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The Reflection of Patterns and Clothing Forms of Various Cultures on Contemporary Clothing Design; The Peruvian Example

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ÖZ

El dokuması kumaşlar ve taşıdıkları motifler; toplumların kültürünü, gelenek ve göreneklerini, dokuyanın duygu ve düşüncelerini yansıtan önemli kültürel miras değerlerindendir. Peru; geleneksel dokuma kumaşlar, kullanılan renkler ve özgün dili ve anlamı olan motifler nedeniyle dokuma ve örme kumaşlar tarihinde saygın bir konuma sahiptir. Güçlü bir ulusal kültürel kimliği yansıtan ögelerden biri olan bu dokuma kumaşlar; ekonomik, sosyal, politik ve dini gelişimleri yansıtmaktadır. Ekonomik, sosyal ve sanatsal dönüşümün bir ifadesi olarak tanımlanan ve geçmişten bugüne kuşaktan kuşağa miras kalan el sanatlarının devamlılığının sağlanması; bilgilerin korunması, geliştirilmesi ve paylaşılarak desteklenmesi ile mümkündür. Bu makalede farklı kültürlerden gelen geleneksel motifler ve renklerin günümüzün giysi formlarını nasıl etkilediği incelenmiş ve farklı bir bakış açısı ile Peru kültüründe yer alan motiflerden ve giysi formlarından yola çıkılarak yeni giysi tasarımları yapılmıştır. Çalışma kapsamında yer alan ürünlerde, esin kaynağı olan geleneksel biçimlerin karakteristik özellikleri korunmaya çalışılmış, ancak kullanılan hammadde, teknik, renk ve giysi tasarımını oluşturan unsurlar estetik düşünce çerçevesinde değişim göstermiştir. Motif bilincinin akılda kalıcılığı göz önüne alınarak tasarımlar evrenselleştirilmeye çalışılmıştır.

Anahtar kelimeler
Peru, Dokuma kumaşlar, Motif, Giysi, Tasarım, Esinlenme.

ABSTRACT

Hand woven fabrics and the patterns that they bear, are important examples of cultural heritage; reflecting the culture, customs and traditions of the communities, and the thoughts and emotions of the weaver. Peru, on account of the traditional woven fabrics, the colors used and the patterns with their unique language and meaning, has an esteemed stance in the history of woven and knitted fabrics. These woven fabrics, reflecting a strong national cultural identity; echo economic, social, political and religious developments. Establishing the continuity of the handicrafts; which exemplify the expression of economic, social and artistic transformation and are passed on through past and future generations; is possible by supporting knowledge by protecting, developing and sharing it. In this article, the manner of how traditional patterns and colors from different cultures affect current forms of garments are examined. In addition to this, along with a different perspective, novel clothing designs have been made based on the patterns and clothing forms present in Peruvian culture. Regarding the work within the scope of the study, the inspirational characteristic features of the traditional forms have been intended to be preserved, but the raw materials used, the techniques, colors and elements that make up the clothing design have been altered within the framework of aesthetic cognition. The designs have been attempted to be made universal, keeping in mind the memorability of pattern oriented consciousness

Keywords
Peru, Woven fabrics, Pattern, Clothing, Design, Inspiration.

INTRODUCTION

Inter-communal relationships (political, economic, social, ethnic, etc.), along with cultural interaction, has provided diverse perspectives. As a consequence of the change of conditions in our world; the interaction between countries and their cultures are at their historical pinnacle. This enables the research of different cultures, the rediscovery of unique colors and designs, and increasingly echoing them onto their applications. The transfer of colors and patterns pertaining to different societies to contemporary clothing forms, stems from interaction between cultures.

The unique aesthetic content and visual qualities of differing cultures are critical references. This is one of the imperative manners of convergence between cultures (Karkın, 2014). According to Arslan (2016, p. 370); "*The more people discover worlds other than their own, the more they learn about other people and societies, and the more they use the knowledge and experience acquired from them, the more they can restructure themselves and the society they live in*". Cultural influences are visible in all branches of art within multiple historical epochs. Traditional handicrafts are one of the efficient means of getting to know a society within the cultural and artistic context. Handicrafts also contribute to other cultures at a universal level (Hünerel & Birnaz, 2012, p. 180).

Peruvian textiles, which are known to be among the most diverse handicrafts in the world, have a very paramount economic value at the Andes Mountains for thousands of years. In the present day, handmade garments reflecting racial, ethnic and cultural identity is an important source of income. Geometric and representational images are the leading forms of basic culture for the indigenous women (Zorn, 2004, p. 5-6). The growing network of exporters that showcase each year the creativity of Peruvian artists in European, Asian and North American markets is an indicator of this situation (Zorn, 2004, p. XIV).

The cultural attention attained by Peruvian textiles; stems from their use of identities, as a means of support for the representation social hierarchies and civil states and as a symbol of social prestige. These woven fabrics, as being elements reflecting a strong national cultural identity; reflect economic, social, political and religious developments. The use of natural dyes in woven fabrics, currently continuing to being an expression of ethnic identity, is increasing by the day. Sheltering the traditions and maintaining the ancestral heritage is possible by preserving, developing and sharing of knowledge. In this context, the responsibility for young people lays in conveying the knowledge they acquire from their elders to future generations by continuing to weave and wear traditional textiles (Heckman, 2006, p. 395).

1. PERU

The Peruvian landscape is home to the Incan empire as named in 1430s; the biggest civilization that was discovered to have originated in caves around 13000 BC. During the course that initiated with the discovery of Peru by the Spaniard Francisco Pizarro in 1524, Spain conquered the Inca empire in 1532 and colonized Peru (Italia, 2002, p. 8). Today, most of the Peruvian population consists of people of Spanish origin, along with various different cultures, including Italian, Chinese, Japanese and African (Italia, 2002, p. 18).

Peru is the third largest country in South America. Its vast lands consist of three main regions. These are Costa, Sierra and Montaña. The Costa (coastal) region is a narrow strip of land located at the western coast of Peru. This territory is a desert plain. The oases providing rich farmlands, are formed by rivers flowing through the desert. The Sierra region, which encompasses the

Andes, is located below central Peru and contains glacier covered high peaks. In the southern part of the Sierra region, lays Lake Titicaca. This lake, which shapes a part of the Peruvian-Bolivian border, is sacred to the Incas (Italia, 2002, p. 12). Montaña is the forest covered part of the upper Amazon basin, where the southern slopes of the Andes Mountains are situated. Peru has a diverse vegetation encapsulating many different terrains, ranging from coastal plains to mountain ranges, deserts, lakes and rainforests. It can be observed that due to this diversity in geographical terrains, Peruvians are skilled in weaving, ceramics and metal works. In this context, Peru possesses examples of some of the world's treasured and admired historical woven and knitted fabrics. The products dated in ancient times have been preserved in the burial areas for centuries courtesy of the dry conditions of the climate. Peruvians, being under the rule of many cultures throughout their extensive history, carry on the traditions of textile arts to this day (Anonymous, 2019, p. 10).

