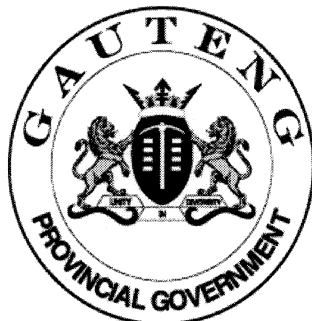


**SENIOR CERTIFICATE
EXAMINATION
*SENIORSERTIFIKAAT-EKSAMEN***



**OCTOBER / NOVEMBER
*OKTOBER / NOVEMBER***

2004

NEEDLEWORK AND CLOTHING

***NAALDWERK EN
KLEDING***

SG

722-2/0

NEEDLEWORK AND CLOTHING SG

**17 pages
17 bladsye**



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GAUTENGSE DEPARTEMENT VAN ONDERWYS
SENIORSERTIFIKAAT-EKSAMEN

NAALDWERK EN KLEDING SG

TYD: 3 uur

PUNTE: 200

INSTRUKSIES:

- Al die vrae is VERPLIGTEND.
 - Nommer jou antwoorde presies soos wat die vrae genummer is.
 - Beantwoord Vraag 1 op die **antwoordblad** aan die **binnekant van die omslag** van jou **antwoordboek**.
 - Beantwoord al die ander vrae in jou **antwoordboek**.
 - Lees die instruksies by elke vraag sorgvuldig deur voordat jy die vrae beantwoord.
-
-

AFDELING A
KORTVRAE

VRAAG 1

Dui die korrekte antwoord duidelik aan deur 'n (X) oor die ooreenstemmende letter op die **antwoordblad** aan die **binnekant** van die omslag van jou **antwoordboek** te trek.

VOORBEELD: 'n Basiese element van ontwerp is _____.

- A. tekstuur
- B. kleur
- C. vorm
- D. lyn

ANTWOORD:

A	B	C	☒
---	---	---	-------------------------------------

Waar daar meer as een kruisie in enige antwoord voorkom, sal daar **GEEN** punte vir daardie vraag toegeken word nie.

GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION

NEEDLEWORK AND CLOTHING SG

TIME: 3 hours

MARKS: 200

INSTRUCTIONS:

- All the questions are **COMPULSORY**.
- Number your answers in exactly the same way as the questions are numbered.
- Answer Question 1 on the **answer sheet** that is on the **inside cover** of your **answer book**.
- Answer all other questions in your **answer book**.
- Read the instructions for each question carefully before answering the questions.

SECTION A
SHORT QUESTIONS

QUESTION 1

Indicate the correct answer clearly by making a (X) over the corresponding letter on the **answer sheet** on the **inside cover** of your **answer book**.

EXAMPLE: A basic element of design is _____.

- A. texture
- B. colour
- C. form
- D. line

ANSWER:

A	B	C	B
---	---	---	--------------

Where more than one cross appears in any answer, **NO marks** will be awarded for that question.

1.1 'n _____ toon dikwels elke seisoen 'n soortgelyke modeneiging.

- A. Modeleier
- B. Mode-bekendsteller
- C. Mode-ontwerper
- D. Modesiklus

(1)

1.2 Hulle bied hulle handelsware op 'n opwindende, interessante manier aan.

- A. Supermarkte
- B. Kettingwinkels
- C. Departementele winkels
- D. Spesialiteitswinkels

(1)

1.3 Die volgende kwaliteitsmerk toon die kledstofinhoud van 'n kledingstuk aan as _____.

- A. suiwer lerse linne
- B. suiwer katoen
- C. suiwer sy
- D. suiwer bokhaar



(1)

1.4 'n Kledstofafwerking met 'n bytsoda-inhoud laat areas krimp waar dit aangewend word in die volgende afwerking:

- A. Voorkrimping
- B. Plissering
- C. Kreukeltrae-afwerking
- D. Was-en-dra-afwerking

(1)

1.5 Die algemene indruk wat 'n persoon van homself of haarself het is _____.

- A. selfbeeld
- B. selfwaardigheid
- C. selfvertroue
- D. selfrespek

(1)

1.6 Watter ontwerpbeginsel kan omskryf word as die bevredigende verwantskap van areas?

- A. Nadruk
- B. Harmonie
- C. Radiale balans
- D. Proporsie

(1)

1.1 A _____ often shows a similar trend each season.

- A. fashion leader
- B. fashion promoter
- C. fashion designer
- D. fashion cycle

(1)

1.2 They present their merchandise in an exciting, interesting manner.

- A. Supermarkets
- B. Chain stores
- C. Department stores
- D. Specialty stores

(1)

1.3 The following quality mark indicates the fabric content of a garment as _____.

- A. pure Irish linen
- B. pure cotton
- C. pure silk
- D. pure mohair



1.4 A fabric finish with a caustic soda content shrinks areas where it is applied in the following finish:

- A. Pre-shrinking
- B. Plisséing
- C. Wrinkle-resistant finish
- D. Wash and wear finish

(1)

1.5 The general impression that a person has of himself or herself is called _____.

- A. self-image
- B. self-dignity
- C. self-confidence
- D. self-respect

(1)

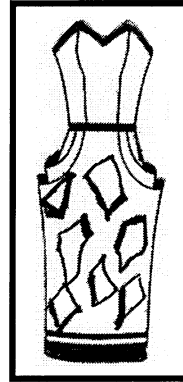
1.6 Which design principle may be defined as the pleasing relationship of areas?

- A. Emphasis
- B. Harmony
- C. Radial balance
- D. Proportion

(1)

1.7 Identifiseer die persoonlikheidstipe wat die rok op die skets sou dra.

- A. Romanties
- B. Dramaties
- C. Klassiek
- D. Atleties



(1)

1.8 _____ is rigtinggewende of motiverende kragte in gedrag en besluitneming.

- A. Begeertes
- B. Benaderings
- C. Gevoelens
- D. Waardes

(1)

1.9 Die tipe kleeystowwe wat aanbeveel word vir sekere style word aangetref op die _____.

- A. voorkant van 'n patroonkoevert
- B. instruksieblad
- C. agterkant van 'n patroonkoevert
- D. papierpatrone

(1)

1.10 'n Silindervormige, opgestopte kussing met ronde kante wat gebruik word om klein rondings of lang nate in nou areas te pars.

- A. Parsham
- B. Puntparser
- C. Parshandskoen
- D. Naatrol

(1)

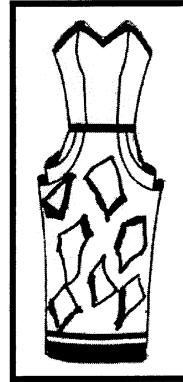
1.11 Dié volgende steek word gebruik om binnevoering aan die kledingstuk se kleeystof te heg gedurende die konstruksieproses.

- A. Egalige rygsteek
- B. Onegalige rygsteek
- C. Diagonale rygsteek
- D. Gliprygsteek

(1)

1.7 Identify the personality type that would wear the dress on the sketch.

- A. Romantic
- B. Dramatic
- C. Classic
- D. Athletic



(1)

1.8 _____ are directive or motivational forces in behaviour and decision making.

