



Kansas Council of Genealogical Societies

Newsletter

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Good morning,

It is a new year and there are endless possibilities for us all. Here in our state we are still in the deep freeze and it is inadvisable to be out of doors for any length of time without adequate protection from the sub zero cold. The news people have been regaling us with worst case scenarios about frostbite, crystals of ice forming beneath the skin, loss of limb, and so on. It is so nice to be here in a warm sunny room writing this letter to all of you.

The Kansas Council board met this past Saturday in Emporia. There were several items of business that needed our attention. You can read about them on our website in the minutes of the meeting which Darren has posted.

Plans are underway for our June conference. They are still tentative and I will update you in my newsletters in the coming months. Our program and registration pamphlets will be in the mail later in the spring. We hope to produce a conference of interest to all our members and that many of you will attend.

I am hoping you have been successful in your genealogy research and have perhaps broken down some of the brick walls that you had formerly encountered. If you have any good stories to tell, let me know. Maybe your experience will help someone else.

Are you aware, those you who use Facebook, that there is a very active groups of subscribers who are working on each other's genealogy records? Several helpful persons have gone to their local sources and looked up information for others who have posted their queries as to ancestors who lived in their locations. It is a wonderful thing to behold, so many willing to help others. Take a look if you are interested.

Good news! Finley County Genealogical Society has found a new home for its collection in the Finney County Historical Society's building.

Also, check out our website. Darren has been posting some interesting reading for us all. Speaking of which, I have been reading and found this very interesting?

The Intricate Craft of Using Human Hair for Jewelry, Art, and Decoration

Your guide to the four techniques of hair work.

BY ANIKA BURGESS JANUARY 12, 2018



Primitive Methodist Society Dome, made with glass, wood, wire, metal, and human hair using gimp work, 1864. ALAN KOLC 984

In 1867, a man named Mark Campbell published a 276-page book called *Self-Instruction in the Art of Hair Work, Dressing Hair, Making Curls, Switches, Braids and Hair Jewelry of Every Description*. That long title is just the tip of the iceberg: After pages and pages of instructions and illustrations, he writes, “there is much more to be said on this subject ...” Yet this volume does, in fact, capture the assiduous level of detail required for creating decorative items or jewelry from human hair.

Human hair work was around long before Campbell’s manual, but it reached peak popularity in the 19th century. “Sentimentality was at its height,” explains Emily Snedden Yates, Special Projects Manager at the Mütter Museum of the College of Physicians of Philadelphia. Snedden Yates is co-curator of the upcoming exhibition *Woven Strands: The Art of Human Hair Work*, which will showcase five different

private collections of hair art. “There’s different kinds of hair art and there are different purposes,” she says. “One is for mourning, and then one is for family trees, or friendship keepsakes, so there’s different imagery you’ll see in those things.”



A monogrammed brooch made of gold and human hair using table work, late 19th century. [EVI NUMEN/COURTESY THE COLLEGE OF PHYSICIANS OF PHILADELPHIA AND THE MÜTTER MUSEUM 2017](#)

Hair work is often closely associated with memento mori, and during the second half of the 19th century, there was an increase in using hair as a token of remembrance as well. Snedden Yates notes that the mass casualties of the Civil War heightened the desire for memorialization in the United States. In England, Queen Victoria’s mourning of Prince Albert, who died in 1861, included commissioning hair work. At least eight pieces of jewelry were made by the royal jewelers, Garrard’s, with Prince Albert’s hair, one of which included hair of other royal family members. This, in turn, helped to popularize mourning jewelry.

However, plenty of hair work was shared squarely within the realm of the living. “Officially, with the hair art that is known, still more exists for living people like family trees or family exchanges or friend exchanges,” the curator says. The techniques used to create decorative items from hair were varied, but they shared a scrupu-

lous attention to detail. Palette work tends to be for jewelry and larger works, and is a technique where you'll see woven hair in patterns, explains Snedden Yates.* Clean, flattened hair was woven or mixed with a sap-like material to create a sheet, which was then crafted into shapes. "That usually goes under glass, or it goes on top of ivory, in jewelry. We have a few pieces in the show where there's palette work on the inside with the person's hair, that is close to the heart, that is facing the person wearing the piece of jewelry, whereas the outside of the jewelry is a painting of a mourning scene or something."



