

# FRIENDS OF THE IXCHEL MUSEUM

Supporting The Textile Arts of Guatemala

Bonus: don't miss exciting news on page 4!

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## SPRING 2026



## LABELING YOUR GUATEMALAN TEXTILE COLLECTION

by Anne Lamborn

Left: Anne's label printed on a fabric sheet ready for sewing

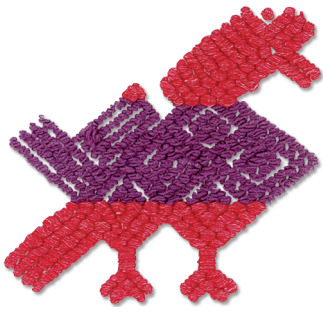
Right: Anne Lamborn cataloging the collection

I have been pondering how to label my Guatemalan textile collection for the future – for an heir, a collector, a museum, or even a Maya descendant in modern times.

These textiles have value to me, and it is very important that they be preserved for future generations to enjoy. I began collecting *huipiles* (blouses) and any *indumentaria* (Maya clothing) in 1966 during my first week in Guatemala as a Peace Corps Volunteer. My first purchase was  $\frac{1}{2}$  *huipil* from San Antonio Aguas Calientes for 7 *quetzales*. Since then, I have amassed a large collection, consisting of about 80 *huipiles* and a few hundred other *indumentaria*. I am dedicated to the preservation of Maya textiles and culture.

As I have a substantial collection, people ask what I am going to do with it. Some have offered to give me their textiles because they no longer wanted the responsibility of owning them. I chose to turn them down because of an

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# IN THE MUSEUM

by Maya Fledderjohn

Thanks to the continued support of the Friends of the Ixchel Museum, the *Textiles of the Americas Encounter* project has become firmly established as an essential space for reflection, knowledge exchange, and the dissemination of textile traditions across the American continent. This support has made it possible to sustain a long-term initiative dedicated to ancestral weaving knowledge and to strengthen its international reach, reaffirming our shared commitment to education, research, and the preservation and dissemination of our textile heritage.

The event was held on October 21, 22, 23, and 25, bringing together weavers, embroiderers, researchers, curators, and textile specialists from across the Americas. A total of 50 speakers participated, representing 10 countries—the United States, Mexico, Guatemala, Colombia, Ecuador, Peru, Argentina, Brazil, Chile, and France—as well as six Maya communities from Guatemala: Tactic, Comalapa, San Antonio Aguas Calientes, Santo Domingo Xenacoj, Patzún, and Quetzaltenango.

The presentations were organized around three thematic areas: Conservation and Safeguarding, Textile Narratives, and Innovation and Transformation of Traditional Textiles. All sessions were professionally recorded, and the technical setup—including stage design and a large screen—created a comfortable and engaging atmosphere for attendees.

As part of the event, a special exhibition of Mexican textiles from the Huasteca Potosina region was presented, featuring garments known as *quechquemits* and *dhayeem*. The exhibition was titled *Weaving the History of a Sacred Huastec Garment*. The opening ceremony featured traditional dances from the community of Sumpango, Sacatepéquez, as well as a *quemá de torito* performed by local youth. The closing event included national dances presented by the Zoel Valdéz dance group.

The event was attended by representatives from the Ministry of Education, the Ministry of Culture and Sports, the Guatemalan Tourism Institute (INGUAT), and members of the diplomatic corps from various embassies. Universidad Francisco Marroquín was an important institutional partner in the development of the event. Volunteers and moderators also played a key role in its success.



[museoixchel.org](http://museoixchel.org)  
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inability to properly catalog and document their identity and origin. Recently, as a member of the Friends of the Ixchel Museum board, I began working on creating an educational collection to be used or borrowed for small West Coast exhibits. Since labeling the items was a necessity, my project addressed a solution for me personally, and possibly for you as well.

My early *huipiles* used to be tagged with cardboard labels with village and year on them – gold stars were on those I thought were really great. As I wore some and unpinned the labels, they were eventually lost and I forgot the details of some pieces. My attempt at a master binder with 35mm slides was abandoned when it became separated from the *huipiles*. I would often remember collecting the piece, but sometimes forgot the village name. Over time, the village style might show a marked change and be nearly unrecognizable to anyone. I saw the need for a more permanent system or process for recording the history and origin of these textiles.

