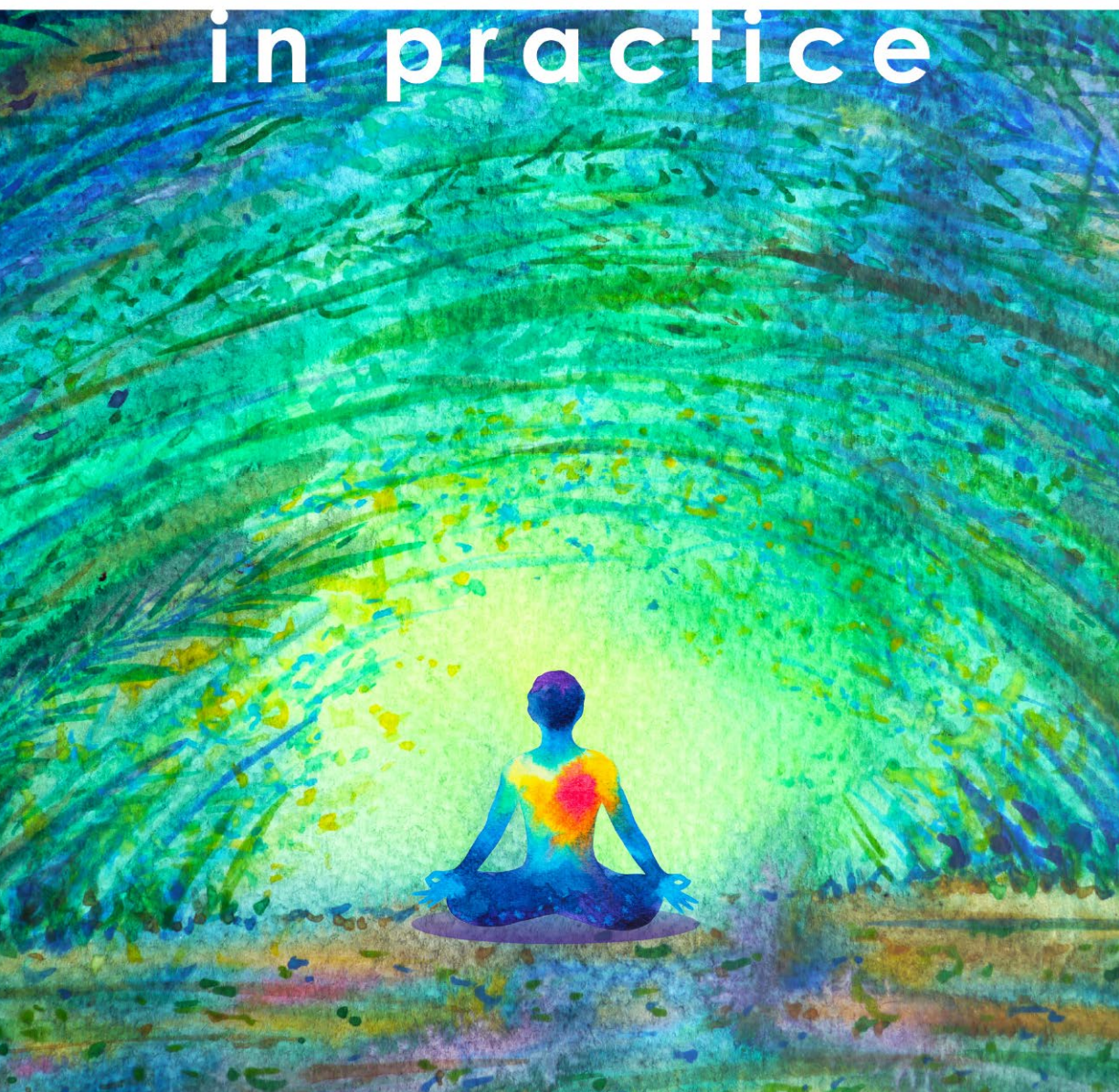


ART THERAPY

in practice





WHAT IS ART THERAPY?

Art therapy is a form of psychotherapeutic and developmental support based on creative activities. Through the means of art, i.e. painting, dancing and movement, experiencing sounds and music - one works on the current and important issues for the workshops participants. It develops personality and deepens self-awareness.

It is also a method of therapy that favours the support of the sick. Art therapy helps you find the motivation to live and work on your own potential and strengths. It may be offered to individuals or groups through the means of workshops, developmental and therapeutic groups.

