





Piece of the Month 2018


Month	Description	Image
January	<p>Overblouse Mixco, Guatemala Mayan Language: Poqomam Collection: Julia R. de Plocharski P-74 Year of Manufacture: circa 1900</p> <p>This is a ceremonial cofradía huipil made with three cloth panels woven on a backstrap loom and sewn together by hand using backstitching. The edges of the neck and sleeves feature handmade natural cotton and wool bobbin lace. The upper border of the garment is hand embroidered with hand spun natural white cotton dyed with purpura pansa snail (purple). These decorations are enhanced with metal sequins, which were commonly used at the time.</p>	



Month	Description	Image
February	<p>Salcajá, Quetzaltenango Mayan Language: K'iche' Colección Museo Ixchel: MI-03746/090 Year of Manufacture: 1980</p> <p>This corte or skirt is made of one cloth panel woven on a treadle loom using acrylic fibers and mercerized cotton. It is worn in the wraparound style. The thin yellow, red and green stripes of the warp (or vertical threads of the fabric) contrast with the complex and varied jaspe designs woven in the warp and weft (or horizontal threads). Jaspe is a tie-dye technique: threads are knotted to create the figures and the knots prevent the dye from penetrating, thus keeping the threads' original color. After dyeing, the knots are dried and undone and the designs are woven using the undyed parts of the threads.</p>	

Month	Description	Image
March	<p>Ceremonial Pants Almolonga, Quetzaltenango Mayan Language: K'iche' Collection: Museo Ixchel: MI-01516 Year of Manufacture: circa 1900</p> <p>These are ceremonial cofradía trousers woven on a backstrap loom and sewn together by hand. The red threads dyed with alizarin were used in the warp and weft stripes and on the supplementary weft brocaded motifs. The red silk threads, dyed with cochineal (obtained from the body of the dried insect <i>Dactylopius coccus</i> Costa) were only used for the embroidery (B. K. de Arathoon and R. E. Senuk: 'Embroidery: Stitches that Unite Cultures', p.92).</p>	


Month	Description	Image
April	<p>Ceremonial Table Cloth Quetzaltenango, Quetzaltenango Mayan Language: K'iche' Collection: Museo Ixchel MI-00662 Year of Manufacture: circa 1930</p> <p>This table cloth is used for cofradía ceremonies. It is made with two cloth panels woven on a backstrap loom and sewn together by hand using a basting stitch. This piece was made according to the style norms of the Quetzaltecan textile tradition, using yellow, purple and red cotton and silk threads, which are characteristic of the place. Almost all of its supplementary weft brocaded motifs are geometric and zoomorphic. It features small fringes on its edges.</p>	


Month	Description	Image
May	<p>Chachal – Charm Necklace San Miguel Chicaj, Baja Verapaz Mayan Language: Achi</p> <p>This is a traditional necklace consisting of a single thread and made with red plastic beads, coins and rhombus shaped trinkets. Fuchsia, green, yellow and blue cotton pompons hang at the center as a pendant with a cylindrical cross at the end. It is distinctive of this place and worn on special occasions.</p>	


Month	Description	Image
June	<p>Morral Nahualá, Sololá Mayan Language: K'iche' Collection: MI-05998 Year of Manufacture: 1975</p> <p>This morral or shoulder bag was knitted using a circular needle and hand spun black and white natural wool thread. On the front, 'Miguel Hixmata Canton Chuipa Tuj De Anu 1975' can be read, which is probably the owner's name, place of birth and year in which the shoulder bag was made. Both sides feature geometric motifs, such as rhombus shapes and meanders. Its central figure has been identified as a stylized horse. The strap was woven on a backstrap loom and sewn onto the bag by hand.</p> <p>(Source: Guisela Mayén de Castellanos, <i>Tzute and Hierarchy in Sololá</i>, 1986).</p>	




