

A Froebelian approach

# Sewing with young children

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# Contents



## **This is an interactive document**

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# Froebelian principles

Friedrich Froebel (1782–1852) was the inventor of kindergartens and a pioneer of early childhood education and care. Froebel's work and writing changed the way we think about and value early childhood.

Froebel's ideas were considered revolutionary in the 1850s. The principles of his work continue to challenge and be relevant to modern mainstream early years educational practice.

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## Unity and connectedness

Everything in the universe is connected. The more one is aware of this unity, the deeper the understanding of oneself, others, nature and the wider world. Children are whole beings whose thoughts, feelings and actions are interrelated. Young children learn in a holistic way and learning should never be compartmentalised for everything links.

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## Autonomous learners

Each child is unique and what children can do rather than what they cannot, is the starting point for a child's learning. Children learn best by doing things for themselves and from becoming more aware of their own learning. Froebelian educators respect children for who they are and value them for their efforts. Helping children to reflect is a key feature of a Froebelian education.

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## The value of childhood in its own right

Childhood is not merely a preparation for the next stage in learning. Learning begins at birth and continues throughout life.

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## Relationships matter

The relationships of every child with themselves, their parents, carers, family and wider community are valued. Relationships are of central importance in a child's life.

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## Creativity and the power of symbols

Creativity is about children representing their own ideas in their own way, supported by a nurturing environment and people. As children begin to use and make symbols they express their inner thoughts and ideas and make meaning. Over time, literal reflections of everyday life, community and culture become more abstract and nuanced.

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## The central importance of play

Play is part of being human and helps children to relate their inner worlds of feelings, ideas and lived experiences taking them to new levels of thinking, feeling, imagining and creating and is a resource for the future. Children have ownership of their play. Froebelian education values the contribution of adults offering 'freedom with guidance' to enrich play as a learning context.

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## Engaging with nature

Experience and understanding of nature and our place in it, is an essential aspect of Froebelian practice. Through real life experiences, children learn about the interrelationship of all living things. This helps them to think about the bigger questions of the environment, sustainability and climate change.

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## Knowledgeable and nurturing educators

Early childhood educators who engage in their own learning and believe in principled and reflective practice are a key aspect of a Froebelian approach. Froebelian educators facilitate and guide, rather than instruct. They provide rich real life experiences and observe children carefully, supporting and extending their interests through 'freedom with guidance'.

Find out more about a Froebelian approach to early childhood education at [froebel.org.uk](http://froebel.org.uk)



# Introduction

This pamphlet focuses on how educators can support children to become autonomous learners through sewing, which is an activity in Friedrich Froebel's sequence of Gifts and Occupations. Froebel (1782-1852) stressed the importance of first-hand real experiences and children being given freedom to learn by doing things by themselves with guidance from adults.

In this pamphlet there are examples and photos from early learning and childcare settings where the children and adults often engage in sewing.

Sewing is a life skill and sustainability is a global priority. Being able to mend or make clothes reduces waste. It is also a way to express ideas and feelings and can be an art form in itself.

Sewing is also a form of slow pedagogy (Clark 2021) and can support wellbeing.



Fig 1: Freedom with guidance in sewing

**“Here as elsewhere the child must work creatively in order to try out many things rather than to produce a particular object perfectly...”**

Froebel in Lilley 1967, p.167

# A Froebelian tradition of sewing

Froebel's sequence of Gifts and Occupations begins with solid shapes and progresses to two-dimensional shapes and then to lines and points. Sewing is one of the linear Occupations (Brosterman 1997). The connection between the process of sewing and drawing can be seen in examples of students' work from the 1900s and include Froebel's Forms of Life, Beauty and Knowledge.

Froebel's book, the *Mutter und Kose Lieder*, known as the *Mother Songs*, includes a song called 'This Little Thumb'. The illustration shows children sewing and in the commentary to the song Froebel highlights the physical development of the fingers for sewing, weaving and planting.

