

WEAVING WHO WE ARE

Woven textiles cannot be created without warp and weft; two sets of threads that interlace to form a cloth. They are symbiotic: they work together to weave as one, thus forming a strong and durable fabric. In the same way, this project weaves two generations together as warp and weft.

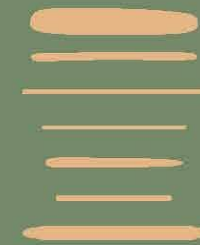
The backstrap loom weaving technique has almost disappeared from the towns of Yucatán. For this reason, the Mayan Youth Artisanry Initiative focuses on preserving this artisanal technique by fostering intergenerational relationships that allow its continuation in a contemporary context.

The cultural importance of the fabric lies in the relationships that are generated within the community, the knowledge of the processes, the ability to use the tools, and the understanding of the Mayan language. Thus, each lesson learned, skill mastered or shared idea adds a new thread in the fabric of Yucatecan cultural heritage, where traditional knowledge and current views converge.

The exhibition, Weaving Who We Are, is a recognition of weavers, their technical ability, creative talent and enthusiasm for teaching and learning about an ancestral legacy.

U SAKALTBIL MÁAXONI'

TEJIENDO QUIENES SOMOS
WEAVING WHO WE ARE



CENTURIES OF FABRIC

Ixchel is known as the Mayan goddess of the moon, fertility, and weaving. The Mayans represented her as an older woman weaving on a backstrap loom tied to the sacred ceiba tree, a symbol of the cosmos, that alludes to the creation of the world. Weaving skills are ingrained in the cultural identity of Mayan women, who have preserved the techniques of weaving with natural fibers for thousands of years.

The Yucatecan backstrap loom is made up of five pieces of wood and a strap. The weaver's body is also one of the components. The weaver uses the strap around her back to control tension on the vertical warp threads. The width of the fabric is sometimes dependent on the width of the weaver's armspan, and the length of the fabric is limited to the length of the raw fiber strands of the henequen leaf. In this sense, each loom becomes an extension of the weaver's body, and the resulting fabric, a part of the weaver themselves.

SIGLOS DE TEJIDO

Ixchel es conocida como la diosa maya de la luna, la fertilidad y el tejido. Los mayas la representaban como una mujer mayor tejiendo en un telar de cintura atado a una ceiba, símbolo del eje del cosmos, en alusión a la creación del mundo.

Las habilidades de tejido están arraigadas en la identidad cultural de las mujeres mayas, quienes han preservado por miles de años las técnicas para tejer las fibras.

El telar yucateco se compone de cinco piezas de madera y una correa. El cuerpo de la tejedora también es uno de sus componentes, ella usa la correa alrededor de su espalda para tensar los hilos. El ancho de la tela depende a veces del largo del brazo de la tejedora y la longitud de la tela está limitada al largo de la fibra de la hoja de henequén. Cada telar se convierte en una extensión del cuerpo y la tela en una huella dactilar.

U PIKTANIL JA'ABO'OB TI' SAKAL

Ixchel k'aj óolta'an bey juntúul maya xk'uj ti' uj, ti' kuxtalil yéetel xan ti' sakalil. Le úuchben máako'obo' tu bonajo'ob bey juntúul ch'ija'an ko'olel táan u sakal ti' jump'éel u nu'ukulil u k'axnak'il sakal ti' nook'e' k'axa'an ti' junkúul xya'axche', u chiikil u chuun yóok'ol kaab, tu yóok'olal bix beeta'anil u yóok'ol kaab.

Tuláakal le ba'alo'ob u yojelo'ob tu yóok'olal le sakalo'obo' ti' ch'iikilo'ob ichil u miatsil le maya ko'olelo'obo' máaxo'ob ts'o'ok u kaláantiko'ob ich ya'ab ja'abo'ob le bix u beeta'al uti'al u sakalta'al le sóoskilo'obo'.

Le u nu'ukulil le sakal yucateco' ku beeta'al tumen jo'op'éel che'ob yéetel jump'éel u táabil. U wíinkilil le xko'olel ku sakalo' oka'an xan ichil le ba'axo'ob beetik le nu'ukulila', leti'e' ku k'axiko'ob tu paacho'ob uti'al u siinil tu beel le k'uucho'obo'. U kóochil le nook'o' ya'ab ba'al yaan u yil tu yéetel u chowakil u k'ab le máax ku sakalo' yéetel u chowakil le nook'o' ku ts'áabal tumen u chowakil u sóoskilil le kijo'. Láalaj jump'él u nu'ukulil sakale' ku súutul jump'éel ti' bix u péek wíinkilil yéetel le nook'o' bey jump'éel ts'áalk'abe'.

