



**WHISPERS OF HANDICRAFTS IN EGYPT
DESIGNING LOVE, PRESERVING HERITAGE.**

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This project is dedicated to the love of the one and only Egypt.



ABSTRACT

This research investigates how strategic graphic design can play an important role in preserving, promoting, and enhancing Egyptian handicrafts. Despite Egypt's rich cultural heritage, modern Egyptian crafts often struggle for recognition, overshadowed by the global fascination with ancient Egyptian art. This study focuses on how branding and digital archiving can modernize the presentation and accessibility of these crafts, particularly to younger audiences. By employing user-centered design concepts and modern technology, the project aims to create a comprehensive digital platform that showcases the cultural significance and craftsmanship of Egyptian artisans, preserving their legacy while making it more relevant to contemporary markets.

This study examines the ways in which digital archives and graphic design can connect traditional handicrafts with contemporary consumers, specifically focussing on the 25-35 age demographic. The problems the handicraft industry faces are made worse by people not knowing about them and their lack of connection to current economic markets. This study uses qualitative research to look into these problems. This also emphasises how updating and refreshing the digital representation of these crafts can generate renewed interest and enhance their market potential. This research plays a significant role in the ongoing dialogue surrounding cultural preservation in the digital era, protecting Egypt's artisanal traditions for the benefit of future generations.

Keywords: *Egyptian Handicrafts, Graphic design, Digital Archive, Branding, UI/UX*

Esta pesquisa investiga como o design gráfico estratégico pode desempenhar um papel crucial na preservação, promoção e valorização do artesanato egípcio. Apesar da rica herança cultural do Egito, os artesanatos egípcios modernos muitas vezes lutam por reconhecimento, sendo ofuscados pela fascinação global pela arte egípcia antiga. Este estudo foca em como o branding e a arquivagem digital podem modernizar a apresentação e a acessibilidade desses artesanatos, especialmente para o público mais jovem. Ao empregar conceitos de design centrados no utilizador e tecnologia moderna, o projeto visa criar uma plataforma digital abrangente que destaque a importância cultural e a habilidade artesanal dos artesãos egípcios, preservando o seu legado ao mesmo tempo que o torna mais relevante para os mercados contemporâneos.

Este estudo examina como os arquivos digitais e o design gráfico podem conectar o artesanato tradicional com os consumidores contemporâneos, focando-se especificamente no público entre os 25 e 35 anos. Os problemas enfrentados pela indústria do artesanato são agravados pela falta de conhecimento e conexão com os mercados económicos atuais. A pesquisa utiliza métodos qualitativos para analisar essas questões. Além disso, sublinha como a atualização e renovação da representação digital destes artesanatos podem gerar um novo interesse e melhorar o seu potencial de mercado. Esta pesquisa desempenha um papel significativo no diálogo em curso sobre a preservação cultural na era digital, protegendo as tradições artesanais do Egito para o benefício das futuras gerações.

Palavras-chave: *Artesanato Egípcio, Design Gráfico, Arquivo Digital, Branding, UI/UX*

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CHRONOLOGICAL PERIODS OF EGYPTIAN HISTORY



Prehistoric Egypt	BEFORE 3100 BCE
Early Dynastic Period	C. 3100–2686 BCE
Old Kingdom	C. 2686–2181 BCE
First Intermediate Period	C. 2181–2055 BCE
Middle Kingdom	C. 2055–1650 BCE
Second Intermediate Period	C. 1650–1550 BCE
New Kingdom	C. 1550–1077 BCE
Third Intermediate Period	C. 1077–664 BCE
Late Period	C. 664–332 BCE
Ptolemaic Period	332–30 BCE
Roman and Byzantine Egypt (Coptics)	30 BCE–641 CE
Islamic Egypt (Fatimid and Mamluks)	641 CE–1517 CE
Ottoman Period	1517–1805 CE
Modern Egypt	1805 CE–PRESENT

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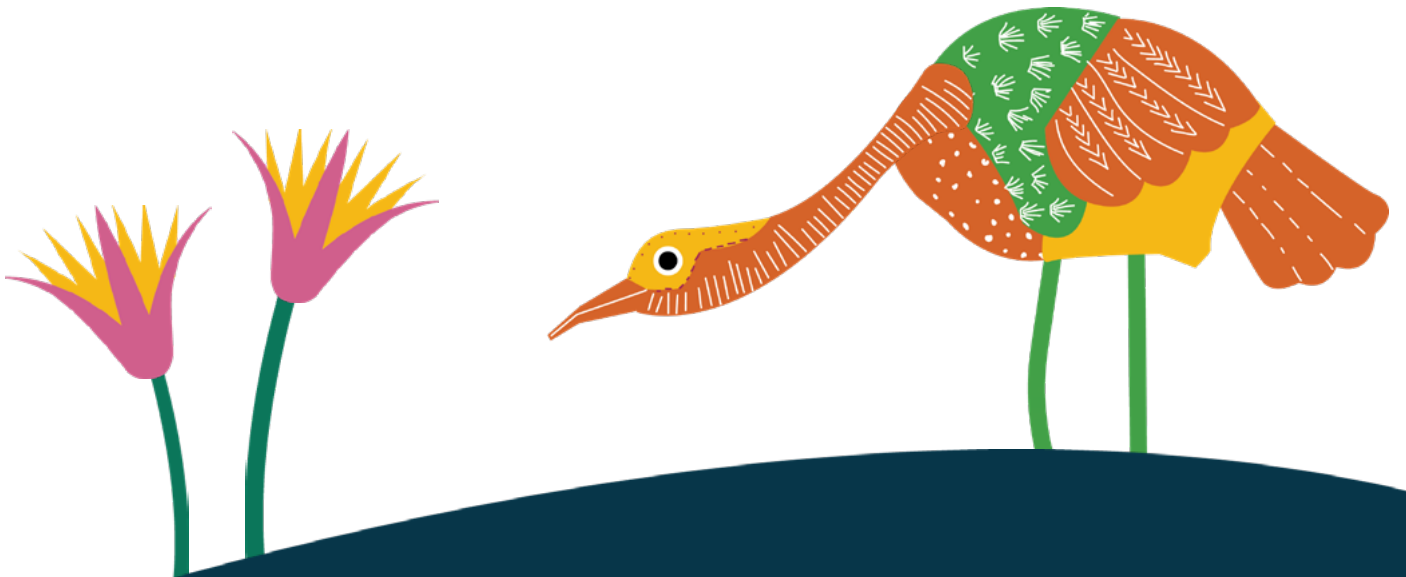
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0.0 BACKGROUND OF THE STUDY

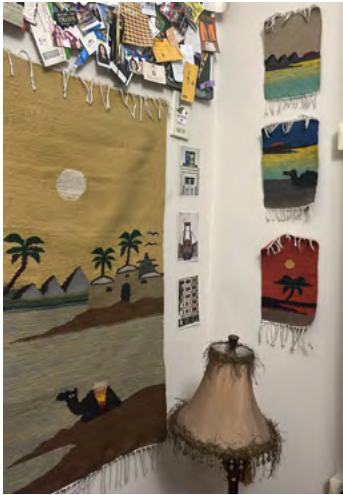


Figure (1) My personal handicraft collection.

I grew up in a family that has a profound appreciation for art, particularly my mother, who holds a Bachelor's degree in Fine Arts and actively volunteers in organisations that support handicrafts. Consequently, I have developed a profound admiration for Egyptian handicrafts and the skilled artisans who create them. This interest developed not just by the beautiful designs and historical importance of these cultural artefacts but also by my increasing knowledge of the issues they face today in Egypt.

My travels abroad further deepened this awareness, offering an obvious contrast between how other nations actively work to preserve their cultural heritage and the situation in Egypt. While many countries integrate traditional crafts into modern living spaces and designs, I noticed that Egyptian handicrafts often appear undervalued, struggling to find their place in contemporary settings. This difference made me more concerned about how Egypt's rich cultural legacy isn't being incorporated into daily life.

As a graphic designer, I frequently engage with craftsmen, learning first-hand about the difficulties they encounter in adapting traditional crafts to meet modern market demands. These conversations showed a troubling reality: many Egyptian homes fail to recognize and appreciate the distinctive beauty and functionality of these hand crafted treasures. This realisation sparked my desire to delve deeper into the world of Egyptian handicrafts, with the aim of bridging the gap between admiration for these crafts and their actual preservation.

Driven by a dual purpose, I embarked on this study: first, to raise awareness of the cultural significance of Egyptian handicrafts, and second, to explore how graphic design can play an important role in their conservation, promotion, and economic success. By analysing successful examples from other cultures that effectively incorporate their traditions into modern life through design and marketing, I aim to propose innovative solutions uniquely created to fit Egypt's circumstances.

THIS RESEARCH AIMS TO CONTRIBUTE TO THE COMMERCIAL SUCCESS, PRESERVATION, AND PROMOTION OF EGYPTIAN HANDICRAFTS!

Building on my observations and experiences, my ultimate vision is to witness a time when these traditional crafts thrive in both local and global markets, preserving cultural identity while improving the livelihoods of the craftsmen.



Figure (2) My personal handicraft collection.

1.0

INTRODUCTION

One of the most well-liked types of family businesses is art and craft, also referred to as the handicraft industry. Businesses that sell handicrafts play an important role in the tourism industry, helping to satisfy travellers who are often drawn to souvenirs (Littrell, 1990). Tourists are attracted to these items because they “can be displayed at home,” “make a good gift,” and are “handmade” (Mogindol & Bagul, 2014). Beyond their appeal to tourists, handmade businesses serve as a bridge between local and tourist cultures. Each culture has its own distinctive aspects in handicrafts, where function is just as important as aesthetics (Yassir M. Mahgoub & Alsoud, 2015).

Building on this idea, handicrafts are unique expressions of a culture or community, created using local materials and craftsmanship (Yassir M. Mahgoub & Alsoud, 2015). Indeed, handicrafts represent more than just the commercialization of traditional cultural products; they embody a social structure, a method of creating art, and a way to utilise simple materials. Traditional handicrafts, in fact, serve as representational objects for distinct social groups and provide a tangible framework for symbolic expression (Abdelrazek, 2018).

This deep connection between handicrafts and cultural heritage is vividly captured in the work of contemporary artisans like Naglaa Taha. For instance, she explains,



Figure (3&4) A reference showing embroidery skills of an artwork (Copyright © Independent Arabia 2021.)

“I make sure to embody the life around us in my designs, and I have created designs inspired by my childhood memories in our home in Akhmim, located on the banks of the Nile, and from circulating stories and folk legends. The designs come from within us and from the popular heritage, as many of the pieces tell a complete story about our customs, rituals, and social life.” said Naglaa Taha in an interview (Al-Refa’i, 2022)



Figure (5) A view of Khan El-Khalili, a historic market in Cairo, Egypt. (Copyright© Thales Botelho de Sousa)



Figure (6) A close-up of the typical merchandise now predominantly sold, including inexpensive items often adorned with pharaonic symbols that don't reflect authentic Egyptian craftsmanship. (Copyright© Thales Botelho de Sousa)

Reflecting on the broader historical context, one must acknowledge the contributions of ancient civilizations such as the Hittites, Ancient Greece, Ancient China, Mesopotamia, the Indus Valley Civilization, and particularly Ancient Egypt. Ancient Egyptians developed a sophisticated handicraft industry where skilled artists created a wide range of items including ceramics, jewellery, textiles, and sculptures. These artefacts were often associated with religious and burial rituals, as well as everyday activities, such as those buried in tombs alongside Pharaohs. (Kanawati, 2024)

In modern times, Egyptian crafts continue this rich tradition, with artisans producing textiles, jewellery, pottery, ceramics, woodwork, metalwork, glasswork, sculpturing, weaving, and much more. Today's craftsmen, much like their ancient predecessors, embody cultural heritage in their work. According to Atlas Herafy, there are more than 4 million talented craftsmen in Egypt, reflecting the same dedication and skill that have been passed down through generations across Egypt's 27 governances.

However, modern handicrafts are now part of a much larger home accessory market, which includes hand crafted, semi-hand crafted, and machine-made goods. (Barber & Krivoshlykova, 2006). While the essence of traditional craftsmanship remains, economic factors in end markets, customer spending habits, and fashion trends significantly impact the home accessory business. It can be challenging for craftsmen to reach these end markets because they are often disconnected from them (Barber & Krivoshlykova, 2006)

Adding to these challenges is the impact of political and economic shifts. For instance, after the Egyptian revolution, tourism in Egypt experienced a significant decline. Revenues from ancient Egyptian monuments, such as the pyramids, plummeted by 95% since Egypt's 2011 revolution. Specifically, revenues fell from approximately £250 million in 2010 to just around £10.5 million in 2014 (The Guardian, 2014). This drop in tourism directly affected many local artisans who previously relied on tourist spending for their livelihood. What happens when you don't have tourism? Craftsmen are left grappling with the absence of their primary market, forcing them to find new ways to sustain their businesses and preserve their craft.

1.1 RESEARCH PROBLEM

Despite Egypt's rich history, largely attributed to the significant contributions of the Pharaohs, this heritage has led to an unintended consequence: a common disregard for traditional Egyptian handicrafts. For instance, field research conducted in Khan El-Khalili, a renowned and expansive market in Egypt, reveals a prevalent abundance of inexpensive Chinese merchandise. These items, crudely decorated with pharaonic symbols, do not accurately reflect authentic Egyptian culture. This situation underscores a broader issue: while the market is flooded with low-quality imitations, genuine Egyptian handicrafts often struggle for recognition and appreciation.

The statistics provided in *Chapter 4: Methodological Approaches and Design Framework* reveal a notable gap in public awareness of the historical and cultural importance of different Egyptian handicrafts. Despite the presence of genuine Egyptian handmade products, they are frequently disregarded by local shoppers. Vendors at Khan El-Khalili, Alkhaymya Street and much more state that the majority of their customers are not Egyptian, as many Egyptians are unaware of the cultural significance and tradition associated with these goods.

The sector is scattered and unregulated, with unofficial firms representing the majority of value chain members of handicrafts (Soliman, 2020). This problem arises from a more extensive problem of ignorance and a lack of recognition for traditional Egyptian handicrafts. The absence of consciousness and underestimation of these cultural components endanger the preservation and protection of Egypt's extensive artisanal legacy.



Figure (7) Alkhaymya street, which is located in Fatimid Egypt. (Copyright © Ahmed Omar)

1.2 RESEARCH OBJECTIVE

The aim of this study is to shed light on Egyptian handicrafts, namely modern Egyptian artefacts, and to actively involve individuals between the ages of 25 and 35 in acquiring further knowledge about these crafts. This involves an examination of the historical context and factual information surrounding various traditional crafts to *highlight their value and significance*. The selection of this target group is based on their potential as future parents and leaders who can deliver a deep appreciation for these crafts to future generations.

The research seeks to illustrate the cultural significance of these crafts and examine their present portrayal in available sources. The literature chapter will extensively evaluate these resources, which frequently showcase Egyptian crafts with graphical features that highlight tradition and antiquity, hence reducing their attraction to young people. The project aims to enhance the appeal and relevance of these crafts to younger audiences by reinterpreting their presentations in a new and contemporary framework. This will be accomplished without modifying the physical crafts themselves, but rather by recontextualizing their presentation.

This project will focus on graphic design as a versatile tool to investigate and improve the display of Egyptian handicrafts. By utilising contemporary technology and design methodologies, such as archive design, web design, and branding, the project intends to create a complete digital platform that not only records and exhibits these crafts but also enhances their accessibility and attractiveness. This platform will function as an essential encyclopaedia for both international and local audiences, focusing on local audience. Through innovative design and technology, the project seeks to ensure that Egyptian handicrafts are not only preserved but also celebrated and valued in today's digital age.

1.3 MAIN RESEARCH QUESTION AND SPECIFIC RESEARCH QUESTIONS

1.3.1 MAIN RESEARCH QUESTION THIS STUDY EXPLORED ONE CENTRAL QUESTION:

HOW CAN GRAPHIC DESIGN CONTRIBUTE TO THE PRESERVATION, VISIBILITY, PROMOTION, AND COMMERCIAL SUCCESS OF EGYPTIAN CRAFTS?

1.3.2 SUB RESEARCH QUESTIONS

1. How can branding enhance the relevancy of Egyptian handicrafts among the younger generation?
2. What is the role of digital archiving in preserving and making Egyptian crafts more accessible?
3. How might the application of user-centred design concepts in online platforms improve the visibility and success of Egyptian crafts?

1.4 RESEARCH HYPOTHESIS

This study suggests that the integration of graphic design and digital resources can greatly improve the visibility, conservation, and financial viability of Egyptian handicrafts. By reimagining how these crafts are presented and accessed, we can bridge the gap between traditional artisans and modern markets, particularly among younger generations. The primary objectives of this study are to investigate how particular design methods and digital technologies might effectively tackle the obstacles encountered by the handicraft industry in present-day Egypt.

H1: Integrating modern aesthetics and cultural importance into graphic design as a means of branding Egyptian crafts can enhance their attractiveness and relevance to the younger demographic, therefore fostering interest and involvement with these crafts.

H2: The implementation of a comprehensive and visually appealing digital archive would greatly enhance the preservation of Egyptian crafts and increase their accessibility to local customers, therefore promoting awareness of their cultural importance.

H3: Integrating user-centred design concepts into online platforms will result in increased engagement, enhanced user experience, and more awareness of Egyptian crafts, therefore increasing the commercial viability and accessibility of these crafts.

1.5 RESEARCH AIM

The study seeks to assess the efficacy of employing graphic design to record and digitally preserve Egyptian handicrafts. This project aims to utilise qualitative research methodologies to investigate new methods to improve understanding and recognition of Egyptian handicrafts. By doing so, it aims to actively contribute to the conservation, visibility, and promotion of these crafts.

1.6 RESEARCH OBJECTIVE

The objective of this research is to investigate and improve the visibility, preservation, and commercial success of Egyptian handicrafts by incorporating modern branding strategies and digital archiving tools.

The study aims to:

- 1. Investigate the ways in which digital archiving and branding can ensure the sustainability of Egyptian handicrafts in a globalised economy by contributing to their preservation and accessibility.*
- 2. Examine the impact of graphic design on the modernisation display of traditional crafts thereby enhancing their appeal and relevance to newer audiences while maintaining their traditional essence.*
- 3. By presenting the history of the craft and contacts, the objective is to raise awareness among individuals aged 15 to 35 about the cultural significance of Egyptian handicrafts. The ultimate goal is to provide a user-friendly platform for individuals to learn from.*

1.7 RESEARCH IMPORTANCE

Due to Egypt's major focus on Ancient Egyptian artefacts, there is a neglect towards the handicrafts sector. While that sector is a way of preserving and fostering cultural and artistic traditions, since many of the skills required to produce traditional products have been passed down from generation to generation. (Grobar, 2017) Another important aspect of the handicrafts sector that must be examined and understood is that in many nations, the craft has a significant cultural heritage value that is embodied in their handicrafts. In an era of globalisation and rapid change, this heritage must be identified, conserved, and documented. (Grobar, 2017)

Based on a study done by Akanksha Choudhary in 2022, youth are not much aware of the local handicrafts due to the lack of advertisements and visibility. However, there is a high awareness of the important impact of handicrafts and their social behaviours in a society.

