ENVIRONMENT REINTEGRATION AND AWARNESS-BASED ART THERAPY FOR RURAL ELDERLY: MODULES

ENVIRONMENT REINTEGRATION AND AWARNESS-BASED ART THERAPY FOR RURAL ELDERLY

Project No: 2024-1-TR01-KA220_ADU-000250176

Prepared By

Co-funded by the European Union

Project No: 2024-1-TR01-KA220_ADU-000250176

INTRODUCTION

These six art therapy modules were developed within the framework of Work Package 2, which was dedicated to the creation of modules for the Virtual Reality Art Therapy Platform (VR) for the project “Environment reintegration and awarness-based art therapy for rural elderly”. The development process was guided by the specific objectives, which sought to contribute to the overall aims of the project by designing innovative and effective therapeutic resources tailored to the needs of elderly individuals in rural areas. The modules were created to support key therapeutic goals, including emotional expression, cognitive stimulation, and social interaction, thereby enhancing the potential impact of the interventions. Particular attention was paid to ensuring accessibility and user-friendliness, with intuitive interfaces and clear instructions that accommodated varying levels of technological proficiency among older users. Importantly, the modules were designed for use not only by elderly individuals themselves but also by senior educators, health specialists, and other professionals who support the well-being of older populations. In this way, the six modules reflected the broader mission of project to advance both the quality and inclusivity of art therapy interventions delivered through virtual reality.

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.
Project Number: 2024-1-TR01-KA220-ADU-000250176

TABLE OF CONTENTS

01 *Scrapbooking: Preserving Memories Through Art*

02 *Marbling (Ebru) Art*

03 *Stone and Wood Painting*

04 *Stone/Diamond patterned tapestries and/or mosaics*

05 *Creating Decorative Flowers, Ornaments, and Figurines from Raw Wool*

06 *Creativity, Tradition and Relaxation through Hand Embroidery of Traditional Motifs*

Project No: 2024-1-TR01-KA220_ADU-000250176

SCRAPBOOKING: PRESERVING MEMORIES THROUGH ART

MODULE DESCRIPTION



This module introduces participants to scrapbooking as an art therapy technique aimed at fostering reminiscence, emotional expression, and social connection among elderly individuals in rural settings. Through the creation of personal memory books using photographs, decorative papers, and meaningful objects, participants engage in storytelling, creativity, and reflection.

MODULE LEARNING OBJECTIVES



By the end of the module, participants will be able to:

1. **Identify** personal themes or life events they wish to document
2. **Organize** and select visual materials and memorabilia that reflect their memories
3. **Create** a scrapbook layout that integrates visual design and storytelling
4. **Express** personal reflections through journaling and discussion

ENVIRONMENT REINTEGRATION AND AWARNESS-BASED ART THERAPY FOR RURAL ELDERLY

Project No: 2024-1-TR01-KA220_ADU-000250176



BENEFITS

Improved memory and recall.
Creative self-expression and empowerment.
Stress reduction and emotional well-being.
Strengthened social connections and shared experiences.
Preservation of family and personal history.
Increased self-esteem.
Development of fine motor skills.
Encouragement of storytelling and reflection.
Sense of accomplishment.
Emotional regulation through positive reminiscence.

SAFETY & ACCESSIBILITY NOTES

Use rounded scissors or pre-cut shapes for participants with limited dexterity.
Provide non-toxic adhesives and avoid scented or aerosol products.
Ensure proper lighting for visually impaired participants.
Prepare pre-organized kits to reduce confusion and physical strain.
Allow seated working positions with adjustable-height tables if possible.



Project No: 2024-1-TR01-KA220_ADU-000250176



TARGET GROUP

Elderly individuals in rural settings, especially those receiving care/support in nursing homes, day centers, or community programs.

DURATION

2 sessions of 60–90 minutes each (can be extended based on group pace).

GROUP SIZE

5–10 participants per group.



If done individually, provide additional one-on-one support for selecting materials and storytelling.

FACILITATION AND SUPPORT NEEDS

1 facilitator per 5 participants.
Volunteers/helpers may support with materials handling, writing prompts, and guidance.
Emotional sensitivity is important, especially if personal memories are difficult.

Project No: 2024-1-TR01-KA220_ADU-000250176

NECESSARY MATERIALS



Acid-free scrapbooks or albums.
Colored and patterned scrapbooking paper.
Archival-quality pens and markers.
Stickers, ribbons, washi tape, buttons, and brads.
Glue sticks, double-sided tape, photo corners.
Scissors, rulers, cutting mats.
Old magazines or books for collage.
Printed photographs or memorabilia.
Journaling cards and templates.
Stamps and ink pads.
Page protectors.
Storage boxes for sorting materials.





Project No: 2024-1-TR01-KA220_ADU-000250176

STEP-BY-STEP

APPLICATION INSTRUCTIONS



Stage 1: Preparation (10 min)

Welcome participants, distribute kits, set up workstations with all necessary tools and materials.

Stage 2: Introduction (10–15 min)

Present completed scrapbooking examples.

Discuss therapeutic benefits: memory, storytelling, self-esteem.

Ask: “What story or memory would you like to tell today?”

Stage 3: Theme Selection (10 min)

Help participants choose a theme (e.g., family, travel, hobbies, holidays).

Share theme ideas within the group to spark inspiration.

Stage 4: Organizing Photos & Memorabilia (10–15 min)

Assist in selecting and grouping photos or memorabilia that align with the chosen theme.

Use storage trays to sort and simplify access.

Project No: 2024-1-TR01-KA220_ADU-000250176

STEP-BY-STEP

APPLICATION INSTRUCTIONS



Stage 5: Layout Design (15–20 min)

Demonstrate how to lay out a page before gluing.

Encourage layering techniques, symmetry, use of color and textures.

Stage 6: Personal Touches (15–20 min)

Add stickers, die-cuts, calligraphy titles, or stamping.

Support journaling: captions, quotes, or personal reflections.

Stage 7: Assembly (20–30 min)

Help attach elements securely using adhesives.

Use protective sleeves for completed pages.

Stage 8: Sharing and Reflection (15–20 min)

Encourage participants to present their work.

Ask: “What memory did this page bring back?” “How did it feel to tell this story visually?”

Stage 9: Closing (5 min)

Thank participants.

