mourning Jewelry with Hair*, p. 140.



THE price of golden-coloured hair in Paris is 5*l.* an ounce, so much is that hair esteemed and coveted by ladies. It is growing dearer and rarer every day, and it is said will soon be sold at 5*l.* the carrot, or, more correctly, the carat.

Fig. 95. "The price of golden-coloured hair is high". *Young Ladies Journal*, March 1865.

being responsible for the thriving hair market).²⁴⁰ The only option, if customer demand were to be met, was to look further afield. Trade journals provide evidence that false hair was purchased from outside Europe, namely from Asia and the Far East. Some accounts considered the coarseness of ‘foreign hair’ as making it particularly workable for intricate designs; others described it (specifically Japanese hair) as “too much like horsehair for the delicate purposes to which human hair is applied.”²⁴¹ Its quality, however, was deemed poor for postiches and the biggest problem was its colour - black. A journal of the period explained the predicament, and solution, to its readers:

“The actual supply of false hair for the European market is now for the most part imported via Marseilles from Asia Minor, India, China and Japan. But hair imported from these countries is almost invariably black, and fails to utterly harmonize with the auburn and golden tints that so well befit a northern complexion. It has therefore been found necessary to boil the hair in diluted nitric acid to deprive it of its original colour, and it can be dyed to the tint most in vogue.”²⁴²

Such hair was imported into Britain, dyed to remove all trace of its original blackness, and then used chiefly for padding, as indicated by many advertisements of hair merchants’ wares. In her survey of British hairstyling, Caroline Cox argues that public resistance to ‘foreign’ hair, which was regarded as problematic and uncivilised, exemplified the racism of British Victorian society. She supports this view by an anecdote from the *Hairdresser’s Weekly Journal* of 1882:

“The woolly hair of the Negro is perhaps to be accounted for by the extreme dryness of the air, which, operating through several thousand years, has in the interior of Africa changed the hair into a kind of coarse wool. There is a story of a man whose beard, while in Europe, was soft and almost straight, but immediately on his arrival at Alexandria began to curl, to grow crisp and coarse,

²⁴⁰ *The Hairdressers’ Journal*, (No. 1. March 1863, Vol. 1)

²⁴¹ Many advertisements in newspapers and Greenwood (op. cit.)

²⁴² *Hairdressers’ Weekly Journal*, July 8th 1882, p. 151.

HOW TO ARRANGE THE HAIR.



Fig. 96. Illustration from *Examples of Mistakes, Ladies Committee of Almanacs* [sic], London, 1857.

and before he reached Es-Souan resembled the hair of a rabbit to the touch, and was disposed in ringlets about the chin.”²⁴³

Accounts such as these supported the mythologisation of Africa as distant and exotic, as a “dangerous place, a harbinger of death and disease... and subsequently any product emanating from its shores was to be treated with caution.”²⁴⁴ Such views of the hair of ‘the other’ may be contrasted with accounts of the procurement of European hair, which skilfully sought to win the reader’s sympathy. *The Hairdressers’ Journal* of 1863, for example, portrays the sacrificial plight of the beautiful white European girl and her beautiful long hair:

“How many tears have been shed at the parting with that mass of the dearest loved ornament of the woman’s heart? Think of it for a moment. Only such pinching, griping poverty, as is possibly seldom felt in England, will tempt the poor German or French girl to part with her hair, and yet there are a 100 tons imported into Paris yearly. It is a sad subject for contemplation, the passage of that hair from poverty, tears and parting kisses, to riches and ball-rooms, and the gaieties most people indulge in who take to wigs, or add locks to those bestowed on them by nature.”²⁴⁵

A hierarchy of ‘foreign’ hair even extended to the animal kingdom. The entry under ‘hair’ in the 1862 *Cyclopaedia of Useful Arts*, states that horse and animal hair was suitable only for furniture stuffings and that, “foreign hair, and that of wild cattle, is inferior to English on account of the lower feeding abroad”.²⁴⁶

²⁴³ Op. cit. Cox (1999) p. 26.

²⁴⁴ Ibid. p. 27.

²⁴⁵ *The Hairdressers’ Journal*, no. 2, April, 1863, Vol. 1, p 22

²⁴⁶ Tomlinson (ed.) (1862) *Cyclopaedia of Useful Arts; Mechanical and Chemical. Manufactures, Mining and Engineering*, vol. 1.

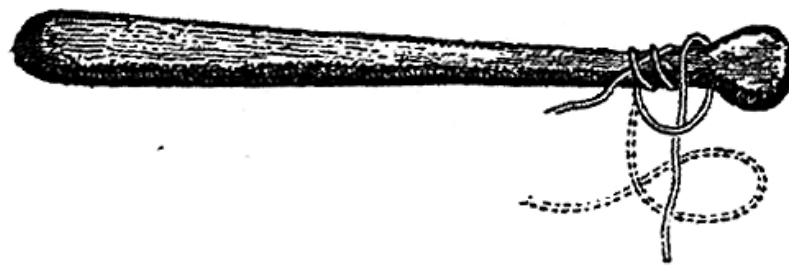


Fig. 97. Illustration of a 'half-hitch' knot tied to a bobbin.

The Art of Ornamental Artwork (1856) F. L. S.

4.4. Summary

- Hair as a material expression of emotion, culture and identity has been a longstanding preoccupation of my artistic practice.
- I explored hair within, and as, jewellery because, like gems and mourning cloth, it exhibits ‘animate/inanimate’ paradoxes that sit at odds with its perceived function.
- Hair’s purpose within jewellery was to stimulate remembrance. My research focussed specifically on hairworking and metaphors associated with this craft.
- Two types of publication dedicated to hair informed my preliminary research into hair’s use in, and as, jewellery in the 19th century:
 - Health treatises and advice books gave me a deeper understanding how hair’s treatment was located within the context of health and moral wellbeing. An appropriate example of holistic approaches is embodied in the title of James Stewart’s treatise (1792), *Plocacosmos: or, the whole art of hair dressing, wherein is contained, ample rules for the young artisan, more particularly for ladies, women, valets etc. etc. As well as directions for persons to dress their own hair; also ample and wholesome rules to preserve the hair*. Hair treatises provided a background to my consideration of the symbolic and cultural languages of hair.
 - The ‘languages’ of hair of particular interest to my research were found in DIY hairworking manuals of the mid-Victorian period in which intricate articles such as watch chains, earrings and bracelets could be made by following alphanumeric coded patterns.
- My research built on limited research available in this field, extending possibilities for thinking and understanding, specifically through its practice-led approach. Thereby, I attempted to recreate the physical and emotional experience of making hairworked artefacts: how their construction speaks of their making; how their making can be a ‘labour of love’; and how the maker can be ‘lost’ in a craft activity by “involv[ing] herself physically with the body of the other as well as with the act of remembrance that braiding entailed.”²⁴⁷
- Three discoveries that were crystallized through the tacit knowledge processes of making these artefacts had a radical impact on my thinking: unscrupulous jewellers violated the memory of the beloved by substituting ‘wrong hair’ for donated hair; the etymology of the word ‘plocacosmos’ encompasses hair, notions of repetition, emphasis, and deception through the act of interweaving something; some hairworking patterns contain metaphors of duplicity through their use of terms such as ‘stitch up’, ‘gauche’ and ‘double manoeuvre’. I sought to make an artwork that drew upon these various allusions to, and processes of, deceit.
- My research also considered the possible sources of ‘wrong’ hair in jewellery, which involved examination of various taxonomical distinctions of ‘falseness’, encompassing ‘imitation’, ‘waste’ and ‘foreign’ hair.
- The chapter ‘Plocacosmos’ reflected on a theme relevant to several of my objects of study – that of journeying - as evinced through words (the naming of hair pieces influenced by French and English design interchanges) and trade (foreign hair, often Asian, being imported and passed off either as European, or hidden underneath ‘superior’ European hair to provide padding). These factors interested me because I am interested in words and their relationship to things and hair’s ‘journeying’ complemented my long-term interest in the geographical journeying of material artefacts within the Imperialist context.

²⁴⁷ Op. cit. Batchen (2004)a, pp. 32-46.



Fig. 98. *The Cyanotypes*. A suite of five non-silver photographic prints.

Chapter five: Amatory lockets

Contents

5.1. Artefact

5.2. Artwork

5.3. Taxonomies

5.4. Summary



Fig. 99. Amatory lockets in the collection of the V&A Museum.
Photography of lockets 1-4 ©Bharti Parmar, locket 5 ©V&A Museum.

5.1. Artefact

This chapter examines five small, blue and white amatory lockets in the collection of the V&A Museum, in part through a discussion of my development of *The Cyanotypes*. These lockets will fit neatly into my palm. They were made either in England or France from the last decade of the 18th century to the first of the 19th century. Fashioned out of gold, they contain white figurative elements of mother of pearl set within a background of deep blue vitreous enamel, and symbols of flora and fauna; occasionally they display words; they often contain diamonds and are typically surrounded by pearls.

The aims and outcomes of *The Cyanotypes* and this chapter are complementary and, collectively explore how amatory lockets communicate their messages, not only through their employment of emblematic symbolism, but through the symbolism of their materiality.

Through the artworks, my intention has been to better understand operation of the codified lexicon inherent within the lockets (symbolism, colour, captioning and word/picture relationship). This chapter concentrates upon a more focused set of issues relating, largely, to artefacts' technical and material properties. In 'Artwork' I explore 'blueness' and words, and how my understanding of these aspects of the lockets has been transmuted in *The Cyanotypes*.²⁴⁸ In 'Taxonomies' I focus upon the symbolism of a major material constituent of this form of locket - the pearl. A gem whose symbolism provides rich terrain for reflection upon metaphor, corporeality and sympathetic magic, my research explores the operation of these elements within sentimental jewellery – especially with respect to pearls' association with tears.

An amatory jewel of 1790-1810 (typically a locket) contained a variety of motifs, or 'devices', chosen from stock images in jewellers' pattern books. The

²⁴⁸ At a very early stage of the research, an intuitive response to the colour of these lockets informed development of a working title 'blue and whites'. This persisted, determining my choice of technical process (cyanotype) to 'interpret' my objects of study (the lockets).

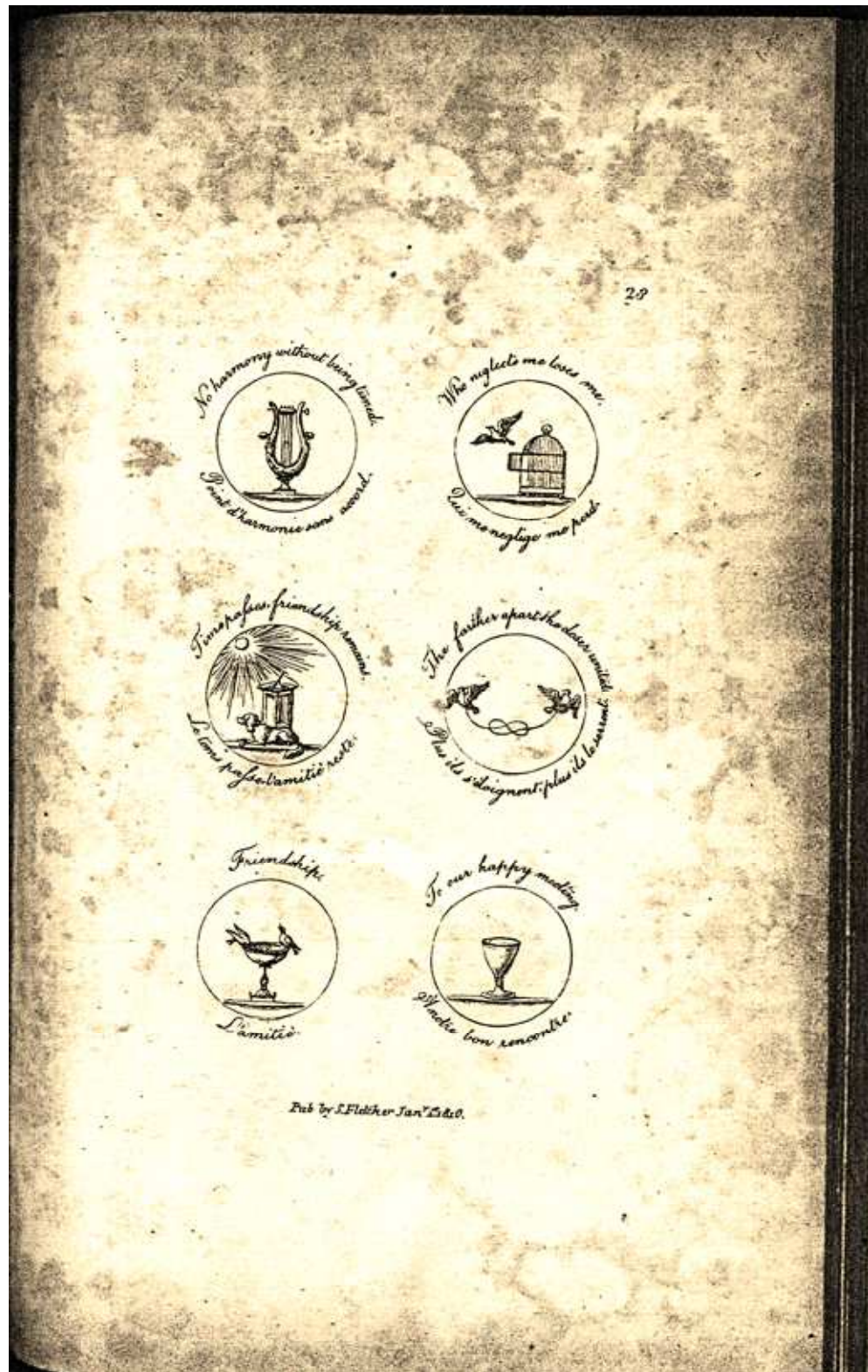


Fig. 100. Samuel Fletcher (1810) *Emblematic Devices with Appropriate Mottos*.

©Birmingham University.

emotional condition of love was represented as a micro-drama through use of arcane neoclassical symbols such as hearts, urns, plinths and weeping willows. Usually associated with death and mourning, such symbols embodied the bittersweet nature of love. Pictorial devices were frequently matched with written endearments or ‘tags’ within the locket; though similarly chosen from stock phrases in catalogues, these were carefully selected to provide a fitting complement to the visual tableau. Such messages were endearments or promises written in French or English, for example *sans changer* (constancy), *à vous dédié* (dedicated to you) or *amour pour amour* (love for love). These texts were used within different emblematic devices and other forms of jewellery as well as lockets such as rings, bracelets etcetera. Like the devices, texts were generalized and often ambiguous thus lending themselves to a wide range of nineteenth century experiences of love and hope.

My first encounter with these extraordinary lockets prompted me to question the origin of their imagery and the relationship of that imagery to the words that they contained. Emblem books have conventionally been alluded to in discussion of historical jewellery to aid pictorial understanding of decorative ornamentation. But emblems were not simply ornamental: they were meant to be ‘read’ alongside their corresponding poems, with meaning dependent upon the interrelationship of the two components. In what is generally considered as the most authoritative research in this field, Rosemary Freeman, in *English Emblem Books* (1948), discusses how the two became complementary, with the components of ‘picture’ and textual ‘interpretation’ speaking to each other and the resultant device often providing a moral lesson. Emblem books formed a popular means of education and their ‘readers’ ranged from scholars, gentry, and clergy to children. Translations of the meanings of emblems were printed in popular books of the period such as: *Knight’s Gems or Device Book* (1830), *Lockington’s Book of Ornamented Crests* (1812) and *Emblematic Devices with Appropriate Mottos*, Samuel Fletcher (1810) – all of which I have considered in the course of my research.

Intellectually, I have been drawn to amatory lockets because, unlike modern lockets, they are open pendants, their contents revealed for all to see; yet the

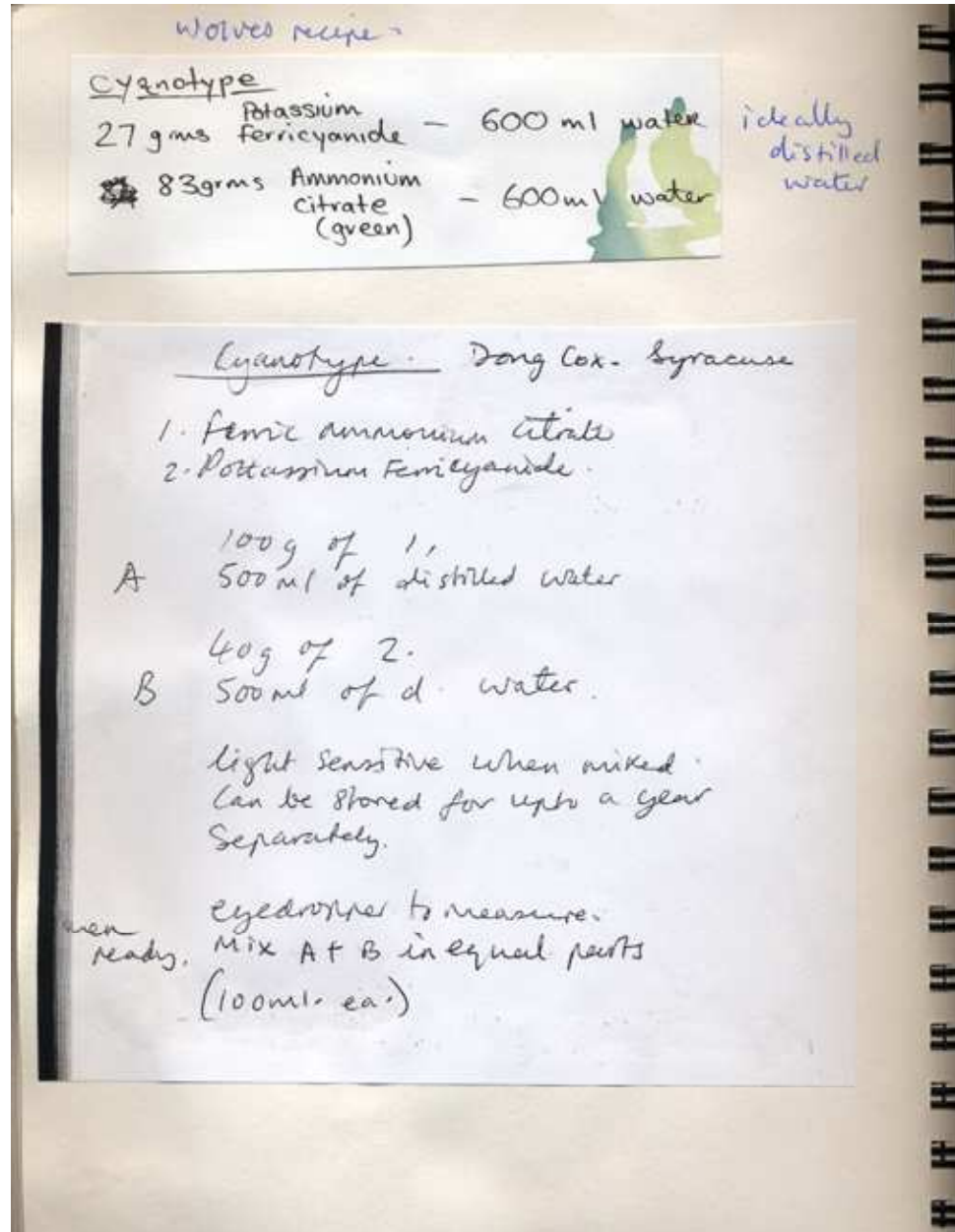


Fig. 101. Recipes for cyanotype printing. Page from artist's notebook, 2004.

meaning of their contents remains ‘hidden’ through the codified operation of devices.²⁴⁹ The subtle difference in meaning between the noun, *pendant* – ‘a thing by which something is hung’ and its adjectival form, *pending* – ‘a pending or unsettled matter’ prompted me to make connections between the suspended material form of the object and its anticipated purpose in communicating tentative feeling.²⁵⁰ On a sensual and visceral level, my thinking has been driven by the urge to represent or allude to their aesthetic and material properties: their size (portability), shape (vignettes), colour (blue) and materials (pearl and enamel).

Cyanotype – the process that I chose to explore these themes – provided a technical sensitivity that supported my aspiration to make art ‘objects’ as beautiful as the objects that they represented. It provided an apt formal means by which to pursue my reflections upon blueness, pearls and their metaphorical application as emotional expression. It is a Victorian craft process, which makes sensitive and accurate renderings of the physical world in two dimensions. In making the artworks, I drew upon the methodological and philosophical approaches to material culture of particular artists: the Victorian artist/botanist, Anna Atkins (1799-1871) and Christine Borland (1965-). Atkins’ cyanotypes of botanical species and her taxonomical approach to captioning informed the format and composition of my works, and also my understanding of the potential of ‘blueness’; Borland’s examinations of human subjectivity through her responses to solid objects (bones, glass, blankets), her seductive juxtaposition of materials (e.g. spider’s web/bullet), and her exploitation of their attendant fleeting metaphors, continues to shape my thinking.²⁵¹ I share her interest in breathing new life into historical objects.²⁵² Joy Gregory is the only significant contemporary artist that I have identified to have used the cyanotype process whose approach is relevant to my concerns.²⁵³

²⁴⁹ They are ‘open’ inasmuch as they are not made of two closed halves, but are glazed, allowing their contents to be seen.

²⁵⁰ Def: ‘pendant’ OED.

²⁵¹ The impact of Borland’s responses to materials on my thinking is evident in works such as *The Lord’s Prayer* in which a sampler was painstakingly stitched with my hair over a period of four years. See discussion of this work by Susan Hiller and Sarat Maharaj, *arttextiles3, The Third Major Survey of British Artists Referencing Textile*, Bury St Edmunds Art Gallery, (2004), p. 18.

²⁵² As, for example, in Borland’s *The History of Plants According to Women, Children and Students* (2002/6), in which 16th century etchings are reproduced and hand-coloured according to historic convention.

²⁵³ See discussion on Gregory’s works on page 108 and footnotes 138 and 236.

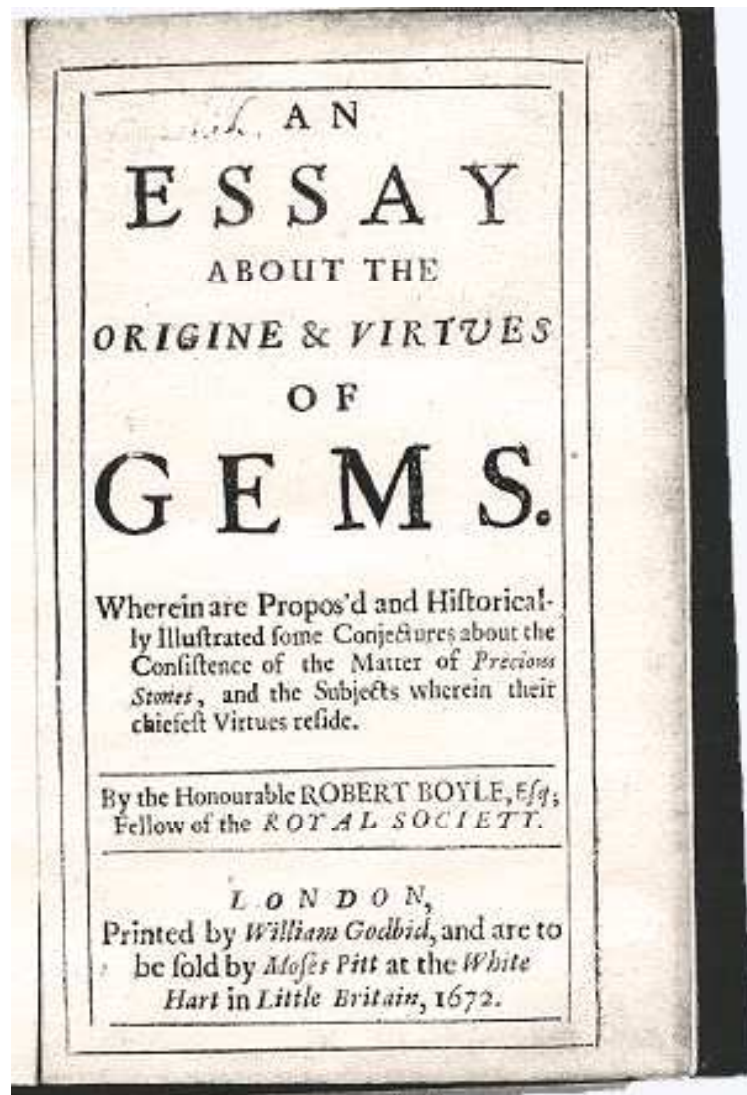


Fig. 102. Robert Boyle (1672) *Essay about the Origine and Virtues of Gems*.

Copy of original in British Library.

5.2. Artwork

As outlined in the introductory chapter of my thesis, my research is, in part, concerned with what Marcia Pointon has described as ‘ambiguities’ in worn sentimental artefacts. My perception of its own ‘ambiguities’ suggested cyanotype, a 19th century camera-less photographic process, as a fruitful medium for recording the miniature narratives within amatory lockets: as a ‘blueprint’ cyanotype provides a copy of a drawing which can be ‘decoded’ by those who know how to ‘read’ it; in this sense, it contains secrets. It is a process involving chemistry that permanently records fleeting impressions; it is at once ‘fixed’ and mutable, like love. Its visual ‘feel’ is one of ethereality and transience yet, as a photographic process, the image that it captures becomes infinitely reproducible. In this respect it is like the stock images of the jeweller’s pattern book.

I became engrossed by my perception of the cyanotype’s affinity to precious stones: though reproducible, each photographic copy carries minute individualities, with differences between copies determined by faults or ‘inclusions’ in the paper. And though derived from synthetic chemicals, the cyanotype is ‘organic’ – its blueness fades in contact with the sun, and ‘regenerates’ when returned to a dark drawer. Some diamonds, it is said, are photosensitive and *phosphoresce*. In his celebrated treatise on crystal structure, Robert Boyle (1627-1691) talks of a diamond “I could bring to shine in the dark.”²⁵⁴ An example of this phenomenon of phosphorescence can be seen in the *Aurora Collection of Diamonds* at London’s Natural History Museum, in which 296 naturally coloured diamonds are arranged in a pyramid in glass casing. When subjected to UV light, they ‘glow’ eerily (predominately in blue hues) appearing very different from the colours that they present in normal daylight.

Many writers, artists and musicians have meditated upon the metaphorical, cultural and linguistic resonance of ‘blueness’: it permeates our finances (‘blue chip’), our sex lives (‘blue movie’) and our experience of pain (‘black and blue’)

²⁵⁴ Boyle’s *Essay on Gems* (1672).

