



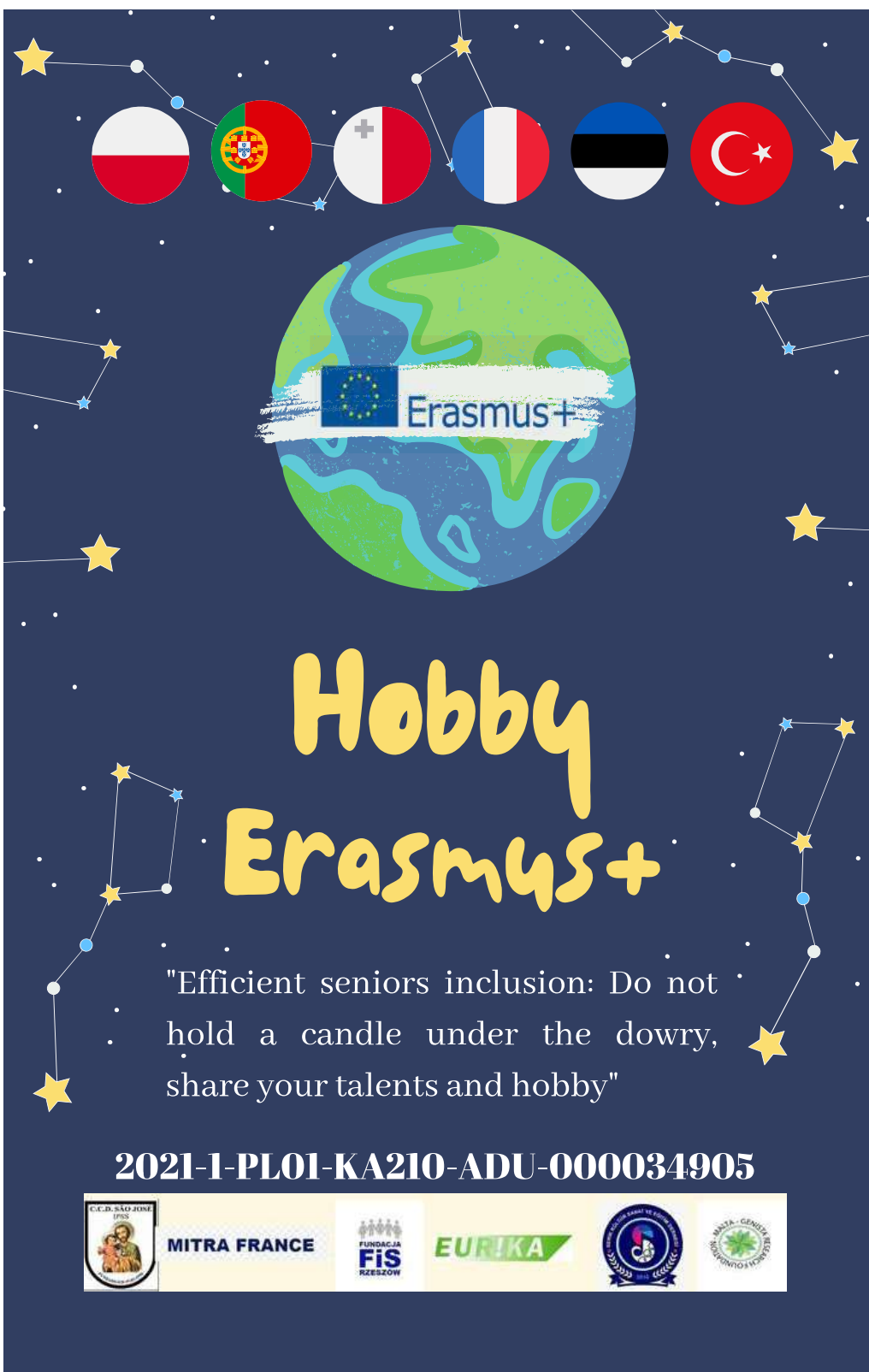
Funded by
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*"Efficient seniors inclusion: Do not
hold a candle under the dowry,
share your talents and hobby"*

HOBBY

ERASMUS+

2021-1-PL01-KA210-ADU-000034905



Hobby Erasmus+

"Efficient seniors inclusion: Do not hold a candle under the dowry, share your talents and hobby"

2021-1-PL01-KA210-ADU-000034905



MITRA FRANCE



EURIKA





Title of the project:
**“Efficient seniors’ inclusion: do not hold a candle
under the dowry, share your talents and hobby –
inspire others”**

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Fundacja Integracji Społecznej FIS in Poland

Fundacja Integracji Społecznej FIS is non-profit NGO located in Rzeszów-Poland with cultural-educational profile.

FIS supports people in their professional and social life by creating equal opportunities for vulnerable groups, developing social integration of people at risk of exclusion, support their informal and non-formal learning.

FIS activities are based on European strategy and include: exchange experiences and best practice, develop strategies in field of senior education, develop digital literacy, develop basic skills, raise awareness of democracy, women 'rights and equality, develop art and handicraft.

FIS is directly involved with working of disadvantaged groups, mainly seniors in the context of non-formal training, cooperates with other NGOs about similar interests, local art entities and is able to share its expertise, experience and valuable insights from the perspective of teaching adults and seniors in art sector, what can help to achieve strategic partnership goals in this project.

Handicraft workshops in various forms, such as sewing, knitting, flower compositions, creative paper work, origami, jewellery, ceramic, embroidery, home decor objects and other, help to develop manual and social skills among seniors. Foundation collaborates with designers, handicraft artists, jewellery makers, florists, ceramists, tourist guides and others, inviting them for sharing experiences, for training, for

helping older people to find own place in local community. FIS has got good relationships and contacts with local stakeholders, who support activities for retired people.

Learning in media literacy develops basic computer skills and are the priorities to develop digital competences, who are strongly needed for adult people. Workshops of creative handicraft are in daily curriculum. Close collaboration with the University of The Third Age in Rzeszow delivers new ideas, defines needs for seniors and develops new initiatives for adults. The foundation beneficiaries belong to 4 main groups: disabled, seniors, women 50+, unemployed at any age. For these groups foundation create actions, that help them to achieve their goals and cover their expectations in the context of well-being, better life and social inclusion taking into account European policy on adult education. Particular attention is paid to retired over 65+. This group needs support to increase the feeling, that they are needed in the local community and play considerable role in adult learning by sharing own life experiences, their own hobbies. Seniors' creativeness is used by younger generation as the treasury of ideas. Showing and sharing own hobbies to others, seniors increase their self-confidence and better psychological well-being.

FIS has got experiences in art and handicraft projects on local and international level through collaboration with European partners in ERASMUS projects for 8 years.



Hobby Poland



Bedtime Cartoons Hobby

Hobby of The Bedtime Cartoons is the only one collection of this type in Poland initiated by Wojciech Jama- hobbyist, comics and animation art collector, curator, cultural activist. It is unique set related to the history of Polish and foreign animation for children, starting from the oldest evenings bedtime cartoons that have been aired on Polish TVP1.