Suggest they continue scrapbooking as a regular activity.

Offer take-home prompts for future pages.

Project No: 2024-1-TR01-KA220_ADU-000250176







FOLLOW UP AND REFLECTION

Ask participants to share their feelings about the process. Discuss what the artwork means to them. Encourage verbal sharing about how the activity helped express emotions. Give examples of the reflection questions:

What did you enjoy most?

Did this activity bring back any forgotten memories?

Would you like to continue this project at home?

Encourage ongoing storytelling and family engagement with the scrapbooks.

TIPS FOR FACILITATORS

Be sensitive to emotions; some memories may be bittersweet.

Offer gentle prompts or journaling questions if participants are stuck.

Celebrate every creation—focus on meaning, not perfection.

Keep backup materials for participants who may forget theirs.

Incorporate soft background music if calming.

Project No: 2024-1-TR01-KA220_ADU-000250176



EVALUATION & FEEDBACK

Ask informal questions at the end of the session:
How did you feel before and after the session?
Would you recommend this activity to others?
What would you like to do differently next time?

Optional written feedback cards:
“I felt…” (circle: happy, relaxed, nostalgic, inspired, etc.)
“The most meaningful part was…”
“One memory I enjoyed revisiting was…”

ACTIVITY ADAPTATIONS

For Dementia:
Use simplified layouts with larger elements.
Limit choices to reduce cognitive load.
Use familiar themes (e.g., "Childhood Home").

Low Dexterity/Visual Impairment:
Pre-cut decorations.
Use larger scrapbook formats and high-contrast materials.
Offer voice recording as a storytelling alternative.

Group vs. Individual:
In groups, encourage peer support and storytelling circles.
Individually, provide personalized materials and one-on-one discussion.

REFERENCES

IDouge, J. (2010). Scrapbooking: an application of narrative therapy. Procedia-Social and Behavioral Sciences, 5, 684-687.

King, J., Prout, B., Stuhl, A., & Nelson, R. (2016). Scrapbooking as an intervention to enhance coping in individuals experiencing grief and loss. Therapeutic Recreation Journal, 50(2).

FioRito, T. A., Geiger, A. R., & Routledge, C. (2021). Creative nostalgia: social and psychological benefits of scrapbooking. Art Therapy, 38(2), 98-103.

Kohut, M. (2011). Making art from memories: Honoring deceased loved ones through a scrapbooking bereavement group. Art Therapy, 28(3), 123-131.

ADDITIONAL MATERIAL, TOOLS, LITERATURE

The 20 Best Scrapbooking Tips and Tricks to Try
https://www.youtube.com/watch?v=JE6w9RSWreE
DIY HOW TO SCRAPBOOK ideas & inspiration
https://www.youtube.com/watch?v=HfqfEM_h0pQ

The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein. Project Number: 2024-1-TR01-KA220-ADU-000250176

Project No: 2024-1-TR01-KA220_ADU-000250176

MARBLING (EBRU) ART

MODULE DESCRIPTION

Marbling (Ebru) is a centuries-old Turkish art form where colors are floated on the surface of thickened water and then transferred to paper or fabric. This hands-on, fluid, and forgiving technique allows elderly participants to engage in spontaneous creation, promoting calmness, sensory stimulation, and self-expression.



The activity offers not only an artistic experience but also cognitive stimulation and relaxation, vital for psychological health and well-being in older adults.



MODULE LEARNING OBJECTIVES

To support the mental well-being, emotional expression, and hand-eye coordination of elderly individuals through the traditional Turkish marbling art (Ebru), fostering relaxation, cultural engagement, and creativity in a therapeutic setting.

Project No: 2024-1-TR01-KA220_ADU-000250176

COGNITIVE BENEFITS

Enhances concentration: The delicate, step-by-step process of marbling helps older adults focus, improving attention span.
Stimulates memory: Engaging in creative tasks can activate long-term memory and support cognitive functioning.
Encourages problem-solving: Choosing colors, patterns, and correcting errors on the water surface promotes decision-making and creative thinking.



EMOTIONAL & PSYCHOLOGICAL BENEFITS



Reduces stress and anxiety: The fluid, calming movement of water and paint has a meditative effect, promoting relaxation.
Improves mood: Creating something beautiful boosts self-esteem, confidence, and emotional well-being.
Promotes self-expression: Many elderly individuals struggle to communicate emotions verbally; marbling offers a visual language for expression.

Project No: 2024-1-TR01-KA220_ADU-000250176

SOCIAL AND THERAPEUTIC BENEFITS

Strengthens social interaction: Group workshops foster interaction and community bonding among peers and caregivers.
Boosts sense of purpose: Completing a piece of art provides a tangible sense of achievement.
Supports emotional processing: Especially in art therapy, marbling can help elderly individuals explore emotions, memories, and experiences in a safe and non-verbal way.

SAFETY & ACCESSIBILITY NOTES

Ergonomic tools, non-toxic materials, visual adjustments.

DURATION

1.5 hours total (including intro, activity, and group sharing).



TARGET GROUP

Elderly individuals in rural settings receiving care/support in nursing homes, day centers, or community-based elderly programs. Participants may have mild cognitive decline, social isolation, or limited mobility.

GROUP SIZE

Recommended 5–8 participants.

FACILITATION AND SUPPORT NEEDS

1 facilitator per 4 participants with light artistic support.

Co-funded by the European Union

Project No: 2024-1-TR01-KA220_ADU-000250176





NECESSARY MATERIALS

A water tray (marbling basin).
Natural marbling paints.
Paintbrushes (made of horsehair or rose branches).
Paper (preferably absorbent and thick).
Tragacanth (to thicken water).
Gall (to disperse the paint).
Wavy comb (optional, for pattern creation).
Dropper or pipette.
Paper towels or sponges.
Protective gloves and aprons (optional).
Drying area.

Project No: 2024-1-TR01-KA220_ADU-000250176

STEP-BY-STEP

APPLICATION INSTRUCTIONS



1-Pouring Paints into Water: The paints used in the art of marbling are poured into water in a basin or water tank, usually using paints that can be mixed with water. Paints spread on the water surface and patterns are created using a wavy comb or brush.

2-Creating Patterns: Different patterns can be created on the water by using wavy combs or brushes. It is possible to add more details to the patterns using needles, sticks or similar tools. Some marbling artists create more distinctive patterns by dripping an oily substance (for example, vegetable oil) onto water.

