



Clothing and Textiles for Senior High Schools

Year 2



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**MINISTRY OF EDUCATION
HOME ECONOMICS TEACHERS
ASSOCIATION, GHANA**

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**Ghana Education
Service (GES)**





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FOREWORD

Ghana's new Senior High School Curriculum aims to ensure that all learners achieve their potential by equipping them with 21st Century skills, knowledge, character qualities and shared Ghanaian values. This will prepare learners to live a responsible adult life, progress to further studies and enter the world of work. This is the first time that Ghana has developed a Senior High School Curriculum which focuses on national values, attempting to educate a generation of Ghanaian youth who are proud of our country and can contribute effectively to its development.

The Ministry of Education is proud to have overseen the production of these Learner Materials which can be used in class and for self-study and revision. These materials have been developed through a partnership between the Ghana Education Service, teacher unions (Ghana National Association of Teachers- GNAT, National Association of Graduate Teacher -NAGRAT and the Pre-Tertiary Teachers Association of Ghana- PRETAG) and National Subject Associations. These materials are informative and of high quality because they have been written by teachers for teachers with the expert backing of each subject association.

I believe that, if used appropriately, these materials will go a long way to transforming our Senior High Schools and developing Ghana so that we become a proud, prosperous and values-driven nation where our people are our greatest national asset.

Haruna Iddrisu MP
Minister for Education

SECTION

1

FIGURE TYPES IN RELATION TO DRESS SENSE



PSYCHOSOCIAL ASPECT OF CLOTHING

Understanding Concepts And Principles Of Clothing

INTRODUCTION

This section helps you understand different body shapes (figure types) and how to choose or design clothing that fits well and looks good. You will learn to identify figure types such as tall and thin, short and plump or those with larger hips or bust and practise taking accurate body measurements to select suitable patterns. You'll also explore design principles like balance, proportion, emphasis and harmony to make clothes that flatter the body. For example, vertical lines can make a person look taller and slimmer, while careful design choices can highlight or reduce certain features. By applying these ideas, you will be able to recommend clothing styles that suit different body shapes, ensuring comfort, good fit and an attractive appearance. This knowledge will help you design and select garments that boost confidence and show respect for individual body differences.

KEY IDEAS

- Appropriate clothing styles should be recommended to flatter each figure type, using lines, colours, patterns and fabric wisely.
- Design principles like balance, proportion, emphasis and harmony guide clothing choices to enhance or balance body shapes.
- Dress sense involves making thoughtful clothing selections that suit the figure, occasion and personal style, creating confidence and visual appeal.
- Figure types are categories based on weight, body proportions and measurements such as height, width and girth.
- Taking accurate body measurements helps in selecting suitable patterns and achieving a good fit for different figure types.
- The different figure types include tall and thin, tall and plump, short and thin, short and plump, tall with large bust, tall with large hips, short with large hips and short with large bust.

THE CONCEPT OF FIGURE TYPES IN CLOTHING SELECTION

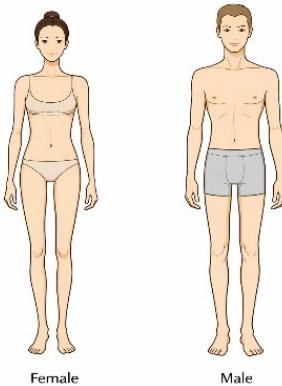
The Concept of Figure Types

Within the clothing and textiles industry, the shape of a female body is called her figure, while a man's is known as his physique. This means the overall outline and curves of a

female or male body. Body size is usually measured at the chest or bust, waist and hips. The overall proportions and relationships between various body parts is known as body build. Body build, figure or physique comes in different types, and it is important to know your figure type and how it affects clothing design.

Examples of the different figure types are: Tall and thin, tall and plump, short and thin, short and plump, tall with large hips, tall with large bust, short with large hips and short with large bust. Below are pictures and descriptions of the various figure types.

Figure type Description



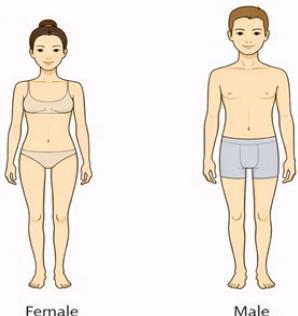
Tall and thin: This figure is the ideal “model” shape. By western standards, this body type is the best one for wearing clothes. The figure’s physical measurements are well-proportioned. It is the tallest type of figure and could be considered the average figure. This type of figure can wear misses’ pattern size.

Figure 1.1: Tall and Thin



Tall and plump: This type of figure has a statue-frame look. It has a tall and heavy body build which needs a careful choice of style to enhance the figure. This type of figure can wear the women’s pattern size.

Figure 1.2: Tall and Plump



Short and thin: short and thin people are small in appearance. Compared to other types, they have shorter waist length. Even when mature, they can still look like an adolescent. Short and thin people may wear either a teen or junior petite pattern.

Figure 1.3: Short and Thin



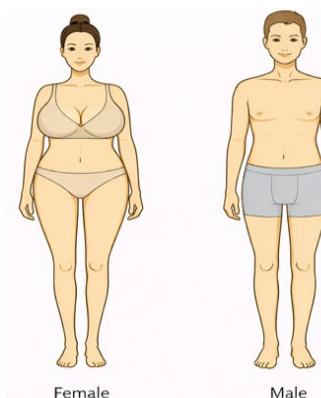
Short and plump: The short and plump figure is fully developed but shorter. It has a larger waist in relation to bust. It will fall within women's and half size patterns.

Figure 1.4: Short and Plump



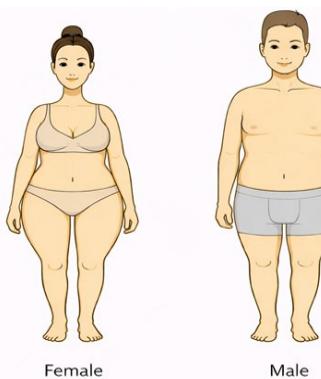
Tall with large hips: This figure has large hips in proportion to the rest of the body. Those who are tall with big hips usually have narrower shoulders and longer waist.

Figure 1.5: Tall with large Hips



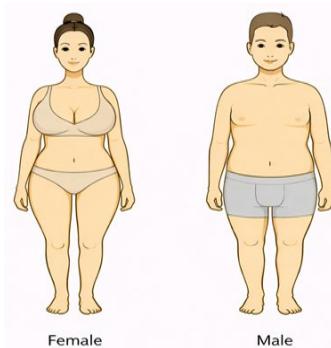
Tall with large bust: This figure has a large upper body. With this figure, the hips are small compared to the bust, making the body's lower part narrower. People in this category can use any of the measurements from the seven standard figures which is nearest to their measurements.

Figure 1.6: Tall with large Bust



Short with large hips: This type of figure is usually described as A-shape. The hips of this figure are broad with narrow shoulders. People in this category should dress in a way that gives an impression that, they are taller and leaner. This figure can use the closest measurement and proportion from the measurement chart.

