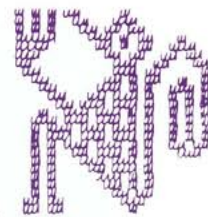


# FRIENDS OF THE IXCHEL MUSEUM



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## SAN PEDRO SACATEPÉQUEZ



San Pedro Sacatepéquez  
Photo by David Ordóñez, 1982  
Ixchel Museum Photo Archive

A weaving tradition is disappearing.

San Pedro Sacatepéquez is a Kaqchikel town 22 kilometers northwest of Guatemala City with a population that is 90% Mayan. The name Sacatepéquez comes from two words: *sacate* (grass) and *tepec* (mountain).

In the 1980's women of the town wore four different *huipiles*, according to their age and rank within the community and according to the occasion. A special *huipil* was woven for the Virgin of the Rosary.

The San Pedro everyday *huipil* is woven on the backstrap loom and made of two panels. Woven with ordinary cotton thread in predominantly pink, green and deep purple, its designs are all geometric in form. The designs on the shoulders are thorns, combs and quetzales. On the front and back in long rows, each about 2 inches high, are other symbols: roses, vases, butterflies, stars. The daily *huipil* has velvet appliqué at the neckline and is worn tucked into the skirt.

A mourning *huipil* is characterized by its somber colors--green, purple, blue and black--but the designs and way of wearing it are similar to the everyday *huipil*.

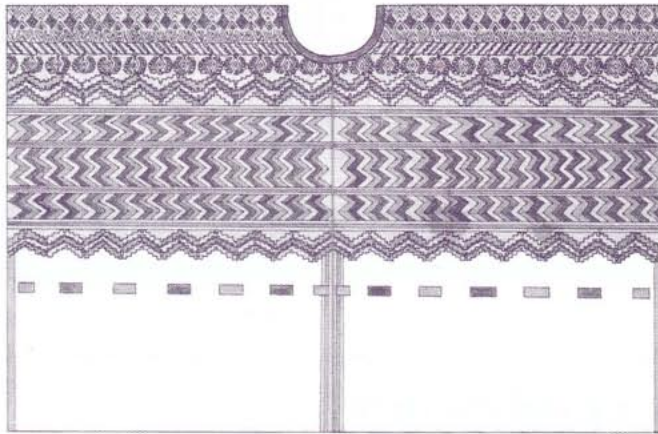
The *sobre-huipil* worn for festive occasions has similar designs but differs in the thread used for the brocading, in the form of the neckline and its use. The thread is more luxurious--a mercerized cotton called *lustrina*. As its name indicates, the *sobre-huipil* is worn for ceremonial occasions over an everyday *huipil* and not tucked in at the waist. It may also be worn over the head, over the shoulders, folded into a triangle, or used inside out.

The *cofradía* or wedding *sobre-huipil* is totally different. It is made of two panels and has lavender designs of animals and plants brocaded on a white ground cloth. Formerly, the lavender color was a natural dye obtained from the sea mollusk, *Púrpura Patula*, but now chemical dyes are used.

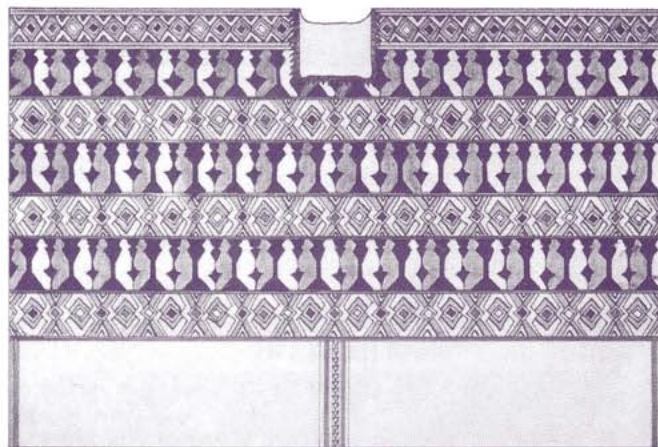
The designs on the shoulders are thorns and arched doorways. On the body of the *sobre-huipil* are rows of plants and animals such

