

## Labels list for Object Package: AAA -- G255 Continuous Threads

**Object Number**43.4.1                      **Label Type** Case Label Internal      **Label Color:** White

Unknown

Chimu

Central Andes region (Peru)

Pair of Ear Spools, 1150-1450

Gold alloy

The William Hood Dunwoody Fund 43.4.1

Chimu authorities broadcast their power and status by sporting luxurious attire like feather work, ornate headdresses, and precious jewelry. Only the most elite authority would have worn these gold ear spools. While gold was not valued as currency, its symbolic connection to the sun gave it powerful spiritual currency—especially when fashioned into intricate jewelry. Many ancient Andean societies, including the Chimu, believed their ruler was a living representative of the gods.

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These ear spools would have been worn in a leader's impressively distended earlobes. They depict a ruler being carried on a litter by two well-dressed monkey-attendants. He wears a large feather headdress and carries a <l>qero</l> (ceremonial cup) in his left hand and a feather fan in his right. Examples of the type of cup and fan he holds are displayed in this case. The rich imagery on these ear spools reflects the authority and nobility of the individual for whom they were made.

**Object Number**43.4.2                      **Label Type** Case Label Internal      **Label Color:** White

Chimu

Central Andes region (Peru)

Ear spool, 1150-1450

Gold alloy

The William Hood Dunwoody Fund 43.4.2

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**Object Number**44.3.2                      **Label Type** Case Label Internal      **Label Color:** White

Nazca

Central Andes region (Peru)

Jar, 3rd century BCE-6th century AD

Polychromed earthenware

The Ethel Morrison Van Derlip Fund 44.3.2

Although many early Andean textiles have been lost to time, ancient ceramics like this jar accurately document them, show how garments were worn, and offer sources of inspiration for later artists. This large round jar exhibits remarkable symmetry of form, considering it was built by hand; the potter's wheel was not in use at this time in the Andes. The jar was made by a coastal Nazca artist approximately 1500 years ago and depicts a man wearing a hat and a striped poncho. Each element of his attire is recognizable yet abstracted by the artist to create overall harmony between the the three-dimensional form of the vessel and the painted-on decoration. The figure's poncho bears a striking resemblance to a 20th century poncho on view nearby, highlighting a continuity of garment types and designs.

## Labels list for Object Package: AAA -- G255 Continuous Threads

**Object Number**44.3.43                      **Label Type** Case Label Internal    **Label Color:** White

Moche

Central Andes region (Peru)

Vessel, 5th-6th century

Ceramic, pigment

The Ethel Morrison Van Derlip Fund 44.3.43

Moche artists created portrait vessels that captured the likeness of high-ranking members of society. This powerful figure sports a sumptuous headdress, ear spools, tunic, and bracelets. He is an example of how high ranking Moche men would have dressed, and demonstrates how appearance communicated power. His elevated status is reinforced in his imposing stance, broad shoulders, and fixed gaze. Tombs for wealthy and powerful Moche elites often contained large quantities of ceramic vessels, metalwork, and other luxury goods, securing their prestige into the afterlife.

**Object Number**44.3.73                      **Label Type** Case Label Internal    **Label Color:** White

Moche

Central Andes region (Peru)

Vessel, 6th-8th century

Ceramic, pigment

The Ethel Morrison Van Derlip Fund 44.3.73

Moche leaders subjected their prisoners of war to public humiliation, torture, and often sacrifice. Typically in Moche art, captured enemies are shown in the nude. But the artist who created this vessel chose to emphasize the prisoner's high status by depicting him in full regalia. In addition to his stoic expression, the figure's headdress, nose ornament, ear spools and patterned tunic illuminate his status—and reinforce the significance of his defeat.

**Object Number**47.2.5                      **Label Type** Case Label Internal    **Label Color:** White

Maya

Yucatan region (Mexico)

Whistle, 600-900

Ceramic, pigment

The John R. Van Derlip Fund 47.2.5

This elaborate whistle takes the form of a high-ranking Mayan man. The figure's face, arms, and legs are painted red in imitation of the iron oxide paints used to adorn elite community members. His carefully rendered garments illustrate the traditional elements of early Mayan prestige dress: a short layered skirt, long apron (<I>tilma</I>), elaborate headdress, and distinctive earrings.

