

GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATIONOCTOBER / NOVEMBER 2005
OKTOBER / NOVEMBER 2005

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 cross (X) over the appropriate letter next to the question number 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	D
---	---	---	--------------

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

1.1 Suitable seams for chiffon blouses are _____ seams.

- A. run and fell
- B. French
- C. overlaid
- D. slot

(1)

1.2 Mercerising finish is applied on _____ fibres.

- A. cellulose
- B. protein
- C. mineral
- D. synthetic

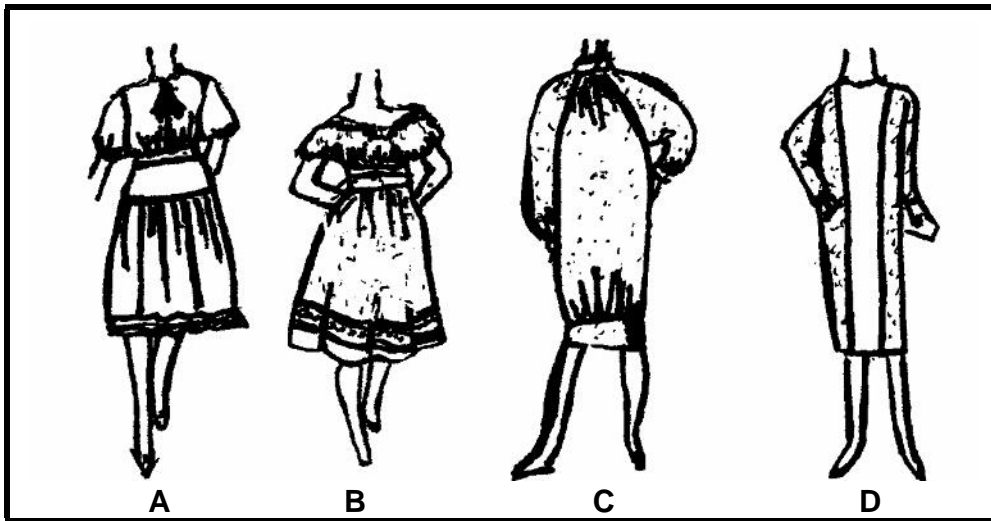
(1)

1.3 Stay stitching _____.

- A. keeps the pattern pieces in position
- B. transfers the pattern markings
- C. prevents the seams from stretching
- D. prevents shrinkage

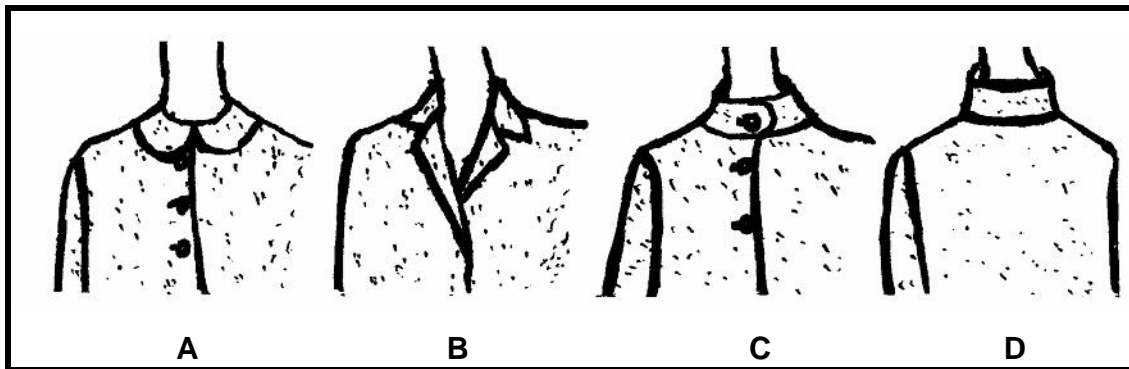
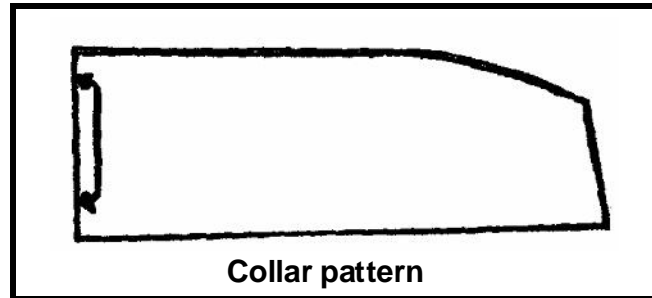
(1)

1.4 Which one of the outfits below is suitable for a stout figure type?



(1)

1.5 The collar from sketch _____ is cut out of the collar pattern below.



(1)

1.6 Formal balance occurs when _____.

- A. a design has a focal point
- B. different colours are used in equal amounts
- C. distances are equal from the centre line
- D. distances are not equal from the centre line

(1)

1.7 The general idea that each person has of himself or herself is called _____.

- A. self-confidence
- B. self-value
- C. self-concept
- D. own value

(1)

1.8 A / An _____ colour is a mixture of even amounts of a secondary and a primary colour.

- A. intermediate
- B. neutral
- C. secondary
- D. primary

(1)

1.9 The style on sketch **A** alongside will be suitable for a / an _____ personality type.

- A. classic
- B. romantic
- C. athletic
- D. dramatic

(1)

1.10 Sketch **B** alongside indicates _____ as the most prominent design element.

- A. shape
- B. space
- C. form
- D. line

(1)



A

B

1.11 An example of a polyamide fibre is _____.

- A. Nylon
- B. Terylene
- C. Orlon
- D. Dralon

(1)

1.12 A teenage girl should avoid wearing _____ fabrics during the summer to teenager functions.

- A. transparent
- B. clinging
- C. heavyweight
- D. stiff

(1)

