

Summary

Dedicated to the interdisciplinary study of fashion from an academic perspective, the quarterly journal *Fashion Theory: The Journal of Dress, Body & Culture* views fashion as a cultural phenomenon, offering the reader a wide range of articles by leading Western and Russian specialists, as well as classical texts on fashion theory. From the history of dress and design to body practices; from the work of well-known designers to issues around consumption in fashion; from beauty and the fashionable figure through the ages to fashion journalism, fashion and PR, fashion and city life, art and fashion, fashion and photography — Fashion Theory covers it all.

In this issue's **Dress** section we look at wool and its contexts.

Melissa Bellanta & Lorinda Cramer contribute their paper “*Well-Dressed*” in *Suits of Australian Wool: The Global Fiber Wars and Masculine Material Literacy, 1950–1965*.

The global explosion of synthetic fibers in the mid-twentieth century challenged Australia's wool industry, demanding new ways of marketing

the natural fiber to compete with these so-called modern miracles. The menswear market changed profoundly with the convenience of synthetic fabrics and the excitement that surrounded the power of science embodied in these clothes. Some Australian men turned to the “Your Clothes” feature in *Man: The Australian Magazine for Men* to understand what being “well-dressed” meant across these years of rapid change. A suit was a key component. Though pure wool had long been the cloth of choice, those made from new synthetics or a blend of wool and artificial the nation’s pride in its fine wool and its intensifying efforts to combine the fiber’s natural advantages with those of “modern science.” om new synthetics or a blend of wool and artificial fibers proliferated at the time. This article explores the efforts of *Man’s* fashion columnists to help their readers navigate the changes taking place to textiles across 1950–1965 by developing their material literacy. It further captures how the mid-century fiber wars played out across the pages of the magazine, contributing a distinctly Australian perspective to the global competition for consumers that was shaped by the nation’s pride in its fine wool and its intensifying efforts to combine the fiber’s natural advantages with those of “modern science.”

Anna Kouhia offers her article *The Knitted Fabric of Finland: Contemporary Handcrafted Woolly Socks Depicting the Nation State*.

Textiles have played a key role in local and national cultures not only because of their utility and functionality, but also in terms of the symbolic value that they have for a particular social group, populace, or nation. Given the erratic and myriad nature of these communities, the focus of this article is on mapping out differentiation in the designs of contemporary woolly socks that find their source of inspiration in an imaginary of Finland celebrating its national centenary in 2017. In this endeavor, the article refines how an idea of a nation is reflected on through knitted craftwork, and how the divergence and layeredness of these designs not only reaffirms and evokes traditions but also develops the culture of knitting in contemporary times. In conclusion, the article contributes to the decoding of a textile design process in reflection of the recollection of the experiences of rootedness, the reproduction of the expression and the use of communicative images, and the negotiation of hybrid social realities voiced through the materiality of making.

Tiziana Ferrero-Regis & Silvia Gambi contribute their paper *#Instawool: Wool Narratives of Sustainability on Instagram*.

Wool consumption is at its lowest since the 1950s: a 2021 Textile Exchange report states that wool accounts for only 1% of the world’s global fibre market. Despite the low uptake of wool, an interest in natural fibres

has recently emerged due to the increased awareness of textile waste causing environmental pollution and loss of biodiversity as the result of a linear and delocalised economy. The aim of this paper is to identify the type of content used by global wool stakeholders to promote wool on social media (Instagram) and how it interacts with contemporary issues in sustainability. An ensuing question is whether the narrative emerging is supporting the expansion of wool consumption. A mixed method was used to gather data about the marketing of wool on Instagram using authoritative national and international wool stakeholders such as the Australian Wool Innovation, Woolmark, Campaign for Wool, British Wool, the International Wool Textile Organisation and New Zealand Merino Co. This study provides a novel account of the interplay between wool, as a primary industry product, and fashion and how their intersections generate content, representation, and ideas on digital media. The study found that wool is presented to consumers as the fibre of choice. To various degrees, all six stakeholders support a sustainability narrative based on the intrinsic qualities of wool as a natural fibre, from its biodegradability to its ability to recycle atmospheric carbon. Material qualities are represented through images and texts referring to wool's softness, warmth and its versatility as high-performance clothing for a variety of uses, and as an insulating material. Images of sheep, lambs and ewes are posted to create emotional responses toward wool.

Doaa Khalaf Almalki & Wijdan Adnan Tawfiq offer their work *Implementation of a Sustainable Apparel Design Framework for Felted Women's Garments Made of Local Wool*.