Project No: 2024-1-TR01-KA220_ADU-000250176

STEP-BY-STEP

APPLICATION INSTRUCTIONS



3-Placing the Paper or Fabric on the Pattern: In the art of Ebru, the paper or fabric is slowly placed on the prepared pattern. It is pressed lightly so that the paper or fabric fits completely into the pattern.

4-Drying Paper or Fabric: After the paper or fabric is placed on the pattern, it is dried using paper towels or something similar to absorb excess water. Next, the paper or fabric is gently removed and left to dry.

5-Protection of Patterns: Special protective varnishes can be used to protect the patterns created on paper or fabric in the art of marbling.

These basic techniques can be adapted and developed into different versions and techniques of marbling art. The art of marbling is an art that can be developed by trial and error method, practice and over time in the learning process.

Project No: 2024-1-TR01-KA220_ADU-000250176



FOLLOW UP AND REFLECTION

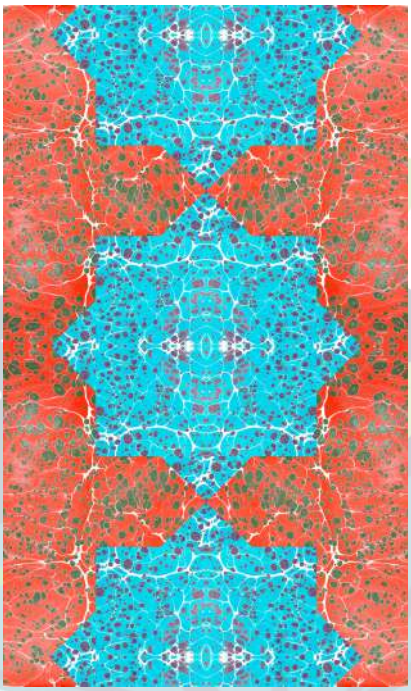
Invite participants to reflect on their experience and share their thoughts either verbally or through observation. Use the following prompts:

“What mood were you in while creating this?”
“Did the flowing colors remind you of anything or anyone?”
“Was it easier to express emotions through colors than words?”
“What title would you give to your artwork?”



Encourage participants to explain the symbolism of their color choices or patterns. Allow for group sharing in a calm and supportive setting, ideally in a circle, or one-on-one for participants who are more reserved. Facilitators should gently guide the reflection and validate each participant’s experience.

Project No: 2024-1-TR01-KA220_ADU-000250176


TIPS FOR FACILITATORS

Start with a brief mindfulness or breathing exercise to set a calm tone.

Show visual examples of marbling art for inspiration, but emphasize there is no right or wrong outcome.

Encourage experimentation and reassure participants that mistakes are part of the creative process.

Use calming background music to support a therapeutic environment.

Be mindful of elderly participants' pace; allow extra time for each stage.

Support those with limited dexterity by offering pre-diluted paints, larger brushes, and assistance in lifting or pressing the paper.

Be sensitive to emotional responses — colors or patterns might trigger memories or feelings.

Create a respectful and encouraging space where everyone's contribution is appreciated.

Project No: 2024-1-TR01-KA220_ADU-000250176

EVALUATION & FEEDBACK

Observation of mood changes before and after the session.
Participant satisfaction surveys (smile scale or simple questions).
Cognitive function pre/post assessment (optional).
Group feedback session for reflection.



ACTIVITY ADAPTATIONS

Pre-mixed and ready-to-use materials to ease physical strain.
Use of larger brushes and trays for ease of handling.
Adjusted session length (30–40 minutes) to match attention span and comfort.
Group facilitators support motor skill needs and offer gentle guidance.
Reflection sessions adapted for both verbal and non-verbal participants.

REFERENCES

Dere, Ö.F. (2019). Yeni Başlayanlar İçin Ebru Sanatı. Diyanet Vakfı Yayınları
www.unutulmussanatlar.com/ebru

ADDITIONAL MATERIAL, TOOLS, LITERATURE

The 20 Best Scrapbooking Tips and Tricks to Try
https://www.youtube.com/watch?v=JE6w9RSWreE
DIY HOW TO SCRAPBOOK ideas & inspiration
https://www.youtube.com/watch?v=HfqfEM_h0pQ

LITERATURE OF THE TECHNIQUE

https://www.diyanetvakfiyayin.com.tr/yeni-baslayanlar-icin-ebru-sanati/omer-faruk-dere/sanat-kitaplari/sanat-kitaplari/9786059555333
https://www.ravzakitap.com/ebru
https://www.unutulmussanatlar.com/2012/07/ebru-sanat_49.html

The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein. Project Number: 2024-1-TR01-KA220-ADU-000250176

Project No: 2024-1-TR01-KA220_ADU-000250176

STONE AND WOOD PAINTING

MODULE DESCRIPTION

To transform waste materials found in nature into art through recycling, while promoting psychological relief, creativity, development of fine motor skills, and mental engagement in elderly participants.



MODULE LEARNING OBJECTIVES

Remembering / Understanding

Recall basic steps and explain the purpose of each stage in assembling an art composition using natural materials.



Applying

Demonstrate proper use of tools (like paintbrushes and hot glue guns) by accurately placing painted stones and natural objects onto wood slices.

Analyzing / Evaluating

Examine different natural and painted elements and determine an aesthetic arrangement based on color, shape, and emotional expression.

Creating

Design and construct a personalized art piece using stones, wood, and natural materials that reflects personal creativity and connects with nature.

Project No: 2024-1-TR01-KA220_ADU-000250176



BENEFITS

Improved hand-eye coordination.
Support of psychomotor skills.
Connection with nature.
Stimulation of creativity.
Social interaction through group work.
Psychological relaxation and emotional release.
Ability to express through art.
Increased awareness of recycling.

SAFETY & ACCESSIBILITY NOTES

Material safety: Only non-toxic, water-based acrylic paints should be used. Avoid any materials with sharp edges or heavy chemical fumes.

Ventilation: Activities should be conducted in well-ventilated areas to prevent discomfort from paint or glue odors.

Glue gun precautions: Hot glue guns must be handled by facilitators or under close supervision. Participants with reduced hand control should not operate glue tools directly.

