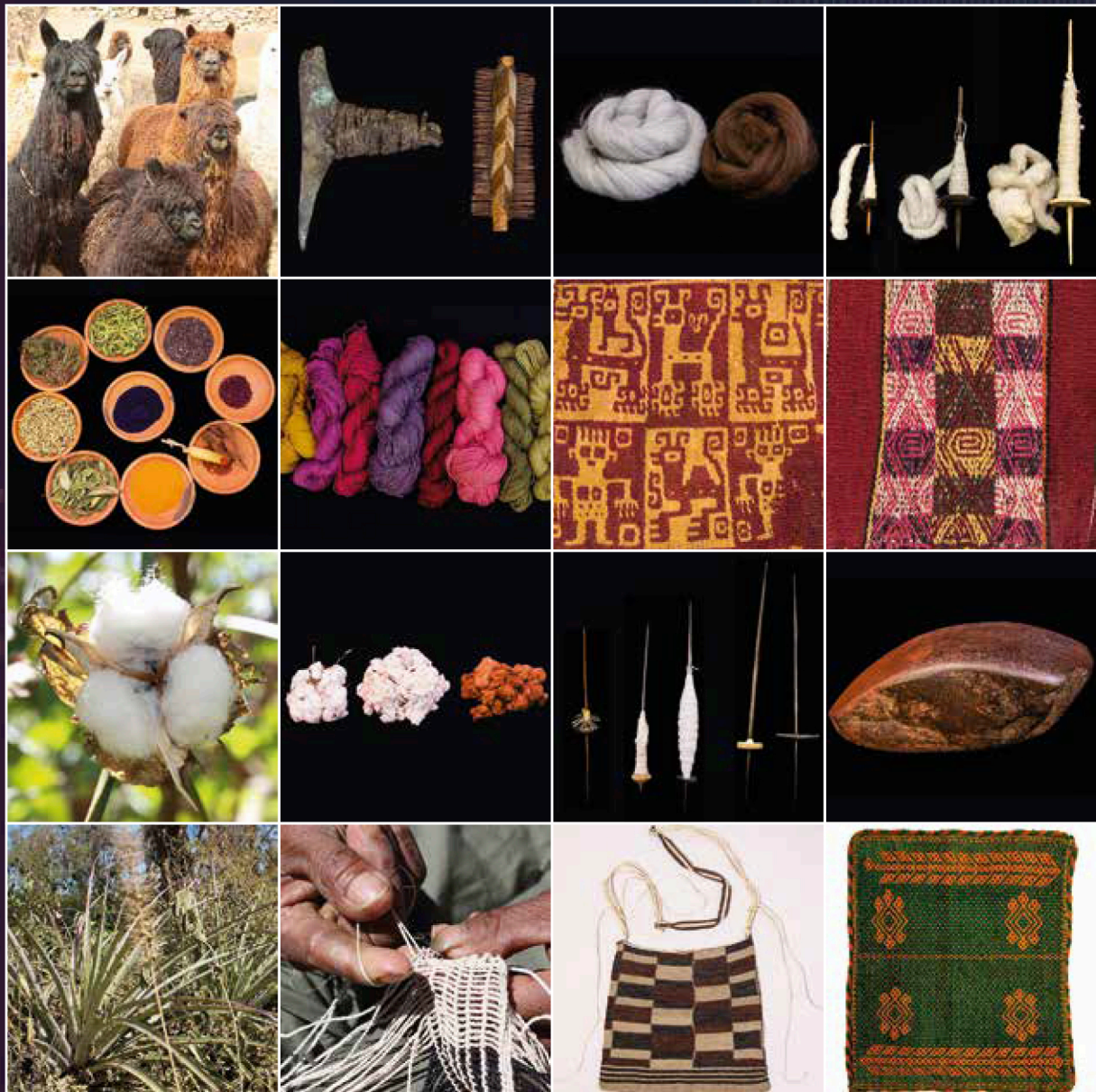


# WEAVING LIFE

The Textile Collection of the  
Museo Nacional de Etnografía y Folklore,  
following the productive chain



Denise Y. Arnold

Elvira Espejo Ayca / Freddy Luis Maidana Rodriguez

# **WEAVING LIFE**

**The Textile Collection of the  
Museo Nacional de Etnografía y Folklore, La Paz, Bolivia,  
following the productive chain**

by

**Denise Y. Arnold**

with

**Elvira Espejo**

**Freddy Luis Maidana**

**English translation and revised text**

by

**Denise Y. Arnold**

Museo Nacional de Etnografía y Folklore  
**Fundación Cultural del Banco Central de Bolivia**



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**WEAVING LIFE.** The Textile Collection of the Museo Nacional de Etnografía y Folklore, following the Productive Chain

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# Contenido

<b>Museums and private collections mentioned in the book</b>	7
<b>General abbreviations</b>	8
<b>Language abbreviations</b>	8
<b>Acknowledgements</b>	9
<b>Prologue</b>	10
Elvira Espejo, Director of MUSEF	
<b>General introduction</b>	11
Denise Y. Arnold	
<b>The museum objects following the textile productive chain</b>	27
<b>Regional resources</b>	28
Plant fibres from lowland stems, wound into balls	
Plant fibres from lowland and coastal seeds, as harvested products	
Animal fibres from the highlands, as harvested products	
<b>Shearing</b>	32
Fibre cutters	
<b>Removing bristle hairs and cleaning</b>	34
Archaeological combs	
Camelid fibre classification	
<b>Spinning and plying</b>	38
Archaeological instruments from the Andes for spinning and plying	
Ethnographic instruments from the Andes for spinning and plying	
Ethnographic instruments from the Andes for twisting rope	
Ethnographic instruments from the lowlands for spinning and plying	
Spinning machines	
<b>Spinning products</b>	48
Archaeological products from highland spinning: balls of yarn	
Ethnographic products from highland spinning: balls of yarn	
<b>Skein making</b>	51
Ethnographic products from highland skein making: skeins	
<b>Dyeing</b>	53
Ethnographic highland resources of pigments and dyes	
Ethnographic lowland resources of pigments and dyes	
Archaeological containers and measuring instruments for pigments	
<b>Winding balls of yarn</b>	60
Archaeological yarn winders	
Ethnographic products from lowland yarn-winding	
<b>Warping up</b>	65
Archaeological warping instruments from the coast	

<b>Weaving</b>	<b>67</b>
The loom and its components	
The vertical loom	
The vertical 'A' frame loom	
The simple loom of rods	
The horizontal and backstrap looms	
Archaeological backstrap loom from the Andean coast, with a weft-faced weave	
Archaeological backstrap loom from the Andean coast, with a warp-faced weave	
Large vertical 'A' frame loom from the Andes, with a warp-faced weave	
Middle-sized vertical 'A' frame loom from the lowlands, with an interlaced <i>sprang</i> weave	
Small vertical 'A' frame loom from the lowlands, with an interlaced <i>sprang</i> weave	
Large vertical loom from the lowlands, with a <i>liyi palla</i> selected weave	
<b>Weaving instruments</b>	<b>82</b>
Archaeological loom instruments from the Andes: separators and selectors ( <i>wich'uña</i> ) for tapestry weaves	
Archaeological loom instruments from the Andes: selectors ( <i>wich'uña</i> ) for warp-faced weaves	
Archaeological loom instruments from the Andes: general selectors for designs ( <i>wich'uña</i> ) and separators of colour in layers ( <i>jaynu</i> ) for warp-faced weaves	
Ethnographic loom instruments from the Andes: colour selectors ( <i>jaynu</i> )	
Weft shuttles from the Andes	
<b>Finishes</b>	<b>92</b>
Andean archaeological instruments for sewing and finishing: needles and bodkins	
Lowland archaeological instruments for sewing and finishing: needles and bodkins	
<b>Guarding instruments</b>	<b>98</b>
Archaeological basketry from the Andean coast	
<b>Textile planning</b>	<b>99</b>
Ethnographic instruments from the Andes for planning weaving designs and colours ( <i>waraña</i> )	
<b>Textile products in the museum</b>	
<b>Archaeological textiles</b>	<b>105</b>
The Central Andes	
The South-Central Andes	
<b>Textiles históricos</b>	<b>225</b>
Altiplano	
Valleys	
<b>Ethnographic textiles</b>	<b>257</b>
Highlands	
• <i>Altiplano</i>	
• <i>Valleys</i>	
Lowlands	
• <i>Introduction to lowland textiles, by Denise Y. Arnold</i>	
• <i>Amazonian region</i>	
• <i>Chaco region</i>	
• <i>Transitional zone</i>	
<b>Glossary</b>	<b>475</b>
<b>Bibliography</b>	<b>487</b>
<b>Sites mentioned in the book</b>	<b>495</b>

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American Museum of Natural History, Washington, DC, USA  
 British Museum, London, UK  
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 Colección del Instituto de Lengua y Cultura Aymara, La Paz, Bolivia  
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 Ethnologisches Museum, Berlin, Germany  
 John Carter Brown Archive of Early American Images, Brown University, USA  
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 Metropolitan Museum of Art, New York, USA  
 Musei Civici di Modena, Italy  
 Museo Arqueológico y Antropológico de San Miguel de Azapa, Arica, Chile  
 Museo Antropológico Municipal de María Elena, María Elena, Chile  
 Museo Chileno de Arte Precolombino, Santiago de Chile, Chile  
 Museo de América, Madrid, Spain  
 Museo Etnográfico “Dr. Andrés Barbero” de la Fundación La Piedad, Asunción, Paraguay  
 Museo Histórico Natural y Casa de la Cultura de Mejillones, Mejillones, Chile  
 Museo Nacional de Arqueología, Antropología e Historia del Perú, Lima, Peru  
 Museo Nacional de Arqueología de Bolivia, La Paz, Bolivia  
 Museo Nacional de Etnografía y Folklore, MUSEEF, La Paz, Bolivia  
 Museo Regional de Iquique, Iquique, Chile  
 Musée de l’Homme, Paris, France  
 Ohara Gallery of Art, Okayama, Japan  
 Staatliche Museen zu Berlin, Berlin, Germany  
 Textile Museum, Washington, DC, USA

***General abbreviations***

chap.	chapter
cm	centimetre
Dep.	depth
Dept.	Department
Dia.	diameter
Dims.	dimensions
equiv.	equivalent
etym.	etymology
max.	maximum
NGO	Non Governmental Organization
Prov.	Province
‘S’	thread twisted in an ‘S’ direction, when seen vertically
var.	variant
TPX	Pantone Fashion system on the basis of textile colours on paper
‘Z’	thread twisted in a ‘Z’ direction, when seen vertically

***Language abbreviations***

Ash.	Ashaninka
Ava.	Ava-Guaraní
Aym.	Aymara
Ayo.	Ayoreo
Bol. Sp.	Bolivian Spanish
Car.	Carib
Cas.	Cashinawa
Sp.	Spanish
Fr.	French
Gua.	Guaraní
Dut.	Dutch
Eng.	English
Iso.	Isoseño-Guaraní
Lat.	Latin
Map.	Mapudungun
Niv.	Nivaklé
Qu.	Quechua
SC Sp.	Santa Cruz Spanish
Tar. Sp.	Tarija Spanish
U-Ch.	Uru-Chipaya
Wee.	Weenhayek
Yu.	Yurakaré



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**Denise Y. Arnold**  
**Elvira Espejo and Freddy Luis Maidana**  
*La Paz, March 2015*

# Prologue

The contents of the catalogue *Weaving Life: The Textile Collection of the Museo Nacional de Etnografía y Folklore, following the Productive Chain*, like its predecessor in Spanish, includes many pieces which have not been seen by the public before now. These pieces include textiles and weaving instruments from the archaeological period (ca. AD 600-1532), the historical period (1532-1900) and ethnographic period (1900 to the present). It also includes pieces proceeding from the Andes, the Pacific Coast and the Amazonian Lowlands. The present catalogue presents a new slant to these materials by organising them according to the textile productive chain, and the operative chain of their manufacture, like our current textile exhibition.

When we refer to the operative process of textile making, we refer not only to the logical sequence of stages specific to the art of weaving, and replicated universally in all cultures. This operative process also expresses the unique vision of each culture, its implication in a particular region, and the interaction between the members of the societies that mark differences between groups, and which concede the specific identity of an object produced in this way.

In addition, textiles form part of the social memory of each community of weaving practice. Weavings embody specific moments in local history, and describe graphically political and social changes. These dynamic processes are outlined in the organisation of this catalogue.

Furthermore, weaving technology and weaving techniques are conceived in the communication and interaction between the members of a community of weaving practice, and vary according to the surroundings and environment in which they live. Weavings from the Andean highlands are thus different from those of the lowlands, reflecting these differences in their way of life, geographical features and local resources. In many communities, weaving activities provide the principal source of economic activity, and the referential axis for stratifying differences within a society, while providing the vital link between regions, transmitting their uses and the knowledge implicit in their making both vertically and horizontally across the varied terrain of these regions. The exhibition: *Weaving Life. A Focus on Textiles*, which this catalogue accompanies, demonstrates these technological and sociological implications, and reveals the varied ways traced out in the social life of those who practice weaving.

In practice, weaving develops a magical interaction between the weaver and his or her instruments of work. Weaving produces a field of forces generated by the weaver's bodily movements, and the materials with which he or she works, giving rise to the sequence of actions and processes during the various transformations of raw materials, and then the making of various kinds of fabric. Through the art of weaving there develops an intimate relation between the weaving and the object made, expressed in the unique rhythmic image that characterises the finished fabrics of each culture. In this way, weaving, technique and object become fused into one single element. The woven object becomes a harmonious result of the weaver's bodily movements combined with the manual movements of the weaving tools. This result expresses the characteristic three-dimensional nature of cloth.

**Elvira Espejo Ayca**

Director

Museo Nacional de Etnografía y Folklore

# Introduction

Denise Y. Arnold

When we started preparing this catalogue, little work has been done in Bolivia on the museological aspects of textiles from the Andean and Amazonian regions of the country, and still less in a contextualised sense, taking into account the social life of its regions. Neither was there an adequate link, within Bolivian archaeology, between museum collections and national research into textiles, and this discipline is only recently showing an interest in this theme. And although there had been certain advances over the past decades within anthropology and the history of art into the study of textiles, this had not produced a renovation of ideas in theory or in practice, applicable to the organisation of textile exhibitions.

In the present volume, in coordination with the Museo Nacional de Etnografía y Folklore, in La Paz, we decided to remedy this situation by proposing a new focus towards the woven objects located in the museum deposits, this time centred on making these textiles within the productive chain of weaving, taking into account the social life of the weaving communities of practice in the region, and in addition the social life of textiles as both objects and subjects. We considered it necessary to adopt this approach for various reasons:

First, museum collections are notoriously decontextualised. In only a very few cases, do we know with any confidence the provenance of a piece, its region, period or cultural affiliation. Knowing at least the processes in its making helps us contextualise better an object, and understand the relations between its component elements during its construction. Previously it was sufficient to say that a textile 'had' a certain colour. Now we could say in the catalogue that the colour of a textile had been introduced through dyes of a certain nature (by natural fibre tone, or a natural or artificial dye). And we could identify the processes in the construction of the woven object, by identifying the combination of structural components (the basic elements), added components (the majority of which are sewn on to the structural component) and extended components (a fringe for example).

Second, textile-making historically has demanded the development of one of the most complex productive chains in the world. It is not a coincidence that the very complexity of this chain has served as the model for the development in Japan of the automobile industry and the industrial production of paints during the early twentieth century (Arnold and Espejo, 2013a: 38-40, 80).

Third, a weaver does not work in isolation, but within the complex networks set up between different communities of weaving practice. These communities of practice, in turn, have been able to generate links historically with the wider access networks to raw materials that make up regional productive chains of weaving production.

Fourth, the practices of textile-making depend on the availability to weavers of a range of technological and technical elements that have their own histories and processes of development. Knowledge of the productive chain thus includes knowledge of historical developments in loom and instrument technologies, and of regional weaving structures and techniques used over different periods.

## **Weaving terminology**

In this catalogue, we use the terminology for weaving structures and techniques we have developed in previous publications, and which is closely based on that used by weavers themselves in the Andean region, particularly in relation to warp-faced weaves (Arnold and Espejo, 2010, 2012a, 2013a, 2015). This is often quite different from conventional weaving terminology used in the English-speaking

world, where the technical history of weaving, and the predominance of plain weaves, results in a tendency to speak about a woven web formed by the combination of a single and continuous ‘warp’ and a single and continuous ‘weft’ (Arnold and Espejo 2015: 26). In the Andes, the technical complexity of warp-faced weaves has resulted instead in a terminology that distinguishes between each distinct warp and weft layer.

So in the case of warp-faced weaves, by ‘structure’ we refer to the quantity of warp bouts, or loopings of the warp threads in a figure of eight across the horizontal loom bars, which may be from 1 to 8. Simple structures are of 1-2 warp bouts, whereas complex structures are from 3-8 warp bouts. By ‘technique’, we refer to the forms of selection and counting of the warp threads before each passing across of the weft thread. By contrast, in the case of weft-faced weaves, the structures are all simple (warped in one), and ‘technique’ refers to the patterns of tapestry and other weft-faced weaves in open plain tapestry or weft interlacing, slit and non-slit, and dove-tailed techniques. In the case of *sprang*, and mesh or netting techniques, we use a conventional terminology. See figures 1-1, 1-2 and 1-3.

### **The textile chain of production**

The textile productive chain includes various major processes, and within these a number of minor processes (Arnold and Espejo, 2010). See figure 2. Beginning with the initial stage of obtaining regional resources for textile making, which are not immediately at hand, the two main routes for access to these are by processes of gathering (through visits to other regions where these resources are available) or alternatively through a series of activities which facilitate the generation of these resources at a local level. Gathering activities include those of the preparatory elements, such as dyes (whether dye plants, insect or mineral dyes), as well as of the pots needed for the dyeing processes, and the sets of loom and weaving instruments necessary for the processes of textile making. In the past, and in many localities until now, there is also a range of activities directed towards obtaining fibre, whether from wild animals or, in the case of valleys and lowland sites, of vegetable fibres from wild plants: palm, pina or piña fibre from the Spanish red pineapple (Sp. *garabatá*, *caraguata*; Ayo. *doequenejanie*; Lat. *Pseudananas saganarius*), amaibo, bis, the wild fig etc. Regarding the local generation of resources needed for the textile productive chain, these activities include the cultivation of dye plants, the management of orchards of cactus which house the various species of cochineal, the cultivation of vegetable fibres such as cotton, and the rearing of animal herds that produce fibre.

These diverse practices oriented towards the generation of regional resources suitable for textile making should *not* be understood in an extractive sense, but rather as part of a system of relations between the communities of weaving practice and their surroundings. Within the local terminology of these relations, regional resources are not perceived as objects, in the sense of ‘raw materials’ to be transformed by a series of later actions, but more as the ‘affordances’ described by Gibson (1979: 127-43) in the sense of the resource possibilities offered by a place, in this case oriented towards weaving activities, to which regional populations respond, and which they care for in their daily lives (Ingold, 2011: 11). As Gabriel Martínez (1976, 1989) remarked in relation to plant cultivation, the Aymara verb *uywaña*, passing into Andean Spanish as ‘*crianza*’, implies rearing and caring for in this way. Verónica Lema (2013a, after Haber, 2006) describes *crianza* as a sense of ‘cultivating, protecting, nourishing, and sheltering’ (see also Rengifo Vásquez, 1999: 132). ‘Caring for’ in this broad sense is carried out not only in the practices of plant cultivation (Lema, 2013b) and the care of animals (Bugallo and Tomasi, 2012), but also in the ongoing caring relations between humans, and between humans and non-humans (see also Haber, n.d.). For Lema (ibid.), these rearing practices constitute the ‘grammar of sociability’ throughout the Andes, while providing a frame of reference for understanding the relations with their surroundings among indigenous South American societies.

Lema, like Dransart (2002) and others, contrasts this regional notion of ‘mutual caring for’ with the quite distinct term ‘domestication’, used at an academic level to refer to a sense of ‘dominion’ or ‘control’, and in which the idea of something ‘domesticated’ also implies something ‘uniform’,





TECHNIQUES CARRIED OUT WITH A SIMPLE LOOM																	
BASICS				WEFT-FACED WEAVES						WARP-FACED WEAVES							
crossed warp with 1 weft Aym. <i>tirinsa</i> Qu. <i>watu</i>			transposed warp with 1 weft		transposed warp with multiple interlaced wefts		plainweave				plainweave Aym. <i>ina sawu</i> Qu. <i>siq'a awasqa</i>		ladder		warp manipulation		warp and weft crossing
T1	T2	T3	by unit	by group	by unit	by group	plain open	slit	non-slit	with supplementary weft	plain	balanced	Aym. & Qu. <i>k'uthu</i>	Aym. <i>patapata</i> Qu. <i>qata</i>	discontinuous warp	discontinuous warp and weft	
crossed warp / transposed warp							plainweaves					intercalated colours	colour in rows				

Fig. 1-2. Table of simple techniques in weft- and warp-faced weaves. Source: based on Arnold and Espejo (2013a: 35, fig. 0-4).

WARP-FACED TECHNIQUES CARRIED OUT ON A COMPLEX LOOM									
selected techniques/floating threads Aym. <i>palla</i> Qu. <i>pallay</i>						manipulation of colour in layers Aym. & Qu. <i>tika</i>	reselected / supplementary threads Aym. <i>ajllina</i> Qu. <i>aqllisqa</i>		double cloth Aym. <i>t'isnu iqanta</i> Qu. <i>kurti</i>
Aym. <i>liyi palla</i> Qu. <i>liyi pallay</i>	1 1	2 1	2 2	3 3	4 4		by unit	by group	
Aym. <i>maya palla</i> Qu. <i>uj pallay</i>	Aym. <i>ch'ulla palla</i> Qu. <i>ch'ulla pallay</i>	Aym. <i>paris palla</i> Qu. <i>paris pallay</i>	Aym. <i>kimsa palla</i> Qu. <i>kinsa pallay</i>	Aym. <i>pusi palla</i> Qu. <i>tawa pallay</i>		Aym. <i>ajllita</i> Qu. <i>aqllita</i>	Aym. <i>ajllira</i> Qu. <i>aqllira</i>		
paired warp	by basic units	by the odd-counted derivative	by pairs	by threes	by fours	various	various	various	various

Fig. 1-3. Table of advanced techniques in warp-faced weaves. Source: based on Arnold and Espejo (2013a: 35, fig. 0-5).

THE TEXTILE PRODUCTIVE CHAIN		
MAJOR PROCESS	STAGE (PROCESS)	SUB-STAGE (PROCESS)
<b>OBTAINING REGIONAL RESOURCES</b>	Collecting regional resources	Collecting dyes Collecting dye pots Collecting looms/instruments Collecting fibre from wild animals Collecting fibre from herd animals Collecting vegetable fibre
	Generation of regional resources	Cultivating dye plants Cultivating insect dyes (cochineal) Cultivating vegetable fibre plants Rearing fibre animals (domestication etc.) Managing pastures Managing water
	Conversion/preparations of dyes	
	Conversion/preparations of mordants	
<b>WORKING WITH FIBRE</b>	Shearing of animal fibre	
	Cleaning fibre	
	Removing bristle hairs/disentangling fibre	
	Fibre selection	
	Spinning	
	Plying	
	Braiding	
	Winding into skeins	
	Dyeing	Grinding (pigments, plants) Fermenting Applying mordants Fixing
	Washing post-dyeing	
Winding into balls		
<b>TEXTILE MAKING</b>	Warping up	Tautening Application of the structure
	Weaving	Applying techniques Applying iconography
	Finishing	Sewing Finishing off
	Guarding instruments	
	Textile planning	
<b>TEXTILE SOCIALIZATION</b>	Learning	
	Exchanges with textiles	
	Dressing	
	Gender relations and cloth	
	Circumstances of use	Uses in commensality Daily uses Ritual or ceremonial uses Sumptuary uses Uses in tributation
<b>TRANSFERENCES</b>	Collection by archaeologists	
	Transference of custody	
<b>VALORATION PRACTICES</b>	Cultural reflection practices	
	Museum practices	
	Juridical practices	
<b>TEXTILE PRODUCTS</b>	Archaeological products	By period and region
	Historical products	By period and region
	Ethnographic products	By period and region

Fig. 2. Table illustrating the textile productive chain.

The practices of animal rearing also include a series of associated activities concerning the management of regional waters and pastures, which assure that the herds have access to sufficient water and pasture to generate fibre of the quality desired for the activities of textile making. Other processes of selection are directed towards the generation of beasts of burden and that of meat provision.

Apart from the interrelated practices of rearing animals and of responding to the demands for regional provision in fibre and meat, and the importance of caring for these elements over long periods of time, the preliminary stages of the textile productive chain include the processes of preparing ingredients such as the dyes and mordants for the dyeing processes, whether by chopping, grinding, macerating or fermentation.

In the case of animal fibre, the later stage of working directly with this fibre includes the processes of shearing, then of cleaning the fibre, removing the bristle hairs and disentangling the fibre, and the accompanying manual activities of teasing out the fibre to make it more malleable. After this come the processes of fibre selection, sometimes with its separation into distinct piles according to its quality, fineness and colour, destined for different uses. The processing of plant fibres entails similar stages.

Within the same stage of working with fibres, there follow the processes of spinning, plying and braiding the fibre to create threads appropriate for the tasks to come. Among weavers in the region, it is common to refer to fibre spun manually in this way as '*caito*' (from *qayt'u* in Quechua), in the English sense of worked 'yarn', while 'thread' (Sp. *hilo*) refers to material spun industrially, for example from an acrylic material or from cotton.

Once the yarn or thread is created, there follows the task of winding it into skeins, through manual, semi-industrial or industrial means, in the skein-making processes. Counting with the thread in the form of skeins facilitates the processes of washing before the dyeing processes, mainly to remove the natural grease, and then the dyeing processes proper, above all by immersion in water. There follows the process of washing post-dyeing, to remove any excess of chemicals still present in the fibres, and finally that of winding the threads into balls, in order to store the fibre in this form.

Once the yarns are wound into balls, textile making as such can begin. This stage includes the processes of warping up, weaving as such and finishing. Finishing, in turn, includes the separate processes of finishing by sewing, in making the joins, seams, selvages, and folds in the construction of the woven product, and the distinct techniques of finishing off the woven borders, for example in blanket stitch or cross-knit loop stitch.

The auxiliary activities of textile making include those of guarding the loom and weaving instruments, whether in baskets, braided or woven bags, appropriate to the region, which tend to reflect the relative degree of the weavers' mobility during their daily activities (Arnold and Espejo, 2013a: 108-111). On the coast and in the valleys, where there are fewer animals to look after, weaving instruments tend to be guarded in baskets or bags made with plant fibres (Aym. *tapichu*), while in the highlands woven bags or carrying cloths (Aym. *awayu*) tend to be used for this purpose. Larger containers are used to guard the horizontal looms poles, while smaller containers are used to guard the smaller elements: ropes, dyes, balls of wool, needles and separating rods, and the selecting rods (called *jaynu* in Aymara and *chijlana* in Quechua) or the llama-bone picks (called *wich'uña* in both languages).

Apart from the weaving instruments and containers used in the processes of warping up, weaving and finishing, especially the archaeological examples, there is a supporting set of instruments used in textile planning, whether in the wooden models used in coastal civilizations, or the models used for planning designs and colour combinations called in Aymara *waraña* and in Quechua *yupana*, used on the coast and in the highlands (Arnold and Espejo, 2013a, chapter 4). The models used to plan designs

are called in Aymara *salta waraña* and in Quechua *pallay yupana* or *saqa*, while those used to plan colour combinations are called in Aymara *musa waraña* and in Quechua *away yupana*.

On finishing a woven product, these now enter into circulation in any particular society, in a process that we call ‘the social life of textile’ (cf. Appadurai, 1991). A vital part of this stage are the processes of socialising weaving, whether in the regional practices of learning to weave, organised by divisions into sex and age groups, and the series of exchanges between weavings and other products, in different regions. The social life of textiles also includes the practices and norms of dressing, again with its divisions by gender and age, and the circumstances of their use, whether for daily wear, ritual or ceremonial use, festive dress, sumptuary dress, didactic uses, or those concerned with commensality (daily eating or else feasting and banqueting) and tribulation.

In regard to the classification of textiles that we use in the present catalogue, we identify woven products according to various criteria. One of these is the ‘form’ of a textile (in the sense of a tunic, a belt, a carrying cloth that doubles as a woman’s mantle, or a man’s poncho), and the ‘sub-class’ of which these categories are a part, according to the detailed ontological analysis we carried out previously into these forms (Arnold, in press). While we attempt to include a wide range of woven forms in this catalogue, there are several omissions, such as the woven *kipus*, mats and carpets, to name a few, as well as headgear and many other types of garment, all of which require separate studies (see figure 3).

In the descriptions of these forms in this catalogue, we summarise their technical characteristics using the terminology we developed previously in the book *Ciencia de tejer en los Andes* (Arnold and Espejo, 2012a, now in English as *The Andean Science of Weaving*, 2015), and their compositional criteria, using the iconographic analysis we developed in the book *El textil tridimensional* (Arnold and Espejo, 2013a, chap. 6). In the case of ethnographic textiles, each region has developed its own terminology for the units of composition in the woven iconography, in its own languages: Aymara, Quechua, Uru-Chipaya or the many languages of the Bolivian lowlands. In the case of textiles from the Andean highlands, we opted for a universal terminology, understandable to those unfamiliar with the local terms of any particular region. We simply respect the regional language when we define an ‘*awayu*’ in an Aymara-speaking zone, or a ‘*llijlla*’ in a Quechua-speaking zone, or in defining an *inkuña* (or *unkuña*), a term used more generally across extensive areas, in comparison with a *tari*, a term restricted to the Province of Pacajes, and the historical region known by this name. Note that in the original Spanish text, we hispanicized many terms, such as *acso*, *abuayo*, *incuña*, *lliclla*, *unco*, *vichuña*, *yauri* etc., whereas in this English version we return to the original terms in the regional languages.

With reference to the iconography of warp-faced weaves, we speak about the compositional units generated by particular woven structures and techniques. In the case of female garments, the plain monochrome areas we call *pampa*, following regional custom, whereas in the case of male garments, the equivalent area, particularly in the poncho, we call *saya*. The greater and lesser figurative areas are called in Aymara *palla* and in Quechua *pallay*. Within these broader areas, we describe the ‘major design bands’ (the *jach’a salta*, *jatun salta* or *chawpi pallay* in the regional variants), followed by the ‘intermediate design bands’ and the ‘lesser design bands’, depending on their relative size in the woven composition as a whole. The ‘lesser design bands’ are those described by weavers as ‘accompanying’ the major design bands to either side of a particular garment, what tends to be called a ‘frieze’ (Sp. *friso*) in other studies (see for example López et al., 1992: 89).

The various sizes of the coloured woven stripes (Sp. *lista* or *franja*), we call simply ‘narrow stripes’ intermediate stripes’ and ‘wide stripes’, according to their scale in the overall woven composition, although we are conscious of the wide range of regional names for these stripes, depending on their meaning in a particular textile (*kuriqa*, *siqsu*, *taniqa*, *jalsu*, *jalaqa*, *tini*). Similarly, we speak about a woven ‘border’ (called *espera* in Spanish, or by some other regional term such as *t’irja* or *t’iphana*). And

we speak about the woven border finishes as those of a tubular or flat edging (called *ribete* in Spanish, *sawukipa* in Aymara and *awakipa* in Quechua) or alternatively with a crocheted finish (Sp. *al gancho*, and *pit'akipata* in Aymara).

By comparison, in the case of weft-faced and particularly tapestry weaves, we consider that the application of different structures and techniques from those of warp-faced weaves produces compositional units that are also distinct. So, in these examples, instead of referring to the plain monochrome areas as *pampa*, we refer to the precise form in the woven composition (a square, rectangle, line and so on). Similarly, we describe woven motifs by their specific names (when these are known), and by their relation to the overall woven composition. The reader should consult the Glossary of terms at the end of this volume for greater detail about weaving terms in regional languages.

It is in the naming of particular elements in the woven construction and in the woven composition, that we become aware that, for weavers, their textiles are not simply objects to be viewed objectively, but rather subjects, living beings that become incorporated into a family, or distributed to loved ones (Arnold, 2000; Arnold and Yapita, 2006). The naming of the parts of woven borders, the plainweave monochrome *pampas*, the design bands with their motifs and accompanying stripes, all make allusions to the region and its resources in which they were made, whether the highlands, valleys, lowlands or coast (Arnold, 2012a). This is why weavings also serve a household as important documents, to define and map the territory of which they form a part, lay out in their designs the crops they plant or gather and harvest, and the animals they rear, as well as the wild animals that they come across in their journeys through their surroundings. The pathways of these journeys, too, are manifested in the woven designs.

Other classificatory criteria we use for organising the textiles in this catalogue is by period. Here we differentiate between 'archaeological' textiles by period and chronology (with dates from 2000 BC to AD 1535), and the post-Conquest 'historical' textiles, which might now show more hybrid characteristics between regional traditional forms and Spanish introductions (from AD 1535-1900). These historical textiles are also identified by different periods: with those from the Early Colonial Period (1535-1780); the Late Colonial Period (1780-1825), the Early Republican Period (1825-1900) and the Late Republican Period (or Ethnographic Period, from 1900 to the present). See figure 4. The third criteria we use is by region, related to woven style (and sub-style) and cultural affiliation.

In the case of highland textiles, we document these on the basis of their geographical region, within the South-Central Andes (as Altiplano or Interandean Valleys) and according to the historical regions associated with specific populations (Charkas, Qharaqhara, Omasuyos, Pacajes). In relation to the matter of colour, for questions of time, availability and ease of use in a Bolivian museum setting, we register these in terms of the range of textile colours in the Pantone system (noting the Pantone code and the colour name).

We add to this system our own colour name (after the Pantone code), according to our own experience in the use of the natural fibre tones (animal and plant), natural dyes applied to fibre, thread or fabric (from animal, vegetable and mineral sources), and artificial dyes and colours (mainly those from aniline sources). This gives as an approximation to the identity of a colour we find in a specific textile, and by adding details about the colour saturation (in dark, intermediate or light hues), we can also take into account the approximate number of immersions in a particular dye, especially when we see the recurrent use of certain tones in a particular textile. However, we are conscious of the limitations of this system, and above all of the possibilities of changes in colour over time, or when textiles are taken from the museum deposits to be displayed in the exhibition halls.

In the documentation of lowland textiles, we use as a point of reference the geographic and ecological regions, combined with the characteristics of the indigenous peoples in each region, and the materials they tend to use in textile making.



In the case of both highland and lowland textiles, we found it useful to refer to the present mapping of these regions, combined with the political and territorial divisions of Bolivia by departments and provinces, with reference to the map created by Fabián Yaksic en 2004. See figures 5 to 8.

In terms of the circulation of weavings in different societies, in the stage we call 'the social life of textiles', it is important to consider the life cycle of a textile as such. In Andean textile production some generations ago, most weavings were produced as part of the domestic and family cycles, and possibly as part of the wider life cycles of communities and *ayllus* (in the case of making attire for the ancestral mummies, and later on of the patron saints). In these contexts, woven products were destined to a particular user during their lifetime. And when this user finally died, the textile was burnt in the funeral rites, or thrown onto a rubbish heap and forgotten. Alternatively, if it was a special garment, it might have been buried with the corpse, or combined into a family bundle of valued weavings, as an important part of social memory or as the inheritance of a particular lineage. Other special textiles (of the *ayllu* authorities for example) would continue in use until they disintegrated completely.

But this was not the final 'death' of this textile. It could possibly pass on later into the hands of grave-robbers, or be excavated in the hands of archaeologists and later on passed into the hands of a museum collection, at a local, regional or national level, in a second cycle of life, now as a cultural item for contemplation, as in the examples of the present catalogue of the textile collection at MUSEF. These processes of changes of location of a textile we call 'processes of transfer'. When a textile is passed from one owner to another, or from one museum to another, we call this process a 'transfer of custody'.

These processes of transfer are evident in the entries in this catalogue, in the subordinate entries concerning bibliographic references to similar objects in other museum collections at a global level, and in the lists of reference textiles that refer even more specifically to certain woven objects with a set of common characteristics to the main object (in terms of structure, technique and iconography). In these subordinate entries, we become aware that each textile is in fact part of a wider corpus of similar objects, made in a particular region and period. In some cases, the specific object might even form part of a family of similar objects. This occurs, for example, when a particular museum holds a fragment of a larger piece, whose other component parts have become distributed throughout different collections, and possibly throughout different countries.

These reflections on the contextual aspects of woven objects form part of the processes concerning the value given to specific pieces in museum collections. These processes of valuing textiles include the practices of cultural reflection, for example those that see the importance of producing a catalogue such as this one. They also include museological practices, for instance those in MUSEF of receiving, registering and cataloguing their objects (textiles, looms and weaving tools), which we in turn have been able to explore in more depth in our analysis throughout this catalogue. Among the museological practices of giving value to certain textiles we might include making the notes after each entry concerning the relevant bibliography and reference textiles. As mentioned above, these notes covering details about a reference textile (in the MUSEF collection), and references to such textiles in an international bibliography, can help curators identify with more precision the provenance of a particular piece, its period of production, and any relevant objects in other museum collections that have some relation to the original piece. These processes attributing value to specific textiles include the juridical practices of making laws and norms at a regional, national and international level which assure the protection of such objects, now registered, as part of a worldwide material and immaterial heritage.

With these points, we close our review of the principal stages of the textile productive chain, and pass on to examine the woven objects themselves.

<b>FARMING OBJECT</b>	<i>Harness gear</i>	Saddle-bag Girth-strap		
	<i>Farming bag</i>	Sack		
	<i>Fragment of aksu</i>			
<b>FRAGMENT</b>	<i>Fragment of band</i>			
	<i>Fragment of bag in general</i>	Fragment of bag-ch'uspa		
	<i>Fragment of belt</i>	Fragment of mortuary belt		
	<i>Fragment of mantle</i>			
	<i>Fragment of panel</i>	Panel fragment with figures		
<b>MINIATURE</b>	<i>Fragment of tunic</i>			
	Unknown fragment			
<b>PART</b>	Tunic in miniature			
	Tassel (part of a bag)			
<b>GARMENT</b>	<i>General accessory</i>	Cravat	Festive cravat Net bag	
	<i>Bag</i>	Everyday bag	Meshwork bag	Meshwork bag for guarding stones Meshwork bag for guarding feathers Meshwork baby-carrier
			Personal bag	
			Rucksack	
	<i>Accessory</i>	Ritual bag	Bag for the dead	Tubular bag
			Bag for the tobacco and coca complex	Bag-ch'uspa
			Ceremonial bag	Ceremonial bag in general Ceremonial bag for maize Ceremonial bag for llamas
	<i>Belt (some have ties)</i>	Wide belt Belt-bag Double belt Mortuary belt	Headband	
			Cloth headdress	Wincha Chugaña
	<i>Headress</i>	Hammock	Sitrap for sitting	
			Mesh mattress	
	<i>Hanging</i>	Tablecloth		
<i>Textile for domestic use</i>				

GARMENT		Meshwork short skirt	
<b>Exterior garment in general</b>	Short skirt		
	Loin-cloth		
<b>Intermediate exterior garment</b>	General awayu	Modern awayu	Awayu with coffee-coloured pampa Awayu with crimson pampa Awayu with natural-coloured pampa Awayu with black pampa Awayu with red pampa Mesa-Awayu
		General iskayu	Iskayu with blue pampa Iskayu with white pampa
	General Ilijilla	Lijilla with designs in modules	
		Lijilla with medium stripes	
		Lijilla with tie-dyed designs	
		Lijilla with many designs	
		Lijilla with a cherry-coloured pampa	
		Lijilla with a black pampa	
	Lijilla with a red pampa		
	Lijilla with the checkerboard tika pattern		
Festive Ilijilla			
Lijilla marimacho (effeminate)			
Talo			
<b>Principal exterior garment</b>	Female dress	Aksu	Modern aksu Half aksu
	General tunic	Ñañaaka	Ñañaaka with shot effect
		Open tunic	Ponchito
<b>Minor exterior garment</b>	Inkuña	Closed tunic	Poncho with fringe Poncho with natural-coloured stripes Poncho with natural colours (vicuña) Poncho with red saya Poncho with green saya
		Rectangular tunic	Closed short tunic Rectangular tunic
	Tari with 'little eye' designs	Inkuña with a coffee-coloured pampa Inkuña with a black pampa	Rectangular striped tunic Rectangular tunic with sleeves

Fig. 3. Hierarchy of textile products in the catalogue.

Years	Chronological sequence Argentina	Chronological sequence Bolivia	Chronological sequence Chile	Chronological sequence Peru
2000	Late Republican Period (1900-present)	Late Republican Period (1900-present)	Late Republican Period (1900-present)	Late Republican Period (1900-present)
1900	Early Republican Period (AD 1825-1900)	Early Republican Period (AD 1825-1900)	Early Republican Period (AD 1825-1900)	Early Republican Period (AD 1825-1900)
1800	Late Colonial Period (AD 1780-1825)	Late Colonial Period (AD 1780-1825)	Late Colonial Period (AD 1780-1825)	Late Colonial Period (AD 1780-1825)
1700	Early Colonial Period (AD 1535-1780)	Early Colonial Period (AD 1535-1780)	Early Colonial Period (AD 1535-1780)	Early Colonial Period (AD 1535-1780)
1600				
1500	Late Horizon/Late Period (AD 1420-1535)	Late Horizon/Late Period (AD 1420-1535)	Late Horizon/Late Period (AD 1420-1535)	Late Horizon/Late Period (AD 1400-1535)
1400				
1300	Late Regional Developments (AD 1200-1420)	Late Intermediate Period (AD 1000-1420)	Regional Developments / Late Intermediate Period (AD 900-1420)	Late Intermediate Period (AD 1000-1400)
1200				
1100	Early Regional Developments (AD 900-1200)	Middle Horizon Period (AD 400-1000)	Middle Period (AD 400-900)	Middle Horizon Period (AD 600-900/1000)
1000				
900	Late Formative Period (AD 400-900)			
800				
700				Early Intermediate Period (200 BC-AD 600)
600				
500		Late Formative Period (200 BC-AD 400)	Late Formative Period (300 BC-AD 400)	
400				
300	Early Formative Period (1600 BC-AD 400)			
200				
100				
<b>BC to AD</b>				
100		Middle Formative Period (800-200 BC)	Early Formative Period (1800-300 BC)	Early Horizon Period (900-200 BC)
200				
300		Early Formative Period (2000-800 BC)		Initial Period (2000-900 BC)
400				
500	Preceramic Period (8000-1600 BC)			
600				
700				
800				
900				
1000				
1100				
1200				
1300				
1400				
1500				
1600				
1700			Late Archaic Period (4000-1800 BC)	Late Preceramic Period (3000-2000 BC)
1800				
1900				
2000				
2200		Preceramic Period (8000-2000 BC)		
2400				
2600				
2800				
3000				Early Preceramic Period (10000-3000 BC)
4000				
6000			Middle Archaic Period (6000-4000 BC) Early Archaic Period (8000-6000 BC)	
8000				
10000			Paleoindian Period (10000-8000 BC)	

Fig. 4. Table of textile periods.

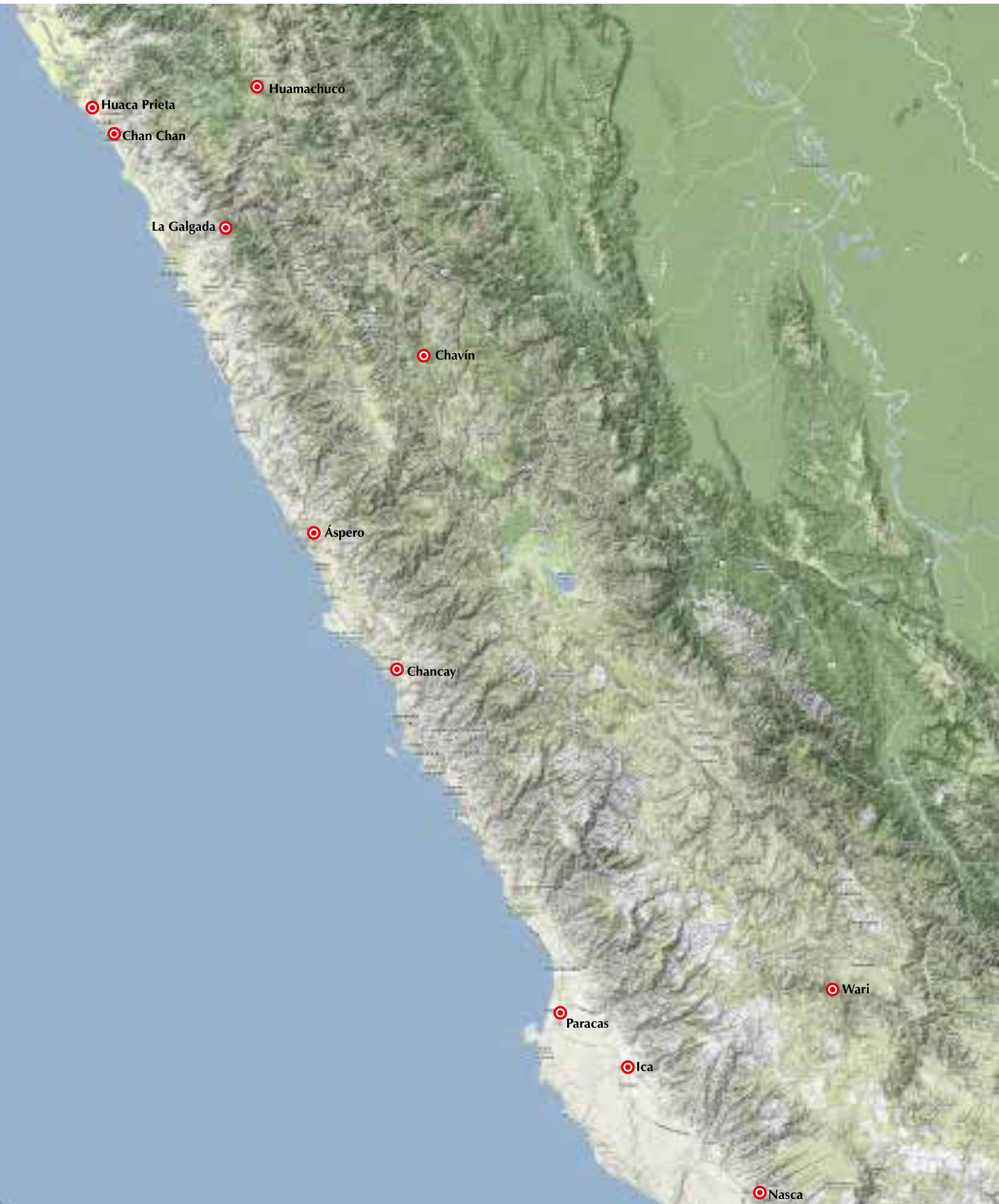
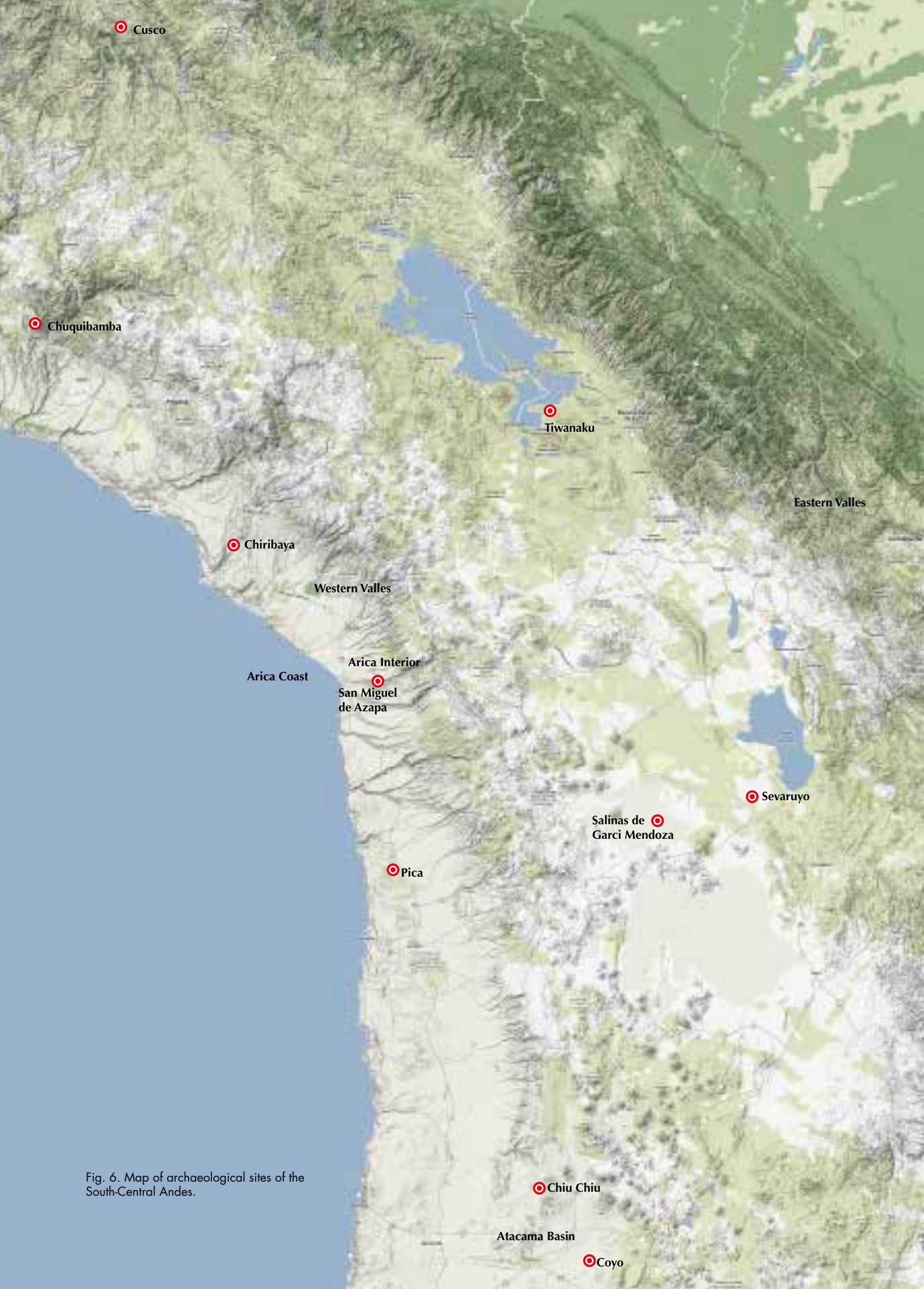


Fig. 5. Map of archaeological sites in the Central Andes.





Cusco

Chuquibamba

Tiwanaku

Eastern Valles

Chiribaya

Western Valles

Arica Coast

Arica Interior

San Miguel de Azapa

Sevaruyo

Salinas de Garcí Mendoza

Pica

Chiu Chiu

Atacama Basin

Coyo

Fig. 6. Map of archaeological sites of the South-Central Andes.



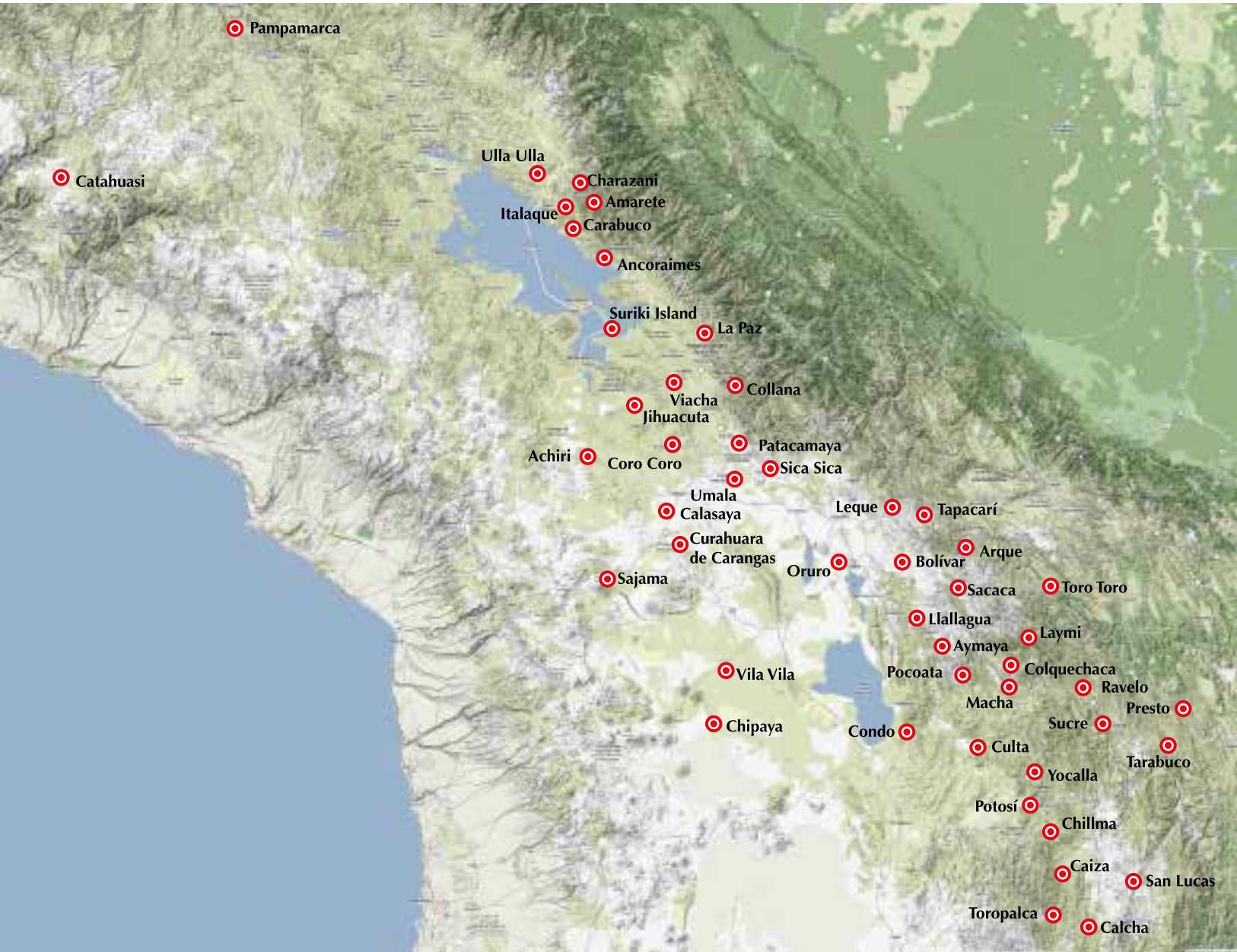


Fig. 7. Map of ethnographic sites of the South-Central Andes.



Fig. 8. Map of ethnographic sites in the Lowlands.



## Museum objects following the textile productive chain



*Llamas leaving their corral in the early morning. Photograph: Elvira Espejo*

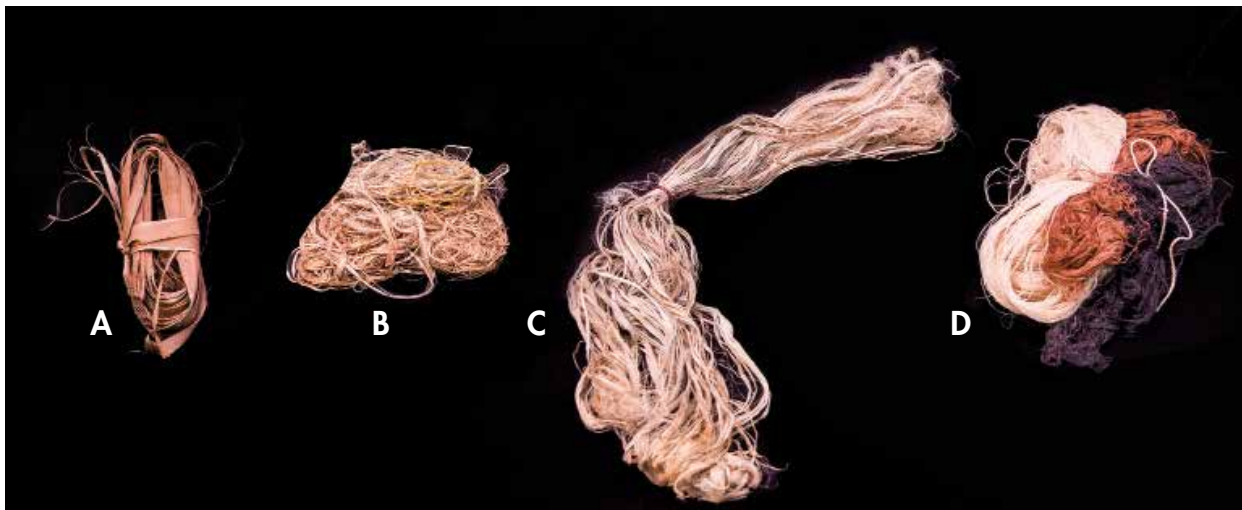


*The red pineapple (Sp. garabatá or caraguata) growing in the Santa Cruz region. Photograph: Elvira Espejo*

# REGIONAL RESOURCES

CATALOGUE 1

## Plant fibres from lowland stems wound into balls



### A. Use of plant fibre by the Ayoreo people to make a bag or *llica*

**Object ID:** 1999.

**Dims.:** Width: 14 cm; Length: 13 cm.

**Raw material:** Plant fibre.

**Provenance:** Ayoreo people, Nuflo de Chávez Prov., Santa Cruz Dept., Chaco region of Bolivia.

### B. Thick plant fibre of a natural brown

**Object ID:** 4851.

**Raw material:** Plant fibre.

**Provenance:** Ayoreo people, Nuflo de Chávez Prov., Santa Cruz Dept., Chaco region of Bolivia.

### C. Plant fibre of a light natural tone

**Object ID:** 1980.

**Dims.:** Width: 9 cm; Length: 50 cm.

**Raw material:** Plant fibre.

**Provenance:** Unknown.

### D. Three pieces in pina or piña fibre with natural dyes

**Object ID:** 2114.

**Dims.:** Width: 12 cm; Length: 26 cm.

**Raw material:** Pina or piña thread; **Sub-class of raw material:** Plant fibre.

**Equivalences:** Sp. *caraguata*, *chagua*, *chaguar*, *chahuar*; Qu. *chawa*; Ayo. *dajnua*; Lat. *Bromeliácea*; Wee. *chagua*.

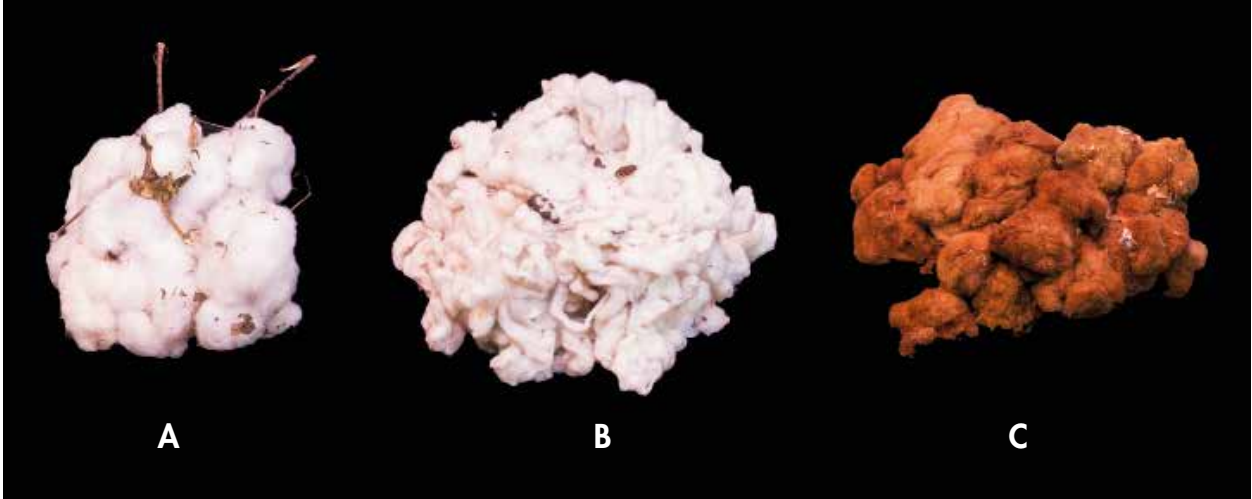
**Provenance:** Unknown.

**Bibliography and reference textiles:** On the processes of making cordwork and textiles from plant fibres, see Gonzalo (1998: 135-139).

## CATALOGUE 2

## Plant fibres from lowland and coastal seeds, as harvested products

Cultivated cotton grows in distinct natural tones: white, red, blue and pink. The fibre wrapping the seeds is the useful part.



### A. Recently harvested cotton in a natural white

**Raw material:** Plant fibre, cotton.

**Provenance:** Courtesy of Elvira Espejo.

### B. Raw cotton in a natural white

**Raw material:** Plant fibre, cotton.

**Equivalences:** Sp. *algodón*; Aym. *qila*; Gua. *mandillo*; Lat. *Gossypium barbadense* L. (Malvaceae).

**Provenance:** Courtesy of Elvira Espejo.

### C. Raw cotton in a natural red

**Raw material:** Plant fibre, cotton.

**Provenance:** Courtesy of Elvira Espejo.



## Animal fibres from the highlands, as harvested products



### A. Alpaca fleece in a natural gray

**Object ID:** 28237.

**Raw material:** Alpaca fibre; **Sub-class of raw material:** Camelid fibre, as part of Animal fibre.

**Equivalences:** Sp. *fibre de alpaca*; Aym. *allpach t'arwa*; Qu. *alpaka millma*; Eng. alpaca fiber.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Quechua-Aymaya-Kallawayaya.

**Provenance:** Ulla Ulla, Franz Tamayo Prov., La Paz Dept., Northern Interandean Valleys, Bolivia.

**Colour:** Natural gray.

### B. Alpaca fleece in a natural roan

**Object ID:** 28240.

**Raw material:** Alpaca fibre; **Sub-class of raw material:** Camelid fibre, as part of Animal fibre.

**Equivalences:** Sp. *fibre de alpaca*; Aym. *alpach t'arwa*; Qu. *alpaka millma*; Eng. alpaca fiber.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua-Uru-Carangas.

**Provenance:** Sajama, Sajama Prov., Oruro Dept., Central Altiplano, Bolivia.

**Colour:** Natural roan.

### C. Alpaca fleece in a natural mid-brown

**Object ID:** 28244.

**Raw material:** Alpaca fibre; **Sub-class of raw material:** Camelid fibre, as part of Animal fibre.

**Equivalences:** Sp. *fibre de alpaca*; Aym. *allpach t'arwa*; Qu. *alpaka millma*; Eng. alpaca fiber.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Quechua-Aymaya-Kallawayaya.

**Provenance:** Ulla Ulla, Franz Tamayo Prov., La Paz Dept., Northern Interandean Valleys, Bolivia.

**Colour:** Natural mid-brown.

### D. Alpaca fleece in a natural dark brown

**Object ID:** 28239.

**Raw material:** Alpaca fibre; **Sub-class of raw material:** Camelid fibre, as part of Animal fibre.

**Equivalences:** Sp. *fibra de alpaca*; Aym. *allpach t'arwa*; Qu. *alpaka millma*; Eng. alpaca fiber.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua-Uru-Carangas.

**Provenance:** Sajama, Sajama Prov., Oruro Dept., Central Altiplano, Bolivia.

**Colour:** Natural dark brown.

### E. Alpaca fleece in a natural black

**Object ID:** 28243.

**Dims.:** Width: 16 cm; Length: 14 cm.

**Raw material:** Alpaca fibre; **Sub-class of raw material:** Camelid fibre, as part of Animal fibre.

**Equivalences:** Sp. *fibre de alpaca*; Aym. *allpach t'arwa*; Qu. *alpaka millma*; Eng. alpaca fiber.

**Period:** Late Republican Period (1900-present); **Specific chronology:** Acquired 2013.

**Cultural affiliation:** Aymara-Quechua-Uru-Carangas.

**Provenance:** Sajama, Sajama Prov., Oruro Dept., Central Altiplano, Bolivia.

**Colour:** Natural black.



Shearing fleece from a hide and a live animal. Photographs: Elvira Espejo

#### F. Llama fleece in a natural gray

**Raw material:** Llama fibre; **Sub-class of raw material:** Camelid fibre, as part of Animal fibre.

**Equivalences:** Sp. *fibre de llama*; Aym. *qarwa t'arwa*; Qu. *llama millma*; Eng. llama fiber.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua.

**Provenance:** Courtesy of Primo Alanoca, MUSEF.

**Colour:** Natural gray.

#### G. Llama fleece in a natural brown

**Object ID:** 28238.

**Raw material:** Llama fibre; **Sub-class of raw material:** Camelid fibre, as part of Animal fibre.

**Equivalences:** Sp. *fibre de llama*; Aym. *qarwa t'arwa*; Qu. *llama millma*; Eng. llama fiber.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua-Uru-Carangas.

**Provenance:** Sajama, Sajama Prov., Oruro Dept., Central Altiplano, Bolivia.

**Colour:** Natural light brown.

#### H. Llama fleece in a natural dark brown

**Object ID:** 2001.

**Raw material:** Llama fibre; **Sub-class of raw material:** Camelid fibre, as part of Animal fibre.

**Equivalences:** Sp. *fibre de llama*; Aym. *qarwa t'arwa*; Qu. *llama millma*; Eng. llama fiber.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua-Uru-Carangas.

**Provenance:** Sajama, Sajama Prov., Oruro Dept., Central Altiplano, Bolivia.

**Colour:** Natural dark brown.

#### I. Vicuña fleece in a natural tan

**Raw material:** Vicuña fibre; **Sub-class of raw material:** Camelid fibre, as part of Animal fibre.

**Equivalences:** Sp. *fibre de llama*; Aym. *wari t'arwa*; Qu. *wikuña millma*; Eng. vicuña fiber.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua.

**Provenance:** Courtesy of Primo Alanoca, MUSEF.

**Colour:** Natural tan colour.

#### J. Sheep wool in a natural white

**Object ID:** 28242.

**Raw material:** Sheep wool; **Sub-class of raw material:** Animal fibre.

**Equivalences:** Sp. *lana de ovino*; Aym. *uwij t'arwa*; Qu. *uwija millma*.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua-Uru-Carangas.

**Provenance:** Sajama, Sajama Prov., Oruro Dept., Central Altiplano, Bolivia.

**Colour:** Natural white.

**Bibliography and reference textiles:** See the section on fibre in the book *Ciencia de las mujeres* (Arnold and Espejo, 2010: 73-94, 107-116).



# SHEARING

## CATALOGUE 4

### Fibre cutters



#### A. Inka knife with handle to shear fibre

**Object ID:** 19487.

**Instrument:** Knife with handle;

**Sub-class of instrument:** Fibre cutter, as part of Shearing instrument.

**Equivalences:** Sp. *cuchillo con mango*.

**Size:** Intermediate; **Dims.:** Width: 10 cm; Length: 13.2 cm.

**Period:** Late Horizon (AD 1430-1540);

**Cultural affiliation:** Inka.

**Provenance:** Acquired in Sucre, Oropeza Prov., Chuquisaca Dept., Central Interandean Valleys, Bolivia.

**Material:** Copper cutter with handle in animal bone, attached by strips of animal hide.



#### B. Inka *tumi* with handle to shear fibre

**Object ID:** 19486.

**Instrument:** *Tumi* with handle;

**Sub-class of instrument:** Fibre cutter, as part of Shearing instrument.

**Equivalences:** Sp. *cuchillo con mango*.

**Size:** Intermediate; **Dims.:** Width: 16.5 cm; Length: 16 cm.

**Period:** Late Horizon (AD 1430-1540);

**Cultural affiliation:** Inka.

**Provenance:** Acquired in Sucre, Oropeza Prov., Chuquisaca Dept., Central Interandean Valleys, Bolivia.

**Material:** Copper cutter with an animal bone handle, attached by strips of animal hide.



Shearing camelids with scissors (above) and with a shearing machine (below). Photograph: Elvira Espejo

### C. Modern shearing scissors

**Instrument:** Shearing scissors;

**Sub-class of instrument:** Fibre cutter, as part of Shearing instrument.

**Equivalences:** Sp. *tijeras esquiladoras*; Aym. *ʼarwa yawiñ tijira*.

**Size:** Intermediate.

**Period:** Late Republican Period (1900-present).

**Provenance:** Photograph and instrument courtesy of ILCA, La Paz, Bolivia, Infotambo-Challapata project.

**Material:** Metal.



### D. Modern shearing machine

**Instrument:** Shearing machine;

**Sub-class of instrument:** Fibre cutter, as part of Shearing instrument.

**Equivalences:** Sp. *máquina esquiladora*; Aym. *ʼarwa yawiñ makina*.

**Size:** Intermediate.

**Period:** Late Republican Period (1900-present).

**Provenance:** Photograph and instrument courtesy of ILCA, La Paz, Bolivia, Infotambo-Challapata project.

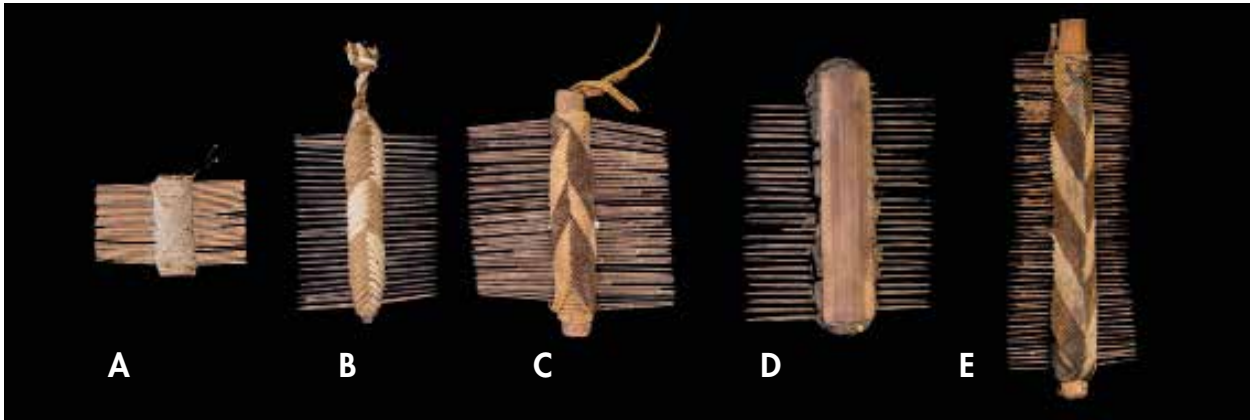
**Material:** Metal, rubber and plastic.

**Bibliography and reference textiles:** For information on fibre cutters, see also Arnold and Espejo (2013a: 67).

# BRISTLE HAIR REMOVAL AND CLEANING

CATALOGUE 5

## Archaeological combs



### A. Short comb with threads in a chevron pattern, from Nasca

**Object ID:** 20164.

**Instrument:** Fibre comb;

**Sub-class of instrument:** Shearing instrument.

**Equivalences:** Sp. *carda*, *peine de telar*, *peine de varillas*; Aym. *t'arwa saxraña*, *t'arwa tisaña*; Eng. card, fibre card, fiber card, fiber comb.

**Size:** Small; **Dims.:** Width: 5.7 cm; Length: 3.5 cm; Dia.: 0.6 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

**Provenience:** Nasca, South Coast of Peru.

**Material:** Slivers of cane fastened to the handle with cotton thread.



### B. Small comb with threads in a chevron pattern, from Nasca

**Object ID:** 20347.

**Instrument:** Fibre comb;

**Sub-class of instrument:** Shearing instrument.

**Equivalences:** Sp. *carda*, *peine de telar*, *peine de varillas*; Aym. *t'arwa saxraña*, *t'arwa tisaña*; Eng. card, fibre card, fiber card, fibre comb, fiber comb.

**Size:** Small; **Dims.:** Width: 5 cm; Comb length: 7.4 cm; Total length: 9.4 cm; Dia: 1 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

**Provenience:** Nasca, South Coast of Peru.

**Material:** Slivers of cane fastened to the handle with cotton thread.



### C. Medium comb with threads in a chevron pattern, from Nasca

**Object ID:** 20163.

**Instrument:** Fibre comb;

**Sub-class of instrument:** Shearing instrument.

**Equivalences:** Sp. *carda*, *peine de varillas*; Aym. *t'arwa saxraña*, *t'arwa tisaña*; Eng. card, fibre card, fiber card, fiber comb.

**Size:** Intermediate; **Dims.:** Height: 1 cm; Width: 7 cm; Length: 8 cm; Dia.: 0.8 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

**Provenance:** Nasca, South Coast of Peru.

**Material:** Slivers of cane fastened to a wooden handle with cotton thread.



### D. Intermediate comb, from Nasca

**Object ID:** 21223.

**Instrument:** Fibre comb;

**Sub-class of instrument:** Shearing instrument.

**Equivalences:** Sp. *carda*, *peine de varillas*; Aym. *t'arwa saxraña*, *t'arwa tisaña*; Eng. card, fibre card, fiber card, fiber comb.

**Size:** Intermediate; **Dims.:** Width: 7 cm; Length: 9 cm; Dia.: 1.5 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

**Provenance:** Nasca, South Coast of Peru.

**Material:** Slivers of cane fastened to a wooden handle.



### E. Large comb with threads in a chevron pattern, from Nasca

**Object ID:** 21222.

**Instrument:** Fibre comb;

**Sub-class of instrument:** Shearing instrument.

**Equivalences:** Sp. *carda*, *peine de varillas*; Aym. *t'arwa saxraña*, *t'arwa tisaña*; Eng. card, fibre card, fiber card, fiber comb.

**Size:** Large; **Dims.:** Width: 5 cm; Length: 13 cm; Dia.: 1 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

**Provenance:** Nasca, South Coast of Peru.

**Material:** Slivers of cane fastened to a wooden handle with cotton thread.

**Bibliography and reference textiles:** Nordenskiöld's study (1929: 147-148, figs. 41a and b) shows similar combs (Fr. *peigne à baguettes*) from the Chaco region (among the Choroti, Ashluslay and Chiriguano), during the 1920s. According to this author, these combs were obtained through exchanges with highland populations (*ibid.*: 245-7). See also Gonzalo (1998: 196-198 and fig. 50).

## Camelid fibre classification



### A. The twelve 'colours' of camelid fibre

**Raw material:** Camelid fibre; **Sub-class of raw material:** Animal fibre.

**Equivalences:** Sp. *fibra de camélido*; Eng. camelid fiber.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua.

**Provenance:** Courtesy of Elvira Espejo.





**B. Two camelid fibre fleeces well prepared, cleaned and teased out**

**Raw material:** Camelid fibre; **Sub-class of raw material:** Animal fibre.

**Equivalences:** Sp. *fibra de camélido*; Eng. camelid fiber.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua.

**Provenance:** Courtesy of Elvira Espejo.

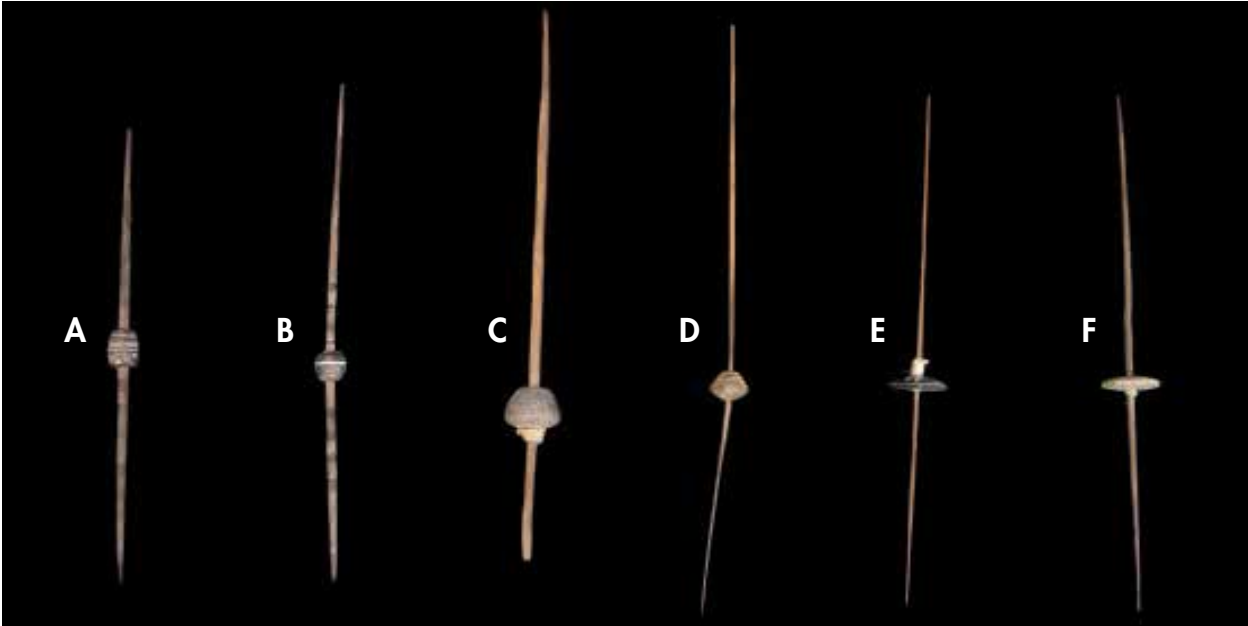
**Bibliography and reference textiles:** On the ways of classifying the colours and qualities of camelid fleece, see Arnold and Espejo (2010: 107-116).

# SPINNING AND PLYING

CATALOGUE 7

## Archaeological instruments from the Andes for spinning and plying

Spindles with similar whorls (*phiriru*) (as in Object ID: 19346 in MUSEF) have been found on sites along the Central Coast of Peru, from the Late Intermediate Period.



### A. Drop spindle for spinning with a cylindrical whorl in clay, from Nasca

**Object ID:** 19348.

**Instrument:** Drop spindle for spinning;

**Sub-class of instrument:** Spindle.

**Equivalences:** Sp. *rueca para hilar*, *hiso para hilar*; Aym. *qapu*; Qu. *phuska*.

**Size:** Small; **Dims.:** Height: 19.6 cm; Dia.: 1 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

**Provenance:** Nasca, South Coast of Peru.

**Material:** **Shaft:** Wood; **Cylindrical whorl:** Clay with natural pigments.



### B. Drop spindle for spinning with cylindrical whorl in clay, with natural pigments, from Nasca

**Object ID:** 19346.

**Instrument:** Drop spindle for spinning;

**Sub-class of instrument:** Spindle.

**Equivalences:** Sp. *rueca para hilar*, *huso para hilar*; Aym. *qapu*; Qu. *phuska*.

**Size:** Small; **Dims.:** Height: 21.5 cm; Dia.: 1.3 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

**Provenance:** Nasca, South Coast of Peru.

**Material:** **Shaft:** Wood; **Cylindrical whorl:** Clay with natural pigments.



### C. Drop spindle for spinning with a conical stone whorl, from Nasca

**Object ID:** 20158.

**Instrument:** Drop spindle for spinning;

**Sub-class of instrument:** Spindle.

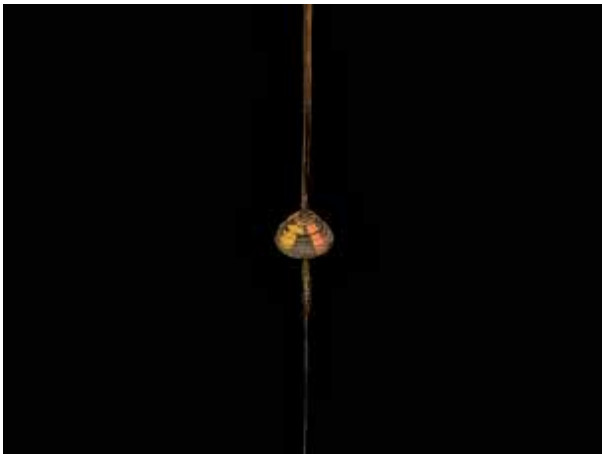
**Equivalences:** Sp. *rueca para hilar*, *huso para hilar*; Aym. *qapu*; Qu. *phuska*.

**Size:** Small; **Dims.:** Height: 24 cm; Dia.: 2 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

**Provenance:** Nasca, South Coast of Peru.

**Material:** **Shaft:** Wood; **Conical whorl:** Stone with a piece of camelid fibre.



### D. Drop spindle for spinning with conical ceramic whorl, from Nasca

**Object ID:** 20159.

**Instrument:** Drop spindle for spinning;

**Sub-class of instrument:** Spindle.

**Equivalences:** Sp. *rueca para hilar*, *huso para hilar*; Aym. *qapu*; Qu. *phuska*.

**Size:** Small; **Dims.:** Height: 25.4 cm; Dia.: 1.5 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

**Provenance:** Nasca, South Coast of Peru.

**Material:** **Shaft:** Wood; **Conical whorl:** Ceramic.



### E. Drop spindle for spinning with flat ceramic whorl, possibly from the South Coast of Peru

**Object ID:** 20339.

**Instrument:** Drop spindle for spinning;

**Sub-class of instrument:** Spindle.

**Equivalences:** Sp. *rueca para hilar*, *huso para hilar*; Aym. *qapu*; Qu. *phuska*.

**Size:** Small; **Dims.:** Height: 21.8 cm; Dia.: 2 cm.

**Period:** Unknown; **Cultural affiliation:** Unknown.

**Provenance:** Unknown.

**Material:** **Shaft:** Wood; **Flat whorl:** ceramic with natural pigments.



### F. Drop spindle for spinning with a flat ceramic whorl, from Nasca

**Object ID:** 20161.

**Instrument:** Drop spindle for spinning;

**Sub-class of instrument:** Spindle.

**Equivalences:** Sp. *rueca para hilar*, *huso para hilar*; Aym. *qapu*; Qu. *phuska*.

**Size:** Small; **Dims.:** Height: 22 cm; Dia.: 2 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

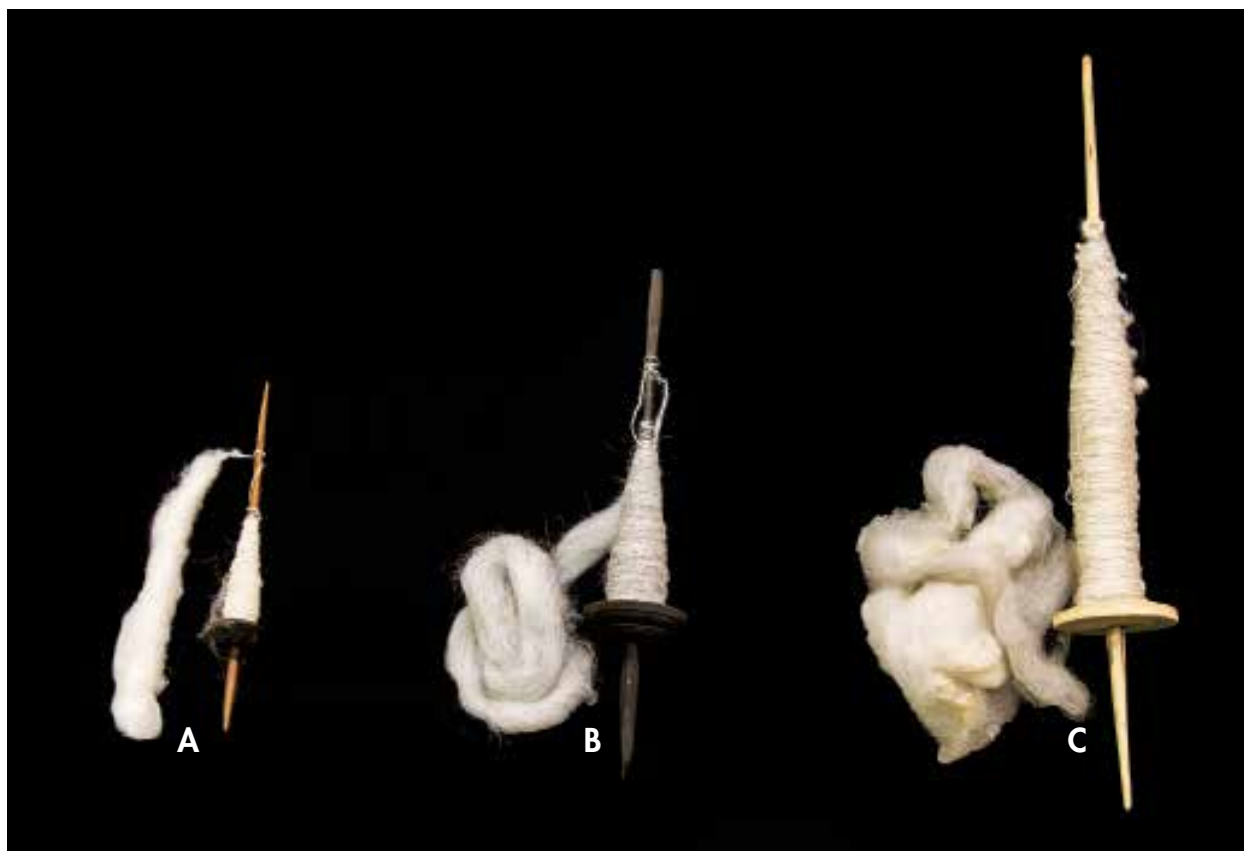
**Provenance:** Nasca, South Coast of Peru.

**Material:** **Shaft:** Wood; **Flat whorl:** Ceramic.

**Bibliography and reference textiles:** Similar spindles have been found in sites on the South Coast of Peru, dating to the Middle Horizon Period (see Del Solar, 2007: 31, detail d).



## Ethnographic instruments from the Andes for spinning and plying



### SPINNING

#### A. Small drop spindle with wooden whorl, and cotton yarn in a natural off-white

**Instrument:** Drop spindle for spinning; **Sub-class of instrument:** Spindle, as part of Spinning instruments.

**Equivalences:** Sp. *rueca para hilar*, *huso para hilar*; Aym. *qapu*; Qu. *phuska*.

**Size:** Small; **Dims.:** Height: 17 cm; Dia.: 3 cm

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua.

**Provenance:** Courtesy of Elvira Espejo.

**Material:** **Shaft:** Wood; **Whorl:** Wood; with cotton nap and yarn.

#### B. Intermediate drop spindle with wooden whorl, with camelid fibre yarn in a natural light gray

**Instrument:** Drop spindle for spinning; **Sub-class of instrument:** Spindle, as part of Spinning instruments.

**Equivalences:** Sp. *rueca para hilar*, *huso para hilar*; Aym. *qapu*; Qu. *phuska*.

**Size:** Intermediate; **Dims.:** Height: 23 cm; Dia.: 5 cm

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua.

**Provenance:** Courtesy of Elvira Espejo.

**Material:** **Shaft:** Wood; **Whorl:** Wood; with camelid fibre fleece and yarn.

#### C. Intermediate drop spindle with yarn and fleece in a natural off-white

**Object ID:** 1926.

**Instrument:** Drop spindle for spinning; **Sub-class of instrument:** Spindle, as part of Spinning instruments.

**Equivalences:** Sp. *rueca para hilar*, *huso para hilar*; Aym. *qapu*; Qu. *phuskaska*.

**Size:** Small; **Dims.:** Height: 35 cm.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Quechua-Chicha.

**Provenance:** Calcha, Nor Chichas Prov., Potosí Dept., Southern Interandean Valleys, Bolivia.

**Material:** **Shaft:** Wood; **Whorl:** Wood; with camelid fibre fleece and yarn.



## PLYING

### A. Large plying drop spindle with a wooden whorl, and a ball of wool in a natural off-white

**Instrument:** Drop spindle for plying; **Sub-class of instrument:** Spindle, as part of Spinning instruments.

**Equivalences:** Sp. *rueca para torcelar*, *huso para torcelar*; Aym. *k'anti*, *k'anhi*, *kantti*; Qu. *k'anti*, *k'anhi*, *kantti*, *phuska pharina*.

**Size:** Small; **Dims.:** Height: 28 cm; Dia.: 5 cm

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua.

**Provenance:** Courtesy of Elvira Espejo.

**Material:** **Shaft:** Wood; **Whorl:** Wood; with camelid fibre yarn.

### B. Intermediate plying drop spindle with a ball of wool in a reddish-violet colour

**Object ID:** 1923.

**Instrument:** Drop spindle for plying; **Sub-class of instrument:** Spindle, as part of Spinning instruments.

**Equivalences:** Sp. *rueca para hilar*, *huso para torcelar*; Aym. & Qu. *k'anti*, *k'anhi*, *kantti*; Qu. *phuska tullusqa*.

**Size:** Intermediate; **Dims.:** Height: 32 cm.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Quechua-Chicha.

**Provenance:** Calcha, Nor Chichas Prov., Potosí Dept., Southern Interandean Valleys, Bolivia.

**Material:** **Shaft:** Wood; **Whorl:** Wood; with camelid fibre yarn.

### C. Large plying drop spindle for a thick thread, with a ball of camelid fibre yarn in a natural off-white

**Object ID:** 19564.

**Instrument:** Drop spindle for plying; **Sub-class of instrument:** Spindle, as part of Spinning instruments.

**Equivalences:** Sp. *rueca para torcelar*, *huso para torcelar*; Aym. *k'anti*, *k'anhi*, *kantti*; Qu. *k'anti*, *k'anhi*, *kantti*, *phuska tullusqa*.

**Size:** Large; **Dims.:** Height: 43 cm.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Unknown.

**Provenance:** Unknown.

**Material:** **Shaft:** Wood; **Whorl:** Wood; with camelid fibre yarn.

**Bibliography and reference textiles:** On ethnographic spindles in the Andes, see Arnold and Espejo (2010: 117-128; 2013a: 68-73) among others.

## Ethnographic instrument from the Andes for twisting rope



**Instrument:** Spinning rod; **Sub-class of instrument:** Spinning instruments.

**Equivalences:** Sp. *palo para hilar*; Aym. *mismiñ ch'ankha*; Qu. *mismiña qaytu*.

**Size:** Small; **Dims.:** Width: 4 cm; Length: 25.5 cm.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua.

**Provenance:** Courtesy of Elvira Espejo.

**Material:** Wooden shaft and alpaca fibre.

The spinning or twisting of strands of fleece for ropework on a wooden shaft, in the process called *mismiña* in Aymara and Quechua, is usually a male activity.

**Bibliography and reference textiles:** There are usually three sizes of wooden shafts used for twisting strands of a fine, intermediate and greater thickness, to be used in ropework.

## Ethnographic instruments from the lowlands for spinning and plying

These instruments for spinning and plying belong to the type called 'Bakairi' comprising two elements: the shaft and counterweight or whorl. These are used in a vertical manner.



### SPINNING

#### A. Medium drop spindle for spinning cotton with a circular clay whorl used by Yaminawa people

**Object ID:** 2110.

**Instrument:** Drop spindle for spinning;

**Sub-class of instrument:** Spindle, as part of Spinning instruments.

**Equivalences:** Sp. *huso para hilar*, *rueca para hilar*;

Aym. *qapu*; Qu. *phuska tullusqa*; Eng. spindle.

**Size:** Intermediate; **Dims.:** Height: 50 cm.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Yaminawa (Pano group).

**Provenance:** River Acre, Nicolás Suarez Prov., Santa Cruz Dept., Bolivia.

**Material:** **Shaft:** Wood; **Whorl:** Clay; with spun cotton thread in a natural tone.

#### B. Small drop spindle for spinning cotton with a circular clay whorl, used by Yaminawa people

**Object ID:** 2109.

**Instrument:** Drop spindle for spinning;

**Sub-class of instrument:** Spindle, as part of Spinning instruments.

**Equivalences:** Sp. *rueca para hilar*; Aym. *qapu*; Qu. *phuska tullusqa*; Eng. spindle.

**Size:** Small; **Dims.:** Height: 50 cm.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Yaminawa (Pano group).

**Provenance:** River Acre, Nicolás Suarez Prov., Santa Cruz Dept., Bolivia.

**Material:** **Shaft:** Wood; **Whorl:** Clay; with spun cotton yarn in a natural tone.



#### C. Large drop spindle for spinning cotton with a circular cattle bone whorl, used by Mojo people

**Object ID:** 26741.

**Instrument:** Spinning spindle;

**Sub-class of instrument:** Spindle, as part of Spinning instruments.

**Equivalences:** Sp. *rueca para hilar*, *huso para hilar*;

Aym. *qapu*; Qu. *phuska tullusqa*; Eng. spindle.

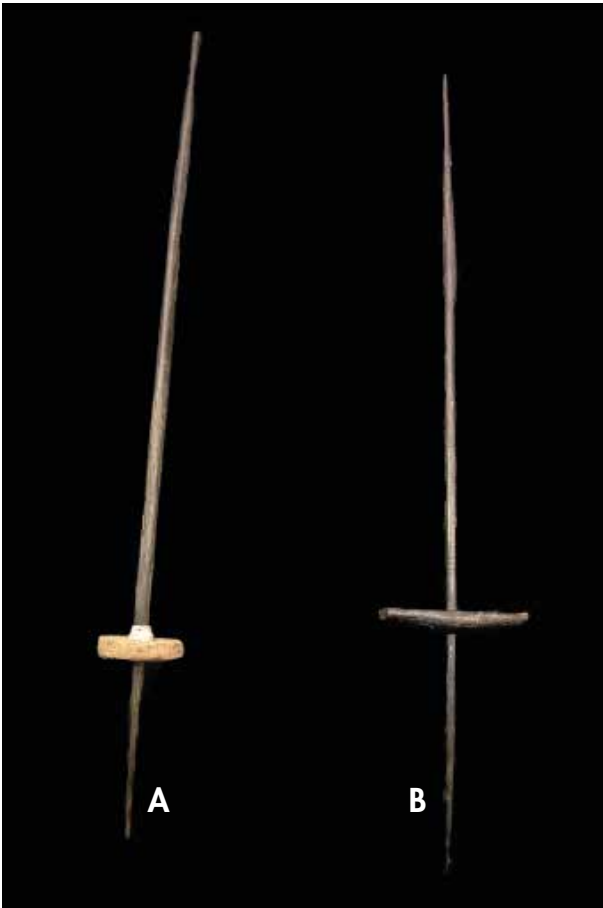
**Size:** Large; **Dims.:** Height: 50 cm.

**Period:** Late Republican Period (1900-present), Acquired in 2010; **Cultural affiliation:** Mojo.

**Provenance:** Llanos de Mojos, Mojos Prov., Beni Dept., Bolivia.

**Material:** **Shaft:** Wood; **Whorl:** Cattle bone; the spinning of naturally-coloured cotton using a wooden bowl to support the spindle shaft.





## PLYING

### A. Large plying drop spindle for working cotton, with a circular clay whorl

**Object ID:** 4865.

**Instrument:** Drop spindle for plying;

**Sub-class of instrument:** Spindle, as part of Spinning instruments.

**Equivalences:** Sp. *rueca para torcelar*, *huso para torcelar*; Aym. & Qu. *k'anti*, *k'anhi*, *kantti*.

**Size:** Large; **Dims.:** **Shaft:** Height: 58.4 cm;

**Whorl:** Dia.: 5.4 cm.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Unknown.

**Provenance:** Unknown.

**Material:** **Shaft:** Wood; **Whorl:** Clay, with a piece of cotton yarn in a natural tone.

### B. Large plying drop spindle for working cotton, with a rectangular flat wooden whorl

**Object ID:** 4684.

**Instrument:** Drop spindle for plying;

**Sub-class of instrument:** Spindle, as part of Spinning instruments.

**Equivalences:** Sp. *rueca para torcelar*, *huso para torcelar*; Aym. & Qu. *k'anti*, *k'anhi*, *kantti*.

**Size:** Large; **Dims.:** **Shaft:** Height: 57.8 cm;

**Whorl:** Length: 9.2 cm; Dia.: 4 cm.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Unknown.

**Provenance:** Unknown.

**Material:** **Shaft:** Wood; **Whorl:** Clay, with a piece of cotton yarn of a natural tone.



**Bibliography and reference textiles:** On spinning and plying instruments of the lowland 'Bakairi' type, see Gonzalo (1998: 177-186).

## CATALOGUE 11

**Spinning machines****A. Manual spinning machine with a wheel and rubber band, used by Mojo people**

**Object ID:** 26745.

**Instrument:** Manual spinning machine; **Sub-class of instrument:** Spinning instrument.

**Equivalences:** Sp. *hiladora manual*.

**Size:** Small; **Dims.:** Height: 44.3 cm; Width: 45.6 cm; Depth: 40.8 cm.

**Period:** Late Republican Period (1900-present), purchased in 2010; **Cultural affiliation:** Mojo.

**Provenance:** San Ignacio de Mojos, Mojos Prov., Beni Dept., Transition zone, Bolivia.

**Material:** Hardwood, strip of rubber, nails and plant fibre.



### B. Manual spinning machine with two wooden wheels, from Tarabuco

**Object ID:** 5736.

**Instrument:** Manual spinning machine; **Sub-class of instrument:** Spinning instrument.

**Equivalences:** Sp. *hiladora manual*.

**Size:** Small; **Dims.:** Height: 50.3 cm; Width: 98.4 cm; Depth: 29.6 cm.

**Period:** Late Republican Period (1900-present), purchased in 1996; **Cultural affiliation:** Quechua-Central Yampara.

**Provenance:** Tarabuco, Yamparaéz Prov., Chuquisaca Dept., Central Interandean Valleys, Bolivia

**Material:** Hardwood, metal shafts and wires etc.





**C. Manual bobbin winder with a wooden wheel and strips of llama hide**

**Object ID:** 5746.

**Instrument:** Bobbin winder;

**Sub-class of instrument:** Spinning instruments.

**Equivalences:** Sp. *bobinadora*, *embobinador*.

**Size:** Small; **Dims.:** Height: 65 cm; Width: 54 cm; Depth: 16 cm.

**Period:** Late Republican Period (1900-present); **Specific chronology:** ca. the 1930s.

**Cultural affiliation:** Aymara-Quechua.

**Provenance:** Museo de Arte Popular.

**Material:** Hardwood, strips of llama hide, metal wires, and bamboo in the transversal poles etc.

**Bibliography and reference textiles:** Although there are studies of spinning and winding machines from the Colonial Period, there are few studies on the wide variety of these instruments used over the past centuries.

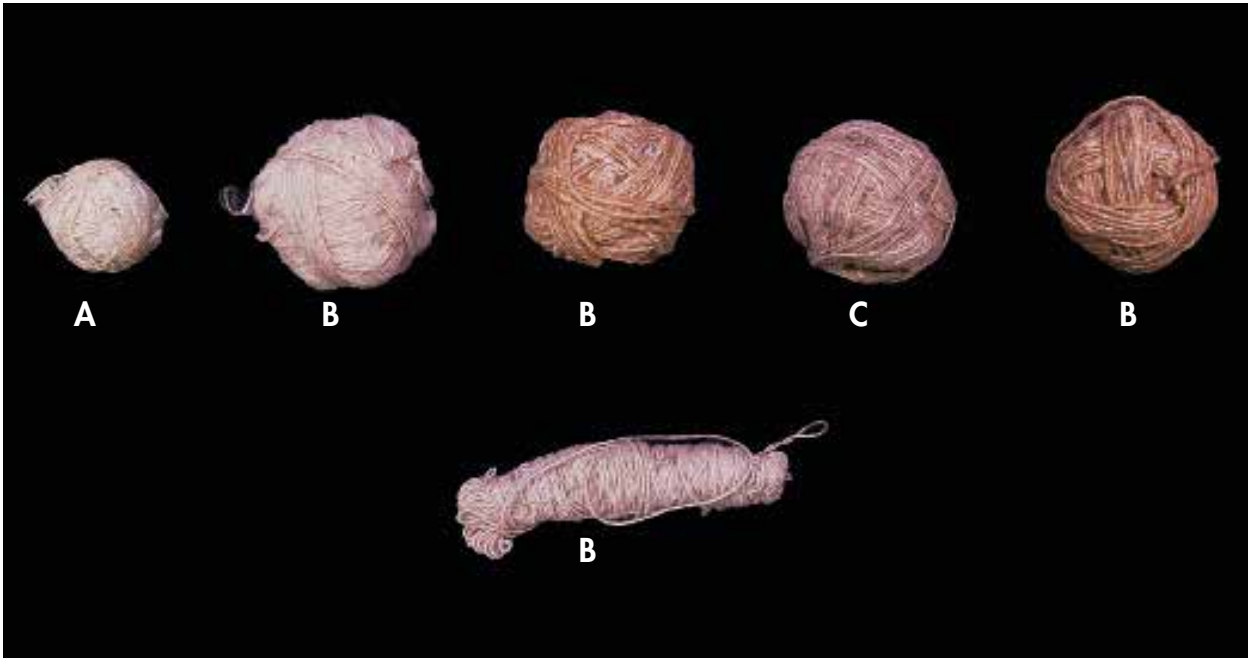


# SPINNING PRODUCTS

CATALOGUE 12

## Archaeological products from highland spinning: balls of yarn

The balls of yarn with Object ID nos.: 19440, 19572, 19439 and 19483 formed part of the accessories of a weaver from Nasca, from the Early Intermediate Period.



### A. Ball of camelid fibre yarn in a natural light brown

**Object ID:** 20177.

**Winding product:** Ball of yarn.

**Equivalences:** Sp. *ovillo*; Aym. *ch'ankha muruq'u*; Qu. *ch'utki*.

**Size:** Small.

**Period:** Unknown; **Cultural affiliation:** Unknown.

**Provenance:** Unknown.

**Material:** Camelid fibre yarn.

### B. Prehispanic ball of alpaca fibre yarn in a natural mid brown, as an accessory of a Nasca weaver

**Object ID:** 19440, 19572, 19439 and 19483.

**Winding product:** Ball of yarn.

**Equivalences:** Sp. *ovillo*; Aym. *ch'ankha muruq'u*; Qu. *ch'utki*.

**Size:** Small; **Dims.:** Dia. aprox. 2 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

**Provenance:** Nasca, South Coast of Peru.

**Material:** Alpaca fibre yarn.

### C. Prehispanic ball of cotton fibre yarn in a cylindrical form, in a natural dark brown

**Object ID:** 20173.

**Winding product:** Ball of yarn.

**Equivalences:** Sp. *ovillo*; Aym. *ch'ankha muruq'u*; Qu. *ch'utki*.

**Size:** Small.

**Period:** Unknown prehispanic period; **Cultural affiliation:** Unknown.

**Provenance:** Unknown.

**Material:** Cotton fibre yarn.

Ball of alpaca fibre yarn as part of the accessories of a weaver from Nasca, dating to the Early Intermediate Period.

**Bibliography and reference textiles:** On the processes of winding fibre into balls, and the products from these processes, see Arnold and Espejo (2010: 119-120; 2013a: 74-80).

## CATALOGUE 13

## Ethnographic products from highland spinning: balls of yarn



### A. Balls of camelid fibre yarn of twelve natural tones, including bichrome yarn

**Raw material:** Balls of camelid fibre yarn; **Sub-class of raw material:** Animal fibre, as part of Fibre.

**Equivalences:** Sp. *ovillo de hilo de fibra de camélido*; Aym. *ch'ankha muruq'u*; Eng. balls of camelid fiber thread.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua.

**Provenance:** Courtesy of Elvira Espejo.

**Material:** Camelid fibre yarn in natural tones.



### B. Balls of camelid fibre yarn in twelve natural dyes

**Raw material:** Balls of camelid fibre yarn; **Sub-class of raw material:** Animal fibre, as part of Fibre.

**Equivalences:** Sp. *ovillo de hilo de fibra de camélido*; Aym. *ch'ankha muruq'u*; Eng. balls of camelid thread.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua.

**Provenance:** Courtesy of Elvira Espejo.

**Material:** Camelid fibre yarn in natural dyes.



### C. Balls of sheep wool yarn in artificial dye colours

**Object ID:** 1930, 1932, 1928.

**Raw material:** Balls of sheep wool yarn; **Sub-class of raw material:** Animal fibre, as part of Fibre.

**Equivalences:** Sp. *ovillo de hilo de lana de ovino*; Aym. *ch'ankha muruq'u*; Eng. balls of sheep wool thread.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua.

**Provenance:** Courtesy of Elvira Espejo.

**Material:** Sheep wool yarn in artificial dyes.

**Bibliography and reference textiles:** On the processes of spinning and their products in the Andes, see Arnold and Espejo (2010: 119-120; 2013a: 74-80).

# WINDING SKEINS

CATALOGUE 14

## Ethnographic products from winding skeins in the Andes: skeins



### A. Skein of sheep wool yarn in natural tones

**Raw material:** Skein of sheep wool yarn;

**Sub-class of raw material:** Sheep wool, as part of Animal fibre, and part of Fibre.

**Equivalences:** Sp. *madeja*; Aym. *juñi*; Eng. skein.

**Dims. each one:** Width: 8 cm; Length: 23 cm.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua.

**Provenance:** Courtesy of Elvira Espejo.

**Material:** Sheep wool in natural white and black.



### B. Skeins of sheep wool yarn in twelve natural dye colours

**Raw material:** Skein of sheep wool yarn; **Sub-class of raw material:** Animal fibre, as part of Fibre.

**Equivalences:** Sp. *madeja*; Aym. *juñi*; Eng. skein.

**Dims. each one:** Width: 8 cm; Length: 23 cm.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua.

**Provenance:** Courtesy of Elvira Espejo.

**Material:** Sheep wool yarn in twelve natural dyes.





**C. Eighteen skeins of acrylic yarn, dyed with different artificial dyes, from Tarabuco**

**Object ID:** 17829.

**Raw material:** Skein of acrylic yarn;

**Sub-class of raw material:** Synthetic fibre, as part of Fibre.

**Equivalences:** Sp. *madeja*; Aym. *juñi*; Eng. skein of yarn.

**Dims.:** Length: 47 cm.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Quechua-Tarabuco (Central Yampara).

**Provenance:** Tarabuco, Yamparáez Prov., Chuquisaca Dept., Central Interandean Valleys, Bolivia.

**Material:** Eighteen skeins of acrylic yarn in artificial dyes.

Weaver winding skeins with her arms. Photograph: Elvira Espejo

**Bibliography and reference textiles:** On the processes of spinning combined with winding skeins, see Arnold and Espejo (2010: 117-128).