Figure 1.7: Short with large Hips



Short with large bust: People who are short but have large busts are similar to short and plump figures. The bigger waist can support the weight of the upper body. A person with such a figure can decide to use measurements close to his or her own measurements and proportion.

Figure 1.8: Short with Large Bust

Determining Figure Types

The main criteria for determining figure type are height and width or girth. These two measurements can be used to determine both figure type and size.

Activity 1.1 Figure/Physique Observation

1. Organise yourself into groups of 4-6 members.
2. In your groups, study the pictures below showing people with different figure types/physiques and use the images to discuss and answer the questions that follow.

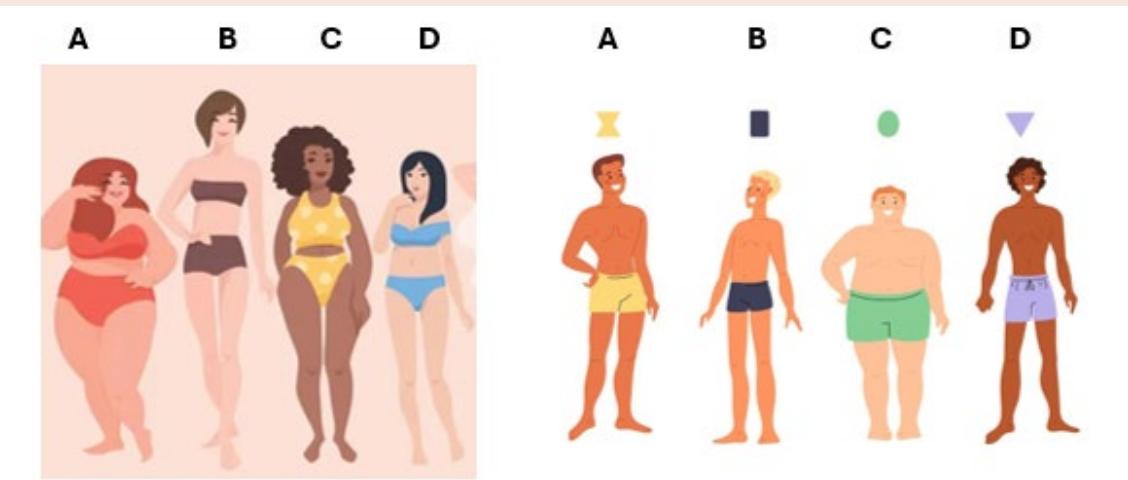


Figure 1.9: Figure Types/Physique

- a. Which figure types are shown in the images labelled A, B, C, D?
- b. What is observed about the figure types labelled A, B, C, D?
- c. Which features stand out (height, width, bust, hips)?

3. Write a description of each figure type identified in the pictures in your notebook. Provide the following information in the description for each figure type.

- a. Diagrams or illustrations that accurately show each figure type.
- b. Distinctive features of each figure type (measurements, proportions).
4. In your group, create a wall chart summarising figure types and their features.
 - a. Ensure each figure type is clearly labelled.
 - b. Present your chart to the class and accept ideas from peers to improve your work.
 - c. Hang your group's edited chart on the wall for reference.
5. Reflect individually:
 - a. What did you learn today?
 - b. Which figure type do you fall within?

Activity 1.2 Measurement Identification

1. In your group from the previous activity, discuss how the following measurements affect figure types.
 - a. Height
 - b. Shoulder width
 - c. Bust/chest
 - d. Waist
 - e. Hip circumference
2. Compare your lists with other groups and check the similarities and differences.
3. Using a flip chart or board, choose a volunteer to create a class-wide summary of your work on how the given measurements affect figure types.
4. In your group, sketch a simple human figure and label where each measurement is taken.
5. Display your sketches on the classroom wall. In your group, walk around to review all of the groups' sketches. Provide any feedback you have to the other groups on their work.
6. Reflect individually on the following questions.
 - a. What did you learn today about how given measurements affect figure types?
 - b. How would you apply the concept of measurement taking in sewing a school uniform?

Activity 1.3 Body Proportion Exploration

1. Organise yourself into groups of 4-6 members. This can be the same group as the previous activities or a new group.

2. Gather the equipment needed for this activity. To complete this activity, your group will need: Measuring tapes, pens and record sheets.
3. Surf the internet or request a hard copy of a standard body measurement chart from your teacher.
4. Choose a member or volunteer from your group (with consent) for the following measurements:
 - a. Height
 - b. Bust
 - c. Waist
 - d. Hips
5. Compare the individual measurements with standard body measurement charts provided by your teacher/ or from the internet.
6. Classify the figure type of each chosen member or volunteer based on the following comparison:
 - a. Short and plump
 - b. Tall and thin
 - c. Heavy hips or bust, etc.
7. Compare and discuss chosen member's or volunteer's figure types with the standard body measurement chart.
8. Write your findings and reflections in your notebook.

Clue: Write 3 to 4 sentences on the following.

- a. The figure type you identified.
- b. How the measurements compare to the standard chart.
- c. Any challenges or surprises you noticed.

For example: Our volunteer's measurements matched the 'tall and thin' figure type on the chart. The waist was much smaller than the bust and hips. We found it tricky to measure accurately at first, but practising helped. We learned that small differences in measurement can change the classification.

9. Share your processes as well as what you learned about body proportions and figure types with the class.
10. Take feedback from your friends and use the feedback to refine your work.

Activity 1.4 Clothing Design Solutions

1. Organise yourself into a new group of 4-6 members.
2. In your group, focus on a figure type of your choice and discuss the following:
 - a. The clothing designs would flatter or enhance that figure type.

- b. The design details that would minimise or emphasise features?
- 3. Create a simple design board or collage using magazines, fabric swatches or drawings to show your clothing ideas.
- 4. Present your group's clothing solutions to the class, explaining why you chose certain shapes, colours, patterns or styles. Emphasise on the fact that clothing choices can be used to balance, emphasise or play down figure details.
- 5. Accept corrections from your classmates and use their feedback to refine your work.

TAKE BODY MEASUREMENTS AND APPLY THEM IN SELECTING SUITABLE CLOTHING

Measurements Required in Determining Figure Types

Your figure has **height, width and thickness**. To choose the right clothing or pattern size, you should:

- 1. Look carefully at your body shape.
- 2. Compare it with descriptions of standard figure types.
- 3. Decide which figure type you look most like.

Most people fit into one of these **standard figure types**. Each has a specific size. Here are descriptions of standard figure types:

Women

- 1. About 165.5 cm to 167.64 cm tall (without shoes).
- 2. Fully mature body.
- 3. Similar in height to Misses, but with a fuller back and longer back waist length.
- 4. All measurements are a bit bigger.

Misses

- 1. About 162.5 cm to 167.64 cm tall (without shoes).
- 2. Well-developed figure in all areas.
- 3. Considered the average figure.

Half-size

- 1. About 157 cm to 160 cm tall (without shoes).
- 2. Fully developed but shorter.
- 3. Narrower shoulders than Misses.
- 4. Waist is larger in proportion to bust.

