DOMESTIC ART IN WOMAN'S EDUCATION

ANNA M. COOLEY

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DOMESTIC ART

IN

WOMAN'S EDUCATION

FOR THE USE OF THOSE
STUDYING THE METHOD OF TEACHING DOMESTIC ART AND
ITS PLACE IN THE SCHOOL CURRICULUM

BY

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1911

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TO MY GRANDMOTHER

ANNA MARIA COOLEY

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PREFACE

THE permanency of Domestic Art as a feature in the education of woman is assured. It is so vital an expression of her nature that any curriculum which does not include training for the home sphere ignores the very centre about which her life revolves. Many of the home talents are innate and develop naturally, but many lie dormant because untrained. When woman begins to preside over her own home, she soon discovers her limitation if she has not had the advantages of training along the lines of household arts and economics. This book is not an argument for the introduction of Domestic Art, for that is unnecessary, but it is hoped that it may be of value to those who do not see its relationship to other elementary school subjects nor the place it may occupy in high schools, colleges, or trade schools.

Domestic Art has suffered because many have tried to teach it who were not fully prepared to do so, and who have failed to see the vital relationships and the thought content involved. The subject has

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been so poorly presented in some places that it has naturally lost favor, but this is not because it lacks content. It is hoped that this little book may be of assistance to those who, knowing the practical technique of Domestic Art, may seek for more light on methods of presentation of subjects and planning of courses of study in various types of schools. It is also hoped that it may offer suggestion of the content which is involved in the study of Domestic Art.

The author wishes to express her thanks to the students in her classes who have kindly permitted the use of some of their class plans, illustrative of courses of study suggested for different kinds of schools, and to her friend and teacher, Mary Schenck Woolman, for her enthusiasm and inspiration which prompted this work.

ANNA M. COOLEY.

January, 1911.

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PART I

SOME PROBLEMS CONFRONTING THOSE INTERESTED IN TEACHING DOMESTIC ART

CHAPTER I

THE FIELD OF DOMESTIC ART

THE term domestic art as applied to part of woman's education has been in use for about twenty years. During the past five or six years a confusion of terminology has arisen, and throughout the West the term domestic science is used to designate all the arts centring about the home. In another section of our country, especially the Middle West, household arts is used synonymously with domestic science, so that naturally one often hears the questions, "What is domestic art?" "What is domestic science or domestic economy?"

Confusion of terminology.

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and "What is meant by household arts?" The last title is probably the one which should be made the general term to include all the arts and sciences which centre about home-making. This seems large enough to include all of the following subjects, which may be classified thus:

Domestic Science.	Physics and chemistry. Physiology and hygiene. Chemistry of foods and dietetics. Cooking and serving of meals. Bacteriology and biology. Laundering. Economics and sociology. History of foods, preparation, and manufacture.
Household Management.	Home nursing and invalid cookery. Keeping household accounts, of food, shelter, and clothing, etc. Domestic service. Household sanitation and decoration. Institutional and home shopping. Repairing and renovating. History of home, sociology, economics, and business law.

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Domestic Art.	Art, especially design in relation to the home, its furnishings, and dress. Sewing, dressmaking, millinery, embroidery, crocheting, and knitting. Study of textiles, their history, manufacture, and properties in relation to use. Repairing and care of clothing. Physiology and hygiene of clothing. History of architecture and dress. Economics and sociology.

This broad outline is perhaps suggestive of what the work of this field of household arts may mean.

Woman's household not generally well organized.

It is all woman's realm, and there is no reason why woman should not run her household on scientific and artistic principles. In the business world one finds that man is ever ready to try and adopt any new method of keeping books, filing, or cataloguing, and is constantly on the lookout for new developments of science which will send him ahead of his competitors. He would not expect success without system, organization, knowledge, and principles upon which to base his planning. If woman is to be trained to run her

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household scientifically and artistically, to know the meaning of the true home-life, and the study of family and the child, teachers must certainly be well trained to introduce this subject into the school curriculum, so that when the mothers of the coming generations rear their children it will be on a foundation which will tend toward their development into truly good citizens—physically and morally strong.

The subject-matter included under any one of these heads involves so many subjects that it is not the attempt of this book to describe them all—rather, attention will be centred (for discussion of subject-matter) about the field of domestic art, as one phase of the household arts, although the suggestions for methods of teaching, planning of courses of study, relation to general education, may be as truly applicable to the fields of domestic science and household management.

Common use of domestic art narrow.

