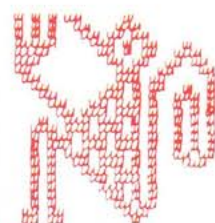


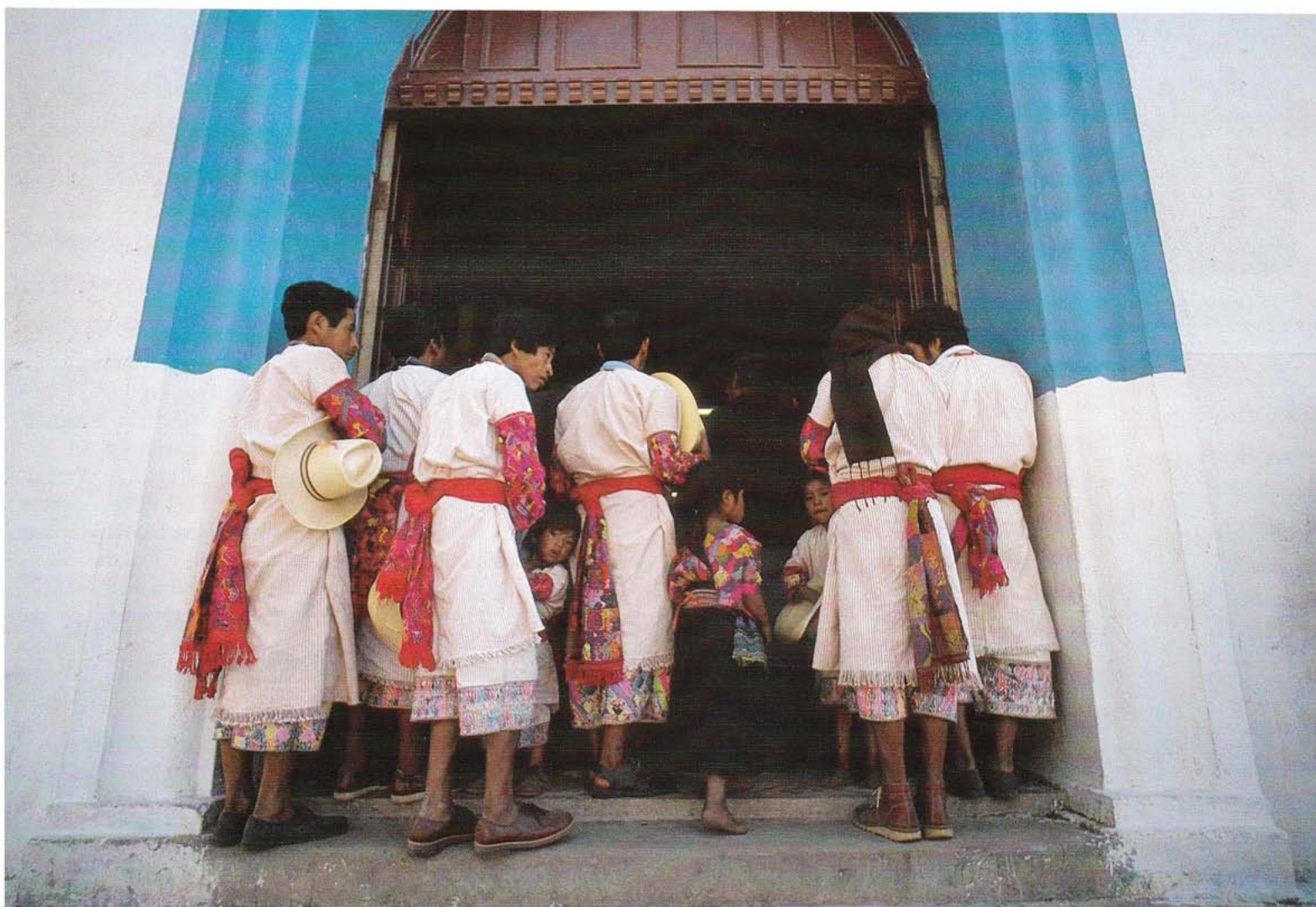


FRIENDS OF THE IXCHEL MUSEUM



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Men in front of the church. San Martín Sacatepéquez, Quetzaltenango.
Photo by Juan Ortiz. 1988. Ixchel Museum Photo Archive.

CHANGE AND CONTINUITY

The Prehispanic Maya wove with cotton and henequen on the backstrap loom. To make their clothes, they simply joined the woven breadths of cloth. One can see them on the polychrome pots and stone sculptures of the Classic period: the men wearing loincloths, hipcloths and capes; the women in brocaded tunic-like huipiles and wrapped skirts.