Young Junior / Teen

1. About 155 cm to 160 cm tall (without shoes).
2. Teen or pre-teen.
3. Small, high bust.
4. Waist is bigger in proportion to bust.

Junior Petite

1. About 150 cm to 154 cm tall (without shoes).
2. Short but well-developed.
3. Small body build.
4. Shortest waist length of all types.

Chubby

1. Height from 127 cm to 154 cm.
2. For a growing girl who is heavier than average for her age and height.
3. Same height as “Girl” type, but fuller body.

Girl

1. Height from 126 cm to 155 cm (without shoes).
2. Young and just starting to develop.
3. Does not need shaping darts in clothes because the bust line is not defined.

Teen Boys

1. About 155 cm to 179 cm tall.
2. The young man’s body type that is between boys’ and men’s sizes.

Men

1. About 175.5 cm tall.
2. Average adult male build.

Table 1.1: Clothing Size Charts

Misses								
Size	6	8	10	12	14	16	18	20
Bust	78	80	83	87	92	97	102	107
Waist	58	61	64	67	71	76	81	87
Hip	83	85	88	92	97	102	107	112
Back waist	Choose the figure with the back waist length nearest to your own.							
Length	39.5	40	40.5	41.5	42	42.5	43	44
Misses' petite								

Size	6mp	8mp		10mp	12mp	14mp		16mp
Bust	78	80		83	87	92		97
Waist	60	62		65	69	73		78
Hip	83	85		88	92	97		102
Back waist	Choose the figure with the back waist length nearest to your own.							
Length	37	37.5		38	39	39.5		40
Young junior/Teen								
Size	5/6	7/8		9/10	11/12	13/14		15/16
Bust	71	74		78	81	85		89
Waist	56	58		61	64	76		69
Hip	79	81		85	89	93		97
Back waist	34.5	35.5		37	38	39		40
Young junior/Teen (Half-size)								
Size	10 $\frac{1}{2}$	12 $\frac{1}{2}$	14 $\frac{1}{2}$	16 $\frac{1}{2}$	18 $\frac{1}{2}$	20 $\frac{1}{2}$	22 $\frac{1}{2}$	24 $\frac{1}{2}$
Bust	84	89	94	99	104	109	114	119
Waist	69	74	79	84	89	96	102	108
Hip	89	94	99	104	109	116	122	128
Back waist	Choose the figure with the back waist length nearest to your own.							
Length	38	39	39.5	40	40.5	40.5	41	41.5
Women's								
Size	30	40	42	44	46		48	50
Bust	107	112	117	122	127		132	137
Waist	89	94	99	105	112		118	124
Hip	112	117	122	127	132		137	142
Back waist	Choose the figure with the back waist length nearest to your own.							
Length	44	44	44.5	45	45		45.5	46

Teen-boys: About 155cm to 179 cm tall.					Men's: About 175.5cm tall.							
Size	14	16	18	20	34	36	38	40	42	44	46	48
Chest	81.5	85	89	91.5	86	92	96.5	102	107	112	117	122
Waist	68.5	71.5	74	76.5	71	76	81	86	92	99	107	112
Hip (Seat)	82.5	86.5	90.5	94	89	94	99	104	109	114.5	119.5	124.5
Neck Band	34.5	36.5	37	38	36	37	38.5	39.5	41	42	43.5	44.5

Notes for Use: Choose your size by comparing your measurements with this chart

The main criteria for determining one's figure type are height and width or girth. These two measurements may be used to determine both figure type and size. For example, a tall and thin person may fall within size 12 while a short and plump person may fall within size 16.

Rules for Taking Body Measurements

1. Use a tape measure that doesn't stretch.
2. Don't measure over bulky clothes wear light or fitted clothes.
3. Don't pull the tape too tight or leave it too loose.
4. Try not to measure yourself have someone help you.
5. Stand straight and still when being measured.
6. Write down the measurements right away.



Figure 1.10:
Measurement taking

Activity 1.5 Rules for Taking Measurements

1. Organise yourself into a group of 4-6 members.
2. Search the internet or other available sources for pictures or videos showing people measuring correctly and incorrectly;
 - a. Discuss in your groups which ways are right or wrong when taking body measurements.
 - b. Explain how to fix mistakes during measurement taking.
3. Write at least **5 rules** for taking good measurements on a large piece of paper.
4. Dramatise/role-play the following scenarios:
 - a. Someone taking measurements the wrong way

- b. The correct way to do it
- 5. Present the drama and rules poster to the whole class.
- 6. Participate in a **whole-class discussion where you will**:
 - a. Combine all group rules into **one class list**.
 - b. Paste the final list on the classroom wall for everyone to see.
- 7. Reflect individually:
 - a. What did you learn today about measurement taking?
 - b. Practise measurement taking by experimenting it at home.

Activity 1.6 Measuring friends and choosing clothes

- 1. Using your previous groups, set up **measurement stations** in the classroom.
 - a. Ensure each station covers one measurement (e.g., bust, hips, waist).
 - b. Move around to learn and practise at each station.
- 2. At each station, take turns measuring each other carefully by:
 - a. Following the class rules for measuring correctly.
 - b. Recording everyone's measurements on a record sheet.
- 3. Use the **pattern-size table** and size chart to find the right pattern size for each member of the group.
- 4. Engage in the following clothing selection activity:
 - a. Look at pictures of clothes in catalogues or magazines.
 - b. Choose clothes that will fit well using the measurements.
 - c. Discuss why you think the clothes will fit.
- 5. Put your chosen patterns and clothes on a table or wall.
- 6. Walk around with your group to observe the work of all groups. Leave small notes for each group with questions or good comments.
- 7. Address the questions left for your group and applaud yourself for the good comments.

HOW FIGURE TYPES AFFECT CLOTHING DESIGN

Our clothing choices can make us look better or worse. Clothes should be designed to suit different body shapes so everyone can look their best. For example, a short and thin person will need a different style than a tall and thin person. Good clothing design can highlight good features or hide areas someone feels less confident about. Wearing clothes that fit well and look good makes you feel comfortable, smart and confident.

Figure Variations

People have many different shapes and sizes. These differences are called *figure variations*. Examples include the following.

1. Facial shape: Oval, narrow, broad or wide faces.
2. Neck: Short, long, wide or narrow.
3. Shoulders: Square or drooping.
4. Arms: Large upper arms.
5. Back/Chest: Hunchback or hollow chest.

This helps you understand why choosing the right clothing style for your figure is important to look and feel your best!

Back waist length (for girls/women) or neck band (for boys/men) helps fine-tune the fit.

Always measure carefully, following the correct rules.