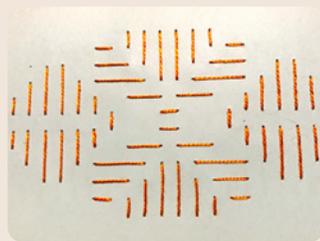


Fig 2: Sewing lines

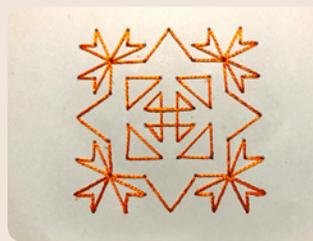


Fig 4: Forms of Beauty

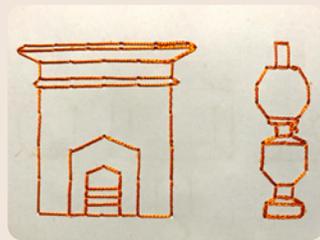


Fig 3: Forms of Life

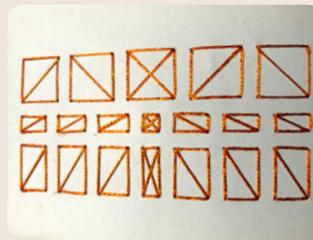


Fig 5: Forms of Knowledge

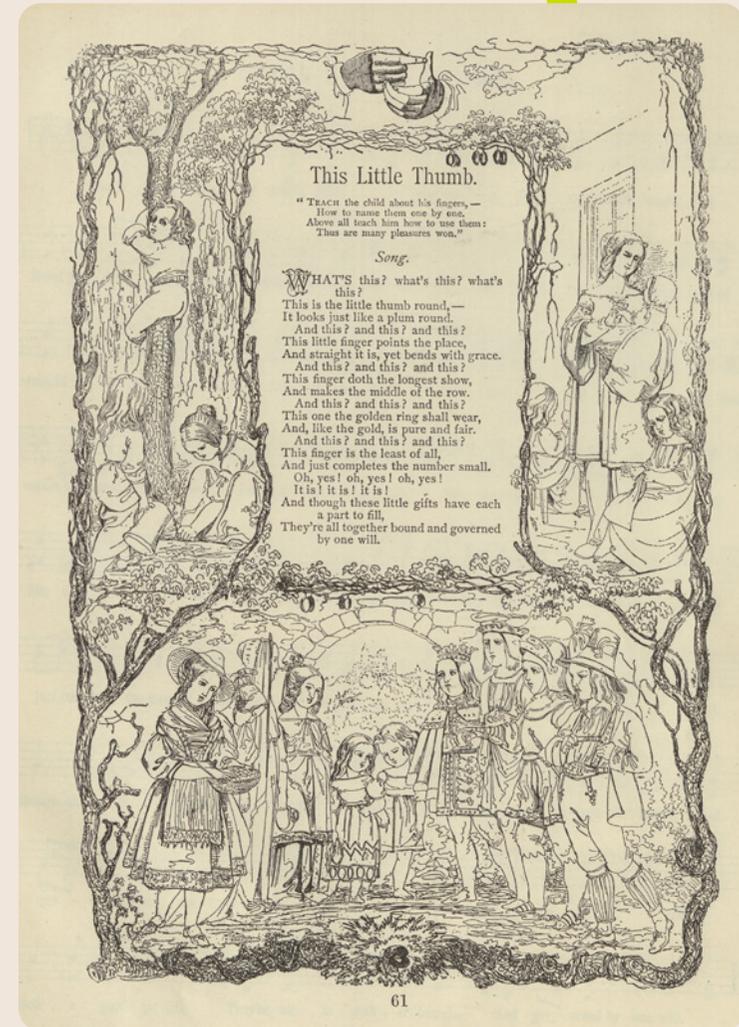


Fig 6: 'This Little Thumb' from Froebel's *Mother Songs* (1878)

# Froebelian principles in sewing today

## Relationships matter

Sitting sewing next to each other is a companionable occupation. It is an ideal time to develop relationships.

