

## FRIENDS OF THE IXCHEL MUSEUM

Supporting The Textile Arts of Guatemala

NEWSLETTER

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# FALL 2025



A Ceremonial *Huipil*  
from San Cristóbal  
Totonicapán:

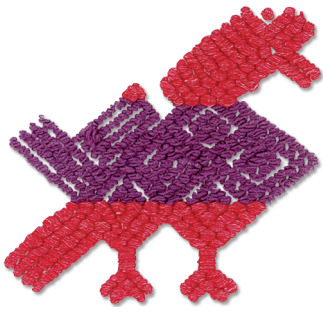
## A STUDY IN MATERIALS & TECHNIQUE

by Raymond Senuk

This *huipil* from San Cristóbal is a unique piece in the repertoire of historic Maya textiles and is highly sought-after by collectors.

Unlike traditional *huipils*, this one contains no woven elements. Instead, it features embroidery, appliqué, and crocheting on a base fabric of commercial tulle. This rare textile dates back to the 1920s or earlier, and very few exist in private or museum collections. Similar styles of *huipil* are also made in Cantel, San Andrés Xecul, and San Miguel Totonicapán.

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# IN THE MUSEUM



By Maya Fledderjohn

## 🌀 Encuentro Textiles de las Américas (October 21–24)

Sponsored by Friends of the Museum (FOIM), this continental gathering brought together artists, scholars, and community weavers to explore the interwoven worlds of tradition, innovation, and memory. Highlights:

- Opening & Keynote: Inaugural address by Arq. Laura Cotí Lux, Vice-Minister of Culture of Guatemala, followed by a reception supported by INGUAT.
- Panels & Themes: Sessions on conservation, innovation, textile narratives, and community voices.
- Community Weavers' Presentation: Master Maya weavers sharing ancestral knowledge and dialogue with regional and international participants.
- Transnational Conversations: Perspectives from Mexico, Brazil, Guatemala, and the Andes.
- Closing Ceremony: Dance, music, and cultural presentations celebrating living textile traditions.

## 🌀 Education & Community

Education remains central to our mission. Thanks to Banco Industrial, Banco de los Trabajadores, and Universidad del Valle de Guatemala (UVG), thousands of students have enjoyed guided visits and creative workshops — connecting with Guatemala's vibrant heritage.



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Our *Encuentro de Saberes* program continues to strengthen collaboration between artisans, researchers, and students, ensuring weaving traditions stay dynamic and relevant.

## 🌀 Looking Ahead: Mixchel (November 12, 2025)

Our first major fundraising event in five years — a mixology night blending art, culture, and generosity. Enjoy Guatemalan spirits, coffee, and regional pairings inspired by the country's diverse landscapes.

All proceeds support the museum's educational and outreach programs — expanding access to culture, creativity, and preservation. Join us in celebrating the friendships and shared passion that keep our mission thriving.





## Our exhibit at the John F. Peto Museum is OPEN!

Enjoy it before it closes on December 21st!

We are delighted to announce that a new FOIM exhibit opened on September 23rd in Island Heights, New Jersey. This collaboration was thanks to Chase Davis, whose family has long summered there. The Peto is a small museum dedicated to the works of noted local painter John F. Peto – but they recently added a lovely side hall for temporary exhibits, and we were pleased to be accepted as

only the second occupants. The room was able to accommodate over 30 textile pieces (most using a flexible hanging system), and had sign-in supervision, so we went “upmarket” and utilized a half-dozen of our exemplary “San Jose Exhibit” pieces as well as two recent donations (from members H. Cunningham and N. Botwinik) in the displays.

Chase managed the relationship throughout (partnering with an external organization was a first for them) and Yolanda Alcorta was, as usual, the inexhaustible creative motor behind the exhibit design and execution. We were able to showcase two comparisons-across-time, a trio of *Cobán* blouses, a mini-market scene, and a mannequin weaver amongst the many displays. Photos and prints complemented the textiles,

and Shannon Davis also organized some special notecards for on-site sale. A lot of pre-planning and front-end activity was needed (by Yolanda, Chase, and Ana-Maria Zaugg) to enable the physical install in just over 2 days, as well as support for the Peto’s creation of a brief introductory pamphlet. FOIM also organized two backstrap weavers from our sponsored cooperative (Weaving for the Future) to demonstrate during the two opening days, and they have already been asked by the Peto to return for a special school session later this Fall.

This mid-sized venue demonstrates what FOIM can do across a range of educational exhibits – from one-day pop-ups, to multi-hall major shows. We look forward to more opportunities and welcome location suggestions from you.



Florinda López and her daughter Jenny Juárez López were a garden attraction



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## A CEREMONIAL HUIPIL FROM SAN CRISTÓBAL TOTONICAPÁN

I purchased this *huipil* from a private collection in Guatemala. The owner mentioned that she had worn it to many parties over the years, and I can understand why!

For this *huipil*, the tulle serves as a canvas for twisted silk embroidery, twisted silk crocheting, and applied embellishments such as sequins, velvet, silk taffeta, and cotton fabric. The body of the *huipil* is adorned with a floral design made of cotton fabric, which is attached by a crocheted chain of white silk. The scalloped edges at the bottom of the *huipil* follow the same crocheted silk technique. Across the shoulder, there is a pink velvet strip of appliqué.

The neck and sleeves are crafted from tulle and showcase a variety of production techniques. Starting at the neck opening, closest to the wearer's body, there is a line of embroidery in two colors of silk, followed by silk taffeta applied to the tulle. The tulle is gathered to create a series of ruffles, to which the embroi-

dery and appliqué are attached. There are two layers of tulle, made from identical materials but featuring unique designs. Both layers are floral and embroidered using twisted silk in a range of colors, accented with attached gold sequins (*lentejuelas*). The edges of each layer are finished with crocheted scallops in two colors of silk.