THE NEXT GENERATION OF WEAVERS

The Mayan Youth Artisanship Initiative pilot project provides evidence that a new generation of young people are motivated to learn [weaving] through a contemporary approach. The municipality of Hocabá is one of the communities where this skill is kept alive thanks to the weavers who still practice it. The revitalization of the technique is important not only to preserve the heritage, but also to establish pathways for personal and community development. A new generation of youth is embracing their Mayan identity through learning the traditional artisanal technique of backstrap weaving. The group participated in excursions and workshops to learn about Mayan history, the local fiber industry, and textile design.

Weavers are respected members of the community for their expertise in this distinctive craft. However, this knowledge runs the risk of being lost over time. The weaving sessions were carried out weekly for 10 months. included the basic principles of cleaning, dyeing and weaving henequen fiber. The various activities of the program allowed teachers and apprentices to have a comprehensive view of the fabric, its processes and context.







PAOLA PETRONILA MAAS CAB

Teacher/Expert

"I weave to use and sell what I make. Because I like it and I have fun doing it."





MARÍA DELFINA EK CHAN
Apprentice

"I weave to learn new things and have new opportunities for the future."





MARÍA REYES MAAS CAB

Teacher/Expert

“I weave because I like it. I worked well with my Granddaughter and she also worked well with me. I liked working as a team like that.”





WENDY GUADALUPE DZUL CAN
Apprentice

"I weave for a better future. Because my grandmother inspired me to do it, I saw it. I wish for this to never end "





PETRONILA CANTÉ MOO

Teacher/Expert

"I knit to entertain myself a bit, to earn my pennies, this is what I need right now. Tomorrow we don't know what God expects of us."





CLAUDIA TUTZIN MIRANDA
Apprentice

"I weave because it connects me with my Mayan identity and for my family."





MARCELINA YAM EUÁN

Teacher/Expert

"Many things can be done with fabric. If you learn it you can do anything."





MARÍA ALEJANDRA MATOS CAUICH
Apprentice

*“I weave for a better future.
I hope that young people like me continue to learn to weave”.*





FLORENTINA MOO CANCHÉ

Teacher/Expert

"I hope the young women continue to learn [weaving], because then they can work to earn a living."





DELMY CONCEPCIÓN AVILA MOO
Apprentice

"I weave for my family and because I like doing it."





CARMELA CAMPOS CAUICH

Teacher

"I weave for myself, for me and for my family."





FÁTIMA LETICIA EUÁN CAB

Apprentice

"It gave me personal satisfaction to make unique pieces, made with love and surely imperfect, but with a lot of effort."



PARTS OF THE BACKSTRAP LOOM

Shed Stick

It is used to preserve the cross in the warp threads.
It serves to keep the alternating threads separate.

Heddle Stick

It is used to lift the alternating threads. Each alternating thread is attached to the bar. The weaver picks it up and passes a single or multiple weft threads through the opening, or shed.

Batten

It is used to pack the weft threads into the cloth once they are inserted into the shed.

