

The Jameel House of Traditional Arts in Cairo

CATALOGUE OF GRADUATE WORKS 2023



THE
KING'S
FOUNDATION



Community
Jameel
A TRADITION SINCE 1945



Tree of Life

Amira Khaled



Plate

Amira Mohammed

PUBLISHED BY COMMUNITY JAMEEL, MARCH 2024

ALL RIGHTS RESERVED. NO PART OF THIS PUBLICATION MAY BE REPRODUCED, STORED IN A RETRIEVAL SYSTEM, OR TRANSMITTED IN ANY FORM OR BY ANY MEANS ELECTRONIC, MECHANICAL, PHOTOCOPYING, RECORDING OR OTHERWISE, WITHOUT PERMISSION OF THE PUBLISHERS.

PHOTOGRAPHY BY MOSTAFA ABDEL ATY
DESIGNED BY NATHANIEL DAUDRICH







The 2023 graduating class of the Jameel House of Traditional Arts in Cairo at the graduation ceremony. *Left to right: front row, Heba Amin*, Amira Mohamed*, Amira Khaled*, Manal Yosri*, Nada Al Morshidy*, Tuka El Safty*, Nada Kadri*, Alya Gamal; middle row, Amira Negm*, Aya Soliman*, Mariam Anwar*, Omnia Hosni*, Lamia Ismail*, Hany El Deeb*; back row, Mohamed ElShamy*, Ibrahim Waheed*, Ola Said, Basma Hamed, Dr Mamdouh Sakr, Delfina Bottisini, Dr Khaled Azzam, Mostafa Awad, Nagat Farouk, Cléa Daridan.*

* denotes 2023 Jameel House graduate

The Jameel House of Traditional Arts in Cairo

GRADUATING CLASS OF 2023

Amira Negm

Amira Khaled

Amira Mohamed

Aya Soliman

Hany El Deeb

Heba Amin

Ibrahim Waheed

Lamia Ismail

Manal Yosri

Mariam Anwar

Mohamed ElShamy

Nada Al Morshidy

Nada Kadri

Nourhane Elkady

Omnia Hosni

Tuka El Safty



Foreword

Exploring our artistic and cultural heritage, challenging ourselves with original designs based on such diverse and rich heritage, and then making our own art pieces using timeless artistic techniques... this is our story at the Jameel House of Traditional Arts in Cairo. Frankly, nothing can be more exciting and self-fulfilling than spending two years among artists, artisans and craftsmen in a creative environment in Historic Cairo.

Since its beginning in 2009, the programme, which is a collaboration between the Egyptian Ministry of Culture, The King's Foundation School of Traditional Arts and Community Jameel, has offered training and education in traditional arts and crafts to more than 200 artists. Some of the alumni of the programme are now taking significant steps in establishing their own businesses, and hopefully, in a couple of years, Egypt's art scene will be enriched by several of our graduates.

Throughout the years, we have worked on developing and enriching the curricula of the programme by adding more intricate patterns to our geometric and floral drawing sessions, focusing more on the design component, and introducing more craft techniques. The work of the students this year is proof of how the programme is evolving; most of them were keen to explore new techniques and to challenge themselves with bigger projects.

Among the most remarkable achievements of this year was the introduction of the *cuerda seca* technique for the Ceramics students. Most of the students applied this ancient technique to their graduation projects, where they created intricate floral and geometric patterns using several colours.

The students specialising in woodwork exceeded our expectations with their projects, as Hany El Deeb made an amazing panel using the traditional joinery technique. The importance of Hany's project lies in the fact that all the segments of his panels were curvilinear rather than linear, and this required enormous care to create a masterpiece that reminds us of the minbar of the Sultan al-Ashraf Barsbay mosque, made in Cairo almost five centuries ago.

Mariam Anwar spent several months working on the tempera technique, refining her skills and trying different recipes, until she made a beautiful panel using this ancient technique.

Ibrahim Waheed used woodturning in his graduation project, a technique that was added to our programme this year for the first time.

In addition to all the new techniques added to our collective experience, the real achievement this year was to introduce stone as a new material. Aya Soliman amazed us all with her enthusiasm, creativity and hard work in carving a stone bench that is among this year's most beautiful masterpieces.

We look forward to continuing our inspiring journey with another group of students and hope that our family keeps extending and flourishing.

Dr Mamdouh Sakr
Programme Manager
The Jameel House of Traditional Arts in Cairo

Amira Negm



Panel

120 x 70 cm

This window façade decoration is inspired by Istanbul's Süleymaniye Mosque, the city's second oldest royal mosque.