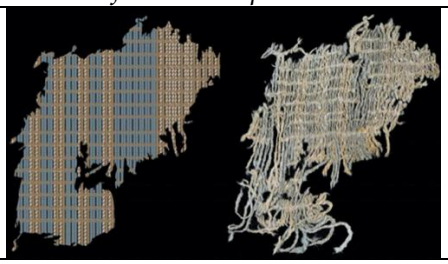
Woven fabrics had an important role in the life of pre-Columbian[1] Peruvian people. Both textile production and the use of textile products made up a part of the life of the population (Schroeder, 1976, p. 9). With a rich history, evidence of the existence of Peruvian woven fabrics can be traced back to 2500 BC. This lengthy course brought the ability to master almost every single weaving technique known today. Although there were no weaving looms until after 2000 BC, there are fabrics that resemble those that are produced on weaving looms in later periods. Some textiles are identified by their location. This shows that certain styles exist (Schroeder, 1976, p. 3). These are; Lima and its surroundings, the Huancayo and the Mantaro Valley, and the regions of Cuzco and Puno. Apart from these three separate regions of Peru with their different textile styles, there are other regions that are effective and important in textile production (Schroeder, 1976, p. 10). Located in the north of Peru, Chota is famous for its high quality cotton and woolen textile products. Ayacucho is known for mass production of wool carpets. San Pedro de Cajas are the innovative weaver villages of the Sierras. In addition to these, there are countless small villages at high altitudes where the most exquisite historical weavings were produced (Schroeder, 1976, p. 11). Colca Valley is a rural area in proximity of Arequipa, Peru's second largest city. Over the past century, the thick and shiny alpaca fiber has been an important source of commercial wealth (Photographs 1-2-3-4), (Femenías, 1994, p. 332).

Photograph 1. *Woman weaving, Arequipa.*	**Photograph 2.** *Women weaving, Arequipa.*	**Photograph 3.** *Coloring process using natural dyes, Arequipa.*	**Photograph 4.** *Coloring process using natural dyes, Arequipa.*
			

[1] Pre-Columbian term covering large civilizations emerged mainly in America; such as the Olmac, Toltec, Teotihuacan, Zapotec, Mixtec, Aztec, Maya, Inca (Andean Mountains).

The fibers used in textiles at different times in history have also changed. The evidence found in favor of the processing of wool indicates that animals such as alpacas and llamas had been domesticated in the early stages of the pre-Columbian period (Schroeder, 1976, p. 7). Cotton and wool were used in all periods. However, all woolen textiles were used in earlier periods, products in which wool and cotton were both used together were used in the middle periods, and all cotton fabrics were widely used during later periods. Fiber selection varied generally depending on the technique and natural cotton was generally utilized for the backgrounds (Schroeder, 1976, p. 6). Nowadays, natural dyes (Photographs 3-4) are also used in combination with aniline and other industrial dyes. In the prominent weaving regions of Ayacucho, Cuzco, Puno, Junín, Apurímac and Lima, vertical looms and pedal looms are still the most commonly used instruments for weaving blankets and garments. To define the textile applications and aesthetics of pre-Columbian cultures in a nutshell; the establishment of a myriad of empires that have flourished over many millennia in the coastal and mountainous regions of Peru, many of which have developed unique applications and aesthetic perspectives in textile. Sacred fabrics were woven for specific purposes (Femenías, 1994, p. 331). Many traditional examples, which have been appreciated for centuries thanks to the diversity of materials, techniques, designs and decorative elements, have survived until today owing to the good documentation of the utilized methods and processes (Anonymous, 2019, p. 11). Excavations conducted by Tom Dillehay of Vanderbilt University between 2007 and 2010 have confirmed that Huaca Prieta had produced the oldest known textile products decorated with indigo blue (Photograph 5). In addition to indigo blue, the people of Huaca Prieta have adorned their textiles with red, yellow, and milky white fibers (Splitstoser and others, 2016, p. 4).

Photograph 5. *Dated at 6,200 years ago; the oldest known piece of fabric colored with Indigo dye. It was discovered on the site of an old temple at the Huaca Prieta settlement.*



Throughout the Inca Empire, textiles were produced not only as decoration and representation, but also to record events and tell stories. For example, the Quechua knot was used to record the information on the census and taxes. Wool ropes were knotted in various ways to tell stories recorded by Spanish chronicles, family trees, poems and songs (Urton, 1998, p. 410). For the people of Quechua[2], who play an integral role in Peruvian culture and are one of the ethnic groups, weaving is both a social and a communal event. Babies are wrapped in thick cloths and carried in hand-woven cloths on the back of their mother. Beginning from the ages of three to four, children learn to spin yarn, eight-year-old girls begin to weave belts and then more intricate products such as women's shoulder cloths, ponchos and carrying cloths. Implementing the stories of their lives and important cultural traditions on woven fabrics, this is the way the

[2] The Quechua people are an ethnic group living in the Andes region of South America. There are various ethnic groups that speak the Quechua language. The history of the Quechua people began years before the Inca civilization came to power and continued to evolve even after the Spanish conquest of the 16th century.

Quechua women keep their memories alive (Heckman, 2003, p. 82). Relaying memories of many generations onto the clothes and the fabrics that they weave, the elders knit bearing all their heart and soul. This is the reason why they had thought that they had to honor their ancestors by paying respect to the fabric (Heckman, 2006, p. 392). In this context, for centuries long, textile products have been an inherent aspect of Quechuan daily life from birth till death. Even though local Quechua weavers keep on weaving their ancestral designs, they also use contemporary materials to keep up with the times (Heckman, 2006, p. 390).

The fibers used by the ancient Peruvians are obtained from local animals such as llama, alpaca, guanacos[3] and vicuña[4]. The most commonly used techniques are tapestry weaving, feathers sewn during weaving, embroidery, appliqué and Quechua's knotted cord structure. Examples from the Huari (Wari)[5], Paracas[6], Chimú[7] and Nazca[8] civilizations each have their unique traits reflecting the Peruvian culture. Techniques, materials and patterns observed here in their historical form, continue to enlighten and inspire Peruvian designers, artists and craftsmen (Anonymous, 2019, p. 11).

2. TRADITIONAL PERUVIAN WOMEN'S CLOTHES

As of today, it is observed that, countless embroidered clothes, skirts, blouses, jackets, shawls, belts, hats made by putting to use the techniques traced by pre-Columbian manufacturers. They all have technical and design elements in common to an extent, but few have semblance to pre-Columbian models (Femenías, 1994, p. 332). Although most of the clothes take up utilitarian purposes such as protecting or to carrying loads, they have been the means of conveying knowledge regarding their traditions, social hierarchies, religious beliefs, and the cultural revolution of humanity, starting from very early times (Del Solar Dibós, 2016, p. 45). Fabrics and clothing are an expression of individual identity as well as a form of communication, and also explain the social relationships between those who produce them. The clothes of the ancient Peruvian people, known as people who had mastery in dressing well and loved being decorated, preserve the ancient heritage and reflect historical continuity (Planas, 2013, p. 11). Clothes are not only produced for protection against the cold, but also have a ceremonial aspect to them (Planas, 2013, p. 17). The beauty and intricacy of the clothing is the result of high levels of technical perfection and creativity (Del Solar Dibós, 2017, p. 21). Although the main components of Peruvian women's clothing differ from region to region, they also convey the characteristics of the specific region or village. Peru's highly authentic national costume is multicolored, bright and thick. Peruvian clothing is handmade even to this day and are very similar to traditional

[3] The guanaco are a wild species of the camel family and are related to the llamas.
[4] Vicuña, (Vicugna vicugna) is from the camel family closely related to alpaca, guanaco and llama.
[5] Huari (Wari) (650-1000 AD) was the first empire to emerge among the Central Andean civilizations of South America.
[6] Paracas is an Andean society that existed between about 800 BC and 100 BC, has a broad knowledge of irrigation and water management and made significant contributions to the textile arts.
[7] Chimú are South American natives who maintained the largest and most significant Peruvian political system before the Inca. Chimú, with its capitals in Chan Chan, flourishing on the northern coast of Peru between the 12th and 15th centuries AD, has the largest and richest culture of the late interim period. It is the second largest empire in the history of the Andes.
[8] The Nazca civilization developed on the southern coast of Peru between 200 BC and 600 AD. The Nazca culture is known for its unique pottery and textiles. The Nazca civilization has been described as a community of chiefdoms rather than a single united states, acting together at times for mutual benefit.

clothing used from centuries back. One of the predominant characteristics of this nation is that they are known to be accomplished craftsmen. On the streets of Peru, therefore, women can be seen working on handicrafts in front of their shops or homes. Although most of them are considered to be of touristic intent, it has been observed that they have a real custom around the subject. It is common to come across many people dressed in traditional clothes on the streets. The principle material of Peruvian clothing, which bears geometric patterns and vibrant colors, is alpaca wool. All these render the traditional clothes of Peru extremely bright and unique.