We often use art therapy techniques in our daily work. Art therapy can be applied to work with both children and adults, it applies to people who have psychological and social problems that result from various and difficult situations. These situations are e.g. chronic disease, both somatic and mental, disability, social maladjustment, social isolation, poverty.

Art therapy is the first step to integration. Sometimes it's also the only way to communicate and reach out to other people. Early therapeutic intervention is necessary for anyone that demonstrates mental disorder.

Art therapists, unlike artists, put more emphasis on the process of personality discovery and development than on the final product. Taking into account our experience and information collected from the staff of the centers which support people with disabilities, we know how important it is to implement new methods and forms of work along with permanent staff development.

In this guide, we present proven and often used art techniques. We hope they will inspire you while planning and then implementing interesting workshops.

Art therapy in practice

Methodological guide

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What is worth remembering when running art workshops?

Let's prepare visual materials suitable for a given technique, examples of works, photos of works, albums, catalogs, reproductions. Such materials will make it easier for us to work at the beginning of the workshop, while at the end of the class it is worth to prepare the didactic material. Previously elaborated and printed the most important information about the technique, which we will distribute at the end of the class, thus encouraging participants to further creative searches.

Workshops should be divided into three phases:

The introductory phase, during which the host welcomes participants, organizes organizational matters, presents the purpose of the workshops and the course in which they will take place. A very important element is to discuss Safety rules and equip participants with protective glasses or gloves. The operator assigns materials and tools, demonstrates the various stages of work and the use of tools, and discusses problems arising during the work.

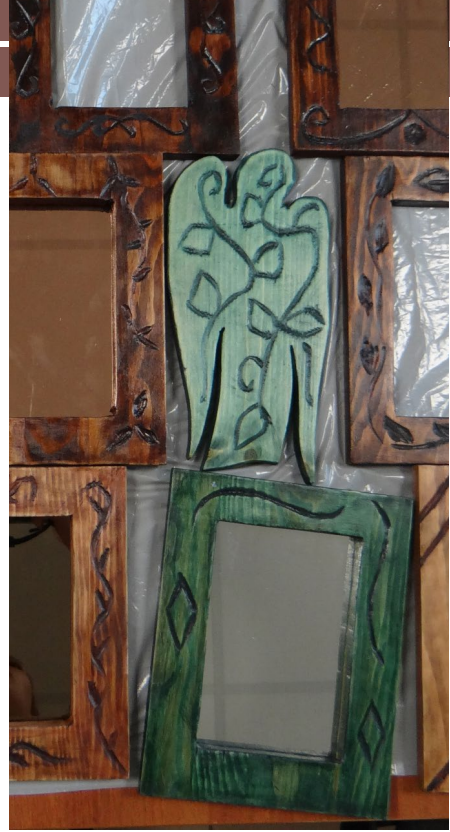
The phase of artistic work is the stage of practical activities of the participants. We give participants the material in which they can try to use tools. Participants prepare drawing projects, and then proceed to the implementation of the works. During the participants' work, the person conducting the classes provides individual corrections and guidelines, determining the moments of transition to the next stage of work.

The summary phase is the time when participants can compare the finished work and share the insights. The trainer summarizes the workshops.

What is worth remembering when working with wood?

Wood is one of the oldest materials used by man. When it comes to the use of wood in plastic techniques, the best species are linden and poplar, in their soft wood it is easier to use chisels. The chisels we will need depend on the size of the work we want to do and the intended effect. While conducting workshops, an electric chisel accelerates work, but it is not necessary. It is worth remembering about taking care of our tools, because a dull chisel will not bring participants satisfaction from work, but only frustration. There are two popular ways to sharpen chisels. The first is sharpening with a grinding stone and then a polishing felt. The second way is to use sandpaper with a granulation of 600 to 1500.

Looking at the issue of woodcarving, one can not overlook the Polish folk sculpture. Holidays carved in wood, is a very old field of folk art, which developed on Polish soil at the end of the Middle Ages. The figure of Christ, the Mother of God, saints and the form of crosses and chapels were carved above all. The figures were usually presented frontally and statically. Their proportions were unnatural, the sculptures had no details, they used a narrow range of colors, blue, cinnabar or red for the forms, black hair and eyes, and white and pink for the skin.



