

# Faliero Sarti: Reclaiming social heritage and artisan know-how for a 'glocal' market

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## Abstract

This paper considers how the longevity of craft know-how embedded in some European manufacturing communities can be a key enabling factor in the resilience and transformation of textile enterprises. In the context of the Made in Italy brand, the family owned and managed woolen mill, Faliero Sarti, provides a case study for our focus. Faliero Sarti's development of a luxury accessories range, we suggest, demonstrates the underestimated commercial value of organizational and social memory, craft skills, and local knowledge that, according to economist Stefani Micelli, form the cornerstones of scalable, high quality product innovation and competitive global manufacturing. Excerpts from an interview with Roberto and Monica Sarti, owners of Faliero Sarti, will offer unique insights into the challenges faced by a local family run business to transform and compete in a global market. Their comments on the role and cultural heritage of industrial artisans, identified as facilitators of innovation, are set in the context of textile industry data reported by Euratex, the European Apparel and Textile Confederation. In 2014, the turnover of textiles and fashion manufacture in Europe amounted to €165 billion euros, with further additional investments worth around €4 billion euros. Following the revival of textiles production in the European Union post the 2008 crisis, 173,000 active textile and clothing companies employed over 1.6 million workers. Our research indicates that behind these impressive figures, the headline economic importance and large-scale of the European textiles and fashion industries conceal smaller scale specialist companies that can offer different models to add value and sustain growth in the manufacture of textiles in Europe. In our example, the journey towards innovation is seen as an uninterrupted culture of evolution within a familiar manual artisanal context, supported by socially connected, craft based knowledge. This has enabled this modest scale family business to design and produce unique textiles, able to compete in the luxury sector of an increasingly far-reaching glocal textiles market. Key words: artisan, know-how, manufacture, innovation, craft skills, luxury, Made in Italy, Faliero Sarti, glocal.

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## Introduction

This paper considers how the longevity of craft know-how embedded in some European manufacturing communities can be a key enabling factor in establishing competitiveness and resilience for textile enterprises in a global market.

Some regions of Europe have been active producers of textiles for only a few decades, while others have a history of production that began in the Middle Ages. The aim of this article is to draw attention to how the historic and continuous development of skills, together with localized networks and place-based approaches, can offer unique opportunities for enhancing design, quality, and technical innovation in the manufacture of textiles. Long held crafting skills, originally fostered in the structure of guilds and master craftsmen, are now often found in family-owned enterprises who, at the same time, work to retain and advance the specialized knowledge of their local artisanal manufacturing communities.

The paper profiles the creative approaches adopted by some manufacturers to respond to economic downturns in the industry, and uses a case study approach to locate examples of ways in which inherited social and craft practices can assist in restoring resilience and competitiveness to small artisan industries. The evolution of artisanal practices in industrial manufacturing, the part family firms play in product innovation, and the strategic importance of utilising resourceful, craft-based knowledge as a value-adding activity to drive innovation are all challenges which Faliero Sarti, the case study company presented here, has had to engage with and overcome. As a woollen mill and luxury accessories producer, Sarti offer evidence of the journey a business has had to undertake to modernise and reposition its offer in a new global market. Interview segments demonstrate how the intangible knowledge of local production networks – as well as the entrepreneurial problem-solving ingenuity associated with small scale textile manufacturing – has been called upon to transform the outlook for this Made in Italy brand.<sup>1</sup>

The importance of craft know-how and its generational longevity in creating competitive advantage within global markets which underpins this essay is based on findings from a three-year EU funded project: Plustex. Plustex aimed to improve knowledge transfer of good practice in public policies designed to support the process of transformation of textile and clothing companies in traditionally strong manufacturing regions in Europe. Taking forward these findings, this paper draws attention to factors influencing the expansion of niche manufacturing and product development in the luxury fashion accessories sector. Policy initiatives and themes in current thinking on craft and its role in industry are substantiated by recent interviews. The personal and localised experience of Sarti is framed by significant textile and clothing (T&C) sector data from 2016, indicating the scale of the industry in Europe, its growth, and recent recovery after ten years of decline.