The *cuerda seca* or dry rope technique was employed in this project, where glazes are separated using an isolating line composed of oil, manganese and a transparent substance. Drawing with the isolating line prevents the glazes from mixing, and six primary colours were used: red, blue, green, ochre, turquoise and white.



Plate

Featuring a gazelle surrounded by botanical motifs, this design was created using the metallic lustre technique that relies on the density of smoke during the firing process.



Tableware

This tableware set is inspired by the floor of Al Ghouri Mosque. The pattern was analysed and divided into three different sizes for the dishes to replicate the floor's appearance. Black and turquoise-green colours were used.



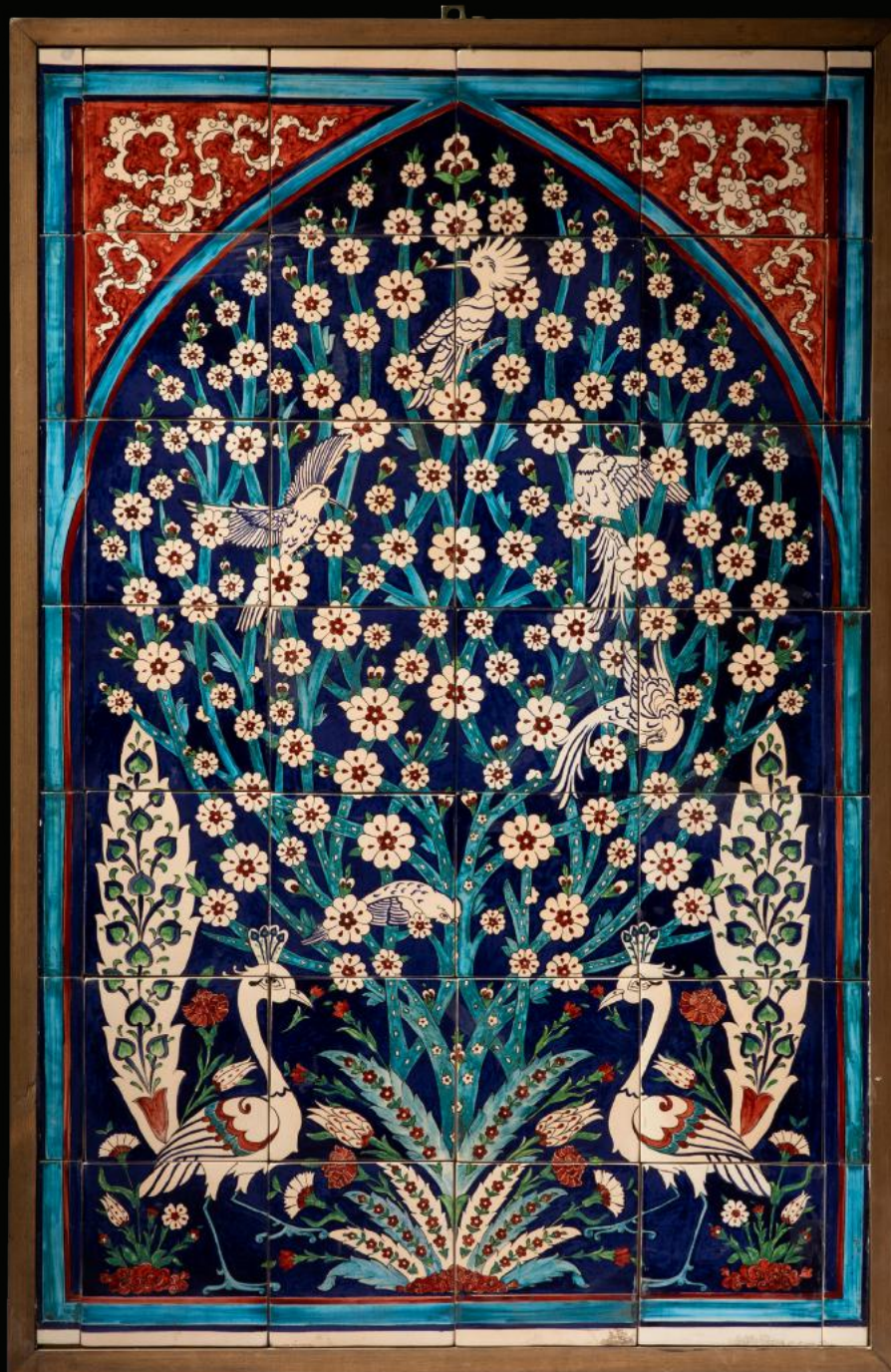


Amira Khaled

Tree of Life

105 x 67.5 cm

Crafted from 28 hand-painted tiles using oxides and underglaze technique, this panel is inspired by the tree of life story. Drawing from traditional Islamic motifs, it showcases bulut, rumi, stylised flowers and animals as seen in the Topkapi Palace.



