

## POSSIBLE ANSWERS FOR:

NEEDLEWORK AND CLOTHING  
SG

## SECTION A

## Question 1

1.1.1	A	<del>B</del>	C	D
1.1.2	A	B	<del>C</del>	D
1.1.3	A	B	C	<del>D</del>
1.1.4	A	<del>B</del>	C	D
1.1.5	A	B	C	<del>D</del>
1.1.6	A	<del>B</del>	C	D
1.1.7	A	<del>B</del>	C	D
1.1.8	A	<del>B</del>	C	D
1.1.9	<del>A</del>	B	C	D
1.1.10	A	B	C	<del>D</del>
1.1.11	A	B	<del>C</del>	D
1.1.12	A	B	C	<del>D</del>
1.1.13	<del>A</del>	B	C	D
1.1.14	<del>A</del>	B	C	D
1.1.15	A	B	<del>C</del>	D
1.1.16	<del>A</del>	B	C	D
1.1.17	A	<del>B</del>	C	D
1.1.18	A	B	C	<del>D</del>
1.1.19	A	<del>B</del>	C	D
1.1.20	A	<del>B</del>	C	D

(20)

## Pleats

## 2.1

2.1.1	C
2.1.2	D
2.1.3	A
2.1.4	B

(4)

## Pleats

## 2.2

2.2.1	A
2.2.2	D
2.2.3	B
2.2.4	C

(4)

## Sleeve types

## 2.3

2.3.1	C
2.3.2	F
2.3.3	D
2.3.4	E
2.3.5	A
2.3.6	H
2.3.7	G

(7)

## TRUE / FALSE

## 2.4

2.4.1	T
2.4.2	F
2.4.3	T
2.4.4	F
2.4.5	F
2.4.6	F
2.4.7	T
2.4.8	T
2.4.9	F
2.4.10	T

(10)

## 2.5 STATEMENTS

- 2.5.1 (2.4.2) Wool fibre does not create static electricity.  
 2.5.2 (2.4.3) Embroidery must be pressed on the wrong side.  
 2.5.3 (2.4.5) Bulk refers to the thickness of the fabrics or construction.  
 2.5.4 (2.4.6) Nylon is smooth, does not look like wool.  
 2.5.5 (2.4.9) Terelene is resistant to sunlight does not turn yellow. (5)

TOTAL FOR SECTION A: [50]



**SECTION B  
TEXTILES**

**QUESTION 3**

3.1	<b>Characteristics</b>	<b>3.1.1 Good or Bad</b>	<b>3.1.3 Importance to the user</b>	
	Durability	Good	Will not tear / break easily / keep well for long	
	Shrink-resistance	Good	Will not shrink / dimensionally stable	
	Resistant to moths and mildew	Good	Can be stored easily where dry	(6)

**3.2 Nylon**

- 3.2.1 – Nylon is resilient, recover well from creasing. Therefore less ironing is needed. (3)
- It absorbs very little moisture, dries quickly.
  - It is washable, easy to launder.
  - It takes dry-cleaning very well and is not harmed by solvent.
  - Lightweight.
  - Resilient / does not wrinkle much.

3.2.2 When exposed to a flame, it will melt and cause severe burns. (1)

**3.3 Cotton:**

- 3.3.1 – Treated with a caustic soda or alkali solution to give the material a glossy surface, to make it stronger and more receptive to dyes (2)
- 3.3.2 – Sanforising (1)
- 3.3.3 – Gives it lustre and softens the fabric. (2)

**3.4 Orlon – Industrial curtains**

- Orlon is resistant to sunlight.
- It is not affected by smoke.
- It is not affected by soot.
- Not harmed by acid fumes.
- Lightweight – washes easily – little or no ironing. (3)

**3.5 Terylene is washable.**

- It is easy to launder because it does not shrink.
- It dries quickly, absorbs little moisture.
- It is wrinkle resistant, needs very little ironing.
- It is very strong and does not lose strength when wet.
- Not sensitive to chemicals, able to withstand strong detergents. (3)



## 3.6 Functional finishes of fabrics

- 3.6.1 – Make fabric more versatile or better suited to a specific need.  
 – Improve the characteristic properties of fabrics.  
 – Make the fabric easy to care for / to make fabrics more durable / to increase fabric comfort / to make fabrics safer.