The distinctive profile of this figure also reflects physical alterations practiced by elite Maya males of this era to achieve an ideal of physical beauty. Babies' heads were bound to flatten and elongate them, in an effort to align the forehead with the tip of the nose. Hair was plucked to raise the hairline and add to the illusion of elongation. Prostheses were sometimes worn on the bridge of the nose to further assist in creating the desired profile.

**Object Number**78.84                      **Label Type** Case Label Internal    **Label Color:** White

Maya

Mesoamerica (Mexico or Guatemala)

Ceremonial spindle whorl, 10th-15th century

Stone

Gift of Mrs. Stanley Hawks 78.84

According to Maya worldview, the Sun's cyclical journey across the sky, through the underworld, and back again began with the whirling of a spindle. This cosmic relationship is referenced in the carvings which adorn this spindle whorl; the personified sun and its rays of light would be set in motion by the actions of the spinner. The whorl - a fly wheel to give momentum to the rotating spindle - thus becomes a symbol of the world's creation, connecting the creative powers of the gods and the celestial realm with the spinners and weavers on earth.

## Labels list for Object Package: AAA -- G255 Continuous Threads

**Object Number**81.125.5                      **Label Type** Case **Label Internal**    **Label Color:** White

Maya  
Yucatan region (Mexico)  
Sculpture, 6th-9th century  
Ceramic  
Gift of Arthur and Lucille Weiss 81.125.5

Both men and women wore wraparound hipcloths or skirts. These garments were woven in long pieces, stitched together as they came off the loom, and wrapped and draped in elaborate folds around the body. Excess material hung from the waist, as seen here, or was dramatically flung over the shoulder. Women covered their torsos in similar lengths of wraparound fabric or wore long, geometrically-patterned tunics similar to contemporary Mayan huipiles, examples of which are on view in this gallery.

Headaddresses were also part of a woman's ceremonial attire and were extremely diverse, ranging from simple headbands to tall, feathered or furred ensembles. This figure is shown wearing a large tzute draped over her head, ear spoons, bracelets, and a prominent string of beads. Such jewelry was most likely made from jade, suggesting this figure represents a Mayan woman of high status.

**Object Number**88.103.29                      **Label Type** Wall **Label Extended**    **Label Color:** Tan

Maya, Kaqchikel  
Highlands region (Guatemala), Sacatepéquez  
Blouse (huipil), c. 1970  
Cotton, synthetic  
Gift of Roberta and Richard Simmons 88.103.29

Created late in the 20th century, these two huipiles clearly illustrate the two distinct weaving styles of San Antonio Aguas Calientes. Traditionally, huipiles featured finely patterned geometric motifs such as zigzags and bands of chevrons. However, in the 1930s, women began appropriating European-inspired designs from imported needlework pattern books. These realistic renderings of flowers, birds, fish, fruit, and cherubs were initially used sparingly. Today, it is not uncommon to see these designs covering the entire surface of a garment.

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While the traditional, geometric patterns are woven in a single-face weaving technique, the new designs are created using a complex technique called marcador. This style of weaving produces a sturdy double-faced (reversible) fabric. Instead of relying on memorized patterns handed down from generation to generation, marcador designs are worked from graphs in the same manner as a counted cross-stitch or needlepoint pattern.

Women from Aguas Calientes are among the most prolific weavers in Guatemala, producing textiles for local, regional, and international markets. Thus, these huipiles have become popular throughout the Mayan Highlands, and confer a degree of status to those wealthy enough to purchase one.

**Object Number**89.32.1                      **Label Type** Wall **Label Extended**    **Label Color:** Tan

Aymara  
Central Andes region (Bolivia)  
Ceremonial overskirt (aksu), 19th century  
Alpaca  
The Putnum Dana McMillan Fund and Gift of funds from Ellen and Sheldon Sturgis 89.32.1

Textiles were the most important commodity in ancient Andean societies. They were an essential vehicle in representing and conveying regional culture and identity, as well as a tool for social and political relationships through gift and trade. Ceremonial skirts like this one were worn by women for special occasions, and because of their limited use and the general respect and care shown for textiles, many centuries-old garments remain. The elaborate patterns in Aymara weavings represent local design motifs and aesthetics. The weaver most likely chose the rhythmic geometric and organic designs based on the meaning they held and their visual appeal.

