

**Not Knitting for Nothing: The Case for Fiber Arts**

Lily Lieberman

HON 498: Honors Capstone Seminar

April 9, 2024

## Introduction

Sociologist George Ritzer wrote that the key problem addressed in his 2007 book *The Globalization of Nothing 2* was of “loss amidst monumental abundance.”<sup>1</sup> What could he possibly mean? Citizens in the 21st century enjoy a global culture of ubiquitous entertainment, near-instantaneous access to goods and services, and the ever-present World-Wide Web. At first glance, Ritzer may seem to be arguing for recognition of a social condition that is not widely felt — where is the evidence that globalization and industrialization have caused (and are causing) something so extreme and widespread as a global loss? Thanks to Ritzer’s well-known work, I have been provided with a scholarly analysis to frame what I suspected and will argue is a serious yet little appreciated facet of contemporary modern society; namely, the reliance of average citizens on “mass-produced and -distributed” goods.<sup>2</sup>

This paper will seek to convince readers of the invaluable contributions that fiber and practical arts (often called “handicrafts,” or just crafts, for short), can make as curricular components of youth education. I will argue that instilling skills such as knitting and crocheting in students starting at a young age is a crucial part of any long-term plan of divestment from the generic, mass-produced, dehumanized, and environmentally detrimental objects that we have come to rely on far too much. Although this paper will focus primarily on the nature of consumer culture and the use of practical arts education as a sort of anti-consumerism ripcord, this paper should be read with the climate crisis in mind and thought of as something directly relevant to any hope for a stable climate, reduced emissions, and a livable planet.

---

<sup>1</sup> George Ritzer, *The Globalization of Nothing 2* (Thousand Oaks, CA: Pine Forge Press, 2007), ix.

<sup>2</sup> Ritzer (2007), 34.

### **Author's Note**

Fiber arts are arts. This much is not part of my central argument, but something I assert to give clarity and personal voice to this paper. Fiber arts are continually diminished, disparaged, and thought of as “women’s work,” childish pursuits without significant value or high-art potential. For the purposes of this paper, “art” is used to mean “creative goods,” man-made objects of comfort and culture that have been and are still handmade, despite displacement by mechanical mass-reproductive modes. Knitting, crocheting, felting, and all forms of creation deemed insignificant due to an association with domestic labor are worthy of artistic praise and critique. When I write about fiber arts with reverence and respect, I am writing about my mom in her felting group, my grandma in her quilt guild, and all of the people (primarily women) who preserved fiber arts through centuries and across continents, in times of hardship and suffering, clothing their families and forming communities in order to survive. They are artists.

### **Fiber Arts and Environmentalism: The Common Thread**

In prominent discussions of the current global climate crisis and of nullifying our damage to the planet, fiber arts almost never feature in the range of possible solutions. Carbon capture and credits, nuclear, wind, and solar power, recycling, anaerobic digestion, public transportation, plant-based diets — large- and small-scale solutions like these are proffered to encourage humanity to divest from harmful practices that contribute to the degradation of the ozone layer and every natural feature housed beneath it. Fiber arts are, relatively, insignificant. What makes knitting and crocheting part of a robust effort to support environmentalism and improve our global futures, as the thesis of this paper suggests?

To answer that question, it is crucial to understand what this paper is *not* arguing for. The central argument of this paper can be easily misinterpreted as a call for divestment from

technology, as though I am advocating for a Luddite society with complete disregard for the ways in which globalization and mechanization have bolstered equality and access to necessities worldwide. This paper could also be easily misinterpreted as encouragement for the “trad-wife” lifestyle,<sup>3</sup> a neo-Pagan or Christian nationalist philosophy that emphasizes the importance of women embracing their “roles” as homemakers and birthers, subservient to their husbands. Because fiber arts are associated with a) a bygone era of pre-industrialization, and b) women’s domestic labor in said bygone era, it is not difficult to understand why an argument for the teaching of fiber arts could be conflated with a desire to reduce education to a form of anti-technological home economics.

The two philosophies listed above (anti-tech and trad-wife) rely on a crucial form of manipulation on the part of the religious figures, celebrities, politicians, CEOs, and world leaders who advocate for them: fear-mongering. Whether it be a campaign convincing the public that technology will rob workers of their jobs, or a sermon convincing worshippers that God’s will is for women to be led by men,<sup>4</sup> there are countless examples of people’s fear being used to compel them to act or live in a certain way. Environmentalism has tried fear-mongering, to little avail. Films like Al Gore’s *An Inconvenient Truth* (2006),<sup>5</sup> which used stark visuals and graphics like the Keeling Curve<sup>6</sup> to awaken audiences to the present horrors of climate change, can be credited with reenergizing the environmental movement — to a degree. However, recent data show that

---

<sup>3</sup> Annie Kelly, “The Housewives of White Supremacy,” *The New York Times*, June 1, 2018, <https://www.nytimes.com/2018/06/01/opinion/sunday/tradwives-women-alt-right.html>.

<sup>4</sup> Ellie Quinlan Houghtaling, Hafiz Rashid, and Tori Otten, “Meet North Carolina’s GOP Governor Candidate: A Hitler-Quoting Extremist,” *The New Republic*, March 10, 2024, <https://newrepublic.com/post/179566/north-carolina-governor-candidate-mark-robinson-quoting-hitler>.

<sup>5</sup> Andrew C Revkin, “‘An Inconvenient Truth’: Al Gore’s Fight against Global Warming,” *The New York Times*, May 22, 2006, <https://www.nytimes.com/2006/05/22/movies/22gore.html>.

<sup>6</sup> “Keeling Curve,” American Chemical Society, accessed March 16, 2024, <https://www.acs.org/education/whatischemistry/landmarks/keeling-curve.html>.

youth optimism about climate action is falling by the wayside, due to the ever-rising instance of “climate anxiety.” A 2021 study published in *The Lancet* surveyed 10,000 young people, ages 16-25, in ten countries. Researchers interviewed participants, asking them to speak on their worries about the climate, and ultimately arriving at the following information:

Respondents across all countries were worried about climate change (59% were very or extremely worried and 84% were at least moderately worried). More than 50% reported each of the following emotions: sad, anxious, angry, powerless, helpless, and guilty. More than 45% of respondents said their feelings about climate change negatively affected their daily life and functioning, and many reported a high number of negative thoughts about climate change (eg, 75% said that they think the future is frightening and 83% said that they think people have failed to take care of the planet). Respondents rated governmental responses to climate change negatively and reported greater feelings of betrayal than of reassurance. Climate anxiety and distress were correlated with perceived inadequate government response and associated feelings of betrayal.<sup>7</sup>

This study and others like it show that youth anxiety about a lack of efficient, adequate climate action is pervasive and powerful. What can we do to educate and empower the youth in the fight against climate crisis? How can we dissolve anxiety and fuel action in the generations who will inherit our planet, climate crisis included?