Activity 1.7 Observing and Discussing Body Shapes

1. Organise yours into groups of 4-6 members.
2. In your groups, study images/watch videos/search the internet or any other available sources for different body shapes and describe features such as height, width, hips, bust, and shoulders.
3. Discuss similarities and differences in body shapes in a respectful way. See examples below.
 - a. Similarities
 - All body shapes can be flattered with proper styling and fit.
 - Proportions and balance are key to creating a visually appealing look.
 - b. Differences
 - Hourglass: Curvy with a smaller waist, balanced bust and hips.
 - Pear-shaped: Larger hips and thighs, narrower shoulders and bust.
 - Rectangle: Similar measurements throughout, with a straight silhouette.
 - Inverted Triangle: Broader shoulders, narrower hips.
 - Apple-shaped: Carries weight around the midsection.
 - c. Styling Tips
 - Hourglass: Emphasise waist definition.
 - Pear-shaped: Draw attention to the upper body.
 - Rectangle: Add curves with details or accessories.
 - Inverted Triangle: Balance shoulders with hip details.
 - Apple-shaped: Create a longer, leaner line with vertical details

4. Discuss how clothing can enhance or balance these figure types.
 - a. Suggesting colours, patterns or styles that can be used.
 - b. Recording your group's ideas in simple notes.
5. Discuss in your groups your choice of clothing and explain why. For example:
 - a. Fitting straight dress - Because it fits well.
 - b. Dress full of flower motifs – It looks attractive.
 - c. Boubou dress - Ease of wearing and removing.
6. Share in your groups some common misconceptions about the choice of clothing for various figure types (e.g., “bright colours make you look bigger”).
7. Prepare short group feedback for the class and decide who will speak for the group.
8. Pay attention to other groups' ideas with respect.
9. Accept feedback and work in your groups to refine your work.

Activity 1.8 Interviewing and Presenting Clothing Ideas

1. Working in your group from the previous activity, choose a figure type and plan how to ask respectful questions for an interview.

Guidelines for Asking Respectful Interview Questions

 - Start with general fashion preferences before discussing body shape.
 - Avoid judgmental or sensitive language (e.g., never say “big” or “fat”).
 - Focus on comfort, confidence and creativity, not flaws or limitations.
 - Always ask permission before asking personal or body-related questions.
2. Conduct a short interview with group members who have that figure type. Ask some of the questions below.
 - a. How do you choose clothes?
 - b. What styles do you like or avoid?
 - c. Have you found any design tricks that work for you?”
 - d. How important is comfort or movement when choosing clothing, especially for your lower body?
 - e. Would you be willing to share any advice with others on how to choose clothes that bring out their best features?
3. In your group, suggest appropriate clothing styles for a figure type linked to your interviews. Considering colours, patterns, fit and comfort. See an example in the template below.

Pear-Shaped Figure (Narrow shoulders and bust, with wider hips and thighs)**Clothing Style Suggestions****Tops**

- Choose bright or light colours to draw attention upward.
- Go for boat neck, puff sleeves or embellished tops to balance the upper body.
- Use horizontal patterns or stripes on top for width illusion.

Bottoms

- opt for dark, solid colours to slim the lower body.
- Choose straight-cut or boot-cut trousers for balance.
- Avoid clingy fabrics; select soft and flowy materials like cotton or linen blends.

Dresses

- A-line and empire waist dresses flatter this figure.
- Dresses with detail on top and simplicity at the bottom work best.

Comfort Tips

- Ensure waistbands are not tight—mid- or high-rise is best.
- Stretch fabrics like cotton-elastane blends improve movement.

Also discuss styles that may be less suitable for your selected figure type.

Less Suitable Styles

- Pencil skirts or tight skinny jeans: These emphasise the hips and thighs, making the lower body appear heavier.
- Low-rise trousers: They cut across the widest part of the hips and may cause discomfort or bulging.
- Bold patterns or bright colours on bottoms: These draw attention to the hips and can make the lower half look larger.
- Tops that are too tight or plain: They do little to balance the figure and can make the upper body appear even smaller.

- Present your group's findings to the class.
- Using pictures, drawings/role-play or any other presentation method of your choice to present your ideas to your class.
- Participate in a whole-class discussion by:
 - Comparing your group's ideas with others.
 - Working together to improve or refine ideas.

THE IMPACT OF DESIGN PRINCIPLES ON BODY SHAPES

Design principles help make clothes look good on different body shapes. By understanding these principles, clothes can be made to *fit better* and *make the wearer feel confident*.

Here are **four important design principles** and how they help different body shapes:

Balance

Balance means arranging parts of an outfit so that it looks even and pleasing.

How to use balance for different shapes

1. **Hourglass shape:** Show off the waist with belts or fitted tops.
2. **Pear shape:** Balance wider hips with A-line skirts or dresses that widen gradually.
3. **Rectangle shape:** Add curves with flared skirts or pants.

Proportion

Proportion is about the size of different parts of an outfit looking right together.

How to use proportion for different shapes

1. **Inverted triangle shape:** Make the lower body look balanced with A-line skirts or dresses.
2. **Apple shape:** Draw eyes away from the tummy with V-neck tops that make the upper body look longer.
3. **Pear shape:** Balance the hips with flared skirts or pants.

Emphasis

Emphasis means drawing attention to certain parts of the body.

How to use emphasis for different shapes

1. **Hourglass shape:** Highlight the waist with belts or fitted dresses.
2. **Rectangle shape:** Add attention to the bust with ruffles or push-up bras.
3. **Inverted triangle shape:** Focus on the lower body with bright or patterned skirts or trousers.

Harmony

Harmony is making all parts of the outfit look like they belong together.

How to use harmony for different shapes

1. **Pear shape:** Wear one colour (monochrome) to make the body look balanced.
2. **Apple shape:** Use patterns and textures to add interest without focusing on the tummy.
3. **Rectangle shape:** Flowing fabrics can add softness and movement.

Activity 1.9 Exploring Clothing Styles and Body Shapes

1. Organise yourself into groups of 4-6 members.
2. Use the internet and any other available sources to do the following.
 - a. Observe and identify images of different body shapes: pear, apple, hourglass, rectangular, inverted-triangle.
 - b. Discuss how these shapes look and what features stand out.
3. Describe how clothing styles can impact the appearance of different body shapes by:
 - a. Using examples such as skirts, trousers, tops and accessories.
 - b. Discussing how colours and patterns change the look of the body.
4. Discuss in your groups how applying design principles can enhance different body shapes. For example:
 - a. Balance – how clothing can distribute visual weight.
 - b. Emphasis – how colour, patterns and accessories can highlight or hide body parts.
5. Identify design principles in clothing your group has seen and relate them to body shapes. For example:
 - a. Find examples of balance (e.g., A-line skirts for pear shapes, vertical stripes for height).
 - b. Find examples of emphasis (e.g., belts, bright tops, statement jewellery).
6. Prepare your group's findings for class presentation and decide how to show your ideas. (E.g., posters, drawings, verbal explanation, etc.).
7. Practise explaining how design principles affect different body shapes.
8. Present your findings to the class.

Note

- a. Pay attention to other groups.
- b. Compare ideas and ask questions to learn more.

RECOMMENDED APPROPRIATE CLOTHING CHOICES FOR DIFFERENT FIGURE TYPES

Guidelines for choosing the right clothes for different body types.

Short and Plump

1. Wear vertical lines to look taller and slimmer.
2. Clothes with vertical seams or darts are good.
3. High heels help add height.
4. Fabrics with up-and-down (vertical) patterns are best.

