

IMAGERY IN NASCA CROSS-KNIT LOOPED TEXTILES FROM THE MILWAUKEE PUBLIC MUSEUM

by

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ABSTRACT

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Textiles associated with the Nasca culture (0-650 C.E.) from Peru's South Coast have been recognized for their complex and colorful ecological, anthropomorphic, and geometric imagery. Little, however, has been written about their three-dimensional cross-knit looping and embroidery. Cross-knit looping produced three-dimensional figures that were part of an elaborate border on clothing and a style specifically associated with the Nasca (Sawyer 1997:24, 27, 41, 97, 131-132, 136 for example). This thesis focuses on Nasca textiles primarily from the Malcolm K. Whyte (Accession Numbers: 18046 and 20517) collection at the Milwaukee Public Museum (MPM) and includes three-dimensional cross-knit looping of ecological and anthropomorphic subject matter. I have identified a total of 127 Nasca cross-knit looped related catalog numbers which consist of 331 individual fragments. This thesis will use the ecology and cultural history of Peru's South Coast as a starting point to evaluate connections between the natural world of the Nasca and the iconography present on their cultural products. The methodology in this research involves a museological approach that integrates collection management, textile analysis, and quantitative determination of decorative trends.

Keywords: Peru, Nasca, cross-knit looping, Milwaukee Public Museum, Malcolm K. Whyte

TABLE OF CONTENTS

List of Figures	iv
List of Tables	viii
Acknowledgements	ix
Chapter 1. Introduction	1
Nasca Culture.....	1
Cross-Knit Looping Textiles.....	2
Peruvian Textiles from the Milwaukee Public Museum.....	4
Relevance.....	10
Outline for this Thesis.....	11
Chapter 2. Background	12
Nasca Culture.....	12
Nasca Ecology.....	15
Cross-Knit Looping.....	18
Chapter 3. Methods	24
Sample Selection.....	25
Data Recording.....	30
Collections Management for MPM Cross-Knit Looped Textiles.....	43
Chapter 4. Results	49
Anthropomorphic-Themed Cross-Knit Looping.....	49
Bird-Themed Cross-Knit Looping	62
Bird-Themed Cross-Knit Looping from the Logan Museum of Anthropology.....	75
Chapter 5. Discussion and Conclusion	78
Anthropomorphic-Themed Cross-Knit Looping.....	80
Ecological-Themed Cross-Knit Looping.....	89
Bird Imagery.....	95
Conclusion.....	107
References Cited	110
Appendices	115
Appendix A: Museum Documentation.....	115
Appendix B: Nasca Cross-Knit Looping Data Set Documentation Information.....	140
Appendix C: Ecological-Themed Data.....	146
Appendix D: Anthropomorphic-Themed Data.....	265

LIST OF FIGURES

Figure 1.1. MPM A51559d/18046 cross-knit looped band on plain weave textile.....	3
Figure 1.2. Image and caption from the <i>Milwaukee Journal</i> article “Museum Gets Ancient Peruvian Art” (11/9/1967).....	9
Figure 2.1. Google Maps Satellite Images (2023) of Paracas Peninsula, Ica, and Nazca and Peru in inset.....	16
Figure 2.2. Close-up of bird on A51958e/18046 (left, tail feathers circled); three-dimensional tail feather stitching (after O’Neale 1934:421, right).....	20
Figure 2.3. Embroidered shoulder mantle as worn by a Paracas upper-class individual (after Stone 2012:70).....	21
Figure 3.1. Embroidered MPM A51822g/18046 flowers and hummingbirds.....	28
Figure 3.2. The four cross-knit textile types present in the MPM collection.....	30
Figure 3.3. Data Collection Fields.....	32
Figure 3.4. Measuring the structure of the band on MPM A51958d/18046.....	34
Figure 3.5. Ecological-Themed Charts.....	35
Figure 3.6. Anthropomorphic-Themed Charts.....	35
Figure 3.7. Bird anatomy (after Schulenberg et al. 2007:24-25).....	36
Figure 3.8. Labeled MPM ceramics A54651/20517 (above, left), A54645/20517 (above, right), A54614/20517 (below). These ceramics are part of the Whyte collection.....	37
Figure 3.9. Labeled close-up of Fragment 1 birds of MPM A51960c/18046.....	38
Figure 3.10. Flower anatomy after American Museum of Natural History webpage, accessed 3/15/23 (left). Zoomed in and labeled flower bunch from Bag 20 of MPM A54859/20517 (right).....	39
Figure 3.11. Labeled trophy head MPM A51868/18046 (left). Labeled human on Band 2 fragment of MPM A51957/18046 (right).....	39
Figure 3.12. Obverse of MPM A51960b/18046 and A51960a/18046 (proper right	

to left respectively), pattern indicated on acid-free cardstock.....	41
Figure 3.13. Labeled pattern and notes on MPM A39194/10448.....	41
Figure 3.14. Hole from metal wire through MPM A51843/18046 (above left). Residue and paper on MPM A51935/18046 (above right). Deterioration and cracking on MPM A51891/18046 (below left). Deterioration, matting, and dirt on MPM A51849/18046 (below right).....	46
Figure 3.15. Grid superimposed over MPM A54880/20517 and key for specific sections of the textile.....	47
Figure 3.16. Dino-Lite (55x magnification) of a dirty tail feather section of a bird type 2 (left) and a cleaner tail feather section of a different bird type 2 (right), both from MPM A54880/20517.....	48
Figure 4.1. MPM examples of the four basic design types based on zonation of facial decoration used with the trophy heads.....	50
Figure 4.2. MPM Solid/Intertwined Yarn Faces: Groups 1-10.....	54
Figure 4.3. MPM 3CM19 exhibit, A51892/18046 and A51893/18046 circled (left). MPM Quadrant Zoned Faces: Groups 20-24 (right).....	55
Figure 4.4. Cross-knit looped human in Bag 30 of 45 from MPM A54859/20517.....	57
Figure 4.5. MPM A51957/18046 anthropomorphic fragments.....	58
Figure 4.6. Close-up of Band 1 of MPM A51557/18046.....	60
Figure 4.7. Three order options for MPM A51956b/18046 and A51960a-b/18046.....	68
Figure 4.8. MPM A51961a/18046 above and A51961b/18046 below, patterns indicated.....	70
Figure 4.9. MPM A54880/20517 mantle.....	71
Figure 4.10. Bird bands from section 3 (left) and 6 (right) on MPM 54880/20517. The beaks are circled.....	75
Figure 4.11. Logan Museum of Anthropology at Beloit College cross-knit looped objects.....	76
Figure 5.1. Nasca anthropomorphic ceramics on exhibit at the Logan Museum of Anthropology at Beloit College. The ceramic on the left (Catalog # 06645) includes trophy heads hanging off of the clothing of a male figure; the ceramic on the right	

(Catalog # 06666) includes horizontal trophy heads in one of the banded sections (online database record provides a similar description for these).....	81
Figure 5.2. Cross-knit looped heads (after O’Neale 1934:418).....	82
Figure 5.3. Facial colorings on MPM trophy heads indicating intertwined yarn, solid colors, shapes, quadrant, and vertical and horizontal zoned faces.....	83
Figure 5.4. Head types (after Sawyer 1997:143) that are some of the same from the MPM sample.....	85
Figure 5.5. Band 2 fragment from MPM A51957/18046 involving human figures.....	86
Figure 5.6. Cross-knit looped human figures on a poncho border (after Bird and Bellinger 1954: Plate CVII on left and CVI on right and are two fragments of the same catalog number).....	87
Figure 5.7. Some of the MPM collection’s feather fans (left, after Newbury 2014:111), American Museum of Natural History Paracas fan (right, after Newbury 2014:113).....	89
Figure 5.8. MPM A51946a-d/18046, some of the flat ecological bands from the MPM and possibly have birds included in the cross-knit looping design.....	90
Figure 5.9. Cross-knit looped birds on shawl (left, after Bird and Bellinger 1954: Plate CX). MPM cross-knit looped birds on plain weave fabric (right, A54880/20517).....	91
Figure 5.10. Cross-knit looped birds on a band (after O’Neale 1934:418; left); MPM A51958i/18046 cross-knit looped birds on a band (right).....	93
Figure 5.11. Close-up of MPM A51955a/18046 in which some of the feet (circled) and the wing feathers (circled) over the band are shown.....	94
Figure 5.12. Example of cactus wrens or hummingbirds consuming candelabra cacti (after Moraga 2005:131), the cacti, bodies of the birds, and tail feathers labeled.....	97
Figure 5.13. Three bird fragments from the MPM A54859/20517 lot. There are no plants shown in this example.....	98
Figure 5.14. Textile 2008.43.2 from the Logan Museum of Anthropology at Beloit College.....	99
Figure 5.15. MPM A51956a/18046 band.....	100
Figure 5.16. Hummingbird beaks (circled) on MPM A54880/20517 (above) and	

A51956a/18046 (below).....	102
Figure 5.17. Hummingbirds (from Schulenberg et al. 2007:251).....	103
Figure 5.18. MPM hummingbird ceramics.....	104
Figure 5.19. MPM fragment A51961a/18046.....	105
Figure 5.20. MPM fragment A51959a/18046.....	106

LIST OF TABLES

Table 2.1. Time periods (adapted from Proulx (2006:26), Olsen-Bruhns (1994:10), and Moore (2014:293)).....13

Table 3.1. MPM Cross-Knit Looped Textile Data Set.....29

Table 4.1. Trophy Head Groupings for MPM A51831-A51945/18046.....52

Table 4.2. MPM cross-knit looped three-dimensional bird band types.....65

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Chapter 1: Introduction

This thesis focuses on a seldom studied form of Andean textiles, small three-dimensional figures that were attached as part of borders of larger Nasca textiles. These Nasca cross-knit looped textiles encompass a large sample (n=331 fragments), which are part of the Milwaukee Public Museum's (MPM) collection of Pre-Columbian textiles. My primary thesis goals are to expand documentation of these enigmatic items and to explore and attempt to interpret their meaning, bringing up questions about their social contexts and the choices they represent. I chose to focus on imagery and color, with special attention to how the integration of culture and ecology is expressed through these textiles.

In this chapter, I introduce the Nasca culture and cross-knit looping practice as a rare textile form and discuss aspects of its significance as clothing. I then provide an overview of the MPM textiles for context. I will conclude with an outline of the remainder of chapters in this thesis.

Nasca Culture

Across the Early Intermediate Period, Peru is known by its two major coastal civilizations: the Moche and the Nasca (Parsons 1974:46; Bennett and Bird 1964:116). They are often studied comparatively for their diverging cultural trends (Quilter 2014:186; Bennett and Bird 1964:116). Quilter (2014:169, 186) uses the time frame of 0-650 C.E for the Nasca culture and explains that the transition separating the Early Intermediate Period's textiles and the preceding Paracas of the Early Horizon has not been easily distinguished. The various cultures of this time period were advanced in agriculture and excelled in various crafts including weaving, ceramics,

metallurgy, and construction of large-scale architecture (Bennett and Bird 1964:113-114). In particular, the Nasca is known for the massive geoglyph Nasca Lines, its polychrome ceramics, ritual center at Cahuachi, arid valleys, *puquio* system of wells, and scattered farming villages (Moore 2014).

Environmental disasters consisting of earthquakes, flooding, and droughts created a risky environment for the agriculture of this region through their unexpected occurrences, challenging the continued success of their society over time (Proulx 2006:4, 7). These events involved unpredictable rainfall and flooding, which impacted agricultural stability (ibid: 4-8). Proulx suggests that Nasca religious and iconographic systems may have been part of their attempt to control these environmental uncertainties (ibid). Water is critical for agriculture in this arid region, and it is easy to hypothesize that local people would express their concerns for these environmental challenges (ibid) through visual means, especially their ceramics and textiles.

Cross-Knit Looping Textiles

Cross-knit looping is a form of textile production that can be used to create three-dimensional figures. In the textile traditions of the Early Intermediate Nasca culture, they are usually seen as decorating a band of trim for clothing (Sawyer 1997:25-27, 131). Frame (1999:26) argues that Nasca clothing includes both high-class and ordinary types. She goes on to describe three-dimensional cross-knit looped edges and embroidery showing beans, human heads, people, flowers, and birds as adorning common garments (ibid:266-268). She notes that black, deep blue, or cream shawls, dresses, loincloths, belts, headcloths, tunics, and mantles

were common cotton garments of plain weave (ibid:266). The limited evidence for social contexts associated with these garments is discussed in Chapter 2. The vast Malcolm K. Whyte collection at the Milwaukee Public Museum includes over six-hundred fragments of these three-dimensional cross-knit looped and embroidered objects of naturalistic, human, and geometric subject matter (**Figure 1.1**).



Figure 1.1. MPM A51559d/18046 cross-knit looped band on plain weave textile.

Phipps (2001:2), regarding function, suggests that “in every culture, the way in which a person is clothed—the type of fabric used, its color and patterns—speaks to the identity of the wearer, including his or her age, gender, social position, and role within the community.” Textiles involved in ceremonies and rituals concerning events like deaths are a certain class of textiles

(ibid). Artifacts and textiles that are near or inside a funerary bundle carry symbolism for various Andeans (Peters 2000:245). The deceased's identity can be somewhat regarded as a factor of their burial goods that their community decides or they do themselves (ibid:246). These artifacts' function and style can be analyzed and can constitute specific traditions (ibid). Another distinctive aspect of textiles is their fragility, thus archaeological textiles do not easily exemplify their function (VanStan 1958:47).

This thesis uses the ecology of Peru's South Coast as a starting point to identify connections between the society and natural world of the Nasca and the iconography of their cultural products pertaining to human and bird imagery. The methodology in this research has involved a museological approach that integrates collection documentation, textile analysis, quantitative determination of iconographic trends, and conservation recommendations. The textile imagery in the Whyte collection is compared to published examples of textile and ceramic iconography dating to the Nasca period to determine how anthropomorphic, naturalistic, and geometric symbolism was represented in cross-knit looped textiles. By describing the color and style of the iconography, I strive to identify the general types of figures depicted and the value that color and imagery had for the Nasca based on their environment, an approach also taken by Sawyer (1997:97, 109) in the analysis of other Nasca textiles.

Peruvian Textiles from the Milwaukee Public Museum

Through this thesis, I performed a collections-based analysis of 331 Nasca cross-knit looped textile fragments in the Pre-Columbian collection at the MPM. The scope for this research was informed by an extensive review of the MPM collection, documentation files, as

well as consultation with MPM staff and research affiliates. The artifacts I examined in this thesis came from two donors. G.R. Schmidt sold to the MPM in 1931 one textile that I have documented and analyzed in this thesis, a cross-knit looped band (A39194/10448), and all of the other textiles in this thesis were donated by Malcolm K. Whyte and fall under two accessions: MPM Accession 18046 (1960) and 20517 (1967). Accession 18046 consisted of 1,506 objects consisting of featherwork, assorted artifacts, textiles, and ceramics, as noted in the property transfer and appraisal documents, while the 20517 Accession was smaller and consisted of 512 objects, also including featherwork, assorted artifacts, textiles, and ceramics, which were first loaned, then accessioned, as noted in an appraisal document, accession card, itemized list, and letters about the loan. The Whyte collection came in as two donations in 1960 and 1961 and a loan in 1964 under Accession 18046 and 20517. Several other notes and copies of accession cards from these accession files indicate that some objects were kept by Whyte, given to other museums, or disposed of. These documents are present in Appendix A: Museum Documentation.

In later chapters, I discuss textiles from literature and other museums that I compared the MPM collection to in my analysis. While this thesis is focused on the analysis of the MPM collection textiles, I also was able to analyze two textile fragments from the Logan Museum of Anthropology at Beloit College. These two textiles (2008.43.001 and 2008.43.002) were “Found in Collections” objects, as noted in their collection documentation, and I used the data I collected from these two objects in Chapter 5 while discussing trends and insights of the MPM cross-knit looping textiles in reference to this textile technique elsewhere.

The MPM has a vast archaeological Peruvian textile collection. A sample of these objects, including Nasca textiles, are on exhibit in the Pre-Columbian Archaeology exhibit space on the Third Floor Mezzanine. The majority of MPM Nasca textiles, however, are in storage. In this section, I address the documentation concerning the generation of this collection, specifically concerning Whyte.

In 1974, the Pre-Columbian Archaeology gallery was finished and exhibited 2,000 artifacts throughout 5,000 square feet of exhibit space (Parsons 1974:11). Malcolm K. Whyte is recognized in collection's documentation, gallery book (Parsons 1974:11), and galleries as one of the major donors to the Peruvian archaeological collection. In this thesis, I cite research published by Donald Proulx, who assisted with cataloging and researching some of the Whyte collection and cataloging it since he worked for a period at the Milwaukee Public Museum (Silverman and Proulx 2002:xvii; Proulx 2006:v). He studied under MPM Assistant Curator of Anthropology Lee A. Parsons during his time at the University of Wisconsin-Milwaukee (ibid).

There are two Transfers of Title for the 18046 accession. The first Transfer of Title was dated December 16, 1960 and states that Whyte donated a total of 784 Peruvian archaeological artifacts. From these, 293 artifacts were textiles and 491 artifacts were ceramics. This document also records which catalog numbers were included in this donation and notes that 18 artifacts were withheld from donation. The textiles included in this transfer include 290 Catalog #s: 51482-51521, 51523-51634, and 51635b-51775, which excludes in the count any parts within that such as a, b, c, etc. On February 3, 1961, 722 more artifacts became part of the MPM's collection in a second Transfer of Title from Whyte. Of these, 394 artifacts were classified as Peruvian archaeological textiles. The specific catalog numbers are not listed for the textiles, but

of the 712 archaeological artifacts, the catalog number ranges were: 51776-52193, 52195-52487, and 52489.

Another document in the 18046 Accession file is an appraisal document from February 15, 1961 provided by Junius B. Bird, who was the American Museum of Natural History's Curator of South American Archeological at that time. This "Classification and Itemized List" concerns the objects given by Whyte from 1960-1961 and specifies that they represent the South Coast of Peru. On this document is a handwritten note that they could be from the Ica Valley, in "Sawyer['s] [probably Alan Sawyer]" point of view. Alan Sawyer wrote *Early Nasca Needlework* (1997), a text that I used for images of Nasca cross-knit looped textiles and information on Nasca as a whole, and a 1962 article about the Whyte collection.

The "Classification and Itemized List" document clarifies some of the totals from the Transfers of Titles just explained, and it includes several handwritten notes. For example, it records that this appraisal was for 1518 "Total specimens," but "specimens" was crossed out and fixed to "catalog entries (2002 actual pieces)." A note was also added that 12% of these objects represent the North and Central Coast, going beyond the South Coast representation. The document explains that the donor withdrew 12 objects, bringing the total down to 1506 objects. From this, it is indicated that 784 objects were given in 1960 (and a handwritten note that this number is realistically "992 actual pieces," which might be included fragments) and 722 objects were given in 1961 (and another handwritten note specifying the same type of recount to be 998). This means that there should be a total of 1,990 fragments given by Whyte in the 18046 Accession. Further into the document, Bird records the break-down of time periods/cultural groups for the objects in this collection for ceramics and textiles. Under textiles,

213 of 687 objects belong to the Nasca A time period (see Table 2.1). The handwritten notes indicates that the Nasca A textiles made up 31% of the Peruvian archaeological textiles in this donation. Bird also noted that 48 of the 213 were the “three-dimensional needle-knit borders.”

The collection received by the MPM in 1960-1961 was originally sold to Malcolm and Bertha Whyte in Lima, Peru by an attaché for the United States embassy there (*Milwaukee Journal*, 3/8/1967). They paid \$17,000 to purchase these objects, but they were later estimated to be worth \$40,129 (ibid). In Toledo, Ohio, the artifacts were first examined by MPM Museum Director Stephen F. Borhegyi before being donated (ibid). Another *Milwaukee Journal* article (11/9/1967) discusses the process in which the collection could have been amassed. The collection was theorized by MPM Associate Curator of Anthropology Lee A. Parsons in this article to have “undoubtedly [been] assembled by Peruvian grave robbers and smuggled out of the country.” It was illegal for these artifacts to have been removed from Peru after having been dug up by looters, but in purchasing the items from Whyte, the author of the article considers the MPM perception in that “as long as the law has been broken, it is better to collect the items where they can be studied than to have them scattered all over on mantelpieces and bookshelves” (ibid, see **Figure 1.2**).

Removing Peruvian cultural objects became illegal in 1822 through Peru’s Supreme Decree Number 89 (“Global Art and Heritage Law Series: Peru” 2020:3). Two renditions of the Peruvian Constitution generated in 1933 and 1979 instilled more protection for cultural property, eventually regarding restitution, restoration, maintenance, and conservation, because of the persistence of looting (ibid).



Figure 1.2. Image and caption from the *Milwaukee Journal* article “Museum Gets Ancient Peruvian Art” (11/9/1967).

Malcolm K. Whyte was a corporate lawyer, working for a law firm where he served as a senior partner, while also pursuing his passion for art (*Milwaukee Journal* 11/9/1967). While serving as a member of the Lakefront Preservation committee, Whyte tried to maintain the lakefront’s scenic quality by working to stop the development of the Lake and Park freeways (ibid.) Whyte developed cancer and died when he was 76 years old in 1967 (ibid).

In later chapters, I discuss textiles from literature and other museums where I compare the MPM collection in my analysis. While this thesis focuses on the MPM collection textiles, I also was able to document two textile fragments from the Logan Museum of Anthropology at Beloit College to highlight other examples in a Wisconsin museum and their designation. These

two textiles (2008.43.001 and 2008.43.002) were “Found in Collections” objects, as noted in their collection’s documentation/online database, and I used the data I collected from these two objects in Chapter 5 while discussing trends and insights of the MPM cross-knit looping textiles in reference to this textile technique elsewhere.

Relevance

During the course of this thesis project, the MPM has been planning a new museum, which will emphasize how we exist at “the intersection of nature and culture” (MPM Curator of Anthropology Collections Dawn Scher Thomae pers. comm. 2022; ThincDesign (2022) and the internally circulated and unpublished Luci Creative document “Milwaukee Public Museum: Imagining the Future Museum”). Through this lens, I began applying this idea to the collection I was studying. Scholarly literature written about Andean archaeology explains the relevance of “nature and culture” within the perspectives of indigenous Andeans, especially focusing on the presentation of animals in art, ritual, and myth in the Andes (Moraga 2005:7). Quilter (2014:47), in addressing identity and cohesive thought processes in general, and for Andeans, considers “religion as a system of formulated ideas concerning relations between humans and other beings (deities, ancestors) and forces (e.g. ‘Nature’), expressed in rituals and other behavior that are held and practiced by groups of people.” Objects such as carvings in stone, textiles, and ceramics act as fundamental avenues for the interpretation of history generated by archaeologists (ibid:46). Nature and supernatural factors were part of the dynamic exchange engaged in by people participating in Nasca religion (Proulx 2006:8, reflecting on Townsend 1985). Through iconographic studies, ceramics can productively show religious attributes, which

is asserted in Proulx's work (2006:8). This thesis, based on the MPM's collection of Nasca cross-knit looped textiles, is supported by the literature produced by these authors, as well as the MPM's theme. It espouses the interconnectedness of nature and culture, not as two separate themes but part of a seamless view of how Nasca people lived and saw their world.

Outline for this Thesis

The ultimate goals for this thesis are several and focus on textile analysis and collections management processes. In Chapter 2, to contextualize this work, I present a background to cross-knit looping technology, Nasca culture, and the ecology of the Nasca region. In Chapter 3, I explain the documentation and collections management processes that I followed. My main undertaking was to perform a thorough documentation of the cross-knit looped textiles of the MPM collection, since it has not been as thoroughly studied as the rest of their Peruvian archaeological textile collection. This process used collections management methodologies and involved examining documentation, accounting for physical objects in the collection, describing and collecting data on the objects, photographing them, and ascertaining recommendations for the future storage and exhibition of these objects. In Chapter 4, I evaluate these descriptions and data sets concerning color, technique, and subject matter to determine textile trends and types. Lastly, in Chapter 5, I use the literature to explain the presence of cross-knit looped types in the MPM collection and other museums to ascertain what can be understood about the Nasca's cultural and ecological context through their prevalence and similarities, in order to ask questions concerning the wearer, symbolism, and the choice to cross-knit loop textiles.

Chapter 2: Background

Aligning with the research goals presented in the Introduction, this thesis will provide a review of Nasca culture and the ecology in this region. In this chapter, I will examine how the Nasca fit within known cultural developments in Peru, especially pertaining to textile development, by noting their archaeological patterns, the time frame for their development, and their physical location in Peru. Within this framework, I will explain some of the bird fauna that were encountered in the Nasca region and how they are reflected iconographically. I will also note the transition between the Paracas and Nasca cultures, focusing on textile production and development of styles significant to recognizing this culture. The literature review will be used to understand the applications of previous textile and iconographic studies, as well as information on the environment of Peru, on the cultural products attributed to the Nasca, as applied to the MPM thesis collection.

I will first present information on Nasca cultural trends and ecology. After that, I will cover the information on cross-knit looping method and the cultures which used it. Along with discussing the textile structure, I will discuss the color generation and material types present for Peruvian textiles.

Nasca Culture

The Nasca Valley and Paracas Peninsula were separated by about 214 kilometers and iconography seen in their textiles, featuring plants, flowers, and birds, is one way in which these people exemplified a similar culture (Phipps 2019). The Nasca and Paracas cultures appeared in Peru's South Coast starting in the late Early Horizon with the diminishing of the Chavín influence

(Stone 2012:56). **Table 2.1** (adapted from Proulx (2006:26), Olsen-Bruhns (1994:10), and Moore (2014:293)) indicates the periods from 200 B.C.E.-800 C.E. which have been determined by different researchers.

The Paracas culture, dating to 600-175 BCE, came before the Nasca in this region and their iconography involved naturalism, themes associated with their locality, curvilinearity, and color (Stone 2012:56). The Nasca and the Paracas peoples also seem to share genetics, in addition to occupying some of the same geography (ibid:72).

Table 2.1. Time periods (adapted from Proulx (2006:26), Olsen-Bruhns (1994:10), and Moore (2014:293)).

Dates	Periods	Phases and Cultures	Sawyer	Bennett and Bird	Mason, Kidder, et al.	Kroeber (1956)
800 C.E.	Middle Horizon	Wari	Nasca-Huari	Expansionists	City Builders	Coastal Tiahuanaco Y
700 C.E.						
600 C.E.	Early Intermediate Period	Late Nasca	Late Nasca	Master Craftsmen	Regional States Florescent	B
500 C.E.						
400 C.E.		Middle Nasca	Middle Nasca			
300 C.E.						
200 C.E.		Early Nasca	Early Nasca			A
100 C.E.						
0						
100 B.C.E.	Transition	Initial Nasca	Proto-Nasca	Experimenters	Regional States Formative	
200 B.C.E.						
300 B.C.E.	Early Horizon	Late Paracas				
400 B.C.E.		Middle Paracas				
500 B.C.E.		Early Paracas				
600 B.C.E.						
700 B.C.E.						
800 B.C.E.						

Initial research into the Nasca culture focused upon the polychrome ceramics associated in mortuary contexts (Bushnell 1958:82-83). The trophy head motif was a typical emblem of

Nasca ceramics, and Bushnell points to how this iconography was carried to objects beyond ceramics, especially in the Paracas Necropolis style textiles (ibid:82-84). Studies of Nasca ceramics and the trophy heads depicted on them has been a common area of study but less focus has been on the textile trophy heads (Scher Thomae pers. comm.). From preliminary examinations of the MPM collection, cross-knit looped depictions of trophy heads and anthropomorphic figures are prevalent in the collection. Sawyer (1997) also notes how textiles have not been treated with the same scientific study as ceramics in Andean studies. Cross-knit looping did appear in many sources I researched, but it was not as focused on as other textiles or archaeological topics.

Knudson et al. (2008:245) use the methods of biological anthropology applied to osteological human remains to determine that trophy heads are “human skulls that have been removed from the body after death and intentionally modified, often for display.” Their study reviews trophy head contexts that include Paredones, Majoro Chico, Cantayo, Aja, and Cahuachi (ibid:244). Over 150 excavated trophy heads are associated with Nasca territory, more trophy heads than other Andean cultures (ibid:245). Trophy heads for the Nasca had two areas modified; their soft tissues and brain were taken out through expanding the foramen magnum and they were held using a cord that went through a hole made in the frontal bone (ibid). Trophy heads are a primary iconographic element for the Nasca and fluctuations of their presentation have been researched (ibid).

Fertility imagery created by the Nasca is mentioned in many sources. Proulx (2006:9) and Knudson et al. (2008:245-247) assert that based on head burials fertility in association with agriculture often was conceptualized through decapitation and blood shedding. It factored into

their belief systems through warfare provisioning that were enacted through harvesting and planting (ibid). Proulx (2006:9), Proulx (1990 [2007]12), Sawyer (1997:47), Silverman (1993:222), Carmichael (1994:81, 84), and Knudson et al. (2008:245-247), for example, all hypothesize the relation between trophy heads, life, and blood regarding imagery. Frame (2003-2004:17-18) also discusses these themes but applied to human body and garment burial. She (2006:219) also emphasizes the “highly charged imagery” present through their textile patterns confirm a focus on agriculture, fertility, ancestors, and water.

Nasca Ecology

Bennett and Bird (1964:1) discuss the topic of examining a “total physical and cultural environment” to comprehend the historic context of South America, especially the Central Andes. The Río Grande de Nasca drainage was the primary location for the Nasca (Proulx 2006:1). This area of Peru’s south coast consisted of tributaries that took glacial and rainwater from the Andes downwards (ibid) and carried them to the Pacific Ocean, often disappearing underground along the way (Moore 2014:288-300). Settlement locations shifted between lower, upper, and middle valleys over time, depending in part on where surface water could be accessed for agriculture (ibid). By Late Nasca times, most people lived inland amongst the *chala* or middle-level valleys and *puquio* irrigation systems were mandatory to support agriculture that was carried out there (ibid). The Nasca appeared to be scattered among village settlements throughout the Nasca sequence, with debates about the type of political system that unified them (Moore 2014:298-300; Stone 2012:56, 72). Some authors refer to a system of chiefdoms,

anchored by shared rituals at the site of Cahuachi, while others argue for a regional political state (ibid).

Sawyer (1997:35-36) also discusses the surrounding Paracas Peninsula ecology, maintaining that the limited seasonality of water that passed down from the Andes was problematic even though the Nasca valleys were extensive enough to cultivate when water was present. Even though systems that allowed for irrigation were deftly created, they were at risk from flash flooding and rainstorms caused by El Niño occurrences (ibid). **Figure 2.1** presents a current satellite image of this region of Peru, where I have indicated the Paracas Peninsula, city of Ica, and city of Nazca because of their pertinence to the Nasca.



Figure 2.1. Google Maps Satellite Images (2023) of Paracas Peninsula, Ica, and Nazca and Peru in inset.

The most established site for the Nasca, Cahuachi, contained mounds and was most likely a ceremonial location of sorts, featuring rituals, used for burials, and visited during pilgrimages (Moore 2014:299; Proulx 2006:5). Because the Nasca intently focused so much on water to facilitate agriculture, Proulx (2006:4) contends that it aligned with religious practices carried out by the Nasca. Through studying ceramic iconography, Proulx (2006:8) supports a connection forged between nature and the Nasca.

With gathering, fishing, and hunting as part of subsistence strategies, agriculture was viewed as the primary method for those in the Andes (Bennett and Bird 1964:42). On the coast, jack, lima, and kidney beans, maize, cotton, achira root, tobacco, squash, and gourds were some of the plants that were domesticated (ibid:15-17). Of these crops, cotton was grown to produce fiber (ibid:14) and was one of the materials present in plain weave textiles. The cross-knit looped bands, on the other hand, were made using camelid fibers (see Phipps (2019), for example). Alpaca and llama were not naturally endemic to the coast, preferring the wetter grasslands available at higher elevations (Bennett and Bird 1964:17). South coast textiles, nevertheless, used camelid wool from the South and Central Highlands (ibid:127).

Beans are applicable to this thesis because of their presence as icons on some of the flat cross-knit looped textile bands (see Sawyer 1997:115-119, 152; O'Neale 1934:409, 416, 422-423; Bird and Bellinger 1954:83, Nieves 2009:233; etc). Nieves (2009:233), focusing on Nasca imagery, explains the less naturalistic version of seeds/beans, which she claims were purposefully made abstractly, including a point which is not natural.

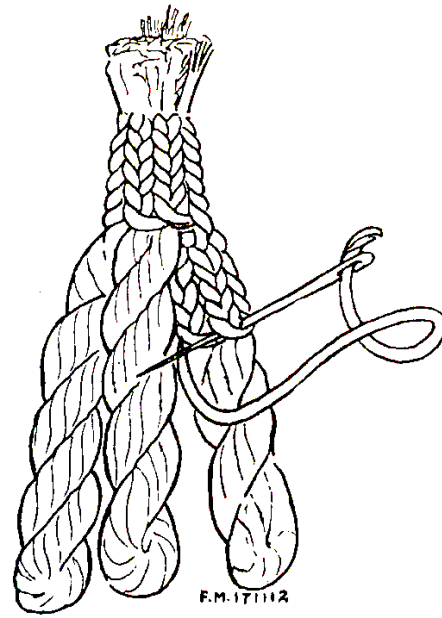
Cross-Knit Looping

This section explains the cross-knit looping technique and its Nasca relevance. For the Paracas Necropolis and Nasca, their primary textile decoration was embroidery (Bennett and Bird 1964:127-128). Nevertheless, they also were recognized for producing a wide range of textile techniques, such as three-dimensional cross-knit looping, braiding, tapestry, lace, gauze, double-cloth, warp/weft stripe, and brocade (ibid). The Nasca and Inka are the two Peruvian cultures who used the cross-knit looping technique (Tiballi 2023 unpublished coursebook *Textiles of Ancient Peru: Reconstruction and Analysis*:20). The phenomenon of three-dimensional cross-knit looping to form small shapes belongs to the Nasca, while it reappeared for the Inka in the form of binding for clothing (ibid).

“Needle-knitting” is the language used in the MPM records and exhibits, which is understood to refer to the same textile type indicated in this thesis through the term “cross-knit looping,” (Tiballi 2023 unpublished coursebook *Textiles of Ancient Peru: Reconstruction and Analysis*:20 and pers. comm. 2023, d’Harcourt 1962 [1974]:104, King 1965:32 Sawyer 1997:27, 136; O’Neale 1934:408:427-428, Dransart and Wolfe 2012:16, Silverman 1993:266, Silverman and Proulx 2002:63, for example). The technique matches that of a looping style because it cannot be undone through pulling at it or unraveling, which knitting can be (Tiballi 2023 unpublished coursebook *Textiles of Ancient Peru: Reconstruction and Analysis*:20). Looping is created through a network, which d’Harcourt (1962 [1974]:100) describes as “made with only one element, which interlaces or is knotted to itself.” The methodology involves stitches made in horizontal and vertical lines; the stitches of the horizontal lines could be numerous, but the stitches of the vertical lines would be in single formation (O’Neale 1934:408).

Knitting needles and crochet hooks were not tools involved in textile production by pre-Conquest Peruvians, despite the use of other types of needles possibly implemented in detailed stitching (d'Harcourt 1962 [1974]:9). The creation of edges and borders using cross-knit looping, overcasting stitching, and button-hole stitching and sewing seams involved bodkins or needles (Arnold et al. 2015:92). Thorns gathered from cacti plants have been considered as the most frequent and accessible source for needles, and it is believed they were given an eye just when they were needed, since thorns without holes are found in weaving baskets within mortuary contexts (d'Harcourt 1962 [1974]:9).). Because cross-knit looping consists of changing colors frequently, needles that have a thread looped already through them have been found and would have eased the amount of time in switching threads (Frame 2003-2004:34). Cross-knit looping and embroidery as needlework implement short yarn pieces (VanStan 1958:77). Although Frame (2003-2004:13-14, 34) explains that the needle cases from Cahuachi in her study did not contain any thorn needles, with or without the threading, Arnold et al. (2015:92-95) show examples of these needles and one of these is a Nasca wooden needle.

O'Neale (1934:410) identified five types of cross-knit looping from a sample size of 900 textiles, which related specifically to the Paracas Necropolis, Early Nasca, Late Nasca, and Middle Ica II sites. The third most prevalent type of cross-knit looping she determined as "decorative garment details (*passenterie*)" including three-dimensional fringes and tabs that were present in Nasca and other Early Period sites (*ibid*). Cross-knit looping, besides being a seam covering or edge binding, became a "veneer" covering fabric inside the structure (*ibid*:415). **Figure 2.2** indicates the cross-knit looping structure for three-dimensional tail feathers (*ibid*:421) and a comparison to one of the textiles in the MPM collection.



10

Figure 2.2. Close-up of bird on A51958e/18046 (left, tail feathers circled); three-dimensional tail feather stitching (after O’Neale 1934:421, right).

As indicated in my analysis, the MPM collection of cross-knit looped textiles were most likely all camelid fibers. I determined this through visual confirmation and knowledge from the literature on the types of fiber used and identifying them. Phipps (2019) explains that various types of camelid fiber may have been present in different portions of the cross-knit looped textiles. The exterior cross-knit looping was potentially made from alpaca fiber due to being more fine and the interior portion potentially was made from llama fiber due to being more coarse (ibid).

In the MPM collection, there are not many complete Nasca garments, but there is representation of rectangular shoulder mantles, which were a singular color and plain (Phipps

2019). It is possible that the borders were created to simulate movement during dancing (ibid). South Coast embroidered clothing items were produced primarily to adorn mummy bundles (Bennett and Bird 1964:128). Instead of taking time to create expansive architecture, the Necropolis and Nasca focused more on worshipping ancestors through weaving mortuary objects (ibid:133). **Figure 2.3** presents the shoulder mantle that was a cover for mummy bundles and an article of clothing (Stone 2012:70).

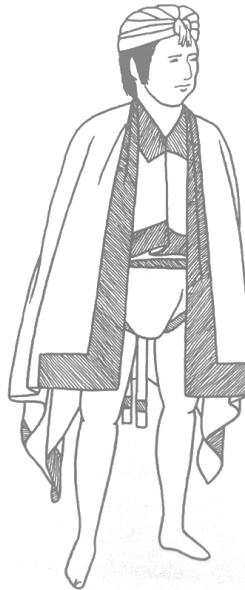


Figure 2.3. Embroidered shoulder mantle as worn by a Paracas upper-class individual (after Stone 2012:70).

Since the majority of cross-knit looped textiles are unprovenanced, similar to the MPM, there is limited evidence for social context. One Cahuachi burial (Unit 19, Burial 7) has a shroud, upon which three-dimensional cross-knit looped plants and birds are present (Silverman 1993:198-199, 266-267). This is an unwrapped bundle so the individual's sex and age are not established (ibid:198-199). Threads, base fabrics, plain weave fragments, and three-dimensional

cross-knit looped textiles, unconnected to them, were located in vessels, rooms, and surfaces (ibid:266-269). Silverman (1988:421, 424) makes the hypothesis for Cahuachi serving as a workshop because of evidence for finished and unfinished textiles, spindle whorls, and threads as clothing for those involved in rituals, priests, and burial shrouds. These instances allude to social context for Nasca cross-knit looping.

The following statistic shows up in many sources (see Bennett and Bird 1964:128, 196; Dransart and Wolfe 2012:11; King 1965:89; O'Neale and Kroeber 1937:205; O'Neale and Whitaker 1947:298). Roughly 190 different hues have shown up in Paracas Necropolis South Coast textiles through their complicated and polychrome style (Bennett and Bird 1964:128, 196). Dransart and Wolfe (2012:11) cite this fact, derived from the work of Lila O'Neale, however to concern the Early Nasca (see O'Neale and Kroeber 1937:205; O'Neale and Whitaker 1947:298). This expansive color range is often recognized in textiles coming from the Early Nasca and Paracas periods (Dransart and Wolfe 2012:11). Bennett and Bird (1964: 196) consider that the range of shades might be a factor of fading in an inconsistent manner. I did notice color fading and variation while examining textiles in the MPM collection. The Nasca color preferences, intense and dark colors were most frequently found and recorded in O'Neale's review (Dransart and Wolfe 2012:11).

Analyzing color of the cross-knit looped textiles from the MPM was one of the objectives for this thesis. d'Harcourt (1962 [1974]:5) explains that the techniques and materials employed to dye Peruvian textiles have not been intensely studied. Dyeing wool gives a more intense color and can be dyed with more ease than cotton since mordants have to be applied as well (ibid:6). Cotton dyed blue by indigo is an anomaly that cannot be reached in the same way for red with

cochineal unless a mordant was added in, something d'Harcourt considers out of the question for Peruvians at that time (ibid). For d'Harcourt, the colors yellow, red, and blue are the main colors of relevance to examine (ibid:5), and the following records the colors, source the color was made from, and the process.

- Yellow -> false pepper tree, vegetation, natural camelid wool
- Red, black -> insects (possibly cochineal), animals, vegetation (*Relbunium* root, madder)
 - The type of mordant creates black vs. red
- Blue -> indigo, potato, pepper
- Green -> multiple dyeing rounds involving yellow and blue
 - An alternative could be dyeing yellow natural camelid wool blue
- Purple -> multiple dyeing rounds involving red and blue, shellfish

The information is combined from d'Harcourt (1962 [1974]:6, King (1965:89-91), Dransart and Wolfe (2012:10-11), Phipps (2011:4-5 and 2019).

The next chapter will present the methods I used when working on this thesis collection. I will explain my approach to textile analysis and my methods for documenting and implementing collections management for the materials I studied.

Chapter 3: Methods

The following chapter details the methods I used to analyze the collection of Nasca cross-knit looped textiles in the Milwaukee Public Museum (MPM) collection. My focus was two-fold. First, to evaluate trends in iconographic themes among the MPM samples of cross-knit looping studied, and second, to review and update collections management strategies pertaining to the documentation, storage, and analysis of the condition of the textiles. The MPM sample size analyzed in this thesis included 127 catalog numbers comprising 331 fragments. Through my review of the MPM's Peruvian textile collection documents, I sought out the term "needle-knit," which is understood to refer to the same textile type indicated in this thesis through the term "cross-knit looping" (Tiballi 2023 unpublished coursebook *Textiles of Ancient Peru: Reconstruction and Analysis*:20 and pers. comm. 2023, d'Harcourt 1962 [1974]:104, King 1965:32 Sawyer 1997:27, 136; O'Neale 1934:408:427-428, Dransart and Wolfe 2012:16, Silverman 1993:266; Silverman and Proulx 2002:63, for example).

First, I will discuss my review of the collection documentation and my organization of the objects identified into four categories based upon their imagery. Following this, I will explain how I identified the attributes of textile analysis which I focused upon (imagery, color, structure, and measurements) in addition to how I conceptualized patterns and trends in fragments and the collection. Because of the large sample size at the MPM, it was important to develop concise evaluations of the prevalence of different colors, structures, and iconography, chosen by the creators of these objects, to assist with referencing trends across other museum collections with similar subject matter in the future. By looking at similarities in textile and ceramic iconography in objects at the MPM and other institutions, I attempted to point out how the

MPM compares in its collection scope, similarities, and prevalence of different Nasca styles. The last portion of this chapter details how I incorporated collections management standards for this collection's care and access which also included an analysis of each object's condition.

Sample Selection

Before I began gathering data on the textiles' physical attributes, I first had to identify how many textiles were available to analyze, where they were on exhibit, storage, or not found, and how they could be categorized. In Fall 1999, the MPM Anthropology Department inventoried all the Peruvian archaeological textile drawers in their storage area, producing a digital and hard copy. This document included a separate page or two for each drawer and provided basic information, such as the Catalog Number, Accession Number, Description, Culture, and Location (of origin) for all objects in the 77 drawers. This did not include the Peruvian archaeological featherwork drawers, which were part of another thesis project (see Newbury 2014). I reviewed this document for any textiles identified as needle-knitted, embroidered, or that had the subject matter I was studying (birds, flowers, humans, or geometric). If I was unsure from looking at the storage inventory document whether an object would be relevant to my research, I also reviewed each of the physical drawers in storage to decide if the object matched the goals of my study. I then transferred the relevant textiles to the Anthropology lab space for study. For the textiles on exhibit, we opened the cases which we could to photograph or measure these, but we did not take them off of exhibit due to their mounting or because we could not remove all of the objects in their case to get to them.

For recording initial data, I went through the contents of each drawer and recorded the information for all the objects that I intended to analyze in this thesis. In an Excel spreadsheet, I developed columns for the Subject Matter (ecological, anthropomorphic, geometric), Technique (cross-knit looped, embroidered, unsure), Location (storage drawer or exhibit case), Catalog Number, Accession Number, if I had analyzed it (y/n), if I had photographed it (y/n), Donor, the Catalog Book/Page it was on, what the Catalog Book recorded for it, what the Archaeology Entry Card (catalog card) listed for it, what the Fall 1999 Inventory document recorded, and any other notes I had for the textile.

When determining subject matter and technique, I referenced both the collection documentation of the MPM Drawer Inventory sheets, Catalog Books, Entry Cards, documentation files, and sometimes the EMu collection database, along with diagrams and discussions in reference books. I referenced what terms were used in the collection documentation and textile analysis sources (including Albers 1965; Bird and Bellinger 1954; d'Harcourt 1962 [1974]; Emery 1980; King 1965; Sawyer 1997; Tiballi 2023 unpublished coursebook and pers. comm. 2023) to identify cross-knit looped items. In relation to styles and figures of the objects I examined, I separated these by what I identified from the collection's supporting documents and my own observations and discussions with MPM Curator of Anthropology Collections Dawn Scher Thomae as either ecological, geometric, and anthropomorphic. I also located several resources for my later analysis which give examples of typical figures for Nasca iconography that I will discuss in Chapters 4 and 5. For elements of nature, focusing on birds, I noted any potential comparisons to actual species present in these

depictions. As part of the analysis, I will also reference the Princeton Field Guides' *Birds of Peru* (2007) as an important source for bird identification.

I will note here that there is concern over the absolute feasibility for determining species from iconographic representations, for example, Proulx (2006:131-132) explains that even though the Nasca were knowledgeable about the plants and animals around them, it does not follow that all of this knowledge would be recognizable in their art, or that modern interpretations of important features would match theirs. However, I wished to evaluate for myself the challenge of identifying the birds, and thus documented visible details such as shape, beak, tail, and color. This step of creating an inventory of traits to document allowed me to later group textiles by both technique and subject matter as I narrowed the number of textiles I would focus on.

It should be noted that as part of my focus on cross-knit looping, I decided not to analyze the embroidered Nasca textiles, also prevalent in the MPM textile collections (**Figure 3.1**).



Figure 3.1. Embroidered MPM A51822g/18046 flowers and hummingbirds.

I will, however, reference my observations of depictions on Nasca ceramics in the MPM collection or other museum collections for comparisons. While originally seeking to be more of a survey of all Nasca textiles and their imagery in the MPM collection, I decided this would be untenable. The focus on the ecological and anthropomorphic imagery present in the cross-knit looped technique, which has minimally been studied, in any depth, provided an opportunity to add to the larger understanding of Peruvian textiles.

Table 3.1 below includes the total catalog numbers and fragments from those that I documented and the total catalog numbers and fragments analyzed for all four types of cross-knit looping in the MPM collection: three-dimensional ecological, ecological bands, three-dimensional anthropomorphic, and geometric. In this thesis, I analyzed 331 three-dimensional ecological and anthropomorphic textiles.

Table 3.1. MPM Cross-Knit Looped Textile Data Set.

Type	Total Catalog Numbers	Total Fragments	Total Catalog Numbers Analyzed	Total Fragments Analyzed
Cross-Knit Looped Three-Dimensional Ecological (MPM)	18	251	11	192
Cross-Knit Looped Ecological Band (MPM)	20	137	0	0
Cross-Knit Looped Three-Dimensional Anthropomorphic (MPM)	117	187	116	139
Cross-Knit Looped Geometric (MPM)	22	75	0	0
Total	177	650	127	331

Because of the number of textiles which fell into the ecological and anthropomorphic categories, and due to my interests in recording the imagery of cultural and natural components in the Nasca world, I eliminated the original plan to include geometric imagery. Some sources (for example, Sawyer 1997:115-119, 152) consider that certain geometric figures might be beans, which would therefore cause them to fall under the ecological category. Thus for my categories, the term “ecological” refers to the presence of flowers and birds in textiles and “anthropomorphic” for human depictions (whether full human bodies or trophy heads). However, restricting my ecological focus to three-dimensional flowers and birds created less ambiguity and a more manageable sample size. In Appendix B, these textiles are listed under the ecological band category (Table 3.1 and Figure 3.2) because the bands themselves show flowers and birds. The three-dimensional ecological textiles also have a flat band, but the bird’s body is not flatly depicted on a band like these ecological bands which may also have bean tabs, but is three-dimensionally extended from it (Sawyer 1997:136-147; O’Neale 1934:409, 416,

422-423; Bird and Bellinger 1954:83; Nieves 2009:233; etc.). The definition in these texts helped me narrow my categories (**Figure 3.2**).



Figure 3.2. The four cross-knit textile types present in the MPM collection.

Data Recording

For all the objects I was to analyze, I developed forms and charts to record observational and documentation data. These forms and charts were modified over time as I found better ways to record data or to include other components I was interested in recording. In general, many of the fields I knew to record were informed by what I learned from my Graduate Museum Studies coursework, especially the “Milwaukee Public Museum- Museum Studies Cataloguing Worksheet” and “Milwaukee Public Museum Condition Report,” which are two unpublished documents used in the *Collections Management and Curation* class, as well as

consultation with MPM staff Curator of Anthropology Collections Dawn Scher Thoma, History Collections Manager Jackie Schweitzer, and Research Affiliate Diane Newbury. Coursework in *Analysis of Archaeological Ceramics* and *Archaeological Curation: A Practicum in the Care of Research Collections* also informed how I collected data and the categories I chose to incorporate in charts. Besides these general fields useful for collections documentation, I consulted other Peruvian textile documentation sources such as Bird and Bellinger (1954), King (1965), O’Neale (1934), and O’Neale and Whitaker (1947). Furthermore, I based my analysis fields from the Condition Reports and Newbury’s textile records at the Wisconsin Museum of Quilts and Fiber Arts (WMQFA) and material discussed by instructor Camille Myers Breeze during the *Introduction to Textile Conservation* and *Advanced Textiles Conservation* course at the Center for Collections Care (C3) such as the Museum Textile Service’s Condition Report. In addition, the *Andean Textile Analysis* course through the Penn Museum, which I took in Summer 2023, was valuable in my solidifying collections parameters from Anne Tiballi’s various Collections Forms (which Newbury had shared with me earlier), the course’s unpublished coursebook *Textiles of Ancient Peru: Reconstruction and Analysis* (Tiballi 2023), and general information discussed in the course. **Figure 3.3** below indicates all of the fields I recorded for each object I analyzed and descriptions of what each field incorporated.

Catalog and Accession Number

Object Type: *Technique, type of object*

Culture: *Archaeological group (all Nasca or undetermined Southern Coastal Peruvian culture)*

Count: *Number of fragments or labeled parts*

Donor: *Who gave the objects to the museum (Malcolm K. Whyte or G.R. Schmidt)*

Location: *MPM location in storage and exhibit*

Cataloged: *Date the object was recorded in the department*

Accessioned: *Date the object was recorded entering the museum*

Sources consulted: *Any MPM materials that described the above information (normally MPM Fall 1999 Peruvian Textile Inventory, MPM Catalog Book (Book #, page #), MPM Archaeology Entry Card, and sometimes EMu collection database entry)*

Technique: *Textile construction (cross-knit looped, weave of the textile if sewn to it)*

Category: *Ecological, anthropomorphic*

Material: *Camelid, cotton (most of these are just from probable determinations, I did not originally use a linen tester or microscope and so determined these from similarities to known objects or traits seen with the naked eye)*

Elements: *Parts of the textile (cross-knit looped objects, band, fabric these were attached to)*

Structure: *Number of rows (which are really columns if orienting the object vertically as during construction), number of stitches/1 cm along each row; these were recorded for cross-knit looped bands and at least one component of the subject matter shown (normally the head of the person or bird—I did not record this for all body parts of the bird for example)*

Measurements: *Length and width (centimeters) of the textile*

Description: *Specifics from MPM documentation, condition of textile, notes on the elements present and coloring, insights from literature*

Grouping: *Categorization I developed for groups of trophy head colorings or patterns and techniques of ecological bands*

Colors: *Colors for each section of the imagery and the band itself (see below for an in-depth discussion)*

Photographs: *Typically obverse and reverse, focused sections of the object, photographs of object with patterns labeled*

Figure 3.3. Data Collection Fields.

For recording the structure of cross-knit looping, I consulted a few sources. King (1965:405), who studied 10 cross-knit looped three-dimensional textiles (referred to as number 231 a-j), recorded the height, diameter, and counts. Under the counts, she noted the number of loops and rows. I interpreted this as the number of stitches (loops) for a certain length and the number of rows of these stitches across the width of the textile. King also wrote an article on the Whyte Collection (1962), specifically on the textiles of the Early Nasca. O'Neale (1934:414) recorded stitches as a number of stitches per inch for height and width and also counted the number of loops on a band. The way I recorded the structure was most closely following Bird and Bellinger (1954:83, for example), who recorded the individual stitches in cross-knit looping, the number of rows and then the number of stitches for 0.010 m, for example: "Stitch knit-stem (6 rows, 6 stitches to 0.010 m)". **Figure 3.4** indicates the measurements I recorded for the structure of the cross-knit looped textiles.



Figure 3.4. Measuring the structure of the band on MPM A51958d/18046.

When recording in the Colors field, I also most closely followed Bird and Bellinger (1954:55 for example) and O’Neale and Whitaker (1947:307-308 for example) in breaking birds or humans up by body part and then adding more sections, as needed, for all of the sections I could identify on each bird. I created the charts shown in **Figure 3.5** and **Figure 3.6** to record the colors of the major bodily sections of each textile fragment. Sometimes I modified a chart such as deleting columns in the Bird chart when no birds in that piece had one of these elements, so I did not waste space. Chapter 5 provides inferences I made concerning bird species possibly indicated on these textiles, which was one of the objectives in this thesis.

For Birds:

Bird	Face	Top of Head	Eye	Beak	Breast/Belly	Back of Head	Back of Body	Tail Feathers	Wing Feathers	Hanging Legs/Feet	Colors of Bird on Band

For Flowers:

Flower	Stem	Center/Stigma	Petals

Figure 3.5. Ecological-Themed Charts.

For Trophy Heads:

Section	Face	Eyes	Mouth	Hair	Outlines

For Humans:

Section	Face	Eyes	Mouth	Hair	Outlines	Arms	Legs/Feet	Torso	Colors of Figure on Band

Figure 3.6. Anthropomorphic-Themed Charts.

I used Princeton Field Guides' *Birds of Peru* (2007) (**Figure 3.7**) and referenced Nasca ceramics in the MPM collection (**Figure 3.8**) for identifying bird morphology. Figure 3.8 includes how I discerned the anatomy of birds on ceramics using the terms identified in the chart from Figure 3.5. **Figure 3.9** then indicates the anatomy of the birds in a section of textile which I analyzed.

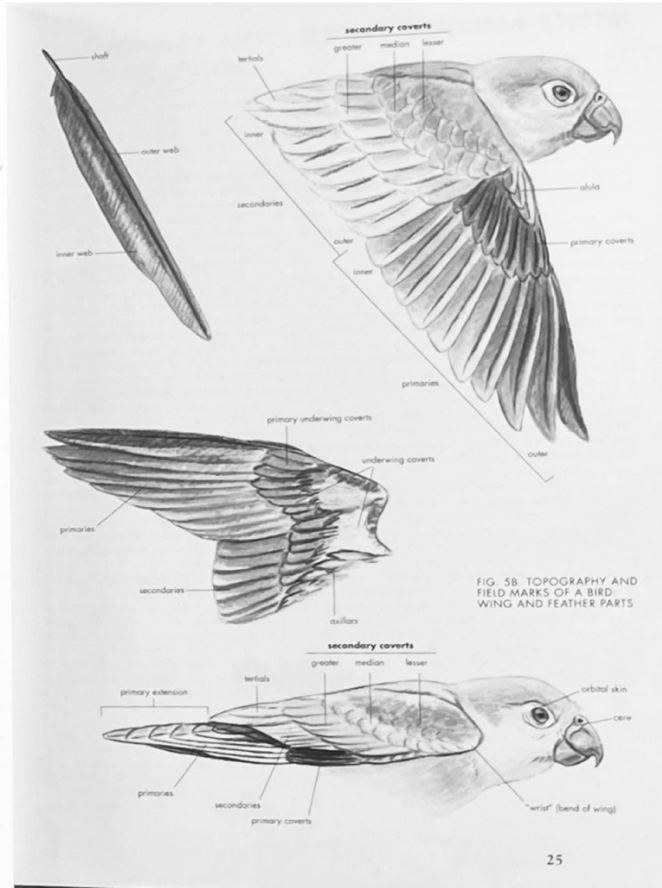
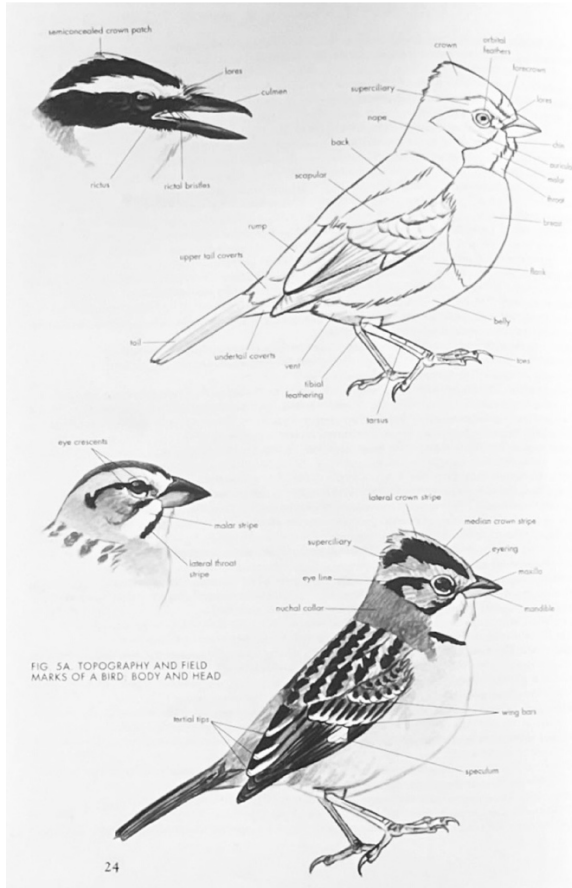


Figure 3.7. Bird anatomy (after Schulenberg et al. 2007:24-25).



Figure 3.8. Labeled MPM ceramics A54651/20517 (above, left), A54645/20517 (above, right), A54614/20517 (below). These ceramics are part of the Whyte collection.



Figure 3.9. Labeled close-up of Fragment 1 birds of MPM A51960c/18046.

I used a chart from the American Museum of Natural History website, accessed 3/15/23 (**Figure 3.10**) for assistance identifying flower morphology. I have included an image of a fragment from A54859/20517 to show some of the elements of the flower anatomy from the American Museum of Natural History diagram that I recorded in my analysis in the Ecological-Themed Chart of Figure 3.5 noted previously.

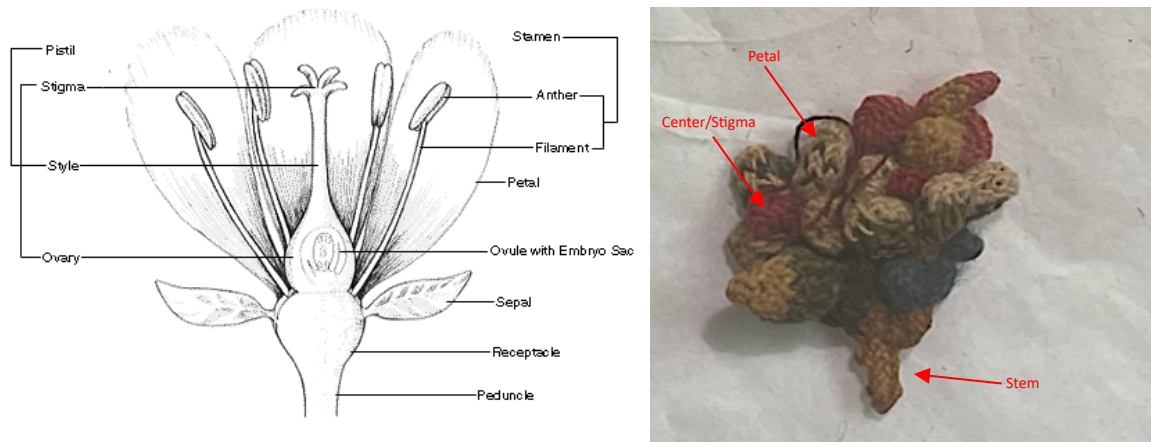


Figure 3.10. Flower anatomy after American Museum of Natural History website, accessed 3/15/23 (left). Zoomed in and labeled flower bunch from Bag 20 of MPM A54859/20517 (right).

