



Erasmus+



MHS
Manufacturing
Handicraft Souvenirs

E-BOOK FOR EDUCATORS

ERASMUS+ KA2 VET
EDUCATION PROJECT






No. 2019-1-PL01-KA202-064822





About the project

The project develops teaching and learning strategies of handicraft souvenir techniques among staff. Each country already selected domains of souvenirs: amber souvenirs, clay, folk ornaments (PL), glass-stained souvenirs, needlework (TR), Cypriot laces (CY), Capodimonte Porcelain (IT), Portuguese embroidery souvenirs (PT) as tools for training and social integration and as activities leading to inclusive learning environments.

The project objectives are:

-  Getting to know the techniques of manufacturing traditional handicraft souvenirs to increase the staff skills and pass to the last beneficiaries
-  The protection, preservation, development, and promotion of European handicraft heritage
-  Showing the importance of handicraft heritage for inclusive training purposes for migrants and local socially excluded people
-  Showing the way to create a small handicraft business based on the example of good practices from participating countries and their contribution to the local economy
-  Developing and increasing intercultural dialogue without any prejudices.

The project is aimed at two (2) target groups:

-  The staff of participating organisations in the project, based on their previous experiences, will identify tools and work placement methods
-  Migrants and local people endangered of social exclusion (unemployed at any age, women in age 50+, low-educated people, VET students, ethnic minorities)

The impact will be on target groups, stakeholders and all other actors. It will be visible in increasing handicraft skills and competencies among staff and learners. All organisations and stakeholders will improve collaboration on the European level and include in their curriculum new project approaches.

Project partnership comprises 6 partners from 5 European countries - Italy, Cyprus, Portugal, Turkey and 2 partners from Poland aiming to develop and reinforce EU networks for teaching and learning crafts. During the project, partners will share ideas and practices, gain knowledge on crafts methods for inclusiveness, and increase trainers and staff capacity to work at a transnational level.

Project partners:

- Fundacja CREATOR, Poland (Coordinator)
- DOREA Educational Institute, Cyprus
- Guerreiro & Silveira, Lda, Portugal
- Antalya Muratpasa Azize Kahraman Halk Egitimi Merkezi ve ASO Mudurlugu, Turkey
- Fundacja Euro-Form, Poland
- Claii Form, Italy

Please visit our social media page [here](#) for more information about the project.



DOREA Educational Institute

Cyprus

1. DOREA Educational Institute

DOREA Educational Institute is a non-profit NGO established in 2012 in Cyprus. DOREA Educational Institute's general scope is to offer high-quality non-formal education for youth and adults, covering the three main areas of non-formal education: a socio-cultural (popular) education, personal development, and professional training.

DOREA is a training provider of ERASMUS+ Staff mobility courses, previously IST courses and has an excellent track record of implemented training courses since 2012. DOREA primary expertise lies in adults' professional and personal development on soft-skills topics such as Problem-solving and decision making, Emotional Intelligence, Teamwork, Intercultural Communication, among others, and entrepreneurial skills development through various entrepreneurship and entrepreneurial skills handicrafts workshops, etc.

DOREA is currently running a project to promote up-skilling and re-skilling of adult migrants (18 to 35 years) facing social exclusion with basic craftsmanship skills in EU countries through an innovative educational format integrating transversal entrepreneurial skills and an e-commerce platform to sell their traditional handcrafted ethnic products.

DOREA is also a member of the Intercultural Council of Limassol, a working group responsible for the intercultural strategy of education in Limassol city. As Limassol takes place in the Intercultural cities programme (ICC) by the Council of Europe, which supports cities in reviewing their policies through an intercultural lens and developing comprehensive intercultural strategies to help them manage diversity positively and realise the diversity advantage.

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2. Lefkara lace or Lefkaritika

2.1. History



Handmade lace linens - known as 'Lefkaritika' – are world-famous and a proud and prevailing tradition with invaluable cultural significance for both Lefkara and Cyprus. It is no wonder then that the skilled art has been recognised with its inclusion on the UNESCO Intangible World Heritage List, which is defined as 'practices, representations, expressions, knowledge and skills from around the world protected for their invaluable cultural heritage.

The tradition of lacemaking in the village of Lefkara in southeastern Cyprus dates to at least the fourteenth century. Influenced by indigenous craft, the embroidery of Venetian courtiers who ruled the country beginning in 1489, and ancient Greek and Byzantine geometric patterns, Lefkara lace is made by hand in designs combining four essential elements: the hemstitch, cutwork, satin stitch fillings and needlepoint edgings.

This combined art and social practice is still the primary occupation of women in the village who create distinctive tablecloths, napkins and showpieces while sitting together and talking in the narrow streets or on covered patios. Unique mastery of the craft is passed to young girls through years of informal exposure and then formal instruction by their mother or grandmother in applying cotton



thread to linen. When she has learned her art thoroughly, the lace-maker uses her imagination to design work that embodies tradition and her personality. Testament to appreciate multiple influences and incorporate them into one's own culture, lacemaking is at the centre of daily life for women of Lefkara and a proud symbol of their identity.