## The European textiles and clothing sector

Data on the scale of the textiles and clothing (T&C) sector is provided by Euratex, the European Apparel and Textile Confederation. Euratex represents the interests of the sector at the level of EU institutions and is a voice for companies involved in a wide range of textile applications. Under the fashion and textiles umbrella, it represents companies active in the fields of responsible fashion. Euratex champions manufacturers sensitive to functional re-usage of clothes; transport, where technology is enabling textiles to be used for fan blades of airplane engines and fire-resistant coverings; home textiles, emphasizing exceptional design and health conscious fabrics with antimicrobial properties; medical textiles, being developed with antibacterial qualities designed to reduce infection and be an essential component in organ replacement; protective equipment, for the chemical and construction industry and to protect sportspeople from injury. Their Key Data report for 2016

notes that 'in 2016, the overall size of the T&C industry in the EU-28 represented a turnover of 171 billion euros'.<sup>ii</sup> The revival of EU economic activity in 2016 was responsible for the first year of a consistent major upswing in the turnover of the textile and clothing industry and an increase in company creation, with an estimated 178,000 companies trading and employing over 1.7 million workers.

Euratex commissions a variety of organisations to report on the state of the industry and its future challenges: one of these organisations, the Textile European Technology Platform (Textile ETP), relates its findings and forecasts for the period up to 2025. In a study named *Towards a 4th Industrial Revolution in Textiles and Clothing, 2016*, the organization states that:

*An important emphasis must also be put on the development of a highly skilled and appropriately qualified workforce for Europe's textile and clothing sector. Some 600,000 job openings are expected in this industry until 2025. An important generational shift must be accomplished, preserving specialised traditional skills and know-how and acquiring the correct qualifications for the textile business of the future.*<sup>iii</sup>

Policy to encourage acquisition of skills allied to digitization of the industry and new collaborative sharing models of working are foregrounded as critical to the future development of a sector dominated by SMEs, which do not always have the internal personnel or resource capacity to develop major shifts in transformative technologies, digital manufacturing or supply chain organization. To this end, a call for action is made to upgrade and invest in education infrastructure, improve the effective protection of creativity through patents and copyright, and develop leadership, skilled designers, and researchers with international business skills able to serve new export markets.

Concurrent to the shift which will need to underpin and protect future textile production, the Textile ETP reports that in the past two decades the industry has moved away from low value-added mass production, focusing instead on smaller volume with higher material and production values, typically linked to knowledge, advanced technological capabilities and highly specialised skills. These are the characteristics the report authors believe will assist in future-proofing parts of the industry, stating:

*The industry ... recognizes that as a world innovation leader it must prioritise the preservation and generational transfer of highly specialised competencies and rare skills related to traditional material and manufacturing techniques, to niche applications of textiles or unique design skills.*<sup>iv</sup>

The case study explored in this paper exemplifies how the headline themes and economic importance of the European textiles and fashion industries is influenced by the actions of smaller specialist companies, transforming themselves to take advantage of their niche skillsets to address the challenges of competition and reverse the sector's decline.

One way in which they are transforming production is by re-assessing the value of their mastery of craft practices.

## **The industrial artisan**

The data supplied by Euratex and linked organisations testify to the industry's concerns around the need to modernise and at the same time be wary of the increasing digitisation of the material world and the automation of labour. These views may be one of the factors influencing the wide-ranging renaissance of thinking around craft and, in the context of this paper, its value to industry. In his 2008 study *The Craftsman*, Richard Sennett suggests that craftsmanship is 'the desire to do a job well for its own sake', and argues that the qualities of skill, commitment and judgment, together in thoughtful labour, can convey to others the

narrative of making, of what is made, and its significance. Or, put differently, craftwork might describe 'what the process of making concrete things reveals to us about ourselves.'<sup>v</sup> Revealing the untold individual and collective stories and histories within made objects might be one way that artisanal manufacturers could begin to re-shape traditional cultural and technological skills for the future and gain renewed competitiveness.

