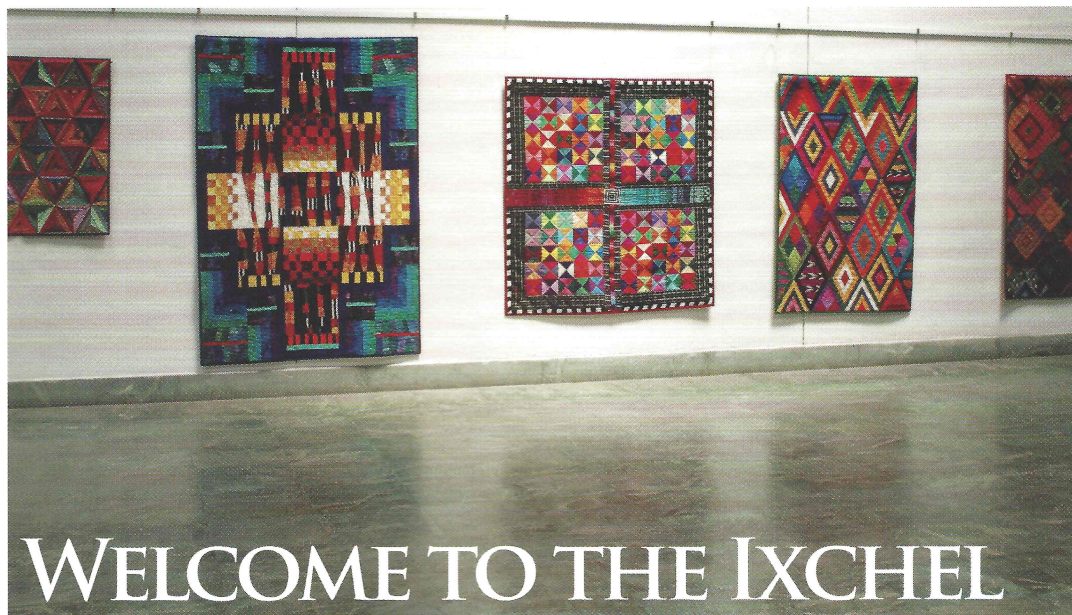
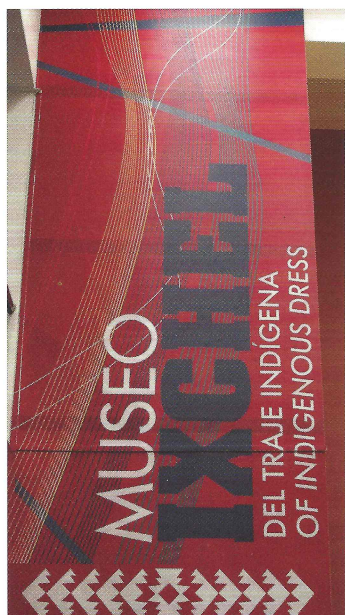


FRIENDS OF THE IXCHEL MUSEUM

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The image of
the Ixchel Museum
has become more
colorful and youthful
thanks to a grant
from FOIM

The Ixchel Museum is showing a brighter and more welcoming face, thanks to a grant from the Friends of the Ixchel Museum. The entrance has been brightened with banners, graphics and easy-to-read information, all in the brilliant colors of Guatemalan textiles.

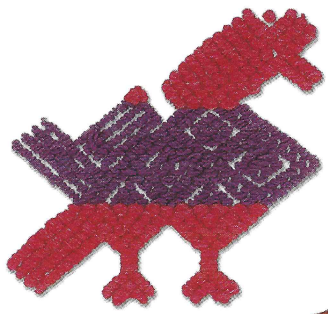
One of the most charming additions is a life-size cardboard cutout of Violeta Gutierrez, the museum registrar whose smiling face has been welcoming visitors for years. The two-dimensional Violeta proffers a bulletin board with information on museum activities. The atrium celebrates the textile tradition with David Ordoñez's mobile made of Guatemalan fabrics.

Marilda del Pilar Cruz de Morales, the Ixchel's exhibit designer, has worked with Tipos, a Guatemala City design firm, to transform the space.

The image of the Ixchel Museum has also become more colorful and youthful since the appointment of Ana Rosa de Mendez as director of development. In her first few months on the job, Ana Rosa has produced bright monthly calendars of events at the museum, radio spots and a roster of corporate sponsors for events.

For the opening of Caliente Quilts, a temporary exhibit of Priscilla Bianchi's quilts made of Guatemalan fabrics, Ana Rosa created artistic still-lives in front of each quilt to highlight the designs. (To see the event, go to www.youtube.com/watch?v=C60jnv5ux9k) She also used the exhibit as a background for a candle-lit fund-raising dinner on the plaza. Her enthusiastic work on personal and corporate memberships has already brought in new funds. She has put the Ixchel Museum on Facebook and is sending the monthly calendar to members via e-mail.





THE MUSEUM



In another example of the museum's efforts to communicate in Guatemala's various Maya languages, two children's books, *Una Cinta Que Vuela* and *Una Historia que Contar*, will be translated into Kaqchikel and K'iche. The work is being supported by a \$6500 grant from the United States embassy in Guatemala.

The Ixchel's tireless

official photographer, Anne Girard, continues to record traditional costumes and cultures for the photo archive. She **recently was awarded a grant from the Daniele Agostino Foundation** to take pictures in Zacualpa and Joyabac, two towns that are not yet represented in the archive.

