

# MailArt & Stamp Making Leaving your Trace



## Introduction

Mail art is a specific kind of creative process, it is defined as artwork sent through the mail, as very elegantly described via its name and throughout this training material. Within this process there is always a postal journey and a receiver, many times an exhibition as well. Mail art is supposed to be shared, instead of sold; it's capricious and stunning. It's free in its form and whimsical, it celebrates creation and exploration.

And as is common with mail, so it is that in every or some corners of mail art, you may notice fake postage – artistamps, timbres d'artistes – stamps that appear as postage stamps however they are added to serve another purpose, which can variate from political statement, to artistic flair or just for the sake of the amusement of the creator.

We even created some stamps for each of our sessions of the physical workshops of this international exchange project.



*Credits: Vasilis Karkatselis*

A stamp is a mark can be left in more ways than what one initially imagines.

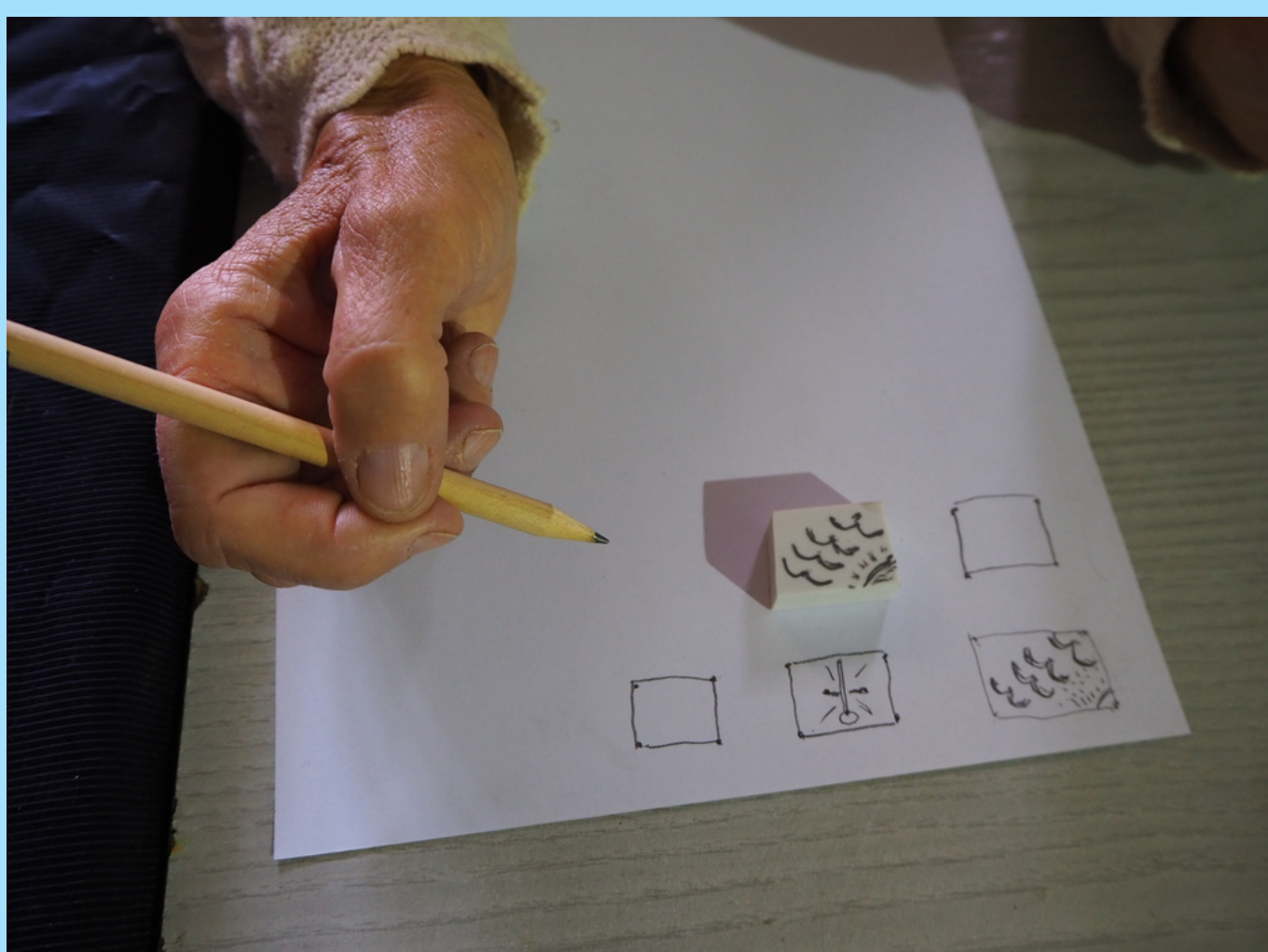
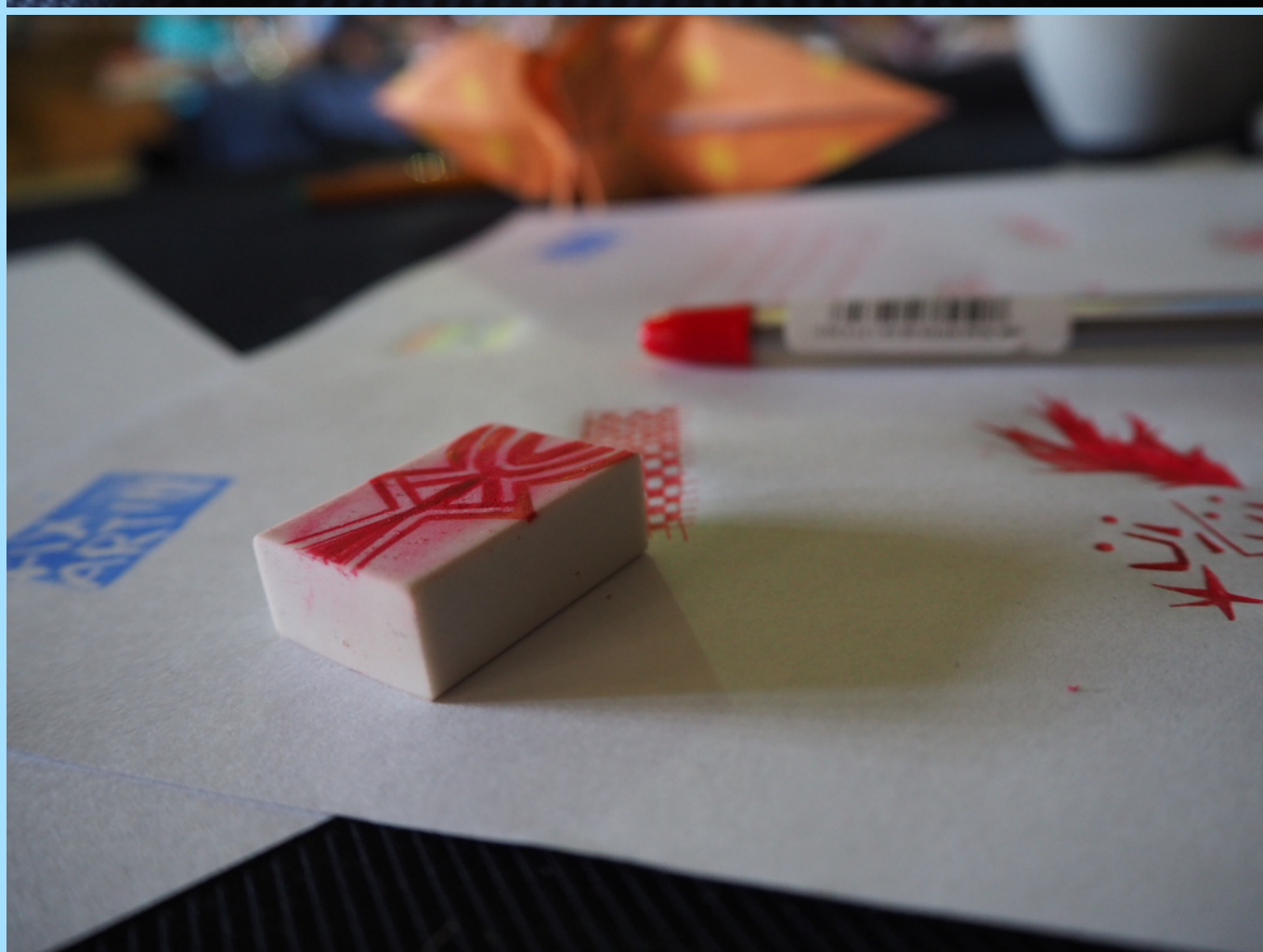
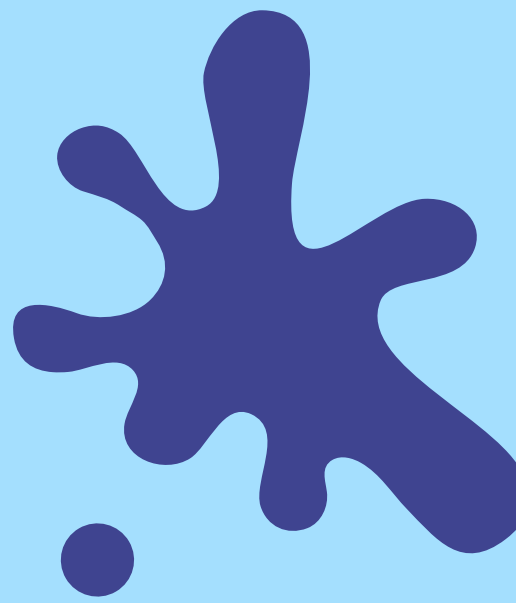
From the traditional timestamp to a stamp carved on a potato, to the mark of your shoe, a leaf, anything that can be inked, can act as the stamp, trace, sign the creator wishes to add to their work, to support their creative image.

