

Studying of Egyptian woman's robes characteristics and Tutankhamun's jewelry motifs to create fashionable designs

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Abstract

The present research depends on studying the characteristics of the women's robes in some governorates from the Delta to Upper in Egypt. Each governorate has own characteristics (geography, weather, culture, customs, traditions, beliefsetc) which reflect on clothes. Within the wrapping of king Tutankhamun's mummy, 143 pieces of jewelry were found; the importance of them is not only in the color of the metal or beads, but also in the originality of the design and motifs (Solar Beetle, Deities, Scarabs, Udjat Eye, Vulture, Falcon Wings, Carnelian Udjat, ...etc). Egyptian woman's robes characteristics and Tutankhamun's jewelry motifs represent the challenge for designers to create women's fashion designs which emphasis on Egyptian identity. The present research aims to create collections for women which are inspired from the characteristics of Egyptian women's robes in outlines and decorated with the motifs of Tutankhamun's jewelry. The research shows that the historical study is useful to create fashion designs, which combines originality and contemporary. Studying the characteristics of women's traditional robes and the motifs of Tutankhamun is a perfect way to create fashion designs for women, which reflect the Egyptian identity. The results revealed that the designs achieved the highest evaluation level were designs that coincided with the age group Class of questionnaire in terms of compatibility with the customs and traditions, keeps up with fashion trends, emphasizes the character of Egyptian woman and her feminine look, succeeded in combine silhouettes of women traditional robes in Egypt and the aesthetics of Tutankhamun motifs, Tutankhamun motifs added aesthetic values to the design and it is suitable for women of the age group (25-40).

Keywords:

Egyptian women's robe, Tutankhamun jewelry, fashion design

1. Introduction:

Egypt had a range of traditional costumes. The farmers (fellahin) basically wear gallibayas. In the cities the upper classes adopted the clothes of their conquerors - Ottoman Turks from 1500s, and later European from 1798. To the south the Nubians have their own distinctive costume and across the desert the Bedouin also have a separate style of clothing.

Peasant women would wear a gallebaya outdoors but in the city gallibaya tended to be worn only indoors. For public wear a woman would wear a wide woman's dress called a tob sebleh.

The woman's kaftan was called a yelek. This was lined, with the neck open to breast and buttoned or laced along side seams for shaping. It had high side slit over trousers. Girded with shawl. Women would wear a shirt under the yelek, and a djubbeh or binnish over it.

City women often worn a bur'a - a long rectangular face veil either of white cotton or

open weave - and a headscarf (sometimes over a skullcap - taqiyah). Another headcovering was the mandil (headscarf) sometimes decorated with pom poms. Among the fellahin a bag like hattah was sometimes worn.

The traditional clothes are differing from governorate to another in Egypt, according to its geography, weather, culture, customs, traditions, beliefsetc. Thus, studying the characteristics of traditional robes for women in some governorates is important to the fashion designer in creating fashion designs for women inspired from the silhouettes of them.

Ancient Egyptian civilization unique, doesn't similar to other civilizations and gives the viewer a distinct impression. Especially the collection of Tutankhamun's treasure. There is probably no more famous group of artifacts in the world then those associated with the discovery of young King Tutankhamun's tomb. Tutankhamun's jewelries represent the challenge for designers to

put the aesthetic touch to their fashion designs by using Tutankhamun's jewelries motifs in decorating designs as prints, embroidery, and attached accessories.

1.1. Governorates of Egypt:

Egypt is divided for administrative purposes into 27 governorates. Governorates are either fully "urban" or else an admixture of "urban" and "rural". The official distinction between "urban" and "rural" is reflected in the lower tiers: i.e. fully urban governorates have no regions (markaz), as the markaz is, natively, a conglomeration of villages. Moreover, governorates may comprise just one city, as in the case of Cairo or Alexandria. Hence, these one-city governorates are only divided into districts (urban neighborhoods). Cairo consists of 23 districts; Alexandria consists of 6. Non-urban Governorates in Upper Egypt and along the Suez Canal are all named after their capitals, while governorates in the Nile Delta and the deserts tend to have names different from their capitals (Kafr el-Sheikh, Damietta, and Matruh Governorates being exceptions). (1)

1.1.1. Sinai:

Sinai Peninsula or Sinai is a triangular peninsula in Egypt about 60,000 km² (23,000 sq mi) in area. In addition to its formal name, Egyptians also refer to it affectionately as the "Land of turquoise", based on the Ancient Egyptian "Dumafkat", which has the same meaning.

Bedouin tribes are characterized by a variety of positive moral values such as courage, hospitality, pride and rescue of the weak and distressed. Bedouin habits and traditions represent a significant cultural legacy that inhabitants are so keen on reviving and upholding. Of these is the informal judiciary system, in addition to popular medicine such as cauterization, cupping and treatment with spells, incantations, amulets and precious stones. (2)

1.1.1.1. Women's traditional clothes in Sinai:

Bedouin women in Sinai wear ankle-high robes of black cotton embroidered with colored silk threads in spontaneous but well-knit shapes, covering most of the robe. A married woman is differentiated from an unmarried one by the color of the thread of embroidery on her robe; red for the former and blue for the latter.