Teaching traditional handicrafts to teenagers can encourage cultural preservation, guide them to respect and recognise traditional culture in the course of their participation. (Yassir M. Mahgoub & Alsoud, 2015).

Just in case you missed it, the research question for this dissertation is





How can graphic design contribute to the preservation, visibility, promotion, and commercial success of Egyptian Crafts?



2.0 LITERATURE REVIEW

Handicrafts are not just artistic creations; they are tangible expressions of cultural heritage, skill, and tradition. This literature review aims to delve into the multifaceted nature of handicrafts, exploring their definitions, cultural significance, historical evolution, and modern-day relevance. By examining a range of scholarly sources, this review will provide a comprehensive understanding of how handicrafts have been perceived, preserved, and evolved over time.

In addition, the review will explore the concept of archives, particularly in the context of Egyptian handicrafts. It will investigate essential concepts, theories, and research related to the use of digital archives for cultural documentation, supporting the hypothesis of this dissertation. By first defining handicrafts and archival materials, and then examining the theoretical foundations and findings from previous research, this chapter aims to highlight the critical role that digital archives play in preserving and documenting cultural heritage.

2.1 DEFINITION OF HANDICRAFTS

According to United Nations Educational, Scientific and Cultural Organization/Information Technology Community (UNESCO/ITC) International Symposium on “Crafts and the International Market: Trade and Customs Codification”, Manila, Philippines, October 1997:

Artisanal products are those produced by artisans, either completely by hand, or with the help of hand tools or even mechanical means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product. These are produced without restriction in terms of quantity and using raw materials from sustainable resources. The special nature of artisanal products derives from their distinctive features, which can be utilitarian, aesthetic, artistic, creative, culturally attached, decorative, functional, traditional, religiously and socially symbolic and significant.

Handicrafts work is described as a profession or craft that requires the usage of manual skill in order to create a craft like carving, weaving, painting and much more (Tijani, N.O. and Ogundele, A. 2012). The phrase handcraft is vague. It's unclear whether a work of art is authentic or suggestive in a preindustrial society environment. (Abdou, 2020). Traditional arts and crafts play a significant role in our traditional culture. In fact, handicrafts have a purpose beyond simply promoting conventional cultural products. It is the social structure; it is a way to produce art or simple used things. The traditional handicraft is actually the object, the physical foundation of symbols, and the symbolic objects of particular cultures. (Abdelrazik, 2018).

2.2 IMPORTANCE OF HANDICRAFTS

Handicrafts and arts reflect the lifestyle and cultures specific to their respective regions. They provide a viewpoint on the current era, one way or another. Handcrafts serve as a symbolic depiction of a particular time, place, natural conditions, and social organisation (Bayoumi, Sheta, Khalifa 2020). Craft production is an exceptionally sustainable endeavour that impacts job creation and tourism growth. Tourists have expressed their excitement for the indigenous traditional crafts they encounter, consequently fostering efforts to preserve and revive cultural heritage (Fernández Bellver, Prados-Peña, García-López, Valentín Molina-Moreno 2023).

“The importance of inherited crafts and traditions presented in physical and moral heritage for every region is evident. When the built environment is designed in consistency with the existing heritage and people’s traditions, it facilitates the establishment of craftsmanship and the mental image of the place. It helps fulfill the needs of the residents and positively affects their behaviour with the environment as well as the visitors.” (Bayoumi, Sheta, Khalifa 2020).

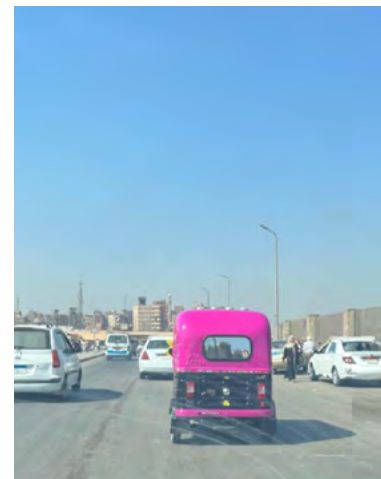
The significance of handicrafts extends beyond their financial value; it includes their cultural value as well. The contemporary Egyptian handicrafts serve as a bridge connecting ancient Egypt and modern Egypt (AL-BANDARI, 2020).

2.3 WHAT IS A CULTURE?

Based on the American anthropologists Kroeber and Kluckhohn, in 1952, the problem of the difficulty defining the word culture itself is due to the number of different definitions the word itself holds. The word culture originates from the Latin word Colere, which means to “Cultivate.” The word developed into Cultura or Culture in English. (2021)

Culture is an intangible concept, but it can be best described in words as the symbols, languages, arts, values, beliefs, artefacts and heritage that exist within society. Based on the previous definition, the basic two components of culture: ideas and symbols on the one hand and the other hand are artefacts. (Libretexts, 2023)

Figures (8,9,10,&11) Pictures of everyday life in Egypt.





Figures (12) Picture of everyday life in Egypt.



2.4 CULTURAL SIGNIFICANCE OF EGYPTIAN HANDICRAFTS

Atlas Herafy reports that Egypt has a staggering number of over 4 million highly talented craftsmen skilled in over 60 diverse trades. Egyptian handicrafts consist of a wide variety of items, such as Patchwork (Al-Khayameya), Al-Sadaf, Pottery, Alkhous, Sinai Embroidery, and others. These crafts have evolved across many periods in history in Egypt (Khallaf, Ezz, ElShiwy 2022). Several traditional crafts that are still practised in contemporary Egypt can be traced back to ancient times, possibly spanning hundreds or even thousands of years

“The history of many Egyptian crafts can be traced back hundreds and at times thousands of years, spanning the pharaonic, the Coptic, and Islamic eras into the modern age and absorbing from each one particle feature . The sum total of these accretions is fertile and ground for the exploration of the Egyptian character” (El Batraoui, 2016).

The tradition of these skills has been transmitted between generations, undergoing a constant process of development and adjustment (Hassanein, 2019). Egypt’s extensive history, characterised by a mix of favourable and unfavourable occurrences, has cultivated a thriving artistic culture. Due to its important geographical position as a meeting point for diverse cultures, Egypt has developed a distinctive amalgamation of influences. Egypt’s handicraft history vividly reflects its vast historical, social, and cultural past (Sakr 2023).

2.5 HANDICRAFTS IN THE PAST

Ancient Egyptian artisans played a crucial part in the rapid development of their society (Wilson, 1987). Their many professions include masonry with stone, plastering, drafting, sculpting, carving, carpentry, painting, and scribing, as recorded by the Australian Museum in 2018.

In ancient Egypt, scribes played a vital role as they were tasked with transcribing documents, which was a necessary responsibility prior to the invention of printing (Oxford Dictionary, 2024). Their exceptional literacy and skill were crucial for the conservation and documentation of Egyptian history and culture. The dedicated efforts of scribes, who were proficient artisans, have provided us with extensive information regarding the pharaohs and their reigns, as well as the abundant historical, social, and cultural legacy of ancient Egypt. Their contributions were crucial in moulding and safeguarding the civilization's heritage.

In order for ancient Egyptians to pay tribute to the highly respected craftsmen in their civilization; A deity named Ptah was created. Ptah was considered the god of craftsmen, architecture, creation, and rebirth (Holmberg, 1946). The name of Ptah, written as pth, has a translation that signifies "to open" or "to carve," which accurately represents his significance in the story of creation. According to Mjah Holmberg's 1946 book "The Life of Ptah," it was believed that Ptah originated spontaneously in the city of Memphis.

Ptah's earliest appearance was on a bowl from the 1st dynasty 3100 BC-2900 BC (Petrie, Wainwright, & Gardiner, 1913); which again indicates the value and importance of craftsmen.

Ptah is frequently depicted as a partially mummified figure with green skin, holding a sceptre adorned with symbols representing life (ankh), stability (djed), and dominion (was). The depiction of the deity changed across several dynasties, but consistently included a divine beard and a garment tightly adhering to his skin. (Holmberg, 1946)

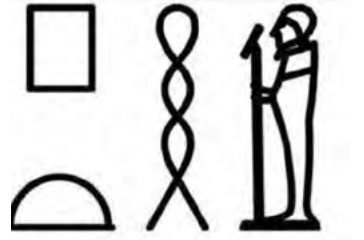


Figure (13) Ptah Name in hieroglyphs



Figure (14) Ptah in hieroglyphics - Bowl First depiction of Ptah image copyrights (Copyright ©Petrie, Wainwright, & Gardiner, 1913)



Figure (15) The deity Ptah in "House of Eternity" of King Sethi I, Valley of the Kings, KV17, west 'Uaset'-Thebes (Copyright ©Amentet Neferet)

Figure (16) Statue of Ptah (Copyright ©Margert Lucy Patterson)



An exceptional artefact linked to Ptah is currently credited to King Shabaka of the Nubian dynasty, who governed Egypt from 719/718 to 703 BCE. King Shabaka, during his rule, unearthed a deteriorated antique manuscript that had been infested by worms. As a reaction, he sent his scribes from the 25th Dynasty to revise the information and engrave it onto a rectangular slab of black granite that measures 92 x 137 cm. The Shabaka Stone, (British Museum No. 498), is engraved with vertical columns of text that are read from left to right. The text is somewhat damaged, but two horizontal lines at the top of the stone indicate that it was transcribed from an ancient book that was destroyed by worms, under the command of King Shabaka. Afterwards, the stone was placed in the temple of Ptah at Memphis (Holmberg, 1946).

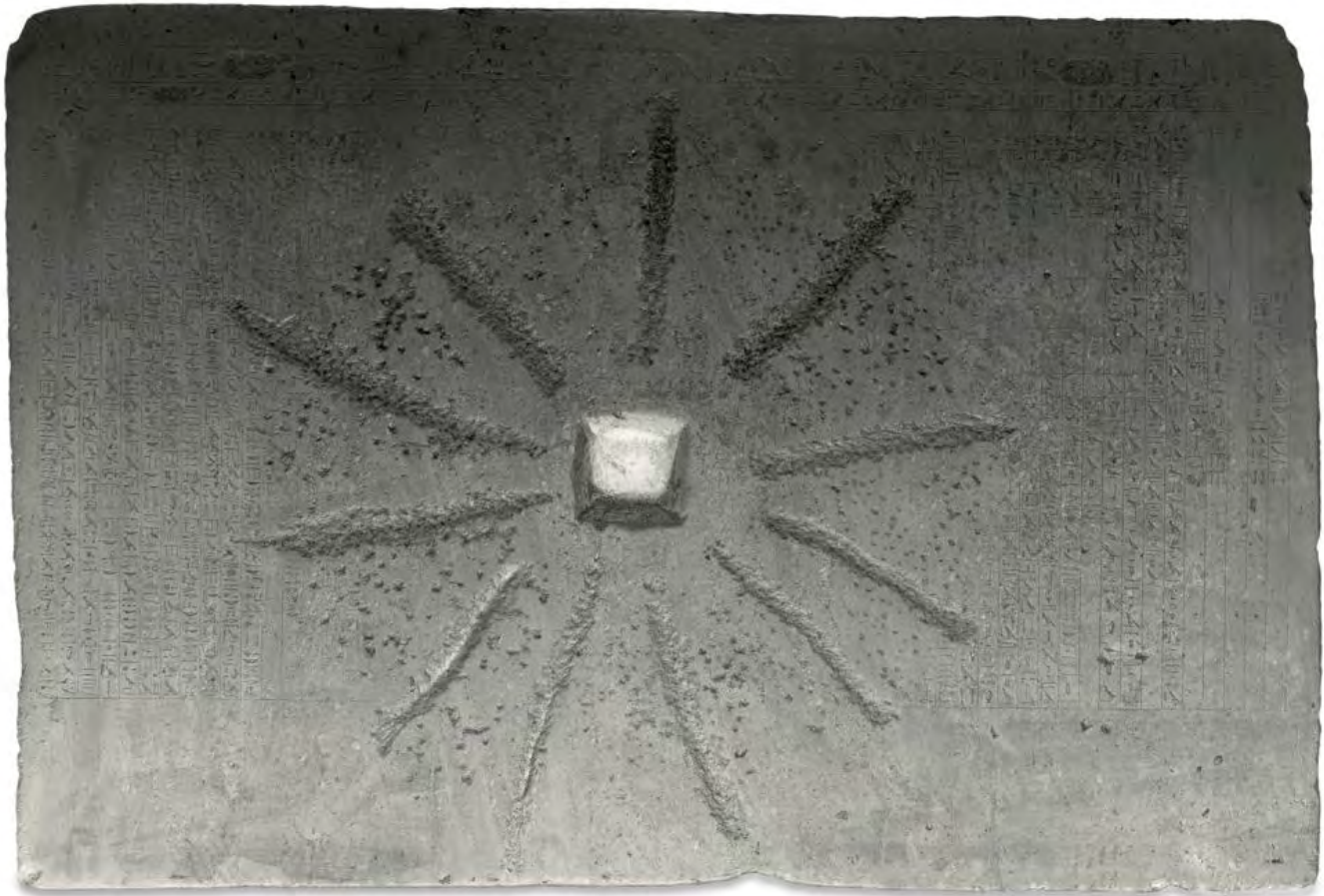
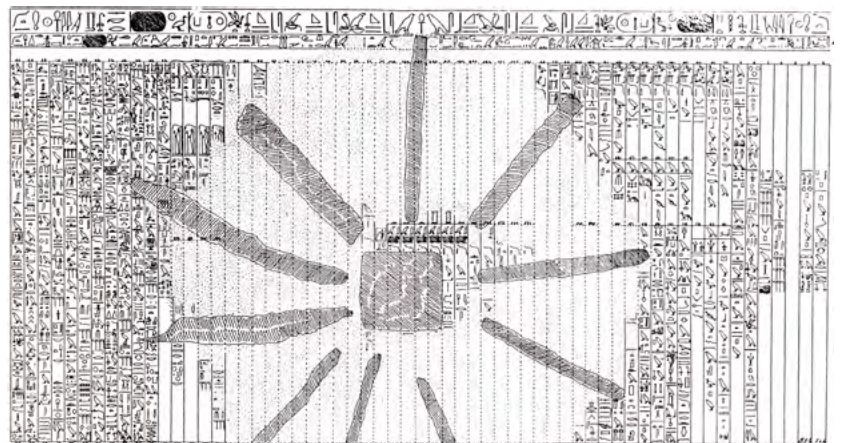


Figure (17) Shabaka stone (Copyright ©British Museum)

Figure (18) Reconstruction of the layout of the Shabaka Stone by Breasted in : *Zeitschrift für Ägyptische Sprache und Altertumskunde*, Berlin, n°39 (102), 1902, plates 1 & 2.



The Shabaka Stone narrative praises Ptah as the father of deities and all living beings, underscoring his involvement in the genesis of the universe and his satisfaction upon accomplishing all aspects and sacred words (Shabaka Stone, 53-54).

*“There took shape in the heart,
there took shape on the tongue
the form of Atum. For the very great
one is Ptah, who gave [life] to all
the gods and their kas through this
heart and through this tongue,”
and “For every word of the god
came about through what the
heart devised and the tongue
commanded.” (Shabaka Stone, 53).*

*“Horus came into being in him;
Thoth came into being in him as
Ptah. Power came into being in
the heart and by the tongue and
in all limbs, in accordance with
the teaching that the heart is in all
bodies and mouths of all Gods, all
men, all flocks, all creeping things
and of everything which lives...
And so it is said of Ptah: He who
made all and brought the gods
into being. From him every thing
came forth: foods, provisions,
divine offerings, all good things...
Thus Ptah was satisfied after he
had made all things and all divine
words” (Shabaka Stone, 54).*

2.6 HANDICRAFTS TODAY

In 2020, the global market for handicrafts reached a substantial \$500 billion, with expectations to grow by 20% by 2024 according to the International Trade Center. This expansion highlights the significant role of handicrafts in the global economy. In Egypt, this sector is driven by three main players: artisans, designers, and traders. Hisham El Gazzar, the chairman of the Egyptian Export Council for Handicrafts (EECH), notes that despite the potential, the interplay among these roles often lacks efficiency.

Religion has historically been a powerful force in shaping Egyptian culture. Today, this influence is reflected in both Islamic and Coptic customs. However, ancient Egyptian culture was also deeply intertwined with religious beliefs and deities. This historical legacy has resulted in iconic landmarks such as the Karnak Temple Complex, the Valley of the Kings, and the Giza Pyramids, which continue to symbolise the rich cultural heritage of Egypt.

The tradition of handicrafts is particularly prevalent in rural areas of Egypt. Research by Richards and Sanchis indicates that crafts significantly impact employment in these regions (Sanchis, Serrano, Köster, 2015). The promotion of craft-related jobs has spurred notable growth, creating new business connections and stimulating local commerce (Fernández Bellver, Prados-Peña, García-López, Valentín Molina-Moreno, 2023). This rural focus helps sustain traditional crafts and supports local economies. Egypt's artisans maintain this rich tradition in the present day, creating a wide range of crafts such as textiles, jewellery, pottery, ceramics, woodwork, metalwork, glasswork, sculpturing, and weaving. These craftsmen represent the cultural heritage of Egypt, embodying the same dedication and skill that have been handed down through generations. Atlas Herafy estimates that Egypt's 27 governorates are home to more than 4 million skilled craftsmen who are dedicated to the preservation and development of the country's artisanal heritage.

The next table will provide a detailed overview of Egyptian handicrafts. Each city will be listed in the initial table, along with its corresponding crafts, to provide a distinct geographic and functional breakdown. The table after is focusing on the crafts, it will provide a more detailed examination of each craft, including the techniques, materials, and distinctive characteristics that are associated with each traditional art form. This approach will provide a more profound comprehension of the handicraft sector's significance and diversity in Egypt.



