

710 Pottawatomie Street
 Newton, Kansas, 66434

April 22, 1987

Janet L. Kethorn
 College of Applied Human Sciences
 Clothing and Textile Dept.
 Fort Collins, Colorado

Dear Ms. Kethorn,

I enjoyed reading the material that was enclosed with your letter of March 28, 1987. I had the privilege of being in Miss Gustafson's Historic Costume and Historic Textiles classes when I was in graduate school. I am enclosing a check for Friends of the Gustafson Gallery.

The Gustafsonian textiles were given to me by Miss Vincent who had been a Spanish Professor at the University of Kansas at Lawrence until her retirement. I met her in the fall of 1969 when she was living at the Presbyterian Manor in Topeka, Ks. She was in her early eighties. The next time I visited her she showed me all her items, then selected these three pieces to give to me. She enjoyed talking to me about the country and the people and was especially interested in my interest of costumes and weaving.

I can not be sure when she was in Gustafson and don't recall asking. But on the enclosed book cover is written 1942. Figuring backwards on her age, I feel certain 1935-'50 would be about the time she was there. She made many trips whenever she could get away in the summer.

I definitely recall that the white piece came from the Pacific lowlands which would mean in the vicinity of Mazatenango or Retalhuleu. Cotton has been grown for centuries in this area.

Note the house and the woman in the weave. These were not woven for design sake. All textile designs originated as symbols. Every small variation on a given pattern or placement on a garment once had a meaning. These symbols are still used to-day even if the original meaning is lost. I could not find the meaning of these two designs but it could be a ceremonial or wedding textile. It is unusual that Miss Vincent could have acquired a piece of the length and it looks to me like this is a tie from argument.

The huipil (blouse) is an every day work garment for an Indian lady of Chichicastenango. Lily Osborn stated that there were two kinds of cotton grown, a short staple natural white, and the lacy brown which was used in its natural state. The sun design at the shoulders and the points around the neck (from the sun - radiating points) are Chichicastenango designs.

A serwidetas is a kerchief or utility cloth which usually has a white background and fringe. It is called by various names depending on the use it is to serve. A tzute is a smaller serwidetas in the color of the village and with no fringe. Each use - such as a head cover, or to wrap food on - has its own design and color which is traditional to that particular village. Both sex use these clothes and they are valued by the Indian. I do not know where this is from.

I am enclosing a print which was made off my 35mm slide of the seven year old Mayan girl holding her loom. You can see how small these people are. Through the guide I learned that the girl was free to choose her own colors, place her designs, and spacing. She was weaving on this July² 1968. I wanted a small loom and it took quite a while for her with mother's consent before she would sell. You can see how proud she was of her piece. Girls start to weave at age 12. By twelve years they should have mastered the techniques

and woven her first hempieil. At that time she is given her regular size loom. This village was near Antigua and was noted for its weaving of brocades. The mother and three daughters were weaving that day. The area was heavily damaged in the earth quake on Feb. 4, 1976.

I am enclosing the back of Kelly de Jongh Osborne that Miss Vincent gave me. This is an excellent book for Guatemalan textiles. The other book Indian Crafts of Guatemala & El Salvador 1965 is even better. It is a large book with numerous colored plates. I hope you have this in your library.

I am glad that I was able to add to your collection.

Sincerely,

(Miss) Lucile Hawks

P.S. I have a carding tool which belonged to my supervisor's mother. Would you care to have it?

This portion of an obi was given to me by a friend who taught at the U. of Washington. She took a group of girls to Tokyo Girls' School (college) as exchange teacher & students. She liked the country so much that she stayed ten-twelve years or until her health ruled she return home. The obi belonged to the grandmother of one of her students. It was a wedding obi. I received this around 1965.

It seems if a grad friend admires something (back in the 60s) The Japanese usually grow them the item.

I hope this will be useful in your collection as I think it is very pretty.

It took 3 weeks to get this print of the Wajaw girl, that's why I have held up the box,