Around their waists women wear scarlet belts called "Soufiyya". Whenever a married woman goes out of her home, she shrouds all her body in a black shas called "Qin'ah" or "Khorjah", embroidered with simple ornamental units on the

edges and in the middle. On the other hand, an unmarried woman only covers her head with a cap-like head-dress of red fabric, called "Wiqayah" or "Sadah", of which the rear part extends almost down to the middle of the back and the front edge is ornamented with a line of silver or gold coins, called "al- Kishasha."

Veils "Khimar" or "Borqo", differing in shape from tribe to tribe, are used to mask married women's face except the eyes. The veil is commonly composed of a band of cloth fastened around a woman's forehead, knotted at the back, with lines of coins hanging down. The quality and quantity of coins on a woman's veil demonstrate how wealthy she is. (3)

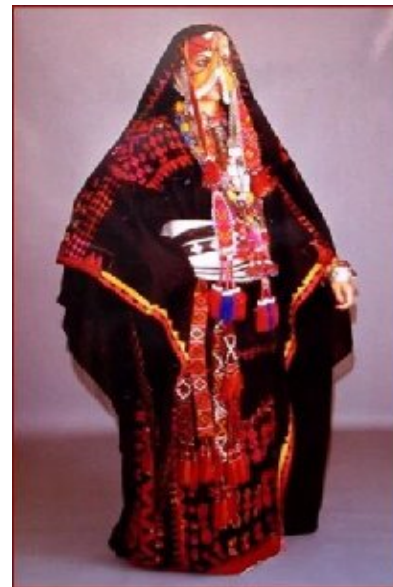


Figure. 1. Bedouin woman



Figure. 2. Bedouin woman with a "Soufiyya" and a "Qin'ah" or "Khorjah"



Figure 3. Bedouin woman with traditional burquo

1.1.2. Sharqia:

El sharqia government was one of the Lower Egypt states and the oldest, it takes a unique location among the Eastern Delta governorates and mediates the Delta, El Sharkia Governorate is famous for cultivation of the following crops (cotton - wheat - rice - corn - beans – Beet Sugar), and also planting fruit (mango - citrus fruits - grapes - date), and also contribute to the cultivation of some medicinal plants.

Sharkia is known as a breeding area of the eastern Arabian horses, which have become a symbol for the slogan of the Governorate .Hockey, Hockey team achieved twelve African championships which considered as a record of athletic achievement registered by the international sports encyclopedias. (4)

1.1.2.1. Women's traditional clothes in Sharqia:

Indigenous clothes for women in Sharqia governorate consist of: El Malas, and the robe. El Malas is the most important clothes which Sharqia governorate is characterized by. Its name retrieved from the name of the fabric which used in the manufacture (Malas fabric). Women wear the Malas over their robes when they go out.

Young woman is differentiated from old one by the color and pattern of her robe. The robe for young woman is made from colored cotton fabrics, green is the favorite color. It is characterized by: round collar, waist line, and belt. The lower part of the robe with flare in the form of pleats or gathers. Plant motifs used to decorate the robe. While the robe of old woman is made of black cotton fabrics. It is characterized by the conical form. It has three shapes, first: It is like the robe which is worn in the home, but it differs in color and fabric. Second: The bodice of the robe with a pointed yoke, which like the rectangle. It is made of black cotton fabrics. It characterized by a square neck hole. This robe has an extra fabric called

"samaka", which is fixed on the side seam to enlarge the robe in the girth direction. The sleeves are long and it has a pleat in the upper part, which is opened after washing to tolerate the fabric's shrinkage. Third: It characterized by a yoke. The yoke's edge has four curves like the end of the cup. (3)



Figure 4: Egyptian woman with malas robe



Figure 5: An ankle-high robe with long sleeves and oval neck hole. A geometric and floral motifs are concentrated around the neck hole. Fine pleats are placed below the yoke



Figure 6: A robe with a round neck hole. Geometric and floral motifs are concentrated on the yoke from the shoulder line to the end of the yoke

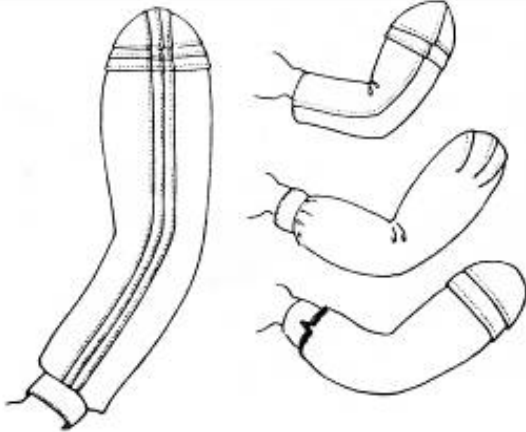


Figure 7: various shapes of sleeves.

