

The background features several overlapping pieces of fabric with various watercolor patterns. One piece has a purple and black floral design, another has green fern-like patterns, and others have black spots and purple stripes. The colors are soft and blended, typical of watercolor painting on fabric.

# Memory of Textile Crafts

# — Memory of Textile Crafts —

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Memory of Textile Crafts is a card game developed as a tool to be used when teaching textile techniques. Through interactive and dialogue-based activities the card game emphasizes active learning in the classroom.

The game can be seen as an advanced version of a traditional memory game, where sets or 'matches' are to be made. Here matches are of specific textile techniques.

The aim of the game is to enhance knowledge and awareness of these specific techniques in relation to concrete tools used, technical drawings and pictures of material samples, to make a match of four connected cards.

The idea behind the memory game has been to propose a tool to support knowledge creation and reflective reasoning when introducing textile materials and textile practices in teaching. Here the wish has been to provide general means to be used to discuss selected techniques and how these might differ by means of e.g. the way a textile is constructed and the tools are used.



## Content

The game is fundamentally about making matches. A full match is obtained when four cards that all belong to the same specific textile technique have been found:

- A card with a description of the specific technique (Specific technique)
- A card with a technical drawing representing the specific technique (Technical drawing)
- A card with an illustration of the tool used for the specific technique (Tool)
- A card with a photo of a material made by the specific technique (Material sample)

This version of the game includes seven specific techniques. You can find the specific techniques in the Compass of Textile Techniques in the A4 pamphlet.

The game also comes with three kinds of Discussion cards: General technique, General quality, and Context. The cards have been included to support discussion during the game. Read more about these on their respective introduction cards.

## Playing the Game



## Preparation

1. Form a group of 2-4 persons.
2. Take aside the dialogue cards (General technique, General quality and Context) and put them in three piles.
3. Shuffle the remaining cards and place randomly with the cover image facing upwards (e.g. in a 4x7 grid).

LET THE GAME BEGIN!

Playing the Game





## Selecting and Matching

### PLAYER A

Select and turn four cards – one per colour. Are there any matches?

Select which card or part matches you want to save and keep active. If you do not have a part match, you could e.g. go for the card you find most interesting, the one you don't know or the one you are curious about.

### PLAYER B

You should either choose to continue with the active cards or part matches from the previous player(s) (a) or initiate a new match (b)

1a. Select and turn the number of cards remaining to obtain a full match.

1b. Select and turn four cards – one per colour. Are there any matches?

2. Select which card or part matches you want to save and keep active for your next round.

Repeat the procedure for all group members and continue until all matches are made.

## Playing the Game



## Full Match

### WHEN YOU GET A FULL MATCH

Read through the text on the cards and use the illustrations to discuss in the group: What do you already know of this specific technique? And what does the information on the four cards of the match add to your existing knowledge?

### ACTIVATE THE DISCUSSION CARDS

1. Take a card from the pile with General technique and in your group, discuss the chosen general technique in relation to the matched Specific technique.
2. Take a card from the pile with General quality and in your group, discuss the chosen general quality in relation to the matched Specific Technique.
3. Take a card from the pile with Context and in your group, discuss the chosen general quality in relation to the matched Context.



## How to Match

You get a match if/when two or more cards from the same Specific technique are found. Between players, Part matches are kept active until a Full match is obtained.

### PART MATCH

Two or three cards for a Specific technique have been found.

### FULL MATCH

All four cards for a Specific technique have been found.

A card is active when the info side is turning upwards.

A card is passive when the cover image side is turning upwards.

## Playing the Game



# Felting

Felting is a technique where mechanical processing causes certain fibres to make an interlocking textile structure.

Felt from animal fibres is considered to be the oldest textile technique where a web of loose fibres become matted and entangled from heat, moisture, and friction. This technique is called wet-felting.

Animal fibres such as wool can be felted even when mixed with other fibres. Likewise, wet-felting can be used as a finishing process for other woollen textile constructions, e.g. in constructions of mixed fibres or processes of fulling, resist felting, or partial felting.