## DYEING

We present here some examples of dyes and mordants used in modern weaving practices in the Andean highlands.



*Cochineal insects on a piece of tuna cactus.* Photograph: Denise Y. Arnold

*Pounding the shrub tola on a grinding stone (left) and skeins dyes with the leaves of this plant (right).* Photograph: Elvira Espejo





## Ethnographic highland resources of pigments and dyes



**A. Raw material:** Pepper tree dye; **Sub-class of raw material:** Plant dye, as part of Dyes.

**Equivalences:** Sp. *molle*, *árbol de la vida*; Aym. & Qu. *mulli*; Lat. *Schinus molle* L. (Anacardiaceae).

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua.

**Provenance:** Courtesy of Elvira Espejo.

Apart from its medicinal uses, the leaves of the pepper tree (Sp. *molle*) contain a range of flavonoids and polyphenolic metabolites to dye a range of yellow and green tones from clear to dark in saturation. In the colonial workhouses (Sp. *obrajes*), a decoction of the leaves was used to obtain the base dyes for tones of green, orange and olive (Cardon, 2007: 443). If mordants with an iron base are used, then tones of gray can also be obtained. The importance of the pepper tree as a dye source is mentioned in the *Tratado de Quito sobre los obrajes* (Anónimo, c. 1703).

**B. Raw material:** Relbunium dye; **Sub-class of raw material:** Plant dye, as part of Dyes.

**Equivalences:** Sp. *chapichapi*, *antaco*, *chamiri*; Aym. & Qu. *ch'api ch'api*; Lat. *Relbunium* spp.; Eng. *rubicieae*.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua.

**Provenance:** Courtesy of Elvira Espejo.

The roots of the perennial herb *chapichapi*, from the *Rubicieae* family, are used to dye tones of orange. They are usually accompanied by the mordant alum.

**C. Raw material:** Greater burdock dye; **Sub-class of raw material:** Plant dye, as part of Dyes.

**Equivalences:** Sp. *bandana*, *lampaya*, *lampazo*; Aym. & Qu. *lamphaya*; Qu. *asllawari*; Lat. *Arctium lappa* L.; Eng. greater burdock, edible burdock, lappa, or beggar's buttons.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua.

**Provenance:** Courtesy of Elvira Espejo.

Apart from its medicinal uses, the leaves of greater burdock are used to dye a range of red-browns, from a medium-dark to the darkest tones.

**D. Raw material:** Chilca dye; **Sub-class of raw material:** Plant dye, as part of Dyes.

**Equivalences:** Sp. *spadilla*, *callua callua*, *chilca*; Aym. & Qu. *ch'illkha*; Qu. *kisma-kuchu*; Lat. *Baccharis* spp. (Compositae); Eng. *chilca*.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua.

**Provenance:** Courtesy of Elvira Espejo.

The leaves of chilca contain apigenin and other flavonoids, which can be used to dye a variety of yellows and greens (olive). They also contain the tannins responsible for dyeing an olive green, which can be obtained by modifying the yellow dye with iron acetate, ferrous sulphate or ferruginous clays (Roquero, 2006: 109). There exists evidence for the use of chilca as a textile dye dating to the Necropolis of Paracas (300 BC) and possibly before.

**E. Raw material:** Turmeric dye; **Sub-class of raw material:** Plant dye, as part of Dyes.

**Equivalences:** Sp. *curcuma*, *palillo*; Aym. & Qu. *palillu*; Lat. *Curcuma longa* L.; Eng. turmeric.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua.

**Provenance:** Courtesy of Elvira Espejo.

The fresh, and dried and ground rhizomes of the turmeric plant are used to produce a powder which contains curcuminoid dyes, with which various tones of yellow can be obtained.

**F. Raw material:** Annatto dye; **Sub-class of raw material:** Plant dye, as part of Dyes.

**Equivalences:** Sp. *achuhuate*, *achiote*, *achiótl*, *annato*; Qu. *wantura*, *mantur*; Gua. *urucú*; Lat. *Bixa orellana* L. Bixaceae; Eng. annatto.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua.

**Provenance:** Courtesy of Elvira Espejo.

Annatto dyes are used to produce red-orange and yellow tones. The dye with a base of carotenoids is extracted from the seeds of this plant, with their obovoid and angular form, by wetting and compressing them in water, and then leaving them during a period of fermentation. The dye is direct, and does not demand the addition of mordants in order to dye animal or plant fibres.

**G. Raw material:** Phytolacca dye; **Sub-class of raw material:** Plant dye, as part of Dyes.

**Equivalences:** Sp. *ayrampo*, *airampo*, *airambo*, *apacas*, *jaboncillo*; Aym. & Qu. *ayrampu*; Lat. *Phytolacca rivinoides* K. & B. (Phytolaccaceae); Eng. pokeweed.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua.

**Provenance:** Courtesy of Elvira Espejo.

The pulp of the fruits of the Phytolacca cactus are used to dye light tones of red.

**H. Raw material:** Cochineal dye; **Sub-class of raw material:** Animal dye, as part of Dyes.

**Equivalences:** Sp. *grana*, *grana cochinilla*, *macnu*, *magno*; Aym. & Qu. *majnu*; Eng. cochineal.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua.

**Provenance:** Courtesy of Elvira Espejo.

Wild cochineal can be used, or else it can be cultivated. The females of the insects (Lat. *Dactylopius coccus* Costa [Dactylopiidae]) which produce the cochineal are cultivated in orchards of tunal or nopal cactuses, of the genus *Opuntia*. The fertilised female swells and is protected with a white mucus on the surface of the nopal. The dried bodies of the females, which contain carminic acid, are used to produce the cochineal in powder or in tablet form. A great variety of colours can be produced from these, from blue-violets to a range of violets, reds (crimson and scarlet), oranges and grays.

**I. Raw material:** Indigo dye; **Sub-class of raw material:** Plant dye, as part of Dyes.

**Equivalences:** Sp. *añil*, *índigo*, *llangua*, *mutuy*; Aym. & Qu. *larama*; Lat. *Indigofera* spp. (Leguminosae); Eng. indigo, Gene fustian.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua.

**Provenance:** Courtesy of Elvira Espejo.

The leaves of the indigo plant are used mainly to dye a range of blue-violets, called generically 'indigo'. The indicans and isantans present in the indigo plant are converted to indoxil which lacks colour and sugars. Then, through oxidation in the air, the indoxil is converted into indigotin, which is the blue chemical substance responsible for the dye properties of indigo. Industrial aniline dyes are produced by heating indigo with caustic potassium carbonate (Cardon, 2007: 338, 354). The English plant name, Gene fustian, was applied to the blue-'jeans' made characteristically with this indigo dye.





### Mordants in use today

Mordants are added to adjust the tone of colour of a dye and to fix it into the fibres.

**A. Raw material:** Potassium nitrate mordant; **Sub-class of raw material:** Mineral dye, as part of Dyes.

**Equivalences:** Sp. *nitro, salitre, collpa, kollpa*; Aym. & Qu. *Qullpa*; Eng. potassium nitrate.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua.

**Provenance:** Courtesy of Elvira Espejo.

Potassium nitrate (Sp. *salitre*) is present in nature in the white and translucent efflorescences on the surface of soils, walls and rocks, and in the residual soils from limestone caves. Potassium nitrate, which is alkaline and hydrosoluble, is used to soften fibres and to fix dye colours. The crystals are dissolved in warm water before introducing the wet fibres into the mordant bath, and boiling them for an hour. The mixture is usually accompanied by some acid ingredient to regulate the degree of absorption (Roquero, 2006: 100).

**B. Raw material:** White aluminium sulphate mordant; **Sub-class of raw material:** Mineral dye, as part of Dyes.

**Equivalences:** Sp. *alumbre, millo blanco, sulfato de aluminio blanco*; Aym. *janq'u millu*; Qu. *yuraq millu*; scientific name: aluminic potassium sulphate ( $(\text{SO}_4)_2\text{AlK} \cdot 12\text{H}_2\text{O}$ ); Eng. aluminium sulphate.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua.

**Provenance:** Courtesy of Elvira Espejo.

White aluminium sulphate (Sp. *millo blanco*) is used to fix and mordant the dyes in the fibres. It appears in a crystalline form in regular octahedrons, found in white efflorescences. This substance is acid, astringent and hydrosoluble, and is used to fix colours in the fibres. It is first dissolved in warm water, before introducing the wet fibres into the mordant bath. The mixture is usually accompanied by some other acid ingredient to regulate the degree of absorption (Roquero, 2006: 101).

**C. Raw material:** Yellow aluminium sulphate mordant; **Sub-class of raw material:** Mineral dye, as part of Dyes.

**Equivalences:** Sp. *millo amarillo, sulfato de aluminio amarillo*; Aym. & Qu. *q'illu millu*; Eng. aluminium sulphate.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua.

**Provenance:** Courtesy of Elvira Espejo.

Yellow aluminium sulphate can also be used to fix and mordant dyes directly in the fibre.

**Bibliography and reference textiles:** On textile dyes in general, see Roquero (2006) and Cardon (2007). On the use of grinding stones and pigments, see Arnold and Espejo (2010: 129-132; 2013a: 80-81).

## Ethnographic lowland resources of pigments and dyes



### Red hematite pigment for dyeing

**Object ID:** 24748.

**Raw material:** Hematite pigment; **Sub-class of raw material:** Mineral dyes.

**Equivalences:** Sp. *hematites*, *oligisto*, *óxido rojo de hierro*; Ayo. *curudé*; Eng. haematite, red iron ore.

**Dims.:** Width: 3 cm; Height: 4 cm; Length: 7.5 cm.

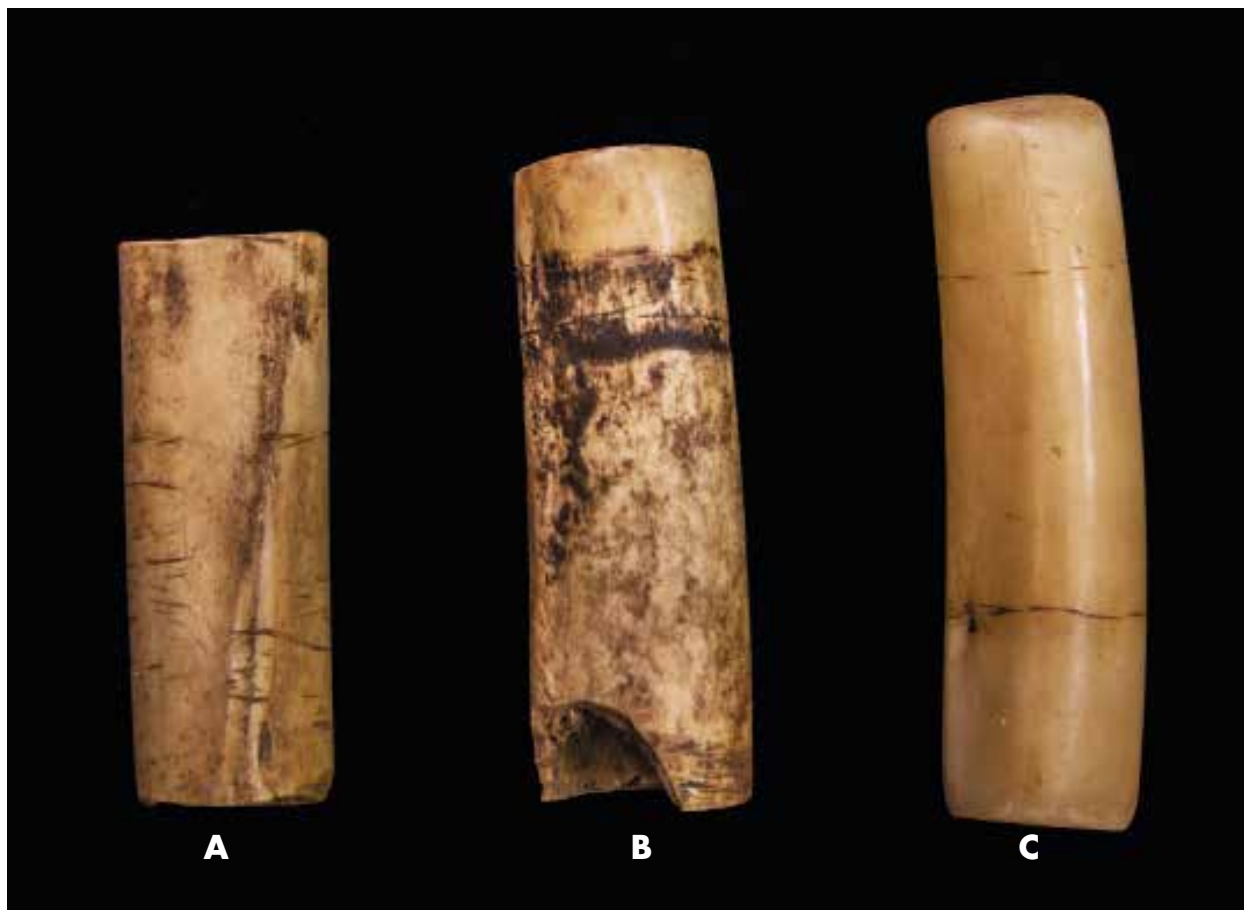
**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Ayoreo.

**Provenance:** Boquerón Dept., Chaco region, probably of Paraguay.

**Material:** Hematite pigment.

**Bibliography and reference textiles:** The lowland Ayoreo people use hematite pigments and dyes, which they call *curudé*, to dye materials a red colour. The resulting colours from this dye can be seen in Catalogue nos. 187 and 190.

## Archaeological containers and measuring instruments for pigments



### A. Prehispanic bone container for pigments with a mineral dye

**Object ID:** 19481.

**Instrument:** Pigment container; **Sub-class of instrument:** Dyeing instruments.

**Equivalences:** Sp. *recipiente para tintes*.

**Size:** Intermediate; **Dims.:** Height: 8 cm; Dia.: 2.3 cm.

**Period:** Unknown prehispanic; **Cultural affiliation:** Unknown.

**Provenance:** Unknown.

**Material:** Animal bone and mineral dye.

### B. Prehispanic bone container for pigments with a mineral dye

**Object ID:** 19483.

**Instrument:** Pigment container; **Sub-class of instrument:** Dyeing instruments.

**Equivalences:** Sp. *recipiente para tintes*.

**Size:** Intermediate; **Dims.:** Height: 9 cm; Dia.: 2.7 cm.

**Period:** Unknown prehispanic; **Cultural affiliation:** Unknown.

**Provenance:** Unknown.

**Material:** Animal bone and mineral dye.

### C. Prehispanic bone container for pigments with a mineral dye

**Object ID:** 19482.

**Instrument:** Pigment container; **Sub-class of instrument:** Dyeing instruments.

**Equivalences:** Sp. *recipiente para tintes*.

**Size:** Intermediate; **Dims.:** Height: 9.8 cm; Dia.: 2 cm.

**Period:** Unknown prehispanic; **Cultural affiliation:** Unknown.

**Provenance:** Unknown.

**Material:** Animal bone and mineral dye.



#### D. Measuring spoon for dyes, as part of the burial offerings of a Nasca weaver

**Object ID:** 19457.

**Instrument:** Measuring spoon for dyes; **Sub-class of instrument:** Dyeing instruments.

**Equivalences:** Sp. *cuchara*, *espátula*, *espátula medidora*; Aym. *qutani*, *wislla*; Eng. pigment measuring spoon.

**Size:** Intermediate; **Dims.:** Width: 1.3 cm; Height: 17.5 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

**Provenance:** Nasca, South Coast of Peru.

**Material:** Animal bone.

This measuring spoon was found among the burial offerings of a Nasca weaver, dating to the Early Intermediate Period (200 BC-AD 600). At one end is the spoon for introducing the pigment; at the other, the handle has a series of grooves to indicate the quantities of pigment to be used.

**Bibliography and reference textiles:** We have found no references or reference objects for these instruments.

# WINDING YARN

CATALOGUE 18

## Archaeological yarn winders



### A. Knuckle-bone yarn tautener in engraved bone

**Object ID:** 28399.

**Instrument:** Knuckle-bone yarn tautener; **Sub-class of instrument:** Winding yarn instruments.

**Equivalences:** Sp. *tesador de nudillo*; Aym. *ch'ankha tukiyañ chhunkula*.

**Size:** Small; **Dims.:** Width: 2 cm; Length: 6 cm.

**Period:** Possibly from the Middle Horizon (AD 400-1000); **Cultural affiliation:** Unknown.

**Provenance:** Acquired in the city of Santa Cruz, Bolivia. Donation without a context.

**Material:** Animal bone.

Possible knuckle-bone yarn tautener used in the processes of winding yarn, made from the animal falange bone called *chhunkula* in Aymara. It presents an orifice at one end and grooves as evidence of use at the other end. The carving on the longitudinal surface is that of an anthropomorphic figure, in Tiwanaku or Wari style. This object forms a pair with Object ID: 28400 (opposite).





### B. Knuckle-bone yarn tautener in an engraved bone

**Object ID:** 28400.

**Instrument:** Knuckle-bone yarn tautener; **Sub-class of instrument:** Winding yarn instruments.

**Equivalences:** Sp. *tesador de nudillo*; Aym. *ch'ankha tukiyañ chhunkula*.

**Size:** Small; **Dims.:** Width: 1.5 cm; Length: 5 cm.

**Period:** Possibly from the Middle Horizon (AD 400-1000); **Cultural affiliation:** Unknown.

**Provenance:** Acquired in the city of Santa Cruz, Bolivia. Donation without a context.

**Material:** Animal bone.

Possible knuckle-bone yarn tautener used in the processes of winding yarn, made from the animal falange bone called *chhunkula* in Aymara. It presents an orifice at one end, and grooves as evidence of use at the other. The engraving on the longitudinal surface is of an anthropomorphic figure, in Tiwanaku or Wari style. This object forms a pair with Object ID: 28399 (opposite).

**Bibliography and reference textiles:** On the processes of winding yarn and their products, see Arnold and Espejo (2013a: 76-80).

## Ethnographic lowland products from winding yarn



### A. Wound cylinder of twine in plant fibre used by the Weenhayek or Mataco people

**Object ID:** 1977.

**Producto de ovillado:** Wound length of plant fibre yarn.

**Equivalences:** Sp. *ovillo*; Aym. *murq'u*; Qu. *watanisqa*.

**Size:** Small; **Dims.:** Width: 3 cm; Length: 5.6 cm.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Weenhayek.

**Provenance:** Weenhayek people, Chaco region, Bolivia.

**Material:** Plant fibre in a natural tone, twined in 'Z'.



### B. Wound cylinder of twine in plant fibre used by the Ayoreo people

**Object ID:** 2092.

**Producto de ovillado:** Wound length of plant fibre string.

**Equivalences:** Sp. *ovillo*; Aym. *murq'u*; Qu. *watanisqa*.

**Size:** Small; **Dims.:** Width: 2 cm; Dia.: 8.2 cm.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Ayoreo.

**Provenance:** Ayoreo people, Chaco region, Bolivia.

**Material:** Plant fibre in natural pina or piña (Sp. *garapatá*; Ayo. *jajoa*), twined in 'Z'.



**C. Wound cylinder of twine in plant fibre used by the Weenhayek or Mataco people**

**Object ID:** 2112.

**Producto de ovillado:** Wound length of plant fibre string.

**Equivalences:** Sp. *ovillo*; Aym. *murug'u*; Qu. *watanisqa*.

**Size:** Intermediate; **Dims.:** Width: 8.2 cm; Length: 23 cm.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Weenhayek.

**Provenance:** Weenhayek people, Chaco region, Bolivia.

**Material:** Plant fibre in a natural tone, twined in 'Z'.



**D. Large ball of twine in synthetic fibre from the Bolivian lowlands**

**Object ID:** 1981.

**Producto de ovillado:** Ball of synthetic fibre twine.

**Equivalences:** Sp. *ovillo*; Aym. *murug'u*; Qu. *watanisqa*.

**Size:** Large; **Dims.:** Dia.: 12 cm.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Unknown.

**Provenance:** Unknown.

**Material:** Synthetic fibre in an artificial colour, twined in 'Z'.





### E. Wound cylinder of twine in plant fibre from the Bolivian lowlands

**Object ID:** 1973.

**Producto de ovillado:** Ball of plant fibre string.

**Equivalences:** Sp. *ovillo*; Aym. *murug'u*; Qu. *watanisqa*.

**Size:** Intermediate; **Dims.:** Dia. 9 cm; Length: 20 cm.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Unknown.

**Provenance:** Bolivian lowlands.

**Material:** Plant fibre in a natural tone, twined in 'Z'.



### F. Wound cylinder of twine in plant fibre from the Bolivian lowlands

**Object ID:** 1979.

**Producto de ovillado:** Ball of plant fibre string.

**Equivalences:** Sp. *ovillo*; Aym. *murug'u*; Qu. *watanisqa*.

**Size:** Intermediate; **Dims.:** Length: 21 cm.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Unknown.

**Provenance:** Bolivian lowlands.

**Material:** Plant fibre in a natural tone, twined in 'Z'.

**Bibliography and reference textiles:** On the processing of lowland plant fibre into yarn and string, see Gonzalo (1998: 140-147).

## WARPING UP

Before warping up the loom, the preliminary use of warping instruments permits just one person to carry out this task, instead of the usual two; this is especially useful in warping up very complex woven structures with more than two warp bouts. These warping instruments have various perforations in which the threads of different colours are inserted, allowing the multiple warp bouts to be set in one single warp pass around the loom bars in a figure of '8'.

CATALOGUE 20

### Archaeological warping instruments from the coast



#### A. Cylindrical warping instrument made of bone, engraved with a pattern of diagonal lines

**Object ID:** 20342.

**Instrument:** Warping instrument of bone;

**Sub-class of instrument:** Warping instrument.

**Equivalences:** Sp. *urdidor de hueso*; Aym. *sawu tilañ chhunkula*; Eng. bone warping instrument.

**Size:** Small; **Dims.:** Width: 1.5 cm; Length: 5.1 cm.

**Period:** Unknown prehispanic period; **Cultural affiliation:** Unknown.

**Provenance:** Unknown.

**Material:** Animal bone.

Possible warping instrument made of animal bone in a cylindrical form, emptied of its contents, with a large circular perforation in the centre of one side, and two minor circular perforations, one at each end. The warping instrument is engraved with a pattern of diagonal lines (forming diamond shapes) in a block in the central section of the piece, possibly to facilitate gripping the bone during the process of warping up the loom. Alternatively this bone instrument may have been used for hanging a balance of weights, the central and lateral threads passing through the perforations.





### B. Cylindrical warping instrument of bone, with one larger perforation and two smaller ones

**Object ID:** 20165.

**Instrument:** Warping instrument of bone; **Sub-class of instrument:** Warping instrument.

**Equivalences:** Sp. *urdidor de hueso*; Aym. *sawu tilañ chhunkula*; Eng. bone warping instrument.

**Size:** Intermediate; **Dims.:** Width: 2 cm; Length: 9 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

**Provenance:** Nasca, South Coast of Peru.

**Material:** Animal bone.

Possible warping instrument (or a reused hanging device) made of animal bone in a cylindrical form, and emptied of its contents, found as part of the grave offerings of a Nasca weaver (from the Early Intermediate Period). The instrument has a larger circular perforation in the centre of one side with a smaller perforation near this, and two smaller perforations in line, one at each end of the piece.

**Bibliography and reference textiles:** On warping instruments, see Arnold and Espejo (2013a: 83-86).

# WEAVING

## The loom and its components

Archaeological evidence from various regions suggests that in the past distinct kinds of looms were used for different purposes. This situation continues until today. Throughout the Andean region, and in the lowlands too, diverse kinds of loom are used, including the backstrap loom, the vertical and horizontal looms, the 'A' frame loom, and the circular framed loom, as well as the pedal loom. The history of the interrelations and technological influences in looms between each major region has still to be studied, but a to-ing and fro-ing of ideas (especially between the coast and lowlands in archaeological periods) often resulted in the application of the same textile techniques in both regions.

## The vertical loom

The vertical loom is the lesser known of this range of looms, although it is still used in many regions of North America, and in the South American highlands and lowlands. Characterised by its vertical form with a solid base, a frame of vertical props, and two horizontal wooden beams, the stability of the frame is achieved by resting it on the ground. The use of this type of loom is directed towards the production of large, wide and heavy pieces of fabric, above all in highland tapestry, and in the knotting techniques of matting and carpeting.

In the prehispanic period, the vertical loom was probably used to produce the long and wide fabrics for wrapping funerary bundles, as well as the balanced weaves and other fabrics destined for the Inka tents. The use of vertical looms is associated above all with weaving activities during the Inka period, in the fine tapestry work of the *cumbicamayocs*, destined for official uniforms or gifts for



Vertical semi-industrial loom in the PUNHA cooperative in Northwestern Argentina. Photograph: Lucila Bugallo



*Pedal loom in the community of Alfarcito, Northwest Argentina. Photograph: Lucila Bugallo*

the new subjects of the Inka empire. In the Colonial period, the scarce documentation concerning technological developments in looms in Europe during the sixteenth and seventeenth centuries, makes it difficult to compare developments in Europe and the Andes, their degrees of influence and the differences in play. However, the pedal loom introduced in the Colonial period and used until now in the Andes and throughout the lowlands, seems to have been influenced by medieval looms of the Middle East.

In the 1970s, a case documented in a community in the Arequipa region (Catahuasi-Pampamarca) in the Southern Sierra of Peru, mentions that almost half of the men used a vertical loom to produce carpets and bedcovers with knotting techniques, using naps. The weavers of the place commented that a century before, in the same community, a fine tapestry was made on the same kind of loom, and that the transition to the knotting techniques is relatively recent.

### ***The vertical 'A'-frame loom***

We present here examples of 'A' frame looms used in Tarabuco, in the Chuquisaca valleys of Bolivia, and among the lowland Takana peoples, in North of La Paz. This loom consists of a framing of vertical and horizontal poles in an 'A' figure, tied with strips of animal hide, plant fibre or ropes, depending on the region. In the case of the Chuquisaca loom, the vertical poles have a system of grooves so that the horizontal loom bars can be placed in different positions, depending on the size of the piece being made.

### ***The simple loom of rods***

In present-day learning processes, above all those of young girls learning warp-faced weaves, they pass from using simple kinds of loom to more complex ones, as they complete the stages of managing more simple to more complex weaving structures and techniques. Therefore, in any one region, a range of looms are used during this learning cycle, from more rudimentary to more complex ones, beginning with the most simple rod looms at the beginning, on which the small straps called *tirinsa* are made.





The horizontal or four-stake loom, in the Infotambo-Challapata project. Photograph: Elvira Espejo

This must have been the same in the past. In this case, the loom construction is nothing more than a couple of rods instead of a stable base, and these would neither come to light, not be evident in archaeological remains.

This rudimentary kind of loom is called in Aymara *tirins lawa* ('small braid rods') and the stability of forces is achieved by grasping one of the rods with a big toe while the other is tied to the waist of the weaver.

### *The horizontal and backstrap looms*

The horizontal loom, sometimes called the 'four-stake' loom, and the backstrap loom, also called a waist or a loin loom, are both called *tila* in contemporary Aymara, derived from *telar*: 'loom' in Spanish. However, in the recent past these were called by their Andean names: *sawu* in Aymara and *awana* in Quechua, and the loom components called *sawu lawa* and *awana lawa* respectively, in the sense of 'loom poles'. While the horizontal loom is attached solidly to the ground with its four stakes, the backstrap looms achieves its stability by tying one extreme of the loom components to a post or tree, and the other to the weaver's waist. Weaving instruments are called by their specific

names, although the same set of instruments are used with the horizontal, backstrap or vertical loom.

This implies that many specific terms from Andean weaving technology have a degree of variability. Modern weavers usually know about the kinds of looms used in other regions, but their own system of classification identifies the components common to all kinds of looms rather than their differences, as well as the vital nexus between the kind of loom and the type of garment or accessory woven on it. In the classification of looms by their size, small, intermediate and large looms are identified. The small backstrap looms known in the South-Central Andes as *t'isnu tila* are used to make small garments or accessories, such as the narrow belts called *t'isnu*. The intermediate-sized looms, which can be of the backstrap or horizontal type, are called *inkuña tila* o *qhañi tila*, and are used to make coca cloths called *inkuña* or *unkuña*, and the small bags called *qhañi*. The large looms, again either of the larger backstrap or horizontal type, are called *awayu tila*, *punchu tila* or *kustala tila*, and are used to make large garments, such as *awayus* and ponchos, or farming textiles such as the foodsacks called in Spanish *costal*. Throughout the region, there is no differentiation as such between backstrap and horizontal looms, rather it is the size of their components that defines their place in the classification system.

In the study from the 1920s by Nordenskiöld, he mentions examples of backstrap looms, similar to those of the highlands, among the Weenhayek (or Mataco) of the Gran Chaco. This loom consisted of two horizontal bars, a series of separators and weaving swords, and various heddle sets. This author adds that the use of this kind of loom was also known among the Chané, Chiriguano, Yurakaré, Chacobo and Guarayú groups, as well as among the Arawak of the River Negro and among the Tereno.

**References:** On looms in general, see Emery et al. (1979). For details about Andean looms, see the studies by Skinner (1974), Vreeland (1979), O'Neale (1936), VanStan (1979) and Arnold and Espejo (2013a, chap. 3). For data on lowland looms, apart from the work by Nordenskiöld (1929: 214-219, figs. 62 and 63), see Roth (1920) and the technical studies by Mandiri and Zolezzi (1985).

**Archaeological backstrap loom from the Andean coast,  
with a weft-faced weave**







**Object ID:** 20992.

**Instrument:** backstrap loom; **Sub-class of instrument:** Loom, as part of Weaving instruments.

**Equivalences:** Sp. *telar de cintura*; Aym. *ʼisnu sawu*; Qu. *chumpi awana*; Eng. belt loom, loin loom, waist loom.

**Size:** Small; **Dims.:** **Loom:** Width: 17 cm; Length: 29 cm; **Textile:** Width: 13 cm; Length: 27 cm.

**Period:** Late Intermediate; **Specific chronology:** AD 1000-1400.

**Style:** Chancay (or Inka); **Cultural affiliation:** Chancay; **Provenance:** Central Coast of Peru.

**Material:** Cotton (warp threads and coloured stripes) and camelid fibre (designs). **Fabric:** Weft-faced and balanced weaves.

**Structure and technique:**

Structure for weft-faced weaves, warped in one; Technique for tapestry with supplementary wefts - weft figures.

Structure for balanced weave, warped in one; technique for balanced warp and weft.

**Components:** 1 (possibly structural) component in the making.

**Threads: Warp & Weft:** Plyed in 'S'

**Colour:** Natural tone of cotton and natural dyes in camelid fibre.

Simple backstrap archaeological loom, found in Chancay, on the Central Coast of Peru. The loom is warped with cotton threads in a natural off-white. A panel being woven presents the beginning and ending of a structure for balanced weave, warped in one, and the technique for balanced warp and weft, with paired wefts. The band of designs is in weft-faced weave, with a structure for weft-faced weave warped in one, and a technique for tapestry with supplementary wefts in weft figures. In this section, the weft is of camelid fibre, coloured with natural dyes. The loom lacks any weaving instruments.

The composition of the main horizontal band is of diagonal segments of birds in profile (possibly pelicans) with serrated and interlaced tails, and 'seed'-like eyes of cotton, separated by diagonal serrated settings. Other horizontal bands have diamond motifs with four 'seeds' in each interior.

**Bibliography and reference textiles:** A loom with a similar textile in the making is found in Catalogue 158 (Inv. 718) in the Maiman Collection in Israel (Makowski et al., 2006 Vol. 1: 208-209).

**Archaeological backstrap loom from the Andean coast,  
with a warp-faced weave**







**Object ID:** 19415

**Instrument:** Backstrap loom; **Sub-class of instrument:** Loom, as part of Weaving instruments.

**Equivalences:** Sp. *telar de cintura*; Aym. *f'isnu sawu*; Qu. *chumpi awana*; Eng. belt loom, loin loom, waist loom.

**Size:** Small; **Dims.:** **Loom:** Width: 31 cm; Length: 35 cm; **Textile:** Width: 16 cm; Length: 31 cm.

**Period:** Late Intermediate (AD 1000-1400).

**Style:** Chancay; **Cultural affiliation:** Chancay; **Provenance:** Central Coast of Peru.

**Material:** Cotton fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weaves, warped in one; technique of plainweave.

**Components:** 1 (possibly structural) component in the making.

**Hilos:** **Warp & Weft:** Plyed in 'S'

**Colour:** Natural cream and brown cotton tones.

Simple backstrap archaeological loom found in Chancay, on the Central Coast of Peru, warped with cotton threads in natural cream and brown. The loom includes a panel being made in warp-faced weave with a structure warped in one, and plainweave technique. Some weaving instruments are present: there is a rod with heddle set, three or four major separating rods, and a finer separating rod in the role of a colour selector (Aym. *jaynu*). The shuttle has the remnants of a natural brown weft thread. It is possible that not all of these instruments formed part of the original loom.

The composition of the piece is asymmetrical, with groupings of intermediate and narrow stripes in the natural cream and brown cotton colours.

**Bibliography and reference textiles:** On archaeological and historical looms from the coast, see Skinner (1974), and Arnold and Espejo (2013a: 87-92).

## Large vertical 'A' frame loom from the Andes, with a warp-faced weave



**Object ID:** 2762.

**Instrument:** Vertical 'A' frame loom; **Sub-class of instrument:** Loom, as part of Weaving instruments.

**Equivalences:** Sp. *telar vertical de bastidor en 'A'*; Eng. 'A' frame loom.

**Size:** Large;

**Dims.:** **Loom:** Width: 103 cm; Height: 257 cm;

**Textile:** Width: 65 cm; Length: 145 cm.

**Period:** Late Republican Period (1900-present);

**Specific chronology:** ca. 1980s.

**Style:** Central Yampara;

**Sub-style:** Tarabuco;

**Cultural affiliation:** Quechua-Central Yampara.

**Provenance:** Tarabuco, Yamparáez Prov., Chuquisaca Dept., Central Interandean Valleys, Bolivia.

**Material:** Wood; cotton fibre; acrylic yarn;

**Fabric:** Warp-faced weave.

**Structure and technique:**

**Narrow design bands:** Complex structure for warp-faced weaves, warped in three; Selected technique counted in pairs, 2|2.

**Wide and intermediate design bands:** Simple structure for warp-faced weaves, warped in two; Selected technique counted by the odd derivative, 2|1.

**Pampa:** Simple structure for warp-faced weaves, warped in one; Plainweave technique.

**Components:** 1 structural component in the making.

**Threads: Warp & Weft:** Plyed in 'S'.

**Colour:** White industrial cotton yarn, a natural black camelid fibre yarn and acrylic yarn with artificial dye colours.





Ethnographic vertical 'A' frame loom of hardwood poles, with grooves cut at intervals to receive the horizontal loom bars. The loom is held together using strips of animal hide and fine rope. It includes a set of weaving instruments: picks (Qu. *wich'uña*) of bone and wood, common in the valleys, a rod for separating the colour layers (Aym. *jaynu*), and a wooden shuttle. There is also a metal wire instrument for separating the warp layers.

The loom is armed with cotton warp threads in a natural white colour and in black. Part of a warp-faced weaving is already woven, probably one half of a female mantle (Qu. *llijlla*) or female overdress (Qu. *aksu*). The black *pampa* is in a simple structure, warped in one, and plainweave technique, while the figurative area (Qu. *pallay*) has major and intermediate bands in a simple structure warped in two, and selected technique counted by the odd derivative, 2|1, and minor bands with a complex structure warped in three, and the same technique.

The composition of the piece comprises the black monochrome *pampa*, and the figurative *pallay*. The *pallay* has a main central design band, with motifs of zigzags with botanical elements, stars, birds and horses, and two main lateral bands with motifs organised in rows of horses and possibly vizcachas, an Andean rodent. These main bands are intercalated with intermediate bands, having motifs of birds and dogs (or llamas with raised tails). All of these larger design bands are separated, in turn, by minor bands which likewise have complex structures, warped in three, and a selected technique counted in pairs, 2|2, with motifs of zigzags, chevrons and stars.

**Bibliography and reference textiles:** See other pieces woven on this kind of loom in Catalogue nos. 153 and 155. On archaeological, historical and ethnographic looms in general, see Arnold and Espejo (2013a: 87-92).



## Middle-sized vertical 'A' frame loom from the lowlands, with an interlaced *sprang* weave



**Object ID:** 2218.

**Instrument:** Vertical 'A' frame loom; **Sub-class of instrument:** Loom, as part of Weaving instrument.

**Equivalences:** Sp. *telar vertical de bastidor en 'A'*; Eng. 'A' frame loom.

**Size:** Intermediate;

**Dims.:** **Loom:** Width: 66 cm; Height: 171 cm;

**Textile:** Width: 38 cm; Length: 80 cm.

**Period:** Late Republican Period (1900-present);

**Specific chronology:** ca. 1950s.

**Style:** Takana; **Cultural affiliation:** Takana;

**Provenance:** North of La Paz, Amazonian region of Bolivia.

**Material:** Balsa wood; pina or piña fibre; cotton fibre. **Fabric:** Warp-faced weave.

**Structure and technique:** Structure for sprang; Technique for interlaced sprang.

**Components:** 1 (possibly structural) component in the making.

**Threads:** Plyed in 'S'.

**Colour:** White natural cotton, and natural dye colour in mid blue:

- Goblin Blue: 18-4011 TPX, mid blue of the designs;
- Whisper White: 11-0701 TPX, off-white cotton base colour.



Vertical 'A' frame loom used by the Takana people. The loom is made, as usual, from a light framework of balsa wood, a set of horizontal sticks to hold the designs, and a set of warp beams made of the palmwood called *chima* (Hissink and Hahn, 2000: 99, fig. 31). The vertical poles are notched to receive the horizontal loom bars, which are fastened to the vertical poles with strips of piña fibre (Sp. *garabata*). The precise form of the loom is compared to the 'X' design expressing the constellation called '*edada*', with five stars (Hissink and Hahn, 2000: 93).

In this case, the loom is armed with a warp-faced weave in the making, applying the technique called *marico* ('androgenous'), which is a type of interlaced *sprang* (Fr. *passenterie*) in which the warp threads are transposed in groups. This technique tends to be used in making hammocks, bags and belts, and this example is probably part of a hunting bag. The loom includes the following instruments: a wooden separator, and various sticks to hold the warp threads in place as this technique is gradually applied. The *marico* technique works with a highly tensioned active

warp, without the use of a weft. The temporary fixings are formed by continually interlacing and crossing sets of warp threads and adjacent threads with the fingers, the weaver using slivers of palm wood as aids to hold these interlacings in place. After each row of these temporary holdings, the slivers of wood can be removed. In this way, the formation of the fabric proceeds from both ends of the warp towards the centre, in a symmetrical form. A wooden sword or a board of the palmwood called *chima* act as other supporting instruments to adjust these crossing points and the overall width of the warp. Bone needles from a deer's leg are used as the equivalents of the bone picks called *wich'uña* in the highlands. To finish the cloth, and ensure that the crossing points do not open again, the warp threads are fixed at both ends of the fabric and in the centre with other kinds of fastening (Hissink and Hahn, 2000: 89-90).

The design composition in this case is of a background in a natural off-white cotton colour, with bands of zigzags and diamonds in dark violet threads in the central axis and two sides of the piece.

**Relations and reference pieces:** Related pieces can be found in Catalogue nos. 25 and 170.

**Small vertical 'A' frame loom from the lowlands,  
with an interlaced *sprang* weave**







**Object ID:** 2215.

**Instrument:** Vertical 'A' frame loom; **Sub-class of instrument:** Loom, as part of Weaving instruments.

**Equivalences:** Sp. *telar vertical de bastidor en 'A'*; Eng. 'A' frame loom.

**Size:** Small; **Dims.:** **Loom:** Width: 113 cm; Height: 195 cm. **Textile:** Width: 52.5 cm; Length 61 cm.

**Period:** Late Republican Period; **Specific chronology:** ca. 1950s.

**Style:** Takana; **Cultural affiliation:** Takana.

**Provenance:** North of La Paz, Amazon region of Bolivia.

**Material:** Balsa wood, piña fibre and cotton fibre. **Fabric:** *Sprang*.

**Structure and technique:** Structure for *sprang*; technique for interlaced *sprang*.

**Components:** 1 (possibly structural) component in the making.

**Threads:** **Warp:** & **Weft:** Plyed in 'S'.

**Colour:** The natural white tone of cotton, a natural clear violet dye and artificial dyes in red and green.

Small vertical 'A' frame loom, in which the horizontal loom bars are attached to the vertical poles with strips of piña fibre (Sp. *garabatá*). The textile being made, possibly a bag, has a structure for *sprang*, and is in the interlaced *sprang* technique (Fr. *passementerie*), called 'marico' (androgenous) in the region, with a resulting pattern of transposed warps.

The composition of the transposed warps is of zigzags and diamonds in the red and green artificially dyed yarns contrasted with the off-white natural tone of cotton.

**Relations and reference pieces:** Related pieces can be seen in Catalogue nos. 24 and 170.

## Large vertical loom from the lowlands, with a *liyi palla* selected weave



**Object ID:** 17697.

**Instrument:** Vertical loom; **Sub-class of instrument:** Loom, as part of Weaving instruments.

**Equivalences:** Sp. *telar vertical*; Aym. *ayjat sawu tila*.

**Size:** Large; **Dims.:** **Loom:** Width: 197 cm; Height: 168 cm. **Textile:** Width: 146 cm; Length: 135 cm.

**Period:** Late Republican Period (1900-present); **Specific chronology:** ca. 1990s.

**Style:** Mojo; **Cultural affiliation:** Mojo; **Provenance:** Llanos de Mojos, Transition zone of Bolivia.

**Material:** Wood and cotton fibre yarn. **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weaves, warped in one; Plainweave technique.

Simple structure for warp-faced weaves, warped in two; Selected technique with paired warps.

**Components:** 1 structural component in the making.

**Threads:** **Warp & Weft:** Plyed in 'S'.

**Colour:** Natural white cotton yarn, yarns dyed in a natural light violet, and artificially dyed yarn in light red.





Vertical loom used by the Mojos people, armed with part of a textile in warp-faced weave. The loom has a basis of hardwood supports to either side, with two vertical hardwood beams, and two horizontal loom bars of the same wood. In this example, the position of the horizontal loom bars is fixed, but in other examples the height of the weaving can be adjusted through a system of holes in the main vertical beams, to which the horizontal bars are attached with rounded pegs. The loom's heddle set is organised on a metal wire, and there are various instruments attached: a shuttle made of peach palm wood (also called *chonta*, *chontaduro*, *pijuayo* and *tembé*; Lat. *Bactris gasipaes*), loaded with cotton weft thread in a natural white, two rods for separating the warp layers, and a large wooden sword which stretches from side to side of the loom.

The plainweave stripes of the textile being made have a simple structure, warped in one. The bands have a simple structure, warped in two, and the selected technique with paired warp, called *liyi palla* in the region. The woven composition is symmetrical in relation to the central axis. The plainweave and monochrome *pampa* is divided into wide stripes in gray, alternating with bands of the *liyi palla* technique, presenting sections of chevron motifs, and bordered by intermediate-sized coloured stripes, or with wide stripes then bordered by intermediate-sized stripes. The chromatic range contrasts the gray stripes with the bands in a light fuschia red with white or gray, or of white with gray.

**Bibliography and reference pieces:** For details on the construction of Mojos looms, see the book *Producción artesanal de tejidos: Tejidos de las mujeres izoceñas*, by Mandiri and Zolezzi (1985). On lowland vertical looms and their instruments, especially in the Chaco, see Gonzalo (1998: 166-173).

## Archaeological loom instruments from the Andes: separators and selectors (*wich'uña*) for tapestry weaves



The separators or *wich'uña* for tapestry weaves have more rounded points than those used for warp-faced weaves, as it is less necessary to make precise selections and counts of the threads.

### A. Small separator or pick (*wich'uña*) in bone for making tapestry weaves, from Nasca

**Object ID:** 19446.

**Instrument:** Tapestry separator;

**Sub-class of instrument:** Tapestry separator, as part of Loom furniture.

**Equivalences:** Sp. *separador de hueso para tapiz, golpeadora para tapiz, puñal de tejer para tapiz, rasqueta para tapiz, vichuña para tapiz*; Aym. *palt'a wich'uña*; Eng. separator for tapestry, tapestry llama bone instrument, tapestry llama bone pick, camelid ulna pick for tapestry.

**Size:** Small; **Dims.:** Width: 1.8 cm; Length: 13.8 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

**Provenance:** Nasca, South Coast of Peru.

**Material:** Camelid bone.

Small separator, pick or *wich'uña* of animal bone, with a flattened point, used for making tapestry.

### B. Intermediate-sized separator or pick (*wich'uña*) in bone, for making tapestry weaves, from Nasca

**Object ID:** 19449.

**Instrument:** Tapestry separator;

**Sub-class of instrument:** Tapestry separator, as part of Loom furniture.

**Equivalences:** Sp. *separador de hueso para tapiz, golpeadora para tapiz, puñal de tejer para tapiz, rasqueta para tapiz, vichuña para tapiz*; Aym. *palt'a wich'uña*; Eng. separator for tapestry, tapestry llama bone instrument, tapestry llama bone pick, camelid ulna pick for tapestry.

**Size:** Intermediate; **Dims.:** Width: 1.8 cm; Length: 21.8 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

**Provenance:** Nasca, South Coast of Peru.

**Material:** Camelid bone.

Middle-sized selector or *wich'uña* of animal bone, with a rounded point, used for making tapestry weaves.



### C. Intermediate-sized separator or pick (*wich'uña*) for making tapestry weaves, from Nasca

**Object ID:** 24852.

**Instrument:** Tapestry separator;

**Sub-class of instrument:** tapestry separator, as part of Loom furniture.

**Equivalences:** Sp. *separador de hueso para tapiz*, *golpeadora para tapiz*, *puñal de tejer para tapiz*, *rasqueta para tapiz*, *vichuña para tapiz*; Aym. *palt'a wich'uña*; Eng. separator for tapestry, tapestry llama bone instrument, tapestry llama bone pick, camelid ulna pick for tapestry.

**Size:** Intermediate; **Dims.:** Width: 2 cm; Length: 20 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

**Provenance:** Nasca, South Coast of Peru.

**Material:** Camelid bone.

Middle-sized selector or *wich'uña* in animal bone, with a flattened point, used for making tapestry weaves. In the other rounded head of the bone, possibly a small fishbone has been inserted to either side as these were the eyes of the instrument, now perceived as a long-beaked bird.

### D. Large separator, pick or *wich'uña* in bone engraved with lines at one end, from Nasca

**Object ID:** 19450.

**Instrument:** Tapestry separator;

**Sub-class of instrument:** Tapestry separator, as part of Loom furniture.

**Equivalences:** Sp. *separador de hueso para tapiz*, *golpeadora para tapiz*, *puñal de tejer para tapiz*, *rasqueta para tapiz*, *vichuña para tapiz*; Aym. *palt'a wich'uña*; Eng. separator for tapestry, tapestry llama bone instrument, tapestry llama bone pick, camelid ulna pick for tapestry.

**Size:** Large; **Dims.:** Width: 2.7 cm; Length 24 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

**Provenance:** Nasca, South Coast of Peru.

**Material:** Camelid bone.

Large separator or *wich'uña* of animal bone, with a flattened point, used for making tapestry weaves, engraved with diagonal lines forming a diamond pattern in the upper section, probably to help grasp the bone during use.



Detail C



Detail D



**E. Small separator (*wich'uña*) in wood, from Nasca**

Object ID: 26740.

**Instrument:** Tapestry separator;

**Sub-class of instrument:** Tapestry separator, as part of Loom furniture.

**Equivalences:** Sp. *separador de hueso para tapiz*, *golpeadora para tapiz*, *puñal de tejer para tapiz*, *rasqueta para tapiz*, *vichuña para tapiz*; Aym. *palt'a wich'uña*; Eng. separator for tapestry, wooden tapestry instrument, wooden tapestry pick.

**Size:** Small; **Dims.:** Width: 2.5 cm; Length: 22.5 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

**Provenance:** Nasca, South Coast of Peru.

**Material:** Wood.

**Bibliography and reference textiles:** On the types of separator or *wich'uña* associated with making tapestry weaves, see Rivera (2012, 2014) and Arnold and Espejo (2013a: 99-103).



## Archaeological loom instruments from the Andes: selectors (*wich'uña*) for warp-faced weaves



### Large weft beater in animal bone for making warp-faced weaves

**A. Object ID:** 20341.

**Instrument:** Weft beater;

**Sub-class of instrument:** Weft beater, as part of Loom furniture.

**Equivalences:** Sp. *batidor*, *prensador*, *vichuña*; Aym. *wich'uñ wich'uña*; Eng. weft beater, llama bone beater.

**Size:** Large; **Dims.:** Length: 21.3 cm; Dia.: 1.8 cm.

**Period:** Early Intermediate (200 BC-AD 600).

**Cultural affiliation:** Nasca; **Provenance:** Nasca, South Coast of Peru.

**Material:** Camelid bone.

Large weft beater of the type called *wich'uña wich'uña* in Aymara, in animal bone, with a very sharp point, used for making warp-faced weaves.

### Small weft beater in animal bone for making warp-faced weaves

**B. Object ID:** 19453.

**Instrument:** Weft beater;

**Sub-class of instrument:** Weft beater, as part of Loom furniture.

**Equivalences:** Sp. *batidor*, *prensador*, *vichuña*; Aym. *wich'uñ wich'uña*; Eng. weft beater, llama bone beater.

**Size:** Small; **Dims.:** Length: 12 cm; Dia.: 1.5 cm.

**Period:** Unknown; **Cultural affiliation:** Nasca;

**Provenance:** Nasca, South Coast of Peru.

**Material:** Camelid bone.

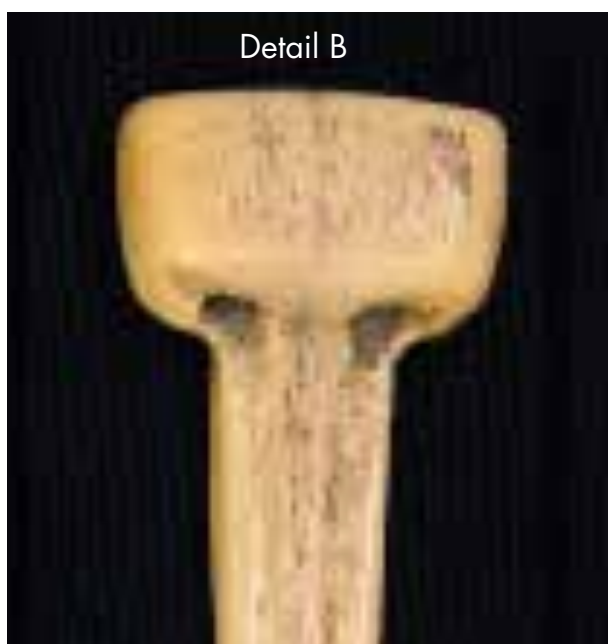
Small weft beater of the type called *wich'uña wich'uña* in Aymara, in animal bone, with a very sharp point, used for making warp-faced weaves.



Loom warped up, and with a bone beater or *wich'uña*. Photograph: Elvira Espejo

**Bibliography and reference textiles:** On the kinds of weft beaters and bone picks or *wich'uña* used for making warp-faced weaves, see Rivera (2012, 2014) and Arnold and Espejo (2013a: 99-103).

## Archaeological loom instruments from the Andes: general selectors (*wich'uña*) for designs and separators of colour in layers (*jaynu*) for warp-faced weaves



### A. Intermediate-sized general selector of figures in bone, for making warp-faced weaves, from Nasca

**Object ID:** 19442.

**Instrument:** General selector of figures;

**Sub-class of instrument:** Selector, as part of Loom furniture.

**Equivalences:** Sp. *seleccionador general de figuras*; Aym. *pallañ wich'uña*; Qu. *pallana wich'uña*; Eng. general figure selector, general llama bone pick.

**Size:** Intermediate; **Dims.:** Width: 1 cm; Length: 13.2 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

**Provenance:** Nasca, South Coast of Peru.

**Material:** Camelid bone.

General selector of figures called in Aymara *pallañ wich'uña* of intermediate size, in animal bone, with a sharp point, used for making warp-faced weaves. The base has a squared form.

### B. Intermediate-sized general selector of figures in bone, for making warp-faced weaves, from Nasca

**Object ID:** 20340.

**Instrument:** General selector of figures;

**Sub-class of instrument:** Selector, as part of Loom furniture.

**Equivalences:** Sp. *seleccionador general de figuras*; Aym. *pallañ wich'uña*; Qu. *pallana wich'uña*; Eng. general figure selector, general llama bone pick.

**Size:** Intermediate; **Dims.:** Width: 1 cm; Length: 13.2 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

**Provenance:** Nasca, South Coast of Peru.

**Material:** Camelid bone.

General selector of figures called in Aymara *pallañ wich'uña*, of intermediate size, in animal bone, with a sharp point, used for making warp-faced weaves. The base has a block in a flattened form.



**C. Large general selector of figures, in animal bone, for making warp-faced weaves, from Nasca**

**Object ID:** 19445.

**Instrument:** General selector of figures;

**Sub-class of instrument:** Selector, as part of Loom furniture.

**Equivalences:** Sp. *seleccionador general de figuras*; Aym. *pallañ wich'uña*; Qu. *pallana wich'uña*; Eng. general figure selector, general llama bone pick.

**Size:** Large; **Dims.:** Width: 1.5 cm; Length: 14.6 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

**Provenance:** Nasca, South Coast of Peru.

**Material:** Camelid bone.

Large general selector of figures of the type called in Aymara *pallañ wich'uña*, in animal bone, with a sharpened point, used to make warp-faced weaves.

**D. Large general selector of figures, in bone, for making warp-faced weaves, from Nasca**

**Object ID:** 19444.

**Instrument:** General selector of figures;

**Sub-class of instrument:** Selector, as part of Loom furniture.

**Equivalences:** Sp. *seleccionador general de figuras*; Aym. *pallañ wich'uña*; Qu. *pallana wich'uña*; Eng. general figure selector, general llama bone pick.

**Size:** Large; **Dims.:** Width: 1.8 cm; Length: 12 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

**Provenance:** Nasca, South Coast of Peru.

**Material:** Camelid bone.

Large general selector of figures of the type called in Aymara *pallañ wich'uña*, in animal bone, with a sharpened point, used to make warp-faced weaves.





**E. Intermediate-sized separator of colour in layers, in animal bone, for making warp-faced weaves, from Nasca**

**Object ID:** 19443.

**Instrument:** Separator of colour in layers;

**Sub-class of instrument:** Selector, as part of Loom furniture.

**Equivalences:** Sp. *separador de colores en las capas*; Aym. *qaquñ wich'uña*, *jaynu*; Qu. *chijlana*; Eng. colour layer separator, llama-bone colour separator.

**Size:** Small; **Dims.:** Width: 1 cm; Length: 7 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

**Provenance:** Nasca, South Coast of Peru.

**Material:** Camelid bone.

Separator of colour in layers, the finest type of *wich'uña*, called in Aymara *qaquñ wich'uña* or *jaynu* and in Quechua *chijlana*, of intermediate-size, in animal bone, with a sharp point, used to make warp-faced weaves.

**F. Small separator of colour in layers, in animal bone, for making warp-faced weaves, from Nasca**

**Object ID:** 20601.

**Instrument:** Separator of colour in layers;

**Sub-class of instrument:** Selector, as part of Loom furniture.

**Equivalences:** Sp. *separador de colores en capas*; Aym. *qaquñ wich'uña*, *jaynu*; Qu. *chijlana*; Eng. colour layer separator, llama-bone colour separator.

**Size:** intermediate; **Dims.:** Width: 1 cm; Length: 13.2 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

**Provenance:** Nasca, South Coast of Peru.

**Material:** Camelid bone.

Small separator of colour in layers of the type called in Aymara *qaquñ wich'uña* or *jaynu* and in Quechua *chijlana*, in animal bone, with a sharp point, used for making warp-faced weaves. The base is curved and flattened.

**Bibliography and reference textiles:** On these fine and sharp types of selector, called *wich'uña* or *jaynu* in Aymara, used to select the coloured threads in the figures of warp-faced weaves, see Rivera (2012, 2014) and Arnold and Espejo (2013a: 99-103).

## Ethnographic loom instruments from the Andes: colour selectors (*jaynu*)



**Instrument:** Specific colour selector; **Sub-class of instrument:** Selector, as part of Loom furniture.

**Equivalences:** Sp. *seleccionador de color*; Aym. & Qu. *jaynu*; Qu. *chijlana*; Eng. specific colour selector, specific color selector, specific pick-up stick, specific pick-up instrument.

**Size:** From small to large; **Dims.:** Length: from 18 to 28 cm.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua.

**Provenance:** Courtesy of Elvira Espejo.

**Material:** Wood.

The colour selectors, called in Aymara *jaynu* and in Quechua *chijlana*, are used to select the warp threads on the loom of a certain colour range to aid in making the woven figures. In the region of the *ayllus* in the South of Oruro and North of Potosí, *jaynu* in Aymara also refers generically to the pathway of a young female adolescent in learning the feminine tasks, principally weaving and song making.

**Bibliography and reference textiles:** On the specific colour selectors in general, see Arnold and Espejo (2013a: 95-99).

## Weft shuttles from the Andes



### A. Archaeological shuttle from Nasca

**Object ID:** 19342.

**Instrument:** Shuttle; **Sub-class of instrument:** Loom furniture

**Equivalences:** Sp. *lanzadera*; Aym. *qipa lawa*; Qu. *mini k'aspi*; Eng. weaving shuttle.

**Size:** Small; **Dims.:** Width: 1.5 cm; Length: 20 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

**Provenance:** Nasca, South Coast of Peru.

**Material:** Wooden shaft wrapped with cotton fibre yarn.

### B. Archaeological shuttle from Nasca

**Object ID:** 19341.

**Instrument:** Shuttle; **Sub-class of instrument:** Loom furniture.

**Equivalences:** Sp. *lanzadera*; Aym. *qipa lawa*; Qu. *mini k'aspi*; Eng. weaving shuttle.

**Size:** Small; **Dims.:** Width: 1.3 cm; Length: 24 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

**Provenance:** Nasca, South Coast of Peru.

**Material:** Wooden shaft wrapped with cotton fibre yarn.

### C. Archaeological shuttle from Nasca

**Object ID:** 2833.

**Instrument:** Shuttle; **Sub-class of instrument:** Loom furniture.

**Equivalences:** Sp. *lanzadera*; Aym. *qipa lawa*; Qu. *mini k'aspi*; Eng. *shuttle, weaving shuttle*.

**Size:** Small; **Dims.:** Width: 1 cm; Length: 27.5 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

**Provenance:** Nasca, South Coast of Peru.

**Material:** Wooden shaft wrapped with cotton fibre yarn dyed a natural light blue.

**Bibliography and reference textiles:** On Andean shuttles in general, see Arnold and Espejo (2013a: 103-104).

## FINISHING

A selection of needles and bodkins (Aym. *yawri*) are used in textile finishes, whether in sewing the unions and seams between the distinct components of the weaving, or in the finishing of the borders and edgings, in which a wide range of different techniques are applied: of buttonhole or overcasting stitch, cross-knit loop stitch, and many others.

CATALOGUE 32

### Andean archaeological instruments for sewing and finishing: needles and bodkins



#### A. Small needle in wooden from the Bolivian lowlands

**Object ID:** 28405.

**Instrument:** Needle; **Sub-class of instrument:** Sewing instruments.

**Equivalences:** Sp. *aguja, yauri*; Aym. & Qu. *yawri, yarwi, awuja*; Eng. sewing needle.

**Size:** Small; **Dims.:** Length: 7.5 cm; Dia.: 0.2 cm.

**Period:** Late Republican Period (1900-present);

**Cultural affiliation:** Unknown.

**Provenance:** Puki, Carangas Prov., Oruro Dept., Bolivia.

**Material:** Cactus needle.

#### B. Small wooden needle, from Nasca

**Object ID:** 19575.

**Instrument:** Needle; **Sub-class of instrument:** Sewing instrument.

**Equivalences:** Sp. *aguja, yauri*; Aym. & Qu. *yawri, yarwi, awuja*; Eng. sewing needle.

**Size:** Small; **Dims.:** Length: 9.5 cm; Dia.: 0.3 cm.

**Period:** Early Intermediate (200 BC-AD 600);

**Cultural affiliation:** Nasca.

**Provenance:** Nasca, South Coast of Peru.

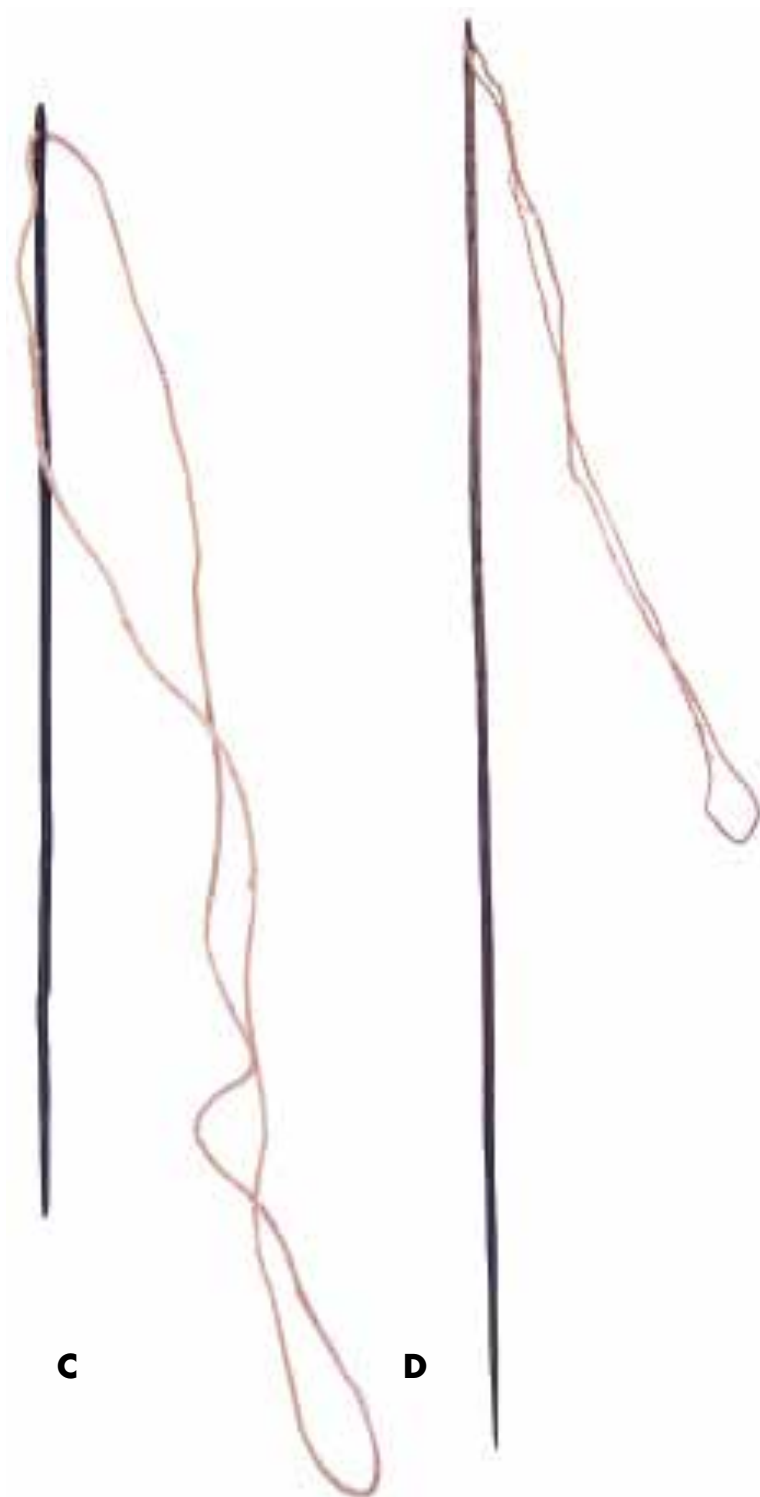
**Material:** Peach palm wood or *chonta*.



Detail A

Detail B





C

D

### C. Middle-sized needle in peach palm wood or *chonta*, from Chancay

**Object ID:** 19414.

**Instrument:** Needle; **Sub-class of instrument:** Sewing instruments.

**Equivalences:** Sp. *aguja*, *yauri*; Aym. & Qu. *yawri*, *yarwi*, *awuja*; Eng. sewing needle.

**Size:** Intermediate; **Dims.:** Height: 33 cm; Dia.: 0.2 cm.

**Period:** Late Intermediate (AD 1000-1400);

**Cultural affiliation:** Chancay.

**Provenance:** Chancay, Central Coast of Peru.

**Material:** Peach palm wood or *chonta*.

### D. Middle-sized needle in peach palm wood or *chonta*, from Chancay

**Object ID:** 19413.

**Instrument:** Needle; **Sub-class of instrument:** Sewing instruments.

**Equivalences:** Sp. *aguja*, *yauri*; Aym. & Qu. *yawri*, *yarwi*, *awuja*; Eng. sewing needle.

**Size:** Intermediate; **Dims.:** Height: 26 cm; Dia.: 0.25 cm.

**Period:** Late Intermediate (AD 1000-1400);

**Cultural affiliation:** Chancay.

**Provenance:** Chancay, Central Coast of Peru.

**Material:** Peach palm wood or *chonta*.



Detail C

**E. Bodkin in peach palm wood or *chonta*, with animal skin attached, from Nasca**

**Object ID:** 19431.

**Instrument:** Bodkin; **Sub-class of instrument:** Sewing instrument.

**Equivalences:** Sp. *agujón*; Aym. *jiksuña yarwi*, *jiksuña yawri*; Qu. *pit'ana yawri*, *p'itana yarwi*; Eng. awl.

**Size:** Intermediate; **Dims.:** Width: 1.5 cm; Height: 14.7 cm.

**Period:** Early Intermediate (200 BC-AD 600);

**Cultural affiliation:** Nasca.

**Provenance:** Nasca, South Coast of Peru.

**Material:** Peach palm wood or *chonta*, with animal skin attached.

Possible bodkin or awl from Nasca. A piece of animal skin is attached by cotton threads to the upper section of the instrument. The function of this addition is unknown.



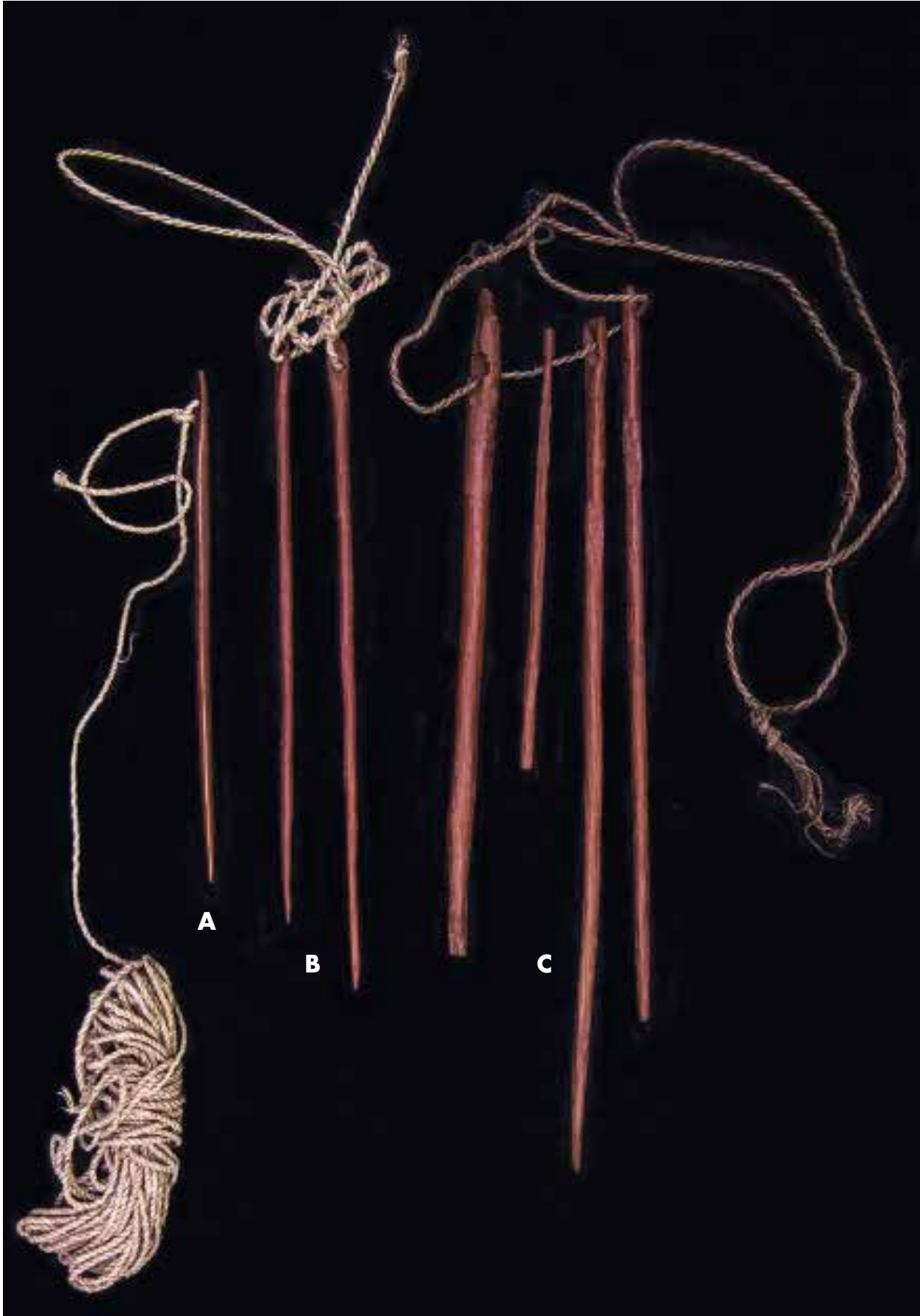
Detail of the point

**Bibliography and reference textiles:** On the ethnographic needles used today, see Arnold and Espejo (2013a: 107-108).



Weaver finishing an awayu with a simple tubular edging (Aym. *ina sawukipata*). Photograph: Elvira Espejo

## Lowland ethnographic instruments for sewing and finishing: needles and bodkins







Detail C

**A. Small wooden needle with plant fibre yarn from the Bolivian lowlands**

**Object ID:** 2113.

**Instrument:** Needle;

**Sub-class of instrument:** Sewing instrument.

**Equivalences:** Sp. *aguja, yauri*; Aym. & Qu. *yawri, yarwi, awuja*; Eng. sewing needle.

**Size:** Small; **Dims.:** Width with thread: 0.2 cm; Length: 12 cm.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Unknown.

**Provenance:** Lowlands of Bolivia.

**Material:** Wood and plant fibre yarn.

**B. Pair of needles in peach palm wood or *chonta* from the Bolivian lowlands**

**Object ID:** 5268.

**Instrument:** Needle;

**Sub-class of instrument:** Sewing instrument.

**Equivalences:** Sp. *aguja, yauri*; Aym. & Qu. *yawri, yarwi, awuja*; Eng. sewing needle.

**Size:** Intermediate; **Dims.:** Length: 13.6 cm, 12.7 cm.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Unknown.

**Provenance:** Lowlands of Bolivia.

**Material:** Peach palm wood or *chonta*.

**C. Set of four needles in peach palm wood or *chonta*, from the Bolivian lowlands**

**Object ID:** 5269.

**Instrument:** Needle;

**Sub-class of instrument:** Sewing instrument.

**Equivalences:** Sp. *aguja, yauri*; Aym. & Qu. *yawri, yarwi, awuja*; Eng. sewing needle.

**Size:** Intermediate; **Dims.:** Length: from 9.5 cm to 18.3 cm.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Unknown.

**Provenance:** Lowlands of Bolivia.

**Material:** Peach palm wood or *chonta*.

**Bibliography and reference textiles:** With respect to lowland sewing instruments, Nordenskiöld (1929: 202-208, fig. 57) examines needles (Fr. *aiguille*) from the Chaco region, during the 1920s. See also Gonzalo (1998: 173-176, figs. 41 and Photo No. 10 and in use in Photos Nos. 11 and 12).

## GUARDING INSTRUMENTS

Weaving instruments tend to have been guarded in a range of baskets, bags and carrying cloths (Aym. *awayu*), depending on the size of the instruments and, importantly, on the ecological region, the demands of daily work, and the availability of the materials.

CATALOGUE 34

### Archaeological basketry from the Andean coast



#### A. Middle-sized work basket in woven cane and rushes, from Nasca

**Object ID:** 19417.

**Form:** Work basket; **Sub-class of form:** Container of instruments.

**Equivalences:** Sp. *cesta de instrumentos, costurera*; Eng. weaving basket, weaving instrument basket.

**Size:** Intermediate; **Dims.:** Width: 12.2 cm; Length: 38.3 cm; Height: 9.8 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

**Provenance:** Nasca, South Coast of Peru.

**Material:** Woven cane and rushes, with various other weaving materials inside the basket.

Work basket with attached lid of woven cane and rushes, found with the grave offerings of a Nasca weaver, from the Early Intermediate Period. The contents of instruments and spindles is not original. The technique of manufacture is of plain plaiting or wickerwork with woven warps.

#### B. Small work basket in woven cane and rushes, from Nasca

**Object ID:** 19485.

**Form:** Work basket; **Sub-class of form:** Container of instruments.

**Equivalences:** Sp. *cesta de instrumentos, costurera*; Eng. weaving basket, weaving instrument basket.

**Size:** Small; **Dims.:** Width: 6.3 cm; Length: 17.5 cm; Height: 6 cm.

**Period:** Early Intermediate (200 BC-AD 600); **Cultural affiliation:** Nasca.

**Provenance:** Nasca, South Coast of Peru.

**Material:** Camelid fibre.

Small work basket found with a Nasca weaver, from the Early Intermediate Period. The basket lacks contents. The technique of manufacture is of plain plaiting or wickerwork, with woven warps.

**Bibliography and reference textiles:** On the technical terminology of archaeological baskets of this kind, see the essay by Pérez de Micou (2003). See also Dransart (1992) and Arnold and Espejo (2013a: 109-111).

# TEXTILE PLANNING

CATALOGUE 35

## Ethnographic instruments from the Andes for planning weaving designs and colours (*waraña*)



### DESIGN MODELS

#### A. Model for weaving designs with a double cloth technique, from K'ultha ayllu

**Object ID:** 1943.

**Form:** Model for weaving designs; **Sub-class of form:** Textile planning instruments.

**Equivalences:** Sp. *modelo para figuras textiles, muestrario de diseños para doble tela, textil didáctico para doble tela*; Aym. *ʼisnu iqant salta waraña*; Qu. *kurti pallay waraña, kurti saqa*; Eng: model for weaving designs in double cloth.

**Size:** Large; **Dims.:** Width: 19 cm; Length: 40 cm.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua-Asanaque.

**Provenance:** K'ultha ayllu, Abaroa Prov., Oruro Dept., Bolivia.

**Material:** Camelid fibre yarn.

Model for woven figures in camelid fibre yarn from K'ultha ayllu with the technique of double cloth, presenting a main motif of a lozenge with volute appendices, and zoomorph in the interior, and with various other motifs in the interstices of the segment.

#### B. Model for weaving designs with the selected technique and a derived odd count, 2 | 1, from K'ultha ayllu

**Object ID:** 1942.

**Form:** Model for weaving designs; **Sub-class of form:** Textile planning instruments.

**Equivalences:** Sp. *modelo para figuras textiles, con conteo 2 | 1, muestrario de diseños en conteo de 2 | 1*; Aym. *ch'ulla pall salta waraña*; Qu. *ch'ulla pallay yupana, iskay uj pallay yupana, ch'ulla saqa*; Eng: model for weaving designs with a 2 | 1 pickup.

**Size:** Intermediate; **Dims.:** Width: 18 cm; Length: 40 cm.

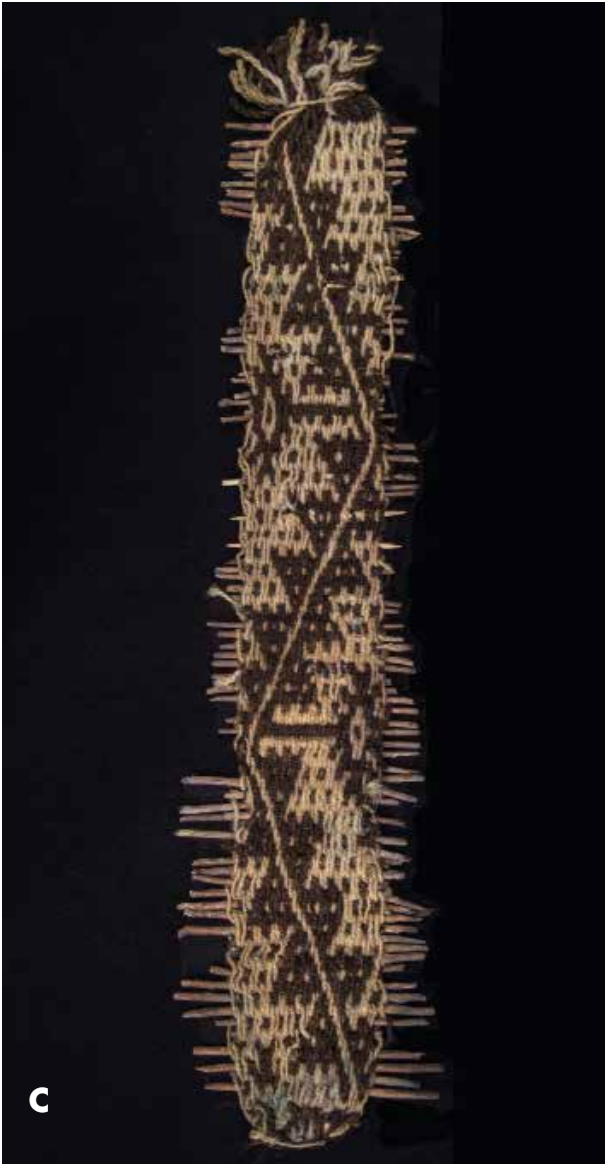
**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua-Asanaque.

**Provenance:** K'ultha ayllu, Abaroa Prov., Oruro Dept., Bolivia.

**Material:** Camelid fibre yarn.

Model for woven figures in camelid fibre yarn from K'ultha ayllu, with the selected technique counted with the odd derivative 2 | 1, presenting motifs of volutes in zigzag.





### C. Model for woven figures with the selected technique counted in pairs, 2|2, from K'ultha ayllu

**Object ID:** 1946.

**Forma:** Model for woven figures counted in pairs, 2|2; **Sub-class of Form:** Textile planning instruments.

**Equivalences:** Sp. *modelo para figuras textiles, muestrario de diseños en conteo de 2|2*; Aym. *paris pall salta waraña*; Qu. *iskay pallay yupana, iskay saqa*; Eng: model for weaving designs with a 2|2 pickup.

**Size:** Intermediate; **Dims.:** Width: 9 cm; Length: 39 cm.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua-Asanaque.

**Provenance:** K'ultha, Abaroa Prov., Oruro Dept., Bolivia.

**Material:** Camelid fibre yarn.

Model for woven figures in camelid fibre yarn from K'ultha ayllu, with the selected technique counted in pairs, 2|2, presenting motifs of stepped or serrated zigzags, with stemmed lozenges with appendices on the interstices.

### D. Model for woven figures with the selected technique counted by the odd derivative, 2|1, and in pairs, 2|2, from K'ultha ayllu

**Object ID:** 1945.

**Forma:** Model for woven figures counted in 2|1 and 2|2; **Sub-class of Form:** Textile planning instruments.

**Equivalences:** Sp. *modelo para figuras textiles, muestrario de diseños en conteo de 2|1 y 2|2*; Aym. *ch'ulla palla, paris pall salta waraña*; Qu. *ch'ulla pallay, iskay uj pallay yupana, ch'ulla saqa*; Eng: model for weaving designs for 2|1 and 2|2 pickups.

**Size:** Intermediate; **Dims.:** Width: 9 cm; Length: 40 cm.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Aymara-Quechua-Asanaque.

**Provenance:** K'ultha, Abaroa Prov., Oruro Dept., Bolivia.

**Material:** Camelid fibre yarn.

Model for woven figures in camelid fibre yarn from K'ultha ayllu, with the selected technique counted by the odd derivative, 2|1, presenting motifs of volutes in zigzag in the upper part, and counted in pairs, 2|2, presenting a zoomorphic motif in the lower part.





### E. Model for woven figures with the technique of double cloth

**Object ID:** 28246.

**Form:** Model for woven figures; **Sub-class of form:** Textile planning instrument.

**Equivalences:** Sp. *muestrario de diseños en doble tela*; Aym. *t'isnu iqant salta waraña*; Qu. *kurti pallay yupana, kurti saqa*; Eng: model for weaving designs in double cloth.

**Size:** Small; **Dims.:** Width with sticks: 16.5 cm; Width without sticks: 10.6 cm; Length: 20.3 cm.

**Period:** Late Republican Period (1900-present); **Cultural affiliation:** Unknown.

**Provenance:** Unknown.

**Material:** Camelid fibre yarn.

Model for woven figures in camelid fibre yarn, probably from K'ultha ayllu, with the technique of double cloth presenting a vizcacha motif.



## MODELS FOR COLOUR COMBINATIONS

### F. Model for colour combinations from Macha ayllu

**Object ID:** 05000.

**Forma:** Model for colour combinations; **Sub-clase de forma:** Textile planning instrument.

**Equivalences:** Sp. *modelo para la combinación de colores, muestrario de colores*; Aym. *musa waraña*; Qu. *away yupana*; Eng: model for combining colours.

**Size:** Small; **Dims.:** Width: 14 cm; Length: 100 cm.

**Period:** Late Republican Period (1900-present); **Style:** Northern Qharaqhara; **Cultural affiliation:** Aymara-Quechua-Northern Qharaqhara.

**Provenance:** Macha, Chayanta Prov., Potosí Dept., Bolivia.

**Material:** Hollow cane and sheep wool yarn with artificial dyes.

Musical instrument for playing the *jula jula* (a march by troops of warriors), from Macha ayllu, wrapped with sheep wool yarns in colours from artificial dyes, which can be read as a textile planning instrument, as a model for combining colours. The instrument in itself consists in four tubes of hollow cane, connected by two horizontal frames of hollow cane tied with sheep wool yarn (the upper frame has written in pencil on one side the word 'Chiriwano', after the lowland warriors). An additional strip of hollow cane has been inserted, and combined with the horizontal frame forms a kind of cross. The additional sections for the mouth of the instrument were fixed with resin, but these are no longer present. The pattern of coloured threads wrapping each tube is distinct. In some tubes there are wide and intermediate-sized sections of a single colour (blue, orange, fuschia, brown, dark red and yellow), and in others there are wide sections in which there alternate, for example, two tones of red. Between some sections of distinct colours, two colours have been twisted at each end. Among weaving instruments, these colour patterns are referred to in arming the warp threads on a loom for some particular garment. The configuration of this musical instrument with similar patterns of colour demonstrates the close relationship between the war music played by men and women's textile practices.



**Bibliography and reference textiles:** The planning of woven designs and the combinations of colour used in the composition, before beginning to make the textile on the loom, has played an important part, especially in textiles produced under state control, in which a certain degree of standardisation had to be achieved in the overall sizes and the designs used. Models of designs in tapestry and other weft-faced weaves, as a kind of didactic textile, have been found in archaeological sites on the Peruvian coast, from at least the Late Intermediate Period. Similarly models for the combinations of colours have been found in various sites, although these are more usually called '*varas*' (staves) or by other names. Contemporary weavers in the South-Central Andes, above all those learning a certain technique or a new motif, still make these guides to memory before they achieve familiarity with the new techniques and figures, and many examples of these kinds of didactic textile have been found, although their function has not always been understood (see some examples from Calasaya, Oruro in Desrosiers and Pulini, 1992: 51, fig. 37). Modern weavers also tend to share these models with others learning a certain technique or design, generally for a payment in food products.

For more information on these models, see Arnold and Espejo (2012c, 2013a, chap. 4). See an archaeological example from the Peruvian coast in Del Solar (2007: 32), and compare the data on similarly wrapped archaeological rods from a coastal site in Splitstoser (2014). In the MUSEF Collection there are various other ethnographic musical instruments with similarities to these models for combining colours: see a large one (in Object ID: 04998, 04999 and 5025), a middle-sized one (in Object ID: 5027 and 524) and a small one (in Object ID: 5023 and 5026).





# Archaeological textiles

The archaeological textiles are presented in two major blocks according to their provenance: the Central Andes or South-Central Andes. The Central Andes comprises the territories and cultures from the North Coast of Peru to the Southern Highlands and South Coast of Peru, down to the latitude of the site of Wari. The South-Central Andes comprises the territories from the Southern Highlands and South Coast of Peru from Wari southwards, including the Western Valleys around Moquegua, the Coast and Interior of Arica, the Northern, Central and Southern Altiplano of Bolivia, and to the east the Northern, Central and Southern Interandean Valleys (consult maps 5 and 6 on p. 23, 24).

The Central Andes: North Coast of Peru  
Central Coast of Peru  
South Coast of Peru, including Nasca and Paracas  
Central Highlands of Peru  
Southern Highlands of Peru (including the site of Wari).

The South-Central Andes: Southern Highlands of Peru (south of Wari)  
South Coast of Peru, with the Western Valleys  
Arica Coast, Chile  
Arica Interior, Chile  
Northern Altiplano, Bolivia  
Central Altiplano, Bolivia  
Southern Altiplano, Bolivia  
Northern Interandean Valleys, Bolivia  
Central Interandean Valleys, Bolivia  
Southern Interandean Valleys, Bolivia.

Unfortunately we have very little information about the archaeological textiles from the lowlands, apart from studies on textile imprints in other media (usually clay), and this remains a theme to be studied at a later date.

## The Central Andes



## Panel fragment with proto-Nasca figures



**Object ID:** 19153.

**Form:** Panel fragment with figures; **Sub-class of Form:** Panel fragment, as part of Fragment.

**Equivalences:** Sp. *fragmento de panel*; Eng. fragment of panel.

**Size:** Large; **Dims.:** Width: 171 cm; Length: 30 cm.

**Period:** Early Intermediate (200 BC-AD 600).

**Style:** Nasca; **Cultural affiliation:** Nasca; **Provenance:** Nasca, South Coast of Peru.

**Material:** Camelid fibre; **Fabric:** Mesh.

**Structure and technique:** Structure for mesh with one element; Technique for mesh with needles.

**Components:** 4 structural components (two major horizontal bands, a minor band and the band of figures).

**Threads:** **Warp:** camelid fibre yarn 'S'; **Weft:** camelid fibre yarn in 'S'.

**Colours:** Natural fibre tones and natural dyes:

- Black Forest: 19-0315 TPX, dark green colour;
- Yolk Yellow: 14-0846 TPX, mid yellow colour;
- Pompeian Red: 18-1658 TPX, mid red faces of the figures;
- Baked Apple: 18-1648 TPX, mid red-violet designs of the lower bands;
- Hot Sauce: 18-1536 TPX, mid red-brown colour;
- Turkish Coffee: 19-0812 TPX, natural dark gray colour;
- Buckthorn Brown: 18-0935 TPX, mid yellow-brown colour;
- Bleached Sand: 13-1008 TPX, dark yellow-white figures;
- Lamb's Wool: 12-0910 TPX, natural light yellow-white colour;
- Nugget: 16-1148 TPX, light red-brown colour;
- Burnt Ochre: 18-1354 TPX, dark red-brown colour;
- Dragonfly: 19-4826 TPX, dark blue-green colour;
- Caviar: 19-4006 TPX, dyed black flowing hair of the figures;

Panel fragment with figures in camelid fibre yarns, with possibly some parts in alpaca fibre (the sections in white). This fragment with its three-dimensional figures is very characteristic of borders from the period Proto-Nasca to Early Nasca, and typical of the cultures associated with the Necropolis of Paracas Nasca (Topara). The figures might express the series of transformations undergone by the deceased after death in their transition to ancestors. Some similar bands with a fringe on the lower border, are attached to shawls or cloaks (*mantas*) with Late Nasca influences (see the reference textiles).

The band is composed of various components. In the lower part, two major horizontal bands with designs, separated by a lesser band of horizontal stripes in blocks, are sewn together with seams in diagonal stitching in a green yarn. Originally, there must have been an additional piece below the panel, but only remnants of the stitching of the seam can be seen. The upper part presents a row of anthropomorphs with interlaced arms, collective bodies, and loose flowing hair above the heads. The structure of the lower part of the band is for mesh of one single element, and the technique is for a mesh knitted with needles. The lower edge of the top section of this lower part is finished in blanket stitch. The horizontal pattern of the





bodies of the figures uses the finishing technique of cross-knit loop stitch applied in a kind of crochet (in what Jiménez Díaz, 2009, calls '*borde con aguja*': 'edging in needlework').

The lower section of the main band has a composition of stepped designs, the middle section has horizontal stripes in blocks of three distinct colours, while the upper band has stepped designs on the right of the piece, but stepped zigzags on the left. The upper band of figures is organised according to the face colours, which are stylised rather than individualised. There seems to be a sequence with two faces in red, intercalated with a face of another colour (light yellow, dark yellow, blue, light yellow, dark yellow, and green), and so on. The lower part of the bodies also has a stepped design, rather like camelids in profile, while the body itself repeats the design of horizontal stripes in blocks of distinct colours seen in the lower middle section, the arms being mainly in a red colour (possibly indicating these figures are male), although there are some yellow and blue arms, among other colours. Each face has two eyes and a hollow mouth, and the hair in all cases is black and loose, formed of twisted fibre cords, which leads some studies to suggest we are dealing with trophy heads as expressions of regeneration. The chromatic range of the piece contrasts natural brown and black, combined with the dark tones of red, green and blue, with the light tones of orange (or reddish brown) yellow and white.



**Bibliography and reference textiles:** Similar horizontal bands with geometrical designs can be found in Catalogue nos. 72 (Inv. 217) and 73 (Inv. 227) of the Maiman Collection in Israel (Makowski et al., 2006 Vol. 1: 112-113). Bands of figures with heads with loose flowing hair can be found in the Museo de América in Madrid (see for example Catalogue no. 43, Inv. 14650, and Catalogue no. 45, Inv. 02-5-208, in Jiménez Díaz, 2009: 82, 84). Other examples can be found in the Maiman Collection (for example Catalogue nos. 11-22 in Makowski et al., *ibid.*: 50-57). For general details on the techniques of this piece, consult Alan R. Sawyer's, *Early Nasca Needlework* (1997). On the stages of transformation of the dead into ancestors, see the essay by Mary Frame (2001). In the MUSEF Collection there are some internal references to *mantas* (or *mantos*) with a border of figures, one with a *pampa* in red (Object ID: 20061) and another in a bluish green (Object ID: 20985); in the latter case, the heads of the figures no longer have hair.

## Tassel from Nasca



**Object ID:** 19387

**Form:** Tassel; **Sub-class of Form:** Part (of a bag).

**Equivalences:** Sp. *borla*; Eng. bobble.

**Size:** Intermediate; **Dims.:** Width 1: 4.5 cm; Width 2: 14.4 cm; Length: 13.5 cm.

**Period:** Early Intermediate (200 BC-AD 600).

**Style:** Nasca; **Cultural affiliation:** Nasca;

**Provenance:** Nasca, South Coast of Peru.

**Material:** Camelid fibre; **Fabric:** Twining or wrapping.

**Structure and technique:** Structure for weft wrapping, with technique for simple weft wrapping.

**Components:** 1 structural component (tassel) and 1 attached components (the fringe, the minor tassel with a fringe attached by stitching, and the twisted cord).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S';

**Colours:** Natural tones of camelid fibre, and natural dyes:

- Whitecap Gray: 12-0304 TPX, light gray-white central panel of designs;
- Jet Black: 19-0303 TPX, black designs in general;
- Dijon: 17-1125 TPX, mid brown designs in general;
- Tibetan Red: 19-1934 TPX, dark violet designs, tassel, fringe and strap;
- Curry: 16-0928 TPX, light red-brown minor tassel attached, and its designs.





Bag tassel in trapezoidal form with a narrow collar, possibly a piece from Nasca dating to the Early Intermediate Period. The tassel is made in camelid fibre with the technique of simple weft wrapping or twining. There is a twisted cord attached by stitching to the two sides of the upper part of the tassel, to serve as a strap, and a fringe is attached to the lower part. On one side, there is a minor tassel with fringe attached, with a pattern of diamonds in the upper section.

The composition of the piece is of blocks of interlinked diamonds to the two sides, and of horizontal zigzags in the central section. The sides of the piece have reinforcing rows of white and black. The chromatic range of the piece contrasts red-brown with mustard yellow, and dark violet and red-brown with white and mustard yellow.

**Bibliography and reference textiles:**

An example of a similar tassel can be found in No. 30-19-450 of the Musée de l'Homme (see D'Harcourt, 2002 [1962]: Plate 83C).



## Very fine tapestry band in the Late Nasca or 'Proliferous' style

**Object ID:** 20608.

**Form:** Band; **Sub-class of Form:** Headdress.

**Equivalences:** Sp. *banda*; Eng. *woven band*.

**Size:** Intermediate; **Dims.:** Width: 9 cm; Length: 178 cm.

**Period:** Middle Horizon (AD 600-900/1000).

**Style:** Nasca-Wari (Late or Proliferous Nasca); **Cultural affiliation:** Nasca-Wari (Late or Proliferous Nasca); **Provenance:** Nasca, South Coast of Peru.

**Material:** Camelid fibre, possibly alpaca; **Fabric:** Weft-faced weave.

**Structure and technique:**

Structure for weft-faced weaves, warped in 1; Technique for slit tapestry - with large slits.

**Components:** 1 structural component (band).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural dyes:

- Fiery Red: 18-1664 TPX, mid red-orange borders and *pampa*;
- Anthracite: 19-4007 TPX, dark blue figure outlining;
- Golden Cream: 13-0939 TPX, light blue body of the principal figure;
- Riviera: 17-4027 TPX, mid blue faces of the warrior figures;
- Mineral Green: 16-6318 TPX, mid green faces of the warrior figures;
- Whisper White: 11-0701 TPX, off-white seeds, and the necks and headdresses of the warrior figures;
- Cardinal: 18-1643 TPX, mid red-violet legs of the warrior figures;
- Natural mid brown colour: warp.





Complete band of very fine tapestry in the Nasca-Wari style, also known as Late Nasca or 'Proliferous', from the South Coast of Peru. The band is made from camelid fibre, possibly alpaca, with brilliant colours in natural dyes; something of the original colour has been lost only at one end of the band. The band has a straight tapestry finish at either end. The structure of the band is for a weft-faced weave, warped in one, and the technique is for slit tapestry, with large slits, or else separate colour blocks closed by dovetailing techniques. The iconography and fineness of the piece suggest it was destined for a user of high status.

The composition of the band is characteristic of Wari influence on the southern coast of the Central Andes. The iconography is of a mythical personage, characterised by the configuration of the eyes, mouth and headdress, which possibly express the wearing of a golden mask. The antecedents for this iconography can be found in the Necropolis of Paracas (Sawyer, 1960, 1997: 45). The mask of this figure is, in turn, linked to three trophy heads (as a regional expression of death and regeneration), with one head to each side and the other in front of the mask. These trophy heads are also associated with a series of motifs of a 'feline mouth' (in the appendices with volutes in reflection). Jiménez (2009: 98) calls this elaborate style 'baroque', since it deals with 'sacred' imagery, but one elaborated by the hand of a Nasca equivalent of Keith Haring! In front of the foremost trophy head stand two 'warriors' in profile, carrying an object between them (possibly an offering) in the central axis of the mythical personage. Each one has a painted face (green in some cases, blue in others, or else a combination of both colours), and a headdress

with three triangles (probably three feathers); they seem to be kneeling as their feet have the nails (or feline claws) towards the back. They carry on their backs an oblong element in blocks of colour (possibly their wings, or else a quiver for their arrows). Other appendices associated with a feline mouth appear from the face of the headdress of the mythical personage. Above this headdress there appears another configuration, probably a detail of this being's mouth, once again associated with four trophy heads (two on each side), together with other 'seed'-like elements, and a longer element, possibly the figure's tongue, but similar to the quiver carried by the warriors.

**Bibliography and reference textiles:** In the entries on similar bands in the Museo de América in Madrid (Catalogue 59: Inv. 02-5-184, h: Inv. 02-5-227 and Catalogue 61: Inv. 02-5-209), Jiménez suggests that bands of this type were sewn to certain garments, or else sewn together (Jiménez Díaz, 2009: 98-100; Frame, 1999b: pl. 23). This example bears remnants of red-coloured stitching on at least one of the side borders. On Nasca trophy heads and ideas of regeneration, see Proulx (2010).



## Fragment of a mortuary belt in double cloth, with various figures in the Nasca-Wari style



**Object ID:** 2703.

**Form:** Fragment of mortuary belt;

**Sub-class of Form:** Belt fragment, as part of Fragment.

**Equivalences:** Sp. *fragmento de faja mortuoria*; Eng. funerary belt.

**Size:** Intermediate; **Dims.:** Width: 9 cm; Length: 65 cm.

**Period:** Middle Horizon (AD 600-900/1000).

**Style:** Nasca-Wari (Late or Proliferous Nasca);

**Cultural affiliation:** Nasca-Wari (Late or Proliferous Nasca);

**Provenance:** South Coast of Peru.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weaves, warped in 2: technique for double cloth, with two wefts.

**Components:** 1 structural component (belt fragment).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and natural dyes:

- Deep Claret: 19-1840 TPX, dark red borders and figures;
- Autumn Glaze: 18-1451 TPX, mid orange figures;
- Insignia Blue: 19-4028 TPX, dark-blue figures;
- Pineneedle: 19-5920 TPX, dark green-blue central axis and figures.







Fragment of a mortuary belt in warp-faced weave, made in camelid fibre. The iconography is probably in Nasca-Wari style (Late or Proliferous Nasca). The construction is of one single piece without seams or finishes. In the plain part of the belt borders, the structure is simple, warped in one, with a plain technique, and in the design band the structure is warped in two with the technique of double cloth using two wefts.

The composition of the belt in the longitudinal axis is of a band of figurative designs with a red border to each side. The band is organised into two major segments with anthropomorphic beings, and two minor segments illustrating an insect being. The first segment of the band presents a frontal anthropomorph whose face has a 'seed'-like mouth and eyes, and who wears a raised headdress (associated with women), has raised feet and arms, and a diamond-shaped body full of 'seed'-like elements. This figure also appears to be producing from her genitals another seed as well as branching beings. From there, she generates two offspring of the same type. In brief, this anthropomorph is a highly fertile being, possibly related to maize production, since the body is shaped like a maize cob. In the second segment, these designs are repeated but the colours are reversed. The third segment presents the motif of an insect with multiple legs (a centipede or Scolopendra), with 'seeds' inside its body, among appendices to its body, and in the interstices of the segment. The elements of this design are repeated in the fourth segment, but with the colours reversed. The chromatic range of the piece pays little attention to colour contrasts, with the colours blue and green as dark tones contrasted with the red ground.

**Bibliography and reference textiles:** The iconography of this piece seems to deal with an early anthropomorphization of maize, mentioned by Jiménez in relation to later Inka and Chimú-Inka coastal pieces (2004a: 220, 395, 405, and also documented by A. P. Rowe (1977: 94, fig. 69) among others. Alternatively, the MUSEF piece may be from a later period.

## Fragment of a mortuary belt in a selected technique counted in threes, 3|3



**Object ID:** 2679.

**Form:** Fragment of mortuary belt;

**Sub-class of Form:** Belt fragment, as part of Fragment.

**Equivalences:** Sp. *fragmento de faja mortuaria*; Eng. fragment of funerary belt.

**Size:** Intermediate; **Dims.:** Width: 4,5 cm; Length: 22 cm.

**Period:** Middle Horizon (AD 600-900/1000).

**Style:** Nasca-Wari (Late or Proliferous Nasca);

**Cultural affiliation:** Nasca-Wari (Late or Proliferous Nasca);

**Provenance:** South Coast of Peru.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weaves, warped in 1; Plainweave technique;

Complex structure for warp-faced weaves, warped in 3;

Selected technique counted in threes, 3|3 (band);

Complex structure for warp-faced weaves, warped in 3;

Complex ladder technique with colour in rows, with two wefts (in the ladder divisions, and band ending).

**Components:** 1 structural component (belt).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and natural dyes:

- Deep Sea Coral: 18-1649 TPX, mid red borders and figures;
- Atlantic Deep: 19-4726 TPX, dark green-blue figures;
- Tinsel: 16-0945 TPX, mid yellow-brown figures;
- Basil: 16-6216 TPX, mid green in the figures;
- Rose Cloud: 14-1313 TPX, light red-brown figures;
- Bracken: 19-1015 TPX, dark red-brown weft;
- Bracken: 16-1432 TPX, mid red-brown figures;
- Graystone: 19-3915 TPX, dark blue figures.



Fragment of a mortuary belt in warp-faced weave, made with camelid fibre. The belt is probably in the Nasca-Wari style (Late or Proliferous Nasca). The fragment is of one single piece, without seams or finishes. The plainweave part has a simple structure, warped in one, and the design band is complex, warped in three, with mainly a selected technique counted in threes 3|3 (Aym. *kimsa palla*; Qu. *kinsa pallay*), in an odd count, using two wefts. The piece is interesting as it is uncommon to find archaeological examples with the use of this counting technique.

The composition of the belt is of band of designs on the longitudinal axis, flanked by the plain lateral borders in mid red. The designs present a checkerboard pattern in red, blue, yellow brown, green and reddish brown, separated by sections of ladder designs with the colour in rows.

**Bibliography and reference textiles:** A fragment with the same technique, but on a larger scale, can be seen in the MUSEF Collection (Object ID: R-2690). On the selected technique used in this piece, see Arnold and Espejo (2012a: 217-18; 2015: 274-75).



# Mortuary belt with stepped designs





**Object ID:** 20622.

**Form:** Mortuary belt; **Sub-class of Form:** Belt.

**Equivalences:** Sp. *faja mortuoria*; Eng. funerary belt.

**Size:** Intermediate; **Dims.:** Width: 5.5 cm; Length: 1000.8 cm.

**Period:** Middle Horizon (AD 600-900/1000).

**Style:** Nasca-Wari; **Cultural affiliation:** Nasca-Wari.

**Provenance:** South Coast of Peru.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 2; Technique for simple double cloth, with one spiralling weft.

**Components:** 1 single structural component (belt), 2 extended components (the fringe of seven braids at one end and the fringe without braids at the other) and 1 attached component (the cord of two thick twisted strands).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and natural dyes:

- Seal Brown: 19-1314 TPX, dark brown borders and figures;
- Bright Gold: 16-0947 TPX, mid yellow-brown figures and stripe;
- Oxblood Red: 19-1524 TPX, dark red-brown figures and stripe.



Very long mortuary belt in a warp-faced weave, made in camelid fibre, without any seams. The iconography suggests it is possibly from the South Coast of Peru, in the Nasca-Wari style. At one end there is a plain fringe finish in braided warp threads with the remnant of a cord attached; the other end has a cord of two thick twisted strands. The structure of the belt's design band is simple, warped in two, with the technique of double cloth with a single spiralling weft, but in a flat form.

The belt's composition is of a central band with two vertical rows of designs, flanked by narrow coloured stripes to the sides. The motifs are organised in sections of stepped designs (the throne or stepped fret motif) in varying configurations, other sections of the tongue and throne motif, some with additional squares at one end, others of double grecques, and yet others of stepped chevrons, all in tones of red and yellow on a brown-coloured ground.

**Bibliography and reference textiles:** In the MUSEF Collection, there are various similar mortuary belts, several of these at a larger scale (see Object IDs: R-2691B and 20148). Until now, the mortuary belts of the Late Intermediate Period (AD 1000-1400) have not been studied much as a whole.

## Closed, short rectangular tunic, tie-dyed, possibly from Nasca, with Wari influence



**Object ID:** 19334.

**Form:** Closed sleeveless tunic; **Sub-class of Form:** Closed tunic, as part of General tunic.

**Equivalences:** Sp. *unco cerrado sin mangas, unco de hombros, cahua, túnica, camijeta, camiseta, casaca, cusma, cushma, saltambarca*; Aym. *ccahua, qhawa*; Qu. *kushma, kusma, unku*; Ash. *cushma*; Ch: *ira*; Eng. tunic, overshirt.

**Size:** Small; **Dims.:** Width: 47 cm; Length: 39 (x 2 is 78) cm.

**Period:** Middle Horizon (AD 600-900/1000)

**Style:** Nasca-Wari (Late or Proliferous Nasca); **Cultural affiliation:** Nasca-Wari (Late or Proliferous Nasca);

**Provenance:** Nasca, South Coast of Peru.

**Material:** Camelid fibre, possibly alpaca; **Fabric:** Balanced weave.

**Structure and technique:**

Structure for balanced weave, warped in 1; Technique for balanced warp and weft-faced weave;

Structure for balanced weave, warped in 1; Technique for balanced warp and weft-faced weave (tie-dyed);

**Components:** 1 structural component (the tunic folded in half).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural dyes:

- Mink: 19-1430 TPX, mid red-brown *sayá*;
- Bitter Chocolate: 19-1317 TPX, dark brown *sayá*;
- Mandarin Red: 17-1562 TPX, mid red-orange diamonds;
- Grenadine: 17-1558 TPX, lighter red-orange diamonds;
- Cocoa Brown: 18-1222 TPX, threads of a mid brown (roan) colour.