In *The Invention of Craft*, Glenn Adamson engages with the concept of the industrial artisan. Recalling the industrial revolution of the nineteenth century, Adamson claims three areas of industrial craft that were crucial to its success and that are, by extension, critical to manufactured products. The first concerns finishings. A second way that artisans influenced the manufacture of products was prior to their production. For example, an underestimated feature of the industrial construction of products is the importance of patterns, prototypes, and moulds. The pattern and mould provide a good example of the importance of craft skill for industrial manufacture where, often as not, thousands of products are dependent on a single handcrafted model. The third way that craft importantly informs the manufacture of products is the operation and maintenance of machine tools. Machines often require considerable skill not only to operate but also to keep in good working order. Therefore, maintaining production was also, for Adamson, a job for artisans. He concludes by proposing that the three areas of industrial craft are interdependent, that 'modern craft exists in this impure state more often than not', and that 'a mass production system can increase the importance of craft skill rather than diminish it.'<sup>vi</sup>

### **Futuro Artigiano: a new 'manual knowledge'**

Economist and professor of innovation technology Stefano Micelli has been involved for over ten years in developing thinking about the transformation of the Italian industrial system. His published works prioritise the role of design and creativity as critical factors in rethinking the approach to improving competitive advantage of Italian small and medium-sized enterprises.

Micelli's most impactful book, *Futuro Artigiano* (2011), extends Adamson's conclusions about the re-emergence of the figure of the industrial artisan, championing craftsmanship as an indivisible element of the knowledge economy. The book considers examples of innovation through craft in the global and Italian national context, outlining conventional thinking on the knowledge economy – one of the current key themes for growth and innovation in western economies. Micelli critiques the general assumption by policymakers and public funding bodies that the only economically relevant knowledge is formalised, scientific knowledge, commonly detached from links to tradition or dexterity.

Instead, he brings to our attention a number of Italian SMEs from various fields, including fashion, software and theme park design, to illustrate the process of adaptation of traditional qualities attributed to the Italian artisan. Case studies identify specialist competencies as creative translators, modifiers, and modellers, capable of producing a tangible version of a design vision or able to use their practical, material based know-how to solve problems and customise products. 'We always talk about technology transfer'says Micelli 'but we should talk about osmosis. Technical and technological osmosis. That is, mixing craft skills with industrial skills; the skills of technologists and managers with those of extraordinary technicians and craftsmen.'<sup>vii</sup>

Knowing how to best exploit the intangible wealth of knowledge in artisan practices and integrate these localised, specialised skills into global scale economic practices is a key question in his study. One answer to this challenge, he notes, is to enable the value of the craftsman's work to be made visible, so that its cost – or value – is made transparent. This enables high quality product innovation through the application of dedicated, particular refinements, such as, for example, a company manufacturing mass produced walking sticks fabricating and adopting bespoke, carved wooden handles. Being selective about where artisanal quality work is utilised in the manufacture and production of goods from a cost-value perspective is illustrated by a case

study of the shoe company Geox, a leader in casual lifestyle. 'Geox has dozens of artisans who are expert modellers of shoe lasts. One of Geox's strengths is to have collected exceptional skills, which were once scattered in the districts, and which they brought in-house'<sup>viii</sup>. Micelli describes how artisans manufacture the design, making the original model of the shoe, selecting materials, cutting the pattern, detailing the stitching and so on. They combine the best of technology and the best of crafts to produce prototypes that are then industrialized around the world.