This paper does not seek to drag readers into some idealized past, before the global climate crisis, under the guise of wholesome essentialism. It will not ascribe societal roles to participants, asking women to look inside themselves for a seed of the docile homemaker they might have been. It will not ignore the reality that technological advancements improve life expectancy, climate justice efforts, marine health, carbon storage efforts, and so much more. This paper is intended to make the case for fiber arts. Fiber arts are expansive and inclusive, compatible with any lifestyle, asking only for attentive learning, minimal financial investment,

---

<sup>7</sup> Caroline Hickman et al., “Climate Anxiety in Children and Young People and Their Beliefs about Government Responses to Climate Change: A Global Survey,” *The Lancet Planetary Health* 5, no. 12 (December 2021): e863–73, [https://doi.org/https://doi.org/10.1016/S2542-5196\(21\)00278-3](https://doi.org/https://doi.org/10.1016/S2542-5196(21)00278-3).

and time. In return, knitting and crocheting help to lessen our dependence on mass-produced goods, contribute to lower carbon emissions, improve cognitive abilities and lower stress in young people's lives (a sorely-needed component of rejuvenating the youngest generation's endurance in the fight for our planet's future), enlighten consumers about the value of their labor, help with divestment from companies that lean on unethical practices to generate immense quantities of low-quality items, and more. I will address each of these claims, and others. It is my intention that this paper should highlight what there is to be gained by *adding* fiber arts into one's life, not by *reducing* that life to a fearful, stagnant inability to enact change.

In essence, environmentalism may depend on large-scale, highly-sophisticated methods of counteracting humanity's damage to the environment. To remain resilient and active in that fight, we need to instruct young people in ways of creating personal, possible change. We need fiber arts.

### **Art and Reproduction in the Age of Globalization<sup>8</sup>**

Long before knitting, crocheting, and wet/dry felting came onto the practical arts scene, Indigenous people in the Pre-Columbus era practiced what is widely accepted to be the "earliest craft, predating even ceramics and textiles"<sup>9</sup> — basketry. Basketry, the practice of using natural fibers (often straw, maize, or leaves<sup>10</sup>) to create a woven receptacle, is what author and basket maker Polly Pollock calls a "virtually universal craft,"<sup>11</sup> a claim that is substantiated by anthropological evidence of basket-making that has been discovered across the globe and dates back centuries. Basketry originated out of a fundamental need — to carry. Although carrying

---

<sup>8</sup> Ritzer (2007), 15. Not a typo.

<sup>9</sup> Polly Pollock, "BASKETRY: TRADITION AND CHANGE." *Journal of Museum Ethnography*, no. 4, 1993, <http://www.jstor.org/stable/40793518>, 1.

<sup>10</sup> Pollock, 2.

<sup>11</sup> Pollock, 1.

(food, crops, children) is a basic utility, baskets also took on an artistic component both within Indigenous communities and once colonization began. The SFO Museum's exhibition on woven basketry included this statement on the evolution of Native basketry:

As early as the seventeenth century, Native North American lifeways were dramatically altered as European colonization occurred. By the 1880s, railroad and steamship travel was well established. It was a time of prosperity for upper-middle-class Americans, many of whom began to take an interest in Indian handicrafts. In response, numerous Native groups sold baskets to support themselves in the new cash economy. Weavers made baskets using the same materials and methods as their ancestors in addition to incorporating new components. Novel shapes, such as miniature baskets and basketry-covered bottles, were created for sale to collectors and tourists.<sup>12</sup>

This paper does not exist to identify anything inherently unethical about making artwork for sale, but the story of Native basketry being simplified, expedited, and later viciously appropriated for the sake of profit is a familiar one across a range of artistic disciplines. In the 21<sup>st</sup> century, colonial undertones still pervade the manner in which fiber arts are produced on a massive scale. For instance, it is well-known in the crafting community that the dexterity and precision required to crochet a piece of clothing cannot be replicated by a machine.<sup>13</sup> As such, this means that any low-cost crocheted item available in a store is either a) not truly crocheted, or b) created by a person who is being paid next to nothing for their labor. Producing crocheted articles of clothing on large scale is an appealing prospect for corporations because of the fondness that consumers have for goods that appear handmade. In order to improve their margins and make mass-production possible, manufacturers compromise on quality and ethical production. This compromise is borne largely by workers in the global south in exchange for meager

---

<sup>12</sup> "Woven Legacies: Basketry of Native North America," Woven Legacies: Basketry of Native North America | SFO Museum, accessed March 22, 2024, <https://www.sfomuseum.org/exhibitions/woven-legacies-basketry-native-north-america>.

<sup>13</sup> "Hooked on Ethics: Crocheting a Sustainable Fashion Revolution," Sartorial Magazine, October 27, 2023, <https://sartorialmagazine.com/fashion-1/2023/10/27/hooked-on-ethics-crocheting-a-sustainable-fashion-revolution>.

compensation, in dangerous working conditions, under threat of violence, etc.<sup>14</sup> In basketry, crochet, and a myriad of other practical arts realms, the integrity of the item is weakened for the sake of enriching investors in the consumer cycle.

To truly appreciate the value of fiber arts education as a tool of divestment from super-consumerism, we need to reflect on why, exactly, we seek to divest. What does a basket signify once it is no longer produced as part of a unique, human process? How is cultivating an appreciation for handmade goods directly connected to anti-consumerism efforts? What is the throughline? Theorist Walter Benjamin's observations about the nature of art can provide a starting point.

Benjamin, in his essay "The Work of Art in the Age of Mechanical Reproduction," writes, "Even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be."<sup>15</sup> In the quote above and throughout Benjamin's essay, the author asks readers to think about what is lost and what is changed when art is reproduced by mechanical means instead of human hands. For Benjamin, what is lost is termed "aura,"<sup>16</sup> and what is changed can most broadly be categorized as "politics." In the pre-industrial era, a work of art was imbued with natural authenticity, because it could not help but be a product of its time, place, and maker. Mechanical reproduction erases that possibility by allowing mimicry of a style or form without any of the context or significance that once was natural to the art. Instead, significance is faked, relying on a viewer's (or a buyer's) personal or political leanings to make the object interesting or complex.