## Labels list for Object Package: AAA -- G255 Continuous Threads

**Object Number**89.116.10      **Label Type** *Wall Label Extended*      **Label Color:** *Tan*

Quechua

Central Andes region (Bolivia), Chayanta

Mantle, 20th century

Wool

The Ethel Morrison Van Derlip Fund 89.116.10

Worn by both men and women, mantles have a long history of providing extra warmth in the Andean highlands. Still popular today among Quechua women, mantles continue to convey long-standing symbols of gender and rank. Women wear the mantle across their back, draping it over their shoulders like a shawl. They fasten it together in the front using a pin called a <l>tupu</l>—itself a symbol of status and prestige. While mantle sizes typically vary by region, their construction is fairly consistent. Mantles are woven in two separate pieces, and when joined together, the completed garment contains wide patterned stripes across a solid-color background. When draped across the back, the stripes appear horizontally, a distinctly feminine style.

**Object Number**89.130.15      **Label Type** *Case Label Internal*      **Label Color:** *White*

Quechua

Central Andes region (Peru), Taquile Island

Chullo (hat), 20th century

Wool, synthetic

Gift of Richard L. and Roberta G. Simmons 89.130.15

Taquile Island is located on the Peruvian side of Lake Titicaca. Taquile's textile arts are well regarded and were declared Masterpieces of the Oral and Intangible Heritage of Humanity by UNESCO in 2005. Male Taquileños knit hats, belts, and other items, while women spin and weave. These hats are customarily worn by men and communicate marital status; single men wear white and married men red.

**Object Number**89.130.16      **Label Type** *Case Label Internal*      **Label Color:** *White*

Quechua

Central Andes region (Peru), Taquile Island

Chullo (hat), 20th century

Wool, synthetic

Gift of Richard L. and Roberta G. Simmons 89.130.16

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**Object Number**91.175.36      **Label Type** *Wall Label Extended*      **Label Color:** *Tan*

Maya, Chuj

Highlands region (Guatemala), Huehuetenango

Blouse (huipil), c. 1950

Cotton

Gift of Richard and Roberta Simmons 91.175.36

San Mateo Ixtatán sits high atop the Cuchumatanes, a Guatemalan mountain range bordering the Mexican state of Chiapas. Geographically and culturally removed from the centers of Guatemalan textile production, the village developed a distinct style of <l>huipil</l> closer in spirit to those of Chiapas, Mexico than its Highlands neighbors. This large, knee-length huipil evokes the shape of pre-Conquest fashions and was worn over a long skirt to combat the cool climate of the mountains. It is boldly embroidered with radiating sunbursts, perhaps in reference to the nurturing warmth and creative power of the sun.

## Labels list for Object Package: AAA -- G255 Continuous Threads

**Object Number**94.106.34                      **Label Type** *Wall Label Extended*    **Label Color:** *Tan*

Central Andes region (Bolivia)  
Punchu (poncho), 20th century  
Wool

Gift of Richard L. Simmons in memory of Roberta Grodberg Simmons 94.106.34

Since the Spanish conquest, sheep's wool has joined alpaca, llama, and vicuña wool as a preferred fiber for weaving. Today, machine-spun yarn has become a symbol of status, but many garments are still made of hand-spun wool. The traditional spinning process takes part in three stages. The raw wool is first spun into a fine strand, and then spun again to create two plies. After it is dyed, it is re-spun very tightly, into what is called a "crepe twist." This third and final step produces extremely elastic, fine yarn that creates a warm and durable garment. The zig zag and diamond patterns in this poncho were created by resist-dyeing (ikat).

**Object Number**97.169.2                      **Label Type**    **Label Color:**

Wari (Huari)  
Central Andes region (Peru)  
Unku (tunic), 600-1200  
Cotton, camelid fiber

Gift of George Rickey 97.169.2

In ancient Andean cultures including the Wari empire, clothing communicated much more than style; a ceremonial tunic like this was an object of great prestige. Its production required the cooperation of a large community of skilled individuals. Because it took so long to create, multiple weavers would often collaborate on a single piece. On close inspection, variations in weavers' individual styles can be seen in the weave structure as well as the interpretation of the repeating pattern. Before the weavers could begin their work, several other professionals were required. Agricultural specialists bred the animals and cultivated the cotton. Applied chemists created a variety of distinctive, long lasting dyes. And finally, highly skilled spinners made a thread so consistent that even today's most advanced machinery cannot duplicate it. The finished product symbolized the convergence of both the natural and human world—and for the elite wearer, it signified the ability to command these resources.