Micelli's claims regarding artisanal knowledge integrate well with the luxury sector in its ability to evidence culture, creativity and customisation skills honed over time. One of the recent strategies adopted by several multinational luxury-focussed companies is to move away from the idea of being providers of ephemeral fashion items, and instead identify themselves as purveyors of cultural heritage; a position strengthened by research that presents tradition and heritage as a significant element in consumer choice. 'With the term heritage, fashion houses show everything that has to do with the cultural content of a product and its symbolic heritage. Today, if you enter a Gucci store you can watch a video with some artisans working on a bag. It's an incredible thing: that bag is worth thousands of euros, and Gucci shows how it is made'<sup>ix</sup>. The unique skills of craftspeople can be accelerators of innovation, for instance when bespoke products are designed for customers with specific requests, or where products must evolve rapidly in a short time. In many cases, developing the flexible and problem-solving intelligence that comes from 'doing', can be attributed to the insight, tenacity and resilience of some of the entrepreneurs within the traditional manufacturing districts who had the ability to translate into practice their artisanal know-how. This manual intelligence is set out as complementary, and not antithetical, to that which underpins science-based research processes. 'The challenge is to bring together craftsmen of mechanics, or fashion, or glass, and combining them with engineers, communications or IT experts' to open up a model for incremental, sustainable, long-term gains. <sup>x</sup>

### **Faliero Sarti**

Long associated with the Made in Italy brand, the family-owned and managed textiles manufacturer Faliero Sarti, based in Prato, Italy, provides a case study for consideration of the idea that the transmission of knowledge across generations assists innovation, diversification, and competition in the luxury accessories market.

Faliero Sarti's development and transformation from spinners and weavers of wool to suppliers of luxury fashion accessories demonstrates the strategic, sometimes underestimated, commercial value of organizational and social memory that, Micelli claims, form the cornerstones of scalable, high quality product innovation and competitive artisanal-quality manufacturing.



*Faliero Sarti, Icon Collection, Spring Summer 2012. Copyright Faliero Sarti, 2012.*

Sarti emerges as a new company in the late 1940s, establishing itself as one of the first design-led, high quality woollen mills in the Prato district. Their geographical and cultural location is an important factor in considering the company's entrepreneurial journey and requires some contextualisation

### **Manufacturing cloth in the Prato district: material, knowledge and localized community practices**

Prato is a small city close to Florence, in Italy. The history of its textile production can be traced back to the early Middle Ages and is linked to the use of water from the river Bisenzio to process wool. Prato became very prosperous by providing nearby Florence's affluent renaissance families with high quality clothing and furnishing fabrics, both secular and liturgical. Fragments and objects held in the local national textile museum evidence the knowledge and design sophistication of the Prato weavers. By the nineteenth century, the influence of the industrial revolution and the mechanisation of looms resulted in Prato starting the production of felted cloth and recovered, recycled wool fabrics, which are still a mainstay of its industry. The success of the re-use of textile scraps, combings, second hand knitwear and clothes in the industrial recycling process led to increased national and international recognition of the scale of the Prato textile industry. For example, in 2015, 22,000 tons of rags were recycled in the city's factories.

While the skillset needed to sort and grade the used fabrics and rags aligned more closely with low cost industrial practices than specialist craft knowledge, it nevertheless contributed to accruing generational, expert understanding of textile materials and their properties. To this day, the tradition and skills that facilitate the recovery process, distinguished by a practical grasp of the structure of cloth and potential to innovate with new combinations of yarns, underlies the unique social and cultural heritage of the region, influencing the way producers and manufacturers continuously experiment with and develop their products.

### **Prato's social capital and knowledge networks**

In the Italian industrial districts and the crisis of the cooperative form, Harrison notes how the post-war economic slump led to closures of many factories and the sell-off, or rental, to individuals and families of small equipment, especially looms. This gave rise, in the late 1950s, to a large number of micro-enterprises which prospered through the labour and skills shared between husband, wife, and family. These extended family teams enabled high levels of specialization and constant, localized, practice-led innovation within a tight-knit social structure. Through trusted family relationships, haptic know-how, tacit knowledge and traditional manufacturing techniques, socially networked artisanal clusters developed their skills in a long-standing apprenticeship model.<sup>xi</sup>

The evolution of this structure, with a number of connected trades all contributing to a high quality completed product, became known as the Prato system, a well-known model of community-located textile manufacture that has been extensively studied in the fields of economics and social sciences. The Prato system is based on the de-centralization of production amongst a large number of small companies capable of adapting to specific design demands and able to produce short runs to tight delivery times. This model of collaborative competition is behind the success of Prato textile products after 1950.

