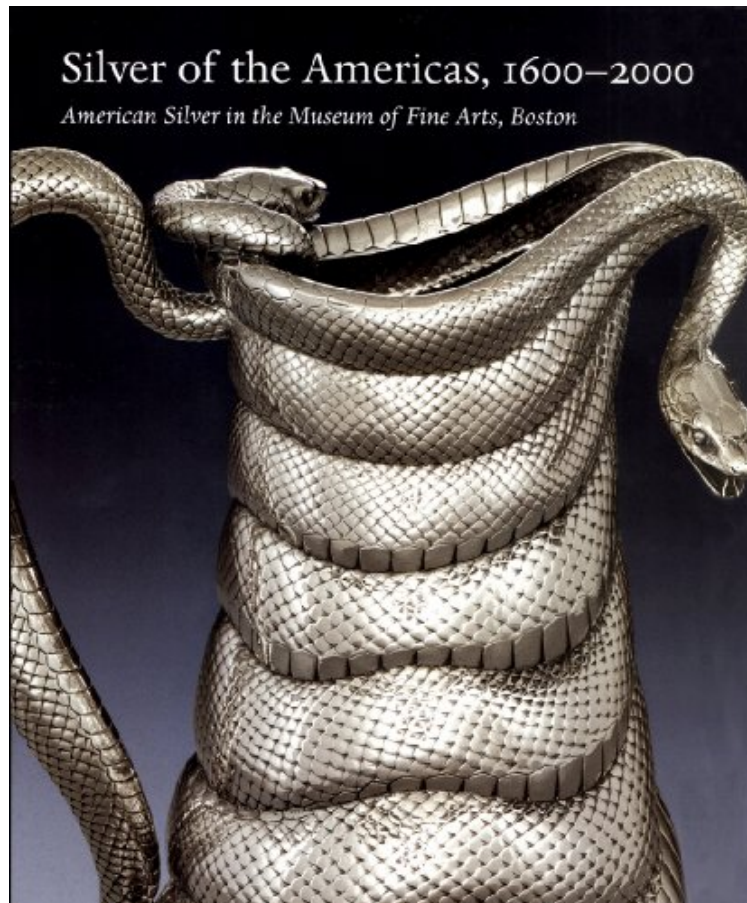


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Jeannine Falino, Gerald Ward, Jane L. Port, Rebecca A. G. Reynolds
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(Download free pdf) Silver of the Americas, 1600-2000: American Silver in the Museum of Fine Arts, Boston

Silver of the Americas, 1600-2000: American Silver in the Museum of Fine Arts, Boston

Jeannine Falino, Gerald Ward, Jane L. Port, Rebecca A. G. Reynolds : Silver of the Americas, 1600-2000: American Silver in the Museum of Fine Arts, Boston before purchasing it in order to gage whether or not it would be worth my time, and all praised Silver of the Americas, 1600-2000: American Silver in the Museum of Fine Arts, Boston:

2 of 2 people found the following review helpful. Should've been titled Silver of the US, with a few other thingsBy FredericThis volume is outstanding for its main contribution, which is updating the published information on the American silver collection at the Boston Museum of Fine Arts with pieces acquired since 1972. Particularly useful is the section on modern silver, which includes contemporary works seldom found in the collectors' literature. Less exciting is the space devoted to the well-known works of major firms like Gorham and Tiffany; while these are stunning, and nice to see, they hardly need much analysis for anyone likely to purchase this book. Marks are shown for every piece, along with the standard museum-recording data and descriptive and interpretive text - all very well

done. The title is quite misleading, however; of its 540 pages, only 50 are devoted to Latin American silver, and I don't remember seeing a single piece of Canadian silver. This may well reflect US collectors' interests, but it is not remotely adequate for its claim to represent "the Americas". There are a number of mate cups and bombillas from Argentina, and several pieces from less well documented areas like Guatemala and Paraguay, along with the expected colonial and later silver from Mexico and Peru, but the latter are not very well represented considering their prodigious output. There is no Caribbean work (admittedly very scarce, but if one is going to claim to represent "the Americas"...), and three Spratling pieces are the only examples of contemporary work. Then there's the total absence of Canadian silver, which is mystifying given Boston's proximity to the eastern provinces and the historical connections. It is a spectacular volume, and one that every serious collector will want to own. I can only hope that the museum is currently currying donors to broaden its collections so that the next volume (before I die?) will be more representative. 1 of 2 people found the following review helpful. Nearly 700 objects in over 400 entries By Midwest Book Review Jeannine Falino and Gerald W.R. Ward edit SILVER OF THE AMERICAS, 1600-2000: AMERICAN SILVER IN THE MUSEUM OF FINE ARTS, BOSTON, packing in over 1,000 reproductions in a catalog which updates Kathryn Buhler's 1972 tome. All the American silver to enter the MFA's collection after 1972 are included, making for a powerful presentation packing in nearly 700 objects in over 400 entries. Perfect for dedicated art libraries strong in American jewelry history.

At more than 500 pages, and featuring 1000 detailed reproductions, this handsome, extensive collection catalogue complements and updates Kathryn C. Buhler's landmark 1972 opus, *American Silver, 1655-1825*. It includes all of the American silver in the Museum of Fine Art's esteemed collection, including many previously unpublished works acquired between 1972 and 2004. Also featured are a number of works created after 1825 that did not appear in the Buhler catalogue--such as a Tiffany pitcher from the 1876 Philadelphia Centennial, the very first piece of American silver acquired by the museum. *Silver of the Americas* presents a chronological sweep from the seventeenth century to the present, with chapters on the Colonial era, the Federal period, the Revival styles of the nineteenth century, the aesthetic movement, the Arts and Crafts period, and twentieth-century Modernism, as well as a chapter on silver from Mexico and South America and another devoted to church silver. This major new reference work details nearly 700 objects in over 400 entries, providing lengthy discussions of the objects, as well as notes on their maker, use, history, and technique. Comprehensive and authoritative, this is the definitive guide to one of the world's most renowned collections of American silver.