Tall and Thin

1. This body type suits many styles.
2. Add shape with tucks, pleats, gathers or shirring.
3. Use heavier fabrics, bold patterns or fuzzy textures.

Tall and Plump

1. Choose simple styles with few decorations.
2. Shape the garment with seams or darts.
3. Avoid big prints, stripes, clingy or heavy fabrics.
4. Don't wear loose, untucked shirts that add bulk.

Short and Thin

1. Choose lightweight fabrics with small prints or smooth textures.
2. Business suits look great.
3. Avoid big pockets, collars or heavy accessories.
4. Avoid wide, bold belts that make you look shorter.

Tall with Large Hips

1. Use vertical lines on the hips to slim them.
2. Horizontal lines on the top to balance.
3. Choose wide shoulders, eye-catching collars or gathered sleeve tops.

Tall with Large Bust

1. Wear simple, slim shirts or long jackets with vertical lines.
2. Add gathers or pleats below the waist for balance.
3. Avoid shiny fabrics on top; they make the chest look bigger.

Short with Large Hips

1. Choose clothes that make you look taller.
2. Narrow or straight dresses work well.
3. Long sleeves and front closing help create a long vertical line.

Short with Large Bust

1. Choose simple styles with vertical seams or tucks from the neckline down.
2. Straight dresses or slightly flared hems are good.
3. 'V' necklines and deep necks help reduce the look of size at the top.

Activity 1.10 Mixing and Matching for Different Figures

1. Organise yourself into groups of 4-6 members.
2. In your groups, explore clothing items through experiment by mixing and matching tops, bottoms and accessories for various figure types.
3. Discuss which combinations work best to enhance or balance different shapes.
4. Record your group's ideas in a short report and do the following when putting the report together.
 - a. Including the figure types chosen and why you picked certain combinations.
 - b. Noting how colour, shape and fit support design principles like balance and emphasis.
5. Present your group's report to the whole class using a presentation mode of your choice.
6. Note down comments from your classmates and work in your group to improve your work.

Note: Listen to other groups and ask questions respectfully.

7. Reflect individually on these questions.
 - a. What did you enjoy about this activity?
 - b. Which combinations of clothing will enhance your figure type?

Activity 1.11 Creating and Reviewing Outfit Sketches

1. Work in your groups to watch videos or observe fashion sketches,
2. Identify examples of balance, emphasis and proportion in the designs and discuss how these design principles help different body shapes to look good.
3. Individually, create simple outfit sketches for a chosen figure type by considering how the design will balance and emphasise features.
4. Think about how the design will balance and emphasise features.
5. Label parts of your sketch to show the design principles you used.
6. Organise a classroom exhibition of your sketches.
 - a. Set up tables or boards to display your work.
 - b. Arrange your work employing principles of design.
7. Walk around the exhibition to:
 - a. Observe your classmates' sketches
 - b. Give friendly feedback.
8. Take note of comments from your classmates and work together to perfect your work.

Activity 1.12 Styling Techniques for Body Shapes

1. Using your previous groups, perform a role-play or use a panel discussion to do these:
 - a. Select different body shapes to focus on (e.g., pear, apple, hourglass).
 - b. Share best styling techniques for those shapes.
2. Individually, sketch outfit designs for different body shapes and consider these.
 - a. Making sure to use at least three design principles (e.g., balance, emphasis, proportion).
 - b. Labelling and colouring your sketches to make them clear.
3. Recommend appropriate clothing choices for each figure type.
4. Discuss ideas in your groups before sharing with the class.
5. Present your recommendations to the whole class to help everyone learn.

EXTENDED READING

Below are some recommended reading materials and links that you can visit or consult for more information.

Reading materials

- Forster, P. (2014). Clothing and textiles. Winmat Publishers Limited, Accra.

Links

- <https://dictionary.cambridge.org/dictionary/english/clothing>
- <https://www.linkedin.com/pulse/classification-garments-appareltradedb-rxlxc>
- [https://www.zebustore.com/blogs/fashion-1/what-is-fashion-classification-of-fashion-and-its-discription.](https://www.zebustore.com/blogs/fashion-1/what-is-fashion-classification-of-fashion-and-its-discription)

REVIEW QUESTIONS

1. Write short notes on the following figure types: Junior Petite, Misses and Tall with Large Hips.
2. List four body measurements used to determine figure types and explain why each one is important.
 - a. _____
 - b. _____
 - c. _____
 - d. _____
3. Fill in the blanks with the correct feature of each figure type.

Figure Type	Body Features
a. Junior Petite	
b. Misses	
c. Tall with Large Bust	

4. Compare the Junior Petite and Misses figure types. State one advantage and one disadvantage of each.

Figure Type	Advantage	Disadvantage
Junior Petite		
Misses		

5. Describe your own figure type using the body measurement criteria discussed (height and width). Which of the standard figure types do you most closely match and why?
6. What is the main reason for taking accurate body measurements before selecting a clothing pattern?
 - A. To determine favourite fabric colours and patterns.
 - B. To select accessories for the garment and wearer.
 - C. To match the figure type with the appropriate pattern size.
 - D. To decide the number of garments to make for clients.

7. Fill in the Blank.

The figure type called _____ is short, well-developed and has the shortest waist length among all types.

8. When taking body measurements, one should avoid measuring over bulky clothing. (True or False)
9. Using the following measurements, identify the most suitable standard figure type and size. Justify your choice.

Bust: 83 cm**Waist:** 64 cm**Hip:** 88 cm**Back Waist Length:**

40.5 cm

a. Figure type and size: _____

b. Reason: _____

10. Why is it important to apply accurate body measurements when choosing garment patterns? Provide two reasons.

11. Which of the following **BEST** describes a figure variation?

- A. The colour and tone of one's skin.
- B. A difference in body shape or proportions.
- C. A style of suitable clothing.
- D. The brand of garment selected.

12. Match each figure variation to the appropriate example.

Column A (Figure Variation)	Column B (Example)
a. Tall with a large bust	i. Akua is 1.75m and wears a large cup size.
b. Short with large hips	ii. Yaa is 1.52m with wider hips than bust.
c. Average height, balanced shape	iii. Adwoa's bust and hips are the same size.

13. Kukua is tall with large hips. Design a simple wardrobe plan with three clothing styles that will flatter her figure.

14. Explain how suitable clothing styles can help improve the appearance of someone with a figure type that is short with large hips.

15. Create a mini poster or slide presentation showing how clothing choices can enhance or balance at least **three** different figure types. Include suitable examples of garments for each.

16. What kind of clothing design can help make the waist area of an apple-shaped body look smaller?

17. The design principle that ensures both sides of a garment look equally weighted and pleasing to the eye is called _____.

18. Amina has broad shoulders and a narrow hip area. What two design features would help balance her silhouette?

19. Look at a picture of a person wearing a peplum top and a pencil skirt.

- a. Identify two design principles used in the outfit.

b. Explain how those principles enhance the wearer's figure. **3**

20. You are a fashion consultant. A client with a pear-shaped body asks for style advice for a party dress. Write your response, including at least two design tips based on balance and emphasis.