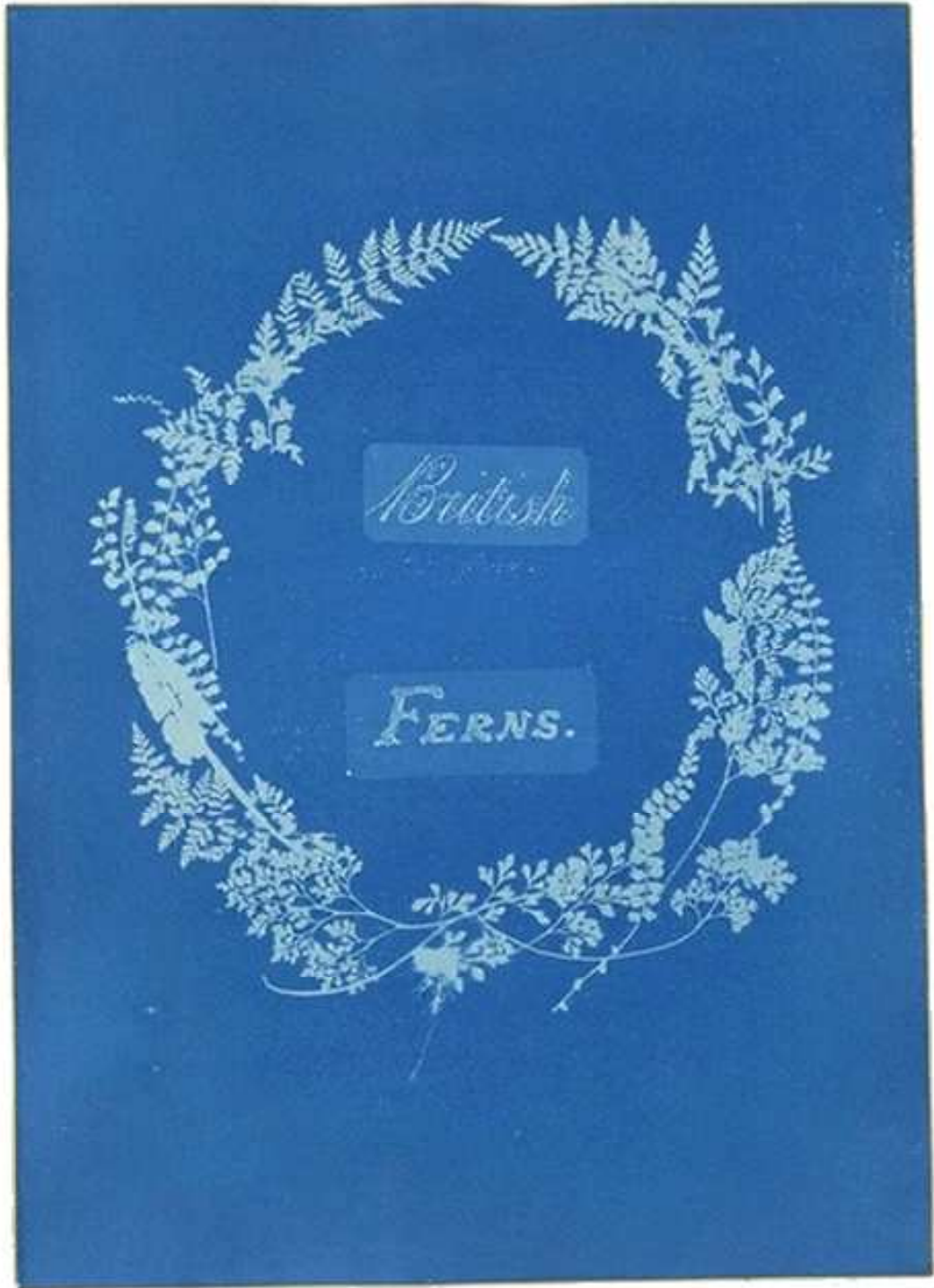


Fig. 103. Anna Atkins' *British and Foreign Flowering Plants and Ferns* c.1854.

©V&A Images/Victoria and Albert Museum, PH.379-1981

to name but a few.²⁵⁵ Blue is symbolically equivocal: on the one hand, it represents moral sentiments of spiritual devotion and innocence (the Virgin Mary is always depicted in cyan); on the other, it is the colour of nothingness, infinity and the void.²⁵⁶

In 1704, an artist's colour maker discovered a new pigment, which was to revolutionise painting, and later, photography. Prussian blue, a colour not known in nature, was fully synthesised in 1821 making blue – a hitherto expensive colour made from ground lapis lazuli[†] – much more affordable.²⁵⁷ Blue was a popular colour for decorative artefacts of the late 18th century, as evinced by *Wedgwood Blue Jasper* ware (1775), *Bristol Blue Glass* (c. 18th century) and *Willow Pattern* china (1780), and ownership of such items indicated wealth and success. Richard Edgcumbe, Keeper of Jewellery at the V&A Museum, has suggested that the distinctive blue enamel of the lockets may have been employed purely for its attractiveness, or for its association with social aspiration or, simply, because blue from cobalt makes a technically dependable colour.²⁵⁸ I came to perceive the blue in these lockets as faithful but expectant, to be as 'true' as the emotion that its use seeks to engender. Blue, for me, became lockets' prime constituent, their qualifying virtue, their quintessence.

Cyanotype is an archivally permanent photographic process. It is made from the chemical reaction of two ingredients - ferric ammonium citrate and potassium ferricyanide (Prussian blue) – which results in a light-sensitive insoluble blue dye (ferric ferrocyanide). Considered the poor cousin of other photographic techniques, the cyanotype was held in low esteem by the British Victorian photographic establishment because of its overbearing colour. At the 1851 *Great*

²⁵⁵ For example 'blueness' in music is characterised by the 'blues'; the expressions 'blue blood' and 'blue collar' reflect social status; 'Black and Blue' (2005) is a novel by Ian Rankin. For further cultural reflection on blue, see John Gage's introductory essay *Into the Blue* in the exhibition catalogue *Blue, Borrowed, New*, New Art Gallery Walsall, 2002.

²⁵⁶ See Mike Ware's brief discussion of the religious symbolism of blue in his technical thesis *Cyanotype: The History, Science and Art of Photographic Printing in Prussian Blue* (1999).

²⁵⁷ Ibid. p. 16. Read also Sarah Lowengard's compelling account of the sources of dye stuffs (in particular Prussian blue) and their impact on the material culture of the 18th century in *Colours and Colour Making in the 18th Century* in Berg and Clifford eds. (1999) *Consumers and Luxury: Consumer Culture in Europe 1650-1850*. [†]Lapis lazuli is a stone with symbolic associations of its own. See artist's book *REGARD:LOVEME*.

²⁵⁸ Conversation with Richard Edgcumbe, Keeper of Jewellery, V&A, 17.11.03. George Brandt (1694-1798) is credited with the discovery of cobalt.

all look like blue glass rather than enamel.
 Find out diff. betw = glass + enamel processes.

> 'Blue and Whites' all containing seed pearl work
 Case 27 (B)

pearls = tears ??
 dates ?
 as Kunz
 far back Pearl ?
 as 1790.






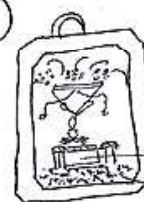
- Case 27/17
 Brooch
 Late 18th c. French
 ①  typical.
 figure painted in
 shell on marble or m-o-p tablet
 wreath of seed pearl with gold wire.
- Case 27/18
 Locket
 Late 18th c. French
 ②  brooch
 pearl sliced in half
 seed pearl
 ? x 
 glass window
 on reverse to
 reveal plaited
 hair.
- Case 27/20
 Locket "a vous dedié"
 Late 18th c. French
 ③  text painted
 in brown
 shell.
 all mother of
 pearl work.
 reverse 
 lightly
 engraved
 flower
 motif.
- Case 27/21
 Bracelet clasp converted into locket
 Late 18th c. English
 No picture
 ④  lozenge shaped
 mother of pearl
 lining
 seed pearl "sand"
- Case 27/33
 Eye locket
 The back is set with hair and pearls (this is not visible to the audience)

Fig. 104. Research notes from V&A Museum 17.11.03.

Exhibition, the process was represented by just one minor specimen compared to the countless exemplars of other processes representing the art and science of photography.²⁵⁹ Larry Schaaf, in his book *Sun Gardens*, proposes that photography was essentially and primarily used to represent the visage, and that blue was not suitable for skin tones.²⁶⁰

A cyanotype is made by direct contact between object (whether a piece of seaweed or a film negative) and light-sensitive paper. The size of the print is thus determined by the size of the object being reproduced. Where Atkins made images by laying ferns and botanical specimens directly onto photosensitive paper, allowing the sun to expose the latent image, I used technologies available to me now to enable greater control, speed and refinement. I pre-prepared large format film negatives which had been carefully digitally processed and modified over weeks from original photographs of the lockets. They were carefully shaped using typical 19th century photography ornamental vignetting techniques (ovals, lozenges, square, arches) that echo the shapes of the objects they represented.²⁶¹

The images were supplemented with captions selected from sources ranging from museum jewellery collections (V&A, British Museum) to English device books (Knight's and Fletcher's), and include: *Gloria; The farther I fly...; Fidelle et secret* (faithful and secret); *Taitez Vous* (hush, *lit.* shut up); and *Ricordati Di Me* (*It.* remember me). I chose them in accordance with the 'spirit' of each image. As in the hairworking trials, my creative decision-making placed me in a position akin to the jeweller's. For example, my process of composing of image/text relationships enabled me to reflect upon how the jewellers who made the lockets and other sentimental jewels might have gone about choosing images and mottos from stock catalogues.

²⁵⁹ Op. cit. Ware (1999) p. 16.

²⁶⁰ Schaaf (1988) *Sun Gardens: Victorian Photograms* by Anna Atkins.

²⁶¹ My familiarity with these processes was developed as a result of a project undertaken in 2003, in which I explored the vernacular photography of Victorian photographer, Sir Benjamin Stone (1838-1914). This project was exhibited as part of the exhibition *True Stories*, at Wolverhampton Art Gallery, Museu de Arte Contemporânea de Universidade de São Paulo and The Waterhall Gallery of Modern Art, Birmingham.

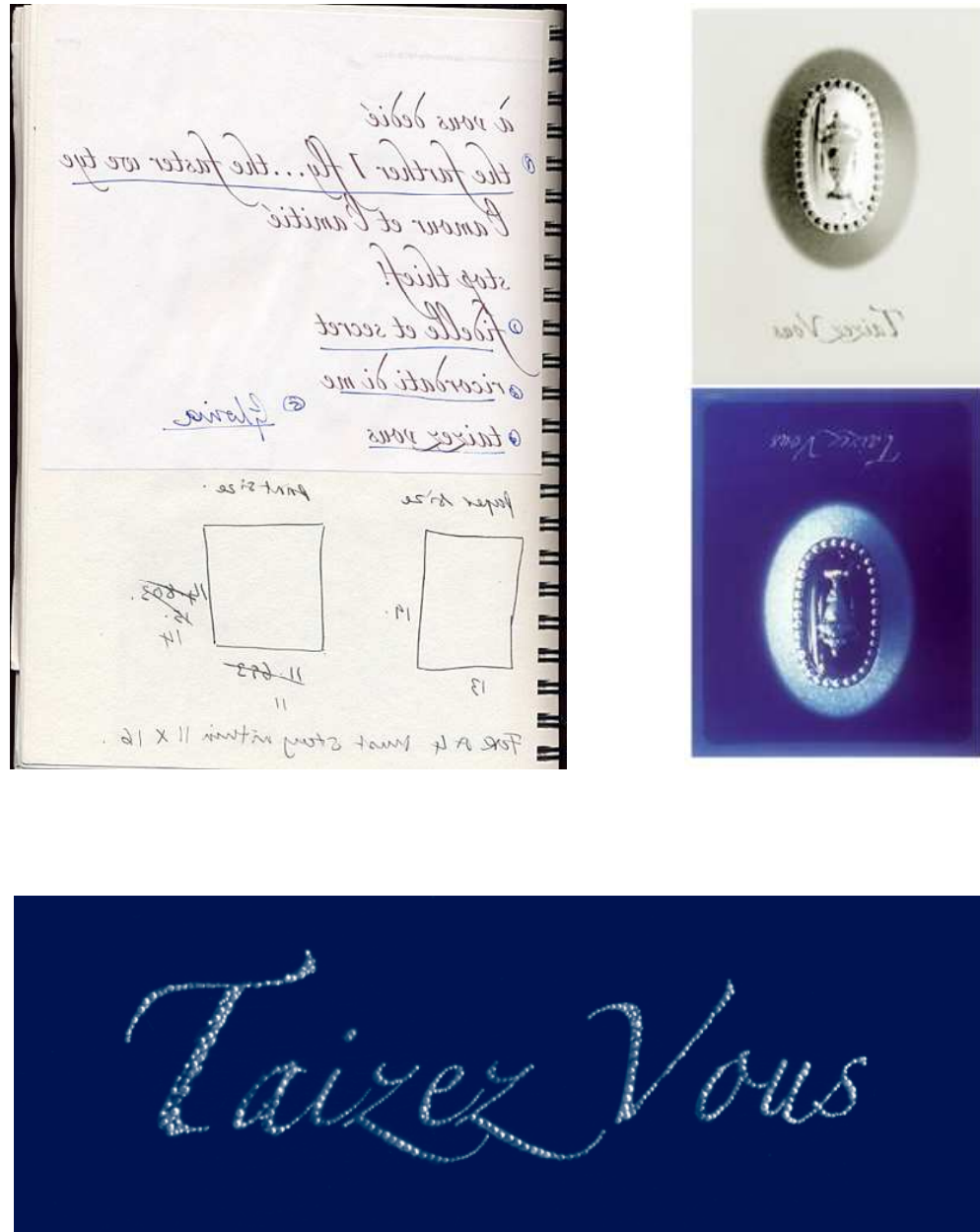


Fig. 105. Clockwise from top left: 'captions' page from artist's notebook; film negative and print positive; bottom: pearl lettering.

Apart from consideration of words within captions, like Atkins I paid close attention to their typeface, as described in the following paragraphs. Atkins emphasised the names of the plants that she photographed, subverting their taxonomic function by her artistic treatment of them. She modified standard typefaces to make them more aesthetically allusive – *more* fernlike or *more* floral – through the addition of fronds, flourishes and tendrils.

Atkins used the technology of her day to make her visual records. The sensitivity of the cyanotype printing process allowed words to be inserted, literally, into the image through the insertion of labels, with the cut-out shape of the oiled paper on which they had been written made visible.²⁶² This gave her images a material solidity – providing a counter to their ethereal beauty. I adopted a similar approach using contemporary technology, in which image and text components were digitally integrated *within* one piece of film. To overcome the two-dimensional limitations of the photographic process, and to recreate a ‘handmade’ quality, I attached film labels directly onto two of the negatives with masking tape.²⁶³

Some lockets, themselves, contain text, and in one particular locket the words *l’amour et l’amitié* are exquisitely fashioned from tiny seed pearls. Thus, for the image *Taitez Vous*, an image of a locket comprising an urn surrounded in pearls, I attempted to create a ‘pearl label’. The pearls encircling the perimeter of the locket were digitally manipulated, lit and shadowed, and each reduced in scale to make a ‘source bank’ of seed pearls. These were then digitally ‘stitched’ together to form words. The narrative, below, traces the final stage of development of the photographs’ production.

Having prepared negatives, in safe light conditions, I coat several sheets of heavyweight (140g) Arches Aquarelle Hot Press Watercolour Paper with the combined ferric ferrocyanide solution, and place them in a heated drying cabinet until they reach the ‘bone dry’ stage. In the meantime, I make test strips of 1 minute

²⁶² Oiling paper made it transparent and film-like in order for light to penetrate it.

²⁶³ Joy Gregory has used this approach in the image *Daisy Innocence* in her series of cyanotypes, *The Language of Flowers*. Gregory (2004) *Objects of Beauty*, p. 6.

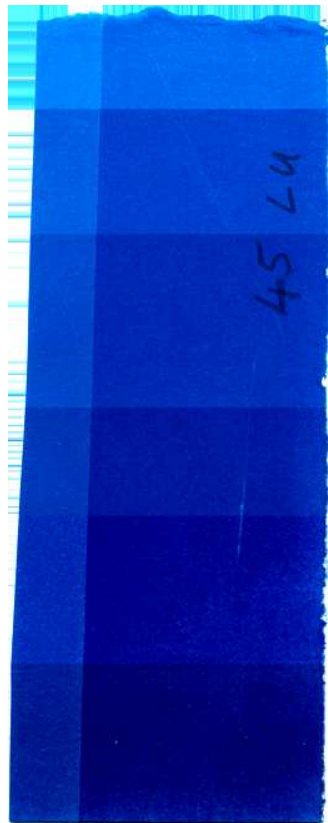


Fig. 106. Exposure test strip (LU = light units).

increments between 2-6 minutes to determine exposure times. The test strip paper is placed on top of the negative and this, in turn, is placed upon a UV vacuum light exposure unit. This procedure is carried out for each of the five images in this series. Various test exposures are conducted until the right exposure length is determined. My tests indicate an ideal exposure time of 40 LU (light units) - approximately 2 minutes. The film negative is then placed, face down, directly onto the UV unit with the paper registered on top and the unit clamped into place. Once exposed, the image is separated from the negative, hosed with cold water thoroughly for 2 minutes, dipped into a solution of water and hydrogen peroxide (or bleach) to intensify the colour for 1 minute, and rinsed again. It is then replaced in the drying cabinet, then finally hot-pressed and trimmed to size. The process is repeated more than fifty times, making an edition size of ten per image.



Fig. 107. Eye miniature. Britain early 19th century. ©V&A Images/Victoria and Albert Museum. P.55-1977.

5.3. Taxonomies

Producing my written narrative of the development of these images enabled me to think further about the relationship between the material and the symbolic – particularly as it relates to the pearl. My reading of various 20th and 21st century ‘studies’ has also enhanced my understanding of this gem. These include Tobias Hill’s (2001) novel, *The Love of Stones*, Tracey Fletcher’s MPhil thesis (1994) *The Symbolism of the Pearl and other Precious Gems in relation to the Ideology of the Middle Ages*, Neil H. Landman’s (2001) *Pearls: A Natural History*, Bauer and Spencer’s (1904) *Precious Stones: a Popular Account of their Characters, Occurrence and Applications* and, especially, George Frederick Kunz’s celebrated (1908) *The Book of the Pearl: its history, art, science and industry*. Additionally, popular field guides for the amateur mineralogist/gemmologist have supported my research into the poetic and scientific languages surrounding pearls.²⁶⁴

Considered less ostentatious than coloured gemstones, pearls featured in mourning jewellery of the 18th and 19th centuries and were worn as earrings or set within black mourning brooches. In the course of my researches, I have considered ‘lover’s eye’ jewels – brooches or locketts of miniature painted eyes, occasionally with a painted trompe-l’oeil teardrop, encased in glass and surrounded with pearls.²⁶⁵ The pearl is a distinctive and central feature of sentimental jewellery because it was believed to embody loss and grief through its metaphorical association with tears. It is a useful element to explore because it is central to the communication of emotion.

Particular taxonomies of pearls are pertinent to the amatory locket – an artefact made of organic materials (gold, diamond, pearl and enamel). Enamel can be subdivided into its own constituent components of glass, tin oxide, borax and pearl ashes.²⁶⁶ All of these ingredients are either naturally occurring or

²⁶⁴ Such as, R.F. Symes (1991) *Crystal & Gem*. Dorling Kindersley, Eyewitness Guides.

²⁶⁵ Like amatory locketts, the popularity of these jewels reached its peak at the beginning of the 19th century.

²⁶⁶ Mary Morris (1973) *English Eighteenth and Nineteenth Century Enamels in the Wolverhampton and Bilston Collection*.

dewdrops
 detect poison
 ‘Queen of the Gems’
 birthstone for June
 ‘pearls of Spain’
 assist childbirth
 prevent epilepsy
 teardrops of angels
 pearl wedding anniversary
 a small piece of boiled sugar
 dreaming of pearls betokens tears
 relieves indigestion in powdered form
 ‘undeveloped eggs’ or entombed parasites
 bony protuberances encircling the base of a deer's antler
 size of type equal to about five points - intermediate between ‘ruby’ and
 ‘diamond’
 pearls presage tears if worn on the wedding day - the longer the string of pearls -
 the greater the number of tears shed
 formed from lightning strikes at sea
 the pupil or the lens of the eye
 a corneal opacity or a cataract
 a precious or valuable thing
 ‘to cast pearls before swine’

Fig. 108. The lore of the pearl.

natural in origin. Pearl, then, appears in two guises, once as a gem forming a decorative feature of the locket, and once as a component of its enamel.

The first recorded name for the pearl is *unio* meaning ‘a single large pearl’, which is linked etymologically to the Latin for number one, thus giving it status by association with ‘oneness’ and ‘unity’.²⁶⁷ Some believe its name to be derived from the Latin ‘pilula’ – the diminutive of ‘pila’ meaning ‘ball’ or ‘pill’.²⁶⁸ Pliny, amongst others, records recipes for bodily healing through the ingestion of gems, including pearls. These subsequently provided the material for pharmaceutical treatises on which Medieval and Renaissance lapidaries’ texts were based.²⁶⁹ Pearls were believed to prevent or cure a long list of ailments: in the 12th century, Hildegard of Bingen (1098-1179) prescribed pearls for fever and headaches, and the Persian writer Shaikh ‘Ali Hazin’s treatise of 1745 suggested that a pearl, “if kept in the mouth, it completely strengthens the heart.”²⁷⁰ In most remedies, small pearls were administered by swallowing them whole or by their being crushed into a powder and dissolved in a liquid with herbs. Treatises also recommended dissolving pearls in strong vinegar or lemon juice, as in Pliny’s recounting of the Cleopatra story.²⁷¹

Novelist, Tobias Hill’s reflections on gems have proved inspirational to my research: he has described the pearl as ‘the function of pain’.²⁷² Hill uses pain as an analogy for the irritant or foreign body that implants itself within the shell of a mollusc, the *nacre* (calcium carbonate) forming around the irritant thus developing into the pearl - the amount of nacre deposited (and, by analogy, the depth of the pain) ultimately determining the size of the pearl. Pain, thus,

²⁶⁷ Fletcher associates the pearl with oneness in the opening paragraph of her thesis. Op. cit. Fletcher (1994).

²⁶⁸ Reference cited on website:

<http://groups.msn.com/KhomhodyDragonPearlyMermaid/parelsedelstenenvanschoonheid.msnw>. Accessed 18.01.06.

²⁶⁹ Neil Landman et al. (2001) *Pearls: A Natural History*, p.71.

²⁷⁰ Hildegard of Bingen, Medieval German mystic; both references cited in Landman, *ibid*, p. 71.

²⁷¹ Pliny the Elder writes in *Natural History* (ix. 119-121) that Cleopatra once drank a pearl dissolved in vinegar in a wager with Antony that she could provide the most expensive dinner (valued at 10,000,000 sesterces). Berthold Ullman in *Cleopatra’s Pearls, The Classical Journal*, Vol. 52, No. 5 (Feb., 1957), pp. 193-201.

²⁷² *Ibid.* Hill (2001) p. 148.



Fig. 109. Milk teeth.

becomes a product of creation, which echoes the Roman belief that pearls were tears of the shell.²⁷³

Pearls are old: they predate humans, with molluscs having evolved 500 million years ago. Their perceived qualities of durability and immortality have possibly contributed to their biblical celestial function: “It is little wonder that St. John the Divine chose the pearl as one of the gems for the architecture of heaven.

Everything about the pearl is *unearthly*; the way it grows in a sea animal; its iridescent glow that makes it seem alive and warm; the fabulous myths that surround it; its long history; and the aura of glamour it imparts to those who wear it.”²⁷⁴

As with the diamond, the role of light in relation to the pearl is of great significance because it is through the action of light upon the gem that we become aware of its *lustre*. A pearl’s lustre is ubiquitously considered to be its most important quality and is also known as its *orient*. ‘Essence d’orient’ was the term for artificial nacre sprayed onto the outside of glass beads. Pearls come in different shapes and sizes, the smallest known as ‘seed’ and ‘dust’, the most unusual known as ‘wart’, ‘button’ or ‘fantasy’ pearls.²⁷⁵ An elongated or teardrop shaped pearl is referred to as a ‘pear-pearl’ while a spherical pearl is a ‘pearl-drop’ or a ‘pearl-eye’.²⁷⁶

A preoccupation of my research has been the action of the pearl upon the body, and the body’s action upon the pearl. The human body can affect a pearl’s lustre through perspiration and touch; too much of either can erode it. Ancient folklore states that rubbing a pearl against teeth can determine its authenticity: fake ones feel too smooth. Temperature also affects pearls; like humans they are born of

²⁷³ Ancient Romans believed that pearls were the frozen tears of oysters or the gods. Op. cit Landman (2001) p.71. The Japanese scientist Tokichi Nishikawa explained the true scientific formation of a pearl, in fact, in 1907.

²⁷⁴ The unearthliness of the pearl and how it symbolised heavenly perfection as in the New Jerusalem is described in *Revelation* 21:21. Quotation from (ibid.) Baerwald (1960) p. 66.

²⁷⁵ ‘Seed pearl’ is the commercial term for a small pearl less than 2mm diameter; dust pearls are smaller than this being microscopic.

²⁷⁶ An elongated pearl is often formed when two nuclei, comprising two originally separate pearls, are enclosed within one common over-layering of nacre, thus forming a single ovoidal pearl.



Fig. 110. Chairman Mao pearl.

©Landman et al. (2001) *Pearls: A Natural History*.

warm watery conditions, one naturally, the other forcefully expelled.²⁷⁷ As I have been concerned, in part, with gems and jewellery as embodiment, the physiology of the pearl - replete with its metaphors of the human body - has emerged as of particular consequence. Like human conception, pearl formation is near miraculous.²⁷⁸ Pearls lose their beauty with the lapse of time: newly fished 'maiden' pearls are fresh and beautiful; older, much-worn pearls can never compete. Unlike gemstones, pearls and humans are perishable as both are organic in origin.²⁷⁹ A damaged stone can be healed through re-cutting and polishing, but a pearl bears its scars forever.