Photograph 6. *Traditional Peruvian women and children's clothes, (URL 1).*	**Photograph 7.** *Traditional Peruvian women's clothes and women with children.*	**Photograph 8.** *Traditional Peruvian women's clothes and llamas.*	**Photograph 9.** *Traditional Peruvian women's clothes and children.*
			

Peruvian traditional women's clothing varies widely (Photographs 6-7-8-9). Blouse (camisa / blusa), wool coat (juyuna), shoulder cloths (lliclla, k'eperina, awayu), skirt (polleras, bayeta, melkkhay), woven belts (chumpi, sarita), shawl, hat (monteras), pin (tupu), coca bag (unkuna) and sandals (ojotas/yankees) are among the most widespread elements. Sandals being worn by women and men are generally not a common sight in city centers. Considering contemporary Andean clothing, it can be observed that ethnic identity, although being produced with European technology, is prominently at the foreground. Still, traditional clothing continues to be worn in the Andes and the countryside. These sandals, which were used in the past in line with the demands poverty brings, are made of tires coming off of vehicles or recycled truck tires. These sandals are still commonly seen today, getting widely noticed by visiting tourists. (Photographs 10-11-12). (Snodgrass, 2017, p. 538), (Steele, 2005, p. 47).

Photographs 10. *Man and woman in traditional attire, wearing sandals made of truck tires.*	**Photographs 11.** *Sandals made of truck tires, (URL 2).*	**Photographs 12.** *Sandals made of truck tires, (URL 3).*
		

Wool Coat (Juyuna): These are wool jackets sporting front panels that are decorated with buttons and worn under the women's shoulder cloths/shawls. The tight sweaters they wear underneath,

are mostly produced from colored, synthetic fibers that are nowadays cost effective (Photograph 13).

Photograph 13. *Woolen woman's coat (juyuna), Peru, Culture: Quechua, 1900-1950, (URL 4).*	**Photograph 14.** *Shoulder cloth, (lliclla), (URL 5).*	**Photograph 15.** *Shoulder cloth, "k'eperina", "awayu" and "unkuna", (URL 6).*	**Photograph 16**. *Skirt, Polleras and puyto, (URL 7).*
			

Shoulder Cloths: The Peruvian women use several types of shoulder cloths called "lliclla" (Photograph 14), "k'eperina" and "awayu" (Photograph 15) that can be tied at the back or front. Lliclla is a very common shoulder cloth used mostly in the villages. Awayu is similar to lliclla but has a larger knot on the front and is used for carrying babies or objects. K'eperina (Photograph 15) is a large carrying cloth generally used for carrying babies or different objects (Anonymous, 2019, p .4).

Woolen Skirt (Polleras/ Melkkhay): These are colored skirts produced by using the traditional hand-woven wool fabric called Bayeta (Photograph 16). Women wear three or four skirts to give an effect of gradual layering (Anonymous, 2019, p. 4). That's the reason for women's skirts being very fluffy. Indigenous skirts in Peru are always colorful and bright. On special occasions such as festivals, women wear 15 skirts on top of each other that are tied around the waist. Usually the adornment of each skirt is achieved through a handmade colored puyto[9] (Photograph 16). Polleras/skirt and lliclla/shawl, two important elements of women's clothing, have survived through the centuries. Each reflect the inter-cultural effects of colonialism. Polleras skirts can be traced back to eighteenth century Spain (Beaule, 2015, p. 62).

Woven Belts (chumpi, sarita):[10] An integral piece of everyday or festive attire in many rural areas of the Peruvian people of the Andes (Photograph 17). The waistband is a garment charged with knowledge in which aspects representing one particular cultural identity are reconstructed in an artistic manner in the varied communities of the Peruvian mountains and coasts. In many rural and urban areas, the belt carries the basic characteristics of the represented culture and has been a component of the ethnic signifier. These belts, which are wrapped around the newborn for ensuring their sturdy growth, are also tied around the waist of women and men. If it should be read figuratively or symbolically; the belt can also be attributed to having other functions of protection while forming a closed circular space that wraps around the waist and encompasses the person inside this circle, thus providing them with strength and security while maintaining their identities (Del Solar Dibós, 2016; 5). The belts worn by pregnant women to swaddle babies, to support their bellies and brace their backs when working in the field are also known as

[9] The puyto is multi-colored band attached to the hem of the skirt.

[10] Woven belts called "chumpi" in the Quechua language, "waka" in Aymara, "wathraku" in the local Quechua of the southern valley of Mantaro, "faja" or "bel" in the central and northern highlands.

"sarita" belts. These hand-woven belts used by both genders are typically worn by women under blouses, sweaters and shawls (Meisch 2006, p. 382-384).

Photograph 17. *Woven belts (waist band).*	**Photograph 18.** *Hat and straps, (URL 8).*	**Photograph 19.** *Silver Pin (Tupu), Pre-17th century, New York Metropolitan Museum of Art, (URL 9).*	**Photograph 20.** *Coca Bag (Unkuna), 1200-1400, Chancay Valley, Amano Museum, Lima, (URL 10).*
			

Monteras (Montera con cinta labrada): In the Andes Mountains, the hats of the people draw special attention, and they emphasize the ethnic identity and gender of their bearers (Dransart, 2020, 138). Traditional hats, which vary extensively among the Andean communities, are secured with fine-woven straps called "sanq'apa" (Photograph 18) adorned with white beads (Anonymous, 2019, p. 4).

Tupu: It is the pin used to secure the shawl. Women in the Andes use these pins to fasten textile garments such as acsu or lliclla (Photograph 19).

Carrying cloth (Unkuna): It is a small rectangular fabric used for carrying food or snacks (Photograph 20). They are also known as "coca bags" (Anonymous, 2019, p. 4).

Women's garments have an opening called the "pheque". It is for both the arms and the head. The reason is because the upper part of the fabric gets folded and the wearer wraps the fabric and ties the belt tightly around the waist, then fastens it on the shoulders (Bertonio 1612, p. 263 as cited in Dransart, 2020, p. 153). In the highland communities of southern Peru, women carry their babies under their clothes in a pouch on their bare skin (Dransart, 2020, p. 153).

In men's clothing, collars are designed vertically, while for women they are made horizontally; vertical lines are important for men and horizontal lines are so for women. The horizontal axis strengthens the feminine fertility symbol (Planas, 2013, p. 20).

3. PATTERNS AND COLORS UTILIZED IN PERUVIAN TEXTILE PRODUCTS

Ancient Peruvian textiles continue to obtain value and attract worldwide attention to this day. The non-existence of a fixed mechanical loom setup has permitted weavers to work with great freedom regarding both technique and design. As a result, Peruvians have developed skills differing greatly from European and classical cultures (Hoces de la Guardia Ch, S., Brugnoli, P., & Jélvez, P., 2011, p. 67-68). "*These patterns, which have survived across the generations, also embody a very important cultural bond between the past and the present*" (Çetin & Polat, 2019, p. 263).

