

Colección

Curinán

Hernán Jaramillo Cisneros

MOTIVOS
DECORATIVOS TRADICIONALES
EN LOS TEJIDOS DE IMBABURA



**AUSPICIO ESPECIAL DE
FONCULTURA**

INSTITUTO OTAVALEÑO
DE ANTROPOLOGIA
I. O. A.

No de Ingreso... 4644-1
No de Registro Biblioteca...
Valor... 7600.00
Fecha... febrero 1988

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INTRODUCCION

De las fajas que usan las mujeres indígenas de Imbabura, tomamos los diseños que se publican en esta segunda edición de "Motivos decorativos tradicionales en los tejidos de Imbabura". Parte de este material ya se publicó en los volúmenes 48 y 49 de la colección "Pendoneros", que editó el Instituto Otavaleño de Antropología, pero sigue inédito lo que debía aparecer en el Nº 50 de esa serie.

Con respecto a la primera edición, hemos realizado una selección diferente de los motivos, los clasificamos de otra manera y el formato del libro permite mayor facilidad en su manejo.

La recopilación del material se hizo entre 1976 y 1980. Con ese fin recorrimos toda la provincia de Imbabura, entrevistamos a cientos de tejedores, y, también, acudimos a personas que nos permitieron tomar los motivos de las fajas de su uso diario o de las que forman parte de sus colecciones. Nuestro trabajo, esencialmente, consistió en trasladar los motivos al papel, de conformidad a las normas del diseño textil: una columna de cuadrículas representan un hilo de la urdimbre y una línea horizontal a una pasada de la trama. Cada vez que un hilo de la urdimbre pasa sobre uno de trama, el cuadro correspondiente va en color negro, mientras que los que quedan en blanco representan la trama

- Algunos tejedores conservan en su poder muestrarios antiguos, de donde se han tomado los diseños para las fajas actuales. A pesar de que no hay un término de referencia para determinar la época desde la cual se conservan estos motivos, es evidente, en cambio, que en cada faja está presente el saber y la creatividad colectivos, que se ha transmitido de padres a hijos, por muchas generaciones.

- Aunque ha pasado poco tiempo desde que se hizo la investigación, es notorio que se han producido cambios notables en el uso de los motivos decorativos, que han sido reemplazados por frases o nombres tomados de cualquier publicación. Esta actitud, que se ha generalizado, la realizan inclusive tejedores analfabetos, que desconocen el significado de los que "escriben" en las fajas que tejen. Por esta causa están por desaparecer los motivos decorativos de creación de la propia comunidad, en tanto que las fajas se adornan con nombres de ciudades, de políticos nacionales, con marcas de productos industriales o con frases incoherentes.

En las fajas antiguas, que se las hacía por encomienda, lo usual era poner el nombre de la dueña de la prenda. Dos ejemplos de esto encontraremos, en las páginas finales, en la parte correspondiente a motivos diversos.

En el mapa de la provincia de Imbabura señalamos los principales lugares donde se tejen la fajas. A este oficio se dedican, de manera preferente, los adultos, los ancianos y personas físicamente incapacitadas para otras labores. Los jóvenes, para quienes esta actividad no es rentable, emigran a buscar otras posibilidades de trabajo fuera de la comunidad, sea como peones agrícolas de temporada en las haciendas de la misma provincia o del litoral, o como peones de construcción en diferentes ciudades del país. En Imbabura, tejer es actividad exclusivamente masculina, aunque en el caso de las fajas si es posible encontrar unos pocos casos de mujeres que tejen.

El proceso de trabajo comienza con la compra de la materia prima: hilos blancos de algodón para la urdimbre y para la trama de la base del tejido e hilos de orlón, de colores vivos, para los dibujos de la faja. Estos materiales se los compra a comerciantes especializados en la venta de sobrantes de las fábricas textiles o en el aprovechamiento y reciclado de los retazos de la confección de suéteres, que deshilados sirven para el tejido de las fajas. Así se consigue mantener baja la inversión en materia prima, que si fuese adquirida de otra forma haría disminuir la bajísima utilidad que obtiene el tejedor en cada faja.

Entre todos los artesanos textiles de la provincia, los tejedores de fajas son los de menores recursos económicos, su posibilidad de comprar materias primas se reduce a contar con lo necesario para unas cuantas fajas, que debe venderlas al fin de la semana de trabajo, con el propósito de comprar hilos para otra semana más. Con algún excedente, adquiere alimentos y lo más necesario para su humilde existencia.

Hasta unos años atrás el tejido de las fajas se hacía con hilo de algodón y de lana. En ese caso el artesano teñía los hilos de lana de acuerdo al gusto de la persona que encomendaba el trabajo. Ahora que se teje con hilos de orlón, el uso de colores está más limitado a lo que es posible conseguir en los sitios de venta, aunque los preferidos por las mujeres indígenas son: azul, morado, verde, rojo, anaranjado, fucsia, etc.

La urdimbre se prepara sobre un rústico banco de madera, que tiene seis clavos convenientemente distribuidos, o en el suelo donde se coloca pequeñas estacas de madera, con la misma disposición que en el banco de urdir. Mientras los clavos en los extremos del banco determinan la longitud de la faja, los demás sirven para separar en pares e impares los hilos blancos y en grupos los

de color, con el propósito de facilitar -posteriormente- el tejido. El ancho de la faja, tiene relación con el número de vueltas que se haya dado con los hilos alrededor de los clavos del urdidor, esto es, por el número total de hilos que tenga la urdimbre.

Los hilos blancos y de color se urden simultáneamente. Los blancos forman el tejido de base de la faja, con ligamentos en tafetán, mientras los de color son suplementarios y sirven para hacer los dibujos. Estos hilos de color no forman parte de la estructura principal del tejido. >

Con la urdimbre lista, se coloca en su respectivo lugar las partes del sencillo telar de cintura: los **cumiles**, a los extremos de la urdimbre; los **cru-ceros**, en los sitios por donde debe pasar la trama: uno o varios **inguiles**, sirven para agrupar los hilos de color que forman parte de un dibujo, cuyos ligamentos se repiten de manera continuada, o para separar los hilos del tejido de base en pares e impares. Son complementos del telar: la **callúa**, de madera dura en forma de espada, que sirve para apretar cada pasada de la trama, con el fin de dar mayor consistencia al tejido; el **escogedor de colores**, de hueso o de madera, que tiene como función ayudar a separar los hilos de color que forman parte de un dibujo; la **fúa**, varita cilíndrica de madera sobre la que se envuelve la trama, para pasarla de un lado al otro del tejido; la **huashacara**, cinturón de cuero que sujeta la urdimbre por uno de sus extremos, por medio del cumil; el **aro o trabilla**, pieza de madera o un cuerno de venado que, amarrado en un pilar de la casa, sostiene por medio del segundo cumil, el otro extremo de la urdimbre. El conjunto completo, o sea todo el telar de cintura, es conocido por los indígenas como **arma de tejer** o simplemente como **arma**.

→ Entre los tejedores de fajas la inversión en su equipo de trabajo es mínima. El telar, como acabamos de ver, se reduce a unas pocas piezas de madera que las confecciona el propio artesano. Solamente la callúa exige un poco más de trabajo para su elaboración y pulimento.

« Únicamente en la parroquia Natabuela, del cantón Antonio Ante, los tejedores de fajas emplean un telar vertical, basado en el de cintura pero con ciertas modificaciones. En este caso, no es el tejedor quien mantiene tensados los hilos de la urdimbre; y, tampoco el telar se encuentra sujeto a un punto fijo, sino que es fácil trasladarlo de un sitio a otro, según el deseo del tejedor de trabajar en el sol o la sombra. «

→ Para hacer los dibujos, el tejedor selecciona los hilos suplementarios que deben quedar sobre la trama, a cada pasada de la misma. Por eso los motivos aparecen en el lado derecho de la faja, con preponderancia de forma y color que

en el envés.

En el caso de los diseños geométricos, que se repiten a lo largo de toda la faja, los tejedores colocan una serie de inguiles que los van levantando en cierto orden, conforme se repiten los ligamentos de cada figura. Los inguiles, así, hacen las veces de los lizos del telar de pedales.

Fuera del motivo central, en los dibujos aparecen una serie de puntos que corresponden a los hilos de la urdimbre que el tejedor va sujetando con la trama, con el fin de que no queden largos ligamentos sueltos, que deterioran rápidamente el tejido. Con estos hilos, a veces, se forma figuras secundarias en relación al motivo principal.

El aprendizaje del tejido de las fajas comienza con la confección de "cintas", que usan las mujeres indígenas para envolver su cabello como si estuviera trenzado. Estas cintas no llevan motivos decorativos sino listas de color que van a lo largo de toda la urdimbre. Cuando se pasa al tejido de las fajas, necesariamente hay que contar con una que sirva de muestra, pues, de allí se copian las figuras. Con algún tiempo de práctica, los motivos se graban en la mente del tejedor y puede repetirlos sin tener el muestrario a la mano. Es en esta etapa cuando se puede hacer innovaciones o cambios, o se imagina nuevos diseños, como los vehículos que se muestran en las páginas finales, como señal de que la creatividad subsiste en la época presente y que hay otros valores que inspiran a los actuales artesanos.

*El tiempo para hacer una faja va de tres a diez horas, esto depende de varios factores: la habilidad o práctica del tejedor, la mayor o menor complicación de los diseños y el empeño que pone en hacer mejor su trabajo.

Se hace una diversidad de dibujos en cada comunidad de tejedores. Para esta edición los clasificamos en: geométricos, animales y aves, humanos, diversos. En este último rubro hemos agrupado una serie de motivos: estrellas, lo que parece ser representaciones de plantas, vivienda, el sol, símbolos religiosos, indefinidos, vehículos e inscripciones. Junto a cada figura se indica el lugar, con su respectivo cantón, donde fueron recopilados.

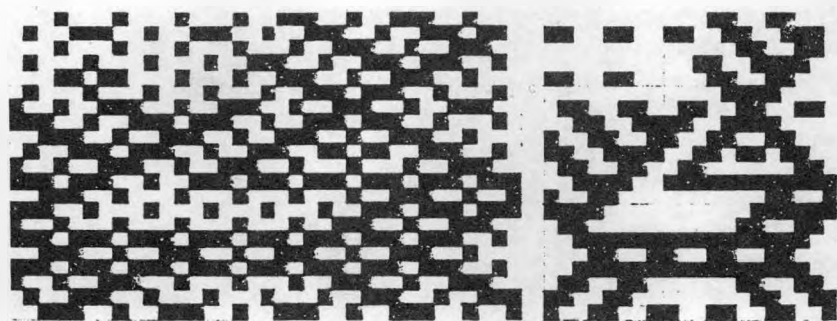
—Respecto al significado de cada diseño, parece haberse perdido con el paso del tiempo, pues los tejedores no conocen lo que representa cada motivo o dan variadas interpretaciones, conforme al lugar donde se hace la consulta.

Una vez terminadas las fajas, se las vende en la feria semanal de tejidos en Otavalo. La comercialización es hecha por las esposas o hijas de los tejedores, en un lugar de la plaza donde se congregan para ofrecerlas a las mujeres indíge-

nas que las adquieren para su uso o a comerciantes que las vuelven a vender en otras provincias de la serranía ecuatoriana.

La faja o **chumbi** (en quichua), es parte indispensable de la indumentaria indígena femenina. Se la lleva envuelta en la cintura sobre otra más ancha llamada **mama chumbi**, para sostener el **anaco**, tela rectangular que se lleva a manera de falda. Las fajas miden entre 2,70 y 3,30 m. de largo, el ancho varía entre 3,5 y 5,0 cm. Las más anchas llevan, a más de los motivos decorativos principales, ciertas figuras laterales, a modo de grecas. Todas las fajas tienen flecos en un extremo, lo que deja ver que no se ha pasado la trama hasta el final de la urdimbre.

Los motivos se los presenta en el sentido en que fueron tejidos, siguiendo la dirección de la urdimbre. Por razones de una mejor comprensión lo hacemos sin los hilos del tejido de base. En la parte central de la faja se alternan un hilo de la base y un suplementario, como en la figura de la izquierda, en tanto que en la figura de la derecha tenemos sólo el motivo decorativo.



♣ Desde que se publicó la primera edición, los diseños se los ha visto reproducidos en pequeños tapices, hechos en telar de cintura por tejedores de la comunidad de Agato y puestos a la venta en el mercado de Otavalo. Dicen los artesanos, que estos motivos tienen buena acogida por quienes buscan originalidad y algo realmente representativo de los valores culturales indígenas de esta región. ♣

Pero ante los violentos cambios señalados líneas arriba, vale preguntarse: ¿Qué es lo que va a suceder con estos motivos en unos años más? ¿Se perderá para siempre este conocimiento que representa la creatividad y el ingenio de anónimos artesanos indígenas? Consideramos que estas manifestaciones, al igual que cualquier otro hecho cultural, puede desaparecer si han perdido la función para las que fueron producidas. Si este es el caso del material que presenta-

mos, es nuestro deseo que se conserve un testimonio de la capacidad imaginativa y técnica de artesanos que sin contar con conocimientos teóricos de diseño, lograron una enorme riqueza de expresiones, con sólo unos cambios en la disposición de los hilos en el tejido. No hay duda que para llegar a esto, los tejedores acumularon la experimentación de muchísimas generaciones de artesanos.⁴

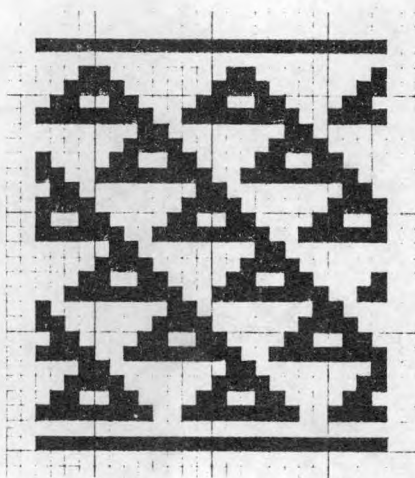
Nuestra admiración a los indígenas quichuas de Imbabura, creadores de la serie de motivos que aquí se muestran. Para ellos hemos recopilado este material, para que lo vuelvan a utilizar cuando busquen más a profundidad sus raíces y afirmen mejor sus auténticos valores culturales.

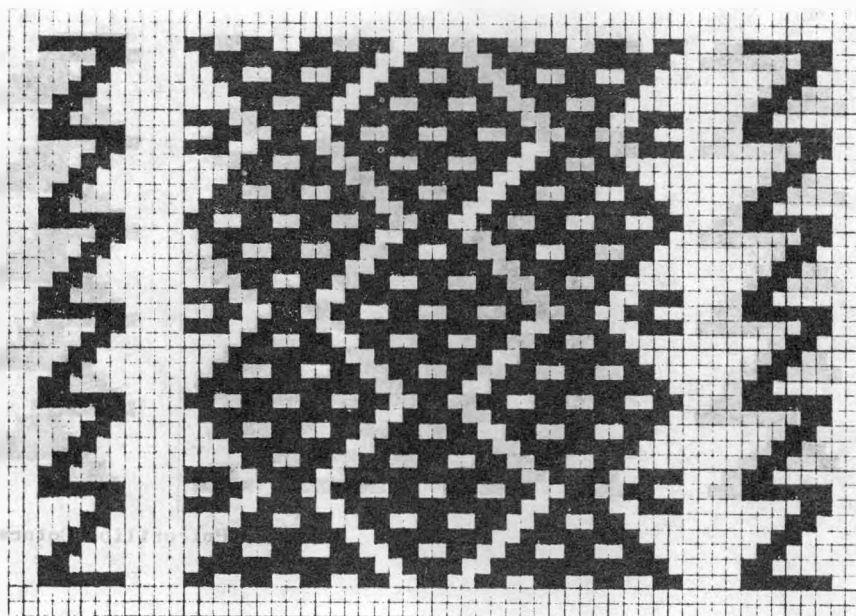
Otavalo, enero de 1988



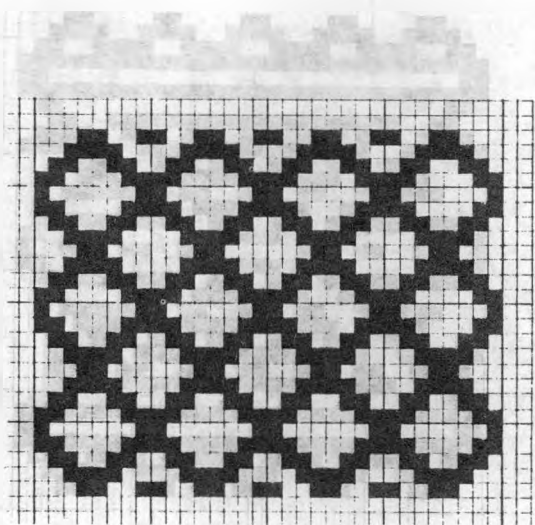
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MOTIVOS GEOMETRICOS

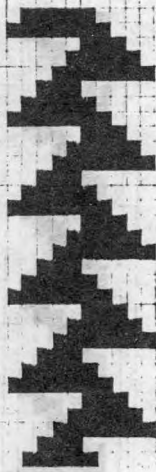
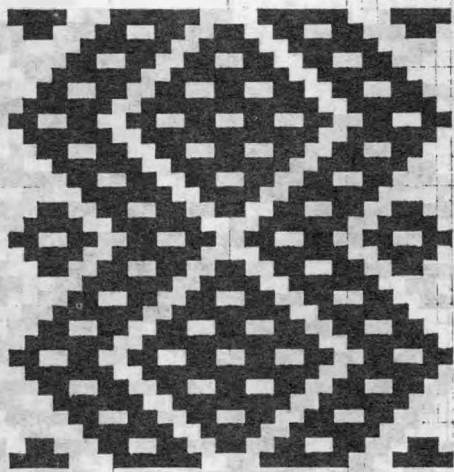




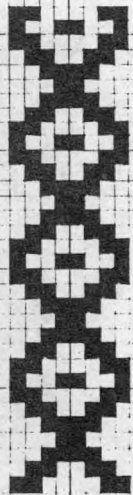
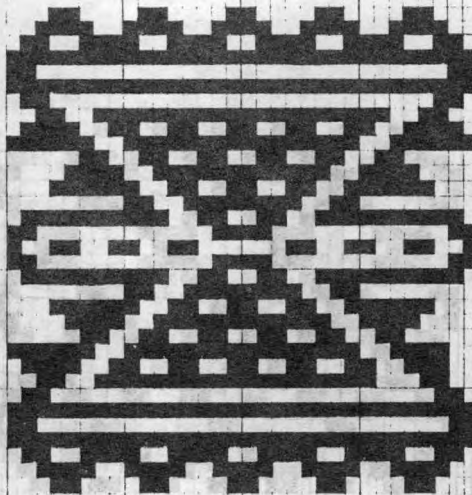
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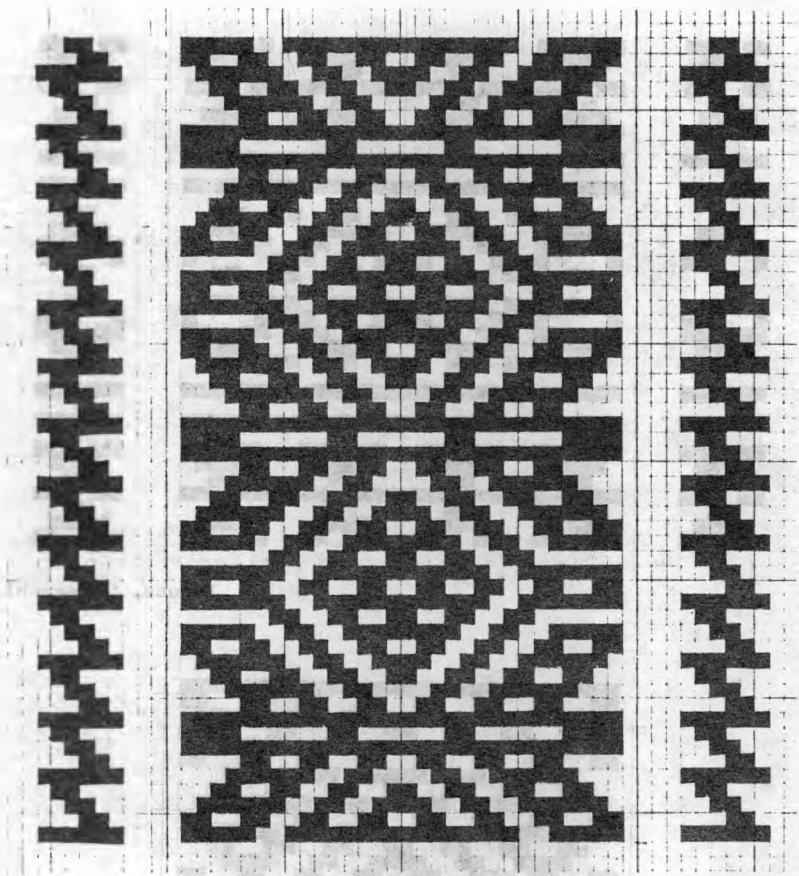
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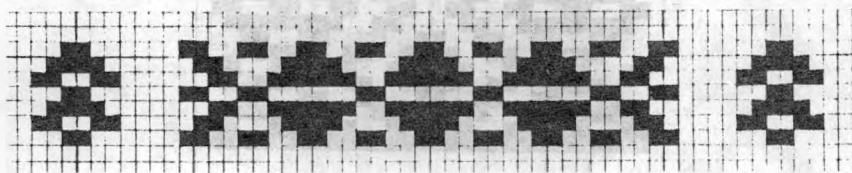
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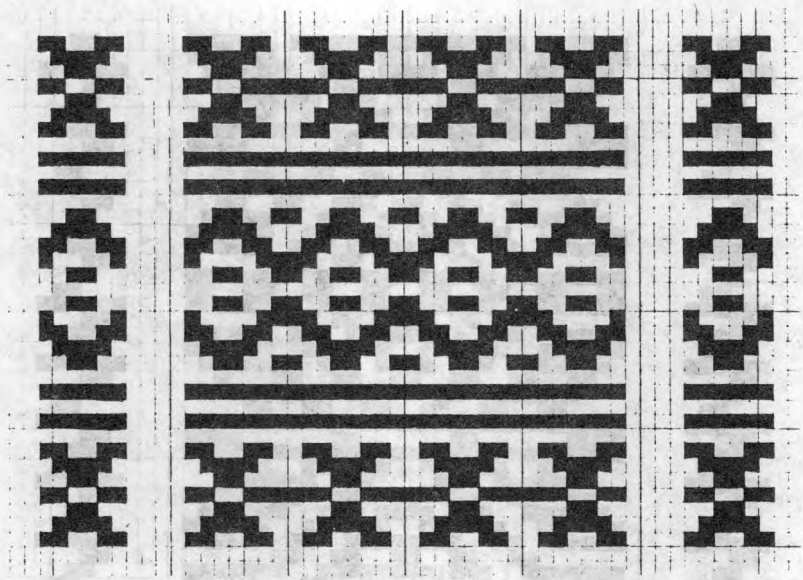
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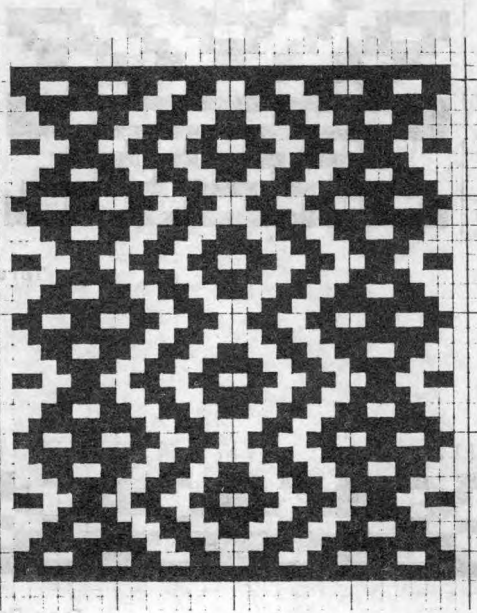
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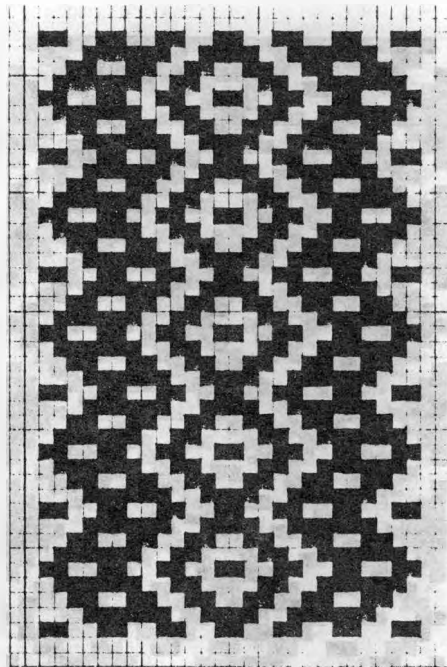
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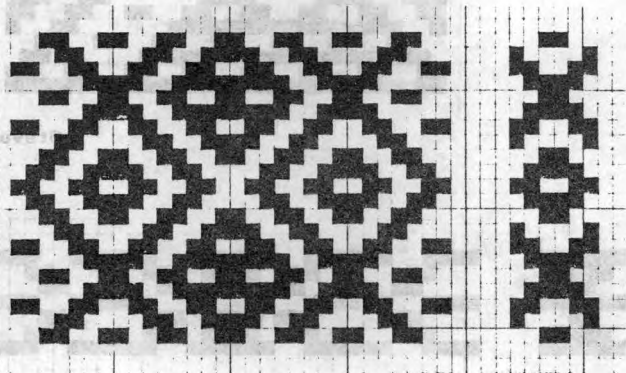
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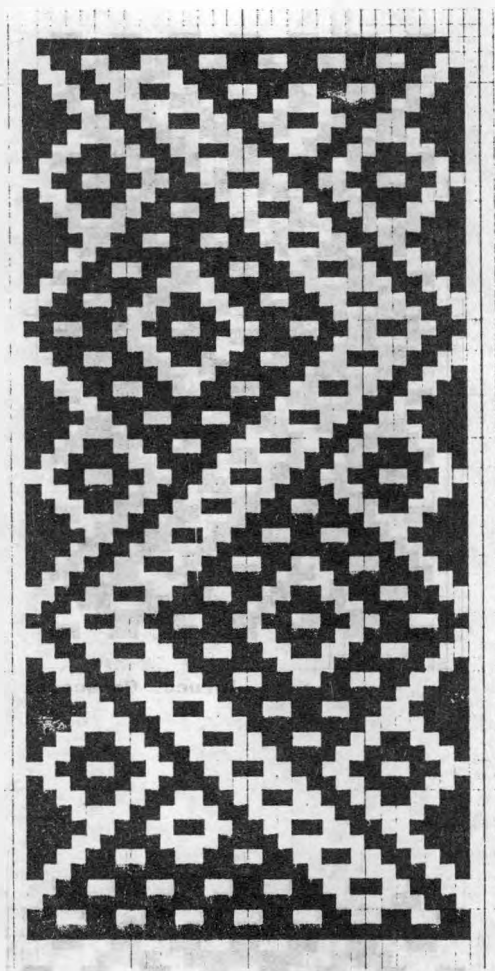
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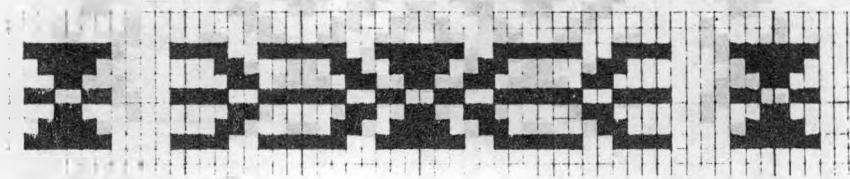
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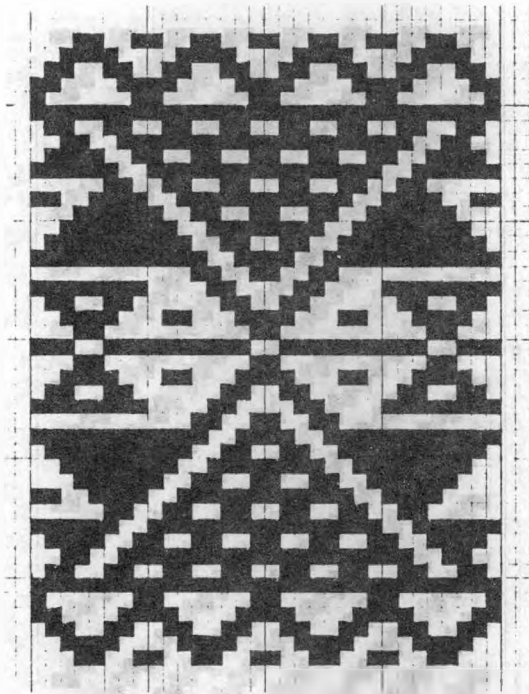
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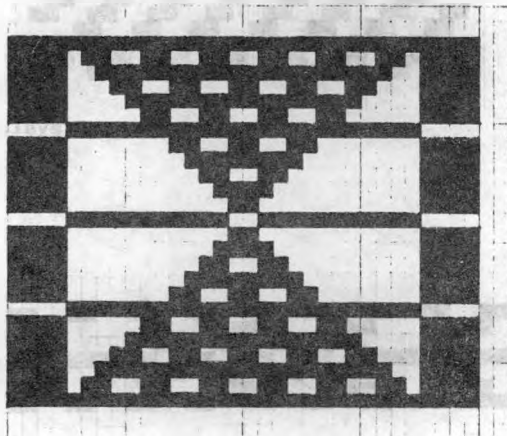
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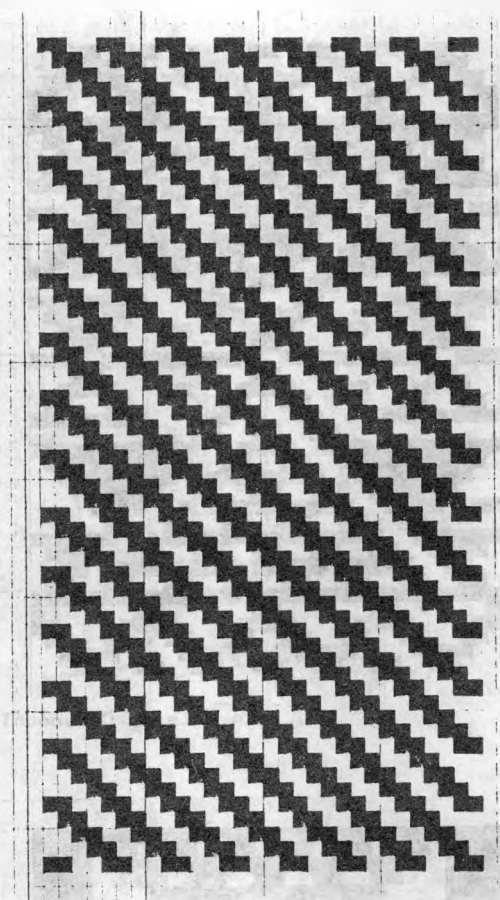
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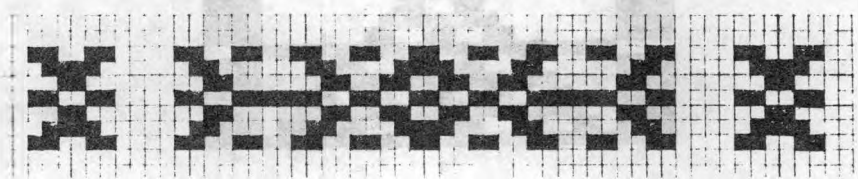
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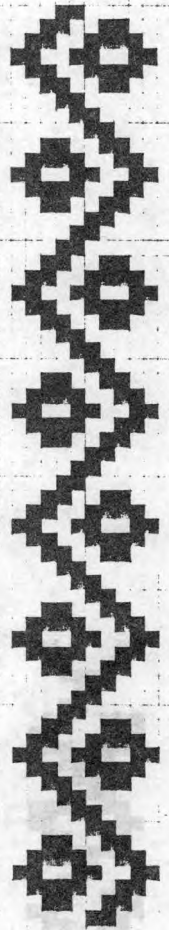
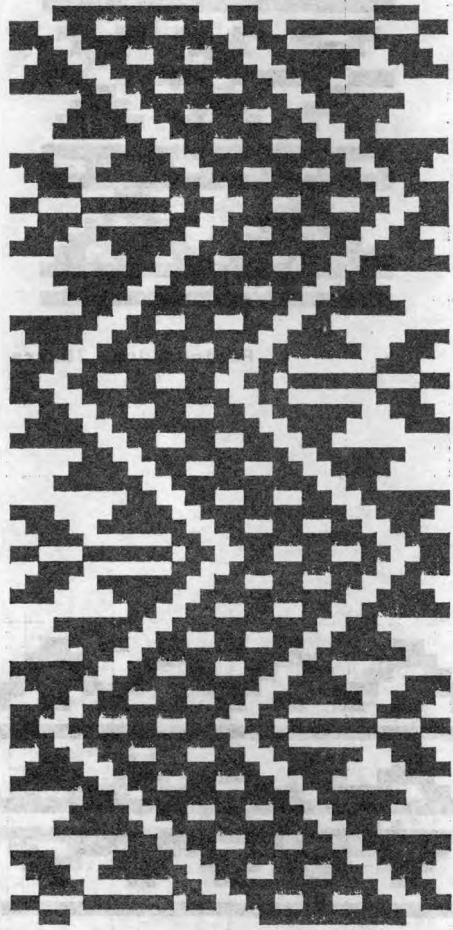
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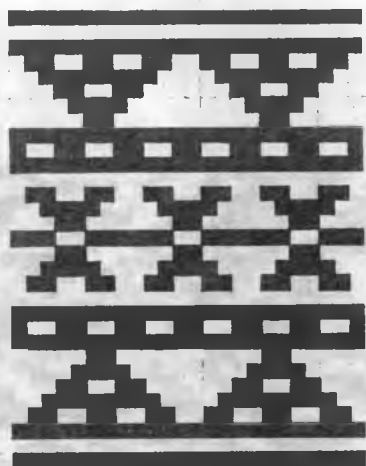
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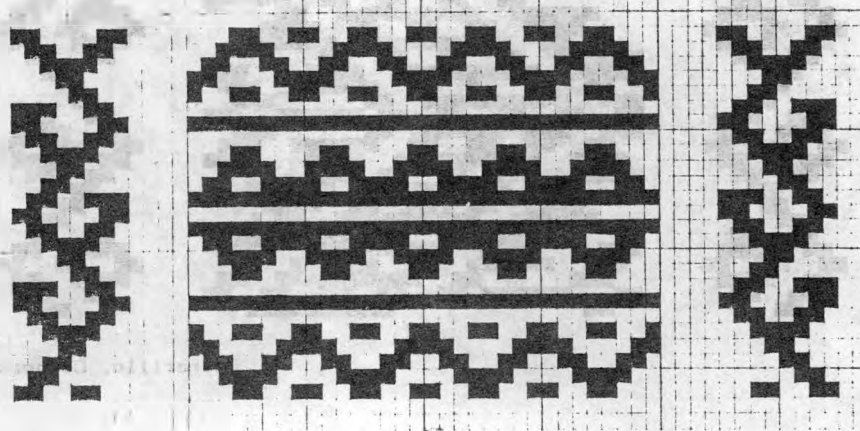
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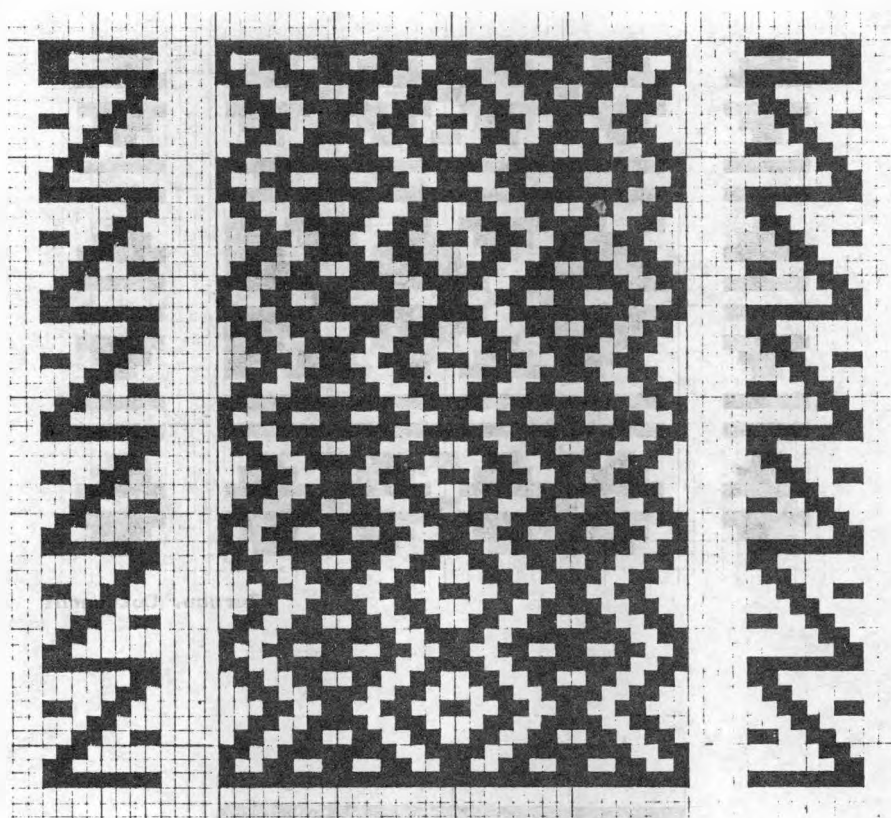
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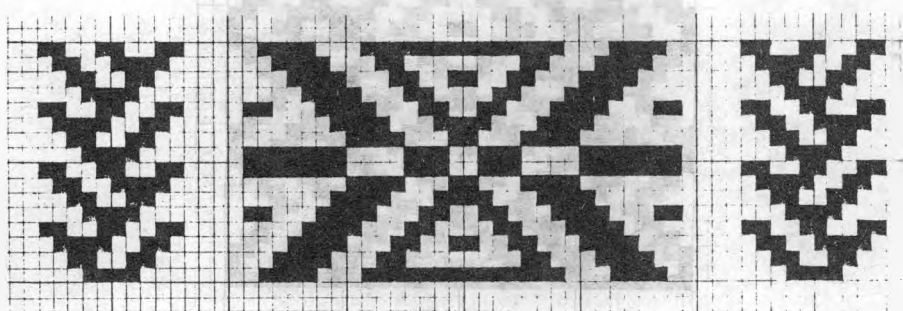
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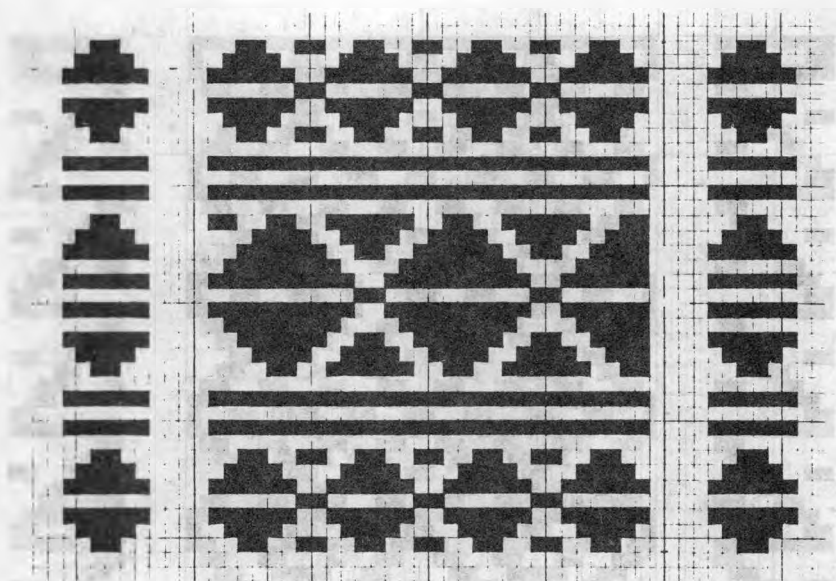
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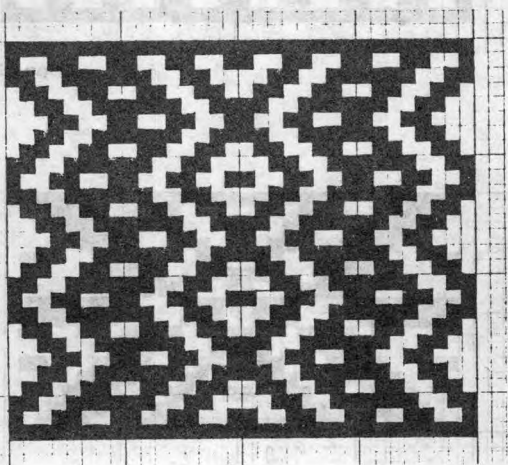
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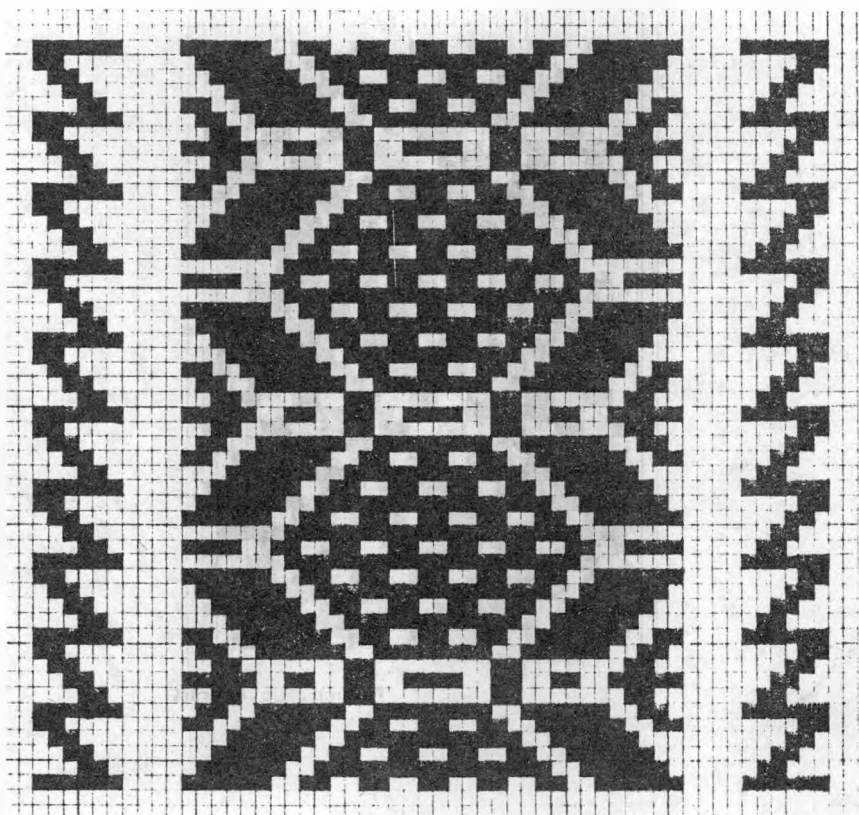
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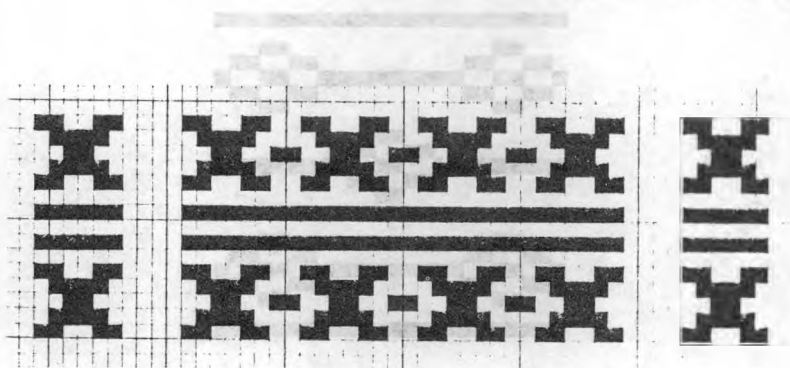
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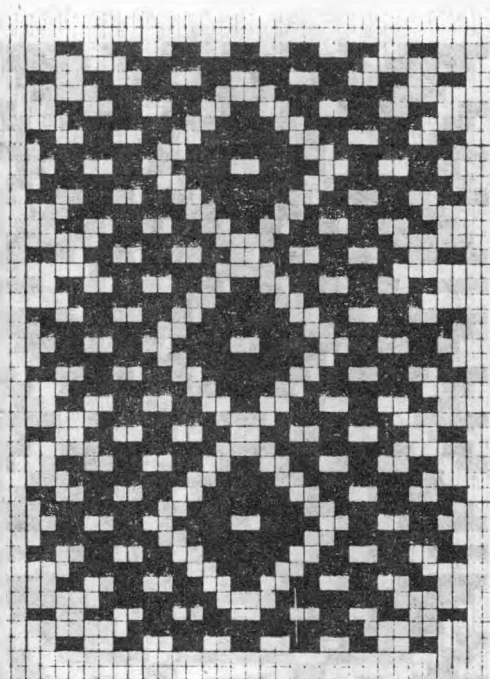
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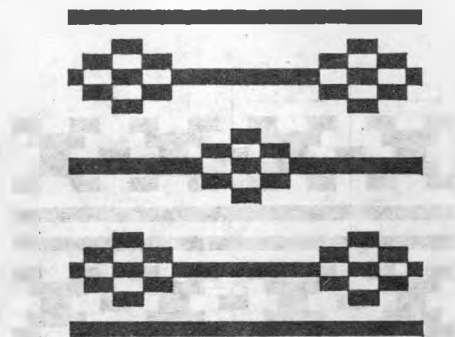
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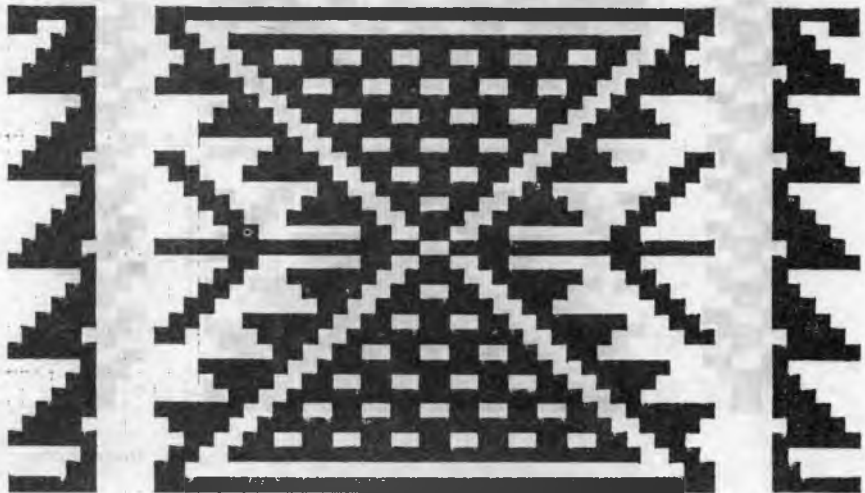
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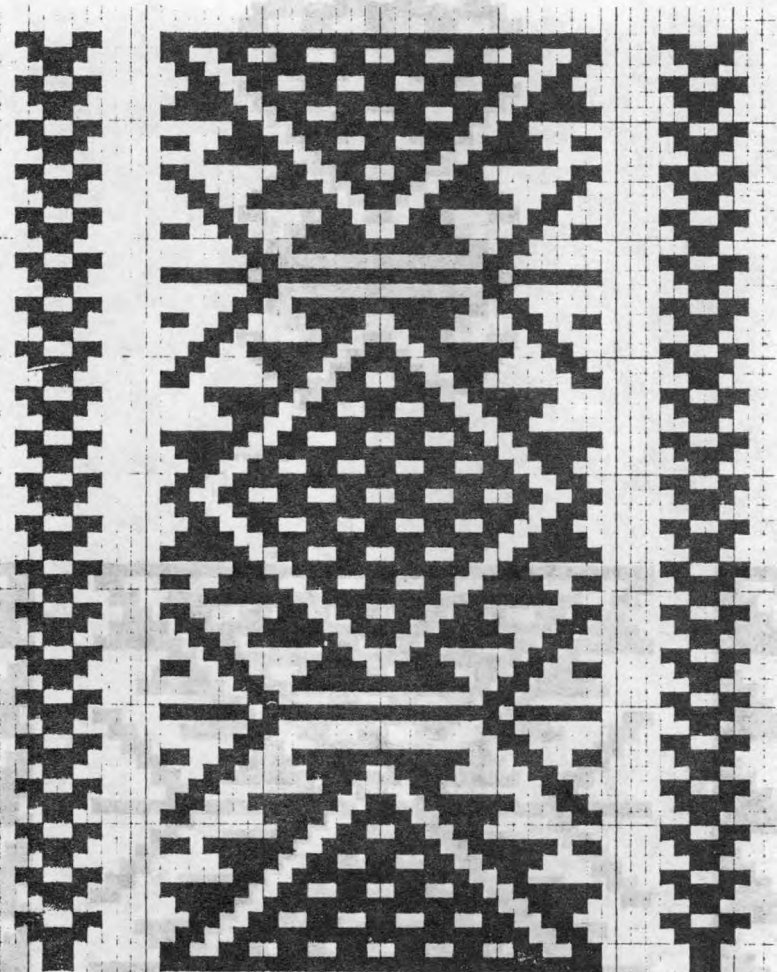
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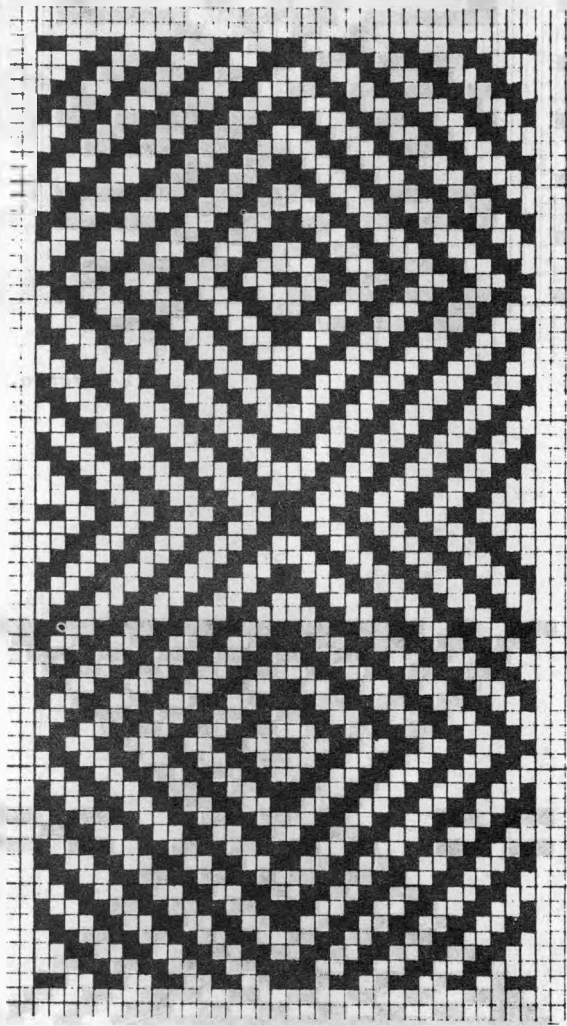
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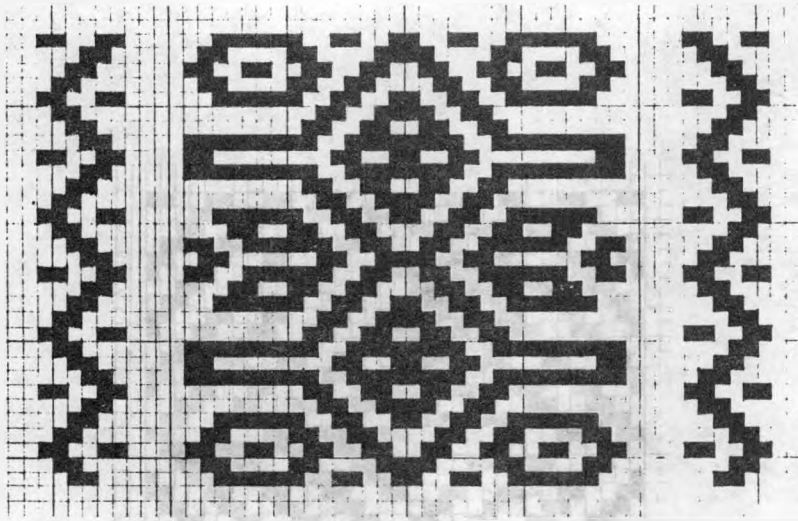
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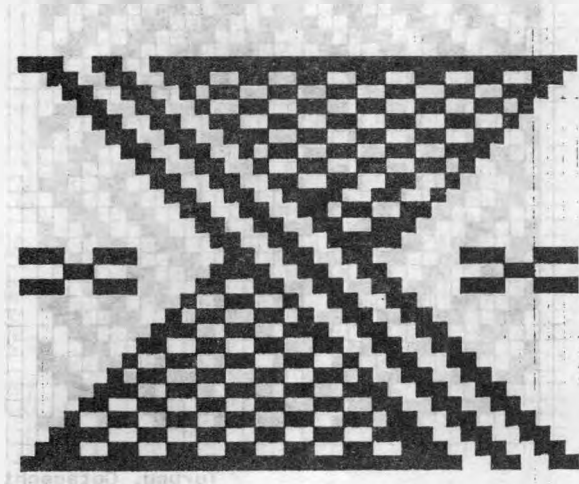
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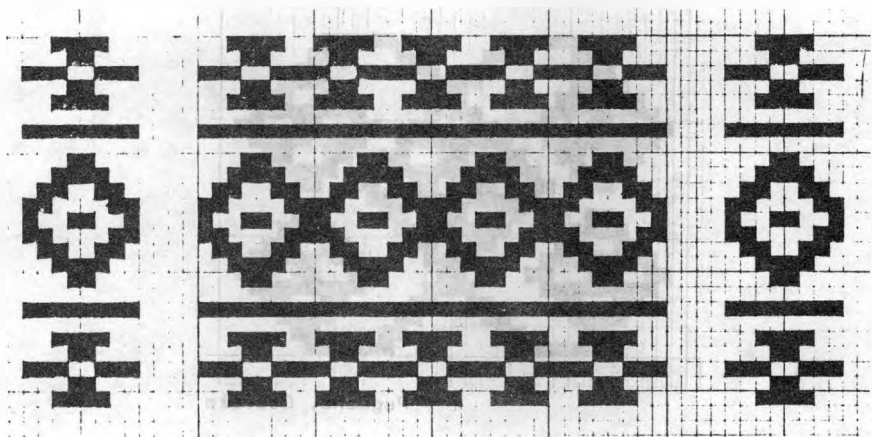
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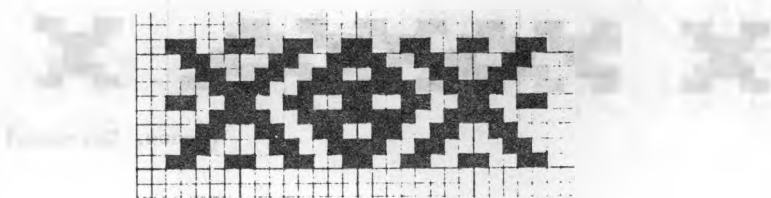
El Cercado, Cotacachi



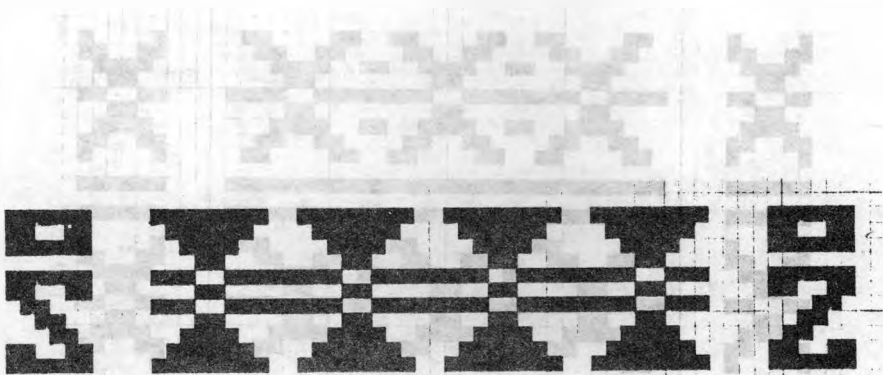
Puca Huaycu, Ibarra



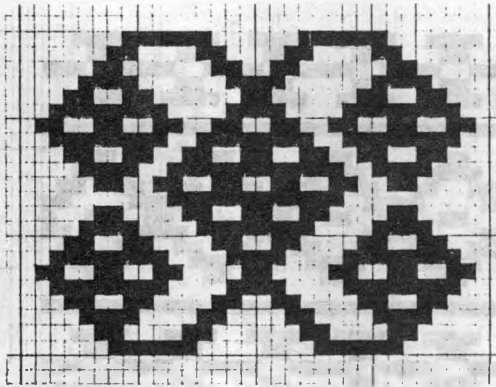
Topo Grande, Cotacachi



Peguche, Otavalo



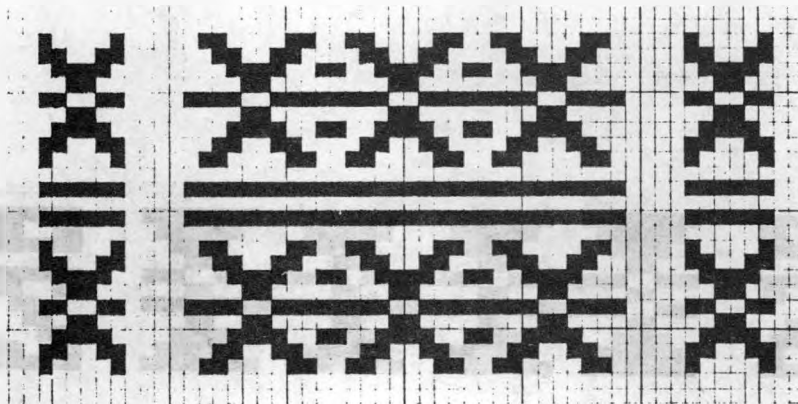
Turucu, Cotacachi



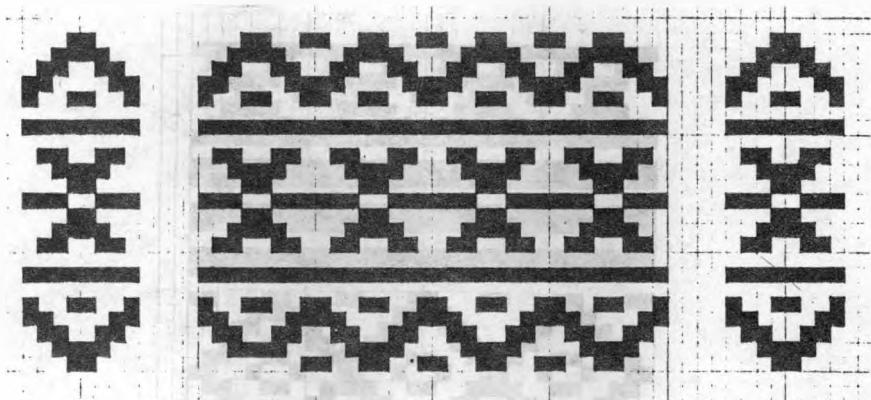
Peguche, Otavalo



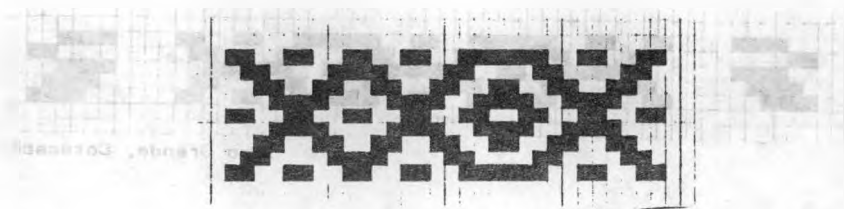
Turucu, Cotacachi



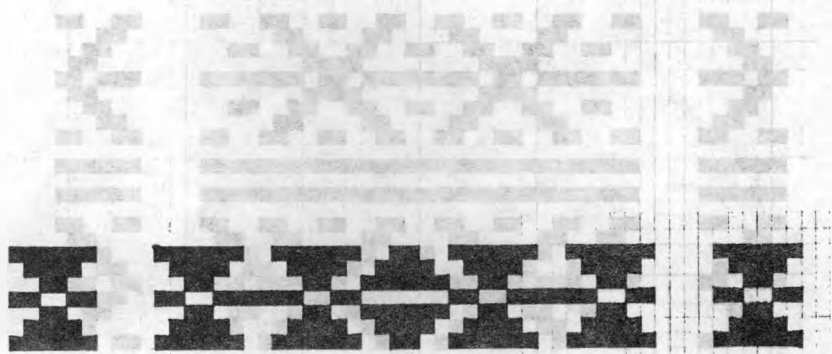
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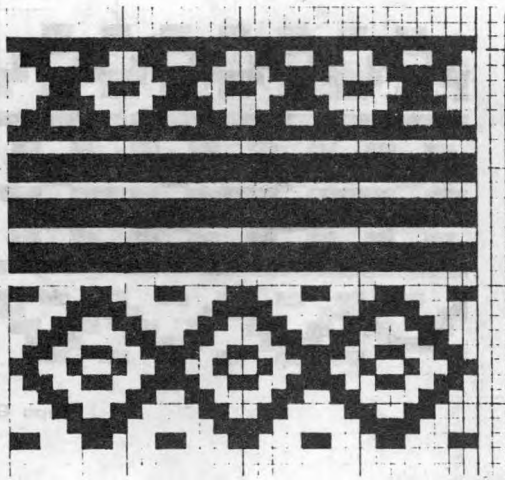
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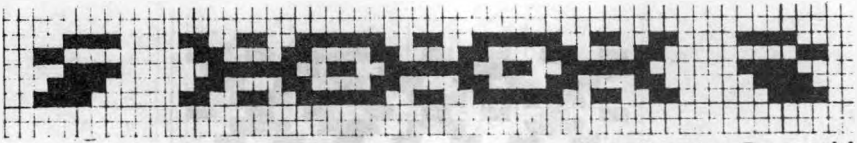
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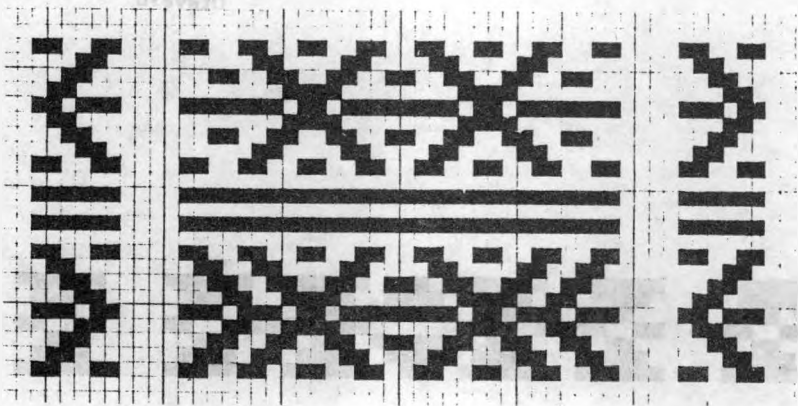
El Cercado, Cotacachi



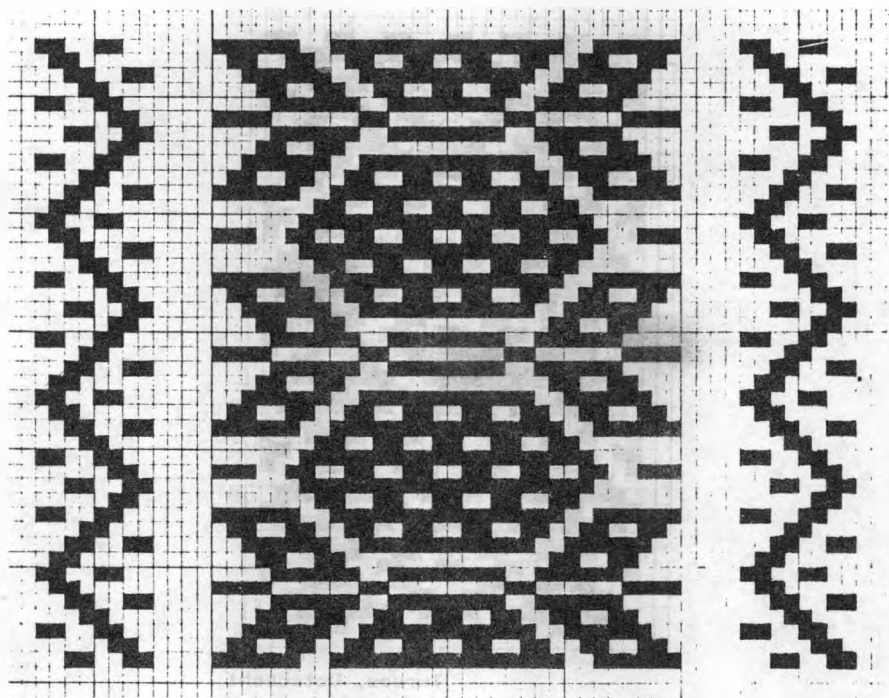
Chaltura, Antonio Ante



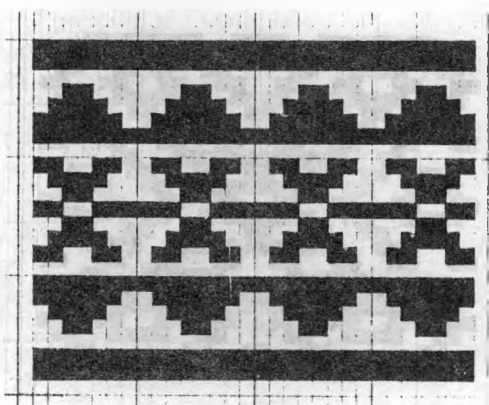
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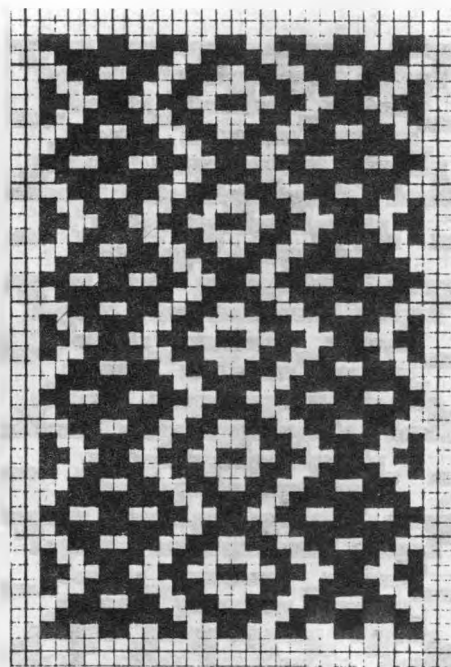
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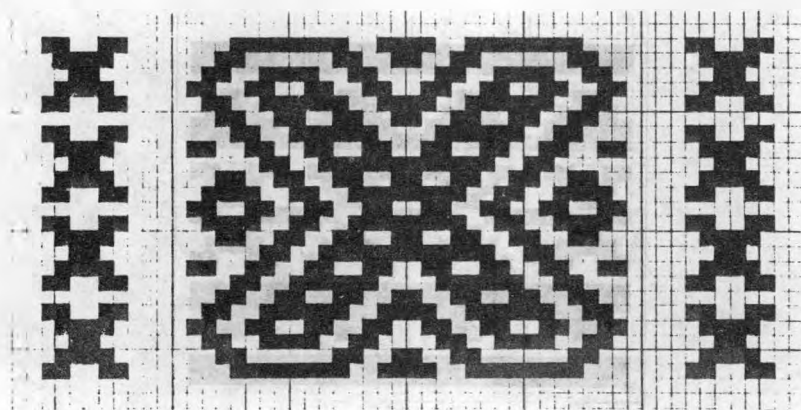
Topo Grande, Cotacachi



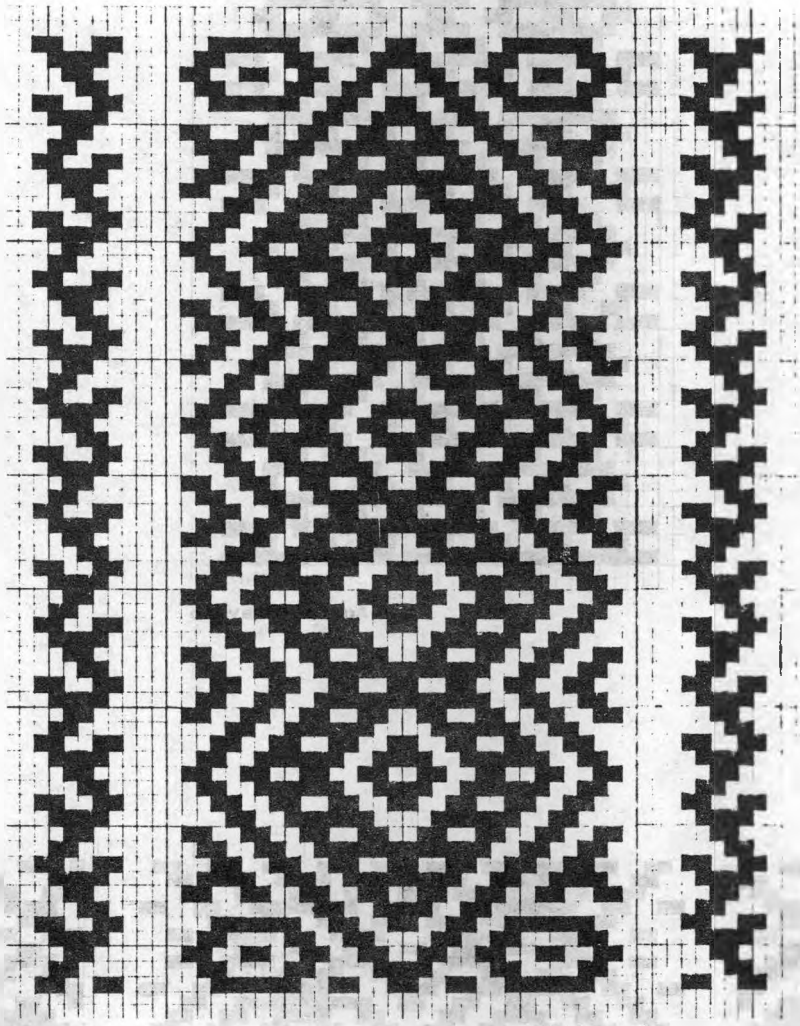
La Calera, Cotacachi



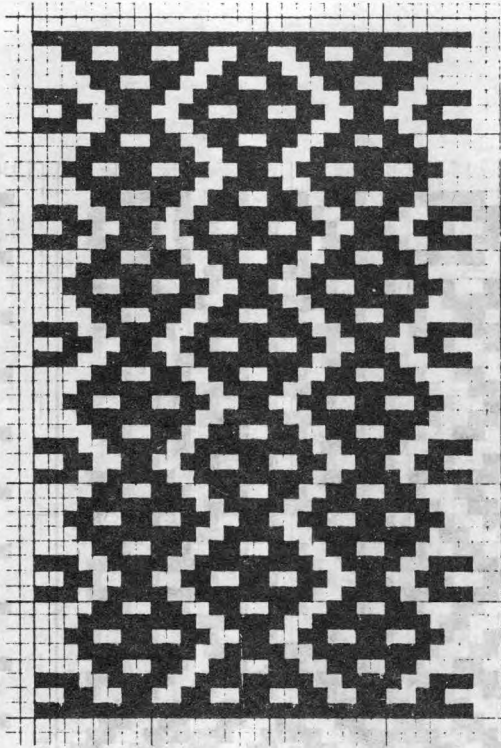
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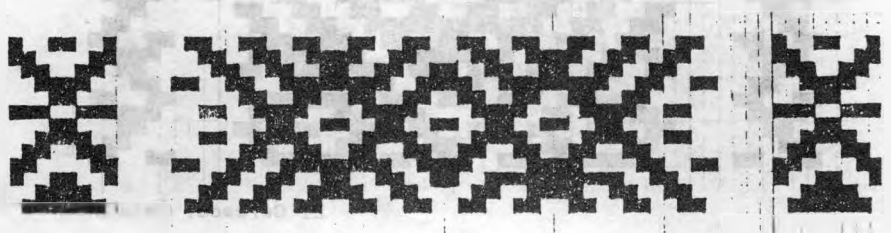
Turucu, Cotacachi