Tool adaptations: Brushes should be thick-handled or foam-wrapped to accommodate arthritis or reduced grip strength.

Visual support: Use bright, high-contrast paints and clearly distinguishable objects to support participants with low vision.

Mobility support: Ensure that chairs are stable, work surfaces are wheelchair accessible, and that walking aids (e.g., canes, walkers) are close at hand.

Sensory comfort: Provide gloves or cloths for participants who may be sensitive to paint textures or surfaces.

Project No: 2024-1-TR01-KA220_ADU-000250176



TARGET GROUP

Elderly individuals living in rural or urban care environments.
Residents of nursing homes, rehabilitation centers, or elderly day-care facilities.
Individuals with mild cognitive impairments, early-stage dementia, or reduced fine motor control.
Participants who would benefit from low-stress, hands-on creative activities that promote relaxation, expression, and social engagement.



DURATION

Total Duration: 90 minutes

Introduction and materials setup: 15 minutes.
Painting and creation process: 60 minutes.
Sharing, reflection, and cleanup: 15 minutes.

This duration can be shortened or extended based on the energy and engagement levels of the participants.

Project No: 2024-1-TR01-KA220_ADU-000250176







GROUP SIZE

Ideal group size is **4–6 participants per facilitator**, allowing for personalized attention and assistance.

For larger groups, additional support staff or volunteers should be present.

The activity can also be adapted for **individual participation**, especially for those with reduced stamina or attention span.

Group sessions enhance social interaction, while individual sessions support focused and calming engagement.

FACILITATION AND SUPPORT NEEDS

Minimum staffing: 1 trained facilitator per 3–4 elderly participants.

Support responsibilities include:

Assisting with paint selection, brush use, and hand coordination.

Managing hot glue gun use safely.

Encouraging verbal or non-verbal expression of emotions during reflection.

Ensuring physical comfort, hydration, and breaks if necessary.

Facilitators should be patient, observant, and trained to respond to participants' emotional or physical needs during the activity.

Project No: 2024-1-TR01-KA220_ADU-000250176

NECESSARY MATERIALS

Sea stones (flat, clean surface).
Thinly cut wood slices.
Natural waste materials (leaves, branches, pinecones, twigs, etc.).
Acrylic paint.
Paintbrushes.
Gloves.
Apron.
Napkins.
Paint container.
Water cup.
Palette.
Hot glue gun.
Spray varnish (optional).



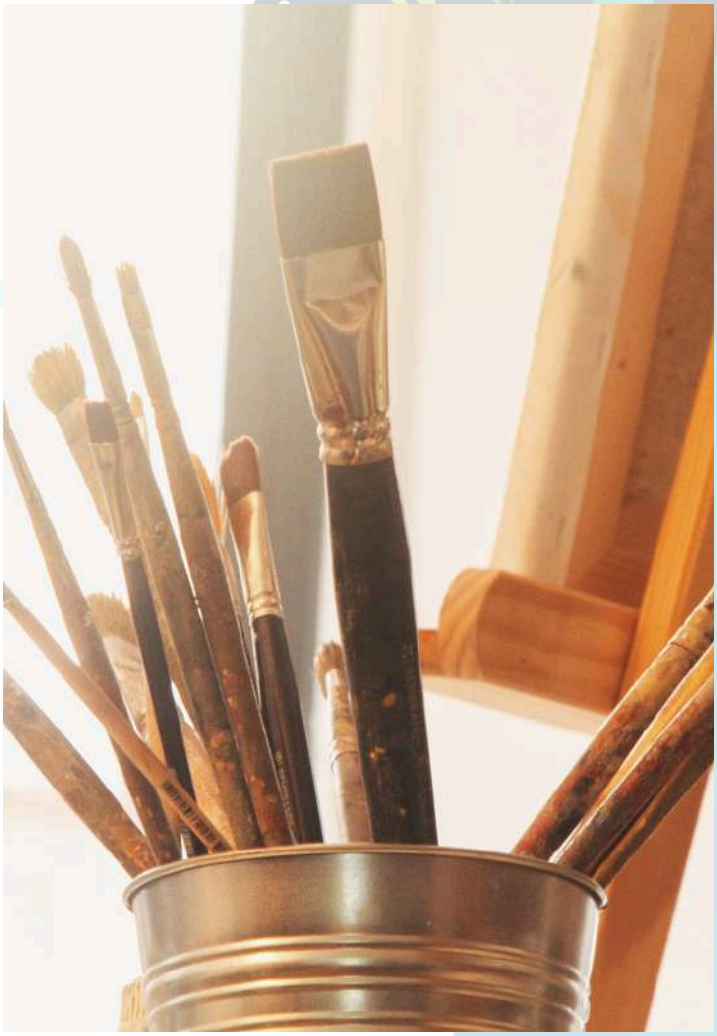




Project No: 2024-1-TR01-KA220_ADU-000250176

STEP-BY-STEP

APPLICATION INSTRUCTIONS



1. Group Formation and Material Collection: Participants are divided into groups of 4–5. Each group collects natural waste materials from the environment (leaves, stones, branches, pinecones, etc.). The goal is to select useful materials that can be turned into art.

2. Classification and Painting: Collected materials are sorted. Participants paint the stones as they wish. Suggested themes include houses, animals, or nature.

3. Composition and Assembly: Painted stones and natural materials are carefully glued onto the wood slices using hot glue. Caution is advised during glue use to prevent burns. The aim is to achieve aesthetic harmony and allow the participant to express their inner world creatively.

4. Completion and Reflection: After completing the composition, spray varnish may be applied optionally. Participants are encouraged to share their creations and express their thoughts and feelings about the process.

Project No: 2024-1-TR01-KA220_ADU-000250176



FOLLOW UP AND REFLECTION

After the activity, encourage participants to share their personal experience with the process. This helps deepen emotional processing and strengthens the therapeutic impact of the activity.

Reflection strategies include:

Organize a short group discussion or one-on-one sharing session.

Use physical gestures (e.g., pointing, nodding) for non-verbal participants.

Sample reflection questions:

“How did painting these objects make you feel?”

“Is there a memory that came to mind during the activity?”

“What does your final artwork represent?”

“Which part of the process did you enjoy the most?”

This reflection can be structured, casual, or even visual (pointing to color charts, symbolic cards, etc.) depending on the participant’s capacity.