Heba Amin

Brass box

16 x 21 cm

Inspired by Mamluk era food storage systems, this brass box features pen engravings used to create an hexagonal grid to distribute plant elements and combine quadrilateral geometric decorations.



Amira Mohamed



Plate

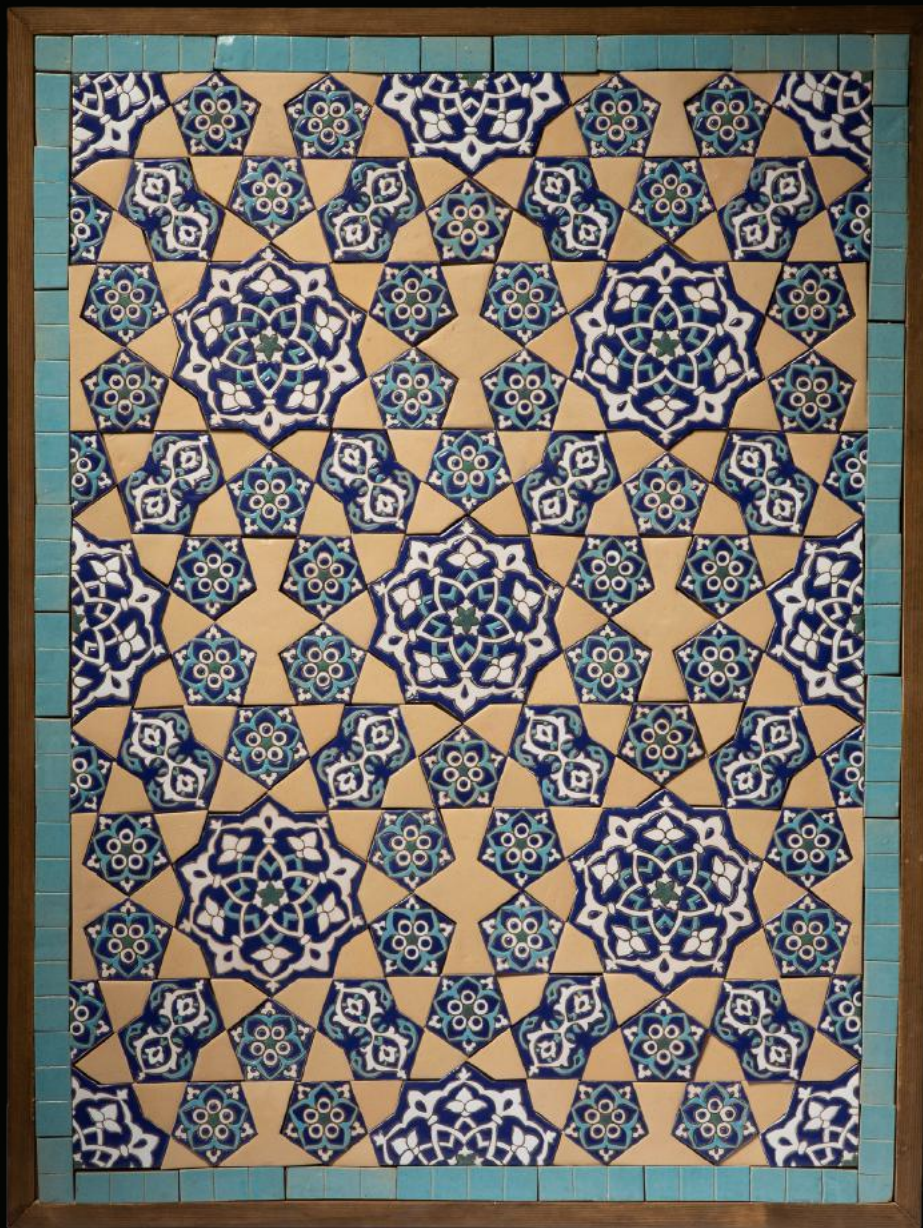
35 cm

Inspired by 10th century Persian crafts, this ceramic has black, yellow, red and green colours under a clear glaze. It is decorated with delicate drawings containing birds, animals, floral and plant decorations, and Kufic letters, with black, yellow, red and green colours under a clear glaze.

The drawings reflect the region of Nishapur and the range of festivals celebrated by Muslims and Zoroastrians, and also depict Christian symbols, giving it a character full of life and different stories.