Ruler

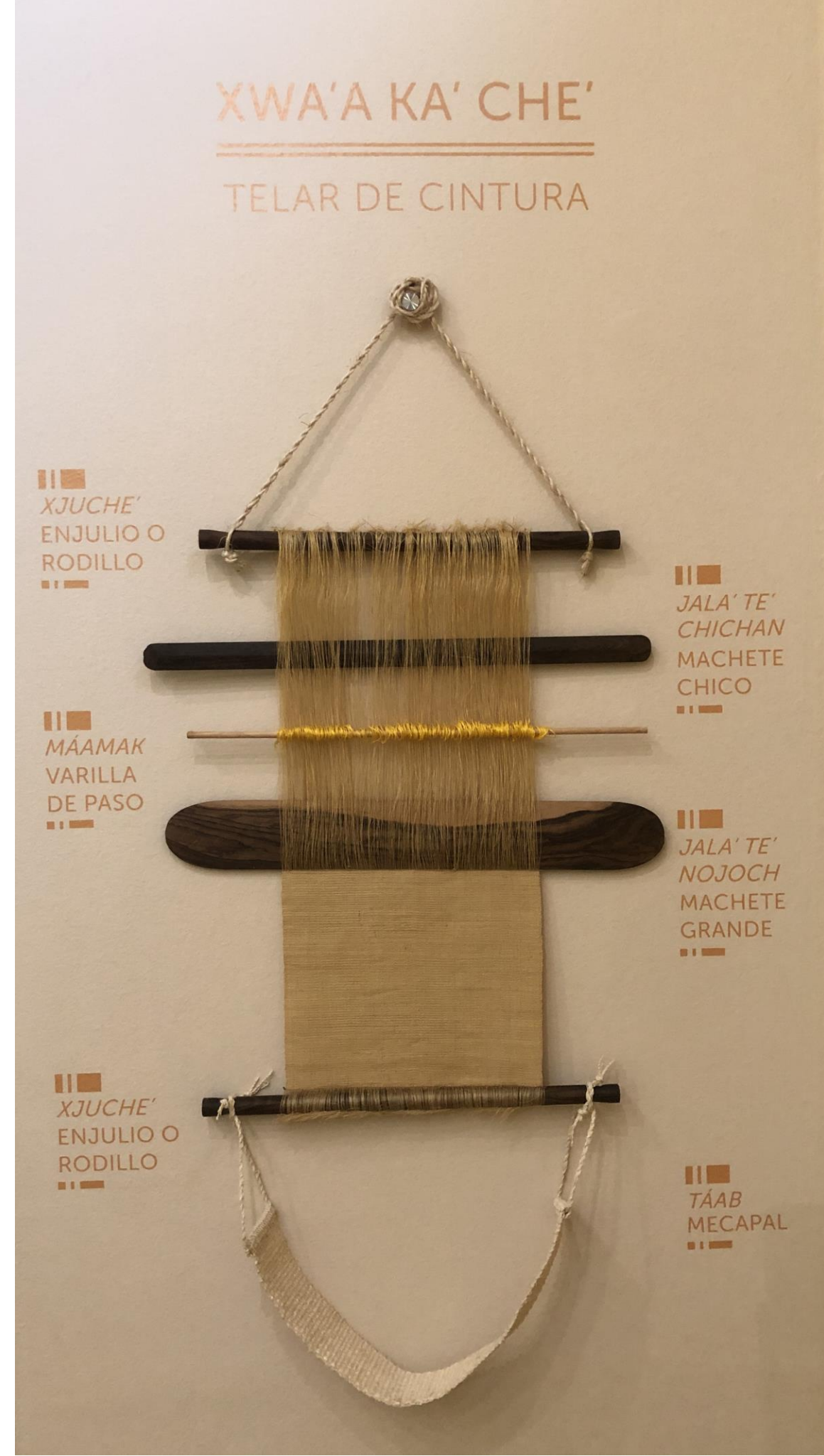
It is used to measure and keep the width of the fabric uniform.

Upper and Lower Warp Bar

It serves to attach the strap to the loom, a second equal piece connects the loom with its anchor point and helps the weaver to maintain tension in the warp.

Backstrap

This waist strap is a narrow woven fabric with loops at both ends that are attached to the loom.



ESSENTIAL TOOLS

To work effectively, it is essential that weavers have complete and quality tools. Each apprentice was provided with their own handmade loom and frame and repairs were made to the mentors' looms, some of which had broken or missing parts.

HERRAMIENTAS ESENCIALES

Para que el grupo trabajara en conjunto de manera eficaz, era fundamental que las tejedoras tuvieran herramientas completas y de calidad. A cada aprendiz se le proporcionó su propio telar y bastidor hechos a mano y se hicieron reparaciones en los telares de los mentores, algunos de los cuales tenían partes rotas o faltantes.

"U che'il u tso'olol sóoskil"

Le nu'ukula' u beelale' uti'al u tso'olol bix u bin le k'uucho'ob kun t'imbiló'. Le máaxo'ob meyajtiko' ku yéeyiko'ob u keetil u chóowakil le sóoskilo' yéetel ku k'axiko'ob ti' le ka'apéel mejen che'obo'. Lelo' ku meyaj bey jump'éel nu'ukulil uti'al p'iisil u buka'ajil le nook'o'. Le k'uucho'obo' ku máansa'alo'ob je'el bix tsoolilo' te' tu nu'ukulil u k'axnak'il sakalo' uti'al u sakalta'al.



