

a hip hop jewelry history

A Hip Hop Jewelry History: From Street Style to Global Icon

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Keywords: a hip hop jewelry history, hip hop jewelry, hip hop fashion, jewelry history, rap jewelry, bling, gold chains, iced-out jewelry, hip hop culture, streetwear, cultural appropriation.

Abstract: This article explores the rich and complex history of hip hop jewelry, tracing its evolution from humble beginnings in the streets of New York City to its current status as a globally recognized symbol of status, wealth, and cultural identity. We examine the challenges and opportunities presented by this history, including discussions of cultural appropriation, the commodification of style, and the enduring power of self-expression through adornment within the context of a hip hop jewelry history.

I. The Genesis of a Hip Hop Jewelry History: Early Influences and Symbolism (1970s-1980s)

The story of a hip hop jewelry history begins not with diamonds and platinum, but with resourcefulness and self-expression. In the nascent years of hip hop culture in the Bronx, jewelry served as a powerful statement of identity and community affiliation. Simple gold chains, often repurposed or borrowed, symbolized resilience and a shared struggle against poverty and societal marginalization. These were not emblems of affluence, but rather badges of honor, reflecting a DIY aesthetic that mirrored the nascent music genre itself. Early hip hop jewelry was often personalized, with custom-made pendants featuring names, crew affiliations, or symbolic imagery that spoke to individual narratives within the broader context of a hip hop jewelry history. The use of bold, often oversized pieces, reflected a desire to be seen and heard, to command attention in a world that often overlooked the voices and experiences of marginalized communities.

II. The Rise of Bling: The 1990s and the

Commercialization of Style within a Hip Hop Jewelry History

The 1990s witnessed a dramatic shift in a hip hop jewelry history. The burgeoning success of the hip hop industry translated into increased wealth, and this newfound affluence was reflected in the jewelry worn by artists. The era of "bling" – ostentatious displays of diamonds, gold, and platinum – arrived, propelled by artists like Run-DMC, LL Cool J, and later, Biggie Smalls and Puff Daddy. Massive gold chains, diamond-encrusted pendants, and lavish rings became status symbols, communicating success, power, and the attainment of the American Dream. This era also saw the rise of bespoke jewelry designers specifically catering to the hip hop community, further solidifying the link between music, wealth, and extravagant adornment within the timeline of a hip hop jewelry history. However, this era also marked the beginning of debates surrounding cultural appropriation and the commodification of a style intrinsically linked to Black culture.

III. The 21st Century and Beyond: Global Influence and Continued Evolution of a Hip Hop Jewelry History

The 21st century has witnessed the global dissemination of hip hop culture, and with it, its distinct aesthetic, including a hip hop jewelry history. Hip hop jewelry's influence extends far beyond the musical genre, permeating mainstream fashion and popular culture worldwide. While the original symbolism of resilience and self-expression remains, the meaning of hip hop jewelry has evolved to encompass a broader range of interpretations. It's become a language of status, a marker of success, and a form of artistic expression both for artists and consumers. We see diverse forms of experimentation – from minimalist designs to futuristic aesthetics, reflecting the ever-evolving nature of hip hop culture itself. This period also marks a growing awareness of the ethical and social implications of luxury goods, leading to increased scrutiny of the sourcing of materials and the labor practices within the jewelry industry in the broader context of a hip hop jewelry history.

IV. Challenges and Opportunities: Authenticity, Appropriation, and Sustainability within a Hip Hop Jewelry History

The narrative of a hip hop jewelry history is not without its complexities. The commercialization of the style has led to significant challenges, including the issue of cultural appropriation. The adoption of hip hop aesthetics by individuals and brands outside of the culture has often been criticized for its lack of understanding, respect, and acknowledgment of its

origins. This has spurred important conversations around authenticity, intellectual property, and the ethical implications of borrowing cultural symbols without proper context and compensation. Further challenges include the environmental impact of mining precious metals and the ethical concerns surrounding labor practices in the jewelry industry – issues that demand attention in the context of a hip hop jewelry history. However, these challenges also present opportunities. A growing awareness of sustainability and ethical sourcing is driving a shift toward responsible practices within the jewelry industry. This provides a chance to redefine the narrative of a hip hop jewelry history, fostering a more inclusive and equitable future. Supporting Black-owned businesses, promoting ethical sourcing, and honoring the cultural heritage of hip hop jewelry are vital steps towards achieving this goal.

