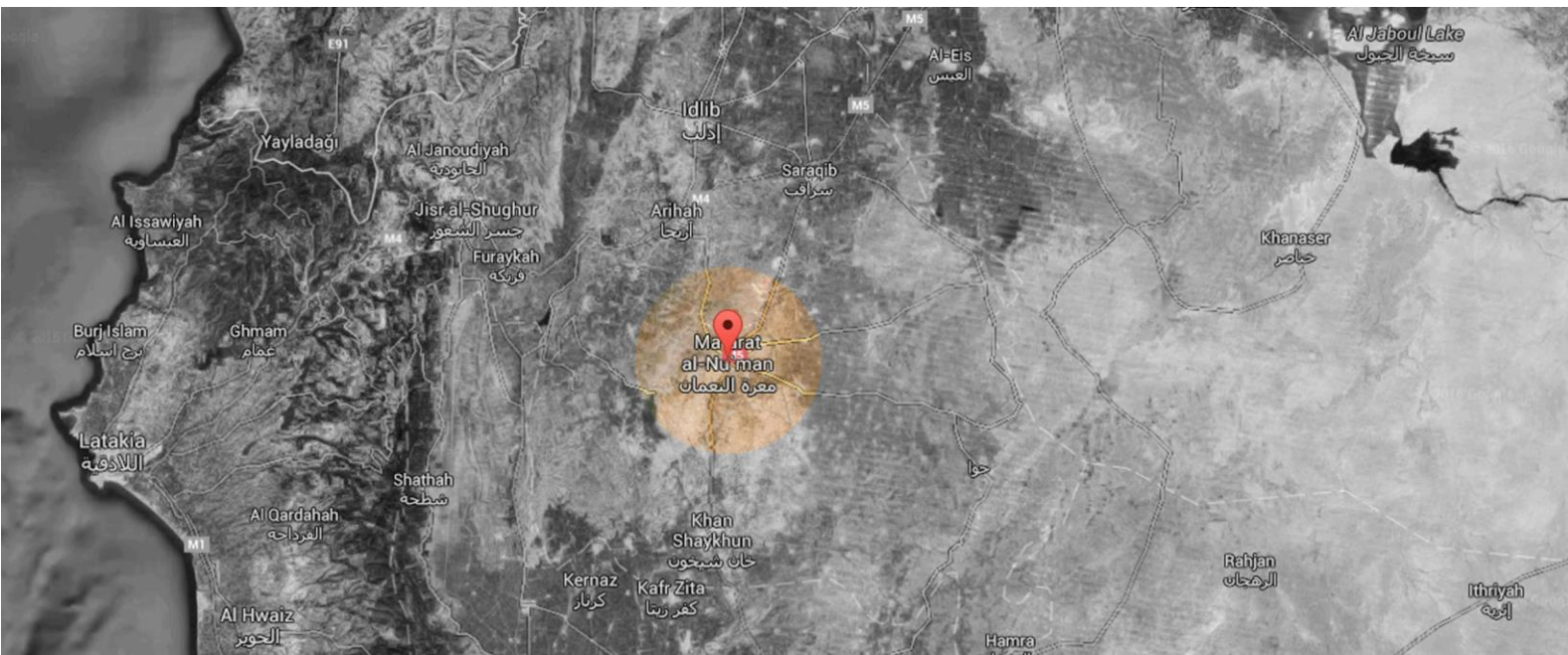


The Day After Heritage Protection Initiative

Development and Education Project

Mosaic Workshop Report

Idlib February 2019



Name of Workshop: Teaching Mosaic Making

Location: Center for Syrian Cultural Heritage Protection in the town of Bara, Idlib Governorate

Implementing Agency: Center for Syrian Cultural Heritage Protection, The Day After-Heritage Protection Initiative

Sponsor: Institute for Digital Archaeology

Start Date: 1/2/2019

End Date: 4/2/2019

Workshop Duration: 4 days only

Introduction:

Fusayfusa' (Mosaic) is the Arabic term used to describe the applied art of mosaic creation. It is made of a material comprised of small tesserae that do not exceed an area of 1x2x0.5cm. Tesserae are pieces of colored glass or stone made of silks with various oxides to color them and impart a golden sheen to some layers. Along with these tesserae, there are some mosaic works that include mother of pearl inlays as well.

Mosaic dates back to ancient times, about 1500 BC, and is one of the crafts that Syria has a long history with. It is still considered a hallmark of ancient Syrian civilizations.