---

<sup>14</sup> "Garment Workers' Suffering in Fashion Supply Chains," Collective Fashion Justice, accessed March 23, 2024, <https://www.collectivefashionjustice.org/garment-workers>.

<sup>15</sup> Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," ed. Hannah Arendt, MIT.edu, 1969, <https://web.mit.edu/allanmc/www/benjamin.pdf>, 3.

<sup>16</sup> Benjamin, 4.

From the void and vacuum left by aura, in absence of works with ritual purpose and significance, comes the political context of a work of art in the age of mechanical reproduction. As Benjamin writes, “One might generalize by saying: the technique of reproduction detaches the reproduced object from the domain of tradition. By making many reproductions it substitutes a plurality of copies for a unique existence.”<sup>17</sup> The sheer quantity of a reproduction, or its pervasive ability to always be near, becomes the defining characteristic of the object. Notably, Benjamin does not always characterize a lack of aura as a negative quality — this paper addresses a damaging lack of aura in the specific realm of consumer goods, not an inherently negative quality of all aura-less<sup>18</sup> artworks.

If indeed “the authenticity of a thing is the essence of all that is transmissible from its beginning, ranging from its substantive duration to its testimony to the history which it has experienced,” as Benjamin says,<sup>19</sup> then what exactly is there to observe while looking inward at a work of art produced by mechanical means? This thing — a tourist T-shirt, a novelty mug, a plastic water bottle, etc. — is devoid of human creative impulse and any measure of tradition (as in, a passing-down of skill, creativity, technique, sequence, information). All that remains is the context, and what viewers can derive from the world around the work. Generously, viewers may think of the piece as a wide gesture to its surroundings, instead of an invitation to peer deeper at the piece itself. Even this, though, is not welcoming or constructive, only misleading and unstable, forming a center of knowledge around something without intrinsic meaning, intention, or history; “Since the historical testimony rests on the authenticity, the former, too, is jeopardized

---

<sup>17</sup> Benjamin, 4.

<sup>18</sup> My own term.

<sup>19</sup> Benjamin, 4.

by reproduction when substantive duration ceases to matter.”<sup>20</sup> What is transmissible in a work of reproduced art? Or, more obnoxiously; what is transmissible to the consumer in a polyester sweater knitted by machines and assembled by workers paid slave wages abroad?

In each case of transmissibility mentioned above, and indeed every case of a transition (locally, globally) from handmade goods to factory-produced goods, the beneficiaries of the shift are corporate entities. One of the first terms coined by George Ritzer in his book *The Globalization of Nothing 2* is “grobalization.”<sup>21</sup> He writes, “*Grobalization* focuses on the imperialistic ambitions of nations, corporations, organizations, and the like and their desire, indeed need, to impose themselves on various geographic areas.”<sup>22</sup> This is the “loss”<sup>23</sup> that accompanies 21st-century abundance, or the sentiment that pours into mass-produced goods in lieu of “aura” — what has become ever-present and widely-available is not due to the amity of a “sharing is caring” world, but rather the efforts of corporate entities and governments to “grobalize consumerism and create and support the desire to consume those products.”<sup>24</sup> Abundance has come in the form of a Starbucks on every corner, a McDonald’s every five blocks, and a Superbowl 2024 advertisement for Temu, a direct-from-manufacturer Chinese shopping site with prices lower than \$1. It is no wonder that Ritzer, studying globalization and grobalization, has come to recognize the insidiousness of dehumanized, mass-produced goods, and is able to verbalize a desire for something that others can only feel the absence of — quality,

---

<sup>20</sup> Benjamin, 4.

<sup>21</sup> Ritzer (2007), 15.

<sup>22</sup> Ritzer (2007), 15.

<sup>23</sup> Ritzer (2007), ix.

<sup>24</sup> Ritzer (2007), 17.

handmade material goods. It is also clear that what is “transmissible” in each of those cases, to unite Benjamin and Ritzer, could be called “nothing.”<sup>25</sup>

### **Nothings and Consumerism**

There is certainly more than one important caveat in any criticism of mass-produced works of art and culture. Firstly, they are accessible. When one cannot travel to Paris and view the Mona Lisa in person, a €0.99 Etsy poster replicating her mysterious smile can serve as a source of happiness and appreciation. The same is true of a sweater designed and mass-produced to emulate some fashionable style in an affordable price range. What we must interrogate is not a person’s desire to engage with art, but the corporations who take advantage of consumers to offer a “replacement,” promising fulfillment and denying the value of slow-made goods in order to improve their profits.

Then, there’s personality. Accessible inspiration allows individuals to curate spaces and lifestyles that reflect their interiority. Independence and self-expression should not be pay-walled, only available for citizens who reach a certain tax bracket. The importance of self-expression through works of art and collections of objects, particularly those designed with aesthetics in mind, cannot be disregarded. This paper does not seek to further devalue mass-produced objects, but to prove that these benefits — accessibility and personality — can be better fulfilled by handcrafted objects and through fiber artistry, without compromising affordability or an ethic of care for humanity and the planet. Ritzer’s work gives readers a way to conceptualize this fulfillment, primarily through his devising of the “Something-Nothing Continuum.”<sup>26</sup>

---

<sup>25</sup> Ritzer (2007), 36. In keeping with Ritzer’s style, I will refer to “something” and “nothing” without quotation marks, depending on their framing in the source text and my own usage.

<sup>26</sup> Ritzer, 40.