Figure 3.11 below indicates the attributes from the Anthropomorphic-Themed Chart in Figure 3.6 on a trophy head and anthropomorphic band fragment.

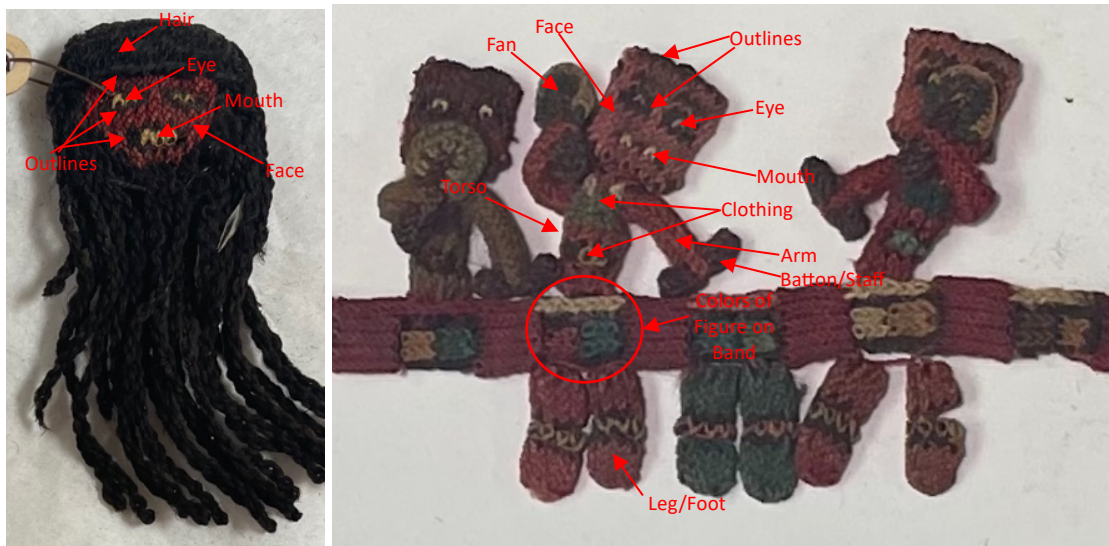


Figure 3.11. Labeled trophy head MPM A51868/18046 (left). Labeled human on Band 2 fragment of MPM A51957/18046 (right).

I referenced several sources to develop a system to record colors in different ways. I initially thought to use a guidebook to standardize my evaluations, something Tiballi (2023:15 and pers. comm. 2023) suggests. I have learned through searching the literature and consultations with Newbury that researchers (such as Tiballi) use many different color guides or do not use them at all. From consultations and experimenting with these sources and because of the number of colors used in each item, it was proven to be too time consuming to record color codes for each specific color on an object. I did not deem it necessary, however, to include that information for what I wanted to derive from this collection. I, therefore, gave color descriptions, noted when the same shades of colors are used in multiple areas of the same object or fragments, and used a color card when photographing the objects.

In addition, I recorded patterns in some of the fragments I looked at. These patterns were whenever I saw the same colors of birds repeated either in the same textile or across fragments from the same catalog number. O'Neale (1934:405-408, 411-413, 419, 422-424, for example, including that done by J.Levillier (1928)) demonstrates different recording methods for recording color patterns, and the recording methods I use for patterning follow some of these tactics. Paul (2007:380) and Frame (2003-2004:36), for example, also give insight into the bird types and patterning. I used acid-free cardstock to label the patterns for smaller pieces underneath the textiles (**Figure 3.12**) or I cut out small numbered pieces of acid-free cardstock to label the larger (A54880/20517) or curved (A39194/10448) textiles. For A39194/10448, which was in a glass frame, I just used small numbered pieces of Post-Its (**Figure 3.13**).

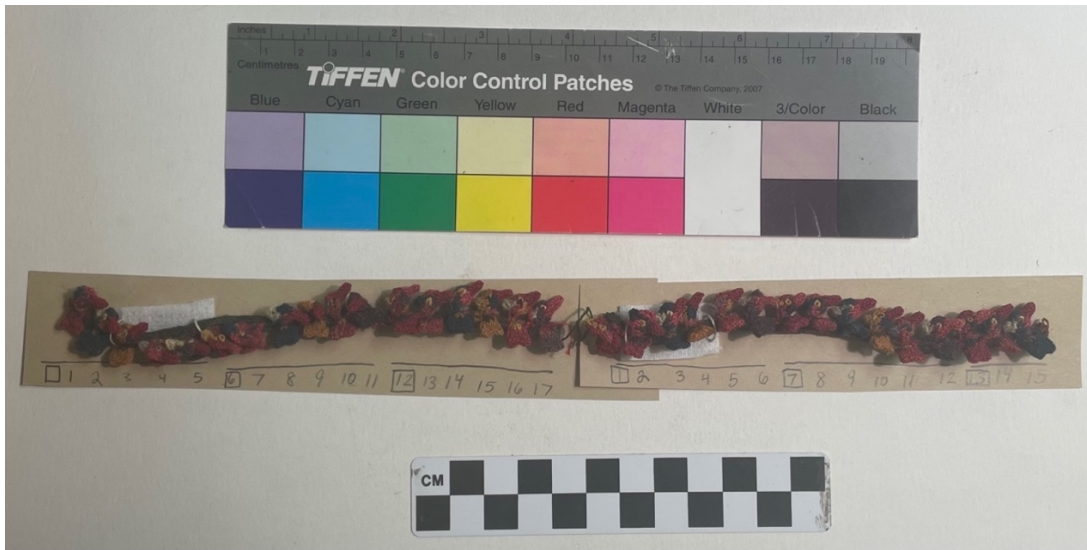


Figure 3.12. Obverse of MPM A51960b/18046 and A51960a/18046 (proper right to left respectively), pattern indicated on acid-free cardstock.



Figure 3.13. Labeled pattern and notes on MPM A39194/10448.

When I was analyzing fragments of the same catalog number, the issue of how to best discern whether particular pieces had previously been connected came up. I looked at ends of textiles and noted in my records when they had evidence of fraying or of having been cut. When working with fragments (Figure 3.12), I examined their ends to see if they could have been attached to each other or an associated item in the past, which I discuss in Chapter 4, and noted my observations.

Textile analysis often involves some method of confirming the type of textile, for example cotton versus camelid. For this study, while I did not use a linen tester or Dino-Lite microscope to look at the fibers for all of the three-dimensional textiles, I did do so for a sample. In general, the three-dimensional cross-knit looping items are very likely camelid based on the wiry nature of the fibers and the range of colors (Tiballi 2023 unpublished coursebook *Textiles of Ancient Peru: Reconstruction and Analysis*:7-10; *Andean Textile Analysis* course; *Introduction to Textile Conservation and Advanced Textile Conservation* course; d'Harcourt 1962 [1974]:6; Sawyer 1997:97, 125, etc. cover this and fiber identification). I did use a linen tester for some of the textiles I analyzed near the end of my data collection. Newbury (2014:55, 134, etc. and pers. comm.) used a Dino-Lite microscope for identification and to photograph textile fibers and I implemented one near the end of my data collection in the analysis of the textiles.

Some of the cross-knit objects I wanted to analyze are currently on display at the MPM and not available for close inspection. These objects were all displayed in two cases in the Third Floor Mezzanine of the Pre-Columbian Gallery. There are nine cross-knit looped textiles displayed on the wall of the "Nazca Culture" case (3CM19) and one cross-knit looped textile on

a wall in the “Art & Technology: Weaving” case (3CM8). We were able to open case 3CM8 to photograph that textile (A51559c/18046), but for case 3CM19, we could not directly access the textiles because there are too many ceramics displayed in the foreground of the exhibit that could not be moved. However, I was able to count the numbers of birds, estimate the textile’s measurements from comparisons to other textiles or exhibit text, and then measure these using the “Measure” iPhone application.

Collections Management for the MPM Cross-Knit Looped Textiles

A brief synopsis of my data collection includes reflections about the storage conditions of this collection. This section presents the condition of the MPM textiles and the collections management actions I undertook. Consultations with MPM staff and records from the MPM Pre-Columbian Gallery exhibits’ development included condition reports and recommendations to their exhibition conditions. One letter from the exhibits folder explains critiques by Chief Conservator Laura Gorman for the implementation of gravel as a substrate in the exhibit cases, for adhering textiles to the walls, lighting, and for not rotating textiles. There are also later condition reports recording issues with the textiles on display including the nails used to affix the textiles to the walls and their need for rotation.

The Peruvian archaeological textiles in the MPM collection are stored in wooden drawers which are kept in columns supported by metal structures. These structures are covered with plastic curtains that are adhered with magnets to protect the artifacts from various environmental conditions. The addition of this mechanism was discussed in a talk by MPM staff at the 2022 Association of Midwest Museums Conference and by MPM History Collections

Manager Jackie Schweitzer in *Museum Collections Management and Curation*. These plastic curtains are part of the American Association of Museums Accreditation Compliance recommendations. The drawers are lined with ethafoam and the textiles are stored flatly upon acid-free tissue paper. Most drawers have either a sheet of plastic or tissue paper on the top layer of textiles. Scher Thomae has identified this storage method is not desirable, but it is what has been implemented because of lack of space.

The rehousing strategy previously done for the 114 trophy head textiles (A51831-51945/18046) served as a model for work I did as part of my thesis for other groups of textiles in the collection. This collections management work had been done in the past by current MPM Anthropology Research Affiliate Diane Newbury. These textiles had been separated into their own polyethylene bag, labeled with catalog and accession numbers, and placed in larger polyethylene bags with catalog number ranges labeled on them. After discussions with Scher Thomae, I completed some minor rehousing for three lots and many fragments in the Whyte Collection using polyethylene bags and acid-free cardstock as a base to support some of these fragments.

The primary issue which I noticed for the condition of the MPM textile trophy head textiles was that almost all of them had metal wires through the textile for attaching the paper label. This technique was implemented on textiles in the early 1900s and ended in the late 1960s (pers. comm. Scher Thomae 2023). Additional issues with their condition concerned residues and structural deficiencies. Some trophy heads had adhesive residue and paper attached to the reverse. The paper and residue was likely museum wax with paper that came off when it was removed from something that it was adhered to. This could have been done by the

donor if it was on exhibit before coming to the MPM or, more likely, it was previously on display at the MPM (pers. comm. Scher Thomae 2022). I did not remove the residue, paper, or metal wires during this thesis, but just recorded them. Previously, as MPM Curator of Anthropology Collections Dawn Scher Thomae communicated, the MPM worked to take out any metal wires or stapled tags in the collection but were not able to finish the project. From our discussions, we decided that I would record which textiles still had these metal wires or staples and cloth tags and they would be removed in 2024. I reported the metal wires, condition of the fibers, and residues present on the textiles in the charts in Appendix D. I relied on King (1965), Bird and Bellinger (1954), and insights from the textile conservation courses through the Center for Collections Care at Beloit College, for example for terminology and descriptors of fiber condition. Key concerns identified among items in the thesis collection were cracking of fibers, brittleness and crumbling when being touched or moved, and matting and shine on surfaces. Scher Thomae recommended I pay attention to when cracks and corrosion happened near the metal wires to determine if they were causing damage to the textiles. **Figure 3.14** below shows some of these concerns on four different trophy head textiles.



Figure 3.14. Hole from metal wire through MPM A51843/18046 (above left). Residue and paper on MPM A51935/18046 (above right). Deterioration and cracking on MPM A51891/18046 (below left). Deterioration, matting, and dirt on MPM A51849/18046 (below right).

For the ecological textile I studied, I recorded their conditions in Appendix C. Here, I will explain some of the more distinctive conditions I noticed and collections management tactics I used for select textiles. For the A54880/20517 textile, I superimposed a grid with nine divisions labeled in the image of the textile (**Figure 3.15**), a technique I learned to do in condition reporting (*Collections Management and Curation course, Analysis of Archaeological Ceramics course*, and for the MPM and Wisconsin Museum of Quilts and Fiber Arts; Demeroukas 2020:255-256). In this image, I made a key to show conditions on the object as a whole.

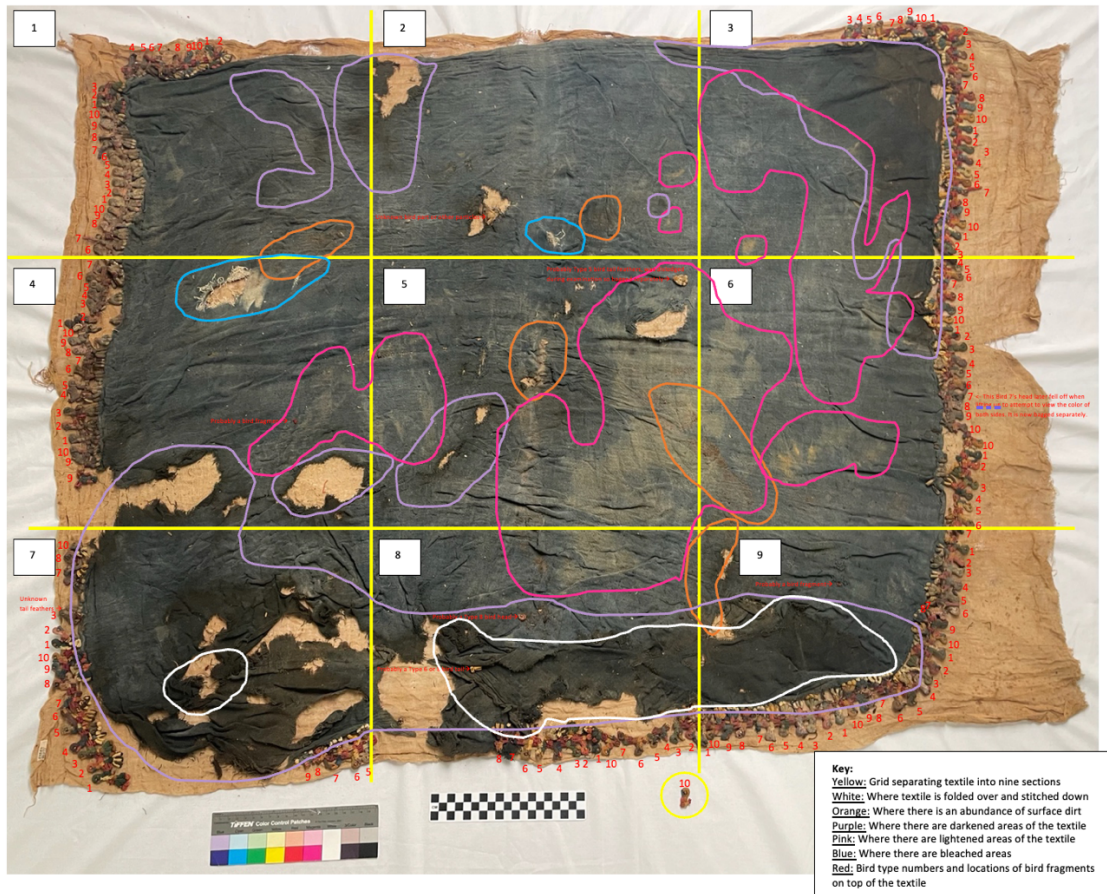


Figure 3.15. Grid superimposed over MPM A54880/20517 and key for specific sections of the textile.

In addition to the plain weave on A54880/20517, the bird bands on were clean in some areas but covered with white cloudy particles in others. **Figure 3.16** provides a comparison of dirty and cleaner sections of the same bird type at the same magnification. The band was not completely stitched down to the tan ground fabric in all areas, some sections could flip up. There were piles of dirt, due to its burial (pers. comm. Scher Thomaе 2023), over the blue cloth that came off when the garment was folded and moved.



Figure 3.16. Dino-Lite (55x magnification) of a dirty tail feather section of a bird type 2 (left) and a cleaner tail feather section of a different bird type 2 (right), both from MPM A54880/20517.

This chapter has provided a detailed overview of the methods I used to inventory a large sample of MPM cross-knit looped textiles. It includes a chart of the items inventories, the form I used for analysis, photographs of a sample of the items, and detailed illustrations of some of the categories used to describe iconographic representations. I also reviewed strategies for collections management of textiles in general and for the MPM items studied in particular.

Chapter 4: Results

In this chapter, I present the results of my analysis of the imagery of a sample of 331 cross-knit looped textiles from the MPM collection of Peruvian textiles. First, I present my analysis of anthropomorphic themes, concerning trophy heads and full-bodied figures. Then I present my analysis of ecological themes, specifically birds and associated flowers. In each section, I summarize the data gathered and trends perceived. In addition to the MPM textiles, I discuss two textile fragments at the Logan Museum of Anthropology at Beloit College.

Anthropomorphic-Themed Cross-Knit Looping

I examined a total of 187 fragments, which were recorded individually or in lots within 117 catalog numbers, that showed imagery consistent with trophy heads or human iconography. Of this total, I analyzed 139 fragments from 116 catalog numbers. An additional 48 trophy head fragments from catalog number A51191e/18046 were not subjected to a textile analysis due to constraints on time, however, their condition was recorded and they were stabilized. The majority of the anthropomorphic textiles analyzed represented trophy heads and consisted of 114 items cataloged as numbers A51831-51945/18046. I developed four basic design types for the trophy heads, each based on how the decoration of the faces were zoned: Solid/Intertwined Yarn Faces, Horizontal Zoned Faces, Vertical Zoned Faces, and Quadrant Zoned Faces (**Figure 4.1**). Heads indicating similar types to the MPM sample are provided in Sawyer (1997:143, 145), which I will discuss this in Chapter 5. I then used color schemes to subdivide each of these four types based on the colors of the face, eyes, and mouth, which resulted in 24 distinct categories. **Table 4.1** lists the catalog numbers which I aligned with each

category, how many there were for each category, and provides a key to explain the attributes of each category.



Figure 4.1. MPM examples of the four basic design types based on zonation of facial decoration used with the trophy heads.

The Solid/Intertwined Yarn Faces had one color or two colors intertwined for their facial color. The Horizontal Zoned Faces had two different colors on the top and bottom halves of their face and a line separating them. The Vertical Zoned Faces had two different colors on the left

and right sides of their face and a line separating them. The Quadrant Zoned Faces had four different colors in four sections of the face and lines separating them.

Table 4.1. Trophy Head Groupings for MPM A51831-A51945/18046.

1	cont.	2	3	4	5	6	7	8	9	10	11	12
A51831	A51884	A51898	A51847	A51834	A51841	A51862	A51857	A51928	A51860	A51853	A51906	A51871
A51835	A51885	A51902	A51856	A51836	A51865	A51927	A51904		A51894	A51855	A51915	A51873
A51837	A51887		A51870		A51899	A51930			A51900	A51859		
A51838	A51889		A51874		A51913	A51932			A51908	A51897		
A51839	A51891		A51895		A51918				A51909	A51916		
A51840	A51896		A51903		A51935				A51920			
A51843	A51910		A51907						A51925			
A51844	A51911		A51919									
A51845	A51912											
A51846	A51917											
A51848	A51921											
A51849	A51922											
A51850	A51923											
A51851	A51924											
A51852	A51926											
A51854	A51929											
A51858	A51931											
A51861	A51933											
A51863	A51934											
A51864	A51936											
A51867	A51938											
A51868	A51940											
A51872	A51942											
A51876	A51943											
A51880	A51944											
A51882	A51945											
A51883	n= 53	n=2	n=8	n=2	n=6	n=4	n=2	n=1	n=7	n=5	n=2	n=2

13	14	15	16	17	18	19	20	21	22	23	24
A51905	A51869	A51833	A51881	A51941	A51832	A51842	A51866	A51890	A51886	A51901	A51888
A51914					A51877	A51878	A51875	A51892?	A51892?		A51937
					A51879			A51893	A51939		
n=2	n=1	n=1	n=1	n=1	n=3	n=2	n=2	n=2 or 3	n=2 or 3	n=1	n=2

Key	
<p><u>Solid/Intertwined Yarn Faces:</u> Group 1: Red or pink face, yellow or gold eyes/mouth Group 2: Red face, grey or grey-purple eyes/mouth Group 3: Red or pink face, green or blue eyes/mouth Group 4: Red/yellow intertwined face, blue eyes/mouth Group 5: Gold or yellow face, red eyes/mouth Group 6: Gold face, yellow or grey eyes/mouth Group 7: Gold or yellow face, blue or green eyes/mouth Group 8: Purple face, pink eyes/mouth Group 9: Blue or green face, red, pink, or red/yellow intertwined eyes/mouth Group 10: Blue or green face, gold or yellow eyes/mouth</p>	<p><u>Vertical Zoned Faces:</u> Group 18: Blue side, red side, cream or yellow vertical line, pink eyes/mouth Group 19: Blue side, pink or red side, cream or yellow vertical line, gold or yellow eyes/mouth</p>
<p><u>Horizontal Zoned Faces:</u> Group 11: Green upper, red lower, gold horizontal line, pink eyes, yellow mouth Group 12: Blue upper, red lower, yellow horizontal line, red eyes, yellow mouth Group 13: Blue upper, pink lower, yellow horizontal line, gold eyes/mouth Group 14: Blue upper, gold lower, cream horizontal line above eyes, pink eyes/mouth Group 15: Red upper, blue lower, cream horizontal line, pink eyes/mouth Group 16: Red upper, blue lower, cream stepped horizontal line, yellow eyes/mouth Group 17: Red upper, blue lower, cream stepped horizontal line, yellow eyes, pink mouth</p>	<p><u>Quadrant Zoned Faces:</u> Group 20: Green and red checkered face, yellow crossed lines, blue eyes/mouth Group 21: Blue, red, green, gold quadrants, yellow crossed lines, pink or red eyes/mouth Group 22: Blue red, green, gold quadrants, yellow crossed lines, yellow eyes/mouth Group 23: Blue, gold, green, pink quadrants, yellow crossed lines, pink eye, green eye, yellow mouth Group 24: Red, blue, gold, green quadrants, cream vertical line, cream horizontal stepped line crossing it, pink eyes/mouth</p>

Group 1 (red or pink face, yellow or gold eyes/mouth) of the Solid/Intertwined Yarn Faces group was the most common and I found 53 trophy heads or 46.5% of the trophy heads from catalog numbers A51831-51945/18046 fell into that category. The other highest counts also came from groups in the Solid/Intertwined Yarn Faces group and were Group 3 (red or pink face, green or blue eyes/mouth; 8 trophy heads), Group 9 (blue or green face, red, pink, or red/yellow intertwined eyes/mouth; 7 trophy heads), Group 5 (gold or yellow face, red eyes/mouth; 6 trophy heads), Group 10 (blue or green face, gold or yellow eyes/mouth; 5 trophy heads), and Group 6 (gold face, yellow or grey eyes/mouth; 4 trophy heads). **Figure 4.2** shows images of all of the Solid/Intertwined Yarn trophy heads in Groups 1-10.

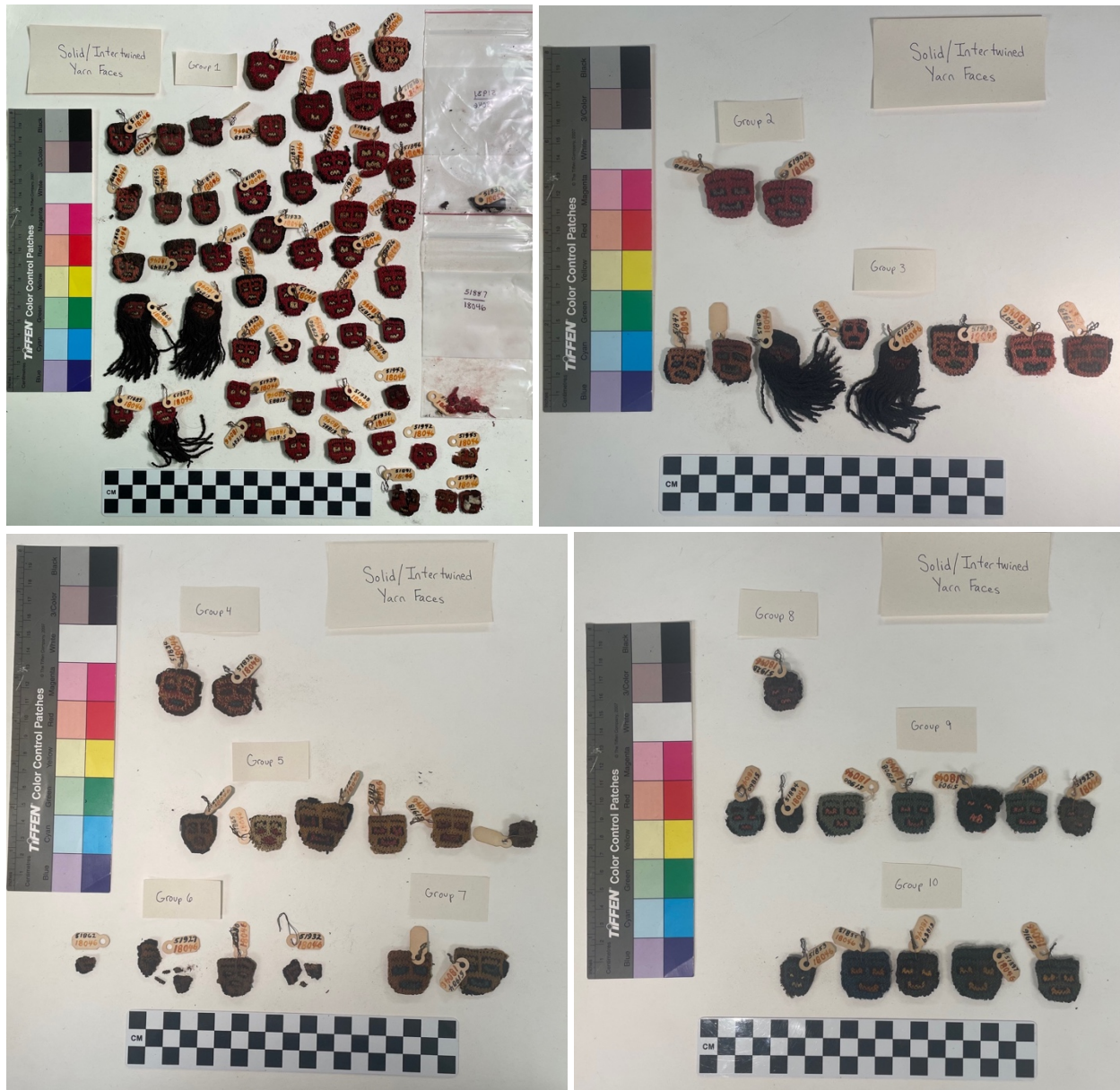


Figure 4.2. MPM Solid/Intertwined Yarn Faces: Groups 1-10.

Two cross-knit looped trophy heads (A51892/18046 and A51893/18046) are on exhibit in the 3CM19 case in the Pre-Columbian Gallery and I could not view them except from outside the glass. Therefore, I was not able to count the rows of their structure, but I recorded their measurements using the “Measure” iPhone application. Additionally, I was unable to discern if the eye/mouth color of A51892/18046 was gold or peach so it might belong to Group 21 or 22,

while I thought that the eye/mouth color for A51893/18046 was peach and would be more like Group 21. The trophy heads on exhibit (A51892/18046 and A51893/18046) are larger than the ones in storage and measured 5.1 cm x 5.1 cm and 6.4 cm x 5.1 cm, respectively. **Figure 4.3** shows the placement of A51892/18046 and A51893/18046 within the MPM’s “Nazca Culture” exhibit case and the Quadrant Zoned trophy heads in Groups 20-24. There is not a scale in the image of the exhibit case because the image was taken from outside the glass which is a few feet away from the backwall of the case.

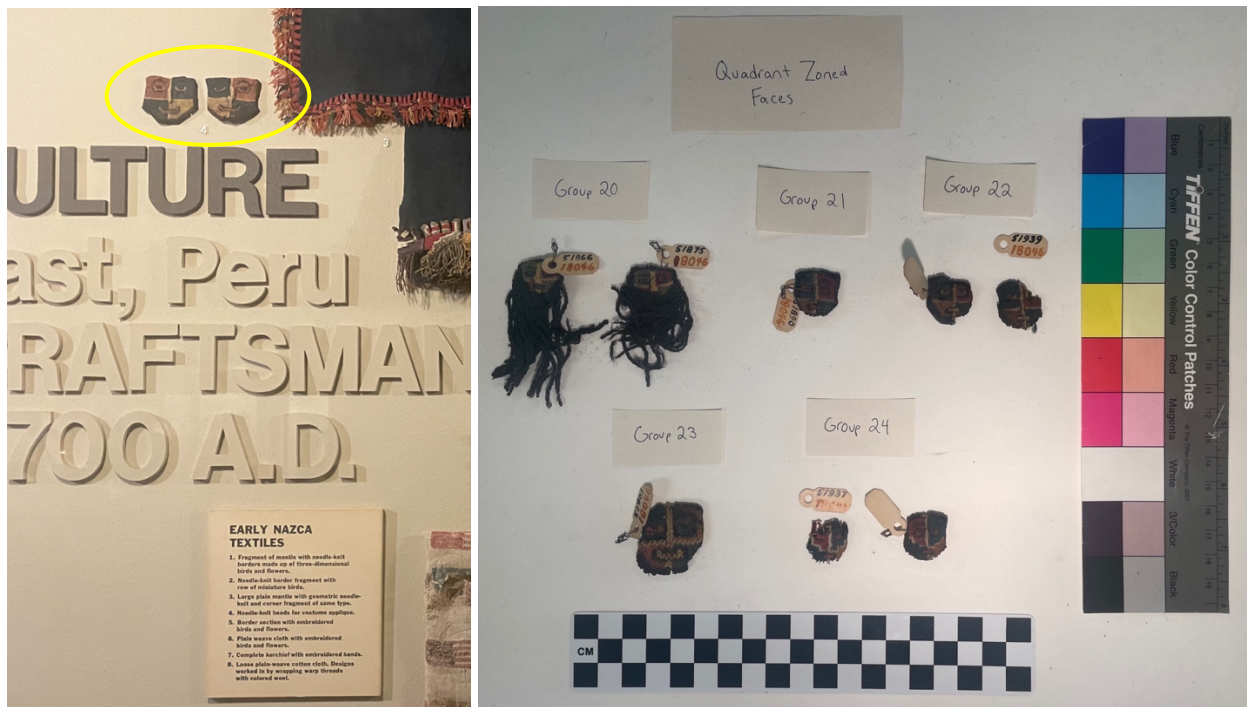


Figure 4.3. MPM 3CM19 exhibit, A51892/18046 and A51893/18046 circled (left). MPM Quadrant Zoned Faces: Groups 20-24 (right).

The average dimensions for the trophy heads I could measure (there were some additional ones which were in pieces and could not measure definitively) was 2.3 cm x 2.4 cm. The average number of rows on a trophy head face for those I could measure was 13.74 rows. In

this number, I normally included portions of rows as a row when it was not complete but it was clear that it had been complete before. I also only counted rows that were visible from the obverse or reverse faces, not any on the sides which would give it dimensionality, unless they were flattened and could be seen from the obverse or reverse. For some faces, the number of rows was also hard to determine because of hair on the trophy heads which could have been obscuring additional rows that were not counted since they were not able to be viewed. The average number of stitches/1 cm on a row was 8.5 stitches/1 cm. Sometimes I measured stitches per 0.5 cm or 0.8 cm when I could not count for a complete centimeter from the deterioration or row color.

Twenty-five fragments which I analyzed were full-bodied cross-knit looped figures in the MPM collection. One of the objects in the A54859/20517 lot, which I put in Bag 30 of 45 (**Figure 4.4**) was a full-bodied figure. The rest of the textiles in this lot were ecological imagery, and I will describe them later in this chapter. This fragment placed in Bag 30 was a human figure that was stitched onto cardstock with modern maroon thread. I thought that the person held two staffs, but when zoomed in, the staff in the textile's proper left hand might be a fan center that is missing the fan, because of its likeness to A51957/18046, which I describe next. For the human figure from Bag 30 of A54859/20517, there was no band present, but a segment of cream thread at the base of the object, which may represent where it had connected to a band. Similar constructions are discussed in the literature (see Sawyer 1997:132, 143, 145-146, 152-153 and Silverman 1993: 266-269 for examples) and are consistent with other cross-knit looped objects in the MPM collection.



Figure 4.4. Cross-knit looped human in Bag 30 of 45 from MPM A54859/20517.

The other human three-dimensional cross-knit looped objects I found in this collection were fragments from catalog number A51957/18046 (**Figure 4.5**). The catalog entry called these a “human figure series (holding fans) [drawing of a section of the object] etc.” I determined there were 24 fragments as part of this catalog number stored in one bag. There were two long bands and one short band that had human figures attached, seven individuals that probably came off of the band, eleven leg fragments, and three unknown fragments. One of the bands (Band 1) had the object label on it, the others did not. They were all jumbled and the band was

twisted. In addition to analyzing the fragments, I stabilized them by putting small fragments in individual bags and placing the larger fragments that have bands on cardstock.



Figure 4.5. MPM A51957/18046 anthropomorphic fragments.

For my analysis of this grouping (A51957/18046), I measured and described the three bands and the fragments. I did not complete a color chart for the people on these bands, but I described the trends for the bands and in comparison to the other anthropomorphic objects in

the MPM collection. All of the individuals had the same basic structure of heads as the isolated trophy head series A51831-51945/18046, involving a solid face coloring such as blue, green-blue, red, faded red, or gold and a dark brown or brown outline around the head and dark brown or brown eye outlines and eyebrows. The mouths on these were different than the A51831-51945 series. These had alternating stitches in a straight row of dark brown or brown, yellow or yellow-cream, dark brown or brown, yellow or yellow-cream, dark brown or brown, except for the one with the red eyes which had red instead of the yellow or yellow-cream for Band 1. For Band 2, the heads were mostly red or faded red, but one was blue. All of the eyes and mouth colors (besides the brown or dark brown outlines or components) were yellow or yellow-cream, none had the red that was on the first band.

The bodies (torso and arm color) were different in color or shade than the heads. For Band 1, they were all red or faded red, but one was red/dark brown alternating and another was blue. The leg colors from what is present seemed to match the color of the torso of the individual above it on the other side of the band. There were no legs remaining on the individual that had the blue body and a gold head, so I did not know if the leg color was also blue. There were two yellow legs and a purple-brown leg present whose upper halves of the individuals were missing, but these torsos might have been yellow or purple-brown too. **Figure 4.6** is a closer view of some of the human figures on Band 1.



Figure 4.6. Close-up of Band 1 of MPM A51557/18046.

Again, for Band 2, the head color and torso/legs colors were not the same, but the legs seemed to match the torso color of the individual. The individuals on this band though had some other torso colors like gold and brown-gold; the rest were red or faded red or pink. There were also gold-brown legs, a purple leg, and teal legs that did not have the upper torsos present to understand if the coloring pattern was the same. The legs also had the same three row band of brown or dark brown—color such as yellow, gold, or red—brown or dark brown. On one individual one of their leg band colors was red and the other was gold, but all other legs together look like they had the same colors for both legs. The Band 3 individual had a faded red head, and the torso and arms of the individual are red.

For all of the bands of MPM A51557/18046, each individual appears to be wearing a sleeveless top or maybe a breast plate that had a solid color and then different color straps. The torso showed again below the top and then there was another two-colored section. I was unsure if this represented a type of garment, such as a loin cloth, or something else. Below this section was the same color of the torso again and then the individual attached to the band. Where each individual attached to the band were two rectangular colored blocks. I was not sure if these colors represented part of the loincloth or some other part of the body. The isolated figures not on bands have the same characteristics in general as all of the other human figures on bands regarding outfits, what they are holding, and the different colors of the body versus the heads.

All of the individuals on MPM A51557/18046 had a staff or baton and a fan in their hands. The hand holding the object varied. More of them on Band 2 and 3 have the baton or staff outward or upwards instead of mostly downwards on Band 1. The color of the staff or baton and the center part/handle of the fan were the same color for each individual. The fans had an outer layer and an inner layer circling the center part of the fan. The fans were almost always held in front of the face on the obverse side of the fragment and the arm holding the staff or baton was pointed mostly downward except for one which was upwards. On Band 2, one individual's fan was not covering the face at all but was upwards still, but this might have just moved off of the face over time. On Band 3, the fan was held upwards and did not cover its face. For the isolated people not on bands, three did not have their fans covering their mouths, one was covering its eye and the other two were to the side of the body. One fan had the same middle section/handle structure as the rest but the fan was not ovular but had four petal-like

ovals sticking out around it. The outfit, baton or staff, and coloring pattern of the A54859/20517 individual also was similar to these objects, except that the fan in one hand was only the center part so I first thought it held two staffs, one in each hand (Figure 4.4).

In this section, I described the trends I noted concerning the 139 anthropomorphic fragments I focused on in this collection. From the 114 trophy heads in this sample, I determined 24 groups of trophy head colorings that could be placed in four types based on the zonation of their facial decorations. The largest percentage of trophy heads fell into the Solid/Intertwined Yarn Faces subgroup and Group 1, faces that were red or pink and had yellow or gold eyes and mouths, within that group had the largest number of faces. There were 48 more trophy heads from the A51191e/18046 lot that I did not analyze in this thesis because of time constraints and may make additional groupings, something that could be explored in future research. Trends were also noted for the 25 cross-knit looped human figure fragments in this collection. Their facial construction was similar to the trophy heads, except that all of them had solidly colored faces. All of these figures had fans and staffs in their hands, while the specific side, position, and colors varied. In Chapter 5, I will review the interpretive literature concerning trophy heads, weaponry, and fans.

Bird-Themed Cross-Knit Looping

This section addresses the depictions of birds among the cross-knit looped items in the MPM collection. To reiterate, my analysis focuses on birds, and does not cover all of the three-dimensional cross-knit looped textiles from the MPM collection that might be deemed ecological in theme. I have recorded the catalog numbers for the wider array of ecologically

themed items in Appendix B, which also lists the flat cross-knit looped bands as well. All of the ecological three-dimensional cross-knit looped textiles in the MPM collection included birds. Flowers were also on some of these bands, but they were only ever alone when an object was fragmentary and there was no band still present. O’Neale (1934:417-419) discusses that this is the normal structural tendency concerning the presence of flowers and birds on cross-knit looped bands and that borders do not always have all of their components present.

My analysis of bird imagery concerned 193 fragments from 11 MPM catalog numbers. **Table 4.2** includes the types of MPM cross-knit looped three-dimensional birds that I analyzed. The catalog numbers listed were only those fragments I analyzed that included a band fragment and enough of a bird to understand its size, beak type, and tail type. I listed “N/A” when that part was missing, “N/A or” when I was not sure if a tab was a tail feather, “unsure” if the part was fragmentary such as the tail feathers, and a question mark or “maybe” if I was thought it might be that category because more of the parts were present. I focused on four key aspects of the birds, their size, beak, tail, and body position relative to the band. As I discuss later, all of the aspects receive attention from scholars. I subjectively divided birds up by size from my best judgement and from notes in the museum documentation. However, for size, the large bird bands (that I had recorded measurements for) measured on average 5.6 cm in height and the small bird bands measured on average 1.7 cm in height. For beak, I used a typology of long or short and closed or open. These were made from best judgement subjectively since I did not measure the beak length in my data. As will be discussed later, interpretations of Nasca art typically recognize long beaks as representative of hummingbirds. For tails, I distinguished between birds that had three or two lobes. For body position, as I will later discuss, I

differentiated between the birds that had heads and tails on opposite sides of the band and birds that had heads and tails on the same side of the band and only feet on the opposite side of the band.

Table 4.2. MPM cross-knit looped three-dimensional bird band types.

Size	Beak Type	Tail Type	Body Position	Catalog Number
Large	Long, closed	Three lobes	Vertical	<ul style="list-style-type: none"> • A51956a/18046 • A54880/20517
Large	Short, open	Three lobes	Vertical	<ul style="list-style-type: none"> • A39194/10448 • A51559a-d/18046 • A51955a-b/18046 • A51958b-o/18046 • Bag 5 from A54859/20517 lot • Bag 6 from A54859/20517 lot • Bag 7 from A54859/20517 lot • Bag 8 from A54859/20517 lot • Bag 31 from A54859/20517 lot • Bag 32 from A54859/20517 lot • Bag 33 from A54859/20517 lot • Bag 34 from A54859/20517 lot • Bag 35 from A54859/20517 lot • Bag 38 from A54859/20517 lot • Bag 39 from A54859/20517 lot • Bag 40 from A54859/20517 lot • Bag 45 from A54859/20517 lot
Large	Short, closed?	Three lobes	Vertical	<ul style="list-style-type: none"> • Bag 3 from A54859/20517 lot
Large	N/A	Three lobes	Vertical	<ul style="list-style-type: none"> • A51960c/18046 • Maybe Bag 12 from A54859/20517 lot • Bag 15 from A54859/20517 lot
Large	N/A	N/A	Vertical	<ul style="list-style-type: none"> • Bag 2 from A54859/20517 lot
Large	Short, closed	Three lobes	Horizontal	<ul style="list-style-type: none"> • Bag 4 from A54859/20517 lot • Maybe Bag 14 from A54859/20517 lot • Bag 41 fragment (a) from A54859/20517 lot
Large	Short, open	Three lobes	Horizontal	<ul style="list-style-type: none"> • Bag 41 fragment (b) from A54859/20517 lot
Large	N/A	Three lobes	Horizontal	<ul style="list-style-type: none"> • Bag 10 fragment (a) from A54859/20517 lot • Bag 11 fragment (a) from A54859/20517 lot • Bag 13 from A54859/20517 lot • Bag 37 fragment (a) from A54859/20517 lot
Large	N/A	N/A	Horizontal	<ul style="list-style-type: none"> • Bag 37 fragment (b) from A54859/20517 lot
Large	Short, closed	Unsure	Horizontal	<ul style="list-style-type: none"> • Bag 18 from A54859/20517 lot
Small	Long, closed	Two lobes	Vertical	<ul style="list-style-type: none"> • A51956b/18046 • A51960a-b/18046
Small	Long, closed	N/A or one tab	N/A	<ul style="list-style-type: none"> • A51985a, c, f, h/18046
Small	Short, open	Two lobes	Vertical	<ul style="list-style-type: none"> • A51961a-c/18046
Small	Short, open	Two lobes	Horizontal	<ul style="list-style-type: none"> • Bag 27 from A54859/20517 lot
Small	Short, open	N/A	N/A	<ul style="list-style-type: none"> • A51968a-c/18046 • A51985d/18046

The majority of bands in this collection show birds in the vertical plane. There are also more bands that show larger birds. All of the large birds that had tail feathers present have three lobes, regardless if they are vertical or horizontal. All of the small birds that had tail feathers present have two lobes, regardless if they were vertical or horizontal. Two of the small bird band types either had heads only or the singular tabs on the band were its one tail feather. More fragments had short beaks. The most common group was the larger birds that had short, open beaks, three tail feather lobes, and a vertical body position.

I also evaluated the ordering of birds on a band, attempting to understand how fragments may have been associated. While examining the band fragments, I used the Catalog Book entries and my observations to determine how fragments might be associated. Sometimes, it was recorded in the museum documentation when objects were similar to others that were also recorded. From these entries, I was able to first figure out potential relationships between objects. An instance of this is the Catalog Book entry for A51959a-d/18046. The description indicates that there are similarities in color and form to A51960/18046 and A51961/18046, so they could be fragments from the same piece. In my analysis, I started with these descriptions and evaluated their correctness. When textiles were originally sold to collectors, sellers sometimes cut up one larger item to produce multiple fragments for additional sales and profit, thus an examination of an existing fragment for evidence of cutting can be useful (pers. comm. Newbury, Scher Thomaë, and Hudson 2021-2023; Newbury 2014:12, 45, etc.). In my descriptions for each object, I noted where I thought the end was cut, naturally fragmented, or was connected to fabric. I also looked at patterns in bird coloring and textile technique to evaluate the likelihood that particular pieces may have been connected in the past

as part of the same textile. A pattern on the border of Nasca cross-knit looping may repeat over 15 times, whereas embroidered borders do not repeat in as many cycles (Frame 2003-2004:36). These patterns were probably pre-determined by the textile artist due to their complexity (ibid). In this section, I will present the patterning seen in these textiles.

An example of understanding patterns concerns the fragments of A51956b/18046 and A51960a-b/18046. While referencing the Catalog Book, the entry for A51959a-d/18046 indicates that there are similarities to A51960/18046 and A51961/18046, so they should look similar or could be fragments from the same piece. Looking at the patterns of all of the bands in the MPM collection, I considered that A51956b/18046 and A51960a-b/18046 may have been connected or from the same object. However, A51956a/18046 and A51960c/18046 did not match the other fragments from their catalog numbers. These two fragments were larger birds on a flat band not a rounded band as A51956b/18046 and A51960a-b/18046. Furthermore, while A51961a-c/18046 and A51959a, c, and d/18046 were all small birds, they did not have the same form or coloring to A51956b/18046 and A51960a-b/18046. Relating to A51956b/18046 and A51960a-b/18046, I determined three options on where they may have connected to each other and possibly if they were part of the same piece (**Figure 4.7**).



Figure 4.7. Three order options for MPM A51956b/18046 and A51960a-b/18046.

I figured out these possible placements from the order of bird types that I noticed were repeated through the bands. Each of these three fragments included six different bird colorings and from figuring out where in the order the fragment began and ended, I could place the

fragments in different options of orders. These birds all had red rounded beaks not separated into an upper or lower beak. Their heads had two bulbs on them. Their tail feathers were all two bulbs. The rounded band they were all on were green. I numbered each of the birds along the fragment, squared the number of the first bird in each series, and made a line over the numbers in each series. I cannot affirm the order or association definitively without knowing more about how the fibers on these fragmented ends would connect to each other or if these were physically more associated when they were given to the museum than they are now in their separate drawers.

Objects A51961a-c/18046 were another type of bird band comprised of small birds. These birds were also on a thin band, but this band included different stitch colors seen on both sides, unlike the green rounded band mostly seen from the reverse for A51956b/18046 and A51960a-b/18046. The birds for A51961a-c/18046 are all red and have a top and bottom beak that are open. They also had two bulbs on their heads and two tail feather bulbs. These birds did have wing feathers whereas A51956b/18046 and A51960a-b/18046 did not. For trying to determine the pattern and sequence for these pieces, I tried applying the pattern I saw on A51961a/18046 to A51961b/18046 (**Figure 4.8**). I noticed there were eight birds in these series and I labeled the cardstock using a similar system to what I did in Figure 3.2 and Figure 4.7 and Figure 3.2 for example. There were more anomalies, however, in this pattern. I underlined the bird numbers where the tail feathers were the same in every repetition and left the ones in the series that had anomalies in the center color of their tail feathers without being underlined. The order of the color of the tail feathers repeated in the eight-bird pattern, but the center color for the lilac tail feathers changed between red, turquoise, and gold.



Figure 4.8. MPM A51961a/18046 above and A51961b/18046 below, patterns indicated.

When trying to find the pattern with A51961a/18046 and A51961b/18046 to match them up, I thought the pattern only completely matched between the two with birds 10-25 (on A51961a/18046) and 1-16 (on A51961b/18046). There was an area on A51961b/18046 where I also thought the pattern was disrupted and the band may have been knotted. I am not totally confident since it was so small and this might have just be a different pattern in the band. From these observations, I thought I had determined parts of the pattern, but I could not be completely confident in my assessment since these are both fragmentary pieces of a larger piece, they are not connected, and I was not able to remove A51961c/18046 from exhibit to analyze the pattern further. I added a second underline where the pattern on A51961a/18046 and A51961b/18046 matched (birds 9-24 on A51961a/18046 and 1-15 on A51961b/18046). Lastly, I added a squiggly line to show where the whole pattern length of A51961a/18046 matched up with A51961b/18046. Because there were some anomalies, I erased segments of line for those numbers.

From the 11 catalog numbers I studied, A51559a/18046, A51559c/18046, A51559d/18046, A51958o/18046, and A54880/20517 were connected to a plain weave cloth. Others had threads that may have connected them to a plain weave cloth. All of these depicted larger birds, but their sizes were not the same. The largest textile that I examined was A54880/20517 (**Figure 4.9**). This textile was a more complete example of the type of textile that the band fragments in the collection probably came from.



Figure 4.9. MPM A54880/20517 mantle.

This textile incorporated a tan cotton plain weave cloth with a blue cotton plain weave cloth stitched on. There were camelid cross-knit looped birds on a band around it, primarily on three sides. Blue thread stitched the object to the tan plain weave. Looters or preparators of archaeological textiles may have sewn other archaeological textiles to a different textile to stabilize it for selling (*Andean Textile Analysis 2023* course pers. comm.). Relating to this MPM textile, I thought that the original object was the blue plain weave cloth and the cross-knit looped bird band around it, but it may have been stitched to the tan cloth by someone to secure it. The tan ground cloth did not allow me to view the reverse of the blue cloth of the textile and, from comparable textiles in literature and museum exhibits, I did not think the tan ground cloth was stitched to the back of the blue cloth if worn. Peters (2000:248), while discussing Topará and Paracas funerary practices, explains that embroidered textiles, specifically mantles, and wrapping cloths layer upon themselves for the more immense bundles. I considered that this was an added layer as part of the mummy bundle under the blue cloth because I thought that the tan ground cloth looked similar in age to the blue plain weave textile and cross-knit looped birds and also had staining on the reverse that is similar to staining I had seen on textiles from human burials while at a field school in Peru (pers. comm. Proyecto de Investigación Arqueológico Regional Ancash 2019).

Peters (2000:247-248) also discusses use evidence on garments which are part of mummy bundles. Looking at A54880/201517, I recorded areas of staining and loss (see Figure 3.15), but I do not feel prepared to determine the usage of these garments as being worn by an individual during life as opposed to death.

The cross-knit looped birds on the band of the A54880/20517 textile were present on all sides of the textile except where they had come off and on the majority of the top portion of the textile, where I did not think there were any birds supposed to be. There were 168 identifiable birds on the textile band. There was at least one fragment of a bird where I could not deduce definitively which number it was in the series (Figure 4.14 in the last section includes the bird order labeled on this textile). There was also one additional identifiable bird (type 10) that had detached completely from the textile. I did not list it in the pattern I recorded for the order of the birds on the textile because I was not sure where it fell in the pattern. Lastly, there were a few bird fragments on top of the textile and which might be fragments of those birds already counted or may be from missing birds in the series. The series has 10 birds (see Appendix C for the chart of these types), but because of missing birds or sections of the band that were reattached, the sequence does not always go 1-10, 1-10, 1-10, etc. O’Neale (1934:405-408, 411-413, 419, 422-424, for example, including that done by J.Levillier (1928)) discusses different pattern recording methods, which I described earlier. She (ibid:422-424) uses this type of sequence recording for numbering the repetition of yarn colors on a textile. This is the sequence of bird types that I identified beginning in Section 3. Moving clockwise down the proper left side of the textile, around the proper right side of the textile, ending with the birds in Section 1: 3-4-5-6-7-8-9-10-1-2-3-4-5-6-7-8-9-10-1-2-3-4-5-6-7-8-9-10-1-2-3-4-5-6-7-8-9-10-1-2-3-4-5-6-7-8-9-10-1-2-3-4-5-6-7-1-2-3-4-5-6-7-8-9-10-1-2-3-4-5-6-7-8-9-10-1-2-3-4-5-6-7-10-1-2-3-4-5-6-7-8-5-6-7-8-9-1-2-3-4-5-6-7-8-9-10-1-2-3-7-8-10-9-9-10-1-2-3-4-5-6-7-8-9-10-1-2-3-4-5-6-7-6-7-8-9-10-1-2-3-4-5-6-7-8-9-10-1-2-3-4-5-6-7-8-9-10-1-2-3-4-5-6-7-8-9-10-1-2.

Paul (2007:380) discusses an example of cross-knit looped borders done in a U-shape on navy fabric. In this case, she notes a repetition of birds separated by plants, whereby the plant types are described as “several,” but she notes a repetition of four principle bird types (ibid). In addition to those four bird types, she notes that per border, there are about three sequences of 18-20 birds, which are identified by distinctive body colors, also noting that the tail and head colors do not show this standardization (ibid). In my analysis of the MPM A54880/20517 textile, I recognized 10 bird types, while noting any variations in color in my chart in Appendix C. In the same way Paul recognized that the tail and head colors were not always standardized even though the body did, I found there to be variations but the birds could generally be recognized as belonging to a bird type and could be ordered in a sequence of 10 types. The repetition from the pattern above seems to be done at least 17 times for the whole textile. If Paul is referring to one textile, when she refers to per border, that has three sequences and 18-20 birds, this MPM textile differs in that there are about 17 sequences and 10 birds. This textile also does not have the flower bunches that Paul’s example does. Frame (2003-2004:36) claims a minimum of 15 cycles for colors in repeat can be indicated on edges of cross-knit looping.

The birds on the MPM A54880/20517 textile did not have many beaks present due to their fragility, but the birds that had them in their most complete form, instead of just an inner thread or start of a beak by the face, were from bird type 7 and were long red or purple single beaks (**Figure 4.10**).



Figure 4.10. Bird bands from section 3 (left) and 6 (right) on MPM 54880/20517. The beaks are circled.

This section summarized the variation I recorded concerning cross-knit looped bands in the MPM collection. My analysis was focused on bird coloring, size, and details of shape and sequencing.

Bird-Themed Cross-Knit Looping from the Logan Museum of Anthropology

As mentioned in Chapter 1, this thesis is focused on the MPM Nasca cross-knit looped textiles, but I was able to study two textiles (**Figure 4.11**) at the Logan Museum of Anthropology at Beloit College that were applicable to the scope of my thesis.



Figure 4.11. Logan Museum of Anthropology at Beloit College cross-knit looped objects.

The Beloit College Digital Collections online database pages describes 2008.43.1 as a “three-dimensional human figure attached to a cactus in bloom, probably a fragment of a textile border” and 2008.43.2 as a “three-dimensional human head between a cactus and a cactus bloom, probably a fragment of a textile border.” I recorded my data for these two textiles in the same format as I had for the MPM textiles and I assert that each of these fragments includes a bird and a bunch of flowers, not human figures. Textile 2008.43.1 does not include much of a band, while 2008.43.2 does have a fragment of a band. The wing on 2008.43.1 is more defined than some of the examples in the MPM collection which have the wing over the band section. Both fragments have three tail feathers, but the center one on 2008.43.1 is mostly missing and

the tail feathers on 2008.43.1 are upwards behind the bird, which I saw for only some of the MPM and literature textiles (Figure 5.12 and Figure 5.13 show birds structured that way).

The results discussed from this data concerned textile analysis for the anthropomorphic and bird three-dimensional cross-knit looped textiles from the MPM. In the next chapter, I will discuss how the data concerning styles of bird or human can relate to Nasca culture and ecology.

Chapter 5: Discussion and Conclusion

In this chapter, I will conclude my analysis of the MPM cross-knit looped textiles and their relatability to the concepts of ecology and cultural worldview. My primary goals focused on expanding the documentation for the cross-knit looped items from the MPM collection and exploring their meaning. Boytner (2004:135) notes that “In the Andes, textiles fulfilled functional needs (clothing) but were also rich with cultural meaning.” My thesis analyzed 331 examples of anthropomorphic and ecological fragments. I focused on imagery and color in the MPM sample, giving attention to the integration of culture and ecology. This chapter describes some of the trends I observed and compares the MPM sample to other collections. Archaeological collections increase our understanding of Nasca textiles and their role in Nasca life through social contexts by focusing on their making and usage and the choices the Nasca made in their imagery.

Silverman and Proulx (2002:94) reflect that “One of the key issues in contemporary archaeology is the recognition of cultural identity in the material record.” Nasca identity can be expounded by their practices and “shared material” involving textile and ceramic representative style, iconography, and form, geoglyphs, bodily form, trophy heads, and architecture (ibid:68). To address their questions concerning how cultural identity is represented materially, they advocate for investigating how iconography is spread and determining the provenience for specific styles to connect cultural identity to material culture, focusing on ceramics (ibid:95). Peters (2014:1) asserts that textile analysis is only starting to get incorporated into archaeological methodology for studying exchange and production, politics and social ties, and identities. She explains that there is distinctive information which can be

understood from male and female garments, but that there is a lack of comparative information for drawing conclusions temporally in the Andes (ibid:2-3).

For cross-knit looped textiles, there is limited evidence for social context. Boytner (2004:131) reflects “Despite differentiation in the amount of pottery, metals, or other objects deposited in burials, textiles were almost always present and seem to be the most crucial element in mortuary practices.” Silverman (1988:421, 424; 1993:266-269) presented evidence supporting that Cahuachi served as a place for weaving workshops because of finished and unfinished textiles that were made and stored throughout the site. Cahuachi’s Burial 7, found with a decorated shroud over its head, also presented a clear context for three-dimensional cross-knit looping (Silverman 1993:198-199, 266-267). Frame (2017:398-403) describes another context, a Cahuachi olla containing two mantles decorated with cross-knit looping. Concerning the types of garments, Silverman (1988:421, 424) suggests cross-knit looping was worn by priests and interred with high-status individuals. In contrast, Frame (1999:266-268) suggests these were common garments to be worn by ordinary people.

Several authors have explored ideas about the changing role of textiles for the Nasca. Frame (2003-2004:14) asks “why a community would dedicate its energy and resources to weaving an immense cloth that is buried away from sight.” Silverman and Proulx (2002:152-153, referencing Sawyer (1997) and Silverman (1993)) advocate the hypothesis relating to how the complexity behind the Nasca’s textile symbolic iconography was costly in terms of time and labor and that this may have pushed a transition from an emphasis on decorated textiles to an emphasis on decorated ceramics over time.

My thesis began by inventorying 650 fragments of Nasca cross-knit looped textiles from the MPM, and this documentation is presented in Appendix B. My analysis was focused on 331 fragments that I categorized as anthropomorphic, including trophy heads and full-bodied figures (Appendix D), or ecological, primarily birds, with some associated flowers (Appendix C). In this chapter, I will first discuss the trends among the anthropomorphic items, pointing to some examples of their representation in the literature that aligned with the MPM examples. I will then discuss trends among the ecological items.

Anthropomorphic-Themed Cross-Knit Looping

Anthropomorphic items included both trophy heads and full-bodied figures. In this section, I will first discuss trophy heads and their representations.

Knudson et al. (2009:245-246) review some of the physical evidence for the Nasca practice of taking trophy heads. Individual burials and extensive caches of trophy heads within mortuary and architectural locations exemplify the divergent contexts where these human remains have been uncovered. Some of these sites include Chaviña, Majoro Chico, Paredones, known as mortuary or structural sites; Cantayo and Aja, two initial cemeteries; and Cahuachi, a place of ceremony and pilgrimage (ibid). Lumbreras (1969:126) reflects that “Trophy heads must also have been an integral part of the complicated theocratic-military structure, since they are represented in all possible media.” Trophy heads are represented in ceramics as well as in textiles. Nasca ceramics more commonly present warrior iconography that also includes trophy heads, slings, spears, clubs (Knudson et al. 2008:247). **Figure 5.1** presents two ceramics

exhibited at the Logan Museum of Anthropology at Beloit College in which trophy heads are presented.



Figure 5.1. Nasca anthropomorphic ceramics on exhibit at the Logan Museum of Anthropology at Beloit College. The ceramic on the left (Catalog # 06645) includes trophy heads hanging off of the clothing of a male figure; the ceramic on the right (Catalog # 06666) includes horizontal trophy heads in one of the banded sections (online database record provides a similar description for these).

It has been argued that trophy heads symbolized a form of rebirth and fertility and that obtaining trophy heads from warfare was potentially a way to achieve these ritual purposes (Knudson et al. 2008:247). However, not all trophy heads are from adult males and therefore not only from warriors, suggesting that they might have also been a way to venerate ancestors or were part of an offering system (ibid).