Over the last decade, the issues of sustainability have gained significance in the fashion industry throughout the supply chain and more fashion brands are now considering sustainable materials and practices. The purpose of this research was to implement a Cradle to Cradle sustainable Apparel Design framework (C2CAD) by creating felted garments made of underexploited natural material (organic domestic wool) and evaluate the acceptability of the product from consumers' perspectives. The study procedures consist of two main stages — product development and the evaluation of the garments' acceptability. In the first stage, a C2CAD comprehensive framework was adopted, tested, and validated in four main steps: (a) making felt fabric samples from different types of domestic wool fibers that usually go to waste in Saudi Arabia, (b) experimenting with natural dyes, (c) developing the pattern digitally via computer-aided design (CAD), and (d) felting the final product. The study provides an application of using natural fiber unblended with others to create a sustainable design to increase its recyclability. In the

second stage, 157 Saudi female consumers tried on two garments and evaluated them. Consumers found the organic wool to be acceptable for fashion products, with reduced thickness and monochromatic garments being favored characteristics. The results show the suitability of using the unblended organic wool to make women's garments with variations in color and thickness. They also present valuable insight for fashion designers to use biobased materials and an under-exploited local resource to help the fashion industry depend less on non-renewable fiber sources and reduce its environmental impact.

Helen X. Trejo, Francesca Burks, Jesus J. Vargas & Irma D. Villanueva contribute their paper *Supporting US Rare Sheep Farms: A Fashion Accessory and Marketing Strategy*.

Merino wool is the predominant type of wool in the apparel industry, originating in Spain but now deriving mainly from Australia and New Zealand. However, there are several diverse, naturally colored wools that can support slow fashion efforts for local production. The “Shave ’em to Save ’em” (SE2SE) initiative emerged in the United States to highlight and help conserve sheep that are threatened to be endangered and support farmers’ economic development. Approximately 310 small and mid-sized farmers throughout the US participated in the initiative during 2019. Farmers highlighted their sheep and wool for a fiber artisan target market. The primary research objectives of this study were to assess the feasibility of rare wool fiber sourcing and accessory product development, as well as the marketing potential for a unique, slow fashion product to align with the US SE2SE initiative. This study involved (1) sourcing rare wool from US SE2SE farms in lower income areas, (2) analyzing rare wool characteristics to develop slow fashion accessories, (3) evaluating digital marketing strategies of heritage sheep farms, and (4) evaluating consumer perceptions. Slow fashion aspects such as authenticity, exclusivity, and localism were achieved with this project during yarn sourcing, macrame product development, and in the digital marketing created. Equity during the sourcing process was a goal, but not fully achieved. A small sample of consumer participants expressed neutral sentiments toward slow fashion and slightly higher sense of empowerment in relation to community activism and autonomy. This study can be useful to fiber artisans and textile practitioners who are interested in supporting slow fashion, sheep and wool conservation, as well as economic development.

We also offer a selection of the sweater stories which were collected by **PostPost.Media project** for *My Dear Sweater* exhibition held in Krasnoyarsk in November 2021 (curated by Liudmila Aliabieva).

Petya V. Andreeva opens **Body** section with her paper *Glittering Bodies: The Politics of Mortuary Self-Fashioning in Eurasian Nomadic Cultures (700 BCE-200 BCE)*.

Non-sedentary cultures have existed on the scholarly fringes and historiographical outskirts of the art-historical canon: there they remain to this day, buried between dated opposites like “east” and “west,” “high” and “minor” arts, torn by interdisciplinary tensions in art history, archaeology and ethnography. Nomadic societies are usually considered in cross-cultural studies only insofar as they can act as sufficiently expedient intermediaries linking settled empires in the designated “East” and “West,” hence the recent fascination with the Pontic Scythians who bordered, traded and fought with ancient Greece, or the Xiongnu whose nomadic confederation became a geopolitical threat to early imperial China. Yet, early pastoral nomads bordering China and Greece left behind a rich corpus of gold adornment which points to an elaborate system of image-making and highly conceptual designs rooted in zoomorphism. The following article focuses on the strategies of self-fashioning and funerary decor employed in the entombment of the elite in the early nomadic societies of Central Eurasia. Golden suits, composed of metonymically conveyed animal images, along with foreign exotica, were the normative elements of a noble’s funeral. Adornment had to showcase the elite’s life on earth as that of a daring, globally recognized politician and a proud steppe resident.

Joel Konrad contributes his article *“Barbarous Gallants”: Fashion, Morality, and the Marked Body in English Culture, 1590–1660*.

The overseas body provided an interesting and useful site of cultural understanding in early modern England. The marked body in particular was used by observers to address important questions concerning correct bodily deportment and its connection to civility, morality, and religiosity, resulting in an integration of the discourses of foreign and domestic somatic presentation. This study traces the changing English constructions of the marked body in the public discourse of the overseas world published between 1590 and 1660, a period that witnessed important changes in attitudes towards overseas corporeality. It challenges the common assumption that the marked body was an ephemeral and fleeting subject before Cook’s Endeavour voyage, illustrating the textured and changing understanding that early modern English commentators displayed when confronted with corporeal alteration in the overseas world. In particular, it explores the reflexive contemplation overseas ornamentation engendered in England during the early years of English colonial endeavor.