**Table 1: The Something-Nothing Continuum<sup>27</sup>**

	<i>Something</i>	↔	<i>Nothing</i>
<b>Dimension</b>			
<b>Complexity</b>	Unique (One of a Kind)		Generic (Interchangeable)
<b>Spatial</b>	Local Geographic Ties		Lack of Local Ties
<b>Temporal</b>	Specific to the Times		Not Specific to the Times (Time-Free)
<b>Human</b>	Humanized		Dehumanized
<b>Magical</b>	Enchanted		Disenchanted

Ritzer measures something and nothing in five dimensions: complexity, spatial, temporal, human, and magical. These dimensions can be utilized, also, as lenses for looking at specific objects or artistic works, helping the viewer to contextualize what they are looking at. The definitions of what constitutes “something” and what constitutes “nothing” are tricky yet crucial to understanding the central argument of this paper — that creating, seeking out, and selecting objects that fall closer to the “Something” end of the Continuum is one way to divest from super-consumerism — and Ritzer’s thinking is laid out decisively in chapter two of *The Globalization of Nothing 2*, entitled, “Nothing (and Something): Another New Conceptualization.”<sup>28</sup>

It should be clear that neither nothing nor something exists, at least conceptually, independently of the other; each makes sense only when paired with and contrasted to, the other. When presented as a dichotomy, this implies a continuum from something to nothing, and that is precisely the way the concepts will be employed here—as the two poles of that continuum... all phenomena exist somewhere between the extremes of the nothing-something poles of the continuum... The social world, in particular the world of consumption, involves some combination of nothing and something wherever on the globe it may exist.”<sup>29</sup>

<sup>27</sup> A modified version of Ritzer's Fig. 2.1, "The Something-Nothing Continuum, Its Five Dimensions and Subcontinua," Ritzer, 42.

<sup>28</sup> Ritzer, 34.

<sup>29</sup> Ritzer, 40.

Clearly, it is impossible to get a clear understanding of “nothing” without also understanding “something.” Ritzer also adds that something can be defined as “a social form that is generally indigenously conceived, controlled, and comparatively rich in distinctive substantive content.”<sup>30</sup> These qualities weave together to create what we could call authenticity, although that’s even trickier, given the subjectivity of “authentic” objects, and the geographical variations thereof. For the purposes of this paper, something refers to these qualities — indigeneity, richness, etc. — not as natural characteristics, but in comparison to their mass-produced counterparts. Nothing, then, is best described as being devoid of or significantly less engaged with complexity, temporality, humanity, etc. (see Table 1).

The five dimensions of Ritzer’s nothings also show extreme overlap with globalized products:

The main reasons for the strong elective affinity between globalization are basically the inverse of the reasons for the lack of such affinity between globalization and something. Above all, there is a far greater demand throughout the world for nothing than something. This is the case because nothing tends to be less expensive than something (although this is not always true), with the result that more people can afford the former than the latter. Large numbers of people are also far more likely to want the various forms of nothing, because their comparative simplicity and lack of distinctiveness appeals to a wide range of tastes. In addition, as point that which is nothing—largely devoid of distinctive content—is far less likely to bother or offend those in other cultures. Finally, because of the far greater potential sales, much more money can be—and is—devoted to the advertising and marketing of nothing, thereby creating a still greater demand for it than for something.”<sup>31</sup>

It is clear, then, that consumer culture is not only founded on the globalization of nothing but that it is also diametrically opposed to the proliferation of something. Whether a company’s products

---

<sup>30</sup> Ritzer, 38.

<sup>31</sup> George Ritzer, “Rethinking Globalization: Glocalization/Globalization and Something/Nothing,” *jstor.org*, September 2003, <https://www.jstor.org/stable/3108635>, 199.

are as cheap as Forever 21<sup>32</sup> or as expensive as Lululemon,<sup>33</sup> to make money off selling clothes and accessories, it needs to convince enough consumers through marketing and sales efforts that its products are significantly more convenient, or fashionable, or exciting than something made by a small business or by hand. In a sense, capitalism depends on nothings to spread a global culture of nothing-consumption. Forever 21's customers accept that their clothing is not unique, not locally sourced, not crafted by a human, and not created in accordance with ethical standards at every phase of development. These concessions come in exchange for the promises made by the corporation — namely, affordability. Should every person suddenly decide that those trade-offs are not sufficient cause to choose Forever 21, the company would fail. Immediate and complete divestment is, of course, not a realistic goal — with nearly 38 million Americans falling below the poverty line in the 2022 census,<sup>34</sup> is it not possible to demand that every family immediately begin a buy-nothing campaign and sew their own underwear. Forever 21 is, if nothing else, affordable. So, what can be done about the influence of corporations and their nothings that doesn't shift the blame wholly onto consumers in a country that does not guarantee basic income or any realistic baseline of livability for its citizens? How can we make a difference?

The phrase “Reduce, Reuse, and Recycle”<sup>35</sup> has dominated quippy environmental rhetoric for years, being utilized as a simple way to guide citizens in their local efforts to improve waste for the sake of the planet. Of this triad, it has become clear that “reduce” is the

---

<sup>32</sup> Raf Chomsky, “Wildfang vs. Forever 21: Ethical Impact Explored,” Sustainable Review, January 29, 2024, <https://sustainablereview.com/how-ethical-is-forever-21/>.

<sup>33</sup> Isobella Wolfe, “How Ethical Is Lululemon?,” Good On You, February 1, 2024, <https://goodonyou.eco/how-ethical-lululemon/>.

<sup>34</sup> “National Poverty in America Awareness Month: January 2024,” Census.gov, January 4, 2024, <https://www.census.gov/newsroom/stories/poverty-awareness-month.html>.

<sup>35</sup> “Reduce, Reuse, Recycle,” EPA, February 15, 2024, <https://www.epa.gov/recycle>.

true frontline component, and the most meaningful effort that a consumer can make — reusing and recycling have limited applications, while only reducing the amount of manufactured material can cut long-term waste buildup and environmental degradation. Undoubtedly, the pressure to make large-scale change should be applied powerfully to the corporations that are responsible for mass-production and immense carbon emission. The consumer can leverage their position by reducing their consumption, something that can be supported by turning to quality, handmade goods, instead of mass-produced products. Ritzer and others show that mass-produced products are not only manufactured with little regard for the environment, but also are more likely to be low-quality or quick to break, meaning that replacements may be necessary at a faster rate than that of hand-crafted objects.

Fiber arts and other handicrafts solidly occupy the something end of Ritzer's continuum, and therefore a position in defiance of super-consumer culture. Consider this modified version of Table 1, which overlays fiber arts to show the alignment of slow-made goods with Ritzer's Continuum.