- A. Desires
- B. Approaches
- C. Affections
- D. Values

(1)

1.9 The type of fabrics recommended for certain styles are found on the _____.

- A. front of a pattern envelope
- B. instruction sheet
- C. back of a pattern envelope
- D. paper patterns

(1)

1.10 A cylindrical stuffed cushion with rounded ends which is used for pressing small curves or long seams in narrow areas.

- A. Tailors' ham
- B. Point presser
- C. Press mitt
- D. Seam roll

(1)

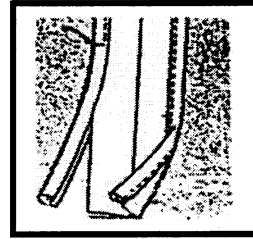
1.11 The following stitch is used to hold underlining to the garment fabric during the construction process.

- A. Even basting stitch
- B. Uneven basting stitch
- C. Diagonal basting stitch
- D. Slip tacking stitch

(1)

1.12 Die geïllustreerde randafwerking is 'n _____.

- A. omgeboorde afwerking
- B. Hong Kong-afwerking
- C. masjienomgekapte afwerking
- D. gestikte en uitgetande afwerking



(1)

1.13 Die basiese eenheid wat in die vervaardiging van tekstielgarings en kledingstowwe gebruik word staan bekend as _____.

- A. filamentgarings
- B. filamentvesels
- C. vesels
- D. stapelvesels

(1)

1.14 _____ kledstof is 'n voorbeeld van Poliamiedvesel.

- A. Perlou
- B. Rayon
- C. Dralon
- D. Orlon

(1)

1.15 Die proses waardeur garings gebruik word om breikledstof te vervaardig deur 'n reeks lusse aaneen te koppel, staan bekend as _____.

- A. inslagbrei
- B. skeringbrei
- C. stikbrei
- D. brei

(1)

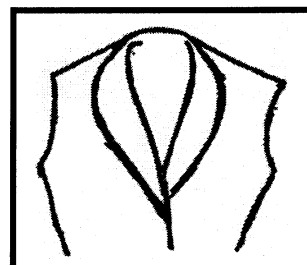
1.16 _____ is 'n handproses wat stadig, duur en daarom selde in die handel gebruik word.

- A. Rollerbedrukking
- B. Tjapdruk
- C. Gaasbedrukking
- D. Oordra-bedrukking

(1)

1.17 Identifiseer die tipe kraag op die skets.

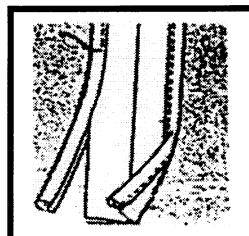
- A. Omslaankraag
- B. Sjaalkraag
- C. Matrooskraag
- D. Mandarynkraag



(1)

1.12 The illustrated edge finish is a _____.

- A. bound finishing
- B. Hong Kong finishing
- C. machine overlocked finishing
- D. stitched and picked finishing



(1)

1.13 The basic unit used in the manufacturing of textile yarns and fabrics is known as _____.

- A. filament yarns
- B. filament fibres
- C. fibres
- D. staple fibres

(1)

1.14 _____ fabric is an example of Polyamide fibre.

- A. Perlon
- B. Rayon
- C. Dralon
- D. Orlon

(1)

1.15 The process by which yarns are used to manufacture knitted fabric with a series of interlocking loops is called _____.

- A. weft knitting
- B. warp knitting
- C. stitch knitting
- D. knitting

(1)

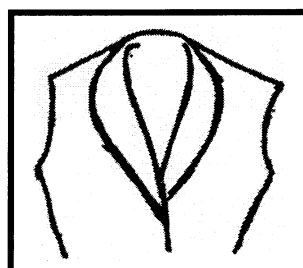
1.16 _____ is a hand process which is slow and expensive and therefore seldom used commercially.

- A. Roller printing
- B. Block printing
- C. Screen printing
- D. Transfer printing

(1)

1.17 Identify the type of collar on the sketch.

- A. Reverse collar
- B. Shawl collar
- C. Sailor collar
- D. Mandarin collar



(1)

1.18 Die ligtheid of donkerheid van 'n kleur verwys na die _____.

- A. intensiteit
- B. waarde
- C. skakering
- D. effek

(1)

1.19 Die naat word op getailleerde kledingstukke gebruik om die naatllyn te beklemtoon.

- A. Rolnaat
- B. Platnaat
- C. Enkelnaat
- D. Oorgelegde naat

(1)

1.20 Die gesindheid / houding om klere te dra wat deur 'n gemeenskap aanvaar word verwys na die _____.

- A. begeerte om te konformeer
- B. verlange na gemak
- C. begeerte om te besuinig
- D. drang na selfuitlewering

(1)
[20]

VRAAG 2

2.1 Kies 'n **beskrywing** uit **Kolom B** om by elk van die **modeterme** in **Kolom A** te pas. Skryf die vraagnommers (2.1.1 – 2.1.4) **onder mekaar** in jou antwoordboek neer en die korrekte letter (A – F) langs die vraagnommer.

KOLOM A MODETERM	KOLOM B BESKRYWING
2.1.1 Couture	A. 'n Subjektiewe oordeel wanneer 'n persoon dink 'n voorwerp is mooi of aanvaarbaar
2.1.2 Styl	B. Hierdie modes het verskeie unieke modestyle
2.1.3 Mode	C. Skeppings word aan uitgesoekte verbruikers verkoop in hierdie industrie
2.1.4 Haute couture	D. Verbruikers aanvaar style voortdurend
	E. Die voortdurende proses van veranderinge in klerestyl wat deur 'n groot groep mense aanvaar word
	F. Beskryf die lyn wat een vorm of fatsoen van 'n ander onderskei

(4)

- 1.18 The lightness or darkness of a colour refers to the _____.
 A. intensity
 B. value
 C. hue
 D. effect (1)
- 1.19 The following seam is used on tailored garments to emphasise the seam line.
 A. French seam
 B. Run-and-fell seam
 C. Single seam
 D. Overlaid seam (1)
- 1.20 The attitude to wear clothes that are accepted by a society refers to the _____.
 A. desire to conform
 B. desire to comfort
 C. desire to economize
 D. desire for self-expression (1)

[20]

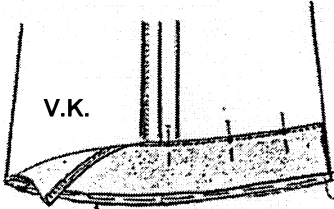
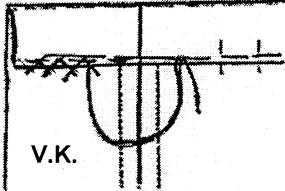
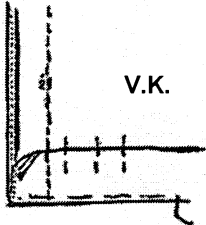
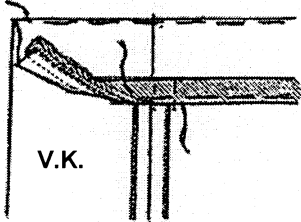
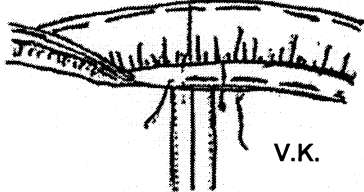
QUESTION 2

- 2.1 Choose a **description** in **Column B** to match each of the **fashion terms** in **Column A**.
 Write the question numbers (2.1.1 – 2.1.4) **below each other** in your answer book and the correct letter (A – F) next to the question number.