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**Object Number**97.189.3                      **Label Type** *Wall Label Extended*    **Label Color:** *Tan*

Maya, K'iche'  
Ceremonial headdress (tzute), 1940  
Cotton, silk

Gift of Richard L. Simmons 97.189.3

Men in Chichicastenango no longer wear traditional everyday dress (<l>traje</l>), but their ceremonial traje is among the most spectacular in the Guatemalan highlands. Loosely patterned after a Spanish matador's costume, the heavy woolen jacket and pants are opulently embroidered in silk or synthetic silk floss, often by the owner. One large red <l>tzute</l> is carefully arranged as a head covering, while an additional tzute may be worn over the shoulders or used to carry ritual objects or candles during ceremonies.

This ceremonial attire is reserved for men selected to serve the community as a member of the <l>cofradía</l>, a religious group. The size and intricacy of this motif indicates the man's relative standing within the community. Young men have rather small designs, reflecting their youth and inexperience; as they grow and mature they embroider larger, more elaborate embellishments.

## Labels list for Object Package: AAA -- G255 Continuous Threads

**Object Number**97.189.40                      **Label Type Case Label Internal**                      **Label Color: White**

Maya, Tz'utujil  
Highlands region (Guatemala), Sololá  
Headwrap (xk'ap), c. 1970  
Cotton, synthetic, metallic thread  
Gift of Richard L. Simmons 97.189.40

For generations, women of Santiago Atitlán have wound long, narrow, red bands around their heads to create a distinctive halo effect. The band forming the xk'ap can measure over 40 feet long and is said to represent the Rainbow Serpent. The Rainbow Serpent is equated with a spectacular natural phenomenon - the ethereal cosmic halo that sometimes encircles the moon on rainy nights.

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Over the past thirty years, the spectrum of colors in both domestic and imported yarn has expanded. A weaver's aesthetic sense is judged according to the combination of colors she chooses. Weavers confer with each other about what colors to use, guided by individual choice and village tradition. Thus the kaleidoscopic presentation of color seen here conveys the weaver's design skill as well as her social status. Her personal wealth is displayed in the many colors of yarn procured for this project.

**Object Number**98.32                                      **Label Type Case Label Internal**                      **Label Color: White**

Wari (Huari)  
Central Andes region (Peru)  
Ceremonial hat, 8th-10th century  
Alpaca  
Gift of funds from the Textile Council 98.32

Ceramic and stone sculptures of men from neighboring Wari and Tiwanaku societies illustrate that four-cornered hats such as this one appear to be linked with warriors and other individuals of high status. The texture of the pile surface may represent animal fur or the plumage of birds like those depicted on this hat. Abstracted animal, bird, and plant images on hats like this one are associated with the Wari and Tiwanaku religions and may have served to protect the wearer or imbue him with the desirable attributes of the plants and animals represented.

**Object Number**98.163.2                                      **Label Type Case Label Internal**                      **Label Color: White**

Inka (Inca)  
Central Andes region (Peru)  
Qero (kero), 1300-1550  
Wood, pigment  
Gift of funds from Dolly J. Fiterman 98.163.2

The geometric symbols or tocapu encircling the top of this qero indicate it likely belonged to a high ranking member of society. This visual language of geometric emblems communicated information about rank and status. While much is yet to be learned about specific tocapu meanings, they have been found in tunics and objects belonging to elites in the Inka and Wari empires. Like other qeros, this one would have been used for chicha, or maize beer. Since qeros were designed for social drinking, artists placed the most important visual symbols in a place of prominence near the top, so they could be easily seen.

## Labels list for Object Package: AAA -- G255 Continuous Threads

**Object Number**98.273.43                    **Label Type** *Wall Label Extended*    **Label Color:** *Tan*

Maya

Highlands region (Mexico), Chiapas

Blouse (huipil), c. 1930

Cotton, silk; discontinuous supplementary weft patterning

Gift of Richard Simmons 98.273.43

Mayan huipiles are silent but eloquent expressive forms that convey multiple meanings. They are the principal medium through which community and individual identity is transmitted and constructed. In the late nineteenth century, Mayan villages officially adopted community-based styles of dress, reflecting local weavers' technical proficiency, aesthetic sensibility, and unique perception of color. While Mayan men adopted Western dress in increasing numbers, Mayan women continued to wear the traditional blouse (huipil) and skirt (corte) of their ancestors, embellished in the readily identifiable style of their community.

