

## Piece of the Month 2015

Month	Description	Image
December 2015	<p>Capixay/tunic            Totonicapán, Totonicapán            Mayan language: K'iche'            Ixchel Museum Collection: MI-04952            Year of manufacture: c. 1930</p> <p>This type of tunic of European origin is made of wool woven on the treadle loom. It is known as <i>capixay</i>, a word that probably stems from <i>capusayo</i> or <i>kapusay</i> in Basque. According to the woman who donated this garment, it was especially made to be taken to Germany and is a copy of the ones worn by marimba players in Totonicapán in the 1930s-1940s. (From the registry card in the Museum's Main Collection, written by Rosario Miralbés de Polanco, Emeritus Curator).</p>	

Month	Description	Image
November 2015	<p>Ceremonial huipil            Quetzaltenango, Quetzaltenango            Mayan language K'iche '            Ixchel Museum Collection: Julia Płocharski ( P - 120 )            Year of manufacture: c. 1920</p> <p>This blouse is made of three pieces sewn together by hand. The female captains of the Brotherhood of the Virgin of the Rosary used to adorn themselves nearly a century ago with <i>huipiles</i> in this style – woven on a foot loom and embroidered with the materials, designs and colors of that time -- to indicate their position in the guild. It is a period garment of historical significance.</p>	

Month	Description	Image
<p>October 2015</p>	<p>Perraje or Mantle            Mayan language: Pokomam            San Luis Jilotepeque, Jalapa            Year made: c. 1970</p> <p>This piece, made with commercial fabric, introduces geometric and zoomorphic motifs embroidered by hand. The person who made this rapidly-disappearing type of embroidery was a man who died some years ago. The garment also features application of lace and an embroidered strip. Its use is reserved exclusively for married women, who carry it over their heads for the first time on their wedding day and then continue using it for special activities, mainly to go to church.</p>	 <p>The image shows a horizontal strip of embroidery on a light-colored fabric. From left to right, it features a colorful tiger with geometric patterns, a person in traditional attire holding a long, thin banner or strip, a bird with outstretched wings, a rooster with a colorful comb, and a dog. The embroidery is done in various colors including blue, red, yellow, and green.</p>

Month	Description	Image
September 2015	<p data-bbox="451 329 1060 358">Miniature Collection Huipiles "Olga Geng"</p> <p data-bbox="451 397 1155 641">The complete collection of huipiles miniature replica consists of 112 copies daily and ceremonial use, from 82 municipalities of the Altiplano, which users belong to 13 language groups. She embroidered author between 1980 and 1985, faithfully copying shapes, colors and designs of authentic clothing.</p> <p data-bbox="451 682 1165 885">Olga Arriola de Geng has researched over many years, indigenous costumes Guatemala. He published two books on the subject, entitled: "The Weavers in Guatemala and the Spanish influence in the Indian Suit" and "Techniques of Embroidery in Guatemala Indigenous Clothing".</p> <p data-bbox="451 925 1123 1031">The Ixchel Museum of Indigenous Dress expresses its appreciation for the donation of this valuable collection.</p>	<div data-bbox="1205 358 1793 764">  </div> <p data-bbox="1205 771 1669 868">           Replica daily huipil            Santa Apolonia, Chimaltenango            Mayan Language: Kaqchikel         </p> <div data-bbox="1205 906 1766 1279">  </div> <p data-bbox="1205 1286 1816 1383">           Replica daily huipil            Santiago Chimaltenango, Huehuetenango            Mayan language : Mam         </p>

Month	Description	Image
August 2015	<p>Replica ceremonial huipil            San Andrés, Sajcabajá , Quiche            Mayan language : K'iche '</p> <p>Miniature Collection Huipiles "Geng Olga"</p> <p>The complete collection of huipiles miniature replica consists of 112 copies daily and ceremonial use, from 82 municipalities of the Altiplano, which users belong to 13 language groups. She embroidered author between 1980 and 1985, faithfully copying shapes, colors and designs of authentic clothing.</p> <p>Olga Geng Arriola has researched over many years, indigenous costumes of Guatemala. He published two books on the subject, entitled: " The Weavers in Guatemala and the Spanish influence in the Indian Suit " and " Techniques of Embroidery in Guatemala Indigenous Clothing".</p> <p>The Ixchel Museum of Indigenous Dress expresses its appreciation for the donation of this valuable collection.</p>	

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July 2015	<p>             Ceremonial cutting              Salcaja Quetzaltenango              Mayan language : K'iche '              Ixchel Museum Collection : MI- 04040           </p> <p>             This court was woven with mercerized cotton standing and cuyuscate. It presents designs warp and weft stripes with geometric figures achieved through technical Jasper. This is the only section of the museum's main collection presented cuyuscate.           </p> <p>             An important piece of Mayan women's clothing skirt , commonly called ' cut ' and Kaqchikel Mayan language that is uq. It is a rectangular or tubular piece width and length variables, which wraps around the waist and fastened with a sash. Currently, in Guatemala, it is used in different ways depending on the region. The cut sample is displayed similar to those of prehistoric cuts traits, such as the form and manner of use.           </p>	