Small, closed and sleeveless tunic (Aym. *qhawa*; Qu. *unku*), possibly of a child, evidently used during his (or her) lifetime as it presents many well-worn areas. The characteristic application of tie- or reserve-dyeing, often associated with Wari and Wari expansion, is usually translated as *ikat* (or *ikkat*, from the Malay term *mengikat*: 'to tie'), but the native terminology is *watasqa* in Quechua and *qhawata* in Aymara. Jiménez Díaz (2004b: 187) associates this technique with the garments of a Middle Horizon elite. The tunic is of a wide rectangular form, in balanced weave, and woven in camelid fibre. The construction is of a continuous warp and weft, in one single piece folded in half at the shoulders, and sewn at the side seams with camelid fibre yarn of a mid brown colour in diagonal stitching, leaving openings for the arms. The neck opening is formed by discontinuous weft threads, and presents selvages. The borders of the arm openings lack an applied finish, however there is a horizontal row of reinforced basting stitching in brown yarn on the lower part of the opening. By comparison, the neck opening is finished in a simple buttonhole stitch in the same brown yarn, with a similar row of basting stitch in the same yarn below the opening. The lower tunic border again lacks an applied finish. The tunic structure is of balanced weave, warped in one, and the technique of balanced warp and weft-faced weave, with the added technique of colour application by tie-dyeing.

The tunic's composition is almost symmetrical about the central axis, with diamond motifs in mid red, introduced by tie-dyeing over the otherwise monochrome brown *saya* (the colour of the base yarns is much lighter). The left side of the tunic has one section (which comprises a third of the whole garment) in a much darker brown, as if this had been dyed after the rest. The interior of the diamonds is of the same colour brown. So the colour range of this tunic differentiates between the browns of the dyed fabric and the red diamonds.

**Bibliography and reference textiles:** Short open tunics of the same period and provenance can be seen in Catalogue 87 from the Museo de América in Madrid (Jiménez Díaz, 2009: 132-3, see also Catalogue nos. 88 and 89, on p. 134-7). Examples with provenance from San Pedro de Atacama and the Interior of Tarapacá, include tunic no. 3937 from Coyo Oriente, in the Colección Museo Arqueológico R. P. Gustavo Le Paige, S. J. (Cases and Agüero, 2004: 124, Fig. 5); tunic BM 1292, from Bajo Molle, in the Colección Nielsen of the Museo Regional de Iquique (Cases and Agüero, 2004: 128, Fig. 6), tunic (no number) from Pica-8, in the Colección Instituto de Investigaciones Antropológicas, Universidad de Antofagasta (Cases and Agüero, *ibid.*: 128, Fig. 7); tunic C-63 from Pica-Quisma, in the Colección Museo Regional de Iquique (*ibid.* : 128, Fig. 9); and tunic (no number) from Tomb 5 in Chacance 2, in the Colección Museo Municipal de María Elena (*ibid.* : 131, Fig. 11). Ann P. Rowe illustrates an example said to be from Chilca on the Central Peruvian Coast in the Textile Museum in Washington, DC (No. 1965.40.43). The MUSEF Collection has a mantle fragment with the same colours (Object ID: R-2700). Andean weavers have applied techniques of tie-and reserve-dyeing since at least the Early Horizon, as they are present in Chavín textiles. This technique achieved greater complexity in the textiles of Nasca and Wari, and in the cultures of Chancay and Chimú, and in the North of Chile. See Brugnoli and Hoces (1999) on these techniques in general.

**Fragment of large tie-dyed mantle,  
possibly from Southern Nasca**





**Object ID:** 20070.

**Form:** Fragment of tie-dyed over mantle; **Sub-class of Form:** Mantle fragment, as part of Fragment.

**Equivalences:** Sp. *fragmento de manto con teñido por amarro*; Eng. fragment of over mantle, fragment of over cape.

**Size:** Small; **Dims.:** Width: 85.5 cm; Length: 63 cm.

**Period:** Early Intermediate Period (AD 1-600);

**Style:** Southern Nasca style; **Cultural affiliation:** Southern Nasca;

**Provenance:** Southern Nasca, South Coast of Peru.

**Material:** Camelid fibre, possibly alpaca; **Fabric:** Balanced weave.

**Structure and technique:**

Structure for balanced weave, warped in 1: Technique for balanced warp and weft-faced weave (with tie-dyeing); Simple structure for warp-faced weaves, warped in 1; Technique of warp manipulation, with discontinuous warp and weft (in general);

**Components:** 16 structural components (the distinct pieces sewn together).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural dyes:

- Aurora Red: 18-1550 TPX, mid red-orange in blocks coloured red;
- Nightshade: 19-3712 TPX, dark blue-violet in blocks coloured violet;
- Sycamore: 19-5917 TPX, dark green-blue in blocks coloured green;
- Yolk Yellow: 14-0846 TPX, mid yellow diamonds;
- Almond Oil: 12-0713 TPX, light off-white diamonds.

Fragment of over mantle in a wide rectangular form, in balanced weave and woven from camelid fibre. It is possibly from Nasca, on the South Coast of Peru. However, Ann P. Rowe (2013: 201-2) notes that similar tie-dyed garments sometimes pre-date Wari influence, dating to the Early Intermediate Period, and she calls these the Southern Nasca style. In fact these earlier examples may have inspired the Wari to develop this technique later on. Although the over mantle is part of the tradition of warp manipulation, with discontinuous warp and weft, in this example the construction is of 16 separate pieces (in 4 vertical and 4 horizontal rows), united by seams of camelid fibre yarn in a mid brown colour, or in green in diagonal stitching; there are no dovetailed unions as in other similar pieces. The borders lack applied finishes. The structure of the over mantle is for balanced weave, warped in one, and the techniques is for balanced warp and weft-faced weaves, with the additional technique for application of colour in tie-dyeing.

The composition of the over mantle is organised in diagonal rows (from left to right) composed of units with the same colours, in a certain sequence (of reds, violets, reds, greens, reds, violets and reds again), with the diamond motifs in lighter tones introduced by the technique of tie-dyeing, contrasting with the darker backgrounds (yellow on red, white on green, and red and white on violet). The exception are the violet units with red and white diamonds, where the red diamonds have probably been dyed twice. The interior of the diamonds is the same colour as the rectangular unit. The colour range of the mantle as a whole differentiates between the dark colours of the distinct units and the lighter diamond colours.

**Bibliography and reference textiles:** Mantles composed of tie-dyed pieces can be found in Catalogue 88 (inv. 02-5-247) and Catalogue 89 (Inv. 91-11-35) in the Museo de América, in Madrid (Jiménez Díaz, 2009: 134-5, 136). See a similar piece in Frame (1999b: pl. 25a), which indicates that there might have been models which were copied. In the MUSEF Collection, a similar tie-dyed mantle, but of a larger size, consists of 30 pieces in all (in 6 x 5 rows) (Object ID: 20368). On the technique of discontinuous warp, see Strelow (1996), and on tie-dyed tunics in general, see A. P. Rowe (2013).

## Open, short rectangular tunic, tie-dyed, possibly from Nasca, with Wari influence



**Object ID:** 20071.

**Form:** Open tunic without sleeves; **Sub-class of Form:** Open tunic, as part of General tunic.

**Equivalences:** Sp. *unco abierto sin mangas; unco de hombros, cahua, túnica, camijeta, camiseta, casaca, cusma, cushma, saltambarca*; Aym. *ccahua, qhawa*; Qu. *kushma, kusma, unku*; Ash. *cushma*; Ch. *ira*; Eng. tunic, overshirt.

**Size:** Small; **Dims.:** Width: 75.5 cm; Length without fringe: 41 cm (x 2 is 82 cm); with fringe: 48 cm (x 2 is 96 cm).

**Period:** Middle Horizon (AD 600-900/1000)

**Style:** Nasca-Wari (Late or Proliferous Nasca); **Cultural affiliation:** Nasca-Wari (Late or Proliferous Nasca);

**Provenance:** Nasca, South Coast of Peru.

**Material:** Camelid fibre, possibly alpaca; **Fabric:** Balanced weave.

**Structure and technique:**

Structure for balanced weave, warped in 1: Technique for balanced warp- and weft-faced weave;

Structure for balanced weave, warped in 1: Technique for balanced warp- and weft-faced weave (with tie-dyeing);

**Components:** 2 structural components (tunic folded at the shoulders, with an additional part on the left-hand shoulder) and 7 attached components (bands of fringes in front and behind; The band of fringes in the lower part of the neck opening; the two bands of tapestry, one attached to each arm opening; and the two ribbons with fringes, one attached to each arm opening).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural dyes:

- Chili Pepper: 19-1557 TPX, mid red-brown ground weave;
- Golden Nugget: 16-1142 TPX, light yellow-brown diamond motifs;
- Medal Bronze: 17-0942 TPX, dark yellow-brown diamond motifs;
- Almond Oil: 12-0713 TPX, light off-white diamond motifs;
- Blue Nights: 19-4023 TPX, dark blue borders and fringes;
- Nightshade: 19-3712 TPX, dark blue-violet in the lighter borders and fringes;
- Saxony Blue: 18-4225 TPX, other mid blue borders and fringes;
- Parsnip: 14-0925 TPX, light yellow borders and fringes;
- Pacific: 19-4916 TPX, other dark green-blue borders and fringes;
- Fig: 19-1718 TPX, dark red-violet borders and fringes;
- Port: 19-1525 TPX, dark red-brown in the lighter cherry borders and fringes;
- Baked Apple: 18-1648 TPX, mid red-violet seams of the chainwork.

Short open tunic (Aym. *qhawa*; Qu. *unku*) in a wide rectangular form in balanced weave, woven in camelid fibre yarn. It is possibly from Nasca, on the South Coast of Peru, with Wari influence. This very special piece, with many additional finishing components, demonstrates the high status of its wearer. The tunic construction does not have a central seam at the front but has a seam on the horizontal axis of the left shoulder, and then a stepped seam on the rear central axis, with various pieces sewn together, both as part of the original construction, and also as repairs from use (this left side must have been damaged). The structural components of the tunic are in continuous warp- and weft- faced balanced weave, with a structure for balanced weave, warped in one, and technique for balanced warp- and weft-faced weave, with the additional technique of colour application by tie-dyeing.

The detail and level of finishes for his garment are exceptional. The neck opening borders have various rows of cross-knit loop stitch applied, forming designs with stepped patterns and horizontal lines between them. Below the neck opening, front and back, is reinforced with a horizontal row of chain stitching in red and white yarn. On both faces, hanging from this reinforcing row, there is a braided ribbon in a chevron pattern, in cherry red, and with white, crimson red and blue. The lower end of this ribbon has wrapped cords, and finally a loose fringe. Attached to the lower border of the tunic is a band with a fringe as an extension to the weft, with blocks of distinct colours (white, red, dark blue, light blue, yellow and bluish green). Attached to each shoulder (like military epaulettes) is first a band of tapestry with motifs of hollow rectangles on a coloured ground (on the right side these are yellow and white on red; on the left side, red and white on blue). This band is attached to the shoulder opening with chain stitch in coloured yarn (on the right shoulder the yarn is blue; on the left shoulder it is light red and cherry-coloured). Attached to this tapestry band is a fringe of weft extensions in twisted cords in blue, red, white and cherry red. This fringe is more developed on tunic's left side.

The tunic's composition consists of horizontal and vertical rows of diamond motifs in the alternating colours of white (the original fabric colour) and yellow, introduced by the technique of tie-dyeing. The interior of the diamonds is of the same red ground colour. The colour range of the piece differentiates between the dark red ground and the lighter diamond colours.

**Bibliography and reference textiles:** Other short open tunics, with a tie-dyed technique, from the same period and provenance, are found in many collections, but without such attention to the finishing details: see Catalogue 87 (Inv. 02-5-246) in the Museo de América, in Madrid (Jiménez Díaz, 2009: 132-3, and also Catalogue nos. 88 and 89, on p. 134-7), and Catalogue 52 (Inv. 310) in the Maiman Collection in Israel (Makowski et al., 2006 Vol. 1: 92). The MUSEF Collection has another exquisite tie-dyed piece, with bands of chainwork on the two sides, and a border of various rows of cross-knit loop stitch (Object ID: 25835). See also the reference textiles for Catalogue 42 here.





**Fragment of bag with tongue and throne motifs,  
possibly from Nasca with Wari influence**





**Object ID:** 19371.

**Form:** Ritual bag fragment; **Sub-class of Form:** Fragment of bag in general, as part of Fragment.

**Equivalences:** Sp. *fragmento de bolsa-chuspa*; Aym. *wallqipu*; Qu. *chhuspa, ch'uspa*; Eng. ceremonial coca bag.

**Size:** Intermediate; **Dims.:** Width 1: 12 cm; Width 2: 20.5 cm; Total length: 16 cm.

**Period:** Middle Horizon (AD 600-900/1000)

**Style:** Nasca-Wari (Late or Proliferous Nasca); **Cultural affiliation:** Nasca-Wari (Late or Proliferous Nasca);

**Provenance:** Nasca, South Coast of Peru.

**Material:** **Bag:** cotton and camelid fibre; **Finish:** camelid fibre.

**Fabric:** Warp-faced weave.

**Structure and technique:**

**Design band:** Simple structure for warp-faced weave, warped in 2: Technique for double cloth, with two wefts;

**Lower part:** Simple structure for warp-faced weave, warped in 2; Simple ladder technique with colour in rows.

**Finish:** **Borders:** Double cross-knit loop stitch; **Mouth:** Triple cross-knit loop stitch; **Lower part:** Remnants of simple buttonhole stitch.

**Components:** 1 structural component (half of the bag).

**Threads:** **Warp:** cotton and camelid fibre in 'S'; **Weft:** cotton and camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and natural dyes:

**Bag:**

- Sable: 19-1320 TPX, dark red-brown in the figures, double cloth and weft;
- Birch: 13-0905 TPX, light off-white designs and weft.

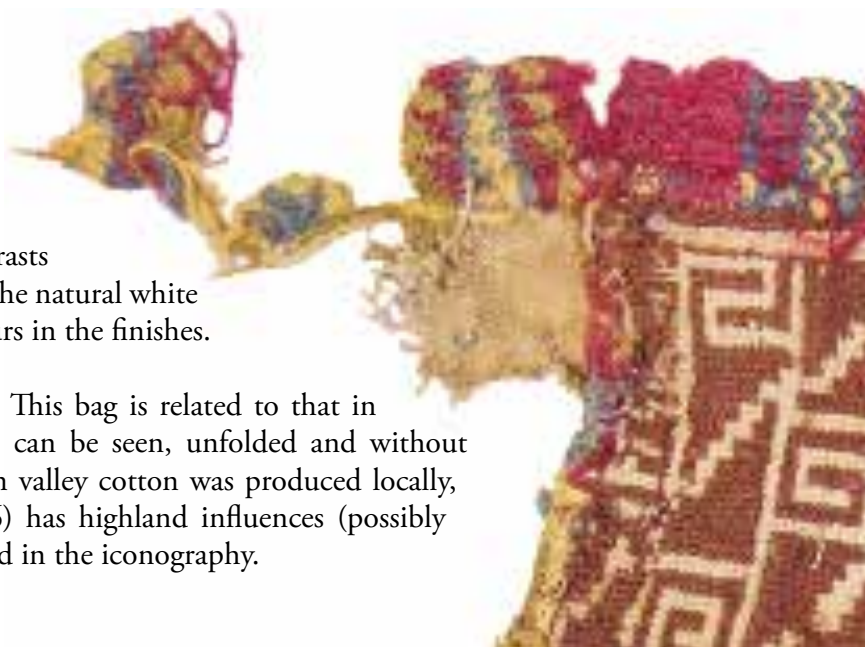
**Finish:**

- Fall Leaf: 15-1132 TPX, light red-brown finishes;
- Apple Cinnamon: 17-1045 TPX, mid red-brown finishes;
- Baked Apple: 18-1648 TPX, mid red-violet finishes;
- Sea Pine: 18-5112 TPX, mid green-blue finishes.

Half of a bag, possibly a coca-bag, in trapezoidal form, probably in Nasca-Wari style (although it could also be in Ica style). It is woven in cotton and camelid fibre in the warp and weft, and camelid fibre in the finishes to the rim and lateral borders. The complete bag would have been formed with the rear in fine plainweave natural cotton, of which the remnant of only one corner can be seen, with the side borders united. These borders are finished with double cross-knit loop stitch in distinct colours (red, blue, white), while the bag's rim is finished with triple cross-knit loop stitch, with zigzag motifs in red, blue, yellow and white, added on to simple overcast stitching on the mouth edge. There are the remnants of simple overcasting stitching on the lower border of the bag. The structure of the piece is warped in two, with the technique of funerary double cloth. The lower part of the bag ends with a section in simple ladder technique with the colour in rows (Aym. *patapata*).

The bag's composition is of ten vertical rows of stepped designs with volutes and serrated oblique lines, which constitute alternating tongue and throne motifs. The original register compares the designs of this bag with Mojocoya Middle Horizon ceramics. The bag's chromatic range contrasts the dark reddish brown camelid fibre with the natural white of cotton, added to the range of dyed colours in the finishes.

**Bibliography and reference textiles:** This bag is related to that in Catalogue 46, in which the whole textile can be seen, unfolded and without finishes. It is possible that this fragment in valley cotton was produced locally, while that of camelid fibre (Catalogue 46) has highland influences (possibly from Mojocoya); this seems to be confirmed in the iconography.



**Bag with llama-feline motifs, possibly from Nasca**





**Object ID:** 21213.

**Form:** Ritual bag; **Sub-class of Form:** Bag for the tobacco and coca complex, as part of Ritual bag.

**Equivalences:** Sp. *bolsa-chuspa*; Aym. *wallqipu*; Qu. *chhuspa*, *ch'uspa*; Eng. ceremonial coca bag.

**Size:** Intermediate; **Dims.:** Width 1: 13 cm; Width 1: 17 cm; Total length: 14.2 cm.

**Period:** Middle Horizon (AD 600-900/1000)

**Style:** Nasca-Wari (Late or Proliferous Nasca); **Cultural affiliation:** Nasca-Wari (Late or Proliferous Nasca);

**Provenance:** Nasca, South Coast of Peru.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 2; Technique for simple double cloth, with two wefts.

**Components:** 1 structural component (the bag fabric, folded in half).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and natural dyes:

- Ruby Wine: 19-1629 TPX, dark red-brown figures and plain ground;
- Lamb's Wool: 12-0910 TPX, light off-white figures and plain ground.

Ritual bag, possibly used for the tobacco and coca complex, in trapezoidal form in warp-faced weave, woven in camelid fibre, possibly in the Nasca-Wari style. The bag's construction is of a single piece, now unfolded with its side seams undone; no seams or finishes are visible. The front part of the bag presents motifs while the back is plain double cloth in red. The structure is simple, warped in two, and the technique is simple funerary double cloth. The bag's composition consists of three horizontal bands. The four segments of the upper band each have a feline llama motif in profile gazing towards the left, but with distinct attributes. These figures have in common their clawed-hooves (as seven volutes with a 'seed'-like sun inside), their 'seed'-like eyes, their tails long and raised like felines, and within the body a horizontal row of ('seed'-like) points. In the interstices of one segment is a young feline llama, with an 'S' motif (reiterated in other segments) below the body. The central band presents alternating motifs of an anthropomorph and another feline llama. The anthropomorph has a frontal pose, seems to be male, wears a headdress with five vertical elements, has large hands extended downwards, and in the body interior has two rows of points, and two more seed-like elements at chest level. There are additional seed-like elements in the upper and lower corners of the same segment. The feline llama is again shown in profile gazing leftwards, with the same long and raised feline tail, but has a normal three-cloved hoof. The llama's back is mountain-shaped, again with a row of points in the body interior. There are an 'S' motif and seed motif in the segment's interstices. Similar examples have been found in Northwest Argentina. The lower band has narrow segments of 'tongue and throne' motifs with one and two volutes (tongues) in alternating fashion. The chromatic range contrasts the dark red-violet of dyed camelid fibre with the natural white of cotton.

**Bibliography and reference textiles:** This bag is related by its form and iconography to that in Catalogue 45, of which only half the bag is present, but which shows the similar final form.



**Panel fragment in funerary double cloth  
with llamas and birds**







**Object ID:** 19351.

**Form:** Panel fragment; **Sub-class of Form:** Fragment.

**Equivalences:** Sp. *fragmento de panel*; Eng. panel fragment.

**Size:** Intermediate; **Dims.:** Width: 57 cm; Length: 76 cm.

**Period:** Possibly the Middle Horizon (AD 600-900/1000) or Late Intermediate (AD 1000-1400).

**Style:** Unknown; **Cultural affiliation:** Unknown.

**Provenance:** South Coast of Peru (the register says the Necropolis of Paracas in the Early Intermediate Period).

**Material:** Cotton fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 2; Technique for simple double cloth, with two wefts.

**Components:** 1 structural element (panel fragment) with 1 extended component (the fringe formed from the warp in twisted cords at one end).

**Threads:** **Warp:** cotton fibre in 'S'; **Weft:** cotton fibre in 'S'.

**Colours:** Natural tones of cotton fibre:

- Dachshund: 18-1033 TPX, dark red-brown in the whole piece and the weft;
- Whitecap Gray: 12-0304 TPX, light off-white in the whole piece and the weft.

Panel fragment in warp-faced weave, woven in cotton fibre in natural brown and white. It is probably from the Central or South Coast of Peru in the Middle Horizon, although coastal examples of double cloth are known since the Early Intermediate Period. The iconography, which combines coastal and highland elements, suggests this example may be Nasca-Wari. The fragment is of a single piece without seams. There is a warp extension fringe finish on the upper border, flanked by an intermediate stripe. The structure of the design bands is warped in two, with a technique of funerary double cloth with two wefts.

The panel's composition is of a single band of double cloth in which four segments (or rows of designs) repeat in distinct combinations. The upper segment or upper row (which repeats in the middle section in four additional rows) is of birds in profile with long necks and beaks, with the head directed downwards (possibly egrets pecking, with their tail feathers extended), intercalated with small solid squares (which might be seeds or droppings). The segment below this is a row of anthropomorphs with a frontal pose, possible female, wearing flat (mortarboard-like) headdresses with three elements on top (associated with a feline head), and with seed-like elements inside the body and below the genital area. The third segment is organised in modules. Motifs of realistic llamas gazing leftwards in some rows and rightwards in others, with a double 'H' motif (possibly indicating buildings) above the humped back, are alternated with other modules of rectangular motifs with eight appendices (possibly a 'sun' or 'sprouting seed'). These segments or rows repeat in the rest of the piece, and they seem to have continued in the lower section where the piece is cut or deteriorated. The chromatic range uses the slight contrast between the natural brown and off-white cotton colours.

**Bibliography and reference textiles:** Despite being a textile from the coast, the iconography shows highland elements such as camelids, which may be associated here with the transport of guano from sea-birds to the valley maize fields.



## Mantle fragment with octagons



**Object ID:** 25775.

**Form:** Mantle fragment; **Sub-class of Form:** Fragment.

**Equivalences:** Sp. *fragmento de manta*; Eng. mantle fragment, shawl fragment.

**Size:** Intermediate; **Dims.:** Width: 42 cm; Length: 99 cm.

**Period:** Middle Horizon (AD 600-900/1000).

**Style:** Possibly Wari; **Cultural affiliation:** Possibly Wari;

**Provenance:** South Coast of Peru.

**Material:** Camelid fibre and cotton; **Fabric:** Balanced weave and weft-faced weave.

**Structure and technique:** Structure for balanced weave, warped in 1: Technique for balanced warp- and weft-faced weave (groundweave);

Structure for weft-faced weave, warped in 1: Technique for non-slit tapestry - dovetailed (plain open tapestry);

Structure for weft-faced weave, warped in 1; technique for tapestry with supplementary wefts - weft figure (coloured figures) .

**Components:** 1 structural component (the fragment).

**Threads:** **Warp:** cotton fibre in 'S'; **Weft:** cotton fibre in the plain parts and camelid fibre in 'S' in the design sections.

**Colours:** Natural tones of camelid fibre and cotton, and natural dyes:

- Garnet: 19-1655 TPX, mid red-violet in the dovetailed and weft figure tapestry;
- White Asparagus: 12-0104 TPX, light off-white figures and balanced plainweave;
- Carafe: 19-1116 TPX, dark brown figures and weft;
- Spruce Yellow: 17-1040 TPX, mid red-brown in the dovetailed and weft figure tapestry;
- Graystone: 19-3915 TPX, dark blue in the dovetailed and weft figure tapestry;
- Pesto: 18-0228 TPX, mid green in the dovetailed and weft figure tapestry;
- Pacific: 19-4916 TPX, dark green-blue in the dovetailed and weft figure tapestry.





Panel fragment, possibly a mantle, in tapestry, with the warp and weft in cotton in the plain sections, and with the weft in camelid fibre in the design sections. There is no information on the provenance or history of the piece, but it is possibly in Wari style. The construction is of a single piece without seams or finishes, although there are remnants of seams on the two long borders, which suggests that this fragment might have formed part of a larger garment, with other panels.

The panel's composition has various sections. The central part is a ground or *pampa* in natural white cotton, in balanced plainweave. It seems as if the piece was woven from the two sides towards the centre, finishing the central section with a disguised ending of thick threads. To one side of the central *pampa* are two sections of non-slit and dovetailed tapestry, with motifs of stepped fretwork. Flanking the sides of the central *pampa* are two wide bands with the technique of weft figures, and with blocks of motifs, three to one side and two in the other. The three scenes to one side present motifs of a mythical being or 'dragon' (the so-called 'dragon-like' motif), with a serpent body and a winged head at each end. The serpent's head in profile has a seed-like eye, and minor stepped motifs (*chakana*) in its nose and coming out of its mouth. There are small motifs of animals (*vizcachas*) and birds within its body, and in the interstices outside the body. To the other side of the *pampa* are two blocks of designs, this time with motifs of the same 'dragon' but with a diamond-shaped body, and four winged heads, two at each end. There are the same lesser motifs of animals and birds in the interior of the body, and in the interstices outside the body. The two lateral borders are in plain tapestry in dark red, with a band of brocade with octagonal motifs with branching elements inside, which seem to reiterate the same bicefalous draconian figure, and with additional branching elements between each octagon. The panel's chromatic range contrasts the dark tones of red, brown, blue and green, with white and yellow.

**Bibliography and reference textiles:** The MUSEF Collection has a similar piece (Object ID: 25776), but in poor condition. The motifs of both pieces are quite distinct from those seen in other collections, and the octagon figures in particular remind us of some examples of Ming porcelain!





## Mantle fragment with felines



**Object ID:** 25840.

**Form:** Mantle fragment;

**Sub-class of Form:** Fragment.

**Equivalences:** Sp. *fragmento de manta*; Eng. fragment of mantle.

**Size:** Intermediate; **Dims.:** Width: 22.5 cm; Length: 48 cm.

**Period:** Middle Horizon (AD 600-900/1000).

**Style:** Wari; **Cultural affiliation:** Wari;

**Provenance:** South Coast of Peru.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave technique;

Simple structure for warp-faced weave, warped in 2; Selected technique with a basic odd count, 1 | 1, with one weft (bands);

Simple structure for warp-faced weave, warped in 2; Simple ladder technique with colour in rows (band endings).

**Components:** 2 structural components (two united fragments).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and natural dyes:

- Holly Berry: 17-1633 TPX, mid red *pampa* and stripes;
- Bright Gold: 16-0947 TPX, mid yellow-brown figures and stripes;
- Smoke Pine: 18-5718 TPX, mid green-blue narrow stripes;
- Cameo Rose: 14-1310 TPX, light red-brown narrow stripes;
- Black Coffee: 19-1111 TPX, black narrow stripes;
- Chipmunk: 17-1044 TPX, mid red-brown stripes and weft.





Fragment, probably of a mantle, in warp-faced weave, woven in camelid fibre, of which only the central part has been preserved. It is possibly in Wari style. The fragment is constructed of two pieces united in a central seam with simple zigzag stitching. The plainweave monochrome *pampa* has a simple structure, warped in one, and in the design band the structure is warped in two with a selected technique counted with the basic odd derivative, 1|1.

The fragment's composition is of a plain *pampa* in red, with two design bands (Aym. *palla*; Qu. *pallay*) one to each side of the central seam. Closer to the central seam are groups of intermediate-sized coloured stripes (in greenish blue and black), and narrow stripes in red and gold. Each design band presents motif variants of a feline llama, with a load on its back, claws instead of hoofs, a long tail coiled upwards, in various positions, and in some cases pronounced whiskers. In some variants, the feline figure has a seed-like image inside the load on its back. Another variant is that of a frontal feline, in a rampant position. A third is of a feline in profile with a bifurcated tail. A fourth is of a feline in profile with a coiled tail, and a fifth is of a feline in profile, again in a rampant pose. Each design band ends in a section of ladder technique with the colour in rows (Aym. *patapata*; Qu. *sukasuka*), and the band segments are also separated by rows of ladder designs. The chromatic range of the fragment contrasts black and dark tones of red and green with yellow and brown as light tones.

**Bibliography and reference textiles:** On the general techniques applied in this piece, see Arnold and Espejo (2012a: 204; 2015: 254-59, 266-73).





## *Llijlla* with many designs, including toads



**Object ID:** 25832.

**Form:** *Llijlla* with many designs; **Sub-class of Form:** General *llijlla*.

**Equivalences:** Sp. *lliclla de muchos diseños*; Qu. *pallay pallay llilklla, pallay pallay lliqlla, pallay pallay llijlla, pallay pallay pullukuta*; Eng. mantle with many designs, shawl with many designs.

**Size:** Intermediate; **Dims.:** Width: 107 cm; Length: 84 cm.

**Period:** Middle Horizon (AD 600-900/1000).

**Style:** Wari; **Cultural affiliation:** Wari; **Provenance:** Southern Highlands of Peru.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave technique;

Simple structure for warp-faced weave, warped in 1; Technique of warp manipulation, with discontinuous warp and weft (in the interface between the central design part and the exterior plain part);

Simple structure for warp-faced weave, warped in 2; Selected technique with a basic odd count, 1 | 1, with 1 weft (bands);

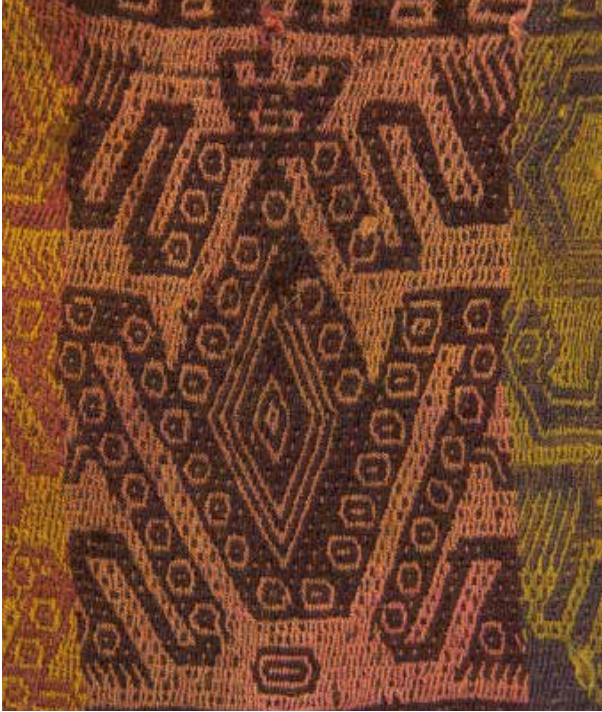
**Components:** 2 structural components (two joined pieces of the *llijlla*).

**Threads:** **Warp:** camelid fibre; **Weft:** camelid fibre in 'S'.

**Colours:** Natural dyes:

- Rosewood: 19-1532 TPX, mid red-violet borders and figures;
- Bright Gold: 16-0947 TPX, mid yellow-brown figures;
- Leek Green: 15-0628 TPX, light yellow-brown bands of figures;
- Crown Blue: 19-3926 TPX, mid blue figures;
- Bitter Chocolate: 19-1317 TPX, dark brown figures;
- Pale Blush: 14-1312 TPX, light red-brown figures;
- Blue Spruce: 18-5308 TPX, mid green-blue figures;
- Bison: 18-1027 TPX, mid roan weft.

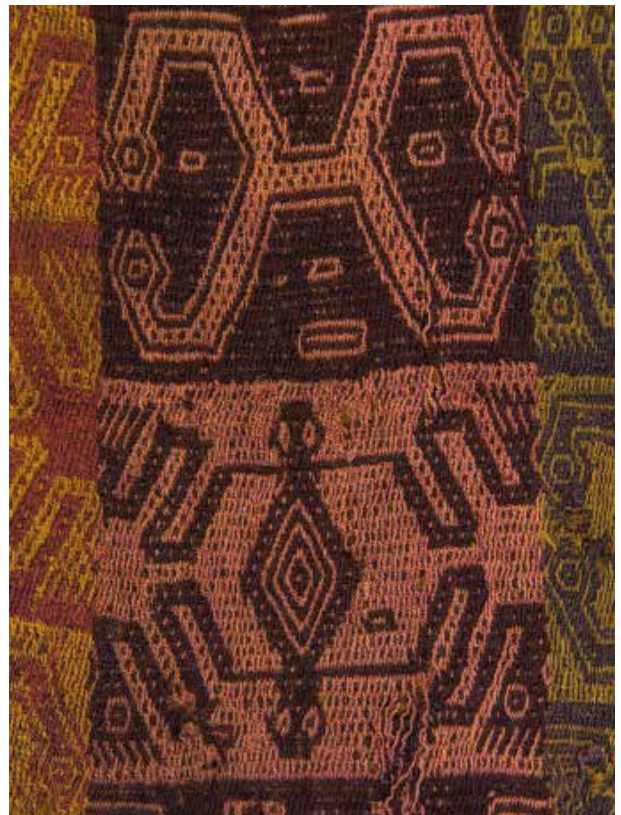
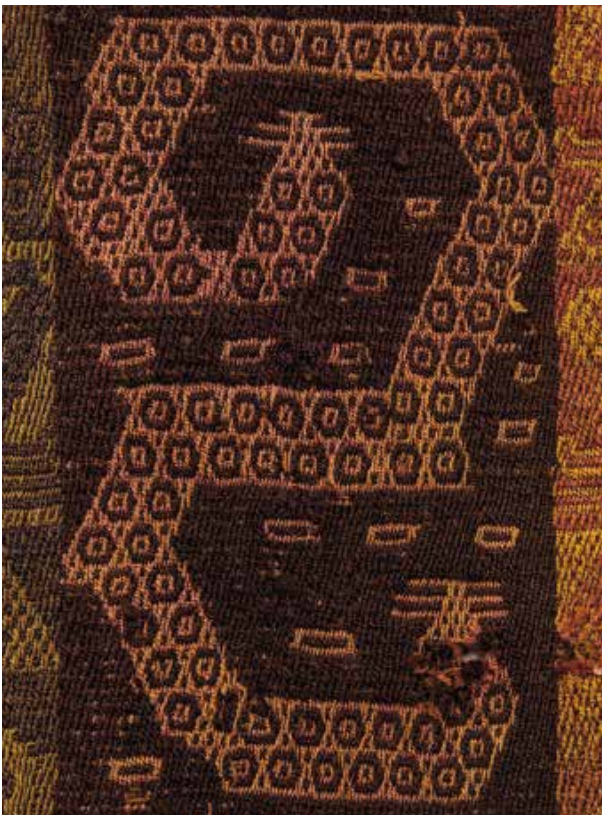




Wide rectangular cloak or mantle in warp-faced weave, woven in camelid fibre, possibly in Wari style dating to the Middle Horizon. The construction is of two pieces joined in a central seam of simple herringbone stitching. The remnants of overcast stitching in red yarn can be seen on the borders. In the plainweave section, the structure is simple, warped in one; in the design bands the structures is warped in two, and the dominant technique is selected with a basic odd count, 1|1. In addition, the discontinuous warp technique is applied between the central section and upper and lower monochrome border, whereas discontinuous weft is applied on the side borders, and the seams are stitched together.

The composition combines the red *pampa* in the exterior plainweave section with twelve design bands in the inner section, organised in a stepped form from each side towards the centre. The principal motifs are variants of two-headed serpents (amphisbaena, possibly the rainbow boa, Lat. *Epicrates cenchria*) and batrachians (in some case these might be Amazonian horned toads, Lat. *Hemiphractus scutatus*) with ample spawn or 'seeds' inside and in some cases outside the figures, within an overall theme probably concerned with the rainy season. Overall the composition has the same bilateral symmetry as modern *llijllas*. The chromatic range contrasts the dark tones of red-violet, brown and greenish blues, with yellow-brown, green-blue and red.

**Bibliography and reference textiles:** See a similar piece in a tunic from Pachacamac, in Catalogue 82 (Inv. 520) from the Maiman Collection in Israel (Makowski et al., 2006 Vol 1: 122-123).





## Closed tunic without sleeves, in Wari style



**Object ID:** 2654.

**Form:** Tunic fragment; **Sub-class of Form:** Fragment.

**Equivalences:** Sp. *fragmento de unco, unco, cahua, túnica, camijeta, camiseta, casaca, cusma, cushma, saltambarca*; Aym. *ccahua, qhawá*; Qu. *kushma, kuma, unku*; Ash. *cushma*; Ch. *ira*; Eng. *overshirt, overshirt fragment*.

**Size:** Unknown; **Dims.:** Width approx.: 111 cm; Length approx.: 98 cm (x 2 is 196) cm.

**Period:** Middle Horizon (AD 400-1000).

**Style:** Wari; **Cultural affiliation:** Wari.

**Provenance:** Central or Southern Highlands of Peru.

**Material:** Camelid fibre; **Fabric:** Weft-faced weave.

**Structure and technique: weft-faced weave:** Structure for weft-faced weave, warped in 1; Technique of open plain tapestry (in the wide vertical rectangles in dark brown colour):

Structure for weft-faced weave, warped in 1; Technique of non-split tapestry – dovetailed (in the vertical design areas).

**Components:** 2 structural components (two halves of the tunic folded at the shoulders).

**Threads: Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural fibre tones and natural dyes:

- Black Coffee: 19-1111 TPX, very dark brown vertical rectangles;
- Artesan's Gold: 15-1049 TPX, light red-brown designs;
- Deep Mahogany: 19-1420 TPX, dark brown designs and vertical lines;
- Almond Oil: 12-0713 TPX, light off-white designs;
- Geranium Pink: 15-1922 TPX, light red designs;
- Dark Ivy: 17-5912 TPX, dark green designs;
- Marzipan: 14-1113 TPX, light red-brown designs;
- Monk's Robe: 18-1048 TPX, dark red-brown designs;
- Friar Brown: 19-1230 TPX, dark brown designs;
- Natural brown fibre: weft.



The original register for these fragments says '*manto de Tiwanaku*'. However, it appears that these fragments are recombined from two pieces and that the reconfiguration is not correct. The lower piece of greater size has a lateral seam to one side (the other is not visible) and a central seam, which suggests that it is really part of closed sleeveless tunic (*unku*) in Wari style, and not that of Tiwanaku. However, the smaller upper piece does not have a neck opening, and seems to be another lower piece of a closed *unku*, or else the original piece was much larger, with the neck opening much further up. The third possibility is that the seam presented as if it were the central seam, is in reality a side seam whereas the side seam in the present configuration is really the central seam. Unfortunately the upper border is cut. In any case, we are dealing with a Wari tunic in which the lower piece is a closed sleeveless tunic, in a slightly long rectangular form, in weft-faced weave, woven in camelid fibre.

Despite not knowing the exact construction of the tunic, it is probably of two separate pieces folded in half at the shoulders. These pieces are sewn in the central (or lateral) axis in figure of eight stitch, in blocks of yarns of different colours (yellow, brown, golden yellow, light red) leaving the neck opening (not seen here), and in the lateral seams (or central axis), similarly in figure of eight stitch, this time with dark brown yarn, leaving the arm openings (not seen here). The lower border lacks a finish. The plain part of the tunic has a structure for weft-faced weave, warped in one, with a plain open tapestry technique.

The tunic's composition is almost symmetrical around the central axis. There are two wide rectangles of dark brown in the central part and one to each side, comparable to the wide stripes of a divided plainweave area (*saya*) in a modern poncho. These rectangles are intercalated with three design areas (Aym. *palla*; Qu. *pallay*). The design area in the central axis has two vertical bands of motifs in modular form, one to each side of the central seam, flanked by vertical lines (or narrow stripes) in dark brown and yellow. The alternating motifs in this case are of part of a face with a divided eye, and a volute (or hook) as the tongue, each one divided by a vertical curved line in the two-part design that Sawyer called 'type IIb' (1963). There is an alternation in the sequence, orientation and colour pattern of these two motifs in each vertical row of the modules. The two lateral design areas are again composed of two vertical bands, but with wider extensions than those of the central bands, this being determined by the characteristic Andean form of compressing the sense of perspective from the centre outwards (Conklin, 1987). This time the motifs are the same, but to a larger scale, with the same alternation in the sequence and orientation of the motifs (and so of the colour pattern) in each vertical row of modules. In the case of the lateral bands, these are separated by a vertical line in dark brown and flanked by vertical lines (or stripes) in dark brown and yellow.

The tunic's chromatic range differentiates between the natural camelid fibre tone (in dark brown) and the natural dyes of the design areas (in light yellow and ochre, light red and white), characteristic of textiles in Wari style.

**Bibliography and reference textiles:** For a comparison between Tiwanaku and Wari tunics, see also Oakland (1986), Oakland and Cassman (1995), and Oakland and Fernández (2000).



## Panel fragment with birds, with dyes stamped by moulds



**Object ID:** 2616.

**Form:** Panel fragment **Sub-class of Form:** Fragment.

**Equivalences:** Sp. *fragmento de panel*; Eng. fragment of panel.

**Size:** Unknown; **Dims.:** Width: 33 cm; Length: 32 cm.

**Period:** Late Intermediate (AD 1000-1400).

**Style:** Chimú; **Cultural affiliation:** Chimú; **Provenance:** Probably from Chanchán, on the North Coast of Peru.

**Material:** Cotton fibre; **Fabric:** Balanced weave.

**Structure and technique:**

Structure for balanced-weave, warped in 1; Technique for balanced warp and weft, with paired warp, with the application of dyes stamped by moulds.

**Components:** 1 structural component (panel fragment).

**Threads:** **Warp:** cotton fibre in 'S'; **Weft:** cotton fibre in 'S'.

**Colours:** Natural tones of cotton fibre:

- Gardenia: 11-0604 TPX, natural white cotton;
- Thrush: 18-1030 TPX, mid roan of the stamped dye.



Panel fragment in balanced weave, woven in cotton in a natural cream-white and with the application of a brown dye with moulded stamps. The original register says 'Chancay, Central Coast of Peru', but from its characteristics, the fragment is more probably from the Chimú culture in the North Coast of Peru. The structure of the fragment is for balanced weave, warped in one, and the technique is warp- and weft-faced balanced weave with paired warps, characteristic of Chimú textiles, and associated specifically by Jane Feltham (2006) with works for tributary purposes, to avoid the exacting tasks of twisting threads finely through spinning. The piece lacks finishes.

The composition of the fragment indicates that it is probably part of the central panel of a larger piece (possibly a tunic or loincloth). Blocks of marine bird motifs in profile facing right (probably pelicans or other guano birds), with serrated outlines, are intercalated with a latticed pattern of wide vertical and horizontal lines with hollow seed-like circles in the interior. A woven border to one side has the same wide line with hollow circles in its interior. The chromatic range of the fragment contrasts the natural off-white of cotton with the mid brown dye.

**Bibliography and reference textiles:** Examples of similar textiles with the application of stamped dyes, associated with the Chimú style, can be seen in the British Museum in London (Am1954,05.631).



**Fragment of mortuary belt with zigzags**





**Object ID:** 21238.

**Form:** Fragment of mortuary belt; **Sub-class of Form:** Belt fragment, as part of Fragment.

**Equivalences:** Sp. *fragmento de faja mortuoria, huaca, chumbi, chunbe*; Aym. *wak'a*; Qu. *chumpi*; Eng. funerary belt.

**Size:** Intermediate; **Dims.:** Width: 4 cm; Length: 145 cm.

**Period:** Late Intermediate (AD 1000-1400).

**Style:** Unknown; **Cultural affiliation:** Unknown; **Provenance:** Central Coast of Peru.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave.

Simple structure for warp-faced weave, warped in 2; Selected technique counted in fours, 4|4 (in designs);

Simple structure for warp-faced weave, warped in 2; Simple ladder technique with the colour in rows (as a division between the design sections of the band).

**Components:** 1 structural component (belt).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural camelid fibre tones and natural dyes:

- Chutney: 18-1433 TPX, mid red-brown borders;
- Vanilla Custard: 12-0815 TPX, light yellow-white designs;
- Shopping Bag: 19-1213 TPX, dark brown weft and designs;
- Golden Brown: 18-0940 TPX, dark yellow-brown designs;
- Smoke Blue: 17-4412 TPX, mid blue designs.



Fragment of a mortuary belt in warp-faced weave, woven in camelid fibre, possibly from the Central Coast of Peru dating to the Late Intermediate Period. The belt lacks seams or finishes. The structure of the design band is warped in two, and the predominant technique is selected, counted in fours, 4|4 (Aym. *pusi palla*; Qu. *tawa pally*), which is not common to find in archaeological pieces from this period.

The fragment's composition is of a design band with two vertical rows of motifs in the central longitudinal axis, and narrow red-brown stripes on each border. The motifs in the central axis are principally of two rows of zigzags with seed-like points in the interstices, and using different colour combinations (yellow and blue on one side, and brown and white on the other). In some sections of the belt these zigzags are parallel to each other, whereas in others they combine to form diamonds, and in yet others there is only one half of the zigzag in the form of chevrons. These blocks of design are separated by sections of ladder designs with the colour in rows (Aym. *patapata*; Qu. *sukasuka*). The belt's chromatic range is of dark tones of brown and blue, contrasted with yellow and off-white.

**Bibliography and reference textiles:** This piece is a rare example of the selected technique counted in fours (Arnold and Espejo, 2012a: 219-222; 2015: 276-277). However, similar belts in the MUSEF Collection do have counts applied in fives and sixes, according to the belt's width (see Object ID nos. 20997 and 20999).

## Mortuary belt in two pieces with chevrons



**Object ID:** 21236.

**Form:** Mortuary belt; **Sub-class of Form:** Belt.

**Equivalences:** Sp. *faja mortuaria*; Eng. funerary belt.

**Size:** Intermediate; **Dims.:** Width: 1.7 cm;

Length: fragment 1: 1.25 cm; fragment 2: 2.25 cm;

Total length: 3.5 cm.

**Period:** Late Intermediate (AD 1000-1400).

**Style:** Unknown; **Cultural affiliation:** Unknown;

**Provenance:** Central Coast of Peru.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structures and techniques:** Simple structure for warp-faced weave, warped in 1; Plainweave technique (border); Simple structure for warp-faced weave, warped in 2; Selected technique counted in threes, 3|3, with 1 weft (design bands).

**Components:** 2 structural components (belt).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and natural dyes:

- Lamb's Wool: 12-0910 TPX, off-white throughout;
- Pompeian Red: 18-1658 TPX, mid red throughout and in the weft;
- Stellar: 18-4026 TPX, mid blue figures;
- Golden Nugget: 16-1142 TPX, light red-brown figures;
- Ski Patrol: 18-1761 TPX, mid red figures.







Long mortuary belt in warp-faced weave, in two fragments, woven in camelid fibre, possibly from the Central Coast of Peru dating to the Late Intermediate Period. There are no seams. At each end there is a section of warp extension and then the remnants of a belt tie in yarn twisted in two colours. The belt's structure is warped in two, and the selected technique is counted by threes, 3|3 (Aym. *kimsa palla*; Qu. *kinsa pallas*), which is not common to find in pieces from this period.

The composition of both fragments is of a design band in the longitudinal axis, flanked by red borders, with motifs of chevrons (Aym. *pallqa*) in the whole piece. The chromatic range of one fragment is of bands of blue with white, and red with blue. The other is of bands of blue with white, and dark cherry red with golden brown.

**Bibliography and reference textiles:** On the selected technique counted in threes, see Arnold and Espejo (2012a: 217-8; 2015: 274-275).



**Mortuary belt with various figures including  
two-headed serpents**







**Object ID:** 21224.

**Form:** Mortuary belt; **Sub-class of Form:** Belt.

**Equivalences:** Sp. *faja mortuoria*; Eng. funerary belt.

**Size:** Intermediate; **Dims.:** Width: 6.5 cm; Length: 199 cm.

**Period:** ca. Late Intermediate (AD 1000-1400).

**Style:** Unknown; **Cultural affiliation:** Unknown;

**Provenance:** Unknown, possibly the Central or South Coast of Peru.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structures and techniques:** Simple structure for warp-faced weave, warped in 1; Plainweave technique (borders);

Simple structure for warp-faced weave, warped in 2;

Selected technique with a basic odd count, 1|1, with 1 weft;

Simple structure for warp-faced weave, warped in 2;

Selected technique with a derived odd count, 2|1, with 1 weft;

Simple structure for warp-faced weave, warped in 2;

Simple ladder technique with colour in rows (design band).

**Components:** 1 structural component (belt), and 2 attached components (the cord at each end).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and natural dye:

- Cocoon: 14-1025 TPX, light yellow-brown throughout;
- Dark Slate: 19-4220 TPX, dark blue throughout.

Long seamless mortuary belt in warp-faced weave, woven in camelid fibre, possibly dating to the Late Intermediate Period, with similarities to the Western Valleys Tradition. One end is finished with braids and there is a braided cord attached to each end. The belt's structure is simple, warped in two, and the selected techniques used have a basic odd count, 1|1 and derived odd count, 2|1.

The composition of the single design band on the longitudinal axis is organised in segments of motifs separated by ladder designs with the colour in rows (*Aym. patapata*; *Qu. sukasuka*), and flanked by borders in the off-white fibre tone (probably clear white originally). The various motifs, probably expressing the idea of regeneration, are of horizontal rows of diamonds with seeds inside, seed-like hexagons, concentric diamonds, pairs of diamonds intercalated with seeds, rows of hexagons with six appendices, and segments of volutes organised in 'pathways' (of the *siyanu* type). Other segments are of two-headed serpents with seeds inside the body and in the interstices, a design associated with the Western Valleys of the Peruvian South Coast. The chromatic range contrasts the dyed dark blue with the natural off-white fibre tone.

**Bibliography and reference textiles:** On the selected technique with the basic odd and derived odd counts, see Arnold and Espejo (2012a: 203-209; 2015: 254-65). Compare the two-headed serpent motifs in Catalogue 70 here.





**Panel fragment with zigzags and a band of felines**



**Object ID:** 21014.

**Form:** Panel fragment; **Sub-class of Form:** Fragment.

**Equivalences:** Sp. *fragmento de panel*.

**Size:** Intermediate; **Dims.:** Width: 20.5 cm; Length: 35 cm.

**Period:** Late Intermediate (AD 1000-1400).

**Style:** Chancay; **Cultural affiliation:** Chancay;

**Provenance:** Chancay, Central Coast of Peru.

**Material:** Camelid fibre; **Fabric:** Tapestry panel with a band attached in warp-faced weave.

**Structures and techniques:** **Panel:** Simple structure for weft-faced weave, warped in a 1; Split tapestry technique - with large slits;

**Band of felines:** Simple structure for warp-faced weave, warped in 2; Selected technique counted in pairs, 2|2, with 1 weft; Simple structure for warp-faced weave, warped in 1; Plainweave technique.

**Band with fringe:** Simple structure for weft-faced weave, warped in a 1; Plain open tapestry technique.

**Components:** One structural component (the panel fragment), and two attached components (the band of felines and the band with fringe and tassels).

**Threads:** **tapestry panel:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**band of felines:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural dyes:

**Tapestry panel:**

- Garnet: 19-1655 TPX, mid red-violet in the tapestry;
- Ochre: 14-1036 TPX, mid ochre in the tapestry.

**Band of felines:** mid yellow-brown in the tapestry

- Butterscotch: 15-1147 TPX, mid orange in the warp-faced band;
- Garnet Rose: 18-1633 TPX, mid red-violet in the warp-faced band;
- Partridge: 18-1124 TPX, dark roan warp-faced weave border.

**Band with fringe:**

- Apple Butter: 18-1426 TPX, mid roan in the tassels and tapestry.

Panel fragment composed of three pieces, probably from Chancay on the Central Coast of Peru, dating to the Late Intermediate Period.

The main element is the panel in slit tapestry, with geometric zigzag motifs in red and yellow. Its structure is simple, warped in one. The upper part of the panel has a band in warp-faced weave attached with diagonal stitching, warped in two, with a selected technique counted in pairs, 2|2 (Aym. *paris palla*; Qu. *iskay pallay*). This band presents designs of felines and other motifs (fish) organised in segments in tones of red and orange, with little contrast, and has borders in a dark roan colour. The lower part of the panel has a tapestry band attached in a single colour, with fringe and tassels.

**Bibliography and reference textiles:** A similar panel from the same period and region is found in the Textile Museum, Washington, DC (T.M. 1966.7.131) (A. P. Rowe, 1977: 70, Fig. 80).



**Panel fragment with anthropomorphs**







**Object ID:** 20150.

**Form:** Panel fragment; **Sub-class of Form:** Fragment.

**Equivalences:** Sp. *fragmento de panel*.

**Size:** Intermediate; **Dims.:** Width: 20 cm; Length: 170 cm.

**Period:** Late Intermediate (AD 1000-1400).

**Style:** Chancay; **Cultural affiliation:** Chancay; **Provenance:** Chancay, Central Coast of Peru.

**Material:** Cotton fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave technique (stripes).

Simple structure for warp-faced weave, warped in 2; technique of warp and weft crossing, with paired warp and visible weft, and with selected figure (bands).

**Components:** 1 structural component (the panel fragment).

**Threads:** **Warp:** cotton fibre in 'S'; **Weft:** cotton fibre in 'S'.

**Colours:** Natural tones of cotton fibre:

- Desert Dust: 13-1018 TPX, light roan stripes and figurative areas (*pallay*);
- Cocoa Brown: 18-1222 TPX, dark brown stripes, figures and weft.

Long panel fragment in warp-faced weaved, woven in cotton fibre in the natural tones of creamy white and dark brown, characteristic of certain pieces from Chancay dating to the Late Intermediate Period. The structure is simple, warped in two, with the technique of warp and weft crossing with paired warps and visible weft, and a selected figure. There are the remnants of a seam on one of the long lateral borders where this panel was sewn to another piece; no such seam can be seen on the other side due to of the fabric's poor condition. The fragment lacks finishes.

The composition is of a central panel flanked by intermediate and narrow stripes, and then by lateral bands of vertical rows of divided feline heads with seed-like eyes and mouth. The central part of the panel has diamond motifs with an anthropomorph inside in a frontal pose with raised hands and feet, and an upward oriented headdress (associated with males), possibly with a feathered crest, and with pelicans to either side. The anthropomorph's face is also felinized, has the same seed-like eyes and mouth, and is possibly of the Chimú lunar god. Each end of a diamond has additional divided feline heads with similar seed-like eyes and mouth, and the diamond sides have diagonal volutes oriented towards the front, like sea waves. The chromatic range of the piece contrasts the natural dark brown and cream-white cotton.

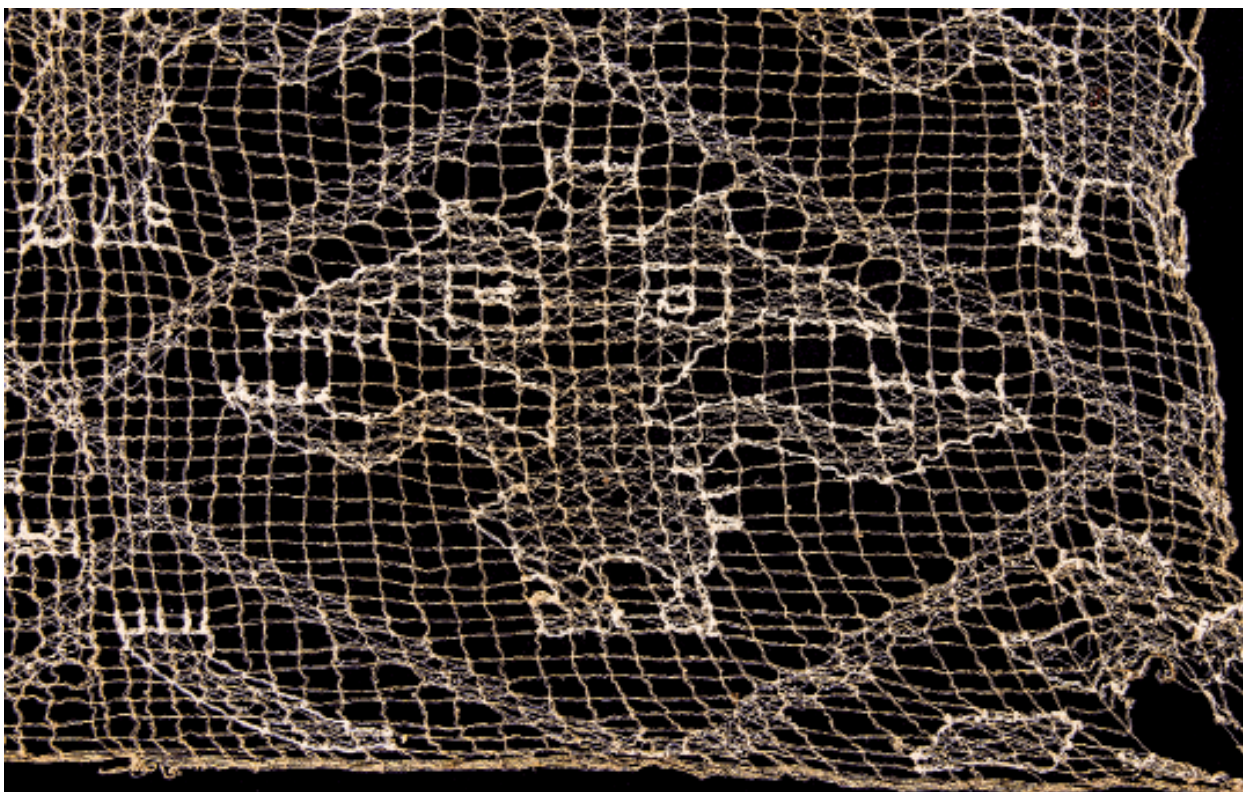
**Bibliography and reference textiles:** This technique is examined in Arnold and Espejo (2012a: 187-189; 2015: 236-239). See the application of the same technique in panels with a similar iconography in the British Museum (Am1983,14.3).



Headcloth in *sprang* from the Central Coast of Peru







**Object ID:** 25836.

**Form:** Headcloth; **Sub-class of Form:** Headdress in cloth.

**Equivalences:** Sp. *tela para la cabeza*.

**Size:** Large; **Dims.:** Width: 82 cm; Length: 84 cm.

**Period:** Late Intermediate (AD 1000-1400).

**Style:** Chancay; **Cultural affiliation:** Chancay; **Provenance:** Central Coast of Peru.

**Material:** Cotton fibre; **Fabric:** *Sprang*.

**Structure and technique:** Structure for *sprang*; Technique for interlinked *sprang*, with applied embroidery.

**Components:** 1 structural component.

**Threads:** Cotton fibre in 'S';

**Colours:** Natural colour of cotton fibre:

- Cloud Dancer: 11-4201 TPX, light off-white in the lacework;
- Navaho: 12-0710 TPX, light cream-white in the base cloth.

Fine headcloth in cotton fibre, made with an interlinked *sprang* technique (Sp. *sprang eslabonado*; Fr. *passementerie*) with applied lace, forming part of what Makowski et al. (2006 Vol. 1: 222-243) call the 'Chancay veils', from the Late Intermediate Period. Each corner was probably finished with twisted cords as extensions to tie the cloth, but there are now only two of these in opposed corners.

The composition is almost symmetrical. The squared latticework in the base cloth is composed of paired threads. The main diamond pattern is worked over this, and the interior of each diamond has an anthropomorphic figure. The complete figure has a long face, open arms, two short legs, and a headdress divided at the top and extended downwards to each side (possibly to form a half moon) and with a raised central part, or feathered crown. The divided head, two seed-like eyes and rather aggressive mouth of some figures echo the feline heads of other textiles from this period. The figure might be a moon goddess. The figure borders are outlined in applied lace-work in a lighter and thicker white cotton than the base cloth, to produce the subtle contrasts between the two natural cotton tones.

**Bibliography and reference textiles:** Details of the *sprang* technique are found in Seiler-Baldinger (1994: 51-55). A similar textile, technically and iconographically, is found in the Colección Ugo Canepa del Musei Comunali Rimini in Italy (Inv. A.P. 1132) (Farneti and Laurencich, 2002: 367).

**Open tunic with stepped motifs in Ica style**







**Object ID:** 21019.

**Form:** Open tunic; **Sub-class of Form:** Open tunic, as part of General tunic.

**Equivalences:** Sp. *unco abierto, unco de hombros, cahua, túnica, camijeta, camiseta, casaca, cusma, cushma, saltambarca*; Aym. *ccahua, qhawa*; Qu. *kushma, kusma, unku*; Ash. *cushma*; Ch: *ira*; Eng. tunic, overshirt.

**Size:** Large; **Dims.:** Width: 122 cm; Length: 200 cm.

**Period:** Late Intermediate (AD 1000-1400).

**Style:** Ica; **Cultural affiliation:** Ica; **Provenance:** South Coast of Peru.

**Material:** Camelid fibre; **Fabric:** Warp-faced and balanced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave technique; Structure for balanced weave, warped in 1; Technique of balanced warp- and weft-faced weave; Simple structure for warp-faced weave, warped in 1; Technique of warp manipulation with discontinuous warp and weft (in general).

**Components:** Various structural components sewn together.

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural fibre tone (black) and natural dyes:

- Sunflower: 16-1054 TPX, mid orange in the *saya* and yellow stepped blocks;
- Ribbon Red: 19-1663 TPX, dark red in the *saya* and red stepped blocks;
- Black Coffee: 19-1111 TPX, natural black borders.

Open tunic woven in camelid fibre in the Ica style from the South Coast of Peru, dating to the Late Intermediate Period. The present tunic construction is of various pieces, some of them modern, and the originals have many repairs. The tunic borders lack finishes. The neck opening is formed by the disposition of the pieces around it. In the upper and lower parts of this opening, there is a long row of zigzagging stitching as reinforcement in red and yellow yarns. The whole piece, warped in one, presents a mixture of plain warp-faced weave in the black parts, and balanced warp-and weft-faced technique in the coloured stepped blocks. The tunic is part of the tradition of using techniques of warp manipulation with discontinuous warp and weft, but in this example other seams present a mixture of connecting techniques in diagonal stitching and dovetailing (between the different parts of the *saya*, and these and the vertical seams of the neck pieces). The composition is almost symmetrical around the vertical and horizontal axes. The plain central *saya* is in yellow in one half and red in the other. The border to the neck opening is in black. The whole tunic border is formed from pieces with stepped fret designs (possibly allusions to the stepped mountain motif), alternating the colours red and yellow. The four corners present motifs of volutes in yellow on black.

**Bibliography and reference textiles:** On the Ica style in general, see Washburn (1988) and A. P. Rowe (1979, 2001-2). On the technique of discontinuous warp, see Strelow (1996).

## Ceremonial bag with squatting figures in Chimú-Inka style



**Object ID:** 25769.

**Form:** General ceremonial bag; **Sub-class of Form:** Ceremonial bag.

**Equivalences:** Sp. *bolsa ceremonial general*; Eng. ceremonial bag in general.

**Size:** Intermediate; **Dims.:** Width: 45 cm; Length: 27 cm (x 2 is 54 cm).

**Period:** Late Horizon (AD 1400-1535).

**Style:** Chimú-Inka; **Cultural affiliation:** Chimú-Inka; **Provenance:** Central Coast of Peru (collection).

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:**

**The bag:** Simple structure for warp-faced weave, warped in 1; Plainweave technique.

**The strap:** Complex structure for warp-faced weave, warped in 4; Complex double cloth technique, with 1 spiralling weft; Simple structure for balanced weave, warped in 1; Balanced warp- and weft- faced weave technique (the ends).

**Components:** 1 structural component (the bag folded in two), 1 attached component (the strap stitched to the bag).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** cotton fibre inn 'S'.

**Colours:** Natural tones of camelid fibre and cotton, and natural dyes:

- Georgia Peach: 16-1641 TPX, mid red in the bag's borders;
- Aspen Gold: 13-0850 TPX, light yellow in the bag's finish and double weave of the strap;
- Bison: 18-1027 TPX, mid roan in the bag's finish and the strap;
- Coffee Bean: 19-0915 TPX, dark brown stripes, figures and strap;
- White Asparagus: 12-0104 TPX, light off-white in the bag's narrow stripes;
- Ginger Bread: 17-1312 TPX, mid red-brown in the bag's narrow stripes;
- Silver Mink: 17-1312 TPX, mid gray in the bag's narrow stripes;
- American Beauty: 19-1759 TPX, dark red figures;
- Nostalgic Rose: 17-1512 TPX, mid violet figures.





Rectangular ceremonial bag in Inka style, possibly with Chimú influence, woven in warp-faced weave in camelid fibre, probably from the Peruvian Central Coast dating to the Late Horizon. The bag's structure is simple, warped in one, in plainweave. The bag's two sides and opening have a complex finish with nine rows of cross-knit loop stitch (*Qu. isqun kumpa* or *apsu kumpa*) in three colours (red, dark brown and yellow) with designs of pairs of volutes separated by diagonal lines. The bag has a wide tubular-form strap attached each side of the opening. Compared to the bag itself, the strap has a more complex structure, warped in four, and a complex double cloth technique with two clear faces, using one spiralling weft. The strap's two ends are extended in balanced warp- and weft-faced weave.

The bag's composition is symmetrical around the central vertical axis. It consists of a dark brown *pampa* divided into intermediate-sized stripes, intercalated with groups of narrow stripes in white and brown. The group of stripes in the central axis is flanked with mid brown coloured stripes. The bag's strap in double cloth presents motifs of anthropomorphs (probably female) in Chimú style, intercalated in different colour combinations (red and yellow, red and violet, and repeat) organised in a modular fashion. The anthropomorphs are seated. They have flat headdresses (or earplugs), two seed-like eyes, a seed-like mouth, seed-like genitals, raised hands with claws, and separated legs with claws, like a Chimú moon god (or goddess). The chromatic range of the strap contrasts the dark tones of red, brown and violet, with the lighter tones of yellow, white and gray.

**Bibliography and reference textiles:** In the MUSEF Collection, there are other examples of this kind of Inka-Chimú bag. In a larger bag (Object ID: 19275), the strap of complex double cloth has motifs of zoomorphs with feline heads and serpent-scorpion tails, similar to those of Catalogue 62 here. In another example, the strap's motifs are of marine birds in profile (Object ID: 20090). On the technique of complex double cloth, see Arnold and Espejo (2012a: 255-256; 2015: 328-332).



## Half of a double belt with a checkered design, in Inka-Chimú style



**Object ID:** 27619.

**Form:** Double belt; **Sub-class of Form:** Belt.

**Equivalences:** Sp. *faja doble*.

**Size:** Intermediate; **Dims.:** Width: 10 cm; Length: 75.5 cm.

**Period:** Late Horizon (AD 1400-1535).

**Style:** Inka-Chimú; **Cultural affiliation:** Inka-Chimú;

**Provenance:** Central Coast of Peru.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structures and techniques:** Complex structure for warp-faced weave, warped in 4; Reselected technique in groups counted in pairs, 2|2, with 2 wefts (principal band);

Complex structure for warp-faced weave, warped in 4; Technique of colour manipulation in layers, counted in pairs, 2|2 (principal band); Complex structure for warp-faced weave, warped in 4; ladder technique with colour in rows (ending).

**Components:** 1 structural component (belt), and 1 attached component (remnants of a tie at one end).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and natural dyes:

- Jet Black: 19-0303 TPX, black figures;
- Ochre: 19-4220 TPX, mid yellow-brown figures;
- Garnet: 19-1655 TPX, mid red-violet borders and figures;
- Nostalgia Rose: 17-1512 TPX, mid violet figures;
- Pecan Brown: 17-1430 TPX, mid red-brown weft.



A single band constituting half of a wide double belt woven in camelid fibre in warp-faced weave, in the Inka-Chimú style from the Central Coast of Peru, dating to the Late Horizon.

One end of the belt is finished in six rows of cross-knit loop stitch, and has the remnants of a belt tie. The other end is finished in five rows of cross-knit loop stitch. The presence of diagonal stitching in brown cord at this same end suggests that this belt originally formed part of a double belt, as in Catalogue 63. The endings of the belt have wooden rods wrapped inside, probably so that they did not fold over in use. The weaving of the belt is technically and structurally complex. At one end there is a ladder-like ending with one weft, in various colours. The main part of the belt has a complex structure, warped in four, with the technique of colour manipulation in layers (called *tika* in the present) counted in pairs, 2|2, in a checkerboard pattern, with an additional reselected technique in groups (called *ajllira* nowadays), counted in pairs, 2|2. The two borders are of double cloth in red, and the belt has a spiralling weft (instead of two wefts) which produces two distinct faces of the design. The technique of colour manipulation in layers (*tika*), characterised by the light and dark blocks in diagonal rows, produces four blocks of motifs across the belt's width.

The belt's main composition is of motifs of marine birds with serrated tails in alternating directions in each block. The three hooks on the diagonal borders of the blocks suggests the waves of the sea. The scale of the design is highly detailed. In addition, at one end of the belt a horizontal band of zigzag designs in red, combined with triangles in yellow and black, suggest the limits of a mountainous horizon. There are also horizontal divisions of red lines. The chromatic range of the belt contrasts black, violet and brown as dark tones, with yellow as the clear tone, and red as an intermediate tone.

**Bibliography and reference textiles:** Similar examples of double belts can be seen in Catalogue 254 (Inv. 02-5-192) of the Museo de América in Madrid (see Jiménez Díaz, 2009: 314) and in other belts in the MUSEF Collection: Catalogue nos. 62 and 63, and Object ID: 27618.



## Half of a double belt in complex double cloth, in Inka-Chimú style



**Object ID:** 27616.

**Form:** Double belt; **Sub-class of Form:** Belt.

**Equivalences:** Sp. *faja doble*.

**Size:** Intermediate; **Dims.:** Width: 10.3 cm; Length: 75.5 cm.

**Period:** Late Horizon (AD 1400-1535).

**Style:** Inka-Chimú; **Cultural affiliation:** Inka-Chimú;

**Provenance:** Central Coast of Peru.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structures and techniques:** Complex structure for warp-faced weave, warped in 4; Technique of complex double cloth, with 1 spiralling weft (principal band);

Complex structure for warp-faced weave, warped in 4; ladder technique with colour in rows (ending).

**Components:** 1 structural component (the belt) and 1 attached component (the remnants of two belt ties at one end).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and natural dyes:

- Jet Black: 19-0303 TPX, black figures;
- Spruce Yellow: 17-1040 TPX, mid red-brown figures;
- American Beauty: 19-1759 TPX, dark red borders and figures;
- Zephyr: 15-1906 TPX, light red-violet figures;
- Seal Brown: 19-1314 TPX, dark brown weft and finishes.





A single band constituting half of a double belt, woven in camelid fibre in warp-faced weave, in the Inka-Chimú style from the Central Coast of Peru, dating to the Late Horizon Period.

The complex structure of the belt is warped in four, and the technique is complex double cloth. At one end, there is a finish of six rows of cross-knit loop stitch, and at the other, five rows of cross-knit loop stitch and the remnants of two belt ties. The spiralling weft is of a dark brown thread which is also used in these finishes. Each end of the belt is reinforced with a wooden rod wrapped within the ending, probably so that the belt does not fold over when worn.

The belt's composition is of red borders and a central design band with three longitudinal rows of zoomorphs with divided feline heads (or with half moon headdresses) and divided or crescent-shaped tails, organised in a modular fashion. Again, it is a moon god or goddess? The belt ending is a section in ladder technique with the colour in rows (called nowadays *patapata* in Aymara and *sukasuka* in Quechua) in multiple colours, using one weft. The band has a chromatic range which contrasts the dark tones of brown, violet and black, with the light yellow, and with red as an intermediate tone.



**Bibliography and reference textiles:** Similar examples of such belts can be seen in Catalogue 261 (Inv. 02-5-197) of the Museo de América in Madrid (see Jiménez Díaz, 2009: 321) and in other belts in the MUSEF Collection: Catalogue nos. 61 and 63, and Object ID: 27618.

## Double belt with birds in the reselected technique, in Inka-Chimú style



**Object ID:** 27617.

**Form:** Double belt; **Sub-class of Form:** Belt.

**Equivalences:** Sp. *faja doble*.

**Size:** Intermediate; **Dims.:** Belt 1; Width: 13 cm; Length: 56.5 cm; Belt 2: Width: 11.5 cm; Length: 59 cm;

**Period:** Late Horizon (AD 1400-1535).

**Style:** Inka-Chimú; **Cultural affiliation:** Inka-Chimú; **Provenance:** Central Coast of Peru.

**Material:** Camelid fibre; **Fabric:** Warp-faced and balanced weaves.

**Structures and techniques:** Complex structure for warp-faced weave, warped in 4; Reselected technique by group counted in pairs, 2|2, with 2 wefts (principal band);

Complex structure for warp-faced weave, warped in 4; Ladder technique with colour in rows (ending);

Structure for balanced weave, warped in 1; technique for balanced warp- and weft-faced weave (articulating section).

**Components:** 3 structural components (belt 1, belt 2 and the intermediate section in balanced weave), and 3 attached components (remnants of the tie in Belt 1 and the remnants of two ties in Belt 2).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and natural dyes:

- Jet Black: 19-0303 TPX, black figures;
- Spruce Yellow: 17-1040 TPX, mid red-brown figures;
- American Beauty: 19-1759 TPX, dark red borders and figures;
- Zephyr: 15-1906 TPX, light red-violet figures;
- Coffee Bean: 19-1314 TPX, dark brown finish of belt 1;
- Shopping Bag: 19-1213 TPX, dark brown intermediate section;
- Bison: 18-1027 TPX, mid roan finish of belt 2, and weft.





Complete double belt made up of two wide belts (belt 1 and belt 2) woven in camelid fibre, united by a width of balanced weave, with grouped brown threads in both warp and weft. This double belt in Inka-Chimú style is from the Central Coast of Peru, possibly from the Late Horizon Period.

Each separate belt is in warp-faced weave with a complex structure, warped in four, and reselected technique in groups (Aym. *ajllira*; Qu. *aqllira*) counted in pairs, 2|2. At one end of belt 1 is a braided tie divided into two corded remnants tied in a rather improvised way, whereas at one end of belt 2 are the remnants of a single belt tie. The balanced weave of the intermediate section is stitched directly to the two belts. The two belts are similar, with double cloth borders in red.

The composition of each belt is of a major design band (Aym. *palla*; Qu. *pallay*) on the longitudinal axis, using a single weft, with diagonal rows of long-beaked birds in profile (probably guano birds) ascending towards the right. Pairs of rows of birds are organised in distinct colour blocks generated by the reselected technique in groups. With their seed-like eyes and three seeds enclosed inside the body, these birds seem to be standing. However, in one belt, a distinct block of designs at one end has birds with raised and opened serrated tails, as if they were flying. Each central band ends with a horizontal segment of zigzags with triangles to each side between horizontal lines. Both belts end finally in ladder segments (of the *patapata* type), but without the selection of colours in rows, resulting in rows of multiple colours. The chromatic range in both belts is of red, yellow, black and violet, with the intermediate reds used for the characteristic outlining of figures in the reselected technique.



The diagonal rows of birds in ascent all face the final zigzagging segment, including those with serrated tails in flight, possibly an allusion to their distant mountainous destination, as the bearers of seeds and producers of coastal guano, vital in the distinct ecological highland niche for growing maize and other cultigens.









**Bibliography and reference textiles:**  
 Similar double belts can be seen in Catalogue 256 (Inv. 02-5-196) of the Museo de América in Madrid (Jiménez Díaz, 2009: 316) and in other belts in the MUSEF Collection (Catalogue nos. 61 and 62, and Object ID: 27618). A similar belt with diagonal bird motifs from the Central Coast of Peru, dating to the Late Intermediate Period, is found in the American Museum of Natural History (41.2/5104) (Cahlander with Baizerman 1985: 30, fig. 4-8a and b); Ann P. Rowe associates this with the Rímac Valley (1977: 97, fig. 114).



## *Pata* belt with checkerboard design



**Object ID:** 20375.

**Form:** *Pata* belt;

**Sub-class of Form:** Belt.

**Equivalences:** Sp. *faja mortuaria*; *faja pata*; Qu. *chumpi pata*; Eng. checkered belt, chequered belt, funerary belt with checkerboard design.

**Size:** Intermediate; **Dims.:** Width: 3.3 cm; Length: 200.9 cm.

**Period:** Probably the late Horizon (AD 1400-1535);

**Style:** Provincial Inka;

**Cultural affiliation:** Inka;

**Provenance:** Central Coast of Peru.

**Material:** Camelid fibre, with part in alpaca; **Fabric:** Warp-faced weave.

**Structures and techniques:** Simple structure for warp-faced weave, warped in 2; Simple ladder technique with colour in rows.

**Components:** 1 structural component (belt) and 1 attached component (twisted cord at one end).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and natural dyes:

- Ketchup: 18-1449 TPX, mid red-brown in the whole belt, and weft;
- Ochre: 14-1036 TPX, mid yellow-brown rectangles in the central axis;
- Sage: 16-0421 TPX, mid green-yellow side rectangles.





A narrow belt with a checkerboard design made in warp-faced weave in camelid fibre. It is possibly an example of a 'pata belt' (Sp. *faja pata*; Qu. *pata chumpi*) produced in the North of Peru since Inka times around the pueblo of San Ignacio de Loyola, where they were worn by girls and young women. Their checkerboard designs called *patapata* had a specific relation to the terraces of maize cultivation, known by the same name, whose patron was the Coya herself (Fernández López, 2007: 154). This kind of belt is also related to the *sara* belt (*sara* is Quechua for 'maize'), worn by mature women in the feast of the maize sowing each September. Studies by Lynn Meisch (2007) show that these belts are still made in the region around Huamachuco, in the North of Peru.

The belt has no seams or finishes on the sides. At one end, the termination is straight, while at the other there are warp extensions, to which a twisted cord tie is attached. The belt has a simple structure, warped in two, and the simple ladder technique with colour in rows (*ina patapata*), but using very loose warp threads in the checkerboard pattern. In the region of San Ignacio de Loyola both the *pata* and *sara* belts have the same pick-up counting technique, called *jakira* in Quechua, using 12 pairs of warp threads across the belt. Only the small *sara* belt varies, using just 10 threads (Fernández López, 2007: 155).

The resulting composition is a checkerboard pattern belt with rows of three rectangles along the length of the piece, in red, yellow and green. In terms of contrasts, there are two bichrome pairs: red with green and red with yellow.

#### **Bibliography and reference textiles:**

Another example of a *pata* belt can be seen in the Museo de Arqueología, Antropología e Historia, UNT, illustrated in Fernández López (2007: 154, fig. 11). See also the study by Lynn Meisch (2007). Another *pata* belt, in red and white, is located in the MUSEF Collection (Object ID: R-2690a).



## The South Central Andes



*Typical view, with rough grass.* Photograph: Denise Y. Arnold



**Mantle fragment with bands of ladder designs**



**Object ID:** 20156.

**Form:** Mantle fragment; **Sub-class of Form:** Fragment.

**Equivalences:** Sp. *fragmento de manta*; Eng. mantle fragment, shawl fragment.

**Size:** Intermediate; **Dims.:** Width: 65 cm; Length: 120 cm.

**Period:** Middle Period (AD 400-900).

**Style:** Provincial Tiwanaku; **Cultural affiliation:** Tiwanaku; **Provenance:** San Miguel de Azapa, Arica Interior, Chile.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:**

Simple structure for warp-faced weave, warped in 1; Plainweave technique (stripes);

Simple structure for warp-faced weave, warped in 2; Simple ladder technique with colour in rows (bands).

**Components:** 1 structural component (half mantle).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and natural dyes:

- Cordovan: 19-1726 TPX, dark red-violet borders, ladder designs, two wide stripes and finishes;
- Honey Gold: 15-1142 TPX, light red-brown finishes, and ladder designs;
- Black Coffee: 19-1111 TPX, black wide stripes, ladder designs and finishes;
- Basil: 16-6216 TPX, mid green ladder designs and finishes;
- White Asparagus: 12-0104 TPX, off-white ladder designs and finishes;
- Bone Brown: 17-1128 TPX, mid brown weft, *pampa*, border and finishes;
- Bracken: 19-1015 TPX, dark red-brown ladder designs and finishes;
- Adriatic Blue: 17-4320 TPX, dark blue ladder designs and finishes;

Mantle fragment in warp-faced weave, woven in camelid fibre. The original register claims this piece is related to Tiwanaku although it may equally well be part of the Maytas-Chiribaya style of the Western Valleys, dating to the Late Intermediate Period. The fragment seems to be half of a mantle, given that the border of the brown *pampa* has remnants of stitching, as if this were the central seam of a larger garment. The side border bears remnants of finishes in overcasting, and in cross-knit loop stitch in blocks of colour. The plainweave stripes have a simple structure simple, warped in one, and the design bands are warped in two with the simple ladder technique with colour in rows. Desrosiers and Pulini (1992: 64) associate this type of ladder technique with textiles from the Central Coast of Peru, around Ancón, dating to the Middle Horizon, where they were used as borders in funerary garments.



The composition of this half mantle is of a natural mid brown *pampa* flanked by two narrow stripes in light and dark brown. The lateral borders have bands of ladder designs with the colour in rows (Aym. *patapata*) intercalated with a wide black stripe and with wide red stripes on either side. The ladder bands are in bichrome rows, in red and yellow, green and black, and blue with black. These possibly express a codification of colours which has still not been analysed.

**Bibliography and reference textiles:** A textile with similar bands of ladder designs is Catalogue 270 (Inv. 932) in the Maiman Collection in Israel, although the colour combinations are distinct (Makowski et al., 2006 Vol. 1: 322-323). See also Desrosiers and Pulini (1992: 64, fig. 52, and 128, fig. 41) and Young-Sánchez (2006: 89-93) for similar techniques used in head gear on the Central Coast of Peru. A similar piece in the MUSEF Collection is Object ID: 25838. On ladder designs and techniques, see Arnold and Espejo (2012a: 155-170; 2013a: chap. 7; 2015: 198-216), and Espejo and Arnold (2014).



## Tubular looped bag for carrying heads, with zigzag designs and human hair



**Object ID:** 20993.

**Form:** Tubular bag; **Sub-class of Form:** Bag for the dead.

**Equivalences:** Sp. *bolsa tubular*, *bolsa periforme*, *chuspa aguatera*; Eng. periform bag, tubular bag.

**Size:** Small; **Dims.:** Width 1: 11.5 cm; Width 2: 13.5 cm; Length of the looped section: 20; Total length: 25 cm.

**Period:** Middle Horizon (AD 600-900/1000).

**Style:** Tiwanaku; **Cultural affiliation:** Tiwanaku;

**Provenance:** Probably the Arica Coast, Chile.

**Material:** Camelid fibre; **Fabric:** Meshwork.

**Structure and technique:**

Structure for meshwork with one element; Looping technique.

**Components:** 2 structural components (upper and lower sections of the bag) and 1 attached component (strap).

**Threads:** **Warp:** camelid fibre and human hair in 'S'.

**Colours:** Natural tones of hair and fibre, and natural dyes:

- Mineral Red: 17-1537 TPX, mid red-orange zigzags;
- Golden Nugget: 16-1142 TPX, mid red-brown zigzags;
- Seal Brown: 19-1314 TPX, dark brown zigzags;
- Almond Oil: 12-0713 TPX, light cream-yellow zigzags;
- Mars Red: 18-1655 TPX, mid red zigzags;
- Leather Brown: 18-1142 TPX, mid red-brown in the lower section;
- Apple Cinnamon: 17-1045 TPX, mid orange-brown lower section.





Tubular bag for ritual use, made in camelid fibre and human hair, associated as a type with carrying heads: either trophy heads or ancestral heads. The structure is for meshwork with one element, with a looping technique. The construction consists of an upper section with zigzag designs and a plain lower section or base. Attached to the two sides of the bag's opening by means of loops through the bag is a braided strap made of dark brown human hair. The bag's opening is finished in blanket stitch, using human hair yarn. There appears to

be human hair, too, in some of the dark brown zigzag designs in the main section of the bag.

The composition of the bag is of horizontal rows of geometric designs in zigzags of distinct colours in sequence (red-brown, creamy white, dark brown, ochre, red, mid brown, ochre, red, creamy white, dark brown, ochre, red-brown, dark brown, ochre, red-brown). The circular base of the bag is in mid reddish brown with an upper section in mid orange brown. The chromatic range contrasts the dark tones of red, ochre, reddish brown and dark brown with creamy white.

**Bibliography and reference textiles:** Bags for carrying trophy heads and ritual or ancestral heads, made in simple linking, meshwork and looping, with tubular or rectangular forms, have been found across a wide region stretching from Northwest Argentina to the North Coast of Chile. The looping technique was already practised in the weaving technologies of the Archaic Period, using reed fibre, cotton and camelid fibres, and looped bags in plant and animal (camelid) fibre have been found in sites in the Norte Grande of Chile dating to the Formative Period (Horta, 2004: 58, Agüero and Cases, 2004).

In the North of Chile, two sub-groups of tubular bags in camelid fibre associated with heads have been found. In one sub-group, there are designs in geometrical forms, basically worked in the natural colours of animal fibre. In the other sub-group, whose openings have diameters of 15-20 cm, there are no designs. According to Horta (2004: 58), the main geometrical designs of the first group are horizontal bands, small rectangles, and diagonal bands, as well as designs of a two-stepped pyramid and diagonal lines, inverted in an alternating rhythm. The same designs appear in a group of tubular bags whose provenance is apparently the South of Peru, probably from around Arequipa. The tubular bag in the MUSEF Collection does not fall exactly within either of these two groups, although similar tubular bags with a zigzag design in a vertical rather than a horizontal form have been found in sites around the Arica Coast (see an example in the Museo de Arqueología y Antropología in San Miguel de Azapa, Chile, with no register, but registered by the Instituto de Lengua y Cultura Aymara as ILCA\_MMA040). Similar examples in the MUSEF Collection include a bag with a similar zigzag pattern (Object ID: 19326), one with a pattern of divided diamonds (Object ID: 19324), and another with a stepped pattern (Object ID: 19325).

On the use of human hair in textiles and its possible meanings, see the work of López Campeny (2003), and also Arnold (2000 and 2007).



## Short, open, sleeveless tunic in pied red and green



**Object ID:** 19328.

**Form:** Short, open tunic; **Sub-class of Form:** Open tunic, as part of General tunic.

**Equivalences:** Sp. *unco abierto sin mangas*, *unco abierto de hombros*, *cahua abierta corta*, *túnica abierta corta*, *camiseta abierta corta*, *casaca abierta corta*, *saltambarca abierta corta*; Aym. *ccahua*, *qhawa*; Qu. *kushma*, *kusma*, *unku*; ch. *ira*; Eng. short open overshirt, short open shirt.

**Size:** Small; **Dims.:** Width: 71 cm; Length with fringe: 47 cm (x 2 is 94 cm); Length without fringe: 53.5 cm (x 2 is 107 cm).

**Period:** Middle Horizon (AD 600-900/1000).

**Style:** Unknown; **Cultural affiliation:** Unknown.

**Provenance:** Possibly Pachacamac, Central Coast of Peru.

**Material:** Camelid fibre; **Fabric:** Balanced weave.

**Structure and technique:**

Structure for balanced weave, warped in 1; Technique for balanced warp- and weft-faced weave;

**Components:** 2 structural components (two halves of the tunic folded at the shoulders) and 2 extended components (warp extension fringe to each half).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural dyes:

- Tapenade: 18-0840 TPX, mid yellow-green in one half;
- Roccoco red: 18-1652 TPX, mid red in the other half.





Short, open, sleeveless tunic, in a wide rectangular form, woven in balanced weave in camelid fibre. The provenance is possibly Pachacamac, dating to the Middle Horizon Period. The construction is of two pieces, sewn together at the central vertical seam with thick red yarn in diagonal stitching, and folded in half at the shoulders, leaving the neck opening. The borders of this neck opening lack finishes. The lower border of the tunic ends with a warp-extension fringe forming fine twisted cords, with no weft, and this is reinforced above with a horizontal row of weft twining in the same colour as each tunic half. The tunic's structure is for balanced weave, warped in one, and the technique is of balanced warp- and weft-faced weave.

The tunic's composition is symmetrical around the central axis. The left half is dyed red and the right half is dyed a yellowish green, the tunic's chromatic range contrasting these complementary chromatics.

**Bibliography and reference textiles:** Similar strong colour contrasts are referred to by Cereceda, in her essay "*A partir de los colores de un pájaro...*", where she explores the meanings of the colour contrasts called *allqa*, and their application to certain Andean garments, for example those of the *kusillos*, clown characters who move between worlds (Cereceda, 1990: 87-88). See also the work on complementary chromatic colours in the Andes in Arnold and Espejo (2013a: 166-172). Short tunics similar to those from Pachacamac, dating to the Middle and Late Horizons, held in the Staatliche Museen in Berlin (V A 52191, V A 52337 and V A 58747) and collected by Gretzler in 1907, are illustrated by Strelow (1996: 75-77). The difference is that these have sleeves and the colours are more subtle tones of brown and white rather than red and green. Another example in the same museum, without sleeves, is V A 52252, with the same provenance, and possibly from the Late Horizon.



**Coca bag with checkerboard ladder and skull designs**







**Object ID:** 20152.

**Form:** Coca bag; **Sub-class of Form:** Bag for the tobacco and coca complex, as part of Ritual bag.

**Equivalences:** Sp. *bolsa-chuspa*; Aym. *wallqipu*; Qu. *chhuspa*, *ch'uspa*; Eng. *ceremonial coca bag*.

**Size:** Intermediate; **Dims.:** Width: 15 cm; Length: 24 cm (x 2 is 48 cm).

**Period:** Middle Horizon (AD 600-900/1000).

**Style:** Provincial Tiwanaku; **Cultural affiliation:** Tiwanaku; **Provenance:** South Coast of Peru.

**Material:** Cotton fibre (stripes and weft); camelid fibre (figures in colour); **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave technique (stripes).

Simple structure for warp-faced weave, warped in 2; Simple ladder technique with checkerboard colour and with figure, counted in threes, 3|3, with 1 weft (bands).

**Components:** 1 structural component (the bag folded in two).

**Threads:** **Weft:** cotton fibre in 'S'; **Pampa:** **Warp:** cotton fibre in 'S'; **Design figures:** **Warp:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and cotton, and natural dyes:

- Safari: 15-1116 TPX, mid gray stripes and weft;
- Rio Red: 19-1656 TPX, dark red stripes and ladder designs;
- Olive Branch: 18-0527 TPX, mid green-yellow ladder designs;
- Bone White: 12-0105 TPX, light gray ladder designs;
- Brown Stone: 19-1322 TPX, dark red-brown ladder designs.

Long, rectangular coca bag, without a strap, in warp-faced weave, woven in camelid fibre in the coloured yarns and in natural cotton tones in the stripes and weft. From the iconography, the bag is possibly in Provincial Tiwanaku style, from the Southern Highlands or South Coast of Peru, and dating to the Middle Horizon. The present bag is inside out (possibly as it was found in a burial). The hidden finish to the two sides is simple overcasting in brown yarn. The plainweave striped areas have a simple structure, warped in one, and the design bands are warped in two, with the ladder technique with checkerboard colour and with figure (Aym. *k'uthu palla*; Qu. *k'uthu pallay*), using odd counts.

The bag's composition is symmetrical around the central axis, with a *pampa* divided into the intermediate-sized off-white cotton stripes, intercalated with four bands of the diamond-shaped designs called 'skulls' in modern usage (Aym. and Qu. *t'uxlu*), woven in the ladder technique with checkerboard colour, and with the figures in red (to one side of the band) or green (to the other), contrasted with off-white. Two of the bands have additional sections of zigzag designs. The bands end in checkerboard ladder designs without figures (Aym. and Qu. *k'uthu*). The fact that the bag is inside out, and that the technique is counted in odd numbers, suggest the bag was buried with the dead.

**Bibliography and reference textiles:** There is a similar bag, but smaller in size, in the MUSEF Collection (Object ID: 20294). On the use of the checkerboard ladder technique and its meanings, see Arnold and Espejo (2013a: chaps. 7 and 8), and Espejo and Arnold (2014).

## Rucksack with ladder designs in blocks from the Western Valleys



**Object ID:** 21002.

**Form:** Rucksack; **Sub-class of Form:** Everyday bag, as part of Accessory.

**Equivalences:** Sp. *espuerta*, *mochila*; Eng. backpack, haversack.

**Size:** Intermediate; **Dims.:** Width: 20 cm; Length: 21.5 cm (x 2 is 43 cm).

**Period:** Late Intermediate (AD 1000-1400).

**Specific chronology:** AD 750-1300.

**Style:** Maytas Chiribaya-Western Valleys Tradition;

**Cultural affiliation:** Chiribaya.

**Provenance:** South Coast of Peru, Western Valleys.

**Material:** Camelid fibre and human hair; **Fabric:** Warp-faced weave.

**Structures and techniques:** Simple structure for warp-faced weave, warped in 1; Plainweave technique (stripes); Simple structure for warp-faced weave, warped in 2; Simple ladder technique with checkerboard colour and figure, counted in pairs, 2|2 and 4|4 (bands).

**Components:** 1 structural component (bag) and 5 attached components (braids in the four corners and the rope with human hair in the lower part).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and human hair, and natural dyes:

### Bag:

- Cowhide: 19-1533 TPX, mid red-violet stripes and figures;
- Dress Blues: 19-4024 TPX, dark blue checkerboard ladder designs;
- Cream Tan: 13-1108 TPX, light roan checkerboard ladder designs;
- Lion: 17-1330 TPX, dark roan narrow stripes and weft.

### Straps

- Chipmunk: 17-1044 TPX, mid red-brown straps;
- Acorn: 18-1314 TPX, dark roan tie-strap.





Rucksack in a long rectangular form, woven in warp-faced weave in camelid fibre. It is in Maytas-Chiribaya style of the Western Valleys Tradition, from the South Coast of Peru, dating to the late Intermediate Period. The rucksack is constructed in one single piece folded in half and then sewn together at the side seams; there are repairs to these side seams in a thick natural-coloured yarn, in double overcasting. The rucksack has four braided cords as straps, each one firmly looped to a corner of the bag, then each pair of straps (upper and lower) is united into one single strap in a section of flat braiding, so forming the two main straps for carrying the rucksack. In one lower corner strap, a lock of human hair is wrapped around the strap and then wrapped in turn with a piece of light-coloured cord. The bag has a twisted cord of various strands attached to the centre of the opening, presumably to close it. The structure of the stripes is simple, warped in one, with plainweave technique, and the bands are warped in two with the simple ladder technique with checkerboard colour and with figure.

The composition of the rucksack is symmetrical around the central axis. The characteristic wide stripes (of a divided *pampa*) in red, are intercalated with three main design bands. Each of these is composed of three narrow bands of checkerboard ladders with figures in blocks (Aym. *k'uthu palla*), counted in pairs (2|2), and the three major bands are intercalated in turn with four simpler bands, with just one vertical row of checkerboard ladders with the figures in blocks. Each of the three major bands and four minor bands of ladder designs is flanked by narrow brown stripes. The chromatic range of the bag is of dark tones of red, blue and brown contrasted with creamy tan or roan.

**Bibliography and reference textiles:** The rucksack is similar in structure, technique and iconography to that in T.M. 1966.7.131 in the Textile Museum, Washington, DC (A. P. Rowe, 1977: 70, Fig. 80). For more details on Western Valley bags with wide red stripes of this kind, see Minkes (2005: 180 etc.).





**General ceremonial bag with two-headed serpents**





**Object ID:** 20059.

**Form:** General ceremonial bag; **Sub-class of Form:** Ceremonial bag.

**Equivalences:** Sp. *bolsa ceremonial general*; Eng. ceremonial bag in general.

**Size:** Intermediate; **Dims.:** Width 1: 35 cm; Width 2: 42 cm; Length: 29 cm (x 2 is 59 cm).

**Period:** Late Intermediate (AD 900-1420).

**Style:** Maytas Chiribaya-Western Valleys Tradition; **Cultural affiliation:** Maytas Chiribaya.

**Provenance:** Arica Coast, Chile.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave technique (stripes).

Simple structure for warp-faced weave, warped in 2; Selected technique with a basic odd count, 1|1 (bands).

**Components:** 1 structural component (bag folded in half), and 10 attached components (various strands of twisted warp threads united into a single tassel).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S';

**Colours:** Natural tones of camelid fibre and natural dyes:

- Cedar: 16-0526 TPX, light green-yellow borders and finishes;
- Mustard: 16-1133 TPX, light yellow-brown figures;
- Fall Leaf: 15-1132 TPX, light red-brown figures;
- Orion Blue: 19-4229 TPX, dark blue figures and stripes;
- Brown Sugar: 17-1134 TPX, mid brown stripes, and border finishes;
- Acorn: 18-1314 TPX, dark roan fringe;
- Whitecap Gray: 12-0304 TPX, light off-white fringe, tassels and weft.

Ceremonial bag in a slightly trapezoidal form woven in warp-faced weave in camelid fibre, in the Maytas-Chiribaya style of the Western Valleys Tradition, from the Arica Coast, dating to the Late Intermediate Period.



The bag is constructed of a single piece, folded in half, and united at the two side seams. One of the sides is finished in simple cross-knit loop stitch in a deteriorated white, and the other side seam has decomposed completely. The bag opening is finished in simple overcasting in brown yarn. Attached to the lower part of the bag are ten long tassels, made from various strands of twisted warp threads, which are then grouped into one. The tassels in distinct tones of brown are alternated. The bag's stripes are warped in one with plainweave technique, and the design bands are warped in two with a selected technique and a basic odd count, 1|1 (Aym. *maya palla*; Qu. *uj pallay*).

The bag's composition is symmetrical around the central axis with intermediate-sized stripes intercalated with four design bands, although the colours vary in the bands of each half. Each of the four bands is organised in three segments on each face of the bag, and each is flanked by three narrow coloured stripes. The top segment in each band is of a delineated diamond motif with seeds inside, and with four more small diamonds as appendices from each corner; additional seed-designs and 'S' motifs are present in the interstices around the diamond. The other two lower segments are of a delineated 'S'-shaped two-headed serpent (or amphisbaena) with an aggressive mouth, this time with seeds inside the body, six small diamonds as appendices, and more seed designs and 'S' motifs in the interstices around the motif. The chromatic range of the bag contrasts the dark blue, browns and roan with the light yellow-brown (and off-white).

**Bibliography and reference textiles:** On Maytas-Chiribaya iconography and the Western Valleys region in general, see Horta (2004). See also Catalogue 55 here.



## Tunic fragment with two-headed serpents in Maytas-Chiribaya style



**Object ID:** 25837.

**Form:** Tunic fragment; **Sub-class of Form:** Fragment.

**Equivalences:** Sp. *fragmento de unco*; Eng. fragment of tunic.

**Size:** Large; **Dims.:** Width: 48 cm; Length: 190 cm.

**Period:** Late Intermediate (AD 1000-1400).

**Style:** Maytas Chiribaya-Western Valleys Tradition;

**Cultural affiliation:** Chiribaya.

**Provenance:** South Coast of Peru (Western Valleys) or Arica Coast, Chile.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:**

Simple structure for warp-faced weave, warped in 1;

Plainweave technique (stripes);

Simple structure for warp-faced weave, warped in 2;

Selected technique with a basic odd count, 1 | 1 (main bands with two-headed serpents and leaves);

Simple structure for warp-faced weave, warped in 2;

Simple ladder technique with colour in rows (ladder segments).

**Components:** 1 structural component (the half tunic).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and natural dyes:

- White Asparagus: 12-0204 TPX, light off-white figures, stripes and borders;
- Monk's Robe: 18-1048 TPX, dark red-brown weft and the whole piece;
- Cowhide: 19-1533 TPX, mid red-brown stripes and figures;
- Insignia Blue: 19-4028 TPX, dark blue figures;
- Sage: 16-0421 TPX, mid green-yellow figures.





Tunic fragment, probably of a regional authority, woven warp-faced weave in camelid fibre. The fragment is possibly in the Maytas-Chiribaya style of the Western Valleys Tradition, from the South Coast of Peru (or the Arica Coast of Chile). The bag has evidently had a great deal of use and there are many repairs. The fragment is of a single, long and narrow piece, without seams or finishes, and seems to present just one half of the tunic. The vertical seam is cut on one side but not on the other. The plainweave stripes of the tunic are warped in one, and the design bands are warped in two, with a selected technique with a basic odd count, 1|1.

The composition of the fragment is of four bands of similar designs, each one flanked by two smaller bands of triangular motifs, called today either 'serrated leaves' (Aym. *laphi*) or 'feline teeth', each separated by a middle-sized stripe in off-white. In each band, the segments of motifs are separated by ladder designs with the colour in rows (Aym.

*patapata*), and all the bands end in sections of ladder designs of this same type. The motifs in one vertical half of the band are in darker tones, whereas those in the other half are lighter tones. The design segments repeat throughout each band in modular fashion, presenting delineated two-headed serpents (amphisbaena) in 'Z' form, with flattened seeds inside the body, and appendices of small diamonds, some in rows of three, protruding from the body. There are additional seed designs in the interstices around the motif in each segment. The heads of the serpent also have seed-like eyes and a mouth with a small cross below. The flattened seeds may be an allusion to maize production in the region. The chromatic range of the bag is of dark tones of brown, blue and green contrasted with off-white.

**Bibliography and reference textiles:** On Maytas-Chiribaya iconography and the Western Valley region in general, see Horta (2004).

## Mortuary belt with seed designs, in Chiribaya style







**Object ID:** 19380.

**Form:** Mortuary belt; **Sub-class of Form:** Belt.

**Equivalences:** Sp. *faja mortuoria*; Eng. *funerary belt*.

**Size:** Intermediate; **Dims.:** Width: 4.3 cm; Length: 392 cm.

**Period:** Late Intermediate (AD 950-1375).

**Style:** Maytas-Chiribaya-Western Valleys Tradition; **Cultural affiliation:** Chiribaya.

**Provenance:** Arica Coast, Chile.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave technique (borders).

Simple structure for warp-faced weave, warped in 2; Selected technique counted in pairs, 2|2, with 1 weft (design segments).

Simple structure for warp-faced weave, warped in 2; Simple ladder technique with colour in rows (ladder segment).

**Components:** 1 structural component (belt) and 1 extended component (cords of twisted warp threads of various strands).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and natural dyes:

- Midnight Navy: 19-4110 TPX, dark blue stripes and blue-coloured designs;
- Tinsel: 16-0945 TPX, mid yellow-brown stripes;
- Chili pepper: 19-1557 TPX, dark orange-red stripes;
- Egret: 11-0103 TPX, off-white designs.

Long mortuary belt woven in warp-faced weave in camelid fibre, in one piece without seams. The belt is in the Maytas-Chiribaya style of the Western Valleys Tradition, from the Arica Coast, dating to the Late Intermediate Period. Each end has warp extensions without weft, from which extend twisted warp threads of various strands, forming belt ties. The belt stripes are warped in one, in plainweave technique, and the design bands are warped in two, with the selected technique counted in pairs, 2|2.

The composition of the belt is of two vertical bands of designs in the central section, separated by a narrow red stripe and flanked on each side by a group of four narrow, coloured stripes in a sequence from the outside of blue, yellow, blue and red. The modular motifs in these bands are seed-like concentric hexagons, separated by segments of ladder designs with the colour in rows, in blue and white. Exceptional segments in the design band have just one large flat concentric hexagon right across the band, or doubled-up hexagons in each vertical band. The belt ends in a segment of ladder designs organised in blocks. As a whole, the iconography expresses the theme of regeneration. The chromatic scheme is of dark tones of blue and orange-red, contrasted with the lighter tones of white and yellow.

**Bibliography and reference textiles:** Similar designs on a bag from the Late Intermediate Period (AD 950-1375) from Chiribaya, can be seen in Catalogue 346 in the Museo de Américas, in Madrid (Inv. 02-5-214, in Jiménez Díaz, 2009: 419).

## Close, short, rectangular tunic with ladder designs, in Maytas-Chiribaya style



**Object ID:** 19277.

**Form:** Closed sleeveless tunic; **Sub-class of Form:** Closed tunic, as part of General tunic.

**Equivalences:** Sp. *unco cerrado sin mangas, unco de hombros, cahua, túnica, camijeta, camiseta, casaca, cusma, cushma, saltambarca*; Aym. *ccahua, qhawa*; Qu. *kushma, kuma, unku*; Ash. *cushma*; U-Ch: *ira*; Eng. closed overshirt.

