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# STUDY MATERIAL FOR SENIORS HAND MADE

## **The name of the project:**

Increase and development of manual skills and physical vitality of citizens of the European  
Union over 50 years

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# 1 IMPORTANCE OF MANUAL ACTIVATION OF SENIORS

## 1.1 Introduction

The human body changes over time. For the brain, this means big changes. During the young age, the human brain develops extremely quickly, however, for older people, unfortunately, the changes are more regressive than progressive. This means that the cognitive performance of seniors may decrease with age. We are talking primarily about attention functions or memory processes (especially remembering some facts). Many of the observed changes are not a cause for concern because they are a natural consequence of brain aging. Others, however, can be symptoms of developing dementia (e.g., disturbed consciousness, delusions or hallucinations, confusion, or getting lost in a known environment).

In the course of life, everyday life activities of the human being also change. Seniors often have to prove themselves in new social roles, e.g. as grandparents who look after their grandchildren. Their lifestyle is also changing - retirement can significantly affect a person's sense of life stability. Some retirees have to face real problems related to changing their material status, which is an objective source of stress. Old age is also the stage of coming to terms with the awareness of passing away - your own and other people's. Sickness or death of a life partner or colleagues of a similar age affects the mood of the elderly. What's more, the senior's own illness can additionally cause fear for the future, bring back thoughts of death, or lower mood due to lost physical fitness.

Leading a satisfying life at its late stage is possible. According to the principle that prevention is better than cure, it is worth ensuring that the physical and cognitive activity of seniors is at the highest level. As part of dementia prevention, seniors can be provided with a lot of entertainment and activity to make work on mental fitness attractive. Reading an interesting book, listening to the broadcast and talking about issues raised in it, helping grandchildren with their homework - these are some examples. We are limited only by the lack of imagination.

When senior performance degrades due to stroke or illness, activity takes on new meaning. It becomes a way to regain at least some of the skills lost, to maintain independence for as long as possible, and finally to build self-esteem again. Cognitive rehabilitation is particularly important, because even patients with physical disabilities can still participate in social and family life, as long as their mind allows it. Old age can be seen very favorably. There is a positive image of the elderly as the head of the family - a counselor in social consciousness who willingly shares his life experience and plays an important role in the life of his extended

family. Seniors are often considered to be people with a wealth of experience and great wisdom in life. They are often involved in helping children and grandchildren, acting as carers and supporting younger members of their family. An elderly person can live actively, may be needed and admired. For this reason, it is definitely worth taking care of the health of seniors, both physical and mental.<sup>1</sup>

## 1.2 High and small motor skills

Motor skills is a term referring to human physical fitness and ability to perform activities related to movement. Motor skills are divided into two groups: high and small motor skills. Big motor involves and engages the movements of the whole body or its individual parts - legs, arms, torso, head. High motor skills are responsible for the appearance of such activities as: walking, jumping, cycling, playing football (sport in general).

Small motor refers to the efficiency of hands and fingers. It focuses on the use of small objects, drawing, molding, threading beads on a string to ultimately achieve the skill of more complex activities. It should be emphasized that the efficiency of the hands and fingers are strictly conditioned by the general efficiency of high motor skills. Motor skills in the field of high motor skills are superior to manual activities, therefore, throughout the entire life cycle, human motor activity should be comprehensively developed.

## 1.3 The meaning of hand in the functioning of elderly people

Well-functioning hands are a condition for independent functioning. It is thanks to them that we perform the intended activities of eating, dressing, writing, as well as reaching for objects. As a highly specialized organ, they are able to create works of art. The hand is responsible for many functions, it is also a great way of communication. It enables establishing relationships and contact with other people through touch. It provides many sensual sensations through the abundance of receptors found in the skin. Thanks to it, we make a distinction between the features and properties of objects being gripped between: hard and soft, smooth and rough, wet and dry, cold and warm, heavy and light, flat and convex. The efficiency of the limbs determines the level of functioning of each person. This is influenced, among others, by age, gender, genetic predisposition, professional performance, injuries and associated diseases. It should be remembered that old age determined by calendar age does not translate into so-

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<sup>1</sup> Bryant, P. E. i Colman, A. M. (red.) (1997). Psychologia rozwojowa. Poznań, Wydawnictwo Zysk i S-ka; Kaczmarczyk, M. i Trafialek, E. (2007). Aktywizacja osób w starszym wieku jako szansa na pomyślne starzenie. Gerontologia Polska, 15(4), 116-118; Pośluszn, M. (2012). Aktywność rodzinna i społeczna osób starszych. Nowiny Lekarskie, 81(1), 75-79; Straś-Romanowska, M. (2011). Późna dorosłość. W: J. Trempała (red.), Psychologia rozwoju człowieka. Podręcznik akademicki (s. 326-350). Warszawa, PWN.

called biological age (or fitness) resulting from the severity of organ changes. The old age limit is arbitrary and the health status of the elderly depends on many factors. These include, among others: human psychological conditions, the environment in which he / she lives and works, the type of work performed, physical activity, diet, tendency to abuse various substances, past illnesses and co-morbidities, etc.

To maintain the best condition of human upper limbs, exercises for the so-called fine motor skills. The next chapters of this work will be devoted to them.

## 2 CALLIGRAPHY<sup>2</sup>

### 2.1 What calligraphy is?

The dictionary definition speaks of "the skill of beautiful, correct and careful writing" and probably these three features best describe the art of calligraphy. The history of beautiful writing is almost as long as the history of the written word itself. This fact results in a multitude of varieties and forms of calligraphy. Probably the most basic division resulting from the long history of literature is the division into alphabet and logographic writing. Let's focus, however, on the alphabet, and more specifically on its Latin variant, which due to its history and geographical location is closest to Poles.

The art of calligraphy is not only aesthetic and careful writing. An inseparable element of good calligraphy are ornaments and decorations that make calligraphic writing unique and one of a kind. The strength of good calligraphy is also the correct proportion. Much attention is also paid to the additional benefits that arise from knowledge of calligraphy. They are, among others qualities such as patience, diligence, attention to detail and better concentration. Not without reason, therefore, in the last century in Poland teaching calligraphy was a compulsory subject at school.

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<sup>2</sup> Further information related to the art of calligraphy included in this text was compiled on the basis of knowledge gathered by Polish specialists in the field of calligraphy and placed on the website Kaligrafia.info. As the authors write, this page is devoted to the art of beautiful and correct writing, i.e. calligraphy. Kaligrafia.info was created to gather information needed to learn and develop calligraphic and literacy skills. The purpose of creating this site is also to promote this beautiful but a little forgotten field. It is a place where we can exchange experiences and seek advice related to the art of calligraphy.  
All drawings and exercises used in the section "Calligraphy" come from the page Kaligrafia.info.

## 2.2 Accessories and materials for calligraphy

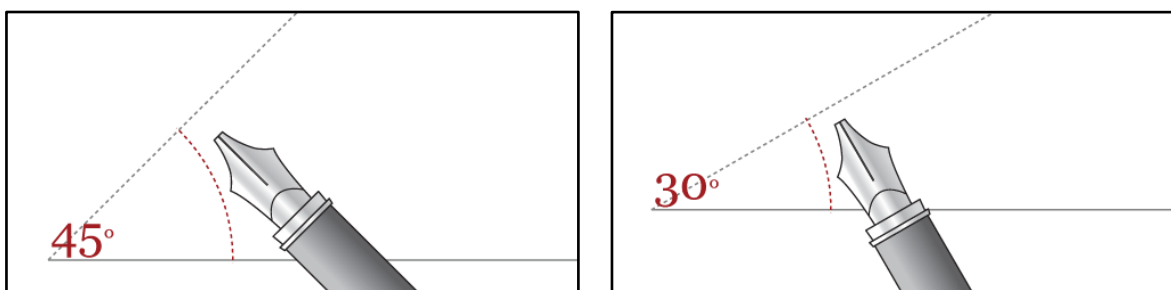
- paper - office printer paper is enough for the initial exercises. Special sheets with guidelines may also be useful. As you develop your skills, you would have to buy better quality paper. When choosing paper, pay attention to its hygroscopicity. Paper that gets too saturated with ink creates jagged lines, which is not a desirable phenomenon.
- rulers - a good set of rulers will be useful for drawing guide lines. A protractor is also very useful.
- pencils and eraser - just like the rulers needed to draw guide lines.
- workplace - it should consist of a comfortable armchair, flat desk surface and good lighting. If you use a desk lamp, make sure that it stands on the side opposite the hand you calligraphy. This is necessary because of the shadow that will fall on the paper. A drawing board can also be useful for comfortable work - although not required, it significantly speeds up the process of drawing auxiliary lines.
- pen - there are many types. To start with, it's best to get a pen with a pen holder with several types of nibs of varying thickness. These beginner calligraphy kits are found in most art supplies stores. As you develop skills, you will definitely need to buy better quality pens or nibs. A good solution is also a fountain pen with a permanently attached nib or parallel pen. These are recommended especially due to the low failure rate and the fact that they are compatible with the templates from the last lesson, specifically Pilot Parallel Pen - 2.4 mm. For the purposes of our exercises - the wider the nib, the better.
- bird feather - preferably goose and properly cut. Writing with a bird's feather is a very unique activity, but the process of its correct preparation is not the easiest. If you have problems with the correct preparation of the bird's feather for writing - we recommend another tool.
- stick - preferably from a linden tree, sharpened flat also is suitable to start playing with calligraphy.
- felt-tip pen - a special calligraphy pen with a properly cut tip is a good instrument to learn the basics. Various types of kits are available on the market, consisting of several pens with different widths. BIC produces such markers with a cut tip.
- ink - like feathers, there are very many types and each has its own application. However, do not worry too much, because with the initial learning of calligraphy, ink is not so important. To start with, you can simply buy a drawing ink. When using a stick instead of ink, black ecoline or any other color works well.



## 2.3 Pen exercises

Getting used to the pen is very important. To stretch your hand, it's best to do a few simple exercises. Exercise may seem trivial, but it is important. As in the case of stretching before the run, our hand must move slightly. When performing exercises, pay attention to the following:

- the angle of the pen relative to the baseline<sup>3</sup>
- the force with which the nib presses on the paper<sup>4</sup>
- repeatability of drawn figures and lines

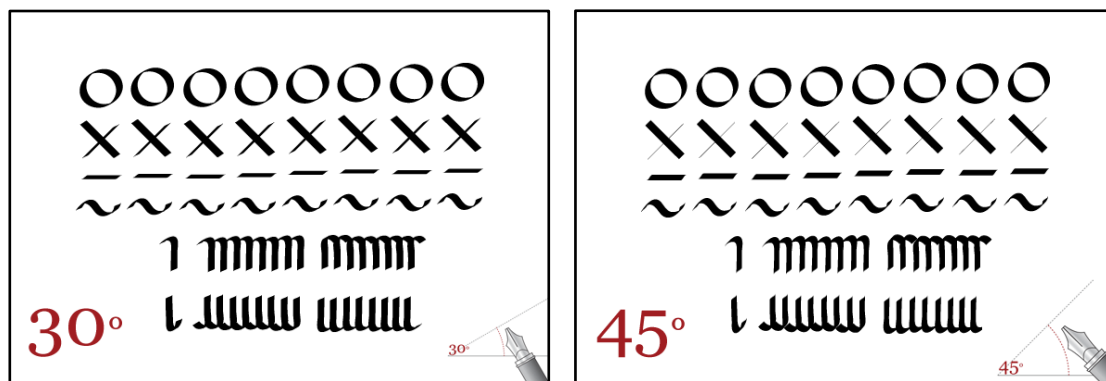


Depending on the type of handwriting you will calligraphy in the future, the angle of the pen relative to the baseline of the writing will vary, and thus - the position of the hand. Therefore, it is worth repeating this exercise for different angles. For manual mastery of writing at different angles, sheets with drawn auxiliary lines are very useful. You can make them yourself with a protractor and a pencil. Exercises help you learn how to use the pen. The following examples will help in training. Patterns drawn at the feather at an angle of 30 degrees, differ slightly from those at an angle of 45 degrees.

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<sup>3</sup> Base line - the bottom edges of uppercase and lowercase letters (upper case and lower case) are aligned to it.

<sup>4</sup> The nib - is the most important element of every pen. With its help, the ink is transferred to the substrate. Nibs are distinguished by the thickness of the tip, which translates into the shape of the drawn line. A pen holder is used to hold the nib comfortably.



When exercising, you should maintain the initial angle of the pen. This is important for several reasons. First of all, it gives the letters a consistent shape, and secondly we learn to keep this angle in the future. Of course, there are some exceptions to this rule. Sometimes it is necessary to draw a line with the pen held at a different angle than it was initially. This gives you additional possibilities in terms of thickness of drawn lines. For some typefaces, such as copperplate, it is permissible to rotate a sheet of paper to get the right angle of inclination. In other railways, this procedure is not recommended.

## 2.4 Size, spacing and proportions

One of the most important features of well-calligraphic writing is its good proportions. Over time, the proportions will be chosen intuitively, however, it can be difficult for beginners. Proportions in calligraphy are usually selected based on the width of the tip of the nib we will write, and specifically on the size of the widest line that the tip can leave. So it's good to know the parameters of your accessories. When you buy a calligraphy set, you should have a leaflet with it informing you about the width of the stroke the nib gives (in millimeters). There are also appropriate names for specific tip widths (as in the case of pencil hardness), but they have not been systematized and depending on the manufacturer, such names may mean something completely different.

If you don't know the width of the tip, nothing is lost - you can easily measure it. We draw a straight horizontal line on the sheet, holding the pen at an angle of 90° to the vertical edge of the sheet (i.e. parallel to its horizontal edge). The thickness of the line is then measured exactly with a ruler or even better with a caliper. The measured value will indicate the width of the tip of our pen nib.

Knowledge of this width will allow us to create auxiliary lines profiled especially for our pen. The proportions of the different styles of writing differ as well as the location of

guidelines prepared for them. A sheet with lines can also be generated and then printed using the sheet creation tool with guide lines - CaliDraw<sup>5</sup>.

### 2.4.1 Calligraphy support sheets and their markings

Special markings often appear on the support sheets. The following figure should explain the most common characters on the support sheets.



explanations:

A - baseline<sup>6</sup>

B - top line<sup>7</sup>

C - slant<sup>8</sup>

D - accent line

E - bottom line (bottom elongation line)

F - serif<sup>9</sup>

G - counter<sup>10</sup>

H - nib, single nib tip width, sometimes a numerical value is given instead of a ladder<sup>11</sup>

I - ladder width of the tip

X - On the left above the baseline is the small letter "x". Is the path designation that defines the height of the minuscule letters (x-height).