Project No: 2024-1-TR01-KA220_ADU-000250176







TIPS FOR FACILITATORS

Start the session with a warm welcome and simple breathing exercise to set a calm tone.

Provide visual examples or inspiration boards for participants who struggle to imagine what to create.

Encourage free expression — there are no wrong colors, shapes, or designs.

Use music (classical, instrumental) in the background to relax the environment.

Praise every contribution equally, regardless of the result.

Be patient and adapt pace based on each participant's engagement level.

Prepare for emotional responses and offer supportive presence if memories are triggered.

Use name tags or personalized encouragement to build familiarity and trust.

EVALUATION & FEEDBACK

While formal evaluation is not required, collecting feedback ensures continuous improvement and validates the participants' voices.

Tools and methods:
Smile scale: Ask participants to point to a happy, neutral, or sad face to describe their experience.
Simple verbal feedback: "Did you like this activity?", "Would you want to do it again?"
Observation checklist (for facilitators): Monitor levels of engagement, cooperation, mood changes.
Photo documentation: Take pictures before, during, and after to compare mood and participation (with consent).

Feedback can be recorded by facilitators in informal notes or included in the project report.

ACTIVITY ADAPTATIONS

For Dementia:
Use pre-painted or pre-shaped stones for them to arrange instead of painting.
Offer simple coloring tasks with limited color palettes.
Include storytelling or memory-triggering themes to support engagement.

Low Dexterity/Visual Impairment:
Use larger paintbrushes with ergonomic grips.
Offer high-contrast color paints for visibility.
Allow the use of sponge dabbing or finger-painting instead of brushes.
Provide tactile samples of finished products beforehand.

Group vs. Individual:
Group format enhances social interaction and collaboration. Include group storytelling around their creations.
Individual sessions may benefit participants who prefer calm, focused environments or need more assistance.

REFERENCES

Sağlık, A., Baytan, N., Kelkit, A., Temiz, M., & Sağlık, E. (2020). Çanakkale İskele Meydanı'nda Taş Boyama ile Landmark Girişimi. İnönü Üniversitesi Sanat ve Tasarım Dergisi, 10(22), 70-81.

ADDITIONAL MATERIAL, TOOLS, LITERATURE

https://youtu.be/SqT_lWxwzkQ?si=1gvTap9dA63buF6W
https://youtu.be/YZJ6jV2KHak?si=VlkGvdtSUtlQBnu9

The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein. Project Number: 2024-1-TR01-KA220-ADU-000250176

Project No: 2024-1-TR01-KA220_ADU-000250176

STONE/DIAMOND PATTERNED TAPESTRIES AND/OR MOSAICS

MODULE DESCRIPTION



This module introduces participants to the relaxing process of making diamond tapestries or mosaics using small natural stones .This eco-friendly art therapy activity encourages fine motor skills, concentration and creativity. The tactile engagement with natural materials also stimulates mindfulness and emotional well-being, while group sessions promote socialization and shared enjoyment among the participants.

MODULE LEARNING OBJECTIVES

By the end of this module, participants will be able to:



Remembering/Understanding

Identify a design or pattern for mosaic or tapestry project based on personal preference and common materials used in stone and diamond patterned tapestries and mosaics. Explain the basic steps involved in creating a mosaic or tapestry.

Applying

Demonstrate how to arrange tiles or threads to form a simple diamond pattern. Select and organize natural stones or diamond beads according to size, color and texture

Project No: 2024-1-TR01-KA220_ADU-000250176

MODULE LEARNING OBJECTIVES

By the end of this module, participants will be able to:

Analyzing
Compare different techniques used in tapestry vs. mosaic creation. Distinguish between symmetrical and asymmetrical design patterns.

Evaluating
Reflect on their creative process and share their finished piece with peers.

Creating
Design and produce a small-scale tapestry or mosaic using a stone/diamond pattern. Combine traditional and modern elements to create a unique patterned artwork.





BENEFITS

Stimulation of cognitive functions (planing, sequencing).
Promotion of sensory engagement.
Maintenance of fine motor skills.
Stress reduction and relaxation.
Enhanced hand-eye coordination.
Improved attention and concentration.
Enjoyment of eco-friendly, nature-connected activity.

Project No: 2024-1-TR01-KA220_ADU-000250176



TARGET GROUP

Elderly individuals in rural settings, including those in nursing homes, community centres and day programs.

DURATION

One session of 60-90 minutes (can be extended based on group pace).

GROUP SIZE

5-8 participants per facilitator.
For individual work allow extra preparation and personalized guidance.

SAFETY & ACCESSIBILITY NOTES

Use tweezers with rounded tips for bead/stone placing to avoid sharper tools.
Ensure adequate lighting for participants with visual impairment.
Pre-sort stones by color into easy-to-reach containers to reduce strain.
For participants with arthritis or low dexterity, provide larger stones or adapted tools with ergonomic handles.
Keep small stones away from participants with high choking risk.

FACILITATION AND SUPPORT NEEDS

1 facilitator per 5 participants.
Volunteers/helpers to assist with sorting materials and given one-on-one guidance.
Gentle encouragement and patience, especially for participants with physical limitations.

Project No: 2024-1-TR01-KA220_ADU-000250176

NECESSARY MATERIALS



Pre-printed canvas (for diamond tapestries) or wooden/board base(for mosaics).
Small natural stones or diamond beads (sorted by color).
Tweezers or stylus tool for placement.
Adhesive (eco-friendly, non-toxic glue).
Small containers or trays for sorting
Protectable table covers.
Aprons (optional).
Magnifying glasses (optional for vision support).
Protective spray or frames for the finished artwork.