1.13 A quick, modern construction technique to finish off seam edges is by _____.

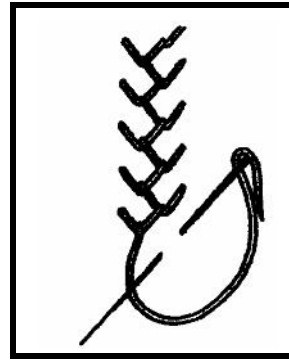
- A. turning seam edges with zigzag stitching
- B. binding seam edges
- C. overlocking with an overlocker
- D. overcasting with a sewing machine

(1)

1.14 The _____ stitch shown alongside is useful for working decorative borders on children's clothes.

- A. herringbone
- B. feather
- C. cross
- D. chevron

(1)



1.15 The amount of fabric needed for a garment appears on the _____.

- A. front of the pattern envelope
- B. back of the pattern envelope
- C. instruction sheet
- D. pattern pieces

(1)

1.16 An example of a regenerated fibre is _____.

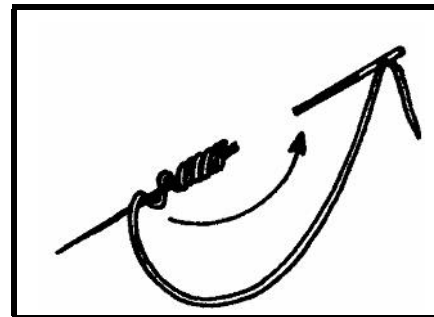
- A. linen (flax)
- B. rayon
- C. acrylic
- D. polyester

(1)

1.17 The sketch alongside illustrates a step in the sewing of _____.

- A. satin stitches
- B. French knots
- C. bullion stitches
- D. backstitches

(1)



1.18 The stitch in Question 1.17 is used _____.

- A. to embroider floral designs
- B. for shadow work
- C. for making eyelet holes
- D. to attach lace

(1)

1.19 The Fabric for embroidered traycloth must be _____,

- A. resistant to creasing
- B. flexible
- C. absorbent
- D. washable

(1)

- 1.20 The most suitable choice for decorating a breakfast tablecloth is _____.
- A. appliqué work
 - B. shadow work
 - C. cutwork
 - D. ribbon work
- (1)
- 1.21 Holbein stitch is used in _____ embroidery.
- A. Assisi
 - B. shadow work
 - C. cutwork
 - D. Florentine
- (1)
- 1.22 The use of red, blue and yellow creates a / an _____ colour harmony.
- A. monochromatic
 - B. triad
 - C. analogous
 - D. complementary
- (1)
- 1.23 The acceptability of a garment is often judged on the basis of the effect of _____ on the body.
- A. line, formal balance and space
 - B. shape, formal balance and line
 - C. space, shape and line
 - D. shape, formal balance and space
- (1)
- 1.24 Special construction detail at the end of a stitching line on pattern pieces is usually indicated by _____.
- A. diamond-shaped notches
 - B. small arrows
 - C. a dot
 - D. place-on-fold instructions
- (1)
- 1.25 The direction of stitching and cutting of pattern pieces is usually indicated by _____.
- A. diamond-shaped notches
 - B. small arrows
 - C. dots
 - D. place-on-fold instructions
- (1)

[25]

QUESTION 2

- 2.1 Choose **THREE** factors from the list below that influence the price of garments. Write the question number in your answer book and the **THREE LETTERS** (A – E) of your choice.

FACTORS THAT INFLUENCE THE PRICE OF GARMENTS	
A.	A garment may be expensive because the fabric is costly.
B.	Designer garments influence the price.
C.	The style of the garment influences the colour and the price.
D.	The type of machine affects the tax that should be paid.
E.	The quality and the price of trims contribute to the final price.



(3)

- 2.2 Indicate the levels of strength and absorbency of polyester by rewriting the following Table in your answer book and making a cross under High or Low.

	High	Low
Polyester strength		
Polyester moisture absorbency		

(2)

- 2.3 Match each **sleeve type** in **Column A** with the correct **sleeve name** in **Column B**. In your answer book, write the question numbers (2.3.1 – 2.3.2) **below one another** and the **letter** (A – D) of your choice next to the question number.

COLUMN A SLEEVE TYPES	COLUMN B SLEEVE NAME
<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">  <p>2.3.1</p> </div> <div style="text-align: center;">  <p>2.3.2</p> </div> </div>	<p>A. Bishop sleeve B. Cap sleeve C. Puff sleeve D. Plain sleeve</p>

(2)

2.4 Choose TWO methods for the layout of border print fabrics with a design running lengthwise along one edge. Write only the question number and the **TWO LETTERS** in your answer book.

- A. Place the border vertically, on each side of the centre front and / or centre back seams.
- B. Place the border horizontally at the garment's hem.
- C. Place the border diagonally.

(2)

2.5 Study the design on the sketch on the right. Identify THREE decorative design areas applied in the design. Write only the question number and the **THREE LETTERS** in your answer book.



- A. Collar
- B. Pocket flaps on the waistcoat
- C. Shirt
- D. Topstitching on the waistcoat
- E. Decorative buttons on the pockets of the waistcoat
- F. Yoke

(3)

2.6 Choose the FOUR methods of obtaining rhythm. Write only the question number and the **FOUR LETTERS** in your answer book.

- A. Repetition
- B. Progression of changes in size
- C. Asymmetry
- D. Organised movement from a central point
- E. Continuous line movement
- F. Unity

(4)

2.7 Choose THREE sets of accessories that give emphasis close to the face. Write only the question number and the **THREE LETTERS** in your answer book.

- A. Colour and texture contrasts
- B. Necklines and rings
- C. Hats and hair styles
- D. Make-up and handbags
- E. Necklines and scarves

(3)

2.8 Match each **characteristic of colour** from **Column B** with an applicable **factor** in **Column A**. Write the question numbers (2.8.1–2.8.4) **below one another** in your answer book and the **FOUR LETTERS** (A – F) next to the question numbers.