One generally hears the term "domestic art" in use in relation to sewing in either the elementary or high school. This is a very narrow usage of the term when one considers all the subjects above outlined and the underlying ideals and content which such subjects imply. The ethical, social, and æsthetic values are often lost

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sight of and the material or utilitarian side made the main issue. Not but that this should be strongly emphasized, but the field may be so much broader and the results so much more satisfactory, in relation to both work and child, if teachers are trained with a view to including the cultural and educational foundations of this great field of work.

Closer analysis of domestic art subject-matter.

A closer analysis of subject-matter may be advisable before discussing the relation of this field of work to general education, or to trade and industrial life:

1. *Hand Sewing*.—The direct application of stitches to articles of interest to the pupils.

2. *Machine Sewing*.—The use of foot-power and electric-power machines, the latter especially in schools of trade type, in garment-making, dressmaking, and other articles.

3. *Drafting of Patterns*.—Some form of simple rule drafting or system drafting, pattern modelling, and use of bought patterns.

4. *Millinery*.—The making, designing, and trimming of hats of various styles for all seasons.

5. *Embroidery*.—The use of stitches in decoration of garments, household articles or other furnishings.

6. *Crocheting and Knitting*.—The making of simple articles—forming foundation for more advanced work.

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7. *Repairing and Care of Clothing.*—Patching, darning, remaking; economy in relation to planning for one's wardrobe—or for family wardrobe; adaptation of garment to use.

8. *Textiles.*—This may include the study of the textile arts of weaving, netting; properties of textiles in relation to use; history of the evolution and manufacture of textile industries; dyeing and cleansing; study of widths, prices, and qualities of materials, as well as adaptation to use.

9. *Hygiene* in relation to dress and furnishings.

10. *Art* in relation to design and color for use in the home and for dress; arrangement of interiors of houses; suitability of line and color in relation to dress; study of general principles of design.

11. *Woman's Relation to the Social Field.*—Discussion of sweatshop labor; leagues for social betterment, as Consumers' and Municipal League; bargains; ethics of shopping; development of social consciousness; training in accuracy, neatness, foresight, and responsibility.

12. *History.*—Industrial history; history of architecture; history of costume; development of household art, and history of handicraft.

13. *Economics and Simple Business Law.*—Economics of the home, relation of expenditure to income. Household management, especially in relation to purchase and care of clothing and furnishings.

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Household arts, of which this domestic art is a part, has been happily defined as, "a comprehensive term which includes the scientific study of all matters and means which will contribute to the happiest, healthiest, and most efficient family life."

Reference for Study

"History of Home Economics Movement," Bevier and Usher.

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CHAPTER II

THE RELATION OF DOMESTIC ART TO EDUCATION

Industrial work a vital part of education.

In order to see the relation of industrial work to education, it is necessary for us to consider, in a few statements, the meaning of education as it is now generally accepted. The following words seem to sum up the situation: "The education of the individual is the process of adjustment to or participation in the world of social relationships and in the fund of social experience, the ideals and methods which those relationships conserve." We have, therefore, the little child in our midst, the little child who is to be brought to a realization of his own self and place in the world and to see his relation to the progress of events. All the culture of the race is his "spiritual possession" and the unknown land through which he is to be guided, in order that he may become an efficient individual.

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There are two points for us to keep before us, in considering the relation of industrial work to education:

1. How can it help to interpret the child's social relationship?

2. Can industrial work help him to trace the progress of events which have led to present civilization and help him to become intellectually, emotionally, and volitionally adjusted?

People have been slow to realize that hand-work has been a potent factor in the spiritual and mental development of nations. There is a longing in every soul for expression. There are many useless people in the world to-day because of lack of training in the industrial arts. The individual must be given a chance to express and the mind allowed to react to the ideas and impressions received, in order that through use there may be the necessary brain development and adjustment to new conditions.

From time immemorial man has worked with his hands, and his time and attention have been utilized

Hand-work as old as man.

in the production of things both useful and ornamental. "Necessity" very often was the "mother of invention," and the need for food, shelter, and clothing led to the gradual de-

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velopment of industries, from the simple hand-work to the elaborate products of the factory system of to-day.

Whether, then, through necessity or simply because of joy in expression through the hands, the world is to-day a rich treasure-house stored with the wonderful products which man has created. The instinct for production is not dead, but will last as long as man, for to create is a divine and God-given instinct.

Froebel, in his study of the child, realized that his natural activity could be utilized and turned into channels which would lead to his gradual physical, moral, and intellectual development. He believed this should be of the head, heart, and hand. For that purpose he introduced the gifts, occupations, songs, and plays, and allowed the child to invent and create. Joy and happiness in work were the results.