WARPING FRAME

This tool is used to organize the warp sequence. The artisans select fibers of equal length and tie them to the pegs. This serves as a tool for measuring the dimensions of the fabric. The threads are transferred in order to the backstrap loom to prepare the fabric.

BASTIDOR

Esta herramienta se utiliza para organizar la secuencia de la urdimbre. Los artesanos seleccionan fibras de igual longitud y las atan a las clavijas. Esto sirve como herramienta de medición de las dimensiones de la tela. Los hilos se transfieren.

Nu'ukulilo'ob k'áabeto'ob

Uti'al u meyajta'al ma'alob le sakalo', jach k'a'abéet chuka'an u nu'ukuli-lo'ob bey xan k'a'abéet jach ma'alobo'ob. Ti' lálalaj juntúul kaambale' ku ts'áabal ti' u nu'ukulil u sakalo'ob beyxan u che'ilo'ob pola'an, beyxan utskiinsa'ab u nu'ukulill u sakal le máaxo'ob ku kaansajo' tumen yaane' kaachalo'ob wa ma' chuka'ano'obi'.



MANUAL SCRAPER

Primitive scraper used to scrape henequen stalks. The weavers report that the fiber obtained by this method is of the highest quality for weaving on a backstrap loom.

PAAK CHE'

Raspador primitivo que sirve para raspar pencas de henequén. Las tejedoras refieren que la fibra obtenida por este método es de la más alta calidad para el tejido en telar de cintura.

Paak che'

Úuchben nu'ukulil utí'al u jo'ocha'al le kijo'obo'. Le máako'ob ku sakalo'obo' ku ya'aliko'obe' le sóoskilo' ku meyajta'al beyo' jach ma'alob utí'al u beeta'al le sakal ti' u nu'ukulil u k'axnak'il sakalo'.

"U che'il u tso'olol sóoskil"

Le nu'ukula' u beelale' utí'al u tso'olol bix u bin le k'uucho'ob kun t'imbilo'. Le máaxo'ob meyajtiko' ku yéeyiko'ob u keetil u chóowakil le sóoskilo' yéetel ku k'axiko'ob ti' le ka'apéel mejen che'obo'. Lelo' ku meyaj bey jump'éel nu'ukulil utí'al p'íisil u buka'ajil le nook'o'. Le k'uucho'obo' ku máansa'alo'ob je'el bix tsoolilo' te' tu nu'ukulil u k'axnak'il sakalo' utí'al u sakalta'al.



FIBER COMB

This tool is made of metal prongs that pierce through a wooden base. The artisans manually rake the fibers over the tips to refine, separate and align the fibers into silky strands. The remnants of short, tangled fibers is known as sosok, from which by-products can be made.

PEINE

Esta herramienta está hecha de púas de metal que atraviesan una base de madera. Los artesanos rastrillan manualmente las fibras sobre las puntas para refinar, separar y alinear las fibras en hebras sedosas. El remanente de fibras cortas y enmarañadas se conoce como sosok, con el cual se pueden elaborar subproductos.

Xáache'

Lela' jump'éel nu'ukulil beeta'an u koj yéetel maskab, lela' ku táats' máansik u che'ilo'. Le mpaako'ob ku sakalo'obo' ku jo'ochtiko'ob yéetel u k'abo'ob le sóoskilo'obo' uti'al u jaaytalo'ob, u jatsiko'ob yéetel u tasik tu beel le u so'osok'ilo'. U xiixelo'ob le kóom sóoskilo'obo' yéetel u ba'aytmajuba'obo' ku ya'ala'al ti'ob bey so'osok'e', lela' ku páajta'al u beeta'al u láak' ba'alo'ob tu yéetele'.



GIVING COLOR TO THE FIBERS

The process of coloring the fibers is an important part of textile production for the elaboration of designs and patterns. Since ancient times, the humans who inhabited the peninsula learned to obtain dyes and pigments from plants, animals, clays and minerals for use in textile fiber coloration.

Currently the artisans of Yucatan continue to make use of these natural materials obtained from their immediate surroundings - the garden, the cornfield and the jungles - to give color to their creations.

Most of these dyes are obtained through a simple cooking process. The range of shades and nuances is achieved by mixing and modifying the quantities in the materials and the soaking and cooking times. The traditional color palette includes the shades of brown, ochre, yellow, orange and pink.