1.1.3. Matrouh governorate:

The interior of the Matrouh governorate is part of Libyan Desert, including the Siwa Oasis, in antiquity known of its shrine to Ammon. In the center of the governorate is the Qattara Depression, descending to 133 m below sea level. The present research focused on Siwa Oasis because it has a unique culture.(5)

The Berber inhabitants of the Oasis developed a unique culture manifested in its crafts of basketry, pottery, silverwork and embroidery and in its style of dress. The most visible and celebrated examples of this were the bridal silver and the ensemble of silver ornaments and beads that women wore in abundance to weddings and other ceremonies. The jewellery, which was made by local silversmiths, comprised silver necklaces, earrings, bangles, hair ornaments, pendants and many rings. For a wealthy woman, the full ensemble could weigh as much as five or six kilos. These pieces are decorated with symbols common to Berber people across North Africa designed to promote good health, fertility

and to protect the wearer from misfortune. Some of the same signs and patterns are found on the embroidery which embellishes women's dresses, trousers and shawls. (6)

1.1.3.1. Women's traditional clothes in Siwa:

Woman's clothes and jewelries in Siwa are unique; the woman wears colorful robes with wide and long sleeves. The robe has a decorative silk piece called "Touque" around the neck and it has four thin black pieces on both sides. The old woman wears a black robe, both inside and outside the home. When the married woman goes to congratulate or console a neighbor, she wears several robes, including a black dress with long and wide sleeves; she wraps her body with a large piece of dark grey fabric striped with black and grey lines placed over the head called "mellaya". The favorite robes for woman in Siwa are two dresses which she had made before marriage for celebrations, one of them is black and the other is white with long and wide sleeves and rich silk embroidery of variegated colors around the neck and the front part of the robe. "Sunburst" embroidery patterns picked out in silk threads with mother of pearl buttons. Siwa's well documented link with the ancient Egyptian sin god Amun-Ra may be the origin of this radiating "sunburst" design always found embroidered in multi colored silks on Siwan wedding dresses. The T-shaped black wedding dress was worn on the seventh day of the wedding. The mother of pearl buttons that cover the front panel of the dress may have a talismanic function, repelling bad luck.



Figure 8 . Black and white wedding robes in Siwa (1)



Figure 9. A style of shawls in Siwa
 Woman in Siwa used a shawl called "Itrqat" to cover her head at home and in celebrations. It is a rectangular piece of fabric embroidered with silk threads and it has Silk tufts too. A wedding shawl with the distinctive Siwa radiating sun design worked in multi colored silk thread. The choice of colors - predominantly red, orange and yellow - are similarly associated with the sun. There is another style of shawl which is worn by women of the Oasis when outside their family home. It is a large rectangular piece.



Figure 10. Another style of shawls in Siwa
 Woman wear a cotton trouser narrows at the bottom of the leg. Girls in Siwa wear brightly colored clothes with long and wide sleeves, and wear necklaces of beads around their neck. Girls from Siwa were expected to prepare up to seven pairs of trousers prior to their wedding.

These were worn during the wedding celebrations, and afterwards were worn as everyday undergarments. It has decorative motifs of silk threads in fine geometric forms called "Al Khawatem", and the colors used, are echoed in the elaborate Siwa wedding robes. (3)



Figure 11 . "Al Khawatem" is a cotton trouser in Siwa

1.1.4. Assiut governorate:

It is one of the governorates of Egypt. It stretches for about 120 km along the banks of the Nile. The capital of the governorate is the city of Assiut. (7)

Assiut is one of the oldest governorates of Egypt, and its importance is due to its middle position among other nomes of Pharaonic Egypt. Another reason is that it is the main center for commercial caravans going to the oases in the western desert and the outskirts of Darb Al Arrbaien, (Forty-day-Route) to Darfour, Sudan. The governorate of Assiut has rich a fascinating mixture of multicultural heritage, dating back as early as the Pre historic era. Then the Pharaonic times, the Greek & Roman times, the Coptic time, and the Islamic time, up to the Modern times. That makes the visit to Egypt incomplete unless you visit to Assiut. (8)

1.1.4.1. Women's traditional clothes in Assiut:

Assiut is famous of a certain type of clothes called "Tally", which is made of tulle fabrics. "Tally" is accurate embroidery with metal threads silver or gold, its width does not exceed 3 mm on the fabric. The bride wears "tally" in wedding; it is sleeveless and doesn't reach to foot. "Tally" is one of the most important traditional crafts in the Upper Egypt; but this art is about the extinction in recent decades. (9).



Figure 12. "Tally fabric"

Women's clothes in Assuit are characterized by simplicity and modesty, they consist of:

1) The robe: There are two kinds of it, the robe which is worn inside the home. It is made of cotton fabrics with bright colors and decorated with floral motifs. It is characterized by long sleeves, rounded or squared neckline, waist line, pleats and flounces in the lower part.

The robe which is worn outside the home. It is similar to the robe which is worn inside the home, but its color is black.

2) "Talbisah": Previously, it was a wedding dress. After that women wear it in celebrations. It is made of mesh fabrics "Tull" and it is decorated with metal pieces.

3) "Shaggah": Some women wear it to hide their body and face. It hides the whole body except the two eyes or one eye. It is made of black fabrics and differs according to the social and economic level of women. (3)



Figure 13. "Talbisah" An ankle-high robe with a round neckline connected with an oval hole. It is

decorated with geometric decorations and a big crescent.



Figure 14. "Talbisah" , it is made from "Tally" with a deep V neck hole. Decorations are placed in vertical lines with geometric metal pieces and a big crescent



Figure 15. A robe is made of "Tally". It is medium in length and width. It is decorated with geometric metal pieces in vertical lines and a big crescent.