Safety Rules

Work using chisels should be carried out using protective gloves. It should be emphasized to the participants of the classes that they never hold their hands in front of the chisel, because it is not difficult to get seriously injured.

What do we need?

- ◆ U and V shaped profile chisels, straight or inclined chisels, electric chisel
- ◆ lime and poplar wood
- ◆ carpentry and joinery carpets
- ◆ wood stains, oils, varnishes
- ◆ catalogs, samples with shades
- ◆ burning tool
- ◆ joinery clamps

How to make wooden, sculpted frame to the mirror?

The first stage of preparation for such a workshop is to trim the mirrors so that each of the participants gets a suitably trimmed mirror. Then cut out using a jigsaw, in the frame of the lime-tree board, adjusted to the size of the mirror. The decision whether to cut frames as part of the teacher's preparation, before classes or during workshops, depends on the number of participants and the number of hours allocated for the workshop. When each participant is provided with a „raw" frame and mirror, we go to the design phase. On the card, we draw the shape of our frame, and then plan what patterns we want to put on it. Too small and complex patterns can be difficult to develop independently. When the design on a piece of paper is ready we transfer it to a wooden frame.

The next step is fixing the work with a carpenter's squeeze and notching with carefully selected chisels of the designed pattern. Then, using sandpaper, we carefully polish the work so that there are no sharp burrs on the frame.

The further development of the frame depends on the individual project. One option is to paint the frame surface with wood paints or stains, and then make aged sandpaper polishes. An alternative solution with the use of colors is to burn additional patterns on the frame using the scorched candle. When decorative elements are made, it is worth taking care of protecting them with a clear varnish for wood. We attach the hanging holder to the ready frame and glue the mirror with hot glue. The result is a mirror in a wooden frame carved in wood.

Suggestions for exercises

In wood, we can make a spatial sculpture or bas-relief, they can be both functional and decorative forms. Utility forms: key hangers, mirrors, paintings. Decorative forms: figural, animal and plant motifs - relief, full-plastic figures on a given topic.



What is worth remembering when working with paper?

The whole department of graphic art and paper-making are completely different elements of art, what connects them is the material used. Paper is a material that is easily available and cheap. Workshop graphics are generally artistic printing techniques, in other words, techniques that allow you to reproduce a drawing on paper, thanks to a matrix. Both in the case of relief and gravure printing, the technique is many, the final effect is prints that have the value of original works of art. The works are obtained by reflecting the paper on the previously developed matrix.

In contrast, paper art is a spatial technique of plastic shaping. Inconspicuous paper gives us a whole range of possibilities, from modeling paper-based forms, by gluing pieces of paper to paper origami. This whole range of ways of developing paper forms, reliably works in the decoration, including the scenery elements. The main goal of this technique is to develop manual skills and shape visual-motor coordination, participants acquire compositional skills, color selection and aesthetics of work.



Safety Rules

In the case of workshop graphics, care should be taken when using the printing press and paper cutter guillotine. Wear protective gloves when applying and washing the printing ink.

However, in paper-making, special attention should be paid to the wire, so that no scratches can occur. The participants' hands should be protected with protective gloves for the duration of the workshops.

Linocut, what technique is it?

Linocut is one of the convex printing techniques, this means that the convex part is also a printing part. This is one of the simplest techniques of artistic graphics that we can make using relatively simple materials. The matrix is made in linoleum, the target work will be a matrix print on paper.

What do we need?

- ◆ linoleum, trimmed to the intended size
- ◆ chisels of various sizes and shapes
- ◆ printer ink
- ◆ drawing paper, or special for graphics
- ◆ glass (substrate for grinding paint)
- ◆ turpentine

How to make a print using linocut technique?

The first step is to trim the linoleum to the target size of the work. If this is the first job we do in this technique, it is good to opt for a small format, which will make bounce easier. Make a sketch of your work on the piece of paper, and then move it to the linoleum, remembering that the print will be a mirror image of the sketch. For the next stage of work, you will need a chisel, using them to cut out the contours and groove in the linoleum. The elements cut out on the print will be white, the elements left - black on the print. Using a chisel can be done in many ways, we can make long strokes, short dashes, small spots or wide spots. Then, with a rubber photo roller or a rubber spatula, rub the black ink on the glass, and then apply it evenly over the graphic roller. We apply the graphic roller on the matrix with a graphic roller. Then, with a firm, single move, put a piece of paper on the linoleum on which the print will be made. The work is reflected on the printing press, but if we do not have professional equipment, we can use a spoon soiled with soap. We push the spoon into the matrix with the print and with the same pressure we make circular movements. From one matrix, we can make many prints. After finishing work, wash the ink from the turpentine matrix, if we omit this step, the paint will dry and the matrix will be useless.