Month	Description	Image
July	<p>Ceremonial Gola or Collar, and Ceremonial Mangas or Sleeves San Cristóbal Totonicapán, Totonicapán Mayan Language: K'iche' Year of Manufacture: 1920-1940</p> <p>The ruff or ceremonial neck-collar (top image) is applied to the huipil that is traditionally used for cofradía rituals. The neck's base fabric is made with two layers of commercial tulle that was hand embroidered with twisted silk threads, silk ribbons and applied sequins. Its edges feature crochet needlework using twisted silk threads</p> <p>Pairs of sleeves (bottom image) such as these were sewn onto the huipiles that were traditionally worn by cofradía women. The base fabric is commercial tulle embroidered with twisted silk threads, silk ribbon applications and sequins. Its edges feature crochet needlework made with twisted silk threads. The sleeves are a part of the European attire that was adapted by the Maya in colonial times.</p> <p>(Source: Barbara Knoke de Arathoon and Raymond E. Senuk: 'Embroidery: Stitches that Unite Cultures', p.78 & p.80).</p>	 

Month	Description	Image
August	<p>Su't or Cloth San Antonio Aguas Calientes, Sacatepéquez Mayan language: Kaqchikel Ixchel Museum Collection: MI-04135 Year of Manufacture: 1927</p> <p>This su't or cloth is made of two cloth panels woven using cotton threads on a backstrap loom and sewn together by hand. It features floral, geometric and zoomorphic motifs which include stars and deer among others. All of them were brocaded with double faced supplementary wefts, a complex technique used only in this community. On the textile, the initials "RM" can be read, which probably belong to the person who wove it, and "AÑO DE 1927", the year in which it was made.</p>	


Month	Description	Image
September	<p>Corte or Skirt Chichicastenango, Quiché Mayan Language: K'iche' Ixchel Museum Collection: MI-01070 Year of Manufacture: 1970</p> <p>This wraparound skirt for everyday use is made with two cloth panels woven on a treadle loom, joined with a decorative hand-stitched seam. The width of the colorful seam is approximately four centimeters. The skirt also features designs on the weft (horizontal threads) made using the resist dye technique known as jaspe. This skirt is worn at knee length, which is why it is shorter than those from other places.</p>	

Month	Description	Image
October	<p>Boys' Pants Santiago Atitlán, Sololá Mayan Language: Tz'utujil Year of Manufacture: 1980 (<i>top image</i>) 1970 (<i>bottom image</i>)</p> <p>These boys' pants were both made with cloth panels woven on a backstrap loom using cotton threads. The panels were sewn together with a basting stitch. The garments feature purple stripes made by adding threads of said color to the warp (vertical threads). The hems were sewn using backstitch.</p> <p><i>Top Image:</i> The lower edge stands out due to its geometric and bird motifs embroidered by hand in cheerful colors using different stitches.</p> <p><i>Bottom Image:</i> Geometric and bird motifs were brocaded on its lower edge using the single faced supplementary weft technique in the traditional colors of that particular time.</p>	 <p>The image displays two pairs of boys' pants, one from 1980 (top) and one from 1970 (bottom). Both pairs feature vertical purple stripes on a white background. The hems are decorated with colorful, hand-embroidered geometric and bird motifs. The 1980 pair has a more pronounced and wider hem, while the 1970 pair has a narrower hem.</p>

Month	Description	Image
November	<p>Women's Shawl San Cristóbal Totonicapán, Totonicapán Mayan Language: K'iche' Year of Manufacture: 1970</p> <p>This shawl was made with two cloth panels woven on a backstrap loom and machine-sewn together using a basting stitch. The garment features stripes in lively colors known as 'mourning colors': green, purple and blue, which alternate in the weft (horizontal threads) with <i>jaspe</i> (ikat) designs, among which small leaves and lyres can be seen. It showcases the mastery of the dyers and weavers who take part in the making of <i>jaspe</i> (ikat), a complex resist-dye technique.</p>	