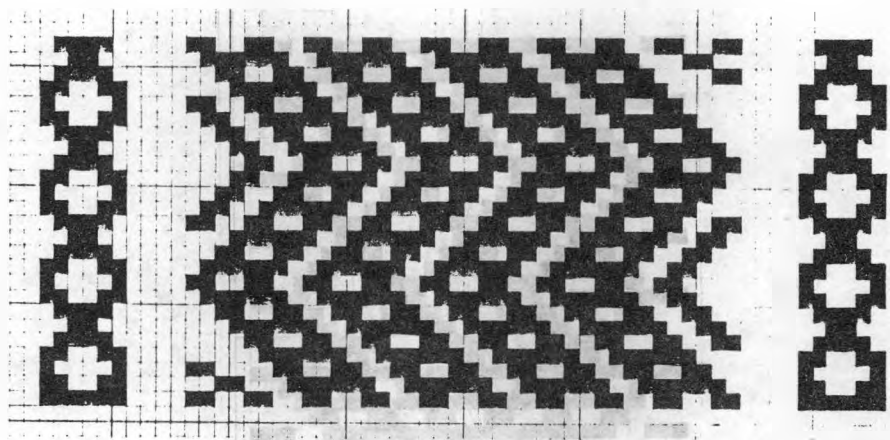
El Cercado, Cotacachi



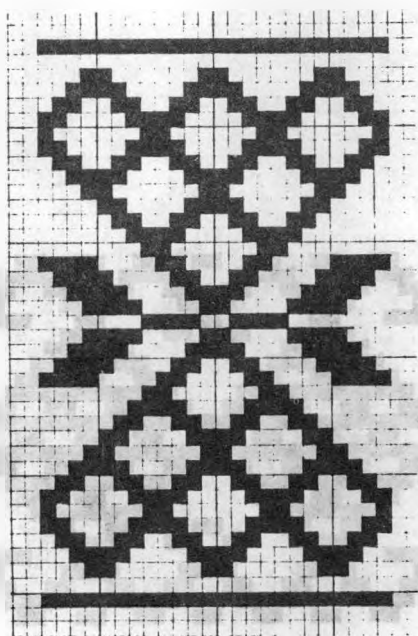
Agato, Otavalo



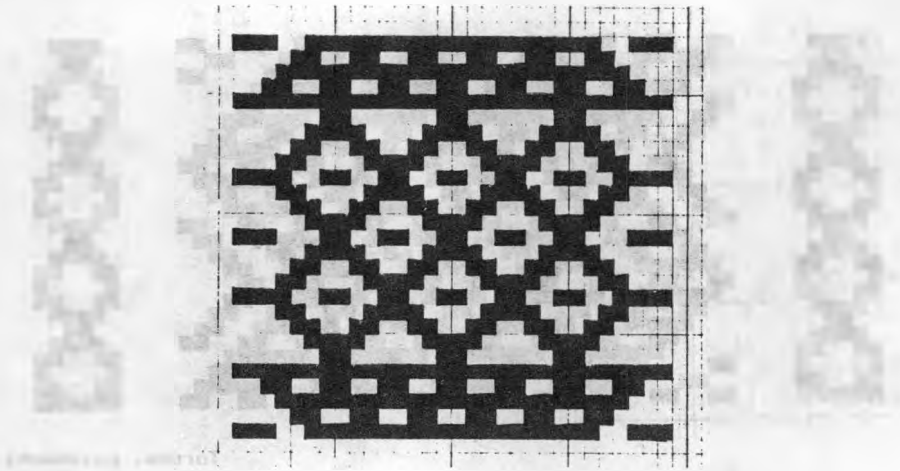
Peguche, Otavalo



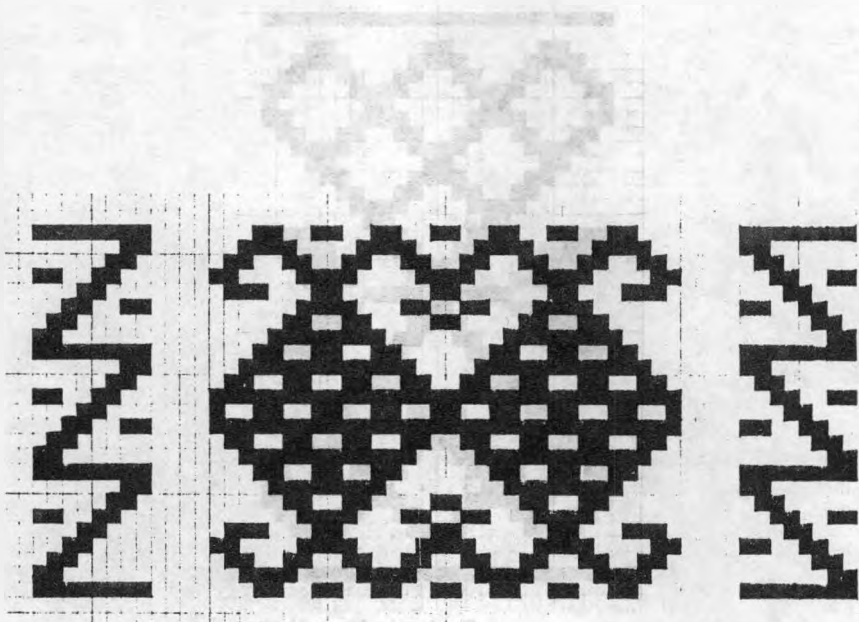
Turucu, Cotacachi



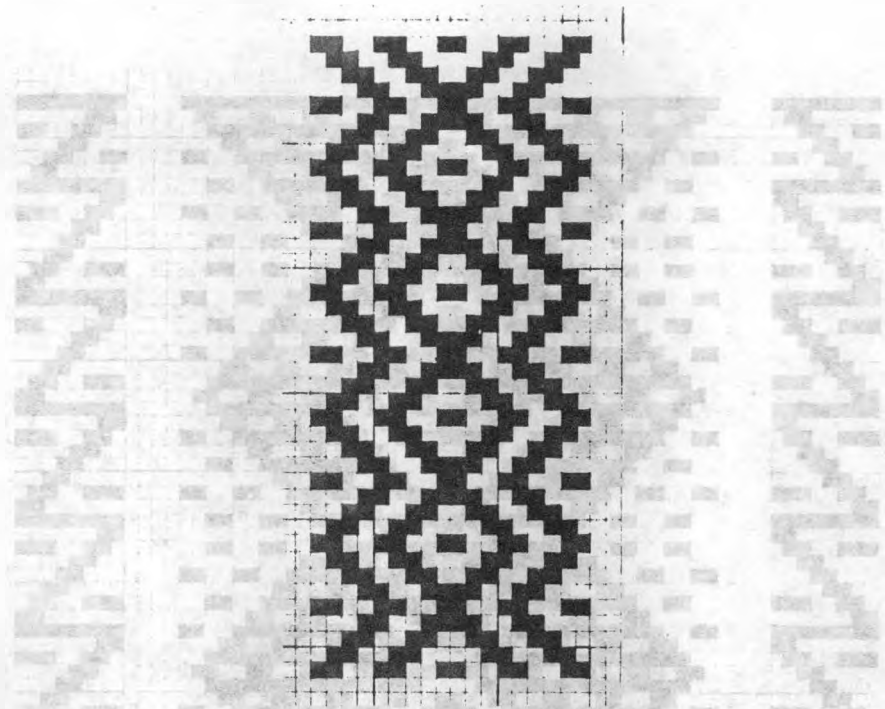
Paniquindra, Ibarra



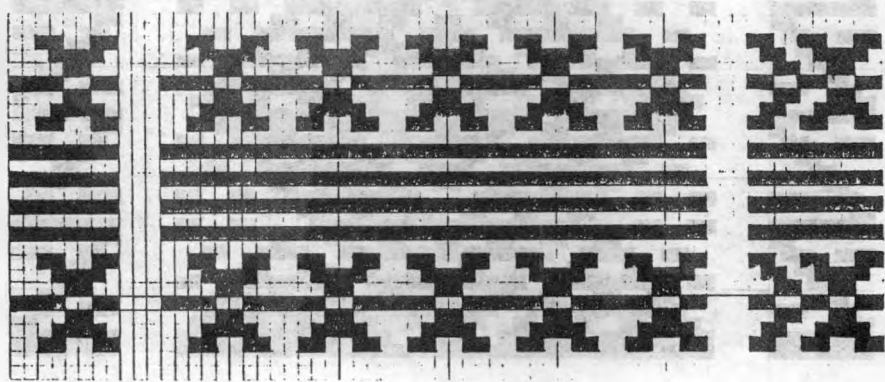
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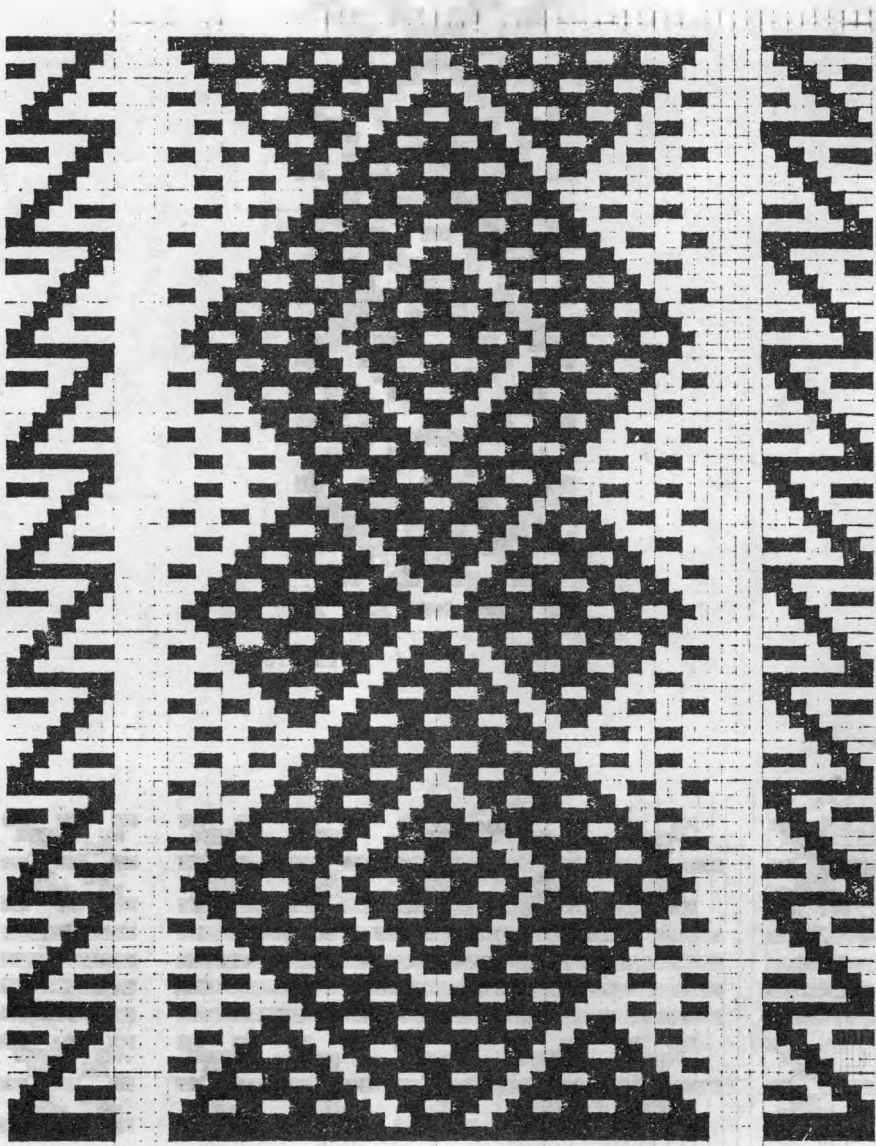
Topo Grande, Cotacachi



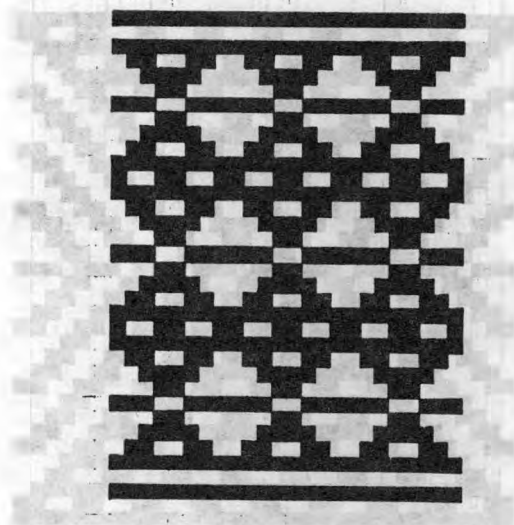
Otavalo



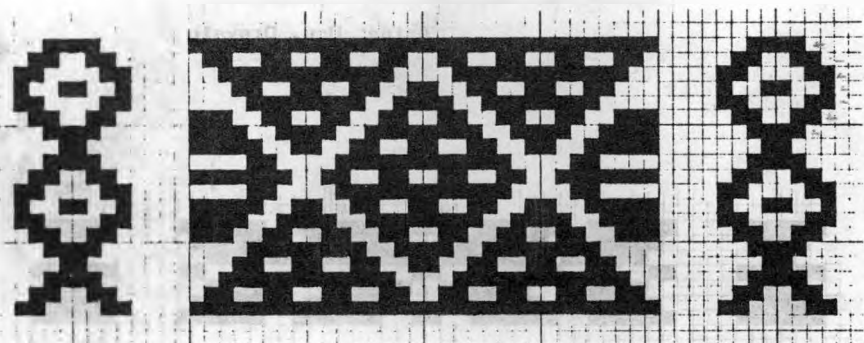
Turucu, Cotacachi



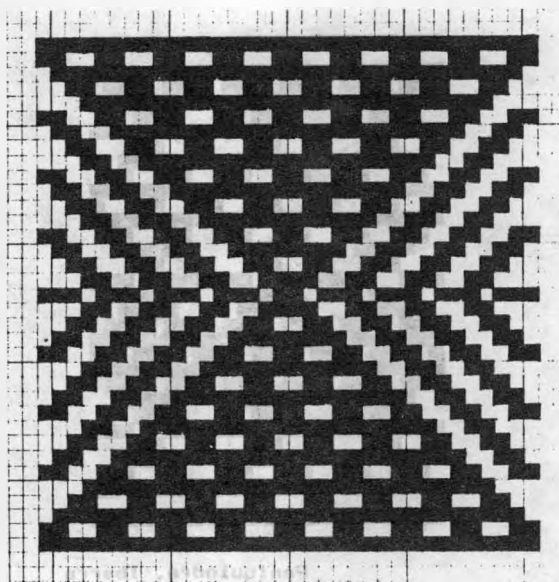
Pechuche. Otavelo



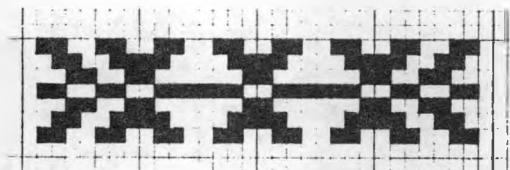
Peniquindra, Ibarra



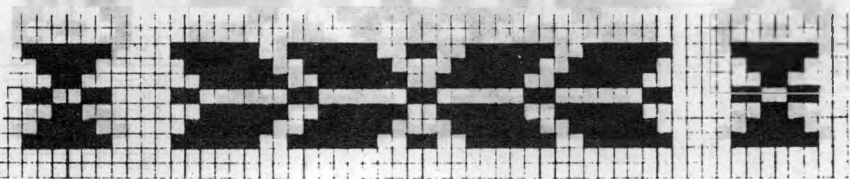
Topo Grande, Cotacachi



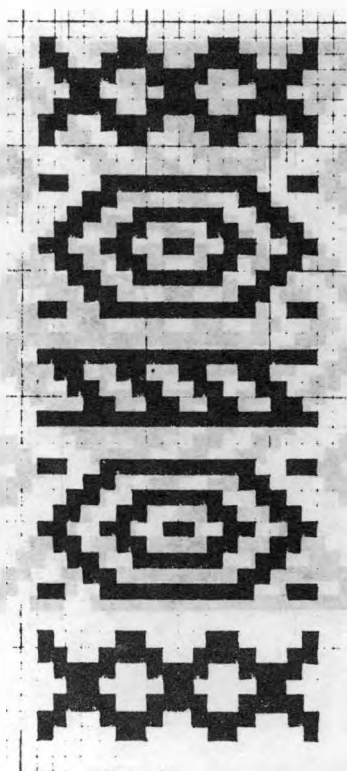
Aguelongo Chiquito, Antonio Ante



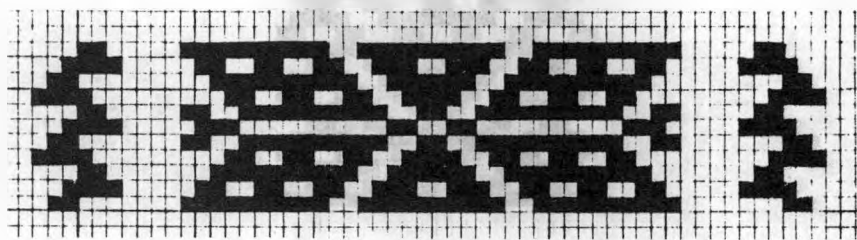
Arias Ucu, Otavalo



Topo Grande, Cotacachi

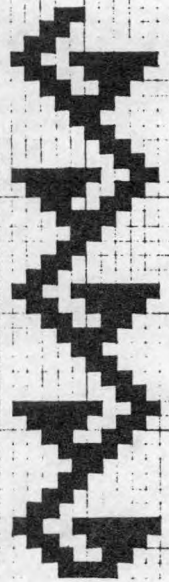


Otavelo

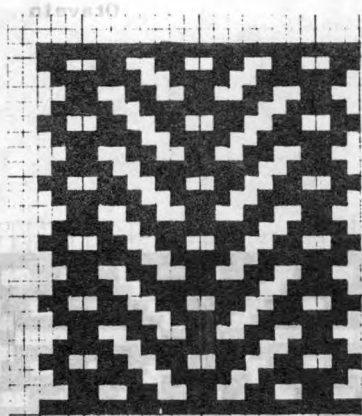


El Corral, Cotacachi

Topo Grande, Cotacachi

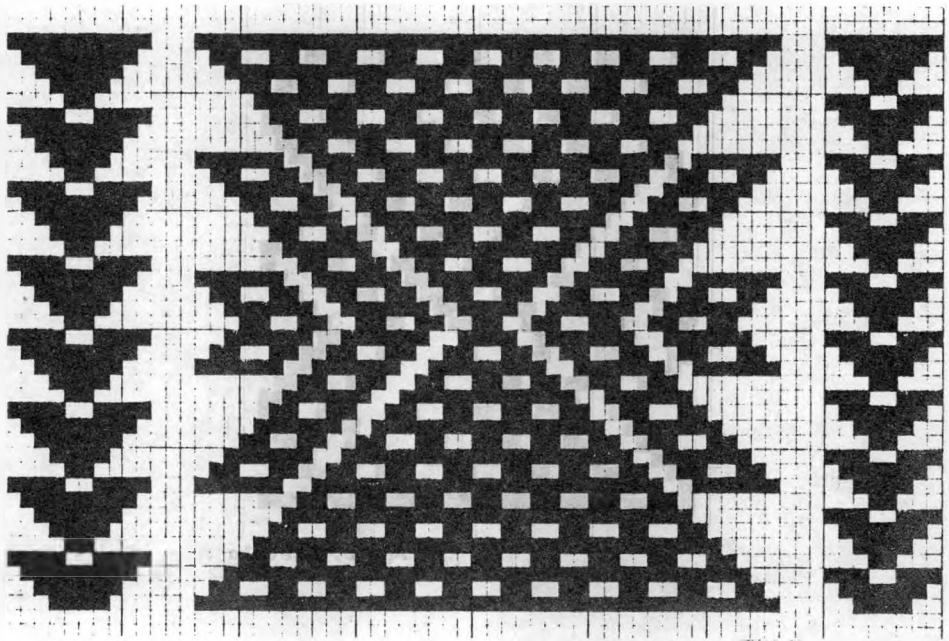


Potreriillo, Cotacachi

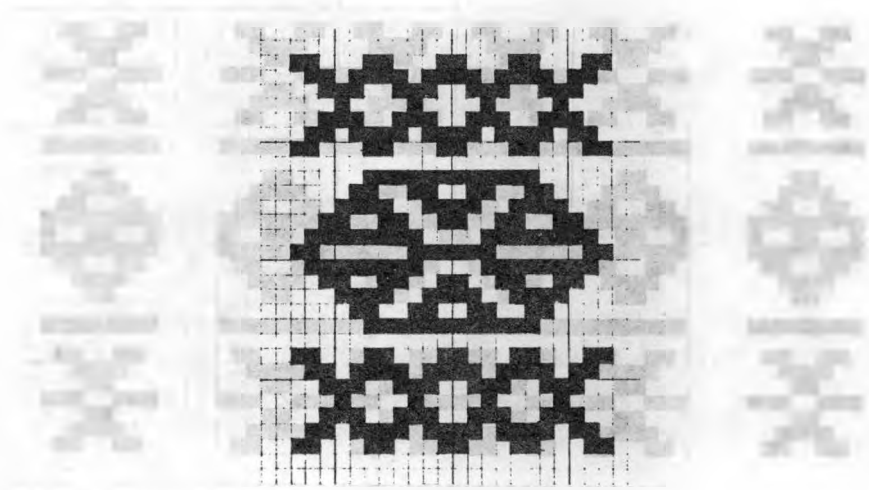


Topo Grande, Cotacachi

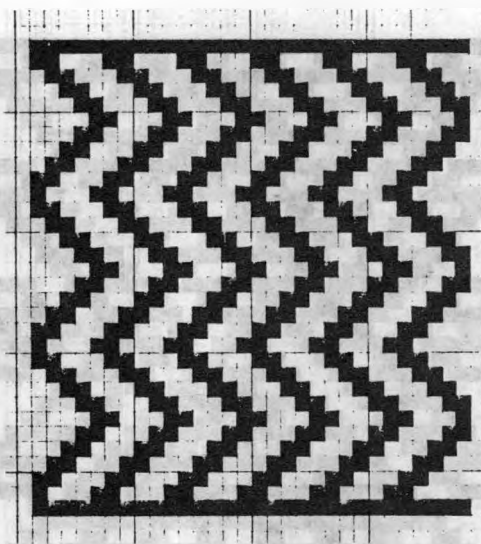
El Cercado, Cotacachi



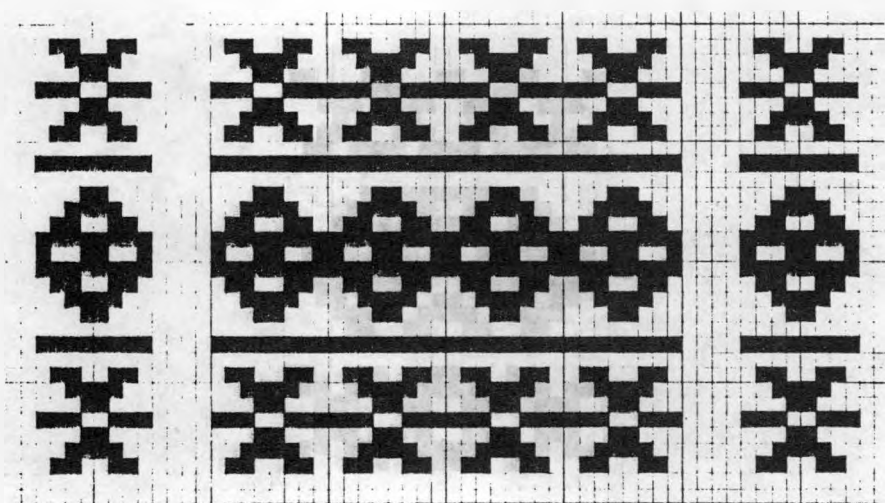
Turucu, Cotacachi



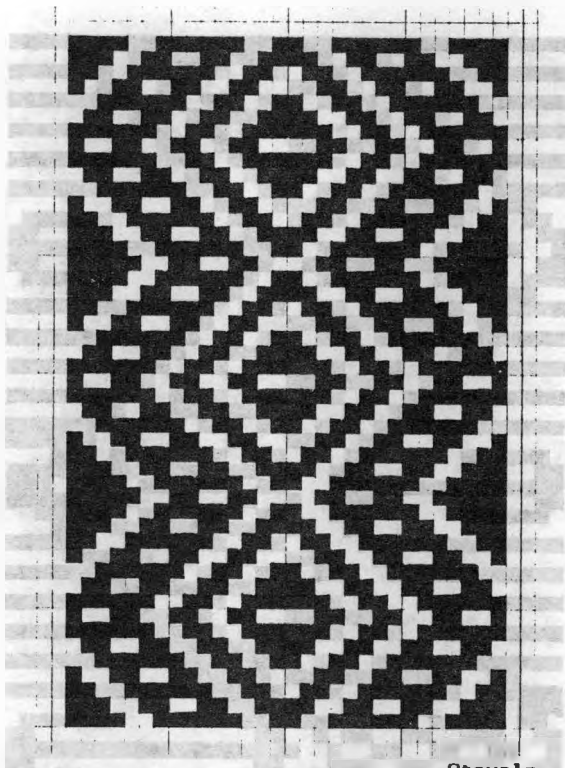
Los Ovalos, Antonio Ante



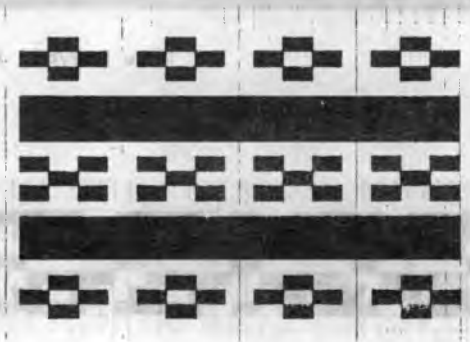
Agato. Otavalo



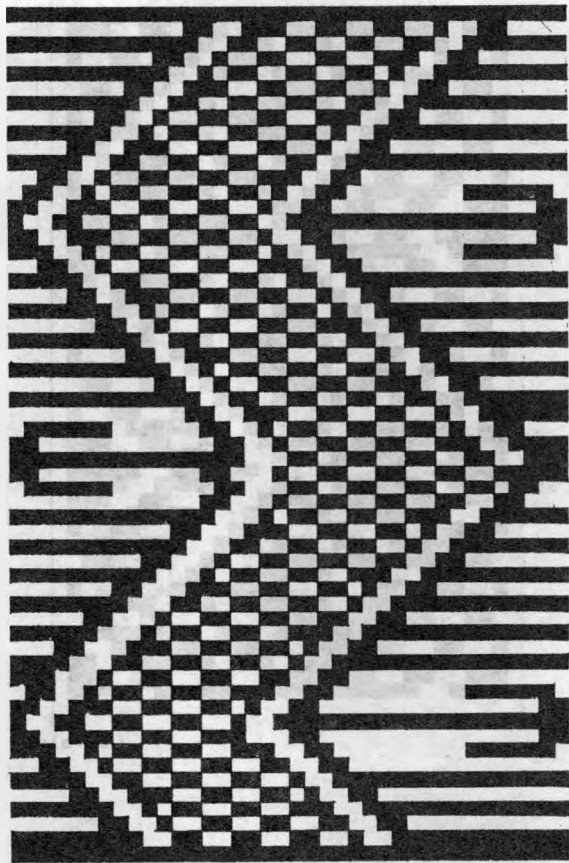
Topo Grande, Cotacachi



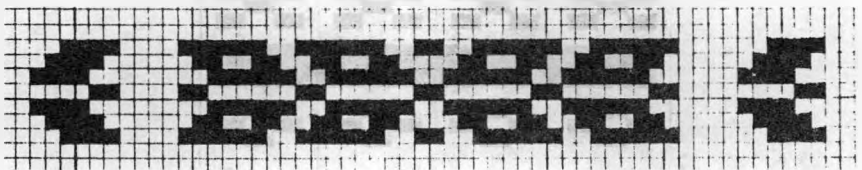
Otavallo



Otavallo

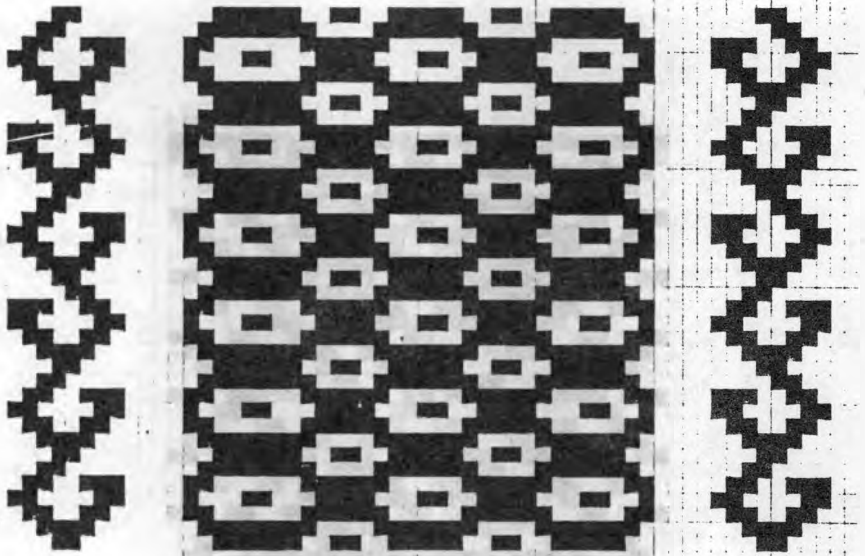


Puca Huaycu, Ibarra

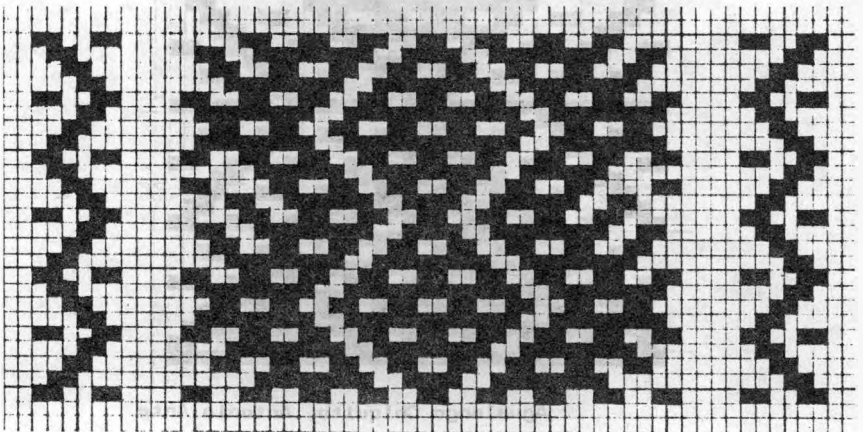


elavuzo

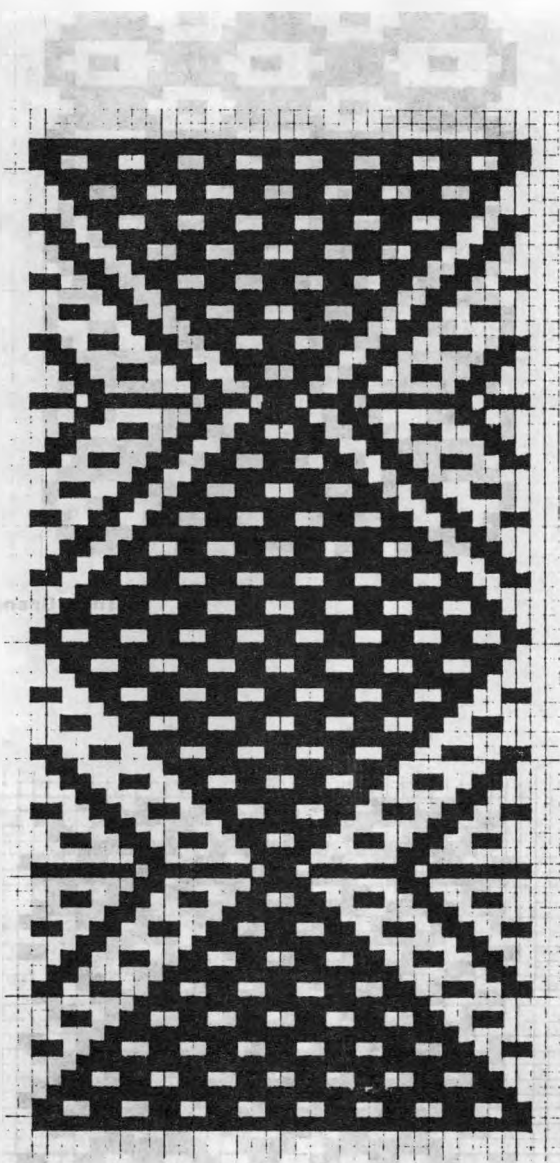
Topo Grande, Cotacachi



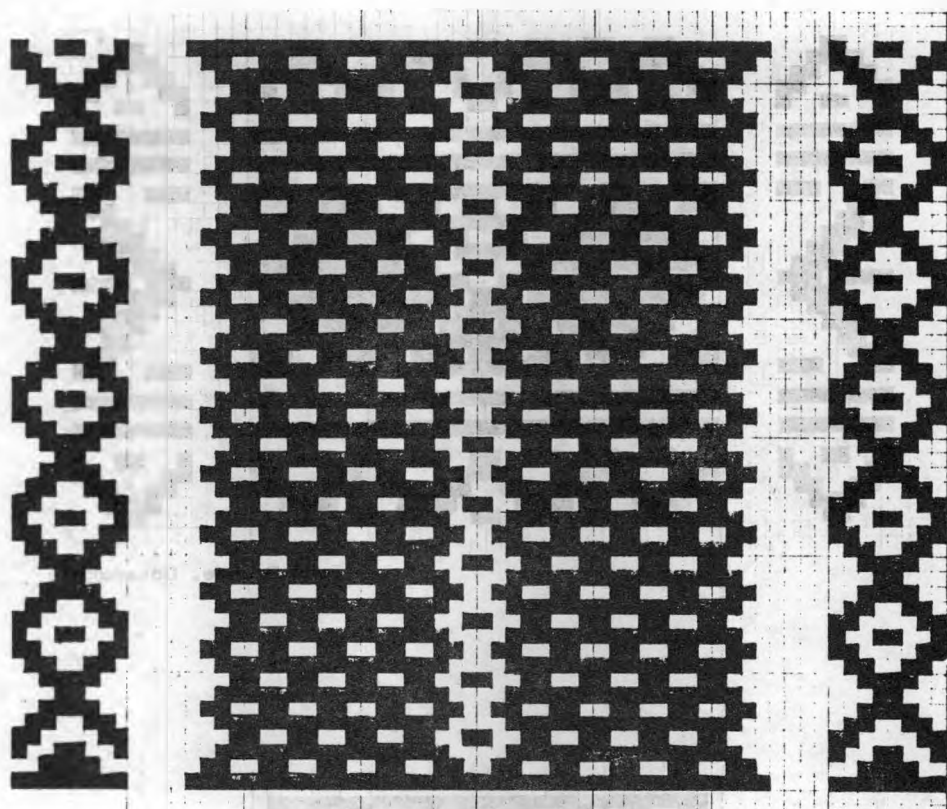
Topo Grande, Cotacachi



Topo Grande, Cotacachi



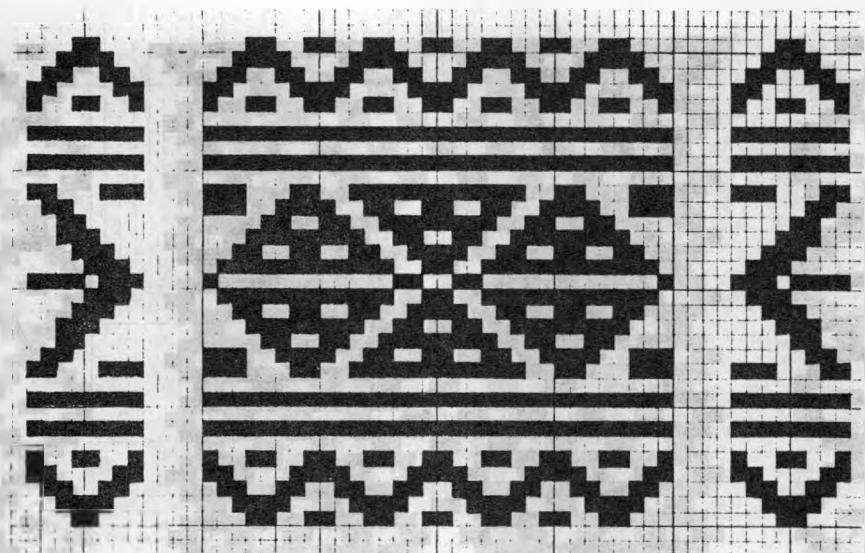
Agualongo Chiquito, Antonio Ante



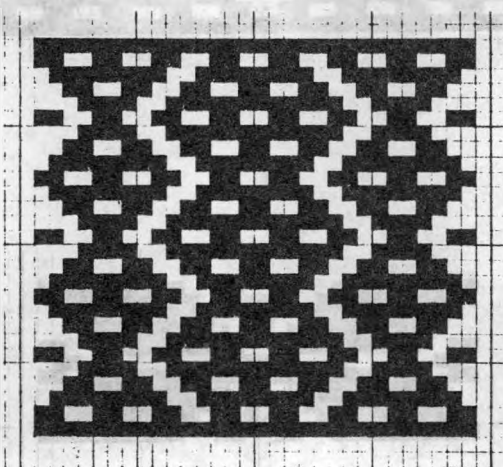
Peguiche, Otavalo



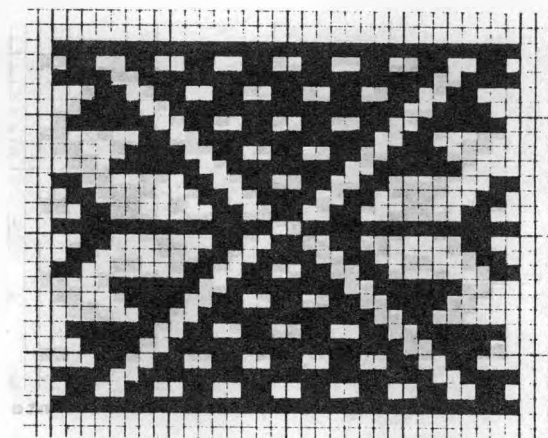
El Cercado, Cotacachi



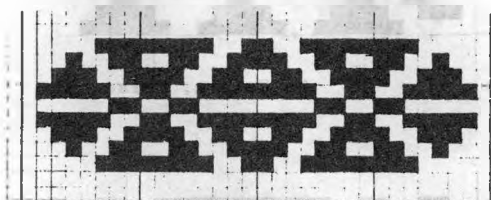
Topo Grande, Cotacachi



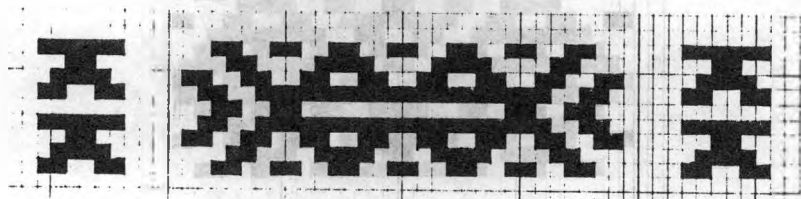
Andrade Merín, Antonio Ante



Andrade Marín, Antonio Ante



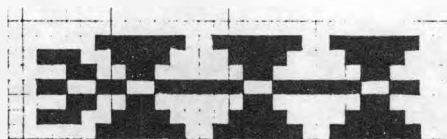
Peguiche, Otavalo



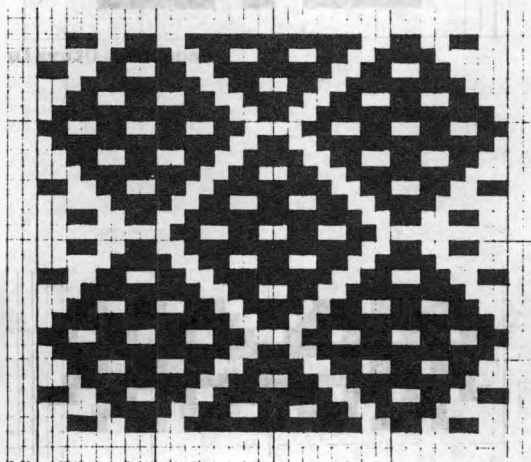
El Cercado, Cotacachi



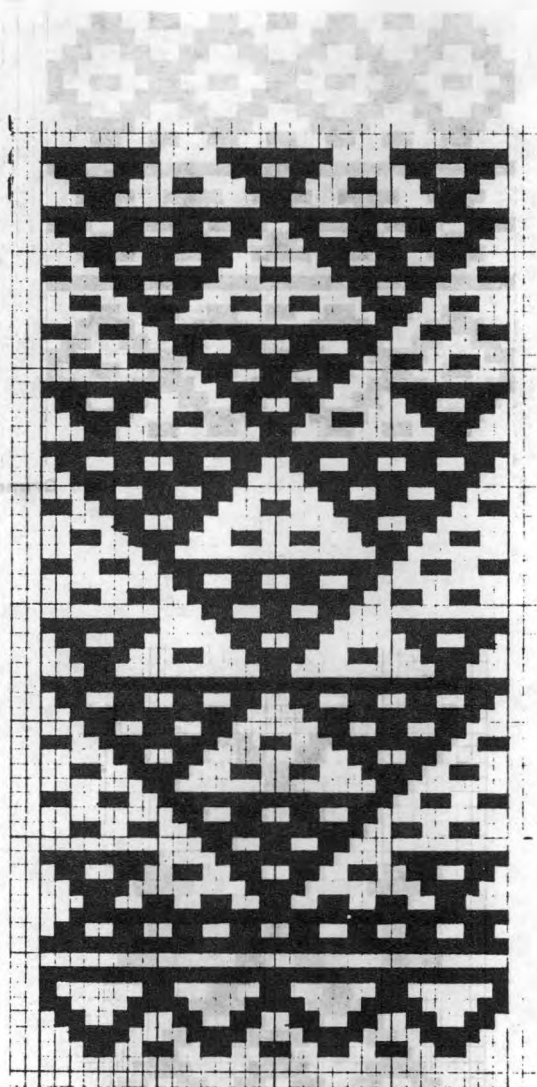
Chaltura, Antonio Ante



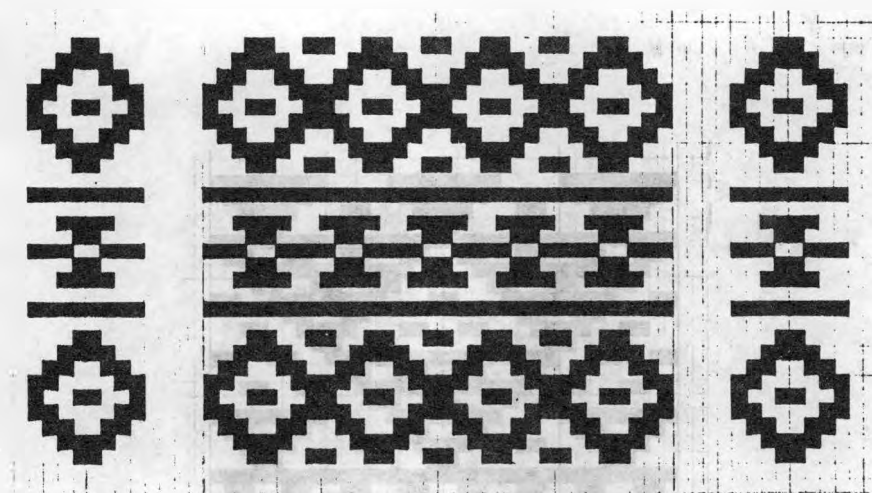
La Calera, Cotacachi



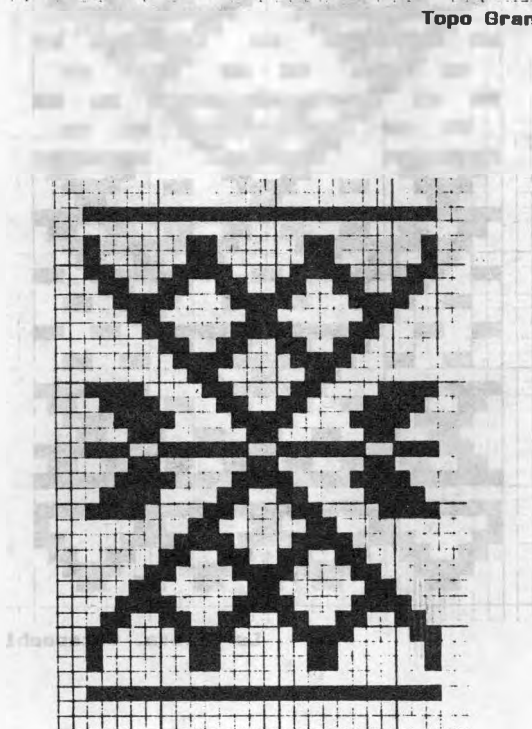
La Calera, Cotacachi



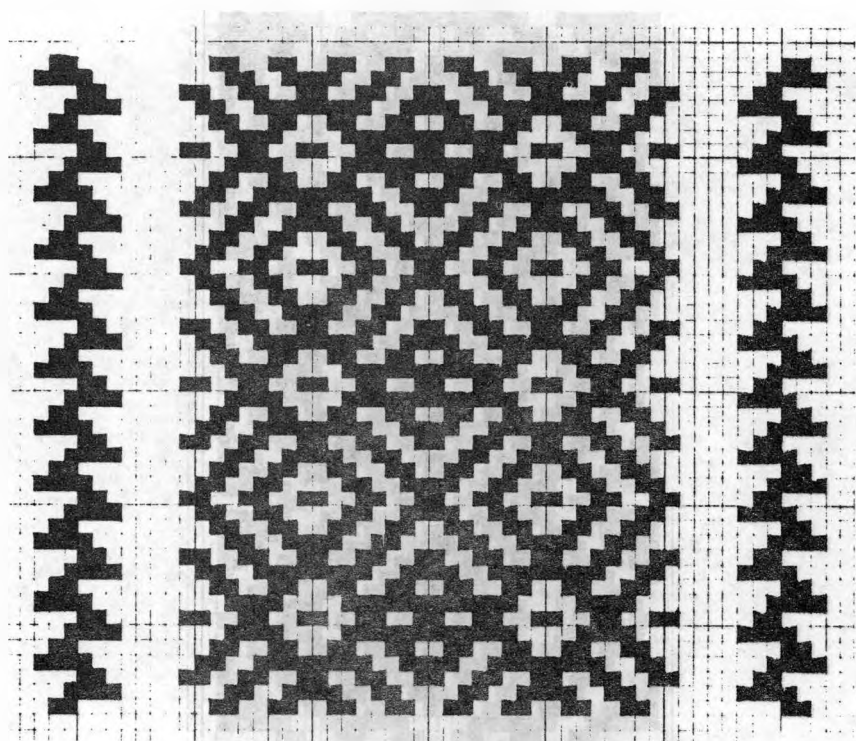
La Calera, Cotacachi



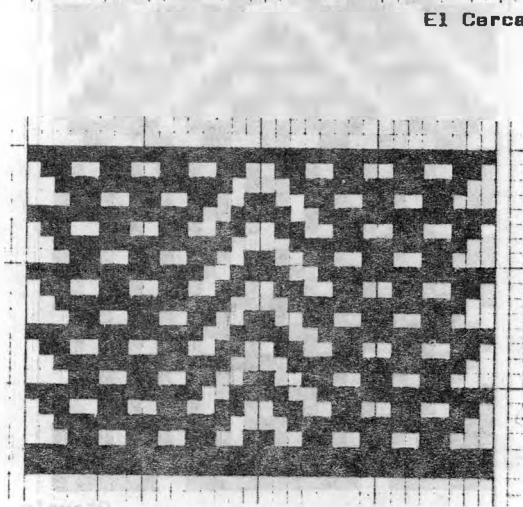
Topo Grande, Cotacachi



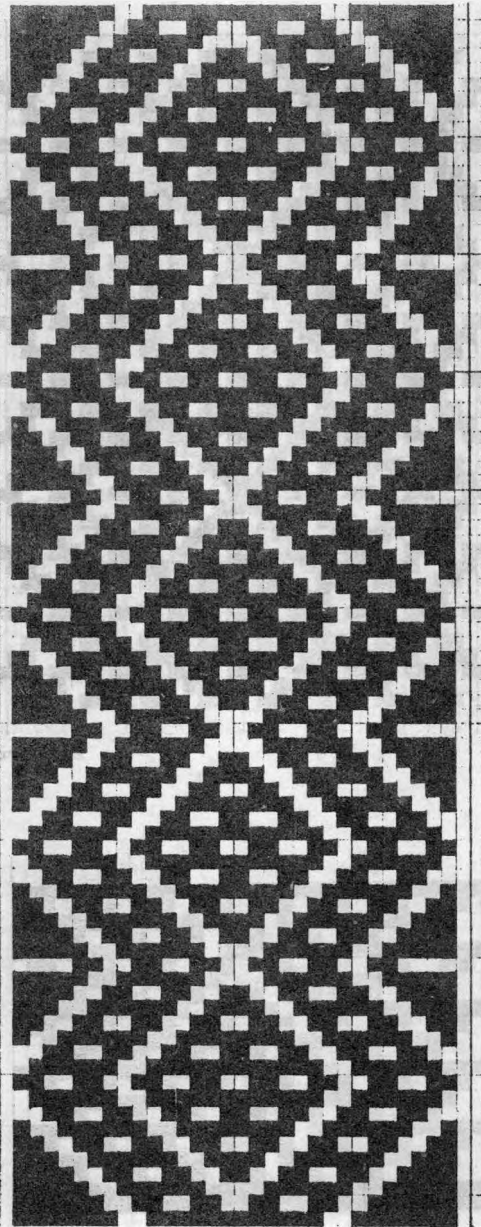
Paniquindra, Ibarra



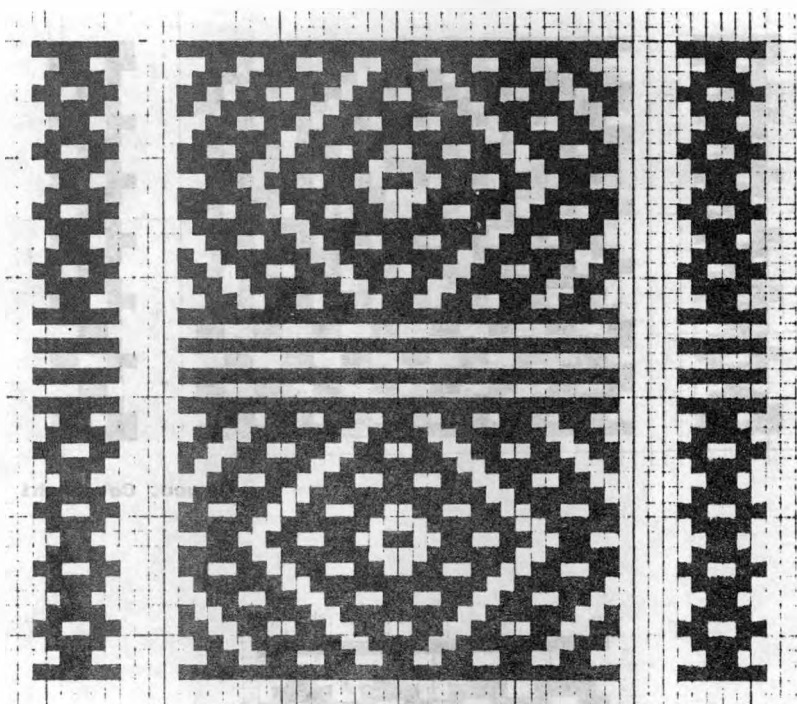
El Cercado, Cotacachi



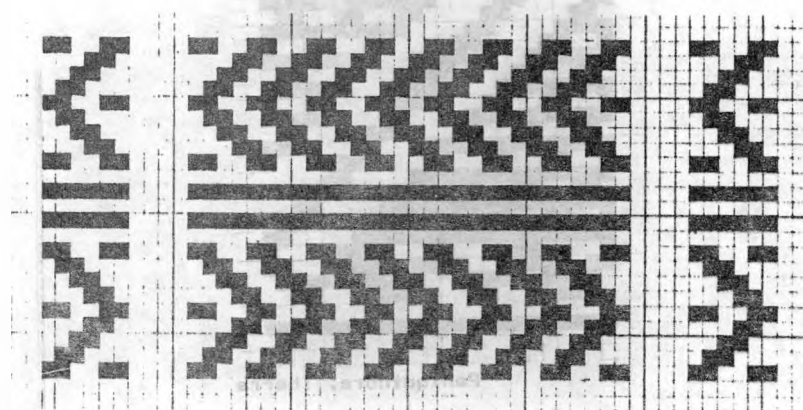
La Compañía, Otavalo



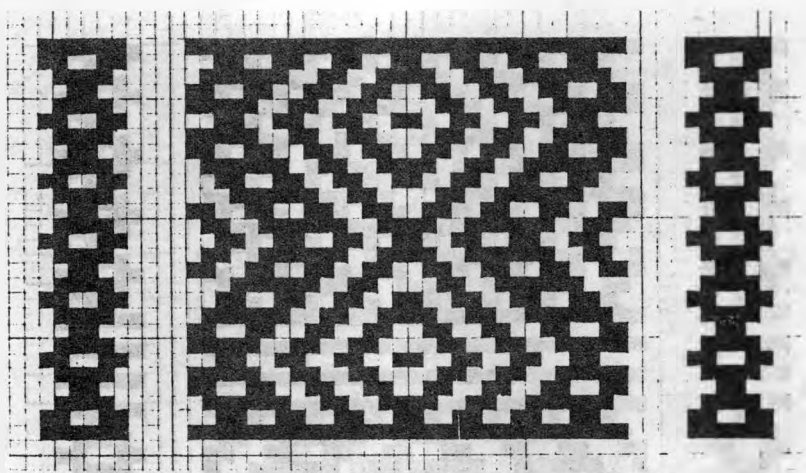
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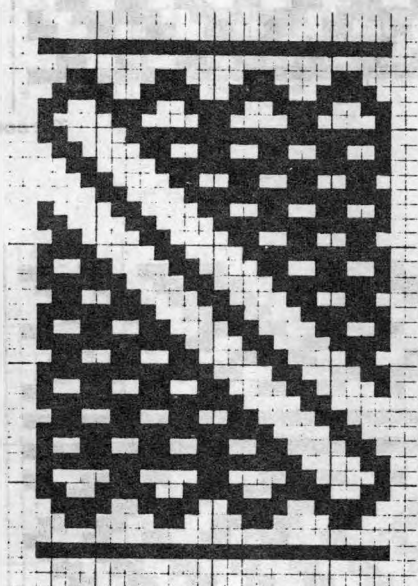
Turucu, Cotacachi



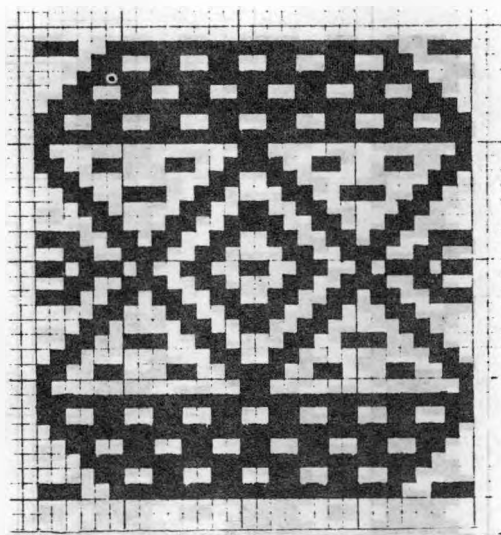
Turucu, Cotacachi



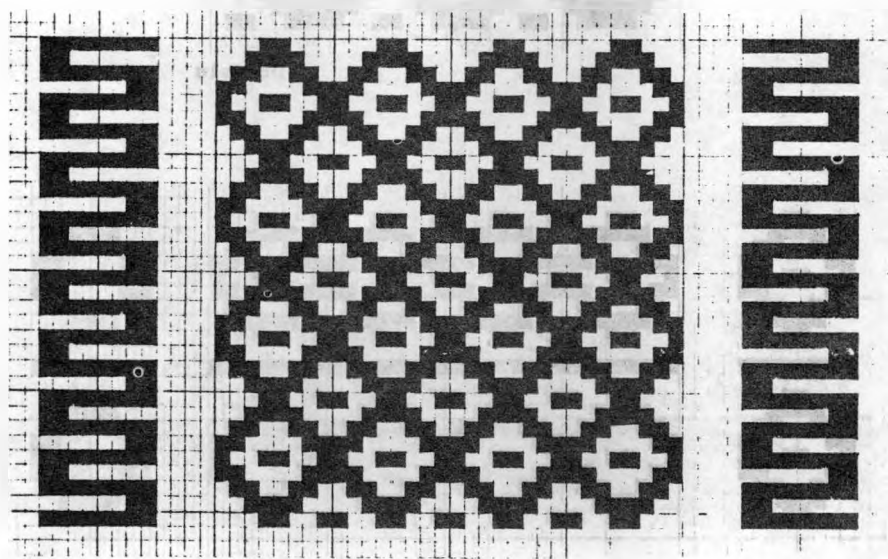
Turucu, Cotacachi



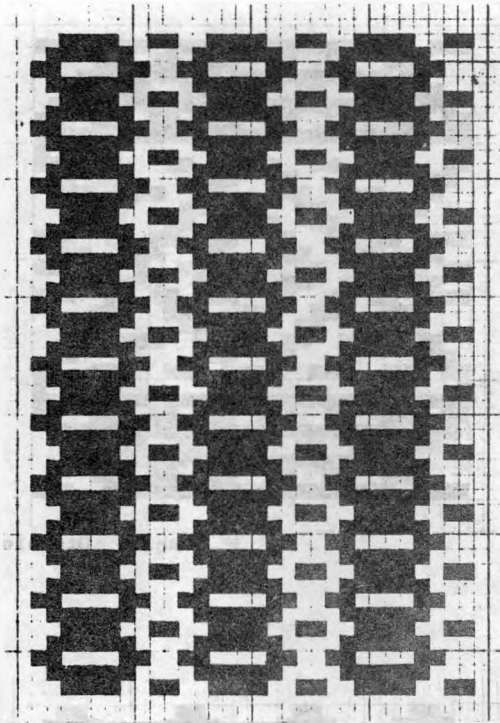
Paniquindra, Ibarra



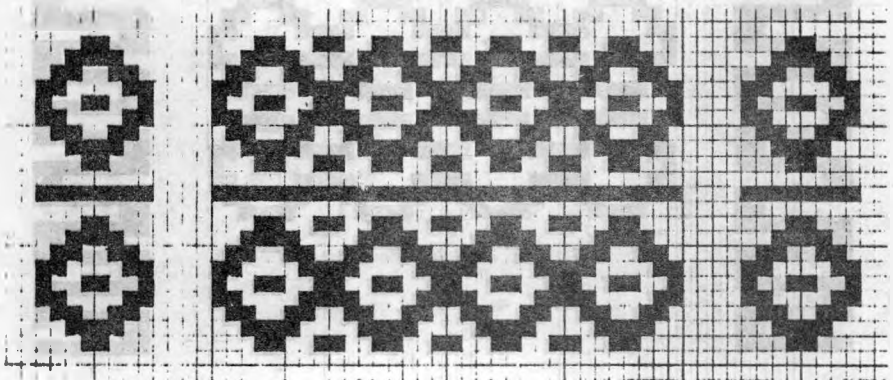
Agato, Otavalo



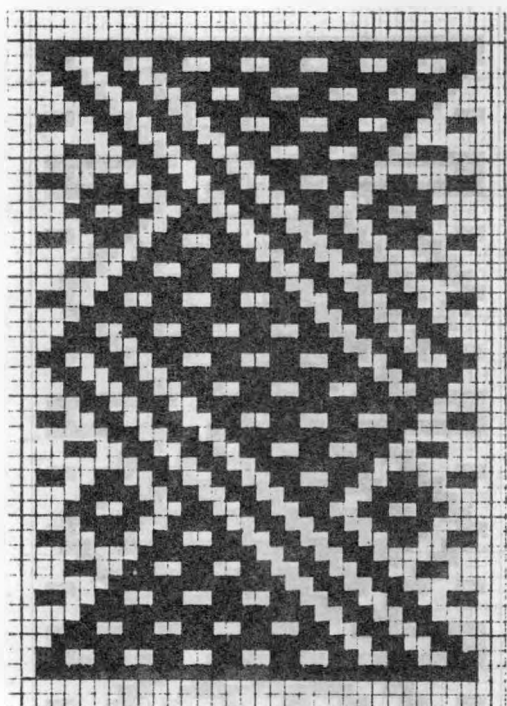
Topo Grande, Cotacachi



Otavalo

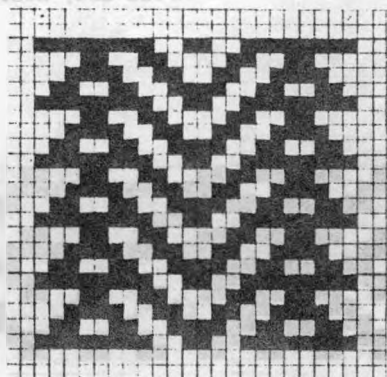


Topo Grande, Cotacachi

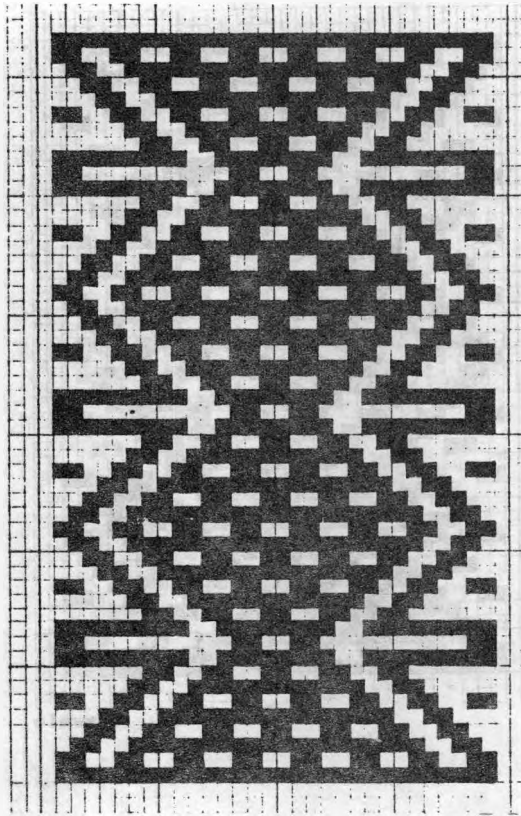


Aries Ucu, Otavalo

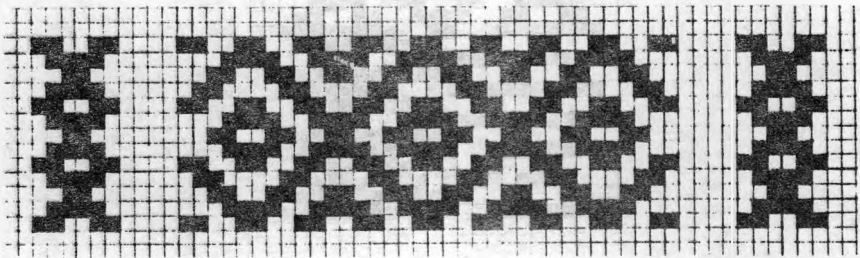
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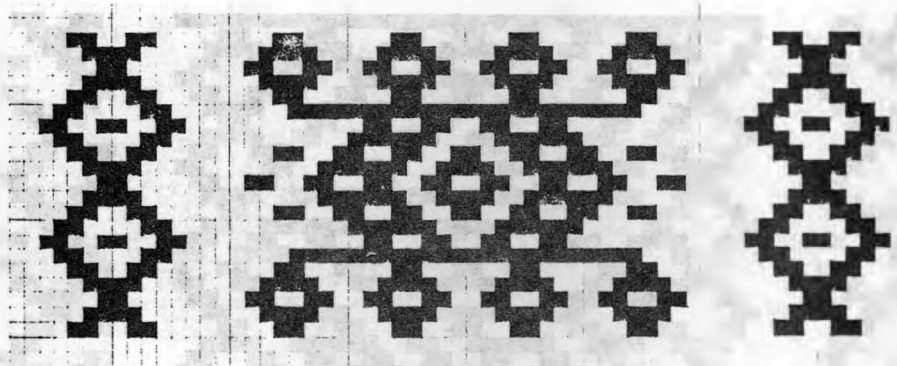
Turucu, Cotacachi