COLUMN A FASHION TERMS	COLUMN B DESCRIPTIONS
2.1.1 Couture	A. A subjective judgement when a person thinks an object is beautiful or appropriate
2.1.2 Style	B. These fashions have several unique fashion styles
2.1.3 Fashion	C. Clothes are sold to exclusive consumers in this industry
2.1.4 Haute couture	D. Consumers accept styles continually
	E. The continuing process of changes in clothing styles is accepted by a large group of people
	F. It describes the lines that distinguish one form from another

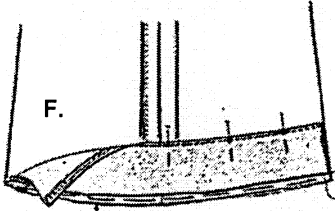
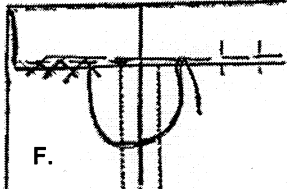
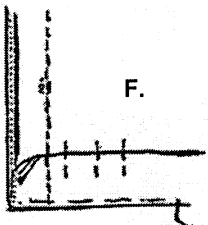
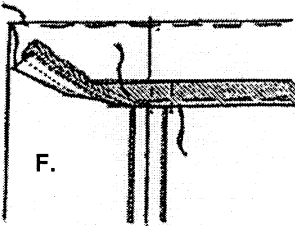
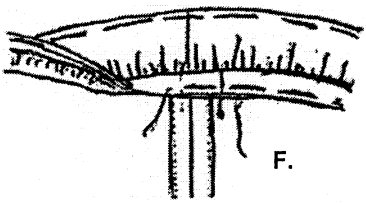
(4)

2.2 Paar elke **skets** in **Kolom A** af met 'n **tipe soom** in **Kolom B**. Skryf die vraagnommers (2.2.1 – 2.2.5) **onder mekaar** in jou antwoordboek en die korrekte letter van jou keuse (A – F) langs die vraagnommer.

KOLOM A SKETSE	KOLOM B TIPE SOOM
2.2.1  V.K.	A. Soom wat by hoeke oormekaar vou B. Sirkelsoom C. Soom met belegsels van Pruisiese band D. Enkelsoom E. Valssoom F. Eenvoudige soom
2.2.2  V.K.	
2.2.3  V.K.	
2.2.4  V.K.	
2.2.5  V.K.	

(5)

- 2.2 Match each **sketch** in **Column A** with the **type of hem** in **Column B**.
Write the question numbers (2.2.1 – 2.2.5) **below each other** in your answer book and the correct letter (A – F) of your choice next to the question number.

COLUMN A SKETCHES	COLUMN B TYPE OF HEMS
2.2.1 	A. Hem with overlap at a corner B. Circle hem C. Hem with facing of Prussian binding D. Single hem E. False hem F. Plain hem
2.2.2 	
2.2.3 	
2.2.4 	
2.2.5 	

(5)

- 2.3 Voorsien die **figuurtype** in **Kolom A** van 'n geskikte **kleedstofkeuse** in **Kolom B**. Skryf die vraagnommers (2.3.1 – 2.3.5) **onder mekaar** in jou antwoordboek en die letter (A – F) van jou keuse langs die vraagnommer.

KOLOM A FIGUURTIPIES	KOLOM B KLEEDSTOFKEUSES
2.3.1 Kort delikate figuur	A. Vlootblou Lycra
2.3.2 Kort gesette figuur	B. Vlootblou Crimplene
2.3.3 Lang skraal figuur	C. Silwer Lycra
2.3.4 'n Goeie proporsionele figuur	D. Rooi Gabardien
2.3.5 Lang gesette figuur	E. Blou Wol
	F. Ligte blou Voile

(5)

- 2.4 Analiseer die sinne en gee EEN of TWEE woorde of 'n beskrywing vir elkeen. Skryf die vraagnommers (2.4.1 – 2.4.5) **onder mekaar** in jou antwoordboek neer en die antwoord langs elke vraagnommer.

- 2.4.1 'n Ekstra laag steunstof wat tussen die kledingstuk en die belegsel ingesit word. (1)
- 2.4.2 Die vermoë van vesels om bestand te wees teen slytasie. (1)
- 2.4.3 Dit beskerm die binnekant van 'n getailleerde kledingstuk. (1)
- 2.4.4 Hierdie vesels word sag of smelt as dit blootgestel word aan hoë temperature. (1)
- 2.4.5 Die afwerkings help om die elektrostatiese ladings van die vesels weg te lei. (1)

- 2.3 Supply the **figure type** in **Column A** with a suitable **fabric choice** in **Column B**. Write the question numbers (2.3.1 – 2.3.5) **below each other** in your answer book and the correct letter (A – F) next to the question number.

COLUMN A FIGURE TYPES	COLUMN B FABRIC CHOICES
2.3.1 Short, delicate figure	A. Navy blue Lycra
2.3.2 Short, stout figure	B. Navy blue Crimplene
2.3.3 Tall, slender figure	C. Silver Lycra
2.3.4 Well proportioned figure	D. Red gaberdine
2.3.5 Tall, stout figure	E. Blue wool
	F. Light blue voile

(5)

- 2.4 Analyse the sentences and give ONE or TWO words or a description for each. Write the question numbers (2.4.1 – 2.4.5) **below each other** in your answer book and the answer next to each question number.

2.4.1 An additional layer of support fabric placed between the garment and the facing. (1)

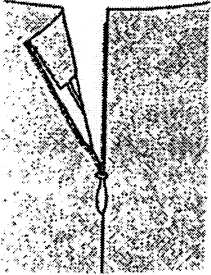
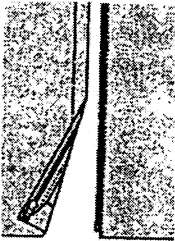
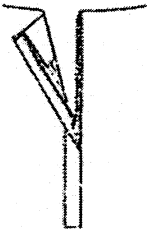
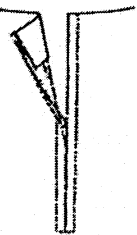
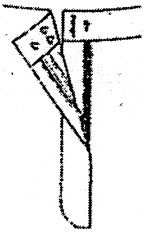
2.4.2 The ability of fibres to withstand rubbing or friction. (1)

2.4.3 It protects the inside of a tailored garment. (1)

2.4.4 These fibres soften or melt when they are subjected to high temperatures. (1)

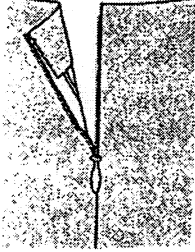
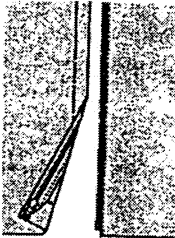
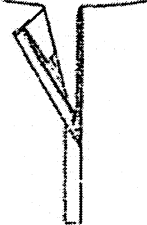
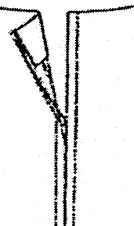
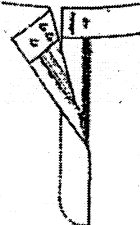
2.4.5 The finishes are applied to conduct the electrostatic charges away from fibres. (1)

2.5 Pas elke **skets** in **Kolom A** by die ooreenstemmende **metode** om 'n ritssluiting in te sit in **Kolom B**. Skryf die nommers (2.5.1 – 2.5.5) **onder mekaar** in jou antwoordboek en die letter (A – E) langs die vraagnommer.