## Knowledgeable, nurturing educators

Educators extend their own professional skills and share them with the children, families and their colleagues. They observe children, support their interests and skills and extend these through their adult knowledge.

## Autonomous learners

Children become autonomous learners, learning through freedom with guidance and using this in new situations. Snipping thread, tying a knot and threading a needle is the beginning of any project.



Fig 7: Child and adult sewing in companionship



Fig 8: Educator showing children her own embroidery

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## Unity and connectedness

The prime function of sewing is to join things together. In a simple way this represents the unity and connectedness which are fundamental to a Froebelian approach. Sewing is a cross cultural activity. It links us to our family and heritage. Our ancestors developed fabrics from the natural resources around them. The choices we make about the clothes we wear has an impact on our planet. Learning to sew opens up the possibility of a more sustainable future.

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## The value of childhood in its own right

Sewing in childhood is not about preparation for future employment. Froebel's aim for his Occupations was to support children to express their thoughts and feelings through a wide range of media.

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## Creativity and the power of symbols

In sewing, stitches can be used to create symbols that represent inner ideas in an outer form.

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## The central importance of play

Play is fundamental to children's learning but they do not learn everything through play. When children are sewing, the skills they learn support them to create props and costumes for play.

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## Engaging with nature

Sewing can connect us to the animal and plant origins of the fabrics and threads we use. Knowing where wool, silk and cotton come from links us to nature. Children can be involved in creating their own natural fabric dyes from plants or vegetables. Our manufactured materials and the consumerism of fashion have implications for our planet's resources.



Fig 9: Using stitches as symbols



Fig 10: Sewing leaves

# Real first-hand experiences

Froebel believed that children learn through first-hand experiences and self-activity. They interact with their environment to develop understanding from their own experiences and benefit from interactions with other children and adults who are tuned into their interests and needs (Bruce 2012).

From birth, babies are surrounded by fabrics – their first swaddling cloths, hats and clothes. In many cultures, these first materials are chosen with care by parents and carers – in naming ceremonies, for example. Some have religious significance. The variety of textures that babies experience gradually extends but many become attached to familiar cloths and blankets that act as comforters when their carers are not present (Winnicott 1991). Babies explore fabrics with their whole bodies and particularly their fingers, mouths and cheeks.



Fig 11: Exploring fabrics

# Starting sewing and developing relationships



Fig 12: Sharing experiences to support relationships

**“The lessons to be learnt from daily life and work are by far the most effective and intelligible and have the most vital significance.”**

Froebel in Lilley 1967, p.66

The opportunity to use a needle to sew may be one of the unfamiliar experiences that coming to early years settings offers. Some children may not have seen someone sewing before. Threading beads and using open weave material is a good place to start.

The child has the freedom to choose what they will use and learn the skills needed from the guidance of an adult or more experienced peer. Very often they begin by watching others. Creating a decoration or necklace can generate confidence and a sense of achievement in a tangible form. It can give the child motivation and purpose.

Sitting next to each other is a companionable activity. Traditionally, sewing skills were passed from one generation to the next in the home.

Making a gift for someone at home can create a link between the child's experience at nursery and their family. It gives the child a tangible way to make new relationships while also keeping their family in mind.



Fig 13: A sense of achievement and pride

# Sewing supports all areas of children's development in a holistic way



Sewing requires integration of all areas of children's development to plan and carry out their ideas using small co-ordinated movements with tools.

## Physical development

The fine motor movements which sewing requires depend on stable core strength. To thread, children need a pincer grip. To master the small movements and hand grip required to hold and sew materials, there are a few things we can do to help.

For some children, having a chair and a table to support the core body is helpful as it roots the child to a stable spot.