(Continued on page 2)

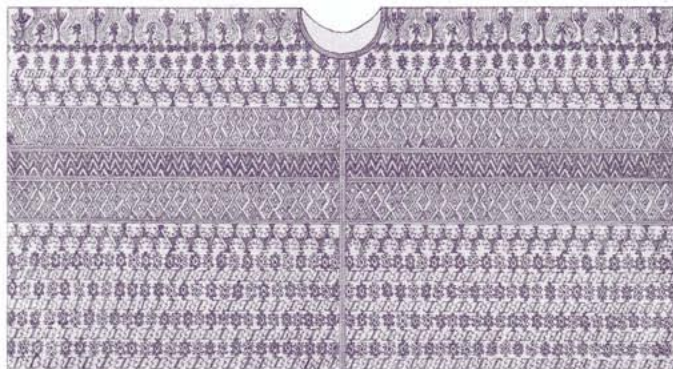




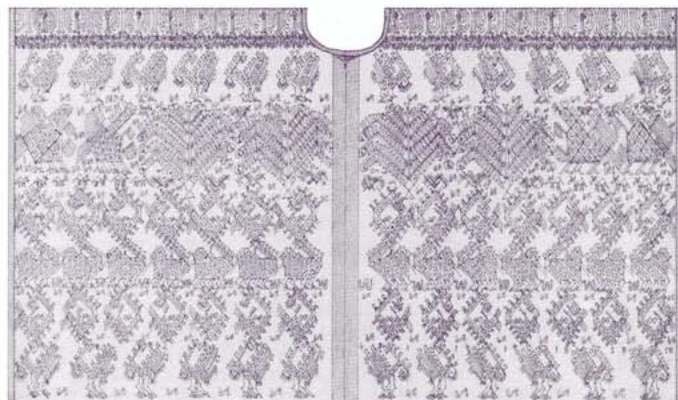
Daily huipil



Mourning huipil



Ceremonial sobre-huipil



Cofradía sobre-huipil

## IN THE MUSEUM

### MODERN TRENDS -- THE NEW EXHIBIT

In July the second of four permanent exhibits will open. The new exhibit, "Modern Trends," will show the myriad and colorful changes in Mayan textiles from the 1950s to the present day. The mounting of the exhibit, with several scenes and about 20 mannequins, has been sponsored by Edyma, S. A. Scenes of weavers, embroiderers, and of a pilgrimage to Esquipulas will show different aspects of daily and ceremonial Mayan life.

### MUSEUM COLLECTION UNPACKED

The more than 4,000 pieces in the Ixchel Museum textile collections have been unpacked and carefully stored in the new double-walled, specially ventilated collection room. Woolen pieces are stored separately because of conservation controls.

### GALLIMARD REQUESTS PHOTOS

French publisher Gallimard is producing a volume entitled "Le Monde Maya" and has requested photographs of Andrés Curruchich's oil paintings in the Ixchel Museum collection.

### PRIVATE COLLECTION DONATED

Olga Ayau Cordón donated her textile collection of 38 pieces, including 32 *huipiles* from the 1940s and 1950s, to the Ixchel Museum.

### DOCENT PROGRAM

A six week course on Mayan textiles has been given by museum staff and consulting anthropologists to the museum volunteers.

From page 1. San Pedro Sacatepéquez

as the tree of life, turkeys, donkeys, peacocks, coyotes, lions. Spaces between the larger figures are filled in with smaller designs: rabbits, cats, dogs, caterpillars.

The *sobre-huipil* woven for the Virgin of the Rosary has the names of the donors embroidered into it and holes for the Virgin's arm and for the head of the Christ Child she holds.

The traditional skirt of San Pedro is dark blue with thin white horizontal and vertical lines. It is formed from two pieces of material, each 4 yards long and 40 inches wide, joined by a seam of magenta silk. The material is wound to make a tubular skirt.

