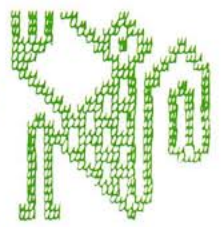


FRIENDS OF THE IXCHEL MUSEUM



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SAN ANTONIO AGUAS CALIENTES

So many symbols, spells, sayings, stars, formulas burn in their weavings. -- Miguel Angel Asturias.

San Antonio Aguas Calientes is a small village 12 kilometers from Antigua Guatemala that is 98% Maya Cakchiquel. Since the 1880s San Antonio has been well known for the great artistry of its weavers.

"The San Antonio Aguas Calientes weavers are both innovative and highly skilled," says Ixchel Museum Curator Rosario Miralbés de Polanco. She adds that they are most famous for weaving beautiful reversible patterns of birds, fruits and flowers.

Their weaving is done on a backstrap loom with the finest quality, factory-produced cotton. They do not spin their own thread, nor do they use silk or wool.

Most women in San Antonio have two styles of *huipiles*. The everyday *huipil* of geometric designs is worn by the woman making tortillas and is shown in detail on the back of the bulletin.

The Sunday or wedding *huipiles* have the prized designs of birds and fruits, adapted to the backstrap loom in the 1930s from cross-stitch pattern books. These are the double-sided, reversible patterns for which the village weavers are most famous.

Although for collectors, the older weavings of a village are considered "better," the San Antonio weavers themselves value their finest new work just as much.



Making Tortillas
San Antonio Aguas Calientes, Sacatepéquez
Photo by Winifred Simon.
Ixchel Museum Photo Archive.

IN THE MUSEUM

THE NEW IXCHEL MUSEUM

The move is set for the end of August 1993. Consultations with experts have made the new museum as technically perfect as possible for the exhibition, conservation and storage of textiles. It is also visually stunning.

The architects are Peter Giesemann, Adolfo Lau, Victor Cohen, Augusto de Leon and Guillermo Pemuelier; the contractors are Montes, Porras and Soler, Ltd; and the architects in charge of the design of the exhibition galleries are Kassandra de Azmitia and Luisa de Wer.

On the brick facade is a woven design from the *huipiles* of Comalapa called *rupan plato*. The *rupan plato* is a treasured ceremonial ceramic plate used by the *cofradías* in church to bless bread and fruit. The design was diagrammed by Flor de María Aguilar for the Ixchel Museum research monograph on the weavings of Comalapa written by Linda Asturias de Barrios.

The main gallery of the new museum will have a permanent exhibit covering the history of Maya textiles from Prehispanic times to the present, a second gallery will have temporary regional exhibits accompanying the museum's textile research, and a third gallery will be for the watercolors of Carmen Pettersen.

On the entry level will be a children's museum, gift shop, galleries for the exhibit and sale of paintings and handicrafts, the administration, and the large conservation and collection rooms.

The library and reading room, research center, and photo archive will be on the lower level of the museum with staff offices, the board room, textile receiving areas, a textile laboratory and storage rooms.

COLLECTION DONATED

Bertoldo Nathusius, founder of Sombol, S.A., donated his collection of 22 *cofradía huipiles* to the Ixchel Museum. Some of the *huipiles* are from early in the century, and all are beautifully made.



USIS CONSERVATION SEMINAR

The United States Information Service sponsored the seminar "New Methods of Conservation," January 25-29th in Antigua and invited the Ixchel Museum technical staff to participate.

The following experts in conservation of textiles and paper spoke: Lage Carlson, Archival Materials Specialist, Library of Congress; Vicki Cassman, Textile Conservation Specialist, University of Nevada; Stefan Michalski, Conservation Scientist, Canadian Conservation Institute, Ottawa; Bettina Raphael, Anthropological Objects Specialist, International Museum of Folk Art, Museums of New Mexico; Toby Raphael, Exhibitions and Objects Specialist, US National Park Service; and Amparo R. de Torres, Conservation Administrator, Library of Congress.

VISIT OF METROPOLITAN MUSEUM CONSERVATOR

Nobuko Kajitani, Textile Conservator at the Metropolitan Museum of Art in New York, came to Guatemala to consult on different technical aspects of the new museum.

CURATOR IN TAIWAN

In January Ixchel Museum Curator Rosario Miralbés de Polanco set up a two week textile exhibit in Taipei at the invitation of The Fine Arts Museum of Taipei. While there she had the opportunity to visit the Taipei Museum of Popular Arts, The Museum of Fine Arts, The Children's Museum and the Museum of the National Palace. She was able to study space distribution, exhibit cases and lighting in these museums.