The mollusc's outer horny shell has an epidermis - a skin called a 'conchiolin'. This mantle or skin is its most important organ (its 'double flap' completely enclosing the body and secreting the shell). The cells on the outer surface of the mantle possess a remarkable facility - to produce 'mother of pearl'. Mother of pearl is the substance that bears the closest physical and metaphorical relationship with the pearl, and it is from this opalescent matter that it derives its name. Pearls usually obtain their colour from the 'mother' (i.e. the host mollusc); colours range from 'milk' white, quicksilver, yellowish-white, bluish-white, brown to black. The rest of the mollusc (i.e. other than the pearl) is named the 'foot'. The animal attaches itself to rocks on the seabed by its 'beard' which is made of a fine silky thread called 'byssus'. In ancient times, these metallic looking threads were harvested and woven into a 'Cloth Of Gold'.²⁸⁰ A quotation from the OED considers the use of byssus within the textiles trade: "The fabric is so thin that a pair of stockings may be put in an ordinary-sized snuff-box."²⁸¹

²⁷⁷ Pearls form in temperate seas, such as the Persian Gulf, the Red and South China Seas, the Indian and Pacific Ocean, around Western Australia, and the Caribbean Sea.

²⁷⁸ See Bauer (1904) *Precious Stones*, for an excellent appendix on the pearl. "That the formation of pearls is an abnormal occurrence in the life of a mollusc is shown by the fact that among the pearl-forming molluscs, only about one in thirty or forty is found to contain pearls. Moreover, the observations of pearl fishers all point in the same direction; for they state that there is little prospect of finding pearls in a well-formed, normal shell, and that the shells most likely to contain pearls are those which are irregular and distorted in shape, and which bear evidence of having been attacked by some boring parasite." P. 586.

²⁷⁹ Coral, jet and amber also fit into this category.

²⁸⁰ 'Cloth of Gold' was named after the tufts of long, tough filaments of byssus of a deep bronze gold colour.

²⁸¹ OED citation from William Beck's (1886) *Draper's Dictionary: A Manual of Textile Fabrics, their history and applications*, p. 39.

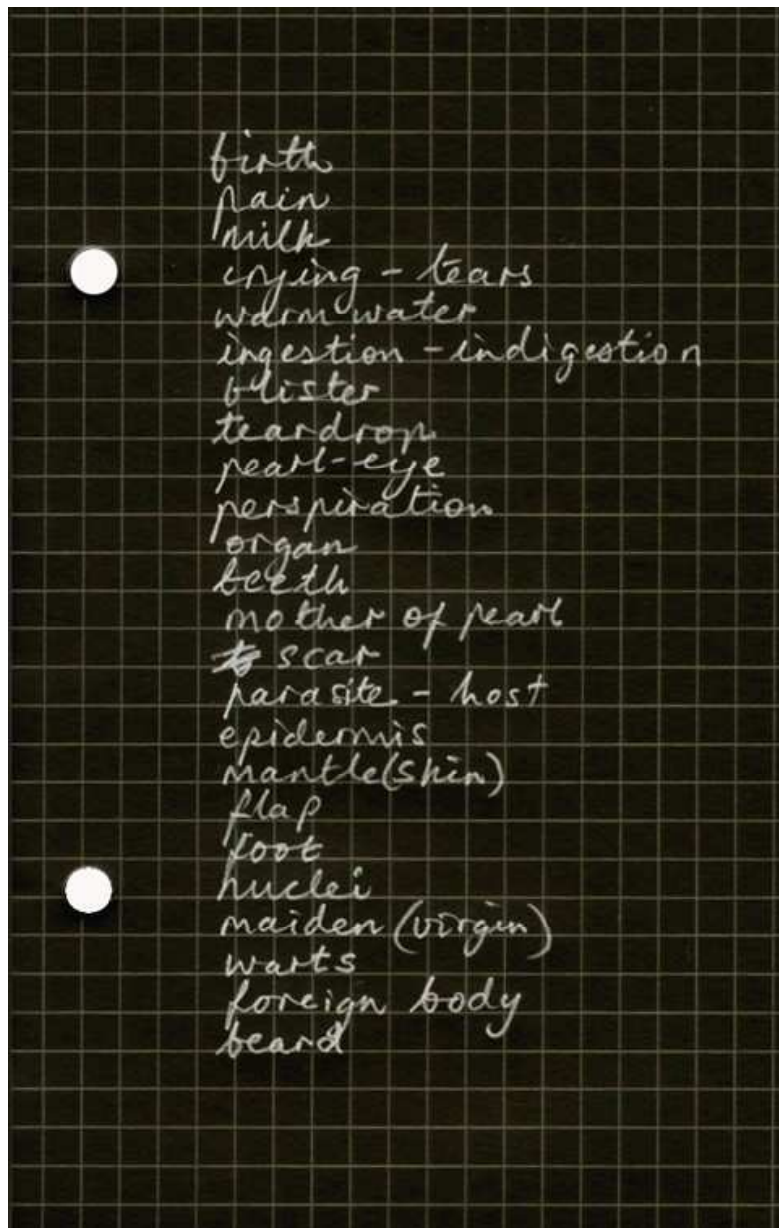


Fig. 111. Human body metaphors reflected within the pearl.

There are parallels to be drawn between the pearl and the human eye. Hill's pain metaphor is again relevant if the foreign body in a pearl is perceived as a particle of dust in the human eye: the copious flow of water produced lessens the irritation and aids expulsion of the foreign body. In a pearl, nacre assumes this role. Imperfect covering of the foreign body results in bulges called 'blister pearls' which are scraped away to be used as 'half-pearls'. Today, pearls are processed and ground to a very fine powder and provide the pharmaceutical and cosmetic industries with a source of calcium and an addition to face powders, creams and lipsticks for their light-reflective qualities.

I am struck by how human body metaphors surround the pearl: all of the words on the left page pertain to conditions, physiological states or 'body' parts common to both humans and pearls (and their host molluscs). The pearl is a mineral product, produced from an animal body: it is similar, in a sense, to the mineral extremities of human bodies – their hair, their nails. After 'gestation', the pearl is *born* of the mollusc, the inner casing and point of contact being the *mother of pearl*. The pearl and its mollusc exist in a *parasitic/host* relationship (somewhat similar to the *foetus/mother* condition) – a double-nucleus forming a *teardrop* shape or a *pearl-eye*. The mollusc nurturing the pearl has a *foot* and *flaps* and the pearl itself is the result of a foreign *body*. Malformation in the 'womb' leads to half-pearls known as *blisters* or *warts* – terms that instantly invoke feelings of physical pain. Whether a pearl is true or fake can be determined by abrasion against teeth, or *pearly whites*. In medicine and sympathetic magic the pearl was *ingested* as a prophylactic, in the hope it would cure ailments including *indigestion*.



Fig. 112. Illustrations from Samuel Fletcher (1810) *Emblematical Devices with Appropriate Mottos* and a typical amatory jewel entitled *A Trophy of Love*. ©Birmingham University and V&A Images/Victoria and Albert Museum respectively.

5.4. Summary

-
- Nineteenth century amatory lockets employed conventional emblematic devices of the period (plinths, birds, fountains). Depicted in popular emblem books, these devices developed from 17th century memento mori symbolism (death's head, monograms etc.).
 - My research explored the 'languages' of these lockets *beyond* their pictorial symbolism, thus considering the artefact in its entirety.
 - Focusing on the symbolism and operation of the locket's constituent parts (its blue colour, its engraved words and the material, pearl, from which its emblems are made). I argued that some of these elements themselves operated as emblems. Through metaphor, they communicated narratives of love and alluded to aspects of the body upon which the artefact was worn.
 - Blue – I employed the cyanotype photographic process to facilitate my thinking about 'blueness' and its metaphors.
 - Engraved words – I explored 19th century wordplay and the use of textual taxonomies in artworks to enable me to reflect on my own use of words.
 - Pearl – I explored the meaning and associations of pearls, which are a central feature of amatory lockets, and key to the meaningful operation of these artefacts as tokens of feeling.
 - Pearl was not only employed in amatory lockets for its decorative effects (for its contrast with blue) but also for its symbolism. Among its other meanings, its association with tears meant that it encapsulated the bittersweet experience of love.
 - The multifarious meanings and messages of gems such as pearls were documented by mediaeval lapidarists and were commonly understood within a shared European culture.
 - Lapidarists devised their medicines in response to their understanding of a deep mind-body symbiosis informing human well-being.
 - Amatory lockets convey messages of feeling relevant to the 21st century, albeit 21st century feeling is expressed in alternative contemporary forms. These forms are discussed in Chapter Seven, 'Conclusions and contributions to knowledge'.
 - Through my artworks I have attempted to breathe life into archival artefacts using strategies and technical means of my own time.



Fig. 113. Widows Weeds triptych 1 of 3.

<i>Alamode</i> , à la mode	<i>Holland</i> , Holland
<i>Alpaca</i> , Bradford	<i>Jeandamn</i> , Jaen, Spain
<i>Antwerp</i> , Antwerp	<i>Mantua</i> , Mantua
<i>Armozine</i> , (or Armozeen, Ermosin)	<i>Merino</i> , Inspector of sheep walks
<i>Barrege</i> , Barreges Valley, France	<i>Mohair</i> , Mojacar
<i>Bologna crape</i> , Bologna	<i>Moire</i> , morage
<i>Bombazine</i> , Norwich	<i>Mousseline de Laine</i> , muslins of wool
<i>Cachemire</i> , Cashmere	<i>Muslin</i> , muzeline, Mosul
<i>Coburg</i> , Albert of Saxe-Coburg	<i>Norwich crape</i> , Dutch immigrants
<i>Courtauld crape</i> , crape Anglais	<i>Padusoy</i> , Padua
<i>Crape</i> , Lyons	<i>Paramatta</i> , New South Wales
<i>Crepe-de-chine</i> , China	<i>Poplin</i> , Dublin
<i>Crespe</i> , Bologna	<i>Radzimir</i> , 'ras de saint Maur'
<i>Crisp</i> , (Lat. <i>Crispare</i> - curl)	<i>Sarcenet</i> , Spanish Saracens
<i>Sipers</i> , Cyprus	<i>Satin</i> , (Lat. <i>Seta</i> - a bristle or hair)
<i>De Laine</i> , mousseline-de-laine	<i>Silk</i> , bombyx mori
<i>Etamine</i> , Avignon	<i>Tabby</i> , Al-'attabiya
<i>Grossgrain</i> , Turkey	<i>Thibet cloth</i> , Yorkshire
<i>Gutta Percha</i> , Pulo Percha, Malay	<i>Worsted</i> , Norfolk

Fig. 114. *Widows Weeds* triptych 2 of 3.



Fig. 115. Widows Weeds triptych 3 of 3.



Fig.116. Simulation of photographic installation *Widows Weeds* in virtual gallery setting.



Fig. 117. Queen Victoria in mourning for her mother, the Duchess of Kent, who died on 16 March 1861. Albumen-silver print. Charles Clifford (1821-1863) ©V&A Images/Victoria and Albert Museum PH.60-1985

Chapter six: Mourning cloth

Contents

6.1. Artefact

6.2. Artwork

6.3. Taxonomies

6.4. Summary

In Europe the ordinary colour for mourning is black... Black, the privation of life, as being the privation of light... purple or violet, sorrow on the one side and hope on the other...²⁸²

Fig. 118. Musings on blackness.

²⁸² Beck (1886) *The Drapers' Dictionary, A Manual of Textile Fabrics*, p. 227.

6.1. Artefact

After the death of the Prince Consort in 1861, Queen Victoria memorialised Albert, principally in three ways: a monument was erected in Hyde Park; dates and names were inscribed, posthumously, onto the jewellery that had been presented to her by Albert on anniversaries, birthdays and other such events; and, most interestingly, she wore black.²⁸³

This final chapter focuses upon a phenomenon that reached its height with the culmination of the sentiment ‘industry’ exemplified by Queen Victoria’s mourning of Prince Albert. It explores another form of the material manifestation of commemoration – the woman’s worn memorial garment. There are particular parallels between mourning clothes (or ‘mourning’) and sentimental hair jewellery: both were commodities whose constituent parts and material elements were subject to processes of journeying; both were foci of multilingual, hybrid terminology with their naming reflected in their roles in culture and trade; and both signified commemoration of a loved one.

It may be argued, however, that mourning wear constitutes a slightly different phenomenon, for two interconnected reasons: firstly, the wearing of jewellery was elected whereas the wearing of mourning clothes was expected in some form by, and of, all classes of 19th century women; and secondly, jewellery (loquets, bracelets, hair jewellery) could be secreted within the recesses of the body and therefore hidden, but the wearing of mourning clothes was an outward, and therefore always visible communication of circumstance.²⁸⁴

²⁸³ The Albert Memorial was completed in 1876 by Gilbert Scott. The first two of these actions are recounted in Munn (1993) p. 66. Victoria’s other acts included instructing her children to make their own memorial tributes to Albert’s memory, embroidering mourning handkerchiefs, preserving Albert’s dressing room in Windsor Castle, laying out his clothes every night and sleeping with a mortality portrait of Albert fixed above her head. Lou Taylor (1983) *Mourning Dress: a costume and social history*, p. 155.

²⁸⁴ The issue of visibly wearing one’s grief is discussed by James Stevens Curl in *The Victorian Celebration of Death*. He writes, “Wearing of mourning-clothes identified the recently bereaved, and doubtless attracted sympathy and support. To wear flattering or bright clothes after a death

widow's weeds, *n.*

widow's weeds, the mourning apparel of a widow (see [WEED n.2 6b](#)).

6. With defining word, esp. *mourning*: A black garment worn in token of bereavement; mourning apparel.

Fig. 119. 'Widow's weeds' definition.

would have been regarded as callous or even immoral (especially where widow were concerned). Furthermore, the wearing of black was a protection: it not only marked respect for the dead, but was a barrier against unwanted intrusions on private feelings". Curl. P. 200.

My research of ‘mourning’ has focused predominately upon two things – its look and the naming associated with it, and has sought primarily to address questions outlined in my Introduction: how can my experiences of mourning cloth provide a means to ‘redefine’ its materiality; and how is its ‘journeying’ embodied in its nomenclature? I discuss these aspects in greater detail later in this chapter.

Victorian mourning – who wore what, in what fabric, with what jewellery, for how long, for whom, and on what occasion – formed part of the complex and demanding rules of 19th century grieving etiquette, and these rules were confusing and sometimes contradictory. Lou Taylor, the generally acknowledged authority on mourning costume and etiquette, acknowledges their complexity in *Mourning Dress: a Costume and Social History* (1983).²⁸⁵ She writes that “the difficulty lay in establishing precisely what was the correct period of mourning because advice differed from one source to another”. This may account for Taylor’s own, somewhat confused accounts of permissible dress and jewellery, which I also discuss at a later point.

Certain black fabrics with particular matt finishes, such as paramatta and crape, were deemed acceptable for mourning wear. The code surrounding expectations of finishes for both mourning jewellery and fabrics – which required that they be non-reflective – is believed to be a throwback to ancient superstitions regarding the reflected images of dead people (which also explains the 19th century custom of covering mirrors with black cloth and turning portraits to the wall).²⁸⁶

Mourning rituals and the socio-economic status of widowhood have been documented by funereal and fashion historians such as Morley and others cited in

²⁸⁵ She writes that “mourning became such a cult that hardly anyone dared to defy it. It was like the story of ‘The Emperor’s New Clothes’ – few were bold enough to speak out openly against it. Mourning wear was considered so essential a part of a lady’s wardrobe that upper-class women were never without it. Social ostracism – the dread of every Victorian and Edwardian lady – could be caused through the absence of the correct black or half mourning wear.” (Op.cit.) Taylor (1983) p.122.

²⁸⁶ Ibid. p. 229.

my Introduction, and are generally marginal to my thesis. Discussion of rituals in this chapter is limited to those that specifically provide a context for my objectives of exploring cloth's materiality and its names.

247, 249, and 251, Regent-street.

BLACK SILKS.—Moire Antiques, 4½ guineas, Glacés, Ducares, and a large purchase of Rich Black Broché Silks, 78s. 6d. the Dress; usual price, 5½ guineas.

EVENING DRESSES.—The Skirts ready in Tulle, Grenadines, Gaze de Soie, &c., specially for Mourning.

SEWELL and CO, Compton House, Frith-street, Soho.

THE PUBLIC MOURNING.

JAMES SPENCE and CO. have now on show a large and select Stock, suitable for this mournful occasion, comprising Silks, Mantles, Shawls, Crapes, Paramattas, French Merinos, Coburgs, Ribbons, Lace, Hosiery, Gloves, Furs, &c., at very moderate prices.

Mourning Glacé, wide width, 2s. 9d. per yard.
 Point de Soie, wide width, from 3s. 6d. per yard.
 Good Useful Crape, from 2s. 6d. per yard.

Patterns post-free.

Hours of business, from Nine to Six o'Clock. Saturdays, from Nine to Four o'Clock.

James Spence and Co., 77 and 78, St. Paul's-churchyard.

KID GLOVES.—White and Coloured Turin Kid, 1s. per pair; Grenoble Kid, 1s. 6d. per pair. The best goods ever offered at the price. Post-free, 2 extra stamps.

Address to JAMES BOOTY, 30, Edgware-road, W.

MEMBERS TO THE QUEEN BY APPOINTMENT

Fig. 120. *Illustrated London News* December 28th 1861. James Spence takes advantage of “this mournful occasion” to advertise his mourning stock two weeks after Prince Albert’s death.

John Morley, in *Death, Heaven and the Victorians* (1970), writes that “the desired optical effect of mourning was the abolition of reflection. *Deep* is the adjective used most commonly of it; it describes accurately the profound drabness and the impenetrable darkness of first mourning”.²⁸⁷ There appear, however, to be inconsistencies in historical understanding of the type of fabrics that were considered acceptable during mourning. For example, in *The Victorian Celebration of Death* (2000), James Stevens Curl writes that “crape... could not be worn with velvet, satin, lace, bright silks, embroidery, or anything but mourning-silk, paramatta, merino, cashmere, woollen barège or grenadine, or barathea. Similarly, with crape, it was not done to wear gold, silver, or precious stones: only ornaments made of jet were permissible.”²⁸⁸ My research findings contradict these assertions and suggest that crape came in a variety of forms and could, itself, be shiny, silky and decorative in nature.

Many rules of mourning applied to the wearing of jewellery, with Taylor suggesting that jet was the only permissible jewel during deep mourning as it was black and, although faceted, non-reflective. Again, I have found anomalies: Curl, for example, remarks that jet was used because it was “especially capable of taking a high polish”, and Taylor states that “women wore no jewellery at all during the deepest period of mourning,” while later citing women’s journals of the period which state that jet alone, or diamond ornaments in black enamel, might be worn.²⁸⁹ Mid-nineteenth century journals for women such as *Sylvia’s Home Journal* and *Harper’s Bazaar* contained regular columns reporting the latest

²⁸⁷ Mourning was categorised by ‘Court Mourning’, ‘General Mourning’ and ‘Family Mourning’, with incremental differences between each. These categories were further divided into temporally-related periods of ‘first’, ‘second’ and ‘third’ mourning. ‘First mourning’ refers to the period of deepest mourning of a year during which widows were required to wear dull black fabrics, such as crape. In ‘second mourning’, trimmings of crape could be applied and mourning jewellery worn, and finally, in ‘half-mourning’, black garments could be relieved with grey, lavender, and white. Op. cit. Morley (1970) p. 63.

²⁸⁸ Op. cit. Curl (2000) p. 201.

²⁸⁹ Op. cit. Taylor (1983) p. 229. As discussed in the previous chapter, pearls also played a role within mourning jewellery owing to their profound association with tears. Neil Landman’s authoritative text corroborates their place in relation to mourning dress: “During a year and a day of mourning, a widow wore only black jewels, usually made of jet, and sometimes bordered with pearls.” Op. cit. Landman ... [et al.] (2001), p. 90.

modifications to fashion, and counselled worried widows about how to avoid committing social faux pas. In an 1869 edition of *Harper's Bazaar*, I discovered

“JEWELLERY - A locket and earrings are sufficient for a set of jewellery... patti jets – a ball of polished jet pendants from a ribbon necklace, and earrings of similar balls – are the newest style for morning [sic] jewellery, both for ladies in colours and in mourning.”²⁹⁰

Fig. 121. Jewellery for mourning. Harper's Bazaar, 1869

²⁹⁰ *Harpers Bazaar*, Oct. 30th 1869.

the statement opposite, in response to a worried mourner's enquiry about what should or should not be worn.

In response to my research into the apparent confusion surrounding 19th century codes of 'non-reflection', 'reflection' (or rather the aspiration to eradicate it) has come to provide the central motif of my chapter. Metaphorical play on the word 'reflect' shapes both the written text and its accompanying artworks. Thus, in dialogue with the photographic triptych *Widows Weeds*, I seek to challenge popular public conception of Victorian mourning as simply 'dull' and 'matt'.²⁹¹ To this end, I have focussed my study upon crape, an archetypal mourning fabric, with the aim of discovering and exploring its visual ambiguities. My research has explored the anomalies of cloth using practice-based methods, and its findings are documented in, 'Taxonomies', later.

In conjunction with my objective to examine its materiality, I conducted a literature review and museum-based research to explore the lineage of 19th century mourning fabric. In consequence I came to explore two aspects of mourning culture that have been largely ignored by academic research: the naming of mourning fabrics and the physical and metaphorical journeys associated with their production. In this chapter, I do so, firstly, by addressing the relationship of mourning cloth's nomenclature to its referent, and by proposing the inherent lyricism of this relationship as rich territory for exploration through art making. Secondly, as I did with the hair of hairworked jewellery, I explore the physical migration of cloth from country of origin to final destination upon the grieving physical body, and how this narrative is embodied within its name. In 'Taxonomies', I expand on how these explorations have been structured through use of my central motif of mirroring and through setting up correspondences

²⁹¹ An issue of *Harper's Bazaar* (what may be considered 'popular' in this context) contains an article about mourning etiquette in which terms like 'dull' and 'plain' are used repeatedly to prefix 'black'. The copious material and designs of dress, and their captions, on the next page suggest that they are far from 'dull'. *Mourning and Funeral Usages*, April 17, 1886 [electronic edition]. *Harper's Bazaar*, Nineteenth Century Fashion Magazine, <http://harpersbazaar.victorian-ebooks.com/> (2005).

within the artwork (predominately visual/textual correspondences, but also between scale, form and tactility).



Fig. 122. Fashion for mourning in the *Illustrated London News*, 28th December 1861, one week after Prince Albert's Death. Lou Taylor, in *Mourning Dress: a costume and social history* (1983) adds further description to the images: (left) "The 'Corinne' in glacé silk with crape and jet"; (centre) "The 'Monta Rosa', a mantle with crape fluting and silk cording"; (right) "Dress of black tulle, the skirt 'bouillonné', fastened in the form of diamonds."

The names of these dresses (Corinne-French, Monta Rosa-Italian) allude to journeying and foreign places.

Three sources have supported my research on the vocabularies of mourning cloth. These are: *The Drapers' Dictionary, A Manual of Textile Fabrics* by William Beck (1886) which provided a starting point for exploring 19th century word usage and vocabularies, particularly in relation to the journeying of cloth; Lou Taylor's (1983) *Mourning Dress*, an appendix of which inspired my choice of words in *Widows Weeds*; and finally, a contemporary critique of the philology of textiles, *Who Says Manchester Says Cotton, Textile Terminology in the Oxford English Dictionary (1000-1960)* by Patrick Leech (1999), which I have drawn on for its examination of terminological innovation through borrowings from other languages.²⁹²

Implicit within this strand of my research has been the overarching theme of my thesis – the emotive quality of a commemorative object in relation to the hand that makes and touches it and to the body that wears it. Throughout my making of *Widows Weeds*, I was alert to cloth's inherent metaphors – 'weave', 'web', 'stuff', etcetera – and concomitantly mindful of how making, touching and wearing are, themselves, acts of remembering. I will explore how contemplation upon the physical journeying of mourning cloth through its nomenclature has enabled deeper understanding of the potential of this material to memorialise through its sensate, evocative and symbolic qualities.

²⁹² Leech (1999) *Intralinea*, vol.2.
<http://wotan.liu.edu/doi/data/Articles/juljuljioy:1999:v:2:p:7310.html>



Fig. 123. 19th century mourning crape. ©Carrow House Costume and Textile Study Centre, Norfolk Museums and Archaeology Service.

6.2. *Artwork*

In this section, I examine thinking through making: how thinking about specific elements of mourning cloth – its materiality and its lineage – has shaped my methodology. I attempt to reflect upon how tacit knowledge has informed my creative decision-making processes.

Widows Weeds is about cloth, its journeying and how its ‘travels’ are reflected in its naming. The work comprises a large format photographic triptych with a central text panel enclosed on either side by panels of inverted images of fabric. The text comprises 38 alphabetically arranged names of mourning fabrics, contextualised by their geographical, historical or etymological roots. The overriding characteristic of the artwork is blackness. The fabric and accompanying text panels were photographed and output using state-of-the-art technology at the studios of *Light Work* Media Center, Syracuse, NY, USA.²⁹³

Unlike other chapters’ ‘Artwork’ sections, I am not overly concerned, here, to describe the technicalities of how the work was made. Instead, my focus is on how I came to settle upon development of a text/image installation as the most appropriate means of developing my research and presenting my findings – which involve the visual relation of mourning cloth to its narratives of acculturation, through the words that are used to name or describe it and the history that has shaped it.

The impetus for *Widows Weeds* – the last in the series of artworks made during this project – came initially from my hairworking discoveries; cumulative knowledge gained has consequently shaped my thinking regarding the cloth that I photographed. As with hair weaving, working with cloth has made me aware of how it is an embodied textiles process. Gen Doy’s writing has assisted

²⁹³ Using a 44” Epson Stylus Pro 9600 Series large format printer.

development of my ideas about how cloth is fundamentally connected to the human body. In *Drapery: Classicism and Barbarism in Visual Culture*, Doy regards ‘drapery’ in terms of what she defines as its ‘old’ usage – as “cloth

bombast, *n*, *v*.