<sup>5</sup> You can find it on the website Kaligrafia.info: <https://cd.kaligrafia.info/>

<sup>6</sup> Base line - the bottom edges of uppercase and lowercase letters (upper case and lower case) are aligned to it.

<sup>7</sup> Top line - the top edges of upper case letters and lower case letters with ascenders are aligned to it.

<sup>8</sup> Slant - is a unit of skew, expressed in degrees. It is measured from a perpendicular line to the baseline of the letter.

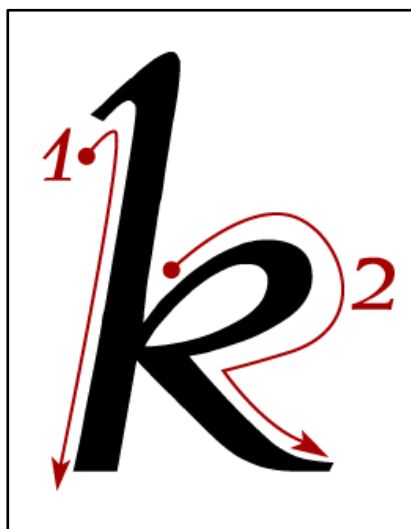
<sup>9</sup> Serif - lateral or diagonal ending of the lines of the main letters of the typeface.

<sup>10</sup> Counter - empty space inside the letter. In the Polish terminology the term "eye" is sometimes used.

<sup>11</sup> Nib - the width of the trace left by the nib expressed in millimeters. Knowing the size of nib, we can prepare guide lines on a calligraphic sheet so that their proportions match our pen.

### 2.4.2 Markings next to letters

There are slightly different symbols in the templates of the typefaces. They show in what order and in which direction to create pen strokes to get the letter. The arrows indicate the pen stroke direction vector. The dot represents the beginning and the tip the end of such a stroke. The numbers instruct in which order the individual strokes should be placed.



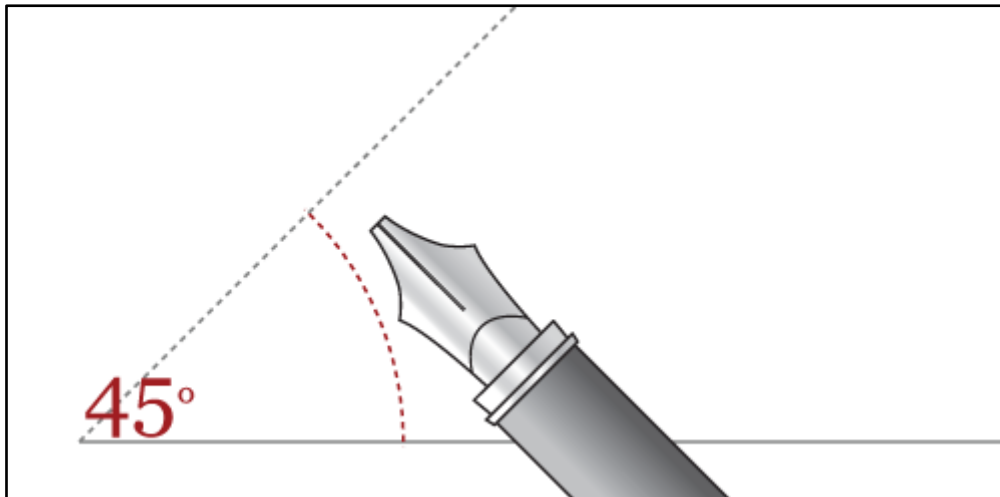
An example of the direction and order of strokes for the lower case "k" in italica.

First, we put a vertical line with serif starting from the top. Then we make the belly and leg of the letter about 1/3 of the letter height.

## 2.5 Italic type - introduction

After a pinch of theoretical knowledge and a few simple exercises, it's time to face the first typeface. It will be italic type. The name of this type of writing can rightly be associated with Italy. It was there in the mid-sixteenth century that this type of writing existed the most, spreading later to the rest of Europe. The choice of italic type as the first typeface for calligraphy is not accidental. It is relatively easy to learn and at the same time very elegant.

The examples presented below were adapted to exercises with a pen. When writing italic type, the pen should be in the range of 40° to 45°. However, with some letters, you may need to change the angle of the pen. The slant letters in italics are 5°, so it's italics.



### 2.5.1 Size, proportions and spacing

The height of minus letters in italic type (x-height) is 5 times the width of the nib. Ascenders and descenders are 3-4 nibs wide. At this point, it's worth using the CaliDraw calligraphy sheet generator (for information about it, see footnote number 5). In addition to italic type, you can create sheets for virtually any other typeface. Knowing the width of your nib you can generate and print an individual italic type exercise sheet. It is a great solution for people taking their first steps. However, in the long run, it's worth making a sheet yourself. Lines drawn with a pencil can always be erased - printed ones can not.

The spacing between pairs of letters (kerning, light) differ and can be summarized as follows: the largest spacing is between letters with vertical lines and sticks (li, hi, kl). Average spacing if a letter with a vertical dash and a rounded part appears side by side (is, le, js). The smallest spaces are between two letters with rounded parts (because, from, oc, pc). The space between whole words should have the approximate width of the small letter "x". They are not rigid and universal rules (eg "ligature" is an exception to the rules described above). The overriding rule for spacing is that both a single word and a block of text look coherent and have no unnecessary "holes".

### 2.5.2 Groups of letters

Individual letters in italic type can be categorized by the way they are written. These are called letter families or groups of letters. For example, the lowercase letters 'o', 'c' and 'e' differ only in one stroke, 'a', 'd', 'g' and 'q' have bellies in one direction. Letters grouped in such a way are easier to learn. A lot of time has passed since the 16th century, so naturally the varieties and

types of italic type are now very large. A lot of italic type interpretations can be found among today's computer fonts.

## 2.6 Italic type - lowercase and uppercase letters

In this part of the description, you can find short instructional videos showing the sequence of pen strokes for italic type calligraphy. There are six films that show writing styles for the following letter groups in turn.

a - d - g - q

o - c - e

l - t - i - u

w - x - y - z

f - j - r - p

b - p - m - n - h - k



<https://kaligrafia.info/samouczek-kaligrafii/italika-male-literki-minuskuly>

M - W - V - N

O - C - D - G - Q

T - I - L - F - E

H - A - K X - Y - Z

B - R - P S - J - U



<https://kaligrafia.info/samouczek-kaligrafii/italika-duze-literki-majuskuly>



## 2.7 Calligraphy - summary

To sum up the section devoted to calligraphy, it is worth quoting one of the leading calligraphy masters Grzegorz Barasiński - the President of the Polish Calligraphic Society, who in an interview from the end of 2017 for the portal Beautiful Things answered the question about the advantages of calligraphy as follows:

*“The first thing is that [by calligraphing] we strive for beauty, the second - therapeutic properties, relaxation. After a moment of writing, we feel regenerated and calm down. Another advantage of writing is that it improves concentration. Handwriting moves the same area of the brain that is used when playing a musical instrument. No such brain work is noted when typing on a computer keyboard, but only when we manually type with some tool. It makes us remember information better, we absorb it better, but we are also more creative. Research by Professor Virginia Barninger at the University of Washington shows that school essays are better if written on a piece of paper. Students who wrote down a lecture at the university, remembered all the contents much better than those who wrote using a computer. The first understood the processes better and analyzed the data, while the latter who noted down on notebooks turned out to be shorthandists, and their mind was not involved in processing and remembering information.”<sup>12</sup>*

## 3 DRAWING

### 3.1 Introduction to drawing

Both children and seniors do not draw lines accurately, write misshapen letters, do not maintain the pace of writing. Especially in seniors too little or too much muscle tension is noticeable. They often hold the pen or cutlery incorrectly, use inadequate force and speed to make movements. The above-mentioned manifestations are not only irregularities occurring during human development. All this can be seen in people who grown up. These symptoms often accompany such problems of old age as parkinsonism, RA (rheumatoid arthritis), or people who have suffered from stroke, who are suffering from paresis or impaired mobility, and the problem with making precise movements of the hand appears regardless of health

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<sup>12</sup> Excerpt of the interview conducted by the editor Joanna Zawierucha-Gomułka with Grzegorz Barasiński (President of the Polish Calligraphic Society) registered in Krakow in September 2017, posted on the portal 'Beautiful Things' on January 1, 2018 [<http://rzeczypiekne.pl/homo-scribens/>]

condition just after 75 years old. Research conducted in 2017 at the Department of Clinical and Environmental Physiotherapy, AWF Warsaw with a branch in Biała Podlaska, shows how the accuracy of human hand movements changes with age. It turns out that older people have functional hands despite the passage of years, but the accuracy is much worse. To maintain this efficiency at the highest possible level, you should do exercises in the field of graphomotor therapy. Drawing classes may be helpful because it has many advantages. Helps to develop brain-hand-eye coordination. So it's a great way to develop and maintain motor skills. What's more, drawing develops imagination and creativity. It also stimulates concentration and supports careful observation - the brain works harder during this process to try to transfer reality abstraction onto a piece of paper. What's more, this exercise promotes the development of visual perception and abstract thinking. Last but not least, drawing helps emotional intelligence - relaxes you and helps you forget about complicated situations.

### 3.2 Drawing course - step by step

A drawing is a process, not an instruction. Many people, especially older people, often rejected drawing believing that they lack talent. However, many creators and artists say that drawing talent is not essential. To achieve good results you have to practice - work is the most important thing. Achieving great results will probably not happen immediately and quickly, however, with regular and systematic work, every person, even the one who started drawing adventure late, can be successful.

#### 3.2.1 Straight line - how to properly hold a pencil?

The first step is to practice your hand and straight line. Due to the fact that we write the whole life, holding a "normal" pencil / pen in your hand (and we should draw with your wrist), the result is "bananas", which are bent lines that are not advisable in design, perspective and architecture. Everyone can draw with "bananas", but it is difficult to draw a straight line without a ruler. It happens just by improper (when drawing, not writing) holding a pencil in your hand.<sup>13</sup>



<sup>13</sup> Further information related to the drawing included in this text was compiled on the basis of knowledge gathered by Polish specialists in the field of drawing and placed on the website kresl.pl. All drawings and exercises used in the section "Drawing" come from the page kresl.pl.



Holding the pencil in this way seems unnatural, but in effect it allows you to create light, straight lines and a longer arm to draw straight lines (we draw a straight line with the entire arm, with a stiffened wrist). Just like before sports training you should warm up, so before starting should spend a few minutes to stretch your arm.

The designers who create the kres.pl company offer trainees to warm up their hand with the following task:

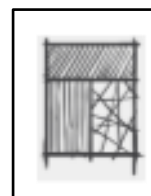
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We divide the card into 3 parts. We will draw different lines in each:

I - oblique lines every 0.5-1 cm, parallel to each other.

II - straight lines parallel to the edge of the paper every 0.5-1 cm.

III - a straight line + perpendicular to it, so infinitely.



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The lines should be neat, nice, drawn at a normal pace. Before we draw the lines, let's make movements in the air. Only later mark two dots on a piece of paper and connect them with one movement, creating a straight line. The further we stand from the easel / paper, the longer our arm with a pencil will be and the easier it will be to draw straight lines.

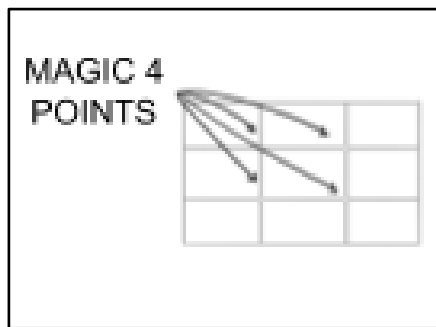
### 3.2.2 Still life drawing - composition and sketch

In this part (once we know how to properly hold a pencil and draw straight lines) we will learn several techniques related to drawing a still life. This process should start with arranging the composition you want to draw. It can be some fabric, simple figures or simple objects. You can set several or even a dozen or so.

The golden tripartite is the basic technique for composing an image. It consists in dividing both the length and width of the sheet on which we draw into three equal parts. The places where the lines we draw intersect will be our magic points. At one or two of these points we place the central element of the composition - focal point<sup>14</sup>. Once you master this design, you'll be able to experiment with other types of compositions.

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<sup>14</sup> Focal Point - otherwise a dominant / compositional node, the most important point at work. The one that the artist would like to show to the followers. It is not always huge for the whole composition. Sometimes it can be microscopic, but thanks to the composition it becomes visible.



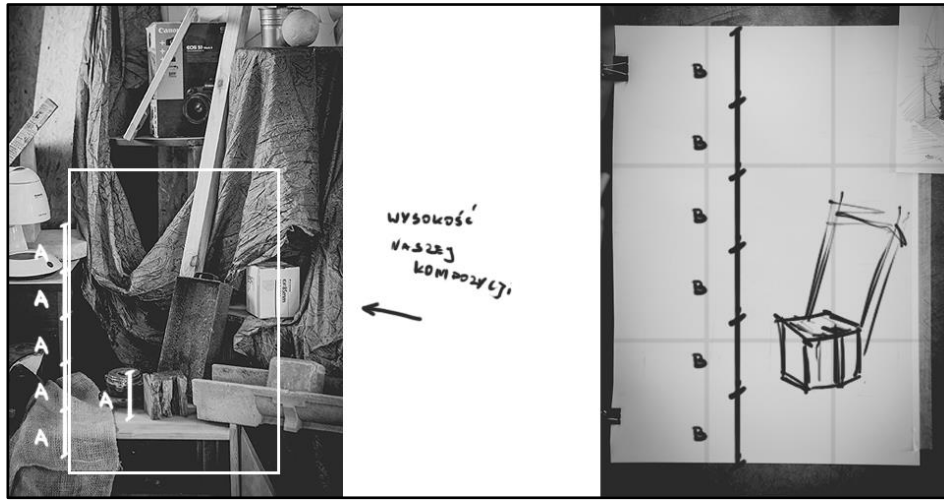
By placing the main element of the composition in one or two of the 4 points - we get a stable composition, which is closed on one side and open on the other. After developing the composition, we proceed to create a sketch. The sketch should be quick, less accurate and illustrative only. It is not intended to be a final work, but a reference point to what we will have to do with the large format and composition. It doesn't require a lot of time.



### 3.2.3 B2 format proportions

The next step we should take is the so-called taking proportion from nature. We'll use a pencil for this. We measure an element from the tip of a pencil to a thumb (e.g. a wooden block) and measure in its dimensions the height of our composition, which we assumed in the composition sketch. We should assess how many such "distances" we have vertically and horizontally and then we divide it into a large format (in this case B2). Some think it is useful to leave a little more space at the top and bottom, because measuring with a pencil is never

perfect. By giving a little more space, we leave a reserve that does not damage the composition like. e.g. an element coming out behind a card because it did not fit.