For some time kindergarten training was a precarious feature in education, but now that this branch has been incorporated in the public school systems and colleges, and finds a place even in university work, it seems an assured fact that children are to receive some of their early training in the kindergarten. Here their crude ideas are worked out through the materials

Froebel realized the value of hand-work.

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offered, and the child improves in his ability to express himself with his hands—for expression is necessary if images are to be clear. This hand-work satisfies the early craving of the child for play and the practical, and the gifts and occupations become playthings in his hands, but, unknown to him, things of educational value.

When the child leaves the kindergarten and passes to the grade school, too often the change is a very abrupt one. There is a lack of the old-time freedom, and an absence of the play materials. Children then begin to lose interest, and the attention is often forced rather than spontaneous, and teaching ceases to be as effective.

As a help in alleviating this difficulty, hand-work, as one of the mediums of expression, has been introduced into many of the grade schools, sometimes in correlation with other subjects, but more often simply in an occupational way. Hand-work as manual training is most effective when taught in relation to the other work of the grade, so that there is unity and a harmonious development. By manual training is meant not simply work which is spontaneously interesting and keeps the child alert and active, but work which is

The introduction of hand-work into schools.

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educationally effective. This effectiveness is in the hands of the teacher, and will be worked out by her if she understands the theory back of *real* manual training and the true relationship to industrial life.

It is not that hand-work is to be introduced as a study which is a unity in itself, but with other studies which go to make up the curriculum, so that it may help to vitalize the rest and bring the child directly in contact with the world and the reality of things. The constructive activities may be made the centre of all studies and radiate into all life, beginning primarily with the home, which is nearest akin to the life and interests of the young child. Through the different lines of hand-work the child becomes acquainted with the materials and processes which have made social life what it is, because it has contributed to culture a share of the scientific, literary, æsthetic, institutional, and religious inheritance of the child.

In tracing the elements in the curricula of various ages, one notices that they are the result of the dominant social tendencies. The seventeenth century saw a change in the character of society, and the introduction of the vernacular and the realistic subjects into education. The eighteenth and nineteenth centuries were characterized

Hand-work formerly a part of household work.

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by the prominence of the scientific element. The twentieth century is particularly the era of economic advancement, and we may hope to see the industrial element becoming more and more a feature of modern education. This revolution in economic changes has caused a shifting of population and brought about changes in habits of living. People living a nomadic life are, in their family group, economically sufficient unto themselves. When society developed and people grouped themselves in towns and villages the neighborhood produced nearly all that was necessary for life. The industrial occupations were centred especially in the home, where all the processes of development were seen and participated in, from the raising of the wool and flax to the spinning, dyeing, and weaving of the cloth, and the production of all the necessities of life. This work was participated in by all the members of the household.

Since the industrial revolution and the rapid expansion of the factory system the elements in the curriculum have not kept pace accordingly. While this change brings so much that is good, it also almost eliminates much that was of value in the old neighborhood system. Should not our modern curriculum respond and, if possible, try to make

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amends to the child for the lack of some of the old-time family training, where the child was taught to do in the home, and to be responsible, and to feel that he had an economic share in production?

Should not the training which is given the children in the upper grades be planned to prepare them for a society which is industrial, as ninety-five per cent do not pass into higher schools? Is not hand-work for the little people if directly connected, first with home interests and then with the evolution of the social industrial interests, a step in the right direction, keeping in mind what the future development must be? Can we not, through making these constructive activities a part of our curriculum, acquaint the child with the things which make for true culture and liberal education, as well as give him an introduction to industrial life? Let us teach him the wisdom of foresight which is so essential to success, to be a responsible being with obligations toward his fellowmen; let us acquaint him with their needs and conditions, that his sympathies may become broadened and a deeper reverence for man and God may result. If acquaintance with industrial work can help to contribute some of these

Direct bearing of industrial work on training for life.

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things, it is surely a vital part of education, in fact, the very core of a liberal education.

Danger of overestimating place of hand-work.

There is, however, often danger of the teacher of constructive work overestimating the importance of her line of activity. There must be balance in all things, and the industrial work, or later domestic art as a part of industrial work, should conform to the other studies and the relative amount of time be allowed for it. Household arts, of which domestic art is one phase, stand out pre-eminently in the field of industrial work as a part of education for woman. There are so many reasons why this is true. The girl becomes interested in life because she is dealing with things pertaining to every-day life; she sees connections, if the teacher will aid, in the study of history, geography, arithmetic, etc., and this unity helps in memory. She begins to feel useful because she can do or make things for others, and here begins the development of social consciousness which is so important a factor in the development of a truly educated person. This study leads a girl to see her ability along certain lines of work, and often ultimately, among certain classes, to a

Domestic art of value to the girl in every-day life.