The thinking process of Andean people[11]is based in dualism. "*According to dualism, humans consist of two basic components that cannot be reduced to one another: the material body and the non-*

[11] The Andean civilizations are complex societies consisting of various cultures and populations that have developed in the river valleys of the coastal deserts of Peru.

material soul" (Büyük, 2013, p. 134). Air and water, earth and heaven, movement and stasis, life and death, and the combination of these elements deliver more meaning for the symbols used. The use and combining of colors reinforce the symbolic language in Peruvian fabrics (Brommer et al., 1994, p. 25-26).

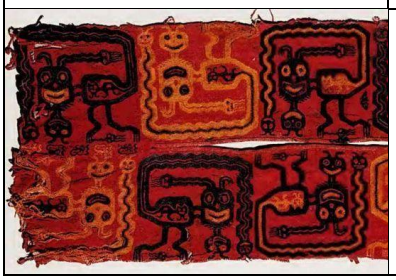
Most of the fabrics produced have designs referring to the special relationship between humans and nature (Joslyn, 2012, p. 41). The process of weaving and the patterns produced materialize the cosmological beliefs of the people. The dualistic cosmology of the Andean people embodies the belief that every element in the universe belongs to a balanced opposition. Usually, this dual paradigm is abstracted visually and transformed into geometric forms such as landscapes, social structures, spiritual realms and animals. The physical appearance and spiritual space thus become entwined. Various animal patterns have been integrated in the woven fabrics. A few sacred animals were used and thus their spiritual powers have been harnessed. The patterns are apparently chosen depending on the weaving technique to be used. Animal and human forms do not adhere to realistic proportions. Generally, both human and animal figures have large heads in relation to the bodies. Patterns are used to fill the space instead of depicting a real scene. The colors do not have significant inter-relations but appear to vary in regard of the fibers. If a pattern is repeated on the fabric, it is observed to not necessarily possess the same color. Even though a single pattern is used throughout the fabric in many products, the same color combination often remained not repeated (Schroeder, 1976, p. 8). The reason being the prevention of the colors from being in the same tones because of the natural colors of the fibers and the natural dyeing conditions.

Some symbols have been used for centuries. Among the most popular are people (folk heroes, famous people, people special or important to the weaver, supernatural beings) and animal figures (vultures, dogs and other local species), natural symbols (sun, moon, river, tree, flower, etc.). Often the meanings of these symbols vary across the generations, from society to society, and from weaver to weaver (Del Solar Dibós, 2017, p.15).

3.1. Patterns with Figures

Photograph 21. *Tunic piece, patterns with figures, 900 BC, Culture: Chavín, Southern Shore of Peru, Amano Museum, Lima, (URL 10).*	**Photograph 22.** *Embroided coat, patterns with figures, 600 BC, Culture: Paracas, Museum of National Anthropology and Archeology, Lima, (URL 10).*	**Photograph 23.** *Embroided coat, patterns with figures, 600 BC, Culture: Paracas, Museum of National Anthropology and Archeology, Lima, (URL 10).*	**Photograph 24.** *Tunic, patterns with figures, 600 BC, Culture: Paracas, Museum of National Anthropology and Archeology, Lima, (URL 10).*	**Photograph 25.** *Tunic, patterns with figures, 600-1000 BC, Culture: Huari (Wari) - Tiahuanacoid, Amano Museum, Lima, (URL 10).*
				

Garments such as coats and tunics where animal figures and supernatural beings are used in their spiritual meanings are exhibited in the National Anthropology and Archeology Museum and Amano Museum (Photographs 21-22-23-24-25).

Photograph 26. *Tunic, 600 BC, Paracas Peninsula, Museum of National Anthropology and Archeology, Lima, (URL 10).*	**Photograph 27.** *Panel, 200 BC, Ocucaje Region/ Ica, (URL 10).*	**Photograph 28.** *Hat, 800-1000 AD, Culture: Huari (Wari) Nazca Valley, Amano Museum, Lima, (URL 10).*	**Photograph 29**. *Tapestry panel, 1200-1300 BC, Chancay Valley, Amano Museum, Lima, (URL 10).*
			

Humanoid creatures, felines with elongated wavy tails, snakes, centipedes and patterns of stylized birds have been used in hats and various fabrics (Photo 26-27-28-29).

Photograph 30. *Panel, 1200-1400 AD, Chancay Valley, Amano Museum Lima, (URL 10).*	**Photograph 31.** *Two layered weaving 1200-1400 AD, Chancay Valley, Amano Museum, Lima, (URL 10).*	**Photograph 32.** *Tunic, 1200-1400 BC, Chancay Valley, Amano Museum, Lima, (URL 10).*
		

Patterns of birds resembling pelicans were found on the Chancay[12] textiles located close to the Pacific coast (Photograph 30). A pink background is the dominant color of all Chancay textiles, yellows, blacks and whites are the secondary colors. Abstract fish forms (Photograph 31), elements such as an iconographic wave representing the ocean, a step-like pattern that might represent mountains, and mythological double-headed birds are frequently found in Chancay art. Land, sea, and air depictions show the possibility of Chancay weavers being part of the cosmos (Photograph 32).

[12] The Chancay culture (1200-1450 AD) reigned mainly in the Chancay and Chillon valleys on the central coast of Peru. According to the items found in the large burial sites in the Chancay region; the Chancay's greatest known artistic achievements are their mastery in textiles. They produced plain woven fabrics, brocade and openwork textiles representitive of decorative design.

Photograph 33. *Tapestry, 14th century, Peru, Victoria & Albert Museum, (URL 11).*	**Photograph 34.** *Panel, 1300-1470, Chimú, Peru, New York Metropolitan Museum, (URL 12).*	**Photograph 35.** *Panel, 900-1430, Lima, British Museum, (URL 13).*	**Photograph 36.** *Tunic, 7th-9th Century, Moche-Wari, New York Metropolitan Museum, (URL 14).*	**Photograph 37.** *Hat with Four Corners, 7th-9th Century, Culture: Wari, New York Metropolitan Museum, (URL 15).*
				

Big fish and birds consuming fish (Photograph 33), geometric animals connected by crosses (Photograph 34), bird motifs that are present in almost every culture throughout human history, geometric patterns, stylized pelicans are among the common patterns in fabrics (Photographs 35-36). The bird pattern, which is generally used in weaving, has many different meanings such as death, beauty, luck, misfortune, power, potency and reverence (A. Sürür, 1992, p. 203, as cited in Turan, 2012, p. 69).

Similar geometric designs (especially diamonds, crosses and cascading triangles) and stylized patterns representing zoomorphic forms such as plants, long-legged birds, winged llamas are seen in the products of the Wari and Tiwanaku[13] cultures (Photograph 37).

Photograph 38. *Condor, (URL 16).*	**Photograph 39**. *Puma Tail (URL 16).*	**Photograph 40.** *Kolibri, two hummungbirds (Q'ente), (URL 16).*	**Photograph 41.** *Lama, (URL 16).*	**Photograph 42.** *Snake.*
				

Among the non-geometric patterns, frequently depicted in abstract form are; felines (Photograph 38-39), hummingbirds (Kolibri); which are symbolic of love and nutrition as well as rejuvenation and rebirth of life; two hummingbirds feeding one another called "Q'ente" (Photograph 40), llamas (Photograph 41), (Cartwright, 2015), snakes that have become symbols of renewal, fertility, products in constant states of revival and therefore being indispensable for human life and survival, lightning associated with rain, which is vital for agriculture (Photograph 42) (Brommer et al., 1994, p. 24-25), birds, sea creatures and plants. Andean cosmology characterizes "woven prayers" that the weavers still put on textiles as because of the significance of their appearance. This cosmology is believed to be organized around the gods of the sky, earth, and water. The sky was primarily represented by the vulture (Condor), the earth

[13] Wari and Tiwanaku are two important civilizations in Ayacucho, located at the Bolivian coast of Lake Titicaca. There is evidence of Tiwanaku influence in the southwestern part of Arequipa and Wari influence in the rest of the region.

by the cat (especially the puma) (Seibold, 1992, p. 170 as cited in Joslyn, 2012, p. 45). The South American vulture is known in the Inca Trilogy as the "Condor", the God of the Upper World, the hook-like "Puma's Claw" the God of Middle-earth or the physical world (Photographs 38-39). "Puma Tail" is used to represent the existence and importance of Puma the God of Middle Earth (Photograph 39). The sighting of a condor is considered to be a message coming from the heavens. The message carried by the condor varies across different societies (https://www.mosqoy.org/textile-symbols).