Specific Technique







Needle felting is performed without the use of water but with needles that have barbed ends, characterized by notches along the shaft. Through needle-punching motions, webs of carded fibres are gradually tangled together. Because of this procedure, the raw material can be of any fibre. This can be done manually by hand or on larger industrial machines.

Tool

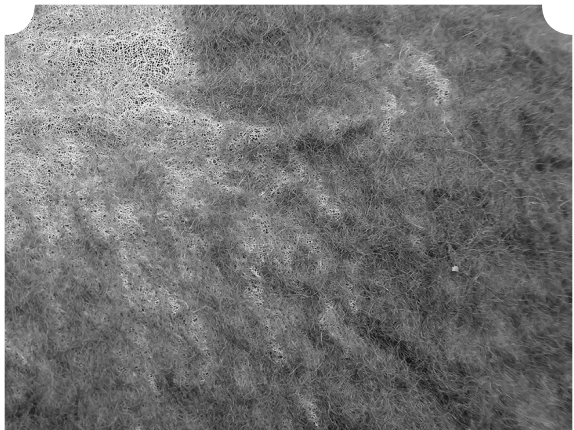




Felted wool is characterized by being easily cut with no ravelling edges due to its non-woven structure. Non-woven structures refer to textiles that are neither woven nor knitted.

The entangled fibres in non-woven structures give a high tear and abrasion resistance. Non-woven textiles may be a product of all fibre types formed from other thermal, chemical, or mechanical processes.





Wet-felt on silk chiffon.

Material Sample



# Knitting

Knitting is a technique of interlacing multiple loops of yarn to form a textile. Overall, there are two types of knitting constructions; weft knit (horizontal system) and warp knit (vertical system).

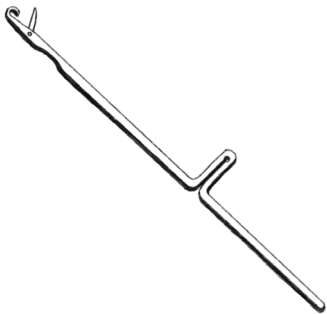
Most knitted textiles used for clothing are weft knits. These are made as single-thread constructions that give good stretchability and elasticity. Warp knit is only industrially made and typically used for technical textiles, upholstery padding or mesh structures e.g. curtains and laces.

Numerous knit structures have evolved from basic knitting techniques, and these as well as chosen yarns, stitches, gauges, and tension contribute to an abundance of characteristics of the textile.

Specific Technique



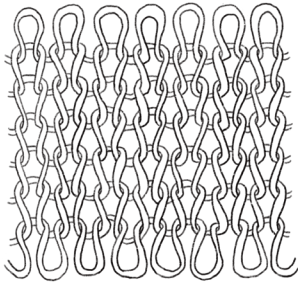




In machine knitting a (lash) needle is used for every loop of the course of the width. This knitting needle consists of a hook, a latch, a shaft and a needle butt. The latch can swing freely to make the necessary movement in the operation of machine knitting, forming one loop on another.

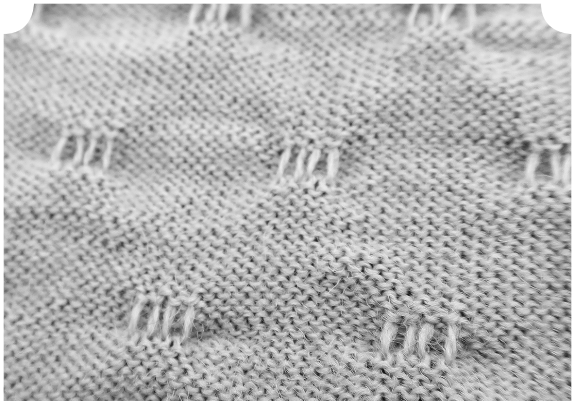
Tool





Single knit is composed solely of knit stitches. This creates different appearances on the two sides, where the (technical) face is smooth and the back is rough. In weft knitting, loops are created by running horizontally through the textile. In this operation, a loop is always drawn through a previously formed loop on the course of the textile width.





Single knit, also called plain knit, jersey, or stockinette is here combined with a hock-up technique of tuck stitch.

Material Sample



# — Lace-Making —

Lace-Making is a technique of intermeshing or netting to construct a delicate openwork textile.