The collection includes priceless exhibits from production of animated films: original film puppets, projects, screenplays, storyboards, and animation slides. There are also various items from everyday life decorated with images of fairy tales' characters, such as: books, toys, figurines, ceramics, philatelic items, numismatic items, pennants, badges, tags, groceries and cosmetics, packaging for sweets, 35mm slides, films on spools, cassettes and records.

You can meet here: Jacek and Agatka, GaškaBalbinka, Reksio, Bolek and Lolek, Teddy drop ear, Barnaby the Bear, Little Penguin Pik-Pok, Three Teddy Bears, Plastuś, Filemon the Cat, Smurfs, Wolf and Hare from 'Well, just you wait', Maya the Bee and many others.

From the beginning of its existence bedtime cartoons have been extremely popular. They were aired on TVP1 around 7 p. m. and usually lasted 10 minutes. Children were waiting impatiently because those stories were one of the very few programs for them during the day. For the youngest, bedtime emission was a relief after an eventful day and a nice ending. On the other hand, they helped adults to determine the time to send them to sleep. 'Jacek and Agatka' was the first Polish bedtime cartoon shown on television. It was on October 2, 1962. The last evening with bedtime emission took place on August 30, 2013. That day 'Peppa pig' was presented. All these exhibits were collected by the hobbyist Wojciech Jama and in 2009 he donated own collection to Municipality of

Rzeszów to create the Museum of Bedtime Cartoons- the only one in Poland.

Currently, Wojciech Jama conducts information and popularization activities, lobbying for the creation of the Comics Museum in Poland, also based on his own collection. In addition, Jama is a member and co-founder of the Polish Jules Verne Society. He was honoured with the "Meritorious for Polish Culture" badge.

Nowadays, The Bedtime Cartoons Museum in Rzeszów invites to visit and take advantage of the rich offer of temporary exhibitions, cultural events, educational projects, artistic workshops, meetings, temporary exhibitions, cultural events, educational projects, artistic workshops, meetings, competitions screenings organized at headquarter and outside its walls. Parents or grandparents can show their children and grandchildren favourite heroes from years ago. The younger ones have a great time here, and adults, thanks to the collected exhibits and film shows, return with memories to their childhood.



Wojciech Jama- the collector/ hobbyist



The figures of cartoon Jacek and Agatka



The figures of many other fairy-tales from the collection of Wojciech Jama

Polish traditional kitchen tapestry- makatka - HOBBY of seniors



The return of the kitchen tapestry in Poland

Makatka - a piece of knitted, embroidered or patchwork fabric, decorating the walls of the house - has recently returned to favor. In the countryside, it was an element of home decor. The city once considered it kitsch, but recently it has started to appreciate especially the kitchen tapestry, which has been decorating Polish homes since the end of the 19th century. Much earlier, however, there were traditions of hanging fabrics on the walls of rooms.



Tapestry in the kitchen-wall hangings can be made using various techniques. The basis is linen or thick canvas, usually in white, gray or black, often trimmed with ribbons or decorated with fringes. Tracing paper was used to copy patterns, thanks to which the pattern was transferred to the canvas, and motifs were taken from other housewives, for example from neighbors. The best described are kitchen tapestries that appeared in rural houses, and earlier in bourgeois and working-class ones. They came from Western Europe (Germany and the Netherlands), were serially printed or embroidered and often supplemented with a short text. Such tapestries could be bought at fairs even in the 70s of the twentieth century. Housewives and girls also made them by hand,

embroidering with a simple stitch on a white cloth. The texts placed on the tapestries were short and, apart from greetings and wishes such as: Good Morning; God bless; Enjoy your meal; Good appetite, they carried a moral message: Where there are six cooks, there is nothing to eat; Whoever gets up in the morning, God gives to him, Do not tell anyone what is going on at home. Or to glorify the housekeepers: A good wife boasts that she cooks what her husband likes; What I cook, it tastes good, etc. Traditionally, they were hung by the sideboard or cupboards, above the table and the stove, while tapestries with the inscription "Fresh water" adorned hygienic corners with buckets or basins. Nowadays, tapestries attract more and more interest - they are devoted to separate exhibitions in ethnographic museums, such as "Wisdom and chatter from a kitchen tapestry" in Rzeszów. They are often used by artists or become a carrier of other content, such as a campaign against domestic violence. A very interesting trend was created, where the tapestry went

beyond the house and enriched popular culture and urban space. How many tapestries, so many techniques. Other types of tapestries are also described, which is why there are new projects, such as "The Enchanted World of Tapestry" or "Makatka from an old to a new hut", under which tapestries are collected in villages or borrowed from residents for documentation, templates are created and exhibitions are organized and workshops. Polish seniors are very interested of tapestry-makatka and collected as the hobby old tapestry from their houses and created new ones during handicraft workshops under Erasmus + project sharing the techniques and to cultivate old Polish traditions in new versions.



Hobby of Polish seniors- making kitchen tapestry- makatka

Rare techniques include painted tapestries, which are a kind of painting. On the other hand, embroidered tapestries can be various - embroidered with threads, ribbons or supplemented with fabric patches, the so-called applications. Spatial tapestries, in which some elements are three-dimensional and seem to "protrude" beyond the picture, look original. Untypical are the straw tapestries, which are made of colored straw glued to the canvas. Inspirations, motifs were copied from other housewives, various patterns were adapted for the tapestry, and those published in women's magazines were also used. Kitchen tapestries depict genre scenes, while floral and animal ornaments were most often chosen for the room. Flowers were presented in bouquets or vessels, and these were usually roses, lilacs, lilies, poppies, irises, sunflowers, chrysanthemums, lilies of the valley, tulips and forget-me-nots. Of the animals, the most characteristic are pigeons and swans, symbolizing love, but there are also more exotic ones, such as lions, peacocks or parrots.