- a variant of *bombace*, the soft down of the cotton plant
- padding, stuffing, stopping of the ears
- puffed, empty, inflated language
- bombazine, a mourning fabric from *bombyx mori* ‘silkworm’

Fig. 124. Exploring the definition and etymology of ‘bombast’.

transformed into art” – whilst acknowledging its wider modern use within home furnishings, business etcetera.²⁹⁴ She develops her line of thinking from drapery’s origins as cloth proposing that it is at this point that it undergoes its first transformation through human labour from raw materials to a cultural product: “Drapery is cloth which has undergone transformation by yet a further layer of human work and thus appears in an artwork, carefully arranged or invented to look more than just cloth. In the case of the draped dress in visual culture, we are also dealing with cloth which has undergone various transformations due to labour, whether classed as art, craft or manual labour.”²⁹⁵ Doy’s description has challenged my thinking about *Widows Weeds* in ways that have been both difficult and fruitful. Her notion of drapery led me to question the explicit/implicit role of the human body within the work:

WW relationship to the body. Is it a sort of drapery?
 Very complex – the fabric doesn’t really suggest the human body – it doesn’t imply or trace its form because it’s a flat plane of cloth, not folded or swathed. The cloth in WW isn’t photographed as a draped dress. Nonetheless, within the material are folds, 3D elements which catch the light, suggesting form, and undulating ruches – suggesting a bodily topography, perhaps? The cloth has a property of ‘in-betweenness’.

However the body is implicit within the cloth because it is about the body – either to be worn or used. Its visual appearance is soft, inviting and wearable and the text panel provides ‘material’ clues to its function or history as clothing. Is it the separation of the body from the dress – is it about the human form dismembered?

My studio notes, above, do not arrive at a conclusion, but also hover around a sort of material ‘in-betweenness’. Perhaps the best conclusion is to acknowledge that, although the body is implicit, the figure is ‘marginalised’, as in Doy’s description

²⁹⁴ Op. cit. Doy (2002)a p. 10.

²⁹⁵ Ibid. p. 10.

toile (*Fr.*) *a.* Cloth

- a sheer linen or cotton fabric
- an early version of a finished garment made up in cheap material so that the design can be tested and perfected
- a prototype or structure or frame
- a spider's web
- a network, the WWW

Fig. 125. Exploring the definition and etymology of 'toile'.

of photo-booth images of fabric by Liz Rideal, which focus, largely, upon the cloth itself.²⁹⁶

Doy's discussion of the labour that is involved in transforming drapery into a dress has especially informed my thinking about the interrelationship within *Widows Weeds* of the cloth and the text panels. Several of the fabrics that I cite suggest labour through their narratives of journeying (i.e. alpaca – Bradford – mills = work; bombazine – Norwich – silk mills = work). The fact that all of the fabrics have undergone a process of geographical journeying, however short, also suggests a form of 'labour' in its own right. The word 'toil', too – meaning labour, amongst other things – has added another layer of richness to my exploration of *Widows Weeds* (as discussed later). Again, my studio notes document my developing thought processes:

The text panel tells a story about the cloth, where it came from and how it got its name. Many of the words may appear strange to the twenty-first century viewer. Do they read as a poem, with their own rhythms, cadences and lyricisms? Is the cloth, either side of the text, a 'visual prop' to make the viewer 'join up' the triptych?

Interrogation of the complex languages of cloth has enabled me to shed light on its connection to the human body. Understanding the Latin term 'texere' (to weave), and its extensions, has particularly advanced my thinking: in the essay, *Material Girls*, Alison Shreeve discusses human beings' association with textiles, describing them as "our second skins" and noting that "textile metaphors [are] woven inextricably into everyday speech."²⁹⁷ This idea is developed by Dorothy Jones writing in the paper *Connecting the Fringe*, who proposes that "cloth is a traditional image of social connection; both the bonds drawing people together and the fine distinctions separating them, so we refer regularly, without thinking

²⁹⁶ Op. cit. Doy (2002), p. 8. Liz Rideal has made photographic images of cloth exploiting photo-booth technology for many years. See for example, *Veil Dance* (2001) and *Nageant vers Noel* (Swimming towards Christmas) (2000), which is particularly interesting to me as it comprises repeated images of cloth which is manipulated by a human hand.

²⁹⁷ Op. cit. Shreeve (1998) p. 41.



Suture

Fig. 126. Plocacosmos. Hairworking trial: 'suture'.

much about it, to the social fabric.”²⁹⁸ The terms ‘text’ and ‘textile’ are related to ‘texere’; thus, we ‘string words together’, ‘spin a yarn’, ‘iron out a problem’, ‘lose the thread’ and ‘embroider the truth’ to make a ‘tissue of lies’.²⁹⁹ Particularly resonant is Jones’ statement that “critics have derided writers with cloth-derived metaphors like ‘bombast’ and ‘fustian’, while ‘seamless’, ‘unpick’ and ‘suture’ form part of contemporary critical idiom. Now we communicate by computer on the Internet and the World Wide Web.”³⁰⁰ Some of the terms highlighted by Jones were important to my conception of the hairworking trials (suture and unpick), and I refer to others (bombast and web) in relation to *Widows Weeds*.

Textile metaphors have given me a deeper understanding of relationships between ‘words’, ‘things’ and ‘place’. On an instinctive level, I have selected the fabrics listed in *Widows Weeds* for reasons including how they look and sound, and their allusion to foreign lands. Many names carry evidence of borrowing from other languages, for example ‘alamode’ (from the French *à la mode*), ‘crepe-de-chine’ (France/China), ‘padusoy’ (from the French, *peau du soie* - skin of silk). Foreign word importation is also pertinent to other types of material culture that my thesis examines, as in hair for example. James Stevens Cox writes about the application of foreign words to hairstyles and associated trades and materials in *An Illustrated Dictionary of Hairdressing and Wigmaking*: “they often started as affectations, but became, after habitual use over many years, anglicized to the extent that they were used freely with an English accent and accepted by their users as English words, their origin being popularly forgotten.”³⁰¹

The double meaning of textiles related term ‘portmanteau’ (a receptacle for carrying clothes) is an example: like ‘plocacosmos’, the noun portmanteau (*fr. port-carry manteau-coat*) is a neologism (OED “the coining or use of new words or phrases”). The OED also defines portmanteau as “a repository or mixture of a number of disparate ideas, arguments, etc.” The French word ‘toile’ is connected to both hairworking and cloth and has three distinct connotations: ‘cloth’, ‘model’

²⁹⁸ Dorothy Jones (2004) *Connecting the Fringe*. Conference paper presented at the *Tracking Cloth Symposium*, Faculty of Creative Arts, University of Wollongong, Australia.

<http://www.uow.edu.au/crearts/TrackingCloth/DJones.html>

²⁹⁹ See Jones’ paper for expansion of these ideas.

³⁰⁰ Ibid. p.1.

³⁰¹ Op. cit. Stevens Cox (1984). He cites postiche, salon, and blond as examples.

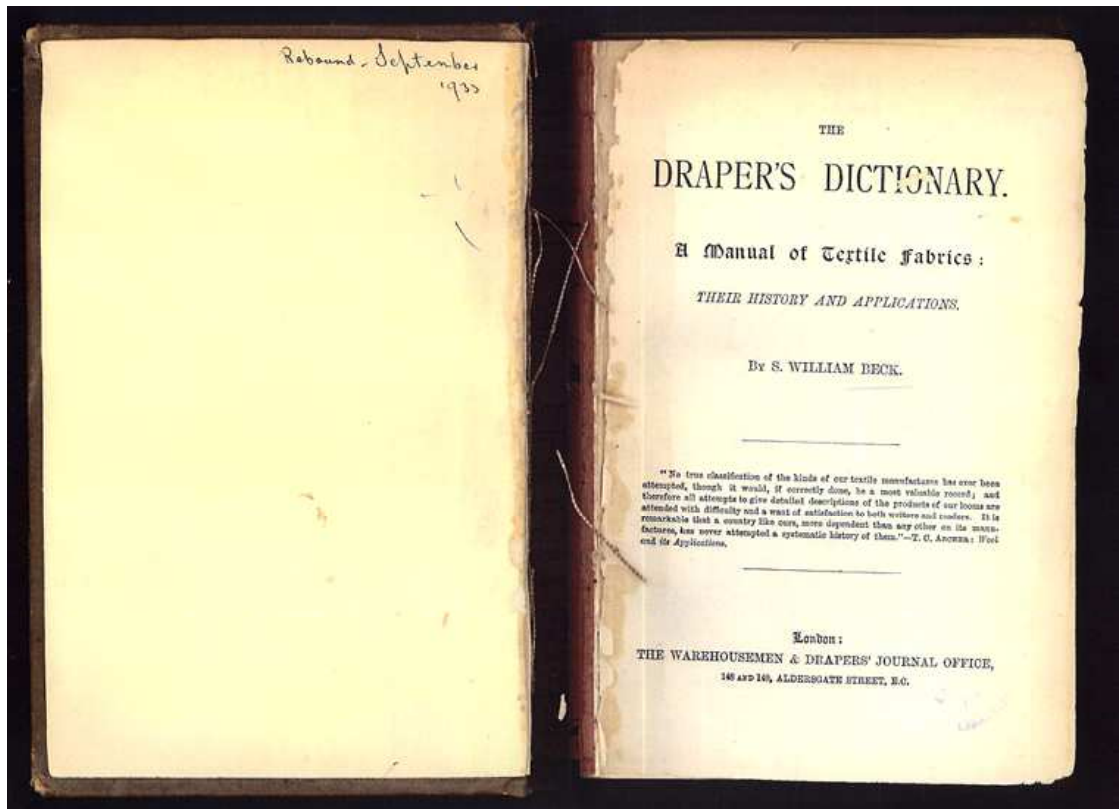


Fig. 127. William Beck (1886) *The Draper's Dictionary*.

and, most interestingly, ‘web’. The French expression ‘la toile’ translates as the World Wide Web (from its Latin root, ‘tela’ - web).³⁰² Toile also relates to ‘toil’ in English, meaning ‘to labour’. A lesser-known usage of ‘toil’ is as a noun meaning a net, snare or other thing that entraps or entangles.³⁰³ Thus, concepts central to my thesis are embedded in language associated with cloth: ‘work’, a concept resonant of the hand and its craft and ‘web’, metaphorically denoting cloth’s potential to weave intricate narratives. To think of ‘web’ in terms of cloth’s visual potential to deceive, mislead or disguise (as explored later in ‘Taxonomies’) offers interesting approaches to considering the ambiguous nature of the ‘fabric’ forming the outer panels of *Widows Weeds*.

The work of textiles writer, Victoria Mitchell, which expands notions of tacit knowledge to incorporate understandings of ‘language’, has been very helpful in crystallising these connections. She notes that, “the word ‘language’ derives in Latin and in Sanskrit from that which makes it, namely the tongue, and on a spinning wheel the point at which the yarn emerges fully formed is called the orifice. Text and textile share common association through the Latin *texere*, to weave. These fragile references suggest for textiles a kind of speaking and for language a form of making.”³⁰⁴

All crafts and trades have their own vocabularies. In 1886, William Beck published a book about cloth: *The Draper’s Dictionary; a Manual of Textile Fabrics; their history and applications*. It was a significant work, claiming to be the first substantive collation of textile-related terminology. *The Draper’s Dictionary* contained written descriptions of hundreds of fabrics, with full notes regarding their etymology and geographical origin. This trade dictionary differed, however, from a standard defining dictionary because it was a lexicon: it provided the specialist vocabulary of a branch of knowledge, and a glossary. Encyclopaedic in ambition, Beck’s dictionary was an exceptional production of 377 closely written pages of definitions for textile manufacturers, containing historical, cultural and technical detail relating to wider aspects of the industry.

³⁰² A random Google search of ‘tela’ reveals numerous communications and Internet companies incorporating ‘tela’ within their company heading.

³⁰³ Adapted from OED.

³⁰⁴ Op. cit. Mitchell (in Harrod 1997) p. 325.

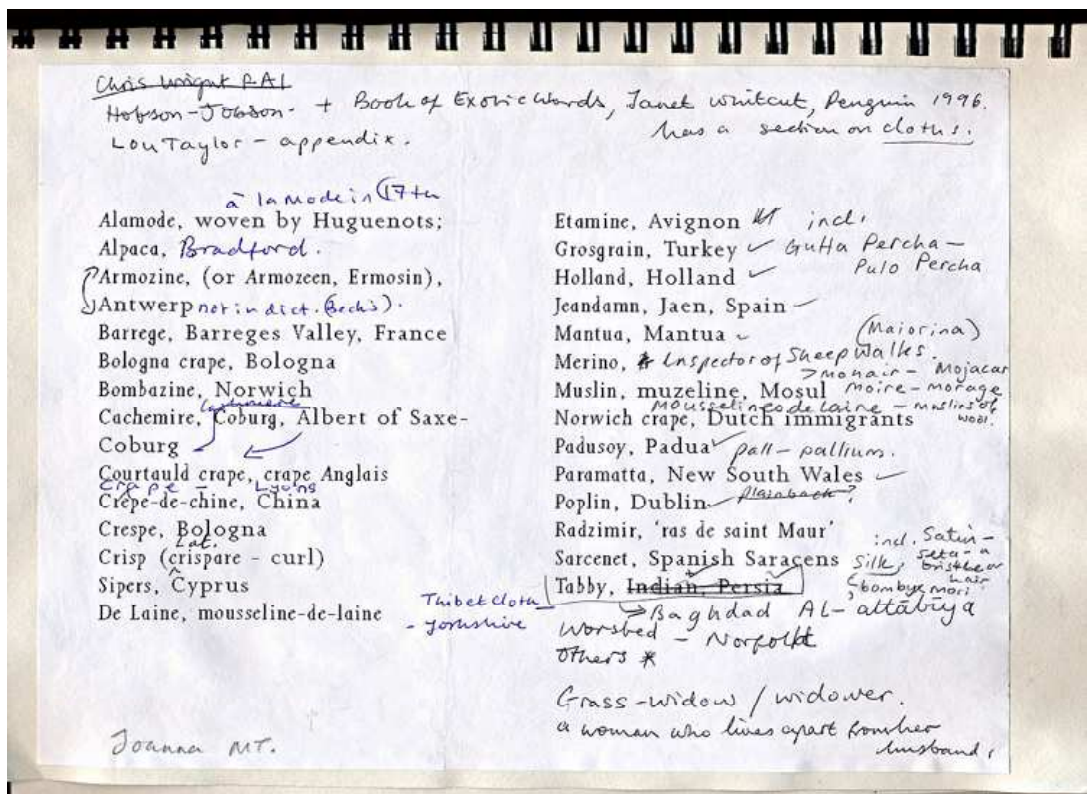


Fig. 128. Page from artist's notebook exploring relationships of fabrics to their origins.

Beck's descriptions, especially those of mourning fabrics, have given me an insight into attendant processes of acculturation. His list of cloths (*bombazine, crespé, de laine, grosgrain, mantua, radzimir* etc.) supported my choice of words for *Widows Weeds*.³⁰⁵ He defines *paramatta*, for example, as "an imitation [of crape] in cotton and worsted, or merino, deriving its name from Paramatta, a town in New South Wales, probably because the wool of which it was made was imported thence. It was first made with silk warps, and resembled Coburg. Invented at Bradford, where it soon came to be a prominent manufacture."³⁰⁶ This entry typifies the complexity of what I term the journeying of cloth: often imitating superior fabrics, cloths originated in one place, were made in another and, through the associative power of their names, were able to evoke their places of origin.³⁰⁷

My exploration of cloth's etymology has identified idiosyncratic and unlikely connections between words and things. Revelation of its intriguing roots has challenged my perceptions about the exotic and the everyday. Examples are provided by *alpaca, thibet* and *tabby*. *Alpaca*, a mourning cloth, was woven from the wool of the Peruvian llama. Lou Taylor has indicated that it was processed in Bradford, which the OED corroborates.³⁰⁸ Yorkshire also features in the processing of *thibet cloth*, a heavy woollen fabric, originally connected with "wool obtained thence [Tibet], or of cloth or garments made from this or in imitation of it."³⁰⁹ The mourning cloth *tabby* is a watered silk with, ostensibly, an English sounding name, but its origins are in Al-'attabiya in Baghdad. The Victorian mourning industry appropriated this eastern striped fabric, which resembled the irregular stripes of a cat; it is the source of our common word 'tabby'.³¹⁰ Queen Victoria is photographed wearing this highly patterned watered silk in *fig. 117* at the beginning of this chapter. My new-found awareness of

³⁰⁵ In addition to the words in Taylor's appendix as discussed earlier.

³⁰⁶ Op. cit. Beck (1886) p. 245.

³⁰⁷ A common form of borrowing in textiles is indicated by the corruption of place names as in the following examples: cashmere (Kashmir), denim (de Nîmes) calico (Calicut, India), gauze (Gaza), muslin (Mosul, Iraq) and angora (Ankara). Janet Whitcut (1996) *The Penguin Book of Exotic Words*.

³⁰⁸ *Alpaca*, OED quotation *b*: "1836 Bradford Observer June (Advt.) L'pool Wool Sales..400 bags of Alpacca [sic] wool, just landed".

³⁰⁹ *Tibet/Thibet* OED.

³¹⁰ Taylor suggests that a watered silk would be too shiny for deepest mourning, but appropriate for other stages. Op. cit. (1983) Appendix, p. 300.

mourning fabric as a highly visual and shiny *moiré*, and the heightened significance of my printmaking knowledge of this term, determined its use within preparatory layouts of the triptych.³¹¹

³¹¹ Moiré depicts an optical illusion of shiny waves. In photographic and printmaking contexts, it refers to visual interference caused by two misaligned halftone screens. Moiré is, thus, a defective condition and something to avoid in technical craft processes.

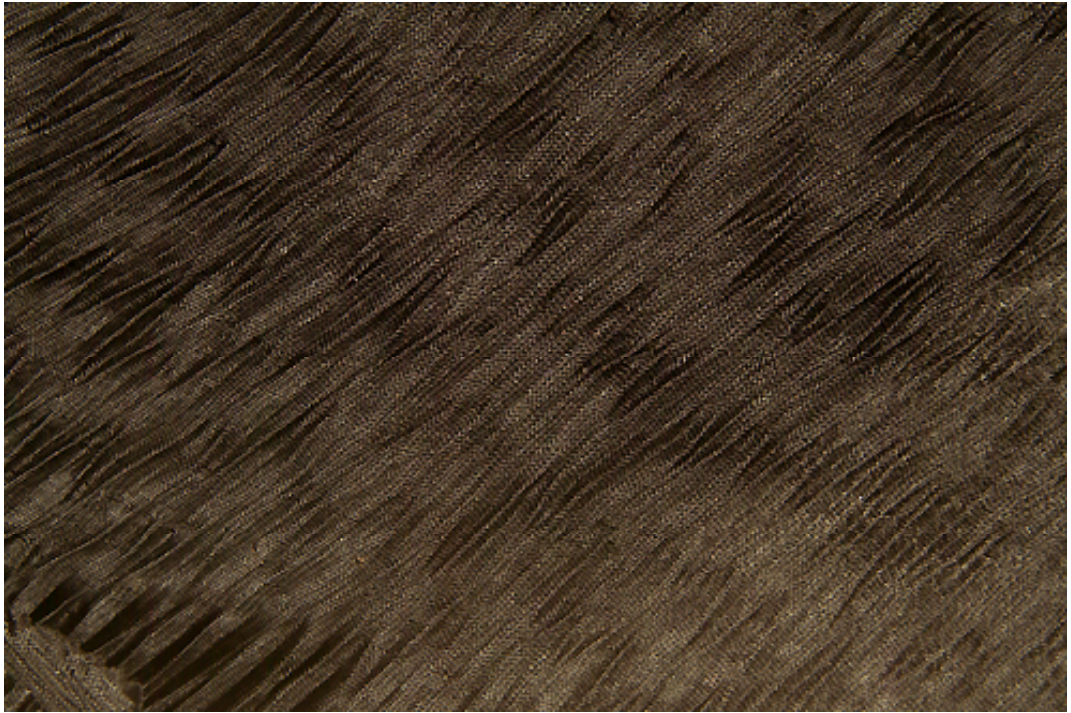


Fig. 130. Crape (detail) ©Carrow House Costume and Textile Study Centre, Norfolk Museums and Archaeology Service.

6.3. Taxonomies

Although now obsolete, the words that feature within the text panel of *Widows Weeds*, and the cloths that they define, played a major part in the culture of 19th century mourning. It has been said that the period between the mid 1850s and mid 1860s was one in which upper class women wore mourning almost constantly due to national events such as the Crimea War (1854-56), the Death of the Prince Consort (1861) and high mortality rates.³¹²

Given the popularity of mourning dress, it is perhaps surprising that little 19th century mourning wear is in current circulation. This may be due to a popular superstition that it was unlucky to keep it in the house outside the formal periods of its use. Scholars have suggested that this may also account for the wealth of the Norwich textile firm, Courtaulds, which was the chief British crape manufacturer.³¹³ What little material is available for researchers exists either as fragments in swatch books, or in locked displays.³¹⁴ As with some of the jewels I have researched, finding opportunities to handle materials has been difficult. This practical constraint has been in play alongside the conundrum of the paradoxical nature of mourning fabric itself, particularly crape. Together, these have provided the incentive to direct my research through practice towards cloth's 'illusory' look and feel.

In this final section, I return to a constant theme of my thesis – words, pictures and their relationships. My discussion of taxonomies, here, does not necessarily refer to systems of classifying mourning cloth, but to the arrangement, synthesis and transmutation of its visual elements (i.e. especially its reflective qualities).

³¹² Death in the family was a reality and most women experienced grief, as borne out by statistical evidence of infant mortality – one quarter of all nineteenth century deaths were infants dying before their first birthday. Op. cit. Jalland (1999) p. 236. Margaret Hunter proposes these historic events as important for the history of mourning fashion. Op. cit. (1993) pp. 9-25.

³¹³ Crape was imported from Italy until the late 18th century when its manufacture was developed in Norwich. See Ursula Priestley (1993) *Norwich and the Mourning Trade. Costume, The Journal of the Costume Society*, no. 27, pp. 47-56. Historians are quick to point out its role in mourning long before the 19th century and that in Italy, crape was not exclusively associated with mourning but with popular fashion, (op. cit.) Curl (2000) p. 199, (op. cit.) Morley (1970) states that crape had been associated with mourning for 300 years before 1850, p. 64.

³¹⁴ I have accessed textiles collections at the V&A Museum and Carrow House Museum Textiles Resource Centre, Norwich.



Fig. 131. Mourning dress fabric c.1850. ©V&A Images/Victoria and Albert Museum AP.326:4

Consideration and critical analysis of my methodology also draws upon works of certain contemporary artists who have applied similar strategies in relation to objects worn upon the human body. Discussion of how these have assisted me in formulating my thesis through the development of artworks takes place within the context of my contextual framework of ‘mirroring’ and ‘reflection’.

As established earlier, academic sources characterise mourning cloths as dull and matt. However, my experiential knowledge of these fabrics – formed through thinking about them, touching them, holding them against my skin, smelling them and imagining them swathed around my body – suggests otherwise.³¹⁵ Crape, for example, exists in a variety of forms, each with its distinctive characteristics. Crape has a reflective sheen; it can be heavy or diaphanous and can have a ‘crispy’ texture (*Norwich Crape*) – like waxed paper or skin. Conversely, some crape and other mourning fabrics are ornate, soft and shiny (*Canton Crape*), and often contain design, embellishment or woven details such as lace effects and flowers (*Crêpe Anglais*).³¹⁶ My felt, sensory acquaintance with these complex visual appearances conflicts with my historical understanding. The photographic representation of fabric in *Widows Weeds* uses my experiential knowledge and is not, therefore, a representation of an authentic historical mourning cloth but a simulation developed out of detailed historical research. It is designed to function as a poetic invention of a generic mourning fabric.

As crape, and several other fabrics such as *alamode*, *bombazine* and *cypress* (or *sipers*) had a large silk content, it may be contested that mourning was perceptibly ‘dull’. I am supported in my argument by Patrick Leech, who in his essay *Who Says Manchester Says Cotton*, acknowledges the predominance of silk as a mourning fabric. *Alamode*, a common mourning fabric for first stage mourning, for example, is not heavy and thick, but “a thin, light, glossy black silk”.³¹⁷ Similarly, *cypress* is “a light transparent material resembling cobweb lawn or

³¹⁵ In this discussion of experiential knowledge, I am reminded of Lou Taylor’s statement about the quantity of fabrics required in mourning: “Dresses of the early 1860s could include six to seven yards of ribbon or trimmed edging.” This measurement speaks to me immediately because it is the length of a sari and I know how it *feels* in relation to my body. Op. cit. Taylor (1983) p. 132.

³¹⁶ ‘Crêpe’, alternative spelling. Op. cit. Curl (2000), p. 199.

³¹⁷ Op. cit. (1999) Leech, appendix B, quotations from OED.



Fig. 132. Fabric detail.

crape ... when black, much used for habiliments of mourning”.³¹⁸ Crape’s ambiguous visual and tactile character is due to its elaborate process of manufacture. Its chief characteristic is its texture – often crimped and gummed, it was sometimes known as ‘hard’ crape. It was made by weaving transparent silk yarns by twisting with torsion, which resulted in a puckered finish. The resultant gauze-like material was then crimped using hot rollers, dyed black, and then “dressed with various substances, including starch, and even treacle, to restore the requisite stiffness.”³¹⁹ This texture can be seen in *fig. 125*.

This description of the manufacturing process has stimulated my thinking about crape, its materiality and its emotional function. *Torsion* is defined in the OED, “as the action of twisting; the twisted condition produced by this action”. This definition has metaphorical potential to describe the emotional state of the crape’s wearer (twisted, wrung out). I am also fascinated by the material’s transformative power – how its ethereal qualities and raw ingredients (‘transparent’ and ‘silk’) can combine together to make something so seemingly rigid, hard and uncomfortable to touch.

The novelist Tracey Chevalier explores crape’s materiality in a discussion of *Falling Angels* (2001), a story whose plot begins in a graveyard on the day of Queen Victoria’s death.³²⁰ Her use of the expression ‘slighting the mourning’ – the process of lightening colours incrementally as the period of mourning wore on – echoes with the work of a jeweller of my generation, Mah Rana. *Out of the Dark* (2001-02) is a series of four mourning brooches fabricated from circular gold discs; three are painted with black oil paint, burnt bone or lamp black pigments. Rana intends for the black to wear off during the process of wearing and through the action of time.³²¹ Writing in the exhibition catalogue *Mah Rana – Jewellery is Life*, Frances Lord describes the fourth brooch, covered with black fabric, in the following way: “The wearer can remove [the black fabric] after a period of time, appropriate to them, to reveal the gold disc. The gold brooch that

³¹⁸ Ibid. appendix B, quotations from OED.

³¹⁹ Op. cit. (1993) Priestley, p. 50.

³²⁰ <http://www.tchevalier.com/fallingangels/bckgrnd/mourning/> Accessed 18.02.08.

³²¹ Frances Lord essay in *Jewellery is Life* (2002) Mah Rana, Fabrica, Brighton, p. 51.