Children enjoy fabrics, beads and threads. Observing how they handle and hold these will give educators an insight into their physical development.

**“Above all, the child must early on be allowed to realise that a free posture gives him a pleasantly relaxed feeling as well as freedom of movement and sensory perception...”**

**Froebel in Lilley 1967, p.116**

Fig 14: Child threading a needle at a table



Fig 15: Developing hand-eye co-ordination and fine motor skills

Threading large beads on to a shoelace or a pipe cleaner is a good place to start with young children. This requires co-ordinating the movements of two hands – bead in one hand, lace/pipe cleaner in the other. Usually, the child chooses their dominant hand to hold the ‘thread’. Pipe cleaners are good as they are rigid and slip more easily through a hole. The end of a wrapped lace makes a good early ‘needle’.

First, the child must find the end and hold it firmly, learning that enough thread must be pushed into the bead to emerge at the other side. This requires estimating and learning by trial and error. After inserting the lace into the hole, the other hand is needed to catch the thread and raise that end to allow the bead to travel down its length. If there is no knot at the end, the bead will slip off. To accomplish this, the eyes must focus on the hole in the bead and then the hand aim for that hole. Watching children threading beads can alert educators to eyesight problems. Difficulty judging distance may signal a difference in the focal lengths of the eyes.

Seeing children involved in sewing can inspire others. Children making necklaces from long strings of beads or creating small embroideries can motivate others to try. Large, good quality wooden beads are expensive. Settings need to decide whether these can be taken home. Learning to replace beads is an early way to learn about reusing materials. Finding alternatives from easily obtained sustainable resources, other than food such as pasta, is a way for children to take home what they have made. Rolled paper beads, scraps of different coloured paper, leaves or petals or cut paper straws could be a way forward.

**“The child’s need to make use of the most pliable and delicate material in his creative work is in accordance with the activity and phenomena of Nature which creates from light, air, water, earth and dust.”**

Froebel in Lilley 1967, p.115



Fig 16: One child threading wooden beads on to a lace inspires another to join in



Fig 17: Using recycled materials

When sewing with a needle, children can choose the thread they would like from an assortment of colours and thicknesses. They need to cut a length of the correct size and can be encouraged to measure the thread against their neck or wrist or against the fabric to be joined. Learning to cut thread requires a good grip on the scissors while keeping hold of the thread with the other hand and maintaining tension on it. Both left and right-handed scissors will be needed.

In the beginning, children will often pull the needle off the thread so it is useful to use a double length, looped through itself, or make a small knot to tie the needle on until children become accustomed to the constantly shortening thread.

Securing the thread to the fabric can be done with a knot or a double stitch. Learning to make a knot is another fine motor skill that requires co-ordination and precise movements of the fingers.



Fig 18: Cutting thread using scissors



Fig 19: Learning to use a needle

A hole punch and card can be a useful way to practise sewing in and out. If children punch their own holes, they can decide what shape that will take. A single eye hole punch gives more flexibility in the spacing of the holes. Sewing on card makes maintaining the tension in the material easier so the child can focus on the movement of going in and out.

An embroidery hoop can also keep fabric taut. Learning to make stitches that don't overlap the hoop makes it easier to remove the hoop when the sewing is complete.

Open weave fabrics are easier to push the needle into and the pattern of holes in binca may encourage children to sew in straight lines – a skill that will be useful in the future.

Children using open weave fabrics to create patterns of stitches are reminiscent of the sewing cards used by Froebel students in the past.