Huipiles also express economic status. Wealth is revealed through fabric, yarn, color, and design, and embellishments. Women may own several huipiles of different qualities and condition, reserving the most spectacular examples for important occasions such as weddings and festivals. Today, Mayan women often trade or buy huipiles created in neighboring villages, revealing a modern interest in fashion and individual style.

**Object Number**99.57.2                    **Label Type** *Case Label Internal*    **Label Color:** *White*

Inka (Inca)

Central Andes region (Peru)

Qero (kero), 1300-1550

Wood, pigment

Gift of Dr. and Mrs. John R. Kennedy 99.57.2

Ancient Andeans of all classes used qeros for toasting with chicha, or maize beer, during feasts. Social drinking was central to Inka society. Inka rulers provided chicha as a gesture of generosity and reciprocity to the subjects whose labor and resources they commanded. Ritual drinking was also important in forming alliances with neighboring societies, and a conquered ruler's refusal to drink was a costly mistake. Qeros were typically made in pairs as a reflection of Inka beliefs in duality and reciprocity; however subordinates often received a smaller vessel.

**Object Number**99.161.1                    **Label Type** *Case Label Internal*    **Label Color:** *White*

Tiwanaku (Tiahuanaco)

Southern Andes region (Bolivia)

Snuff tablet, 600-1000

Wood

The Ethel Morrison Van Derlip Fund 99.161.1

Tiwanaku was a powerful pre-Inka state centered on the southern shore of Lake Titicaca, near the border of today's Peru and Bolivia. At its height from 600-1000, an elite class of merchants traded in alpaca wool and used their amassed wealth to commission buildings, monuments, and personal objects to reflect their status. Hallucinogenic plants were pulverized into snuff on tablets like this one and taken to combat illness and fatigue and during religious ceremonies.

This snuff tablet is topped by an image of a high status member of Tiwanaku society, indicated by his patterned hat and tunic. Centuries later in a ceremony preceding his 2006 inauguration, Bolivian president Evo Morales appeared wearing a similar Tiwanaku-style hat and tunic. Morales's choice of clothing communicated a strong message to his electorate. As the first president from the country's indigenous majority, Morales wanted to associate his presidency with the past glory of Tiwanaku and show his allegiance to the Native population of Bolivia.

## Labels list for Object Package: AAA -- G255 Continuous Threads

**Object Number**2000.77.1      **Label Type** Case Label Internal      **Label Color:** White

Central Andes region (Peru)

Fan, c. 1000

feathers, plant fibers, thread

Gift of George W. Rickey 2000.77.1

Colorful tropical birds were rare in South America's Andes highlands and arid Pacific coast region, so feathered accessories and garments in those areas were luxury items reserved for nobility. Brilliantly colored feathers and live birds were imported from the eastern slopes of the Andes and the Amazon rain forest and symbolized authority, spiritual power, hunting prowess, and masculine virility. Feather fans like this one would have been part of regalia worn for special occasions, such as the declaration or conclusion of war, ceremonies and festivals. Feathered items were also offered as sacrifices in religious ceremonies. Owing to the delicacy of feathers, and their ritual sacrifice, limited examples of Andean feather work survive.

**Object Number**2000.136      **Label Type** Wall Label Extended      **Label Color:** Tan

Maria Sanchez de la Cruz

Highlands region (Mexico), Chiapas

Wedding blouse (huipil), 20th century

Cotton, feathers

Gift of Richard L. Simmons 2000.136

While the art of individual self-decoration has become more and more prevalent in contemporary garments, Maria Sanchez de la Cruz's <I>huipil</I> epitomizes the collective aesthetic of the traditional Zinacantán village. Huipiles from Zinacantán are distinctive, characterized by the weavers' use of delicate, bright red and pink bands of geometric motifs contrasted with pure white fabric. The addition of feathers to this huipil further solidifies its ties to tradition, as feathers are a common design element of a local bride's wedding blouse.