(2)

## 3.6.2 Napping and others, eg. mercerization

(1)

## 3.7 Napping effect

- Alters texture (softness) or adds warmth or improves aesthetic appearance  
 – or has other effects, depending on which finish was mentioned.

(1)

**TOTAL FOR SECTION B:****[25]**

**SECTION C**  
**CLOTHING**

**QUESTION 4**

## 4.1 Psychological needs

- The need for approval of others and recognition by them / (Recognition by other people)  
 – The desire for self-esteem  
 – Desire to be attractive

(3)

## 4.2 Analyse the sketch

- 4.2.1 – Repetition of the lace motifs – continuous movement of the motif on hem – gathers at waistline  
 – Repetition of the form of the skirt and the veil  
 – Repetition of the gathering pleats

(2)

## 4.2.2 – The collar with the bow

(1)

## 4.2.3 – Gathers

(1)

4.3 Wardrobe planning  
Steps

- 4.3.1 – Analyse yourself and your needs.  
 – Evaluate your present clothing.  
 – Examine your available resources.  
 – Develop a long-term plan.  
 – Make a list of items you can still use.  
 – Compare above list with needs – decide what you have to buy.

(4)



- 5.1.2 Interfacing – areas**
- Collar
  - Front facing / lapel
  - Hemline
  - Pockets
  - Sleeve edge
- (4)
- 5.1.3 Formal balance**
- (1)
- 5.1.4 Effect**
- Emphasises figure irregularities because of equal distribution of details.
  - May not be very interesting.
- (2)
- 5.1.5 (a) Revers collar**
- (2)
- (b) Tailored sleeve / simple 2-part sleeve.**
- 5.2 Choosing clothes**
- 5.2.1 Attitude**
- (1)
- 5.2.2 Value**
- (1)
- 5.2.3 Desire**
- (1)
- 5.3 Statements**
- Teenagers who are socially accepted feel more confident and are more likely to develop a positive self-concept.
  - By experimenting with clothes, teenagers are continually searching for an image which will satisfy themselves.
  - Their social acceptance is dependent upon the acceptance of peer group.
  - Clothes play a role in social acceptance of teenagers.
- (3)
- 5.4 Short and slim teenage girl**
- Princess lines are becoming – vertical and diagonal lines.
  - Vertical unpressed pleats and long unbroken drops conceal thinness and increase height.
  - Bright colours and tracks with tight-fitting bodice and long skirts are becoming.
  - tops and skirts in contrasting colours must be avoided.
  - Slightly lower waistline with a narrow belt of the same colour as dress and not too long will ensure good proportion.
  - Keep hemlines simple.
  - Choose small hats and simple hairstyles.
- (3)



## 5.5 Symbols

5.5.1 Warm iron / Moderately warm.

5.5.2 Hang washing on a line to dry.

5.5.3 Do not wash.

(1)

(1)

(1)

[25]

## QUESTION 6

## 6.1 Fashion

6.1.1

6.1.2

CHARACTERISTICS	EXPLANATION
Fashion must be accepted	Only fashion when it has been accepted, adopted and it is worn by a large number of people. It cannot exist in isolation.
Fashion introduces beauty and variety	It provides an opportunity for self-expression.
It must be novel and different	New and ever-changing fashions are accepted because of man's desire for change. Every fashion has something new and novel.
It is unpredictable	It is not easy to say what fashion will look like in the future.
Fashion indicates status	Economic status, ethnical background and activities lead to fashion variation.

(6)

- 6.2 Fashion leaders – Fashion leaders are those who can afford and have the opportunities to display their outfits.
- They have self-confidence and strong desire to identify and display their clothes
  - Have the desire to be associated with the latest fashion.
  - They have the courage to dress differently from the masses.
- Fashion followers – Fashion followers are the masses, basically imitators.
- They need to become familiar with new styles before feeling confident to wear them.
  - Most of us are fashion followers.
  - They want the assurance that new styles have been accepted by fashion leaders before wearing them.