V. Conclusion

A hip hop jewelry history is a vibrant tapestry woven from threads of struggle, resilience, creativity, and commercial success. It is a story of self-expression, cultural identity, and the power of adornment to communicate meaning across social and cultural boundaries. While challenges surrounding cultural appropriation and ethical production persist, the ongoing evolution of a hip hop jewelry history presents opportunities for positive change. By acknowledging its complex past, engaging in thoughtful conversations, and promoting responsible practices, we can ensure a future where a hip hop jewelry history is celebrated not only for its aesthetic impact but also for its cultural significance and ethical integrity.

FAQs

1. What are the key materials used in hip hop jewelry throughout history? Initially, cheaper materials were common. As hip hop gained prominence, gold, platinum, and diamonds became increasingly prevalent.
2. How has hip hop jewelry influenced mainstream fashion? Hip hop jewelry's influence on mainstream fashion is immense, introducing bold styles and materials into broader trends.
3. What are some ethical concerns surrounding hip hop jewelry production? Ethical sourcing of materials, fair labor practices, and the avoidance of conflict minerals are significant concerns.
4. How has technology impacted the design and production of hip hop jewelry? CAD design and 3D printing have revolutionized the creation of intricate and custom pieces.
5. Who are some influential designers in the history of hip hop jewelry? Many designers have catered to the hip hop community, though specific

names are less prominent than the artists wearing the jewelry.

6. What is the significance of custom-made pieces in hip hop jewelry history? Custom pieces often reflect personal narratives and group affiliations, making them powerful symbols of identity.
7. How has hip hop jewelry been used to express social and political messages? Jewelry has been used to convey messages of resistance, solidarity, and social commentary.
8. What are some examples of cultural appropriation within hip hop jewelry? The adoption of hip hop styles by mainstream brands without acknowledgment or compensation represents a key example.
9. What is the future of hip hop jewelry? The future will likely see a blend of tradition and innovation, with a growing emphasis on sustainability and ethical practices.

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a hip hop jewelry history: Bling Bling Minya Oh, 2005-08-10 When it comes to the world of hip-hop, nothing shines brighter than glorious bling. A fascinating look in words and pictures at the stars of hip-hop and their fabulous jewelry. elcome to the rarified world of hip-hop royalty, where mega-stars from Jay-Z to J. Lo flash brilliant rocks to signify status and express personal style. In Bling Bling, writer and radio show host Minya Oh takes readers deep inside this star-studded world, exploring the wild appetite for flashy adornment that typifies the contemporary rap scene. See how the other half sparkles in this fascinating photo-filled book devoted to the history and culture of

rappers and their jewelry from the last 25 years. Run DMC, Slick Rick, Ludacris, and Puff Daddy are just some of the rap legends who show and tell, as the author travels from East Coast to West to discover the world's most fabulous accoutrements and the stories behind them.

a hip hop jewelry history: Can't Stop Won't Stop Jeff Chang, 2007-04-01 *Can't Stop Won't Stop* is a powerful cultural and social history of the end of the American century, and a provocative look into the new world that the hip-hop generation created. Forged in the fires of the Bronx and Kingston, Jamaica, hip-hop became the Esperanto of youth rebellion and a generation-defining movement. In a post-civil rights era defined by deindustrialization and globalization, hip-hop crystallized a multiracial, polycultural generation's worldview, and transformed American politics and culture. But that epic story has never been told with this kind of breadth, insight, and style. Based on original interviews with DJs, b-boys, rappers, graffiti writers, activists, and gang members, with unforgettable portraits of many of hip-hop's forebears, founders, and mavericks, including DJ Kool Herc, Afrika Bambaataa, Chuck D, and Ice Cube, *Can't Stop Won't Stop* chronicles the events, the ideas, the music, and the art that marked the hip-hop generation's rise from the ashes of the 60's into the new millennium.