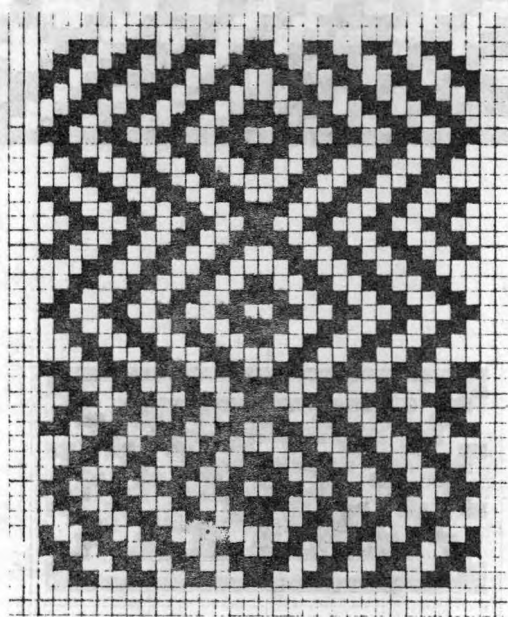
Arias Ucu, Otavalo



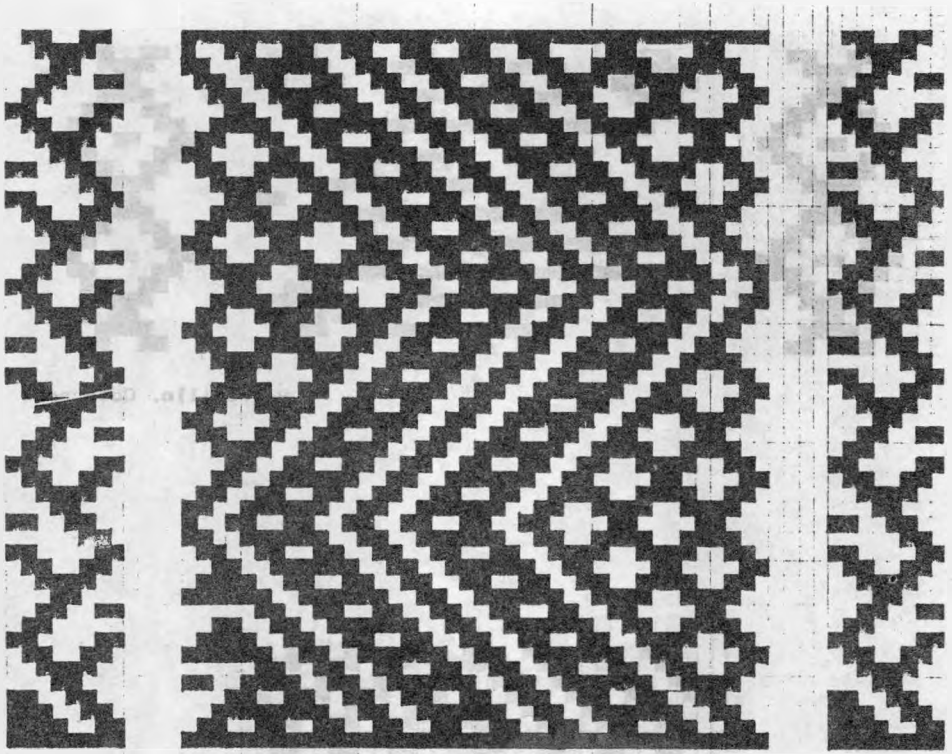
Topo Grande, Cotacachi



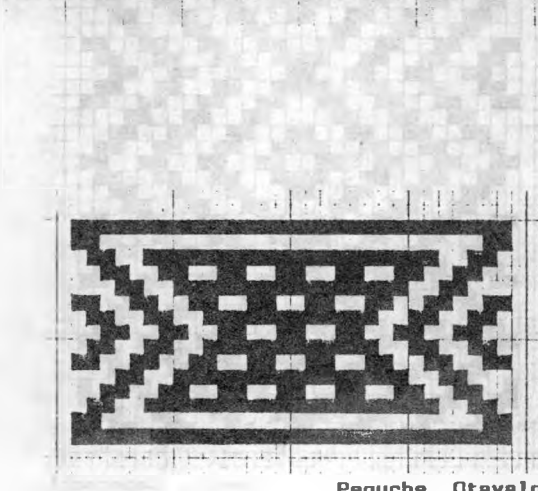
Potrerillo, Cotacachi



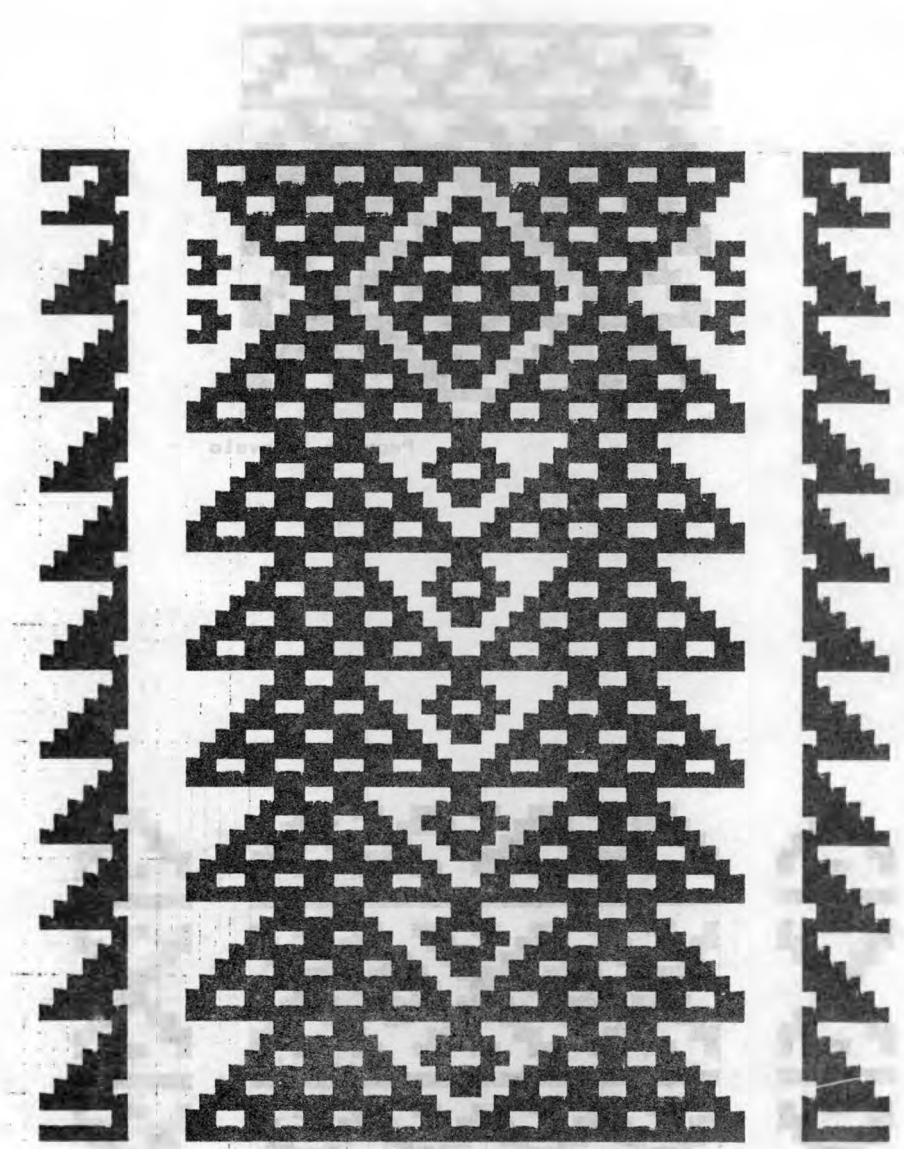
Turucu, Cotacachi



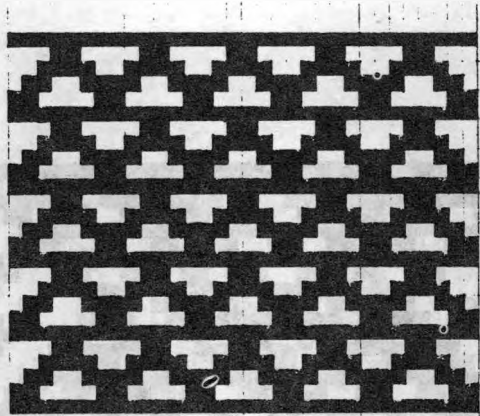
Peguche Otavelo



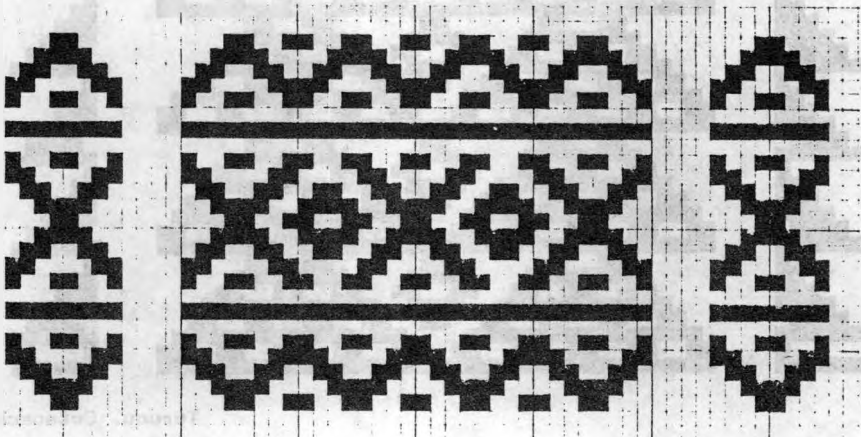
Peguche, Otavelo



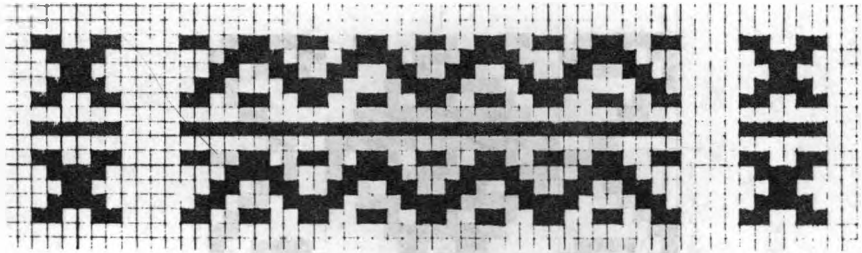
Turucu, Cotacachi



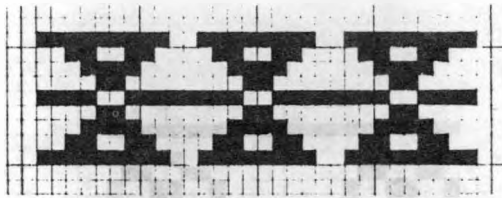
Peguche, Otavalo



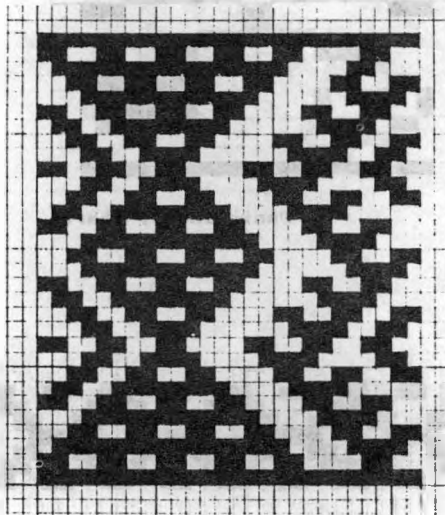
Topo Grande, Cotacachi



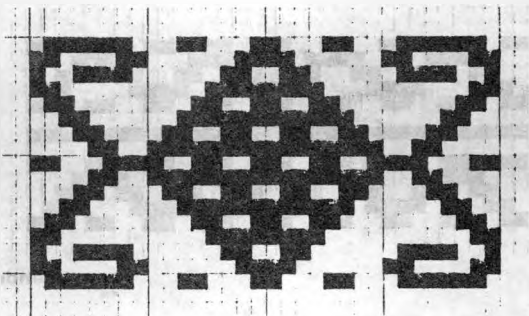
Topo Grande, Cotacachi



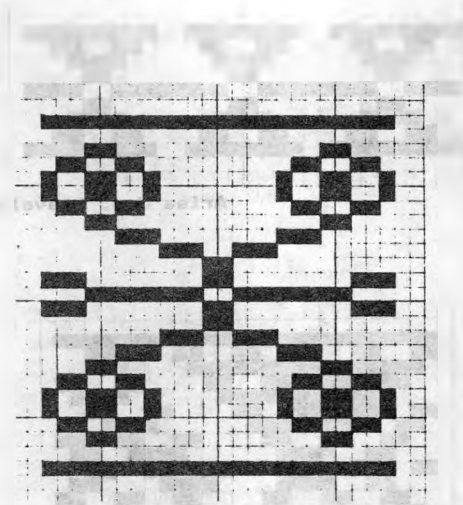
Arias Ucu, Otavalo



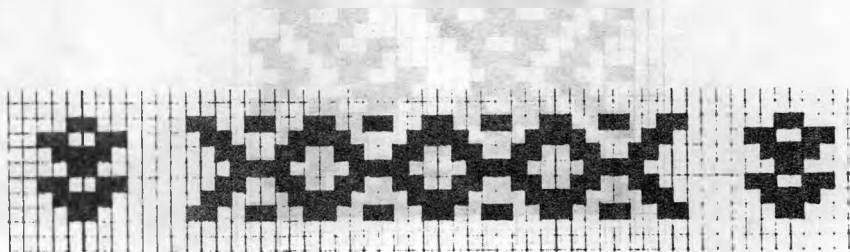
Ilumán, Otavalo



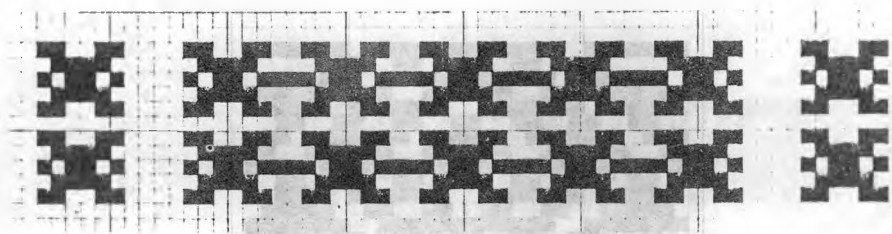
Imentag, Cotacachi



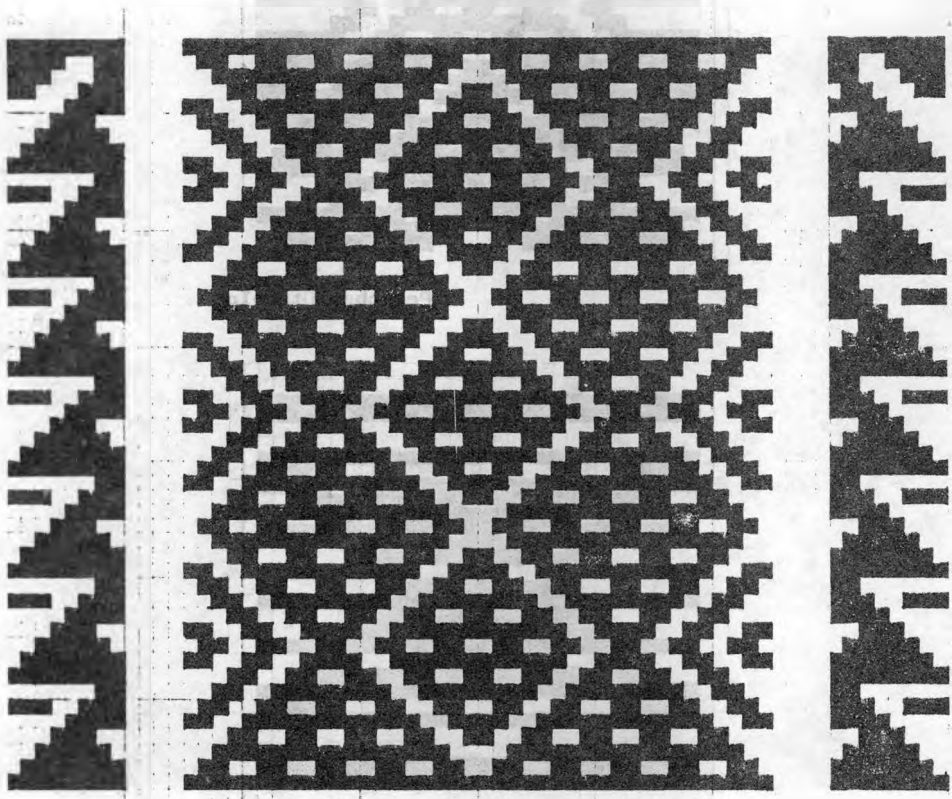
Paniquindra, Ibarra



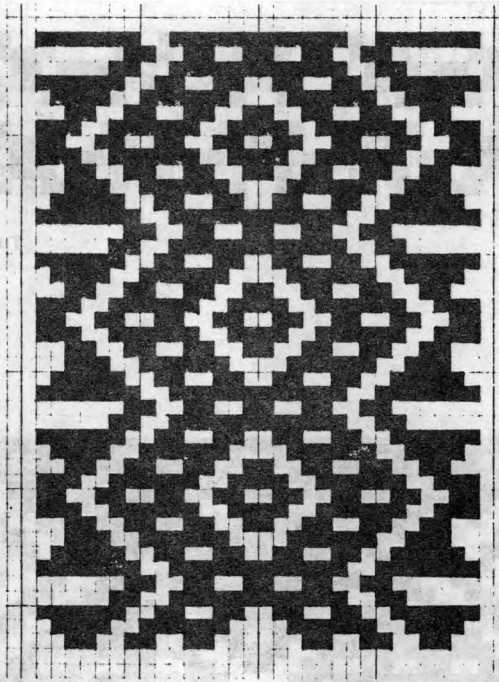
Topo Grande, Cotacachi



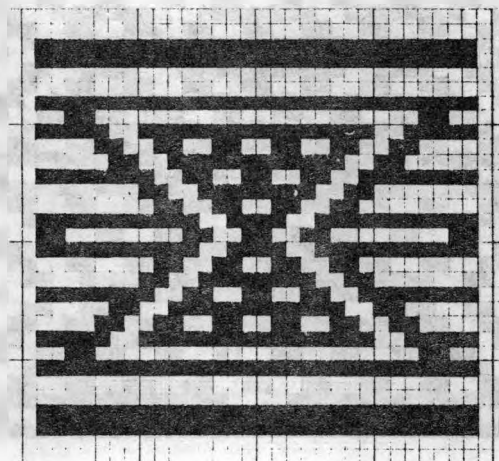
Turucu, Cotacachi



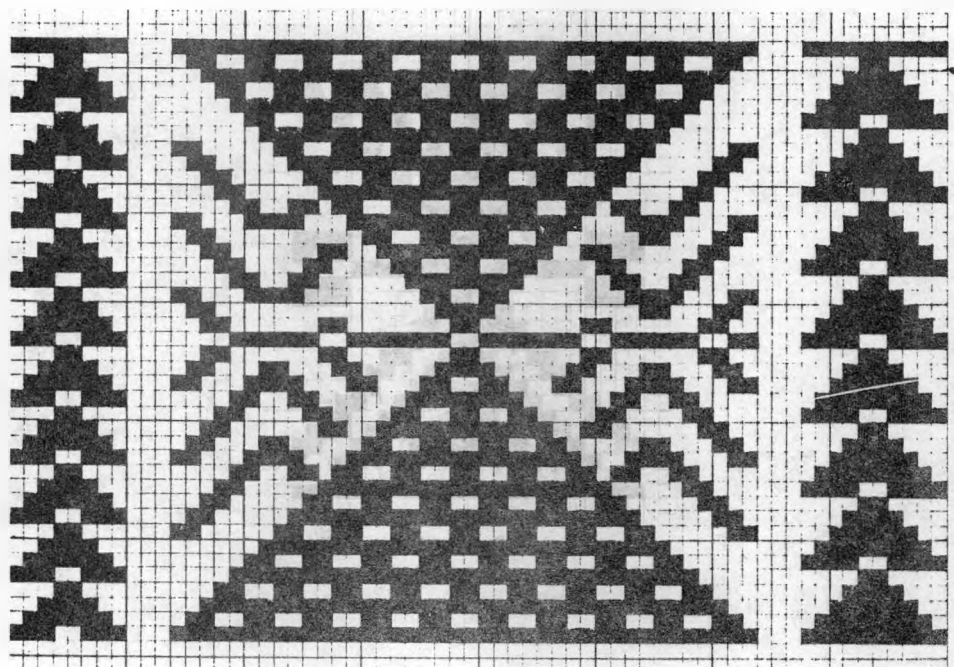
Peguiche, Otavalo



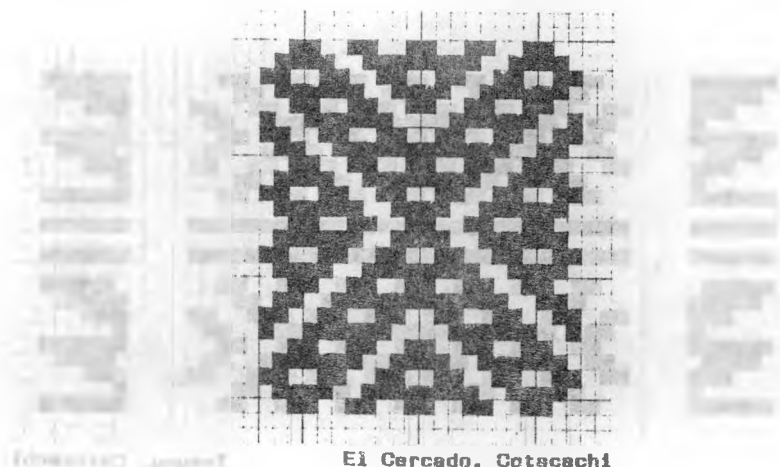
Peguche, Otavalo



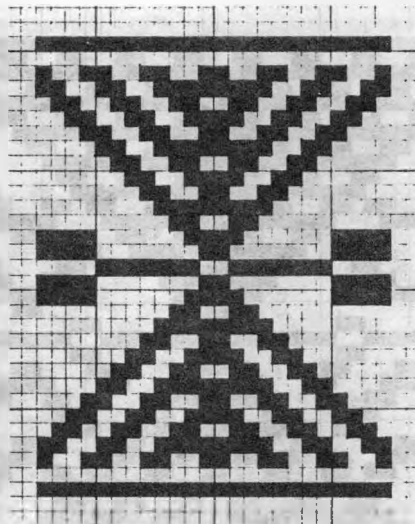
La Calera, Cotacachi



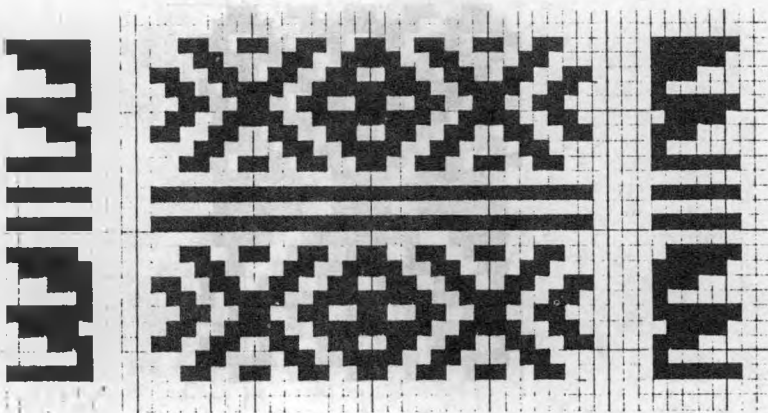
Turucu, Cotacachi



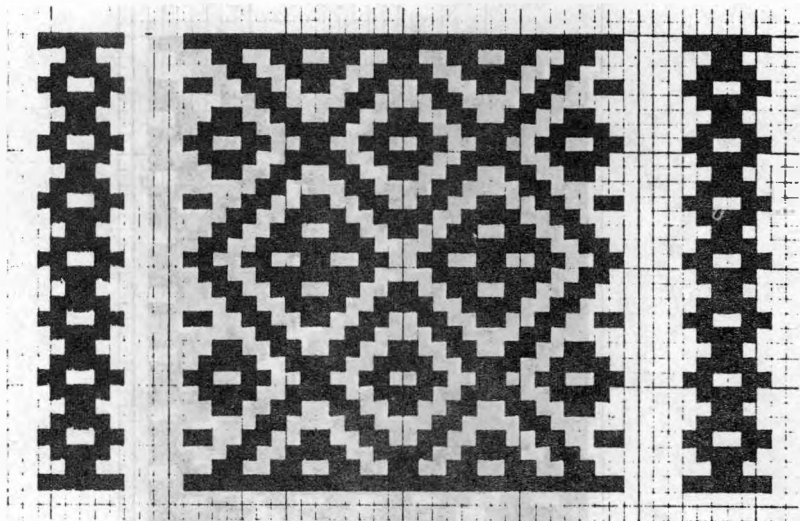
El Cercado, Cotacachi



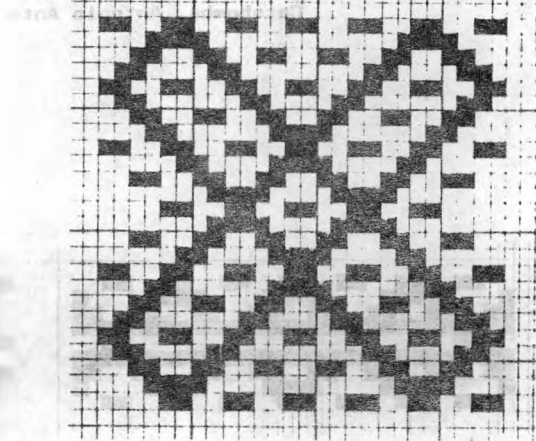
Paniquindra, Ibarra



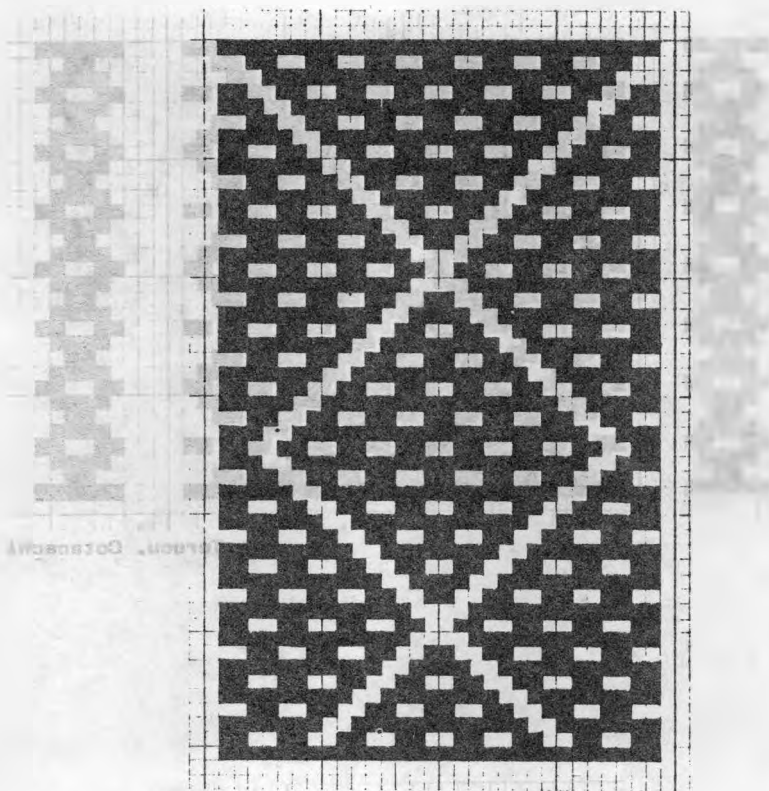
Turucu, Cotacachi



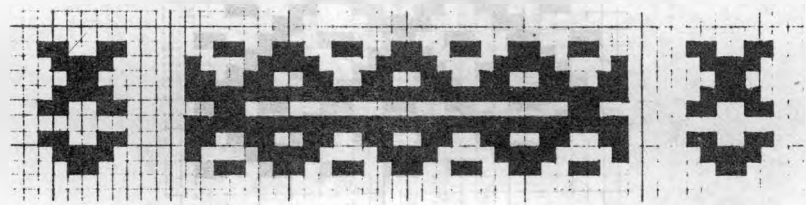
Turucu, Cotacachi



Otavelo

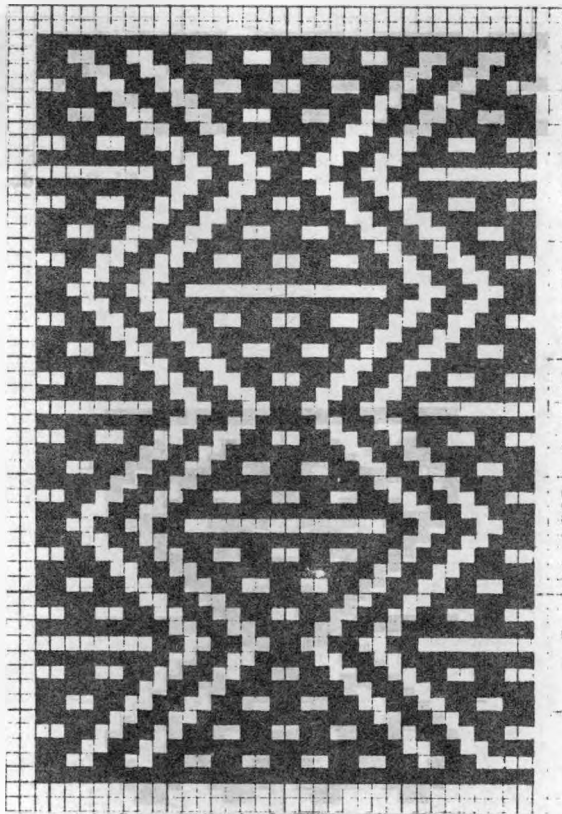


Catabamba, Antonio Ante

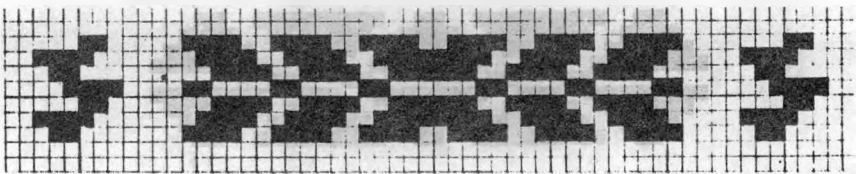


El Cercado, Cotacachi

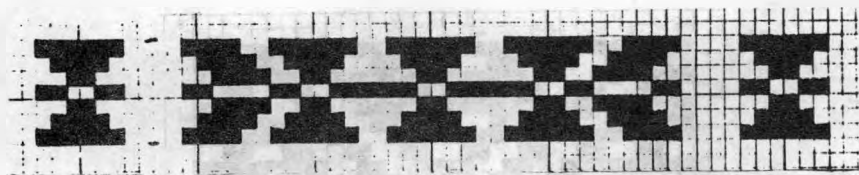
El Cercado, Cotacachi



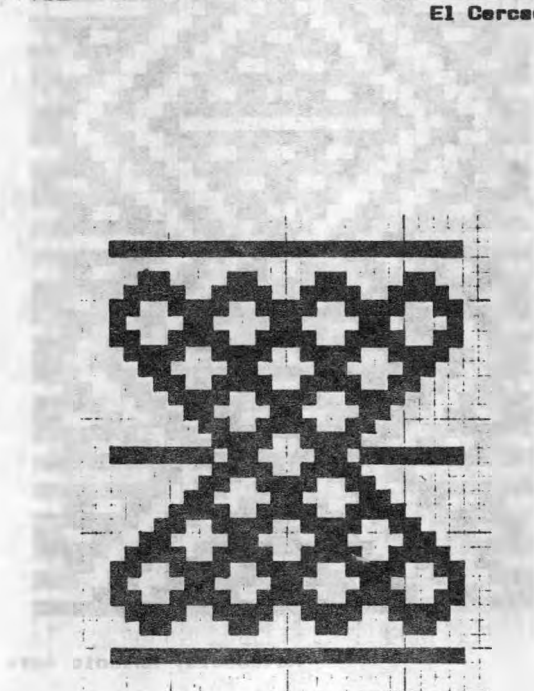
Netabuela, Antonio Ante



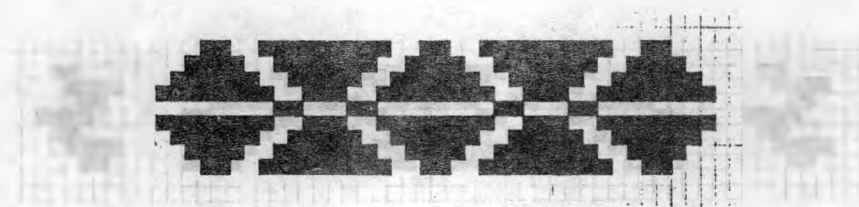
Topo Grande, Cotacachi



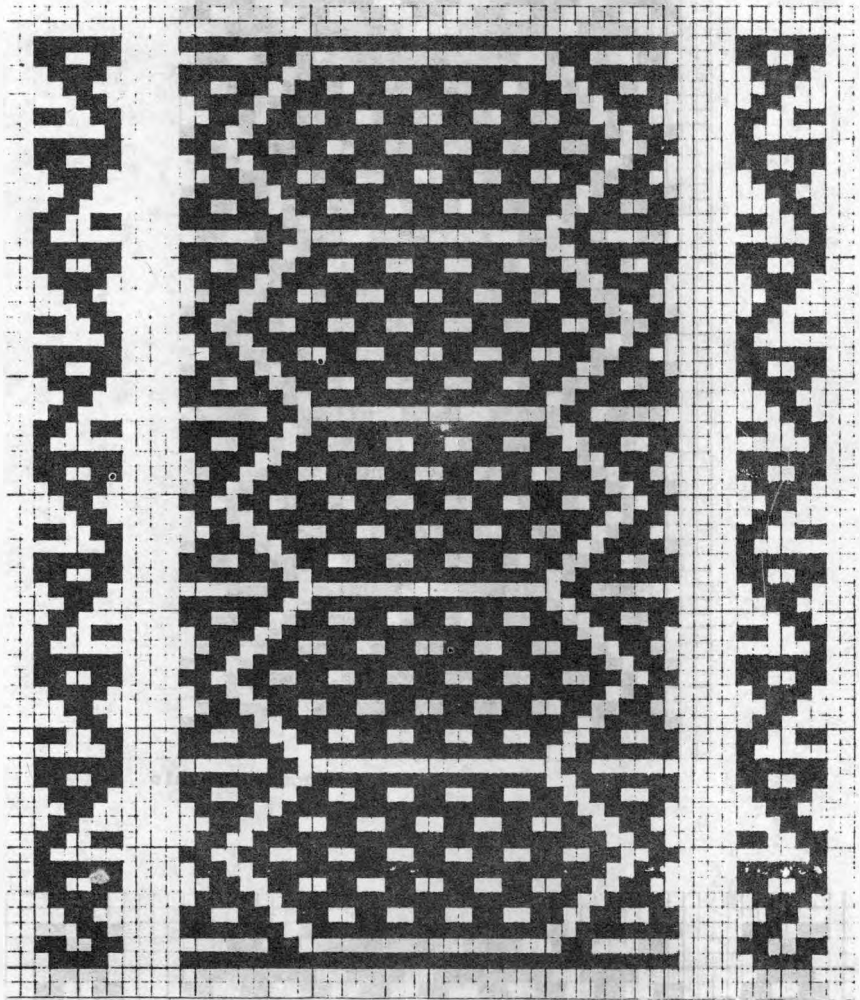
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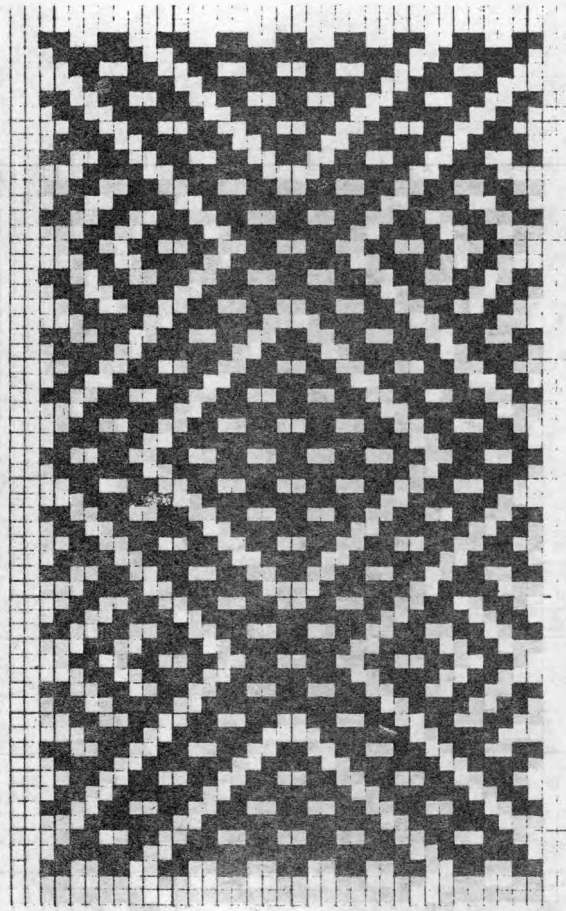
Paniquindra, Ibarra



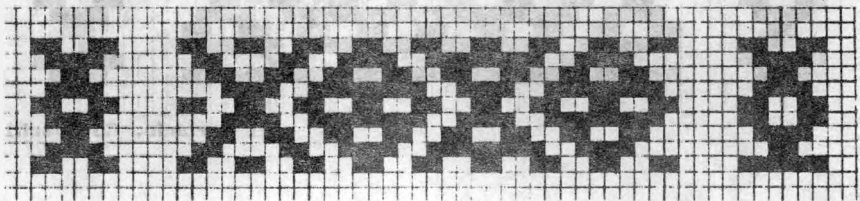
Puca Huaycu, Ibarra



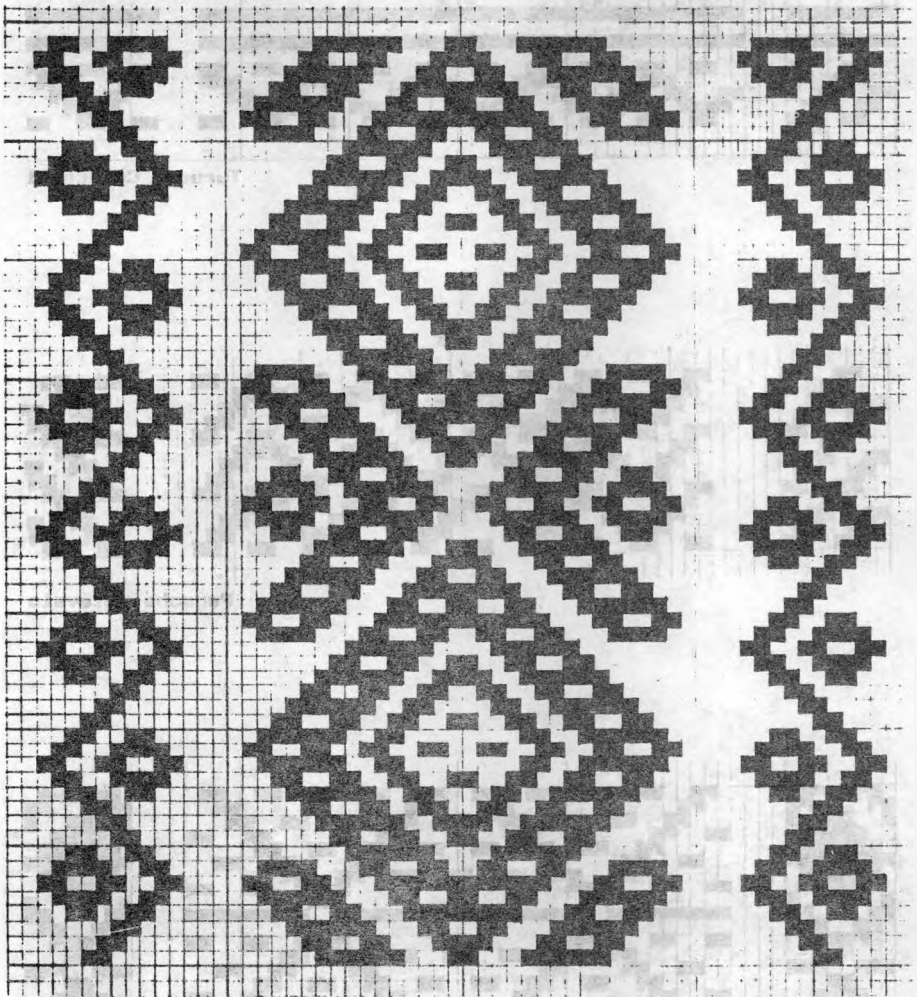
El Cercado, Cotacachi



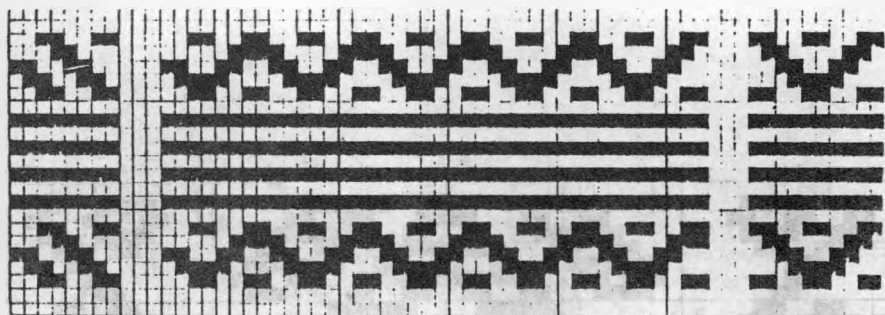
Pagucho, Otavalo



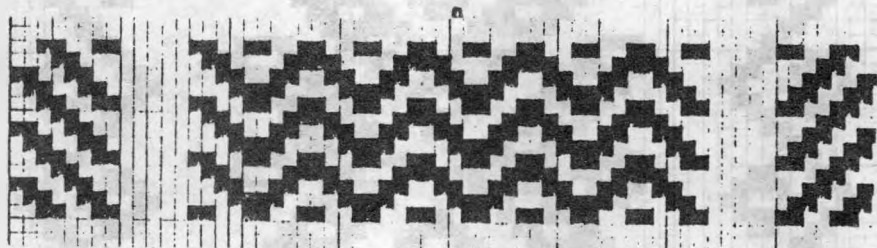
Topo Grande, Cotacachi



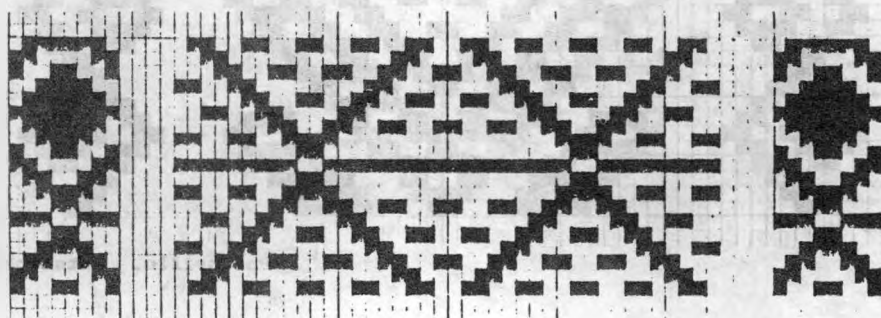
Potrillo, Cotacachi



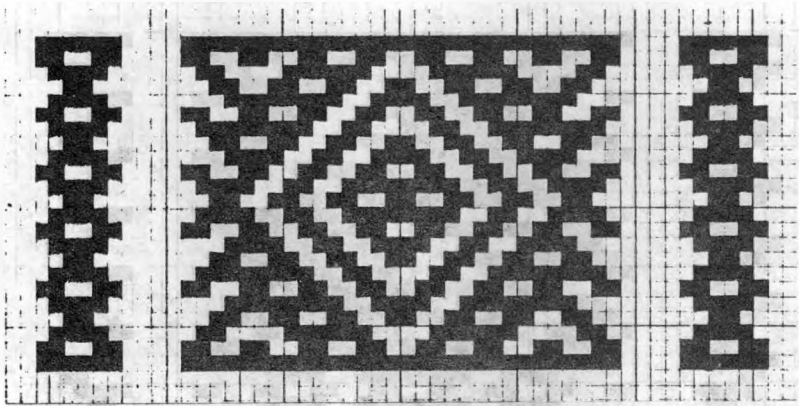
Turucu, Cotacachi



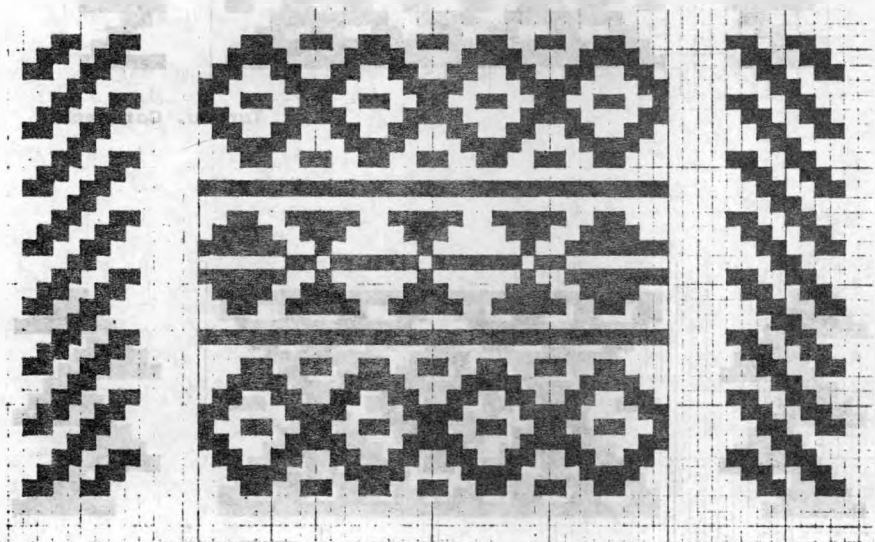
Pegucho, Otavalo



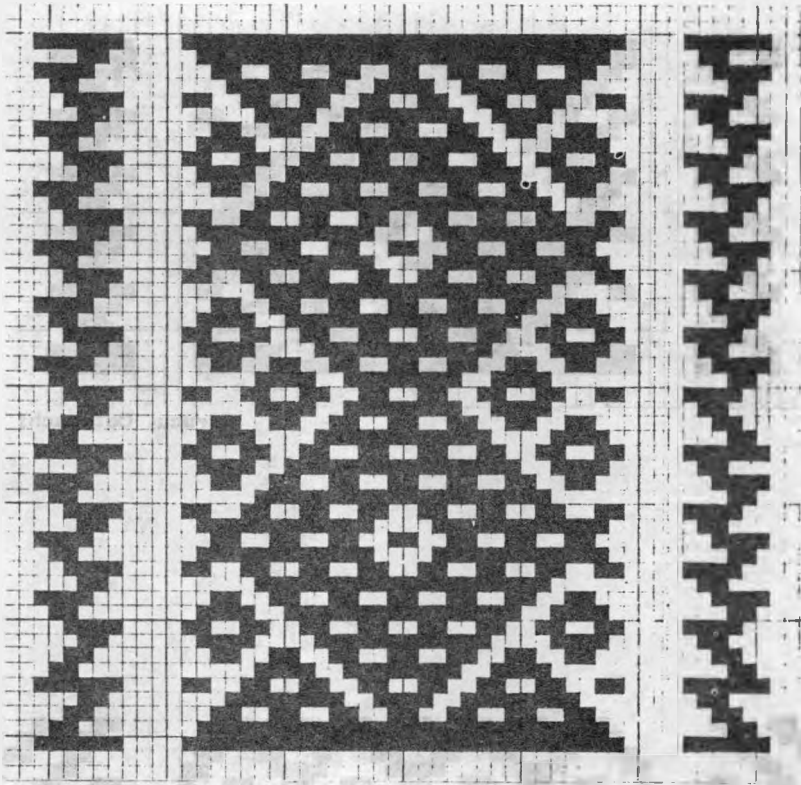
Pegucho, Otavalo



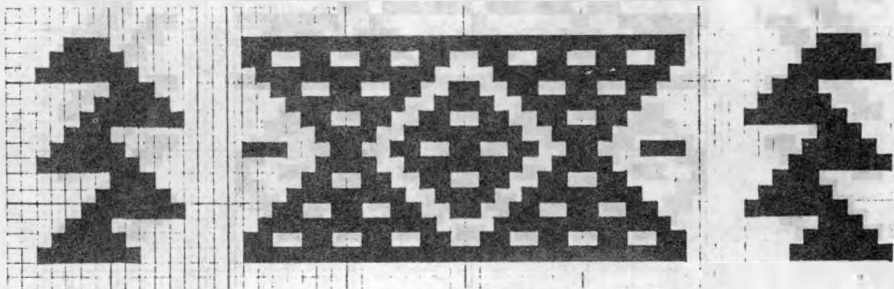
Turucu, Cotacachi



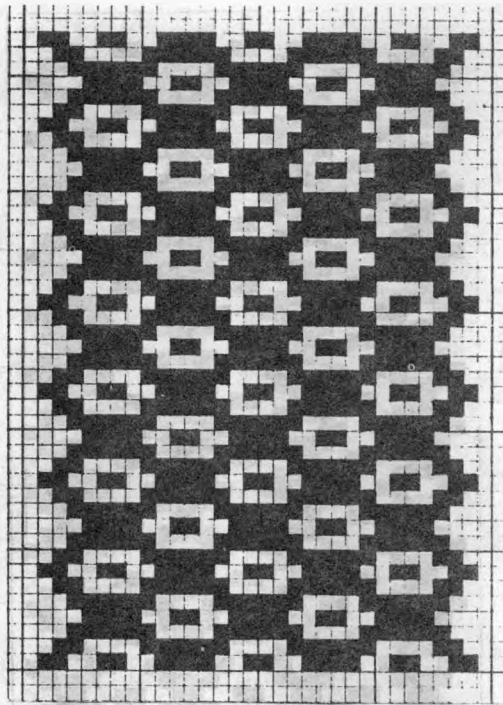
Topo Grande, Cotacachi



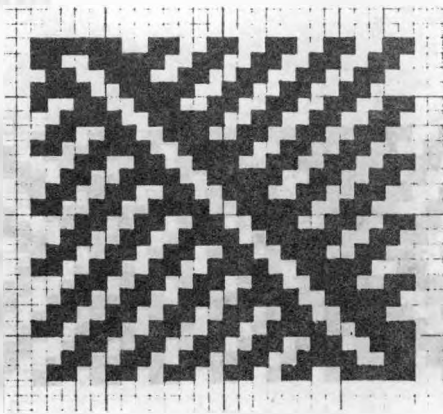
Turucu, Cotacachi



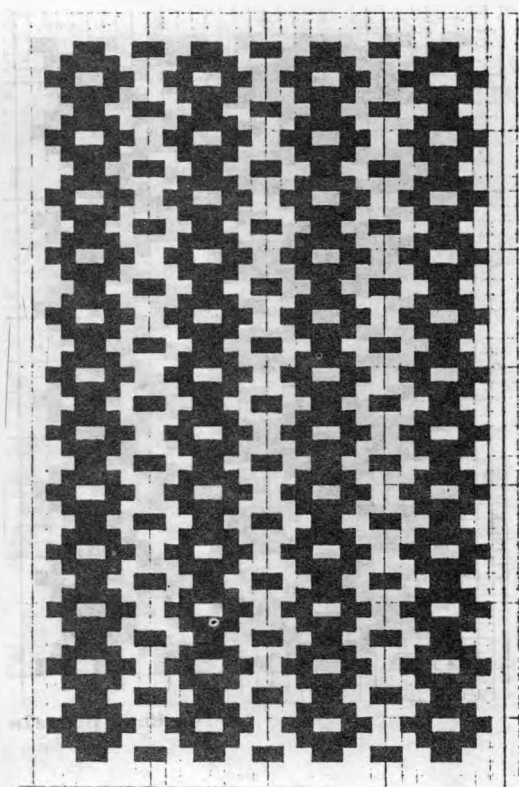
Potreriillo, Cotacachi



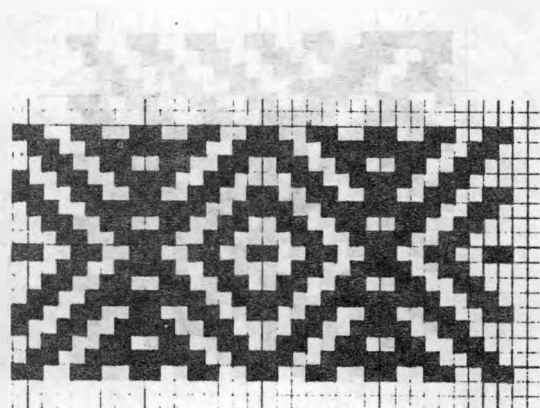
Arias Ucu, Otavalo



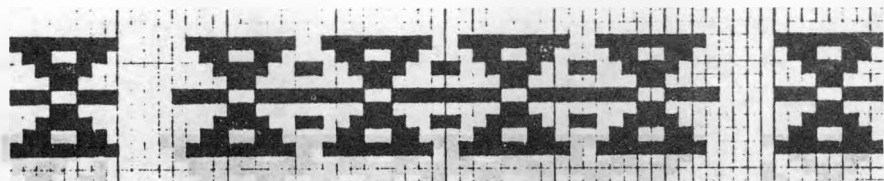
Imantag, Cotacachi



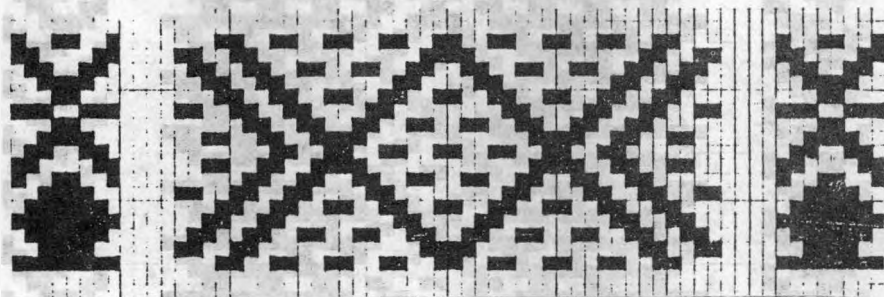
Otavelo



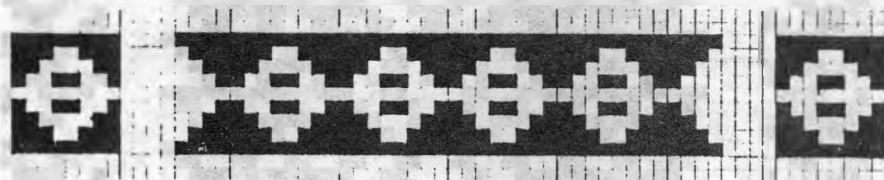
Aguelongo Chiquito, Antonio Ante



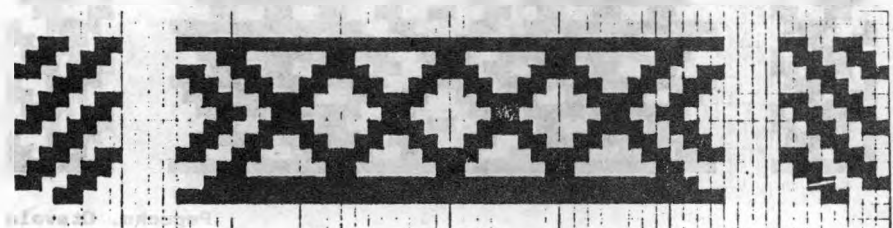
Peguche Otavalo



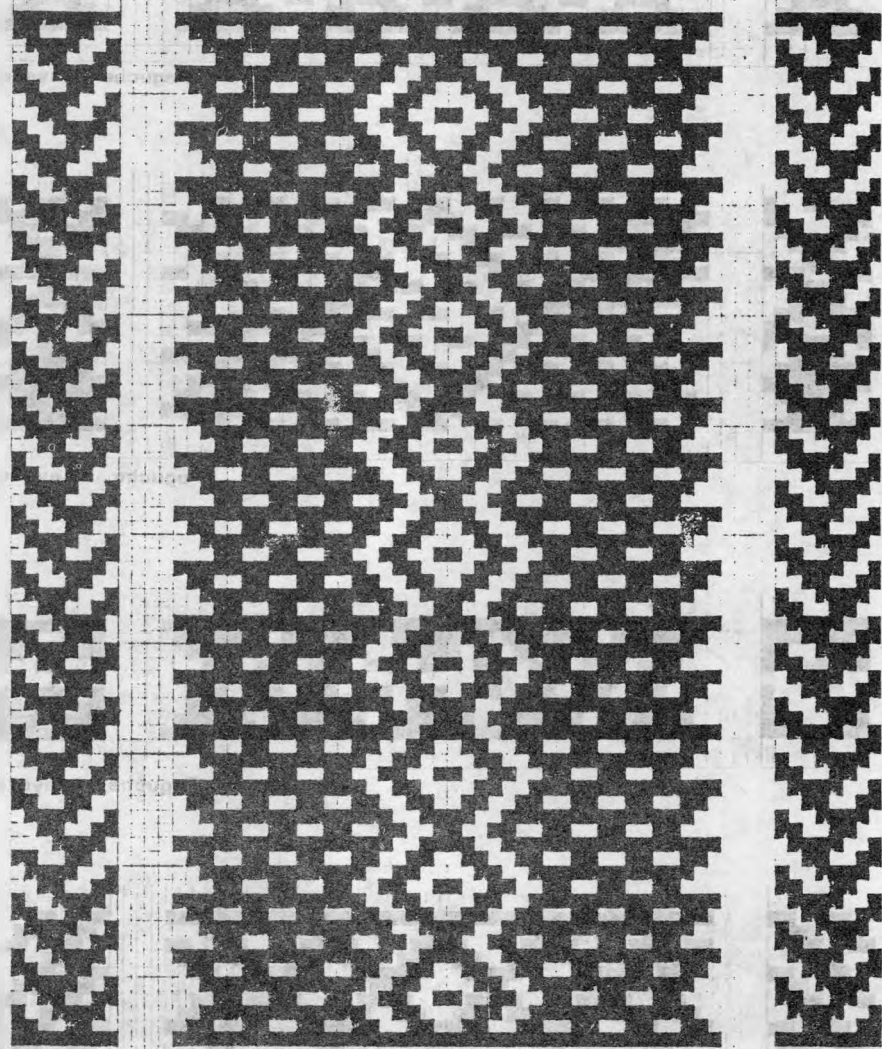
Peguche, Otavalo



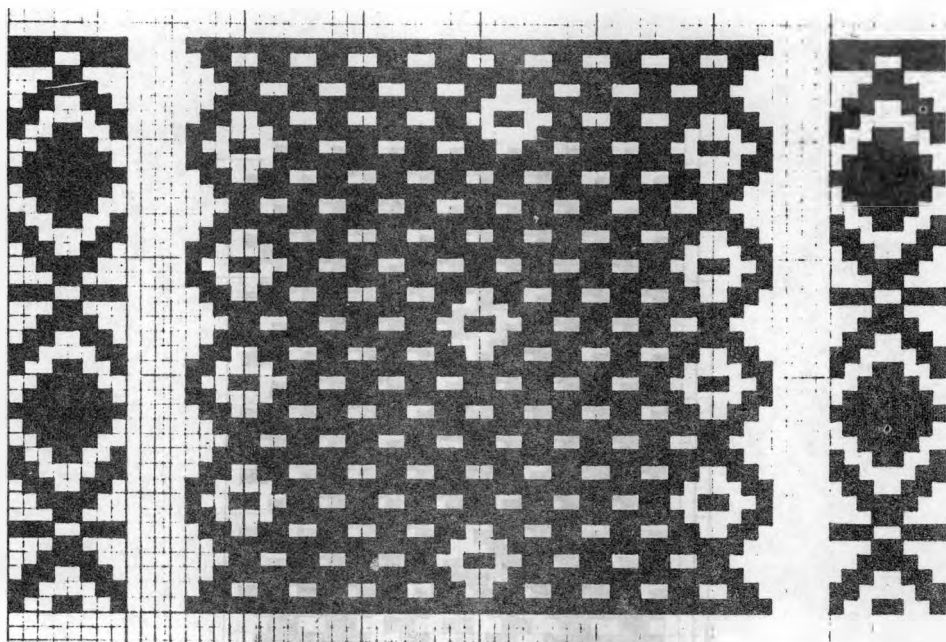
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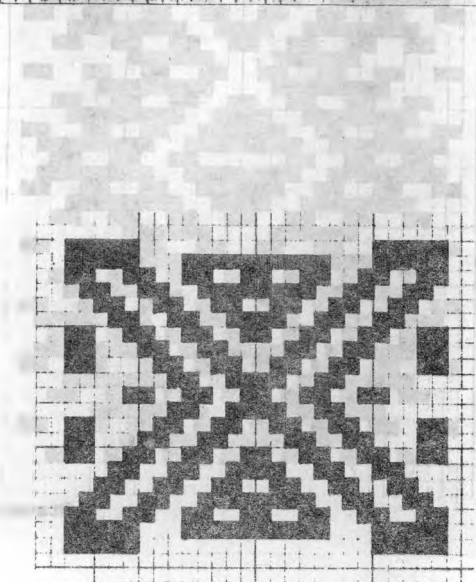
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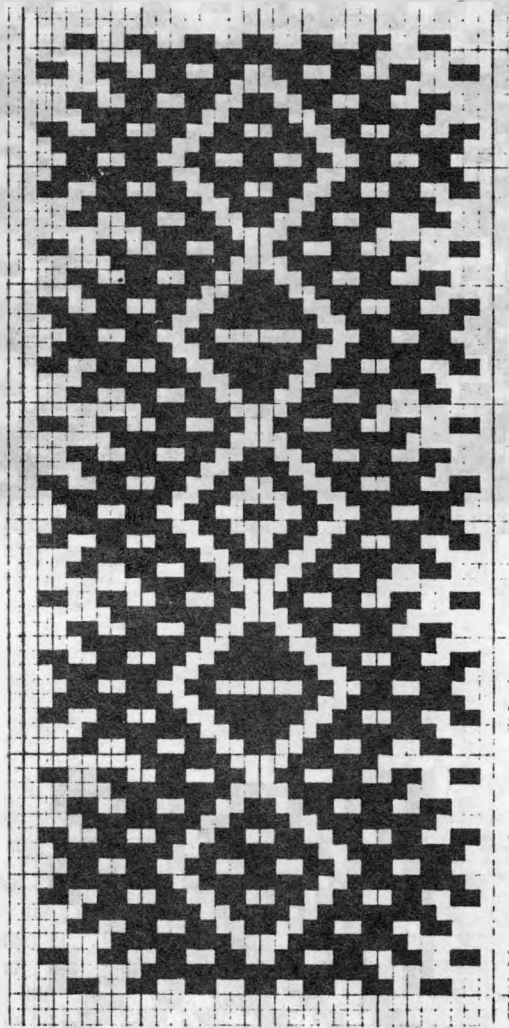
Pegucho, Otavelo



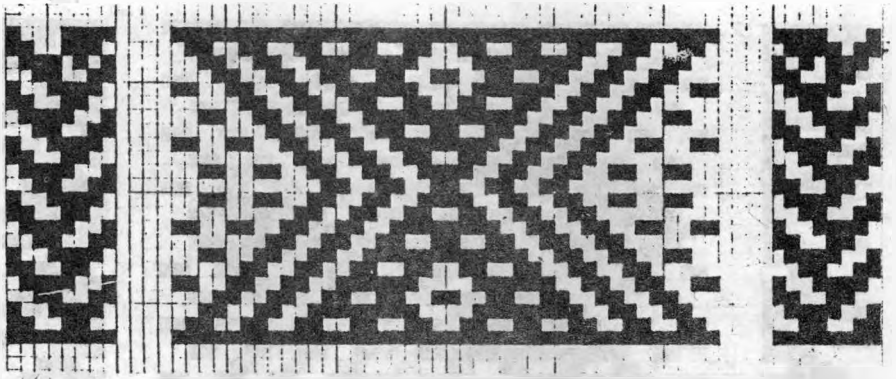
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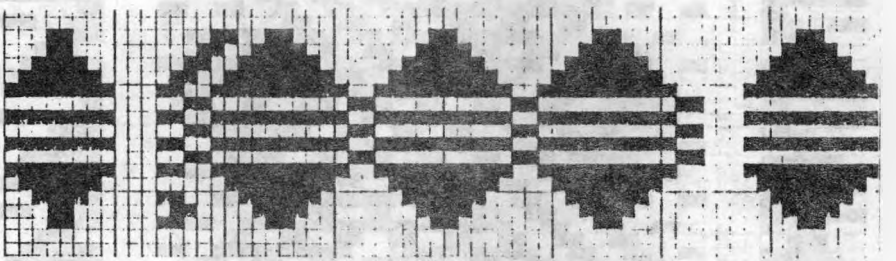
Inentag, Cotacachi



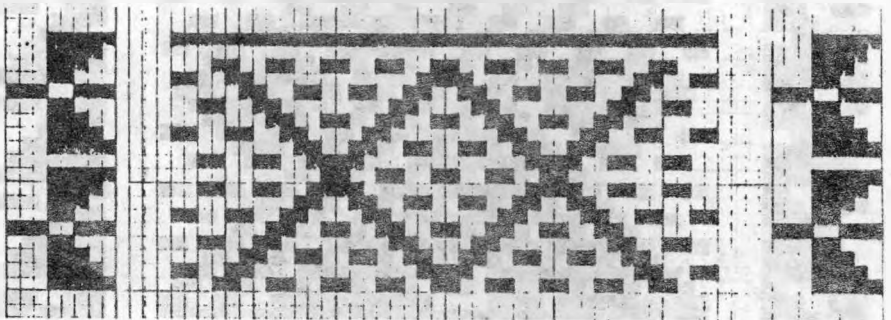
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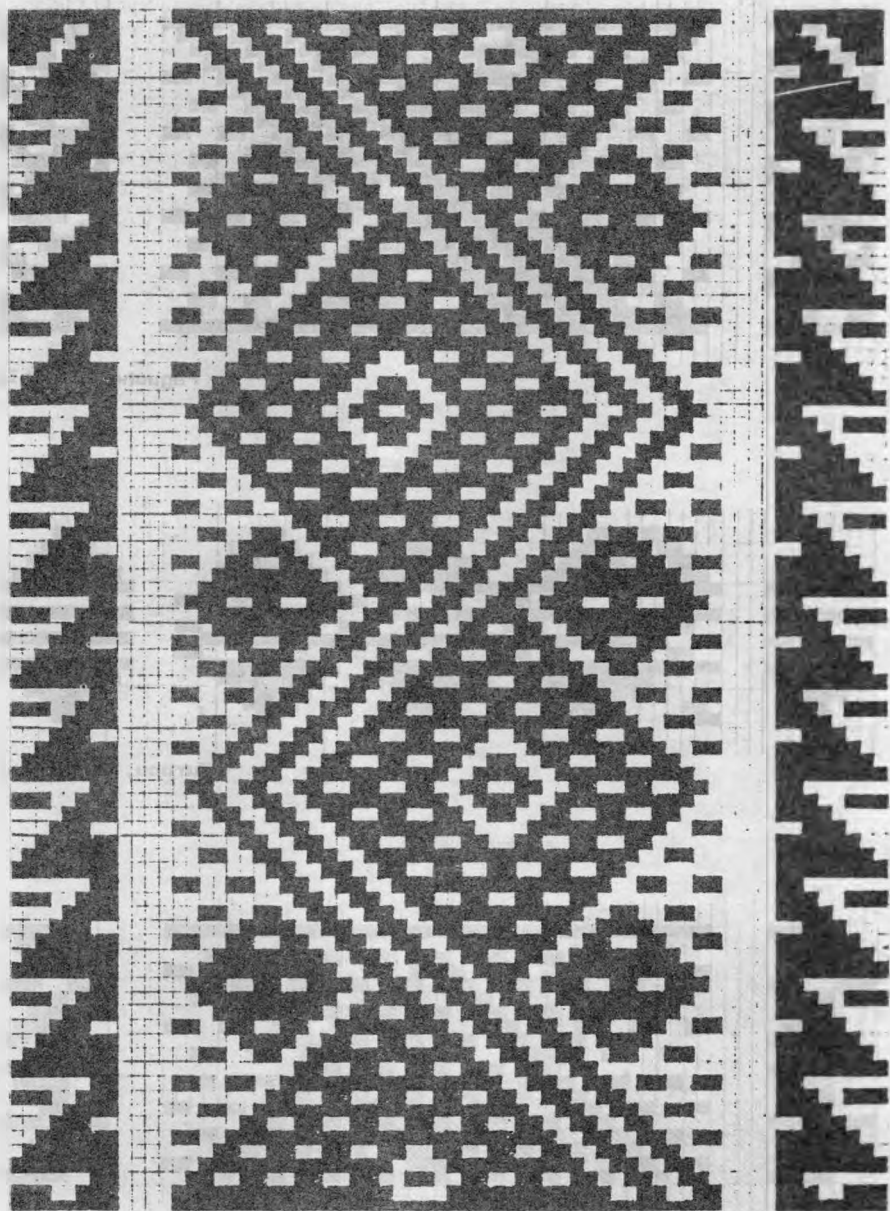
Peguche, Otavalo



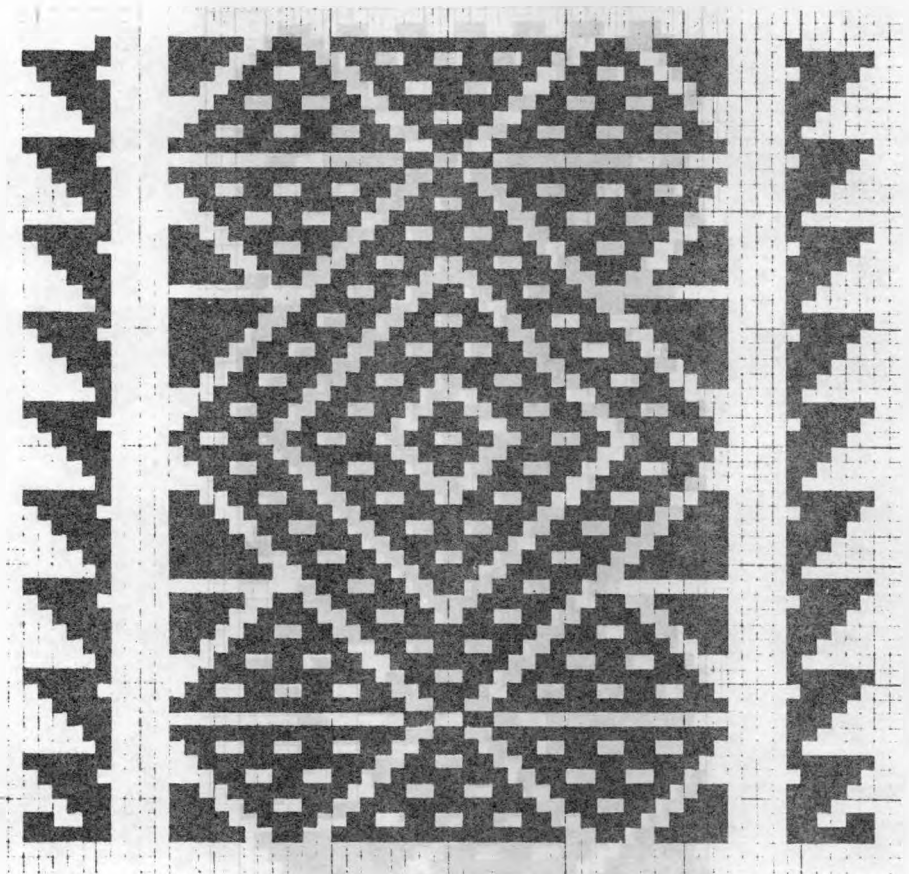
Turucu, Cotacachi



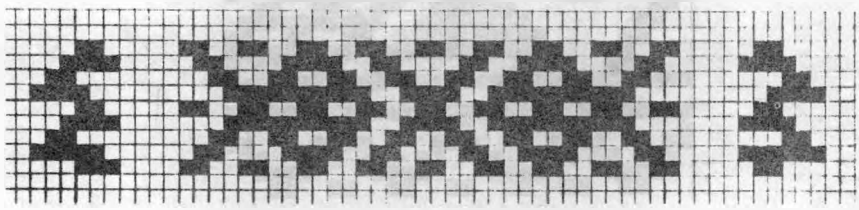
Peguche, Otavalo



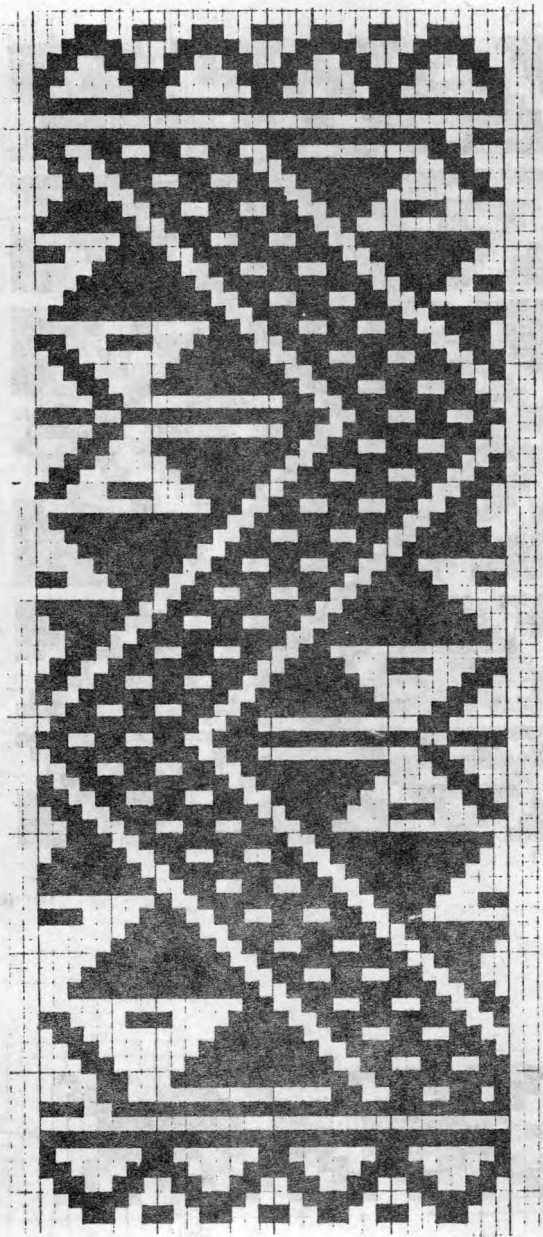
Peguche Otevale.



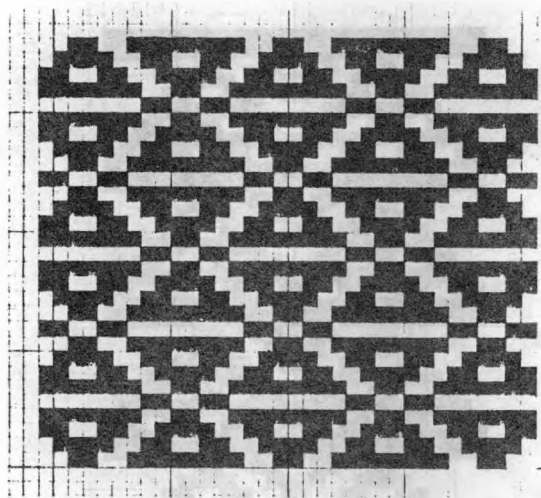
Turucu, Cotacachi



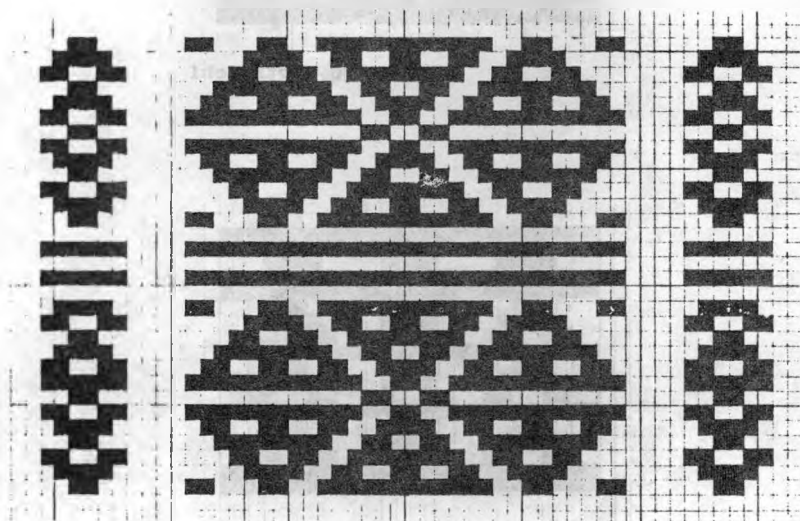
Topo Grande, Cotacachi



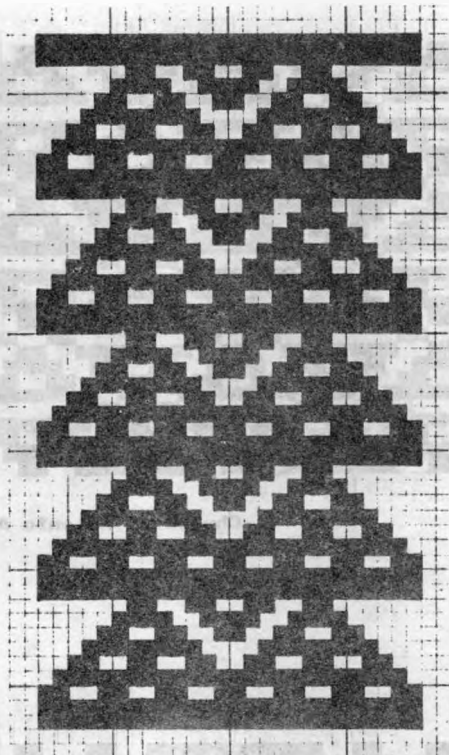
La Calera, Cotacachi



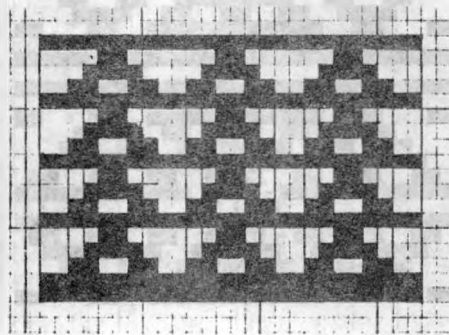
Chaltura, Antonio Ante



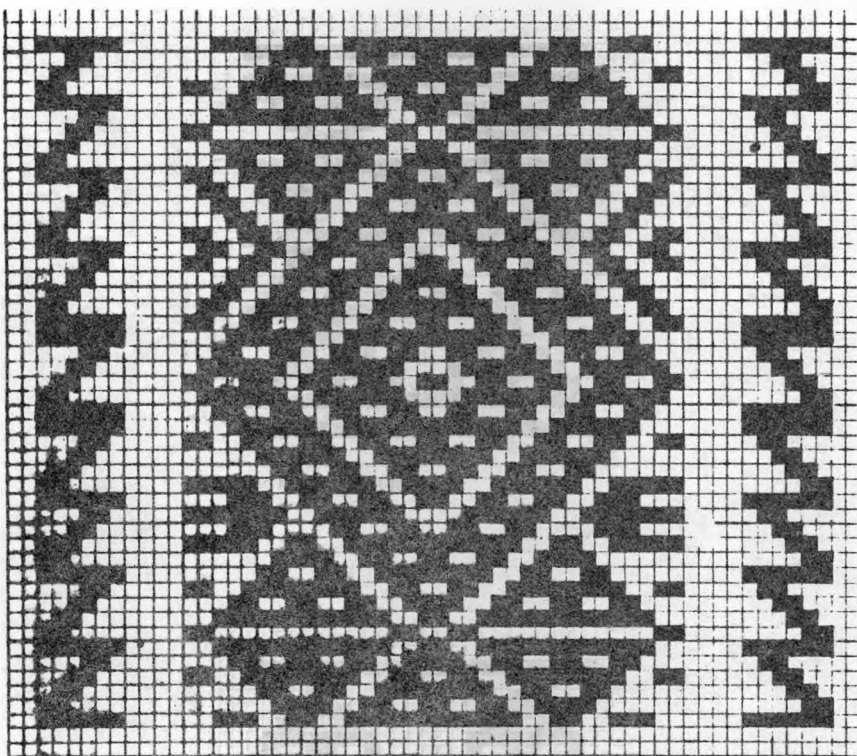
Turucu, Cotacachi



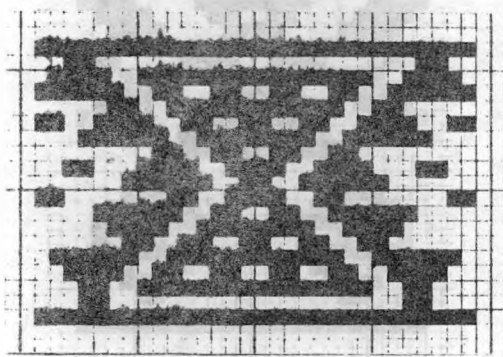
Imentag, Cotacachi



Pegucho, Otavalo

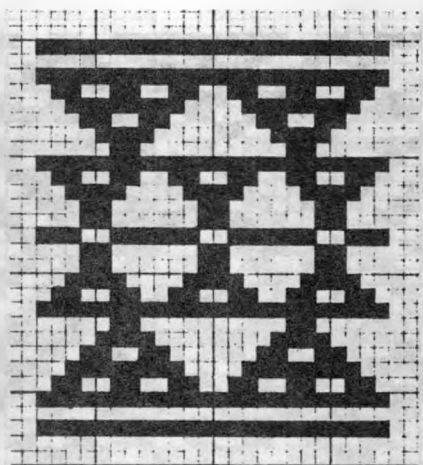


Topo Grande, Cotacachi

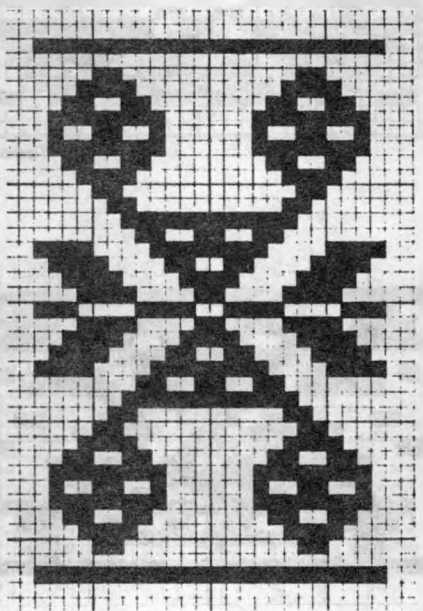


Pantunilobal, Ibarra

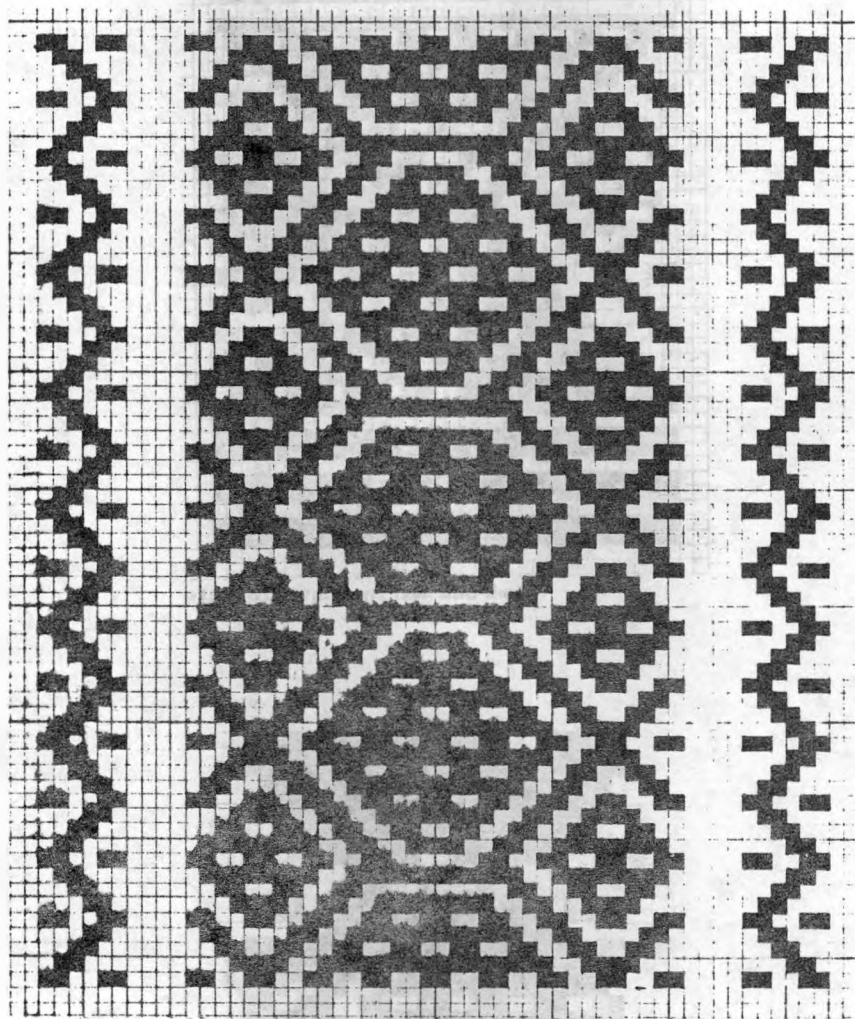
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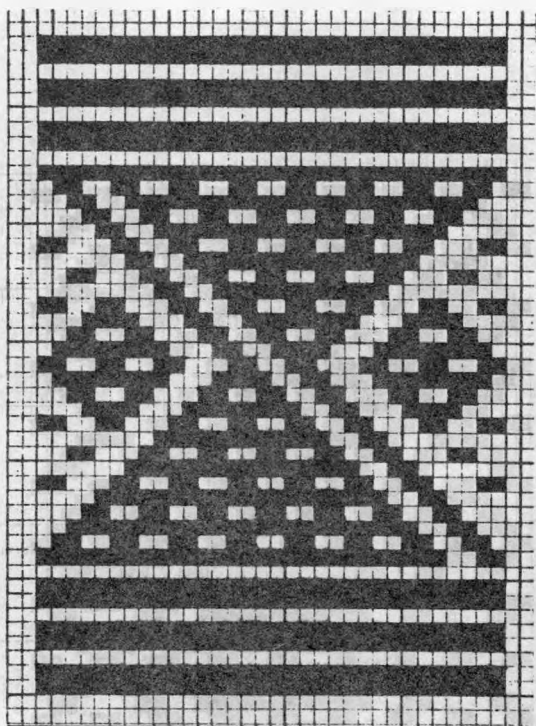
Peniquindra, Ibarra



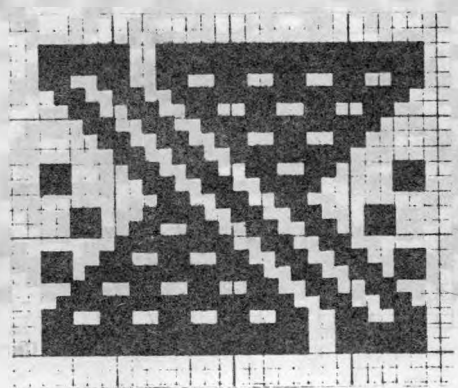
Peniquindra, Ibarra



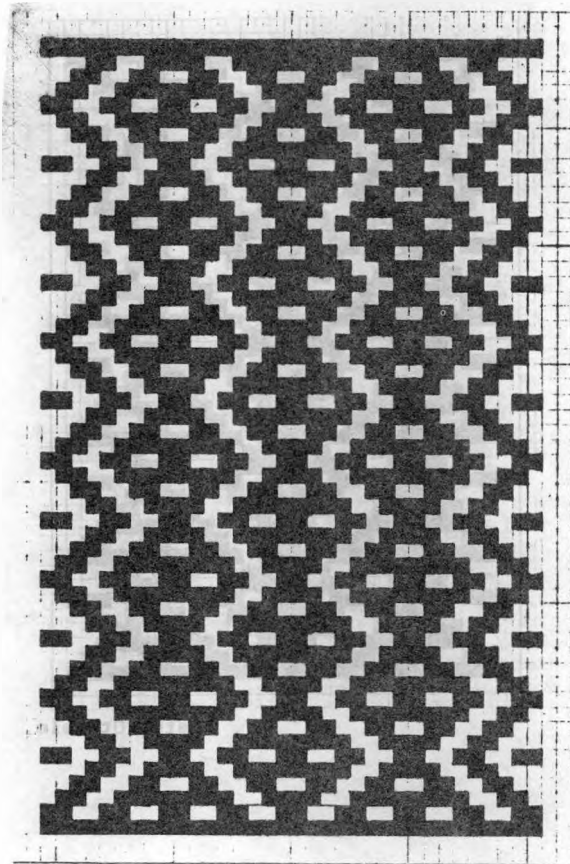
El Cercado, Cotacachi



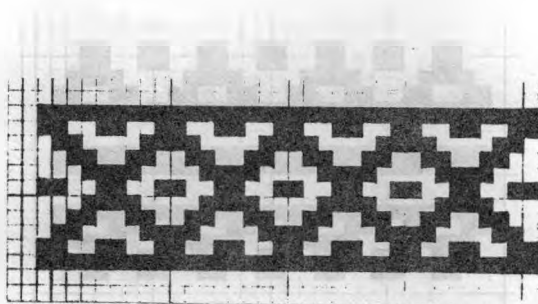
Andrade Marín, Antonio Ante



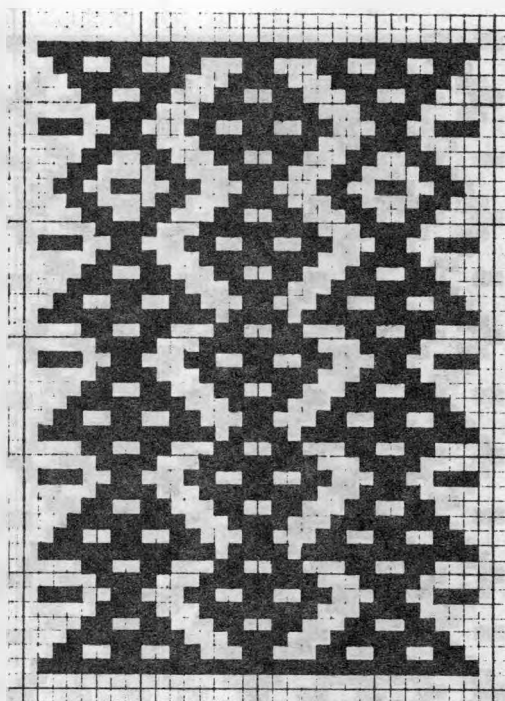
Imentag, Cotacachi



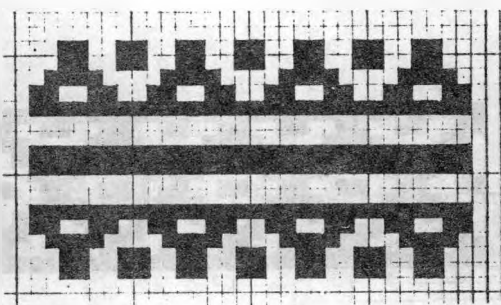
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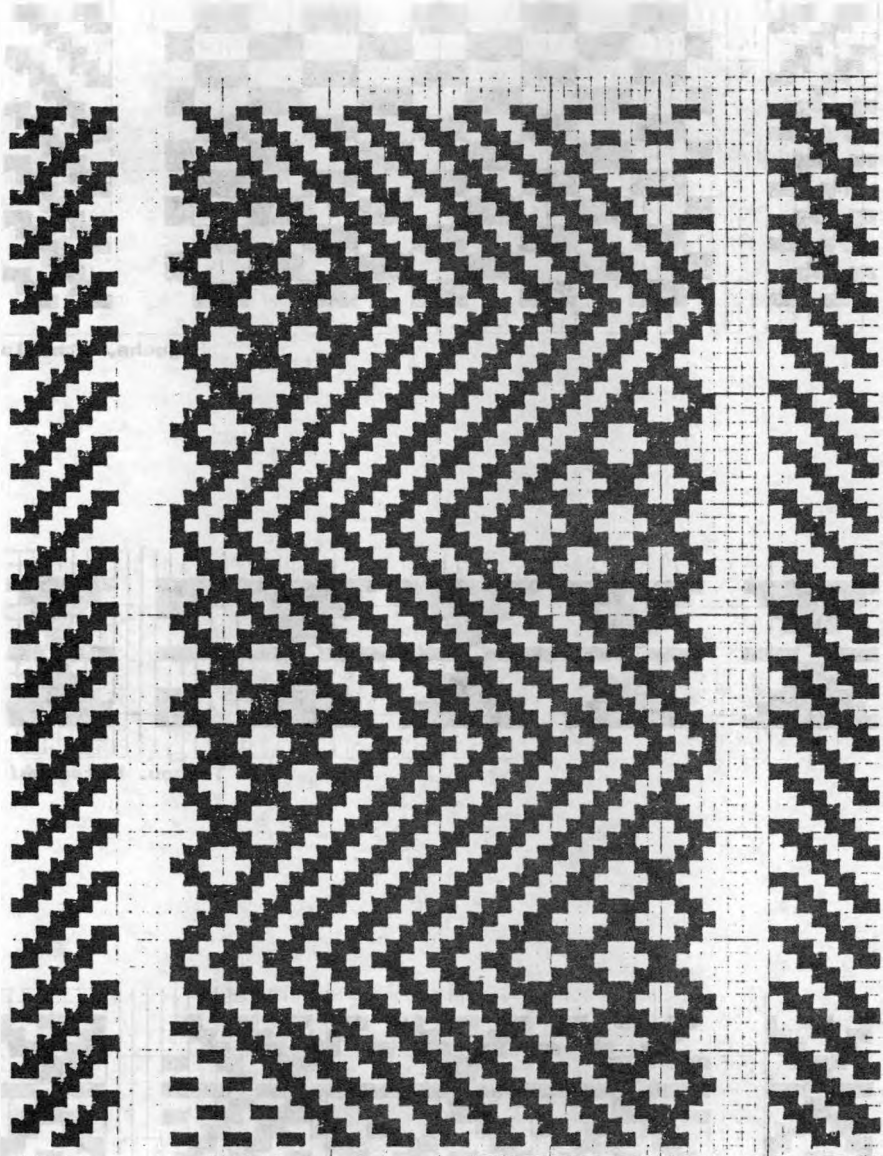
Pegucho, Otavalo