KOLOM A SKETSE	KOLOM B METODES
2.5.1 	A. Ritssluiting wat om die naat gesentreer word. (groefnaatmetode) B. Oorslagmetode C. Onsigbare / onopsigtelike ritssluiting D. Gulp ritssluiting E. Oop-end ritssluiting
2.5.2 	
2.5.3 	
2.5.4 	
2.5.5 	

(5)

- 2.5 Match each **sketch** in **Column A** with the corresponding **zip method** applied in **Column B**. Write the question numbers (2.5.1 – 2.5.5) **underneath each other** in your answer book and the letter (A – E) next to the question number.

COLUMN A SKETCHES	COLUMN B ZIP METHODS
2.5.1 	A. Centred zip (slot zip) B. Lapped zip C. Invisible zip D. Fly front zip E. Separating zip
2.5.2 	
2.5.3 	
2.5.4 	
2.5.5 	

(5)

2.6 Identifiseer **DRIE** korrekte antwoorde by elk van die volgende.
Skryf die **letters** van jou keuse langs die vraagnommer.

2.6.1 Ritme in kleding word verkry deur verskeie metodes:

- A. Herhaling
- B. Proporsie
- C. Gradering van groottes
- D. Nadruk
- E. Uitstraling
- F. Tekstuur

(3)

2.6.2 Redes vir gebruik van bakteriostatiese afwerkings:

- A. Verminder skade deur skimmel, fungi en verrotting
- B. Om voorkoms te verbeter
- C. Om skade deur sure te voorkom
- D. Om die verspreiding van siekte te voorkom
- E. Absorbeer oliegerige vlekke
- F. Verminder die gevaar van infeksie na 'n besering

(3)
[30]

TOTAAL VIR AFDELING A: [50]

AFDELING B **TEKSTIELE**

VRAAG 3

3.1 Kledingstofafwerkings word geklassifiseer as funksionele afwerkings of dekoratiewe afwerkings.
Trek die tabel in jou antwoordboek oor en rangskik die kledingstofafwerkings in jou tabel.

KLEDINGSTOF AFWERKINGS:

Pluising, vlekwerende afwerking, bosselering, waterdigte afwerking,
bedrukking, vlamtraagafwerking

FUNKSIONELE AFWERKING

(3)

DEKORATIEWE AFWERKING

(3)

(6)

2.6 Identify **THREE** correct responses for each of the following.
Write the **letters** of your choice next to the question number.

2.6.1 Rhythm in clothing is obtained by various methods:

- A. Repetition
- B. Proportion
- C. Progression of sizes
- D. Emphasis
- E. Radiation
- F. Texture

(3)

2.6.2 Reasons to use bacteriostatic finishes:

- A. Reduce damage through mildew, fungi and rot
- B. To improve appearance
- C. To prevent damage by acids
- D. To prevent the spread of diseases
- E. Absorb oily stains
- F. Reduce the danger of infection after an injury

(3)
[30]

TOTAL FOR SECTION A: [50]

SECTION B **TEXTILES**

QUESTION 3

3.1 Fabric finishes are classified as functional finishes or decorative finishes.
Redraw the table in your answer book and arrange the fabric finishes in your table.

FABRIC FINISHES:

Napping, stain and spot-repellent, embossing, waterproof, printing, flame retardant
--

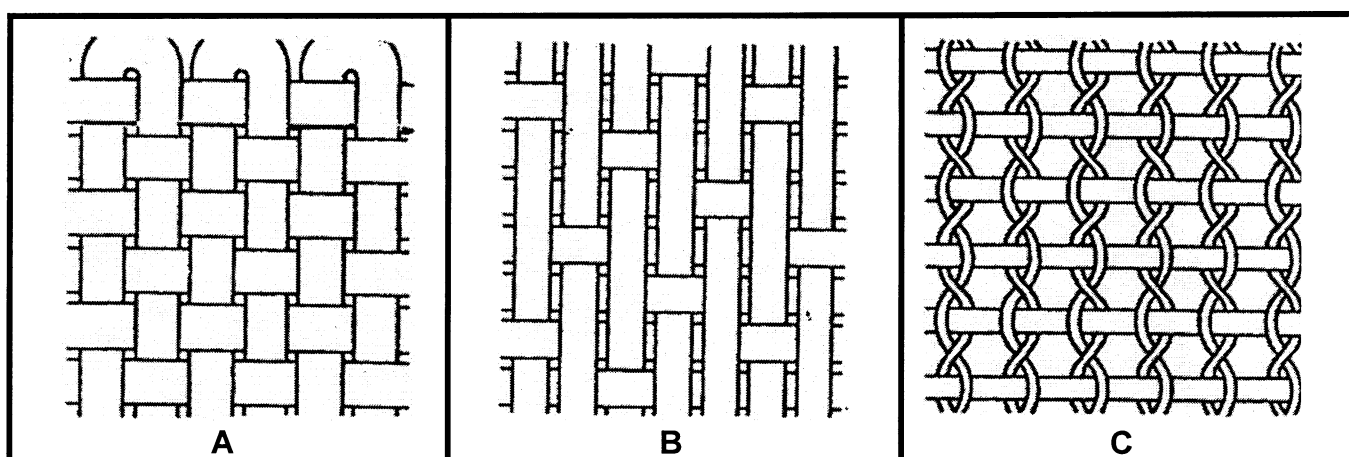
FUNCTIONAL FINISHES	DECORATIVE FINISHES
(3)	(3)

(6)

- 3.2 Verskaf die inligting wat op 'n klere-etiket verskyn om die verbruiker in te lig tydens aankope. Noem VYF aspekte. (5)
- 3.3 Trek die tabel in jou antwoordboek oor en verduidelik die brandtoetsresultate van katoen en nylon in tabelformaat.

VESEL	3.3.1 BRAND OF SMELT?	3.3.2 REUK VAN GASSE	3.3.3 AARD VAN AS
Katoenvadoek	(1)	(1)	(1)
Nylon tafeldoek	(1)	(1)	(1)

- 3.4 Bestudeer die diagramme en beantwoord die volgende vrae:



Trek die tabel oor in jou antwoordboek en voltooi dit.