In **Culture** we focus on pedagogical strategies and innovative practices in fashion design education.

Tina Richardson's paper *The Global Scapes of Postmodernity: A Proposed Model for "Global Cultural Flow" in Fashion Education* proposes the use of Arjun Appadurai's global scapes model, highlighted in 'Disjuncture and Difference in the Global Cultural Economy', as a tool for teaching fashion theory. Originally designed as a one-off lecture on globalization for undergraduates on a 'Fashion and Society' module, it has now been extended to cover the whole of the teaching on this module for a semester, with all subsequent classes referring back to Appadurai's theory of scapes. Globalization is a hugely complex subject area, which is very important for students of fashion today. The reworking of this model to fit the worldwide network that makes up the fashion industry helps students to see their own place, and that of others, on a global scale. It also opens up discussion on important subjects that are all connected to fashion, such as ethics, geopolitics, discourse and practice.

In her paper *Investigating Creative Processes and Pedagogy in the UK: Fashion Thinking* **Susan Postlethwaite** proposes that a new generation of designers is needed within the UK fashion industry with a combined skill-set of designer-led innovation, a critical approach to new technology and an understanding of new engineering, digital and scientific paradigms. The training of a new type of fashion student/researcher/designer is focused necessarily towards one who is able to work in a transdisciplinary structure, and who also has a deep academic understanding of the field, able to question and hold to account emerging new industrial models. The machinery and techniques commonly used, practiced and taught within the UK fashion industry and academia have not significantly changed in the past 100 years. However, recent manufacturing innovation and other technological advances including Additive Manufacture, nanotechnology, bio-engineering, electronics enhanced fabrics and digital design processes are enabling the fashion industry to reinvent itself at an international level. Led by a newly developing confidence in practice-based and practice-led research methods for fashion, this collection of technologies and capabilities could fundamentally change the future of the UK fashion design industry, therefore radical change is needed in the training of fashion designers in UK design schools.

Cosette Armstrong & Melody LeHew contribute their article *Barriers and Mechanisms for the Integration of Sustainability in Textile and Apparel Education: Stories from the Front Line*.

There is increasing pressure in higher education to integrate sustainability holistically in the curriculum, though confusion abounds as to

how to go about it. Though many advocate for the greater inclusion of sustainability themes in the textile and apparel (TA) curriculum, little is known about the current state of progress toward implementation of this goal and how those on the front line, TA educators, are experiencing and navigating challenges. The purpose of this study was to gain an understanding about how those on the front lines, TA educators, are currently experiencing and responding to the call to integrate. Results indicate that current progress toward this end is substantial, though not entirely strategic or coordinated. Chief barriers to integration included a lack of tangible resources and support, perceived content limitations, and the antithetical nature of fashion as well as personal barriers and student deficiencies. Nevertheless, the authors conclude that the future holds ample promise for the acceleration of integration if supported by mechanisms such as continuing education and professional development as well as some philosophical shifts within the discipline.

Duygu Atalay Onur offers her paper *Integrating Circular Economy, Collaboration and Craft Practice in Fashion Design Education in Developing Countries: A Case from Turkey*.

The necessity to challenge the linear economic model of the fashion industry generated a revolution within the sector. The circular economy and the slow fashion movement have revealed that the industry cannot continue with the existing methods that threaten the world's limited resources. This study asserts that design education can be used as an essential tool for creating an ethical fashion system when its ideology is reinforced by responsible individuals. Therefore, the objective of this article is to explore how design education can be recontextualized to generate a social change, stimulate collective production, and question the notion of novelty. It provides a comprehensive account of generating alternative ways of learning and designing, through upcycling, craft, and collaboration in developing countries. The article is composed of two key sections, which are the literature review and a case study that hinges on a design collaboration of fashion design students with a local women's cooperative. Over a year, the participants were interviewed to observe the extent to which they incorporated the notions gained through their experience into their design practice. The results revealed a noticeable change in the students' approaches toward material usage and design methodology.

In this issue's **Events** section, **Jessica Hemmings** contributes *Cubism and Fashion*, her review of Picasso/Chanel at the Museo Nacional Thyssen-Bornemisza, Madrid, Spain (October 11, 2022 — January 15, 2023). **Nigel**

Lezama offers *European View of Beauty Standards*, his review of *Des cheveux et des poils* at the Musée des Arts Décoratifs, Paris, France (April 5 — September 17, 2023).

In **Books** section **Ekaterina Kulnicheva** offers her review of the *Women's Footwear of the XIXth–XXth Centuries in the Collection of the State Historical Museum of St. Petersburg* by Maria Terekhova. St. Petersburg: GMI SPb, 2022.