Paper art, what's the technique?

With paper torn to pieces, dipped in glue, you can create smaller and bigger wonders. However, we must decide on what rack, we will be doing our work, it may be a wire construction, then it is easy to make narrow, complicated transitions, the work will be a bit angular, which will add its effectiveness. Another way is using paper, string and paper tape, to form the target shape, this frame is suitable for making curvy, gentle forms. For making a bowl, for example, we will best serve a bowl in the shape that suits us, in which the first layer of paper will be lined wet without glue, and the next layer with glue, in this way after drying we will take out the shell of the bowl. It should be remembered that the more layers of paper, the harder the work will be, but it must be applied gradually so that the previous layer is dry.

What do we need?

- ♦ paper, newspapers
- ♦ wallpaper glue
- ♦ wire, paper tape
- ♦ pincers, tongs
- ♦ a dryer

How to make any figurine of paper and wire?

We start by sketching the design, moving our image to a piece of paper. The next step is to make a skeleton made of a soft wire, it should be constructed in such a way that it stays stable. Then we crumple the paper, dip it in the wallpaper glue and stick it to the wire skeleton. When gluing, we form the right shape. After applying two layers of paper, we dry the dryer to speed up the drying process and paint with acrylic paints. We get interesting effects by wiping the already finished work with a different color, eg gold or silver.



Suggestions for exercises

Masks, lanterns, free-standing forms, elements of stage design, puppets' heads, bas-reliefs, full sculptures, bowls.



What is worth remembering when working with glass?

Glass is an extremely effective material, which strongly encourages experimentation and creative explorations. Glass gives countless variants of creative creation, however it is a difficult material. The first attempts to interact with glass may prove to be embarrassing, so it is a good idea to provide class participants with the opportunity to practice ways to cut, break and grind glass before performing the final job. During work, remember about health and safety rules. The color, texture and transparency of glass works are emphasized by playing with lighting, therefore, when displaying works made of this material, it is good to remember to provide additional light sources.

Safety Rules

Pay attention to the sharp edges of the glass, it must be glazed with sandpaper. Sanding and brazing of the wrapped with glass tape should be done only with protective glasses, so that no scratches or cuts can occur. The participants' hands should be protected with protective gloves for the time of work with glass.

Tiffany's stained-glass, what is this technique?

It is the most popular technique for making stained glass, it consists of combining glass elements with the use of copper tape and tin. It is ideal for carrying out projects consisting of small elements. The name of the technique comes from the American artist Louis Tiffany, who was the forerunner of the design of stained-glass lamps, still known as Tiffany's lamps.

What do we need?

- ◆ paper grids, tracing paper, pencil, scissors
- ◆ stained glass
- ◆ glass cutter, breaker, pincers, pliers
- ◆ sandpaper / electric grinder
- ◆ self-adhesive copper tape, copper wire
- ◆ tin, flux, brush, soldering iron
- ◆ gloves and safety glasses

How to make a stained glass?

The first stage of the work is to draw the project on a 1: 1 scale. We make the project in two copies using carbon paper. We number the design elements in the same way on both copies, and then we cut out individual elements from one copy.

The second stage is cutting down the designed glass elements using a glass cutting knife. Cut out the cut elements with sandpaper or an electric grinder, wash and dry. It is important that there are no greasy stains on the glass, as they prevent the copper tape from sticking properly.

The next step is to wrap the edges of the glass elements with a self-adhesive copper tape. Depending on the thickness of the glass, tapes of different widths are used. Wrap all wrapped edges carefully so that the flux does not get between the tape and the glass.

In this way, we prepare the prepared parts of the stained glass side by side, in accordance with the design, and we add elements of copper wire, so that they serve as handles to hang the work, or were an additional decoration. All surfaces with tape and copper wire are lubricated with a flux, and then soldered with tin. All connectors on both sides should be brazed.

The next phase of work is optional. If we like the bright color of the tin, we can say that the work is ready. However, in order to extinguish the silver shade of tin, we can pat it, which will bring out the color of the glass. Just patina tin paint, the effect is immediate. Patinas are black and in the colors of old gold. The stained glass window with Tiffany's technique is ready!