O'Neale (1934:416) describes several cross-knit looped trophy heads coming from the Cahuachi site that were probably a decorative component of a border. She notes that the heads were the same on both sides but sometimes colors were changed. One example's forehead was covered using threads serving as hair, their faces were typically squared, and in some cases their noses stuck out in relief (ibid). I analyzed the obverse and reverse of the MPM trophy heads and noted similar tendencies, which can be referenced in Appendix D.

O'Neale (1934:416) determined that the inside foundation was made of cotton, but this was not something I analyzed for the textiles at the MPM. The average measurements for these heads were 1.5 in. x 0.5 in and the stitches covered 24 loops/inch (ibid). She explains the coloring of these heads to have black outlines of the blue, green, and yellow "features and paint marks" on red faces (ibid). She provides sketches of the heads (O'Neale 1934:418; **Figure 5.2**). While the structure of the head and the basic set of facial features appears comparable to the ones I examined in the MPM collection, there are some intriguing differences as well, especially in the details of facial decoration. O'Neale (1934:418) refers to these colorings as "paint marks."



6

Figure 5.2. Cross-knit looped heads (after O'Neale 1934:418).

In my analysis, I focused on grouping the 114 MPM trophy heads into 24 color groups and four facial types: Solid/Intertwined Yarn Faces, Horizontal Zoned Faces, Vertical Zoned Faces, and Quadrant Zoned Faces, depending on if their faces were a solid color or if they had sections of different colorings. **Figure 5.3.** presents some of the facial colorings I noticed from the MPM collection.



Figure 5.3. Facial colorings on MPM trophy heads indicating intertwined yarn, solid colors, shapes, quadrant, and vertical and horizontal zoned faces.

It is notable that while the MPM facial decorations are dominated by patterns that divide the face in halves or quarters, O’Neale’s illustrations show small designs concentrated on the cheeks and around the eyes. O’Neale’s sample of textile trophy heads came from Cahuachi

(1934:416) while the MPM samples do not have site-specific provenience. One hypothesis about the differences in facial decoration could be tied to the idea that many trophy heads represented warriors, and styles of decoration indicated membership in different social groups. To test this idea, more provenienced samples are needed.

The two collections can also be compared in terms of choices of colors. Both the MPM sample and O'Neale's show that the primary facial coloring for the textile trophy heads is red. Additionally, both samples involve a darker colored yarn for outlines (*ibid*). The other colors O'Neale states as present on these trophy heads are blue, green, and yellow (*ibid*), colors seen on the MPM textile trophy heads as well. This suggests some common trends in color preference, even when facial markings differ. Thus these textile trophy heads suggest some shared imagery, but raise the question of possible differences in social identities as well.

There are five trophy heads which Sawyer (1997:143, 145) describes and illustrates which the MPM sample mimics in type, specifically concerning the colors and zoned sections of the faces, involving quadrants, halves, stepped lines, and single-color faces. Sawyer's sample came from the Rio Grande de Nasca Valley's Cabildo gravelot (Sawyer 1997:13, 18, 143).



Figure 5.4. Head types (after Sawyer 1997:143) that are some of the same from the MPM sample.

Some textile fragments at the MPM show full-bodied human figures instead of heads alone. These figures hold fans and batons or staffs in their hands (**Figure 5.5**). These objects can be held in either hand, and the fan is often held in front of the face.



Figure 5.5. Band 2 fragment from MPM A51957/18046 involving human figures.

Staffs are important iconographic items in many Peruvian cultures, including Nasca, Tiwanaku, Wari, Paracas, Chimú, Moche, and Chavín (Candler, ed. Reina and Kensinger 1991:5). Burials of people from various cultures have had staffs present (*ibid*). South coast cultures also include fans with feathers in their iconography which, depending on the person's posture, might be associated with being a shaman (*ibid*:4-5). Paracas embroideries have included human figures upholding batons and bearing trophy heads, and these figures have been hypothesized as depicting a shaman dressed as a bird (Stone 2012:69). Bird and Bellinger (1954:79, Plates CVII-CVI, CIX) also describe some Nasca examples of cross-knit looped human figures, who hold batons and use fans to hide themselves, and explain that this tubular edging most likely was a

portion of a poncho's shoulder/epaulet and neck border (**Figure 5.6**). O'Neale (1934:415) describes a similar garment style, but with cross-knit looped hummingbirds around the tunic neck.



Figure 5.6. Cross-knit looped human figures on a poncho border (after Bird and Bellinger 1954: Plate CVII on left and CVI on right and are two fragments of the same catalog number).

Another example of human figures presented with batons and fans belongs to a mantle, held within an olla, from a Cahuachi tomb (Frame 2017:398-403). The mantle potentially contained over 600 figures, which Frame describes as skirted. The batons, fans, and arms for these individuals are not always positioned the same (ibid:400-401). Frame suggests that circling and linear movement is represented by these variations and from the placement of

other embroidered figures that are inside the borders (ibid:402-403). The same textile has flat embroidered designs that depict a wide range of mythical and animal beings, creating an interesting attachment of realistic cross-knit looped figures with these other textile forms and types of Nasca iconography on a single textile.

Peruvian featherwork at the MPM was analyzed previously by Diane Newbury (2014), who formed her analysis from 51 MPM artifacts. From their materials and construction, Newbury (ibid:111-113) posits that because the MPM featherwork fans did not involve a woven or reed base, they may not have come from the Paracas region and were not necessarily for handheld usage. Instead, they were possibly part of a headdress. **Figure 5.7** indicates some of the MPM featherwork fans and an American Museum of Natural History Paracas fan (after Newbury 2014:111, 113). The cross-knit looped anthropomorphic figures, such as A51957/18046, are most likely holding similar fans. A more focused study on fan iconography and structure of the cross-knit looped textiles could help solidify this link between actual feather fans and their depiction in textiles.



Figure 5.7. Some of the MPM collection’s feather fans (left, after Newbury 2014:111), American Museum of Natural History Paracas fan (right, after Newbury 2014:113).

The full-bodied human figures formed by cross-knit looping, both those from the MPM sample and those illustrated by Bird and Bellinger (1954) and Frame (2017), appear to represent real people rather than mythical beings. There are not many additional examples incorporating realistic humans presented with fans and batons in textiles or ceramics. These people might be involved in an actual ritual performance featuring people holding batons and feather fans. Future research into processional iconography may bolster this idea.

Ecological-Themed Cross-Knit Looping

While anthropomorphic iconography including trophy heads and human figures address symbolic expressions of the Nasca, studies of the cross-knit looped flowers and birds lend information about a more ecological theme. In this section, I address the ways in which the MPM sample is indicative of cross-knit looping bird imagery, as well as insights concerning their placement on garments. Although the bulk of my analysis of ecological themes focuses on

details of bird imagery on 3D cross-knit looped items, I began my study with an inventory that included other textiles forms, such as flat bands.

Birds and flowers have been identified on double-sided and repetitive tabs on bands at various Ica and Early Nasca sites such as Cahuachi (O'Neale 1934:416). This description seems to match the presence of the flat ecological bands in the MPM collection (**Figure 5.7**), a type referenced for example by Sawyer (1997:136-147) and Bird and Bellinger 1954:79, Plate CIX, for example).



Figure 5.8. MPM A51946a-d/18046, some of the flat ecological bands from the MPM and possibly have birds included in the cross-knit looping design.

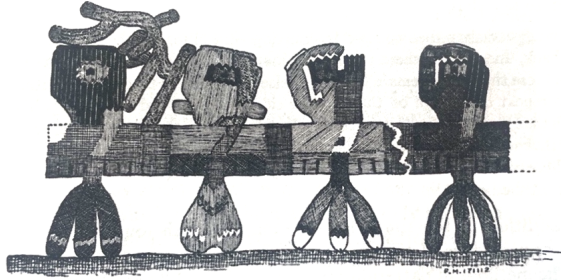
Prior studies of bird imagery in textiles has noted the importance of humming birds. Imagery showing multiple hummingbirds was a common style indicated on more than 50 blue-dyed wrap dresses from a Cahuachi weaving workshop (Stone 2012:84). Stone seems to be alluding to painted hummingbirds for that example, although the garment style seems consistent with the MPM textile A54880/20517 (Figure 4.9 for example and **Figure 5.9**). Painted hummingbirds have also been reported on other types of textiles (see Lapiner 1976:200-201). Bird and Bellinger (1954:82 and Plate CX) assert that Nasca A period burials include plain mantles or shawls, possessing three-dimensional cross-knit bird edgings, and include an example of a corner of the garment (Figure 5.9) that seems to match up with the style of MPM textile A54880/20517.



Figure 5.9. Cross-knit looped birds on shawl (left, after Bird and Bellinger 1954: Plate CX). MPM cross-knit looped birds on plain weave fabric (right, A54880/20517).

The gender of the Nasca individuals who made or wore textiles with cross-knit looped birds has been raised as an important question for understanding the social contexts of these items, although it is a question difficult to answer with existing studies of archaeological examples. Frame (2003-2004:37) discusses this issue, noting that when gender is associated with decorated textiles, bird imagery is the most prevalent on female clothing, and that killer whales and condors, are also present. Because of Nasca females “had access to high-status materials and the right to wear potent imagery on their garments,” Frame advocates further research on early Nasca gender roles (ibid).

The types of birds represented in cross-knit loop borders is another important question, and has been approached in various ways. O’Neale (1934:417) references that in the 1930s, museums did not possess enough samples to make absolute conclusions over the design structuring of cross-knit looped three-dimensional flower and bird bands. In her designation of this type, she gives a thorough description of the band and the bodies on the birds: the body is positioned with heads above the band and there are three feathers for each bird below the band while the birds’ legs and feet and portions of their body are present on the band that represents a type of branch for the birds to rest (O’Neale 1934:417; **Figure 5.10**).



8



Figure 5.10. Cross-knit looped birds on a band (after O’Neale 1934:418; left); MPM A51958i/18046 cross-knit looped birds on a band (right).

For some of the bird bands I studied, the areas where the bird’s feet and back wing feathers crossed over the band were clearly pictured, which O’Neale discussed (1934:417). This design structure is visible in Figure 5.6 and can also be seen in A51955a-b/18046 (**Figure 5.11**). A51995a/18046 specifically has areas where the birds’ feet and back wing feathers cross over or are on the band. The feet reach out in front of the bird and towards the back of the bird in front of it. This item made me wonder if the band was intended to represent the birds more horizontally, perhaps in flight, rather than more vertically, and perching. In this view, the birds would therefore be shown flying forward with the feet down and their wing feathers back. This makes sense as some images are photographed or illustrated with the band running vertically, giving the birds more of an appearance of flight (see Bird and Bellinger 1954:Plate CXII, for example).

O’Neale (1934:419) suggests the different design structure in terms of how the birds are positioned on the band is sometimes dependent on whether flowers are present. When flowers are present as part of a band, the bird may be positioned to indicate the process of feeding and

pollination, such as those that involve the long beak of a hummingbird. Flowers generally occur on bands as interspersed among birds; they are rarely presented alone. She notes that the birds are realistic and each component might have five-six colors (ibid).



Figure 5.11. Close-up of MPM A51955a/18046 in which some of the feet (circled) and the wing feathers (circled) over the band are shown.

At the Logan Museum, their two cross-knit looped pieces (2008.43.001 and 2008.43.002) are recorded as “Three-dimensional human figure attached to a cactus in bloom, probably fragment of a textile border.” However, when compared with the more numerous MPM examples of both birds and humans, they are more similar in form to birds whose beaks have frayed or disappeared as a result of their fragility. The Logan description probably considered them as humans since their beaks were missing and when looking at it left to right, they appear to be standing rather than flying.

This highlights one of the values of the MPM collection, with its larger sample size, providing more evidence of variation. It also highlights the analytic value of evaluating how the

birds are positioned on the band and how this might represent the type of bird behaviors the Nasca wanted to represent, such as perching, flying, feeding, or singing.

This section presented information on ecological cross-knit looping band design structure, comparing patterns discussed for other collections with those I observed in the MPM collection. Next, I will explore the bird imagery in the MPM collection in more detail, returning to the ecological question of which birds the Nasca chose to represent in this textile form.

Bird Imagery

In this thesis project, I originally sought to investigate species types in the cross-knit ecological textiles in the MPM collection. I used references such as Princeton Field Guides' *Birds of Peru* (Schulenberg et al. 2007:14-15, 250-251 for example) to identify which species are known for the region that includes Nasca archaeological sites. This field guide divides up their species distribution in relation to the departments, politically-based, throughout Peru and from these, I paid attention to the Ica department which encapsulates the area of Peru in which the Nasca resided. Moraga (2005:131) asserts that species-level identification of the birds represented in textiles is very difficult to do with confidence, and I found this to be true. Originally, I had hoped that bird morphology and color would provide useful clues, and for this reason I analyzed the parts and colors of the MPM birds with careful attention to these details (Chapter 4 and Appendix C). First I will review interpretative approaches used by others, evaluating possible comparisons with the MPM collections. Then I will summarize patterns and trends I observed in the MPM cross-knit looped birds.

While arguing that coastal cultures often depicted birds local to their environment, Moraga (2005:131) recognizes that exact species are not easily determined. She asserts, however, that certain bird elements, including feet, tail, and beak serve the best in determining species (ibid). Benson (1997:68) has argued that particular parts of birds can be important in depictions, such as claws, wings, crests, and beaks, but that these may take on abstract or stylized forms. In my analysis, I paid attention to bird size, beak type, tail differences, and body position including the placement of feet, when grouping the bird band types in the MPM collection.

Moraga (2005:131) also emphasizes that “coloration remains the single most perplexing aspect for species identification.” She theorizes that in these complex variations both within and between birds may reflect imagination and liberties in artistry rather than biologically accurate representations of the birds (ibid). Benson (1997:73), in contrast, argues that colors may have had more abstract symbolic associations. She draws upon modern ethnographic examples from elsewhere in South America to illustrate this type of symbolism, where red might represent concepts of fertility, power, or benevolence (ibid:73-74).

Moraga (2005:131) calls attention to the importance of iconographic depictions that show birds in the process of consuming seeds, fruit, and nectar from plants and flowers. Potentially the types of plants might point to the environment in which the birds resided, whether they were grown by people or undomesticated and if they were found in certain places (ibid). Some of the notable species Moraga points to are cactus wrens, hummingbirds, and parrots, who are known for consuming cactus flowers, seeds, and fruits (ibid). For hummingbirds, she recognizes them through their small stature and pointy, “lance-like bill”

(ibid). Parrots, on the other hand, tend to feed in groups and are recognized through their rainbow assortment of feathers (ibid). Their tails are lengthy, their beaks are hooked and short, their eyes are specifically noted as concentric (ibid:139).

One textile fragment Moraga (2005:131) presents (**Figure 5.12**) appears to be like one of the textiles at the MPM, distinguishing them as cactus wrens or hummingbirds in the process of consuming cactus flowers. The color of the body is much lengthier along the band (versus the shorter segment typical in O’Neale’s (1934:417 and Figure 5.10) understanding of bird posture). By identifying how long the bird’s body is and following it up to the tail feathers, the cacti and their flowers can be distinguished (Figure 5.12). Even though Moraga (2005:131-135) designates these birds (Figure 5.12) as cactus wrens or hummingbirds, she later claims they could also be parrots due to their eating as a group.

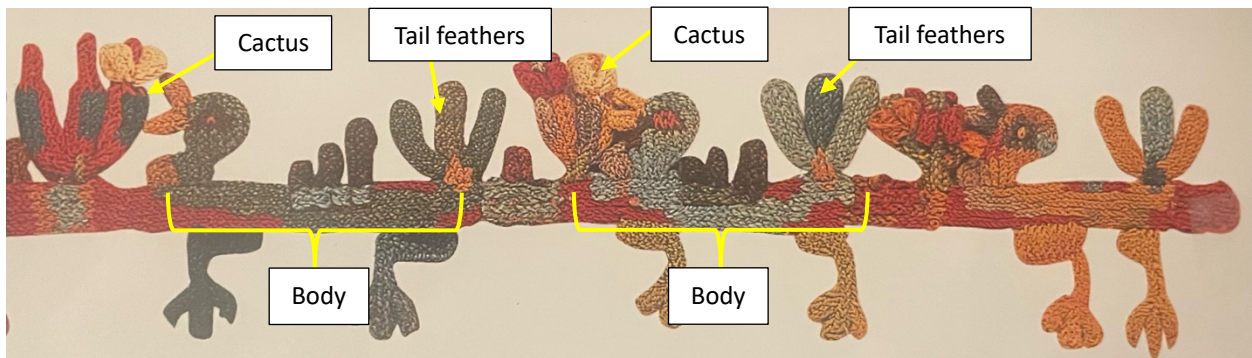


Figure 5.12. Example of cactus wrens or hummingbirds consuming candelabra cacti (after Moraga 2005:131), the cacti, bodies of the birds, and tail feathers labeled.

The candelabra type of cactus, which cactus wrens and hummingbirds seek out, is distinctive for its luscious fruits and radiant flowers and is found about halfway-up the partially dry western mountain ranges of the region (Moraga 2005:131). **Figure 5.13** includes some of

the MPM fragments of birds that have a similar styling to the example Moraga indicates of a cactus wren or hummingbird (Figure 5.12). These MPM examples look like Moraga's example from the posture of the birds, notably where the feet and tail and wing feathers are positioned, attributes she encourages to pay attention to when trying to identify birds (2005:131). These birds have tail and wing feathers that point upwards behind the birds' heads and have feet that dangle below the band. In my analysis I describe this as a horizontal body position. Most of the other examples in the MPM collection follow O'Neale's description (1934:417) of a typical bird structure in the position of the birds' tail feathers below the band, bird heads above the band, and feet and portions of the birds' bodies across the bands. I describe this as a vertical body position. As summarized in Chapter 4, among the MPM birds, the vertical position is the most common.



Figure 5.13. Three bird fragments from the MPM A54859/20517 lot. There are no plants shown in this example.

From the Logan Museum of Anthropology at Beloit College, one of the three-dimensional cross-knit looped textiles (**Figure 5.14**) includes a bird in a very similar posture to the MPM textiles and the examples of a cactus wren or hummingbird from Moraga (2005:131). Similar to the Moraga's example, and unlike the MPM examples (Figure 5.13), the Logan specimen also includes the flowered cactus. It is possible that the MPM examples originally had flowers, but that they later became detached. Alternatively, the MPM examples may represent an alternative design, without flowers but with a similar body position.



Figure 5.14. Textile 2008.43.2 from the Logan Museum of Anthropology at Beloit College.

Textile A51956a/18046 (**Figure 5.15**) is a band that might have hummingbirds. While many of the birds on this band have lost their beaks, two of the birds clearly have very long beaks, which are commonly considered to be a defining characteristics of a hummingbird. This textile was previously analyzed by a UWM Museum Studies student who interpreted the band

as consisting of two hummingbirds and sixteen parrots (O'Brien 2010:4, see Appendix C). The long tail feathers are indicative of a macaw and the red-and-green macaw, blue-and-yellow macaw, and scarlet macaw are species which have been present in South America (Benson 1997:75). Notably, on the Peruvian South Coast, a mummy bundle's hair presented feathers associated with a scarlet macaw in its braid (ibid). The birds on the A51956a/18046 band include some of the colors of the macaw types listed, yet the beaks from two of the birds more closely match a hummingbird.

One of the advantages of studying a collection as large as the MPM sample is the opportunity to recognize the difference between complete birds and those in various stages of unraveling. In all the band segments I studied, there was typically only one morphological type of bird per segment. On the other hand, it was not unusual to find both complete and incomplete birds on the same band. In some cases the incomplete birds showed trace threads of missing body parts, for example the remnant of a beak or of a segment of the tail. Future research on cross-knit looped birds might benefit from careful attention to the distinction between complete and decaying items.



Figure 5.15. MPM A51956a/18046 band.

Another approach to understanding the meaning of birds in Nasca textiles is the evaluation of associated iconography of other types. Hummingbirds and trophy heads are associated with one another in a few sources in the literature. Nasca fringed three-dimensional and embroidered textiles sometimes exchange heads for hummingbirds (Moraga 2005:132). Notably, hummingbirds have been argued to relate to shamanism, warriors, and fertility through their flying adeptness, proximity to hallucinogenic plants, and beak usage, sharp and attacking while pollinating (ibid:131-132). Several hummingbirds possess a pointy and elongated beak, which is similar to tools used in sacrifices and weaponry (Benson 1997:78). **Figure 5.16** includes some of the MPM textiles that show hummingbird beaks. As a factor of narrowness and the length of their beaks, these were determined to be hummingbirds. Originally, these textiles possessed more beaks, but through the fraying of threads they likely fell off over time.



Figure 5.16. Hummingbird beaks (circled) on MPM A54880/20517 (above) and A51956a/18046 (below).

Some of the hummingbirds which live in the coastal region of the Ica Department include the Peruvian Sheartail, Purple-Colored Woodstar, and Amazilia and Oasis Hummingbirds (Schulenberg et al. 2007:250-251; **Figure 5.17**). It is worth noting that these birds, while representing several distinct species and showing distinct patterns of color, all share a similar body shape and a notably long beak. Thus while species-level identification may be impractical, broad types of birds that share distinctive morphology may be recognizable in textiles.

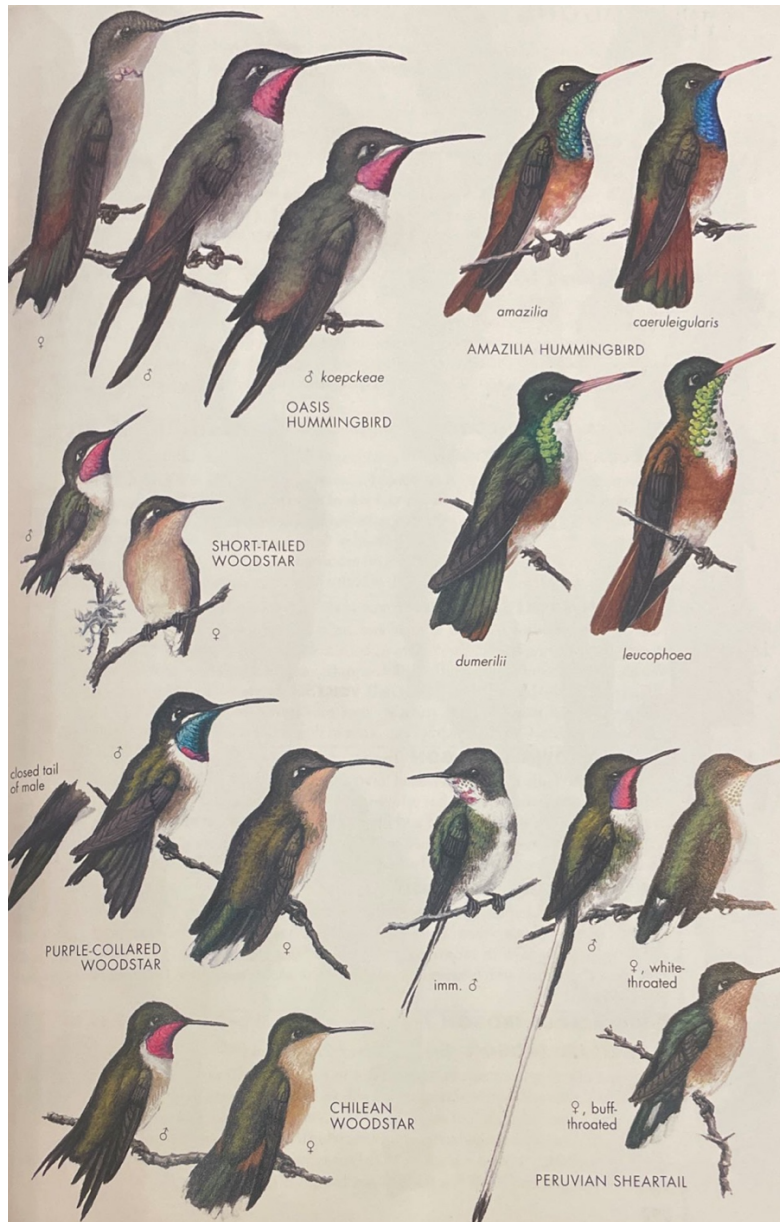


Figure 5.17. Hummingbirds (from Schulenberg et al. 2007:251).

Moraga (2005:131) emphasizes that determining species through the colors on a bird is not dependable, but bird morphology is a bit more telling. Proulx (2006:131-132) also asserts that species determination from material culture was not a constructive research, although the

Nasca would recognize a bird's features, specifically the beak length, as illustrated in their ceramics. MPM ceramics show this bird morphology consistent with hummingbirds (**Figure 5.18**). Nasca ceramics often involve groups of birds, and for hummingbirds, in particular, the beaks are regularly inside flowers (Proulx 2006:132).



Figure 5.18. MPM hummingbird ceramics.

Other birds that Moraga (2005:135) singles out are songbirds, as well as parrots, parakeets, and macaws. Parrots primarily live in groups and occupy the southeastern portion of the Peruvian Amazon, nevertheless, western Peru does have scarlet-fronted conures and green mountain parakeets (ibid). Because hummingbirds do not necessarily feed with other birds, Moraga (ibid) calls into question the designation for some Nasca textiles as hummingbirds instead of parrots that present them being lively and small and eating fruits and flowers in a mania. She presents an example of Early Nasca songbirds in a group which measure to be 1.75 inches tall (ibid:134). This example matches some of the textiles I noted in the MPM collection. I measured these birds (**Figure 5.19**) and they are 2.1 cm tall, which is smaller than her examples.



Figure 5.19. MPM fragment A51961a/18046.

Another MPM example that is similar to Moraga's songbird example (2005:134) is A51959a/18046 (**Figure 5.20**). This fragment is similar to Moraga's example but different from A51961a/18046 regarding how many of the birds have three tail feathers, a different center color, a singular red wing feather, and a two-part beak that are different colors. This is unlike the two tail feathers and only red beaks for A51961a/18046.

As noted earlier, bird beak shape and body position may provide better clues to the types of birds the Nasca intended to represent. The tightly clustered birds in Figures 5.18 and 5.19 share beaks that are short and open (in contrast to the long, closed beaks typically associated with hummingbirds). These open-beaked birds are positioned vertically, as songbirds are when perched and singing. Future research could examine the hypothesis that clusters of songbirds were another important type of bird imagery for Nasca cross-knit loop decorations.



Figure 5.20. MPM fragment A51959a/18046.

This section summarized some of the results of my analysis of bird imagery, comparing the MPM collection to published interpretations of other textile depictions of birds. The large sample of 193 fragments of cross-knit looped bird items allowed me to develop a typology

based on bird size, beak, tail, and body position. I observed that vertically-positioned birds were more common in the MPM collection, but that horizontally-positioned birds were also present. I reviewed the question of whether the vertical position represented perching behavior while horizontal position represented flying or feeding. I suggested that beak forms could be usefully viewed as either long or short, and closed or open, noting that the long and closed form might represent hummingbirds, while the short and open form might represent some kind of songbird. I echoed the statements of others, noting that the use of color is very complex and may not be intended to represent the coloring of real birds, and that textile representations of birds are not well-suited to attempts at species-level identifications.

The large sample of birds in the MPM collection and their diversity facilitated the evaluation of trends summarized here. Many questions remain about why the Nasca chose birds rather than other types of fauna when representing the natural world in their cross-knit looped textiles. Future research on cross-knit loop items in other museum collections, and from provenienced and dated archaeological contexts, may contribute to a better understanding of this specialized textile form, its imagery, and its social contexts.

Conclusion

In this thesis, I endeavored to accomplish several tasks. One important task was inventorying the 650 fragments of Nasca cross-knit looped textiles at the MPM. During this process I was attentive to updating those aspects of collection maintenance that could enhance the preservation of the items in storage, and the accessibility of more detailed descriptions of the items associated with each catalog number. Appendix B includes information from the

museum documentation and my evaluations for the 650 MPM cross-knit looped fragments I inventoried and two additional items from the Logan Museum of Anthropology. Later studies with this collection of Nasca textiles can examine the three-dimensional anthropomorphic and ecological textiles I did not analyze further, including the geometric cross-knit looped bands, cross-knit looped bands which have ecological and some possible geometric imagery on them, and embroidered textiles which also have ecological imagery.

From the starting inventory of 650 items, I chose 331 fragments for further analysis, focusing on three-dimensional cross-knit looped items that could be thematically categorized as either anthropological or ecological in terms of their imagery. Appendix C and D provide detailed data on these items that can be referenced for future researchers. My analysis of the three-dimensional anthropomorphic and ecological textiles covered roughly half (50.9%) of the fragments I originally inventoried to be cross-knit looped.

My primary thesis goals were to expand documentation of the Nasca cross-knit looped textiles at the MPM and to explore and attempt to interpret their meanings, including questions concerning the social contexts in which they were made and used, and the choices in imagery. Thematically, I chose to focus on imagery and color, with special attention to how the integration of culture and ecology is expressed through these textiles. In this chapter, I compared my work with published studies of similar items and highlighted some of my results. In particular, the size and diversity of the MPM collection, and its comparison with others, allowed me to recognize some intriguing patterns. One of these concerns trophy heads, and that the facial decorations on this textile form of trophy head appear to vary between collections, raising questions about how these might represent social membership, regional

differences, or changes over time. Another concerns full-bodied human figures holding fans and batons, raising questions about whether these might represent real ritual performances and why the depiction of these human figures appears restricted to this particular textile form. A third concerns the importance of bird imagery as a third major category of iconography on cross-knit looped borders, and whether both hummingbirds and songbirds played an important symbolic role in the contexts where such items were made and used. Future research with additional collections and more provenienced items may prove useful in exploring these questions further.

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Appendix A: Museum Documentation

This appendix includes scans, copies, and photographs made of some of the Milwaukee Public Museum documentation I reviewed and referenced. I have blocked out all monetary evaluations in these documents at the request of the Museum.

Documents in this Appendix

- MPM Accession #10448 Card for A39194/10448 in this Thesis
- MPM First Accession #18046 Title of Transfer (Dated: 12/16/1960)
- MPM Second Accession #18046 Title of Transfer (Dated: 2/3/1961)
- MPM Accession #18046 Cards
- Assistant Curator of Anthropology Lee A. Parsons Letter to Dr. Junius Bird (Dated: 9/20/1960)
- Junius B. Bird "Classification and Itemized List" of Accession #18046
- MPM Accession #18046 Disposition Records
- MPM Accession #20517 "Categories of Materials Included, with Appraised Values" Document
- Letters Concerning MPM Accession #20517 Arrival and Donation (Dated: 8/16/1962 and 10/6/1964)
- Letter from Malcolm K. Whyte to MPM about Accession #20517 Loan (Dated: 10/29/1964)
- Letter from MPM Director Stephan F. Borhegyi to Malcolm K. Whyte in Response (Dated: 11/2/1964)
- Letter from MPM Director Stephan F. Borhegyi to Malcolm K. Whyte about Cataloging Accession #20517 (Dated: 12/11/1964)
- Examples of Artifact Drawings for Thesis Objects in MPM Catalog Book
- "The Fabulous Whyte Collection" *Lore* Magazine Article (Parsons 1961)
- Two Pages from "Peruvian Mortuary Art: The Malcolm K. Whyte Collection at Milwaukee" *Archaeology* Magazine Article (Parsons 1962)
- MPM Third Floor Mezzanine Floor Map
- MPM "Art and Technology: Weaving" and "Nazca Culture" Exhibit Sketches
- MPM "Art and Technology: Weaving" Artifact Record
- MPM "Nazca Culture" Case Artifacts Record
- Letter from Chief Conservator Laura Gorman to current MPM Curator of Ancient History Carter Lupton about Exhibit Renovation (Dated: 1/2/1991)

MPM Accession #10448 Card for A39194/10448 in this Thesis

MILWAUKEE PUBLIC MUSEUM
ACCESSION CARD

Acc. No. 10448
Number of Specimens 5
Locality Peru
From whom G. R. Schmidt
Anglo-S. Amer. Trust Co.
Street 49 Broadway
City New York

Received Oct 7 1931

By Purchase

Department Archeology

Cataloged 28 Jan 1932

Catalog No. 39194 - 39198

5 pieces of Peruvian
textile

Complete info from
vault
3/21/2000 TAA

MPM First Accession #18046 Title of Transfer (Dated: 12/16/1960)

Date December 16, 1960

No. _____

Accession No. 18046

MILWAUKEE PUBLIC MUSEUM
Milwaukee 3, Wisconsin

Name of Donor Mr. Malcolm K. Whyte

Address 4800 North Lake Drive

Milwaukee 17, Wisconsin

I hereby give, grant, and convey the items described below to the Milwaukee Public Museum to be administered in accordance with its established policies.

491 pieces, Pre-Columbian Peruvian pottery
(catalog numbers 50974 through 51481) *

293 pieces, Pre-Columbian Peruvian textiles
(catalog numbers 51482 through 51775) **

784 specimens

Total value

* Except catalog numbers 51000, 51007, 51024, 51071, 51101, 51141, 51154, 51162, 51173, 51226, and 51107 through 51113.

** Except catalog numbers 51522 and 51635a (51635b still on books).

The title of said property to remain in the Milwaukee Public Museum without reservations.

Signed by donor: Malcolm K. Whyte Signed by Museum Director: Stephen Borm

From INTERNAL REVENUE BULLETIN No. 16, April 18, 1955:

"Contributions to a museum exempt as an educational organization are deductible not only to the extent of the general limitation provided by section 170 (b) (1) of the 1954 Code, but also to the extent of the special limitation there provided."

MPM Second Accession #18046 Title of Transfer (Dated: 2/3/1961)

Date February 3, 1961

No. _____

Accession No. 18046

MILWAUKEE PUBLIC MUSEUM
Milwaukee 3, Wisconsin

Name of Donor ~~Mr. & Mrs.~~ Malcolm K. Whyte

Address 4800 North Lake Drive

Milwaukee 17, Wisconsin

I hereby give, grant, and convey the items described below to the Milwaukee Public Museum to be administered in accordance with its established policies.

394 pieces, Pre-Columbian Peruvian textiles

113 pieces, Pre-Columbian Peruvian featherwork

205 pieces, Pre-Columbian Peruvian miscellaneous

712 specimens (catalog numbers 51776 through 52487 and 52489, excepting number 52194)

ALSO

10 pieces, recent Peruvian ethnology
(catalog numbers 57119 through 57128)

722 total specimens

Total value

The title of said property to remain in the Milwaukee Public Museum without reservations.

Signed by donor: Malcolm K. Whyte Signed by Museum Director: [Signature]

From INTERNAL REVENUE BULLETIN No. 16, April 18, 1955:
...ational organization are deductible not only to the extent of the general limitation provided by section 170 (b) (1) of the 1954

MPM Accession #18046 Cards

MILWAUKEE PUBLIC MUSEUM ACCESSION CARD		MILWAUKEE PUBLIC MUSEUM ACCESSION CARD		MILWAUKEE PUBLIC MUSEUM ACCESSION CARD	
Acc. No.	18046	Acc. No.	18046	Acc. No.	18046
Received	May 1960	Received	May 1960	Received	May 1960
Classification	Ethnology	Classification	Archaeology	Classification	Archaeology
Number of Specimens	10	Number of Specimens	755	Number of Specimens	792
Locality	Uroyali River Basin, Peru	Locality	Peru (mostly south coast)	Locality	Peru (mostly south coast)
Cataloged	Jan. 2, 1961	Cataloged	Jan., 1961	Cataloged	Oct. - Dec. 1960
Catalog No.	57119 through 57123	Catalog No.	51776--52437 & 52439	Catalog No.	50974--51775
	Peru - post-1911-1912 Lombana area, Peru		Featherwork (ca. 100 pieces) Miscellaneous (ca. 200 pieces) Textiles (remainder)		Pottery (ca. 500 pieces) Textiles (remainder)
	This part of the Hyde collection donated in 1961.		This portion of the Hyde collection officially donated in 1961.		
From whom	Mr. Malcolm Hyde 4800 N. Lake Drive Whitefish Bay, Wis.	From whom	Mr. Malcolm Hyde 4800 N. Lake Drive Whitefish Bay, Wis.	From whom	Mr. Malcolm Hyde 4800 N. Lake Drive Whitefish Bay, Wis.
Street		Street		Street	
City		City		City	
By	(Gift, Exch., Purch., Coll., Made)	By	(Gift, Exch., Purch., Coll., Made)	By	(Gift, Exch., Purch., Coll., Made)

Assistant Curator of Anthropology Lee A. Parsons Letter to Dr. Junius Bird (Dated: 9/20/1960)

PARSONS
Curator I

Sept. 20, 1960

Dr. Junius Bird
American Museum of Natural History
New York, N. Y.

Dear Dr. Bird:

I am the person at the Milwaukee Museum who is studying and cataloguing the large collection of pottery and textiles, etc., from the south coast of Peru. I have the collection generally sorted, though there are many things I am eager to ask you when you are here the week of Oct. 20.

I am specifically writing you at this time to see if you have a copy of this new classification system for Nazca pottery by Rowe and Dawson ("Revista del Museo Regional de Ica", Vol. 9 #10, 1958?). At this point I don't know whether I should attempt to sort the Nazca according to the old Gayton and Kroeber scheme, or some more recent scheme. I have tried to acquire a copy of the above article (on loan) from Harvard, Yale and Columbia, but none seem to have it in their libraries. Would it be possible for you to loan me a copy? Or would you wish to make such precise sortings when you are here?

We will have the collection catalogued as far as the physical operation of numbering is concerned. I have also sorted the textiles as to general technique. Perhaps if you could forward a copy of a preferred classification system for the pottery I could get started on that before you arrive.

Let me know what you think.

Yours very truly,

Lee A. Parsons

Junius B. Bird "Classification and Itemized List" of Accession #18046

Accession # 18046

KEEP THIS COPY

mostly from Ica Valley, according to Sawyer

THE MALCOLM K. WHYTE COLLECTION OF PRE-COLUMBIAN PERUVIAN (LARGELY SOUTH COAST) MATERIALS DONATED TO THE MILWAUKEE PUBLIC MUSEUM IN 1960 and 1961
 Classification and Itemized List, with appraised evaluations by Dr. Junius B. Bird, Curator of South American Archeology at the American Museum of Natural History

<u>Total Collection as Appraised:</u>	<u>QUANTITY</u>	<u>EVALUATION</u>
1508 archeological specimens		
10 ethnological specimens		
<u>1518 Total specimens</u>	1518	
<i>10% of coll. not south coast (Central/Andean)</i>		
<u>Collection Donated to the Milwaukee Public Museum:</u>		
<i>(12 specimens have been withdrawn by the donor)</i>		
<u>1960 Donation:</u>		
784 specimens - <i>992 actual pieces</i>		
<u>1961 Donation:</u>		
722 specimens - <i>998</i>		
<u>1506 Total specimens</u>	1506	

Classification and Itemized List of the Whyte Collection (1960 and 1961 Donations)--(this list does not include the 12 withdrawn specimens):

<u>DESCRIPTION</u>	<u>QUANTITY</u>	<u>EVALUATION</u>
I. WHOLE, OR RESTORABLE, CERAMICS		
a) Paracas	38	87%
b) Nazca (A and B)	300	62%
c) Middle Period (Nazca Y, Huari-influenced, and Coast Tiahuanaco)	67	14%
d) Ica (Chincha)	48	10%
e) Inca	6	1%
f) Central Coast (Chancay--6 at \$175.50, and Other @19 at 681.50)	25	5%
g) Chimú	4	.06%
Total, Ceramics	486	\$
II. WHOLE AND FRAGMENTARY TEXTILES		
a) Paracas (?)	7	17%
b) Nazca A (Three dimensional needle-knit borders -- 48 at \$1,830.00 General --165 at 1,477.25)	213	31%
c) Nazca B (late Nazca)	27	4%
d) Middle Period (Nazca Y--Coast Tiahuanaco)	52	8%
e) Ica (Late Intermediate)	76	10%
f) Inca (Late)	106	} 20%
g) Post Conquest	14	
h) Central Coast	8	1%

continued

-2-

DESCRIPTION	QUANTITY	EVALUATION
(TEXTILES, continued)		
1) Unknown	135 20%	
j) slings	<u>49 7%</u>	
Total, Textiles	687	
III. FEATHERWORK	Total,	113
IV. MISCELLANEOUS		
a) one unique bundle of miniature carvings	1	
b) quipus	3	
c) sewing kits	3	
d) General	<u>203</u>	
Total, Miscellaneous	210	
V. ETHNOLOGY		
feather and bead work, Montana area	10	
Grand Total, Whyte Collection, donated to the Milwaukee Public Museum in 1960 and 1961 --	1506	
<p>Having personally gone through the Whyte Collection piece by piece, and having quoted estimated evaluations based upon my knowledge of the New York market in recent years, I agree that the above value totals are reasonable and in keeping with my appraisal of the collection.</p> <p style="text-align: center;"><i>Junius B. Bird</i></p> <p>Dr. Junius B. Bird, Sr. Curator of South American Archeology American Museum of Natural History New York, New York</p> <p>Date: <u>Feb 15 1961</u></p>		

MPM Accession #18046 Disposition Records

**MILWAUKEE PUBLIC MUSEUM
DISPOSITION RECORD**

X
----- Check here when removed from record books.

Department of Anthropology

Specimens bearing the following catalog numbers
have been withdrawn and returned to
donor, Malcolm Whyte, at his
request.

Catalog Classification: Archeology
Date Dec. 30, 1960 and
Jan. 2, 1961

Curator Robert Ritzenthaler

Cat. No.	Description	Accession 18046	Value
		1960:	
51000	· /		
51007	· /		
51024	· /		
51071	· /		
51101	· / Pre-Columbian		
51141	· / Peruvian pottery		
51154	· /		
51162	· /		
51173	· /		
51226	· /		
51522	· / Pre-Columbian		
51635a	· / Peruvian textiles		
		1961:	
52194	· / Pre-Columbian Peruvian feather work		

Accession # 18046

All items only say:
Withdrawn
(returned to donor)

This card must be deposited with the Director previous
to the removal of specimens from the building.
File by Department and Dates.

Letters Concerning MPM Accession #20517 Arrival and Donation (Dated: 8/16/1962 and 10/6/1964)

Aug. 16, 1962

Mr. Richard H. Giesecke
R.D. #2
Enon Valley, Pa.

Dear Mr. Giesecke:

The two wooden crates arrived safely yesterday. One carton of about six vessels was damaged, but the vessels are easily repairable.

We greatly appreciate your handling this, and getting this shipment here via commercial transportation. We are quite pleased with the collection (though it does not contain as many early period pieces as we expected).

Yours very truly,

Lee A. Parsons
Assistant Curator of Anthropology

Oct. 6, 1964

Mr. Richard H. Giesecke
R. D. # 2
Enon Valley, Pa.

Dear Mr. Giesecke:

We are enclosing an itemized list of the pre-Columbian Peruvian materials which we are holding at the museum, pending their purchase.* Dr. Lee A. Parsons, Associate Curator of Anthropology at this museum established the appraised values. These figures are for tax deduction purposes; the total could be realized on the market only if each piece were sold separately. The appraisal follows the standard used by Dr. Junius Bird of the American Museum of Natural History when he appraised the earlier Whyte collection in this museum. There ~~XXXX~~ is a total of 550 specimens in the present collection, which has a maximum appraised value of . Mr. Malcolm Whyte would like to offer for the purchase of this collection of 550 archaeological specimens from Peru. The collection will be donated to the Milwaukee Public Museum for exhibit and study purposes.

* (Collection received August 15, 1962.)

Letter from Malcolm K. Whyte to MPM about Accession #20517 Loan (Dated: 10/29/1964)

Dr. Parsons

LAW OFFICES
WHYTE, HIRSCHBOECK, MINAHAN, HARDING & HARLAND

2100 MARINE PLAZA
MILWAUKEE, WISCONSIN 53202
AREA CODE 414
TELEPHONE 271-8210

MALCOLM K. WHYTE
HERBERT C. HIRSCHBOECK
ROGER C. MINAHAN
VICTOR M. HARDING
ROBERT P. HARLAND
A. WILLIAM ASMUTH, JR.
REGINALD W. NELSON
MARTIN R. BROWNING
JOHN L. PALMER
HAROLD P. THOMPSON
RICHARD P. BUELLEBACH
RALPH O. SCHULTZ
EDWARD D. CLEVELAND
ROBERT D. LEMENSE

WALTER P. RYNKIEWICZ
ROBERT V. ABENDROTH
RICHARD K. SELL
JOHN J. BYRNE
JOHN P. MILLER
JOHN B. HAYDON
ALFRED A. HEON
NELSON H. WILD
RICHARD C. NINNEMAN
PAUL A. PARALSKI
JOHN E. THOMAS
RONALD E. BARRY
RICHARD D. SILBERMAN
G. HANS MOEDE III
FREDERICK A. MUTH, JR.
JOHN GALANIS
ALLAN E. IDING

October 29, 1964

Milwaukee Public Museum
818 W. Wisconsin Avenue
Milwaukee 3, Wisconsin

Attention: Dr. S. F. Borhegyi or Mr. Parsons

Dear Sirs:

There was delivered to you some months ago a box of Peruvian ceramics and textiles, which is my property.

I am writing this letter to make it clear what the situation is, namely that I have not decided the ultimate disposition of these items, but I am willing to leave them with you on loan for exhibition or otherwise, until I finally arrive at a decision. I anticipate it may be a year or so before I decide what to do with them.

In consideration of your keeping them on loan I presume you will take good care of them and keep them insured. I assume you will make a list of this material and if you do, I will appreciate your sending me a duplicate of it.

Sincerely yours,

Malcolm K. Whyte
Malcolm K. Whyte

mkw/snm

Letter from MPM Director Stephan F. Borhegyi to Malcolm K. Whyte in Response (Dated:
11/2/1964)

November 2, 1964

Mr. Malcolm K. Whyte
Whyte, Hirschboeck, Minahan, Harding & Harland
2100 Marine Plaza
Milwaukee, Wisconsin 53202

Dear Mr. Whyte:

This is to acknowledge your letter of October 29.

We thank you again for your kindness in loaning us, as of October 29,,
an additional Pre-Columbian Peruvian collection consisting of approxi-
mately 550 items:

234 Paracas, Nazca, Ica, Chinese, Mochica pottery pieces,
183 textile fragments
133 wood, shell, bone, gourds, feather and metal specimens.

They are, as of November 2, entered in our loan catalog and covered
by our insurance policy (catalog numbers 785 to 1335).

When you decide the ultimate disposition of these items, in the next
few years, we hope you will give serious consideration to donating them
to our Museum.

Thanking you again for your kindness in loaning us this fine collection
and for permitting us to use the specimens for exhibits and otherwise,
I am

Cordially,

SFB:R

Stephan F. Borhegyi, Director

P.S. We will send you the entire catalog list of the items you loaned,
in the next few weeks.

CC: Mr. Bauernfeind
✓ Dr. Parsons.

Xerox copies 2?

**Letter from MPM Director Stephan F. Borhegyi to Malcolm K. Whyte about Cataloging
Accession #20517 (Dated: 12/11/1964)**

December 11, 1964

Mr. Malcolm K. Whyte
Whyte, Hirschboeck, Minahan, Harding & Harland
2100 Marine Plaza
Milwaukee, Wisconsin 53202

Dear Mr. Whyte:

We have completed the cataloging of your Peruvian collection which has Loan Accession Number X-253, and the Loan Catalog numbers of 785 - 1126 and 1131 - 1300, inclusive. The total number of specimens is somewhat less than the original estimate because of the arbitrary way in which certain lots were grouped for cataloging (potsherds, miscellaneous shells, etc.), and the total evaluation came out slightly different in the final cataloging because of minor changes of opinion since the first estimate was made over two years ago. The comparative figures are as follows:

1962	550 estimated pieces
1964	512 pieces
1962	estimated value
1964	recorded value

I hope these changes will not inconvenience you too greatly.

Enclosed is a copy of the detailed report on your collection which was prepared by Dr. Lee Parsons.

Cordially,

Stephan F. Borhegyi, Director

SFB:R
Enc.

CC: Dr. Parsons ✓

P.S. I hope you understand that your Peruvian Collection, on loan to this Museum, was cataloged so that it will be covered by our insurance.

Examples of Artifact Drawings for Thesis Objects in MPM Catalog Book

COLLECTIONS OF THE
DEPARTMENT OF ANTHROPOLOGY, ARCHEOLOGY

MILWAUKEE PUBLIC MUSEUM 79

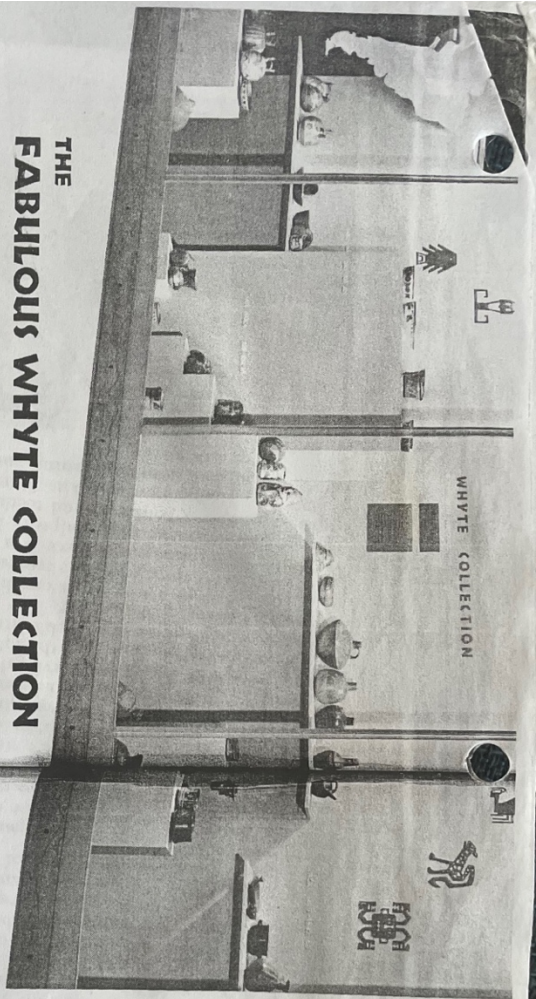
DATE OF ACQUISITION	CATALOG NUMBER	EXHIBITION NUMBER	QUANTITY	NAME AND DESCRIPTION OF OBJECT	MARK TRADE ETC.	WHERE COLLECTED	BY WHOM COLLECTED	FROM WHOM RECEIVED	CLASSIFICATION	VALUE	REMARKS
	51851	1882	2	red-brown beads - 2 diam - like being from something under hand		PERU	Ed. Leach	Melvin Ledyard	Gift		
	51852		3	glazed beads green, blue, white, red on shell with							
	51853		3	red							
	51854		6	green - red stripes							
	51855		2	red							
	51856		2	green from green of shell with							
	51857		1	white - half blue green							
	51858		15	multiple - half blue green							
	51859		4	very blue - 2.0 and over							
	51860		3	" " " "							
	51861		3	with surface - set of 3" wide							
	51862		1	red - surface smooth							
	51863		1	red - hard							
	51864		1	red							
	51865		1	reddish red							
	51866		2	red blue green large							
	51867		3	green							
	51868		1	green							
	51870		3	green							
	51871		2	partially green - half green half							
	51872		1	dark light green only							
	51873		1	essentially green							
	51874		1	dark green							
	51875		1	dark blue							

COLLECTIONS OF THE
DEPARTMENT OF ANTHROPOLOGY, ARCHEOLOGY

MILWAUKEE PUBLIC MUSEUM 74

DATE OF ACQUISITION	CATALOG NUMBER	EXHIBITION NUMBER	QUANTITY	NAME AND DESCRIPTION OF OBJECT	MARK TRADE ETC.	WHERE COLLECTED	BY WHOM COLLECTED	FROM WHOM RECEIVED	CLASSIFICATION	VALUE	REMARKS
	51820	1896	2	red bead - flattened to underbody		PERU	Ed. Leach	Melvin Ledyard	Gift		
	51821		1	flattening bead - 1/2" wide							
	51822		3	blue (dark) bead - flattened to underbody							
	51823		1	1/2" bead - yellow & blue							
	51830		1	needle mark piece							
	51831		1	beaded necklace							
	51832		1	small beads - knot beads							
	51833		1								
	51834		1								
	51835		1								
	51836		1								
	51837		1								
	51838		1								
	51839		1								
	51840		1								
	51841		1								
	51842		1								
	51843		1								
	51844		1								
	51845		1								
	51846		1								
	51847		1								
	51848		1								
	51849		1								
	51850		1								

"The Fabulous Whyte Collection" Lore Magazine Article (Parsons 1961)



1 view
 Summer 1961
 A 1806
 feather robes, sashes, and shirts testify to the remarkable state of preservation of these materials. In pre-Columbian times leathers from tropical birds were imported and painstakingly tied to a loose plain weave backing to produce these beautiful featherwork garments.

The Whyte collection consists of 486 whole ceramic pieces, 687 woven fabrics, 113 examples of featherwork, and over 200 miscellaneous items, including wood, stone, shell, bone, and metal objects. The time periods represented range from Paracas (first millennium B.C.) through Nazca, to Inca (first century before the Spanish Conquest in 1532).

In addition to being representative of known south coast materials, the Whyte collection contains some unusual, as well as some unique, pieces. In ceramics, the fact that there are some thirty-five early period Paracas vessels makes the collection outstanding in itself. Pottery from this period is not plentiful. Blackware jars with incised and post-fire painted designs are characteristic of the Paracas culture.

THE FABULOUS WHYTE COLLECTION

ILLUSTRATIONS, M.P.M. FIRST FLOOR CONCOURSE EXHIBIT
 by LEE A. PARSONS, Assistant Curator, Anthropology

ONE of the largest collections of south coast Peruvian archaeological treasure ever to reach this country was recently purchased for the Milwaukee Public Museum by Malcolm K. Whyte of Whitefish Bay. About fifteen hundred catalogue entries (but about two thousand actual specimens) comprise the total collection which has been appraised at more than forty thousand dollars. The collection represents a full range of materials, time periods, and culture changes of the south coast of Peru.

The underground tombs of the whole coastal area of Peru are noted for their yield of pottery, textiles, and featherwork of the highest technical and aesthetic merit. Pre-Columbian Peruvian potters and weavers have seldom, if ever, been surpassed in quality and variety of output. Among the several distinct cultural and stylistic regions of the Peruvian coast, the southern sector is known for some of the most elaborate pottery in respect to variety of colors, thinness, regularity, and complexity of design. This superb ceramic art was created without benefit of the wheel.

Also, the south coast area is one of the very few localities of the world where perishable items such as leathers or cotton and wool fabrics could have been preserved for so many centuries. Unusual preservation of such materials is due to the exceedingly arid, desert climate. From careful study of the thousands of textile pieces recovered from coastal tombs, we know that the variety and complexity of ancient Peruvian hand-weaving techniques has never been surpassed. Many of the fabrics can not be reproduced even on modern mechanical looms. The bright colors in

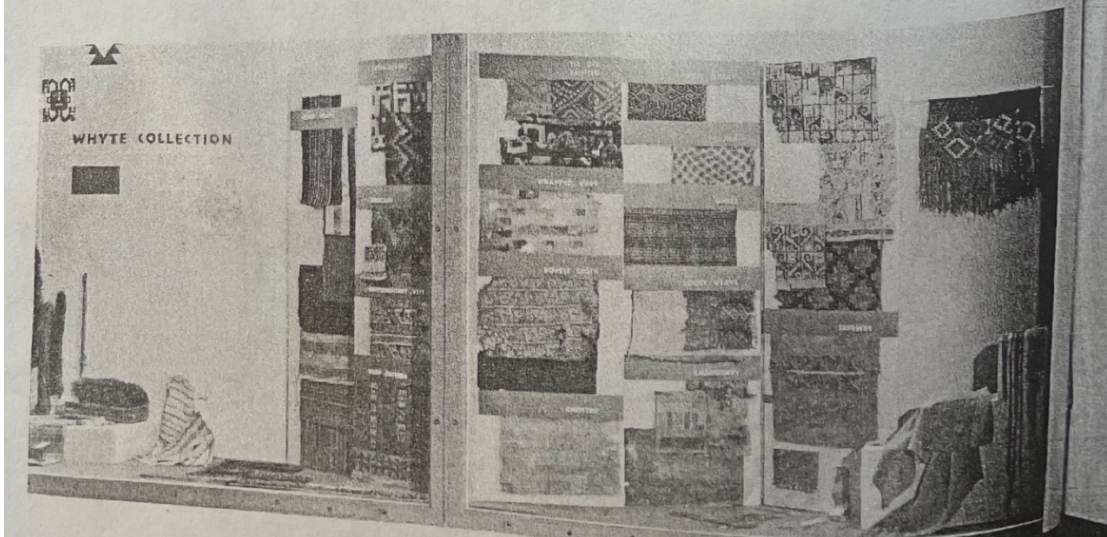


continued

The collection contains possibly the largest (about eighteen inches high) and the smallest (about one inch high) known ceramic figurines from the south coast. In musical instruments, there is an unusually large pottery drum. The mouth of the ceramic resonating chamber originally had been covered with a skin diaphragm. There is also an unusually large size set of clay pan-pipes, about two feet long. A rather unique feature is preserved on one of the typical globular Nazca polychrome jars with double spouts. The narrow openings of these spouts are fitted with the original cotton stoppers! This must represent, though hitherto unreported, a regular practice on the dry Peruvian coast where evaporation of liquids would have been a problem.

By way of example of the large and complete range of textiles in the collection, we were able to completely clothe a manikin for a recent exhibition of the Whyte collection, in garments of the late Nazca period, some one thousand years before the present. Visitors were amazed at the freshness and beauty of this costume.

Although this list could be extended considerably, I will describe one last unique find in the collection. While cataloguing miscellaneous articles, we came to an unimposing little textile bundle that apparently contained a few small lumps of nondescript material. Showing through a tear in the package was a nice egg-shaped ceramic whistle. Upon investigating the remainder of the contents, nothing very exciting was anticipated. However, the unwrapping of the remaining objects resulted in the important discovery of a number of unique pre-Columbian miniature sculptural carvings! The association of the carvings with the Nazca ceramic piece and the fabric will permit good dating of the group. Included is a remarkable little one-and-three-quarter inch emaciated human effigy stone carving. The ribs and vertebrae are exposed, and the figure grasps a whistle in one hand and a trophy head in the other. Another tiny stone sculpture represents the head and neck of a similarly emaciated llama. A third piece is a naturalistic portrayal of a whole llama. The fourth unusual sculpture is a small wooden human head with delicately inlaid bone eyes and teeth. This bundle and its contents remind one of "medicine man" kits found in historic cultures. Perhaps this material had a similar meaning and use in ancient Peru.



Two Pages from "Peruvian Mortuary Art: The Malcolm K. Whyte Collection at Milwaukee"
Archaeology Magazine Article (Parsons 1962)

PERUVIAN MORTUARY ART:

THE MALCOLM K. WHYTE COLLECTION AT MILWAUKEE

BY LEE A. PARSONS

ON THE COVER:
EFFIGY VESSEL, COASTAL TIAHUANACO. Ca. A.D. 700-1100.
An exquisitely modeled and polished vessel. The bird seems to be eating a crayfish. The vessel is painted in five harmonious shades. Height, 7½ inches.



RECENTLY A LARGE GROUP of Precolumbian materials from Peru was generously donated to the Milwaukee Public Museum by a local resident, Mr. Malcolm K. Whyte. The collection primarily represents the south coast region and comprises nearly the full range of materials, time periods and culture changes known for that region. Unfortunately there is no documentation, so that identification has had to depend upon similar pieces of known provenience in other collections. On this basis, the evidence shows that the collection originated for the most part in the Ica Valley. We are fortunate in having a relatively unsorted assemblage of grave offerings, which includes pieces of lesser as well as of finer quality. The materials represented are ceramics, textiles and feather work, as well as objects of wood, stone, shell, bone, gourd and

metal. The time span represented extends from the first millennium B.C. through the Spanish Conquest in the sixteenth century. The culture changes include phases called Paracas, Nazca, Coastal Tiahuanaco, Chincha and Inca. The pottery and textiles, except for one or two gaps in the earlier periods, demonstrate the gradual development, in terms of technique, style and subject matter, through this entire time range.

THROUGHOUT THE WHOLE COASTAL AREA of Peru the graves are noted for mortuary art of the highest technical and aesthetic merit. Precolumbian Peruvian pottery, for example, excelled in both quality and variety. Among the several distinct cultural and stylistic regions of the Peruvian coast, the southern sector is known for pottery which is outstanding in variety of

continued



TWO NAZCA BOWLS (*left*). Ca. A.D. 300-700. The bowl above (diameter 8 inches) is shallow and round-bottomed. The motifs painted on the inside (red and dark brown on white) are characteristic of Nazca A, though their organization here is unusual. The vessel below is probably Nazca B. It is a low, round-bottomed bowl with widely flaring sides. The design is simple, with festoon forms painted in red on a white background.