**Size:** Intermediate; **Dims.:** Ancho 74 cm; Length: 47 (x 2 is 94 cm).

**Period:** Late Intermediate (AD 1000-1400).

**Style:** Maytas Chiribaya-Western Valleys Tradition; **Cultural affiliation:** Chiribaya.

**Provenance:** South of Oruro towards Arica, probably the Arica Coast, Chile.

**Material:** Camelid fibre, possibly alpaca; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave technique (stripes); Simple structure for warp-faced weave, warped in 2; Simple ladder technique with checkerboard colour and figure, in odd counts (bands);

Simple structure for warp-faced weave, warped in 2; Simple ladder technique with checkerboard colour and figure in rows, in odd counts (an exceptional band).

**Components:** 2 structural components (two tunic halves folded at the shoulder) and 2 attached components (the twisted cords).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre, and natural dyes:

- Flint Gray: 16-5803 TPX, light gray stripes and designs;
- Ash: 16-3802 TPX, mid blue-violet stripes and designs;
- Hot Chocolate: 19-1325 TPX, dark red-brown stripes and designs;
- Camel: 17-1224, dark roan stripes and designs;
- Black Coffee: 19-1111 TPX, black stripes and designs;
- Pearled Ivory: 11-0907 TPX, off-white stripes and designs;
- Natural mid brown camelid fibre: weft.





Short, closed and sleeveless tunic, in a wide rectangular form, woven in warp-faced weave in camelid fibre of which some may be in alpaca. It is possibly in the Maytas-Chiribaya style of the Western Valleys Tradition, from the Coast of Arica, in Chile, dating to the Late Intermediate Period, although its provenance may also be closer to the Altiplano.

The tunic's construction is of two pieces doubled in half at the shoulders, with a seam sewn in the central axis with reinforced stitching in 'Z' figures in light brown yarn, leaving the neck opening, and two side seams with reinforced diagonal stitching in dark brown yarn, leaving the arm openings. The borders of the arm openings have no finish, apart from a row of reinforced basting stitching in the same dark brown yarn. The neck opening has no finish either, apart from having a horizontal row of reinforced basting stitch in the lower part in gray yarn. According to Makowski et al. (2006 Vol. 1: 323), this kind of reinforcement is characteristic of textiles from Chiribaya in the Western Valleys, and also from the Arica Coast and the Atacama Basin. The tunic's lower border also lacks a finish. The striped area of the tunic is warped in one with plainweave technique, whereas the design bands are warped in two with the simple ladder technique with checkerboard colour and with figures in blocks, with an odd count, and in the case of one particular band (possibly as a deliberate mistake) in the ladder technique with the colour in rows and figures in blocks, with an odd count. The tunic has two twisted cords attached: one from the shoulder on the left half, its threads continuing in a horizontal row along the shoulder; the other hangs down from the side seam on the left side.

The tunic's composition is almost symmetrical around the central axis. In essence, the design bands occur in the central axis of groupings of the medium-sized stripes of the divided *saya*, in natural browns and grays with a streaked effect. However, the tunic's central part and side borders are exceptional, having narrow coloured stripes rather than design bands in this central axis of the stripes. In addition, the disposition of the bands and stripes is distinct on each half of the tunic, and the colours of the designs bands vary too. Notably, on the right-hand side of the tunic, the three bands of ladder designs, with checkerboard colour and figures in blocks (of dark brown and white), are intercalated with two distinct bands, one with ladder designs with checkerboard colour and figures in blocks (of gray and cherry-red), and the other, exceptionally, in ladder designs with colour in rows and figures in blocks (in the same gray and cherry-red). There is no such ladder band with the colour in rows on the left hand half of the tunic. The chromatic scheme differentiates between the natural fibre tones of the medium-sized stripes and the bands of light and dark natural colours or a natural colour contrasted with a natural dye.

**Bibliography and reference textiles:** Similar tunics with a divided brown *saya* can be seen in Catalogue 269 (Inv. 918) of the Maiman Collection in Israel (Makowski, 2006 Vol. 1: 322-323). See also Catalogue 74 here. On the ladder designs in blocks from the Western Valleys, see Minkes (2005).



## Closed, sleeveless tunic with groups of stripes, in Maytas-Chiribaya style



**Object ID:** 19278.

**Form:** Closed sleeveless tunic; **Sub-class of Form:** Closed tunic, as part of General tunic.

**Equivalences:** Sp. *unco cerrado sin mangas unco de hombros, cahua, túnica, camijeta, camiseta, casaca, cusma, cushma, saltambarca*; Aym. *ccahua, qhawa*; Qu. *kushma, kusma, unku*; Ash. *cushma*; U-Ch: *ira*; Eng. tunic, overshirt.

**Size:** Intermediate; **Dims.:** Width 1: 89 cm; width 2: 86 cm; Length: 53 (x 2 is 106) cm.

**Period:** Late Intermediate (AD 1000-1400).

**Style:** Maytas Chiribaya-Western Valleys Tradition; **Cultural affiliation:** Chiribaya.

**Provenance:** South of Oruro towards Arica, probably the Arica Coast, Chile.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave technique.

**Components:** 2 structural components (two halves of the tunic, folded at the shoulders) and 2 attached components (two braided cords).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and natural dyes:

- Roccoco Red: 18-1652 TPX, mid red side seam;
- Lion: 17-1330 TPX, dark roan stripes and saya;
- Tibetan Red: 19-1934 TPX, dark red-violet stripes;
- Whisper White: 11-0701 TPX, off-white stripes;
- Legion Blue: 19-4324 TPX, dark blue stripes;
- New Wheat: 14-1038 TPX, light cream-brown stripes;
- Blue Turquoise: 15-5217 TPX, mid green-blue stripes;
- Natural mid brown fibre: weft.

Close, short and sleeveless tunic, in a slightly trapezoidal form, woven in warp-faced weave in camelid fibre, probably in the Maytas-Chiribaya style of the Western Valleys Tradition, dating to the Late Intermediate Period, although the provenance may also be further east, towards the Altiplano.

The tunic's construction is of two pieces folded in half at the shoulders, and sewn in the seam in the central axis in zigzag stitching in light brown yarn, leaving the neck opening, and on the two side seams with reinforced diagonal stitching in dark red yarn, leaving the arm openings. The borders of the arm openings lack finishes, whereas the neck opening is finished in simple overcast stitching in the same mid brown yarn as that of the seam. There is also a horizontal row of basting stitching in the lower part of the opening for reinforcement, characteristic of the textiles from Chiribaya, the Arica Coast and the Atacama Basin, according to Makowski et al. (2006 Vol. 1: 323). The lower border of the tunic again lacks a finish. The tunic has two braided cords attached, one in white on the left shoulder, whose threads continue in a row of stitching along this shoulder. The other in white and mid brown hangs down from the right side seam. The function of these cords is unknown, but in contemporary communities similar cords called *chimpu* are attached to the garments of *comunarios* (community members) when they carry out communal ceremonies in the ritual sites called *pukara*, as the identification marks for each garment. Might there have been a similar function centuries earlier? The tunic throughout is warped in one, in plainweave technique.

The tunic's composition is symmetrical around the central axis. It presents a natural mid brown *saya* (the monochrome area) divided into wide stripes, with a streaked effect due to the variations in tone of the fibre used in the yarn, intercalated with two sets of narrow stripes in each half of the garment. These sets of narrow stripes are not symmetrical, but each one repeats the same colour sequence (of red, white, brown, yellow, red, white, brown, blue, yellow and red). Only in one group does the stripe in the blue position change to brown, and the stripe in the yellow position becomes turquoise blue. The chromatic scheme of the tunic differentiates between the natural fibre tones in the wide stripes and the sets of stripes in natural dyes.

**Bibliography and reference textiles:** Similar tunics with a divided *saya* in brown, are found, for example, in Catalogue 269 (Inv. 918) of the Maiman Collection in Israel (Makowski et al., 2006 Vol. 1: 322-323), and there is a Middle Horizon example (c. AD 700) from the site of Chilca (between the Mala and Lurin Valleys of the Central Coast of Peru), but made of camelid fibre and so probably with highland influence, in T.M. 1965.40.42 in the Textile Museum, Washington, DC (A. P. Rowe, 1986: 192, Fig. 39). See also Catalogue 73 here.

**Bag from the tobacco and coca complex  
with a two-headed serpent**





**Object ID:** 20089.

**Form:** Coca bag; **Sub-class of Form:** Bag for the tobacco and coca complex, as part of Ritual bag.

**Equivalences:** Sp. *bolsa-chuspa*; Aym. *wallqipu*; Qu. *chhuspa*, *ch'uspa*; Eng. *ceremonial coca bag*.

**Size:** Intermediate; **Dims.:** Width: 15.5 cm; Length: 11 cm (x 2 is 22 cm).

**Period:** Late Intermediate (AD 900-1420); **Specific chronology:** AD 750-1300.

**Style:** Maytas Chiribaya-Western Valleys Tradition; **Cultural affiliation:** Maytas-Chiribaya.

**Provenance:** Arica Coast, Chile.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:**

Simple structure for warp-faced weave, warped in 1; Plainweave technique (stripes).

Simple structure for warp-faced weave, warped in 2; Selected technique with a basic odd count, 1|1 (in the central band with the two-headed serpent);

Simple structure for warp-faced weave, warped in 2; Selected technique counted with the odd derivative T, 2|1 (in the bands of 'flowers' or *paqalitu* and the volutes in zigzag).

**Components:** 1 structural component (the textile folded in two to form the bag).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and natural dyes:

- Bronze Brown: 18-0937 TPX, mid yellow-brown stripes and figures;
- Vanilla Custard: 12-0815 TPX, cream-white figures, finish, stripes and weft;
- Atlantic Deep: 19-4726 TPX, dark green-blue figures and finishes;
- Aspen Green: 17-0215 TPX, mid green finishes and stripes;
- Biking Red: 19-1650 TPX, dark red-violet figures, finishes and stripes;
- Coffee Bean: 19-0915 TPX, dark brown finishes.

Small bag with a wide rectangular form, probably used in the powdered tobacco and coca complex, woven in warp-faced weave in camelid fibre. The bag is probably in the Maytas-Chiribaya style of the Western Valleys Tradition, from the Arica Coast, dating to the Late Intermediate Period.

The bag's construction is of one single piece folded in half to form the bag and sewn at the sides. The finish to the side seams is in simple cross-knit loop stitch in one colour, and with simple overcast stitching around the opening. The bag's stripes are warped in one with plainweave technique, and the design bands are warped in two with the selected technique with either a basic odd count, 1|1, or a derived odd count, 2|1.

The bag's composition is symmetrical around the central axis, with three bands of designs separated by narrow coloured stripes. The central band is of a two-headed serpent motif (amphisbaena) in 'S' form, in a lineal style, with 'S' and 'Z' motifs inside its body and in the interstices around the motif. This central band is flanked by minor bands of a vertical repeating pattern of zigzags, called nowadays 'flowers' (*paqalitu*). The two lateral bands have motifs of volutes with curly tails in a zigzag pattern (of the type called nowadays *siyanu*). The chromatic range of the bag is of dark tones of blue, green, red and brown, contrasted with white and ochre.

**Bibliography and reference textiles:** On the iconography of the Maytas-Chiribaya style and the Western Valleys Tradition, see Horta (2004).

**Medium-sized coca bag with llama-serpent motifs  
in the Late San Miguel style**







**Object ID:** 19358.

**Form:** Coca and tobacco bag; **Sub-class of Form:** Bag for the tobacco and coca complex, as part of Ritual bag.

**Equivalences:** Sp. *bolsa-chuspa*; Aym. *wallqipu*; Qu. *chhuspa*, *ch'uspa*; Eng. ceremonial coca bag.

**Size:** Intermediate; **Dims.:** Width 1: 17.5 cm; Width 2: 21.5 cm; Length: 18 cm (31 cm with fringes).

**Period:** Late Intermediate (AD 900-1420); **Specific chronology:** AD 1100-1430.

**Style:** Late San Miguel; **Cultural affiliation:** Late San Miguel; **Provenance:** Arica Coast, Chile.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave technique (stripes).

Simple structure for warp-faced weave, warped in 2; Selected technique with a basic odd count, 1|1, with 1 weft (band 1); Simple structure for warp-faced weave, warped in 2; Selected technique with a derived odd count, 2|1, with 1 weft (band 2).

**Components:** 1 structural component (textile folded in two) and 2 attached components (cord in the upper part and the cotton fringe in the lower part attached with basting stitch).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and natural dyes:

- Potent Purple: 19-2520 TPX, dark violet *pampa* and weft,
- Biking Red: 19-1650 TPX, dark red stripes and figures;
- Earth Red: 18-1631 TPX, dark red-violet figures and fringe;
- Egret: 11-0103 TPX, off-white figures;
- Amber Gold: 16-1139 TPX, light yellow-brown figures;
- Licorice: 19-1102 TPX, black figures.

Coca bag in trapezoidal form, woven in warp-faced weave in camelid fibre, in the Late San Miguel style from the Arica Coast, dating to the Late Intermediate Period. The bag is of a single piece, united at the side seams with basting stitch. The lower part is finished with a fringe of twisted cords in blocks of different tones of red, attached with basting stitch. To one side of the bag opening is a twisted cord in cotton used either as a strap or to close the bag. The intermediate stripes are warped in one, in plainweave technique, and the design bands are warped in two with the selected technique with a basic odd count, 1|1, in the major central band, and with a derived odd count, 2|1, in each side band.

The bag's composition is symmetrical around the central axis with its *pampa* divided into intermediate purple stripes, intercalated with three vertical design bands, which are flanked in turn by narrow coloured stripes. The central band has a single segment of continuous obliquely-oriented motifs of geometrical patterns in dark red and white, as variants on the two-headed serpent motif, but reconceptualised here as llama-serpents, with 'S' motifs in the head and seed-like hexagons inside the body and in the interstices around the motif. The two lateral bands have four segments each side of the bag, and a ground of coloured stripes which contrast with the off-white designs. Three segments have distinct motifs of volutes on a vertical zigzagging pathway and the fourth is of the triangular forms known nowadays as either 'leaves' (Aym. *laphi*) or 'feline teeth'. The chromatic scheme of the bag is of dark tones of red and gray contrasted with the lighter tones of white and yellow-brown.

**Bibliography and reference textiles:** On the iconography of the Late San Miguel style, see Horta (2004).



**Coca bag with volute motifs, in the  
Late San Miguel style**





**Object ID:** 2716.

**Form:** Coca bag; **Sub-class of Form:** Bag for the tobacco and coca complex, as part of Ritual bag.

**Equivalences:** Sp. *bolsa-chuspa*; Aym. *wallqipu*; Qu. *chhuspa*, *ch'uspa*; Eng. ceremonial coca bag.

**Size:** Intermediate; **Dims.:** Width 1: 26,5 cm; Width 2: 36 cm; Length: 29.2 cm (x 2 is 58,4 cm).

**Period:** Late Intermediate (AD 900-1420); **Specific chronology:** AD 1100-1430.

**Style:** Late San Miguel; **Cultural affiliation:** Late San Miguel.

**Provenance:** Arica Interior, Chile.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave technique (stripes).

Simple structure for warp-faced weave, warped in 2; Selected technique with a derived odd count, 2|1, with 1 weft (bands).

Simple structure for warp-faced weave, warped in 2; Simple ladder technique with the colour in rows (ending).

**Components:** 1 structural component (textile folded in two) and 1 attached component (twisted thread added to one side of the opening).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and natural dyes:

- Plum Perfect: 19-3316 TPX, dark violet borders, stripes and designs;
- Deep Claret: 19-1840 TPX, dark red *pampa*, stripes and designs;
- Whisper White: 11-0701 TPX, light off-white figures;
- Golden Brown: 18-0940 TPX, dark yellow-brown stripes, figures and weft;
- Fig: 19-1718 TPX, dark red-violet figures.

Trapezoidal coca bag made in warp-faced weave in camelid fibre. The bag is in the Late San Miguel style probably from the Interior of Arica, dating to the Late Intermediate Period. The construction is of a single piece folded in half and sewn at the sides with basting stitch. The bag lacks finishes or a strap. However, there is a twisted thread attached to one side of the opening, either as a marker of content (*chimpu*) or to close the bag. The structure of the stripes is warped in one, with plainweave technique, and the design bands are warped in two, with the selected technique with a derived odd count, 2|1, which generates the geometric designs.



The bag's composition is symmetrical around the central axis, with a *pampa* divided into intermediate stripes in red, intercalated with three design bands (Aym. *palla*; Qu. *pallay*), each one flanked in turn by narrow coloured stripes. The bands are organised into segments with distinct designs of volutes, characteristic of the Late San Miguel style, separated by sections of ladder designs with the colour in rows (Aym. *patapata*; Qu. *sukasuka*). The ground to the bands is of coloured stripes which contrast with the off-white designs. The motifs include flattened volutes on zigzagging pathways (of the *siyanu* type) and pointed volutes in bifurcations (Aym. and Qu. *pallqa*). The chromatic scheme contrasts dark tones of red, violet, brown and ochre with off-white.

**Bibliography and reference textiles:** A similar bag can be seen in an example from the site of Playa Miller 3 (PLM-3 S/R No. 178 30524) in the Museo Arqueológico y Antropológico in San Miguel de Azapa, Arica. On the iconography of the Late San Miguel style, see Horta (2004).

## Wide mortuary belt with diamond motifs, in Carangas-Cabuza style



**Object ID:** 20420.

**Form:** Mortuary belt; **Sub-class of Form:** Belt.

**Equivalences:** Sp. *faja mortuaria*; Eng. funerary belt.

**Size:** Intermediate; **Dims.:** Width: 6.7 cm;  
Length: 118 cm.

**Period:** Late Intermediate (AD 1000-1400).

**Style:** Carangas-Cabuza; **Cultural affiliation:** Intersalar;

**Provenance:** Salinas de Garci Mendoza, Southern  
Altiplano of Bolivia.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced  
weave, warped in 1; Plainweave technique (borders).  
Simple structure for warp-faced weave, warped in 2;  
Simple ladder technique with checkerboard colour and  
figures, counted in pairs, 2|2 and 4|4 (band).

**Components:** 1 structural component (belt) with 2  
attached components (braided cords at each end).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre  
in 'S'.

**Colours:** Natural tones of camelid fibre:

- White Asparagus: 12-0104 TPX, light off-white in the whole belt and the weft;
- Bison: 18-1027 TPX, mid roan in the whole belt.





Mortuary belt woven in warp-faced weave in camelid fibre (probably llama), from the Intersalar region in the Carangas-Cabuza style, dating to the Late Intermediate Period. The two ends of the belt are finished in double cross-knit loop stitch and have the remnants of belt ties in braided cords. The borders are warped in one, with plainweave technique, and the design band is warped in two with the simple ladder technique with checkerboard colour and figures (Aym. *k'uthu palla*; Qu. *k'uthu pallay*), counted in pairs (4|4|8), with a final section exclusively in checkerboard colours.

The belt's composition is a wide band of concentric diamonds interlinked vertically and horizontally, with minor diamonds 'seed-like' inside, contrasting the natural tones of brown and white (possibly in an anaconda design), flanked by plain stripes on the lateral borders.

**Bibliography and reference textiles:** On the development of this weaving technique in the Late Intermediate Period in the Intersalar region, see Arnold and Espejo (2013a: chaps. 7 and 8).

## Belt-bag with flying bird motifs in Chuquibamba style



**Object ID:** 20151.

**Form:** Belt-bag; **Sub-class of Form:** Faja.

**Equivalences:** Sp. *faja-bolsa*, *bolsa faja*, *bolsa-faja*, *coquero*; Eng. coca belt.

**Size:** Intermediate; **Dims.:** Width: 11 cm (x 2 is 22 cm); Length: 75 cm.

**Period:** Late Horizon (AD 1400-1535).

**Style:** Chuquibamba; **Cultural affiliation:** Provincial Inka; **Provenance:** South Coast of Peru.

**Material:** Camelid fibre; **Fabric:** Weft-faced weave (front face) and warp-faced weave (back face).

**Structure and technique: faz de urdimbre:** Simple structure for warp-faced weave, warped in 1; Plainweave technique. Structure for weft-faced weave, warped in 1; Non-slit tapestry technique – dovetailed (checkerboard) and tapestry technique with supplementary wefts – brocade (birds in profile).

**Components:** 1 structural component (belt folded in half) and 2 extended components (belt-ties in interlaced warps at each end).

**Threads: belt and ties: Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and natural dyes:

**Front face of the belt:** Port: 19-1525 TPX, mid red-brown bird motif and geometric design;

- Vanilla Custard: 12-0815 TPX, light cream-white bird motif and geometric design;
- Deep Teal: 19-4914 TPX, dark green-blue bird motif and geometric design;
- Tinsel: 16-0945 TPX, mid yellow-brown bird motif and geometric design;
- Iguana: 18-0525 TPX, mid green-yellow bird motif and geometric design;

**Back face of the belt:** Oatmeal: 13-0401 TPX, mid gray stripes;

- Coffee Bean: 19-0915 TPX, dark brown stripes;
- Bone Brown: 17-1128 TPX, mid brown stripes.





Belt-bag in Chuquibamba style from the Late Horizon, in a combination of weft- and warp-faced weaves, woven in camelid fibre. These belt-bags were used for carrying coca leaves in bulk, presumably for group sessions of coca chewing. The belt is of one single piece but worked in two sections: the front face is in tapestry and the rear face is in warp-faced weave with stripes in the natural tones of camelid fibre. The seams at each side are in overcast stitching as is the finish on the upper face, but leaving the bag opening in the central part. The seam to the left of the opening has a small tassel attached. At each end of the belt there are interlaced warp threads in a flat form as belt ties. The dovetailed non-slit plain tapestry and tapestry with supplementary wefts in brocade on the front are warped in one, as are the plainweave technique stripes in warp-faced weave on the back.

The composition in the tapestry section has a ground of dovetailed, coloured rectangles in a checkerboard pattern organised in diagonal rows of distinct colours. The basic unit of the composition of the front section is a pair of rectangles, with a brocaded square in the central part presenting motifs of single birds in profile, possibly pelicans (or other guano birds) with raised tails (possibly indicating flight). The brocaded squares have additional rectangular appendices above and below, in plain tapestry. The chromatic scheme is of diagonal sequences of red, green, yellow, dark blue and white rectangles, with the motifs in diagonal sequences of white, yellow and green birds contrasted with red-brown.

Referring to similar patterns of composition and colour in other Chuquibamba garments (tunics, mantles, loin-cloths), some authors propose that these express administrative registers in terms of visual calendars, which are primarily lunar but intercalated with the solar year (Frame, 1999; Zuidema, 2009). These textiles should be studied in depth to see if they deal with something similar.

**Bibliography and reference textiles:** There are examples of belt-bags in various museums (for example Catalogue 279, Inv. 944, of the Maiman Collection in Israel, in Makowski et al., 2006 Vol. 1: 332), however, the detailed iconography varies considerably. On Chuquibamba textiles in general, see the study by Frame (1999a). See also Catalogue 80 here in the MUSEF Collection.



## Belt-bag with bird heads in profile in Chuquibamba style



**Object ID:** 25772.

**Form:** Belt-bag; **Sub-class of Form:** Belt.

**Equivalences:** Sp. *faja-bolsa*, *bolsa faja*, *bolsa-faja*, *coquero*; Eng. bag-belt, coca belt.

**Size:** Intermediate; **Dims.:** Width: 14 cm (x 2 is 28 cm); Length: 123 cm.

**Period:** Late Horizon (AD 1400-1535).

**Style:** Chuquibamba; **Cultural affiliation:** Provincial Inka;

**Provenance:** South Coast of Peru.

**Material:** Camelid fibre; **Fabric:** Weft-faced weave (front face) and warp-faced weave (rear face).

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave technique.

weft-faced weave: Structure for weft-faced weave, warped in 1; Non-slit dovetailed tapestry technique (checkerboard) and tapestry technique with supplementary wefts – brocade (birds in profile).

**Components:** 2 structural components (front and rear faces of the belt) and 2 attached components (two braided cords).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

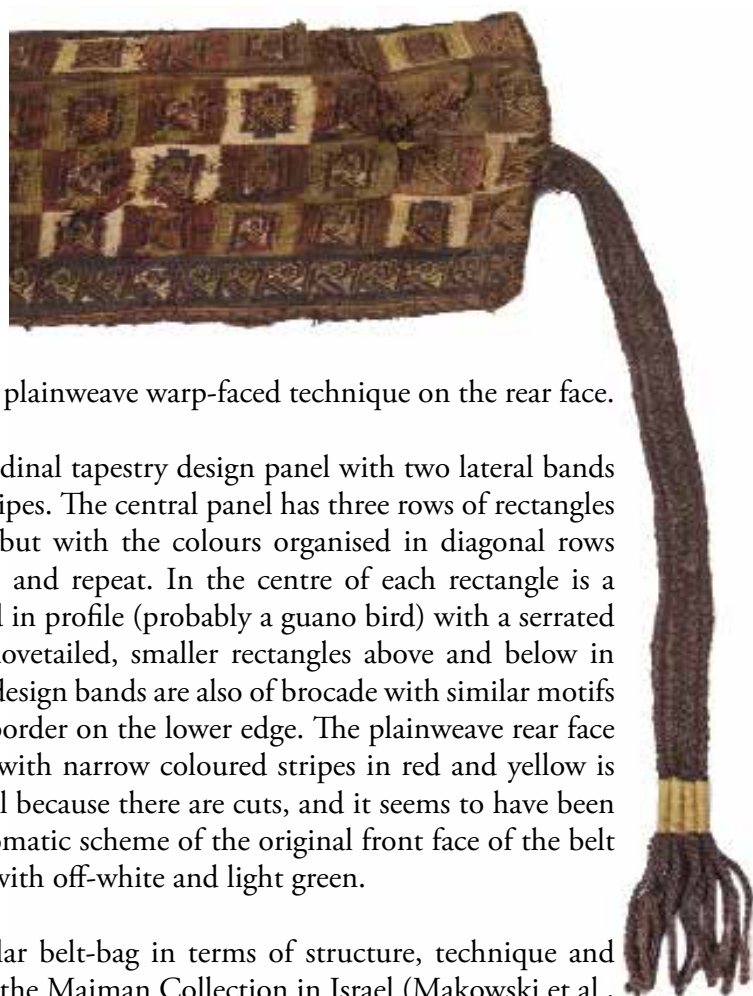
**Colours:** Natural tones of camelid fibre and natural dyes:

- White Asparagus: 12-0104 TPX, off-white brocade and weft;
- Bison: 18-1027 TPX, mid roan brocade;
- Oxblood Red: 19-1524 TPX, dark red-brown brocade;
- Legion Blue: 19-4324 TPX, dark blue brocade and stripes;
- Bluesteel: 18-4222 TPX, mid blue brocade;
- Mistletoe: 16-0220 TPX, mid green brocade;
- Shopping Bag: 19-1213 TPX, dark brown borders and stripes;
- Tinsel: 16-0945 TPX, mid yellow-brown stripes;
- Bronze Green: 16-0945 TPX, mid yellow-green stripes;
- Arabesque: 16-1441 TPX, mid red-orange stripes;
- Coffee Bean: 19-0915 TPX, dark brown extensions.





Belt-bag in Chuquibamba style from the Late Horizon Period, woven in camelid fibre in weft-faced weave on the front and warp-faced weave on the rear. The belt-bag's construction is of these two longitudinal pieces, united at the borders with overcast stitching to form the bag, and finished on the side borders and upper part with cross-knit loop stitch, leaving the bag opening. The two short ends have belt-ties attached, which end in twisted cords. The non-slit dovetailed tapestry and brocade on the front face is warped in one, as is the plainweave warp-faced technique on the rear face.



The composition on the front face is a longitudinal tapestry design panel with two lateral bands of designs, separated by a set of narrow coloured stripes. The central panel has three rows of rectangles in dovetailed tapestry in a checkerboard pattern, but with the colours organised in diagonal rows ascending rightwards, of white, red-brown, green, and repeat. In the centre of each rectangle is a brocaded square with a motif of a large-beaked bird in profile (probably a guano bird) with a serrated lower border, and these squares have additional dovetailed, smaller rectangles above and below in colours distinct from that of the square. The lateral design bands are also of brocade with similar motifs of the long-beaked bird in profile, with a serrated border on the lower edge. The plainweave rear face with dark brown intermediate stripes intercalated with narrow coloured stripes in red and yellow is well worn. This warp-faced rear piece is not original because there are cuts, and it seems to have been added quite recently to the tapestry front. The chromatic scheme of the original front face of the belt is of dark tones of red, brown and blue contrasted with off-white and light green.

**Bibliography and reference textiles:** A similar belt-bag in terms of structure, technique and composition is that in Catalogue 279 (Inv. 944) In the Maiman Collection in Israel (Makowski et al., 2006 Vol. 1: 332). On the textiles of Chuquibamba in general, see the study by Frame (1999a). See also Catalogue 79 here.





## Ceremonial bag with two-headed serpent motifs in Chuquibamba style



**Object ID:** 20179.

**Form:** General ceremonial bag; **Sub-class of Form:** Ritual bag, as part of Accessory.

**Equivalences:** Sp. *bolsa ceremonial en general*; Eng. bag for ceremonial in general, ceremonial bag in general.

**Size:** Intermediate; **Dims.:** Width: 43.5 cm; Length: 41 cm (x 2 is 82 cm).

**Period:** Late Horizon (AD 1400-1535).

**Style:** Chuquibamba; **Cultural affiliation:** Provincial Inka; **Provenance:** South Coast of Peru.

**Material:** Camelid fibre; **Fabric:** Weft-faced weave.

**Structure and technique:** Structure for weft-faced weave, warped in 1; Plain open tapestry weave (stripes and squares); Structure for weft-faced weave, warped in 1; Tapestry technique with supplementary wefts - brocade (squares of motifs).

**Components:** 2 structural components (two parts of the bag) and 2 attached components (two tassels).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and natural dyes:

- Tibetan Red: 19-1934 TPX, dark violet tapestry squares;
- Duffel Bag: 19-0415 TPX, dark green square near the design and finishes;
- Black Iris: 19-3921 TPX, dark blue designs, squares and finishes;
- Whitecap Gray: 12-0304 TPX, light off-white figures and finishes;
- Amber Gold: 16-1139 TPX, mid golden yellow figures and finishes;
- Harvest Gold: 16-0948 TPX, light yellow-brown figures and finishes;
- Tobacco Brown: 17-1327 TPX, dark roan borders and warp.





Ceremonial bag in weft-faced weave, woven in camelid fibre, in the Chuquibamba style dating to the Late Horizon Period. The bag is constructed of two pieces united at the sides and the base. The side seams have a complex finish (Qu. *apsu*) of double cross-knit loop stitch in various colours. The bag's opening and lower part are also finished in double cross-knit loop stitch but in a single colour. The two upper corners of the bag have tassels of a natural brown colour attached. The structure of the bag is simple, warped in one, with a plain tapestry technique in the ground weave, and the supplementary weft of brocade in the rectangles with motifs.



The bag's composition is symmetrical on one face and asymmetrical on the other. Both faces have a 'pampa' of dark red intercalated with three vertical bands of design rectangles in brocade, in white with blue and yellow with blue. These vertical design rectangles are flanked by narrow stripes and by square appendices in plain dovetailed tapestry in green and blue to the left and right, their colours alternating up the whole band. The rectangles present one kind of motif on one face and two kinds of motifs on the other. The symmetrical face has three bands with the same configuration of motifs, but it is difficult to identify them. They seem to be variations on the two-headed serpent motif, with its body in a serrated diagonal line, and with seeds and zigzags in the interstices, with the same design on a smaller scale in the right hand side of the lower part. The asymmetrical face has a central and right-hand band in rows of two-headed serpent motifs in serrated surroundings, with seed-eye motifs inside the body and in the interstices. On this face, only the left-hand band has the difficult-to-read motifs. The chromatic scheme is of dark violet, green and blue contrasted with white and yellow, with red as the intermediate colour.



**Bibliography and reference textiles:** On Chuquibamba textiles in general, see Frame (1999a). See also Catalogue nos. 79 and 80 here.



## Provincial Inka coca bag with naturally-coloured stripes



**Object ID:** 21214.

**Form:** Coca bag; **Sub-class of Form:** Bag for the tobaaco and coca complex, as part of Ritual bag.

**Equivalences:** Sp. bolsa-chuspa; Aym. *wallqipu*; Qu. *chhuspa*, *ch'uspa*; Eng. ceremonial coca bag.

**Size:** Intermediate; **Dims.:** Width: 15.4 cm; Length: 16.2 cm (x 2 is 32,4 cm).

**Period:** Late Horizon (AD 1400-1535).

**Style:** Provincial Inka; **Cultural affiliation:** Inka;

**Provenance:** South Coast (or Highlands) of Peru.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:**

**Bag:** Simple structure for warp-faced weave, warped in 1; Plainweave technique (bag's stripes);

Simple structure for warp-faced weave, warped in 2; Simple ladder technique with colours in rows (bands of ladder designs);

**Strap:** Complex structure for warp-faced weave, warped in 4; Complex ladder technique with colour in rows and figure, counted in pairs, 2|2, with 1 spiralling weft;

**Components:** 1 structural component (bag fabric folded in half), and 2 attached components (strap and the twisted thread to one side).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and natural dyes:

**Bag and strap:**

- Shopping Bag: 19-1213 TPX, dark brown stripes and ladder designs;
- Brown Sugar: 17-1134 TPX, mid brown stripes;
- Bison: 18-1027 TPX, mid roan stripes;
- Lamb's Wool: 12-0910 TPX, light yellow-white stripes, ladder designs and strap;
- Jet Black: 19-0303 TPX, black ladder designs.

**Bag finish:**

- Baked Apple: 18-1648 TPX, mid red-violet borders and opening;
- Jet Black: 19-0303 TPX, black borders and opening.





Square coca bag in warp-faced weave, woven in camelid fibre. The bag in Provincial Inka style from the south of Peru dates to the Late Horizon. It is constructed from two pieces: the bag folded in half, and the strap attached to both sides of the opening. A twisted thread attached to one side of the rim is probably to close it. The finish at the sides is simple cross-knit loop stitch in various colours (red, white, black) whereas the rim has overcast stitching in red yarn. The bag itself has simpler structures, with stripes warped in one with plainweave technique, and bands warped in two with simple ladder technique with the colour in rows. The strap has a complex structure, warped in four, and complex ladder technique with the colour in rows and with figures, counted in pairs, 2|2 (Qu. *sukasuka pally*). This greater strap complexity is common in bags used by regional Inka officials (Findley Hughes, 2010: 157-165; Arnold and Espejo, 2013b: 71-72).

The bag's composition is symmetrical around the central axis. Seven pairs of intermediate stripes in distinct natural but monochrome colours form the basic seven units of the design, each separated by a central stripe with a speckled effect (Qu. *ch'imisqa*) by warp thread, in black and white. Flanking each stripe set are narrow bands of ladder designs with the colour in rows (Qu. *sukasuka*). The stripe set colour is white in the central axis then mid brown, light brown and finally dark brown on the two borders. The chromatic scheme contrasts the natural dark tones of brown and black with white, and with dyed red in the finishes. The strap has plain double cloth technique on the borders, whereas the central band in complex ladder designs has horizontal rows of diamond motifs with points inside, horizontal zigzags, linked diamonds and linked parts of diamonds, each motif group separated by ladder rows.

**Bibliography and reference textiles:** A similar Inka bag from the Late Horizon is Catalogue 83 here. A bag of this type was found at the site of Chiu Chiu, in the Atacama Basin (Catalogue 348, Inv. 14680, in the Museo de América in Madrid, in Jiménez Díaz, 2009: 421; see also Jiménez Díaz, 2003: 106-107); another has unknown provenance (Catalogue 219, Inv. 14751, in the Museo de América in Madrid, in Jiménez Díaz, 2009: 278); one was found on the South Coast of Peru (Am1921,0321.12 in the British Museum, London); another is T.M. 91.326 in the Textile Museum, Washington, DC (A. P. Rowe, 1996: 7, Fig. 4.); yet another is T.M. 1975.1.6 again from the Textile Museum, Washington, DC (A. P. Rowe, *ibid.*: 8); and a similar example is in the collection published by O'Neale and Kroeber (1930: pl. 36, fig.c).



## Provincial Inka coca bag with mainly white stripes



**Object ID:** 19265.

**Form:** Coca bag; **Sub-class of Form:** Bag for the tobacco and coca complex, as part of Ritual bag.

**Equivalences:** Sp. *bolsa-chuspa*; Aym. *wallqipu*; Qu. *chhuspa*, *ch'uspa*; Eng. ceremonial coca bag.

**Size:** Intermediate; **Dims.:** Width: 16.5cm; Length: 17 cm (x 2 is 34 cm).

**Period:** Late Horizon (AD 1400-1535).

**Style:** Provincial Inka; **Cultural affiliation:** Inka;

**Provenance:** Unknown.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** **Bag:** Simple structure for warp-faced weave, warped in 1; Plainweave technique (the bag's stripes).

Simple structure for warp-faced weave, warped in 2; Simple ladder technique with colour in rows (the bag's narrow stripes);

**Strap:** Complex structure for warp-faced weave, warped in 3; Selected technique counted in pairs, 2 | 2, with 1 spiralling weft.

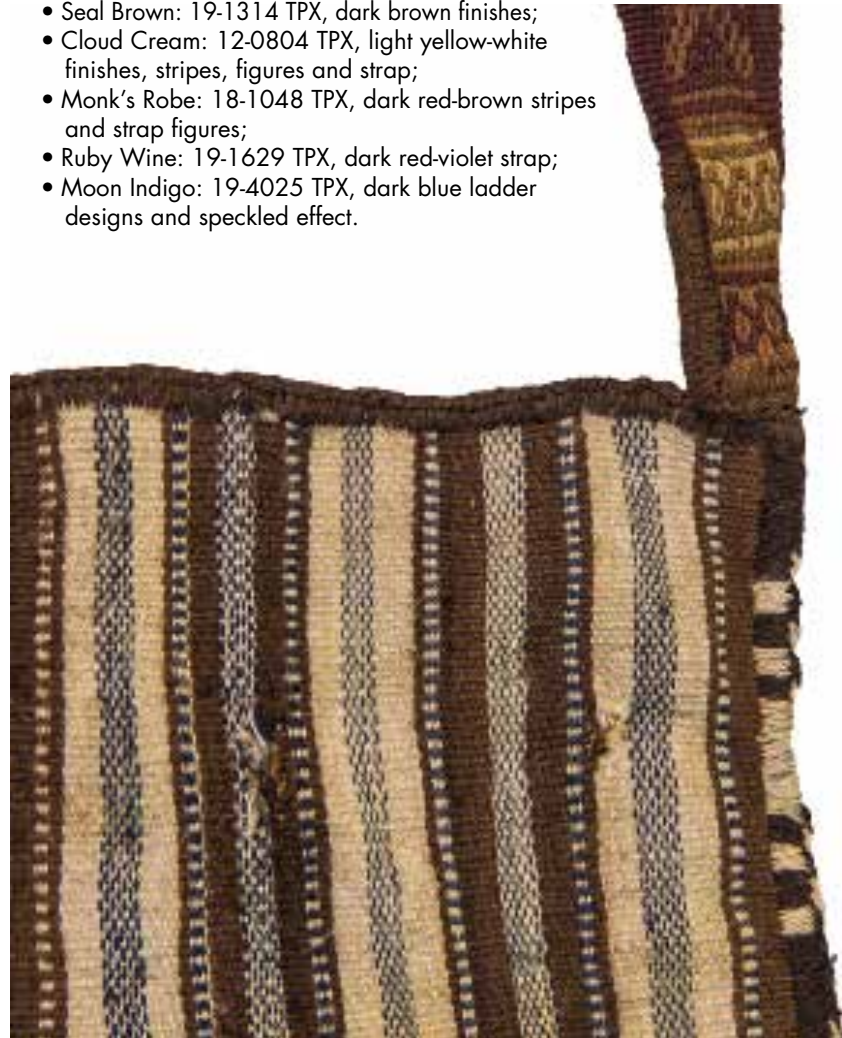
**Components:** 1 structural component (bag fabric folded in half), and 1 attached component (strap).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre:

**Bag and strap:**

- Seal Brown: 19-1314 TPX, dark brown finishes;
- Cloud Cream: 12-0804 TPX, light yellow-white finishes, stripes, figures and strap;
- Monk's Robe: 18-1048 TPX, dark red-brown stripes and strap figures;
- Ruby Wine: 19-1629 TPX, dark red-violet strap;
- Moon Indigo: 19-4025 TPX, dark blue ladder designs and speckled effect.





Square Inka coca bag, in warp-faced weave, woven in camelid fibre, in Provincial Inka style from the Late Horizon, with an unknown provenance. The bag's construction is of a single piece folded in half and sewn at the side seams, with an additional finish of simple cross-knit loop stitch in two colours (white and dark brown) which continues 2 cm around the bag's base on each side. The bag's rim is finished with simple cross-knit loop stitch in brown. The strap is stitched to each side of the bag opening and the first section of the strap is also finished in simple cross-knit loop stitch. The bag has a simple structure, warped in one, with plainweave technique, and warped in two with the simple ladder technique with the colour in rows. The strap, once again, has a more complex structure warped in three, with a brown double cloth border and the central band is of a selected technique counted in pairs, 2|2.

The bag's composition, like that of Catalogue 82, is of seven units, each consisting of

two monochrome intermediate stripes separated by a stripe with a speckled effect (Qu. *ch'imisqa*) by warp threads (with a count of 2 white threads and 1 blue). Each unit of the composition is flanked by narrow bands of simple ladder designs with the colour in rows (Qu. *sukasuka*). In this case the central stripe set are in dark brown, flanked by white, then light brown, then white again and finally dark brown on the borders. The strap has motifs organised in segments, of horizontal rows of diamonds, a 'sun' with six rays, and a zigzag, intercalated with ladder designs with the colour in rows; the strap also ends with the same kind of ladder designs. The chromatic scheme as a whole is of the dark tones of brown, reddish violet and dark blue contrasted with creamy white.

**Bibliography and reference textiles:** Similar Provincial Inka bags from the Late Horizon are found in Catalogue 82 here (with its reference textiles), and Catalogue 219 (Inv. 14751) in the Museo de América in Madrid (Jiménez Díaz, 2009: 278). See also the Inka coca bag illustrated in Cahlander and Baizerman (1985: 27, fig. 4-1), with details of its making on p. 117. On comparisons in complexity between the bag and strap, as markers of status for regional Inka officials, see Findley Hughes (2010: 157-165) and Arnold and Espejo (2013b: 71-72).



# Ceremonial bag for maize in Provincial Inka style







**Object ID:** 20060.

**Form:** Ceremonial bag for maize; **Sub-class of Form:** Ceremonial bag, as part of Ritual bag.

**Equivalences:** Sp. *bolsa ceremonial para maíz*.

**Size:** Intermediate; **Dims.:** Width 1: 33 cm; Width 2: 46 cm; Length (without fringe): 33 cm (x 2 is 59 cm); Length with fringe: 60 cm.

**Period:** Late Horizon (AD 1420-1535).

**Style:** Provincial Inka; **Cultural affiliation:** Inka; **Provenance:** Arica Coast, Chile.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave technique (stripes).

Simple structure for warp-faced weave, warped in 2; technique for simple double cloth, with 2 wefts (bands of figures).

**Components:** 1 structural component (bag fabric folded in half), 1 extended component (warp extension fringe with various twisted cords), and 2 attached components (tassels).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and natural dyes:

- Pompeian Red: 18-1658 TPX, mid red stripes, figures and finishes;
- Bistro Green: 19-5408 TPX, dark green-blue figures and finishes;
- Trekking Green: 19-5411 TPX, dark green-blue stripes and finishes;
- Ochre: 14-1036 TPX, mid yellow-brown figurative area and finishes;
- White Asparagus: 12-0104 TPX, light off-white figures, border and finishes;
- Legion Blue: 19-4324 TPX, dark blue figures, stripes and finishes;
- Bison: 18-1027 TPX, mid roan figures and weft.

This intermediate-sized trapezoidal bag, possibly used in ceremonies related to maize production, is in warp-faced weave and woven in camelid fibre in Provincial Inka style from the Arica Coast, dating to the Late Horizon. The bag has a long fringe of warp extensions, and bears the remnants of tassels on the sides of the bag's opening. The side seams have a strikingly complex finish of double cross-knit loop stitch in various colours (red, yellow, white, blue and green). The stripes are warped in one with plainweave technique, and the design bands are warped in two with simple double cloth technique, using two wefts. The bag's composition is of wide monochrome stripes (in dark tones of red, blue and green) intercalated with three main design bands in simple double cloth. These bands present motifs of an anthropomorph associated with maize (possibly the maize deity), in a modular scheme, on a ground of coloured stripes which contrast with the dominant red of the figures. The bands are flanked by narrow bands of single and double triangular motifs called nowadays 'leaves' or 'feline teeth' (in red and yellow, and blue with white), and then narrow coloured stripes in green and blue, in the same technique. The bands end in ladder segments with the colour in rows (Qu. *sukasuka*). The chromatic scheme as a whole is of dark reds, blues, greens and roan contrasted with white and ochre.

**Bibliography and reference textiles:** Similar bags are found in the British Museum (Am1982,17.1), and the Maiman Collection, in Israel (Catalogue 277, Inv. 939, in Makowski et al., 2006 Vol. 1: 330). An Inka bag with the same motifs in the MUSEF Collection is Object ID 19367. See Jiménez's comment on the maize anthropomorph (2004a: 395).

## Ceremonial bag for llamas, in Inka style



**Object ID:** 2678.

**Form:** Ceremonial bag for llamas;

**Sub-class of Form:** Ceremonial bag, as part of Ritual bag.

**Equivalences:** Sp. *bolsa ceremonial para llamas*.

**Size:** large; **Dims.:** Width max.: 20 cm;

Total length: 70 cm.

**Period:** Late Horizon (AD 1400-1535).

**Style:** Inka; **Cultural affiliation:** Inka;

**Provenance:** South Coast of Peru.

**Material:** Cotton and camelid fibre;

**Fabric:** Weft-faced weave and weft twining or wrapping.

**Structure and technique:** Structure for weft-faced weave, warped in 1; Plain open tapestry technique;

Structure for weft-faced weave, warped in 1; Technique for non slit – dovetailed tapestry (bag);

Structure for weft wrapping; Technique for simple weft wrapping (central-lower part of the bag).

**Components:** 1 structural component (bag with an opening) and 2 attached components (central section and the fringe in the lower part).

**Threads:** **Warp:** cotton fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and cotton, and natural dyes:

- Fog: 13-0607 TPX, light yellow-white upper part of the bag;
- Chili Pepper: 19-1557 TPX, mid red-brown fringe, top bag and central section;
- Astral Aura: 19-3830 TPX, dark blue-violet llama motifs;
- Golden Cream: 13-0939 TPX, light yellow motifs of the upper and lower parts;
- Jet Black: 19-0303 TPX, black figures, border and opening.







This ceremonial Inka bag from the South Coast of Peru, dating to the Late Horizon, uses a mixture of materials, having a cotton warp and camelid fibre weft and fringe, and a mixture of techniques. The bag is constructed of three elements: the upper bag in tapestry, the central panel in countered weft twining with a multiple warp, and the attached fringe of twisted cords in a lower section. The bag opening is finished in overcast stitching, and above this an additional section is formed from twisted cords in cotton linked to a braided border in black camelid fibre, finished in simple cross-knit loop stitch. The side seams are finished in overcast stitching. A cord of twisted threads is attached at each side of the bag opening as a strap. The upper half of this bag is in plain off-white tapestry, and the lower half in non-slit dovetailed tapestry, both sections warped in one. The bag is united to the central panel by a series of twisted cotton threads in a technique of twisted looping (like blanket stitching).

The upper bag's composition is of rows of bichrome llamas in profile (in the pied pattern called nowadays *allqa*, but emphasising quadripartition in their markings), going in single file towards the left, with other rows of quadripartite stepped crosses (*chakanas*) in alternating white and black, above and below the llamas, and finally alternating rectangles in black and white as the top and bottom rows of the bag. The composition of the central panel has more rows of llamas in profile facing alternate directions in each row, in yellow on a red ground (and vice versa on the reverse). Below this is the long fringe of twisted cords in dark red dyed camelid fibre, stitched to the lower part of the central panel. The chromatic scheme as a whole is of dark tones of red, blue and black contrasted with yellow and white.

**Bibliography and reference textiles:** Examples of similar bags and their fragments are found in Catalogue 229 (Inv. 14771) in the Museo de América in Madrid (Jiménez Díaz, 2004a: 282, Fig. 44); Catalogue 230 (Inv. 14778) in the same museum (Jiménez Díaz, 2009: 290); register 512452 of the Ethnologisches Museum in Berlin (Stone-Miller, 1994: 178-179); registers Am1954,05.595 and Am1954,05.584 in the British Museum; and there is an unregistered piece in the Museo Nacional de Arqueología, Antropología e Historia del Perú, in Lima (Cáceres Macedo, 2005: 521-522). See also the examples in the National Museum in Denmark, in Bjerregaard (2002: 51, no. 04030, 117, no. 010267 and 118, no. 010268).





**Fragment of Inka tunic with eight-pointed stars**



**Object ID:** 20058.

**Form:** Tunic fragment; **Sub-class of Form:** Fragment.

**Equivalences:** Sp. *fragmento de unco*; Eng. fragment of tunic, fragment of overshirt.

**Size:** Intermediate; **Dims.:** Width: 53 cm; Length: 98 cm

**Period:** Late Horizon (AD 1400-1535)

**Style:** Provincial Inka; **Cultural affiliation:** Inka.

**Provenance:** South Coast or Southern Highlands of Peru.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave technique (stripes);

Simple structure for warp-faced weave, warped in 2; Technique of warp manipulation, with discontinuous warp (in the unions between pieces);

Simple structure for warp-faced weave, warped in 2; Selected technique with a basic odd count, 1 | 1, with 1 weft (bands);

Simple structure for warp-faced weave, warped in 2; Transposed warp technique in groups, with 1 weft (diamonds);

Simple structure for warp-faced weave, warped in 2; Simple ladder technique with colour in rows (segments).

**Components:** 1 structural component (two part of the tunic joined with dovetailed joins).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S';

**Colours:** Natural tones of camelid fibre and natural dyes:

- Ruby Wine: 19-1629 TPX, dark red-violet wide stripes and designs;
- Atlantic Deep: 19-4726 TPX, dark green-blue narrow stripes and designs;
- Four Leaf Clover: 18-0420 TPX, dark yellow-green wide stripes;
- Cloud Cream: 12-0804 TPX, light yellow-white figures and transposed warp bands.











Sleeveless tunic fragment in warp-faced weave, woven in camelid fibre. For Ann P. Rowe (1992: 31-40), this kind of tunic with the characteristic imperial motifs of eight-pointed stars is 'Provincial Inka style', but for Mary Frame (1999c) it is 'Chuquibamba style'. The piece is interesting for the amount of work in its making, implying the use of a loom with various stakes or rods to manage the discontinuous warp technique, and the possibility that different weavers worked together on distinct parts of the garment.

The fragment bears the remnants of stitching on the seam on one side, which implies that the fragment formed part of a larger two-piece garment. The plainweave stripes are warped in one; the design bands are warped in two with the main motifs in the selected technique with a basic odd count, 1|1, and there are segments and end sections in the simple ladder technique with the colour in rows (Qu. *sukasuka*). The single piece has distinct compositions in each of its two sections (constituting a major and minor part), which are united by the discontinuous warp technique with dovetailed joins.

The composition of both tunic parts is of plain wide stripes (a divided *pampa*) in red or ochre, intercalated with the design bands. The minor part of the garment has three design bands with various segments: one has flat 'seed-like' motifs (most likely of maize), another has diamond-shaped motifs with four 'seeds' inside (probably the maize cob) and lineal, pincer-like appendices, and the main segment of this lesser part is of ladder designs with the colour in rows. The major part of the garment has six design bands in the same selected technique, with segments of eight-pointed star motifs, others of pairs of flat 'seeds', with yet other segments like the end section in ladder designs with the colour in rows. This major part also has nine minor bands with segments of zigzags (or serpents), intercalated with ladder designs with the colour in rows, and, importantly, sections of transposed warps in groups, forming small diamond shapes. The chromatic scheme of the tunic is of red contrasted with ochre in the wide stripes, and red contrasted with white, and blue with ochre and white, in the figures.

**Bibliography and reference textiles:** Similar tunics are found in Catalogue 361 (Inv. 14676) in the Museo de América in Madrid (Jiménez Díaz, 2009: 436); Catalogue nos. 264 (Inv. 901) and 265 (Inv. 902) from the Maiman Collection in Israel (Makowski et al., 2006, Vol. 1: 316); Am1954,05.450 in the British Museum, in London; register T.M. 91.460 in the Textile Museum, Washington, DC (A. P. Rowe 1977: 103, fig. 122) and register T.M. 91.83 in the same museum (A. P. Rowe, 1992: 32, Fig. 36); register No. 1770 M.Ch.A.P. in the Museo Chileno de Arte Precolombino (Brugnoli and Hoces, 2006: 421, Fig. 4), register No. T-19744 in the Museo Nacional de Arqueología, Antropología e Historia del Perú, in Lima, and in the tunic catalogue no. 155, of the Ohara Gallery of Art, in Japan (Dransart, 2014: 226-229, fig. 8-8). A more rustic example of an Inka tunic (or *ankallu*) with motifs of eight-pointed stars in MUSEF is Object ID: 29281.

On the technique of warp manipulation with discontinuous weft, see A. P. Rowe (1977: 26-33), Strelow (1996), De Havenon (2003), Rehl (2006), Arnold and Espejo (2012a: 171-179; 2015: 217-230), and Dransart (2014). On transposed warp technique, see Arnold and Espejo (2012a: 127-129; 2013a; 2015: 163-165), and on similar schematic expressions of maize, see also Jiménez (2004a: 220).



## Fragment of Inka tunic with geometric designs



**Object ID:** 19349.

**Form:** Tunic fragment; **Sub-class of Form:** Fragment.

**Equivalences:** Sp. *fragmento de unco*; Eng. fragment of tunic.

**Size:** Intermediate; **Dims.:** Width: 52 cm; Length: 57 cm.

**Period:** Late Horizon (AD 1420-1535).

**Style:** Provincial Inka; **Cultural affiliation:** Inka; **Provenance:** Arica Coast, Chile.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave technique (stripes);

Simple structure for warp-faced weave, warped in 2; Technique of warp manipulation with discontinuous warp (unions between parts);

Simple structure for warp-faced weave, warped in 2; Selected technique with a basic odd count, 1 | 1, with 1 weft (bands);

Simple structure for warp-faced weave, warped in 2; Simple ladder technique with colour in rows (ladder segments).

**Components:** 1 single structural component (tunic fragment).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S';

**Colours:** Natural tones of camelid fibre and natural dyes:

- American Beauty: 19-1759 TPX, dark red divided sayas (stripes) and the weft;
- Orion Blue: 19-4229 TPX, dark blue figures and stripes;
- Egret: 11-0103 TPX, light off-white figures;
- Golden Oak: 17-1046 TPX, mid red-brown figures;
- Dusky Citron: 17-1046 TPX, light yellow-brown stripes.





Square fragment of a sleeveless tunic in warp-faced weave, woven in camelid fibre. The tunic is in Provincial Inka style from the Arica Coast, and dates to the Late Horizon Period. The fragment is of one single piece, but with upper and lower sections linked by the warp manipulation technique with discontinuous warps and united by dovetail joins. Like other examples in this catalogue, work on the complete tunic must have demanded a complex loom with various stakes or separating sections, and various weavers working on the different parts. The fragment has the remnants of fishbone or interlacing stitch from a seam on the right side, which implies that it formed part of a two-piece garment. There are no finishes. The stripes are warped in one with plainweave technique and the design bands are warped in two, with the motifs in the selected technique with a basic odd count, 1|1.

The tunic's composition comprises three design areas (Qu. *pallay*) intercalated by the divided *saya* of wide stripes in dark red. Each design area consists of two major side bands in which the main segments have the motifs we call 'bird-tail and seed'. We reached this conclusion after studying other examples of this kind of garment in the Museo Arqueológico de San Miguel de Azapa and the Maiman Collection (see below), which present motifs of stylised long-beaked birds in profile, with their wings and tails in the same form, and equally with flattened 'seeds' inside their bodies (Arnold and Espejo, 2012a: 174, Fig. 151; 2015: 222, fig. 199). These major bands have other segments with ladder designs with the colour in rows (Qu. *sukasuka*), and others of horizontal rows of flattened seeds, probably maize. The implied meaning of these motifs seems to be that such sea birds bring both seeds and guano to the highland maize fields. Between each pair of major bands there is a central panel of intermediate and narrow coloured stripes (in ochre and blue), alternating with three minor bands, which have segments of zigzags (or serpents) and blocks of half-triangular 'leaf' (Qu. *laphi*) or 'feline teeth' motifs separated by ladder segments with the colour in rows. In the context suggested above, these triangular motifs might express the abundant vegetation of the coastal valleys, with their guano and wild bird life vital to maize production. All of the design bands end in segments of ladder designs with the colour in rows. The chromatic scheme overall is of the red stripes contrasted with the design bands, and within these, of blue contrasted with off-white and ochre, and red contrasted with white.

**Bibliography and reference textiles:** Once again there are many examples of this kind of Provincial Inka tunic in different collections: see for example Catalogue 266 (Inv. 905) from the South Coast of Peru in the Maiman Collection in Israel (Makowski et al., 2006 Vol. 1: 318). Several examples can be seen in an article about these particular garments by Ann P. Rowe (1996: 19, figs. 24-26). A more rustic example of an Inka tunic with the same bird-tail motif in the MUSEF Collection is Object ID: 19337.



## Closed, sleeveless tunic with two-headed serpent motifs in Provincial Inka style



**Object ID:** 20366.

**Form:** Closed sleeveless tunic; **Sub-class of Form:** Closed tunic, as part of General tunic.

**Equivalences:** Sp. *unco cerrado sin mangas, unco, cahua, túnica, camijeta, camiseta, casaca, cusma, cushma, saltambarca*; Aym. *ccahua, qhawa*; Qu. *kushma, kuma, unku*; Ash. *cushma*; U-Ch: *ira*; Eng. tunic, overshirt.

**Size:** Large; **Dims.:** Width: 158 cm; Length: 105 cm (x 2 is 210 cm).

**Period:** Late Horizon (AD 1400-1535).

**Style:** Provincial Inka; **Cultural affiliation:** Inka; **Provenance:** South Coast or Southern Highlands of Peru.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave technique (stripes); Simple structure for warp-faced weave, warped in 2; Technique of warp manipulation with discontinuous warp; Simple structure for warp-faced weave, warped in 2; Selected technique with a basic odd count, 1 | 1, with 1 weft (bands);

Simple structure for warp-faced weave, warped in 2; Simple ladder technique with colour in rows (ladder segments).

**Components:** 2 structural components (two tunic halves).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S';

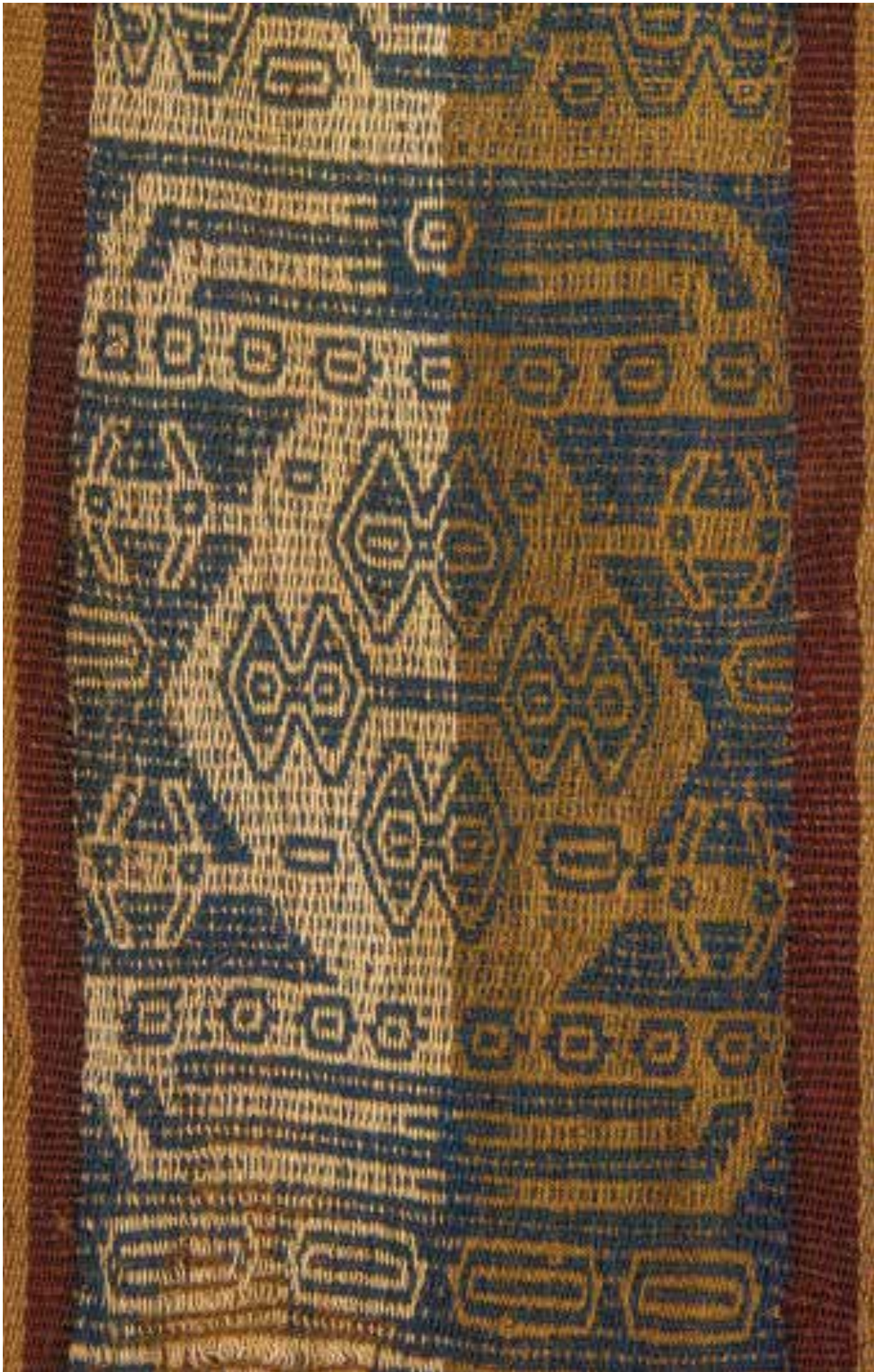
**Colours:** Natural tones of camelid fibre and natural dyes:

- Cowhide: 19-1533 TPX, mid red-violet narrow stripes;
- Tobacco Brown: 17-1327 TPX, dark roan sayas, wide stripes and designs;
- Legion Blue: 19-4324 TPX, dark blue designs;
- Cloud Cream: 12-0804 TPX, light yellow-white designs.











Closed, sleeveless tunic in a large, wide rectangular form, woven in warp-faced weave in camelid fibre. The tunic in Provincial Inka style from the South of Peru (either coast or highlands) dates to the Late Horizon. Like other examples in this catalogue, this tunic must have been worked with a loom with various stakes or separating rods, in order to manage the discontinuous warp technique, and with different weavers working on each section.

The tunic's construction is of two halves united in the central seam with zigzag stitching in brown yarn, leaving the neck opening, which lacks a finish apart from the horizontal row of reinforcing running stitches in the same coloured yarn below the opening. The side seams have a 'Z' pattern of stitching which must have been originally in red yarn (now discoloured), leaving the arm openings, which again have a horizontal reinforcing row of running stitches below. The tunic stripes are warped in one with plainweave technique. All the design bands are warped in two, in selected technique with a basic odd count, 1|1. In each half of the tunic are four sections with discontinuous warp technique, above and below and at the front and back, and with an extra join at the shoulders, and each of these is united to another by dovetailed joins.

The composition of each tunic half is almost symmetrical around the central axis. An ochre-coloured *saya*, divided into various ochre-coloured stripes, is intercalated with the design bands, which in turn are flanked by narrow red stripes. The upper parts have three design bands on each side, with light and dark vertical sections, although the disposition of these differs slightly. Near the central seam is the widest band, and these diminish in width towards the sides. The central band (like the two lesser bands at a smaller scale) has various segments. At the front, starting from the shoulder, the band has a segment of ladder designs with the colour in rows, then a row of flattened seeds (probably maize), then the major segment with large motifs of two-headed serpents in 'S' form, with seeds inside the body, rows of diamond-shaped appendices, and seeds and 'S' motifs in the interstices. There follows another large segment of diamond-shaped motifs with four seeds inside (possibly maize cobs), but with pincer-like appendices at each end, and again there are seeds in the interstices of this segment. The first part of the 'pincers' is actually a row of 'seeds' (or 'eyes') and there are also two flattened 'seeds' ahead of the front pincers. The band ends as it began with rows of flattened seeds, and terminates in a large segment of ladder designs with the colour in rows.

The tunic's lower part has three minor bands in each half, again decreasing in width from the centre outwards. Each band has two segments of the scorpion type motif with pincers. Like the other tunic half, these bands begin and end with ladder segments with the colour in rows. But instead of the light and dark vertical sections in the same band, in this case the bands alternate on the right half between two lighter bands (in blue and white) and a darker central band (in blue and ochre), and on the left half there are two darker bands intercalated with a lighter band. The chromatic scheme contrasts the ochre and red stripes with the design bands, and highlights the designs with contrasts between blue and white, and blue and ochre.

**Bibliography and reference textiles:** An Inka textile from the South Coast of Peru, with similar motifs of two-headed serpents with diamond-shaped appendices and with seeds inside the body is found in Catalogue 268 (Inv. 804) of the Maiman Collection in Israel (Makowski et al., 2006, Vol. 1: 320-321), although the rest of this textile has quite different characteristics. A more rustic example of an Inka tunic with scorpion motifs in the MUSEF Collection is Object ID: 20367.





## Loin-cloth with concentric hexagon motifs



**Object ID:** 20153.

**Form:** Loin-cloth; **Sub-class of Form:** General exterior garment.

**Equivalences:** Sp. *taparrabo*; Qu. *wara*, *wayra*.

**Size:** Intermediate; **Dims.:** Width: 64 cm; Length: 53 cm.

**Period:** Middle Horizon (AD 600-900/1000).

**Style:** possibly Nasca-Wari (Late Nasca or Proliferous); **Cultural affiliation:** Nasca-Wari (Late Nasca or Proliferous);

**Provenance:** Unknown, possibly the Southern Highlands or South Coast of Peru.

**Material:** Cotton and camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave technique (stripes).

Simple structure for warp-faced weave, warped in 2; Selected technique counted in pairs, 2|2 (bands).

Simple structure for warp-faced weave, warped in 2; Simple ladder technique with colour in rows (ladder segments).

**Components:** 2 structural components (two *pampas*), and 8 extended components (eight weft extension cords, two in each corner).

**Threads:** **Weft:** cotton fibre in 'S';

**central pampa and side borders:** **Warp:** cotton fibre in 'S';

**design bands:** **Warp:** camelid fibre in 'S'.

**Colours:** Natural colours of cotton and camelid fibre, and natural dyes:

- Apple Cinnamon: 17-1045 TPX, mid red-brown wide stripes and one border;
- Crème Brûlée: 13-1006 TPX, dark yellow-white central *pampa*, weft and the other border;
- Star White: 11-4202 TPX, light off-white central band of motifs;
- Deep Teal: 19-4914 TPX, dark green-blue central band of motifs;
- Wood Thrush: 17-1129 TPX, mid brown triangular motif;
- Blueprint: 19-3939 TPX, dark blue triangular motif and hexagon designs;
- Ginger Bread: 18-1244 TPX, mid red-brown centre of the triangular motif;
- Turtle Green: 17-0330 TPX, mid green-yellow design band.



Wide, rectangular loincloth woven in warp-faced weave, in cotton in the warp of the central *pampa*, wide stripes, side borders and weft, and in camelid fibre in the design bands. The loincloth is possibly Late Nasca with Wari highland influence, and might have a provenance from the Southern Highlands or South Coast of Peru, dating to the Middle Horizon. The loincloth is constructed of two pieces united in the central axis with rather rough overcasting in off-white yarn. There is also a finish of white overcasting on sides borders, and simple cross-knit loop stitch on the upper and lower borders. The four corners have extensions of the weft threads to form the twisted thread garment ties. The structure of the plain part is warped in one with plainweave technique, and the design bands are warped in two, with the selected technique counted in pairs, 2|2 (Aym. *paris palla*; Qu. *paris pally*).

The loincloth's composition is symmetrical, with a central *pampa* in off-white cotton, flanked by wide stripes in a natural brown cotton, with narrow borders of white cotton on one side and brown cotton on the other. Each side border has a design band with a central vertical row of concentric hexagons in blue and white, separated by horizontal lines, flanked by two vertical rows of triangles (possibly serrated 'leaves'), counterpoised in red with green and blue with yellow. Unusually, the central horizontal section of the design band is in ladder designs with the colour in rows, and this seems to be the finishing section throughout. The chromatic scheme overall contrasts the natural white cotton with brown, and in the camelid fibre bands the blue with white, red with green, and blue with ochre.

**Bibliography and reference textiles:** The central band of linked diamond motifs with a segment of ladder designs with the colour in rows is similar to the central band of a mortuary belt in Catalogue 72 here, although the lateral bands of triangles are also characteristic of the later Inka style. An example of a loincloth with similar motifs in the MUSEF Collection is Object ID: 2691, and its provenance says 'Nasca' in the original register.



## Short, closed sleeveless tunic in Provincial Inka style



**Object ID:** 19338.

**Form:** Closed sleeveless tunic; **Sub-class of Form:** Closed tunic, as part of General tunic.

**Equivalences:** Sp. *unco cerrado sin mangas, unco de hombros, cahua, túnica, camijeta, camiseta, casaca, cusma, cushma, saltambarca*; Aym. *ccahua, qhawa*; Qu. *kushma, kusma, unku*; Ash. *cushma*; U-Ch: *ira*; Eng. tunic, overshirt.

**Size:** Intermediate; **Dims.:** Width 1: 74 cm; Width 2: 70.5; Length without fringe: 68 cm; Length with fringe: 76.5 (x 2 is 153) cm.

**Period:** Late Horizon (1430-1540 d.C.).

**Style:** Provincial Inka; **Sub-Style:** Sevaruyo-Ventilla; **Cultural affiliation:** Inka/Late Quillacas.

**Provenance:** Sevaruyo-Salinas de Garci Mendoza, Central Altiplano of Bolivia.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave technique;

**Components:** 2 structural components (two tunic halves folded at the shoulders) and 2 attached components (the fringe in each half).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and natural dyes:

- Oxblood Red: 19-1524 TPX, dark red-brown narrow stripes in lateral borders and groupings;
- Summer Melon: 13-0814 TPX, light yellow *saya*;
- Seal Brown: 19-1314 TPX, dark brown horizontal and vertical rows of 'S' motifs;
- Langoustino: 16-1440 TPX, mid red-orange horizontal and vertical rows of orange embroidery;
- Grenadine: 17-1558 TPX, dark red-orange groupings of narrow stripes;
- Blue Danube: 17-4440 TPX, mid blue groupings of narrow stripes;
- Blue Moon: 17-4328 TPX, mid blue groupings of narrow stripes;
- Total Eclipse: 19-4010 TPX, dark blue cross-knit loop stitch of the neck opening;
- Natural dark brown fibre: weft.





Short, closed, sleeveless tunic, in a square form, woven in warp-faced weave in camelid fibre. The provenance is Sevaruyo-Salinas de Garci Mendoza (Oruro, Bolivia), and the tunic is possibly in Provincial Inka or the local Late Quillacas style, dating to the Late Horizon Period.

The tunic's composition is of two pieces, folded in half at the shoulders, and united in the seam in the central axis with diagonal stitching in off-white yarn, leaving the neck opening, and at the two side seams in reinforced diagonal stitching in brown yarn, leaving the arm openings. The borders of the arm openings lack finishes, but those of the neck opening are finished with cross-knit loop stitch in blue yarn. The structure throughout is simple, warped in one, with plainweave technique. The lower border is finished with a warp extension fringe in twisted cords, and those that are extensions of the stripes are bichrome. Curiously, this fringe has been cut on the front face of the garment, but it is still complete on the rear face.

The tunic's composition is almost symmetrical around the central axis, with an off-white *saya* divided into wide stripes with a streaked effect produced by the different tones of fibre used, intercalated with sets of narrow coloured stripes, although the organisation of the groupings is distinct in each half of the garment. In the left half, the side groupings are of narrow stripes in dark blue and cherry red, symmetrically around the central stripe, whereas the central grouping has alternating narrow stripes in light blue and light red. In the right half, this is reversed so that the side groupings are of light red and light blue narrow stripes, whereas the central grouping is of dark blue and cherry red. The piece ends at the side borders with narrow stripes in cherry red. In addition, there is a vertical band of 'Z' motifs embroidered in dark brown yarn on the wide off-white left side stripe of the tunic, and horizontal rows of running stitches in orange yarn in the middle of each side, with a vertical row of basting stitches in the same colour descending from this, and a short horizontal row below it, again to either side of the garment. The function of this stitching is unknown. The colour range of the tunic differentiates between the natural fibre tones of the ground and the natural dyes of the stripes, endings and borders.



The piece ends at the side borders with narrow stripes in cherry red. In addition, there is a vertical band of 'Z' motifs embroidered in dark brown yarn on the wide off-white left side stripe of the tunic, and horizontal rows of running stitches in orange yarn in the middle of each side, with a vertical row of basting stitches in the same colour descending from this, and a short horizontal row below it, again to either side of the garment. The function of this stitching is unknown. The colour range of the tunic differentiates between the natural fibre tones of the ground and the natural dyes of the stripes, endings and borders.

#### **Bibliography and reference textiles:**

There are no reference textiles for this piece, but it can be compared with Catalogue 74.





## Historical textiles



*A Peruvian indian bargains with a fabric seller from Cochabamba. The original drawing from 1830 by Edmond (Accession No. 05917) is in the Carter Brown Library, Brown University, USA.*



## Ponchito in tapestry for a colonial saint



**Object ID:** cc316.

**Form:** Open tunic; **Sub-class of Form:** Open tunic, as part of General tunic.

**Equivalences:** Sp. *unco abierto*, *unco de hombros*, *cahua*, *túnica*, *camijeta*, *camiseta*, *casaca*, *cusma*, *cushma*, *saltambarca*; Aym. *ccahua*, *qhawa*; Qu. *kushma*, *kusma*, *unku*; Ash. *cushma*; U-Ch. *ira*; Eng. tunic, overshirt.

**Size:** Small; **Dims.:** Width: 80 cm; Length: 37 cm.

**Period:** Early Colonial (AD 1535-1780).

**Style:** Unknown; **Cultural affiliation:** Unknown;

**Provenance:** Unknown, possibly from the Yungas of La Paz.

**Material:** Camelid fibre and metallic thread;

**Fabric:** Weft-faced weave.

**Structure and technique:** Structure for weft-faced weave, warped in 1; Plain open tapestry technique; Structure for weft-faced weave, warped in 1; Non-slit tapestry technique – dovetailed.

**Components:** 1 structural component (ponchito).

**Threads:** **Warp:** camelid fibre and metallic thread in 'S';

**Weft:** camelid fibre in 'S'.

**Colours:** Natural camelid fibre tone (white) and natural dyes:

- Brick Red: 19-1543 TPX, mid red-brown ground of one half and red-brown designs;
- Estate Blue: 19-4027 TPX, dark blue ground of one half and dark blue designs;
- Seagrass: 16-6008 TPX, mid green-gray designs;
- Gardenia: 11-0604 TPX, off-white designs;
- Desert Dust: 13-1018 TPX, yellow-gold designs;
- Natural brown yarn: weft.



plain open tapestry technique, and the design areas have the same structure, but using non-slit and dovetailed tapestry technique.

The tunic's composition is asymmetrical, with a square ground of red in one half and blue in the other. Each part gives central priority to a block of monograms: on one half these are S, I and H, with flowers in the interstices, and a heading of two birds flanking an arch; on the other, A and M, with botanical motifs in the interstices. Around these monograms are various motifs: swallowtail, heliconius and other butterflies, dragonflies, grasshoppers, cicadas, lowland macaw (blue-and-yellow, red-and-yellow), other flying birds (white-crowned and golden-collared parrots), and small squares with diverse motifs inside. The upper and lower tunic borders present rows of similar, but more tocapu-like squares, with diverse motifs and colour combinations inside.

**Bibliography and reference textiles:** For a detailed commentary on this textile, see Phipps et al. (2004: 273-276). On the use of Inka clothing to dress ecclesiastical images, see Pillsbury (2001: especially 136, fig. 11) and Cornejo Bouroncle (1960: 258). See also the tunic from Potosí, Bolivia (from the seventeenth or eighteenth century), in the Metropolitan Museum of Art, New York (register 2007.470, <http://www.metmuseum.org/toah/works-of-art/2007.470>). On the general meanings and uses of tocapu designs, see Frame (2003).

In the early seventeenth century, traditional Inka clothing was used to dress religious church statuary, in an intent to re-appropriate these images for indigenous concerns. Above all images of Christ were dressed as Inkas, and the concept of Christ linked to that of the Sapa Inka. This miniature open tunic was possibly used for such purposes, as one of many transitional textiles of the early colonial period. Despite colonial attempts to prohibit such practices, Andean populations continued to dress colonial images with tunics in Inka style until the end of the eighteenth century.

This short, open and sleeveless tunic (called in Spanish an *unco santo*) in weft-faced weave, is woven in camelid fibre with sections in silver-coloured metallic threads. The tunic construction is of a single piece. The border is finished with simple cross-knit loop stitch in blue, red, yellow, green, violet and white (in Inka style), but parts have been repaired in overcast stitching. The neck opening is cut and then finished in overcast or buttonhole stitching in cherry-coloured yarn. The structure of the plain ground is warped in one with



**Miniature open tunic with a speckled effect**



**Object ID:** 21144.

**Form:** Miniature open tunic; **Sub-class of Form:** Miniature.

**Equivalences:** Sp. *miniatura de túnica, miniatura de unco, túnica en miniatura, unco en miniatura*; Aym. *í'linchu, í'una qhawa*; Qu. *í'una unku*; U-Ch: *ira*; Eng. miniature tunic, miniature overshirt.

**Size:** Miniature; **Dims.:** Width: 15 cm; Length: 14 cm (x 2 is 28 cm).

**Period:** Late Colonial (AD 1780-1825).

**Style:** Unknown; **Cultural affiliation:** Unknown; **Provenance:** Sucre, Bolivia (find spot).

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Structure for warp-faced weave, warped in 1; Plainweave technique.

**Components:** 1 structural component (tunic fabric folded in half at the shoulders).

**Threads:** **Warp:** camelid fibre in 'S' and 'Z'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tone of camelid fibre and natural dyes:

- Java: 19-1016 TPX, dark red-brown *saya*;
- Garnet Rose: 18-1633 TPX, mid red-brown stripes and weft;
- Golden Glow: 15-1050 TPX, light red-brown remnants of the yellow finishing yarn.

Miniature tunic destined to dress the statue of a saint (thus called in Spanish an *unco santo*) in an almost square form, probably from the colonial period. The construction is one single structural component, folded in half at the shoulders to form the open tunic. The side borders have a plain tubular finish in yellow, but it is very well-worn.

The tunic's composition is of a central monochrome *saya* in dark brown, with a speckled effect produced by the contrast between the brown warp and the light red weft. The side borders have wide light red stripes in which minor sections with the warp threads plyed in 'S' alternate with others plyed in 'Z'. The borders end with a narrow stripe in the same brown colour as the *saya*.

**Bibliography and reference textiles:** Similar tunics, but in full size, can be seen in a ponchito from Aroma Province (Bolivia) from the eighteenth or nineteenth century (Adelson and Tracht, 1983: 61, Catalogue 5), and the ponchito from Sica Sica (Bolivia) in the William Siegal Collection (1991: 28-29) as well as in an Aymara tunic (*qhawa*) from near Acora, in Peru (Lefebvre, n.d.). Gisbert et al. (2006 [1988]: fig. 86) examine an *unku* and a ponchillo with a similar style from Colquencha (near Calamarca, La Paz Dept.), and this might indicate the original provenance of the piece.



# Miniature closed tunic with tiny dolls attached



**Object ID:** 20991.

**Form:** Miniature closed tunic; **Sub-class of Form:** Miniature tunic.

**Equivalences:** Sp. *unco cerrado en miniatura, miniatura de túnica, miniatura de unco, túnica en miniatura, unco en miniatura*; Aym. *ʼilinchu, ʼuna qhawa*; Qu. *ʼuna unku*; U-Ch: *ira*; Eng. miniature tunic, miniature overshirt.

**Size:** Miniature; **Dims.:** Width: 15 cm; Length: 14 cm (x 2 is 28 cm).

**Period:** Late Colonial (AD 1780-1825).

**Style:** Unknown; **Cultural affiliation:** Unknown; **Provenance:** La Paz, Bolivia (acquired).

**Material:** Camelid fibre; **Fabric:** Balanced weave.

**Structure and technique:**

Structure for balanced weave, warped in 1; Technique of balanced warp- and weft-faced weave.

**Components:** 1 structural component (tunic fabric folded in half at the shoulders), 1 extended component (warp-extension fringe) and 6 attached components (the three 'dolls' front and back).

**Threads:** **Warp:** camelid fibre in 'S' and 'Z'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tone of camelid fibre and natural dyes:

- Winter White: 11-0507 TPX, natural yellow-white *saya*;
- Saffron: 14-1064 TPX, mid orange of a doll;
- Nugget: 16-1148 TPX, light reddish brown of a doll;
- Thrush: 18-1030 TPX, mid roan of the dolls;
- Bone Brown: 17-1128 TPX, mid ochre-brown of the dolls;
- Deep Claret: 19-1840 TPX, dark red of a doll.

Miniature closed tunic used to dress the statues of saints in the rural areas of the Altiplano, called in Spanish an *unco santo* ('saint's tunic') or *unco santuario* ('sanctuary tunic'). The tunic is in an almost square form, in balanced weave, woven in camelid fibre, and is probably from the Colonial period. The construction is of a single structural component, folded in half at the shoulders. The side borders are sewn on the inside with basting stitch in white yarn, leaving the arm openings. The neck opening is formed in discontinuous warp. The lower border has a fringe in twisted warp-extension cords, with a weft of twisted threads above to separate the fringe cords.

The tunic's composition is of a monochrome *saya* in the natural white fibre tone. There are three doll-like anthropomorphic figures dolls, coloured with natural dyes, stitched to the front and back of the tunic, but their significance is unclear.

**Bibliography and reference textiles:** Although there are miniature tunics in balanced weave from the pre-colonial period (see Catalogue 34 in the Maiman Collection in Israel, in Makowski et al., 2006, Vol. 1: 70-71), the attached doll-like elements in this example suggest that it is a colonial textile.



## Large *ñañaka* with shot effects from Ingavi Province



**Object ID:** 293.

**Form:** *Ñañaka* with shot effect; **Sub-class of Form:** *Ñañaka* as overskirt.

**Equivalences:** Sp. *chucupa*, *ñañaca*, *pampacona*; Aym. *ñañaka*, *ñañaqa*; Qu. *shukupa*, *ñañaka*, *ñañaq*, *p'ampakuna*.

**Size:** Large; **Dims.:** Width: 207 cm; Length: 113 cm.

**Period:** Late Colonial (1780-1825) or Early Republican Republicano (1825-1900).

**Style:** Northern Pacajes; **Sub-Style:** Viacha; **Cultural affiliation:** Aymara-Uru-Northern Pacajes.

**Provenance:** Ingavi Prov., La Paz Dept., Northern Altiplano of Bolivia.

**Material:** Alpaca fibre and sheep's wool; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave technique;

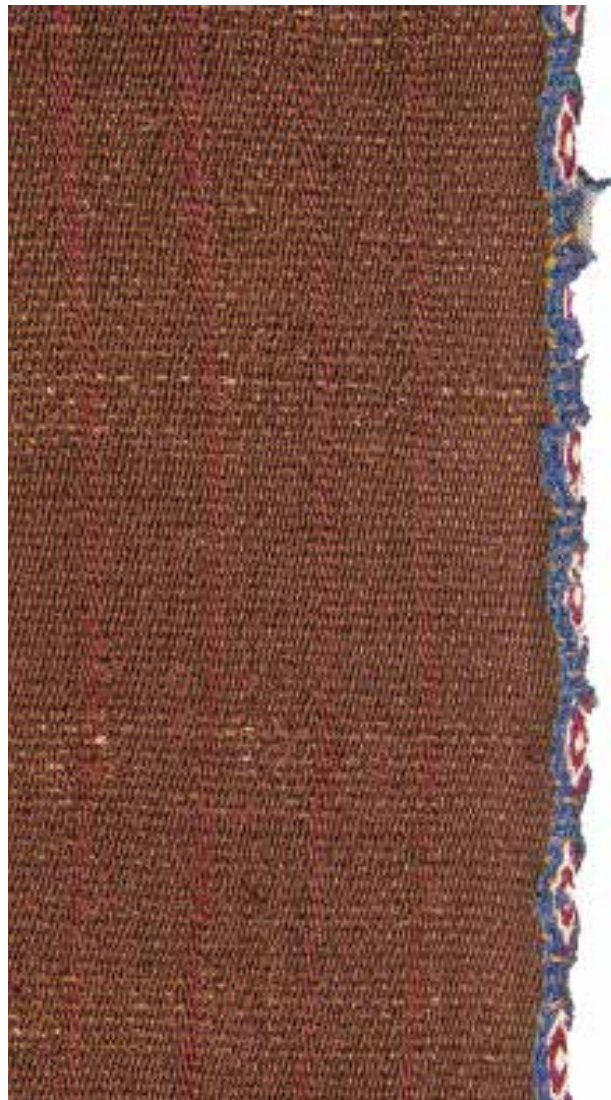
**Components:** 2 structural components (two halves of the *ñañaka*) and 1 attached component (tubular finish on the borders).

**Threads:** **Warp:** alpaca and sheep's wool in 'S' and 'Z';

**Weft:** alpaca and sheep's wool in 'S'.

**Colours:** Natural tones of camelid fibre and artificial dyes:

- Fandango Pink: 17-2033 TPX, mid red-violet shot effect and in the central seam;
- Brown Stone: 19-1322 TPX, natural dark red-brown camelid fibre;
- Inka Blue: 19-4234 TPX, dark blue tubular finish;
- Persian Red: 19-1860 TPX, dark red tubular finish;
- Cloud Dancer: 11-4201 TPX, off-white tubular finish;
- Banana Crepe: 13-0815 TPX, light yellow weft of one half of the piece;
- Purple Heart: 18-3520 TPX, mid blue-violet weft of one half of the piece.







A large and very fine rectangular female over garment, called in Aymara a *ñañaka*, woven in warp-faced weave in camelid fibre (probably alpaca) and sheep wool. The *ñañaka* is from Ingavi Province (Bolivia) in the Northern Pacajes style and dates to the Late Colonial Period.

The *ñañaka*'s construction is of two pieces united in the central butt seam with close figure eight stitch (also called Roman stitch) in bright pink yarn. The borders have a complex tubular finish with *chichilla* (diamond-shaped) motifs in white, red and blue. The *ñañaka* has a simple structure, warped in one, in plainweave technique, but with a remarkable series of speckled effects (Aym. *ch'imi*; Qu. *chimisqa*). One of these is achieved by twisting the warp threads in bichrome brown and bright pink. Another speckled effect is achieved by the distinct thread colours and counts, for example the weft at one side of the garment combines golden yellow with violet (with a count of 1 violet thread to 2 golden yellows) whereas the other half combines violet with dark blue threads (with a count of 4 violets to 2 blues). Yet another effect can be seen in the seven subtle pink stripes on each border, where a change of light is produced by the threads plyed to the left in 'Z' (Aym. *lluq'i*). An additional streaked effect in the whole pieces, is produced by the tone variations in the fibre.



The *ñañaka*'s composition is symmetrical around the central axis, with its wide *pampas* and their cumulative effects, and the narrow bright pink stripes at each side. The chromatic scheme and overall value of the *ñañaka* derive from the iridescence of the various speckled and streaked effects, and the fineness of the piece in general.

**Bibliography and reference textiles:**

Similar *ñañakas*, but with wide stripes of different colours can be seen in the William Siegal Collection (1991: 122, 124).



*Tari* with 'little chain' or 'little eye' designs  
in the style of an *iskayu*



**Object ID:** 19291.

**Form:** *Tari* with little chain designs; **Sub-class of Form:** *Inkuña*.

**Equivalences:** Sp. *tari con cadenitas*; Aym. & Qu. *inkuña, junkuña, sunt'ukhallu, unkhuña, unkuña*; Eng. small mantle, coca cloth.

**Size:** Intermediate; **Dims.:** Width: 74 cm; Length: 70 cm.

**Period:** Early Republican (1825-1900).

**Style:** Northern Pacajes; **Sub-Style:** Uru-Chipayaya-Northern Pacajes; **Cultural affiliation:** Aymara-Uru-Northern Pacajes.

**Provenance:** Coro Coro (Pando), Pacajes Prov., La Paz Dept., Northern Altiplano of Bolivia.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:**

Simple structure for warp-faced weave, warped in 1; Plainweave technique (stripes).

Simple structure for warp-faced weave, warped in 2; Simple ladder technique with checkerboard colour, counted in pairs, 2|2, with 1 weft.

**Components:** 1 single structural component (the *tari*).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and natural dyes:

- Whisper White: 11-0701 TPX, off-white in bands;
- Moroccan Blue: 19-4241 TPX, dark green-blue wide stripes;
- Aegean Blue: 18-4320 TPX, mid blue wide stripes;
- Ruby Wine: 19-1629 TPX, dark red-violet stripes;
- Earth Red: 18-1631 TPX, mid red-violet stripes;
- Rosette: 16-1518 TPX, light red-brown wide stripe;
- Tobacco Brown: 17-1327 TPX, dark roan borders;
- Bison: 18-1027 TPX, mid brown divided *pampa*.



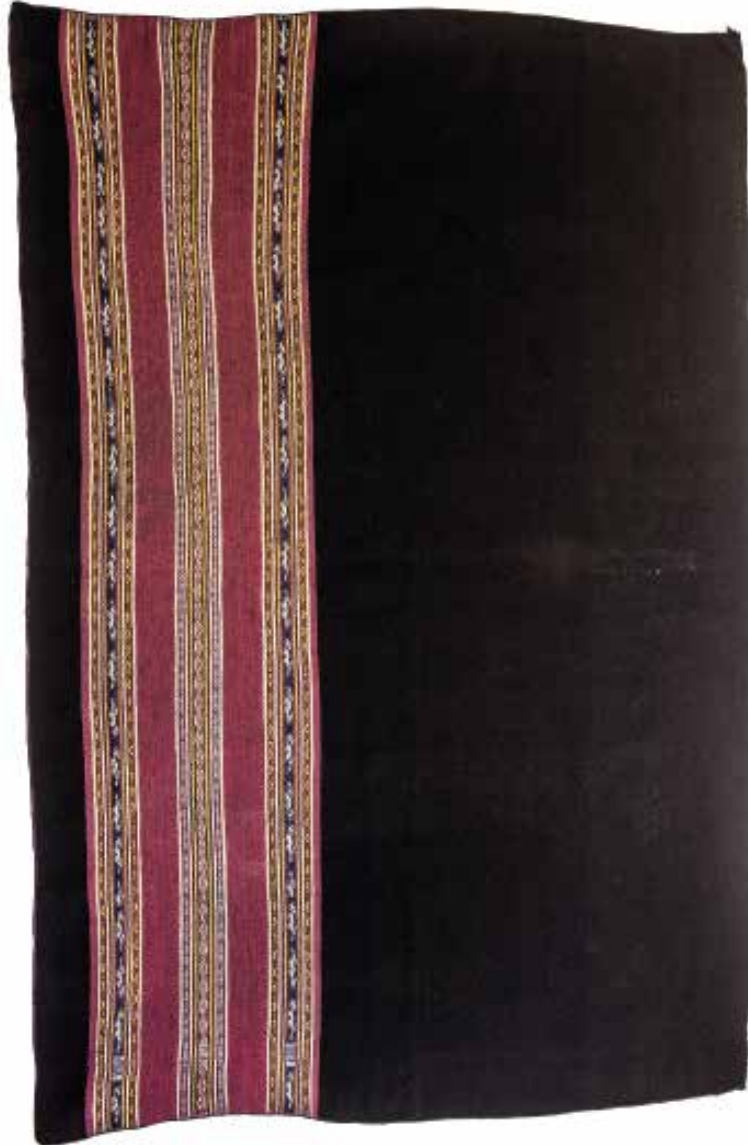
This square *tari* or coca cloth (called *inkuña* in other regions) is in a single piece, woven in warp-faced weave in camelid fibre. It is from Coro Coro in the Northern Pacajes style, yet has certain characteristics of the textiles from the lakeside region. There are still the remnants of a plain tubular border finish in blue with a ladder pattern in red and white. The plain part of the *tari* has a simple structure warped in one, with plainweave technique, and the striking bands of 'little chain' or 'little eye' designs (Sp. *cadenita* or *ojito*) have a structure warped in two, and simple ladder technique with checkerboard colour, counted in pairs, 2|2, using one weft.

The *tari* is composed of a natural fibre brown *pampa* divided into multiple intermediate stripes, intercalated with the numerous minor bands of 'little chain' designs in distinct colour combinations (seven across the side *pampas* and eleven across the central *pampas*). The 'little chain' motifs, sometimes called *qutu* (or *ccoto*) in Aymara and Quechua, are associated with the harvested products piled up at the sides of the fields. For this reason, this kind of *tari* is used for ritual purposes, above all in offerings to the earth, characteristics which might possibly indicate a longstanding Uru-Chipaya influence. The *tari* also has a disposition of three wide coloured stripes, pink in the central axis and blue to each side, like the historical weavings called *iskayu* worn by the regional authorities. In the 'heart' (or central axis) of the blue stripes, other narrow stripes in red are flanked by others in white. The wide central stripe in pink has in its central axis a design band with 'Z' motifs intercalated with squares, with a complex structure, warped in three, and ladder technique with checkerboard colour and with figures, counted in pairs. This design bands is bordered in turn by narrow red and white stripes. The side borders of the piece have various intermediate and narrow coloured stripes, in light red-brown, dark red and blue, and red and white. As a result, the *tari* combines the sets of stripes characteristic of an *inkuña*, with the wide red and blue stripes characteristic of the *iskayu* of the regional female authorities.

**Bibliography and reference textiles:** A similar *tari* (or *inkuña*) from La Paz Department, dating to the seventeenth or eighteenth century, is illustrated among the Aymara textiles collected by Adelson and Tracht (1983: 117, No. 44). This piece also has relations with a range of *inkuñas* and coca bags in different museums, with these same colour combinations and 'little chain' motifs, with their Uru-Chipaya cultural affiliation. See the *inkuña* from the Arica Coast in the MUSEF Collection (register 3031) and the *tari* in Catalogue 111 here. See also the *inkuña* (without register) and coca bag (CRR004) in the Casa del Corregidor, in Puno, Peru, and the coca bag in the British Museum (Am1981,28.140). For a general analysis of these textile motifs, see Arnold and Espejo (2013a: chaps. 7 and 8). On the *qutu*, 'little chain' or 'little eye' motifs, and their possible meanings, see also Lefebvre (n.d.).



## *Aksu* fragment with natural dyes and vizcacha motifs



**Object ID:** 126.

**Form:** *Aksu* fragment; **Sub-class of Form:** Fragment.

**Equivalences:** Sp. *fragmento de acso*; Aym. *jurkhu, urkhu, urku*; Qu. *acxo, ajsu, aksu, anaku, ankallu, aqsu, arxo, axu*; Eng. dress, overskirt, woman's overskirt.

**Size:** Intermediate; **Dims.:** Width: 84 cm; Length: 128 cm.

**Period:** Early Republican (1825-1900).

**Style:** Northern Pacajes; **Sub-Style:** Sica Sica; **Cultural affiliation:** Aymara-Uru-Northern Pacajes.

**Provenance:** Sica Sica, Murillo Prov., La Paz Dept., Northern Altiplano of Bolivia.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave technique (stripes).

Simple structure for warp-faced weave, warped in 2; Selected technique counted in pairs, 2|2.

**Components:** 1 structural component (half of an *aksu*).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre and natural dyes:

- Raven: 19-0000 TPX, black *pampa* and weft;
- Turtle Dove: 12-5202 TPX, off-white ands and stripes;
- Ochre: 14-1036 TPX, mid yellow-brown stripes and designs;
- Raspberry Wine: 18-1741 TPX, mid red wide stripes;
- Twilight Blue: 19-3938 TPX, dark blue designs;
- Olive Night: 19-0515 TPX, dark green designs;
- Prune: 19-2014 TPX, dark violet designs.



A fine rectangular half *aksu*, or female overdress, in one single piece, probably the lower section, woven in warp-faced weave in camelid fibre. The *aksu* is from Sica Sica in Northern Pacajes style dating to the Early Republican Period. It has a plain tubular finish (Aym. *ina sawukipa*) on three borders in dark violet. The plain section is warped in one in plainweave technique, and the design bands are warped in two, in the selected technique counted in pairs, 2|2.

The half *aksu's* composition is of a large black *pampa* (in the upper section when worn), and a wide figurative area (Aym. *palla*) (below this, when worn). The lower edge ends in a black stripe, like the *pampa*. This design area consists of three band groupings flanked by narrow coloured stripes, and intercalated with wide mid-red stripes. The two outer groupings consist of lateral bands of skull motifs in brown and yellow, and a central band of vizcachas (an Andean rodent) in dark blue and white. The central group has lateral bands of 'S' motifs in blue and white, and a central band of zigzag motifs with diamond-suns with appendices (possibly rays) in the interstices, in red and white. The end section of the garment has ladder designs with the colour in rows. The chromatic range is of dark tones of black, brown, red, violet, blue and green, contrasted with white and yellow.

**Bibliography and reference textiles:** A similar *aksu*, but from Northern Potosí can be seen in the Catalogue of the William Siegal Collection (1991: 112-3, Inv. Nr. 2-157).



## *Awayu* with a crimson *pampa* and 'skull' designs



**Object ID:** 363.

**Form:** *Awayu* with a crimson *pampa*; **Sub-class of Form:** General *awayu*.

**Equivalences:** Sp. *ahuayo de pampa carmesí*, *ahuayo*, *aguayo*, *hawayo*; Aym. & Qu. *awayu*, *jawayu*; Eng. general carrying cloth, carrying cloth, mantle, shawl.

**Size:** Intermediate; **Dims.:** Width: 85 cm; Length: 104 cm.

**Period:** Early Republican (1825-1900).

**Style:** Northern Pacajes; **Sub-Style:** Sica Sica; **Cultural affiliation:** Aymara-Uru-Northern Pacajes.

**Provenance:** Sica Sica, Murillo Prov., La Paz Dept., Northern Altiplano of Bolivia.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave technique (stripes).

Simple structure for warp-faced weave, warped in 2; Selected technique counted in pairs, 2|2 (main bands);

Simple structure for warp-faced weave, warped in 2; Simple ladder technique with checkerboard colour and figures, counted in pairs, 2|2 (skull bands).

**Components:** 2 structural components (two halves of the *awayu*).

**Threads:** Warp: camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural camelid fibre tones (off-white and the brown weft) and natural dyes:

- Black Iris: 19-3921 TPX, dark blue border stripe;
- Claret Red: 17-1740 TPX, mid red stripes;
- Gardenia: 11-0604 TPX, off-white stripes and designs;
- Golden Glow: 15-1050 TPX, light red-brown stripes and designs;
- Deep Teal: 19-4914 TPX, dark green-blue stripes and designs;
- Persian Red: 19-1860 TPX, dark red stripes and *pampa*;
- Estate Blue: 19-4027 TPX, dark blue designs;
- Almond: 16-1432 TPX, mid gold-brown in the central design area (*palla*);
- Natural brown fibre: weft.



Large, rectangular carrying-cloth or *awayu* from Sica Sica in the Northern Pacajes style, dating to the Early Republican Period, woven in warp-faced weave in camelid fibre. The borders have a complex tubular edging (Aym. *apsu sawukipa*) with diamonds in blue, red and white. The construction is of two pieces united in a central seam with reinforced zigzag stitching in light red yarn, over a stripe of the same colour.

The *awayu*'s composition is almost symmetrical around the central axis, with a crimson *pampa* divided into wide and intermediate stripes, and four similar design areas (Aym. *palla*), one at each side of the central seam, and one on each side. In each design area, only the colour combinations of the stripes between the central and lateral bands vary. In each area a major central band with segments of 'X' motifs with appendices on the central axis is flanked symmetrically by groups of narrow coloured stripes in yellow, green and light red (and in some cases blue). There follow at each side intermediate bands with half-skull motifs (Aym. *t'uxlu*) in dark blue and white, followed by more stripes (in white, red and blue) and finally another minor band of motifs of 'leaves' (Aym. *laphi*) or 'feline teeth', flanked by white stripes. Each side border has an intermediate stripe in light red and narrow stripe in dark blue.

The stripes throughout the garment are warped in one in plainweave technique, and the design bands are warped in two. The central and side bands of each design area are in the selected technique counted in pairs, 2|2, whereas the half-skull bands are in simple ladder technique with checkerboard colour and figures. The chromatic scheme contrasts the dark reds, blues and greens with white and yellow, and in some cases a light red.

#### **Bibliography and reference textiles:**

Other examples of nineteenth century *awayus* from Sica Sica, with central bands flanked by minor bands of skull designs are illustrated in the exhibition catalogue by Adelson and Tracht (1983: 97, entries 31, 33 and 99). On the skull designs in general, see Arnold and Espejo (2013a: 242).



## *Inkuña* with speckled stripes in the Escoma style



**Object ID:** cc294.

**Form:** *Inkuña* with speckled stripes; **Sub-class of Form:** *Inkuña*.

**Equivalences:** Sp. *incuña*; Aym. & Qu. *inkuña*, *junkuña*, *sunt'ukhallu*, *tari*, *unkhuña*, *unkuña*; Eng. small mantle.

**Size:** Intermediate; **Dims.:** Width: 94 cm; Length: 110 cm.

**Period:** Early Republican (1825-1900).

**Style:** Omasuyos; **Sub-Style:** Escoma; **Cultural affiliation:** Aymara-Omasuyos.

**Provenance:** Eliodoro Camacho Prov., La Paz Dept., Northern Altiplano of Bolivia.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave technique (stripes and *pampa*); Simple structure for warp-faced weave, warped in 2; Ladder technique with checkerboard colour and figures, counted in pairs, 2|2, with 1 spiralling weft (minor bands).

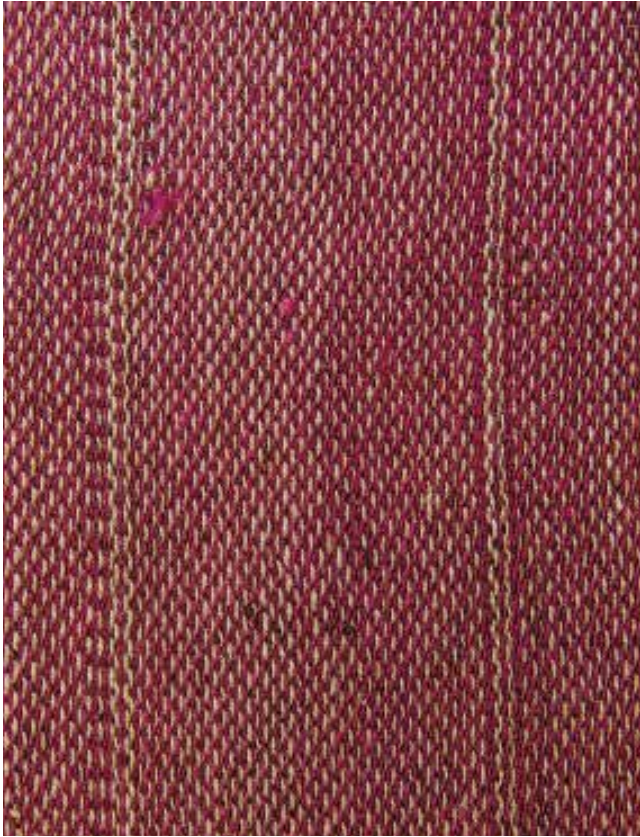
Simple structure for warp-faced weave, warped in 2; Ladder technique with the colour in rows and with figure, counted in pairs, 4|4, with 1 spiralling weft (major bands).

**Components:** 1 structural component (*inkuña*).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural camelid fibre tones (the off-white and in the weft) and natural dyes:

- Tibetan Red: 19-1934 TPX, dark violet stripes;
- Winter White: 11-0507 TPX, yellow-white stripes and designs;
- Twilight Blue: 19-3938 TPX, dark blue borders and in the bands;
- Galapagos Green: 18-5725 TPX, mid green-blue stripes;
- Garnet Rose: 18-1633 TPX, mid red-violet stripes and central *pampa*;
- Bluesteel: 18-4222 TPX, mid blue stripes;
- New Wheat: 14-1038 TPX, light yellow-brown stripes and designs;
- Amber Green: 17-0840 TPX, mid yellow-brown stripes;
- Natural brown fibre: weft.



Large, rectangular *inkuña* (which can be used as a coca cloth or headdress) woven in warp-faced weave in camelid fibre, in the Omasuyos style from the Bolivian lakeside region, dating to the Early Republican Period. The borders are unfinished. The construction is of a single piece, of which the plain section is warped in one in plainweave technique, but the two wide stripes to each side have an additional speckled effect. The main bands are warped in two, with a ladder technique with the colour in rows and with figures (Aym. *patapat palla*), counted in pairs, 4|4, with a single spiralling weft, whereas the minor bands have the same structure but using the ladder technique with checkerboard colour and with figures (Aym. *k'uthu palla*), counted in pairs, 2|2, with a spiralling weft.