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selection of desirable work for life. A connection is made between life and technical work. If properly taught, domestic art should have a highly moral effect. It makes for perfect sanity and mental health, it develops the will and power of inhibition which is the root of self-control in morals; it makes for firmness and force of character. A product which is correctly and neatly finished certainly fosters this. It must be clean, simple, accurate—this accuracy, of course, after a child has passed the age of about nine years.

Girls learn to understand the value of a well-made article. This affects supply and demand, as woman is the greatest consumer, and will also affect the salary of the wage-earner. Good articles will be in demand. Domestic art also gives an understanding of materials, which will be of economic value in the home, and will also regulate the materials put upon the market. There is certainly created a greater respect for labor. While learning through this natural method of doing, the observation, judgment, and imagination of the girl are all receiving training. A vital connection is being made with the home, for this new interest finds expression there and opportunity for further cultivation. Girls value most highly

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the ability to utilize things which they have, and are interested in making home comfortable and pleasant through decoration and the ability to do which this new art makes possible. There is an ever-increasing pleasure in correct color combinations and restful effects, and increased enjoyment of the beauties of nature. As the girl advances in the work she also learns how to plan her wardrobe economically, how to purchase wisely, and how to make her own clothes so that they will be adapted to her use and personality. This may lead her into trade work as a means of livelihood, for the opportunities are many which this field of domestic art affords. There is no stronger argument for this work than this, that it should make her a more truly capable woman, one sympathetically awake to the difficulties of others, able and ready to lend her trained hand, and responsible to bear her share of the burden of life.

References for Study

"The Child and the Curriculum," Dewey.
"Education of Man," Froebel.
"The Meaning of Education," Butler.
"School and Society," Dewey.
"The Place of Industries in Elementary Education," K. Dopp.

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CHAPTER III

THE NECESSITY FOR STUDY OF THE PUPIL

ONE may be very familiar with the technique of domestic art and have intimate knowledge of the underlying thought content, may know how to present all of these thoughts, and yet fail as a teacher of domestic art because of lack of understanding of the different periods of childhood and girlhood. It is equally as important as technique of subject-matter to know the intricacies of working of the mind with which the teacher must deal and the effect various kinds of work may have on the pupil at different periods. A study of the many expressions of the self-activity of the child is a basis for planning the curriculum—either of general studies or of domestic art in relation to them.

Knowledge of child nature important.

"The Case is of Child. It is his present powers which are to assert themselves; his present capacities which are to be exercised; his present attitudes which are to be realized. But save as the teacher

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knows, knows wisely and thoroughly the race experience which is embodied in that thing we call curriculum, the teacher knows neither what the present power, capacity, or attitude is, nor yet how it is to be asserted, exercised, and realized."

Work should bear directly on interests of the child.

The problem before us in planning hand-work for children, is one which should centre directly in the child. We should begin with him and end with him in our consideration, and plan our work with his growth and development in view. The teacher must select the right stimuli for those impulses which are to be employed and must know the aim and direction of movement in planning—there must be a basis for action. The experience of the teacher therefore must interpret the mind of the child and lead on to some definite aim.

It is not the accumulation of knowledge which we hope to heap upon him in our planning, or direct information in relation to concrete things, but to bring him to a realization of his relation to life. It has been said that "knowledge is not valuable, but knowledge as a function in life is indispensable."

The little child loves to do, to act, to express what he sees in a constructive way. He first learns to

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construct through play in making believe. He loves to see results quickly and to make wholes rather than parts of things. At this period he cares more for the actual products than for the processes by which they are made. Both are necessary for complete education. He wishes to imitate all phases of adult activity, but as play, not as work. There are, though, occasional periods when the child likes to feel that he is working, even though it is in a play way, as helping mother to dust, clean, or sew. The real work attitude comes later in the child's life and must be kept in mind in planning courses in hand-work. But play as well as work is necessary in the development of mind and most of early development comes through play in games, etc. Aristotle and Plato would have us realize the value in play, and Froebel's philosophy is based upon the development of the child through his activity in play, games, and occupations. Later he must learn to work in order to become truly socialized and be taught to see that products of work have an economic value.

Love of expression and construction of the little child.

The child loves also to investigate, to explore—and this may later lead him to science. He understands things and the lives of those about him,

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in so far as he realizes his ability to do and sees his relation to the lives of others. He finds himself in the midst of a complex world. Perhaps to him it may not appear so, for he is directly concerned with the concrete world which lies nearest to and just about him. His interests centre in the home, the people and animals there, the personal attachments and love and sympathy of those about him. Therefore the early activities in school in order to connect with the home and be vitalized should centre there also. He loves best the things which he understands best. The teacher must guard against the impulse in children to do things at random and must direct the impulse into paths where real value may be the result.

