

**ARTS AND CRAFTS IN THE DEVELOPMENT OF
FASHION IN CEARA AND ITS RELATIONSHIP
WITH COTTON CULTURE**

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1 INTRODUCTION

In the nineteenth century, in Brazil, a period of expansion flourished with economic progress, due to industrial development, a fact that boosted consumer relations, aroused the desire for new values of sociability and had an impact on the way of life. The migratory currents of the European civilizing model were responsible for old and new social practices. With prominence, women contributed to the aesthetic improvement of clothing and social classes, with their manual making of artistic practices derived from the raw material of cotton. In the mid-nineteenth century, the state of Ceara, established educational institutions to provide basic education, to qualify artificers and the vulnerable population of young orphans.

Over the twentieth century, president Nilo Peçanha promulgated the Public Instruction through Decree No. 7,566 of 1909, with the creation of technical schools in each of the 19 states of the federation. The national expansion policy, between popular education and professional education offered to men and women favored urban, economic, social, and cultural development. However, in the twentieth century, the transformation of the education processes prospered as professional model, present at the various levels of technical technological education and corroborated with the formation of fashion in the state of Ceará.

2 DEVELOPMENT

The nineteenth century emerged with refinement of modernity and promoted a change in the process of education. At first the origins of education in Ceara included educational institutions such as the houses of Learners and Artificers (1840), the asylums the Invalid Boys Childhood (1854) and, the first Schools of Apprentice Artificers. In Fortaleza, the School of Artificers Apprentice began on October 19th, 1845, under the direction of Thomaz Pompeu de Souza Brasil, later transformed into Industrial Lyceum.

The Houses of Learners in Ceara, or Schools of Arts and Crafts, authorized by the law n.1759, of August 5th, 1856, in the administration of the President of the Province, Guilherme Studart, (Baron of Studart), had 50 students and was destined to the education and housing of orphaned Boys and Girls, unemployed. For apprentices aged between 07 and 14 years, the teaching of "music, carapina, shoemaker, tailor and tinsmith" workshops.

In 1862, the School of the Immaculate Conception - CIC of Fortaleza was created by the French brotherhood of St. Vincent de Paula. It was provided education for orphaned and poor girls with the primary and vocational education. It housed two types of public, both private and free, in boarding school, with the separation of living spaces, configuring the social division between rich and poor. Data from the institution published since its foundation in 1865 until the year of 1893, counted a contingent of 938 girls enrolled and hospitalized in school, being 582 pensioners and 356 "orphans destitute".

The Vincentian Sisters were credited with the model of “domestic schooling”, a vision of vocational education. The content taught was divided into three topics: the first – Catechism, Homeland History, Sacred History, Arithmetic, Vernacular Language and French; the second – seams, embroidery, flowers, shoes, repairs of clothes, manual artifacts of “wool and embroidery with gold thread, tapestry, sewing of pieces and, the third – washing and ironing, the latter being a necessary craft for the daily life of domestic life.

The great achievement of the twentieth century was the promulgation of Public Instruction, on September 23, 1909, through decree 7,566, in the government of the President of the Republic, Nilo Peçanha, with the objective of expanding vocational education. In the 30s, educational policies of positivist connotation emerged in the government of Getúlio Vargas, promulgated through Law No. 378, of January 13, 1937. The Schools of Artificer Apprentices were transformed into lyceums, “intended for vocational education and emphasis on industrial education”. They included workshops on “making clothing”, tailoring, embroidery, tapestry, sewing, clothing concerts, drawing, graphic arts, metal and woodwork. Secondary education offered the following areas of knowledge: Rational and Moral Philosophy, Rhetoric and Poetics, Arithmetic, Geometry, Trigonometry, Geography and History, Latin, French and English.

The professional system contained the practical (handcraft) bases, while theoretical education privileged the class of intellectuals. The Schools of Artificer Apprentices, laid the foundations of vocational education and gave rise to the current Federal Institutes of Professional and Technological Education of the country, forming the Federal Network of Professional Education. During the so called “New State” (1937-1945), Gustavo Capane-ma promulgated the Organic Laws of Education. From 1942 on, the creation of the National Service of Industrial Learning – SENAI, structured industrial education, reform commercial education. With the innovation of vocational education, SENAI became part of the “S” System model.

In this perspective, Ceara had an economic origin in agriculture, with emphasis on cotton cultivation. Manual practices explored in the past, through the teaching of Arts and Crafts, revealed that the techniques of embroidery and sewing, were linked to textile vocation. The cotton promoted local economy, affirming the economic potential and the entire chain of the textile industry and laid the foundations for the industrial park of Ceara. It is true that there were demands for skilled labor, training by technical, technological, and other higher education courses in the late 1980s, to supply the production of clothing and fashion in the consolidation of local fashion education.

3 CONCLUSION

From the nineteenth century, the process of educational instruction appeared as a link for a type of inclusion and promotion of the social and cultural subject. The teaching of Arts and Crafts promoted a foundation in the human development and guided the skills of apprentices in professional education. During the twentieth century, Ceara achieved transformations registered between formative proposals and artistic relations with the connections originated from cotton.

As a driving link to the textile vocation, it was the milestone of the development and consolidation of the local fashion education. The ways of professional “making” by the hands of the artisan, revealed a cultural heritage, ancestral of many traces in the making of utilities with the art of spinning and weaving cotton. Between other activities, the teaching of sewing, artifacts of the “making of clothing”, tailoring, tapestry, weaving, making of flowers, hats originated from cotton. These practices continue to be linked to teaching and learning in the current training of Fashion Design courses all over Ceara.

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