Figure (19) Egyptian Map for reference (Copyright ©Google Maps)

<p>ALEXANDRIA</p>	<p>ASWAN</p>	<p>ASYUT</p>	<p>BEHEIRA</p>
<p>Bamboo, Bead Crafts, Copper & Metal, Crochet & Macrame, Embroidery, Kilim & Carpets, Jewelry & Accessories, Leather Work, Wooden Crafts</p>	<p>Bead Crafts, Copper & Metal, Crochet & Macrame, Embroidery, Kilim & Carpets, Jewelry & Accessories, Leather Work, Palm Crafts, Plant Fiber Weaving, Pottery, Weaving, Wooden Crafts</p>	<p>Copper & Metal, Embroidery, Kilim & Carpets, Leather Work, Palm Crafts, Plant Fiber Weaving, Pottery, Weaving, Wooden Crafts</p>	<p>Bamboo, Kilim & Carpets, Jewelry & Accessories, Palm Crafts, Pottery, Weaving, Wooden Crafts</p>
<p>FAYOUM</p>	<p>GHARBIA</p>	<p>GIZA</p>	<p>ISMAILIA</p>
<p>Crochet & Macrame, Glass Work, Plant Fiber Weaving, Pottery, Weaving, Wooden Crafts</p>	<p>Copper & Metal, Kilim & Carpets, Jewelry & Accessories, Leather Work, Palm Crafts, Pottery, Wooden Crafts</p>	<p>Bead Crafts, Copper & Metal, Crochet & Macrame, Embroidery, Glass Crafts, Kilim & Carpets, Jewelry & Accessories, Leather Work, Mosaic, Palm Crafts, Plant Fiber Weaving, Pottery, Wooden Crafts</p>	<p>Crochet & Macrame, Weaving, Pottery, Wooden Crafts</p>
<p>MONUFIA</p>	<p>NEW VALLEY</p>	<p>NORTH SINAI</p>	<p>PORT SAID</p>
<p>Bamboo Crafts, Crochet & Macrame, Kilim & Carpets, Palm Crafts, Plant Fiber Weaving, Pottery, Weaving, Wooden Crafts</p>	<p>Copper & Metal, Embroidery, Kilim & Carpets, Palm Crafts, Pottery</p>	<p>Embroidery, Kilim & Carpets, Palm Crafts</p>	<p>Wooden Crafts</p>
<p>SOHAG</p>	<p>SOUTH SINAI</p>	<p>SUEZ</p>	
<p>Bamboo Crafts, Embroidery, Kilim & Carpets, Palm Crafts, Plant Fiber Weaving, Wooden Crafts</p>	<p>Embroidery, Leather Work, Pottery, Palm Crafts.</p>	<p>Bead Crafts, Crochet & Macrame, Kilim & Carpets</p>	

BENI SUEF

Copper & Metal, Kilim & Carpets, Leather Work, Palm Crafts, Pottery, Weaving, Glassblowing, Wooden Crafts

CAIRO

Copper & Metal, Crochet & Macrame, Embroidery, Glass Crafts, Kilim & Carpets, Jewelry & Accessories, Leather Work, Palm Crafts, Plant Fiber Weaving, Pottery, Weaving, Wooden Crafts

DAKAHLIA

Crochet & Macrame, Palm Crafts, Plant Fiber Weaving, Pottery, Weaving, Wooden Crafts

DAMIETTA

Copper & Metal, Crochet & Macrame, Jewelry & Accessories, Leather Work, Palm Crafts, Plant Fiber Weaving, Wooden Crafts

KAFR EL SHEIKH

Crochet & Macrame, Kilim & Carpets, Leather Work, Pottery, Weaving, Wooden Crafts

LUXOR

Bead Crafts, Embroidery, Kilim & Carpets, Jewelry & Accessories, Palm Crafts, Plant Fiber Weaving, Pottery, Weaving, Wooden Crafts

MATROUH

Palm Crafts

MINYA

Bead Crafts, Copper & Metal, Kilim & Carpets, Palm Crafts, Pottery

QALYUBIA

Glass Crafts, Kilim & Carpets, Palm Crafts, Plant Fiber Weaving, Pottery, Weaving

QENA

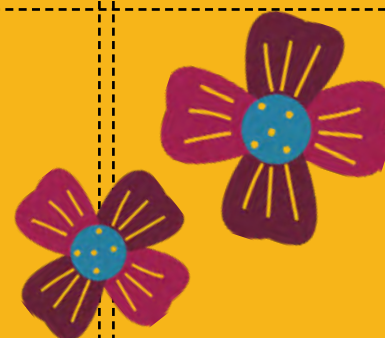
Copper & Metal, Embroidery, Kilim & Carpets, Leather Work, Palm Crafts, Plant Fiber Weaving, Pottery, Weaving, Wooden Crafts


RED SEA

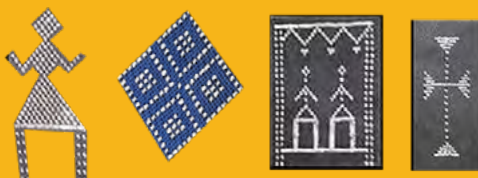
Bead Crafts, Copper & Metal, Crochet & Macrame, Embroidery, Kilim & Carpets, Leather Work, Jewelry & Accessories, Palm Crafts, Plant Fiber Weaving, Wooden Crafts


SHARQIAA

Kilim & Carpets, Leather Work, Palm Crafts, Pottery, Wooden Crafts




MAIN CRAFT	SUBCRAFT	PICTURES
Embroidery and textile.	El Tally (Metal Thread Embroidery)	
Name Origin:		The name “Eltally” originates from Asyut, The craft, known as “tulle bi telli” in Arabic, translates to “net with metal
Era:		Late 19th Century
First time seen in Egypt:		1800s
Country Origin:		Egypt specially in Upper Egypt
Cities:		Asyut and sohag
Top Villages:		Chandwheel Island
Material:		Netted cloth, silver-coated metal strips, Pressing Rollers
Steps/process:		<ol style="list-style-type: none"> 1. El Tally requires the delicate stitching of thin strips of silver-coated metal, approximately 45 centimetres long and less than half a centimetre wide, through the fine holes of a netted cloth. 2. Each strip is bent back on itself using a fingernail to secure it in place. 3. Once the entire piece is completed, the cloth is pressed through rollers to ensure it lays perfectly flat, producing a shimmering effect that resembles metallic thread.
EXTRAS:		<p>Design Motifs in Altally contain:</p> <p>Bride and groom, camel, bride, camel carrying a bride, trees, lanterns, candles, coptic motifs and islamic motifs.</p>



MAIN CRAFT	SUBCRAFT	PICTURES
Embroidery and textile.	Alkhamya Tapestry	
Name Origin:	Alkhamya (comes from Alkhamya plural of tents), originates from Arabic Language.	
Era:	Can be traced back to Ancient Egyptians, yet flourished in Fatimid era	
First time seen in Egypt:	968 AC	
Country Origin:	N/A	
Cities:	Cairo, Qalyubia, Qena, Beheira, Monufia, New Valley, Red Sea, Sharqia	
Top Villages:	Khaymya street in the heart of old islamic cairo	
Material:	Fabric Mostly Sailcloth, Needle and Extras "Paper" and so on.	
Steps/process:	<ol style="list-style-type: none"> 1. Artist draws pattern on paper. 2. Places it on the fabric. 3. Sprinkles powder over the paper, to trace it in on the textile. 4. Cut and stitch pieces into the surface using a needle. 	
EXTRAS:	<p>Design Motifs in Alkhamya contain:</p> <p>Folktales, islamic geometric shapes, calligraphy, anicent egyptian visuals and more,</p>	



MAIN CRAFT	SUBCRAFT	PICTURES
Pottery and ceramics	Pottery and ceramics	
Name Origin:		N/A
Era:		Ancient Egyptian
First time seen in Egypt:		3500-3200 BCES
Country Origin:		China
Cities:		Cairo, Fayum, Monufia, Qena
Top Villages:		Tunis Village (By Evelyne Porret), Garagus (By Jesuit Monks) & Hijaz
Material:		Clay (Aswani, from Aswan, Tibbin from Helwan, Hamar from red sea), Dullab(Pottery wheel), Glaze, oven and ther material to help with designing
Steps/process:		<ol style="list-style-type: none"> 1. The mud is received in a powdered state and is sifted to eliminate any contaminants. 2. Next, it is immersed in water for a period of 7 to 10 days before being transferred to a mud room for the purpose of softening. 3. Potters form the melted mud into desired designs. 4. The pieces undergo first firing at temperatures of a minimum of 700°C. 5. Application of a glaze is followed by a second fire at temperatures ranging from 950°C to 1000°C. 6. A last coat of glaze and burning finalises the procedure.
EXTRAS:		<p>The ancient Egyptian deity Khnum, shown with the head of a ram, was linked to the acts of creation and the art of pottery. Khnum is frequently depicted seated at a pottery wheel, actively moulding both pottery and human beings, and later on he places the baby in the mother's womb. The ancient beliefs which relate pottery and birth are reflected in present cultural customs in Fustat, Cairo, where women desiring fertility visit the mausoleum of Sidi Abu al-Bariq al-Garhy on Tuesdays.</p>

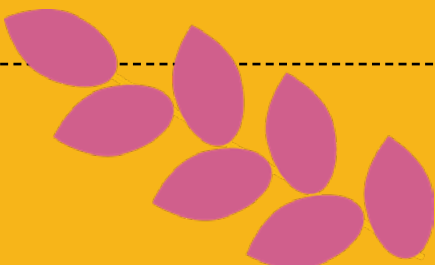

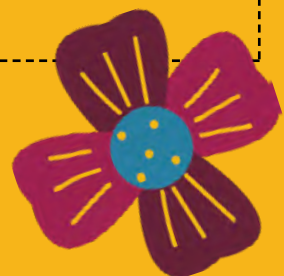





Figure 24. Deity Khnum on a pottery wheel, molding an infant before he places it in the mother's womb (Copyright ©britannica)

MAIN CRAFT	SUBCRAFT	PICTURES
Arabesque and Mosaic	Mother pearl inlay - Alsadaf	
Name Origin:	“Alsadaf” refers to the use of shells in the craft, derived from the Arabic word for “shell.”	
Era:	Inlaying could be found in ancient Egypt, yet it Developed during Ottomans period.	
First time seen in Egypt:	4,200BC. “Variation of Inlaying”	
Country Origin:	N/A	
Cities:	Cairo, Damietta, Monoufia	
Top Villages:	Saqiyat Al-Manqadi & Khan Elkhalili	
Material:	Plywood Shells (Usually imported from Australia and Japan) Polyester Extras: Sanding machine & Cutting tools or 3D cutter (to speed up the process).	
Steps/process:	<ol style="list-style-type: none"> 1. Craftsman outlines the product with geometric lines. 2. Draws the desired design directly on the wood, based on client preferences. 3. Thin pieces of shell, ivory, and wood are cut into precise geometric or floral shapes. 4. Lays the design onto the wood or furniture surface, carefully gluing and arranging the pieces side by side to form intricate patterns. 5. Fills the gaps between the inlaid pieces with polyester to create a seamless look. 6. Sands the product to reveal the intricate design details and smooth the surface. 7. Applies a glossy polyester coat to protect the product, adding a polished and lacquered finish for durability and shine. 	
EXTRAS:	N/A	

MAIN CRAFT	SUBCRAFT	PICTURES
Sculpture/Carving	Alabaster	
Name Origin:	Alabaster may come from the Egyptian name A-labastre, which honours the goddess Bast, the cat goddess and defender of the Pharaoh. (Kuhlman 2012)	
Era:	Ancient Egypt	
First time seen in Egypt:	Approximately 3000 BCE	
Country Origin:	N/A	
Cities:	Assiut, Cairo, Beni Seuf, Minya, Suez, Luxor	
Top Villages:	Luxor	
Material:	"Oriental" Alabaster (Rock found in Middle and Upper Egypt) and drilling tools	
Steps/process:	<ol style="list-style-type: none"> 1. The stone is chiseled into the basic shape of the object being created. 2. If the item is a vase or candle holder, a drill is used to hollow out the stone. 3. The outside of the stone is filed and sanded to make it completely smooth to the touch. 4. Optionally, images such as hieroglyphs, scarabs, or an ankh are carved into the surface. 	
EXTRAS:	<p>Colors are: Dark green, yellow, white.</p> <p>Hatnuab quarries is the area where ancient Egyptians used to get Alabaster from.</p>	



MAIN CRAFT	SUBCRAFT	PICTURES
Weaving	Palm Weaving	
Name Origin:	N/A	
Era:	Ancient Egypt	
First time seen in Egypt:	4000BC, "Variation of it"	
Country Origin:	N/A	
Cities:	Aswan, Asyut, Beheira, Beni Seuf, Dakhlia, Damietta, Fayoum, Gharbia, Giza, Ismailia, Kafr Elsheikh, North and south Sinai Luxor and Nuba	
Top Villages:	Al-Agamiyin	
Material:	Date palm leaves	
Steps/process:	<ol style="list-style-type: none"> 1. Flooding palm leaves in water until soft. 2. Dyeing leaves (optional) and drying in the sun. 3. Splitting leaves according to product requirements. 4. Braid to build up the structure using hands and sometimes feet for control. 5. Using simple tools for weaving as needed. 	
EXTRAS:	N/A	

“The advantage of this job is that I can produce work and watch my children too. I like the work, it’s beautiful but it needs development.” Um Omar

Coptic Christians celebrate Palm Sunday, which commemorates the biblical story of Jesus’ entry to Jerusalem, all over Egypt. For centuries, Coptic families gathered on the eve of Palm Sunday at homes to weave palm fronds into various shapes (Crosses, colts, purses, crowns, rings, bracelets...etc.). Sidewalks around churches get filled with tents and stalls that sell both raw material and finished craft.

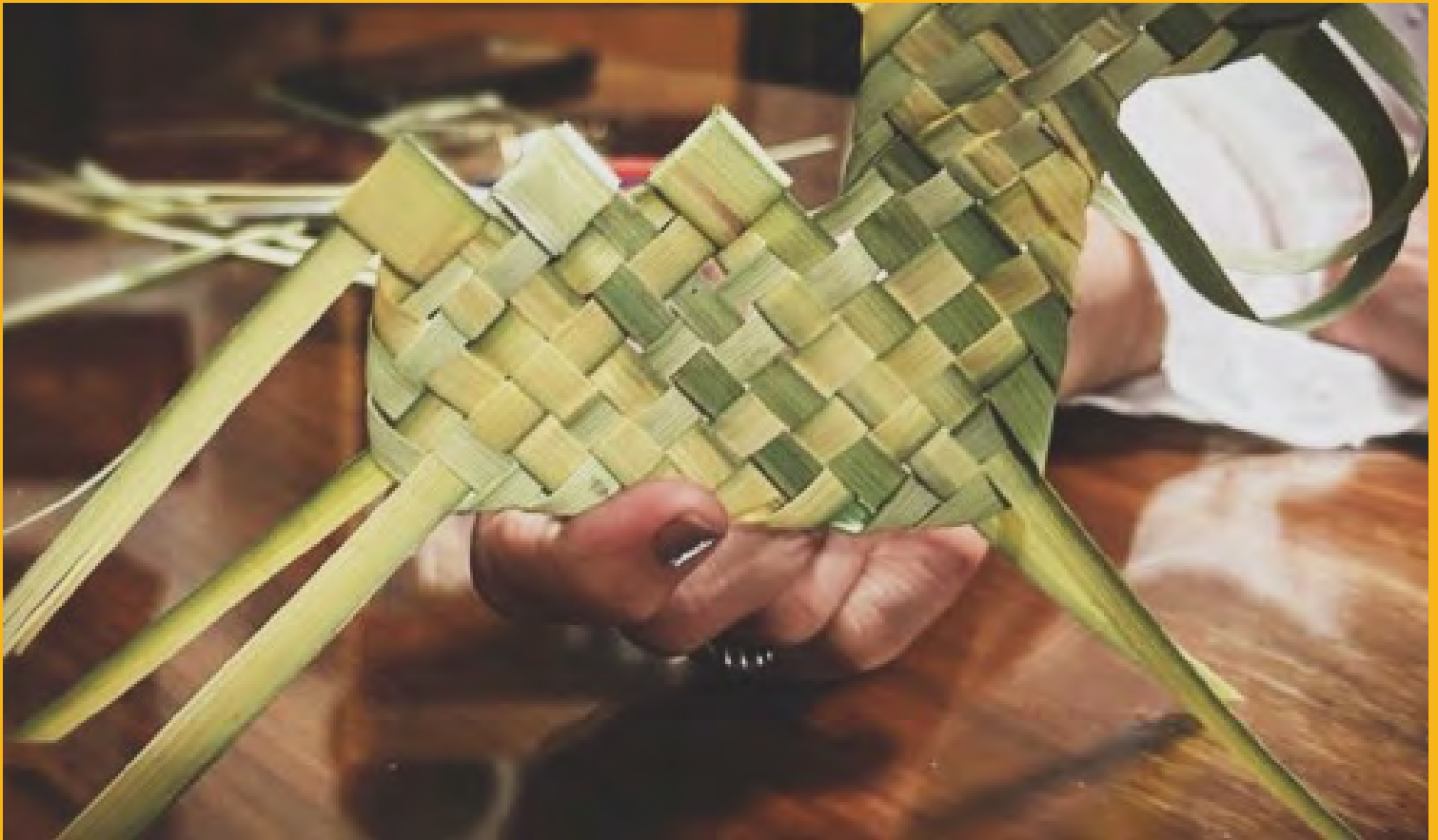




Figure 28. Coptic palm sunday, religious traditions (Copyright ©John Hanna)

MAIN CRAFT	SUBCRAFT	PICTURES
Glassmaking	Glass Blowing	
Name Origin:	N/A	
Era:	Ancient Egypt	
First time seen in Egypt:	1st Century, Glass was found earlier.	
Country Origin:	N/A	
Cities:	Alexandria, Cairo, Fayoum, Giza, Qalyubia	
Top Villages:	Qaybay, Bab al Futuh, Salam City and al-duwayqa.	
Material:	Sand, sodium carbonate, and various colorants.	
Steps/process:	<ol style="list-style-type: none"> 1. Mix sand, sodium carbonate, and colors in a cauldron at 1,500 degrees Celsius. 2. If needed, add sodium nitrate to help it melt faster. 3. For broken glass, clean and separate it into piles based on color before adding it to the cauldron. 4. Once melted, use metal tongs to bring a small blob of molten glass to the end of the blowing pipe. 5. Blow hard to create a balloon shape with the glass. 6. Color is added using various oxides: copper oxide for blue, iron oxide for brown, and cobalt for navy blue. 7. Allow the glass to harden for a whole day. 	
EXTRAS:	N/A	

MAIN CRAFT	SUBCRAFT	PICTURES
Papyrus	Papyrus_ WAAAA' BARDY	
Name Origin:	Babru in Coptic, later adapted to Bardi in Arabic.	
Era:	Ancient Egypt	
First time seen in Egypt:	2589 – c. 2566 BC	
Country Origin:	Ancient Egypt	
Cities:	Fayoum	
Top Villages:	Fayoum Al-Agamiyin	
Material:	“Oriental” Alabaster (Rock found in Middle and Upper Egypt) and drilling tools	
Steps/process:	<ol style="list-style-type: none"> 1. The tall stalks are cut down. 2. The outer green bark of the stalk is peeled away to expose the inner pith, which is then cut into thin strips. 3. The strips are soaked in water to soften them. 4. The softened strips are laid side by side to form a sheet, with another layer placed perpendicular on top. The two layers are pressed together. 5. The sheets are dried under pressure to remove excess moisture and bond the layers. 6. Once dried, the sheets are polished to create a smooth writing surface. 	
EXTRAS:		



2.7 BRANDING DEFINITION AND IMPORTANCE

Branding is a fundamental concept in business strategy and marketing that involves the utilisation of names, logos, logos, and other elements to establish a unique identity and value proposition for a product, service, or organisation. Branding encompasses more than just recognition; it also entails the development of relationships and the shaping of perceptions. A solid definition “a set of tangible and intangible attributes, symbolised by a trademark (name, logo, etc.) which when operated properly, creates value and influence. The term value has various means: the promise and the fulfilment of an experience (in terms of marketing), guarantee of earnings in the future (in terms of management) and is regarded as a distinct component of intellectual property (legal perspective)” (Interbrand, as cited in Todor, 2014)

Another definition “Broadly, a product is anything that can be offered to a market to satisfy a want or a need, including physical goods, services, experiences, events, persons, places, properties, organisations, information and ideas” (Kotler & Keller, 2015)

2.8 ARCHIVE

*If everything can potentially be of significance shouldn't part of the archive have to record and document everything, as it could one day be useful? The problem then becomes, not what to put into the archive, but what one dare leave out.
(Mike Featherstone)*

Archive is a broad term that originates from the Greek term, Arche. Aristotle, coined the definition into; 'originating source', 'cause', 'principle of knowledge' and 'basic entity.' (McKirahan, 2014) Jacques Derrida argues in his lecture "Memory: the questions of archive" 1994 that the only meaning comes from the Greek term Arkhenion which primarily used to refer to "the residence of the superior magistrates, the archons, those who commanded. The citizens who thus held and signified political power were considered to possess the right to make or to represent the law. On account of their publicly recognized authority, it is at their home, ... official documents are filed. The archons are first of all the documents' guardians. They do not only ensure the physical security of what is deposited and of the substrate. They are also accorded the hermeneutic right and competence. They have the power to interpret the archives. Entrusted to such archons, these documents in effect speak the law: they recall the law and call on or impose the law. To be guarded thus, in the jurisdiction of this speaking the law, they needed at once a guardian and a localization. Even in their guardianship or their hermeneutic tradition, the archives could do neither without substrate nor without residence."