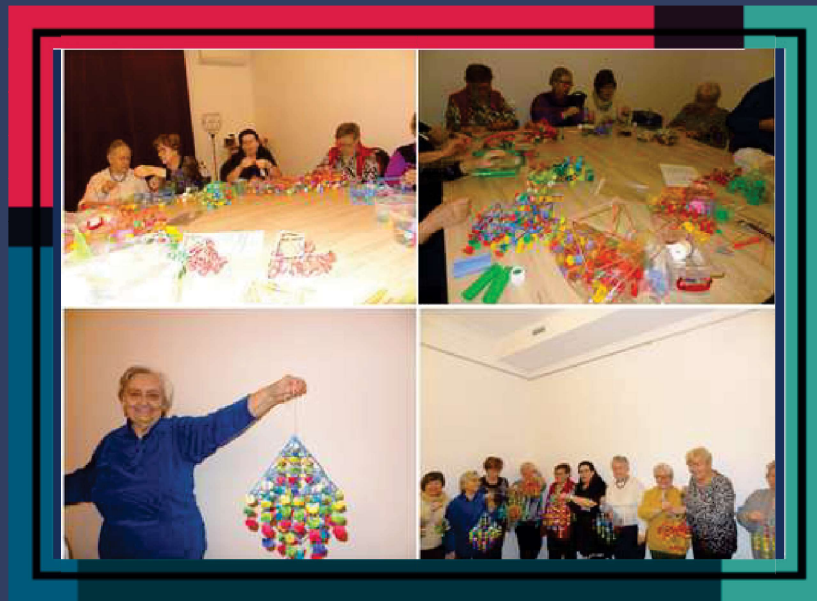
Folk interior decoration-spider - Hobby of Polish seniors



Spider - a folk decoration of residential interiors. Spiders are traditional Polish decorations made mainly of straw, paper and tissue paper, decorating the interiors of rural cottages since the mid-18th century. They hung in the main room under the ceiling, and their shape referred to decorative court or church chandeliers. Hanged at Christmas and Easter, according to folk beliefs, spiders were supposed to protect the house and its



inhabitants from evil and diseases, and bring happiness, prosperity and abundant harvest. Spiders were traditional decorative forms. It is probably an ornament much earlier than the cutouts. It is very closely related to rituals and made of readily available raw materials of local origin: straw, beans, peas, feathers, yarn, frayed linen and, later, colored tissue paper and paper.



Spiders had decorative functions, hung in the middle of the ceiling. Spiders took various shapes, made of straw, from very simple, composed of several interconnected openwork prisms, to very complex structures, also made of straw - spiders in the shape of a ball, peas or beans - usually in the shape of chandeliers, made of yarn and made of straw in the shape of four-, six- and octagonal shields. At the turn of the 19th and 20th centuries, paper decorations in the form of balls, hedgehogs, harmonicas, stars or simply frayed ribbons were introduced to all types of spiders. Spiders were common throughout Poland, and now they are a popular item in handicraft workshops, they are also an inspiration for interior decorators and urban animators, included in the ethno-design trend. The spider collection is included in the State Ethnographic Museum in Warsaw. Polish seniors made spiders as part of hobby workshops in the Erasmus+ project.

FINAL WORK

Wicker hobby in Poland

The history of wicker work and wicker hobby comes to the town: Rudnik on the San – known as the Polish Wickerwork Capital located in Podkarapckie Province. The Polish Wickerwork Capital has rich 140-year long wicker-weaving traditions. Rich, miscellaneous and constantly changing educational and tourist offer of the Wickerwork Centre comprises the presentations of wicker-weaving skills, wickerwork workshops, annual artistic open-air events and artistic shows of wickerwork fashion and jewellery. The Centre offers also some permanent exhibitions, such as historical, archaeological and ethnographic, as well as wickerwork components. Polish seniors visited and took a part of wicker workshop to re-discover and remind themselves wicker skills and cultivate old local tradition as their hobby. The Centre is also adjusted to the needs of the disabled for whom the exhibition of monumental sculptures, the result of artistic open-air events, was arranged on the Centre

yard. The Wickerwork Centre is one of the most modern units of such a type in Poland, breaking “museum stereotypes”. Both the utilitarian and artistic wickerwork products encourage to get acquainted with this eco-friendly material. As curiosity, the wonderful



wickerwork outfits were presented during the conferences held in EU Parliament and the Committee of the Regions in Brussels. Monumental wickerwork sculptures presented below were created by people for whom wickerwork is part of their life, passion and strong willingness to cultivate old traditions.





Presented dresses adorned by wickerwork jewellery are the distinguishing mark of the Polish Wickerwork. They present hobby of local people, who manifest local culture, traditions and own national identity.





Wicker furniture, baskets are always wanted and modern. They suit to every space and room. Learners were interested to do it.



Wicker workshop with learners





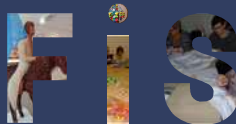
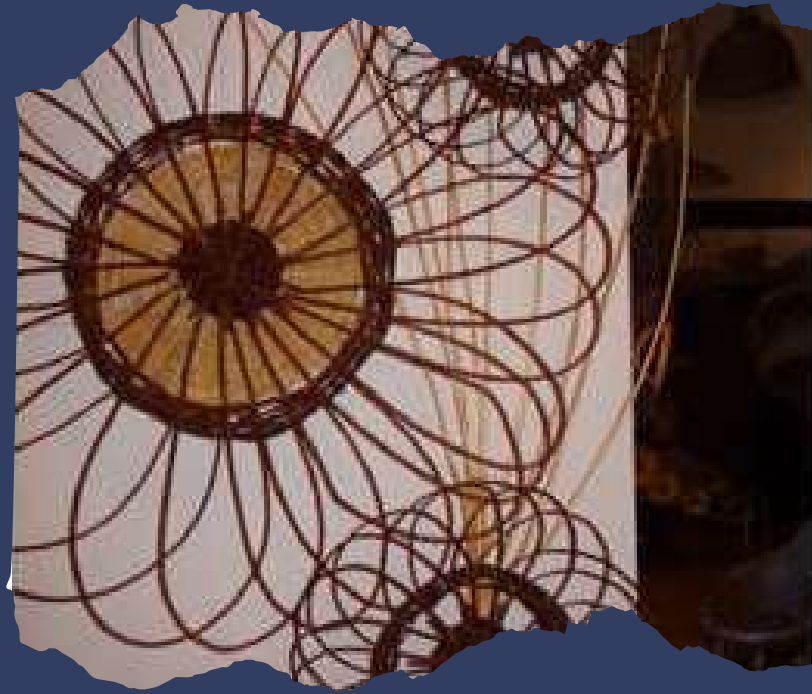




Final Work









EURIKA

EURIKA is a non-governmental organization founded in Estonia in 2011 by volunteers with experience in European projects. It provides lifelong learning with the involvement of people of different ages, particularly seniors. Experts and volunteers organize seminars and workshops to motivate these people to learn and be included in social life. Learners come together to share their own knowledge, skills, and experiences, to communicate with other people, and to learn new skills.

EURIKA offers the following programs and activities:

- Basic course in photography and social media.
- Course for beginners in ICT.
- Continuing courses in English, an English speaking club, and meetings with English native speakers.
- Field trips to museums and libraries, along with meetings with experts in culture, history, and tourism.
- Meetings with representatives of national minorities and foreigners, specifically native speakers of different languages, with the aim to learn about their traditions and cultures.

People of different ages participate in EURIKA's activities, with a specific focus on intergenerational education and the inclusion of seniors, particularly women aged 60+, and

representatives of national minorities, including Armenians, Belarussians, Georgians, Russians, Tatars, Ukrainians, etc. EURIKA is dedicated to integrating newcomers from Ukraine into Estonian society and collaborates closely with the Ukrainian Cultural Center in Tallinn. Together, they organize various activities, such as Easter egg painting and creating wooden cradles and other wooden crafts, with the support of local volunteers.