The letters "A" and "B" used in the image above mean proportions. A is therefore a real size resulting from measuring with a pencil, and B is a reduced or enlarged (proportionally) version of it. Making a scale like this, we easily draw all elements of the still life onto a piece of paper.

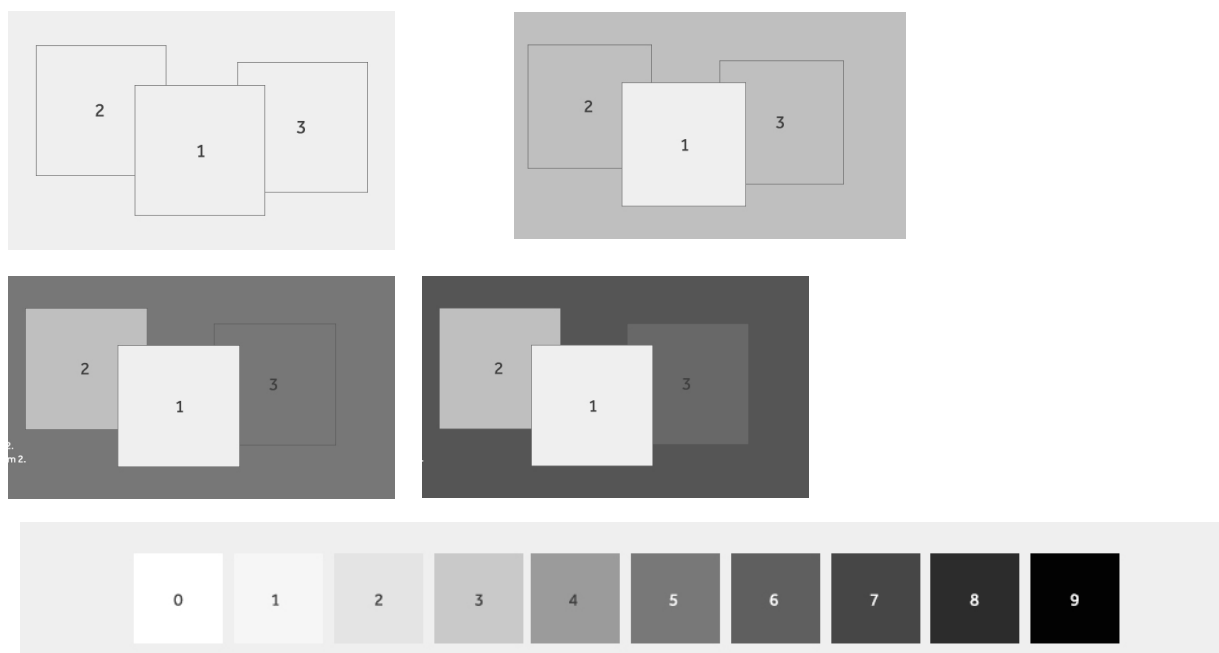
Every element of our still life should be measured. We create our work with a 2B pencil. Apply the lines gently with a sketchy line. The line is not natural, we do not see people drawn with a line, only the edges. That is why this line will disappear later.

Still-drawn elements of still life should be measured in relation to the first element we measured and painted. We should correct measurement errors on an ongoing basis and measure distances, element heights or distances from them. Then everything should be drawn equally, as we see it. Where we see shadows and the background - we give a sensitive line<sup>15</sup> that highlights and gives some contrast. Where there are more of these lines, then the strongest depth will be created. We only use this type of focal point, not everywhere.

### 3.2.3 "Hatching" - what is it? How to work with it?

The simplest explanation of this definition is the ability to work with grayscale. Thanks to this, objects can be brought to the foreground or placed in a deeper part of the drawing. Grayscale is also used to make shadows.

<sup>15</sup> A sensitive line - a way to emphasize an element, apply a line, from a strong, thick one, gently releasing it, tearing the pencil away from the paper, we finish with a thin, light line.



The next step will be to obtain the initial value<sup>16</sup>. We continue with a 2B pencil, a delicate "hatching" that will reveal our sets. Everything that is behind the foreground, that is our first element - is drawn by "hatching"<sup>17</sup>. Thanks to this we get the greatest contrast between the background and the first element. This will make it more visible. They optically depict the background and bring closer the most important, foreground elements.

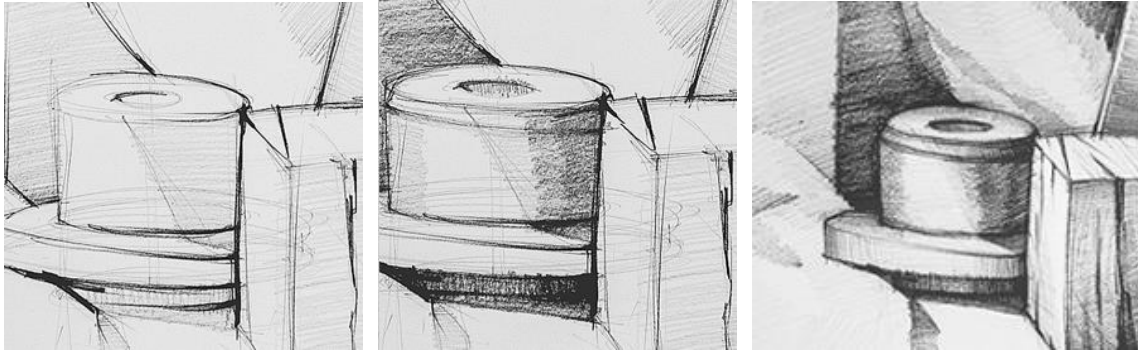
Drawing in layers (marking the first and further plans), we have the ability to analyze the image and improve it. Each layer of value reveals more elements to us, putting together all the contrast at work. However, it should be remembered that if the value is similar throughout the drawing, it will become flat and boring - without depth. It is worth leaving the most depth and whiteness on 1 plan, on the focal point - the dominant. The final step at work is detail. Adding a line showing the structure of the material.



[https://www.youtube.com/watch?v=K-\\_x1DcN9oE](https://www.youtube.com/watch?v=K-_x1DcN9oE)

<sup>16</sup> Value - gray scale applied with a pencil, fineliner, other techniques. It is usually marked on a scale of 0 to 10. It builds contrast and depth. It also comes in color.

<sup>17</sup> Szraf - a type of application of lines, gray / value, shading, line at a line at a certain distance, in parallel.



### 3.2.4 Perspective

Perspective is a way to illustrate a three-dimensional object or room in 2D format - for example on a piece of paper. It is an optical illusion, used to create depth, distance and impression of realism. Perspective allows us to quite accurately define the space of the composition, the planes on which we will place and build something. Knowing the basics of the theory of the use of perspective, you'll be able to create realistic-looking sketches.

The one-point perspective is considered the simplest of perspectives. It shows the effect of a perspective shortcut, the further we go to the vanishing point, the elements "get smaller and smaller". An example can be the drawing of a ladder whose rungs (the higher they are) converge more and more densely and more densely at one point. There are also other types of perspective. Two-points or three-points perspectives are more complicated, but it is worth trying to create drawings with them. Below is an instructional video in which the teacher talks and shows how to create all types of these three perspectives.



[https://www.youtube.com/watch?v=Xn\\_0wEwZNEU](https://www.youtube.com/watch?v=Xn_0wEwZNEU)

### 3.3 Drawing - summary

Drawing is an activity that can become a passion of a senior who has not had an activity with it until now. As experts say, talent is not important. The most important is the time we devoted to training and practice. Everyone can learn to draw - what's more, thanks to this activity, caring for their physical and mental health.

Several principles guarantee success. Among other things, remember to:

- be ambitious and hard-working. It is mainly these features that determine how quickly the effects of drawing learning will appear,

- after each finished drawing, think about what you did well and what you could do better. A drawing teacher can help you with that,

- make several sketches for each drawing - minimum 3 or even 5. Thanks to this, you have the chance to analyze several "frames" and choose the best one. In addition, put on a sketchbook and sketch everything, everywhere and always - drawing can become your great passion ...,

- look at the drawings of other artists. Look at their technique. If you have the opportunity, talk to their authors who can give you tips. Try to achieve a similar effect to what you see in the drawings you admire.

If you are a beginner you have to give yourself time. Trying out difficult drawings to start with can be unsuccessful and you can easily get discouraged. Learning to draw is a process in which we first need to develop basic skills to use them in increasingly difficult topics. Remember also to increase the level of difficulty of your tasks. If something works out very well, you do not have to draw it again, focus on what you can improve in your workshop. During the drawing course, the teacher ensures that the topics are selected appropriately. However, if you study drawing yourself, pay special attention to it.

## 4 EBRU

### 4.1 What the ebru is?

Ebru art is an ancient - several hundred years old- method of traditional painting on the water. Creation involves the appropriate application of paint to the surface of the water, which is made in a special dish (mixing with a thickener). Then the finished pattern, which resembles a marble, is transferred onto paper. All ingredients used in the creation are completely natural and thanks to them Ebru paintings retain their durability and intensity of colors for hundreds of years.

The origins of Ebru are unknown. The Ebru name is perhaps derived from the Persian language from the word “ebri”, which means cloud, or from the expression “ab-ru” - the surface of the water. Some sources indicate Japan and China as the beginning of this art. Others are in favor of Persia and the Herat region. However, it probably created in the 13th century in the area of Turkestan (today Central Asia), and from there it traveled along the Silk Road to India, Persia and then Anatolia (today's Turkey). Under the name "Turkish paper" Ebru has spread to Europe. The Seljuk and Ottoman Turks disseminated this method by using it in calligraphy and the art of decorating and binding books, as well as decorating official correspondence. The

technique of making Ebru was gradually improved and thus Turkey became the main center of its development.

The oldest known paintings by Ebru are dated 1447 - it is located in Istanbul in the Topkapi Palace. As in all types of classical Ottoman art, the secrets of Ebru were passed on to adepts by their masters. Thanks to this learning system, several basic master schools were formed that influenced the current shape and form of Ebru, and this art has evolved and survived for centuries.

The specificity of this type of painting is its uniqueness. Once created, the pattern cannot be copied. The value of this work goes beyond the area of knowledge of the artist's technique or artistic skills. It is primarily associated with concentration, inspiration and contemplation. It helps in patience training. What's more, it stimulates imagination and creativity.

#### 4.2 What do we need to create by the ebru method?

The following components will be useful for working with the Ebru method. Some of them are rare, but you can find them in art stores.

1. A large metal dish with water, preferably about 5-6cm deep,
2. Water thickener (you can find and buy it in plastic stores),
3. Brushes (recommended are those made of horsehair),
4. Needles, skewers and special combs of various sizes,
5. Pigments,
6. Dropper,
7. Spatula - for mixing water,
8. Animal bile, e.g. Ox Gall - thanks to it paints do not mix on water and spread well (it can be found and bought in art stores),
9. Paper sheets (preferably the size of the dish),
10. Newspapers, inferior paper.

#### 4.3 GENERAL RULES FOR USING THE EBRU AND BASIC METHODS

First, mix the water with a special thickener. Then we have to wait a few hours (or even days) until the mixture is ready for use. There must be no blisters on it. The next step is to prepare paints by mixing pigments with water and animal bile. We spray the surface of the water with the paint in the right order using a horsehair brush.

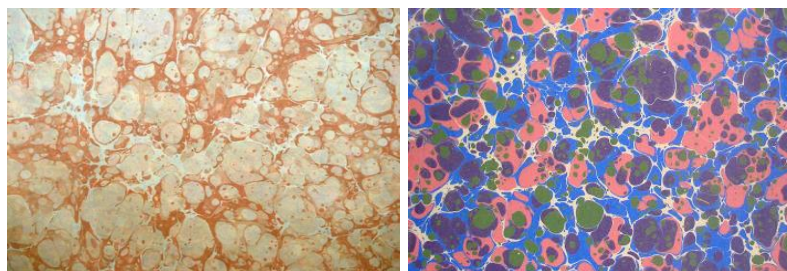


Shapes are obtained with the help of special tools, such as needles, skewers, combs. In this technique, it's very easy to get interesting effects, quite by accident. However, if you are going to make a specific, intended pattern it requires training and a trained hand.

The finished drawing is transferred very gently to paper or other material. Then let it dry and the image is ready. We clean the surface of water with a piece of paper, e.g. from an old newspaper. As mentioned above, this technique is often referred to as "marbling". This name comes from the basic effect that can be easily obtained - imitation of marble.

#### 4.3.1 Battal Ebru

This type of Ebru is formed by evenly spraying the surface of the water with paint in different colors (in a certain order). By using this technique, we get an effect similar to the distribution of rain drops.



#### 4.3.2 Gelgit Ebru

This type involves 'moving the skewer across the water surface creating lines in different directions on the previously made Battal Ebru. The basic movement is the forward and backward.



#### 4.3.3 Taraklı Ebru

This can be understood as comb Ebru. In this technique, we also start by creating the basic Battal Ebru. Then we drag along the water surface with a special large comb with metal teeth. This helps create interesting designs. Between the Battal “step” and the Taraklı “step” we can additionally use the Gelgit Ebru technique. The pattern will be more complicated and less obvious.





All videos on YouTube channel:

1. [https://youtu.be/EvX9\\_153Woo](https://youtu.be/EvX9_153Woo)
2. <https://youtu.be/Jy5MeOSRIUg>
3. <https://youtu.be/UgrQ9Crg9Y>

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## WEB Resources

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2. <https://kresl.pl/kurs-rysunku-online/>
3. <https://swiatstojotworem.blogspot.com/2016/03/ebru-czyli-sztuka-malowania-na-wodzie.html>
4. <https://studioebru.pl/>
5. <http://sciegiemy-do-celu.blogspot.com/2016/07/ebru-czyli-marbling-fabric.html>

## 5. FINE MOTOR SKILLS IN THE OLDER ADULT

It is well known that fine and gross motor skills tend to decline with aging, although there aren't that many population-based studies describing age effects on fine motor skills in the general population. Fine motor skills of the hand are important in many daily activities, such as getting dress, unlocking doors, or taking coins. If these skills deteriorate, this may cause a large variety of minor to major obstacles in daily life skills and therefore in the autonomy of the older adult. Effects of aging have received much more attention for their impact on cognition, either in the context of normal aging or in the context of dementia.

Hoogendam et al. (2014) found that older age was related to a worse performance on all measures of fine motor skills. With advanced age comes a decline in sensorimotor control and functioning. These declines in fine motor control affect the ability of older adults to perform activities of daily living and maintain their independence.

Motor performance deficits include coordination difficulty, increased variability of movement, slowing of movement, and difficulties with balance and gait in comparison to young adults (Seidler et al., 2010). These deficits have a negative impact on the ability of older adults to perform functional activities of daily living.