(2)

(2)

## 6.3

- 6.3.1 The term **style** refers to the lines that distinguish one form from the other, e.g. straight A-line tailored suit.

(2)



## 6.3.2 Examples

- Sweaters Cardigans
  - Cowboy shirts and boots
  - Tuxedos
  - Shirtwaister dresses
- Accept ALL correct examples – there are hundreds, e.g. black/navy pencil skirt, white shirt, T-shirt, etc. (2)

## 6.4 Final price

- The fabric may be costly, e.g. pure new wool, silk or other expensive fabrics.
- Garments designed by fashion designers will influence the price.
- The style of the garment
- Fabric designs that have to match require more labour are more expensive
- The amount of handwork involved
- Quality and the price of trims such as fur, lace ribbon used and other trimmings (3)

## 6.5 Dressed latest fashion / good taste

- Not everybody wears clothes that are in fashion but according to their taste.
- What one considers to be good taste to others may be distasteful.
- People buy what they can afford, not necessarily what is in fashion.
- Mature people will choose clothes that suit their age, figure and are suitable for the occasion and not according to the latest fashion.
- Is to a great extent determined by aesthetic values, educational level, cultural background, values + attitudes. (3)

## 6.6 Mass media

- Newspapers
- Magazines
- Radio
- Television
- Billboards
- Direct mail (2)

## 6.7 6.7.1 B (1)



## 6.7.2 Improve the figure

- Vertical panels will slenderise the figure / vertical lines / slanted lines.
- Wear soft lightweight fabrics.
- Avoid horizontal panels or lines.
- Do not overfit garments.
- No belts or waistlines
- Interesting necklines / v-necks
- Hat with turned-up rim, same colour as dress
- No shiny or heavy fabrics
- Long skirts are becoming.

(2)  
[25]

TOTAL FOR SECTION C: [75]

**SECTION D**  
**CLOTHING CONSTRUCTION AND EMBROIDERY**  
**QUESTION 7**

## 7.1 Easing

- 7.1.1 - The fullness allowed at the head of the sleeve is fitted in the armhole without any gathers.
- It fits comfortably and well over the top of the arm.
  - No fullness is visible at the armhole seam.

(2)

## 7.1.2 Easing

- Sleeve head
- Seams: Shoulder lines, princess lines
- Long and three-quarter sleeves - elbow

(2)

## 7.1.3 Pattern markings

- Head of the sleeve – shoulder line dot
- Notches on the front of the sleeve head
- Notches on the back of the sleeve head
- Indication of the left and right sleeve position

(3)

## 7.1.4 Front &amp; Back

- Front of the sleeve has one notch and the back two notches
- Front is hollowed out slightly more than the back

(2)

## 7.2 Diagrams



7.2.1			(1)
	(a)	– Shawl collar	(1)
	(b)	– Fitted sleeve / Tailored sleeve / Simple narrow or smooth sleeve	(1)
	(c)	– Concealed / slot seam method	
7.2.2	–	Should be smooth, opaque and durable. Weight, colour and care should be compatible with the rest of the garment. An antistatic finish is desirable – must be durable – match the colour of the outfit.	(2)
7.2.3	Darts		(1)
7.3	Hems		
	7.3.1	– Type of garment / style of the garment	
		– The fabric used	(2)
	7.3.2	(a) – False or faced hem / shaped, faced hem	(1)
		(b) – Lightweight fabrics / soft, thin fabric	(1)
		(c) – Slip stitch / hemming stitch	(1)
7.4	Tucks		
	7.4.1	– Narrow parallel folds evenly stitched on the right side to dispose of fullness.	(1)
	7.4.2	– Decoration	
		– Means of disposing of fullness at the one end and giving fullness at the other end.	
		– To shape a section of a garment	
		– In children's garments as a means of taking up surplus length or surplus width.	(2)
	7.4.3	– Yokes	
		– Collars and cuffs	
		– Blouse fronts	
		– Frocks for children and adults	
		– Lingerie	
		– Baby clothes	
		– Skirts	(2)
			[25]