1.1.5. Nubia:

It is not a governorate, but it is unique in its history, climate, language, heritage, customs, traditions, .etc. Nubia is located in today's southern Egypt and northern Sudan. Some argue that the name "Nubians" derives from a word in the Nubian language meaning "slaves," but others say that the ancient Egyptian word *nabs* meant "gold" and that the Ancient Egyptians used that term to refer to the Nubian Valley because of the gold mines that were nearby. They speak the Nubian language as well as Arabic. (10), (11)

Nubia is considered as one of the richest areas which full of popular arts.. Nubia enjoys long civilized history, its popular heritage is varied and rich and has its specialty which characterizes it out of the rest in the whole valley and the forms of Nubian popular heritage differ

according to its expressions like buildings, furniture, arts, jewelry, customs and social traditions. The Nubian arts reflect the Nubian culture which includes symbols reflect its semantics popular beliefs and magic. This was clear in tattoos and wall art which decorate the front of houses and their entries. Also the beads and decoration of palm and wicker from bins, plates and carpets. (12)

1.1.5.1. Woman's clothes in Nubia:

Characterized by sewing and non-sewn clothes, such as "Robe" or "El Shega", it is a rectangular white and semi transparent fabric with a length of 5-6 meters.

Woman wrap her body with the robe several times and pull it over the head, it is worn above another colorful dress which appear from it. The robe's ends are fastened together at the left shoulder with silver fasteners called "helalah" before covering the head. When woman go out, she wrap her body with a robe called "Mellaya or Borda". Another type of robe called "Gelbab", it is a rectangular piece of fabric without armholes, and sleeves are sewn in straight lines. With front and back neck hole. It is similar to Egyptian stitched rectangular robe. The last type of robe in Nuba called "Jerjar". It is a black transparent robe, worn over a decorative robe with bright colors. It is long, cover the whole body and heel, and reach the ground. (3)



Figure 16. "Jerjar": a black transparent robe, worn over a decorative robe with bright colors.

1.2. Tutankhamun's jewelry:

Tutankhamun was the 12th Pharaoh of the Eighteenth dynasty of Egypt (ruled 1333 BC-1324 BC in the conventional chronology), during the period of Egyptian history known as the New Kingdom. His original name, Tutankhaten, means "Living Image of Aten", while Tutankhamun means "Living Image of Amun" In hieroglyphs the name Tutankhamun

was typically written Amen-tut-ankh, because of a scribal custom that placed a divine name at the beginning of a phrase to show appropriate reverence. Tutankhamun was nine years old when he became pharaoh and reigned for approximately ten years. He was one of the few kings worshiped as a god and honored with a cult in his own lifetime. Temples of his cult were built as far away as in Kawa and Faras in Nubia. Tutankhamun died at the age of 19. He was buried in the Valley of the Kings on the West bank across from modern Luxor (ancient Thebes). His tomb in the Valley of the Kings was discovered on November 4th, 1922 by Carter, is the most complete ancient Egyptian royal tomb ever found. It should be noted that this tomb was not found completely intact. In fact, there had been at least. Two robberies of the tomb, perhaps soon after Tutankhamun's burial, probably by members of the tomb workers. There is probably no more famous group of artifacts in the world then those associated with the discovery of young King Tutankhamun's tomb. His collection has traveled the world, setting attendance records most anywhere that it may be found. While its current permanent housing is in the basement of the Egyptian Museum in Cairo, it will soon be moved to a new downtown location. Tutankhamun was certainly not one of the greatest of Egyptian pharaohs, but he is the world's best known pharaoh, partly because his tomb is among the best preserved, and his image and associated artifacts the most exhibited. In fact, prior to the discovery of his tomb in 1922, little of his life was known. Today, we know much more about this king, but surprisingly little of that knowledge comes from the treasures of his tomb which include furniture, boxes, basic funeral equipment, jewelry, ornamentation, status, sculptures, containers, etc. Figures 17 to 21 are some of Tutankhamun jewelry, that often modified regular symbols or motifs for spiritual reasons that are always recognized. However, space and certain artistic elements were generally governing factors.



Figure 17. A necklace with Triple Scarab Pectoral.

In this pendant each scarab group was probably intended to suggest the name that Tutankhamun adopted when he succeeded to the throne, Nebkheperura, but the three vertical strokes that should stand between the beetle and the basket are missing. Also, in the middle group, the sun's disk is replaced by the lunar disk and crescent. In hieroglyphic writing it is possible to indicate a plural by repeating the sign three times, instead of adding the three vertical strokes to the single sign; the three scarabs may, by allowing for artistic freedom, be explained as performing that function. The word kheperu itself means the different "forms" that a god or a dead person could assume, and it is possible that the emphasis given by the threefold repetition was intended to assist, by magic, in the realization of those metamorphoses. The substitution of the lunar disk and crescent for the sun's disk is a sportive variant, which is exemplified again in the winged scarab pectoral.



Figure 18. Necklace with Scarab with Falcon Wings Holding Infinity Symbol

The pectoral represents the throne-name of Tutankhamun, Nebkheperure, but two of its elements are not the regular hieroglyphic signs used for writing the name. The basin (heb) has been substituted for the basket (neb) and the lunar disk and crescent (iah) for the sun's disk (re). In both cases the substitutions can be

explained as examples of artist's license, but the basin may have been intended to suggest the idea that the king would live to celebrate many festivals (heb). Carter thought that the moon's disk was intended to counterbalance the sun's disk of the falcon necklace on the opposite side of the central pectoral. He remarks, however, that all these pectorals showed signs of friction and it seems unlikely that they would have been worn as a pair by the king during his lifetime, though he may well have worn the individually.