THREE BOTTLES, EARLY NAZCA. Ca. A.D. 100-200. The two gourd-shaped vessels with double spout and bridge, at the left, are of the type which follows the Proto-Nazca period. The larger (7 inches high) has only three colors, the smaller has five. The cap-like bulges on the tops and the relatively flattened bases differentiate them from later Nazca vessels. The double-spouted bottle on the right (bridge missing) is very early Nazca A. The shape seems to represent a globular bottle resting inside a low bowl, or perhaps a basket. The painted hand is a distinctive Early Nazca motif, though unusual on this type of vessel.

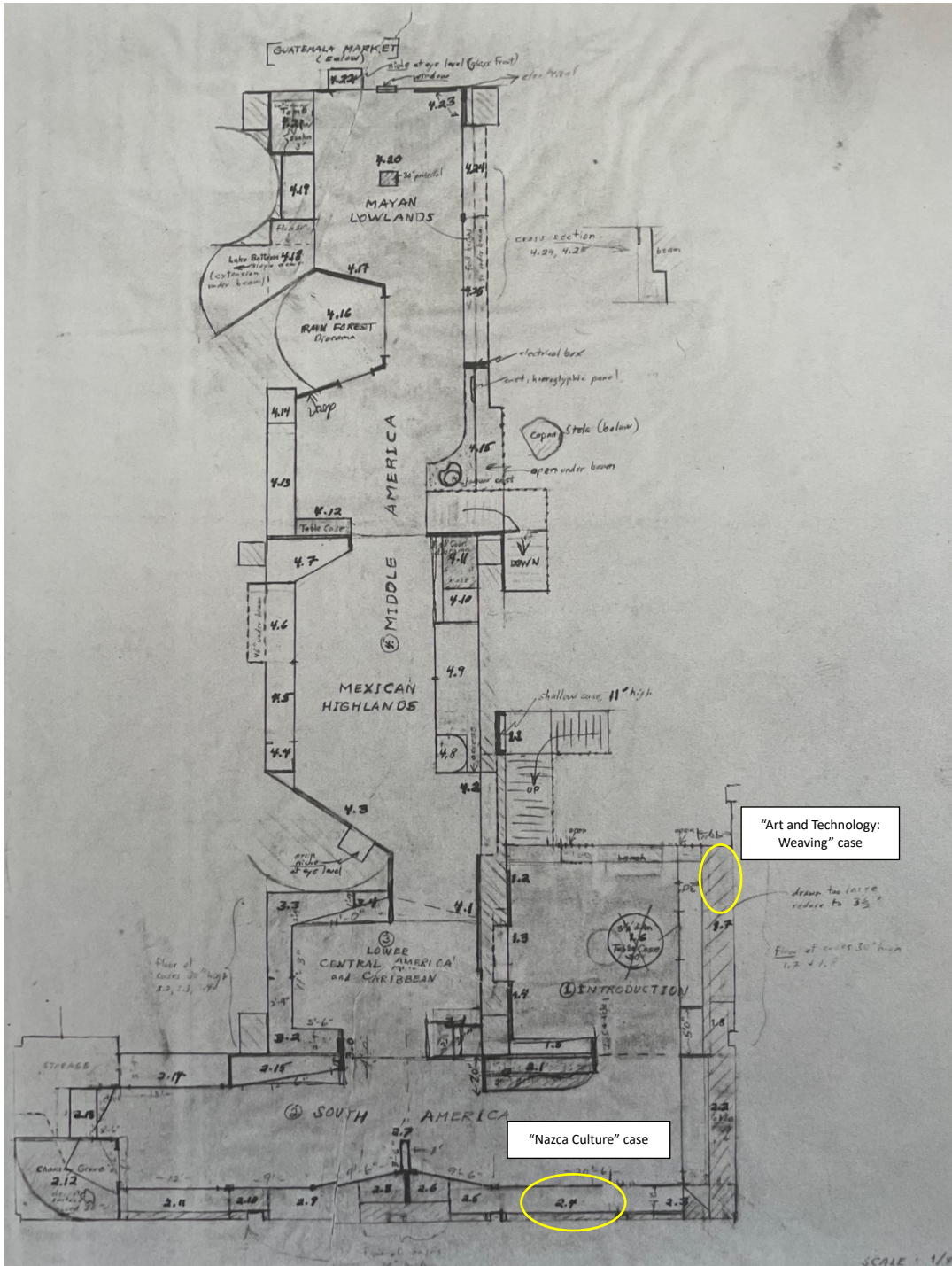


PAINTED CLOTH AND BOWL, NAZCA. Ca. A.D. 300-700. The textile fragment is painted with colors and design similar to those of Nazca pottery. It has been suggested that some painted ceramic designs were derived from textile patterns. These two specimens demonstrate the use of one art style in two mediums. The highly polished Late Nazca A bowl is decorated in eight colors. Height of bowl, 4 inches.

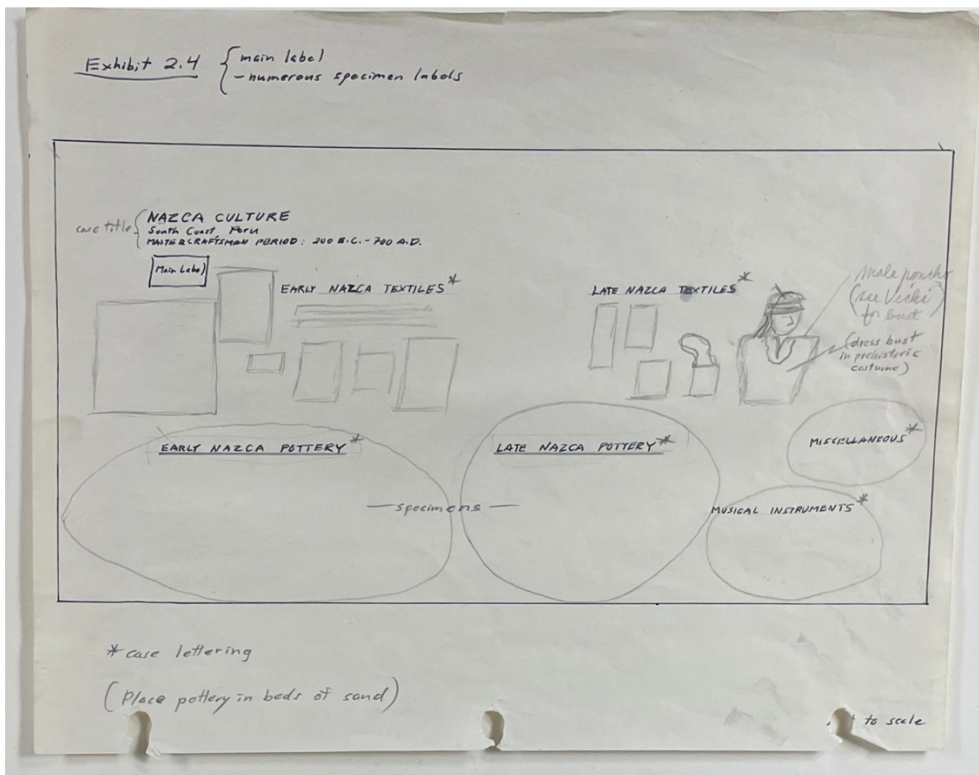
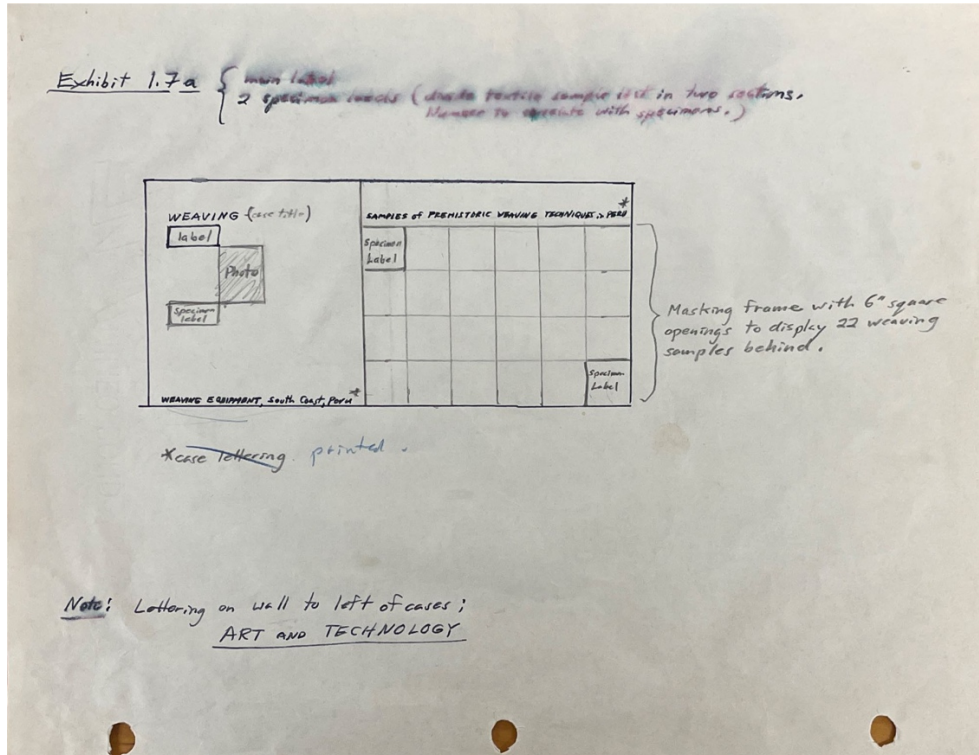


BOTTLE WITH ORIGINAL STOPPERS, NAZCA A. Ca. A.D. 300-500. Though this typical Nazca A globular vessel with double spout and bridge is not out of the ordinary, the preservation of the original pair of cotton stoppers attached by a cord makes it unique. Height, 7½ inches.

MPM Third Floor Mezzanine Floor Map



MPM "Art and Technology: Weaving" and "Nazca Culture" Exhibit Sketches



MPM "Art and Technology: Weaving" Artifact Record

67			
AREA	Pre-Columbian Hall, Mezzanine S.C.M		
CASE	Art and Technology - Weaving, South Coast, Peru 1-7a		
EXHIBIT DATE	1973 -74	ROTATION DATE	
LIGHTING 1977	spot	LIGHTING CHANGES	N/A
CATALOGUE NUMBER	A. Description, Construction, Fiber. B. Exhibit Technique, Mounting. C. Alternative Specimens.		REMounting NECESSARY?
	<p>All textiles (1-19) are wrapped around a 1/2" board & mounted to the wall. There are signs of stress & fiber breakage at the corners. Many pieces are overlapping, hence I suspect there is differential fading. Identification numbers have been mounted directly on several pieces as well.</p>		see note ←
1) <u>51559C</u> 18046	A) Needle-knit border w/ black cloth, plain weave, #1 C)		
2) <u>51540</u> 18046	A) Painted cloth #3 C)		
3) <u>51572</u> 18046	A) Patchwork - tie dye #4 C)		
4) <u>52167C</u> 18046	A) Twined lace #5 C)		
5) <u>52166d</u> 18046	A) Weft stripe gauze weave #6 C)		
6) <u>52162</u> 18046	A) loose plain weave with embroidered border #7 C)		
7) <u>52163a</u> 18046	A) loose plain weave w/ knotted band #8 C)		
8) <u>52159</u> 18046	A) Netting, #9 C)		
9) <u>52113</u> 18046	A) Embroidered panel on plain weave C)		

MPM "Nazca Culture" Case Artifacts Record

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73

AREA	Pre-Columbian Hall, Mezzanine SCM		
CASE	Nazca case # 2.4B		
EXHIBIT DATE	1973-74	ROTATION DATE	
LIGHTING 1977	spot	LIGHTING CHANGES	N/A
CATALOGUE NUMBER	A. Description, Construction, Fiber. B. Exhibit Technique, Mounting. C. Alternative Specimens.		RECOUNTING NECESSARY?
1) <u>51559</u> 18046 <u>51954</u> 18046	A) Mantle (black) with needle-knit border one attached, one separate #1 B) Probably pinned to wall C)		1) yes
2) <u>51961c</u> 18046	A) Needle-knit fragment, miniature birds #2 B) Hung <u>over</u> nails projecting from wall C)		2) no
3) <u>51482</u> 18046 <u>51992b</u> 18046 <u>51560b</u> 18046	A) Two large blue mantles with needle knit borders #3 B) Folded and mounted on wall, question as to how it is held up there. C)		3) check for nails
4) <u>51892.92</u> 18046	A) Pair of needle-knit heads #4 B) Probably nailed to wall? C)		4) check on nails
5) <u>51822b</u> 18046	A) Border of embroidered birds, flowers, #5 B) Flat against wall, nailed. C)		5) yes
6) <u>51548</u> 18046	A) Plain weave cloth with embroidered flowers #6 B) flat against wall, C)		6) check mounting
7) <u>55020</u> 205-17	A) Kerchief with embroidered bands #7 B) Flat against wall C)		7) check mounting
8) <u>52099</u> 18046	A) loose plain weave (white) - wrapped warp design B) Flat against wall C)		8) check mounting

Letter from Laura Gorman to current MPM Emeritus Curator of Ancient History Carter Lupton
about Exhibit Renovation (Dated: 1/2/1991)

Memo

To: Carter Lupton
From: Laura Gorman
RE: 3rd floor mezz
2 January, 1991

The following are my recommendations for improvements which I would like to see made on the 3rd floor mezz if the cases are opened to install new photo panels. I am convinced that these are not too difficult to accomplish in a short time, provided that we do some advance planning and preparation.

- remove the white raised numbers attached to the objects. This practice suggests a rather cavalier approach to the objects. Does anyone know whether these are glued on?
- remove corn cobs and kernels. This material is a potential food supply for insects and should not be used in conjunction with collections on display. Perhaps Exhibits can come up with a convincing artificial substitute if you want to keep them as a prop. (On the other hand, does every metate have to be shown with corn on it?)
- several stirrup etc. vessels are currently suspended by string. This practice assumes faith in both the structural stability of the objects and of the string/hook. Personally, my faith is limited.
- remove the sand/gravel mixture from all of the cases. There is nothing to be said in favor of the use of this material (or wood chips, cork etc, etc.) in exhibit cases. It creates dirt and dust, it is abrasive, it camouflages visual evidence of insect activity. It doesn't even look good-- many of the objects are visually lost on it (in my opinion). To add insult to injury, it has been used as a sort of mounting medium here-- to prop objects up. Textiles etc. are laid directly on it! I strongly recommend that it be removed, and that we begin a policy of removing similar materials from cases throughout the museum whenever possible, and discontinue the practice in upcoming exhibits (I hope none is planned for TTT?) For the same reasons, use of the bricks in these cases is frowned upon-- I suppose they can be used as props, but they are too abrasive to serve as pedestals or supports for the objects. Without sounding like an alarmist, it should also be noted that in the case of earth tremors or worse, heavy props are undesirable in cases with fragile items like ceramics.
- review light levels in all cases and adjust as needed.
- remove all textiles, featherwork and organic materials (bone, wood, human remains) from the main cases and display them separately. The light level required by these objects is incompatible with those in the main cases. Many are also stapled to vertical walls. It seems to me that the wooden, horizontal, counter style cases would be perfect for the display of these materials-- they could be laid flat or on a slight incline, and the cases could be lit from without at the proper levels. The intricacy of these objects would also be better appreciated from closer up. In any case, the textiles etc. that are currently up cannot remain up.
- clearly, a lot of remounting is required, however not all need be attacked at once. For example, the figurines currently glued to walls could be detached in groups and properly mounted as groups on portable panels which could then be easily reinstalled when ready. If we had a supply of plexi rings of various sizes, we would be able to stabilize many of the vessels as we go. Without getting into complicated mounting, we could still make

as a unit

-2-

significant improvements.

I am attracted to the idea of upgrading the display conditions for this area because it is easily manageable-- it can be closed off easily, most of the objects are inorganic, it is not too large-- and I feel we could make a notable improvement with less effort than you might suppose. I am willing to make myself available for this project, and hope you will consider these recommendations. It seems to me an avoidance of responsibility to wait for major reinstallations of galleries to achieve state-of-the-art exhibit conditions, when significant upgrading can be accomplished on a more "spontaneous" basis.

Appendix B: Nasca Cross-Knit Looping Data Set Documentation Information

This appendix includes tables for the four Nasca cross-knit looping textile types in the MPM collection and one type in the Logan Museum of Anthropology at Beloit College collection. The tables incorporate the textile's catalog and accession numbers, the number of fragments, what elements they have, its time period (see Table 2.1), the donor, and the dates they were cataloged and accessioned. This information was derived from and based on the formatting of the MPM documentation (Catalog Books, Entry Cards, Drawer Lists, EMu collection database, exhibit notes, pers. comm. with museum personnel), Logan Museum of Anthropology documentation (online database record and drawer sheets, pers. comm. with museum personnel), and my determinations. My analysis includes 192 fragments from the MPM three-dimensional ecological category and 139 fragments from the MPM three-dimensional anthropomorphic category. I additionally analyzed 2 fragments from the three-dimensional ecological category from the Logan Museum of Anthropology.

Cross-Knit Looped 3-Dimensional Ecological (MPM)							
Cat. #	Acc. #	Count	Elements	Time Period	Donor	Cataloged	Accessioned
A39194	10448	5	Frame, plaster, bands, birds	Nasca	G.R. Schmidt	January 28, 1932	January 28, 1932
A51559a-d	18046	4	Bands, cloth, birds, flowers	Nasca A	Malcolm K. Whyte	October 3, 1960	October 3, 1960
A51955a-b	18046	2	Bands, birds	Nasca A	Malcolm K. Whyte	October 21, 1961	October 1961
A51956a-b	18046	2	Bands, birds	Nasca A	Malcolm K. Whyte	October 21, 1961	October 1961
A51958a-o	18046	14	Bands, birds, flowers	Nasca A	Malcolm K. Whyte	October 21, 1961	October 1961
A51959a-d	18046	3	Bands, birds, fringe	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A51960a-c	18046	3	Bands, birds	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A51961a-c	18046	3	Bands, birds	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961

A51965	18046	2	Band, tabs, possible bird tails	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A51968a-c	18046	4	Bands, bird heads, fringe	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A51969	18046	1	Band, bird heads, fringe	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A51980	18046	1	Band, geometric or parts of bird body over band, bird	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A51985a-h	18046	15	Bands, birds, flowers, tabs	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A52169	18046	40-50	Birds, potentially other elements	Southern Coastal Peruvian culture	Malcolm K. Whyte	October 25, 1961	October 1961
A54859	20517	136	Bands, birds	Southern Coastal Peruvian culture	Malcolm K. Whyte	January 10, 1967	January 10 (or 16), 1967
A54861	20517	1	Band, bird	Southern Coastal Peruvian culture	Malcolm K. Whyte	January 10, 1967	January 10, 1967
A54880	20517	4	Cloth, bands, birds	Nasca	Malcolm K. Whyte	January 11, 1967	January 11, 1967
A54881	20517	1	Cloth, band, birds?	Nasca	Malcolm K. Whyte	January 11, 1967	January 11, 1967

Cross-Knit Looped Ecological Bands (MPM)							
Cat. #	Acc. #	Count	Elements	Time Period	Donor	Cataloged	Accessioned
Unlabeled	18046?	6	Fringe, band that possibly has birds, tabs that have possibly geometric shapes	Nasca A	Malcolm K. Whyte?	Uncertain	Uncertain
A51191e	18046	47	Ecological bands/tabs, detached tabs, detached plain weave cloth	Nasca A	Malcolm K. Whyte	September 7, 1960	September 8, 1960
A51557a-d	18046	6	Plain weave cloth, birds on band, geometric or birds on tabs	Nasca A	Malcolm K. Whyte	October 3, 1960	October 3, 1960
A51560a-d	18046	4	Plain weave cloth, bird or geometric band, tabs, fringe	Nasca A	Malcolm K. Whyte	October 3, 1960	October 3, 1960
A51787	18046	1	Band, flowers, birds	Southern Coastal Peruvian culture	Malcolm K. Whyte	1961 (October 14 was crossed)	1961

						out before this)	
A51946a-f	18046	10	Cloth remnants, bands that have birds on them, bean tabs (51946f has staples for the label)	Nasca A	Malcolm K. Whyte	October 21, 1961	October 1961
A51947a-f	18046	8	Fringe, bands that have possible birds on them, bean tabs	Nasca A	Malcolm K. Whyte	October 21, 1961	October 1961
A51948a-c	18046	4	Fringe, bands that probably have birds on them, bean tabs	Nasca A	Malcolm K. Whyte	October 21, 1961	October 1961
Unlabeled (maybe from A51947 or A51948)	18046?	1	Bean tab	Nazca A	Malcolm K. Whyte?	Uncertain	Uncertain
A51949a-f	18046	10	Maybe flowers and birds on band, geometric tabs, fringe	Nasca A	Malcolm K. Whyte	October 21, 1961	October 1961
A51954a-f	18046	11	Birds on band, geometric tabs, some tabs are maybe two three-dimensional flowers or sprouts and one three-dimensional bird head, fringe	Nasca A	Malcolm K. Whyte	October 21, 1961	October 1961
A51963	18046	2	Maybe flowers and birds on band, tabs, plain weave backing	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A51964	18046	1	Band, geometric/birds (unsure), tabs	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A51965	18046	1	Band, geometric/flowers/birds?	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A51977a-b	18046	2	Band (flowers, birds), tabs (geometric), fringe	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A51979	18046	1	Band, possible ecological or geometric shapes on it, bean tabs, one bird head tab	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A51981	18046	1	Birds or geometric band, tabs, fringe	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A51982	18046	1	Band, geometric or parts of bird body over band	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A51983a-e	18046	9	Flowers, birds on band, bean tabs	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A51984a-b	18046	2	Birds on band, tabs that are floral or geometric, fringe	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961

A51986a-b	18046	2	Birds on band, birds or geometric on tabs	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A54861	20517	7	Bands that possibly have birds, bean tabs, possible geometric tabs, fringe	Southern Coastal Peruvian culture	Malcolm K. Whyte	January 10, 1967	January 10, 1967

Cross-Knit Looped 3-Dimensional Anthropomorphic (MPM)							
Cat. #	Acc. #	Count	Elements	Time Period	Donor	Cataloged	Accessioned
A51191e	18046	48	Trophy heads (one might have either arms or a head), ecological bands/tabs, plain weave cloth, other textile	Nasca A	Malcolm K. Whyte	September 7, 1960	September 8, 1960
A51831-A51945	18046	114	Trophy heads	Nasca A	Malcolm K. Whyte	October 24, 1961	1961
A51957	18046	24	Bands, people, fans, batons or staffs, unknown shapes	Nasca A	Malcolm K. Whyte	October 21, 1961	October 1961
A54859	20517	1	Person, batons or staffs	Southern Coastal Peruvian culture	Malcolm K. Whyte	January 10, 1967	January 10 (or 16), 1967

Cross-Knit Looped Geometric (MPM)							
Cat. #	Acc. #	Count	Elements	Time Period	Donor	Cataloged	Accessioned
A51482	18046	1	Cloth (the geometric cross-knit looped band A51992b/18046 is attached to it on display)	Nasca A	Malcolm K. Whyte	September 28, 1960	September 28, 1960
A51558a-b	18046	2	Cloth, geometric bands, fringe	Nasca A	Malcolm K. Whyte	October 3, 1960	October 3, 1960
A51950	18046	1	Geometric band and tabs, fringe	Nasca A	Malcolm K. Whyte	October 21, 1961	October 1961
A51951a-b	18046	2	Fringe, geometric tabs and band	Nasca A	Malcolm K. Whyte	October 21, 1961	October 1961
A51952a-b	18046	2	Fringe, geometric tabs and band	Nasca A	Malcolm K. Whyte	October 21, 1961	October 1961
A51953a-c	18046	3	Cloth, fringe, geometric tabs and band	Nasca A	Malcolm K. Whyte	October 21, 1961	October 1961
Unlabeled (most likely from	18046?	4	Fringe, geometric tabs and band	Nazca A	Malcolm K. Whyte?	Uncertain	Uncertain

A51951, A51952, or A51953)							
A51962	18046	1	Potentially cross-knit looped edge, rest does not seem to be cross-knit looped, geometric section, maybe tabs, fringe	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A51966a-b	18046	2	Geometric band, tabs	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A51967a-b	18046	2	Geometric band, tabs, fringe	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A51970a-c	18046	3	Geometric band, fringe, tabs, plain weave cloth remnants	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A51971a-e	18046	5	Fringe, geometric bands, tabs, plain cloth remnants	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A51972	18046	1	Fringe, band or tabs, possible threads from a plain cloth, not sure if any cross-knit looping on this, but it looks like the edge of pieces like 51971a-e and 51987a-f	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A51973	18046	1	Geometric band, tabs, fringe	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A51974	18046	1	Geometric band, tabs, fringe	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A51975	18046	1	Geometric band and tabs, fringe	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A51976a-b	18046	2	Geometric band, tabs, fringe	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A51978	18046	4	Geometric bands, fringe	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A51987a-f	18046	7	Fringe, geometric bands (possibly could be flowers or birds but unable to determine), tabs, remnants of plain cloth	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A51990a-b	18046	2	Band, geometric	Southern Coastal Peruvian culture	Malcolm K. Whyte	October 24, 1961	October 1961

A51992a-c	18046	9	Geometric	Nasca A	Malcolm K. Whyte	October 24, 1961	October 1961
A52168	18046	6	Plain weave cloth, geometric bands and tabs, fringe	Southern Coastal Peruvian culture	Malcolm K. Whyte	October 25, 1961	October 1961
A54861	20517	13	Bands, fringe, geometric tabs, possible geometric panel	Southern Coastal Peruvian culture	Malcolm K. Whyte	January 10, 1967	January 10, 1967

Cross-Knit Looped 3-Dimensional Ecological (Logan Museum of Anthropology)						
Catalog #	Count	Elements	Time Period	Donor	Cataloged	Accessioned
2008.43.001	1	Bird, flowers	Paracas-Nasca	"Found in Collection," thought to be Zim	2004-2005	2008
2008.43.002	1	Band, bird, flowers	Paracas-Nasca	"Found in Collection," thought to be Zim	2004-2005	2008

Appendix C: Ecological-Themed Data

This appendix provides the data I gathered for all objects that I analyzed which were three-dimensional cross-knit looped flowers and birds. These objects were from three accession numbers (10448, 18046, and 20517). Object A39194/10448 was the only object provided from G.R. Schmidt. Every other object in the MPM collection was from Malcolm K. Whyte.

Textiles in this Appendix

- A39194/10448
- A51559a-d/18046
- A51955a-b/18046
- A51956a-b/18046
- A51958b-o/18046
- A51960a-b/18046
- A51961a-c/18046
- A51968a-c/18046
- A51985a-h/18046
- A54859/20517
- A54880/20517

A39194/10448

Object Type: Cross-knit looped border, framed

Culture: Nasca

Count: 5

Seller: G.R. Schmidt

Cataloged: January 28, 1932

Accessioned: January 28, 1932

Sources consulted: MPM Catalog Book (Book 9, page 168), MPM Archaeology Entry Card

Technique: Cross-knit looped

Category: Ecological

Material: Plaster, wood frame, metal, textile

Elements: Birds, band

Structure: 6 rows, 11 stitches/1 cm (band); 10 rows, 9 stitches/1 cm (heads); 4 rows, 14 stitches/1 cm (tails)

Measurements: Band length (circumference): 69 cm; bird height: 5.3 cm

Description: The Catalog Book and Accession Card describe the object as a yoke. The Accession Card indicates the object is framed, the Catalog Book does not. This textile was probably framed after it came to the museum since the museum catalog/accession # are on the tag, attached with a metal wire, inside the frame. I do not think the textile was necessarily a yoke and instead the separate pieces were organized into a circular shape. One section indicated in my labeled picture shows the birds placed backwards in the frame. The frame is heavy. I am not sure if the piece was hung on display in an exhibit at some point. Little textile particles can be seen on the cream surface of the mounting substrate. When looking at the object at an angle, you can see that there is dust or a film on the inside of the glass where the textile touches it. The mounting substrate is plaster and to remove it, it would require breaking the glass front (Scher Thomae pers. comm.).

Bird Type	Times	Face and Breast	Abdomen	Beak	Eye	Back of Head and Body	Tail Feathers
1	4x	Cream, dark mustard, pink	Dark blue, pink	N/A	Pink, dark blue	Dark blue, cream, mustard yellow	Dark teal, pink, cream, dark blue
2	5x	Dark blue, mustard yellow, deep purple	Deep purple, hot pink, pale green	N/A	Green, black-navy	Pink, mustard yellow, dark blue	Pink, green, pale green, deep purple
3	4x	Gold	Gold, deep purple	Pink	Hot pink, black-navy	Green, pale green, dark blue	Green, deep purple
4	3x	Pink	Pink, deep blue	N/A	Green, deep purple	Pink, deep purples, green	Navy, deep blue
5	3x	Gold, green, deep purple, deep blue	Deep blue, gold, pink, mustard yellow	N/A	Hot pink, deep purple	Green, deep purple, pink	Deep blue, mustard yellow, deep purple
6	4x	Brown, gold	Gold, dark teal, pink	Gold	Pink, deep purple	Dark teal, pink	Dark teal, pink
7	4x	Gold	Gold, pink	N/A	Gold, dark blue, green	Green, pink	Gold, dark blue, pink
8	4x	Gold, pink	Pink, dark blue	N/A	Pink, dark blue-black	Dark blue, golds, green	Gold, deep green, pink
9	4x	Gold	Gold, pink	Deep purple	Golds, deep purple, pink	Dark blue, gold	Dark blue, pink, deep purple
10	4x	Gold	Gold, dark teal, pink	Gold	Dark teal, deep purple, gold	Golds, blue-grey, dark teal	Dark teal
11	3x	Golds, cream	Gold, pink	N/A	Pink, green, possibly dark teal	Golds, cream, green, pink	Dark teal, gold, pink

Band color: pink

Pattern starting from obverse lower proper right corner, moving clockwise:

1—2—3—4—5—6—7—8—9—10—11?—1—2—3—4—5—6—7—8—9—10—disconnect—2?—disconnect—3—4—disconnect—5—6—7—8—9—10—11—1—2—disconnect—3—2—1—disconnect—6—7—8—9—10?—11?



Obverse with paper labels indicating bird types and other features (yellow lines show start and end of the pattern)



Reverse

A51559/18046 (a-d)

Object Type: Cross-knit looping on plain weave, cross-knit looped border

Culture: Nasca

Count: 4

Donor: Malcolm K. Whyte

Cataloged: October 3, 1960

Accessioned: October 3, 1960

Sources consulted: MPM Fall 1999 Peruvian Textile Inventory, MPM Catalog Book (Book 12, page 63), MPM Archaeology Entry Card

Technique: Cross-knit looping

Category: Ecological

Elements: Plain weave fabric, band, flowers, birds

Description: In Catalog Book, these four sections are recorded as “needle knitted borders attached to ample sections of blue cloth - 3-D. hummingbirds + flowers.” They were attributed to the Nasca A culture.

A51559a/18046

Material: Cotton plain weave, camelid cross-knit looping

Elements: Plain weave cloth, cross-knit looped flowers and birds

Measurements: 51.7 cm x 32.2 cm

Weave Density: 8 warps/1 cm, 8 wefts/1 cm

Weave Spin: S(2z)

Cross-Knit Looped Structure: 11 rows, 8 stitches/1 cm (bird heads)

Description: This object was found bagged with A51559d/18046 and placed on two pieces of cardstock with two notes inside: one saying “POISONED—” and the other “Tested 0.1 mg for arsenic → Wear rubber gloves!”. MPM Curator of Anthropology Collections Dawn Scher Thomae was not aware of where this note came from but we discussed proper procedures for looking at objects listed as having arsenic.

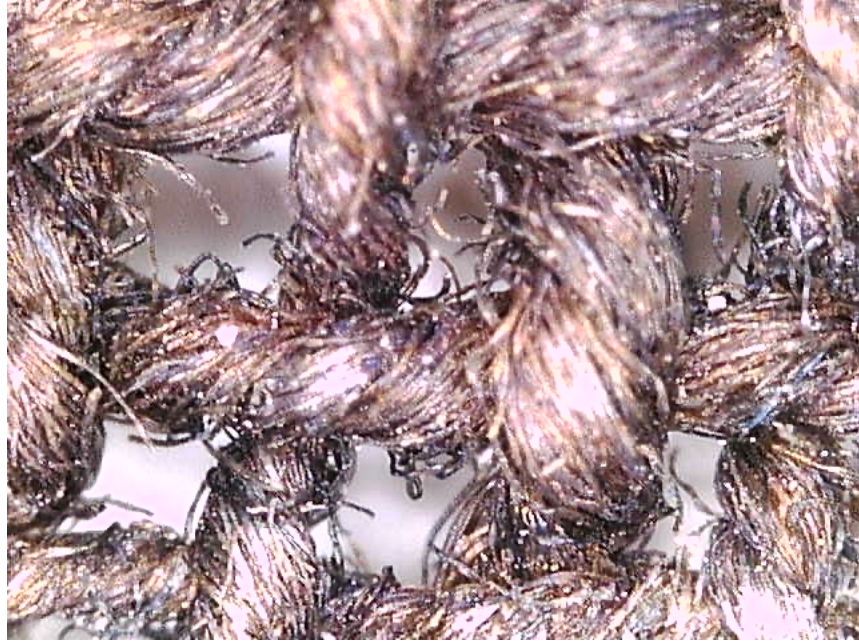
The plain weave is red-brown. There are eight birds and four flower bunches. Three sides are ripped but the side with the birds has three heading cords. It is hard to tell which is the warp and weft selvages but I am estimating that the warps are parallel to the bird’s orientation. There is no band, but there is one thread linking two of the birds where the band probably was. The birds are just attached by tail feathers to the plain weave and are not connected to each other so flop around. There are brown threads stitching the bird tail feathers down. Two of the birds are well-attached to a flower bunch where the beak is visibly attached to the flower bunch. The birds have small equally proportioned upper/lower beaks. The bird beaks though are different colors, one of the complete ones, attached to the flowers but hid behind, is yellow and the other, which is not hidden, is dark purple-brown and yellow intertwined and has two yellow tips that I do not think are flower petals. Some birds do not have beaks or have threads where the beaks would surround or be attached to. The flower bunches are all different color

combinations and the stems are not the same colors. There are a few red stitches through the bird heads that might be modern.

I chose not to do as detailed a break-down of the bird's coloring as I have done for other objects in the collection as a factor of time restraints and to limit my exposure working with these textiles. However, I think that the coloring of these birds is similar across all fragments of A51559a-d/18046. The cross-knit looping colors are yellow, aquamarine, aquamarine/dark teal intertwined, lime green, gold, dark brown, red/cream or gold intertwined, purple, red, gold/dark green-teal intertwined, dark teal, red, green, cream, purple-grey, light grey-blue, light grey, lavender, dark purple-brown/yellow intertwined, red/blue intertwined or alternating, pink, burgundy, brown, light yellow, and olive.



Obverse



Dino-Lite (x206) of plain weave of obverse



Close-up of bird beak attached to flower bud on obverse



Dino-Lite (x206) of obverse bird tail fibers

A51559b/18046

Material: Probably camelid cross-knit looped border

Elements: Cross-knit looped band of flowers and birds

Measurements: 34.3 cm x 6.4 cm

Description: On display in 3CM19 case: “Nazca Culture.” It is the second textile up from the bottom on the viewer’s right side of the case. It shares an exhibit label description (both are labeled #1) in the case with A51958o/18046, which is displayed right above it on the wall. The “Early Nazca Textiles” exhibit label describes it as “1. Fragment of mantle with needle-knit borders made up of three-dimensional birds and flowers.” These two objects have different catalog numbers (as labeled in the original exhibit photographs), but without examining them outside of the exhibit, it would be difficult for me to determine if they were from the same original piece and just given different catalog numbers. Nevertheless, the patterning on some of the birds seems similar on both pieces, so it might be possible they were from the same piece, or else were just done in a similar style. I think it is less likely though that they were of the same piece since the plain weave for A51559c/18046 and A51559d/18046 are reddish and the plain weave on A51958o/18046 is blue. It seems that A51559b/18046 was nailed onto the painted wall of the exhibit behind it, and there is no clear barrier visible. There are 15 birds and 11 flower bunches on this textile.



Close-up of A51559b/18046 (circled) on exhibit

A51559c/18046

Material: Probably cotton plain weave, camelid cross-knit looped border

Elements: Plain weave cloth, cross-knit looped band of birds/flowers

Measurements: 29.2 cm x 16.5 cm

Description: On display in 3CM8 case: "Art & Technology: Weaving." This object is labeled #1 (with the plastic number adhered to the surface of the plain weave cloth part of the textile) and its description on the "Samples of Prehistoric Weaving Techniques in Peru" exhibit label is "1. Needle-knit border; three-dimensional birds and flowers." The object is attached to the side wall of the exhibit case on the viewer's left side and is displayed right against the exhibit label on the wall. A weaving sword I believe is also leaning against part of the border of the object on the left side of the object for the viewer. The textile has a few nails visible, going through the plain weave portion which holds the textile to the rectangular board it is displayed on, which is then attached to the wall.



A51559c/18046 on exhibit

A51559d/18046

Material: Cotton plain weave, camelid cross-knit looped border

Elements: Plain weave cloth, cross-knit looped band of birds/flowers

Measurements: 51.4 cm x 25.1 cm

Weave Density: 8 warps/1 cm, 8 wefts/1 cm

Weave Spin: S(2z)

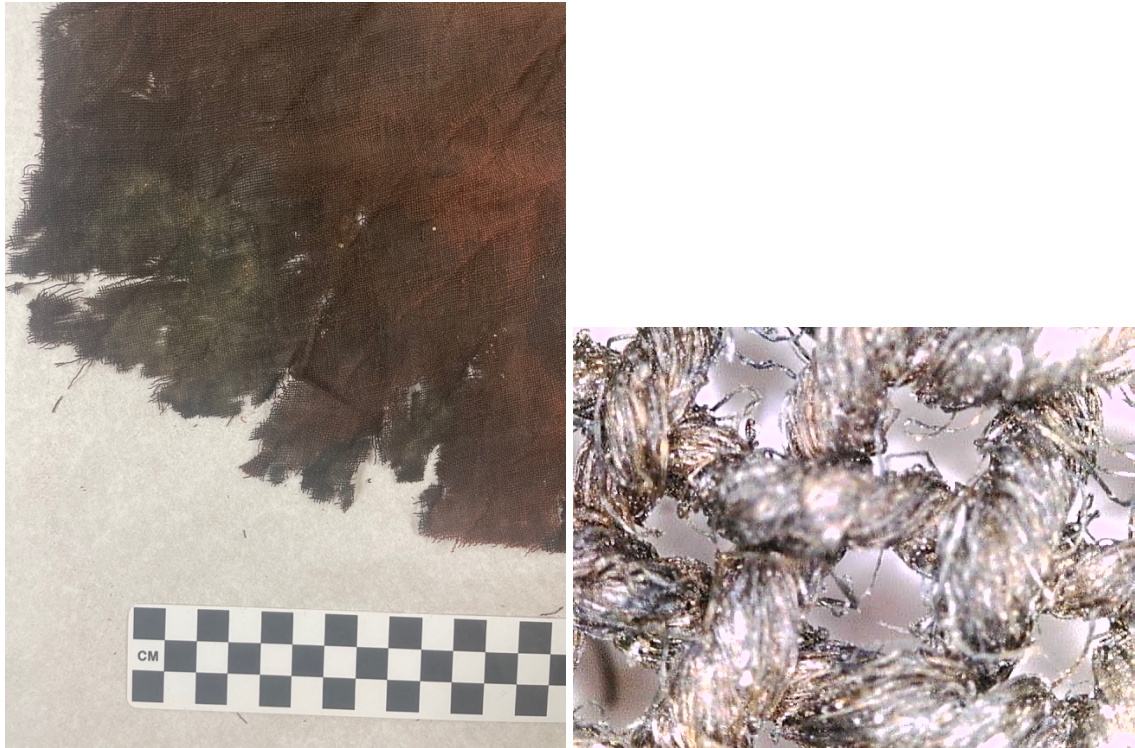
Cross-Knit Looped Structure: 6 rows, 9 stitches/1 cm (band); 10 rows, 10 stitches/1 cm (bird head)

Description and Colors: This object was found bagged with A51559a/18046. The plain weave is red-brown. The cross-knit loop band is mostly red. There are 21 birds and 20 flower bunches. Three sides are ripped but the side with the birds is probably a weft selvage and has no heading cords. It is hard to tell which is the warp and weft selvages, but I am estimating that the warps are perpendicular to the birds' orientation. The birds are attached by tail feathers to the plain weave but there is a band connecting the birds unlike A51559a/18046. There are brown threads stitching the bird tail feathers down. The birds have small equally proportioned upper/lower beaks. The bird beaks are yellow, gold, and dark purple-brown and yellow intertwined and has two yellow tips that I do not think are the petals. I chose not to do as detailed a break-down of the bird's coloring as I have done for other objects in the collection as a factor of time restraints and to limit my exposure working with these textiles. However, I think that the coloring of these birds is similar across all fragments of A51559a-d/18046. The cross-knit looping colors are grey-purple, red, yellow, gold, dark brown, light green, lavender, light blue-mint, aquamarine, dark

teal, light lime green, pink, purple, gold, cream, dark purple, dark brown-purple/yellow intertwined, green, blue, yellow, dark purple/cream intertwined, green, yellow, brown, and red/yellow or gold intertwined.



Obverse (left), Dino-Lite (x206) of obverse plain weave (right)



Close-up of obverse discolored section of plain weave (left), Dino-Lite (x206) of obverse discolored plain weave (right)



Dino-Lite (x206) of obverse bird tail



Obverse of A51559a/18046 (left) and A51559d/18046 (right) and notes found with textiles in bag

A51955/18046 (a-b)

Object Type: Cross-knit looped border

Culture: Nasca

Count: 2

Donor: Malcolm K. Whyte

Cataloged: October 21, 1961

Accessioned: October 1961

Sources consulted: MPM Fall 1999 Peruvian Textile Inventory, MPM Catalog Book (Book 12, page 79), MPM Archaeology Entry Card

Technique: Cross-knit looping

Category: Ecological

Material: Camelid

Elements: Band, birds

Description: The Catalog Book notes that these two pieces are “greenish.” Both pieces have surface dirt, the colors are more visible with a lamp over them. The dirt makes the pieces look grey. Although some birds do have green, blue, or teal tail feathers, I do not know if I would categorize these as “greenish” but without a light over them, they appear clouded and their overall coloring is harder to see so they might look clouded. Not all of the birds’ beaks are intact, but some are and they have an upper and lower beak. Piece (a) and (b) are labeled on opposite sides in which their heads do not face the same directions when their labels are showing. Because of the dirt, I will not break down each of the bird’s body parts on these pieces but will list the colors present and any unusual color combinations or features on the pieces.

A51955a/18046	A51955b/18046
<p><u>Structure:</u> 7 rows, 9 stitches/1 cm (band); 10 rows, 9 stitches/1 cm (bird head)</p> <p><u>Measurements:</u> 29 cm x 6.1 cm</p> <p><u>Description:</u></p> <ul style="list-style-type: none"> • Ten partial birds on a band. • The band is fraying in a couple areas and the inner structure of the band is visible, it is tan colored. • Three birds have toes that are red/cream intertwined yarn on the band. At least two birds have red/cream intertwined eyes and one has this for its toes, but the other has green toes. The others are missing or dirty and I cannot tell if there is a pattern. • One bird has blue/aquamarine alternating colors on the back of body and on the band which would be the bird’s back until the wing feather parts. Its tail feathers have a pink center part and two mint/grey outer feathers and a blue center feather. Another bird on the band has a different center color tail feather than the outer two (gold center, two aquamarine outer feathers, dark blue center feather), and other birds might have different colored center feathers but they are missing. • Four birds have wings feathers that come off of the band (not just on the 	<p><u>Structure:</u> 7 rows, 7 stitches/1 cm (band); 10 rows, 9 stitches/1 cm (bird head)</p> <p><u>Measurements:</u> 46 cm x 6.4 cm</p> <p><u>Description:</u></p> <ul style="list-style-type: none"> • Sixteen partial birds on a band. • Four flower bunches. More look like they existed in small gaps between birds. • The band is fraying more than (a). The tan colored inner structure is visible. • Only two birds have diagonal wings that extend past the band and these are purple or purple-pink. • Less birds have beaks remaining and more have just the threads coming out of the face. Some of the birds have an upper/lower beak intact or bases of them and are yellow, purple, or purple/cream intertwined that have yellow tips. Other birds have partial beaks that are dark blue or purple and they might have had upper or lower or just one beak, I cannot tell. • One bird’s beak is purple/cream intertwined yarn and has yellow tips. Its eye is also purple/cream intertwined yarn and it has some of this on the back wing part on the band. Its face is blue and has a yellow patch and it has another yellow patch on its belly and a yellow patch the top of its head.

<p>rows of the band) and these are all three diagonal feathers that are purple or pink-purple.</p> <ul style="list-style-type: none"> • There are two birds with intact upper and lower beaks and these are open and yellow, the other birds have purple or dark brown beaks and only have the upper or lower half. Some of them have the threads of interior fibers coming out from inside the outer layer of the beaks. Some of these with only the upper or lower half might be missing the other or they might just have one and be like the hummingbirds. There might be two types of birds on the band like with possibly A51956a/18046 and these birds might have different numbers of rows, slightly different shaped bellies and beaks and tail feather lengths. • There are no flower bunches on this piece, but they might have existed where there are small gaps in the band's structure. • The proper left end of the band, when the label is upwards, ends with the four toes of the bird made from the rows of the band. 	<ul style="list-style-type: none"> • Another bird has a red/cream intertwined center on the tail feathers and over the band. Other birds have the intertwined red/cream on parts of their back wings and their toes and eyes, but these do not always go together. • Many birds have different colored patterns on the heads, a few have this on piece (a), but more have distinct ones on (b). • Two birds have alternating/striped tail feathers, backs on the bands, and heads. One is dark blue/grey alternating and another is teal/grey-purple alternating. Each has pink centers. • One bird is much smaller than the others. Others are smaller, but this one is much smaller. • The bunches of flowers are all different. They have different colored stems and types of bulbs. Some have opened flowers and others are just bulbs. Some are solid and others have alternating color flowers or stems.
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A51955a/18046 (above; obverse) and A51955b/18046 (below; obverse).



A51955a/18046 (above; reverse) and A51955b/18046 (below; reverse)

A51956/18046 (a-b)

Object Type: Cross-knit looped border

Culture: Nasca

Count: 2

Donor: Malcolm K. Whyte

Cataloged: October 21, 1961

Accessioned: October 1961

Sources consulted: MPM Fall 1999 Peruvian Textile Inventory, MPM Catalog Book (Book 12, page 79), MPM Archaeology Entry Card

Technique: Cross-knit looping

Category: Ecological

Material: Camelid

Elements: Band, birds

Description: These two fragments in the Catalog Book are described as “needle-knit borders, 3-dimensional multi-color bird series.” Beginning with A51951a-b/18046, under the “Name and Description of Object” field, a line down indicates that all objects on this page are “needle-knit borders, 3-dimensional” and then are followed by specific descriptions for each catalog number. For A51956a-b/18046, the additional description is “multi-color “ “ “ .” The quote marks indicate that the rest of the description is the same as the entry above with is “bird series [drawing of two birds on a band].” There are also quote marks indicating that A51956a-b/18046 are the same as A51955a-b/18046, a “bird series” with the same picture of birds on a band indicated. The Catalog Book also identifies that A51959/18046, A51960/18046, and A51961/18046 look similar to each other. Object A51956b/18046 looks similar stylistically to A51960a-b/18046, but not A51960c/18046. I also noticed that A51956a/18046 does not look like A51956b/18046, but does look like A51960c/18046.

A51956a/18046

Structure: 6 rows, 7 stitches/1 cm (band); 13 rows, 7 stitches/1 cm (head)

Measurements: 49.3 cm x 6.1 cm

Description and Colors: Eighteen birds on a red band. This band does have two birds (Bird 3 and 13) which have the long beak. From looking through the 18046 Accession file, A51956a/18046 was the subject of an UWM Museum Studies student research project (Erin O’Brien 2010 titled *Artifact Project 2010: Early Nasca Border Fragment with Three Dimensional Multi-Colored Birds*) in the past and her work is in the museum’s documentation files. This object is the only cross-knit looped band that I have found which is stored on a piece of corrugated board and has a piece of possibly Japanese tissue paper folded over to cover it. This object is similar to A51960c/18046 and might be from the same band. There are sections of the band where the top rows are missing and the inside structure is visible. Some areas have brown and cream woven together and other areas have a light tan and cream woven together. The band dips between Birds 16 and 17 and could be a bend in the band for the shape of the garment. Some of the purple areas almost look bleached to pink. The grey threads have whitened or have cream and are referred to as light grey.

Bird	Face	Top of Head	Eye	Beak	Breast/Belly
1	Gold	Aquamarine	Red, dark brown center/outline	N/A	Gold, green-teal
2	Pink/aquamarine intertwined	Gold	Lighter gold, dark brown center/outline	N/A, but purple or dark brown fragments	Pink/aquamarine intertwined, yellow
3	Pink	A bit of purple	Green, dark blue center/outline	Purple	Pink, aquamarine
4	Purple	Red/cream intertwined	Yellow, brown center/outline	N/A, but yellow dot coming out	Purple, gold

5	Pink	Grey/ white	Yellow, brown center/outline	N/A, but brown fragments	Pink, green-teal
6	Pink	Purple	Gold, possibly purple center/outline	N/A, but dark brown fragments	Pink, blue
7	Pink	Lime green	Red/ cream intertwined, possibly purple center/outline	N/A, but dark brown fragments	Pink, purple
8	Blue	Pink	Yellow, brown outline center	N/A	Light blue, gold
9	Red-pink/blue intertwined	Dark green-teal	Light pink, brown center/outline	N/A	Cream
10	Blue	Gold	Moss green, brown center/outline	N/A	Blue, pink
11	Gold	Blue	N/A, but brown fragments	N/A	Gold, green-teal (falling off)
12	Red-pink/blue and red-pink/aquamarine intertwined	Dark gold	N/A	N/A	Yellow
13	Gold	Brown	Red/cream intertwined, purple outline/center	Purple	Gold, blue
14	Purple	Red/cream intertwined	Yellow, brown outline/center	N/A	Gold
15	Pink	Light grey	Yellow, brown outline/center	Brown fragment remaining	Pink, dark green-teal
16	Pink	Purple	Gold, brown fragments of center/outline	N/A	Pink, blue
17	Pink	Lime green	Red/cream intertwined, brown center/outline	N/A	Pink, purple
18	Dark blue-purple, blue	Pink	Brown outline, possibly yellow or cream or tan (threads remaining on reverse)	N/A	Blue, gold

Bird	Back of Head	Back of Body	Tail Feathers	Wing Feathers	Colors of Bird on Band
1	Blue	Blue	Gold center, three blue feathers, tips missing, but have a few red or red/cream intertwined fibers hanging out	N/A	Blue, green-teal, gold or yellow, green
2	Gold	Gold, brown	Red-purple center, two (center and obverse proper left) brown feathers remaining	N/A	Brown, gold or yellow, gold or yellow/dark brown alternating, dark brown
3	Purple	N/A	Tan or gold center, dark brown fragments near center, three red/cream intertwined feathers that have possible remnants of dark brown tips and possibly dark brown linear segments, but the tail feathers are falling apart so it is not possible to see their whole structure intact	N/A	Aquamarine, dark brown, pink, gold, dark brown, pink
4	Red/cream intertwined	Red/cream intertwined	Yellow center, three red/cream intertwined feathers that have brown bands and blue tips on the obverse proper right and center and probably was on the obverse proper left since there is a thread but it is not present not	N/A	Red/cream intertwined, dark brown, green, gold, yellow
5	Grey/white	Grey/white	Red/cream intertwined center, three grey/white feathers that have brown bands and yellow tips	N/A	Grey/white, red/cream

					intertwined, green, purple, gold
6	Purple	Purple	Yellow center, obverse proper right tail feather is purple-grey then a band of purple, center and obverse proper left tail feathers are red-purple, all have brown bands and pink tips	N/A	Dark purple, red-purple, pink, dark aquamarine, yellow, dark brown
7	Lime green	Lime green	Red/cream intertwined center, three darker lime green feathers, probably had dark brown band, missing but some fragments, pink tips on obverse proper right and center, obverse proper left is missing but a few threads from the center	N/A	Darker lime green, gold, dark brown, red-purple, red/cream intertwined, yellow
8	Pink	Pink	Green-teal center, three light pink tail feathers that probably had dark brown bands (deteriorated) and two cream ends on the center and obverse proper left	N/A	Pink, dark brown, red, yellow, gold, green, red/cream intertwined
9	Dark green-teal	Dark green-teal	Light pink center, three dark green-teal tail feathers that have brown bands (band on obverse proper left is deteriorated) and three cream tips	Two brown feathers	Green, red/cream intertwined, light pink, cream, light aquamarine, dark green-teal
10	Gold	Gold	Teal-green center, three gold feathers, probably had brown bands (center one is most intact) and one lime green tip on center one	N/A	Yellow, gold, lime green, green, pink, dark brown, cream
11	Blue	Blue	Gold center, three blue feathers, brown remnants from possible bands, red/cream intertwined tip on center feather and a fragment coming out of obverse proper right end	N/A	Blue, green, red/cream intertwined, gold, dark brown, lime green
12	Dark gold	Dark gold	Red center, dark gold fragments of possibly feathers	N/A	Dark gold, gold, yellow, red, dark brown, red/cream intertwined
13	Brown	N/A	N/A	Three red feathers	Pink, red, light blue, gold, dark brown
14	Red/cream intertwined	Red/cream intertwined	Yellow center, three red/cream intertwined feathers, brown bands (somewhat missing on obverse proper right and left, some remnants on center), blue tips on obverse proper right and left, center has blue and yellow threads coming from inside	N/A	Red/cream intertwined, pink-red/cream intertwined, lime green, gold, dark brown
15	Light grey	Light grey	Red/cream intertwined center, three light grey-brown feathers, brown bands mostly missing, most evident in fragments on obverse proper left feather, gold tip on obverse proper left feather, gold thread inside center of center feather	N/A	Possibly light grey/brown intertwined, brown, pink/cream intertwined, green, yellow, light grey
16	Purple	Purple	Gold center, three feathers (obverse proper right is mostly purple, but has dark blue near base, center is half blue, half purple closer to the tip, and obverse proper left is wider and all dark blue), there is a pink thread coming from inside the center of the obverse proper right feather	N/A	Red, pink, dark brown, blue, gold
17	Lime green	Lime green	Red/cream intertwined center, three lime green feathers, dark brown bands mostly deteriorated but present somewhat on obverse proper right and center feathers, pink	N/A	Lime green, gold, dark brown, red, red-pink/cream intertwined, dark gold

			tips (obverse proper left just has a pink thread coming from inside the center)		
18	Pink	Pink	N/A	N/A	Pink, gold



Obverse of A51956a/18046 on the corrugated board and tissue paper



Obverse



Close-ups of reverse of A51956a/18046 showing the head differences between the birds that do and do not have beaks

A51956b/18046

Structure: 6 rows, 9 stitches/1 cm (band)

Measurements: 13.1 cm x 1.8 cm

Description and Colors: Sixteen birds on a round band. The first bird on the obverse proper right is just the bird tail. The band curves with the apex of the arch being Bird 10 or 11. The pattern of this band matches A51960a-b/18046. Because of where the pattern begins and ends in the series, it is possible that A51956b/18046 could fit with A51960/18046 in three spots. The order could be from proper right to proper left: A51960a/18046, A51956b/18046, A51960b/18046; A51960b/18046, A51960a/18046, A51956b/18046; or A51956b/18046, A51960b/18046, A51960a/18046.

Type	Birds	Face	Eye	Beak	Top of Head	Back of Head	Breast/Belly	Back of Body	Tail Feathers
1	4, 10, 16	Purple	Yellow, dark brown center	Pink	Red	Yellow	Red/tan or gold intertwined or gold	Red, sometimes gold spot	Red, blue center
2	5, 11	Purple	Yellow, blue upper outline	Red	Pink	Blue	Gold	Pink	Pink or red, purple center
3	6, 12	Pink	Gold, cream upper outline	Red	Blue	Cream	Aquamarine	Blue	Blue, gold center
4	1, 7, 13	Blue	Yellow, dark brown center or dark brown, yellow upper outline	Red	Gold	Yellow	Pink	Gold	Gold, purple center
5	2, 8, 14	Gold, blue or purple spot to proper right	Lilac, sometimes a	Red	Red/cream or tan intertwined	Lilac	Blue	Red/cream or tan intertwined	Red/cream

			some blue near it						or tan intertwined, yellow center
6	3, 9, 15	Red (some cream intertwined)	Red or pink, cream upper outline	Pink	Purple	Cream	Blue	Purple	Purple, pink center



_Obverse, pattern indicated



Reverse

A51958/18046 (b-o)

Object Type: Cross-knit looped border

Culture: Nasca

Count: 14

Donor: Malcolm K. Whyte

Cataloged: October 21, 1961

Accessioned: October 1961

Sources consulted: MPM Fall 1999 Peruvian Textile Inventory, MPM Catalog Book (Book 12, page 79), MPM Archaeology Entry Card

Technique: Cross-knit looping

Category: Ecological

Material: Camelid

Elements: Band, birds

Description: Fourteen bird/flower band fragments. There were originally fifteen fragments cataloged, but A51958a/18046 was exchanged and is not in the collection anymore, which is noted in the Catalog Book. The Catalog Book notes that the catalog number is "112" long!".

51958b/18046

Structure: 6 rows, 7 stitches/1 cm (band), 11 rows, 9 stitches/1 cm (head)

Measurements: 15.2 cm x 6.1 cm

Description: Six birds and five flower bunches on a band. Two birds have beaks, one of the bird's beaks are attached to the flower bunch. The bird beaks look like they have upper/lower relatively equal length beaks. The birds are possibly Birds 6-11 in the series I have identified. The tag is sewn on with two knots through the band. I noted gold or brown threads coming through the tips of some of the tail feathers, but I think for most of these they should be from connecting them to the plain weave fabric instead of part of a tip color.

51958c/18046

Structure: 6 rows, 8 stitches/1 cm (band); 11 rows, 9 stitches/1 cm (head)

Measurements: 22.6 cm x 6.1 cm

Description: Eleven birds and 10 bunches of flowers on a band. The birds on this band are probably Bird 5; 6-14; 1 in the series I have noted. Bird type 12 does not have tail feathers. Bird type 1 has two probable three-dimensional legs hanging off at the edge of the band. Two birds have yellow upper and lower beaks and one is connected to a flower bunch, and one bird has a purple beak that has yellow tips connected to a flower bunch. There is another bird that has a thread coming off near where the beak goes, but it might just be a facial fiber. There are some threads through the tail feather ends of some birds. The bird heads on some are deteriorating and interior threads are visible. The tag is sewn using two knots over Bird type 8. There are some white spots on the blue tail feathers and pink, blue, red, and purple sections of flower bunches and birds.

51958d/18046

Structure: 6 rows, 9 stitches/1 cm (band); 12 rows, 11 stitches/1 cm (head)

Measurements: 25.7 cm x 6.3 cm

Description: Eleven birds and nine bunches of flowers on a band. The birds on this band are Birds 2-12 in the series I have noted. Many birds are missing beaks, but some have an upper and lower beak of almost similar length—the top is a bit longer. The birds have three tail feathers hanging off the band when present and three wing feathers hanging off the band when present. The tag is sewn through the center of the band using two knots.

51958e/18046

Structure: 6 rows, 8 stitches/1 cm (band); 11 rows, 8 stitches/1 cm (head)

Measurements: 22.8 cm x 6.3 cm

Description: Nine birds and eight bunches of flowers on a band. The birds on this band are Birds 12-14; 1-6 in the series. Many birds are missing beaks, but at least four have them present. The yellow and gold beaks are attached to flowers, but the navy beaks are not attached. Most have an upper and lower beak, but one that is navy has one and the lower beak may be missing. The tag is attached to the end of the band between Birds 5-6. The legs on Bird 6 are cross-knit looped and hanging off the band instead of stitched on the band. The tail feathers of Bird 12 are cross-knit looped and are going behind the bird and there are possible cross-knit looped feet hanging down.