This is the beauty of MailArt as a genre, it's openness, it's lack of boundaries, its exploration and endless possibility for creativity.

If not all most mailartists will eventually created one way or another their own stamp and artistamp as the evolution of their work, related to the open call they are responding to each time.

For the purpose of this training guide we will stick to a simple yet satisfying approach using rubber stamps.







## Reasonable Adjustment

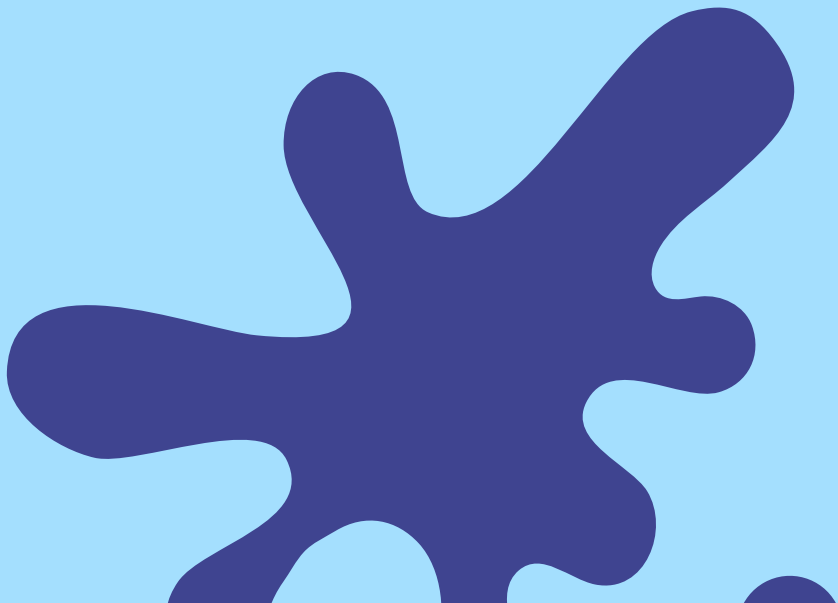
The adjustments are largely dependent on the individual's needs. As such, there are no generally agreed principles that are currently in place in relation to the provisions needed when organizing creative activities /workshops for seniors.