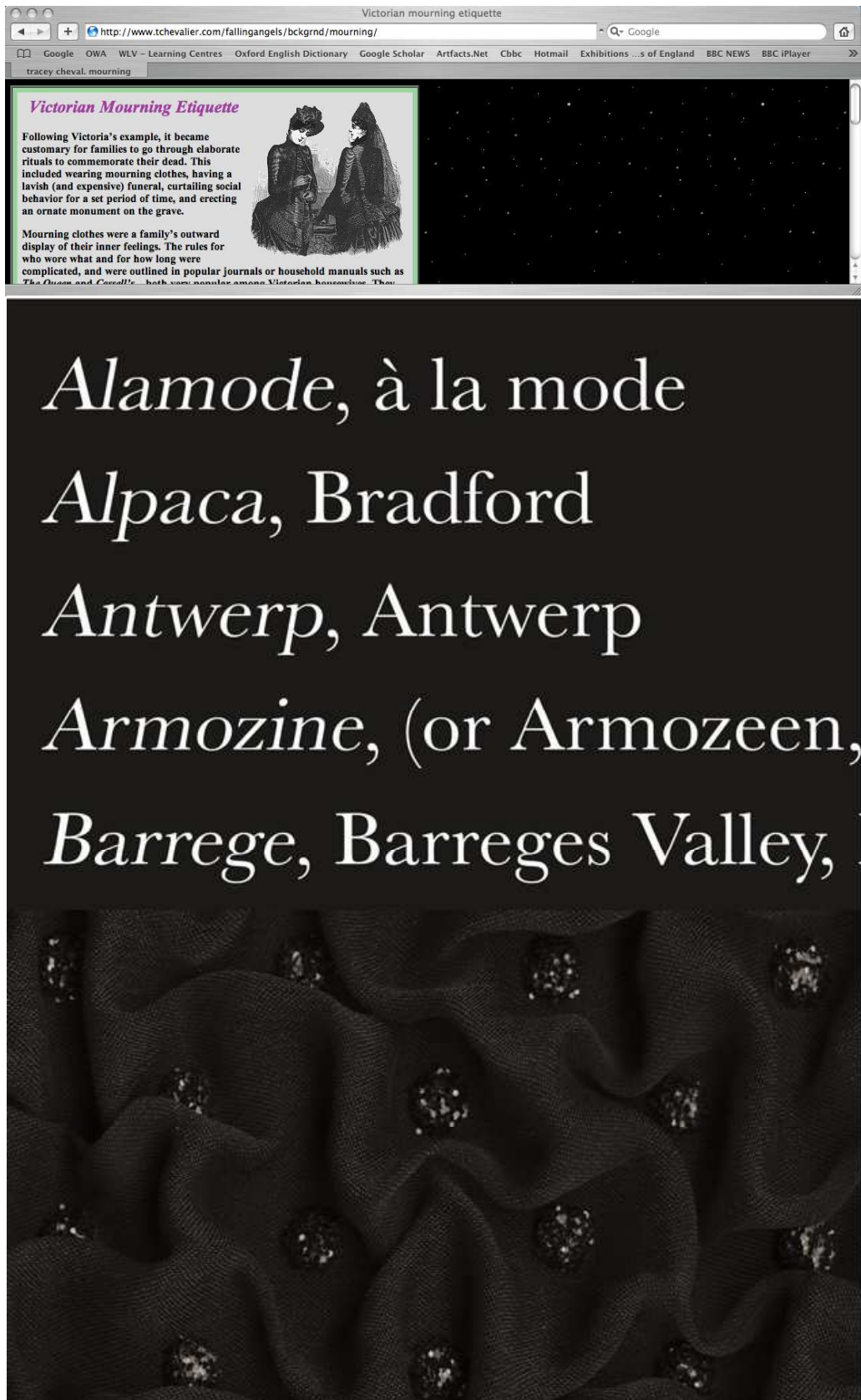


Fig. 133. Above: Tracey Chevalier's specular webpage. Below: detail of text and fabric panels of *Widows Weeds*.

<http://www.tchevalier.com/fallingangels/bckgrnd/mourning>

remains carries with it the memory of the past and the absent person, but, with the grieving now over, it has a different function – to act as a positive force guiding the person onto the next stage in life.”³²² I have reflected upon Rana’s interactive and performative approach to relating the function of the object to its materiality, particularly so whilst constructing the photographs for the written thesis in which I handle fabric and artefacts.

The visual appearance of Chevalier’s *Falling Angels* webpage has also informed my thinking: it is composed of two halves, the left providing an illustrated text on the novel’s historical background, the right comprising an empty, deep, black space, punctuated with white specular elements, reminiscent of a starry night.

My mourning fabric for *Widows Weeds* is also specular. The OED defines ‘specular’ as something “obtained by reflection only; not direct or immediate” or as “having the reflecting property of a mirror.” These definitions embracing ‘reflection’ and ‘mirroring’ resonate powerfully with the ‘left and right-handed page strategy’ of my thesis in which left/right, artwork/artefact, practice/reflection are designed to ‘speak’ to each other.

Ideas about drapery, as discussed earlier, have also inspired the formal structure of *Widows Weeds*. Again, Gen Doy’s book on drapery has enabled me to think anew about my strategy, here. When talking about drapery as curtains, Doy writes “Even when a curtain does not rise or part but surrounds the action, the plenteous folds on either side indicate the presence of magic and myth, with the emotionally nourishing suggestion of luxury and excess.”³²³ This quotation about the ‘magical’ function of curtains stimulated the following remarks in my studio notes:

Are my fabric panels curtains? This is a remarkable idea – it hadn’t occurred to me but the fabric’s framing of the

³²² Ibid. p. 51.

³²³ Op. cit. Doy (2002) a p. 7, quoting Ann Hollander, *The Fabric of Vision: The Role of Drapery in Art*. Georgia Review, v. 29, pt. 2, (1975), p. 427. As I write this, I am reminded of a mesmerising image of billowing closed curtains on a wooden stage hall in a semi-abandoned Arctic town. Cover of issue 101 of *Granta, The Magazine of New Writing*, 2008, London. Photograph by Gautier Deblonde; see photo essay *The Arctic*, pp. 157-185.

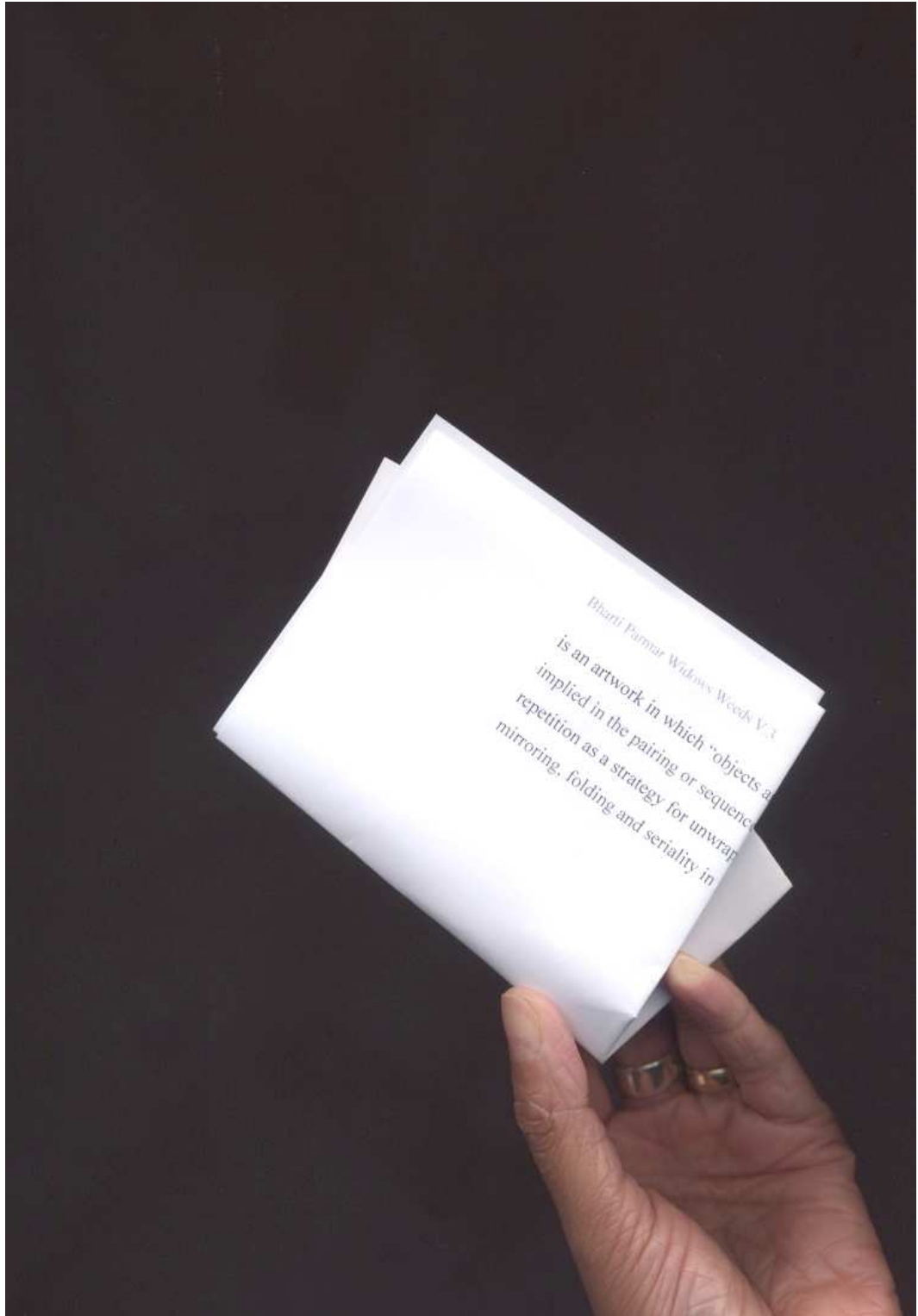


Fig. 134. Folding.

words suggests a sort of revelation confused by a semi-codified text. Is the text the "action", centre-stage?

Reflection is further implied by the structure of the cloth panels: they are one image, reversed. Coloured a deeply toned black, they are designed both to draw in the viewer and to envelop the words, just as cloth would envelop a body.

Widows Weeds is the size of a dress; a dressmaker's pattern could be superimposed upon the paper to be cut out, assembled and worn. Its words remind me of arcane sets of instructions, reminiscent of strategies within the artist's books of Verdi Yahooda (*Guidelines to the System* (1991) and *To Unfold and to Present* (1986)). The former, containing sewing patterns, and the latter, parcels wrapped in folded tissue paper, are artworks in which "objects are revealed, [and] the gesture of 'unwrapping' is implied in the pairing or sequence of images"³²⁴ Like Yahooda's adaptation of repetition as a strategy of unwrapping, *Widows Weeds* aspires to echo ideas of mirroring, folding and seriality in its double-faceted structure.

³²⁴ Extract from artist's statement about *To Unfold and To Present*. <http://www.verdi-yahooda.co.uk/works/1unfold/index.html> Accessed 27.03.08.

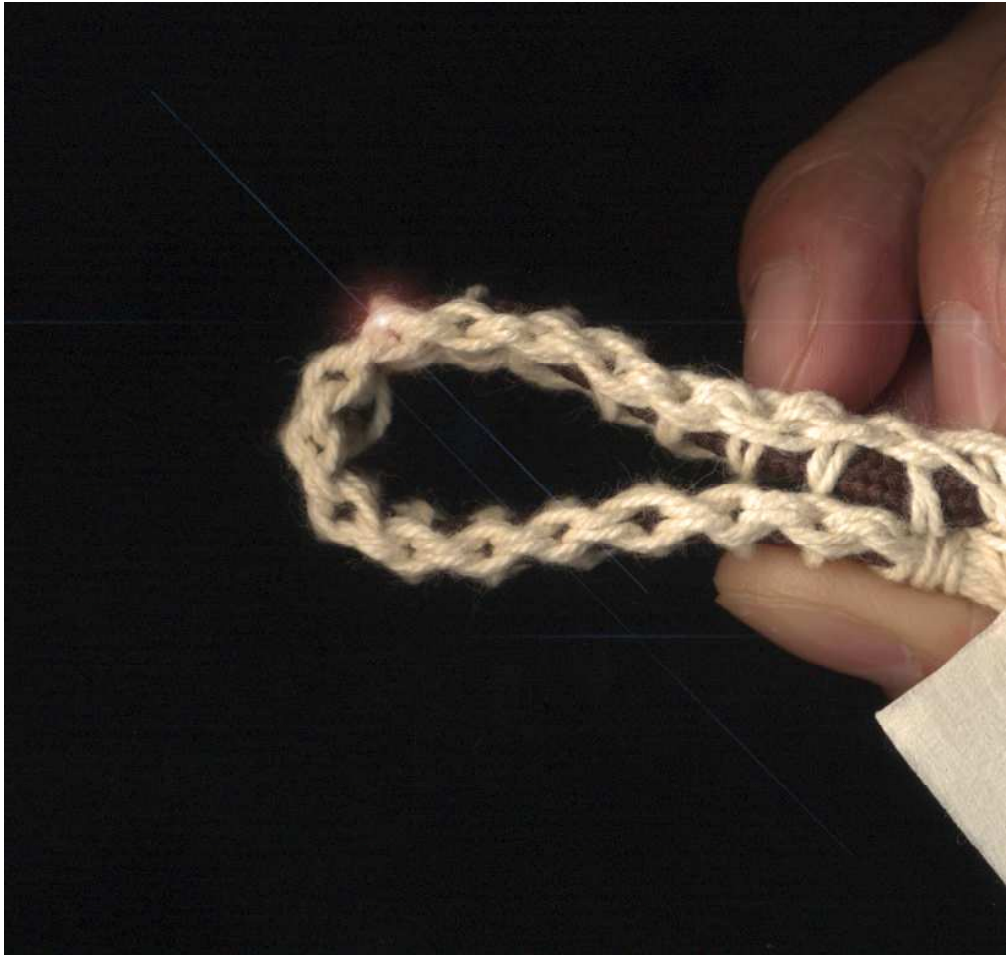
How to clean black crape³²⁵**January 6th 1869****Black Crape – Please give me directions for cleaning and stiffening black crape – A SCOTCH LASSIE.****January 23rd 1869****‘Black Crape – ‘SCOTCH LASSIE’ will find she can stiffen her crape by sponging it with gin and then putting it on a roller till perfectly dry’ – ANASTASIA.**

Fig. 135. Some suggestions on keeping mourning clothes clean.

³²⁵ Mourning etiquette advice from Harpers Bazaar.

6.4. Summary

- My research findings expanded upon, and are at variance with, written scholarship that suggests that mourning fabric was dull. Such accounts appear to conflict with one another and themselves reflect the great confusion during the Victorian period regarding mourning etiquette. My findings suggest that mourning dress was not necessarily dull; it was subject to the vagaries of fashion and certain forms of jewellery were worn in association with it.
- My challenge to conventional scholarly accounts was supported by my acquisition of experiential knowledge of fabrics. My awareness of fabrics' material visuality as reflective, detailed and complex was transmuted into the artworks as methodological frames of 'reflection' and 'mirroring'.
- The double-faceted strategy of 'mirroring' provided the potential to stimulate new artworks about cloth's anomalies and its lineage. By means of an image/text installation, I attempted to create a dialogue between the cloth (image panels) and its history (text panel).
- The photographic representation of fabric in *Widows Weeds* is designed to function as a 'visual prop' thus facilitating a conversation between cloth and its grammar. The rhythms, cadences and lyricism of words that define cloth are counterpoised with its visual referent.
- Mourning cloth's relationship to its nomenclature is complex and is subject to processes of journeying. These narrative processes are embodied within its name through the vernacular.
- Exploration of cloth's grammar of acculturation has disclosed philological connections, which are explored within the text of the artwork and within the written chapter.
- Cloth's 'grammar' is interesting to me as an artist: the etymological roots of the names given to particular cloths, its attendant metaphors and its manufacturing processes potentially connect cloth to the human body and its emotions (*peau du soie*, bombast etc). Academic writing and artworks exploring the emotive languages of cloth and the worn object have enabled me, using art methods, to further understand how I construct my own relationships between making and meaning.



*Chain*³²⁶

Fig. 136. Plococosmos. Hairworking trial: 'chain'.

³²⁶ A dictionary defines 'chain' as: "A poetical word. *My heart can never break your chains means [...] I shall always love you*". Buchanan (1824) *The Dictionary of Love in which is contained the explanation of most of the terms used in that language*.

7. Chapter seven: Conclusions and contributions to knowledge.

Contents

7.1. Research aims and objectives

7.2. Research outcomes

7.3. Material memorialisation

7.4. Codified taxonomical dialogue and the mirror

7.5. Analytical and intellectual frameworks

7.6. Discussion of methodology

7.7. Contributions to knowledge

7.8. Final reflections

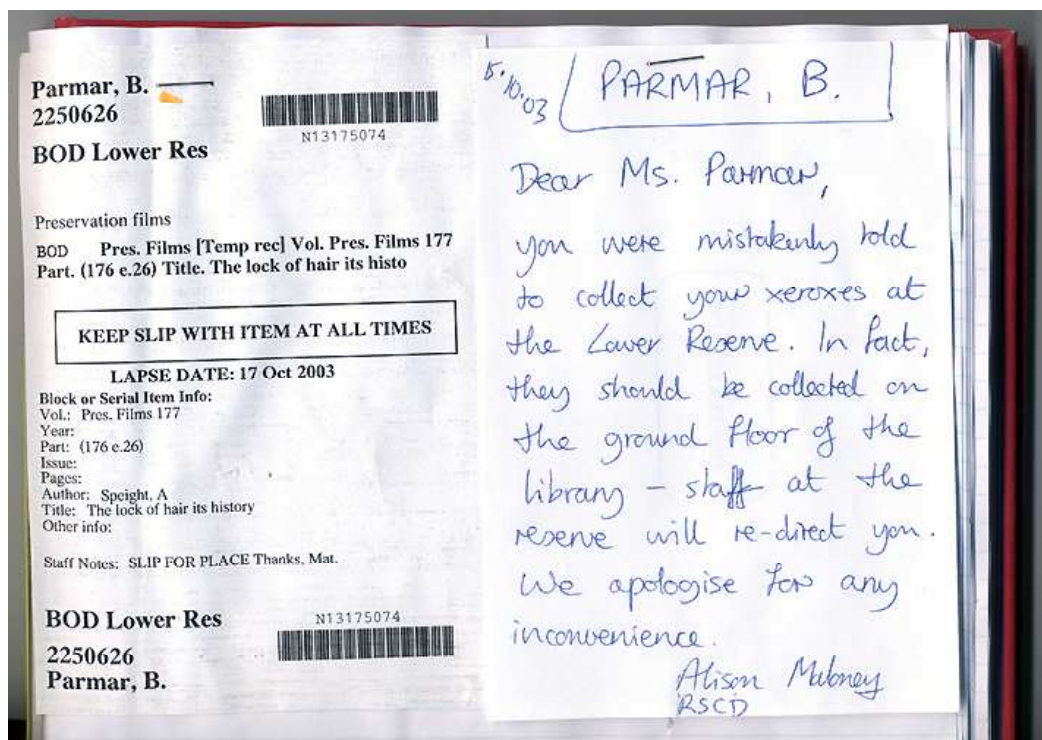


Fig. 137. Literature search notes.

In this final chapter, I critically evaluate and reflect upon the major objectives and outcomes of my research. I provide an overview of what was learnt, discoveries made, challenges overcome or succumbed to, and new insights produced during the research journey. I assess my contribution to knowledge and how this knowledge adds to the analysis of material culture through art practice.

7.1. Research aims and objectives.

In my Introduction, I stated my intention to bring the perspectives, knowledge and approaches of an artist to bear upon the study of objects of material culture. In doing so, I identified three major aims to facilitate my study of late 18th – mid 19th sentimental jewellery and mourning cloth.

1. My first aim was to add to understanding and interpretation of these artefacts and of their associated craft practices. I achieved this through my informal posing of the questions: “as an artist, how can I learn more about these objects, and how can I add to their historical and contemporary interpretation?” My literature review had indicated that sentimental jewellery of the period identified has had a marginal status in art historical terms. Extant but dated research in this field, having been written largely from the perspective of the antique collector or the hobbyist, indicated great potential for a contemporary review from an interdisciplinary perspective engaging the intention, experience and emotional content of this work.³²⁷ This reality formed the initial basis of my enquiry.

My research sought, therefore, to explore sentimental jewellery beyond connoisseurship and to focus upon the symbolic capacity of its material/textual constituents to express feeling. It aspired to validate and elevate the position of sentimental jewellery as a vehicle for communicating aspects of felt experience through contemporary art practice.

Historical/museum-based research of sentimental jewellery and mourning

³²⁷ See my discussion sentimental jewellery’s marginal status on page 58.

From: Parmar, Bharti <B.Parmar@wlv.ac.uk>
To: alicemaher@eircom.net
Cc:
Subject: **Re: Hair**
Attachments:

Sent: 21 Jul 2007 09.08

Thank you for replying Alice. Could I ask you again what your interest is in hair? Just a few sentences would do. Could I reference it, if appropriate, in my PhD thesis?

Regards, Bharti.

Bharti Parmar
Visual Artist
School of Art & Design
University of Wolverhampton
United Kingdom
B.Parmar@wlv.ac.uk

From: alicemaher@eircom.net
To: Parmar, Bharti <B.Parmar@wlv.ac.uk>
Cc:
Subject: **Re: Re Hair**
Attachments:

Sent: 23 Jul 2007 13.05

I think hair is a language, especially for girls and women. The language of hair is a complex and ancient one and has played a huge role in the construction of femininity. Its association with 'wildness' and excess are of great interest to me, especially in the emotional states of grief or ecstasy. It is like a live creature and not simply an extension of the body, it moves, it sends out signals, it is intensely [sic] visual and textural.
Alice.

Fig. 138. Excerpts from email correspondence with Alice Maher about hair.

cloth assisted contextualisation of the four artefacts of my study: the ‘regard’ jewel, the hairworked jewel, the amatory locket and mourning cloth.

As so little scholarship was available in my chosen field, I supported my research by positioning my study within broad cultural contexts, for example: fine art perspectives on the historicization of culture and its material artefacts (*Secret Victorians*); the approaches of particular fine artists/makers of my generation and those who have gone before (Maher, Collis, Gordon, Atkins et. al.); the depiction of aspects of sentimental jewellery and mourning cloth in historical and contemporary literature (Hardy, Atwood, Chevalier); and the contemporaneous vernacular (emblem books, medical treatises, popular lore, newspapers). This approach yielded rich rewards manifested throughout the thesis in my text/image vocabulary, the ‘codified taxonomical dialogue’ (which I discuss later).

2. The second aim of my research was to explore the common factor that provides the sentimental artefact with its specific meanings – its codified languages. This was achieved through analysis of its metaphors and narratives (realised through hair, gems, words etc). My research revealed that the meanings of my chosen artefacts are as complex and multifarious as the conditions of love and loss. Artefacts’ effective operation rested upon motifs of unspokenness – messages beyond the scope of words. Herein lies sentimental jewellery’s paradox: it embodies notions of silence and unspokenness, yet the underlying emotion engendered by its exchange was one of tumult. This paradox, which I have interpreted as ‘ambiguity’, has underpinned my understanding of jewellery’s complexity.

Ritualizing what could not be said, jewellery (and cloth) communicated desire and feeling through code and metaphor. Given that the artefacts of my study employed strategies of communication such as wit, appropriation, irony, wordplay, mirroring and metaphor, I devised a methodology in which I appropriated and transmuted these concepts within my own research to facilitate my task of exploring typologies. As before, my literature review



Fig. 139. A family tree. ©Andrée Chanlot (1986) *Les Ouvrages en Cheveux. Leurs Secrets*. Paris, Editions de l'Amateur.

indicated limited available research on sentimental jewellery's meanings and motivations, hence spurring my adoption of a practice-led approach through which I aspired to gain a deeper understanding of its symbolic functions and contexts. While historical research contextualised my four artefacts, creative practice enabled interpretation of their poetic languages. I discuss how I achieved this in the evaluation of my analytical frameworks. I believe that the insights I arrived at would not have been achieved through a historical academic study alone.

3. My third aim privileged the practice dimension of my study – to test the contemporary application of knowledge thus gained in a body of new artworks exploring ideas of love and loss. This process involved consideration of artefacts' materiality, technical production and codified systems of communication in order to exploit their visual and technical possibilities. Understanding artefacts' codified languages and means of production by *doing* enabled me to explore their visual potential to provide a source of allusion, metaphor and symbol for communicating feeling. I achieved this in two ways: through the use of historical technical processes sympathetic to the interpretation and expansion of knowledge of both artefacts and their corresponding artworks (cyanotype, hairworking trials of 19th century patterns) and through making artworks employing contemporary technologies and formats (large format photography, artist's book and digital imaging).

Allied to this final aim was my aspiration to reflect upon my own emotional experience of researching historical sentimental artefacts. This experience was fundamentally embodied within my practice; emotion resides within the four artworks that accompany this written thesis and within the thesis itself. I expand on this in more detail in my section 'Contribution to knowledge – Production of codified outputs'.

My understanding of the emotional content of my chosen objects was governed by its material and symbolic value, for example: how I felt about communion with them; the emotions they aroused in me through looking,



Stitch-up

Fig. 140. Plococosmos. Hairworking trial: 'stitch-up'.

In this trial, I discover that one pattern produces two distinct entities dependent upon whether an internal mould has been used.

touching and imagining; and my excitement at thinking about their capacity to engender feeling, and to change lives.

My written thesis is designed as a commentary upon this experience; it communicates by means of my codified taxonomical dialogue. As my research speaks about the ‘unspoken’, this dialogue – in which I set up correspondences between written thesis and artworks – has provided the means of ‘speaking’ about emotion when words cannot.

Through my role as taxonomer, I explored *how* these worn memorials communicated desire and feeling through code and metaphor. Knowledge thus gained enabled me to translate my perception of the material and symbolic value of these artefacts into a text/image vocabulary of feeling. This vocabulary has facilitated the production of research that I consider as having meaning and purpose in the 21st century.

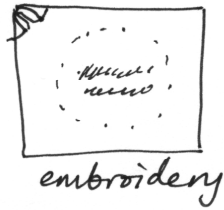
The four artworks and the written thesis produced in response to my study of sentimental jewellery possess some qualities associated with the worn memorial (intimacy, privacy, portability) but have not been conceived as memorials in themselves. Moreover, they may be perceived as proposals of how, through transmutation of codes, tokens from another timeframe can speak to us about feeling today.