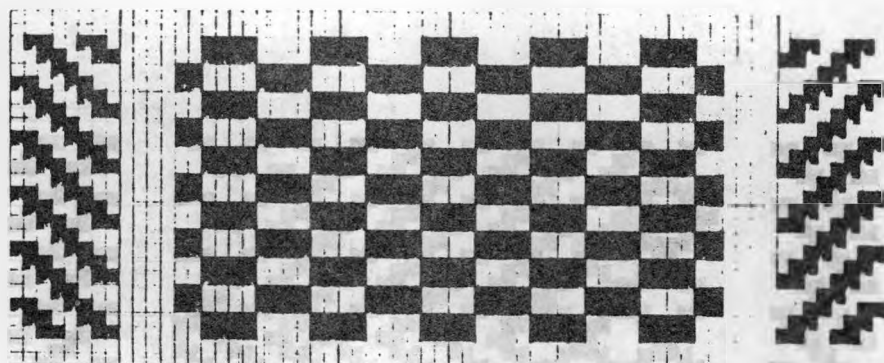
Agato, Otavalo



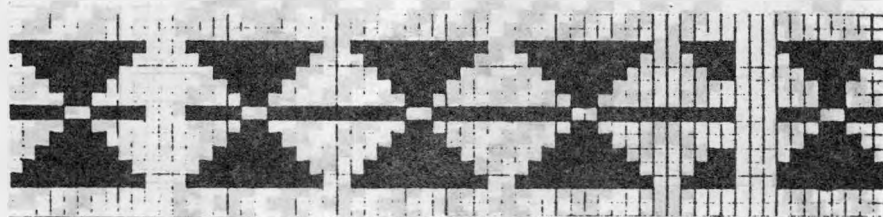
La Calera, Cotacachi



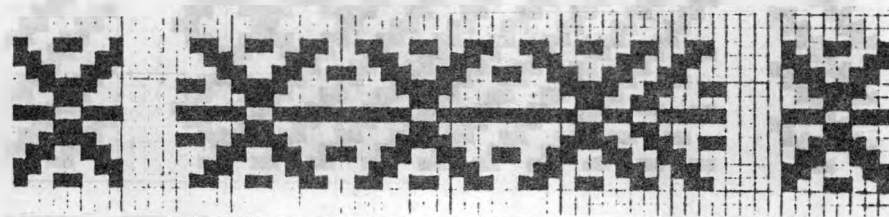
Peguche, Otevelo



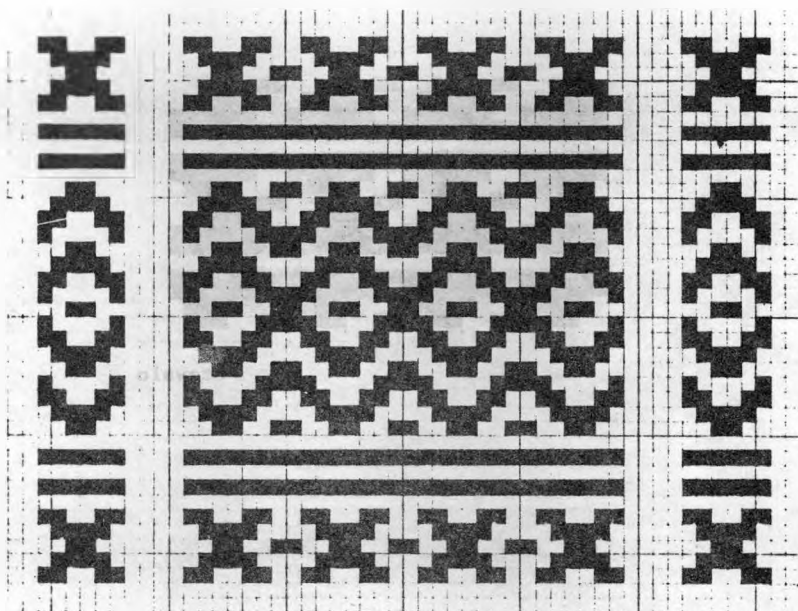
Peguche, Otavalo



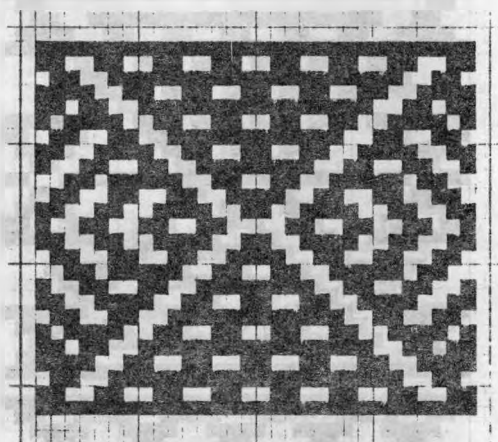
Turucu, Cotacachi



Peguche, Otavalo

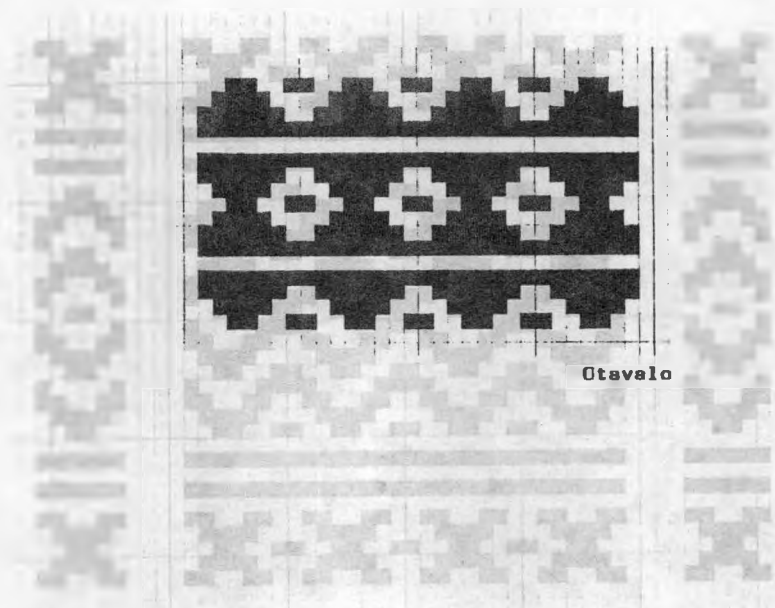


Turucu, Cotacachi

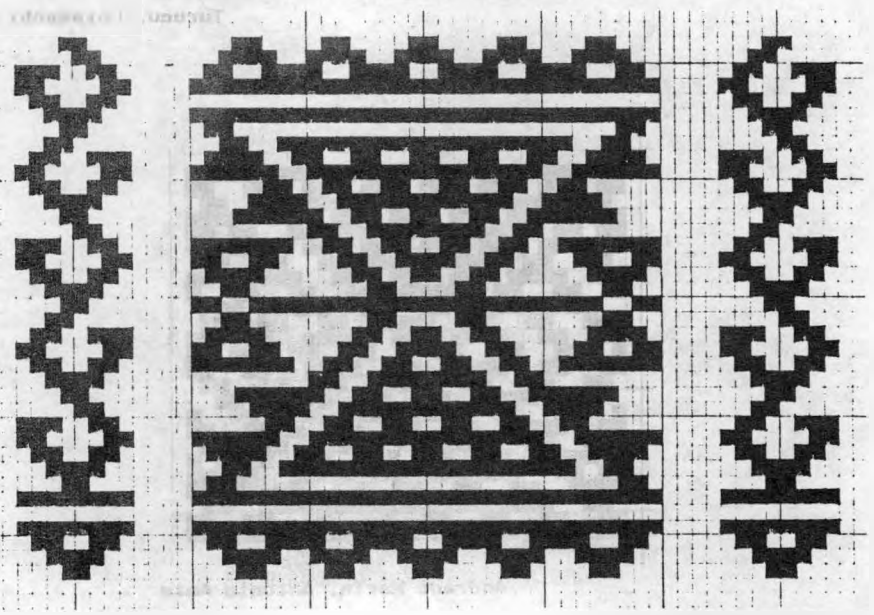


Andrade Marín, Antonio Ante

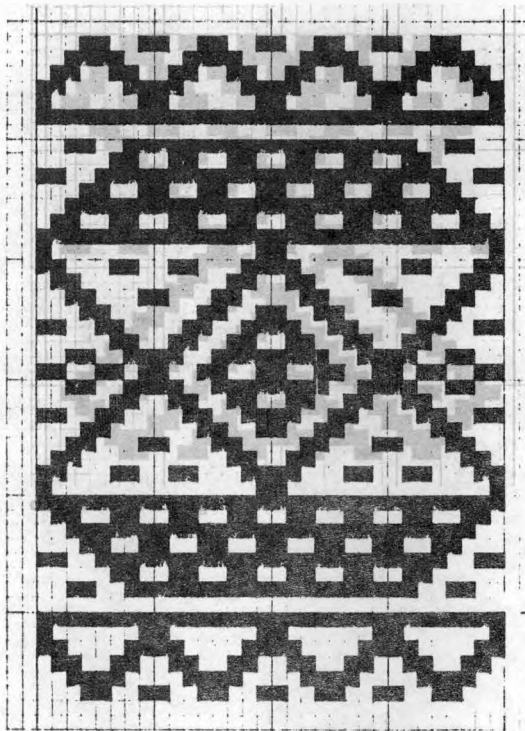
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Otavalo



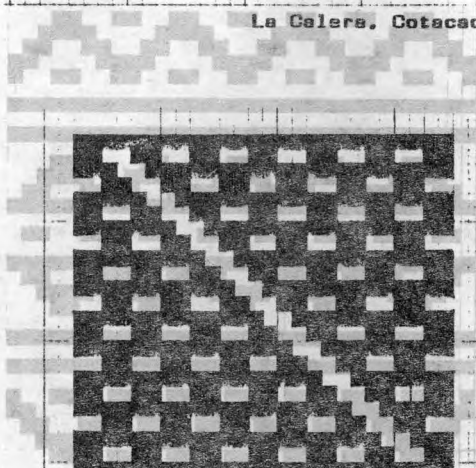
Topo Grande, Cotacachi



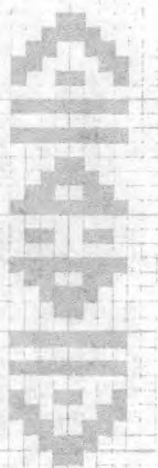
La Colera, Cotacachi

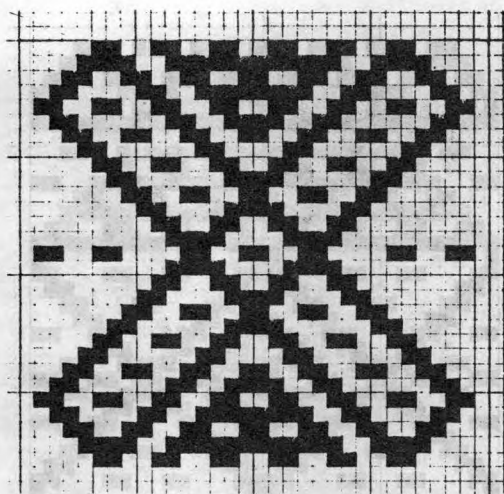


Tubo Grande, Cotacachi

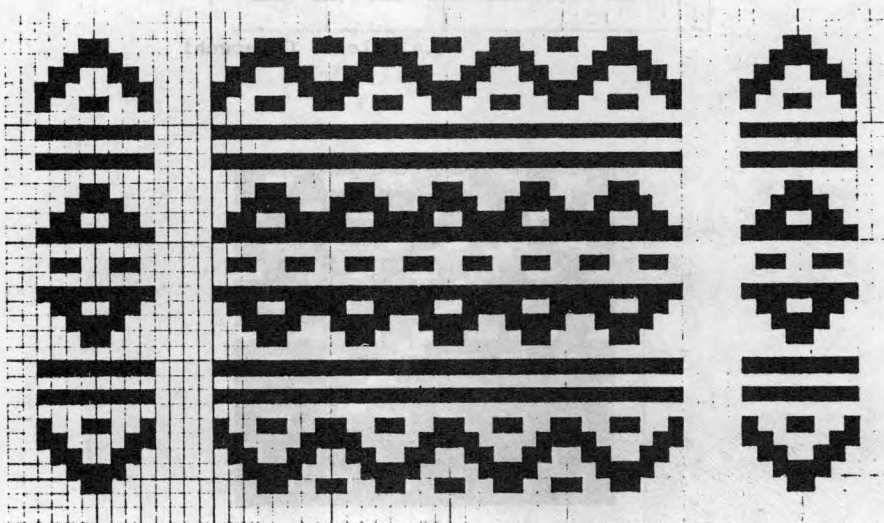


Peguche, Otavalo

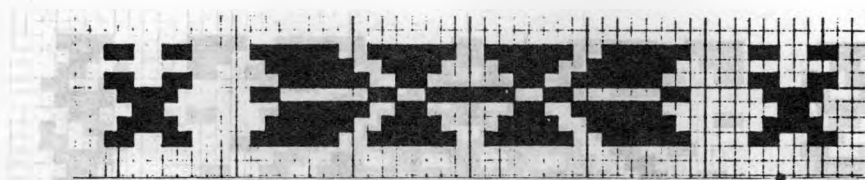




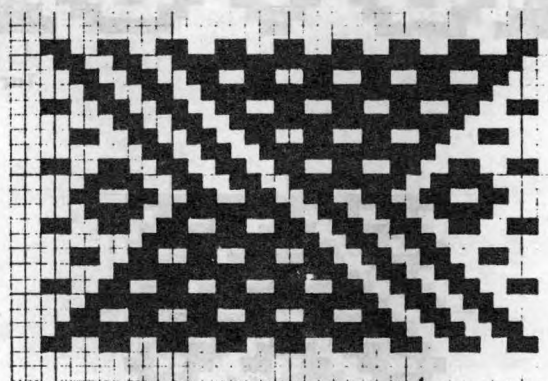
Peguche, Otavalo



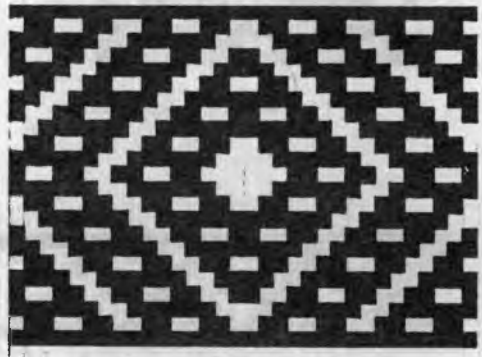
Topo Grande, Cotacachi



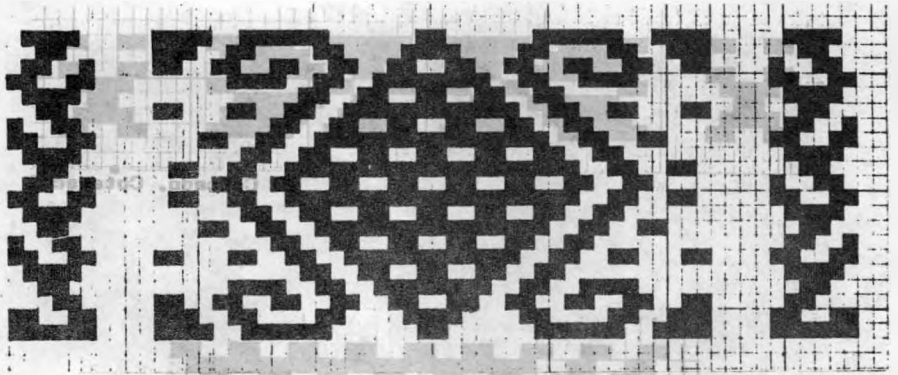
El Cercado, Cotsacachi



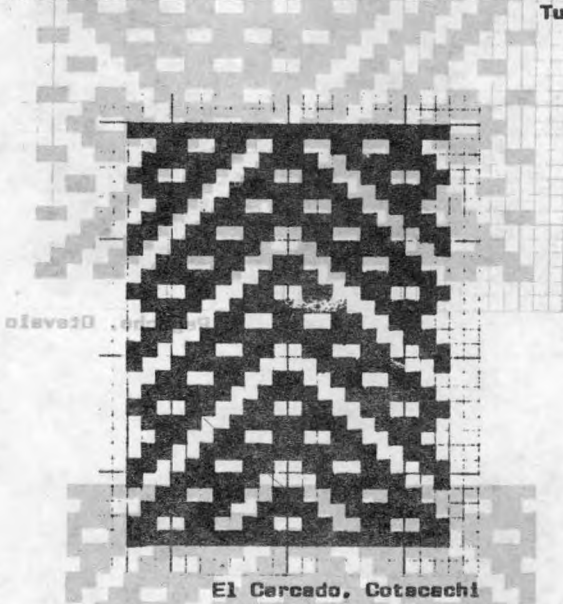
Peguiche, Otavalo



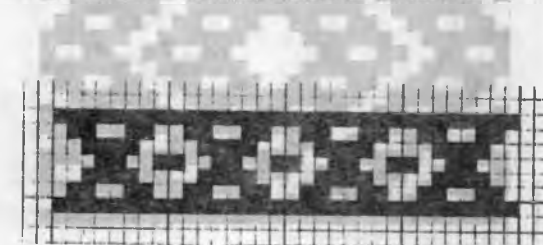
Andrade Marín, Antonio Ante



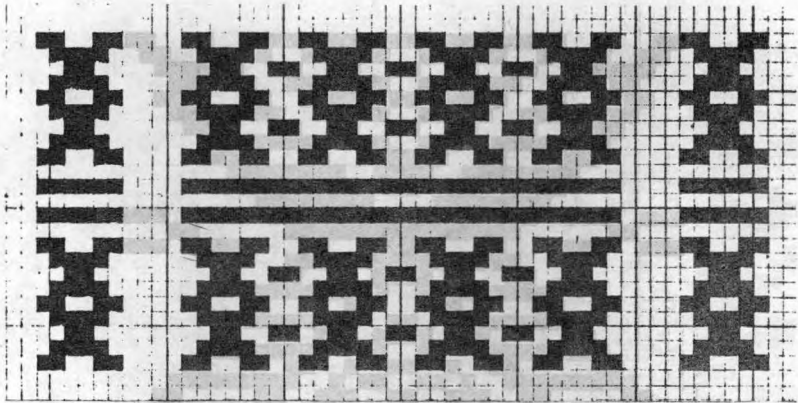
Turucu, Cotacachi



El Cercado, Cotacachi

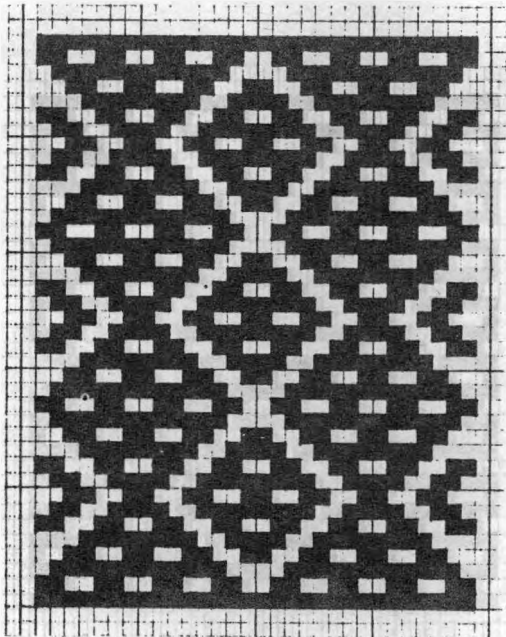


Andrés Merín, Antonio Ante

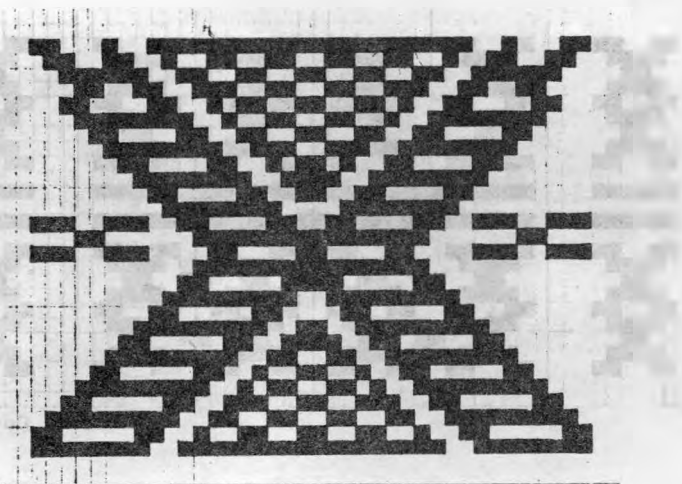


Turucu, Cotacachi

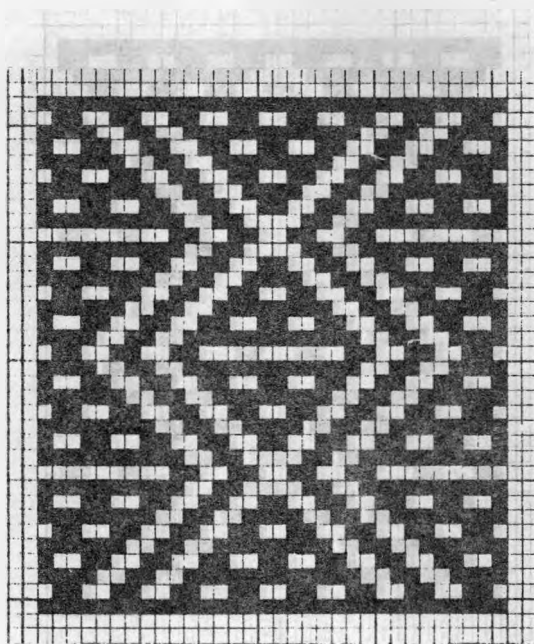
Pucea huaycu, Ibarra



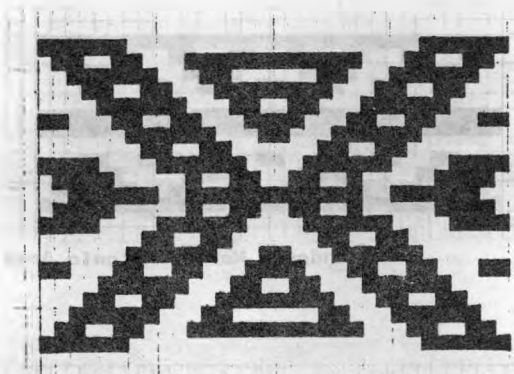
Arias Ucu, Otavalo



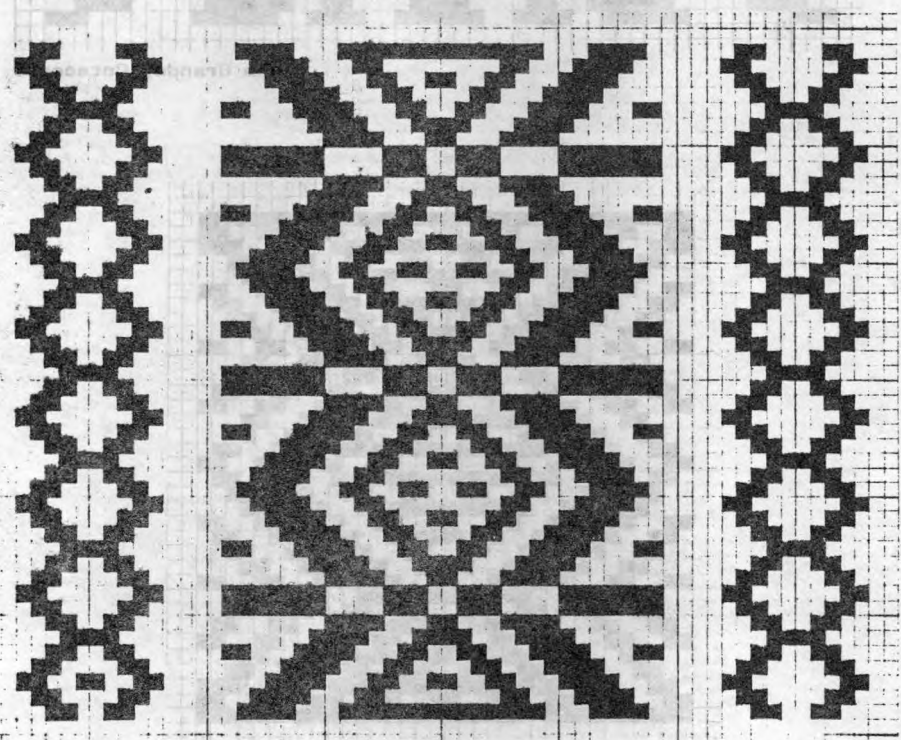
Puca Huaycu, Ibarra



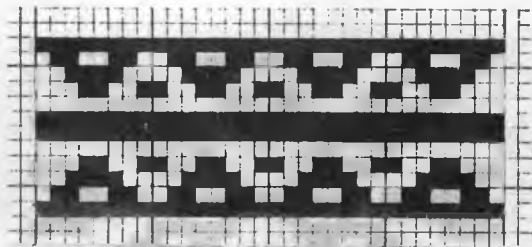
Andrade Marín, Antonio Ante



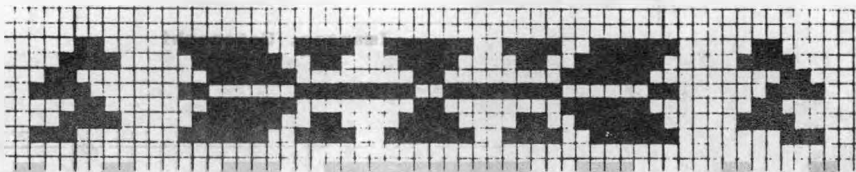
Imentag, Cotacachi



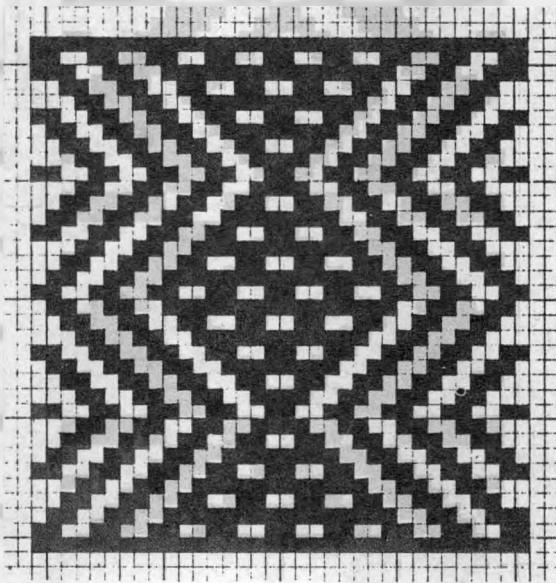
Potreriillo, Cotacachi



Andrade Marín, Antonio Ante



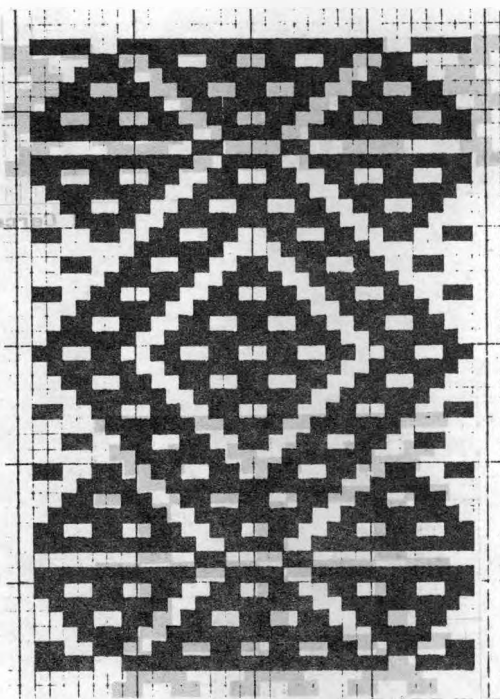
Topo Grande, Cotacachi



Natabuela, Antonio Ante

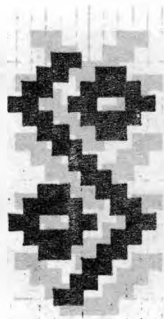


Potreriillo, Cotacachi

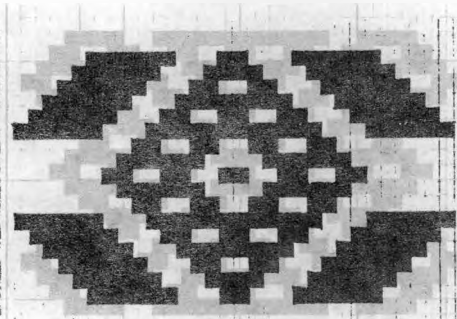


Andrade Marín, Antonio Ante

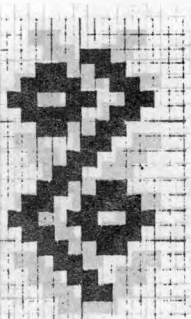
Potreriillo, Cotacachi

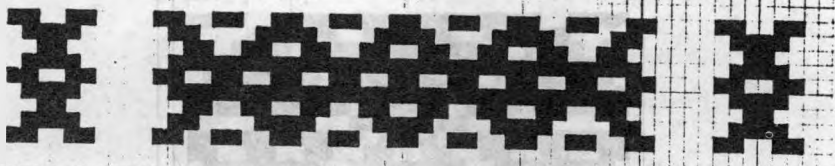


Potreriillo, Cotacachi

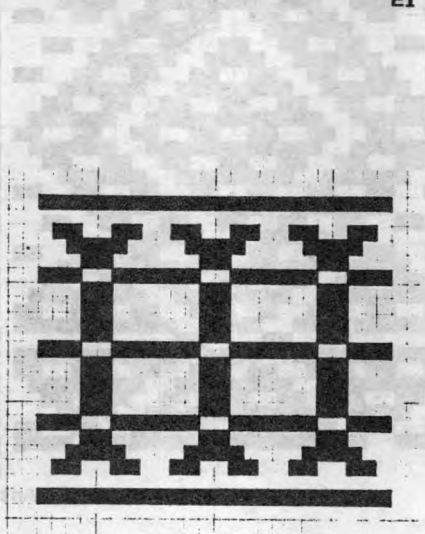


Potreriillo, Cotacachi

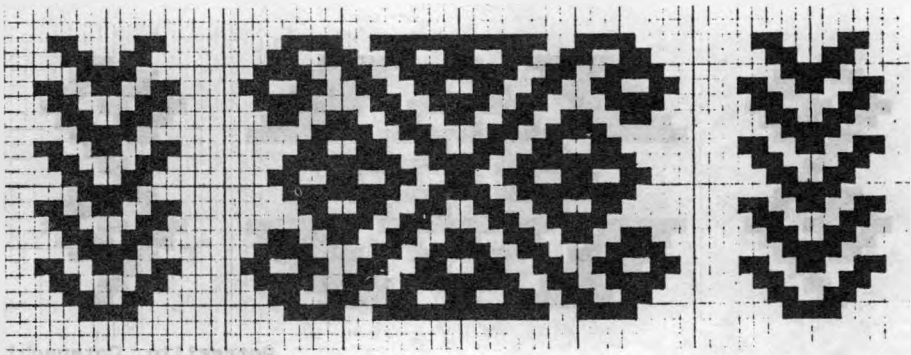




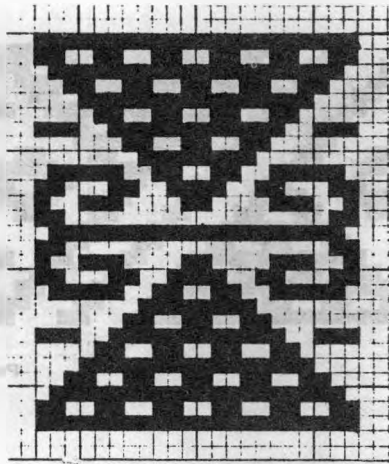
El Cercado, Cotacachi



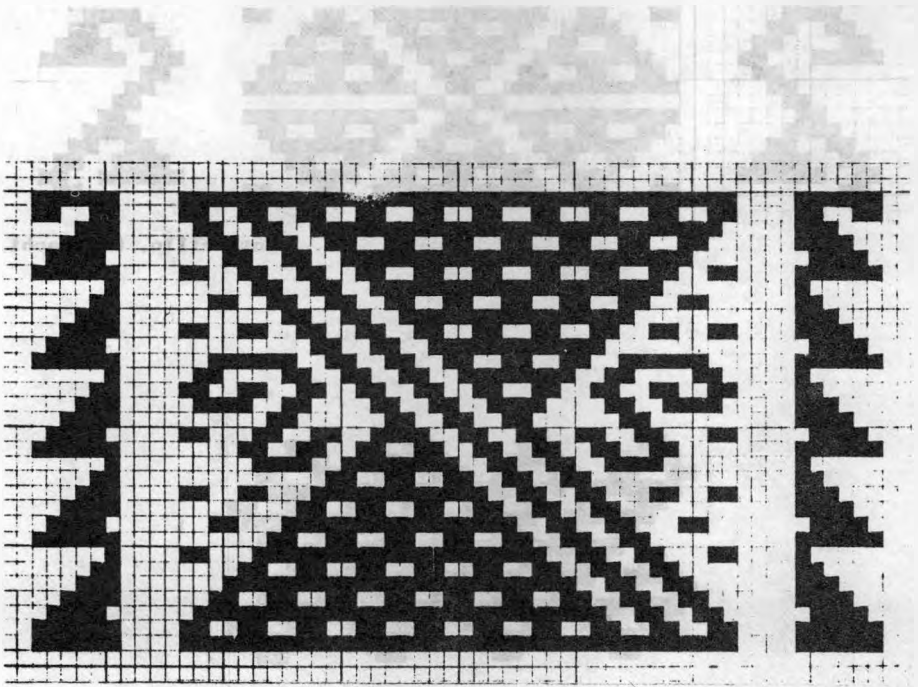
Paniquindra, Ibarra



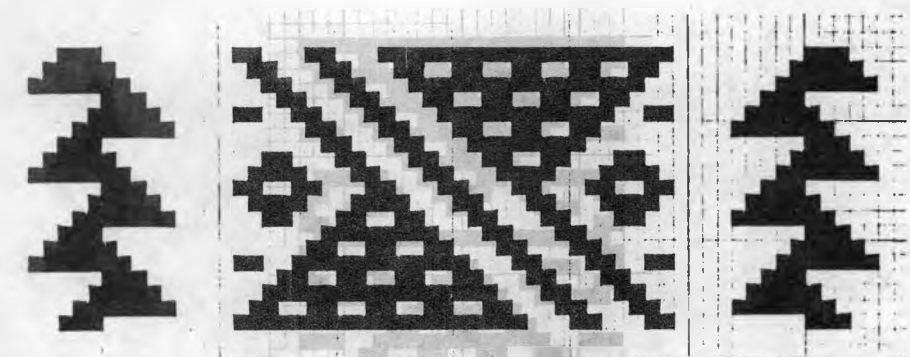
Potrерillo, Cotacachi



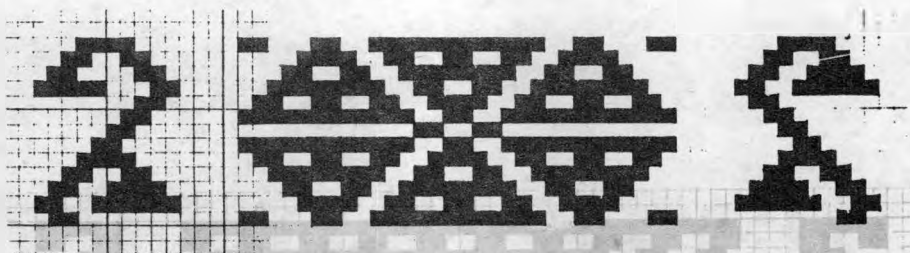
Los Ovalos, Antonio Ante



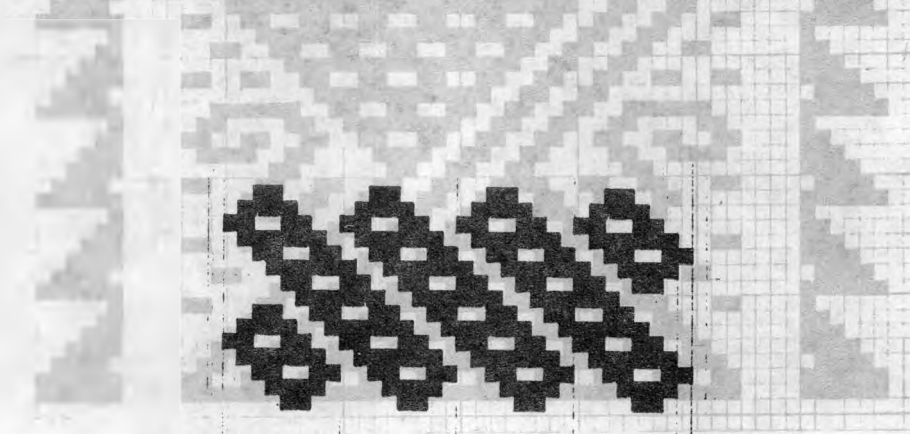
Turucu, Cotacachi



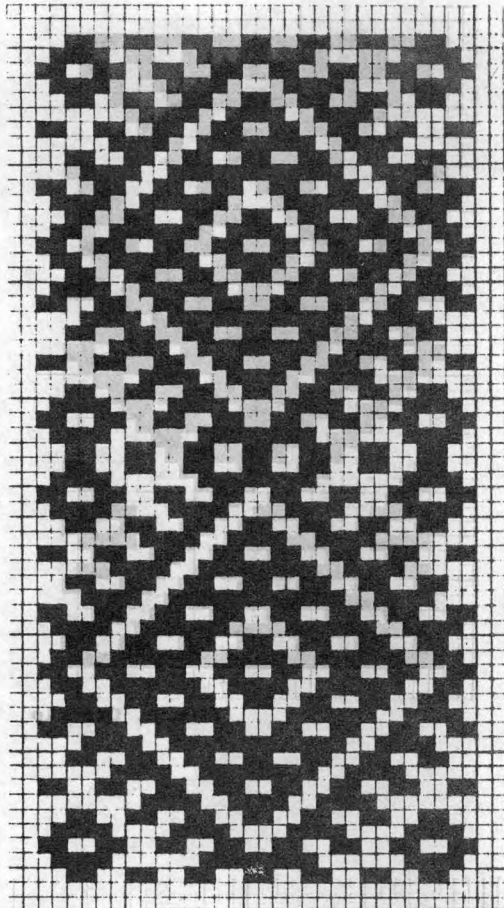
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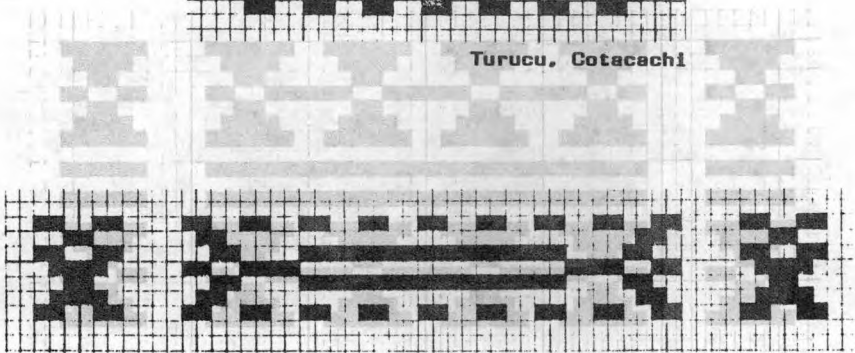
Potrerillo, Cotacachi



Imantag, Cotacachi

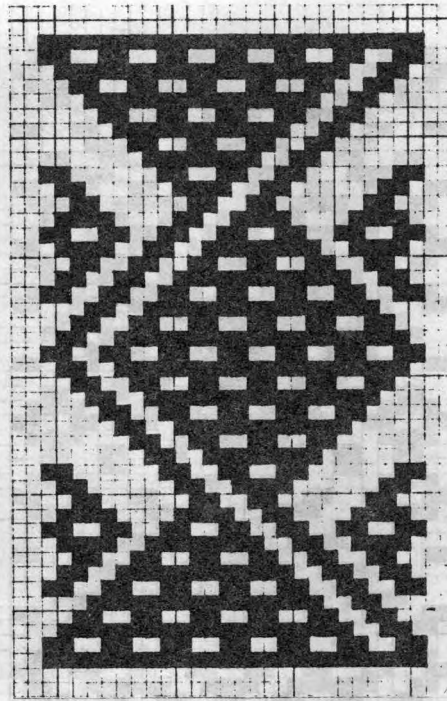


Turucu, Cotacachi

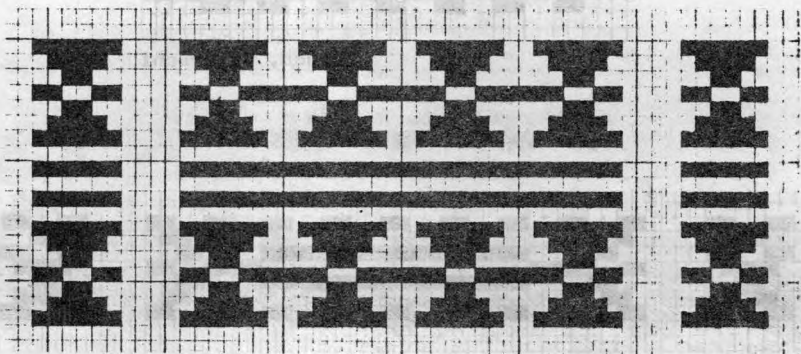


Topo Grande, Cotacachi

Turucu, Cotacachi

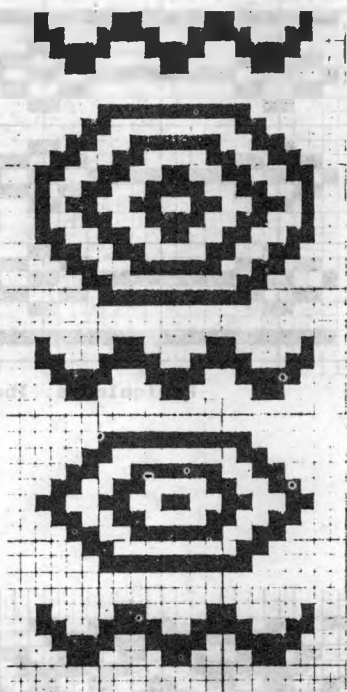


Ilumán, Otavalo

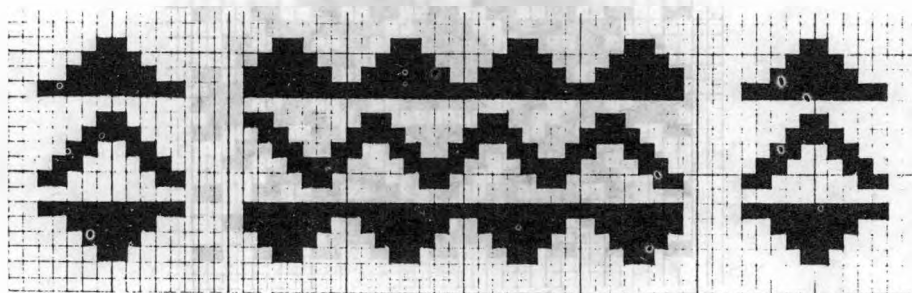


Topo Orando, Cotacachi

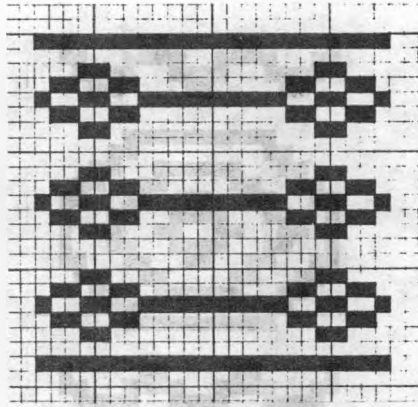
Turuco, Cotacachi



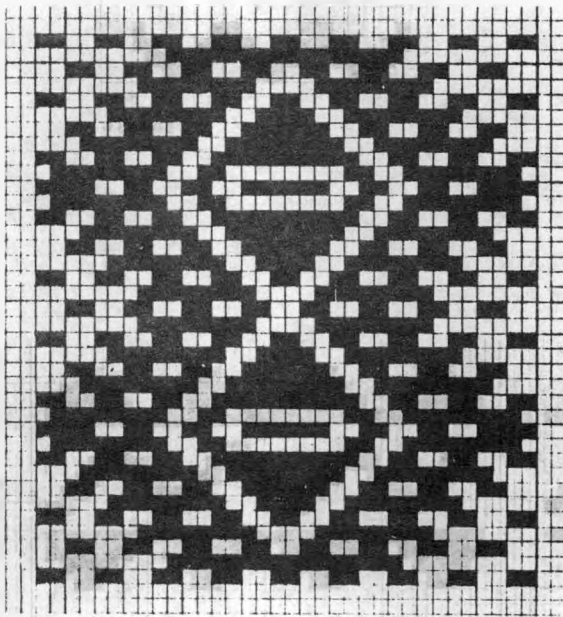
Otavalo



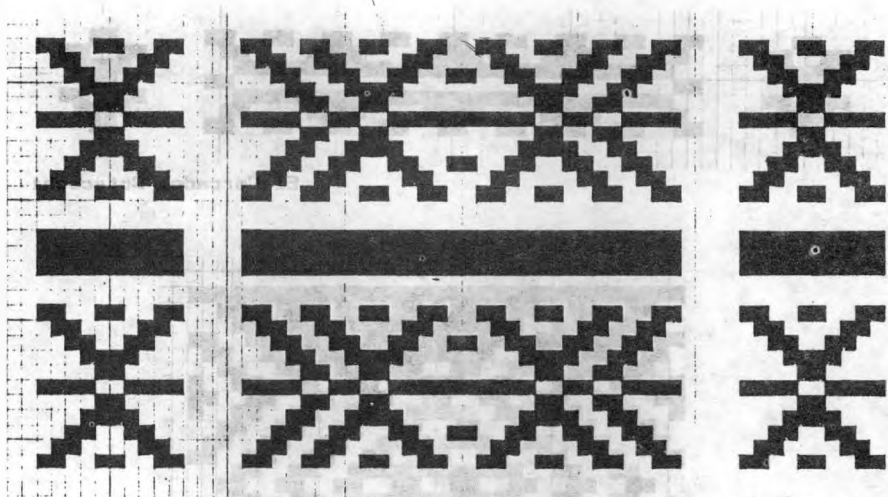
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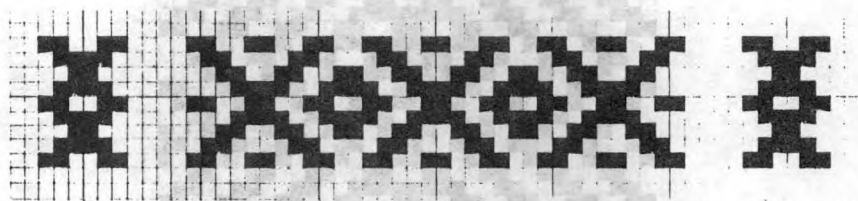
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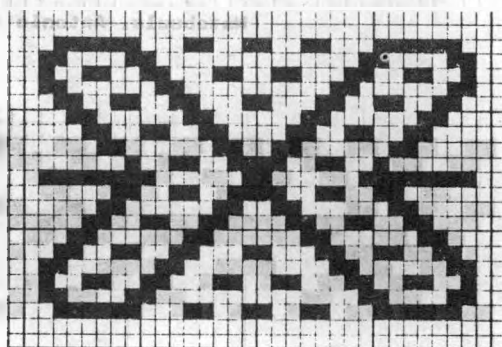
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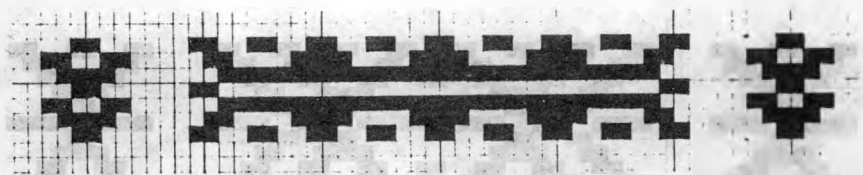
Potrerillo, Cotacachi



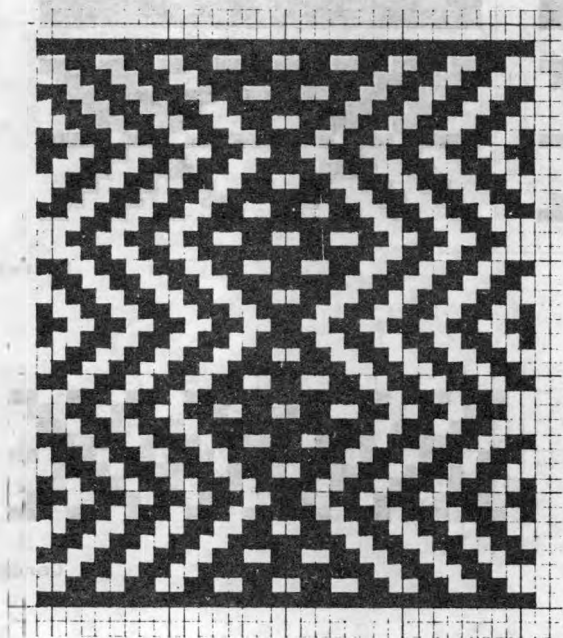
El Cercado, Cotacachi



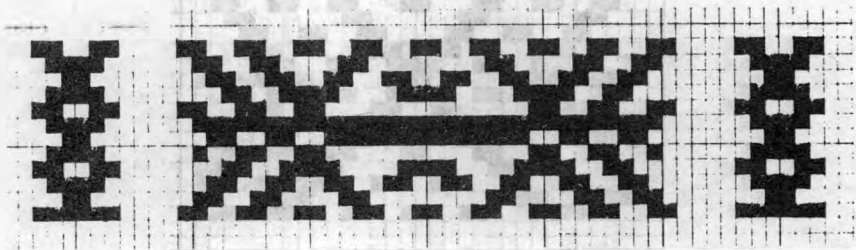
Agato, Otavalo



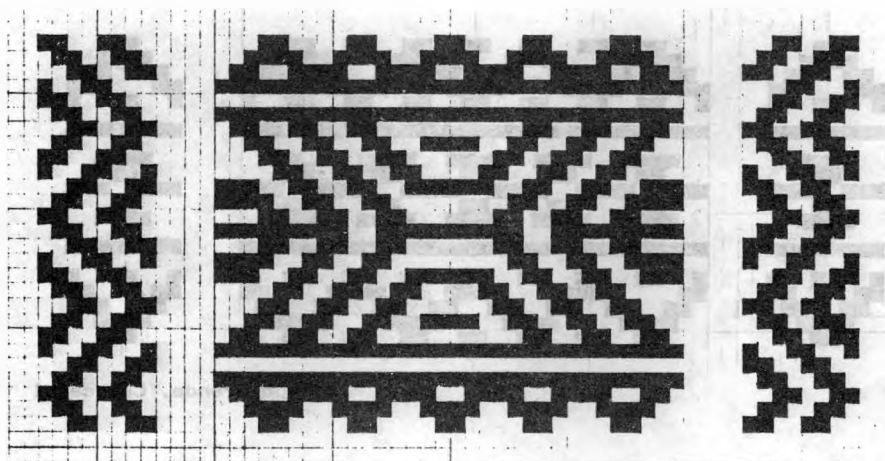
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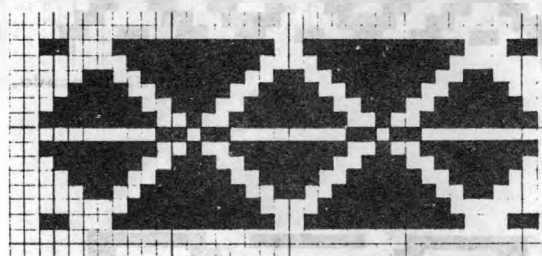
Natabuele, Antonio Ante



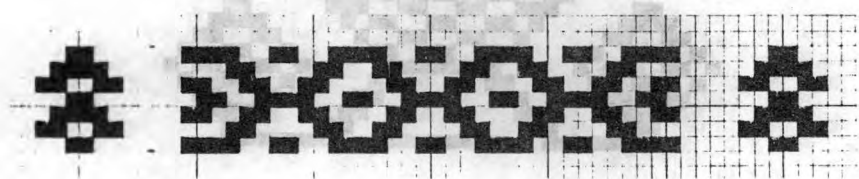
El Cercado, Cotacachi



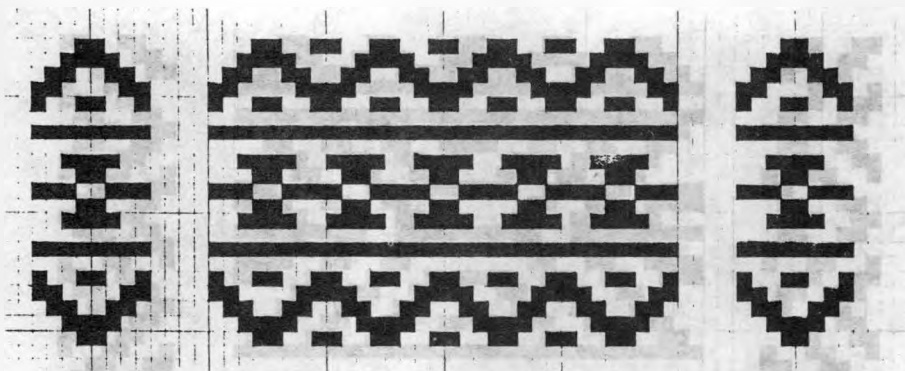
Topo Grande, Cotacachi



Natabuela, Antonio Ante

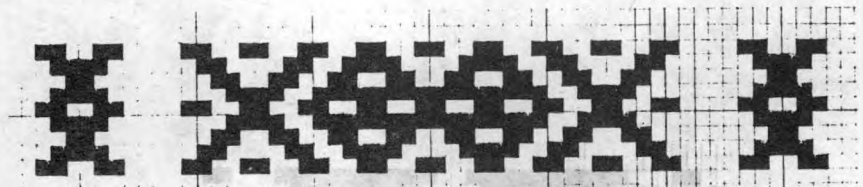


El Cercado, Cotacachi

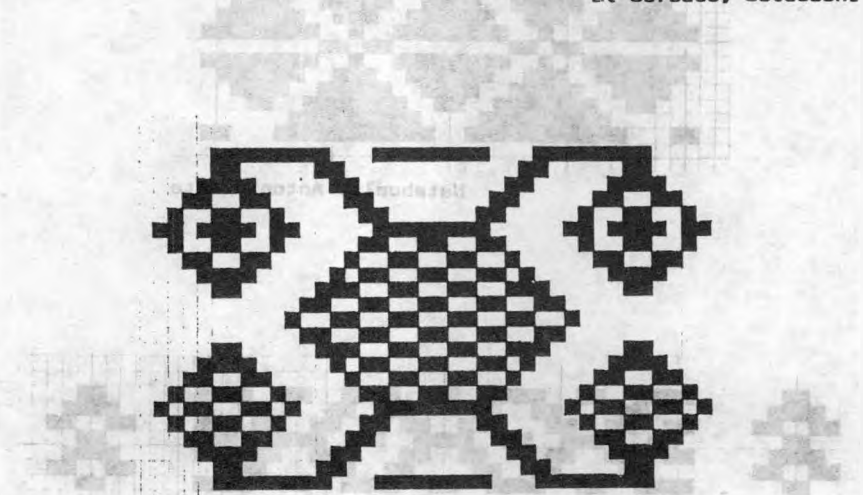


Topo Grande, Cotacachi

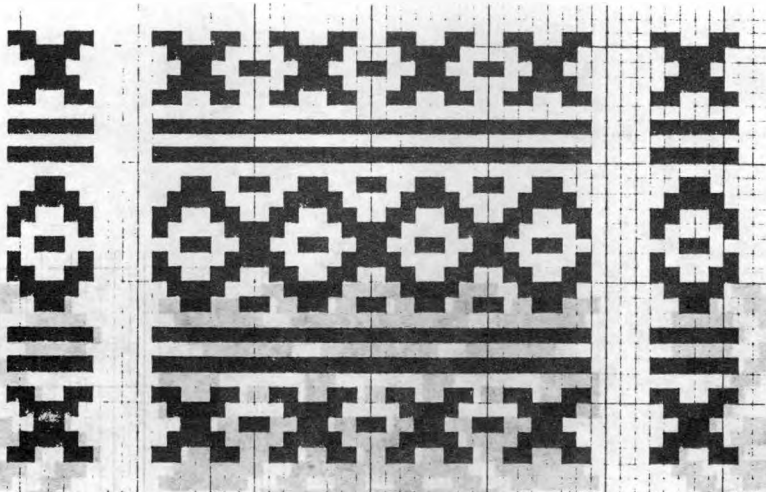
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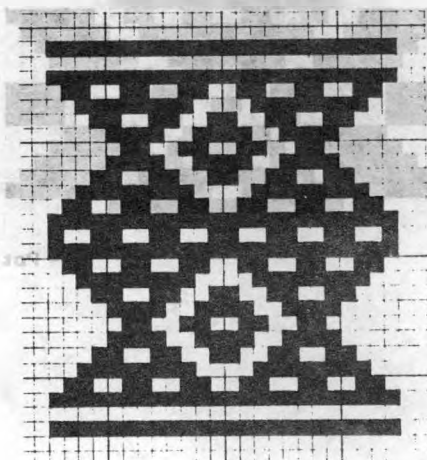
El Cercado, Cotacachi



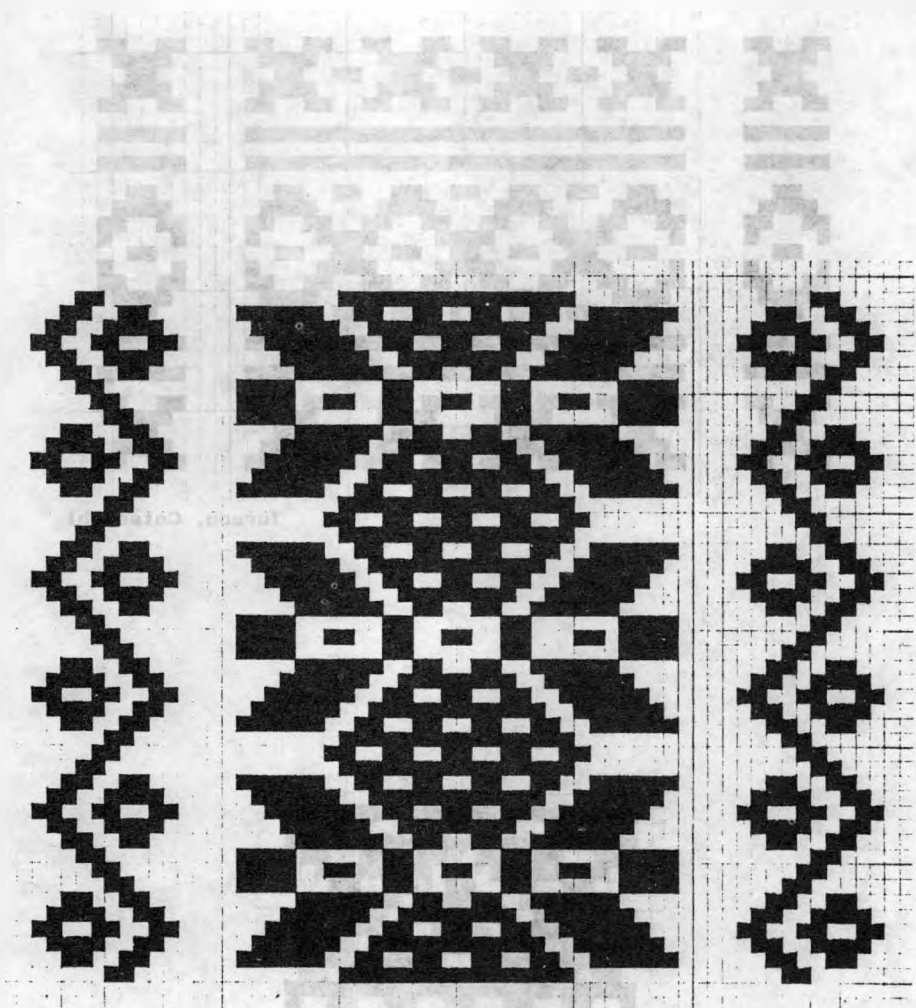
Puca Hueycu, Ibarra



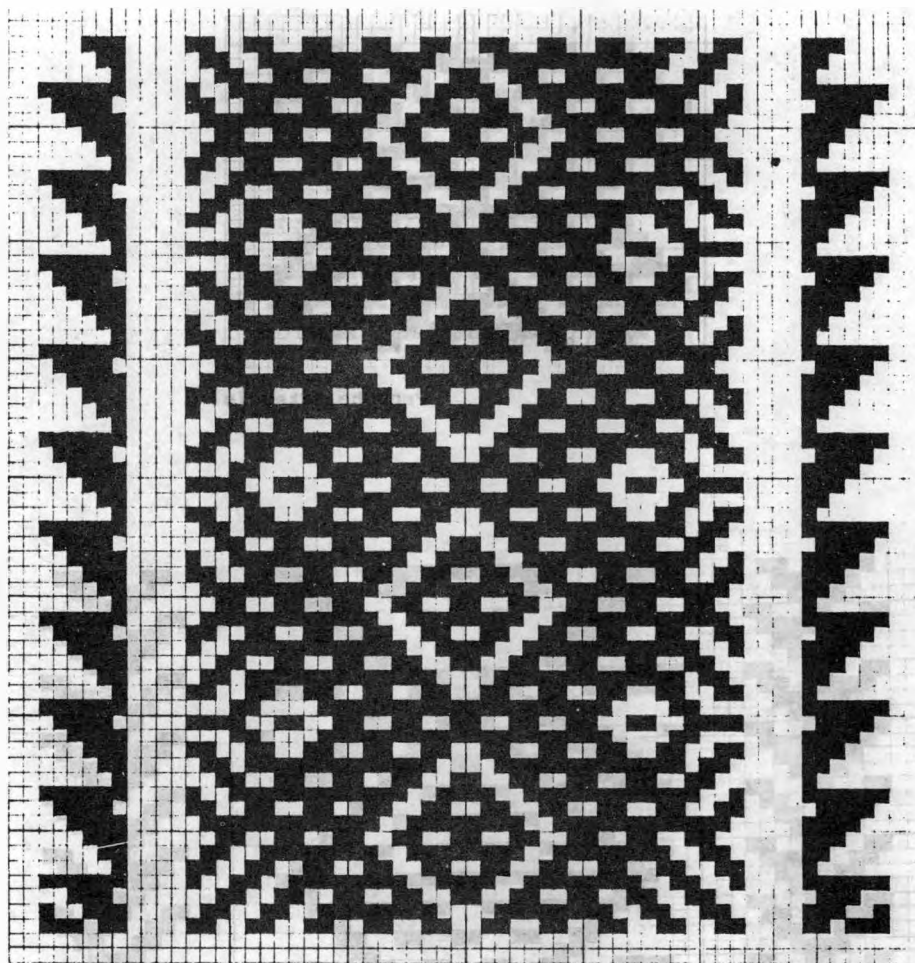
Turucu, Cotacachi



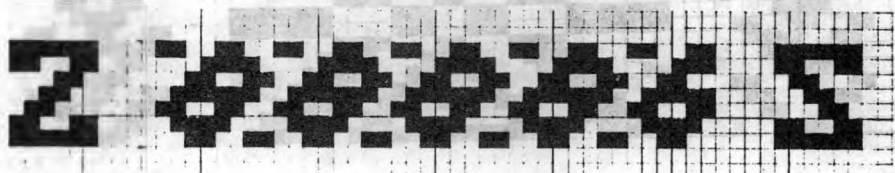
Paniquindra, Ibarra



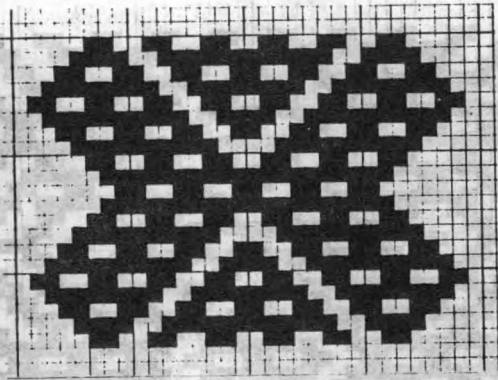
Potrерillo, Cotacachi



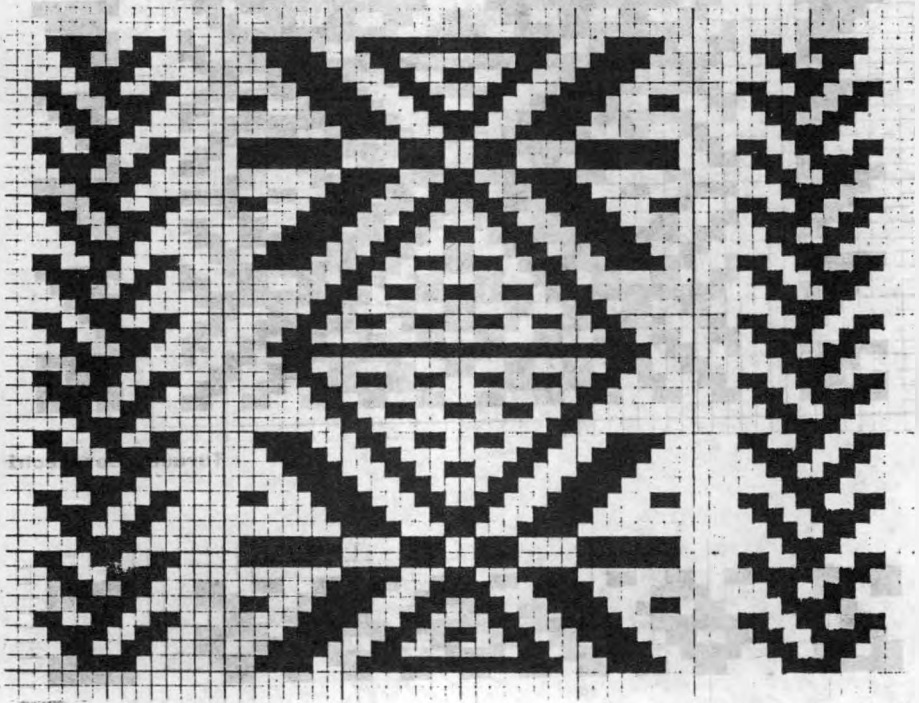
Turucu, Cotacachi



Turucu, Cotacachi

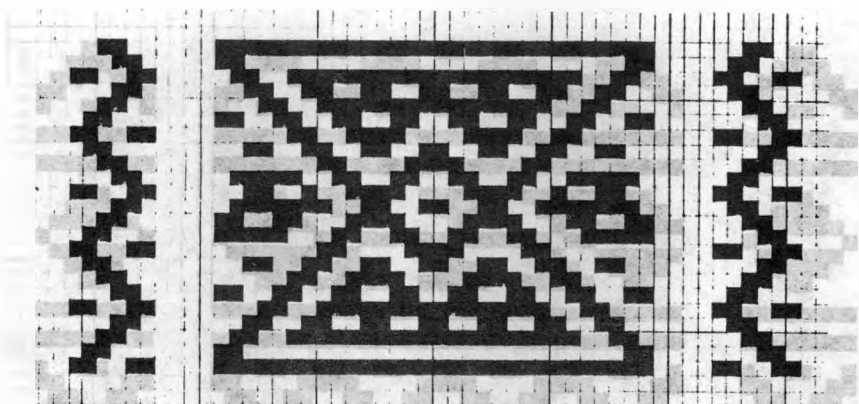


Peguiche, Otavelo



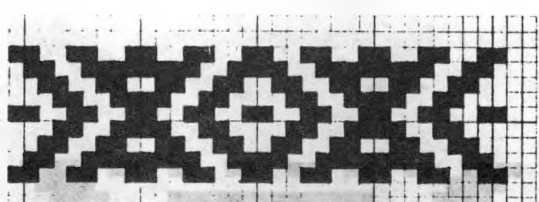
Yutucu, Cotacachi

Potrerrillo, Cotacachi

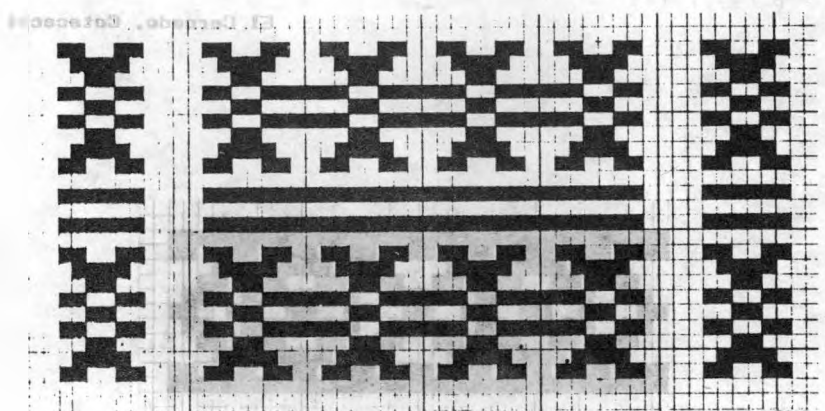


Turucu, Cotacachi

Elaborado por el autor

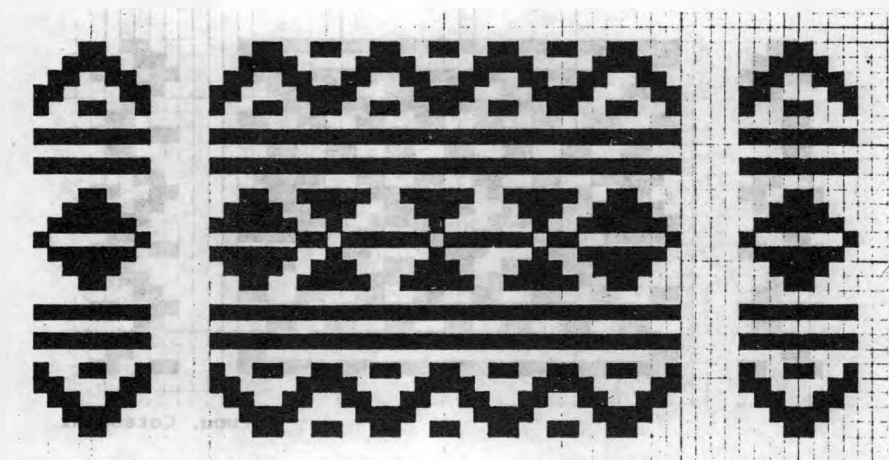


Agualongo Chiquito, Antonio Ante

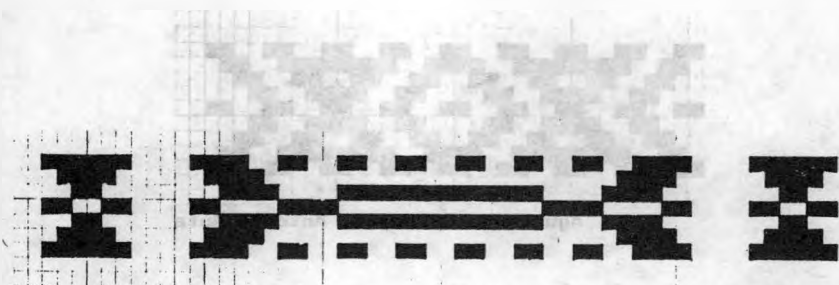


Turucu, Cotacachi

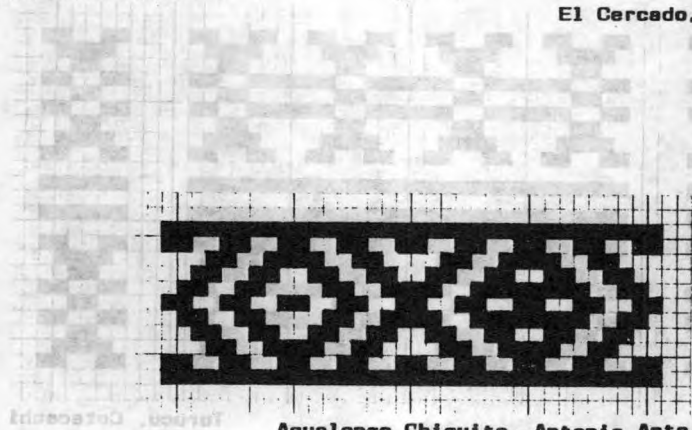
Elaborado por el autor



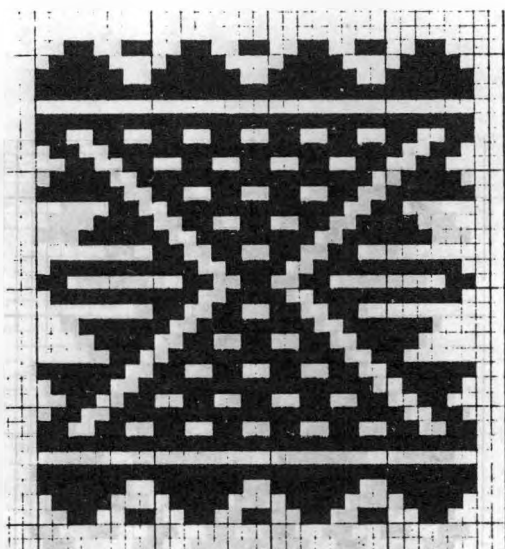
Topo Grande, Cotacachi



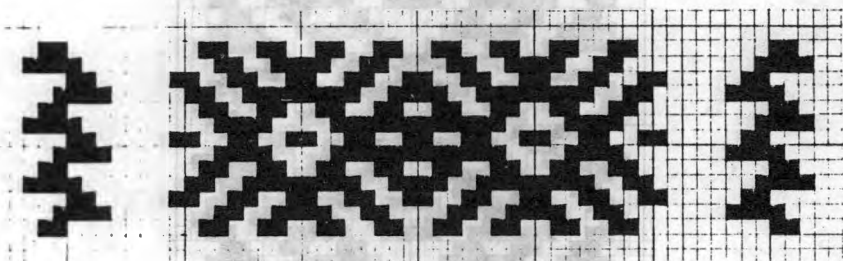
El Cercado, Cotacachi



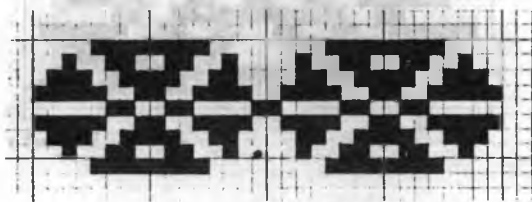
Agualongo Chiquito, Antonio Ante



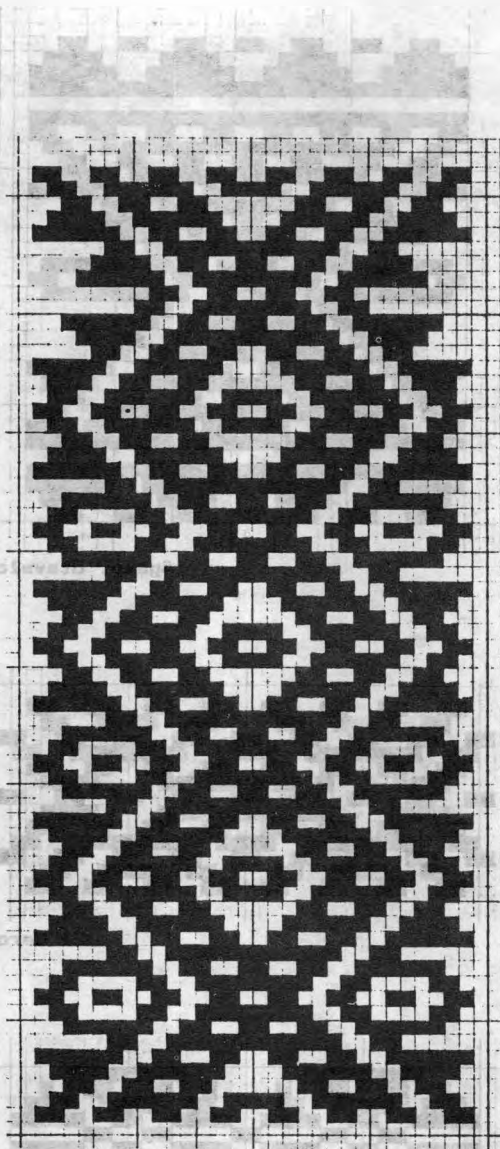
Agato, Otavalo



El Cercado, Cotacachi



La Compañía, Otavalo

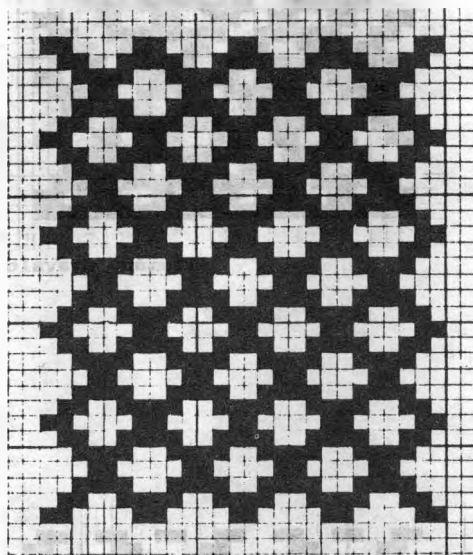


Agato. Otsevalo

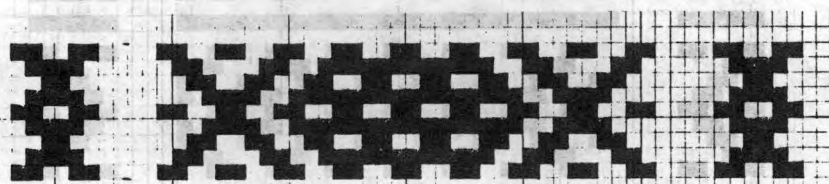
La Gomera, Otsevalo



El Cercado, Cotacachi

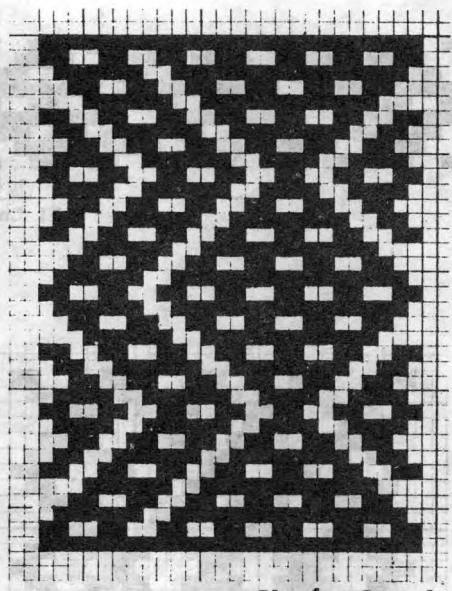


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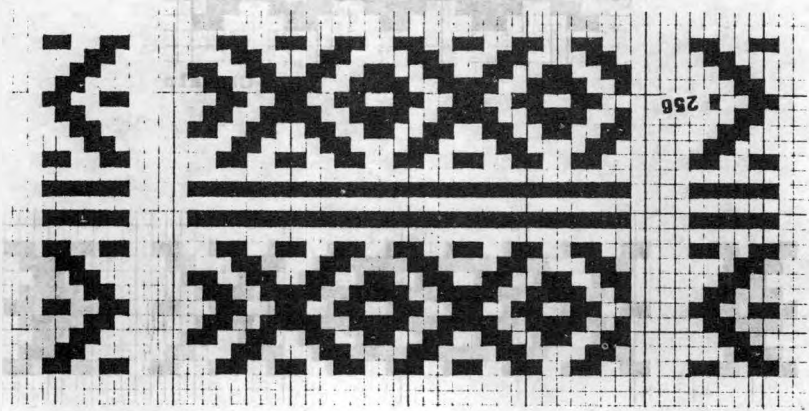