In the 19th century, archives shaped the basis for not just national aspects but also social aspects. While strengthening the relationship between both aspects. The value of the archive is undebatable, Mike Featherstone argues if archives weren't valuable or important, business wouldn't pay to store their archive. (p:167_ Archive Cultures)

3.0 CASE STUDIES



Figure 33. Usama Ghazali, he created the first and only existing archive of Egyptian Handicrafts with a filed research of over than 6 years. (Copyright ©Ashoka)

3.1 ATLAS HERAFY (WEBSITE)

Atlas Herafy is an online archive that focuses on recording and preserving information about independent producers, groups, startups, small businesses, and non-governmental organisations in Egypt. This site is the first extensive archive for Egyptian artisans. Usama Ghazali, the CEO of Konoz Yadawya, is responsible for leading the research and data collection for this effort, which took him 6 years+ of field research.

Usama Ghazali is a prominent character in the Egyptian handicraft industry, known for his significant influence and valuable accomplishments that are frequently cited in this thesis. He has played a crucial role in fostering expansion within the handicrafts business. Ghazali emphasised a significant obstacle for the sector during my interview with him: “The primary concern regarding these crafts is the absence of media exposure for them ... We don’t have a place for them in our homes.”

Atlas Herafy was established by the Swiss foundation Drosos, a privately funded organisation. The foundation seeks to tackle inequalities and obstacles to social integration by addressing the challenges that young people currently experience and might face in the future.

The website’s primary objective is to facilitate connections between individuals and craftspeople, with a particular emphasis on highlighting the persons who create the crafts, rather than solely focusing on the crafts themselves. The concept can be seen clearly by graphing the individuals along the Nile, as shown in Figure (xx).

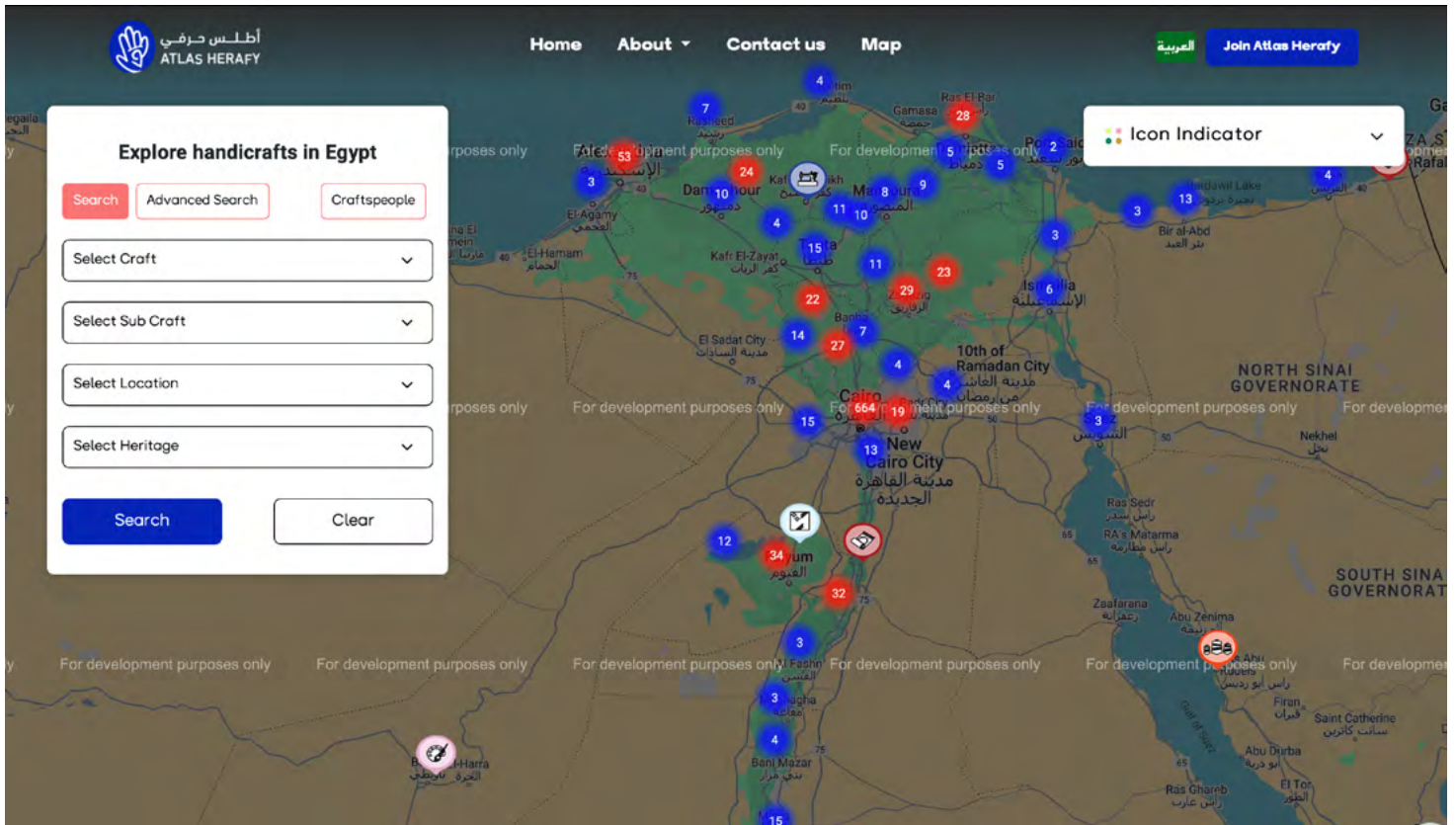
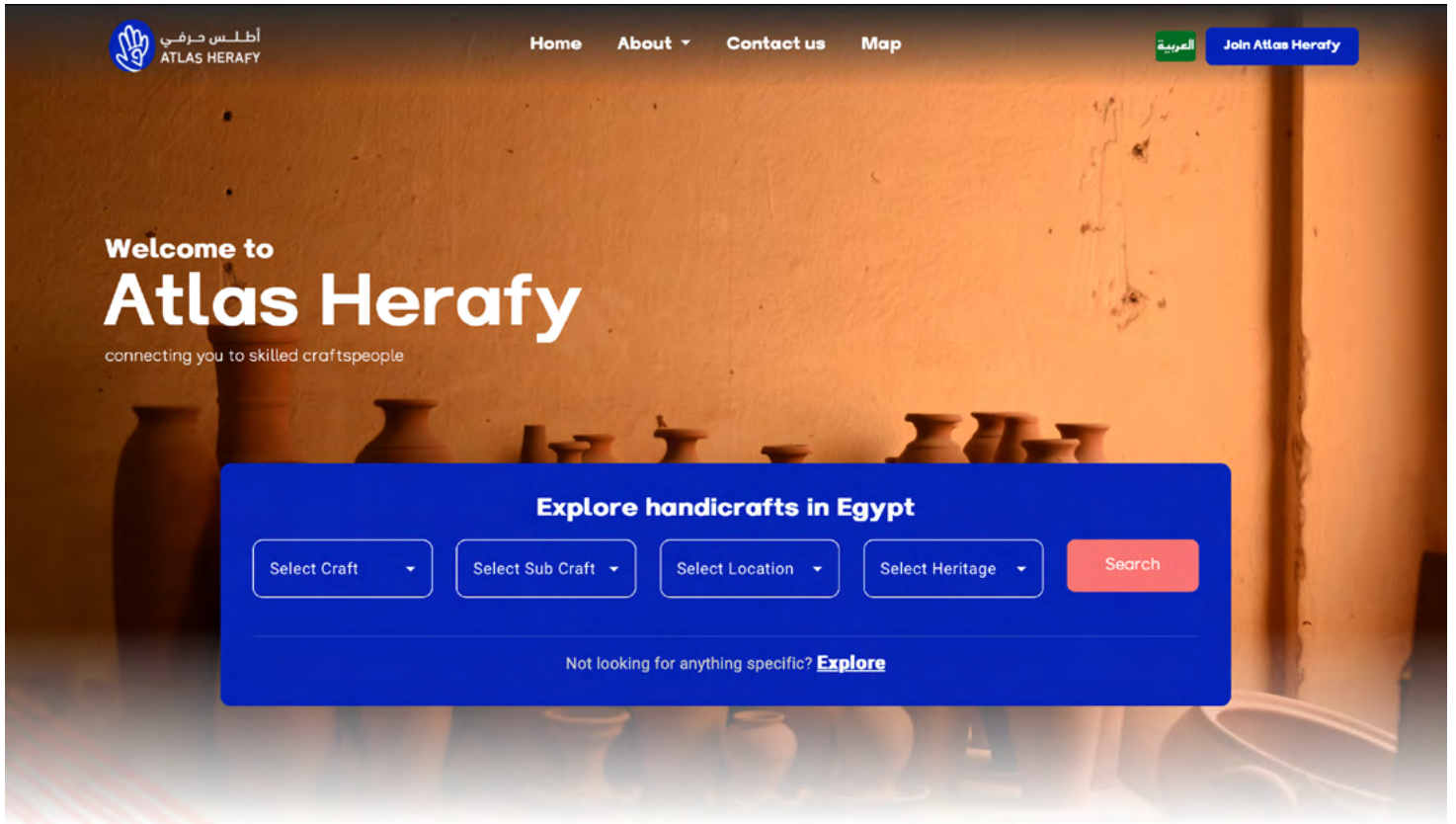


Figure 34&35. Atlas Herafy Website (Copyright ©Atlas Herafy)

3.2 THE TRADITIONAL CRAFTS OF EGYPT (BOOK)



Figure 36. Qula: Drinking pot made out of clay, which creates a cooling effect that lowers the temperature of the water inside

The Traditional Crafts of Egypt is an archive book edited by Menha el-Batraoui, with translations by Nabil Shawkat and Mandy McClure. It was published on October 1st, 2016. The book offers an in-depth research of 11 traditional crafts, delving into their beginnings and recounting their narratives. The shown crafts encompass a list of handicrafts, such as Pottery, leather, glass, calligraphy, brass, wood, textiles, carpets, jewelry, papyrus and palm, and stone

Every chapter provides an in-depth exploration of a particular handcraft, matched with a story, tale or myth that relates to the craft for instance:

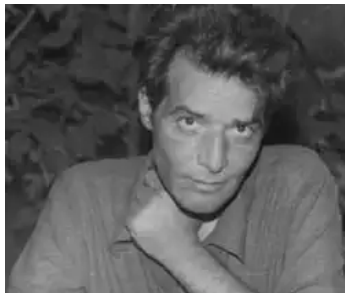


Figure 37. Poet Naguib Sorour (1932-1978)
(Copyright ©ArabLit.)

*The river laughs and I wonder why
When I come to the shore to fill the qulal (singular, qula: drinking pot, from clay)
Our qulal are made of Qena's Clay
They sing and tell tales too
I cannot eat humble pie, o my dear qulla
Not even if it is baked with you sweet water,
(Lyrics by: Naguib Sorour & Composed by: Sheikh Imam)*



Figure 38 Composer Sheikh Imam (1918-1995)
(Copyright ©Qantara.)

The book is enhanced with images that capture each technique and depict the artisans in action, offering a visual exploration of the varied realm of Egyptian workmanship. Showcasing the abundance and variety of Egyptian crafts, highlighting the commitment and skill of artisans from all regions of the country.

[Click here to listen to the song!](#)

• Copper pot



Wagih Muhammad, a fifty-something copper merchant who inherited this profession from his father, a man who worked in the trade for six decades, can go on forever about copper and its past.

"A bridal trousseau had to have a set of brass containers. The largest was usually used to melt butter, turning it into ghee. The smaller ones were used for cooking. A set of trays was also a must to make and serve sweets." Then there was the round tray with high sides to hold earthen drinking jugs known as *qulal* by the window. Other brass items included a wide plate that was set aside for making *fatta*, a dish involving meat, broth, bread, and rice, and a special pot with a double handle used exclusively to cook fish.

Also, Muhammad mentioned, families had to have a bathing basin, or *tisht*, which came with a big cup for pouring water, called the *kuz*. A round basin, called *arawana*, was needed to do the laundry.



• Two lanterns done in filigree



Figure 39&40. Scans of The Traditional Crafts of Egypt (Copyright ©The Traditional Crafts of Egypt.)



Figure 41. Turathana Exhibition on ground pictures (Copyright ©Turathana Exhibition.)



Figure 42. Turathana Exhibition on ground pictures (Copyright ©Turathana Exhibition.)



Figure 43. Turathana Exhibition on ground pictures (Copyright ©Turathana Exhibition.)

3.3 TURATHNA (EXHIBITION)

The main goal of the Turathna Exhibition is to establish a forum for artists to engage with potential buyers and investors. Additionally, it seeks to streamline the process of selling products directly to the general public. The exhibition showcases participants from a range of countries, such as Egypt, Algeria, the United Arab Emirates, Saudi Arabia, Tunisia, Bahrain, and Jordan.

The event has demonstrated considerable success, drawing a substantial number of families and establishing itself as a favourite destination for family outings. This family-friendly atmosphere has significantly contributed to the revival of traditional crafts, making the exhibition a cultural highlight each year. Although the event has achieved success, it is only held for a duration of 6-7 days annually.

Mohamed Sameh, a skilled artisan in the craft of Alkhaymya, mentioned that the increasing expenses associated with renting exhibition spaces have discouraged his participation in recent years. Despite this challenge, the exhibition remains an important chance for craftsmen to showcase their work and interact with a broader audience.

عن تراثنا | فعاليات | الخالوج | الرعاية | الأخبار | معرض الصور | اللغة

تحت رعاية
السيد الرئيس / عبد الفتاح السيسي
رئيس الجمهورية

تُراثنا

درف مصرية في طريقها للعالمية

مشاركة مئات المبدعين
32 فن وحرفة تراثية

تنظيم: **مشاريع MSME**

الشريك الاستراتيجي: **بنك القاهرة Banque du Caire**

الشريك الرائد: **WE**

الراعي الرئيسي: **بنك مصر Bank of Egypt**

الراعي البلاتيني: **amazon.eg**

الراعي الذهبي: **بنك التجار Bank of Merchants**

مركز مصر للمعارض الدولية
محور المشير - التجمع الخامس
من ٨ - ١٤ أكتوبر ٢٠٢٣



تحت رعاية
السيد الرئيس / عبد الفتاح السيسي
رئيس الجمهورية

تُراثنا

أكبر معرض للحرف اليدوية والتراثية

فنون من كل حقة في مصر

من ٩ - ١٥ أكتوبر ٢٠٢١

مركز مصر للمعارض الدولية
محور المشير التجمع الخامس

Figure 44&45. Turathana
Exhibition website and
brand identity (Copyright
©Turathana Exhibition.)



Figure 46. Fair Trade Egypt Store signage (Copyright ©Denise Donaldson.)

3.4 FAIR TRADE EGYPT (STORE)

Fair Trade Egypt is a social venture that was founded in 1998 with the objective of creating a marketplace for underprivileged producers and guaranteeing stable incomes for artisans, therefore preserving traditional handicrafts. Fair Trade Egypt is the first Egyptian Fair Trade organisation to affiliate with the World Fair trade Organization (WFTO) in 2008.

The organisation collaborates with 43 artisan collectives throughout Egypt, encompassing around 2,006 individual artisans in 13 governorates, with women representing 90% of these artisans. Through the strict adherence to the standards set forth by the World Fair Trade Organization (WFTO), Fair Trade Egypt guarantees improved working conditions and transparency, with the ultimate goal of creating better opportunities for craftsmen. Fair Trade Egypt has two locations located in Cairo that engage in direct sales to individuals, and also manages a website that is specifically tailored for wholesale purchasers.



Figure 47. Inside Pictures of Fair Trade Egypt Store (Copyright ©Stéphane ROQUET.)