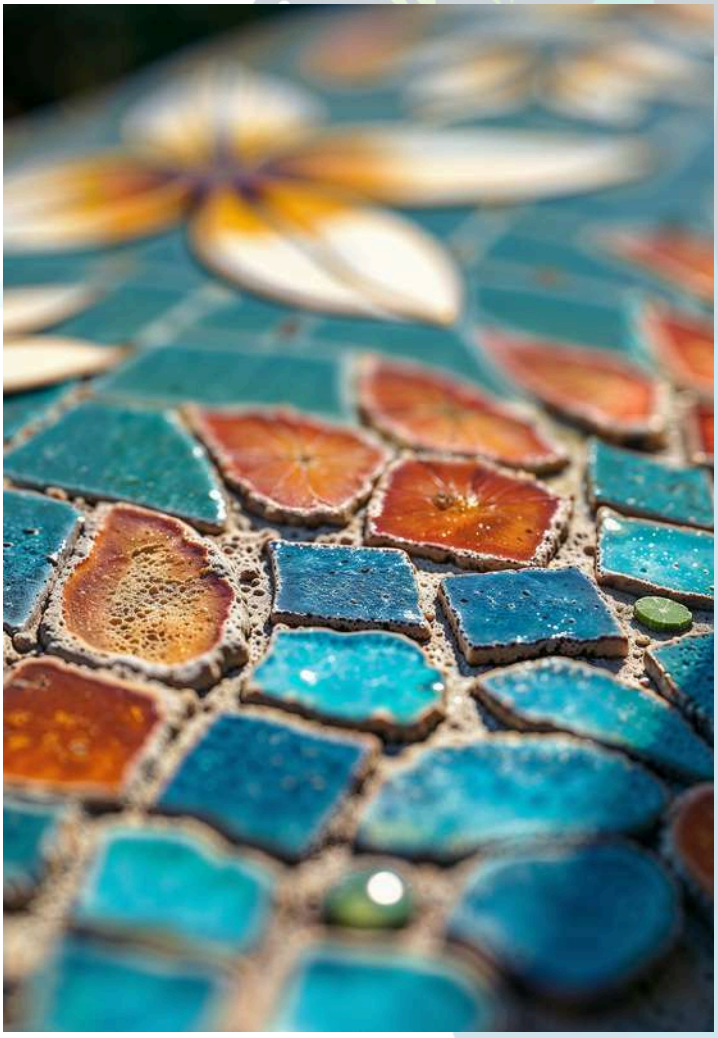




Project No: 2024-1-TR01-KA220_ADU-000250176

STEP-BY-STEP

APPLICATION INSTRUCTIONS



Step 1: Preparation (10 mins)
Arrange workstations with materials and tools
Presort stones/beads into color-coded containers.
Step 2: Introduction (10 mins)
Show sample works and explain the technique.
High therapeutic benefits (focus, relaxation, creativity).
Step 3: Design Selection (10-15 mins)
Help participants choose a pre-painted pattern or simple mosaic design.
Step 4: Material Handling (5 mins)
Demonstrate how to pick up and place stones/beads using tools.
Step 5: Creative Process (40-60 mins)
Participants place stones/beads according to their chosen design.
Facilitators assist with color matching, glue application and positioning.
Step 6: Completion and Review (10-15 mins)
Allow participants to admire each others's work.
Offer optional protective spray or frame for finished pieces.

Project No: 2024-1-TR01-KA220_ADU-000250176







FOLLOW UP AND REFLECTION

How did working with natural stones feel to you?

Did this activity help you feel more relaxed or focused?

Would you like to try a more complex design in the future?

TIPS FOR FACILITATORS

Keep design simple for beginners; use fewer colors to avoid confusion.

Prepare extra kits for those who work faster.

Use calming background music to create a more relaxed environment.

Encourage group conversation to build a sense of community.

Project No: 2024-1-TR01-KA220_ADU-000250176

EVALUATION & FEEDBACK

Informal discussion or quick written feedback:

How do you feel after completing your artwork?
Was the activity easy to follow?
What did you enjoy the most?



ACTIVITY ADAPTATIONS

For Dementia:
Simplify designs, limit color choices and use familiar imagery (flowers, animals).

Low Dexterity/Visual Impairment:
Use larger stones, bright contrasting colors and pre-glued templates.

Group vs. Individual:
Groups allow social interaction; individuals may benefit from personalized pacing.

REFERENCES

Bradt, J., & Goodill,S. W. (2013). Creative arts therapies in the treatment of older adults. Gerontology, 59(4), 342-348. https://doi.org/10.1159/000351218

Haeyen, S., van Hooren, S., van der Veld, W., & Hutschemaekers, G.(2015).

Promoting mental health through art therapy: Development of theory-based intervention and assessment protocol. The Arts in Psychotherapy, 45, 1-10, https://doi.org/10.1016/j.aip.2015.04.005

Reynolds, f., & Lim, K. H.(2007). Contribution of visual art-making to the subjective well-being of women living with cancer: A qualitative study. The Arts in Psychotherapy, 34(1), 1-10, https://doi.org/10.1016/j.aip.2006.09.005

Srickley, T., Eades, M. (2013). Arts, health and wellbeing: A study of five arts in health projects. Arts & Health, 5(3)189-202, https://doi.org/10.1080/17533015.2013.802831

van Lith, T.(2016). Art therapy in mental health: Creative approaches to work with clients. London: Jessica Kingsley Publishers.

Diamond painting/mosaic crafts for older adults:

Wilson, H.(2020). Crafting with seniors: How creative activities enhance mental health. Journal of Creative Aging, 12(2), 45-56

The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein. Project Number: 2024-1-TR01-KA220-ADU-000250176

REFERENCES

ADDITIONAL MATERIAL, TOOLS, LITERATURE

Guides and Tutorials
Diamond Painting 101: Beginner's Guide to Relaxation and Creativity. (n.d.).
From https://www.diamondartclub.com/pages/diamond-painting-101
DIY Natural Stone Mosaic Ideas. (n.d.)
From https://www.mosaicartsupply.com
Diamond Painting for Beginners
https://www.youtube.com/watch?v=gGvWBt4eM_o

The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein. Project Number: 2024-1-TR01-KA220-ADU-000250176

Project No: 2024-1-TR01-KA220_ADU-000250176

CREATING DECORATIVE FLOWERS, ORNAMENTS, AND FIGURINES FROM RAW WOOL

MODULE DESCRIPTION



This module introduces participants to the fundamentals of art therapy through working with raw wool. The focus is on creating simple decorative items (flowers, brooches, figurines) that develop fine motor skills, stimulate imagination, and provide the pleasure of creating a finished creative product with aesthetic value.

MODULE LEARNING OBJECTIVES



To introduce participants to the basic techniques of wet and needle felting with raw wool.
To create a relaxing environment for social interaction.
To stimulate sensory motor skills.
To develop motor skills and hand-eye coordination.
To support self-esteem and a sense of well-being through the use of aesthetic stimuli and the creation of beautiful items.