Month	Description	Image
December	<p><i>Small Saint's Huipil</i> <i>San Juan Sacatepéquez o San Raymundo, Guatemala</i> Mayan Language: <i>k'aqchikel</i> Ixchel Museum Collection: MI-01962 Year of Manufacture: 1960</p> 	<p><i>Small Saint's Huipil</i> <i>San Juan Sacatepéquez, Guatemala</i> Mayan Language: <i>k'aqchikel</i> Ixchel Museum Collection: MI-01963 Year of manufacture: 1951</p> 
	<p><i>Small Saint's Huipil</i> <i>Nahualá, Sololá</i> Mayan Language: <i>k'iche'</i> Ixchel Museum Collection: MI-03858 Year of Manufacture: 1970</p> 	
<p><i>Small Saint's Huipil - San Juan Sacatepéquez o San Raymundo, Guatemala</i></p> <p>This small saint's huipil was made with cloth panels woven on a backstrap loom using cotton threads. Its sides were hand-embroidered, as well as the round neck, which features the buttonhole stitch with silk and cotton threads. The garment is decorated with warp stripes and floral and geometric designs which are distinctive of this particular place and time. This style of huipil was used locally to dress small images of saints which may explain why there is a hole on the left side of the neck as it is probable that the image was holding baby Jesus in its arms and the hole was made to show the baby's head. This opening was hand-embroidered with a buttonhole stitch using silk and cotton threads.</p> <p><i>Small Saint's Huipil - San Juan Sacatepéquez, Guatemala</i></p> <p>This small saint's huipil was made with cloth panels woven on a backstrap loom using cotton threads. Its sides were hand-</p>		

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	<p>embroidered with a basting stitch, and the round neck using a buttonhole stitch. It features floral, bird and geometric designs, which are characteristic of the place and the name and year 'Antonio Perez 1951' are embroidered on it. This particular style of huipil was locally used to dress small images of saints which may explain why there is a hole on the left side of the neck as it is probable that the image held baby Jesus in its arms and the hole was used to show the baby's head. This opening was hand-embroidered with a buttonhole stitch.</p> <p><i>Small Saint's Huipil - Nahualá, Sololá</i></p> <p>This small saint's huipil was made with cloth panels that were woven on a backstrap loom using cotton and rayon threads. The round neck with a vertical opening in the front has a hand-embroidered hem made using a zig-zag stitch. The sides were sewn together using a backstitch. The garment features geometric and zoomorphic designs made with supplementary weft brocades. The bleeding dye, especially in red, is one of the main characteristics of this community's garments. This particular style of huipil was locally used to dress small images of saints.</p>	

Month	Description	Image
December	<p><i>Saint's Shirt</i> <i>San Antonio Aguas Calientes, Sacatepéquez</i> Mayan Language: <i>k'aqchikel</i> Ixchel Museum Collection: MI-03706 Year of Manufacture: 1960</p> 	<p><i>Saint's Shirt</i> <i>Santo Domingo Xenacoj, Sacatepéquez</i> Mayan Language: <i>k'aqchikel</i> Ixchel Museum Collection: MI-03713 Year of Manufacture: 1930</p> 
<p><i>Saint's Shirt - San Antonio Aguas Calientes, Sacatepéquez</i></p> <p>This shirt was made especially for the image of a saint with cloth panels that were woven on a backstrap loom using cotton threads. This garment, which stands out for its simplicity, has a colorful vertical neck that was hand-embroidered with a buttonhole stitch. Twenty two hand-embroidered birds can be seen on the front in five subtle tones. They are distributed in three rows on each side. They are positioned so that they are all looking to the same side.</p> <p><i>Saint's Shirt - Santo Domingo Xenacoj, Sacatepéquez</i></p> <p>This saint's shirt was made with cloth panels that were woven on a backstrap loom with cotton threads in the colors that were traditionally used at the time. It is decorated with geometric and bird designs that were made with the supplementary weft brocading technique. Its vertical neck has a ribbon applied around it and the applications on the sleeves were hand-sewn using a backstitch. This particular style of huipil was locally used to dress small images of saints which may explain why two holes were</p>		

Month	Description	Image
	made under the neck as they were probably used to show that the image was holding baby Jesus. These openings were hand-embroidered using a buttonhole stitch.	