**Table 2: The Something-Nothing Continuum + Fiber Arts Overlay<sup>36</sup>**

	<i>Something</i>	↔	<i>Nothing</i>
<b>Dimension</b>			
<b>Complexity</b>	Unique (One of a Kind) Hand-knit sweater		Generic (Interchangeable) Machine-woven, mass-produced sweater
<b>Spatial</b>	Local Geographic Ties Natural fibers/wool, pattern, tools		Lack of Local Ties Polyester/plastic, generic pattern, generic tools
<b>Temporal</b>	Specific to the Times Clothing made for a specific purpose		Not Specific to the Times (Time-Free) Clothing made without an immediate purpose (en masse)
<b>Human</b>	Humanized Made by and traceable to a person		Dehumanized Assembled by a machine or untraceable worker
<b>Magical</b>	Enchanted Connected to tradition, artistry, intention		Disenchanted Disconnected from tradition, artistry, intention

This table uses the example of a sweater to illustrate how fiber arts align with Ritzer's idea of something. A sweater made by hand will be unique due to the natural imperfection of human craft (scoring high in complexity), compared to a machine-woven sweater that may be practically identical across a group of hundreds or thousands. A handmade sweater may also be made with local geographic ties in mind through the wool/fiber itself, the pattern utilized, and the tools used to create it. To knit a sweater, a person must decide what kind of sweater they plan to make, based on their desire, local climate, sensory experience with various fibers, etc., making the whole process highly deliberate, whereas a factory-made sweater is simply produced for the sake of production, without each element having deliberate significance for the creator or buyer. In addition, a handmade sweater is made by and directly traceable to the person who made it, whereas a factory-made sweater is either assembled by a machine, or by an unnamed, unknown worker (as capitalism itself depends on such workers being unidentifiable, and therefore impossible to protect or dignify). Finally, and most esoterically, a handmade sweater contains a

---

<sup>36</sup> A modified version of Ritzer's Fig. 2.1, "The Something-Nothing Continuum, Its Five Dimensions and Subcontinua," Ritzer (2007), 42.

certain amount of enchantment — it is connected to tradition, contains evidence of learned artistry and involvement with family or friends, and overall, a sense of magic. A factory-made sweater may only mirror the appearance of these things in hollow comparison, to forge desirability from consumers who might respond to something that *seems* handmade.

The theoretical angle is not the only perspective from which handmade fiber goods can be viewed as ultimately more valuable to humanity than their mass-produced counterparts. Engaging in fiber artistry can reduce an individual's consumption by providing them with quality goods that a) have a traceable, ethical environmental footprint, and b) require replacement at a much slower rate, due to quality materials and craftsmanship. The entry-point to fiber arts is also quite affordable and accessible, due to discount textile sources and online education platforms. This is what makes fiber arts a crucial part of the effort to stop the climate crisis, and also why knitting, crocheting, and other handicrafts belong in schools, starting with early childhood curriculum.

### **Education: Building a Foundation for Appreciation and Engagement with Fiber Arts**

Austrian teacher and social reformer Rudolf Steiner once said that “children who learn while they are young to make practical things by hand in an artistic way and for the benefit of others as well as themselves, will not be strangers to life or to other people when they are older. They will be able to form their lives and their relationships in a social and artistic way, so that their lives are thereby enriched.”<sup>37</sup> Although much is written about how worrisome it is that children may not listen or learn in a classroom environment, many overlook one of the natural facts of childhood — that children's brains are highly absorbent and capable of digesting information

---

<sup>37</sup> Lynne Golodner, “Why Do We Learn Handwork?,” Detroit Waldorf School, January 31, 2020, <https://www.detroitwaldorf.org/blogarchive/1/31/2020#:~:text=Rudolf%20Steiner%20said%2C%20%E2%80%9CChildren%20who,people%20when%20they%20are%20older.>

with an ease that decreases in adulthood. This effect is due to what researchers call “perceptual narrowing,”<sup>38</sup> wherein the brain begins to trim neural pathways that are no longer in use after the initial expansive period of growth in childhood. Perceptual narrowing is why many people can learn languages with mild difficulty in their youth, but also why adults can struggle to retain or learn new languages. In essence, for new behaviors to stick and become foundational to a child’s life, beginning in early childhood is key. Imbuing in students an appreciation for the environment, an understanding of the value of their labor, and effective stress-management techniques is an incredibly tall order. However, it is not exaggeration to say that each of these desirable abilities can be directly fostered through regular engagement with a fiber arts curriculum, to the benefit of students and teachers worldwide.

Steiner created the Waldorf pedagogy in the early 20<sup>th</sup> century,<sup>39</sup> which utilizes knitting, crocheting, basket-weaving, gardening, felting, sewing, blacksmithing, and even more tactile, practical arts in the curriculum, beginning around age three in pre-kindergarten. While students in the later grades learn typical subjects like algebra and chemistry, the method of teaching is largely based on experiential learning, with in-class instruction supplemented by *doing*. At over 1,000 Waldorf schools and nearly 2,000 Waldorf kindergartens<sup>40</sup> around the country and abroad, students learn primarily by creating — art, tools, experiments, clothing, toys, etc. I conducted an interview with Brooke Natzke, Waldorf educator at the Waldorf School of Orange County, and asked her why fiber arts education begins so early at Waldorf schools.<sup>41</sup> Natzke, like many

---

<sup>38</sup> Ethel Dvoskin, “Children’s Brains and Learning: UConn Kids (Kids in Developmental Science),” UConn KIDS, May 10, 2022, <https://kids.uconn.edu/2022/05/10/childrens-brains-and-learning/>.

<sup>39</sup> “History,” Rudolf Steiner School, September 19, 2023, <https://www.steiner.edu/history/#:~:text=Waldorf%20Around%20the%20World,children%20of%20his%20factory%20workers.>

<sup>40</sup> “Mission, Visions & Values,” AWSNA - Association of Waldorf Schools of North America, accessed March 23, 2024, <https://www.waldorfeducation.org/awsna>.

<sup>41</sup> Lieberman, Interview with Brooke Natzke, March 19, 2024.

Waldorf educators, is passionate about such an education, and about the environment that fosters an appreciation for the world around oneself:

Yeah, it's from birth, really, just in... making sure that you're connected to all natural fibers. Silk, wool, linen. Same thing with the wooden toys. The warmth that is imbued from something that came from the natural world and was thoughtfully and carefully handcrafted is a completely different warmth than something that's mass produced.<sup>42</sup>

And, when I asked about the impact that learning environment has on a student's worldview:

So, from the process-oriented side, the whole curriculum, and specifically the fiber arts curriculum, creates this understanding of all of the steps that are taken to create a product, the people who are doing that work. So there's the sheep shearer, then there's the carder, then there's the spinner, then there's the weaver... And understanding that time and love that comes through that, especially in the fiber arts — so much of that work is happening... without teaching this kind of top-down, “thou shalt have reverence for the natural world...” It's imbued and comes up organically.<sup>43</sup>

Waldorf schools have, embedded in their curriculum and underscoring every class, a baseline appreciation for the natural world. In addition, as Natzke says, students are not disconnected at any point from the process of creating the items that support their play and learning. In handwork classes, Waldorf students of all genders spend time carding and spinning wool, and begin knitting and crocheting in first grade, around age six or seven. By the time they have experienced a few years of elementary school, they are conscious of the time, effort, learning, practice, and resources that are required to produce just one handmade item — and they produce many handmade items over the course of their education.

