

# Recoded Tatreez

A Palestinian story with a new vision



أحد برامج | A Program by

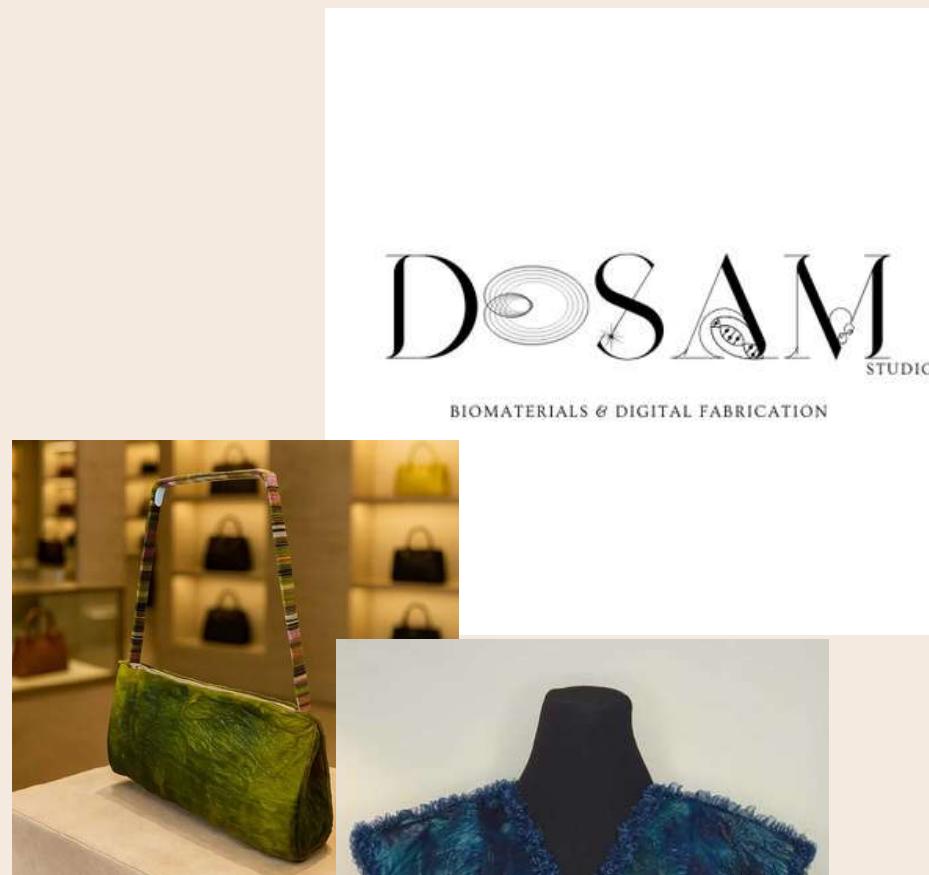
مؤسسة ولي العهد  
Crown Prince Foundation