El Cercado, Cotacachi

Ilumán, Otevalo

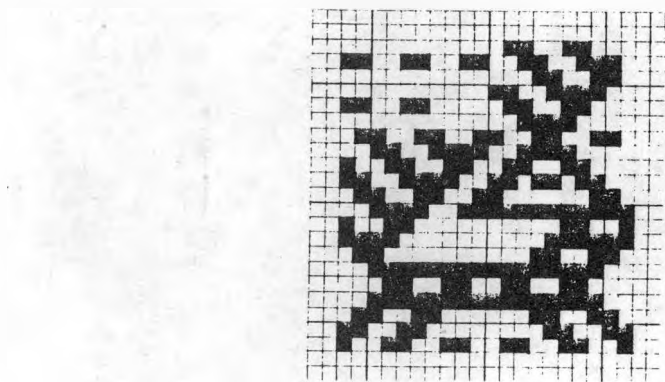


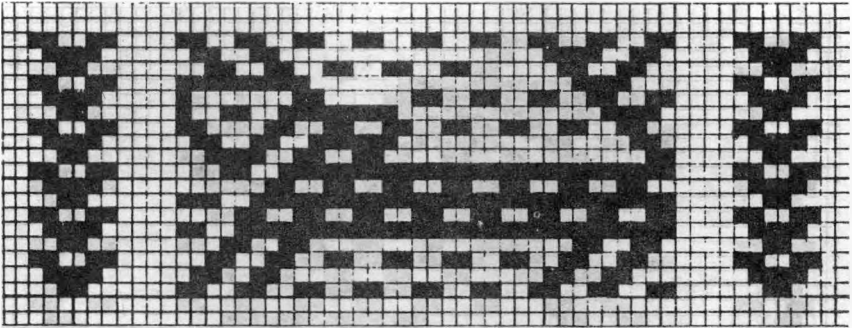
Ilumán, Otevalo



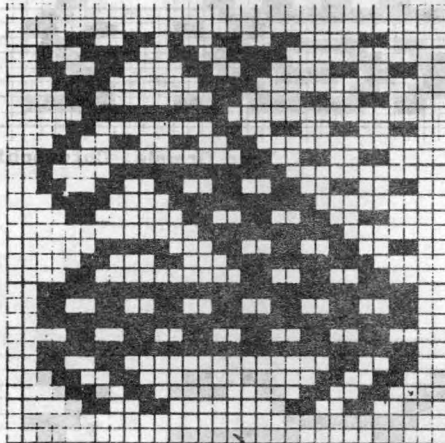
Turucu, Cotacachi

MOTIVOS DE ANIMALES Y AVES

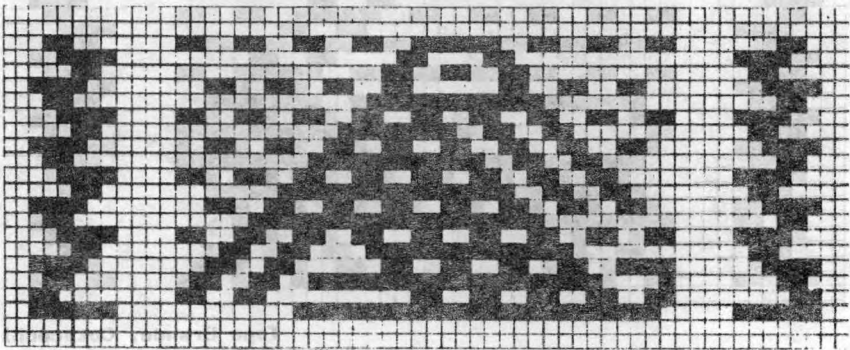




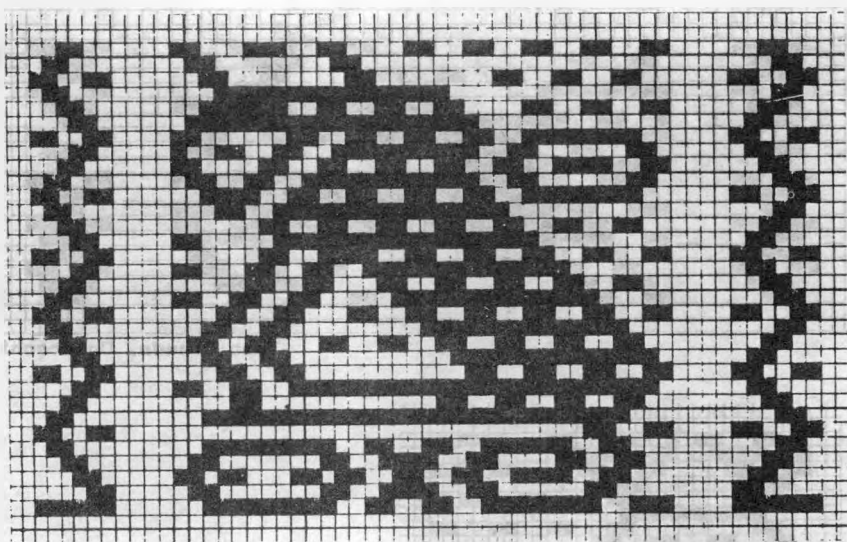
Topo Grande, Cotacachi



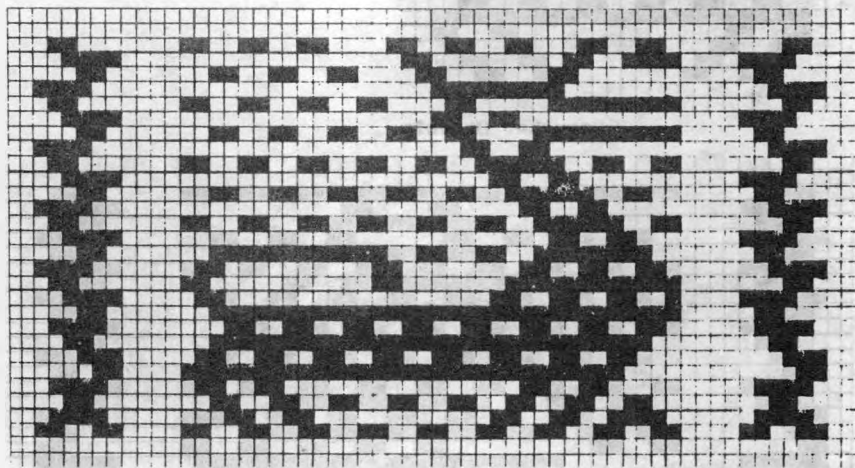
Peguche, Otavalo



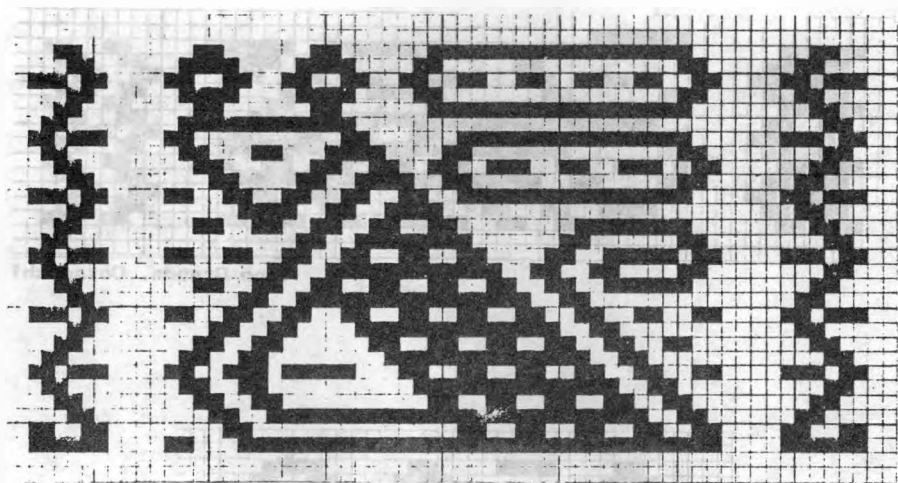
Topo Grande, Cotacachi



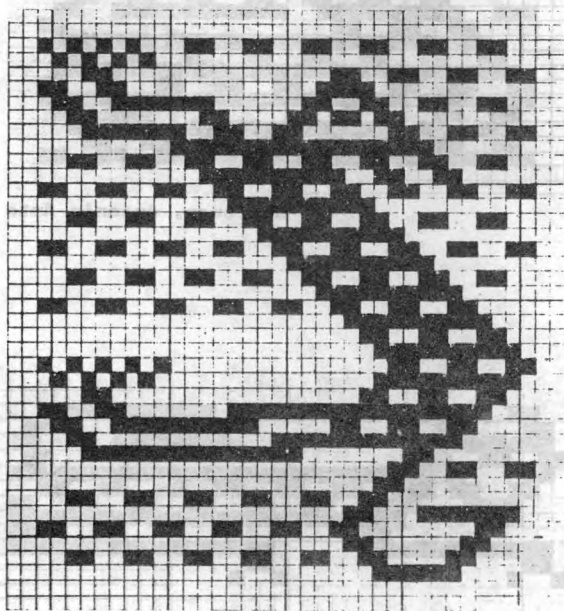
Topo Grande, Cotacachi



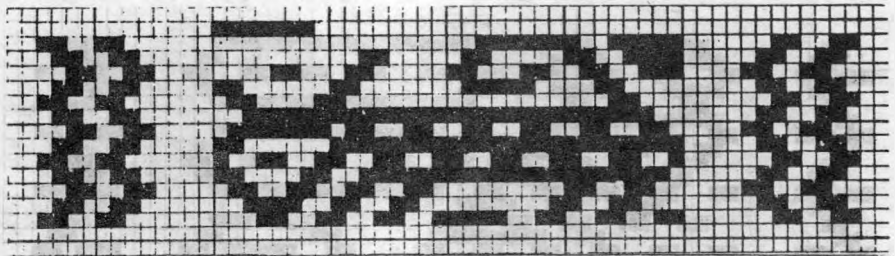
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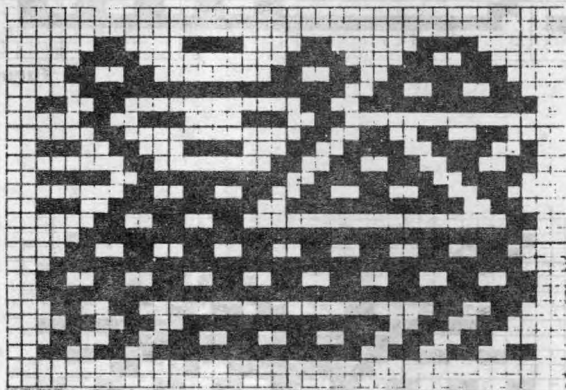
Turucu, Cotacachi



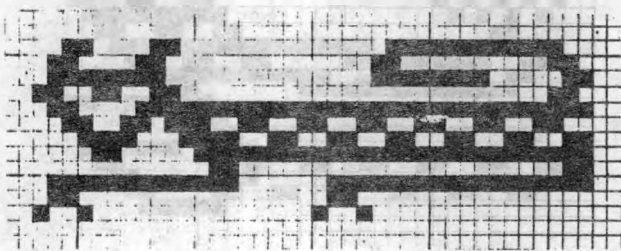
Camuendo, Otavalo



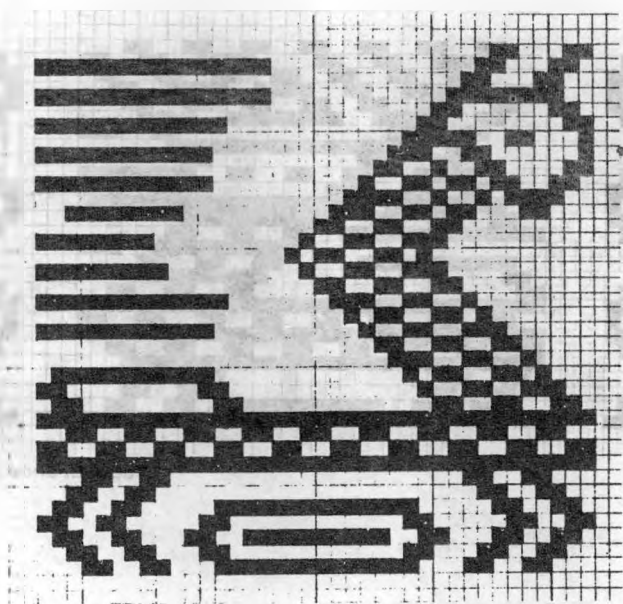
Topo Grande, Cotechachi



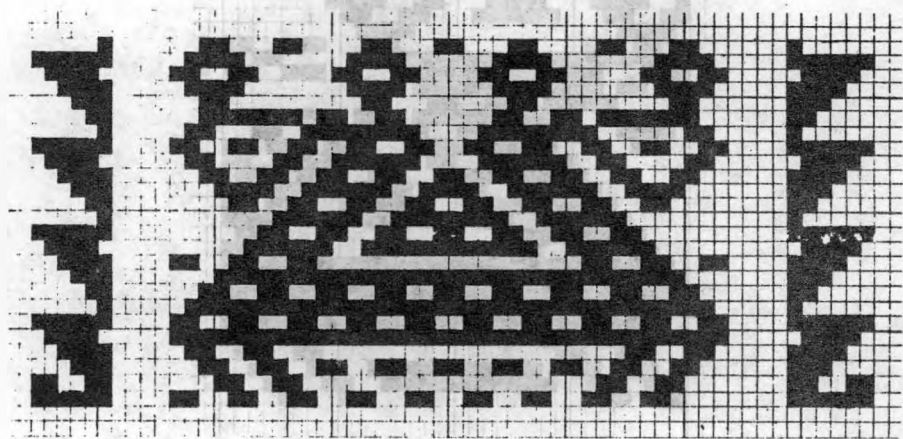
Chaltura, Antonio Ante



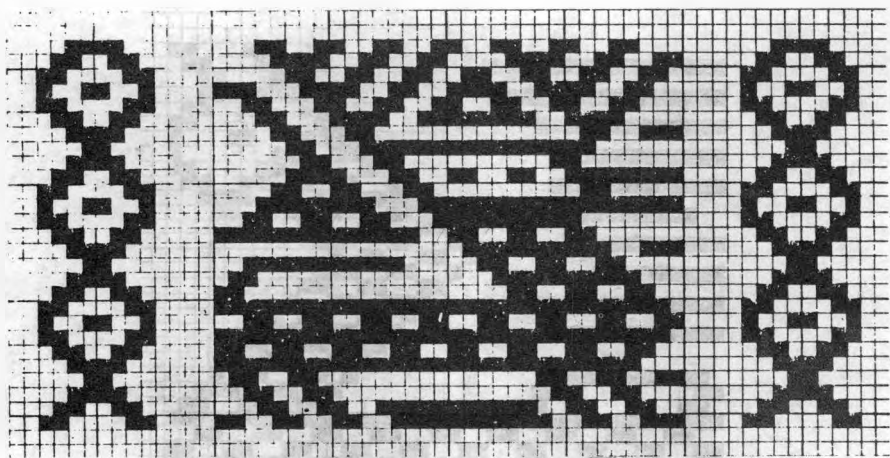
Puca Huaycu, Ibarra



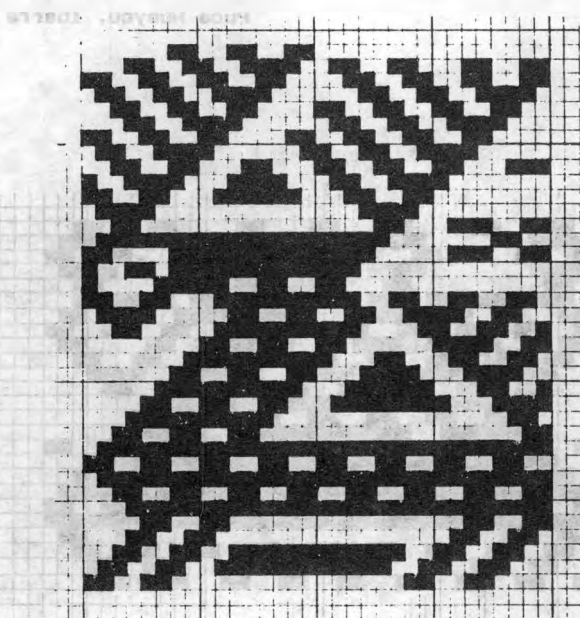
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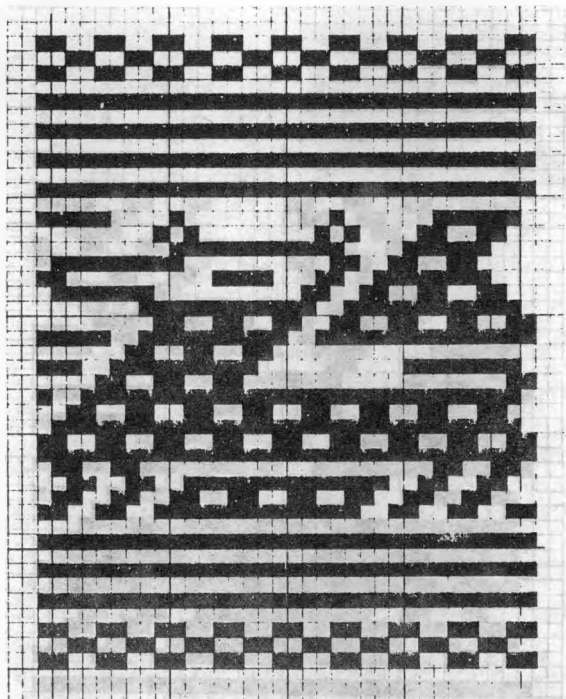
Turucu, Cotacachi



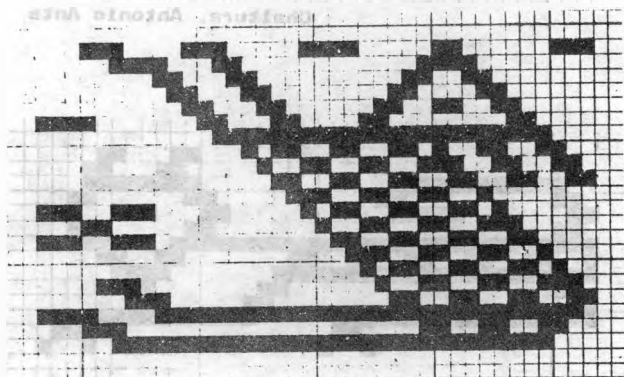
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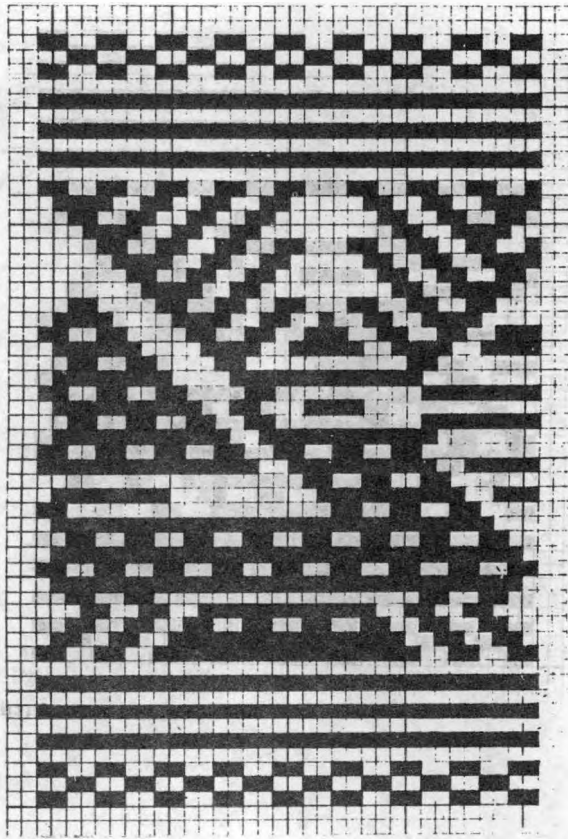
Imantag, Cotacachi



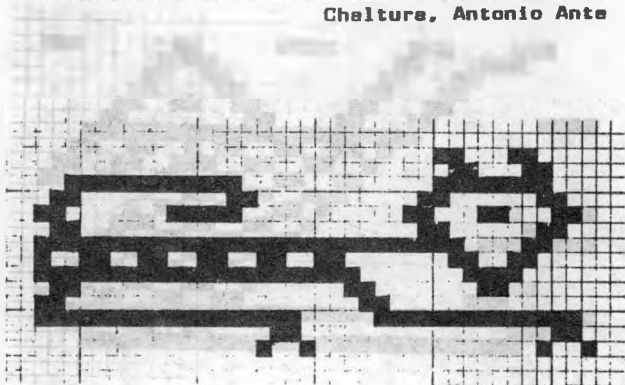
Chaltura, Antonio Ante



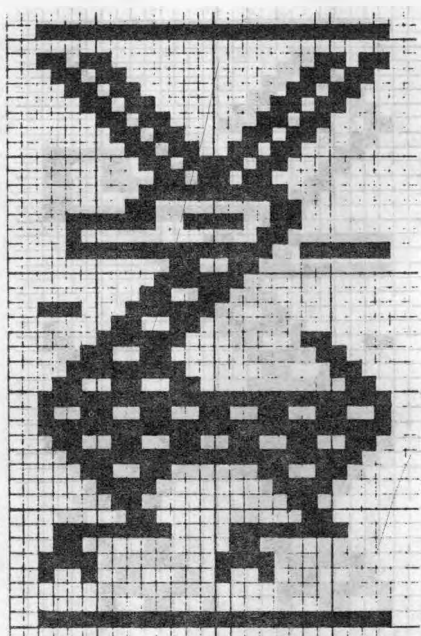
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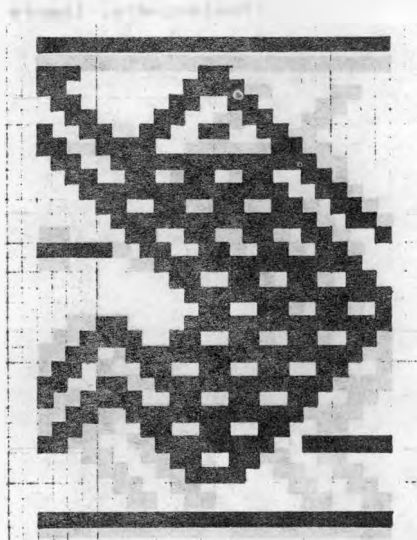
Chaltura, Antonio Ante



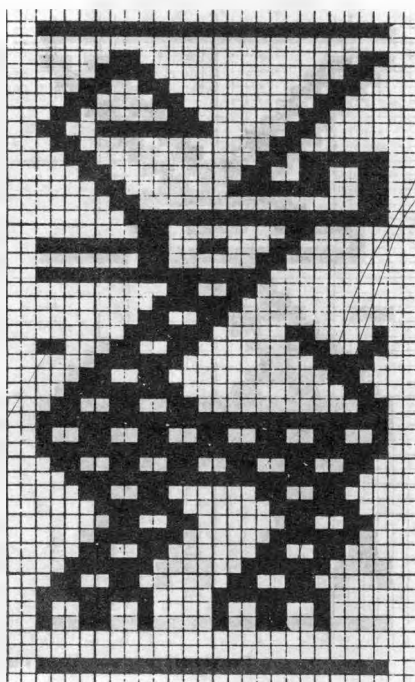
Puca Huaycu, Ibarra



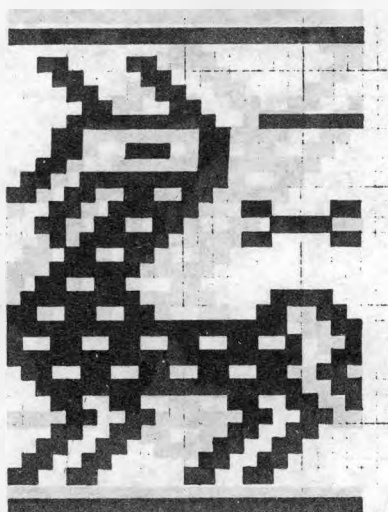
Paniquindra, Ibarra



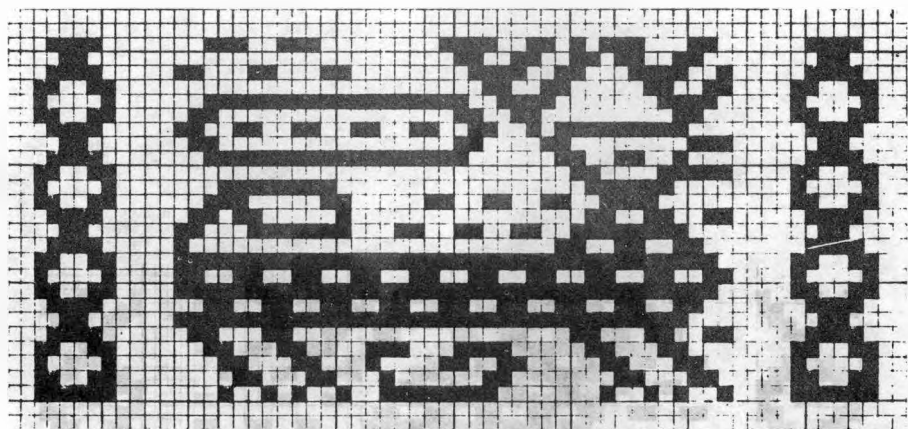
Paniquindra, Ibarra



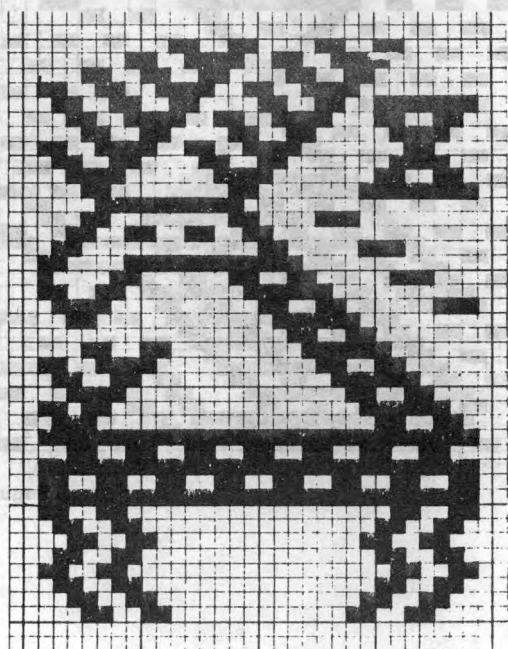
Paniquindra, Ibarra



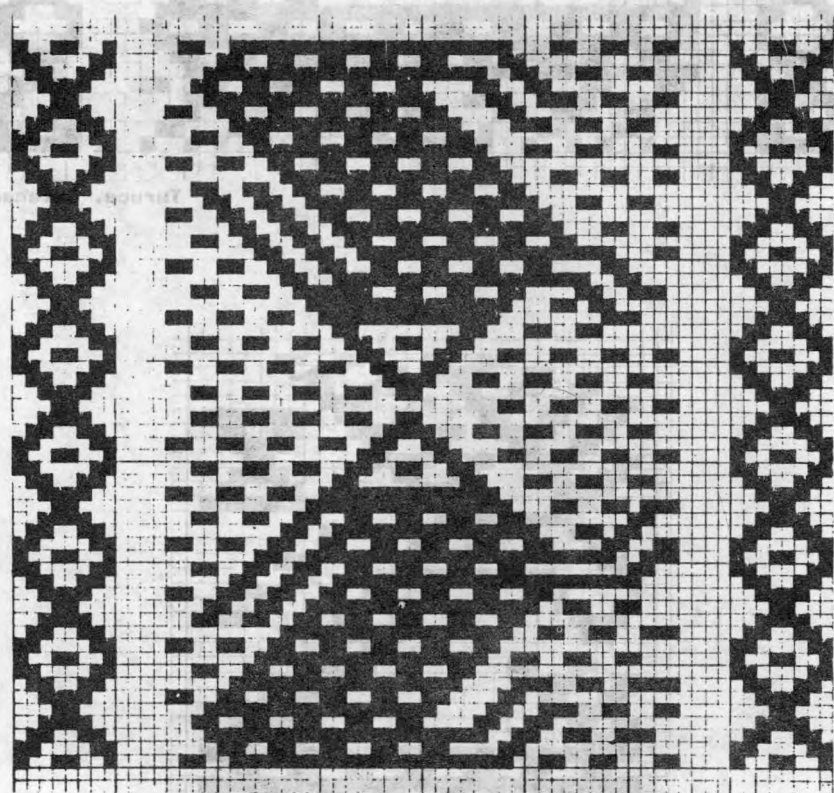
Paniquindra, Ibarra



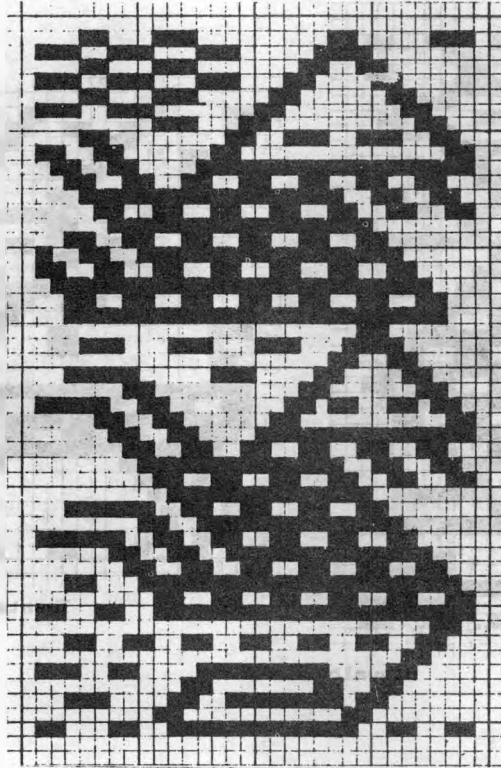
Turucu, Cotacachi



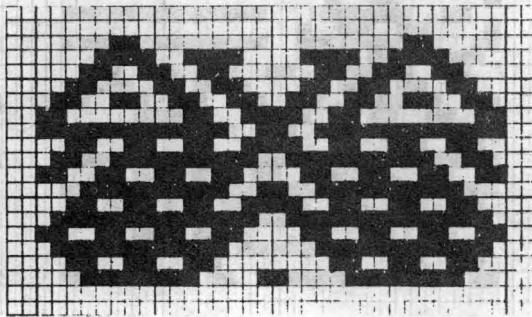
Peguche, Otavalo



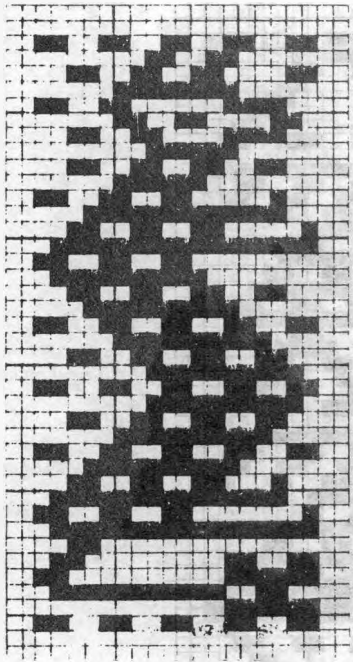
Pegucho, Otavalo



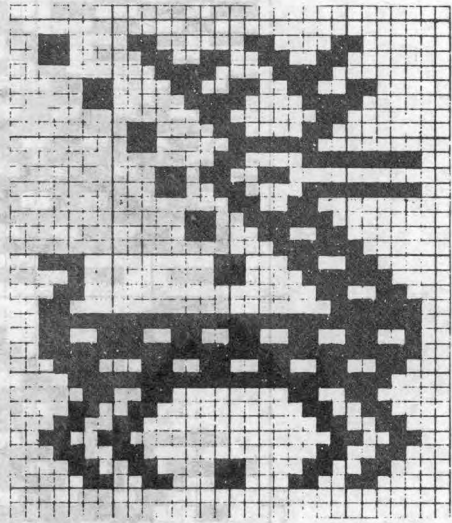
Imantag, Cotacachi



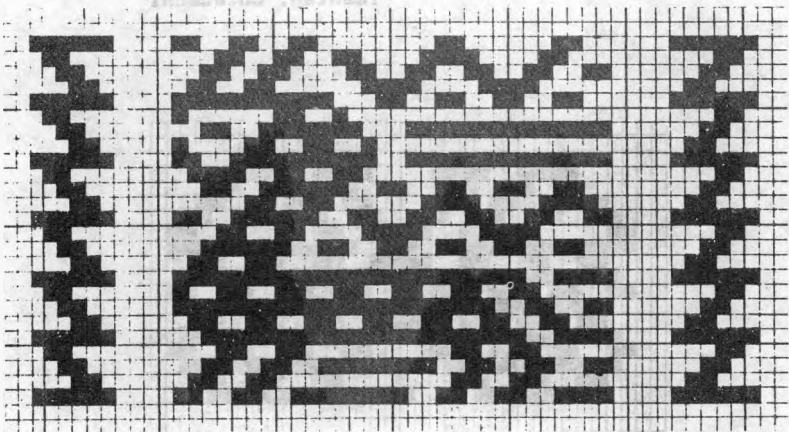
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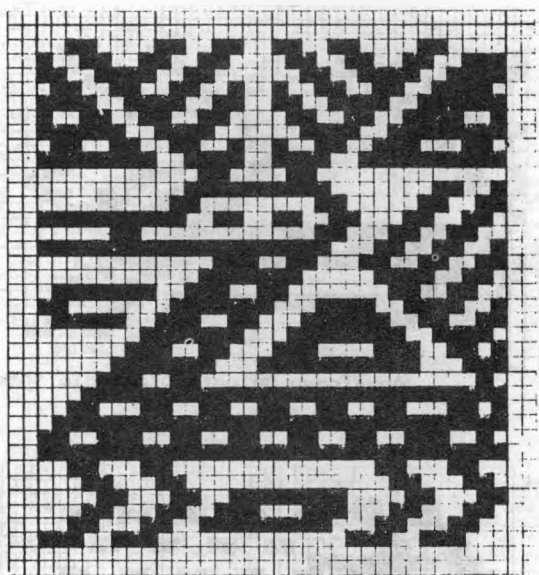
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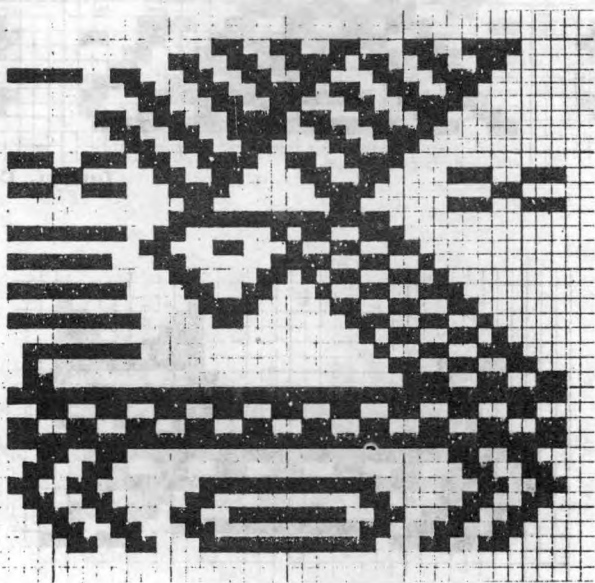
Imantag, Cotacachi



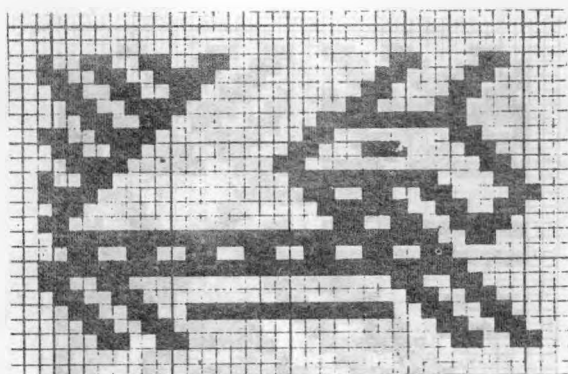
Turucu, Cotacachi



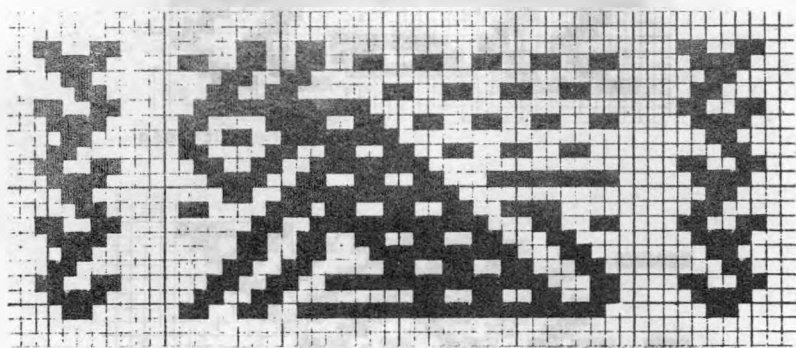
Peguche, Otavalo



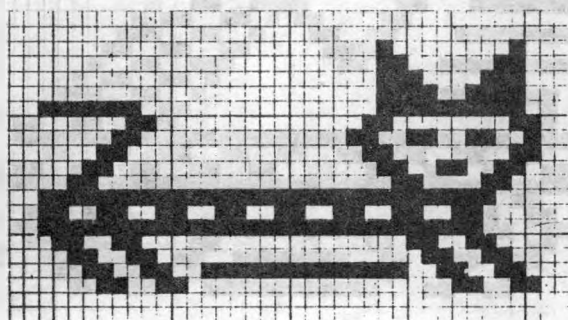
Puca Huaycu, Ibarra



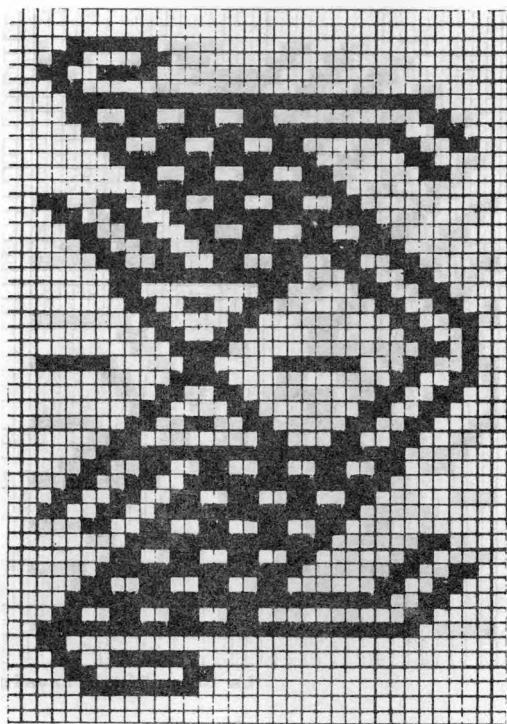
Agualongo Chiquito, Antonio Ante



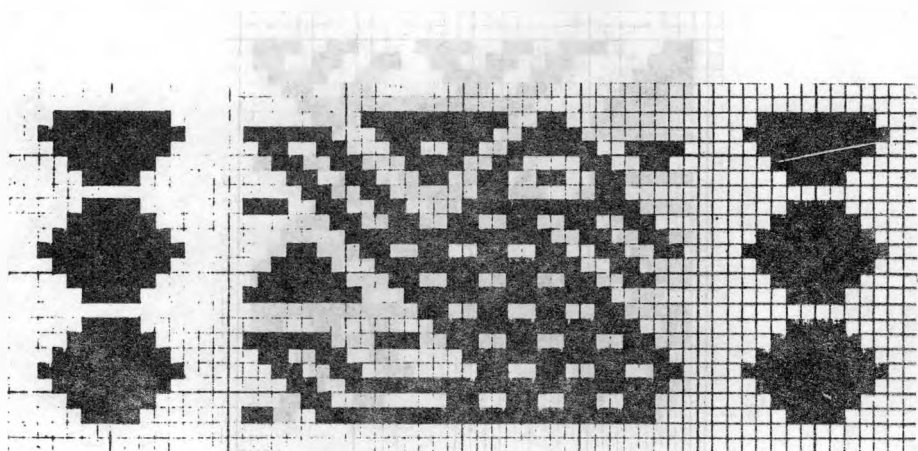
Turucu, Cotacachi



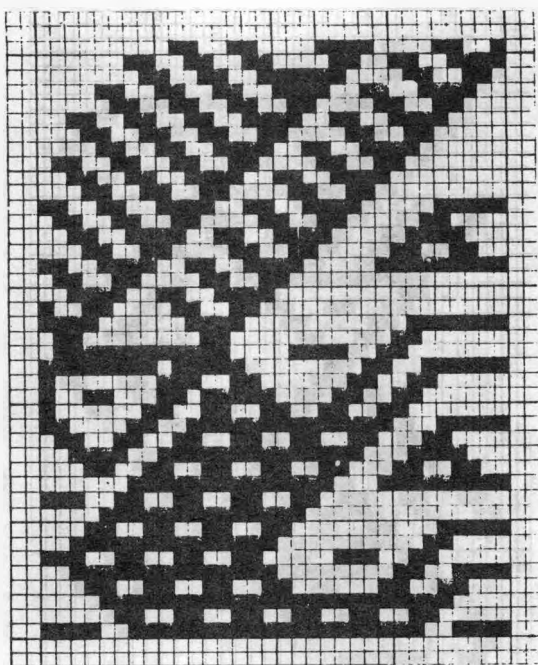
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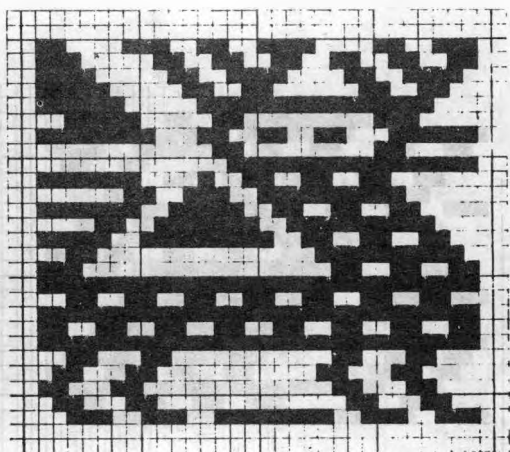
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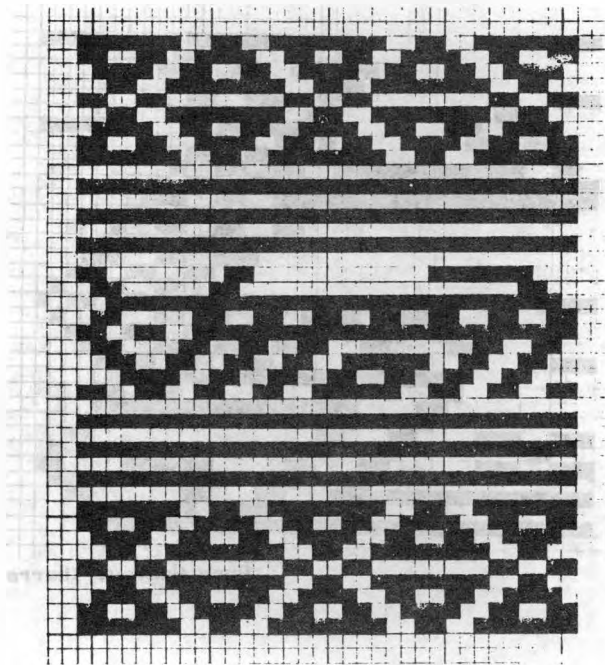
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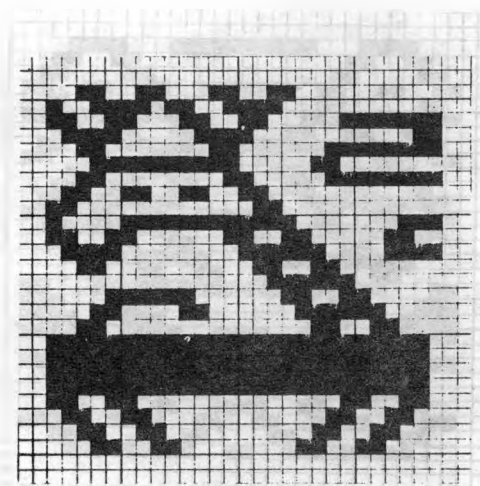
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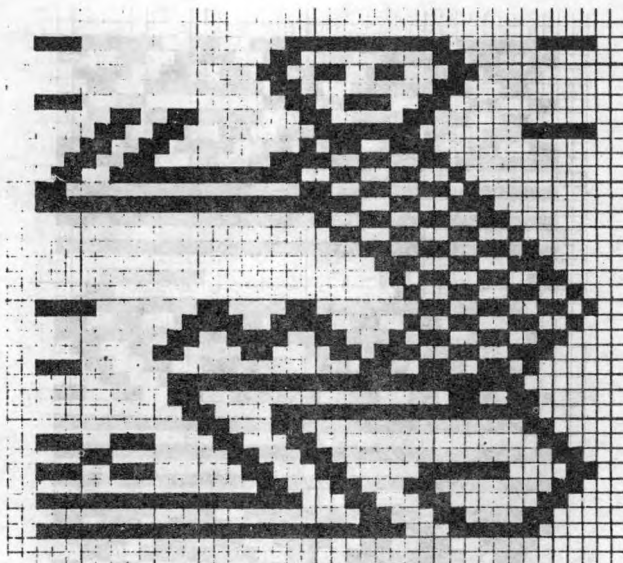
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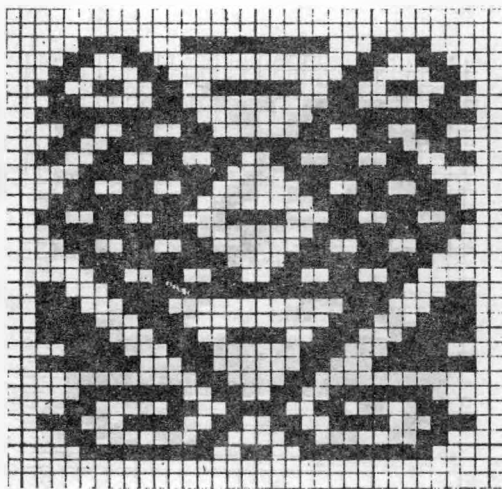
Chaltura, Antonio Ante



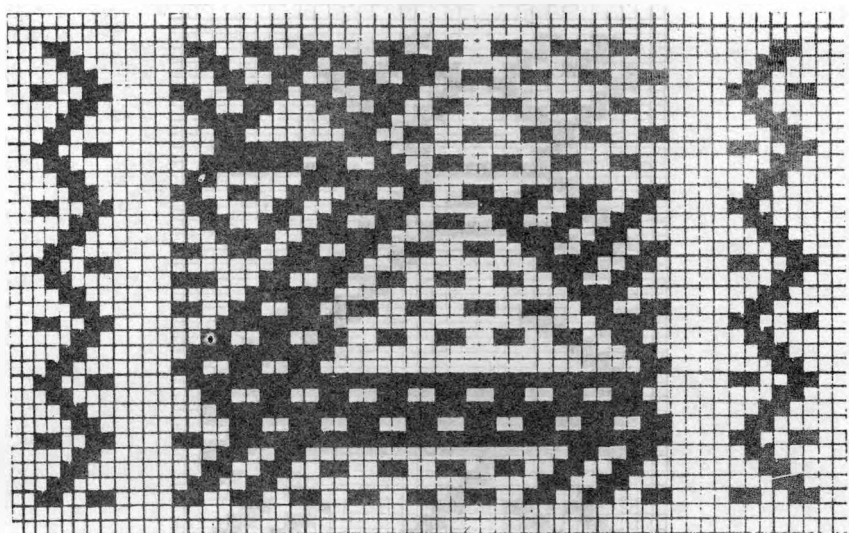
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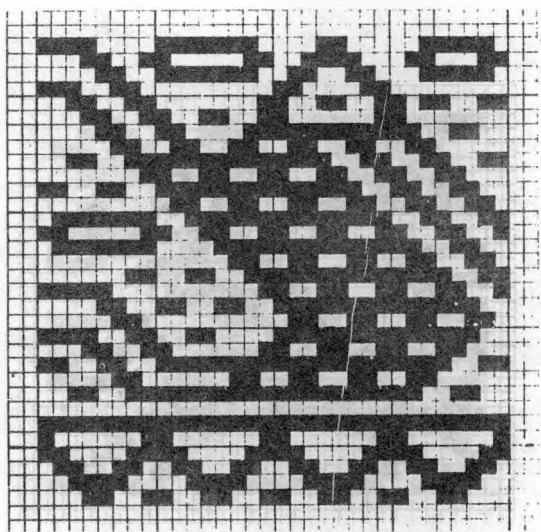
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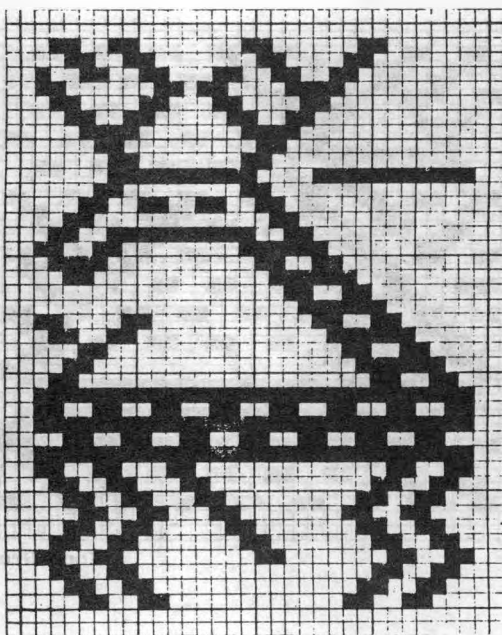
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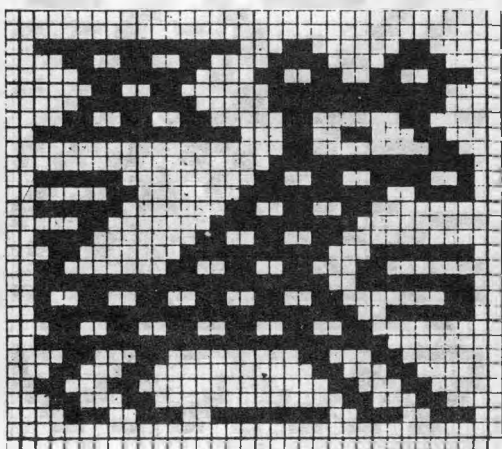
Topo Grande, Cotacachi



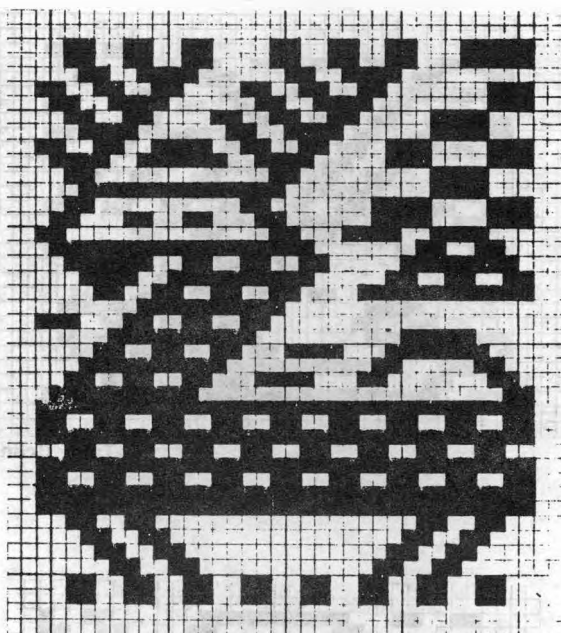
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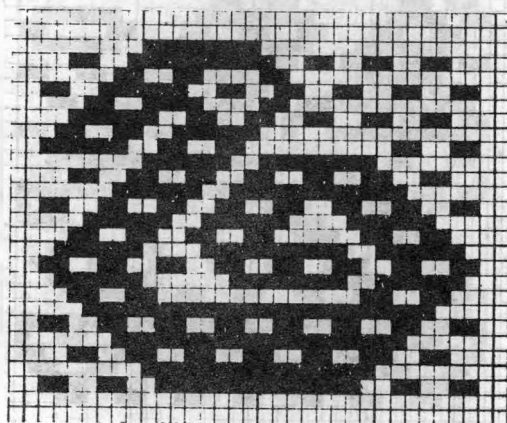
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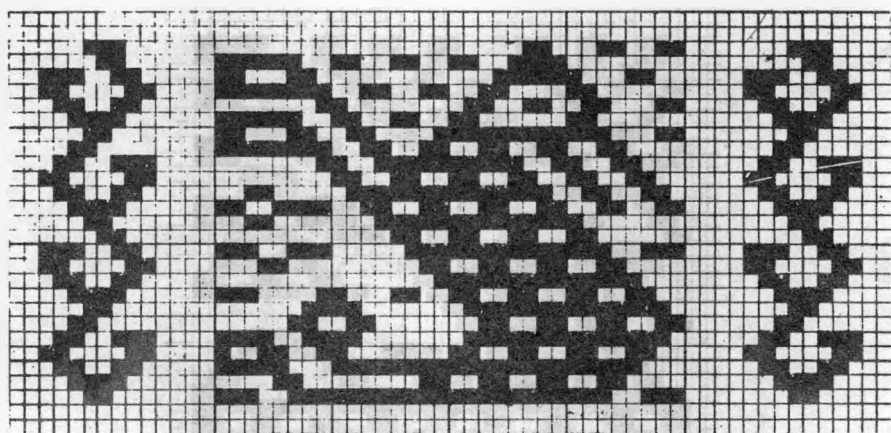
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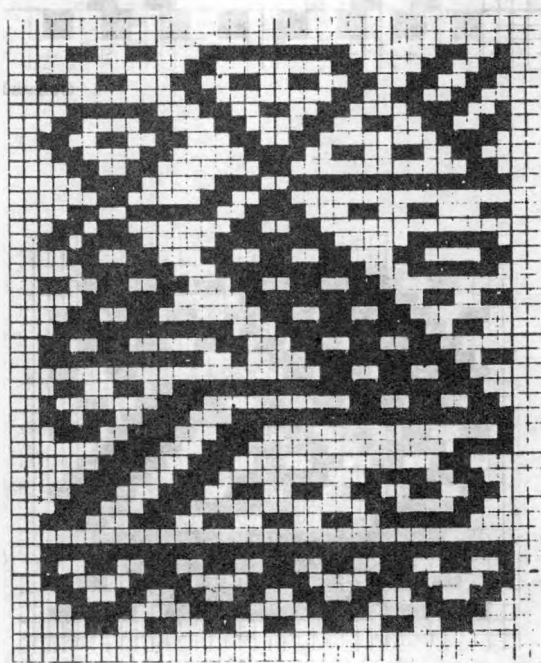
Otavelo



Arias Ucu, Otavelo

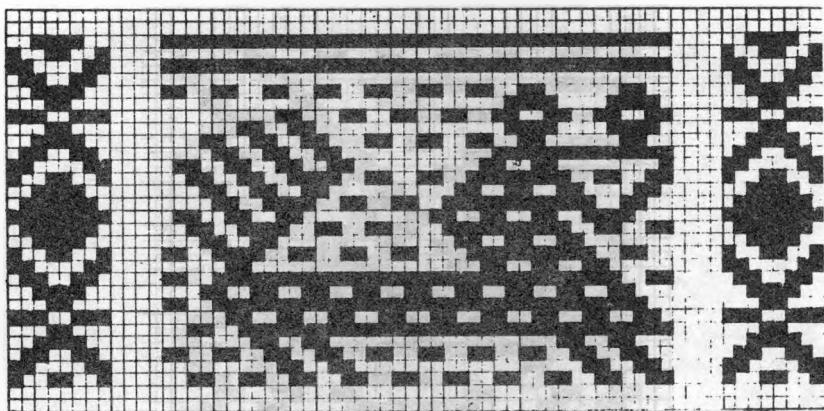


Topo Grande, Cotacachi

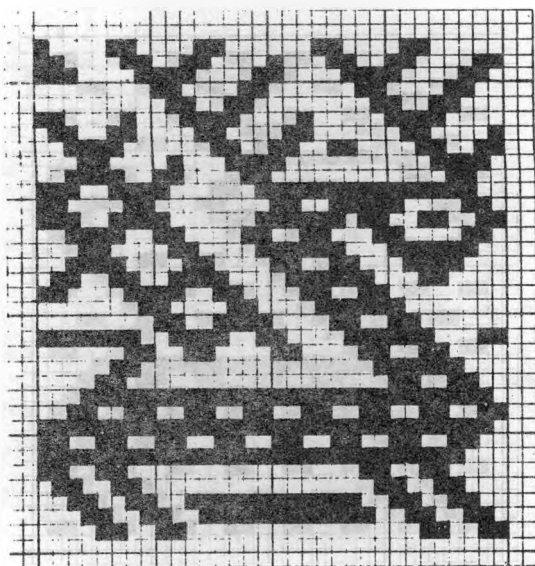


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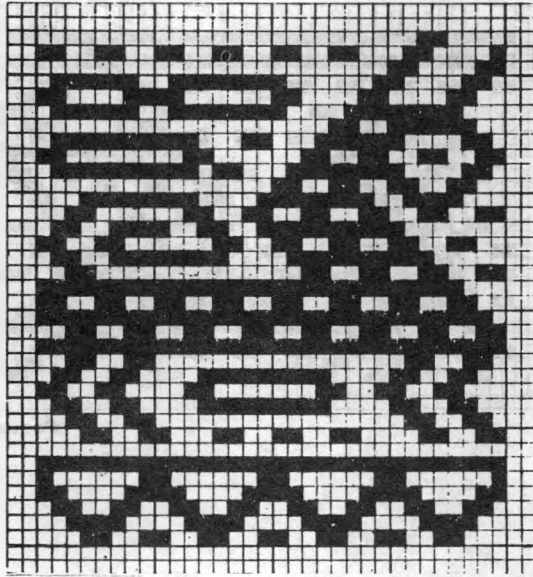
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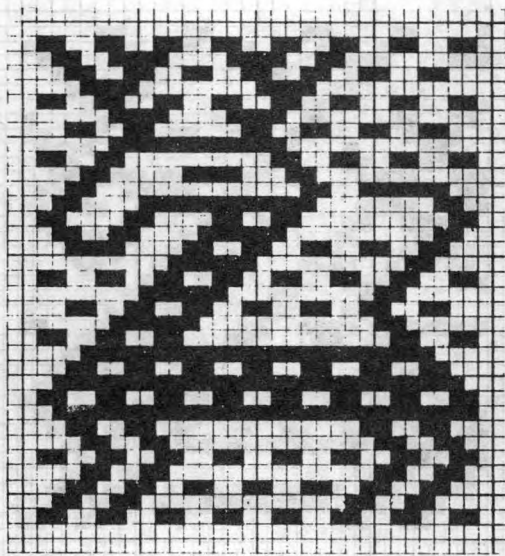
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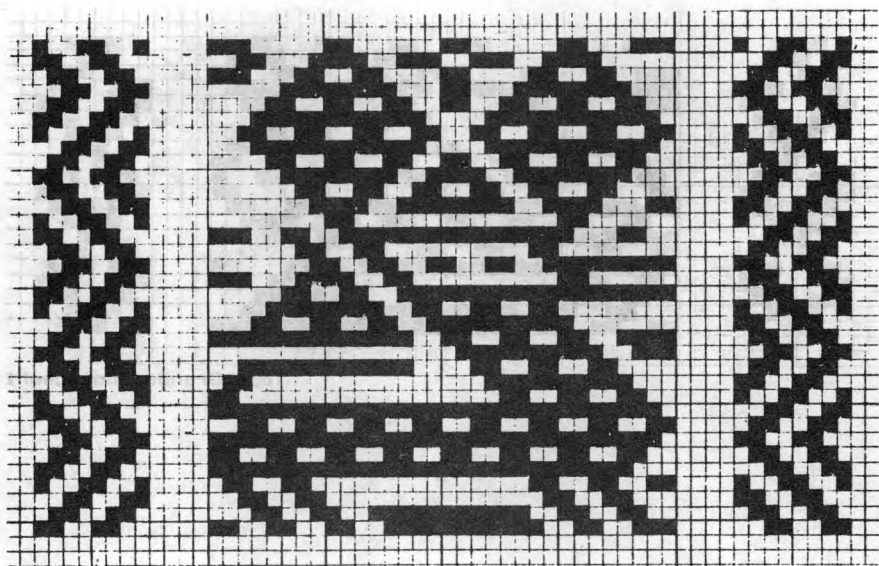
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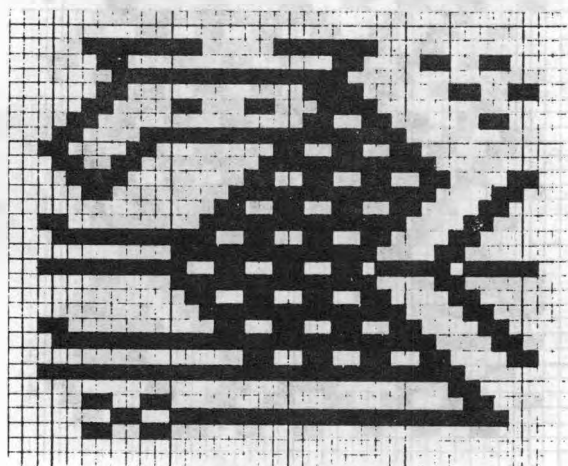
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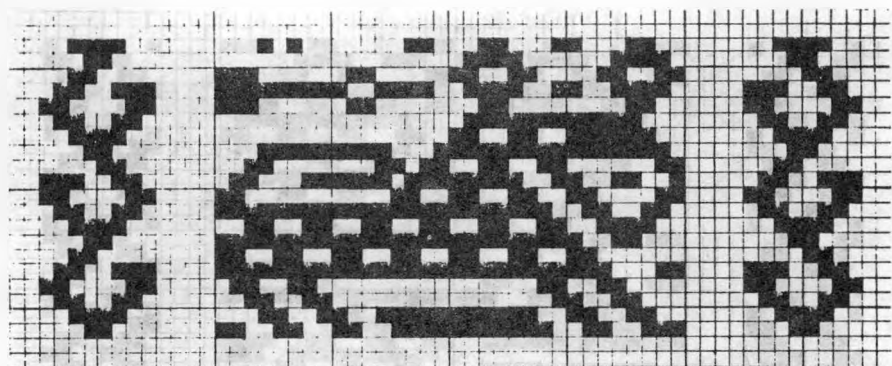
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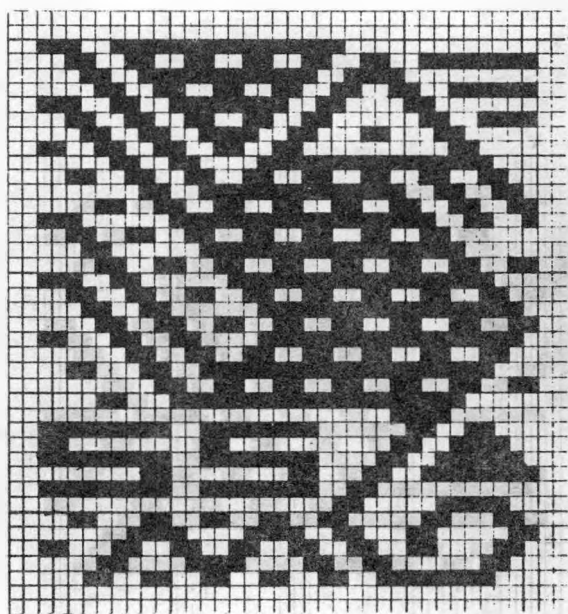
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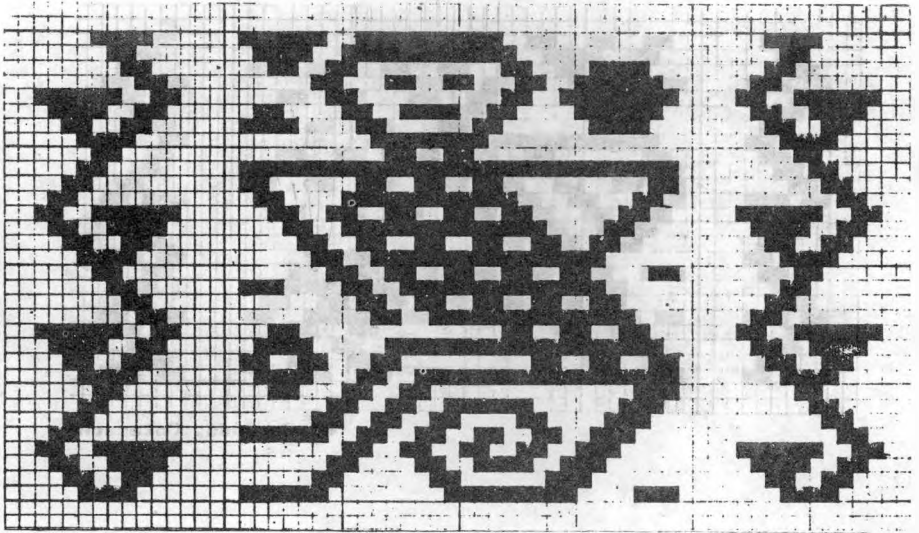
Aguelongo Chiquito, Antonio Ante



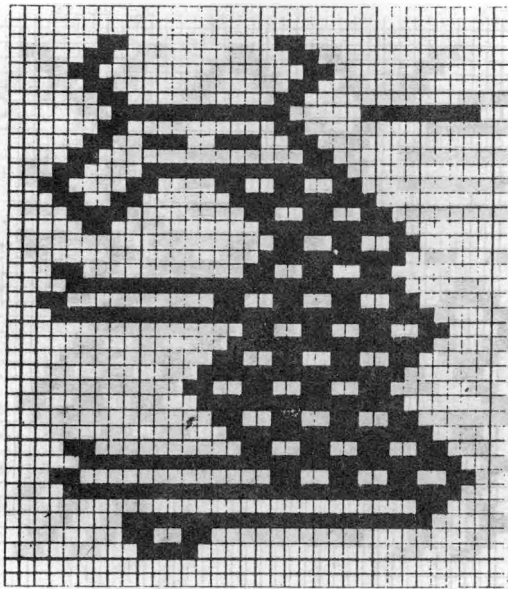
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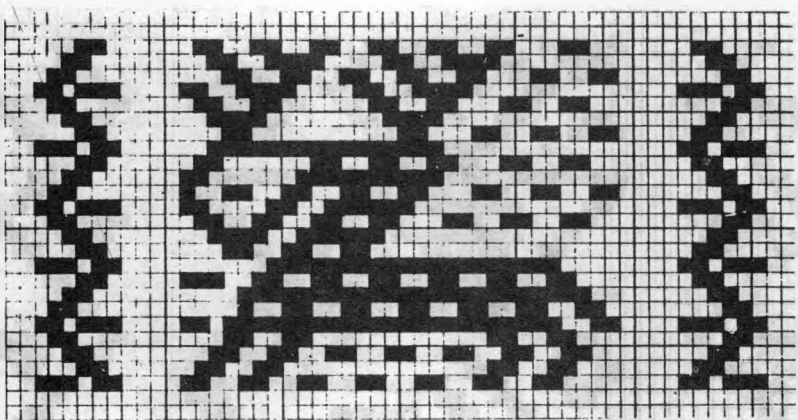
Natabuela, Antonio Ante



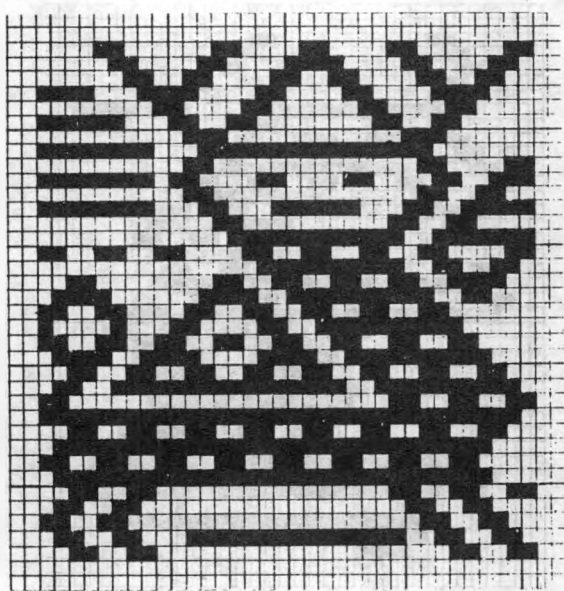
Potreriillo, Cotacachi



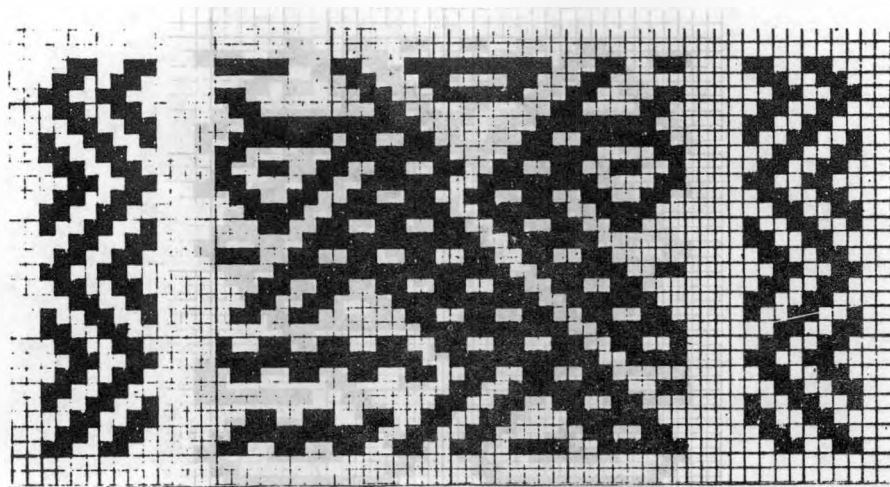
Peguche, Otavalo



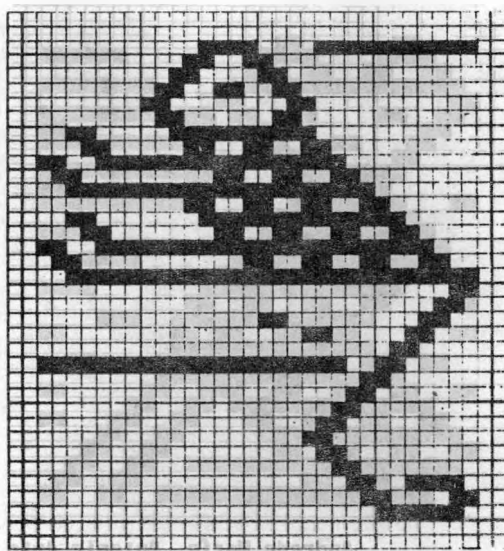
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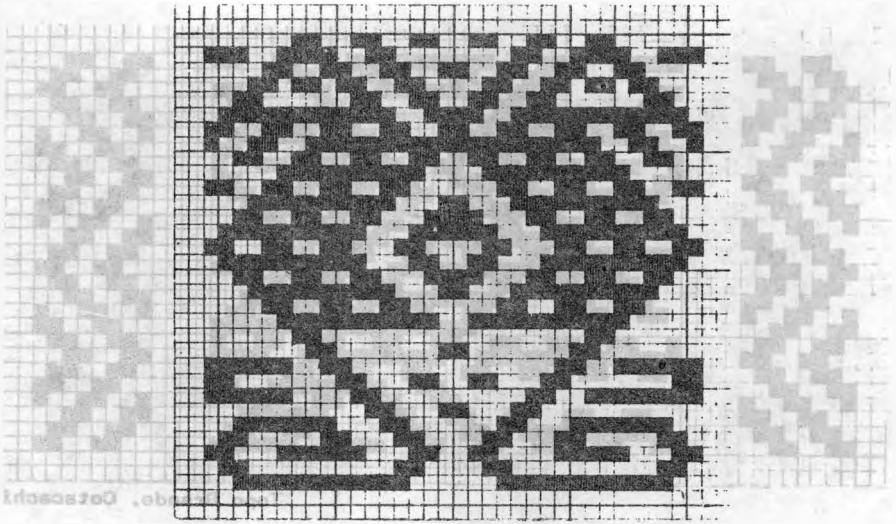
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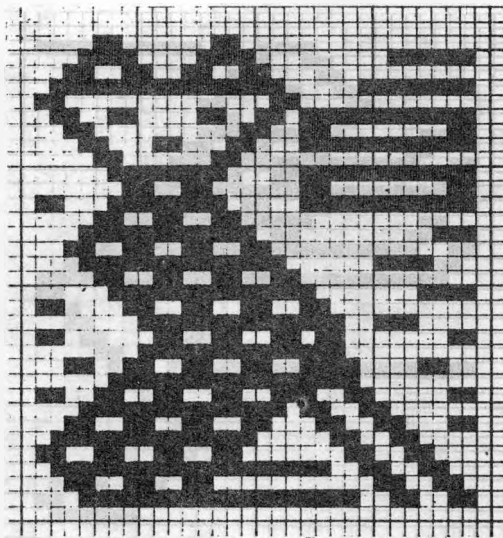
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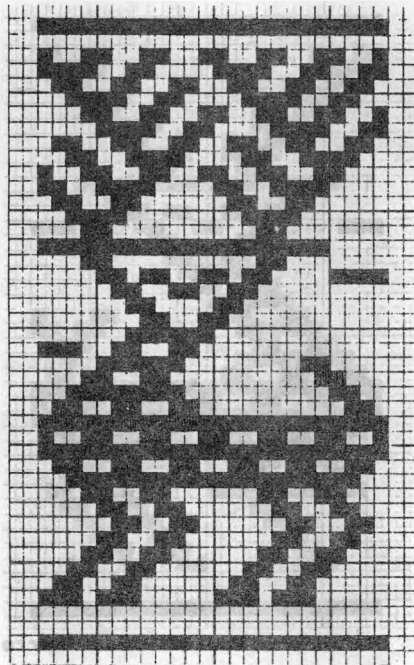
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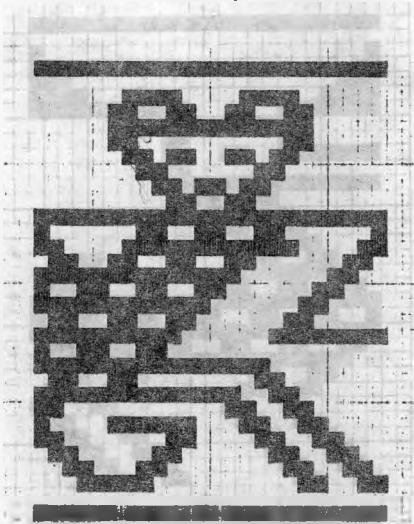
Natebuela, Antonio Ante



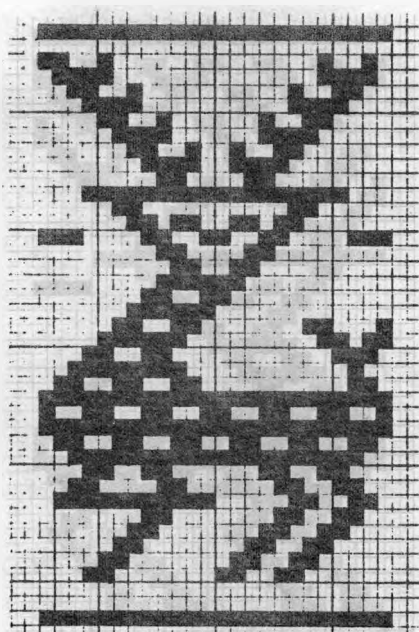
Andrade Marín, Antonio Ante



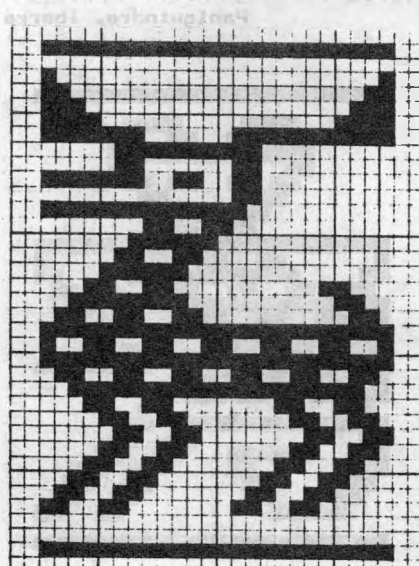
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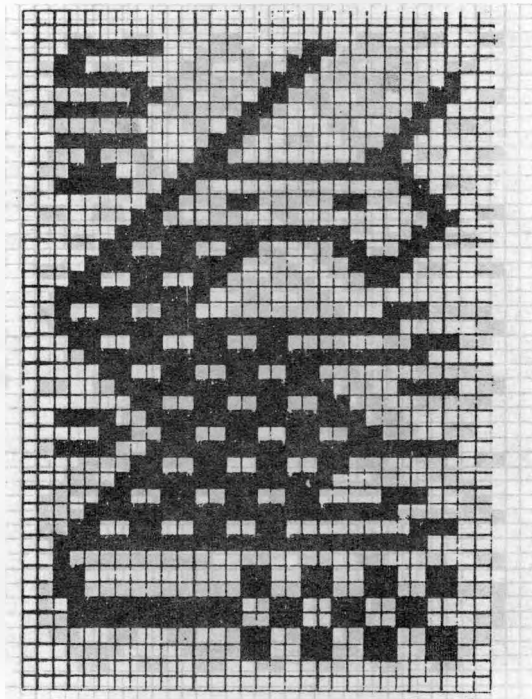
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Paniquindra, Ibarra

