

files. Files were multi-purpose as in addition to filing functions, the file shank served as a punch while the file points became gravers to engrave figures on silver.

The smith made his own blowpipe out of brass. The flame used with a blowpipe came from a thick braid of cotton rags soaked in mutton, suet or any available grease.

Matthews' description of bead-making techniques reported the use of cold chisels, awls, dies and matrices that were made of scrap iron, recycled from Europeans' discards. Sandpaper and emery boards were new tools from traders.

By 1880, the Navajo ceased mining their own flux and used borax, obtained from traders. The smiths whitened their completed silver with a local natural substance called almogen, an impure native alum (hydrous sulphate of alumina).

The limited means of decoration of 1880 silver signified that historic standard of silversmithing. No stampwork was evident, with the only decoration work by an awl. Navajos learned die making from the Mexican leatherworkers, not as first believed from the Mexican *plateros*, the Spanish word for silversmiths. Navajos copied techniques of stamping from Mexicans, according to Chee Dodge, a good Navajo friend.

During the 1880s and 1890s, more trading posts opened on Navajo reservations, importing an ever-increasing range of tools suitable for silversmiths, such as metalworkers' saws, dividers, crucibles and fine files. The files enabled the development of stampwork from about 1890, with stamps made of recycled metal such as old rivets, bolts, nail sets and worn-down cold chisels.

By 1897, silversmithing had greatly improved. Two key advancements were working with a forge on an elevated frame and sitting on a chair to work.

Commercialisation

Virtually all silverwork had been made for Native Americans. Known exceptions were a few pieces made for soldiers of Fort Wingate as souvenirs and a few pieces traded with European migrants. This souvenir or trader jewellery was the same as that for Native American wearers. The Fred Harvey Company bought pawned Navajo silver from traders for resale, but found that old pawn jewellery was 'too heavy' for the tourist market that wanted lighter jewellery.

Commercialisation of Native American silversmithing began at the end of the 19th century. Around 1899 the FH Co began ordering silver expressly for sale to European settlers in the eastern states. In 1899, Herman Schweizer (manager of the FH Co's Curio Department) supplied fine cut sized turquoise stones and some silver to a trading post at Thoreau, New Mexico, also specifying the type and weight of jewellery required.

Known as 'farming out,' such provision of raw materials proved a very satisfactory method of obtaining jewellery for the tourist trade, so the FH Co sent necessary materials to other trading posts to replicate the New Mexico tourist jewellery success. Traders at Sheep Springs, Smith Lake and Mariano Lake developed the same method of supplying the Navajo smiths with raw materials and paying the smiths by the ounce for the finished products.

The FH Co sold these bracelets, rings and beads on the trains over the Santa Fe line and in stands on the stations along the route. Other companies soon 'farmed out' and this jewellery commercialisation grew tremendously by the mid-1920s.

Silver jewellery made in the last years of the 1800s and the first years of the 1900s is characterised by heavy stampwork and frequently arrows and symbols introduced or

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required by traders as 'typically Indian' designs. By then, turquoise was scarce so tourist jewellery was usually made without any turquoise. Compared with earlier jewellery with straight-line designs, no curves, circles or motifs, this early 1900s tourist jewellery appeared very ornate ■

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