Engaging and planning **inclusive** and **accessible** activities for people with challenges means utilizing the diversity and differences that exist within the organization by ensuring equal value for everyone and the right to equal education and experience with respect for the individual.

**Accessibility** means that the Learning provider develops knowledge about the conditions for learning and how it is related to the educational, social and physical environments of the activity.

In this guide we will not dive deep into the topic , but will only try to identify and eliminate obstacles and that we actively worked and overcame during the implementation of our workshops with the aim to develop and improve the entire organizations learning environment. The need for adaptations depends on the individual and their specific needs

**There are several complexities that need to be taken into consideration while preparing the workshops as participants can present with multiple and diverse challenges, communication with them and/or their caretakers whenever deemed necessary is important to be able to plan things in the best possible way.**



## Reasonable Adjustment

Physical functioning limitations can be evident in many ways – such as paralysis of the left or right side of the body, or both sides – which even though can limit the participation of the person, can be overcome by precutting some images, following up their desire. The elderly can also present with rigidity, uncoordinated movements, and/or weakness, which could make the handling of scissors or carving tools a safety hazard, in which case they can be supported by supporting staff/ volunteers in doing so, without negating their creative flair and artistic design and desire.

Cognitive impairments can manifest in the form of memory and attention problems, mild to severe intellectual deficiency, lack of perseverance and a limited ability to learn, all of which can make it hard to remember even within the duration of the workshop what was the task and the purpose, however, this can be addressed by repeating the instructions every time the participant gets disorientated and guiding them step by step through their work and support them during their meltdown to reconnect with it and the process, holding space and time for them to recover from the shock of the unknown.

Communication impairments in the form of speech problems, poor vocalization or stomas, where mailart can also act as a new form of expression and connection.

# STAMP MAKING & MAILART WORKSHOP

**TIME FRAME:** 90 minutes with two 10 minutes breaks

**NUMBER OF PARTICIPANTS:** 5 per trainer

**ENVIRONMENT:** airy, warm, well lit, accessible, resistant to clutter and paint, with running water. If made outdoors, steady seating possibilities need to be arranged for participants to rest and work.

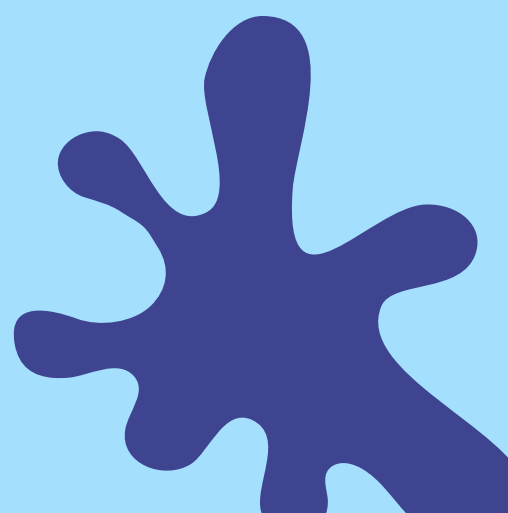
**CREATIONS:** Mail art can include items that are sent in an envelope or without an envelope but even when an envelope is needed it can be created and treated like an art piece, or just as a functional envelope. Stamps really come in handy in this aspect.