The *inkuña's* composition is symmetrical around the central axis. A light red *pampa* is divided into wide stripes, the two side stripes having the additional speckled effect by the thread count (with 2 light reds to 1 white thread). There are design areas (Aym. *palla*) in the central axis and on each side. Each area has a major central band with stepped motifs (variants of ladder figures in blocks) in a modular organisation (alternating between a central and two lateral stepped designs) flanked by narrow coloured stripes. The central main band is in blue and white whereas the lateral bands are in red and white. Between these major bands are minor bands with 'S' motifs in yellow and white, again flanked by narrow coloured stripes. The *inkuña* ends at the sides with narrow stripes in blue, white and red. The chromatic scheme is of the dark reds, blues and yellows contrasted with white.

**Bibliography and reference textiles:** A similar *inkuña* appears in the exhibition catalogue *Aymara Weavings. Ceremonial Textiles of Colonial and 19th Century Bolivia*, by Adelson and Tracht (1983:



119. No. 46), who perceive certain similarities between this *inkuña* and those of the Cabuzas culture of Arica (AD 300), and between its 'S' motifs and those of the Maytas-Chiribaya culture (AD 700-1200). See also Object IDs 20142 and R-2727 in the MUSEF Collection. The stepped motif may be organised in the same way as the *banderilla* ('small dart') motif from the Peruvian lakeside region, analysed by Lefebvre (n.d.). On the ladder figures organised in blocks from Maytas-Chiribaya, see Minkes (2005).



## *Inkuña* with a speckled *pampa* and ladder designs



**Object ID:** cc196.

**Form:** *Inkuña* with speckled stripes; **Sub-class of Form:** *Inkuña*.

**Equivalences:** Sp. *incuña con listas jaspeadas*; Aym. & Qu. *inkuña, junkuña, sun'ukhallu, tari, unkuña, unkuña*; Eng. small mantle.

**Size:** Intermediate; **Dims.:** Width: 88 cm; Length: 90 cm.

**Period:** Early Republican (1825-1900).

**Style:** Omasuyos; **Sub-Style:** Carabuco; **Cultural affiliation:** Aymara-Omasuyos.

**Provenance:** Carabuco, Eliodoro Camacho Prov., La Paz Dept., Northern Altiplano of Bolivia.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave technique (stripes); Simple structure for warp-faced weave, warped in 2; Ladder technique with checkerboard colour, counted in pairs, 2|2, with 1 spiralling weft (bands).

**Components:** 1 structural component (*inkuña*).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural tones of camelid fibre (the off-white and the weft) and natural dyes:

- Black Iris: 19-3921 TPX, dark blue stripe on the border;
- Brick Red: 19-1543 TPX, mid red-brown stripes;
- Skipper Blue: 19-3936 TPX, mid blue-violet stripes;
- Marshmallow: 11-4300 TPX, off-white stripes and designs;
- Mustard Gold: 16-1133 TPX, mid ochre-brown stripes and designs;
- Daphne: 18-4045 TPX, mid blue stripes and designs;
- Arrowwood: 16-0954 TPX, mid yellow-brown stripes;
- Natural black camelid fibre: weft.





Almost square *inkuña* in a warp-faced weave, made in camelid fibre. The borders lack finishes. The construction is of a single piece. The plain part of the *inkuña* has a structure warped in one presenting a speckled effect (Aym. *ch'imi*). The design bands are warped in two and have ladder techniques with checkerboard colours (Aym. *k'uthu*), counted in pairs, 2|2, with a spiralling weft.

The *inkuna's* composition is symmetrical around the central axis, which is the major *pampa* with its speckled effect achieved using threads twisted in light red, black and white. Two wide lateral stripes present the same effect. The *pampa* and wide stripes are intercalated with design areas (Aym. *palla*). The two areas nearest the *pampa* have minor bands of ladders with checkerboard colours (*k'uthu*) in blue and pink in the central part flanked by lateral bands of red and white. These ladder bands are in turn flanked by narrow coloured stripes (in yellow, violet, white, pink and blue). The two lateral design areas present a central band in a checkerboard ladder (*k'uthu*) in blue and yellow, and lateral bands in red and white. These bands are equally flanked by narrow coloured stripes in ochre, yellow, violet, white red and blue. The *inkuña's* borders are finished with narrow and medium-sized coloured stripes, predominantly in greenish yellow, white, violet, red and blue. The chromatic range applies reds, blues and ochres as dark tones, contrasted with clear white.

**Bibliography and reference textiles:** There are no reference textiles for this piece.



## *Iskayu* with a blue *pampa* and speckled effects



**Object ID:** cc425.

**Form:** *Iskayu* with blue *pampa*; **Sub-class of Form:** *Iskayu*, as part of General *Ilijilla*.

**Equivalences:** Sp. *isallo*, *iscayo*, *huiscayo*; Aym. *isallu*, *iskayu*, *iskaya*, *jiskayu*.

**Size:** Intermediate; **Dims.:** Width: 100 cm; Length: 91 cm.

**Period:** Early Republican (1825-1900).

**Style:** Northern Paccajes; **Sub-Style:** Camacho; **Cultural affiliation:** Aymara-Uru-Paccajes Norte.

**Provenance:** Paccajes Prov., La Paz Dept., Northern Altiplano of Bolivia.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plain technique (stripes); Simple structure for warp-faced weave, warped in 2; ladder technique with checkerboard colour, with an odd count, 3|3, with one spiralling weft (bands).

**Components:** 1 structural component (*iskayu*) and 1 attached component (border finishes).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural fibre tones (the white and the weft) and natural dyes:

- Patriot blue: 19-3925 TPX, dark blue border stripes and wide stripes/*pampa*;
- Raspberry Wine: 18-1741 TPX, mid red stripes;
- Loganberry: 19-3622 TPX, dark blue-violet stripes;
- Snow white: 11-0602 TPX, off-white border;
- Gold Earth: 15-1234 TPX, golden-yellow border;
- Light red colour: weft.



Exceptionally fine, almost square *iskayu*, woven in warp-faced weave in camelid fibre, in a Northern Pacajes style from the Early Republican Period. Characteristically this *iskayu* (or *isallu*), consists of striping, without the figurative design areas called in Aymara *palla* or *salta*, above all in the nineteenth century examples. The predominant pattern is of wide stripes in plainweave, like a divided *pampa*, with groupings of wide stripes in blue and red, yet without a design area, or with just ladder designs (Aym. *k'uthu*) or a wide figure to the side of the central seam. This pattern has been consistent from the early colonial period until the nineteenth century. It is possible that its origins derive from pre-colonial *llijllas*, which have a similar composition, but in natural colours. Some very early examples of *iskayus* are found in the Yura culture (Rivera, 2009-2011).

The borders of this *iskayu* have a fine braided finish, with bichrome threads in white and red, and yellow and blue, attached to the *iskayu* with a blue thread. The construction is of a single piece. The plain part has a structure warped in one in plainweave, with a very subtle speckled effect (Aym. *ch'imi*). The narrow bands are warped in two with a ladder technique with checkerboard colour (*k'uthu*), with an odd count, 3|3, and a single spiralling weft.

The *iskayu's* composition is symmetrical around the central axis. The *pampa* is divided into wide, dark blue stripes, with a multiple speckled effect by thread type, by the contrast between the weft colour (pink) and that of the warp (bichrome blue), and by the use of bichrome threads in the warp (in dark blue and almost black). The centre of the *iskayu* presents a modest design area composed of a central narrow blue-coloured stripe and two intermediate stripes in red, with narrow ladder bands in violet in the central axis, and then two lateral groupings of red stripes, with two narrow violet stripes in the central axis. The *iskayu's* borders have narrow stripes in red, blue and violet. The chromatic range is of reds and blues as dark tone, with violet as a clear tone, but with hardly any contrasts, rather just plays of light through the speckling effects.

**Bibliography and reference textiles:** Many *iskayus* are illustrated in exhibition catalogues, such as those by Adelson and Tracht (1983: 78-81) and William Siegal (1991: 42-59), but it is less common to find examples with blue *pampas*, as in this case.



## Semi-industrial poncho with flower and star motifs



**Object ID:** 360.

**Form:** Poncho; **Sub-class of Form:** Open tunic, as part of General tunic.

**Equivalences:** Sp. *balandrán, challapata, poncho jesuítico, unco abierto*; Aym. & Qu. *punchu*; map. *choni*.

**Size:** Intermediate; **Dims.:** Width: 134 cm; Total length: 175 cm.

**Period:** Early Republican (1825-1900).

**Style:** Unknown; **Cultural affiliation:** Unknown; **Provenance:** Unknown.

**Material:** Camelid fibre and cotton (the white and the weft); **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave (stripes); Simple structure for warp-faced weave, warped in 2; Paired warp technique with visible weft, and selected figure (bands).

**Components:** 1 structural component (poncho).

**Threads:** **Warp:** camelid fibre in 'S' and cotton in 'S' and 'Z'; **Weft:** cotton fibre in 'S'.

**Colours:** Natural fibre tones (white and the weft) and natural dyes:

- Aurora Red: 18-1550 TPX, mid orange-red *saya*, stripes and designs;
- Autumn Leaf: 17-1347 TPX, mid red-brown designs and stripes;
- Birch: 13-0905 TPX, off-white stripes and designs;
- Antelope: 16-1126 TPX, mid red-brown stripes;
- Cedar: 16-0526 TPX, light green-blue stripes;
- Storm Blue: 17-4716 TPX, mid green-blue stripes;
- White cotton: weft.



This 'poncho criollo' lacks provenance details, but may be an 'Arribeño' type from Northwest Argentina (from the Arriba provinces of Catamarca, Salta, Jujuy or Tucumán). It is made in semi-industrial cloth in warp-faced weave in camelid fibre and cotton (in the white and blue threads, and the weft). Such ponchos were made using sheep wool with camelid fibre (using llama, alpaca and vicuña), mixed with cotton. The construction is a single piece of cloth cut from continuous yardage at the upper and lower ends, the pieces sewn together by hand in running stitch in blue-coloured yarn. The neck opening is cut and the cloth folded over to form an improvised border. The plainweave areas are warped in one, and the bands warped in two with a paired warp technique with visible warp and selected figure, but without the warp and weft crossing (as it is semi-industrial cloth). The blue cotton threads are twisted in a 'Z' direction.

The composition has a *saya* divided into wide red stripes, intercalated with design areas (Aym. *palla*): one in the central axis, two in the central part and two wider side areas. The garment ends at each side in wide red stripes. The central design area has a band of eight-pointed star motifs (of the Inka type) in blue and red, flanked by stripes in light brown, white, green and red. The two other central areas have bands of flowers with crenellated leaves (possibly hibiscus) in baroque style, in brown and white, flanked by stripes in light brown, white and red. The lateral design areas have a central band with the same brown and white flowers flanked by narrow and intermediate stripes, and lesser lateral design bands similar to those of the central axis, but with leaf motifs along diagonal axes (laurel or olive) alternating with four diamond shapes. The chromatic range contrasts dark tones of red, brown and blue with white (and pink).



#### **Bibliography and reference textiles:**

This cloth was probably produced under Jesuit influence, the producers having access to historical textiles with motifs of eight-pointed stars and selected techniques with paired warps. See a similar example, reputedly from the Peruvian Southern Highlands, in the Colección Mari Solari (Del Solar, 2007: 79).



## Jesuit poncho produced on a pedal loom with the *liyi palla* technique

**Object ID:** 485.

**Form:** Poncho; **Sub-class of Form:** Open tunic, as part of General tunic.

**Equivalences:** Sp. *balandrán*, *challapata*, *poncho jesuítico*; Aym. & Qu. *punchu*; map. *choni*.

**Size:** Intermediate; **Dims.:** width with fringe: 135 cm; width without fringe: 128 cm; length with fringe: 200 cm; length without fringe: 189 cm.

**Period:** Early Republican (1825-1900).

**Style:** Unknown; **Cultural affiliation:** Unknown;

**Provenance:** Unknown.

**Material:** Sheep wool and cotton fibre (white and the weft); **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave (stripes); Simple structure for warp-faced weave, warped in 2; Selected techniques with paired warp (bands).

**Components:** 5 structural components united (poncho) and 1 attached component (border band with fringe).

**Threads:** **Warp:** sheep wool and cotton fibre in 'S'; **Weft:** cotton fibre in 'S'.

**Colours:** Natural fibre tone (white) and natural dyes:

- Calliste Green: 18-0324 TPX, mid yellow-green stripes and designs;
- Deco Rose: 17-1614 TPX, mid red-violet stripes and designs;
- Sauterne: 15-0942 TPX, yellow stripes and designs;
- Paprika: 17-1553 TPX, mid orange-red stripes and designs;
- Birch: 13-0905 TPX, off white stripes and designs;
- Plaza Taupe: 16-1105 TPX, green-gray stripes and designs;
- White cotton: weft.





Jesuit poncho produced in the nineteenth century on a pedal loom in warp-faced weave, using sheep wool and cotton fibre (in the white coloured yarns and the weft). Ponchos of this type can be seen in the drawings by Edmund from 1830, as in the example opening this section (Gisbert et al., 2006 [1988]: fig. 100).

The poncho's construction is of five pieces of cloth: a central section with two lateral sections to each side, united with seams of diagonal stitching in white thread. Attached to the poncho's border is a warp-faced ribbon in ladder technique with the colour in rows (*patapata*) with a weft-extension fringe in blocks of distinct colours. Each of the four corners is folded over. The plainweave is warped in one, whereas the design bands are warped in two, with a paired warp technique.

The poncho's composition is of a design area (*pallay*) in the central part, and groups of stripes to each side. In the central axis is a band of concentric diamond motifs bordered by linked zigzags to each side, flanked by lateral bands of diamond (or 'X'-shaped) motifs, with wide hatched outlines (like modern field motifs from the lakeside) with what looks like a potato flower in the interior. The poncho's chromatic range is of reds, greens and yellows in dark tones contrasted with white, but with little colour contrast.

**Bibliography and reference textiles:** On republican textiles of this type, see Taullard (1949) and Acevedo (1999).



## Ponchito with coca flowers and *liyi palla* technique



**Object ID:** 20418.

**Form:** Ponchito; **Sub-class of Form:** Open tunic, as part of General tunic.

**Equivalences:** Sp. *esclavina, ponchillo, unco abierto*; Aym. *kunka qhawa*; Qu. *kunka unku*; Eng. small poncho.

**Size:** Small; **Dims.:** Width: 104 cm; Length: 108 cm.

**Period:** Early Republican (1825-1900).

**Style:** Unknown; **Cultural affiliation:** Unknown.

**Provenance:** Unknown, possibly from the Yungas of La Paz.

**Material:** Camelid fibre, sheep wool and cotton fibre (in the weft); **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave (stripes);

Simple structure for warp-faced weave, warped in 2; Selected technique with paired warps (bands).

**Components:** 2 structural components, united (poncho) and 2 attached components (border ribbon with fringe, and the cloth border around the neck opening).

**Threads:** **Warp:** camelid fibre and sheep wool in 'S'; **Weft:** cotton fibre in 'S'.

**Colours:** Natural fibre tone (white) and natural dyes:

- White Asparagus: 12-0104 TPX, off-white *pampa*, stripes and designs;
- Spicy Orange: 18-1445 TPX, mid red-orange stripes and designs;
- Tea: 16-0213 TPX, mid green stripes and designs;
- Pale Mauve: 15-1607 TPX, light red-violet stripes and designs;
- Blue Ashes: 18-4023 TPX, mid blue stripes and designs;
- Natural white cotton: weft.





Small poncho or 'ponchito', described as from the Bolivian lakeside region, but more probably from the Yungas of La Paz. It is woven in warp-faced weave, of camelid fibre and sheep wool in the warp, and cotton fibre in the weft. The construction is of two pieces united by a central seam of zigzag stitching in white yarn, leaving the neck opening. The ponchito's border is finished in an attached braid in ladder designs with the colour in rows (Aym. *patapata*) in red and white, and the neck opening has a semi-industrial cloth border (in green and off-white) attached by running stitches. Each of the four corners is folded over and stitched. The plain part of the ponchito is warped in one in plainweave, whereas the bands are warped in two with a selected technique with paired warp (Aym. *liyi palla*), using a single weft, given that the designs are single-faced.

The ponchito's composition is symmetrical around the central axis. The *saya* is divided into wide white stripes, with one in the central axis, and these are intercalated symmetrically to each side of the ponchito by a design area to the side of the central axis, a similar design area to each side of the ponchito, and between them a central band using a different colour pattern. The ponchito ends at each side with groupings of coloured stripes. The major bands across the ponchito have stylised motifs of what are said to be coca flowers (in pink and green in the central and lateral bands, and red and blue in the distinct central bands between them), flanked to each side by minor bands of serrated leaves in zigzags (in red in the central and lateral bands, and green in the distinct bands between them), and finally by groups of narrow coloured stripes at each side. The chromatic range of the ponchito as a whole is of reds, greens and blues as dark tones, with white and pinks as light tones, although there is little play of contrasts in the textile as a whole.

This ponchito is interesting for the apparent Jesuit influences of poncho design and cloth in general, and the use of the selected technique with paired warps, called *liyi palla*, which is neither characteristic of the lakeside region, nor of the Yungas of La Paz.

**Bibliography and reference textiles:** A similar poncho in some respects from the Cusco region can be seen in T.M. 1974.16.86 from the Textile Museum, Washington, DC, in A. P. Rowe (1977: 42, fig. 42).



## Coca bag with pendant small bags and skull designs



**Object ID:** cc57.

**Form:** Coca bag with little bags; **Sub-class of Form:** Bag for the tobacco and coca complex.

**Equivalences:** Sp. *bolsa-chuspa*, *chuspa*; Aym. *wallqipu*; Qu. *chhuspa*, *ch'uspa*; Eng. ceremonial coca bag, coloured coca bag, pouch bag for coca.

**Size:** Intermediate; **Dims.:** Width: 24 cm; Length: 21 cm (x 2 is 42 cm).

**Period:** Early Republican (1825-1900).

**Style:** Southern Charkas; **Sub-Style:** Bolívar; **Cultural affiliation:** Quechua-Southern Charkas.

**Provenance:** Bolívar, Bolívar Prov, Cochabamba Dept., Central Interandean Valleys of Bolivia.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Simple structure for warp-faced weave, warped in 2; Technique for simple double cloth, with two wefts (in the bands with shrub motifs);

Complex structure for warp-faced weave, warped in 3; Selected technique counted in pairs, 2|2, with 2 wefts (in the side bands of skull motifs);

Simple structure for warp-faced weave, warped in 2; Selected technique counted in pairs, 2|2, with two wefts (in the band of volute pathways and diagonal lines).

**Components:** 1 single structural component (coca bag folded in half), 52 attached components (tassels on the lower part) and 3 extended components (little bags as warp extensions).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural dyes:

- Faded Rose: 18-1629 TPX, dark red-violet stripes and figures;
- Pristine: 11-0606 TPX, light off-white stripes and figures;
- Patriot Blue: 19-3925 TPX, dark blue stripes and figures;
- Fairway: 18-6320 TPX, mid green stripes;
- Heather Rose: 17-1608 TPX, mid red-violet figures;
- Grape Shake: 18-2109 TPX, mid gray figures;
- Taffy: 16-0940 TPX, light red-brown stripes and figures;
- Langoustino: 16-1440 TPX, mid red-orange figures;
- Jet Black: 19-0303 TPX, black figures;
- Sycamore: 19-5917 TPX, dark green-blue stripes;
- Misterioso: 19-3617 TPX, dark blue-violet stripes;
- Mustang: 19-1217 TPX, dark brown weft.





Wide, rectangular coca bag woven in warp-faced weave in camelid fibre, in the Southern-Charkas-Bolívar style, constructed of a single piece folded in half and sewn at the sides. The sides and opening have a simple tubular finish (but imitating a complex one). The lower section of one face of the bag presents three small bags, considered the 'offspring' (Aym. *qallu*; Qu. *uña*) of the main bag (and often used to guard coins or *wayruru* lucky seeds), in warp extensions finished in a simple tubular border in pink. Various coloured tassels are also added to the small bags and to the base of the main coca bag.

The bag's composition is symmetrical in terms of the designs but not in colour use. Three main design areas (*pallay*), intercalated with medium and narrow coloured stripes, are separated by wider coloured stripes divided by narrow bands of diagonal lines. The main double cloth band in the central axis has motifs of ramifying flowers, and two side bands of skull motifs (*t'uxlu*). The lateral design areas have a central band of volutes in pathways, flanked by bands of skull motifs (with the colours reversed to those of the central area). The bag ends in wide coloured stripes intercalated with narrow bands of diagonal lines or pathways of volutes. The plainweave structure is warped in one; the double cloth band is warped in two. Selected techniques counted in pairs, 2|2, and warped in three, are applied in the bands of skulls, whereas the pathways of volutes and diagonal lines are warped in two. The chromatic range is of black, gray, reds, oranges, green and violet as dark tones, contrasted with white.

**Bibliography and reference textiles:** See similar designs in a *llijlla* (Gisbert et al., 2006 [1988]: fig. 309) and in coca bags from southwest Cochabamba (Adelson and Tracht, 1983: 129, entry 54).



## Coca bag with stepped diamond and skull motifs



**Object ID:** cc303.

**Form:** Coca bag; **Sub-class of Form:** Bag for the tobacco and coca complex.

**Equivalences:** Sp. *bolsa-chuspa*, *chuspa*; Aym. *wallqipu*; Qu. *chuspa*, *ch'uspa*; Eng. ceremonial coca bag, coloured coca bag, pouch bag for coca.

**Size:** Intermediate; **Dims.:** Width: 24 cm; Length: 19 cm (x 2 is 38 cm).

**Period:** Early Republican (1825-1900).

**Style:** Southern Charkas; **Sub-Style:** Bolívar; **Cultural affiliation:** Quechua-Southern Charkas.

**Provenance:** Arque Prov., Cochabamba Dept., Central Interandean Valleys of Bolivia.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Simple structure for warp-faced weave, warped in 2; Selected technique with paired warps (bands of general and stepped diamonds) ;

Complex structure for warp-faced weave, warped in 2; Ladder technique with checkerboard colour and figure, counted in pairs, 2|2 and 4|4, with 1 weft (bands of skulls).

**Components:** 1 structural component (bag folded in half) and 18 attached components (17 tassels to the sides and in the lower part, and the strap on the upper part).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural dyes:

- Biking Red: 19-1650 TPX, dark red-violet narrow stripes;
- Pristine: 11-0606 TPX, light off-white weft, stripes and figures;
- Earth Red: 18-1631 TPX, mid red-violet stripes and *pampa*;
- Purple Pennant: 19-3519 TPX, dark blue-violet figures;
- Turf Green: 17-0119 TPX, mid green figures and tassels;
- Chive: 19-0323 TPX, dark green figures.





Coca bag from Arque (Cochabamba, Bolivia) in a wide rectangular form, woven in warp-faced weave in camelid fibre. The bag is constructed from a single piece folded in half and sewn at the side seams. There is a strap of twisted threads attached at each side of the bag opening. The sides and rim of the bag have a simple tubular finish. Various coloured tassels are attached to the lower part of the two sides and the base of the bag. The plainweave areas are warped in one, and the design bands warped in two. The diamond bands have the paired warp selected technique called *liyi palla* and the bands of skulls have the ladder technique with checkerboard colour and with figure (Qu. *k'uthu pallay*), counted in pairs, 2|2.

The bag's composition is symmetrical around both axes. The central axis presents a *pampa* in dark pink, flanked by two design areas (*pallay*), and finally the sides of the bag have intermediate stripes the same colour as the *pampa*. Each design area has a major band of linked diamonds with stepped or serrated diamonds (*chakana*) in their interior, in red and green contrasted with white. Flanking this major band are groups of intermediate white stripes and narrow coloured stripes, then there are minor bands with motifs of half-skulls, in blue and white. These minor bands are also flanked by narrow coloured stripes and wider white stripes. The use in the *pampa* of pink and in the design areas of white implies that the bag may have been used in marriage ceremonies. The chromatic range is of violets, greens and reds, as dark tones contrasted with white and yellow.

#### **Bibliography and reference textiles:**

Similar bands of skulls can be seen in Catalogue 104 here, although the major diamond bands in the present example are more similar to textiles in the Tapacari style, for example Catalogue 147.





## Ethnographic textiles



Women from the Charazani region. Photographer: Elvira Espejo

## Altiplano



Suri alpacas from the Puno region, Peru. Photographer: Denise Y. Arnold



## *Awayu* with a natural-coloured *pampa* and horse designs



**Object ID:** 3307.

**Form:** *Awayu* with natural-coloured *pampa*; **Sub-class of Form:** General *awayu*.

**Equivalences:** Aym. & Qu. *awayu*, *jawayu*; Eng. general carrying cloth, mantle, shawl.

**Size:** Large; **Dims.:** Width: 96 cm; Length: 98 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Omasuyos; **Sub-Style:** Ancoraimes; **Cultural affiliation:** Aymara-Uru-Omasuyos.

**Provenance:** Ancoraimes, Omasuyos Prov., La Paz Dept., Northern Altiplano of Bolivia.

**Material:** Camelid fibre (*pampa*) and sheep wool (colours); **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Simple structure for warp-faced weave, warped in 2; Selected technique counted in pairs, 2|2 (major and intermediate bands);

Complex structure for warp-faced weave, warped in 3; Selected technique counted in pairs, 2|2 (minor bands);

Simple structure for warp-faced weave, warped in 2, Ladder technique with checkerboard colours, counted in pairs, 2|2 (major band endings).

**Components:** 1 structural component (*awayu*).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural camelid fibre tones and artificial dyes:

- Croissant: 16-0924 TPX, light red-brown naturally-coloured *pampa*;
- Chili Pepper: 19-1557 TPX, mid red-brown design bands and stripes;
- Sycamore: 19-5917 TPX, dark green-blue stripes;
- French Roast: 19-1012 TPX, mid brown wide stripes on the borders;
- Tawny Brown: 17-1226 TPX, dark roan in the wide stripes on the borders;
- Birch: 13-0905 TPX, off-white designs;
- Natural dark brown: weft.



Large, almost square *awayu* from Ancoraimes, in the Omasuyos lakeside style, woven in warp-faced weave in camelid fibre and sheep wool. The construction is of a single piece, and the borders lack finishes. The structure of the plainweave *pampa* and the wide stripes on the *awayu* borders is simple, warped in one; the major design bands also have a simple structure, warped in two, but with a selected technique counted in pairs, 2|2, in pebble weave, as do the intermediate bands to each side of the *awayu*. The central axis of the wide stripes forming the divided *pampa* has a minor design band with a complex structure warped in three and counted in pairs, 2|2. The *awayu* borders end in coloured stripes in green, red and yellow.

The *awayu's* composition is symmetrical around the central axis. There is wide stripe to each side of the central design area in a natural camelid fibre tone and wide stripes of this same colour to each side. The main design area (Aym. *palla*) occurs in the central axis, with similar design areas, yet reduced in scale, to each side, forming the conventional pattern of an *awayu* 'with a heart'. The major band in the central axis has motifs (Aym. *salta*) of horses with riders and flags, in red and white. The intermediate bands to the sides have motifs of birds, vizcachas in mirror-image, two-headed birds and pairs of anthropomorphs. Each band type is flanked in turn by groups of coloured stripes. The chromatic range is of reds, greens and violets as dark tones, contrasted with white.

**Bibliography and reference textiles:** See also the scarf from Ancoraimes, in Catalogue 107.



## Man's large scarf with guitars and anthropomorphs in festive attire



**Object ID:** 20125.

**Form:** Festive scarf; **Sub-class of Form:** Scarf.

**Equivalences:** Sp. *chal*, *chalina*; Eng. cravat.

**Size:** Large; **Dims.:** Width: 38,5 cm; Length without fringe: 192 cm; Length with fringe: 236 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Omasuyos; **Sub-Style:** Ancoraimes; **Cultural affiliation:** Aymara-Uru-Omasuyos.

**Provenance:** Ancoraimes, Omasuyos Prov., La Paz Dept., Northern Altiplano of Bolivia.

**Material:** Sheep wool and acrylic yarn; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave; Simple structure for warp-faced weave, warped in 2; Simple hybrid double cloth technique (major bands); Complex structure for warp-faced weave, warped in 3; Selected technique counted in pairs, 2|2 (minor bands).

**Components:** 1 structural component (scarf) and 2 attached components (multicolour fringes at each end).

Threads: Warp: sheep wool and acrylic yarn in 'S'; Weft: sheep wool and acrylic yarn in 'S'.

**Colours:** Artificial dyes:

- True Red: 19-1664 TPX, dark red wide stripes;
- Radiant Yellow: 15-1058 TPX, mid orange-yellow designs;
- Fandango Pink: 17-1937 TPX, dark pink stripes and designs;
- Fairway: 18-6320 TPX, dark green stripes and designs;
- Grape Jam: 18-3415 TPX, mid violet stripes and designs;
- Birch: 13-0905 TPX, off-white designs and weft;





Long and wide man's festive scarf from Ancoraimos, in the Omasuyos style, woven in warp-faced weave from sheep wool and acrylic yarn. The construction is of a single piece with attached components in the fringes made up of distinctly coloured blocks in acrylic yarn at both ends; the scarf's side borders lack finishes. The plainweave technique of the *pampa* and stripes has a simple structure warped in one, and the mayor bands are warped in two, with a simple hybrid double cloth technique, similar to that of the selected technique with a basic odd count, 1|1. By contrast, the minor bands have a complex structure warped in three, and a selected technique counted in pairs, 2|2, in pebble weave.

The scarf's composition has two repeating patterns side by side. Wide red stripes in the centre and to each side are intercalated with two main design areas (Aym. *palla*). Each of these design areas consists of a major band with festive motifs of guitars, anthropomorphs (men and women in festive attire), vases of flowers, horses etc., flanked by coloured stripes, then minor bands with motifs in 'H' called *kachi*, meaning 'teeth', warped in three, followed by other intermediate bands with letter motifs to one side of the major band, and triangles and horizontal lines to the other. The chromatic range uses dark tones of red, dark pink, green and violet, contrasted with off-white and yellow.

**Bibliography and reference textiles:** See also the festive scarf in the British Museum (Am1946,009.2).



## Altar cloth with a red *pampa* and two-headed bird motifs



**Object ID:** 389.

**Form:** Altar cloth with a red *pampa*; **Sub-class of Form:** General *awayu*.

**Equivalences:** Sp. *ahuayo*, *aguayo*, *hawayo*, *mesa-ahuayo*; Aym. *awayu* or *ch'uqaña*; Qu. *lliklla*.

**Size:** **Dims.:** Width: 63.5 cm; Length: 94.5 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** First half of the twentieth century.

**Style:** Northern Pacajes; **Sub-Style:** Viacha; **Cultural affiliation:** Aymara-Uru-Northern Pacajes.

**Provenance:** Viacha, Ingavi Prov., La Paz Dept., Northern Altiplano of Bolivia.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave (stripes).

Simple structure for warp-faced weave, warped in 2; Ladder technique with checkerboard colour and with figure, counted in pairs, 2|2 (bands).

**Components:** 2 structural components (two halves of the altar cloth).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural and artificial dyes:

- Mars Red: 18-1655 TPX, dark orange-red *pampa* and designs;
- Thyme: 19-0309 TPX, dark green intermediate stripes;
- Whisper White: 11-0701 TPX, off-white stripes and designs;
- Mediterranea: 19-4517 TPX, dark blue stripes;
- Amber Gold: 16-1139 TPX, mid yellow-brown stripes;
- Navy Cosmos: 19-3714 TPX, dark blue-violet stripes and designs;
- Dark Ivy: 17-5912 TPX; dark green narrow stripes;
- Cactus: 18-0130 TPX, mid green-blue stripes.



Small, long and rectangular *awayu* woven in warp-faced weave, possibly an altar covering (Sp. *mesa-abuayo*) for Aymara rituals, or a fine headcloth (Aym. *ch'uqaña*). *Mesa-abuayos* were used in communal gatherings such as *cabildos*, and the use of a red *pampa* might confirm this. This extremely fine example, made in camelid fibre, is in the Northern Pacajes style in the lakeside tradition. It consists of two pieces united in a central seam with simple zigzag stitching. There are no finishes on the borders. The structure of the plainweave is warped in one, whereas that of the design bands is warped in two, using the ladder technique with checkerboard colour and with figure (Aym. *k'uthu palla*), counted in pairs, 2|2, characteristic of Pacajes and the lakeside region. While this technique gives a 'pebble weave' effect, it is distinct in its execution, and can be recognised from the distinct termination areas.

The composition of the altar covering is of a red *pampa* present in each half, with a grouping of bands of ladder designs and figures (*k'uthu palla*) flanked by narrow coloured stripes in the central part, and a similar grouping of ladder bands flanked by narrow coloured stripes to each side. The altar covering ends on each side with intermediate stripes in dark green, interspersed with a narrow band of diagonal line motifs in the same ladder technique in its central axis. On one side of the cloth, these green stripes are in fact composed of alternating narrow stripes in dark and light green. The two bands in the central design area, in violet and white, present motifs of bicephalous birds in profile, other birds that are flying, diamonds, 'S' motifs and camelids, each set of designs separated by horizontal lines. The side groupings of bands are in red and white, with the same motifs. The chromatic range of the altar cloth is of reds, greens and violets as dark tones contrasted with white.

**Bibliography and reference textiles:** A related piece is Catalogue116. On the history of the use in the lakeside region of ladder techniques with checkerboard colour and figures, see Lefebvre (n.d.) and Arnold and Espejo (2013a, cap. 8).



## *Tari* with 'little chain' or 'little eye' motifs



**Object ID:** 361.

**Form:** *Tari* with little eye motifs; **Sub-class of Form:** *Inkuña*.

**Equivalences:** Aym. *inkuña, inkhuña, unkuña, unkuña, junkuña, sunt'ukhallu*; Qu. *tari*; Eng. small mantle, coca cloth.

**Size:** Intermediate; **Dims.:** Width: 60 cm; Length: 59 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1940s.

**Style:** Northern Pacajes; **Sub-Style:** Uru-Chipayaya-Northern Pacajes; **Cultural affiliation:** Aymara-Uru-Northern Pacajes.

**Provenance:** Jihuacuta, Pacajes Prov., La Paz Dept., Northern Altiplano of Bolivia.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; plainweave (stripes).

Simple structure for warp-faced weave, warped in 2; Ladder technique with checkerboard colour, counted in pairs, 2|2, with 1 weft (bands of little-eye designs).

**Components:** 1 structural component (*tari*).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural fibre tones and natural dyes:

- Cloud Dancer: 11-4201 TPX, off-white stripes and little eye motifs;
- Tobacco Brown 17-1327 TPX, mid brown weft;
- Amphora: 17-1319 TPX, dark roan stripes;
- French Roast: 19-1012 TPX, mid brown *pampa*;
- Harvest Gold: 16-0948 TPX, dark yellow-brown little eye motifs;
- Rumba Red: 19-1940 TPX, dark red-violet little eye motifs;
- Dark Denim: 19-4118 TPX, dark blue little eye motifs.





*Tari* is the term used in the region of Pacajes for the small ritual cloth called *inkuña* (or *inkhuña*) in other places. This square *tari* is formed from a single piece. Its exact provenance is unknown, the original register saying Jihuacuta (Pacajes Prov.), in the Northern Pacajes style, but the *tari* might also come from a riverine or lakeside region, as it is in the characteristic Uru-Chipaya-Carangas style.

This *tari*, in warp-faced weave, is made from camelid fibre, and has a tubular finish to the borders with *chichilla* (diamond-shaped) designs in green, red and white. The plainweave parts are warped in one, whereas the 'little eye' or 'little chain' designs are warped in two, using the ladder technique with checkerboard colour, counted in pairs, 2|2; the narrow bands in ladder technique with the colour in rows are also warped in two.

The *tari's* composition is almost symmetrical around the central axis, which has a wide band of checkerboard ladder technique (*k'uthu*), counted in pairs, in pink and dark brown. Each side of the *tari* has a *pampa* (reduced to a wide stripe) in dark brown and then two lateral design areas. The *tari's* borders finish in narrow coloured stripes in blue, white and red, with a very narrow ladder band with checkerboard colour and with figure (Aym. *k'uthu palla*; Qu. *k'uthu pally*), counted in pairs, this time with 'S' motifs. The main design areas consist of repeating checkerboard ladder designs, counted in pairs, with little eye designs, or simple checkerboard ladders (*k'uthu*). The chromatic range of the piece is of natural browns and dark roans, combined with violets and blues as dark tones, contrasted with white and light yellow-brown.



**Bibliography and reference textiles:** This *tari* is similar to several *inkuñas* and coca-bags in other museums with this same colour range and 'little eye' motifs, probably indicating an Uru-Chipaya affiliation: the *inkuña* from the Arica Coast in MUSEF (register 3031); the *inkuña* (no register) and coca-bag (CRR004) in the Casa del Corregidor, Puno, Peru; the coca-bag (Am1981,28.140) in the British Museum (Arnold and Espejo, 2013a: chaps. 7 and 8); and the *tari* from Acora, Peru, in a private collection in La Paz (Gisbert et al., 2006 [1988]: fig. 248). The 'little eye' designs are examined by Lefebvre (n.d.).



## Altar cloth inundated with reds, with pebble weave



**Object ID:** 415.

**Form:** Altar cloth with a red *pampa*; **Sub-class of Form:** General *awayu*.

**Equivalences:** Sp. *mesa-ahuayo*; Aym. *wila awayu*, *wila jawayu*; Qu. *puka awayu*, *puka jawayu*; Eng. altar cloth.

**Size:** Intermediate; **Dims.:** Width: 67 cm; Length: 90 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1960s.

**Style:** Northern Pacajes; **Cultural affiliation:** Aymara-Uru-Northern Pacajes.

**Provenance:** Pacajes Prov., Northern Altiplano of Bolivia.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave (stripes).

Simple structure for warp-faced weave, warped in 2; Selected technique, counted in pairs, 2|2 (bands).

**Components:** 2 structural components (two halves of the altar cloth).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural dyes, but with colour runs.

- Friar Brown: 19-1230 TPX, dark brown wide border stripe;
- Pompeian Red: 18-1658 TPX, dark red-violet stripes and bands;
- Oxblood Red: 19-1524 TPX, dark red-brown *pampa* and border stripe;
- Moroccan Blue: 19-4241 TPX, dark green-blue stripes and designs;
- After Dark: 19-1101 TPX, dark gray designs and weft.



The name 'altar cloth' (Aym. *misa awayu*) is reserved for small *awayus* used for ritual purposes; this example in the Northern Pacajes style presenting a broad range of reds confirms this definition, as ritual textiles tend to use this particular colour. This altar cloth has a long rectangular form. The construction is of two halves united in the central seam with reinforced zigzag stitching. One border has a complex tubular finish (Aym. *apsu sawukipa*) with the diamond-shaped designs called *silkuta* (or *chichilla*). The plainweave parts are warped in one, whereas the design bands are warped in two, using a selected structure counted in pairs, 2|2, in pebble weave.

The composition is symmetrical, with a narrow *pampa* (as a wide stripe) in dark red-violet in each half, two major design areas (Aym. *palla*) in the central part, and a similar design area at each side. The side borders finish in intermediate stripes in red-brown. Each of the four design areas has a major band of 'X' motifs with appendices in modular segments, flanked by coloured stripes, then by minor bands of squares, again flanked by stripes, then at each side of the design areas are intermediate bands of triangles and 'seeds'. The chromatic range of the cloth is of blacks, reds, dark red-violets and greens as dark tones contrasted with lighter tones that have now been inundated with reds.

**Bibliography and reference textiles:** Other examples of altar cloths can be found in Catalogue nos. 108 and 132.



**Fine *ch'uqaña* with simple shot effects**





**Object ID:** 446.

**Form:** Fine *ch'uqaña* with a shot effect; **Sub-class of Form:** Cloth headdress.

**Equivalences:** Sp. *chocaña*; Aym. *ch'uqaña*; Eng. fine headcloth.

**Size:** Intermediate; **Dims.:** Width: 92 cm; Length: 60 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** First half of the twentieth century.

**Style:** Northern Pacajes; **Sub-Style:** Achiri; **Cultural affiliation:** Aymara-Uru-Northern Pacajes.

**Provenance:** Achiri, Pacajes Prov., La Paz Dept., Northern Altiplano of Bolivia.

**Material:** Camelid fibre, probably alpaca; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave.

**Components:** 2 structural components (two halves of the *ch'uqaña*).

**Threads:** **Warp:** camelid fibre, probably alpaca, in 'S'; **Weft:** camelid fibre, probably alpaca, in 'S'.

**Colours:** Natural and artificial dyes:

- Fuchsia Purple: 18-2436 TPX, mid red-purple weft;
- Licorice: 19-1102 TPX, black warp.

The *ch'uqaña* is a particularly fine headcloth. The very finest examples tend to come from Pacajes and the lakeside region of Bolivia, and these also tend to apply many techniques for producing shot effects. This example from Achiri, in warp-faced weave, is made in camelid fibre, probably alpaca, and has a wide rectangular form. The construction is of two pieces united in a central seam, sewn with diagonal stitching (which present many repairs) in a yarn of the same fuchsia colour as that used in the weft.

The shot effect of the *ch'uqaña* is produced by contrasting the weft colour in fuchsia purple (and in white on the borders) with the black of the warp, which can both be seen simultaneously because of the relatively open density of the weft and warp.

**Bibliography and reference textiles:** Gisbert et al. (2006 [1988]: fig. 70) perceive in this kind of cloth, with a shot effect in black and red, one used for mourning. See also Catalogue nos. 112 and 113.



## Fine long *ch'uqaña* with varied shot effects



**Object ID:** 453.

**Form:** Fine *ch'uqaña* with shot effect; **Sub-class of Form:** Cloth headaddress.

**Equivalences:** Sp. *chocaña*; Aym. *ch'uqaña*; Eng. fine headaddress.

**Size:** Intermediate; **Dims.:** Width: 33.5 cm (possibly x 2); Length: 105 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Northern Pacajes; **Sub-Style:** Achiri; **Cultural affiliation:** Aymara-Uru-Northern Pacajes.

**Provenance:** Achiri, Pacajes Prov., La Paz Dept., Northern Altiplano of Bolivia.

**Material:** Camelid fibre, probably alpaca; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave.

**Components:** 1 structural component (*ch'uqaña* or half *ch'uqaña*).

**Threads:** **Warp:** camelid fibre, probably alpaca, in 'S' and 'Z'; **Weft:** camelid fibre, probably alpaca, in 'S'.

**Colours:** Natural and artificial dyes:

- Fuchsia Purple: 18-2436 TPX, mid red-violet weft;
- Italian Plum: 19-2514 TPX, mid red-violet in the bichrome warp threads;
- Anthracite: 19-4007 TPX, dark blue warp, in the bichrome warp threads.



The *ch'uqaña* is a sub-class of fine headdress used in the lakeside region of Bolivia and Peru, which frequently presents diverse techniques for producing shot effects, as if to imitate the fineness and brilliance of the silk introduced to the Andes from the Far East, via Spain. This example in warp-faced weave is made from camelid fibre, probably alpaca. It is possible that we see just one half of the original garment (or that we are dealing with an unfinished piece) as the cloth is very narrow, and it would make more sense if the complete garment was of a long, yet more rectangular form. The piece from Achiri (in Pacajes Province, in Bolivia) has no seams or finishes. The structure is simple, warped in one, in plainweave technique.

This plain *ch'uqaña* has no motifs; instead, the composition plays on the iridescence produced by shot effects. A wide *pampa*, with the warp in red-purple, has the predominant shot effect (Aym. *ch'imi*), produced by contrasting this with the weft colour in fuchsia, since the relatively loose density of the warp and weft permits both colours to be seen simultaneously. A wide stripe on the border has a different shot effect using bichrome threads with a count of 2 in an 'S' twist and 1 in a 'Z' twist, in sequence. The *pampa* has yet another speckled effect produced in the warp, using bichrome threads in violet and black. The chromatic range simply contrasts the red-violet warp with the fuchsia weft.

**Bibliography and reference textiles:** A similar lakeside piece can be seen in the British Museum (Am1981,28.155). See also Catalogue nos. 111 and 113 here.



**Fine *ch'uqaña* with multiple shot effects**





**Object ID:** 447.

**Form:** Fine *ch'uqaña* with shot effects; **Sub-class of Form:** Cloth headdress.

**Equivalences:** Sp. *chocaña*; Aym. *ch'uqaña*; Eng. fine headdress.

**Size:** Intermediate; **Dims.:** Width: 53 cm; Length: 99 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Northern Pacajes; **Sub-Style:** Achiri; **Cultural affiliation:** Aymara-Uru-Northern Pacajes.

**Provenance:** Achiri, Pacajes Prov., La Paz Dept., Northern Altiplano of Bolivia.

**Material:** Camelid fibre, probably alpaca; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave.

**Components:** 2 structural components (two halves of the *ch'uqaña*).

**Threads:** **Warp:** camelid fibre, probably alpaca, in 'S'; **Weft:** silk in 'S'.

**Colours:** Natural dyes:

- New Wheat: 14-1038 TPX, light yellow-brown weft;
- Italian Plum: 19-2514 TPX, dark violet in the bichrome threads of the warp;
- Anthracite: 19-4007 TPX, dark blue in the bichrome threads of the warp.

Fine, wide *ch'uqaña* in a wide rectangular form, from Achiri, in Pacajes style. The *ch'uqaña*, woven in warp-faced weave, is made in camelid fibre, probably alpaca, in the warp, and has a silk weft. The construction is of two pieces united in a central seam with diagonal stitching in the same gold yarn as that used in the weft. The borders lack finishes. The structure of the *ch'uqaña* is simple, warped in one, in plainweave.

The composition is one extensive iridescent *pampa*. The piece is interesting for the techniques used to produce its shot effects (Aym. *ch'imi*). First, there is the main contrast between the golden weft and the dark violet warp, both visible simultaneously because of the relatively loose density of the cloth. An additional shot effect is produced by the use of bichrome threads in violet and black across the whole warp.

**Bibliography and reference textiles:** See also Catalogue nos. 111 and 112.



## *Awayu* with a brown *pampa* and narrow design areas



**Object ID:** 28221.

**Form:** *Awayu* with a brown *pampa*; **Sub-class of Form:** General *awayu*.

**Equivalences:** Sp. *ahuayo*, *aguayo*, *hawayo*; Aym. & Qu. *awayu*, *jawayu*; Eng. carrying cloth, mantle, shawl.

**Size:** Large; **Dims.:** Width: 118 cm; Length: 106 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 19602.

**Style:** Northern Pacajes; **Sub-Style:** Collana; **Cultural affiliation:** Aymara-Uru-Northern Pacajes.

**Provenance:** Collana, Aroma Prov., La Paz Dept., Northern Altiplano of Bolivia.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Complex structure for warp-faced weave, warped in 3; Selected technique counted in pairs, 2|2 (major bands);

Simple structure for warp-faced weave, warped in 2; Selected technique counted in pairs, 2|2 (minor bands).

**Components:** 2 structural components (the two halves of the *awayu*).

**Threads:** **Warp:** camelid fibre in 'S' and 'Z'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural fibre tones, natural and artificial dyes:

- French Roast: 19-1012 TPX, mid brown in border stripes and *pampa*;
- Twilight Blue: 19-3938 TPX, dark blue stripes;
- Raspberry radiance: 19-2432 TPX, dark red-violet stripes;
- Scarlet: 19-1760 TPX, dark red stripes;
- Gloxinia: 19-3022 TPX, dark violet stripes;
- Nasturtium: 16-1451 TPX, mid orange stripes;
- Cinnabar: 18-1540 TPX, dark red-orange designs;
- Caribbean Sea 18-4525 TPX, mid blue designs;
- Alpine Green: 18-5322 TPX, mid green blue designs;
- Gardenia: 11-0604 TPX, off-white designs;
- Natural mid brown: weft.



Large *awayu* in warp-faced weave, made in camelid fibre in the Northern Pacajes style, with a provenance from Collana, near to Sica Sica. The construction is of two pieces united in a central seam with reinforced zigzag stitching, organised with the threads in blocks of different colours (red, blue, orange, violet) over a blue stripe. The *awayu* lacks finishes to its borders. The plainweave is simple, warped in one, whereas the major design bands are complex, warped in three, with a selected technique counted in pairs, 2|2. The minor bands also have a simple structure, warped in two, but with the same selected technique counted in pairs, 2|2.

The *awayu's* composition is symmetrical around the central axis, with a wide brown *pampa* to each side. There are two narrow design areas (Aym. *palla*) in the central part, and the sides of the *awayu* end in groups of intermediate and narrow stripes interspersed with narrow design bands of diagonal lines. Each side border also presents two narrow stripes in blue and brown respectively which have threads twisted to the left in 'Z' (Aym. *lluq'i*), to stop the *awayu* from curling at the edges, and also possibly to protect the wearer. The central design areas to each side of the central seam have a major design band of interlinked 'S' motifs flanked by intermediate and narrow stripes in tones of red and blue, and to each side are narrower design bands whose motifs are not at all clear. The chromatic range is of natural brown combined with natural and artificial dyes. Reds, greens, violets and blues are used as dark tones contrasted with white, light blue and pink.

**Bibliography and reference textiles:** This *awayu* has some of the characteristics of the Sica Sica style, seen in Catalogue 96.



## *Awayu* with a black *pampa* and varied designs



**Object ID:** 28225.

**Form:** *Awayu* with a black *pampa*; **Sub-class of Form:** General *awayu*.

**Equivalences:** Sp. *ahuayo*, *aguayo*, *hawayo*; Aym. & Qu. *awayu*, *jawayu*; Eng. carrying cloth, mantle, shawl.

**Size:** Intermediate; **Dims.:** Width: 104 cm; Length: 99 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Northern Pacajes; **Sub-Style:** Patacamaya; **Cultural affiliation:** Aymara-Uru-Northern Pacajes.

**Provenance:** Patacamaya, Aroma Prov., La Paz Dept., Northern Altiplano of Bolivia.

**Material:** Sheep wool; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Simple structure for warp-faced weave, warped in 2; Selected technique counted in pairs, 2|2 (major bands).

Complex structure for warp-faced weave, warped in 3; Selected technique with a derived odd count, 2|1 (minor bands).

**Components:** 2 structural components (two halves of the *awayu*).

**Threads:** **Warp:** sheep wool in 'S'; **Weft:** sheep wool in 'S'.

**Colours:** Natural camelid fibre tone and artificial dyes:

- Sycamore: 19-5917 TPX, dark green-blue stripes;
- Tango Red: 19-1761 TPX, dark red stripes;
- Orange Peel: 16-1359 TPX, mid orange stripes;
- Montana Grape: 18-3715 TPX, mid blue-violet stripes;
- Phantom: 19-4205 TPX, dark blue *pampa*;
- Mauve Wine: 19-1716 TPX, dark violet stripes;
- Hedge Green: 17-6323 TPX, mid green designs;
- Hibiscus: 18-1762 TPX, mid red designs;
- Birch: 13-0905 TPX, off-white designs;
- Natural black: weft.





Almost square *awayu* in warp-faced weave from Patacamaya (Aroma Province, Bolivia) in the Northern Pacajes style, made in camelid fibre. The construction is of two pieces joined in a central seam with simple zigzag stitching in light red. The borders have a plain tubular finish in green. The plainweave *pampa* and stripes have a simple structure, warped in one, whereas the major bands are warped in two, with the selected technique counted in pairs, 2|2, in pebble weave. The minor bands have a complex structure, warped in three, and selected technique with a derived odd count, 2|1.

The *awayu*'s composition is symmetrical around the central axis. There is a black intermediate-sized *pampa* to each side. A design area to either side of the central seam has major bands of motifs of vizcachas, sun-diamonds, hummingbirds (the Andean hillstar), lakeside birds (possibly flamingos and ruddy ducks), diamonds with appendices, 'Z' motifs with 'field' designs, and 'S' motifs with diamonds. These major bands are flanked by intermediate and narrow coloured stripes organised in the characteristic pattern of a *wallasa* (a striped mantle). Each side border has a similar design area with a band of the same motifs. The *awayu* ends at each side border with sections of intermediate and narrow coloured stripes and finally a minor band warped in three colours (light and dark violet, and yellow) with the 'H' or *k'achi* ('teeth') motifs. The chromatic range of the *awayu* is of black and dark tones of red, violet and green contrasted with white, yellow, pink and orange.

**Bibliography and reference textiles:** There are no reference textiles for this piece.



## *Awayu* with a red *pampa* and two-headed bird motifs



**Object ID:** 3291.

**Form:** *Awayu* with a red *pampa*; **Sub-class of Form:** General *awayu*.

**Equivalences:** Sp. *ahuayo*, *aguayo*, *hawayo*; Aym. & Qu. *awayu*, *jawayu*; Eng. carrying cloth, mantle, shawl.

**Size:** Intermediate; **Dims.:** Width: 84.5 cm; Length: 90 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1950s.

**Style:** Northern Pacajes; **Sub-Style:** Sica Sica; **Cultural affiliation:** Aymara-Uru-Northern Pacajes.

**Provenance:** Sector Umala, Aroma Prov., La Paz Dept., Northern Altiplano of Bolivia.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave.

Simple structure for warp-faced weave, warped in 2; Selected technique counted in pairs, 2|2 (bands).

**Components:** 2 structural components (two halves of the *awayu*).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural and artificial dyes:

- White Asparagus: 12-0104 TPX, off-white stripes and designs;
- New Wheat: 14-1038 TPX, light yellow-brown stripes;
- Red Ochre: 18-1442 TPX, dark red-brown *pampa*, stripes and bands;
- Moroccan Blue: 19-4241 TPX, dark blue stripes and designs;
- Silver Pine: 18-5410 TPX, dark green-blue stripes and designs;
- Black Forest: 19-0315 TPX, dark green stripes;
- Natural mid brown: weft.





This almost square *awayu* in warp-faced weave from Aroma Province (Bolivia), in the Northern Pacajes styles, is made from camelid fibre. The construction is of two pieces sewn together in a central seam with reinforced zigzag stitching. There are no border finishes. The plainweave is warped in one; the design bands are warped in two, with the selected technique counted in pairs, 2|2, in pebble weave, with sections of ladder with the colour in rows at the terminations.

The *awayu's* composition is symmetrical around the central axis, with a red *pampa* (presenting variation in the tonalities of the warp-thread colours) to each side, a design area (Aym. *palla*) to each side of the central seam, flanked by narrow coloured stripes, and a similar design area at each side border of the piece. The side borders end in wide green stripes, in which lesser stripes of dark and mid green alternate, and which present a minor design band in their central axis in a structure warped in two, and counted in pairs, 2|2, with motifs of diagonal lines. The main design areas have major bands with motifs of fish, two-headed birds, butterflies and paired diamonds with four appendices, flanked by groups of narrow coloured stripes. The chromatic range of the *awayu* is of reds, blues and greens as dark tones contrasted with white.

**Bibliography and reference textiles:** A related piece is Catalogue 108.



## Poncho in natural colours with parakeets, owls and condors



**Object ID:** 95.

**Form:** Poncho in natural colours. **Sub-class of Form:** Open tunic, as part of General tunic.

**Equivalences:** Aym. & Qu. *punchu*; map: *choni*.

**Size:** Intermediate; **Dims.:** Width: 123 cm; Length: 172 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1990s.

**Style:** Asanaque; **Sub-Style:** K'ultha; **Cultural affiliation:** Aymara-Quechua-Asanaque.

**Provenance:** Cruce Culta-Challa, Abaroa Prov., Oruro Dept., Central Altiplano of Bolivia.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave; Simple structure for warp-faced weave, warped in 2; Simple double cloth technique, with 2 warps (bands).

**Components:** 2 structural components (two halves of the poncho).

**Threads:** **Warp:** camelid fibre in 'S' and 'Z'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural camelid fibre tones:

- Licorice: 19-1102 TPX, black wide stripes of the *saya* and designs;
- Marshmallow: 11-4300 TPX, off-white narrow stripes and designs;
- Sheepskin: 14-1122 TPX, light red-brown arrow stripes;
- Pinecone: 19-1121 TPX, dark brown narrow stripes and designs;
- Frost Gray: 17-0000 TPX, mid roan narrow stripes and designs;
- Natural black: weft.





Fine poncho with a long rectangular form, woven in warp-faced weave in camelid fibre. The poncho is from Cruce de Cultra (the entrance to the *ayllu* of this name), in the Asanaque style, but its 1990 designs are influenced by the motifs made by the Jalq'a weavers in the successful ASUR weaving project. The construction is of two pieces united in a central seam with zigzag stitching in black yarn, leaving the neck opening. The borders lack finishes. The plainweave stripes are warped in one, whereas the design bands are warped in two with a simple double cloth technique.

The poncho's composition is almost symmetrical around the central axis. The *saya* (or poncho equivalent of the manta's *pampa*) is divided into wide black stripes. To each side of the piece, there are two similar lateral design bands and a distinct central band. The lateral bands are organised into a modular form with motifs of parakeets in profile, in black and white, and flanked by narrow stripes in natural shades of roan, dark and light browns. The distinct central band between the other two has a modular pattern of owl designs (possibly Stygian owls) to one side of the piece and of Andean parakeets with their tails open, owls and Andean condors (Lat. *Vultur gryphus*) on the other side. These designs are in dark brown and white, with a central black stripe at the base of the designs, and these central bands are similarly flanked by narrow stripes in roan, black and dark brown. On one side border of the poncho, the last wide black stripe presents two minor stripes of 'Z'-spun threads (Aym. *lluq'i*), before ending in narrow stripes of roan, dark brown, white and black, to prevent the border from curling (and possibly to protect its wearer). The other side border has six stripes in 'Z'-spun threads within the wide black stripe, and ends similarly in narrow stripes of light brown, black, roan, dark brown, white and black. The chromatic range of the piece is of the natural camelid fibre black and dark brown as dark tones contrasted with white, light brown and roan.

**Bibliography and reference textiles:** There are no reference textiles for this piece.





## Striped poncho with a red *saya*



**Object ID:** 65.

**Form:** Poncho with a red *saya*. **Sub-class of Form:** Open tunic, as part of General tunic.

**Equivalences:** Aym. & Qu. *punchu*; map: *choni*.

**Size:** Intermediate; **Dims.:** Width: 130 cm; Length: 134 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1990s.

**Style:** Asanaque; **Sub-Style:** Condo; **Cultural affiliation:** Aymara-Quechua-Asanaque.

**Provenance:** Condo, Abaroa Prov., Oruro Dept., Central Altiplano of Bolivia.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

**Components:** 2 structural components (two halves of the poncho).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural camelid fibre tone and artificial colours:

- Greenlake: 17-5528 TPX, mid green-blue tubular border and stripes;
- Shocking Pink: 17-2127 TPX, mid red-violet stripes and tubular border;
- Tango Red: 19-1761 TPX, dark red *saya* and stripes;
- Dark Purple: 19-2524 TPX, dark violet stripes;
- Alpine Green: 18-5322 TPX, mid green-blue stripes;
- Golden Poppy: 16-1462 TPX, mid orange stripes;
- Cocoon: 14-1025 TPX, light yellow-brown stripes;
- Jester Red: 19-1862 TPX, dark red stripes;
- Mandarin Red: 17-1562 TPX, mid red-orange central stripes;
- Astral Aura: 19-3830 TPX, dark blue-violet central stripes;
- Natural dark brown: weft.



Almost square poncho in warp-faced weave, made in camelid fibre, from Condo, former centre of the great Aymara federation of the Asanaques, using the characteristic symmetrical sets of coloured stripes around the central axis of each group. The construction is of two pieces united in a central seam with simple zigzag red stitching, leaving the neck opening, which is finished in cross-knit loop stitch in blocks of distinct colours. The poncho's borders have a plain tubular finish, in green and pink, and there is a reinforcing stitched fold at each corner. The poncho as a whole has a simple structure, warped in one, and is in plainweave technique.

The poncho's composition is symmetrical around the central axis. The *saya* (or *pampa* equivalent) is divided into wide red stripes, and each side of the piece has a central and lateral grouping of stripes. The group near the central seam has a narrow central stripe in red, flanked symmetrically by intermediate and narrow stripes in blue-green, pink, violet, green and fuchsia. The wider side sets of stripes have a central pink stripe flanked symmetrically by other stripes in violet, green, blue, dark red, yellow, orange, dark and light green, violet and fuchsia. Both side borders have a streaked effect in the wide red stripes, produced by the tonal variations in the warp threads. The main chromatic contrast of the poncho is between the wide red stripes of the *saya*, and the groupings of coloured stripes.

**Bibliography and reference textiles:** On the poncho designs from this region, see Arnold (1994 and 1997).



## Poncho with a green *saya* and butterfly and flower motifs



**Object ID:** 27615.

**Form:** Poncho with a green *saya*; **Sub-class of Form:** Open tunic, as part of General tunic.

**Equivalences:** Sp. *poncho con saya verde*; Aym. *ch'unqha saya punchu*, *ch'uxña saya punchu*; Qu. *qumir punchu*.

**Size:** Intermediate; **Dims.:** Width: 140 cm (including finishes); Length: 157 cm (including finishes).

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1990s.

**Style:** Carangas; **Cultural affiliation:** Aymara-Quechua-Uru-Carangas.

**Provenance:** Carangas Prov., Oruro Dept., Altiplano Central de Bolivia.

**Material:** Sheep wool and acrylic yarn; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave; Simple structure for warp-faced weave, warped in 2; Simple double cloth technique (bands).

**Components:** 2 structural components (two halves of the poncho) and 1 attached component (border ribbon).

**Threads:** Warp: acrylic yarn in 'S'; Weft: acrylic yarn in 'S'.

**Colours:** Artificial dyes in sheep wool and acrylic yarn:

- Galapagos Green: 18-5725 TPX, mid green-blue *saya* and weft;
- Very Berry: 18-2336 TPX, mid red-violet borders;
- Cloud Dancer: 11-4201 TPX, off-white stripes and designs;
- Pink Lady: 13-2806 TPX, light red stripes;
- Azalea Pink: 16-2126 TPX, mid fuchsia stripes;
- Lilac Rose: 17-2227 TPX, dark fuchsia stripes;
- Rhododendron: 19-2024 TPX, dark red-violet stripes;
- Lime Cream: 12-0312 TPX, light yellow-green (or lemon yellow) stripes and designs;
- Medieval Blue: 19-3933 TPX, dark blue designs.



Almost square poncho in Carangas style, woven in warp-faced weave in sheep wool and acrylic yarn. The poncho is said to have belonged to the male authority of this region, called *jilaqata*, hence the use of green in the wide *saya*, associated with the agricultural production under his charge. The poncho's construction is of two pieces united in a central seam with zigzag stitching in green yarn, leaving the neck opening, which is reinforced with blanket stitching in the same green as the *saya*. The poncho's borders have an industrial blue fabric attached by machine and the four corners are reinforced with stitched folds. The plainweave of the *saya* and stripes has a simple structure, warped in one, whereas the major design bands are warped in two, with the simple double cloth technique which has been fashionable in the region over the past decades.

The poncho's composition is symmetrical around the central axis, with the wide undivided green *saya* stretching over each half. Design areas (Qu. *pallay*) to each side of the poncho, consist of one major design band with motifs of butterflies (a kind of cybdelis), eight-petalled flowers on leafed stems (these might be mountain arnica), and diagonal stepped lines, possibly inspired by lightning. To each side of these central bands are sets of stripes with the degradation effects called *k'isa*, in green (around the central band) and red (to each side). The side borders have narrow red stripes. The chromatic range is of greens, dark blue and fuchsia as dark tones contrasted with white and lemon yellow.

**Bibliography and reference textiles:** On the textiles from this region, see Villarroel (2005), and on the *k'isa* effects, see Cereceda (1987) and Arnold and Espejo (2012b and 2013a, chap. 5).



## Fine *iskayu* with a white *pampa* and speckled stripes



**Object ID:** 20571.

**Form:** *Iskayu* with a white *pampa*; **Sub-class of Form:** General *Ilijlla*.

**Equivalences:** Sp. *isallo*, *iscayo*, *huiscayo*; Aym. *isallu*, *iskayu*, *iskaya*, *jiskayu*.

**Size:** Intermediate; **Dims.:** Width: 97 cm; Length: 109 cm.

**Period:** Late Republican (1900-present).

**Style:** Carangas; **Sub-Style:** Sajama; **Cultural affiliation:** Aymara-Quechua-Uru-Carangas.

**Provenance:** Sajama, Carangas Prov., Oruro Dept., Central Altiplano, Bolivia.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave (stripes).

**Components:** 2 structural components (two halves of the *iskayu*).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural camelid fibre tone (white) and artificial dyes:

- White Asparagus: 12-0104 TPX, off-white wide stripes and weft;
- Red Plum: 19-2025 TPX, dark red-violet stripes;
- Honeysuckle: 18-2120 TPX, mid red violet narrow stripes;
- Emerald: 17-5641 TPX, mid green-blue istripes;
- Living Coral: 16-1546 TPX, light red-orange stripes;
- Peach Nectar: 14-1228 TPX, light yellow-red stripes.



Very fine *iskayu* from Sajama, in the Carangas style, belonging to a regional authority, man or woman. The *iskayu* in a long rectangular form is woven warp-faced weave, in camelid fibre. The construction is of two pieces joined in a central seam with zigzag stitching in white yarn over the central white stripe. The borders of the *iskayu* have a plain tubular finish with ladder designs in red and green. The whole *iskayu* is in plainweave with a simple structure warped in one.

The *iskayu's* composition is almost symmetrical around the central axis, with the wide white stripes (of a divided *pampa*) intercalated with brown intermediate stripes flanked by narrow coloured stripes. There are three of these intermediate stripes in each half of the garment. The stripes vary in their degree of use of a speckling effect (Aym. *chimi*), and the technique used to produce it. The intermediate stripes to the centre and at the sides of the *iskayu* present this effect, but only in one half of the vertical stripe. The side stripes produce this speckled effect through a warp count alternating one white thread and one red-violet thread. By contrast, the stripes towards the centre produce this effect through a warp count alternating one red thread and one red-violet thread. The stripes between the other two in each half of the *iskayu* have a speckled effect, but across the whole intermediate stripe, produced this time by the warp count of one white and one red-violet thread. The chromatic range of the *iskayu* contrasts red and red-violets as dark tones with white.

**Bibliography and reference textiles:** Related to this *iskayu* is Catalogue 100.



## Poncho of vicuña with stripes and a streaking effect



**Object ID:** 348.

**Form:** Poncho of vicuña; **Sub-class of Form:** Open tunic, as part of General tunic.

**Equivalences:** Aym. & Qu. *punchu*; map: *choni*.

**Size:** Large; **Dims.:** Width: 133.6 cm; Length: 151 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Carangas; **Cultural affiliation:** Aymara-Quechua-Uru-Carangas.

**Provenance:** Marampampa, Carangas Prov., Oruro Dept., Central Altiplano of Bolivia.

**Material:** Vicuña fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

**Components:** 2 structural components (two halves of the poncho).

**Threads:** **Warp:** vicuña fibre in 'S'; **Weft:** vicuña fibre in 'S'.

**Colours:** Natural vicuña fibre tone and artificial dyes:

- Lion: 17-1330 TPX, dark vicuña *saya* and weft;
- Phantom: 19-4205 TPX, dark blue narrow stripes that border each set;
- Gray Lilac: 13-3804 TPX, light blue-violet narrow stripes;
- Green Eyes: 16-0224 TPX, mid green intermeditae stripes;
- Pale Olive Green: 15-0522 TPX, mid yellow-green narrow stripes;
- Mineral Red: 17-1537 TPX, mid red-violet intermediate stripes;
- Blue Haze: 15-4707 TPX, mid green-blue narrow stripes;
- Burnt Sienna: 17-1544 TPX, mid red-orange intermediate stripes;
- Golden Nugget: 16-1142 TPX, light red-brown central stripes of the groupings.



Very fine, long rectangular poncho, in the Carangas style, woven in warp-faced weave in vicuña fibre, probably belonging to a male authority from the region. The construction is of two pieces joined in a central seam with zigzag stitching in vicuña-coloured yarn, leaving the neck opening. The central seam has many repairs in diagonal and other kinds of stitching. The neck opening lacks finishes or reinforcements, and the edges of the poncho also lack finishes, having only two machined rows of white industrial yarn. Each corner is reinforced by a stitched diagonal fold. The poncho has a simple structure, warped in one, and is in plainweave throughout; its value lies in its use of vicuña fibre.

The poncho's composition is symmetrical around the central axis. The wide *saya* in vicuña fibre has a streaked effect produced by tonal differences in the fibre, and there is a set of coloured intermediate and narrow stripes to each side. The poncho ends at each side with a wide stripe in vicuña fibre. Each set of stripes is symmetrical around a narrow central stripe in yellow, which is flanked by intermediate red stripes, then narrow stripes in light violet, followed by intermediate stripes in red-violet and green, and narrow stripes of light green, and finally to each side of the grouping is a narrow stripe in black. The chromatic range contrasts the natural vicuña fibre tones with the artificially dyed stripes.



**Bibliography and reference textiles:**

Another vicuña poncho is shown in Catalogue 133.



*Talo with a natural brown pampa*

**Object ID:** 309.

**Form:** *Talo* with a brown *pampa*; **Sub-class of Form:** General *Ilijlla*.

**Equivalences:** Sp. *Iliquilla*, *Iliglla*, 'líquida', *chal*; Qu. *Iliklla*, *Iliqlla*, *Ilijlla*, *pullukuta*; U-Ch. *talo*; Eng. general mantle, general shawl.

**Size:** Intermediate; **Dims.:** Width: 105 cm; Length: 88 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1960s.

**Style:** Carangas; **Sub-Style:** Uru-Chipaya-Carangas; **Cultural affiliation:** Aymara-Quechua-Uru-Carangas.

**Provenance:** Chipaya, Atahuallpa Prov., Oruro Dept., Central Altiplano of Bolivia.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave.

**Components:** 1 structural component (*talo*).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural camelid fibre tones and artificial dyes:

- Daphne: 18-4045 TPX, mid blue finish to the side borders;
- Cognac: 18-1421 TPX, mid roan narrow stripes, weft and *pampa*;
- Laurel Oak: 17-0610 TPX, mid roan ladder designs;
- Angora: 12-0605 TPX, light yellow-white ladder designs and stripes;
- Rugby Tan: 15-1315 TPX, mid roan narrow stripes.



A female shawl, called in Uru-Chipaya a *talo*, from the pueblo of Chipaya. Woven in warp-faced weave and made in camelid fibre, the *talo* is constructed from one single piece, in a wide rectangular form. The *talo* has a border finish in overcast stitching in a violet-coloured yarn. The *pampa* and stripes of the *talo* have a simple structure, warped in one, and are in plainweave. Only the narrow band to each side in ladder technique with checkerboard colour (*k'uthu*) is warped in two.

The *talo's* composition is symmetrical around the central axis. The wide *pampa* in a natural mid brown has a streaked effect produced by the differences in tone of the camelid fibre in the warp. To each side are stripes which appear to be white, but are in fact composed of warp threads of distinct colours (white, light and dark brown) organised symmetrically around the stripe's central axis. There follows the narrow band in ladder technique with checkerboard colour in roan and white, and then the *talo* ends with a narrow stripe of the same brown as the *pampa*. The chromatic play of the piece is between the dark *pampa* and the light stripes to each side.

**Bibliography and reference textiles:** In her essay “*A partir de los colores de un pájaro...*”, Verónica Cereceda explores the meanings of the Chipaya *talo* as a garment, especially the strong contrast (*allqa*) between the dark *pampa* and the side borders with their light-coloured stripes (1990: 89-91, fig. 20).



**Closed rectangular *ira*, with many stripes,  
in natural colours**



**Object ID:** 304.

**Form:** Closed sleeveless tunic; **Sub-class of Form:** Closed tunic, as part of General tunic.

**Equivalences:** Sp. *unco*; Aym. *qhawa*; Qu. *unku*; U-Ch: *ira*; Eng. overshirt, shirt.

**Size:** Intermediate; **Dims.:** Width: 81 cm; Length: 86 (x 2 is 172 cm).

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1960s.

**Style:** Carangas; **Sub-Style:** Uru-Chipayaya-Carangas; **Cultural affiliation:** Aymara-Quechua-Uru-Carangas.

**Provenance:** Chipayaya, Atahuallpa Prov., Oruro Dept., Central Altiplano of Bolivia.

**Material:** Sheep wool; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave (stripes);

**Components:** 1 structural component (*ira* folded in two).

**Threads:** **Warp:** sheep wool in 'S'; **Weft:** sheep wool in 'S'.

**Colours:** Natural tones of sheep wool, and artificial dyes (blue stripes and border finish):

- Autumn Sunset: 16-1343 TPX, mid orange reinforced zigzag side seam stitching;
- Demitasse: 19-0712 TPX, dark gray side stripes;
- Deep Water: 18-4032 TPX, mid blue narrow side stripes;
- White Asparagus: 12-0104 TPX, off-white narrow stripes;
- Coffee Bean: 19-0915 TPX, dark brown narrow stripes;
- Lion: 17-1330 TPX, dark roan intermediate stripes.



A closed sleeveless tunic, called an *ira* among the Uru-Chipaya peoples. Woven in warp-faced weave in sheep wool, the tunic has a long rectangular form. The construction is a single piece folded at the shoulders and then sewn at the side seams with an acrylic orange yarn in reinforced zigzag stitching, leaving the arm openings. The neck opening is formed with a discontinuous weft. This implies that this kind of Uru-Chipaya tunic might in fact continue the Tiwanaku tradition of constructing tunics from a single piece of fabric, in comparison with the Wari *unku* or the modern poncho which are made from two separate pieces sewn together. The borders of the arm and neck openings are finished with an overcast stitching in blue yarn. The structure of the *ira* is simple, warped in one, in plainweave technique. The lower border is also finished in overcast stitching, this time in dark brown and the same blue.

The tunic's composition is symmetrical around the central axis, with repeating sets of narrow stripes in light brown flanked by dark brown (in the pattern called *sirq'u k'uthu*) intercalated with white stripes. These groupings end at the side borders with a narrow stripe in blue, and finally a dark brown stripe. The chromatic range differentiates between the natural colours of sheep wool and the blue and orange in artificial dyes.

**Bibliography and reference textiles:** In her essay "*A partir de los colores de un pájaro...*", Cereceda explores the meanings of the narrow stripes with contrasting colours in the *ira* tunics of Chipaya men (1990: 89-91). Arnold and Espejo (2013a: 248-253) examine the same theme but relate it to the specific technique used to make these stripes, called in the region *sirq'u k'uthu*.



## Striped food storage sack in natural tones



**Object ID:** 00305.

**Form:** Food storage sack; **Sub-class of Form:** Farming bag, as part of Woven farming implements.

**Equivalences:** Sp. *carga costal, costal llamero, quintalero, talegón*; Aym. *jach'a qhañi, jach'a wayaqa, kustala, qutama, sayiri, saywa, suywa, suywa*; Qu. *jatun wayaqa, jatun wayqa*; Eng. large foodsack, large woven foodsack, large woven sack.

**Size:** Intermediate; **Dims.:** Width: 59 cm; Length: 95 cm (x 2 is 190 cm).

**Period:** Late Republican (1900-present); **Specific chronology:** c. decade of the 1980s.

**Style:** Carangas; **Sub-Style:** Uru-Chipaya-Carangas; **Cultural affiliation:** Aymara-Quechua-Uru-Carangas.

**Provenance:** Chipaya, Atahuallpa Prov., Oruro Dept., Central Altiplano of Bolivia.

**Material:** Sheep wool; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave (stripes).

**Components:** 1 structural component (fabric folded in half to form the sack).

**Threads:** **Warp:** sheep wool in 'S'; **Weft:** sheep wool in 'S'.

**Colours:** Natural wool tones:

- Charcoal Gray: 18-0601 TPX, dark gray stripes;
- Licorice: 19-1102 TPX, black stripes;
- Gardenia: 11-0604 TPX, off-white stripes;
- Tobacco Brown: 17-1327 TPX, dark roan stripes;
- Natural dark and white, mixed: weft.



Ethnographic food sack in a long rectangular form, in warp-faced weave made in sheep wool. This kind of farming bag is widely disseminated throughout the Altiplano, but this particular example is from Chipaya. The construction is of a single piece of fabric folded in half and then sewn at the side seams in a dark coloured yarn in diagonal stitching. The food sack is warped in one and in plainweave technique.

The composition of nine wide stripes, intercalated with narrow stripes, all in the natural colours of sheep wool, is of the large food sack called in Spanish *costal grande* or *talegón*, carried on the backs of llamas in the caravans of the past. The wide stripe of the central axis (the 'heart' of the sack) is of a mid brown colour, flanked by lesser stripes in dark gray and black. To each side of the central axis there are wide stripes of white and gray-roan, in a symmetrical pattern. There is a wide variation in the wool colour, which produces a streaked effect in these stripes. The two sides of the sack are finished in double cross-knit loop stitch in blocks of natural colours (white, black, light brown) which continue around the bag's opening and which also reinforce the corners of the bag's base (its 'backside' in the regional language). The chromatic range contrasts the dark natural colours of gray, brown and roan, with white.



**Bibliography and reference textiles:** The classic study on ethnographic farming bags is by Cereceda (1978), followed by the essay by Torrico (1989); there are also studies on archaeological domestic bags by Bárbara Cases (for example 2003) and others. See also Arnold and Espejo (2013a, chap. 7) and Arnold (in press).



## Net-bag for fishing, used by the Uru-Chipaya peoples



**Object ID:** 2925.

**Form:** Net-bag for fishing; **Sub-class of Form:** Bag for fishing, as part of Everyday bag.

**Equivalences:** Sp. *chinguillo*; Aym. *qāna*; U-Ch. *qāna*; Eng. fishing net.

**Size:** Extendible; **Dims.:** **Bag:** Maximum width: aprox. 285 cm; Maximum length: aprox. 300 cm.

**Period:** Late Republican. **Specific chronology:** Second half of the twentieth century.

**Style:** Omasuyos; **Sub-Style:** Uru-Chipaya-Omasuyos; **Cultural affiliation:** Aymara-Uru-Omasuyos.

**Provenance:** Suriki Island, Los Andes Prov., La Paz Dept., Northern Altiplano of Bolivia.

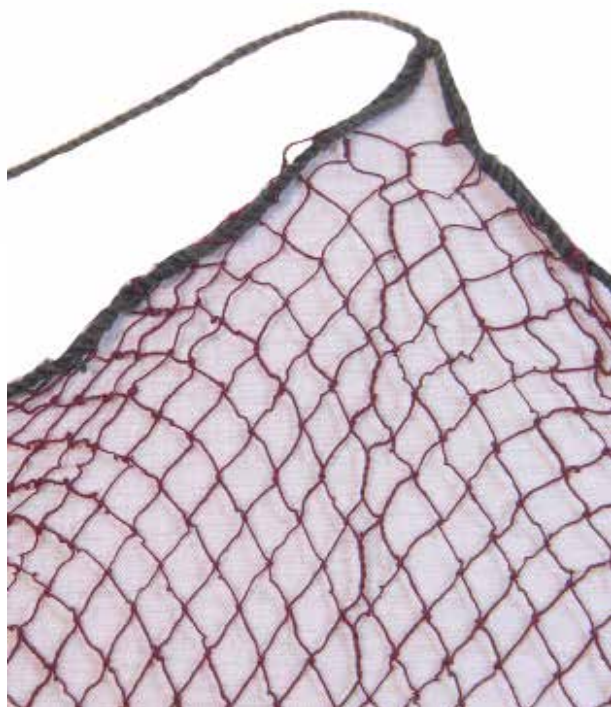
**Material:** Fine industrial thread for the net; **Fabric:** Knotted meshwork.

**Structure and technique:** Meshwork structure with 1 element; Knotting technique.

**Components:** 1 structural component (net-bag folded in half) and 1 attached component (system of twisted cords to manage the bag's opening).

**Net threads:** Re-plied in 'S'; **System of cords:** Re-plied in 'Z'.

**Colours:** Artificial colours in off-white, dark green, gray and red-brown, in fine industrial yarn for nets.



Net-bag with an extendible form for fishing, made in fine industrial netting yarn, used by the Uru-Chipaya peoples of Suruki Island, to the north of the Bolivian side of Lake Titicaca. The Uru-Chipaya men fish at night for karachi, pejerrey and other species in the lake's waters with this kind of net, called *qāna* in their language (see Inda, 1988). The construction of the principal part of the net (Sp. *copo*) is of a single piece in rectangular form, folded over at a thick seam. The structure is for meshwork of one element, and the technique is of knotted netting.

The body panels forming the cod end and pouch of this net-bag are in off-white industrial yarn, whereas the final section or top rim (of about 35 cm) is made in blocks of the same kind of yarn but in dark green, gray and red-violet. The top rim is adjusted by a system of twisted-cord throwing bridles in a dark green, tied to other twisted cords in a lighter green. Two sections of this final cord are tied in turn to a large stone as weight, in each case with a ring formed from twisted plant fibre, and a handle with a thick plant fibre wrapping with which to manage them. Another final section of twisted cords is tied to a pole of reeds, of some 55cm in length and 3.5cm in diameter, wrapped in a helical form with another piece of braided plant fibre.

The texture of the net mesh is constant, with a pattern of extendible diamond shapes, facilitated by the knotted netting technique. The design of the net-bag is of an insistent diamond pattern of distinct sizes.

**Bibliography and reference textiles:** On the techniques for making nets, see Nordenskiöld (1929: 206) and Millán de Palavecino (1973: VII 76). There are few studies on Andean net technology, but see the archaeological study by Carvajal Campusano (2009) on a fishing net from Chancay. See also Catalogue 166.





## The Interandean Valleys



*Molle growing in the Bolivian valleys.* Photographer: Elvira Espejo



## *Llijlla* with Charazani key and other designs



**Object ID:** 19539.

**Form:** *Llijlla* with many designs; **Sub-class of Form:** General *Llijlla*.

**Equivalences:** Sp. *lliclla*; Aym. *salta llijlla*; Qu. *pallay pallay lliklla*, *pallay pallay lliqla*, *pallay pallay llijlla*, *pallay pallay pullukuta*; Eng. *llijlla* with many designs, mantle with many designs, shawl with many designs.

**Size:** Small; **Dims.:** Width: 83 cm; Length: 78 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Kallawaya; **Sub-Style:** Charazani; **Cultural affiliation:** Quechua-Aymara-Kallawaya.

**Provenance:** Charazani, Bautista Saavedra Prov., La Paz Dept., Northern Interandean Valleys of Bolivia.

**Material:** Sheep wool; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Simple structure for warp-faced weave, warped in 2; Simple double cloth technique, with 2 wefts (major bands);

Simple structure for warp-faced weave, warped in 2; Selected technique counted in pairs, 2 | 2 (intermediate bands).

**Components:** 2 structural components (two pieces united of the *llijlla*).

**Threads:** **Warp:** sheep wool in 'S'; **Weft:** sheep wool in 'S'.

**Colours:** Artificial dyes:

- True Blue: 19-4057 TPX, dark blue border finish;
- Chili Pepper: 19-1557 TPX, mid red-brown divided *pampa* of wide stripes;
- Raspberry Sorbet: 18-2043 TPX, mid red-violet stripes;
- Fresh Salmon: 16-1542 TPX, light red-orange stripes;
- Moonless Night: 19-4203 TPX, dark blue stripes;
- Garden Green: 19-0230 TPX, dark green stripes;
- Twilight Blue: 19-3938 TPX, dark blue-violet stripes;
- Daiquiri Green: 12-0435 TPX, light yellow-green stripes;
- Whisper White: 11-0701 TPX, off-white stripes and designs.
- Natural black: the weft.





Almost square *llijlla* woven in warp-faced weave in sheep wool, in the Kallawayaya style and Charazani (Chajaya) sub-style. The construction is of two pieces joined in the central seam with simple zigzag stitching in violet yarn. The borders show the remnants of a blue industrial-cloth band stitched to the edges. The plainweave stripes are warped in one. The major design bands are warped in two in the simple double cloth technique called in Quechua *kurti*. The major and minor side bands have the same simple structure, but use the selected technique counted in two, 2|2, also called pebble weave.



The *llijlla's* composition is symmetrical around the central axis. To each side, the bright red intermediate stripes (of a divided *pampa*) are intercalated with two major design areas, one near the central seam and the other to the side. These major design areas present a central design band with a modular pattern of Charazani 'key' motifs (Qu. *wajra llawi*) with volutes (hooks) ending in sharp points at top and bottom, regarded as the insignia of the Kallawayaya healers. These key design blocks are separated by horizontal lines or zigzags; in yet others the horizontal zigzags actually divide the key blocks midway. A striping effect against white forms the basis of these designs patterns, which repeat

throughout the piece. The main design bands are flanked at each side by narrow coloured stripes with the colour degradation called *k'isa*, then by a narrow red stripe which separates the main band from the lateral minor designs bands with similar motifs and organisation, but at a lesser scale. These minor bands are equally flanked by stripes with a *k'isa* effect. The *llijlla's* side borders end in sets of coloured stripes. The chromatic range overall contrasts the bright red stripes with the design bands and *k'isa* effects, and within these the reds, violets, greens, blues and black as dark tones against white.

**Bibliography and reference textiles:** See the classic study on Kallawayaya textiles by Girault (1969), and the more recent studies by Jordán (1994a), Coppia (2006), Fischer (2008, n.d.) etc. On the *k'isa* effects, see Cereceda (1987), and Arnold and Espejo (2012b and 2013b, chap. 5)



## *Wincha* in double cloth with Charazani keys and horses



**Object ID:** 924.

**Form:** *Wincha*; **Sub-class of Form:** Headband, as part of Headdress.

**Equivalences:** Sp. *bincha, cinta, huincha, vincha*; Qu. *wetsha, wincha*; Fr. *bandeaux de front*; Eng. fillet, headband.

**Size:** Intermediate; **Dims.:** Width: 7 cm; Length: 52 cm (including the warp-extension finish of 7 cm).

**Period:** Late Republican (1900-present); **Specific chronology:** c. the 1960s.

**Style:** Kallawayá; **Sub-Style:** Charazani; **Cultural affiliation:** Quechua-Aymara-Kallawayá.

**Provenance:** Charazani, Bautista Saavedra Prov., La Paz Dept., Northern Interandean Valleys of Bolivia.

**Material:** Camelid fibre and cotton; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 2; Simple double cloth technique, with 1 spiralling weft.

**Components:** 1 structural component (*wincha*), 2 extended components (wrapped cord as warp-extension and weft extension in small beads), and 9 attached components (2 cords, one at each end, and 7 tassels on the cords).

**Threads:** **Warp:** camelid fibre and cotton fibre in 'S'; **Weft:** cotton yarn in 'S'.

**Colours:** Natural cotton tone, natural and artificial dyes:

- Cloud Cream: 12-0804 TPX, off-white in the whole piece and weft;
- Mineral Red: 17-1537 TPX, mid red-orange designs;
- Pewter: 18-5203 TPX, mid gray designs;
- Deep Purple: 19-3323 TPX, dark violet designs;
- Pink Icing: 15-1717 TPX, light red designs and border;
- Adriatic Blue: 17-4320 TPX, mid blue designs;
- Lint: 14-0216 TPX, light green designs.





A headband called *wincha* from the Charazani (Chajaya) region of Bolivia, woven in warp-faced weave in dyed camelid fibre and with cotton fibre in the warp and cotton yarn in the weft. The construction is of a single piece. At one extreme the ending of the *wincha* is straight, but the other has warp-extensions, wrapped in different coloured yarn and then sewn together. Both extremes have three cords attached, of the braided type (*tirinsa*), which then combine into a single tie-cord. Only one of these has been preserved completely; the other is in remnants. The beginning of the central cord has weft-extensions with small black glass beads (*Qu. walka*; Sp. *mostacilla* or *canutillo*) attached. The cords also have three tassels attached at the beginning and one at the end. The *wincha's* sides have similar weft-extensions with a fringe of black glass beads. The structure of the *wincha* is simple, warped in two, with simple double cloth technique and a single spiralling weft.

The *wincha's* composition is organised into two sections along the longitudinal axis. One section has blocks of Charazani key motifs with pointed tops and bottoms, most with 'seeds' in the interior, separated by horizontal zigzags; the other has motifs of horses (with and without riders), birds, anthropomorphs, seeds, cats and felines. The chromatic range is of reds and blues as dark tones contrasted with white.

#### **Bibliography and reference textiles:**

The importance of *winchas* to female identity is mentioned already in the classic study on Kallawayá textiles by Girault (1969); see also the more recent studies by Jordán (1994a), Coppia (2006: 119), Fischer (2008, n.d.) etc. A similar *wincha* can be seen in Gisbert et al. (2006 [1988]: fig. 173).



## Saddle-bag with Charazani keys and diagonal volutes



**Object ID:** 559.

**Form:** Saddle-bag; **Sub-class of Form:** Woven farming implement.

**Equivalences:** Sp. *alforja*; Eng. *woven saddle bag*.

**Size:** Small **Dims.:** Width: 33 cm; Length: 77 cm; Length total: 121 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Kallawaya; **Sub-Style:** Charazani; **Cultural affiliation:** Quechua-Aymara-Kallawaya.

**Provenance:** Charazani, Bautista Saavedra Prov., La Paz Dept., Northern Interandean Valleys of Bolivia.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Simple structure for warp-faced weave, warped in 2; Simple double cloth technique, with 2 wefts (bands).

**Components:** 1 structural component (saddle-bag with folded bags at each end).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural and artificial dyes:

- Black Forest: 19-0315 TPX, dark green intermediate stripes;
- Raspberry: 18-1754 TPX, mid red stripes;
- Sable: 19-1320 TPX, dark red-brown stripes;
- Green Banana: 14-0434 TPX, mid yellow-green stripes;
- Coral Rose: 16-1349 TPX, mid orange stripes;
- Yolk Yellow: 14-0846 TPX, mid yellow stripes;
- Egret: 11-0103 TPX, off-white stripes and designs;
- Natural dark brown: weft.





Small saddle-bag in warp-faced weave made in camelid fibre, from Charazani (Bolivia), in the Kallawayaya style and Charazani sub-style. The Kallawayaya healers seen on the streets of La Paz carry this type of saddle-bag with their medicinal herbs and amulets inside. The construction is of a single piece folded at the ends to create two bags and sewn at the side seams with diagonal stitching. There is a finish of a button and buttonhole in a strip of leather to close each bag. The plainweave part of the bag is warped in one, and the major design bands are warped in two with a simple double cloth technique.

The saddle-bag's composition is almost symmetrical around both axes, with the mid green stripes (of a divided *pampa*) intercalated with the three design bands: a major central band and two lateral bands. These bands are in turn flanked by lesser bands and then groups of narrow coloured stripes with the degradation effect called *k'isa*. The two lateral bands present blocks of geometrical motifs of Charazani keys (the insignia of the Kallawayaya healers), some with seeds inside, separated by horizontal zigzags, and other blocks of diagonal volutes, again separated by horizontal zigzags. Yet other blocks are of figurative designs: birds, horses, sun-diamonds with appendices, and a female anthropomorph. The flanking narrow bands are of diagonal line motifs. The central band presents blocks of figurative motifs: horses, sun-diamonds with appendices, birds,

letters and anthropomorphs, interspersed with the geometrical motifs of Charazani keys in blocks, separated by horizontal lines. In this case, the minor flanking bands are of chevrons. The side borders end in intermediate green stripes. The chromatic range of the saddle-bag uses natural and artificial dyes, and colour degradations (*k'isas*). Dark tones of green, violet, red and orange contrast with white.

**Bibliography and reference textiles:** See the classic study on Kallawayaya textiles by Girault (1969) and the more recent studies by Jordán (1994a), Coppia (2006), Fischer (2008, n.d.) etc. On *k'isa* designs see Cereceda (1987), and Arnold and Espejo (2012b, and 2013a, chap. 5).



## Wide festive double belt which includes an animal's girth strap



**Object ID:** 3269.

**Form:** Double belt; **Sub-class of Form:** Belt.

**Equivalences:** **wide belt:** Aym. Sp. *faja ancha*, *faja doble*; *tayka wak'a*; Eng. wide belt, wide waistband;

**girth strap:** Sp. *cincha*; Aym. *k'inchu*.

**Size:** Intermediate; **Dims.:** Length total: 208 cm; **festive belt:** Width: 13 cm; Length: 121 cm; Strap: 76 cm; **girth strap:** Width: 16 cm; Length: 86 cm; Strap: 26 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1990s.

**Style:** Kallawayaya; **Sub-Style:** Ulla Ulla; **Cultural affiliation:** Quechua-Aymara-Kallawayaya.

**Provenance:** Ulla Ulla, Franz Tamayo Prov., La Paz Dept., Northern Interandean Valleys of Bolivia.

**Material:** Camelid fibre, with parts in vicuña and alpaca fibre; **Fabric:** Warp-faced weave and twining.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave (belt stripes); Simple structure for warp-faced weave, warped in 2; Hybrid simple double cloth technique (festive belt). Structure for weft wrapping; Technique for simple weft wrapping (the girth strap).

**Components:** 1 structural component (belt) and 3 attached components (girth strap and two straps).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural fibre tones and artificial dyes:

**Festive belt:**

- Fiery Red: 18-1664 TPX, mid red-orange central band and borders;
- Whisper White: 11-0701 TPX, off-white throughout;
- Grape Royale: 19-3518 TPX, dark blue-violet minor bands;
- Fern Green: 17-6153 TPX, mid green lateral bands and stripes;
- Blazing Yellow: 12-0643 TPX, mid yellow lateral bands;
- Tawny Port: 19-1725 TPX, dark red-violet lateral bands;
- Verdant Green: 19-6026 TPX, dark green-blue lateral bands;
- Fuchsia Purple: 18-2436 TPX, mid red-violet lateral bands;

**Girth strap:**

- Moonless Night: 19-4203 TPX, natural black;
- Angora: 12-0605 TPX, natural off-white;
- Dark Earth: 19-1020 TPX, natural dark red-brown;
- Toast: 16-1331 TPX, natural light red-brown;
- Glazed Ginger: 18-1154 TPX, natural mid red-brown.



Wide double belt, which includes a festive belt in the Kallawayaya style and Ulla Ulla sub-style, woven in warp-faced weave in dyed camelid fibre, and an animal's girth strap, made similarly in camelid fibre (including vicuña and alpaca), but using natural colours.

The festive belt has a simple structure, warped in two (in complementary weave), and a hybrid simple double cloth technique, with similarities to that of the selected technique with a basic odd count, 1|1. One extreme has a straight border, while the other has a warp-extension finish (of 11 cm) with a fringe of plain braided warp threads, attached to which is a braided cord with a tubular form, used as a belt-tie. Attached to the festive belt by diagonal stitching in a thick pink thread is a rustic animal's girth strap, which evidently helped support the waist of the wearer, being worn below the festive belt. The girth strap has a structure and technique for full-turn weft wrapping. Both ends of the girth strap are straight: the end which is not attached to the festive belt has a belt-tie added, in knotted macramé, with an additional section in twisted threads of camelid fibre. The girth strap borders are finished with a band of warp-faced weave in metallic gray attached with diagonal stitching in blocks of threads of distinct colours.

The composition of the festive belt is of five longitudinal design bands. The major band in the central axis includes various motifs: an 'S' in a squared form with points inside (possibly indicating a field), llamas, a woman and man in festive attire, a guitar and a flower vase with birds on top. An additional section presents a row of dancers, their arms interlaced in a zigzag pattern; some of them hold flowers and others hold bottles or *matracas* (a kind of rattle). This major band is flanked by very narrow coloured stripes and then by minor bands (in violet and fuchsia to one side, and red and white to the other), with motifs of zigzags with diamonds in the interstices, letters, zigzags in a squared form, triangles and a zigzag of triangles. The lateral bands of the belt (in yellow, red-brown and white to one side, and two tones of green with red to the other) reiterate the motifs of the central band, with the addition of vizcachas, diamonds in reflection with straight lines, and five squares. The final section of the festive belt ends in ladder designs with the colour in rows.



The very distinct girth strap has geometric designs organised in squares with diagonal divisions in contrasting natural colours, separated by horizontal white lines (like ladder sections). As a whole, the double belt contrasts the natural colours of the girth strap with the artificial colours of the festive belt, where the reds and violets contrast with whites, pinks and yellows.

**Bibliography and reference textiles:** Another festive garment is Catalogue 107. On techniques of weft wrapping, including that with full turns, see Emery (2009 [1966]: 200-203). The girth strap in natural colours is similar to some ancient Uru-Chipaya belts, and also to a war belt with Inka provenance in the Museo Nacional de Arqueología, La Paz (no. 7170-7173).



## *Llijlla* with many intermediate stripes in natural colours



**Object ID:** 64.

**Form:** *Llijlla* with intermediate stripes; **Sub-class of Form:** General *Llijlla*.

**Equivalences:** Sp. *lliclla con listas medianas*; Qu. *chawpi list lliklla*, *chawpi list lliqlla*, *chawpi list llijlla*, *chawpi list pullukuta*; Eng. *llijlla* with middle-sized stripes, mantle with middle-sized stripes, shawl with middle-sized stripes.

**Size:** Large; **Dims.:** Width: 104 cm; Length: 97 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Kallawayaya; **Sub-Style:** Ulla Ulla; **Cultural affiliation:** Quechua-Aymara-Kallawayaya.

**Provenance:** Ulla Ulla, Franz Tamayo Prov., La Paz Dept., Northern Interandean Valleys of Bolivia.

**Material:** Camelid fibre, with parts in vicuña; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Simple structure for warp-faced weave, warped in 2; Simple double cloth technique, with 2 wefts (bands).

**Components:** 2 structural components (two halves of the *llijlla*).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural fibre tones, natural and artificial dyes:

- Dark Shadow: 19-3906 TPX, dark blue stripes;
- Indian Tan: 17-1328 TPX, dark roan stripes;
- Griffin: 17-5102 TPX, mid gray stripes;
- Sequoia: 19-1333 TPX, mid red-brown stripes;
- Mocha Bisque: 18-1140 TPX, mid roan stripes;
- Smoked Pearl: 18-0000 TPX, dark gray stripes;
- Anthracite: 19-4007 TPX, black in designs;
- Angora: 12-0605 TPX, off-white stripes and designs;
- Carmine: 17-1831 TPX, mid red stripes;
- Blue Jewel: 18-4535 TPX, mid blue stripes;
- Ivy: 18-5620 TPX, mid green-blue stripes;
- Dusty Orange: 16-1344 TPX, mid orange stripes;
- Weft: natural dark brown, with a band of natural light brown.



Large, almost square *llijlla* woven in warp-faced weave in camelid fibre, from Ulla Ulla (Bolivia) in the Kallawaya style and Ulla Ulla sub-style, characterised by the ample use of natural fibre tones from the vast camelid herds of the region, and in this case, by the integration of vicuña fibre into parts of the textile. The construction is of two pieces united in a central seam with zigzag stitching with light brown and in some parts dark brown yarn. The borders lack finishes. The plainweave parts are warped in one, and the major design bands are warped in two, with simple double cloth technique.

The *llijlla's* composition is symmetrical around the central axis. There are two major design bands in the centre of each half, with designs of horses, sun-diamonds with appendices, and birds with open wings. There are also segments of Charazani key motifs, divided on the horizontal axis, and separated by horizontal lines. These are flanked to each side by narrow stripes in natural colours (from light to dark gray) with the degradation effect called *k'isa*. However, the characteristic feature of the *llijlla* is the ample range of intermediate stripes in natural colours (in tones of gray and brown) combined with narrow stripes in green, blue, pink, orange and violet dyed colours. The sides of the *llijlla* end with groups of narrow stripes in natural colours. The chromatic range overall contrasts the natural fibre tones with the bright artificial dyes. Among the natural fibre tones, dark brown, roan, gray and black also contrast with white.

**Bibliography and reference textiles:**

Compare this Ulla Ulla sub-style with the *llijlla* in Charazani style in Catalogue 126.



## Short, sleeveless, closed tunic in dark red



**Object ID:** 75.

**Form:** Short, sleeveless, closed tunic; **Sub-class of Form:** Closed tunic, as part of General tunic.

**Equivalences:** Sp. *unco de hombros, cahua, túnica, camijeta, camiseta, casaca, cusma, cushma, saltambarca*; Aym. *ccahua, qhawa*; Qu. *kushma, kuma, unku*; Ash. *cushma*; U-Ch: *ira*; Eng. tunic, overshirt.

**Size:** Intermediate; **Dims.:** Width: 87 cm; Length: 62 (x 2 is 124) cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. the 1960s.

**Style:** Kallawayá; **Sub-Style:** Amarete; **Cultural affiliation:** Quechua-Aymara-Kallawayá.

**Provenance:** Amarete, Bautista Saavedra Prov., La Paz Dept., Northern Intermediate Valleys of Bolivia.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

**Components:** 1 structural component (the tunic folded in two), and 4 attached components (synthetic ribbon finish).

**Threads:** **Warp:** camelid fibre in 'S' and 'Z'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural dyes:

- Scarlet: 19-1760 TPX, dark red *sayá*;
- Green Gables: 19-4906 TPX, dark green-blue ribbon in the borders and openings;
- Black Coffee: 19-1111 TPX, natural black weft.



Short, sleeveless closed tunic (Qu. *unku*), in a wide rectangular form, woven in warp-faced weave in camelid fibre, from Amarete (Kallawaya region, Bolivia). Like the archaeological examples of Tiwanaku tunics, the construction is of a single piece folded at the shoulders. It is sewn at the side seams (leaving the arm openings) with acrylic yarn in reinforced fishbone stitch. The neck opening, arm openings and lower border have a ribbon of synthetic cloth in dark green-blue sewn by hand to the edges. The neck opening is well worn, but seems to have been formed from discontinuous wefts. It is possible that the original garment is a lot older than the applied finishes. The plainweave tunic is simple, warped in one. The tunic's composition is also plain, in bright red, but with six narrow stripes of threads spun leftwards (in 'Z'; Aym. *lluq'i*) on each side border, probably to protect its wearer.

**Bibliography and reference textiles:** For similar monochrome tunics from the same period, but from the Qeros region, not far away in Peru, see Rowe and Cohen (2002: 54, fig. 2.8).



## Altar cloth with a streaked light brown *pampa*



**Object ID:** 3270.

**Form:** Altar cloth; **Sub-class of Form:** General *awayu*.

**Equivalences:** Sp. *mesa-ahuayo*; Aym. *awayu, jawayu*; Qu. *awayu, jawayu*.

**Size:** Intermediate; **Dims.:** Width: 91 cm; Length: 91 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 19602.

**Style:** Kallawayá; **Sub-Style:** Italaque; **Cultural affiliation:** Quechua-Aymara-Kallawayá.

**Provenance:** Italaque, Camacho Prov., La Paz Dept., Valles Interandinos Norte de Bolivia.

**Material:** Camelid fibre, possibly alpaca; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Simple structure for warp-faced weave, warped in 2; Selected technique counted in pairs, 2|2 (major bands).

Simple structure for warp-faced weave, warped in 2; Ladder technique with checkerboard colour, counted in pairs, 2|2 (minor bands).

**Components:** 1 structural component (altar cloth).

**Threads:** **Warp:** camelid fibre in 'S' and 'Z'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural fibre tones and natural dyes:

- Pebble: 14-1112 TPX, light red-brown wide stripes (*pampa*);
- Tibetan Red: 19-1934 TPX, dark red-violet stripes;
- Dark Green: 19-5513 TPX, dark green stripes;
- Dark Cheddar: 15-1150 TPX, mid orange stripes;
- White Asparagus: 12-0104 TPX, white designs.





Fine, almost square altar cloth (Sp. *mesa ahuyao*) from Italaque (Bolivia), in Kallawayaya style, woven in warp-faced weave in camelid fibre, possibly alpaca. The construction is of a single piece. The plainweave stripes are warped in one. The major bands are warped in two, with the selected technique counted in pairs, 2|2; minor bands have the same structure, and the ladder technique with checkerboard colour, counted in pairs, 2|2.

The composition is symmetrical around a major design area in the central axis, and there is a lateral design area to each side. The main band of the central design area has motifs of fields with six segments, bicephalous birds, concentric diamonds with appendices, and two birds in mirror symmetry. This band is flanked by groups of narrow and intermediate coloured stripes, as are the minor bands of the lateral design areas. The lateral bands include motifs of birds and guinea pigs in profile, concentric diamonds and diamonds with appendices of various types (some may express batrachians). The band and stripe areas are intercalated with the wide stripes of a divided *pampa* in a natural brown with a streaked effect produced by tone variations in the warp fibre. In the central axis of each of these wide stripes is a narrow band of ladder designs with checkerboard colour, flanked by narrow red stripes. The side borders of the piece finish in four intermediate coloured stripes. The chromatic range overall is of dark reds and greens contrasted with light brown, orange and white.