3.4.1	Identifiseer die weefmetodes A – C in die diagram.	3.4.2	Toon aan hoe weef die voorkoms en/of eienskappe van tekstielstowwe A, B en C kan beïnvloed
A	(1)		(1)
B	(1)		(1)
C	(1)		(1)

- 3.5 Krieketspelers se klere vir die somerkrieketseisoen moet gemaklik wees. Stel 'n ideale vesel vir hulle klere voor met betrekking tot gemak en motiveer jou antwoord. (2)

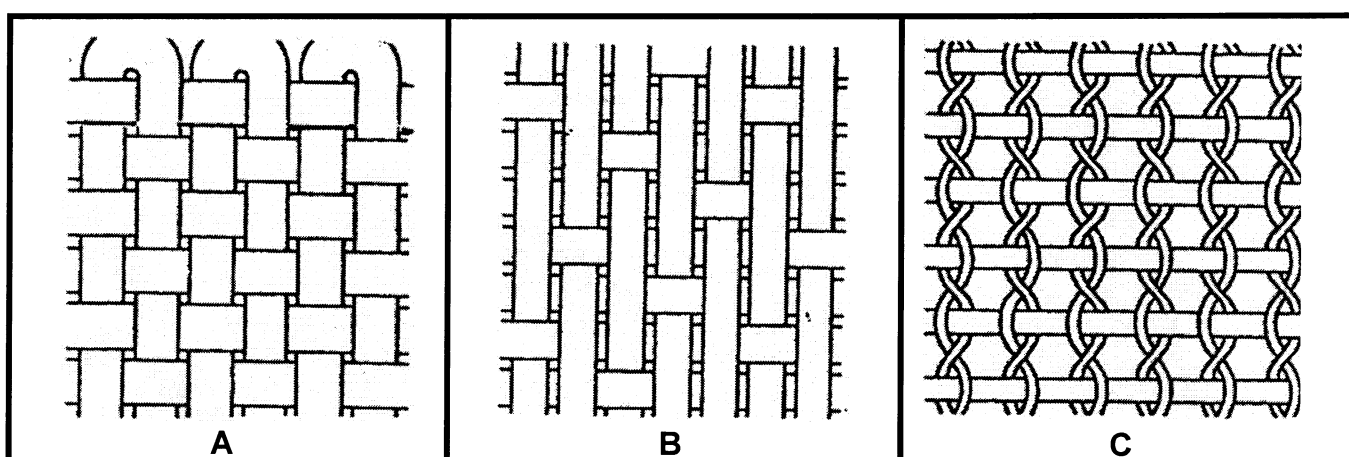
[25]

TOTAAL VIR AFDELING B: [25]

- 3.2 Supply the information that appears on a clothing label to inform consumers during purchasing. Mention FIVE aspects. (5)
- 3.3 Redraw the table below in your answer book and explain the burning test results of cotton and nylon in table format.

FIBRE	3.3.1 BURN OR MELT?	3.3.2 SMELL OF FUMES	3.3.3 NATURE OF ASH
Cotton dish cloth	(1)	(1)	(1)
Nylon table cloth	(1)	(1)	(1)

- 3.4 Study the diagrams and answer the following questions.



Redraw the table below and answer the questions.

3.4.1 Identify the weaving methods A – C in the diagrams.	3.4.2 Indicate how the weave can influence the appearance and/or properties of the fabrics A, B & C
A (1)	(1)
B (1)	(1)
C (1)	(1)

- 3.5 Cricket players' clothes worn during the summer cricket seasons must allow comfort to the player. Suggest an ideal fibre for their clothes regarding comfort and motivate your answer. (2) [25]

TOTAL FOR SECTION B: [25]

AFDELING C
KLEDING

VRAAG 4

4.1 Bestudeer die onderstaande skets en beantwoord die volgende vrae.



Trek die tabel in jou antwoordboek oor en voltooi dit.

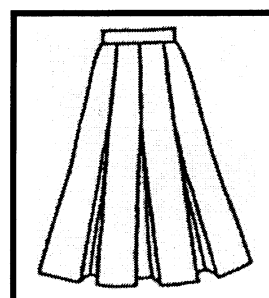
4.1.1 Noem TWEE tipes ontwerp-beginsels in die skets.	4.1.2 Verduidelik hoe die ontwerp-beginsels in Vraag 4.1.1 genoem, verkry word
(2)	(2)

(4)

4.1.3 Noem die dominante lyn wat gebruik word in die baadjie se ontwerp.

(1)

4.2 Identifiseer die metode wat gebruik word om volheid in die romp weg te werk.



(1)

4.3 Jou vriendin is geïnteresseerd in die baadjie se ontwerp in Vraag 4.1. Dui die areas aan waar strukturele ontwerp en dekoratiewe ontwerp op die baadjie toegepas word. Trek die onderstaande tabel in jou antwoordboek oor en tabuleer jou antwoorde soos volg.

STRUKTURELE ONTWERP (3 AREAS)	DEKORATIEWE ONTWERP (3 AREAS)
(3)	(3)

(6)

4.4 Noem VYF voordele van voering in 'n kledingstuk.

(5)

4.5 Tieners is geïnteresseerd in en volg mode-ontwikkelings. Noem en bespreek die VIER stadiums in die modesiklus.

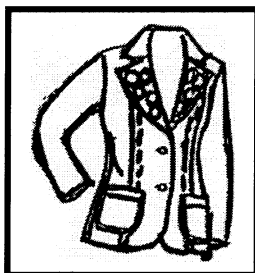
(8)

[25]

SECTION C
CLOTHING

QUESTION 4

4.1 Study the sketch below and answer the questions that follow.



Redraw the table in your answer book and complete it.

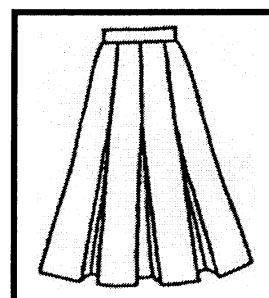
4.1.1 Name TWO types of design principles in the sketch.	4.1.2 Explain how the design principles in Question 4.1.1 are obtained.
(2)	(2)

(4)

4.1.3 Name the dominant line used in the jacket design.

(1)

4.2 Identify the method used to reduce the fullness in the skirt.



(1)

4.3 Your friend is interested in the jacket design in Question 4.1. Indicate the areas where structural design and decorative design are applied on the jacket. Redraw the table below in your answer book and tabulate your answers as follows.

STRUCTURAL DESIGN (3 AREAS)	DECORATIVE DESIGN (3 AREAS)
(3)	(3)

(6)

4.4 Name FIVE advantages of lining a garment.

(5)

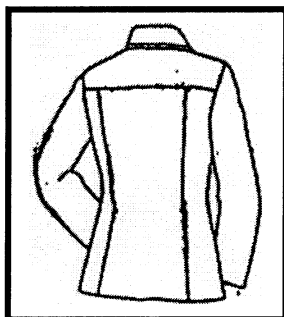
4.5 Teenagers are interested in and follow fashion developments. Name and discuss the FOUR stages in the fashion cycle.

(8)

[25]

VRAAG 5

5.1 Bestudeer die agterkant van die baadjie en beantwoord die vrae.



5.1.1 Wat word die horisontale patroonarea van die baadjie genoem? (1)

5.1.2 Identifiseer die mou op die baadjie. (1)

5.1.3 Waarom gebruik jy tussenbelegsels in die baadjie? Noem TWEE redes. (2)

5.1.4 Klassifiseer die baadjie as 'n klassieke styl of 'n modegril. (1)

5.1.5 Die kleurkombinasie van die baadjie is blou en oranje. Noem die kleurharmonie wat gebruik is. (1)

5.2 Noem VIER redes waarom mense verkies om hulle eie klere te maak. (4)

5.3 As 'n lid van die Verteenwoordigende Leerderraad, met 'n kennis van naaldwerk wil jy 'n bydrae lewer in die kleurkeuse van skooluniforms vir die leerlinge van jou skool. Die skool is in 'n warm gebied in die land geleë.

Voorgestelde kleurkombinasies wat vir die skooluniform gegee is.

Lemmetjiegroen, donkergroen, appelgroen
Oranje, geel-oranje, geel
Blou, blou-pers, pers
Waatlemoen, pruim, pienk

Teken die tabel oor in jou antwoordboek en beantwoord die vrae wat volg in tabelformaat.