3.2. Geometric Patterns

The Incas preferred abstract geometric designs, especially checkerboard (Photographs 43-46) patterns that are duplicated on the fabric surface (Cartwright, 2015). The Andean realm, which synthesizes the traditions, techniques and textile technologies of the pinnacle of the Inca culture; has produced a great variety of clothes and accessories suitable for everyday use, where geometric designs (Photograph 46) are characterized by refined techniques. Their designs are based on the repetition of stylized figures arranged mathematically with a marvelous sense of symmetry (Photographs 44-45). The most common shapes are eight-pointed stars, diamonds, and various cross forms (Photographs 45-46-48), (Planas, 2013, p.24). The hook pattern originating from the Mochica[14] culture of northern Huarmey Valley, conveys an optical appearance (Photograph 47).

Photograph 43. *Geometric cross design, a detail. Museum of America, Madrid, (URL 17).*	**Photograph 44.** *Geometric patter repetition.*	**Photograph 45.** *Eight-pointed star.*	**Photograph 46.** *Eight-pointed star and stylized animal patterns. Peru, Philadelphia Museum of art, (URL 18).*	**Photograph 47.** *Huarmey Culture Tapestry, 600-900 AD, Culture: Huarmey, Amano Museum, Lima, (URL 19).*
				

Although the eight-pointed star patterns (Photograph 48) are prominent features of both the Chuquibamba[15] and the newly identified tradition, the styles seem to differ. Most of the other patterns dissimilar. There are also distinctive differences in the color palettes used, because light green, yellow and bright red are characteristic of Chuquibamba textiles. The eight-pointed star is a pattern with ancient precursors. The patterns characteristically used in the belts, bags and

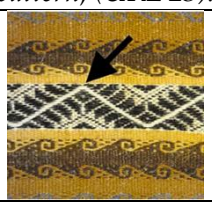
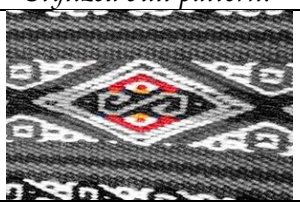
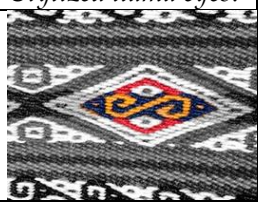
[14] Pre-Inca Culture (300-1200 BC) They settled on the north coast between Lambayeque and Huarmey valleys. It is accepted to be one of the prominent cultures that existed in the Andes Mountains.

[15] The Peruvian city of Arequipa has a long and rich history spanning nearly through 500 years. In Arequipa, Pre-Inca cultures such as the Incas, Churajon, Chuquibamba, Tiwanaku, and Wari are known to have existed. Arequipa Valley is economically important with its wide agricultural territories, its location between the coastal and high elevations, and many routes extending from the coast to the plateaus. In Arequipa, Churajon and Chuquibamba; two great local civilizations emerged in the archaeological period known as the Late Intermediate, after the fall of both Tiwanaku and Wari around 1000 AD.

carrying cloths of Chiribaya and Maytas textiles were adapted by the weavers for use in tunics, loincloths, dresses and other garments, both in the highlands and the coastal valleys (Dransart, 2020, p. 140). Some decorative designs have symbolic meanings that disclose the person's ethnic identity and their social rank. For example, the checkerboard pattern represents military officers and royal guards, while the four sectioned patterns represent the imperial territory. Although all information on these symbols cannot be obtained, patterns and colors are standardized and knowledge is carried on to the future (Photograph 49), (Mills, K. And others 2202,p. 14-18).

Photograph 48. *Tunic, 1460-1540, Culture: Inca, New York Metropolitan Museum, (URL 20).*	**Photograph 49.** *Tunic, Peru. Inca, c. 1500. (URL 21).*	**Photograph 50.** *Heart pattern, (URL 22).*	**Photograph 51.** *Inti pattern, (URL 22).*	**Photograph 52.** *Lake, Diamond pattern, (URL 22).*
				

Hearts symbolizing love convey the meaning that the creator of this item was married, while the half-heart symbol usually means that the weaver was single (Photograph 50). The Sun God known as "Inti" in Inca beliefs, is used in patterns (Photograph 51). The importance of life and livelihood is represented by diamonds (Photographs 52-53) and waves (Photograph 54) symbolizing water and lakes (https://www.mosqoy.org/textile-symbols).

Photograph 53. *Water and lake pattern.*	**Photograph 54.** *Wave pattern, (URL 23).*	**Photograph 55.** *Stylized bull pattern.*	**Photograph 56.** *Stylized llama eyes.*
			

Red and white circles on a cloth symbolize bulls put into use especially for plowing in many Andean mountain villages (Photograph 55), while small white and yellow circles throughout the pattern symbolize llama eyes, possibly an extremely important animal in the Peruvian village life (Photograph 56).

The most common aquatic symbols in shawls / carrying cloths are the frog, the lizard and the geometric zigzag line called the "k'enko", which represents running water, lightning and the snake. These are animals or symbols that bring forth water rather than being water-dwelling animals. Water symbols are important for rituals and cleansing as solid images of reflected light. The zigzag pattern representing lightning and the river where the water is linked to the underworld and the thin colored referring to the rainbow lines connect the three realms. Weaving visually connects the three worlds in a single domain, and the weavers conduct their message towards the supernatural realm by linking their message with the demand for agricultural fertility (Joslyn, 2012, p. 46-47).

3.3. Colors

Peruvian clothes are mostly multi-colored. It is most unlikely to see an artisan dressed in national costume in plain dull colors. Usually, traditional clothing combines several bright colors and shades. The most popular colors are red, blue, pink, burgundy, purple and brown. However, dozens of other shades are commonly used in weaving. That is the reason to why Peru's national dresses look extremely festive and colorful (Anonymous, 2017).

Color and texture are the two basic sensory factors of the tactile-visual structuring of the aesthetic nature of fabrics. Color is defined as being an agent of distant stimulus that can convey more than one information. It is one of the most direct, instantaneous and impressive visual experiences people ever experience. The desire for expression and the fact that the color repertoire needs to be constantly enhanced and expanded was understood by the weavers of the Andes early on in history. The fibers most commonly used in Andean textiles are cotton and camel hair, both which posses variant natural colors (Hoces de la Guardia Ch, S., Brugnoli, P., & Jélvez, P., 2011, p. 68).

The main colors used in Inca textiles are black, white, green, yellow, orange, purple and red. Blue is rarely seen. These colors are made from natural dyes extracted from plants, minerals, insects and mollusks. Hundreds of additional shades have been obtained by mixing pigments. Colors also have certain connotations; for example, red represents conquest, rulership, and blood; green represents the rainforests, the people living there, ancestors, rain and agricultural growth, coca and tobacco. While black means creation and death, purple was accepted as the first color just like in the rainbow, and was associated with Mama Oclla, the founding mother of the Inca race (Cartwright, M., 2015).

