



MHS  
Manufacturing  
Handicraft Souvenirs

## E-BOOK FOR EDUCATORS

ERASMUS+ KA2 VET  
EDUCATION PROJECT








Erasmus+





## 1. About the project

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

The project objectives are:

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

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

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

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

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

Project partners:

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

For more information about the project, please visit our social media page [here](#).





**DOREA Educational Institute**

**Cyprus**

## 1. DOREA Educational Institute

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

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

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

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

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## 2. Lefkara lace or Lefkaritika

### 2.1. History



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

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

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



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

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

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

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

## 2.2. Material used

Originally, the lace was embroidered on handmade cotton material, using cotton thread. This was later replaced by linen. Local silk production also permitted the introduction of silk lace material into the design. Nowadays, Lefkara lace is mostly made on linen material imported from various countries with mercerised cotton threads in white, natural colour of beige<sup>2</sup>.

## 2.2. Designs and techniques

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

Lefkara lace is made by counting the threads of the fabric. Therefore, most shapes are strictly

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

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

geometrical. The embroidery consists of: (1) the designs which are embroidered over the cloth by using the satin stitch; and (2) the cut and drawn designs which are made after cutting and drawing specific threads of the fabric.

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



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

Also characteristic of the Lefkara lace are the designs made along the edges of the fabric. These are the *tsimbi*, *closi*, and *tsimbocloso*. A design which is no longer made is a kind of coarse lace, made by using the bobbin-lace technique common in Europe<sup>3</sup>.

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





# CLAAI FORM

## Italy

## 1. CLAAI FORM

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

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

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

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

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

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## 2. Porcelain

### 2.1. History



ories of the Neapolitan handmade crafts, binds their  
ty. In 1743, King Charles of Bourbon and his wife  
ed to found a center for porcelain production within  
di Capodimonte, driven by the desire to achieve a  
rcelain similar to the German, produced at Meissen.  
or this reason, the Royal Factory of Capodimonte  
is created: the production was considered further,  
n greater than German and French. In fact, the  
-feldspathic praised the performance of miniatures

made in the tip of the brush and created a special effect "under glass", which made these little works  
of art, unique in the world.

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

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

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

## 1.2. Material used

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

## 2.3. Designs and techniques

The design and manufacture of porcelain products follows the dictates of the famous artisan tradition of Capodimonte porcelain.

Porcelain was born thanks to the idea of the artisan who, firstly realizes the design of the object. Then with lathe, he creates the plaster model, which will be carved by hand, obtaining a cast object.

that, the artisan pours the precious liquid mixture of porcelain in the plaster mood.

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







Guerreiro & Silveira, Lda

Portugal

## 1. Guerreiro & Silveira, Lda

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

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

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## 2. Embroidery

### 2.1. History



*Castelo Branco embroidery*

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

Traditional Portuguese embroidery stands out among themselves for the materials and techniques used or for the supports on which they are embroidered. Many of the stitches found in embroidery were introduced, during the Discoveries, by copies of different works that were taken from other countries. These were assimilated by the local people who gave them a special and original mark with special characteristics of their places, such as the well-known embroideries of Castelo Branco, Arraiolos, among others.

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

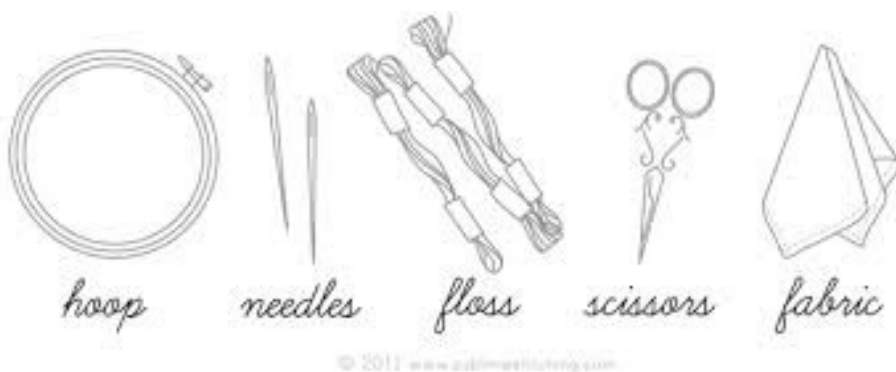
Portugal presents us with quite different geographical, cultural and economic regions that offer, according to the tradition and culture of the people, a very wide range of traditional embroidery. Despite the many and varied types of embroidery and the objective of each being the decoration for a specific purpose, today we feel the need to combine tradition with innovation and creativity. The desire for renewal according to a certain aesthetic design leads us to a new approach in the introduction of embroidery in different pieces, making this mixture become a true work of art.