EURIKA takes pride in having genuine representatives of national minorities, including Latvians, Poles, and Ukrainians, among its staff and volunteers. These dedicated members of the NGO, along with the learners, actively participate in the project activities. Furthermore, EURIKA establishes fruitful partnerships with other NGOs in Tallinn and Estonia and aims to involve staff from adult providers in this project.



Hobby Estonia



Felting

Felting is the process of turning animal fiber into a piece of fabric by connecting the individual fibers. Felt from wool is one of the oldest known textiles. The sheep wool can be in any form from raw locks to processed roving or batts and there are several different methods of accomplishing the felting process.

There are the broad uses of felt, including clothing, jewelry, wall hangings, etc. Employing colors, stitching, and other techniques, it is possible to use felt as an illustrative and decorative material.

Estonian partner NGO “Eurika” cooperates with felting master Juliana Gontcharenko and organizes workshops in Tallinn for adults and young people. There are people in different ages and with different cultural and social backgrounds. Sometimes few generations from the same family attend felting workshops.



The workshops are devoted to different occasions like Christmas and New Year, Easter, Halloween. Some workshops aim to create hats, dress, scarves, wall panels, clothing decorations, etc.

To produce a piece of felt, you have to cause the hair or fibers to interlock with each other creating a matted fabric. This can be accomplished by applying water and agitation or by physically tangling the wool using special felting needles.

There are two basic ways of felt making:
Wet and Dry.

Needle felting is a dry method of creating felt that uses specially designed needles. Felting needles have angled notches along the shaft that catch fibers and tangle them together to produce felt. These notches are sometimes erroneously called "barbs", but barbs are protrusions (like barbed wire) and would be too difficult to thrust into the wool and nearly impossible to pull out.

Felting needles are thin and sharp, with shafts of a variety of different gauges and shapes. Needle felting is used in industrial felt making as well as for individual art and craft applications.



Felting needles are sometimes fitted in holders that allow the use of 2 or more needles at one time to sculpt wool objects and shapes. Individual needles are often used for detail while multiple needles that are paired together are used for larger areas or to form the base of the object. At any point in time a variety of fibers and fiber colors may be added, using needles to incorporate them into the object.



Needle felting can be used to create both 2 dimensional and 3-dimensional artwork, including soft sculpture, dolls, figurines, jewelry, and 2 dimensional wool paintings. Felt is used to create, for example, totems and amulets with protective functions.



Wool felt blends are made with a combination of wool fibers and those from another material. The most common combination is wool and rayon, a non-synthetic man-made fiber derived from wood pulp.

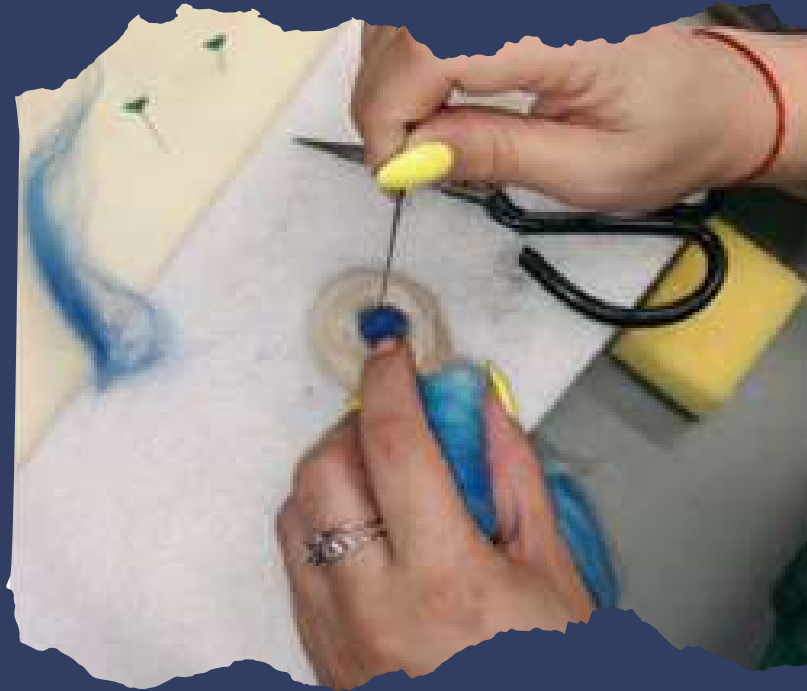


Wool felt is soft yet strong and durable for making softies. It is available in a myriad of rich, vibrant colors that are lightfast and uniform throughout. It doesn't fray or pill and hand-sewn like butter.

Felted wool offers endless possibilities when it comes to color and is available in richly textured patterns and plaids. It is fabulous for soft appliqué objects and making softie clothes with a hint of drape.

When sheep (or any other wooly animal) are sheared, we get piles of raw wool fiber. These fibers are then cleaned and carded (the process of breaking up unorganized clumps of fiber and realigning them). The result is what we call wool roving.





In order to make multi-colored designs, felters conduct a two-step process in which they create pre-felts of specialized colors. .



These semi-completed sheets of colored felt can then be cut with a sharp implement (knife or scissors) and the distinctive colors placed next to each other as in making a mosaic.



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Wet Felting is the process of using water, soap and some form of agitation to cause the fibers to open up and then bind together. You can do this with raw wool fiber, washed fiber, carded batts, or processed wool roving and sliver.

In the wet felting process, hot water is applied to layers of animal hairs, while repeated agitation and compression causes the fibers to hook together or weave together into a single piece of fabric. Wrapping the properly arranged fiber in a sturdy, textured material speed up the felting process. The felted material may be finished by fulling.

This process also works for felting previously knitted, crocheted or woven items such as wool sweaters.



The basic steps for different wet felting methods are as follows:

1. Lay out thin sections of wool or roving.
2. Apply soapy water.
3. Work water into the fibers with your hands.
4. Add a second layer, perpendicular to the first.
5. Add more soapy water and work with your hands.
6. Repeat steps 1-5 until the piece is thick enough for your project.
7. Continue working the wool with your hands until the fibers felt and bind together.
8. Full the felted fabric.



The basic method is used for making a flat piece of felt fabric. This technique is appropriate for creating thick, sturdy pieces such as wall hangings, coats, purses and tote bags.



Dry Felting or Needle Felting involves using special barbed needles to basically tangle the individual fibers together until they form a matted piece of fabric.

The continued process of poking the barbed needle in and out of the wool, pushes the fibers up and down thereby interlocking them.

You can do this by hand with a single needle, or with a tool using multiple needles.



BASIC STEPS

Basically, the wool is arranged in perpendicular layers to make an interlocked piece of felt fabric. Then you apply water and soap and work it into the wool.

Next, the piece is manipulated with your hands, gently at first with gradually increasing pressure and agitation.