Panel

Inspired by the Bibi Khanum Mosque dating to 1398 and 1405 in Samarkand, the design of this panel incorporates plain tiles alongside tiles adorned with botanical motifs. The fundamental structure is based on the ten-point star polygon, five-pointed star polygon, eight-pointed star polygon and the relations between them. Clay slabs were crafted and manually cut, then left to dry before undergoing the initial firing process. Then, plain tiles were sprayed with a colour resembling natural beige rock hues. For the tiles with botanical motifs, the *cuerda seca* technique was employed to separate different glaze colours. Finally, a second and final firing took place, followed by assembling to achieve the final form.





Aya Soliman

Bench

125 x 60 cm

This outdoor bench made of Hashemite stone is inspired by a Coptic-style ivory box that tells the story of a hero fighting enemies, with an engraving of a mythical winged animal on the side in the same Coptic style. Hashemite stone is distinguished by its unique yellow colour, hardness and resistance to external weather factors.



Hany El Deeb



Panel

80 x 80 cm

The first of its kind in Egypt, this project is inspired by the feather of Al-Ghamri's pulpit located in the al-Ashraf Barsbay Khanqa in the Desert of the Mamluks in Cairo.

Made of mahogany wood inlaid with ebony and brass work, it uses the zincograph technique.



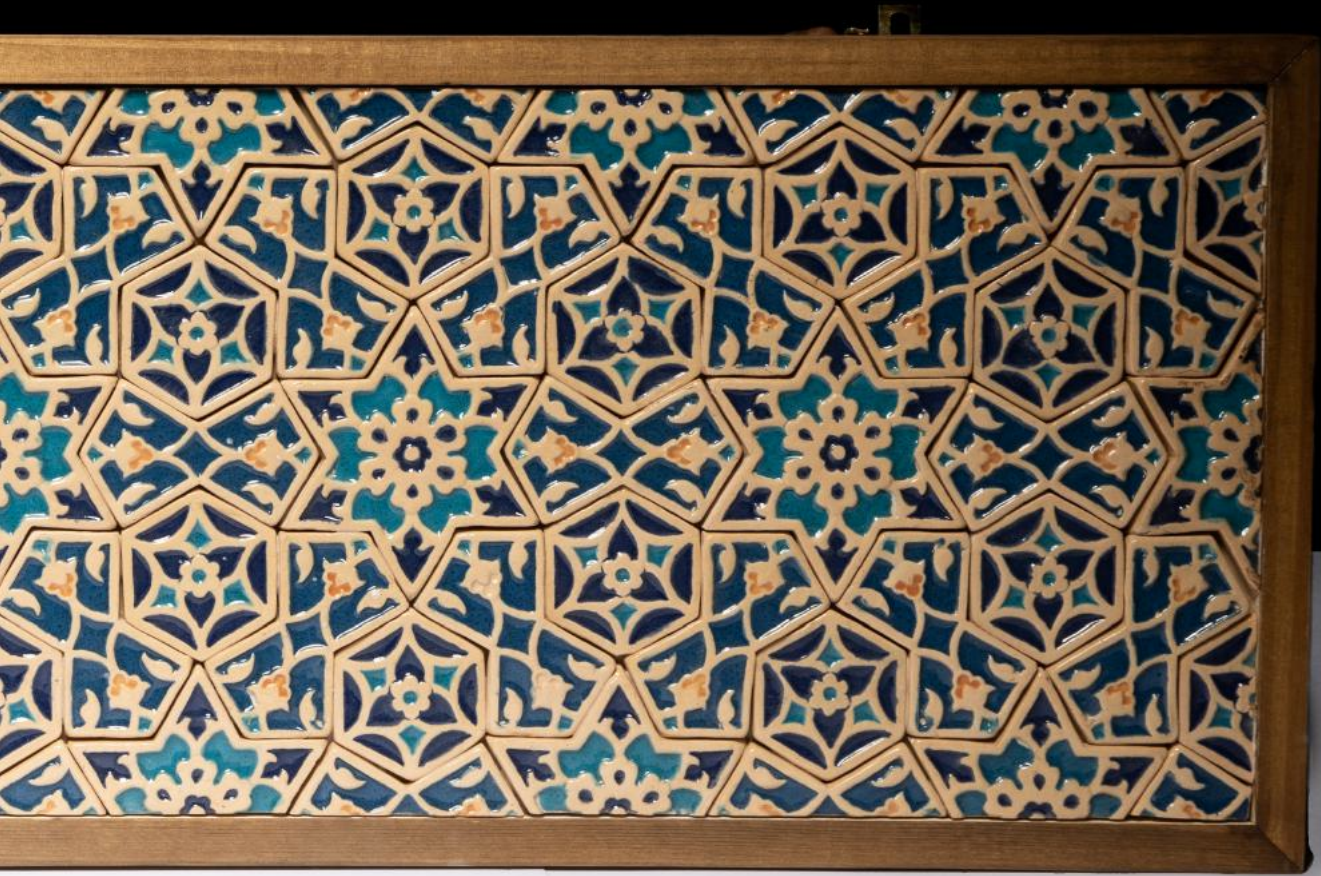
Manal Yosri

Panel

120 x 35 cm

Inspired by the tiles found on a 17th century balcony entryway at the Shrine of Fatima Al-Masumeh in Qom, Iran, this design utilises a network of hexagonal geometric shapes, known as *tasomah*, intertwined with botanical decorations.



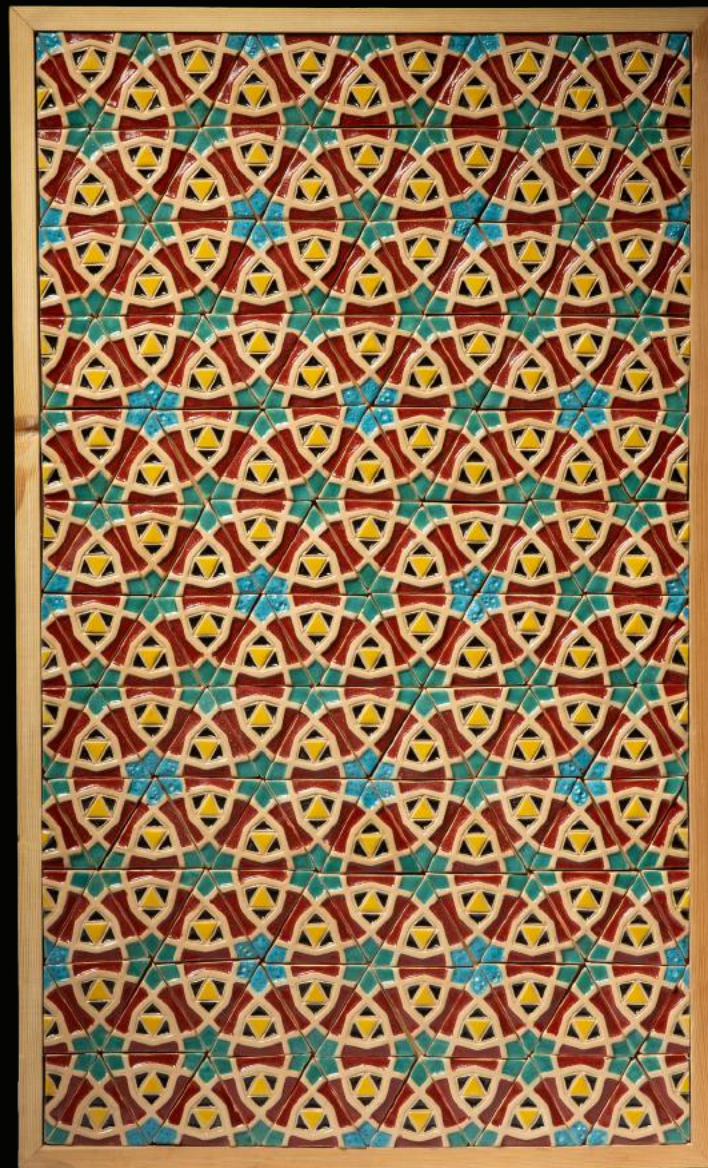


Lamia Ismail

Panel

110 x 58 cm

Inspired by the Gayer Anderson Museum fountain floor, this panel uses a hexagonal grid and repetitive triangles to form the dodecagon shape. The triangle unit was carved on gypsum to create the tile mould.





Ibrahim Waheed



Bench

119 x 65 cm

Inspired by ancient Quranic benches, this bench features wood inlay using camel bones as geometric decorations inspired by the Wikala of Sultan Qaytbay. Woodturning was used to build the frame, and the lower portion is intended as a storage unit.



Mohamed ElShamy

Panel

90 x 60 cm

A ceramic panel inspired by Al-Aqsa Mosque and made using the *cuerda seca* technique.



Mariam Anwar

Frame

This wooden frame for a door is inspired by a wall mural found in the Topkapı Palace in Istanbul. The concept is rooted in the Bauhinia tree, particularly inspired by the vibrancy of its leaves and blossoms.