Some of the therapeutic interventions to promote improvement of fine motor skills in the elderly include exercise and motor training. Even, sensorimotor training is associated with increases in grey matter volume for older adults (Boyke et al., 2008), showing that the older brain does benefit with motor training.

### 5.1 Art interventions for older adults.

Art therapy has been used to promote emotional well-being and social skills, including aspects of physical health, sensory competency, and mental wellbeing (Lindauer, 2003). Older adults can benefit from therapeutic art interventions that promote feelings of self-worth and a sense of achievement and reduce depressive and negative emotions.

Art therapy has an important social aspect, that makes people to share their time and space through the medium of art. Art therapy also promotes communication skills when participants are discussing their own ideas and feelings with the other group members, via both image and language, and provide a supportive environment to share these feelings and concerns with others, including the therapist. Through this process, communication is promoted in order to achieve self-awareness and integration (Sunhee, 2013).

In a study with Korean American older adults, Sunhee (2013) found that a specific art therapy intervention promotes healthy aging by reducing most negative emotions, improving self-

esteem, and decreasing anxiety. The intervention decreased negative emotions. Thus, the author concluded that participating in the art therapy activity contributed to emotional wellbeing.

## 5.2 Peer learning in older adult education

Peer to peer learning can be defined as a way of learning in which students learn with the support of their equals. In this methodology most of the contents to be learned are offered mainly by other students, their peers (Boud et al., 2014).

Peer learning is a methodology widely used in all educational contexts, but it seems more important with older adults because their special needs (i.e. more time for processing information) makes that the teaching-learning process, could be much more efficient when delivered by peers.

Some of the advantages of using the peer-learning methodology are:

1. The students take responsibility of their own learning.
2. The person that it is teaching a subject to a peer, learns much more about it.
3. Both peers learn from each other (reciprocal peer learning)
4. Peer learning increase self-confidence in the process of learning
5. It increases communication skills

On the other hand, some disadvantages make occur when using peer learning:

1. Peer learning requires a good planning from the teacher and intense follow-up. It is very time and energy consuming.
2. It could not be accepted by all the students.
3. The students that lead the groups may take their role in such a way that don't let their peers to participate enough.
4. The peer could lose confidence and respect on the teacher.

## 5.3 The Idemasap +50 project at the senior university of the university of a Coruña

The University of A Coruña is a public university, established in 1989 and located in the cities of A Coruña and Ferrol, Galicia (North West of Spain).

The dissemination of knowledge and culture through university extension and lifelong learning is one of the functions of the University. In order to develop this foundational and legal function, the University of A Coruña launched in 2001 a special degree for older learners: The Senior University.

The Senior University awards degrees for over 50's that are unemployed and seeking to update and develop their knowledge and skills according to their cultural interests. The degree

programme consists of four 1year courses (each lasting 8 months, from October to June, and worth 9 credits), making a total of 36 credits across the whole programme. Approximately, 70% of the participants are women, and mainly aged between 60 and 69.



The involvement of the Senior University in the development and implementation of European Educational projects started in 2003. It has continued without interruption until the present academic year 2020-2021.

The European dimension of the Senior University develops its activities through a workshop, called The European Workshop. In this workshop, which has been running since 2003, academic and cultural actions are developed in an international environment, always with the transversal axes of language learning and the promotion of the use and knowledge of IT among older adults.

The main objectives of the European Workshop at the Senior University are:

- To promote active European citizenship among senior students.
- To acquire new knowledge and skills with an active and participatory methodology.
- To improve the skills and competences already acquired by the students.
- To strengthen attitudes and abilities: to learn to learn, and to learn to collaborate.
- To adjust to the needs and potential of each individual learner

Since 2003, 724 students have been involved in the European Workshop (67% women), and 335 students and staff have participated at least in one international mobility (70% women). Every year, two trainers lead the Workshop but there are also some invited faculty to perform lectures.



From 2018, the Senior University has been involved in the project *Increase and development of manual skills and physical vitality of citizens of the European Union over 50 years* (Idemasap +50), a Strategic Partnership under Erasmus+ Programme (Key Action 2 – KA2) and coordinated by the University of the Third Age at the Technical University in Zvolen, Slovakia. As mentioned in the introduction, the practice of manual activities is important in older adults

1. To stay cognitively active and have good motor skills
  - a. To improve memory and attention
  - b. To improve psychomotor coordination (mainly hand-eye).
2. To improve self-esteem
3. To encourage socialization. The social dimension is as important as the psychomotor one

To reach one of the main objectives of the Idemasap +50 project, to improve manual skills in older adults, we organized at the Senior University four different activities aimed at this purpose but with different characteristics.

The European workshop activities within the framework of the Idemasap project included:

1. Photo transfer sessions to wood and canvas
2. Learning sessions to make bracelets
3. Training sessions on how to use social networks
4. English language learning, as one of the main objectives of every international educational project of the Senior University. The students took four lessons on conversational English, aimed to acquire skills to communicate with the students and staff of the rest of the European partnership.
5. Training sessions for volunteers to act as trainers for their peers (peer-learning).
6. Sessions to develop and perform a street artistic project guided by some artists, using a participatory approach.
7. Learning to make an artist book. These sessions had to be followed online due to pandemic mobility restrictions.

Following, we will describe the activities carried out in the workshop, which had in common an artistic dimension: 1. Photo transfer, that we used not only to practice motor skills but also to study themes related to sustainability, to cultural heritage, memory and landscape; 2. Making bracelets, where we implemented the peer learning methodology; 3. *ParticipArte*, a participatory artistic intervention and 4. Artist's books.

## 5.4 Photo transfer

One of the main topics that we studied in the European Workshop at the Senior University in the academic year 2018-2019 was entitled *Cultural Heritage, Landscape, Memory and Sustainability* (<https://seniorsustainability.wordpress.com/acerca-de/>).

We understand Cultural Heritage as expression of the lifestyles developed by a community, which pass from generation to generation, and which include both tangible and intangible heritage: traditions, customs, practices, objects, artistic expressions and values. Furthermore, within the Cultural Heritage, UNESCO includes the built environment (buildings, urban landscapes, archaeological remains), objects (books and documents, artifacts, artistic productions), or the natural environment (rural landscapes, coastlines, agricultural heritage). As an essential part of culture as a whole, Cultural Heritage, contains these visible and tangible traces from antiquity to the recent past.

Landscapes are part of both the natural heritage and the spaces of our memory, which through the subjective construction of natural reality, affect the memory and interpretation of those landscapes.

**Landscape and Memory.** According with Simon Schama, it is human imagination that turns nature into landscape, but once memory in the form of an idea, a belief, or a myth, becomes attached to nature in the creation of a landscape, that belief or myth, in turn, affects the interpretations and memories of later generations.

The right to **Landscape and Cultural Heritage.** Landscape and identity are inherent components of our culture, one informing the other. Cultural heritage is also a human rights issue: “Cultural heritage is significant in the present, both as a message from the past and as a pathway to the future. Viewed from a human rights perspective, it is important not only in itself, but also in relation to its human dimension,” (Karima Bennouna, UN Special Rapporteur in the field of cultural rights, presented to the UN General Assembly, on 27 October 2016).

Based on the previous premises, we proposed an activity in the European Workshop to work our memory through the significant landscapes of our life. To do so, the students chose photos from their family albums and took new photos located in the same landscapes of their memory, trying to maintain the same focus and perspective as in the original old photo. Thus, the changes in the landscape and in the cultural heritage, as well as the causes of those changes were identified, through a personal research work done by each student.

Discussion groups reflected on the right to a sustainable landscape and our cultural heritage, and our obligation to preserve them. This reflection was framed in the 2030 Agenda and the SDGs and specifically, in the following goals:

- Goal 11, make cities and human settlements inclusive, safe, resilient and sustainable.
- Goal 12, ensure sustainable consumption and production patterns.
- Goal 13, take urgent action to combat climate change and its impacts.
- Goal 14, conserve and sustainably use the oceans, seas and marine resources for sustainable development.
- Goal 15, protect, restore and promote sustainable use of terrestrial ecosystems, sustainably manage forests, combat desertification, and halt and reverse land degradation and halt biodiversity loss.



For the right development of these tasks, students received training in various ICT tools: digital image capture and processing techniques, and geolocation. In addition, they had lectures by experts in sustainability and SDGs, and the work in the classroom was complemented with field trips.

Since the Idemasap 50+ project addresses the increase of manual skills in senior European citizens, the students participated in 4 two-hour sessions in which the old photographs were transferred to other surfaces such as wood and canvas.



The materials needed for the photo transfer were:

1. A piece of wood (lighter wood works better) or canvas
2. Paper cutter, or scissors and a ruler
3. Printer paper
4. A printed photo on mirror
5. Inkjet printer
6. White glue and water
7. Brushes, paint rollers, sponge, ...
8. Clear coat (we used acrylic varnish spray at this activity).

A description of the activity can be found in a video tutorial <https://youtu.be/auOp2p60aYc> The video was made by students using peer learning methodology.

The relationship between the landscape, the cultural heritage and our own and common cultural identity (Galician and European) was reflected in an exhibition of photographs at local (A Coruna) and international level in international meetings in Almansa (Spain) and Brno (Czech Republic), accompanied by a public presentation by the students.

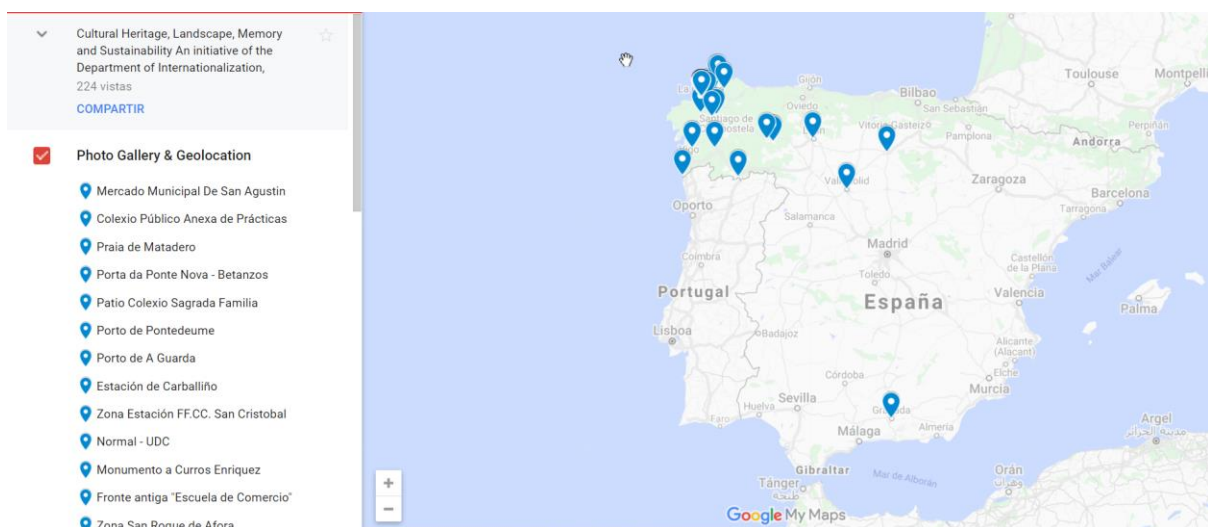




In addition, the work of the students was published in a blog designed for the European Workshop 2018-2019, that will continue to be updated in the current academic year (<https://seniorsustainability.wordpress.com/>).

The essays of our students were published on a web site, along with a short video with the photographs recovered and shared during the academic year <https://seniorsustainability.wordpress.com/essays/>

It was also created an online map (google map) that geolocates each of the landscapes or samples of cultural heritage <https://seniorsustainability.wordpress.com/map/>



## 5.5 Making bracelets

One of the activities proposed for working the hand-eye skills, was the making of different types of bracelets. We choose this activity because there was a member of the group of seniors that could act as the leader of the activity, making it possible to use the peer-learning methodology as described in García & Ascón (2009).

The chosen leaders of the group had a session on communication skills and peer learning. First, the students had formative sessions with the teacher and then, they led the sessions with their peers.

The participants worked in pairs, so the social dimension of the activity had an important role in the success of the project. The main inconvenient of the activity resulted from health conditions that make it difficult to handle small pieces, such as arthritic conditions.

Two sessions, two hour each were organized at first, although the students decided to make more sessions so they could have more bracelets to give to their colleagues from the other partners of the project.





A small video of the activity is in the following link <https://youtu.be/a3aZewaOn8I>



## 5.6 Participart

“InterGenerational ParticipationArt at UDC” was an artistic and participatory project.

*ParticipArte Interxeracional UDC* (in Galician language) developed artistic actions to activate participatory co-design and co-creation processes, facilitated by a community artist group, the Oasis Monte Alto Collective. It developed a space for coexistence between generations: students from the Senior University and younger students from other faculties participated in an initiative to transform the environment of the building where the Senior University is located, building *Normal*, to transform it into a significant place for everyone.



The main aim of this activity was to change the outside space of the building *Normal* into a significant scenario for intergenerational learning and coexistence, between students mainly from the Science Education Faculty and students from the Senior University. This activity promoted some of the Goals for Sustainable Development, mainly Goals 11 and 12.

This project had the following agenda:

1st. Action: Dynamization. Two sessions, two hours each session, dedicated to ice-breaking activities and discussions on environmental issues.

2nd. Action: Co-design. One session for discussing issues, materials and so on.

3rd. Action: Co-creation and celebration. With the support of an artist, the final design was decided.

Co-creation. On two weekends (Friday afternoon and Saturday morning and afternoon), there was the Co-creation event in the area surrounding the building “Normal”.

Using all types of recycled material, from plastic old bottles to wood found on the beach, to pieces of old clothing, the students transformed the gate of the building *Normal* in a mural

where black and dense rubbish faded towards a more healthy enviroment, ending with roses planted in a very small grass space next to the gate.

All the participants worked together netting the pieces and placing the different elements of the collage, but also providing food and even music in a festive atmosphere.







This intervention managed to turn a somewhat inhospitable landscape into a more human space. A special emphasis was placed on the responsibility that human beings have with the planet and nature. The process pretended to revive neighborhood relations through an artistic intervention in the neighborhood. Through this methodology of social innovation a collective objective can come true if citizens transform their environment and satisfy their local needs.