Waldorf is just one example of codified, planned involvement of fiber arts in youth education. As Natzke asserts, it is not necessary to be enrolled in a Waldorf school, or to only buy 100% wool yarn, to have a grounded appreciation for the materiality of crafted goods:

---

<sup>42</sup> Lieberman (2024).

<sup>43</sup> Lieberman (2024).

There are schools around the world that are working with the same principles and don't have access to the same type of materials. So, I think the principle behind it, though, is just reverence. So even if it's not silk, even if it's not wool, even if it's not wood, and you're repurposing things from the junkyard or from wherever... That same level of care and attention and reverence and respect is the principle behind it. And getting tied to the actual material would be the same thing as being tied to the kind of thoughtless mass production that we do... Even with the natural world, you can objectify and make it so sacred that it becomes elitist.<sup>44</sup>

Waldorf schools demonstrate that incorporating fiber arts into a student's K-12 curriculum is not only possible, but essential to the education of that child. They also demonstrate, through a holistic attention to child development, that it is possible to foster such skills outside the classroom and at home — no private school tuition required. Even if a parent cannot afford to clothe their child in natural fibers or gift them with hand-carved wooden toys, having and sharing reverence for the items that surround and support our everyday life promotes an attitude of precious appreciation for the value of those objects — both aesthetically, in a design sense, and in terms of labor or materiality. A child who is taught that objects have value, shown what it takes to build something, and asked to spend their own time and effort doing so may not easily discard possessions or be as susceptible to super-consumerism as a child who grows up disconnected from the materials around them. This applies equally to handmade items and to mass-produced ones.

In addition, studies have shown that involvement in practical arts are an effective tool for self-soothing, giving practitioners a way to regulate their emotions and anxiety through repetitive creative work. Dr. Herbert Benson, founder of Harvard University's Mind/Body Medical Institute, wrote in his book *The Relaxation Response* about the four conditions necessary to induce true relaxation associated with mental and physical wellbeing:

---

<sup>44</sup> Lieberman (2024).

The Relaxation Response is a natural innate protective mechanism which allows us to turn off harmful effects from stress through changes that decrease heart rate, lower metabolism, decrease rate of breathing, and in this way bring the body back into a healthier balance. There are four basic elements necessary to evoke the Relaxation Response.

- a. a quiet environment,
- b. an object to dwell upon,
- c. a passive attitude – “let it happen,” and
- d. a comfortable position.<sup>45</sup>

The conditions for Benson’s Relaxation Response are easily met by a regular practice of fiber artistry. Lisa Dittrich, writing for *Academic Medicine* on the stress benefits of knitting, said, “Even the most complex knitting patterns are usually repetitive, and all are based on only two stitches, knit and purl... most stitch patterns, once mastered, are truly meditative.”<sup>46</sup> By taking time to sit in a quiet place with a handwork project, people of all ages may precipitate a level of calm that does not come easily in our fast-paced modern world, and benefit from a reduction in the mental and physical symptoms of stress.<sup>47</sup> As mentioned earlier in this paper, stress management is and will continue to be a crucial tool in combatting climate anxiety, and therefore in retaining hope and momentum for future climate action. The skill of creating a knitted blanket or a crocheted hat may seem like a simple act of memorization, but in reality, such projects enable people of all ages to access personal growth through a repetitive and alleviating practice of tactile creation.

Best of all, the barriers to entry for fiber arts education are incredibly low. There are three components to a fiber arts project; fiber, tool(s), and instruction. Companies like Hobbii.com<sup>48</sup>

---

<sup>45</sup> Herbert Benson and Miriam Z. Klipper, *The Relaxation Response* (New York, NY: HarperCollins, 1975), xviii.

<sup>46</sup> Lisa R. Dittrich, “KNITTING,” *Academic Medicine*, July 2001, <https://journals.lww.com/academicmedicine/fulltext/2001/07000/knitting.4.aspx>.

<sup>47</sup> “Signs and Symptoms of Stress,” *Mind.org*, March 2022, <https://www.mind.org.uk/information-support/types-of-mental-health-problems/stress/signs-and-symptoms-of-stress/>. Mainly, anxiety, fatigue, panic, depression, palpitations, etc.

<sup>48</sup> “Discounted Items Only,” *Hobbii.com*, accessed March 24, 2024, <https://hobbii.com/product/sales>.

and Lion Brand Yarn<sup>49</sup> stock extremely low-price yarns for sale, and many discount craft supply stores like Remainers<sup>50</sup> (a Pasadena favorite of So-Cal crafters) have low-cost craft supplies and host crafting classes of all kinds. Even regular thrift stores sell knitted items such as sweaters that can be salvaged, unwound, and re-knitted. The tools and materials needed for crocheting a blanket or felting a pair of slippers can be bought, borrowed, thrifted, picked up at a yard sale, or even handmade — for instance, quality knitting needles can be constructed using only two small wooden dowels, two glued-on beads as end-caps, an asphalt surface to sand the tips into rounded points, and a piece of sandpaper to smooth those points. The cost of engaging in fiber arts will feel different for every person, depending on their level of disposable income, but there are few practices that can be so cheaply and easily undertaken by beginners of any age, geographic location, and financial means.

In terms of education, the World-Wide Web has made instruction on fiber artistry highly accessible. At libraries across the United States, free computer usage<sup>51</sup> makes accessing YouTube tutorials and online articles easy, and countless creators exist online for the sole purpose of filming tutorials, writing instructional blog posts, and hosting discussions on fiber arts. Crafting communities exist both on- and off-line, in the form of message boards, meet-up groups,<sup>52</sup>

---

<sup>49</sup> “Clearance,” Lion Brand Yarn, accessed March 24, 2024, <https://www.lionbrand.com/collections/clearance>.

<sup>50</sup> “Creative Space & Thrift Store,” Remainers Creative Reuse, accessed March 24, 2024, <https://remainerspaspas.org/>.

