



ROYAUME DU MAROC
Ministère du Tourisme, de Transport
Aérien, de l'Artisanat
Et de l'Economie Sociale
Secrétariat d'Etat Chargée de l'Artisanat
et de l'Economie Sociale
Chambre d'Artisanat Régionale Fès -
Meknès



المملكة المغربية
وزارة السياحة والنقل الجوي والصناعة التقليدية
والاقتصاد الاجتماعي
كتابة الدولة المكلفة بالصناعة التقليدية والاقتصاد
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غرفة الصناعة التقليدية لجهة فاس -
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The brocard

The traditional making of brocade is one of the oldest trades in Fez. It was brought by artisans from Andalusia and merged with Moroccan culture and art.

The brocade is a kind of luxury stuff. It has a dominant aspect of brooch fabric through which threads of silk and cotton intertwine with gold and silver threads. From the XVIII to the beginning of the 20th century, gold used for this purpose was 21 carats. Nowadays, however, we use golden threads called (Sqalli). Fassi men had been the first to put on this type of fabric used for the making of caftans (Melss), thus marking their belonging to the aristocracy. After the disappearance of this male kaftan, it was taken by the Moroccan woman who used it for making clothes, decorating the interiors of houses as well as for occasions and parties.

The brocade is one of the special crafts endangered in the city of Fez, practiced by only one master craftsman at the national level. This precious brocade is divided into two types: " Albahja " and " Lekhrib ". It has known several uses in the Moroccan social environment, it comes in belt, cushion, cover and other .

It should be mentioned that the machines used for the trade of the brocard did not undergo any change, one continues to use the trade of weaving of the called brocade (Mremabejebbad) very different from a traditional trade. In addition, the designs of the brocade have undergone significant changes that are similar to the modern vision and creative art as well as the evolution of customs, cultures and tastes experienced by Morocco.

Despite the splendor, exorbitant price of this product and even the length of its manufacture, the brocade has been able to maintain its status, quality and reputation through the ages. Well despite the great brain skills and physical effort required, because concentration and patience are needed. The weaver must use both his limbs and his gray matter to start a set of tools (mostly made of good quality wood such as Merja, Naoura, Mekoik, Nzouka ...) and supplies with great precision and a perfect harmony.

Several craftsmen intervene in this trade, to each one a name and a function proper to him in each stage of the production:



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Zouaq: it is the designer who sketches the shapes and the colors of the pattern on the paper by using the appropriate pencils. Except that the shape and the colors are agreed between the craftsman-boss " Maalam " and the customer.

Nyar: The craftsman who makes the blade and the loom is an independent worker who works outside the production unit.

Medewar: it is the one who wraps the bamboo canes with thread, this step precedes the weaving operation. This process is called "winding" or "counting".

Jebbad: the craftsman who pulls the bundled horsehair threads one after the other. Because it is the set of these piles which forms the desired drawing .

Maalem: the master craftsman, who accompanies all stages of production and who dictates to each stakeholder in the process of weaving his mission and controls their work. Its function is the most important both inside and outside the workshop. It is he who coats lemtawa with the silk threads, who chooses the shape and color of the motifs in consultation with the client and the designer, who sets the price, who buys the threads and prepares them. In general, he is responsible for all the tasks involved in the weaving process. It determines in particular the number of drawings and threads that will form the motif in order to obtain the required product

In view of the entanglement of these functions, the stages of the production of brocade must succeed one another: they begin with the choice of the shape and the color of the patterns, followed by the preparation of the loom and the bar of stretch the wires on the beams before winding them on the spindle and place them on the mrema. In parallel, the horsehair filaments are placed on a tool and boards before preparing the loom and the strings that will allow to control the patterns, then the bamboo canes are wound with wire. Thus, all stages of production are in place to start the weaving process.

The brocade remains one of the most important authentic and ancestral crafts, the very ones that embody the symbol and pride of crafts in Fez.



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