5.3.1 KLEURKEUSE	5.3.2 KLEURHARMONIE	5.3.3 MOTIVERING
(1)	(1)	(1)
(1)	(1)	(1)

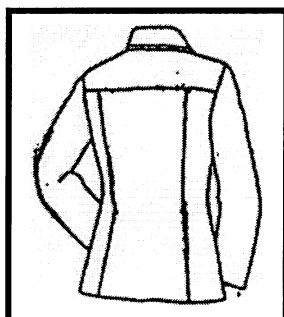
5.3.1 Kies TWEE geskikte kleurharmonieë. (2)

5.3.2 Noem die TWEE tipes kleurharmonieë. (2)

5.3.3 Motiveer die kleurkeuse van Vraag 5.3.1 kortliks. (2)

QUESTION 5

5.1 Study the back of the jacket and answer the questions.



- 5.1.1 What is the horizontal pattern area of the jacket called? (1)
- 5.1.2 Identify the sleeve on the jacket. (1)
- 5.1.3 Why do you use interfacing in a jacket? Mention TWO reasons. (2)
- 5.1.4 Classify the jacket as a classic style or a fashion fad. (1)
- 5.1.5 Give the colour harmony used if the colours of the jacket are blue and orange. (1)

5.2 Name FOUR reasons why people prefer to sew their own clothes. (4)

5.3 As a member of the Representative Council of Learners (RCL) with a needlework knowledge, you want to give input on the colour choice of new uniforms for your school. The school is situated in a warm region in the country.

Suggested colour combinations that were given for the school uniform.

Lime, dark green, apple-green
Orange, yellow-orange, yellow
Blue, blue-purple, purple
Watermelon, plum, pink

Redraw the table below in your answer book and answer the following questions in tabular format.

5.3.1 COLOUR CHOICE	5.3.2 COLOUR HARMONY	5.3.3 MOTIVATION
(1)	(1)	(1)
(1)	(1)	(1)

- 5.3.1 Choose TWO suitable colour harmonies. (2)
- 5.3.2 Name the TWO types of colour harmonies. (2)
- 5.3.3 Briefly motivate the colour choice from Question 5.3.1. (2)

- 5.4 Trek die onderstaande tabel in jou antwoordboek oor en beantwoord die vrae in tabelformaat.

5.4.1 TERMINOLOGIE	5.4.2 TWEE VOORBEELDE IN KLEDING
Individualiteit (1)	(2)
Konformiteit (1)	(2)

5.4.1 Verduidelik die terme **individualiteit** en **konformiteit** kortliks. (2)

5.4.2 Gee TWEE voorbeelde in kleding vir elke term in Vraag 5.4.1. (4)

- 5.5 Die media publiseer die jongste seisoensmodes. Identifiseer die mense wat eerste die nuwe modeontwerpe aanvaar. (3)
[25]

TOTAAL VIR AFDELING C: [50]

AFDELING D KLEDINGKONSTRUKSIE EN BORDUURWERK

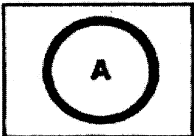
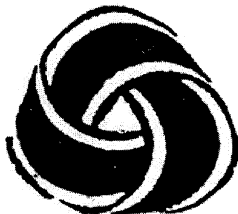
VRAAG 6

- 6.1 Bespreek **funksionaliteit** as 'n faktor in die ontwerp van nuwe modestyle en gee EEN voorbeeld. (5)

- 6.2 Bongani woon in 'n plattelandse gebied en koop haar klere deur die posbestellingsdiens.

6.2.1 Verduidelik aan Bongani TWEE nadele daarvan om klere deur die posbestellingdiens te koop. (2)

6.2.2 Identifiseer die simbole in die diagramme hieronder op etikette van die klere wat sy ontvang het. (4)

6.2.2.1	6.2.2.2	6.2.2.3	6.2.2.4
			
(1)	(1)	(1)	(1)

- 5.4 Redraw the table below in your answer book and answer the questions in tabular format.

5.4.1 TERMINOLOGY	5.4.2 TWO EXAMPLES IN CLOTHING
Individuality (1)	(2)
Conformity (1)	(2)

5.4.1 Briefly explain the terms **individuality** and **conformity**. (2)

5.4.2 Give TWO examples in clothing for each term in Question 5.4.1. (4)

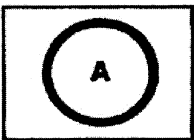
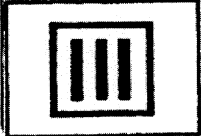
- 5.5 The media published the latest seasonal fashions. Identify the people who first accept the new fashion designs. (3)
[25]

TOTAL FOR SECTION C: [50]

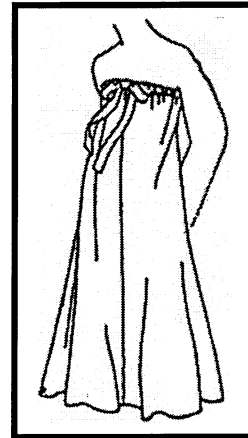
SECTION D CLOTHING CONSTRUCTION AND EMBROIDERY

QUESTION 6

- 6.1 Discuss **functionality** as a factor in the design of new fashion styles and mention ONE example. (5)
- 6.2 Bongani lives in a rural area and buys her clothes through the mail-order house.
- 6.2.1 Explain to Bongani TWO disadvantages of buying clothes through the mail-order system. (2)
- 6.2.2 Identify the symbols on the labels of the clothes that she received. (4)

6.2.2.1	6.2.2.2	6.2.2.3	6.2.2.4
			
(1)	(1)	(1)	(1)

- 6.3 'n Lang gesette persoon met 'n groot borsmaat sal die borsmaat met hierdie rokkeuse beklemtoon. Hoe kan hierdie figuurafwyking verbeter word? Bespreek VYF moontlikhede.



(5)

- 6.4 Hoe sal jy die kwaliteit van die konstruksiemetodes evalueer wanneer pasklaar kledingstukke aangekoop word? Noem SES aspekte waaraan jy aandag sal gee.

(6)

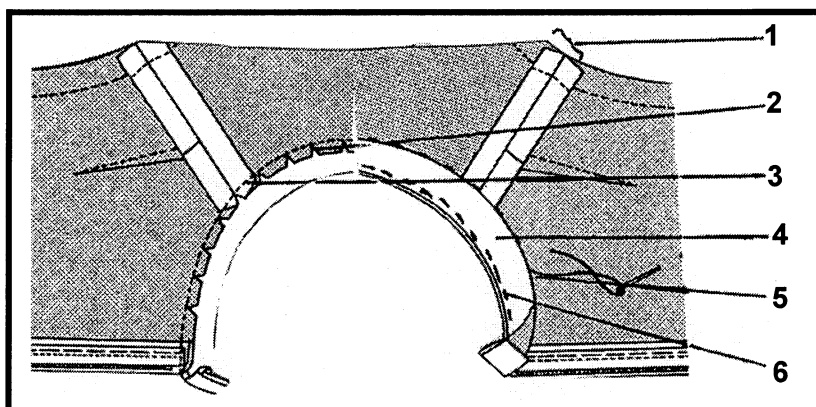
- 6.5 Pas die **beskrywing** in **Kolom A** by die **winkeltipe** in **Kolom B**. Skryf die vraagnommers (6.5.1 – 6.5.3) **onder mekaar** in jou antwoordboek neer en die ooreenstemmende letter (A – D) langsaan.