The whole process can be watched in the following video made by the senior students:

<https://youtu.be/axMZt-qzfik>

The photo gallery of the intervention can be watched

<https://idemasapinspain.wordpress.com/2019/11/29/photo-gallery-artistic-intervention-participart-intergenerational-initiative/>

### 5.7 Artist's books

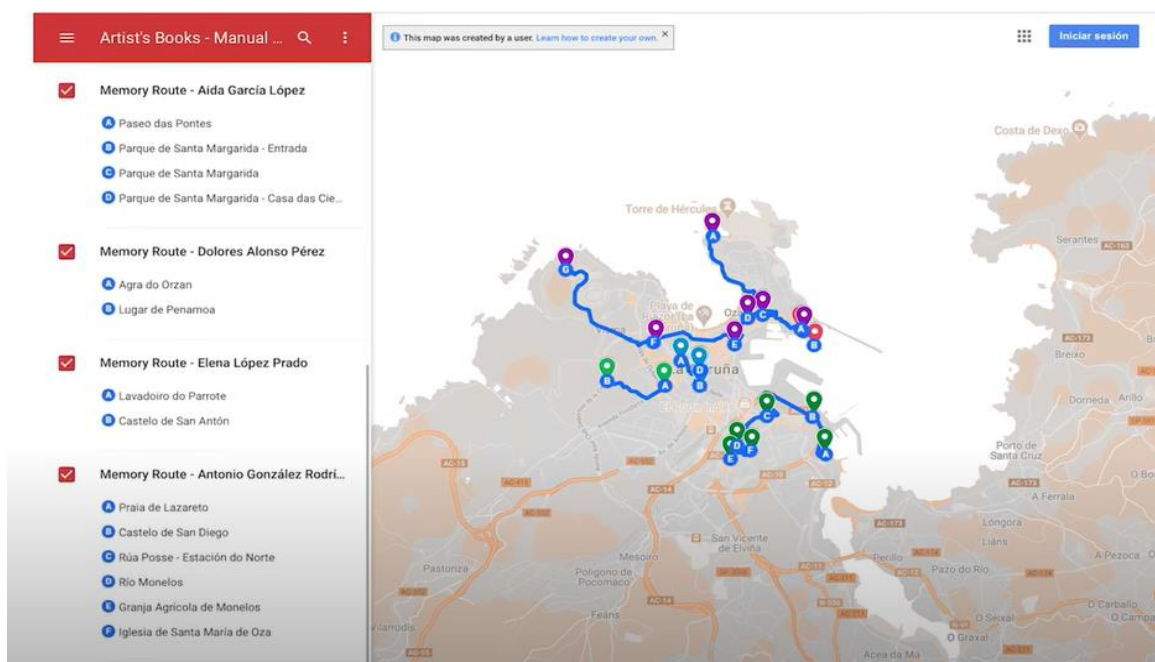
The "Artist's Book" workshop developed under the Idemasap +50 project was coordinated by Prof. Ángeles Díaz Seoane and had the objective for each student to share a meaningful route in their life, expressing it through photography and creating a book with those photographs.

These routes were collected in a book made by themselves but the pandemic situation truncated the possibility of field trips, although opened new horizons for more intimate trips, both physical and emotional. Those routes that we used to share during outings are now more private and intimate than ever, because they belong to the space of our home.

Because it was impossible to do face-to face sessions, virtual sessions and e-mail contact with the teacher were important tools for communication and a video tutorial was created to give instructions to the students (<https://youtu.be/qCO9EaGHrvw>), on how to make an accordion-shaped book.

Also, on the right side of the screen of the video, you can see the maps with the routes that the students created, and the books they made.





When we started the workshop, the idea was to transport students on to a trip. To talk about the concept of books and link it with the act of the walk, in some way and, of course, with our memories.

We wanted also to draw a route that would be available to everyone through the web, so that everyone could visit those spaces through their experiences. That is way the routes were recorded in an artist's book. They would be both individual and collective routes, because we were going to look for common spaces and trace them through field trips.

The process of making an accordion fold notebook, starts by taking a sheet of paper and fold it in half and cut it in two pieces.



To make the covers we can use a recycled file folder. The lining can be with various types of paper, cardboard or fabric, cardboard of cookie boxes, ... The covers should be the same size as the sheets of paper or slightly larger. If the cardboard of the lid is a little larger, it will

protect the sheets better. Then you join each sheet with the next and start folding. You should glue the first sheet to the cover and then the last sheet and the result is an accordion-shaped notebook.



Some of the artist's books made by the students can be watched in the following link  
<https://idemasapinspain.wordpress.com/artists-books/>





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## 6 MANUAL SKILLS EXPERIENCE IN USRDL

In the context of human evolution, ageing seems to be a recent phenomenon. In the course of the 20th century there has been a dramatic increase in life expectancy and in the absolute number and percentage of elderly people. In 1990, approximately 9% of the world's population was 60 years of age or older and it is estimated that by the year 2030 this percentage will grow to approximately 16%. Despite the demographic variability between countries (in some countries, approximately 20% of the population already belongs to this age group), the trend towards an older society seems to be universal. Thus, it is estimated that every month the world has an additional 800,000 people over the age of 65.

It is a reality that the health and quality of life of the human being can be improved, worked on, preserved and perfected by a manual activity of increasing the practice of fine motor and brain movements, practiced regularly. A sedentary life does not fit in with those who want to live and with better quality. The most effective prophylactic measure is the practice of manual exercises and coordination on a regular basis.

It is also statistically proven that the length of life in more developed countries has increased considerably due to advances in medical research. However, living longer is not enough. There are other variables inherent in the whole process. It is essential to live with quality of life, with autonomy and vigor. It is imperative to find the correlation between quantity and quality of the time we will still live.

The scientific community has not yet been able to prove that the practice of manual activities (hand union + brain use) prolongs life, but there is an agreement among researchers that a sedentary life can cause a decrease in uncoordination, a decrease in memory. However, there is also a consensus that the practice of a manual activity done regularly can delay, to a great extent, the natural deterioration resulting from the normal aging process.

### 6.1 Let's talk about Ceramics

Ceramics are based on inorganic substances, generally composed of earth with plasticity qualities, which gain mechanical resistance when fired, and on which decoration can also be fixed after the firing process.

The term "ceramic" comes from the Greek word "keramos" (meaning clay) and is commonly used for all kinds of objects made from soils that undergo chemical transformations through the

action of heat. It can be FAIENCE, GRÉS/ Stoneware (kind of sandy clay), PORCELANE or TERRACOTA - which are the great typologies that make up Ceramics, coming from its raw materials and manufacturing techniques.

Another level of classification can be made based on the functionality of the objects, which allows more efficient management at the level of museum collections. This leads to another type of classification which, depending on the ceramic categories, contemplates objects capable of constituting subcategories of Coating Ceramics (veneering ceramic), Architecture Ceramics and Equipment Ceramics.

## 6.2 Subcategories

### *Coating Ceramics (veneering ceramic)*

The concept of coating ceramics covers any ceramic body that tends to be flat, and which is intended to be applied in architectural decoration, whether inside or outside. It can also be applied individually or in conjunction with a variety of decorations and manufacturing techniques, or as an object for covering walls, floors and ceilings.

There is a multiplicity of ceramic objects used for cladding in architecture, either indoors or outdoors, but the tile reveals a special importance when it comes to paints, floors and ceilings. The tile is usually applied as a juxtaposed square support, which allows great flexibility and versatility in its use.

In the last five centuries the tile has been used in a continuous way, bringing with it the following possible forms of inventory:

#### "Autonomous unitary species"

The entire ceramic body made up of a single element that has formal, functional and aesthetic unity in itself.

#### Panel section

Any species previously part of a panel, figurative or repetition module, the entire ceramic body, single or multiple, whose presence only allows a partial reading of the formal, functional and aesthetic unit of origin.



## Panel

The ceramic composition formed by a variable number of elements whose reading constitutes a formal, functional and aesthetic complete unit.



Tile Panel  
Lady at the dressing table  
Assigned to the PMP monogramist  
Lisbon, 1700-1730  
Faience in blue on white  
MNAz, inv. no. 6341

## Set

The totality of several panels, articulated by the thematic programme and/or decorative frames, with original use in the same architectural space.



## Ceramic Architecture

The term Ceramics of Architecture allows the grouping of any ceramic body of clear volumetric expression intended to be applied as an element of physical structure or constituting aesthetic value of the architecture, externally or internally, individually or together, in a varied range of functions, forms, decorations and manufacturing techniques, among objects for the construction of walls, floors and roofs of buildings such as brick or tile, or for sanitary structure equipment such as shackles and water pipes.

## Equipment Ceramics

In the sub-category Equipment Ceramics, there are functionally autonomous moving ceramic objects with the following vocations:

### *Utility item*

The one that meets the practical needs of daily life (services for food and meals, sanitary ware, medical utensils, etc.);



Cup and saucer  
Sacavém dishwasher factory/  
Gilman & C.ª, 1930-1940  
Faience round and airbrushed  
Polychrome painting on white  
MNAz, inv. no. C-69

### *Decorative object*

The one that aims above all the aesthetic garnish of the spaces more than the resolution of first practical needs (containers for flowers of room or garden, ornamental pots, statues etc.);

### *Artistic object*

The one that, being able to be functional or decorative, constitutes an artistic expression of an author who rejects any practical intention and instead uses the material as a plastic medium or the ceramic tradition or conceptual support for his creative activity (images resulting from the experimental use of materials, sculptures, installations, etc.).

In the subcategories of Ceramics where ceramic objects with utilitarian, decorative and artistic vocations are contemplated, the following types of technological production have been identified:

The *manufactured object*, of repetitive production, although not by industrial mechanical processes;

The *industrial object*, obtained by industrial mechanical processes, in a repetitive methodology that goes from the project to the large production, and in which the machine totally replaces the direct action of the human hand;





Teapot  
Lusitania Factory  
1940-1950  
Moulded earthenware  
Polychrome painting  
MNAz, inv. no. C-321

The *artistic object*, of non-repetitive production and craftsmanship that can go from the single piece of author to the limited series with direct control of it".

Definitions and images taken from (Pp. 18 – 23):

Mântua, Ana ANJOS; HENRIQUES, Paulo; CAMPOS, Teresa – *Cerâmica: artes plásticas e artes decorativas*. Lisboa: IMC, 2007.

## 6.3 Materials

The importance of identifying the materials with which the ceramic objects are manufactured and decorated, as well as the respective transformation techniques, should be noted, since it is these that give them their final configuration, through "Forming, Finishing and Decoration".

The **main materials used** in the manufacture of ceramic objects are described below:

### Clay

*This is the first issue from which the whole process begins.*

*It is a "sedimentary mineral, of fine grain, which comes from the decomposition, chemical or by erosion, over time, of feldspatic rocks, whose main elements are silica, aluminium and water".*

### Ceramic pastes

The ceramic pastes are the result of the treatment of one or several clays that when mixed with water gain greater quality and plasticity, with drying it hardens and when subjected to firing also gains physical strength.

The main materials used in the coating of ceramic objects are identified as follows:

### Engobe

It is a thin coating consisting of a very diluted clay. It can be mixed with transparent glaze and fixed by firing.

### Pigment

Usually in a fine dry powder, it is a colouring substance that is diluted in water to prepare the ceramic colours. Generally, the pigments are metallic oxides that are used in the mixture with other materials, making their application easier and guaranteeing definitive fixation to the clay body "(kaolin, transparent glass, flux, feldspar, etc.).

### Glazed

It is a transparent material, which has in its composition glass powder and is mixed with other substances and dyes. It is used to cover the surface of ceramic objects in laughter and fixed through the firing process. Its main objective is to protect and make the porous body of clay impermeable, thus increasing its physical resistance and ensuring greater hygiene in the use of the objects.

It is the glazes that ensure that the pigments are fixed to the ceramic object, which give them shine, thus being a very important support of the pigments and as a means for decoration.

### Enamel

"Glazed opaque, coloured with metallic oxides, acquiring the colour of their oxides, which is applied directly to the laughing stock and fixed by fire".

Definitions taken from (Pp. 48 e 49):

Mântua, Ana ANJOS; HENRIQUES, Paulo; CAMPOS, Teresa – *Cerâmica: artes plásticas e artes decorativas*. Lisboa: IMC, 2007.

## 6.4 Ceramic products

It is through the cold handling of raw clay pastes that, after firing, having or not glazed or enamelled finishes, the ceramic artifacts are obtained.

Depending on the qualities of the pastes and the finishes, these artifacts are divided into four main categories:

### **Terracotta**

"Product made from red, yellow or white clay strained paste, cooked and uncoated with vitreous clay".

Example:



*Statuette*  
Eva or Femme au serpent  
Ernesto Canto da Maia  
Paris, c. 1923  
Moulded terracotta  
MNAz, inv. no. C-351

### **Faience**

"Product obtained by the integral coating of the mackerel with waterproof glazing, on which the decoration is applied".

### **Stoneware (Gres)**

"A product with a high density of paste, based on silica, quartz and feldspar, and vitrified between 1150° C and 1350° C. According to the origin of the clay and the quantity of iron oxide it can acquire shades ranging from white, grey to yellow and brown".

### **Porcelain**

"Very fine granulometry paste, with a composition based on kaolin, very dense, white, translucent and with little plasticity, usually covered with transparent glaze".

Taken from (Pp. 50 e 51):

Mântua, Ana ANJOS; HENRIQUES, Paulo; CAMPOS, Teresa – *Cerâmica: artes plásticas e artes decorativas*. Lisboa: IMC, 2007.

## 6.5 Production techniques

There are several procedures and stages in the production of ceramic artifacts, in particular:

- treatment of clays, transforming them into clay paste,
- conformation of the pieces,
- cooking the object,
- coating and decoration application,
- second cooking (and sometimes even a third), now to fuse the glazes and enamels.

### **- Technical realisation -**

## 6.6 Conformation

This is the process/ way in which the ceramic paste is worked until the moment the object reaches its configuration (before being decorated), and even if it has already been preceded by complex processes of paste and glazing.

Among the transformation processes (of the paste into artifacts), the following are considered to be the main ones:

### *Modelling*

"Conformation of a ceramic object by the direct action of hands or utensils on the paste".

### *Wheel*

"Conformation of a ceramic object by lifting the soft paste by the action of hands or utensils, in a continuous rotation movement".

### *Shaping*

"Forming a ceramic object by pressing a soft paste or pouring a liquid paste into a mould".

### *Calibration*

"Conformation of a ceramic object by the application of the paste on a mould that configures its interior, the exterior being defined by the action of metal profiles".

## 6.7 Ceramic decoration techniques

After having the ceramic piece in laughing, it can be finished with engobe, glaze and enamel. These finishing methods consist of materials with which a wide variety of decoration techniques are carried out, the most frequent of which are

- “Brunido” (Technique)
- Dry Rope (Technical)
- Painting (Technical)
- Stamping (Technical)
- Decal (Technical)
- Aerography (Technical)
- Lustre (Technical)
- Metallic Brightness (Technical)

## 6.8 Firing

There are three fundamental moments in the process of firing ceramic materials; they are them:

- hanging, which is the accommodation of the pieces inside the furnace room;
- firing, which represents the period of physical and chemical transformation of the pastes and the fusion of the glazes;
- cooling and de-forening of the pieces.