The lefkaritikon lace embroidery is the most artistic and creative aspect of the Cypriot folk's embroidering art. It is an embroidery of great value that reflects Cypriot women's dynamism, sensitivity, and power of observation. Each design of the lefkaritikon lace embroidery is inspired by nature and the environment, taking on its characteristic form as the stitches combine.¹

Lefkara lace was used on garments such as bodices, blouses, cloaks, etc., as well as the various parts of the four-poster bed, i.e., hangings, sheets, pillowcases, bedcovers and side and top curtains. Modern versions tend to be used for runners, tablecloths, napkins, panels and covers of various forms.

The women who create the laces are known as *kentitria*, and the men who are the embroidery merchants are known as the *kentitaris*.

2.2. Material used

Initially, the lace was embroidered on handmade cotton material, using cotton thread. This was later replaced by linen. Local silk production also permitted the introduction of silk lace material into the design. Nowadays, Lefkara lace is mostly made on linen material imported from various countries with mercerised cotton threads in the white, natural colour of beige². What you need:

- A little pillow, that's made of a wooden board (20x30 cm) wrapped by a woollen cloth.
- Pins that are used to keep the embroidery on the pillow.
- Small scissors for cutting and removing threads.
- A meter rule that's necessary for measuring distances.
- A thin needle for sewing.
- A plastic finger cover to protect the middle finger.

¹ UNESCO "Lefkara laces or Lefkaritika", website: <https://ich.unesco.org/en/RL/lefkara-laces-or-lefkaritika-00255>

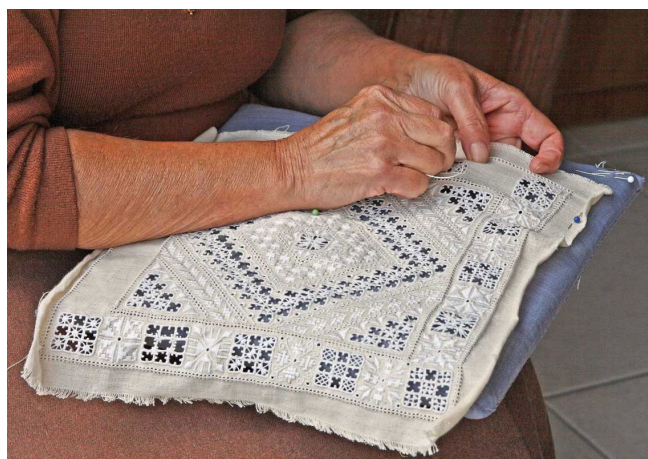
² In Cyprus news portal "Lefkara lace", website: <https://in-cyprus.philenews.com/lefkara-lace/>

2.2. Designs and techniques

The range of stitches and patterns of Lefkara embroidery is wide. Some derive from Venetian times, other motifs are pre-Venetian; still, others are said to have been taken from the cave drawings of Ayios Neophytos, the twelfth-century Cypriot hermit.

Lefkara lace is made by counting the threads of the fabric. Therefore, most shapes are strictly geometrical. The embroidery consists of: (1) the designs which are embroidered over the cloth by using the satin stitch; and (2) the cut and drawn designs that are made after cutting and drawing specific threads of the fabric.

Lefkara combines four basic elements: cutwork, hemstitch, satin stitch filling, and needlepoint.



The designs are inspired by nature and the environment. They evolve over time, and like other needle laces, incorporate more modern designs into the traditional geometric ones. Some designs include *athasi* (almond), *makoukoudi* (a small weaving row), *mi me lismonei* (forget-me-not), *potamos* (river), *klonotos* (branched), *arachnotos* (spiderweb), and many more.

Also characteristic of the Lefkara lace is the designs made along the edges of the fabric. These are the *tsimbi*, *closi*, and *tsimbocloso*. A design no longer made is a kind of coarse lace made using the bobbin-lace technique common in Europe³.

³ H.Johnstone "Lefkara Lace: A Cultural Tradition and Pattern of Identity", website: <https://threadartproducts.com/lefkara-lace-a-cultural-tradition-and-pattern-of-identity/>



CLAAI FORM

Italy

1. CLAAI FORM

CLAAI FORM is an association representing SMEs in Campania (Italy), in the craftsmanship sector. CLAAI FORM was set up on the Campania Regional Government Association of Small and Medium-Sized Enterprises initiative to provide training and research activities.

The association has a broad experience gained since its inception and from an extensive network of contacts with public authorities, organisations and social partners across the entire region.

The association aims to perform activities in the following macro-areas: provision of vocational and professional training, work placement, and provision of internships. It also organises training courses about different economic and financial sectors.

Specifically, CLAAI FORM aims to carry out activities in the following areas of intervention:

- Professional training, stages, study visits about economic, financial, cultural, historical and socio-politic issues
- Economic and social, sectoral and market research and studies
- Initiatives about European integration
- Editorial, IT and database initiatives Organisation of conferences, workshops as well as economic, financial, historical-cultural and political-social study days

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2. Porcelain

2.1. History



The Capodimonte porcelain, one of the glories of the Neapolitan handmade crafts, binds their origins to the splendour of the Bourbon dynasty. In 1743, King Charles of Bourbon and his wife Amalia of Saxony decided to establish a centre for porcelain production within their Reggia di Capodimonte, driven by the desire to achieve porcelain similar to the German, produced at Meissen. For this reason, the Royal Factory of

Capodimonte was created: the production was considered further, even greater than German and French. In fact, the particular mix of soft textured high-feldspathic praised the performance of miniatures made in the tip of the brush and created a special effect "under glass", which made these little works of art unique in the world.