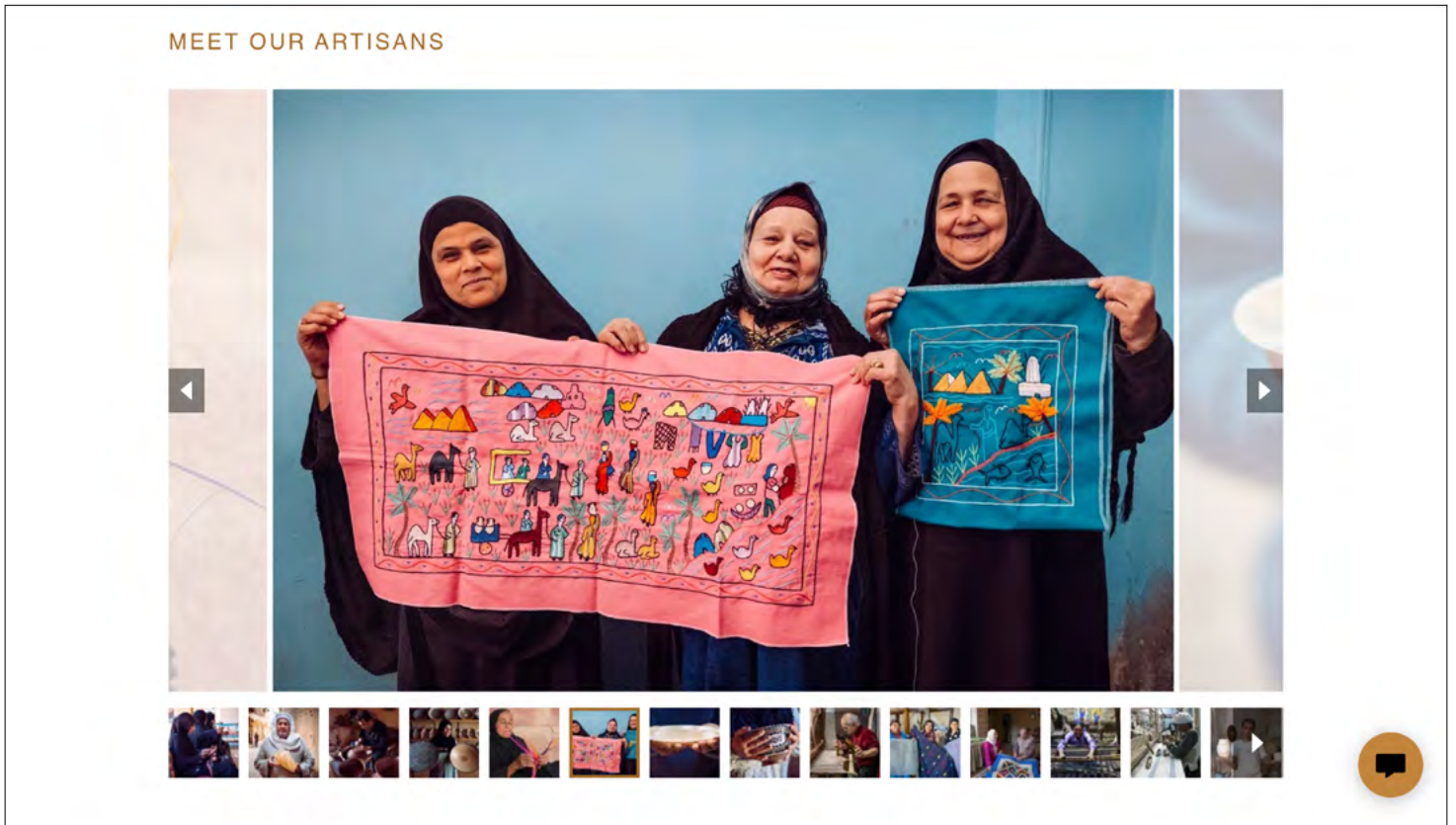
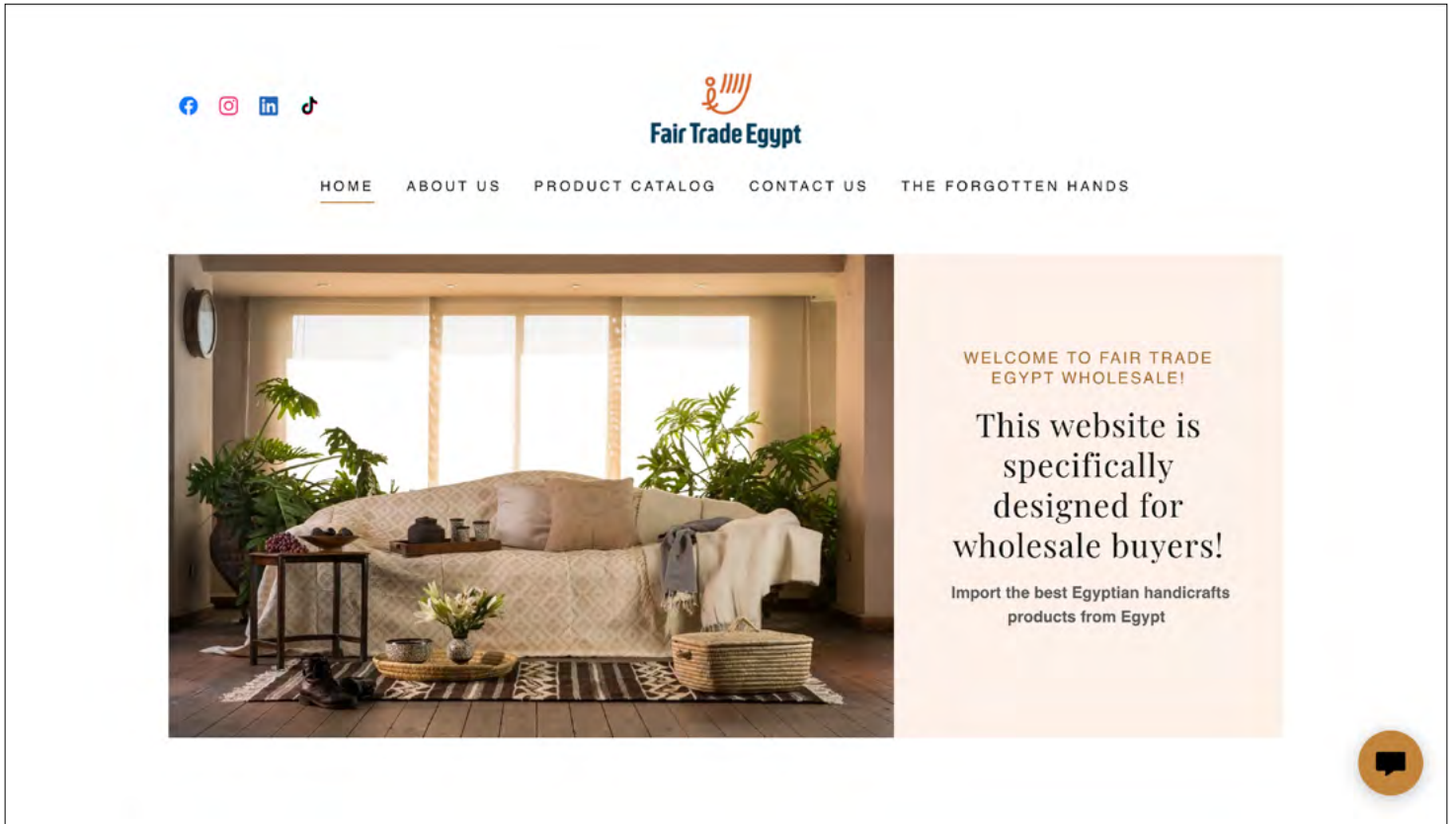


Figure 48&49. Fair Trade Egypt website and brand identity (Copyright ©Fair Trade Egypt)

4.0

METHODOLOGICAL APPROACHES AND DESIGN FRAMEWORK

This chapter outlines the methodological approaches and design framework employed to explore and analyse Egyptian handicrafts. The objective of this research is to provide a comprehensive understanding of both market dynamics and the perspectives of artisans involved in the craft industry. To achieve this, a mixed-methods approach was utilised, combining quantitative surveys with qualitative interviews to gather and analyse data.

This study presented one central question to explore the problem. How can graphic design contribute to the preservation, visibility, promotion, and commercial success of Egyptian Crafts?

SUB RESEARCH QUESTIONS

1. How can branding enhance the relevancy of Egyptian handicrafts among the younger generation?
2. What is the role of digital archiving in preserving and making Egyptian crafts more accessible?
3. How might the application of user-centred design concepts in online platforms improve the visibility and success of Egyptian crafts?

RESEARCH HYPOTHESIS

This study suggests that the integration of graphic design and digital resources can greatly improve the visibility, conservation, and financial viability of Egyptian handicrafts. By reimagining how these crafts are presented and accessed, we can bridge the gap between traditional artisans and modern markets, particularly among younger generations. The primary objectives of this study are to investigate how particular design methods and digital technologies might effectively tackle the obstacles encountered by the handicraft industry in present-day Egypt.

H1: Integrating modern aesthetics and cultural importance into graphic design as a means of branding Egyptian crafts can enhance their attractiveness and relevance to the younger demographic, therefore fostering interest and involvement with these crafts.

H2: The implementation of a comprehensive and visually appealing digital archive would greatly enhance the preservation of Egyptian crafts and increase their accessibility to local customers, therefore promoting awareness of their cultural importance.

H3: Integrating user-centred design concepts into online platforms will result in increased engagement, enhanced user experience, and more awareness of Egyptian crafts, therefore increasing the commercial viability and accessibility of these crafts.

4.1 RESEARCH DESIGN

The research design was structured to capture a holistic view of the Egyptian handicraft sector. The study is divided into two main methodological approaches:

(1) QUESTIONNAIRE FOR TARGET AUDIENCE:

A structured survey was developed and distributed to gather quantitative data from individuals who are potential consumers of Egyptian handicrafts. This survey aimed to assess the respondents' level of interest in handicrafts, their purchasing behaviour, and their familiarity with various craft forms. The survey was designed to provide insights into consumer preferences and satisfaction with current information and availability of handicrafts. It was distributed via social media and targeted a diverse audience to ensure a representative sample of the market.

The questions that were asked:

1. Age?
2. What is your gender?
3. How would you rate your level of interest in Egyptian handicrafts?
4. Which of the following Egyptian handicrafts are you familiar with?
5. How often do you purchase Egyptian handicrafts?
6. Where do you usually buy Egyptian handicrafts?
7. What motivates you to buy Egyptian handicrafts?
8. What challenges do you face when trying to buy Egyptian handicrafts?
9. How satisfied are you with the current availability of information about Egyptian handicrafts?
10. How important do you think it is to document and archive information about Egyptian handicrafts?
11. Would you be interested in accessing a platform dedicated to Egyptian handicrafts? Why or why not?
12. How do you usually learn about Egyptian handicrafts?
13. Have you ever attended a workshop or class related to Egyptian handicrafts?
14. How likely are you to recommend Egyptian handicrafts to others?
15. How do you perceive the quality of Egyptian handicrafts compared to international products?
16. What improvements would you like to see in the presentation or marketing of Egyptian handicrafts?
17. Do you think that Egyptian handicrafts are well represented in international markets?

Findings:

Survey results indicate a notable interest for Egyptian handicrafts, especially among younger participants aged 25-34 (56.9%) and females (64.6%), based on a sample of 65 persons. The main motivations for buying these crafts are their distinctive styles and the desire of supporting local craftsmen. However, the data also highlights challenges such as high prices and limited accessibility to sellers. Despite the generally positive perception of the quality of Egyptian handicrafts, respondents indicated a desire for improved marketing strategies, a more solid web presence, and better representation in global marketplaces.

(2) FIELD RESEARCH INTERVIEWS WITH CRAFTSPEOPLE:

Qualitative data was gathered through interviews with craftspeople who were directly engaged in the production of Egyptian handicrafts, in addition to the survey. These interviews were conducted at a variety of artisan enterprises and street markets. The objective was to collect comprehensive data regarding the artisans' experiences, such as their years of experience in the craft, their consumer base, and the obstacles they encounter. This qualitative approach facilitated a more profound comprehension of the personal and professional contexts in which these crafts are produced and sold.

Findings:

The results of my field research indicate that a substantial number of craftsmen are third or fourth generation artisans, who have inherited their skills from previous generations. Nevertheless, they are hesitant to share their expertise with others because of their fear of competition. Furthermore, the profession's restricted revenue prospects have resulted in a substantial number of their children lacking enthusiasm for pursuing it. Artists in establishments like "Souq El Fustat" are subjected to exorbitant rental fees. Craftsmen are significantly reliant on international clientele, as a substantial number of Egyptians are unfamiliar with the crafts and consider the prices to be extravagant.



Figure 50&51. Field Research Pictures (Picture by Author)





Figure 52&53. Field Research Pictures (Picture by Author)

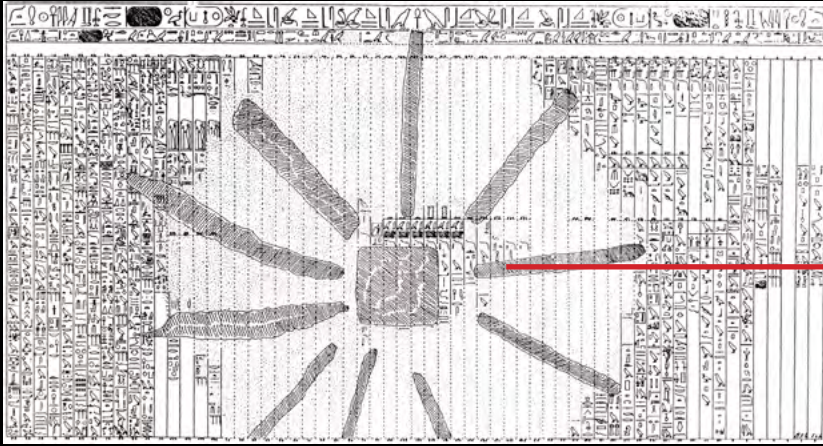


5.0 PRACTICAL FRAMEWORK

This chapter outlines the development of the proposed practical framework, focussing on the quantitative and qualitative data collected, as well as insights gained from the literature review. The framework incorporates research results and theoretical perspectives, with the goal of addressing the main challenges highlighted in previous chapters. It serves as both a culmination of previous efforts and a promising approach to the challenges being explored. This framework utilises data-driven insights and established scholarship to provide a basis for actionable strategies focused on how can graphic design contribute to the preservation, visibility, promotion and commercial success of Egyptian craft.

5.1 LOGO

The logo for Egyptian Handicrafts is inspired by Ptah, the deity of creation in ancient Egypt, and it symbolises the fundamental essence of creativity and craftsmanship. Ptah, as depicted in Literature Review, serves as the ideal foundation for the logo concept by symbolising the divine process of creation. The Shabaka Stone, a significant artefact that was discovered on a farmer's property in the 1800s, has had a significant impact on the design. The human element was incorporated into the logo as a result of the distinctive characteristic of the stone, a sun-like symbol that was created by the farmer's grinding markings. The integration of human elements and craftsmanship in Egyptian handicrafts is demonstrated by the correlation between the divine act of creation and the earthly, practical labour of the farmer.



Sun looking shape created accidentally by the farmer.

Figure 54. Reconstruction of the layout of the Shabaka Stone (Copyright ©James H. Breasted (1865-1935))

Life (ankh)

Dominion (was)

Stability (djed)



Figure 55. The deity Ptah in "House of Eternity" of King Sethi I, Valley of the Kings, KV17, west 'Uaset'-Thebes (Copyright ©Amentet Neferet - Religion and Traditions of Ancient Egypt)

Figure 56. Logo Sketches Scans (Picture by Author)

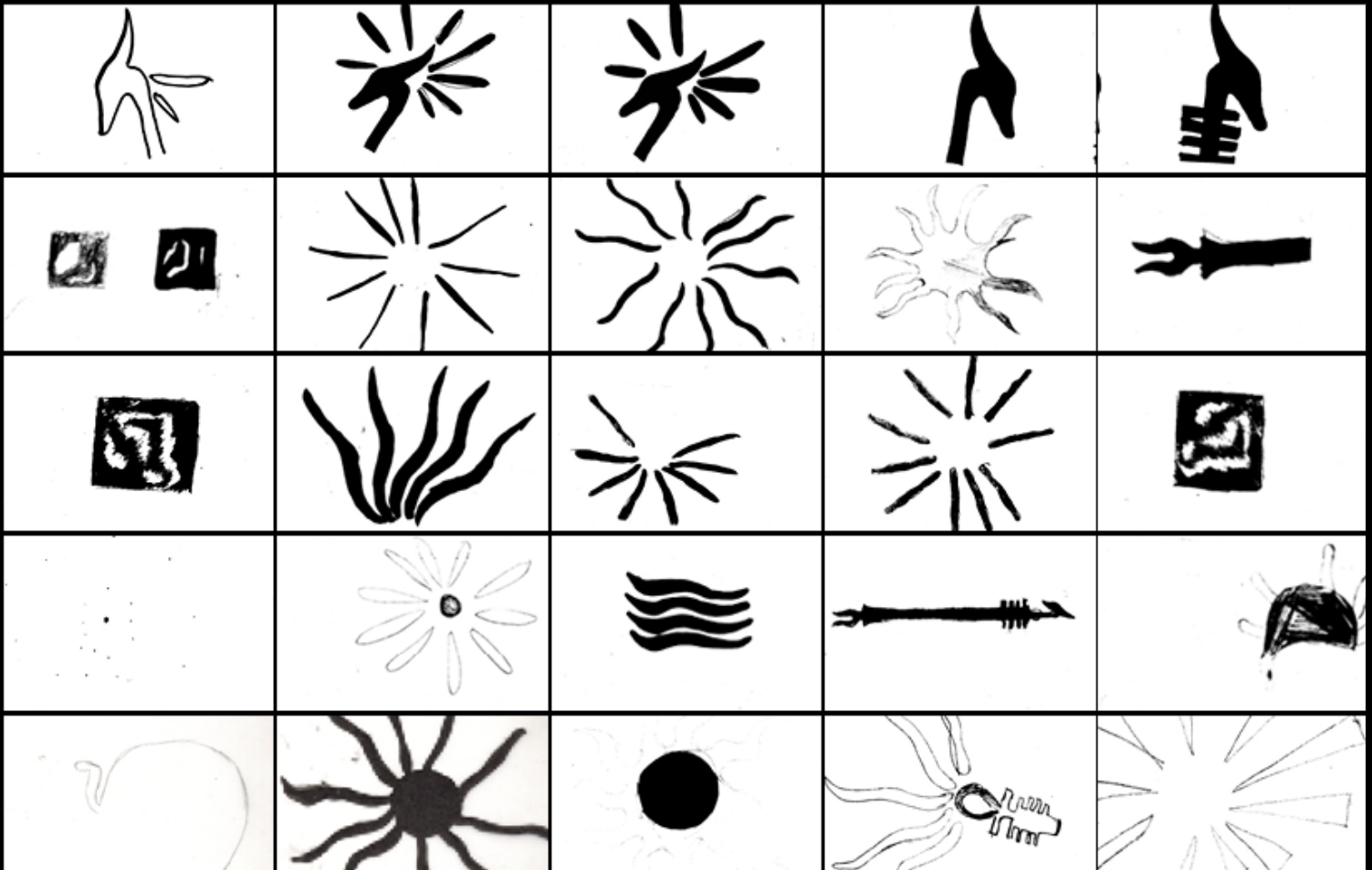
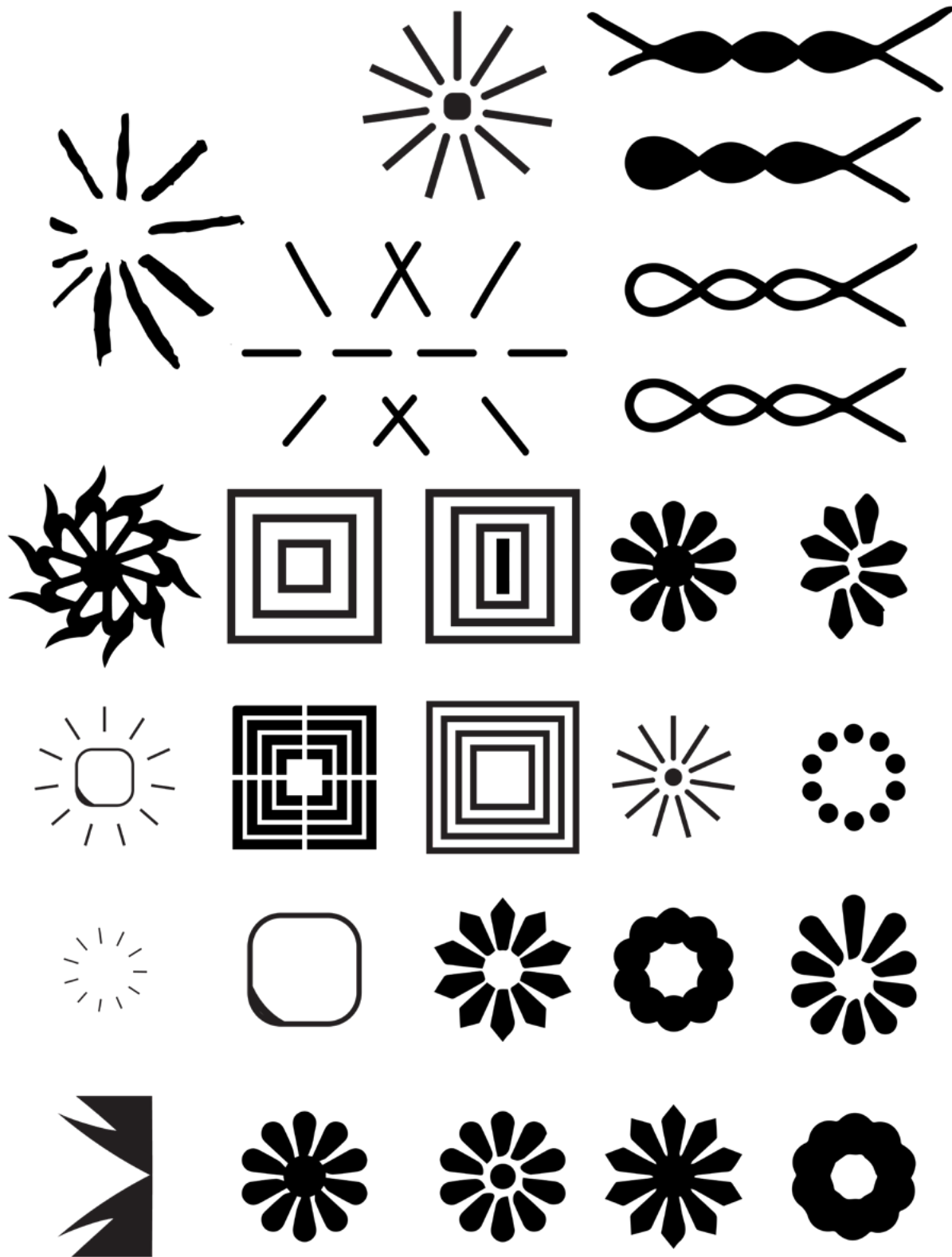


Figure 57. Logo Sketches Scans (Picture by Author)



The final logo is a combination of typefaces that represent the traditional legacy and fundamental components of Egyptian handicrafts. The inclusion of handwritten components introduces an obvious, human-made quality that reflects the artistry that is involved in each individual work. While the icon is a contemporary take on the shabaka stone, which is a valuable artefact that shows the evolution of the Egyptian Craftsmen.