Finally, the piece is rolled up inside a matchstick blind, bubble wrap or a sisal mat. This is rolled back and forth a few hundred times to further felt the wool.

Once the wool fibers are sufficiently interlocked so they don't come apart, the fulling stage begins. Fulling the felt fabric involves dropping and throwing it on a table. This further shrinks and hardens the wool and creates a firm piece of felt that can be cut and sewn without raveling.

Your final felted fabric will be much smaller than the original layout of wool. How much shrinkage occurs depends on the direction of

the fibers and the amount of agitation and fulling. Generally, you can count on your final piece being about 25 – 30% smaller by the time you are done felting.

Lattice Wet Felting means just what it says – creating felt fabric with a lattice pattern. A flat method which makes beautiful scarves, shawls and wraps.

There are two different techniques for creating the lattice felt:

1. Felting a piece of fabric and then cutting out the “negative” areas, leaving the lattice work.
2. Laying out the wool in a lattice pattern in the beginning.

The first method is a bit easier, especially for beginning feltmakers. The second method is a little more challenging since you have to work the individual strands.

3. Dimensional means any wool felted piece that is not flat such as a bowl, hat or slippers. Generally, you felt over a mold or support of some kind such as a bowl for hats and vases. It's also possible to create 3D pieces using a Resist.



Nuno felting is a relatively new technique developed by fiber artist, Polly Stirling around 1992. The main difference with Nuno is that an open weave fabric is incorporated into the felt. This can be a super lightweight silk chiffon or a heavier muslin or even burlap depending on how heavy you want your finished piece to be.

During the nuno process, the wool fibers work their way through the fabric thereby interlocking and bonding the two materials. The fulling process creates a wrinkled effect. Nuno is the perfect technique for making very flowy and lightweight wool shawls, scarves or even curtains.



Cobweb is also a flat technique. The wool is laid out in various thicknesses so that the final felt fabric has a lot of texture with thick and thin areas and even holes. The fiber has to be thoroughly felted and filled to make sure the piece does not come apart. Cobweb is a good technique for scarves, shawls, wraps and wall hangings.

The Resist Process uses a barrier of some sort to keep certain areas from bonding together. Often, this can be a sheet of heavy plastic. The Resist is placed between layers of wool which are then felted. When the Resist is removed, there will be two separate layers of felt. This method can be used to make 3D felt objects such as bowls or cat caves and it can be used to give flat pieces some dimension and texture.

Those are the main Wet Felting Techniques which can also be combined to create various textures and effects. For instance, it is possible to combine the Nuno and Cobweb Techniques

in shawls to give them structure with the fabric but also make the shawls lightweight by thinning out the wool.



If you are going to make this a hobby or perhaps a side job, you will need a sprinkler of some sort to wet your wool fiber. The important thing here is that you want to be able to control how much water is applied at a time. You will need a sturdy table, plastic table covers, some old towels and bits of nylon hose for tying your rolled matchstick blind.

This can be done by hand with a single or multiple needles or it can be done by machine. There are a variety of machines available from smaller, hand held models to larger tabletop felting machines type models.

Larger felting machines or looms utilize hundreds or even thousands of needles to produce very large pieces of felted fabric.

The basic felting process is the same regardless of the technique used. One or more needles are repeatedly pushed through wool and back out again. Over and over which causes the fibers to mat together.

If you're using a special mat or foam underneath your piece, you'll have to lift your wool off the mat.





You can make a sheet of felt consisting of felted wool fibers alone or you can needle felt on top of another piece of fabric. You can also make shaped felt pieces by using cookie cutters or other molds to shape your felt as you work.

And you're not limited to loose wool. Yarn, roving, silk sliver or other felt can be needle felted onto other pieces as decoration. This technique works great for making scarves, decorating pillow cases, wallhangings or purses.



Unlike with wet techniques, the wool you use for needle felting does not necessarily have to be a protein aka animal fiber. Since you are not relying on the scales of the protein fiber to interlock, synthetic wool can be used. However, animal fiber such as sheep wool may needle felt easier since the fibers are not as slick as a nylon fiber, for instance. Wool comes in many different forms from raw, unwashed wool to processed roving and yarn. Any of these fibers will work just fine.

These are special needles which have barbs and notches along the sides to help grab the wool. Felting needles come in various sizes or gauges. The larger the gauge number, the finer the needle. Finer needles are useful for smaller projects or more detailed felted sculptures or embellishments. They will not leave holes. Larger needles are good when you need to make a bigger piece or you are using coarser fiber. They will leave holes in your finished felt. For small pieces, you can simply use one needle or a pen style felting tool, which holds 3 needles. For bigger projects, you will want a

larger tool which uses 5 or more needles. They're available with fine or heavy tipped needles, so pay attention to your needle gauge. Foam or Mats are the base that you place under your project. As you push the needles through the wool, they will stab into the felting mat.

This protects not only you, but also the needles which are somewhat delicate and break easily.

If you're just starting out and want to save money, you can use a large sponge as underlayment or mat. These are inexpensive and readily available at any big box or auto part store.

Just be aware though, that sponges are not as firm as felting mats so you may want to lay something tougher underneath. Also, sponges are not as durable and won't last as long as a mat, but for a beginner, they will work just fine. Specialized Felting Mats come in a variety of sizes and materials from woolen to dense foam. Some people prefer to use Mat Brushes. They all serve the same basic purpose.



More works from Juliana Gontcharenko workshop











The Centro Cultural e Desportivo de São José

The Centro Cultural e Desportivo de São José is a NGO, non-profit organization with 22 years of existence. Its main activity is daily work with elderly people over 65 years old.

Our audience is characterized by their advanced age, poor family support; few financial resources and they need economic, as well as social and psychological support.

The institution's main objective is the prevention of social isolation for the elderly, and the maintenance of their home for more years, without the need for permanent institutionalization. We work daily between 8 am and 6 pm.

Another part of our work is to support families, sons and caregivers, to understand aging, its constraints, how to age actively, and how to properly support their elderly.

The involvement of families and the community has become essential in our work, as a way to prevent loneliness for the elderly and promote quality aging.

As part of daily activities, we have a meal plan suitable for this age group, eliminating all nutritional needs. We take care of their personal hygiene, supporting activities of daily living. At a psychological level, we develop activities of cognitive stimulation, prevention of dementia and psychological support.

We have a studio of fun activities with games and group dynamics, where we work on group unity and the sharing of opinions. Gymnastics activities, with the aim of maintaining

good physique, as well as stable and lasting health.

Cultural activities of visits to historical sites, museums, exhibitions, recalling traditions of the past and we know new projects. Exchange activities with other institutions in the same field, sharing our activities and getting to know theirs.

Community garden, where users plant vegetables for daily meals. Contact with nature, makes us feel younger and promotes their well-being. There is the gardening activity, where gardens and flowers are taken care of, with daily watering, pruning and plant arrangement, making the institution like their own home. Computer classes with a focus on our technologies and new ways of communicating with family members and friends who live further away.