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York in the late 1970's and how it became the Hip Hop business of today in a simple beautifully illustrated way that kids can understand

a hip hop jewelry history: Check the Technique Brian Coleman, 2009-03-12 A Tribe Called Quest • Beastie Boys • De La Soul • Eric B. & Rakim • The Fugees • KRS-One • Pete Rock & CL Smooth • Public Enemy • The Roots • Run-DMC • Wu-Tang Clan • and twenty-five more hip-hop immortals It's a sad fact: hip-hop album liners have always been reduced to a list of producer and sample credits, a publicity photo or two, and some hastily composed shout-outs. That's a damn shame, because few outside the game know about the true creative forces behind influential masterpieces like PE's *It Takes a Nation of Millions*. . . , De La's *3 Feet High and Rising*, and Wu-Tang's *Enter the Wu-Tang (36 Chambers)*. A longtime scribe for the hip-hop nation, Brian Coleman fills this void, and delivers a thrilling, knockout oral history of the albums that define this dynamic and iconoclastic art form. The format: One chapter, one artist, one album, blow-by-blow and track-by-track, delivered straight from the original sources. Performers, producers, DJs, and b-boys—including Big Daddy Kane, Muggs and B-Real, Biz Markie, RZA, Ice-T, and Wyclef—step to the mic to talk about the influences, environment, equipment, samples, beats, beefs, and surprises that went into making each classic record. Studio craft and street smarts, sonic inspiration and skate ramps, triumph, tragedy, and take-out food—all played their part in creating these essential albums of the hip-hop canon. Insightful, raucous, and addictive, *Check the Technique* transports you back to hip-hop's golden age with the greatest artists of the '80s and '90s. This is the book that belongs on the stacks next to your wax. "Brian Coleman's writing is a lot like the albums he covers: direct, uproarious, and more than six-fifths genius." —Jeff Chang, author of *Can't Stop Won't Stop* "All producers and hip-hop fans must read this book. It really shows how these albums were made and touches the music fiend in everyone." —DJ Evil Dee of Black Moon and Da Beatminerz "A rarity in mainstream publishing: a truly essential rap history." —Ronin Ro, author of *Have Gun Will Travel*

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ethnomusicology, and sociology. As one of the most comprehensive books dedicated to hip-hop culture in France and the Francophone World written in the English language, this book is an essential resource for scholars and students of African, Caribbean, French, and French-Canadian popular culture as well as anthropology and ethnomusicology.

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a hip hop jewelry history: *Making Beats* Joseph G. Schloss, 2014-11-20 Winner of IASPM's 2005 International Book Award Based on ten years of research among hip-hop producers, *Making Beats* was the first work of scholarship to explore the goals, methods, and values of a surprisingly insular community. Focusing on a variety of subjects—from hip-hop artists' pedagogical methods to the Afrodiasporic roots of the sampling process to the social significance of digging for rare records—Joseph G. Schloss examines the way hip-hop artists have managed to create a form of expression that reflects their creative aspirations, moral beliefs, political values, and cultural realities. This second edition of the book includes a new foreword by Jeff Chang and a new afterword by the author.

a hip hop jewelry history: *Hip Hop America* Nelson George, 2005-04-26 From Nelson George, supervising producer and writer of the hit Netflix series, *The Get Down*, *Hip Hop America* is the definitive account of the society-altering collision between black youth culture and the mass media.

a hip hop jewelry history: *Know What I Mean?* Michael Eric Dyson, 2010-07 Whether along race, class or generational lines, hip-hop music has been a source of controversy since the beats got too big and the voices too loud for the block parties that spawned them. America has condemned and commended this music and the culture that inspires it. Dubbed "the Hip-Hop Intellectual" by critics and fans for his pioneering explorations of rap music in the academy and beyond, Michael Eric Dyson is uniquely situated to probe the most compelling and controversial dimensions of hip-hop culture. *Know What I Mean?* addresses salient issues within hip hop: the creative expression of degraded youth that has garnered them global exposure; the vexed gender relations that have made rap music a lightning rod for pundits; the commercial explosion that has made an art form a victim of its success; the political elements that have been submerged in the most popular form of hip hop; and the intellectual engagement with some of hip hops most influential figures. In spite of changing trends, both in the music industry and among the intelligentsia, Dyson has always supported and interpreted this art that bloomed un watered, and in many cases, unwanted from our inner cities. For those who wondered what all the fuss is about in hip hop, Dysons bracing and brilliant book breaks it all down.