Zinacantán weavers are unique in that they alone continue to practice the ancient Mayan art of feather weaving. Using a technique passed down through countless generations, a bride begins working on her feathered huipil as soon as she is engaged. She is faithfully supervised by her future mother-in-law; the bride's ability to produce beautiful garments will either reflect well or poorly on the groom.

**Object Number**2001.262.30.1      **Label Type** Wall Label Extended      **Label Color:** Tan

Maya, K'iche'

Sash (faja), c. 1965

Silk, cotton

Gift of Richard L. Simmons in memory of Roberta Grodberg Simmons 2001.262.30.1

<I>Huipiles</I> from Chichicastenango exhibit a wider range of imagery than those from other villages; however, they are also among the most instantly recognizable. As evidenced in this example, they are characterized by the boldly appliquéd or embroidered sunbursts that encircle the neck opening. When worn, the sunburst surrounds a woman's head, positioning her at the center of her universe.

In contrast to the man's ceremonial <I>traje</I> displayed on the adjacent mannequin, this ensemble represents women's everyday dress. Her huipil would be neatly tucked into her long, wraparound skirt (<I>corte</I>) and secured by a colorful sash (<I>faja</I>). Although the ikat-patterned corte fabric was woven on a treadle loom, the embroidered seams (<I>randa</I>) and sash were carefully made by hand in a skillful expression of color and pattern, visually related to those of the huipil.



## Labels list for Object Package: AAA -- G255 Continuous Threads

### **Object Number**2001.262.30.2      **Label Type** Wall Label Extended      **Label Color:** Tan

Maya, K'iche'

Skirt (corte), c. 1965

Cotton, silk

Gift of Richard L. Simmons in memory of Roberta Grodberg Simmons 2001.262.30.2

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### **Object Number**2001.262.30.3      **Label Type** Wall Label Extended      **Label Color:** Tan

Maya, K'iche'

Blouse (huipil), c. 1965

Cotton, silk, synthetic

Gift of Richard L. Simmons in memory of Roberta Grodberg Simmons 2001.262.30.3

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### **Object Number**2002.191.9      **Label Type** Case Label Internal      **Label Color:** White

Highlands region (Mexico)

Hat

Plant fibers, wool, silk

Gift of Lynn Swanson 2002.191.9

The <I>sombrero</I>, or wide-brimmed straw hat, is recognized by its high, pinched crown. While dyed palm leaves are often woven into colorful stripes around a sombrero's crown, this particular example has been further decorated with numerous imported ribbons of silk and wool. These ribbons would shimmer and sway to the movement of the wearer. An attention-grabbing hat like this is an apt headpiece for a village leader who would have worn it to a community-wide celebration.

In recent years, more and more men have adopted Western dress, replacing the straw sombrero with plain brown or black felt hats.

### **Object Number**2002.280.36      **Label Type** Case Label Internal      **Label Color:** White

Maya, Poqomchi'

Headdress (bac bal), 20th century

Cotton

Gift of Richard L. Simmons in memory of Roberta Grodberg Simmons 2002.280.36

This bold, red headdress is of the type often referred to as "coral snakes." Coral snakes are worn exclusively in the village of Tamahú. According to Mayan belief, snakes are harbingers of rain, often depicted in visual expression as long, zig-zag forms. In this way, snakes are equated with lightning, a symbol of life-giving rain and a link between the heavens and the earth. The color red is also synonymous with life. This headdress, worn close to a woman's head, signifies the east and the rising sun, blood, fire, and a woman's ability to create life.

## Labels list for Object Package: AAA -- G255 Continuous Threads

### **Object Number**2002.280.48      **Label Type** Wall Label Extended      **Label Color:** Tan

Maya, Kaqchikel

Blouse (huipil), c. 1980

Cotton

Gift of Richard L. Simmons in memory of Roberta Grodberg Simmons 2002.280.48

Created late in the 20th century, these two <l>huipiles</l> clearly illustrate the two distinct weaving styles of San Antonio Aguas Calientes. Traditionally, huipiles featured finely patterned geometric motifs such as zigzags and bands of chevrons. However, in the 1930s, women began appropriating European-inspired designs from imported needlework pattern books. These realistic renderings of flowers, birds, fish, fruit, and cherubs were initially used sparingly. Today, it is not uncommon to see these designs covering the entire surface of a garment.