51958f/18046

Structure: 6 rows, 8 stitches/1 cm (band); 11 rows, 5 stitches/0.5 cm (head)

Measurements: 23.7 cm x 6.7 cm

Description: Ten birds and six bunches of flowers on a band. The birds on this band are Birds 6-14; 1 in the series. Bird type 6 only has the bird tail feathers present. Some of the bird heads have deteriorated and the interior threads are visible running through. Some birds have threads where the beaks would be, but two have beaks in-tact that are connected to flowers. One is the upper and lower yellow beak and another is an upper and lower plum beak that has yellow tips. The tag is sewn using two knots on the band between Bird type 13 and 14. There are some threads on the tips of the bird wings and a fragment of brown cloth connected to the tail feathers of Bird type 12.

51958g/18046

Structure: 6 rows, 7 stitches/1 cm (band); 11 rows, 4 stitches/0.5 cm (head)

Measurements: 9.2 cm x 6.7 cm

Description: Four birds and two bunches of flowers on a band. The birds on this band are Birds 1-4 in the series. The first bird was probably cut in half at the end of that side of the band. One bird has an intact beak and is an upper and lower gold beak and is connected to the flower bunch. The tag is sewn using two knots mostly over the body of the third bird.

51958h/18046

Structure: 6 rows, 10 stitches/1 cm (band); 11 rows, 9 stitches/1 cm (head)

Measurements: 7.5 cm x 5.5 cm

Description: Three birds and two flower bunches on a band. The birds on this band are Birds 13-14; 1 in the series. The back of Bird 1 is missing and so are the first two of its tail feathers, the eye area and back top of head of Bird 14 is missing, and the eye outline has deteriorated on Bird 13. Bird 1 has wing feathers present. Birds 13 and 1 do not have beaks. The beak on Bird 14 is dark purple/pink bleached, has an upper and lower beak, gold tips, and is attached to the flower bunch in front of it. Sections of the colors on the birds are bleached and sections are matted dirty. Both ends have stray threads, but the end near Bird 1 is more closed-off and the end near Bird 13 is more open. The label is stitched to the band using two knots mostly over Bird 14. The stitches on this band are more compact than others in this catalog number.

51958i/18046

Structure: 6 rows, 8 stitches/1 cm (band); 10 rows, 6 stitches/0.5 cm (head)

Measurements: 8 cm x 5.5 cm

Description: Three birds and three flower bunches on a band. The birds on this band are maybe Birds 12-13 and 14. The birds which might be Birds 12-13 have variations in tail and body coloring from other Bird types 12 and 13. The possible Bird type 12 on this fragment is more varied and the Bird type 13 is less varied than others on fragments from this catalog number. Bird 14 matches other Bird type 14's. The top-back of the head of the possible Bird type 12 is missing on both sides. The ends of both bands seem to have been cut. Bird 13 has a purple/pink bleached upper and lower beak, gold tips, and is attached to the flower bunch in front of it. The possible Bird 12 has a large purple-blue beak attached to the flower bunch in front of it. The beak is barely connected to the bird's face and appears large for the size of the bird's face. The possible Bird 12 is missing the center tail feather and has a cream and an aquamarine thread where it should be. The legs of Bird 14 over the band are deteriorated on both sides and the legs of the possible Bird 13 over the band are deteriorating on the side that does not have the label covering the object. The label is stitched down using two knots over the possible Bird 13. There are some brown threads at the base of the tail feathers looped through them. There is a small gold fragment of textile that fell off and is bagged with this textile.

51958j/18046

Structure: 6 rows, 10 stitches/1 cm (band); 11 rows, 5 stitches/0.5 cm (head)

Measurements: 8.8 cm x 5.6 cm

Description: Three birds and three flower bunches on a band. The birds on this band are Birds 3-5. Bird 3's head is twisted and bent under the band and the area around the eye and lower face is deteriorated. The tail feathers on this bird are also curled. Bird 4 does not have tail feathers remaining. The head on Bird 5 is deteriorated around the eye, back of head, and face where the beak would be. Bird 5 has some variation on the head colorings from fragments in this catalog number. Bird 3 has a light yellow beak that has an upper and lower beak and is attached to the flower bunch in front of it. The ends of the band are frayed. The label is sewn using two knots mainly over Bird 4.

51958k/18046

Structure: 6 rows, 8 stitches/1 cm (band); 11 rows, 9 stitches/1 cm (head)

Measurements: 17.8 cm x 5.8 cm

Description: Seven birds and six bunches of flowers on a band. The birds on this band are Birds 7-13. Bird type 12 is missing most of its tail feathers. Some of these birds have threads where their beaks should be, and one of them has an intact upper and lower yellow beak connected to a flower. The end of the band after Bird type 13 may have been cut. The tag is sewn using two knots through the band between Bird type 9 and 10.

51958l/18046

Structure: 6 rows, 8 stitches/1 cm (band); 12 rows, 11 stitches/1 cm (head)

Measurements: 13.6 cm x 6.6 cm

Description: Six birds and four bunches of flowers on a band. The birds on this band are Birds 1-6 in the series. Bird 6 does not have tail feathers. The edge of the band and back wing feathers on Bird 1 may have been cut. One bird's beak is intact and is an upper and lower gold beaks and is connected to a flower. The band is falling apart between Bird 2 and 3. The tag is sewn using a knot over Bird 3.

51958m/18046

Structure: 6 rows, 8 stitches/1 cm (band); 12 rows, 5 stitches/0.5 cm (band)

Measurements: 13.6 cm x 6.4 cm

Description: Six birds and five flower bunches on a band. The birds on this band are Birds 7-12. There are some cracks and deteriorations over the band. Bird 7 does not have tail feathers besides the center part. The end by Bird 7 looks like it was possibly cut and has one loose thread. The other end is frayed and not cut straight. Two birds (Bird 7 and 12) have dark brown beak remnants, two birds (Bird 9 and 11) have more of a full beak present that are dark brown or navy-purple, but one is hanging off, and one bird (Bird 10) has a gold beak that has two beaks open and attached to a flower bunch. Areas of the birds/band as well possibly are dirty or bleached. Label is sewn using two knots covering Bird 10.

51958n/18046

Structure: 6 rows, 9 stitches/1 cm (band); 12 rows, 10 stitches/1 cm (head)

Measurements: 10.3 cm x 5.8 cm

Description: Four birds and four bunches of flowers on a band. The birds on this band are Birds 7-10 in the series. The edge of the band after Bird type 10 may have been cut. There are brown threads through the tail feathers of the birds and on the third tail feather of Bird type 7 is a fragment of pink fabric that was probably the fabric the band was connected to. Bird type 10 has a beak intact but is falling off. The beak is yellow and open. It is not connected to the flower though. The flower bunch in front of Bird type 10 is tall and does not have as many branches as the others but are stacked on top of each other. The tag is sewn using two knots mostly over Bird type 8.

Bird Types on Fragments A51958b-n/18046

*Colors were first based upon fragments b, d, and e and then added to while I analyzed the other fragments, but there might be more variation on all fragments than what I noted.

KEY	
	Present
?	Possibly present
	Not present

Type	b	c	d	e	f	g	h	i	j	k	L	m	n
1													
2													
3													
4													
5		?											
6													
7													
8													
9													
10													
11													
12								?					
13								?					
14													

Type	Face	Top of Head	Eye	Beak	Breast/ Belly
1	Purple	Blue	Pink, brown center/ outline	N/A	Purple, aquamarine
2	Mint	Yellow gold	Yellow, dark brown center/outline	Navy	Teal, lilac
3	Tan	Lilac	Coral, dark brown outline/center	Yellow	Green
4	Gold	Light green	Red/tan intertwined, navy outline/center	Navy	Yellow
5	Gold, lavender-bleached or cream intertwined or lilac/grey or blue	Gold, lavender or yellow or blue	Light pink or pink, dark brown center/outline	Dark brown remnants	Blue or blue, yellow or gold
6	Dark purple	Mint or aquamarine	Gold, faded navy or dark brown center/outline	Faded navy or dark brown remnants	Dark purple, red/brown or gold intertwined
7	Light lilac/grey	Yellow gold	Pink, navy or dark brown enter/outline	N/A, one light lilac/grey thread hanging off and some small dark brown remnants through the light lilac/grey possibly for beak or face understructure and another has some dark brown remnants coming off	Turquoise
8	Lavender	Lavender	Yellow gold, dark purple outline/center and possibly dark brown around that and a line extending higher to back of head and below back of head	N/A, some dark brown remnants through the lavender possibly for beak or face understructure	Lavender, light yellow/cream zigzag stripe around belly/towards back of body
9	Lilac	Yellow gold	Red/gold or brown intertwined, dark brown center and outline	Dark brown or navy-purple beak hanging off on one bird and dark brown remnants that look more like they could be part of beak than just face	Green-blue, yellow

				understructure on another	
10	N/A, looks to be missing with brown understructure visible and green thread on obverse and yellow-gold thread and yellow-gold/dark teal-green intertwined thread exposed	Yellow-gold/dark teal-green intertwined	Dark brown or navy, red/yellow-gold intertwined center/outline	Yellow or gold, connected to flower	Olive-blue
11	Lilac	Yellow, gold, dark brown spots (might be underlying structure)	Pink, dark brown center/outline	Dark brown or navy-purple on one, remnants through the lilac and yellow possibly for beak or face understructure on another	Turquoise
12	Coral	Blue	Gold, dark brown remnants of center/outline	N/A, dark brown remnants that look more like they could be part of beak than just face understructure on one	Lilac, some cream (might be bleached)
12?	Dark brown or purple	Dark brown or purple	Gold, dark brown or purple center/outline	Purple-blue	Coral
13	Aquamarine	Yellow-gold	Gold, brown center/outline	N/A	Dark teal, gold
13?	Grey, blue	Grey, yellow/green intertwined	Pink, brown center/outline	N/A, dark brown remnants through the grey and blue possibly for beak or face understructure	Yellow
14	Yellow, blue column	Gold	Pink or pink/tan intertwined, brown center/outline	Purple/yellow intertwined or purple/pink bleached, yellow-gold or gold tips	Yellow, gold band, yellow

Type	Back of Head	Back of Body	Tail Feathers	Wing Feathers	Hanging Legs	Colors of Bird on Band
1	Yellow-gold	Brown	Pink center, three tail feathers (center is missing), the first and third are blue, the middle might have been dark brown	Three purple or navy wing feathers, some have them	Two gold legs that has a pink tip on one and dark brown remnants from underneath on both	Aquamarine, gold, brown, red, yellow, dark brown
2	Yellow gold, lilac, aquamarine	Aquamarine	Gold center, three aquamarine tail feathers that have grey columns	Probably was three dark brown diagonal feathers, one remaining		Dark mint, lilac, dark brown, tan, gold
3	Lilac, tan, green	Green	Pink center, three green tail feathers	N/A		Green, yellow, dark brown, pink, teal
4	Light green, gold, lilac/aquamarine alternating	Lilac/aquamarine alternating	Gold center, three lilac tail feathers	N/A		Yellow, gold, dark brown, teal, lilac/aquamarine alternating, dark teal
5	Yellow or gold, lilac or lavender-bleached or cream intertwined, blue,	Light green or yellow-grey	Gold center, three tail feathers (center is missing), but the first and third are light green or blue center, three yellow	N/A		Yellow, dark brown, pink, teal, gold or light green, gold, dark brown, coral, blue

	light green or light green-bleached or cream intertwined or blue, lilac, yellow-grey		tail feathers or yellow-green tail feathers (one has a center one missing)			
6	Aquamarine, lilac	Lilac	Green center, three light grey feathers, dark brown columns	Three dark brown diagonal feathers	Two deep purple/brown legs and two gold toes	Lilac, red/brown or gold intertwined, olive, yellow, gold, dark brown
7	Yellow-gold, light olive, dark brown	Dark brown, deteriorated and green, yellow gold, red, and turquoise threads showing	Gold center, dark blue tail feathers (not all present), one has gold or brown thread hanging off tip, the center might have been dark brown	Three deep purple or navy diagonal feathers		Red pink, dark purple, gold, turquoise, yellow, dark brown, light green
8	Lavender, deteriorated and dark brown of understructure showing (obverse), dark purple or brown lines extending to back head from around eye to top of back of head (more visible on reverse) and bottom of back of head	Lavender, light yellow/cream zigzag extends towards back of body (more so on reverse)	Turquoise center, three lavender feathers, gold or brown thread through obverse proper left tail feather tip	N/A		Dark lilac, dark brown, red or pink/gold or brown, turquoise
9	Blue/turquoise alternating	Blue/turquoise alternating	Gold center, three teal feathers, again with the brown thread fragments	Dark brown or purple remnants hanging off band might be wing feathers versus part of the band hanging off		Blue/teal alternating, brown, green-teal, gold, yellow, pink or red/gold or brown intertwined
10	Dark teal-green, one or two red spots poking through on back of head	Dark teal-green, one red spot poking through where meets band	Pink center, three dark teal-green feathers, upper part of obverse center and majority of lower part of proper left tail feathers are more green (possibly discolored and same areas/feathers on reverse)	One deep purple tail feather remaining, one brown possible tail feather remaining on another, two dark brown or purple tail feathers on another		Dark teal-green, yellow-gold, pink, olive-blue, light yellow, dark brown, turquoise (reverse only)
11	Gold, turquoise (a band that extends from back of head, under eye, to breast), lilac	Lilac	Gold center, two grey spots on either of these sides, three lavender tail feathers, obverse proper right has a grey tip and that one and the center have the light brown threads at the tips	Two dark brown or purple tail feathers, one green thread hanging out on another		Lilac, turquoise, pink, dark brown or navy, gold, brown and turquoise threads sticking out of edge of band which has a red edge and is open
12	Yellow, aquamarine (some cream, might be bleached)	Aquamarine (some cream, might be bleached)	Yellow-cream center, three dark purple tail feathers (pink spots, might be bleached)	N/A	Possibly green and purple-brown on one bird	Aquamarine (cream spots, might be bleached), lilac (cream spots, might be bleached), gold, yellow-cream

12?	Dark purple or brown remnants, aquamarine	Aquamarine	Cream center, aquamarine first/third tail feather, center has a cream and an aquamarine thread remaining	N/A	N/A	Aquamarine, red, dark brown, pink, cream, mustard
13	Lilac	Lilac	Pink center, three lilac tail feathers	Two or three brown-purple tail feathers on one remaining		Lilac, gold, brown, pink/tan intertwined, pink
13?	Yellow/green intertwined, gold, lilac	Lilac	Pink center, first and third lavender tail feathers and aquamarine center feather	N/A	N/A	Yellow, lilac, dark brown, pink, red/tan intertwined
14	Gold, blue on one, lilac, dark teal or green	Dark teal or green	Yellow/green intertwined center, three dark teal or green tail feathers than have brown threads at the tips	N/A, some brown threads looping through that might be remnants		Yellow, brown, peach, gold, dark teal, pink, yellow/green intertwined. red



Pieces A51958b-n on cardstock, arranged in a way that shows their similar lateral pattern where they match up vertically. The pieces that are shown on the same line were not necessarily next to each other but they might have been in that part of the series laterally. A51958i/18046 at the top is a little separated since the pattern on the green/yellow tailed bird is vertically where that bird might be in a lateral series, but the other two birds on the band have more variation in their patterning than the other bands so I do not know if this is an anomaly or if this fragment is part of somewhere else in the series. I am also not sure if the first bird on A51958c/18056 matches up with what may be Bird 5 (the fourth bird over) on A51958d/18046.

51958o/18046

Measurements: 31.8 cm x 12.7 cm

Description: On display in 3CM19 case: "Nazca Culture." It is the third textile up from the bottom on the viewer's right side of the case. It shares an exhibit label description (both are labeled #1) in the case with A51559b/18046, which is displayed right below it on the wall. The "Early Nazca Textiles" exhibit label describes it as "1. Fragment of mantle with needle-knit borders made up of three-dimensional birds and flowers." It seems that this object was nailed onto the painted wall of the exhibit behind it, and there is no clear barrier visible. This case is not able to be opened and I was not able to remove the textiles on display or view them closer than from the outside of the glass panel of the case. There are 13 birds and 12 flower branches visible on this section. The blue plain weave cloth is folded over into a small rectangle maybe a few times. Gorman notes this issue in her letter to Carter Lupton (1991) in the museum documentation. The measurement is just for the surface visible not the folded under portion. It is tattered in some sections and there is a decent hole on the front.



Close-up of A51958o/18046 on exhibit

A51960/18046 (a-c)

Object Type: Cross-knit looped border

Culture: Nasca

Count: 3

Donor: Malcolm K. Whyte

Cataloged: October 24, 1961

Accessioned: October 1961

Sources consulted: MPM Fall 1999 Peruvian Textile Inventory, MPM Catalog Book (Book 12, page 79), MPM Archaeology Entry Card

Technique: Cross-knit looping

Category: Ecological

Material: Camelid

Elements: Band, birds

Description: Catalog book describes these three as “3-dimensional very delicate 3-D bird series [followed by a drawing of part of the band].” In the Catalog Book, the description for A51959a-d says “like 51960 + 61,” so they should look similar or could be fragments from the same piece. As I went through drawers, there was a bag containing fragments with the label A51960c/18046 stitched on one of the pieces, and I later labeled the bag “A51960c/18046” to make it more obvious which pieces were in the bag. Upon analysis, the pieces in this bag do not look the same as the A51960a-b/18046 pieces and does not follow the Catalog Book description for A51960/18046 as being “very delicate” or looking as the drawing is. The A51960c/18046 fragments in this bag are larger birds and would not have been from the same longer band as the A51960a-b/18046 fragments. The A51960c/18046 band fragments do look similar to the A51956a/18046 band in the pattern though. It is possible that since the Catalog Book makes a point of describing A51960/18046 as “very delicate,” also showing a drawing of small birds that the A51960c/18046 band fragments were mislabeled. It might be that A51960c/18046 and A51956b/18046 were mixed-up and labeled backwards since if so they would match better with the other fragments given their same catalog numbers.

A51960a/18046

Structure: 6 rows, 8 stitches/1 cm (band)

Measurements: 13.5 cm x 1.5 cm

Description and Colors: Fifteen birds on a round band. On the proper left end of the obverse side is some gold coloring which would be where the 16th bird would be on the band and this matches the coloring of the pattern (a Type 4 bird). The band is round, mostly green. Beneath the birds’ tails and bodies are three rows of colorful stitches (pink, red/cream intertwined, green, orange, red, blue, aquamarine, gold). The birds’ feathers have two curves but are not two complete separate tubes. The back of the birds’ heads have a bump. The beaks are a singular tube; their upper and lower beaks are not separated. The pattern has six birds and runs 2.5 times.

Type	Birds	Face	Eye	Beak	Top of Head	Back of Head	Breast/Belly	Back of Body	Tail Feathers
1	1, 7, 13	Purple	Yellow, dark brown center	Pink	Red	Yellow	Red	Red	Red, blue center
2	2, 8, 14	Purple	Yellow, blue upper outline	Red	Pink	Blue	Gold	Pink	Red, purple center
3	3, 9, 15	Pink	Gold, cream upper outline	Red	Blue	Cream	Aquamarine	Blue	Blue, gold center
4	4, 10	Blue	Yellow, dark brown center	Red	Gold	Yellow	Pink	Gold	Gold, purple center
5	5, 11	Gold, blue spot to proper right	Lilac	Red	Red/cream or tan intertwined	Lilac	Blue	Red/cream or tan intertwined	Red/cream or tan intertwined, yellow center
6	6, 12	Red (some cream intertwined)	Red, cream upper outline	Pink	Purple	Cream	Blue	Purple	Purple, pink center



Obverse (pattern indicated)



Reverse

51960b/18046

Structure: 6 rows, 8 stitches/1 cm (band)

Measurements: 14.2 cm x 1.7 cm

Description and Colors: Seventeen birds on a round band. It follows the same pattern as A51960a/18046. Each set has six birds and it almost repeats three times, but it is missing the first bird in the series which would come before Bird 1 on the obverse proper right side. Based on patterns alone, A51960b/18046 could attach to A51960a/18046 on their obverse proper left and obverse proper right ends respectively (so A51960b/18046 would precede A51960a/18046 going obverse right to left).

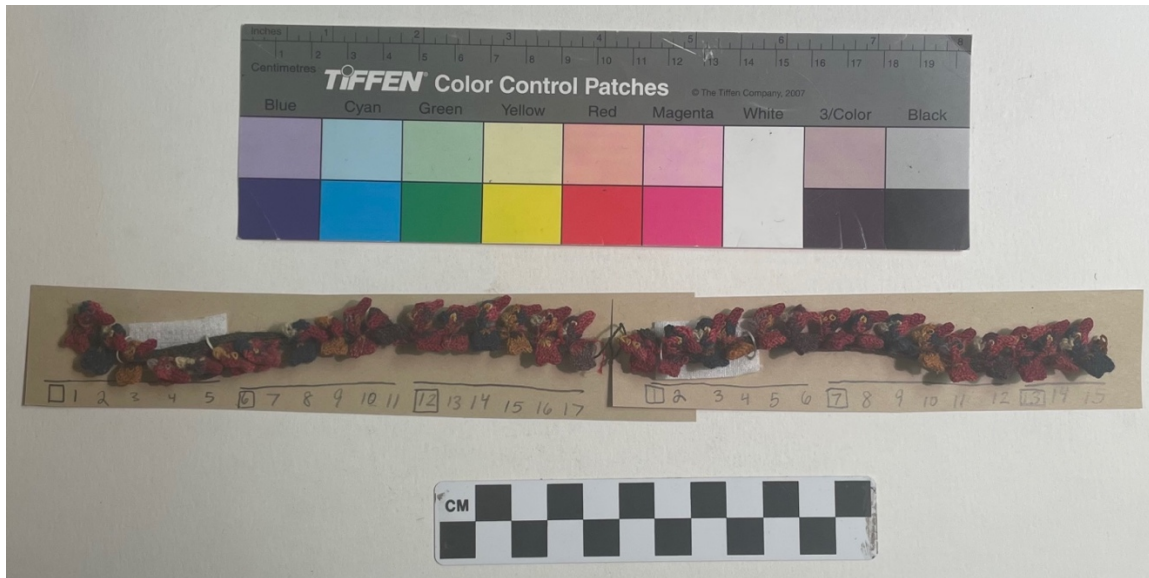
Type	Birds	Face	Eye	Beak	Top of Head	Back of Head	Breast/Belly	Back of Body	Tail Feathers
1	6, 12	Purple	Yellow, dark brown center	Pink	Red	Yellow	Gold	Red	Red, blue center
2	1, 7, 13	Purple	Red, blue upper outline	Red	Pink	Blue	Gold	Pink	Pink, purple center
3	2, 8, 14	Pink	Gold, cream upper outline	Red	Blue	Cream	Aquamarine	Blue	Blue, gold center
4	3, 9, 15	Blue	Yellow, dark brown center	Red	Gold	Yellow	Pink	Gold	Gold, purple center
5	4, 10, 16	Gold or orange	Navy or lilac, dark brown center	Red	Red/tan intertwined	Cream	Blue	Red/tan intertwined	Red/tan intertwined, yellow center
6	5, 11, 17	Red/tan intertwined	Red, cream upper outline	Pink	Purple	Cream	Blue	Purple	Purple, pink center



Obverse (pattern indicated)



Reverse



Obverse of A51960b/18046 (left) and A51960a/18046 (right), pattern indicated.

A51960c/18046

Description: Three band fragments of larger birds. Fragment 3 is the one with the label stitched on the reverse. Fragment 1 has five birds and this color series is similar to what is present with Fragment 2 and 3 which possibly were attached. Where there are holes in the row structure of the bands, the interior stuffing is able to be seen and it is brown and cream fibers intertwined. I do not think these three fragments bagged together belong to the same larger textile as A51960a-b/18046. The piece labeled A51960c/18046 and the two other fragments bagged with it may have accidentally been labeled A51960c/18046 at one time or another.

Fragment 1

Structure: 6 rows, 4 stitches/0.5 cm (band); 12 rows, 4 stitches/0.5 cm (bird head)

Measurements: 14.2 cm x 5.9 cm

Description and Colors: Five birds on a band. There are holes in the rows of the band where the interior stuffing is visible, it is brown and cream intertwined. The birds do not have beaks present or back feathers behind their tails. Part of the birds' bodies is depicted over the band, probably including feet outstretched in front of the bird. The birds' heads face obverse proper right. Both ends of the band fragment are jagged and the back of Bird 5, which is at the obverse proper left of the band, is falling off. Band around parts of bird on band is red.

Bird	Face	Top of Head	Eye	Breast/ Belly	Back of Head	Back of Body	Tail Feathers	Colors of Bird on Band
1	Blue/red intertwined	Brown	Gold, fragments of dark brown	Blue/red intertwined, yellow	Brown	Brown	Dark brown center, three dark gold feathers that have brown bands and gold tips	Yellow, dark brown, brown, gold
2	Gold, yellow	Aquamarine	Red, fragments of dark brown	Yellow, teal	Aquamarine	Blue- purple	Gold center, three teal feathers that have brown bands	Green, olive, yellow, teal, red/white

							and dusty red/white intertwined tips	intertwined, dark blue-purple
3	Blue	Gold	Light olive, brown outline/center	Blue, pink	Gold	Gold	Dark green center, three yellow feathers that have brown bands and green tips	Cream, dark brown, pink, gold, dark green, green
4	Blue/red intertwined	Teal	Pink/brown alternating, brown outline	Cream	Teal	Dark green	Light pink center, three dark green or teal feathers that have brown bands and cream tips	Blue, dark brown, cream/dark brown alternating, dark green, pink, red/cream intertwined
5	Blue-purple	Pink	Gold, dark brown fragments	Blue-purple, gold	Pink	Pink	Dark green or teal center, three pink feathers that have brown bands and cream tips	Red/cream intertwined, dark brown, dark green or teal, gold, pink, dark brown-purple

Fragment 2

Structure: 6 rows, 5 stitches/1 cm (band); 11 rows, 3 stitches/0.5 cm (bird head)

Measurements: 3.3 cm x 3.9 cm

Description and Colors: One bird head on a band but no tail feathers present. Band was probably red. There are light olive sections on the band on the obverse proper left end that is probably the toes of the bird behind it.

Bird	Face	Top of Head	Eye	Breast/Belly	Back of Head	Back of Body	Tail Feathers	Colors of Bird on Band
1	Blue/red intertwined	Light brown	Gold, brown center	Blue/red intertwined, yellow	Light brown, brown, gold	Gold	N/A	Light brown, gold, faded black

Fragment 3

Structure: 6 rows, 9 stitches/1 cm (band); 12 rows, 8 stitches/1 cm (bird head)

Measurements: 12.3 cm x 6.9 cm

Description and Colors: The obverse proper left end of Fragment 3's band almost looks like the end of a band/not as jagged. There is some gold near the end that might be the toes of the bird behind Bird 5 or could be part of Bird 4. There are some teal, gold, and red fibers hanging off of the obverse proper right end. Birds 1-4 on Fragment 3 probably matches up with Birds 2-5 on Fragment 1 and the only bird from Fragment 2 might match up with Bird 1 on Fragment 1. I think that Fragment 2 proceeds Fragment 3 on the obverse proper right side of Fragment 3. The general color sequence deduced from these three fragments of 51960c might be mostly brown bird, blue bird, yellow bird, green/teal bird, pink bird, lime green bird. The tail feathers of bird 4 notably are skinny and elongated and Bird 5's are denser and wider. Bird 2's and Bird 3's are in the middle.

Bird	Face	Top of Head	Eye	Breast/Belly	Back of Head	Back of Body	Tail Feathers	Colors of Bird on Band
1	Gold	Blue	Red, brown center/outline	Gold, brown	Blue	Blue	Gold center, some remnants of blue, but feathers missing	Brown, gold, blue
2	Blue	Gold	Green, brown center/outline	Blue, pink	Gold	Gold	Brown center, three gold tail feathers, the obverse proper right one is missing the band	Pink, cream, gold, brown,

							and tip, the center has a navy band and green tip and the obverse proper left has a navy band and a green band and a brown end tip	green, green-yellow
3	Red/blue intertwined	Green	Pink, brown center/outline	Red/blue intertwined, cream	Green	Green	Pink center, three moss green tail feathers that have navy-blue bands and cream tips	Blue, brown, cream/brown alternating, pink, green, red/cream intertwined
4	Blue	Pink	Gold, brown center/outline	Blue, gold, green	Pink	Pink, green	Moss green center, three pink tail feathers that have navy bands and cream tips	Brown, pink, green (possibly green/yellow intertwined), gold, purple
5	Pink, brown (might be part of beak)	Lime green	Red, brown center/outline	Pink, blue-purple	Lime green	Lime green	Dark pink/cream intertwined center, obverse proper right tail feather is a darker green but has lime green spots, center and obverse proper left tail feathers are lime green but the obverse proper left has darker green spots, all three have brown bands and dark pink tips, the center tip fell off when handling the object	Gold, dark brown, lime green, red/cream intertwined, green, purple



Obverse (fragments numbered)



Reverse of the three fragments of 51960c/18046 (fragments numbered).



Obverse close-up of part of Fragment 1 of 51960c showing stuffing fibers.

A51961/18046 (a-c)

Object Type: Cross-knit looped borders

Culture: Nasca

Count: 3

Donor: Malcolm K. Whyte

Cataloged: October 24, 1961

Accessioned: October 1961

Sources consulted: MPM Fall 1999 Peruvian Textile Inventory, MPM Catalog Book (Book 12, page 79), MPM Archaeology Entry Card

Technique: Cross-knit looping

Category: Ecological

Material: Camelid

Elements: Band, birds

Description: These bird band sections are probably from the same trim: the birds are small and follow the same pattern.

A51961a/18046

Structure: 1 row, 10 stitches/1 cm (band)

Measurements: 17.1 cm x 2.1 cm

Description and Colors: Twenty-five birds on band (obverse proper left missing its wing, obverse proper right ends with a red circular fragment that might be the wing from what would be a 26th bird). The pattern when looking at this piece’s tail feathers: light yellow, lilac, turquoise, lilac, yellow, lilac, turquoise, lilac, light yellow, continued. The bird heads are facing obverse proper right and all have the small red beaks open (top may be slightly longer than bottom but pretty equal). Their heads are compacted and areas of the heads are not super well defined, so hard to see defined sections with eyes and sections of the face, back of head, breast, and back of body. The birds also have two bulbs on their heads, one on the obverse proper right and left of each bird head. The back on the obverse proper right is a bit higher than the one on the front side of the head. The area above the one row of band stitches and below the bird heads is fuzzy and might be part of the band or part of the birds’ bodies. The colors of these sections are mostly maroon and navy.

Section	Eye	Beak	All Other Colors on Head	Tail Feathers	Wing Feathers
Wing Fragment	N/A	N/A	N/A	N/A	Red, yellow center
Bird 1	Gold	Red	Lilac, gold spot, two cream bulbs	Dark teal center, two light yellow feathers	Red
Bird 2	Lilac	Red	Gold, turquoise spot, two red bulbs	Turquoise center, two lilac feathers	Red, yellow center
Bird 3	Gold center, turquoise outline	Red	Light purple-grey, two cream bulbs	Gold center, two turquoise feathers	Red, green center
Bird 4	Lilac, gold	Red	Turquoise, two yellow bulbs, lilac	Red center, two lilac feathers	Red
Bird 5	Gold, turquoise outline	Red	Light purple-grey, two cream bulbs	Dark teal center, two yellow feathers	Red, yellow center

Bird 6	Gold	Red	Turquoise, two lilac bulbs, yellow spots	Turquoise center, two lilac feathers	Red, dark teal center
Bird 7	Gold, turquoise	Red	Light purple-grey, two cream bulbs	Red center, two turquoise feathers	Red
Bird 8	Gold	Red	Green, two lilac bulbs, turquoise	Gold center, two lilac feathers	Red, yellow center
Bird 9	Gold	Red	Lilac, two cream bulbs	Dark teal center, two light yellow feathers	Red
Bird 10	Lilac	Red	Yellow, two red bulbs, turquoise	Turquoise center, two lilac feathers	Red, yellow center
Bird 11	Gold, turquoise outline	Red	Lilac, two cream bulbs	Gold center, two turquoise feathers	Red, green center
Bird 12	Gold, lilac	Red	Turquoise, two yellow bulbs, lilac	Turquoise center, two lilac feathers	Red
Bird 13	Gold, turquoise outline	Red	Lilac, two cream bulbs	Dark teal center, two yellow feathers	Red, yellow center
Bird 14	Gold, dark brown outline	Red	Turquoise, two lilac bulbs, yellow	Gold center, two lilac feathers	Red, dark teal center
Bird 15	Gold, turquoise outline	Red	Lilac, two cream bulbs	Red center, two turquoise feathers	Red
Bird 16	Gold	Red	Green, two lilac bulbs, turquoise	Turquoise center, two lilac feathers	Red, yellow center
Bird 17	Gold	Red	Lilac, two cream bulbs	Dark teal center, two light yellow and yellow feathers	Red
Bird 18	Dark brown (might be stuffing), purple outline	Red	Light yellow, two red bulbs, turquoise	Turquoise center, two lilac feathers	Red, green center
Bird 19	Gold, turquoise outline	Red	Lilac, two cream bulbs	Gold center, two turquoise feathers	Red, yellow center
Bird 20	Gold, lilac outline	Red	Turquoise, two yellow bulbs, lilac	Turquoise center, two lilac feathers	Red
Bird 21	Gold, turquoise outline	Red	Lilac, two cream bulbs	Dark teal center, two yellow feathers	Red, yellow center
Bird 22	Gold, dark brown outline	Red	Turquoise, two lilac bulbs, gold	Turquoise center, two lilac feathers	Red, dark teal center
Bird 23	Gold, turquoise outline	Red	Lilac, two cream bulbs	Red center, two turquoise feathers	Red
Bird 24	Gold	Red	Green, two lilac bulbs, turquoise	Gold center, two lilac feathers	Red, yellow center
Bird 25	Gold	Red	Lilac, two cream bulbs	Dark teal, two light yellow feathers	N/A

Colors on Band: Navy, red, teal-green, lilac, dark teal, turquoise, light yellow, gold, yellow, green, maroon

Tail Feather Colors:

Light yellow: 1, 9, 17, 25

Lilac: 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24

Turquoise: 3, 7, 11, 15, 19, 23

Yellow: 5, 13, 21

—Light yellow (1, 9, 17, 25)—Lilac (2, 10, 18)—Turquoise (3, 11, 19)—Lilac (4, 12, 20)—Yellow (5, 13, 21)—Lilac (6, 14, 22)—Turquoise (7, 15, 23)—Lilac (8, 16, 24)—



Obverse, pattern labeled

A51961b/18046

Structure: 1 row, 9 stitches/1 cm (band)

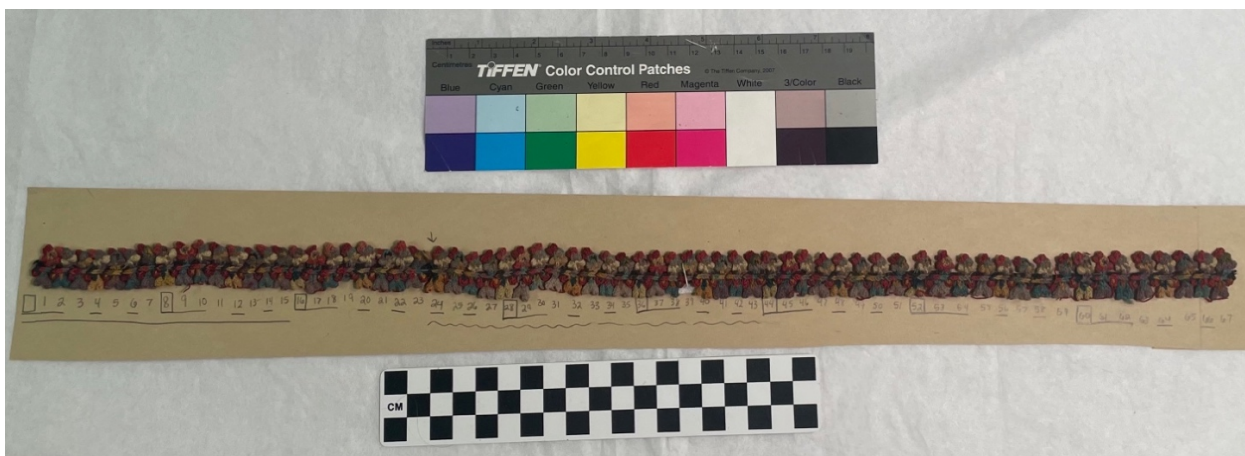
Measurements: 52.7 cm x 2.1 cm

Description: Sixty-seven birds on band (obverse proper right ends with a red circular fragment that might be the wing from what would be a 68th bird). Two birds are missing their tail feathers—one of these is where the tag loops around—and a third is missing part of their tail feathers. When trying to find the pattern with A51961a/18046 and A51961b/18046 to match them up, I think the pattern only completely matches between the two with birds 10-25 (on A51961a/18046) and 1-16 (on A51961b/18046). The issue is that the bird before 1 (on A51961b/18046) is missing (but the red wing feathers are present), but because birds 1 and 2 are part of the first three bird pattern (which repeats again for 8-10, 16-18, 28-30, 36-38, 44-46, 52-54, and 60-62 on A51961b/18046 and 1-3, 9-11, 17-19, and 25 on A51961a/18046), the missing bird at the start of A51961b/18046 is probably a bird that matches with Bird 9 from A51961a/18046 (dark teal center on two light yellow tail feathers, red wing feathers).

Between the 23rd and 24th birds, the pattern is disrupted—there should be four more birds when looking at the tail feather color pattern: dark teal center on two light yellow tail feathers, turquoise center on two lilac tail feathers, gold center on two turquoise tail feathers, center unknown color on two lilac tail feathers. I think the pattern is disrupted because there is

a larger gap between the bird heads here with excess fluff coming out of the band, which looks like it might be knotted. I might be wrong though since it is so small and this might just be a different pattern in the band. If I am right, then for the potentially missing four birds in the pattern, the unknown center color on the two lilac tail feathers could be red. I think it could be red because then the pattern from A51961a/18046 could line up here—Birds 1-4 from A51961a/18046 would be the missing birds and Birds 5-25 would almost match up perfectly with Birds 24-44 from 51961b/18046. The anomalies in this match would be Birds 14 and 16 (from A51961a/18046) and Birds 33 and 35 (from A51961b/18046). The tail feathers on Bird 39 (from A51961b/18046) are also missing, but from the colors on the head and band I think it should match up with Bird 20 (from A51961a/18046). From these observations, I think I have determined parts of the pattern.

For my markings, I have underlined the first three bird pattern and boxed the first bird in that set. I have also underlined the two birds that are the same in each longer seven bird set (between the boxed numbers). I have added a second underline where the pattern on A51961a/18046 and A51961b/18046 match (Birds 9-24 on A51961a/18046 and 1-15 on A51961b/18046). Lastly, I made a squiggly line that shows where the whole pattern length of A51961a/18046 matches up with A51961b/18046. The squiggly line starts at Bird 5 on A51961a/18046 and Bird 24 on A51961b/18046. Birds 1-4 on A51961a/18046 might be the birds that would occur between Birds 23 and 24 on A51961b/18046 if there is a break in the band. If that break existed, then the whole pattern of A51961a/18046 (Birds 1-25) would fit after Bird 23 and match-up through Bird 44. There are a few issues though with differences in Birds 14 and 16 (from A51961a/18046) and their corresponding Birds 33 and 35 (from A51961b/18046) and how the tail feathers on Bird 39 (from A51961b/18046) are missing but might match-up with Bird 20 (from A51961a/18046). For these issues, I erased those parts of the squiggly line.



Obverse of A51961b/18046, pattern indicated



Obverse of A51961a/18046 (top) and A51961b/18046 (bottom), pattern indicated and positioned to show pattern match starting at Birds 5 and 24 respectively. The arrow on A51961b/18046 shows where the break in the pattern might be.



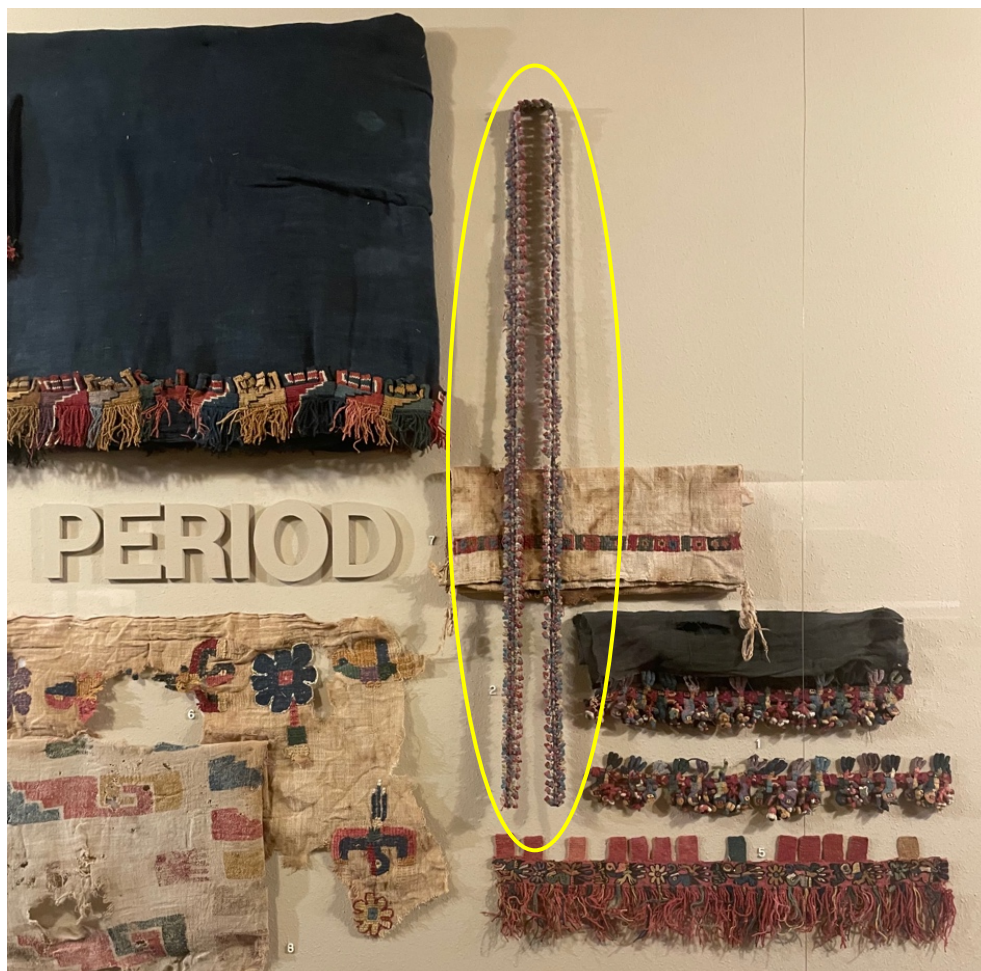
Obverse of A51961a/18046 (top) and A51961b/18046 (bottom), pattern indicated and positioned to show pattern match starting at Birds 9 and the missing bird before 1 respectively.

A51961c/18046

Measurements: 137.2 cm x 2.5 cm

Description: On exhibit in 3CM19 case: "Nazca Cultures." The "Early Nazca Textiles" exhibit label described as "2. Needle-knit border fragment with row of miniature birds." It is draped over some nails or something similar, which is indicated in the exhibit notes in a form concerning the

exhibit objects. I tried to count how many birds were on the textile, which was difficult from outside the exhibit case, but I think there is approximately 170 birds.



3CM19 exhibit, A51961c/18046 circled

A51968/18046 (a-c)

Object Type: Cross-knit looped and fringed border

Culture: Nasca

Count: 3

Donor: Malcolm K. Whyte

Cataloged: October 24, 1961

Accessioned: October 1961

Sources consulted: MPM Fall 1999 Peruvian Textile Inventory, MPM Catalog Book (Book 12, page 70), MPM Archaeology Entry Card

Technique: Cross-knit looping

Category: Ecological

Material: Camelid

Elements: Band, fringe, birds

Description: These textiles are listed as “multi-colored border; Nazca; South Coast of Peru” on MPM Fall 1999 Peruvian Textile Inventory.

A51968a/18046

Structure: 1 row, 8 stitches/1 cm (center band)

Measurements: 47.3 cm x 1.2 cm

Description and Colors: Nine birds on one cross-knit looped row. The colors include gold, dark purple, green, light purple-grey, peach, mint, yellow, pink, blue, and brown. On the upper edge of the row are dark purple possibly cross-knit looped rounded tabs that are connected by one thread along the top. On the lower edge of the row is dark teal or green fringe. The bird heads are along the colorful band and their bodies are not shown on the reverse side. Their beaks are mostly open and have an upper and lower beak. There are spots along the band where it looks like more bird heads originally were located. The band is twisted over on the obverse central proper left side. Bird 4 is almost falling off.

Bird	Face	Eye	Beak	Top of Head	Back of Head	Breast/Belly	Back of Body
1	Mint	Gold	Pink	Mint, light grey	Mint, light grey	Light grey	Light grey
2	Dusty pink	Light green, pink/cream intertwined under eye	Coral	Pink	Pink	Pink, pink/cream intertwined	Pink
3	Light green	Dark purple	Gold, dark purple tips	Green, dark green or purple spot	Green	Light green, light grey	Green
4	Coral	Dark brown	Yellow, dark brown tips	Coral	Coral	Coral	Coral
5	Purple/pink/cream intertwined	Maybe purple	Yellow	Pink, purple spot	Pink, purple spot	Purple	Dark teal
6	Light orange	Probably dark brown	Lilac, dark brown tips	Light orange	Light orange	Light orange	Light orange
7	Blue	Coral, cream stripe	Light orange	Blue	Blue	Blue	Blue
8	Gold	Unsure	Red	Yellow	Yellow, gold	Gold	Gold
9	Dark teal, moss green	Pink	Pink, dark teal tips	Dark teal	Dark teal	Moss green	Moss green



Obverse (bird heads numbered)

A51968b/18046

Structure: 1 row, 9 stitches/1 cm (center band)

Measurements: 48.7 cm x 1.6 cm

Description and Colors: Fifteen bird heads on a cross-knit looped row. One side has cross-knit looped tabs and the other has fringe. It is constructed similar to A51968a/18046 and A51958c/18046. Some areas of the band have probably all of the birds intact or almost, and other areas have spaces where more birds probably were. Many areas of the birds' heads have dark brown spots of the thread color underneath. Not all of the beaks are completely intact.

Bird	Face	Eye	Beak	Top of Head	Back of Head	Breast/Belly	Back of Body
1	Gold	Unsure	Red	Gold	Gold	Gold	Gold
2	Lilac	Unsure	Yellow	Lilac	Lilac	Lilac	Lilac
3	Coral	Possibly dark brown	Dark aquamarine	Coral	Coral	Coral	Coral
4	Light blue	Yellow	Pink	Light blue or grey	Light blue	Light blue	Light blue
5	Red	Dark brown	Lilac	Red	Red	Red	Red
6	Light green	Dark brown	Gold	Light green or grey	Light green	Light green	Light green
7	Light orange	Unsure	Lilac	Light orange	Light orange	Light orange	Light orange
8	Blue	Coral	Orange	Blue	Blue	Blue	Blue
9	Light aquamarine	Yellow	Red	Light aquamarine	Light aquamarine	Light aquamarine	Light aquamarine
10	Light green	Possibly dark brown	Yellow	Light green or grey	Light green	Light green	Light green
11	Lilac	Possibly dark brown	Yellow	Lilac	Lilac	Lilac	Lilac
12	Pink	Possibly dark brown	Blue	Pink	Pink	Pink	Pink
13	Light aquamarine	Yellow	Red, pink	Light aquamarine	Light aquamarine	Light aquamarine	Light aquamarine
14	Light green	Possibly dark brown	Gold	Light green	Light green	Light green	Light green
15	Light blue	Possibly coral, blue	Gold	Light blue	Light blue	Light blue	Light blue



Obverse (bird heads numbered)

A51968c/18046

Structure: 1 row, 7 stitches/1 cm (center row)

Measurements: 20.6 cm x 1.5 cm

Description and Colors: Thirteen bird heads on center row. Cross-knit looped tabs on one side and fringe on the other side. There is a tan or gold thread through parts of the tabs on the band where it probably attached to fabric. The construction looks similar to A51968a-b/18046. There are dark brown spots on some of the bird heads where the thread underneath shows through. The obverse proper right end of fringe is starting to unravel. The 13th bird's head is really falling apart and hard to tell sections of the face.

Bird	Face	Eye	Beak	Top of Head	Back of Head	Breast/Belly	Back of Body
1	Light green	Dark brown	Gold, dark brown tips	Light green	Light green	Light green	Light green
2	Light pink	Dark brown	Yellow, dark brown tips	Light pink	Light pink	Light pink	Pink
3	Orange	Dark brown	Light lilac, dark brown tips	Orange	Orange	Orange	Orange
4	Blue	Pink	Coral, dark brown tips	Blue	Blue	Blue	Blue
5	Gold	Probably dark brown	Pink, dark brown tips	Gold	Gold	Gold	Gold
6	Light lilac	Dark brown	Gold	Light lilac	Light lilac	Light lilac	Light lilac
7	Pink/grey intertwined	Dark brown or blue	Blue, dark brown	Pink/grey intertwined	Pink/grey intertwined	Pink/grey intertwined	Pink/grey intertwined
8	Cream or mint	Gold	Red	Cream or mint	Cream or mint	Cream or mint	Cream or mint
9	Pink	Dark brown	Cream-grey, dark brown tips	Pink	Pink	Pink	Pink
10	Light pink	Dark brown	Yellow, dark brown tip (at least one intact)	Light pink	Light pink	Light pink	Light pink
11	Yellow	Probably dark brown	Red, dark brown bits at tips	Yellow	Yellow	Yellow	Yellow
12	Orange	Probably dark brown	Lilac-cream, dark brown tips	Orange	Orange	Orange	Orange
13	Blue	Pink, cream	Orange-pink, one dark brown tip remaining	Blue	Blue	Blue, possibly pink	Blue



Obverse, (bird heads numbered)

A51985/18046 (a-h)

Object Type: Cross-knit looped border

Culture: Nasca

Count: 10

Donor: Malcolm K. Whyte

Cataloged: October 24, 1961

Accessioned: October 1961

Sources consulted: MPM Fall 1999 Peruvian Textile Inventory, MPM Catalog Book (Book 12, page 80), MPM Archaeology Entry Card, EMu database

Technique: Cross-knit looping

Category: Ecological

Material: Camelid

Elements: Band, birds

Description: These fragments are described as “multi-colored border with birds” in Catalog Book. There are two pieces labeled (b) and two pieces labeled (c).

A51985a/18046

Structure: 4 rows, 10 stitches/1 cm (round band)

Measurements: 9.4 cm x 1.6 cm

Description and Colors: Short fragment. Only six bird heads and 21 tabs remain on band. I do not know if the tabs are bird tails. The band and tab outlines are dark green/teal and have two

rows and tab centers that are pink, gold, yellow cream, purple, blue, aquamarine, red, and blue/pink intertwined. The birds are located along one of these rows. The tab are located along one of the dark green/teal rows.

Bird	Face	Eye	Beak	Top of Head	Back of Head	Breast/Belly	Back of Body
1	Blue	Gold	Red	Pink	Pink	Gold	Pink
2	Purple	Yellow	Pink	Red	Red	Yellow	Red
3	Gold	Red	Red	Blue	Blue	Gold	Blue
4	Blue	Yellow	Red	Pink	Pink	Gold	Pink
5	Yellow	Aquamarine	Red	Gold	Gold	Pink	Gold
6	Dark aquamarine	Gold	Red	Pink	Pink	Gold	Pink



Obverse

A51985b/18046 (2 pieces with this label in two different drawers)

Structure:

- 1.) Piece from Dr. 67: 4 rows, 11 stitches/1 cm (rounded band)
- 2.) Piece from Dr. 53: 4 rows, 7 stitches/1 cm (rounded band)

Measurements:

- 1.) Piece from Dr. 67: 39.9 cm x 1.1 cm
- 2.) Piece from Dr. 53: 45.2 cm x 1.1 cm

Description and Colors: There are two pieces labeled A51985b/18046 in two different drawers. To simplify their storage in the future, I would suggest that all pieces of A51985 should be housed in the same drawer.

- 1.) Round band. No bird heads, but there are 69 complete oval tabs (one is very loosely attached and might fall off). There are also about four fragmentary oval tabs/remnants attached to the band. There is another complete oval tab that I think fell off of this object. The round band is faded deep purple and there are two colored rows and colored sections in the middle of the oval tabs. These colors include: gold, yellow, green,

pink, coral, cream, red/tan intertwined, red, aquamarine, navy, and teal. The tab are located along one of the deep purple rows.



Obverse

- 2.) Rounded band. No bird heads, but there are 15 complete oval tabs and one which had fallen off and is bagged with the object. The rounded band is green and there are two colored rows and colored sections in the middle of the oval tabs. These colors include: gold, purple, cream, blue, red, pink or red/tan or brown intertwined, coral, aquamarine. The tab are located along one of the green rows.



Obverse

A51985c/18046 (2 pieces with this label in same drawer)

Structure:

- 1.) 4 rows, 8 stitches/1 cm (rounded band)
- 2.) 4 rows, 9 stitches/1 cm (rounded band)

Measurements:

- 1.) 13.3 cm x 1.6 cm
- 2.) 47.9 cm x 1.9 cm

Description and Colors: There are two pieces labeled A51985c/18046, but I would not argue that they were from the same larger piece because of the different main solid colors on the rounded bands and oval tabs. I have designated the shorter piece as 1 and the longer piece as 2.

- 1.) Ten birds and five flowers on a band. The beak on Bird 7 is fraying. Bird 8 was attached by a thread and fell off when handling. There are 29 complete tabs (one is loose and may fall off), one partial tab, and two tufts where tabs might have been. The main solid color on the rounded band and oval tabs is dark blue. The other colors on the band and sections of tabs include: aquamarine, gold, yellow, pink/blue intertwined, cream, blue, pink, red, green or dark teal, and purple. The birds are located along one of the colorful rows. The tab are located along one of the dark blue rows.

Bird	Face	Eye	Beak	Top of Head	Back of Head	Breast/Belly	Back of Body
1	Tan	Blue	Red	Gold	Gold	Gold	Gold
2	Aquamarine	Gold	Red	Pink	Pink	Gold	Pink
3	Purple	Yellow	Pink	Red	Red	Gold	Red
4	Blue	Yellow	Red	Pink	Pink	Gold, pink	Pink
5	Yellow	Blue	Red	Gold	Gold	Pink, gold	Gold
6	Blue	Gold	Red	Pink	Pink	Gold, pink	Pink, blue and gold spots
7	Purple	Yellow	Pink	Red	Red	Gold	Red
8	Yellow	Red	Red	Blue	Blue, yellow spot	N/A	Blue
9	Blue	Yellow	Red	Pink	Pink, red spot	Gold	Pink
10	Yellow	Blue	N/A, probably pink or red since small remnants	Gold	Gold	Pink, gold	Gold

Flower	Stem	Center/Stigma	Petals
1	Yellow	N/A, there is a gold thread going upwards but this might be the style or stuffing for flower	N/A
2	Yellow	Yellow	Four cream petals, pink/blue intertwined or alternating sections on front and back of petals
3	Red	Red	Two almost intact aquamarine/grey or lilac intertwined or alternating petals and aquamarine remnants on stem from other possible petals
4	Yellow	Yellow	Three (one is probably missing) cream petals, pink/blue intertwined or alternating sections on front and back of petals
5	Yellow	Yellow	Four cream petals, pink/blue intertwined or alternating sections on front and back of petals



Obverse of Piece 1 labeled A51985c/18046, flower and bird numbers indicated

- 2.) Four birds on a band. The birds are all located in the center of the band and along the band on either side probably had more birds. There are 105 tabs. There are some spaces where it looks like the tabs are missing. The main solid color on the rounded band and oval tabs is dark purple. The other colors on the band and sections of tabs include: gold, blue, green, dark green, cream, red, pink, dark teal, aquamarine, and dark purple. The birds are located along one of the colorful rows. The tab are located along one of the dark purple rows.

Bird	Face	Eye	Beak	Top of Head	Back of Head	Breast/Belly	Back of Body
1	Pink	Red, yellow upper outline	Red	Green, yellow spot	Gold	Aquamarine	Green, gold spots
2	Green	Red, cream upper outline	Red	Pink	N/A	Gold	Pink
3	Gold	Red, pink upper outline	Red	Green	Pink	Blue	Green
4	Aquamarine	Red, light yellow upper outline	Red	Gold	Light yellow	Pink	Gold



Obverse of Piece 2 labeled A51985c/18046, bird numbers indicated

A51985d/18046

Structure: 4 rows, 8 stitches/1 cm (rounded band)

Measurements: 54.4 cm x 1.4 cm

Description and Colors: Five bird heads on a rounded band. Band has two colorful rows and two navy/dark purple rows. The bird heads are on the colorful rows. The two navy/dark purple rows are on the front and back sides of the tube and the colorful rows on the top and bottom. These colors include: pink, green, cream, navy/dark purple, light grey/purple, light aquamarine, light aquamarine or mint, dark blue, blue, green/cream intertwined, green-blue, peach, gold, and red. There are no tabs. A section of the band on the obverse proper left is breaking.

Bird	Face	Eye	Beak	Top of Head	Back of Head	Breast/Belly	Back of Body
1	Mauve	Red	Red	Gold	Green/cream intertwined	Blue	Cream, some green/cream intertwined
2	Red	Red	Red	Cream	Light mauve	Red/dark brown intertwined	Cream, dark brown and red spots
3	Light aquamarine or mint	Red	Red	Gold	Light aquamarine or mint, blue/pink intertwined	Gold	Cream
4	Light aquamarine	Pink/dark brown intertwined	Red	Light mauve	Gold	Cream	Light aquamarine, gold spot
5	Cream	Red	Red	Dark blue	Light mauve	Green	Light aquamarine



Obverse, bird numbers indicated

A51985e/18046

Structure: 4 rows, 7 stitches/1 cm (rounded band)

Measurements: 36.1 cm x 0.4 cm

Description and Colors: Rounded band, no birds or flowers on it. Four rows, two are navy/dark purple and two are colorful. These colors include: cream, yellow, red, pink, dark blue, gold, light grey/purple, light brown, pink/blue intertwined, burgundy, aquamarine, green, blue, light purple, and grey-blue. There are no tabs.



Obverse

A51985f/18046

Structure: 4 rows, 9 stitches/1 cm (rounded band)

Measurements: 14.3 cm x 1.8 cm

Description and Colors: Rounded band. There are ten birds, six flowers, and thirty-one tabs (one is a partial). There is also at least one tab missing. Two rows of the band and the outlines of the tabs are dark teal and the other two rows and middle sections of the tabs are colorful. The colors include: gold, yellow, purple, pink, blue, teal, cream, green, red, red and blue intertwined, and dark blue/cream intertwined. There are some white speckles on the surface. The beak in Bird 2 from the obverse proper right might fall off. Other beaks have threads coming off. The beaks are all singular tubes, not an upper and lower beak. Some of the red beaks such as for Birds 1, 2, 5, 6, 7, and 10 are made with thinner threads. The head on Bird 3 might fell off when handling it. The stem on Flower 3 might fall off. The petal on Flower 1 fell off when moving. Looking at the construction, I wonder if the tabs attached to the garment or the bird's beaks. The tabs are rounded and intact and do not look like there are loose threads to connect it to a garment. The bird's beaks though are hanging off or have loose threads.