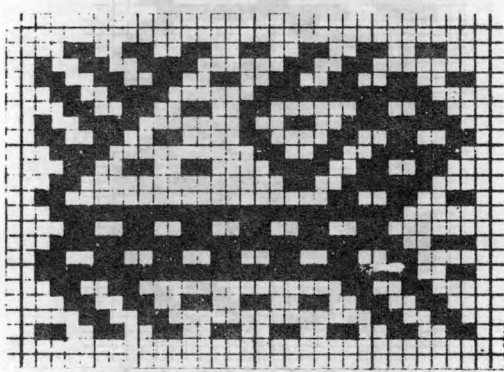


Paniquindra, Ibarra



La Catedral, Cotacachi

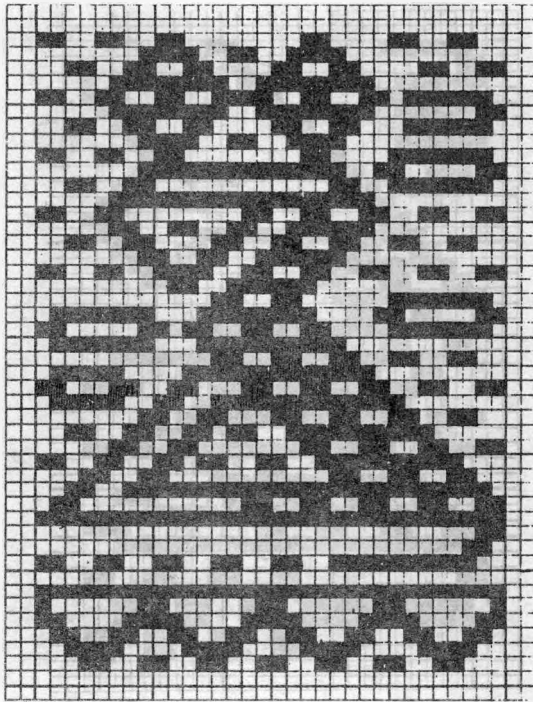
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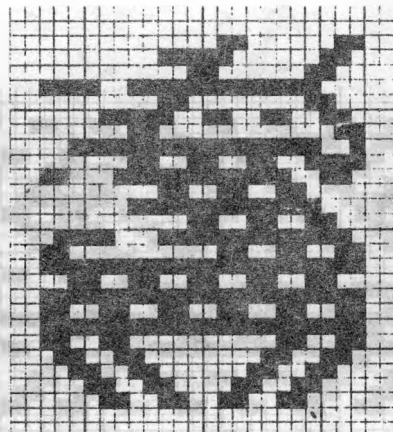
San Juan, Otavalo

Arias Ucu, Otavalo

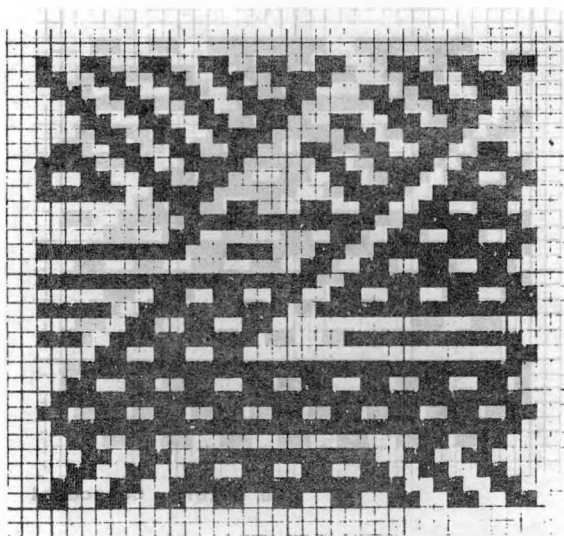
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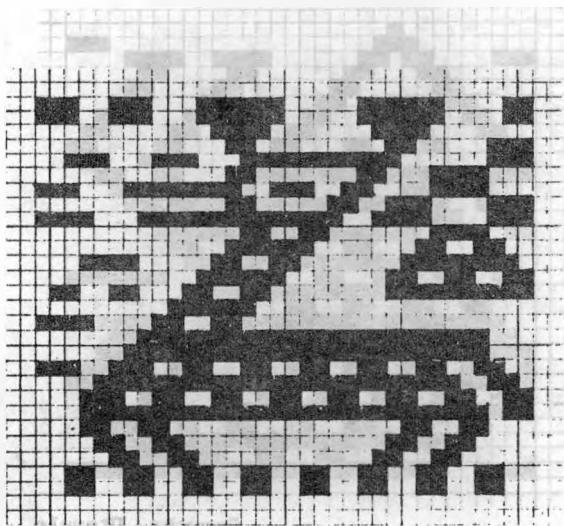
La Celera, Cotacachi



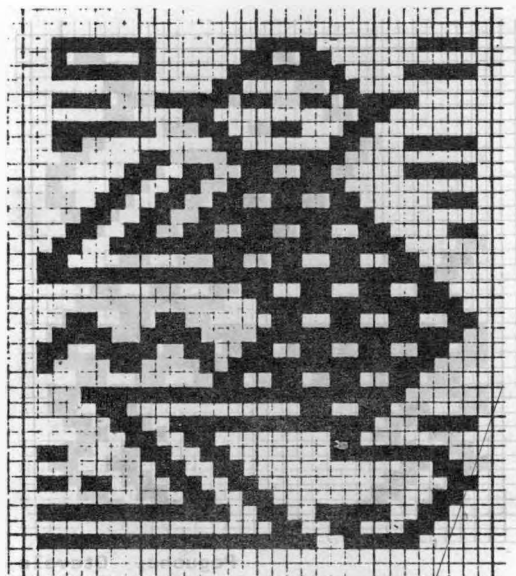
Los Ovelos, Antonio Ante



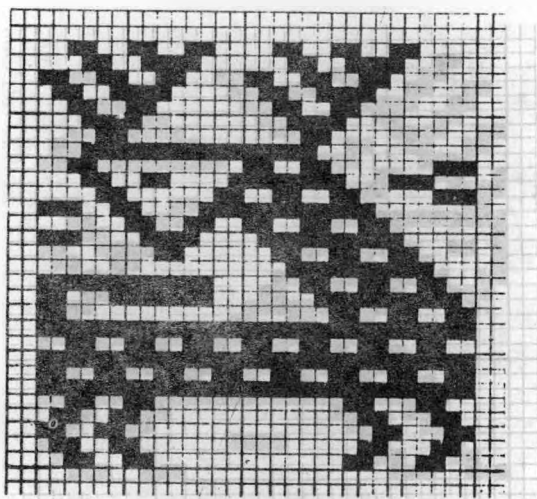
Chaltura, Antonio Ante



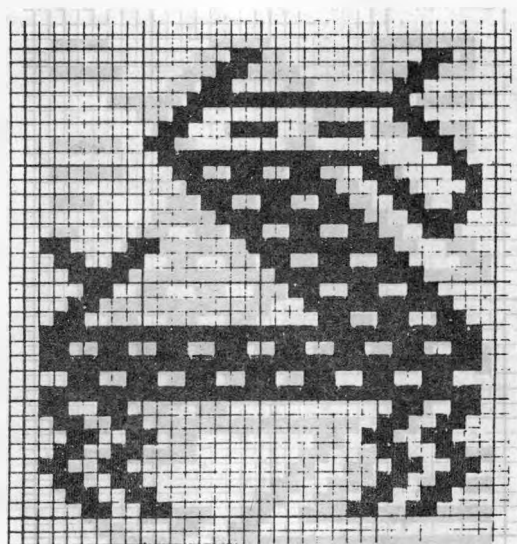
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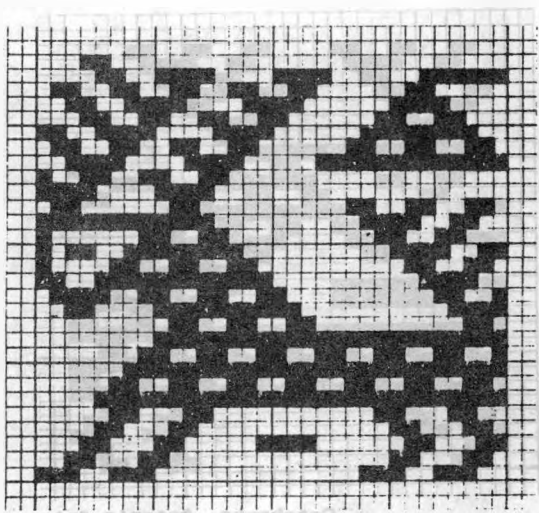
Andrade Marín, Antonio Ante



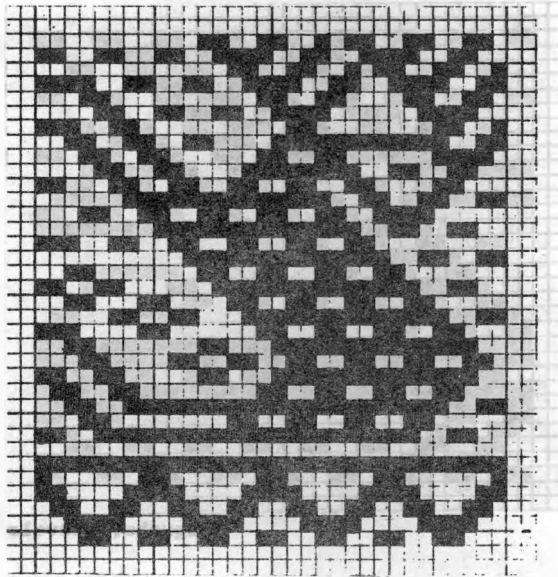
Estebanbe, Antonio Ante



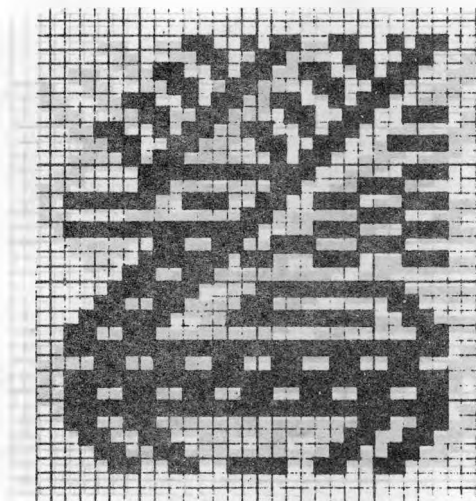
Peguche, Otavalo



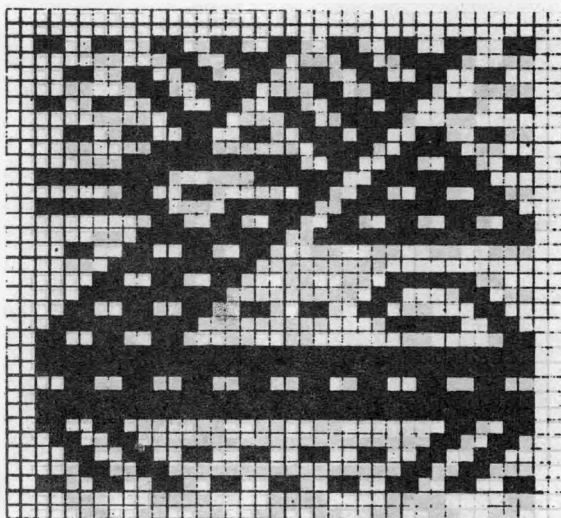
La Compañía, Otavalo



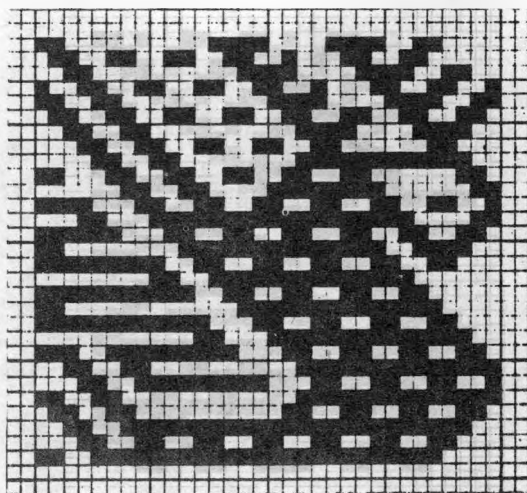
La Calera, Cotacachi



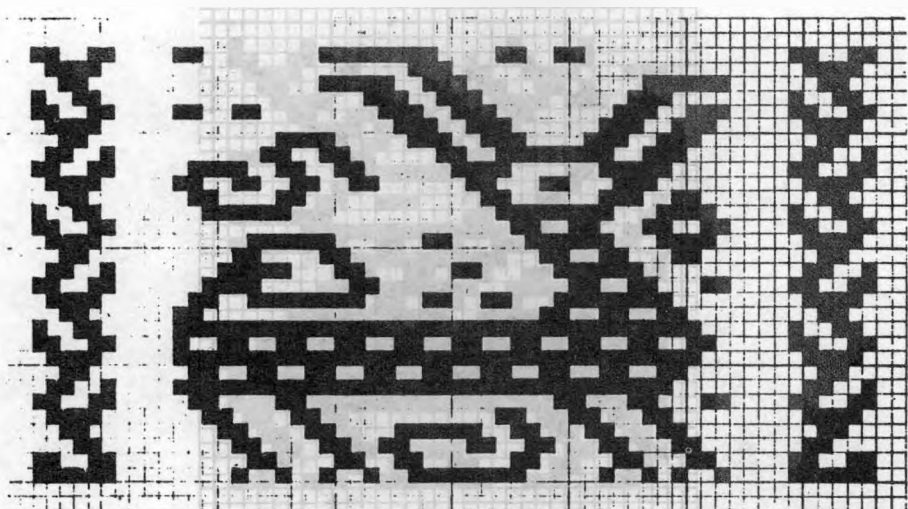
Peguiche, Otavalo



Peguche, Otavalo

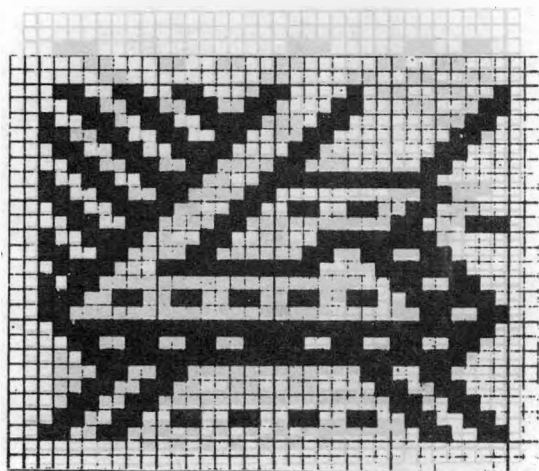


Andrade Marín, Antonio Ante



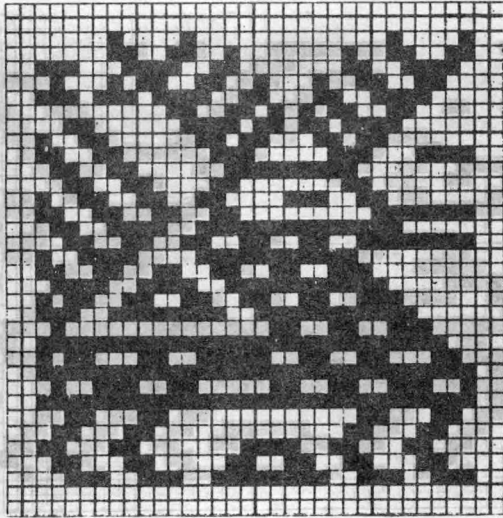
otavalo otava

Turucu, Cotacachi

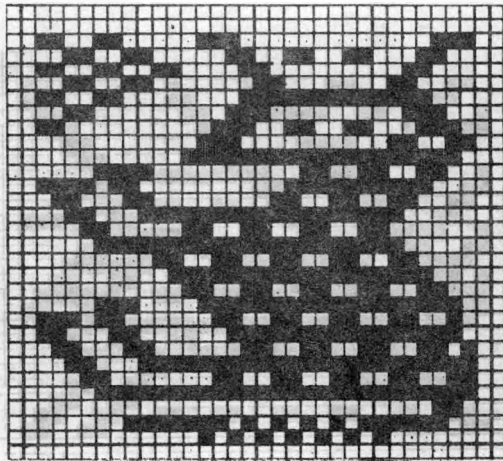


otavalo otava

Peguche, Otavalo

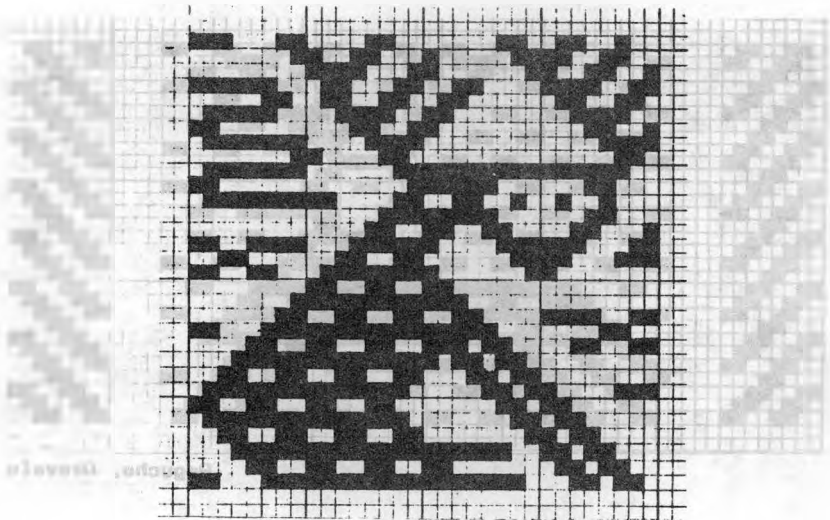


Ageto, Otavalo

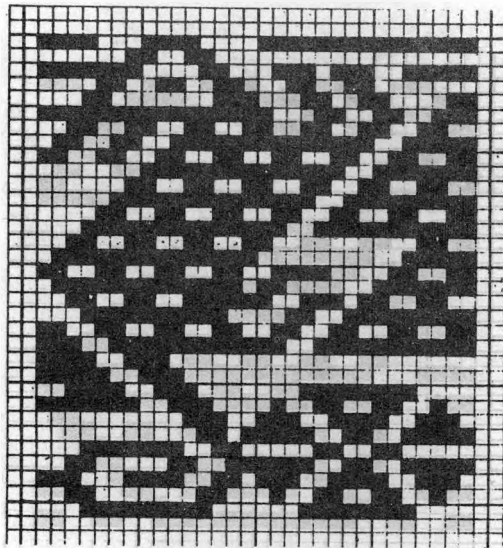


Ageto, Otavalo

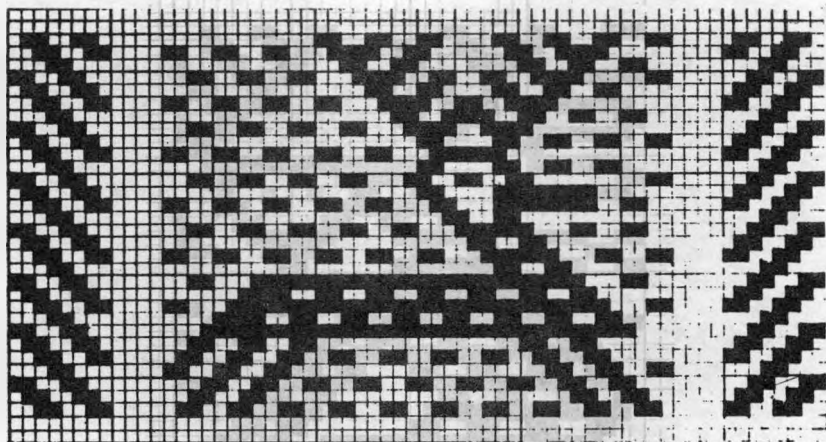
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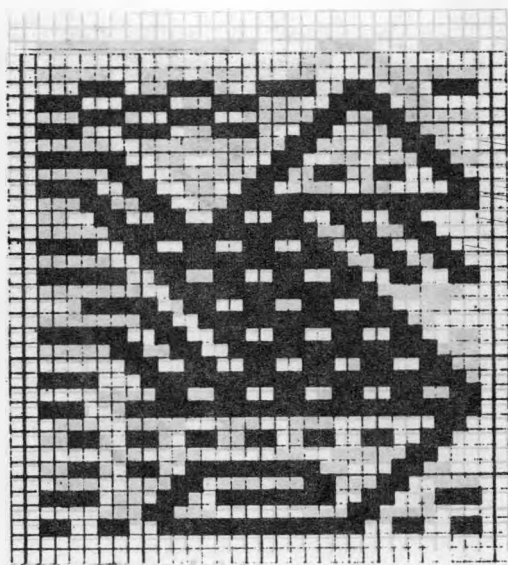
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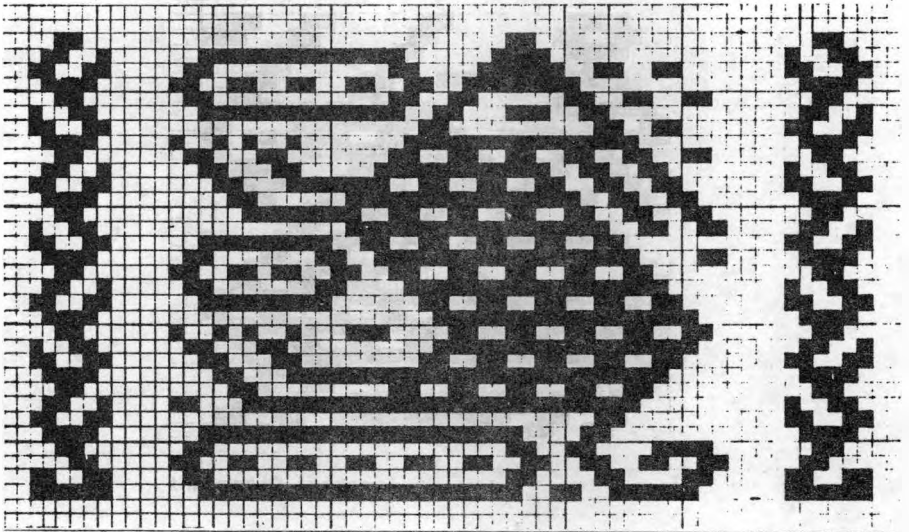
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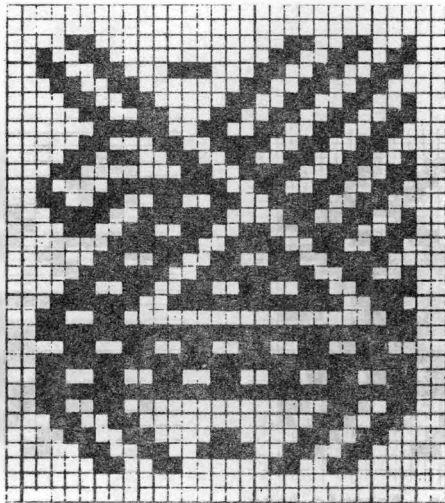
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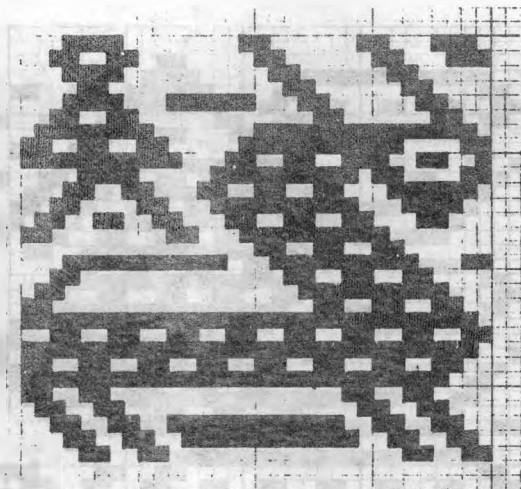
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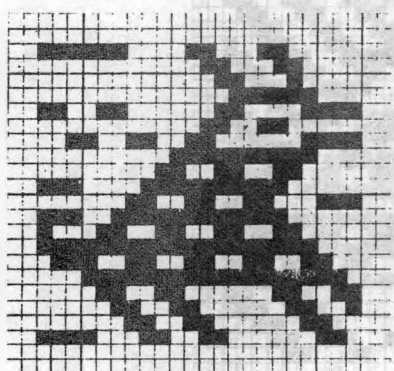
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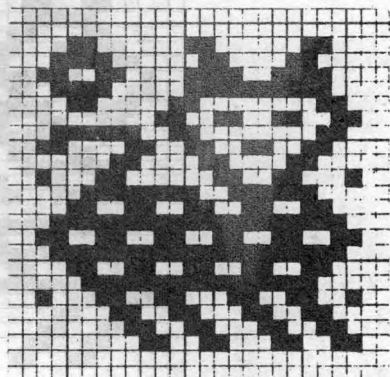
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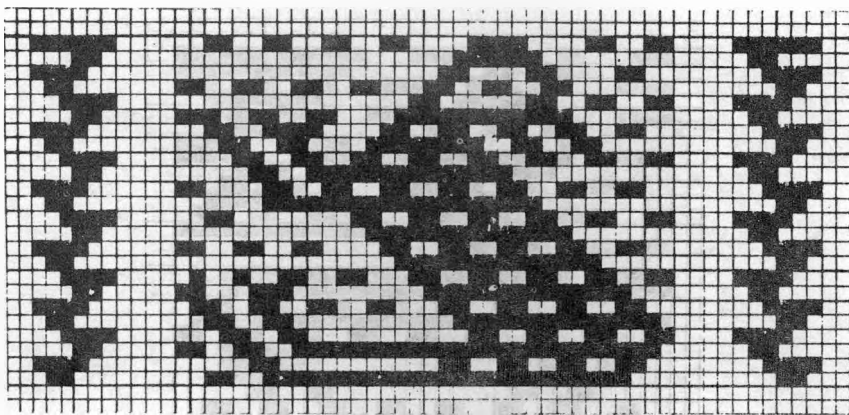
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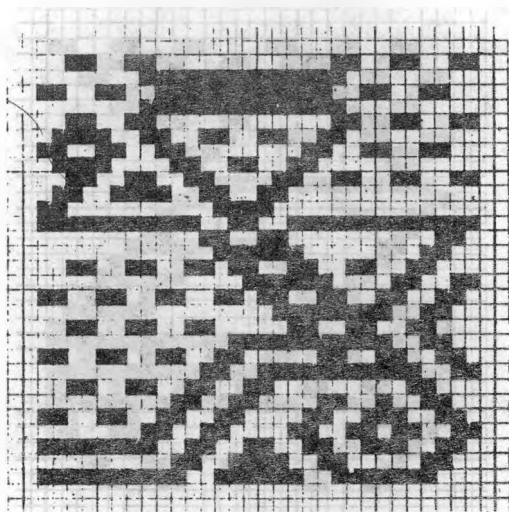
Los Ovelos, Antonio Ante



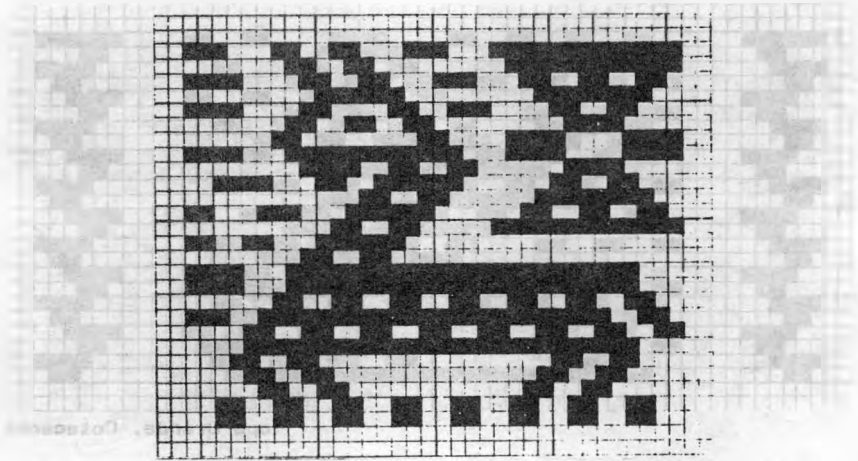
Tiumán, Otavalo



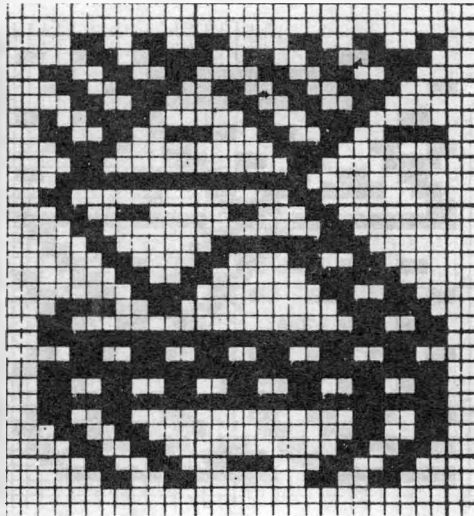
Topo Grande, Cotacachi



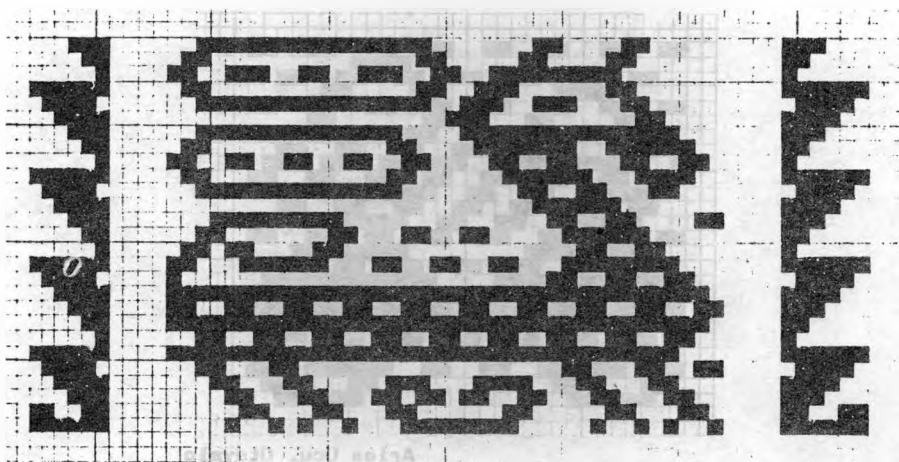
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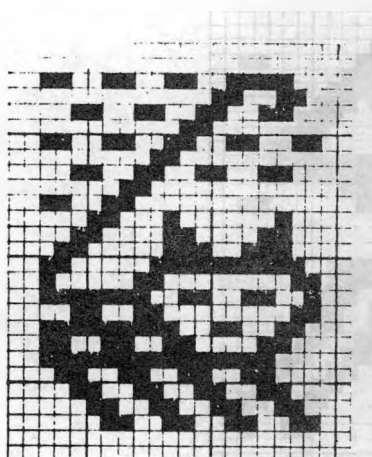
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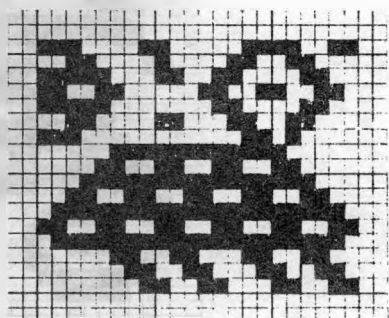
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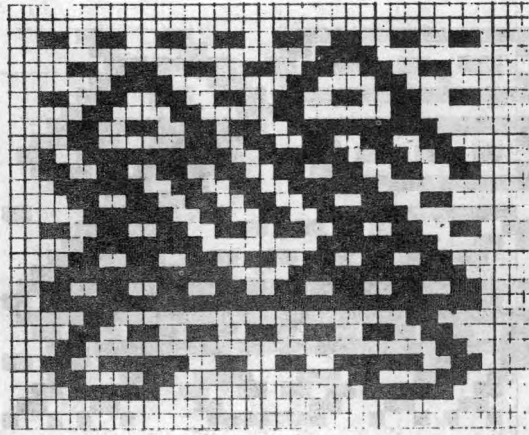
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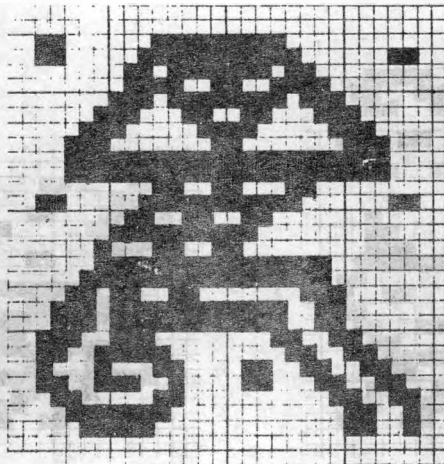
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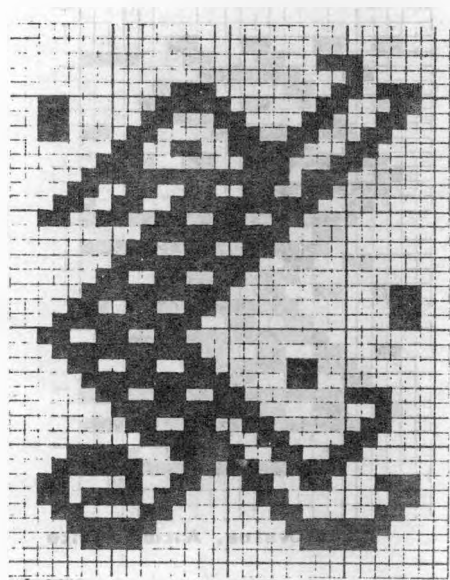
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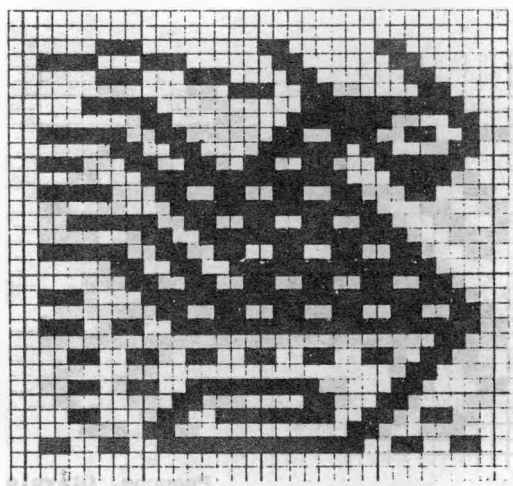
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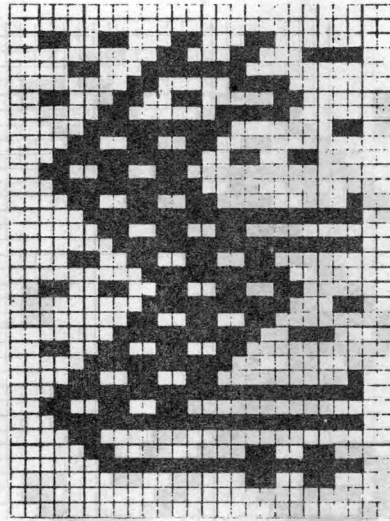
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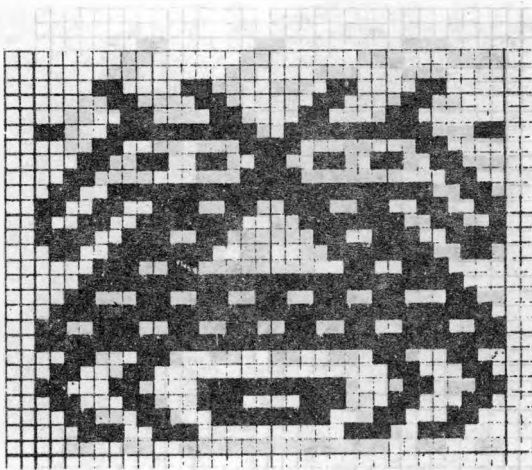
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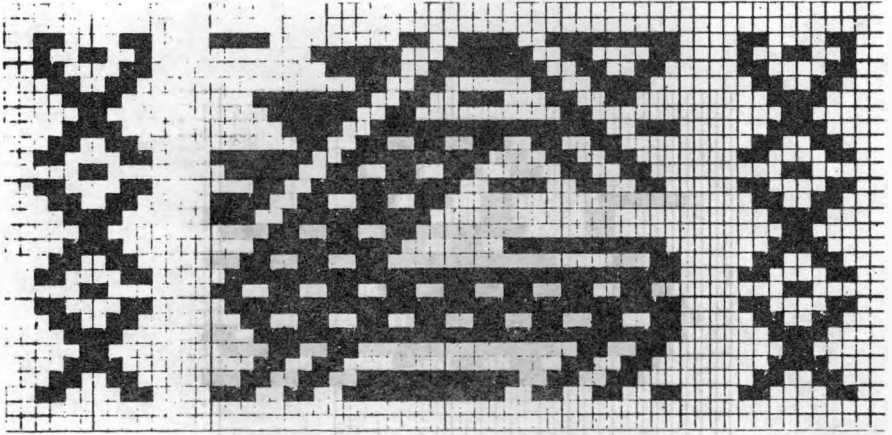
Pegucho, Otavalo



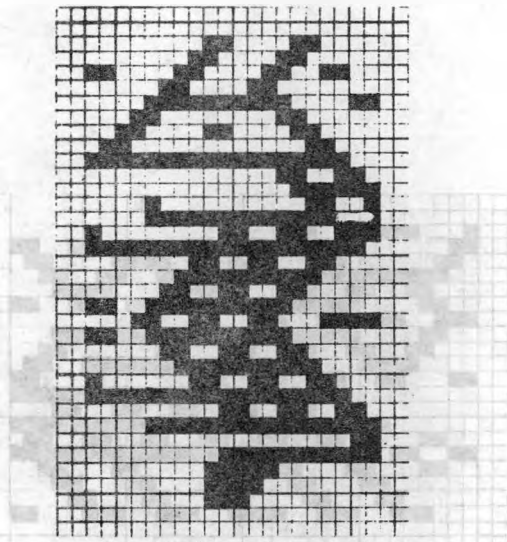
Los Ovelos, Antonio Ante



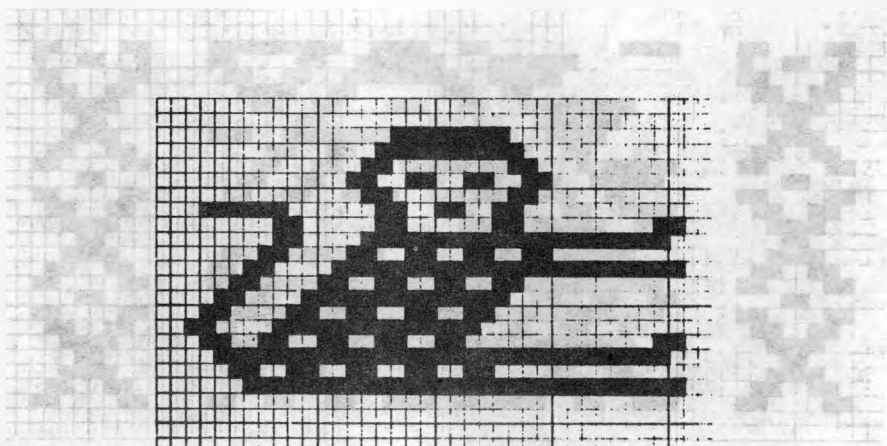
Paguche, Otavalo



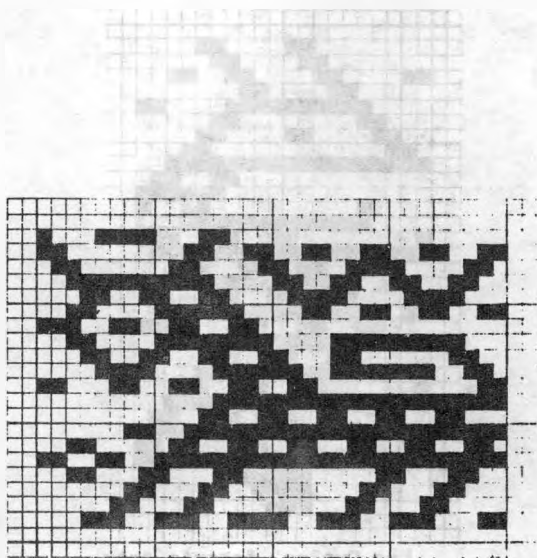
Topo Grande, Cotecechi



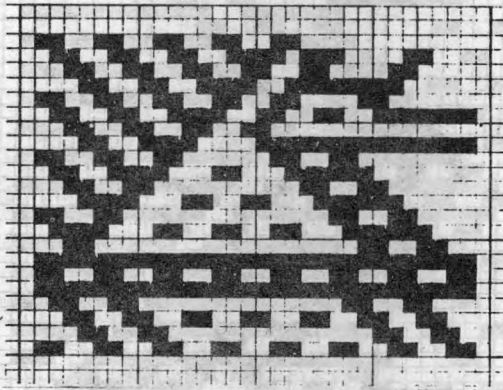
Los Ovejos, Antonio Ante



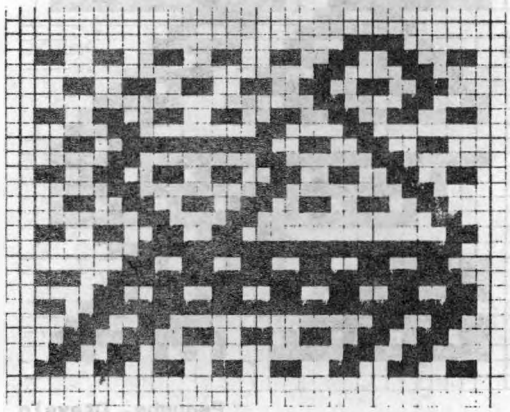
Aguelongo Chiquito, Antonio Ante



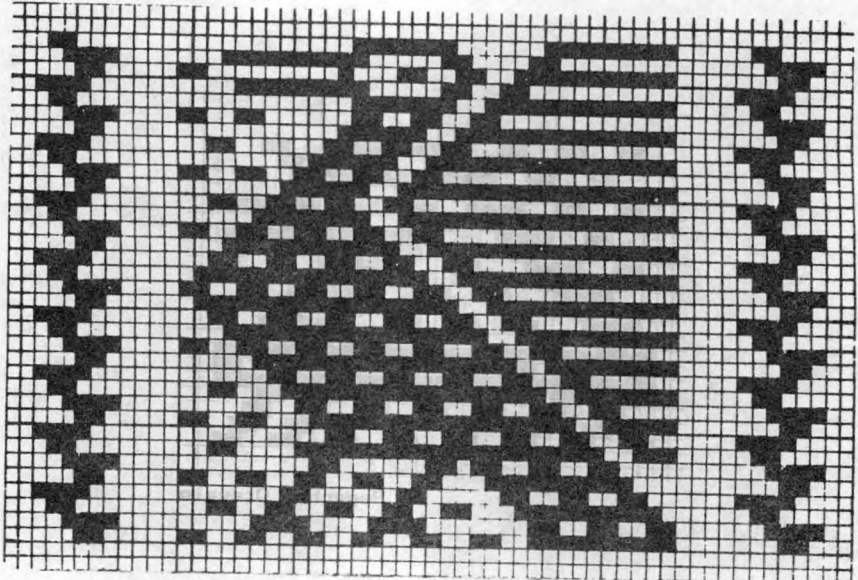
Chaltura, Antonio Ante



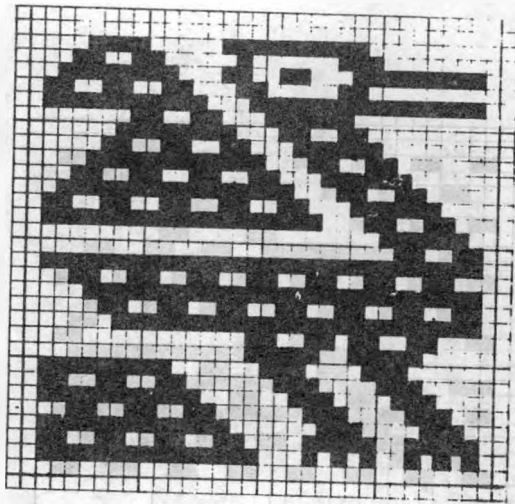
Peguiche, Otavalo



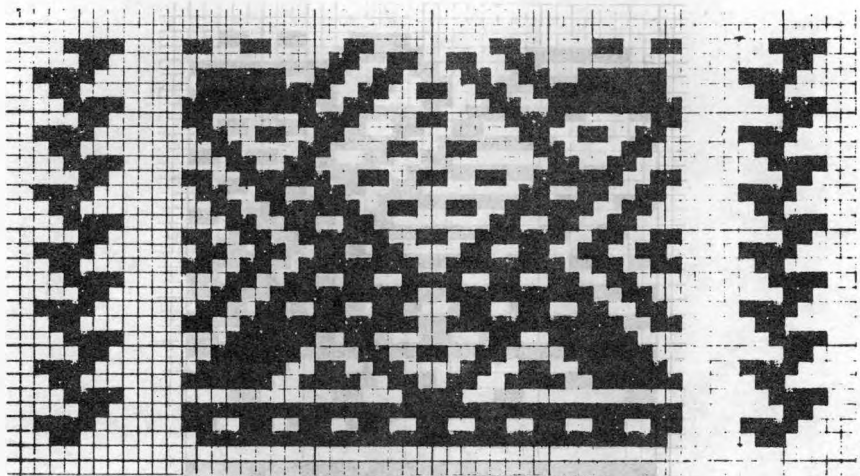
Arias Ucu, Otavalo



Topo Grande, Cotacachi

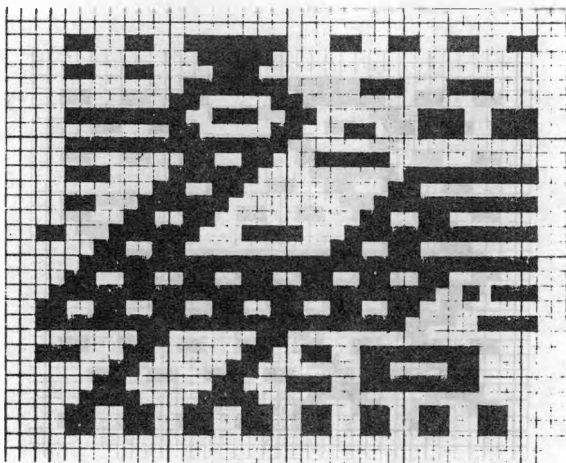


Peguche, Otavalo



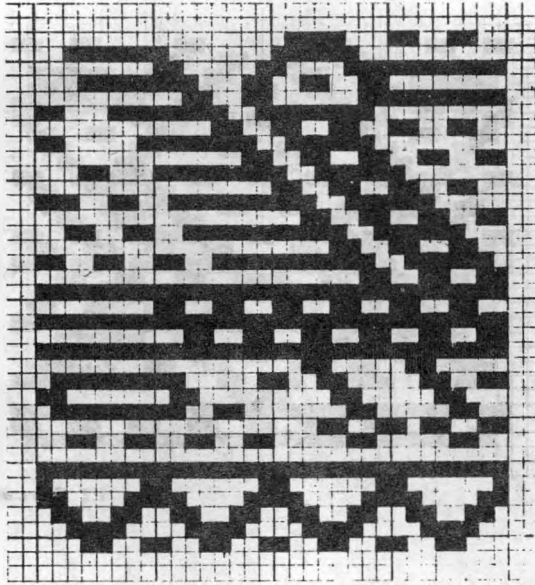
El Mercado, Cotacachi

El Mercado, Cotacachi

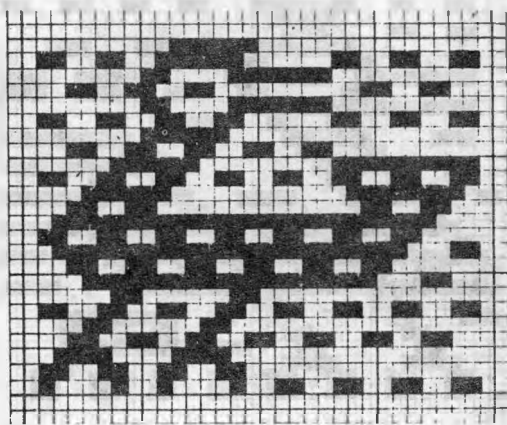


Otavalo

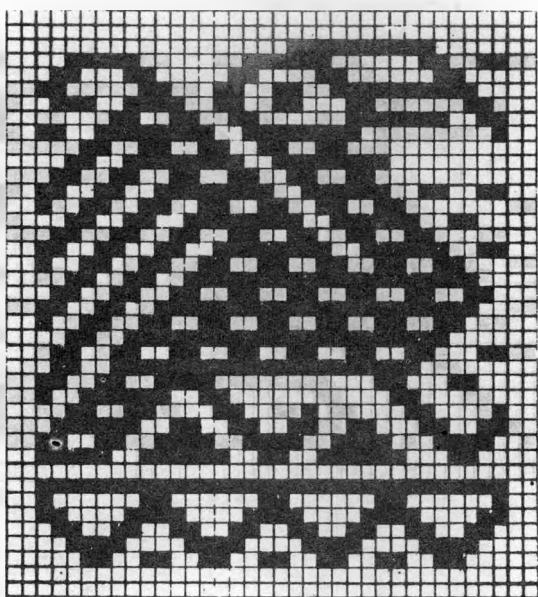
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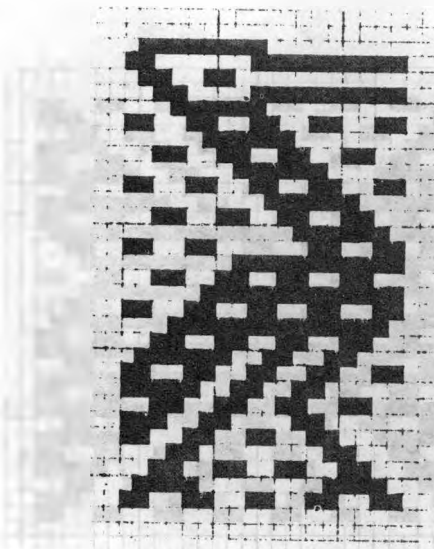
La Calera, Cotacachi



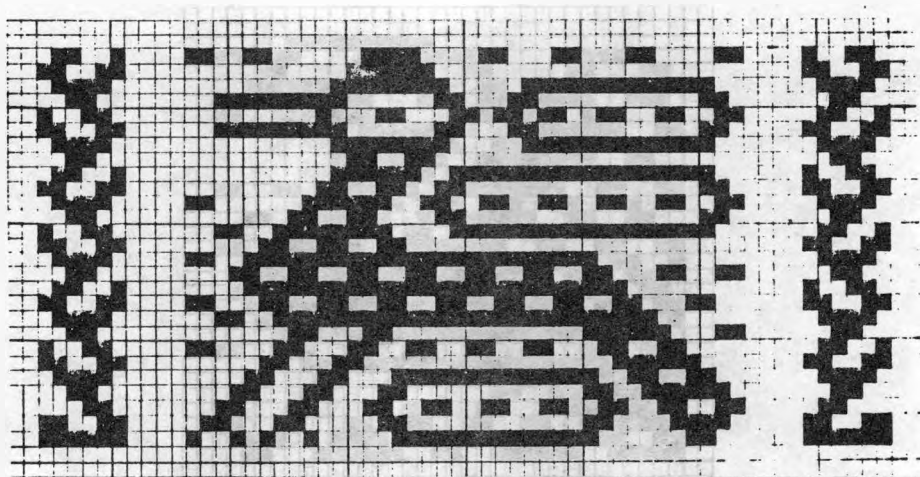
Arias Ucu, Otavalo



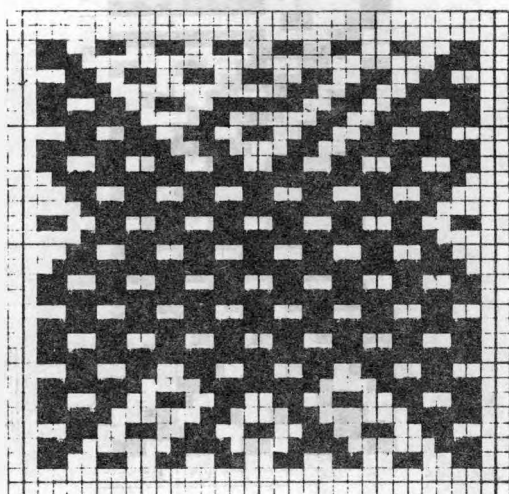
La Calera, Cotacachi



Otavalo

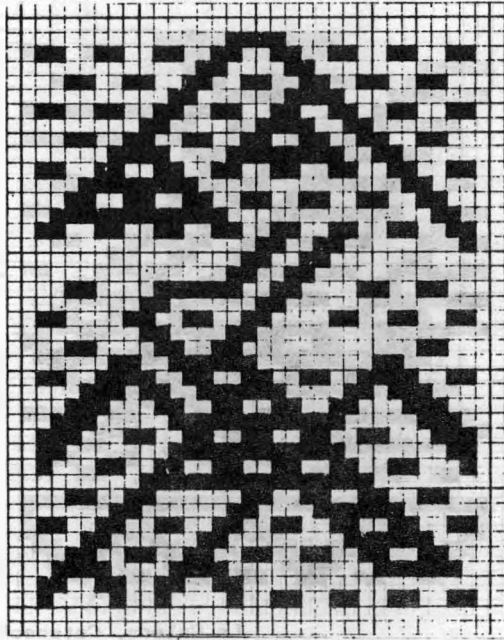


Turucu, Cotacachi

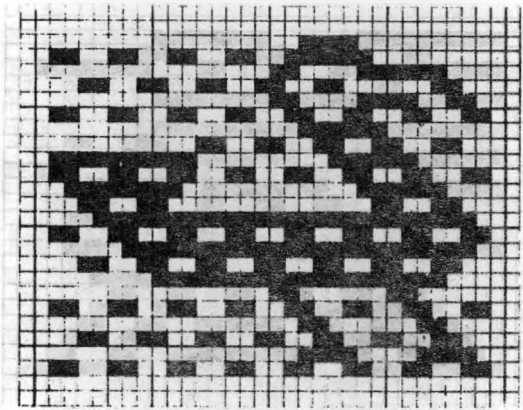


Olivos

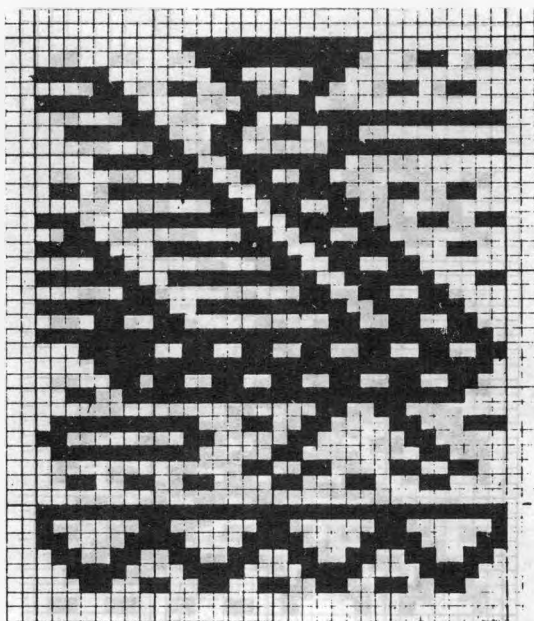
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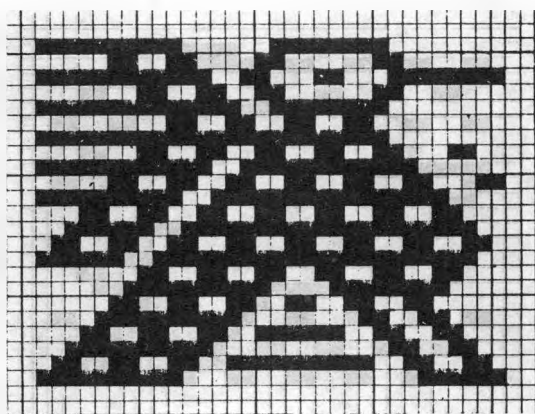
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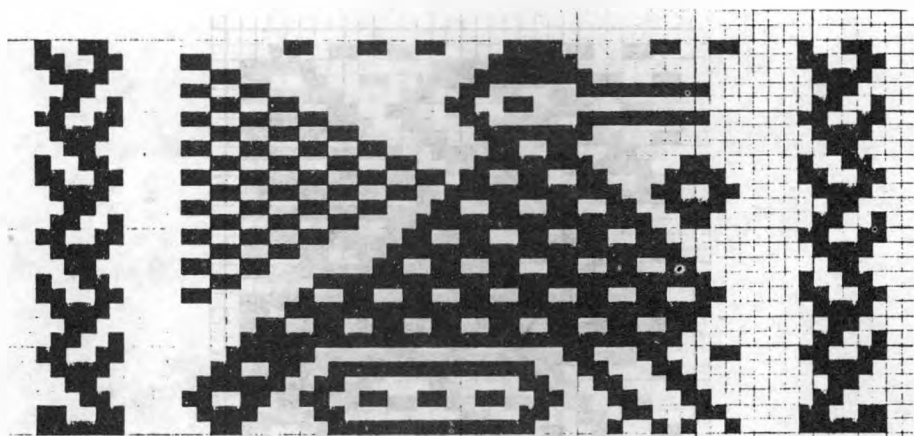
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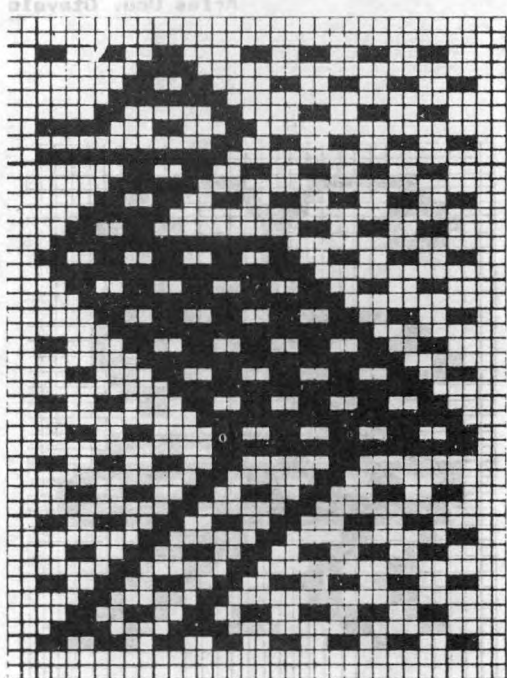
La Calera, Cotacachi



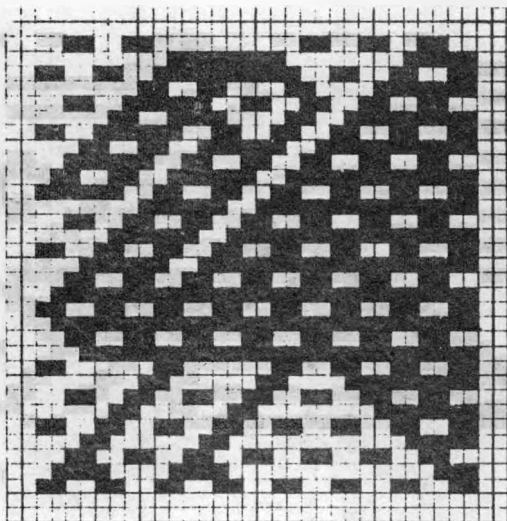
Andrade Marín, Antonio Ante



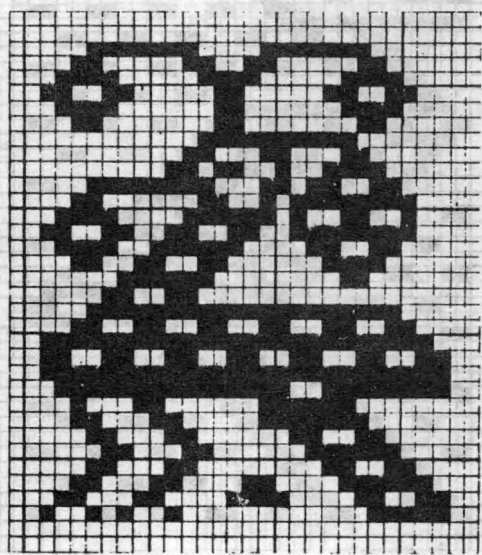
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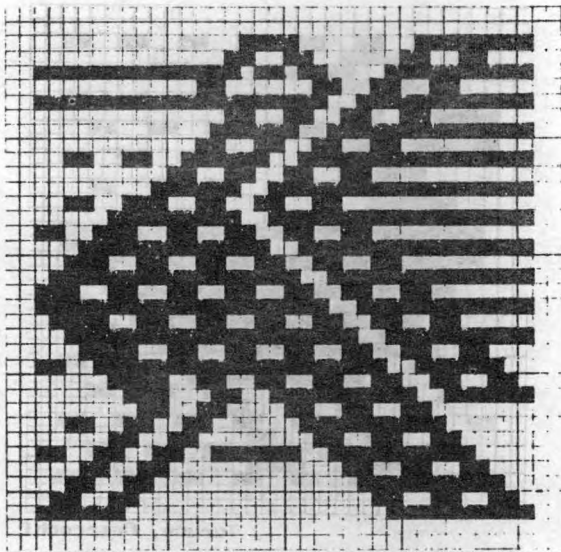
Turucu, Cotacachi



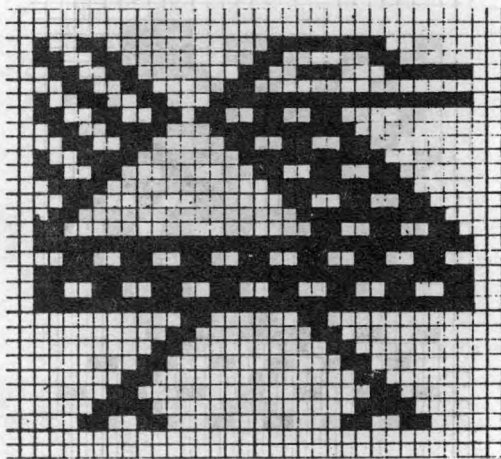
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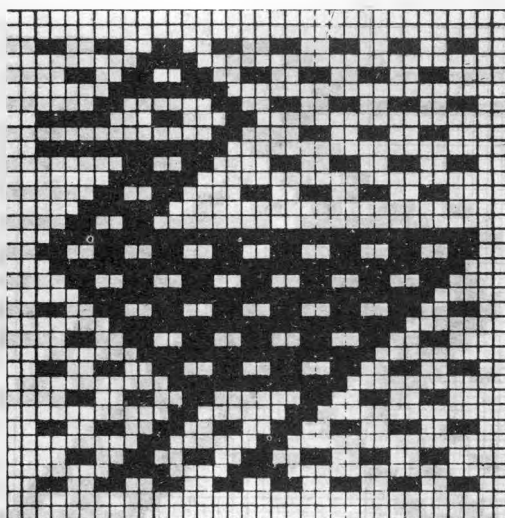
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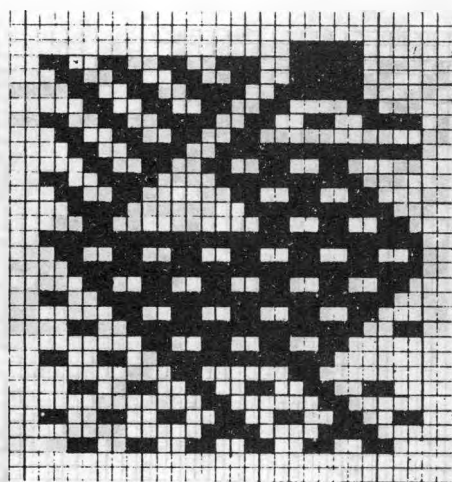
Netabuela. Antonio Ante



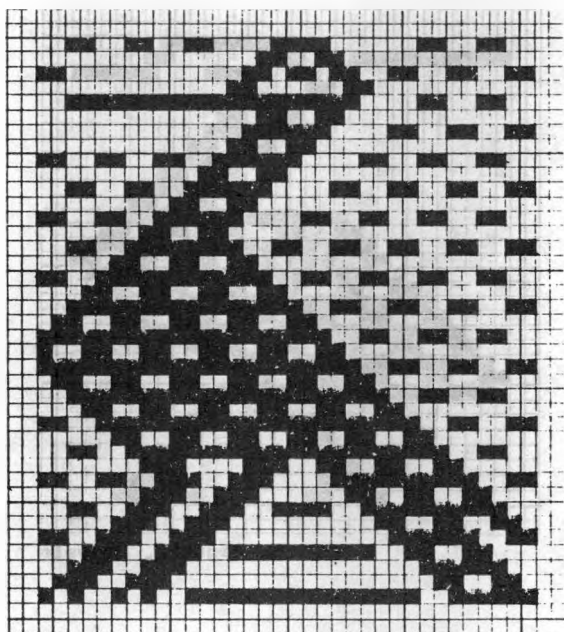
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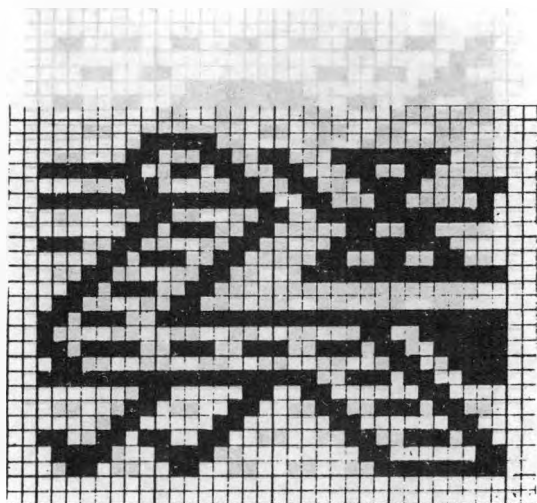
Turucu, Cotacachi



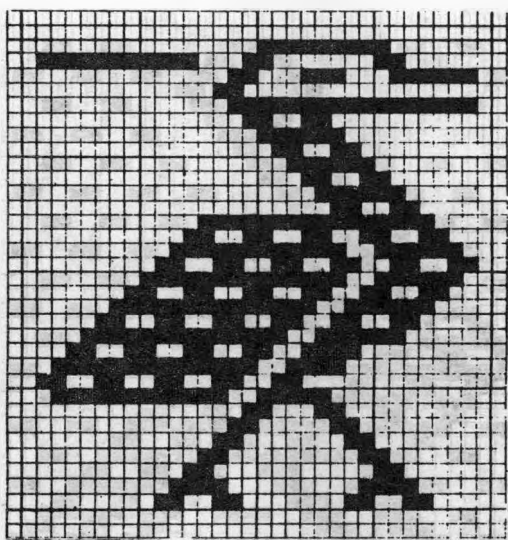
Peguche, Otavalo



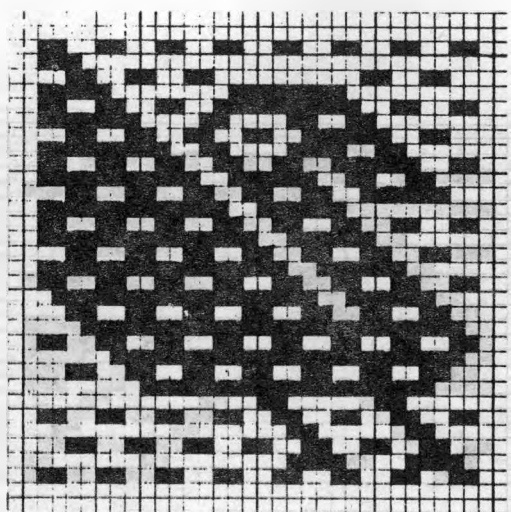
Natabuela, Antonio Ante



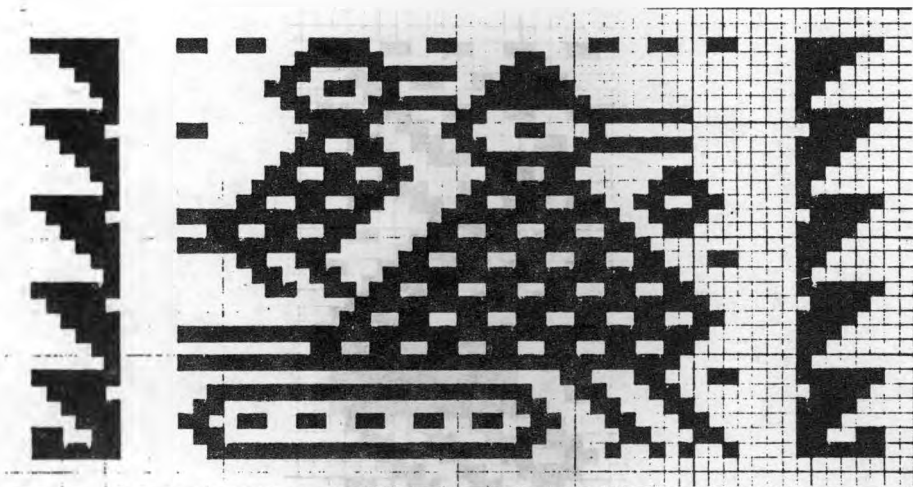
La Compañía, Otavalo



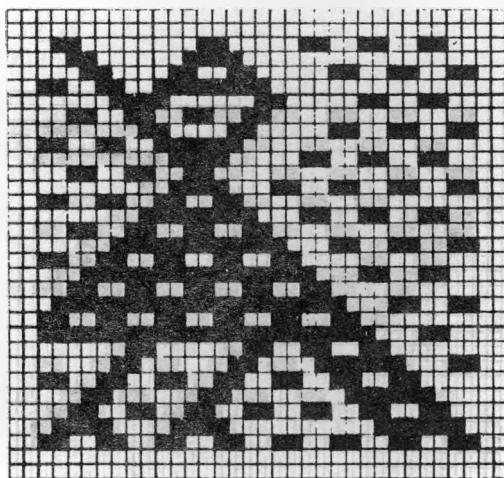
Paguche, Otavalo



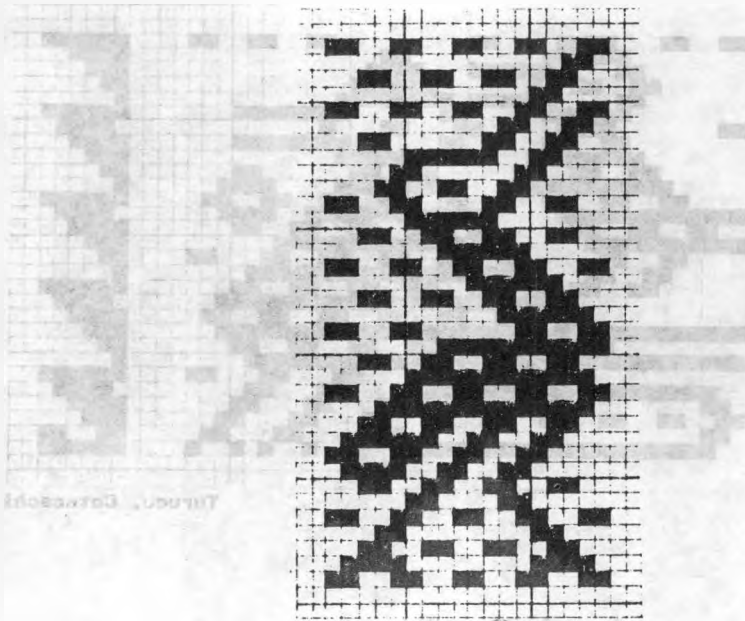
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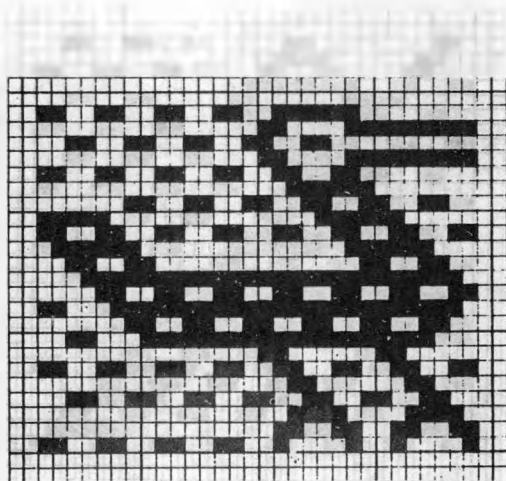
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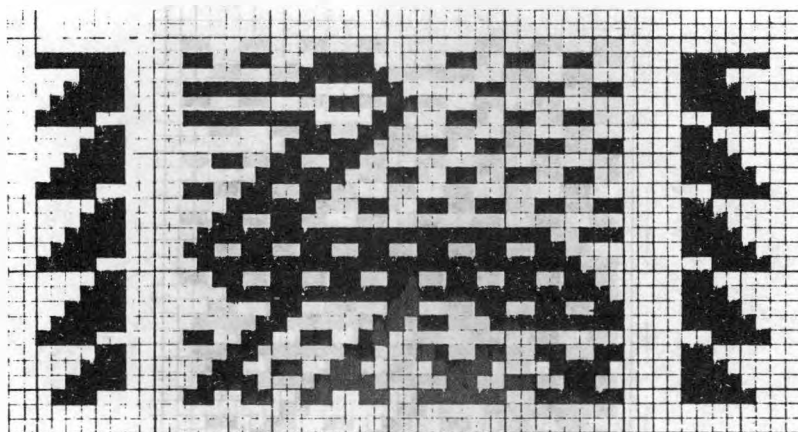
Turucu, Cotacachi



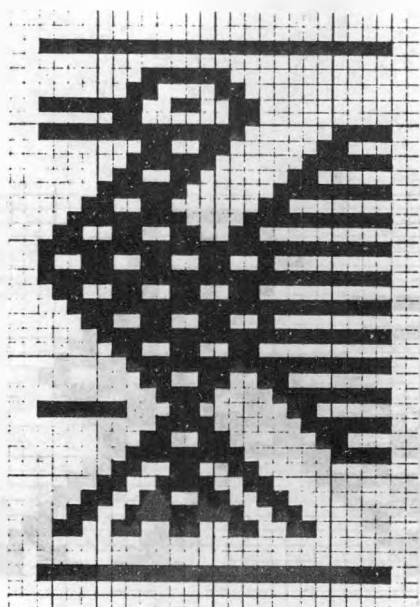
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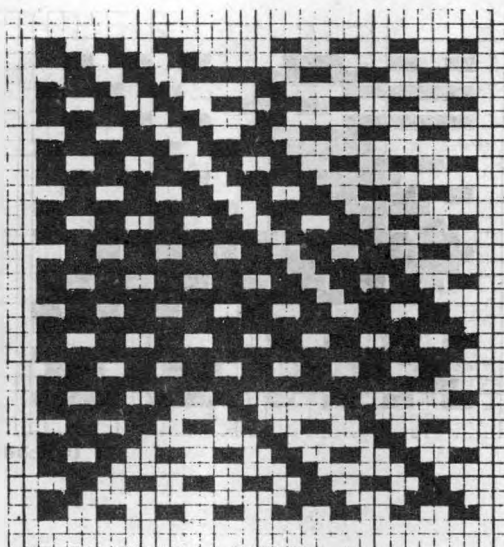
Arias Ucu, Otavallo



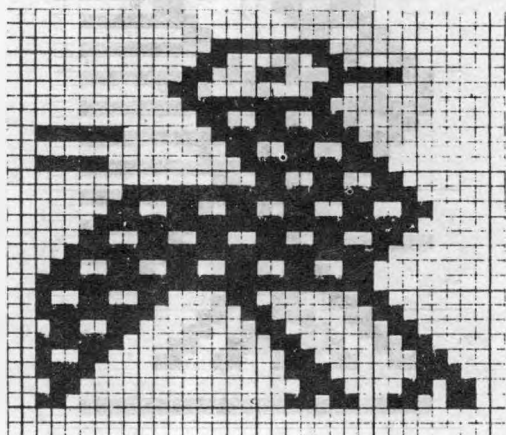
El Cercado, Cotacachi



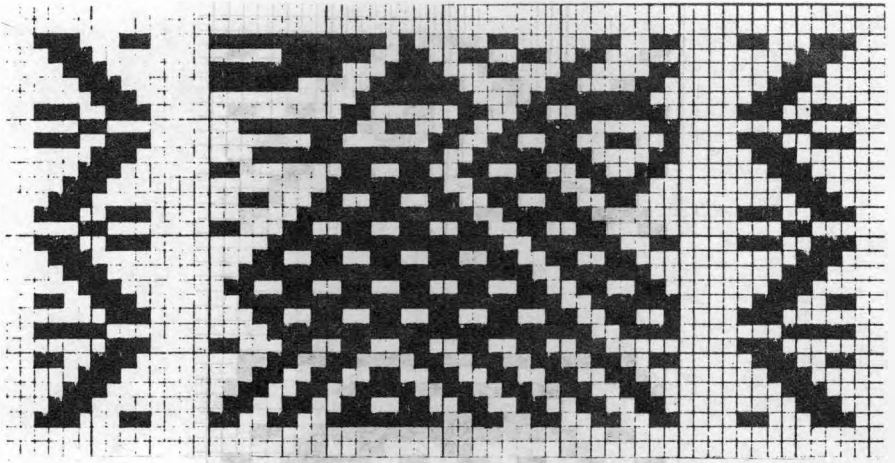
Paniquindra, Ibarra



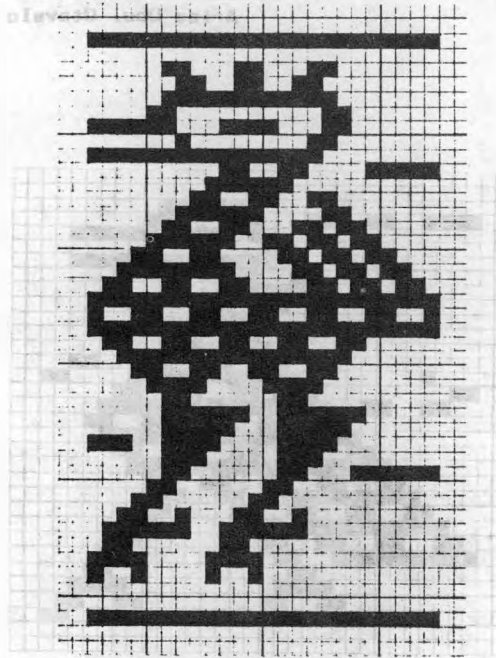
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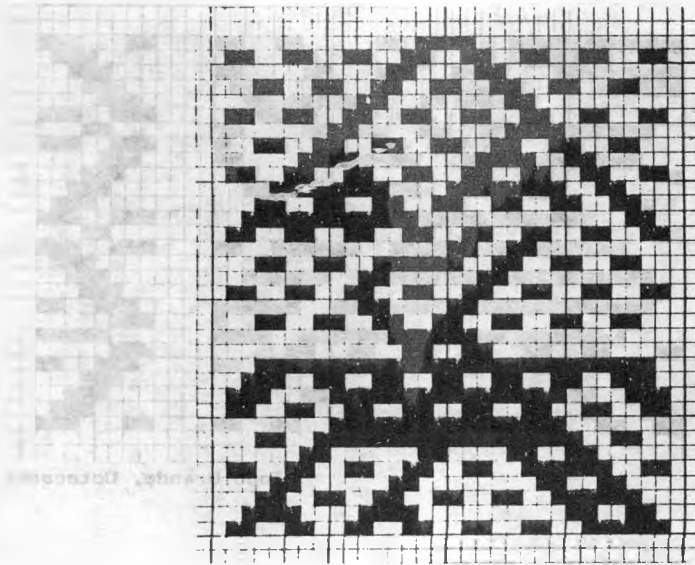
Catabamba, Antonio Ante