Brooch made of Whitby Jet, brass, glass, gold wire, seed pearls, and human hair using palette work, mid-19th century. [EVI NUMEN/COURTESY THE COLLEGE OF PHYSICIANS OF PHILADELPHIA AND THE MÜTTER MUSEUM 2017](#)

The gimp work technique lent itself to memorial pieces. "You would take individual strands of hair and make them into loops around wire, and then you would do these tiny loops on the wire over and over and over again," Snedden Yates says. Eventually, using more twists, needles, hair, and patience, you could produce a long, twisted wire of hair loops, ready for shaping.



Wreath surrounding an ambrotype, made from wood, glass, ambrotype, wire, straw flowers, paper, and human hair using gimp work, mid-19th century. [ALAN KOLC](#)

Another form, table work, is the primary focus of Campbell's 1867 guide. The table used resembles a small stool with a domed surface, on which strands of hair were laid out and weighted with wire, wood, or lead. The strands were then woven into braids and, according to Campbell's manual, manipulated into a dizzying array of designs. There are anchors, hearts, knots, bows, leaves, flowers, and lyres. They could take the form of long necklaces or stubby earrings. There are brooches with entire cemetery scenes and one resembling the London Tube logo.



Necklace with anchor pendant, made from gold and human hair using table work, mid-to-late 19th century. [EVI NUMEN/ COURTESY OF THE COLLEGE OF PHYSICIANS OF PHILADELPHIA AND THE MÜTTER MUSEUM 2017](#)

A fourth technique was known as dissolved hair work, and was particularly popular in the 18th century. “It was used mostly to depict miniature scenes of mourning, or lettering,” says Snedden Yates. The hair was pulverized into a pigment, she explains, and mixed with gum arabic to create a viscous substance that could be painted onto ivory. “Its very exquisite details, the miniature paintings, they’re phenomenal.”



Farewell but not For Ever box, inscribed to Ann Woodd, who died in 1791, made with gold, Ivory, sandal wood, sepia, leather, satin, dissolved human hair, and woven hair, using dissolved hair sepia painting and palette work. [EVI NUMEN/COURTESY THE COLLEGE OF PHYSICIANS OF PHILADELPHIA AND THE MÜTTER MUSEUM 2017](#)

Despite the high level of expertise and care needed to make it, hair work wasn’t solely the domain of professional jewelers. Jewelers appear to have done a brisk trade in hair—one renowned London shop reportedly had 50 employees in the mid-19th century—but it was also practiced in the homes of a particular class of women. On the basis of the designs of many mourning pieces, “the people making it were wealthy, generally middle-class, white, women, Christians, so you’re going to see the iconography that affects their lives,” says Snedden Yates.

There is also some evidence that women took up the craft themselves because they feared being hustled by unscrupulous jewelers, who swapped the hair of a loved one for thicker or more malleable strands. In his preface, Campbell puffs, “Persons wishing to preserve and weave into lasting mementos, the hair of a de-

ceased father, mother, sister, brother, or child, can also enjoy the inexpressible advantage and satisfaction of knowing that the material of their own handiwork is the actual hair of the 'loved and gone.' No other work ever met with such an earnest demand as this treatise upon the art of Hair Braiding."

The popularity of hair work diminished with the outbreak of World War I. "People were expected to donate as much money as possible to the war" or volunteer, says Snedden Yates. "I think that really just put a stop to all the sentimentality and the over-the-top mourning and rituals." But hair art does live on. As part of the exhibition, the Mütter Museum is hosting a hair art workshop in April. If you'd leave the hair art to Victorian ladies of leisure, the exhibition runs from January 18 to Thursday July 12, 2018.

** Correction: This article has been updated to reflect that palette work was not used just for intricately patterned jewelry, following a clarification from our source.*



Nosegay with border, signed on reverse by Mrs. William J. Smith, Brookline, New Hampshire, gilt

gesso, wood, glass, paper, wire, and human hair using gimp work, 1860-61. ALAN KOLC

From Sumner County

On Monday, January 22nd, Dennis Metz, Oxford, Farmer and farm equipment collector, will present "A History of Tractors" to the Sumner County Historical and Genealogical Society members and visitors at 6:30 p.m. in the Wellington Public Library's meeting room, 121 W. 7th, Wellington. For questions, please contact Jane at 620-447-3266 or Sherry at 316-833-6161; www.ks-schgs.blogspot.com.

