



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



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

## Jewelry making

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The art of making jewelry appeared at the beginning of the Paleolithic Stone Age, Man transformed simple materials of animal, vegetable or mineral origin into ornamental jewels or so to protect himself from the forces of nature because jewelry was not only aesthetic but had dimensions associated with mythical beliefs.

The first Moroccan jewels and ornaments were discovered in several sites dating from the Paleolithic era in the cities of Rabat, Oujda, Benslimane and Nador.

In Morocco, jewelry is classified as urban and rural jewelry, men's jewelry and women's jewelry and each has its own characteristics that come from its local and regional environment.

The rural jewels are made of silver, many techniques are used in its inlay such as enamelling, niellage, filigree and cloisonné. While city jewelry is made of gold, silver or silver and often represents feminine ornaments. The tiara of the bride, the necklace covering the whole breast encrusted with precious stones " Lebba ", the earrings, the bracelets, the curbs, the rings and the belts are quoted. Women adorn themselves with jewelry on occasions such as weddings and engagements.

Moroccan men's jewelry is limited to rings and gourmet. It should be noted that other pieces such as rosaries, cigarette boxes, the box of the prayer book on the Prophet " Dalael Al Khayrat ", white weapons and firearms have acquired an aesthetic dimension point water to become a real ornament for men

### Materials and manufacturing tools:

Despite the richness and diversity of traditional jewelry, the tools used to shape them are limited to:

- A traditional oven with a large blower.
- An anvil of iron to forge the metals.
- A clay crucible to melt metals.
- An instrument for making the threads.



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- A base with three feet.
- templates of certain forms.
- Hammers, pliers, files, scissors, chisels and shears.

### Shaping techniques:

Throughout the ages, the Moroccan jeweler has used several techniques in the jewelry industry, thus confirming the continuity and transmission of this culture and knowledge across different generations. Among these techniques, which reflect the richness and diversity of this heritage, we mention molding, cutting, enameling, engraving, chiselling and gilding.

### The techniques :

The Moroccan jeweler has managed, thanks to his skill and creativity, to lavish on the art of jewelry a style and particular characteristics to the point of allowing each region to have its own brand, which is reflected through the techniques shaping and selection of decorative forms.

The jewels fulfill multiple functions, different according to the form, the technique, the material used and the ornaments.

Gold and silver are the most used metals in this art.

Here are the various techniques of this art:

**Casting:** among the oldest and simplest techniques used by jewelers since ancient times. If we work silver for example, we melt the ingots of pure metal and mix them with the fragments of old jewelry " shadaya " with a percentage of copper. Then, a little lead is incorporated in this mixture, it is placed in a clay crucible "Boute", it is melted and poured this liquid in a mold called "Tazrik". Among the most important fashioned jewels are striated and openwork bracelets, anklets, brooches and earrings.

**Niellage:** this technique was used in jewelry ornament of the region " AïtSeghrouchen " (Middle Atlas). It consists in applying a black paint extracted from vegetable or mineral substances on the jewels which one begins to warm up so that the niellage adheres to the piece before polishing it to equalize it and to highlight the mixture of the two colors: brilliant silver and black.



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**The painting:** characteristic of the small atlas, notably Tiznit, Ouarzazate and Taznakhet. The dye is obtained through a mixture of different colors from the pearl powder, which is realized in floral or geometric forms delimited by silver threads and heated until the colors melt, they are then polished for the make shine .

**Enameling:** based mainly on the shaping of small filaments and welded granules. This technique varies from one region to another. There is filigree enamel that characterizes the region of Talouine, Essaouira and Tiznit and consists of twisting son of different sizes. There is also the cloisonné enamel, which is obtained by depositing son in the form of walls on metal plates to delimit the enamel. This technique is widely used in Ouarzazate and Taznakhet.

**Chasing:** this technique is one of the most used in the manufacture of Moroccan jewelry. There are three types:

- . Cislure on melted piece: the piece is worked as soon as it leaves the oven.
- . Chisel on the piece (the Matis drawing): consists of resting the piece on a three-legged stand and engraving shapes and drawings previously placed through a tracery called "Haffar".
- . Laminating chisel: the chisel hammers directly the fine metal parts to obtain an apparent decoration.

**Engraving:** is similar to carving in many ways, because the shapes and decorations are made on large pieces by a chisel. Bracelets of the region " FoumZguid " are the best example of this technique.

**Gilding:** is used in urban areas and involves mixing a certain amount of gold and mercury and heating them together until the evaporation of the latter before applying this mixture on the pieces to be browned.

### Silverware in Fez:

The city of Fez has been known for centuries as a prominent center for traditional crafts and professional skills. The manufacture of jewelry occupies a place of choice.

The goldsmith uses various techniques for shaping different raw materials, and gold is the most used metal because it allows to use several techniques such as: gilding, openwork, chiseling, hammering, granulation and etching.



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The jewels of the woman Fassia are composed of: diadem set with precious stones, jewel of forehead enhanced with pearls and green stones (Khiterrih), bunches of small pearls on the chest (Zraier), pearled lace (Nouachate), fabric bands embroidered with gold thread as well as several chokers covering the chest with white, green and silk beads.

The jewels of the Fassia woman are considered a symbol of delicacy, femininity and splendor. This variety is due to the diversity of tastes. These jewels are part of the marriage dowry and at the same time represent a guaranteed economy and a kind of profitable investment.

### Goldsmith work in Meknes:

The Meknassi goldsmith uses the same techniques adopted in other Moroccan cities, however it is distinguished by the use of a blue enamel (cobalt) that gives a unique brilliance to the jewel, not to mention the technique of setting precious stones and semi-precious stones as well as the glass that adorns the metal used.

The art of goldsmithing has retained an authentic Moroccan character by the techniques and the bases of the trade. It occupies a remarkable place among the trades ancestral seen its proliferation in the different districts of the old cities and because it knows a constant demand and a popularity especially in the quarter called "Mellah".



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