It is also necessary to take into consideration the phases that ceramic objects go through when they are transformed by high temperatures:

First firing.

"Also called packing, because it transforms the object from dry but raw clay into baked clay or laughing stock, after being subjected to temperatures up to 800° C. The paste is then dehydrated with the loss of molecular water and the combustion of organic matter".

Second firing,

"It produces the fusion of glaze and enamels, definitively fixing the pigments and decorations applied and creating a strong physical cohesion between them and the laughing stock, when subjected to temperatures between 800° C and 1400° C."

Third firing or muffle firing,

"It may take place after the previous two and may occur for application of pigments that do not resist high temperatures, for example gold or vermilion. With another function, the correction of technical problems, especially of the glaze layers, it is possible to use other baking later. The control of the baking conditions can also be aimed at the exploitation of decorative effects:

#### *Firing in a reducing atmosphere*

It is characterised by insufficient oxygen input during complete combustion, with a slower temperature increase. This circumstance causes the laughter to change colour, and some of the oxides change completely, mainly copper and iron.

#### *Firing in an oxidizing atmosphere*

It is characterized by abundant oxygen input which accelerates complete combustion. The temperature increases easily and all the oxides present in both glazes and pastes reach their maximum colour quality (white turns white; iron turns yellow or orange; copper turns green, etc.)".

Taken from (p.54):

Mântua, Ana ANJOS; HENRIQUES, Paulo; CAMPOS, Teresa – *Cerâmica: artes plásticas e artes decorativas*. Lisboa: IMC, 2007.

## 6.9 Dimensions

With regard to the dimensions on the documentary treatment of ceramic objects, and according to internationally standardised processes, the unit of measurement used is the centimetre.

Depending on the weight, the unit of measurement to be used is the gram, up to 1000g, and in kilograms when this value is exceeded. This recording is especially important for transport and assembly situations.

The measurements that must be recorded are the maximum dimensions of the piece, in the following order:

- height
- width
- length

Let us now take a closer look at the testimony of our Teachers about this plastic art also as a therapy.

### 6.10 Manual exercise as a form of therapy

In seniors who suffer from some pathology or physical disability, the practice of physical exercise through fine motor skills can even be part of the therapy of the disease. Research shows that people who suffer from arthritis, heart disease or diabetes benefit from regular manual exercise.

Being physically and mentally active in small gestures of coordination between hand and brain helps seniors to improve strength, physical stamina, flexibility and coordination while stimulating brain activity which allows them to continue to carry out their daily activities and routines while maintaining their independence.

### 6.11 Pottery/ Ceramics

Motor coordination, manufacture of parts with the use of a wheel.

Learn to knead, learn to centre the piece, learn to open and pull the clay, learn to shape with or without the use of tools other than your hands.

At the moment, the hand-to-hand coordination is no longer used due to technological advances (the wheel is electric).

Elaboration of small pieces like glasses, bowls, and others.





Watch the example video about ceramics (but in this case with an edible paste!).

It is possible to see part of the pottery process, passing through various techniques described below, such as *lastra*, ball technique, "roll", among others.

<https://www.facebook.com/548866511956813/videos/226080448750100>

### 6.12 Lastra

Elaboration of ceramic objects, through the method of the *lastra* (plate), with the use of laths and rolling of the mass, which requires coordination and some manual force, developing them, for later elaboration of segments that joined form the object.



### 6.13 Ball technique

By kneading small pieces of clay, using exclusively your hands you pierce the clay with your thumb and you coordinate your fingers sensorially in order to homogeneously pull the "walls" of the piece and the shape itself.

Small bowls and glasses are thus obtained, but essentially fine motor skills are coordinated with the brain.

## 6.14 Roller

After kneading, both hands are used in their entirety in order to overpressure and extend and bend movements (front and rear) with the arms in order to obtain small rolls (worms).

Afterwards they are superimposed and glued and the imagination does the rest.

## 6.15 Modelling

Elaboration through the "chip technique" of elements such as 2D or 3D portraits.

When it is 3D, the "*ocagem*" technique is used to facilitate the procedure.



## 6.16 Tiling

An initial drawing is used, a second on baking paper, which is punched by the pupil, then passed with a "doll" of charcoal to the tile (transfer technique), then contoured with a fine brush and then filled with colours and shadows in order to obtain the final result.

## 6.17 Class organization

It is essential in the first few lessons for the teacher to gain specific knowledge of their students through dialogue so that the students indicate the following:

a) Age, for the teacher to know possible difficulties in the practice of the techniques to be executed and to know how to respect the difficulties or physical disabilities, being able to suggest alternatives.

b) Academic level, there may be more or less receptivity of the students to the execution of certain exercises if depending on the form of understanding. The teacher's message may also have different effects and for this reason he or she will have to look for a fluent speech but of simple understanding by everyone. This will help all students to interact better and avoid the teacher having to have different dialogues.

### 6.18 Class Planning

Each student, faced with his or her difficulties, needs and preferences, proposes a work in dialogue with the teacher, choosing the technique and its tools for the elaboration of the same.

### 6.19 Study Visits

They can be organized, if approved, the needs of it is due to inspiration, visualization of other techniques, general artistic knowledge and the human part through conviviality.



## REFERENCES

Mântua, Ana ANJOS; HENRIQUES, Paulo; CAMPOS, Teresa – Cerâmica: artes plásticas e artes decorativas. Lisboa: IMC, 2007.

## 7 CREATIVE YEAR

### 7.1 Senior age

The loss of a professional role and the associated decrease in social status, as well as the loss of part of social contacts, accompany retirement. Due to the loss of a professional role, the economic situation is also changing.

Deterioration of concentration, attention, and memory functions and slowing of mental processes are also a common part of senior age.

However, the senior age brings, despite some negatives, indisputable benefits - more time for your personal life and the possibility of satisfying all the needs for which there was no time. A great advantage is also the possibility to spend time with the grandchildren - intergenerational meetings, which have been disappearing a lot lately, especially in cities.





## 7.2 Creative year

<b>Month</b>	<b>Theme, holiday</b>	<b>Activity</b>
<b>January</b>	Warm up – start: You will try working with colour pencils or markers, and if you like the creation, after framing it, you have your first picture. The activity is also suitable for children.	Developing your creativity - relaxation
<b>February</b>	Saint Valentine's Day: As a present, you can give a practical one this year - a picture full of sugar sachets, which will be appreciated by coffee and tea lovers. Activity is also suitable for children.	A bit different picture
<b>March</b>	March, let's stay warm at home: Long winter evenings can become more pleasant with some tea and a book. And if you don't want any unpleasant cup ring marks, you can make a coaster.	Cup coaster - upcyclation
<b>April</b>	Easter: You have painted Easter eggs, baked cookies, and you're just waiting for all sorts of carolers and visitors. But in order not to confuse the glasses with some excellent drink, you need to decorate them a bit. Activity is also suitable for children.	Glasses for a family gathering
<b>May</b>	Mother's Day: What wouldn't we do for our mothers - so this time let's try a crochet hook. But this necklace will also be appreciated by daughters, granddaughters and all other women - small and the bigger ones.	Crochet necklace
<b>June</b>	Household freshening: The apartment may have become too commonplace, so it would need some freshening - let's make a wall cotton decoration full of leaves or feathers.	Decorative hanging leaves
<b>July</b>	Summer, sun: On the beach and when shopping, you'll appreciate a new bag -	A bag without sewing – upcyclation

	mainly when made from your favourite t-shirt that you couldn't just throw away. And don't worry, you won't need a sewing machine. Activity is also suitable for children.	
<b>August</b>	Long summer days: A custom-decorated vase will go well with a beautiful bouquet of meadow flowers. And when it withers, you can put a tealight in the vase and use it as a candle jar for a romantic evening.	A candle jar or vase - upcyclation
<b>September</b>	Back to the ordinary days: Does it upset you that summer is gone forever, and there are only monotonous days ahead of you again? Do you have too much work to do at home? Learn a quick calming technique, for which you only need a pencil and possibly some colour pencils.	Quick calming – relaxation
<b>October</b>	All Saint's Day, Halloween: Are the grandchildren looking forward to this holiday? Get ready and make a scary candle jar with them. Activity is also suitable for children.	Halloween candle jar – upcyclation
<b>November</b>	Christmas is coming: Do you need one last gift or you just can't think of anything nice? For a woman, you can make a necklace that no one else would have. Activity is also suitable for children.	Necklace made of a chainlet
<b>December</b>	Christmas: Handmade Christmas cards are one of the most beautiful gifts, bringing a personal message to the recipient. Make such a wish for every member of the family - it certainly won't end up in the trash.	A Christmas card

### 7.3 Aids and material

For the crafts, you will need different material and aids. Some of them you know and often use, for some, you may not be sure how to use them or where to get them.

#### Colour pencils, markers, pencils

Use here: Developing your creativity, Quick calming

Where to buy: stationery, art supplies shops, supermarkets

Use: drawing on a paper

Note: common aids that should every household have

#### Cardboard

Use here: Developing your creativity, A bit different picture, Quick calming, A Christmas card

Where to buy: stationery, art supplies shops, supermarkets

Use: drawing, painting, material for cards

Note: paper grammage at least 150 gsm

#### Deep picture frame

Use here: A bit different picture

Where to buy: art supplies shops, furniture shops, DIY shops, supermarkets Use: framing 3D objects

#### Picture frame

Use here: Developing your creativity

Where to buy: art supplies shops, furniture shops, DIY shops, supermarkets Use: picture framing



## **Double-sided tape**

Use here: A bit different picture, Christmas card

Where to buy: art supplies shops, furniture shops, DIY shops, supermarkets

Use: sticking material together, can be used for paper, photos, ribbons etc. Note: there are tapes of different width

## **Glue**

Use here: Christmas card

Where to buy: art supplies shops, stationery, DIY shops, supermarkets

Use: glueing materials together, can be used for paper, photos etc.

Note: for art and crafts it is good to use white glue, which becomes transparent when dry, so it doesn't spoil the picture if it gets spilt somewhere unwanted

## **Straws**

Use here: Cup coaster

Where to buy: art supplies shops, grocery shops, supermarkets

Use: apart from using them for drinking, it is possible to iron them, when cut in pieces, you can make necklaces for kids from them as well as fringe door curtains, stick them on cans or paper tubes

## **Baking paper**

Use here: Cup coaster

Where to buy: grocery shops, supermarkets

Use: aid for baking, heat-setting painted t-shirts, ironing straws

## **Washi tapes**

Use here: Glasses for a family gathering

Where to buy: stationery, art supplies shops

Use: decorating paper, glass, wood, plastic and other types of material

Note: paper tape made of rice paper, you can easily peel it off and stick on again

### **Crochet hook**

Use here: Crochet necklace

Where to buy: haberdashery shop

Use: crocheting

Note: the crochet hooks are of different sizes - on the wool and yarn there is always suitable hook size recommended for work with the particular material

### **Beads - rocaille**

Use here: Crochet necklace

Where to buy: haberdashery shop, bead shop

Use: creating bead jewellery, decorating

Note: the beads are of different sizes, they are made of glass

### **Wire**

Use here: Crochet necklace

Where to buy: bead shop, art supplies shops, DIY shops

Use: wire wrapping of different things, making decorations and jewellery

Note: the wires are of various diameters and coating

### **Cotton yarn**

Use here: Decorative hanging leaves

Where to buy: haberdashery shop, art supplies shops

Use: knitting, crocheting, decorating

Note: yarns are of various thickness - thicker ones are more suitable for larger decorations, thin ones e. g. for pendants

CAUTION: some yarns have the strands braided so firmly that you can't comb them. It is, therefore, necessary to choose those that are looser.

### Acrylic paints

Use here: A candle jar or vase

Where to buy: art supplies shops, stationery, DIY shops, supermarkets

Use: painting, decorating - paper, wood, stone, glass etc.; they are waterproof

Note: after they dry, it is good to lacker them with transparent lacker depending on the material used

### Glue gun

Use here: A candle jar or vase, Christmas card, Halloween candle jar Where to buy: art supplies shops, stationery, DIY shops, supermarkets

Use: decorating - paper, wood, stone, glass etc.

Note: for the gun, there are two sizes of the hot melt glue sticks depending on the width glue gun, they are of different colours, even with glitters

CAUTION: the liquid glue is really hot, you might burn yourself

### Bandage

Use here: Halloween candle jar

Where to buy: medical supplies shops, pharmacies, supermarkets

Use: covering wounds, decorating

Note: it is also possible to use plaster bandage, which, after soaked with water and drying makes an opaque solid layer

## **Plastic eyes**

Use here: Halloween candle jar

Where to buy: art supplies shops, stationery

Use: decorating

Note: the eyes are sold in different sizes, colours and designs, they can also be selfadhesive

## **Memory wire**

Use here: Necklace made of a chainlet

Where to buy: art supplies shops, bead shops

Use: jewellery making

Note: the wires are of different diameter, usually in more loops - it is necessary to cut the wire using nippers

## **Chainlet**

Use here: Necklace made of a chainlet

Where to buy: art supplies shops, bead shops, haberdashery shops, it is also possible to use an old chainlet e. g. with a broken clasp

Use: jewellery making, decorating

Note: you can buy chainlets of different sizes, colours and designs

## **Ring pliers**

Use here: Necklace made of a chainlet

Where to buy: art supplies shops, bead shops, DIY shops

Use: jewellery making

Note: the pliers have round jaws for making eyelets on the wires

## **Ribbon, lace**

Use here: A candle jar or vase

Where to buy: art supplies shops, haberdashery

Use: decorating

Note: both ribbons and laces are of different materials, colours and sizes; in art supplies shops it is possible to buy lace with a double-sided tape

## **Glitters**

Use here: Christmas card

Where to buy: art supplies shops, stationery, haberdashery

Use: decorating using glue

Note: the glitters are of different colours and sizes

## **Stamp with a text**

Use here: Christmas card

Where to buy: art supplies shops

Use: decorating paper

Note: there are stamps with writings for any occasion

## **Stamping pad**

Use here: Christmas card

Where to buy: art supplies shops, stationery, supermarkets

Use: stamping

Note: the stamping pads are of different sizes, they are divided based on their use - textile pad for decorating fabrics, pads for stamping on paper as well as for preventing blurring etc.





## 7.4 Techniques used

### Relaxing drawing

If something happens to you or someone has upset you, or you just have a bad day, and you need to calm down quickly, you can use relaxing drawing. It combines two things - drawing, which is relaxing by itself, and relaxation, the purpose of which is to reduce and calm mental and physical tension. It lowers blood pressure, adjusts heart rate and improves concentration. And because everything is related to everything, the relaxation and calming of the body are also relaxed and calmed down by mental processes and vice versa.