When the Spaniards came they brought new fibers--wool and silk; new tools--the spinning wheel and the treadle loom; and most important of all, particularly for the man's costume, the art of cutting and tailoring woven cloth.

Today in some villages the man's costume shows both traditions: fabric, sometimes richly brocaded, is woven on a

(Continued on the back)

IN THE MUSEUM



The backstrap loom. San Antonio Aguas Calientes, Sacatepéquez.
Photo by Jaime Permuth. 1988. Ixchel Museum Photo Archive.

ARTICLES BY NATIONAL AND INTERNATIONAL TEXTILE SCHOLARS

"Mayan Clothing and Weaving Through the Ages," edited by Linda Asturias de Barrios, Ixchel Museum Director of Research, and Dina Fernández, was presented November 12th by Jorge Devoto, General Manager of Tabacalera Centroamericana, S.A. This is the ninth Ixchel Museum research work published by the Guatemalan affiliate of Philip Morris Companies, Inc.

"Mayan Clothing and Weaving Through the Ages" has 15 articles divided into Prehispanic, Colonial and modern times. The international scholars contributing articles are Julia Hendon, of the Peabody Museum; Rosemary Joyce, Associate Professor at Harvard; Margot Schevill, Senior Scientist at the P.A. Hearst Museum of Anthropology; Cherri Pancake, Editor of "MesoAmerica"; Abby Sue Fisher, Museum Specialist, Department of Parks; Belgian Anthropologist Didier Boremense, Del Valle University; and Ana Roquero, Spanish dye expert.

Guatemalan scholars are Barbara Knoke de Arathoon, Ixchel Museum Exhibit Director; Idalma Mejía de Rodas, Pan-American Health Organization; Eugenia Sáenz de Tejada, Del Valle University; Irma Alicia Velásquez, Maya journalist; Brenda Picciotto Rosenbaum, University of Albany; and Christa Little-Siebold, Tulane University.

THE NEW BUILDING

Architects Luisa de Wer and Kassandra de Azmitia are working with the Ixchel Museum's technical staff to design the floor-plan, exhibition cases, and lighting for the permanent exhibit gallery. Curator Rosario Miralbés de Polanco and Registrar Soledad Icu have inventoried the textile collection in preparation for the move in May 1993.

IXCHEL EXHIBIT TO TAIPEI

The Fine Arts Museum of Taipei has invited the Ixchel Museum to participate in The Taipei International Exhibition of Traditional Arts and Crafts held January 16-29, 1993. Curator Rosario Miralbés de Polanco will tour Taiwan museums.

SECOND ROUND OF GABRIELA MISTRAL PRIZE

The Ixchel Museum has moved into the second round of competition for the Interamerican Gabriela Mistral Cultural Prize sponsored yearly by the Organization of American States.

AMERICAN ASSOCIATION OF MUSEUMS PRIZE

As part of the prize jointly awarded to the Ixchel Museum and the Siouxland Heritage Museums of South Dakota, Marty Davidsohn spent six weeks in Guatemala and Linda Asturias de Barrios four weeks in Sioux Falls. They developed kits and school materials for children that will be used both in Guatemala and South Dakota, and have edited the film footage and written the script for a video on the Mayan *cofradías* (religious confraternities).



Maria. Photo by Anni de Marroquín. 1982.
Santiago Sacatepéquez. Ixchel Museum Photo Archive.

FRIENDS OF THE IXCHEL MUSEUM

THE COFRADIA EXHIBIT

The exhibit of 150 cofradía textiles from the Ixchel Museum collection will open at the Siouxland Heritage Museums, Sioux Falls, South Dakota, in June 1994. In October it will travel to the Nicolaysen Art Museum and Discovery Center in Casper, Wyoming and, in January 1995, to the Museum of Man in San Diego, California.

COFRADIA VIDEO

Friends of the Ixchel Museum has raised \$10,000 to fund the production of a color video on Mayan cofradías. Samuel Franco, professional photographer and expert on Mayan music, has filmed festivals and cofradía ceremonies. The text has been prepared and edited in English by Linda Asturias de Barrios, Ixchel Museum Director of Research, and Marty Davidsohn from the Siouxland Heritage Museums.

COFRADIA EXHIBIT CATALOGUE

The 48 page catalogue will be on glossy paper with ten color photographs and more than twenty-five black and white pictures. Anthropologist Guisela Mayén has written a chapter on the history of the cofradía; Linda Asturias de Barrios describes changes in the cofradía costume; and Curator Rosario de Polanco gives technical descriptions of the exhibit pieces.

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



Members of the Cofradía. Nebaj, Quiché.
 Photo by Jill Ashman. 1975. Ixchel Museum Photo Archive.