Lace textiles have a ground of mesh or net on which patterns may be constructed at the same time as the ground is formed. Lace textiles can be made by hand or machine using loops, knits, or interlacing threads.

Handmade lace work has developed from early embroidery and weaving structures, while industrial lace textiles are produced on warp or weft knitting machines.

— Specific Technique —



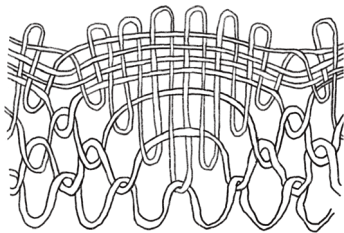




Bobbin lace is produced with needles and a single yarn manipulated by means of bobbins. Used in pairs, bobbins hold the yarn and are the means of the lace-making motions. The number of needed bobbins varies depending on the lace design – complex designs may require hundreds.

Tool

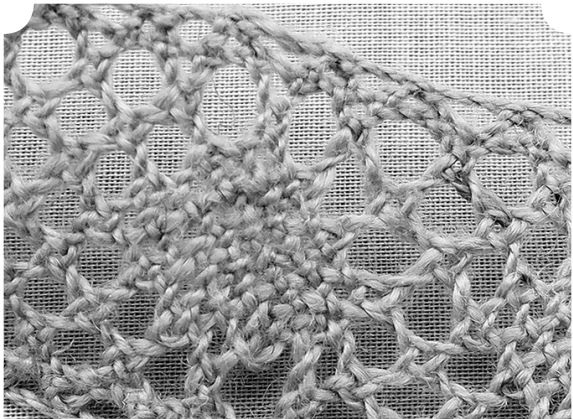




Bobbin lace is a lace-making technique of twisting and braiding, where the textile structures are created from the yarns intertwining with each other at right or other angles.

The different stitches arise from motions of twisting and braiding, which together create an abundance of ground meshes, patterns, motifs, and edges.





A bobbin lace insertion created from whole stitch and a netting ground bobbin lace.

Material Sample



# Tatting

Tatting is a technique using yarns to form a series of loops and knots creating patterns of rings and chains. As such tatting is a knotted lace structure and is usually applied as lace endings, accessories, or other smaller decorative pieces.

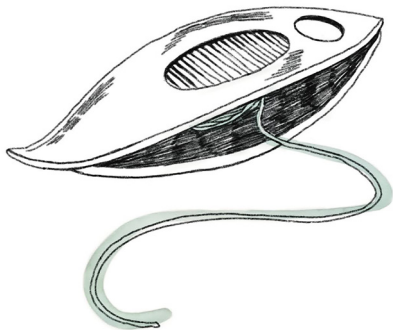
Tatting is made from a single yarn which must be tightly spun. The knotted structure and tightly spun yarns give a strong performance of the lace. The most used fibres are cotton, linen, or silk.

Tatting origins as a technique made by hand. Today, variations of the technique can be mimicked to machine-made lace.

Specific Technique



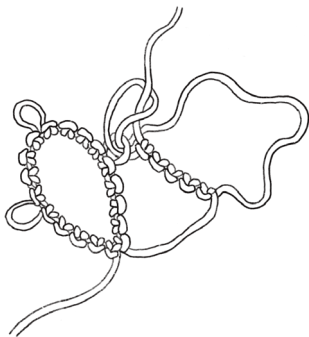




Tatting is performed with one or more shuttles depending on the complexity of the design. The tatting shuttle(s) is worked by one hand while the yarn is held with the opposite hand, thus forming loops and knots. Some designs require to use of a crochet hook as well to link loop elements together.

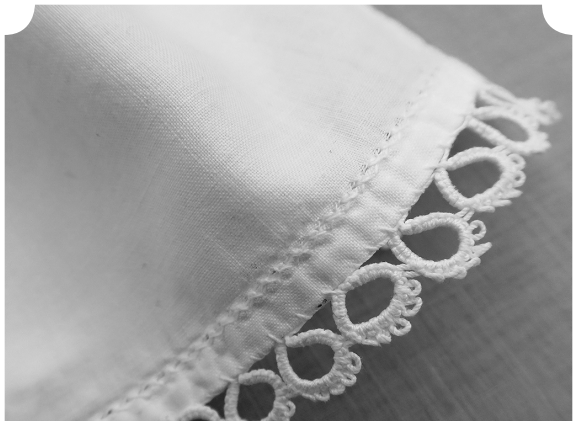
Tool





Tatting is in the embroidery family. This means that there are some overlapping stitch techniques -like picots. In tatting, picots are used for practical construction as well as decorative effects. A picot is used for trimming loops and joining elements of motifs. As such, they may be a series of tight and loose knots creating a lace ending.