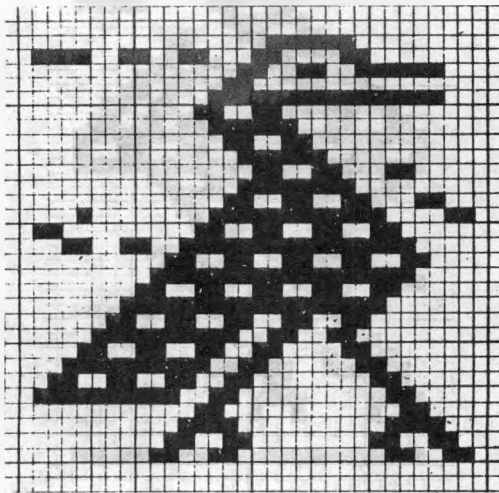
Topo Grande, Cotacachi



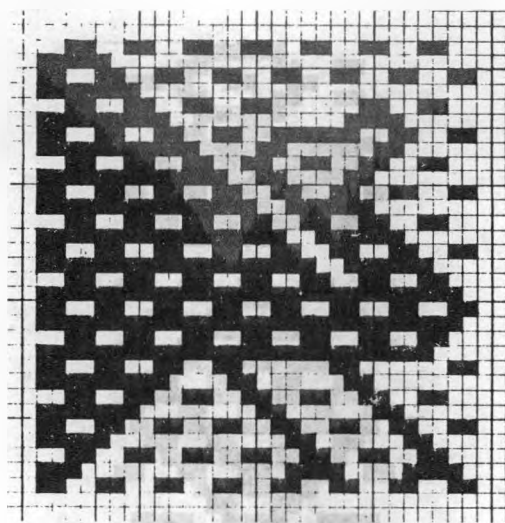
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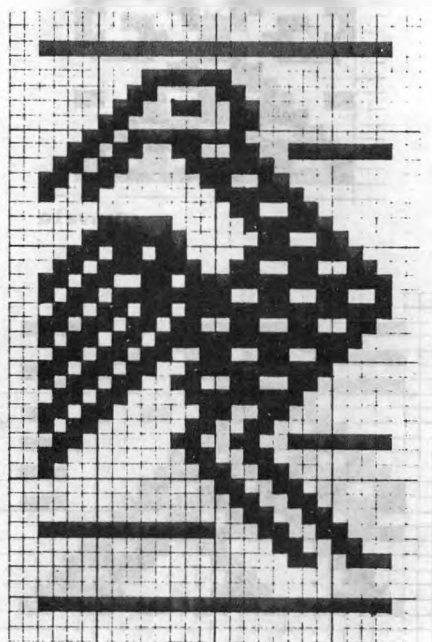
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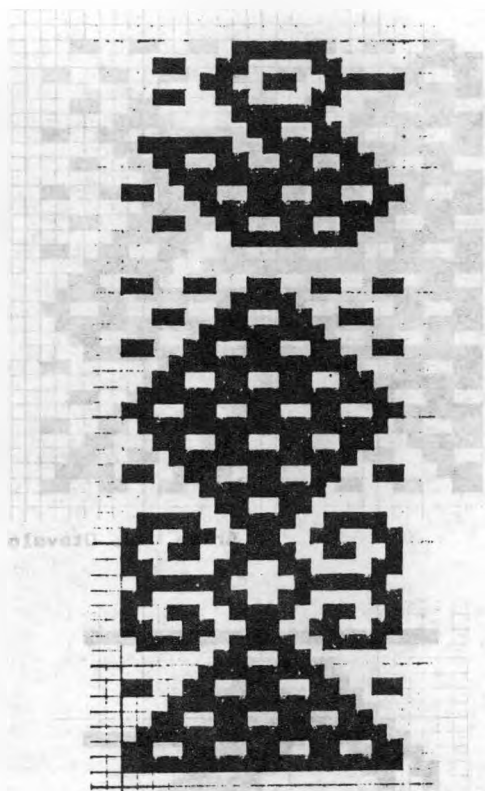
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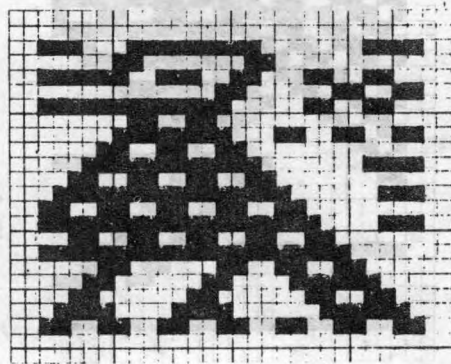
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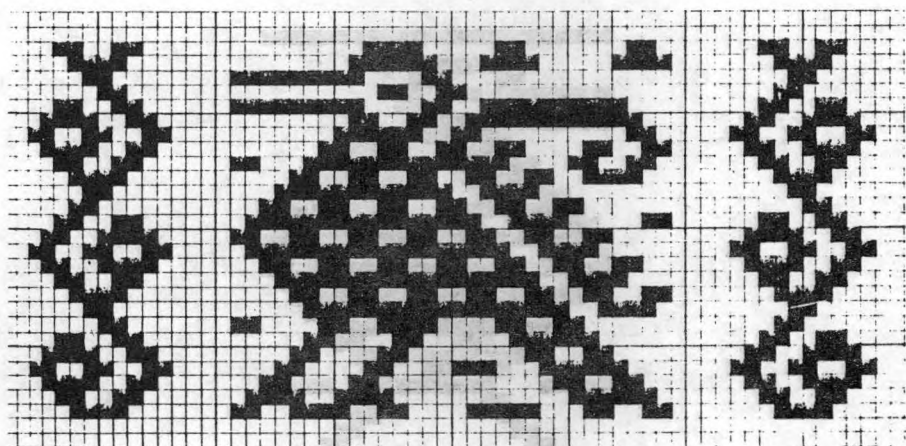
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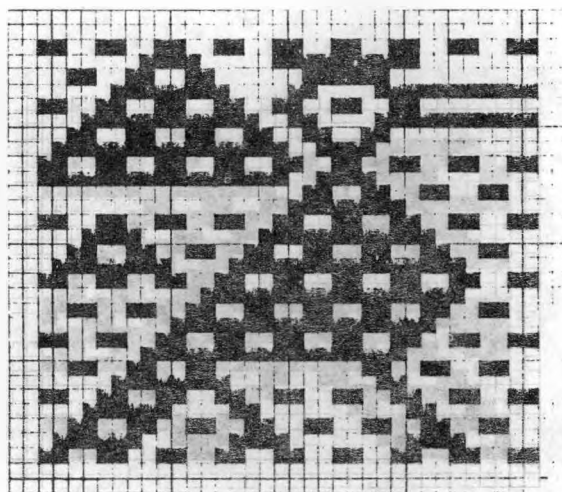
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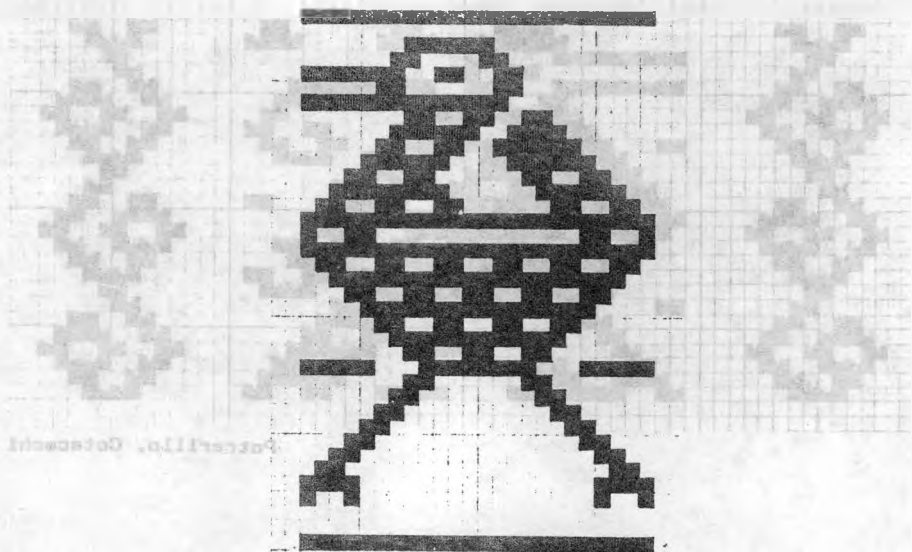
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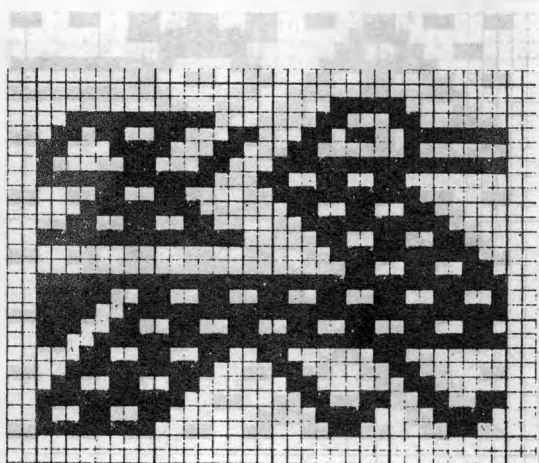
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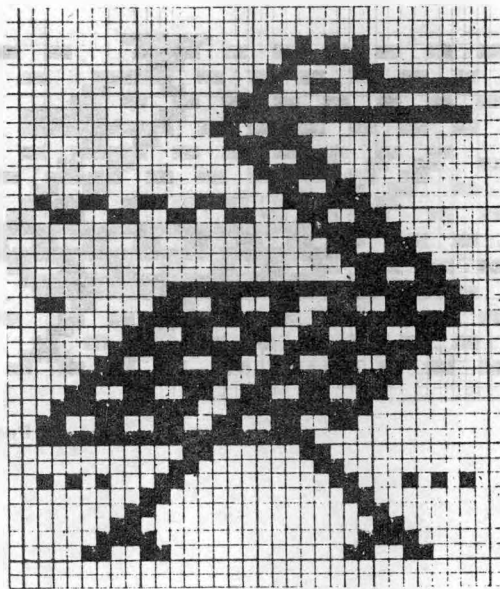
Pagucho, Otavalo



Paniquindra, Ibarra



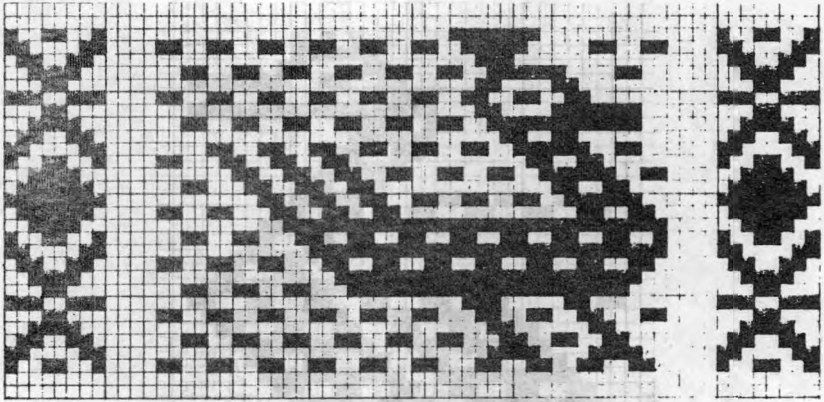
La Compañía, Otavalo



Peguiche, Otavalo



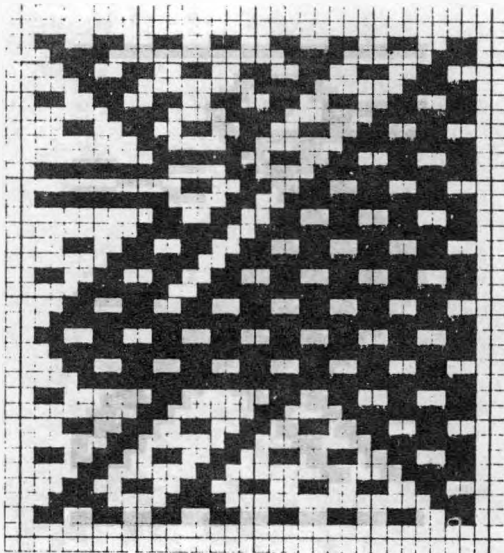
Paniquindra, Ibarra



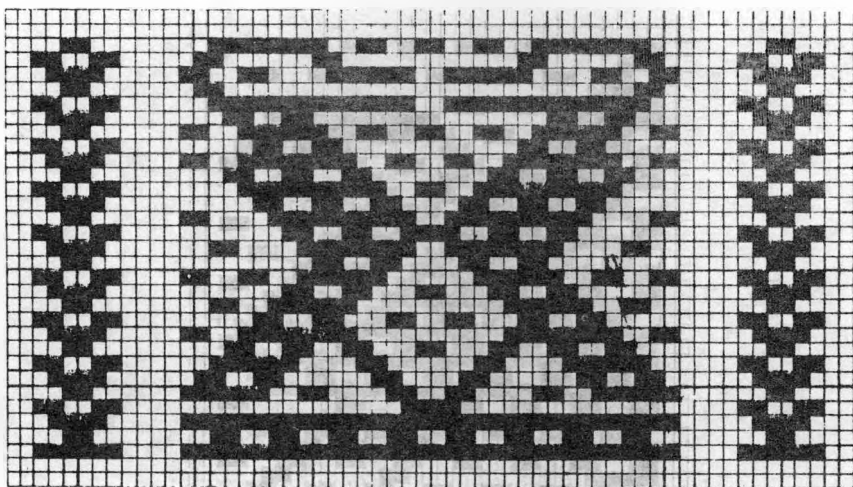
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Masari, Otavalo

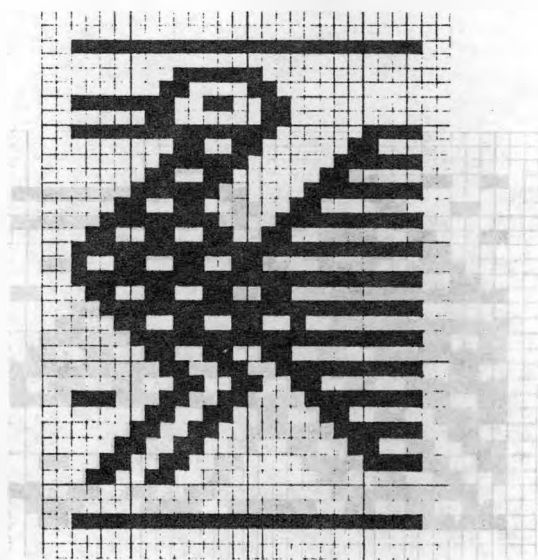


Arias Ucu, Otavalo

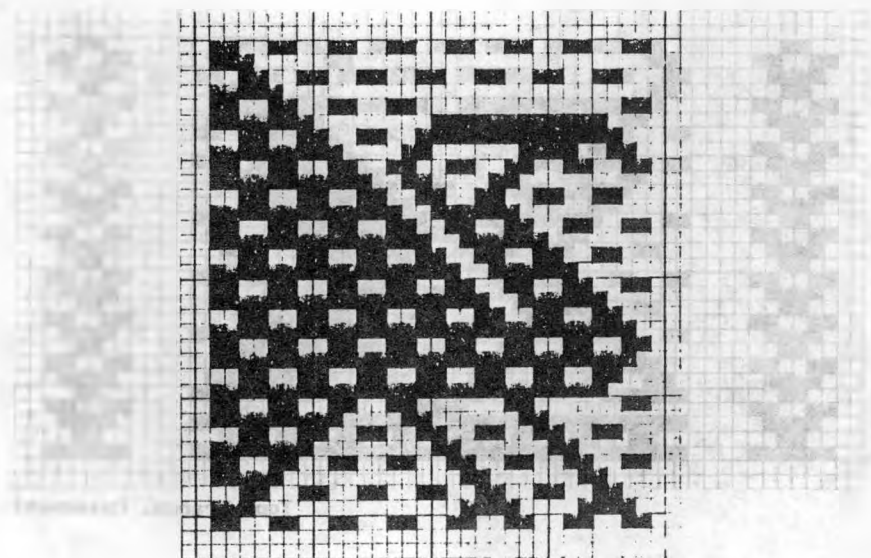


Topo Grande, Cotacachi

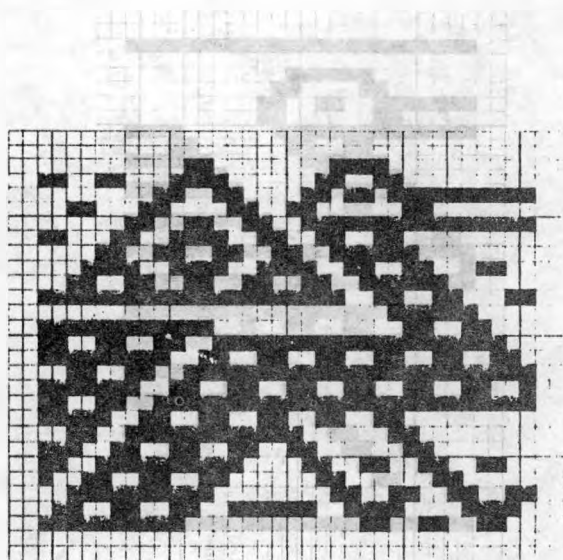
Artes Ucu, Ormaiztegui



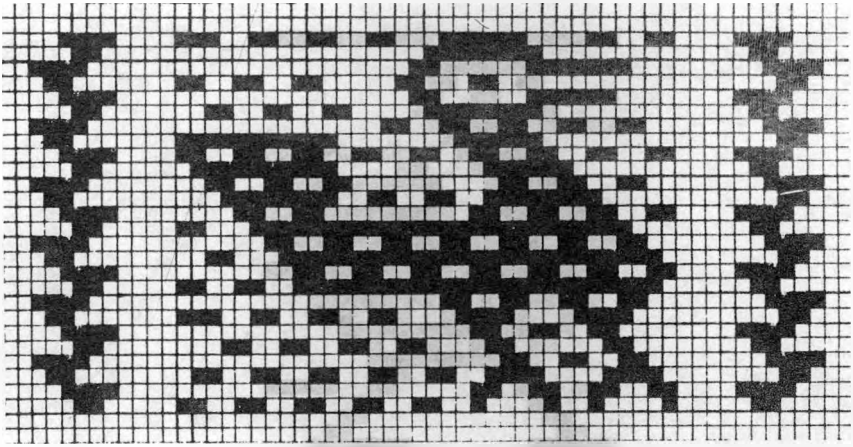
Paniquindra, Ibarra



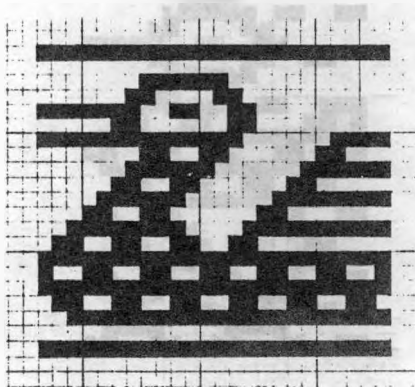
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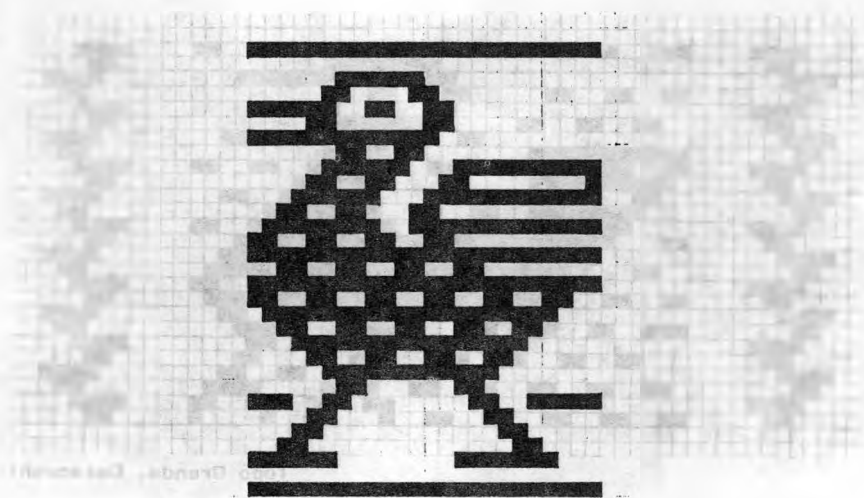
Natabuela, Antonio Ante



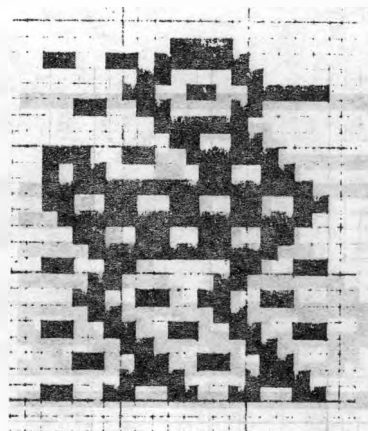
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Paniquindra, Ibarra

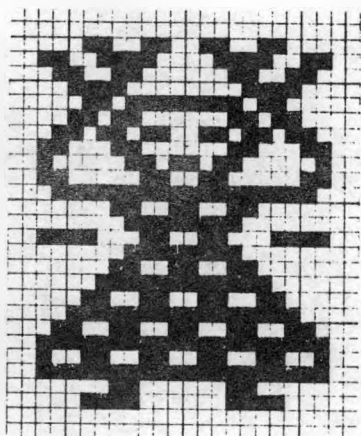


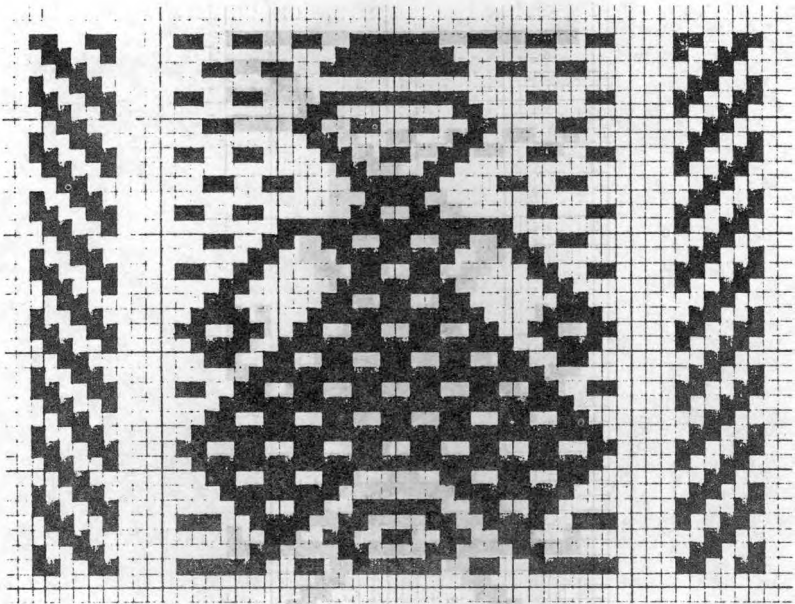
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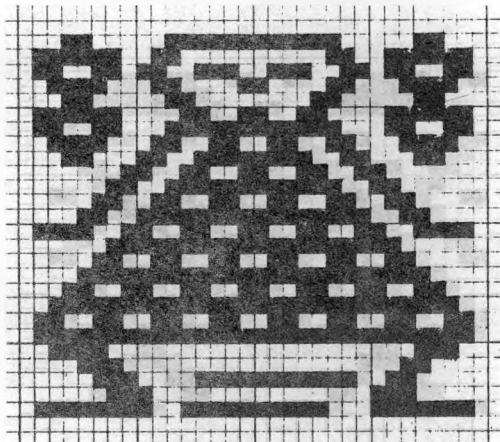
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MOTIVOS HUMANOS

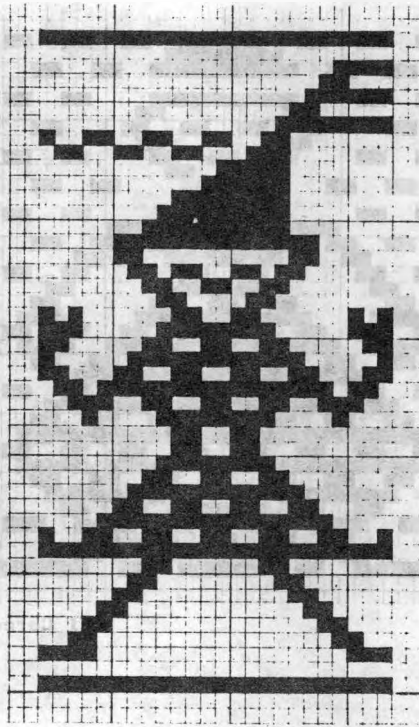




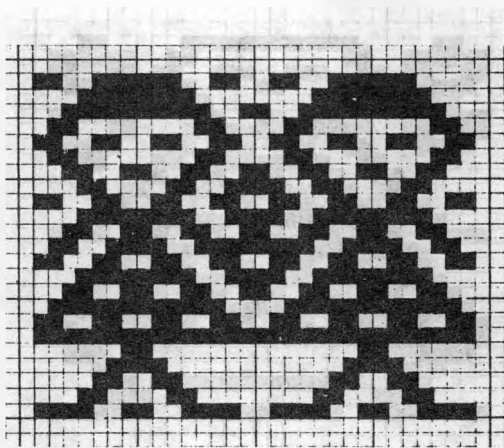
El Cercado, Cotacachi



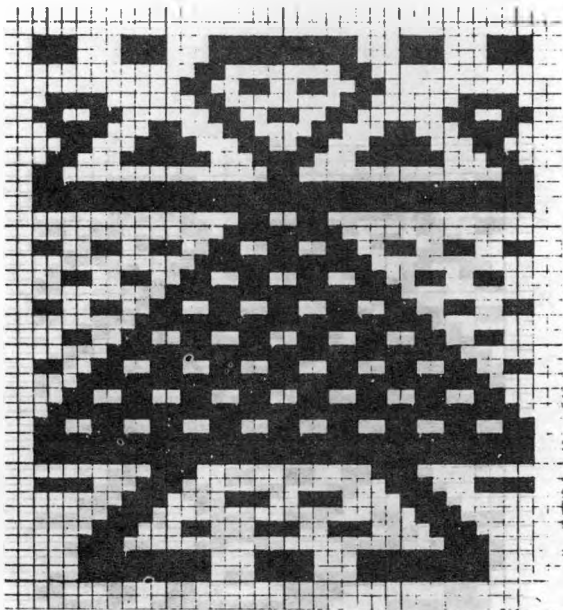
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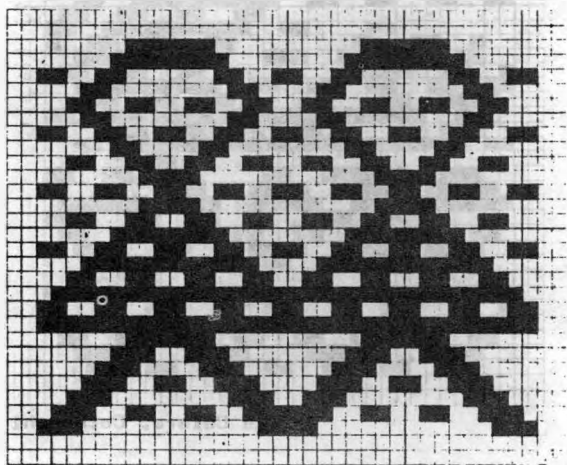
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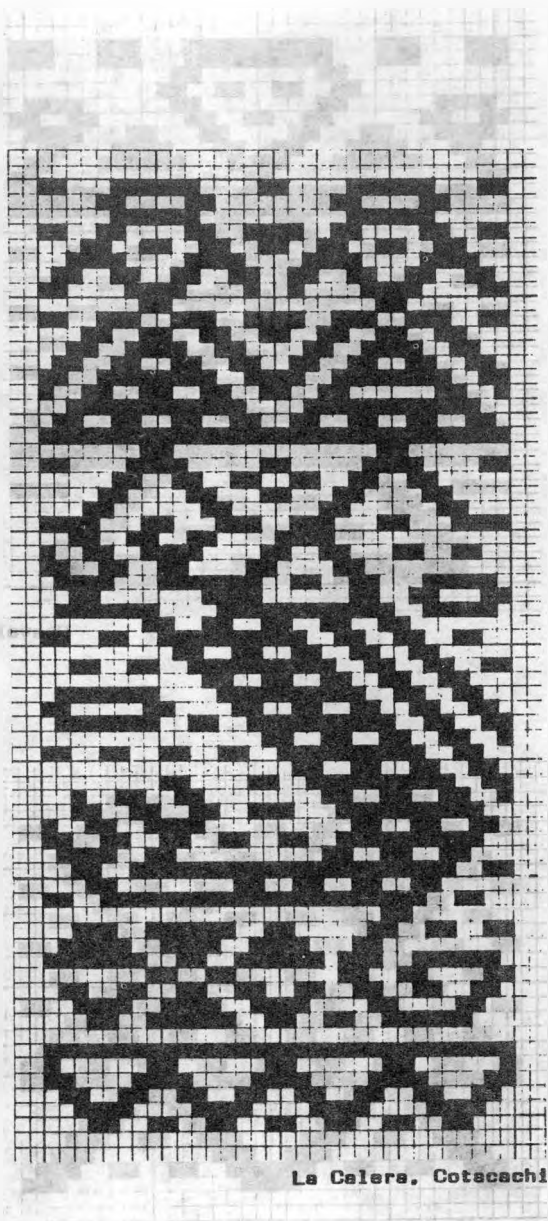
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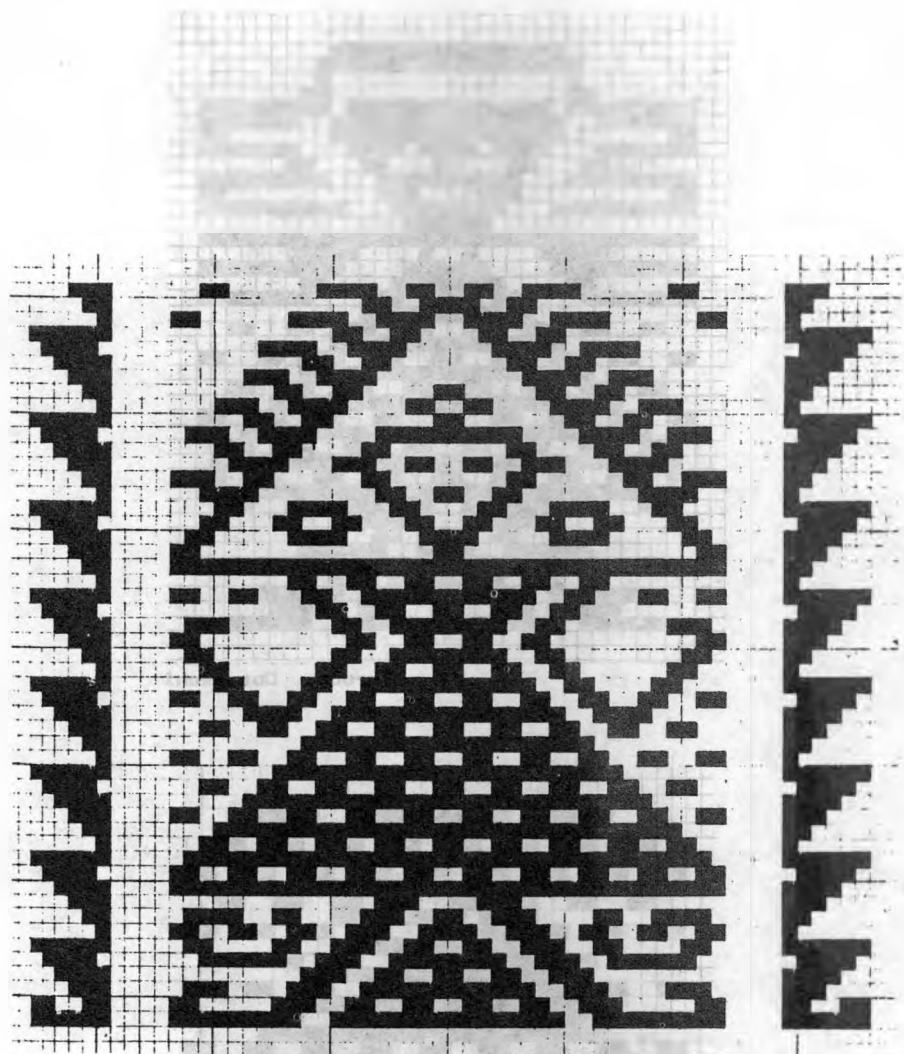
Otavaio



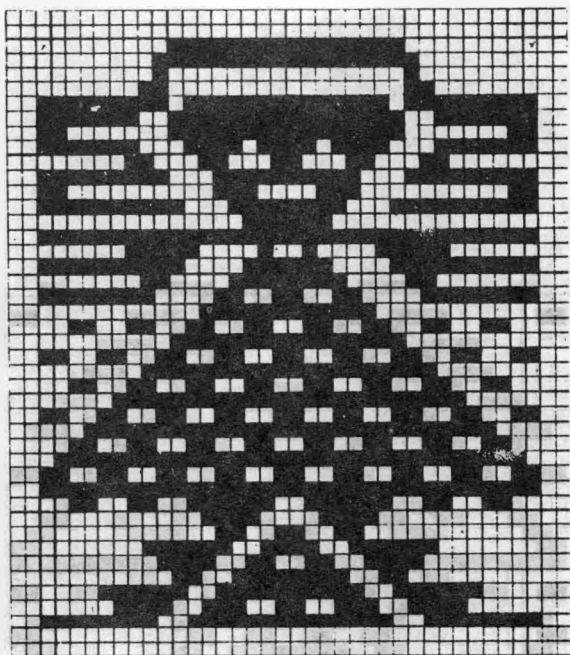
Camuendo, Otavaio



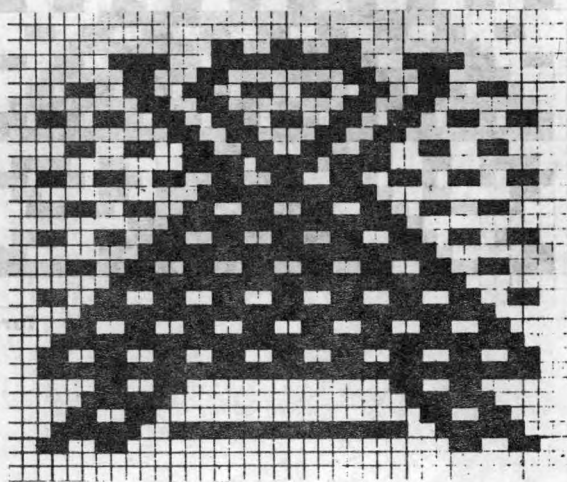
La Calera, Cotacachi



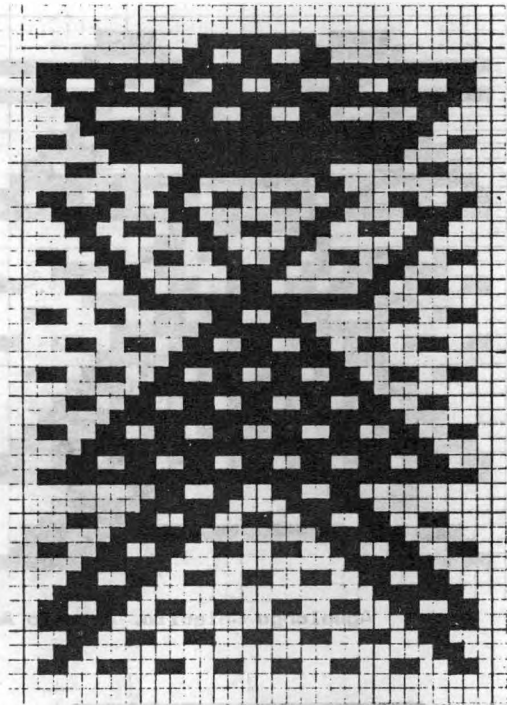
Turucu, Cotacachi



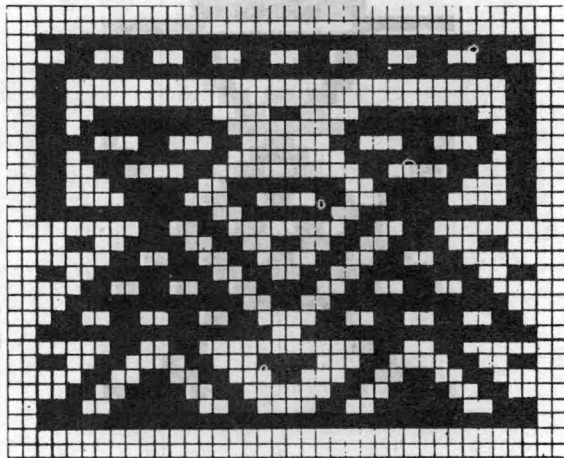
Turucu, Cotacachi



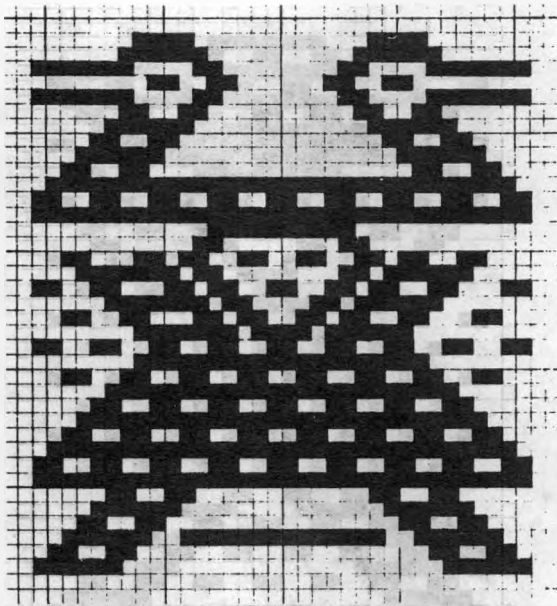
Aguelongo Chiquito, Antonio Ante



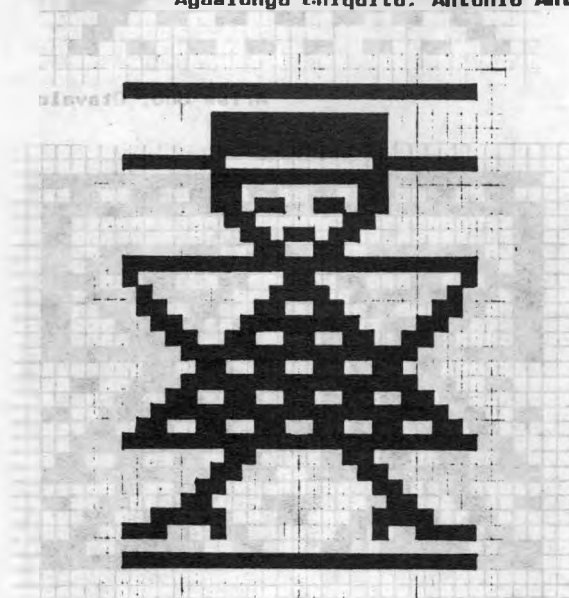
Arias Ucu, Otavalo



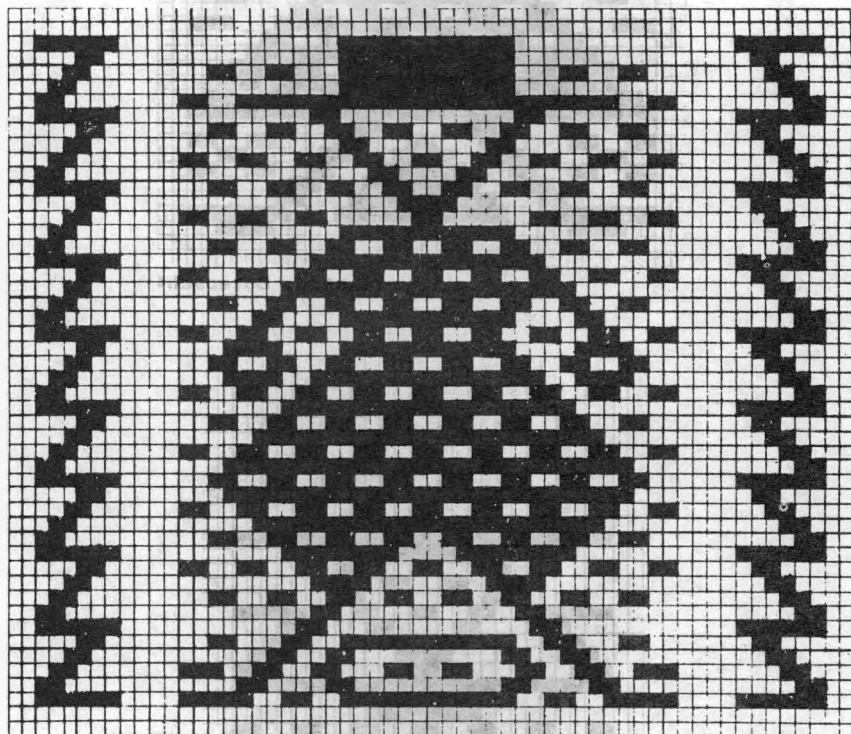
Turucu, Cotacachi



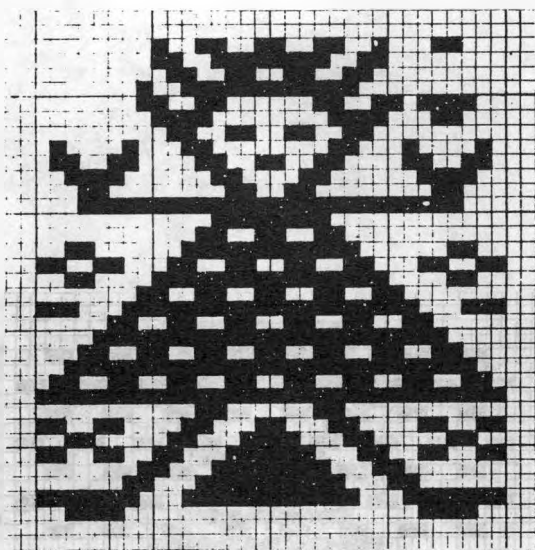
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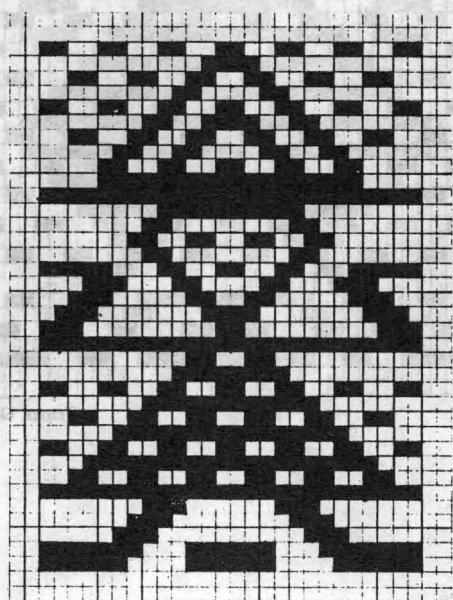
Paniquindrina. Ibarra



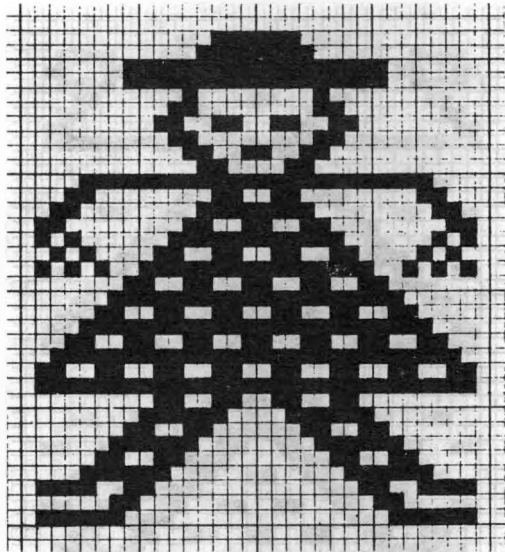
Topo Grande, Cotacachi



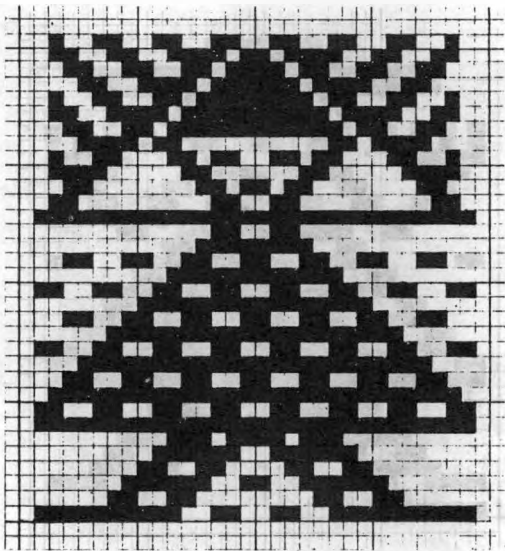
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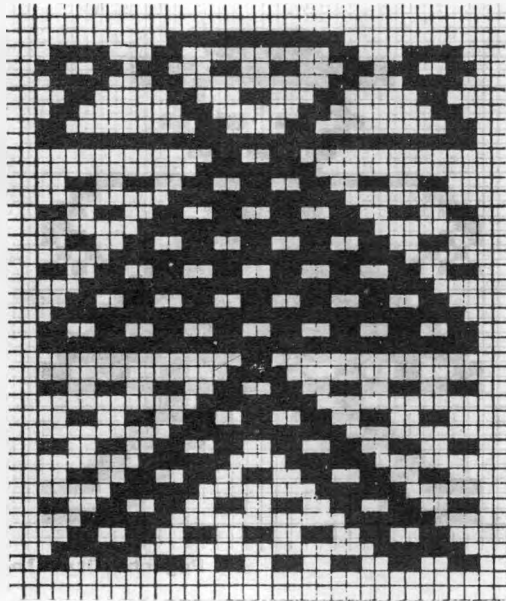
Peguiche, Otavalo



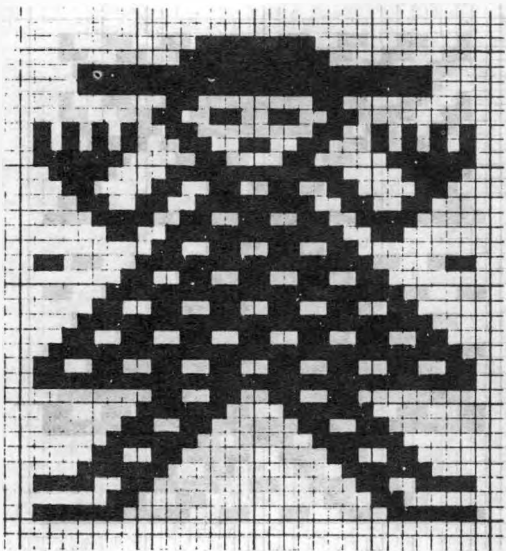
Peguche, Otavalo



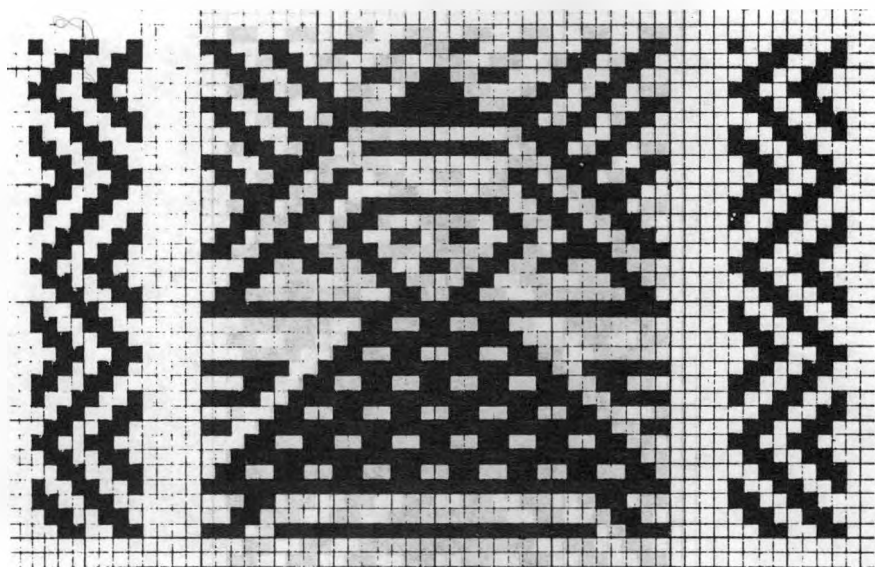
La Calera, Cotacachi



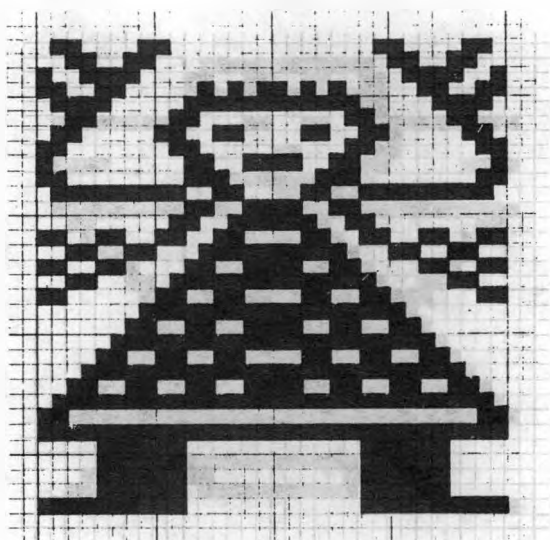
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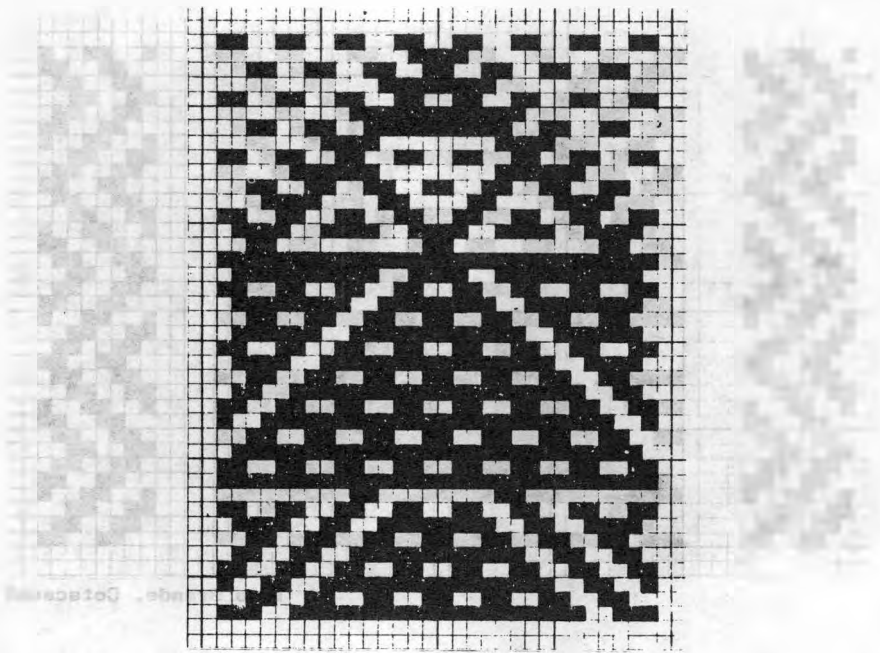
Peguche, Otavelo



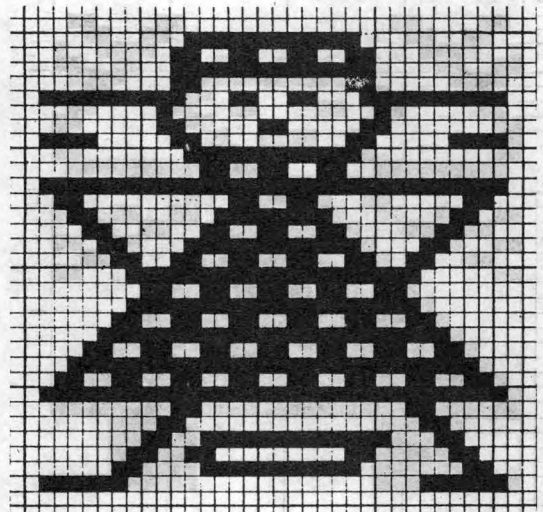
Topo Grande, Cotacachi



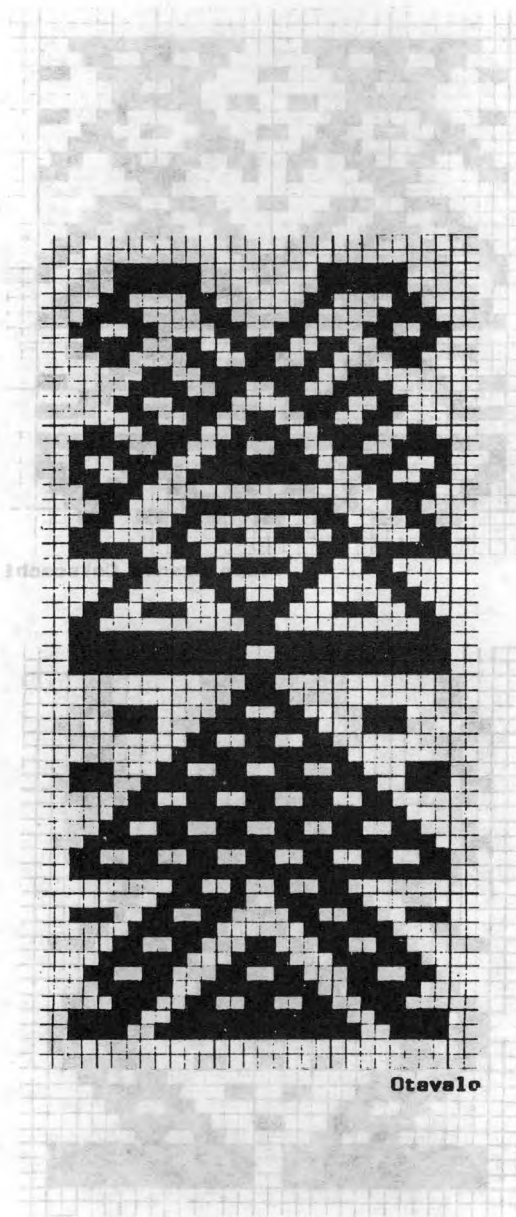
Peguche, Otavalo



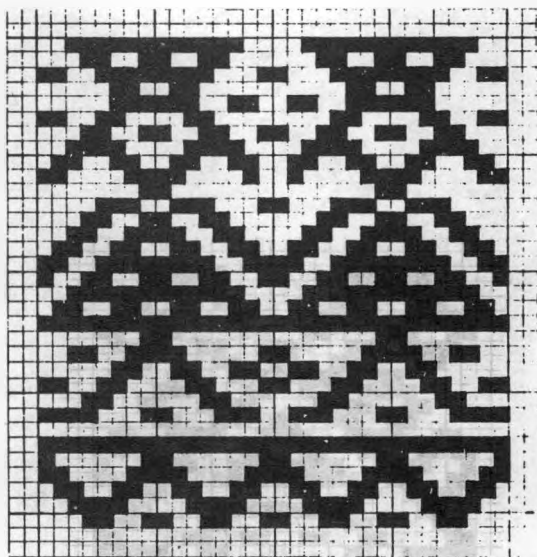
Otavallo



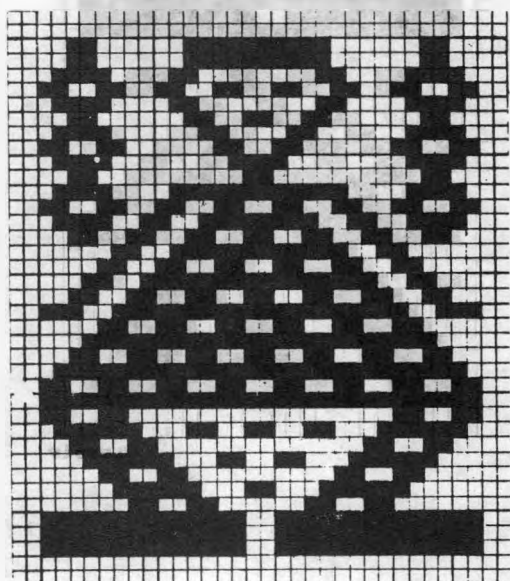
Andrade Marín, Antonio Ante



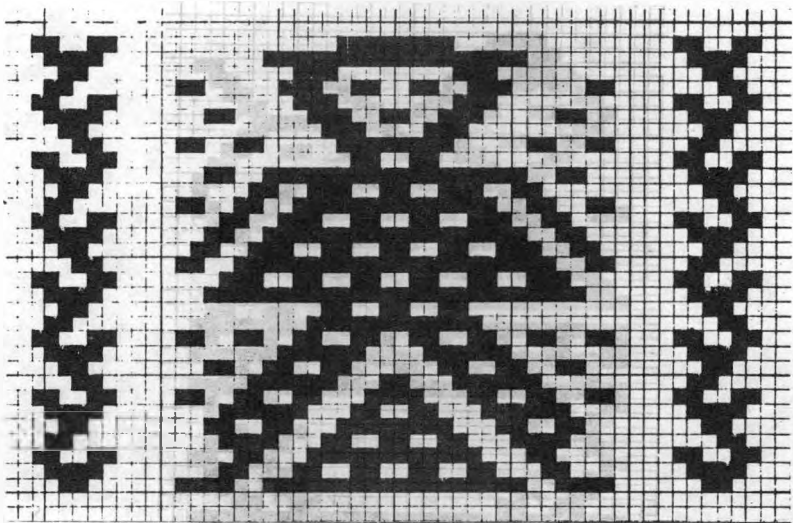
Otavalo



Topo Grande Cotacachi

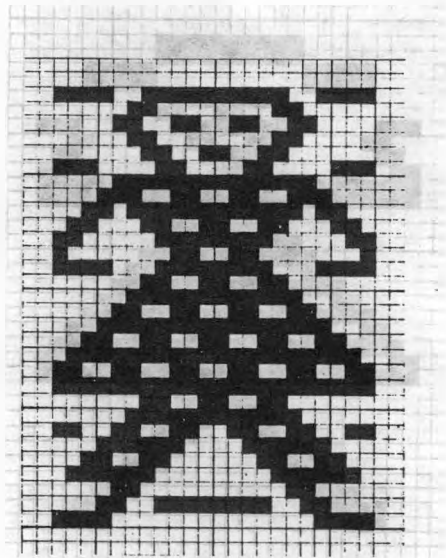


Turucu, Cotacachi

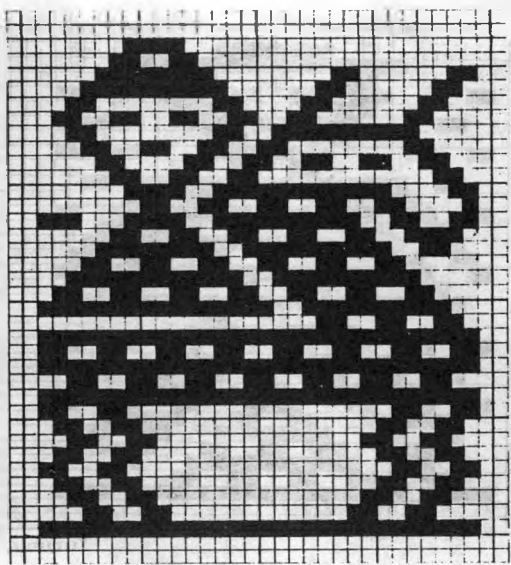


Turucu, Cotacachi

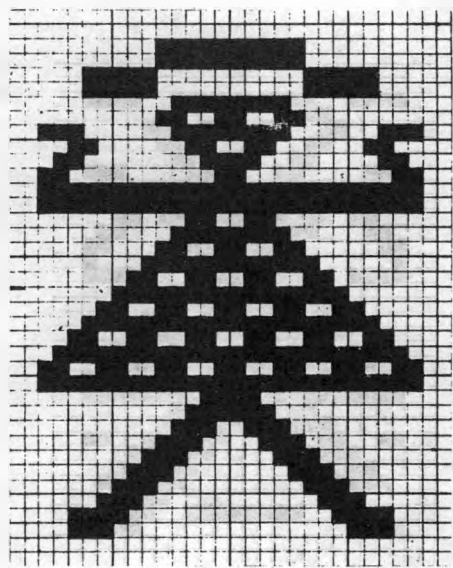
Patrones de Ovaleo



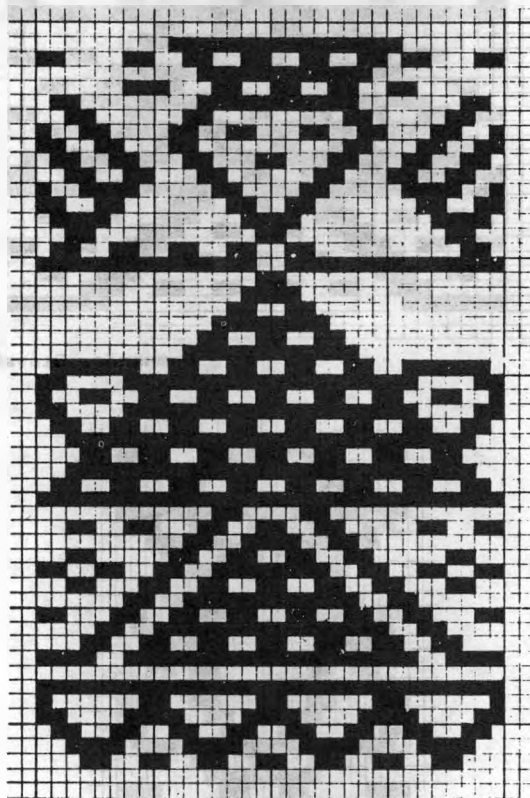
Los Ovalos, Antonio Ante



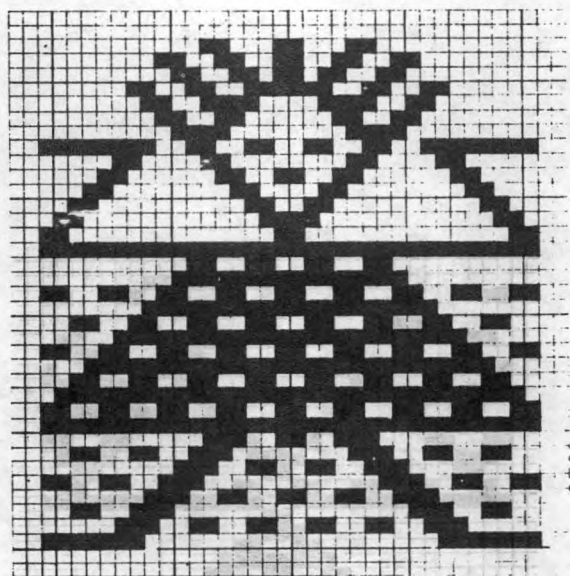
Peguche, Otavalo



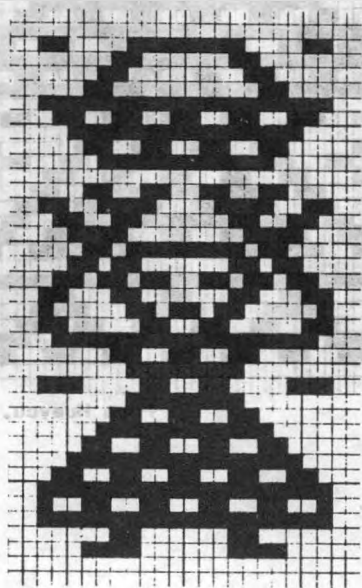
Imantag, Cotacachi



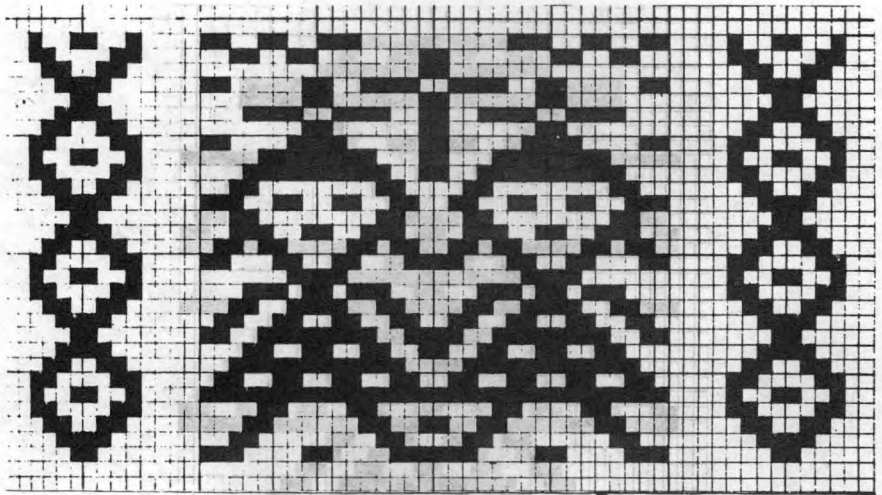
Puca Huaycu, Ibarra



Camuendo, Otavalo

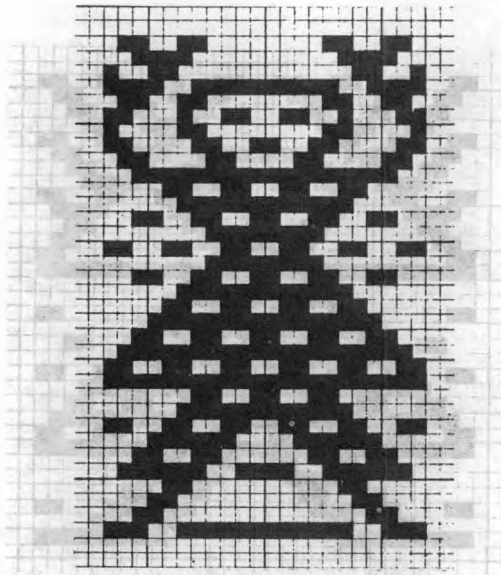


Los Ovalos Antonio Ante

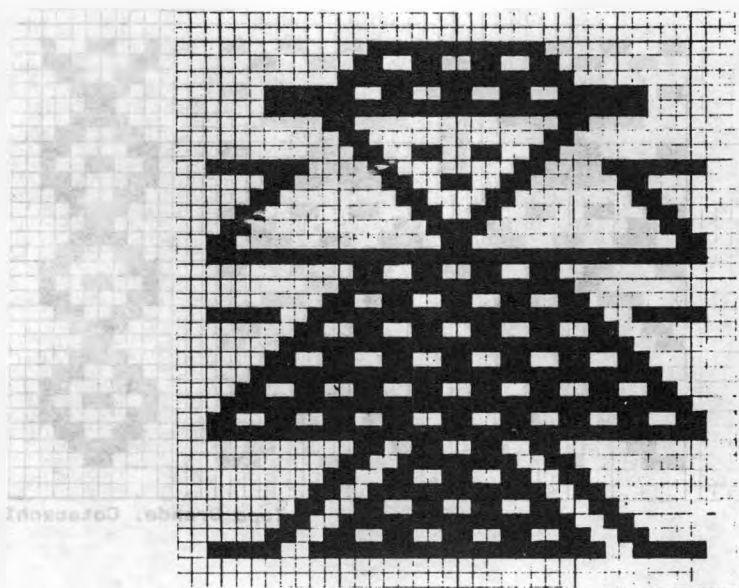


Topo Grande, Cotacachi

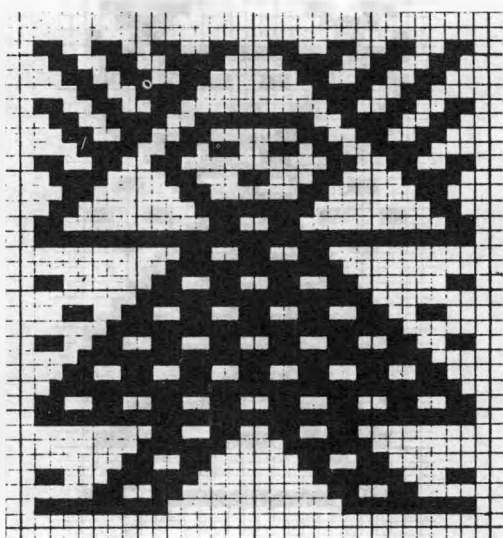
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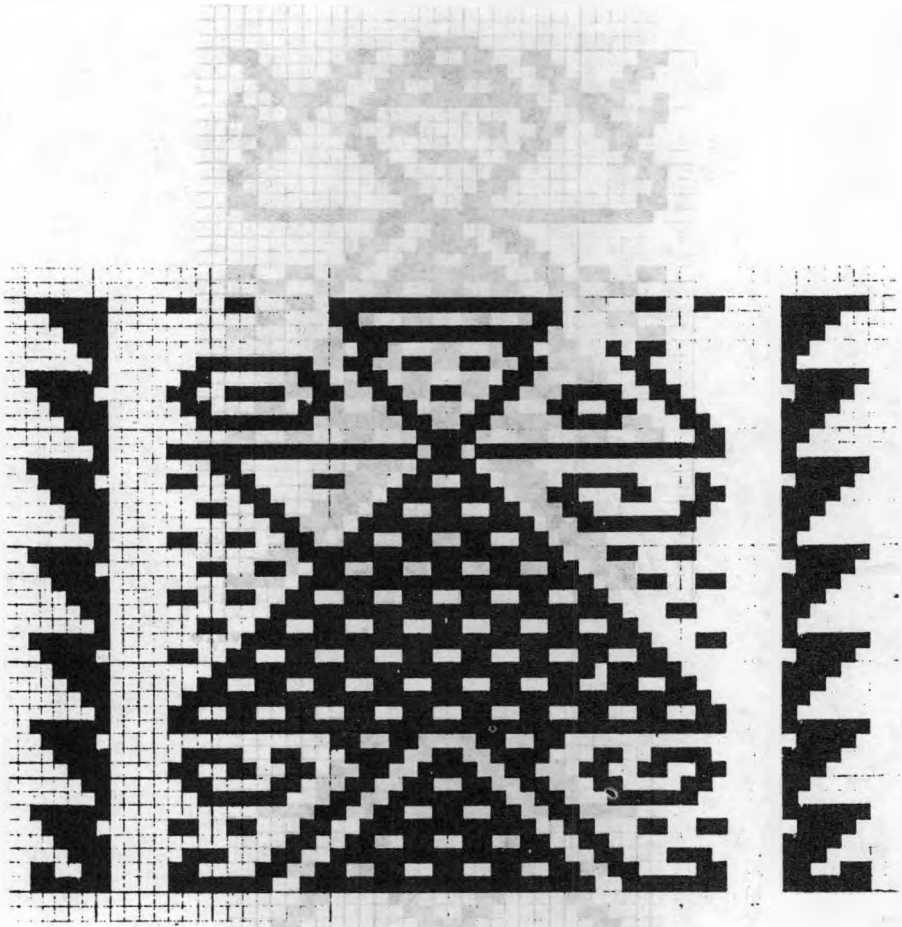
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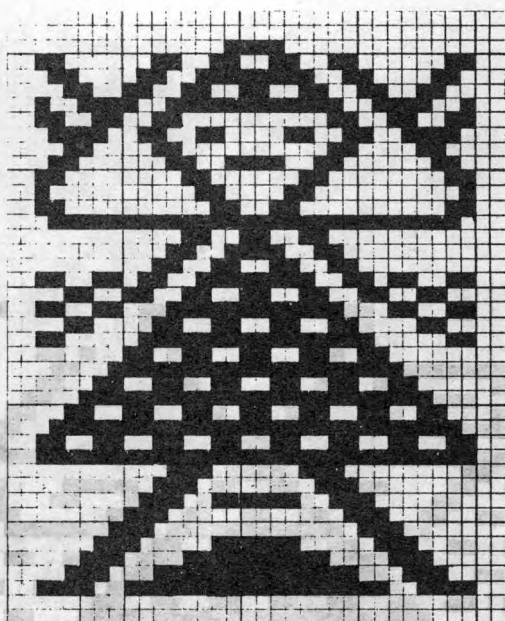
Cauendo, Otavalo



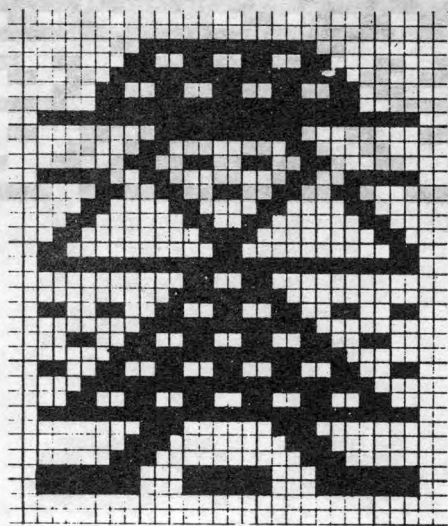
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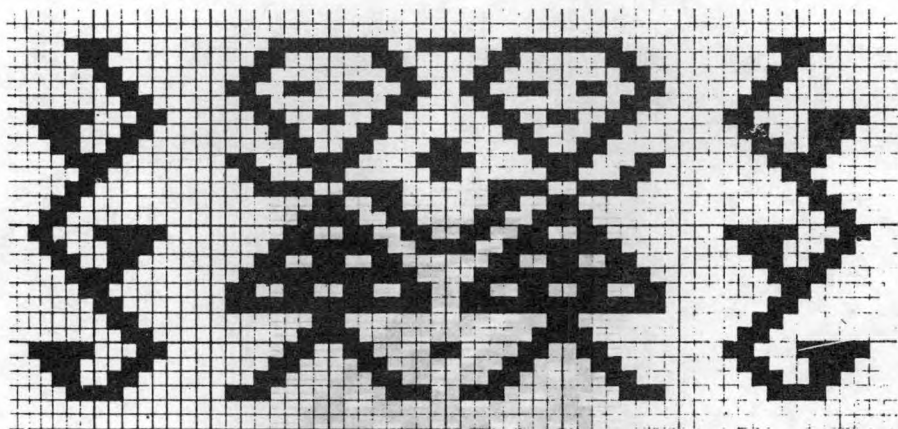
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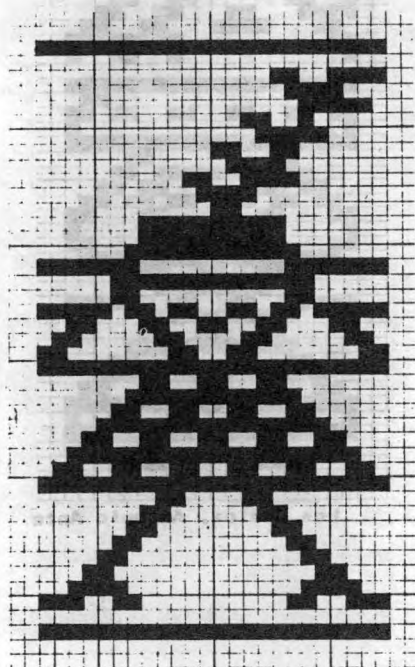
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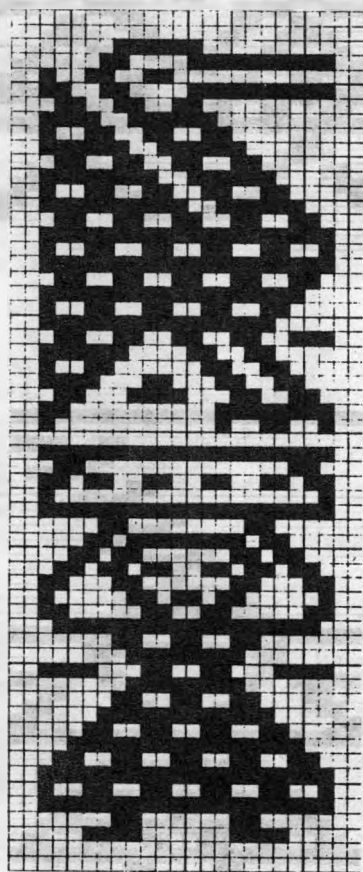
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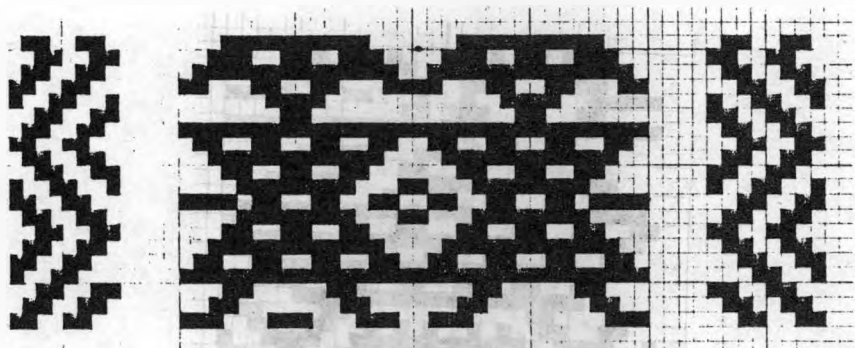
Potreriillo, Cotacachi