COLUMN A FACTORS	COLUMN B CHARACTERISTICS OF COLOUR
2.8.1 Colours and the reflection of light	A. Colours in the red and yellow group appear to bring objects closer.
2.8.2 Advancing and receding colours	B. One colour may emphasize another by increasing its intensity.
2.8.3 Colours and their emotional effects	C. Pastel colours absorb very little heat.
2.8.4 Effect of light on colours	D. Bright green and red are exciting colours. E. The more light a fabric reflects, the lighter and brighter the colour. F. All colours appear more subdued in artificial lighting.

(4)

2.9 Analyse the information on the back of the NEW LOOK 6584 pattern envelope (**ANNEXURE A, PAGE 24**). Write the question numbers (2.9.1–2.9.2) **below one another** in your answer book and the appropriate answer next to each question number.

2.9.1 Determine the amount of fabric needed for a size 12 shirt if the fabric has a width of 140 cm.

(1)

2.9.2 Name ONE cellulose fabric suggested on the back of the pattern envelope.

(1)

[25]

TOTAL FOR SECTION A: [50]

**SECTION B
TEXTILES**

QUESTION 3

3.1 Knitted fabrics

Redraw the table below in your answer book.

Compare the differences between weft and warp knits in table format according to:

3.1.1 Direction in which the yarns run

(2)

3.1.2 Directions in which knitted fabric stretches

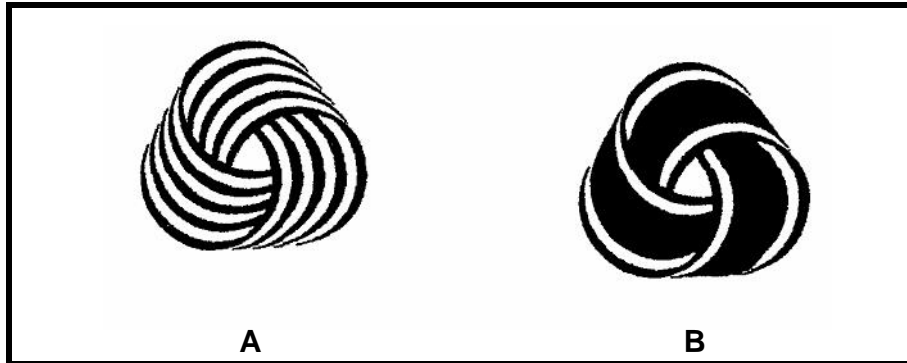
(2)

CHARACTERISTICS	WEFT	WARP
3.1.1 Direction in which the yarns run	(1)	(1)
3.1.2 Direction in which knitted fabric stretches	(1)	(1)

P.T.O.

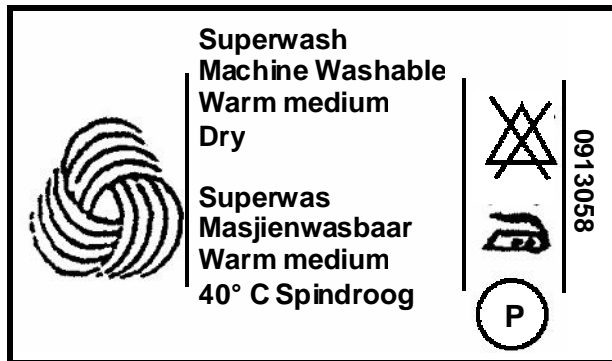
3.1.3 Name the knitting technique used to manufacture pantyhose (stockings). (1)

3.2 Study the labels below.



What are the differences in the fibre content of label A and label B? (2)

3.3 Study the illustrated label below.



3.3.1 Explain why this is a good label. (1)

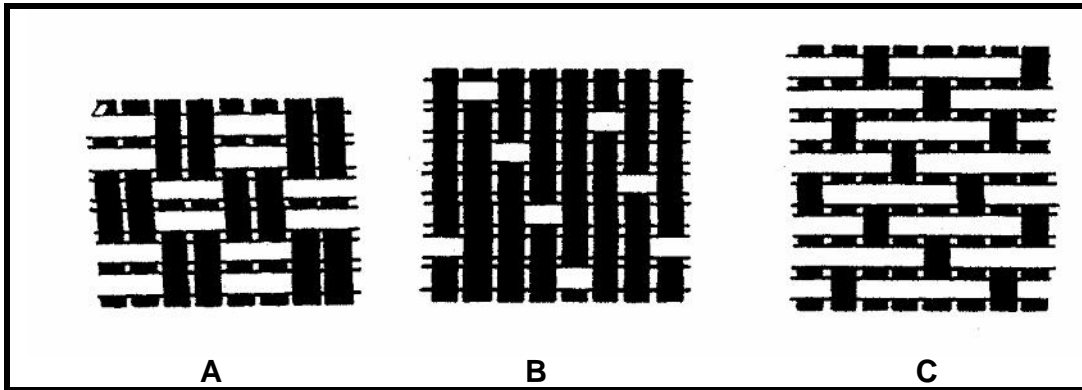
3.3.2 Explain the THREE care symbols on the right of the care label. (3)

3.4 Curtains

3.4.1 Name a fabric suitable for curtains in a hot, damp climate. Choose between wool, cotton, silk and polyester. (1)

3.4.2 Give FOUR reasons for your choice of the fabric in Question 3.4.1. (4)

3.5 Identify the weaving methods in diagrams A – C.



(3)

3.6 Draw the care symbol that would be used to prevent a knitted jersey from stretching after the washing process.

(1)

3.7 Give TWO reasons why Acrylic fibre would be a good choice for curtain fabric.

(2)

3.8 Choose from the list below the THREE finishes that improve ease of care (maintenance) of fabrics.

- A. Antistatic finish
- B. Waterproof finish
- C. Durable press finish
- D. Wash-and-wear finish
- E. Absorbency finish
- F. Stain-resistant finish

(3)

[25]

TOTAL FOR SECTION B: [25]

SECTION C
CLOTHING

QUESTION 4

4.1 Name THREE reasons why people wear clothes.

(3)