Project No: 2024-1-TR01-KA220_ADU-000250176



SAFETY & ACCESSIBILITY NOTES

When working with needle felting (needles), caution is required – there is a risk of pricking. For older adults, it is recommended to start with wet felting.
Ensure there is good ventilation and access to a sink/water.
The work table should be stable and at a comfortable height.
Provide larger details and bright colors for people with reduced vision.
The facilitator should be available to assist with fine movements.

BENEFITS

The activity is suitable for all ages, especially for older adults.
Natural materials are used, which provide warmth and pleasant tactile sensations.
It can be conducted both individually and in a group.
The final product is visible and functional – it can be gifted or used.

DURATION

Total duration: 45–60 minutes.
Introduction and demonstration: 15 min.
Practical work: 25–30 min.
Sharing and discussion of experiences and difficulties: 10–15 min.

Project No: 2024-1-TR01-KA220_ADU-000250176

REQUIRED FACILITATOR AND SUPPORT SERVICES

Facilitator (Session Leader): Presents the techniques, ensures safety, and encourages participants.
Support Assistants (if working with a group with limited abilities): Help with handling materials and shaping the items.
Psychologist/Art Therapist (optional): To monitor the therapeutic effect.



REQUIRED MATERIALS

Raw or dyed wool (various colors).
Soap and warm/cool water (for wet felting).
Felting needles and a sponge/mat (for needle felting).
Small scissors.
Beads, buttons, thread (for decoration).
Small wires or safety pins (for brooches).
Towels for drying.

Project No: 2024-1-TR01-KA220_ADU-000250176

STEP-BY-STEP

APPLICATION INSTRUCTIONS



OPTION A: WET FELTING (SAFER)

1. Choose a piece of wool and shape it into a ball or a leaf.
2. Wet it with warm water and lather with soap.
3. Gently rub it between your hands until the wool becomes dense.
4. Rinse with cold water and pat dry.
5. Combine a few leaves and a ball to form a flower.

OPTION B: NEEDLE FELTING

1. Place the wool on the foam mat.
2. Stab it repeatedly with the needle until the material compacts.
3. Shape it into the desired form (flower, figurine).
4. Sew or glue on decorative elements.

Project No: 2024-1-TR01-KA220_ADU-000250176







FOLLOW UP AND REFLECTION

Present the finished items.

Share emotions: "How did you feel while you were creating?"

Discuss possible applications – as a gift, room decoration, or a collective panel/bouquet.

TIPS FOR FACILITATORS

Encourage, don't correct strictly – there are no "mistakes."

Provide simple, step-by-step instructions.

Allow time for breaks if the work requires effort.

Maintain a positive and calm atmosphere with music.

Project No: 2024-1-TR01-KA220_ADU-000250176

ASSESSMENT AND FEEDBACK

Brief verbal survey after the session:

"What did you like the most?"
"What would you like to try next time?"

The facilitator notes their observations on the concentration, fine motor skills, mood, and social inclusion of each participant.



ADAPTING THE ACTIVITY FOR PEOPLE WITH VARIOUS DISABILITIES

Visual impairments:
Use high-contrast colors and larger details.

Motor difficulties:
An assistant can help with rolling or poking.

Cognitive difficulties:
Simplify the task – instead of a flower, just a single ball or a flat shape.

Sensory sensitivity:
Allow participants to work with gloves or choose softer wool.

REFERENCES

ADDITIONAL MATERIAL, TOOLS, LITERATURE

Galassi, F., De Filippis, R., Leva, M. C., Gallelli, L., & De Fazio, P. (2022). Creativity and art therapies to promote healthy aging: A scoping review. Frontiers in Psychology, 13, 954933.

Vaartio-Rajalin, H., & Åström, S. (2021). Art making and expressive art therapy in adult health and nursing care: A scoping review (2010–2020).Arts in Psychotherapy, 74, 101784.

Smith, E. (2020). Art therapy with older adults: Adaptive tools and techniques [Doctoral dissertation, Lesley University]. ProQuest Dissertations Publishing.

Quinn, E. A., Herron, R. V., & McKay, S. M. (2024). Group arts interventions for depression and anxiety among older adults: A systematic review and meta-analysis. BMC Geriatrics, 24, 11896886.

Gümüş, Z., & Demir, V. (2022). Investigation of the effects of art therapy on self-compassion, mood and cognitive functioning levels in the elderly. Psychology and Behavioral Sciences, 11(2), 45–56.

Zhuo, X., Li, J., & Wang, H. (2025). Effects of an art-based intervention in older adults with dementia and its effect on caregiver burden.Scientific Reports, 15, 95051.

The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein. Project Number: 2024-1-TR01-KA220-ADU-000250176

REFERENCES

ADDITIONAL MATERIAL, TOOLS, LITERATURE

Le Lagadec, D., Burton, L., & Roberts, C. (2024). Healing stitches: A scoping review on the impact of needlecraft on mental health and well-being.Issues in Mental Health Nursing, 45(8), 1–16.

Lanberg, O. A., Gigineishvili, G. R., & Kotenko, N. V. (2021). Experience of the implementation of felt therapy classes (using of non-spun wool in the art therapy process). Voprosy Psikhologii, 2(3), 67–72.

Parrone, A. (2019, June 15). Using needle & wool felting to help people with dementia. Art Therapy Blog.

Potter, S. (2018). Art therapists' work with textiles [Master's thesis, Loyola Marymount University]. Digital Commons @ LMU.

Richardson, A. J. (2019). Using natural materials in art therapy to address accessibility and well-being [Master's thesis, Lesley University]. Digital Commons @ Lesley.

Wakkary, R., & Tsaknaki, V. (2024). This is how I felt: Crafting conductive wool artefacts as a slow, embodied practice. Proceedings of the 2024 Designing Interactive Systems Conference (DIS 2024), 1051–1062.

The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein. Project Number: 2024-1-TR01-KA220-ADU-000250176

Project No: 2024-1-TR01-KA220_ADU-000250176

CREATIVITY, TRADITION AND RELAXATION THROUGH HAND EMBROIDERY OF TRADITIONAL MOTIFS

MODULE DESCRIPTION



This module introduces elderly participants to the art of traditional embroidery. Embroidery is used as an art-therapeutic tool to improve concentration, fine motor skills, memory stimulation, and to foster a sense of cultural belonging. Participants will work on simple patterns such as flowers, geometric shapes, and traditional symbols of health and well-being.