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

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

## 2.2. Materials, designs and techniques used

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



Graphics:



Points:

The stitches are not unique to a particular type of embroidery, on the contrary, they establish a relationship of dependency with the designs, with the harmony that is intended to be created and even with the embroiderer's taste. «The design of the embroidery determines, sometimes, to look for some stitches in the sewing, such as the stitching, the back stitch, the glove stitch, the buttonhole



eyelet, the stitch ahead, etc.». It is difficult to establish a special use for each embroidery stitch, as its use has become widespread and, as such, to be part of many types of work.



The points can be grouped according to their use:

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

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

*Arraiolos embroidery*

*Castelo Branco embroidery*





# AZİZE KAHRAMAN

## Lifelong Learning Center

Turkey



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

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

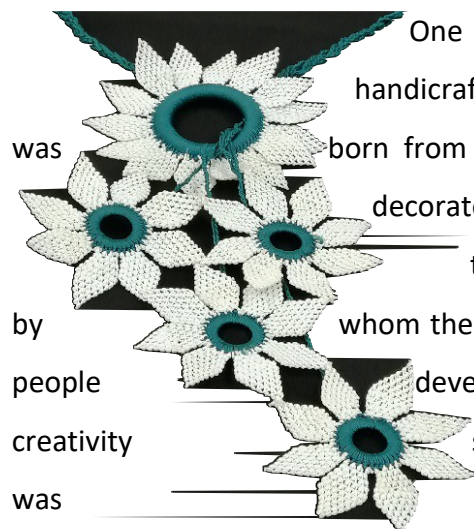


Azize Kahraman HEM is also one of the pioneer institutions in EU projects in its area. 2 Grundtvig partnership, 1 LDV-IVT and 1 KA1 projects were implemented successfully up to now. Azize Kahraman HEM was a partner in a KA2 project on Smart Home Technologies which ended in September 2018. It was the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

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## 2. Needlework (İğne oyası)

### 2.1. History



One of the most important examples of our traditional culture and handicrafts is laces (Oya). Lace (Oya) is a type of knitting technique, which was born from the combination of flower and knitting art, which is made to decorate and embellish, and is also used as a communication tool with the messages they carry. It is not known exactly where, how and by whom the art of knitting was first started. However, it can be thought that people developed with the increase in their pleasure, appreciation and creativity skills that started when they felt the need to veil. The word "Oya" was used to mean to decorate, in 11th century it is used as "house adorned" in Turks, "Oyu" in Mamluk Turks and "Oyuma" in Kyrgyz Turks. The fact that the word Oya has no equivalent in other languages may make one think that this art is an art specific to Turks, especially Turkish women. From the examples found in the Culvert excavations in 1905, it shows that the embroidery technique, especially from fish nets, was known before 2000 BC. According to the results of the examination of some examples that have survived until today, the lace is widespread in the 17-18 and 19th centuries at most. They were high quality and original in terms of technique, color, subject, material and composition.

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

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

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

## *2.2. Material and tools used*

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

Tools used in lace making:

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

Other Materials Used in Lace:

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

Lace is widely seen throughout Anatolia.

### 2.3. Designs and techniques

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



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

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

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

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



## 2. Stained Glass

### 3.1. History

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



Artists, those who have aesthetic sensibility, arranged the spaces, holes, lattices left to provide light with different examples that are the precursors of geometric windows. The next step was to fill it with stones and colored glass, rubies, emeralds, diamonds, etc. Therefore, an aesthetic order was created in architecture by using natural light. As a result of these efforts, while the first connection between light, glass and architecture was established, primitive and pioneering examples of "stained glass" was born.

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

The first glass making started in the Mediterranean countries. It was a hollow pipe with one side in the form of a mallet and the other side towards the mouth. This technique later spread to

Phoenician, Greece, even Rome. Sheets of thick non-permeable glass that have been mulled were found in Pompeii. According to the example found in Sikhecter, the Romans made glass using the blowing technique.