4.2 Explain the following TWO factors that determine values and attitudes regarding clothing.

4.2.1 Desire for comfort

(3)

4.2.2 Desire to economise

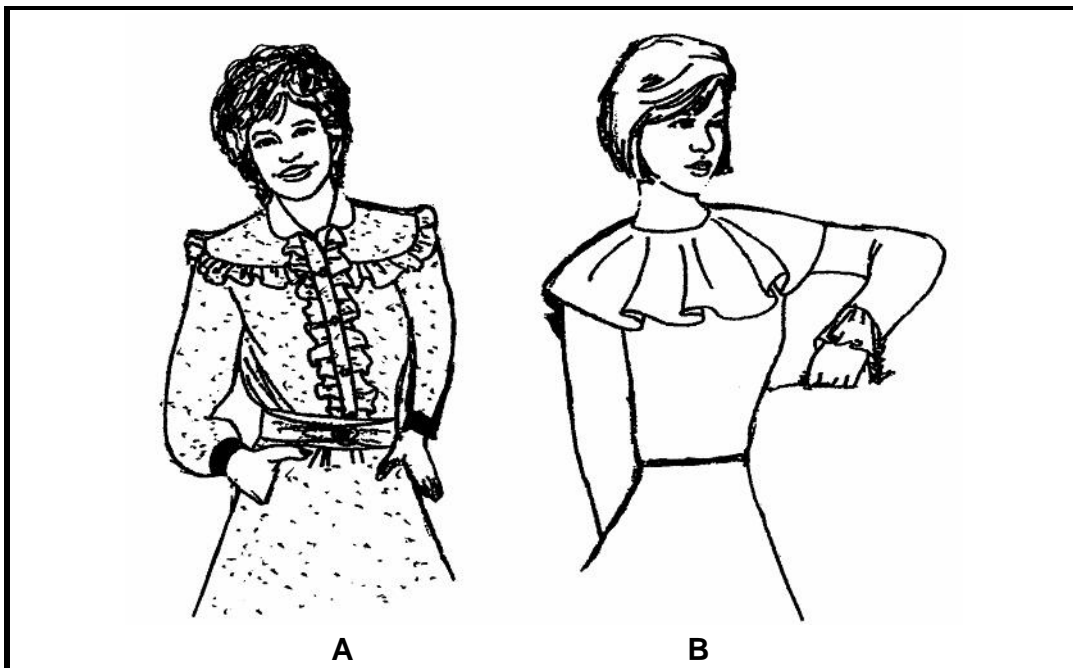
(3)

4.3 Redraw the table below in your answer book. Tabulate and explain the FOUR stages in the fashion cycle using mini-skirts as an example.

FOUR STAGES	EXPLANATIONS
Introductory stage	(2)
Growth/ Rise stage	(2)
Maturity/ Peak stage	(2)
Decline stage	(2)

(8)

4.4 Study the design principles in the sketches below and answer the questions that follow.



4.4.1 Name the TWO areas where you find rhythm in sketch A. (2)

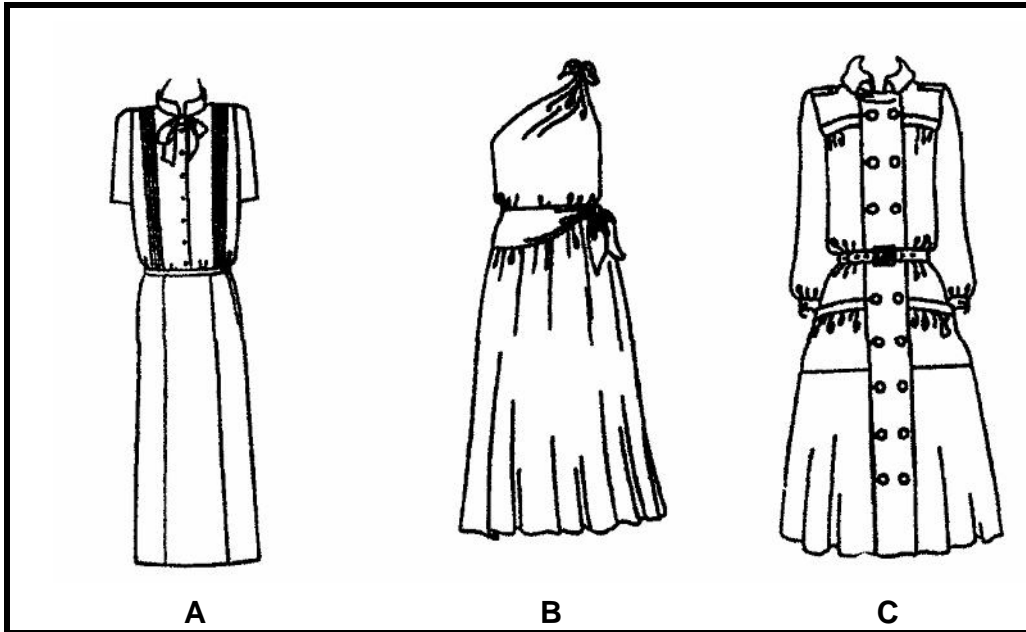
4.4.2 Name the area where you find emphasis in sketch B. (1)

4.5 Explain why pattern pieces must be layed out in the same direction on velvet fabric. (2)

4.6 Explain how individuality is expressed through the choice of clothes. (3)
[25]

QUESTION 5

5.1 Study the sketches below and answer the questions that follow.



5.1.1 Choose ONE garment for a tall lady with large hips. (1)

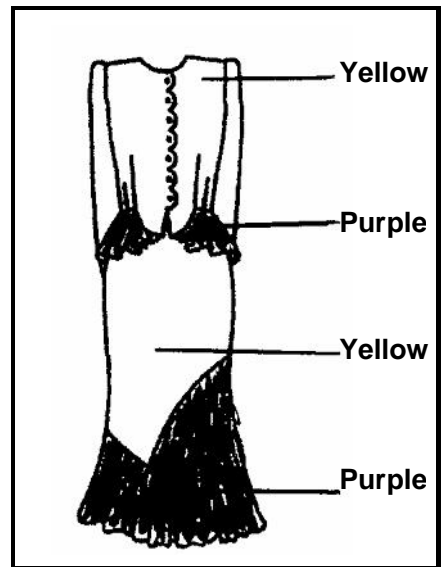
5.1.2 Substantiate (motivate) your choice for Question 5.1.1. (2)