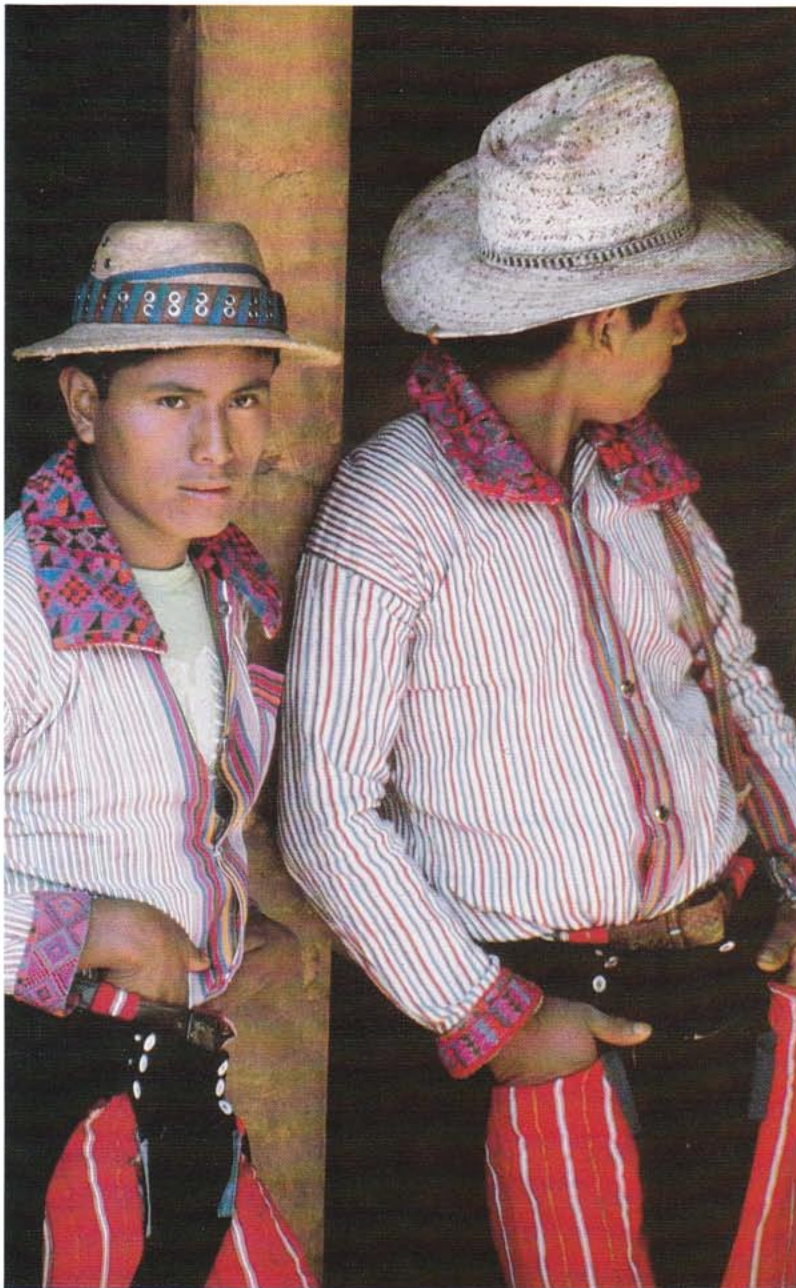


Weaving on a treadle loom. Huehuetenango.
 Photo by Joya Hairs. Ixchel Museum Photo Archive.

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

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Two brothers. Todos Santos Cuchumatán, Huehuetenango.
 Photo by "Alp." Ixchel Museum Photo Archive.

CHANGE AND CONTINUITY

(continued from page 1)

backstrap loom and then cut and tailored, European style, into pants and shirts. Morrales or shoulder bags are crocheted and knitted; hipcloths, jackets and over-pants are woven of wool on the treadle loom. Men's brocaded tzutes and long sashes are woven on backstrap looms and left untailored and Prehispanic in form.

Maya women of today still wear huipiles, tzutes and sashes woven and brocaded on the backstrap loom in the Prehispanic tradition. But European lace veils are often used over huipiles for ceremonies and the magnificent hand embroidery of San Cristóbal Totonicapán is European in origin; gathered skirts and tucked-in huipiles are European innovations. Every year more huipiles are woven on a treadle loom or made of commercial cloth.

In the 20th century, change has accelerated with bright acrylic dyes and glossy synthetic fibers, gold and silver thread, machine embroidery, and a growing use of commercial cloth in both the men and women's costumes. Yet, through all the change, the huipiles, tzutes and sashes woven on backstrap looms show the continuity of the Prehispanic textile tradition.