**Bibliography and reference textiles:** See other examples of altar cloths in Catalogue nos. 108 and 110.



## Poncho in natural vicuña colours with white stripes



**Object ID:** 349.

**Form:** Poncho; **Sub-class of Form:** Open tunic, as part of General tunic.

**Equivalences:** Sp. *unco abierto*; Aym. & Qu. *punchu*; map: *choni*; Eng. open tunic.

**Size:** Large; **Dims.:** Width: 135 cm; Length: 127 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 19802.

**Style:** Kallawayá; **Cultural affiliation:** Quechua-Aymara-Kallawayá.

**Provenance:** Camacho Prov., La Paz Dept., Northern Interandean Valleys of Bolivia.

**Material:** Vicuña fibre; **Fabric:** Warp-faced weave.

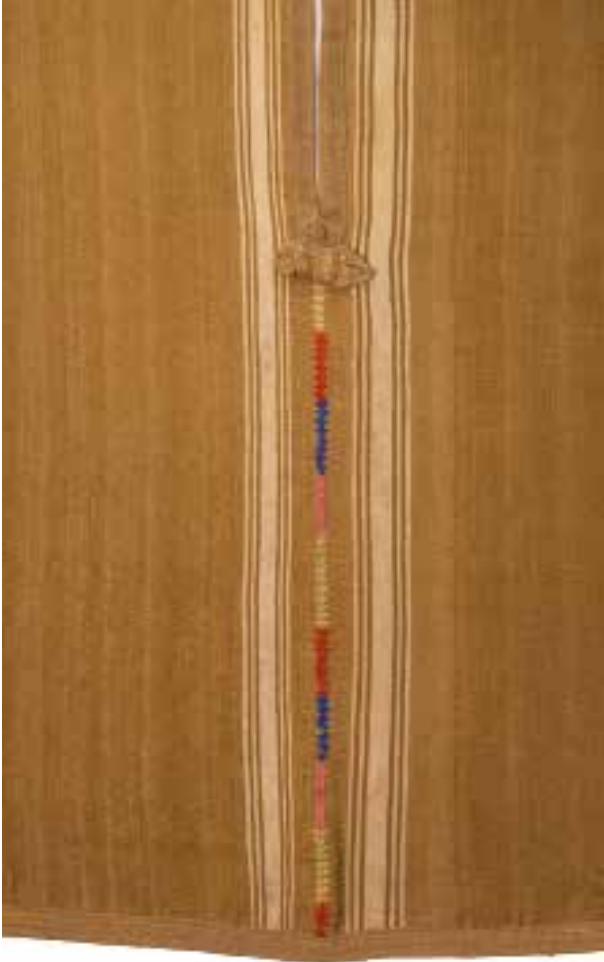
**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

**Components:** 2 structural components (two halves of the poncho) and 4 attached components (ribbons around the borders, the neck opening, and the top and bottom of this).

**Threads:** **Warp:** vicuña fibre in 'S'; **Weft:** vicuña fibre in 'S'.

**Colours:** Natural vicuña fibre tones:

- Café au Lait: 17-1227 TPX, natural brown of vicuña;
- Birch: 13-0905 TPX, natural white of vicuña;
- Natural brown: weft.



Very fine, wide, rectangular poncho in warp-faced weave made in vicuña fibre, from Camacho Province (Bolivia) in Kallawaya style. The construction is of two pieces sewn together in the central seam by fishbone stitching with extensions in blocks of acrylic yarn of distinct colours, leaving the neck opening. The borders are finished in a plain ribbon in warp-faced weave of the same brown vicuña colour, stitched by machine to the edges. The neck opening is similarly finished for reinforcement, and has a bow attached in the same material above and below this opening. The plainweave poncho is warped throughout in one. The composition is symmetrical around the central axis. The *saya* and borders in mid brown vicuña fibre contrast with intermediate white vicuña stripes at each side of the central seam and to each side of the piece, flanked by narrow white stripes. The chromatic range, and the high value of this poncho, derive from the use of these contrasting natural tones in fine vicuña fibre.

**Bibliography and reference textiles:** See a similar poncho but lacking the central stripes from the Colección CTTC in Del Solar (2007: 88), and also the vicuña poncho in Catalogue 121 here.





## Poncho with naturally coloured stripes and fringe



**Object ID:** 516.

**Form:** Poncho with naturally coloured stripes; **Sub-class of Form:** Open tunic, as part of General tunic.

**Equivalences:** Sp. *poncho con listas de color natural*; Aym. & Qu. *punchu*; map: *choni*; Eng. open tunic.

**Size:** Large; **Dims.:** Width without fringe: 172 cm; Total width total with fringe: 179 cm; Length without fringe: 152.5 cm; Length with fringe: 159.5 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1980s.

**Style:** Kallawaya; **Cultural affiliation:** Quechua-Aymara-Kallawaya.

**Provenance:** Camacho Prov., La Paz Dept., Northern Interandean Valleys of Bolivia.

**Material:** Camelid fibre and sheep wool; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Simple structure for warp-faced weave, warped in 2; Selected technique counted in pairs, 2|2 (major bands);

Complex structure for warp-faced weave, warped in 3; Selected technique counted in pairs, 2|2 (minor bands);

**Components:** 2 structural components (two halves of the poncho) and 1 attached component (border ribbon with fringe).

**Threads:** **Warp:** camelid fibre and sheep wool in 'S'; **Weft:** camelid fibre and sheep wool in 'S'.

**Colours:** Natural camelid fibre tones, and artificial dyes:

- Pumice Stone: 14-0002 TPX, natural light gray camelid colour stripes;
- Charcoal Gray: 18-0601 TPX, dark gray natural camelid colour stripes;
- True Red: 19-1664 TPX, dark red stripes;
- Birch: 13-0905 TPX, natural white wool stripes and designs;
- Natural gray: weft.



Wide, rectangular poncho in warp-faced weave, made in camelid fibre and sheep wool, from Camacho Province (Bolivia), in Kallawayá style. The construction is of two pieces united in the central seam with fishbone stitching in natural gray yarn, leaving the neck opening. The poncho's borders are finished in a plain ribbon in warp-faced weave, with a weft-fringe in blocks of distinct colours, sewn around the edges. The poncho's corners are folded and stitched. The plainweave *saya* and stripes are warped in one. The major design bands are warped in two, with a selected technique counted in pairs, 2|2 (pebble weave); complex minor bands are warped in three, yet apply the same technique.

The composition of the poncho is symmetrical around the central axis. The wide naturally-coloured *saya* stripes in each half and the wide border stripes, are

organised into narrower stripes in two alternating tones of gray camelid fibre, with an additional streaked effect produced by differences in the fibre tones. There are wide design areas (Aym. *palla*) to each side of the poncho. These areas have two major bands with motifs of vizcachas, bicephalous birds, 'X' motifs (sometimes described as 'roof timbers'), diamonds etc., flanked by the complex minor bands with the 'H' motifs called *k'achi*: 'teeth', and then by groups of narrow coloured stripes. The two major band groupings are separated by a wide red stripe, and the design area as a whole is bordered by more narrow coloured stripes. The chromatic range of the poncho contrasts the natural grays with the artificial dyed colours of the bands, and within these, uses reds, greens and violets as dark tones, contrasted with white, orange and yellow.

**Bibliography and reference textiles:** On the techniques for streaking effects, see Arnold and Espejo (2012a: 145-151; 2015: 186).



## Poncho in cotton fibre with fringe



**Object ID:** 117.

**Form:** Poncho with fringe; **Sub-class of Form:** Open tunic, as part of General tunic.

**Equivalences:** Sp. *unco abierto*; Aym. & Qu. *punchu*; map: *choni*; Eng. open tunic.

**Size:** Large; **Dims.:** Width: 145.5 cm (including fringes); Length: 140.5 cm (including fringes).

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1960s.

**Style:** Pacajes Sur; **Sub-Style:** Sud-Yungas; **Cultural affiliation:** Aymara-Pacajes Sur.

**Provenance:** Sud-Yungas Prov., La Paz Dept., Northern Interandean Valleys of Bolivia.

**Material:** Cotton fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Simple structure for warp-faced weave, warped in 2; Simple double cloth technique, with 2 wefts (major bands);

Complex structure for warp-faced weave, warped in 3; Selected technique counted in pairs, 2|2 (minor bands with teeth motifs);

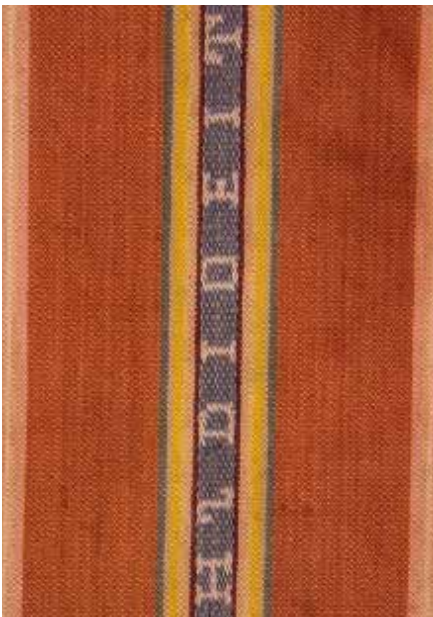
Simple structure for warp-faced weave, warped in 2; Selected technique counted in pairs, 2|2 (other minor bands).

**Components:** 2 structural components (two halves of the poncho) and 1 attached component (border ribbon with fringe).

**Threads:** **Warp:** cotton yarn in 'S'; **Weft:** cotton yarn in 'S'.

**Colours:** Natural cotton tones and natural dyes:

- Dusty Orange: 16-1344 TPX, mid orange stripes and designs;
- Dusty Pink: 14-1316 TPX, light red-brown stripes and designs;
- Dew: 12-1108 TPX, light yellow-red stripes and designs;
- Tea: 16-0213 TPX, mid green stripes and designs;
- Aloe: 17-0620 TPX, dark green-yellow stripes and designs;
- Russet Brown: 19-1338 TPX, mid red-brown stripes;
- Golden Haze: 12-0826 TPX, light yellow stripes;
- Mimosa: 14-0848 TPX, mid yellow stripes;
- Copen Blue: 18-4025 TPX, mid blue stripes;
- Peacoat: 19-3920 TPX, dark blue stripes;
- The weft cannot be seen.



Large, almost square poncho in warp-faced weave, made in cotton fibre. Its provenance says 'Sud-Yungas' but there are similarities between its style and that of the semi-industrial ponchos produced on the Jesuit missions. The construction is of two pieces joined in a central seam with diagonal stitching in orange yarn, leaving the neck opening. The poncho's borders are finished with a narrow ribbon in warp-faced weave

and ladder technique with the colour in rows, in light blue and white, and weft extension fringes in blocks of different colours. The ribbon is machine-stitched to the poncho with a red-orange yarn. The wide stripes of the *saya* and narrow coloured stripes in plainweave have a simple structure, warped in one. The simple major bands are warped in two with the simple double cloth technique. The complex minor bands are warped in three, with the selected technique counted in pairs, 2|2 (pebble weave); other simple minor bands are warped in two with the same technique.

The poncho's composition is symmetrical around the central axis. The *saya* divides into a central stripe, an intermediate red-orange stripe in the centre of each half, the border stripes, and lesser stripes which intercalate with the design areas and stripe groupings of the poncho. Each half of the poncho has two main design areas (Qu. *palla*) with a major band in simple double cloth showing motifs of llamas, a woman with raised hands, an 'S' figure with points inside (possibly a kind of field), a hen, guitars, 'X' motifs with appendices and another kind of woman in a wide skirt (Sp. *pollera*), in a repeating sequence. This major band is flanked by coloured stripes with a degradation effect (*k'isa*) and then minor bands. In the case of the more central design area, the main band is flanked by complex minor bands of 'teeth' designs (*k'achi*), whereas the lateral main bands are flanked by minor bands of 'skull' designs (*t'uxlu*). In both cases, these minor bands are in turn flanked by other stripes in varied sizes and colours to each side, but no longer symmetrically arranged. The central part of the poncho has a similar minor band of 'skull' designs (*t'uxlu*). The lateral design areas have distinct bands of simple double cloth with letter motifs flanked by stripes with the degradation effect, and similar letter bands, flanked by coloured stripes, are found in the central axis of the wide *saya* stripes. The chromatic range contrasts dark tones of orange-red, red-brown, green and blue, with white and yellow.

**Bibliography and reference textiles:** Compare this example with the Jesuit poncho produced on a pedal loom in Catalogue 102.



## *Llijlla* with a red *pampa* and mirrored volutes



**Object ID:** 144.

**Form:** *Llijlla* with a red *pampa*; **Sub-class of Form:** General *Llijlla*.

**Equivalences:** Sp. *lliclla de pampa roja*; Qu. *puka pampa lliklla*, *puka pampa lliqlla*, *llijlla*, *puka pampa pullukuta*; Eng. red *pampa llijlla*, red *pampa* mantle, red *pampa* shawl.

**Size:** Intermediate; **Dims.:** Width: 97 cm; Length: 78 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Northern Qharaqhara; **Sub-Style:** Aymaya; **Cultural affiliation:** Aymara-Quechua-Northern Qharaqhara.

**Provenance:** Aymaya, Rafael Bustillos Prov., Potosí Dept., Central Interandean Valleys of Bolivia.

**Material:** Sheep wool and camelid fibre (white); **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Complex structure for warp-faced weave, warped in 3; Selected technique with a derived odd count, 2|1 (main bands).

Simple structure for warp-faced weave, warped in 3; Selected technique counted in pairs, 2|2 ('teeth' minor bands).

Simple structure for warp-faced weave, warped in 2; Ladder technique with colour in rows, counted in pairs, 2|2 (minor bands).

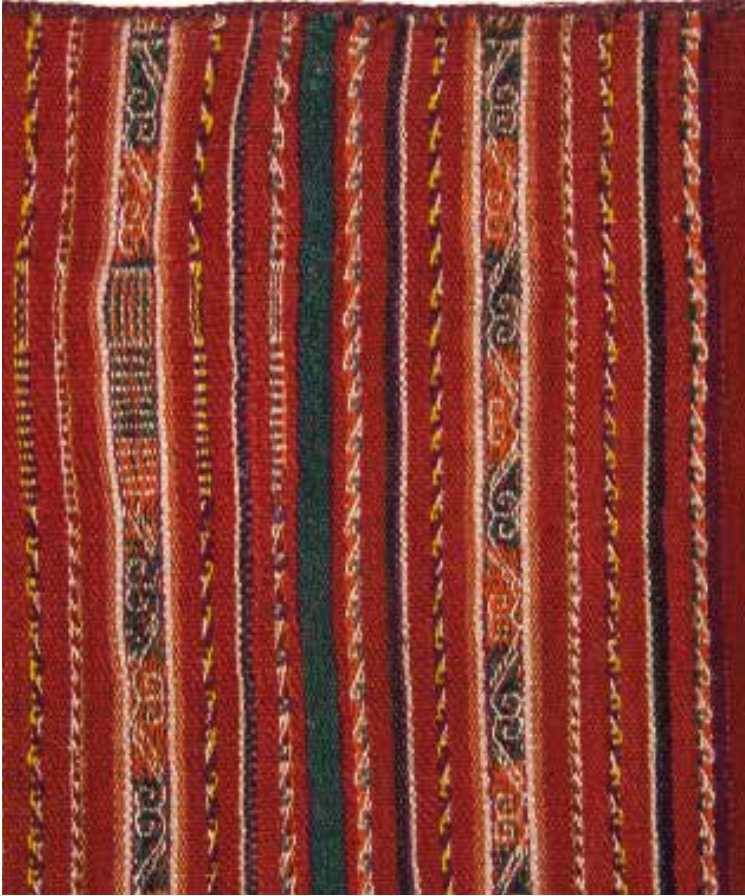
**Components:** 2 structural components (two halves of the *llijlla*).

**Threads:** **Warp:** sheep wool and camelid fibre in 'S'; **Weft:** sheep wool and camelid fibre in 'S'.

**Colours:** Artificial dyes:

- Tango Red: 19-1761 TPX, dark red *pampa*;
- Sunflower: 16-1054 TPX, mid orange border stripe;
- Rhododendron: 19-2024 TPX, dark red-violet narrow stripe;
- Paprika: 17-1553 TPX, mid red-orange stripe;
- Shady Glade: 18-5624 TPX, mid green-blue central stripe;
- Natural brown colour: weft.





*Llijlla* from Aymaya in North Potosí, in the Northern Qharaqhara style, using bright colours. Its wide rectangular form is woven in warp-faced weave, in sheep wool and camelid fibre. The construction is of two pieces joined at the central seam by fishbone stitching in green yarn. The borders have a plain tubular edging in red, green and white. The plainweave *pampa* and stripes are warped in one. The main bands are complex, warped in three, with the selected technique with a derived odd count, 2|1, and the minor bands are simple, warped in two, with the ladder technique with colour in rows, counted in pairs.

The *llijlla's* composition is symmetrical around the central axis, with its intermediate dark green stripe. There is a wide red *pampa* to each side, and the side borders end in a striking wide yellow stripe and a narrow red-brown stripe. One side border has in addition a complex minor band of 'teeth' designs (*k'achi*, also called in this region *mult'i*). There are two design areas (*pallay*) on each side of the *llijlla*, one in the centre and one to the side. Each area presents a main band with motifs of mirrored volutes (in 'S' and 'Z'), flanked by coloured stripes and several minor design bands, some with volutes; others with diagonal lines and narrow ladder designs. The chromatic range as a whole contrasts dark tones of red, green, orange and violet with white and yellow.



**Bibliography and reference textiles:** This *llijlla* has common characteristics with Northern Qharaqhara style *llijllas* of neighbouring *ayllus*, see for example Catalogue 140, from Pocoata.



## *Aksu* with a black *pampa* and *tika* checkerboard effect



**Object ID:** 177.

**Form:** *Aksu* with a black *pampa*; **Sub-class of Form:** *Aksu*, as part of Female dress.

**Equivalences:** Sp. *acso de pampa negra*; Aym. *jurkhu, urkhu, urku*; Qu. *acxo, ajsu, aksu, anaku, ankallu, aqsu, arxo, axu*; Eng. dress, overskirt, woman's overskirt.

**Size:** Intermediate; **Dims.:** Width: 124 cm; Length: 72 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Northern Qharaqhara; **Sub-Style:** Macha; **Cultural affiliation:** Aymara-Quechua-Northern Qharaqhara.

**Provenance:** Macha, Chayanta Prov., Potosí Dept., Central Interandean Valleys of Bolivia.

**Material:** Sheep wool (colours) and camelid fibre (*pampa* and white); **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Simple structure for warp-faced weave, warped in 2; Simple double cloth technique, with 2 wefts (double cloth bands).

Simple structure for warp-faced weave, warped in 2; Selected technique with a derived odd count, 2|1 (minor bands).

Complex structure for warp-faced weave, warped in 3; technique with the manipulation of colour in layers, counted in fours, 4|4 (major band in the lower part).

**Components:** 2 structural components (two parts of the *aksu*).

**Threads:** **Warp:** sheep wool and camelid fibre in 'S'; **Weft:** sheep wool and camelid fibre in 'S'.

**Colours:** Natural fibre tones and natural dyes:

- Turkish Coffee: 19-0812 TPX, dark gray *pampa*;
- Rosin: 19-0509 TPX, dark green border stripe;
- Brick Red: 19-1543 TPX, mid red-brown stripes;
- Heron: 18-3817 TPX, mid blue-violet stripes;
- Gardenia: 11-0604 TPX, off-white stripes and designs;
- Andorra: 19-1327 TPX, dark red-brown designs;
- Ember Glow: 17-1547 TPX, mid red-orange designs;
- Italian Straw: 13-0917 TPX, light off-white designs;
- Azalea: 17-1842 TPX, mid red designs.
- Astral Aura: 19-3830 TPX, dark blue-violet designs.
- Natural black: weft.



Long rectangular woman's overdress or *aksu* in warp-faced weave, made in sheep wool and camelid fibre. The *aksu* is the regional female garment par excellence, which many women take with them to the grave. This example from Macha *ayllu* in the Northern Qharaqhara style is special as the application of the additional *tika* technique creates modules of light and dark colours in the lower section.

The *aksu's* construction is of two distinct pieces, united in the centre of the *pampa* with fishbone stitching in black yarn. The *aksu* borders have a plain tubular edging (Qu. *ina awakipa*), in blocks of dark cherry red and black. The plainweave *pampa* and stripes are warped in one. The minor checkered bands at each end are warped in two, in simple double cloth technique. In the upper part of the *aksu*, the major and minor bands are warped in two, with a selected technique and derived odd count, 2|1. In the lower part (to the left of the main image), the major band has a more complex structure, warped in three, and the technique for the manipulation of colour in layers, counted in fours, 4|4. There are also minor bands warped in two with selected techniques with a derived odd count, 2|1.

The *aksu's* composition, based on the way it is worn lengthways, has an upper and lower part, each with wide design areas (Qu. *pallay*), but the more complex structures, techniques and designs concentrate in the lower part which is more visible. Both the upper and lower borders (as worn) end in checkered band of double cloth (Qu. *kurti*). The upper design area's major band has motifs of linked diamonds with concentric hexagons ('seeds') inside, organised over a base of coloured stripes, and flanked by intermediate and narrow coloured stripes, and on one side symmetrical blocks of narrow stripes. At each side of the design area are minor bands of ramifying volutes or hooks, again flanked by coloured stripes. The lower design area has a complex major band in *tika* technique creating the checkerboard effect of light and dark colours. The motifs are organised into two blocks: one of diamonds with appendices ('suns') and the other in the same linked diamonds with concentric hexagons ('seeds') as the upper major band. The chromatic range contrasts reds, mauves and black as dark tones with white, orange and yellow.



#### **Bibliography and reference**

**textiles:** On the use and meanings of the *aksu* as a garment, see Cassandra Torrico (2014). See also the use of the *tika* technique in Catalogue nos. 138 and 144.



## *Llijlla* with a brown *pampa* and *tika* checkerboard pattern



**Object ID:** 28224.

**Form:** *Llijlla* with a *tika* pattern; **Sub-class of Form:** General *Llijlla*.

**Equivalences:** Sp. *lliclla con patrón de tika*, *lliclla con diseños modulares*; Qu. *tika tika lliklla*, *tika tika lliqla*, *tika tika llijlla*, *tika tika pullukuta*; Eng. mantle with modular designs, shawl with modular designs.

**Size:** Large; **Dims.:** Width: 127 cm; Length: 93 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1960s.

**Style:** Northern Qharaqhara; **Sub-Style:** Macha; **Cultural affiliation:** Aymara-Quechua-Northern Qharaqhara.

**Provenance:** Macha, Chayanta Prov., Potosí Dept., Central Interandean Valleys of Bolivia.

**Material:** Camelid fibre (*pampa*) and sheep wool (stripes and white); **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Complex structure for warp-faced weave, warped in 3; Technique with manipulation of colour in layers, with a derived odd count, 2|1 (major bands).

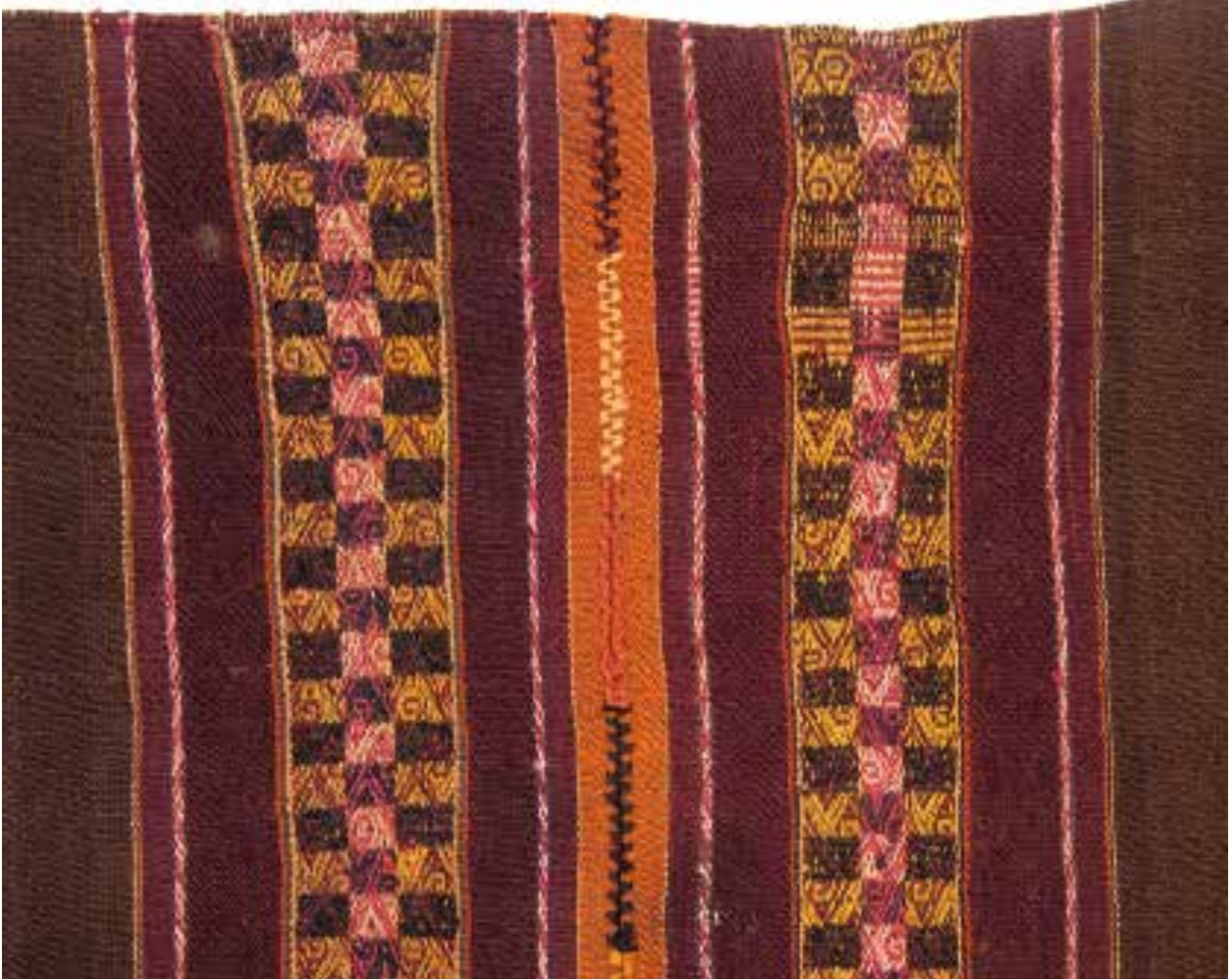
Simple structure for warp-faced weave, warped in 2; Selected technique with a derived odd count, 2|1 (minor bands).

**Components:** 2 structural components (two halves of the *llijlla*).

**Threads:** **Warp:** camelid fibre and sheep wool in 'S'; **Weft:** camelid fibre and sheep wool in 'S'.

**Colours:** Natural tones of camelid fibre, natural and artificial dyes:

- Hortensia: 19-2009 TPX, dark violet border stripes;
- White Sand: 13-0002 TPX, light gray stripes and designs;
- Phantom: 19-4205 TPX, dark blue stripes;
- Ruby Wine: 19-1629 TPX, dark red-violet stripes and designs;
- Red Orange: 17-1464 TPX, mid orange stripes and designs;
- Amber Gold: 16-1139 TPX, light yellow-brown stripes and designs;
- Holly Berry: 17-1633 TPX, mid red stripes and designs;
- Mustang: 19-1217 TPX, natural dark brown *pampa* and weft.



Wide, rectangular *llijlla* in the Northern Qharaqhara style and Macha sub-style, from Macha *ayllu* in Bolivia, in warp-faced weave, made in camelid fibre and sheep wool. The construction is of two pieces joined in a central seam with reinforced zigzag stitching in blocks of different colours, over an orange central stripe. The borders of the *llijlla* lack finishes. The plainweave *pampa* and stripes are simple, warped in one. The complex major design bands are warped in three, with the technique for manipulation of colours in layers (called *tika*), with a derived odd count, 2|1. The simple minor bands are warped in two, using the same technique.

The *llijlla's* composition is symmetrical around the central axis. There is a wide dark brown *pampa* in each half, a major design area (Qu. *pallay*) either side of the central seam, and a lesser design area to each side. The complex major bands of these central design areas have motifs of volutes organised along horizontal zigzags (called *siyanu*) and the additional *tika* effect organises these into a checkerboard of light and dark colours. These major bands are flanked by intermediate cherry-red stripes, and narrow bands with diagonal line motifs to the sides. The lateral design areas of the *llijlla* have intermediate-sized bands with motifs of interlinked volutes, flanked again by intermediate and narrow coloured stripes. The side borders end in narrow coloured stripes. The chromatic range of the *llijlla* contrasts dark reds, oranges, greens and violet-blues, with white and yellow.

**Bibliography and reference textiles:** On the *llijllas* of Macha *ayllu*, see Torrico (2014). Other garments with the *tika* technique can be seen in Catalogue nos. 137 and 144.



## *Aksu* with a black *pampa* and zigzag designs



**Object ID:** 24776.

**Form:** *Aksu* with a black *pampa*; **Sub-class of Form:** *Aksu*, as part of Female dress.

**Equivalences:** Sp. *acso de pampa negra*; Aym. *jurkhu, urkhu, urku*; Qu. *acxo, ajsu, aksu, anaku, ankallu, aqsu, arxo, axu*; Eng. dress, half overskirt, overskirt, woman's overskirt.

**Size:** Large; **Dims.:** Alto: 139.5 cm; Length: 100 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1980s.

**Style:** Northern Qharaqhara; **Sub-Style:** Macha; **Cultural affiliation:** Aymara-Quechua-Northern Qharaqhara.

**Provenance:** Macha, Chayanta Prov., Potosí Dept., Central Interandean Valleys of Bolivia.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Complex structure for warp-faced weave, warped in 3; Selected technique with a derived odd count, 2|1 (major and intermediate bands);

Simple structure for warp-faced weave, warped in 2; Selected technique with a derived odd count, 2|1 (minor bands);

Complex structure for warp-faced weave, warped in 3; Complex double cloth technique (band on the lower border);

Simple structure for warp-faced weave, warped in 2; Simple double cloth technique (band on the upper border).

**Components:** 2 structural components (two part of the *aksu*).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural camelid fibre tone and artificial dyes:

- Caviar: 19-4006 TPX, black stripes, *pampa*, weft and designs;
- Bright White: 11-0601 TPX, off-white stripes and designs;
- Amber: 14-1045 TPX, mid orange stripes and designs;
- Chili Pepper: 19-1557 TPX, mid red-brown stripes and designs;
- Mars Red: 18-1655 TPX, mid red stripes and designs;
- Blackberry Wine: 19-2816 TPX, dark violet stripes and designs;
- Red Orange: 17-1464 TPX, mid orange designs.



Long, rectangular *aksu* (as worn) woven in warp-faced weave in camelid fibre. This *aksu* is in the classic style of Macha *ayllu*, from the 1980s, with its dark tones and subtle contrasts, which make of this style an Andean equivalent to the Abstract Expressionist paintings of Mark Rothko.

The construction is of two pieces (the upper and more detailed lower parts) joined in the centre of the *pampa* by a seam in simple zigzag in black yarn. The borders lack finishes. The plainweave *pampa* and stripes are warped in one. The major design bands in the upper and lower parts are complex, warped in three, with the selected technique with a derived odd count, 2|1. The minor bands are sometimes warped in two and in other cases in three, and apply the same selected technique with a derived odd count, 2|1. The upper and lower borders (as worn) have complex bands warped in three, and complex double cloth technique.

The *aksu's* composition is, as usual, asymmetrical. There is a reduced off-centre *pampa* in a natural black, and each part has a wide design area (Qu. *pallay*). The lower (and major) design area (to the right of the main image) has a wide major band of zigzags with 'seeds' in the interior, flanked by coloured stripes, interspersed with minor bands with varied motifs: of interlinked volutes to one side, zigzags with seeds in the interstices in another case, interlinked zigzags in reflection, and diagonal lines in yet another case, all interspersed with coloured stripes. The upper design area has a similar wide band of zigzags with seeds in the interior, flanked by coloured stripes, and minor bands of zigzags with seeds in the interstices and diagonal lines.

A separate minor band block in each half has motifs of volutes and diagonal lines ('leaves') which presents a *tika* effect of blocks of light and dark colours, although the technique applied is simple. These bands are similarly flanked by coloured stripes, and minor bands of diagonal lines. In both parts of the *aksu*, the main blocks of bands are separated by sets of bright coloured stripes interspersed with black stripes with an additional streaked effect where yellow fibre has been added to the black base. The upper and lower borders of the *aksu* (as worn) end in distinct minor bands of double cloth: the lower band has flower motifs in red, black and white; the upper band has motifs of triangles in red and white. The chromatic range of the *aksu* contrasts the black *pampa* with the colours of the major design areas, and within these, the dark tones of reds, mauves, violets, dark yellows and oranges with white and some light yellows.

**Bibliography and reference textiles:** On the meanings of *aksus* as garments in Macha *ayllu*, see Torrico (2014). The same style of *aksu* can be seen in Gisbert et al. (2006 [1988]: Fig. 393).



## *Awayu with a black pampa and volutes in zigzag motifs*



**Object ID:** 28216.

**Form:** *Awayu* with a black *pampa*; **Sub-class of Form:** General *awayu*.

**Equivalences:** Sp. *ahuayo de pampa negra*; Aym. *ch'iyär pamp awayu*, *ch'iyär pamp jawayu*; Qu. *yana pampa awayu*, *yana pampa jawayu*; Eng. black *pampa* ahuayo, black *pampa* mantle, black *pampa* carrying cloth, black *pampa* shawl.

**Size:** Large; **Dims.:** Width: 126 cm; Length: 115.5 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Northern Qharaqhara; **Sub-Style:** Pocoata; **Cultural affiliation:** Aymara-Quechua-Northern Qharaqhara.

**Provenance:** Pocoata, Chayanta Prov., Potosí Dept., Central Interandean valleys of Bolivia.

**Material:** Sheep wool; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Complex structure for warp-faced weave, warped in 3; Selected technique with a derived odd count, 2|1 (major bands);

Simple structure for warp-faced weave, warped in 2; Selected technique with a derived odd count, 2|1 (minor bands);

Simple structure for warp-faced weave, warped in 2; Selected technique counted in pairs, 2|2 (minor bands).

**Components:** 2 structural components (two halves of the *awayu*).

**Threads:** **Warp:** sheep wool in 'S' and 'Z'; **Weft:** sheep wool in 'S'.

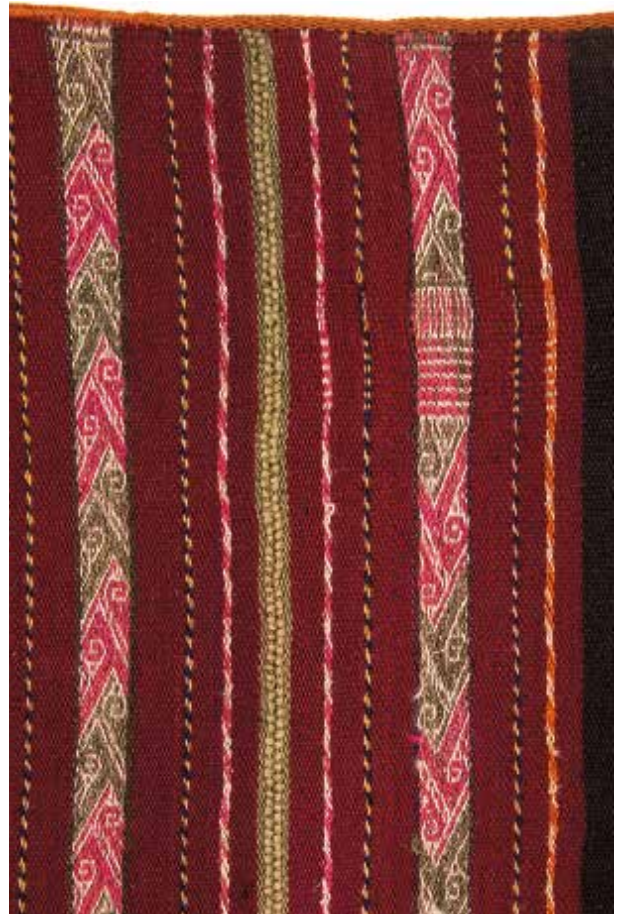
**Colours:** Natural wool tones, natural and artificial dyes:

- Grenadine: 17-1558 TPX, mid red-orange stripes;
- English Ivy: 18-0110 TPX, dark green stripes and designs;
- Chili Pepper: 19-1557 TPX, mid red-brown stripes;
- Beaver Fur: 17-1417 TPX, dark roan designs;
- Papyrus: 11-0107 TPX, off-white designs;
- Teaberry: 18-1756 TPX, fuchsia designs;
- Licorice: 19-1102 TPX, black *pampa*;
- Shopping Bag: 19-1213 TPX, dark brown stripes;
- Sahara Sun: 14-0936 TPX, light yellow-brown stripes;
- Natural dark brown: weft.

Large, wide rectangular *awayu* in warp-faced weave, made in sheep wool, from Pocoata *ayllu* in Northern Qharaqhara style and Pocoata sub-style. The construction is of two pieces joined in a central seam with fishbone stitching in light green over a central stripe of the same colour. The borders have a plain tubular edging in orange. The plainweave *pampa* and stripes are warped in one. The major design bands are complex, warped in three, with the selected technique with a derived odd count, 2|1. The minor bands are warped in two, with the same technique, and also that counted in pairs, 2|2 (pebble weave).

The *awayu's* composition is symmetrical around the central light green stripe. There is a wide natural black *pampa* to each side, and the *awayu* has two major design areas (Aym. *palla*), one to each side of the central stripe, and one minor design area at each side. Each major design area consists of a major band with motifs of ramifying volutes in red, green and white, flanked by intermediate and narrow coloured stripes, and then by minor bands to each side, with motifs of diagonal lines, in orange with white, and black with yellow, respectively. The minor design areas to the sides have an intermediate band with motifs of zigzags with seeds in the interstices, in orange and white, flanked by coloured stripes, and then by minor bands of diagonal line motifs in fuchsia and white, and again more stripes. The *awayu's* side borders end with an intermediate stripe in a natural green, and finally narrow stripes in orange and white. The intermediate green stripes have a speckled effect produced by the narrower stripes within it made with threads spun leftwards (Aym. *lluq'i*), which have the pragmatic function of stopping the edges curling, and the apotropaic function of protecting the wearer. The chromatic range contrasts the dark *pampa* and the coloured design areas, and, within the design areas, the dark tones of green, fuchsia, orange and black, with white.

**Bibliography and reference textiles:** On the meanings of *awayus* in the frontier region between Oruro and North Potosí Departments in Bolivia, see López et al. (1992, 1993), and Arnold (1994, 1997).





## *Aksu* with a black *pampa* and concentric hexagon motifs



**Object ID:** 28222.

**Form:** *Aksu* with a black *pampa*; **Sub-class of Form:** *Aksu*, as part of Female dress.

**Equivalences:** Sp. *akso*, *anaco*, *anako*, *ancallo*, *angallo*, *añaco*, *axo*, *cotón*, *medio acso*, *saya*, *sobrefalda*, *sotana*, *sotana sin mangas*, *urco*, *urkuyo*; Aym. *jurkhu*, *urkhu*, *urku*; Qu. *acxo*, *ajsu*, *aksu*, *anaku*, *ankallu*, *aqsu*, *arxo*, *axu*, *kotón*, *kutuncha*; Eng. dress, half overskirt, overskirt, woman's overskirt.

**Size:** Large; **Dims.:** Width: 131 cm; Length: 90 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1950s.

**Style:** Northern Charkas; **Sub-Style:** Laymi-Chayanta; **Cultural affiliation:** Aymara-Quechua-Northern Charkas.

**Provenance:** Laymi, Chayanta Prov., Potosí Dept., Central Interandean Valleys of Bolivia.

**Material:** Camelid fibre (white colour and the *pampa*) and sheep wool; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave (stripes).

Simple structure for warp-faced weave, warped in 2; Selected technique with a derived odd count, 2|1 (minor band in the lower half).

Complex structure for warp-faced weave, warped in 3; Selected technique counted in pairs, 2|2 (minor band in the lower half).

**Components:** 2 structural components (two parts of the *aksu*).

**Threads:** **Warp:** camelid fibre and sheep wool in 'S'; **Weft:** camelid fibre and sheep wool in 'S'.

**Colours:** Natural fibre tones, natural and artificial dyes:

- Ski Patrol: 18-1761 TPX, mid red stripes;
- Garnet Rose: 18-1633 TPX, mid red-violet stripes;
- Fairway: 18-6320 TPX, mid green designs;
- Bluesteel: 18-4222 TPX, mid blue stripes;
- Pink Flambé: 18-2133 TPX, mid red-violet designs;
- Vanilla ice: 11-0104 TPX, off-white stripes and designs;
- Purple Passion: 19-3223 TPX, dark violet stripes;
- After Dark: 19-1101 TPX, dark gray *pampa* and weft.

Female overdress or *aksu* from the *ayllu* region of Laymi-Chayanta or Jukumani, in the Northern Charkas style, woven in warp-faced weave in camelid fibre (in the black *pampa* and use of white) and sheep wool. The construction is of distinct upper and lower parts (as worn), joined by a seam with figure eight stitching in black yarn. The borders have a plain green tubular edging. The plainweave *pampa* and stripes are warped in one. The major band of the lower part is warped in two, with the selected technique with a derived odd count, 2|1, whereas the minor band that borders the *pampa* here has a complex structure, warped in three, and selected technique counted in pairs, 2|2 (pebble weave). The *aksu's* upper part has minor bands warped in two, with the selected structure with a derived odd count, 2|1.



The *aksu's* composition, as usual, is asymmetrical, the upper and lower parts each having a major design area (Qu. *pallay*), but the most complex and compelling designs are located in the lower part (to the right in the main image). The lower design area has a major band with motifs of interlinked diamonds in horizontal rows, with concentric hexagons ('seeds') in their interior, and a striped base. This major band is flanked immediately by a minor band with volutes in a row, and then stripes of various sizes colours. The lower design area ends at the border with a minor band of chevrons (counted in 2|1) in violet and pink. A section of various narrow stripes in violet and red separates the major

band grouping from an intermediate band near the *pampa*, in a modular form with a paired count, 2|2, and motifs of diamond-suns. The upper design area has minor bands of volutes in rows with a central band in violet and yellow, flanked by coloured stripes, then bands in red and white, flanked by intermediate violet stripes, and finally in green and white, flanked again by various coloured stripes. The chromatic range of the *aksu* contrasts the almost black *pampa* with the coloured designs, and, within the design, the dark tones of red, orange and green with white.



**Bibliography and reference textiles:** On the terminology and meanings of the motifs in Laymi textiles, see the book *Laymi salta* by López et al. (1993). On the meanings of the *aksu* as a garment, see Torrico (2014).



## 'Androgenous' *llijlla* with a black *pampa*



**Object ID:** 19040.

**Form:** Androgenous *llijlla*; **Sub-class of Form:** General *llijlla*.

**Equivalences:** Sp. *lliclla marimaco*; Qu. *lliklla marimachu, lliqlla marimachu, lljlla marimachu, pullukuta marimachu*; Eng. androgenous mantle.

**Size:** Intermediate; **Dims.:** Width: 111.5 cm; Length: 106.5 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1980s.

**Style:** Northern Charkas; **Sub-Style:** Laymi-Chayanta; **Cultural affiliation:** Aymara-Quechua-Northern Charkas.

**Provenance:** Laymi, Chayanta Prov., Potosí Dept., Central Interandean Valleys of Bolivia.

**Material:** Camelid fibre (white) and sheep wool (in black and dyed colours); **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Simple structure for warp-faced weave, warped in 2; Simple double cloth (central band);

Complex structure for warp-faced weave, warped in 3; Selected technique with a derived odd count, 2 | 1 (lateral and minor bands);

**Components:** 2 structural components (two halves of the *llijlla*).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural white camelid fibre, black wool, and artificial dyes:

- Golden Rod: 14-0951 TPX, golden-yellow stripe;
- Hollyhock: 19-2924 TPX, dark violet stripes;
- White Asparagus: 12-0104 TPX, off-white stripes and designs;
- Tawny Port: 19-1725 TPX, dark mauve stripes;
- Chili Pepper: 19-1557 TPX, mid red-brown stripes and designs;
- Fiesta: 17-1564 TPX, mid red-orange stripes and designs;
- Sycamore: 19-5917 TPX, dark green-blue stripes and designs;
- Persian Red: 19-1860 TPX, fuchsia designs;
- Blue Depths 19-3940 TPX, dark blue designs;
- Moonless Night: 19-4203 TPX, dark blue-gray *pampa* and weft.



Almost square *lijlla* in warp-faced weave, made of white camelid fibre and sheep wool in natural black and artificially dyed colours, from Laymi *ayllu*, in Northern Charkas style. The construction is of two pieces joined in a seam at one side of the central band with simple zigzag stitching in violet yarn over a stripe of the same colour. The presence of this off-centred seam makes this an 'androgynous' (Sp. *marimacho*) type of mantle in the regional classification system. The borders lack finished. The plainweave *pampa* and stripes are warped in one. The central band has a simple structure, warped in two, and simple double cloth technique, whereas the complex lateral bands are warped in three, using the selected technique with a derived odd count, 2|1.

The *lijlla's* composition is almost symmetrical, although the stripe pattern around the central design area (Qu. *pallay*) varies where the seam to one side is over an additional violet stripe. Each half has a natural black *pampa*. The simple major band of the central *pallay* has modular motifs of flowers (singly and in pairs), birds with flowers, bicephalous serpents with 'seeds' in the interstices, and zigzags of leaves (usually referred to as 'tola shrubs' rather than the colonially-inspired laurel) with flowers in the interstices, in a striped setting, but with the use of just two colours in the longitudinal axis. This major band is flanked by coloured stripes, and then a range of minor bands with 'spoon' (volute) motifs in rows or zigzags, again in two colours. The design areas to each side of the *lijlla* have a complex central band with motifs of volutes in zigzag, this time organised in three colours, flanked again by coloured stripes and minor bands of the same 'spoon' motifs. The *lijlla* ends at the sides with intermediate stripes (in cherry-red, white and violet on one side, and cherry-red, white and fuchsia on the other) and finally a narrow stripe (in yellow or white respectively). The chromatic range contrasts the black *pampa* with the artificially-coloured design areas, and within these, the dark reds, greens, violets, blues and oranges, with white.



**Bibliography and reference textiles:** On the terminology and motifs of Laymi textiles, see López et al. (1993). On colonial laurel motifs and their variations, see Gisbert (1994: 158-59).



## 'Androgynous' *llijlla* with a fuchsia *pampa* and small pendant bags and bobbles



**Object ID:** 20391.

**Form:** Androgynous *llijlla*; **Sub-class of Form:** General *llijlla*.

**Equivalences:** Sp. *lliclla marimacho*; Qu. *lliklla marimachu*, *llijlla marimachu*, *pullukuta marimachu*; Eng. androgynous mantle.

**Size:** Small; **Dims.:** Width: 80.5 cm; Length: 97 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. the 2000 decade.

**Style:** Northern Charkas; **Sub-Style:** Laymi-Chayanta; **Cultural affiliation:** Aymara-Quechua-Northern Charkas.

**Provenance:** Laymi, Chayanta Prov., Potosí Dept., Central Interandean Valleys of Bolivia.

**Material:** Acrylic yarn; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Complex structure for warp-faced weave, warped in 5; Selected technique with a derived odd count, 2 | 1 (major band);

Complex structure for warp-faced weave, warped in 3; Technique for manipulating colour in layers with a derived odd count, 2 | 1, with 2 wefts (intermediate bands);

Simple structure for warp-faced weave, warped in 2; Selected technique with a derived odd count, 2 | 1 (minor band);

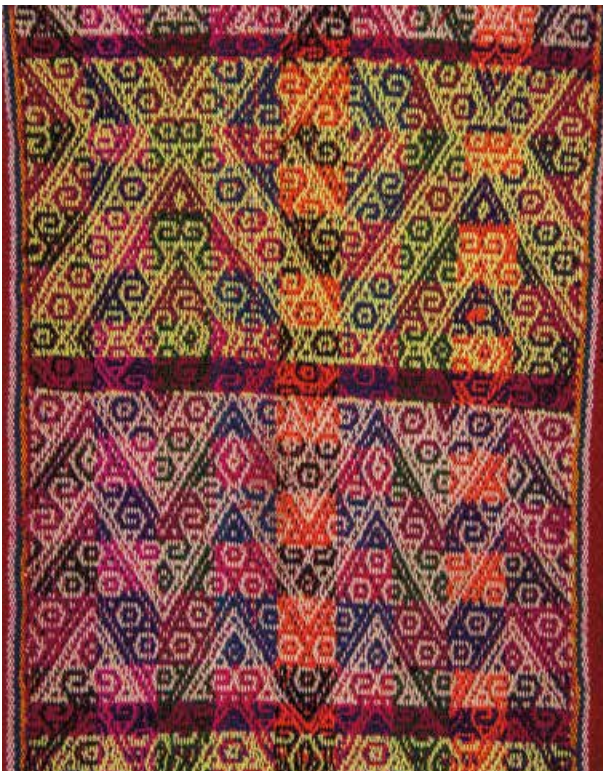
Simple structure for warp-faced weave, warped in 2; Ladder technique with colour in rows, counted in pairs (minor band);

**Components:** 2 structural components (two parts of the *llijlla*).

**Threads:** **Warp:** acrylic yarn in 'S'; **Weft:** acrylic yarn in 'S'.

**Colours:** Artificial dyes:

- Bright Rose: 18-1945 TPX, fuchsia stripes, *pampa*, weft and designs;
- Lemon Drop: 12-0736 TPX, lemon-yellow stripes and designs;
- Licorice: 19-1102 TPX, black stripes and designs;
- Flame Scarlet: 18-1662 TPX, mid red stripes;
- Directoire Blue: 18-4244 TPX, mid blue ladders and designs;
- Pristine: 11-0606 TPX, off-white stripes and designs;
- Turkish Sea: 19-4053 TPX, dark blue designs;
- Saffron: 14-1064 TPX, mid golden-orange designs;
- Vermilion Orange: 16-1362 TPX, mid orange designs;
- Alpine Green 18-5322 TPX, mid green-blue designs.







Small and long rectangular *llijlla* in warp-faced weave, made in acrylic yarn, from the frontier zone between the Oruro and Potosí departments in Bolivia, probably from an *ayllu* of Qaqachaka, Laymi or Jukumani. It is an exquisite expression of the textile styles in vogue in the period immediately after the 'war of the *ayllus*' (in 2000), showing an integrated iconography of motifs from all the *ayllus* involved in this conflict.

The *llijlla's* construction is of two pieces joined at one side of the main central band in simple red zigzag stitching, making this another example of an 'androgynous' (Sp. *marimacho*) mantle type. The borders lack finishes. The plainweave *pampa* and stripes are warped in one. The extraordinarily complex major central band has five warp levels, with the selected technique with a derived odd count, 2|1. The intermediate bands to each side are warped in three, with the technique for manipulating colour in layers (the *tika* effect creating blocks of light and dark colours), using a derived odd count, 2|1, and two wefts. Some of the minor bands throughout the piece are warped in two, with the selected technique with a derived odd count, 2|1, while others are warped in two, applying the ladder technique with colour in rows, counted in pairs.

The *llijlla's* composition is symmetrical around the central design area (Qu. *pallay*), although the seam is to one side of this. There is a fuchsia *pampa* to each side of the piece. The complex central band has some segments with concentric diamond motifs with concentric hexagons ('seeds') in their interior and with 'cow's eye' designs (Qu. *waka ñawi*) in the central diamond, and volutes as appendices around the inner diamonds. Other segments have motifs of zigzags with 'seeds' in their interior. The central part of this major band has various small bags (as 'offspring') hanging, formed as warp extensions, and these in turn have 'flower'-pompoms dangling from the simple overcast-stitching lower border. This central major band is flanked by groups of coloured stripes, and then minor bands of volutes in rows (in black and white) and interlinked volutes (in fuchsia, dark green and white). There follow the lateral intermediate bands with the *tika* checkerboard effect of light and dark colours. To one side of the central band these have motifs of diamonds with 'seeds' inside; to the other are different segments: of diagonal volutes, concentric diamonds with volutes inside, and interlinked diamonds with 'seeds' inside. The central *pallay* ends at each side with more coloured stripes, and another minor band of volutes in zigzag (in red, blue and white). The sides of the *llijlla* end with another minor design area, where a minor band presents segments of varied motifs: on one side there are volutes in zigzag, or with flowers (or fields) and on the other side volutes in diagonal, all in fuchsia, blue and yellow. This lateral band is flanked by coloured stripes and narrow bands of ladder designs with the colour in rows (in blue and white). The piece ends in intermediate black and yellow stripes, and a final fuchsia stripe. The chromatic range of artificial dyes plays off the dark tones of black, fuchsia, violets, oranges and greens, against white and yellow.

**Bibliography and reference textiles:** On the post-war textiles from the *ayllu* region of Bolivia, see Arnold and Espejo (2007 and 2009).





## *Llijlla* with a black *pampa* and *tika* effect with flowers



**Object ID:** 148.

**Form:** *Llijlla* with a black *pampa*; **Sub-class of Form:** General *llijlla*.

**Equivalences:** Sp. *lliclla de pampa negra*; Qu. *yana pampa liklla, yana pampa lljlla, yana pampa lljlla, yana pampa pullukuta*; Eng. black *pampa lljlla*, mantle with black *pampa*, shawl with black *pampa*.

**Size:** Large; **Dims.:** Width: 121 cm; Length: 105 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1960s.

**Style:** Northern Charkas; **Sub-Style:** Llallagua-San Pedro de Buena Vista; **Cultural affiliation:** Aymara-Quechua-Northern Charkas.

**Provenance:** Taitiquiña, Llallagua, Rafael Bustillos Prov., Potosí Dept., Central Interandean Valleys of Bolivia.

**Material:** Sheep wool and camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Complex structure for warp-faced weave, warped in 3; Technique for manipulating colour in layers, counted in fours, 4|4 (major bands);

Simple structure for warp-faced weave, warped in 2; Selected technique counted in pairs, 2|2 (minor bands).

**Components:** 2 structural components (two halves of the *llijlla*).

**Threads:** **Warp:** sheep wool in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural wool tones and artificial dyes:

- Black Coffee: 19-1111 TPX, black *pampa*;
- Cardinal: 18-1643 TPX, mid red-violet stripes;
- Apricot Buff: 16-1443 TPX, mid orange stripes and designs;
- Calypso Coral: 17-1744 TPX, mid red stripes and designs;
- Gardenia: 11-0604 TPX, off-white stripes and designs;
- Natural dark brown camelid fibre: weft.



Well-worn, wide rectangular *llijlla* from the mining zone around Llallagua (Bolivia), in the Northern Charkas style, woven in warp-faced weave in sheep wool. The construction is of two pieces united in the central seam with fishbone stitching in cherry-red, but with repairs added in other bright colours (lemon yellow, and red). The borders are finished with a very worn, plain tubular edging in cherry-red, black and white. The plainweave *pampa* and stripes are warped in one. The major bands are complex, warped in three, with the technique for manipulating colours in layers, counted in fours, 4|4. The minor bands are simple, warped in two, with the selected technique counted in pairs, 2|2, in pebble weave.

The *llijlla's* composition is symmetrical around the central axis. There is a wide black *pampa* in each half, and the side borders end in narrow coloured stripes in red and white. There is an intermediate design area (Qu. *pallay*) to each side of the central seam, while the borders simply have groupings of stripes in red, white and black. The major design areas have an added zigzag decoration by machine to each side (over the *pampa*) in pink. The complex major band of these central design areas has motifs of zigzags with four-pointed stars (or flowers) in the interstices, and the additional *tika* checkerboard effect of alternating light and dark colours. The flanking minor bands have motives of ramifying volutes or hooks. These bands are then flanked narrow coloured stripes. The chromatic range of the *llijlla* is of blacks, dark pinks and oranges, contrasted with white.

#### **Bibliography and reference textiles:**

Compare this with other examples of the *tika* technique, in Catalogue nos. 137 and 138.





## *Aksu* with a black *pampa* and wide zigzag motifs



**Object ID:** 19029.

**Form:** *Aksu* with a black *pampa*; **Sub-class of Form:** *Aksu*, as part of Female dress

**Equivalences:** Sp. *acso de pampa negra*; Aym. *jurkhu, urkhu, urku*; Qu. *acxo, ajsu, aksu, anaku, ankallu, aqsu, arxo, axu*; Eng. dress, half overskirt, overskirt, woman's overskirt.

**Size:** Intermediate; **Dims.:** Width: 141 cm; Length: 89 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1980s.

**Style:** Northern Charkas; **Sub-Style:** Toro Toro. **Cultural affiliation:** Aymara-Quechua-Northern Charkas.

**Provenance:** Toro Toro, Charcas Prov., Potosí Dept., Central Interandean Valleys of Bolivia.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Simple structure for warp-faced weave, warped in 2; Selected technique with a derived odd count, 2|1 (major and intermediate bands);

Simple structure for warp-faced weave, warped in 2; Selected technique counted in pairs, 2|2 (minor bands);

**Components:** 2 structural components (two parts of the *aksu*).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural fibre tones and artificial dyes:

- Caviar: 19-4006 TPX, black border stripe, *pampa* and weft;
- Tibetan Red 19-1934 TPX, dark red-violet stripes and designs;
- Citrus: 14-0955 TPX, mid yellow stripes and designs;
- Flame: 17-1462 TPX, mid orange designs;
- Bistro Green: 19-5408 TPX, dark green-blue stripes and designs;
- White Asparagus: 12-0104 TPX, off-white stripes and designs;
- Radiant Yellow: 15-1058 TPX, mid orange stripes and designs;
- Grenadine: 17-1558 TPX, mid red-orange stripes and designs;
- Graystone: 19-3915 TPX, dark blue stripes and designs;
- Atmosphere: 16-1406 TPX, mid roan stripes and designs;
- Marron: 18-1415 TPX, dark red-brown stripes and designs;
- Curry: 16-0928 TPX, mid brown stripes and designs.



Women's overdress or *aksu* from Toro Toro (Potosí, Bolivia), in the Northern Charkas style. This long rectangular garment is woven in warp-faced weave in camelid fibre. The construction is of an upper and lower piece (when worn), united in the black *pampa* area with simple zigzag stitching in a similarly coloured yarn. The borders are finished in a complex tubular edging (Qu. *apsu awakipa*), with the diamond-shaped *chichilla* motifs, in red, orange, violet and white. The plainweave *pampa* and stripes are warped in one. The major and intermediate bands in both parts are simple, warped in two, with the selected technique with a derived odd count, 2|1. The minor bands of 'skull' motifs are also warped, with the selected technique counted in pairs, 2|2, in pebble weave.



The *aksu's* composition is characteristically asymmetrical. The central black *pampa* is present in both parts, and each part has a wide design area (Qu. *pallay*) before ending in intermediate and narrow stripes. The lower and most important *pallay* (to the right of the main image) has a wide major band of zigzag motifs with 'seeds' (concentric hexagons) in their interior. This area is flanked symmetrically by narrow coloured stripes, followed by a minor band with motifs of skulls (*t'uxlu*). There follow various intermediate bands with motifs of 'spoons' (or volutes) in rows, and in one case of diamonds with seeds inside and in the interstices, in a linked form, intercalated with yet more narrow coloured stripes. The wide stripe on the *aksu's* upper and lower borders has a speckled effect produced by the thread count, with repeating warp rows in three distinct colours: on the lower border of pink, then mid red, and then black, and on the upper border in orange, roan and violet. Both upper and lower borders end finally in a stripe in black, like the *pampa*.



The upper *pallay* has a similar composition, although the final segment has diagonal rows with seeds inside, instead of the zigzags.

The chromatic range of the *aksu* contrasts the black *pampa* with the two design areas, and, within these, the dark tones of red, cherry-red, the oranges, greens and violets, with yellowish white.

#### **Bibliography and reference textiles:**

Compare this *aksu* in Northern Charkas styles with that in Catalogue 141.



## 'Androgynous' *llijlla* with ploughing scenes



**Object ID:** 21132.

**Form:** Androgynous *llijlla*; **Sub-class of Form:** General *llijlla*.

**Equivalences:** Sp. *lliclla marimacho*; Qu. *lliklla marimachu*, *lliqlla marimachu*, *llijlla marimachu*, *pullukuta marimachu*; Eng. androgynous mantle.

**Size:** Small; **Dims.:** Width: 86 cm; Length: 90 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 2000 decade.

**Style:** Northern Charkas; **Sub-Style:** Sacaca; **Cultural affiliation:** Aymara-Quechua-Northern Charkas.

**Provenance:** The register says Colquechaca, Chayanta Prov., Potosí Dept., Central Interandean Valleys of Bolivia.

**Material:** Acrylic yarn; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Simple structure for warp-faced weave, warped in 2; Simple double cloth technique (major band);

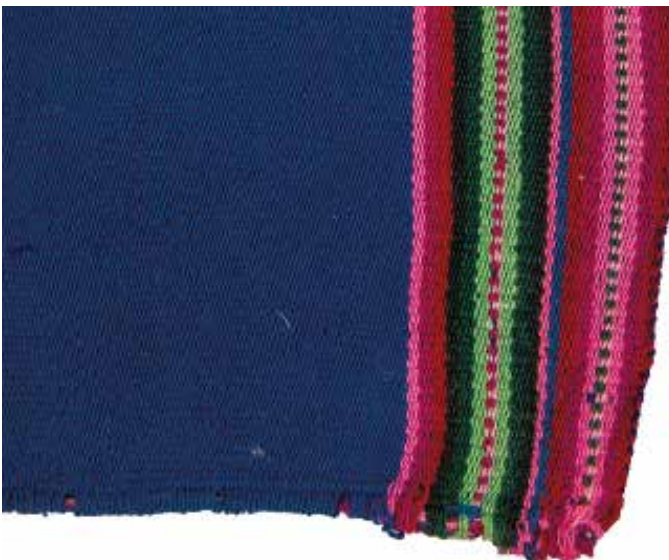
Simple structure for warp-faced weave, warped in 2; ladder technique with colour in rows, counted in pairs (minor bands);

**Components:** 2 structural components (two halves of the *llijlla*).

**Threads:** **Warp:** acrylic yarn in 'S'; **Weft:** acrylic yarn in 'S'.

**Colours:** Artificial dyes:

- Mars Red: 18-1655 TPX, mid red stripes;
- Rose Violet: 17-2624 TPX, fuchsia stripes;
- Sachet Pink: 15-2216 TPX, light red stripes;
- Blue Aster: 18-4252 TPX, mid blue stripes;
- Ponderosa Pine: 19-5320 TPX, dark green-blue stripes;
- Spring Bouquet: 14-6340 TPX, lemon-green stripes and designs;
- Imperial Blue: 19-4245 TPX, mid blue *pampa*;
- Bird of Paradise: 16-1357 TPX, mid orange stripes;
- Moonless Night: 19-4203 TPX, dark blue stripes;
- Purple Magic: 19-3540 TPX, dark blue-violet designs;
- True Red: 19-1664 TPX, dark red designs;
- Rumba Red: 19-1940 TPX, dark red-violet designs;
- Twilight Blue: 19-3938 TPX, dark blue designs;
- Sunny Lime: 12-0741 TPX, light green-yellow designs;
- True Blue: 19-4057 TPX, dark blue *pampa*.



Almost square *llijlla*, probably from Sacaca *ayllu*, in the Northern Charkas style, woven in warp-faced weave in acrylic yarn. Sacaca, located on the frontier between Potosí and Oruro, was the historical capital in pre-Inka times of the Charkas- Qharaqhara federation, and is still a key mover in *ayllu* textile fashions. The characteristic bands of this garment with their figurative designs of farming life, initiated the new style in the regional repertory at the turn of the millennium.

The *llijlla's* construction is of two pieces joined to one side of the main band in simple zigzag stitching in green yarn over a stripe of the same colour, making of this another 'androgynous' (Sp. *marimacho*) mantle. The borders lack finishes. The plainweave *pampa* and stripes are warped in one. The major band is simple, warped in two, with simple double cloth technique. The intermediate lateral bands are again simple, warped in two, with the ladder technique with colour in rows, counted in pairs.

The *llijlla's* composition is almost symmetrical, but with the seam to one side of the main design area (Qu. *pallay*). The *pampa* varies between a lighter and darker blue either side of this *pallay*. The central major band has scenes of ploughing intercalated with designs of the Bolivian coat of arms. This band is flanked to one side by coloured stripes and then minor bands with motifs of flowers (and segments of chevrons) in pink and yellow. To the other side are stripes and a narrow band of ladder designs with the colour in rows, in green and pink. The *llijlla's* side borders end with groups of coloured stripes, some of which have narrow ladder bands with the colour in rows (in red and pink, and green and pink) in the central axis. The *llijlla's* chromatic range in artificial dyes contrasts dark tones of red, violet and blue, with clear lemon yellow and pink.

#### **Bibliography and reference textiles:**

See the work of Elayne Zorn (1990, 1998, 2005) on the textiles of Sacaca.



## *Llijlla* with a red *pampa* and concentric diamond motifs



**Object ID:** 88.

**Form:** *Llijlla* with a red *pampa*; **Sub-class of Form:** General *Llijlla*.

**Equivalences:** Sp. *chal de pampa roja*, *lliclla de pampa roja*; Qu. *puka pampa lliklla*, *puka pampa lliqlla*, *puka pampa llijlla*, *puka pampa pullukuta*; Eng. red *pampa* mantle, red *pampa* shawl.

**Size:** Large; **Dims.:** Width: 98 cm; Length: 86 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1960s.

**Style:** Chuis-Sora; **Sub-Style:** Tapacarí; **Cultural affiliation:** Quechua-Chuis-Sora.

**Provenance:** Tapacarí Prov., Cochabamba Dept., Central Interandean Valleys of Bolivia.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Simple structure for warp-faced weave, warped in 2; Selected technique with paired warps (major band of diamonds);

Complex structure for warp-faced weave, warped in 3; Selected technique with paired warps (minor bands).

Simple structure for warp-faced weave, warped in 2; ladder technique with checkerboard colour, counted in pairs, 2|2 ('skull' bands).

**Components:** 2 structural components (two halves of the *lijlla*).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural fibre tone, natural and artificial dyes (green and violet):

- Tea Rose: 16-1620 TPX, mid red-brown border and narrow stripes;
- Lipstick Red: 19-1764 TPX, dark red *pampa* and designs;
- Saxony Blue: 18-4225 TPX, mid blue designs;
- Garden Topiary: 18-5913 TPX, mid green designs;
- Cactus: 18-0130 TPX, mid yellow-green designs;
- White Asparagus: 12-0104 TPX, off-white designs;
- Natural dark brown: weft.





Wide rectangular mantle or *llijlla* woven in warp-faced weave in camelid fibre, in the Chuis-Sora style and Tapacarí sub-style, characterised by the use of the selected technique with paired warps, called *liyi palla*, with its distinctive textures and an iconography in which diamond motifs predominate. It seems that the origins of this technique, practised now in the valleys of Chuquisaca and Cochabamba, dates to the Middle Horizon Period, since when it has been widely disseminated to the North of La Paz, in Bolivia, and the region around Cusco, in Peru.

The *llijlla's* construction is of two pieces united in the central seam with fishbone stitching in light red yarn over a narrow stripe in the same colour. The borders have a complex tubular edging with the diamond-shaped *chichilla* motifs in red, dark violet, green and white. The plainweave *pampa* and stripes are warped in one. The major design bands have a simple structure, warped in two, and the characteristic selected technique with paired warps (Qu. *liyi pally*) using mainly a 2|1 count. The minor bands to each side of this major band have the same structure and technique, then there are complex minor bands, warped in three, with the same technique. The *llijlla's* borders have minor bands of skull motifs warped in two, with a ladder technique with checkerboard colour counted in pairs, 2|2.

The *llijlla's* composition is symmetrical around the central axis. To each side is a medium-sized dark red *pampa*, and two similar design areas (Qu. *pally*), one near the central seam and the other at each side. The major bands in all design areas have concentric diamond motifs with appendices in orange and white, with a violet (or green) stripe in the central axis. This major band is flanked by coloured stripes, and then three minor bands, one of skulls (*ruxlu*) in red, green and white, and two of ramifying zigzags, in dark red and white, and mid blue and white. The chromatic range contrasts the dark reds, oranges, greens and violets with white.

**Bibliography and reference textiles:** For descriptions and the history of *liyi palla*, see Arnold and Espejo (2012a: 195-201; 2015: 242-253). See other examples of the Tapacarí style in Catalogue nos. 148 and 149.





## *Llijlla* with a black *pampa* and concentric diamond motifs



**Object ID:** 28231.

**Form:** *Llijlla* with a black *pampa*; **Sub-class of Form:** General *Llijlla*.

**Equivalences:** Sp. *lliclla de pampa negra*; Qu. *yana pampa lliklla, yana pampa llijlla*; Eng. mantle with a black pampa, shawl with a black *pampa*.

**Size:** Intermediate; **Dims.:** Width: 117 cm; Length: 109 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1980s.

**Style:** Chuis-Sora; **Sub-Style:** Tapacarí; **Cultural affiliation:** Quechua-Chuis-Sora.

**Provenance:** Tapacarí Prov., Cochabamba Dept., Central Interandean Valleys of Bolivia.

**Material:** Sheep wool; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Simple structure for warp-faced weave, warped in 2; Selected technique with a derived odd count, 2|1 (minor side bands).

Simple structure for warp-faced weave, warped in 2; Selected technique with paired warps (*liyi palla*) (major and intermediate bands);

Complex structure for warp-faced weave, warped in 3; Selected technique counted in pairs, 2|2 (minor 'teeth' bands).

**Components:** 2 structural components (two halves of the *Llijlla*).

**Threads:** **Warp:** sheep wool in 'S' and 'Z'; **Weft:** sheep wool in 'S'.

**Colours:** Natural wool tones and artificial dyes:

- Tawny Port: 19-1725 TPX, cherry-red narrow stripes;
- Ski Patrol: 18-1761 TPX, mid red border stripe;
- Licorice: 19-1102 TPX, black *pampa*;
- Gothic Grape: 19-3720 TPX, dark blue-violet designs;
- Emberglow: 17-1547 TPX, mid red-orange designs;
- June Bug: 19-5414 TPX, dark green-blue designs;
- Rose Red: 18-1852 TPX, fuchsia designs;
- Natural black: weft.



Wide rectangular *llijlla* in the Chuis-Sora style, and Tapacarí sub-style, woven in warp-faced weave in sheep wool. The construction is of two pieces united in the central seam with fishbone stitching in cherry-red yarn. The borders lack finishes. The plainweave *pampa* and stripes are warped in one. The major bands are simple, warped in two, with the selected technique with paired warps (Qu. *liyi pally*), with their striking textures and iconography, characteristic of this region, as are the lateral intermediate bands. The minor bands flanking the major and intermediate bands are complex, warped in three, with the selected technique counted in pairs, 2|2. The side bands are warped in two, with the selected technique with a derived odd count, 2|1.

The *llijlla's* composition is almost symmetrical around the central axis. The wide black *pampa* to each side, including various narrow stripes with warp threads spun in 'Z' (Qu. *lluq'i*), is intercalated with the design areas. In each half, the major design area (Qu. *pally*) flanks the central seam, with similar but narrower design area to the side. The wider bands in these have varying motifs of concentric diamonds with appendices, some with four diamonds and small points inside, mainly in orange and white, with an additional striping effect in fuchsia, green and violet. The *llijlla* ends in narrow bands with motifs of diagonal lines in fuchsia and white, and finally a narrow stripe in red at one end and orange at the other. The wider bands are flanked to one side by minor bands of 'H' motifs (called in this region *mult'i*) said to be a person working doubled over, in fuchsia, violet and white, and to the other of 'skull' designs (*t'uxlu*) in green, orange and white. The chromatic range is of reds, oranges, green and violet as dark tones, contrasted with white.

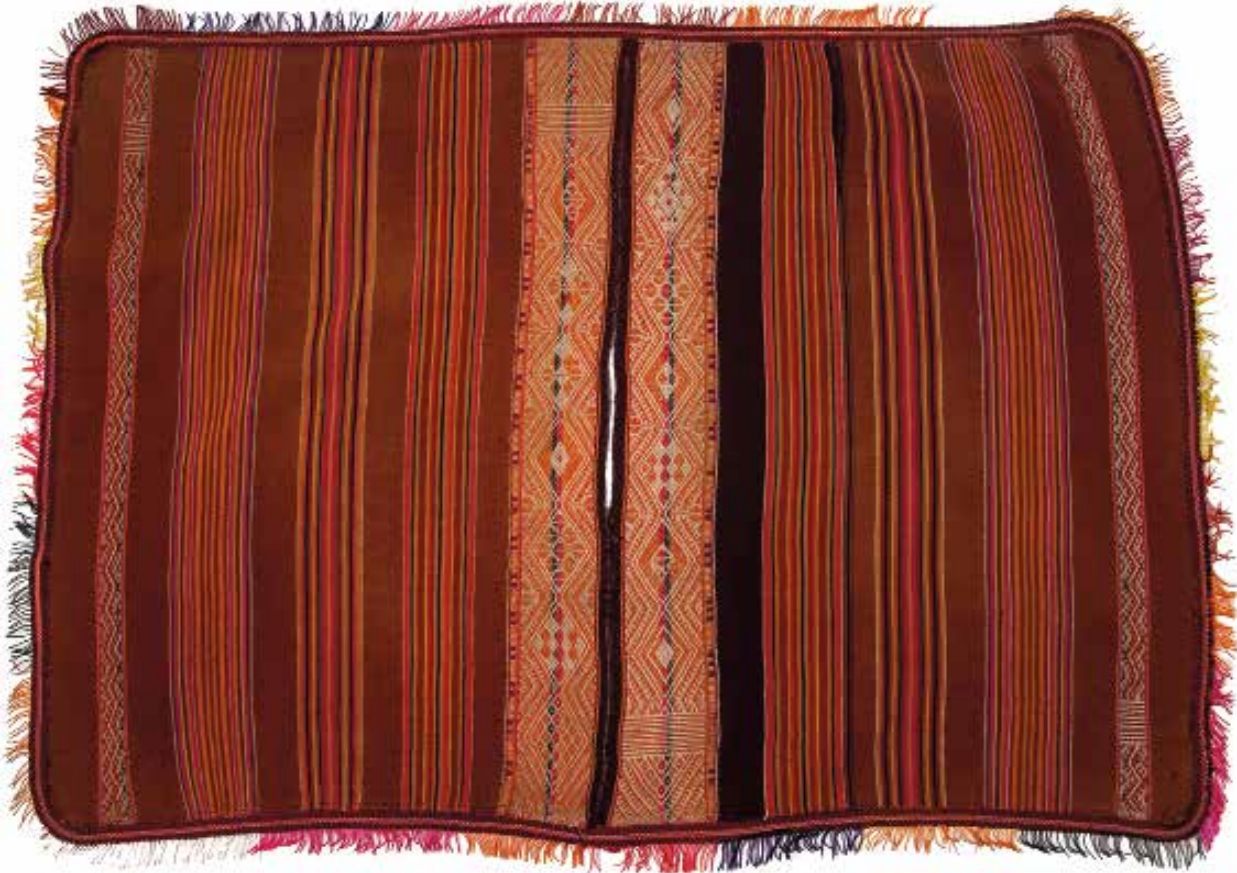
#### **Bibliography and reference textiles:**

Compare this example with others of the same Tapacarí style in Catalogue nos. 147 and 149. On the skull designs, see also Arnold and Espejo (2013a: 242-244).





## Poncho with fringe and concentric diamond motifs



**Object ID:** 130.

**Form:** Poncho with fringe; **Sub-class of Form:** Open tunic, as part of General tunic.

**Equivalences:** Sp. *poncho con flecos*; Aym. & Qu. *punchu*; map: *choni*.

**Size:** Large; **Dims.:** Width: 134 cm (including fringe); Length: 90 cm (including fringe).

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1990s.

**Style:** Chuis-Sora; **Sub-Style:** Tapacarí; **Cultural affiliation:** Quechua-Chuis-Sora.

**Provenance:** Tapacarí Prov., Cochabamba Dept., Central Interandean Valleys of Bolivia.

**Material:** Acrylic yarn and sheep wool; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Simple structure for warp-faced weave, warped in 2; Selected technique with paired warp (*liyi palla*) (major and side bands);

Complex structure for warp-faced weave, warped in 3; Selected technique counted in pairs, 2|2 (minor bands).

**Components:** 2 structural components (two halves of the poncho) and 1 attached component (border ribbon with fringe).

**Threads:** **Warp:** acrylic yarn in 'S'; **Weft:** acrylic yarn in 'S'.

**Colours:** Natural wool tones and artificial dyes:

- Beetroot Purple: 18-2143 TPX, fuchsia stripes and designs;
- Bistro Green: 19-5408 TPX, dark green-blue stripes and designs;
- Golden Poppy: 16-1462 TPX, mid orange designs;
- Rhododendron: 19-2024 TPX, dark cherry wide stripes;
- Raspberry Sorbet: 18-2043 TPX, mid red-violet stripes and designs;
- Blazing Orange: 15-1160 TPX, light orange stripes;
- Auburn: 18-1343 TPX, mid red-brown wide stripes;
- Ketchup: 18-1449 TPX, light cherry-red designs;
- Natural dark brown: weft.

Wide, rectangular poncho in Chuis-Sora style and Tapacarí sub-style, woven in warp-faced weave in acrylic yarn, with the striking textures and diamond designs of the *liyi pally* technique. The construction is of two pieces, joined in a central seam with fishbone stitching in cherry-red, leaving the neck opening. The poncho's borders are finished in a ribbon in ladder technique with checkerboard colours (in fuchsia and white) and a weft extension fringe in distinct blocks of colour. The plainweave *saya* and stripes are warped in one. The major bands are simple, warped in two, with the selected technique with paired warps (Qu. *liyi pally*) and a predominant 2|1 count. The minor bands to each side of the *llijlla* have the same structure and technique. Flanking the major bands are complex minor bands, warped in three, with the selected technique warped in pairs, 2|2.

The poncho's composition is asymmetrical, as the stripe groupings vary to each side of the piece. In this case the *saya* is reduced to wide stripes of cherry-red and mid brown across the poncho, intercalated with the wide sets of coloured stripes and lateral design bands. A major design area (Qu. *pally*) flanks each side of the central seam, and at each side of the poncho there is simply a wide lateral design band flanked by narrow stripes. The main bands of the central design area have diamond motifs with appendices but varied interiors: some in concentric form; others with 'seeds' inside, mainly in orange and white, and with a striped effect in fuchsia and orange. These main bands are flanked by narrow bands of 'H' motifs (*mult'i*) in three colours. The lateral bands of the poncho have motifs of zigzags with appendices, in the same orange and white. The poncho ends in wide mid brown stripes. The chromatic range contrasts the dark reds, browns, oranges, green and fuchsia, with white.



**Bibliography and reference textiles:** Compare this Tapacarí style poncho with the Jesuit poncho in Catalogue 102, which has similar motifs in a semi-industrial version of the *liyi palla* technique.





## *Llijlla* with a red *pampa* and strange animals



**Object ID:** 28229.

**Form:** *Llijlla* with a red *pampa*; **Sub-class of Form:** General *Llijlla*.

**Equivalences:** Sp. *lliclla de pampa roja*; Qu. *puka pampa lliklla, puka pampa lliqlla, puka pampa llijlla, puka pampa pullukuta*; Eng. red *pampa llijlla*, mantle with red *pampa*, shawl with red *pampa*.

**Size:** Large; **Dims.:** Width: 105 cm; Length: 103 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Chuis-Sora; **Sub-Style:** Leque; **Cultural affiliation:** Quechua-Chuis-Sora.

**Provenance:** Leque, Tapacarí Prov., Cochabamba Dept., Central Interandean Valleys of Bolivia.

**Material:** Sheep wool; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave; Complex structure for warp-faced weave, warped in 3; Complex double cloth technique, with 2 wefts (major bands); Simple structure for warp-faced weave, warped in 2; Selected technique counted in pairs, 2|2 (minor bands).

**Components:** 2 structural components (two halves of the *llijlla*).

**Threads:** **Warp:** sheep wool in 'S'; **Weft:** sheep wool in 'S'.

**Colours:** Natural wool tones, natural and artificial dyes:

- Rumba Red: 19-1940 TPX, dark violet stripes and *pampa*;
- Carmine: 17-1831 TPX, mid red stripes;
- Tawny Port: 19-1725 TPX, dark red-brown stripes and designs;
- Sycamore: 19-5917 TPX, dark green-blue intermediate stripes and designs;
- Posy Green: 18-5616 TPX, mid green-blue narrow stripes;
- Golden Nugget: 16-1142 TPX, light reddish-yellow designs;
- Astral Aura: 19-3830 TPX, dark blue-violet stripes;
- Cloud Dancer: 11-4201 TPX, off-white stripes and designs;
- Natural dark brown: weft.





Large, almost square *llijlla* in warp-faced weave, made in sheep wool, from the valleys of Leque, in the Chuis-Sora style and Leque sub-style. This style is identifiable by its use of complex double cloth in the major bands, with their motifs of monstrous animals. The construction is of two pieces, joined in a central seam with reinforced figure eight stitching with coloured yarn in blocks of distinct colours (green, pink, mauve and yellow). There is no finish to the borders. The plainweave *pampa* and stripes are warped in one. The major bands are complex, warped in three, with a simple double cloth technique. The minor bands are simple, warped in two, with the selected technique counted in pairs, 2|2.



The *llijlla's* composition is symmetrical around the central axis. The dark cherry-red *pampa* at each side is intercalated with four design areas (Qu. *pallay*), two in the centre and one at each side. The design areas are composed of a central band in complex double cloth with the motifs of familiar and unfamiliar animals, and in some cases stepped diamonds. These are flanked by coloured stripes, and then minor bands of 'skull' (*t'uxlu*) motifs in cherry-red and white, flanked in turn by coloured stripes. The *llijlla* ends in intermediate green stripes and finally in narrow coloured stripes. The chromatic range is of natural and artificial colours, the chromatic range contrasting the dark tones of cherry-red and green with white, light fuchsias, greens and yellows.

**Bibliography and reference textiles:** There are no reference textiles for this piece.



## *Llijlla* with a black *pampa* and zigzag designs



**Object ID:** 28219.

**Form:** *Llijlla* with a black *pampa*; **Sub-class of Form:** General *Llijlla*.

**Equivalences:** Sp. *lliclla de pampa negra*; Qu. *yana pampa liklla, yana pampa lliqlla, yana pampa llijlla, yana pampa pullukuta*; Eng. black *pampa llijlla*, mantle with black *pampa*, shawl with black *pampa*.

**Size:** Intermediate; **Dims.:** Width: 111.5 cm; Length: 99 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Central Qharaqhara; **Sub-Style:** Yocalla; **Cultural affiliation:** Aymara-Quechua-Central Qharaqhara.

**Provenance:** Yocalla, Tomás Frías Prov., Potosí Dept., Central Interandean Valleys of Bolivia.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Complex structure for warp-faced weave, warped in 3; Selected technique counted in pairs, 2|2 (major bands);

Simple structure for warp-faced weave, warped in 2; Selected technique with a basic odd count, 1|1 (mid-size bands);

Simple structure for warp-faced weave, warped in 2; Selected technique with a derived odd count, 2|1 (minor bands);

**Components:** 2 structural components (two halves of the *Llijlla*).

**Threads:** **Warp:** camelid fibre in 'S'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural fibre tones and artificial dyes:

- Port Royale: 19-1627 TPX, dark cherry-red stripes;
- Vibrant Yellow: 13-0858 TPX, mid yellow stripes;
- Mandarin Orange: 16-1459 TPX, mid red-orange stripes and designs;
- True Red: 19-1664 TPX, dark red intermediate stripes;
- Licorice: 19-1102 TPX, black stripes and *pampa*;
- White Asparagus: 12-0104 TPX, off-white stripes and designs;
- Pompeian red: 18-1658 TPX, mid red designs;
- Rose Red: 18-1852 TPX, fuchsia stripes and designs;
- Rosin: 19-0509 TPX, dark green designs;
- Natural dark brown: weft.

Fine, almost square *llijlla* woven in warp-faced weave in camelid fibre, from Yocalla (Potosí, Bolivia), in the Central Qharaqhara style. The construction is of two pieces joined in the central seam by reinforced zigzag stitching in cherry-red over a stripe of the same colour. The borders lack finishes. The plainweave *pampa* and stripes are warped in one. The major bands are complex, warped in three, with the selected technique counted in pairs, 2|2. The intermediate bands of triangles are simple, warped in two, with the selected technique with a derived odd count, 1|1. The minor bands are also simple, warped in two, with the selected technique and derived odd count, 2|1.

The *llijlla's* composition is symmetrical around the central axis. There is a wide *pampa* in natural black in each half. Two major design areas (Qu. *pallay*), one to each side of the central seam, have a major band of zigzag motifs with appendices, with diamond-shaped 'seeds' in the interstices, in fuchsia, green and yellow in one longitudinal section, and cherry-red, green and white in the other. These major bands are flanked by medium and narrow coloured stripes. Immediately to each side of the central seam are narrow bands of triangles in orange and black. To the sides of the *llijlla* are minor bands of rows of volutes (or hooks) in black and orange, flanked by medium and narrow coloured stripes in white, orange and black. The *llijlla* ends at the side in three intermediate coloured stripes, in white, black and cherry-red, combined with some subtle narrow stripes in red and yellow. The chromatic range of the *llijlla* as a whole contrasts the natural fibre tones (black and white) with the artificially dyed colours, and the dark tones of black, cherry-red, green and fuchsia with white and orange.

**Bibliography and reference textiles:** There are no reference textiles for this piece.





## Ponchito with radiating diamonds and zigzags with horses



**Object ID:** 32.

**Form:** Ponchito; **Sub-class of Form:** Open tunic, as part of General tunic.

**Equivalences:** Sp. *esclavina*, *ponchillo*, *unco pallay*; Qu. *kunka unku*, *unku pallay*.

**Size:** Small; **Dims.:** Width without fringe: 59 cm; Width with fringe: 63 cm; Length without fringe: 42 cm; Length with fringe: 47 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1960s.

**Style:** Central Yampara; **Sub-Style:** Presto; **Cultural affiliation:** Quechua-Central Yampara.

**Provenance:** Presto, Yamparáez Prov., Chuquisaca Dept., Central Interandean Valleys of Bolivia.

**Material:** Cotton and acrylic yarns; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Simple structure for warp-faced weave, warped in 2; Selected technique with a basic odd count, 1 | 1 (bands with radiant figures);

Simple structure for warp-faced weave, warped in 2; Selected technique with a derived odd count, 2 | 1 (bands with *'ika ñawi*);

Simple structure for warp-faced weave, warped in 2; Selected technique with a derived odd count, 2 | 1 (narrow band);

Simple structure for warp-faced weave, warped in 2; Ladder technique with checkerboard colour and an odd count (border).

**Components:** 2 structural components (two halves of the ponchito) and 1 attached component (border ribbon with fringe).

**Threads:** **Warp:** cotton and acrylic yarns in 'S'; **Weft:** cotton and acrylic yarns in 'S'.

**Colours:** Natural cotton tone and artificial dyes:

- Boysenberry: 19-2431 TPX, dark red-violet designs;
- Emberglow: 17-1547 TPX, mid red-orange designs;
- Alpine Green: 18-5322 TPX, mid green-blue designs;
- Pristine: 11-0606 TPX, off-white cotton weft, stripes and designs;
- Jester Red: 19-1862 TPX, dark red stripes;
- Persimmon Orange: 16-1356 TPX, mid orange designs;
- Carmine Rose: 17-2230 TPX, mid red-violet designs;
- Orchid Mist: 17-3612 TPX, mid blue-violet designs.





Very fine ponchito (also called in Spanish an *esclavina* or *ponchillo*), as a variant of the sleeveless open tunic with many designs known in Quechua as an *unku pally* (literally an *unku* with many-designs). This ponchito woven in warp-faced weave in cotton fibre and acrylic yarn, is from Presto (Potosí, Bolivia), in the central Yampara style and Presto sub-style, recognisable by the predominant use of the selected technique with a derived odd count. The construction is of two pieces joined in the central seam with zigzag stitching in off-white over a stripe of the same colour. The borders are finished with a ribbon in warp-faced weave, with the ladder technique with checkerboard colour, and a weft-extension fringe is blocks of rainbow colours. The plainweave *pampa* and stripes are warped in one. There are three band types: two are simple, warped in two, with the selected technique with a derived odd count, 2|1, and the third has the same structure and the selected technique, but with a basic odd count, 1|1.



The ponchito's composition is symmetrical around the central axis. There are two design areas (Qu. *pally*) in each half, separated by intermediate white stripes; and on each side border is a minor band. The two central design areas have a central band with an additional striped effect, giving designs in red and white, and violet and white, with a radial effect from a central diamond and appendices, with a horse (with a star or prehensile tail) in its interior. These radiating diamonds are known in Spanish as *caballo palma* or 'horse hoof' (Jordán, 1993, 1994b). This major band is flanked by complex minor bands of diagonal lines (on one side in light red, green and white, and on the other in light red, orange and white). There follow lateral bands of zigzags with appendices (which can also be read as half concentric diamonds), outlined with birds to one side and flowers to the other. These are called in Quechua *t'ika ñawi* (flower-eyes) (Jordán, 1993, fig. 10, 1994b, fig. 9). By contrast, in the flanking major design areas, a central band of radiating zigzags with horses, flowers and other elements in the interstices, and with the same kind of striping effect, is flanked by narrow bands of diagonal line motifs, and then by further wide bands of concentric diamonds and lozenge shapes of 'flowers' or 'stars', with a 'seed' or 'horse and seed' in the interior. The minor bands on the ponchito's sides have a similar striping effect of various colours, and motifs of zigzags with birds in the interstices, called in Quechua *ch'aska qingu* (radiating zigzag) (Jordán, 1994b, fig. 9). The chromatic range is of artificial dyes with a subtle degradation or *k'isa*-like effect. In the bands, dark tones of cherry-red, violet, green and orange are contrasted with white.

**Bibliography and reference textiles:** On the designs of Tarabuco region textiles and their meanings, see the works of Meisch (1986), Jordán (1993, and 1994a and b) and Cereceda et al. (1993). See also the entries in Catalogue nos. 152 to 155.



## Half *aksu* with black *pampa* and radiating zigzag designs



**Object ID:** 1.

**Form:** Half *aksu*; **Sub-class of Form:** *Aksu*, as part of Female dress.

**Equivalences:** Sp. *akso, anaco, anako, ancallo, angallo, añaco, axo, algodón, medio acso, saya, sobrefalda, sotana, sotana sin mangas, urco, urkuyo*; Aym. *jurkhu, urkhu, urku*; Qu. *acxo, ajsu, aksu, anaku, ankallu, aqsu, arxo, axu*; Eng. dress, half overskirt, woman's half overskirt.

**Size:** Intermediate; **Dims.:** Width: 64 cm; Length: 96 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Central Yampara; **Sub-Style:** Presto; **Cultural affiliation:** Quechua-Central Yampara.

**Provenance:** Presto, Yamparáez Prov., Chuquisaca Dept., Central Interandean Valleys of Bolivia.

**Material:** Sheep wool and cotton yarn (white); **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave (stripes, *pampa*).

Simple structure for warp-faced weave, warped in 2; Selected technique with a derived off count, 2|1 (major bands);

Complex structure for warp-faced weave, warped in 3; Selected technique counted in pairs, 2|2 (minor bands);

Simple structure for warp-faced weave, warped in 2; Selected technique counted in pairs, 2|2 (minor bands).

**Components:** 1 structural component (half of the *aksu*).

**Threads:** **Warp:** sheep wool and cotton yarn in 'S'; **Weft:** sheep wool and cotton yarn in 'S'.

**Colours:** Natural wool tones and artificial dyes:

- Black Coffee: 19-1111 TPX, black *pampa*;
- Greener Pastures: 19-6311 TPX, dark green designs in minor bands;
- Raspberry: 18-1754 TPX, mid red designs in minor bands;
- Persian Red: 19-1860 TPX, dark red designs in major bands;
- Banana: 13-0947 TPX, light yellow stripes;
- Biking Red: 19-1650 TPX, dark red-violet stripes;
- Golden Poppy: 16-1462 TPX, mid orange stripes;
- Deep Teal: 19-4914 TPX, dark green-blue designs;
- Hortensia: 19-2009 TPX, dark violet designs;
- Elm Green: 18-0121 TPX, mid green designs;
- Natural black wool: weft.



A half-*aksu* in rectangular form, in one single piece, probably the lower part of the whole, woven in warp-faced weave in camelid fibre. It is in the Central Yampara style, and Presto sub-style, recognisable by the predominant use of the selected technique with a derived odd count rendering the geometric designs. There are no border finishes. The plainweave *pampa* and stripes are warped in one. The major design bands are simple, warped in two, with the selected technique and derived odd count, 2|1, whereas the minor bands are complex, warped in three, with the selected technique counted in pairs, 2|2.

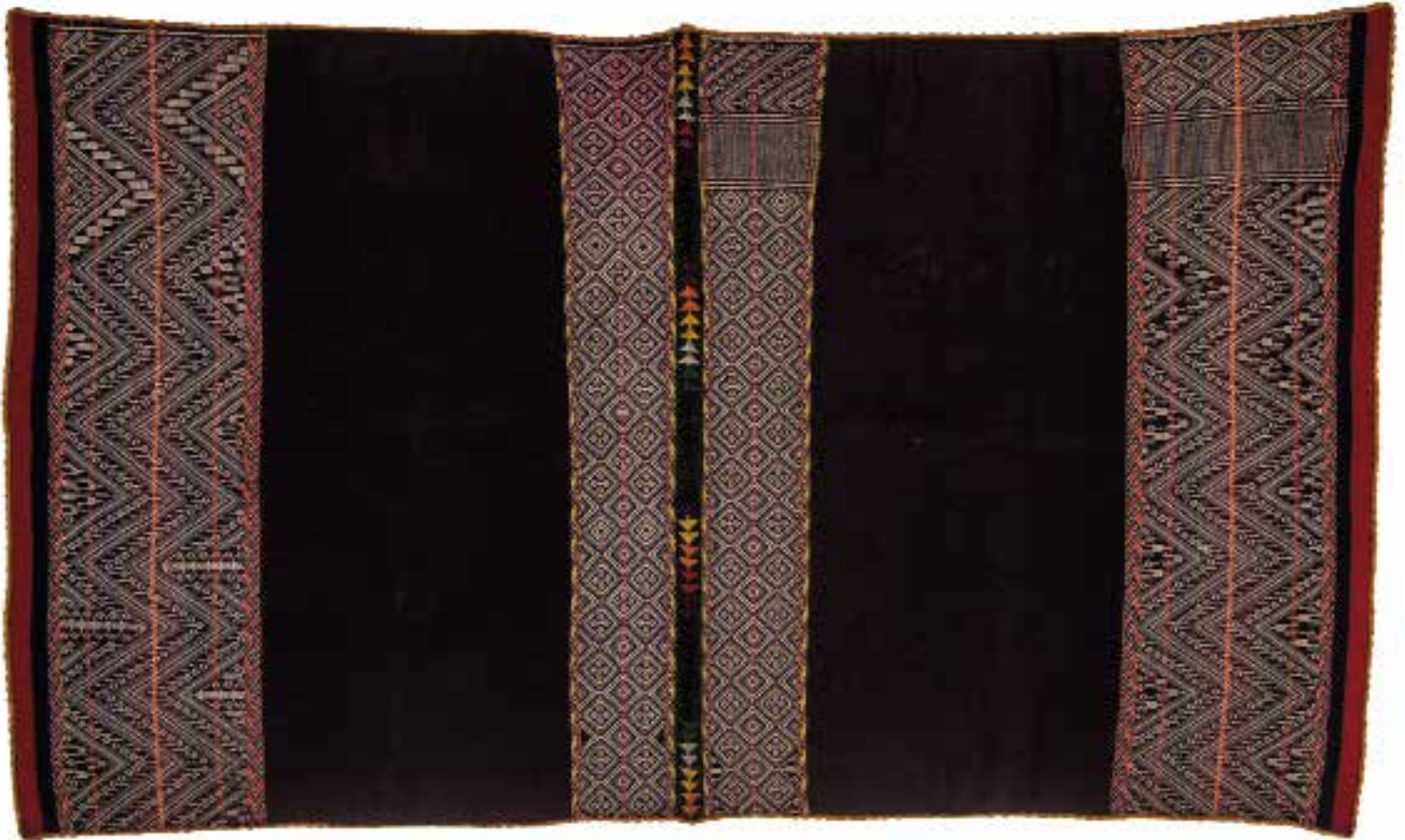
The composition is of a black *pampa*, and one design area (Qu. *pallay*), followed by the side border in a stripe in the same black as the *pampa*. The design area has a central band with a striping effect (in violet, orange and green), and motifs of paired radiating zigzags (Qu. *ch'aska qinqu*) with 'stars' (or 'flowers') in the interstices (Jordán, 1993, 1994b). This central band is flanked by complex narrow bands of diagonal lines, in three colours, then a group of narrow coloured stripes with the degradation effect across the colours called *k'isa*. To each side of the design area is another major band, this time of zigzag motifs with appendices (Qu. *mayas qinqu*: 'river bank'), with birds, probably quails (*yuthu*), in the interstices, in red and white (Jordán *ibid.*). Note that each of the major design bands has distinct motifs in the finishing section. The outer border of the design area has complex minor bands of skull designs (*t'uxlu*), in pink, green and white. The chromatic range of the piece is of dark tones of black, red, green, violet and orange, contrasted with white.

#### **Bibliography and reference textiles:**

On Tarabuco region textiles, their designs and meanings, see the works of Meisch (1986), Jordán (1993, and 1994a and b) and Cereceda et al. (1993). See also the entries in Catalogue nos. 152, 154 and 155.



## *Llijlla* with a cherry-red *pampa*, zigzags and flowers



**Object ID:** 19957.

**Form:** *Llijlla* with a cherry-red *pampa*; **Sub-class of Form:** General *Llijlla*.

**Equivalences:** Sp. *lliclla*, *llicuilla*, *lliglla*, 'liquida', *chal*; Qu. *lliklla*, *lliqlla*, *llijlla*, *pullukuta*; Eng. general mantle, general shawl.

**Size:** Small; **Dims.:** Width: 114 cm; Length: 67 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Central Yampara; **Sub-Style:** Presto; **Cultural affiliation:** Quechua-Central Yampara.

**Provenance:** Tarabuco, Yamparáez Prov., Chuquisaca Dept., Central Interandean Valleys of Bolivia.

**Material:** Sheep wool; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Simple structure for warp-faced weave, warped in 2; Selected technique with a basic odd count, 1 | 1 (major bands);

Complex structure for warp-faced weave, warped in 3; Selected technique with a basic odd count, 1 | 1 (minor bands);

Simple structure for warp-faced weave, warped in 2; Ladder technique with checkerboard colour, and odd count (termination).

**Components:** 2 structural components (two halves of the *Llijlla*).

**Threads:** **Warp:** sheep wool in 'S'; **Weft:** sheep wool in 'S'.

**Colours:** Natural wool tones and artificial dyes:

- Dark Cheddar: 15-1150 TPX, mid orange tubular edging designs;
- High Risk red: 18-1763 TPX, mid red stripes;
- Green Gables: 19-4906 TPX, dark green-blue stripes;
- Bright Rose: 18-1945 TPX, fuchsia designs;
- Bright White: 11-0601 TPX, off-white designs;
- Orange Peel: 16-1359 TPX, dark orange designs;
- Cherry Tomato: 17-1563 TPX, mid red-orange designs;
- Tawny Port: 19-1725 TPX, dark cherry *pampa* and designs;
- Cowhide: 19-1533 TPX, mid cherry designs;
- Brittany Blue: 18-5610 TPX, mid green-blue designs;
- Daffodil: 14-0850 TPX, lemon-yellow designs;
- Natural dark brown: weft.



Wide rectangular *llijlla* woven in warp-faced weave in sheep wool, from Tarabuco (Yamparáez, Chuquisaca, Bolivia), in the Central Yampara style and Tarabuco sub-style. The *llijlla* is well-woven with wide and characteristic design areas, and constitutes a *pallay llijlla* (with many design) for festive uses. The construction is of two pieces joined in the central seam by figure eight stitching with extensions in triangular form, in blocks of colours (orange, yellow, white, green, dark violet, cherry, red), with the degradation effect (called *k'isa*) over the central dark green stripe. The borders are finished with a simple tubular edging in yellow, white, red and green. The plainweave *pampa* and stripes are warped in one. All the bands apply the selected technique with a basic odd count, 1|1, to a simple structure (warped in two) in the case of the major bands, or a complex one (warped in three) in the case of the minor bands.

The *llijlla's* composition is symmetrical around the central axis. A wide black *pampa* is intercalated with two design areas (Qu. *pallay*) in each half, one to the side of the central seam and the other at the side. The central design areas have motifs of diamonds with appendices, and flowers inside (Qu. *ch'aska ñawis*) (Jordán, 1993, 1994b). These central bands are flanked by minor bands of chevrons, in three colours. The final sections of one central design band have distinct motifs of multiple zigzags with appendices, interspersed with diagonal rows of flowers (or stars) (Qu. *ch'aska qinqu*) (Jordán, 1994b, fig. 9).

The main band of the lateral design areas has the same motifs of multiple zigzags with appendices, interspersed with diagonal rows of flowers (or stars) (*ch'aska qinqu*). These bands present variations in the cherry-red of the designs in the three longitudinal sections, and they also present emphatic narrow coloured stripes in red, orange and green. One of the lateral design areas has a final section of interlinked concentric diamonds. Both these lateral major bands are equally flanked by the narrow bands of chevrons with three colours. In both types of design area, the termination area has some rows of ladder designs with the colour in rows at either end. The borders of the *llijlla* end in intermediate stripes in green and finally red. The chromatic range is of natural colours and artificial dyes, but without a degradation effect. Dark tones of cherry, red, green, and orange are contrasted with white and yellow.

**Bibliography and reference textiles:** A similar festive *pallay llijlla* can be seen in the Textile Museum, Washington, DC, 1982.43.45 (in Meish, 1986: 266, fig. 11). See also the entries in Catalogue nos. 152, 153 and 155.





## Half *aksu* with a black *pampa* and zigzag with flower motifs



**Object ID:** 16.

**Form:** Half *aksu*; **Sub-class of Form:** *Aksu*, as part of Female dress.

**Equivalences:** Sp. *akso*, *anaco*, *anako*, *ancallo*, *angallo*, *añaco*, *axo*, *cotón*, *medio acso*, *saya*, *sobrefalda*, *sotana*, *sotana sin mangas*, *urco*, *urkuyo*; Aym. *jurkhu*, *urkhu*, *urku*; Qu. *acxo*, *ajsu*, *aksu*, *anaku*, *ankallu*, *aqsu*, *arxo*, *axu*; Eng. dress, half overskirt, woman's half overskirt.

**Size:** Intermediate; **Dims.:** Width: 65 cm; Length: 71 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Central Yampara; **Sub-Style:** Vila Vila; **Cultural affiliation:** Quechua-Central Yampara.

**Provenance:** Vila Vila-Cururu, Yamparáez Prov., Chuquisaca Dept., Central Interandean Valleys of Bolivia.

**Material:** Camelid fibre and cotton yarn (white); **Fabric:** Warp-faced weave.

**Structure and technique:**

Simple structure for warp-faced weave, warped in 1; Plainweave (*pampa* and stripes);

Simple structure for warp-faced weave, warped in 2; Selected technique with a derived odd count, 2|1 (major bands).

Complex structure for warp-faced weave, warped in 3; Selected technique counted in pairs, 2|2 (minor bands).

**Components:** 1 structural component (half *aksu*).

**Threads:** **Warp:** camelid fibre and cotton yarn in 'S' and 'Z'; **Weft:** camelid fibre and cotton yarn in 'S'.

**Colours:** Natural camelid fibre tone (black) and artificial dyes:

- After Dark: 19-1101 TPX, dark gray *pampa* and weft;
- Sun Orange: 16-1257 TPX, mid orange stripes;
- Pink Flambé: 18-2133 TPX, mid red-violet designs in lateral bands;
- Deep Teal: 19-4914 TPX, dark green-blue designs in lateral bands;
- Prune: 19-2014 TPX, dark violet designs in lateral bands;
- Red Plum: 19-2025 TPX, cherry-red designs in the central band;
- Raspberry Radiance: 19-2432 TPX, dark red-violet designs in the central band.



A rectangular half *aksu* in one single piece (probably the lower section), in the Central Yampara style and Vila Vila sub-style, woven in warp-faced weave in camelid fibre. The borders have a complex tubular edging (Qu. *apsu awakipa*) with diamond-shaped *chichilla* motifs. The plainweave *pampa* and stripes are warped in one. Major bands are simple, warped in two, with the selected technique with a derived odd count, 2|1, and minor bands are complex, warped in three, with the same technique.

The composition is of a black *pampa* and a single design area (Qu. *pallay*), where the major central band presents a striping effect, with the subtle degradation effect, called *k'isa* (in orange, light red and dark cherry). Half of this band has motifs of concentric diamonds with appendices (Qu. *ch'aska ñawi*) with flowers and birds in the interstices (Jordán, 1993, 1994b). The other half has motifs of concentric diamonds but with volutes and flowers, and yet other flowers in the interstices (Qu. *mayas ñawi*) (Jordán *ibid.*). This central band is flanked by coloured stripes with a light degradation effect. There follows a lateral band to each side with motifs of multiple zigzags (Qu. *mayas qinqu*), with flowers and birds in the interstices. Each side of the design area has complex minor bands with motifs of chevrons and diamonds in three colours, and finally a narrow orange stripe. The border of the half *aksu* (probably the lower edge of the original whole) ends with an intermediate black stripe in the same tone as the *pampa*, with the additional effect in its interior of eight narrower stripes with the thread spun in 'Z' (*lluq'i*). The chromatic range of the piece is of the dark tones of black, cherry, red, orange, dark pink and mauve contrasted with white.

**Bibliography and reference textiles:** On the designs and their significance in Tarabuco region textiles, see the works of Meisch (1986), Jordán (1993, and 1994a and b) and Cereceda et al. (1993). See also the entries in Catalogue nos. 152, 153 and 154.