Yellow represents the highest divinity in the Andean world, Inti or the Sun; the creator of all things, while red represents blood or passion that encourages people take action and stimulates fertility (Ministerio de Cultura, 2016, p. 52) (Photographs 57-58).

Photograph 57. *The use of the colors yellow and red in woven fabrics.*	**Photograph 58.** *The use of the colors yellow and red in woven fabrics.*
	

4. METHOD

This research initiated with the Peruvian Commercial Attaché inviting the author as a guest speaker to the V. International Jeweler Silversmith Congress in 2018. It has been stated that this invitation aims to strengthen intercultural relations and to collaborate on jewelry and fashion design. During this visit, local producers, trade centers and places where cultural products were displayed has been visited in many settlements, especially in the Peruvian cities of Arequipa, Lima and Cusco. Various projects have been planned that can act as conveyors of Peruvian culture into the future and that can raise awareness. One of the projects initiated regarding this, is the clothing design project.

In this study, the Peruvian culture was reflected in contemporary clothing design. Contemporary women's clothing designs, which are intended to be favored worldwide in comfort, are inspired by the patterns and clothing forms used in Peruvian culture.

The study, carried out using the field research method, consists of sections including literature review and means of application. The literature review contains museum catalogs, books, articles and personal studies from within the field. Being invited to Peru, the influence of the impressions gathered by the author during her visit, was the source of inspiration for the clothing designs materialized in the application section. The research is situated within the realm of Peruvian clothing and motifs.

The study is grouped under the main titles of the literature review and the application of clothing design practice. For this study, initially the literature and visual resources on the patterns and clothing forms that make up the Peruvian culture were collected and analyzed. The gathered information and photographs were organized in accordance with the intentions and presented in the introduction and literature sections of the article. Clothing designs were made in unison with the information acquired. The literature review section contains information about Peru, Peruvian traditional women's clothing and the patterns and colors used in Peruvian textiles. In the application section, there are nine clothing designs inspired by Peruvian culture.

The study is based clothing designs which drew inspiration from fabric artworks in Peruvian museums. In the forms of clothing, the examples that have continued the traditionality from past to the present have been put under examination. Traditional styles that have inspired newer designs have been subjected to review, and have been reinterpreted, highlighting their ergonomic, aesthetic and commercial components.

No changes were made regarding the designs in order to certify that the patterns and compositions of the work chosen out from museums and dated back to 1600 AD could be included intactly in the cultural memory. Due to this rationale, the exact same aesthetic imagery of the work has been implemented in the traditional clothing design.

In order to transform the work into readily accessible commercial products that can be used in daily life by including the aesthetic elements that mirror the Peruvian culture, it is necessary to use contemporary fabric and clothing production technologies. When selecting the raw materials used in the designs made in accordance of these principles, natural fibers that remain true to the traditional Peruvian culture were carefully chosen. The fabric production techniques that were chosen are knitted fabric and the patterning technique is the rotating print technique; intending that the garments, abiding to mass production principles, can easily span out to a wide range of consumers. The target audience of the designs are; young mothers and mid-level managers between the ages of 25-35, who like to wear custom designed products.

5. CLOTHING DESIGNS

In this section, there are nine clothing designs inspired by the Peruvian culture. The presentation of the designs consists of two parts. In the first, there is information about the artwork that inspired the design, and in the second part, there is information about the product identity of the design.

<table>
<tr><th colspan="4">5.1. Clothing Design 1</th></tr>
<tr><td rowspan="2">INSPIRATION</td><td colspan="3">Photograph 59. Coat Piece, Peru, Culture: Paracas, 450–175 BC New York Metropolitan Museum, (URL 24).
</td></tr>
<tr><td colspan="3">Discovered in the Wari Kayan necropolis in the Paracas Peninsula at the beginning of the century, this piece of coat is especially fascinating as it conveys the imaginary supernatural beings of Peruvian culture. In this composition, where rich colors and images are exhibited, the position of the patterns have changed, but the color schemes stay constant. The figures used as images in the coat; are depicted as engaging in actions such as falling, swimming, flying, dancing, and drowning.</td></tr>
<tr><td rowspan="5">CLOTHING DESIGN</td><td rowspan="5"></td><td>Materials Used</td><td>Terrycotton, Knitwear, Raised Back Three Thread and Artificial Leather.</td></tr>
<tr><td>Model Specification</td><td>Inspired by the form of traditional Peruvian clothing, this design consists of a jacket, skirt, shawl, hat, belt and shoes. The front of the jacket, where anthracite colored knitwear fabric is used, is sealed using buttons and the invisible closing technique. The collar of the jacket is made of patterned terrycotton fabric. The back of the fabric is raised with additional volume, giving a fluffy appearance to the skirt. The terrycotton fabric on which the artwork is printed, is appliqued to the lower part of the pleated skirt. In the shawl, which is one of the complementary elements of traditional Peruvian women's clothing, patterned terrycotton and knitwear fabric are used together as overalls. The belt wrapped around the jacket and tied at the back is made of red terrycotton. The combination of fabrics for the suit is also used for the hat. The shoes made of patterned artificial leather are in harmony with the clothes.</td></tr>
<tr><td>Composition Specification</td><td>The design size in the work was reduced and a new pattern was created, a rhythm is established using the soter report technique. Creating areas that allow the eye to relax was intended with the occasional use of black colored bands.</td></tr>
<tr><td>Colors Used</td><td>Anthracite, the base color of the work, is reflected throughout the design. The belt is made of red terrycotton. Knitwear and three yarn fabrics are also in anthracite color.</td></tr>
<tr><td>Technique Applied</td><td>The pattern taken from the work is printed on terrycotton fabric with the rotating print method. The back part of the three yarn knitted fabric used in the skirt is raised.</td></tr>
</table>

<table>
<tr><th colspan="4">5.2. Clothing Design 2</th></tr>
<tr><td rowspan="3">INSPIRATION</td><td colspan="3">Photograph 60. Eight-pointed Star Tunic, Camel's hair, cotton, 1460–1540, Peru, Culture: Inca, New York Metropolitan Museum, (URL 25).</td></tr>
<tr><td colspan="3"></td></tr>
<tr><td colspan="3">This tunic, made from fine tapestry fabric, is one of the items endowed with great prestige and value in the Inca civilization. Tunics were often presented as gifts by the emperor to reward military achievements or political service or to create bonds of loyalty. Inca tunics carry a powerful sense of order and strict organization in the outline of design and pattern selection. As seen here, squares containing an eight-pointed star alternating with stylized fish or birds are commonly used.</td></tr>
<tr><td rowspan="5">CLOTHING DESIGN</td><td rowspan="5"></td><td>Materials Used</td><td>Terrycotton, Knitwear, Three thread fabric.</td></tr>
<tr><td>Model Specification</td><td>The hallmark of the design, which consists of two pieces; a jacket and a fluffy skirt, is the utilization of the bag worn on the back instead of the shoulder cloth accessory in traditional Peruvian women's clothing. To complement the garment, a hat and stockings were designed, similar in color to the hats in traditional Peruvian clothing. The pattern in the work is used by printing with three threads of two different proportions and terrycotton fabric. The skirt and the bag are made from three-thread fabric on which larger patterns are printed. In the second layered skirt, which has references to the traditional Peruvian skirts worn in layers, the pattern was made smaller and printed on terrycotton fabric. Both sides of the main skirt are printed. The fabric of the jacket, which is in the base color, is knitwear.</td></tr>
<tr><td>Composition Specification</td><td>In order to create a balance in the design, the pattern is used in two sizes and it is given some movement, preventing monotony. The principle of space and volume has been established with the flat base fabric used in the jacket.</td></tr>
<tr><td>Colors Used</td><td>Straw color was preferred for the jacket to match the orange and green in the pattern.</td></tr>
<tr><td>Technique Applied</td><td>The pattern in the work is printed on three-thread fabric and terrycotton fabrics in two different sizes. The skirt and bag are made from three-thread fabric on which larger patterns are printed. Both sides of the main skirt are printed.</td></tr>
</table>