### QUESTION 8

8.1	8.1.1	– Gathers	
		– Darts	
		– Pleats	(2)
	8.1.2	– American yoke	(1)



- 8.1.3 – Hem (3)
  - Crossway facing
  - Shaped facing
  - False hem
- 8.1.4 – Inside pockets (1)
- 8.2 8.2.1 – To make a shank or stem between the button and the fabric (1)
- 8.2.2 – Blanket stitch (2)
  - Buttonhole stitch
  - Satin stitch
- 8.3 – Keep the fabric taut (2)
  - Prevent sagging
  - Keep from puckering
  - Produce fine, even embroidery / even tension.
- 8.4 – The colour scheme should tone in with the colour scheme of the room. (3)
  - The use of the article e.g. table cloth to match the dinner-service.
  - Colour of the embroidery thread suited to the colour of the fabric.
  - White thread on coloured fabric is very attractive.
  - Colour of the thread matching the fabric or a shade or tint of the fabric.
  - White or black with shades of one colour on a neutral-coloured fabric.
  - Use bright colours and sharp contrasts carefully.
  - The colours of the threads used will depend on the design and type of embroidery and the colour of the fabric.
  - Avoid too large variety of colours in one design.



8.5

8.5.1 NAME OF STITCH	8.5.2 PLACES WHERE USED
A. Blanket stitch	<ul style="list-style-type: none"> <li>- Decorative edge finishing</li> <li>- To attach lace and net</li> <li>- Scalloping work</li> <li>- Decorative processes such as cutwork and Appliqué</li> <li>- Floral designs and attractive borders</li> </ul>
B. Feather stitch	<ul style="list-style-type: none"> <li>- Sewing down the edges of hems / facings</li> <li>- Decorative borders</li> <li>- Children's garments</li> <li>- Smocking</li> </ul>
C. Satin stitch	<ul style="list-style-type: none"> <li>- Leaves, petals and stems of floral designs</li> <li>- Broderie anglaise</li> <li>- Hardanger embroidery</li> <li>- Monograms</li> <li>- Shell edges</li> </ul>
3	6

(9)

- 8.6 - To prevent flattening the embroidery / raise embroidery on right side  
 - To improve the appearance of the embroidery

(1)  
 [25]

**TOTAL FOR SECTION D: [50]**

**TOTAL: 200**



# MOONTLIKE ANTWOORDE VIR:

## NAALDWERK EN KLEDING SG

### AFDELING A

#### Vraag 1

1.1.1	A	<del>B</del>	C	D
1.1.2	A	B	<del>C</del>	D
1.1.3	A	B	C	<del>D</del>
1.1.4	A	<del>B</del>	C	D
1.1.5	A	B	C	<del>D</del>
1.1.6	A	<del>B</del>	C	D
1.1.7	A	<del>B</del>	C	D
1.1.8	A	<del>B</del>	C	D
1.1.9	<del>A</del>	B	C	D
1.1.10	A	B	C	<del>D</del>
1.1.11	A	B	<del>C</del>	D
1.1.12	A	B	C	<del>D</del>
1.1.13	<del>A</del>	B	C	D
1.1.14	<del>A</del>	B	C	D
1.1.15	A	B	<del>C</del>	D
1.1.16	<del>A</del>	B	C	D
1.1.17	A	<del>B</del>	C	D
1.1.18	A	B	C	<del>D</del>
1.1.19	A	<del>B</del>	C	D
1.1.20	A	<del>B</del>	C	D

(20)

#### Plooië 2.1

2.1.1	C
2.1.2	D
2.1.3	A
2.1.4	B

(4)

#### PLOOIE 2.2

2.2.1	A
2.2.2	D
2.2.3	B
2.2.4	C

(4)

#### Moutipes 2.3

2.3.1	C
2.3.2	F
2.3.3	D
2.3.4	E
2.3.5	A
2.3.6	H
2.3.7	G

(7)

#### WAAR / ONWAAR 2.4

2.4.1	W
2.4.2	O
2.4.3	W
2.4.4	O
2.4.5	O
2.4.6	O
2.4.7	W
2.4.8	W
2.4.9	O
2.4.10	W

(10)