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analysis of the broad impact of hip-hop on popular culture examines the circulation of hip-hop through media, academia, business, law, and consumer culture to explain how hip-hop influences thought and action through our societal institutions. How has hip-hop influenced our culture beyond the most obvious ways (music and fashion)? Examples of the substantial power of hip-hop culture include influence on consumer buying habits—for example, Dr. Dre's Beats headphones; politics, seen in Barack Obama's election as the first hip-hop president and increased black political participation; and social movements such as various stop-the-violence movements and mobilization against police brutality and racism. In *Communicating Hip-Hop: How Hip-Hop Culture Shapes Popular Culture*, author Nick Sciullo considers hip-hop's role in shaping a number of different aspects of modern culture ranging from law to communication and from business to English studies. Each chapter takes the reader on a behind-the-scenes tour of hip-hop's importance in various areas of culture with references to leading literature and music. Intended for scholars and students of hip-hop, race, music, and communication as well as a general audience, this appealing, accessible book will enable readers to understand why hip-hop is so important and see why hip-hop has such far-reaching influence.

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a hip hop jewelry history: Prophets of the Hood Imani Perry, 2004-11-30 At once the most lucrative, popular, and culturally oppositional musical force in the United States, hip hop demands the kind of interpretation Imani Perry provides here: criticism engaged with this vibrant musical form on its own terms. A scholar and a fan, Perry considers the art, politics, and culture of hip hop through an analysis of song lyrics, the words of the prophets of the hood. Recognizing prevailing characterizations of hip hop as a transnational musical form, Perry advances a powerful argument that hip hop is first and foremost black American music. At the same time, she contends that many studies have shortchanged the aesthetic value of rap by attributing its form and content primarily to socioeconomic factors. Her innovative analysis revels in the artistry of hip hop, revealing it as an art of innovation, not deprivation. Perry offers detailed readings of the lyrics of many hip hop artists, including Ice Cube, Public Enemy, De La Soul, krs-One, OutKast, Sean "Puffy" Combs, Tupac Shakur, Lil' Kim, Biggie Smalls, Nas, Method Man, and Lauryn Hill. She focuses on the cultural foundations of the music and on the form and narrative features of the songs—the call and response, the reliance on the break, the use of metaphor, and the recurring figures of the trickster and the outlaw. Perry also provides complex considerations of hip hop's association with crime, violence, and misogyny. She shows that while its message may be disconcerting, rap often expresses brilliant insights about existence in a society mired in difficult racial and gender politics. Hip hop, she suggests, airs a much wider, more troubling range of black experience than was projected during the civil rights era. It provides a unique public space where the sacred and the profane impulses within African American culture unite.

a hip hop jewelry history: Houston Rap Tapes Lance Scott Walker, 2019-01-29 The neighborhoods of Fifth Ward, Fourth Ward, Third Ward, and the Southside of Houston, Texas, gave birth to Houston rap, a vibrant music scene that has produced globally recognized artists such as Geto Boys, DJ Screw, Pimp C and Bun B of UGK, Fat Pat, Big Moe, Z-Ro, Lil' Troy, and Paul Wall. Lance Scott Walker and photographer Peter Beste spent a decade documenting Houston's scene, interviewing and photographing the people—rappers, DJs, producers, promoters, record label owners—and places that give rap music from the Bayou City its distinctive character. Their collaboration produced the books *Houston Rap* and *Houston Rap Tapes*. This second edition of *Houston Rap Tapes* amplifies the city's hip-hop history through new interviews with Scarface, Slim Thug, Lez Moné, B L A C K I E, Lil' Keke, and Sire Jukebox of the original Ghetto Boys. Walker groups the interviews into sections that track the different eras and movements in Houston rap, with new photographs and album art that reveal the evolution of the scene from the 1970s to today's hip-hop generation. The interviews range from the specifics of making music to the passions, regrets, memories, and hopes that give it life. While offering a view from some of Houston's most marginalized areas, these intimate conversations lay out universal struggles and feelings. As Willie D of Geto Boys writes in the foreword, "Houston Rap Tapes flows more like a bunch of fellows who haven't seen each other for ages, hanging out on the block reminiscing, rather than a calculated literary guide to Houston's history."