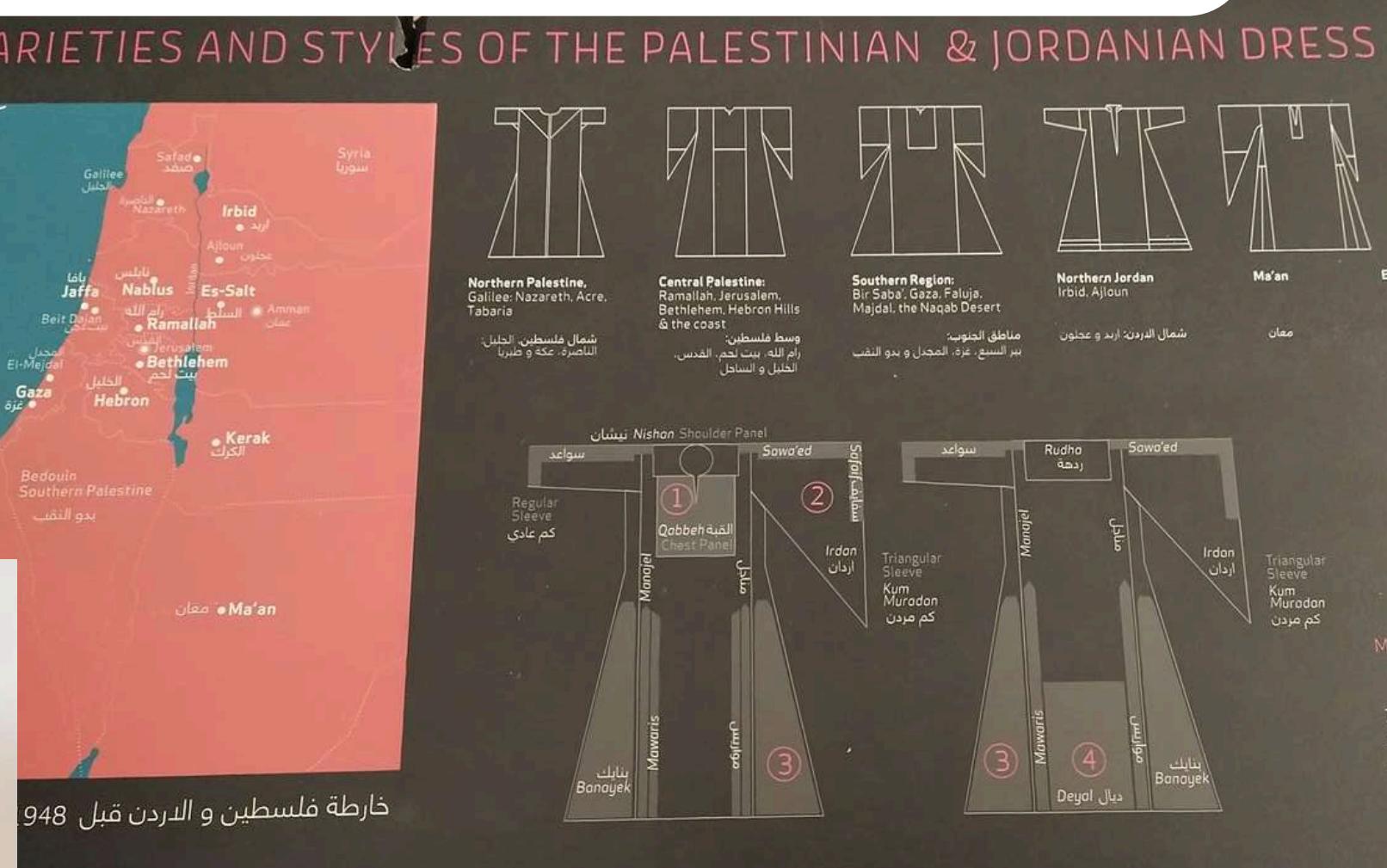
مساحة الصناع  
The Makerspace

# DH

## DOAA' ALHINTY



# Thobs From Palestine & Jordan



All the photos from  
Tiraz museum Amman



**FABRICS**  
Traditionally women hand-woven fabric cotton or a blend end of the 19th c production flour nowadays is called were woven in the Gaza, Ramallah Nablus. However as silk, satin and Syria. The production of Damascus. Always been

**DYEING**  
The embroidery naturally Syria. But imported used. For the mixture were used indigo one shade color be fine



PALESTINIAN EMBROIDERY (TATREEZ) WAS INSCRIBED ON UNESCO'S  
REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF  
HUMANITY IN DECEMBER 2021.

# LIFE IN PALESTINE BEFORE THE NAKBA



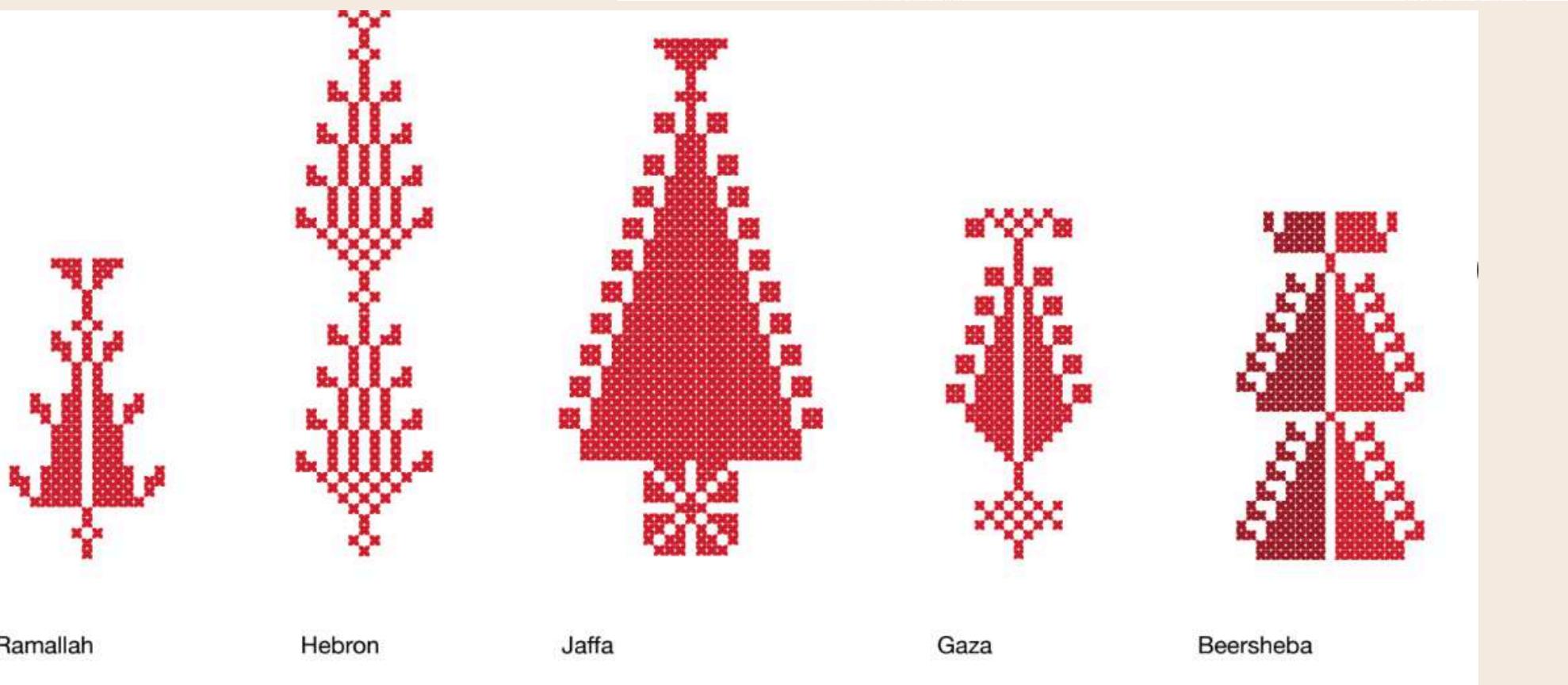
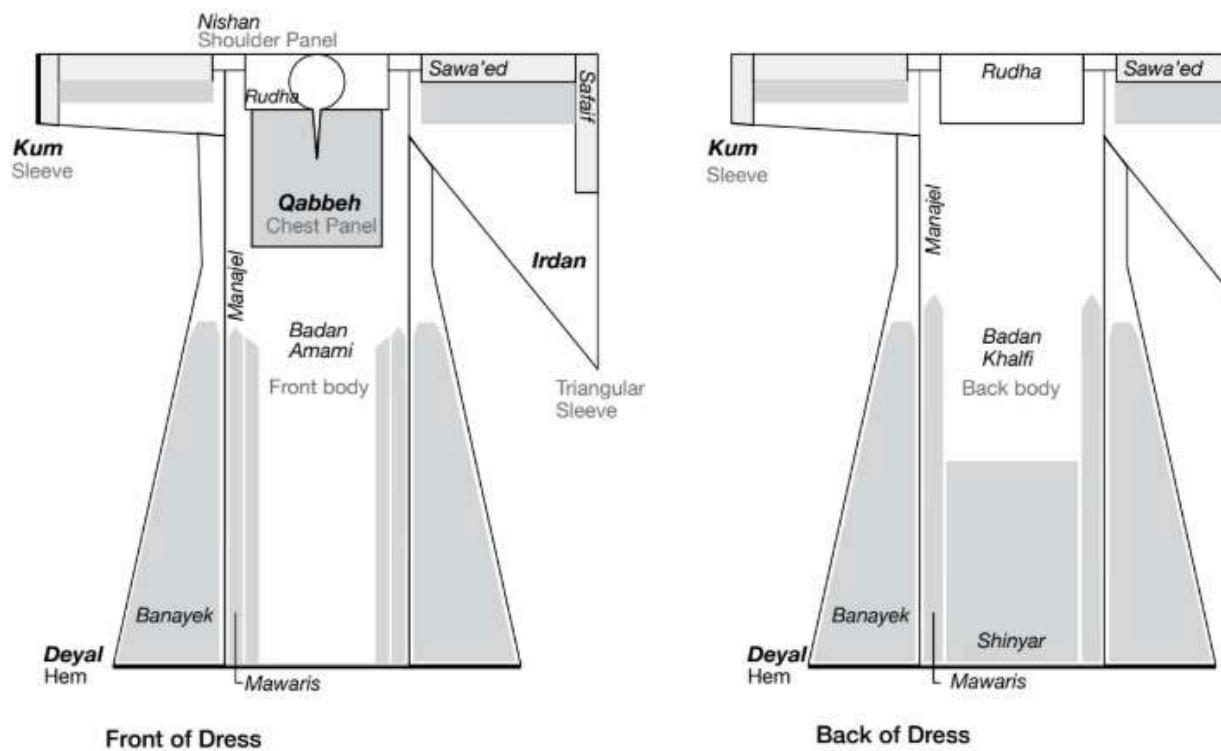
PALESTINIAN TAREEZ, ESPECIALLY THE PEASANT (FALLAHI) TAREEZ KNOWN AS CROSS STITCH, IS ONE OF THE OLDEST DECORATIVE TRADITIONS IN THE WORLD. AND ITS ORIGINS DATE BACK TO THE TIME OF THE CANAANITES.