Fifty years ago, in 1968, Dennis Metz bought his first antique tractor. It was a 1936 Allis-Chalmers U, and Metz still has it.

Today, Metz isn't sure just how many tractors he owns, or if he does know, he isn't telling.

"I really don't know," Metz said, "I have them in various stages of being worked on, and some are parts tractors."

Besides the Allis-Chalmers U, Metz has a Holt 2 Ton Tractor that was the first model with the name "Caterpillar" on the front, an Oliver Hart-Parr, and an Oliver 70 with a cab on it that is, in Metz's words "one in a million".

"I've got all kinds," Metz said, "I never started out to get one particular kind."

Metz doesn't just collect them, he reads, researches, and learns the good and bad points for the different models, especially the tractors that he owns, and he can usually tell you who owned his tractors before he did.

Metz co-owns some of his tractors with his sons, and his high-school senior grandson is restoring an Allis-Chalmers tractor grader for an FFA project.

"They're all collecting," Metz said, "they're just as nutty as I am."

If Metz has a favorite tractor, it's probably the one he doesn't have yet.

"All I ever wanted was just one more," Metz said.

Metz still owns the 1942 SC Case tractor that his father bought new the year Dennis was born.

“Dad drove it home and pulled the pick-up home behind it,” Metz sad, “we’re both about wore out.”

from the [ire-Donegal Rootsweb site](#)

We have added all the headstone photos for Stranorlar Graveyard that we could decipher.

You can see them on the index for Donegal Headstones.

<http://www.igp-web.com/IGPArchives/ire/donegal/photos/tombstones/markers.htm>

from [Fold 3](#)

Christmas during World War I

December 19, 2017 by [Trevor](#)

This holiday season, learn more about what Christmas was like for men in the U.S. and Commonwealth militaries during [World War I](#)—through the words of the men themselves. Fold3 has numerous histories, narratives, and even [books](#) that capture how the holidays were (or weren’t) celebrated by the men “over there” during the Great War. A few are excerpted below:

“To add to the worries the first shipment of rations was lost in transit but the boys made merry on tomatoes and onions for Christmas dinner.” –[Richard Charms, 21st Engineers, WWI Officer Experience Reports – AEF](#)

“It was snowing as the train pulled out and just enough had already accumulated to give the countryside a real Christmas appearance. The atmosphere, cool and bracing as it seemed to us when we boarded the train, turned out to be, as our journey lengthened into hours, downright cold and disagreeable, heat unfortunately not being a necessity for military travel in France.” –[E.B. Tolman, 505th Engineers, WWI Officer Experience Reports – AEF](#)
“Christmas day all Catholics were allowed off ship to attend Mass; men who had never seen

the inside of a Catholic church turned Catholic for the day.” –[Louis E. Clark, 6th Engineers, WWI Officer Experience Reports – AEF](#)
“On Christmas day, the ‘Northland’ steamed into Liverpool and anchored. Christmas dinner consisted of jam, slum, bread and meat, meat which not even the best of Epicureans could name, but openly suspected by all to be a species of the sea-gull.” –[16th, 17th, and 19th-21st Aero Squadrons, Gorrell’s History – AEF Air Service](#)

“During the Christmas holidays it was expected many would get furloughs or passes to go home for the day. These leaves did not materialize owing to a ruling of the Post Commander, possibly issued because of the measles epidemic, which was daily growing worse.” –[47th, 49th, and 50th Aero Squadrons, Gorrell’s History – AEF Air Service](#)

“A great deal had been heard or read about our troops fraternizing with the enemy during the Christmas seasons of the previous years of war, but there was none of that during the Christmas of 1916. There was no cessation of hostilities. The lines were held with the same keenness, and there was considerable aerial and artillery activity throughout the day and night.” –[Over the Top with the Third Australian Division, Military Books](#)

“Christmas was hardly a ‘cheerful’ day. When the rain and duties permitted we spent the time trying to make up some back sleep which was urgently required. Everybody attempted something in the nature of X’mas dinner of course, though there was little but rations to do it on and it had to be consumed standing up, holding food or mugs at arm’s length, to avoid the cataract from one’s hat.” –[The History of the 2nd Light Horse Regiment, Military Books](#)

til next time,
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