5.2 TYPOGRAPHY

Helvetica, a font family developed by Swiss typeface designers Max Miedinger and Eduard Hoffmann in 1957, has been picked for both the website and this dissertation. The selection of Helvetica comes from its straightforward and clean design, enabling it to enhance the content without dominating it. The design achieves harmony through its balanced proportions and simple form. The wide variety of weights in Helvetica font family enhances its versatility, positioning it as an essential tool for creating a cohesive visual identity. Furthermore, its clarity and formal style render it both accessible and influential.

Helvetica Bold

Aa

Helvetica Bold Oblique

Aa

Helvetica Regular

Aa

Helvetica Regular Oblique

Aa

Helvetica Light

Aa

Helvetica Light Oblique

Aa

A a

A a

5.3 COLOURWAYS

The website’s colour palette draws inspiration from modern Egyptian colours, showcasing shades typically seen in traditional crafts and the vibrant visual culture of Egypt. The colours are lively and vivid, successfully enhancing the visuals and infusing energy into the overall design. Their boldness enhances the aesthetics and pays homage to Egypt’s artistic heritage, ensuring a connection to its cultural roots while delivering a modern and engaging experience.

5.3.1 PRIMARY COLOURS:

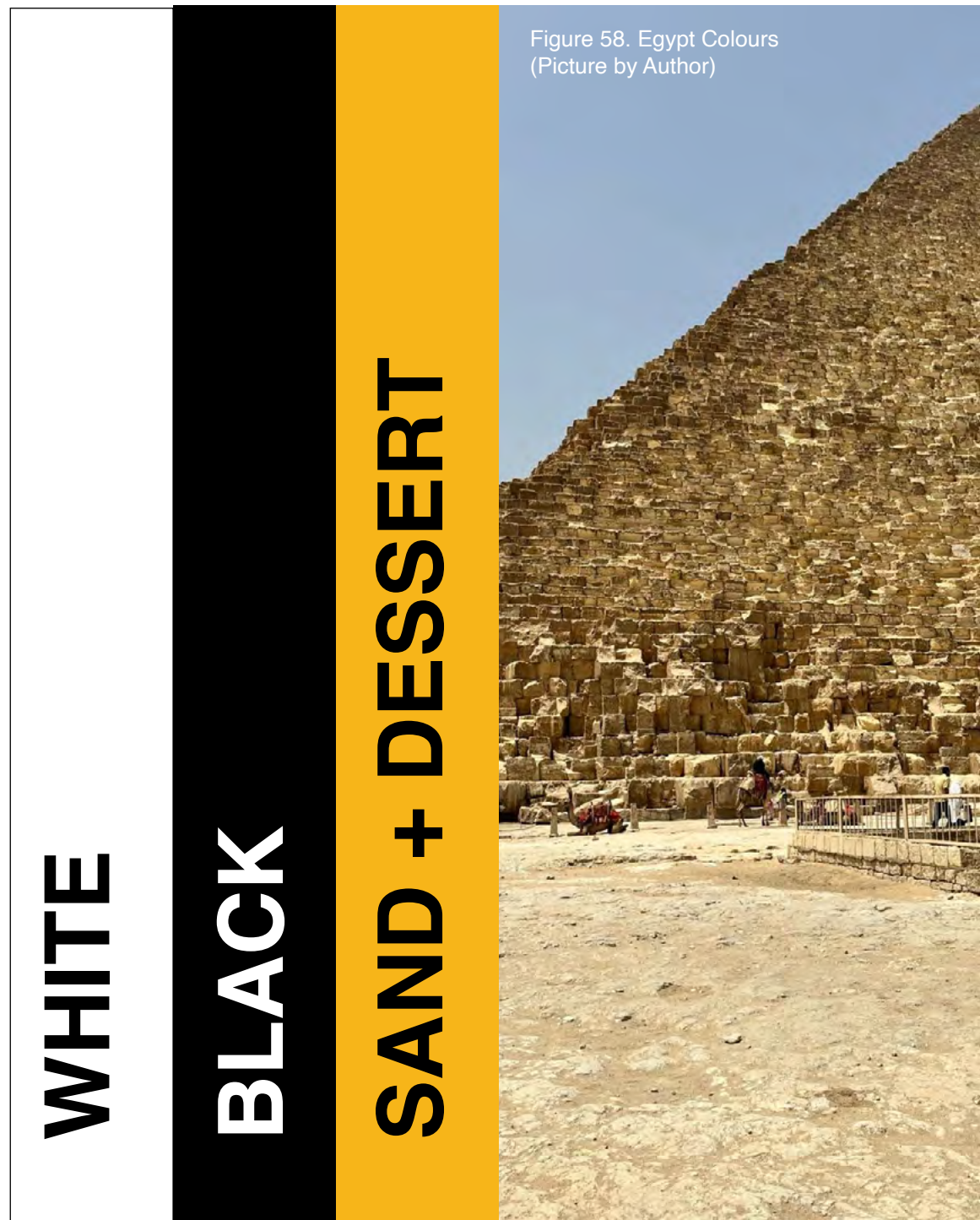


Figure 58. Egypt Colours
(Picture by Author)

5.3.2 SECONDARY COLOURS:

The secondary colour palette draws inspiration from the natural colours of Egypt, such as the Red Sea, the Mediterranean, the Nile River, palm trees, and the warm tones of sunsets. The saturation of these colours has been enhanced in order to create a bolder contrast.



Figure 59. Egypt Colours
(Picture by Author)



Figure 60. Egypt Colours
(Picture by Author)



Figure 61. Egypt Colours
(Picture by Author)

**CORAL
WATER BLUE**

**CRYSTAL
WATER BLUE**

**PALM TREES
GREEN**

**NILE RIVER
GREEN**

**PINK
SUNSET**

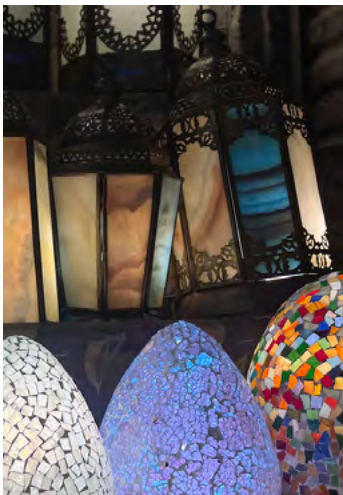
**LIGHT PINK
SUNSET**

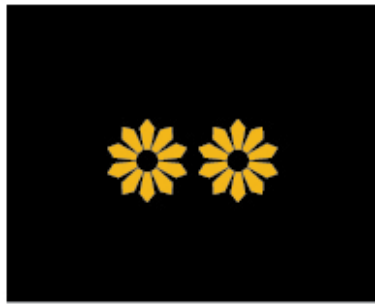
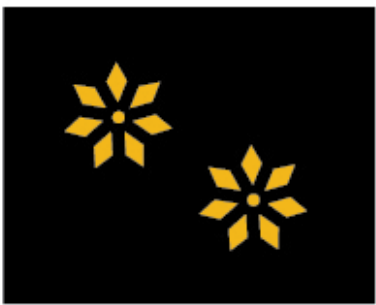
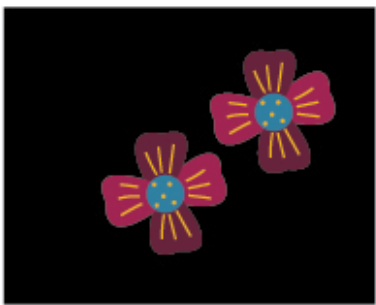
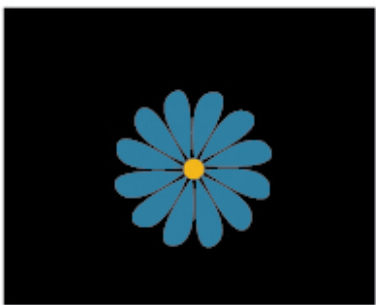
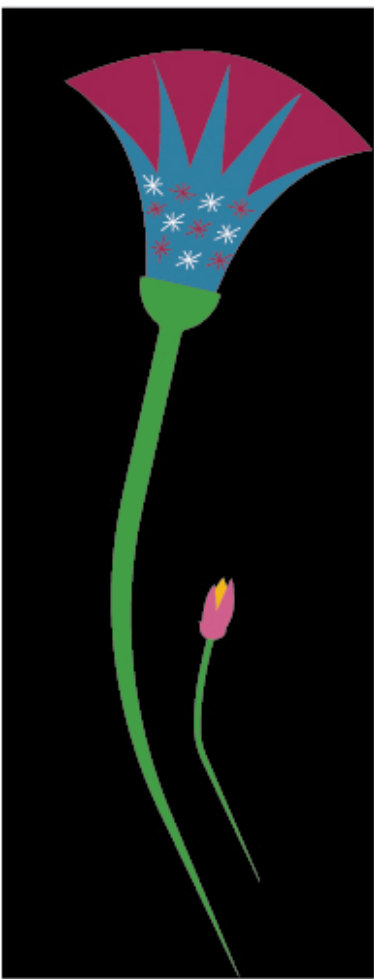
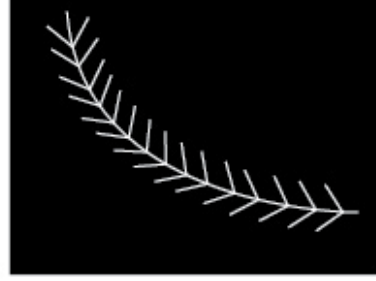
**ORANGE
SUNSET**

5.4 ICONS AND VISUALS

The icons used throughout the website are digital interpretations of traditional elements found in various Egyptian crafts. These include patterns and motifs from alkhaymya, alabaster, copper and brass work, mother-of-pearl inlay, tally embroidery, and other forms of craftsmanship. Additionally, the design incorporates symbols of ancient Egyptian hands, representing the skilled hands of artisans, honoring their craftsmanship and heritage.

Figures 62-69. Craft Reference and inspiration for iconography (Picture by Author)





5.5 DIGITAL VS MANUAL

The artwork is inspired by the intricate visual language of Egyptian crafts, with each element symbolising a distinct traditional craft. The diversity and uniqueness of these crafts are emphasised through the careful selection of every visual detail, which reflects the diverse range of techniques, materials, and designs they entail. The visual is telling a story, its a mixture of modernity of graphic design meeting the craftsmen. The design is transformed into a tapestry of Egypt’s artistic heritage, emphasising the beauty and complexity of its handcrafted traditions by incorporating as many craft elements as possible. This method reflects the project’s core, which is to honour the intricate artistry and diversity of Egypt’s cultural heritage.





Egyptian Handicrafts

الْحِرَفِ الْأَيْدِيَّةِ الْمِصْرِيَّةِ



EGYPTIAN HANDICRAFTS
DIGITAL ARCHIVE.



Mohamed Sameh, a proficient Khaymya artist, was commissioned to bring the artwork to life after the visual design was finalised. Although the submitted design provided him with the flexibility to make necessary adjustments to address technical challenges, he was primarily constrained by it. This balance enabled him to incorporate his craft expertise into the work while maintaining the original concept's integrity.

Figure 70&71. Tapestry process (Copyright ©Mohamed Sameh)



5.6 WEBSITE

The website acts as the main graphic design hub and the ultimate outcome of our efforts to investigate and safeguard Egyptian handicrafts. Created as a digital archive, it tackles the design challenges recognised through both quantitative and qualitative data, emphasising a notable deficiency in information and appreciation for these crafts. The primary design challenge was to discover a method to utilise design in order to emphasise and showcase the crafts without letting the visuals dominate them. The website serves as an educational platform that utilises graphic design to streamline and arrange information, ensuring it is accessible and engaging for users. Designed to engage a younger audience, it encourages users to explore the rich heritage of each craft while developing a greater appreciation for Egyptian artistry.





ALABASTER

Egyptian pottery and ceramics, rooted in Ancient Egypt, remain a significant craft practiced in cities like Cairo, Fayum, and Qena. Regions such as Tunis Village and Garagus are renowned for their unique pottery traditions.

[Learn More](#)



ALKHAYMYA

Alkhaymya, a traditional Egyptian textile craft, flourished during Fatimid times and remains vibrant in cities such as Cairo, Qalyubia, and Qena. Khaymya Street in old Islamic Cairo is renowned for this intricate art.

[Learn More](#)



ALSADAF

Shell inlaying, or Alsadaf, is an intricate Egyptian craft that dates back to Ancient Egypt and flourished during the Coptic and Islamic periods. Practiced in cities like Cairo, Damietta, and Alexandria.

[Learn More](#)



BRASSWORK

Shell inlaying, or Alsadaf, is an intricate Egyptian craft that dates back to Ancient Egypt and flourished during the Coptic and Islamic periods. Practiced in cities like Cairo, Damietta, and Alexandria.

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GLASSWORK

Egyptian pottery and ceramics, rooted in Ancient Egypt, remain a significant craft practiced in cities like Cairo, Fayum, and Qena. Regions such as Tunis Village and Garagus are renowned for their unique pottery traditions.

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KILIM WEAVING

Alkhaymya, a traditional Egyptian textile craft, flourished during Fatimid times and remains vibrant in cities such as Cairo, Qalyubia, and Qena. Khaymya Street in old Islamic Cairo is renowned for this intricate art.

[Learn More](#)



LEATHERWORK

Shell inlaying, or Alsadaf, is an intricate Egyptian craft that dates back to Ancient Egypt and flourished during the Coptic and Islamic periods. Practiced in cities like Cairo, Damietta, and Alexandria.

[Learn More](#)



PALM LEAF CRAFT

Shell inlaying, or Alsadaf, is an intricate Egyptian craft that dates back to Ancient Egypt and flourished during the Coptic and Islamic periods. Practiced in cities like Cairo, Damietta, and Alexandria.

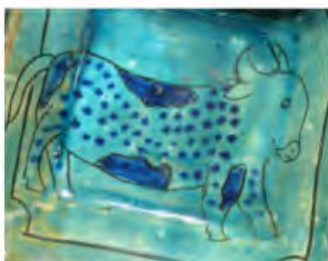
[Learn More](#)



POTTERY

Egyptian pottery and ceramics, rooted in Ancient Egypt, remain a significant craft practiced in cities like Cairo, Fayum, and Qena. Regions such as Tunis Village and Garagus are renowned for their unique pottery traditions.

[Learn More](#)



SINAI CRAFT

Alkhaymya, a traditional Egyptian textile craft, flourished during Fatimid times and remains vibrant in cities such as Cairo, Qalyubia, and Qena. Khaymya Street in old Islamic Cairo is renowned for this intricate art.

[Learn More](#)



SIWA CRAFT

Shell inlaying, or Alsadaf, is an intricate Egyptian craft that dates back to Ancient Egypt and flourished during the Coptic and Islamic periods. Practiced in cities like Cairo, Damietta, and Alexandria.

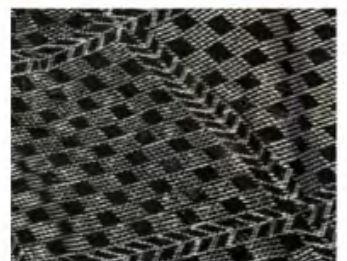
[Learn More](#)








TALLY

El Tally, or metal thread embroidery, is a traditional Egyptian craft originating from Sohag, with Asyut and Sohag remaining central to its practice. Notable organizations like the House of Tulli Asyut have helped preserve this intricate art form since 1994.

[Learn More](#)



		<p>LEARN. EXPLORE. CONNECT & PRESERVE.</p>	
<p>HOME CRAFTS MAKE YOUR OWN COLLECTION CREATORS</p>		<p>عربي</p>	
<p>ALABASTER</p> <p>Egyptian pottery and ceramics, rooted in Ancient Egypt, remain a significant craft practiced in cities like Cairo, Fayum, and Qena. Regions such as Tunis Village and Garagus are renowned for their unique pottery traditions.</p> <p>Learn More</p>	<p>ALKHAYMYA</p> <p>Alkhaymya, a traditional Egyptian textile craft, flourished during Fatimid times and remains vibrant in cities such as Cairo, Qalyubia, and Qena. Khaymya Street in old Islamic Cairo is renowned for this intricate art.</p> <p>Learn More</p>	<p>ALSADAF</p> <p>Shell inlaying, or Alsadaf, is an intricate Egyptian craft that dates back to Ancient Egypt and flourished during the Coptic and Islamic periods. Practiced in cities like Cairo, Damietta, and Alexandria.</p> <p>Learn More</p>	<p>BRASSWORK</p> <p>Shell inlaying, or Alsadaf, is an intricate Egyptian craft that dates back to Ancient Egypt and flourished during the Coptic and Islamic periods. Practiced in cities like Cairo, Damietta, and Alexandria.</p> <p>Learn More</p>
			
<p>GLASSWORK</p>	<p>KILIM WEAVING</p>	<p>LEATHERWORK</p>	<p>PALM LEAF CRAFT</p>

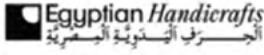





		<p>LEARN. EXPLORE. CONNECT & PRESERVE.</p>	
<p>GLASSWORK</p> <p>Egyptian pottery and ceramics, rooted in Ancient Egypt, remain a significant craft practiced in cities like Cairo, Fayum, and Qena. Regions such as Tunis Village and Garagus are renowned for their unique pottery traditions.</p> <p>Learn More</p>	<p>KILIM WEAVING</p> <p>Alkhaymya, a traditional Egyptian textile craft, flourished during Fatimid times and remains vibrant in cities such as Cairo, Qalyubia, and Qena. Khaymya Street in old Islamic Cairo is renowned for this intricate art.</p> <p>Learn More</p>	<p>LEATHERWORK</p> <p>Shell inlaying, or Alsadaf, is an intricate Egyptian craft that dates back to Ancient Egypt and flourished during the Coptic and Islamic periods. Practiced in cities like Cairo, Damietta, and Alexandria.</p> <p>Learn More</p>	<p>PALM LEAF CRAFT</p> <p>Shell inlaying, or Alsadaf, is an intricate Egyptian craft that dates back to Ancient Egypt and flourished during the Coptic and Islamic periods. Practiced in cities like Cairo, Damietta, and Alexandria.</p> <p>Learn More</p>
			
<p>POTTERY</p> <p>Egyptian pottery and ceramics, rooted in Ancient Egypt, remain a significant</p>	<p>SINAI CRAFT</p> <p>Alkhaymya, a traditional Egyptian textile craft, flourished during Fatimid</p>	<p>SIWA CRAFT</p> <p>Shell inlaying, or Alsadaf, is an intricate Egyptian craft that dates back</p>	<p>TALLY</p> <p>Ei Tally, or metal thread embroidery, is a traditional Egyptian craft originating</p>

Figure (33&34) Pictures of Fair Trade Egypt Website


The design of each craft showcases a clean, minimal layout that emphasises and centres attention on the craft itself, ensuring that graphic design elements do not distract from the crafts. This method highlights the distinct features of each craft, improving the user experience while preserving the essence of traditional craftsmanship.