## Half *aksu* with a dark brown *pampa* and diamond motifs



**Object ID:** 100.

**Form:** Medio *aksu*; **Sub-class of Form:** *Aksu*, as part of Female dress.

**Equivalences:** Sp. *acso*, *akso*, *anaco*, *anako*, *ancallo*, *angallo*, *añaco*, *axo*, *cotón*, *medio acso*, *saya*, *sobrefalda*, *sotana*, *sotana sin mangas*, *urco*, *urkuyo*; Aym. *jurkhu*, *urkhu*, *urku*; Qu. *acxo*, *ajsu*, *aksu*, *anaku*, *ankallu*, *aqsu*, *arxo*, *axu*; Eng. dress, half overskirt, woman's half overskirt.

**Size:** Unknown; **Dims.:** Width: 68 cm; Length: 100.5 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1950s.

**Style:** Eastern Yampara; **Sub-Style:** Jalq'a; **Cultural affiliation:** Quechua-Eastern Yampara.

**Provenance:** Ravelo, Yamparáez Prov., Chuquisaca Dept., Central Interandean Valleys of Bolivia.

**Material:** Camelid fibre (*pampa*) and sheep wool (dyed colours); **Fabric:** Warp-faced weave.

**Structure and technique:**

Simple structure for warp-faced weave, warped in 1; Plainweave (*pampa* and stripes);

Simple structure for warp-faced weave, warped in 2; Selected technique with a derived odd count, 2|1 (major and minor bands).

**Components:** 1 structural component (half *aksu*).

**Threads:** **Warp:** camelid fibre in 'S' and 'Z' and sheep wool in 'S'; **Weft:** camelid fibre in 'S'.

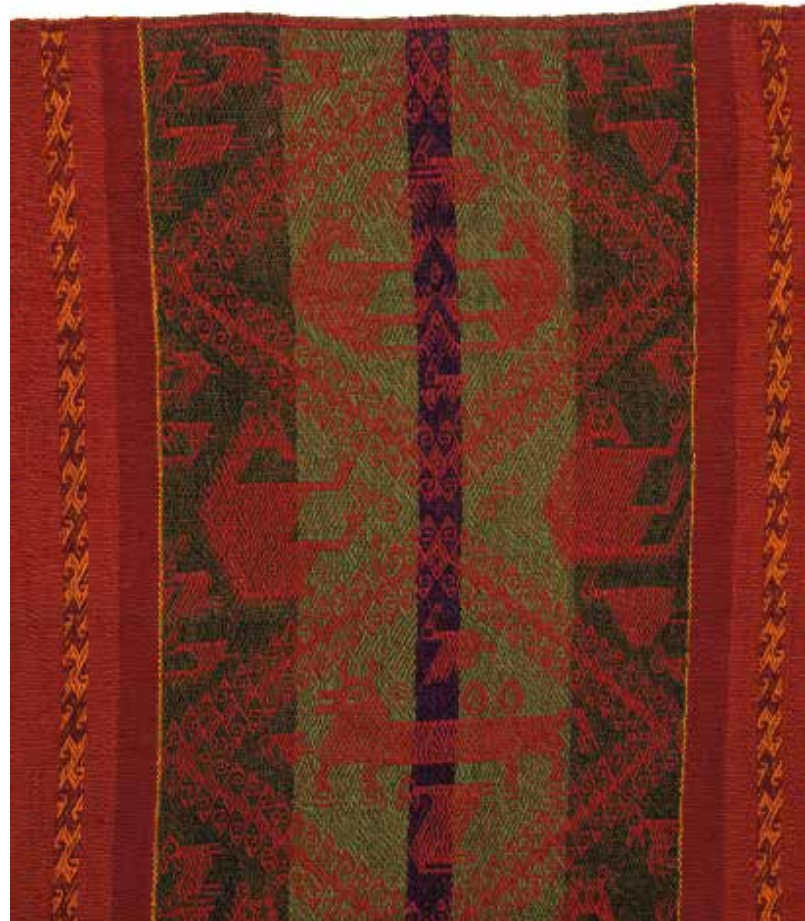
**Colours:** Natural fibre tone (black) and artificial dyes (sheep wool):

- Potting Soil: 19-1218 TPX, natural dark brown in the *pampa* and weft;
- Emberglow: 17-1547 TPX, mid red-orange stripes;
- Chili Pepper: 19-1557 TPX, mid red-brown stripes;
- Port: 19-1525 TPX, dark red-brown designs;
- Fiery red: 18-1664 TPX, mid red-orange designs;
- Orange Peel: 16-1359 TPX, mid orange designs;
- Camelia Rose: 17-1930 TPX, mid red designs;
- Deep Ultramarine: 19-3950 TPX, dark blue designs;
- Gothic Grape: 19-3720 TPX, dark blue-violet designs;
- Rosewood: 19-1532 TPX, mid red-violet designs;
- Golden Rod: 14-0951 TPX, mid yellow designs;
- Shale Green: 16-6116 TPX, mid green designs;
- Greener Pastures: 19-6311 TPX, dark green designs.

Rectangular half *aksu* (probably the lower half of the original piece), in the Jalq'a or Potolo style, woven in warp-faced weave in camelid fibre and sheep wool. It is not common to find Jalq'a textiles from decades ago, and this piece is interesting for its composition and colour combinations in past styles, which do not present the degradation effects called *k'isa* of present day examples. The construction is of a single piece, and there are no finishes to the borders. The predominant technique, as of today, is the selected technique with a derived odd count, 2|1, in the simple major and minor bands, warped in two.

In the composition, a part of the dark brown *pampa* can just be seen to one side, before the major design area (Qu. *pallay*) composed of various bands. The major band has motifs of large diamonds formed of branching volutes, with various zoomorphs (horses and others), birds and seeds, or other diamonds with volutes, in the interior. In the interstices between the diamonds are other motifs of zoomorphs and birds, some of which have the imaginary character developing in the area over the past decades. This major band is flanked by coloured stripes, mainly in reds, and then minor bands of volutes in diagonal branches, in two colours. There follow to each side minor bands with radiating diamond motifs, some with volutes inside, others with appendices, and yet others with diamonds with volutes or birds (or pairs of birds). In the interstices between the diamonds are birds in profile or double volutes, like flowers. Each side of the design area has another minor band with sections of motifs of volutes in rows, and other sections of zigzags with seeds in the interstices. The lower border reiterates the dark brown of the *pampa* in an intermediate stripe made up of various narrow stripes with the threads spun in 'Z' (*lluq'i*), which gives the visual effect of distinct tones of brown. The chromatic range is of dark tones of red, violet and green against orange and pink, but with little contrast.

**Bibliography and reference textiles:** On Jalq'a textile designs and their meanings, see Cereceda et al. (1993).





## Fine *llijlla* with a black *pampa* and small zigzag motifs



**Object ID:** 28227.

**Form:** *Llijlla* with a black *pampa*; **Sub-class of Form:** General *llijlla*.

**Equivalences:** Sp. *lliclla*, *lliquilla*, *lliglla*, '*líquida*', *chal*; Qu. *yana pampa lliklla*, *yana pampa llijlla*; Eng. mantle with a black *pampa*, shawl with black *pampa*.

**Size:** Small; **Dims.:** Width: 104 cm; Length: 81 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Chicha; **Sub-Style:** Calcha; **Cultural affiliation:** Quechua-Chicha.

**Provenance:** Calcha, Nor Lipez Prov., Potosí Dept., Southern Interandean Valleys of Bolivia.

**Material:** Camelid fibre including alpaca; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

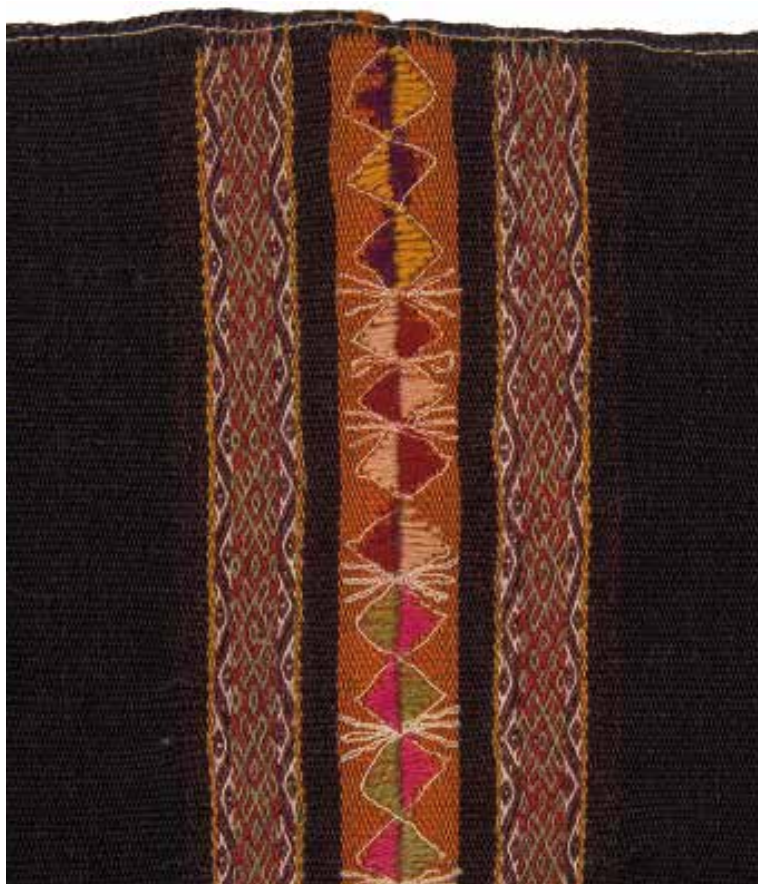
Simple structure for warp-faced weave, warped in 2; Selected technique with a derived odd count, 2 | 1 (all bands).

**Components:** 2 structural components (two halves of the *llijlla*).

**Threads:** **Warp:** camelid fibre including alpaca in 'S'; **Weft:** camelid fibre including alpaca in 'S'.

**Colours:** Natural fibre tone, natural dyes (green) and artificial dyes:

- Jet Black: 19-0303 TPX, black *pampa*;
- Epsom: 17-0324 TPX, natural green in wide stripes;
- Sunflower: 16-1054 TPX, mid orange in side stripes;
- Madder Brown: 19-1331 TPX, cherry-red narrow stripes;
- Scarlet: 19-1760 TPX, dark red designs;
- Egret: 11-0103 TPX, off-white designs;
- Natural gray: weft.



Very fine *llijlla* in a wide rectangular form, in the Calcha style (from Potosí, Bolivia), woven in warp-faced weave in camelid fibre, probably alpaca. The construction is of two pieces joined in the central seam with fishbone stitching with extensions in blocks of contrasting colours, over the central orange stripe, characteristically superimposed with machine-stitched diamonds and rayed areas (like stars) in white yarn. The upper and lower borders of the piece are also machine-stitched in off-white thread. The plainweave *pampa* and stripes are warped in one. The major bands are simple, warped in two, with the selected technique with a derived odd count, 2|1. The minor bands to the sides have the same structure and technique.



The *llijlla's* composition is symmetrical around the central axis. There is a wide black *pampa* in each half, and the central part has a design band to each side of the seam, with motifs of diamonds with four appendices, and flanking these, minor bands of zigzags with seeds in the interstices. To each side, are similar bands with motifs of diamonds with four appendices, flanked by minor bands, this time of volutes (or 'spoons') in wave-like rows. The piece ends on each side with wide green stripes, then minor bands of zigzags with seeds in the interstices, and finally more stripes in green, black and orange. The chromatic range is of black, reds and violets as dark tones contrasted with green and white.

**Bibliography and reference textiles:** Calcha textiles have been the theme of the doctoral thesis and other works by Mary Ann Medlin (1986a and b).



## *Inkuña* with black *pampa* and reserve dyeing



**Object ID:** 3109.

**Form:** *Inkuña* with a black *pampa*; **Sub-class of Form:** *Inkuña*.

**Equivalences:** Sp. *incuña*; Aym. & Qu. *inkuña*, *unkuña*, *unkhuña*, *junkuña*, *sunt'ukhallu*, *tari*; Eng. small mantle.

**Size:** Intermediate; **Dims.:** Width: 71 cm; Length: 62 cm.

**Period:** Period Late Republican (1900-present); **Specific chronology:** c. 1960s.

**Style:** Chicha; **Sub-Style:** Calcha; **Cultural affiliation:** Quechua-Chicha.

**Provenance:** Calcha, Nor Lípez Prov., Potosí Dept., Southern Interandean Valleys of Bolivia.

**Material:** Camelid fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave.

Simple structure for warp-faced weave, warped in 1; Plainweave with reserve dyeing technique (major bands).

**Components:** 2 structural components (two halves of the *inkuña*).

**Threads:** **Warp:** camelid fibre in 'S' and 'Z'; **Weft:** camelid fibre in 'S'.

**Colours:** Natural fibre tones and artificial dyes:

- Licorice: 19-1102 TPX, natural black *pampa*, weft and intermediate stripes;
- French Roast: 19-1012 TPX, mid brown stripes in 'Z';
- Cloud Dancer: 11-4201 TPX, off-white stripes;
- Rumba Red: 19-1940 TPX, cherry-red stripes;
- Twilight Blue: 19-3938 TPX, dark blue stripes;
- Wood Violet: 19-3325 TPX, dark violet stripes;
- Blackberry Cordial: 19-3520 TPX, dark blue-violet stripes;
- Nugget: 16-1148 TPX, light yellow-brown stripes;
- Azure Blue: 17-4139 TPX, mid blue designs.

Very fine, wide rectangular *inkuña* (probably used as a coca cloth) from Calcha in the North Lípez valleys of Bolivia, characterised by the application of reserve-dyeing effects in the main stripes. Woven in warp-faced weave in camelid fibre, the two pieces of the construction are joined in the central seam with zigzag stitching in dark yarn over the near black *pampa*. The borders have a flat edging with motifs of zigzags with points in the interstices, and in some places with diamonds, all in red, white and dark brown; in other places the finish has a braided form in the same colours. The plainweave *inkuña* is warped in one.



The *inkuña's* composition is symmetrical around the central axis, and the play of stripes and effects rather than attention to design bands characterises the 'boliviano' style (Gisbert et al. 2006 [1988]: 287). The *pampa* divides into wide near black stripes, which have two narrow stripes with the threads spun in 'Z' (*lluq'i*) in a dark brown at each side of the central seam, and to each side of the piece. Each half of the *inkuña* has a striking intermediate stripe in mid blue, with the effect of reserve dyeing (Qu. *watasqa*, called in Spanish a 'banda *watado*') in white, with stepped diamond designs and a white line in the central vertical axis. This special stripe is flanked immediately by narrow coloured stripes in dark red, blue and white. To both sides of these special stripes are sets of narrow coloured stripes organised symmetrically around their central axis. The *inkuña* ends at each side with an intermediate stripe in the same near black as the *pampa*, and finally the two stripes spun in 'Z'. The chromatic range of the *inkuña* is of near black, and dark tones of red, violet and blue, contrasted with yellow and white.



**Bibliography and reference textiles:** Calcha textiles were the theme of the doctoral thesis and other works by Mary Ann Medlin (1986a and b). On the techniques of reserve dyeing, called elsewhere *ikat* (Sp. *watado*; Qu. *watasqa*) see Jordán (2010). Another example of reserve dyeing is Catalogue 159, with prehispanic examples in Catalogue nos. 42, 43 and 44.



## Poncho with fringe and stripes with reserve dyeing effects



**Object ID:** 1228.

**Form:** Poncho with fringe; **Sub-class of Form:** Open tunic, as part of General tunic.

**Equivalences:** Sp. *poncho con flecos*; Aym. & Qu. *punchu*; map: *choni*.

**Size:** Large; **Dims.:** Width with fringe: 135 cm; without fringe: 127 cm; Length with fringe: 125 cm; without fringe: 118 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Chicha; **Sub-Style:** Calcha; **Cultural affiliation:** Quechua-Chicha.

**Provenance:** Calcha, Nor LÍpez Prov., PotosÍ Dept., Southern Interandean Valleys of Bolivia.

**Material:** Sheep wool; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Simple structure for warp-faced weave, warped in 1; Plainweave with reserve dyeing (major bands).

Simple structure for warp-faced weave, warped in 2; Selected technique with a basic odd count, 1 | 1 (minor bands);

Simple structure for warp-faced weave, warped in 2; Selected technique with a derived odd count, 2 | 1 (narrow bands).

**Components:** 2 structural components (two halves of the poncho) and 1 attached component (border ribbon with fringe).

**Threads:** **Warp:** sheep wool in 'S'; **Weft:** sheep wool in 'S'.

**Colours:** Natural wool tones and artificial dyes:

- Licorice: 19-1102 TPX, black *pampa*, weft and wide stripes;
- Ponderosa Pine: 19-5320 TPX, dark green-blue stripes and designs;
- Crimson: 19-1762 TPX, dark red stripes and designs;
- Green Gables: 19-4906 TPX, dark green-blue wide stripes;
- Rosewood: 19-1532 TPX, mid cherry-red designs;
- Cloud Dancer: 11-4201 TPX, off-white stripes and designs;
- Cactus Flower: 18-2326 TPX, fuchsia stripes and designs;
- Galapagos Green: 18-5725 TPX, mid green-blue stripes;
- Golden Nugget: 16-1142 TPX, golden yellow stripes;
- Yolk Yellow: 14-0846 TPX, mid yellow stripes;
- Andorra: 19-1327 TPX, dark red-brown stripes;
- Vermillion Orange: 16-1362 TPX, mid orange stripes;
- Chili Pepper: 19-1557 TPX, dark cherry-red stripes;
- Alpine Green: 18-5322 TPX, dark green-blue stripes;
- Tidepool: 18-5619 TPX, mid green-blue designs.



Almost square poncho from Calcha (Potosí, Bolivia) woven in warp-faced weave in sheep wool, with the fineness and variegated effects of reserved dyeing characteristic of the '*panti*' poncho type (Gisbert et al., 2006 [1988]: 287). The construction is of two pieces joined in the central seam with figure eight stitching with extensions forming triangles in blocks of contrasting colours, leaving the neck opening. The borders are finished with a warp-faced ribbon of narrow coloured stripes (in red, white, dark brown and

yellow) with a weft-extension fringe in different colour blocks attached by zigzag stitching in similar colour blocks. The divided *saya* and stripes are warped in one. The major bands are warped in two, with the selected technique with a basic odd count, 1|1, or a derived odd count, 2|1. Several stripes in the design areas of each half of the poncho present the effects of reserve dyeing (Qu. *watasqa*) to produce designs.



The poncho's composition is symmetrical around the central axis. The *saya* divides into wide dark brown stripes flanking the central seam and at each border, and between these is a wide design area (Qu. *pallay*). To each side of the central seam, a minor band of zigzag motifs with seeds in the interstices is flanked by narrow yellow stripes. This kind of minor band is repeated at each side border, and the poncho ends finally with intermediate stripes in red and dark green. Each major design area has a central stripe with a reserve-dyed effect of motifs of white stepped chevrons on a green-blue base, flanked by narrow bands of zigzag motifs with seeds in the interstices, then by narrow yellow stripes and other intermediate and narrow stripes. There follow intermediate bands organised in modular segments of diamonds and 'X' motifs in red and green, immediately flanked by the same kind of narrow bands with zigzag motifs with seeds in the interstices, the narrow yellow stripes and then more stripes. The inner side of each design area has another band presenting the reserve-dyed effect with motifs of yellow stepped zigzags on a red stripe, flanked by the narrow bands of zigzags with seeds in the interstices, and then narrow yellow stripes. The outer side of the design area ends in two narrow bands of interlinked 'S' and 'Z', and triangles. The following wide brown stripe has a reserve-dyed pattern of white diamonds in its central axis. The chromatic range contrasts dark tones of red, green and fuchsia with white and pale reds.

**Bibliography and reference textiles:** A similar poncho from Surmajchi *ayllu* in South Calcha is in the Textile Museum, Washington, DC (T.M. 1985.27.93 in Medlin, 1986b: 287, fig. 11). See another example of reserve dyeing in Catalogue 158, and the prehispanic examples in Catalogue nos. 42, 43 and 44.





## *Llijlla* with a dark red *pampa* and small radiating diamonds



**Object ID:** 28234.

**Form:** *Llijlla* with a red *pampa*; **Sub-class of Form:** General *Llijlla*.

**Equivalences:** Sp. *lliclla*, *lliclla de pampa roja*; Qu. *puka pampa lliklla*, *puka pampa lliqlla*, *puka pampa llijlla*, *puka pampa pullukuta*; Eng. red *pampa llijlla*, mantle with red *pampa*, shawl with red *pampa*.

**Size:** Intermediate; **Dims.:** Width: 100 cm; Length: 104 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Los Cintis; **Sub-Style:** San Lucas; **Cultural affiliation:** Quechua-Los Cintis.

**Provenance:** San Lucas, Yamparáez Prov., Chuquisaca Dept., Southern Interandean Valleys of Bolivia.

**Material:** Sheep wool; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;  
Complex structure for warp-faced weave, warped in 3; Selected technique counted in pairs, 2|2;  
Simple structure for warp-faced weave, warped in 2; Selected technique with a derived odd count, 2|1.

**Components:** 2 structural components (two halves of the *Llijlla*).

**Threads:** Warp: sheep wool in 'S'; **Weft:** sheep wool in 'S'.

**Colours:** Natural wool tones and artificial dyes:

- Anhracite: 19-4007 TPX, dark blue-black stripes;
- Flame Scarlet: 18-1662 TPX, mid red stripes;
- Rumba Red: 19-1940 TPX, dark red-violet *pampa*;
- Viridis: 17-5734 TPX, mid green-blue designs;
- Fuchsia Red: 18-2328 TPX, fuchsia designs;
- Bistro Green: 19-5408 TPX, dark green-blue central stripes;
- Golden Haze: 12-0826 TPX, light yellow-white narrow stripes;
- Whisper White: 11-0701 TPX, off-white designs;
- Natural dark brown: weft.



Medium-sized *llijlla* woven in warp-faced weave in sheep wool, from San Lucas in the Chuquisaca valleys, in the Los Cintis style and San Lucas sub-style. The construction is of two pieces joined in the central seam over a dark green stripe, in reinforced zigzag stitching in threads of blocks of colour (cherry-red, yellow, pink, green, light blue and mauve). The borders lack finishes. The plainweave *pampa* and stripes are warped in one. The major bands are complex, warped in three, with the selected technique counted in pairs, 2|2. The minor bands are simple, warped in two, with the selected technique with the derivative odd count, 2|1.

The *llijlla's* composition is symmetrical around the central axis. In each half is a wide *pampa* with warp threads of dark red mixed with black. The complex design band at each side of the central seam has motifs of radiating diamonds with stepped diamonds in the interior, in red and green alternating with white (and a square with volutes and other appendices in the end section). These bands are flanked by narrow black and red stripes. The lateral band is of rows of volutes flanked by narrow red stripes. The *llijlla* ends at the sides with medium stripes in green and finally narrow stripes in yellow and black. The chromatic range contrasts the dark tones of red-black, greens and fuchsia with white.



**Bibliography and reference textiles:** On San Lucas textiles, see Rivera and Nina (2012 and 2013).



***Llijlla* with a dark red *pampa* and bands with volutes in ‘V’**

**Object ID:** 28217.

**Form:** *Llijlla* de *pampa* roja; **Sub-class of Form:** General *Llijlla*.

**Equivalences:** Sp. *lliclla*, *liclla de pampa roja*; Qu. *puka pampa lliklla*, *puka pampa lliqlla*, *puka pampa llijlla*, *puka pampa pullukuta*; Eng. red *pampa llijlla*, mantle with red *pampa*, shawl with red *pampa*.

**Size:** Small; **Dims.:** Width: 98 cm; Length: 88.5 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Southern Qharaqhara; **Sub-Style:** Caiza; **Cultural affiliation:** Quechua-Southern Qharaqhara.

**Provenance:** Chillma, Caiza D, José María Linares Prov., Potosí Dept., Southern Interandean Valleys of Bolivia.

**Material:** Sheep wool and cotton yarn; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

Simple structure for warp-faced weave, warped in 2; Selected technique with a derived odd count, 2 | 1 (bands).

**Components:** 2 structural components (two halves of the *Llijlla*).

**Threads:** **Warp:** sheep wool and cotton yarn in ‘S’; **Weft:** sheep wool in ‘S’.

**Colours:** Natural wool tones, natural and artificial dyes:

- Juniper: 18-6330 TPX, mid green stripes;
- Mars Red: 18-1655 TPX, mid red-orange stripes and designs;
- Papyrus: 11-0107 TPX, off-white cotton yarn in designs;
- Gothic Grape: 19-3720 TPX, dark blue-violet stripes;
- Tawny Port: 19-1725 TPX, dark red-violet *pampa*;
- Natural dark brown: weft.



Small *llijlla* woven in warp-faced weave in sheep wool, from the Caiza valleys (Potosí, Bolivia) in the Southern Qharaqhara style. The construction is of two pieces united in the central seam over a red stripe with figure eight stitching with threads in blocks of colour (mauve, pink, dark green, orange, light green etc.). There are no finishes on the borders. The plainweave *pampa* and stripes are warped in one. The design bands are simple, warped in two, with the selected technique with a derived odd count, 2|1.



The *llijlla's* composition is symmetrical around the central axis. To each side is a very wide *pampa* in dark red, with many variations in the wool tone of the warp. There is one design area (Qu. *pallay*) flanking the central seam, and another to each side. Each of these design areas has a central band composed of volutes ramifying in 'V' in reflection with a 'seed' between them, in red and white, with a central blue-violet striping effect. These central bands are flanked by narrow green stripes, then minor bands of 'S' motifs in a vertical sequence with points between them, and then another narrow green stripe. The bands end in ladder design sections with the colour in rows. At each side the design area's composition is similar. The *llijlla's* side borders end in medium orange stripes and finally a narrow green stripe. The chromatic range is of dark tones of violets, red-orange and green contrasted with the white of industrial cotton.

**Bibliography and reference textiles:** There are no reference textiles for this piece.



## *Llijlla* covered with intermediate coloured stripes



**Object ID:** 218.

**Form:** *Llijlla* with intermediate stripes; **Sub-class of Form:** General *Llijlla*.

**Equivalences:** Sp. *lliclla*, *lliclla con listas medianas*; Aym. *taypi lista llijlla*; Qu. *chawpi list lliklla*, *chawpi list lliqlla*, *chawpi list llijlla*, *chawpi list pullukuta*; Eng. *llijlla* with middle-sized stripes, mantle with middle-sized stripes, shawl with middle-sized stripes.

**Size:** Large; **Dims.:** Width: 132.5 cm; Length: 103 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Southern Qharaqhara; **Sub-Style:** Toropalca; **Cultural affiliation:** Quechua-Southern Qharaqhara.

**Provenance:** Toropalca, Nor Chichas Prov., Potosí Dept., Southern Interandean Valleys of Bolivia.

**Material:** Camelid fibre (white) and sheep wool (black and dyed colours); **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave;

**Components:** 2 structural components (two halves of the *Llijlla*).

**Threads:** **Warp:** camelid fibre and sheep wool in 'S'; **Weft:** camelid fibre and sheep wool in 'S'.

**Colours:** Natural wool tones (white and black) and artificial dyes:

- Deep Sea: 17-5513 TPX, mid green-blue stripes;
- Orange Peel: 16-1359 TPX, mid orange stripes;
- Crown Jewel: 19-3640 TPX, dark blue-violet stripes;
- Rio Red: 19-1656 TPX, dark red stripes;
- Moonless Night: 19-4203 TPX, dark blue-black stripes;
- Aurora Red: 18-1550 TPX, mid red-orange stripes;
- Deep Wisteria: 19-3842 TPX, dark blue-violet stripes;
- Rumba Red: 19-1940 TPX, dark red-violet stripes;
- Cloud Dancer: 11-4201 TPX, off-white stripes;
- Warm Apricot: 14-1051 TPX, mid orange-yellow stripes.



Large *awayu* in a wide rectangular form, from Totopalca (Potosí, Bolivia), woven in warp-faced weave in camelid fibre (in white) and sheep wool (in black and dyed colours), in the Southern Qharaqhara style. The construction is of two pieces joined in the central seam with figure eight stitching with extensions, in yarn organised in blocks of different contrasting colours (red with green, yellow with violet etc.) over a central black stripe. The borders lack finishes. The plainweave *awayu* has a simple structure, warped in one, throughout, and the importance of this piece is in the organisation of the striping effect, similar to the striped *wallasa* from Peru, and the regional farming bags (Sp. *costal*).

The *awayu's* composition is symmetrical around the central axis. In each half are a series of intermediate stripes intercalated with narrow stripes, in which the *pampa*-like natural white and black central stripes are flanked by stripes of different dyed colours. The *awayu* ends at the sides with a series of narrow stripes in red and black (like the *wayruru* seed thought to be lucky), and finally with narrow stripes in light violet and orange, and a mid green medium stripe. The chromatic range contrasts the natural tones of black and white with the dyed colours.

**Bibliography and reference textiles:** On the *wayruru* seeds, see Cereceda (1987: 160-61, 167-184). See Lefebvre (n.d.) on the striped *wallasa* mantles in lakeside Peru.







# Lowland textiles

This selection of lowland textiles in MUSEF gives priority to those from Bolivia, with some pieces from neighbouring Paraguay, grouped into three major regions with their respective indigenous peoples:

## *Amazon region*

Araona  
Moré  
Takana  
Yaminawa  
Yurakaré

## *Chaco region*

General  
Ayoreo  
Guaraní  
Ava-Guaraní  
Isoseño-Guaraní  
Nivaklé  
Weenhayek or Mataco

## *Transition zone*

Mojo



The National Park of Madidi, Bolivia. Photograph: [http://upload.wikimedia.org/wikipedia/commons/7/7d/Madidi\\_National\\_Park\\_2006-25-7](http://upload.wikimedia.org/wikipedia/commons/7/7d/Madidi_National_Park_2006-25-7).





# Studies to date on lowland textiles

Denise Y. Arnold

There is relatively little written until now about lowland textiles in Bolivia, in terms of specialised studies on this theme. An exception is the book *Textiles – A classification of techniques*, by Annemarie Seiler-Baldinger (1994), which analyses many of the weaving techniques from this region. Another important reference is the *Catalogue of the Museo Etnográfico “Dr. Andrés Barbero” (MEAB) de la Fundación La Piedad*, in Asunción, Paraguay, by Marciela Alfonsina Elías and Ariel Mencia (2012), which we did not have at hand when we wrote the original catalogue, but which examines many of the same textile forms in this neighbouring region.

Unfortunately, this is also the case in relation to archaeological textiles, given the difficulties of textile preservation in the humid conditions of the region, and the sparse use of clothing among the itinerant groups that frequent or frequented this zone (Szabó, 2008: 641). There are some studies of the woven imprints of textiles in other media, especially the bases of clay pots (Juan-Tresserras and Villalba, 2002). A number of historical studies focus on the descriptions by Spanish chroniclers who visited the region in past centuries, and some of these mention the textiles of this region in passing (Alcala, Lizarraga, Pérez de Zurita, Polo de Ondegardo, Ruiz de Montoya, Suarez de Figueroa, Viedma, D’Orbigny etc.). There are also the important ethnographic studies of the first half of the twentieth century, among them the well-known works by Erland Nordenskiöld (1919, 1929, 1985 [1912], 1997 [1929 1985 [1912] 2]), Alfred Métraux (1928, 1929, 1946, 1948) and Beliaeff (1946).

In addition, there are the ethnographic studies of a new generation of scholars who have lived for many years in the zone (or in contact with this zone), among them Jürgen Reister, Branislava Susnik, Isabelle Combès, Bernd Fischermann and Roy Querejazu. The unpublished work by Fischermann and Quiroga (2000) provides an excellent introduction to the theme of textile production in the distinct lowland regions. This study also mentions prehispanic weaving and that in the Jesuit missions. Other important studies are those on the ongoing relations between the lowlands and the highlands, which mention in passing the flow of raw materials and woven goods, among them Renard-Casevitz et al. (1985, 1988).

Another group of studies on lowland material culture includes details about textile making. The works by Juan Gonzalo (for example 1998), of the Centro Argentino de Etnología Americana, on the Weenhayek (or Matacos) of the Gran Chaco of Bolivia, are excellent in this respect. There are early studies about weaving tools and instruments. In the early twentieth century, Frödin and Nordenskiöld (1918) compared and contrasted spinning techniques done in a horizontal form with plant fibres such as cotton, practiced in lowland areas (in the so-called Bororó technique), with spinning techniques done in a vertical form, carried out with animal fibre, practiced in the Andean highlands (in the technique called Bakäiri). There are also specialised studies on feather art that mention weaving in passing (Bravo, 1997) and other studies on the use of vegetable dyes in textile making (Peña, 1976 [1866]; Kitayama, 1991; Centurión and Kraljevic, 1996).

If we are to understand the historical coincidences as well as the differences in material culture between these regions in contact (lowlands, highland and coast) in distinct periods, a possible route of analysis of the plant fibre bags made by the Ayoreo and other groups, mentioned in the present catalogue, is by comparing the construction and techniques used in making these bags with their counterparts from these other areas, such as the coastal region. Archaeological studies on bags from the coast have been able to identify two subclasses of everyday bag, each one associated with a different sex. Mesh bags and the net bags called *chinguillo* are made in a similar way to those from the lowlands,





Net bag (Sp. *chinguillo*) made from plant fibre, in the Museo Histórico Natural and Casa de la Cultura de Mejillones, Mejillones, Chile.

Photograph: Cornejo, 2008: 82 (Dims.: Width: 46.5 cm; Length: 26 cm)

from vegetable or tendinous fibres, in techniques of twining or wrapping, looping, knotting, twisting or double twisting, and these bags are used for fishing or gathering products, or for guarding work instruments. They are made on the basis of one single continuous element in an elliptical form. Some have bichrome or trichromatic designs of horizontal stripes, in natural and dyed colours (above all reds and blues), that are equally similar to those of lowland bags. Net bags have been found at the site of Morro 1 on the North Coast of

Chile, dating to about 3500-1500 BC (Standen, 2003: 178-180, 188; see also Agüero, 2002).

Studies on this coastal region suggest that the *mesh* bag, as a kind of net bag, has a twining of looped technique which is more elastic, whereas the *net* bag has a knotted structure with a fixed and non-elastic character (Cases and Loayza, 2010: 60, see also Carmona, 2006: 115). See figure 9. In the lowlands, the situation is distinct, given that it is the bags made with interlinked techniques have a more elastic character, while the bags (and other garments such as grass skirts) made with looped and twined techniques are of a more fixed character. In both cases, the elastic character is achieved by extending the length of the bag's strap, composed of a series of parts with a system of rings and loops that allow extension. Modern meshwork is examined by Seiler-Baldinger (1971, 1994) among others.

Another source of reference concerning lowland textiles are the reports by NGOs who have intervened in their rescue from the 1970s onward, writing on the range of techniques used, the woven forms of each region, and the meaning of certain woven motifs. Among these are works by researchers: Sotomayor and Zanini (1979), Mandiri and Zolezzi (1985), Combès (1992), and Fischermann and Quiroga (2000), or by the NGOs themselves (Artecampo-Cidac, 1996). The work by Fischermann and Quiroga is especially interesting as it classifies the regions of textile production according to the materials available and the way of life. In the Chaco region, itinerant groups used to collect available plant fibres, above all piña fibre (Sp. *caraguata* or *garabatá*). Similarly the Amazonian groups used palm bark, amaibo, bis, wild fig and other plants, while those from the transitional zone of the Llanos de Mojos took advantage of cotton cultivation by more sedentary groups (see also Szabó, 2008: 643).

Several technical studies focus on the weavings of particular groups. Hissink and Hahn (2000) describe Takana textiles, Herbas Morales (2008) examines Weenhayek material culture, Giannecchini (1996 [1898]) and Millán de Palavecino (1973) study Chaco material culture in general, Paraguayan Chaco textiles are examined by Elías and Mecia (2012), Ioseño-Guaraní textiles by Combès (1992), Yurakaré material culture by Querejazu-Lewis (2005), and Ayoreo material culture by Bórmida and Califano (1978) and their textiles by Fischermann and Quiroga (2000). For her part, Berta Ribeiro wrote a general dictionary on handicrafts of indigenous groups of Brazil (1988a) and a study of the material culture of the Kayabí, a Tupi-Guaraní group (1988b).

In terms of woven iconography, although Combès (1992) and other authors explore the meaning of certain woven designs and styles, other works approach these designs within the terms of graphic art, particularly in relation to the designs called *kené* of a number of indigenous groups in neighbouring countries. In the latter studies there is less interest in the meaning of motifs, and more on the function of certain designs as ways of changing perception, and achieving special states of mind, especially in the contexts of taking narcotics and dreaming. In Peru, we have the work of Luisa Elvira Belaunde (2009) and

by Odland and Feldman (2010) on the Shipibo-Konibo, and by Paul Gerdes (2009 and 2013) on Bora basketwork. In Brazil, Els Lagrou (1998 etc.) focuses on the graphic art of the Cashinawa and Shipibo. In Bolivia, an excellent introductory study to the textiles of the Ayoreo (whose self-definition is *Ayoréiode*) is that by Violeta Montellano (2011-2012).

### Guaraní textiles

The case of the Guaraní groups and their textiles has received most attention in the literature on material culture studies in general. In the present catalogue, we mention various kinds of textiles made by the Guaraní peoples. The history



A Guaraní weaver harvests her own cotton. Photograph: Elvira Espejo

of Guaraní textiles has still to be written, but certain clues to their recent history are found in the ethnographic work by Isabelle Combès (1992 etc.), which allows us to propose certain points for which we lack data or bibliographic references for other lowland groups.

According to these studies, in recent decades the Guaraní groups were known for their use of a vertical loom, of the Arawak or Chané type, and similarly for their cultivation of cotton, and use of sheep wool obtained from Andean sources, something initiated from the time of the Jesuit missions. From the Colonial period onwards, distinct types of cotton fabrics: barracán (Sp. *barragán*), madapollam (Sp. *madapolán*), and tocuyo, a coarse cotton, as well as woolen fabrics: baize (Sp. *bayeta del mar del sur*), bombazine or tamin (Sp. *burato estameña*) and sayal, a coarse wool, were produced on these missions, in a regional textile industry whose products provided the mining populations of Potosí, and which were exported abroad to Europe (Eder, 1985 [1772]: 322-323; Nino, 1912: 185; Leigue Castedo, 1987: 85-86, cited in Szabó, 2008: 643).

According to the studies to date, the introduction of figures into the textiles of the Chaco region was a relatively recent influence from outside, whether from the Chanés (an Arawak group), the Guaranís themselves or Quechua-speaking populations (Nordenskiöld, 1985 [1912]: 147-148, cited in Combès, 1992: 48). In his study, Nordenskiöld tells of a Quechua woman who taught the Chané women how to weave (cited in Combès, *ibid.*: 70), in a genre of oral tradition rather similar to the tales of how it was an Inka woman who taught the Shipibo's how to weave (Belaunde, 2009: 37). It is also said that the Chané women taught the Guaranís the art of weaving and the use of wool, that they received from Andean groups (Meliá, 1988: 24, cited in Combès, *ibid.*: 70). Even so, the Guaranís have their own generic name for woven designs, which is *ipirã*.

Among the Guaraní, although girls learn to spin from infancy, a woman learns to weave as part of her initiation into womanhood, during a rite of seclusion when her first menstruation appears (Sotomayor and Zanini, 1979: 151, cited in Combès, 1992: 53). First of all, she learns the selected techniques counted in pairs called *karakarapepo*, as these are considered to be the most difficult, and then she passes on to learn the technique called *moise*, which is judged to be 'easier' (Combès, *ibid.*: 59).



For their part, Mandiri and Zolezzi (1985: 35-38) identify four 'styles' in contemporary Isoseño textiles: *sumbi*, *moisi*, *karakarapepo* and the simple style (cited in Combès, 1992: 48). From the description of these 'styles, they seem to us to deal with the woven techniques used:

- *Sumbi*: vertical and geometric drawings of 'cosmic and telluric motifs' of stars and serpents of three colours: one base colour and two colours in the figures.
- *Moise* or *moisi*, related to the gray serpent (called *mboi* in Guaraní), considered to be the owner of all weaving designs, and associated with the rainbow and the Milky Way. This style also uses three colours: a base colour and two colours in the designs, and it is used to make rounded designs of a baroque type, of plants and flowers, animals and insects. In the studies, this style is called 'tapestry'.
- *Karakarapepo*, selected techniques counted in pairs, with stripes or zigzags of colour, associated with the tail feathers of the *karakara bird* (related to the Andean caracara), in which two or three colours are used in the designs (Combès, 1992: 48).
- The simple style, which is not defined.

In the present day, the *karakarapepo* style is said to have replaced the importance of *sumbi* in the past, considered to be the technique par excellence in those years.

These descriptions demonstrate the close tie between Guaraní styles and woven techniques; if we tinker with this classification system just a little more we can propose the following, in way of a debate:

- *Sumbi*: a selected technique, with a complex structure warped in three layers.
- *Moise* or *moisi*, a warp-faced weave, with a selected technique and basic odd count of 1|1, which comes close to that of double cloth, and which we have defined elsewhere as 'hybrid double cloth' (Arnold and Espejo 2015: 323). It is said that *moise* used to have a complex structure warped in three layers to produce the designs in three colours, but that it has recently been simplified to a structure warped only in two layers. It is not really tapestry, but rather a warp-faced weave, which might have had historical influences from the lakeside region.
- *Karakarapepo*, as selected techniques with a count in pairs, 2|2, as a variant of 'pebble weave'. As



A Guaraní weaver prepares the heddles of her loom to carry out the technique of *karakarapepo*. Photograph: Elvira Espejo

in the case of *sumbi* and *moise*, weavers think that in the past this derived from a complex structure warped in three layers, to produce the designs of two or three colours, but that more recently this technique has become simplified to that of a simple structure warped in just two. The designs of this technique usually have zigzags in colour. Possibly this technique too has historical influences from the Andean highlands.

- The simple style, which probably refers to plainweave with a structure warped in one.

As in the highlands, women's weaving knowledge is considered to be part of a profound system of knowledge that includes astronomical and ecological knowledge, among others, and which is considered to be

equivalent to men's singing. A woman with great ability in weaving is compared to a shaman among the menfolk (Combès, 1992: 65-6).

In terms of the history of Guaraní textiles, Combès proposes that the Chané were behind the origins of at least the style of *karakarapepo* (Combès, 1992: 70). She also proposes that the knowledge of these woven techniques on the part of the Chané was acquired, in turn, through their contacts with Andean groups in ancient times, in the territories under the influence of the fort of Samaypata, possibly under the Inkas (Combès, *ibid.*: 71-72). Then the Chané passed on this same knowledge to the Guaranís, when they came under their influence. They say that *karakara* was the name that the Chané and the Guaranís gave to the Andean populations that they encountered there, possibly a reference to the presence of warriors from the Qharaqhara federation in that region during Inka times. These Andean influences in Ioseño textiles have been commented on by Schmidt (1938: 38, 72 and *passim*, cited in Combès, *ibid.*: 72). According to Combès, these same Andean influences can be seen in the textiles of Valle Grande, a zone that was originally Chané and that also came under Quechua influences.

With respect to the meanings of the Guaraní weaving designs, Combès (*ibid.*) associates a diamond-shaped design in the *karakarapepo* style with the mythological and celestial figure of the *ñandú* (the American ostrich or rhea), the lowland counterpart of the black lakes of the Milky Way which are perceived as the Mother Llama in the Andean highlands, and considered to be the origin of all the animals.

### General observations

In our examination of the lowland textiles in this catalogue, we base our preliminary classification of meshwork bags on that developed by Elías and Mencia (2012) in their catalogue of Paraguayan textiles, taking into account form and size. Our nomenclature of designs in Ayoreo bags is based on the detailed (but unpublished) work by Fishermann and Quiroga (2000).

Other points indicate themes that should be studied at greater depth on another occasion. First, we note a slight tendency in the lowland female garments and accessories to use threads twisted in a 'Z' instead of an 'S' direction, as if the twisting in a 'Z' direction (leftwards) had some female connotation. However, in Ayoreo terminology, they use the term *choqui* (probably a borrowing from the Quechua *lluq'i*: 'leftwards') for the leftspun thread in 'Z' to mean 'male thread' and *chequea* (from the Quechua *chiqa*: 'rightwards') for the thread spun in 'S' to mean 'female thread'. This aspect needs to be studied more.

Secondly, we note similarities between the construction and design composition of certain lowland tunics and shirts (above all from the Moré group) with those of the Uru-Chipaya populations in the Andes. This is interesting given the insistence on the part of this group that they have distant lowland origins. There are also similar practices in the making of the net bags used for fishing among these two groups.

In brief then, there is much research still to be done on lowland textiles in general, and Bolivian lowland textiles in particular.





# The Amazon region



Source: [http://upload.wikimedia.org/wikipedia/commons/1/14/Amazonia\\_boliviana\\_desde\\_el\\_aire.jpg](http://upload.wikimedia.org/wikipedia/commons/1/14/Amazonia_boliviana_desde_el_aire.jpg)



## Closed, sleeveless tunic used by the Araona people



**Object ID:** 5641.

**Form:** Closed, sleeveless tunic; **Sub-class of Form:** Closed tunic, as part of General tunic.

**Equivalences:** Sp. *cahua*, *camijeta*, *camiseta*, *casaca*, *cusma*, *cushma*, *saltambarca*, *túnica*, *unco*; Aym. *ccahua*, *qhawa*; Qu. *kushma*, *kusma*, *unku*; Ash. *cushma*; U-Ch. *ira*; Fr. *camise*; Eng. *overshirt*, *tunic*.

**Size:** Large; **Dims.:** Width: 88 cm; Length: 128 cm (x 2 is 256 cm).

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1960s;

**Style:** Araona; **Cultural affiliation:** Araona.

**Provenance:** Puerto Araona, Iturralde Prov., La Paz Dept., Amazon region of Bolivia.

**Material:** Fig plant fibre (Sp. *bibosi*) and cotton yarn; **Fabric:** Beaten bark-cloth.

**Structure and technique:** Beaten structure; Beaten technique.

**Components:** 1 structural component (the tunic folded at the shoulders).

**Sewing threads:** Cotton fibre in 'S'.

**Colours:** Natural plant fibre tone and white cotton yarn:

- Sudan Brown: 18-1160 TPX, mid red-brown natural tone of *bibosi*.



Closed, sleeveless tunic or overshirt (*unku*), used by the Araona people (part of the Takana group), made in a single piece of beaten bark-cloth using the plant fibre of the bast layer (alburnum) of a species of fig tree (Sp. *bibosi*; Lat. *Ficus sp.*, of the *Moraceae* family). In its construction, the tunic is folded at the shoulders, and the right-hand seam (almost invisible) is sewn with running stitch, leaving the arm openings. The neck opening is simply cut into the cloth. The lower part of this neck opening has three rows of reinforcing cotton-yarn running stitches. The lower border lacks a finish. The structure is for beaten bark-cloth, as is the technique. The tunic's composition is plain, in the natural plant fibre tone.

**Bibliography and reference textiles:** Nordenskiöld (1929: 110, fig. 26) examines shirts of this type (Sp. *camijeta*; Fr. *camise*) made in piña fibre (Sp. *caraguata*), in the Chaco (among the Ashlulay) and in the Llanos de Mojos during the 1920s, attributing their introduction to missionaries, shocked by the nakedness of the populations there.



## Cotton hammock used by the Yaminawa people



**Object ID:** 2144.

**Form:** Hammock; **Sub-class of Form:** Hanging, as part of Textile for domestic use.

**Equivalences:** Sp. *hamaca*.

**Size:** Large; **Dims.:** **Hammock:** Width: 123 cm; Length: 243 cm; **Hanging section:** Length: 53 cm.

**Period:** Late Republican (1900-present);

**Specific chronology:** c. 19502.

**Style:** Yaminawa; **Cultural affiliation:** Yaminawa.

**Provenance:** Puerto Yaminawa, River Acre, Nicolás Suarez Prov., Pando Dept., Amazon region of Bolivia.

**Material:** Cotton fibre; **Fabric:** Twining.

**Structure and technique:** Structure for weft twining; technique for simple weft twining.

**Components:** 1 structural component (hammock) and 2 attached components (hanging sections at each end).

**Threads:** **Warp:** cotton in 6 strands, plyed in 'Z'; **Weft:** cotton plyed in 'Z'.

**Color:** Natural cotton tone:

- Angora: 12-0605 TPX, white cotton.

Hammock used by the Yaminawa people, made in natural white cotton fibre. The construction is of three pieces: first the hammock, in which the extensions and knots to one side of the weft threads give a fringe-like effect, and with its twisted warp extensions; second, the hanging sections of cords twisted in 'S', and organised in looped cord sets; and third, the final section where the cord endings are grouped into a thick wrapped loop with which the hammock can be hung on a sturdy support. The main structure is for weft twining (or weft wrapping), as is the technique.

The composition has a meshwork texture formed by the weft-wrapped threads combined with the rectilinear pattern of the warp threads, both in natural white cotton.

**Bibliography and reference textiles:** See also Catalogue 165 in MUSEF. These weft-wrapping techniques have also been practiced in coastal areas in garments and mats, and examples have been found from very early sites on the Peruvian North Coast, for example from Huaca Prieta dating to the late Preceramic Period (3000-2000 BC). See an example from the American Museum of Natural History (41.2/1501), in A. P. Rowe (1977: 107, fig. 126). Another example was found on a woman's body in a tomb in La Galgada, Peru, from the same period (Grieder, 1986: 28, fig. 8), and yet another in Huaca de los Sacrificios, Áspero (Peru), another site dating to the same period (Feldman, 1986: 43-44, Figs. 1-4). Plant fibre mats from the Peruvian Coast using this technique are described in Del Solar (ed. 2007: 29, Junco 22; a similar fabric can be seen on p. 28).





## Textured cotton hammock possibly from the Amazon region



**Object ID:** 2141.

**Form:** Hammock; **Sub-class of Form:** Hanging, as part of Textile for domestic use.

**Equivalences:** Sp. *hamaca*.

**Size:** Large; **Dims.:** **Hammock:** Total width: 142 cm; Body width: 130 cm with 6 cm of fringes to each side; Total length: 290 cm.; Warp extension: 32 cm; **Hanging cord extensions:** 46 cm; **Hanging loop:** 12 cm at each end.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1950s.

**Style:** Unknown; **Cultural affiliation:** Unknown.

**Provenance:** Possibly from the Transition zone or Amazon region. Donated to MUSEF by the Ministerio de Educación/Museo de Artesanía popular, La Paz.

**Material:** Cotton fibre; **Fabric:** Twining.

**Structure and technique:** Structure for weft twining; Technique for simple weft twining.

**Components:** 1 structural component (hammock) and 2 attached components (hanging sections at each end).

**Threads:** **Warp:** cotton plyed in 'Z'; **Weft:** cotton plyed in 'Z'.

**Colours:** Two natural tones of cotton:

- Antique White: 11-0105 TPX, off-white natural cotton tone;
- Hazel: 17-1143 TPX, mid brown natural cotton tone.

Textured hammock in natural cotton fibre, of unknown provenance but probably from the Transition zone or Amazon region. The construction is of three pieces: first, the hammock with its warp extensions forming a fringe on the long sides; second, the twisted warp extensions in groups of six cords, defined by a wrapped weft at its ending; and third, the hanging sections of looped cords twisted in 'Z', grouped into the final wrapped loops in order to hang the hammock on a solid support. The structure is for weft twining, and the technique for a weft wrapping of double threads.

The hammock's composition (if we compare it to highland textiles) is of a *pampa* divided (into wide stripes) in a natural cotton colour, intercalated with medium and narrow stripes in bichrome cotton warps (in brown and off-white). The hammock's texture derives from the combination of short segments, defined by the wrapped warps, in which the warp threads are stretched, contrasted with other longer segments, again defined by the wrapped warps, but in which the warp threads loosen, and because of the high tension, form multiple kinks. These kinked segments provide the hammock's rough texture.

**Bibliography and reference textiles:** See also Catalogue 164 from MUSEF.





## Fishing net-bag used by the Yaminawa people



**Object ID:** 2148.

**Form:** Fishing net-bag; **Sub-class of Form:** Netting bag, as part of Everyday bag.

**Equivalences:** Sp. *bolsa-red*, *chinguillo*, *red de pesca*; Wee. *lewót*, *wot*; Eng. fishing net.

**Size:** Extendible; **Dims.:** **Bag:** Maximum width: aprox. 200 cm; Maximum length: aprox. 250 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** First half of the twentieth century.

**Style:** Yaminawa; **Cultural affiliation:** Yaminawa.

**Provenance:** Puerto Yaminawa, Nicolás Suárez Prov.; Pando Dept., Amazon region of Bolivia.

**Material:** piña fibre (Sp. *fibra de garabatá* or *caraguata*; Lat. *Bromeliácea*; Wee. *chagua*).

**Fabric:** Netting meshwork.

**Structure and technique:** Structure for meshwork with one element; Knotted technique.

**Components:** 1 structural component (net-bag).

**Threads:** Plyed in 'S'.

**Colours:** Natural off-white and green of piña fibre, and a part is with yarn dyed black.



Net-bag in an extendible form made in piña plant fibre (Sp. *caraguata* or *garabatá*) used for fishing by the Yaminawa people, . The construction is of one single piece in a triangular form, finishing in the apex at one end where the threads are grouped together, forming a 'U' at the base of the cod end of the net's pouch. Given that there is no top rim section or throwing bridles, it appears that the threads at the net's opening are cut. The structure of the pouch is of meshwork with one element, and the knotted netting technique.

The composition of the net-bag is based on the natural colours of piña fibre. The cod end begins in white, then, at the net's opening, green and white yarns are combined, and finally, at the widest part of the net, white yarns are used again. The mesh texture is variable, the knotted diamond shapes extending in both dimensions at the widest part of the net. The knotted netting technique presents an insistent diamond pattern in distinct sizes. In some place, there are squares of netting in a dark, almost black tone, as if they might mark the ownership of the fishing net.

**Bibliography and reference textiles:** On this technique, see Nordenskiöld (1929: 206) and Millán de Palavecino (1973: VII 76). On the use of fishing nets in general from the Chaco region, see Gonzalo (1998: 233-237). Compare the Uru-Chipaya fishing net in Catalogue 125.





## Closed, sleeveless tunic used by Yurakaré men



**Object ID:** 20625.

**Form:** Closed, sleeveless tunic; **Sub-class of Form:** Closed tunic, as part of General tunic.

**Equivalences:** Sp. *cahua*, *camijeta*, *camiseta*, *casaca*, *cusma*, *cushma*, *saltambarca*, *túnica*, *unco*; Aym. *ccahua*, *qhawa*; Qu. *kushma*, *kusma*, *unku*; Ash. *cushma*; U-Ch. *ira*; Eng. overshirt, tunic.

**Size:** Intermediate; **Dims.:** Width: 83 cm; Length: 116 cm (x 2 is 232 cm).

**Period:** Late Republican (1900-present); **Specific chronology:** c. decade of 2000.

**Style:** Yurakaré; **Cultural affiliation:** Yurakaré.

**Provenance:** Amazon region of Bolivia.

**Material:** Fig plant fibre from the bast layer (Sp. *tochoré*; Lat. *Ficus sp*) and sheep wool; **Fabric:** Beaten bark-cloth.

**Structure and technique:** Beaten structure; Beaten technique.

**Components:** 2 structural components (the two pieces of the tunic).

**Sewing yarn:** cotton plyed in 'S'.

**Colours:** Natural plant fibre tones and natural dyes:

- Angora: 12-0605 TPX, yellow-white natural fibre tone;
- Ochre: 14-1036 TPX, light yellow-brown natural dye designs;
- Cordovan: 19-1726 TPX, dark red-brown natural dye designs.

Closed, sleeveless tunic in a long rectangular form, used by Yurakaré men of the Amazon region (Bolivia). The tunic is made from the bast layer beneath the bark of the fig tree (Sp. *tochoré*; Lat. *Ficus sp*) and other species. A section of trunk is cut to the desired length, and the bark is incised longitudinally. The stump is heated until the dry bark can be peeled off. The bark is then stretched to separate the outer bark from the inner bast, and all of its whitish fibres are scraped out. The bast fibre is then beaten with a grooved wooden mallet until the soft beaten bark-cloth is formed. This kind of fabric is used to make tunics for men, women (in plainer and shorter versions) and children, as well as straps, mosquito sacks, baby's cradles etc. (Nordenskiöld, 1997 [1922]: 60).

The tunic's construction is of two pieces, joined at the sides in an invisible seam, leaving the arm and neck openings. The arm openings have an additional simple red running stitch around the borders. The tunic's lower edge is sewn by hand with the same coloured thread as in the upper part (along the shoulders), and there is another horizontal row of these stitches between the two bands of designs. The structure and technique are of beaten bark-cloth.

The tunic's composition is of a *pampa* in the natural fibre tone with designs printed by a blocking technique in a modular form across the front upper section. The wooden print-blocks in this case are called *shasháta*, and they are engraved with geometrical figures in relief which are pressed out in colour. These design blocks are smeared with these colours in vegetable dyes, and then impressed on the light bark-cloth. The designs here consist of a horizontal axis with eight curved appendices, which seem to be variants of the feline mouth motif.

**Bibliography and reference textiles:**

See other examples of beaten bark-cloth in Catalogue nos. 168 and 169. For definitions of beaten bark cloth, see Emery (2009 [1966]: 20).





## Closed, sleeveless tunic worn by Yurakaré men



**Object ID:** 6183.

**Form:** Closed, sleeveless tunic; **Sub-class of Form:** Closed tunic, as part of General tunic.

**Equivalences:** Sp. *cahua*, *camijeta*, *camiseta*, *casaca*, *cusma*, *cushma*, *saltambarca*, *túnica*, *unco*; Aym. *ccahua*, *qhawa*; Qu. *kushma*, *kusma*, *unku*; Ash. *cushma*; U-Ch. *ira*; Eng. *overshirt*, *tunic*.

**Size:** Large; **Dims.:** Width: 95 cm; Length: 106 cm (x 2 is 212 cm).

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Yurakaré; **Cultural affiliation:** Yurakaré.

**Provenance:** Beni Dept., Amazon region of Bolivia.

**Material:** Plant fibre (probably piña; Sp. *bibosi*) and cotton; **Fabric:** Beaten bark-cloth.

**Structure and technique:** Beaten structure; Beaten technique.

**Components:** 2 structural components (the tunic front and rear).

**Sewing yarn:** cotton yarn in 'S'.

**Colours:** Natural plant fibre tone and natural dyes:

- Winter White: 11-0507 TPX, light yellow fibre tone;
- Almond Oil: 12-0713 TPX, light off-white oval designs;
- Air Blue: 15-4319 TPX, mid blue fill to the lines;
- Dusty Turquoise: 16-5114 TPX, mid green-blue fill to the lines and oval designs;
- Mahogany: 18-1425 TPX, mid red-brown curved lines.





Closed, sleeveless tunic worn by Yurakaré men in ceremonial settings. It is made in beaten bark-cloth in a single piece in plant fibre from the bast layer (alburnum) of a species of fig (Sp. *bibosi*; Lat. *Ficus sp.*). The tunic seems unfinished. The construction is of two pieces, joined above the shoulders with three horizontal rows of running stitch, using two rows of pink yarn with the middle row in a natural colour. The side borders have an invisible seam with stitching inside, leaving the arm openings. The neck opening is cut into the fabric and lacks a finish, apart from a similar row of running stitch below, extending across the whole tunic. The lower edge has three similar horizontal rows in the same colours. The structure and technique are for beaten bark-cloth.

The composition is organised into design modules in five vertical and five horizontal rows. Each module has the same design of a long and pointed oval form, surrounded by a 'quatrefoil' of straight and curving (organic) outlines, which might express a local seed, flower or fruit, such as cacao or achiote. The colours vary in each row, with alternating combinations of ovals in yellow (usually considered unlucky) with cherry-red lines and a blue fill, and green ovals with no fill. In the central row of the tunic, some lines have a green fill. The chromatic range of the tunic combines the natural plant fibre tone with the designs in applied vegetable dyes.

**Bibliography and reference textiles:** For similar designs on Yurakaré wooden stamps, see Métraux (1948: 493, fig. c, after Nordenskiöld, 1997 [1922]: fig. 15). On the uses of beaten bark-cloth see also Catalogue nos. 167 and 169.



## Closed, sleeveless tunic used by Moré or Moregena men



**Object ID:** 6060.

**Form:** Closed, sleeveless tunic; **Sub-class of Form:** Closed tunic, as part of General tunic.

**Equivalences:** Sp. *cahua*, *camijeta*, *camiseta*, *casaca*, *cusma*, *cushma*, *saltambarca*, *túnica*, *unco*; Aym. *ccahua*, *qhawa*; Qu. *kushma*, *kusma*, *unku*; Ash. *cushma*; U-Ch. *ira*; Eng. overshirt, tunic.

**Size:** Intermediate; **Dims.:** Width with feathers: 56 cm; Width without feathers: 48; Length with feathers: 106 cm (x 2 is 212 cm); Length without feathers: 101 (x 2 is 202 cm).

**Period:** Late Republican (1900-present);

**Specific chronology:** c. 1970s.

**Style:** Moré; **Cultural affiliation:** Moré.

**Provenance:** River Iténez, Beni Dept., Amazon region of Bolivia.

**Material:** Plant bast fibre and cotton yarn;

**Fabric:** Beaten bark-cloth.

**Structure and technique:** Beaten structure; Beaten technique.

**Components:** 1 structural component (the tunic folded at the shoulders) and 34 attached components (4 twisted threads with feathers to each side of the tunic and 13 twisted threads with feathers on each face of the lower part of the tunic).

**Colours:** Natural tones of bast plant fibre and cotton, and natural yarn colours at the sides :

- Banana Crepe: 13-0815 TPX, off-white natural bast tone;
- Turkish Coffee: 19-0812 TPX, natural bast black;
- Cloud Dancer: 11-4201 TPX, natural white of cotton.

Closed, sleeveless tunic, overshirt or *unku*, in a very long rectangular form, worn by Moré (or Moregena) men from the Amazonian region around the River Iténez (Beni Dept., Bolivia). The tunic is made on the basis of beaten plant fibre taken from the bast woody tissue (alburnum) from inside the bark, which is cut away in large pieces and then beaten with large wooden maces until it is flat (Emery, 2009 [1966]: 20). This kind of fabric is used to make tunics and overshirts for men, women and children, as well as straps, mosquito sacks, cradles etc. (Nordenskiöld, 1997 [1922]: 60). The black bast fabric is used as the base of the tunic, and then vertical narrow stripes of a white bast fibre are sewn over this in cotton yarn (with 15 strips in one half and 17 in the other) to produce the striped design.



The tunic's construction is of a single piece, folded at the shoulders and joined at the sides with a seam in diagonal stitching in pink yarn, leaving the arm openings. The neck opening is cut into the beaten cloth. Neither the arm or neck openings have additional finishes. The lower part of the tunic has a set of feathers (of parakeets etc.) attached with twisted cotton yarn. The lower edge of each side border has four such sets of twisted threads from which pairs of feathers hung originally. The lower edge has thirteen such twisted cotton threads with feathers attached. The structure and technique of the tunic are of beaten cloth. The tunic's composition has contrasting stripes in the black and white tones of the bast plant fibre. These natural tones contrast with the brilliant feather colours, in bright yellow, blue and gray.

**Bibliography and reference textiles:** There is a striking correspondence between this colour composition in natural black and white in a lowland Moré tunic and the contemporary tunics, called *ira*, worn by Uru-Chipaya men (Catalogue 124), especially given the historical ties recognised by the Uru-Chipaya people with their lowland origins. See also the use of beaten bark-cloth in Catalogue nos. 167 and 168.





**Takana textile with interlaced *sprang* technique  
on a small loom**



**Object ID:** 2927.

**Textile form:** Unknown.

**Textile equivalences:** Unknown

**Size:** Small; **Dims.:** **Loom:** Width: 52 cm; Length: 84. **Textile:** Width: 15 cm; Length 30 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1950s onward.

**Style:** Takana; **Cultural affiliation:** Takana.

**Provenance:** North of Paz, Amazon region of Bolivia.

**Material:** **Loom:** Balsa wood and piña plant fibre (Sp. *caraguata* or *garabatá*); **Textile:** Cotton fibre. **Fabric:** *Sprang*.

**Structure and technique:** Structure for *sprang*; Technique of interlaced *sprang*.

**Components:** 1 structural component being made.

**Threads:** Plyed in 'S'.

**Color:** Natural white of cotton and natural dyes in mid blue:

- Goblin Blue: 18-4011 TPX, mid blue designs;
- Whisper White: 11-0701 TPX, off-white cotton base.

A textile in the making on a small vertical 'A' frame loom, used by the Takana people (in the North of La Paz, Bolivia). The cross poles of the loom are fastened to the vertical poles with strips of piña fibre (Sp. *caraguata* or *garapatá*). The loom is accompanied by weaving instruments: a bone separator and various rods, used in the practice of the transposed warp technique in this example, called *marico* by the Takanas, which is a kind of interlaced *sprang* (Sp. *sprang entrelazado*; Fr. *passementerie*).



The textile's composition (it is probably a hunting bag) is of a *pampa* in natural white cotton, with four areas of designs where the technique of transposed warps is applied. The central design areas are composed of wide dark violet stripes where the transposed technique forms patterns of interlinked diamonds; the two lateral design areas are composed of three narrow dark violet stripes (intercalated with narrow white stripes) where the transposed warp technique produces zigzags and diamonds. The chromatic range of the textile contrasts the natural white of cotton with the naturally dyed dark violet.

**Bibliography and reference textiles:** Similar pieces can be seen in Catalogue nos. 24 and 25.





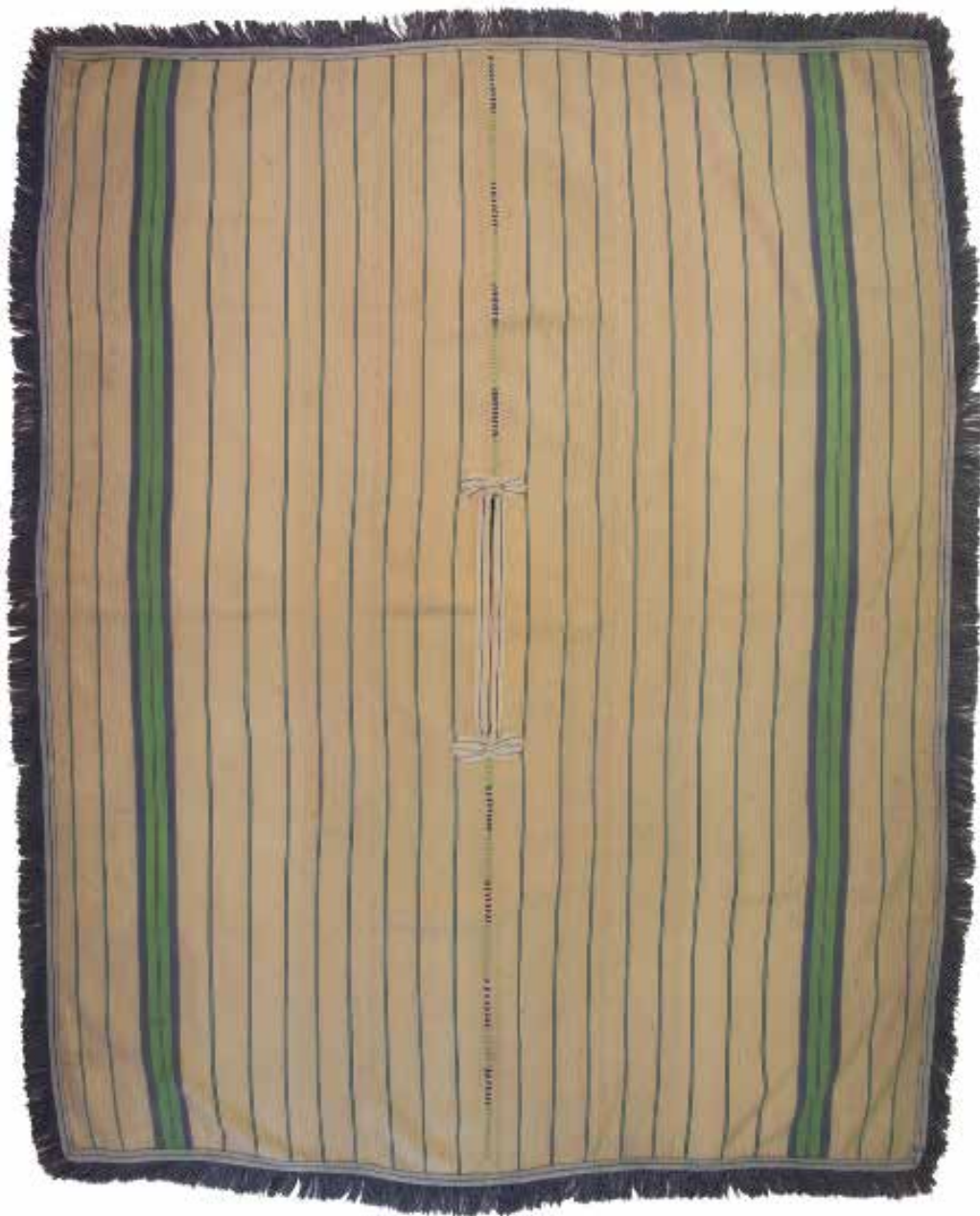
## Chaco region



*The harvest of wild cotton.* Photograph: Elvira Espejo



## Cotton poncho with coloured stripes and fringes



**Object ID:** 346.

**Form:** Poncho with fringes; **Sub-class of Form:** Open tunic, as part of General tunic.

**Equivalences:** Iso. *apikuaa*. *Asoya* is a woolen poncho and *posoti* a cotton poncho.

**Size:** Intermediate; **Dims.:** Width: 149 cm; Length: 121 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1950s.

**Style:** Unknown; **Cultural affiliation:** Unknown.

**Provenance:** Chaco region of Bolivia.

**Material:** Cotton fibre; **Fabric:** Warp-faced weave.

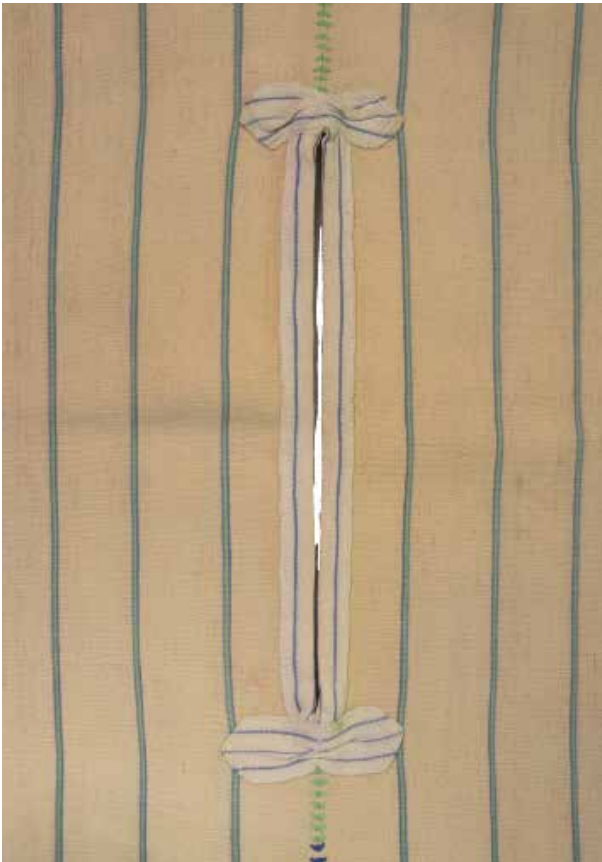
**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave.

**Components:** 2 structural components (two halves of the poncho) and 2 attached components (the border ribbons with fringe, and ribbon attached to the neck opening).

**Threads:** **Warp** and **Weft:** Plyed in 'S'.

**Colours:** Natural cotton tone and natural dyes:

- Whisper White: 11-0701 TPX, the divided *sayá*;
- Dusty Blue: 16-4010 TPX, mid blue narrow stripes;
- Green Ash: 13-0117 TPX, light green medium stripes.



Very fine, unused man's poncho, probably from the Bolivian Chaco. The construction is of two pieces joined in the central seam with fishbone stitching in blocks of alternating yarn colours (in green and blue), leaving the neck opening. The poncho's outer border has a striped cotton ribbon attached by machine, with a weft extension fringe. The neck opening is reinforced with a similar striped cotton ribbon, with an additional bow, top and bottom.

The composition is symmetrical around the longitudinal axis. The *saya* is divided into intermediate white cotton stripes, intercalated across the whole piece with sets of narrow stripes in light green flanked by blue. Wider stripes to each side in the same light green, flanked by blue, have two narrow blue stripes in the central axis.

**Bibliography and reference textiles:** A similar example from Machareti (Chuquisaca, Bolivia) is shown in Elías and Mencia (2012: 188, Cat. MEAB 76; Inv. IA 426).



## Intermediate meshwork carrying bag used by Ayoreo men, with the horizontal stripes of the *Pikanerai* clan



**Object ID:** 2042.

**Form:** Quadrangular meshwork bag; **Sub-class of Form:** Net bag.

**Equivalences:** Sp. *bolsa de malla*; Ayo. *utébetai* for this bag size; Eng. mesh bag.

**Size:** Intermediate; **Dims.:** Width: 30 cm (x 2 is 60 cm); Length: 31 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1940s.

**Style:** Ayoreo; **Cultural affiliation:** Ayoreo; **Provenance:** Chaco region of Bolivia.

**Material:** piña fibre (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Ayo. *dajnua*; Lat. *Bromelia hieronymi*); **Fabric:** Meshwork (bag) and warp-faced weave (strap).

**Structure and technique:**

- **Bag:** Structure for meshwork of one element; Looping technique crossed in 'S'.
- **Strap:** Simple structure for warp-faced weave, warped in 1; Plainweave.

**Components:** 1 structural component (bag), and 3 attached components (two extendible sections and the strap).

**Threads:** Plyed in 'S'.

**Colours:** Natural plant fibre tone, and natural dyes in red, black and yellow, now very faded.

Quadrangular meshwork bag, used by Ayoreo men of the Bolivian Chaco. The bags are usually made by the women, and the carrying straps by the men, using piña plant fibre (Sp. *caraguata* or *garabatá*). Eyeless needles in wood or from the cardon grande cactus (Sp. *cardón*; Lat. *Echinopsis terscheckii*) are used to hold the rows in place as the bag is made.



The bag is constructed of various pieces: the bag itself in a single piece folded over and sewn in a seam to one side, the extendible sections attached by a loop to both the bag and the strap, and finally the strap ribbon. The bag is made by the women with a looped structure and technique with the crossings in 'S', and the strap by the men in warp-faced plainweave with a simple structure, warped in one, on a simple loom. The bag opening is finished with simple cross-knit loop stitch in black.

The bag's composition is based on wide, horizontal, coloured stripes, called locally *umarone*, which express the tail feathers of the caracara (Sp. *carcancho*), a bird from the tropical semi-arid lowlands, called in Ayoreo *quiraquirai* (Lat. *Polyborus blancus*). This striping effect is considered to be the sign of the *Pikanerai* clan. The colours of the bag are completely faded, but the original red was extracted from a red stone called *curudé* and the original black from mud left to ferment and darken in colour.

**Bibliography and reference textiles:** On the techniques of meshwork bags, see Nordenskiöld (1929: 207) and Gonzalo (1998: 174-176). See a similar bag with horizontal stripes made by the Bolivian Chorote people (Cat. MEAB 239; Inv. 921) in Elías and Mencia (2012: 122).



## Intermediate meshwork carrying bag used by Ayoreo men, with the rectangular designs of the *Dosapeí* clan



**Object ID:** 2077.

**Form:** Quadrangular meshwork bag; **Sub-class of Form:** Everyday bag.

**Equivalences:** Sp. *bolsa de malla*; Ayo. *útebei*; Eng. mesh bag.

**Size:** Intermediate; **Dims.:** **Bag:** Width 30 cm (x 2 is 60 cm); Length: 30 cm; **Extendible strap:** Total length: 72 cm. Strap width: 3 cm; Strap length: 34 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Ayoreo; **Cultural affiliation:** Ayoreo; **Provenance:** Chaco region of Bolivia.

**Material:** piña fibre (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Ayo. *dajnuá*; Lat. *Bromelia hieronymi*); **Fabric:** Meshwork (bag) and warp-faced weave (strap).

**Structure and technique:**

- **Bag:** Structure for meshwork with one element; Looping technique with the crossings in 'S';
- **Strap:** Simple structure for warp-faced weave, warped in 1; Plainweave.

**Components:** 1 structural component (bag), and 3 attached components (extendible cords to each side of the upper part of the bag, and the strap).

**Threads:** Plyed in 'S'.

**Colours:** Natural plant fibre tone, with artificial dyes in the light violet and light red designs.

Quadrangular meshwork carrying bag used by Ayoreo men from the Bolivian Chaco to keep their personal belongings. The bag is made from piña plant fibre (Sp. *caraguata*; Ayo. *dajnua*) in a single piece, folded over and sewn in a seam to one side. The structure is for meshwork of one element and a looping technique with the crossings in 'S'. The bag's construction includes sections of extendible cords to each side of the bag's rim, attached to a loop which articulates the bag with the strap ribbon. The strap is made in warp-faced plainweave, warped in one, in the natural colour of piña fibre, and in red and blue as additional artificially dyed colours. The bag's rim is finished in simple cross-knit loop stitch in a blue-violet.

The bag's composition is of vertical bands of horizontal stripes, or rectangles, in blue violet and light red, intercalated with the natural piña fibre tone. This pattern is called in Ayoreo *tajnoruva atñiamine*, and its small rectangles are the sign of the *Dosapeí* clan, expressing the scratch marks of the bear anteater (Sp. *yarumí*; Ayo. *yajogué*; Lat. *Myrmecophaga tridactyla*) considered kin by this clan (Fischermann and Quiroga, 2000: 14). The strap has narrow and intermediate stripes of the same natural plant fibre tone, with artificially dyed blue-violet and light red.

**Bibliography and reference textiles:** The techniques used in meshwork bags, are examined in Nordenskiöld (1929: 207) and Gonzalo (1998: 174-176). These kinds of square bags made in piña fibre, in general, are examined in Elías and Mencia (2012: 40-44).





## Intermediate meshwork carrying bag used by Ayoreo men, with various clan designs



**Object ID:** 2029.

**Form:** Quadrangular meshwork bag; **Sub-class of Form:** Everyday bag.

**Equivalences:** Sp. *bolsa de malla*; Ayo. *utébetai* for the size of the bag; Eng. mesh bag.

**Size:** Intermediate; **Dims.:** Width: 30 cm (x 2 is 60 cm); Length 30 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1950s.

**Style:** Ayoreo; **Cultural affiliation:** Ayoreo.

**Provenance:** Chaco region of Bolivia.

**Material:** piña fibre (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Ayo. *dajnua*; Lat. *Bromelia hieronymi*); **Fabric:** Meshwork (bag) and warp-faced weave (strap).

**Structure and technique:**

- **Bag:** Structure for meshwork with one element; Looping technique with crossings in 'S'.
- **Strap:** Simple structure for warp-faced weave, warped in 1; Plainweave.

**Components:** 1 structural component (bag), and 3 attached components (two extendible sections and the strap ribbon).

**Threads:** Plyed in 'S'.

**Colours:** Natural fibre tone and natural dyes:

- Cloud Dancer: 11-4201 TPX, off-white plant fibre;
- Auburn: 18-1343 TPX, mid red-brown designs;
- Plum Kitten: 19-3803 TPX, mid gray designs;
- Apple Green: 15-0543 TPX, mid green-yellow designs.



Quadrangular meshwork carrying bag, used by Ayoreo men from the Bolivian Chaco to carry their personal belongings. These bags are made by Ayoreo women, and the straps by the men on a simple loom. The bag is made up of various pieces: the bag itself in one piece folded over and sewn in a seam to one side, the extendible sections attached by a loop to the bag and strap, and the strap ribbon. The bag is made by the women in meshwork using piña plant fibre, with a structure for meshwork with one element, and looping technique with the crossings in 'S'; the straps are made by the men in warp-faced plainweave, warped in one. The bag's rim is finished in simple cross-knit loop stitch in black.

The bag's composition has three segments of designs belonging to different clans. The upper segment of coloured stripes expresses the dawn sky in a design called locally *pecarudodie*, which is the mark of the *Étacori* clan. The dominant design in the central segment, called *ngai*, refers to the meandering lines that separate the rectangular geometrical figures, and alludes to the *cutuchi*, a worm lizard that lives underground (Lat. *Leposternon sp.*), or else the *ngai pororoi* (the white-bellied or the red worm lizard; Lat. *Amphisbaena alba*). This design belongs to the *Kutamorajai* clan. The other design in this same segment consists of small intercalated rectangles, called in Ayoreo *tajnoruva atiamine*, which refers to form of this motif and its likeness to the scratch marks of a kind of bear anteater (Sp. *oso hormiguero*; Ayo. *yajogué*; Lat. *myrmecophaga tridactyla*). This design belongs to the *Dosapeí* clan. The fourth design, in the bag's lower segment, are the horizontal bands called locally *umarone*, a design which expresses the tail feathers of the caracara bird (Sp. *caracacho*; Lat. *Poliborus blancus*), known by the Ayoreo as *quirairai*. The rays from its tail are the mark of the *Pikanerai* clan.

**Bibliography and reference textiles:** On the techniques used in mesh bags, see Nordenskiöld (1929: 207), Gonzalo (1998: 174-176) and Elías and Mencia (2012: 98-100).





## Intermediate meshwork carrying bag used by Ayoreo men, with the designs of various clans



**Object ID:** 24742.

**Form:** Quadrangular meshwork bag; **Sub-class of Form:** Everyday bag.

**Equivalences:** Sp. *bolsa de malla*; Ayo. útebei; Eng. mesh bag.

**Size:** Intermediate; **Dims.:** **Bag:** Width 1: 30 cm (x 2 is 60 cm); Width 2: 26 cm (x 2 is 52 cm); Length: 25,5 cm;

**Extendible strap:** Total length: 111 cm; Width of strap ribbon: 1,8 cm; Length of strap ribbon: 38 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1990s.

**Style:** Ayoreo; **Cultural affiliation:** Ayoreo.

**Provenance:** Campo Loro, Boquerón, Chaco region, probably from Paraguay.

**Material:** piña fibre (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Ayo. *dajnuá*; Lat. *Bromelia hieronymi*); **Fabric:** Meshwork (bag) and warp-faced weave (strap).

**Structure and technique:**

- **Bag:** Structure for meshwork with one element; Looping technique with crossings in 'S'.
- **Strap:** Simple structure for warp-faced weave, warped in 1; Plainweave.

**Components:** 1 structural component (bag), and 3 attached components (extendible cords at each side of the bag, and the strap).

**Threads:** Plyed in 'S'.

**Colours:** Natural plant fibre tone, with natural dyes in the blue and red stripes:

- Birch: 13-0905 TPX, off-white natural plant fibre tone;
- Plum Kitten: 19-3803 TPX, black designs;
- Mahogany: 18-1425 TPX, brown designs.



Fine, slightly trapezoidal meshwork bag used by Ayoreo men to guard their personal belongings. The bag is made in piña fibre (Sp. *caraguata*; Ayo. *dajnuu*) in a single piece, with a structure for meshwork of one element, and looping technique with the crossings in 'S'. The construction includes extendible cord sections to each side of the rim, attached to loops which articulate the bag and the strap. The strap's ribbon is in warp-faced plainweave, warped in one, in the natural fibre tone, and in natural dyes of dark red and blue. The rim is finished in cross-knit loop stitch in natural fibre tone.

The bag's composition is of an upper section of wide horizontal rectangles in natural red and black, intercalated with the natural fibre tone, in the design called *tajnoruva atiamine*, which refers to these rectangles, associating them with the scratch marks of the bear anteater (Ayo. *yajogué*; Lat. *Myrmecophaga tridactyla*). This design belongs to the *Dosapeí* clan. The black colour is made from the fruit of a kind of acacia tree (Sp. *carujagué* or *algarobillo*; Lat. *Caesalpinia melanocarpa*), and the red from black carob tree resin (Sp. *algarrobo* or *cupesí*; Ayo. *najuñá*; Lat. *Prosopis chilensis*). The wide design bands are separated by narrow meandering bands, in ladder-like form alternating red and the fibre tone, called *ngai*, which refers to a worm lizard (Ayo. *cutuchi*; Lat. *Leposternon sp.* or *Amphisbaena alba*) which lives below ground, and only appears after abundant rain (Fischermann and Quiroga, 2000: 14). This design belongs to the *Kutamorajai* clan. The bag's lower section has three horizontal lines in red and natural fibre tone, and belongs to the *Jnurumini* clan. The strap has intermediate longitudinal stripes of blue, red and the natural fibre tone.

**Bibliography and reference textiles:** Meshwork bags techniques are examined in Nordenskiöld (1929: 207) and Gonzalo (1998: 174-176). See similar designs on a bag made by Paraguayan Mataco Guisnais (Wichí or Weenhayek) (Cat. MEAB 125; Inv. 1012) in Elías and Mencia (2012: 112).



## Intermediate meshwork carrying bag used by Ayoreo men, with the 'circular' designs of the *Dosapeí* clan



**Object ID:** 2071.

**Form:** Quadrangular meshwork bag; **Sub-class of Form:** Everyday bag.

**Equivalences:** Sp. *bolsa de malla*; Ayo. *útebei* for this bag size; Eng. mesh bag.

**Size:** Intermediate; **Dims.:** **Bag:** Width: 27 cm (x 2 is 54 cm); Length: 25 cm;

**Extendible strap:** Total length: 87 cm; Strap ribbon width: 3 cm; Strap ribbon length: 32 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Ayoreo; **Cultural affiliation:** Ayoreo.

**Provenance:** Chaco region of Bolivia.

**Material:** Piña fibre (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Ayo. *dajnua*; Lat. *Bromelia hieronymi*);

**Fabric:** Meshwork (bag) and warp-faced weave (strap).

**Structure and technique:**

- **Bag:** Structure for meshwork with one element; Looping technique with crossings in 'S';
- **Strap:** Simple structure for warp-faced weave, warped in 1; Plainweave.

**Components:** 1 structural component (bag), yand 3 attached components (extendible cords to each side of the bag's rim, and the strap).

**Threads:** Plyed in 'S'.

**Colours:** Natural plant fibre tone, and natural dyes in light red and blue.







Ayoreo weaver managing the technique for making meshwork bags. Photographs: Elvira Espejo

Quadrangular mesh bag used by Ayoreo men to guard their personal belongings. The bag is made in piña fibre (Sp. *caraguata*; Ayo. *dajnua*) in a single piece folded over and sewn in a seam to one side, in a structure for meshwork with one element, and knotted technique with the crossings in 'S'. The bag's construction includes sections of extendible cords to each side of the rim, attached to a thick loop which articulates the bag with the strap. This strap in warp-faced plainweave is warped in one in natural fibre tone, and red and blue from artificial dyes. The bag's rim is finished in red simple cross-knit loop stitch.

The bag's composition is of an upper section of geometric designs of hexagonal-circular forms in the natural fibre tone on a base of horizontal stripes in red and blue. This design based on circular forms is called *odobe* in Ayoreo, and is the sign of the *Dosapei* clan. The bag's lower section is of intermediate and narrow horizontal lines in red and blue intercalated with the natural fibre tone. The strap has intermediate stripes in now faded artificial dyes in blue and red, and the natural fibre tone.

#### **Bibliography and reference textiles:**

On the techniques used in meshwork bags, see Nordenskiöld (1929: 207), Gonzalo (1998: 174-176) and Elías and Mencia (2012: 98-100).



## Intermediate meshwork carrying bag used by Ayoreo men, with simple diamond designs of the *Étacore* clan



**Object ID:** 2030.

**Form:** Quadrangular meshwork bag; **Sub-class of Form:** Everyday bag.

**Equivalences:** Sp. *bolsa de malla*; Ayo. *utébetai* for this bag size; Eng. mesh bag.

**Size:** Intermediate; **Dims.:** Width: 29 cm (x 2 is 58 cm); Length: 29 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Ayoreo; **Cultural affiliation:** Ayoreo; **Provenance:** Chaco region of Bolivia.

**Material:** piña fibre (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Ayo. *dajnuá*; Lat. *Bromelia hieronymi*); **Fabric:** Meshwork (bag) and warp-faced weave (strap).

**Structure and technique:**

- **Bag:** Structure for meshwork with one element; Looping technique with crossings in 'S'.
- **Strap:** Simple structure for warp-faced weave, warped in 1; Plainweave.

**Components:** 1 structural component (bag), and 3 attached components (two extendible sections and the strap ribbon).

**Threads:** Plyed in 'S'.

**Colours:** Natural plant fibre tone and artificial aniline dyes:

- Persian Red: 19-1860 TPX, dark red designs:
- Black Iris: 19-3921 TPX, dark blue-black designs.



Quadrangular meshwork carrying bag used by Ayoreo men, made in piña fibre (Sp. *caraguata*). The bag is made by the women, and the strap by the men. The bag is made up of various pieces: the bag itself in a single piece folded over and sewn in a seam to one side, the extendible sections attached to the bag and then to a wide loop, which articulates the bag to the strap. The bag has a structure for meshwork with one element and the looping technique with crossings in 'S', and the strap is in warp-faced plainweave warped in one. The bag's rim is finishes in simple cross-knit loop stitch in red.

The bag's composition is of an upper and lower section. In the upper and major section, a geometric pattern of diamonds in the natural fibre tone on a ground of horizontal stripes in red and black expresses the dorsal design of the rattlesnake (Ayo. *achinguirai*; Lat. *Crotalus durissus terrificus*), and is called in Ayoreo *achingiraquia*, which describes the snake's movement as it reveals this pattern. This design belongs to the *Étacore* clan. The lower section of the bag has horizontal stripes in red and black, and the strap has longitudinal stripes in these same colours.

**Bibliography and reference textiles:** On the techniques of meshwork bags, see Nordenskiöld (1929: 207), Gonzalo (1998: 174-176) and Elías and Mencia (2012: 98-100). Similar design patterns from the Paraguay Chaco, on a bag made by the Toba people, are illustrated in Elías and Mencia (ibid.: 116, Cat. MEAB 128; Inv. TO-102).



## Intermediate meshwork carrying bag used by Ayoreo men, with checkered diamond designs of the *Étacore* clan



**Object ID:** 2028.

**Form:** Quadrangular meshwork bag; **Sub-class of Form:** Everyday bag.

**Equivalences:** Sp. *bolsa de malla*; Ayo. *utébetai* for this bag size; Eng. mesh bag.

**Size:** Intermediate; **Dims.:** Width 30 cm (x 2 is 60 cm); Length 28 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Ayoreo; **Cultural affiliation:** Ayoreo; **Provenance:** Chaco region of Bolivia.

**Material:** piña fibre (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Ayo. *dajnuá*; Lat. *Bromelia hieronymi*); **Fabric:** Meshwork (bag) and warp-faced weave (strap).

**Structure and technique:**

- **Bag:** Structure for meshwork with one element; Looping technique with crossings in 'S'.
- **Strap:** Simple structure for warp-faced weave, warped in 1; Plainweave.

**Components:** 1 structural component (bag) and 3 attached components (two extendible sections and the strap ribbon).

**Threads:** Plyed in 'S'.

**Colours:** Natural plant fibre tone and artificial aniline dyes:

- Deep Water: 18-4032 TPX, mid blue designs;
- Aurora Red: 18-1550 TPX, mid red-orange designs.

Quadrangular meshwork carrying bag used by Ayoreo men, made in piña fibre (Sp. *caraguata*). In practice, the bag is made by women and the strap by men. The bag is made up of various components: the bag itself in a single piece folded over and sewn in a seam to one side, the extendible sections attached to the bag forming a thick loop which articulates the bag with the strap, and the strap ribbon. The bag is made in a structure for meshwork with one element and looping technique with the crossings in 'S', and the strap in warp-faced plainweave, warped in one on a simple loom. The bag's rim finishes with simple cross-knit loop stitch in violet.

The bag's composition has upper and lower sections. The upper section has two wide horizontal bands in red and violet, with a geometric pattern of interlinked diamonds in the natural fibre tone, and an additional checkerboard design in alternating rows taking up the base colour (red or violet) contrasted with the natural tone. This expresses the dorsal pattern of the rattlesnake (*Ayo. achinguiraquia*) as it moves, and belongs to the *Étacore* clan. The Lower section has horizontal stripes in red, violet and the natural tone, which allude to the sky at dawn. The strap has longitudinal stripes in blue and the natural fibre tone.

**Bibliography and reference textiles:** On the techniques of meshwork bags, see Nordenskiöld (1929: 207), Gonzalo (1998: 174-176) and Elías and Mencia (2012: 98-100).





## Intermediate meshwork carrying bag used by Ayoreo women, with diamond designs of the *Étacore* clan



**Object ID:** 2026.

**Form:** Quadrangular meshwork bag; **Sub-class of Form:** Everyday bag.

**Equivalences:** Sp. *bolsa de malla*; Ayo. *utébetai* for this bag size; Eng. mesh bag.

**Size:** Intermediate; **Dims.:** Width: 39 cm (x 2 is 78 cm); Length 38 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1975.

**Style:** Ayoreo; **Cultural affiliation:** Ayoreo; **Provenance:** Chaco region of Bolivia.

**Material:** piña fibre (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Ayo. *dajnuá*; Lat. *Bromelia hieronymi*); **Fabric:** Meshwork (bag) and warp-faced weave (strap).

**Structure and technique:**

- **Bag:** Structure for meshwork with one element; Looping technique with crossings in 'S'.
- **Strap:** Simple structure for warp-faced weave, warped in 1; Plainweave.

**Components:** 1 structural component (bag), and 3 attached components (two extendible sections and the strap ribbon).

**Threads:** Plyed in 'S'.

**Colours:** Natural plant fibre tones and artificial aniline dyes:

- Loganberry: 19-3622 TPX, dark blue-violet designs;
- Red Ochre: 18-1442 TPX, mid red-violet designs.

Quadrangular meshwork bag made and used by Ayoreo women, to carry farming products and those collected from the forest. The bag in piña fibre is structured from various pieces: the bag itself in a single piece folded over and sewn in a seam to one side, the carrying strap, and the extendible sections attached to the bag and a thick loop which articulates the bag to the carrying strap. The bag has a structure for meshwork in one element, and looping technique with the crossings in 'S'. The strap, made by men, is in warp-faced plainweave, warped in one on a simple loom. The bag's rim is finished in simple cross-knit loop stitch in violet.

The bag's composition has upper and lower sections. The upper section is of wide horizontal stripes in red and violet, presenting geometrical patterns of interlinked diamonds in the opposing colour (red on violet, or violet on red). This design expresses the path of movement of the rattlesnake en (*Ayo. achinguiraquia*) revealing this pattern on its back, and belongs to the *Étacore* clan. The lower part of this section has simple horizontal stripes in red and violet with no designs, and the bottom of the bag is in the natural fibre tone. This lower section might again express the sky at dawn.

**Bibliography and reference textiles:** On the techniques of meshwork bags, see Nordenskiöld (1929: 207), Gonzalo (1998: 174-176) and Elías and Mencia (2012: 98-100).





## Intermediate meshwork carrying bag used by Ayoreo women, with designs from various clans



**Object ID:** 25960.

**Form:** Quadrangular meshwork bag; **Sub-class of Form:** Everyday bag.

**Equivalences:** Sp. *bolsa de malla*; Ayo. *llica*; Eng. mesh bag.

**Size:** Intermediate; **Dims.:** **Bag:** Width: 40 cm (x 2 is 80 cm); Length: 42 cm; **Extendible strap:** Total length: 111 cm. Strap ribbon width: 2,5 cm; Strap ribbon length: 41 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1980s.

**Style:** Ayoreo; **Cultural affiliation:** Ayoreo; **Provenance:** Chaco region, probably of Paraguay.

**Material:** Piña fibre (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Ayo. *dajnua*; Lat. *Bromelia hieronymi*);

**Fabric:** Meshwork (bag) and warp-faced weave (strap).

**Structure and technique:**

- **Bag:** Structure for meshwork with one element; Looping technique with crossings in 'S';
- **Strap:** Simple structure for warp-faced weave, warped in 1; Plainweave.

**Components:** 1 structural component (bag) and 3 attached components (two extendible cords to each side of the bag's rim, and the strap).

**Threads:** Plyed in 'S'.

**Colours:** Natural plant fibre tone and natural dyes in the blue and red stripes.

- Windsor Wine: 19-1528 TPX, dark red-brown stripes;
- Dark Slate: 19-4220 TPX, dark blue stripes.



Very fine quadrangular meshwork carrying bag used by Ayoreo women to guard their personal belongings. This very fine example, almost square in form, is made by Ayoreo women in piña fibre (Sp. *caraguata*; Ayo. *dajnua*) in a single piece, in a structure for meshwork with one element, and looping technique with the crossings in 'S'. The bag's construction includes sections of extendible cords to each side of the bag's rim and a thick loop that articulates the bag with the carrying strap. The strap's ribbon, made by the men in warp-faced plainweave, is warped in one. The bag's rim is finished with cross-knit loop stitch in the natural fibre tone.

The bag's composition is organised into three segments. The upper and principal segment has geometrical designs of stepped hexagons (considered circles) in the natural fibre tone over the base horizontal stripes in alternating red and dark blue, now faded. These designs are called

*odobe* in Ayoreo, and belong to the Dosopei clan. Immediately below this upper segment is a middle segment of horizontal narrow lines in red and the natural fibre tone, whose disposition expresses the sky at dawn, in the design called *dosapedie* (or *pecarudodie*) which belongs to the *Étacori* clan. The lower section of the bag has three wide horizontal stripes in dark blue, the natural fibre tone and red, which in this case express the tail feathers of the caracara bird (Sp. *carcancho*) in the design called *umarone*, belonging to the *Pikanerai* clan. The bag's strap has intermediate longitudinal stripes in the natural colour, blue and red. The red possibly derives from the acacia tres (Sp. *cupesí*; Ayo. *najuñá*; Lat. *Prosopis chilensis*) and the dark blue from the fruit called *autatá*.

**Bibliography and reference textiles:** On the techniques of meshwork bags, see Nordenskiöld (1929: 207) and Gonzalo (1998: 174-176). See similar designs on a more rustic bag made by the Bolivian Chorote people (Cat. MEAB 245; Inv. 1018) in Elías and Mencia (2012: 121).



## Small meshwork bag for guarding pigment stones used by Ayoreo men, with diamond designs of the *Étacori* clan



**Object ID:** 2066.

**Form:** Quadrangular meshwork bag for guarding stones;

**Sub-class of Form:** Everyday bag.

**Equivalences:** Sp. *bolsa de malla*; Ayo. *Ilica*; Eng. mesh bag.

**Size:** Small; **Dims.:** **Bag:** Width: 15 cm (x 2 is 30 cm); Length: 13 cm. **Strap:** Total length: 62 cm. Strap ribbon width: 1,8 cm; Strap ribbon length: 22,5 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Ayoreo; **Cultural affiliation:** Ayoreo.

**Provenance:** Chaco region of Bolivia.

**Material:** piña fibre (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Ayo. *dajnuu*; Lat. *Bromelia hieronymi*);

**Fabric:** Meshwork (bag) and warp-faced weave (strap).

**Structure and technique:**

- **Bag:** Structure for meshwork with one element; Looping technique with crossings in 'S';
- **Strap:** Simple structure for warp-faced weave, warped in 1; Plainweave.

**Components:** 1 structural component (bag), and 3 attached components (the fixed cords to each side of the bag's rim, and the strap).

**Threads:** Plyed in 'S'.

**Colours:** Natural plant fibre tone, and natural dyes in the blue and red stripes.



Quadrangular meshwork bag used by Ayoreo men to guard the stones used to make pigments, especially *curudé* (to produce a mid red) and *tipidé* (to produce a light red). The bag is made in piña fibre in one single piece, with the structure for meshwork with one element, and the looping technique with the crossings in 'S'. The bag's construction includes the sections of fixed cords to each side of the rim, attached to the thick loop that articulates the bag with the carrying strap. The strap's ribbon is in warp-faced plainweave, warped in one, in the natural fibre tone. The bag's rim is finished in a thick band of cross-knit loop stitch in natural fibre.

The bag's composition has two segments. The upper and main segment is of geometric interlinked diamond designs (and in some parts horizontal stripes) in the natural fibre tone on the ground of wide horizontal stripes in red and blue, now well faded. These designs called in Ayoreo *achinguiraquía* (or *achinguirakia*) express the movement of the rattlesnake (Ayo. *achinguirai*; Lat. *Crotalus durissus terrificus*) revealing this dorsal pattern, and belongs to the *Étacori* clan.

**Bibliography and reference textiles:** The techniques of meshwork bags are examined by Nordenskiöld (1929: 207) Gonzalo (1998: 174-176) and Elías and Mencia (2012: 98-100). A similar pattern can be seen on a bag made by the Ayoreo-Moro (Cat. MEAB 159; Inv. A 2489), in Elías and Mencia (ibid.: 123).



## Intermediate meshwork bag for guarding feathers used by Ayoreo men, with horizontal stripes of the *Étacori* clan



**Object ID:** 2079.

**Form:** Quadrangular meshwork bag for guarding feathers; **Sub-class of Form:** Everyday Bag.

**Equivalences:** Sp. *bolsa de malla*; Ayo. *poapi*; Eng. mesh bag.

**Size:** Intermediate; **Dims.:** **Bag:** Width: 26 cm (x 2 is 52 cm); Length: 26 cm; **Strap:** Total length: 73 cm; Strap ribbon width: 2,5 cm; Length: 32 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1950s.

**Style:** Ayoreo; **Cultural affiliation:** Ayoreo.

**Provenance:** Rincón del Tigre, Germán Busch Prov., Chaco region of Bolivia.

**Material:** piña fibre (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Ayo. *dajnua*; Lat. *Bromelia hieronymi*); **Fabric:** Twining (bag) and warp-faced weave (strap).

**Structure and technique:**

- **Bag:** Structure for weft wrapping; Technique for simple weft wrapping;
- **Strap:** Simple structure for warp-faced weave, warped in 1; Plainweave.

**Components:** 1 structural component (bag) and 3 attached components (the fixed cords either side of the bag's rim, and the strap).

**Threads:** Plyed in 'S'.

**Colours:** Natural plant fibre tone, and natural dyes in red and black, but very faded.

Very sturdy, quadrangular meshwork bag used by Ayoreo men to guard feathers. The bag is made from piña plant fibre (Sp. *caraguata*) in a single piece, with a structure and technique for simple weft wrapping. The texture of the bag is particularly dense, giving it the firmness to hold feathers without damaging them. The bag's construction includes the bag itself, the looped section to either side of the rim, and the fixed carrying cords and ribbon. The strap's ribbon is woven in warp-faced plainweave, warped in one, in the natural plant fibre tone. There is no finish to the bag's rim.

The bag's composition is of an upper section in a wide horizontal stripe of the natural fibre tone, and a lower section of intermediate horizontal stripes in the natural colour, intercalated with red and black stripes (now faded) in the pattern called in Ayoreo *tajñoro*, which expresses the striking horizontal coloured bands of the Southern coral snake (Ayo. *dicamichori*; Lat. *Micrurus frontalis*). This design belongs to the *Étacori* clan.

**Bibliography and reference textiles:** On the techniques of meshwork bags, see Nordenskiöld (1929: 207), Gonzalo (1998: 174-176) and Elías and Mencia (2012: 98-100).





## Striped sitting strap used by Ayoreo men



**Object ID:** 25991.

**Form:** Sitting strap; **Sub-class of Form:** Hanging, as part of Textile for domestic use.

**Equivalences:** Sp. *cinta para sentarse*; Ayo. *pamoi*.

**Size:** Intermediate; **Dims.:** Width: 8 cm; Length: 128 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1980s.

**Style:** Ayoreo; **Cultural affiliation:** Ayoreo.

**Provenance:** Chaco region of Bolivia.

**Material:** piña fibre (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Ayo. *dajnuá*; Lat. *Bromelia hieronymi*); **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in 1; Plainweave.

**Components:** 1 structural component (sitting strap).

**Threads:** **Warp** and **Weft:** Plyed in 'Z'.

**Colours:** Natural plant fibre tone and natural red dye.

- Rosewood: 19-1532 TPX, mid red-violet stripe.

Sitting strap used by Ayoreo men relaxing at home or when out in the semi-arid flatlands and forest. It is made in warp-faced weave in piña fibre (Sp. *caraguata*), with threads plyed in 'S'. Ayoreo men make these straps for their own use on a simple loom made of vertical poles, with the warp looped horizontally. In this way, the strap has a continuous form, with the thick horizontal holding cord marking the beginning of the weaving. The plainweave strap is warped in one.

The strap's composition is of wide stripes in the natural piña fibre tone, alternating with a stripe in a natural red dye.

**Bibliography and reference textiles:** There are no reference textiles for this piece.





## Large meshwork personal carrying bag used by Ayoreo women, with designs of various clans



**Object ID:** 2025.

**Form:** Quadrangular meshwork bag; **Sub-class of Form:** Everyday bag.

**Equivalences:** Sp. *bolsa de malla*; Ayo. *guipe*; Eng. *mesh bag*.

**Size:** Large; **Dims.:** **Bag:** Width 46 cm (x 2 is 96 cm); Length: 46 cm; **Extendible strap:** Total length: 72 cm. Strap ribbon width: 3.5 cm; Strap ribbon length: 40 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Ayoreo; **Cultural affiliation:** Ayoreo; **Provenance:** Chaco region of Bolivia.

**Material:** piña fibre (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Ayo. *dajnuá*; Lat. *Bromelia hieronymi*); **Fabric:** Meshwork (bag) and warp-faced weave (strap).

**Structure and technique:**

- **Bag:** Structure for meshwork with one element; Looping technique with crossings in 'S';
- **Strap:** Simple structure for warp-faced weave, warped in 1; Plainweave.