Tatting lace ending made from loops  
and picot stitches.



Material Sample



# Tufting

Tufting is a technique where tufts or loops of yarn are inserted into a backing textile to form a pile. This process creates a textured surface mostly known from carpets.

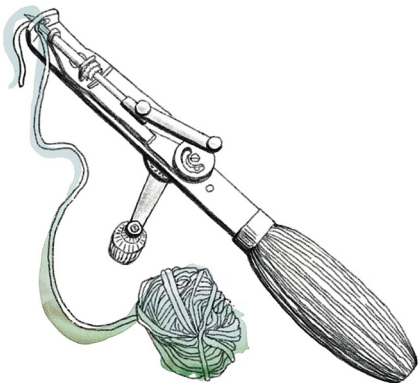
To create a textured surface, loops are packed closely together in rows across the length of the textile. These loops may vary in height, and they may be sheared to form a velvety pile.

In a fragile construction, the whole row will unravel if one loop is pulled. To prevent this, a protective layer is generally applied to the reverse side.

Specific Technique



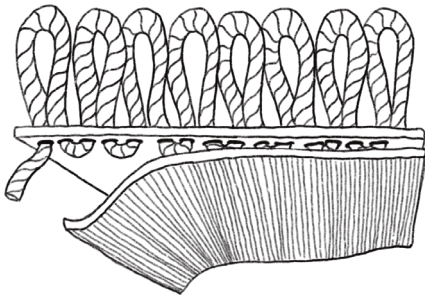




Tufting is performed with a tool consisting of a needle moving back and forth, passing through the backing textile leaving one loop at a time. This may be a rotary hand tufter, manual tufting tool, or a tufting gun.

Tool





The cross-sectional view represents the position of loops and the interlacing with the backing textile and a strengthening coating.





Tape yarn tufted textile.



Material Sample



# Twisting

Twisting is a technique where one or more threads are twisted into one yarn. Twisting may be the binding mechanism that holds a continuous strand of fibres together when a yarn is spun, determined by the degree of twist and the direction of twist. This influences different properties of the yarn, such as appearance, flexibility, strength and other attributes

Twisting may also result in compound or fancy yarns which provide an abundance of textural opportunities, e.g., yarns with irregularities that are thicker and thinner, have loops or curls as a result of the twisting technique.

Specific Technique



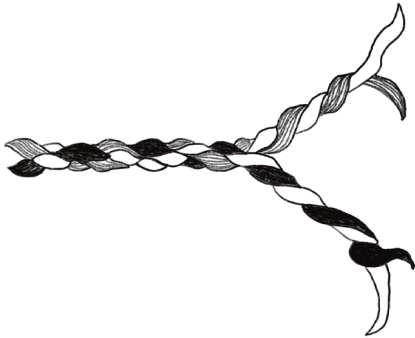




A hand spindle may be used for twisting loose fibres and plying of yarns.

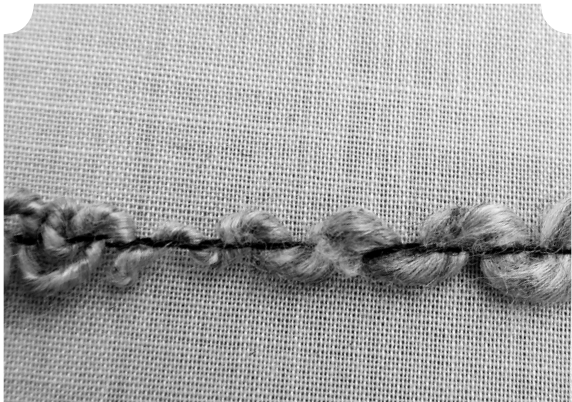
Tool





Twisting more than two strands of fibres together produces a ply-yarn. In this 4-ply yarn, four strands of fibres are twisted together by making 'twist on twist' to add strength to the yarn and in the end create a less wrinkly textile.