KOLOM A BESKRYWING	KOLOM B WINKELTIPE
6.5.1 Dames spesialiteitswinkel	A. Kettingwinkels
6.5.2 Gewild vir kinderklere, mansklere en seunsklere	B. Departementele winkels
6.5.3 Verkoop gewoonlik klere met hulle eie handelsmerk	C. Promosiewinkels
	D. Boetieks

(3)
[25]

VRAAG 7

- 7.1 Bestudeer die diagram en beantwoord die vrae oor halslynafwerking.



- 7.1.1 Gee byskrifte aan die genommerde halslynafwerkingprosesse op die skets.
- 7.1.2 Noem nog TWEE **ander** metodes wat gebruik kan word om 'n halslyn af te werk.
- 7.1.3 Stel TWEE metodes voor om onderklere aan die skouernate vas te heg om te voorkom dat die onderklere by wye halslyne uitsteek.

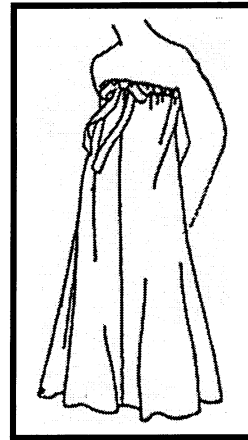
(6)

(2)

(2)

b.o.

- 6.3 A tall, stout person with a large bust will accentuate the bust with this choice of dress. How can this figure irregularity be improved? Discuss FIVE possibilities.



(5)

- 6.4 How will you evaluate the quality of the construction methods when buying ready-made clothes? Explain SIX aspects to which you would pay attention.

(6)

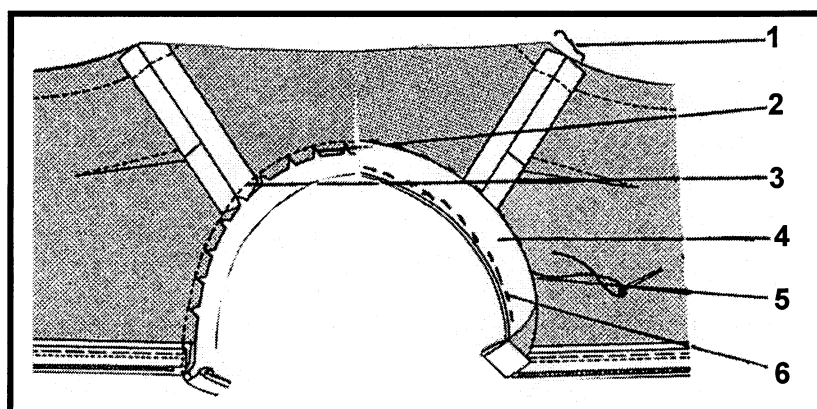
- 6.5 Match the **description** in **Column A** with the **type of store** in **Column B**. Write the question numbers (6.5.1 – 6.5.3) **underneath** each other in your answer book and the corresponding letter (A – D) next to it.

COLUMN A DESCRIPTION	COLUMN B TYPE OF STORES
6.5.1 Women's speciality stores	A. Chain stores
6.5.2 Popular for children's clothes, men's and boys' wear	B. Department stores
6.5.3 Usually sells clothes with their own brand name	C. Promotional stores
	D. Boutiques

(3)
[25]

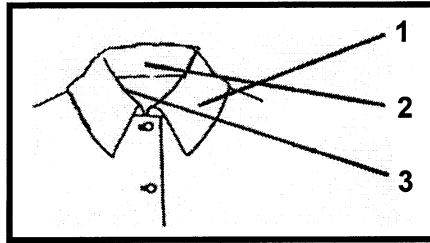
QUESTION 7

- 7.1 Study the diagram and answer the questions on neckline finishing.



- 7.1.1 Label the numbered neckline finishing processes on the sketch. (6)
- 7.1.2 Name TWO **other** methods that can be used to finish a neckline. (2)
- 7.1.3 Suggest TWO methods to fasten underwear on the shoulder seams to prevent the underwear from showing in a wide neckline. (2)

- 7.2 Identifiseer die DRIE genommerde dele van 'n rolkraag op die diagram. (3)



- 7.3 Bespreek DRIE kriteria vir 'n netjiese afgewerkte soom. (3)

7.4 Vasmaakmiddels

- 7.4.1 Vergelyk die verskille tussen TWEE tipes lussies met betrekking tot die metodes en werkwyses. (4)

- 7.4.2 Noem TWEE tipes knope. (2)

- 7.4.3 Noem DRIE soorte handgemaakte knoopsgate. (3)

[25]

TOTAAL VIR AFDELING D: [50]

AFDELING E

VRAAG 8

8.1 Opnaaisels

- 8.1.1 Wat is opnaaisels? (2)

- 8.1.2 Noem VIER gebruike vir opnaaisels. (4)

- 8.1.3 Noem VIER areas op kledingstukke waar opnaaisels gebruik kan word. (4)

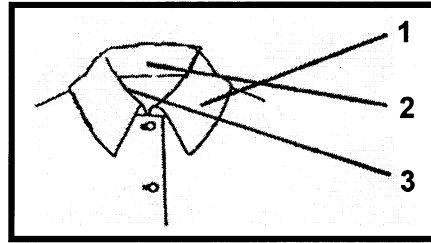
8.2 Skets die simbole vir die volgende patroonmerke:

- 8.2.1 Plaas die patroondeel op die vou (1)

- 8.2.2 Rygplooitjies aanduiding (1)

- 8.2.3 Die rigting waarin gestik word (1)

- 7.2 Identify the THREE numbered areas of a rolled collar on the diagram. (3)



- 7.3 Discuss THREE criteria for a neatly finished hem. (3)

7.4 Fastenings

- 7.4.1 Compare the differences between TWO types of loops regarding the methods of making them. (4)

- 7.4.2 Name TWO types of buttons. (2)

- 7.4.3 Name THREE kinds of handmade buttonholes. (3)
[25]

TOTAL FOR SECTION D: [50]

SECTION E

QUESTION 8

8.1 Tucks

- 8.1.1 What are tucks? (2)

- 8.1.2 Mention FOUR uses for tucks. (4)

- 8.1.3 Name FOUR areas on garments where tucks can be used. (4)

8.2 Sketch the symbols for the following pattern marks:

- 8.2.1 Place the pattern on the fold (1)

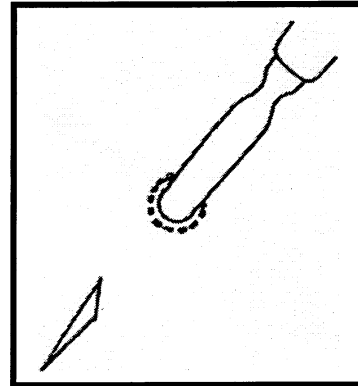
- 8.2.2 Indication for gathers (1)

- 8.2.3 The direction in which to stitch (1)