In the 700' some important personalities like the sculptor Giuseppe Gricci, the chemist Livio Vittorio Scherps and decorator Giovanni Caselli gave an important contribution to the composition of the porcelain, improving its quality. These three men, capable of combining so harmoniously high-quality past with pictorial decoration and modelling, should be credited with the success of Capodimonte porcelain. In addition, Gricci created the famous little living room in porcelain of Queen Amalia, considered a complete expression of the artistic style of Capodimonte. The most flourishing period of the Royal Factory of Capodimonte lies in the last two decades of the eighteenth century when a real art school led by Domenico Venuti was established, who made valuable porcelain services, now preserved in the Museum of Capodimonte.

Currently, the Royal Factory of Capodimonte has become one of the largest museums in Naples, hosting the most famous pieces of the Neapolitan tradition. However, the craftsmanship of Capodimonte

porcelain has never stopped but has continued to live until today, treasuring the primacy of excellence worldwide.

2.2. Material used

Porcelain is a ceramic material made by heating materials, generally including material like kaolin. This is the primary material from which porcelain is made, even though clay minerals might account for only a small proportion of the whole. The porcelain composition is highly variable, but the clay mineral kaolinite is often a raw material. Other raw materials can include feldspar, ball clay, glass, bone ash, steatite, quartz, petuntse and alabaster. Clays used for porcelain are generally of lower plasticity and are shorter than many other pottery clays. In addition, they wet very quickly, meaning that small changes in water content can produce large changes in workability. Thus, the range of water content within which these clays can be worked is very narrow and must be carefully controlled.

2.3. Designs and techniques

The design and manufacture of porcelain products follow the dictates of the famous artisan tradition of Capodimonte porcelain. Porcelain was born thanks to the idea of the artisan who, firstly, realises the object's design. Then with a lathe, he creates the plaster model, carved by hand, obtaining a cast



object. After that, the artisan pours the precious liquid mixture of porcelain in the plaster mould. Then, after the porcelain's dried up, he carves and cooks the porcelain at a temperature of 1250 degrees. At this point, the artist paints the object on porcelain, which is finally subjected to final cooking to fix the colour. The result is a valuable and high-quality piece, as required by the "made in Italy" tradition. Furthermore, all the creations have the Napoleonic mark, which shows the authenticity of the Capodimonte porcelain.



Fundacja Euro-Form

Poland

1. Fundacja EURO-FORM

Fundacja Euro-Form is a non-profit organisation of educational, cultural and social profile located in the southeast of Poland in Rzeszów. Foundation offers high-quality non-formal and informal education for young and adults.

The work in the foundation focuses on the connection of business needs with educational support and human resources. Euro-Form has a network that allows contacting companies, foreign partners, stakeholders, labour market, consulting companies, educational institutions and universities, public administration.

Staff and volunteers organise seminars, debates, workshops, meetings to support vocational education to motivate people to learn and become professionally active and not socially excluded. The areas of specific expertise: vocational trainings and courses in various fields (artistic handicraft, ceramics, jewellery, floristry, art, media, tourism, languages).

Target groups:

- people with fewer opportunities: unemployed, low-educated, women 50 +, early retirement;
- people with ambitions to develop their passions, improve skills and competencies on a higher level;

Among many activities, foundation staff organised workshops in handicraft to preserve local traditions, rediscover forgotten occupations, and combine modernity with the past.

One of the wanted handicraft branches is the creation of amber souvenirs and folk dolls.

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2. Amber Souvenirs

2.1. History



Amber is a fossilised tree resin that has been appreciated for its colour and natural beauty since Neolithic times. The Baltic amber dates to the time 37-42 million years ago. During that period, the resin of trees hardened and weathered, which created the unique charm of the Baltic amber. The oldest cut and polished amber pieces are dated back to the palaeolithic

era (40000 - 10000 BC) - the end of the ice age. However, amber was known and used by humankind from the very beginning.

The simplest and oldest method of acquiring amber is collecting it on a beach. However, massive deposits are located below the bottom of the Baltic Sea. Waves throw out Amber stones during storms. People used to pick out amber stones using special nets in the past. People also searched the Baltic bottom from their boats with long sticks. Amber stones lay on the seabed, covered by sand and rocks. When uncovered, they floated in salty water. Amber, also known as the Gold of the North Poland- the Baltic amber is renowned for its beauty worldwide. It is used to create jewellery, souvenirs, indoor decorations. The most popular souvenirs are amber objects made with silver, gold, wood, metal and other materials. You will find the largest collections of amber products in Gdańsk. However, many design amber studios are located in the southeast of Poland. The small manufacturers specialise in creating different kinds of amber souvenirs: amber chess, amber figures, amber jewellery, lamps, amber trees and many other amber products.

2.2. Materials, designs and techniques used

Materials and tools to create amber souvenir "The Tree of Good Luck": copper wire, about 40 pieces of small amber stones, one larger stone as the basis, hot glue, scissors, pliers (if needed).