### 2.5 STELLING

- 2.5.1 (2.4.2) Wolvesel vorm nie statiese elektrisiteit nie.
- 2.5.2 (2.4.3) Borduurwerk moet aan die verkeerde kant gepars word.
- 2.5.3 (2.4.5) Lywigheid verwys na die dikte van die materiaal of konstruksie.
- 2.5.4 (2.4.6) Nylon is glad, lyk nie soos wol nie.
- 2.5.5 (2.4.9) Terylene is bestand teen sonlig en sal nie vergeel nie. (5)

TOTAAL VIR AFDELING A: [50]



**AFDELING B  
TEKSTIELE**

**VRAAG 3**

- | 3.1 | Eienskappe                  | 3.1.1<br>Goed of swak | 3.1.3<br>Belangrikheid vir die verbruiker |     |
|-----|-----------------------------|-----------------------|---|-----|
|     | Duursaamheid                | Goed                  | Sal nie maklik skeur nie / Hou lank       |     |
|     | Krimptraagheid              | Goed                  | Sal nie krimp nie / dimensioneel stabiel. |     |
|     | Weerstand teen motte en muf | Goed                  | Kan maklik in 'n droë plek gebêre word.   | (6) |
- 3.2 Nylon
- 3.2.1 – Nylon is veerkragtig, herstel goed van kreukels, min strykwerk nodig.
- Absorbeer min vog, word dus vinnig droog.
  - Is wasbaar, maklik om te versorg.
  - Maklik droogskoon gemaak, word nie beskadig deur enige oplosmiddel.
  - Liggewig.
  - Veerkragtig / kreukel min. (3)
- 3.2.2 Wanneer blootgestel aan 'n vlam, smelt dit en veroorsaak ernstige brandwonde. (1)
- 3.3 Katoen:
- 3.3.1 – Word behandel met bytsoda of alkalie-oplossing om 'n glans effek op die materiaal te gee en maak dit sterker en meer ontvanklik vir kleurstowwe. (2)
- 3.3.2 – Sanforisering. (1)
- 3.3.3 – Gee 'n glans en versag die materiaal. (2)
- 3.4 Orlon – Nywerheids Gordyne
- Orlon is bestand teen sonlig.
  - Word nie geaffekteer deur rook of
  - Word nie geaffekteer deur roet nie.
  - Nie beskadig deur suur gasse nie.
  - Liggewig – was maklik – min of geen stryk nodig (3)
- 3.5 Terylene is wasbaar.
- Maklik om skoon te maak omdat dit nie krimp nie.
  - Absorbeer min vog, word vinnig droog.
  - Dit is kreukeltraag, het min stryk nodig.
  - Is baie sterk en verloor nie sterkte as dit nat is nie.
  - Nie sensitief vir chemikalieë nie – weerstaan sterk wasmiddels. (3)



- 3.6 **Funksionele afwerkings op materiale:**
- 3.6.1 – **Maak materiaal meer veelsydig of meer geskik vir 'n spesifieke behoefte.**
- Om die kenmerkende eienskappe van materiale te verbeter.
  - Maak die versorging makliker / maak tekstielstowwe meer duursaam / maak dit veiliger / verbeter die gemak. (2)
- 3.6.2 **Nopvorming en ander, bv. mercerisasie (1)**
- 3.7 **Nopvorming en uitwerking. Verander die tekstuur (sagtheid) of maak dit warmer of verleen estetiese voorkoms of ander effekte, afhange van watter afwerking gebruik is. (1)**
- TOTAAL VIR AFDELING B: [25]**