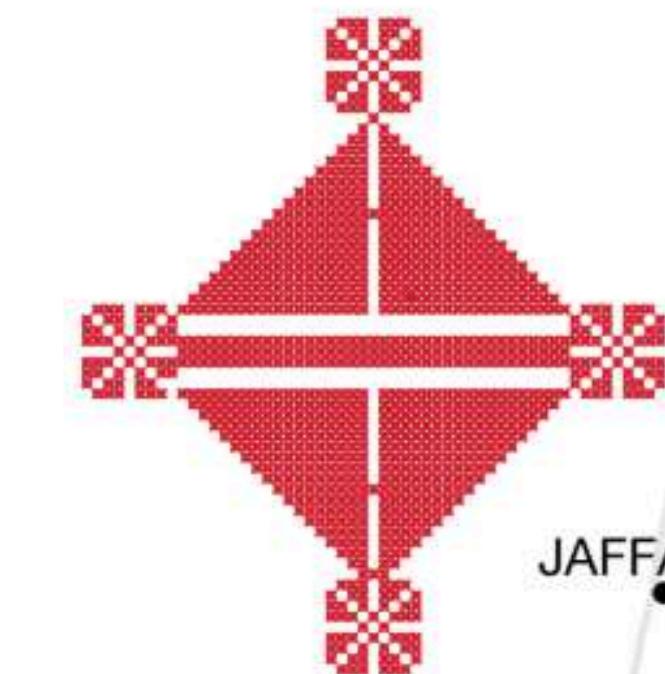


THOB & PATTERNS FROM DIFFERENT CITIES  
IN PALESTINE

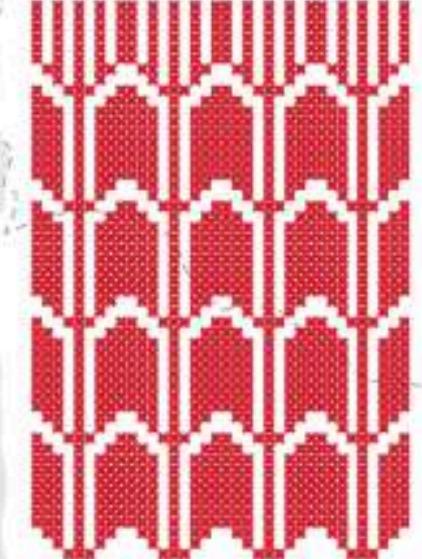
Costume patterns and placement of embroidery