Nowadays, amber souvenir products are becoming more and more popular, and in recent years many techniques have been popularised and available to a broader group of amber craftsmen. Traditional amber souvenir craft is still the domain of professionals who have to acquire the knowledge necessary to practice their profession for years. Contemporary craftsmen in their work very often refer to historical patterns, and when creating something completely new, they also continue a certain tradition. Today, old design methods are slowly being forgotten (although, of course, many amber artisans still use them), and are replaced by the latest technology - 3D modelling programs, thanks to which the design can be created from start to finish only on a computer. In practice, this method allows the creation of very completed designs, and the dedicated time is much shorter than in the case of traditional techniques.

However, tourists prefer traditional souvenirs made by hand. One of the souvenirs is a "Tree of Good Luck" made of copper wire and small pieces of ambers.

The steps of creating "The TREE of GOOD LUCK":

Step 1: Cut the copper wire into 50 pieces, about 20 cm long.

Step 2: Put all the pieces of wire together and start twisting it about 2/3 of its height. Create a small loop on each of them at the end. Start making a twig. Put the 4 wires together so that all the loops are on the same side. Twist about 2-3 cm to create separated branches.

Step 3: Divide the top of the tree into several stalks with a few wires and start twisting. Then, split each branch again and began to twist again.

Step 4: Stick the pieces of ambers on each loop with hot glue.

Step 5: Finally, cut untwisted lower part of wires to form the roots, fit them to the stone and use hot glue to fix.





Another technique of making souvenirs are carvings created of wood combined with amber. Patterns cut out in wood, e.g. the emblem of Poland, angels, flower rosettes, are filled with fine amber and bonded with hot glue.

2.3. Other Polish Souvenir

Traditional Polish Folk dolls are one of the significant souvenirs in Poland. They are made entirely by hand. The dolls are created using techniques that have not changed in generations. Made primarily of cloth and certified to meet original folk costume designs from a different region of Poland. Facial features are hand-painted by local artisans. Some dolls have additional features like buckets or fences made with natural woods and leather. These dolls are unique and represent Poland's outstanding contribution to Polish folk art and family traditions. Dolls represent folk outfits from many parts of Poland.





Guerreiro & Silveira, Lda

Portugal

1. Guerreiro & Silveira, Lda

Guerreiro & Silveira, Lda, is a private small company founded in 2019 Mem Martins, Sintra, Portugal. Headquartered in a zone with great ethnical diversity (27 nationalities) and with energetic social problems, it aims to give formation, organise seminars, workshops, lectures, etc., together with these communities, as well as nationally and international level.

It has a multidisciplinary team, focusing essentially on training in the areas of traditional handicrafts and ICT, Entrepreneurship, Marketing, Social competencies.

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2. Embroidery

2.1. History



Castelo Branco embroidery

Embroidery is a way of creating, by hand, all the decorative works carried out by a needle and threads (cotton, silk, wool, linen, etc.) on any type of pre-existing support. The types of support can vary according to the kind of work you want to obtain; the most common is the fabric.

Traditional Portuguese embroidery stands out among themselves for the materials and techniques used or the supports on which they are embroidered. Many of the stitches found in embroidery were introduced, during the discoveries, by copies of different works that were taken from other countries. These were assimilated by the local people who gave them a unique and

original mark with particular characteristics of their places, such as the well-known embroideries of Castelo Branco, Arraiolos, among others.

In the past, embroidery has often been linked to the economy of a primarily rural population that occupied their leisure time with this manual art. Today, the future reserves for embroidery the transposition for home textiles and clothing and souvenirs, but it is still primarily female work.

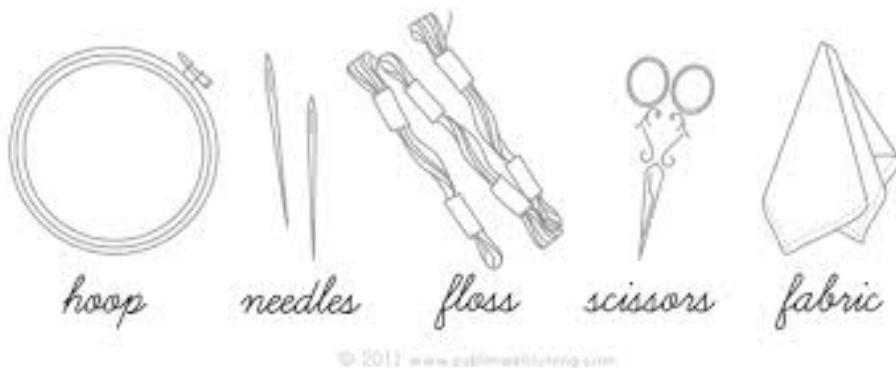
Portugal presents us with quite different geographical, cultural, and economic regions that offer an extensive range of traditional embroidery according to the tradition and culture of the people. However, despite the many and varied types of embroidery and the objective of decorating for a specific purpose, today, we feel the need to combine tradition with innovation and creativity. According to a specific aesthetic design, the desire for renewal leads us to a new approach in introducing embroidery in different pieces, making this mixture an actual work of art.

We can classify embroidery into popular and erudite. Popular embroidery is almost always based on traditional techniques and motifs, reflecting its regional character and the influences suffered over

time. In erudite embroidery, the influence that the different artistic periods had in the countries where they originated is notorious. In these embroideries, the decoration was privileged instead of the technique that passed to the background

2.2. Materials, designs and techniques used

Material and Tools: Needles, Scissors, Thimble, pins, etc.