Having described the materials and techniques, I would like to make some additional observations. Twisted silk is rarely used in Guatemala; silk floss is more common for silk thread. The use of twisted silk enables finer, more delicate designs. Sequins are also uncommon; they are used sparingly, in only a few communities such as Mixco and Santa Lucía Utatlán. To my knowledge, no other *huipil* completely forgoes woven elements. This piece serves as a testament to the diversity of textiles within the realm of historic Maya textiles.



## We Were There...

### Small East Coast Exhibits This Year:

May - - Passport Day, Guatemalan Embassy, Washington DC  
September - - Guatemalan Independence Day, Rockville, MD  
September - - Feria del Barrio, Philadelphia, PA

### Connect with us at

@ixchelfriends\_textiles and  
ixchelfriends.org/explore  
for up-to-date events!

# Join Us!

Friends of the Ixchel members receive free entrance to FOIM exhibits in the U.S. Also entrance to the Museo Ixchel in Guatemala, with discounts on select purchases in its shop.

Custodia	\$5,000	Faja	\$100
Hurpil Ceremonial	\$1,000	Cinta Seda	\$50
Hurpil	\$500	Cinta	\$25
Corte	\$250		

For more information e-mail [foiminfo@gmail.com](mailto:foiminfo@gmail.com) or visit [ixchelfriends.org](http://ixchelfriends.org) and [Instagram.com/ixchelfriends\\_textiles](https://www.instagram.com/ixchelfriends_textiles)

Friends of the Ixchel Museum is an American 501(c)(3) nonprofit foundation and donations are deductible by the donor for U.S. general income tax purposes.



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Checks should be made payable to Friends of the Ixchel Museum, Inc.

Please mail this form with your donation to

15 Roszel Road, Suite 10 Princeton, NJ 08540 USA

## Interns Help Broaden Access to Our Collections and Educational Resources

By Luciana Jabur

Through a University of Kansas program that pairs PhD students with mission-driven organizations, we were matched with two graduate interns in early July. Their work supports our ongoing efforts to expand awareness of and access to our textile collection and to share knowledge about the Guatemalan Maya (both historic and current) textile heritage in new ways.

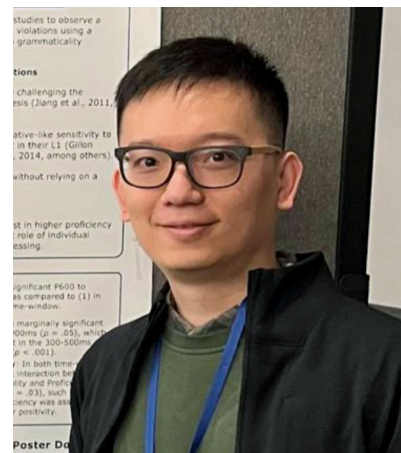
### Museum Studies Intern – Collections & Exhibit Development

Siubhan Mora-Bruce is exploring how we can bring exhibitions to smaller cultural and educational spaces such as libraries and universities, as well as to national museums. Conversations with curators from RISD and Smith College, among others, have offered valuable insights into presenting our potential exhibitions in ways that align with each institution’s size, audience and context. Her research contributes to our goal of developing adaptable exhibit models that make the collection more visible and accessible.

### Technical Intern – Digital Collections

Xuan Wang has expanded our *Textiles and Beyond*—a platform initially created to host virtual exhibits such as our Instagram Challenge—to include a photo archive of our US-based FOIM textile collection, featuring nearly 1,000 images documented by Raymond Senuk. The site will offer searchable access to digital resources organized by village, garment type, motif, and color, among other categories. *Textiles and Beyond* is designed to support and enhance our current website, not to replace it. Clear links between the two will ensure that all educational materials remain accessible through FOIM’s website, our primary hub for outreach and visibility.

Their work is helping us bring our collections, publications, and educational materials together in more connected ways—refining how we package and present our work through exhibitions and digital media.



# CUESTA COLLEGE CELEBRATES HISPANIC HERITAGE

By Susan Hurst and Anne Lamborn

National Hispanic Heritage Month provides many diverse opportunities for FOIM. Earlier this year, Cuesta College, a Community College in San Luis Obispo (CA), approached representatives of FOIM to explore options for collaborating on a Guatemalan Maya-focused event as their keynote offering. Our West Coast board members, Anne Lamborn and Susan Hurst, jumped into action – with guidance and support from our seasoned event coordinator Yolanda Alcorta and Cuesta College’s Gabriela Flores and Jack DePuy. Using generous textile donations from member Kathy McHenry and textile enthusiast and *Changing Costumes* author Joanne Calkins, an educational display-with-presentation was conceived and organized. Mannequins were bought, table banners produced, literature created, and various presentations developed.

As a high note, with support from Cuesta College, our Weaving for the Future Cooperative member Jenny Juárez López traveled to California for this event, bringing her own back-strap loom to demonstrate traditional Maya weaving. Additionally, the college provided a large marimba band and lunch for all who attended. Throughout the festivities, Anne and Jenny were further assisted by Silvia Salazar, who enthusiastically helped with multiple aspects.

The September 3rd event was a huge success! Two hundred seventy-five students attended, not counting faculty and staff. The live weaving demonstration and beautiful *huipiles* on the mannequins were dramatic highlights, along with the band. It was a very joyful event.



## Friends of the Ixchel Museum

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Anne Lamborn at our table

This was an incredible opportunity to further our mission to bring awareness and appreciation of Guatemalan Maya textiles to audiences in the U.S., many of which share Latino roots but not exposure to the rich art and tradition of their weaving heritage.