Now, since we will use volunteers or even lend pieces to organizations when doing pop-up exhibits, the need for labeling has become more acute. I have thus landed on an answer – sew-on computer-printed labels. Key information is literally “to hand” so the recipient does not have to access a computer or catalog. I am now using my own ink jet printer to create fabric labels (since office locations would not!). I purchased online a packet of Jacquard Fabric Sheets from Dharma Trading Company, fol-

lowed printing instructions, and *voilà* – a readable fabric label that I can sew inside a *huipil* and not worry about losing it. The *huipil* has some identity, even if it becomes separated from its catalog, computer file, or knowledgeable person. I have recorded the information that I want, in the format that I want, and can preserve and share it in the unknowable future.

This approach is working well for the West Coast educational collection as well as for my own. Since the information is saved on a computer pre-printing, it is also the start of a good catalog system with the usual data (see the example provided). When separated from the PC/catalog, the garment still carries the information – and thus key data can be conveyed to the viewer even by someone not familiar with Guatemalan textiles.

I share my sewn-in solution, as it may serve you in many ways. For those mounting small exhibits, or lending pieces to others, it is obvious. But it can also benefit family members who might not know much about our personal collections, even if they have seen them for decades. An attached label also addresses the “challenge” of sheer volume and be meaningful to a grandchild/niece/cousin who might want only one piece of the collection.

At the very least, ensuring some background history to these lovely Maya artworks can help educate admirers or novices and indirectly support the continued creation of Guatemalan textiles into the future.



Like Anne’s method for your collection?  
We created a label template for you!  
Just head to the Explore section of  
our website or directly to  
[ixchelfriends.org/collectors-corner](http://ixchelfriends.org/collectors-corner)

<b>Collection:</b>	_____
<b>Collection Number:</b>	_____
<b>Village:</b>	_____
Year (est.)	_____
Linguistic group:	_____
Gender:	_____
Garment type:	_____
Dimensions:	_____
General Color:	_____
Weft Color:	_____
Description:	_____
Donated by:	_____
Storage:	_____
Notes:	_____



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.



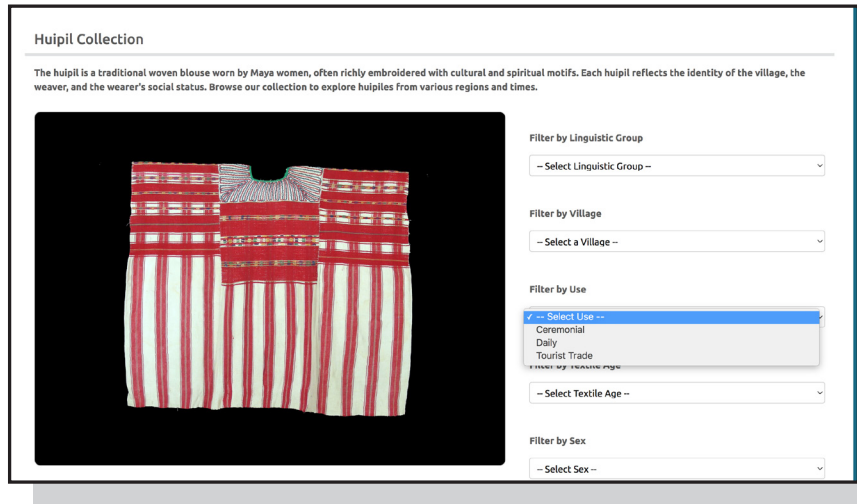
# Join Us!

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
Huipil Ceremonial	\$1,000	Cinta Seda	\$50
Huipil	\$500	Cinta	\$25
Corte	\$250		



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 E-mail: \_\_\_\_\_  
 Check Enclosed of \$ \_\_\_\_\_  Interested in Volunteering  
 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



## FOIM TEXTILE COLLECTION NOW ONLINE!

Our searchable database is live and ready for you to explore

Wonder where your treasured *huipil* comes from?

Long-time followers might use our stunning Mapito poster, or the reference Carmen Pettersen book, but now you can also use our new study tool – Textiles and Beyond [textilesandbeyond.org/collections](http://textilesandbeyond.org/collections)

Our talented summer intern, Xuan Wang, has created a easily-accessible searchable database which covers many of our current holdings. Collection photos (by Raymond Senuk) carry various identifiers and the village location is shown on a map. Just enter the database title above and browse away. The link is available on our Instagram and (soon) on our website's Explore – Collector's Corner. Our cataloguing work is ongoing, so do check back from time to time!



### Friends of the Ixchel Museum

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