Graphics:



Points:

The stitches are not unique to a particular type of embroidery. On the contrary, they establish a relationship of dependency with the designs, with the harmony intended to be created and even with the embroiderer's taste. «The design of the embroidery determines, sometimes, to look for some stitches in the sewing, such as the stitching, the backstitch, the glove stitch, the buttonhole eyelet, the stitch ahead, etc.». It is difficult to establish a particular use for each embroidery stitch, as its use has become widespread and part of many types of work.



The points can be grouped according to their use:

- Contour points (forward, back, double back, flower foot, split, chain, round chain, from Bologna)
- Clipping (simple and contradicted)
- Knots (shackle, cord)
- Filling points (launched, uneven throw, inlaid throw, satin, Romanian, feather, V, hue, figure, cloth, sand, oriental, lace)
- Fancy stitches (a rooster or Russian donkey, spine, double spine, from Crete, triangular, fly, ant, ferns, horn, ladder, Breton, ear, chain, braid, simple and branched coral claw, daisy, canutilho, corva)

Some stitches are only used in a specific embroidery of a region, as is the case, for example, of the loose full stitch that is only used in the embroidery of Castelo Branco; the Arraiolos stitch, used in embroidery with the same name - Arraiolos embroidery. See the examples of these 2 types of embroidery below:



Arraiolos embroidery



Castelo Branco embroidery



AZİZE KAHRAMAN
Lifelong Learning Center
Turkey

1. AZİZE KAHRAMAN Lifelong Learning Center

Azize Kahraman Adult Education Centre and Evening Art School (Azize Kahraman HEM) was established in 1961. Azize Kahraman HEM is an Adult education institution that provides cultural, technical and vocational training and is connected to the General Directorate of Lifelong Learning of the Ministry of Education. Adult Education Centers (HEMs) are responsible for providing courses to the public and doing research about the culture of the region.

Azize Kahraman HEM is located in Antalya, also called the capital of tourism. The institution provides education in 3402 areas with its 1 director, 5 assistant directors, 12 tenured and more than 600 contracted teachers. In 2018 the institution provided 1867 courses to 55 000 trainees. Since it is located in a trendy touristic destination, the institution offers many training courses to people who work in the tourism sector like food hygiene, body hygiene, massage courses, SPA management, cooking etc. Azize Kahraman HEM is an institution where the Lifelong Learning strategy is implemented in a way. It was awarded as "the non-formal education institution" which provided most foreign language courses in Turkey. English, German, Russian, Chinese, Japanese, Arabic and Turkish courses are provided as the foreign language courses. Many workshops and laboratories are equipped with the latest technological tools in the field of education. Besides those courses, the institution offers courses in these areas: Information Technology, Wood Technology, Machine Technology, Accounting and Finance, Radio Television fields, languages, handy crafts, drama etc.

In the handicrafts area, the institution provides 897 courses in different curriculums. Stained glass and needlework courses are part of those courses. The centre has 21 classrooms in the central building, in addition, it provides courses in our 23 other course centres in the city centre of Antalya. Trainees produce thousands of products in courses like jewellery making, jewellery designer, ceramist, glue dough flower making, leather flower making, stone doll making, making goat accessories, gel candle making, wire breaking, stuffed baby toy, souvenirs making, the ornament of natural stones, glass bead making and many more. Every year in late May or June all produced handicrafts are exhibited in "Cam Piramit" (Glass Pyramid), which is the central exhibition area of Antalya. Over 60 000 people visit it in one-week time.

Azize Kahraman HEM is also one of the pioneer institutions in EU projects in its area. It has 2 Grundtvig partnerships, 1 LDV-IVT and 1 KA1 projects implemented successfully. Azize Kahraman HEM was a partner in a KA2 project on Smart Home Technologies, which ended in September 2018. The leading member of the partnership organised the 8th topical conference of EcoMedia Europe Network. Now Azize Kahraman HEM is running 4 Erasmus+ projects.'

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2. Needlework (iğne oyası)

2.1. History



One of the most important examples of our traditional culture and handicrafts is laces (Oya). Lace (Oya) is a type of knitting technique born from the combination of flower and knitting art, which is made to decorate and embellish and is also used as a communication tool with the messages they carry. It is not known precisely where, how and by whom the art of knitting was first started. However, it can be thought that people developed with the increase in their pleasure, appreciation and creativity skills that began when they felt the need to veil. The word "Oya" was used to mean to decorate. In the 11th century, it was used

as "house adorned" in Turks, "Oyu" in Mamluk Turks and "Oyuma" in Kyrgyz Turks. The fact that the word Oya has no equivalent in other languages may make one think that this art is specific to Turks, especially Turkish women. However, the examples found in the Culvert excavations in 1905 show that the embroidery technique, especially from fishnets, was known before 2000 BC. According to the examination results of some examples that have survived until today, the lace is widespread in the 17-18 and 19th centuries at most. They were high quality and original in technique, colour, subject, material and composition.