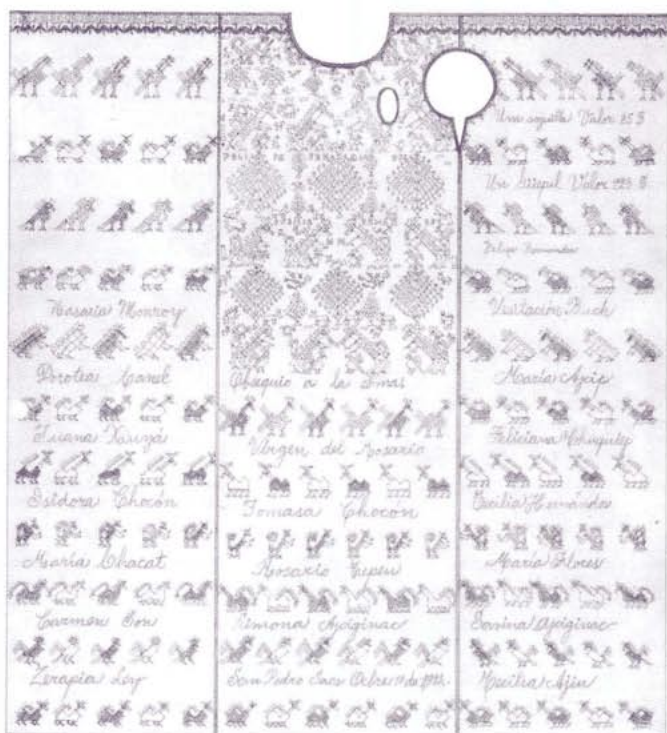
The ceremonial skirt is also dark blue but the horizontal lines are wide and grouped in threes. The traditional skirts are not popular among the young women, who prefer bright, tie-dyed skirts from Salcajá.

Over the years there have been changes in the economy of San Pedro and the village has become a center of textile factories.

Eulogia and Encarnación Tepeu, weavers from San Pedro, say that the young women today neither weave nor wear the *huipiles*. If they wear *huipiles* at all, they buy them in Quetzaltenango or Totonicapán. Only for the Virgin of the Rosary will the young women join together to weave a *huipil*.

--Data from: "Hierba, Montañas y el Árbol de la Vida en San Pedro Sacatepéquez, Guatemala" by Lina Barrios. Drawings by Flor de María Aguilar





Huipil for the Virgin of the Rosary

## FRIENDS OF THE IXCHEL MUSEUM

### INAUGURATION OF NEW MUSEUM

President of the Board of Friends of the Ixchel Museum, Suzanne Davis, and board members Lois Stratton and Cynthia Hammett, travelled to Guatemala for the opening of the new Ixchel Museum building on November 17, 1993.

### VIDEO ON MAYAN DRESS FUNDED

Friends of the Ixchel Museum has funded the production of the video "Mayan Clothing of Guatemala." It will be shown in the museum in both English and Spanish, and will be on sale by July in both languages and also in both American and European formats.

### U. S. EXHIBIT TO BEGIN

The *Cofradía* exhibit opens at the Siouxland Heritage Museums in Sioux Falls, South Dakota on June 5th. Dr. Linda Asturias de Barrios, consultant to the Ixchel Museum, will mount the exhibit and give a presentation on Mayan textiles. The *Mayan Cofradía Fiesta* video and catalogue, which Friends has funded, are part of the exhibit.

### WEAVING PROJECT

Seed money for a weaving project was approved by Friends. The committee in charge has found a source of natural brown cotton, *cuyuscate*, and is working with two weavers from Cerro de Oro and three weavers from Tzan Huacal, San Lucas Tolimán.



Virgin of the Rosary San Pedro Sacatepéquez  
Photo by Patricia de Paiz, 1988  
Ixchel Museum Photo Archive

## 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 the 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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Arranging Flowers for the Altar of the Virgin of the Rosary  
San Pedro Sacatepéquez  
Photo by Patricia de Paiz, 1988  
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