JAFFA : AMULETS - HUJUB



RAMALLA: PALM TREE - NAKHLA

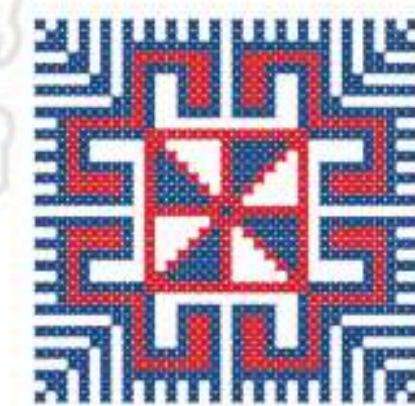


RAMALLAH  
● JERUSALEM  
● BETHLEHEM

GAZA  
HEBRON  
BEERSHEBA & SINAI



GAZA PENDANT - QILADA



HEBRON:  
TENT OF THE PASHA -  
KHAYMAT AL BASHA

BEERSHEBA: CYPRESS TREE - SARU



PALESTINIAN EMBROIDERY: TRADITIONAL FALLAHI CROSS-STITCH  
BY WIDAD KAWAR BOOK

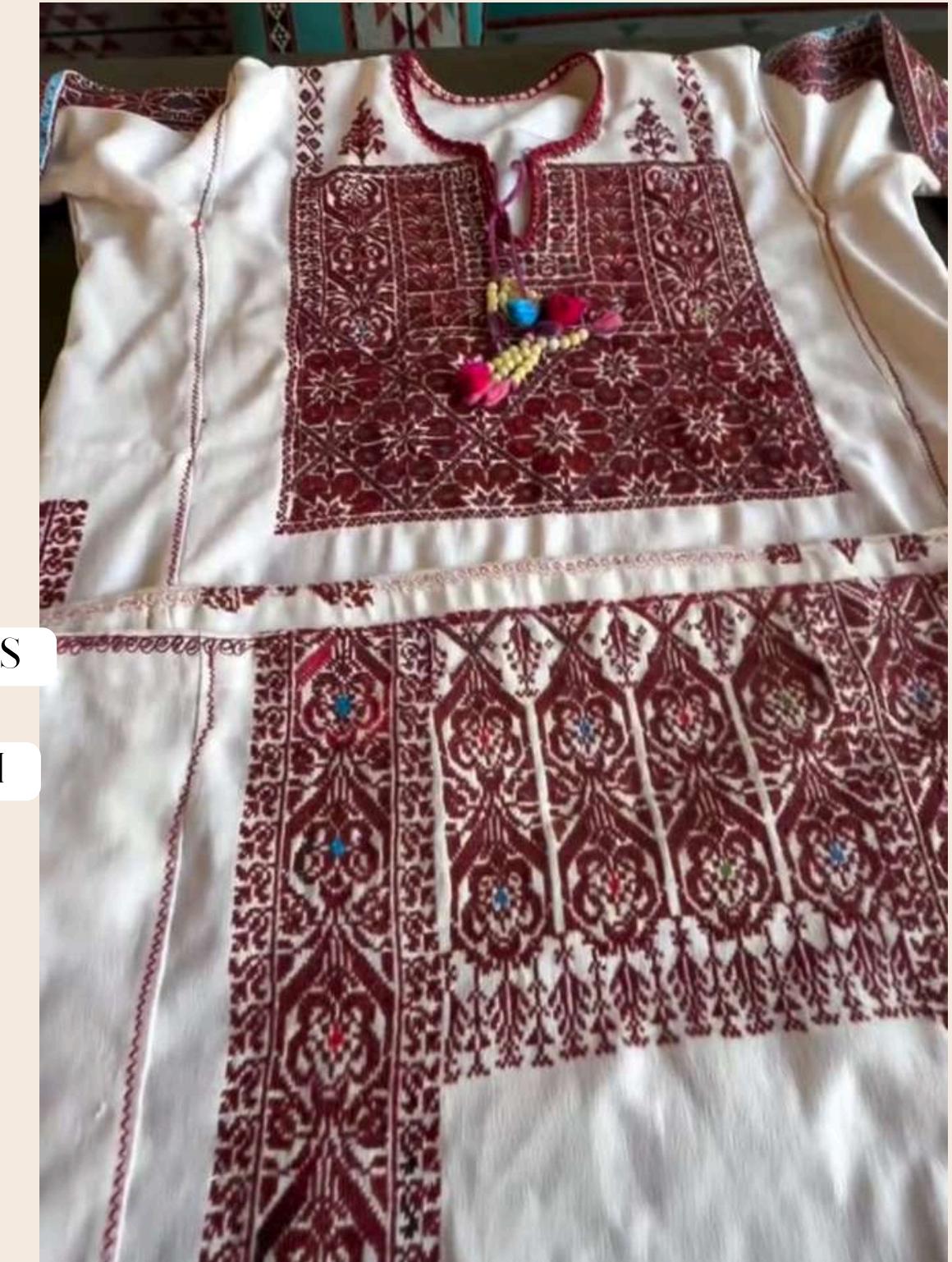
# THOBES BEFOR & AFTER NAKBA



BEFOR NAKBA

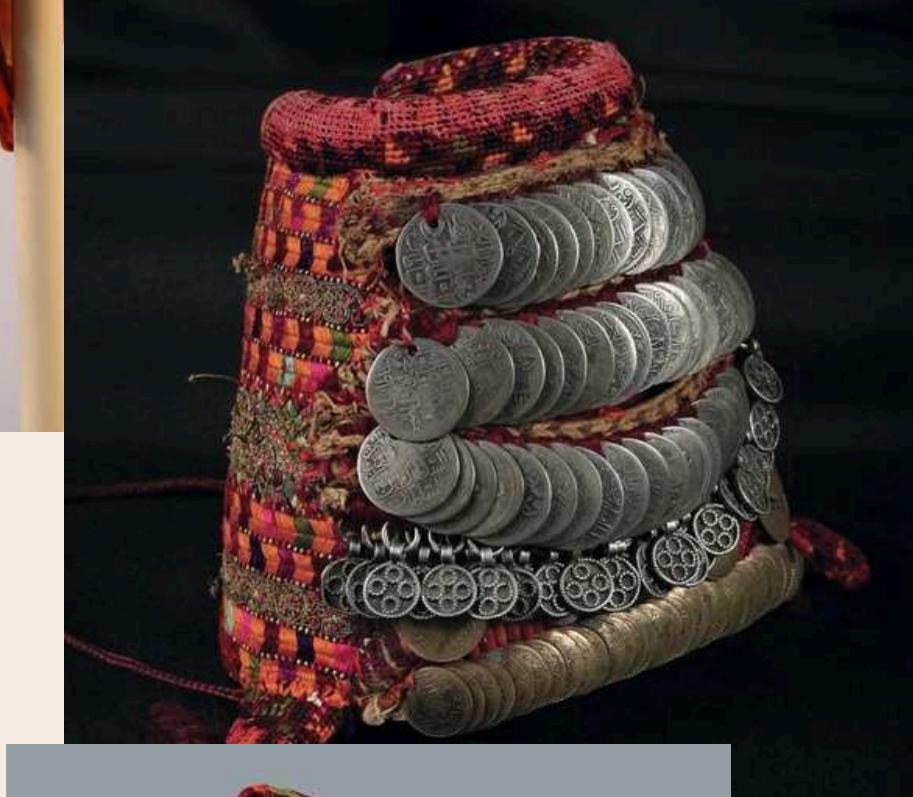
THOBES MADE BY WOMEN FROM VILLAGE  
CALLED SARAFAND