# SUPPLIES & TOOLS:

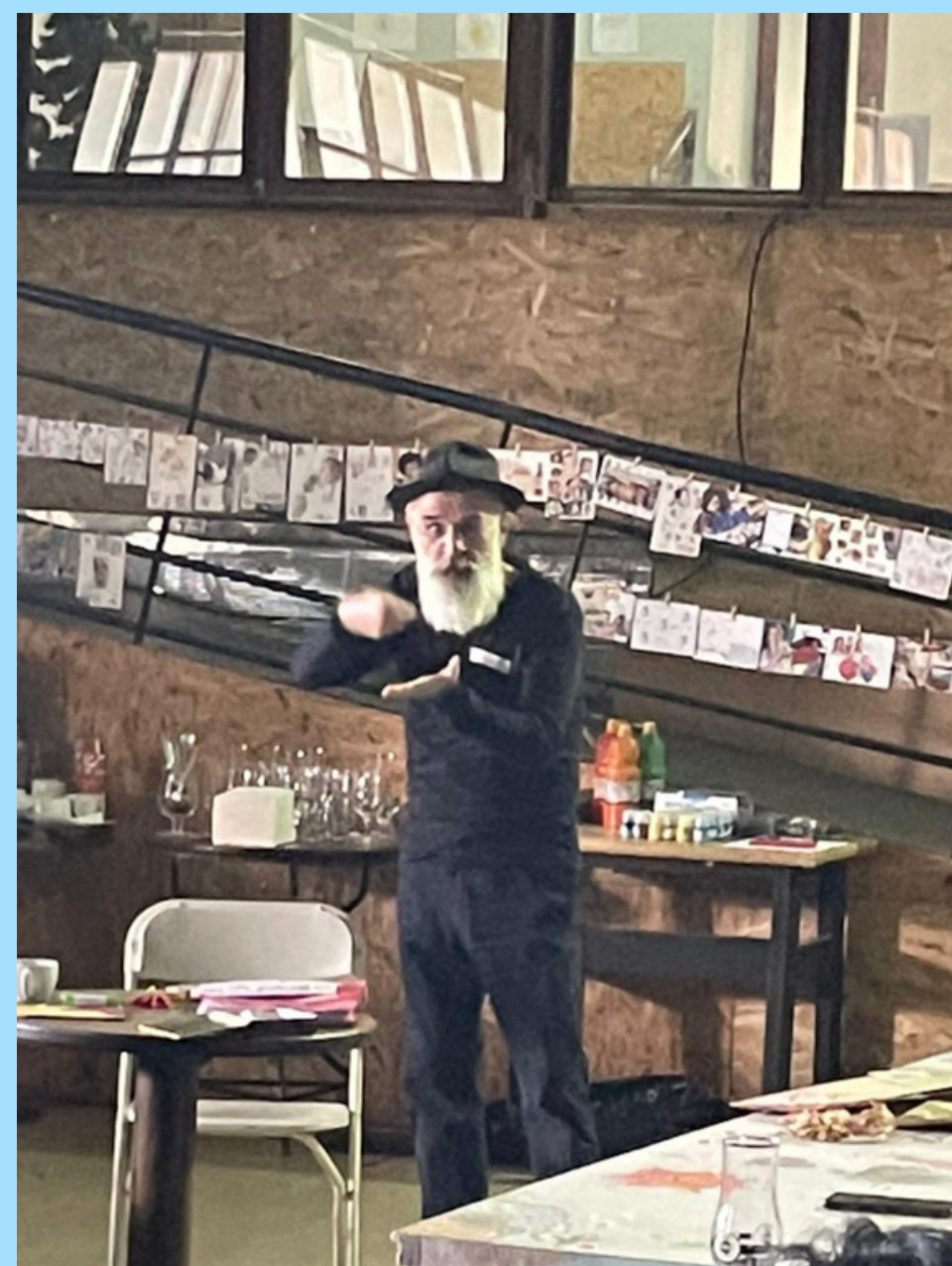


- ① RUBBER
- ② PIECE OF PAPER
- ③ PEN & PENCIL
- ④ WATER COLORS
- ⑤ CARVING TOOL or UTILITY KNIFE
- ⑥ CARTON
- ⑦ STAMP INKS (black, blue, red)
- ⑧ STAMP PAD
- ⑨ ROLLER
- ⑩ CARBON
- ⑪ GLUE STICK