Fig 20: Using a nail to punch holes in cardboard

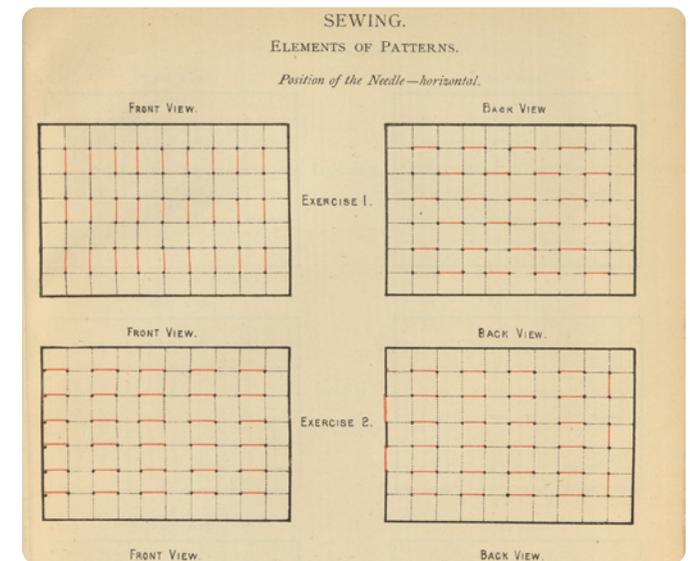


Fig 21: Sewing through the holes

Fig 22: Sewing in and out of binca holes



Fig 23: Example of elements of sewing (Lyschinska 1889)



## Communication and language

It's not just physical development that sewing supports. Developing joint attention, sharing an activity, taking turns are all skills in early communication. Sitting together allows time for conversation to develop. Describing what the child is doing links 'action and word' (Froebel in Lilley 1967, p.111). New vocabulary is introduced in context - names of tools and fabrics, describing the actions required such as push, pull and using prepositions in/out/through. Children and adults can share their ideas through 'sustained shared thinking' (Siraj-Blatchford 2002) and possible solutions to problems they encounter. Verbalising actions can help planning.

## Mathematical development

There is a lot of mathematical understanding in sewing involving measurement, size and shape (Worthington and Carruthers 2003). Many garments are symmetrical. There is one to one correspondence in button and hole, studs and fasteners. Fabric comes in rectangles and can be cut into a variety of shapes. There are mathematical patterns printed on many fabrics and woven into fabrics such as tartan. Noticing and commenting on these mathematical ideas as children are involved in sewing draws children's attention to these features in a natural way.



Fig 24: Educator sitting with children, responding to their interests and extending their learning

# Symbolic representation



Fig 25: A sewing frame can encourage collaboration between children passing the needle to each other through the fabric



Fig 26: Children can make their own representations in sewing

Experimenting with stitches is a bit like scribbling and early mark making. Children may assign meaning to their creations after the event, inspired by the shape, for example a child who created a cross in gold thread named it a star.

**“There is a tendency to insist on the result of the cooking or sewing looking like a perfect product, but sometimes a less perfect result may have involved the child in more creative thinking.”**

Bruce 2011, p.82

# Professional knowledge

To support children's skills and ideas, educators have to be well informed themselves. They need hands-on experience to pass on helpful strategies to children.

Having more experienced sewers supports those who are less confident in a setting, shares knowledge and means everyone can support the children rather than sewing being only one person's area of responsibility. Parents and carers may have skills to share and personal knowledge of different cultural practices that extend the experience of everyone in the setting.

Workshops led by fabric artists, embroiderers, tailors or dressmakers can further extend staff skills. Sewing is a skill for everyone. Being alert to any unconscious bias in our expectations about who sews and encouraging all children to participate is an inclusive approach.



Fig 27: Sharing skills with children



Fig 28: Sharing skills across a staff team

# Practical tips for setting up a sewing area

How resources are presented to the children is an important consideration. A small selection of carefully chosen resources encourages an understanding of how to take care of the tools and materials.

**“We should provide them with worsted of every shade and tint, and give them the fullest power of choice, guiding them to make harmonious arrangements.”**

Wiggin and Smith 1896, p.46

Replacing needles and pins into a pin cushion enables others to participate in the experience whilst also supporting safety. This encourages children to manage risk for themselves and others. Organised invitingly, the resources might be accessible in a designated sewing area within the core provision or portable, providing opportunities to sit and sew in a chosen comfortable spot indoors or outdoors. Sewing is an experience that should be available every day.