a hip hop jewelry history: Atlanta Michael Schmelling, Kelefa Sanneh, Will Welch, 2010-11-10 Since the late 1990s, Atlanta has become a dominant center of hip-hop home to mega-selling artists like OutKast, T-Pain, and T.I., and host to an electric mix of superstars, aspiring young rappers, and inspired fans. In Atlanta, photographer Michael Schmelling documents the artists, the fans, and the musical vitality of a city that is always redefining hip-hop. Featuring more than 160 photos, from up-and-coming rappers to club kids to multiplatinum artists, Atlanta also includes essays on the city's hip hop culture by writer Kelefa Sanneh, interviews with key Atlanta figures like Gucci Mane, Andr 3000, Big Boi, Shawty Lo, Ludacris, and The-Dream, and a download mixtape of unreleased tracks.

a hip hop jewelry history: New York Ricans from the Hip Hop Zone R. Rivera, 2003-02-07 New York Puerto Ricans have been an integral part of hip hop culture since day one: from 1970s pioneers like Rock Steady Crew's Jo-Jo, to recent rap mega-stars Big Punisher (R.I.P.) and Angie Martinez. Yet, Puerto Rican participation and contributions to hip hop have often been downplayed and even completely ignored. And when their presence has been acknowledged, it has frequently been misinterpreted as a defection from Puerto Rican culture and identity, into the African American camp. But nothing could be further from the truth. Through hip hop, Puerto Ricans have simply stretched the boundaries of Puerto Ricanness and *latinidad*.

a hip hop jewelry history: Hip Hop Culture Emmett G. Price III, 2006-05-19 This work is a revealing chronicle of Hip Hop culture from its beginnings three decades ago to the present, with an analysis of its influence on people and popular culture in the United States and around the world. From Grandmaster Flash and the Furious Five's *The Message*, to Jay-Z, Diddy, and 50 Cent, *Hip Hop Culture* is the first comprehensive reference work to focus on one of the most influential cultural phenomena of our time. Scholarly and streetwise, backed by statistics, documents, and research, it recounts three decades of Hip Hop's evolution, highlighting its defining events, recordings, personalities, movements, and ideas, as well as society's response. How did an inner-city subculture, all but dismissed in the early 1980s, become the ruler of the world's airwaves and iPods? Who are the players who moved Hip Hop from the record bins to the pinnacles of entertainment, business, and fashion? Who are the founders, innovators, legends, and major players? Authoritative and authentic, *Hip Hop Culture* provides a wealth of information and insights for students, educators, and anyone interested in the ways pop culture reflects and shapes our lives.

a hip hop jewelry history: Old School Rap and Hip-hop Chris Woodstra, John Bush, Stephen Thomas Erlewine, 2008 Contains brief reviews of over five hundred old school rap and hip-hop albums, as well as albums from the 1960s and 70s that provided inspiration for the development of

rap; arranged alphabetically, some with cover art.

a hip hop jewelry history: That's the Joint! Murray Forman, Mark Anthony Neal, 2004
Spanning 25 years of serious writing on hip-hop by noted scholars and mainstream journalists, this comprehensive anthology includes observations and critiques on groundbreaking hip-hop recordings.

a hip hop jewelry history: *Hip & Hop in the House!* Jef Czekaj, 2018-09-04 HIP is a turtle who raps very slowly. HOP is a bunny who raps superfast. Together they are Hip & Hop, the coolest rap duo in Oldskool County. This hilarious collection features two stories that remix the fable of the tortoise and the hare, combining comic book elements with short raps, traditional narration, and the coolest characters on the block.

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a hip hop jewelry history: Hip-Hop U.S. History Blake Harrison, Alexander Rappaport, 2007-01-28 Featuring an audio CD with 45 minutes of original, educational, and cutting-edge music, this latest entry in the innovative Flocabulary series turns U.S. history into an enjoyable experience. It's perfect for any student preparing for the AP placement test or the SAT II.