In August, **Jennifer Wearden, former textile curator at the Victoria and Albert Museum** in London, came to Guatemala as a guest of the British Women's Association. She spoke at the Ixchel about the V & A's small collection of Guatemalan textiles, collected by Albert Maudsley a century ago.

The bilingual embroidery catalogue, *Embroidery: Stitches that Unite Cultures*, written by Barbara Knoke de Arathoon, will be published in December. The original funding from the Friends of the Ixchel Museum was augmented by a generous donation from Annette Merle-Smith, making it possible to include twice as many color photographs as originally planned.

Embroidery will also be the theme of the museum's 2010 calendar. A new format will present large photos of the embroidery and smaller pictures of the person doing the work or wearing the garment.

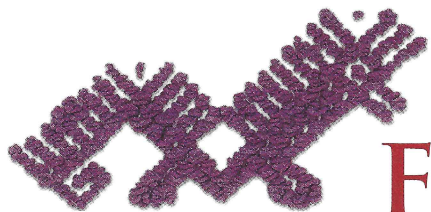
The museum's current major exhibit, which opened on October 8, features sut's, the cloth used by the Maya in both daily and ceremonial activities as a head cloth, shoulder cloth or to wrap objects. The sut's in the exhibit are all from Kaqchikel-speaking communities. Photographs from as far back as the early 20th

century show the use of sut's over time.

In conjunction with the exhibit, Fabiana Flores Maselli, director of education has created a **children's activity book of six Kaqchikel sut's**. The children are able to weave strips of paper to recreate the textiles. The book, funded by Friends of the Ixchel Museum, is in three languages – Kaqchikel, Spanish and English.

She has also developed a **CD in Spanish and K'iche. *Siguiendo el Hilo*** (Following the Thread) describing the history and culture of four weaving towns from different linguistic areas. The CD features children's art projects based on the designs from each town. Funded by USAID, the CD is on the Ixchel Museum's web site, where Guatemalan teachers can download it to use as an educational tool.

The Museo Ixchel is located on 6a Calle final, zona 10, on the grounds of the Universidad Francisco Marroquín in Guatemala City. The museum is open from 9am to 5pm, Monday through Friday, and from 9am to 1pm on Saturday. Admission is Q35 for adults, Q15 for students and Q8 for schoolchildren. For further information on library access and holiday closings and more, please visit museoixchel.org or telephone 502 2331 3622



FRIENDS OF IXCHEL

A FINE EXAMPLE FROM FOIM'S COLLECTION



By Raymond Senuk,
board member, FOIM

Photo by: Raymond Senuk

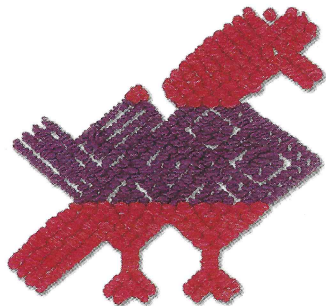
The textile above is a *cofradía ofrenda* or a ceremonial carrying cloth from the Kaqchiquel speaking town of San Juan Sacatépequez. The textiles from San Juan are always recognizable by the vivid grouping of red, yellow and purple warp stripes in the base cloth.

Over the last hundred years, the relative proportions of the three colors have changed. In the late nineteenth century, red was the predominant color with very narrow bands of purple and yellow. By the 1970s, yellow and purple were the primary colors, with red merely an accent color. This ofrenda falls into what I call the classic period of Guatemalan textiles, characterized by the extravagant use of silks and naturally dyed cottons. The supplementary weft patterning is done almost completely in pre-dyed silk floss and murex-dyed cotton, expensive materials that demonstrate the culture's commitment to using the best threads possible for ceremonial textiles.

This piece was woven on a backstrap loom, two sticks to which warp threads are attached. The weaver began to weave this textile from the top, where one can see that the first line of animal figures after the initial floating zigzag are upside down. After weaving about three inches in this direction, the loom was reversed and the piece was woven until there was no space for the shuttle to be passed. At this point the tedious work of finishing the weft was accomplished by using a needle to simulate the passing of the shuttle after the single harness of the backstrap loom could no longer be used to raise and lower the shed. Depending on the skill of the weaver and the particular village's tradition of finishing a textile, this 'join' can be almost invisible or quite evident. In this example the 'join', just below the upside-down animals at the top, is particularly fine and can barely be seen.

This textile dates to the 1920s/1930s, judging by its iconography. The elements chosen, their size and placement on the textile provide important clues. The skill of the weaver is displayed in the extensive use of different motifs including double headed eagles, armadillos, deer, birds, and corn plants.

This textile is part of the collection of the Friends of the Ixchel Museum and was donated by the estate of Guillermo Sanchez, a long-time collector of Guatemalan textiles.



A NEW DIRECTOR AT THE MUSEUM

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Friends of the Ixchel Museum is an American foundation and donations are deductible by the donor for U.S. general income tax purposes.

The Ixchel Museum is proud to announce the appointment of a new director. María Reneé Díaz de Aguilar began her new job on October 1, 2009.

Maria, 35, was born in Guatemala. After studying at the Colegio Metropolitano in Guatemala City, she received her MBA with honors from the Universidad Francisco Marroquín. In 2009,

she earned her master's degree in tourism from Arizona State University.

She brings significant financial expertise to her new position, as her professional experience includes executive positions at Citibank, TACA and Compro.



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FRIENDS OF THE IXCHEL MUSEUM

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