Fig 29: Accessible sewing resources

A basic provision of a variety of needles, a pin cushion, fabric scissors, a selection of different coloured embroidery thread or yarn and some easy-to-handle fabric such as block weave fabric is sufficient to support the introduction of sewing into a setting.

The enhancements suggested below can be sourced sustainably taking a reduce, re-use, recycle approach. Donations of second-hand clothing with buttons, laces or ribbons attached and fabric offcuts/samples can provide a rich and diverse resource encouraging the recollection of past experiences and memorable occasions.

When thinking about what tools and materials are needed there should be a recognition of the different features or stages of sewing so knowledge, understanding and skills can be developed in ways which encourage interest, dexterity, confidence and perseverance.



Fig 30: Resources in a basket can be easily brought out indoors or outdoors



Fig 31: Making a peg doll



Fig 32: Sewing with an educator in the garden



Fig 33: Exploring fabrics



Fig 35: Using a wooden bobbin needle



Fig 34: Threading beads

For babies, the opportunity for sensory exploration of different fabrics with contrasting colours, movement, textures, shape and patterns is a natural starting point.

For toddlers and young children, the threading of buttons, beads, paper and even leaves onto different widths of threads and yarns using a tapestry needle offers the opportunity to develop fine motor control, strengthening finger muscles and encouraging hand-eye coordination.

A needle threader is a useful addition to support both children and adults.

**“As soon as the child is able to use his limbs and senses and to distinguish and identify sounds we should try to find for him a suitable object which he can grasp and hold.”**

Froebel in Lilley 1967, p.103

Weaving is a Froebelian Occupation which uses some of the same skills as sewing. Using paper, wool and ribbons and small hand-held cardboard or free-standing looms supports the same 'up and down' or 'in and out' pattern of movement.

Binca or hessian are ideal block weave fabrics as they are firm with large holes and when secured onto a small embroidery hoop they become even easier to handle and explore.

Having small pieces of paper and a pencil for children to name their work as well as a place to keep it safe means children can return to the same piece over a period of time.



Fig 36: Sewing on buttons



Fig 37: Choosing the colour of threads  
Fig 38: Going in and out



Fig 39: The satisfaction of doing it by yourself

# Observing, supporting and extending children's interests

“The child who visits the sewing corner for the first time and makes one stitch has achieved a great deal through experimenting with a new experience, first, through using familiar tools and secondly, by starting to understand how a needle and thread works. His work is as valuable as that of the child who has been sewing for a long time and has just made a bag for the first time.”

Foley 2010, p.186

When children have mastered using a needle to make stitches to join materials together, they can begin to create their own projects. Watching a more experienced sewer and knowing what can be made are sources of inspiration.

Figs 40-43: Spotting a striped piece of fabric in the stash reminded this sewer of a zebra she saw on a visit to a safari park. She designed a pattern cut out and sewed a soft toy.



If pieces of fabric are available for dressing up rather than ready-made outfits, it can encourage children to make their own clothes. Creating a long skirt, bag or cape can support children in play. Exploring long pieces of fabric can also support understanding of how clothes are fastened or, in the case of a sari, tucked in. Stretchy hairbands, belts and Velcro can be used to improvise fastenings. Educators can help children develop skills to support ideas.



Fig 44: Children making their own outfits

### Practice example

A group of children explored a basket of scarves and large pieces of material in the home corner. One child selects a large, blue, silk scarf. He drapes it round his shoulders and attempts to tie it at the neck. His knot slips out. He approaches the educator for help. She suggests looking in the sewing box to see if there is something there to fasten the

cape. They look at the safety pins, poppers, hook and eye fasteners, buttons, elastic and Velcro. The child considers the options and chooses a safety pin as he is impatient to use the cape in play. When he wants to take the cape off, the educator suggests sewing a fastening that he can manage himself.