5.2 Study the sketch on the right and answer the following questions:

5.2.1 Identify the colour harmony of the dress. (1)

5.2.2 How is the colour harmony in Question 5.2.1 obtained? (1)

5.2.3 Give TWO cool analogous colour harmony choices for accessories for the dress. (2)



5.3 Name THREE factors to consider in the design of garments. (3)

5.4 Compare the quality and quantity of clothes sold by:

- (a) Hypermarkets (2)
- (b) Boutiques (2)

5.5 Wardrobe planning

5.5.1 Name THREE factors to consider when you buy fabric to make your own clothes. (3)

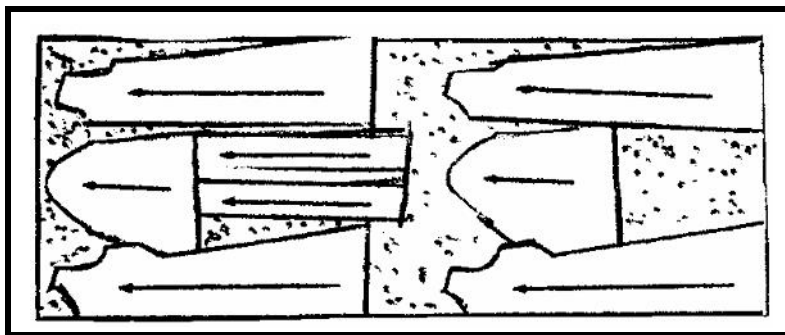
5.5.2 Explain the characteristics of wardrobe extenders under the following headings:

- (a) Texture (1)
- (b) Colour (2)

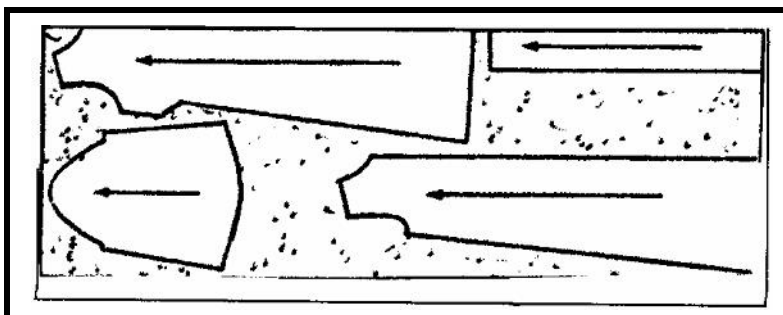
5.5.3 List TWO characteristics of a basic wardrobe of a lady. (2)

5.6 Study the diagrams below.

Explain the use of markers in mass production of clothing for the layout and cutting out processes.



MARKER A
(Size 10)



MARKER B
(Size 14)

(3)
[25]

QUESTION 6

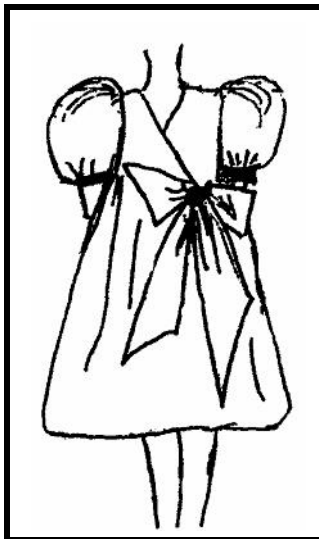
6.1 Name TWO guidelines for the layout of pattern pieces on plaided fabric. (2)

6.2 Body measurements

6.2.1 Explain how a lady chooses between two pattern sizes for a skirt. (2)

6.2.2 Name the body measurement that must be known when purchasing (buying) a blazer for school. (1)

6.3 Study the sketch below. Motivate TWO areas of badly applied proportion on the dress.



(2)

6.4 Choose basic clothes colours for the hot summers and the cold, wet winters of Cape Town. Tabulate your answer as follows.

COLOUR CHOICES FOR SUMMER	COLOUR CHOICES FOR WINTER
(1)	(1)

(2)

6.5 Study the sketch of the blouse on the right and answer the questions below.

6.5.1 Design can be divided into two types. Which type of design is used in the blouse?

(1)

6.5.2 Name TWO areas on the blouse where the type of design identified in Question 6.5.1 is applied.

(2)