DANDO COLOR A LAS FIBRAS

El proceso de darle color a las fibras es parte importante de la producción textil para la elaboración de diseños y patrones. Desde tiempos remotos los humanos que habitaron la península aprendieron a obtener tintes y pigmentos a partir de plantas, animales, arcillas y minerales para su uso en los textiles.

Actualmente los artesanos de Yucatán siguen haciendo uso de estos materiales naturales obtenidos de su entorno inmediato -el solar, la milpa y el monte- para dar color a sus creaciones artesanales.

La mayoría de estos tintes se obtienen por medio de un sencillo proceso de cocción. La gama de tonalidades y matices se consigue mezclando y modificando las cantidades en los materiales y los tiempos de remojo y cocción. La paleta tradicional de colores incluye tonos cafés, ocre, amarillos, naranjas y rosáceos.

U BO'ONOL LE SÓOSKILO'OBO'

U ts'áabal u boonil le sóoskilo'obo' jump'éel meyaj jach k'áabéet u béetik le meen nook'obo' uti'al u ts'áaiko'ob ti' u jejeláasil boonilo'ob yéetel oochelo'ob. Tak jach úuche' le wiiniko'ob kajlajo'ob tu péetlu'umil Yucatáno' tu kanajo'ob u jóok'siko'ob u boonilo'ob u paach le che'obo', ba'alche'ob, k'ato'ob yéetel jejeláas tunicho'ob, lela' uti'al k'áabéetkuunso'ob uti'al u boniko'ob u nook'o'ob.

Tak bejla'e' le máaxo'ob meyajtik wey Yucatáno', layli' ku meyajtiko'ob le siijnáal ba'alo'oba' yaan tu bak'pacho'obo'- te' kúuchil tu'ux kajakbalo'obo', ich u koolo'ob yéetel ich k'aaxo'ob- utia'al u u boniko'ob u meyajjo'ob.

U ya'abil le boonilo'oba ku kaxanta'alo'ob leken cha'akako'ob. Le jejeláas boonilo'oba' ku kaxta'al ken xa'ak'ta'ak yéetel ken jelbesa'ak buka'aj u p'iis u nu'ukulil boono'ob ken u bisej, beyxan buka'aj u k'iinil ku ts'ambil yéetel u cha'akal. Ti' le jejeláas boono'ob beeta'ano'bo' yaan chukwa'ob, k'an éek'o'ob, k'ank'ano'ob, chakk'ano'ob yéetel sam chako'ob.

NATURAL DYES

SABACCHÉ

Scientific name: *Asemnantha pubescens*

Distribution in Mexico: Yucatán, Campeche and Quintana Roo.

Parts used: bark

Tint color: bright yellow

Dyeing uses: staining of soft and semi-hard fibers such as sansevieria and henequen.

Sabac che' / X-t'uun che'

Juan de noche - *Asemnantha pubescens*

Partes que se utilizan:

Corteza, la intensidad de su tinte incrementa durante la temporada de lluvias

Color del tinte:

Amarillo brillante

Usos:

Teñir textiles, especialmente de fibras duras y semiduras como henequén y sansevieria



NATURAL DYES

CHUKUM

Scientific name: *Havardia albicans*

Distribution in Mexico: Yucatán, Campeche, Quintana Roo, Chiapas and Tabasco.

Parts used: bark.

Tint color: pale beige.

Dyeing uses: In pre-Hispanic times it was used to dye fabrics and tan leather, today it is used for architectural finishes.

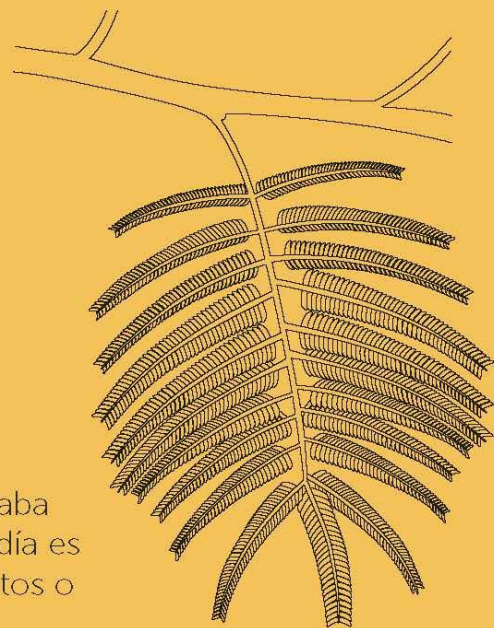
Chukum

Chucum - *Havardia albicans*

Partes que se utilizan:
Corteza

Color del tinte:
Beige pálido

Usos:
Desde tiempos prehispánicos se usaba para teñir telas y curtir cueros, hoy día es usada además para los recubrimientos o acabados arquitectónicos