Awareness raising in the area of health and physical and emotional well-being, with health teams trained for this purpose.



Hobby Portugal



1st workshop on expressive – creative
exploration of clay modelling

MAY 2022 – 6 hours



This workshop aims at integrating the elderly and young people into activities related to the arts, where the sharing of techniques and knowledge between the two social groups will be promoted. In this way, young people create close ties, gain knowledge of cultures and traditions of people with extensive life experience and knowledgeable of a reality very different from the current one. On the other

hand, the elderly, with the interaction of young people, have the opportunity to feel valued and feel that they still have a lot to contribute to today's society.

The potter is the professional who works the clay with his hands. This is an ancient art that requires a great deal of patience, in addition to being very manual in shaping clay. In other times, it was a prestigious craft, although now it continues to captivate craft lovers.

Working with clay with your hands is what defines the profession of potter. These professionals work mostly with their hands, although many use the so-called potter's wheel to shape vases, jugs, plates and other objects.

They followed these steps for preparing clay for modeling:

- Never knead large quantities at once.
- Work on a table.
- Hit the piece of clay repeatedly and vigorously on the table, giving it the shape of a ball.
- Cut the clay by hand and crush any lumps it may have.



- Beat each of the parts and then join them together.
- Repeat these operations until the paste is homogeneous.
- If the paste needs water, do not pour water over it, the correct process is to wet your hands before each "cut", until the paste has the desired shape.
- Paste must not contain air bubbles. To do so, you must hit the table vigorously, with different orientations, until it is eliminated.

Some examples of expressive-creative exploration of clay modeling:

- Kneading for the sake of kneading: kneading the clay to make it more malleable. It is an

eminently expressive activity that provides pleasant tactile sensations;

- Free exploration: suggest to the child to try different simple ways that are possible to give the clay;

- Creation: leaving complete freedom for the child to experiment with the creations they want;

There are several techniques for decorating raw ceramic pieces, the following being traditional in our country:

Stamping: is a form of engraving, in which punches are used (decorative punches, forks, wheels for cutting soft dough, etc.) or stamps to produce repeated decorative incisions;





2nd workshop on Christmas traditional honey-flavour cake and biscuit.

November 2022 – 6 hours

“Broa de mel” is a Portuguese honey-flavored cake or biscuit, made with ingredients and spices that may include wheat flour, eggs, honey and sugar, or olive oil, pine nuts, sweet wine, coffee, salt, cinnamon, cloves, -india and fennel, also known as anise or fennel, depending on its variants. Traditionally, the sweet is consumed during the Christmas season, in the Madeira archipelago.



3rd workshop on work craft using recycled materials to build paper basil

June 2022

The month of June is one of the favorite months of many Portuguese people. From the north to the south of the country, it's time to celebrate the Popular Saints and the party, usually held in the street, can also be at home. This is a month of color, joy, music, sardines in bread and basil in hand.



One of the tradition that makes these celebrations unique: the “valentine's herb”. Thus known, Manjerico / basilis the plant of “Santos Populares” offered to impress boyfriends or girlfriends. We held a workshop using recycled materials to build paper basil, reminiscent of the original plant. We also make the traditional paper flowers, with messages for lovers.





Serik Kùltür Sanat ve Eđitim Derneđi

We are an association established in 2016 and operating in Serik District. Music, painting and intelligence games trainings are given in our association. We continue our efforts to contribute to the progress of our district in the field of culture, art and education with our Turkish Folk Music and Turkish Classical Music Choir, painting exhibitions, painting competitions, sound competitions, concert programs, trekking activities, and domestic and international projects.

You can find all the information about us on our social media accounts below on our website.





www.serikkultursanat.com

Hobby Türkiye

'Show Your Wisdom Serik'

The event of our 'Hobby' Erasmus+ Project was held in Alacami district.

To the 'Show Your Wisdom Serik' event held in Alacami district of the project, which was started with the aim of getting the people of Serik the opportunity to get to know the mind and intelligence games, and to get them away from technology addiction; Deputy Mayor Mehmet Yıldırım, Serik District Director of National Education İkrâm Ekiz, administrators, teachers, students and representatives of local partner institutions of the project attended.



In the event organized within the scope of our project, the presentation of mind and intelligence games, mind and intelligence games training, mini intelligence games parkour tournament, a presentation on technology addiction and a music concert were held.



Our project is to introduce children and the elderly living in our district to intelligence games, to ensure that they spend quality and fun time together, to play in schools and even to play the intelligence games that they learned to make with their grandparents at home, thus creating a bridge between generations. Brain teasers are not just a form of childhood entertainment. For the elderly, games improve cognitive skills, stimulate the brain, and provide socialization for healthy well-being.



There is only one way to keep your mind active and young and that is to deal with something, to force the mind, researches clearly reveal. In our project, which we have implemented based on our proverb "Working iron shines"; Postponing the development of Alzheimer's disease that may occur in the elderly by using conscious skills such as problem solving skills, analytical observation, synthesis, brain gymnastics, reasoning exercises, memory technique, ensuring that children can spend effective time with their elders while improving their intelligence levels, and keeping all family members away from technology addiction we aimed.



Quality time with sewing and cutting hobbies

Our Women Discover Their Talents With Sewing and Embroidery Course.

Thanks to the hobby courses, women have the opportunity to socialize and improve their hand skills with the sewing-sewing and embroidery course.

In the course, women are given clothing and handicraft training and teaching drawing. In the hobby course, participants not only create their own designs, but also customize their existing clothes with unique touches. They learn to combine colors and textures.



Within the scope of our Hobby Erasmus+ Project, with the free course in Boğazkent Neighborhood, women have the opportunity to reveal their talents while having a new medium where they can socialize.



EXAMPLES FROM THE WORKSHOPS







Genista Research Foundation

Genista Foundation was set up in 2002 and has 12 youth workers and teachers who give their time to youth work, organizing training, workshops, lectures, hands-on activities, etc. GRF works with children, youths and adults, focusing on empowering, educating and giving opportunities to people with educational, social, minorities and refugees through its dedicated team of youth workers. We have 2 offices 1 on Malta in the Cottonera region which is a working-class area with many social issues and one in the island of Gozo working in rural areas.

GRF works on the following 5 main areas:

Training department: Genista has established its own training centre on the island of Gozo and for the past years has been providing training on new methods of education, effective management techniques and strategies, developing 21st-century skills, environmental sustainability, outdoor learning, inclusion and diversity, multisensory teaching, mindful sensory awareness, stress reduction, conflict management, project writing, project management, organic farming, media, communication, EU affairs, Economic affairs, internationalization, start-ups, company development and international network development in Malta and in various other EU and Non-EU countries.