Suggestions for exercises

Flat stained glass, so-called miniatures, spatial stained glass, candlestick, lantern, mirror frame or vitrocrome.



Fusing, what is this technique?

Fusing is a new technique, which explains the fact that many people have not heard of it at all. It's a technique of fusing glass, called American stained glass, hot glass or artistic glass. The essence of fusing lies in both the thought-out concept of the work we want to do and the unpredictability of what happens to the glass in the oven. The word fusing is fusing in the heat of several glass panes into one whole, or bending and forming one glass element. In American stained glass many types of glass are used, both colorless and colored, to which various additives are added - enamel, minerals, paints for glass and metal filings.

What do we need?

- ◆ cards, pencils
- ◆ fusing glass, float glass, glass bottles
- ◆ glass cutter, breaker, pincers, pliers
- ◆ components: glass powders, enamel, glass paints
- ◆ ceramic paper, ceramic mats
- ◆ pieces of wire
- ◆ UV glue, UV lamp



How to make fusing fish?

The first step is to create a project. We draw the shape of our fish on a piece of paper, although, of course, the subject of the course in this technique can be anything. Having a design sketch and knowing the available colors of glass and powders, we plan the colors of our work.

Based on the sketch, we cut the target shape of the fish in a colorless glass. This is our basis, any element or dye that we will put on it. In colored panes of fusing glass, cut smaller designed elements of our work, put them on the base of colorless glass, and sprinkle with powders in selected colors. At this stage of the work it is worth remembering about placing the wire, which will serve us for the tag. In order to prevent the wire from slipping after burning, bend it into the strongly turned-up letter S, and then place its part under the larger glass element. Optionally, instead of wire, you can use ceramic paper that does not blend in with the glass, leaving a "tunnel" to make the compartment a string or chain.

In this way, we put the prepared work into the oven, putting it on a mat or ceramic paper. The furnace is controlled by a microprocessor and automatically controls the entire process. Under the influence of 850°C, all elements will melt together. The whole cycle of firing works takes about 24 hours, it consists of three phases: heating the furnace, firing at the target temperature and gradual relaxation of the glass.

After removing the work from the oven, it should be cleaned. If the work is to stand, we can glue it with UV glue and UV lamps to rectangular glass, with appropriate dimensions for work. We put or hang a job in a well-lit place and ready.

Suggestions for exercises

Plates, plates, standing lamp, jewelry, birds, fish, sailboats.

Vitrochrome, what is this technique? ---

The word "vitrochrome" comes from the Latin vitrum "glass" and the Greek chróma "color". Simply put, vitrochrome is painting on glass. The target image is the other side of the glass (not covered with paint) or other transparent support. This method of painting gives interesting effects, ensures color purity and durability.

What do we need?

- ◆ anti-jam of any size (glass, washer and pins)
- ◆ oil paints and brushes in various sizes
- ◆ mainly black ink, you can also use colored and feather

How to paint a picture on glass?

On a white sheet with dimensions such as previously prepared glass, we sketch outlines with a pencil, bearing in mind that our target work will be a mirror image of the sketch. Then we put the glass on the sketch. We draw contours on glass with feathers and mascaras, in line with previously drawn pencil lines. The ink must dry completely, we can easily recognize it when it is wet, it shines when it dries it becomes dull.

Next, using the brushes, apply oil paints, bearing in mind that the patches that we put first will be in the foreground on the other side of the glass, for this reason we firstly apply glazes, then lights, and finally dark surfaces and background. After the work dries, we lock all parts of the clip frame.

Suggestions for exercises:

The technique becomes simpler if, instead of an independent sketch, we will use a ready template, photo, or printout.



What is worth remembering when working with clay?

Clay that can be used to make ceramics is a material found all over the world. People in various cultural centers, regardless of themselves, paid attention to its properties, namely the susceptibility to modeling and endurance after burning. There are several basic techniques for shaping ceramics: molded from a solid or from a plaster, roller technique. The form prepared from clay for firing in a ceramic furnace is empty inside, and also must have an air inlet.

Safety Rules

Use caution when working with metal tools. It is essential to keep all safety instructions when switching on and switching off the oven.

What do we need?

- ◆ clay
- ◆ clay modeling tools
- ◆ scrapers, spatulas, wooden bones, toothpicks, etc.

How to model a block with clay?