These DIY rubber stamps are easy to make in just a few steps:

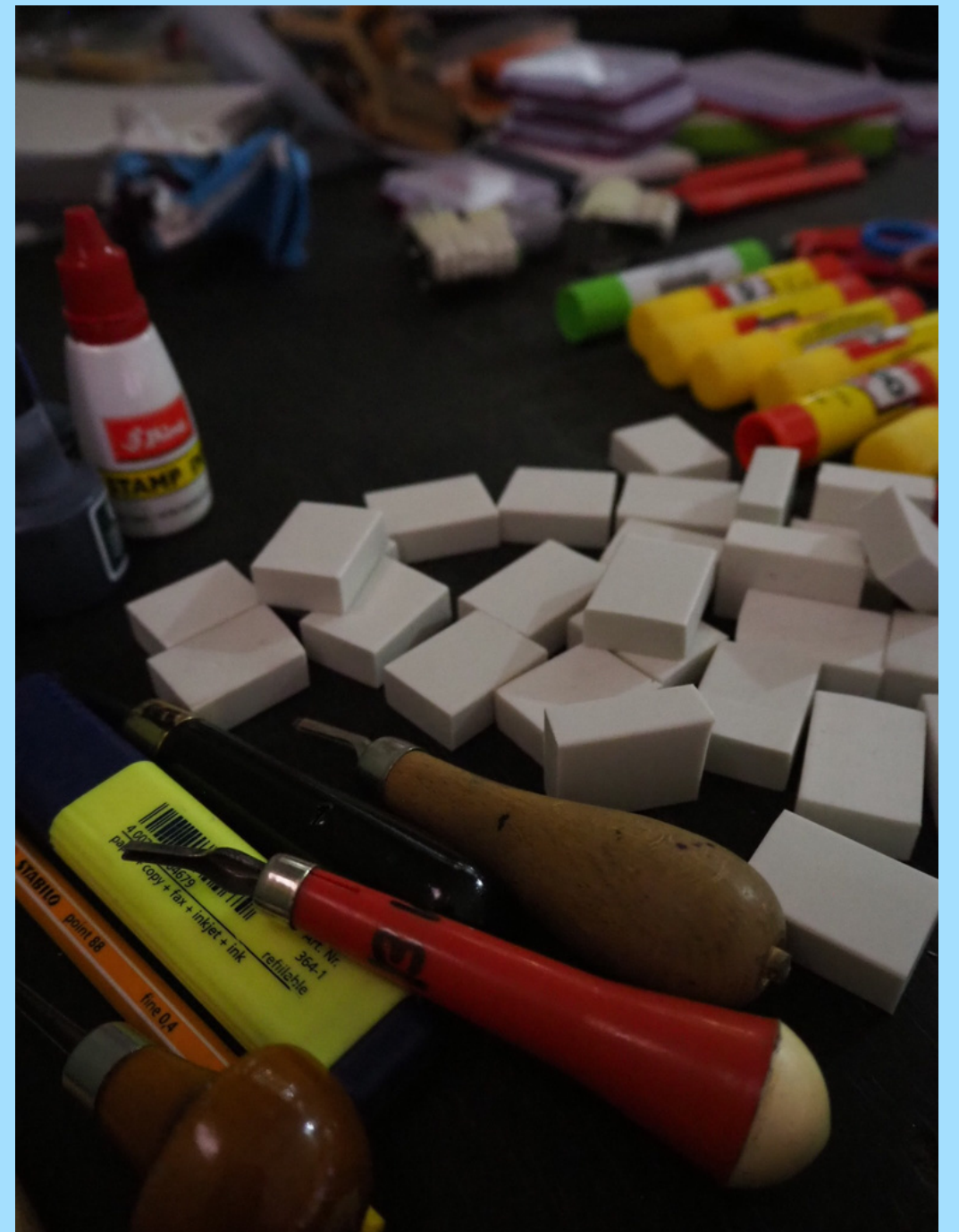
- Contemplate on the theme of the MailArt you wish to create
- Experiment with a variety of free form designs that could express your creative vision.
- Choose one or many that you would like to transform into stamps.
- Contemplate on the theme of the MailArt you wish to create
- Experiment with a variety of free form designs that could express your creative vision.
- Choose one or many that you would like to transform into stamps.
- Draw your design/designs on a piece of paper.
- Create the mirror image of your design/designs.
- Draw the mirror image of your design/designs on the eraser using the pencil.
- Trace around the design with the utility knife.
- Use the carving tools (or utility knife) to carve out the area around the stamp.
- Ink your newly created stamp
- Stamp on draft paper
- Stamp your work.