<table>
<tr><th colspan="4">5.3. Clothing Design 3</th></tr>
<tr><td rowspan="3">INSPIRATION</td><td colspan="3">Photograph 61. Shoulder Cloth (lliclla), 17th – 18th Century, Peru, New York Metropolitan Museum, (URL 26).</td></tr>
<tr><td colspan="3"></td></tr>
<tr><td colspan="3">The indigenous women of the Andes, even in modern times, continue to use traditional shoulder cloths fastened with silver shawl pins. This fabric, in which the Spanish influence is reflected with the use of lace designs and Peruvian culture is preserved with its fabric structured of band and tapestry, was produced as a shoulder cloth. The use of lace designs in this era is an innovative approach for Peruvian weavers.</td></tr>
<tr><td rowspan="5">CLOTHING DESIGN</td><td rowspan="5"></td><td>Materials Used</td><td>Knitwear, Three thread fabric.</td></tr>
<tr><td>Model Specification</td><td>The design is enriched with the bag in the form of a shoulder cloth and a large pocket, and consists of two parts; the jacket and fluffy skirt. The bag in the shape of a shoulder cloth is designed for carrying babies. The front of the jacket sports a deep neckline that allows the baby to have contact with the mother's skin. To complement the dress, a hat and stockings were designed which bear similarity in color to the hats in traditional Peruvian clothing. The jacket and shoulder cloth-bag are made of tricot fabric and the pattern of the handiwork is printed exactly. The hat where the design is used is tied under the chin with bands that cover the ears. The design is brought together by using the same pattern on the shoes and socks.</td></tr>
<tr><td>Composition Specification</td><td>Continuity is aimed by using vertical patterns in the jacket and a dynamic expression aimed by using diagonal patterns in the shoulder cloth. Concepts of movement, unity and balance are met in the design in reference to varied directions of the pattern and is used horizontally for the skirt and vertically for the pocket.</td></tr>
<tr><td>Colors Used</td><td>No other color is used in this design but the original pattern.</td></tr>
<tr><td>Technique Applied</td><td>The fabric chosen for the skirt is a three-thread. While the design of the handiwork was printed exactly on the inner side of the raised fabric, a novel pattern derived from the chosen lace forms was printed the fabric front.</td></tr>
</table>

5.4. Clothing Design 4-5

INSPIRATION

Photograph 62. *Rectangular piece, 1530-1570. Peru, Ica Valley, The George Washington University Museum, (URL 27).*



Indigenous women of the Andes continue to use traditional shoulder cloths fastened with silver shawl needles even in modern times. With its band and tapestry fabric structure, this sample fabric where the Spanish influence is reflected using lace patterns and Peruvian culture is protected, was produced as a shoulder cloth. Using lace patterns in this period is an innovative approach for the Peruvian weavers.

CLOTHING DESIGN



Model Specification

Here the historical fabric has been interpreted for two different clothing designs. In the garment on the left, instead of a shoulder cloth, a vest was preferred which is a practical form of clothing. On the front fastening of the vest, a brooch (tapu), one of the traditional Peruvian accessories, is used. Here, the design consists of two parts, a dress with a fluffy skirt and a long vest. An impression of a belt is achieved by using a patterned corsage piece on the waist of the whole dress. A reference is made to the "puyto" by using a band design on the hem of the dress. The stability of the fluffiness of the garment was ensured by the petticoat worn inside the dress. A contemporary look is achieved with the long cardigan that can be used on both sides. As a complementary item for the garment, a modern form for the hat which is different from the traditional Peruvian hats was used. The pattern-clad part of the fabric is used on the hat which is tied under the chin with the bands that cover the ears. The design is brought together by using the same pattern in shoes and solid colors for the socks.

Technique Applied

The fabric used in the dress and vest is knitwear. Regarding the long vest, the design is printed exactly on the knitwear fabric. The fabric chosen for the dress on the right is knitwear. The pattern of the artwork is printed on the front of the fabric, while solid color is used for the inner surface of the fabric. The inner side of the fabric is used in the form of a band at the waist and hem of the dress.

Composition Specification

With the effect of space and volume, the eye can navigate through the design and reach harmony.

Materials Used

Terrycotton, Knitwear, Raised Back Three Thread and Artificial Leather.

Colors Used

Cinnamon and burgundy colors are used to match the pattern.

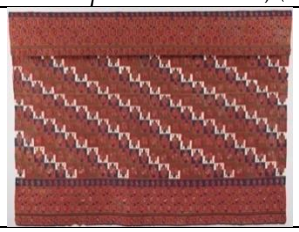
<table>
<tr><th colspan="4">5.5. Clothing Design 6</th></tr>
<tr><td rowspan="3">INSPIRATION</td><td colspan="2">Photograph 63. Tapestry Tunic, 7-9th century, Peru, Culture: Wari, New York Metropolitan Museum, (URL 28)</td><td>Photograph 64. Rectangular woven piece, 3rd Century BC - 1st Century AD, Peru, Culture: Paracas, New York Metropolitan Museum, (URL 29).</td></tr>
<tr><td colspan="2"></td><td></td></tr>
<tr><td colspan="3">The thin tunic shown in Photograph 63 is structured with vertical bands. The wavy patterns on it are separated by a white border. A striking visual expression is created with the use of matching colors (pink, magenta, turquoise, red and brown) with the light brown background. Twisted and knotted long fringes are found on the rectangular cotton weaving piece in Photograph 64. The anthropomorphic figure on the surface, having a snake-like nose and hooks protruding from the lower eyelid and body, has the appearance of a large bird. In the composition of this design, seven snakes are seen to emerge from the head of the figure. Birds and a cat fill up the empty spaces around the figure.</td></tr>
<tr><td rowspan="5">CLOTHING DESIGN</td><td rowspan="5"></td><td>Materials Used</td><td>Terrycotton.</td></tr>
<tr><td>Model Specification</td><td>In the one-piece dress, the band and wave-like patterns in the design of the work were separated and used as two separate patterns. Wave-like patterns are used in two different proportions, small and large. In addition, the number of designs has been increased by re-reporting the patterns horizontally and vertically. These new patterns are printed on terrycotton fabrics. An impression of clothes worn one on top of the other is created. The dress is complemented with large pockets referring to the carrying cloth (Unkuna). The pattern of another piece that enables integrity in color is used for the pockets. The base color of the design is also used to create the flat parts of the garment. Large sized patterns are also used on the hat and socks.</td></tr>
<tr><td>Composition Specification</td><td>Color harmony is retained while choosing two different patterns. The main pattern is used in two different sizes, and the dress is given some movement with the aid of diagonal bands in different directions at the hem. With flat base fabrics, the pattern has been made more attractive as a design.</td></tr>
<tr><td>Colors Used</td><td>The beige color used in the background of the pattern is used in the sleeves, under the breast pads and in the pockets of the garment.</td></tr>
<tr><td>Technique Applied</td><td>Printed on terrycotton fabric.</td></tr>
</table>