**“A particular technique was taught by the teacher at the right time to those particular children who wished to know.”**

Boyce 1946, p.107

# Risk – needles, scissors and sewing machines

There is an element of risk involved in sewing experiences. Sharp tools such as scissors, pins and needles can cause harm.

Identifying hazards, as well as finding appropriate control measures, means that the benefits of sewing can be enjoyed by everyone. A written risk assessment that is updated regularly must be read and agreed by all staff. Knowing children well and developing routines that store equipment safely helps encourage this.

Observing children informs the support children need. Freedom with guidance describes this approach well. The age and experience of the children must be taken into consideration when assessing risk. Most very young children put things in their mouths.

- Always replace needles into a pin cushion or needle-case to stop needles being lost. Stay seated when using a needle. Sometimes people think that providing plastic needles is safer. This is not always the case. They can also be frustrating to use and add to micro plastics in the environment.
- Using a wooden bobbin (as a needle) can be a more ecological solution for small hands.
- Place scissors in a pouch or pot, with the handle upright.
- Talk about how to be safe by carrying scissors grasped by the blades.
- Store small items, such as beads or buttons that can cause choking, in a tightly lidded jar.
- If there is open access to sewing some tools will have to be stored separately.
- Supervise children learning to use a sewing machine closely.



Fig 45: Child using a hand crank sewing machine



Fig 46: Child using an electric sewing machine

# Sewing brings unity in diversity

**“Sewing...re-threads a sense of identity, reclaims a culture, anchors communities adrift from their social history and generates a community spirit, at the same time keeping future generations in touch with their heritage.”**

Hunter 2019, p. 68

Investigating the cultural heritage of fabrics, garments and embroideries opens up conversations. The universality of the occupation of sewing unites people of all backgrounds and is a way to appreciate unity in diversity.

Exploring fabrics made of cotton, linen, silk or wool leads to discussions of where these fabrics come from and how they are made. Families often have fabrics and clothes that are important to them. Sharing the story of these can create a deeper sense of community and recognises the “funds of knowledge” (Moll et al, 1992) children bring from home.

Sewing should not be seen as a gendered occupation. It is a life skill and a medium for creative expression for all.

**“Visitors very often smile with surprise at seeing boys as well as girls sewing in the kindergarten.”**

Wiggin and Smith 1896, p.49



Fig. 47: Families sharing fabrics that are important to them can help build a diverse community of trust and appreciation

# Families, community and a sewing bee

**“Feeling part of a community strengthens educational practice, according to the Froebelian tradition.”**

Bruce 2020, p.28



Fig. 48 Quilt made by parents from their children's chosen clothes to commemorate their time in the early years setting and transition to school

Froebel believed that each individual is unique and can flourish within a cooperative and supportive community.

This is a key component of a Froebelian environment. Creating a culture of learning which encompasses the wider community gives an equal opportunity for everyone, child or adult, to feel involved and included. The joy of learning how to sew, create and make together is a significant way to make connections as we share and learn new skills collectively.

Children, educators, parents and carers can come together to sew and during these times they can share ideas and experiment with new skills. This provides a real sense of belonging and pride.

This can be a time where real connections and friendships are woven together as they learn from each other. This is hugely beneficial to our mental health and wellbeing.

- Find a space indoors or outdoors where there is a quiet, comfortable area to sit companionably with a small group.
- Set out a small amount of resources, preferably on a table or tray. This provides an opportunity to connect with fabrics and thread, alongside discovering new and interesting fabrics and colours to feel and choose from.
- Sewing together in a group allows for family traditions to be shared, cultural differences to be explored and helps children and adults to make sense of the world around them.