NATURAL DYES

ACHIOTE

Scientific name: *Bixa orellana*

Spanish Common Name: Achiote

Common name in Maya t'aan: kiwi, k'uxub.

Distribution in Mexico: Chiapas, Guerrero, Jalisco, Nayarit, Oaxaca, Tabasco, Veracruz and the Yucatan peninsula.

Parts used: seeds.

Tint color: orange tones.

Dyeing uses: Body paint, textiles and food.

Kiwi / K'uxub

Achiote - *Bixa orellana*

Partes que se utilizan:
Semillas

Color del tinte:
Tonalidades naranja

Usos:
Es muy apreciada por producir en sus semillas el pigmento llamado bixina que se puede emplear para la coloración de textiles



NATURAL DYES

TSALAM

Scientific name: *Lysiloma latisiliquum*

Common name in Maya t'aan: tzalam or tsalam

Distribution in Mexico: Chiapas, Campeche, Yucatán and Quintana Roo.

Parts that are used: bark and trunk.

Dye color: brown to reddish tones.

Dyeing uses: its bark is used to dye textiles and tan hides.

Tzalam

Tzalam - *Lysiloma latisiliquum*

Partes que se utilizan:

Corteza

Color del tinte:

Tonalidades marrones a rojizas

Usos:

Su corteza es utilizada para teñir textiles y curtir pieles



NATURAL DYES

MORA

Scientific name: *Maclura tinctoria*

Common name in Spanish: mora, moral or palo de mora.

Common name in Maya t'aan:

Distribution in Mexico: Guerrero, Michoacán, San Luis Potosí, Sinaloa, Tamaulipas and Yucatán.

Parts used: bark and wood.

Tint color: yellow to green

Dyeing uses: It became popular for its use to dye fabrics with the famous khaki color.



Mora

Palo de mora - *Maclura tinctoria*

Partes que se utilizan:
Corteza y madera

Color del tinte:
Verde olivo de la corteza y
amarillo intenso de la madera

Usos:
Reacciona bien en combinación con
otros tintes y metales dando paso a
diversas tonalidades de amarillos y
verdes. Se hizo popular por su uso para
teñir telas con el famoso color caqui



NATURAL DYES

RED CEDAR

Scientific name: *Cedrela Odorata*

Common name in Spanish: Cedro or red cedar.

Common name in Maya t'aan: ku che ', k'uuy che'.

Distribution in Mexico: almost the entire country.

Parts used: trunk.

Tint color: reddish brown

Dyeing uses: the most intensely colored parts of the wood are used to dye fabrics and textiles.

Ku che' / K'uuy che'.

Cedro - *Cedrela odorata*

Partes que se utilizan:

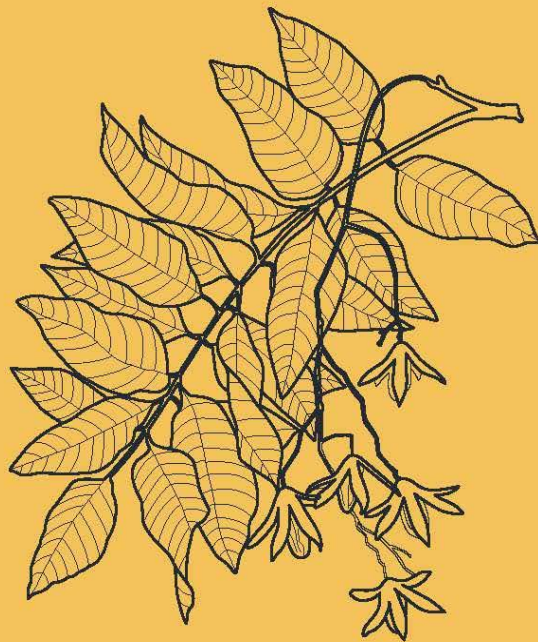
Tronco

Color del tinte:

Café rojizo

Usos:

Se usan las partes de la madera de color más intenso para teñir telas y textiles



NATURAL DYES

CHOLUL

Scientific name: *Apoplanesia paniculata*

Spanish common name: Arco negro

Name in Mayan t'aan: chulúul, k'i'ik 'che' or xulul.