**Components:** 1 structural component (bag) and 3 attached components (extendible cords to each side of the bag's rim, and the strap).

**Threads:** Plyed in 'S'.

**Colours:** Natural plant fibre tone and natural dyes in light red-violet and light red.

Large, quadrangular meshwork personal carrying bag used by Ayoreo women to guard their personal belongings and the food products they collect from their gardens. The bag is made in piña fibre (Sp. *caraguata*; Ayo. *dajnuua*) in a single piece folded over and sewn in a seam to one side. The structure is for meshwork with one element, and the looping technique with crossings in 'S'. The bag's construction includes the looped section at each side of the rim, hooked over the looped cords of the strap. The strap's ribbon is in warp-faced plainweave warped in one. The bag's rim is finished in cross-knit loop stitch in red.

The bag's composition has two segments. The top segment presents four vertical bands of small horizontal rectangles in the natural fibre tone, intercalated with others in red and black. These designs are called in Ayoreo *tajnoruva atñiamine* and express the scratch marks of the giant bear anteater (Sp. *oso bandera* or *yurumi*; Ayo. *yajogué*; Lat. *Myrmecophaga tridactyla*) considered to be a kin member of the *Dosapei* clan, to which this design belongs. Interspersed with the bands of rectangles are narrow vertical meandering bands called *ngai*, inspired by the marks made by the underground worm lizard called *cutuchi* (Ayo. *ngai pororoi*; Lat. *Amphisbena alba*), associated with the rains, a design which belongs to the *Kutamorajai* clan. The lower segment of the bag is of horizontal stripes in black and red intercalated with those in natural fibre tones, called *umarone*, which echo the tail feathers of the caracara bird (Sp. *carcancho*). The plainweave strap is in faded red.

**Bibliography and reference textiles:** On the techniques of meshwork bags, see Nordenskiöld (1929: 207), Gonzalo (1998: 174-176) and Elías and Mencia (2012: 98-100).





## Large meshwork bag used by Ayoreo women, with designs of the *Étacore* and *Pikanerai* clans



**Object ID:** 2040.

**Form:** Quadrangular meshwork bag; **Sub-class of Form:** Everyday bag.

**Equivalences:** Sp. *bolsa de malla*; Ayo. *guipe* or *utebe*; Eng. *mesh bag*.

**Size:** Large; **Dims.:** Width: 46 cm (x 2 is 92 cm); Length: 43 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1940s.

**Style:** Ayoreo; **Cultural affiliation:** Ayoreo; **Provenance:** Chaco region of Bolivia.

**Material:** piña fibre (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Ayo. *dajnuá*; Lat. *Bromelia hieronymi*); **Fabric:** Meshwork (bag) and warp-faced weave (strap);

**Structure and technique:**

- **Bag:** Structure for meshwork with one element; Looping technique with crossings in 'S'.
- **Strap:** Simple structure for warp-faced weave, warped in 1; Plainweave.

**Components:** 1 structural component (bag) and 3 attached components (two extendible sections, and the strap).

**Threads:** Plyed in 'Z'.

**Colours:** Natural plant fibre tone, and natural dyes in the red pigment from the Chaco stone called *curudé* and the black made with fermented mud.

Large, quadrangular mesh-work bag called *guipe* or *utebe*, used by Ayoreo women, to carry agricultural products or those collected from the forest, and sometimes used by men to hunt tortoises. The bag is made by the women in red pineapple or chaguar fibre (Sp. *caraguata*) for their own use, and the men make the straps in warp-faced plainweave on simple looms. The bag is constructed of various pieces: the bag itself, the thick cord section attached to the bag and looped around the strap, and the strap and ribbon. The bag has a structure for meshwork using one element, and looping technique with the crossings in 'S'. The strap in warp-faced plainweave is warped in one. All component threads and cords are plyed in 'Z'.

The bag's composition has an upper section of horizontal stripes in black and the natural fibre tone. The lower section is of horizontal stripes in natural tones intercalated with red and black ones, in the design called *umarone* belonging to the *Picanerai* clan, and expressing the tail feathers of the caracara bird (Sp. *carcancho*; Ayo. *quiraquirai*; Lat. *Poliborus blaucus*).

**Bibliography and reference textiles:** On the techniques of meshwork bags, see Nordenskiöld (1929: 207), Gonzalo (1998: 174-176) and Elías and Mencia (2012: 98-100).





## Large meshwork bag for carrying personal things, used by Ayoreo women in moves between camps



**Object ID:** 3194.

**Form:** Hemispherical meshwork bag; **Sub-class of Form:** Everyday bag.

**Equivalences:** Sp. *bolsa de malla*; Ayo. *jubei*; Eng. mesh bag.

**Size:** Large; **Dims.:** **Carrier:** Width total: 108 cm; Length: 103 cm. **Extendible strap:** Width: 3 cm; Length: 33 cm; Total length: 77 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1940s.

**Style:** Ayoreo; **Cultural affiliation:** Ayoreo; **Provenance:** Chaco region of Bolivia.

**Material:** piña fibre (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Ayo. *dajnua*; Lat. *Bromelia hieronymi*); **Fabric:** Meshwork (bag) and warp-faced weave (strap).

**Structure and technique:**

- **Bag:** Structure for meshwork with one element; Looping technique with reinforced crossings in 'S';
- **Strap:** Simple structure for warp-faced weave, warped in 1; Plainweave.

**Components:** 1 structural component (bag) and 3 attached components (two blocks of extendible cords, and the carrying strap).

**Threads:** Plyed in 'Z'.

**Colours:** Natural plant fibre tone stripes, and natural but faded dyes in red (*curudé*), blue (mud) and yellow.



Large, hemispherical (in use) meshwork bag, sometimes called ‘a bag formed like a boat’ or ‘hammock bag’, made in red pineapple or chaguar fibre, used by Ayoreo women to carry heavy loads when they move camp in the dry season. The women make the horizontal carrier using a weft twining technique, creating a hexagonal form, and the men make the straps with ribbons in warp-faced plainweave on a simple loom. Once the bag is filled, the opening is sewn up with yarn so that the contents do not fall out, leaving the bulky form which a woman carries with the strap around her forehead. Young men usually accompany these groups to open up the new pathway, but sometimes frail old men remain with the women to help carry these loads. The mesh bag is constructed of various pieces: the horizontal bag with the looped section at each end hooked around the doubled up carrying cords, which can be extended by adjusting the knots, and finally the carrying ribbon. The bag’s structure is of meshwork with one element, and the looping technique with the crossings in ‘S’.

The carrying bag’s composition is of horizontal stripes (seen vertically in used), in which the natural fibre stripes (like a divided *pampa* from the highlands) are intercalated with stripes in black and red natural dyes, now faded. The strap is in the natural fibre tone.

**Bibliography and reference textiles:** On the techniques of meshwork bags, see Nordenskiöld (1929: 207), Gonzalo (1998: 174-176) and Elías and Mencia (2012: 98-100). A similar bag with horizontal stripes (vertical when used), probably used by the Paraguayan Ayoreo, is illustrated in Elías and Mencia (ibid.: 143, Cat. MEAB 211; Inv. MO 2240). On these bags in general, see also Susnik (1996: : 161) and Elías and Mencia (ibid.: 44-48).



## Intermediate meshwork bag for carrying possessions, used by Ayoreo women in moves between camps



**Object ID:** 2023.

**Form:** Hemispherical meshwork bag; **Sub-class of Form:** Everyday bag.

**Equivalences:** Sp. *bolsa de malla*; Ayo. *jubei*; Eng. mesh bag.

**Size:** Intermediate; **Dims.:** **Carrier:** Total width: 118 cm; Length: 54 cm; **Extendible strap:** Width: 3 cm; Length: 38 cm; Total length: 99 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1940s.

**Style:** Ayoreo; **Cultural affiliation:** Ayoreo; **Provenance:** Chaco region of Bolivia.

**Material:** piña fibre (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Ayo. *dajnuá*; Lat. *Bromelia hieronymi*); **Fabric:** Meshwork (bag) and warp-faced weave (strap).

**Structure and technique:**

- **Bag:** Structure for meshwork with one element; Looping technique with reinforced crossings in 'S';
- **Strap:** Simple structure for warp-faced weave, warped in 1; Plainweave.

**Components:** 1 structural component (bag) and 3 attached components (two blocks of extendible cords, and the carrying strap).

**Threads:** Plyed in 'Z'.

**Colours:** Natural plant fibre tone and natural dyes in reds, blues and yellows:

- Baked Apple: 18-1648 TPX, mid red-violet stripes from *curudé*;
- Ensign Blue: 19-4026 TPX, dark blue stripes.



Intermediate hemispherical meshwork carrying bag made in red pineapple or chaguar fibre, used by Ayoreo women to carry heavy loads when they move camp in the dry season. These bags are usually much larger, which suggests that this example might have belonged to an adolescent. As is usual, the women make the carrying bag in a structure for meshwork with one element, and looping technique with the crossings in reinforced 'S', creating a hexagonal form. Men make the straps in warp-faced plainweave warped in one, on a simple loom. After filling the bag, the opening is sewn closed, and the woman carries the bulky bag with the strap's ribbon around her forehead, sometimes with the help of elderly men who often join the women's group. The bag is constructed with the usual looped sections at each end hooked around the doubled carrying cords, forming two blocks of carrying cords. The knots can be adjusted to make the bag extendible.

The carrying bag's composition is of horizontal stripes (seen vertically in use) where the stripes in natural fibre tone of a divided '*pampa*' are intercalated with intermediate stripes in blue or red from natural dyes, each with two narrow stripes to one side in the opposing colour.

**Bibliography and reference textiles:** On the techniques of meshwork bags, see Nordenskiöld (1929: 207), Gonzalo (1998: 174-176) and Elías and Mencia (2012: 98-100).



## Small mesh bag used as a baby-carrier by Ayoreo women



**Object ID:** 2044.

**Form:** Hemispherical meshwork baby-carrier; **Sub-class of Form:** Everyday bag.

**Equivalences:** Sp. *cargador de bebé*, *porta-guagua de malla*; Ayo. *jubei*; Eng. baby carrier.

**Size:** Intermediate; **Dims.:** **Carrier:** Width: 42 cm; Length: 35 cm; **Strap:** Width: 2.5 cm; Length: 36 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1950s.

**Style:** Ayoreo; **Cultural affiliation:** Ayoreo.

**Provenance:** Zapocó, Nuflo de Chávez Prov., Concepción, Santa Cruz Dept., Chaco region of Bolivia.

**Material:** piña fibre (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Ayo. *dajnuá*; Lat. *Bromelia hieronymi*); **Fabric:** Meshwork (carrier) and warp-faced weave (strap).

**Structure and technique:**

- **Carrier:** Structure for meshwork with one element; Looping technique with reinforced crossings in 'S';
- **Strap:** Simple structure for warp-faced weave, warped in 1; Plainweave.

**Components:** 1 structural component (carrier) and 3 attached components (two blocks of extendible cords, and the carrying strap).

**Threads:** Plyed in 'Z'.

**Colours:** Natural plant fibre tones and natural dyes in red, blue and yellow:

- Chili Pepper: 19-1557 TPX, mid red-brown stripes;
- Midnight: 19-4127 TPX, dark blue stripes;
- Golden Olive: 16-0639 TPX, mid yellow-brown stripes.



A small example of an Ayoreo hemispherical carrying bag, used as a baby carrier, women again making the bag and men the strap. The bag, as usual, is made in red pineapple or chaguar fibre (Sp. *caraguata*) in the structure for meshwork with one element, and looping technique with the reinforced crossings in 'S', in a hexagonal form, whereas the strap is made in warp-faced plainweave, warped in one. The baby carrier, like other bags of this type, is constructed of various components: the bag itself, the looped section at each end hooked around the doubled up carrying cords in two blocks, which can be extended by adjusting the knots, and finally the carrying strap and ribbon.

The carrying bag's composition is of a divided '*pampa*' of naturally coloured horizontal stripes (seen vertically in use) intercalated with intermediate and narrow stripes in blue, red and green, in natural dyes, now much faded.

**Bibliography and reference textiles:** On the techniques of meshwork bags, see Nordenskiöld (1929: 207), Gonzalo (1998: 174-176) and Elías and Mencia (2012: 98-100).



**Meshwork short skirt in the making,  
used by Ayoreo women**



**Object ID:** 1995.

**Form:** Meshwork short skirt; **Sub-class of Form:** Short skirt.

**Equivalences:** Sp. *faldellín de malla*; Ayo. *oridi* or *oidí*; Eng. grass skirt, plant fibre skirt.

**Size:** Intermediate; **Dims.:** Width: 128 cm; Length: 95 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1950s.

**Style:** Ayoreo; **Cultural affiliation:** Ayoreo.

**Provenance:** Germán Busch Prov. (Rincón del Tigre), Chaco region of Bolivia.

**Material:** piña fibre (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Ayo. *dajnua*; Lat. *Bromelia hieronymi*); **Fabric:** Twining.

**Structure and technique:** Structure for weft twining; Technique for simple weft twining.

**Components:** 1 structural component (the plant fibre skirt in the making).

**Threads: Warp and Weft:** Plyed in 'Z'.

**Colours:** Natural plant fibre tone, and natural dyes in red and black.

This unfinished Ayoreo woman's skirt, is made in pineapple or chaguar plant fibre. It shows only the warp threads plyed in 'Z', organised in coloured stripes, with just two rows of weft wrapped threads at the central section where the block of warp threads are folded over, so that the wrapped weft rows form the skirt's waist section. The weft-wrapped section has the threads folded over at one end, and left loose at the other. In practice, a woman holds the other end of the warp threads with her big toe to hold them tight as she makes the skirt, applying various weft rows wrapping them around the warp.

The composition of the skirt at this stage in its making is of stripes in the natural fibre tone interspersed with others in red and black in natural dyes.

**Bibliography and reference textiles:** Related pieces in the MUSEF collection are Catalogue nos. 190, 191 and 192. Nordenskiöld (1929: 207: Fig. 60.9) illustrates this kind of technique applied in the Chaco region during the 1920s.



## Fringed meshwork short skirt doubling as a bed mat, used by Ayoreo women



**Object ID:** 2101.

**Form:** Meshwork short skirt, doubling as a bed-mat; **Sub-class of Form:** Short skirt.

**Equivalences:** Sp. *colcha-faldellín de malla*; Ayo. *oridi* or *oidi*; Eng. grass skirt, plant fibre skirt.

**Size:** Large; **Dims.:** Width: 70 cm; Length: 110 cm, including fringes.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1940s.

**Style:** Ayoreo; **Cultural affiliation:** Ayoreo; **Provenance:** Chaco region of Bolivia.

**Material:** piña fibre (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Ayo. *dajnua*; Lat. *Bromelia hieronymi*); **Fabric:** Twining;

**Structure and technique:** Structure for weft twining; Technique for simple weft twining.

**Components:** 1 structural component, with weft extensions at each end.

**Threads:** Plyed in 'Z'.

**Colours:** Natural plant fibre tone and natural dyes in red and gray:

- Ginger Spice: 18-1535 TPX, mid red-brown stripes:
- Neutral Gray: 17-4402 TPX, mid gray stripes.



This piece used by Ayoreo women (never men) is made in pineapple or chaguar fibre with a double function: it can be used horizontally as a plant fibre short skirt tied at the waist by a cord, or else used flat as a bed mat at night. The mat-skirt has a structure for weft twining and simple weft twining technique. The fabric is made by twisting the weft threads around the warps with the fingers. The chain-like pattern made by the twining weft threads produces a relief in the fabric's texture. All the threads used are plyed in 'Z'.



The vertical composition when the fabric is laid flat is of a '*pampa*' divided into the wide stripes of the natural fibre tone, intercalated with wide stripes in red and black, flanked by narrow stripes in the opposing colour on one or both sides, rather like the pattern of Andean food sacks. The red dye is obtained by grinding the stone called *curudé* and the black from fermented mud. On the horizontal axis there are also wide or else paired narrow coloured stripes in red and black, interspersed with the natural fibre tone, dividing the mat into segments.

**Bibliography and reference textiles:** See also Catalogue nos. 189, 191 and 192 in the MUSEF Collection. The use of these skirts by Paraguayan Ayoreo-Moro women is examined in Escobar (1993: 68-69) and Fernández Distel (1983: 29). See also Elías and Mencia (2012: 60-61), and an example in MEAB (Cat. MEAB 369; Inv. 2735) (*ibid.*: 172).



Ayoreo weaver making a meshwork fibre skirt.  
Photograph: Elvira Espejo



## Fine, fringed meshwork short skirt doubling as a bed mat, used by Ayoreo women



**Object ID:** 25981.

**Form:** Meshwork short skirt doubling as a bed mat; **Sub-class of Form:** Short skirt.

**Equivalences:** Sp. *cubierta de piso, colcha de cama, faldellín de malla*; Ayo. *pepei* is mat and *oridi* or *oidí* is skirt; Eng. grass skirt, plant fibre skirt.

**Size:** Intermediate; **Dims.:** Width: 79 cm; Length: 90 cm, including fringes.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1990s.

**Style:** Ayoreo; **Cultural affiliation:** Ayoreo; **Provenance:** Aroconadie, Chaco region of Paraguay.

**Material:** piña fibre (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Ayo. *dajnuá*; Lat. *Bromelia hieronymi*); **Fabric:** Twining;

**Structure and technique:** Structure for weft twining; Technique for simple weft twining.

**Components:** 1 structural component with warp extensions at each end.

**Threads:** Plyed in 'Z'.

**Colours:** Natural plant fibre tones, and natural dyes in red and blue:

- Mecca Orange: 18-1450 TPX, mid orange natural fibre tone;
- Burnt Sienna: 17-1544 TPX, mid red-orange stripes;
- Blue Ribbon: 19-3839 TPX, dark blue-violet stripes.





Very fine Ayoreo piece with a double function: as a woman's meshwork skirt or a bed mat. The construction is of piña fibre in a single piece, with warp extensions forming the fringe at each end. The structure and technique are of weft twining with an open texture achieved by intercrossing the weft threads around each warp with the fingers. The chainlike weft effect produces the characteristic texture. The threads used are all plied in 'Z'.

The composition is asymmetrical. On the longitudinal axis, the '*pampa*' in the natural fibre tone divides into wide and intermediate stripes, intercalated with coloured stripes in mid and darker red and black (now dark violet) in natural dyes; some are flanked by narrow stripes in the same colours. Horizontally, some weft threads are in natural fibre tones whilst others are in tones of red or black (now dark violet), creating a segmented effect. Mid red is produced grinding *curudé* stones, and dark red from cebil bark (Sp. *curupaú*; Ayo. *dujua*; Lat. *Anadenathera colubrina*) while the violet is probably from *autatá* fruit.

**Bibliography and reference textiles:** Related pieces in the MUSEF Collection are Catalogue nos. 189, 190 and 192.



## Long-fringed meshwork short skirt doubling as a bed mat, used by Ayoreo women



**Object ID:** 2091.

**Form:** Meshwork short skirt doubling as as bed mat; **Sub-class of Form:** Short skirt.

**Equivalences:** Sp. *colcha*, *faldellín de malla*; Ayo. *pepei* (mat); *oridi* (plant fibre skirt); Eng. grass skirt, plant fibre skirt.

**Size:** Large; **Dims.:** Width: 111 cm; Length: 113 cm;

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1940s.

**Style:** Ayoreo; **Cultural affiliation:** Ayoreo; **Provenance:** Santa Cruz Dept., Chaco region of Bolivia.

**Material:** piña fibre (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Ayo. *dajnu*; Lat. *Bromelia hieronymi*); **Fabric:** Twining.

**Structure and technique:** Structure for weft twining; Technique for simple weft-twining.

**Components:** 1 structural component (skirt), with extensions in twisted warps (extended fringe: 30 cm).

**Threads:** **Warp:** Piña fibre plied in 'Z'; **Weft:** Piña fibre plied in 'Z'.

**Colours:** Natural plant fibre tone and now faded natural dyes.





Meshwork short skirt used by the Ayoreo women of the Bolivian Chaco Boreal, which can double at night as a bed mat. Made in one piece in piña fibre, the structure and technique are of weft wrapping around the longitudinal warp threads by hand. The construction is a single structural component with warp extensions forming fringes at each end.

The composition is almost symmetrical on the long axis. Wide stripes in natural fibre tones are intercalated with wide, intermediate and narrow stripes in red and black natural dyes, the red being produced by grinding *curudé* stones and the black from fermented mud. The horizontal weft threads are in natural colours apart from two black groups forming stripes in the central part, which divide the mat into three segments. The piece is in a good state of preservation, but some weft wrapping is coming undone, probably from daily use in the past.

**Bibliography and reference textiles:** Related pieces in the MUSEF Collection are Catalogue 189, 190 and 191.



## Saddle cloth with a border used by the Ava-Guaraní



**Object ID:** 266.

**Form:** Saddle cloth; **Sub-class of Form:** Harness gear, as part of Woven farming implements.

**Equivalences:** Sp. *carona*, *jergón*, *pelero*; Aym. *karuna*.

**Size:** Intermediate; **Dims.:** Width: 63 cm; Length: 51 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s;

**Style:** Guaraní; **Sub-Style:** Ava-Guaraní; **Cultural affiliation:** Chané-Guaraní-Chaco (Ava-Guaraní or Chiriguano).

**Provenance:** Machareí, Chaco region of Bolivia.

**Material:** Sheep wool; **Fabric:** Warp-faced weave and knotting.

**Structure and technique:**

- **Saddle cloth:** Simple structure for warp-faced weave, warped in 2; Selected technique counted in fours, 4|4.
- **Edging:** Structure for knotting: Knotting technique.

**Components:** 1 structural component (saddle cloth) and 1 attached component (the knotted edging).

**Threads:** **Warp:** sheep wool in 'S'; **Weft:** sheep wool in 'S'.

**Colours:** Artificial dyes:

- Jelly Bean: 17-6030 TPX, mid green *pampa*;
- Persimmon Orange: 16-1356 TPX, mid orange designs.





Saddle cloth used by the Ava-Guaraní when riding in the Machareti region. There are certain similarities with the cushions in the *Karakarapepo* style made under the influence of the Guaraní missions (Combès, 1992: 78). The thick cloth is made in warp-faced weave on a vertical loom, in sheep wool. The structure is simple, warped in two (also called simple complementary cloth with two faces, one where orange predominates and the other green), with the selected technique counted in fours, 4|4. The borders of the cloth have a ribbon attached in a knotting technique with chevron designs.

The composition is almost bilaterally symmetrical. The central part has four geometrical concentric diamond designs with six appendices, called *karakarapepo*. *Karakara* refers to the caracara bird (Sp. *carcancho* or *carcaña*; Lat. *Poliborus blancus*) and *pepo* is a wing: so the motif is a 'wing of the caracara bird'. Other sources suggest that this same design may allude to the Pleiades constellation, whose appearance in the sky marks the beginning of the agricultural season, and whose disappearance announces the harvest season (Combès, 1992: 60). To each side of the cloth are fitomorphic motifs, possibly of the *patijü* or *patujú*, a kind of heliconia (Lat. *Heliconia rostrata*). The *karakarapepo* fabric as a whole presents the speckled effect called 'pebble weave', as a result of the technique used.

**Bibliography and reference textiles:** A related piece is Catalogue 194.



## Saddle cloth with no border used by the Ava-Guaraní



**Object ID:** 265.

**Form:** Saddle cloth; **Sub-class of Form:** Harness gear, as part of Woven farming implements.

**Equivalences:** Sp. *carona*, *jergón*, *pelero*; Aym. *karuna*.

**Size:** Intermediate; **Dims.:** Width: 66 cm; Length: 52 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1970s.

**Style:** Guaraní; **Sub-Style:** Ava-Guaraní; **Cultural affiliation:** Chané-Guaraní-Chaco (Ava-Guaraní or Chiriguano).

**Provenance:** Macharetí, Chaco region of Bolivia.

**Material:** Sheep wool; **Fabric:** Warp-faced weave.

**Structure and technique:**

Simple structure for warp-faced weave, warped in 2; Selected technique counted in fours, 4|4.

**Components:** 1 structural component (saddle cloth).

**Threads:** **Warp:** sheep wool in 'S'; **Weft:** sheep wool in 'S'.

**Colours:** Natural wool tone and artificial orange dye:

- Orange Popsicle: 17-1350 TPX, mid orange designs;
- Cloudburst: 17-1502 TPX, mid gray *pampa*.





Saddle cloth in a single piece used by Ava-Guaraní riders in the Machareti region. This thick cloth is made in warp-faced weave on a vertical loom, in sheep wool. The structure is warped in two (simple complementary cloth with two faces), with the selected technique counted in fours, 4|4.

The composition is of a *pampa*, with geometrical designs around the borders in the *karakarapepo* style, characteristic of Guaraní weaving. *Karakara* refers to the caracara bird (Sp. *carcancho* or *carcaña*; Lat. *Poliborus blancus*) and *pepo* is wing; hence, 'wing of the caracara bird'. For the Guaraní weavers, these geometrical designs are also interpreted as 'stars', possibly a historical influence from the Andean highlands. The *karakarapepo* fabric as a whole presents the granulated effect of 'pebble weave', because of the technique used.

**Bibliography and reference textiles:** A related piece is Catalogue 193.



## Modern table runner made by Iloseño-Guaraní weavers



**Object ID:** 17754.

**Form:** Table runner; **Sub-class of Form:** Table covering, as part of Textile for domestic use.

**Equivalences:** Sp. *sobremesa*.

**Size:** Large; **Dims.:** Width: 38.5 cm; Length: 206 cm, including fringes.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1990s.

**Style:** Guaraní; **Sub-style:** Iloseño-Guaraní; **Cultural affiliation:** Chané-Guaraní-Chaco (Iloseño-Guaraní).

**Provenance:** The Guaraní territory of Isole, in the Chaco region of Bolivia.

**Material:** Industrial cotton yarn **Fabric:** Warp-faced weave.

**Structure and technique:**

- **Central band:** Simple structure for warp-faced weave, warped in 2; Technique for simple hybrid double cloth;
- **Border:** Simple structure for warp-faced weave, warped in 1; Plainweave.

**Components:** 1 structural component, with extensions in wrapped warps as fringes.

**Threads:** **Warp:** cotton yarn in 'S'; **T:** cotton yarn in 'S'.

**Colours:** Artificial dyes:

- Snow White: 11-0602 TPX, off-white border stripe;
- Anthracite: 19-4007 TPX, dark blue-black designs;
- Campanula: 18-4141 TPX, dark blue designs;
- Blue Atoll: 16-4535 TPX, light blue designs;
- Emerald: 17-5641 TPX, mid green-blue designs;
- Cyan Blue: 16-4529 TPX, mid blue designs.

Modern table runner produced by Ioseño-Guaraní women weavers on a vertical loom in industrial cotton yarn. This kind of product tends to be called 'tapestry' in the region, but is in fact a warp-faced weave. These fabrics are manufactured as handicrafts for sale to tourists in projects such as CIDAC/Arte Campo (the Centro de Investigación, Diseño Artesanal y Comercialización Cooperativa).

The construction of this piece is of one structural component with warp extensions, which have one part in wrapped threads and the remainder in loose warp threads. The central band has a structure warped in two (in complementary cloth with two faces), with a simple hybrid double cloth technique, which in practice is very similar to the selected technique with a basic odd count, 1 |1. The borders of the runner are simple plainweave, warped in one.

The runner's composition has a single design band in colours, and side borders in plainweave stripes in black and white. The band has a ground striping effect of five tones of blue with the degradation effect called *k'isa*. The design band has a baroque style of figurative motifs: trees with fruits (possibly cacao and achiote), flowers, birds (a flycatcher), animals (sheep) and insects (butterflies), from the regional ecology. This characteristic Ioseño-Guaraní style, called *moisi* (or *moise*), refers to a gray serpent (Combès, 1992: 52). Tradition holds that a weaver dreamt of this gray serpent to inspire her with the motifs she would apply in her work. This style is characterised by the use of rounded designs and three colours: a ground colour and two additional colours for the designs (Combès, 1992: 50).

**Bibliography and reference textiles:** Similar pieces are examined in Combès (1992). On hybrid double cloth technique, see Arnold and Espejo (2015: 323).





## Modern hammock used by the Ioseño-Guaraní



**Object ID:** 17753.

**Form:** Hammock; **Sub-class of Form:** Hanging, as part of Textile for domestic use.

**Equivalences:** Sp. *hamaca*; Iso. *ini*.

**Size:** Intermediate; **Dims.: Hammock:** Width: 107 cm; Length of the principal part: 206 cm; Total length including fringes: 350 cm.

**Fringes:** Width of one end 120 cm and the other 108 cm; Length of one end 70 cm and the other 79 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1980s.

**Style:** Guaraní; **Sub-style:** Ioseño-Guaraní; **Cultural affiliation:** Chané-Guaraní-Chaco (Ioseño-Guaraní).

**Provenance:** Chaco region of Bolivia.

**Material:** Cotton fibre; **Fabric:** Warp-faced weave.

**Structure and technique:**

Simple structure for warp-faced weave, warped in 2; Ladder technique with checkerboard colour and with figure, counted in pairs, 2|2 (bands);

Simple structure for warp-faced weave, warped in 1; Plainweave (stripes);

**Components:** 1 structural component (hammock), with extensions at both ends of twisted warps to form the fringes, and finally the hammock cords attached to warp extensions, which end in loops to hang the hammock.

**Threads:** of the hammock plied in 'S'; the cords in 'Z'.

**Colours:** White natural cotton and black artificial dye:

- Snow White: 11-0602 TPX, natural off-white;
- Anthracite: 19-4007 TPX, blue-black designs.

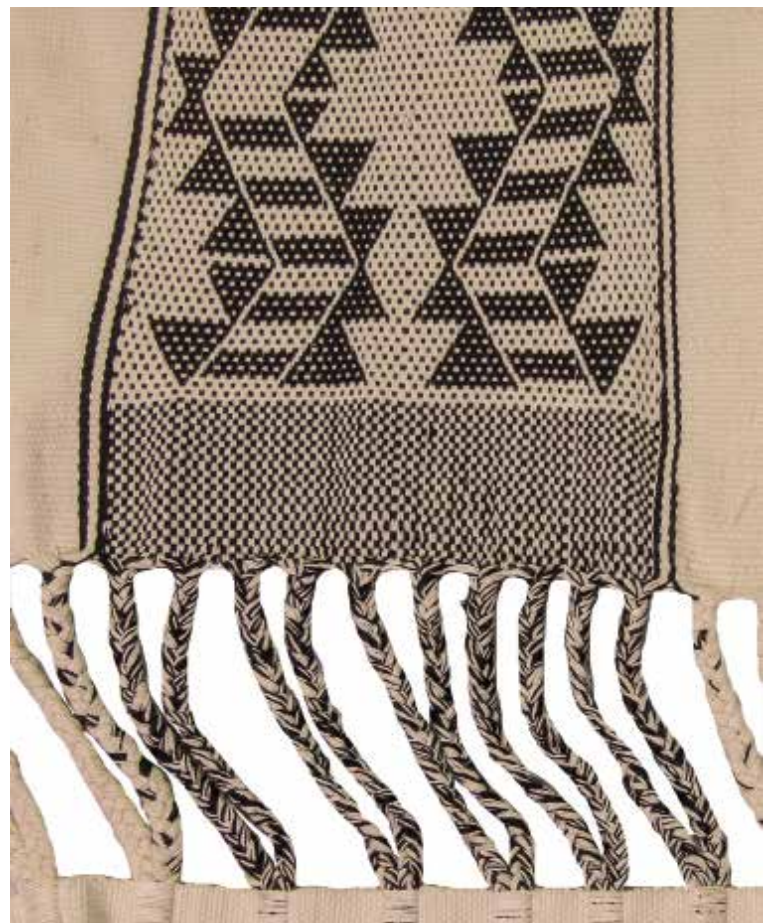




Hammock woven by Izoceño-Guarani weavers in industrial cotton yarn on a vertical loom in warp-faced weave. The hammock is constructed of a single structural component, with warp extensions at each end braided into cords, and held in place by sections of weft wrapping. Finally, an attached component of cords loop around the warp extension braids, and end in thick wrapped loops used to hang the hammock on a solid support. The design bands are simple, warped in two (in simple complementary weave), and apply the ladder technique with checkerboard colour and with figures, counted in pairs, 2|2. The plainweave stripes are warped in one.

The hammock's composition is of a *pampa* divided into wide stripes in the natural colour of cotton, intercalated with three design bands: one in the central axis and two lateral bands. The lateral bands are in the characteristic Guaraní *karakarapepo* style with two stepped zigzags forming star-like elements between them. In this case, the *karakara* style might refer to the Milky Way. The ground of the *karakarapepo* pattern presents the granulated effect of pebble weave, because of the paired count used. This style is characterised by the use of geometrical designs such as diamond motifs (Combès, 1992: 50, cf. 48). The central band has geometrical, concentric stepped diamond designs interpreted by the weavers as 'stars' (particularly the Morning star), this time in the *sumbi* style.

**Bibliography and reference textiles:** Similar pieces are examined in Combès (1992). See the use of the same technique in Catalogue 197.





## Modern personal bag made by the Ioseño-Guaraní



**Object ID:** 24515.

**Form:** Personal bag; **Sub-class of Form:** Everyday bag.

**Equivalences:** Sp. *bolsa personal*; Iso. *vokó*.

**Size:** Intermediate; **Dims.:** **Bag:** Width: 28 cm; Length: 37 cm; Total bag length with flap: 57 cm; **Strap:** Width: 6 cm; Length: 109 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1980s.

**Style:** Guaraní; **Sub-Style:** Ioseño-Guaraní;

**Cultural affiliation:** Chané-Guaraní-Chaco (Ioseño-Guaraní).

**Provenance:** Kapatindi, in the Guaraní territory of Ioso, Chaco region of Bolivia.

**Material:** Cotton fibre (Gua. *mandú*); **Fabric:** Warp-faced weave;

**Structure and technique:**

- **Bag:** Simple structure for warp-faced weave, warped in 2; Ladder technique with checkerboard colour and with figure, counted in pairs, 2|2;
- **Strap:** Simple structure for warp-faced weave, warped in 2; Ladder technique with checkerboard colour and with figure, counted in pairs, 2|2.

**Components:** 1 structural component (bag with warp extensions in the flap's fringe), and 4 attached components (strap attached to the upper part, and three tassels on the lower part).

**Threads:** **Warp:** cotton yarn in 'S'; **Weft:** cotton yarn in 'S'.

**Colours:** Natural cotton tones in white and brown, and black artificial dye:

**Bag:**

- Ecu: 11-0809 TPX, off-white cotton;
- Thrush: 18-1030 TPX, natural brown.

**Strap:**

- Sandstorm: 16-1235 TPX, mid red-brown strap;
- Anthracite: 19-4007 TPX, dark blue-black designs.



Modern personal bag in long rectangular form used by Ioseño-guaraní men, made in industrial cotton yarn in warp-faced weave. The bag's construction is of a single piece folded over to form the bag, with an additional fold to form the flap, and sewn at the side seams. The form corresponds to that of a military provisions bag (Sp. *morral*). The closing flap ends with a warp extension fringe in wrapped and then sewn over warp-

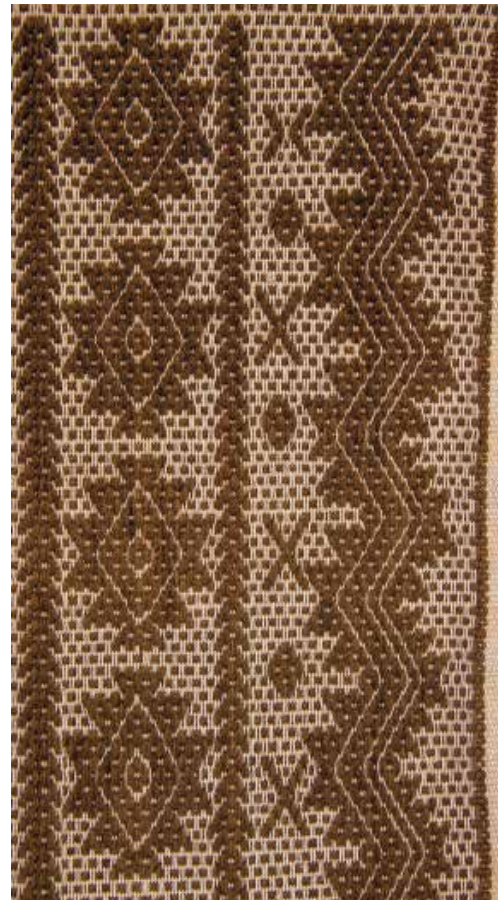


groupings with loose ends. The strap ribbon continues down to form the bag's sides, where it is finished with a simple brown tubular edging in a separate fabric sewn to the bag's side seams. Three tassels in brown and off-white hang from the bag's lower edge. The sides of the bag are simple plainweave, warped in one, and the wide design area is warped in two (in simple complementary weave), with the ladder technique with checkerboard colour and with figures, counted in pairs, 2|2. The strap-ribbon in warp-faced weave is also simple, warped in two, this time using the ladder technique with colour in rows and with figures, counted in pairs, 2|2. The use of these techniques in the Chaco region implies technical interchanges with the Andean highlands.

The bag's composition is of a central design area and lateral stripes in plainweave. The design area is composed of three bands of geometrical designs, intercalated with narrow brown bands with chevron designs. The lateral bands have stepped zigzag motifs with diamond and 'X' motifs to one side. They are in the characteristically Guaraní *karakarapepo* style, where *karakara* is the caracara bird (Sp. *carcancho*; Lat. *Poliborus blancus*) and *pepo* is its 'wing': hence the 'wing of the caracara bird'. In this specific case, the zigzag design may express the form of the Milky Way (Combès, 1992: 63). The central band has stepped diamond designs, interpreted by the weavers as 'stars' (particularly the Morning Star). The *karakarapepo* style alludes to these cosmic dimensions, and especially to the Pleiades constellation, whose appearance announces the beginning of the agricultural season, and whose disappearance announces harvest time. The bag's flap ends in a horizontal row of diamonds, and the narrow bands become 'star-like' shapes. The strap has designs of small and medium diamonds, lines forming crosses, diagonal lines, 'V' and 'X' motifs, and zigzags with stars.

The *karakarapepo* ground fabric presents the granulated texture of pebble weave, as a result of the paired count used. The bag's chromatic range contrasts the two natural cotton tones, and the red-brown tone in the strap with the black artificial dye.

**Bibliography and reference textiles:** Similar pieces are examined in Combès (1992). The same technique is used in Catalogue 196.





## Middle-sized meshwork carrying bag used by Nivaklé men



**Object ID:** 25950.

**Form:** Quadrangular meshwork bag; **Sub-class of Form:** Everyday bag.

**Equivalences:** Sp. *bolsa de malla*; Eng. *mesh bag*.

**Size:** Intermediate; **Dims.:** **Bag:** Width: 44 cm (x 2 is 88 cm); Length: 37 cm; **Strap:** Width: 2,5 cm; Length: 90 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1990s.

**Style:** Nivaklé (Chulupí); **Cultural affiliation:** Nivaklé (Chulupí).

**Provenance:** River Pilcomayo, Chaco region, in the Menonite colonies in Paraguay.

**Material:** piña fibre (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Ayo. *dajnuá*; Lat. *Bromelia hieronymi*); **Fabric:** Meshwork (bag) and warp-faced weave (strap).

**Structure and technique:**

- **Bag:** Structure for meshwork with one element; Knotted technique, in 'fishbone';
- **Strap:** Simple structure for warp-faced weave, warped in 2; Ladder technique with the colour in rows.

**Components:** 1 structural component (bag) and 1 attached component (the strap with wrapped loops).

**Threads:** Plyed in 'S'.

**Colours:** Natural plant fibre tones:

- Demitasse: 19-0712 TPX, dark gray stripes;
- Lion: 17-1330 TPX, dark roan stripes.



Quadrangular meshwork bag used by men of the hunter-gatherer Nivaklé (or Chulupí) of the Bolivian Chaco Boreal to guard possessions and foodstuffs. The medium-sized bag is made in piña fibre of three pieces; the bag itself, the thick, wrapped ringpieces at either end of the rim, and the strap whose wrapped ends loop around the intermediate ringpiece. The bag's structure is meshwork with one element, with the looping technique, made using eyeless cardon grande cactus spines (Sp. *cardón*) in a fishbone pattern (Gonzalo, 1998: 175-6). The texture of the outer face of the bag has a ribbed effect, while the inner face is plain. This very dense, looping technique is also used to make men's overshirts against the cold, and for warfare, as it impedes arrows from penetrating the body. The strap is in warp-faced weave, made on a small loom, with a ladder technique with the colour in rows.

The bag's composition is of wide horizontal stripes (like a divided '*pampa*') in the natural fibre tone, interspersed with intermediate stripes in natural dyes of dark gray (almost black), dark roan and brown. The strap has ladder designs in light and dark brown natural dyes.

**Bibliography and reference textiles:** Nordenskiöld (1929: 207: Fig. 60.6) illustrates this kind of technique in use in the Chaco region in the 1920s.





## Extendible net carrying bag used by Weenhayek women



**Object ID:** 2039.

**Form:** Hemispherical net bag; **Sub-class of Form:** Everyday bag.

**Equivalences:** Sp. *bolsa de red*; Wee. *siket*.

**Size:** Extendible; **Dims.:** **Bag:** Width: 72 cm; Length: 49 cm; **Straps:** Length: 120 cm and 99 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** First half of the twentieth century.

**Style:** Weenhayek; **Cultural affiliation:** Weenhayek.

**Provenance:** Zone of origin near the River Pilcomayu, Chaco region of Bolivia.

**Material:** piña fibre (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Ayo. *dajnuá*; Lat. *Bromelia hieronymi*); Wee. *chagua*.

**Fabric:** Meshwork and knotted meshwork.

**Structure and technique:**

Structure for meshwork with one element; Technique for interlinked meshwork;

Structure for meshwork with one element; Knotted technique.

**Components:** 1 structural component (the bag, including the end sections where the threads hook around a loop formed from the carrying cords); and 2 attached components (the two straps, which begin as thick cords near the bag, and become narrower towards the other end).

**Threads:** Plyed in 'Z'.

**Colours:** Natural plant fibre tone:

- Croissant: 16-0924 TPX, light red-brown color now faded.

Hemispherical net carrying bag with an extendible form used by Weenhayek women from the Bolivian Chaco, made in piña fibre (Sp. *caraguata*; Wee. *chagua*). Women carry these bags with the strap around the forehead, bearing food products they have collected or a family's possessions when they move camp during the dry season.

The net bag has a middle section of knotted meshwork with a knotting technique, and end sections in interlinked meshwork (or simple linking). The homogenous openwork texture of the interlinking is made using a small stick or weft tightener as a measure to maintain the constant diameter between the knots, and in the distinct diameters of the knotted section (Gonzalo, 1998: 172 and photo No. 9). The bag has three different openwork diameters: in the knotted part 0.6 cm, at the borders 0.8 cm, and in the central part 1 cm. The thick carrying cords pass through a looped section at each end of the bag. In this type of bag, there is no ribbon to the strap.



In the bag's composition, the variable texture of the openwork, combined with the techniques of interlinked and knotted meshwork, produce the insistent diamond pattern in different sizes.

**Bibliography and reference textiles:** On these techniques, see Nordenskiöld (1929: 206) and Millán de Palavecino (1973: VII 76). On the weft beaters or tighteners, see Gonzalo (1998: 170-172). The technique used at each end is called 'simple linking' by Seiler-Baldinger (1994: 8, Fig. 3b), 'spiral linking' by Emery (2009; 30, 60) and also 'mesh technique with linking'. The central knotting technique, called 'square knot' in English (Seiler-Baldinger, 1994: 20-21, Fig. 31a), is a variation on the symmetrical cow hitch (*ibid.*: 20, Fig. 29).

A similar bag is shown in Elías and Mencia (2012: 141, Cat. MEAB 113; Inv. CC-30). Other examples made by the Paraguayan Maká people have horizontal stripes (vertical in use) or bold geometric patterns (*ibid.*: 136-143).





## Intermediate meshwork carrying bag with zigzag designs, probably used by Weenhayek men



**Object ID:** 2038.

**Form:** Quadrangular meshwork bag; **Sub-class of Form:** Everyday bag.

**Equivalences:** Sp. *bolsa de malla*; Wee. *hilú*; Eng. *mesh bag*.

**Size:** Intermediate; **Dims.:** Width: 45 cm; Length: 31 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1940s.

**Style:** Weenhayek; **Cultural affiliation:** Weenhayek; **Provenance:** River Pilcomayu, Chaco region of Bolivia.

**Material:** piña fibre (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Ayo. *dajnuu*; Lat. *Bromelia hieronymi*); Wee. *chagua*;

**Fabric:** Meshwork.

**Structure and technique:** **Bag:** Structure for meshwork with one element; Looping technique with crossings in 'S'.

**Components:** 1 structural component (bag) and 1 attached component (remains of the strap loop to one side; the strap itself is missing).

**Threads:** Plyed in 'S'.

**Colours:** Natural plant fibre tones:

- Lattè : 15-1220 TPX, light red-brown lower stripe;
- Iron: 18-1306 TPX, dark roan second horizontal stripe;
- Ginger Bread: 18-1244 TPX, mid red-brown third horizontal stripe.



Quadrangular meshwork bag, possibly made by the Weenhayek people, used by men to transport their personal belongings. This bag, called *bilú* in Weenhayek (Herbas Morales, 2008: 133), is made in piña or chaguar fibre (Wee. *chagua*). The bag is constructed in one piece folded over and sewn in seams at both sides. This example is incomplete, lacking the carrying cords, and is very worn in places. The bag has a structure for meshwork with one element, and knotting technique with the crossings in ‘S’, sometimes called ‘mesh interconnections in a figure of 8’ (Ribeiro, 1988: 365). The threads are twisted in ‘S’. The bag’s rim has a looser horizontal band finished in cross-knit loop stitch in a natural fibre tone.

The bag’s composition is of geometric designs on both faces in a pattern of squared zigzags (with a serpentine form), which unite in the upper part of the bag. These designs are organised into narrow coloured stripes of various natural tones of brown.

**Bibliography and reference textiles:** On the techniques of meshwork bags, see Nordenskiöld (1929: 207) and Gonzalo (1998: 174-176). The structure for meshwork with one element with crossings in ‘S’ is also commonly called ‘hourglass looping with S crossing’ (Seiler-Baldinger, 1994: 15, Fig. 15b). Similar design patterns from the Paraguay Chaco can be seen in the Museo Etnográfico “Dr. Andrés Barbero”, in Asunción, on a bag made by the Mak’a people (Cat. MEAB 115; Inv. 1390), and on one made by the Nivaklé (Chulupí) people (Cat. MEAB 118; Inv. 1285) (in Elías and Mencia, 2012: 112).



## Intermediate meshwork bag used by Weenhayek men, with diamond designs of the *Étakori* clan



**Object ID:** 2035.

**Form:** Quadrangular meshwork bag; **Sub-class of Form:** Everyday bag.

**Equivalences:** Sp. *bolsa de malla*; Wee. *hilú*; Eng. *mesh bag*.

**Size:** Intermediate; **Dims.:** Width: 37 cm (x 2 is 74 cm); Length: 32.50 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1950s.

**Style:** Weenhayek; **Cultural affiliation:** Weenhayek; **Provenance:** Chaco region of Bolivia.

**Material:** piña fibre (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Ayo. *dajnuá*; Lat. *Bromelia hieronymi*); Wee. *chagua*;

**Fabric:** Meshwork (bag).

**Structure and technique:** Structure for meshwork with one element; Looping technique with crossings in 'S'.

**Components:** 1 structural component (bag) and 2 attached components (the two loops in the upper part which receive the strap, which is missing in the example).

**Threads:** Plyed in 'S';

**Colours:** Natural plant fibre tones and natural brown dye:

- Cloud Dancer: 11-4201 TPX, off-white fibre tone;
- Deep Mahogany: 19-1420 TPX, dark brown design.





Quadrangular meshwork bag used by Weenhayek men, but made by women in piña or chaguar fibre (Wee. *chagua*). The bag has a structure for meshwork with one element and knotting technique with the crossings in 'S', made with eyeless needles from eyeless cardon grande cactus spines (Sp. *cardón*). This example is incomplete, lacking the carrying strap.

The bag's composition is of a geometric pattern of interlinked stepped diamonds on both faces, but with an intermediate section with just wide horizontal stripes. The design is similar to that of Ayoreo bags which express the dorsal markings of the rattlesnake (called *achinguiraquia*). The designs are made in two tones of natural brown, with the dark brown designs contrasted against the light brown, natural plant fibre tone.

**Bibliography and reference textiles:** On the techniques of meshwork bags, see Nordenskiöld (1929: 207), Gonzalo (1998: 174-176) and Elías and Mencia (2012: 98-100). A similar design pattern can be seen in the Museo Etnográfico "Dr. Andrés Barbero", in Asunción, on a bag attributed to the Argentine Toba but found in Cururenda, Tarija, Bolivia (Cat. MEAB 146; Inv. IA 1054) (Elías and Mencia, *ibid.*: 112).



**Rounded-base net bag used by Weenhayek women**



**Object ID:** 3062.

**Form:** Rounded-base net bag; **Sub-class of Form:** Everyday bag.

**Equivalences:** Sp. *bolsa de red*; Wee. *sikied*.

**Size:** Intermediate but extendible; **Dims.:** Width: 49 cm; Length: 40 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1960s

**Style:** Weenhayek; **Cultural affiliation:** Weenhayek; **Provenance:** Chaco region of Bolivia.

**Material:** piña fibre (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Ayo. *dajnua*; Lat. *Bromelia hieronymi*); Wee. *chagua*;

**Fabric:** Twining.

**Structure and technique:** Structure for twining; technique of **twisted looping** (or interlinked).

**Components:** 1 structural component (bag) and 3 attached components (the section attached directly to the bag, and the cord section for carrying).

**Threads:** Plyed in 'Z'.

**Colours:** Natural plant fibre tone.

Extendible net bag with a rounded base used by Weenhayek women, made by them in piña or chaguar fibre (Wee. *chagua*). The bag is constructed from various pieces: the bag itself, and three attached components: the two looping sections attached to the side of the bag's rim, and the various carrying cords. The structure is for twining and the technique is of twisted or interlinked looping with the crossings in 'S'. The threads are all plyed in 'Z'. The bag's rim is finished in a kind of cross-knit loop stitch, in the same natural plant fibre tone as the bag. The bag's composition combines the textures of plant fibre with those of the twisted looping net.

**Bibliography and reference textiles:** Meshwork bags techniques are examined in Nordenskiöld (1929: 207), Gonzalo (1998: 174-176) and Elías and Mencia (2012: 98-100). The twining (or wrapping) structure and twisted (or interlinked) twining technique with the crossings in 'S' are commonly called 'twisted looping with S crossing', or else 'double twisted wrapping' or 'interlinked mesh' (Seiler-Baldinger, 1994: 12, fig. 11a).





**Intermediate meshwork carrying bag  
used by Weenhayek men**



**Object ID:** 2075.

**Form:** Quadrangular meshwork bag; **Sub-class of Form:** Everyday bag.

**Equivalences:** Sp. *bolsa de malla*; Wee. *hilú*; Eng. mesh bag.

**Size:** Intermediate; **Dims.:** **Bag:** Width: 27 cm (x 2 is 54 cm); Length: 28 cm; **Strap:** Total length: 88 cm.

**Period:** Late Republican (1900-present); **Specific chronology:** c. 1950s.

**Style:** Weenhayek; **Cultural affiliation:** Weenhayek; **Provenance:** Chaco region of Bolivia.

**Material:** piña fibre (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Ayo. *dajnua*; Lat. *Bromelia hieronymi*); Wee. *chagua*;

**Fabric:** Meshwork (bag) and braiding (strap).

**Structure and technique:**

- **Bag:** Structure for meshwork with one element; Looping technique with crossings in 'S'.
- **Strap:** Structure for simple braiding; Braiding technique.

**Components:** 1 structural component (bag), and 1 attached component (the strap sewn directly to the bag's rim).

**Threads:** Plyed in 'S'.

**Colours:** Natural plant fibre tone and natural dyes:

- White Asparagus: 12-0104 TPX, off-white designs;
- Jet Black: 19-0303 TPX, black designs;
- Amber Brown: 17-1147 TPX, mid red-brown designs.

Loose, quadrangular meshwork bag used by Weenhayek men to transport their personal belongings. The bag is made in piña or chaguar fibre (Wee. *chagua*) in a single piece, and has a braided carrying strap attached to each side of the rim in the same colours as those of the bag. The bag has a loose structure for meshwork with one element, and looping technique with the crossings in 'S', also called 'mesh interconnections in a figure of 8' by Ribeiro (1988: 365). The threads are plyed in 'S'. The bag's rim is finished in cross-knit loop stitch in the natural plant fibre tone. The bag's composition on each face is of geometric designs of stepped squares, composed of a central rectangle in black with four rectangles, one to each of its sides, in reddish brown, possibly a variant of the highland *chakana* (Gonzalo, 1998: 315).



**Bibliography and reference textiles:** Meshwork bag techniques are examined by Nordenskiöld (1929: 207), Gonzalo (1998: 174-176) and Elías and Mencia (2012: 98-100). The type of braided strap for carrying the bag is also called in English 'two-dimensional loop braiding' (Seiler-Baldinger, 1994: 39). The structure for meshwork with one element, and looping technique with crossings in 'S' in a loose form, is called 'hourglass looping with S crossing' (Seiler-Baldinger, *ibid.*: 15, Fig. 15b). Similar geometrical patterns are found on bags made by the Tapieté people of Paraguay (Elías and Mencia, *ibid.*: 126).





## Intermediate meshwork carrying bag used by Weenhayek men, with concentric stepped diamond designs



**Object ID:** 2074.

**Form:** Quadrangular meshwork bag;

**Sub-class of Form:** Everyday bag.

**Equivalences:** Sp. *bolsa de malla*; Wee. *hilú*;  
Eng. *mesh bag*.

**Size:** Intermediate; **Dims.:** **Bag:** Width: 26 cm (x  
2 is 52 cm); Length: 29 cm;

**Braided strap:** Total length: 105 cm.

**Period:** Late Republican (1900-present); **Specific  
chronology:** c. 1950s.

**Style:** Weenhayek;

**Cultural affiliation:** Weenhayek.

**Provenance:** Chaco region of Bolivia.

**Material:** piña fibre (SC Sp. *garabatá*; Tar.

Sp. *caraguata*; Ayo. *dajnuva*; Lat. *Bromelia  
hieronymi*); Wee. *chagua*; **Fabric:** Meshwork  
(bag) and braiding (strap).

**Structure and technique:**

- **Bag:** Structure for meshwork with one element; Looping technique with crossings in 'S';
- **Strap:** Simple braiding structure; Braiding technique.

**Components:** 1 structural component (bag), and 1 attached component (strap sewn directly to the bag's rim).

**Threads:** Plyed in 'S'.

**Colours:** Natural plant fibre tones and natural dyes:

- White Asparagus: 12-0104 TPX, off-white designs;
- Jet Black: 19-0303 TPX, black designs;
- Amber Brown: 17-1147 TPX, mid red-brown designs.





Medium-sized, quadrangular meshwork bag used by Weenhayek men to transport their personal belongings, made in piña or chaguar plant fibre (Wee. *chagua*). The bag is constructed of a single piece, folded and sewn in a seam to one side. The strap is braided in threads of the same colours as those of the bag. The bag's loose structure is for meshwork with one element, and the knotting technique with the crossings in 'S'. Threads are all plyed in 'S'. The rim is finished in cross-knit loop stitch in the natural fibre tone. The bag's composition on both faces has geometric designs of concentric stepped diamonds (like *chakana*), probably with highland influence (Gonzalo, 1998: 315). The colours of the designs are reddish brown and black from natural dyes, combined with the natural fibre tone.

**Bibliography and reference textiles:** On mesh bag techniques, see Nordenskiöld (1929: 207), Gonzalo (1998: 174-176) and Elías and Mencia (2012: 98-100). Similar designs on a bag made by the Paraguayan Mataco Guisnais (Wichí or Weenhayek) are shown in Elías and Mencia (*ibid.*: 120, Cat. MEAB 245; Inv. 1018).





*A Guaraní weaver sells her woven examples in karakarapepo style on the outskirts of the city of Santa Cruz.*  
Photograph: Elvira Espejo

## Transition zone



The Canichanas, with their fishing instruments. Illustration: Melchor María Mercado (1991 [1841-1869])



## Closed, sleeveless tunic used by the Mojo people



**Object ID:** 26706.

**Form:** Closed, sleeveless tunic; **Sub-class of Form:** Closed tunic, as part of General tunic.

**Equivalences:** Sp. *cahua*, *camijeta*, *camiseta*, *casaca*, *cusma*, *cushma*, *saltambarca*, *túnica*, *unco*; Aym. *ccahua*, *qhawa*; Qu. *kushma*, *kusma*, *unku*; Ash. *cushma*; U-Ch. *ira*; Eng. *overshirt*, *tunic*.

**Size:** Intermediate; **Dims.:** Width: 94 cm; Length: 106 cm (x 2 is 212 cm).

**Period:** Late Republican (1900-present); **Specific chronology:** c. decade of 2000.

**Style:** Mojo; **Cultural affiliation:** Mojo.

**Provenance:** San Ignacio de Mojos, Mojos Prov., Beni Dept.; Transition zone in Bolivia.

**Material:** Cotton fibre; **Fabric:** Warp-faced weave.

**Structure and technique:** Simple structure for warp-faced weave, warped in one; Plainweave;

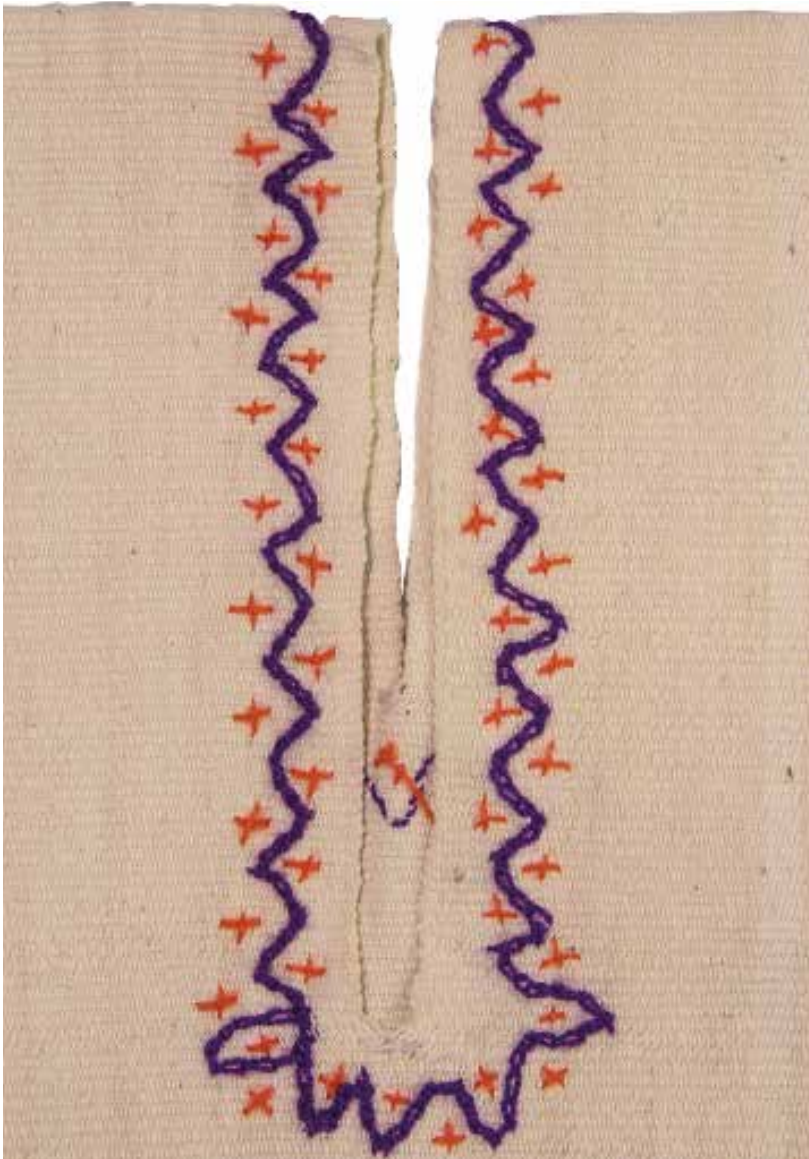
Simple structure for warp-faced weave, warped in two; Ladder technique with colour in rows and with figure, counted in pairs, 2|2 (bands).

**Components:** 1 structural component (tunic folded at the shoulders).

**Threads:** Plyed in 'Z'.

**Colours:** Natural white cotton and artificial dyes:

- Blue Atoll: 16-4535 TPX, mid blue stripes;
- Sparkling Grape: 19-3336 TPX, dark violet stripes;
- High Risk Red: 18-1763 TPX, mid red stripes;
- Posy Green: 18-5616 TPX, mid green-blue stripes;
- Gardenia: 11-0604 TPX, off-white saya.



Long rectangular closed, sleeveless tunic (called by their Andean names *cushma* and *unku*) used by the Mojo people, made in warp-faced weave in cotton, in a single piece. In its construction, the tunic is folded at the shoulders and sewn with running stitch at the two inner side seams, leaving the arm openings. The neck opening, is formed from discontinuous weft threads. The lower border is sewn by machine. The neck opening is finished with an appliqué border of zigzags in chain stitch, in violet yarn, with crosses (or stars) in the interstices, in orange. The plainweave *pampa* and stripes are warped in one, and the bands to each side are simple, warped in two, with the ladder technique with colour in rows and with figures, counted in pairs, 2|2.

The tunic's composition is of a central *saya* in natural white cotton, and each side border has a design band in blue and green, with motifs of simple zigzags, stars, fish and others, flanked by narrow coloured stripes (in red, purple, blue and green). The side borders end in a narrow white stripe, like the *saya*. A variation in the fineness and colour of the cotton yarn in the *saya* produces intermediate and narrow stripes of distinct tones of white across the garment.

**Bibliography and reference textiles:** Nordenskiöld (1929: 108-110) mentions in passing the wearing of such tunics in the Llanos de Mojos in the 1920s.





# Glosario

- achinguiraquia.*** Ayo. 1. Ayoreo term for the marks of the American rattlesnake (Lat. *Crotalus durissus terrificus*), called in Ayoreo *achinguirai*; 2. Ayoreo textile term for a geometric rhomboid pattern in natural colours on horizontal stripes in red and black (called *achinguiraquia* or *achinguirakia*), inspired by the skin designs on the back of this snake. This design belongs to the *Étacore* clan.
- odobe.*** Ayo. Geometric woven design of hexagonal rhomboids perceived as circles, in a natural colour on horizontal stripes in red and blue, which is the sign of the *Dosapei* clan.
- ajllira.*** Aym. Denomination for the re-selected techniques in warp-faced weave selected by groups, used to select the colours of woven compositions in blocks. The Quechua equivalent is *aqllira*.
- allqa.*** Aym. and Qu. Bicolour, pied, with a marked contrast between the component colours.
- amphisabaena.*** Eng. Mythical two-head serpent, with generative powers.
- apsu.*** Aym. and Qu. Generic term to refer to complex weaving structures and techniques that have three and more warp layers.
- apsu kumpa.*** Aym. and Qu. Complex finishing technique in crochet, in cross-knit loop stitch with the use of various colours, applied to woven borders.
- apsu sawukipa.*** Aym. Complex finishing to woven borders in a tubular form, with the use of various colours and their manipulation into designs.
- awakipa.*** Qu. Finishing technique to woven borders with simple (*siq'a*) and complex (*apsu*) variations. Equivalent to *sawukipa* in Bolivian Aymara, and to *silku* or *sillku* in the Aymara of parts of Peru.
- awana.*** Qu. Loom.
- away.*** Qu. To weave.
- awayu.*** etym. Qu. *away*: to weave. 1. Colonial textile term that refers to a baby's nappy or diapers, which was later adopted for the *awayu*, which Andean women use as both a mantle and a carrying cloth, to carry their babies and goods on their back. 2. Term for the third stage of learning to weave, in which a girl learns the techniques applied in making this particular garment.
- away tila.*** Aym. Category of loom of sufficient size to be able to weave an *awayu*.
- ayllu.*** Qu. Andean territorial unit, amply disseminated during the Inka period, associated with groups related by kinship and descent. equiv. Aym. *jatha*.
- bakairi.*** Car. 1. Term (sometimes written *bacairi*) from a Brazilian Carib language; 2. Technical term for the type of spindle for spinning and plying used in a vertical way, as opposed to the 'Bororo' type used in a horizontal way.



- band.** Eng. Textile unit in warp-faced weaves, warped at least in two, with a pattern of designs, which tends to run in the same longitudinal direction as the warp, and is sometimes divided into distinct segments of colour.
- bag-ch'uspa.** Eng. and Qu. Type of woven bag used to contain coca leaves. etym. Qu. *ch'uspa*.
- bag for the powdered tobacco and coca complex.** Eng. Family of bags used to contain the instruments for consuming narcotics, psychotropic substances and other hallucinogens, especially the powdered tobacco called in Spanish *rapé*, and coca leaves.
- bibosi.** A species of *Ficus* sp. (family *Moraceae*) which climbs the *motacú* palm tree to reach the high canopy, used for making plant fibre and beaten bark-cloth in the Amazon lowlands.
- cadenita.** Sp. Woven design in the form of 'little eyes' or 'little chains', associated with Andean lakeside populations, and which are made using ladder techniques. equiv. Aym. *qutu* or *ccoto*.
- caracara.** Eng. The caracara bird (Sp. *carcancho* or *carcaña*; Lat. *Poliborus blancus*), from the family of the Andean caracara or *Suerte María* (Sp.) with striking pied markings.
- caraguata.** Piña o pina plant fibre (Lat. *Bromelia hieronymi*), called *caraguata* in the Bolivian Spanish of Santa Cruz, or *garabatá* in Tarija (Bolivia), and *dajnua* in Ayoreo.
- carcancho or carcaña.** Sp. 1. The caracara bird (Lat. *Poliborus blancus*), from the family of the Andean caracara or *Suerte María* (Sp.) with striking pied markings.
- chakana.** Qu. 1. Woven design in the form of a stepped cross; 2. Name for the constellation of the Southern Cross (and other constellations with a similar form); 3. Recent design associated with indigenous movements in South America, as part of the New Age tendency.
- chimpu.** Qu. Twisted thread or cord attached to a textile (usually a foodsack) as a sign of ownership or of quantity.
- chocaña.** etym. Aym. *ch'uqaña*. A fine fabric used on the head.
- cod end.** Sp. The pointed apex of a fishing net.
- copo.** Sp. The pouch-like principal 'bag' of a fishing net.
- curudé.** Ayo. A red pigment applied in textile dyeing, which is extracted from a red stone by grinding.
- curupaí.** Sp. A South American tree, closely related to *yopo* (also known as *vilca*, *huilco*, *huilca*, *wilco*, *willka*, *cebil*, or *angico*) (Ayo. *dujua*; Lat. *Anadenathera colubrina*), from whose bark is extracted a dark red pigment applied in textile dyeing.
- cutuchi.** Sp. 1. The red worm lizard, or white or white-bellied worm lizard, a species of amphisbaenian in the reptilian family (Ayo. *ngai pororoi*; Lat. *Amphisbaena alba*), from the Santa Cruz region, which lives underground (Lat. *Leposternon* sp.), but emerges in intense rains; 2. The woven design, called *ngai*, inspired by this animal, in a pattern of zigzagging lines that tend to separate other

- rectangular geometrical figures. This design belongs to the *Kutamorajai* clan.
- ch'aska ñawi.*** Qu. 'radiant eye'. Name of a woven motif among the people of Tarabuco (Chuquisaca, Bolivia), characteristically of diamond forms with flowers in their interior.
- ch'aska qinqu.*** Qu. 'radiant zigzag'. Name of a woven motif among the people of Tarabuco (Chuquisaca, Bolivia), characteristically of a zigzag form with diagonal rows of flowers and birds.
- ch'imi.*** Aym. and Qu. Speckled effect of the woven surface achieved by applying various techniques: i) the use of warp threads plyed using strands of distinct and contrasting colours, ii) the use of threads of contrasting colours in the warp and in the weft, with sufficient looseness of tension in order to see simultaneously both colours, with a shot or iridescent effect, iii) the use of warp threads with variations in colour along their length, and iv) the use of fibre or wool with variations of colour in general.
- ch'ulla.*** Aym. and Qu. An odd count, something incomplete and unequal, which lacks its pair.
- ch'ulla palla.*** Aym. Term to designate the selected technique with a count of the warp threads by the odd derivative, 2|1. equiv. Qu. *ch'ulla pallay.*
- ch'ulla pallay.*** Qu. Term to designate the selected technique with a count of the warp threads by the odd derivative, 2|1. equiv. Aym. *ch'ulla palla.*
- dajnua.*** Ayo. The red pineapple plant (also called chaguar) belonging to the *Bromeliaceae* family native to lowland South America, of which the plant fibres are used to make bags and other textiles. equiv. SC Sp. *garabatá*; Tar. Sp. *caraguata*; Lat. *Bromelia hieronymi*.
- dicamichorí.*** Ayo. 1. The coral snake (Lat. *Micrurus frontalis*); 2. Textile design of horizontal stripes in colours (usually red and black), called *tajñoro*, inspired by the bands of colour in this snake's markings. This design belongs to the *Étacori* clan.
- dosapedie.*** Ayo. Textile design of narrow horizontal stripes (usually in red and the natural fibre tone), whose disposition expresses the sky at dawn. This designs, also called *pecarudodie* belongs to the *Étacori* clan.
- fringe.*** Eng. A textile edging or border with loose warp or weft threads, sometimes wrapped or twisted. equiv. Bol. Sp. *flocadura.*
- garabatá.*** SC Sp. The red pineapple plant (also called chaguar) belonging to the *Bromeliaceae* pineapple family native to lowland South America, whose pina or piña fibres are used to make bags and other textiles. equiv. Tar. Sp. *caraguata*; Ayo. *dajnua*; Lat. *Bromelia hieronymi*.
- guipe.*** Ayo. Large mesh bag used by Ayoreo women, also called *utebe*. equiv. Sp. *bolsa de malla.*



- hematite.** Eng. Iron mineral, also called bloodstone, of natural ferrous oxide, used as a pigment in textile-making. There are two varieties: red hematite (Sp. *hematites roja* or *oligisto*), and gray hematite or limonite (Sp. *hematites parda* or *limonita*).
- hilú.** Wee. Mesh bag used by Weenhayek men to transport their personal possessions.
- ikat or ikkat.** etym. from Malay *mengikat*: 'to tie'. Equivalent to the Precolumbian techniques of reserve-dyeing, which applies a resist dyeing process on the warp fibres, the weft fibres, or in the rare and costly 'double *ikat*' both warp and weft, by binding bundles of threads with a tight wrapping applied in the desired pattern, prior to dyeing and weaving. equiv. Aym. *qhawata* and Qu. *watasqa*.
- ina.** Aym. Generic term for the plain and simple structures and techniques of warp-faced weaves with only one or two warp layers. equiv. Qu. *siq'a*.
- ina patapata.** Aym. Ladder technique with colour in rows, in its simple form, using only two colours.
- inkuña.** Aym. Small usually square textile used as a head covering or else as a cloth to hold coca leaves. var. *inkhuña*, *unkuña*.
- inkuñ tila.** Aym. Small backstrap or horizontal loom used for weaving small *inkuña* textiles as head coverings or coca cloths. var. *inkhuñ tila*, *unkuña tila*.
- iskayu.** Aym. Regional subclass of *llijlla* or mantle, with similar characteristics, used in Aymara-speaking zones, where it is also called *isallu*. Its most common composition, above all in the nineteenth century, is of a striped pattern, without the figurative *pallay* or *salta* areas. The dominant pattern is of plainweave and monochrome *pampa* areas, in chestnut, black, pink or orange, with groupings of wide stripes in blue or pink, without figurative bands or with just a chequerboard ladder design band (*k'uthu*) or sometimes a wide figure to the side of the central seam. It is possible that the origins of this pattern, consistent from the Early Colonial Period until the nineteenth century, go back to precolonial *llijlla* with a similar composition in natural colours.
- iskay.** Qu. Two, pair. equiv. Aym. *paya*, *parisa*.
- iskay pallay.** Qu. Term for the technique of counting in pair in warp-faced weaves, by selecting and dropping each alternate two warp threads, 2|2. Equiv. Aym. *paris palla* and Eng. *pebble weave*.
- jakira.** Qu. Name of the technique of selection and counting used in making the *pata* and *sara* belts.
- jaynu.** Aym. 1. Slender weaving implement made of wood, bone or metal, used to separate the colours in the warp layers of the textile structure; 2. Name for the pathway of learning to weaving of young and adolescent girls.
- karakara.** Iso. The caracara bird (Sp. *carcancho* or *carcaña*; Lat. *Poliborus blancus*) from the tropical plains, related to the caracara or *Suerte María* (Sp.) of the Andean highlands.

- karakarapepo.*** Iso. *karakara*: Ave; *pepo*: wing; 1. Wing of the caracara bird (Sp. *carcancho* or *carcaña*; Lat. *Poliborus blancus*); 2. Name for the selected technique, counted in pairs, 2|2, practiced by the Isoleño-Guaraní, used to create zigzag and other geometrical designs in colour. As in the case of the designs called *sumbi* and *moise*, in the past a more complex structure warped in three layers was used, but recently this has been simplified to a structure warped in just two layers. equiv. Eng. *pebble weave*; 3. Geometrical designs in colour produced with this technique, associated with the wing and tail feathers of the caracara bird. Other sources suggest that the same design alludes to the Pleiades constellation whose appearance in the night sky announces the beginning of the agricultural cycle, and whose disappearance announces the the harvest period. In some examples, the design seems to express the zigzagging of the Milky Way.
- kené.*** Cas. Generic term used by the Cashinawa people for their weaving designs and graphic art in general, and which they use nowadays for such designs in other lowland groups.
- keys of Charazani.*** Eng. Woven design from the Charazani region in the North of La Paz Department (Bolivia), in the form of pointed volutes mounted on triangles, considered the insignia of the Kallawayá doctors and their medical knowledge. These designs express among other things a fistful of agricultural products cultivated in that region.
- kinsa pally.*** Qu. Term for the technique of counting by odd numbers, in warp-faced weaves, selecting each three warp threads in units, 3|3. equiv. Aym. *kimsa palla*.
- kimsa.*** Aym. Three. var. *kinsa*, which is also Quechua.
- kimsa palla.*** Aym. Term for the technique of counting by odd numbers, in warp-faced weaves, selecting each three warp threads in units, 3|3. equiv. Qu. *kinsa pally*.
- khipu.*** Qu. System of knotted cords used by the Inkas and other groups to document the entries and exits of production, or the quantities of products guarded in deposits, at a state, regional or local level. equiv. Aym. *chinu*.
- kurti salta.*** Aym. Textile motif in double cloth.
- kustal tila.*** Aym. Type of loom of sufficient size to be able to make a sack for food produce.
- k'achi.*** etym. Aym. tooth. Name of a weaving motif practiced in the lakeside region, in the form of small squares in a figure 'H', usually woven in a complex structure of three warp layers. In other regions this design is known as *mult'i*, which expresses a person working in the field and doubled over in this 'H' form.
- k'isa.*** Aym. A pattern of gradual colour degradation, usually in stripes, developed with the introduction of industrial techniques of paint production, and currently associated with indigenous identity.
- k'uthu.*** etym. Aym. *k'uthuña*: 'To pound, cut up, or cut something into pieces'. Term for woven ladder technique organised in



- patterns of intercalated or checkerboard colours. The same term is used in Quechua. equiv. Eng. ladder. var. *k'utu*.
- k'uthu palla.*** Aym. Woven ladder technique organised into intercalated or checkerboard colours, that generates figures.
- ladder.*** Eng. Textile technique with single, multiple and block forms of organisation, and which may be executed with or without figures.
- laphi.*** Aym. 'leaf'. Woven design with a pattern of opposed triangles, associated with abundant vegetation, as in the lowlands or yungas.
- link'u.*** Aym. and Qu. Zigzag. Term for a weaving design in a zigzag form, associated with lightning. equiv. Qu. *qinqu*.
- lista.*** Sp. Stripe. Textile term used since the Colonial period for the stripes of colour in warp-faced weaves.
- little eye or little chain designs.*** Eng. Woven design in the form of 'little eyes' or 'little chains', associated with Andean lakeside populations, and which are made using ladder techniques.
- liyi palla.*** etym. Sp. *leer*: 'To read' and Aym. *palla*. Variant of the selected technique in warp-faced weave with an odd 2|1 count, and with the use of paired warp threads.
- llatunk kumpa.*** Aym. *llatunka*: 'nine'; *kumpa*: cross-knit loop stitch. A finish of nine rows of cross-knit loop stitch, usually to a textile border.
- llaves de Charazani.*** Sp. lit. 'the keys of Charazani'. Woven design from the Charazani region in the North of La Paz Department (Bolivia), in the form of pointed volutes mounted on triangles, associated with the Kallawayá doctors and their medical knowledge. These designs express among other things a fistful of agricultural products cultivated in that region.
- llawi llawi.*** Aym. and Qu. from Sp. '*llave llave*': meaning 'key key'. Andean name for the Charazani 'key' designs.
- lloque.*** Sp. etym. Aym. and Qu. *lluq'i* and *lluqi* respectively. Textile term for threads twisted to the left, in a 'Z' direction, when seen vertically.
- lluqi.*** Qu. [Towards the] Left (Sp. *zurdo*). The spinning or plying of a thread in a 'leftward' or 'Z' direction, used in ritual contexts, or in finishing textile edges so that they don't fold over. Equivalent to *chiqa* or *lluq'i* in Aymara.
- lluq'i.*** Aym. [Towards the] Left (Sp. *zurdo*). The spinning or plying of a thread in a 'leftward' or 'Z' direction, used in ritual contexts, or in finishing textile edges so that they don't fold over. Equivalent to *lluqi* in Quechua.
- marico.*** Sp. Textile term used by the Takana peoples of the North of La Paz, for techniques of *sprang*.
- marimacho.*** Sp. etym. Aym and Qu. *marimachu*: 'androgynous'. Textile term for a type of garment (usually an *awayu* or *lliklla*) in which the central seam is found to one side of the main design area.
- maya.*** Aym. One. equiv. Qu. *uj*.
- maya palla.*** Aym. Term for the technique of counting with an odd count, in warp-faced weaves, selecting each warp thread in a basic odd count of 1|1. equiv. Qu. *uj pallay*.

- mayas qinqu.** Qu. Textile term for a zigzag design with appendices in Tarabuco textiles.
- mä chuymani.** Aym. ‘a heart’. Term that refers in an *awayu* or *llijlla* with the figurative area in the central axis of the garment, separated by plainweave and monocolour *pampa* areas one each side of the piece.
- mboi.** Iso. The gray serpent considered to be the owner of all woven designs, related to the rainbow and Milky Way. This being is associated with the woven style called *moise* or *moisi*, in which three colours are used, one colour as the basis and two additional colours in the designs, characterised by rounded designs of a Baroque type, of plants and flowers, animals and insects.
- mesa-awayu.** Sp. etym. Aym. and Qu. *misa*: ‘altar’ and *awayu*. Type of *awayu* used in ritual contexts.
- mismiña.** Aym. 1. Technique used mostly by men for twisting fleece directly in a straight rod, in order to make rope; 2. Name for the spinning rod used for this purpose.
- moise or moisi.** Iso. A textile style, in which three colours are used, one as the base colour with two additional colours in the designs, which tend to be rounded motifs of plants and flowers, animals and insects. Some studies call this style ‘tapestry’, although in practice it is a selected technique in warp-faced weave, with a basic odd count, 1|1.
- mortuary belt.** Eng. Woven belt buried with the deceased, often characterised by ‘seed’ designs as images of regeneration.
- mult’i.** etym. Aym. doubled over. Name for a woven design in the *ayllu* region of Northern Potosí consisting in small squares in the form of an ‘H’, which is usually woven with a complex structure of three warp layers, and which expresses a person working doubled over in this way in the fields. In other regions, this design is called *k’ach’i*: ‘teeth’.
- musa warana.** Aym. Model for designing the colour combinations in a weaving.
- najuñá.** Ayo. The carob (Sp. *algarrobo* or *cupesí*; Lat. *Prosopis chilensis*), whose resin produces a red dye is used in textiles of the lowland region.
- ngai.** Ayo. Textile design with a pattern of zigzagging lines in vertical form that usually separates horizontal rectangular geometrical figures. It is inspired by the markings of the *cutuchi*, the red worm lizard or white or white-bellied worm lizard, a species of amphisbaenian in the reptilian family (Ayo. *ngai pororoi*; Lat. *Amphisbaena alba*). This design belongs to the *Kutamorajai* clan.
- ngai pororoi.** Ayo. Ayoreo name for a variety of *cutuchi*, a red worm lizard or white or white-bellied worm lizard which lives underground (Lat. *Amphisbaena alba*), whose markings inspire the design called *ngai*, consisting of zigzagging lines in a vertical form, which usually separates horizontal rectangular figures. This design belongs to the *Kutamorajai* clan.
- ñañaka.** Aym. and Qu. A variant of the *aksu*, the *ñañaka* is a



- principle female garment, made from two pieces, in a symmetrical form.
- palo charo.** Bol. Sp. Pole of bamboo cane.
- palla.** Aym. Selected. Generic textile term for a range of techniques in warp-faced weaves (previously called ‘floating threads’) with distinct patterns of counting the warp threads, before passing the weft. Equivalent to *pallay* in Quechua.
- pallañ wich’uña.** Aym. Selector weaving implement, made from the split metacarpial bone of a llama with its pointed end. equiv. Qu. *pallana wich’uña*.
- pallana wich’uña.** Qu. Selector weaving implement, made from the split metacarpial bone of a llama with its pointed end. equiv. Aym. *pallaña wich’uña*.
- pallay.** etym. Qu. *pallay*: to select. 1. Generic textile term for the range of selected techniques (with ‘floating threads’) in warp-faced weaves with their distinct counts of the warp threads. Equivalent to *palla* in Aymara; 2. Term for the woven parts generated with these techniques: for example a whole area of designs, a single band of designs or one single design figure or motif within a band or whole area of designs. equiv. Aym. *salta* or Sp. *salda*.
- pallay llijlla.** Qu. Special type of *lliklla* covered with designs.
- pallay yupana.** Qu. Model for designing woven figures. equiv. Aym. *salta waraña*.
- pallqa.** Aym. Bifurcation or chevron, as a woven design.
- pampa.** Aym. and Qu. Technical term for the woven area of plainweave, usually in monocolour, in the composition of certain textiles, usually associated with women.
- Pantone.** Eng. Pantone, Inc., is the North American company that created the Pantone Matching System (PMS), which permits the identification of colours which can then be repeated through a particular code, as a proprietary system of colour matching. Its guides are ordered chromatically by families of colours, with a numbering system that indicates their lightness, hue and chroma, permitting the approximate registration of textile colours in museum collections for a low cost.
- paqalitu.** Aym. lit. ‘little flower’. A woven design in the form of zigzags, which expresses a type of flower.
- parisa.** Aym. etym. Sp. Pair, pairs.
- paris palla.** Aym. Term for the technique of counting by pairs, used in warp-faced weaves, selecting and dropping each two warp threads by 2|2. Equivalent to *iskay pallay* in Quechua and *pebble weave* in English.
- passanterie.** Fr. Textile technique with an active warp, which has interlaced variants (interlaced *sprang*), interlinked ones (interlinked *sprang*) and intertwined ones (intertwined *sprang*). In the lowland Takana group, *marico* is the name for an interlaced *sprang* technique.
- pata belt.** etym. Aym. and Qu. *pata*: step, terrace. Type of belt with a pattern of coloured steps, which were used by Inka girls and young women, and are now used by their descendants

- in the region around Huamachuco and San Ignacio de Loyola, in North-Central Peru, and whose designs and colours are associated with maize (or corn) cultivation.
- patapata.** etym. Aym. Plural form of *pata*: steps, or terraces in the hills. Aymara term, used in some Quechua regions too, for the woven ladder technique with colours organised in rows. equiv. Qu. *sukasuka* or *qata*.
- patapat palla.** Aym. Ladder technique with the colour in rows, which generates a figure.
- patijü.** Ayo. 1. Regional flower, a kind of heliconia (Lat. *Heliconia rostrata*); 2. Phytomorphic woven design of plants or flowers, inspired in this specific variety.
- pä chuymani.** Aym. ‘two hearts’. This refers to an *awayu* or *llijlla* which has two separate figurative design areas in each half of the garment, separated by plainweave *pampas* in the central axis and to each side.
- peach palm wood.** Sp. *Chonta* or *chontaduro* (Lat. *Bactris gasipaes*). Very hard, dark wood used in the past to make needles and bodkins.
- pecarudodie.** Ayo. Textile design of coloured stripes which are inspired by a sky at dawn. This design belongs to the *Étacori* clan.
- peinecillo.** Sp. Textile term for the ladder technique with colour in rows in or an intercalated or checkerboard form, and also for the designs generated by these techniques.
- phiraru.** Aym. and Qu. Spindle whorl.
- pouch.** Eng. The principal bag-like part of a fishing net.
- pukara.** Aym. ‘fortress’. Communal ritual site with this form.
- poncho.** Map. A kind of woven open tunic with a neck opening, draped over the body, the term originating among the Mapuche.
- punchu tila.** Aym. Category of loom of sufficient size to be able to weave a poncho.
- pusi.** Aym. Four. equiv. Qu. *tawa*.
- pusi palla.** Aym. Term for the technique of counting in pairs, in warp-faced weaves, selecting and dropping each four warp threads, 4|4. equiv. Qu. *tawa pallay*.
- qallu.** Aym. ‘Offspring’. Term for the small bags woven as warp extensions that hang from larger bags. equiv. Qu. *uña*.
- qaquñ wich’uña.** Aym. Implement for separating the warp layers, made from the long and narrow metacarpial bones of a llama.
- qata.** Qu. Term for the ladder technique with colour in rows. var. *sukasuka*. equiv. Aym. *patapata*.
- qhañi.** Aym. Small farming bag for food produce, with stripes in natural colours.
- qhañi tila.** Aym. Category of small loom on which the small food bags for food produce called *qhañi* are woven.
- qhawata.** Aym. Technique of tie-dyeing or reserve-dyeing, similar to *ikat* in other parts of the world. equiv. Qu. *watasqa*.
- qinqu.** Qu. Zigzag. equiv. Aym. *link’u*.
- quiraquirai.** Ayo. Bird of the tropical lowlands, equivalent in Ayoreo to the caracara (Sp. *carcancho* or *carcaña*; Lat. *Polyborus blancus*), which inspires a textile design of wide horizontal stripes called *umarone*, expressing the feathers of this bird. This design is the sign of the *Pikanerai* clan



- qutu.** Aym. Grouping. Narrow ladder design in the form of ‘little eyes’ or ‘little chains’, associated with Andean lakeside populations, and their harvested products.
- reselected technique.** Eng. Andean textile term equivalent to ‘supplementary threads’ (Sp. *hilos suplementarios*), derived from the Aymara *ajlliña* and Quechua *aqlli*, for a warp-faced weave technique with an addition reselection of the warp threads to create effects of outlining figures in a different colour or else create colour in blocks.
- reserve technique.** Eng. Technique of reserve-dyeing used since precolumbian times that applies a resist dyeing process on the warp fibres, the weft fibres, or possibly both warp and weft, by binding bundles of threads with a tight wrapping applied in the desired pattern prior to dyeing and weaving, equivalent to *ikat* or *ikkat* in other parts of the world. equiv. Aym. *qhawata* and Qu. *watasqa*.
- rosillo.** Sp. Natural animal fibre tone, between gray and light red (Sp. *ruano*).
- ruki.** Qu. Wooden shuttle, pointed at both ends. equiv. Aym. *wich’kata*.
- salta.** etym. Aym. *saltaña*: to lift up. Term in Bolivian Aymara which refers to woven designs, whether in a whole figurative area, a single band of designs, or a single figure, motif or design within the figurative area or single band. Equivalent to *pallay* in Quechua. var. *salda*.
- salta waraña.** Aym. Model for designing woven figures.
- sara belt.** etym. Qu. *sara*: maize (or corn). Type of belt with geometric designs in colours associated with maize (or corn) cultivation, which were used by Inka girls and young women, and are now used by their descendants, in the region around Huamachuco and San Ignacio de Loyola, in Peru.
- sawu.** Aym. Loom, fabric, textile, weaving. Equivalent to *awana* in Quechua.
- sawu lawa.** Aym. Generic term for the loom poles. It refers to the main wooden poles of the horizontal, vertical or backstrap loom.
- sawukipata.** Aym. Finishing technique of the tubular type, with simple (*ina*) and complex (*apsu*) variants. Equivalent to *awakipa* in Bolivian Quechua, and to *silku* or *sillku* in the Aymara of parts of Peru.
- sawuña.** Aym. To weave.
- sawu tila.** Aym. Contemporary term for the set of structural and horizontal loom poles of the horizontal, vertical or backstrap loom.
- saya.** Aym. 1. Variant of the Andean name for the female dress called *aksu*; 2. Textile term for the plainweave and monocolour area of a man’s poncho, equivalent to the *pampa* in women’s garments.
- selected technique.** Eng. Andean textile term equivalent to ‘floating threads’ (Sp. *hilos flotantes*), derived from the Aymara *palla* and Quechua *pallay*, for a warp-faced weave technique for selecting the warp threads by particular counts, .

- shasháta.*** Yu. Wooden blocks or stamps with geometrical figures carved in relief, which can then be printed in colour on the textiles of the region, mainly on beaten bark cloth.
- silkuta.*** Aym. Name in the Lakeside region for the design of ‘eyes’ on a textile edging (tubular or flat), also called *silku* or *sillku*, associated with a kind of worm, and also with the movement of the fingers in order to create this technique and design.
- sirq’u k’uthu.*** Aym. Variant of the ladder technique called *k’uthu* with the colours organised in an intercalated or checkerboard manner, which is then flanked by narrow coloured stripes. equiv. *sarq’a k’uthu*.
- siyanu.*** etym. Aym. from Sp. *ceano*. Term for a woven design with a zigzagging pathway.
- speckled effect.*** Eng. Shot or iridescent effect of the woven surface, called in Spanish *jaspeadola*, achieved by applying various techniques: i) the use of warp threads plyed using strands of distinct and contrasting colours; ii) the use of threads of contrasting colours in the warp and in the weft, with sufficient looseness of tension in order to see simultaneously both colours, with a shot or iridescent effect; iii) the use of warp threads with variations in colour along their length; and iv) the use of fibre or wool with variations of colour in general. equiv. Aym. *ch’imi*; Qu. *ch’imisqa*.
- sprang.*** etym. Dut. Woven technique with an active warp, which has interlaced variants (as interlaced *sprang*; Fr. *passementerie*), interlinked variants (interlinked *sprang*) and intertwined ones (intertwined *sprang*). In the lowlands, among the Takana group, the technique of interlaced *sprang* is called *marico*: ‘androgynous’.
- streaked effect.*** Eng. Type of effect in a woven area of a single colour, produced by differences in the tone of the fibre. equiv. Sp. *vareteadola*.
- sumbi.*** Iso. 1. Term for a selected technique used by lowland Guaraní groups, with a complex structure warped in three warp layers, although it appears that this technique has been replaced recently by the simpler one of *karakarapepo*; 2. Woven design of vertical and geometrical figures, with ‘cosmic and telluric motifs’ of stars and snakes of three colours, made with one base colour, and with two additional colours in the designs.
- sukasuka.*** Qu. Term for the ladder technique with the colour in rows. var. *qata*. equiv. Aym. *patapata*.
- tajñoro.*** Ayo. 1. Textile design of horizontal stripes or rectangles (usually in red and black), which express the coloured bands around the coral snake *Micrurus*, a poisonous genus from the *Elapidae* family, found on the savannas of South America (Lat. *Micrurus frontalis*), called in Ayoreo *dicamichori*. This design belongs to the *Étacori* clan.
- tajnoruva atñiamine.*** Ayo. Textile design consisting of vertical bands of small rectangular blocks of colour, usually intercalated with the natural colour of the red pineapple or chaguar plant (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Lat. *Bromelia hieronymi*),



whose patterns are inspired by the scratch marks of the giant anteater (Sp. *oso bandera*, *oso hormiguero gigante* or *yurumí*; Ayo. *yajogué*; Lat. *Myrmecophaga tridactyla*) considered to be a kin member of the *Dosapeí* clan, of which this design is its main sign or symbol.

**tari.** Qu. Term from Pacajes (Bolivia) for a small square or rectangular textile used to guard coca leaves, which is sometimes used also as a head-covering (Sp. *mantita*), equivalent to the *unkuña* or *inkuña* in other regions.

**tawa.** Qu. Four. equiv. Aym. *pusi*.

**técnica de escogido.** Sp. Selected technique. Andean textile term, derived from the Aymara *palla* and Quechua *pallay*, for a warp-faced weave technique for selecting the warp threads by particular counts, equivalent to 'floating threads' (Sp. '*hilos flotantes*').

**técnica de reescogido.** Sp. Reselected technique. Andean textile term, derived from the Aymara *ajlliña* and Quechua *aqlliy*, for a warp-faced weave technique with an addition reselection of the warp threads to create effects of outlining figures in a different colour or creating colour in blocks, equivalent to 'supplementary threads' (Sp. '*hilos suplementarios*').

**technique of manipulating colour in layers.** Eng. Andean textile term derived from *tika* in Aymara and Quechua, meaning a 'block or *adobe*', where the colours are selected in layers to create a checkerboard effect of light and dark contrasting colours in such blocks.

**técnica de manipulación de color en capas.** Sp. Andean textile term derived from *tika* in Aymara and Quechua, meaning a 'block or *adobe*', where the colours are selected in layers to create a checkerboard effect of light and dark contrasting colours in such blocks.

**teñido por amarro.** Sp. Term for the Andean technique of tie-dyeing, where sections of the fabric are folded, twisted, pleated, or crumpled and bound, before the dyeing process, commonly to create clear-coloured lozenges or diamonds on a darker background, equivalent to *batik* in other parts of the world. equiv. Aym. *qhawata* and Qu. *watasqa*.

**teñido por reserva.** Sp. Precolumbian techniques of reserve-dyeing, which applies a resist dyeing process on the warp fibres, the weft fibres, or possibly in both warp and weft, by binding bundles of threads with a tight wrapping applied in the desired pattern prior to dyeing and weaving, equivalent to *ikat* or *ikkat* in other parts of the world. equiv. Aym. *qhawata* and Qu. *watasqa*.

**tie-dyeing.** Eng. Andean technique of tie-dyeing, where sections of the fabric are folded, twisted, pleated, or crumpled and bound, before the dyeing process, commonly to create clear-coloured lozenges or rhomboids on a darker background, equivalent to *batik* in other parts of the world. equiv. Aym. *qhawata* and Qu. *watasqa*.

**tika.** etym. Aym. and Qu. Block or *adobe*. Technique of selection by manipulating the colour in layers, to create blocks of contrasting light and dark colours.

- tila.** etym. Sp. *Telar*: 'loom'. This refers to the loom itself or the principal loom poles.
- tirinsa.** etym. Sp. *Trenza*: 'braid' or 'plait'. Aym. Denomination applied to the technique of crossed warp with one weft, practised by girls to make small braids, in the initial stage of their pathway of learning how to weave.
- tirinsa lawa.** etym. Sp. *Trenza*: 'braid' or 'plait'. Aym. Rudimentary loom formed of rods, used to make the small braids called *tirinsa*.
- tipidé.** Ayo. Ayoreo term for a coloured stone, ground to produce a pigment for dyeing a clear red in the regional lowland textiles.
- tocapu.** equiv. Qu. *tuqapu*. Form of woven design in blocks, usually carried out in tapestry and other weft-faced weaves, used in the Inka and Early Colonial periods, and whose compositional meaning has been related to an Andean form of writing.
- spindle whorl.** Eng. The base element (usually circular) added to the lower section of a spindle rod, whose turning adjusts the thickness of the thread being spun or plied.
- tortera.** Sp. Spindle whorl, the base element added to the lower section of a spindle rod, whose turning adjusts the thickness of the thread being spun or plied.
- tumi.** Qu. Type of sharp knife, in the form of a half-moon.
- t'ika ñawi.** Qu. *t'ika*: 'flower'; *ñawi*: 'eye'. Name of a woven design in Tarabuco (Bolivia) and other regions, characterised by concentric diamonds, rhomboids or lozenges, with flowers in their interiors.
- t'isnu.** Aym. A narrow strap or tying cord, or a narrow belt.
- t'isnu iqanta.** Aym. Double cloth. Term for the double cloth technique, whose etymology derives from the belt-like bands using this technique in woven compositions. equiv. Qu. *kurti*.
- t'isnu salta.** Aym. Name for the bands of double cloth in warp-faced weaves of the Altiplano and valleys from the 1980s, inspired by the introduction of these double cloth techniques from the Charazani region, disseminated by textile merchants during the economic crisis of those years.
- t'isnu tila.** Aym. Small backstrap or horizontal loom used to weave the narrow straps, tie-cords, or narrow belts called *t'isnu*.
- t'uxlu.** Aym. 'skull'. A woven design with this form, usually made in ladder techniques with intercalated or checkerboard colour as the basis, and with the addition skull-like figures (Aym. *kuthu palla*). These designs tend to be found in frontier zones where fights over boundaries were common in the past.
- uj.** Qu. One. equiv. Aym. *maya*.
- uj pallay.** Qu. Term for the selected technique of counting in odd counts in warp-faced weaves, selecting and dropping each warp thread by a basic odd count of 1|1. equiv. Aym. *maya palla*.
- umarone.** Ayo. Textile design characterised by wide horizontal stripes, that express the tail feathers of the caracara bird (Sp. *carcancho* or *carcaña*; Lat. *Polyborus blancus*) of



- the tropical plains, called in Ayoreo *quiraquirai*. These stripes are the sign or symbol of the *Pikanerai* clan.
- unkuña.** Aym. Small usually square textile used as a head covering or else as a cloth to hold coca leaves. var. *inkuña*, *inkhuña*.
- unkuñ tila.** Aym. Category of small loom used to make the quadrangular weavings called *unkuña*. var. *inkuña tila*.
- uña.** Qu. ‘offspring, young’. Weaving term for the small bags usually formed as extensions of the warp threads, that hang pendant from larger bags. equiv. Aym. *qallu*.
- vareteado/a.** Sp. Streaked effect in a woven area of a single colour, produced by differences in the tone of the fibre.
- uywaña.** Aym. A polisemic term meaning ‘to cultivate, care for, rear, protect, animate or encourage, shelter’. Term used in an Aymara context which is sometimes compared to ‘domesticate’ in Western thought. The practices of ‘caring for’ in this sense are applied not only to the cultivation of plants and rearing of animals, but also to caring between humans and between humans and non-humans. These caring practices constitute the grammar of sociability in a large part of the Andes, and are now used as a reference point for relations with the surroundings among various South American societies.
- waraña.** Aym. Model for planning colour or figure combinations in a weaving to be made.
- watado/a.** Sp. etym. Qu. *watasqa*. Precolumbian technique of reserve or tie-dyeing, used for both the *ikat*-like and *batik*-like techniques from other parts of the world. equiv. Aym. *qhawata*.
- watasqa.** Qu. Precolumbian technique of reserve or tie-dyeing, used for both the *ikat*-like and *batik*-like techniques from other parts of the world. equiv. Aym. *qhawata*.
- wayruru.** Aym. and Qu. 1. A seed with brilliant and iridescent red and black contrasts, associated with the concept of beauty; 2. A pattern of woven stripes, with an alternation between red and black colours, used in the lakeside region of Bolivia.
- wich’uña.** Aym. Generic term for the bone weaving pick, beater, or colour separator, usually formed from the metacarpial bone of the llama, although this can also be made in deer-bone or wood. equiv. Sp. *vichuña*.
- wich’uñ wich’uña.** Aym. The fine and pointed bone weaving pick, and beater, usually made from the complete and pointed metacarpial bone of the llama.
- wincha.** Aym. and Qu. Woven headband. equiv. Sp. *huincha*, *cinta*.
- yajogué.** Ayo. Ayoreo term for the giant anteater (Sp. *oso bandera*, *oso hormiguero gigante* or *yurumí*; Ayo. *yajogué*; Lat. *Myrmecophaga tridactyla*), whose scratch marks inspire the textile design called in Ayoreo *tajnoruva atñiamine*, consisting of vertical bands of small rectangular blocks in colour, often intercalated with the natural colour of pina, piña or chaguar fibre (SC Sp. *garabatá*; Tar. Sp. *caraguata*; Lat. *Bromelia hieronymi*).
- yawri.** Aym. Needle, bodkin. sin. *yarwi*.

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## Sites mentioned in the text

### Archaeological sites

Arica Coast (Chile)  
Arica Interior (Chile)  
Áspero (Peru)  
Atacama Basin (Chile)  
Chancay (Peru)  
Chanchán (Chimú)  
Chavín (Peru)  
Chiribaya (Peru)  
Chiu Chiu (Atacama Basin, Chile)  
Chuquibamba (Peru)  
Coyo Oriente (Chile)  
Cusco (Peru)  
Huaca de los Sacrificios (Peru)  
Huaca Prieta (Peru)  
Huamachuco (Peru)  
Ica (Peru)  
La Galgada (Peru)  
Mojocoya (Bolivia)  
Nasca (Peru)  
Paracas (Necropolis, Peru)  
Pica (Chile)  
Puki (Carangas Prov., Bolivia)  
Salinas de Garci Mendoza  
San Ignacio de Loyola (Peru)  
San Miguel de Azapa (Chile)  
Sevaruyo (Oruro, Bolivia)  
Tiwanaku (La Paz Dept., Bolivia)  
Wari (or Huari) (Peru)  
Western Valleys (Peru and Chile)

### Ethnographic sites: *Highlands*

Achiri (Pacajes Prov., Bolivia)  
Alfarcito, Noroeste Argentina  
Amarete (Bautista Saavedra Prov., Bolivia)  
Ancoraimes (Omasuyos Prov., Bolivia)  
Arque (Arque Prov., Cochabamba, Bolivia)  
Aymaya (Rafael Bustillos Prov., Bolivia)  
Bolívar (Bolívar Prov., Bolivia)  
Caiza (José María Linares Prov., Bolivia)  
Calasaya (Sajama, Oruro, Bolivia)  
Calcha (Nor Chichas Prov., Bolivia)  
Carabuco (Eliodoro Camacho Prov., Bolivia)  
Carangas Prov., Bolivia  
Catahuasi-Pampamarca (Arequipa, Peru)  
Challapata (Abaroa Prov., Bolivia)  
Charazani (Bautista Saavedra Prov., Bolivia)  
Chillma, Caiza (José María Linares Prov., Bolivia)  
Chipaya (Atahuallpa Prov., Bolivia)

Collana (Aroma Prov., Bolivia)  
Colquechaca (Chayanta Prov., Bolivia)  
Condo (Avaroa Prov., Bolivia)  
Coro Coro (Pacajes Prov., Bolivia)  
Cruce Culta-Challa (Avaroa Prov., Bolivia)  
Italaque (Camacho Prov., Bolivia)  
Jihuacuta (Pacajes Prov., Bolivia)  
K'ultha (or Culta, Abaroa Prov., Bolivia)  
La Paz, Bolivia  
Leque (Tapacarí Prov., Bolivia)  
Laymi (Chayanta Prov., Bolivia)  
Llallagua (Rafael Bustillo Prov., Bolivia)  
Macha (Chayanta Prov., Bolivia)  
Marampampa (Carangas Prov., Bolivia)  
Patacamaya (Aroma Prov., Bolivia)  
Pocoata (Chayanta Prov., Bolivia)  
Presto (Yamparáez Prov., Bolivia)  
Ravelo (Yamparáez Prov., Bolivia)  
Sacaca (Alonso de Ibáñez Prov., Bolivia)  
Sajama (Sajama Prov., Bolivia)  
San Lucas (Yamparáez Prov., Bolivia)  
Sector Umala (Aroma Prov., Bolivia)  
Sica Sica (Aroma Prov., Bolivia)  
Sucre, Chuquisaca Dept. Bolivia  
Suriki Island (Los Andes Prov., Bolivia)  
Taitiquiña (Rafael Bustillos Prov., Bolivia)  
Tapacarí (Tapacarí Prov., Bolivia)  
Tarabuco (Yamparáez Prov., Bolivia)  
Toropalca (Nor Chichas Prov., Bolivia)  
Toro Toro (Charcas Prov., Bolivia)  
Ulla Ulla (Franz Tamayo Prov., Bolivia)  
Viacha (Ingavi Prov., Bolivia)  
Vila Vila-Cururu (Yamparáez Prov., Bolivia)  
Yocalla (Tomás Frías Prov., Bolivia)

### *Lowlands*

Aroconadie (Chaco region, Paraguay)  
Boquerón Dept. Chaco region, Paraguay  
Campo Loro, Boquerón (Paraguay)  
Isoso (Santa Cruz Dept., Bolivia)  
Kapeatindi (Isoso, Chaco region of Bolivia)  
Llanos de Mojos (Bolivia)  
Macharetí (Chuquisaca Dept., Bolivia)  
Puerto Araona (Iturrealde Prov., Bolivia)  
Puerto Yaminawa (Nicolás Suárez Prov., Bolivia)  
Rincón del Tigre (Germán Busch Prov., Bolivia)  
River Acre (Nicolás Suarez Prov., Bolivia)  
River Iténez (Beni Dept., Bolivia)  
River Pilcomayo (Bolivia and Paraguay)  
San Ignacio de Mojos (Santa Cruz Dept., Bolivia)  
Zapocó (Nufflo de Chávez Prov., Bolivia)