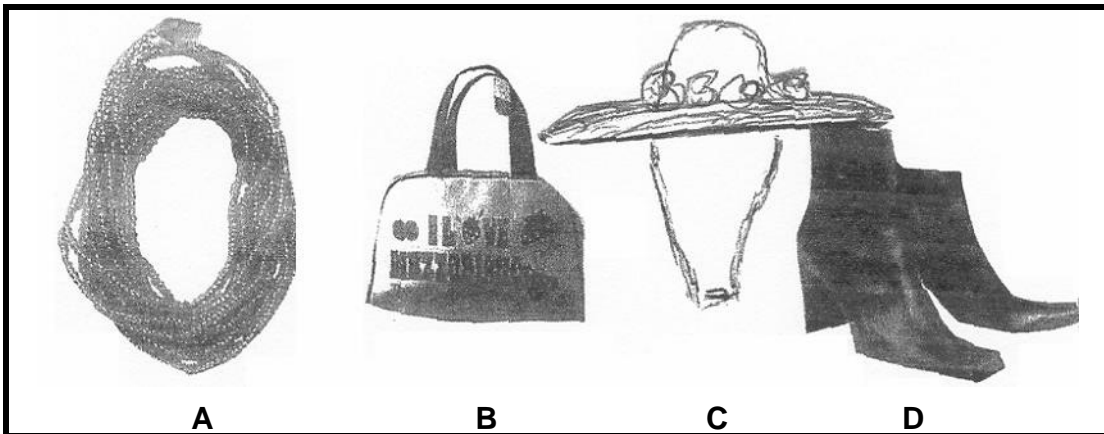


6.6 Accessories

6.6.1 Why does a woman wear accessories?

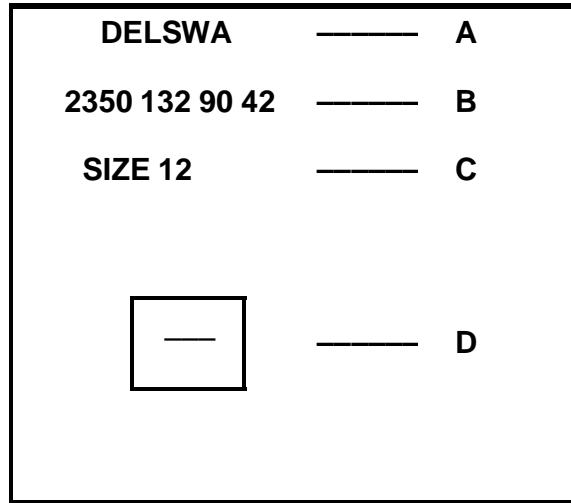
(1)

6.6.2 Choose from the sketches below TWO accessories for a stylish lady to wear to a summer tea party.



(2)

6.7 Explain the information (A – D) on the jacket label below.



(4)

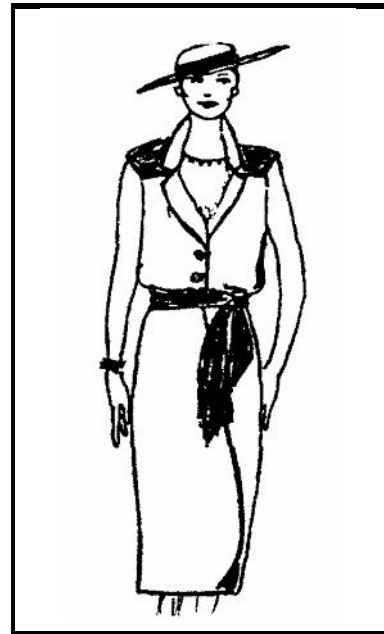
6.8 Explain THREE advantages that fashion shops gain from clients who use credit facilities.

(3)

6.9 Study the sketch on the right and answer the question.

Name the dominant lines on the outfit and indicate the areas where these lines are used.

(3)



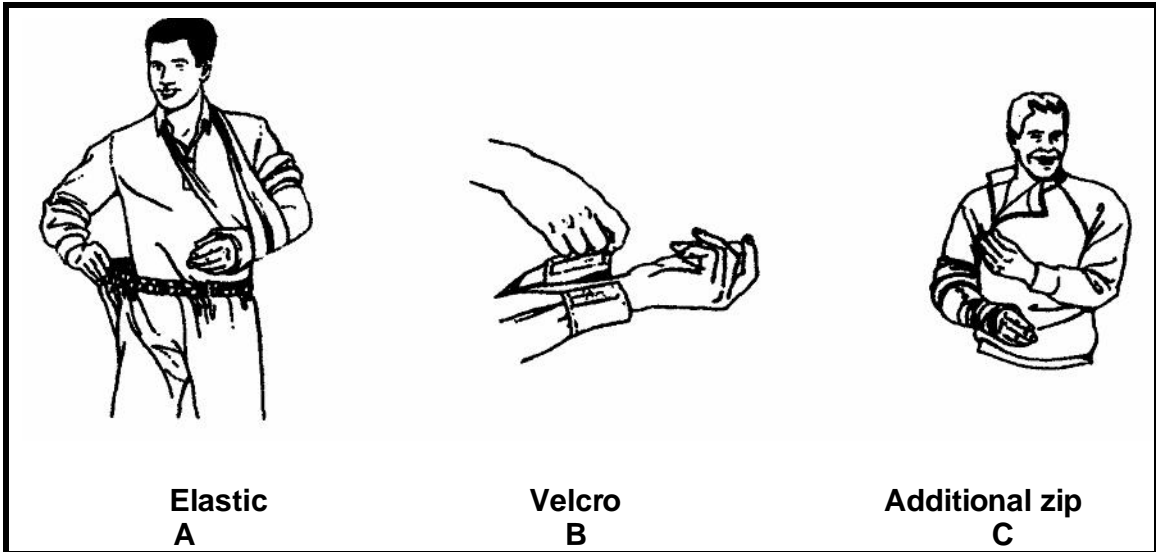
[25]

TOTAL FOR SECTION C: [75]

SECTION D
CONSTRUCTION

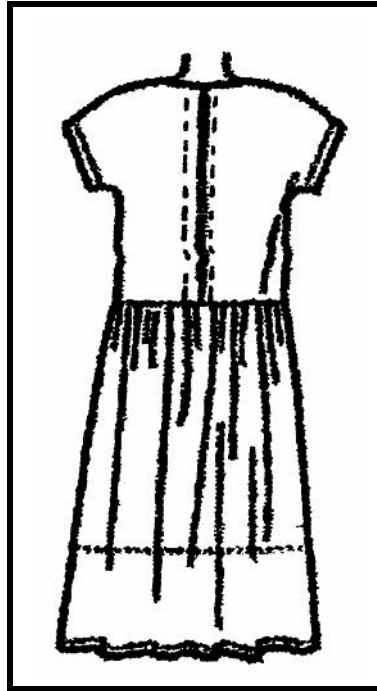
QUESTION 7

- 7.1 How would you avoid making crease lines when pressing a pleated nylon skirt? (2)
- 7.2 7.2.1 Explain the different methods of laying out pattern pieces on woven interfacing fabrics and non-woven interfacing fabrics. (2)
- 7.2.2 Name FOUR reasons for lining garments. (4)
- 7.3 Explain how the following simple alterations to clothes would enable disabled people to be more self-sufficient when dressing.