Needle embroidery gave its best examples in the 18th century. Women living in the harems of palaces and mansions have put forth all their skills to adorn and admire themselves. They used lace on the edges of dinners, pancakes, pouches, handkerchiefs, edges of dresses, shirts and underwear. Some are short, only in front of the headgear, to decorate the jewels. In every period of the Ottoman Empire, great importance was given to traditional knitting and lace made in the palace, outside and in Anatolia. Laces have survived to the present day in traditional ways.

The embroidery, which decorates the edges of Yemenis and crepes, is used in weddings and ceremonies, as well as helping women who are ashamed to talk to their elders and in the crowd in daily life, according to tradition, to express their feelings. Yellow flower lace, unhappiness or hopeless love,

white jasmine lace, the woman is married, the hyacinth is engaged, the wild rose man is far away, the pepper is not good with her husband, and the pink flower lace indicates the woman's pregnancy.

2.2. Material and tools used

Lace is made using a needle and a crochet hook with floss, nylon, silk, and lace thread. It is long-lasting, does not tear, disassemble, and wears easily. Those made with floss yarn do not shrivel, do not shrink or require ironing when washed.

Tools used in lacemaking:

- Needle: It is made with thin and long ones made of steel.
- Crochet: Made of steel, thicker than a needle.
- Scissors: Sharp embroidery scissors made of steel are used.
- Shuttle: It is a needlework making tool where various types of lace can be made, especially on the towel edge, with the ones made of wood in the past. Today, wooden shuttles have been replaced by tools made of plastic.
- Hairpin: It is a tool that is formed by bending a bottle made of steel and giving a U shape. With the hairpin lace technique, hoop lace, sequins and beads on the rope are usually made. Although it is not common today, it is still specially made in rural areas.

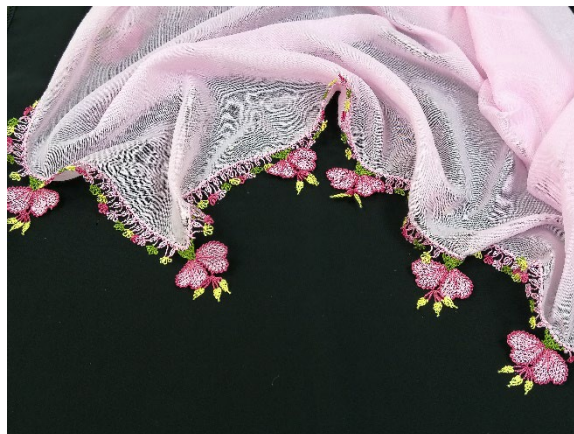
Other Materials Used in Lace:

- Spangle: Made of metal or plastic materials, round, thin, flat or curved, a hole in the middle, a tool used in needlework making.
- Beads: Mother-of-pearl, wood, glass, crystal, porcelain type, made of various metals and stones, with a hole in the middle, round and cut in the form of small, nice-looking object particles used in needlework. They can be found in large quantities in the market with round beads, pipe beads and evil eye beads.

Lace is widely seen throughout Anatolia.

2.3. Designs and techniques

Needle lace knotted with small needles. Needle lace is the process of tying knots (loops) side by side or one on top of the other, which is formed by pulling the needle through the thread loop formed by wrapping the thread on the needle. It is made by wrapping the thread on the needle once or twice. For example, in the needle lace made by the Turks, the thread is wrapped around the needle twice.



Needle lace can be defined as a type of fine knitting that occurs as a result of knotting the thread with a needle. According to the information obtained from the literature, two types of loops called triangle and square loop are used in making needle lace. An oval loop can also be found in a group of needle lace.

Floral motifs such as fruit, leaves and special flowers are generally used in Needlework. In addition to these, figure motifs such as butterfly, symbolic motifs such as flirtatious moustache, palace broomstick, objective motifs such as baskets and bags, and geometric motifs are included. Creative women, who are not satisfied with these examples, easily turn any wildflower they see in nature into lace.

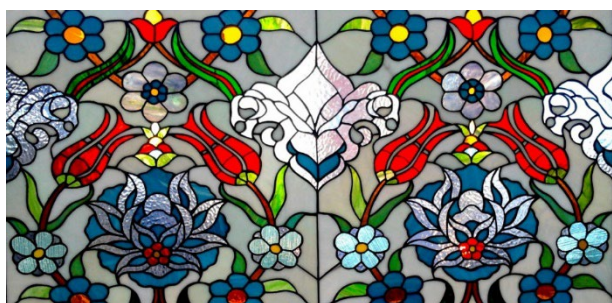
A flower is considered a motif per leaf in needle lace. Different compositions are formed by arranging them in various ways depending on where they are used. These compositions are arrangements such as embroidery, lace embroidery, crown lace, branch lace, flowerpot lace, purse lace.

Motifs are spread on the root with 7-8 cm intervals as well as applied to the entire root. Lace is divided into three main groups as plain lace, pipe lace and filled lace.

3. Stained Glass

3.1. History

For the first time, people used windows to provide light in buildings. These are in various shapes and sizes according to the types of buildings and the climate changes of their locations. Due to daily or seasonal weather changes, these gaps were partially or completely closed. Therefore, railings and cages made of stone, plaster, wood and metal is resisted to natural changes such as snow, rain, wind, dust, heat and cold by making covers and shutters from materials like wood, metal, leather, fabric and so on.