The city of Idlib and its countryside in northern Syria has a special legacy in mosaic art. Furthermore, The Maarat Al-Numan Museum is the largest mosaic museum in the Middle East, as it contains about 2000 square meters of mosaic, of which about 1,600 square meters are displayed along its corridors. The remainder is preserved in its warehouse. Additionally, the largest mosaic in the world is in the museum of Thebes Imam which is also located in the countryside of Idlib.

The Workshop Agenda

Day 1

There were 20 participants in this workshop and included children from the local community as well as displaced members from the town of Al-Bara. In order to prepare for the workshop, the participants were assessed on their previous knowledge of the subject of the mosaic industry. The initial average score of the questionnaire was 67%.

The necessities of the mosaic industry and mosaic restoration were explained to the participants by the Syrian Cultural Heritage Protection Center team.

Attendance Sheet

NO	Name	First day	Second day	Third day	Fourth day
1	Muhammad Hassan Haj Hamido	a	a	a	a
2	Musa Moaz Ghazal	a	a	a	a
3	Mahmoud Jaafar Qanas	a	a	a	a
4	Muhammad Haj Hamido	a	a	a	a
5	Saleh Suhaib Othman	a	a	a	a
6	Mustafa Ammar Al-Othman	a	a	a	a
7	Musa Haj Hamido	a	a	a	a
8	Yamen Hassan Haj Hamido	a	a	a	a
9	Ghazi Taher Hamidi	a	a	a	a
10	Haider Dirar Othman	a	a	a	a
11	Abdul Qadir Osama Othman	a	a	a	a
12	Osman Suhaib Othman	a	a	a	a
13	Sidra Omar Halloum	a	a	a	a
14	Haneen Mohammed Haj Hamido	a	a	a	a
15	Ahmed Khaled Al-Berry	a	a	a	a
16	Amjad Haj Ali Al-Abbas	a	a	a	a
17	Ramadan Kemal Al-Yahya	a	a	a	a
18	Abdullah Abdul Karim Al-Jaber	a	a	a	a
19	Mohammed Ahmed Al-Qaddour	a	a	a	a
20	Maryam Muhammad Hamidi	a	a	a	a



Museum warehouses



Museum warehouses





The trainer began by giving instructions on how to perform the stages of mosaic manufacture-

The First Stage:

1. Prepare colored tesserae rods with stone saws
2. Prepare the cardboard and place the required drawing on it
3. Place the plate on the table and lay a plastic sieve on top
4. Prepare a suitable adhesive (*Patex* – a type of rubber cement)
5. Fix the nylon over the mesh so that the image is clear and adequately secured

The Second Stage:

1. Explain how to hold the tesserae rods
2. Explain how to hold the appropriate slicer
3. Explain how to cut the tesserae rods to make the individual pieces of tesserae to be used in the mosaic

The Third Stage

1. Explain how to choose the color of the tesserae rods (stone/marble) appropriate for the specific drawing

The Fourth Stage

1. Dab the glue in the corresponding location where the tesserae piece will be placed
2. Cut the rod appropriately
3. Place the tesserae piece on top of the adhesive accordingly





The students were divided into groups, and materials were distributed to them to begin the application portion of the workshop. They began by selecting the image they wished to recreate in mosaic.







Day 2

As the participants gained technical expertise, they continued to work on their panels from the previous day.



This is an example of one of the images the participants chose to recreate in mosaic.



Day 3

The participants continued to work on more advanced techniques to complete their mosaics.







Day 4

After completing the theoretical and technical training, the workshop participants were reassessed on their knowledge and understanding of



Mosaic making. The results of the final questionnaire yielded an average of 89%.







After completing the workshop, the groups were assigned homework as a workshop project to be submitted after three days. Upon submission, the group with the best project would receive a reward.

Conclusion:

Through this workshop, 20 children were enriched in theoretical and practical experience in the field of mosaic making. They were introduced to the mosaic industry and familiarized with the basic principles of mosaic restoration.

Suggestions were received from the children, most of which requested to repeat the workshop for a longer period of time.

Participated in the Work:

Abdul Rahman Al-Yahya - Nayef Al-Qaddour - Ahmad Al-Anan -
Muhammad Al-Batal - Mowaffaq Al-Tuwair - Akram Al-Qassum - Firas Al-Yahya - Muhammad Tata'a

Reported by:

Eng. Abdul Rahman Alyehia (Syrian Heritage Centre)

Arch. Khaled Hiatlih

Project Coordinator

Dr. Amr Al-Azm