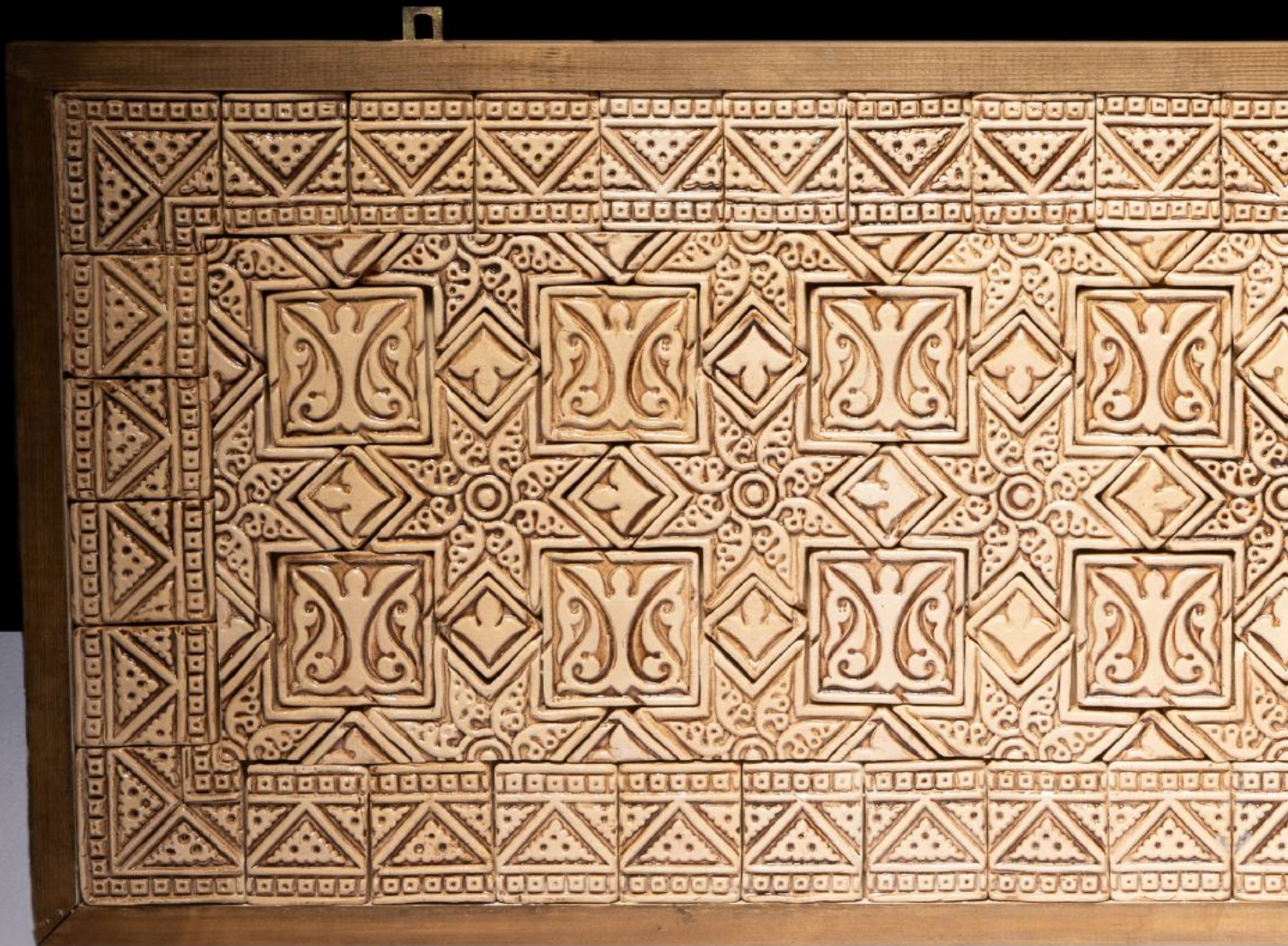


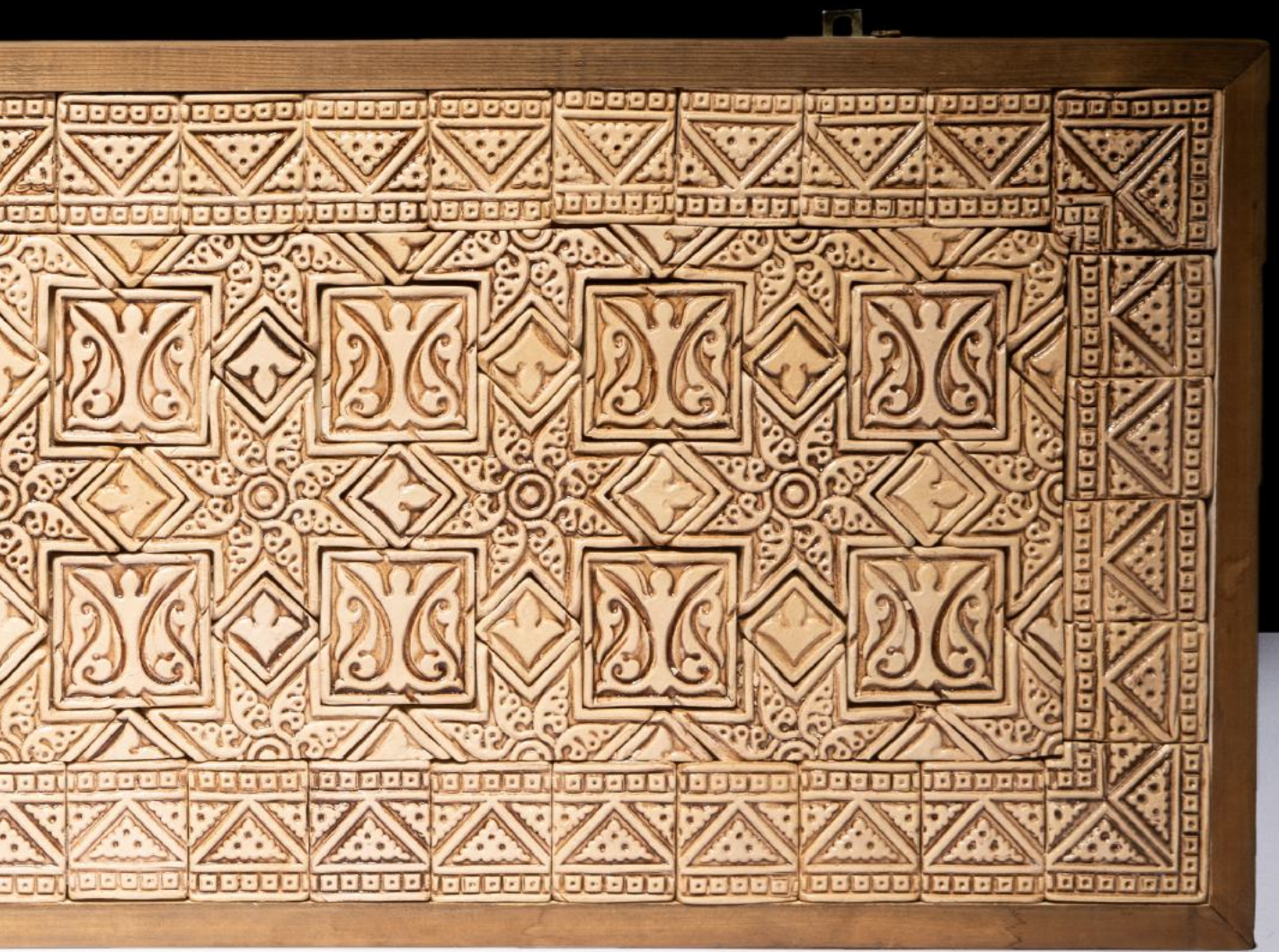
Nada Al Morshidy

Panel

128 x 44 cm

A ceramic panel of tiles engraved with motifs from the Ibn Tulun Mosque. The tiles were painted using a transparent glaze mixed with manganese to give a stone feel.





Nada Kadri

Panel

100 x 60 cm

Inspired by the Taj Mahal, this panel incorporates various styles and design techniques, such as arch shapes, marble works and stone carvings, to achieve a Mughal look.





Plate

35 cm

Inspired by an elegant 16th century plate based on two geometric networks, the design uses the same quadrilateral and pentagonal formations and is decorated using brush painting.

Nourhane Elkady

Lighting unit

28 cm front circle / 68 cm rear circle

This hand-engraved brass lighting unit is inspired by the two Mamluk era sconces exhibited at the Metropolitan Museum of Art.

The large platter is part of a set of trays upon which, traditionally, candlesticks were fixed to reflect candlelight, illuminating a room while highlighting the decorative details of the brass surface.

The project follows octagonal shape proportions, relying on a circular network of 21 solar motifs, featuring musicians, dancers and animals.