Bouclé yarn is a fancy yarn with a significant loop effect. A bouclé yarn is made by twisting a binding thread and an effect thread around a core yarn.

Material Sample



# Weaving

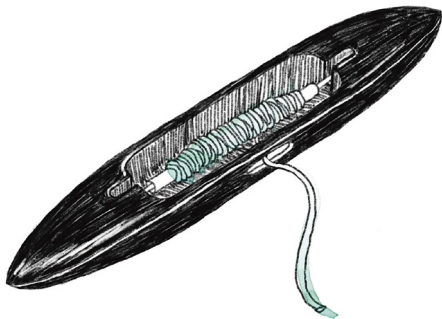
Weaving is a technique of interlacing two or more sets of yarn to form a woven textile. Woven textiles are usually firmer and more rigid due to the right-angle position of the interlacing yarns. The performance of woven textiles is therefore different from other yarn-constructed textiles.

There are eleven types of weaving structures: plain-woven, twill, satin, leno, crepe, dobby, jacquard, piqué, surface-figure, pile woven, and double-woven. The weaving structure will together with fibres and yarn affect the characteristics of a woven textile.

Specific Technique



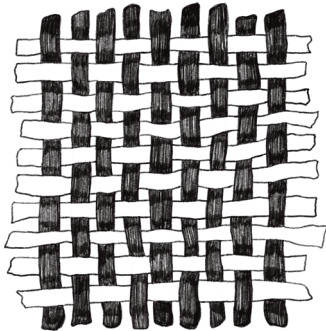




When constructing a textile, the weaving shuttle carries the weft yarn back and forth in the gap between the warp yarns. The shuttle can be moved either by hand or automatically. Shuttle looms allow flexibility and work well for experimentation, whereas shuttleless looms have higher productivity by an air jet, water jet, projectile, or rapier carrying the weft yarn.

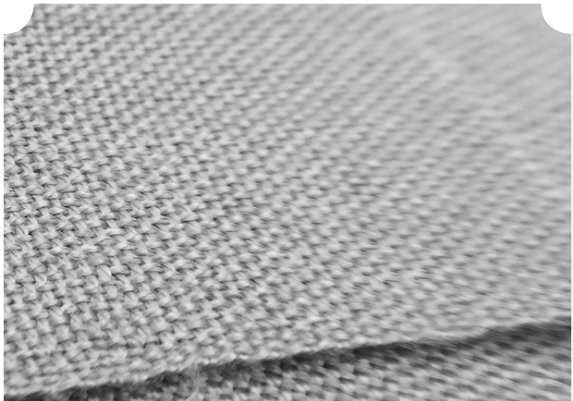
Tool





Plain weave is the simplest weaving structure. The textile is constructed by interlacing the warp yarn over one and under one weft yarn – throughout the textile by reversing this order.





Plain weave containing the same yarn in warp and weft. This balanced structure creates an identical appearance of the face and reverse.

Material Sample



A general technique describes the fundamental means used to create a material representation. A general technique goes across material families and crafts and might therefore appear by different names dependent on the material and craft in mind.

**Combining:** When a technique is combining two or more material components into a material representation.

**Constructing:** When a technique through systematic means and using one, or more, materials is constructing a new material representation.

**Forming and shaping:** When a technique is alternating the form and shape of a material to obtain an alternative representation of the material.

**Joining:** When a technique is joining two or more materials with a joining mechanism. The interface between the materials should be identifiable in the material representation.

**Structural modifying:** When a technique is modifying the internal structure of a material to obtain an alternative material representation.

**Surface modifying:** When a technique is modifying the surface of a material to obtain an alternative material representation.

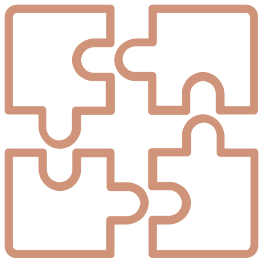
## General Technique





# Combining

How does the specific technique  
relate to Combining?