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While the traditional, geometric patterns are woven in a single-face weaving technique, the new designs are created using a complex technique called <l>marcador</l>. This style of weaving produces a sturdy double-faced (reversible) fabric. Instead of relying on memorized patterns handed down from generation to generation, marcador designs are worked from graphs in the same manner as a counted cross-stitch or needlepoint pattern.

Women from Aguas Calientes are among the most prolific weavers in Guatemala, producing textiles for local, regional, and international markets. Thus, these huipiles have become popular throughout the Mayan Highlands, and confer a degree of status to those wealthy enough to purchase one.

### **Object Number**2004.108      **Label Type** Case Label Internal      **Label Color:** White

Moche

Central Andes region (Peru)

Vessel, c. 100-200

Ceramic, pigment

The William Hood Dunwoody Fund 2004.108

Few textiles from the Moche culture have survived Northern Peru's damp climate intact, but expressive ceramics give us clues into the textile tradition. This jar depicts an elite couple dining on seafood. Moche artists represented people of high status wearing luxurious patterned garments through detailed painted designs, while commoners wore plain clothing. This couple's rank is also indicated by their head coverings and face paint. Vessels like this were too elaborate for daily use and likely reserved for ceremonial occasions and for inclusion in burials.

### **Object Number**2004.169.100      **Label Type** Wall Label Extended      **Label Color:** Tan

Maya

Cofradía blouse (huipil), c. 1910

Cotton, silk

Gift of Richard L. Simmons in memory of Roberta Grodberg Simmons 2004.169.100

In this <l>huipil</l>, the red from the silk yarn has bled onto the white cotton fabric. Although it was common knowledge that silk yarns were not color-fast, the weaver's decision to use the brightly-colored yarn was a deliberate artistic choice. The run-off from the dye did not "ruin" her garment; instead, it showcased the artist's ability to purchase expensive, imported silk. This prestige blouse would be worn to a <l>cofradía</l> ceremony, further solidifying her high status as a woman of honor and responsibility. The cofradía is a community-based religious group, responsible for ceremonies as well as the care of their local Catholic church.

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A careful inspection of the delicate embroidery reveals a large double-headed eagle. Stylistically inspired by the heraldic eagle of the Hapsburg royal family of Spain, the motif also represents the continued prevalence of pre-Conquest cosmology and imagery. The eagle's ability to turn its head to look both forward and backward is a manifestation of the Mayan concept of duality.

## Labels list for Object Package: AAA -- G255 Continuous Threads

### **Object Number**2004.236.79      **Label Type** Case **Label Internal**      **Label Color:** White

Central Andes region (Peru), Cuzco area

Chullo (hat), 20th century

Acrylic, cotton

Gift of Richard L. Simmons in memory of Roberta Grodberg Simmons 2004.236.79

<I>Chullos</I> are popular among men and boys in the Andean highlands. Often worn under another hat, they provide extra warmth in the cool, thin air of the area around Qusqu (Cuzco), elevation 11,200 feet. Their distinct conical shape was influenced by the past practice of shaping the heads of babies and young children to communicate social rank, personal beauty or style, and community identity.

While head shaping is no longer practiced, chullos continue to reflect community affiliation and fashion trends. Like many other clothing articles, their designs, colors, and patterns can reveal a lot about the wearer. Preferences for certain color combinations, pattern variations and embellishments change with time and vary from community to community. The acrylic fibers and brilliant, synthetic jewel tones in this example reveal the influences of modern industry and the artist's use of commercially produced materials.

### **Object Number**2005.136.18.1      **Label Type** Wall **Label Extended**      **Label Color:** Tan

Maya, K'iche'

Ceremonial pants, c. 1960

Wool, silk

Gift of Richard L. Simmons in memory of Roberta Grodberg Simmons 2005.136.18.1

Men in Chichicastenango no longer wear traditional everyday dress (<I>traje</I>), but their ceremonial traje is among the most spectacular in the Guatemalan highlands. Loosely patterned after a Spanish matador's costume, the heavy woolen jacket and pants are opulently embroidered in silk or synthetic silk floss, often by the owner. One large red <I>tzute</I> is carefully arranged as a head covering, while an additional tzute may be worn over the shoulders or used to carry ritual objects or candles during ceremonies.