MODULE LEARNING OBJECTIVES



Stimulate creativity and self-confidence by creating beautiful pieces.

Develop concentration and memory through repetitive movements and patterns.

Preserve and transmit cultural heritage through traditional embroidery.

Create a social environment for sharing and mutual support.

Reduce stress and anxiety through slow, rhythmic activity.

Project No: 2024-1-TR01-KA220_ADU-000250176



SAFETY & ACCESSIBILITY NOTES

Use blunt-tipped needles with large eyes (tapestry needles) to minimize the risk of injury.
Ensure good lighting conditions – daylight or strong lamps.
Provide a stable, comfortable working surface.
Include regular breaks (every 15–20 minutes) to avoid eye and hand fatigue.
Use larger fabrics with wide holes (like Aida or canvas) to make stitching easier.

BENEFITS

Suitable for both individual and group activities.
Requires inexpensive, easily accessible materials.
Provides the opportunity to create useful items (napkins, cushion covers, small table runners).
Brings strong emotional and cultural value.
Easily adaptable to the skills and health conditions of participants.



Project No: 2024-1-TR01-KA220_ADU-000250176



DURATION

Total session time: 60–75 minutes

Introduction and model presentation: 10–15 minutes
Guided embroidery work: 30–40 minutes
Sharing and presentation of works: 10–15 minutes.



FACILITATION AND SUPPORT NEEDS

Facilitator: demonstrates the technique, provides step-by-step guidance, ensures safety.
Assistants (if needed): help participants with motor or vision difficulties.
Therapist/Psychologist (optional): supports the discussion of experiences and emotions.



MATERIALS NEEDED

Embroidery fabric (Aida cloth, linen, or canvas with large holes).
Embroidery threads (cotton floss in different colors).
Blunt-tipped tapestry needles with large eyes.
Small scissors.
Simple embroidery patterns (flowers, stars, crosses, triangles).
Embroidery hoops (optional, for easier handling).
Folders or envelopes for storing works.

Project No: 2024-1-TR01-KA220_ADU-000250176

STEP-BY-STEP

APPLICATION INSTRUCTIONS



Preparation

The facilitator shows a finished embroidery piece and briefly explains its meaning.

Each participant selects a simple pattern (e.g., rose, star, cross, or triangle).

Fabric, needle, and thread are prepared.

Embroidery Process

Thread the needle (assistants may help if needed).

Secure the thread at the back of the fabric.

Demonstrate the basic stitch – the cross-stitch.

Participants begin stitching, following the pattern row by row.

The facilitator walks around to assist and encourage.

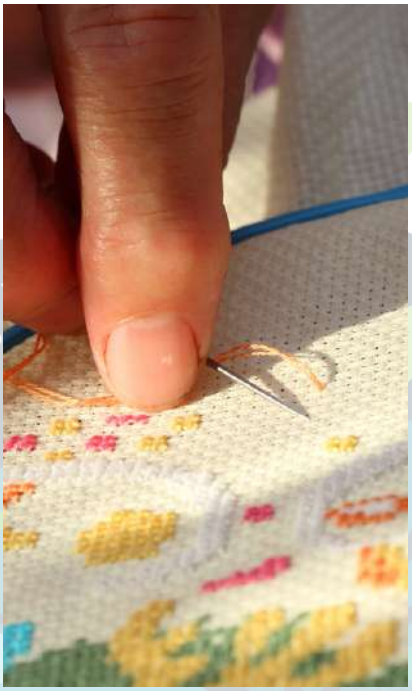
Finishing

Once the design is complete, the thread is secured at the back.

The embroidery can be kept as a standalone motif or part of a larger project.

Project No: 2024-1-TR01-KA220_ADU-000250176







FOLLOW-UP AND GROUP DISCUSSION

Each participant shows their work to the group.

Discuss colors, symbols, and personal meaning of the chosen motif.

Encourage collective projects (e.g., creating a shared embroidered panel).

Finished pieces can be displayed in the room or given as gifts.

TIPS FOR FACILITATORS

Choose simple, large patterns to avoid frustration.

Use contrasting colors (red, green, black, white) for better visibility.

Encourage creativity – allow participants to choose or alter colors freely.

Include short breaks with music or light conversation.

Maintain an atmosphere of acceptance, patience, and calm.

Project No: 2024-1-TR01-KA220_ADU-000250176

CONCLUSION

Embroidery of traditional motifs combines creativity, cultural memory, and therapeutic benefits. It allows elderly participants to feel connected, productive, and proud of their artistic work while enjoying relaxation and social engagement.



ADAPTING THE ACTIVITY FOR PEOPLE WITH VARIOUS DISABILITIES

Visual impairments:
Use larger fabrics and bright, contrasting threads; provide magnifiers or strong lighting.

Cognitive difficulties:
Simplify tasks – instead of complex motifs, offer basic lines or simple crosses.

Motor difficulties:
Provide larger needles and thicker threads; embroidery hoops for fabric stability; assistants may help with threading.

Sensory sensitivity:
Use soft fabrics and threads that do not irritate the skin.

REFERENCES

ADDITIONAL MATERIAL, TOOLS, LITERATURE

Buchalter, S. I. (2011). Art therapy and creative coping techniques for older adults. Jessica Kingsley Publishers. ISBN: 978-1849058305

Levine Madori, L. (2007). Therapeutic thematic arts programming for older adults. Health Professions Press.

Leone, L. (Ed.). (2020). Craft in art therapy: Diverse approaches to the transformative power of craft materials and methods. Routledge.

Garlock, L. R. (2016). Stories in the cloth: Art therapy and narrative textiles. Common Threads Project. Retrieved from

Wolk, N. (2023). Embodied embroidery: Therapeutic aspects of embroidery. International Journal of Art Therapy, 28(3), 245–257.

Malchiodi, C. A. (2012). Art therapy and creative aging: Enhancing the lives of older adults through art. Routledge.

Wright, S., & Haen, C. (Eds.). (2020). Art therapy with older adults: Connected and empowered. Eldercare Alliance Press.

The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein. Project Number: 2024-1-TR01-KA220-ADU-000250176