# Sustainability – encouraging a culture of ‘make do and mend’ and eco fashion

Children enjoy transforming fabrics. They create dens by draping fabric over furniture. T-shirt fabric can be easily cut and sewn into cushions, odd socks into puppets. Having a clothing exchange can support the nursery community to reduce, re-use and recycle. Encouraging transformations of existing clothes for dressing up rather than commercially produced clothes is a more ecological approach and helps children understand the links between clothing, climate change and sustainability.

The decisions we make about the fabrics we use can support the United Nations Sustainable Development Goals, in particular Goal 4: Quality Education, 5: Gender Equality, 12: Responsible Consumption and Production, and 13: Climate Action (<https://sdgs.un.org/goals>). In practice we can:

- Help children to learn about the plastic content and the carbon footprint of some of the fabrics they use, for example their dressing-up clothes.
- Use recycled fabric rather buying new fabric.
- Encourage children and parents to recycle garments as an exchange, particularly school uniforms for starting school.

**“They had sewing parties where tea drinking was an important ritual. They were remarkably constructive with pieces of stuff and canvas, and used to make clothes, pillows, bags, mats and bed-clothes.”**

**Boyce 1946, p.52**



Fig 49: Child reusing fabrics to make a den

# Final thoughts

- Sewing is one of Froebel's Occupations that continues to have relevance in the 21st century as a life skill and as a form of creative expression.
- Sewing links us to other people by fostering new relationships and sustaining existing ones in a companionable way. It creates a sense of community and shared purpose.
- Sewing supports children's learning in all areas of their development and illuminates the complexity of the physical development involved in fine motor experiences.
- Children's interests are the starting point for learning to sew, with adults offering freedom with guidance to support and extend skills.
- Resources for sewing are relatively inexpensive, portable and can be recycled.
- Children can make connections with the wider world through finding out about the sources of the fabrics around them - cotton, silk, wool and linen as well as manufactured fabrics.
- Children learn to use real tools safely when sewing.
- Sewing transcends cultural, religious, and geographical boundaries and is an essential part of what makes us human.
- Being able to sew is a skill that supports sustainability, reducing waste and using the planet's resources more ethically and ecologically.



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## Resources

WRAP UK (2017) Sustainable Clothing: A Practical Guide to Enhancing Clothing Durability and Quality. Available at: <https://wrap.org.uk/resources/guide/sustainable-clothing-guide>

The guide shares simple steps to best practices on how to design, produce, and sell sustainable clothing that lasts longer, and that can easily be repaired and reused.

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## The authors

Sharon Imray is owner of Poppies Pre School Ltd, Laurencekirk, Aberdeenshire, Scotland. She is a graduate of the Froebel in Childhood Practice course from the University of Edinburgh. She has been a sewer for most of her life and shares her love of sewing and creativity with the children and practitioners of Poppies. In 2021 she joined the 52 Stitched Stories project during lockdown and was committed to sewing a piece every week to maintain her health and wellbeing. She has published a chapter in the award-winning book *Putting Storytelling at the Heart of Early Childhood Practice*, Routledge 2020.

Tracy Thomson was Head of Tynecastle Nursery School and is currently Head of Hailesland Early Years Centre in Edinburgh. She is an Art graduate and has completed the Froebel in Childhood Practice course from the University of Edinburgh. Tracy has taught throughout the early years in primary school before specialising in nursery.

She has joined the Froebel Trust funded project Froebelian Futures in Edinburgh and has been awarded an innovative Froebel Trust Practice Led Research grant with a focus on sewing.

Jane Whinnett is a tutor on the Froebel in Childhood Practice course at the University of Edinburgh. She is an endorsed Froebel Trust Travelling Tutor and has served as a Trustee and Chair of the Education and Research committee. Jane was Head Teacher of two local authority nursery schools in Edinburgh. She is author of the Froebel Trust pamphlet *Froebel's Gifts and Block Play Today*. She has published chapters in *Early Childhood Practice: Froebel Today*, Sage, 2012, and co-edited the award-winning book *Putting Storytelling at the Heart of Early Childhood Practice*, Routledge 2020.

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