

After the Spanish occupation, the fabrics used during the colonial period had two very different variants: the Andean tradition (made by workshops and indigenous techniques in the so-called obrajes); and the western tradition, almost always composed of export fabrics from Spain or the rest of Europe.

From Seville, the following arrived in Peru: the carisea, satin and raja from Florence; the damask and satin cloth from Granada; the serge from Segovia; the velvet from Valencia, Granada and Toledo; the burato, taffeta, silk from Granada and the cloth 24 from Bellori from Baeza. And, in addition, the imported serge from Milan and the small cloths from Flanders; from the latter place, the ruanes and linen also arrived, which were consumed almost excessively in Peru.

The national industry was represented by the production in obrajes, low quality fabrics, destined for the local and rural market. In all cases, made by native labor and in the worst working conditions. In terms of technology, the Western tradition introduced the spinning wheel, the spindle, and the spinning wheel.

As for fashion, Western fashion prevailed: shorts, stockings, long-sleeved shirts, and a vest. The hat was the favorite garment, as was felt, made with a technique brought from Europe.



Andean textile workshop. Oil on canvas. Native women performing various textile art tasks (including dyeing). Indigenista School. Camilo Blas (1934).

Since the 16th century, textile art has been enriched by contributions from the Western world. Many of the ancient Andean artisans introduced European techniques in different ways, which allowed for textiles with their own styles, despite the overwhelming import of high-quality fabrics from Holland and England that flooded the markets of the cities.