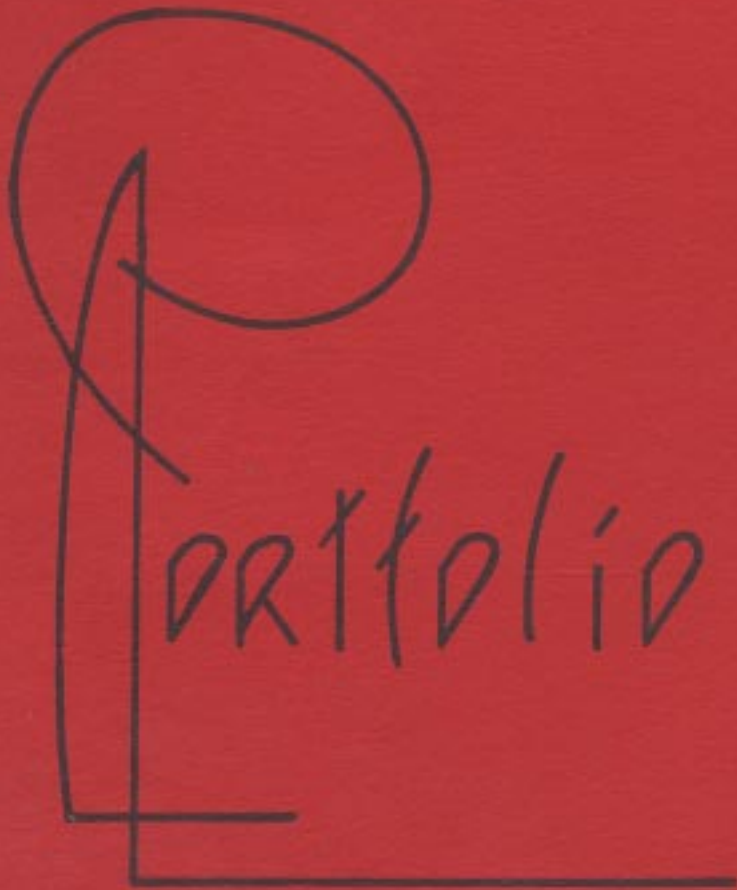


# GUATEMALA VISITED

by Mary M. Atwater



Shuttle Craft Guild

Monograph Fifteen

1965

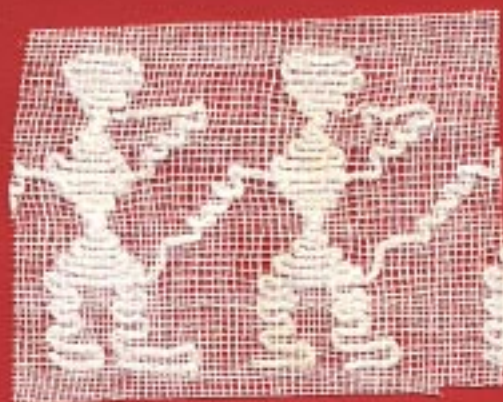












## PORTFOLIO SAMPLES

(Collected in 1965 by Boris Veren, a few by Harriet Tidball in 1946.)

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Three skirt (cortes) fabrics. These are woven by men on the large counter-balanced treadle loom introduced by the Spaniards, usually with hand-thrown shuttles. The usual skirt length is a yard wide and 5 to 6 yards long. Notice the differences in texture resulting from use and washing (never ironed of course).

1. The red, with dots of weft ikat, is new and unwashed.
2. The green with double (warp and weft) ikat is once washed.
3. The blue is from an old, faded, worn, much-washed skirt and has warp ikat, three broad bands of weft ikat, and narrow borders in overshot pattern. This is the skirt most often seen in the villages, that will be replaced by a new one at Easter time.

Man's trouser (pantalones or calzones) from the Lake Atitlan area, probably woven in San Marcos la Laguna. Woven on a back-strap loom, one warp makes two of the required four lengths, each length 12 by 72 inches with one terminal selvage, one fringe.

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Huipil from San Pedro Carcha, near Coban. This dark fabric with light or white all-over figuring is woven in three strips on a back-strap loom, with terminal selvages. The huipil width is 42 inches, length 37 inches. For technique, see page 29.

Tonicapan stiff belt (faja) is 3 inches wide, 84 inches long and is woven by men on small treadle looms. Pages 19 to 22.

Huehuetenango apron (delantal) is incorrectly identified on page 37 as from Tonicapan. It is 30 inches wide, 36 long, with 6 groups of 3 to 5 pattern bands, a spotted 8 inch end and 6 inches plain at top to tuck into the faja.

The Tonicapan tapestry head-band (cinta) is on page 23. Maguey warp.

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A figure from a huipil or a tzute. A number of garments were cut to provide these figures in characteristic techniques, all of them back-strap woven, with two terminal selvages.

Terminal selvage. In each portfolio one of the textiles has a terminal selvage at top or bottom. This illustrates the method of placing a heavier weft or several wefts at each terminal to be attached by a winding cord to the end beam.

A piece of 11-strand palm braid, made by hand, for making one style of man's hat. Or a piece of hand made maguey cord.

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The Coban huipil, filmy white with all-over pattern in white-on-white of animals, dolls or geometrics. Though rarely found now, the samples were from back-strap fabrics and had terminal selvages. Three strips, each 12 by 36 inches. This fabric is imitated by the factory treadle-loom weavers and may be purchased by the yard for curtains. See Page 27 for the inlay technique.

San Juan Chamelco huipil (Coban district) is similar to the Coban huipil and is a back-strap woven fabric. Its distinguishing characteristic is bands in gauze (leno) weave alternated with bands of white-on-white figures.

A very fine draw-loom fabric from one of the Quezaltenango factories. Traditional motifs. As with most of the draw-loom textiles, this was made for trade or export and was a coat length.

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The Portfolio of samples, in limited edition, is available while they last from The Shuttle Craft Guild. Price: \$4.00.