THE DIFFERENCES APPEARS IN THE PATTERNS  
& THE FABRICS  
& HOW THEY MIXED MANY PATTERNS FROM  
DIFFERENT VILLEGES TOGETHER  
WHILE THEY ARE IN REFUGEES CAMPS

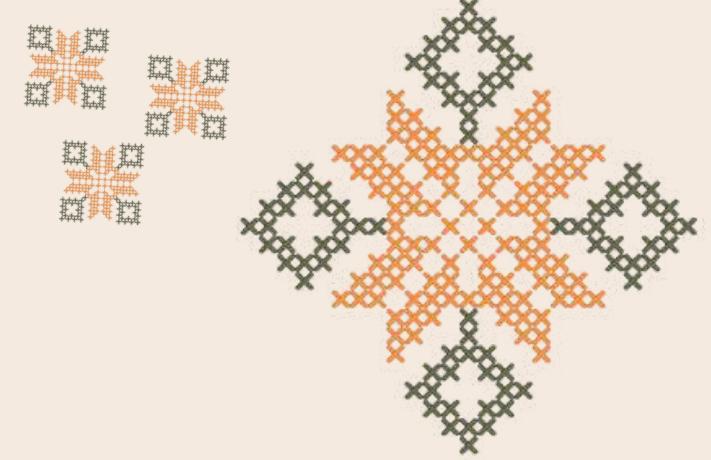


AFTER NAKBA

وقاة أو صمادة : HEAD PIECE :



شداد : WAIST BELT :



طرحة : VEIL :



## EMBROIDERY MARKET IN AMMAN DOWN TOWN

MOST ARE AMCHINE MADE FROM  
CHINA .

SYNTHETIC THREADS. CHEAP  
STANDARDISED DESIGNS !

Lots of thobs, lots of dresses

without identity



# References



Palestinian Costumes: The Embroidered History of Palestinian and Jordanian Thobes, Part 2  
Detail on the sleeves of Beit Laham's thobe, including tiny crosses, a religious symbol.

Anthrow Circus



Tatreez: How Palestinian women weave their cultural heritage  
In Palestine and across the diaspora, Palestinian women "cross-stitch" to connect with who they are and where they've come from. In 2021, the art of tatreez in Palestine was recognized by UNESCO as an important intangible cultural heritage

Missing Perspectives / Oct 25, 2024

you can download  
the book here

<https://www.tirazcentre.org/en>



Tatreez Star Motifs: Reclaiming Indigenous Cultural Knowledge On Palestine Square  
Institute for Palestine Studies



Tatreez: The Age-Old Art Of Palestinian Embroidery

A deep dive and look into the age-old art of Palestinian embroidery and needlework known famously as Tatreez.

Scoop Empire / Sep 1



Tatreez in Time - The Metropolitan Museum of Art

The memory, meaning, and makers of Palestinian embroidery.