General Technique



# Constructing

How does the specific technique relate to Constructing?

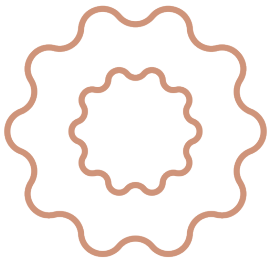


General Technique



# — Forming and Shaping —

How does the specific technique relate to Forming and Shaping?

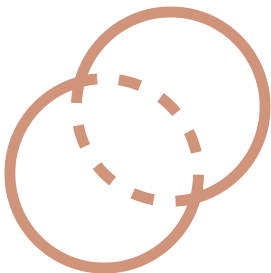


General Technique



# Joining

How does the specific technique  
relate to Joining?



General Technique





# – Structural Modifying –

How does the specific technique relate to Structural Modifying?



General Technique



# — Surface Modifying —

How does the specific technique  
relate to Surface Modifying?



— General Technique —



A general quality describes universal means used to describe the use, perception and immediate experience of a material representation across material families and craft techniques.

**2D/3D:** This quality considers possible shapes and dimensions of a material sample and how this might affect the experience, e.g. planar versus spatial material representations.

**Colour:** This quality considers colour and colour-related attributes such as glossiness and translucency in the material sample and how this might affect the experience.

**Flexibility:** This quality considers a material sample's flexibility and ability to e.g. bend, twist, stretch and deform and how this might affect the experience.

**Ornamentation:** This quality considers the ornamentation of a material sample by means of e.g. visual or haptic surface structures and how this might affect the experience.

**Strength:** This quality considers the strength, e.g. tensile or tearing strength of the material sample and how this might affect the experience.

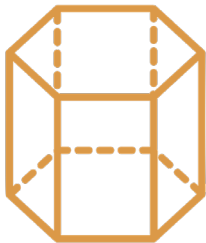
**Texture:** This quality considers the texture, e.g. surface shape, roughness, smoothness and friction and how this might affect the experience.

## General Quality



# 2D / 3D

How does the specific technique affect the 2D/3D of a material?



General Quality





# Colour

How does the specific technique affect the Colour of a material?



General Quality



# Flexibility

How does the specific technique affect the Flexibility of a material?



General Quality



# — Ornamentation —

How does the specific technique affect  
the Ornamentation of a material?



General Quality



# Strenght

How does the specific technique affect the Strength of a material?



General Quality





# Texture

How does the specific technique affect the Texture of a material?



General Quality



The context describes the field of application and use of a material representation based on keywords such as: scale, user and target group, durability and longevity, production, cost and materials.

**Accessory:** This context includes objects complementary to dressen and/or the body that have either useful or decorative purposes, such as bags, sunglasses, or watches.

**Architecture:** This context includes buildings including facades and constructions and their surroundings for e.g. residential, commercial, public, or industrial use.

**Art and Exhibition:** This context includes objects developed as art pieces and specifically with exhibitions in mind.

**Clothing:** This context includes garments used for different parts of the body and for multiple purposes such as workwear, leisure wear, and active wear.

**Interior:** This context includes objects found inside buildings such as furniture, upholstery, curtains, rugs and kitchen or bed linen.

**Sample-Making:** This context includes objects made as part of a design process to understand e.g. materials, techniques, production methods etc.



# Accessory

How does the specific technique relate to Accessory as a context?



Context



# Architecture

How does the specific technique relate to Architecture as a context?



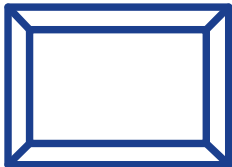
Context





# - Art and Exhibition -

How does the specific technique  
relate to Art and Exhibition as a  
context?



Context



# Clothing

How does the specific technique relate to Clothing as a context?

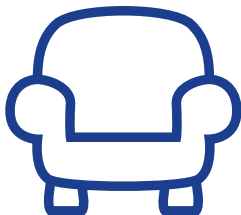


Context



# Interior

How does the specific technique relate to Interior as a context?



Context



# — Sample-Making —

How does the specific technique relate to Sample-Making as a context?



Context