**AFDELING C  
KLEDING**

**VRAAG 4**

- 4.1 **Sielkundige behoeftes**
- Die behoefte aan goedkeuring en erkenning deur ander
  - Waardering deur ander mense / Agting / Goedkeuring deur andere
  - Die drang na selfrespek
  - Begeerte om aantreklik te wees. (3)
- 4.2 **Ontleed die skets**
- 4.2.1 – **Herhaling van die kantontwerpe – aaneenlopende beweging van soommotief – kom bymekaar by die middellyn.**
- Herhaling van die vorm van die romp en die sluier
  - rygsplooitjies (herhaling) (2)
- 4.2.2 – **Kraag met die strik (1)**
- 4.2.3 – **Rygsplooitjies. (1)**
- 4.3 **Klerekasbeplanning**
- 4.3.1 – **Analiseer jouself en jou behoeftes.**
- **Evalueer jou huidige klere.**
  - **Ontleed jou beskikbare hulpmiddels.**
  - **Ontwikkel 'n langtermynplan.**
  - **Maak 'n lys van alle bruikbare items in klerekas.**
  - **Vergelyk bogenoemde lys met behoeftes – besluit wat jy nog moet koop. (4)**



- 4.3.2 – Basiese klerekas: is die minimum versameling van klere waarsonder jy nie kan klaarkom nie Basiese kleurskema – Medium teksture klassieke ontwerpe, meng-en-pas – goeie kwaliteit.
- Wat oor 'n lang tydperk bymekaar gemaak is. (2)
  - Funksionele klerekas: die resultaat van deurdagtige beplanning en aankope.
  - Dit is nooit voltooid nie, ontwikkel gedurig verder.
  - Voorsien aan alle behoeftes en geleenthede. (2)
- 4.4 – Lyn
- Tekstuur
  - Fatsoen
  - Kleur
  - Vorm. (4)
- 4.5 4.5.1 – Skadukleur (1)
- 4.5.2 – Tint / Pastel (1)

Warmkleur	Koelkleur	Neutrale kleur
Oranje, Bruin	Blou-groen / Wit	Wit

(4)

Wit kan óf as 'n koel óf as 'n neutrale kleur geklassifiseer word.

[25]

### VRAAG 5

- 5.1 Voerings
- 5.1.1 (a) – Netjies en stewig vasgewerk, moenie aan die regtekant van die kledingstuk wys nie.
- Kleur moet pas by dié van die uitrusting
  - As die baadjie wasbaar/droogskoonmaak is, moet die voering ook wasbaar/droogskoonmaak wees. – Moet duursaam wees.
  - Verander die binneste konstruksie besonderhede
  - Toelaat om die kledingstuk maklik aan die uit te trek of te laat gly.
  - Verhoed dat die baadjie klou aan ander kledingstukke. (2)
  - Moet 'n plooi agter hê om beweging toe te laat.

#### Tussenbelegsels

- (b) – Moet ondersteuning en vorm gee sonder om oorheersend te wees.
- Versorging en massa moet geskik wees vir die baadjie.
  - Nie-geweefde soort is beter as die geweefde soort.
  - Vastryk/smeltbare tussenbelegsels is geneig om meer styfheid aan die materiale te gee.
  - Stabiliseer die rante.
  - Versterk en verhoed rek van die stof. (2)



- 5.1.2 Tussenbelegsels – plekke
- Kraag
  - Voorste belegsels / lapel
  - Soomlyn
  - Sakke
  - Mourand
- (4)
- 5.1.3 Formele balans
- (1)
- 5.1.4 Uitwerking
- Beklemtoon figuurafwykings. (Deur dieselfde verspreiding van besonderhede)
  - Nie baie interessant nie.
- (2)
- 5.1.5 (a) Omslaankraag
- (2)
- (b) Getailleerde mou / eenvoudige tweedelige mou.
- 5.2 Keuse van klerasie
- 5.2.1 Houding
- (1)
- 5.2.2 Waardes
- (1)
- 5.2.3 Begeertes
- (1)
- 5.3 Stellings
- Tieners wat sosiaal aanvaar word, het meer selfvertroue en het 'n groter kans om 'n positiewe selfbeeld te ontwikkel.
  - Deur gedurige eksperimentering met klere is die tiener gedurig aan die soek na die beste beeld vir haarself.
- Hulle sosiale aanvaarbaarheid, is afhanklik van die aanvaarding van die portuurgroep. – Klere speel 'n rol by die sosiale aanvaarding van tieners.
- (3)
- 5.4 Kort en slanke tienerdogter
- Prinsesstyl is baie vleierend – vertikale en diagonale lyne.
  - Vertikale ongestrykte plooi en voue en lang, ononderbroke draperings verbloem die skraalheid en gee lengte.
  - Helder kleure – Bloese + rompe in kontrasterende kleure moet vermy word.
  - Kledingstukke met styfpassende lyfie en lang rompe is vleierend.
  - Effens gesakte middellyn met 'n dun gordel met dieselfde kleur as die rok, maar nie te lank nie verseker goeie verhoudings
  - Eenvoudige soomlyne
  - Kies klein hoede en eenvoudige haarstyle.
- (3)
- 5.5 Simbole
- 5.5.1 Warm strykyster / matige hitte
- (1)
- 5.5.2 Hang wasgoed op die draad om droog te word.
- (1)
- 5.5.3 Moenie was nie.
- (1)