metmuseum.org

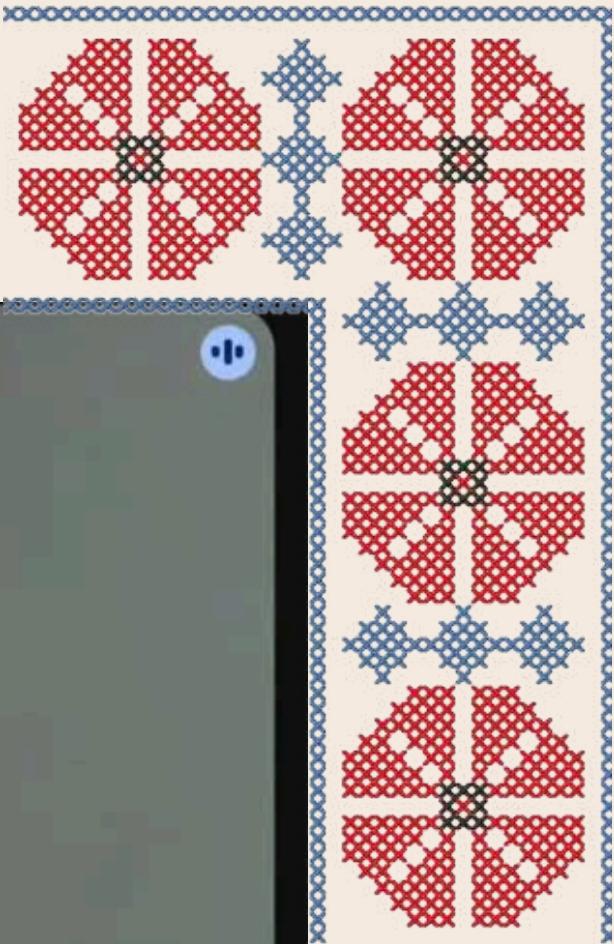


**TIRAZ** widad kawar  
home for arab dress  
IN AMMAN



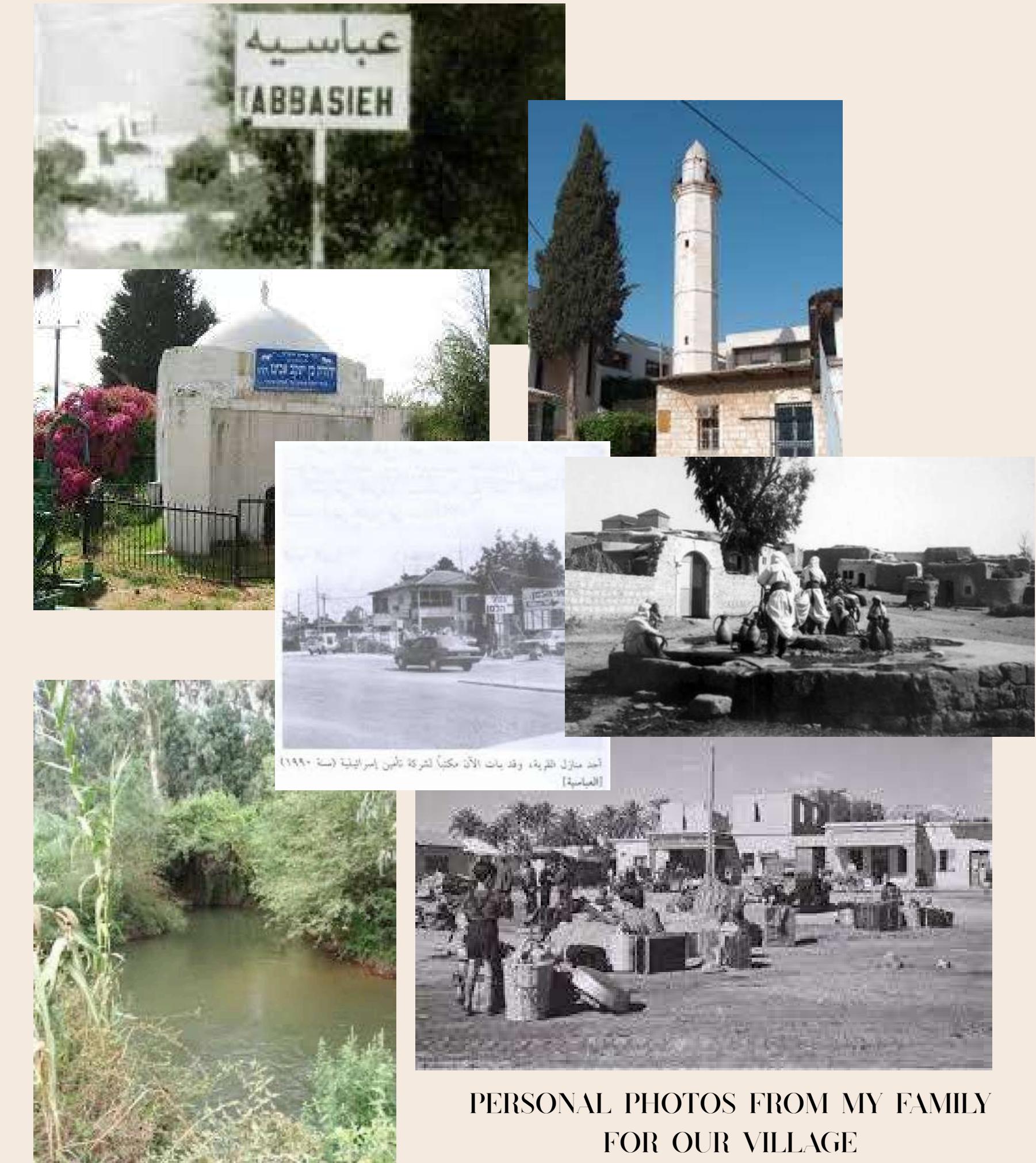
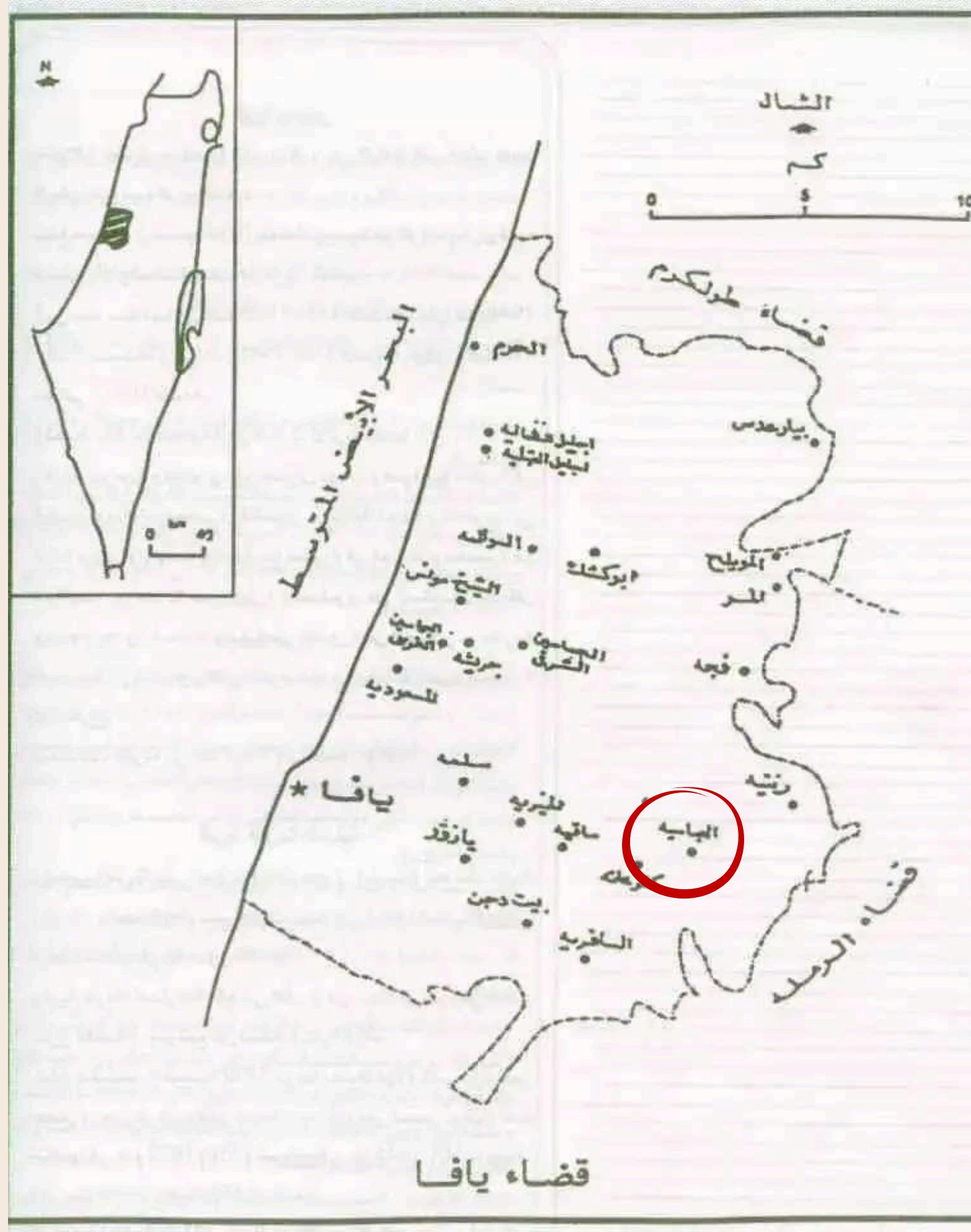
An interview with Feda'a Hamdan