Bird	Face	Eye	Beak	Top of Head	Back of Head	Breast/Belly	Back of Body
1	Gold	Aquamarine	Red	Orange-gold	Orange-gold	Red	Orange-gold
2	Blue	Gold	Red	Red	Red	Gold	Red
3	Purple	Gold	Pink	Red	Red	Gold	Red
4	Gold	Red	Red	Blue	Blue	Gold	Blue

5	Blue	Yellow	Red	Pink	Pink	Dark orange-gold	Pink
6	Yellow	Blue	Red	Gold	Gold	Red (maybe red/tan intertwined)	Gold
7	Dark aquamarine	Gold	Red	Red	Red	Gold	Red
8	Purple	Pale yellow	Pink	Red	Red	Gold	Red, one gold spot on reverse
9	Gold	Red	Red	Blue	Blue	Probably gold, hard to see	Blue
10	Aquamarine	Yellow	Red	Pink	Pink	Orange-gold or aquamarine, hard to see	Pink or aquamarine, part of this area is missing

Flower	Stem	Center/Stigma	Petals
1	Gold	Yellow	One cream petal, pink/purple intertwined center, remaining, but fell off when moving
2	Red	Red	Four blue petals, cream or light purple-grey centers, three have faded to more green or brown
3	Gold	Gold	Four cream petals, pink/blue intertwined centers
4	Yellow	Yellow	Four cream petals, pink/purple intertwined centers
5	Red	Red	Four aquamarine petals, cream or light grey centers
6	Gold	Gold	Four cream petals, pink/blue intertwined centers



Obverse, flower and bird numbers indicated.

A51985g/18046

Structure: 4 rows, 9 stitches/1 cm (rounded band)

Measurements: 31.2 cm x 1.2 cm

Description and Colors: Rounded band. No flowers/birds. Sixty-one tabs (one is a partial). The main band color and tab outline color is navy. The band has two navy rows and two colorful rows. Each tab has a colorful center on the front and back. There are at least two tabs probably missing (not including the partial one), one has some loose material where the tab goes, the other is more of space. The colors include: coral, blue, navy, gold, red, pink, possibly pink/tan intertwined, green, yellow, aquamarine, and red/tan intertwined. The tabs are located along one of the navy rows.



Obverse

A51985h/18046

Structure: 4 rows, 11 stitches/1 cm (rounded band)

Measurements: 12 cm x 1.8 cm

Description and Colors: Ten birds on a rounded band. Twenty four full tabs and three or four partial tabs. The last four tabs and last bird on the obverse proper left are twisted upside down. The last tab is loose and might fall off. Two rows and tab outlines are dark teal and the other two rows and tab insides are colorful. Colors include: pink, cream, purple, red, blue, aquamarine, pink/blue intertwined, gold, yellow, teal, and purple-grey. There is a red thread around Birds 3 and 4 and the tabs in that area. The beaks of most of the birds are thin threads and many are deteriorated or are partially missing. The heads on Birds 7 and 8 are loose.

Bird	Face	Eye	Beak	Top of Head	Back of Head	Breast/Belly	Back of Body
1	Yellow	Blue	Red	Gold	Gold	Pink	Gold
2	Blue	Gold	Red	Red or pink	Red or pink	Gold, red or pink	Red or pink
3	Gold	Red	Red	Dark aquamarine	Dark aquamarine	Gold, part may be missing	Dark aquamarine
4	Aquamarine	Gold	Red	Pink	Pink	Gold, pink	Pink
5	Yellow	Aquamarine	Red, gold thread	Gold, aquamarine spot	Gold	Pink, gold	Gold
6	Dark aquamarine	Gold	Red	Red or pink	Red or pink, dark aquamarine spot	Gold	Red or pink
7	Purple, yellow	Yellow	Lighter pink	Red or pink	Red or pink	Gold	Red or pink
8	Gold	Red	Red	Blue	Blue	Gold	Blue
9	Blue	Yellow	Red, pink thread	Pink	Pink, brown spot	Orange-gold, pink	Pink, brown spot
10	Yellow	Blue	Red	Gold	Gold	Pink/tan or cream intertwined, gold	Gold



Obverse, bird numbers indicated

A54859/20517

Object Type: Cross-knit looped band fragments

Culture: Nasca

Count: 136

Donor: Malcolm K. Whyte

Cataloged: January 10, 1967

Accessioned: January 10 (or possibly 16), 1967

Sources consulted: MPM Fall 1999 Peruvian Textile Inventory, MPM Catalog Book (Book 12, page 195), MPM Archaeology Entry Card

Technique: Cross-knit looping

Category: Ecological, anthropomorphic

Material: Camelid

Elements: Birds, flowers, people, bands

Description: The MPM Fall 1999 Peruvian Textile Inventory drawer sheet indicates these as “Needle-knit borders w/bird motif” and does not name a culture, but some of the other objects in this drawer are listed as Nasca and the iconography and style of A54859/20517 does match Nasca objects in this collection. The Accession Card describes these as “Textile fragments of needle knit border elements, bird motif” which also matches with the Nasca attribution. The locality listed on this card just designates them as from the South Coast of Peru. The Catalog Book has the same descriptors but notes a width of 6 centimeters and a count of 1.

I untangled, stabilized, and re-bagged the individual pieces associated inside the large bag labeled A54859/20517. MPM Curator of Anthropology Collections Dawn Scher Thomae suggested this and that I separate them into individual polyethylene bags within the larger bag and label them as bag #s within this catalog #. Some pieces I kept together that I thought might

be related based on appearance or how they were when I unraveled them from the bundle. She recommended that I could stabilize pieces on acid-free cardstock pieces within each bag. These pieces are all cross-knit looped bands/fragments. There were several fragments that had already been isolated sometime in the past and had been sewn down to cardstock (unsure if archival) with red thread (it looks like). Along with the textile fragments in the large bundle bag for A54859/20517, a particulate identified as a cotton seed had been isolated in its own polyethylene bag.

Bag 1 of 45 from A54859/20517

Structure: 4 rows around; 10 stitches/1 cm (rounded band)

Measurements: 10.4 cm x 1 cm

Description and Colors: Brown band with some fragments of additional structures and design, including scallops and colorful (mustard yellow, brick red, teal) circular and linear shapes. These could be birds embroidered that have tabs and are on a cross-knit looped rounded band. They look more embroidered than cross-knit looped. Some tabs may have fallen off with moving it.



Bag 2 of 45 from A54859/20517

Structure: 7 rows; 7 stitches/ 1 cm (band), 8 rows; 8 stitches/1 cm (bird heads)

Measurements: 6.7 cm x 3.2 cm

Description and Colors: Two birds with no beaks on a mostly red band. Object is stiff.

Section	Face	Eye	Back of Head	Breast/Belly	Back of Body
Bird 1	Two-toned teal and peach	Golden, circled by dark brown	Dark teal	Light yellow	Dark teal
Bird 2	Dark teal	Mossy green, circled by dark brown	Golden	Red	Golden

All Colors on Band: Peach, dark brown, golden, mossy green, dark teal, warm brown, darker red



Bag 3 of 45 from A54859/20517

Structure: 8 rows; 10 stitches/1 cm (band), 12 rows; 11 stitches/1 cm (bird head)

Measurements: 8.3 cm x 4.9 cm

Description and Colors: One full bird and two sets of bird tail feather fragments on a dark band. Object is stiff and dirty. There are a couple of long light-colored hair fragments on it too. At the ends of the tail feathers are some dark brown threads where it probably attached to a cloth.

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers
Full Bird	Light golden	Golden and dark brown	Light coral	Dark brown	Dark teal	Dark brown	Upper is pink-red, first and third are dark brown and middle is teal
Tail Feathers 1	N/A	N/A	N/A	N/A	N/A	N/A	First and third are teal, middle is dark brown
Tail Feathers 2	N/A	N/A	N/A	N/A	N/A	N/A	First and third are dark teal, middle is dark brown

All Colors on Band: Dark brown, olive, cream, dark teal, warm brown, pink-red



Bag 4 of 45 from A54859/20517

Structure: 6 rows; 7 stitches/1 cm (band), 8 rows; 8 stitches/1 cm (bird heads)

Measurements: 12.3 cm x 4.7 cm

Description and Colors: Three birds on a flat red band. Bird heads and tail feathers are going upward and on the same side of the band as the heads. On the other side of the band are thin spherical appendages that may be bird feet or flower petals. Object is stiff and a somewhat dirty but not very faded.

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers	Wing Feathers	Hanging Legs/Feet
Bird 1	Golden	Two-tone center is red and white, circled by brown	Brown	Wine red, teal	Wine red, plum, lighter golden	Teal, light turquoise	Light turquoise, golden tips on feathers 1 and 3, upper tail feathers are lighter golden and brown	Brown	Two-toned red and teal with lighter golden feet
Bird 2	Golden	Two-tone center is red and white, circled by brown	N/A	Teal	Lighter golden, golden	Golden	Golden	Brown remnant	Light sage with lilac feet

Bird 3	Dark teal			Red, Lighter golden	Light purple grey	Lighter golden	N/A	Dark brown	Red legs, blue toes
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Bag 5 of 45 from A54859/20517

Structure: 7 rows; 9 stitches/1 cm (band), 9 rows; 10 stitches/1 cm (bird head)

Measurements: 8.1 cm x 5.5 cm

Description and Colors: Band fragment that has curled under. There are four sets of tail feathers present, but only one full bird. Band is very dirty with fine brown particles. Through some of the tail feathers is a brown thread that the birds were probably attached to fabric with.

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers	Uncertain Body Part
Complete Bird	Golden	Faded red, dark brown center and outline	Dark brown	Golden	Golden, dark teal	Dark brown, green	Faded red and white intertwined center, green first/third, dark brown with a bluish tint center feathers	N/A
Bird Fragment 1	N/A	N/A	N/A	N/A	N/A	N/A	Light golden center, three dark brown with a bluish tint feathers	Dark brown
Bird Fragment 2	N/A	N/A	N/A	N/A	N/A	N/A	Faded red center, dark teal first/third, cream second feather	N/A
Bird Fragment 3	N/A	N/A	N/A	N/A	N/A	N/A	Golden center, three dark teal feathers	Dark teal

All Colors on Band: Maroon, dark brown, golden, faded red, green, dark teal, light golden, light brown



Bag 6 of 45 from A54859/20517

Structure: 7 rows; 10 stitches/1 cm (band), 13 rows; 11 stitches/1 cm (bird heads)

Measurements: 4.9 cm x 6 cm

Description and Colors: Two birds on a small band fragment. One end of the band is closed with stitches and the other is fragmentary/open. The band is red with other colors where the birds' bodies cross over them. There are some dirt particles visible. Head of the first bird is bent back and rows are broken. Some red threads from the band are hanging on reverse side.

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers	Wing Feathers	Colors of Bird over Band
Bird 1	Golden, pink	Golden, dark brown center and outline	Dark brown	Dark brown, light blue	Light blue, turquoise	Light blue	Hot pink center, cream first/third, dark brown remnant of second	Deep purple	Dark brown, dark yellow, golden, light blue, yellow and turquoise intertwined
Bird 2	Golden, dark brown	Hot pink, dark brown center and outline	Dark brown	Cream, turquoise, golden	Turquoise, yellow	Dark teal	Light grey center, olive first/third, deep purple second	Black or navy	Yellow, golden, dark teal, light grey, dark brown, cream

All Colors on Band: Teal, olive, cream, dark black or navy, red, dark brown, dark yellow, golden, light blue, yellow and turquoise intertwined, yellow, dark teal, light grey



Bag 7 of 45 from A54859/20517

Description: When I was gently untangling this object, three separate pieces slid off a burgundy thread (possibly modern) loosely connecting them.

Fragment (a)

Structure: Rounded bands made of separate rows to make stems and flowers (not able to count number of rows without pulling the stems off of each other); 8 stitches/1 cm (flower stems)

Measurements: 2.9 cm x 2.6 cm

Description and Colors: A flower bundle. It has seven flowers attached to a main stem; the flower stems are layered and alternating which is in front of the other. This fragment is the best condition and has the burgundy thread going through the piece.

Section	Stem	Flower
Flower 1	Deep purple	Orange bud
Flower 2	Deep blue	Red center on yellow bud
Flower 3	Deep blue	Orange center on blue bud
Flower 4 (central flower)	Deep purple	Cream lower petals with red upper petals
Flower 5	Deep blue	Hot pink center on green bud
Flower 6	Deep purple and blue	Orange bud
Flower 7	Deep blue	Red center on yellow bud

Fragment (b)

Structure: 7 rows; 10 stitches/1 cm (band), 13 rows; 11 stitches/1 cm (bird heads)

Measurements: 8.2 cm x 5.2 cm

Description and Colors: Four bird fragments on a band. Some of the bird eyes and parts of the band are deteriorated. The tips of one of the tails may have been cut-off. The eyes and parts of the band are very deteriorated and dirty.

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers	Colors of Bird on Band
Bird 1	Pink	Dark brown	Golden	Light green	Pink, brown/maroon	Golden	Golden	Golden, light green, red, blue
Bird 2	Blue	Dark brown	N/A	Golden	Blue, pink	Light green	N/A	Brown/maroon, olive green, light green, golden, red, blue
Bird 3	Light green	Pink, brown center and outline	Blue	Olive green/gold intertwined	Light green, blue	Olive green/gold intertwined, gold	Hot pink center, three olive green feathers that have a cream band and gold tips	Light green, gold, red, blue, gold
Bird 4	Blue	Possibly pink, brown center and outline	N/A	Pink, blue	Blue, light green	Blue	Gold center, three gold feathers	Blue, light green or cream, red

All colors on band: Gold, light green, red, blue, brown/maroon, olive green, light green or cream

Fragment (c)

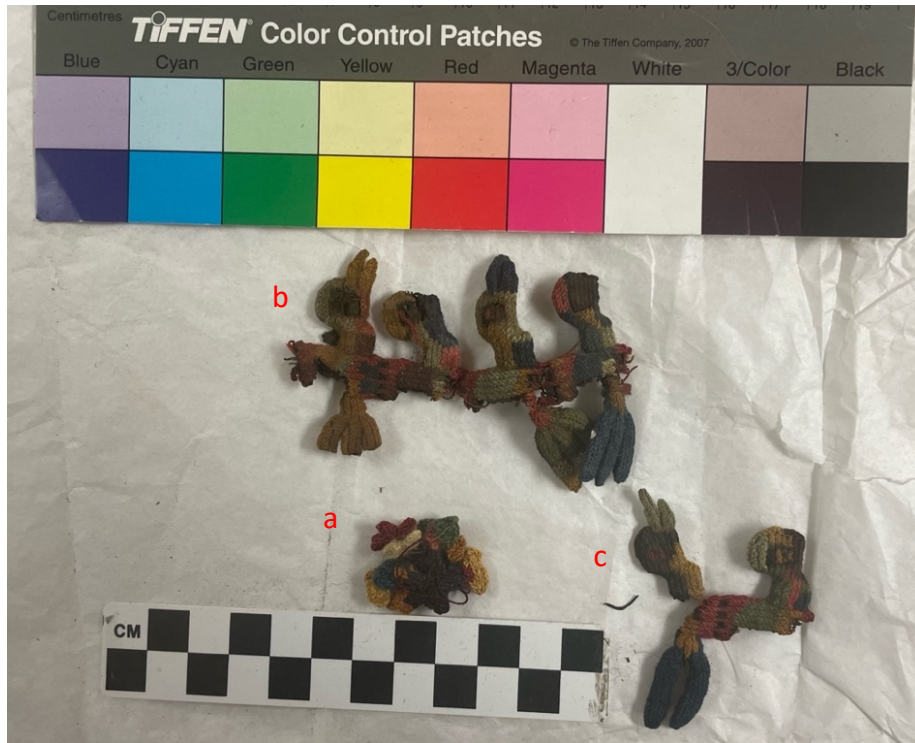
Structure: 8 rows; 9 stitches/1 cm (band), 11 rows; 11 stitches/1 cm (bird heads)

Measurements: 3.9 cm x 6.1 cm

Description and Colors: Two bird fragments on a band. The head of one of the birds is hanging off, attached by a thread, and the other bird does not have a beak or tail feathers. One of the tail feathers is probably missing from the complete bird.

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers	Colors of Bird on Band
Bird 1	Dark brown, gold	Pink or red, dark brown center and outline	Light green	Dark brown	Gold	Dark brown	Gold center, two blue feathers	Gold, dark brown, pink
Bird 2	Gold, brown/maroon	Gold, dark brown center and outline	N/A	Light green, green	Brown/maroon, pink, green, blue	Green	N/A	Olive green, gold, pink, blue

All colors on band: Gold, dark brown, pink, olive green, blue



Bag 8 of 45 from A54859/20517

Structure: 7 rows; 11 stitches/1 cm (band), 12 rows; 8 stitches/1 cm (bird head)

Measurements: 9 cm x 7 cm

Description and Colors: Six birds/fragments on a band fragment. Band is bent over. Birds have an extra tail feather behind them and feet in front of them on the band. Some appendages are hanging off. One tail feather (probably associated with Bird 4) has fallen off and is bagged with the object. Some dirt in places on the object. Object has cracks and is brittle.

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers	Wing Feathers	Colors of Bird on Band
Bird 1	Yellow-orange	Pink, brown center/outlines	Olive green	Blue	Yellow-orange, blue	Maroon	N/A		Yellow-orange, maroon, deep purple
Bird Fragment 1	N/A	N/A	N/A	N/A	N/A	N/A	Pink/brown intertwined center	Gold and brown feather	Blue, cream, pink/brown intertwined, yellow-orange, brown, green
Bird 2	Cream	Yellow-orange, brown center/outlines	Faded red	Blue, yellow-orange, wine red/yellow-orange intertwined	Cream, yellow-orange	Deep purple	Gold center, three dark brown hanging tail feathers that have blue bands	Dark brown and hot pink feather	Deep purple, cream, brown, pink, blue, gold, red or pink
Bird 3	Cream	Hot pink or red	Hot pink	Gold, cream	Cream, deep purple	Cream	Lime green center, three pink feathers	Yellow-orange and dark brown feather	Red, pink, brown, gold, yellow-orange, lime green, pink, deep purple, yellow, blue

Bird 4	Red/blue intertwined	Gold, brown center/outlines	Brown	Cream, light blue	Cream, light blue	Cream	Pink center, light blue tail feather still attached, another separate light blue one probably came from this bird, center shows a bit of cream	Three (one complete) small rounded brown hanging feathers	Cream, blue, pink, brown, yellow-orange, red
Bird Fragment 2	N/A	N/A	N/A	N/A	N/A	N/A	Yellow-orange center, fragments of brown hanging tail feathers		Brown, yellow-orange, red

All Colors on Band: Yellow-orange, maroon, deep purple, red, blue, cream, pink/brown intertwined, brown, green, pink, gold, lime green



Bag 9 of 45 from A54859/20517

Structure: 21 rows; 10 stitches/1 cm

Measurements: 8.1 cm x 1.9 cm (including strings)

Description and Colors: Single bird head. Larger size. No beak. Obverse proper left side of object (face of the bird) has deteriorated and inside structure which is gold is visible. There is a string of the gold thread loose above the bird's head. From the bottom of the bird, along the edge that would probably connect to the band, is a long loop of the inside material hanging down. There is a lilac and two green threads also hanging off the bird from the obverse bottom proper right

side. The lilac is from inside, but the green looks to have been woven through the edge of the deep purple of the bird's back section on the obverse and reverse sides. The reverse of the bird has a layer of clear adhesive and two main chunks of paper adhered to the bird.

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers
Bird	N/A	Pink, brown center and outline	N/A	Lilac, turquoise	Light blue-grey	Deep purple	N/A



Obverse (left), reverse (right)

Bag 10 of 45 from A54859/20517

Description: Two pieces in this bag probably from two distinctive objects.

Fragment (a)

Structure: 5 rows; 8 stitches/1 cm (band), 6 rows; 7 stitches/1 cm (bird head)

Measurements: 6.7 cm x 4.8 cm

Description and Colors: This fragment has two fragmented birds on a band. It looks similar to the Bag 4 object. Many pieces are hanging by threads.

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers	Hanging Legs/Feet	Colors of Bird on Band
Bird 1	Grey-blue, gold	Light green	N/A	Grey-blue, gold	Gold	Gold	N/A	One dark green leg with three light green toes	Light blue, dark blue, gold, red
Bird 2	Gold	Red	N/A	Faded blue-grey	Gold, faded blue-grey	Faded blue-grey, gold	Light blue center, gold first and third tail feathers, grey-blue second tail feather	Two blue legs with three red toes on each	Faded blue-grey, red, gold, blue

All Colors on Band: Light blue, dark blue, blue, faded blue-grey, gold, red

Fragment (b)

Structure: 12 rows; 11 stitches/1 cm (bird head)

Measurements: 1.6 cm x 2.1 cm

Description and Colors: This fragment is just a bird head. This bird head looks different from fragment (a). It is dirtier and more brittle and cracked. The structure is also tighter.

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers
Bird	Light grey	Red, brown center and outline	Brown	Yellow, brown	Light grey, yellow	Brown	N/A



Bag 11 of 45 from A54859/20517

Description: Two fragments bagged together because possibly associated.

Fragment (a)

Structure: 6 rows; 7 stitches/1 cm (band), 15 rows; 4 stitches/0.5 cm (head)

Measurements: 4.1 cm x 3.5 cm

Description and Colors: One bird on a band. Tail feathers are flipped over onto the bird's body. Breast area of the bird is extended forward. No toes on feet. Breast of this bird (obverse proper left side) might be the edge of the object since rounded/no open inside cavity. Eye area of bird has deteriorated.

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers	Hanging Legs/Feet	Colors of Bird on Band
Bird	Gold	Pink/blue intertwined	N/A	Blue	Purple	Green	Center may have been gold (threads), three green tail feathers	Gold (no toes)	Gold, green, purple, red

All Colors on Band: Red, gold, green, purple

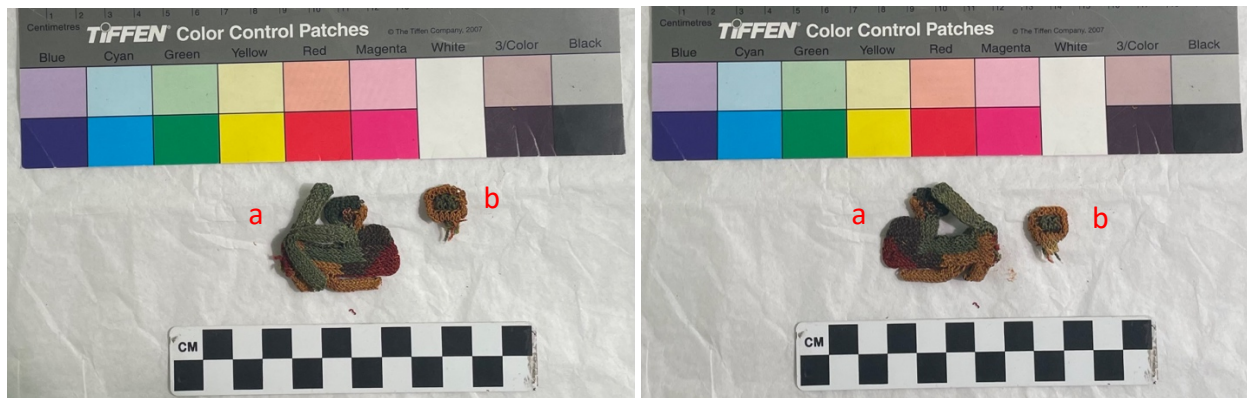
Fragment (b)

Structure: 7 rows; 4 stitches/0.5 cm (head)

Measurements: 1.3 cm x 1.8 cm

Description and Colors: Bird head. Deterioration around eye and possible beak attachment. Some threads and knitted fragment remaining of neck area.

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers	Hanging Legs/Feet	Colors of Bird on Band
Bird	Gold	Green, brown outline fragments	N/A	N/A	Faded green, yellow	N/A	N/A	N/A	N/A



Obverse (left), reverse (right)

Bag 12 of 45 from A54859/20517

Structure: 6 rows; 7 stitches/1 cm (band), 12 rows; 10 stitches/1 cm (head), rounded; 10 stitches/1 cm (flower)

Measurements: 4.4 cm x 4.2 cm

Description and Colors: Two partial birds on a band fragment. There is a flower bunch between them. The birds and the flower bunch lean in opposite directions (one towards the obverse, one towards the reverse planes). Deterioration on bird heads, especially around eyes, and on the band.

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers	Colors of Bird on Band
Bird 1	Purple	Brown	N/A	Teal, faded purple	Faded purple, red/possibly faded purple intertwined	Faded purple	N/A	Red, faded purple
Bird 2	Blue	Pink	N/A	Very faded purple	Blue, yellow-orange	Yellow	Teal center, one light green tail feather	Gold, light green, blue, peach

All Colors on Band: Red, faded purple, peach, gold, light green, blue

Section	Stem	Flower
Flower 1	Red/gold intertwined	Green lower petals, gold middle petals, faded purple top
Flower 2	Red/gold intertwined	Blue bud
Flower 3	Red/gold intertwined	Blue bud

Flower 4	Red/gold intertwined	Light yellow and brown lower petals, gold center petals (opened up flower)
Flower 5	Red/gold intertwined	Yellow lower petals, pink and shale blue middle petals, light yellow top
Flower 6	Red/gold intertwined	Blue bud
Flower 7	Red/gold intertwined	Blue bud



Bag 13 of 45 from A54859/20517

Structure: 5 rows; 7 stitches/1 cm (band), 8 rows; 3 stitches/0.5 cm (head)

Measurements: 5 cm x 3.9 cm

Description and Colors: One bird on a band. Belly extends forward of bird head. One foot is bent over band. Center tail feather might be missing. Loose threads on both ends of band.

Deterioration of bird head, notably around eye/beak areas.

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers	Hanging Legs/Feet	Colors of Bird on Band
Bird	Gold	Pink	N/A	Lilac	Gold	Lilac	Yellow center, two faded lilac tail feathers, two green extra back feathers	Faded red, one has dark blue-purple toes	Gold, faded lilac, light green, red

All Colors on Band: Gold, faded lilac, light green, red



Bag 14 of 45 from A54859/20517

Structure: 5 rows; 6 stitches/1 cm (band)

Measurements: 4.5 cm x 3.8 cm

Description and Colors: Band fragment. One bird is partially present. Its head is bent over and the stitches have deteriorated. Decent amount of dust/fibers coming off with the object.

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers	Hanging Legs/Feet	Colors of Bird on Band
Bird	Light green	Golden	Golden	Light green	Dark green, orange	Orange	Dark green center, orange 1 st and 3 rd tail feathers, gold remnant of 2 nd tail feather	Dark teal legs, three gold toes	Light green, orange, gold

All Colors on Band: Red, light green, orange, gold



Bag 15 of 45 from A54859/20517

Structure: 6 rows; 10 stitches/1 cm (band), rounded band; 3 stitches/0.5 cm (flower stem)

Measurements: 5.2 cm x 6 cm

Description and Colors: Part of a bird and a branch of flowers that were attached on a band fragment. On reverse, there is a 2 cm long feather loose with the object. One of the tail feathers also looks bleached on the reverse and obverse a bit. Many of the flowers are bleached in color. The part of the band with the flower branch attached was thinly connected and twisted. From stress of turning it over and lifting flowers, it eventually detached. The original position has the branch to the proper right of the bird when the obverse side is up. The obverse is indicated by the side with the gold part of the bird's breast/belly on the proper left and the most bleached feather also on the proper left. Lots of dust/fibers coming off with the object.

Section	Stem	Flower
Flower 1	Gold	Purple bud with pink spots (bleaching)
Flower 2	Gold	Teal lower part, four gold petals, red center
Flower 3	Gold	Purple lower part with pink spots (bleaching), four yellow and light purple petals, blue center
Flower 4	Gold	Purple bud with pink spots (bleaching)
Flower 5 (main)	Gold	Pink lower part, four yellow and light purple petals, red center
Flower 6	Gold	Teal lower part, four purple and light teal lower petals (one bleached/deteriorated), four yellow upper petals, red center
Flower 7	Gold	Purple bud with pink spots (bleaching)
Flower 8	Gold	Purple or pink or golden bud with major bleached spots

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers	Hanging Legs/Feet	Colors of Bird on Band
Bird	N/A	N/A	N/A	N/A	Purple, light green, golden	Dark green or teal	Brown center, three dark green or teal hanging tail feathers	N/A	Light green, dark green or teal, gold, brown

All Colors on Band: Red, coral, light green, dark green or teal, gold, brown



Bag 16 of 45 from A54859/20517

Structure: Rounded band; 4 stitches/0.5 cm (flower stem)

Measurements: 2.5 cm x 3 cm

Description and Colors: Flower bunch with a maroon modern thread attached. Stems are jumbled on top of one another.

Section	Stem	Flower
Flower 1	Red	Dark green or teal bud
Flower 2	Red	Four gold petals, light green center
Flower 3	Red	Teal bud
Flower 4 (central)	Red	Four teal and peach petals, gold center
Flower 5	Red	Teal bud
Flower 6	Red	Four light yellow or cream and light teal petals, pink center
Flower 7	Red	Teal bud
Flower 8	Red	Teal bud
Bunch	Red	Two purple and two pink rounded lengths stitched together



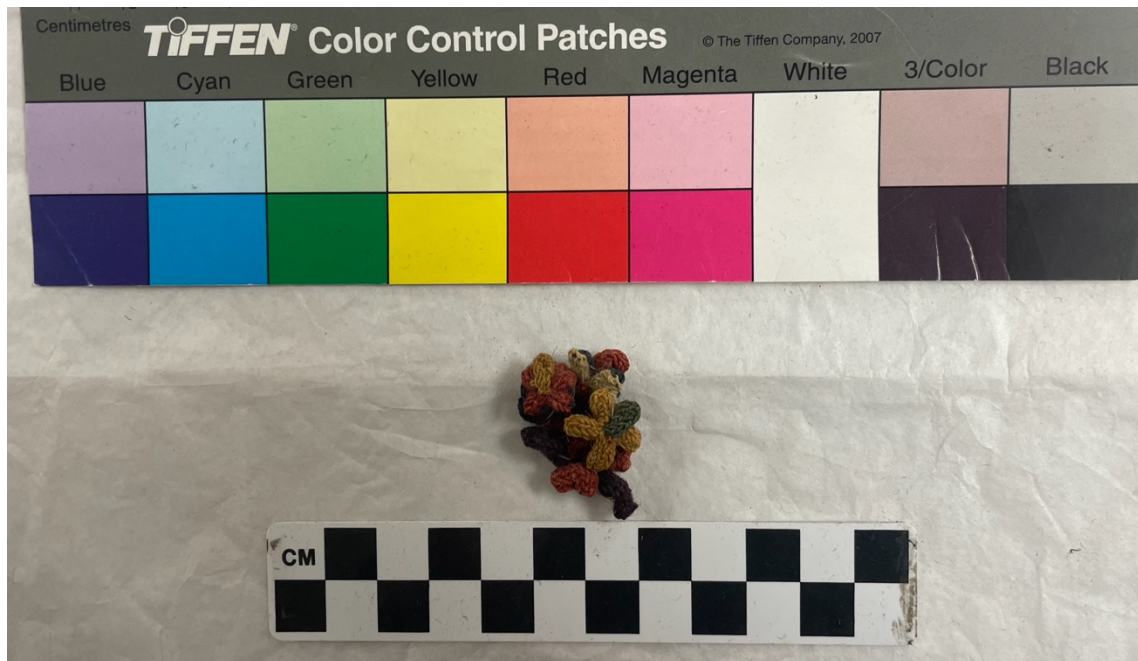
Bag 17 of 45 from A54859/20517

Structure: Rounded bands; 4 stitches/0.5 cm (yellow flower petal)

Measurements: 2.6 cm x 2.7 cm

Description and Colors: Flower bunch. Same purple and pink bunch at base as that in Bag 16. Lots of little white feathers stuck in the object. Small wooden or organic piece under one of the stems.

Section	Stem	Flower
Bunch	Red	Two purple and two pink rounded lengths
Flower 1	Red	Four yellow petals, green center
Flower 2	Red	Teal bud
Flower 3	Red	Blue lower part, four pink petals, yellow center
Flower 4 (central)	Red	Four cream and blue petals, pink center
Flower 5	Red	Teal bud
Flower 6	Red	Teal bud



Bag 18 of 45 from A54859/20517

Structure: 5 rows, 7 stitches/1 cm (band)

Measurements: 4 cm x 4.3 cm

Description and Colors: One bird on a band. One tail feather or leg is hanging on a thread. Loose threads on band ends. Beak may be natural color.

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers or Hanging Legs/Feet	Colors of Bird on Band
Bird	Gold	Pink/white intertwined, teal center and outlines	Light brown	Purple	Gold, purple	Purple	Grey	Purple, gold

All Colors on Band: Purple, gold, red



Bag 19 of 45 from A54859/20517

Structure: Rounded, 4 stitches/0.5 cm (main stem)

Measurements: 3 cm x 3.1 cm

Description and Colors: Flower bunch. Main stem is a different shade of purple than the off-shooting stems.

Section	Stem	Flower
Flower 1	Purple	Gold bud
Flower 2	Purple	Gold bud
Flower 3	Purple	Yellow, pink center
Flower 4	Dark purple-brown	Blue, gold center
Flower 5 (central)	Dark purple-brown	Four cream petals, two red center parts
Flower 6	Purple	Pink, cream center
Flower 7	Purple	Green, pink center
Flower 8	Purple	Gold bud
Flower 9	Purple	Gold bud



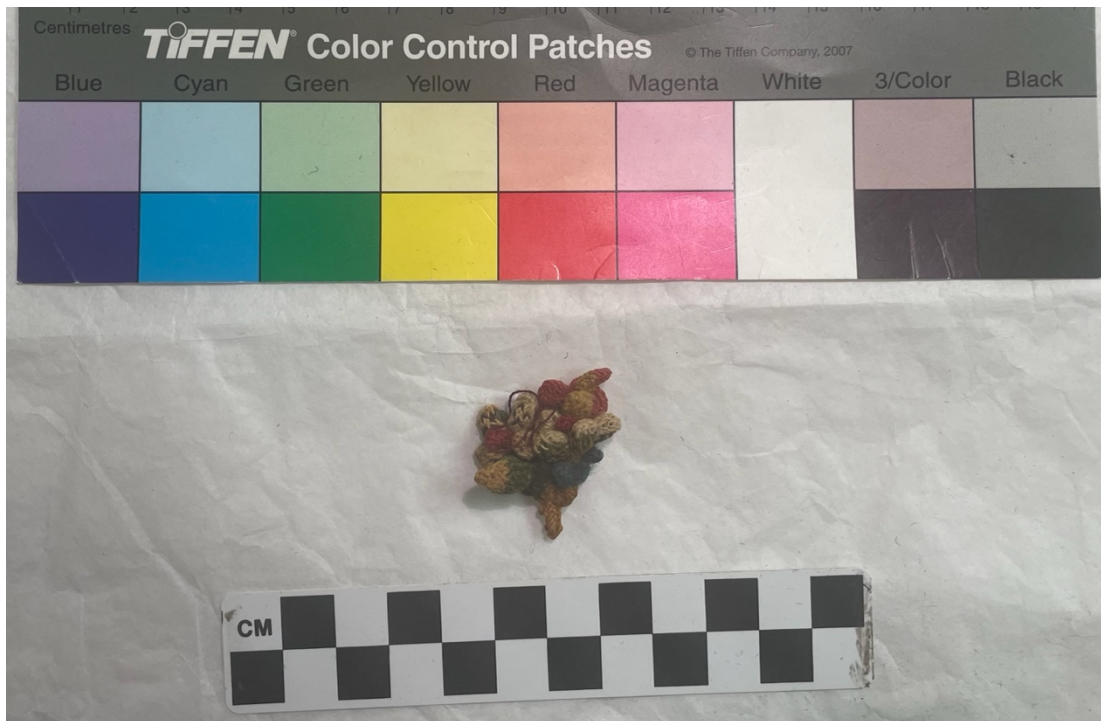
Bag 20 of 45 from A54859/20517

Structure: Rounded, 5 stitches/0.5 cm (stem)

Measurements: 2.6 cm x 2.9 cm

Description and Colors: Flower bunch. Modern maroon thread may have been attached.

Section	Stem	Flower
Flower 1	Gold	Two blue petals
Flower 2	Gold	Dark green base petals, green bud, yellow bud tip
Flower 3	Gold	Four green-backed petals (maybe dark brown interwoven) that have cream or yellowed cream tips and fronts and green and dark green front designs, red center
Flower 4 (central)	Gold	Four yellow and red base petals, two faded red upper petals, one faded red and yellow center rounded piece
Flower 5	Gold	Four dark green, green, and light green-backed petals that have cream fronts, red center
Flower 6	Gold	Two blue petals
Flower 7	Gold	Two blue petals



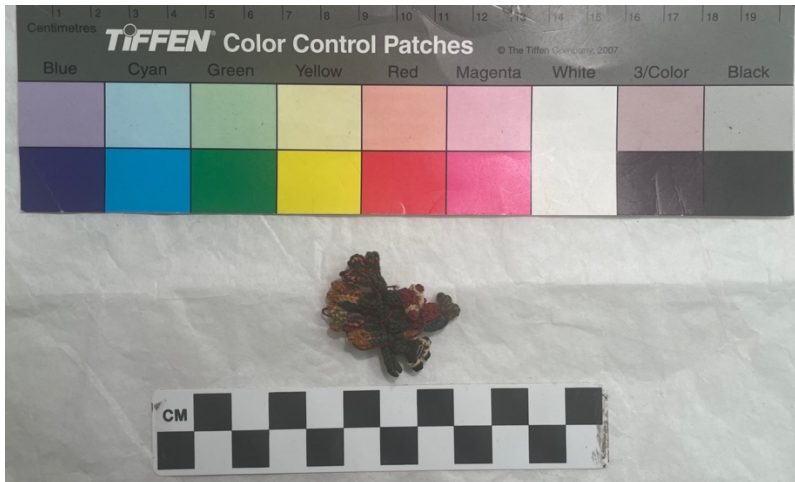
Bag 21 of 45 from A54859/20517

Structure: Rounded, 4 stitches/0.5 cm

Measurements: 3.4 cm x 3.5 cm

Description and Colors: Flower bunch. Small feather associated with object. Modern maroon thread wrapped around bunch.

Section	Stem	Flower
Flower 1	Green	Gold bud
Flower 2	Green	Blue and pink interwoven flower base, two yellow and bright green interwoven petals
Flower 3	Green	Three petals: first blue, second yellow, third blue and pink interwoven, gold tips on each
Flower 4 (central)	Green	Three blue and pink interwoven petals
Flower 5	Green	Three red petals that have cream bands wrapped around
Flower 6	Green	Gold bud
Flower 7	Green	Half red and half blue bulb, two bright green petals
Flower 8	Green	Gold bud
Flower 9	Green	Three dark purple or brown petals that have cream bands wrapped around



Bag 22 of 45 from A54859/20517

Structure: Rounded, 5 stitches/0.5 cm (stem)

Measurements: 2.6 cm x 2.5 cm

Description and Colors: Flower bunch which has been loosely stitched onto a piece of cardstock with a modern maroon thread.

Section	Stem	Flower
Flower 1	Red and gold intertwined	Teal bud
Flower 2	Red and gold intertwined	Cream base, purple and gold bud with a purple center
Flower 3	Red and gold intertwined	Pink, then cream, then lilac rows of petals going upward with two gold rounded segments sprouting out of the bud
Flower 4	Red and gold intertwined	Teal base, gold and yellow bud with yellow center
Flower 5	Red and gold intertwined	Teal bud
Flower 6	Red and gold intertwined	Teal bud



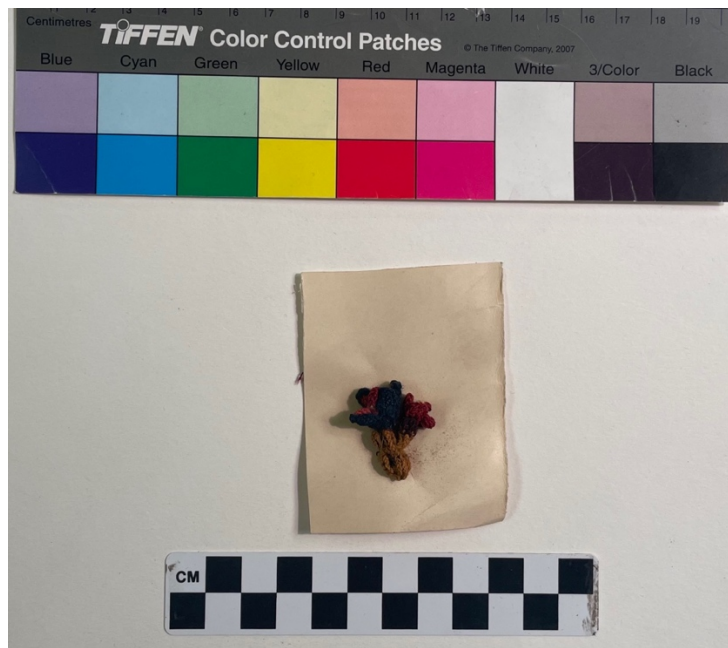
Bag 23 of 45 from A54859/20517

Structure: Rounded, 4 stitches/0.5 cm (stem)

Measurements: 2.4 cm x 2.7 cm

Description and Colors: Flower bunch which has been loosely stitched onto a piece of cardstock with a modern maroon thread. Stem is thick, might be three stems stitched together.

Section	Stem	Flower
Flower 1 (main)	Gold	Four petals—blue undersides, pink insides; cream inside with two red central rounded segments
Flower 2 (off-shoot)	Slightly lighter gold	Purple flower base, four red petals, cream center



Bag 24 of 45 from A54859/20517

Description: Two flower bunches that have been stitched loosely with a modern maroon thread each to a piece of cardstock and then stitched to the other flower bunch through its cardstock. I do not know if these two fragments were ever attached or if the person who stitched them to the cardstock thought they were associated. They have different stem colors so they might not have been directly attached. Part 1 has lots of small feather fragments. Part 2 is dirtier and discolored.

Part 1

Structure: Rounded, 6 stitches/0.5 cm (stem)

Measurements: 3.1 cm x 2.9 cm

Section	Stem	Flower
Flower 1	Red	Purple bud
Flower 2	Red	Four cream petals, light green center

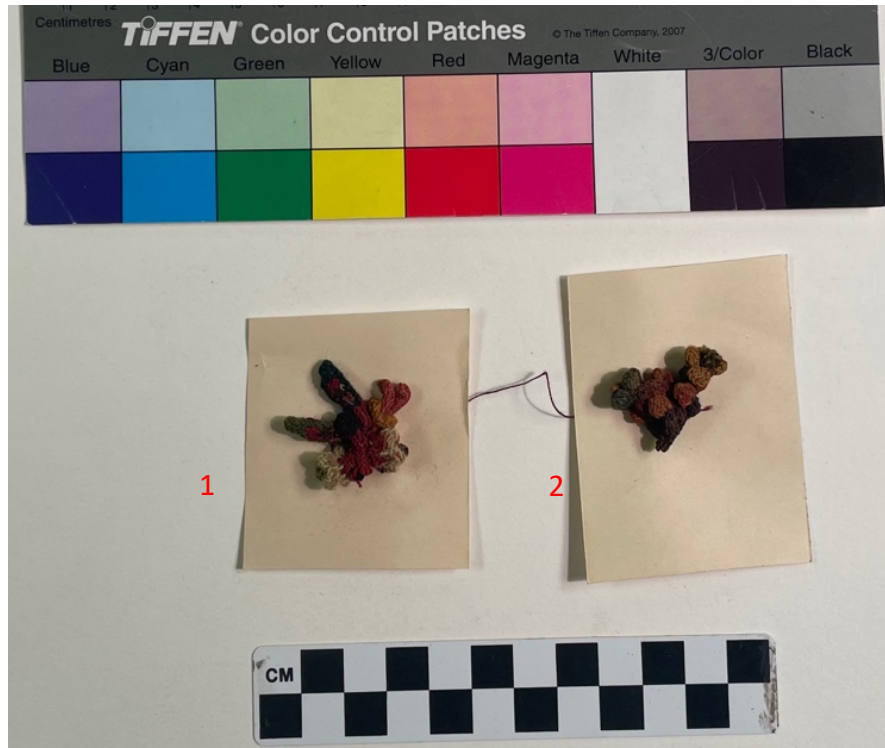
Flower 3	Red	Tall green bud with red, pink, and purple section
Flower 4	Red	Tall teal bud with red, purple, cream, and red and cream intertwined section
Flower 5	Red	Four gold petals, two pink rounded center segments
Flower 6	Red	Purple bud
Flower 7	Red	Four cream and pink petals, purple and gold intertwined center

Part 2

Structure: Rounded, 4 stitches/0.5 cm (stem)

Measurements: 2.8 cm x 2.1 cm

Section	Stem	Flower
Flower 1	Purple and pink intertwined	Pink bud
Flower 2	Purple and pink intertwined	Pink bud
Flower 3	Purple and gold or pink intertwined	Pink base with purple area, four gold petals, turquoise center
Flower 4	Purple and gold or pink intertwined	Pink bud
Flower 5	Purple and gold or pink intertwined	Red base with four turquoise petals, gold center
Flower 6	Purple and gold intertwined	Pink bud



Bag 25 of 45 from A54859/20517

Structure: 11 stitches, 6 stitches/0.5 cm (bird head)

Measurements: 1.4 cm x 4 cm

Description and Colors: Bird not attached to band but sewn onto cardstock. The middle section which is very thin might be where the band would go around or this might be an isolated object. The head is very globular. At the bottom of the bird, is a purple-blue thread that loops around and is attached to this object through one of the stitches, which is through its eye, attaching it

to the cardstock. This bird is tightly sewn onto the cardstock with a stitch through its eye, around its middle, and through its lower part, which might be the lower part of the bird or part of the tail feathers. There are some threads (purple, gold, and red and gold intertwined) coming out of the head where the beak might have been, loose blue threads around the middle and base of the bird. At the base of the bird is also some red and purple stitches visible.

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers	Hanging Legs/Feet	Colors of Bird on Band
Bird	Blue	Gold center, red and gold intertwined outline	N/A	Blue	Blue	Blue	N/A	N/A	N/A



Bag 26 of 45 from A54859/20517

Structure: Rounded, 6 stitches/1 cm (stem)

Measurements: 3.3 cm x 2.7 cm

Description and Colors: Flower bunch attached tightly to cardstock with modern maroon thread. Two purple threads probably from the stems are loose. One maroon or red thread loose, not sure if it is from the maroon thread or the object. A few feathers sticking through the object.

Section	Stem	Flower
Flower 1	Purple	Yellow bud
Flower 2	Purple	Yellow bud

Flower 3	Purple	Blue bud, yellow base spot
Flower 4	Purple	Green bud, pink base spot
Flower 5	Purple	Cream base petals with a purple spot showing, two red rounded segments outshooting
Flower 6	Purple	Pink bud, cream base spot
Flower 7	Purple	Gold bud, pink base spot
Flower 8	Purple	Yellow bud
Flower 9	Purple	Yellow bud



Bag 27 of 45 from A54859/20517

Structure: 2 rows, 4 stitches/0.5 cm (band); 4 rows, 4 stitches/0.5 cm (bird head)

Measurements: 3.5 cm x 1.4 cm

Description and Colors: Small birds on a band and stitched to cardstock with modern maroon thread. There are four linear holes in the cardstock below this object where something else may have been attached or this object was just moved up. I think that it is two full birds and one bird tail. I think the tails are going upwards behind the birds. Obverse proper left end of band has four threads hanging out: yellow, blue, pink, and purple.

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers	Hanging Legs/Feet	Colors of Bird on Band
Bird 1	Green	Gold	Yellow	Green	Green	Green, yellow spot	Two green feathers, pink center spot	N/A	Green, pink, yellow
Bird 2	Dark teal, lilac band	Gold, lilac band across face/around eye	Pink	Dark teal, lilac band	Dark teal	Dark teal	Two dark teal feathers, pink center spot	N/A	Dark teal, pink, yellow

Bird 3	N/A	N/A	N/A	N/A	N/A	N/A	Two purple tail feathers, blue center spot	N/A	Purple
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All Colors on Band: Dark blue, green, pink, yellow, dark teal, purple



Bag 28 of 45 from A54859/20517

Structure: 8 rows, 11 stitches/1 cm (head)

Measurements: 1.2 cm x 5.3 cm

Description and Colors: Similar to Bag 25. Bird not attached to band but sewn onto cardstock. The middle section which is very thin might be where the band would go around or this might be an isolated object. The head is very globular. This bird is tightly sewn with modern red thread onto the cardstock with a stitch through its eye, around its middle, and through its lower part, which might be the lower part of the bird or part of the tail feathers. There are some blue threads coming out of the head where the beak might have been and loose yellow and brown threads around the base of the bird.

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers	Hanging Legs/Feet	Colors of Bird on Band
Bird	Yellow	Gold center, brown outline, bigger blue outline	N/A	Yellow	Yellow	Yellow	N/A	N/A	N/A



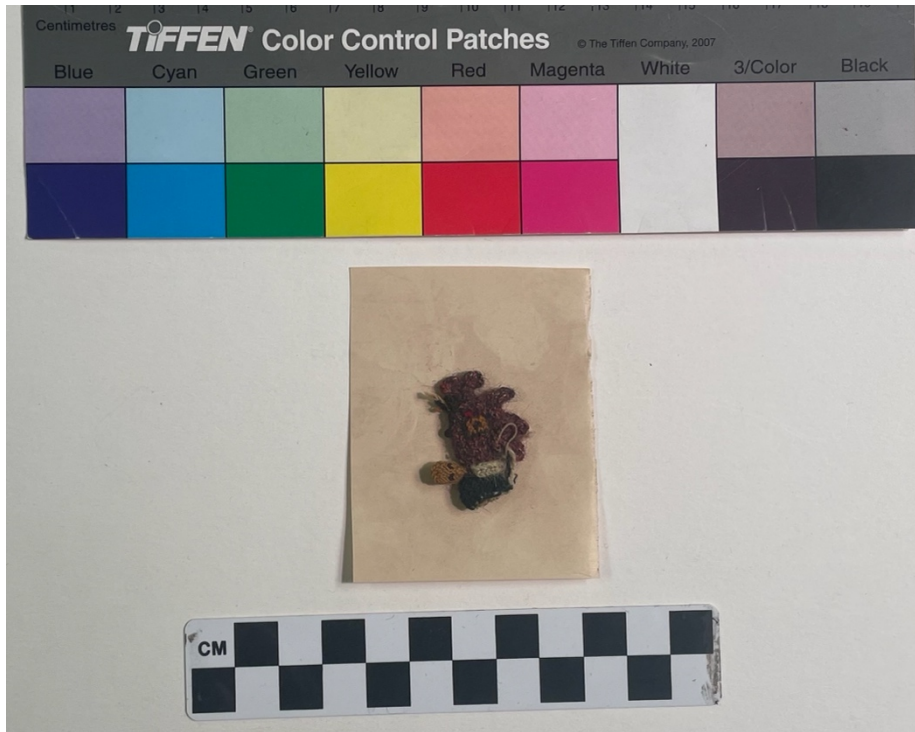
Bag 29 of 45 from A54859/20517

Structure: 10 rows, 9 stitches/1 cm (head)

Measurements: 2.4 cm x 3.1 cm

Description and Colors: This appears like a bird, but I am not sure. It is sewn onto a piece of cardstock with modern red thread. It has an eye similar to the birds and is in profile. The object has an unusual yellow rounded segment to the obverse proper right side and four rounded segments coming off of the head on the obverse proper left and top sides of the object. The one on the top has two parts. There are some threads (peach, dark blue, cream) coming from where the beak goes and some brown parts also on the edge, which may have been the color of the beak. There are some cream and dark blue threads coming out of the base and obverse proper left side. The head has three colors intertwined. Cardstock is very dirty but dirt wipes off.

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body
Bird	Pink, purple, cream intertwined	Gold, brown center and outlines	Maybe brown	Pink, purple, cream intertwined	Yellow rounded segment with two brown spots coming out from top of breast, rest of breast is dark blue	Cream band around neck, dark blue back



Bag 30 of 45 from A54859/20517 is in Appendix D: Anthropomorphic-Themed Data

Bag 31 of 45 from A54859/20517

Structure: 7 rows, 10 stitches/1 cm (band); 12 rows, 12 stitches/1 cm (bird head)

Measurements: 21.5 cm x 8.3 cm

Description and Colors: About 15 full or partial birds on a band. The band was probably part of the opening of a garment since it comes to a point similar to other textiles in the MPM collection that are labeled as this. The band is twisted in a few sections and cannot be flattened manually without breaking it. Possibly humidification could help flatten it. Because it is twisted, it is causing strain to areas of the birds and the band, but manually trying to lay the object flat would also cause strain. Very dirty areas of the object. Some cloudy and some bright white surface spots on the birds.

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers	Wing Feathers	Hanging Legs/Feet	Colors of Bird on Band
Bird 1	N/A	N/A	N/A	N/A	N/A	N/A	N/A	Three purple feathers	N/A	Purple, gold
Bird 2	Gold, blue	Gold, dark brown outline/center	Navy	Cream	Cream, blue	Cream/blue alternating	Blue center, dark purple feathers	N/A	N/A	Gold, dark brown, blue, white, pink
Bird 3	Gold, purple	Pink, dark brown outline/center	Navy	Gold, blue, cream	Blue, pink	Cream	Green center, grey first/third, brown second	One dark brown remaining	N/A	Cream, gold, purple, dark brown, red, blue, pink, green

Bird 4	Cream	Gold, dark brown outline/center	Navy	Blue, green, pink	Purple, gold	Dark brown, cream	N/A	Three purple feathers	N/A	Dark brown, gold, purple, cream, green
Bird 5	Blue	Gold, dark brown outline/center	Navy	Turquoise	Blue, gold	Grey	N/A	Two dark brown or black remaining feathers	N/A	Grey, dark brown, red, gold, dark brown/ yellow intertwined
Bird 6	Cream, blue, blue-grey	Pink, dark brown outline/center	Navy	Gold, yellow band, blue	Blue-grey, cream, gold	Blue, navy	N/A	One black remaining feather	N/A	Dark brown, pink, cream, navy, gold
Bird 7	Light blue/ blue alternating, pink/blue intertwined	Gold, brown outline/center	Navy	Light blue/ blue alternating	Pink/blue intertwined, cream, navy	Light blue/ blue alternating	Pink center, blue first/third, dark brown second	Three dark brown feather	N/A	Navy, gold, pink, light blue/blue alternating, dark brown
Bird 8 (at crux of band's "v")	Blue, dark brown	Pink, dark brown outline/center	Navy	Blue, gold, blue/gold intertwined, blue-grey	Dark brown, green, blue	Blue-grey	Gold center, three blue-grey feathers that have a dark brown band and gold tips going outward behind bird at crux of the "v," and half blue-grey, half pink with brown outline extra plumage behind bird's head	Two dark brown remaining feathers	Two cream legs with three dark brown toes each	Green, blue-grey, blue, gold, cream, dark brown, pink
Bird 9	Gold, blue	Peach, dark brown outline/center	Dark brown	Gold	Blue, green-cream	Dark blue	Part of pink and brown center remaining, one dark brown feather remaining (other two may have broken off when moving the object and are bagged with this object)	N/A	N/A	Dark blue, pink, dark brown, grey
Bird 10	N/A	N/A	N/A	N/A	Blue	Cream	Faded red center, three gold, yellow, and dark brown feathers with dark brown at base	Three dark brown feathers	N/A	Cream, dark brown, gold, faded red, blue
Bird 11	Dark brown, cream	Peach, dark brown outline/center	Dark brown	Gold/red/ blue intertwined	Cream, blue band, gold	Gold/red/ blue intertwined	Three blue feathers that have a peach center at base	Three peach feathers	N/A	Dark brown, gold, peach, blue, green
Bird 12	Gold	Pink, dark brown outline/center	Yellow	Gold, brown	Gold, brown band, pink	Dark brown, gold	Cream center, three yellow-green feathers	N/A	N/A	Green, dark brown, pink, cream, gold
Bird 13	Gold, dark brown	Peach, dark brown outline/center	Dark brown	Gold, cream	Dark brown, pink band, green	Cream	Yellow center, cream first/third, dark brown remaining part of second	N/A	N/A	Purple, dark brown, gold, yellow, green, red

Bird 14	N/A	N/A	N/A	N/A	N/A	Light green	Pink center, three teal feathers	One dark brown remaining feather	N/A	Dark teal, purple, yellow, pink, brown/ yellow intertwined
Bird 15	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	Green, dark brown, yellow

All Colors on Band: Red, purple, gold, dark brown, blue, white, pink, cream, green, grey, dark brown/yellow intertwined, navy, light blue and blue alternating, blue-grey, dark blue, faded red, peach, dark teal, yellow



Bag 32 of 45 from A54859/20517

Structure: 7 rows, 9 stitches/1 cm (band); 8 rows, 9 stitches/1 cm (head)

Measurements: 26.6 cm x 5.6 cm

Description and Colors: Thirteen full or partial birds on a pink/red band. Five of the birds (Birds 7, 8, 10, 12, 13) are mostly complete. One bird (Bird 1) I am counting is just the toes on the band, and Bird 2 is just the parts of the bird's body on the band. A couple areas of the band have broken but are still connected. Some parts are very fuzzy. Some parts are dirty and clouded. Band is decently straight and flat.

Section	Face	Eye	Beak	Back of Head	Breast/ Belly	Back of Body	Tail Feathers	Colors of Bird on Band
Bird 1	N/A	N/A	N/A	N/A	N/A	N/A	N/A	Blue
Bird 2	N/A	N/A	N/A	N/A	N/A	N/A	N/A	Gold, dark brown, cream, pink/red, yellow

Bird 3	Yellow, pink/blue intertwined	Red, dark brown outline/center	N/A	Yellow, three nobs protruding outward (green first and third, gold second)	Pink/blue intertwined, yellow	Yellow	N/A	Yellow, dark brown, red
Bird 4	Blue, dark brown	Red, dark brown outline/center	Dark brown (top part is partial)	Blue, yellow	Green, blue	Blue	N/A	Cream, blue, dark brown, gold, red
Bird 5	Light grey, pink/purple intertwined	Gold, dark brown outline/center	Dark brown remnant	Light grey	Pink/purple intertwined, cream	Light grey	N/A	Cream and blue alternating, dark brown, gold, red and tan alternating, yellow
Bird 6	Blue, gold	Red, dark brown outline/center	Dark brown/black remnant	Gold, blue, dark brown	Teal, gold	Dark brown	N/A	Dark brown, gold, yellow, cream, pink, blue
Bird 7	Dark brown, cream	Pink, dark brown outline/center, gold outer outline	Pink	Cream	Dark brown, green	Cream	Yellow center, pink first and third, blue center	Dark brown, cream, green, yellow, grey, red, dark brown
Bird 8	Pink, aquamarine	Yellow, dark brown outline/center	Yellow	Aquamarine	Pink, cream	Aquamarine	Pink center, blue first and third, dark brown center	Cream, dark brown, pink, aquamarine, yellow
Bird 9	Grey, yellow	Pink, dark brown outline/center	Dark brown remnant	Yellow	Grey, cream	Green	Blue center	Dark brown, yellow, gold, blue, green, cream, pink
Bird 10	Blue, cream	Yellow, dark brown outline/center	Pink	Cream	Blue, gold	Cream	Teal and yellow intertwined, three cream feathers	Dark brown, tan, cream, pink, yellow and teal intertwined
Bird 11	Blue, cream, green	Yellow, dark brown outline/center	Yellow	Blue, green, pink	Green, purple, yellow	Aquamarine	Yellow center, remnant of dark brown for feathers	Dark brown, gold, blue, yellow, maroon
Bird 12	Yellow, purple	Pink, dark brown outline/center	Dark brown	Yellow, aquamarine, yellow and aquamarine intertwined	Purple, pink, yellow and aquamarine intertwined	Cream	Turquoise center, cream first and third, dark brown center	Yellow, dark brown, pink, turquoise, blue, maroon, cream
Bird 13	Yellow, cream	Pink, dark brown outline/center	Dark brown	Yellow, blue and cream alternating	Cream, blue	Blue and cream alternating	Pink center, dark brown feathers	Dark brown, yellow, blue, cream and blue alternating, pink



Close-up to show feet and wings clearly on band

Bag 33 of 45 from A54859/20517

Structure: 7 rows, 10 stitches/1 cm (band); 11 rows, 11 stitches/1 cm (bird head)

Measurements: 26.3 cm x 5.8 cm

Description and Colors: Twelve mostly complete birds on a red band. At the front and back of the band are two partial birds. Band is decently straight but bends upward in the middle. There are some areas with lots of surface dirt particles. There are two fragments of dark brown rounded sections of a beak or wing feathers probably, one might be from Bird 7, the other maybe from Bird 14. The two dark brown and blue tail feathers from Bird 3 fell off when I was gently lifting the band off of the cardstock it is laying on in the bag. On the bird tail feather tips are some remnants of dark brown threads which is was probably attached to fabric with. The band and birds are very stiff.