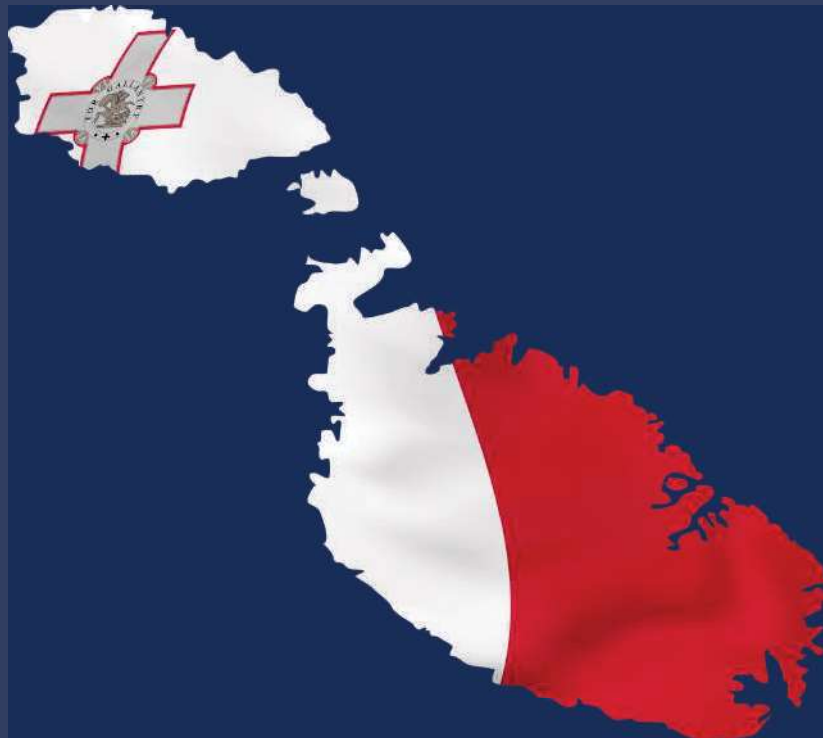
Environment, climate change and rural affairs: GRF runs and manages the Rinella nature reserve-which is a nature reserve and organic farm in the Rinella valley an area of scientific

Importance where it does experiments on various vegetables and their adaptability to our climate and grows and plants a variety of local and Mediterranean trees. At the centre, it provides training on organic farming, sustainable development, climate change and rural issues. As part of our work on sustainability, we have produced 4 sustainable development plans for 4 local councils which were reports on the state of the municipality and how it should focus on going for alternative energy resources as part of their future plans. We organize training on alternative energy use with various local cities, promoting and advising on converting into alternative energy and how to become a more sustainable locality. Our offices in Rinella are fully energized by solar power without the need for any other energy supply.

Intercultural, Migration and social work. GRF works with minority groups namely refugees, social and economic areas and those with fewer abilities. In this area, we mainly work with youths. Through this section we promote cultural activities especially traditional crafts and promotion of the Maltese language and old music with the collaboration of the Local council we organize yearly activities promoting traditional music, opera, a festival of mosaic using flowers and salt etc.

Project management- GRF prides itself that it is one of the leading project management organizations with 23 ERDF projects approved on the island and beyond, handling projects which are diverse from Communication, Media, Film production, management, research, development of public spaces, hotel improvements, sustainability projects, training and evaluation and producing ideas for new ventures and business opportunities both in Malta and abroad.

Media and communication: have successfully managed and organized a number of projects based on EU information and awareness, intercultural issues, social issues and refugees. This led to a number of media projects where we coordinated training on documentary film production in Ramallah Palestine and producing 4 films; the creation of a Web TV with Italian, Spanish and Albanian partners; organizing training on Film production, Editing and dissemination. We also produced, and edited a number of short films for various projects, and wrote and produced information publicity material, booklets, books and other information material. For 4 years we also managed the Europe direct office of The EU DG Comm.



Hobby Malta



1. Bizzilla

This cute nanna hobby is one of the most endearing activities ever. Back in the day it was mostly practiced by noblewomen who totally made gloves and cool tablecloths with this wonderful skill.

Eventually as time went by lace became the livelihood of many Maltese women. The art of lace making is popular in both Malta and Gozo.



Its roots can be traced from the cotton trade of the Maltese Islands along the maritime trade route with Genoa, since 1530. It was first promoted in the old nuns convents at Mdina, the old capital of Malta, and in the Borgo cities developed around the Grand Harbour after the coming of the Knights of Malta in 1530. This craft has passed down through different generations and many lace makers, mainly women practice this craft in their own homes or private space. Few women can be seen making lace outdoors nowadays.



2. Filigree

A very delicate craft not suitable for those with super shaky hands, filigree is a great way to create tiny and ornate stuff.

The filigree make this tiny fairy-like ornaments using threads of silver or gold to fashion jewellery, ornaments and Maltese crosses, of course.



3. Glassblowing

Blown glass is a favourite among tourists who visit our island. Nobody leaves our land without taking with them a piece of heavily-coloured ornamental glass. People make trophies, gifts, candle holders, lamps, and statues and pretty much anything you can imagine. These pieces are generally super colourful and extremely easy to break.



4. Ganutell

Another nanna love, ganutell is a delicate craft which consists of creating beautiful tiny flowers using wire and really tiny materials.

Sometimes these flowers are also made of clay, ribbons, seeds, shells, fabric and even wool. This craft has died down a bit throughout the ages, but is said to be a very rewarding and meditative experience.



5. Pottery

Pottery has been our thing since forever. Maybe it's the abundance of clay on the island or just the sheer fun of re-enacting that Ghost scene with Demi Moore and Whoopi Goldberg. We don't know.

Odd ceramic bits and bobs are found in almost every house on the island, both modern and even in houses which are now museums. Ceramics served as both decorative and functional ornaments throughout our history. It seems like our love for pottery has remained a steady constant in time.



6. Arloġġi

These adorable clocks known as tal-lira have mysterious origins, as nobody is sure where the hell they really came from.

They date back to around the 17th century and were mostly owned by clerics and upper class people. They were used both as a decorative object and actual clocks.

These wooden masterpieces are still popular to this day and are generally made by carpenters, gilder-painters and clock-makers. Each one of these guys has their own function in the creation of this lustrous clock.



7. Wicker

This is an old fishing culture craft which was generally used in seaside villages for both catching fish and storing them.

Reeds and bamboo are easily found on our island. The strength and durability of the material makes it popular due to the fact that it does not get terribly affected by sun damage. Hence why so many houses use them as door protection.



8. Tber fil

Malta's very own typeface has made a comeback recently, thankfully. This hand-painted lettering is an extremely intricate hobby which was mostly seen on the good yellow busses and old shopfronts.

Some karozzini still carry about this lovely decorative font on their pimped up bodies.



9. Street decorations

Every summer, towns and villages across the Maltese Islands don their best party dress in honour of their patron saint. Colourful flags, banners, pavilions, statues on columns, lights and flagpoles cover every inch of the towns' streets in a cheerful, opulent and proud display of allegiance to the festa.

