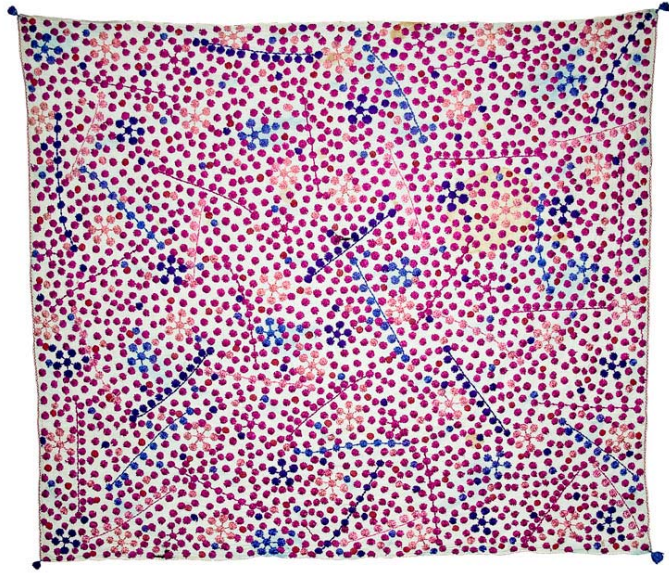





## Piece of the Month 2016

Month	Description	Image
January	<p>Su't or hand embroidered cloth Magdalena Milpas Altas, Sacatepequez Mayan Language: Kaqchikel Ixchel Museum Collection: MI- 04221 Year of manufacture: circa 1940</p> <p>This cloth, possibly for ceremonial use is made of commercial fabric. Striking for the simplicity of its composition, achieved with large numbers of small stars or constellations, as identified locally as documented Olga Arriola de Geng in his book <i>Técnicas de Bordados en los Trajes Indígenas de Guatemala</i>. It is a heritage of great historical icon and value because some time ago, in this town, use was discontinued, and were made only at the request of interested buyers.</p>	


Month	Description	Image
February	<p>Paya or ceremonial veil brotherhood            Originally from the South Coast (possibly Samayac , Suchitepequez )            Mayan Language: K'iche '            Ixchel Museum Collection : MI- 02667            Year of manufacture: circa 1950</p> <p>Hand embroidered with satin point, to qualify, fern, flat stitch, eyelet, chain and cross-stitch. The base fabric has been woven on a loom, with all edges finished on the loom. Cotton fabric that underlies has been dyed with natural dyes in green, indigo and orange - yellow, and a commercial aniline dye (alzarina) to achieve red. This form of base fabric is used in many of the communities of the South Coast. The embroidery is an impressive work has been achieved entirely with silk thread. This piece combines floral, animal and human figures in a dense embroidery.</p>	

Month	Description	Image
March	<p>Apron – Machine embroidery Santa Maria de Jesus, Sacatepequez Mayan languages: Kaqchikel Ixchel Museum Collection : MI- 06386</p> <p>Year of manufacture: 2007</p> <p>An apron is an integral part of the indigenous costume in many villages. It is worn not only for work, but also to “go out”, and as something decorative if it is a “fancy” one. Furthermore, some women toward the end of the 1980’s would wear a beautifully-decorated one for their weddings. This would be made with jaspe material, with pleats that formed the waistline. These could be simple, or adorned with elements such as soutage, or fine cord, or embroidery, such as the one shown. Flowers and birds are popular motifs, especially of doves.</p>	


Month	Description	Image
April	<p>Overtrousers - ceremonial riven with hand embroidered designs Totonicapan, Totonicapan Mayan language : K'iche ' Ixchel Museum Collection : MI- 05760</p> <p>Year of Manufacture: c.1920</p> <p>This elegant garment, of European origin, was reserved for use by the brothers as a symbol of his authority and prestige. Each leg has a row of flower designs, and at the end of it, a bird. All these elements, achieved with simplicity, stand out against the black wool fabric. It is a masterpiece of historical and ethnographic value has already disappeared completely from the textile tradition of this municipality.</p>	




Month	Description	Image
May	<p>Everyday huipil/blouse  Quetzaltenango, Quetzaltenango  Mayan language: K'iche'  Ixchel Museum Collection: Julia de Plocharski (P-190)  Year of Manufacture: 1960</p> <p>Specialized women embroiderers join by hand the three panels of the huipil, which was brocaded in the foot loom. This type of work is locally called "<i>ranta</i>". It is one of the decorative elements which distinguish this traditional piece, made in the characteristic color of the place. In recent years, other colors have become fashionable. Floral designs are also embroidered in the Quetzaltenango rantas.</p>	


Month	Description	Image
June	<p>Apron Totonicapan, Totonicapan Mayan language : K'iche ' Ixchel Museum Collection: MI- 05556</p> <p>In various towns, an apron is used as an important element of typical dress. This can be either while working in the home (which was its original use), or as an accessory to everyday dress, among which can be found some which are very expensive due to their complex decorative details. These are made with jaspe cloth and with pleats forming the waistline. Traditionally, the threads are taken from the same length of cloth as the skirt; this creates something specific, decorated in the style of the original location. The one which is shown here highlights various designs, including appliques of hearts and daisies, using sky blue soutage (embroidery) and braid.</p>	