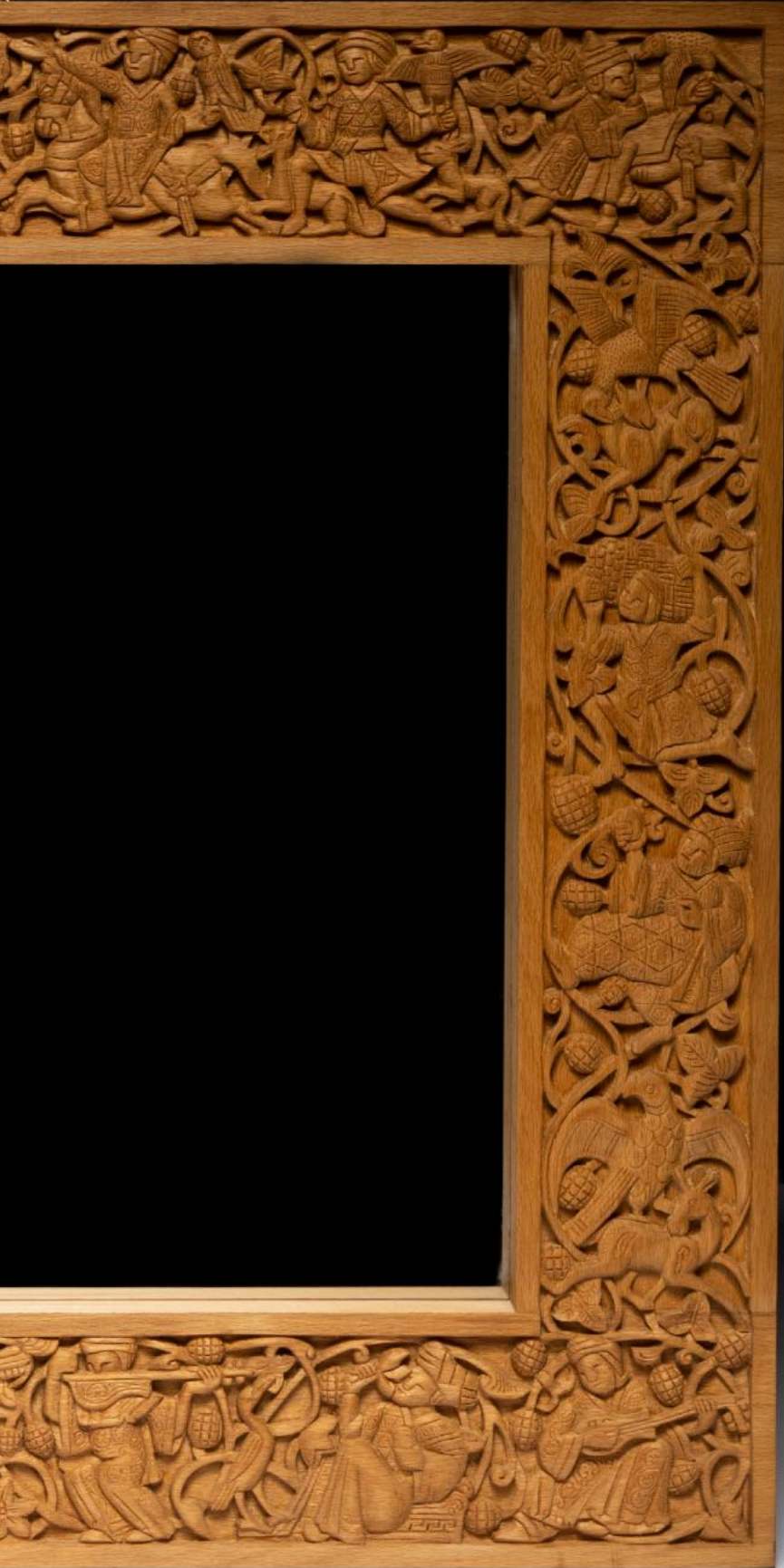
Omnia Hosni

Mirror

63 x 63 cm

This hand-carved wooden mirror frame is a depiction of a hunting and harvesting scene. It contains oud players, hunters with their horses, various birds and bunches of grapes. The piece is inspired by a mirror from the Fatimid era exhibited at the Pergamon Museum in Berlin.





Tuka El Safty

Panel

90 x 45cm

This ceramic panel uses pigments and oxides similar to those used to decorate the Shah-i-Zinda Mausoleum in Samarkand, Uzbekistan. Blue and turquoise have been combined with yellow ochre, green and black to achieve a unique floral motif.





Vase

Inspired by 13th century Ayyubid era crafts, this round, plump body holds a slender neck and is decorated with black dye under a turquoise glaze. Traditionally, this type of vase was used to store and transport spices, food ingredients and medical materials.



THE
KING'S
FOUNDATION



Community
Jameel
A TRADITION SINCE 1945