[25]



## VRAAG 6.

1 Mode  
6.1.1

6.1.2

EIENSKAPPE	VERDUIDELIKING
Modes moet aanvaar word	Alleenlik mode as dit aanvaar/aangeneem word en deur 'n groot groep mense gedra word. Kan nie in afsondering bestaan nie.
Modes bring skoonheid en afwisseling	Dit skep 'n geleentheid om die klere te dra waar jy van hou.
Dit moet nuut en anders wees	Die nuwe en gedurige veranderde modes word aanvaar as gevolg van 'n persoon se begeerte vir verandering. Daar is altyd iets nuuts of anders
Dit is onvoorspelbaar	Dit is moeilik om te bepaal wat die mode in die toekoms sal wees.
Mode dui status aan.	Ekonomiese status, etniese agtergrond en aktiwiteite lei tot verskeie modevariasies.

(3)

(6)

(3)

- 3.2 Modeleiers
- Kan dit bekostig en wat die geleentheid het om die uitrustings te dra.
  - Het selfvertroue en sterk begeerte om die klere te dra en ten toon te stel.
  - Het behoefte om met die nuutste modes geassosieer te word.
  - Moet die moed hê om anders as die massa te lyk.
- Modenavolgers
- Dit is die massas, basiese nabootsers
  - Moet eers gewoond raak aan 'n nuwe styl voordat hulle die selfvertroue het om dit te dra.
  - Wil versekering hê dat modeleiers 'n styl aanvaar het voordat hulle dit dra.
  - Meeste van ons is modenavolgers.
- 3.3 6.3.1 Die lyne wat een vorm of fatsoen van 'n ander onderskei  
Bv. regafromp A-lynromp getailleerde pakkie
- 6.3.2
- Dit weerstaan die toets van die tyd.
  - Oopknooptrui
  - "Cowboy" -hemde en -stewels
  - Aandpakke
  - Hemsrokke.
- Aanvaar alle korrekte voorbeelde – daar is duisende, bv. swart potloodromp, wit hemp, donkerblou potloodromp, ens.

(2)

(2)

(1)

(2)

(2)

(2)

25]

75]

(2)



**AFDELING D**  
**KLEREKONSTRUKSIE EN BORDUURWERK**

**VRAAG 7**

- 7.1 Skotigheid
- 7.1.1 – Mou word gefatsoeneer sodat dit in die ronding van die mousgat pas sonder rygsplootjies.  
– Voorkom dat dit oor die skouer trek. (2)  
– Geen volheid op die buitekant van die mou sigbaar nie.
- 7.1.2 – Moukop  
– Ronde naat – Prinseslyn  
– Langpassende mou – elmboog  
– Skouerlyne (2)
- 7.1.3 Patroonmerke  
– Moukop – skouerlyn kol  
– Kepies aan die voorkant van die mou  
– Kepies aan die agterkant van die mou. (3)  
– Linker en regter mou op die regte posisie.
- 7.1.4 Voor en After  
– Voorkant het een kepie en agterkant twee kepies. (2)  
– Voorkant is meer uitgehol as agter.
- 7.2 Diagramm
- 7.2.1  
(a) – Sjaalkraag (1)  
(b) – Ingesitte mou / getailleerde mou / eenvoudige mou of gladde mou (1)  
(c) – Groefnaat/bedekte metode (1)
- 7.2.1 – Moet glad, ondeursigtig en duursaam wees.  
– Kledingstof bepaal gewig, kleur en versorging van die voering.  
– Antistatiese afwerking hê – Duursaam wees – Pas by kleur van uitrusting. (2)
- 7.2.3 Pynate (1)
- 7.3 Some
- 7.3.1 – Tipe kledingstuk / styl van die kledingstuk  
– Tipe kledingstof. (2)
- 7.3.2 (a) – Vals soom / stootkant / belegsel / gevormde, belegde soom. (1)  
(b) – Liggewigkledingstof / sagte, dun kledingstof (1)  
(c) – Glipsoomsteek / glipsteek / soomsteek (1)