Artists, those who have aesthetic sensibility, arranged the spaces, holes, lattices left to provide light with different examples that are the precursors of geometric windows. The next step was to fill it with stones and coloured glass, rubies, emeralds, diamonds, etc. Therefore, an aesthetic order was

created in architecture by using natural light. As a result of these efforts, while the first connection between light, glass and architecture was established, primitive and pioneering examples of "stained glass" was born.

Although the source of stained glass is unknown, there is no doubt that it made its development in the Middle East. This should not be considered an easy and specific progression. Glass was not a common everyday necessity. It was indeed a rare and too expensive item at the time. A piece of red glass was equivalent to a genuine ruby piece in ancient Egyptians. Glass and natural stones are used in ornaments of the same value without being distinguished from each other. So that rubies and diamonds stand out in the small windows. Glass was first used by men in the stone age. At that time, war tools were made of flint. These were natural glass, sometimes green, red, or brown, formed as a result of volcanic events.

The first glassmaking started in the Mediterranean countries. It was a hollow pipe with one side in a mallet and the other side towards the mouth. This technique later spread to Phoenician, Greece, even Rome. Sheets of thick non-permeable glass that have been mulled were found in Pompeii. According to the example found in Sikhester, the Romans made glass using the blowing technique.

Pieces obtained from excavations in Pompeii, Herculaneum, Arezzo, Strasbourg, Manyas, Treviso and Rome are stained glass. It has revealed that it has been built since the 1st century. The Romans developed this method by filling the small holes they carved in the stone plates with glass. Later, the glasses were joined together using bronze, copper, lead rods using plasterboard and marble, they were connected and therefore perfected. It is understood that the Arabs acquired this technique from Byzantium in the 7th century to use mostly in ornamental motifs. More plaster and glass were combined. Later, this technique was developed by the Turks and superior examples of artistic value were revealed.

The oldest examples of painted stained glass have been found in Germany. A master-stained glass unearthed in Lorsch, Hesse, and another piece in Magdeburg. This art was made in these countries in the 9th and 10th centuries and at the Saint-Benigne Church in Verdun, Dison and the Church of Reims'. According to many authorities, the oldest glass is in St. Denis 1108; According to Dom Charles Norris the oldest glass is in Augsburg Cathedral. Glass dating from 1065 is attributed to the Tegernsee Priests. In these stained glasses, bright colours (inside the paste) and a layer of grise applied in several layers are encountered. Many 12th century stained glasses are found in Germany (Frankfurt Museum), Austria, Switzerland, England and especially France. In France, Saint Denis (near Paris) became the most important centre of stained-glass art in the 12th century. A decorative atmosphere prevailed in the stained glass made even in ancient times. Because showing the painted walls with plenty of light would drown the holy air that they believed should be in places of worship. When they learned to colour windows, they started to process windows like carpets. As the stained-glass art developed, they depicted events with figurative motifs instead of patterns such as carpets.

3.2. Material used

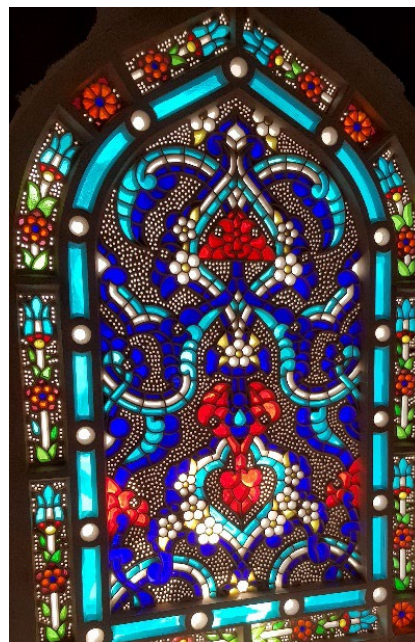
Our main materials for making stained glass are glass and lead. Diamond bit for cutting glass (two different diamonds are required to make straight and round cuts). After the pattern is prepared, the double-edged template scissors, which have a special cut inside, serve as normal scissors. A stained-glass spatula is used to cut the lead and squeeze it into the glass. Ordinary glass hammer, screwdriver for crushing lead, 60x40 solder and 150w soldering iron. Our only motor-powered tool is the glass

grinding machine that is used to shave the burrs left on the edges after being cut.

1.2. Designs and techniques

Stained glass has mainly five techniques:

- *Tiffany-Stained glass*: Named after jewellery and glass artist and designer Louis Comfort Tiffany (born February 18, 1848, in New York and died in New York on January 17, 1933.) It is the most preferred stained-glass type. It is an ideal technique used for the twists and turns of finer details. Since it does not stretch too much, it is very suitable for producing large-sized stained glass. In addition, it is much lighter than leaded stained glass in weight.
- *Leaded Stained Glass*: There was a lead-stained glass technique before Tiffany-stained glass. This stained-glass technique, which has been preferred in many churches in Europe since the Middle Ages, has been thought to be used in the production of large size window glasses.
- *Painted Stained Glass*: Today, it is the preferred stained-glass technique after tiffany and leaded stained glass. It can also be called false stained glass or imitation stained glass as it is easier to apply than this stained glass and gives a more artificial appearance.
- *Stained Glass with Sealant*: The difference that distinguishes this stained-glass technique from other techniques is that the gap between the glasses is filled with joint fillers.
- *Gypsum-Stained Glass*: It is a stained-glass technique in which plaster is used as a connecting element and glass pieces are combined with plaster. The Turks preferred slanting lines suitable for the harmony of their windows. In addition to crisp plant and flower motifs, texts are used.