Month	Description	Image
July	<p>Collar and cuffs hand-embroidered          Huipil or Blouse, locally referred to as "kalil"          San Luis, Peten          Mayan language: Mopan</p> <p>As Olga Arriola de Geng points out in her book <i>Embroidery techniques in native Guatemalan clothing</i>: typical of this village is a white blouse of commercial cloth, with sewing machine-made tucks, and with a collar and cuffs in black cross-stitch revealing in white the design of birds and geometric plants. (This type of design was frequently used in Spain and was known as "Spanish work", or "black work"...) )</p>	

Month	Description	Image
August	<p>Ceremonial Sobrehuipil (overhuipil) for a brotherhood Cantel, Quetzaltenango Mayan language: K'iche' Ixchel Museum Collection: MI-03653</p> <p>The flat base fabric was woven on a foot or pedal loom. The warp yarn is commercial white cotton, while the weft is natural cotton (cuyuscate) in coffee or brown colors – and is handspun. This material is widely used in many Kiche towns, including: Totonicapán (Totonicapán), Nahualá (Sololá) and Chichicastenango (Quiché). It's a difficult fiber to work with; it did not go through a commercial process for ginning and spinning and its short fibers also make it especially difficult to spin.</p> <p>The embroidery is mainly done in cotton. The faded purple is a fugitive dye that was used 1940's and 50's (probably from logwood). This shade of purple was a popular color. All other embroidery threads are silk or mercerized cotton. The neck design is similar to that of the sobrehuipil from Santa Maria Chiquimula (Totonicapán). <i>Ref: Embroidery: Stitches that Unite Cultures by Barbara Knoke Arathoon &amp; Raymond E. Senuk.</i></p>	



Month	Description	Image
September	<p>Ceremonial Altar Cloth for brotherhood San Pedro Sacatepequez, San Marcos Mayan language: Mam Ixchel Museum Collection: MI-03737</p> <p>Year created: c. 1930</p> <p>Based on its size, we can assume it was made for either a small altar or for use in the brotherhood's house. The base fabric was made commercially, with a piece of commercial lace added. The embroidery is done with silk thread. The main iconographic elements are three vases similar to those that appear embroidered on the <i>sobrehuipil</i> of Cantel. A blue line interconnects them (which may be interpreted as a river or hills) and they are surrounded by swans and ducks, women and plants. Above the vases, <i>custodias</i> and flowers float freely. This same iconography appears on the supplementary weft's brocaded designs on the blouses, napkins and ceremonial tablecloths of San Pedro, as well as ceremonial fabrics of Quetzaltenango (Quetzaltenango). This naive type of design appears on embroidery where the artist does not feel limited by just geometry to produce the designs in the supplementary weft brocade.</p> <p>Reference: <b><u>Embroidery: Stitches that Unite Cultures</u></b> by Barbara Knoke Arathoon &amp; Raymond E. Senuk</p>	

Month	Description	Image
October	<p>Ceremonial Overblouse for a brotherhood. Santa María Chiquimula, Totonicapán Mayan language: K'iché Ixchel Museum Collection: MI-02379</p> <p>Year made: c. 1930</p> <p>The plain base fabric was woven in two pieces on a backstrap loom. The embroidery around the neck area was made completely with silk thread in shades primarily of mauve, accented with other colors. Preference for this color continued until the 1970's in many areas of the Guatemalan highlands. (Goodman 1976: 52).</p> <p>The three-layered floral design around the neck shows similarities to the distinctive styles of some of the neighboring K'iché municipalities -- all located in the department of Totonicapán -- such as San Andrés Xecul, San Francisco El Alto and San Cristobal Totonicapán and also Cantel (Quetzaltenango). All these towns are well represented in the collection of the Museo Ixchel.</p> <p>Source: <b><i>Embroidery: Stitches that Unite Cultures</i></b> by Barbara Knoke Arathoon &amp; Raymond E. Senuk.</p>	

Month	Description	Image
November	<p>Ceremonial over-huipil for brotherhood            Patzún, Chimaltenango            Mayan language: Kaqchikel            Ixchel Museum Collection: MI-05894</p> <p>Year of creation: c.1960</p> <p>Ceremonial sobrehuipil made of two panels woven on a backstrap loom. It has the characteristic warp stripes of the village location. The neckline is hand embroidered in a local historic style, with both floral and geometric decorations.</p> <p>This type of piece is used by female members of the guild on the day which celebrates the patron saint of the brotherhood.</p>	

Month	Description	Image
December	<p>Sobre-(over-) huipil for a brotherhood Santo Domingo Xenacoj, Sacatepéquez Mayan Language: Kaqchikel Ixchel Museum Traveling Collection: CITI-00246</p> <p>Three hand-stitched pieces. The overhuipil is locally known as <b>oxperaj</b> in kaqchikel – literally meaning “made of ‘three pieces” - was a distinctive garment of the <i>texeles</i> about 15 years ago. Its ceremonial use was lost over time, and today women tend to use it as part of everyday dress.</p>	