<sup>51</sup> John Bertot and Kara Palmer, “U.S. Public Libraries Provide Access to Computers, the Internet, and Technology Training,” Bill & Melinda Gates Foundation, accessed March 25, 2024, <https://www.gatesfoundation.org/ideas/media-center/press-releases/2005/06/support-needed-for-library-technology#:~:text=New%20data%20shows%20that%2098.9,one%20in%20four%20libraries%20did>.

<sup>52</sup> “Fiber Arts Groups,” Meetup, accessed March 24, 2024, <https://www.meetup.com/topics/fiber-arts/>.

Discord servers,<sup>53</sup> college clubs,<sup>54</sup> veterans’ associative groups,<sup>55</sup> quilt guilds,<sup>56</sup> TikTok accounts, and more. The Waldorf school way of incorporating fiber arts into a curriculum is an example of well-informed institutional practice, but until such time as knitting, crocheting, and other arts are regularly involved in the broader school systems, finding both helpful instruction and welcoming community is highly rewarding for beginners working on their own or under a parent’s guidance. Thankfully, finding these things has never been easier to do, thanks to the internet.

## Conclusion

Ritzer referred to a “global loss” perpetrated by industrial capitalism as the central problem sketched out for readers of his novel to contend with. In response, this paper has lain out arguments for healing some of that loss, and restoring a significant sense of health, capability, and individuality through fiber arts. This paper argues not only for the inclusion of fiber arts in youth education, but also for renovating the reputation of fiber artistry. For many, knitting and crocheting are considered ancient pastimes best enjoyed by spinsters.<sup>57</sup> This association between fiber arts and “days of yore” is popular, as well as misunderstood — rather than thinking of knitting or crocheting as obsolete practices of centuries past, students, families, and educators should embrace such a rich generational inheritance passed down through the ages.

---

<sup>53</sup> “r/Knitting on Reddit: Join the r/Knitting Discord!,” Reddit, 2019, [https://www.reddit.com/r/knitting/comments/am6dev/join\\_the\\_rknitting\\_discord/](https://www.reddit.com/r/knitting/comments/am6dev/join_the_rknitting_discord/).

<sup>54</sup> “Chapman Yarn Art Club Instagram Profile,” Instagram, accessed March 24, 2024, [https://www.instagram.com/chapman\\_yarn\\_arts\\_club/](https://www.instagram.com/chapman_yarn_arts_club/).

<sup>55</sup> “Helping Our Veterans Craft Group Facebook Page,” Facebook, accessed March 24, 2024, [https://www.facebook.com/groups/345503682455520/?locale=eo\\_EO](https://www.facebook.com/groups/345503682455520/?locale=eo_EO).

<sup>56</sup> “Orange County Quilters Guild Homepage,” Orange County Quilters Guild, accessed March 24, 2024, <https://www.orangecountyquiltersguild.com/>.

<sup>57</sup> “Where Does the Term ‘spinster’ Come From?,” Merriam-Webster, accessed March 28, 2024, <https://www.merriam-webster.com/wordplay/spinster-meaning-origin>. “During the late Middle Ages, married tradeswomen had an easier time obtaining higher-status, higher-income work than their unmarried peers. Unmarried women ended up with lower-status, lower-income jobs like combing, carding, and spinning wool—hence ‘spinster.’”

With respect to current global trends of overconsumption, reducing and re-purposing the materials that have already been manufactured is crucial. By acknowledging the connection between consumerism and ecological degradation (at all stages — brand marketing, manufacturing, shipping, storage, and eventual disposal), we can see that a conscious choice must be made on an individual level to change mentality and consumer habits. An active practice of fiber artistry can induce consumers to make such a conscious choice — to experience inspiration or desire, and to satisfy those needs through humanized, sustainable creative expression. In this way, every individual has the immediate, personal power to deliberately subvert the expectations of corporations who depend on their consumer dollars. This power is particularly potent due to its multifaceted nature — as economic intervention, a support for mental health, and a creative outlet.

We now begin to see fiber arts as a distinct, accessible method of combatting super-consumption and reducing environmental damage. Most simply: young people need to be taught fiber artistry in order to fortify them in the fight against planet-destructive behaviors, on both an individual and collective scale. Fiber artistry is a gift to the generations coming of age during the current climate crisis, and, contrary to the opinions of those who call it antiquated or defunct, should be utilized to its fullest extent as a valuable educational countermeasure.

## Bibliography

- Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." Edited by Hannah Arendt. MIT.edu, 1969. <https://web.mit.edu/allanmc/www/benjamin.pdf>.
- Benson, Herbert, and Miriam Z. Klipper. *The Relaxation Response*. New York, NY: HarperCollins, 1975.
- Bertot, John, and Kara Palmer. "U.S. Public Libraries Provide Access to Computers, the Internet, and Technology Training." Bill & Melinda Gates Foundation. Accessed March 25, 2024. <https://www.gatesfoundation.org/ideas/media-center/press-releases/2005/06/support-needed-for-library-technology#:~:text=New%20data%20shows%20that%2098.9,one%20in%20four%20libraries%20did.>
- "Chapman Yarn Art Club Instagram Profile." Instagram. Accessed March 24, 2024. [https://www.instagram.com/chapman\\_yarn\\_arts\\_club/](https://www.instagram.com/chapman_yarn_arts_club/).
- Chomsky, Raf. "Wildfang vs. Forever 21: Ethical Impact Explored." Sustainable Review, January 29, 2024. <https://sustainablereview.com/how-ethical-is-forever-21/>.
- "Clearance." Lion Brand Yarn. Accessed March 24, 2024. <https://www.lionbrand.com/collections/clearance>.
- "Creative Space & Thrift Store." Remainers Creative Reuse. Accessed March 24, 2024. <https://remainerspaspas.org/>.
- "Discounted Items Only." Hobbii.com. Accessed March 24, 2024. <https://hobbii.com/product/sales>.
- Dittrich, Lisa R. "KNITTING." *Academic Medicine*, July 2001. <https://journals.lww.com/academicmedicine/fulltext/2001/07000/knitting.4.aspx>.
- Dvoskin, Ethel. "Children's Brains and Learning: UConn Kids (Kids in Developmental Science)." UConn KIDS, May 10, 2022. <https://kids.uconn.edu/2022/05/10/childrens-brains-and-learning/>.
- "The Early Keeling Curve." The Early Keeling Curve | Scripps CO2 Program. Accessed March 10, 2024. [https://scrippsco2.ucsd.edu/history\\_legacy/early\\_keeling\\_curve.html](https://scrippsco2.ucsd.edu/history_legacy/early_keeling_curve.html).
- "Fiber Arts Groups." Meetup. Accessed March 24, 2024. <https://www.meetup.com/topics/fiber-arts/>.
- "Garment Workers' Suffering in Fashion Supply Chains." Collective Fashion Justice. Accessed March 23, 2024. <https://www.collectivefashionjustice.org/garment-workers>.

