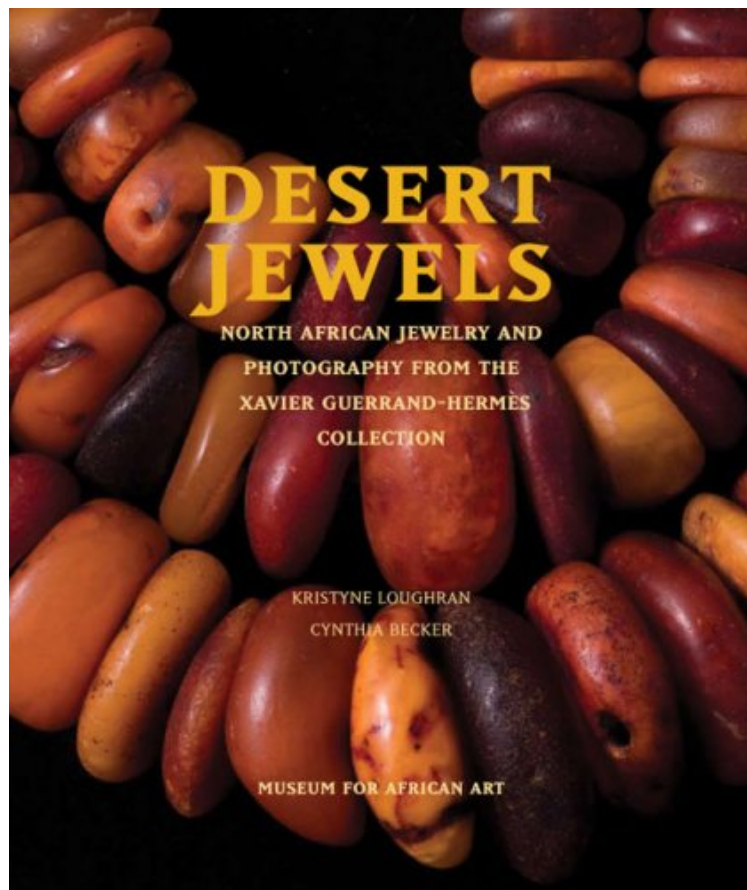


(Download) Desert Jewels: North African Jewelry and Photography from the Xavier Guerrand-Hermès Collection

Desert Jewels: North African Jewelry and Photography from the Xavier Guerrand-Hermès Collection

Kristyne Loughran, Cynthia Becker
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Kristyne Loughran, Cynthia Becker : Desert Jewels: North African Jewelry and Photography from the Xavier Guerrand-Hermès Collection before purchasing it in order to gauge whether or not it would be worth my time, and all praised Desert Jewels: North African Jewelry and Photography from the Xavier Guerrand-Hermès Collection:

0 of 0 people found the following review helpful. The photographs are both plentiful and beautiful. There is very little text. By SLEEPLESS IN SEATTLE Although less than one hundred pages, this book is a wealth of pleasure. The photographs are both plentiful and beautiful. There is very little text, but what is there is informative. For me it is the perfect book to enjoy the jewelry of Tunisia, Morocco, and Algeria. 6 of 8 people found the following review helpful. Great book ! By sg The photos of the jewelry are great, really unusual. The second part, showing the Hermes photo collection is not so great. Could be the book's layout that detracts from what must be a fabulous collection. 1 of 8 people found the following review helpful. Ethnic By Lale THERE ARE VERY INTERESTING JEWELLERY DESÍGNS, FOR THOSE WHO LIKES TO HAVE SOME IDEAS IT IS VERY

HELPFULL.....INSPIRING.....CREATIVE.....

Desert Jewels presents a superb collection of jewelry from Morocco, Algeria, Tunisia, and Egypt, along with late nineteenth- and early twentieth century photographs of North African landscapes, urban scenes, and portraits. The book blends a careful analysis of traditional North African jewelry design and Amazigh (also known as Berber) culture with dazzling images of ornate necklaces, bracelets, rings, earrings, and fibulae. Kristyne Loughran's essay, "Jewels in the Dust," shows North African jewelry - ornate, colorful, and heavy - as an expression of the cultural diversity of North Africa and the mingling of its many peoples. In "The History of Photography in North Africa," Cynthia Becker discusses how at the end of the nineteenth century, when archaeological monuments in North Africa were being explored, several prominent European photographers captured the landscapes and people of this region. Many of the images were used in postcards, while others remained hidden in little known collections.

About the Author Kristyne Loughran is an independent scholar in Florence, Italy, and co-author of *Art of Being Tuareg: Sahara Nomads in a Modern World*. Cynthia Becker is assistant professor of art history at Boston University. She is the author of *Amazigh Arts in Morocco: Women Shaping Berber Identity*.