In order to compete with the imports and the flow of high volume, low cost cloth during the late twentieth century, the Prato manufacturers acknowledged the need to innovate through higher specification materials and artisanal finishing processes, and expanded into new collaborations with couture fashion houses and designers. Responding to consumer interest in products with intrinsic heritage, they sought to adapt their skills, equipment, and knowledge as producers, to combine established processes of yarn recovery with

innovation in, for example, the use of remainder luxury yarns such as alpaca and mohair. This adaptive approach, typical of craft-based resourcefulness and know-how, is a feature of what is referred to as the innovation pipeline, in this case, a product development process that demonstrates the application of creativity and the evolution of know-how as advantageous traits in artisanal product innovation.

At Faliero Sarti, transforming enterprise for the future involves continuously adapting design and materials expertise for new contexts. This effort is captured in the company's design and manufacture archive. The collection, spanning almost the entire Faliero Sarti production from 1949 to today, acts as both repository and resource of personal and organizational memory.

The following interview exposes milestones in the process of transformation as well as the sometimes-difficult challenges faced by businesses striving to maintain competitive advantage. The passages are organised to reflect key structural themes from the interview, which was conducted with the president of Faliero Sarti, the son of the company's founder (RES 1), and his daughter (RES 2), who runs the luxury accessories part of the business for which the company is now globally known.

### **On the value of collaboration and clustering knowledge**

INT: What was the motivation to set up Faliero Sarti, and what made textile manufacturing in the Prato region distinctive?

RES 1: It's important to have relationships, the will to collaborate and develop expertise together. In my opinion, this has been the keystone of the development of the initial Made in Italy concept; it came from the will of a few mill owners, not many, certainly no more than twenty in the country.

With good collaborative relationships, there is openness from everyone and towards everyone. This was the case with the United States, where we developed lots of good relationships with American fashion houses such as Anne Klein in the late 1960s and 1970s. There were, of course, weaving mills in America, but the key to our success was that by producing weaving samples on hand looms we could quickly make the changes required by clients, or provide our interpretation of the designer's idea. Once this was approved, we could produce the required quantity in less time and in shorter runs than the North American mills, which instead preferred long fabric runs when beginning a new project. By being both more flexible and more creative we were able to be more competitive. This helped us to establish ourselves in America as good producers in a relatively short time.

When my father<sup>xii</sup> was working with Cesare Guidi, this was a collaboration that definitely helped us improve our products and at the same time build knowledge of our brand in a higher quality market. My father and Cesare Guidi formed a strong friendship, and from this they had the idea of developing a 'confezione'<sup>xiii</sup> together. A collection they produced was called Simona, which was the name of Cesare Guidi's daughter. Unfortunately, the collaboration was not very successful; it didn't take off as we thought it would. The collaboration was based on the premise that we made good textiles, and Guidi was a good fashion designer, but we were missing some important ingredients.

.... So, because of the difficulty of the distance between Prato and Forli, the challenge of working with different people at a distance and the need to maintain our regular clients, we decided to stop the collaboration.

The positive idea that emerged out of the collaboration was that we could aim to make finished items rather than woven samples. With this discovery in mind we started by making blankets and interiors fabrics, which were the closest things we could produce to the flat piece of textile that came off the loom. Our early collections of finished products were shown at Pitti Casa, around 1970-2. Of course, this innovation had its own challenges, specifically with regard to logistics and distribution. Customers liked the products, but shops

would order only small numbers at a time, so we had the idea to change the products to fashion accessories. This was a very good decision as our accessories became immediately popular. We still had the tradition and background of weavers but we now produced high quality fashion accessories. When my daughter started working for the company she helped us to see how to manufacture the product but without the priority of the weaver's outlook.