*Palestinian Tatreez teacher & researcher*



“The bride should be skilled in Tatreez; if the Tatreez is clean on both the front and back, the bride is suitable to be a daughter-in-law.”





WE CANT FIND ANY PHOTO FOR OUR VILLAGE THOB DETAILS &  
TATREEZ!!!



The only Photo of my parents grandmother  
wearing very simple tatreez thob





**The Nakba and Forced Displacement (1948):** The displacement of women from their villages disrupted the continuity of embroidery traditions in each village.



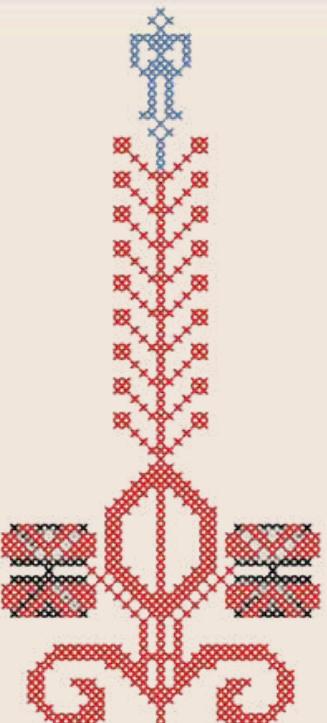
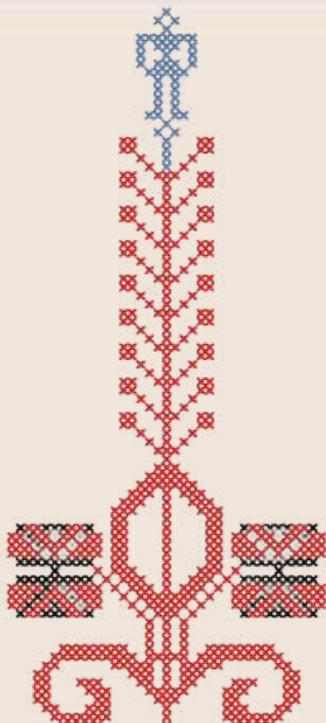
**Loss of Original Dresses:** Many dresses were **lost or damaged** during the displacement without documentation.



**Forced Assimilation** into New Communities: The mixing of women from **different villages** led to a blending of motifs and a **loss of village identity**.

**Policies of Cultural Erasure:** **Colonial practices** contributed to the marginalization of the Palestinian dress and its symbolism.

## Why did part of the thobs get lost?



# Why

## Sustainability      Technical Innovation      The Core Challenge      Community Awareness

Sustainable alternative that uses eco-friendly, low-waste methods while **respecting and preserving traditional craftsmanship** instead of exploiting heritage as decoration.

Transforming **Palestinian symbols into a 3D-printable digital design language** to produce a new embroidery that preserves the original without copying it.

Countering the **distortion of embroidery caused by machines** through a design discourse that preserves the essence of Palestinian heritage without exploiting it.

Exposing how fast-paced **commercial practices can erase cultural memory**, and the role of contemporary design in reconstructing meaning.

**The Motivation:** A project based on genuine **concern for Palestinian visual identity**, transforming this threat into an opportunity to create a new artistic language that blends craftsmanship with technology.

