

Campus shuttle relieves traffic

Students on campus accustomed to walking blocks to reach their destinations may not really need to go to the trouble, according to Dick Frank, manager of the Lincoln Transportation System (LTS).

An inter-campus shuttle bus system, a new addition to the UNL campus, got its start early this semester, according to Frank.

The system was started for a number of reasons, John Duve, university parking coordinator, explained, such as helping to not only alleviate traffic and parking problems on campus but to also provide a greater service for faculty and students.

"Last fall when the energy crisis gave us quite a scare we wanted to make it possible for a person to leave his home and come to campus without having to use a car," Duve said.

"Besides this, the university didn't have any direct ties with the city bus system until we started this," Duve said.

The mini-bus begins its run at 7:15 a.m. The rider pays one dime for direct service from campus to the downtown area, or if he is making connections with a bus downtown the fee is 30 cents, Duve said.

Duve is presently working on scheduling revisions for next semester for not only the mini-bus, but also the City Campus to East Campus shuttle bus system. Duve said LTS hopes to increase the number of riders on the buses next semester through these changes and also through advertising.

"The ridership of the mini-bus definitely has been on the increase since the service began, but the real success will be able to be measured after about six months," Duve said.

Native jewelry becomes popular

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The price of an individual piece of jewelry depends on the hardness of the stone, the weight of the stone, metal used and the quality of workmanship, Ruch said.

The workmanship may be judged on a variety of factors, depending on the style of jewelry and where it was made, he said.

Silversmithing as an American Indian art is relatively new to the cultures of the Southwest tribes. The Navaho probably were the first to learn it, from Mexican silversmiths, sometime in the early 18th century.

Various pueblo tribes, including the Zuni, Hopi and Santa Domingo, learned the art from the Navaho. The Zuni traditionally had used turquoise and shells as jewelry, and they incorporated these materials into their silverwork.

Although many Indian artisans now use the styles of other tribes for their jewelry, Navaho pieces generally are the most massive, with emphasis on the silver rather than on the stones. Turquoise pieces in traditional Navaho jewelry usually are not as highly polished or finely cut as in other styles.

Zuni style

Zuni work, which Ruch said probably is the best known style next to the Navaho, usually is distinguished by small, finely cut chips of turquoise and shell, often red coral, inlaid with intricate designs in the metal.

Ruch said much Zuni-style jewelry now sold in the Midwest actually is

made by Navaho artisans.

Hopi jewelry, made by a complex process of bonding pieces of metal together, resembles intaglio work, where the design is depressed below the surface of the metal.

The Santa Domingan craftsmen generally use heishe, or beads, of turquoise and other minerals, strung into bracelets or necklaces.

According to Ruch, native American silversmiths used to be able to buy their turquoise simply by the look and feel of the individual stone.

Supply running short

Now, he said, the supply of turquoise is running short, and most artisans buy by the weight, measured in carats. In addition, he said, recently made pieces indicate the craftsmen are cutting their stones more shallowly, to make each piece of turquoise produce greater numbers of finished works.

Most native silversmiths are well paid for their work, according to Ruch, and they usually make the jewelry as a profession.

But some other Southwest American Indian arts, such as rug and basket weaving, are in danger of dying out because the artisans are not being paid enough for their work, he said.

Such arts may be passed on in families and still are done as hobbies, he said, but the craftsmen can't afford to do the work professionally because of the low pay, and Ruch said the Southwest weaving arts soon may be lost.

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