### **On longevity, evolution and resilience**

INT: What training had your daughter undertaken?

RES 1: No textile training. She had studied languages; then we sent her to work in New York with Anne Klein. She had always been passionate about fashion and styling, so she saw the business from the point of view of the person who is wearing the fabrics; this was an important difference. I was still coming from the point of view of the weaver. I was attentive and respectful to the rules of weaving. Traditional practice says, for example, that there needs to be a particular proportion between the warp and the weft, and the number of passes on the loom. However, one of the first things my daughter did when she started working with us was unconventional. We had produced some nice cashmere pieces and she put them in the washing machine. From this simple act, we started the scarf accessory line.

INT: Do your current product designers work with and benefit from your archive?

RES 1: Well the germ of the idea is always from the archive, from the tradition of the company started by my father. We have the samples that we weave and have woven, but also, we now have examples of Faliero Sarti accessories. So, we are creating a completely new archive from this new line of products but we still have the same approach. ... We don't tend to have a lot of change in the work force. This is a good and bad thing, as the world is evolving. In general, we try to keep our people and we don't have much turnover. For example, we have a technician who is essentially retired, that came originally from the Buzzi Institute when he was 18, but is now on a special contract so we don't lose his skills. Of course, every now and then we need some injections of young people, especially when we think that it's necessary to do something different. I cannot compete with companies in countries that have lower labour costs. So, we need to be artisans!

### **On transformation and innovation**

INT: With regard to the Sarti scarves, is your social capital important in making you distinctive in the market?

RES 2: Yes. The creative 'soul' is of course a fundamental part of the success of the product – but, at the same time, it is important to have a production team that can follow the idea that you have in mind. It's important that the group is sufficiently trained to be able to realise what is being proposed, and that they can reproduce it in practice.

.... The Lanificio<sup>xiv</sup>weaves our scarves. There is a dialogue between the manufacturing part of the process and the creative part; through that dialogue the product is transformed. We don't have a skills school but we now have the capacity to make scarves that have a very specific quality and look; scarves that are not traditional but which are the product of a vision.

In the Prato region, there is great potential. The region has had for many years' production capabilities that have always been distinctive, but the world is changing and the people need to follow the change. ... If the idea is good but does not relate to its time, then it has no sense. You need to be in line with the times you live in and have an idea of a product that will be successful.

For example, as my father said earlier, I started by destroying the beautiful. I put a cashmere scarf in the washing machine to make something beautiful but 'lived': something that was relevant to a life lived.

That deconstructed, 'grunged' item has now been around for ten years. When I first did that it was innovation but it became fashion, so now we must be intelligent enough to analyse the market and to make something new – as the world has changed. The world is now more interested in luxury, so the deconstructed is not so attractive. We can of course update the lived in so it's more elegant.

### **On local culture and global design identity**

INT: I wanted to touch on the design ideas for the scarves. I saw the scarves that were made for the one hundred and fiftieth centenary of the unification of Italy, what are the themes you are working on at the moment?

RES 2: The flags were a brilliant idea, or maybe a moment of luck, I don't know. The objective was to give to the scarf a universal language, so that whoever wore it would be a citizen of the world. The first collection had an Italian flag with a coat of arms on it that everyone thought was from the Savoia coat of arms. Instead, it was the Italian flag of the four seafaring cities: the medieval republics in Italy. It was the flag of the navy. Then there was a flag that referred to Tibet and its prayer flags; a flag for Brazil that represented a wish for freedom; the stars and stripes of the USA which represented the American dream; and finally, the Union Jack of the United Kingdom which represented tradition.