Love of exploration and investigation.

The child likes also to talk about his work; the mind must react and express itself if it has been impressed. The teacher of hand-work must utilize this instinct and help the children to see relation between the thought expressed in words and the act as constructed. A chance for additional expression is through the medium of pencil or crayon. Hand-work, then, should mean for the child interpretation

Avenues of expression for the young child.

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of this social life through the mediums of form, color, and materials.

Because of the above natural instincts of little children, we must, in planning our work, utilize them to best advantage in order to make hand-work a vital part in education.

Owing to the reasons given above, the constructive work of the later kindergarten and first grade should be related to the child's home life. This will necessarily vary with locality and environment. The central thought of mother, family, household activities may be the starting-point for nearly all. If the children under consideration are those in a small village, the interests following the home would be those of village life, construction in relation to the farm and agricultural life, the village blacksmith, store, church, etc. By the time he reaches the second or third grade and his own surroundings have in a degree been interpreted, he may be introduced to the lives of other little children and primitive people and their methods of securing food, shelter, and clothing, which have come to him so easily. In later years, after comparisons have been drawn, he may be led from the knowledge of rural life to that of the

Early grade work to relate to home life.

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industrial life of city, state, and national affairs, in order that he may understand something of their complexity and his relation to it. By the time the high school period is reached, the relation of trade and industry may be understood and the child have some knowledge of the relationships existing in them and of the obligation resting upon him to share in the activity.

If the locality of the city child is the starting-point in planning, the construction of things in relation to home interests may again be the centre, and the radiation from them into the field of interests nearest akin to the life of rich or poor child. The comparison of present life as the child knows it with that of more primitive people, the different stages of hunting, fishing, and agricultural development, in some localities must necessarily be postponed a little later than the second grade, until the children are ready for it. There can be no hard and fast rules in relation to the general course of study or particular relation of handwork to it.

Locality and environment affect the course of study.

The real spirit of work or construction as work does not begin until about the twelfth year of the child's life. Then the industrial work may be closely

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related to the particular trade or industry of a locality. With the young children one must keep in mind the idea that finished products of fine technique are not the end and aim in view. It is the child's development first and foremost and one must expect rather crude results. Owing to the physical growth and peculiar nervous development of children, a large variety of materials for constructive work should be used, and only those which excite to broad action in which no details of perfection are required. In the use of these materials and processes there must be adjustment to the mental and physical capacities of the child.

Main aim with the young child is training.

Results expected to be crude.

As Dr. Dewey says, the school should represent to the child the real life of society. It should be a miniature community because an individual can have no life apart from society and he can realize his aims best by making them accord with the desires of society in general. The work of education in the school, therefore, whether through hand-work or otherwise, is to help the child to see his relation to the whole. All the possessions of the race are to be bestowed upon the individual so that he may carry

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them forward with the additional thought and progress of his times. Here, also, he is to glance ahead into the future and to learn to take his place among the men of real life. Here he must learn justice, order, and co-operation; he must develop independence of action which shall later become leadership.

Value of group work in development of the child.

Because the child is a social being and the school is to be made his little world, attention should be given to group work. Through it the child learns to work with others, to respect and adapt himself to various interests and natures and to work for a common good or whole. "The mere absorption of facts or truths is so expressly individual an affair, that it tends very naturally to selfishness. When children are engaged in active work, helping others, it sets free the powers of the one who gives and is an incentive to the one helped." While the individual parts mean much to each child as his contribution or help toward the whole, it is the whole result which is of value to the little community because of the co-operative spirit expended in bringing them together. This combination of interests has been happily called orchestration, and surely it reaches

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that where the work is the expression of joy, and good will and sweet harmony are the result.

If, then, through group work and individual constructive work the child is made to feel that he is really a part of society in his little world, and is given an insight into the culture of the race possessions and industrial development and a foresight as he works with others, surely this work may be said to contribute its share in the vital education of the child.

The task before the teacher is one of great responsibility. We are to make this hand-work one means of developing the child in the fullest possible manner.

During the early grades, the child is not able to make the fine adjustments which are required for fine sewing—one expects crude results, but by the time the fifth grade is reached the teacher should demand more accurate work and greater neatness. Very often teachers neglect to do so and the result is that slovenly habits of action are formed.

It is during the period from eight to fourteen years of age that the teacher of domestic art has an unusual opportunity, because of her close contact with the girls, to help develop their social consciousness and is able to suggest opportunities of

Close contact between teacher and girl a factor in development.

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