- Golodner, Lynne. “Why Do We Learn Handwork?” Detroit Waldorf School, January 31, 2020. <https://www.detroitwaldorf.org/blogarchive/1/31/2020#:~:text=Rudolf%20Steiner%20said%2C%20%E2%80%9CChildren%20who,people%20when%20they%20are%20older.>
- “Helping Our Veterans Craft Group Facebook Page.” Facebook. Accessed March 24, 2024. [https://www.facebook.com/groups/3455036824555520/?locale=eo\\_EO](https://www.facebook.com/groups/3455036824555520/?locale=eo_EO).
- Hickman, Caroline, et al. “Climate Anxiety in Children and Young People and Their Beliefs about Government Responses to Climate Change: A Global Survey.” *The Lancet Planetary Health* 5, no. 12 (December 2021): e863–73. [https://doi.org/https://doi.org/10.1016/S2542-5196\(21\)00278-3](https://doi.org/https://doi.org/10.1016/S2542-5196(21)00278-3).
- “History.” Rudolf Steiner School, September 19, 2023. <https://www.steiner.edu/history/#:~:text=Waldorf%20Around%20the%20World,children%20of%20his%20factory%20workers.>
- “Hooked on Ethics: Crocheting a Sustainable Fashion Revolution.” Sartorial Magazine, October 27, 2023. <https://sartorialmagazine.com/fashion-1/2023/10/27/hooked-on-ethics-crocheting-a-sustainable-fashion-revolution>.
- Houghtaling, Ellie Quinlan, Hafiz Rashid, and Tori Otten. “Meet North Carolina’s GOP Governor Candidate: A Hitler-Quoting Extremist.” The New Republic, March 10, 2024. <https://newrepublic.com/post/179566/north-carolina-governor-candidate-mark-robinson-quoting-hitler>.
- Howe, Thalia Phillis. “The Origin and Function of the Gorgon-Head.” *American Journal of Archaeology* 58, no. 3 (1954): 209–21. <https://doi.org/10.2307/500901>.
- Kelly, Annie. “The Housewives of White Supremacy.” The New York Times, June 1, 2018. <https://www.nytimes.com/2018/06/01/opinion/sunday/tradwives-women-alt-right.html>.
- Lieberman, Lily. Interview with Brooke Natzke, March 19, 2024.
- “National Poverty in America Awareness Month: January 2024.” Census.gov, January 4, 2024. <https://www.census.gov/newsroom/stories/poverty-awareness-month.html>.
- Nozick, Robert. “The Experience Machine.” Essay. In *Anarchy, State, and Utopia*, 57–59. New York, NY: Basic Books, 1977.
- Nussbaum, Martha. *Cultivating Humanity: A Classical Defense of Reform in Liberal Education*. Cambridge, MA: Harvard University Press, 1997.
- “Orange County Quilters Guild Homepage.” Orange County Quilters Guild. Accessed March 24, 2024. <https://www.orangecountyquiltersguild.com/>.

- Pereira, Daniel. "Who Owns McDonald's?" Business Model Analyst, February 12, 2023. [https://businessmodelanalyst.com/who-owns-mcdonalds/#McDonalds\\_Owners\\_and\\_Largest\\_Shareholders](https://businessmodelanalyst.com/who-owns-mcdonalds/#McDonalds_Owners_and_Largest_Shareholders).
- "R/Knitting on Reddit: Join the R/Knitting Discord!" Reddit, 2019. [https://www.reddit.com/r/knitting/comments/am6dev/join\\_the\\_rknitting\\_discord/](https://www.reddit.com/r/knitting/comments/am6dev/join_the_rknitting_discord/).
- Pollock, Polly. "BASKETRY: TRADITION AND CHANGE." *Journal of Museum Ethnography*, no. 4 (1993): 1–24. <http://www.jstor.org/stable/40793518>.
- "Reduce, Reuse, Recycle." EPA, February 15, 2024. <https://www.epa.gov/recycle>.
- Revkin, Andrew C. "'An Inconvenient Truth': Al Gore's Fight against Global Warming." *The New York Times*, May 22, 2006. <https://www.nytimes.com/2006/05/22/movies/22gore.html>.
- Ritzer, George. *The Globalization of Nothing 2*. Thousand Oaks, CA: Pine Forge Press, 2007.
- Ritzer, George. "Rethinking Globalization: Glocalization/Grobalization and Something/Nothing." *Sociological Theory* 21, no. 3 (2003): 193–209. <http://www.jstor.org/stable/3108635>.
- "Rudolf Steiner & the History of Waldorf Education - Association of Waldorf Schools of North America." Home - Association of Waldorf Schools of North America. Accessed March 9, 2024. <https://www.waldorfeducation.org/waldorf-education/rudolf-steiner-the-history-of-waldorf-education>.
- Waller, Lewis. "Walter Benjamin: The Work of Art in the Age of Mechanical Reproduction." *Then & Now*, May 21, 2023. <https://www.thenandnow.co/2023/05/21/walter-benjamin-the-work-of-art-in-the-age-of-mechanical-reproduction/>.
- "What Are The Benefits of Art Education for Children?" Anaheim Elementary School District. Accessed March 23, 2024. <https://anaheimelementary.org/curriculum-and-instruction/programs/vapa/benefits-of-art-education-for-children/>.
- "Where Does the Term 'spinster' Come From?" Merriam-Webster. Accessed March 28, 2024. <https://www.merriam-webster.com/wordplay/spinster-meaning-origin>.
- Wolfe, Isobella. "How Ethical Is Lululemon?" Good On You, February 1, 2024. <https://goodonyou.eco/how-ethical-lululemon/>.
- "Woven Legacies: Basketry of Native North America." Woven Legacies: Basketry of Native North America | SFO Museum. Accessed March 22, 2024. <https://www.sfomuseum.org/exhibitions/woven-legacies-basketry-native-north-america>.