This ceremonial attire is reserved for men selected to serve the community as a member of the <I>cofradía</I>, a religious group. The size and intricacy of this motif indicates the man's relative standing within the community. Young men have rather small designs, reflecting their youth and inexperience; as they grow and mature they embroider larger, more elaborate embellishments.

### **Object Number**2005.136.18.2      **Label Type** Wall **Label Extended**      **Label Color:** Tan

Maya, K'iche'

Ceremonial jacket, c. 1960

Wool, silk, cotton

Gift of Richard L. Simmons in memory of Roberta Grodberg Simmons 2005.136.18.2

Men in Chichicastenango no longer wear traditional everyday dress (<I>traje</I>), but their ceremonial traje is among the most spectacular in the Guatemalan highlands. Loosely patterned after a Spanish matador's costume, the heavy woolen jacket and pants are opulently embroidered in silk or synthetic silk floss, often by the owner. One large red <I>tzute</I> is carefully arranged as a head covering, while an additional tzute may be worn over the shoulders or used to carry ritual objects or candles during ceremonies.

This ceremonial attire is reserved for men selected to serve the community as a member of the <I>cofradía</I>, a religious group. The size and intricacy of this motif indicates the man's relative standing within the community. Young men have rather small designs, reflecting their youth and inexperience; as they grow and mature they embroider larger, more elaborate embellishments.

## Labels list for Object Package: AAA -- G255 Continuous Threads

### **Object Number**2005.136.26      **Label Type** Wall Label Extended      **Label Color:** Tan

Maya

Ceremonial headdress (tzute), c. 1980

Cotton

Gift of Richard L. Simmons in memory of Roberta Grodberg Simmons 2005.136.26

The ubiquitous <I>tzute</I> is the most versatile of Mayan textiles. Variations in size, shape, and decoration allow the tzute to serve many functions. In everyday contexts, a large, rectangular tzute is used as a blanket or to carry an infant. A small "tortilla tzute" protects food. A medium-sized square tzute is multi-functional; it is used to cover baskets, make bundles, or create a seating area. It might be twisted into a ring and set atop the head to support the carrying of a large basket or jug. Or it could be worn draped or folded atop head as protection from the sun.

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The tzute also serves as a marker of status and identity on special occasions. This ceremonial tzute's elaborate design is favored in the village of Nahualá on Lake Atitlán in the Guatemalan highlands. Designed as formal wear for secular celebrations or Roman Catholic ceremonies, the tzute would have been beautifully draped over its owner's head or folded across her shoulders, signifying her status in the community.

### **Object Number**2005.136.120      **Label Type** Wall Label Extended      **Label Color:** Tan

Maya

Ceremonial over-blouse (sobrehuipil), 1910-1930

Cotton, synthetic

Gift of Richard L. Simmons in memory of Roberta Grodberg Simmons 2005.136.120

This <I>sobrehuipil's</I> horizontal bands of burgundy and gold are hallmarks of <I>huipiles</I> from San Pedro Sacatepéquez. Symbolic of longevity, the distinctive pattern is associated with the sacred <I>ceiba</I> tree, the <I>axis mundi</I> that connects the upper, middle and underworlds.

The typical ceremonial sobrehuipil from San Pedro Sacatepéquez was fabricated in two panels, hand-embroidered down the center, and left open at the sides. This huipil is unusual in that it retains none of those characteristics. Even more unusual is the inclusion of a non-matching third panel, seen at right. The reason for its inclusion is unclear, but perhaps the owner lovingly pieced together a new garment to salvage a worn but sentimental huipil. She then creatively adorned her new huipil with imported lace and ribbon.

### **Object Number**2009.55.11      **Label Type** Wall Label Extended      **Label Color:** Tan

Quechua

Central Andes region (Bolivia)

Ceremonial punchu (poncho), 20th century

Alpaca

Gift of Juliann McGuire and Michael McGuire 2009.55.11

<I>Punchus</I>, or ponchos, became popular in the Andes during Spanish colonial rule (1533-1825). Following a Native uprising in the 1780s, the Spanish viceroy forbade tunics, believing them to be a source of indigenous nationalism. As an alternative, men began wearing ponchos, which were essentially tunics with open sides. They were quickly embraced as a new symbol of Native identity. Ironically, the Spanish military also appreciated the versatility of ponchos, adopting them as part of their uniform.