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers	Wing Feathers	Colors of Bird on Band
Bird 1	N/A	N/A	N/A	N/A	N/A	N/A	N/A	Three purple	Blue, dark brown, red
Bird 2	Dark brown/ pink intertwined	Pink, dark brown center/ outlines	N/A	Dark brown/ pink intertwined, green	Yellow, cream, green	Dark green/ green intertwined	Blue center, three green tail feathers that have gold and dark brown stripes	N/A	Red, dark brown, yellow, mint, dark green/ green intertwined, blue, pink
Bird 3	N/A	N/A	N/A	N/A	Gold	N/A	Pink center, two remaining dark brown feathers that have blue stripes have detached	One dark brown remaining	Yellow, dark brown, blue, pink, aquamarine, dark green, yellow
Bird 4	Gold, aquamarine	Pink, dark brown center/ outlines	Dark brown	Gold, blue, yellow	Aquamarine, gold	Yellow, cream	Green center, periwinkle first/third, aquamarine center	Three dark brown	Green, plum, gold, cream, dark brown, pink
Bird 5	Light blue	Yellow, dark brown center/ outlines	Gold	Light blue	Dark brown, aquamarine	Dark brown	Gold center, aquamarine first and third, dark brown center	Three plum	Dark green, aquamarine, gold, dark brown, plum, yellow
Bird 6	Blue, gold spot	Pink, dark brown center/ outlines	Pink	Blue, yellow	Yellow, gold	Yellow, green, plum	Pink/plum intertwined, three green feathers	Two dark brown remaining	Blue, dark brown, gold, green, plum, pink/plum intertwined, pink
Bird 7	Gold, cream	Pink, dark brown center/ outlines	Dark brown (part of beak may have fallen off this bird and is in bag)	Gold	Cream, blue, yellow	Dark brown	Pink center, dark brown first/third, blue second	Three plum	Light blue, plum, yellow, pink, dark brown, plum, green
Bird 8	Yellow, blue-grey	Red, dark brown center/ outlines	Gold	Yellow, blue-grey	Purple, gold	Aquamarine	Green center, three periwinkle feathers	Three dark brown	Gold, red, blue, green, cream, dark brown

Bird 9	Gold, yellow spot, blue line	Pink, dark brown center/outlines	Dark brown	Gold, blue	Blue line, gold	Blue, dark green	Gold center, three dark green feathers	Three dark brown	Dark brown, gold, dark green, pink
Bird 10	Gold, green	Pink, dark brown center/outlines	Dark brown	Gold, green	Green, blue	Cream	Pink center, aquamarine first/third, cream center	Three dark brown	Cream, green, pink, dark brown, gold
Bird 11	Gold	Pink, dark brown center/outlines	Dark brown	Gold	Gold	Green line, dark brown	Pink/cream intertwined, green first/third, dark brown second	Three dark brown	Yellow, cream, blue, pink, green, dark brown
Bird 12	Dark brown	Gold, plum center/outlines	Plum	Dark brown, three red back head feathers	Dark brown, blue/pink intertwined	Dark brown	Yellow center, dark brown feather remnants	Three dark purple	Dark brown, gold, blue/pink intertwined, yellow, plum/purple
Bird 13	Gold, aquamarine	Pink, dark brown center/outlines	Dark brown remnants	Gold, aquamarine/blue alternating	Aquamarine, blue	Aquamarine/blue alternating	Pink center, one blue grey feather that has a dark brown stripe remaining	Dark brown remnants (one detached fragment might be from this bird)	Dark green, pink, blue, light blue/blue alternating, dark brown, green
Bird 14	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	Yellow, dark brown



Bag 34 of 45 from A54859/20517

Structure: 7 rows, 11 stitches/1 cm (band); 11 rows, 8 stitches/1 cm (bird head)

Measurements: 36.8 cm x 5.6 cm

Description/Colors: Sixteen mostly complete birds on a pink/red band. Two birds (Bird 1 and Bird 18) are just indicated by the parts of the bird's wings or feet that are shown on the band on the ends of the band. A piece of modern maroon thread was laying on top of the band and is bagged with the object. Long light-colored fiber or hair twisted around part of object. This object from the lot does have a label for A54859/20517 stitched onto the back of the band with white thread. The band is twisted and broken in a few areas. There is a small rounded dark brown fragment, which is probably part of a bird beak. The tail feathers from Bird 16 fell off when flipping the object. The tail feathers for some of the birds are more splayed than some of the other birds I have seen so far in this lot.

Section	Face	Eye	Beak	Back of Head	Breast/ Belly	Back of Body	Tail Feathers	Colors of Bird on Band
Bird 1	N/A	N/A	N/A	N/A	N/A	N/A	N/A	Pink, dark brown, grey, blue/gold interwoven
Bird 2	Blue, green/ light green alternating	Yellow, dark brown center/ outlines	Dark brown	Green/ light green alternating	Gold	Green/ light green alternating	N/A	Cream, gold, dark brown, pink, blue, yellow
Bird 3	Cream, blue	Gold, dark brown center/ outlines	Dark brown or blue	Blue, green, pink	Plum, yellow	Pink	N/A	Blue, cream, gold, dark brown
Bird 4	Gold, purple	Red, dark brown center/ outlines	Dark brown	Gold, blue	Pink	Green/gold intertwined	Green center, three light grey feathers	Cream, gold, dark brown, pink, green, blue
Bird 5	Gold, light purple	Pink, dark brown center/ outlines	N/A	Gold, aquamarine	Light blue	Blue/grey alternating	Blue center, three green feathers	Blue/grey alternating, grey, light blue, dark brown, red, green, gold
Bird 6	Dark blue, dark brown, missing part (stuffing visible)	Pink, dark brown center/ outlines	N/A	Blue, gold, yellow spot	Dark brown, missing part (stuffing visible), green	Grey	Yellow center, pink first/third, blue second	Grey, yellow, green, cream, dark brown, pink
Bird 7	Blue/cream alternating, pink	Yellow, dark brown center/ outlines	N/A	Blue/cream alternating	Grey, dark teal	Blue/cream alternating	Pink center, blue first/ third, dark brown second remnant	Blue/cream alternating, dark brown, yellow, dark teal, cream, pink, gold
Bird 8	Gold, blue	Red, dark brown center/ outlines	N/A	Gold, yellow, blue, dark teal	Grey, cream, gold	Dark teal, blue	Blue center, three dark brown feathers	Dark teal, cream, dark brown, pink, gold, blue
Bird 9	Aquamarine, blue	Gold, dark brown center/ outlines	N/A	Aquamarine	Blue, gold	Aquamarine	Blue/yellow intertwined center, three cream feathers	Light blue, dark brown, pink, yellow, dark grey, blue/ yellow intertwined
Bird 10	Blue, cream	Gold, dark brown center/ outlines	Dark brown remnants	Blue, green, pink, cream	Plum, yellow	Dark brown, cream, green spot	Gold center, three dark brown feathers	Dark brown, plum, yellow, gold, green

Bird 11	Gold, plum, blue, cream	Pink, dark brown center/ outlines	Dark brown remnants	Gold, blue, yellow, cream	Blue, pink	Cream, grey	Teal center, cream first/ third, dark brown second	Cream, dark brown, pink/cream intertwined, plum, yellow, green, blue
Bird 12	Yellow, aquamarine	Gold, dark brown center/ outlines	Dark brown	Yellow, cream	Cream, blue	Cream/blue alternating	Teal center, dark brown remnants	Cream/blue alternating, dark brown, pink, blue, teal, cream, yellow
Bird 13	Dark brown	Dark brown, pink center/ outlines	Pink	Dark brown	Dark brown, gold	Dark brown	Gold center, one remaining dark brown feather	Dark brown, plum, yellow, gold, pink/cream intertwined
Bird 14	Yellow, cream	Pink, dark brown center/ outlines	Dark brown	Yellow, cream	Dark brown, blue	Cream, dark brown	Gold center, green first/ third, dark brown second	Dark brown, plum, pink, blue, yellow
Bird 15	Teal	Pink/cream intertwined, dark brown center/ outlines	Dark brown	Teal, dark brown	Teal, blue, cream	Dark brown	Yellow center, cream first/ third, plum center	Plum, cream, dark brown, pink, yellow, teal center
Bird 16	Dark brown	Dark brown, pink center/ outlines	Dark purple	Dark brown, cream	Dark brown, gold	Cream	Red center, three dark brown feathers (fell off when gently flipping the object)	Dark brown, gold, red, cream, blue
Bird 17	Coral	Gold, dark brown center/ outlines	Dark brown remnants	Coral, dark brown	Dark brown, coral	Dark brown	Gold center, three gold or light brown feathers that have dark brown ends	Dark brown, plum, yellow, coral, gold, light pink
Bird 18	N/A	N/A	N/A	N/A	N/A	N/A	N/A	Brown/gold intertwined, dark brown, light pink



Bag 35 of 45 from A54859/20517

Structure: 7 rows, 12 stitches/1 cm (band); 11 rows, 13 stitches/1 cm (bird head)

Measurements: 20.5 cm x 10 cm

Description and Colors: Twelve mostly complete birds on a red band. The obverse side is determined to be the side with the bird's legs and feet hanging, which is the seventh bird from the obverse proper right side. This bird is at the apex of the band which makes a point, maybe the neck opening of a garment or some other corner. The band is twisted and broken in some parts. There are remnants of dark brown threads at the base of the birds' tail feathers where it would connect to a garment. There are lots of surface dust particles and white spots. There is also at least one light-colored feather fragment on the object. The beak from Bird 8 fell off when moving the object. There is also a small dark brown rounded fragment from a tail/wing feather or beak bagged with this band.

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers	Wing Feathers	Hanging Legs/Feet	Colors of Bird on Band
Bird 1	N/A	N/A	N/A	N/A	Aqua-marine remnant	N/A	Gold center, three purple feathers	N/A	N/A	Purple, blue, aquamarine, gold, pink, dark brown
Bird 2	Aqua-marine	Pink, navy center/outline, brown lower outer outline	Navy	Aqua-marine, yellow spot	Aqua-marine, blue	Navy	Pink center, three cream feathers that have a dark brown stripe	Three plum feathers	N/A	Navy, plum, gold, blue, dark brown, faded red
Bird 3	Gold, purple	Pink, dark brown center/outline	Navy	Gold, yellow	Purple, gold	Dark teal	Pink center, dark teal first/third, purple center	One remaining navy feather	N/A	Aquamarine, dark brown, pink, gold, green
Bird 4	N/A	N/A	N/A	N/A	Gold remnant	N/A	Gold center, three dark brown feathers	Three purple feathers	N/A	Purple, pink, gold, purple-grey, dark brown, blue
Bird 5	Blue (orange or brown discoloration)	Pink, dark brown center/outline	Yellow	Blue (orange or brown discoloration)	Blue	Blue	Purple center, three aquamarine feathers	Three dark brown feathers	N/A	Dark brown, blue, gold, purple-grey, purple
Bird 6	Cream (orange discoloration), dark brown stripe	Red, dark brown center/outline	Faded red, gold tips	Cream (orange discoloration)	Cream (orange discoloration), gold	Dark teal or brown	Pink center, three dark teal feathers	Three dark brown feathers	N/A	Blue, dark brown, gold, pink
Bird 7	Grey, dark brown	Red, dark brown center/outline, yellow upper/side outer outline	Red	Grey	Grey	Dark brown, green	Gold center, three grey feathers that have gold tips and dark brown bands	Pink center, three dark brown feathers	Two cream legs, two dark brown toes on each	Gold, grey, dark brown, pink, aquamarine, green
Bird 8	Light blue, pink/blue intertwined	Gold, dark brown	Yellow (detached)	Light blue,	Pink/blue inter-	Light blue	Pink center, blue first/third, dark	Three dark	N/A	Light blue, aquamarine, dark

		center/ outline	when moving object)	mint section	twined, cream		brown second	brown feathers		green, brown, gold, pink, blue or dark brown
Bird 9	Yellow, blue-purple	Pink, dark brown center/ outline	Dark brown	Yellow, gold	Blue- purple, purple, cream	Yellow, gold, dark teal	Blue center, three dark brown feathers	Three dark brown feathers	N/A	Dark brown, yellow, brown, dark teal, cream, pink, blue
Bird 10	Cream, blue	Yellow, dark brown center/ outline	Pink	Cream	Blue, gold	Cream	Blue/yellow intertwined, three cream feathers	Three dark brown feathers	N/A	Blue, dark brown, gold, blue/yellow intertwined, cream, pink
Bird 11	Blue, cream	Gold, dark brown center/ outline	Yellow	Blue, green, pink, blue- grey	Green, purple, yellow	Blue- grey	Yellow center, three dark brown feathers	Three dark brown feathers	N/A	Blue, green, brown, blue- grey, yellow, navy, gold, dark brown
Bird 12	Gold, purple	Pink, dark brown center/ outline	Dark brown	Gold, blue- grey, yellow, yellow/ green inter- twined	Purple, blue-grey	Yellow/ green inter- twined, cream	Green center, cream first/third, dark brown center	Three dark brown feathers	N/A	Dark brown, pink, green, blue-purple, gold, purple, mint, cream



Bag 36 of 45 from A54859/20517

Structure: 4 rows on rounded band, 9 stitches/1 cm

Measurements: 34.6 cm x 1.2 cm

Description and Colors: Embroidered or cross-knit looped dark brown band that has small tabs on a dark brown rounded band. The small tabs are dark brown or blue-brown and the threads connecting them to the figurative band is dark blue. There are figures on the band, which I think are birds. These figures are harder to make out their shape, and therefore I will record the main and additional colors for each figure without breaking down them by body part. There are also less colors in each figure. They look to be flying with their body elongated. Parts of the band are twisted and deteriorated and the tab part has come off many sections.

Section	Main Color	Additional Colors
Figure 1 (small fragment on end)	Yellow	N/A
Figure 2	Blue	Yellow
Figure 3	Pink	Green, brown/yellow intertwined
Figure 4	Gold	Blue
Figure 5	Brown/yellow intertwined	Pink, yellow
Figure 6	Blue-green	Pink, yellow
Figure 7	Pink	Green, yellow
Figure 8	Blue	Gold, yellow
Figure 9	Pink	Brown/yellow intertwined, green
Figure 10	Gold	Blue
Figure 11	Dark brown/brown intertwined or alternating	Pink, yellow
Figure 12	Blue-green	Pink, yellow
Figure 13	Pink	Yellow, green
Figure 14	Blue	Yellow, gold
Figure 15 (small fragment on other end)	Pink	N/A



Bag 37 of 45 from A54859/20517

Description: Three fragments that I bagged together because I was unsure if they were associated when I was untangling the bundle of fragments of the A54859/20517 lot. Fragments (a) and (b) are a similar style, but Fragment (c) probably does not belong with (a) or (b), but I was unsure when I first bagged them. I do not want to separate them though at this time because that would require extra bags and extending the numbering system further. Fragment (c) looks similar to Bag 36 of 45 from A54859/20517, and I will record the colors in a similar manner. There is a small fragment (2 rows) of gold/faded red that is either from (c) or one of the other two fragments and is bagged with all three.

Fragment (a)

Structure: 5 rows, 6 stitches/1 cm (band); 9 rows, 4 stitches/0.5 cm (bird head/belly)

Measurements: 8.3 cm x 4 cm

Description and Colors: Two fragmentary birds on a red band. Similar in style to Fragment (b).

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers	Wing Feathers	Hanging Legs/Feet	Colors of Bird on Band
Bird 1	N/A	N/A	N/A	N/A	Gold	Orange/faded red remnants	Dark green/brown center, orange/faded red feather fragments	Blue possibly	Two blue legs, maroon thread fragments	Gold, orange/faded red, green, red
Bird 2	Gold	Red/gold intertwined, dark brown center/outline	N/A	Gold, green	Green, blue-green or blue	Green	Gold center, three green feathers	N/A	One brown/tan leg, three red/cream intertwined toes on a foot	Blue, green, gold, red

Fragment (b)

Structure: 5 rows, 6 stitches/1 cm (band); 11 rows, 3 stitches/0.5 cm (fragmentary bird head/belly)

Measurements: 4.2 cm x 3.1 cm

Description and Colors: One fragmentary bird on a red band. Similar in style to Fragment (a).

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers	Wing Feathers	Hanging Legs/Feet	Colors of Bird on Band
Bird	Green	N/A	N/A	Grey	Gold	Grey	N/A	N/A	N/A	Gold, darker green, grey, green, red

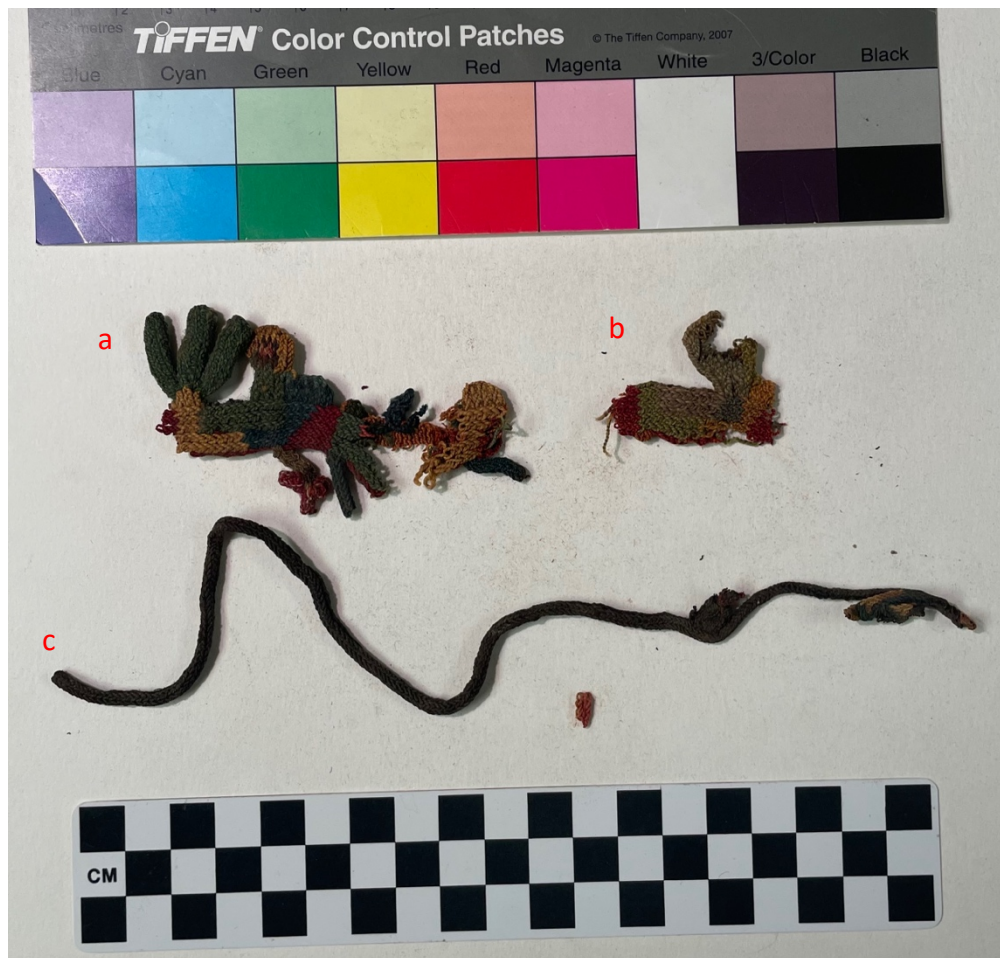
Fragment (c)

Structure: 4 rows rounded band, 8 stitches/1 cm

Measurements: 27.6 cm x 0.8 cm

Description and Colors: Dark brown rounded band that has a few embroidered or cross-knit looped fragments with figures. Band is bent and will not straighten-out completely. There are three sections with colors.

Section	Main Color	Additional Colors
Figure 1 (bird eye)	Pink	Dark brown, gold
Figure 2 (bird)	Blue	Gold, yellow
Figure 3 (fragment on end of band)	Faded red	Gold, dark brown



Bag 38 of 45 from A54859/20517

Structure: 7 rows, 9 stitches/1 cm (band); 11 rows, 5 stitches/0.5 cm (bird head)

Measurements: 13.1 cm x 5.9 cm

Description and Colors: Six birds on a pink/red band. Both feet from Bird 6 came off when moving the object. The feet were only attached by a few threads and because of the bend in the band, it put stress on this bird. The whole object is very stiff and the part of the band with Bird 6 is flipped upwards and the area of the band in front of Bird 1 is deteriorated and only a thread connects it to the rest of the band. The tail feather area of Bird 3 has deteriorated and is loose where it attaches to the band. There are several other small areas where the band or birds have deteriorated. Many of these birds have lots of surface dirt and it is hard to see some of the colors.

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers	Wing Feathers	Hanging Legs/Feet	Colors of Bird on Band
Bird 1	Yellow	Yellow, dark brown center/outline	Gold/cream intertwined	Dark blue, gold	Yellow, blue	Yellow	Gold or brown center, red or gold feathers, blue sections	N/A	N/A	Red, yellow, brown, gold, dark brown
Bird 2	Yellow/blue alternating	Gold, dark brown center/outline	Dark brown	Yellow/blue alternating	Yellow/blue alternating, blue	Yellow/blue alternating	Pink center, dark brown first/third, yellow second	N/A	N/A	Gold, dark brown, blue, yellow/blue alternating
Bird 3	Teal, gold	Pink, dark brown center/outline	Dark brown	Teal, pink	Gold, blue spot	Red, brown	Yellow center, three dark brown feathers	N/A	N/A	Gold, dark brown, yellow, red, burgundy, peach
Bird 4	Teal, dark brown alternating	Pink, dark brown center/outline	Pink	Teal, dark brown alternating	Teal, gold	Dark brown	Yellow center, blue first/third, dark brown second	N/A	N/A	Blue, dark brown, burgundy, pink/yellow intertwined, gold, yellow
Bird 5	Gold	Pink, dark brown center/outline	Dark brown	Gold, dark brown	Gold	Dark brown	Pink center, three purple feathers	N/A	N/A	Plum, dark brown, green, gold, pink, cream
Bird 6	Cream, green	Pink/cream intertwined or just pink	Pink	Cream	Green, purple	Cream	Gold center, three cream feathers	N/A	Two dark brown legs, two yellow toes on each	Navy, pink, plum, gold, dark brown, blue



Bag 39 of 45 from A54859/20517

Structure: 7 rows, 9 stitches/1 cm (band); 13 rows, 5 stitches/0.5 cm (bird head/belly)

Measurements: 14.8 cm x 7.7 cm

Description and Colors: Nine fragmentary birds on a red/pink band. Five of them are mostly complete. The band is bent over at a right angle. The band has deteriorated in parts. There is lots of surface dirt or sand on parts. A small dark brown rounded part from a bird's beak probably fell off and bagged with the object.

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers	Wing Feathers	Hanging Legs/Feet	Colors of Bird on Band
Bird 1	Gold	Pink, dark brown outline/center	Dark brown	Gold, plum	Yellow	Plum	Pink center, three purple feathers	Three green spots, dark brown wing	N/A	Plum, green, dark brown, yellow, pink, navy, cream
Bird 2	Cream, green	Pink, dark brown center/outline	Pink	Cream	Green, gold	Cream	Yellow center, three cream feathers	Three pink spots, dark brown wing	N/A	Blue, dark brown, pink, yellow, purple
Bird 3	Cream, pink	Blue, dark brown center/outline	Dark brown remnant	Gold	Pink, yellow	Gold	Plum center, three gold feathers	Three blue spots, dark brown wing	N/A	Blue, dark brown, gold, yellow, purple, pink
Bird 4	Green-grey	Pink, dark brown	N/A	Green-grey,	Gold, dark brown	Blue	Periwinkle-grey remnants,	N/A	N/A	Dark brown, yellow, gold, blue,

		center/ outline		gold, blue			two blue feathers			periwinkle- grey, pink
Bird 5	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	Grey, blue, purple, red, gold, light blue, yellow, dark grey
Bird 6	N/A	N/A	N/A	N/A	N/A	N/A	Gold center, three plum feathers	N/A	N/A	Blue, plum, dark brown, pink, gold, red, green
Bird 7	N/A	N/A	N/A	N/A	N/A	N/A	Pink center, three dark brown feathers that have cream stripes	Three blue-grey feathers that have yellow stripes	N/A	Dark brown, blue-grey, yellow, blue, green, pink
Bird 8	Gold, plum	Pink, dark brown center/ outlines	N/A	Gold, blue	Plum, gold	Blue	Yellow center, blue first/third, purple second	Three gold lines on faded dark brown wings	N/A	Blue, green, faded dark brown, gold, dark brown, yellow, pink
Bird 9	N/A	N/A	N/A	N/A	N/A	N/A	N/A	Three green lines on dark brown wings	N/A	Purple, dark brown, gold, green



Bag 40 of 45 from A54859/20517

Structure: 7 rows, 11 stitches/1 cm (band); 12 rows, 5 stitches/0.5 cm (bird head)

Measurements: 11.3 cm x 5.2 cm

Description and Colors: Six nearly complete birds on a band and two partial birds on the ends/one of the separate fragments that looks like it attached to one of the ends. There are two fragmented pieces in this bag. One is the wings from a bird, the other is a small fragment that I think might be from a bird's tail feathers. The band is twisted in the middle and that area is also weakened and almost separated. There are lots of surface dirt particles on this object.

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers	Wing Feathers	Colors of Bird on Band
Bird 1 (fragment)	N/A	N/A	N/A	N/A	N/A	N/A	Red center, two remaining dark brown feathers	N/A	N/A
Bird 2 (fragment)	N/A	N/A	N/A	N/A	N/A	N/A	N/A	Three red/pink lines on three purple feathers	Yellowed cream, red/pink, purple
Bird 3	Gold, purple	Red, dark brown center/ outlines	N/A	Gold, purple	Purple, green	Purple	Red center, three yellow feathers	N/A	Purple, green, blue, red, dark brown
Bird 4	Yellow, grey/dark brown alternating	Red, dark brown center/ outline	Dark brown or black	Grey/dark brown alternating	Grey/dark brown alternating, blue	Gold	N/A	Three pink stripes on dark brown remnants	Yellow, dark brown, grey, gold, blue/ dark brown alternating, purple, pink
Bird 5	Gold, purple	Pink, dark brown center/ outline	Aqua-marine	Gold, green	Purple, green	Green	Dark green or teal center, three green feathers that have an aqua-marine line on each	N/A	Dark brown, pink, yellow/ green intertwined, blue, green, pink, navy or black, aquamarine
Bird 6	Dark purple-brown	Dark purple-brown, yellow center, gold/ maroon intertwined outline	Yellow/ dark brown intertwined	Dark purple-brown	Dark purple-brown, grey	Dark purple-brown	Yellow center, two dark brown feathers remaining	Three dark blue stripes on three yellow/ dark brown intertwined feathers	Blue, dark brown, gold, yellow, dark brown/yellow intertwined
Bird 7	Dark green, purple-grey	Pink, brown center/ outline	Gold	Purple-grey, dark green or teal	Purple-grey, gold	Dark green or teal	Pink center, three dark green or teal feathers	Three red stripes on three dark brown feathers	Dark green, brown, red, pink, yellow, gold, dark brown
Bird 8	Blue, green	Yellow, dark brown center/ outline	Pink	Blue, green spot	Green, blue	Bluish-cream	Purple center, two yellowed cream feathers remaining	Dark brown and red remnants	Cream, gold, pink, dark brown, purple, green
Bird 9	N/A	N/A	N/A	N/A	N/A	N/A	Gold center	N/A	Gold, pink, dark brown



Bag 41 of 45 from A54859/20517

Description: Two separate pieces that I bagged together after untangling the A54859/20517 lot. I was unsure if they were attached, but they looked related (by style, not sure if they fit together) so I grouped them together.

Fragment (a)

Structure: 5 rows, 7 stitches/1 cm (band); 11 rows, 4 stitches/0.5 cm (bird head/belly)

Measurements: 8.8 cm x 4.9 cm

Description: Two fragmentary birds on a band. The band is mostly separated between the two birds, except for one green thread connecting them. The eye areas of the birds' faces are missing and the beak of one of the birds. There are a few light-colored feathers attached to the object.

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers	Wing Feathers	Hanging Legs/Feet	Colors of Bird on Band
Bird 1	Teal, olive	N/A	N/A	Teal, orange	Teal	Orange	Green center, orange first/third and teal second feathers	N/A	One purple-grey leg	Teal, orange, olive
Bird 2	Green, light green	N/A	Yellow	Green	Light green	Green	Light green center, green first/third and yellow second feathers	N/A	One yellow leg, three teal toes	Yellow, green, light green

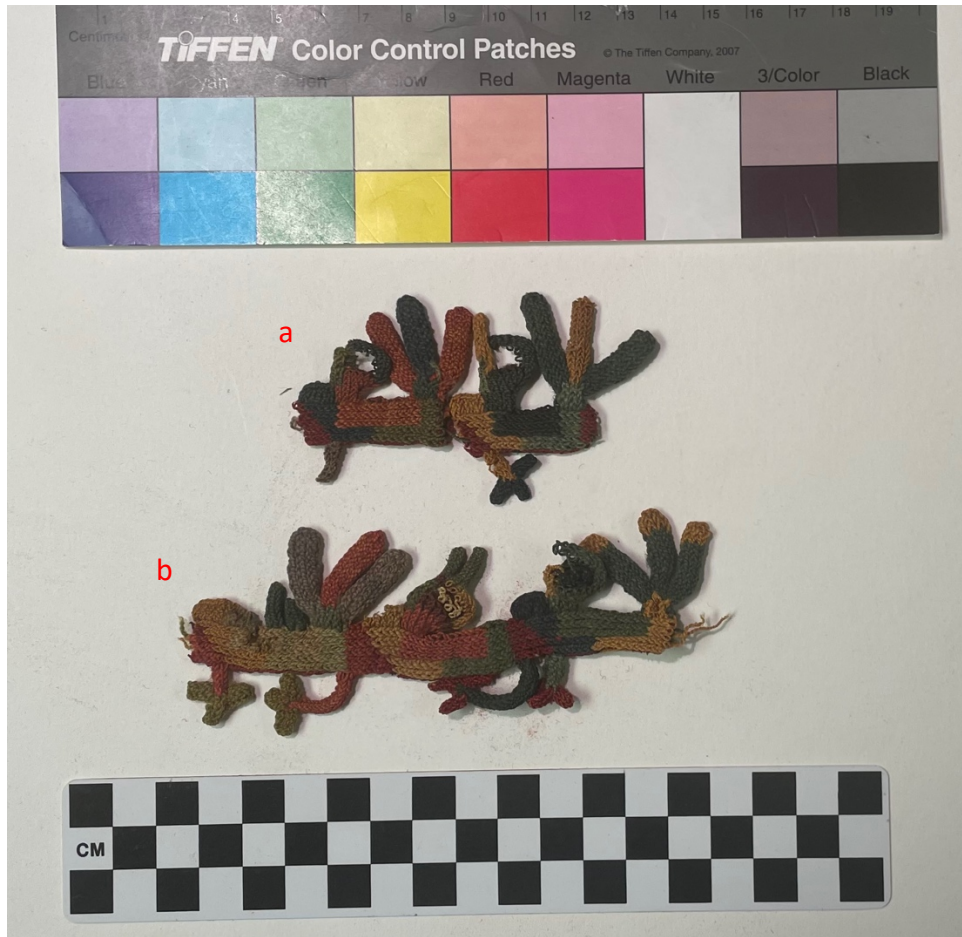
Fragment (b)

Structure: 5 rows, 6 stitches/1 cm (band); 11 rows, 4 stitches/0.5 cm (bird head/belly)

Measurements: 12.9 cm x 4.7 cm

Description: Three fragmentary birds on a band. The band is twisted on the obverse proper left end by Bird 3.

Section	Face	Eye	Beak	Back of Head	Breast/Belly	Back of Body	Tail Feathers	Wing Feathers	Hanging Legs/Feet	Colors of Bird on Band
Bird 1	N/A	N/A	N/A	N/A	Yellow	Purple-grey	Light green center, purple-grey first/third and faded red second feathers	Two green feathers	Two faded red legs (back longer and curved), three light olive toes on each	Yellow, grey-tan, light sage
Bird 2	Gold, purple spot, green	Yellowed cream	Green	Yellow, purple, faded red	Yellow	Faded red	N/A	N/A	One (long and curved) teal back leg, three red toes	Yellow, faded red, green
Bird 3	Green, gold	Teal	N/A	Green	Teal	Green	Yellow center that has gold spots, three teal-green feathers, yellow ends	N/A	One front green leg, three red toes	Teal, green, yellow



Bag 42 of 45 from 54859/20517

Description: Many small textile fragments, threads, feathers, and other fragments found detached within the original bag holding the textile lot. Since these fragments are so isolated, I am not going to record their structures, colors, and compositions at this time. The objects in this bag include fragments of birds and flower bunches.

9 bird heads

7 flowers/bunches

7 hanging bird legs/feet

1 bird wings on a band

9-10 (some may have become detached with handling) sets of tail feathers

11-12 (some became detached with handling) isolated rounded sections (from feathers, legs, or beaks)

Many other sections of birds or other textile fragments (not all are cross-knit looped)

1 fragmented feather shaft and feathers



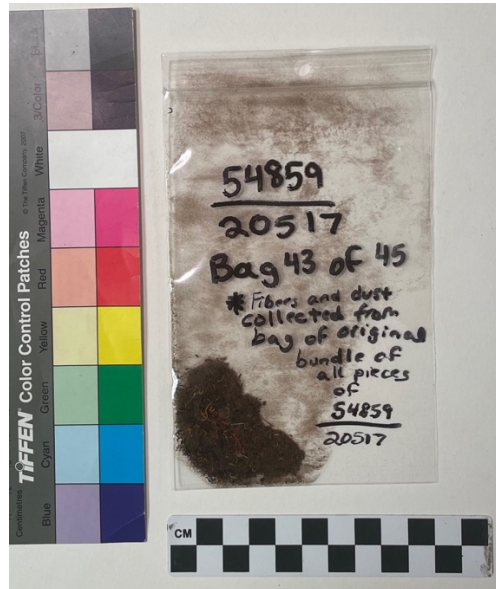
Bagged



Outside of bag

Bag 43 of 45 from A54859/20517

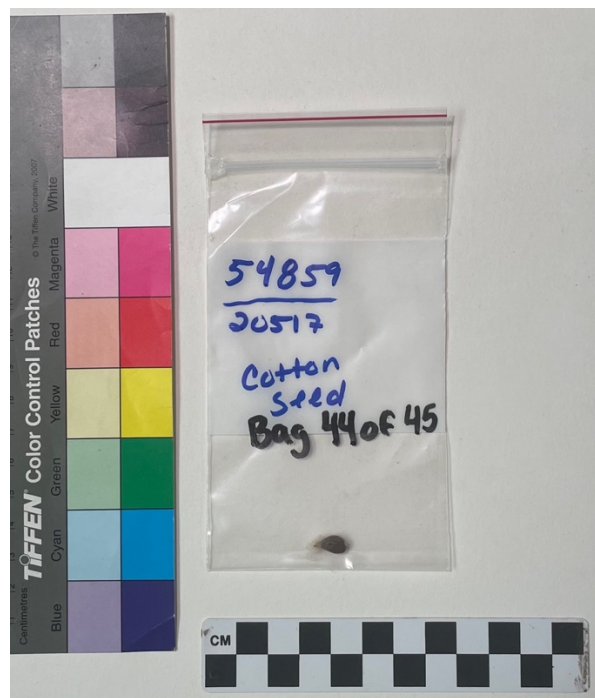
Description: Fibers and dust collected from the bag of the original bundle of all pieces in the A54859/20517 lot.



Bag 44 of 45 from A54859/20517

Measurements: 1.1 cm x 0.5 cm

Description: A cotton seed identified and already bagged separately and labeled with the A54859/20517 number. The seed is a dark pod with fuzz coming out of it.



Bag 45 of 45 from A54859/20517

Structure: 7 rows, 9 stitches/1 cm (band); 11 rows, 5 stitches/1 cm (bird head/belly)

Measurements: 20.9 cm x 5.7 cm

Description: Eleven birds on a red band (one is just the wings). The band is twisted over near the obverse proper left side (around Birds 8-10). This part is very stiff. The band is broken where Bird 5 is and is connected by a couple inner threads. Dirt particles on surface.

Section	Face	Eye	Beak	Back of Head	Breast/ Belly	Back of Body	Tail Feathers	Wing Feathers	Colors of Bird on Band
Bird 1	N/A	N/A	N/A	N/A	N/A	N/A	N/A	Three dark maroon or purple feathers	Grey, dark brown, purple, pink
Bird 2	Gold, purple	Pink, dark brown center/ outline	Yellow	Gold, purple	Green, pink	Green	Cream center, three gold feathers	N/A	Gold, dark brown, pink, green, grey
Bird 3	Yellow, dark brown	Pink, dark brown center/ outline	Dark brown/ black remnant	Yellow, blue-grey (maybe intertwined)	Pink, green	Purple	Gold center, first/third cream, purple second	N/A	Dark brown, green, gold, purple, brown
Bird 4	Dark teal, brown	Gold, dark brown center/ outline	Pink	Dark teal, cream	Brown, purple	Teal	Pink center, three dark teal or green feathers	N/A	Dark brown, yellow, purple, dark teal or green, pink
Bird 5	Gold, cream, purple vertical stripe	Red/white intertwined, dark brown center/ outline	Dark brown remnant	Gold, yellow, cream	Blue, green	Dark brown	Aquamarine center, one blue feather remaining	Three dark maroon or purple feathers	Dark brown, gold, green, aquamarine, turquoise, purple, pink
Bird 6	Cream, pink	Gold, dark brown center/ outline	Dark brown remnants	Cream, brown, aquamarine	Pink/purple intertwined, purple	Aqua-marine	Gold center, three aquamarine feathers	Dark brown remnants	Red, pink, dark teal, purple, gold, aquamarine, green, dark brown
Bird 7	Blue-grey, gold	Green, maybe brown center, dark brown outline	Dark brown remnants	Gold	Gold, yellow	Gold	Purple center, three gold feathers	Three dark brown feathers	Yellow, aquamarine, gold, dark brown, green, dark maroon or purple
Bird 8	Cream, green	Pink, dark brown center/ outline	Dark brown	Cream, blue	Green, pink	Blue	Yellow center, three blue-grey feathers	N/A	Dark brown, blue, dark maroon or purple, yellow, red
Bird 9	Gold	Red and maybe dark brown or brown intertwined, dark brown center/ outline	Dark brown remnants	Gold, purple	Gold, blue	Purple	Pink and maybe cream intertwined center, three purple feathers	One dark brown feather remnant	Purple, cream, gold, dark brown, blue, red
Bird 10	Dark brown, hints of green	Gold, dark brown center/ outline	Pink	Dark brown	Dark brown, grey or cream	Dark brown	Yellow center, two remaining blue feathers (first/third), second may have been dark brown (remnant)	Three dark maroon or purple feathers	Dark brown, blue, pink, dark maroon or purple, cream, gold, pink
Bird 11	Blue, yellow	Gold or faded red, dark	Moss	Blue, dark brown	Yellow, blue	Dark brown	N/A	N/A	Gold, cream, dark brown

		brown center/ outline							
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A54880/20517

Object Type: Cross-knit looped decorated cloth

Culture: Nasca

Count: 1 (and fragments)

Donor: Malcolm K. Whyte

Storage Location: Drawer 70

Cataloged: January 11, 1967

Accessioned: January 11, 1967

Sources consulted: MPM Fall 1999 Peruvian Textile Inventory, MPM Catalog Book (Book 12, page 196), MPM Archaeology Entry Card

Technique: Cross-knit looping

Category: Ecological

Material: Camelid (cross-knit looping) and cotton (plain weaves)

Elements: Tan plain weave cloth, blue plain weave cloth, cross-knit looped birds on band

Measurements:

Blue cloth and cross-knit looping: 103 cm x 127.5 cm

Entire object including tan cloth: 106.5 cm x 141.7 cm

Weave Density:

Blue plain weave: 11 warps/1 cm; 11 wefts/1 cm

Tan plain weave web 1: 14 warps/1 cm; 12 wefts/1 cm

Tan plain weave web 2: 13 warps/1 cm; 11 wefts/1 cm

*The blue plain weave seemed more regular. The tan plain weave webs seemed more irregular, web 1 maybe more than web 2. I did not take a formal average of these, but I estimated their average by which seemed more common and in the middle from taking measurements from a few different areas of each section of cloth.

Spin:

Blue plain weave: S(2z)

Tan plain weave web 1: Z

Tan plain weave web 2: Z

Tan cord connecting tan webs: S(2z)

Blue thread stitching textile to tan plain weave: S(2z)

Cross-Knit Looped Structure:

5 rows, 8 stitches/1 cm (band); 9 rows, 4 stitches/0.5 cm (head)

Description and Colors: Catalog Card includes this description: "Textile, plainweave blue cloth, kneedle [sic] knit bird border." The description is the same in the Catalog Book, without the typo, and includes the measurements for the piece of "100 cms x 106 cms." This measurement is similar but not quite big enough to both measurements I took of the bird band on the blue cloth and the object as a whole which includes the tan cloth it is stitched to. This measurement might be an estimate or the measurements of a smaller distance of the fabric since it is not a perfect square or rectangle. The object was wrapped in a few sheets of tissue paper, which when unwrapped, contained a lot of dirt particles. One bird head that must have fallen off the piece was stuck to the outside of the tan cloth and will be bagged separately. There are a few other fragments of birds which had fallen off but that have ended up laying on top of the blue cloth. I will not try to move them in case they are adhered to the textile with any form of residue. I will leave them in place at this time unless they get displaced from the surface by folding/unfolding the textile, then I will bag them.

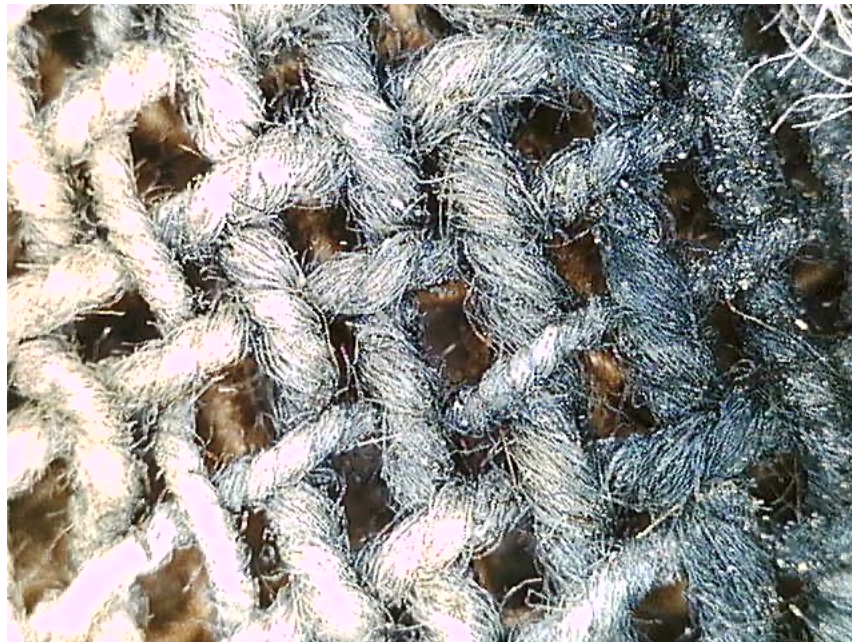


The tan ground cloth that the blue garment has been stitched to is a loose plain weave made from probably cotton fiber. There are two webs which have been stitched together, but that stitching is coming apart. Web 1 is the top lateral piece and web 2 is the bottom lateral piece. I think that each web has three heading cords on the warp selvage that is on the proper right of the textile. The warp salvage on the proper left of the textile is undone and might have been cut. The weft salvages on each web have 3-4 more densely packed warps.



Dino-Lite (60x magnification) of tan plain weave

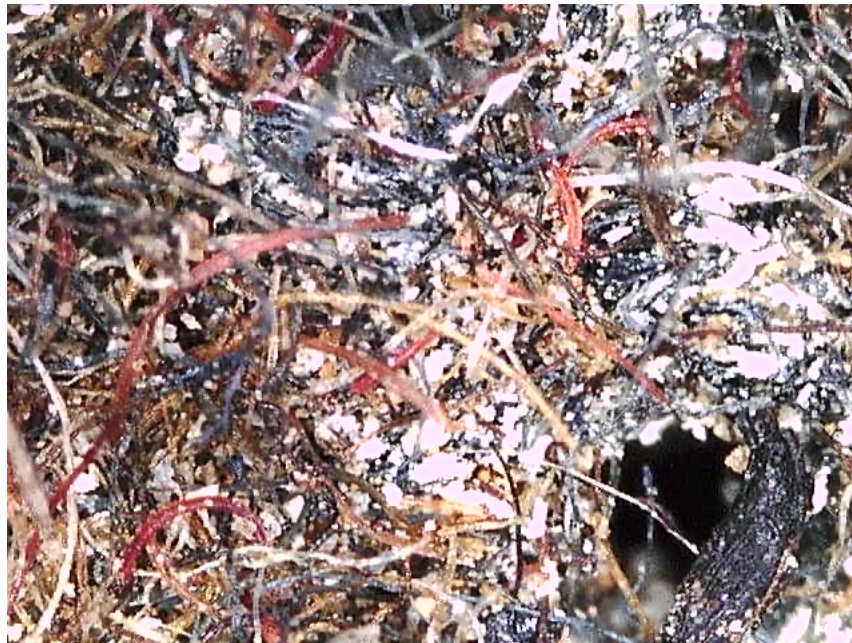
The blue fabric of the garment is plain weave and is probably cotton. There are many areas of discoloration and in some sections, the dye appears to be striped, revealing the natural or possibly bleached cotton fibers.



Dino-Lite (60x magnification) of blue plain weave bleached transition

The bird bands are clean in some areas but covered with white cloudy particles in others. The band is not completely stitched down to the tan ground fabric in all areas, some

sections can flip up. There are piles of dirt over the blue cloth that come off when the garment is folded over and moved around.



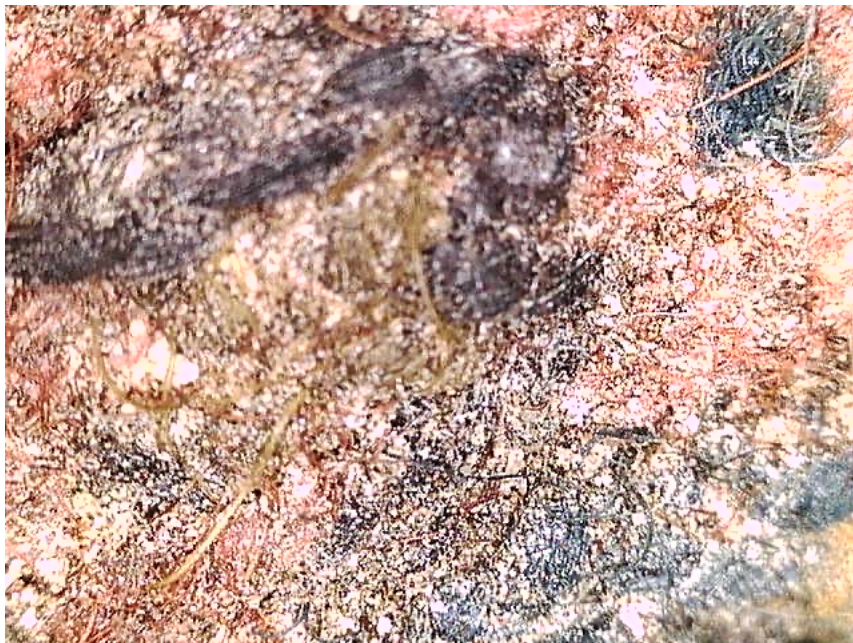
Dino-Lite (196x magnification) of dirt on blue plain weave



Dino-Lite (194x magnification) of blue plain weave that was less dirty



Dino-Lite (194x magnification) of darker-brown discolored section of blue plain weave



Dino-Lite (55x magnification) of a dirty section of the eye of a Bird type 2



Dino-Lite (55x magnification) of a cleaner eye of a Bird type 2

There are 168 identifiable birds on the textile band and at least one fragment of a bird in which I cannot deduce definitively which number it is in the series. There is also one additional identifiable bird (type 10) that has detached completely from the textile and is not listed in the pattern I have recorded below for the order of the birds on the textile because I am not positive on where this missing bird goes. Lastly, there are a few bird fragments on top of the textile and which might be fragments of those birds already counted or may be from missing birds in the series.

The series has 10 birds, but because of missing birds or sections of the band that were reattached, the sequence does not always go 1-10, 1-10, 1-10, etc. The following is the general colors for each type of bird. Because of discoloration or damage, some birds of a particular type might have slightly different shades of the probable original color. If time would allow, I would ideally do a color profile for each bird on the piece, but for the scope of this thesis, I will just record the probable intended or representative colorings for each bird type. Because of this, I have tried to incorporate some of the variations in the descriptions below, but I might have missed some of them. I also tried to note the color of beaks or wing feathers, but many of the birds are missing them and so I do not always know the intended color. Also, the birds probably all had three tail feathers but some are missing parts of these, and I did not note when some birds were missing some.

While examining the textile, one head of a Bird Type 7 fell off while I was lifting it up slightly to try to view the coloring of both sides. The head is from Section 6 of the labeled photo which was taken before the head became detached and I have labeled which bird the detached head came from in that photo. I have bagged it separately now so it does not get lost.

Bird Type	Face	Top of Head	Eye	Beak	Breast/Belly	Back of Head	Back of Body
1	Dark green-teal, salmon/aquamarine intertwined	Dark green-teal	Yellow, dark brown or blue outline/center dot	None are complete, but from fragmented examples, they were probably purple/dark brown and had a tan, gold, or tan/brown intertwined thread inside	Cream	Dark green-teal	Dark green-teal
2	Salmon, deep aquamarine or blue	Salmon	Gold, dark brown outline	None are complete, but from fragmented examples, they probably had a purple/dark brown beak and tan or tan-brown thread inside	Gold, yellow	Salmon	Salmon
3	Green, yellow	Green	Salmon, dark brown outline	None are complete, but from fragmented examples, they probably had a purple/dark brown beak and a tan or gold thread inside	Purple	Green	Green
4	Purple, salmon or pink	Purple	Yellow, dark brown outline/center dot	None are complete, but from fragmented examples, they probably had a purple/dark brown beak and a gold, brown/cream intertwined, or yellow thread inside; one has a pink thread but this might just be part of the face unraveling	Blue	Purple	Purple
5	Light green-cream, yellow; or light yellow/brown mottled, gold; or grey-brown, gold	Light green-cream; or yellow/brown mottled; or grey-brown	Yellow, dark brown outline/center dot	None are complete, but from fragmented examples, they probably had a purple/dark brown beak and a tan or cream/brown intertwined thread inside	Green-dark teal or blue-teal	Light green-cream; or yellow/brown mottled; or grey-brown	Light green-cream; or yellow/brown mottled; or grey-brown
6	Warm brown, light brown, aquamarine/pink or red intertwined	Warm brown	Yellow or gold, dark brown outline/ center dot	None are complete, but from fragmented examples, they probably had a dark brown beak	Yellow	Light brown, warm brown	Warm brown

				and a light brown inner thread			
7	Unsure color on top of face, maybe dark brown, blue, or purple based on some that have somewhat complete heads, then yellow or gold	Unsure, maybe dark brown, blue, or purple based on some that have somewhat complete heads	Purple, yellow center	These beaks have some complete examples and they are red or purple	Blue or green-teal	Unsure, maybe dark brown, blue, or purple based on some that have somewhat complete heads	Unsure, maybe blue based on some that have with somewhat complete heads
8	Red, purple	Red or red/white or red/brown (discolored cream) intertwined	Yellow, dark brown outline	None are complete, but from fragmented examples, they probably had a dark brown beak and a cream or light brown, or warm brown inner thread	Yellow or gold	Red or red/white or red/brown (discolored cream) intertwined	Red or red/white or red/tan intertwined
9	Blue or aquamarine, red or faded red	Blue, aquamarine, or green or blue-teal	Dark brown or navy, yellow center	None are complete, but from fragmented examples, they probably has a dark brown or purple beak and a cream/tan intertwined, tan, or warm brown inner thread; two have a red thread hanging off, might just be from face	Green or blue-teal	Blue, aquamarine, or green or blue-teal	Blue or aquamarine
10	Yellow, aquamarine or blue	Yellow or gold	Yellow or gold, dark brown outline	None are complete, but from fragmented examples, they probably had a dark brown or navy beak and a light tan or tan/brown intertwined inner thread	Red	Yellow or gold	Yellow or gold

Bird Type	Tail Feathers	Wing Feathers	Colors of Bird on Band
1	Gold center, three dark green-teal feathers, salmon or red tips and dark brown bands or remnants of where they would be; or gold center, three feathers that have dark brown half and tip and cream side panel	At least one has dark brown fragments	Cream, dark green-teal, yellow, dark brown, red or pink
2	Deep aquamarine, dark teal-green, or blue center, three cream feathers that have dark brown spots or side panels; or deep aquamarine, dark teal-green, or blue center, three feathers that have dark brown half and tip and cream side panels	N/A	Gold, red or pink, blue or dark teal-green, dark brown, yellow
3	Gold center, three teal (some more green or more blue) feathers that have yellow or gold tips and dark brown bands or remnants of where they would be	N/A	Green, red, dark brown, yellow, navy, purple
4	Salmon center, three cream-grey feathers that have dark brown panels and tips; or salmon center, three feathers that have dark brown halves and tips and cream-yellowed panels	N/A	Dark brown, blue, purple, yellow, red

5	Gold center, three grey-brown feathers that have cream or yellowed-cream tips and dark brown bands (some fragmentary remnants); or gold center, three purply-grey/brown intertwined feathers that have cream tips and dark brown bands (some fragmentary remnants)	Some dark brown fragments	Green-teal or blue-teal, light-greenish cream, dark brown, yellow, gold, light yellow
6	Red center, three yellow tail feathers, dark brown side panels/tips; or red center, three warm brown tail feathers, yellow panel; or blue center, three dark brown tail feathers, yellow panel	N/A	Yellow, warm brown, dark brown, gold, red
7	Many are fragmented but have a gold or yellow or red center and three probably once whole purple tail feathers that have cream tips	Many have two plum or purple/faded purple feathers	Plum, lime green or bright green, yellow, blue, burgundy, navy, dark brown, gold, pink/faded red
8	Purple or plum center, three yellow or gold tail feathers that have dark brown panels; or purple or plum center, three dark brown feathers that have yellow or gold panels; or purple or plum center, three cream tail feathers that have dark brown panels; or purple or dark brown center, three red tail feathers that have lime green tips and some dark brown or navy fragments may be from bands	At least two have two dark brown or dark purple feathers	Dark brown or dark purple or dark blue, yellow, red/white or red/tan intertwined, gold, dark brown burgundy, dark purple, dark brown
9	Red or red/tan intertwined center, three blue tail feathers that have dark brown bands and cream tips	Some have two dark brown or dark purple feathers	Olive green, blue, red/white or red/tan intertwined, dark brown or navy, gold, yellow, blue, green or blue-teal
10	Blue center, three dark brown or navy tail feathers that have cream panels; or blue center, three yellow tail feathers that that probably had more of the dark brown from the understructure on the outside as well as maybe panels; or blue center, two (probably originally three) possibly yellow or brown tail feathers that have a dark panel (possibly dark brown) possibly, or this might be some of the understructure showing; or blue center, three gold tail feathers that have yellow tips (some fragmentary and missing one) and possibly originally dark brown bands from the fragments; or blue center, three yellow or cream feathers that have dark brown panels; or blue center, three cream or grey feathers and some dark brown remnants; or blue center, three dark brown tail feathers that have yellow panels; or red center, three dark brown tail feathers that have cream or yellow-cream panels	Some have dark brown, dark purple, or dark blue remnants, at least one has two dark brown or dark purple feathers, another has just one dark brown feather but might have had more	Gold, dark brown, red, red/tan intertwined, blue, yellow , navy

Appendix D: Anthropomorphic-Themed Data

This appendix has my recorded data for the cross-knit looped anthropomorphic-themed objects in the MPM and include trophy heads and complete human figures. Two of these objects (A51892/18046 and A51893/18046) are on exhibit and the rest are housed in drawers in the MPM storage.