- 7.4 Opnaaisels: (1)
- 7.4.1 – Smal ewewydige voutjies wat ewe breed op die regte kant gestik word om ruimte weg te werk.
- 7.4.2 – Versiering  
 – Om volheid by die een ent weg te neem en by die ander ent te verskaf.  
 – Deel van 'n kledingstuk te fatsoeneer  
 – Om oortollige lengte of wydte in kinderklere te verskaf of te verminder. (2)
- 7.4.3 – Skouerstukke  
 – Krae  
 – Mouboordjies  
 – Voor op bloese, rokke en kinderrokkes.  
 – Onderklere.  
 – Babaklere  
 – Rompe (2)
- 8.1 8.1.1 – Rygplooitjies  
 – Pynate  
 – Plooie (2)
- 8.1.2 – Amerikaanse skouerstuk (1)
- 8.1.3 – Soom  
 – Skuinsbelegsel  
 – Gefatsoeneerde belegsel – Valssoom (3)
- 8.1.4 – Binnesakke (1)
- 8.2 8.2.1 – Om 'n steeltjie tussen die knoop en die kledestof te vorm. (1)
- 8.2.2 – Kombersstekies  
 – Knoopsgatsteek.  
 – Satynsteek (2)
- 8.3 – Werk styf te hou.  
 – Verhoed dat dit optrek.  
 – Verseker fyn egalige werk / egalige spanning (2)
- 8.4 – Pas by kleurskema van vertrek waar gebruik word  
 – Doel van artikel bv. tafeldoek by eetservies.  
 – Kleur van borduurgarings by kleur van weefstof  
 – Wit met gekleurde garing baie aantreklik  
 – Garing dieselfde kleur of effens ligter of donkerder  
 – Wit of swart met skadu's of een kleur op 'n neutrale-kleur kledingstof.  
 – Helder kleure en skerp kontraste moet oordeelkundig gebruik word  
 – Kleur van garing hang af van ontwerp en tipe borduurwerk en kleur van weefstof  
 – Nie te veel kleure saam nie (3)



8.5

8.5.1 NAAM VAN STEEK	8.5.2 PLEK WAAR GEBRUIK
A. Komberssteek	<ul style="list-style-type: none"> <li>- Randafwerking</li> <li>- Kant en netstof aan te werk</li> <li>- Skulpwerk</li> <li>- Sierbewerkings soos knipwerk en Appliekwerk</li> </ul>
B. Veersteek	<ul style="list-style-type: none"> <li>- Blomme en randpatrone</li> <li>- Randpatrone / some / belegsels</li> <li>- Kinderklere</li> <li>- Smokwerk</li> </ul>
C. Satynsteek	<ul style="list-style-type: none"> <li>- Blomme, blare en steeltjies van blomontwerpe</li> <li>- Broderie anglaise</li> <li>- Hardanger-borduurwerk</li> <li>- Monogramme borduur</li> <li>- Skulprand</li> </ul>
3	6

(9)

8.6

- Voorkoms te verbeter.
- Nie plat gedruk word nie / laat borduurwerk aan regte kant uitstaan.

(1)  
[25]

**TOTAAL VIR AFDELING D: [50]**

**TOTAAL: 200**

**EINDE**