a hip hop jewelry history: *Black Noise* Tricia Rose, 1994-04-24 From its beginnings in hip hop culture, the dense rhythms and aggressive lyrics of rap music have made it a provocative fixture on the American cultural landscape. In *Black Noise: Rap Music and Black Culture in Contemporary America*, Tricia Rose, described by the New York Times as a hip hop theorist, takes a comprehensive look at the lyrics, music, cultures, themes, and styles of this highly rhythmic, rhymed storytelling and grapples with the most salient issues and debates that surround it. Assistant Professor of Africana Studies and History at New York University, Tricia Rose sorts through rap's multiple voices by exploring its underlying urban cultural politics, particularly the influential New York City rap scene, and discusses rap as a unique musical form in which traditional African-based oral traditions fuse with cutting-edge music technologies. Next she takes up rap's racial politics, its sharp criticisms of the police and the government, and the responses of those institutions. Finally, she explores the complex sexual politics of rap, including questions of misogyny, sexual domination, and female rappers' critiques of men. But these debates do not overshadow rappers' own words and thoughts. Rose also closely examines the lyrics and videos for songs by artists such as Public Enemy, KRS-One, Salt N' Pepa, MC Lyte, and L. L. Cool J. and draws on candid interviews with Queen Latifah, music producer Eric Vietnam Sadler, dancer Crazy Legs, and others to paint the full range of rap's political and aesthetic spectrum. In the end, Rose observes, rap music remains a vibrant force with its own aesthetic, a noisy and powerful element of contemporary American popular culture which continues to draw a great deal of attention to itself.

a hip hop jewelry history: **Rap and Hip Hop Culture** Fernando Orejuela, Senior Lecturer Folklore and Ethnomusicology Fernando Orejuela Ph D, 2021 The complete history of Rap and Hip Hop and its impact on global culture--

a hip hop jewelry history: Tha Global Cipa James G. Spady, Samir Meghelli, H. Samy Alim, 2006 This book presents in-depth conversations with hip-hop artists from around the world, representing the many regional scenes of the U.S. (from the East Coast to the Bay Area to the Dirty South), France, the Caribbean (from Jamaica to Puerto Rico), and Africa (from Algeria to Senegal),

as well as diverse forms of street musics, such as Reggaeton, Reggae/Dancehall, Shaabi and Rai. Conversations with Jay-Z, Mos Def, Eve, Sean Paul, Young Jeezy, Foxy Brown, Booba, Buju Banton, Ivy Queen, Afrika Bambaataa, Sonia Sanchez, DJ Kool Herc, Oxmo Puccino, Trina, Cornbread, Mannie Fresh, Intik, Beanie Sigel, Cheb Khaled, Pitbull, Manu Key, Tego Calderon and many others, demonstrate these artists to be critical interpreters of their own culture and of the world around them. This book centers the usually marginalized voices of Hip Hop communities, presenting a remarkably refreshing and revealing view of Hip Hop Culture from the inside-out.

a hip hop jewelry history: Emerald Street Daudi J. Abe, 2020 From the first rap battles in Seattle's Central District to the Grammy stage, hip hop has shaped urban life and the music scene of the Pacific Northwest for more than four decades. In the early 1980s, Seattle's hip-hop artists developed a community-based culture of stylistic experimentation and multiethnic collaboration. Emerging at a distance from the hip-hop centers of New York City and Los Angeles, Seattle's most famous hip-hop figures, Sir Mix-A-Lot and Macklemore, found mainstream success twenty years apart by going directly against the grain of their respective eras. In addition, Seattle has produced a two-time world-champion breaking crew, globally renowned urban clothing designers, an international hip-hop magazine, and influential record producers. In *Emerald Street*, Daudi Abe chronicles the development of Seattle hip hop from its earliest days, drawing on interviews with artists and journalists to trace how the elements of hip hop--rapping, DJing, breaking, and graffiti--flourished in the Seattle scene. He shows how Seattle hip-hop culture goes beyond art and music, influencing politics, the relationships between communities of color and law enforcement, the changing media scene, and youth outreach and educational programs. The result is a rich narrative of a dynamic and influential force in Seattle music history and beyond. *Emerald Street* was made possible in part by a grant from 4Culture's Heritage Program.

a hip hop jewelry history: Bling Reggie Ossé, Gabriel A. Tolliver, 2006 Presenting a collection of outlandish jewels, this title considers the influence of bling on the burgeoning 1980s hip-hop scene, and its possible historical exponents. Mixing commentary with photographs, it shows how artists such as J-Lo and 50 Cent have carved their very personas from dripping themselves liberally in gold and diamonds.

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