21. Sketch or describe an outfit for a person with a rectangular figure. Show how you would use proportion, rhythm and emphasis **to add visual curves and interest.**

22. Which clothing styles or items would look best on someone with a pear-shaped figure?

Copy and complete the table below by matching the figure type (A, B and C), listed below, with the clothing items in **Column B** that **BEST** suit it.

- A. Pear-shaped
- B. Apple-shaped
- C. Hour-glass

COLUMN A	COLUMN B
	Dresses with fitted waists
	Tops with vertical lines
	A-line skirts

23. Akosua has an hourglass figure. She has lots of baggy clothes and oversized sweaters in her wardrobe. What changes would you recommend for her to make her clothes more flattering?

24. You are helping your friend who has an hourglass shape. Write a short list of 3 items she should keep and 2 items she should remove from her wardrobe. Explain why.

25. Draw and label an outfit that would look good on a person with a pear-shaped figure. Make sure your design shows how the outfit balances the body shape.

SECTION

2

PLANNING OF WARDROBE AND APPEARANCE MANAGEMENT



PSYCHOSOCIAL ASPECT OF CLOTHING

Wardrobe Planning and Appearance Management Practices

INTRODUCTION

In today's society, how one looks and dresses often sends strong messages about confidence, character and readiness for various activities. This section will help you understand how to plan your wardrobe wisely and manage your appearance in a way that fits both personal and professional life in Ghana. You will explore how to organise clothing based on needs, climate, lifestyle and budget. You will also learn how to select suitable clothing, accessories, hairstyles, and grooming techniques that match different occasions. Good appearance management can boost self-esteem, improve first impressions and support success in school, work and social settings. This section will also help you reduce waste and save money by making smarter wardrobe decisions. Through class discussions, group activities and personal reflections, you will gain the confidence to apply appearance tips in real-life situations. Overall, this section will prepare you to present yourself neatly, appropriately and confidently at all times.

KEY IDEAS

- Different wardrobe types, such as basic, formal, casual and seasonal wardrobes, cater for specific occasions and needs, allowing individuals to express their identity while adapting to various social roles.
- Effective wardrobe organisation can be achieved through categorisation by function, colour coordination, seasonal rotation and using storage aids like bins and dividers to maintain a tidy and accessible space.
- Effective wardrobe planning ensures that every clothing item serves a purpose, aligns with personal style and is appropriate for various occasions, helping individuals save money and avoid unnecessary purchases.
- Tailoring the wardrobe organisation to fit personal habits and lifestyle, along with regular cleaning schedules and proper hanging techniques, helps keep the wardrobe functional and enjoyable to use.
- The process of wardrobe planning involves identifying wardrobe needs, building a core wardrobe of essential items, reviewing existing clothing and optimising by filtering out unwanted items for a more functional collection.
- When planning a wardrobe, consider personal style, lifestyle activities, climate, body shape, existing wardrobe, budget, cultural expectations, durability, colour coordination, fashion trends, storage space and health needs.

WARDROBE PLANNING

The Concept Of Wardrobe

A wardrobe is the complete set of clothes, accessories and makeup that a person owns. It includes outfits for different events, as well as shoes, bags, belts, jewellery, hats, makeup and other grooming products. All these items show a person's style, way of life, social roles and how they take care of themselves.

Wardrobe Planning

It is the careful process of choosing clothes, accessories and makeup that are stylish and fit the needs of a person, family or group. It means picking items that match current fashion trends, personal tastes and practical needs while considering how much money to spend. Good wardrobe planning makes sure that every piece of clothing has a purpose, fits the wearer's style and is right for different situations, whether they are formal, casual, work-related or cultural.

Effective wardrobe planning looks at both how things look and how useful they are. It helps people avoid buying things they do not need, save money and always have the right clothes for different occasions. For families, it helps manage everyone's clothing needs smartly and cost-effectively.



Figure 2.1: Planned Wardrobes

Factors To Consider When Planning a Wardrobe

Good wardrobe planning needs careful thought about different factors to make sure that the clothes, accessories and makeup chosen are both useful and good-looking. These factors help create a wardrobe that is stylish, practical, budget-friendly and suitable for various occasions and settings.

1. Personal Style and Preferences

A wardrobe should show the unique identity, likes and personality of a person. Some people might like simple and classic styles, while others may prefer bright colours, trendy designs or cultural clothing. Knowing what you like in fashion helps individuals to be confident and happy with what they wear every day.

2. Lifestyle and Daily Activities

The activities a person does every day have an impact on what clothes they need. For example, a student might need comfortable and durable casual clothes, while someone who works might need formal or business outfits. It is also important to think about religious or cultural dress codes, sports or exercise clothes and outfits for social events.

3. Climate and Seasonal Changes

Clothes should be suitable for the weather. In warm areas, light and breathable fabrics like cotton or linen are best. In colder places, thicker materials like wool and fleece are needed to keep one warm. A good wardrobe should also include clothing for different seasons, like rainy weather or the harmattan season in places like Ghana.

4. Fit, Comfort and Body Shape

Clothes should fit well and be comfortable to move in. Ill-fitting clothes can be tight or not look good. Knowing one's body shape helps a person choose styles that make them look and feel better. It is also important to consider age and any physical conditions, such as pregnancy or disability, when choosing clothing styles.

5. Existing Wardrobe Inventory

Before buying new clothes, it is important to check what exists in one's wardrobe. This helps individuals see what they need, avoid getting things they already own and make better use of their current clothes. Some items might just need to be restyled or mended instead of being replaced.

6. Budget and Financial Resources

The amount of money available for clothes really affects what can be bought. It is important to stick to one's budget by focusing on essential items and avoiding buying things on impulse. A good budget helps to buy quality items over time instead of spending too much on things that are not needed.

7. Cultural and Social Expectations

In many cultures, the way people dress is influenced by social rules and expectations. For events like festivals, funerals, weddings or religious ceremonies, traditional or special clothing may be needed. It is important to think about these customs and dress codes to show respect and fit in at different occasions.

8. Durability and Care Requirements

When planning a wardrobe, it is important to think about the quality and how long the clothes will last. Choosing strong fabrics and well-made clothes can save money over time. Also, think about how easy it is to wash, dry and take care of the clothes. People with busy lives might want clothes that do not need much ironing or clothes that can be dry cleaned.

9. Colour Coordination and Versatility

Choosing clothes that can be easily mixed and matched with other items makes one's wardrobe more flexible and helps to avoid having too many clothes. Neutral colours and classic patterns usually go well with other pieces, making it easier to dress for different occasions.

10. Fashion Trends and Timeless Pieces

Fashion trends can influence what a person wants to wear, but it is wise to mix trendy items with classic wardrobe staples, such as a good-fitting jacket, a little black dress, or plain white shirts. This way, one's wardrobe stays stylish through the seasons without needing to buy new things all the time.

11. Storage Space

The size and layout of your storage, like wardrobes, closets or drawers, should help decide the number and type of clothes to buy. If the space available is limited, individuals may need to choose fewer, more versatile clothes.