LEARN. EXPLORE.
CONNECT & PRESERVE.

HOME CRAFTS MAKE YOUR OWN COLLECTION CREATORS

عربي



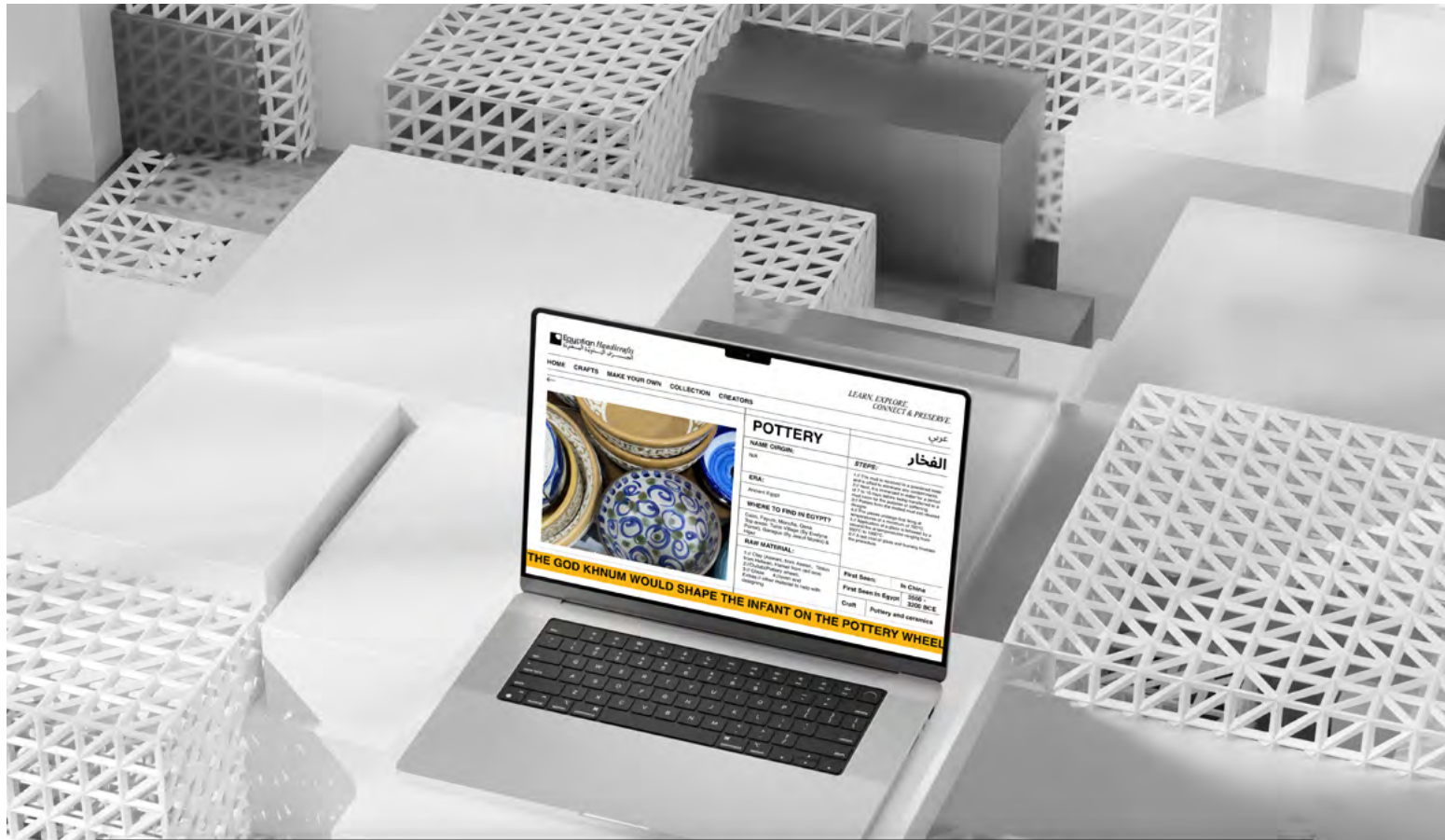
<h2>POTTERY</h2>	<h2>الفخار</h2>						
NAME ORIGIN:	STEPS:						
N/A	1:// The mud is received in a powdered state and is sifted to eliminate any contaminants. 2:// Next, it is immersed in water for a period of 7 to 10 days before being transferred to a mud room for the purpose of softening. 3:// Potters form the melted mud into desired designs. 4:// The pieces undergo first firing at temperatures of a minimum of 700°C. 5:// Application of a glaze is followed by a second fire at temperatures ranging from 950°C to 1000°C. 6:// A last coat of glaze and burning finalises the procedure.						
ERA:							
Ancient Egypt							
WHERE TO FIND IN EGYPT?							
Cairo, Fayum, Monufia, Qena Top areas: Tunis Village (By Evelyne Porret), Garagus (By Jesuit Monks) & Hijaz							
RAW MATERIAL:							
1:// Clay (Aswani, from Aswan, Tibbin from Helwan, Hamar from red sea) 2://Dullab(Pottery wheel), 3:// Glaze 4://oven and Extras:// other material to help with designing	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td>First Seen:</td> <td>In China</td> </tr> <tr> <td>First Seen In Egypt</td> <td>3500 - 3200 BCE</td> </tr> <tr> <td>Craft</td> <td>Pottery and ceramics</td> </tr> </table>	First Seen:	In China	First Seen In Egypt	3500 - 3200 BCE	Craft	Pottery and ceramics
First Seen:	In China						
First Seen In Egypt	3500 - 3200 BCE						
Craft	Pottery and ceramics						

THE GOD KHNUM WOULD SHAPE THE INFANT ON THE POTTERY WHEEL

KHNUM

The ancient Egyptian deity Khnum, shown with the head of a ram, was linked to the acts of creation and the art of pottery. Khnum is frequently depicted seated at a pottery wheel, actively moulding both pottery and human beings, therefore symbolising his dual function in the realms of creation and fertility. The ancient beliefs which relate pottery and birth are reflected in present cultural customs in Fustat, Cairo, where women desiring fertility visit the mausoleum of Sidi Abu al-Bariq al-Garhy on Tuesdays.








Egyptian Handicrafts
الحرف اليدوية المصرية

LEARN, EXPLORE,
CONNECT & PRESERVE.

HOME CRAFTS MAKE YOUR OWN COLLECTION CREATORS

عربي

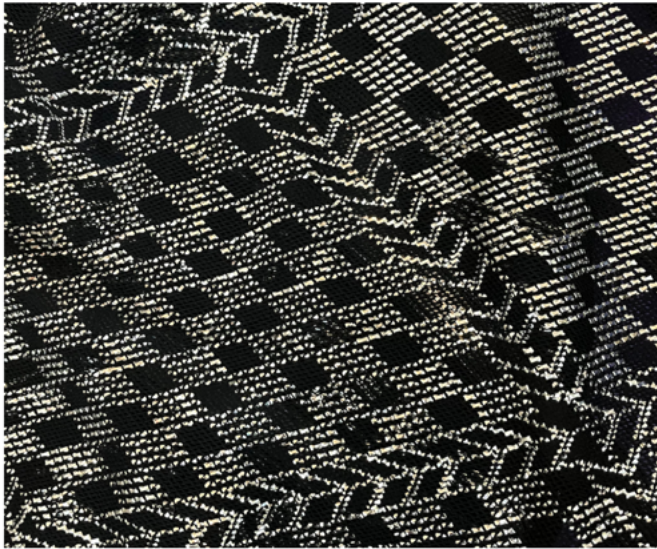
←



POTTERY

الفخار

<p>NAME ORIGIN:</p> <p>N/A</p> <p>ERA:</p> <p>Ancient Egypt</p> <p>WHERE TO FIND IN EGYPT?</p> <p>Cairo, Fayum, Monufia, Qena Top areas: Tunis Village (By Evelyne Porret), Garagus (By Jesuit Monks) & Hijaz</p> <p>RAW MATERIAL:</p> <p>1:// Clay (Aswani, from Aswan, Tibbin from Helwan, Hamar from red sea) 2://Dullab(Pottery wheel), 3:// Glaze 4://oven and Extras:// other material to help with designing</p>	<p>STEPS:</p> <p>1:// The mud is received in a powdered state and is sifted to eliminate any contaminants. 2:// Next, it is immersed in water for a period of 7 to 10 days before being transferred to a mud room for the purpose of softening. 3:// Potters form the melted mud into desired designs. 4:// The pieces undergo first firing at temperatures of a minimum of 700°C. 5:// Application of a glaze is followed by a second fire at temperatures ranging from 950°C to 1000°C. 6:// A last coat of glaze and burning finalises the procedure.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;">First Seen:</td> <td style="width: 50%;">In China</td> </tr> <tr> <td>First Seen In Egypt</td> <td>3500 - 3200 BCE</td> </tr> <tr> <td>Craft</td> <td>Pottery and ceramics</td> </tr> </table>	First Seen:	In China	First Seen In Egypt	3500 - 3200 BCE	Craft	Pottery and ceramics
First Seen:	In China						
First Seen In Egypt	3500 - 3200 BCE						
Craft	Pottery and ceramics						



ELTALLY

التلي

NAME ORIGIN:

The name "Eltally" originates from Asyut, The craft, known as "tulle bi telli" in Arabic, translates to "net with metal"

STEPS:

1:// El Tally requires the delicate stitching of thin strips of silver-coated metal, approximately 45 centimetres long and less than half a centimetre wide, through the fine holes of a netted cloth.

ERA:

Late 19th Century

2:// Each strip is bent back on itself using a fingernail to secure it in place.

WHERE TO FIND IN EGYPT?

Asyut and sohag
Top Areas: House of Tulli Aysut (1994)

3:// Once the entire piece is completed, the cloth is pressed through rollers to ensure it lays perfectly flat, producing a shimmering effect that resembles metallic thread.

RAW MATERIAL:

- 1:// Netted cloth
- 2:// Silver-coated metal strips
- 3:// Pressing Rollers

Country of Origin	N/A
First Seen In Egypt	1800s
Craft	Textile

DESIGN MOTIFS: BRIDE & GROOM , CAMEL,



ALSADAF

الصدف

NAME ORIGIN:

"Alsadaf" refers to the use of shells in the craft, derived from the Arabic word for "shell."

STEPS:

- 1:// Craftsman outlines the product with geometric lines.
- 2:// Draws the desired design directly on the wood, based on client preferences.
- 3:// Thin pieces of shell, ivory, and wood are cut into precise geometric or floral shapes.
- 4:// Lays the design onto the wood or furniture surface, carefully gluing and arranging the pieces side by side to form intricate patterns.
- 5:// Fills the gaps between the inlaid pieces with polyester to create a seamless look.
- 6:// Sands the product to reveal the intricate design details and smooth the surface.
- 7:// Applies a glossy polyester coat to protect the product, adding a polished and lacquered finish for durability and shine.

ERA:

Inlaying could be found in ancient Egypt, yet it Developed during Ottomans period (Islamic Cairo)

WHERE TO FIND IN EGYPT?

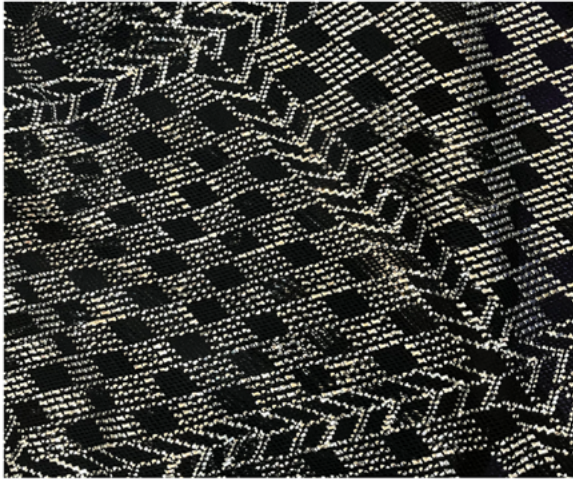
Cairo, Damietta, Monoufia
Top Areas: Saqiyat Al-Manqadi & Khan Elkhalili

RAW MATERIAL:

- 1:// Plywood
- 2:// Shells (Usually imported from Australia and Japan)
- 3:// Glue
- 4:// Polyester
- 5:// Extras: Sanding machine & Cutting tools or 3D cutter (to speed up the process).

First Seen	N/A
First Seen In Egypt	4,200 BC
Craft	Arabesque and Mosaic

SHELLS ARE IMPORTED FROM JAPAN AND AUSTRALIA



ELTALLY

التلي

NAME ORIGIN:

The name "ElTally" originates from Asyut, The craft, known as "tulle bi telli" in Arabic, translates to "net with metal"

ERA:

Late 19th Century

WHERE TO FIND IN EGYPT?

Asyut and sohag
 Top Areas: House of Tulli Aysut (1994)

RAW MATERIAL:

1// Netted cloth
 2// Silver-coated metal strips
 3// Pressing Rollers

STEPS:

1// El Tally requires the delicate stitching of thin strips of silver-coated metal, approximately 45 centimetres long and less than half a centimetre wide, through the fine holes of a netted cloth.

2// Each strip is bent back on itself using a fingernail to secure it in place.

3// Once the entire piece is completed, the cloth is pressed through rollers to ensure it lays perfectly flat, producing a shimmering effect that resembles metallic thread.

Country of Origin	N/A
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First Seen In Egypt	1800s
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Craft	Textile
-------	---------



ALSADAF

الصدف

NAME ORIGIN:

"Alsadaf" refers to the use of shells in the craft, derived from the Arabic word for "shell."

ERA:

Inlaying could be found in ancient Egypt, yet it Developed during Ottomans period (Islamic Cairo)

WHERE TO FIND IN EGYPT?

Cairo, Damietta, Monoufia
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First Seen	N/A
------------	-----

First Seen In Egypt	4,200 BC
---------------------	----------

Craft	Arabesque and Mosaic
-------	----------------------



Data gathered from Atlas Herafy, for more information please contact them!

ARTISTS	CRAFT
Abdel Hameed Ammar	<i>Pottery & Ceramics</i>
Abdel Shafy	<i>Weaving & Knitting</i>
Abdelrahman Salman	<i>Brass & Copper</i>
Abdo Riko	<i>Jewelry</i>
Abdullah Abdel Kareem	<i>Palm Crafts</i>
Abeer Mohamed Geddawy	<i>Embroidery</i>
Abir Al-Geddawy	<i>Carpets</i>
Abou Ahmed	<i>Palm Crafts</i>
Adam Saadallah	<i>Carpets</i>
Adel Al-Omda	<i>Carpets</i>
Adel Ali Mahmoud	<i>palm Crafts</i>
Adel Estephanos	<i>Palm Crafts</i>
Adel Mattar	<i>Weaving & Knitting</i>
Ahmed Abou El-Magd Mohamed	<i>Brass and Copper</i>
Mohamed	<i>Carpets & Leather</i>
Ahmed Faisal Salem	<i>Pottery & Ceramics</i>
Ahmed Galal	<i>Weaving & Knitting</i>
Ahmed Khaymya	<i>Weaving & Knitting</i>
Ahmed Mahgoub	<i>Jewelry</i>
Ahmed Ouf	<i>Jewelry</i>
Ahmed Seoudi	<i>Pottery & Ceramics</i>

Mohamed	<i>Carpets & Leather</i>
Ahmed Faisal Salem	<i>Pottery & Ceramics</i>
Ahmed Galal	<i>Weaving & Knitting</i>
Ahmed Khaymya	<i>Weaving & Knitting</i>
Ahmed Mahgoub	<i>Jewelry</i>
Ahmed Ouf	<i>Jewelry</i>
Ahmed Seoudi	<i>Pottery & Ceramics</i>
Ahmed Zakaria Metwally	<i>Leather</i>
Ahmed zaki	<i>Jewelry</i>
Aisha Ali	<i>Palm Crafts</i>
Aisha Ali	<i>Leather</i>
Aisha Ali	<i>Plant fiber weaving</i>
Aisha Moussa	<i>Palm Crafts</i>
Akhmim Embroidery Women Group - Upper Egypt Association	<i>Textiles</i>
Al Kharga Science Association	<i>Carpets</i>
Al Kharga Science Association	<i>Palm Crafts</i>
Al Tally Assembly In	<i>Embroidery</i>
Chandawheel Island	<i>Bamboo</i>
Al-Nour Wa Al-Amal	<i>wood</i>
Al-Shayeb	<i>Pottery & Ceramics</i>
Al-Tuwairat Pottery Group	<i>Palm Crafts</i>

6.0 TESTING OUT THE PLATFORM:

In Chapter 5, which presented the practical framework, each visual element of the brand's identity was carefully crafted to establish a unified and powerful visual language. The website functions as a digital archive dedicated to Egyptian crafts, with the goal of preserving and promoting these traditions for future generations. The main goal is to educate and inform users about Egyptian handicrafts, particularly focussing on the 25-35 age group, who are the future leaders and parents. They will be the ones to preserve and advance this cultural heritage.

The collected quantitative data clearly indicates that although Egyptian youth show a desire to engage in supporting local crafts, a significant number do not possess the necessary active care or understanding to effectively contribute. Informing this group could offer the essential motivation to stimulate their participation. The website's effectiveness was assessed through reviews conducted by individuals belonging to the target age group. Prior to interacting with the site, participants were presented with a set of questions designed to assess their existing knowledge of Egyptian handicrafts. This method facilitated the creation of a foundational understanding and offered insights into the effectiveness of the website's communication of its intended message

The questions were:

How many crafts can you name?