Month	Description	Image
<p>June 2015</p>	<p>Trousers            Santa Catarina Palopo, Solola            Mayan Language: Kaqchikel            Ixchel Museum Collection: MI-06571</p> <p>Year of manufacture: 1930            Dimensions: 88.6 cm x 78 cm</p> <p>In Santa Catarina Palopo, Solola, it has been preserved as part of the pants suit everyday use. The garment is woven waist.</p> <p>In Santa Catarina Palopo, Solola, it has been preserved as part of the pants suit everyday use. The garment is woven waist. The changes that occur in the clothing of this community can be seen mainly in the blouse and trousers. In the case of pants, a look at the catalog of the museum's main collection shows that in the 1930s, this was simpler, red and white stripes, with brocade in yellow and green tones. In the 60's and 70's he continued his preparation with red and white stripes, but with brocade mercerized yarns of different colors. From the decade of the 80's, radical changes are observed in relation to the color designs supplementary weft, while the use of acrylic yarns in turquoise becomes apparent. Thus, it was predominantly red pants became, in a matter of decades, in turquoise.</p>	

Month	Description	Image
May 2015	<p>             Huipil              Santa Apolonia , Chimaltenango              Mayan Language: Kaqchikel              Traveling Collection: CITI - 00037           </p> <p>             This article of daily use is characterized by having, at the rear (back), geometric motifs embroidered by hand with the technique of faux brocade, which is to form figures through additional wires running stitches with needles, making the appearance of brocade. Brocade is achieved by introducing additional strands, usually in the plot, as it weaves the fabric on the loom or standing.           </p>	

Month	Description	Image
<p>April 2015</p>	<p>Su't shoulder, male.            Santo Domingo Xenacoj, Sacatepequez            Mayan Language: Kaqchikel            Ixchel Museum Collection: MI-05845</p> <p>Su't woven belt, two canvases together by hand with point Randa, presents geometric and zoomorphic designs. Su't this style is used by men in positions of mayor butler and the brotherhoods of Santo Domingo Xenacoj.</p>	 <p>The image shows a traditional Mayan woven belt (Su't) laid flat. It consists of two panels joined together, featuring a complex pattern of geometric and zoomorphic designs. The designs are rendered in vibrant colors including red, yellow, blue, green, and purple. The patterns include stylized animals and geometric shapes. The belt is bordered by a wide, colorful band with a repeating diamond pattern.</p>

Month	Description	Image
<p>March 2015</p>	<p>Sobrehuipiles            San Juan Comalapa, Chimaltenango            Mayan language: kaqchikel            Collection: MY-03255 / MI-04071</p> <p>1. Application: ceremonial: 113 cm x 56 cm Year of manufacture: 1960 Technical data: woven belt, made from natural cotton homespun coffee; brocade silk and acrylic.</p> <p>2. Using Ceremonial: 110 cm x 106 cm Year of manufacture: 1935 Technical data: woven belt, made from natural cotton homespun coffee; brocade silk and wool, hand embroidered neck.</p>	

Month	Description	Image
February 2015	<p>Capixay            San Juan Atitán, Huehuetenango            Mayan language: Mam            Collection Płocharski: P-570</p> <p>This long tunic woven waist wool, is known as capixay, a term which probably derives from capusayo or kapusay in Basque; Men use San Juan Atitán, Huehuetenango. The making of this garment is work, both men and women of the town Mam. The capixay has two very narrow false sleeves, which have no use; They lay them on the shoulders or just leave them hanging on the sides, as can be seen in the image. The capixay is a piece of European origin.</p>	 <p>The image shows a black, long-sleeved tunic with a red sash and fringe, displayed on a hanger. The tunic has a simple, rectangular shape with a wide red sash around the waist. The sash has a decorative border and fringe. The tunic has a fringed hem at the bottom. The sleeves are long and appear to be made of a different material or are simply hanging off the shoulders.</p>

Month	Description	Image
January 2015	<p>Huipil            Colotenango, Huehuetenango            Mayan language: Mam            Ixchel Museum Collection: MI-04 978</p> <p>In the late twentieth century, it became fashionable style blouse on display. Not only it was used in a community that was previously usual, but copied it women in other villages like San Rafael Petzal and Ixtahuacán. The colorful garment varied from cotton yarn and acrylic fiber that could get in the market and was made from three canvases. In relation to the traditional techniques used to decorate, we can say that have been preserved. They are used to make other huipil styles and cuts, but at the same time, others were taken to simpler than traditional reasons, such as those shown in the huipil. These new are achieved through supplementary weft floating through the warp threads.</p>	