12. Health and Special Needs

Some people might be allergic to certain fabrics or need special clothing for health reasons, like maternity clothes or compression garments. When planning a wardrobe, it is important to consider these needs to ensure comfort and well-being.

Types Of Wardrobes And Their Suitability For Various Occasions

Clothing plays a role in personal identity, how to interact with others and how to function in different situations. A person's wardrobe is more than just clothes; it shows their lifestyle, values and the roles they play in society. To handle different daily activities and special events, wardrobes can be divided into types, with each type serving a specific purpose. Understanding these types helps people decide what to wear and when to wear them.

1. Basic Wardrobe

Definition: This includes essential and versatile clothing items that are worn regularly. They form the foundation of everyday dressing.

Examples: T-shirts, jeans, casual blouses, skirts, black or navy trousers, plain dresses, cardigans and comfortable shoes.



Figure 2.2: Basic wardrobe

Suitability: Great for daily activities like school, work, shopping, errands or relaxing at home. These items are simple, durable and easy to mix and match.

2. Formal or Office Wardrobe

Definition: This wardrobe has clothes suitable for professional settings and formal occasions. The focus is on looking polished and respectable.

Examples: Tailored suits, formal dresses, long skirts, collared shirts, blazers, dress shoes and ties.

Suitability: Ideal for workplaces, job interviews, official meetings, formal events and religious functions. These outfits show seriousness and respect.



Figure 2.3: Formal wardrobe

3. Casual Wardrobe

Definition: Casual clothes are comfortable and relaxed, meant for informal settings.

Examples: Polo shirts, casual trousers, T-shirts, shorts, sneakers, sundresses, slippers and sandals.

Suitability: Perfect for hanging out with friends, running errands, casual school days or weekends. These clothes allow for freedom and can be stylish.



Figure 2.4: Casual wardrobe

4. Occasion or Special Event Wardrobe

Definition: This wardrobe includes clothes for important social or cultural events. These outfits are often more elaborate or elegant.

Examples: Traditional Ghanaian attire like kente and agbada, evening gowns, wedding dresses and ceremonial suits.

Suitability: Suitable for weddings, funerals, festivals, naming ceremonies, graduations and religious events. These garments express cultural identity and celebration.



Figure 2.5: Occasion wardrobe

5. Sports and Activewear Wardrobe

Definition: This wardrobe is made up of clothing for physical activity, focusing on comfort and flexibility.

Examples: Tracksuits, leggings, sports jerseys, tank tops, trainers and gym shorts.

Suitability: Ideal for gym workouts, jogging, sports competitions, or outdoor training. These clothes help with movement and keep one comfortable.



Figure 2.6: Sports wardrobe

6. Seasonal Wardrobe

Definition: This includes clothes chosen for different weather conditions to keep you comfortable.

Examples

- Hot weather: Light cotton shirts, sleeveless dresses, hats and sandals.
- Cold weather: Wool sweaters, jackets, scarves, gloves and boots.
- Rainy season: Raincoats, umbrellas and waterproof shoes.
- Harmattan season: Cardigans, shawls and closed footwear.

Suitability: Helps you adjust to changing weather, ensuring health and comfort.



Figure 2.7: Seasonal wardrobe

7. Home or Lounge Wardrobe

Definition: This wardrobe has relaxed clothing for home use, during rest or family time.

Examples: Nightwear (pyjamas and nightgowns), loose dresses, robes and bath slippers.

Suitability: Perfect for bedtime, household chores and relaxing at home. Comfort is key here.



Figure 2.8: Home or Lounge wardrobe

8. Maternity and Special Needs Wardrobe (optional)

Definition: Clothes designed for unique physical needs, such as pregnancy or disability.

Examples: Maternity gowns, elastic waist trousers and medical garments.

Suitability: Useful during pregnancy or for those with disabilities. These clothes provide comfort and are easy to wear.



Figure 2.9: Special needs wardrobe

Analysing Suitability For Occasions

Each wardrobe type may be suitable for a particular occasion, but not suitable for others.

Note: Choosing the right clothes enhances your image, boosts confidence and shows respect for social and cultural expectations.

Activity 2.1 Factors That Affect Wardrobe Choices

1. Organise yourself into groups of 4-6 members.
2. In your group, discuss the factors that influence the clothes people choose and keep, like the following listed below.
 - a. Personal factors (personal style, body type, comfort)
 - b. Lifestyle factors (occupation, social activities, climate)
 - c. Psychological factors (self-expression, confidence, mood)
 - d. Social and cultural factors (trends, cultural norms, peer influence)
 - e. Practical factors (budget, quality, maintenance)
3. Discuss different things that can change wardrobe choices.
 - a. Examples: money, job, weather, family size, religion, fashion trends.
 - b. Each person shares one example from home.
4. Write the group's ideas on paper.
 - a. Arrange ideas under headings (economic, social, environment).
 - b. Choose one person to read the group's list.
5. Share group ideas with the class and listen to other groups as well.
6. Work on feedback from classmates to improve your work.
7. A volunteer from any group should make one big class list by choosing the top 2 most important factors from each group and writing them on a poster for the classroom wall.

Activity 2.2 Making a Wardrobe Checklist

1. In your group from the previous activity, share ideas about good wardrobe planning and create a checklist.
2. Observe charts, pictures or watch videos of different wardrobes.
 - a. Discuss the clothes that are good for school, work or special events.
 - b. Find items that everyone needs. For example: Everyday wear: T-shirts, jeans. Formal wear: Shirts, dresses, shoes.
3. Make a group checklist by:
 - a. Recording it on big paper.
 - b. Including both everyday and special clothes.
4. Share your checklist with the class by explaining why you chose those clothes.
5. Make one big class checklist. Choose a volunteer from any of the groups to compile it.

- a. Agree on what should be on it.
- b. Display it on the classroom wall.

6. Reflect individually:

- a. Which clothes are good for school?
- b. How do you intend to plan your personal wardrobe?

Activity 2.3 Checking Real Wardrobes

- 1. Organise yourself into a new group of 4-6 members.
- 2. Use pictures or the internet to find an image of a planned wardrobe.
- 3. Use your previous checklist to match the planned wardrobe by marking what clothes are there and identifying what is missing. For example;
 - a. Casual/everyday wear (jeans, tops)
 - b. Occasional wear (kaba and slit)
 - c. Formal wear (suit, evening gowns)
- 4. Discuss in your group what the wardrobe you have in your home looks like and compare it with the image of the planned wardrobe. Consider:
 - a. Clothing items arranged in a wooden closet
 - b. Clothes on hangers
 - c. Clothes packed on trolleys
 - d. Clothes packed into suitcases
 - e. Clothes arranged into jute bags
 - f. Clothing items arranged on wooden shelves
- 5. Discuss what clothes are missing.
- 6. Write group ideas by:
 - a. Making a short list of what to add.
 - b. Draw a simple, improved wardrobe plan.
- 7. Present your ideas to the class.
- 8. Make class tips for planning a good wardrobe by choosing 5-7 simple tips. Write them on a poster and paste them on the classroom wall.