What materials are used to make pottery?

When was the first time that Pottery was seen in Egypt?

What role does the deity Khnum play in Egyptian pottery?

What is el tally?

What are the steps for Inlay Shells Craft?

The results of the initial assessment showed that, on average, participants answered 3 out of 6 questions correctly. This indicates that they already possessed some basic knowledge about local Egyptian handicrafts.

In the next phase, participants were given 10 minutes to explore the website, navigating through various crafts and related information. After this period, they were asked a new set of more specific questions to assess what they had learned. Additionally, two questions from the initial assessment were repeated to evaluate retention and the website's ability to reinforce prior knowledge.

- Which cities are famous for pottery?
- How is the pattern transferred onto fabric in Alkhaymya?
- Where can you find alkhaymya?
- What are some of the Tally design motifs?
- What are the steps for Inlay Shells Craft?
- What role does the deity Khnum play in Egyptian pottery?

The results revealed that, on average, participants answered 5 out of 6 questions correctly after exploring the website. This demonstrated a significant improvement in their knowledge and understanding of Egyptian handicrafts. Furthermore, the interviews highlighted that individuals were not only keen to learn new information but also showed an increased appreciation for the crafts after engaging with the content on the site. This indicates that the website successfully fulfilled its role in educating and cultivating a greater appreciation for local heritage.

7.0 CONCLUSION

The final chapter of this research provides a summary of the research, which includes the purpose and description and the main findings of the study. The main objective of this dissertation was to examine the role of graphic design in enhancing the preservation, visibility, marketing, and commercial success of Egyptian crafts. This sector is closely connected to Egypt's cultural legacy but is disregarded in favour of more distinguished Ancient Egyptian artefacts. Despite their historical importance to the tourism industry and local communities, handicrafts have experienced a decrease in recent years as a result of economic, political, and social shifts. The objective of this study was to evaluate the capacity of graphic design and digital resources to overcome the challenges faced by the Egyptian handicraft sector, focussing explicitly on its significance for younger generations. The major objective was to underscore the cultural importance of these crafts and to explore approaches for enhancing general understanding.

The field research disclosed significant challenges that Egyptian handicrafts encounter. Many artisans indicated resistance to teach their craft to others due to concerns about the potential dilution of their market and increased competition. This worry is made worse by the fact that younger family members are choosing other jobs besides traditional crafts. Interviewed artists also stated that a lot of Egyptians are not interested in or know about the complicated techniques and cultural stories that go into making these crafts.

However, in the survey directed towards the consumer showed other narratives. The survey revealed that 65.1% of respondents are keen to support local artists, indicating an underlying appreciation for the cultural and historical importance of Egyptian handicrafts, even if this appreciation is not always evident in daily interactions. Furthermore, 44.6% of participants expressed a strong interest in Egyptian handicrafts, with a clear recognition of several key craft areas. Despite the interest in local crafts, there is a notable dissatisfaction with the availability of information. A significant portion (50.8%) felt that documenting and archiving information about Egyptian handicrafts is extremely useful, emphasising the need for better resources. Notably, 66.2% of respondents felt that Egyptian handicrafts are not well represented in international markets, underscoring the need for better global visibility.

Overall, these findings reflect a strong consumer interest in Egyptian handicrafts and an awareness of their cultural value, coupled with a clear demand for improved information, presentation, and international representation.

Based on the findings from both field research and the consumer questionnaire, a clear solution emerged: the development of a digital archive website. This platform aims to bridge the gap in knowledge between Egyptian consumers and the intricate work of craftsmen. By speaking directly to the youth, this website serves as a vital educational tool that highlights the cultural significance and hard work behind each craft, fostering a deeper appreciation among younger generations.

The website includes detailed information on twelve key Egyptian crafts—Alkhaymya, alabaster, alsadaf, pottery, Sinai crafts, Siwa crafts, kilim, brass work, palm basket weaving, tally, glasswork, and carpet weaving. Each craft is presented with background details, techniques, and the history behind it, giving users a thorough understanding of the artisans' work and dedication.

In testing the effectiveness of this proposed solution, a small sample of users was interviewed before and after exploring the website. Initially, an average of 3 out of 6 questions on the crafts were answered correctly, indicating a general lack of knowledge. However, after spending time navigating the site, the same group was asked more specific questions, and their correct response rate increased to 5 out of 6. This improvement strongly suggests that the digital archive effectively fills the knowledge gap, enhancing the audience's understanding and appreciation of Egyptian handicrafts. This result demonstrates the potential for such a platform to not only preserve the cultural heritage of Egyptian crafts but also to serve as an educational tool that fosters a stronger connection between local artisans and consumers, particularly the younger generation. Which also answered the research hypothesis:

H1: Integrating modern aesthetics and cultural importance into graphic design as a means of branding Egyptian crafts can enhance their attractiveness and relevance to the younger demographic, therefore fostering interest and involvement with these crafts.

Outcome: Success

The findings of the research support this hypothesis. The feedback received from individuals who engaged with the website revealed a notable level of admiration for the overall look and feel aspects of the branding. The modern aesthetic was judged engaging and relatable by the participants, especially those from the younger age. This design approach not only aroused their curiosity but also cultivated a more profound affinity with the traditional crafts, hence increasing their propensity to interact with and support local craftsmen.

H2 :The implementation of a comprehensive and visually appealing digital archive would greatly enhance the preservation of Egyptian crafts and increase their accessibility to local customers, therefore promoting awareness of their cultural importance.

Outcome: Success

Following interviews performed after the participants explored the digital archive revealed that the platform effectively closed the knowledge gap concerning Egyptian crafts. Participants reported that they had acquired a more profound comprehension of the historical and cultural significance of the crafts, which had before been less evident to them. The visually captivating structure of the archive effectively enhanced participants' comfort and confidence in their expertise.

H3: Integrating user-centred design concepts into online platforms will result in increased engagement, enhanced user experience, and more awareness of Egyptian crafts, therefore increasing the commercial viability and accessibility of these crafts.

Participants expressed strong acceptance of the user-focused design of the website, highlighting its clarity, user-friendly navigation, and effective content presentation. The users found the platform's aesthetic and functional features to be highly appealing, especially in terms of presenting the craft in a clearly understandable and visually captivating way.

Outcome: Success

While the development of the digital archive website has shown promising results, the research faced several limitations that are important to acknowledge. One major challenge was the difficulty in

sourcing accurate and comprehensive data for each craft. Gathering the necessary information to populate the archive proved to be time-consuming, as much of the data was either scattered or incomplete. This limitation highlights the broader issue of a lack of centralised, accessible resources on Egyptian handicrafts.

Another constraint was the inability to visit the origin locations of all the crafts included in the archive. Due to the extensive time and financial resources required, it was not feasible to conduct on-site research for each craft, which would have added valuable context and firsthand insight. As a result, some information may not fully capture the nuances of certain crafts and their production processes. Additionally, the sample size of users who tested the website was relatively small. While the results were encouraging, the limited number of participants poses a potential limitation in generalising the findings. A larger sample would be needed to draw more definitive conclusions about the website's effectiveness in filling the knowledge gap.

While this research successfully explored several Egyptian handicrafts; a more targeted approach may provide more profound understanding and enhanced involvement. In order to achieve a more comprehensive and nuanced grasp of each craft, future projects should focus on a limited number of crafts instead of covering numerous. Through improvement of the archive and recording of certain crafts, it is possible to develop a more extensive and detailed encyclopaedia, thus promoting a deeper understanding and admiration for the complexities inherent in each craft.

Moreover, increased modernisation of the digital archive could greatly augment its attractiveness, particularly for younger demographics. By integrating sophisticated technologies such as 3D modelling and augmented reality (AR), the crafts would become more captivating and fascinating by providing an interactive and immersive experience. These technologies have the potential to enable users to investigate crafts in novel dimensions, allowing them to observe and analyse intricate details, engage with virtual representations of the craftspeople in action, and even visualise how the crafts integrate into contemporary environments. Implementing this modernisation will not only preserve the cultural legacy but also showcase it in a manner that corresponds with contemporary digital patterns, therefore enhancing its relevance to the technologically adept audience of today.

In conclusion, this study highlights the capability of graphic design and digital technologies to preserve and promote Egyptian handicrafts. By enhancing their visibility, modernising their presentation, and making them more easily understandable to younger demographics, we may contribute to the enduring significance of these forms of craftsmanship in an ever more interconnected world. The research has shown that by employing strategic branding, thorough digital archiving, and intuitive design, Egyptian crafts can be more greatly valued, conserved, and economically sustained.

8.0

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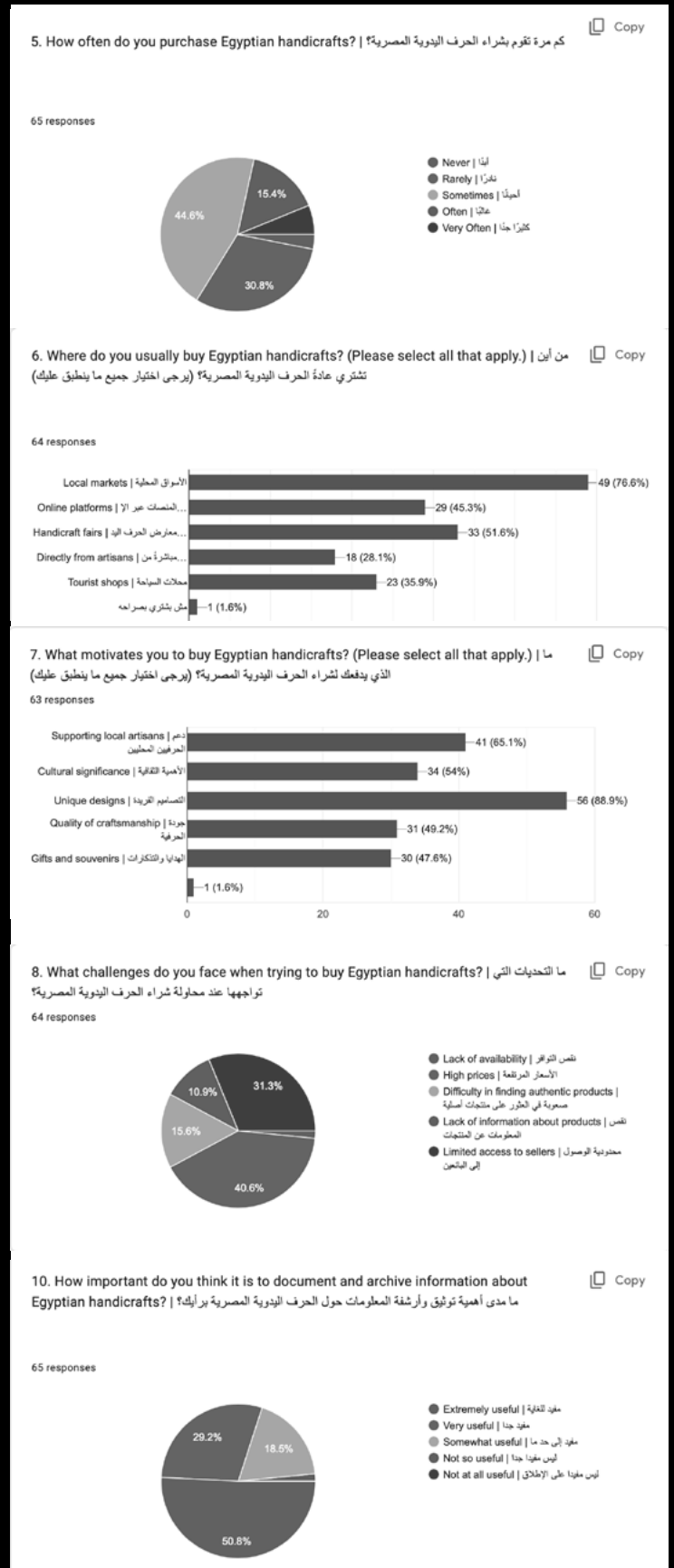
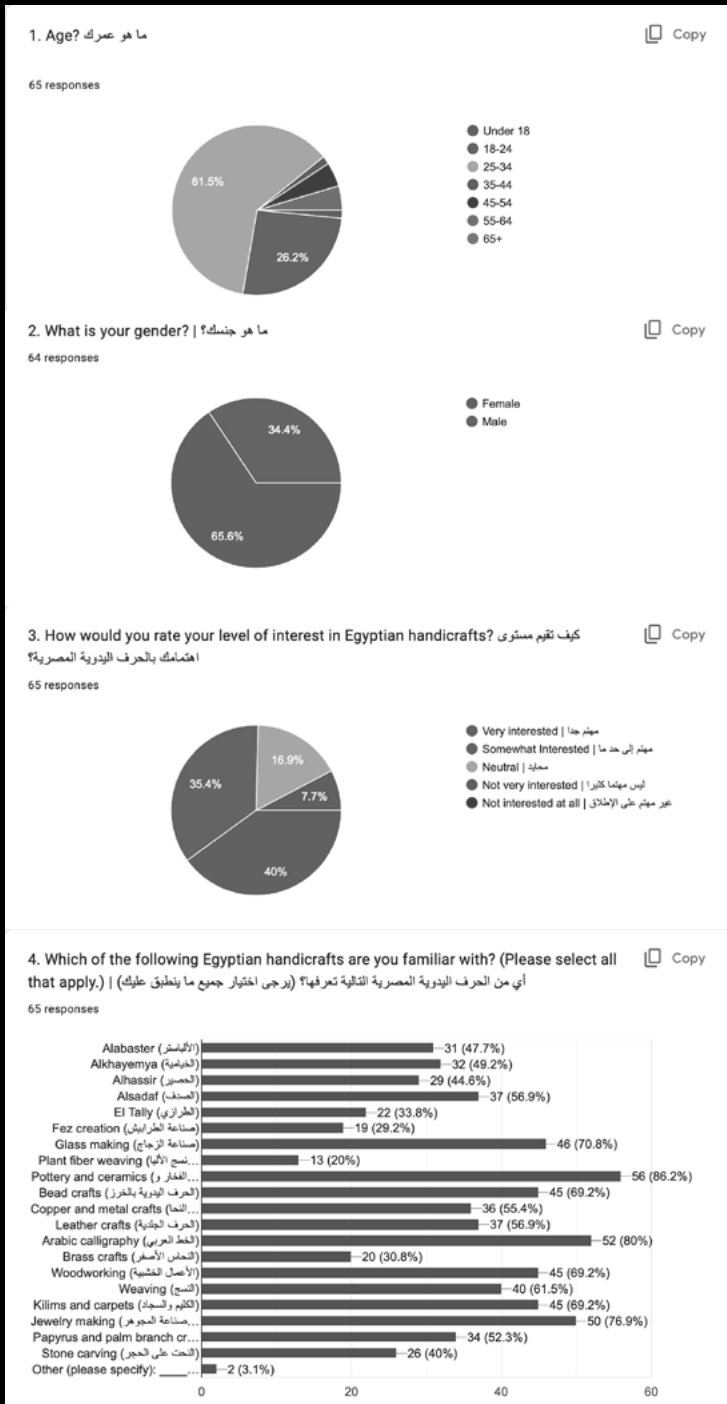
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9.0 APPENDIX



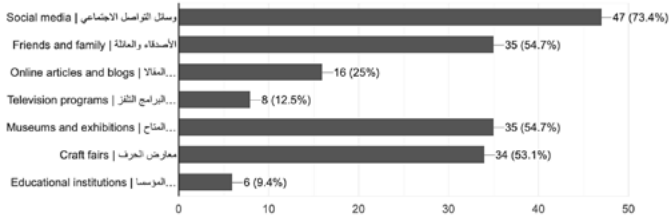
11. Would you be interested in accessing a platform dedicated to Egyptian handicrafts? Why or why not? | هل ترغب في الوصول إلى منصة مخصصة للحرف اليدوية المصرية؟ ولماذا؟ |

60 responses

- الأستاذ لو امكن
- Yes to understand more about the process since its related to my field
- Absolutely yes. Gamed neek
- Sure I would love to get to help local artists grow
- تكيد لاحياء الهوية المصريه
- Yes, more convenient
- Yes as it would make it easier to see a larger selection
- Absolutely!
- Yes so that we can have direct access to products representing our heritage
- Yes, because there aren't any
- Yes, because it would be interesting to understand the process behind handicrafts and appreciate the art and dedication. Which is the main reason behind the high price points.
- Yes because I believe that it's important for people to know more about the Egyptian culture through an easily accessible platform; through understanding, people would be more interested to buy which would also help the local brands to flourish which would in time help the economy
- Sure thing, it'll be interesting to have easier access to these items in general.
- Definitely, I would love to directly support artisans and have an easier and more accessible way to purchase handmade products than physically going to markets
- Yes, it keeps our culture alive
- Very interested. It's much needed to have a reliable authentic source to document this type of art

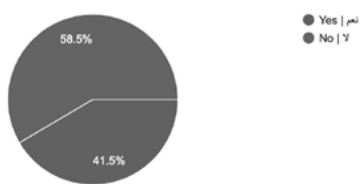
12. How do you usually learn about Egyptian handicrafts? (Please select all that apply.) | كيف تعرف عادة عن الحرف اليدوية المصرية؟ (يرجى اختيار جميع ما ينطبق عليك) |

64 responses



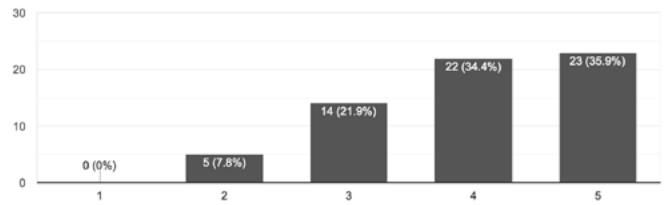
13. Have you ever attended a workshop or class related to Egyptian handicrafts? | هل سبق لك أن حضرت ورشة عمل أو فصل دراسي يتعلق بالحرف اليدوية المصرية؟

65 responses



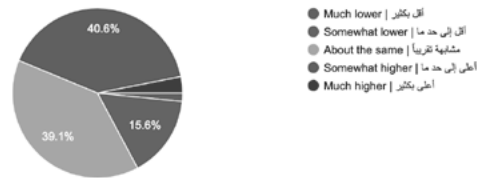
14. How likely are you to recommend Egyptian handicrafts to others? | ما مدى احتمال توصيتك بالحرف اليدوية المصرية للآخرين؟

64 responses



15. How do you perceive the quality of Egyptian handicrafts compared to international products? | كيف تقيم جودة الحرف اليدوية المصرية مقارنة بالمنتجات الدولية؟

64 responses



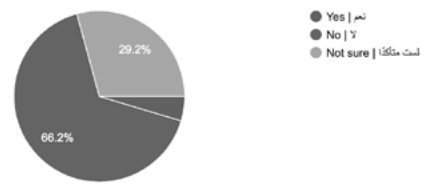
16. What improvements would you like to see in the presentation or marketing of Egyptian handicrafts? | ما التحسينات التي تود أن تراها في تقديم أو تسويق الحرف اليدوية المصرية؟

64 responses



17. Do you think that Egyptian handicrafts are well represented in international markets? | هل تعتقد أن الحرف اليدوية المصرية ممثلة جيدًا في الأسواق الدولية؟

65 responses





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