7.2. Research outcomes.

My aims crystallized around the project’s central question – can consideration of the ‘grammar of sentiment’ at work in sentimental jewellery yield new possibilities, through fine art practice, for communicating love and loss in 21st century culture? To answer this question, I structured my enquiry around two secondary questions as outlined in the Introduction, relating specifically to my insights as an artist.

‘New possibilities’ produced within the research were articulated through four artworks (*REGARD:LOVEME*, *Plococosmos*, *The Cyanotypes and Widows Weeds*) and through this written thesis, particularly through its operation of a

2. *Handy Work*
Revised size: H 43cm L 41cm



Instructions:

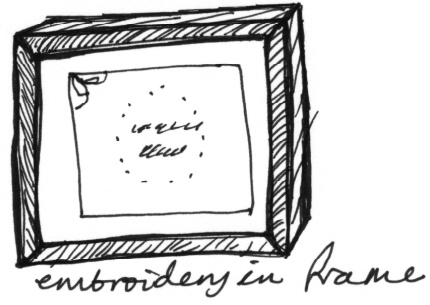


Fig. 141. Notes from artist's notebook.

codified taxonomical dialogue. New possibilities were also produced through the research in its entirety; through methodological aspects which supported the process and through consolidation of the completed works – research notebooks, artists' interviews, diagrams, technical trials, visual ideas and notations.

My experience as an artist brought a richer interpretation to the field of sentimental jewellery studies (as discussed on page 23). Through the exploitation of Victorian and contemporary art/craft techniques, I drew upon metaphors and narratives of my chosen artefacts to answer my research question as demonstrated through the artworks and this thesis.

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Creation Process

We bring only the best to the process in order to create something that is as deeply heartfelt as your personal diamond.


Step 1: The moment your hair sample arrives to the laboratory, a special identification number is issued to your case container. This ID number will allow you trace the development stages of your personal diamond.

Step 2: After the hair analysis is complete, the carbon contained within will be extracted and added to the diamond growing seed out of which a unique crystalline matrix will grow creating a personal diamond.

Step 3: The mixture is placed in the core of the HPHT (High Pressure High Temperature) machine. This unique and complex machinery will recreate diamond-growing conditions, similar to those deep in the Earth's crust. High Pressure High Temperature conditions in excess of 2000°C and 60,000 atmospheres will be applied to grow your personal diamond.

Step 4: After the growth phase is complete our specialists will polish and cut your diamond in accordance to industry standards to accommodate your request.

A **laser inscription** with your personal message can be added on the diamond girdle. This addition will not affect the fire and luster of your diamond and will be visible only under x20 magnification. Please note additional charges will apply for this service.



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Fig. 142. Advertisement for American company which converts human/animal hair into diamond memorials.

<http://www.heart-in-diamond.com/worldwide/info/hid/creation.html>

7.3. Material memorialisation.

The function of sentimental jewellery of the period I studied was to memorialise a person, or feeling for that person. Codes of expression employed within it reflected the societal mores of that time. I became interested in these artefacts because they conveyed codified sentiments in ways not available in my own time: ‘formal’, and seemingly naive, they employed sophisticated visual strategies aimed at the literate. More contemporary codified forms include: the Cartier three-part *Trinity* ring symbolising faithfulness, friendship and love;³²⁸ text messaging and ‘emoticons’; slogan bracelets; New Age healing (with its origins in Victorian sympathetic magic); greetings cards and tokens of exchange which function as contemporary surrogates of the self; and charm bracelets containing symbols of promise.³²⁹ Anecdotal evidence of jewellery containing the DNA of Elvis, or cremated human or domestic animal remains carbonised into diamonds, provide the more bizarre aspects of contemporary society aspiring to immortalize itself.³³⁰

7.4. Codified taxonomical dialogue and the mirror.

It is through the process of knowing (through tacit knowledge methodologies) and the practice of making that I began to understand the historic sentimental artefacts of my study. Reflection on knowing and making has slowly enabled my contribution to knowledge to emerge – which I perceive to rest within the interrelationship of artwork/thesis and text/image. I have defined this as a codified taxonomical dialogue. This dialogue has provided me with a rich interpretative framework and new vocabulary in which to understand complex languages of archival material through art practice.

This term refers to the intended dynamic interaction between my historical research and my research through practice. This dialogue is central to my enquiry and focuses upon how sentimental jewellery communicated its messages of love and loss (its ‘grammar of sentiment’), on my visual and emotional understanding

³²⁸ See Cartier website <http://www.cartier.com/en/Creation.B4038800.,Trinity%20de%20Cartier-Rings> Accessed 05.09.08.

³²⁹ See Vicki Halper (2004) *Trinket to Talisman, Contemporary Charms*. Metalsmith, 24, no.5, pp. 32-34.

³³⁰ Madeleine Marsh, *Remember Me This Way*, Independent on Sunday 11.5.97. Discussion of body parts in jewellery including a brooch purporting to contain Elvis’s DNA.



Fig. 143. Double loveheart mirror <https://secure.hosts.co.uk/~foreveraday.co.uk/> ©Sarah Smith.

of these messages, and on how this understanding has fed the discoveries that emerged from this research.

A methodological model to facilitate this process of enquiry was devised following a period of reflection upon my own art practice. This revealed a set of recurrent themes relating to the notion of duality – an understanding, which was to have a significant bearing on the conceptual/structural approach to my artworks, and on my written text in particular. It emerged that the artefacts of my study could be ‘read’ as having twin meanings, echoes and corresponding halves.³³¹ I interpreted this knowledge as a Left/Right dialogue in which a ‘mirroring’ or reflection of ideas takes place.

The mirror is a leitmotiv in my thesis and has shed a new light on archival objects. It is instrumental in reflecting my codified taxonomical dialogue in the following ways:

- *How mirroring works in the objects I have studied.*

Many of the objects have material or figurative aspects which may be characterised as exhibiting two halves: ‘regard’ has two meanings; terminology in hairwork patterns can be perceived to have dual meanings; amatory lockets often depicted symbols with ambiguous meanings (e.g. both death and hope in the same vignette); mourning fabric was ‘dull’ yet reflective.

- *How mirroring works in my thesis.*

I devised a structure which echoes my two-stranded methodological approach in which historical research and art practice ‘speak to each other’ or are engaged in a rhetorical dialogue. Mirroring strategies in the pagination of my written thesis ricochet meaning between left and right pages so that they ‘co-respond’. The images function as a visual anadiplosis of the text.

³³¹ I explore these dual meanings in 1.3. ‘Methodology’ (Development of my model).

incubate, *v.*

- 1. a. *trans.*** To sit upon (eggs) in order to hatch them
- 2. b. *fig.*** To brood upon.

Fig. 144. Definition of 'incubate'.

- *Mirroring in the artworks.*

Mirroring is a component of all my artworks: the artist's book

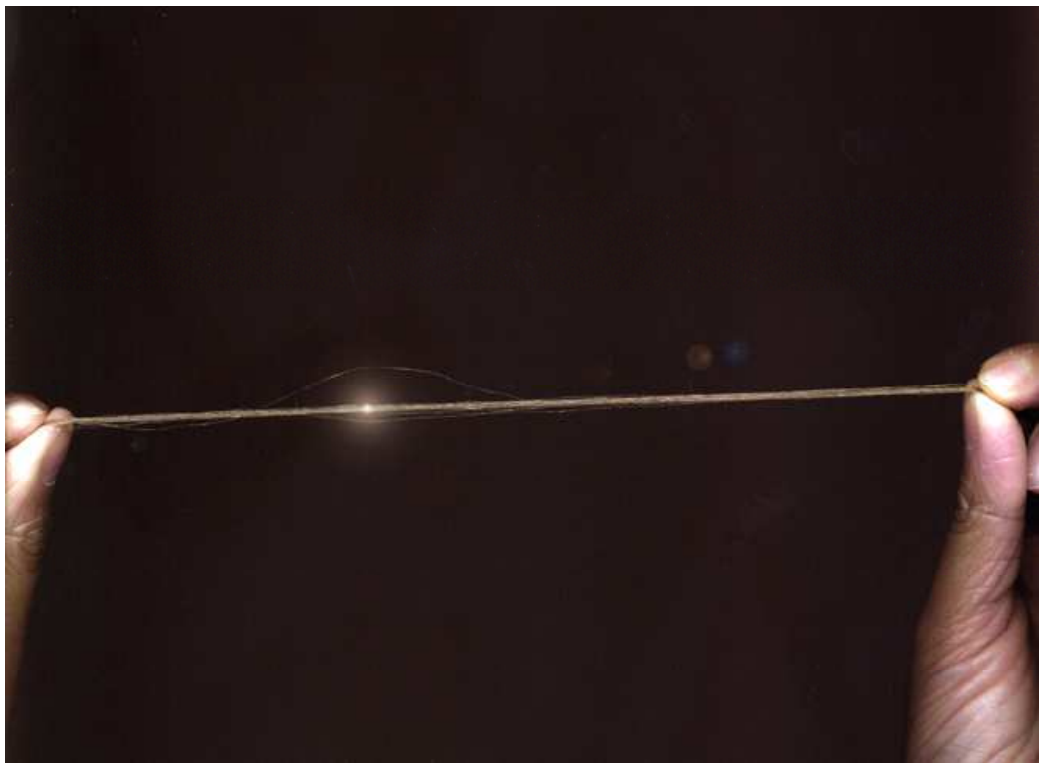
REGARD:LOVEME has double-facets; *Plocacosmos* hairworking trials woven in a reverse formation produce altogether different patterns; cyanotype is a process in which a positive image is produced from a negative film; and the photographic triptych *Widows Weeds* reflects itself on either side of the words that define it.³³²

My research offers new insights into the potential of the mirror as a conceptual and methodological tool for art practice. Through my research I have used the mirror in various ways: to reveal artefacts' 'hidden' meanings and metaphors; to reflect upon my practice as an artist; and to better understand mirror-related terms, such as 'regard'. The heuristic approach (discussed later) has not only facilitated the careful examination of sentimental jewellery but, through its phases of incubation and illumination, has permitted me to look at my chosen artefacts in a different way – to 'glimpse'.³³³ The mirror of my research allowed me to catch sight of meanings, which were not immediately clear through studied looking, and in doing so, it returned surprises to me. Like paired mirrors, its application illumined my research by revealing infinite reflections – metaphors within metaphors.

In the three elements of my research – the artefacts, the thesis and the artworks - the mirroring device also stands for 'correspondence', a toing and froing analogous to the two people involved in the transaction of emotion interceded by the jewel/garment. As individuals would 'answer to each other' in such an

³³² The mirror also appears as a constant theme in the work of Columbian artist, Oscar Munoz. In the current exhibition *Mirror Image*, a picture of a puddle of water enclosed in the artist's hand is shown reflecting his ghostly image. *Línea del destino* (Line of Destiny) (2006). Still from single-screen projection. An ephemeral image, his work evokes memory and loss and is "imbued with an otherworldly quality [...] offer[ing] a powerful metaphor for the human condition and the passing of time." Oscar Muñoz, *Mirror Image* 13 Jun – 27 Jul 2008 InIVA, London, http://www.iniva.org/exhibitions_projects/2008/mirror_image

³³³ My notion of 'glimpse' may be located within Moustakas' heuristic phase of 'incubation' in particular, in which "the period of incubation enables the inner tacit dimension to reach its full possibilities". Moustakas' anecdote of finding lost house keys is especially pertinent to my experience of 'looking but not seeing'. See page 41.



Tension

Fig. 145. Plococosmos. Hairworking trial: 'tension'.

exchange, my artworks answer to the artefacts, my research answers to my practice, my text answers to my images and left page answers to right.

7.5. Analytical and intellectual frameworks.

As I stated in my Introduction, my greatest challenge has been to find ‘languages’ to discuss the workings of metaphor within historical objects through the prism of art practice. Through becoming aware of writings on tacit knowledge (Polanyi), and its application as a frame for ‘making’ in art and craft practice (Niedderer), I came to understand its potential as a theoretical framework, especially as the primary modes of my investigation have been visual and tactile. Growing interest in ‘non-verbal’ languages within the creative academic community provided further validation for its relevance to my practice-led study of sentimental artefacts.³³⁴ On a broader level, tacit knowledge has provided me with tools to re-evaluate my working practices as an artist.

The heuristic methodology I have outlined provided a practical model to structure processes of thinking, making and connecting in which tacit knowledge were operating. Moustakas’ perspective, with its concise stages of defining knowledge produced in a research project, most usefully supported my conception of study of the artefacts (particularly in my hairworking explorations, as discussed below). Implementation of the methodology’s systematically organised framework enabled me structure my project in a meaningful way which resonates with my art practice.

Through its phases of ‘immersion’, ‘incubation’ and ‘illumination’, I was able to explore levels of understanding and knowledge acquisition: from my initial encounter with a museum artefact; to exploration of its codified vocabulary; to my interpretation and re-configuration of that knowledge within my artworks.

By researching through ‘doing’ (particularly in my hairworking trials) I began to understand the notion of ‘skills as knowledge’ and its value for my practice.³³⁵

³³⁴ I refer to debates I have outlined at the *Pushing Boundaries Conference* in footnote 37.

³³⁵ Through interpreting hair patterns by ‘doing’, I gained insights into the relationship between my hand and the material it attempted to transform. Margaret Visser’s examination of the original



Fig. 146. Definition of 'manufacture'.

meaning of 'craft' as 'cunning power' resonated deeply in my mind throughout this process. In particular, it shaped the direction of these trials and gave me awareness about how names relate to things, which in itself became a significant aspect of the research.

Skills as knowledge enabled me to think deeply about what it is like to feel emotion whilst making an artefact – an objective embodied in my research problem. This aspect of my research enabled me to connect commemoration with objects ‘manufacture’ (see *fig. 139* opposite).³³⁶ By immersing myself in craft activities I attempted to replicate the position of the original maker of artefacts; I situated myself hypothetically, as the dishonest hairweaver, the gem cutter, the jeweller and the tailor. In weaving, cutting and fashioning meaning from objects of the past, I became emotionally connected to my material and utterly entangled in its narratives of feeling. These perspectives gave me tacit knowledge, and through them I became a 21st century lexicographer. Practice revealed the inherent languages of these objects; through practice, I further developed and evolved them.

Furthermore, through practice, I gained insights into abstract notions through craft, such as ‘losing oneself’ (in a craft activity) and ‘a labour of love’. To lose oneself in one’s work is to have one’s attention totally subsumed by the activity one is engaged with, so that for that time, one’s identity becomes merged with the thing being done. It involves a state of dreamlike concentration in which the distinction between subject and object is blurred, somewhat like the condition of being in love. And, to make a labour of love entails work undertaken for the pleasure of it or for the benefit of a loved one, without material reward. Through making artworks such as my hairworking trials, my artist’s book etc., and in researching and compiling my written thesis, I developed an intimate relationship with my chosen artefacts, their 19th century makers, their wearers, and their readings and misreadings of messages of memorialisation. I gained ‘knowledge’ of what it is like to lose myself in my thoughts whilst making an artefact to memorialise feeling for another and of the potential for that memorialisation to be violated.³³⁷

Through the heuristic methodology, I identified the elements of ‘word’ and ‘hand’ as recurrent motifs within sentimental jewellery: they represented the ‘language’ I

³³⁶ See my discussion later on the hand and how I have understood feeling through its deployment.

³³⁷ By readings/misreadings, I refer to REGARD jewels’ deployment of wordplay, the complexities of ‘reading’ emblematic lockets, and confusions over mourning etiquette; by ‘violated’, I refer to my discussions of hair substitution in hair jewellery.



Fig. 147. Japanese 'kashi' pearl necklace.

was struggling to find. In deploying word and hand as ‘devices’ into my methodological framework, I was better able to understand why and how metaphor operates within the artefacts of my study and within my own artworks.³³⁸

- *My use of word.*

Word and wordplay was the first way in which I transmuted a concept into a research methodology. My evaluation of sentimental jewellery, through use of words and wordplay, adopted strategies employed within sentimental jewellery itself. Words, a fundamental aspect of these artefacts, not only defined them but, in mourning cloth and hair jewellery, through their nomenclature provided clues to their origins. In my written thesis, I interposed Oxford English Dictionary definitions which related, tangentially on occasion, to the subject under discussion. Within my use of these definitions lie clues, which perhaps shed light on how I arrived at individual understandings of my subject. Rather like a carpenter uses a chisel, I used language and meaning to fashion, guide and clarify the ‘shape’ of something. Sometimes, my ‘tool’ was steered specifically to define its form; at others it was allowed to ‘play’, arriving at fortuitous, thought provoking and occasionally inspirational connections between word and thing.

- *My use of hand.*

My second device, which connected artefact to artwork, was the hand.³³⁹ The human body – the hand in particular – is implicit in each of the four artefacts of my study.³⁴⁰ My strategy of incorporating images of the ‘doing’ hand within my written thesis both ‘connected’ my artworks to my writing, and made the work of

³³⁸ By ‘devices’, I mean methodological tools as opposed to ‘emblematic devices’ discussed earlier.

³³⁹ I am curious about multiple meanings of ‘hand’ and how it could, perhaps, be used as a verb (people as ‘hands’) to describe manual collective labour in the making of these historical artefacts. ‘Hands’ is usually used in an industrial context. Although most of my objects were made prior to mass-production processes, the term ‘hands’ to describe those weaving mourning fabric is quite feasible.

³⁴⁰ The Regard jewel is made by the hand and worn upon the finger. Tiny fragments of mother of pearl are assembled by hand within the amatory locket, destined to lie within hidden recesses of the beloved’s body. The hairworked jewel employs complex layers of corporal intervention; it not only rests upon the body, but is also made of the body and by the hand of the beloved. The ‘weeds’ of the mourner are destined for the grieving body.

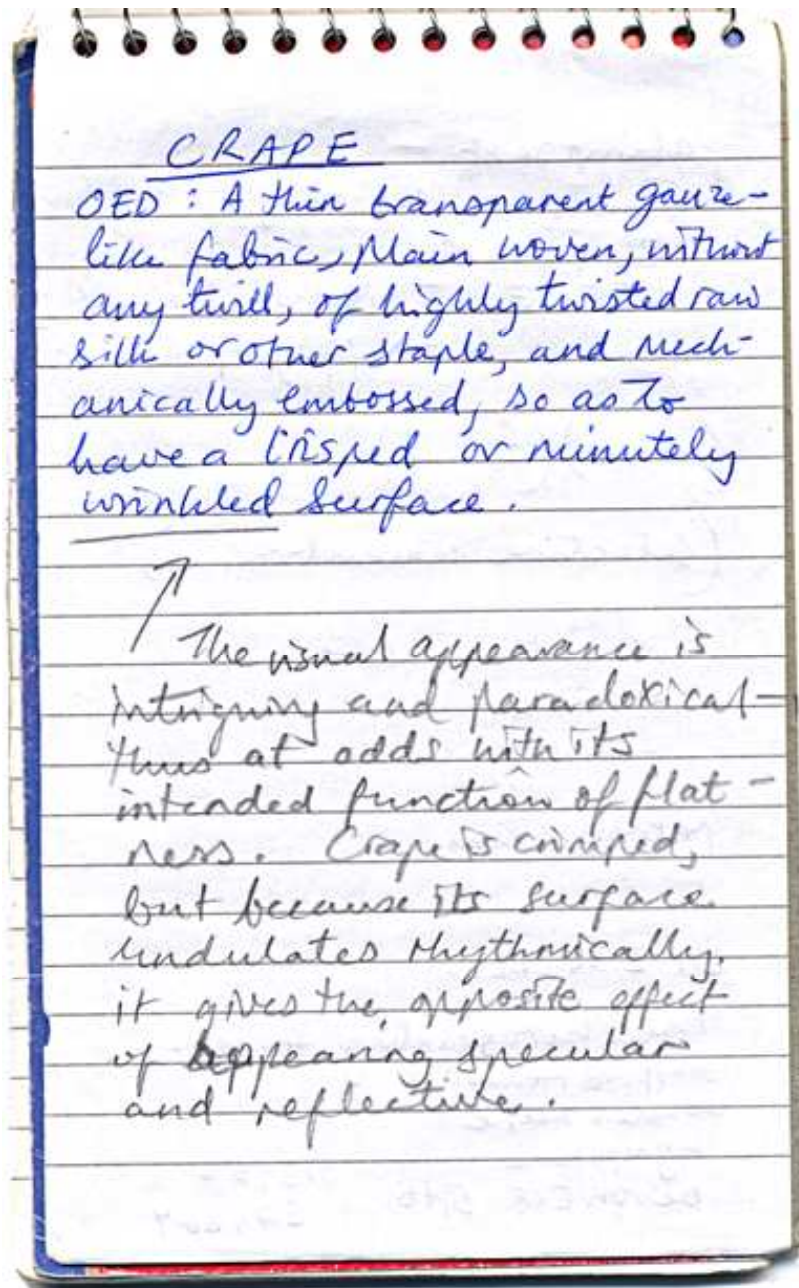


Fig. 148. Notes on crape.

the hand explicit. Like a photograph of a past event, the hand animates the action of that time (my time) into the time of the reader. The hand is my own – it physically interacted with the ‘stuff’ of my work and documented, expressed and visualised its negotiation of the materiality of the objects of my research.³⁴¹ The hand was also a vital component in my acquisition of ‘knowledge’ of the objects that I studied, as I discussed earlier.³⁴²

The emotional events that sentimental jewellery alluded to were often beyond the scope of spoken words alone. Sentimental jewellery employed words or visual codes (implicitly or explicitly) to convey such ‘unspoken’ messages; hence, its use of metaphor as its chief mode of operation.³⁴³ My appropriation of metaphor linked my two devices of ‘words’ and ‘hand’ together; it also yielded unexpected results or ‘ambiguities’. I discovered metaphors in all of the objects of my study, which potentially revealed alternative or ulterior narratives; these ‘ambiguities’ were central to the conception of my artworks.³⁴⁴

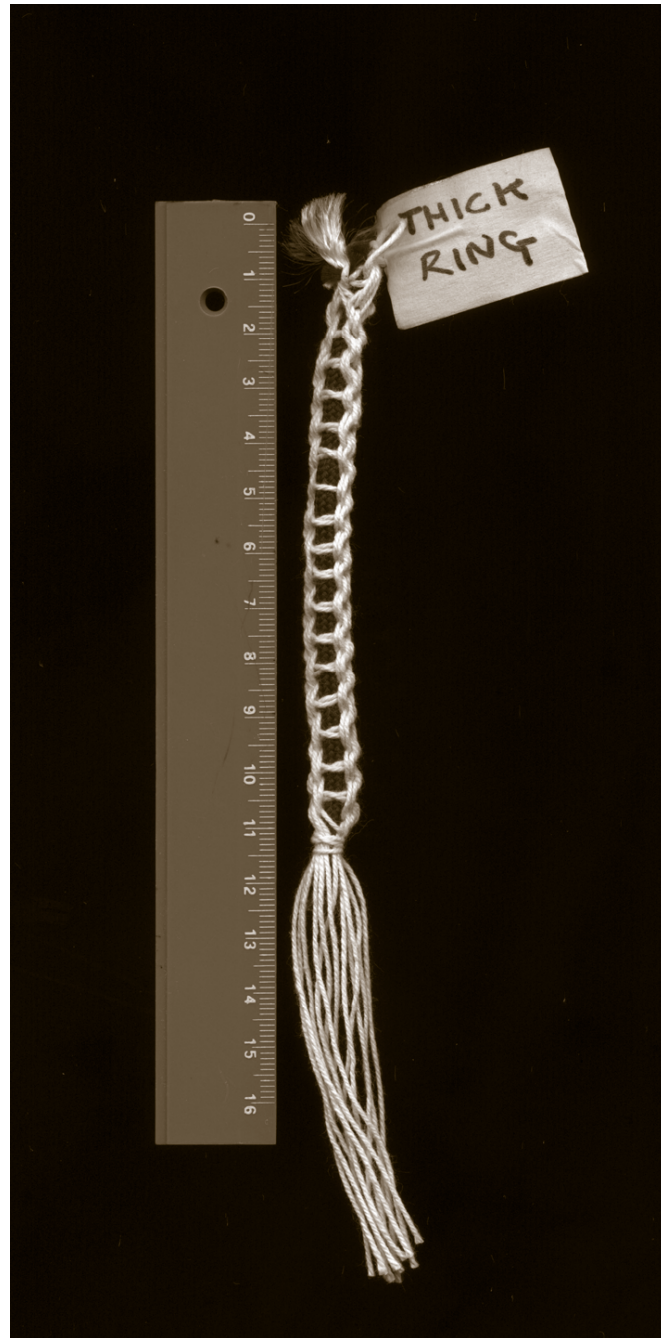
Additionally, metaphor focussed my thinking on transformation and value as it relates to jewellery. Consideration of the ostensibly contradictory qualities of my artefacts of study (and the potential to metaphorically exploit such contradictions – e.g. silver, diamond, hair, bombast, blue, black, etc.) provided me with further insights into how the vernacular mirrors the cultural preoccupations of the time, and how objects’ nomenclature can reflect the emotions of their human host. Explorations of metaphor by particular writers and artists concerned with matter and transforming it into something precious (Pointon and Borland, Parker, Cross

³⁴¹ The performative dimension of particular artists’ work (e.g. Douglas Gordon’s recurrent motif of hands; Liz Rideal’s curtains) informs how my own hand is depicted in its aesthetic handling of materials. Gordon – see introduction; Rideal see *Widows Weeds*

³⁴² See my discussion on gaining knowledge through practice in 1.2. ‘Analytical and intellectual frameworks’.

³⁴³ Metaphors are communicated, broadly, through jewels’ visual, textual or material codes, and more specifically, through their engraved words, riddles, and gem messages.

³⁴⁴ ‘Ambiguities’ is a term I have used repeatedly and is first cited by Marcia Pointon, in her description of why sentimental jewellery is interesting in *fig. 33*.



*Mauvais*³⁴⁵

Fig. 149. *Plococosmos*. Hairworking trial: 'mauvais'.

³⁴⁵ Creer (1886) *Lessons in Hairdressing: Bad, wrong*.

and Collis), enabled my own reflection on flux and stability of the material components of sentimental artefacts.³⁴⁶

Throughout my research I sought to build a deeper relationship with sentimental jewellery in order to think ‘beyond’ it. I tried to understand its means of production, why it was made, what determined its nomenclature and, most importantly, whether, whilst making my artworks, metaphor could give me knowledge of the intrinsic nature of the object.