Distribution in Mexico: Colima, Guerrero, Jalisco, Michoacán, Oaxaca and the Yucatán peninsula.

Parts used: bark.

Tint color: Pale pink.

Dyeing uses: an ink is extracted to color paper and dye textiles.

Chulúul / K'i'ik' che' / Xulul.

Arco negro - *Apoplanesia paniculata*

Partes que se utilizan:
Corteza

Color del tinte:
Rosa pálido

Usos:
Se extrae una tinta para colorear papel
y también para teñir textiles



NATURAL DYES

MUICLE

Scientific name: *Justicia spicigera*.

Spanish common name: Riñonina

Name in Mayan t'aan: yich-kaan

Distribution in Mexico: Almost throughout the country.

Parts used: leaves and stems.

Tint Color: Purple.

Dyeing uses: dyeing of textiles and food.

Yich-kaan

Muicle o riñonina - *Justicia spicigera*

Partes que se utilizan:

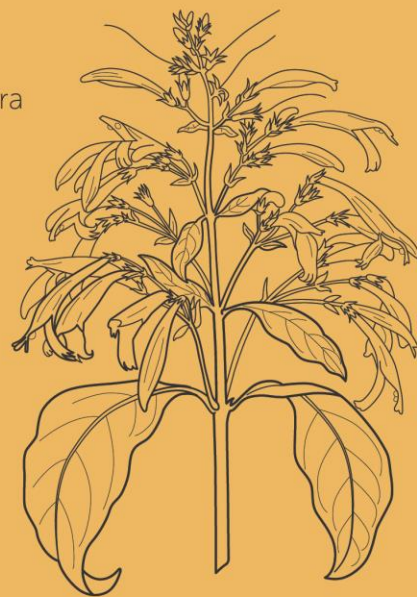
Hojas y tallos

Color del tinte:

Púrpura

Usos:

Teñido de textiles y alimentos



NATURAL DYES

CHAK TE

Scientific name: *Caesalpinia mollis*.

Spanish common name: Viga

Name in Mayan t'aan: chak te '

Distribution in Mexico: only in the Yucatan peninsula.

Parts used: wood.

Tint color: copper.

Dyeing uses: textile dyeing in Yucatán.

Chak te'

Viga - *Caesalpinia mollis*

Partes que se utilizan:
Madera

Color del tinte:
Café rojizo

Usos:
Teñido de textiles en Yucatán



FUTURE IN FLOWER

The grid pattern-making technique was used in various formats and materials such as cross-stitch embroidery and old-fashioned pasta floor tiles. This design concept was brought from Spain and has been part of the Yucatan cultural landscape ever since, becoming one of the main and iconic designs in the region.

Textile designer Angela Damman connected the artisan techniques of the past with an attractive contemporary design in this pixelated mural, made of 470 handwoven henequen fabrics, naturally dyed.

Project group:

Paola Maas Cab - fabric

María Reyes Maas Cab - fabric

Carmela Campos Cauich - fabric

Marcelina Yah Euán - fabric

Wendy Dzul Can - fabric

Alejandra Matos Cauich - fabric

Maria Ek Chan - fabric

Luvia Gutiérrez Lopes – sewing



HENEQUÉN

Henequen (*Agave fourcroydes* Lem.) is a succulent plant that is endemic to the Yucatan peninsula. It grows in the shallow, limestone soils of the central and northern regions of the state, and its leaves produce the long and resistant fibers used to weave the fabrics shown here.

The industrial cultivation and extraction of henequen fiber have played a vital role in the development of the Yucatan economy, especially during the 19th century when the world fiber market dominated; Today there are few active henequen factories.

Hocabá is in the heart of the henequen fiber producing area and is steeped in the history of this crop. The practice of manually processing the fiber predates any industrial production and is an important aspect of the weaving process that the artisans of this community are familiar with.

EL HENEQUÉN

El henequén (*Agave fourcroydes* Lem.) es una planta suculenta endémica de la península de Yucatán. Crece en los suelos someros y calizos del centro y norte del estado, sus hojas producen las largas y resistentes fibras utilizadas para tejer las telas aquí expuestas.