<table>
<tr><th colspan="4">5.6. Clothing Design 7</th></tr>
<tr><td rowspan="3">INSPIRATION</td><td colspan="3">Photograph 65. Piece of tapestry, 1150 – 1450 AD, Peru, Ucla Fowler Museum, (URL 30).</td></tr>
<tr><td colspan="3"></td></tr>
<tr><td colspan="3">The figured tapestry panel is produced using light brown cotton warp (Z-twisted, S-plied) and multicolored camel's-hair scarf (Z-twisted, S-plied) threads. Camel's-hair warp threads and a plain weave are used on the edges of the woven fabric.</td></tr>
<tr><td rowspan="5">CLOTHING DESIGN</td><td rowspan="5"></td><td>Materials Used</td><td>Knitwear, Three-thread Fabric, Terrycotton, Artificial Leather</td></tr>
<tr><td>Model Specification</td><td>The design consists of three parts: a jacket, a sweater, and a fluffy skirt. The sweater is a plain red knitwear. The pattern of the work is printed exactly on the three-thread fabric used in the skirt and jacket. Terrycotton fabric was preferred for the front leg of the jacket. The new pattern obtained by reducing the size of the patterns on the edge border in the work was printed on the terrycotton. The shoulders of the jacket are straightened to grant a uniqueness to the look. The fluffiness of the skirt is achieved by combining three layers of skirts of different lengths by securing them at the waist. The fabric in the middle segment is also terrycotton. The patterns on the border edge of the design of the work were also used here. This fabric is also used for the belt worn over the jacket. The design is enriched by using the main pattern on the hat, socks and shoes, which are the complementary clothes.</td></tr>
<tr><td>Composition Specification</td><td>The skirt is made of three-fold and bulky fabric, unlike the fitted jacket. Even though the shoulders of the jacket are pointed, the circular lines on the skirt creates harmony between the two contrasting parts. By using the same pattern as the jacket on the first and third layers of the skirt, an eye-like illusion is created in the clothing and the design is made to look like a single piece. While the plaques on the front of the jacket serve the sense of direction, they also make the red sweater worn underneath the garment visible.</td></tr>
<tr><td>Colors Used</td><td>The knitwear sweater and top of the hat matches with the red color of the pattern used on the second layer of the skirt.</td></tr>
<tr><td>Technique Applied</td><td>New patterns created based on the pattern of the work are printed on three-thread and terrycotton fabrics.</td></tr>
</table>

5.7. Clothing Design 8

INSPIRATION

Photograph 66. *Women's clothes, Camel hair, early 14th – 16th century, Peru, Culture: Chuquibamba, New York Metropolitan Museum, (URL 31).*



The design that is intricately repeating at the top and bottom is poignantly framed by the central row of diagonal components. Harmonious with the Chuquibamba fabric style, this dress is believed to have been woven as a part of the highland textile tradition in the southern Andean region near Arequipa. Two tons of red, dark blue and dark green colors are used in this fabric, while the design is highlighted in white.

CLOTHING DESIGN



Materials Used	Knitwear, Artificial Leather
Model Specification	Although trousers are not part of Peruvian traditional clothes, trousers, which are among the preferred clothing forms for women today, are included in this collection. The design consists of three parts. To complement the clothing, headwear, which is used quite extensively in Peruvian women's clothing, is included. The stripe effect of the border is used in the designed jacket, which is mostly made of tricot fabric. On the trouser pockets and shawls, knitwear with a line effect was preferred. Large pockets were installed in the shawls and trousers, which are used instead of bags in Peruvian women's clothing. Pockets are offered as an alternative to the bag for convenience in carrying objects or food. The hat, in which the main colors of the design are used, is tied under the chin with the bands that cover the ears.
Composition Specification	By using the edges and the middle part in the original pattern vertically and diagonally in different sections of the clothes, it a surprising image was aimed to be created. Thus, it is thought that a dynamic effect will be created by scanning through the garment in the relevant directions. Each design item creates integrity within the overall unity.
Colors Used	The color blue is used in the sweater, the hat and the bands of the shoes.
Technique Applied	The new patterns inspired by the work, are printed on the knitwear fabric.

5.8. Clothing Design 9

INSPIRATION

Photograph 67. *Warp Patterned Tunic, 1400-1600 AD, Inca Culture, Private Collection, (URL 32).*



Photograph 68. *Tapestry Tunic, 1200 AD, Peru, Culture: Chimú, Los Angeles County, Museum, (URL 32).*



The multicolored, striped tunic seen in Photograph 67 belongs to the Inca period. The warp thread of the fabric, which is made up of lines of varied thickness, is alpaca. Borders are created with dobby weaves between the lines. In Photograph 68, in a gold-scaled tapestry tunic originating from the Chimú Culture; a group of trees are depicted with monkeys picking fruit for their helper holding the bag. This scene does not seem in accordance with the serious nature of gold. There are cat figures found in the lower row.

CLOTHING DESIGN



Materials Used	Three-thread Fabric, Terrycotton, Artificial Leather
Model Specification	The back of the three thread fabrics used in this dress designed as a coat, is covered with terrycotton fabric. The striped fabric pattern, being the first of the historical fabrics, was used here. The new pattern consisting of cat designs in the second piece of work is printed on terrycotton fabric. The striped pattern of the fabric is used on the body of the garment, and the monkey pattern is used on the sleeve and collar. The border used in the skirt area of the coat refers to the "puyto". Striped patterns are used on the hat and socks, and the cat pattern on shoes.
Composition Specification	The striped pattern used throughout the coat maintains continuity while providing a slim look for the silhouette. With the different patterns used on the collar, sleeve and skirt of the garment, the clothing is taken further away from monotony. The purpose is to create an aesthetic perception by ensuring that the gaze follows the sleeve-collar-sleeve line and the hemline. A dynamic momentum is meant to be set with the wide neckline used for the flat shaped dress.
Colors Used	No other color is used in this design but the original pattern.
Technique Applied	The new designs based on the two works are printed on terrycotton and three-thread fabrics.

6. CONCLUSION

The beauty of Peruvian textile is widely known regarding the scale of admissions to museum exhibitions and publications throughout the globe. Characteristic Peruvian clothing forms that have survived through the centuries, are as well-known as these beautiful fabrics. Throughout the Peruvian landscape, which has a rich history of civilizations, different regions are represented by different patterns. Hand woven fabrics and the clothes produced from them, being part of local traditions because of these features are defined as being some of the basic elements of Peruvian Culture. The textile and ceramic pot collections unearthed from Peruvian graves provide an opportunity to examine the culture and handicrafts of Peru.

This study was carried out to mirror the patterns and clothing forms found in Peruvian culture onto contemporary clothing designs. Within the study, by keeping in mind the easily accessible economic value components of traditional Peruvian women's clothing; a collection was assembled in accordance with the fashion of the current day. Inspired by ten historical fabrics, the collection consists of nine looks. The designs are prepared for the target audience of middle-level women managers with children. While designing, components to meet the ergonomic needs of the target audience were especially taken into account. Features such as large pockets in various parts of the designs and a bag for carrying children are all designed with the inspiration derived from traditional clothing forms. Cotton and wool materials were carefully used in the designs. Increased visibility regarding the visual aspects of Peruvian culture was targeted while the patterns of the artifact fabrics were being transferred onto the fabric surfaces by the rotating print method. Traditional Peruvian women's clothing elements were carefully transformed into contemporary forms in every design. For example, the apparatus that Peruvian women add to their clothes for carrying children while still working is incorporated with these designs in the back bag. Also, effort was made to preserve the window, assisting the child' corporeal contact with the mother through an opening in the mother's clothing, as an aesthetic element in these designs.

As a conclusion, it can be stated that it is human responsibility to protect the cultural heritage of the world along with its own unique values, to recognize it correctly and bring it to the future. For this reason, it is recommended that these studies carried out in the sake of correct recognition of Peruvian culture and artifacts and projecting them into the future, set an example in terms of creating awareness about other cultures and similar studies ought to be increasingly executed.

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