7.6. Discussion of methodology.

During the early stages of the research, I applied methodological strategies akin to those used within my art practice. I quickly realised that the demands of undertaking a PhD were quite different from those of researching and preparing an exhibition. My initial response to museological material was emotional: excited at the prospect of communion with these objects, I yearned to understand their sensuousness, to re-interpret their narratives, and to look closely and to touch them. I also wished to probe my own attraction to them, believing it to be embodied in objects’ potentiality and faculty to promise.

These feelings were tacit, experiential and evaded verbal articulation. My natural impulse was to leap into making a visual/material response of what I experienced. The conceptual outlines of my artworks were fixed in my mind very quickly. The rapid momentum of work, with its prolific possibilities, led to some mistakes, failures and unproductive detours. These include my unsatisfactory results in India researching hair in textiles; the decision to omit my research of poesy rings and its companion artwork; and a general culling of research material which was, initially, too wide in its breadth and focus.

³⁴⁶ For Marcia Pointon’s discussions on jewellery and value, see pages 69-70. For example, it has made me think about the attributes and chemistry of gems (diamond/carbon), metaphors of blueness, and the fleeting nature of cyanotype. How these artists have dealt with similar themes have provided inspiration: Borland transforms apples into jam; Parker burns things so their state is changed; Cross makes solid gold objects from molten liquid; and †Collis. See page 105 for discussion of these artists. †Collis is an exception for her work does not make something of little value into greater value, but the opposite. This can be seen, for example, in *Cursed with a Soul* (2007) in which a workman’s table is inlaid with ‘dirty’ splatters made from precious stones. In this way, I perceive her work as exhibiting what I term a ‘reverse alchemy’; original matter is not transformed, but Collis’ (precious) interventions into mundane things make us rethink value.

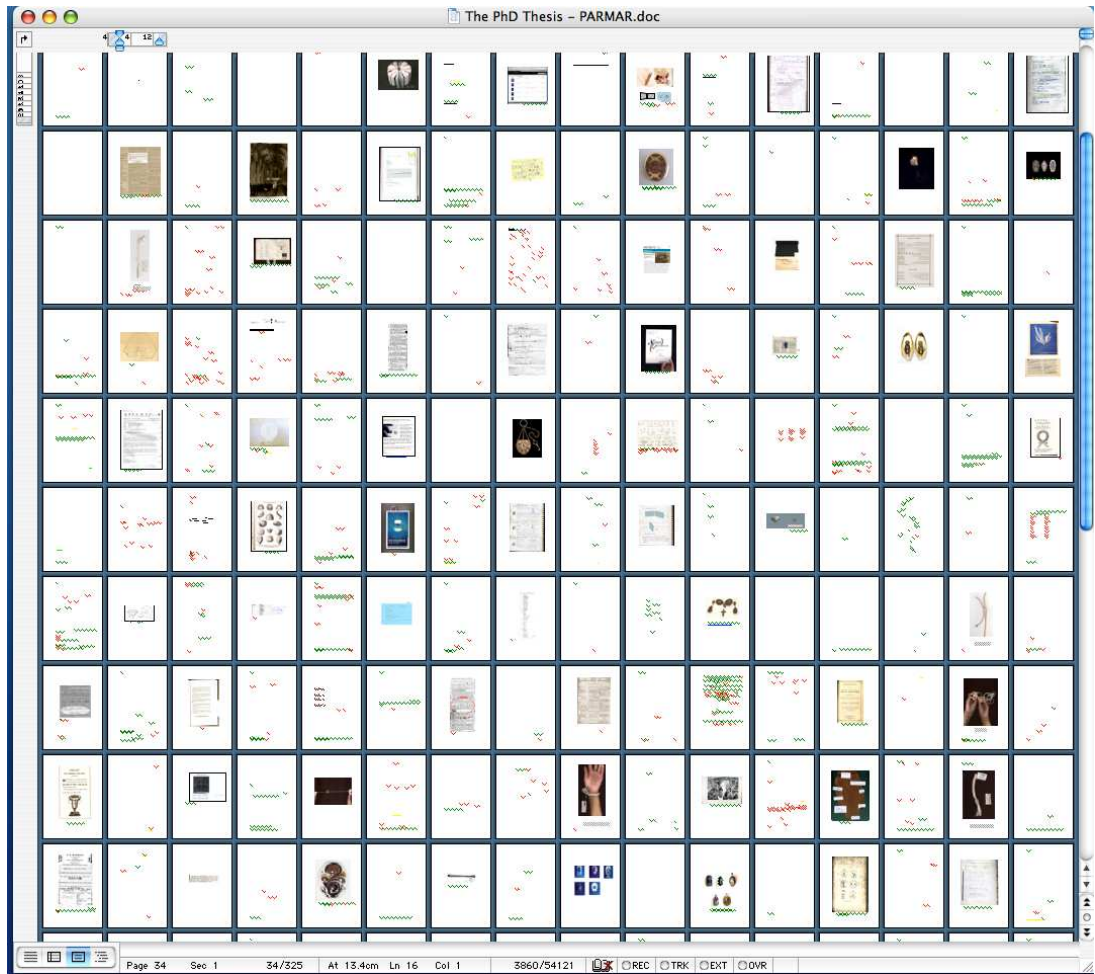


Fig. 150. Screen grab of how I have visualised the written thesis through its development.

A more measured approach, in which I began close analytical and historical research of the objects I had identified for study, slowly shifted my initial understanding of them into something much more complex, ambiguous and exceptional. Through cross-referencing historical data, identifying artefacts' recurrent motifs, and exploring contemporary artists' preoccupation with them, I was able to construct a 'map' on which I could plot intersections of ideas, knowledge and process. If my 'thesis' is perceived as a map, it suggests not only a taxonomical dialogue between commemorative artefacts and fine art practice, but also, perhaps, a new topography. Thus, my 'language' not only names and classifies; it aspires to fix positions of features relative to one another by a process of triangulation (artefact:artwork:artist).³⁴⁷

My challenge to articulate this felt experience into its two parts – visual artworks and written academic thesis – was daunting. Within the artworks, I implemented my mirroring strategies, as discussed earlier, and within the written thesis, the Left/Right methodology I have described. The latter, further refined through the structure of each chapter, aspired to facilitate the contextualisation of the objects of my study, their interpretation through their companion artworks and reflection upon objects' symbolic languages. My model for the written thesis was devised in tandem with the artworks, with the intention that historical research and art practice should consistently speak to each other.³⁴⁸

Most importantly, through the production and maintenance of my research notebooks – which I believe to be one of the strongest and most rewarding manifestations of the research – I was able to graphically organise my thoughts, illustrate connections between historical object and contemporary idea, and to permanently document the twists and turns of my research journey into its present visual form.

³⁴⁷ This is only one triangulation permutation. Others could be emotion:artefact:wearer or author:thesis/artwork:audience for example.

³⁴⁸ Other structural devices such as hand-word relationship and 'taxonomical' summaries supported the model.

Mon.
12th May, 2008

What to do if Antw has
several texts publ. in
same year.

FOOTNOTES
(50 fine mentioned)

INTRO -

11.	BURY	1991	Inter. Era.
13.	BARNETT	1998	Making, Mat + Mem.
17.	SHRFEVE	?	Tacit know.
19.	McClosky	1994	Towards a Lang. of Cr.
20.	VISSER	1994	The Lang. of Things.
22.	NIEDERER	2007	Mapping
24.	MOUZAKAS	1990	Heuristic
36	CAMPBELL	1867	Self-Constructor
41.	FLS	1856	The Art of Ornamental.
48.	JOHNSON, P.	1997	Out of Touch
53.	LUTHI	1998	Sentim. Jew.
	COOPER + RAT.	1972	Vict. Sentim. Jew.
	BURY	1985	See Intro. to S.J.
	EVANS, J.	1931	English Poets.
	KUNZ	1917	Ring for the Ring
	OMAN	1974	British Rings 800-194.
	SCARISBRICK	1993	Rings, Symbols of Wealth
64	STEVENS CURL	2000	The Vict. Cult. of Death.
	LLEWELLYN	1991	'Art of Death.'
67	JALLAND	1999	Death in the Vict. Par.
		1999	Victorian Death + Decline
	MORLEY	1970	Death, Heaven + Victorians
	KRIEBS	1974	Western Attitudes
71	HALLAM/Hockey	2001	Death, Mem, Mat Cult.
74	BATHURST	2004	Eve the Substance Rude
78	BURY	1985	An Intro to SJ
		1984	|| n # Rings.

Fig. 151. Notes from research notebook.

7.7. Contributions to knowledge.

My research in its totality makes four modest contributions to knowledge in, or understanding of my field of study. Most significantly, the first two relate to originality in the field of contemporary fine art practice, and the last two, to generating new knowledge.

- *A new language.*

My research offers an approach for rethinking and repositioning my chosen artefacts. Through its operation of the codified taxonomical dialogue, it proposes a new lexicon with which to understand the languages of Victorian sentimental jewellery and mourning cloth. It has provided me with a new text/image vocabulary that draws on 19th century conundrums to provide a ‘grammar of sentiment’.

Additionally, my bibliography (both key texts and appendix) is also a contribution as it provides a taxonomical lexicon of a field of knowledge. My methodology aspires to develop languages which reframe understandings of archival objects.

- *Production of codified outputs.*

The methodology I have devised to facilitate this reframing has assisted articulation of aspects of my own feeling. My written thesis – in which images, definitions and captions are laden with feeling – not only documents this experience, it places it into the time of the reader. Through my own work, I have taken the reader into the lived experience of my perception of the artefacts’ potential. Through the interplay of these elements, the thesis itself becomes a sequence of codified messages and observations on the emotional experience of love and loss. In this way, the thesis (as a book) may be considered a commemorative object with ‘emotive qualities’.

The final two contributions to knowledge are outlined on the following page, and are discussed in the Appendix and within the main text, respectively:

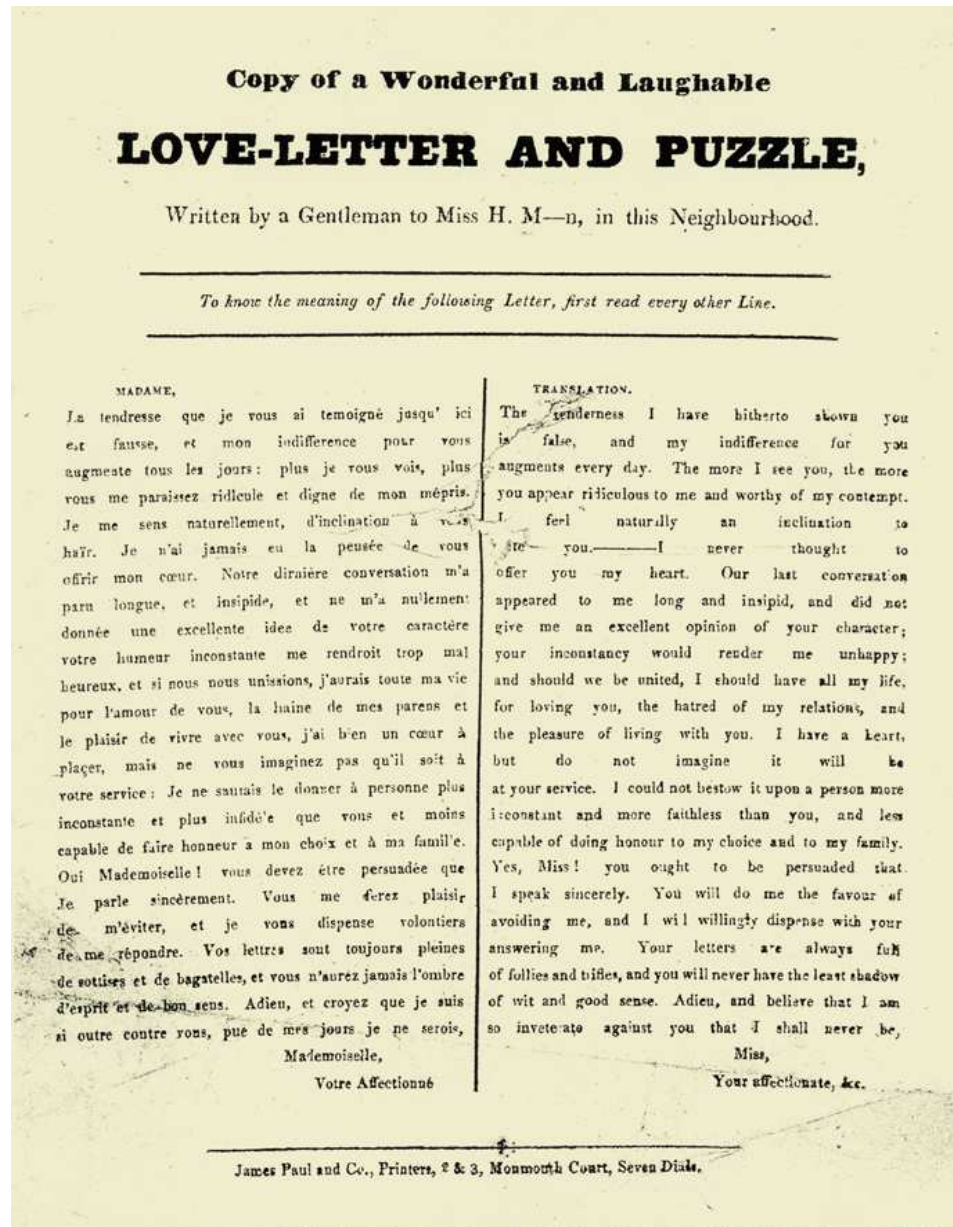


Fig. 152. An amatory challenge in the form of a Copy of a Wonderful and

Laughable Love-Letter and Puzzle, Written by a Gentleman to Miss H (c.1840).³⁴⁹

I was drawn to this item in the British Library, not only for its content, but its structural 'mirroring' format.

- *Life-size hair portrait.*

³⁴⁹ The *Copy of a Wonderful and Laughable Love-Letter* is written to a fictitious character called Miss. H. M-n, but in all likelihood is based on someone known to the author, an anonymous gentleman residing in her neighbourhood. It is written firstly in French, 'the language of love', with an English translation offered alongside. At first glance, the disarmingly bold language shocks as the letter clearly does not subscribe to the conventional rules of seduction, until the realisation dawns that the letter is in fact satirical and that a rule must be followed to ascertain the true meaning of the letter. The letter is, of course, comical without the rule, and our collusion with the author of the prospect of such a letter eventually reaching its destination, without the recipient's knowledge of the key, is what makes this a successful 'Wonderful and Laughable' love letter.

I have established clarity over the proper attribution of an oft-quoted, but incorrectly cited full-sized image of Queen Victoria worked in human hair. My correspondence with textiles curators at the V&A is found in Appendix A.

- *Scholarly finding.*

Through my work with hairworking manuals, I have discovered a rare 19th century text (*The Art of Ornamental Hair Work* by F.L.S, 1856), which has been systematically copied by another hairworker of the period, without proper accreditation. My practice-led research has enabled me to do two things: to re-attribute ownership to the book's correct author; and, to incorporate my interpretation of this deceit within the narratives of my hairworking experiments. This discovery is documented in Chapter four, 'Hairworking'.



*Fig. 153. A family tree. ©Andrée Chanlot (1986) *Les Ouvrages en Cheveux. Leurs Secrets*. Paris, Editions de l'Amateur.*

7.8. Final reflections.

The research project has opened new horizons to me. It has suggested new approaches for working as an artist and thinking about archival material. It is however, within the codified taxonomical dialogue that I devised, that I have found the most value for my practice. By ‘speaking’ through this dialogue, my ideas have rebounded from the surface of one thing to another and returned to form an altogether different viewpoint: facets have been cut from the languages of emotion, science and art; and love, longing, sorrow and deceit have been as tightly interwoven as a hairworked jewel.

My research has also facilitated the fulfilment of one of my major personal aspirations in undertaking the PhD – that of becoming a reflective practitioner, making a contribution to my discipline. Having stemmed from my longstanding interest in archives and museology, the project timescale enabled me to ‘get under the skin’ of archival objects in ways not normally available when preparing for exhibitions.³⁵⁰

Reflection upon my project has prompted further avenues of research to be undertaken, either as postdoctoral research, or within art practice. Of my research into the various aspects of archival material culture, hair and hairworking have been the most important within my imagination. My initial research on hairworking practices revealed that the Victorian cult of hair grew to huge proportions: ‘parures’, or whole sets of jewellery, were made from hair. Other ornamental and practical applications for hairwork included kneepads, scent-bottles, and walking sticks.³⁵¹ I was recently commissioned to write a chapter on my research in hair for the forthcoming book *Crowning Glory*.³⁵² My interest in quotidian hair objects has prompted my thinking about hair-related words in the English vernacular. It has also spurred me to consider making a body of artworks that develops this theme.

³⁵⁰ See my earlier footnote (261) on my project interpreting the archive of Sir Benjamin Stone.

³⁵¹ As described by FLS (1856) *The Art of Ornamental Hair Work*.

³⁵² Edited by Mandy Ross (*For Generations: Jewish Motherhood*, Five Leaves, ISBN 0 907123 643), an anthology of women’s experience of hair with contribution by regular Guardian columnist Michele Hanson.

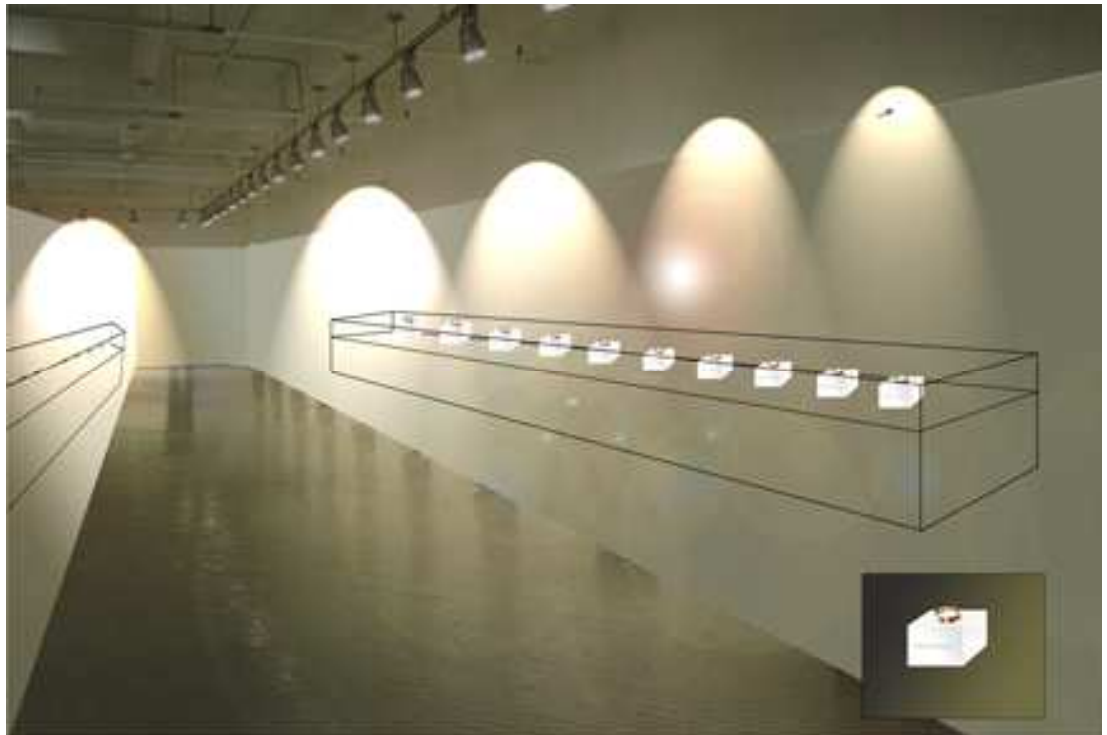
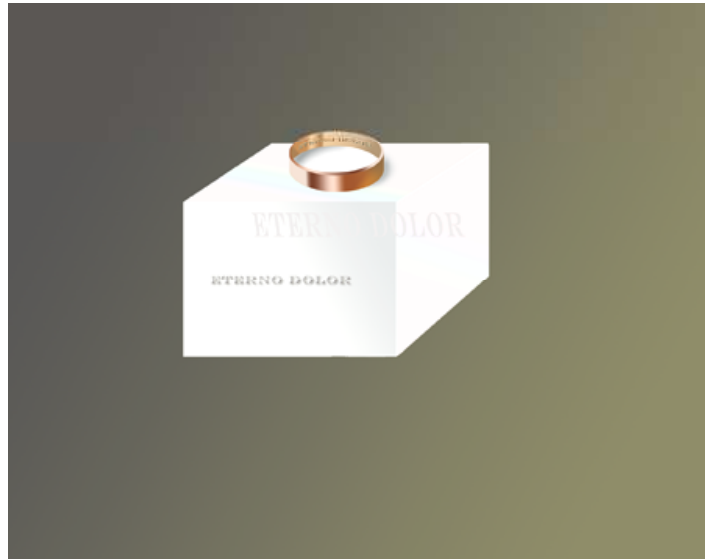


Fig. 154. Proposal for virtual gallery installation of *Poesies* in vitrines with detail of insert '*eterno dolor*' above.

I also wish to review work undertaken at the start of the project, which was subsequently discarded during the process of refining my project parameters. I

refer specifically to my research on poesy rings; the installation I proposed sparked ideas about ‘speaking through riddles’ throughout the course of the research. A period of reflection post-PhD will enable me to bring new insights to these two objectives.

The thesis has provided a commentary on the complexities of communicating higher order emotions, the potential to understand and misunderstand them, and the role of material culture in their mediation. Through the ways described within the thesis, study of sentimental jewellery has not only provided me with a unique opportunity to think about its ‘grammar’, but also the ‘grammar’ of the response I have made to it, and that of the cultures within which it is situated.

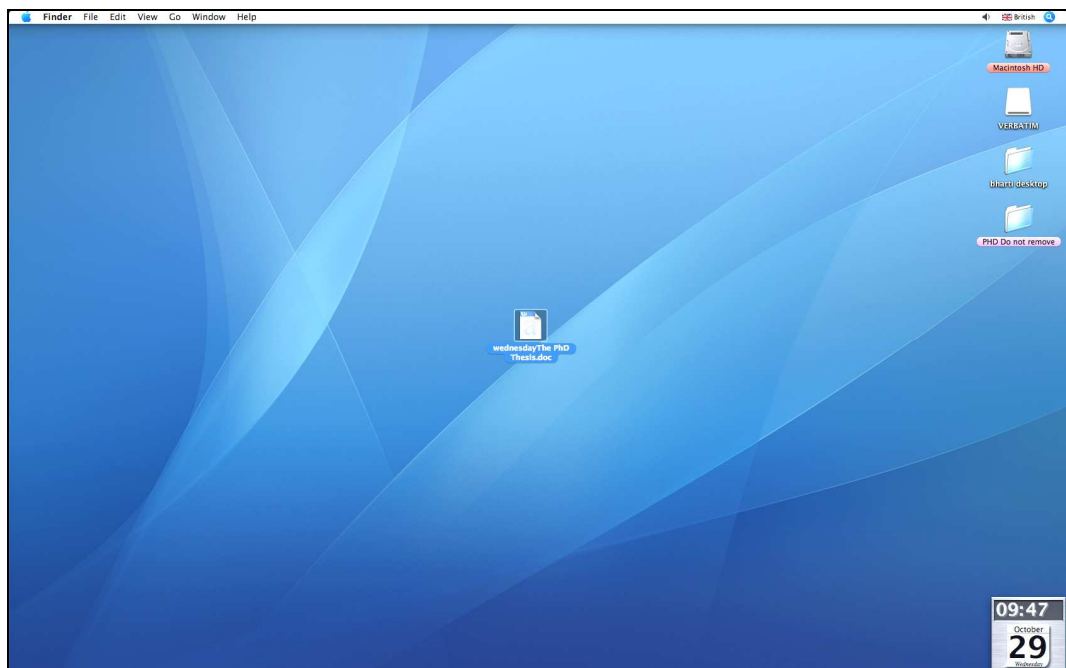


Fig. 155. This document on the day it is finished.

Bibliography (key texts)

The bibliography is in two parts. The list below represents key texts and resources that I have drawn upon. Supporting texts are listed in Appendix C.

Artefact collections

Bantock House Museum, Wolverhampton
Bilston Museum and Craft Gallery
Birmingham Museum and Art Gallery
Calico Museum of Textiles, Ahmedabad, Gujarat, India
Carrow House Museum and Textiles Resource Centre, Norwich
Foundling Hospital, Thomas Coram Foundation, London
Hunterian Museum, Royal College of Surgeons, London
Metalwork Department, V&A Museum
Pitt Rivers Museum, Oxford
Prehistory and Europe (jewellery), British Museum
Royal Naval Museum, Portsmouth
Strong Museum, Rochester, NY, USA
Whitby Jet Heritage Centre, Whitby
Whitby Museum, Whitby
Wolverhampton Art Gallery

Conferences

Artist's talk on recent work. Faculty of Fine Arts, University of Baroda, Gujarat, India.

Artist's Talks on Artists' Books: a One Day Symposium. Organised by Centre for Fine Print Research, UWE, hosted by Winchester School of Art.

BABE (Bristol Artist Book Event). Organised by Centre for Fine Print Research, UWE, hosted by Arnolfini Gallery, Bristol.

Birth, Marriage and Death. Postgraduate Conference hosted by the Department of English Studies, University of Stirling, Scotland. Paper by Bharti Parmar, *How Nineteenth Century Jewellery Commemorated Rites of Passage: A Contemporary Artist's Perspective.*

Heartfelt Emotions: A Symposium Exploring the Concept of Emotion. The Wellcome Trust, London.

Here, There and Elsewhere. Conference exploring visual representations of displacement, migration, location and identity, organised by Professor Gen Doy and Lala Meredith-Vula, De Montfort University.

On Mirrors and Reflection. Study Day, V&A Museum.

Public Representation and Private Mourning: Commemoration and Memorial. Watershed Media Centre, Bristol.

Pushing Boundaries: A Symposium on National and International Crafts Practice. Organised by Craftspace, hosted by Staffordshire University.

Siting the Photograph: Between Wall, Page and Screen, V&A Museum.

Small Publishers Fair. London. International Artists' Book Publishers network.

True Stories. Talk with audience at Wolverhampton Art Gallery, October 2003.

What Happened Here? Photography in Britain Since 1968. University of Derby, co-ordinated by Creative Camera.