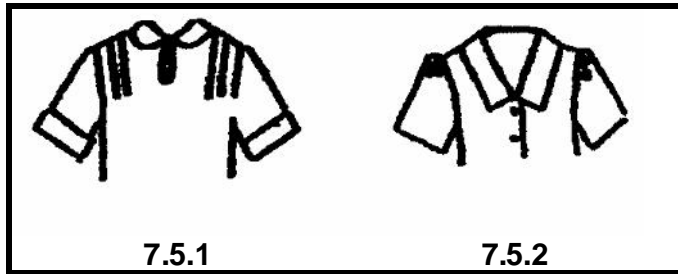
(3)

7.4 Study the sketch and answer the questions that follow.



- 7.4.1 Identify the method used to insert the zip at the back of the dress. (1)
- 7.4.2 At which THREE stages should a dress with a waistline, collar and armhole facings be fitted during the construction process? (3)
- 7.4.3 Identify the method used for the disposal of fullness at the waistline of the dress. (1)
- 7.4.4 How would you calculate the different amounts of fabric needed for the skirt of the dress, when using the following fabrics:
- (a) Lightweight fabric (2)
 - (b) Mediumweight fabric (2)
 - (c) Heavyweight fabric (2)

7.5 Study the sketches below. Choose a description from the list (A–D) below to match each sketch of a blouse. Write the question numbers (7.5.1 – 7.5.2) below one another and the letter (A – D) of the description you choose next to it.



- A. A white blouse with a red collar for a slender figure.
- B. A pink blouse with a beige collar for a stout figure.
- C. A blue blouse with a blue collar for a stout figure.
- D. A white blouse with an orange collar for a stout figure. (2)

7.6 In which direction do women’s blouses fasten and unfasten? (1)
[25]

QUESTION 8
EMBROIDERY AND CLOTHING

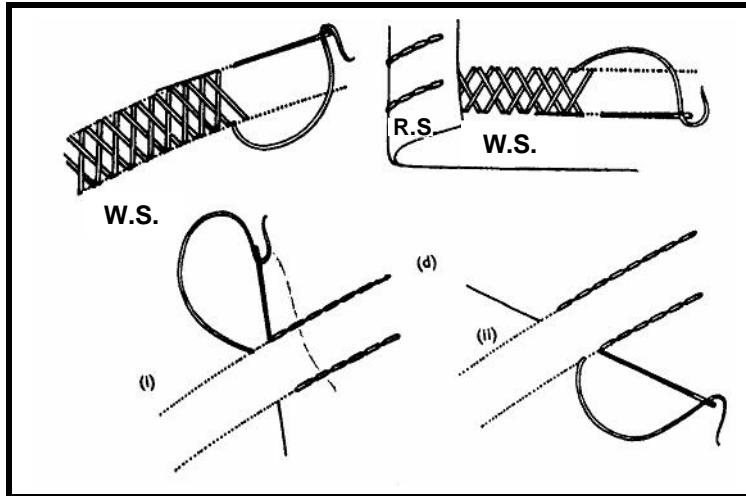
8.1 The following table gives methods for transferring pattern designs onto embroidery fabric. Redraw the table in your answer book.

8.1.1 TRACING THE DESIGN WITH A (DRESSMAKER’S) PENCIL/TAILOR’S CHALK ONTO TRANSPARENT FABRICS	8.1.2 OUTLINING THE DESIGN WITH RUNNING STITCHES	8.1.3 TRANSFERRING THE DESIGN BY COUNTING THE THREADS OF THE FABRIC
(1)	(1)	(2)

Under each method write down the applicable embroidery technique(s) from the list below. Give ONE answer for each of Question 8.1.1 and 8.1.2, and TWO answers for Question 8.1.3

Hardangerwork, Assisi embroidery, Shadow work, Broderie anglaise, Cutwork (4)

8.2 8.2.1 For what type of embroidery are the stitches shown in the sketch below, used?

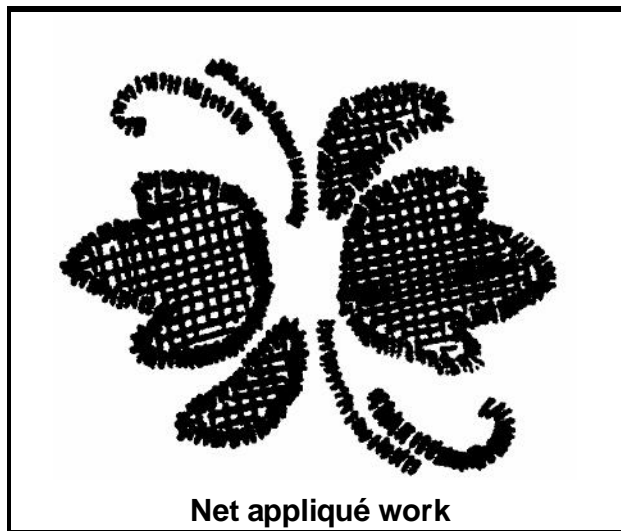


(1)

8.2.2 Name TWO stitches used in this type of embroidery.

(2)

8.3 Study the sketch below showing net appliqué work. Choose the methods used to do the net appliqué work. Write only the question number and the **FOUR LETTERS** (A – G) in your answer book.