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

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

### 3.2. Material used

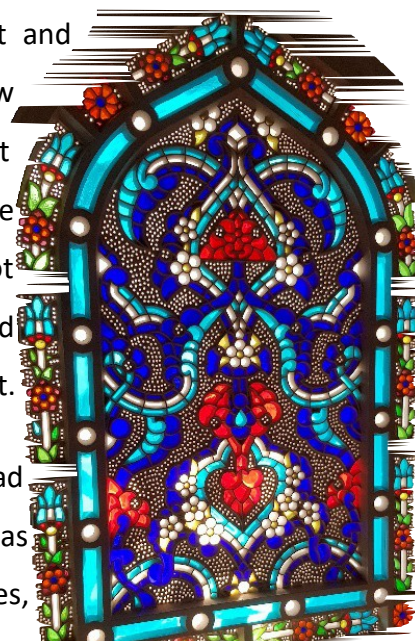
Our main materials for making stained glass are glass and lead. Diamond bit for cutting glass (two different diamonds are required to make straight and round cuts). After the pattern is prepared, the double-edged template scissors, which have a special cut inside, serve as normal scissors. A stained-glass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

lead, 60x40 solder and 150w soldering iron. Our only motor-powered tool is the glass grinding machine that is used to shave the burrs left on the edges after being cut.

### 1.2. Designs and techniques

Stained glass has mainly five techniques:

- *Tiffany Stained glass*: Named after jewellery and glass artist and designer Louis Comfort Tiffany (born February 18, 1848 in New York and died in New York on January 17, 1933.) It is the most preferred stained-glass type. It is an ideal technique used for the twists and turns of much finer details and details. Since it does not stretch too much, it is very suitable in the production of large sized stained glass. It is much lighter than leaded stained glass in weight.
- *Leaded Stained Glass*: Before Tiffany stained glass, there was lead stained glass technique. This stained-glass technique, which has been preferred in many churches in Europe since the Middle Ages, has been thought to be used in the production of large size window glasses.
- *Painted Stained Glass*: Today, it is the most preferred stained-glass technique after tiffany and leaded stained glass. It can also be called false stained glass or imitation stained glass as it is easier to apply than this stained glass and gives a more artificial appearance.





- *Stained Glass with Sealant*: The difference that distinguishes this stained-glass technique from other techniques is that the gap between the glasses is filled with joint fillers.
- *Gypsum Stained Glass*: It is a stained-glass technique in which plaster is used as a connecting element and glass pieces are combined with plaster. The Turks preferred slanting lines suitable for the harmony of their windows. In addition to crisp plant and flower motifs, texts are used.

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

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



**Fundacja CREATOR**

**Poland**

## 1. Fundacja CREATOR

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

CREATOR undertakes activities for public benefit focusing on issues related to regional development, innovations, new technologies, as well improving the social wellbeing and cultivating traditional handicraft. The target groups are people from all social classes, but the prior goes to people coming from disadvantaged conditions, poor families, young unemployed, migrants, seniors.

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

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

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

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## 1. Souvenirs of CLAY

### 2.1. History



Ceramics carries a powerful history that dates back to the Palaeolithic. The art of making ceramic objects was known in Ancient Greece, and it reached Poland about 7.5 thousand years ago. Ceramic products have been presented in every kitchen for thousands of years, and are also widely used in decorations, architecture, construction and medicine. Despite technological development, the method of producing ceramics does not differ much from the techniques used centuries ago to present days. The well-known ceramic centre is Medynia Glogowska near Rzeszow, where the pottery tradition is cultivated since centuries. It is a village, where, in the beginning of XIX century was 200 pottery manufactures that produced pottery, decorations, clay jewellery, local souvenirs and many other clay objects.

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

### 1.2. Materials and techniques

Materials used to create clay souvenirs are ceramic mixture, clay, glaze, souvenir moulds, pottery kiln.

Following the footsteps of our ancestors, we obtain the ceramics from which we make our products from local fields and forests. Most often it consists of clay, quartz, feldspar, kaolinite, sand and water. The composition of the ceramic mass varies depending on the processing technique and destination



of the finished products. We process the properly hydrated mixture of fatty and lean clay in the so-called

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

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



The

examples of clay souvenirs dedicated to Rzeszow.

