



LIZZADRO MUSEUM OF LAPIDARY ART

Newsletter & Calendar of Events

FALL CALENDAR 2011

NONPROFIT
Organization
U.S. POSTAGE
PAID
Elmhurst, Illinois
Permit No. 149



Return Service Requested

Museum Hours

Tuesday to Saturday 10 a.m. to 5 p.m.
Sunday 1 p.m. to 5 p.m.
Closed Mondays.

Holiday Hours

Sat. December 24 & 31 10 a.m. to 1 p.m.
Closed Thanksgiving Day, Christmas
Day and New Years Day.

Group Tours

Tours can be arranged for groups with
special interests or needs. The Museum
has facilities to provide access for
physically disabled visitors.



Visit us at lizzadromuseum.org

Check out our new website.
See our greatly expanded Gift Shop
inventory and search by stone.
Museum members can receive
their Gift Shop discount on-line.
Volunteer forms are available.

Admission

\$4.00 Adults, \$3.00 Senior Citizens,
\$2.00 Students & Teenagers
\$1.00 children 7 to 12 yrs.
Free for children under 7.
Friday is Free day.
Members of the Lizzadro Museum
and active members of the Armed
Forces are admitted free of charge
on any day the Museum is open
to the public.



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Smithsonian Institution
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“19th Century Jewelry of Sentiment”

By Karen Konwal



*This locket features “Prince of Wales Feathers”
hair design with seed pearls.
Louise B. Hatch Collection*

Queen Victoria’s reign (1837-1901) ushered in an age of industrial revolution prosperity and empire expansion. This prosperity, in turn, influenced consumer tastes, education and travel, not only in England but worldwide. This period with its rising incomes and expectations greatly influenced the jewelry trade.

Aided by improving economic conditions, the Victorian Era melded the advances in technology to a new awareness of design and history. Early in this period, we find the Romantic Movement with artists basing much of their work on medieval romances. Then, we see a revival of the classics brought on by discoveries in the field of archaeology. Byzantine, Greek,

Etruscan, Roman and Egyptian influences filtered into the decorative and jewelry arts. Toward the end of the 19th century, the Aesthetic Movement borrowed on designs from nature and toned down earlier sumptuousness, leading to a simplicity of form.

During the 19th century, cameos with their origins in classical times and romantic overtones, became tremendously popular. Appealing to all income levels, they ranged from expensive gemstones to those made of shell, lava, glass and other substitutes. There was considerable production of shell cameos in Italy. The different colored strata of the Helmet shell was utilized as were the contrasting bands of agate. Coral, ivory and the lava from Pompeii were all carved ‘en cameo’. The eager travelers of the time often chose these works of art as the meaningful souvenirs of their European ‘Grand Tour’.

Another popular item to return home with were mosaics. Especially during the classical/archaeological revival, micro-mosaics depicted the sites of interest: ruins and other motifs found primarily in Italy. These were framed in precious metal and worn as necklaces, bracelets, pins and rings.

Interest in memorial/sentimental jewelry existed since the 17th century, but the 19th century was its apogee. With the specter of death ever present, even in these more prosperous times infant mortality rates were high, memorializing the departed was raised to new levels. With the death of Queen Victoria’s husband, Albert, in 1861 the British Empire went into mourning. Queen Victoria influenced the proper attitudes toward mourning and appropriate dress. She popularized black clothing and jewelry. Black materials such as jet (fossilized wood), gutta percha (a latex product), bog oak, horn and vulcanite (a processed rubber) were all utilized in jewelry. In the United States the Civil War began and seemed to mirror the European obsession with death.



*This Memento Mori brooch features
hair painting on ivory.
Louise B. Hatch Collection*



*Sentimental pendants such as the lyre, cross and drum
were made of a loved one’s hair.
Louise B. Hatch Collection*

Hair jewelry became a way of personalizing pieces that would become family heirlooms. Many ways of plaiting or feathering or 'painting' with snippets of hair were introduced. These were framed in various metals and fashioned into brooches, rings, earrings, necklaces and watch chains. The hair designs might be presented on the face of the jewelry or hidden in a compartment on the piece.

Early on, most pieces were commissioned, often as a bequest in a will, with an amount of money set aside per item. Later, as machinery advanced the production of jewelry, stock settings could be purchased and customized with engraving and hair. Some of the exquisite pieces of the time included portraits on ivory with hair preserved on the reverse. Engravings noted the name or initials of the person, date of death and age.

As the popularity of memorial/sentimental jewelry grew, people began to worry that the hair they sent out to be processed would not be the hair returned to them. Do-it-yourself manuals came onto the market and, in the manner of bobbin lace, people would weave their own hair creations. Hair jewelry was popular as a gift to the beloved, whether for a betrothal or for the marriage itself. It was a comforting thought that a bit of yourself would be with your love, whether that person was fighting a Civil War battle or making the Grand Tour. Families often had framed wreaths composed of their intertwined hair on display, with the range of colors adding a pleasant dimension.