Figure 19. Pendant Depicting the Solar Beetle Flanked by Baboons

Like many of the items in Tutankhamun tomb, this intricately designed pendant reflects aspects of the traditional religion that the young king restored. It was found in a box in the Treasury with other similar objects, probably all of which were originally from the king's personal collection of jewelry. The central motif depicts the rising of the sun. The scarab beetle, who sustains its young from the ball of dung it carries, was associated in Egyptian mythology with the sun, as the means by which it crosses the heaven every day. Here, the golden beetle, inlaid with lapis lazuli, is in the bark of the sun, holding the solar disk in its front legs and the shen hieroglyph ("infinity") in its hind legs. The hieroglyph pet ("sky") above is fashioned of lapis lazuli and inlaid with fourteen golden stars; the water below is lapis lazuli inlaid with golden waves. On either side is the hieroglyph was ("dominion"). The scarab is accompanied by two baboons, animals frequently associated with the rising sun. Moreover, the god Thoth, who is often represented in the form of a baboon, usually accompanies the sun in the bark. Upon the baboons' heads are the lunar disk and crescent. The two are seated on the roof of a golden shrine, worshipping the sun as it rises.

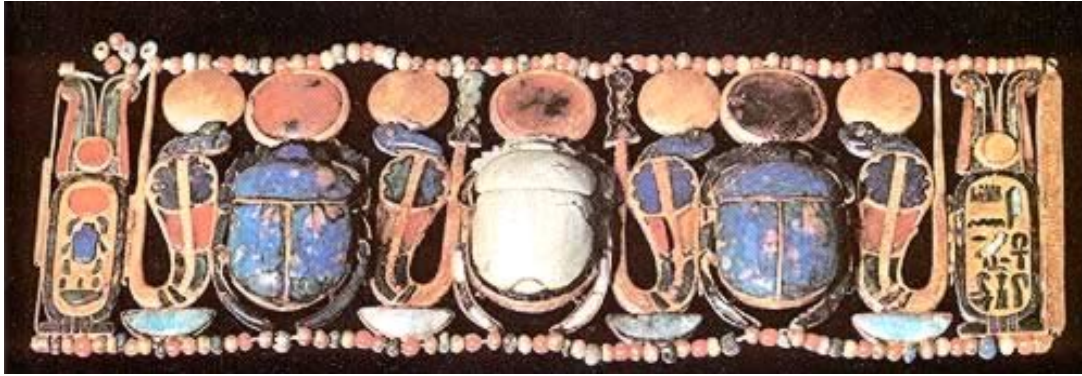


Figure 20. Bracelet with Scarabs and Netjer-ankh holding the Symbols of Infinity

Flexible scarab bracelet from the right arm of the king's mummy holding the Symbols of Infinity. The various elements of the design spell out the king's prenomen Nebkheprure. (13)

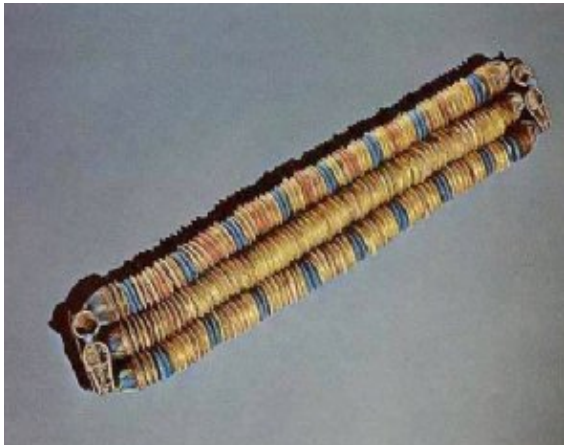


Figure 21. Triple String Necklace

Triple gold shebyu-collar found with the gold mask of Tutankhamen. The outer strands consist of alternating groups of red gold, yellow gold and blue glass lenticular disk beads. The central strand is made up entirely of yellow gold. All the gold beads are hollow. All three strands are mounted on flexible fiber cores and are joined by cobra-shaped clasps at either end. (14)

2. Materials and method:

The present research used the different silhouettes of traditional robes from different governorates in Egypt and Tutankhamun's jewelry motifs as a source of inspiration to create fashionable designs for women.

Models were drawn for the age group (25-40 years old). Models poses have been matched to the designs, which reveal the shape and style of the designs and enhance the dramatic effect desired by the designer. Ideas are sketched out in rough sketches. The sketches are then reworked and redrawn, starting with a really quick pencil drawing and then being revised and redrawn into a full-color sketch that has all, or most, of the final design elements incorporated into the

drawing. Felt-tip marker pens are used to color design sketches. Markers used to produce an instant wash across a wide range of colors. Available in a wide variety of nibs, felt-tips are well suited to more vigorous, expressive drawing with a sketch-like quality. Watercolor pencils are used to drop shadows and apply specific details and fabric renderings to designs.

For evaluation of the designs, researchers designed and constructed a questionnaire through some steps: 1. Decide the goals and information required. 2. Define the target respondents. 3. Choose the method(s) of reaching the target respondents. 4. Decide on item content. 5. Develop the item wording. 6. Put items into a meaningful order and format. 7. Check the length of the questionnaire. 8. Pre-test the questionnaire. 9. Develop the final survey form.