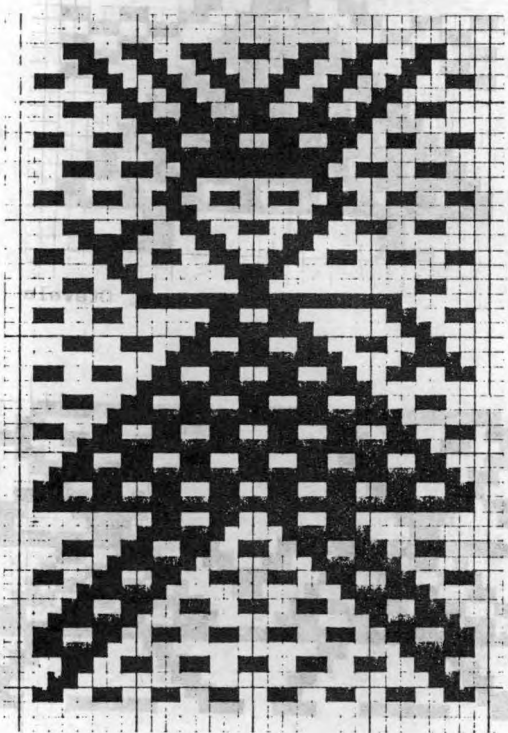
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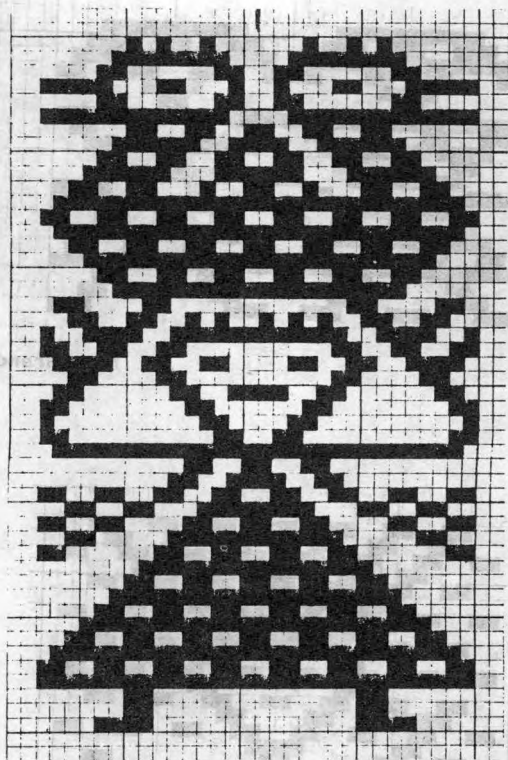
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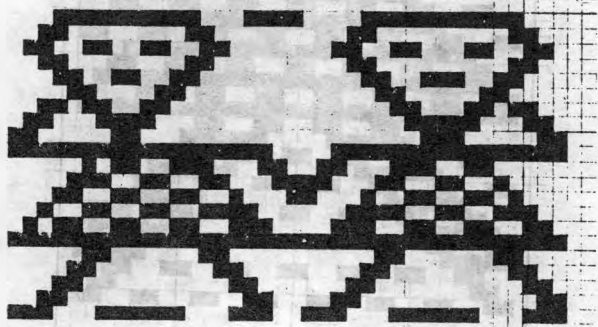
Topo Grande, Cotacachi



Arias Ucu, Otavalo

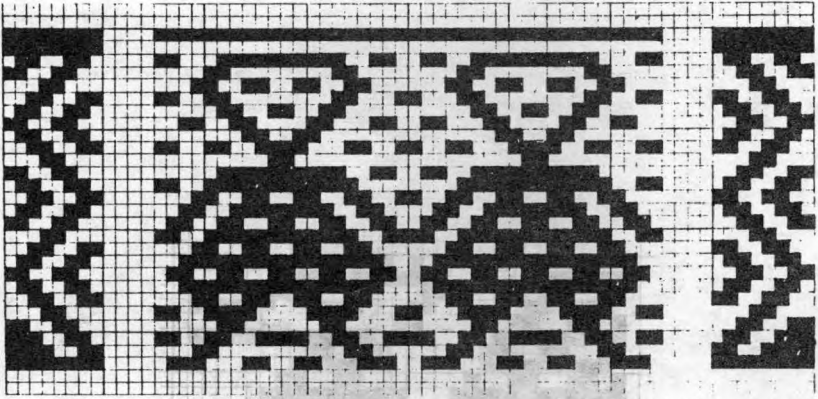


Agato, Otavalo

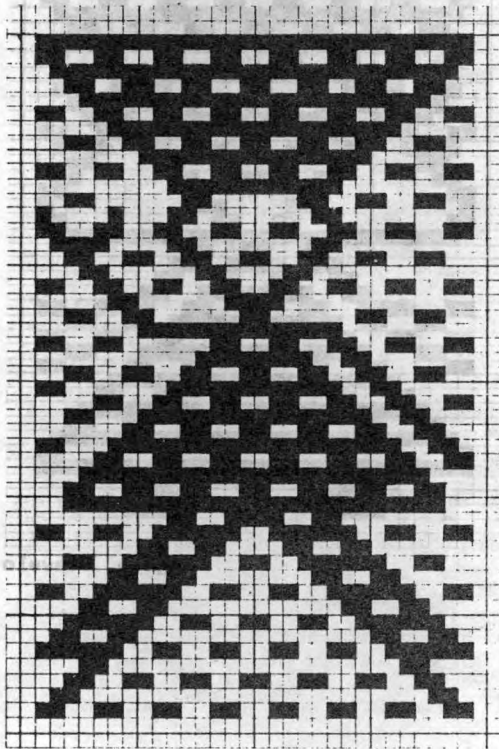


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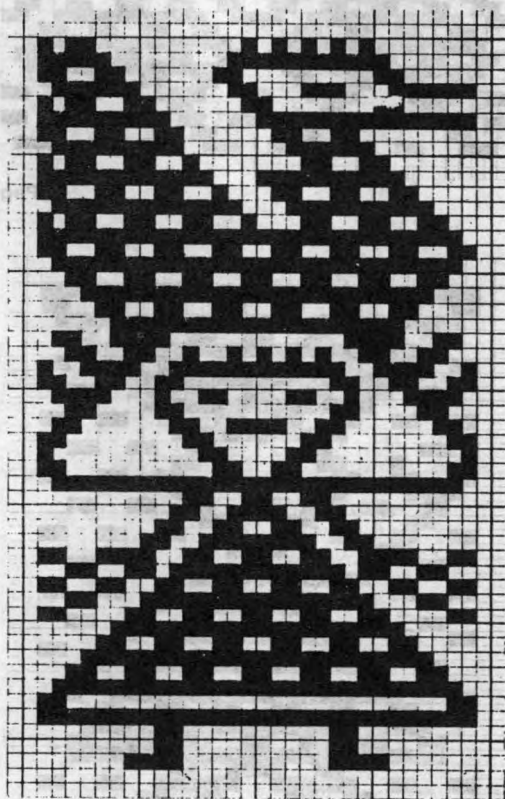
La Calera, Cotacachi



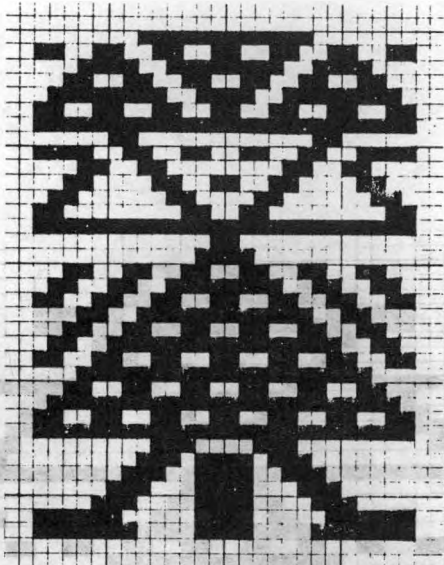
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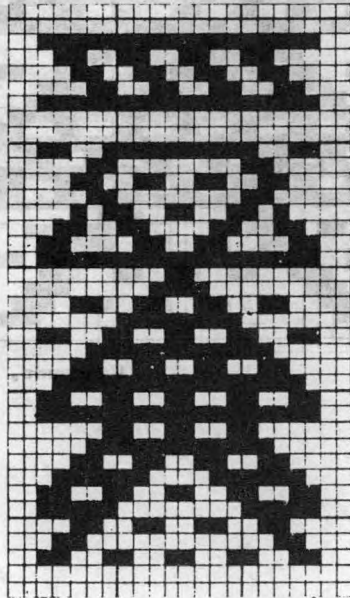
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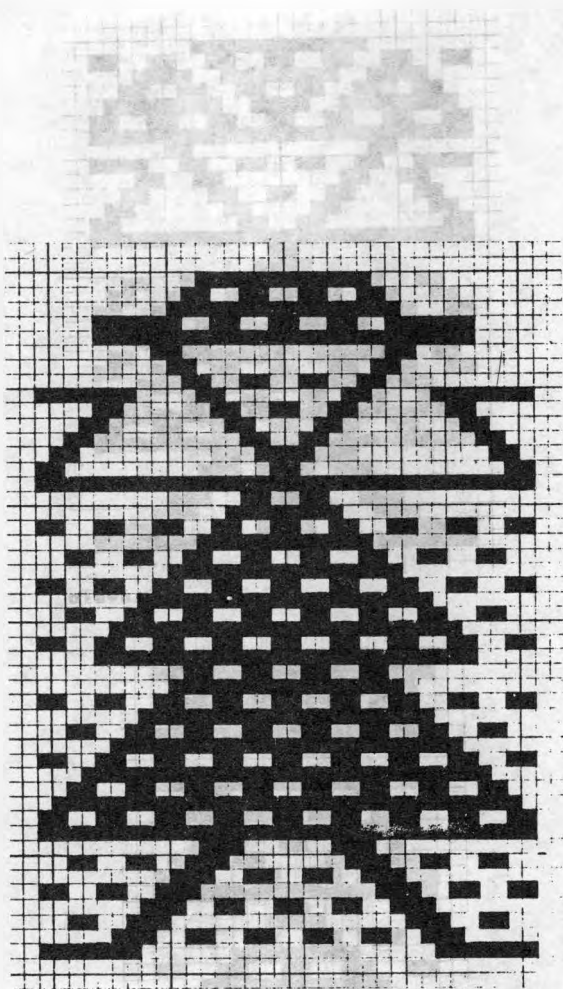
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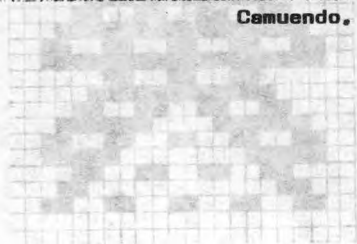
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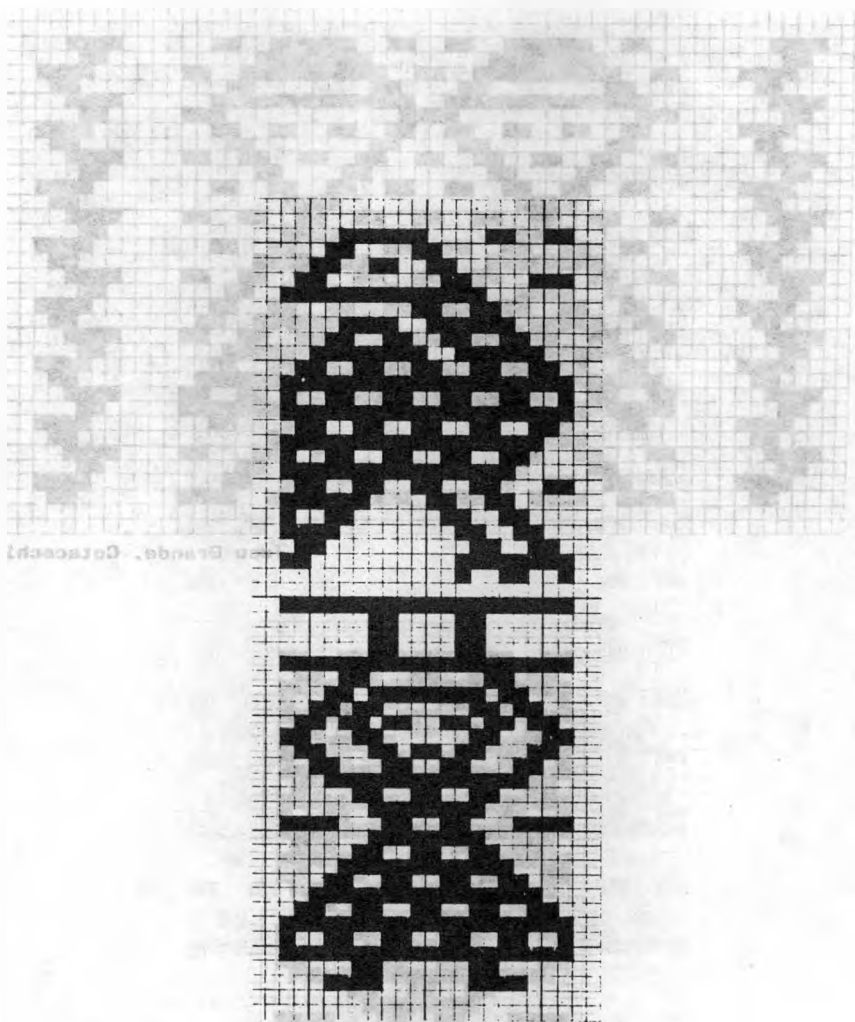


Otavalo

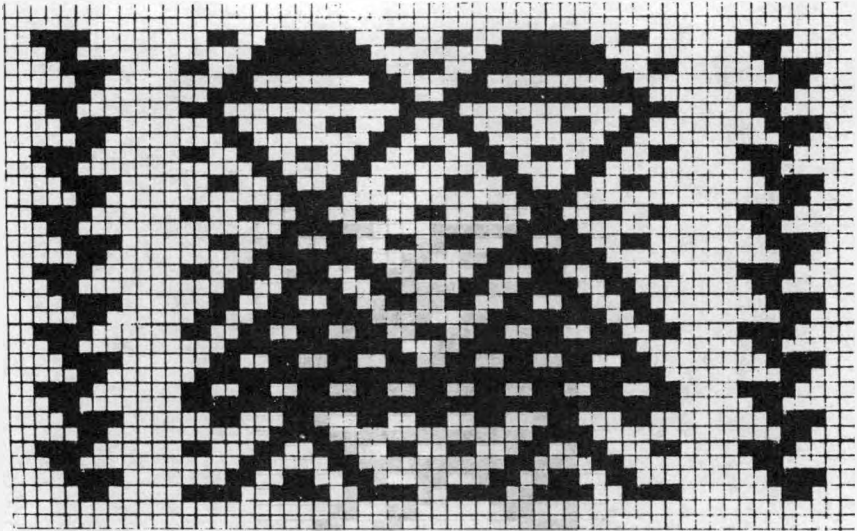


Camuendo, Otevalo

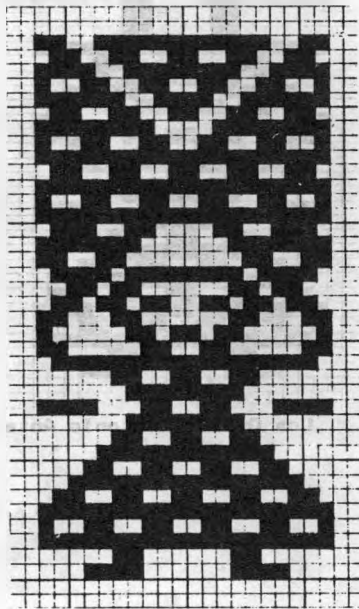




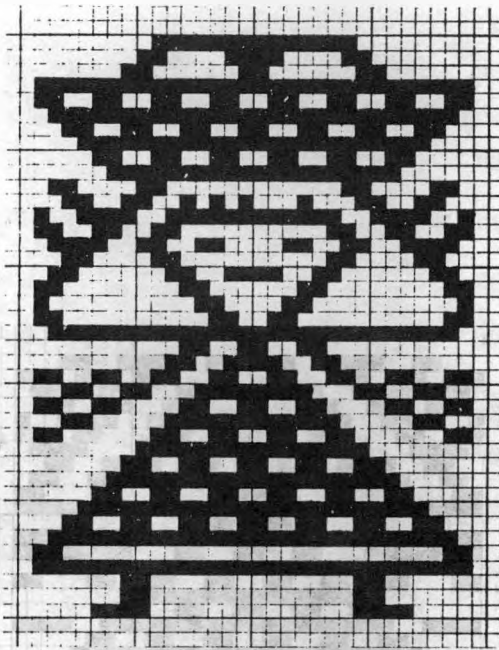
Los Ovalos, Antonio Ante



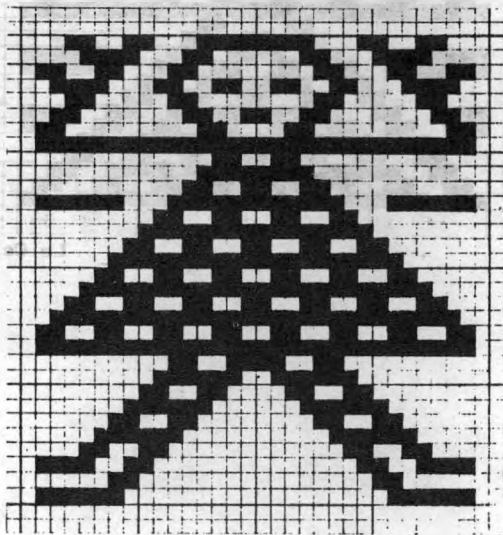
Topo Grande, Cotacachi



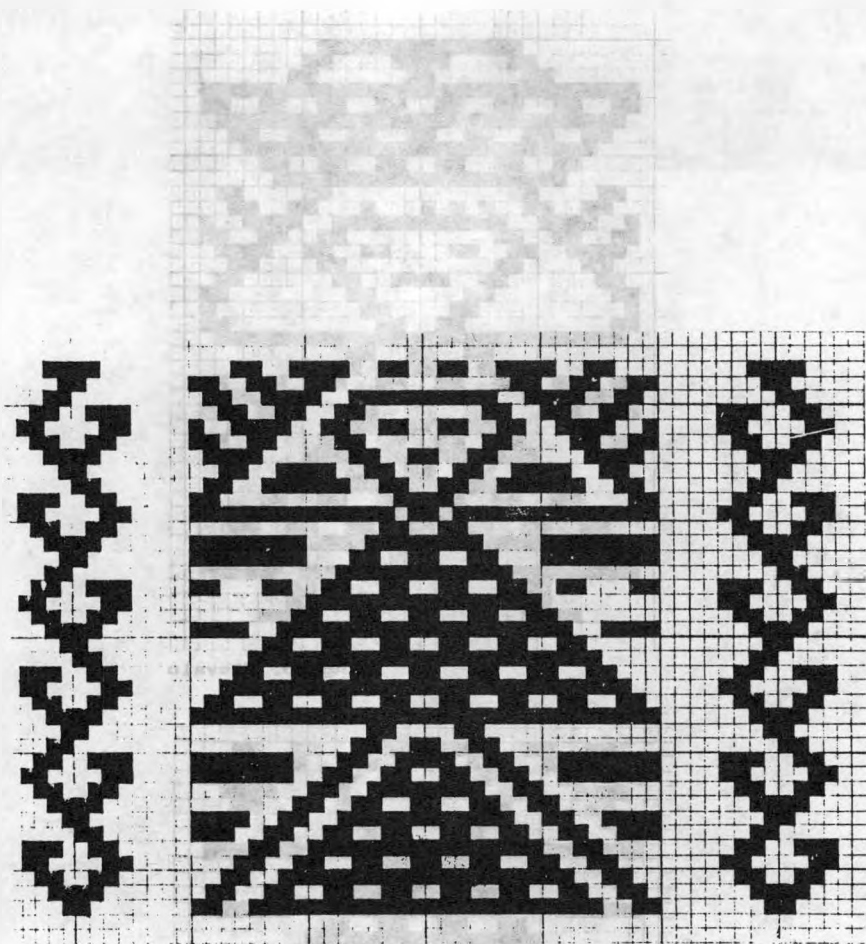
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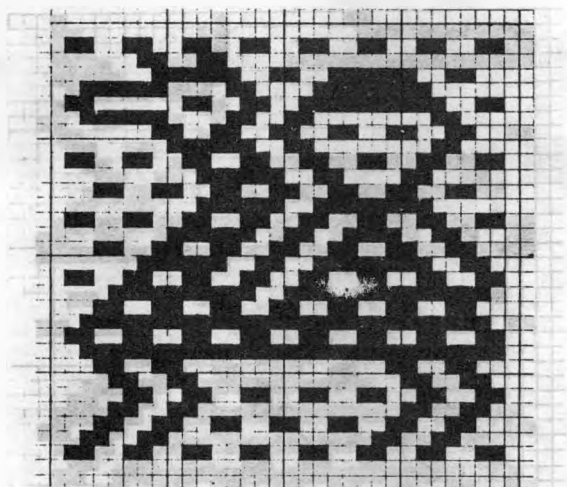
Agato, Otavalo



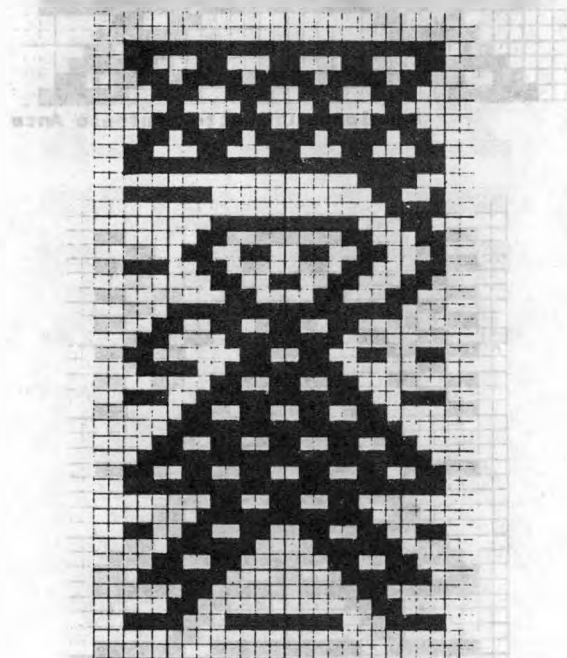
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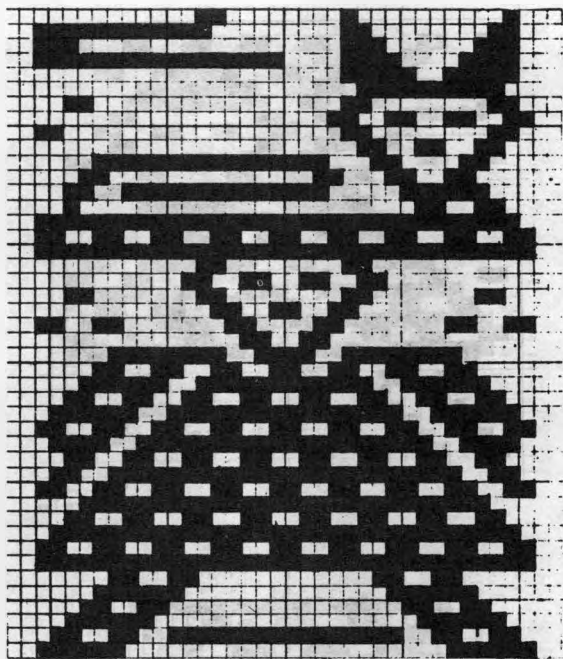
La Calera, Cotacachi



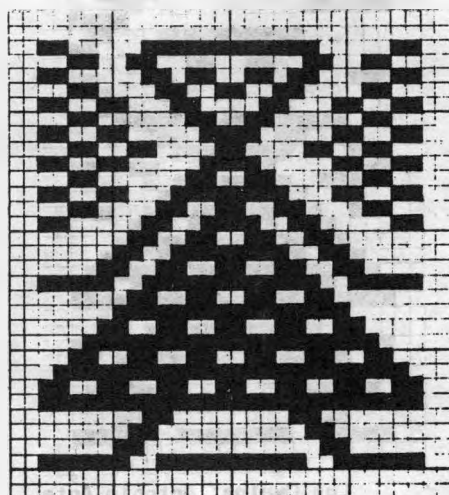
Arias Ucu, Otavalo



Los Ovalos, Antonio Ante

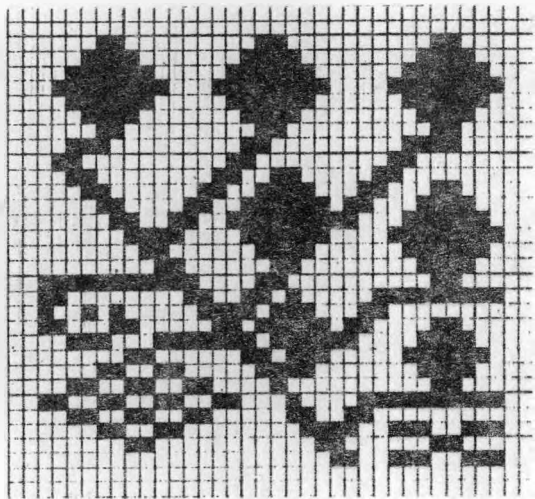


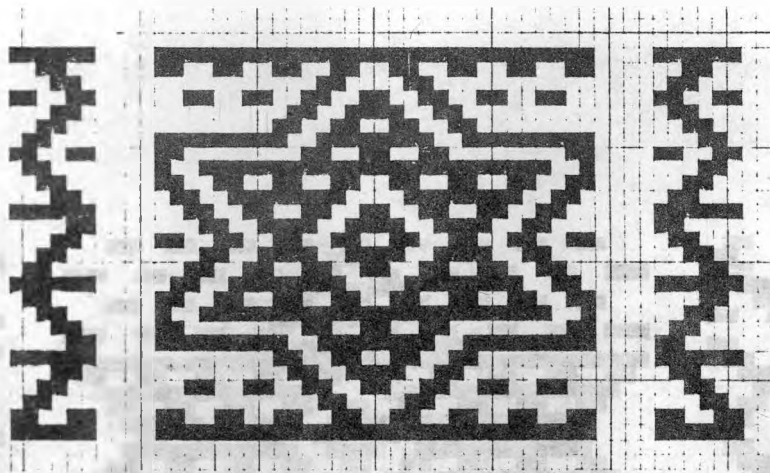
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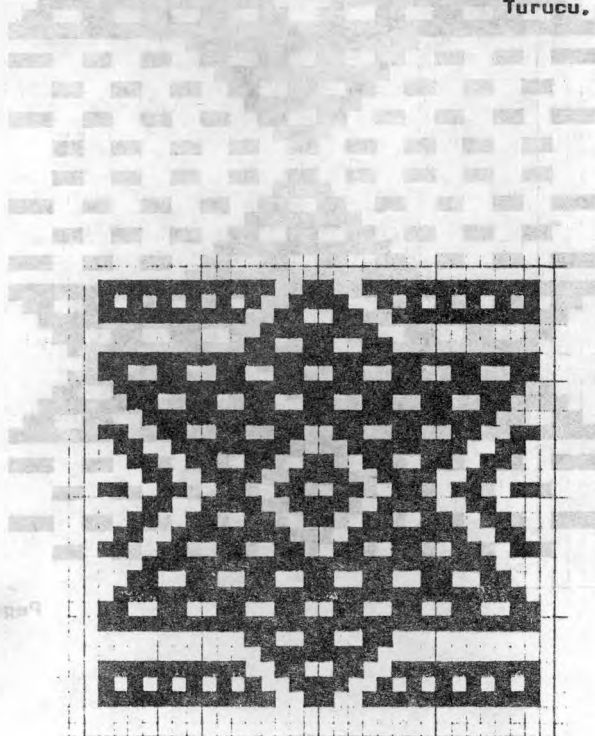
La Calera, Cotacachi

MOTIVOS DIVERSOS

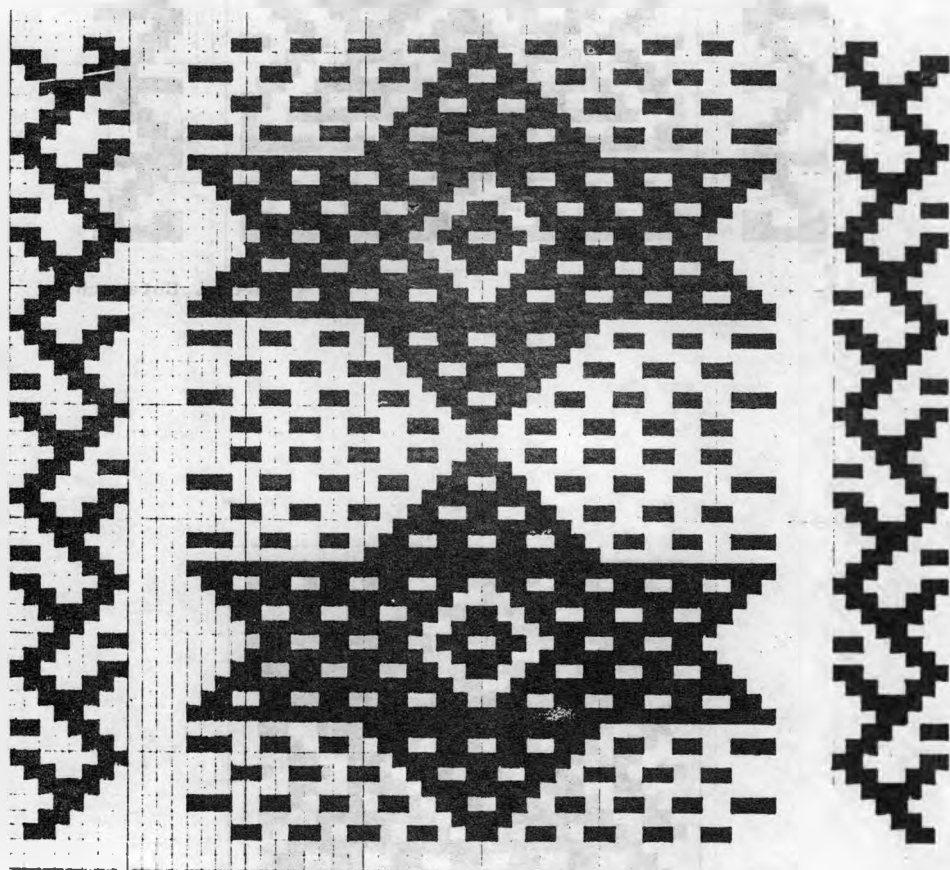




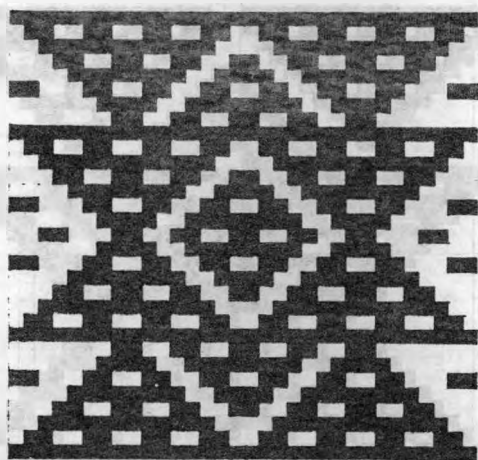
Turucu, Cotacachi



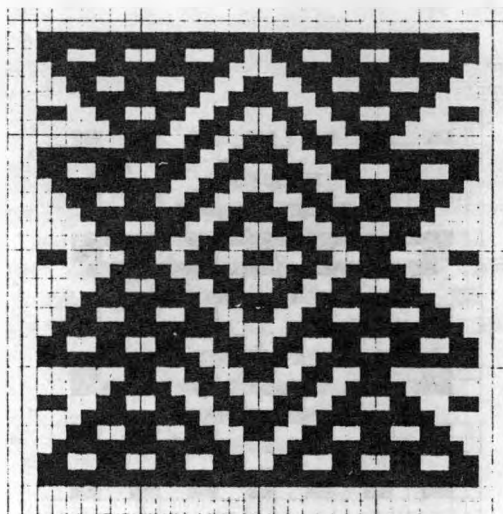
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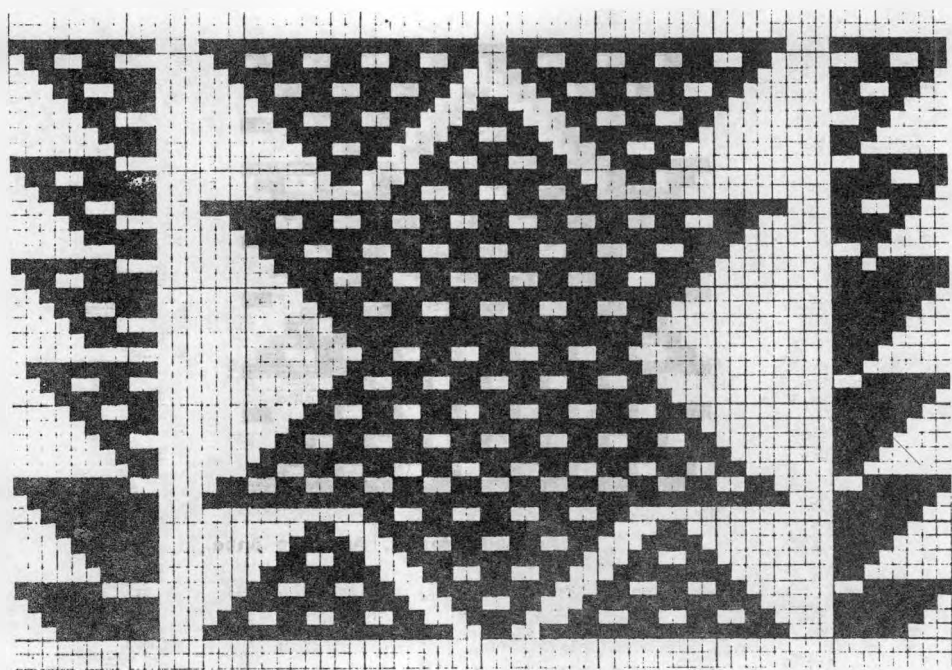
Peguche. Otavelo



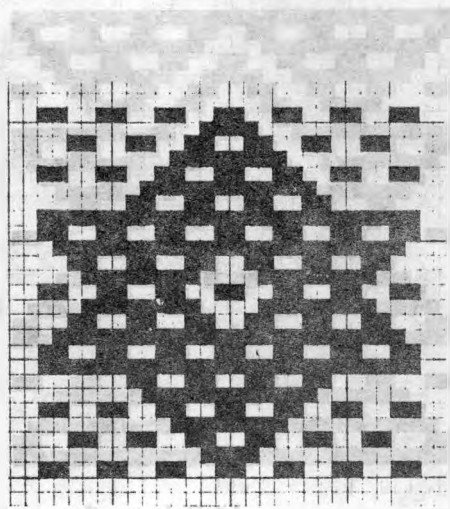
Andrade Marín, Antonio Ante



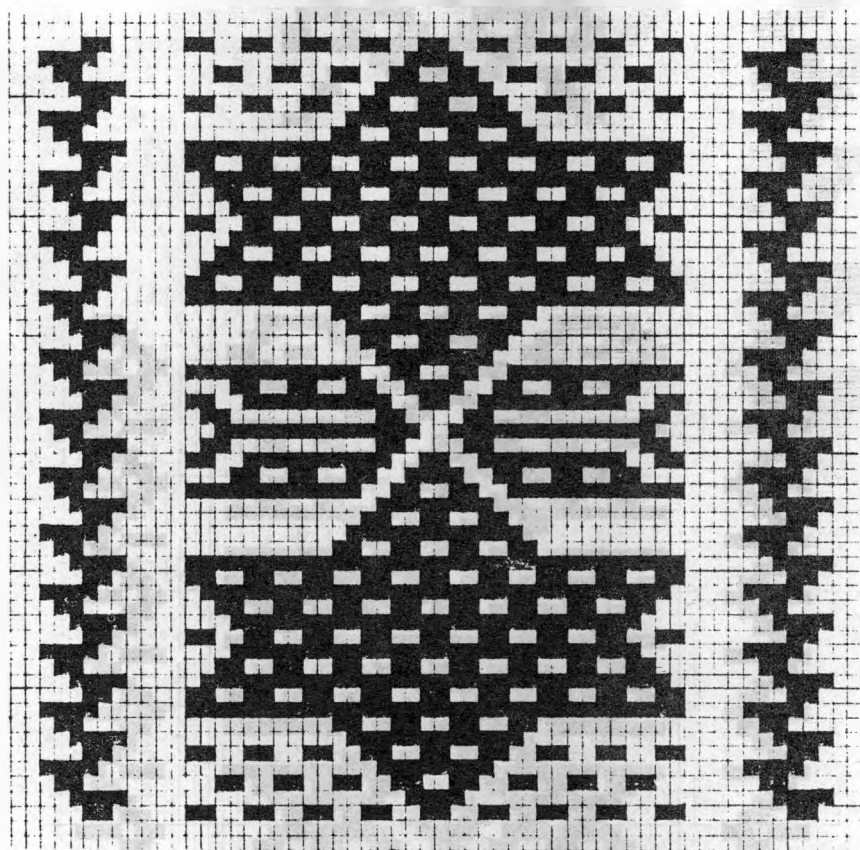
La Calera, Cotacachi



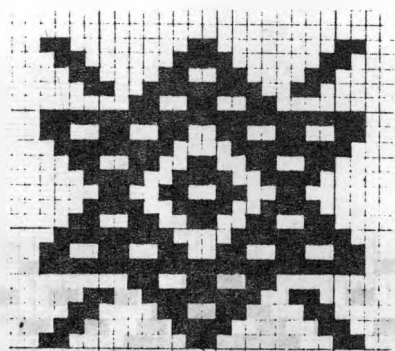
Turucu, Cotacachi



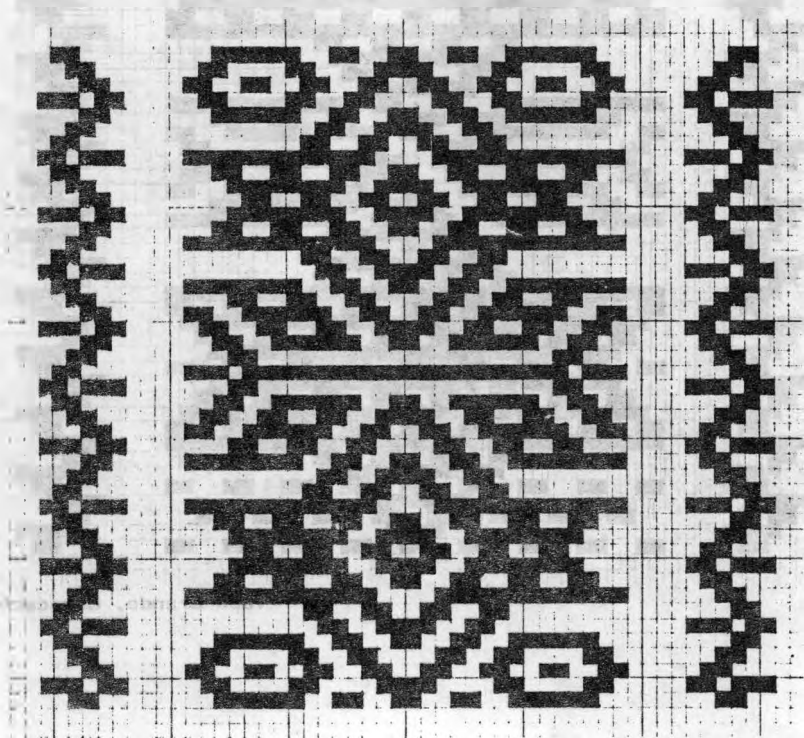
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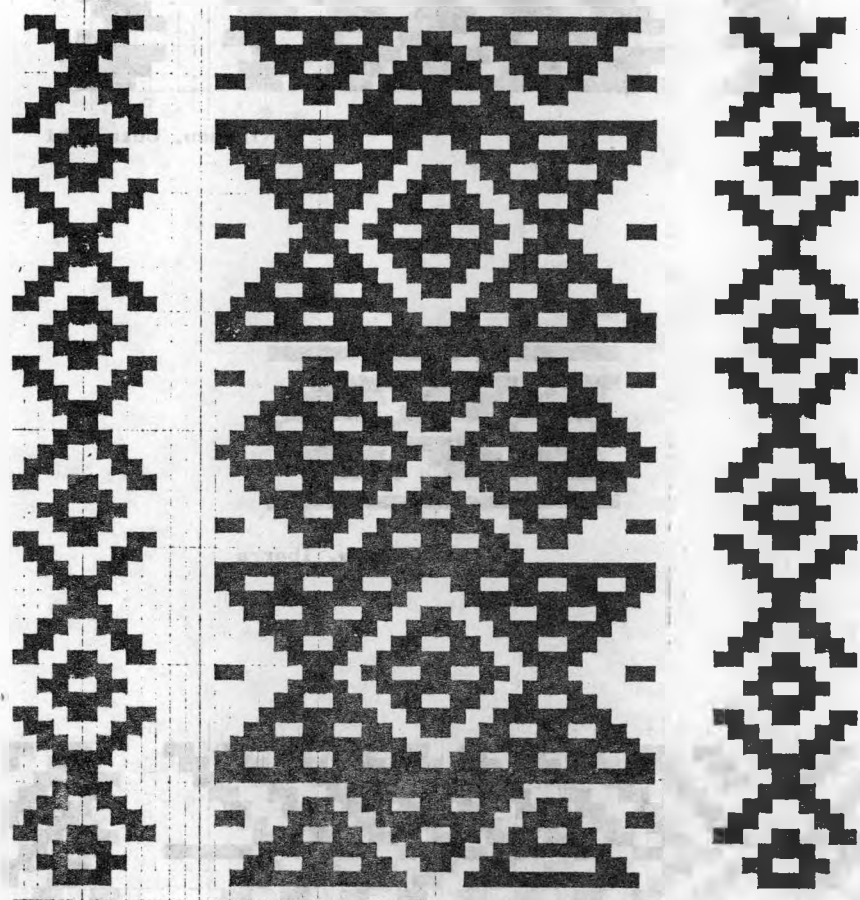
Topo Grande, Cotacachi



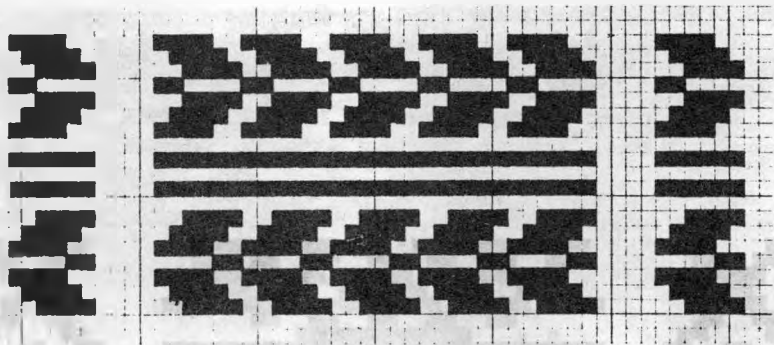
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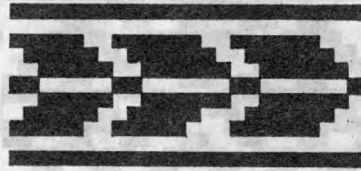
El Cercado, Cotacachi



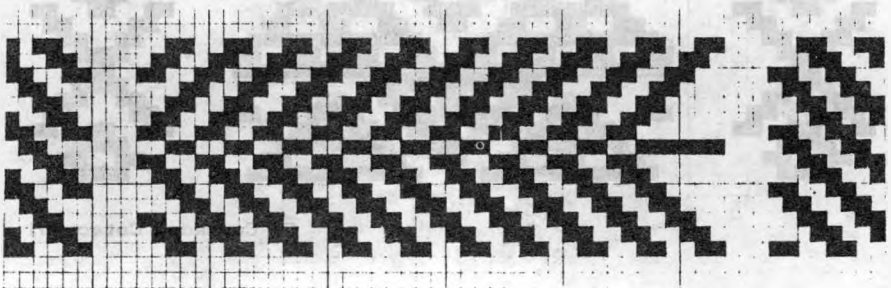
El Cercado, Cotacachi



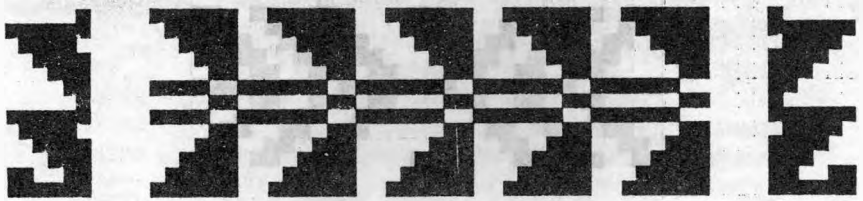
Turucu, Cotacachi



Paniquindra, Ibarra

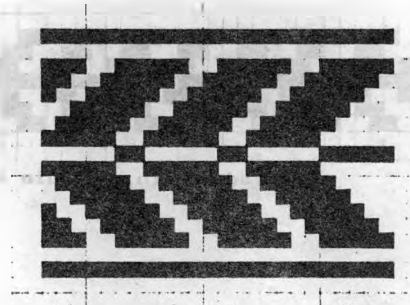


Turucu, Cotacachi

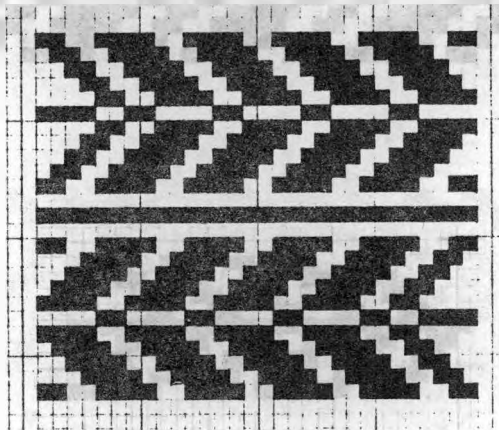


Pequeno Otavalo

Turucu, Cotacachi

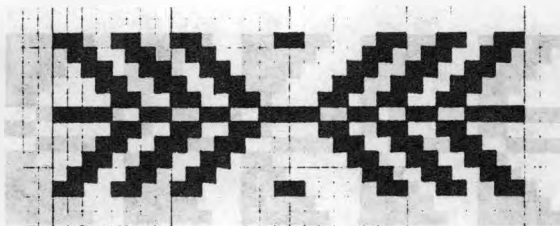


Paniquindra, Ibarra

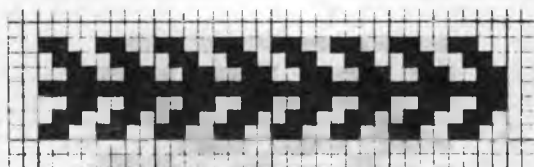


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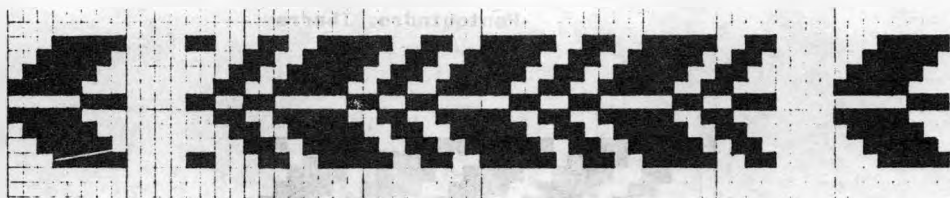
Otavalo



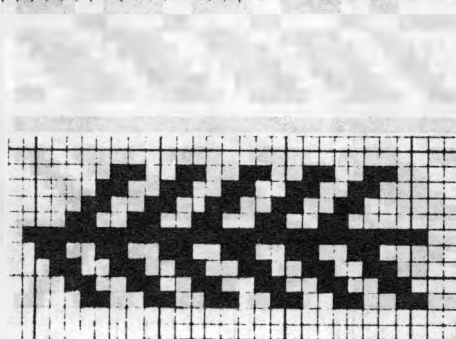
Peguche, Otavalo



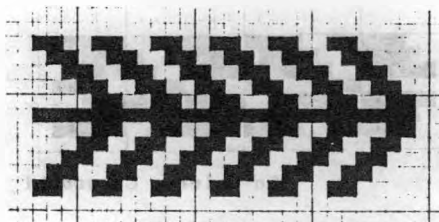
Andrade Marín, Antonio Ante



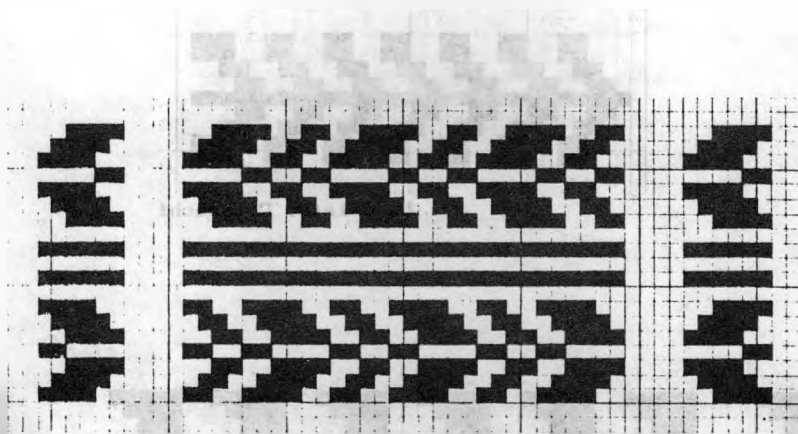
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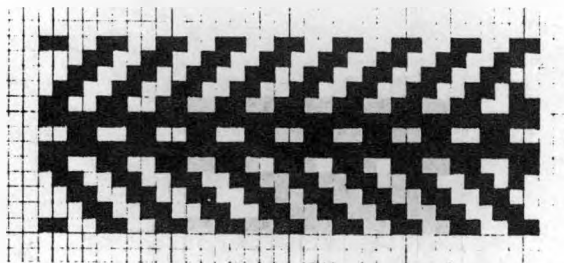
Otavalo



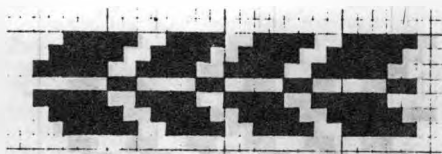
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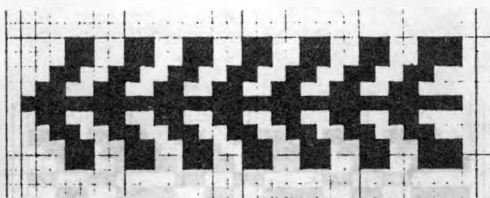
Turucu, Cotacachi



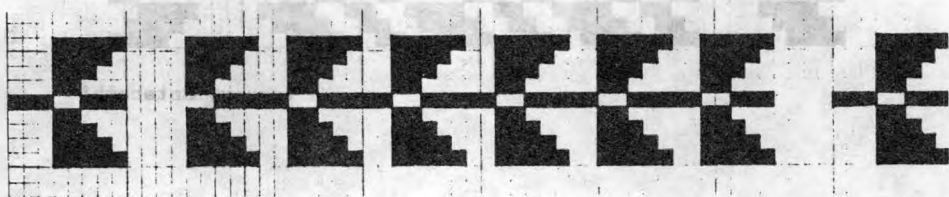
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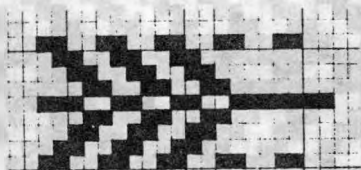
La Calera, Cotacachi



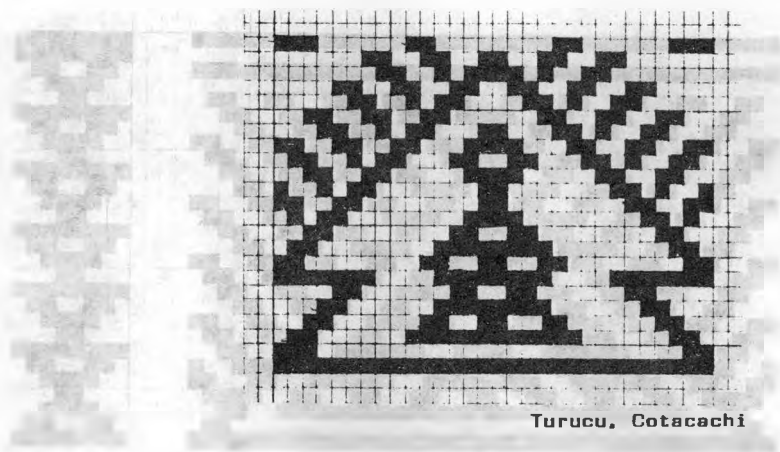
La Calera, Cotacachi



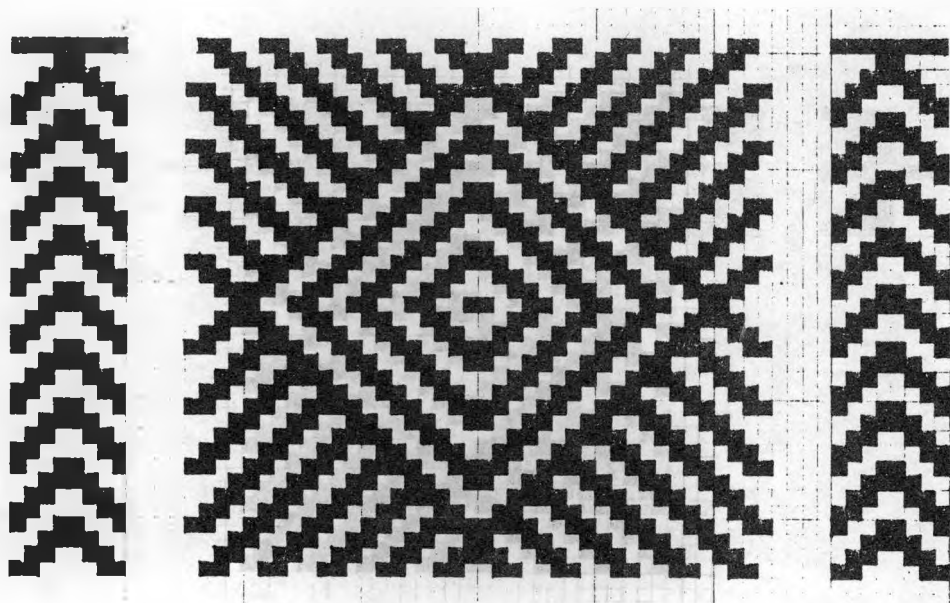
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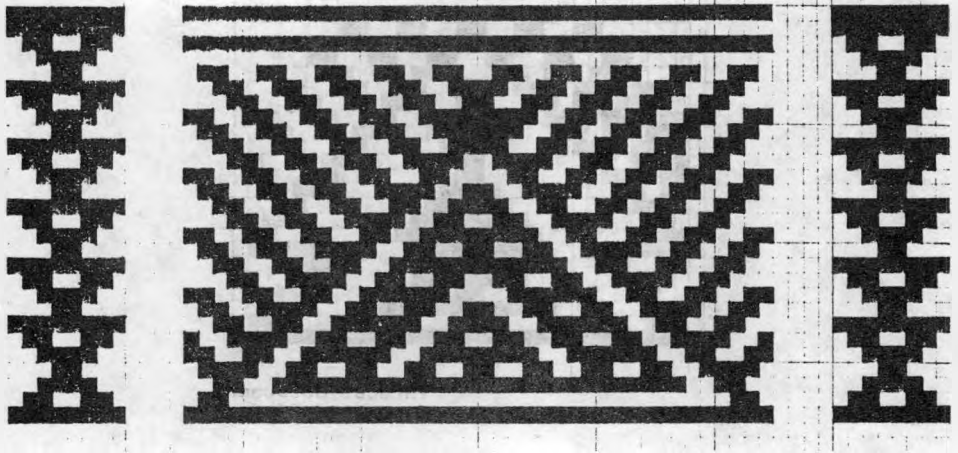
Los Ovalos, Antonio Ante



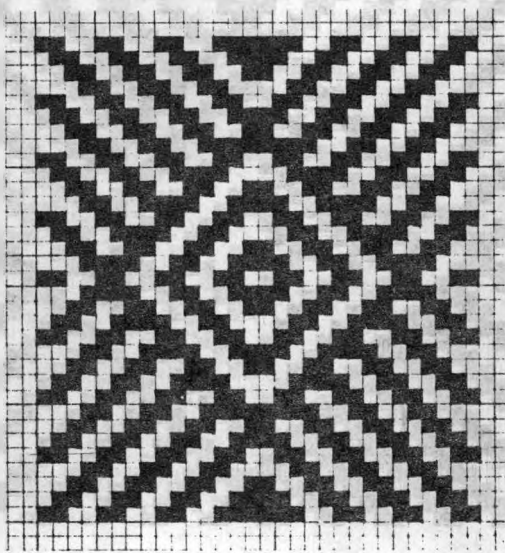
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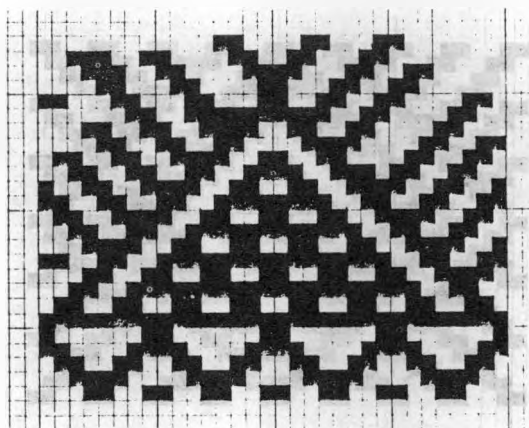
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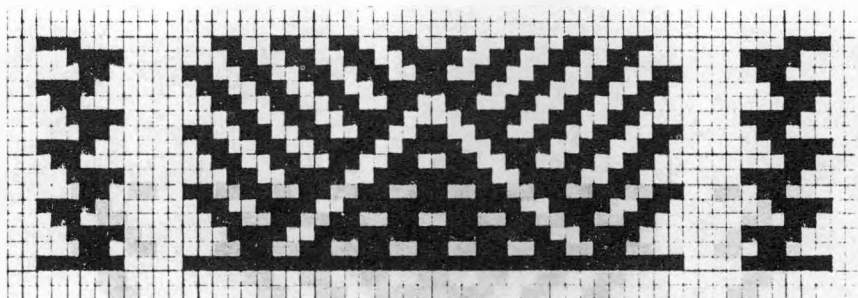
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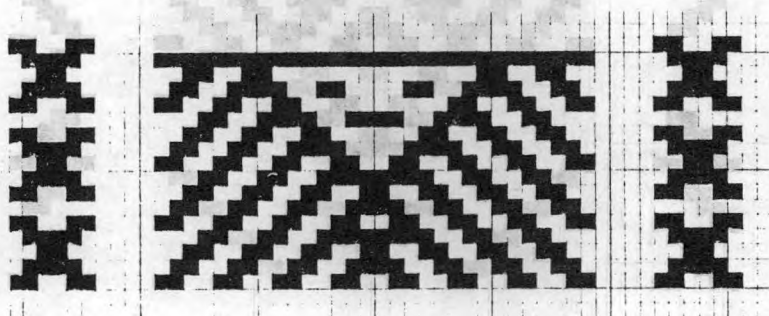
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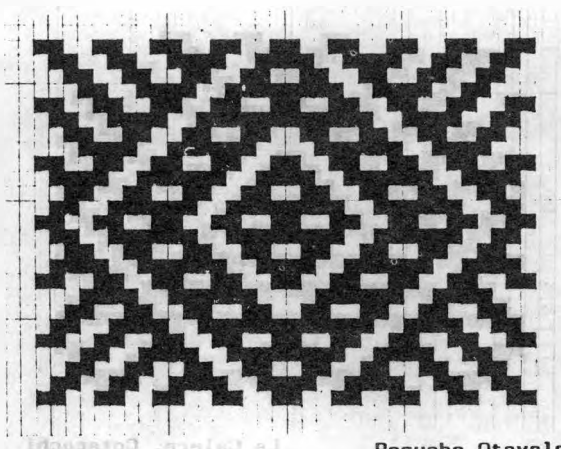
La Calera, Cotacachi



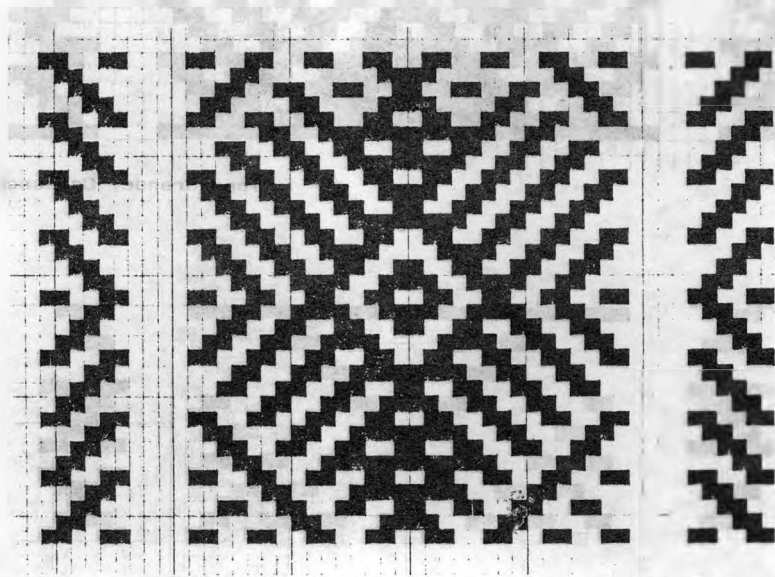
Topo Grande, Cotacachi



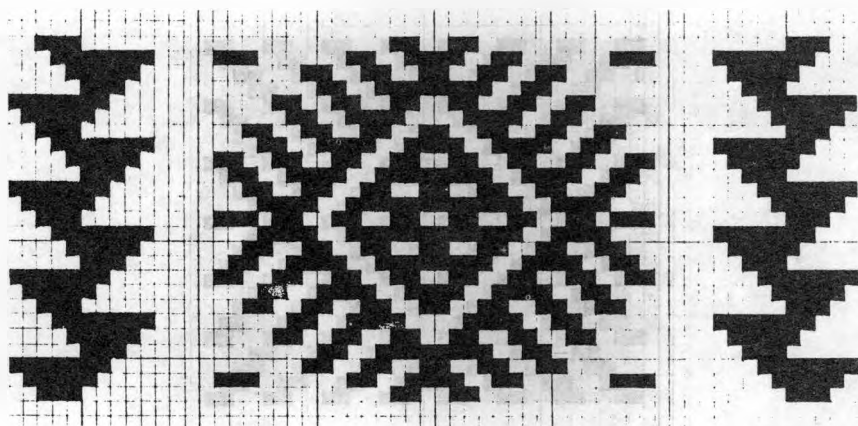
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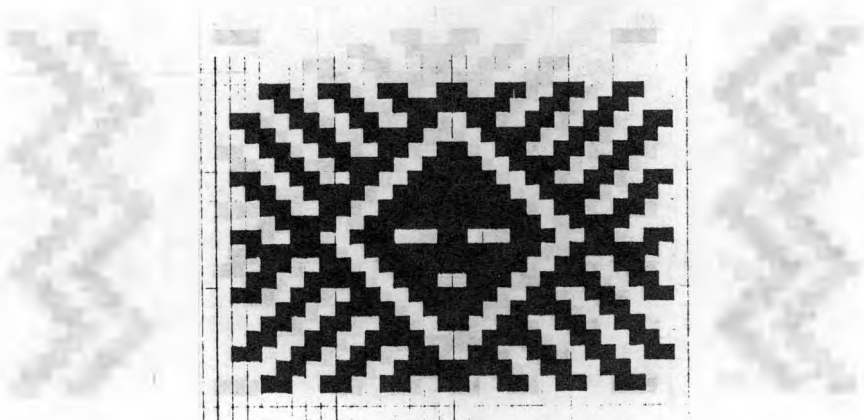
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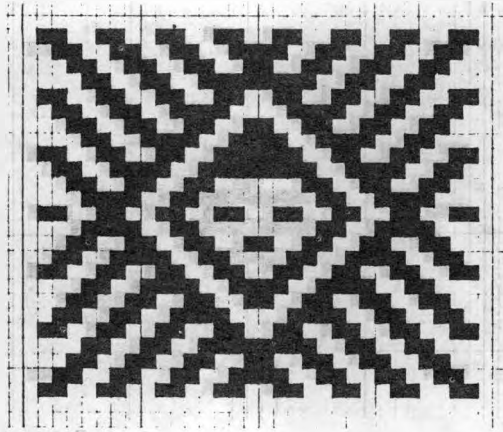
Tucuru, Cotacachi



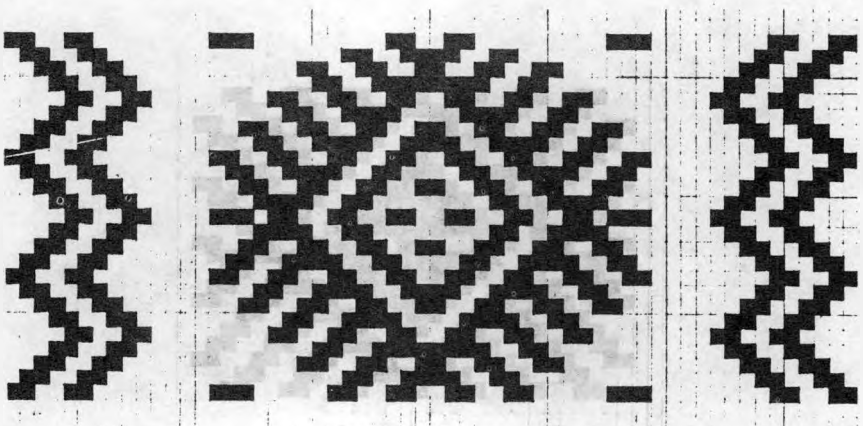
Potrerillo, Cotacachi



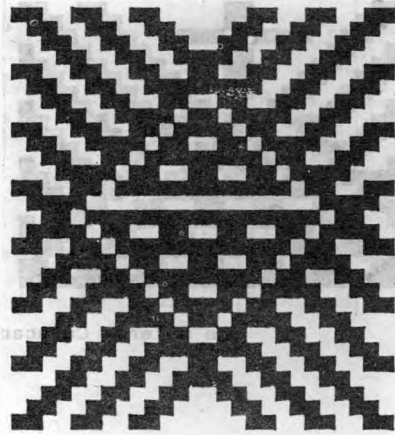
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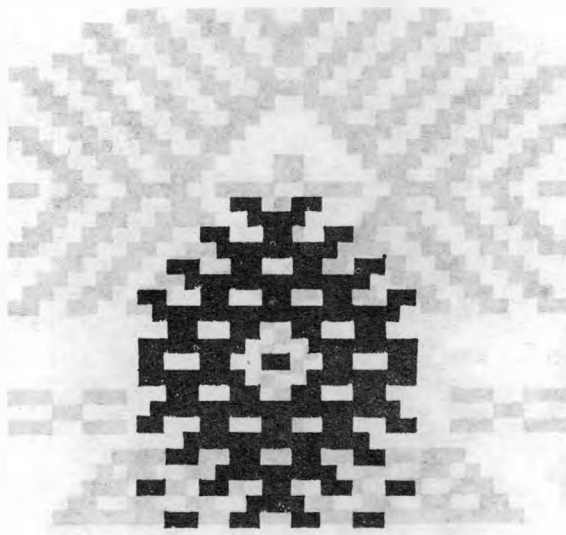
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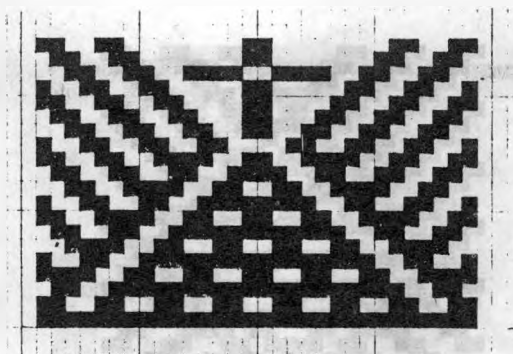
Potreriillo, Cotacachi



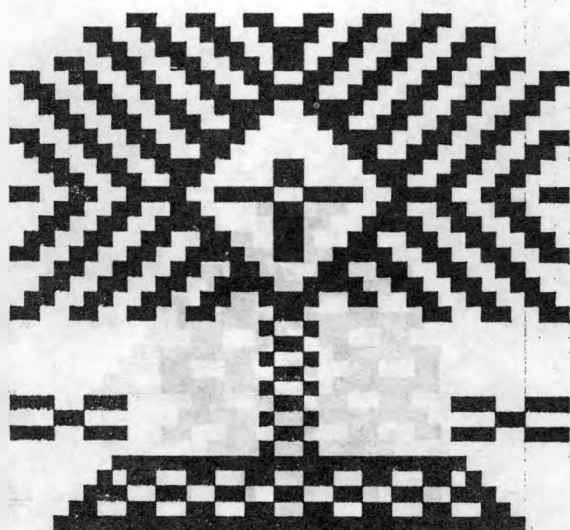
Imantag, Cotacachi



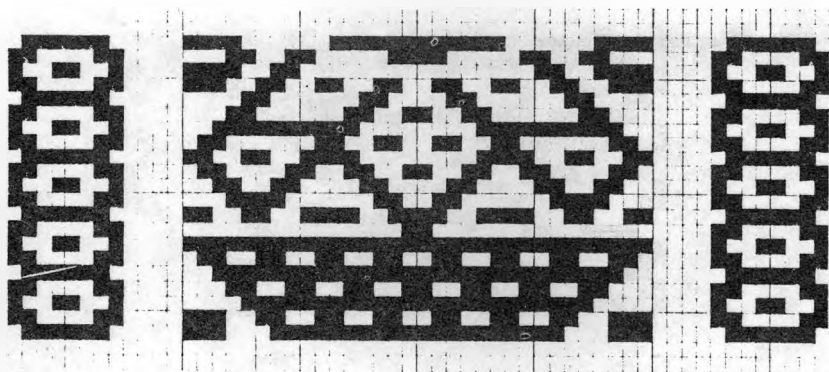
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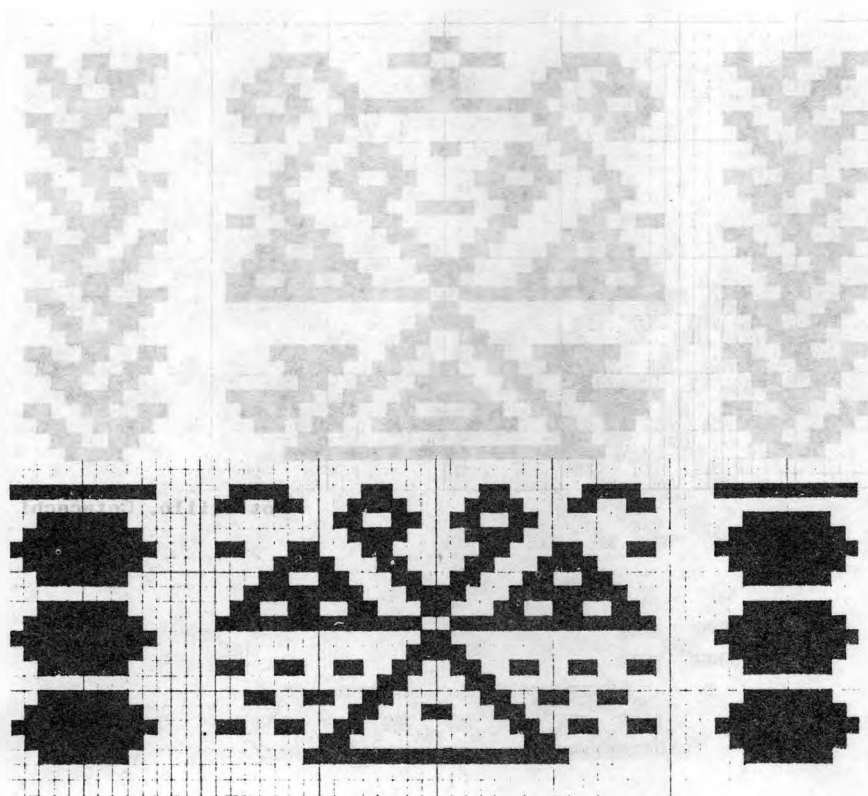
La Calera, Cotacachi



Puca Huaycu, Ibarra



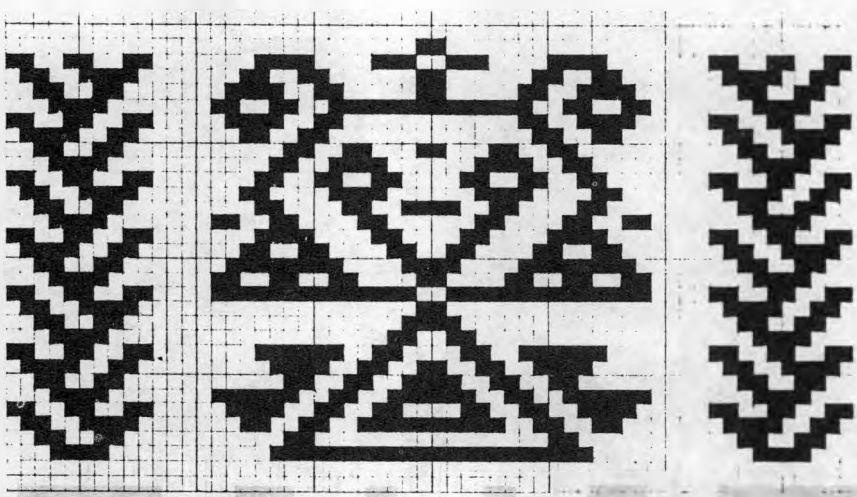
Topo Grande, Cotacachi



Potrerillo, Cotacachi



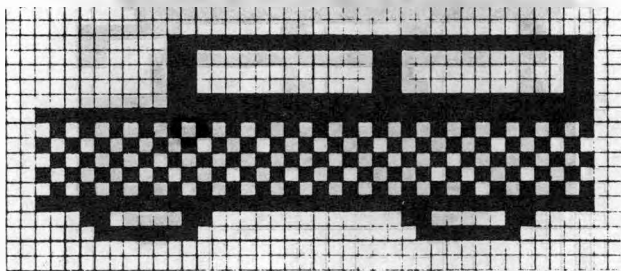
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Potreriillo, Cotacachi

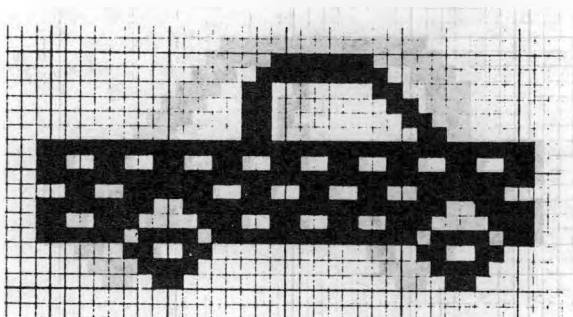


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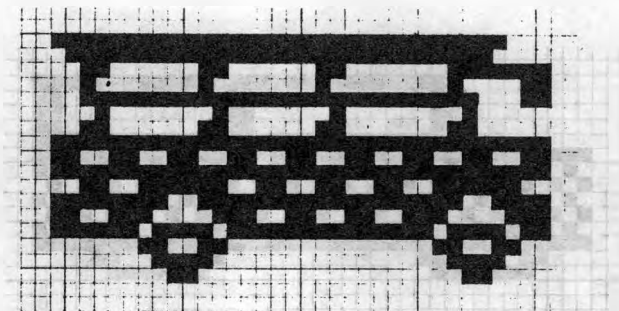
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Peguiche, Otavalo



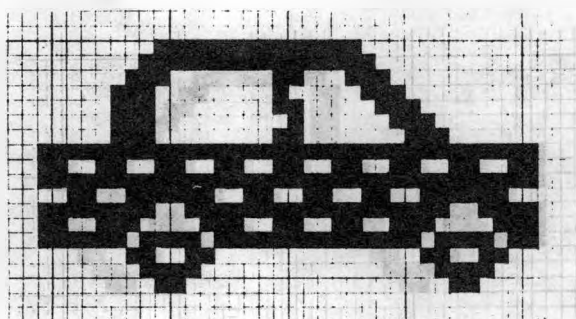
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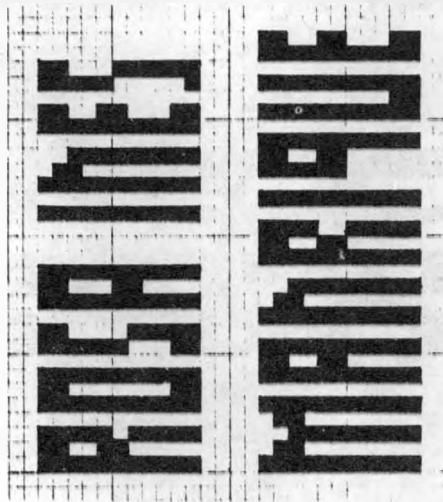
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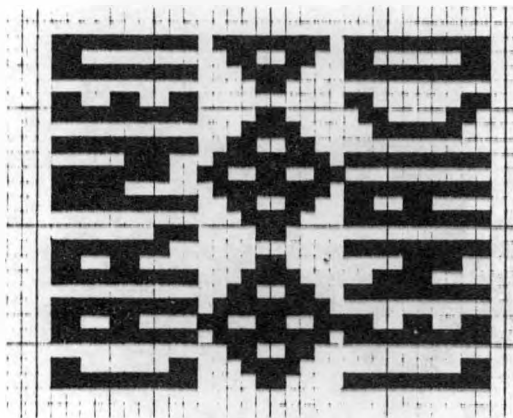


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Impreso en:
Editorial "NUESTRA AMERICA"
Ulpiano Páez 835 y Veintimilla - Telf. 541066
Quito