As the Victorian Age ebbed and processes such as photography came into vogue, the demand for such remembrances declined. Today, there is a small group of avid collectors of these tokens of the living and dead. The appreciation of the craft has not been lost to time. When you cradle one of these 'memento mori' (remember you must die) in your hand, you have a connection to the past when both the living and the dead were celebrated and remembered.



*Classical revival lava cameos were popular in the mid 19th century.
Lizzadro Museum Collection*

Karen Konwal is a member of the Lizzadro Museum.

For further reading:

Bell, Jeanenne C. *Collector's Encyclopedia of Hairwork Jewelry*. Paducah, Kentucky: Collector Books, 1998.

Cooper, Diana and Norman Battershill. *Victorian Sentimental Jewelry*. New York: A. S. Barnes & Company, 1972.

De Lorme, Maureen. *Mourning Art & Jewelry*. Pennsylvania: Schiffer Publishing Ltd., 2004.



*Sapphire flower brooch made in England.
On loan from the Smithsonian National Museum Natural History.*



*Piqué brooch features inlaid silver and gold design.
Private Collection*



*Daguerreotype of a Civil War widow in mourning dress.
Private Collection*

Lizzadro Museum Programs Fall Calendar 2011

Special Exhibit



“Jewelry of the Civil War Era”

OCTOBER 4 TO
DECEMBER 31

Features authentic early to late Victorian jewelry (1837 to 1885) including memento mori, grand tour and sentimental styles from the Smithsonian National Museum of American History and the Louise B. Hatch Collection.



NOVEMBER 19 “Lapidary Day”

Learn how gemstone jewelry is made and the types of lapidary art with members of the West Suburban Lapidary Club. See demonstrations of cabochon cutting, faceting, silversmithing, wirewrapping, and beading. Participate in creating a rock critter. Free jewelry cleaning! A great way to find out more about lapidary art and learn a new hobby!

*Demonstrations & Activities All Ages
10 a.m. to 4 p.m. Free Admission
Group Reservations Recommended*

Public opening of the Rock & Mineral Experience

NOVEMBER 19
10 a.m. to 5 p.m.
Free Admission.

JOIN THE CLUB OR TAKE A CLASS!

Lapidary Classes are taught by the West Suburban Lapidary Club at the Elmhurst Park District. You can learn Silversmithing, Cutting and Polishing Stones, and Wirewrapping

Winter and summer classes run for 5 weeks.
Fall and spring classes run for 10 weeks.

The next session begins in February. Registration, dates and costs are available by calling the Elmhurst Park District at: 630-993-8989 or visit epd.org. Information about the West Suburban Lapidary Club can be found at: westsuburbanlapidaryclub.com.

NOVEMBER 19 “The Evolution of Diamond Cutting”

Diamond replica faceter, Scott Sucher presents a look at how the effects of global trade, scientific advances, and societal pressures effected changes in diamond use and cutting over the past 2000 years. The lecture presentation includes computer models of historical diamond cuts showing the evolution of faceting techniques to improve diamonds.

*Lecture Adult
2 p.m. 60 minutes
Free Admission*

DECEMBER 4

“The Fashions & Styles of Jewelry Throughout Queen Victoria’s Reign”

Presented by British Gemologist, Stephen Forward FGA, DGA, and owner of Beverly R Jewelry in Chicago. He is a leading purveyor of high quality antique jewelry. The unique styles of Victorian jewelry will be discussed including the pieces on Special Exhibit at the Museum. Questions are invited at the end of his lecture.

*Lecture Adult
2 p.m. 60 minutes
Regular Museum Admission
Museum Members Free*

DECEMBER 17 “Create A Gem Tree”

Lapidaries Bill and Lois Zima of the DesPlaines Valley Geological Society teach how to create a small tree using gemstones and wire. These beautiful trees never need water and make a great gift. All materials are included.

*Activity - Ages 9 yrs. to Adult
1 p.m. to 3 p.m.
Fee: \$20.00 per person,
Museum Members \$15.00
Reservations Required: (630) 833-1616*



Rock & Mineral Identification Programs are available at the Museum or as an Outreach program for schools, scouts and teachers.

Please email: educator@lizzadromuseum.org for more information.

MUSEUM SHOP ANNUAL HOLIDAY SALE November 12 to December 11, 2011

Museum Members' receive a 20% discount on all purchases. Visit the Museum Shop online at: lizzadromuseum.org

LIZZADRO MUSEUM OF LAPIDARY ART
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www.lizzadromuseum.org



We would like to hear from you. Please direct questions or comments to info@lizzadromuseum.org