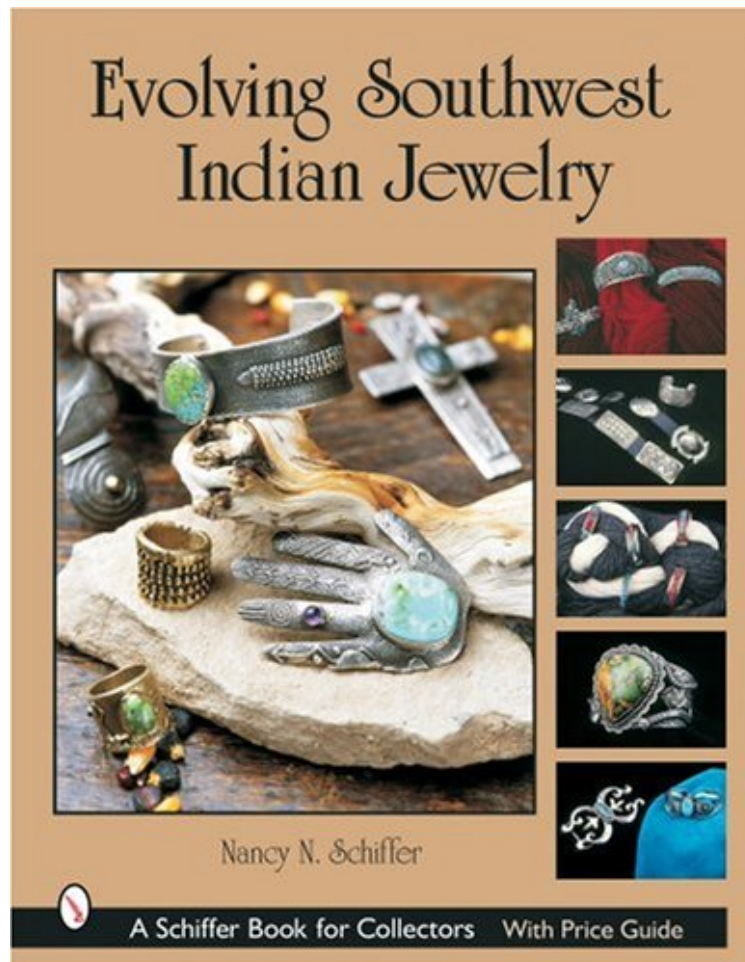


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Evolving Southwest Indian Jewelry

Nancy N Schiffer

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Nancy N Schiffer : Evolving Southwest Indian Jewelry before purchasing it in order to gage whether or not it would be worth my time, and all praised Evolving Southwest Indian Jewelry:

2 of 2 people found the following review helpful. Southwest JewelryBy WendyBWHAT price guide?! A small paragraph above the acknowledgements seems like dirty pool. Still, the information was helpful in presenting design styles, and few bio's. It is more of a decorative book than reference book.0 of 0 people found the following review helpful. Five StarsBy Glenn McDonnellNice book. Worthy.20 of 20 people found the following review helpful. Lots of artisan credits - lots of great photos - 4.5 StarsBy dropoffauctionWhen I saw the dust jacket promised a PRICE GUIDE, this book was immediately added to my shopping cart. But I just can't find that darned price guide anywhere in these pages. It is also interesting to note the `Evolving . . ." portion of the book is confined to a short historical essay (which amounts to a mere 10 or 15 of the 253 pages) - kinda sketchy. And there is a smattering of annoying typos, missing words, incomplete sentences and photos which fail to match up with the credits. However, the photos are

glorious and clear, many colorful and an exciting array of backgrounds and setups. Sadly, the "evolving" issue is confounded by the author's choice to group jewelry in wearing categories like bracelets, buckles, conchos and so forth. Similarly, each category lacks evolutionary structure, even though there are plenty of examples to stretch the old-to-new 'evolving' idea. In short, the ingredients are there, you just have to assemble the idea yourself. Now on to the good stuff . . . a huge percentage of photos feature specimen and artist credits for some of the most overlooked high quality jewelry in Indiandom (is that a word?). Master silversmiths and stone cutters like Quam, Weebothee and Peynesta are featured AND credited. It is good to see these names correctly placed in the higher strata of Indian Jewelry. Likewise, it is sad the names of vintage Indian jewelry artisans do not accompany photos, sealing the fate of these artisans to slide off into the abyss of obscurity. Surprisingly, there is a significant number of mediocre jewelry shown, some by noted silversmiths. It is often said that Indian artists, in their individual humility, avoided individuality until the white man came along, and that may be true. But it is more likely it was the white man (traders) who illuminated the hallmark practice, encouraging silversmiths to utilize identifying stamps and marks. In reality, such practice supported higher prices. But, for some Indian jewelers, their designs, patterns and unique skills are their hallmark. For instance, no one can duplicate an Edaakie inlay. Some have come close, but no one to date can reproduce the delicate curvature and mirror finish; nor the precise, unerring inlay. Moreover, the curving design elements are almost impossible to replicate. But just about anyone can drill a hole and string a bead; it's the combination of rote mechanics and skilled craftsmanship that is often lacking. You will find none of that in this book, however. There are hundreds of excellent photo notations for jewelers, traders and collectors alike. I expect to see lots of references to this volume on eBay and elsewhere in the near future. No serious buyer or seller of authentic Indian jewelry should bypass this hardbound book. Its hefty dimensions, quality binding and slick heavy paper make the book itself a collector's item. So, despite its meager shortcomings, this book on Indian Jewelry is very worthwhile. Now, if I can just find that PRICE GUIDE . . .

This new book is a classic study of Southwest Native American jewelry that documents the fascinating story of evolving designs and techniques from early traders and artists up to the present. The concise yet highly informative text accompanies over 500 color photographs of silver, turquoise, shell, and gold jewelry. Here is a chronological progression of Navajo, Zuni, Hopi, and Pueblo belts, buckles, bracelets, necklaces, men's jewelry, earrings, and pins from the late 19th century to the present. Classic styles are shown to have evolved as new materials, techniques, and uses developed. Many contemporary artists are showcased, bringing this important study right up to date.

About the Author Nancy N. Schiffer has studied American Indian arts for over 25 years and finds the new jewelry styles fascinating.