We wanted to have a global view, so after the flags we did all the metros, then different currencies. Most people would recognise the American flag or the thousand lire note, so the Faliero Sarti scarf would always tie you to a context.<sup>xv</sup>

### **Conclusion: reclaiming local heritage for a global future**

In a study that compares product innovation strategies between family and non-family owned companies, authors De Massis et al identify certain fundamental motivations that might influence a family firm's engagement with modernization and change. One is parsimony, where the impact of large-scale change might affect or risk the family's wealth. Another is personalism, which comes about when the innovation plan is collectively subscribed to, leading to widespread adoption and subsequent success.<sup>xvi</sup>

Apparently, in Faliero Sarti, both these approaches can be seen to have influenced their particular journey. Modest adjustment, based on the use of end of loom offcuts, allowed them to pursue a low-risk strategy in a potentially high-risk family decision. Re-framing the woollen mill's cloth production as luxury fashion accessories was a commitment embraced by the whole enterprise, and enabled the company to capitalise on and benefit from a close-knit network of long-standing manufacturing relationships. Sarti now makes products that carry the making narrative and social history of the region; products informed by design heritage, the professional mastery legacy of the craft guilds, and deep-seated family values.

As we have seen, in Faliero Sarti the journey towards innovation can be understood as an uninterrupted culture of evolution within a familiar manual artisanal context, built on manufacturing excellence supported by socially connected, craft-based knowledge. Sarti's contribution to the Made in Italy brand demonstrates how value-adding through selective use of cultural, social and manufacturing know-how can provide a model for addressing the challenge of future growth and competition in a globalised economy. As global consumers increasingly look for products and experiences that will enable them to create authentic selves, this modest

scale business successfully takes forward their regional and family legacy, designing and producing unique textiles that appeal to the luxury sector in a far-reaching 'glocal' textiles market.

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## Endnotes

<sup>i</sup> author's note: Made in Italy is a term that expresses the characteristics of creativity, quality, localized know-how and Italian lifestyle mainly associated with production in the areas of clothing, furniture, mechanical automation, agri-food. Since 1990 it has become a branded mark of origin that recognizes and protects Italian made products in global markets

<sup>ii</sup> 2016a. Euratex Key Data. Brussels.

<sup>iii</sup> 2016b. Towards a 4th Industrial Revolution of Textiles and Clothing. In: Lutz, W. (ed.) Textile ETP. Brussels: Textile European Technology Platform.

<sup>iv</sup> Ibid. p.23

<sup>v</sup> Sennett, R. 2008. The Craftsman, New Haven, USA, Yale University Press. p.8

<sup>vi</sup> Adamson, G. 2013. The invention of craft, Oxford, Bloomsbury. p.145

<sup>vii</sup> Catania, G. 2012. Il futuro e' l'artigianato: il lavoro non si cerca, si crea [Online], online: [www.Linkiesta.it](http://www.Linkiesta.it). Available: <http://www.linkiesta.it/it/article/2012/01/26/il-futuro-e-lartigianato-il-lavoro-non-si-cerca-si-crea/5805/> [Accessed 18 January 2018].

<sup>viii</sup> Ibid.

<sup>ix</sup> Ibid.

<sup>x</sup> Micelli, S. 2011. Futuro Artigiano. L'innovazione nelle mani degli italiani, Venezia, Marsilio p.174

<sup>xi</sup> Harrison, B. 1994. The Italian industrial districts and the crisis of the cooperative form: Part 2. European Planning Studies, 2, 159-174.

<sup>xii</sup> author's note: the founder of Faliero Sarti.

<sup>xiii</sup> author's translation: fashion garment.

<sup>xiv</sup> author's note: the company's own woollen mill.

<sup>xv</sup> Padovani, C. & Whittaker, P. 2017. Sustainability and the social fabric: Europe's new textile industries, London, Bloomsbury.

<sup>xvi</sup> De Massis, A., Frattini, F., Pizzurno, E. & Cassia, L. 2015. Product Innovation in Family versus Nonfamily Firms: An Exploratory Analysis. Journal of Small Business Management, 53, 1-36.

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