The questionnaire includes 10 Items as follows:

- 1- The design is compatible with the customs and traditions.
- 2- The design expresses the Egyptian identity.
- 3- The design achieved the balance between originality and contemporary.
- 4- The design keeps up with fashion trends.
- 5- The design emphasized the character of Egyptian woman and her feminine look
- 6- The design succeeded in combine silhouettes of women traditional robes in Egypt and the aesthetics of Tutankhamun motifs.
- 7- Tutankhamun motifs added aesthetic values to the design.
- 8- The design achieved the apparel aesthetic values.
- 9- Accessories and additive design (prints-embroideries) are suitable for the design.
- 10- The design is suitable for women of the age group (25-40 years).

Each item was assessed on a 5-degree (5= strongly agree, 1= strongly disagree).

The researchers chose a random sample from a population (10 women ranged in age from 25-40), each participant viewed the sixteen designed and was instructed to read the items in a questionnaire and put a degree for each items through a personal interview.

3. Results:

Fashion design art is a mirror reflecting the true social, economic, political and religious conditions through the ages and times. It is the most important arts of civilization; it presents many aspects of the cultures of the past, present and future. It shows the characteristics of the communities through the centuries. Clothes are not ways to cover the body or to save it from the weather or the desire of adorn, but that the clothes have roots in the culture and civilization of every nation and other affairs.

For centuries fashion has been identified as reflecting changing cultural trends. Historical study is useful to make specific comparisons between certain aspects of dress that have changed and those that have stayed remained relatively the same. It is important to remember that contemporary fashions bear obvious and subtle links to fashions throughout the ages. Contemporary styles have both diversified and limited traditional looks. Creating designs from examples in costume design history forms the harmony between fashion and costume design.

The plan of the present research is to create fashionable designs for women ranged in age from 25-40, which are inspired from the characteristics of Egyptian women's traditional robes in outlines and decorated with the motifs of Tutankhamun's jewelry to achieve the magic combination between originality and contemporary which reflect the Egyptian identity.

The following is a presentation of eight coordinated groups of fashion designs for women. Each group consists of two fashion designs. They are inspired from traditional clothes for a certain governorate and decorated with motifs of Tutankhamun's jewelries:



Design (1) Design (2)
First coordinated group

Inspiration source: The two designs are inspired from Sinai robe, where the decorations are distributed in horizontal straight lines

Colors: white, red, ochre, and blue.

Suggested Fabrics: linen and viscose.

Decorative Motifs: scarab, winged scarab, and string beads.

Design (1): is an Ensemble consists of a plain white dress which has long sleeves and a full-length and a long striped tunic has sleeves with slight flare, printed with the same pattern repetition beads colors in Tutankhamun triple strand necklace .

The design is characterized by contrast between a plain dress and a striped tunic, the two scarab buttons added aesthetic values to the design.

Design (2): is an Ensemble consists of a striped sleeveless dress printed with the same pattern repetition beads colors in Tutankhamun triple strand necklace, and a short plain tunic has sleeves with slight flare. Winged scarab used like a pendant and fastened to the tunic.

The horizontal straight lines in this design are distributed in the upper part of sleeves and in the whole robe. There is a balance between striped and white areas, while the winged scarab is used to define the chest.



Design (3) Design (4)
Second coordinated group

Inspiration source: The designs in this group depend on the silhouette of Sinai robe with its

cone shaped, which has a full length with long sleeves.

Colors: brown, green, and red.

Suggested Fabrics: velvet and striped velvet.

Decorative Motifs: snake- scarab.

Design (3): is a full length dress which has extended cape with yoke, long sleeves, and a wide belt. It is characterized by contrast between plain and striped velvet. Emphasis is achieved by using printed motifs in a big size around the neck line and repeating the printed snake motif in a row on the belt.

Design (4): is a full length dress has long sleeves with slight flare and bust dart.

In this design, scarab motifs are distributed vertically on the belt, matched the striped lines on the sleeves and chest. The design characterized by contrast between red motifs and green fabrics, which reduce its severity by brown color.



Design (5) Design (6)
Third coordinated group

Inspiration source: The two designs are inspired from "malas" robe which Sharqia governorate is characterized by.

Colors: white, ochre, blue, and red

Suggested Fabrics: Malas and twill (blended cotton).

Decorative Motifs: scarab.

Design (5): Is a full length dress with long sleeves, rounded neckline and bust dart.

The design depends on the structure of the "malas" fabrics. It characterized by non-

systematic balance between small colored motifs on the chest and the plain area.

Design (6): Is an ensemble consists of a mini dress with long sleeve and squared neckline, and pants. The design depends on the structure of the "malas" fabrics. It characterized by contrast between the structure of Malas and twill fabrics. Emphasis is achieved through using the colored printed motifs on the chest.



Design (7) Design (8)
Fourth coordinated group

Inspiration source: The two designs are inspired from women's robe in Sharqia governorate, which is characterized by rounded or squared necklines, yokes, long sleeves, pleats, and flounces.

Colors: green, brown, and red

Suggested Fabrics: chiffon and satin (blended cotton).

Decorative Motifs: snake-scarab

Design (7): Is an ensemble consists of a mid-length dress which has a squared neckline, bust dart, a flounce, and bishop sleeves.

The design is characterized by contrast between green and red color, quiet rhythm, which resulted from regular repetition of decorative motifs in horizontal lines, and emphasis is achieved by using the motifs of snake and scarab in red color on the chest.