## Thob Collection with Accessories





reema dahbour

<https://www.reemadahbour.com/t>



Neveen elkady

<https://www.instagram.com/neveenelkady/?hl=en>



Pringle of Scotland

<https://www.dezeen.com/2014/02/17/3d-printed-fabrics-by-richard-beckett-woven-into-pringle-of-scotlands-ready-to-wear-garments/>

Chiara Giusti  
<https://www.chiaragiusti.com/technique>

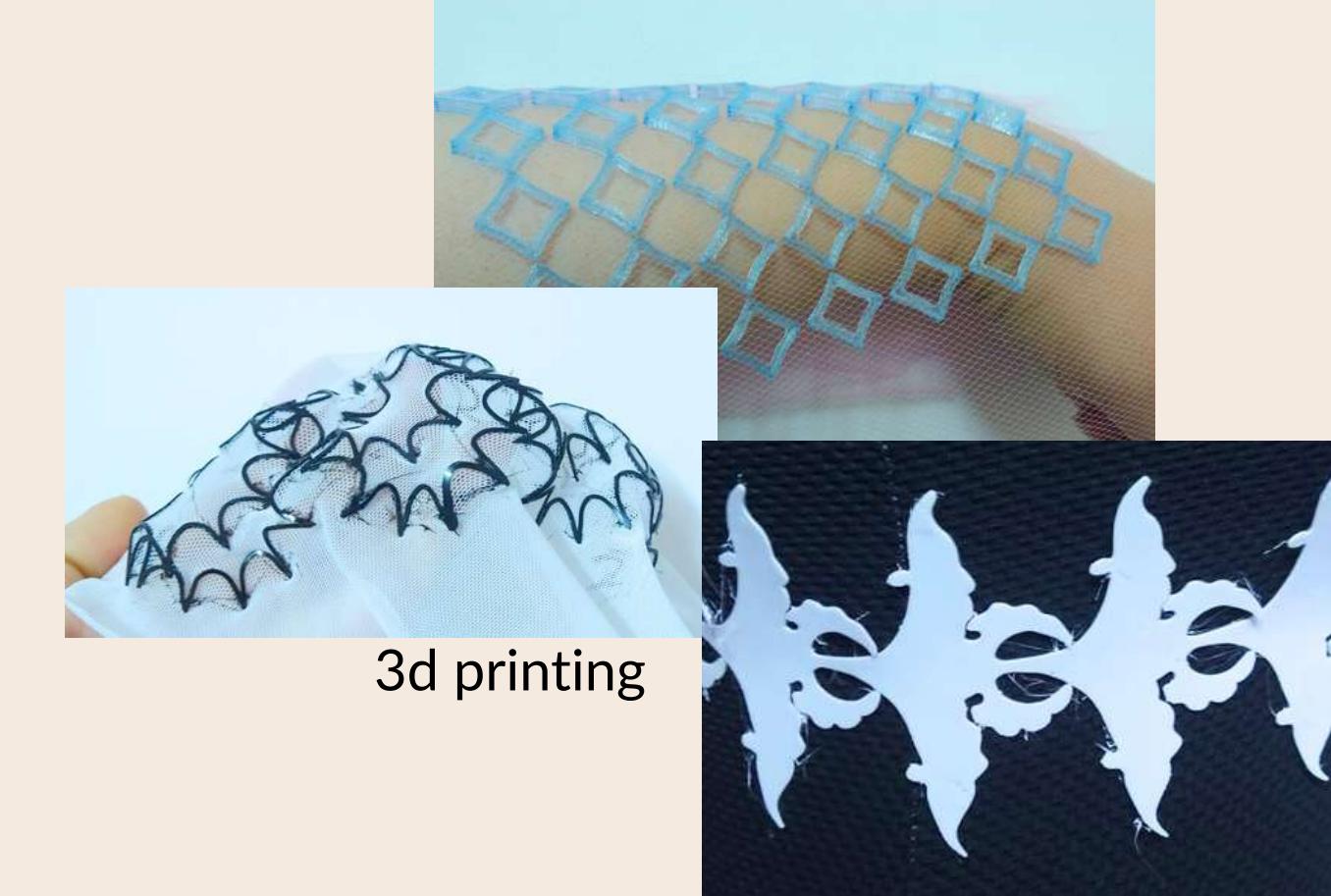




Biomaterials



Hand embroidery



3d printing



Natural Dyes

I have obtained approval from a heritage preservation association in the West Bank, and I am working on an agreement with an association in Amman as well, to conduct more extensive interviews with women working in Palestinian Tatreez and also to explore the possibility of cooperation in implementing the project's pieces.



نـاهـيـاـ جـمـيلـكـ فـيـ دـعـمـيـ

Translated: Arabic → English

Translate can make mistakes, so verify translations

Show original

Greetings

Thank you for contacting us. We are happy to conduct these interviews, provided that we are informed of all details before publication or use for academic purposes. Ms. Maysoun, the head of the embroidery workshop, will contact you to arrange the visits.

Thank you

**Rawieh Sharawi**  
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**Inash Al-Usra Association**  
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Mobile: +970 599 770808  
Email: rawieh@inash.org

<https://inash.org/>



# Who Is This Project For?

Who will actually use the product?

**Women aged 20-45 including me**  
**interested in identity and cultural issues.**  
**embraces the values of sustainability, social awareness,**

Stakeholders

**Palestinian society**  
**Cultural institutions**  
**Exhibitions and museums**  
**Organizations supporting sustainability and innovation in fashion.**

Beneficiaries

**Palestinian Craftswomen**  
**Palestinian Cultural Community**  
**Sustainable Design Sector**

Target Audience

**Women who wear the piece as an act of belonging and cultural awareness, not as a passing trend.**  
**Artists, curators, and entrepreneurs seeking pieces that express a cause.**  
**Lovers of fashion that carries meaning and a message.**

# Collection Preparation TimeLine

## Recoded Tatreez

A Program by  أداء برامج | مساحة الصناع  
Crown Prince Foundation | The Makerspace

  
**FABRICADEMY**  
textile and technology academy

December

Research

January

Designing & Experimentation

February

Prototyping

March

Full sewing and assembly

Story telling preparation