Ultimately, relaxation will not only help to relieve current stress but thanks to the mental and physical relaxation it also supports the immune system, which has an effect on healing and also serves as a prevention of stress and diseases of civilization.

Relaxation using drawing is suitable for those who have a visualization problem - that is, for those who cannot sit or lie down in peace, close their eyes and imagine something pleasant that would help them relax. Most of them are people who are very active, or they are so upset by the situation and just sitting with visualization would not bring them relief. Active relaxation is usually easier because it is not so abstract - it works with a specific task; it consciously transforms negative feelings. Personal activity is also important - if one can help oneself and find the way, it positively affects his confidence.

You can also support drawing verbally. If you draw and describe, for example, how it affects you... that you feel a bit better, after drawing another flower you will feel even calmer, that the sun you have just drawn brings you warmth and its rays protect you from everything bad... you support the soothing processes of your body even more.

### Developing creativity

A very simple technique that makes you focus on what to do, how to proceed, whether to use colour or not, what shape to draw, how to continue around it etc. This type of drawing is also a relaxation technique.

You can also develop your creativity, for example, when visiting a store - think about what else you can use a dishwashing sponge, clothes hanger, yoghurt tub for etc. Look around and invent - imagination knows no bounds.

You can also experiment with a deep frame. With children, you can create fantasy landscapes, for example, for Kinder egg toys, an aquarium with a mermaid, a landscape with letters for small schoolchildren, or keep there some sand from the beach where you spent a beautiful summer.

## **Crocheting**

The basis of crocheting is a chain, which is created by drawing the yarn through a previously formed slip knot. You repeat it until you reach the desired chain length. It is necessary to tighten the stitches - they should all have the same tension.

Crocheting with wire is the same as with cotton or wool, you only need to be careful so that the wire does not break.

Basics of crocheting:

<https://www.youtube.com/watch?v=OLl1kPZJUz4>

## **From recycling to packaging-free management**

Recycling is an often-mentioned term today. We sort paper, plastics, aluminium, batteries, and a lot of other waste. However, recycling is only the first step to protecting the planet.

The second stage is the transformation of waste into new products that will serve for some more time - upcycling. Almost anything can be upcycled - textile products such as T-shirts, trousers, skirts, etc. are widely used. There are many ideas on the Internet for upcycling various plastic packaging, glasses, paper rolls and other materials. Even in various TV shows, there are often instructions for remodelling old furniture - a shelf from an old drawer, a table from a sewing machine and others. Things arranged in this way gain their next life, and instead of being thrown away, they can serve their new purpose for a long time.

But the goal that we should reach is packaging-free management. Sewing cloth or curtain bags, thus limiting the use of plastic bags for vegetables, fruit or pastries, is a good start to reducing the time of plastic, as our time could, unfortunately, be called.

## Macramé/knotting

It is an old technique, probably originating from China from the period around 500 BC, where they used this knotting, for example, on paintings, lanterns and costumes. Macramé is the tying of various knots into geometric patterns without any aids.

Nowadays, this old art is on the rise again - people knot bracelets, front sides of pillowcases, pots for curtains, bags, etc. One of the flat knots is used when making the decorative leaves.

## 5 Conclusion

Create... create... create, you will practice fine motor skills and occupy the brain and, in addition to it, you can meet family and friends for doing crafts. It will help you relax; you will learn something new, thanks to upcycling you will make the environment a little healthier.

And if you like it, you have something to employ with forever - there appear more and more techniques and materials, so even a person who is not new to crafts can still find something new, even without any major financial expenses. And if you don't want to work on your own, invite your friends and do your crafts, for example, at regular creative meetings.

## MANUAL SKILLS

Part I.: <https://youtu.be/oHffMKxGNdM>

Part II.: <https://youtu.be/osaKHScJDp0>

Part III.: <https://youtu.be/w4bk8nTY9dE>





## JANUARY

### Developing your creativity

Relaxation

Difficulty: ✱



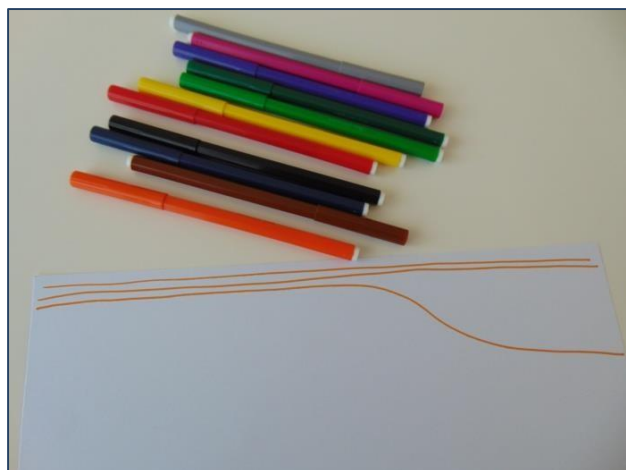
#### Material; aids:

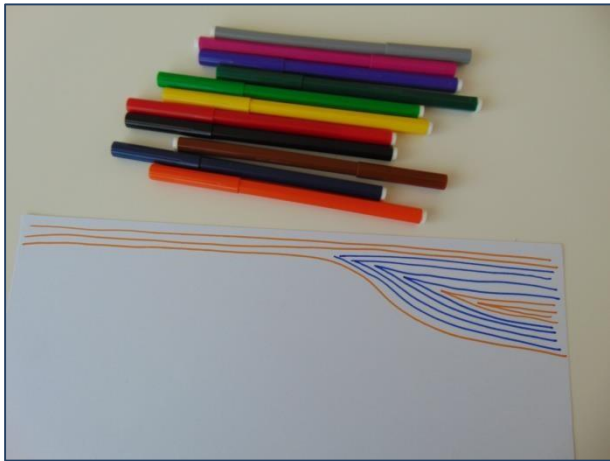
- coloured pencils or markers
- paper



#### Instructions:

- Start drawing straight lines.
- Deviate from the straight line with a curve.

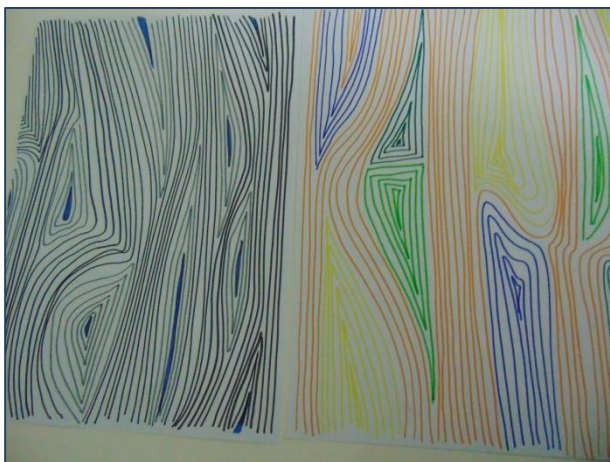




Fill the space that appeared with the lines following its shape.



Fill the whole paper with the drawing.

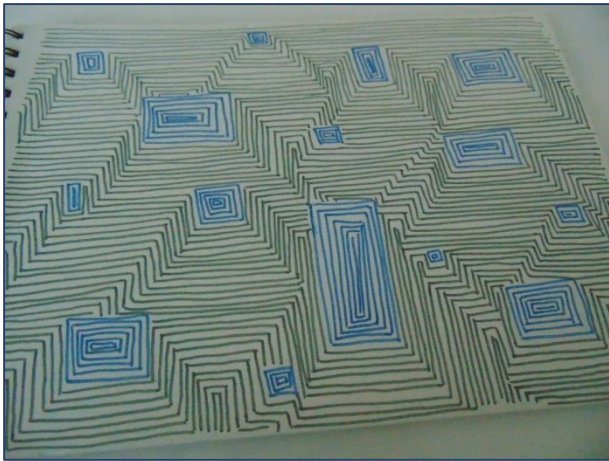


TIP: Try different shapes and colours.

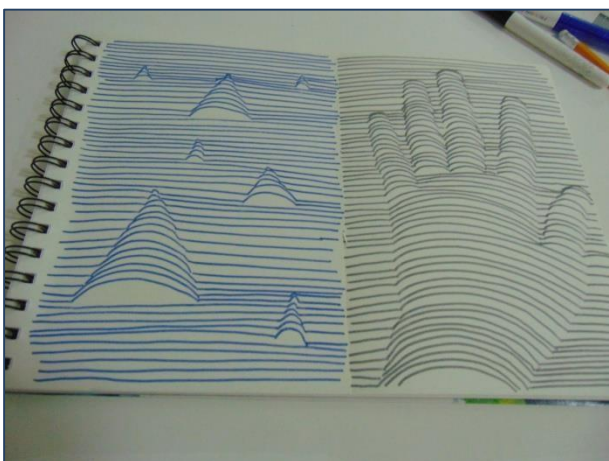




TIP: You can frame your picture.



TIP: You can play more with the lines.



Try also different options.

## FEBRUARY



### A bit different picture

Difficulty \*



### Material; aids:

- sugar sachets
- deep picture frame
- double-sided tape
- scissors

## Instructions:

- Mark the size of the picture on the cardboard.
- Prepare the sugar sachets the way you'll stick them to the paper.



Using the double-sided tape, start to stick the individual sachets.

Frame the finished picture.

TIP: You can give this picture as a present to some coffee lover.



## MARCH

### Cup coaster

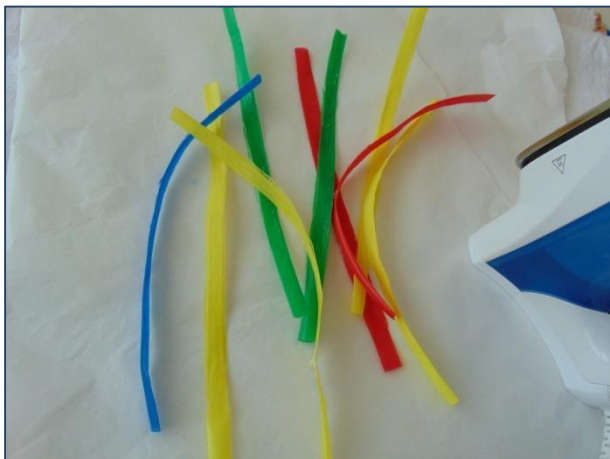
Upcycling

Difficulty: \*\*\*



### Material; aids:

- 19 drinking straws
- baking paper
- iron - scissors



### Instructions:

- Put one straw between the sheets of baking paper.
- Iron it.
- Gradually, iron all the straws.





Put 9 straws side by side.

Put one straw across.

Iron it.

Lift the first, third, fifth, seventh and the ninth straw.

In the gap you made, put another straw across.

Iron it.

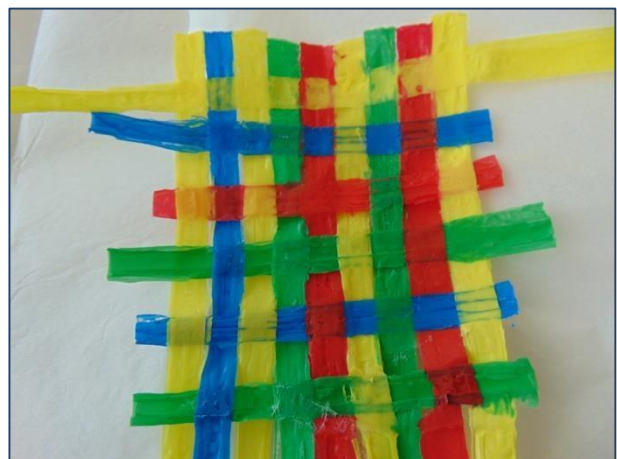


Lift the second, fourth, sixth and eighth straws.

In the gap you made, put another straw across.

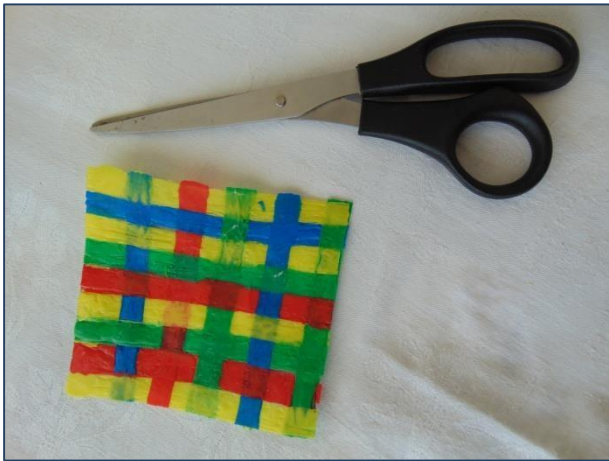
Iron it.

Continue until it has the length you need.





Put the whole coaster between two sheets of baking paper and iron it from both sides.



Trim the ends.



**CAUTION:** After ironing, let the straws cool down in the baking paper so that they do not tear.



## APRIL

### Glasses for a family gathering

Difficulty: \*



#### Material; aids:

- glasses
- Washi tapes
- scissors



#### Instructions:

Degrease and dry the glasses.  
Stick the tapes.





TIP: If you haven't stuck the tape precisely enough, you can easily peel it off and stick it again.

TIP: You can also decorate photo frames, vases, shelves and other things.



At a family gathering, everyone will know which glass is theirs.

## MAY

### Crochet necklace

Difficulty: \*\*\*



#### Material; aids:

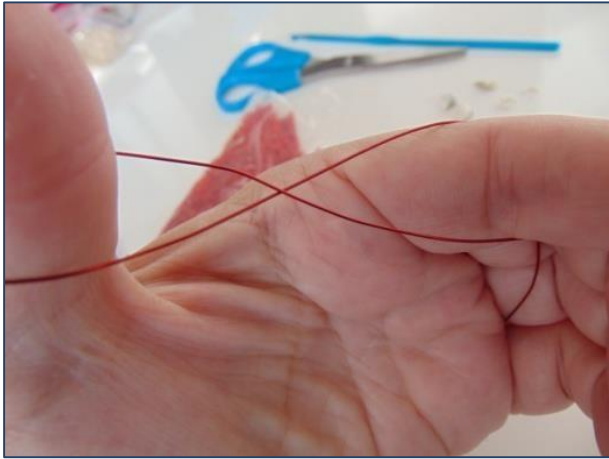
- thin wire
- beads (rocaille)
- crochet hook
- scissors



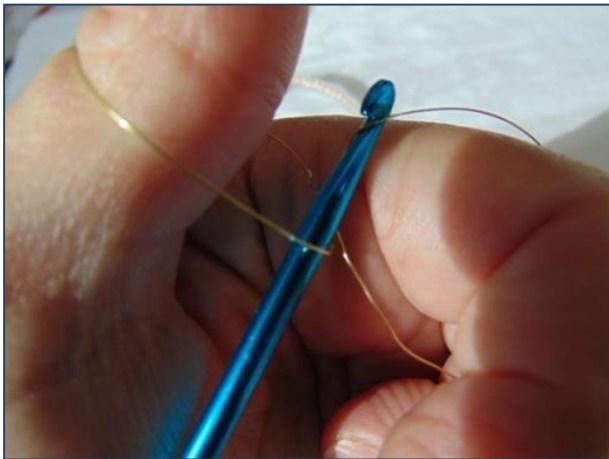
#### Instructions:

- String the beads on the wire.
- The length depends on how long you want the necklace to be.