Textiles in this Appendix

- A51831-A51945/18046
- A51957/18046
- A54859/20517

A51831-A51945/18046

Object Type: Cross-knit looped trophy heads

Culture: Nasca A

Count: 114

Donor: Malcolm K. Whyte

Cataloged: October 21, 1961

Accessioned: 1961

Sources consulted: MPM Fall 1999 Peruvian Textile Inventory, MPM Catalog Book (Book 12, pages 74-78), MPM Archaeology Entry Card

Technique: Cross-knit looping

Category: Anthropomorphic

Structure, Measurements, Material, Group Type, Colors:

Cat./Acc. #	Structure	Measurements	Material	Group	Face	Eyes/Mouth	Outlines	Hair
A51831/18046	15 rows, 9 stitches/1 cm	2.5 cm x 2.3 cm	Camelid	1	Red	Yellow	Brown	N/A
A51832/18046	15 rows, 7 stitches/1 cm	2.5 cm x 2.3 cm	Camelid	18	Red obverse proper right, blue obverse proper left, yellow vertical band separating halves	Pink	Brown	N/A
A51833/18046	14 rows, 9 stitches/1 cm	2.4 cm x 2.4 cm	Camelid	15	Red upper half, blue lower half, yellow horizontal band separating halves	Pink	Brown	N/A
A51834/18046	15 rows, 7 stitches/1 cm	2.8 cm x 2.7 cm	Camelid	4	Red/yellow intertwined	Blue	Brown	N/A
A51835/18046	13 rows, 6 stitches/1 cm	2.7 cm x 3 cm	Camelid	1	Red	Yellow	Brown	N/A
A51836/18046	13 rows, 8 stitches/1 cm	2.6 cm x 2.6 cm	Camelid	4	Red/yellow intertwined	Blue	Brown	N/A
A51837/18046	13 rows, 8 stitches/1 cm	2.7 cm x 3 cm	Camelid	1	Red	Yellow	Brown	N/A
A51838/18046	11 rows, 6 stitches/1 cm	2.2 cm x 2.3 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51839/18046	15 rows, 6 stitches/1 cm	2.7 cm x 2.7 cm	Camelid	1	Red	Yellow	Brown	N/A
A51840/18046	15 rows, 7 stitches/1 cm	2.3 cm x 2.1 cm	Camelid	1	Pink	Yellow	Dark brown	Dark brown
A51841/18046	13 rows, 8 stitches/1 cm	2 cm x 3 cm	Camelid	5	Gold	Red	Dark brown	N/A

A51842/18046	13 rows, 8 stitches/1 cm	2.2 cm x 2.5 cm	Camelid	19	Red obverse proper right, blue obverse proper left, yellow vertical band separating halves	Gold	Dark brown	Dark brown
A51843/18046	13 rows, 9 stitches/1 cm	2.2 cm x 2.5 cm	Camelid	1	Red	Yellow	Dark brown	Dark brown
A51844/18046	13 rows, 8 stitches/1 cm	2 cm x 2.4 cm	Camelid	1	Red	Yellow	Dark brown	Dark brown
A51845/18046	13 rows, 8 stitches/1 cm	2 cm x 2.4 cm	Camelid	1	Red	Yellow	Dark brown	Dark brown
A51846/18046	9 rows, 7 stitches/1 cm	1.7 cm x 2.1 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51847/18046	13 rows, 8 stitches/1 cm	2.2 cm x 2 cm	Camelid	3	Peach	Blue	Dark brown	N/A
A51848/18046	12 rows, 8 stitches/1 cm	2 cm x 2.2 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51849/18046	11 rows, 9 stitches/1 cm	1.8 cm x 2.4 cm	Camelid	1	Red	Yellow	Dark brown	Dark brown
A51850/18046	15 rows, 7 stitches/1 cm	2.2 cm x 2.4 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51851/18046	13 rows, 8 stitches/1 cm	2.1 cm x 2.4 cm	Camelid	1	Red	Yellow	Dark brown	Dark brown
A51852/18046	13 rows, 8 stitches/1 cm	1.9 cm x 2.2 cm	Camelid	1	Red	Yellow	Dark brown	Dark brown
A51853/18046	13 rows, 10 stitches/1 cm	1.9 cm x 2.3 cm	Camelid	10	Teal	Yellow	Brown	N/A
A51854/18046	13 rows, 8 stitches/1 cm	2.4 cm x 2.6 cm	Camelid	1	Red	Gold	Dark brown	N/A
A51855/18046	14 rows, 7 stitches/1 cm	2.8 cm x 2.7 cm	Camelid	10	Blue	Gold	Dark brown	N/A
A51856/18046	13 rows, 8 stitches/1 cm	2 cm x 2.5 cm	Camelid	3	Faded red	Green	Brown	N/A
A51857/18046	13 rows, 7 stitches/1 cm	2.5 cm x 2.4 cm	Camelid	7	Gold	Blue	Dark brown	N/A
A51858/18046	13 rows, 7 stitches/1 cm	2.5 cm x 2.3 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51859/18046	14 rows, 8 stitches/1 cm	2.5 cm x 2.5 cm	Camelid	10	Blue	Gold	Dark brown	N/A
A51860/18046	15 rows, 9 stitches/1 cm	2.2 cm x 2.1 cm	Camelid	9	Teal	Red/gold intertwined, red	Dark brown	Dark brown
A51861/18046	11 rows, 7 stitches/1 cm	2.4 cm x 2.3 cm	Camelid	1	Red	Yellow	Dark brown	Dark brown
A51862/18046	7 rows, 6 stitches/1 cm	1.2 cm x 1.1 cm	Camelid	6	Gold	N/A	Dark brown	N/A
A51863/18046	13 rows, 7 stitches/1 cm	2.2 cm x 2.2 cm	Camelid	1	Red	Yellow	Dark brown	Dark brown
A51864/18046	13 rows, 8 stitches/1 cm	2.2 cm x 2.5 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51865/18046	11 rows, 6 stitches/1 cm	2.1 cm x 2.2 cm	Camelid	5	Yellow	Red	Dark brown	N/A
A51866/18046	17 rows, 13 stitches/1 cm	4.1 cm x 6.2 cm	Camelid	20	Green, red, green, red quadrants, yellow lines separating quadrants in a cross	Teal	Dark brown	Dark brown
A51867/18046	11 rows, 7 stitches/1 cm	4.7 cm x 5 cm	Camelid	1	Red	Yellow	Dark brown	Dark brown
A51868/18046	14 rows, 9 stitches/1 cm	5.6 cm x 6.3 cm	Camelid	1	Red	Yellow	Dark brown	Dark brown
A51869/18046	16 rows, 9 stitches/1 cm	4.6 cm x 6.2 cm	Camelid	14	Blue top half, gold lower half, pale yellow horizontal line separating halves	Pink	Dark brown	Dark brown
A51870/18046	10 rows, 7 stitches/0.8 cm	4.7 cm x 5.3 cm	Camelid	3	Red	Green	Dark brown	Dark brown
A51871/18046	18 rows, 11 stitches/1 cm	2.1 cm x 1.6 cm	Camelid	12	Teal upper half, red lower half, yellow horizontal line separating halves	Red eyes, yellow mouth	Dark brown	N/A
A51872/18046	13 rows, 10 stitches/1 cm	1.6 cm x 1.8 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51873/18046	18 rows, 11 stitches/1 cm	2 cm x 1.7 cm	Camelid	12	Teal upper half, red lower half, yellow horizontal line separating halves	Red eyes, yellow mouth	Dark brown	N/A
A51874/18046	16 rows, 10 stitches/1 cm	1.7 cm x 1.7 cm	Camelid	3	Coral/tan intertwined	Blue	Dark brown	N/A

A51875/18046	18 rows, 12 stitches/1 cm	4.5 cm x 5.1 cm	Camelid	20	Red, green, red, green quadrants, yellow lines separating quadrants in a cross	Teal	Dark brown	Dark brown
A51876/18046	13 rows, 10 stitches/1 cm	1.8 cm x 1.8 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51877/18046	16 rows, 11 stitches/1 cm	2 cm x 1.8 cm	Camelid	18	Blue obverse proper right half, red obverse proper left half, yellow vertical line separating halves	Coral	Dark brown	N/A
A51878/18046	15 rows, 9 stitches/1 cm	1.8 cm x 2 cm	Camelid	19	Blue obverse proper right half, red obverse proper left half, yellow vertical line separating halves	Gold	Dark brown	N/A
A51879/18046	15 rows, 10 stitches/1 cm	2.3 cm x 2.4 cm	Camelid	18	Blue obverse proper right half, red obverse proper left half, yellow vertical line separating halves	Coral	Dark brown	N/A
A51880/18046	15 rows, 10 stitches/1 cm	1.7 cm x 2 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51881/18046	19 rows, 12 stitches/1 cm	1.8 cm x 1.9 cm	Camelid	16	Red upper half, teal lower half, yellow stepped line separating face horizontally	Yellow	Dark brown	N/A
A51882/18046	15 rows, 9 stitches/1 cm	1.9 cm x 1.8 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51883/18046	15 rows, 9 stitches/1 cm	1.5 cm x 1.7 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51884/18046	15 rows, 11 stitches/1 cm	1.7 cm x 1.8 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51885/18046	15 rows, 10 stitches/1 cm	1.7 cm x 1.9 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51886/18046	16 rows, 13 stitches/1 cm	1.9 cm x 1.9 cm	Camelid	22	Red, blue, gold, green quadrants; yellow lines separating each quadrant in a cross	Yellow	Dark brown	N/A
A51887/18046	8 rows, 3 stitches/0.5 cm	Indeterminate	Camelid	1	Red	Possibly yellow	Dark brown	N/A
A51888/18046	15 rows, 9 stitches/1 cm	1.7 cm x 1.9 cm	Camelid	24	Blue, red, green, gold quadrants; cream lines separating quadrants in half and then stepped lines across cheeks	Red	Dark brown	N/A
A51889/18046	15 rows, 11 stitches/1 cm	2 cm x 2.7 cm	Camelid	1	Red	Yellow	Dark brown	Dark brown
A51890/18046	16 rows, 11 stitches/1 cm	1.8 cm x 1.9 cm	Camelid	21	Blue, red, green, gold quadrants; cream lines separating quadrants in a cross	Red	Dark brown	N/A
A51891/18046	16 rows, 11 stitches/1 cm	2 cm x 2 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51892/18046	Indeterminate	5.1 cm x 5.1 cm	Camelid	21 or 22	Red, blue, yellow, green quadrants; cream lines separating face in a cross	Gold or peach	Dark brown	N/A
A51893/18046	Indeterminate	6.4 cm x 5.1 cm	Camelid	21	Blue, red, green, yellow quadrants; cream lines separating face in a cross	Peach	Dark brown	N/A
A51894/18046	11 rows, 6 stitches/0.5 cm	1.6 cm x 1.9 cm	Camelid	9	Blue	Pink	Dark brown	Dark brown
A51895/18046	12 rows, 10 stitches/1 cm	5 cm x 5.3 cm	Camelid	3	Red	Green	Dark brown	Dark brown
A51896/18046	13 rows, 5 stitches/0.5 cm	4.8 cm x 6.2 cm	Camelid	1	Red	Yellow	Dark brown	Dark brown
A51897/18046	14 rows, 5 stitches/1 cm	2.9 cm x 2.9 cm	Camelid	10	Blue	Gold	Brown	N/A
A51898/18046	13 rows, 6 stitches/1 cm	2.7 cm x 2.7 cm	Camelid	2	Red	Grey	Dark brown	N/A
A51899/18046	17 rows, 6 stitches/1 cm	3.3 cm x 2.9 cm	Camelid	5	Gold	Red	Dark brown	Dark brown
A51900/18046	14 rows, 7 stitches/1 cm	2.7 cm x 2.3 cm	Camelid	9	Green	Pink	Dark brown	N/A
A51901/18046	13 rows, 5 stitches/1cm	2.7 cm x 2.9 cm	Camelid	23	Blue, gold, green, red quadrants; yellow lines separating face as a cross	Pink obverse proper right eye, green	Dark brown	N/A

						obverse proper left eye, yellow mouth		
A51902/18046	14 rows, 5 stitches/1 cm	2.8 cm x 2.5 cm	Camelid	2	Red	Grey-purple	Dark brown	N/A
A51903/18046	13 rows, 8 stitches/1 cm	2.6 cm x 2.8 cm	Camelid	3	Pink	Green	Dark brown	Dark brown
A51904/18046	17 rows, 7 stitches/1 cm	3 cm x 2.6 cm	Camelid	7	Gold	Blue	Dark brown	N/A
A51905/18046	15 rows, 7 stitches/1 cm	2.6 cm x 2.6 cm	Camelid	13	Blue top half, pink or coral lower half, yellow cream line separating halves	Gold	Dark brown	Dark brown
A51906/18046	13 rows, 8 stitches/1 cm	2.5 cm x 2.6 cm	Camelid	11	Green top half, red lower half, gold horizontal line separating halves	Pink eyes, yellow mouth	Dark brown	N/A
A51907/18046	15 rows, 8 stitches/1 cm	2.7 cm x 2.2 cm	Camelid	3	Pink	Green-blue	Dark brown	N/A
A51908/18046	13 rows, 7 stitches/1 cm	2.2 cm x 2.3 cm	Camelid	9	Green-blue	Pink	Dark brown	N/A
A51909/18046	12 rows, 7 stitches/1 cm	2.4 cm x 2.5 cm	Camelid	9	Dark green-blue	Pink	Dark brown	N/A
A51910/18046	14 rows, 6 stitches/1 cm	2.4 cm x 2.3 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51911/18046	13 rows, 7 stitches/1 cm	2.3 cm x 2.3 cm	Camelid	1	Red	Gold	Dark brown	N/A
A51912/18046	15 rows, 8 stitches/1 cm	2.7 cm x 2.3 cm	Camelid	1	Light red/cream intertwined (might just be faded)	Light yellow or cream	Dark brown	N/A
A51913/18046	13 rows, 8 stitches/1 cm	2.1 cm x 2.2 cm	Camelid	5	Gold	Red	Dark brown	N/A
A51914/18046	16 rows, 6 stitches/1 cm	2.6 cm x 2.6 cm	Camelid	13	Blue top half, pink or coral lower half, cream or yellow line separating halves	Gold	Dark brown	N/A
A51915/18046	12 rows, 7 stitches/1 cm	2.4 cm x 2.4 cm	Camelid	11	Green top half, red lower half, gold horizontal line separating halves	Pink eyes, yellow mouth	Dark brown	N/A
A51916/18046	13 rows, 8 stitches/1 cm	2.4 cm x 2.4 cm	Camelid	10	Dark green	Gold	Dark brown	N/A
A51917/18046	13 rows, 6 stitches/1 cm	2.2 cm x 2.3 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51918/18046	13 rows, 7 stitches/1 cm	2.4 cm x 2.1 cm	Camelid	5	Gold	Red	Dark brown	N/A
A51919/18046	14 rows, 7 stitches/1 cm	2.5 cm x 2.2 cm	Camelid	3	Red	Green	Brown	N/A
A51920/18046	13 rows, 6 stitches/1 cm	2.4 cm x 2.1 cm	Camelid	9	Green	Pink	Dark brown	N/A
A51921/18046	12 rows, 6 stitches/1 cm	2.1 cm x 2.1 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51922/18046	13 rows, 8 stitches/1 cm	2.4 cm x 2.1 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51923/18046	13 rows, 8 stitches/1 cm	2.2 cm x 2.2 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51924/18046	13 rows, 9 stitches/1 cm	2.2 cm x 1.9 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51925/18046	12 rows, 9 stitches/1 cm	2.1 cm x 1.9 cm	Camelid	9	Dark green	Pink	Dark brown	N/A
A51926/18046	11 rows, 7 stitches/1 cm	2 cm x 2.3 cm	Camelid	1	Red	Gold	Dark brown	N/A
A51927/18046	13 rows, 7 stitches/1 cm (from the fragments put together)	2.1 cm x 2 cm (from the fragments put together)	Camelid	6	Gold	Grey	Dark brown	N/A
A51928/18046	13 rows, 8 stitches/1 cm	2.1 cm x 2 cm	Camelid	8	Purple-brown	Pink	Dark brown	Dark brown
A51929/18046	12 rows, 7 stitches/1 cm	2.1 cm x 2 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51930/18046	11 rows, 6 stitches/1 cm	2.1 cm x 2 cm	Camelid	6	Gold	Yellow	Dark brown	N/A
A51931/18046	13 rows (estimated, difficult to see individual stitches/rows with	1.4 cm x 1.2 cm (for large fragment)	Camelid	1	Probably red	Probably yellow or gold	Dark brown	N/A

	discoloration and dirt, for large fragment)							
A51932/18046	Indeterminate number of rows, 5 stitches/1 cm (for one fragment, facial quadrant)	1 cm x 1 cm (for one fragment, facial quadrant); 1 cm x 0.8 cm (for other facial fragment)	Camelid	6	Gold	Possibly yellow because of small stitch on obverse of larger facial fragment	Dark brown	N/A
A51933/18046	13 rows, 10 stitches/1 cm	2.3 cm x 2.7 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51934/18046	15 rows, 5 stitches/0.5 cm	1.7 cm x 1.8 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51935/18046	13 rows, 5 stitches/0.5 cm	1.5 cm x 1.5 cm	Camelid	5	Gold	Red	Dark brown	N/A
A51936/18046	15 rows, 5 stitches/0.5 cm	1.6 cm x 1.6 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51937/18046	15 rows, 6 stitches/0.5 cm	1.5 cm x 1.7 cm	Camelid	24	Red, blue, gold, green quadrants; cream vertical line and stepped horizontal lines separating quadrants	Pink	Brown	N/A
A51938/18046	15 rows, 11 stitches/1 cm	1.8 cm x 1.7 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51939/18046	16 rows, 6 stitches/0.5 cm	1.8 cm x 1.9 cm	Camelid	22	Red, blue, gold, green-blue quadrants, yellow lines separating quadrants in a cross	Yellow	Dark brown	N/A
A51940/18046	15 rows, 9 stitches/1 cm	1.9 cm x 1.8 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51941/18046	15 rows, 11 stitches/1 cm	1.7 cm x 1.7 cm	Camelid	17	Red upper, blue lower, cream zigzag line separating halves horizontally	Cream eyes, pink mouth	Dark brown	N/A
A51942/18046	15 rows, 12 stitches/1 cm	1.7 cm x 1.8 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51943/18046	15 rows, 13 stitches/1 cm	1.5 cm x 1.6 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51944/18046	15 rows, 7 stitches/0.5 cm	1.4 cm x 1.7 cm	Camelid	1	Red	Yellow	Dark brown	N/A
A51945/18046	15 rows, 7 stitches/0.5 cm	1.6 cm x 1.4 cm	Camelid	1	Red	Yellow	Dark brown	N/A

Descriptions:

Cat./Acc. #	Description
A51831/18046	Square-shaped with curved jawline, when looking at the obverse, part of the two brown rows of the proper right side of the face have deteriorated, lots of thread fragments are falling off with each movement, there is a small red thread at the base of the head, label is attached with a metal wire that has corroded somewhat and has caused a rounded hole in the face where the wire went through
A51832/18046	Rectangular shaped with rounded jawline, particles falling off, label is attached with a metal wire
A51833/18046	Round face, label is attached with a metal wire which has begun to corrode and is going through the design
A51834/18046	Head is missing some of the outline on the proper left side and some spots on the proper right, metal wire is through the design with the label
A51835/18046	Metal wire is through the forehead with label, small threads/loops falling off edges, proper left side and top have deteriorated, proper left side of brown outline is mostly gone
A51836/18046	Brown outline on bottom proper right of the face is coming off on obverse, on reverse, can see the base of the loops of the rows of stitches, metal wire for label
A51837/18046	Top edge of rows missing, there is a hole on the reverse that does not go all the way through the stitching, just the top row, metal wire for label
A51838/18046	Outer outlines are gone, metal wire for label
A51839/18046	Obverse proper left side has a section of the outer two rows missing, metal wire for label
A51840/18046	Obverse has dirty particles on forehead by outline, there is a hole in the top-layer of the stitching from the wire, on the bottom where the outline is in brown, it has deteriorated and there is a pink loop, that pink loop looks redder than the face, which is a more faded pink/brown, facial features look more condensed and closer to center of face, on reverse it appears as if the brown outline is taking up more of the space, maybe it was hair and is matted, when I lightly poke at it, a segment came off, and beneath is the pink/red and brown outline so this is potentially an embellishment
A51841/18046	Flat top of head, angles to left and right that do perpendicularly down, chin is more rounded, obverse proper left of chin appears thinner on border, obverse proper right top of head has thread hanging, reverse has dirt within threads, metal wire making a hole through obverse proper left eye, fibers are not coming off where set the head down and might be more stiff, short fiber string in the bag with the head already
A51842/18046	Facial border on upper proper left, lower proper right and bottom proper right have deteriorated, obverse proper right has bangs, but missing on proper left, bangs not on reverse, yellow stripe is different than golden eyes/mouth, bangs do appear more of a brighter brown than edge

	outlines, the top edge appears to have dirt, the first row/last row of stitches I counted are definitely the row that goes around the outer border of the face between the obverse and reverse faces, reverse has a pink thread that is not in with the rows, metal wire for label above obverse proper left eyebrow, brown thread in bag
A51843/18046	Bangs on obverse and reverse, obverse proper right has bangs, proper left eyebrow visible, reverse proper right eyebrow visible, proper left has bangs, but left is more thread lines across the rows left-to-right, metal wire for label, hole that is through the inner corner of obverse proper right eye
A51844/18046	Bangs on obverse proper left, inclusion over nose, dirt in obverse outlines of face, reverse has less dirt, reverse chin outlines have deteriorated, the brown outline showing in that section is darker than the other facial outlines, which look to be faded, metal wire attaching object tag
A51845/18046	Bangs across forehead except obverse proper right where metal wire is, obverse lower area where mouth and proper left is raised, dirt over obverse face, reverse has less dirt, brown outline on bottom of head is deteriorated, metal wire attaching object tag
A51846/18046	Brown patches around eyes/mouth and on outer rim of face but brown outlines have deteriorated, there is not a complete outline around face or complete eyebrows or mouth/face outlines, can see light-colored stuffing in holes between red stitches and deteriorated areas where the brown would be, dark brown is darker than the color chip that are present, metal wire attaching object tag
A51847/18046	Top outline of face missing, obverse bottom proper left outline of chin missing, metal wire attaching object tag
A51848/18046	Chin flattened/more brown outline area, outline around top and obverse proper left to bottom deteriorating, red fiber showing through brown outline on obverse proper left near bottom and bottom, metal wire attaching object tag
A51849/18046	Bangs on the obverse proper left and reverse proper right sides, face is oblong and appears to be flattened out otherwise the face may have a beard, as others might have, outline is missing on obverse proper right top and proper right side, dirt on both sides with most in the brown lower face outlines, metal wire attaching object tag
A51850/18046	Obverse chin beginning to deteriorate, reverse chin is discolored, and face is duller, outlines and rows are complete otherwise, fuzzier than others, less matted down maybe, metal wire attaching object label
A51851/18046	Hair on obverse lower proper right side, metal wire for label is through the obverse proper right side next to the bangs, base of head deteriorating, facial expression is an open mouth, outlines are darker than the brown available
A51852/18046	Obverse is dirty, deterioration at obverse upper proper right, metal wire attaching tag below eyebrow on obverse proper right
A51853/18046	Deterioration on outlines, yellow and blue fluff at base of obverse proper right side, metal wire for tag below obverse proper left eyebrow
A51854/18046	Outline mostly deteriorated except for obverse proper left corner, proper right and proper right side of mouth on obverse side has deteriorated with a cavity where the yellow stitches were, reverse face is more intact but eyebrows are thin and deteriorated probably, face is larger than many of the rest of trophy heads, metal wire attaching tag through inner eyebrow of obverse proper left side
A51855/18046	One lock of hair across obverse of face from top of proper right, it is either part of the outline that has come undone or a lock of hair, lock of hair fell off when I flipped the object over and it was maybe pushed off by tag, it is bagged with the head, outlines around face mostly missing, outlines around eyes/mouth/eyebrows dark and may be deteriorated a bit, eyebrows are faint, metal wire for object label through inner eyebrow corner of obverse proper left side, head is bigger
A51856/18046	Outline has deteriorated, intact at obverse bottom proper right/reverse bottom proper left corner, obverse very dirty, metal wire is long and looped on the reverse, it attaches tag through interior of obverse proper left eyebrow
A51857/18046	Facial outline deteriorated, eyebrows partially deteriorated, eyes/mouth very wide, metal wire attaching tag through obverse proper left inner corner of eyebrow
A51858/18046	Outlines are deteriorating, less deteriorated on obverse proper right side, yellow is fuzzy, brown is matted down on obverse proper left upper corner and reverse outline
A51859/18046	Outlines have deteriorated, metal wire attaching tag through forehead, reverse is dirty
A51860/18046	Outlines deteriorated on upper lateral sides, top edge, and chin, bangs are mostly present on obverse proper right side and fragment laterally across eyebrow on obverse proper left side, red thread is evident on reverse proper left corner edge and reverse proper left side, eyes/mouth on reverse are more red with some red/yellow on reverse mouth, bangs on obverse are lighter brown than outlines, metal wire attaching tag through forehead to proper right of bangs on obverse
A51861/18046	Outlines are deteriorated mainly on obverse proper right top and side and obverse proper left bottom, reverse is dirtier and has bangs, the bangs are missing on the reverse proper left side around the metal wire that attaches tag, I am not sure if the bangs are bangs or hair because they go past the eyes and the reverse proper left eye is showing because of the bangs being missing, the wire is through the reverse proper left eyebrow
A51862/18046	Possibly part of an eyebrow and eye outline are present, no metal wire, tag is in bag not attached
A51863/18046	Portion of outline has fallen off and is in the bag, obverse has bangs, stitches below metal wire on obverse are raised, loops of red thread on bottom on obverse proper right edge, on obverse proper left edge, can see inside structure and yellow thread possibly from eye, outline on top of head is crumbling from rubbing against metal wire attaching tag, metal through obverse forehead
A51864/18046	Outlines are deteriorated, no outlines around face remaining, bottom edge of face is detaching, but it is attached on obverse proper right side, metal wire attaching label is through inner corner above obverse proper right eye
A51865/18046	No outlines around the face remaining, stitches are loose around face and on obverse bottom of proper right side, holes in face around eyes and mouth that go halfway through the object, metal wire attaching label through interior corner of obverse proper right eye, outlines are darker than the option available
A51866/18046	One lock of hair got stuck on the closure part of the poly bag when removing it and is in the bag, small locks have detached, small white particles in lower strands of hair on obverse and reverse, brown particles on reverse proper left side of hair, crack in stitches through obverse proper right eye and side of face and hair, metal wire attaching tag through inner corner of obverse proper left eye
A51867/18046	Eyebrows and facial outlines have deteriorated on obverse, not able to see much of reverse since tag is covering most of that side and the wire is tight so cannot move tag without harming the face, outlines are mostly deteriorated except bottom of face, some deterioration on bottom of obverse proper right side, two locks of hair fell off and in bag, hair particles in threads
A51868/18046	Small face, metal wire attaching label through exterior side of obverse proper right eye, white feathers in hair threads below face towards obverse proper left, two locks of hair detached and in bag, hole next to obverse proper left side of face between face and hair line
A51869/18046	Eyebrows deteriorated, outline on upper part of obverse proper right corner and side deteriorated, reverse base of face and outline and reverse proper left outline not smooth line, two locks and some hair fell off and in bag, metal wire attaching tag through eyebrow of obverse proper right eyebrow
A51870/18046	Face has bangs and long hair, on obverse, hair swings to the proper right, on reverse, crack through center of face slightly on proper left side of face, metal wire attaching tag through obverse proper left near outer corner of eye, some foreign particles in threads, one lock of hair was noticed to have fallen off and I bagged it with this artifact but it could have possibly been from an earlier artifact
A51871/18046	Head is formed of very small stitches, obverse upper proper right corner of head and upper boundary of head are very frail and coming undone, metal wire attaching tag through upper middle of obverse proper right eye, when the head is held up, the place where the wire goes

	through is a whole straight through it, face is oblong, bottom of obverse and reverse red section of the face has the loops of stitching visible against the brown lower outline of the face
A51872/18046	Small face, some inclusions on obverse and reverse, reverse has an inclusion crossing over the proper right eyebrow and is about as long as the eyebrow, outlines around face not present from obverse proper right corner around face counter clockwise to bottom proper left corner, bottom red edge has loops without the brown outline present, nose region is raised on both sides, metal wire attaching tag through outline above obverse proper right eye
A51873/18046	Nose is raised on both sides, upper outline especially the obverse proper right side is deteriorated, metal wire for tag is through the obverse proper left side part of the zig-zag line, the wire has caused a hole through the thread where you can see through it
A51874/18046	Pink/brown or natural face, color looks pink, but twisted with brown or natural yarn, outlines deteriorating on upper portion of face, nose is somewhat raised, metal wire attaching label through obverse proper left upper corner of mouth, pink threads extending downwards on obverse and reverse lower portion of face
A51875/18046	Metal wire attaching label through obverse proper right inner corner of eye, beard hairs are twisted, inclusion or large undone fiber above obverse proper left top of head, fell off when moved, reverse beard hairs are covering proper right lower portion of face
A51876/18046	Brown outlines are mostly gone, but most indicative on chin area, nose is raised fibers, some red fibers hanging off chin, metal wire attaching tag through lower portion of obverse proper right eye, the wire has made more of a hole on the reverse
A51877/18046	Square forehead, outward cheeks, and a tapered chin, facial outline has deteriorated, nasal area is raised, obverse and reverse, metal wire attaching label through obverse proper left upper edge of eye
A51878/18046	The blue half is wider than the red, but they have almost the same number of rows, the red rows are tighter, facial outline has deteriorated, head has a rounded upper border with straight sides, and a rounded chin, nasal area is raised, obverse and reverse, lots of cracks and holes between rows of stitching, obverse and reverse, many small threads/particles falling off when moving, metal wire attaching tag through obverse proper right upper inner corner of eye
A51879/18046	Facial outline has deteriorated on obverse proper left lower side, a yellow thread is sticking out upwards of obverse upper proper left brown border, stitches are thicker and face is fuzzier than the last two, obverse side bends outwards, metal wire attaching label between yellow and red row on obverse upper proper left side
A51880/18046	Red threads sticking out of obverse proper left upper edge of head and obverse middle bottom edge of head, yellow thread sticking out of obverse proper right upper edge of head, outlines around face have deteriorated, red loops of ends of rows showing where meet brown outlines on obverse and reverse bottom edge, proper left and right edges have red threads crossing over dark brown edge, nasal area is raised on both sides and is faded on obverse notably, metal wire attaching tag through obverse proper right space between inner corner of eye and inner part of eyebrow, holes on obverse where wire goes through and proper left dip of eye
A51881/18046	Brown outlines deteriorating, raised red nose area on obverse, metal wire through under eye of obverse proper right side, hole/deterioration on obverse proper left side, large, deteriorated space on reverse proper right side where eyebrow would be, white/brown dust/particles on lower face of reverse
A51882/18046	Facial outlines mostly deteriorated, lighter brown row along top edge of head, maybe it was part of the filling, bottom edge of face has loops of red showing, metal wire through obverse inner eye of proper left, nose is raised on both sides
A51883/18046	Eyebrows are thin, outline around chin is deteriorating, wire through center edge of obverse proper right eye, nose is long and raised, red is discolored, crack in rows on proper left side of nose down to mouth, hole above mouth through the face
A51884/18046	Outlines are deteriorated, nose is raised, metal wire through space under obverse proper left eye, hole in space under obverse proper right eye too
A51885/18046	Outlines are deteriorated, nose is raised, metal wire through space under obverse proper left eye, forehead of reverse side is missing
A51886/18046	Outlines are deteriorated, nose is raised, metal wire through space under obverse proper left eye, obverse side is extremely dirty
A51887/18046	Face is deteriorated and many parts are bagged together with this label, outlines are deteriorated
A51888/18046	Outlines are deteriorated, nose is raised, metal wire through side of obverse proper left eye, holes in face, obverse is very dirty
A51889/18046	Outlines are intact except obverse proper right side of face, hair on top of head and extending below face, swooping towards obverse proper left, there are a few threads in object bag probably from hair, nose is raised metal wire through inner part of obverse proper right eyebrow, dirt particles especially on obverse
A51890/18046	Outlines are deteriorated on some sides, nose is raised, portion of the side of the forehead of the obverse proper right side is missing, obverse is dirtier and eyes/mouth color is more faded, metal wire through inner part of obverse proper right eye, there was one thread that may have been attached to the top of the head as hair but it detached through handling and is bagged with the object
A51891/18046	Outlines are deteriorated on some sides, nose is raised a little bit, forehead is severely deteriorated and face is cracked almost through on reverse side, area under reverse proper right side of eye is gone, metal wire through large hole in stitches of obverse proper right eye
A51892/18046	Adhered to wall on exhibit (in 3CM19), obverse proper right next to 51893/18046, indicated as #4 on wall text label ("Needle-knit heads for costume applique."), face is larger than trophy heads in Dr. 52, outline on chin and obverse proper left top corner most intact, obverse proper right chin juts out more than obverse proper left side, nose is raised, facial expression looks drowsy/happy
A51893/18046	Adhered to wall on exhibit (in 3CM19), obverse proper left next to 51892/18046, indicated as #4 on wall text label ("Needle-knit heads for costume applique."), face is larger than trophy heads in Dr. 52, outline on chin and obverse proper left top corner most intact, obverse proper left chin juts out more than obverse proper right side, nose is raised, facial expression looks drowsy/smug
A51894/18046	Outlines are mostly intact, some deterioration especially a section missing on obverse proper right above chin, eyes and mouth are very small, metal wire through obverse proper left eyebrow, dirt on both sides, face very dark, bangs over forehead of obverse and possibly reverse (hard to see with tag)
A51895/18046	Outlines and hair mostly intact except obverse proper right side and top of forehead, bangs and long hair, green of obverse proper right eye missing, metal wire through top outline of obverse proper left eye, reverse face more covered by bangs but part on reverse proper left is missing, some stitches of reverse mouth missing, some white speckles particularly on obverse dark brown of hair, two strands fell off with handling and bagged with object
A51896/18046	Chunk of hair missing on obverse proper left corner of head, bangs and long hair, face faded, small, long particles in hair, metal wire through the upper corner of the outline of the obverse proper right eye
A51897/18046	Larger face, but not as big as 51892 and 51893 on display, outline around face mostly deteriorated except obverse proper left lower side of face, one blue thread loose on obverse proper right side of top of head, eyes and mouth turned upwards, obverse proper right eyebrow, part of proper right eye outline, and a few stitches of proper right side of mouth outline, as well as almost all reverse eye/mouth outlines and eyebrows (except most of reverse proper right eyebrow) are glossy and black, metal wire through edge underneath obverse proper left eyebrow
A51898/18046	Larger face, but not as big as 51892 and 51893 on display, no outline around face except some fragments, metal wire through obverse middle of proper right eyebrow, black glossy sections on facial feature outlines of both sides, red is faded in some sections on both sides, but especially on reverse

A51899/18046	Larger face, but not as big as 51892 and 51893 on display, outlines have deteriorated, more intact around top of head, eyebrows and obverse proper left pupil are missing/have deteriorated, mouth and eyes upturned, reverse is very dirty, crack under proper right eye of reverse, some bangs on reverse proper left forehead, small pieces in bag with object
A51900/18046	Larger face, but not as big as 51892 and 51893 on display, outlines mostly gone except for some areas on bottom of face, outlines are deteriorating by touching it, eyes/mouth are upturned, tag attached with a string, hole in obverse proper right inner corner of eyebrow where metal wire could have gone through if a metal wire was first used for a tag
A51901/18046	Larger face, but not as big as 51892 and 51893 on display, outlines mostly gone except lower part of face, section of obverse proper left lower side of face is gone, smaller section of obverse upper proper right side of face gone, dark brown outlines and top of forehead, especially obverse proper right, are matted down and dark, reverse has some missing sections of thread, metal wire through inner lower outline corner of obverse proper right eye, metal wire is cutting through stitches of reverse in a line, small chunks of outline have fallen off and are bagged with object
A51902/18046	Larger face, but not as big as 51892 and 51893 on display, outlines around face mostly deteriorated, facial feature outlines/eyebrows also deteriorated, reverse upper layer of stitches above center of mouth gone, metal wire through stitches under inner side of obverse proper right eyebrow, reverse dark brown eye outlines and eyes look dirtier, obverse dark brown outlines look shinier and more like to flake off
A51903/18046	Larger face, but not as big as 51892 and 51893 on display, reverse is more peach and no bangs, facial outlines more deteriorated near base of face and some areas of the sides, bangs missing in the center where the wire goes through the face, wire through obverse inner corner of proper right eyebrow, on obverse, eyebrows hit face on shapes that look like an upper set of eyebrows, reverse, with no eyebrows, has this double set of eyebrows over each eye
A51904/18046	Larger face, but not as big as 51892 and 51893 on display, obverse is dirtier than reverse, outlines around face mostly deteriorated, except for most of chin and obverse proper right edge of face, eyes/mouth are slightly upturned, dark brown outlines on reverse are shiny and matted down, wire through inner corner area of between eye and outline of obverse proper left eye
A51905/18046	Larger face, but not as big as 51892 and 51893 on display, facial outline mostly missing except some parts on upper and side outline of obverse proper left side, possible bangs matted to upper part of obverse proper left side of face, chin is just loops of pink/coral thread, eyes/mouth are slightly upturned, pieces of outline cracking off, reverse has more light colored thin fibers over the surface, metal wire through threads under inner corner of obverse proper right eyebrow
A51906/18046	Larger face, but not as big as 51892 and 51893 on display, facial outline mostly missing, dark outlines are matted and glossy, small chunk of outline in bag with object, metal wire attaching tag through obverse inner corner of proper right eyebrow, wire is discolored (maybe corroded)
A51907/18046	Larger face, but not as big as 51892 and 51893 on display, facial outline mostly missing, lighter brown fuzzy fibers over or through eyebrows on both obverse and reverse, metal wire through inner corner of obverse proper right eyebrow, chunk of outline fell off while handling, after measuring and bagged with object
A51908/18046	Larger face, but not as big as 51892 and 51893 on display, facial outline gone, eyes and mouth are upturned, part of mouth outline on both obverse and reverse missing, metal wire through inner space between eye and eyebrow on obverse proper right side, metal is a different color (maybe corroded)
A51909/18046	Larger face, but not as big as 51892 and 51893 on display, facial outline mostly deteriorated, hard to see feature outlines against dark green-blue color of face, pink thread hanging out bottom outline of chin on obverse proper left side, metal wire through space right above middle of eye outline on obverse proper right side
A51910/18046	Facial outline mostly deteriorated, but most intact on top of head and sections of obverse proper left side, eyes are much bigger than mouth and in large "u" shapes with small pupils, wire through rows (making them buckle) on obverse proper right side, near the inner part of face, in space above eye and below eyebrow, wire looks tarnished
A51911/18046	Facial outline mostly deteriorated, outlines around eyes on mouth on obverse and reverse deteriorated in spots, some all of the way through, metal wire through inner side of obverse proper left eyebrow
A51912/18046	Facial outline mostly deteriorated on top and bottom of face, but most intact on sides, face looks very faded, bottom outline and going up proper left/right shows loops at end of rows on obverse and reverse, brown stitches on top of head fell off with handling and bagged with object, metal wire through pupil area of obverse proper left eye, the pupil area on that eye is missing the dark brown on the obverse and is mostly gone on the reverse, the metal is also discolored/tarnished on the reverse, some sections of the facial feature outlines missing around mouth and that eye with the wire through it
A51913/18046	Facial outline mostly deteriorated, head has a very straight horizontal edge on the top of the head, some of the gold and red fibers on the bottom of the head, notably towards the obverse proper right side are fraying, metal wire through space between outline and eye of center of obverse proper right eye, metal is discolored/tarnished, some missing parts of facial feature outlines and eye/mouth fibers on both obverse and reverse, forehead of reverse is very discolored/stained
A51914/18046	Larger face, but not as big as 51892 and 51893 on display, facial outline deteriorated, but most intact on obverse proper left side and top of head, gold of obverse mouth and eyes looks discolored, nose is raised a little on the reverse, pupil of obverse proper right eye and mouth outline deteriorated and reverse proper left eye outline (and maybe proper right) and mouth missing, metal through center of the upper outline of obverse proper right eye
A51915/18046	Larger face, but not as big as 51892 and 51893 on display, face is very square, facial outline mostly deteriorated, except obverse proper left side of face, some larger loops from row ends on bottom side of face, facial features outlines on obverse and reverse deteriorated in parts, some of the outlines are matted and glossy, metal wire through outer space where outline should be of obverse proper right eye, metal is discolored/tarnished, eyes are not upturned but mouth is
A51916/18046	Most of facial outline has deteriorated, outlines around facial features also deteriorated in parts, yellow fiber sticking out of base of face, metal wire through outline near inner part of obverse proper right eye, metal is discolored/tarnished, eyes/mouth are upturned
A51917/18046	Most of facial outline has deteriorated, some of it present on obverse proper right cheek, some of outlines are matted and glossy, some of facial feature outlines of eye/mouth stitches deteriorated, metal wire through where center of outline would be of obverse proper right eye, wire is discolored (maybe corroded)
A51918/18046	Facial outline all deteriorated, some of facial feature outlines and red of eyes/mouth deteriorated and can see horizontal threads across the inner face structure, metal outline through pupil area of obverse proper right eye, metal discolored/somewhat tarnished
A51919/18046	Facial outline mostly deteriorated except obverse proper left side of face, obverse is faded and discolored, some surface dirt, unsure if part of it was bangs or if it is just dirt on top of forehead connecting eyebrows, reverse has parts of facial feature outlines/possibly green of mouth missing, some of the areas of the missing outlines are shiny and dark brown, metal wire through rows in space in-between obverse proper right eye outline and eyebrow, located in middle of eye, perhaps a little near inner part of face, metal is discolored/tarnished
A51920/18046	Facial outline all deteriorated, facial feature outlines are mostly deteriorated on obverse and reverse, some holes through face, face squishes/bends inwards when picking it up, some threads (green, pink) where are strays or loops hang off face, metal wire through inner corner of outline of obverse proper left eye

A51921/18046	Facial outline mostly deteriorated, mainly except corner of jaw on obverse proper right side, facial feature outlines and some of the yellow of eyes possibly deteriorated, loops of red of the ends of rows on lower half of face, metal wire through central space in between eye and eyebrow of obverse proper right side
A51922/18046	Facial outline greatly deteriorated, mostly present along jawline and up the side of obverse proper left side, facial feature outlines and yellow of mouth/eyes deteriorated in spaces, especially the obverse proper left eyebrow where the metal wire goes through, metal wire through inner part of obverse proper right eyebrow, wire is discolored/tarnished
A51923/18046	Facial outline deteriorated in parts, most intact but possibly flattened on obverse proper right side, some red and yellow threads hanging out from holes in outlines, some of eye/mouth stitches separated/dark brown showing through yellow loops, metal wire through inner part of obverse proper right eyebrow, the hole from the wire is larger than the wire and you can see through it, wire is discolored/tarnished
A51924/18046	Facial outline mostly deteriorated, except obverse proper right side and upper portion of obverse proper left side which is hanging off and deteriorating with handling, some deterioration of facial feature outlines (mostly mouth on obverse and reverse and the eyebrow which the metal wire is through, both obverse and reverse), metal wire through obverse inner corner of proper left eyebrow, wire is discolored/tarnished, the wire has made a hole through the face that can be seen through
A51925/18046	Facial outline mostly deteriorated, most intact around upper corner of obverse proper left and top of head but these areas are falling apart, metal wire through space between eyebrow and eye of the inner part of the face on the obverse proper left side, metal wire is discolored and maybe tarnished, obverse is dirty
A51926/18046	Facial outline almost all deteriorated, except chin edges on obverse and reverse, bottom edge of red rows is coming loose on chin, eyebrows/facial feature outlines are deteriorated on obverse and reverse, and matted/glossy/dirty on obverse and reverse in parts, mouth is upturned, metal wire between eyebrow and eye of obverse proper right inner side, metal wire is discolored/tarnished
A51927/18046	Two facial fragments that fit together, outline of head intact except bottom of face and obverse proper right top of head and side of head, the pieces fit together in the middle of the head, facial feature outlines and possibly features deteriorated, obverse has surface dirt, reverse has heavier dirt in parts, but the gold of the face is more distinctive in the reverse upper proper right quadrant, the facial feature color looks grey, but I do not know if it is faded or dirty, small pieces deteriorating with handling, label is bagged with the object, not attached
A51928/18046	Facial outlines deteriorated, intact on top of head and parts of both lateral sides, but deteriorating, bangs probably have deteriorated, metal wire through eyebrow in between bangs of obverse proper left side, no bangs on reverse, metal wire is discolored/tarnished or corroded on part, can see through hole from wire
A51929/18046	Facial outline deteriorated, intact mostly on top of head and obverse proper left side, loops of red rows on chin, metal wire right underneath outer side of eyebrow of obverse proper right side, metal wire discolored/tarnished, hole that you can see through obverse proper left eye and small one through forehead near center of face, closer to obverse proper right eyebrow
A51930/18046	Facial outline almost completely deteriorated and many of the facial feature outlines too, small loops of face fibers hanging off, reverse is concave a bit and dirty, metal wire through obverse proper right eyebrow near the center of the face, wire is discolored/tarnished
A51931/18046	Three fragments and a label that is detached in bag, the stitches on the large fragment are very tight, large facial fragment is just the top half of a head, obverse is dark and has a substance blackened over the surface, reverse has a fragment of paper probably adhered with museum wax (Dawn's inference for some of these trophy heads when I showed her some), the reverse is dirty but the colors are somewhat evident, looks red and eyes look yellow or gold, the nose also looks raised on the reverse, one of the larger fragments that is dark brown looks like three rows that could be a facial outline but look almost rounded like bird feathers
A51932/18046	Three fragments and a label with a metal wire through the label but not through the textiles in a bag together, the larger facial fragment is a quadrant of the face with the outlines almost intact, an eyebrow and part of an eye/eye outline, the reverse is darker, the other main fragment has some facial outlines and a feature outline that might be another eyebrow, that fragment is more stained on obverse and reverse, the last fragment is a small chunk that has gold and dark brown stitches and is very small, the reverse is darker
A51933/18046	Larger face, but not as big as 51892 and 51893 on display, facial outlines mostly intact except mainly obverse proper right side of face, small yellow and red fibers (stray and loops) hanging off chin, some light colored fibers or hairs across both obverse and reverse of face, metal wire through space between eye and eyebrow of obverse proper left eye, right in the middle above eye, metal wire is a bit discolored/tarnished but less so around the textile, reverse as more of the outlines in-tact but they are squished on the reverse proper left side, face is also bumpy on this side and discolored, possibly some evidence of museum wax on this side but hard to tell
A51934/18046	Small face, tight stitches, nose is raised on obverse and reverse, facial outlines all deteriorated, most of facial feature outlines deteriorated too on obverse and reverse, metal wire through top edge of the middle of the obverse proper left eye, wire is discolored/tarnished a little, reverse has a museum wax stain in the middle of the face
A51935/18046	Small face, facial outlines mostly deteriorated and parts of face such as obverse proper left forehead and obverse proper right eye, obverse mouth, and part of obverse proper left eye, red thread coming out of chin, reverse face is mostly covered by museum wax residue and paper, metal wire encircles head almost horizontally across face, I do not think it is through any of the stitches, metal is a little discolored/tarnished
A51936/18046	Small face, facial outlines and facial feature outlines mostly deteriorated, chin and cheekbone bases have red loops of rows showing, tuft of red thread off of top of head, raised nose on obverse and reverse, reverse has museum wax residue, metal wire loop was around object but fell off when handling object
A51937/18046	Small face, facial outlines mostly deteriorated, top of head most deteriorated and chin, reverse has museum wax and paper residue, tag is separated from the object and bagged with it
A51938/18046	Small face, facial outlines mostly deteriorated, some of facial feature outlines too, museum wax residue on obverse and reverse, reverse also has some paper/particle residues, metal wire through outer corner of eye outline of obverse proper right eye, eyes are upturned, metal wire is a little discolored/tarnished
A51939/18046	Small face, facial outlines mostly deteriorated, some of facial feature outlines and eyes/mouth too obverse and reverse, upper outline and part of facial quadrant missing of obverse proper left upper corner, loose threads coming out of edges, lower reverse proper left corner partially missing and chunk of eye of upper reverse proper right, reverse is darker, obverse has white particles on green-blue quadrant, both sides dirty and deteriorating with touch, lots of fibers coming off with touch, tag is not attached to object but in bag with it
A51940/18046	Facial outlines mostly gone, small chunk of outline on reverse proper left top side of face present, loops and loose threads on chin and lower sides of face obverse and reverse, eyebrows and lower mouth outlines obverse and reverse deteriorated, museum wax residue on reverse and some paper or particle pieces, nose raised on both sides, metal wire through far side of obverse proper right eyebrow, wire is discolored/tarnished
A51941/18046	Facial outlines nearly all gone, red part of face is larger than blue part, raised nose on both sides but obverse is flattened, chunk of upper obverse proper right side of forehead missing, crack below cream zigzag on obverse proper right side of face, blue rows' edges are loops, reverse upper proper left top of forehead deteriorated and lower chin area, crack along row which wire goes through on reverse, museum wax residue and paper adhered to reverse, metal wire through lower outline of obverse proper left eye obverse outline around mouth deteriorated, eyes upturned

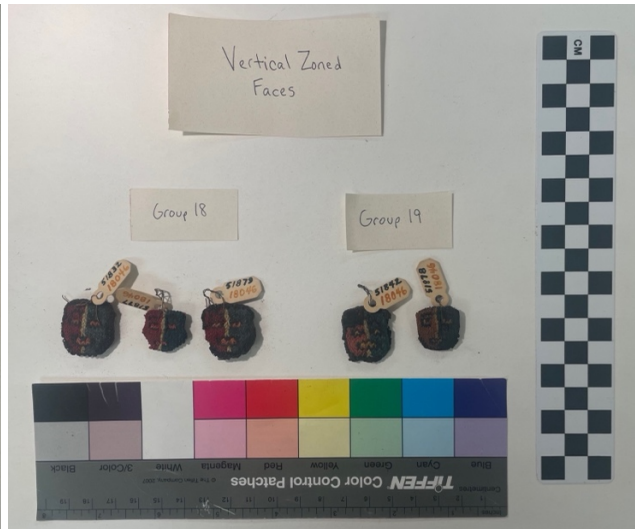
A51942/18046	Facial outlines all deteriorated, obverse proper right eyebrow, eye/outline deteriorated, parts of obverse proper right eye/outline deteriorated, mouth is hanging off, outline of mouth deteriorated, obverse proper left row of face detaching, reverse chunk of upper proper left quadrant of face missing, museum wax residue and paper pieces on reverse, label is detached and with object in bag
A51943/18046	Facial outlines mostly deteriorated, middle of top of head outline most intact, nose raised on both sides, obverse more flattened, eyes upturned, some dirt on obverse, reverse has museum wax residue and paper piece, some of edges deteriorating with handling, label detached and in bag with object
A51944/18046	Facial outlines mostly deteriorated, obverse proper right side of face missing and chunk of obverse proper left chin, hole partway through outer outline of eye of obverse proper right, eyes upturned, reverse has museum wax residue and paper pieces adhered to it, lots of fibers falling off with handling, small face, tight stitches, hard to count, tag is detached and in bag with object, face fell apart vertically in obverse and reverse halves when moving the bag (after measuring it)
A51945/18046	Facial outlines mostly deteriorated, top portion of head and obverse proper right corner of eye gone, other obverse feature outlines deteriorating, top of obverse proper left side of head loose and deteriorating, this fragment is just the top half of the trophy head I think, reverse shows dark brown inside structure as well as the horizontal threads of the obverse side of trophy head running across, reverse might have some of the surface rows of the outer structure on the reverse proper right side, tag is detached from object and in bag with it



Solid/Intertwined Yarn Faces: Group 1 (left), Groups 2 and 3 (right).



Solid/Intertwined Yarn Faces: Groups 4-7 (left), Groups 8-10 (right).



Horizontal Zoned Faces: Groups 11-17 (left), Vertical Zoned Faces: Groups 18-19 (right).



Quadrant Zoned Faces: Groups 20-24 (left), 3CM19 exhibit: 51892/18046 and 51893/18046 circled (right).



Image of digital photograph copy of trophy heads included in the “1999-2000 Peruvian Textile Pictorial [sic] Inventory” folder (1 of 2 of the “Acc. 18046 Textiles” file folders).

A51957/18046

Object Type: Cross-knit looped people on a band

Culture: Nasca

Count: 24

Donor: Malcolm Whyte

Cataloged: October 21, 1961

Accessioned: October 1961

Sources consulted: MPM Fall 1999 Peruvian Textile Inventory, MPM Catalog Book (Book 12, page 79), MPM Archaeology Entry Card

Category: Anthropomorphic

Technique: Cross-knit looping

Elements: People, band

Material: Camelid

Description: The Catalog Book entry designates this object as belonging to the Nasca A time period and indicates the same words of the description of objects above: “needle-knit borders, 3-dimensional multi-color,” adding on: “human figure series (holding fans) [drawing of the figure] etc.”.

There are 24 fragments making up this Catalog # in a bag. There are two long and one short bands that have people attached, seven individual people that probably came off of the band, eleven leg fragments, and three unknown shapes fragments. They were all jumbled and the band was twisted. In addition to analyzing the fragments, I am stabilizing them by putting small fragments in individual bags and placing the larger fragments that have bands on cardstock.

Band 1 (Piece with object label stitched on)

Structure: 5 rows, 4 stitches/0.5 cm (band); 9 rows, 5 stitches/1 cm (colored part of heads)

Measurements: 18.2 cm x 5.3 cm

Description and Colors: This band has several individuals and tabs attached to a band. There is no cloth where the tabs can be seen attached to. I do not see a pattern from the individuals present on this fragment. The band has cracks and open sections where the interior threads running through and the dark brown interior structure are visible. The obverse proper left end of the band looks torn and has many threads hanging off and the obverse proper right end has threads hanging off but the rows of the band look more complete. One individual has white and pink surface spots on its arm and face. The obverse side is the side with the label showing and the fans covering the mouths. The heads of two individuals are very dirty. When flipping the object over, lots of dark brown fiber particles are left behind on the surface of the cardstock I am laying the object on. This is the same material it looks like that is inside the bag all fragments were found in.

The individuals have the same structure of heads as the isolated trophy head series A51831-51945/18046, involving a face coloring such as blue, green-blue, red, faded red, or gold and a dark brown or brown outline around the head. The eyes are all yellow or yellow-cream except for one individual that has a deep blue face and red eyes. The eye outlines and eyebrows are dark brown or brown. The mouths on these are different than the A51831-51945 series. These have alternating stitches in a straight row of dark brown or brown, yellow or yellow-cream, dark brown or brown, yellow or yellow-cream, dark brown or brown, except for the one with the red eyes which has red instead of the yellow or yellow-cream in that series. The bodies (torso and arm color) are different in color or shade than the heads. They are all red or faded red, but one is red/dark brown alternating and another is blue. The blue one though is not belonging to the blue head but a gold head. There are no legs remaining on the individual that has the blue body so I do not know if the leg color was also blue. There are two yellow legs and a purple-brown leg present whose upper halves of the individuals are missing, but these torsos might have been yellow or purple-brown too.

Each individual is wearing a tank top or maybe breast plate that has a solid color and then different color straps. The straps are mostly yellow or yellow-cream, but one is gold and another is red. The tank tops or breast plates are different colors like lime green, deep red or burgundy, teal, brown, olive green, and gold. The torso shows again below the tank top or breast plate and then there is another two-colored section involving dark brown or brown outlines and an interior color that is not always the same color as the tank top or breast plate. I am unsure of this type of garment, such as if it is a loin cloth or something else. Below this section is the same color of the torso again and then the individual attaches to the band. Where each individual attaches to the band are the rectangular colored blocks. There is a gold or yellow row on top and then two colored blocks that are outlined in dark brown or brown. I am not sure if this color is to represent part of the loincloth or some other part of the body. On the other side of the band are two tabs that are solid colored and have three rows across the center in a pattern of dark brown or brown—yellow, gold, or red—dark brown or brown. The leg colors from what is present seem to match the color of the torso of the individual above it on the other side of the band. There are seven upper bodies and 13 legs attached to a band. The band has 11 rectangular colored blocks (upper yellow or cream rectangular row and two colored

boxes outlined in dark brown below) where the people are or would be, so there should be 11 people who were once depicted on this band.

All of the individuals have a staff or baton and a fan in either hand. They are not the same hands. On the obverse side (side with the label showing), from proper right to proper left, the individuals present have the fans in their proper left, proper right, missing individual, proper right, proper left, proper left, proper left, and proper right hands. The color of the staff or baton and the center part/handle of the fan are the same color for each individual. These colors are faded red, faded purple, deep purple, deep blue-purple, and deep red or burgundy. The fans have an outer layer and an inner layer circling the center part of the fan. The fan colors are blue, blue-green, gold, yellow, lime green, cream, dark brown or brown, and green. The fans are all held in front of the face on the obverse side of the fragment and the arm holding the staff or baton is pointed mostly downward except for one which is upwards.

Band 2 (The longest fragment)

Structure: 5 rows, 5 stitches/0.5 cm (band); 9 rows, 5 stitches/0.5 cm (colored section of faces)

Measurements: 23.5 cm x 5.4 cm

Description and Colors: This fragment was bagged with the first fragment but does not have a label stitched on. The obverse side is the one where the individuals' fans are in front of their faces. The obverse proper right end has some threads coming out the center, but it is hard to tell if all of the rows have a natural end or if they were cut. The proper left end looks like it was torn or broken off at some point and the interior structure is visible. The red part of the band appears a little cleaner and more condensed than the previous band and on average there is one more stitch/0.5 cm on this band fragment.

The band is also red and has the same rectangular color blocking as the first band. However, the top row is not always yellow or yellow-cream, some on this fragment are gold, red, and faded red. There are seven upper bodies and 15 legs attached to a band. The band has 14 rectangular colored blocks (upper yellow or cream rectangular row and two colored boxes outlined in dark brown below) where the people are or would be, so there should be 14 people who were once depicted on this band.

More of the individuals on this band versus the other one are missing more of their brown or dark brown outlines. The heads are mostly red or faded red, but one is blue. All of the eyes and mouth colors (besides the brown or dark brown outlines or components) are yellow or yellow-cream, none have the red that was on the first band. Again, the head color and torso/legs colors are not the same, but the legs seem to match the torso color of the individual above it. The individuals on this band though have some other torso colors like gold and brown-gold. The rest are red or faded red or pink. There are also gold-brown legs, a purple leg, and teal legs that do not have the upper torsos present to match the coloring pattern. The legs all have the similar three row band of brown or dark brown—color such as yellow, gold, or red—brown or dark brown. On one individual one of their leg band colors is red and the other is gold, but all other legs together look like they have the same colors for both legs.

The individuals all have the same outfit types as the first band. The tank top or breast plates are teal, lime green, purple, blue, and deep red or burgundy. The straps are cream, yellow-cream, gold, or faded red. The torso then shows again and the colored section followed

by additional torso before the band is the same as the first band. The colored sections have the brown or dark brown again and a color such as lime green, yellow, brown, faded red, and gold.

The individuals present also have the fan and staff or baton in either hand, but more of them have the baton or staff outward or upwards instead of mostly downwards. One individual's fan is not covering the face at all but is upwards still, but this might have just moved off of the face over time. On the obverse side from proper right to proper left, the individuals present holding fans have their fans in their proper right, proper left, proper right, missing individual, missing individual, proper left, missing individual, proper right, proper right, missing individual, and proper left hands. The fans center part/handle and the baton or staff are again the same color for each individual. The colors are faded red, blue-purple, deep red or burgundy, and faded purple. The fans have the same structure and their colors are faded red, blue, gold, green, lime green, and deep green.

Band 3 (Person, band, and leg in a bag)

Structure: 5 rows, 5 stitches/0.5 cm (band); 8 rows, 4 stitches/0.5 cm (colored area of the head)

Measurements: 6.5 cm x 2.7 cm (band and leg tabs); 2.8 cm x 3.2 cm (individual from top of head to bottom of torso where would have attached to the band)

Description and Colors: This fragment originally had part of a band with an individual and three leg tabs attached. Unfortunately, from moving the fragment in and out of its individual band, the individual from the torso upwards and one leg have detached and I am uncertain where they definitely were attached to, but I think the leg or the torso came from the spot on the proper right end of the band in the spot right next to the two red legs still attached. There are four rectangular sections on the band where individuals probably were attached at one time, but now there is only one individual torso/head that definitely was known to have been attached here, before it fell off from movement. The obverse side of the band is identified as the side that has the red leg tabs two individual spots over from the proper right. The rectangles have the same structure as the other two band fragments, the colors of the top rectangular rows are yellow or gold. The band in general is dirtier than the other two but has the same more condensed rows as the second band fragment. The ends of the obverse proper right side has some threads coming out of the inside and the rows look mostly complete ends, the other end has the threads coming out but is more unfinished looking.

The individual has a faded red head, dark brown and yellow-cream eyes/mouth. The torso and arms of the individual are red. It has the same outfit as the others: its tank top/breastplate is lime green and has yellow-cream straps, and there is a yellow and dark brown section below. It is holding the fan in its obverse proper left hand. The fan is held upwards and does not cover its face. The center part/handle and the baton/staff are purple. The fan has gold and green on it.

Isolated Fragments

Description: There are 11 isolated legs and three unidentified shapes found in this bag. All look to be cross-knit looping. The unidentified shapes do not look like portions of the bodies of these individuals or part of the band; they look like some sort of other element or maybe were from another type of object and placed within this bag. I bagged all of these fragments into nine bags: seven have the seven people, one has the legs, and one has the unidentifiable shapes.

The people are in their own bag and I labeled them: Separate Individ. 1-7. They have the same characteristics in general as all of the other people described in 51957/18046 regarding outfits, what they are holding, and the different colors of the body versus the heads. Three do not have their fans covering their mouths though, one is covering its eye and the other two are to the side of the body. One fan has the same middle section/handle structure as the rest but the fan is not ovular but has four petal-like ovals sticking out around it. One individual has white surface specks like one of the other people described on the first band fragment.

Structure and Measurements for People Fragments:

1. Blue head, gold body
 - a. Structure: 9 rows, 4 stitches/0.5 cm (colored section of face)
 - b. Measurements: 3.8 cm x 3.3 cm
2. Red and brown or gold intertwined head, brown-gold body
 - a. Structure: 9 rows, 4 stitches/0.5 cm (colored section of face)
 - b. Measurements: 2.8 cm x 3 cm
3. Faded red head, red body
 - a. Structure: 9 rows, 5 stitches/0.5 cm (colored section of face)
 - b. Measurements: 2.3 cm x 2.8 cm
4. Red and gold or brown intertwined head, green body
 - a. Structure: 9 rows, 5 stitches/0.5 cm (colored section of face)
 - b. Measurements: 3.2 cm x 3.3 cm
5. Red head, pink or faded red body
 - a. Structure: 9 rows, 4 stitches/0.5 cm (colored section of face)
 - b. Measurements: 2.5 cm x 3.1 cm
6. Red and maybe brown intertwined head, brown body
 - a. Structure: 9 rows, 5 stitches/1 cm (colored section of face)
 - b. Measurements: 2.4 cm x 3.1 cm
7. Faded red head, red body, yellow rectangle of band attached
 - a. Structure: 9 rows, 5 stitches/1 cm (colored section of face)
 - b. Measurements: 3.2 cm x 3.3 cm



A54859/20517 (Bag 30 of 45)

Documentation information is included in Appendix C: Ecological-Themed Data

Structure: 3 rows, 5 stitches/0.5 cm (torso)

Measurements: 2.6 cm x 3.5 cm

Description and Colors: Human stitched onto cardstock with modern maroon thread. Cardstock is spotted and very dirty. Person is holding two staffs. Head is very deteriorated. Band not present, but there is a segment of cream thread at the base.

Face	Eyes	Mouth	Hair	Arms	Staffs	Legs/Feet	Torso	Colors on Band
Dark brown and faded purple, two cream dots on chin	Possibly cream	N/A	N/A	Green	Purple, one on obverse proper left has yellow and gold section	N/A	Green with cream, pink, yellow, dark green and teal sections	N/A