Exhibitions attended

A Show of Emotion: Sentiment in Victorian Prints and Drawings. V&A Museum.

Accessory. Joy Gregory. Angel Row Gallery, Nottingham.

Bejewelled by Tiffany 1837-1987. The Gilbert Collection, Somerset House, London.

Breathing Space A site-specific installation for York St. Mary's, Castlegate by Caroline Broadhead. York Museums Trust, (UK).

Diamonds. The World's Most Dazzling Exhibition. Natural History Museum, 2005.

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Forget Me Not: Photography and Remembrance. Curated by Geoffrey Batchen. Van Gogh Museum, Amsterdam.

From Here I Saw What Happened and I Cried and *Coming Up for Air.* Carrie Mae Weems. Café Gallery Projects, London.

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Knit 2 Together. Concepts in Knitting. Oriel Davies Gallery, Newtown, Powys, Wales.

Knitwork. Germaine Koh. Part of *Fabrication* Series. Angel Row Gallery.

Lorna Simpson: Photoworks and Films 1986 – 2002. Irish Museum of Modern Art, Dublin.

Medicine Man: The Forgotten Museum of Henry Wellcome (1835-1936). British Museum, London.

Natural Artifice. Alice Maher. Artist's talk and exhibition, Djanogly Gallery, Lakeside Arts, University of Nottingham.

Ocean Flowers, Impressions from Nature. The Drawing Center, New York, USA. An exhibition of Victorian photography and botanical illustration, including the display of *Photographs of British Algae 1850*, cyanotypes by the artist Anna Atkins (1799-1871).

Out of the Ordinary: Spectacular Craft, V&A Museum.

Preserves. Christine Borland. Fruitmarket Gallery, Edinburgh.

Reveal. The First Exhibition of Nottingham's Contemporary Textile Collection. Part of *Fabrication* series. Nottingham Castle.

Sarinder Dhaliwal. John Hansard Gallery, Southampton.

Self. Exploring difference and cultural identity through jewellery, photography and installation. Curated by Craftspace Touring. Midlands Arts Centre, Birmingham.

Superhumanatural. Douglas Gordon retrospective. National Galleries of Scotland, Edinburgh.

The Language of Flowers. Cyanotypes by Joy Gregory. Zelda Cheate, London.

The Vault. Natural History Museum, London.

Library catalogues consulted

Birmingham Central Library and Archives.

Bodleian Library, University of Oxford.

British Library.

Carrow House Museum and Textiles Resource Centre, Norwich.

E. S. Bird Library, University of Syracuse, NY, USA.

National Art Library, V&A Museum.

School of Jewellery Library, University of Central England, Birmingham.

University of Birmingham (Special Collections and Barnes Library).

University of Wolverhampton.

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STEWART, JAMES (1782) *Hairdresser. Plocacosmos: or, the whole art of hair dressing, wherein is contained, ample rules for the young artisan, more particularly for ladies, women, valets etc. etc. As well as directions for persons to dress their own hair; also ample and wholesome rules to preserve the hair*. London.

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ANGELA (1999) *Told and retold: an inquiry about hair*. Toronto: Museum for Textiles (25 March-27 June) Ex. Cat.

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Appendix A

Contributions to knowledge (supporting material)

- *Life-size hair portrait.*

Hairworked artefacts were categorised as Class XXIII in the 1851 *Great Exhibition of the Works of Industry of all Nations*.³⁵³ Professional hairworkers and jewellers often created large-scale tableaux to demonstrate their expertise; the apparent bizarreness of hair artefacts (there are records of bookmarks, vases and walking sticks from hair) culminated in the creation of a spectacular full-length hair portrait at the Exhibition by French hairworker, Gabriel Lemonnier (d. c.1882).³⁵⁴ Executed entirely in human hair, the image was evidently a showstopper:

“In the French Department, M. Lemonnier particularly excelled; a portrait of Queen Victoria, worked in hair, being so chaste and delicate, and at the same time so truthful that it was difficult to believe it was not a sepia drawing.”³⁵⁵

This wondrous object captured my imagination since my initial discovery of its existence; it fed aspects of my curiosity about the potential of the human body to be reworked on a monumental scale. In my research of this portrait, I discovered great confusion and error in its citation by scholars.

It is cited in the following texts (in chronological order):

1. 1951 – Margaret Flower, *Victorian Jewellery*. London, Cassell & Co.
2. 1974 – Deirdre O’Day, *Victorian Jewellery*. London, Letts and Co.

³⁵³ Hairworked artefacts’ class is recorded in *Great Exhibition of the Works of Industry of all Nations of 1851 (London). A Collection of advertisements of Exhibitors in the Great Exhibition of 1851 and the International Exhibition of 1862*.

³⁵⁴ Scholars have claimed the existence of various artefacts made from royal hair: Margaret Hunter, in *Mourning Costume* writes of “a bookmark made of Queen Victoria’s hair illustrated in a book published after her death. As the hair appears to be quite dark and is of considerable length it would seem to have been plaited during her lifetime” and Vivienne Becker, in *Antique and Twentieth Century Jewellery* discusses “the large vase composed of human hair, exhibited by SH&D Gass but executed by J Woodley” exhibited at the Great Exhibition. Hairworking in France had a wider repertoire than in England, as attested by Andrée Chanlot in *Les Ouvrages en Cheveux* with objects as obscure as *ceintures* (belts), *genouillères* (knee pads), and *éventails* (fans or fly-whisks) being made and sold. Op. cit. Chanlot (1986) p.7.

³⁵⁵ *The Irish Quarterly Review* cited in Corson, p. 472; also in Miller (1982).

3. 1980 – Stuart Blersch, *Victorian Jewelry Made of Hair in Nineteenth Century* (USA) vol. 6, no. 1, Spring.
4. 1991 – Jennifer Salahub. ‘Swatches’, *Using Hair as an Art Medium – A Victorian Secret. Fibrearts*, Jan/Feb, vol. 17, no. 4.
5. 1993 – Margaret Hunter, *Mourning Jewellery, A Collector’s Account. Costume*, (27).
6. 1999 – Marcia Pointon, *Materialising Memory* in Breward and Kwint eds. *Material Memories*, Oxford, Berg.

It appears that many historians, who have referred to it, cite an earlier, erroneous source – this being Margaret Flower (1951) *Victorian Jewellery* – that connects the portrait with the 1855 Paris Exhibition.³⁵⁶ I have not been able to trace its relationship with this event, nor have I found documentation of any works by Lemonnier in this Exhibition. Furthermore, Marcia Pointon states that the portrait is in the collection of the V&A Museum.³⁵⁷

My correspondence with the Museum (below) has established that this is not the case; the object is neither known to the Museum, nor can it be traced. I have, however, located primary source evidence of the existence and display of this artefact in the 1851 Great Exhibition as illustrated in *fig. 147* below. Thus, by systematically following through references of this artefact, I have established clarity over its proper attribution.

³⁵⁶ Hunter cites Margaret Flower (1951) p. 20 as the original source.

³⁵⁷ Pointon writes “The hair-work portrait of Queen Victoria after Winterhalter is in the V&A...” in *Materializing Mourning* (1999), p. 44, footnote 16.

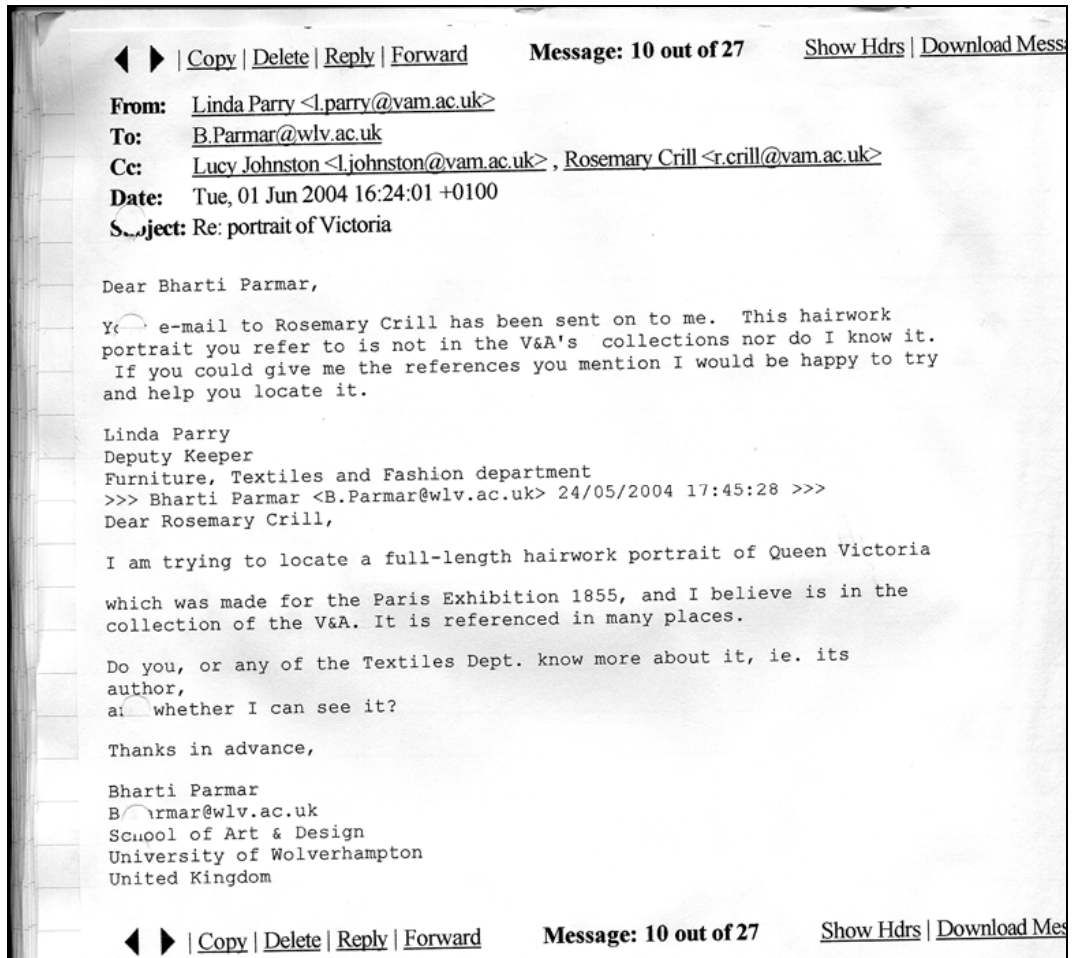


Fig. 156. Correspondence.

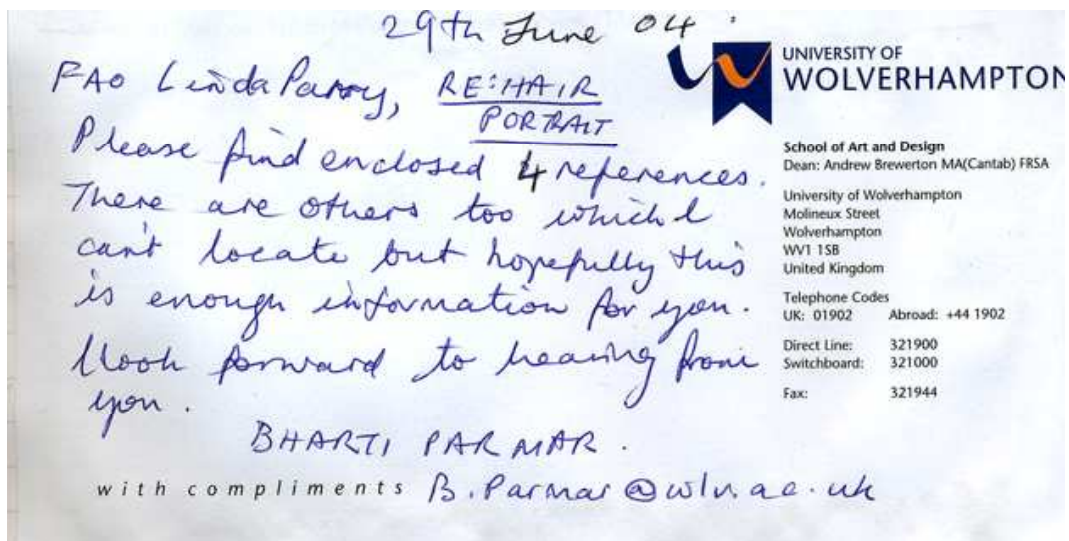













Fig. 157. Correspondence.

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From: [Linda Parry <l.parry@vam.ac.uk>](mailto:Linda.Parry@vam.ac.uk)
To: B.Parmar@wlv.ac.uk
Cc: [Clare Phillips <c.phillips@vam.ac.uk>](mailto:Clare.Phillips@vam.ac.uk)
Date: Thu, 01 Jul 2004 09:21:23 +0100
Subject: Hairwork portrait of Queen Victoria

Dear Bharti Parmar,

I have just received the documentation you have sent about the above. It would appear that the piece may be in the V&As jewellery rather than the embroidery collections so and I am sending your letter and its contents onto my colleague Clare Phillips, in the Metalwork department. I am sure she will be in contact as soon as she is able.

I do hope you locate this item!

Linda














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Fig. 158. Correspondence.

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From: [Clare Phillips <c.phillips@vam.ac.uk>](mailto:Clare.Phillips@vam.ac.uk)
To: B.Parmar@wlv.ac.uk
Date: Tue, 06 Jul 2004 17:55:33 +0100
Subject: Hairwork portrait

Dear Bharti

I'm afraid I can find no trace of a full length hairwork portrait of Queen Victoria in the Metalwork/Jewellery Collection and have also checked with my colleagues in Paintings - in case it had been classified as a portrait. Perhaps your best line of enquiry would be to get in touch with Marcia Pointon who is the only writer to mention the V&A as its home, and enquire what her source is / whether she has a full reference.

It was very nice to meet you the other day.
With best wishes
Clare



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Fig. 159. Correspondence.

Appendix B.

Research strategies

Research skills.

To develop my research skills, I undertook University of Wolverhampton research training, including modules on advanced generic research skills, and research methods and project design; mid-way through the research, I attended a training session in support of my application for transfer from MPhil to PhD. Towards the end of my 'writing-up' stage, I attended a workshop regarding the submission of the thesis and preparation for the viva voca examination. Following meetings with my supervision team to establish working protocols and to agree a proposed programme of work, I commenced my literature search involving use of a range of databases, electronic library resources and web sites including, Index to Theses, OED Online, ArtsBibliographic Modern, Art Index/Art Index Retrospective, JSTOR, LION (Literature Online), Google Scholar, Blackwell Synergy, Swetswise, COPAC, Art Full Text and Victoria Online.³⁵⁸ A systematic approach to data searching was adopted using generic Boolean operators. Dialogue with University of Wolverhampton library personnel was established. By these means, key secondary source texts on Victorian jewellery and cultural hair practices were identified, which assisted subsequent identification of relevant primary source material, including: 18th century hair treatises and 19th century hairworking manuals; 17th century emblem books and catalogues of stylistic devices (motifs); Victorian jewellers' sales catalogues and design books; health and moral wellbeing tracts; medical and legal texts; French and English journals relating to style and fashion; texts on lapidary and gem lore; newspaper advertisements for hair, mourning wear and cloth; social commentary on mourning and death culture; early Victorian, non-silver photographic experimentation. Fieldwork was later conducted where this material was housed: National Art Library, V&A Museum; Birmingham Central Library and Archives; Bodleian Library, University of Oxford; British Library; University of Birmingham (Special Collections and Barnes Medical Library). A full list of

³⁵⁸ Some of these databases no longer exist, or have merged with others (for example, Art Full Text and Art Retrospective is incorporated within Art Abstracts).

libraries, museum collections, exhibitions and texts consulted is provided in the bibliography.

Close, first-hand study of selected artefacts.

During my research, I have drawn upon the collections of: the Metalwork Department of the Victoria & Albert Museum; Bilston Museum, Wolverhampton; Carrow House Museum and Textiles Resource Centre, Norwich; Royal Naval Museum, Portsmouth; the British Museum; the Foundling Hospital; and Whitby Museum. Artefacts that were initially identified and researched included: English and French amatory lockets and hair jewellery; Bilston Enamels; mourning cloth and ephemera (handkerchiefs, stationery, samplers); Nelson's hair and memorabilia; poesy rings; receipts left as tokens of affection for foundling children (buttons, jewellery, torn cloth fragments); and Whitby jet.

From preliminary discussions with museum personnel (see below), specific items that captured my intellectual curiosity were subsequently subjected to close visual analysis, supported by library research of historical data and dialogue with curatorial staff concerning their manufacture and use; items were further explored and recorded using drawing, notation and photography. Common to the artefacts that I studied is their use of coded information to communicate love and loss, but this stage of analysis involved further refinement of my selection, restricting them to five genres: hair jewellery (items containing hair and those fashioned completely from hair); sentimental jewels utilizing gem lore or puzzles and wordplay, for example, REGARD jewellery; blue and white amatory lockets containing emblems and words; poesy rings; and mourning wear made from cloth subjected to geographical transit reflected in its naming.

Discussions with personnel.

Telephone, email and face-to-face liaison with departmental curatorial staff at the V&A Museum (Metalwork – Dr. Richard Edgcumbe, Clare Phillips; Textiles, Furniture and Fashion – Dr. Rosemary Crill, Linda Parry) of its holdings of mourning and sentimental objects, enabled productive debate about hair, jewellery and emblems which led to development and realisation of one of my studio-based outcomes, *The Cyanotypes*, made in response to the Museum's collection of

amatory jewellery. Additional fieldwork was conducted at, and in dialogue with curatorial staff of Carrow House Museum and Textiles Resource Centre, Norwich (Cathy Terry, Linda Wix), and the British Museum (Judy Rudoie).

Discussions on sentiment took place with staff in the English department at the University of Wolverhampton (Dr. Sarah Capitanio, Dr. Ben Colbert, Dr. Rosie Miles); material culture and embodiment in the context of jewellery were explored with Dr. Jane Webb (Manchester Metropolitan University) and Dr. Jivan Astfalck (School of Jewellery, Birmingham Institute of Art and Design).

Dialogue on jewellery took place with jewellers Lin Cheung and Mah Rana and I discussed with artist Alice Maher her interest in, and use of hair. Other fieldwork was conducted but later discarded, as the project's parameters became refined.

This included study of poesy rings at the British Museum and hair in embroidery and discussion with the Calico Museum of Textiles, Ahmedabad, India, (Aminesh Sen Gupta).

Exhibitions of contemporary art.

Relevant exhibitions of contemporary art and design referencing the themes underpinning my research were identified and visited as indicated in the bibliography (key texts) earlier.

Conference attendance.

In order to ensure that my research has been properly informed by relevant developments in the UK and nationally, and especially to keep abreast of debates on the critical languages of craft, I was a delegate at the particular conferences as indicated in the bibliography (key texts) earlier.

Dissemination of research.

The research has been brought into the public domain throughout the duration of project by a variety of means.

- *Local*

University of Wolverhampton research training modules (as discussed earlier in this section); School of Art & Design research students' round table discussions; informal artists' networks.

- *National*

Conference speaker at *Birth, Marriage and Death*, Department of English Studies, University of Stirling, Scotland, May 2005. Paper entitled, *How Nineteenth Century Jewellery Commemorated Rites of Passage: A Contemporary Artists Perspective*; formal and informal discussions with various personnel regarding structure and content of *REGARD:LOVEME*, Sarah Bodman, Centre for Fine Print Research, University of West of England, Jane Rolo, Director of Bookworks, London, Dr. Stephen Bury, Head of European and American Collection, British Library; technical and theoretical discussions about craft and samplers with Deirdre Figueredo and Andy Horn, Craftspace, Birmingham; ongoing conversations with curatorial staff at the V&A Museum, London, for example, Rosie Miles, Mark Haworth-Booth, Kate Best, Dr. Richard Edgcumbe, Clare Phillips; discussions about aspects of the research with UK gallery and academic personnel, for example, Alison Plumridge, Director, Bury St Edmunds Art Gallery, Katy Macleod, University of Plymouth, Indra Khanna, Curator, Autograph (Association for Black Photographers), Simon Fraser, Course Director MA Design, Furniture Jewellery, Central St. Martins College of Art & Design, James Beighton, Curator, MiMA (Middlesbrough Museum of Modern Art, studio visit with Mair Evans, Visual Arts Officer, ACE, Dr. Charley Peters, V&A Museum, Pete James, Head of Photographs, Birmingham Central Library, Susan Bright, independent photography curator, Lisa Le Feuvre, independent curator, London, Alessandro Vincentelli, curator, Baltic Centre for Contemporary Art, Gateshead; Cylena Simmonds, curator, InIVA, Anderson O'Day Fine Art, London, Deborah Robinson, The New Art Gallery Walsall; artists and jewellers, Alice Maher, Lin Cheung, Caroline Broadhead and Dr. Jivan Astfalck; participation in national exhibitions due to dissemination of research include: *arttextiles3*, *The Third Major Survey of British Artists Referencing Textile*, Bury St Edmunds Art Gallery, selected by Professor Sarat Maharaj, Susan Hiller and Jonathan Watkins and publication associated with exhibition, reviewed by Dr. Catherine Harper in *Selvedge*, issue 03, Nov/Dec 04, p. 91 and Wendy Anderson, *a-n Magazine*, Nov. 2004 ; *Depth of Field, Conversations Between Photography and Textiles*, curated by Marlene Little, Course Leader BA (Hons) Textiles Design, University of Central England, exhibited at Midlands Arts Centre, Birmingham and national tour and catalogue; *Traditional Skills, New Thinking*,

Bury St Edmunds Art Gallery (2007); *Plocacosmos*, chapter commissioned for forthcoming book *Crowning Glory*, edited by Mandy Ross (*For Generations: Jewish Motherhood*, Five Leaves, ISBN 0 907123 643), an anthology of women's experience of hair with contribution by regular Guardian columnist Michele Hanson.

- *International*

Invited speaker, Faculty of Fine Arts, University of Baroda, India; work discussed in paper delivered at *Multi-Ethnic Britain 2000+*, Albert-Ludwigs Universität Freiburg, Tübingen, Germany in 2005 by Professor Ingrid von Rosenberg, Technische Universität Dresden: *Female Views; Cultural Identity as a Key Issue in the Work of Black and Asian British Women Artists – Bharti Parmar, Chila Kumari Burman, Janine Al-Ani, Joy Gregory, Sonia Boyce, Ingrid Pollard*; 'Cyanotypes' a photographic project produced as a consequence of my Artist's Residency at *Light Work*, Syracuse, NY, USA, was published in *Contact Sheet Annual No. 132* a five-page monograph with accompanying essay by writer Dr. Jacques Rangasamy; I was subsequently invited to exhibit these works in the international group show, *Kiss and Tell* in 2007 at the Center for Photography, Woodstock, NY, USA; this exhibition was reviewed in June 2007 in *Vision Magazine*, China, www.youthvision.cn; Geoffrey Batchen, CUNY, USA has been made aware of these works; practice-led aspects of the research have been disseminated to the following international organizations, several of which I am in productive dialogue with: Sepia Gallery, NY, USA, Bose Pacia Gallery, NY, USA, Stephen Cohen Gallery, LA, USA, Lisa Sette Gallery, AZ, USA and Art Gallery of Ontario, Toronto, Canada.

Appendix C

Bibliography (supporting texts)

Radio features

COCKBURN, HERMIONE (presenter) *Fabulous, Flawless and Fake*,
Wednesday 28 September 2005, BBC Radio 4 documentary.

COOPER, QUENTIN AND RUTHERFORD, PAMELA (2004) *Hairy Story*.
BBC Radio 4. Tuesday 4th May and Tuesday 27 December (2005).

HALL, ALAN (2005) *Funeral Sentences*. BBC Radio 3 documentary. 26
September 2005.

Novels

ATWOOD, MARGARET (1976) *Hair Jewellery in Dancing Girls and Other
Stories*.

GAVIN, JAMILLA (2000) *Coram Boy*.

WINTERSON, JEANETTE (1993) *Written on the Body*.

ORIGINAL WRITTEN SOURCES

18th/19th century hairworking manuals, advice books, scientific treatises and exhibition catalogues

ALEXANDRE, LOUIS (1896) *Lessons in Ladies' Hair Dressing. Illustrated, etc.*

ANON (1857) *How to Arrange the Hair, or, Golden Rules for the Fair Sex, by
One of the Ladies' Committee of Almacks*. London.

ANON (1867) *The human hair and on the means which may reasonably be
expected to prolong and favour its existence*. Birmingham.

BARKER, WILLIAM (1800) *Hairdresser. A treatise on the principles of hair-
dressing, in which the deformities of modern hair are pointed out, and an elegant
and natural plan recommended, upon Hogarth's immortal system of beauty*.
London.

BROWN, THOMAS (1760) *Works of Mr. Thos Brown, Serious and Comical, in
Prose and Verse; with his Remains...* London, Printed for Al. Wilde, C. Hitch and
L. Hawes, J. Fuller, H. Woodfall. A reprint.

- CANEL, ALFRED (1874) *Histoire de la Barbe et des Cheveux en Normandie*. France, Saint-Germain.
- CASSEL, CHARLES A (1865) *Treatise on the hair, in a healthy and diseased state, containing hints and remedies for its restoration and preservation*. London.
- COLLINGES, JOHN (1723) *The weavers pocket-book: or, Weaving spiritualized. In a discourse, wherein men employed in that occupation, are instructed how to raise heavenly meditations, from the several parts of their work. To which also are added some few moral and spiritual observations, relating both to that and other trades*. A. Maxwell for T. Parkhurst, London.
- CREER, EDWIN (1865) *A popular treatise on the human hair : its management, improvement, presentation, restoration and the causes of its decay, with some observations on the use of powders, face paints, cosmetics, and hairdyes*.
- CREER, EDWIN (1887) *Board Work; or, the Art of Wigmaking, etc.*
- CROISAT (1847) *Théorie de L'art du Coiffeur, ou Méthode à suivre pour Approprier la Coiffure aux Traits, L'âge et la Stature*.
- DUFLOS, L.J (1812) *Essai sur la Culture des Cheveux, suivi de quelques Réflexions sur L'art de la Coiffure*. Paris.
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- F.J (1695) *The Merchant's Warehouse laid open; or the plain dealing Linnen-Draper, etc*. London.
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- GRELLIER, L (1806) *Dissertation sur les Cheveux*. Paris.
- LLOYD, THOMAS (1876) *The Derby Mourning & Funeral Warehouse, 47 St. Peter's Street, 25 London Street, Derby. Thomas Lloyd, funeral carriage proprietor and undertaker*. Derby.
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