Street decorations as we know them today have changed little from their introduction in the early 1930s, and it was the feast of St Dominic in Vittoriosa (Birgu) that launched the tradition of matching sets of pavaljuni and bandalori, which has now been adopted across Malta and Gozo. Interestingly, little has changed in the actual format of the pavilions and banners with their Baroque hand-painted

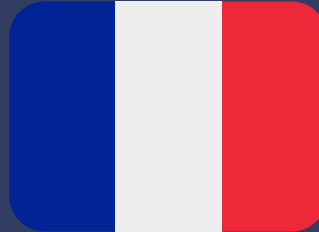


decorations, other than the fact that the designs have become far more elaborate and complicated today. The tradition has spawned a new artform, and there are artists and designers who specialise in creating these festa decorations and in a special form of shading that gives them a three-dimensional effect.



10. Pedestal restoration





MITRA FRANCE

MITRA FRANCE is non-governmental non-profit organisation established in Nice, France in 2015 for the following aims:

- 1). Foster intercultural understanding and responsiveness to social, ethnic, linguistic, and cultural diversity through non-formal educational approaches. NGO mission is to create awareness among people about their role in the society and instill skills for them to act in a positive and constructive way. The organisation aims to develop innovative educational approaches addressing diversity for inclusive education.
- 2). Popularize media and art skills by providing regular training for people in different age. NGO objective is to help people to build an understanding of the role of art and creativity in society as well as essential skills of self-expression. The organisation aspires to enhance Information and Communication Technologies uptake in teaching and learning and use IT.
- 3). Promote media and visual arts and increase level of digital competence among people with fewer opportunities: unemployed, youth, people in age 50+, women, ethnic and national minorities, migrants, refugees, low educated and people without professions and general public.

NGO objective is to enhance artistic creativity and innovation, including entrepreneurship and increased employability in the European labour market and beyond.

4). Promote equity, social cohesion through volunteering and enable people in different ages to participate fully in the European projects.

5). Support adult education and vocational training by providing lifelong learning projects and organise tailored learning opportunities for people with fewer opportunities with the aim to motivate them to learn, create new businesses and make them active and socially included.

Facebook: FB: @mitrafr



Ceramic workshops

Clay is one of nature's most incredible building blocks. It is possible to make almost anything out of clay. It is very versatile and once you grasp a few key ceramic techniques, you can make almost anything.

Ceramic techniques are often split into two broad areas. The first one is hand building, which involves constructing pieces mainly with hands. The second one is wheel throwing, which is making pottery on the potter's wheel. Participants in different ages learned during the workshops the fundamental steps of ceramic art.



How to Make Pinch Pottery

With pinch pottery, you are shaping, or forming, your piece using a pinching motion with your fingers. Most of the time you are pinching the clay between your thumb and forefinger. However, at different times as you shape the clay, you might compress the clay between your thumb and all your fingers.

Step 1

Roll your clay into a ball. The amount of clay you use depends on how big you want your pinch pot to be. However, be aware that pinching a larger amount of clay is harder work. So, when you are starting out, it's best to stick to a ball of clay that is the size of a small orange or smaller.

Step 2

Once you have your clay in a nice round ball, support it in one cupped hand. Then press your thumb into the center of the ball. Keep pushing your thumb until you begin to feel it in the supporting hand. You don't want your thumb to go right through. Ideally, you want the clay to be about $\frac{1}{3}$ of an inch thick, or the width of your pinky finger.

Step 3

Start to pinch out the walls of the pot with your thumb and forefinger. A good tip is to keep your fingers and thumb reasonably straight. That way you are pinching the entire depth of the clay ball.

If you pinch just with the tips of your fingers you will make a thin band around the base of the pot. However, the pot wall will not thin out and become shaped as well. Once you have pinched one section of the pot, turn the clay in your hand and pinch the next section of clay along. As you work, you can build up a bit of a 'pinch turn, pinch turn' rhythm.

Step 4

Once you have pinched the clay into a bowl shape, check if the walls are of even thickness. You might find that the base of the pot is a bit thicker than the rest. If that's the case, you can use the tips of your fingers to drag some of the clay on the bottom of the pot up the walls.

Step 5

When you are happy with the shape, size, and thickness of your pot, you need to leave it to firm up. Turn it upside down, so the rim is resting on a wooden pottery bat or a plate. Then leave it until the clay is leather hard. Leather hard is a stage that clay goes through when it is drying out. When making pinch pots, it is best to leave the pot overnight covered in a plastic bag. Then in the morning, remove the plastic and let it firm up a little more and make sure it is not getting too dry and hard. Ideally, it should be softish leather hard.

Step 6

Once the clay is firm enough to handle without losing its shape, you can refine the surface. An easy way to smooth the inside surface of a pinch pot is to use a platter tool. This is a long thin plastic potter's tool that can reach easily inside cupped forms. If you don't have a platter tool, you can also use the back of a dessert spoon.

Finally, you can tidy up the rim of the pot with a damp piece of chamois leather. You can make all sorts of items using the pinching technique. It's possible to make cups, mugs, bowls, plates, platters, teapots, and pitchers using the pinching method. It is one of the simplest and most versatile ceramic techniques to learn.





There is no rule that says you can't mix different ways of hand-building pottery. For example, you might make a base for your pottery by pinching out some clay. Then add some walls to your piece using the coiling method.

In fact, mixing the pinching technique with the coiling technique has an ancient history that stretches across continents.

You might also make a lid for your piece by draping a slab of clay over the top of your coil or pinch pot. Once you are familiar with these techniques, you can experiment and combine them in whatever way you like and make any sculptures and different ceramic art.

Ceramic Technique "Modeling and Sculpting"

Pottery is usually considered to include items like mugs, cups, plates, vases, bowls, pitchers, and plates. By contrast, sculpture and modeling are often thought to be made for decorative or aesthetic purposes. However, some pottery is purely decorative rather than functional. Likewise, some models and sculptures do have a functional purpose too. And some pottery is a combination of being functional and highly sculpted.







There are lots of different kinds of sculptures. Some are figurative, meaning that it's a representation of a form in the world. Other sculptures are abstract and a representation of the artist's imagination. And then there are sculptures that are a mixture being figurative and abstract.

One way is to cut the sculpture in half and remove it from the armature. A lot of the clay on the inside of the sculpture is then cut away.

This process thins out the walls of the piece so that they are not too bulky. Once the walls are of an even thickness and not too thick, the two pieces can be joined back together again.

The best way to join the two halves of the sculpture is to slip and score the two surfaces and then press them together. The seam left at the joint will need to be tidied up and re-sculpted.

The process of hollowing out and re-joining the halves of a sculpture is a delicate one. And care has to be taken not to damage the details of the sculpture. Once the clay has dried, the bust can then be fired in a kiln.



HOBBY

ERASMUS+

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