8.3 Gereedskap

8.3.1 Identifiseer die geïllustreerde gereedskap.

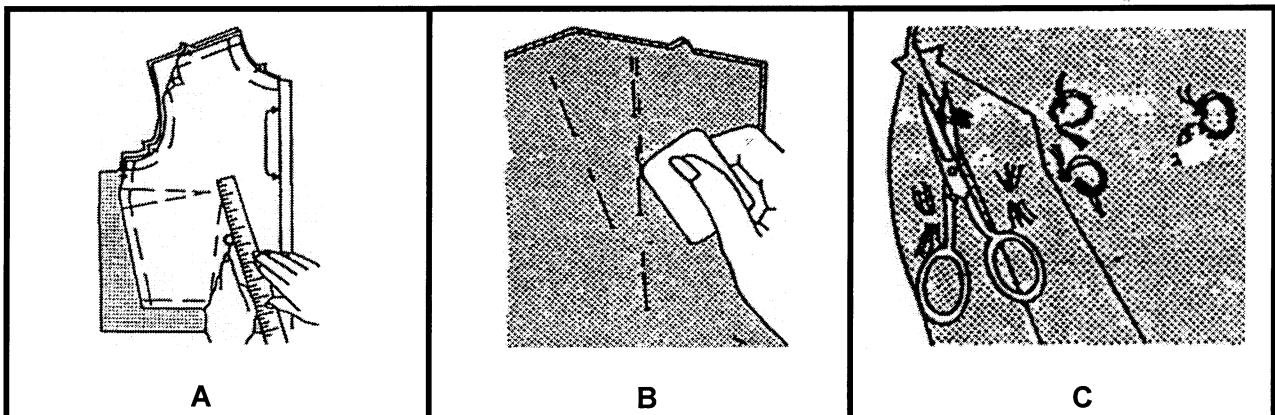
8.3.2 Waarvoor word die gereedskap gebruik?



(1)

(1)

8.4 Identifiseer die metodes A, B en C om patroonmerke op kledstof oor te dra.



(3)

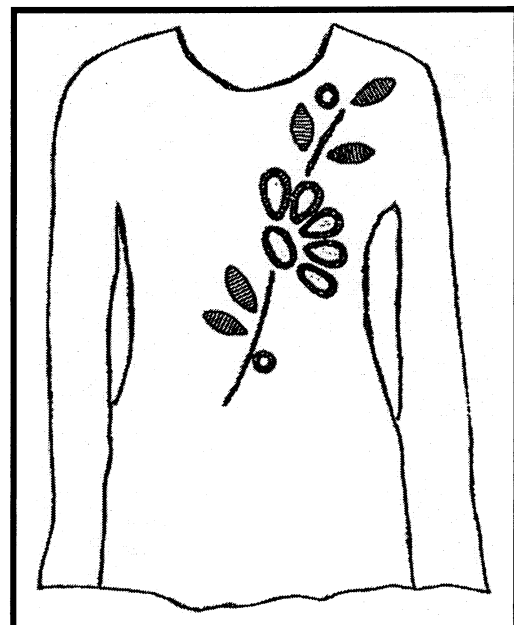
8.5 Bestudeer die diagram van die bloes en beantwoord die vrae.

8.5.1 Identifiseer die tipe borduurwerk.

8.5.2 Verduidelik DRIE eienskappe van hierdie tipe borduurwerk.

8.5.3 Noem die steek wat gebruik word om die tipe borduurontwerp op kledstof oor te dra.

8.5.4 Noem TWEE steke wat gebruik word om hierdie tipe borduurwerk te voltooi.



(1)

(3)

(1)

(2)

[25]

TOTAAL VIR AFDELING E:

[25]

TOTAAL:

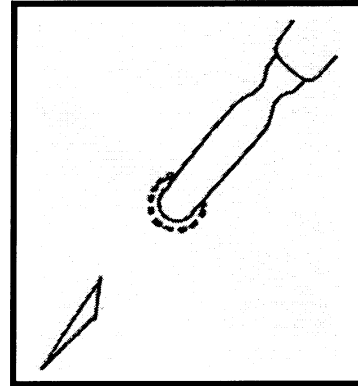
200

EINDE

8.3 Equipment

8.3.1 Identify the illustrated equipment.

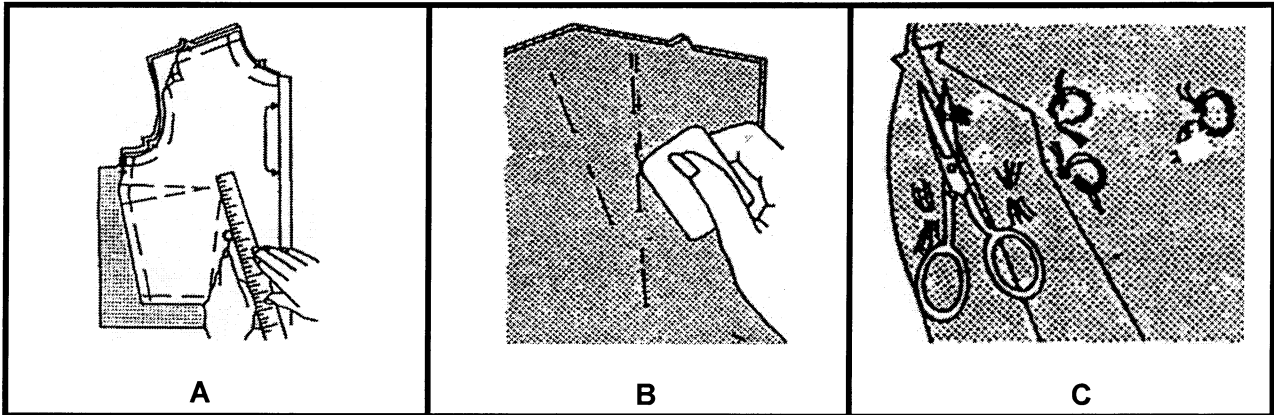
8.3.2 What is this equipment used for?



(1)

(1)

8.4 Identify the methods A, B and C to transfer pattern markings onto fabric.



A

B

C

(3)

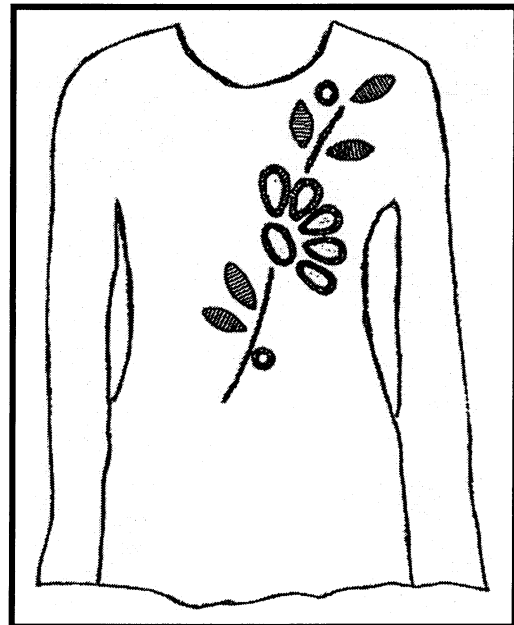
8.5 Study the diagram of the blouse and answer the questions.

8.5.1 Identify the type of embroidery.

8.5.2 Explain THREE characteristics of this type of embroidery.

8.5.3 Mention the stitch that is used to transfer the embroidery design onto the fabric.

8.5.4 Name TWO stitches used to complete this type of embroidery.



(1)

(3)

(1)

(2)

[25]

TOTAL FOR SECTION E:

[25]

TOTAL:

200

END