## Setting up the Room

1. Getting the materials: Gather, process or/and feel the materials available.
2. Exploring the theme and design; getting necessary tools nearby.
3. Create your stamp/mark
4. Creating the card using various techniques and tools, such as collage, embroidery, paperfolding, origami... sky is the limit.
5. Create the envelope, if needed
6. Share the works of between the group
7. Sharing creations with other participants or on social media.
8. Sending the card to the receiver of the open call





**MailArt Workshop & Exhibition  
during LTTA Thessaloniki Greece,  
October 2022**

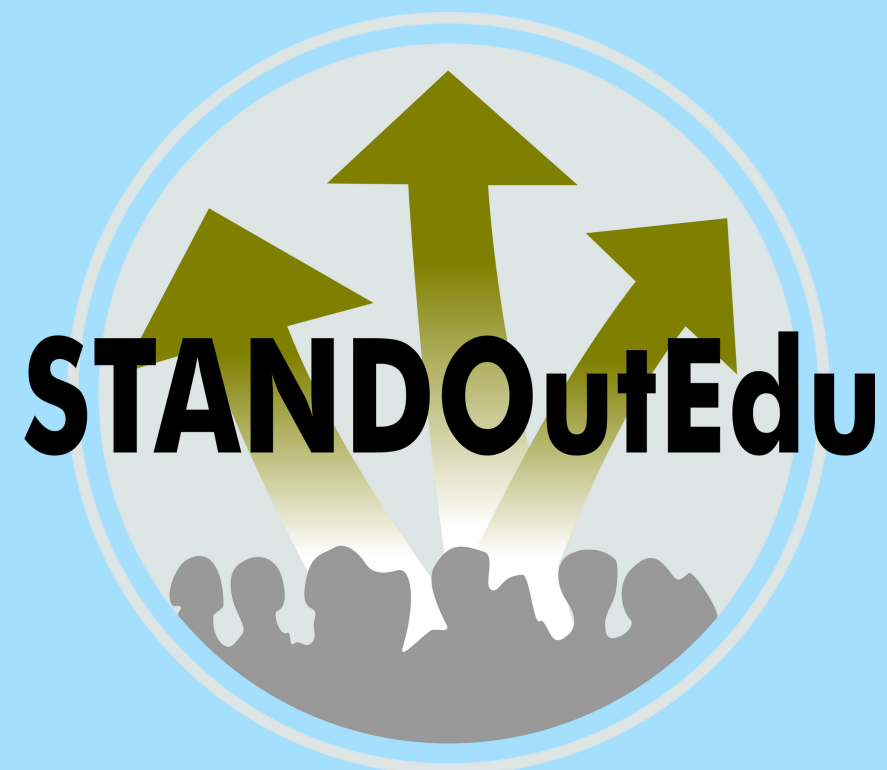


MailArt works during  
the Workshop at LTTA  
Thessaloniki Greece,  
October 2022



Credits: Vasilis Karkatselis

# PROJECT PARTNERS





Co-funded by the  
Erasmus+ Programme  
of the European Union