For modeling in clay, we need a piece of it in which we operate, if we have available to large pieces of dry clay, you have to smash them with a hammer and kneading by adding water. We put a piece of molded clay on a wooden board and we start to give it the desired shape. At the first stage of forming, it is good to use a large, imprecise tool that is a wooden tamper. Then, with the help of hands and other tools, we incorporate our vision into reality. When we shape one piece with hands for a long time, the clay dries because of the heat of our skin. Where the clay breaks and crumbles, we strengthen the structure by adding clay with thicketts (a mixture of clay and water). Immediately after the shape of our work, a texture is an important asset. There are many ways to create an invoice, one of them is pressing objects with an interesting structure, such as leaves or lace, the result is not available through decorating with tools. On the surface of our work, we can attach decorative elements, or cut them, for example, wheels of

various sizes. If we decide on a smooth surface, we must wait until the clay is slightly dry, so that our tool does not leave its residue. Then, the convex side, a small teaspoon smooth the surface of the body, then apply the foil to it and smooth it with hands.

If the work is infinite and we want to return to modeling for a long time, we protect it from drying out, covering it with wet material and foil. However, finished work, we leave it to dry for about two weeks. The next step is to burn the work on a biscuit in a ceramic oven. Then apply the enamel, it is quite ungrateful to brush, because in some places the brush collects what we have put on, but it is very good to dip the work in the enameled enamel or pour it over. It is important to remember that the basis of our work is left without enamel, because it can cause burning of the work to the furnace.

Suggestions for exercises:

Utility forms, such as vases, bowls, abstract decorative forms, full-plastic figures, compositions with floral motifs in a bas-relief.





What is worth remembering when working with paints?

Painting is the main field of art that has accompanied mankind since immemorial times. The most important issue is the ability to choose the right type of paint to achieve the intended effect. At the beginning of the adventure with painting it is good to get acquainted with the three most popular painting techniques: acrylic, oil and pigment dissolved in water, for example watercolor. Acrylic paints provide the possibility of free mixing of colors and multiple overcoating. However, it is difficult for acrylic paints to create airy and fuzzy figures or objects on canvas, as it is when painting with watercolors. Acrylic paints are

diluted with water and dry for 15 minutes to an hour. In contrast, oil paints dry in the range of 2 to 12 days. It gives the artist the possibility of a longer time of mixing paints, modeling and improving painting work. Oil paints are a mixture of pigment and natural oils. Oil painting has a lot of freedom in choosing and mixing colors, achieving a matt or gloss effect. Translucent and complex invoices as well as impastos are easily created. Oil paintings are also characterized by high durability. The most commonly used thinners for this type of paint are: turpentine and linseed oil. Another painting technique that you should read about is watercolor. This technique involves painting dilute pigments with water on porous paper. Diluted pigments do not completely cover the texture of the paper, leave it clearly visible. For this reason, the color and texture of the paper itself have a significant influence on the final effect. Watercolor painting is full of delicate, pastel colors, airiness, free interpenetration of stains. The difficulty of painting with watercolors is that every work amendment will be visible. The characteristic feature of these paints is that they are not completely covering, applying the next layer, the previous one is still visible. However, the charm of this delicate painting is irresistible.



Impasto painting, what is this technique?

It is a technique used in oil and acrylic painting. In this technique, the paint is applied with a thick, convex layer with the help of spatulas or brushes. Imposing an impasto on the entire surface of the painting or in large parts of it, a rough, like sculpted texture called pastoso is obtained. The creator of the image manipulates not only the color but also the structure of the surface through thickly applied paint. The use of this technique can be seen in the paintings of Vincent van Gogh. These types of works provide not only visual but also tactile impressions.

What do we need?

- ◆ reproductions of exemplary works in this painting technique
- ◆ painting surface, it can be a stretcher, board, cardboard
- ◆ oil or acrylic paints
- ◆ water for acrylic paints or linseed oil for oil paints
- ◆ spatulas in various sizes and shapes
- ◆ brushes
- ◆ varnish

How to paint a picture using impasto technique?

There are two ways of working in this technique. The first is to use a large amount of paint to get the desired structure, with the paint being thick and opaque. When the paints are too thin, the structure formed with a spatula or a brush will melt before the paint dries. The second way is to apply a convexity with a dense white paint, or a special structural paste (in white). So prepared soil should be left to dry completely. Then we can start applying colored paints with thin layers. With the second method of work, we can use both opaque and laser colors. Pay special attention to the image with a thick layer of paint completely dried up. The drying time will be much longer than in the case of traditional painting, both for acrylic and oil paints. We secure the dry work with varnish.