El cultivo y la extracción industriales de la fibra de henequén han jugado un papel vital en el desarrollo de la economía de Yucatán, especialmente durante el siglo XIX cuando dominaba el mercado mundial de fibras; hoy son pocas las fábricas de henequén activas.

Hocabá está en el corazón de la zona productora de fibra de henequén y está imbuida de la historia de este cultivo. La práctica de procesar manualmente la fibra es anterior a cualquier producción industrial y es un aspecto importante del proceso de tejido que los artesanos de esta comunidad conocen.

KIJ

Kije' (*Agave fourcroydes* Lem) junkúul t'aajil paak'al sijnáal tu péetlu'umil Yucatán. Ku nojochtal ichil ch'ich'il tuunichil yéetel ich sajkab tunicho'ob tu chúumuk yéetel u xamanil le nojlu'uma'. U le'e' ku ts'áiko'ob le chowak yéetel ts'u'uy sóosokilo' ku meyaj uti'al u sakalta'al le nook'o'ob ku tso'olol te'ela'.

U pa'ak'al yéetel u meyaj'tal u sóoskilil le kijo' jach nojch u yáantaj uti'al u jóok'ol táanil Yucatán, lela' tu sigloil XIX, tu'ux leti' méek'nak'tik tuláakl u kúuchil koonolil yóok'ol kaab, bejla'e' ma' ya'ab u kúuchil tu'ux ku meyjajta'al kiji'.

Hocaba'e' ti' yaan tu chúumukil ti' le kaajo'ob tu'ux ku meyajta'al u sóoskil le kijo', le beetik u k'aj óol u tsikbalil le pak'ala'. U meyaj k'abil le sóoskilo' táanil j-úuchij, ts'ó'okole' ka taal u meyajil le nukuch kúuchilo'obo' bey túuno' lela' jump'éel ba'al jach k'ána'an ti' le máako'ob meyajtik le sakalo' yéetel jach u yojelo'ob le máako'ob kajakballo'ob te' kaaja'.



THE PROCESS | FROM THE FIELD TO THE LOOM

The entire process of growing fibers and making fabrics for this project was carried out within a radius of 80 kilometers from Hocabá: from growing the plants to shredding the fibers, drying, dyeing and weaving. The process is labor intensive, specialized and completely handmade.



THE PROCESS | CUTTING THE LEAVES

The leaf is cut from the base of the plant (pineapple) with a machete. The healthiest and longest leaves of the first rosetta of the plant are selected to be cut. The younger leaves are left on the plant to grow and be harvested later.



THE PROCESS | SCRAPING

The stalks are fed into the shredder, a machine with calibrated knives that removes the green outer layer of the plant and separates the bagasse from the fiber. The leaves are then boiled to clean and condition the fiber before it dries in the sun and is then combed with special tools in preparation for being woven.



THE PROCESS | MAKING DYES

Before dyeing the fibers, the dyeing materials, such as wood and bark, are put to "parboil" so that they release their color. When boiling and proper concentration are reached, the fibers are added and soaked for the time necessary to achieve the desired color.



THE PROCESS | WASHING

For use in the fabric, the fibers must be completely clean, for this the artisans boil the fibers with a little paraffin that helps to remove impurities and facilitates the combing process.



THE PROCESS | COMBING + ALIGNING

With the help of a rough “comb” the fibers are untangled and the very short remnants that cannot be woven are removed.



THE PROCESS | PREPARING THE WARP

Once the fibers are processed, those of the same length are selected and small tufts are formed that are knotted at one end on the measuring pegs.




THE PROCESS | SIZE

Depending on the length of the fiber and the piece to be created, the fiber strands for the warp are selected. The strands are knotted onto the frame.



THE PROCESS | WEAVING

Once the fibers that will form the warp have been measured and knotted, they are assembled on the loom, its components are installed and weaving begins.

A woman with dark hair, wearing a white blouse with colorful floral embroidery, stands in front of a rustic stone wall. The background is filled with lush green foliage. The name 'Carmela Campos Cauich' is overlaid in white text across the center of the image.

Carmela Campos Cauich

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We celebrate the work of the Hocabá weavers who participated in this project, both teachers and apprentices, and of all the weavers of Yucatán who practice this craft. We thank you for sharing your knowledge and processes with us.



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