Design (8): Is an ensemble consists of a mini-length dress which has a rounded neckline, bust dart, a flounce, and bishop sleeves.

The design is characterized by contrast between

vertical and horizontal lines, harmony which is resulted from the repetition of colors and horizontal decorative lines, and unity between its parts.

Inspiration source: The designs are inspired from T-shaped wedding dress in Siwa. The sleeves are wide and long and Al Khawatem cotton trousers.

Colors: ochre, blue, and white

Suggested Fabrics: jersey (viscose), cotton fabric, and crepe (blended fabric cotton and acetate).

Decorative Motifs: cylindrical beads in rows – scarab.



Design (9) Design (10)
Fifth coordinated group

Design (9): Is an ensemble consists of a cape, tunic, and a flared gathered trouser.

The decorative printed motifs run horizontally on the cape and vertically on the two sides of the tunic created a contrast, and emphasis is achieved by using the scarab accessory on the center point of the design.

Design (10): consists of a full length dress and a cape.

Radiation is achieved through decorative printed lines that fan out from the pivotal point of the design. Repetition resulted from the pleats of the dress and the decorative line that run vertically on the side seam.

Inspiration source: The designs are inspired from T-shaped white wedding dress in Siwa. and Al Khawatem cotton trousers

Colors: white, red, and white.

Suggested Fabrics: jersey (viscose), and crepe (blended fabric cotton and acetate).

Decorative Motifs: scarab.

Design (11): consists of a full length dress and a tunic.



Design (11) Design (12)
Sixth coordinated group

The design Characterized by contrast between the decorative lines that run horizontally on the chest and the line alignment of the accessories.

Design (12): consists of a dungarees with flared gathered trouser pattern and a cape.

Radiation is achieved through decorative printed lines that fan out from the center point of the design. Scarab used as an accessory on the center point of the radiation to emphasize it.

Inspiration source: It is inspired from women's robe in Assuit, which is characterized by long sleeves, rounded or squared neckline, pleats and flounces in the lower part and repetition of decoration in vertical and horizontal lines.

Colors: white, red, blue, and ochre.

Suggested Fabrics: chiffon, denim, and linen.

Decorative Motifs: scarab and lotus flower.

Design (13): is a full length dress with bishop sleeves.

The design Characterized by quiet rhythm that resulted from the repetition of printed decorative motifs in horizontal lines, and the contrast between transparent and opaque fabric.

Design (14): consists of a mini-length dress and pants.

The design characterized by emphasis that resulted from repeating the decorative motifs in the Pectoral repetition pattern, and the contrast between transparent and opaque fabric.



Design (13) Design (14)
seventh coordinated group

Inspiration source: This group depends on the robe of Nubia that has a full length, while the hem of dress decorated with pleats and flounces.

Colors: blue, and ochre.

Suggested Fabrics: jersey (viscose) and twill (cotton fabric).

Decorative Motifs: scarab and snake.

Design (15): is an ensemble consists of a full length dress with bishop sleeves and a tunic.

The motifs in this design surrounded the veil to cover chest. The dress ended with flounces. The

design has proper contrast between colors.



Design (15) Design (16)
Eighth coordinated group

Design (16): an ensemble consists of a full length sleeveless dress and a long tunic that has sleeves with slight flare.

The motifs in this design are repeated around the neckline in pectoral pattern. The robe cover with transparent veil to highlight the motifs beneath the design. The design characterized by proper contrast between transparent and opaque fabric.

The results of the questionnaire are summed and averaged as follows:

Table (1) the average results of a questionnaire for evaluating designs

Referee	Designs' numbers															
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Ref 1	38	39	19	24	45	41	24	27	36	42	40	43	36	35	29	30
Ref 2	37	37	20	19	44	46	26	28	34	41	36	46	30	35	27	32
Ref 3	38	39	19	19	44	46	24	26	40	40	36	47	36	36	23	28
Ref 4	40	40	19	19	46	46	26	27	33	38	38	46	32	39	24	25
Ref 5	39	38	19	18	42	43	28	27	33	44	41	44	37	31	23	29
Ref 6	35	42	18	19	44	45	25	28	37	40	43	46	30	35	27	33
Ref 7	36	39	19	18	45	45	23	26	38	40	36	48	32	31	30	34
Ref 8	35	40	16	19	43	47	28	25	38	41	39	47	38	37	25	36
Ref 9	36	40	17	22	44	45	27	29	37	43	39	46	35	33	26	33
Ref 10	36	36	24	23	43	46	29	27	34	41	42	47	34	38	25	30
average	37	39	19	20	44	45	26	27	36	41	39	46	34	35	25.9	31

It is evident from Table (1) that the twelfth design came first with an average of 46, followed by the sixth design in the second with an average 45, then the fifth design came third with an average 44, the tenth design came in the fourth position with an average 41, the second and the eleventh designs came in the fifth position with an average 39, the first design came in the sixth position with an average 37, then the ninth design came in the seventh position with an average 36, the fourteenth design came in the eighth position with an average 35, the thirteenth

design came in the ninth position with an average 34, the sixteenth design came in the tenth position with an average 31, then the eighth design came in the eleventh position with an average 27, the seventh design came in the twelfth position with an average 26, the fifteenth design came in the thirteenth position with an average 25.9, the fourth design came in the fourteenth position with an average 20, finally the third design came in the last position with an average 19 .