This technique is called plaster window, embroidered or plaster-stained glass. In Turkish plaster windows, the composition was characterised by interior decorations. Because the interior of Turkish buildings was bright, like in a medieval cathedral, the coloured windows were visible from the inside, and coloured windows were visible along with other interior decorations. No paint is found on plaster window glasses, only the core colour of the glass is used. These are not painted afterwards but are coloured glasses during the production of the glass. In a traditional gypsum-stained glass (window) making, the coloured cardboard of the stained glass is prepared first.

- *Fusion Melting Stained Glass:* The fusion technique, which is also known as melting stained glass, is the shape of the glass that is in the form of pieces by melting at the right temperature in an oven suitable for this technique, and the result is called the fusion-stained glass technique. The chemistry must match each other. Otherwise, the glasses will unfortunately break, not giving the correct effect.
- *Stacked Stained Glass:* The coloured or colourless glasses of the stained-glass work that are planned to be applied are cut in the same widths. In a separate place, the flat glass is placed on the design whose second sketch is drawn. Then these glasses are adhered on flat glass with the old classical method, colourless glossy cellulosic varnish. Later, a second transparent flat glass of the same size is glued on the cut glasses. Thus, the stained glass is between two glasses as mosaic-stained glass, also known as sandwich stained glass.



Fundacja CREATOR

Poland

1. Fundacja CREATOR

Foundation Creator is a non-profit organisation of VET profile set up in Rzeszów in the southeast of Poland. The foundation aims to create, support, promote, and participate in all forms of national and international collaboration in educational, cultural and social fields to develop personal and vocational skills.

CREATOR undertakes public benefit activities focusing on regional development issues, innovations, new technologies, improving social well-being, and cultivating traditional handicrafts. The target groups are people from all social classes, but the prior go to people coming from disadvantaged conditions, low-income families, young unemployed, migrants, seniors.

Relating to international activities and EU Programme Erasmus+, CREATOR aims to:

- Support learners to improve vocational competences
- Support the professional development of people working in education, training and youth to innovate and improve the quality of teaching, training and youth work around Europe,
- raise participants' awareness and understanding of other cultures and countries
- actively participate in society and develop a sense of European citizenship and identity
- Reinforce synergies and transitions between formal, non-formal and informal education, vocational training, employment and entrepreneurship

CREATOR organises vocational trainings according to local needs, various kinds of workshops, handicraft classes for adults, exhibitions of handicraft objects, workshops with historians about local forgotten traditions, workshops in vocational education, meetings, debates about social affairs, language trainings.

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2. Souvenirs of CLAY

2.1. History



Ceramics carries a powerful history that dates back to the Palaeolithic. The art of making ceramic objects was known in Ancient Greece, and it reached Poland about 7.5 thousand years ago. Ceramic products have been presented in every kitchen for thousands of years and are also widely used in decorations, architecture, construction and medicine. Despite technological development, the

method of producing ceramics does not differ much from the techniques used centuries ago to the present day. The well-known ceramic centre is Medynia Glogowska near Rzeszow, where the pottery tradition has been cultivated for centuries. It is a village where 200 pottery manufacturers produced pottery, decorations, clay jewellery, local souvenirs, and many other clay objects at the beginning of the XIX century.

Almost every family had got their equipment to create pottery. Today we can find the traces of the old fame on each corner. The inhabitants of Medynia still follow the pottery traditions of their ancestors. Nowadays, more modern design is presented, but based on old traditions. Young artists focus on silver-grey pottery, local clay souvenirs dedicated to the historical monuments of Rzeszów and surroundings, figures, vases, plates, reliefs.

1.2. Materials and techniques

Materials used to create clay souvenirs are a ceramic mixture, clay, glaze, souvenir moulds, pottery kiln. Following the footsteps of our ancestors, we obtain the ceramics from which we make our products from local fields and forests. It often consists of clay, quartz, feldspar, kaolinite, sand, and water. The composition of the ceramic mass varies depending on the processing technique and destination of the finished products. We process the properly hydrated mixture of fatty and lean clay in the so-called

"potter's rollers", in other words, in a clay press. Before use, all components are mixed for about 12 hours in a special mill until a homogeneous mass is obtained for moulding of products.

In further process, the artist shapes a 2 cm thick piece of clay, forming a clay slice and creates souvenirs of Rzeszów by mirroring patterns in clay, e.g. the town hall, medieval warrior, the contours of the Rzeszów Market Square, the main walking street, the outline of skyline and many others. After levelling the edges and other imperfections, the artist leaves the reliefs to dry. Drying takes from 2-3 days to even 2 weeks, depending on the size of the product. Dried and decorated with engobes, the products are fired in a pottery kiln at a temperature of 900 to 1000 degrees C for 12 hours. After cooling down, reliefs are coated with glaze and then fired again. Thanks to this technique, souvenirs gain greater durability. To achieve the best results, artists use pine wood to burn in the kiln.

The examples of clay souvenirs dedicated to Rzeszow.