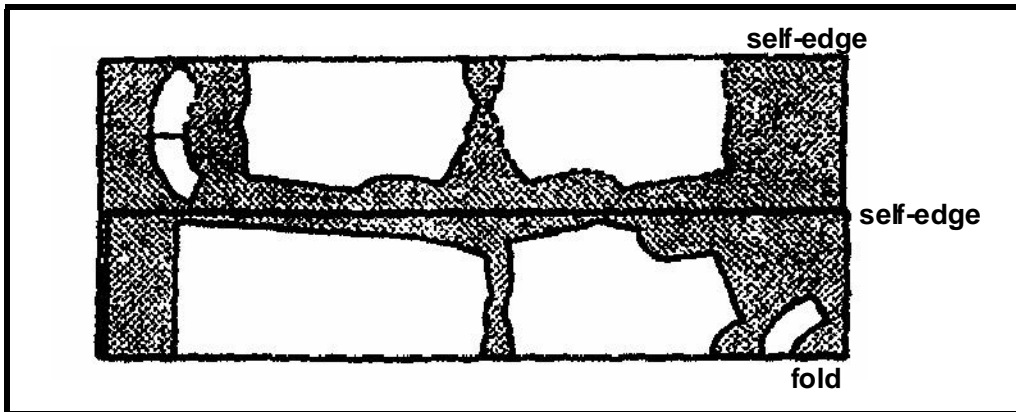


METHODS FOR NET APPLIQUÉ WORK

- A. Outline the design on tissue paper and tack it to the right side of the garment.
- B. Transfer the design with running stitches or chain stitches.
- C. Transfer the design with pencil lines.
- D. Work through all three layers, tissue paper, fabric and net.
- E. Complete the stems of the design with chain stitches or blanket stitches.
- F. Complete the stems on the design with stem stitches or satin stitches.
- G. Loops of chain stitches lie on the inside of the motif edges.

(4)

- 8.4 Name THREE factors to take into consideration when choosing a design for embroidery. (3)
- 8.5 Explain the following statements on how to explore available resources when planning your wardrobe:
- 8.5.1 Home sewing is an important resource. (2)
- 8.5.2 Discount houses and stores sell factory samples and factory rejects. (2)
- 8.5.3 Your existing clothing can be revived / recycled. (1)
- 8.6 Substantiate (explain) the following statement:
- A colour harmony may serve as a guide in wardrobe planning. (2)
- 8.7 Study the sketch of the partial lengthwise fold method. Explain how and why some of the pattern pieces have to be cut out single and others double.



- 8.8 Name the pressing equipment that you would use to press the following areas when sewing a garment:
- 8.8.1 Curved areas of garment and long curved seams. (1)
- 8.8.2 Long, straight seams. (1)

[25]

TOTAL FOR SECTION D: [50]

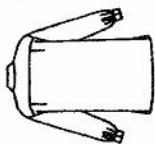
TOTAL: 200

ANNEXURE A / BYLAE A

NEWLOOK 6584

Simplicity Pattern Co. Inc. 200 Madison Ave., N.Y. 10018
 Dominion Simplicity Patterns Ltd. 445 Finchdene Square, Scarborough, M1X 1B7 Canada
 The English Pattern Co. Ltd. Tower Centre House, Merrion Centre, Leeds, UK
 Simplicity Patterns (NZ) Ltd., P.O. Box 41011 Auckland, New Zealand
 Simplicity Patterns Pty Limited, 25 Violet Street, Revesby, P.O. Box 108, Revesby, N.S.W. 2212 Australi

6584



6584 SEVEN SIZES IN ONE

Size	8	10	12	14	16	18	20
Standard European Size	34	36	38	40	42	44	46
Bust	31 1/2	32 1/2	34	36	38	40	42in
Waist	24	25	26 1/2	28	30	32	34in
Hips	33 1/2	34 1/2	36	38	40	42	44in
Nape to Waist	15 3/4	16	16 1/4	16 1/2	16 3/4	17	17 1/4in

SHIRT

4 1/2in**	3 1/4	3 3/8	3 1/2	3 1/2	3 3/4	3 7/8	3 7/8yd
5 4in**	2 3/4	2 3/4	2 3/4	2 3/4	2 7/8	2 7/8	2 7/8yd
6 0in**/**	2 5/8	2 3/4	2 3/4	2 3/4	2 3/4	2 3/4	2 7/8yd

INTERFACING

32in	1	1	1	1	1	1	1 yd
------	---	---	---	---	---	---	------

PATTERN MEASUREMENTS

Size	8	10	12	14	16	18	20
Nape to finished length of Shirt	32 1/4	32 1/2	32 3/4	33	33 1/4	33 1/2	33 3/4in

SUGGESTED FABRICS

Cotton, Cotton Mixtures, Silk, Crepe de Chine, Chambray and Synthetics. Allow extra fabric for matching plaids or stripes. *With nap, shading, pile, or with a one-way design. **Without nap, shading, pile, or with a two-way design.

REQUIREMENTS

Seven 1/2" (13mm) buttons, one pair of purchased shaped shoulder pads. Optional/one press stud (snap).

6584 PATRON SEPT TAILLES

Taille	8	10	12	14	16	18	20
Taille Française	36	38	40	42	44	46	48
Tour de Poitrine	80	83	87	92	97	102	107cm
Tour de Taille	61	64	67	71	76	81	87cm
Tour de Hanches	85	88	92	97	102	107	112cm
Longueur Taille-Dos	40	40.5	41.5	42	42.5	43	44cm

CHEMISIER

115cm**	2.95	3.00	3.10	3.20	3.35	3.45	3.50m
140cm**	2.45	2.50	2.50	2.50	2.55	2.55	2.60m
150cm**/**	2.40	2.45	2.45	2.50	2.50	2.50	2.55m

ENTOILAGE

80cm	0.85	0.90	0.90	0.90	0.90	0.90	0.90m
------	------	------	------	------	------	------	-------

MESURES DU PATRON

Taille Française	36	38	40	42	44	46	48
Longueur finie du dos du Chemisier	82	82	83	84	84	85	85cm

TISSUS SUGGERES

Coton, Cotons Mélangés, Soie, Crêpe de Chine, Batiste et Synthétiques. Prévoir plus de tissu pour les tissus écossais et à rayures. * Avec sens, nuances, poil, ou à motif uni-directionnel. ** Sans sens, nuances, poil, ou à motif bi-directionnel.

MERCERIE

Sept boutons de 1/2" (13mm), une paire d'épaulettes achetées en forme, une pression facultative.