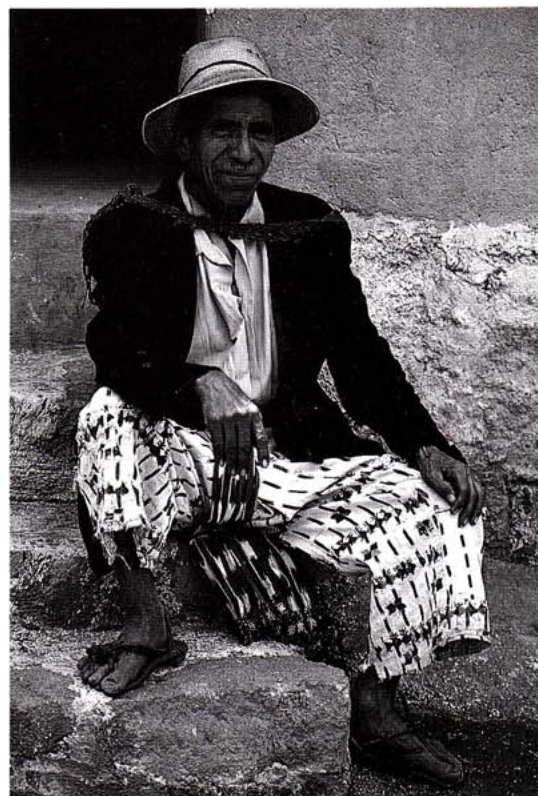
The Ixchel Museum on the Campus
of the Francisco Marroquín Universities

Above: Side view with *rupan plato* design.
Left: front view.

Photos by Rolando Rosito.
March, 1993.



Detail of Sunday huipil.
San Antonio Aguas Calientes, Sacatepéquez
Photo by Mary Richardson Miller. 1993.



Man from San Pedro la Laguna, Sololá
Photo by John Willemssen
Ixchel Museum Photo Archive

FRIENDS OF THE IXCHEL MUSEUM

VIDEO ON THE MAYA COFRADIAS

The color video of the Maya *Cofradía*, filmed and edited by Samuel Franco, has unusual scenes of the *cofradía* members preparing for their festivities, adorning altars and making ceremonial foods; it shows *cofradía* processions from various towns in their most splendid ceremonial dress and the costumed dances and firecracker displays that are part of the festivities. It has footage of the *palo volador*, of the dance of the *torito* laced with fireworks, and throughout, the authentic music.

Linda Asturias de Barrios, Director of Special Research for the Ixchel Museum, wrote the narrative which has been recorded in both English and Spanish. Copies of this 15 minute video funded by Friends of the Ixchel Museum will be on sale at the *Cofradía* Exhibit when it goes on tour.

TEXTILE BIBLIOGRAPHY

Friends of the Ixchel Museum is publishing the bibliography on Maya textiles compiled by Jeanne Randall and Ewin M. Shook. This is the first Maya textile bibliography and has over 340 titles. It will be an essential research tool for textile scholars as it is virtually impossible for an individual to learn of the many publications appearing throughout the world, or for any single library to obtain all the works pertaining to the subject.

Dr. Shook writes: "I believe that the Ixchel Museum, as the pioneer and foremost institution concerned with Maya textiles, should be the source of the first bibliography of Maya textiles."

BOARD MEETING

As the bulletin goes to press the annual meeting of the Board of Directors of Friends of the Ixchel Museum is scheduled for April 22, 1993, in New York City. New board members will be elected; the textile bibliography, the *cofradía* catalogue and video will be presented.

Donations to Friends of the Ixchel Museum

Friends of the Ixchel Museum, Inc., is an American foundation that funds projects to bring the museum's research and exhibits to the attention of Americans. The foundation's aims are to bring Guatemalan textile exhibits to the United States and to translate the museum's research monographs into English.

You can become a supporter of the Ixchel Museum's work by contributing to Friends of the Ixchel Museum. Friends of the Ixchel Museum is incorporated under the Not-for-Profit Corporation Law of the State of New York and has qualified under the rules of the U.S. Internal Revenue Service as an organization to which donations may be made which are deductible by the donor for U.S. Federal income tax purposes. Checks drawn to the name of Friends of the Ixchel Museum, Inc., may be mailed to:

Friends of the Ixchel Museum, Inc.
P.O. Box 27283
Los Angeles, CA 90027

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Detail of everyday huipil from San Antonio Aguas Calientes, Sacatepéquez

Photo by Mary Richardson Miller, 1993.