

Revisiting the Ocucaje Opened Tunic from the Textile Museum; Washington, DC: Textile Models and the Process of Imitation.

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“Revisiting the Ocucaje Opened Tunic from t
Washington, D.C.: Textile Models and the Pr

[Sophie Desrosiers](#), *École des Hautes Études en Sciences Social*

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Comments

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Abstract

The opened tunic from the Textile Museum in Washington D.
object the colors and design of which are well known since a p

ago on the cover of *The Junius B. Bird Conference On Andean* archaeological context, but its characteristics place it among I woven fabrics from Ocucaje.

Mary Elizabeth King has described the piece in her doctoral th widths: two main panels in balanced plain-weave with discont two borders in triple cloth – all in camelid hairs. The central p snakes and three bands of guilloche in five colors (red, gold, g while the borders show another type of guilloche in green, gol brown almost completely missing.

Mary Frame has demonstrated how this design was influence Isolated from the whole, the snake design might be looked at : the guilloche motifs as twisted strands – either three-strand pi twining (fig. 2ab). And a third reference to textiles is possibly h of the whole piece which can be looked at as “the perfect ima oblique interlacing], with the two halves in reflective symmetr end and a hold-line in the middle” (fig.2c). According to Fram image suggested to her by Martha Stanley is hypothetical as th features is not found in the archaeological sprang sample fro formed the basis of her research.

Revisiting the Ocucaje Opened Tunic from the Textile Museum;

Washington, DC: Textile Models and the Process of Imitation, the serpentine wave, in the case of adaptive landscape farming systems, uniformly stretches the random cationite.

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