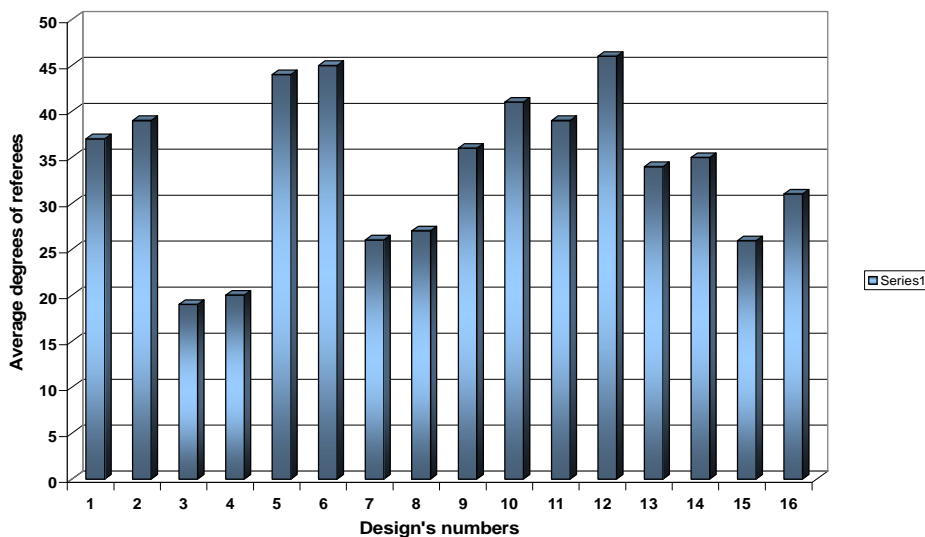


Figure (22) the average degrees of the referees for each design

Table (2) significant differences between the Designs produced

Designs produced	Mean “m”	Standard Deviation “SD”	Number of Sample “n”	Confidence Level (95.0%)
D1	37	1.699	10	1.215
D2	39	1.699	10	1.215
D3	19	2.108	10	1.508
D4	20	2.160	10	1.545
D5	44	1.154	10	0.826
D6	45	1.763	10	1.261
D7	26	2	10	1.430
D8	27	1.154	10	0.826
D9	36	2.403	10	1.719
D10	41	1.699	10	1.215
D11	39	2.538	10	1.815
D12	46	1.490	10	1.066
D13	34	2.867	10	2.051
D14	35	2.708	10	1.937
D15	25.9	2.378	10	1.701
D16	31	3.231	10	2.311

Table (2) shows the average degrees of the referees for each design (Mean), the standard deviation (SD) between the average degrees of the referees, which ranged from 1.154% as the lowest value and 3.231% as the highest value, and the confidence level (95.0%) which shows

that the moral calculated is greater than 0.05 and this indicates that there is no significant difference between the results of the referees for each design, which indicates that the representation and judgment on these results correctly according to the statistical analysis.

4. Discussion:

To get idea about designs that best or worth indications we review the next:

Design (12): The design characterized by Radiation that achieved through decorative printed lines that fan out from the center point of the design. Scarab used as an accessory on the center point of the radiation to emphasize it. The design are inspired from T-shaped white wedding dress in Siwa. and Al Khawatem cotton trousers.

Design (6): The design depends on the structure of the "malas" fabrics. It characterized by contrast between the structure of Malas and twill fabrics. Emphasis is achieved through using the colored printed motifs on the chest.

Design (5): The design depends on the structure of the "malas" fabrics. It characterized by non-systematic balance between small colored motifs on the chest and the plain area.

From the above it is clear the cause of achieving the higher scored in evaluating, specially in compatibility with the customs, keeps up with fashion trends, emphasizes the character of Egyptian woman and her feminine look, succeeded in combine silhouettes of women traditional robes in Egypt and the aesthetics of Tutankhamun motifs, Tutankhamun motifs added aesthetic values to the design and it is suitable for women of the age group (25-40).

Design (3): It is characterized by contrast between plain and striped velvet. Emphasis is achieved by using printed motifs in a big size around the neck line and repeating the printed snake motif in a row on the belt.

Design (4): It is characterized by contrast between plain and striped velvet. Emphasis is achieved by using printed motifs in a big size around the neck line and repeating the printed snake motif in a row on the belt.

The reduced can be clearly seen in evaluation values in designs (3,4) from questionnaires opinion may be due to the designs didn't express the Egyptian identity, didn't keep up with fashion trends, Tutankhamun motifs didn't add aesthetic values to the design and finally they aren't suitable for women of the age group (25-40).

5. Conclusion

Based on the discussion, the following conclusion can be drawn:

§ Historical study is useful to create fashion designs, which combines originality and contemporary.

§ Studying the characteristics of women's traditional robes and the motifs of

Tutankhamun is a perfect way to create fashion designs for women, which reflect the Egyptian identity.

§ Designs which achieved the highest values in the evaluation is coincided with the age group (Class of questionnaires) in terms of compatibility with the customs and traditions, keeps up with fashion trends, emphasizes the character of Egyptian woman and her feminine look, succeeded in combine silhouettes of women traditional robes in Egypt and the aesthetics of Tutankhamun motifs, Tutankhamun motifs added aesthetic values to the design and it is suitable for women of the age group (25-40).

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