Suggestions for exercises:

The impasto painting technique is simple and, at the same time, effective, it is a good introductory exercise to paint geometric compositions with a spatula in a large size.

Batik, what is this technique?

The batik technique was already known in antiquity, it was an ancient technique of decorating fabrics, it consisted in coating the material with melted wax and dyeing places not covered with it, with dyes for fabrics.

What do we need?

- ◆ reproductions of batik works
- ◆ dyes for fabrics
- ◆ bowls and litter trays
- ◆ dyeing gloves
- ◆ a soft wood frame for stretched cotton
- ◆ brushes of various sizes
- ◆ a single-board electric appliance and a metal dish
- ◆ pencils
- ◆ salt-preserving agents, vinegar
- ◆ beeswax, paraffin
- ◆ canvas, cotton

How to paint a picture using batik technique?

The first step is to make a sketch on the sheet, eliminating the unnecessary accumulation of details, which is difficult to preserve in this technique. We stretch the cotton canvas and attach it with wooden pins to the wooden frame. Then, on a canvas prepared in this way, we gently move the pencil sketch. The next step is warming the wax. Put paraffin and beeswax in a 1: 1 ratio in a metal dish and heat up on a cooker or portable device until it becomes liquid. You should pay attention not to heat the wax too much, it should not smoke.

For places on the fabric, which are to remain the lightest, apply a bristled paraffin wax to the bristles with bristles. Then, immerse the fabric in dyes, or apply it with a brush. We dry the fabric and then apply a mixture of wax and paraffin again. Repeat these steps until we achieve the intended effect. The color on the fabric can be fixed by soaking it in a solution of vinegar and salt, but it is not necessary. We dry work. The last step is to remove excess wax from the canvas, by pressing.

Suggestions for exhibition:

In the batik technique, you can perform works of various formats, the most interesting effects of works are enhanced by well-chosen lighting. The works look good suspended in the window.



Decoupage, where and how to use it?

Decoupage is a decorative technique that can be used on almost any surface: wood, metal, burnt ceramics, glass, plastic or paper pulp. It consists in sticking to the selected object patterns cut from rice paper or napkins and painting the whole. Layers of varnish should be applied so that the glued element cannot be felt under the fingers. Decoupage was widely used until the twelfth century in China, where lanterns and various utility objects were decorated in this way. In the 17th century, this technique reached Europe, where it served as a cheap way of decorating furniture, and became a typically feminine hobby. Today decoupage is experiencing its renaissance, probably due to the fact that it is a simple and fast technique, and the decorations are effective.



What do we need?

- ◆ items for decorating
- ◆ rice paper with patterns or napkins
- ◆ scissors, brushes
- ◆ special glue adhesive or special decoupage adhesive, varnish
- ◆ acrylic paints

How to make it?

We choose the object that we want to decorate. At the workshop, you can prepare for all participants, for example, cut hearts from the board, or ask that the participants themselves bring items for decorating. If you are dealing with shapes cut from wood, you should sand them thoroughly, so that they do not have sharp unevenness. Next, we cut the rice-paper pattern or napkins we are interested in, remembering that in the latter case only use the top layer of napkin. If we want the object chosen by us to remain in the same color, we apply the glue on a specific surface and apply the element

of the pattern, making sure that the paper element permeates the glue. We wait for the glue to dry, we can speed up the process by cushioning with a hair-dryer. The glued motif can be evenly adjusted or improved with acrylic paints and a brush. When the whole is dry, apply varnish to the layers. An interesting effect is obtained when the already dried work is matted with sandpaper with the smallest basis weight.

In the case when we want to change the color of a ceramic pot, before we stick the napkin patterns, we paint it on the selected color with acrylic paints. However, it should be remembered that the paper pattern we stick is thin, so it can shine through it. It is worth choosing a bright color, which additionally will display the decorations.

What can be decorated using decoupage technique?

We can decorate almost everything using that technique, such as: wooden boxes, photo frames, ceramics, thick candles, pots, bottles, jars, lanterns, book-marks, pens, bows, Christmas balls and many, many more. With this technique, you can also decorate the furniture, giving them an individual features.