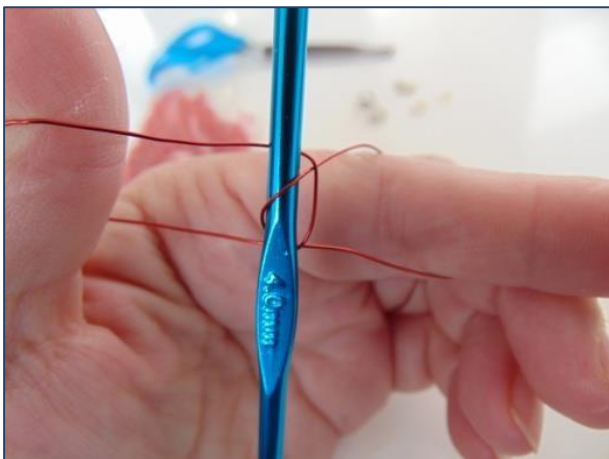




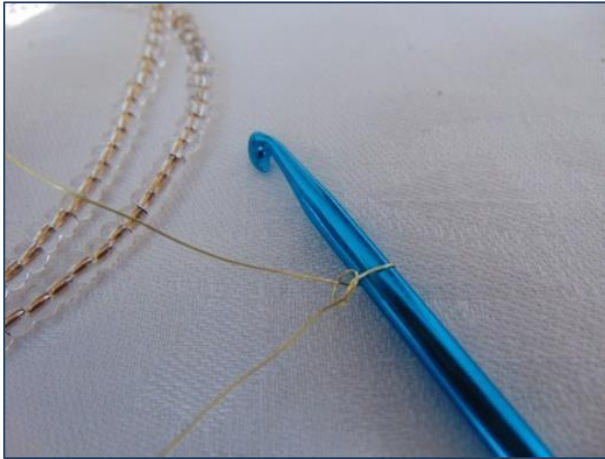
Between the thumb and the index finger, thread the wire into a figure-eight shape.



On the hook, grab the wire from the thumb eyelet and then from the index finger eyelet.



You have a knot on the hook.



Remove the wire from your fingers.

Tighten the knot on the hook.

TIP: You can also make the slip knot by tying a knot on the wire and passing the hook through the eyelet.



On the wire, slide one bead under the hook.

Grab the loose wire by the hook and draw it through the slip knot.



Repeat until the necklace is of the desired length.





When finished, connect both ends of the wire and entangle it among the beads.



The beads on the wire remain slightly wavy.



## JUNE

### Decorative hanging leaves

Difficulty: \*\*\*



#### Material; aids:

- yarn of different colours
- scissors
- a twig to hang the leaves





### Instructions:

Coil the yarn around your fingers.



Remove the yarn from your fingers.



On one side, cut the coiled yarn.



Cut one longer string - a warp.

Fold it in half.



Prepare two short strings and one long for the warp.

Fold them in half.



Put one short string under the warp;  
the other will remain on the top.



Pass the free ends of each string through the folds of the other one.



Tighten it to the warp.



The other pair of strings put vice versa:

- the side, where the string was on the warp, will be under it;
- the side, where the string was under the warp will be on the top.



Tighten it.

Alternate the knots regularly.



Continue with the knots until long enough.



Start untangling the individual strings.

TIP: the first untangling of some yarns is better to do by hand.



For untangling into individual fibres use a fine-tooth comb.

TIP: comb carefully from the ends to the centre so that you don't rip out individual fibres.



Cut into the shape you want.

TIP: cut a paper template you will use for cutting the shapes.

The leaves can be used as decorations individually.

TIP: you can cut a shape of feather, heart etc.







TIP: Think of different lengths of the warp strings for hanging.



TIP: You can try different colour combinations.

## JULY

### A bag without sewing

Upcyclation

Difficulty: \*\*



### Material; aids:

- old t-shirt
- scissors
- tailor's chalk



### Instructions:

- Fold the t-shirt in halves.
- Cut off both sleeves at once.





Cut off the neckline so that there is enough fabric left for the handles.



Straighten the t-shirt on the table.

Cut the bottom hem of the t-shirt to make fringes 7 cm high and 1 - 2 cm wide.



Cut both the front and the back side at once.



Tie the opposite fringes with two knots together across the whole width of the t-shirt.

TIP: The fringes won't tangle if you cut only five at once and tie them immediately.



Check all the knots to be tight enough.



Stretch out both handles - the ends will roll up.

The knit is elastic, so you don't need to sew it.





TIP: You can sew the lower part of the bag on the sewing machine.

TIP: You can sew the cut-out neckline on the bag as a pocket.



TIP: You can decorate the bag using markers or t

When drawing, put a sheet of plastic into the bag so that the colours don't seep through.

## AUGUST

### A candle jar or vase

Upcyclation

Difficulty: \*\*



### Material; aids:

- a jar
- ribbon, string, lace
- acrylic paints
- glue gun + hot melt glue sticks
- sponges for applying the paint
- other decorations





### Instructions:

- Using the glue gun create the patterns on the jar. Let it cool down.
- CAREFUL: The melted glue is hot!



Apply the acrylic paint on the whole jar as well as the glue patterns using the sponge.



TIP: You can also use a different colour for the glue patterns.





Using the glue gun, glue the ribbon on the upper part of the jar.



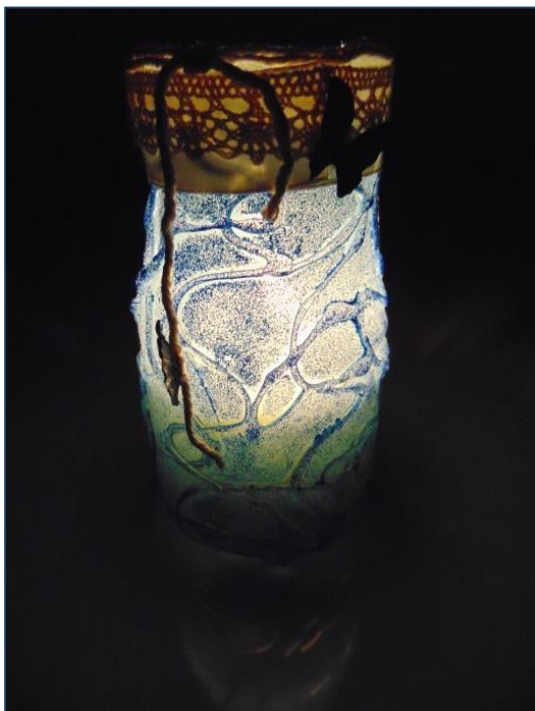
Glue the lace on the ribbon.



TIP: For decorating the jar, you can also use left-over laces, old buttons, wool, strings, flowers and other things.



Glue the string above the lace.



TIP: Put a tealight into the jar.

## SEPTEMBER

### Quick calming

Relaxation technique

Difficulty: \*



### Material; aids:

- pencil, colour pencils or markers
- paper



### Instructions:

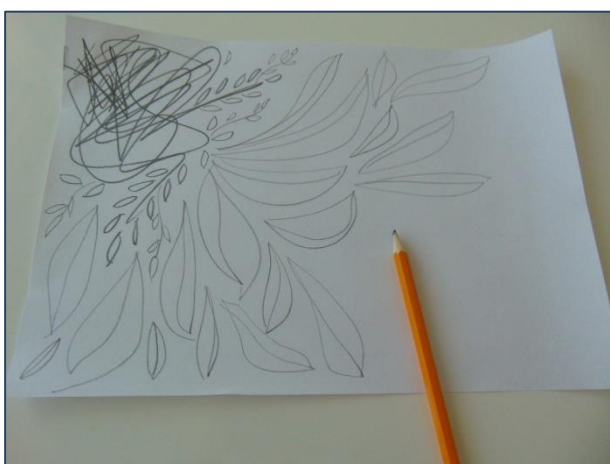
- Start working in the upper left corner.
- Scribble as long as you feel you need it.



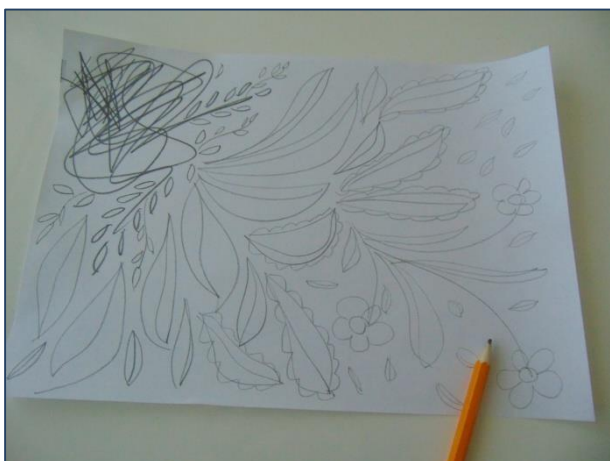




Start to modify the drawing in the way you find it pleasant.



Continue drawing.



Fill the whole paper with the drawing.



TIP: You can also colour the drawing.



TIP: You can also get back to the original part of the drawing and modify it so that it becomes less edgy.



## OCTOBER

### Halloween candle jar

Upcyclation

Difficulty: 

TIP: Create spooky Halloween decorations with your grandchildren.



#### Material; aids:

- a jar
- a bandage
- glue
- scissors
- a sponge
- plastic eyes or black and white paper





### Instructions:

Pour some glue on the sponge.



Apply the glue on the jar.

Leave out only the place for sticking the eyes.



Wrap the jar with the bandage.

Leave out only the place for the eyes.



Stick on the plastic eyes.

TIP: If you don't have the plastic eyes, cut out bigger circles from the white paper and smaller circles from the black one and stick them together.

Put a tealight inside.

## NOVEMBER

### Necklace made of chainlet

Difficulty: \*\*



#### Material; aids:

- chainlet
- memory wire
- pliers



#### Instructions:

- Thread the wire through the first eyelet of the chainlet.





Thread the wire through each third eyelet of the chainlet.

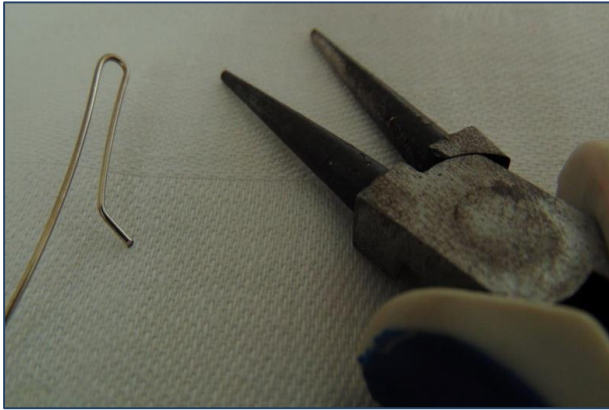


Continue until the whole chainlet is threaded on the wire.

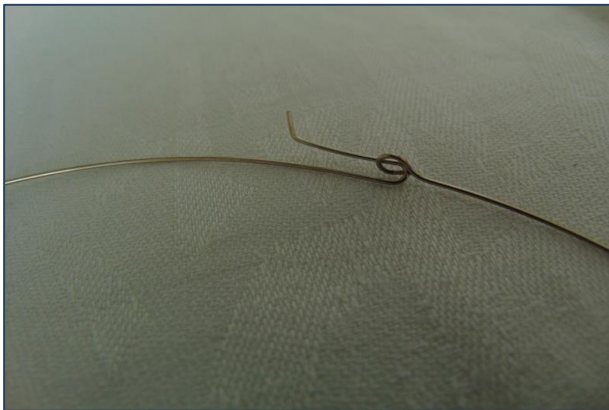


Using the pliers, make an eyelet on one end of the wire.





Make a hook on the other end of the wire.



You made the closure.



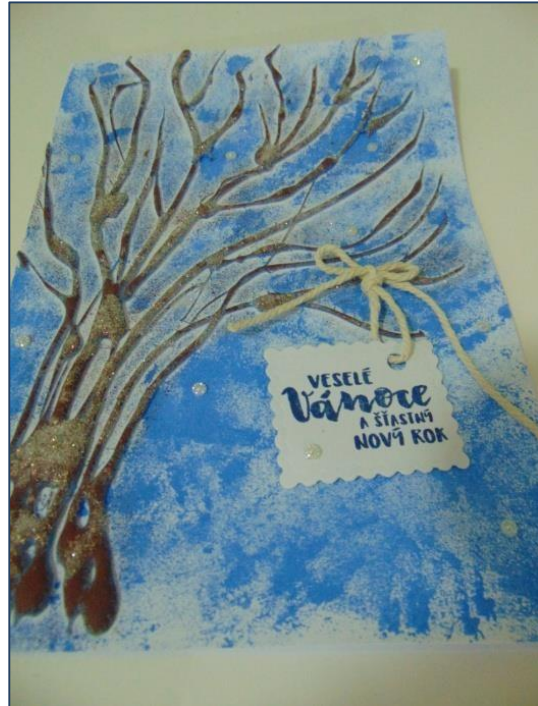
TIP: The threaded wire may also be of shorter length.

TIP: The gaps between the threaded eyelets may differ.

## DECEMBER

### Christmas card

Difficulty: \*\*\*



### Material; aids:

- glue gun + hot melt glue sticks
- cardboard
- acrylic paints
- sponge
- glue
- glitters
- wool or ribbon
- stamp with the wishes or a marker





### Instructions:

Using the glue gun, apply the glue on the cardboard.



Make a tree from the glue lines.



Dip the sponge in the blue paint and apply it on the whole picture.



Dip the sponge in the brown paint and stipple only the tree.



Let it dry.



Dip the sponge in the glue and stipple the tree.



Cover with glitters.

Let it dry.

Shake off the rest of the glitters on the paper and pour it back into the tub.



Stamp the wish on the cardboard or write it in hand.





Prepare the place for glueing on the card.



Make a small hole in the card.

Thread a piece of wool or string through it.

Glue the card.