WARDROBE ORGANISATION TECHNIQUES

Steps to Basic Wardrobe Planning

Planning a basic wardrobe is a smart way to ensure clothes are useful, coordinate well, and fit a person's daily life. Here are some easy steps to help build a wardrobe that shows a person's style while being budget-friendly and flexible.

Table 2.2: The key steps to basic wardrobe planning

Identify Your Wardrobe Needs

Think about daily activities and roles, like work, school, religious events, social gatherings, and exercise. This helps you figure out what types of clothes you need most and avoid buying things you do not need.



Build Your Core Wardrobe

Focus on getting essential items that will be the base of your wardrobe. These should be classic pieces in neutral colours that you can mix and match easily. Good examples are plain tops, jeans, a black dress, comfortable shoes, a jacket or blazer and a white shirt.



Review Your Wardrobe

Look at what you already have. Lay out all your clothes and check their condition, fit, and how relevant they are to your style. This helps you find duplicates, items you no longer wear or clothes that can be fixed or reused.



Optimise and Filter Out Unwanted Items

Sort out clothes that do not fit, are out of style, or have not been worn in a while. These items can be donated, sold, or recycled to make space for new clothes that are actually needed. A well-organised wardrobe is easier to manage and helps reduce stress when picking out outfits.

How to Plan a Wardrobe

Planning one's wardrobe is not just about shopping; it is about knowing what you like, cleaning out what is not needed and organising everything thoughtfully.

Organise and Sort

Group similar clothes together. For example, put all your tops in one section, dresses in another and trousers in a separate drawer. This makes your wardrobe look neat and helps you pick outfits more easily.

Define Your Style and Assess Your Lifestyle

Think about how your fashion style has changed over time. Look at old photos and compare them with recent ones to see what is different. Consider your daily life. Are you mostly formal, active or casual? Choose clothes that fit your lifestyle.

1. Define Your Look

Figure out which outfits make you feel confident and comfortable. Pay attention to styles, colours and shapes that look good on you. Also, think about the types of events you attend often and create outfits that work for those occasions.

2. Declutter Regularly

Be honest about the clothes which are rarely worn. If a particular cloth has not been worn for over a year, it might be time to get rid of it. Cleaning out your wardrobe makes space for clothes you actually love and use regularly.

3. Invest Carefully and Intentionally

Avoid buying things on impulse, even if they seem trendy or cheap. Focus on getting quality pieces instead of lots of cheap ones. Choose clothes that fit well, last long and go with what you already have. This will help build a more thoughtful and sustainable wardrobe.

Wardrobe Designing Tips – Layout

The way you organise your wardrobe space is just as important as the clothes you have. A good layout makes it easy to find what you need, protects your clothes and helps you store everything efficiently.

Table 2.3: Wardrobe layout designing tips.

Calculate the Number and Type of Clothes

Before you start organising, count how many tops, bottoms, dresses, shoes and accessories you own. This will help you decide how much space you need and keep things from getting messy.

Prioritise Space for Dresses or Long Garments

Set aside a section with enough height for hanging longer items like dresses, robes or coats. This helps prevent wrinkles and keeps them in good shape.

Fold Knits and Sweaters

Avoid hanging knitwear or sweaters, as this can stretch them out. Instead, fold and stack them neatly on shelves or in drawers.

Consider Seasonal Storage

Use storage boxes or special areas for clothes that are not used frequently, like heavy coats in summer or light cotton clothes during cooler months. This keeps your main wardrobe fresh and organised.

Create Clear Dividers in Shared Wardrobes

If you share closet space, use colour coding, labels or dividers to clearly separate each person's clothes. This helps keep everything organised and prevents mix-ups.

Include Extra Shoe Storage

Add shoe racks, bins or lower shelves to store shoes neatly. This keeps your footwear in good condition and makes it easy to find what you need.

Wardrobe Organisation Techniques

Keeping your wardrobe neat and easy to use involves practical tips that help you maintain a tidy space. Here are some simple strategies for everyday maintenance and smart storage solutions.

1. Categorising Clothing by Function and Occasion

Organise your clothes by what they are used for. For example, group them into work clothes, casual outfits, sportswear, sleepwear and special occasion clothes. Each group can be sorted by type, like shirts, trousers, skirts and jackets. This makes it easier to find the right outfit for different activities.

2. Colour Coordination

Arrange clothes by colour. Clothes can be organised from light to dark or by colour groups like neutrals, pastels and bright colours. This helps to quickly see which colours go well together, making it easier to put outfits together. A colourful wardrobe also looks nice and encourages you to keep it tidy.

3. Seasonal Rotation

The wardrobe should be changed with the seasons. Keep clothes that match the current weather easily accessible, like cotton dresses for summer or sweaters for winter. Store clothes that are not in season in labelled boxes or bags on higher shelves or under your bed. This reduces clutter and maximises space.

4. Use of Storage Aids and Dividers

Use storage tools like boxes, bins, dividers and drawer organisers to keep smaller items tidy. Neatly group items like undergarments, socks, scarves and ties. Hanging organisers or clear pouches are great for storing accessories like jewellery and cosmetics. These tools help you find what is needed quickly and keep everything organised.

5. Vertical and Horizontal Arrangement

Use both vertical and horizontal space in your wardrobe. Extra hanging rods or hooks can be added to make the most of vertical space. Stack folded shirts, jeans and sweaters neatly

on shelves, placing the most used items on top. This way, every bit of space can be used effectively.

6. Labelling Sections

Label different sections in the wardrobe, especially if it is shared or want to teach younger people how to organise their clothes. For example, label areas for “School Uniforms,” “Casual Wear,” or “Traditional Outfits.” Labels make it easy to find and return items to the right place, helping everyone stay organised.

7. Hanging Techniques

Hang clothes properly to keep them in good shape. Use the same type of hangers, preferably wooden or padded, to avoid stretching. Button up shirts before hanging them and fold trousers neatly over hangers. Hang long dresses and coats on long rods to prevent wrinkles. This helps your clothes last longer and look nice.

8. Maintain a Regular Cleaning Schedule

Wardrobe should be kept clean by setting a regular cleaning schedule, like once a month or at the start of each season. During this time, you can re-fold clothes, dust shelves, remove unused items and clean storage containers. Regular cleaning prevents mess and keeps your wardrobe fresh and easy to use.

9. Incorporate a Mirror and Lighting

Adding a full-length mirror near your wardrobe can be very helpful. It helps to see how an outfit looks, which helps to make better choices. Good lighting, whether natural or artificial, is also important. It makes it easier to find clothes and accessories, especially in dark spaces.

10. Personalise the System

Make your wardrobe organisation fit your own habits and lifestyle. For example, a fashion lover might want to display accessories prominently, while a student might keep school uniforms at the front. Understanding your routine and what you prioritise helps you create a system that works well for you and is enjoyable to maintain.

Activity 2.4 Planning a Wardrobe for a Specific Group

1. Work with the person seated on your left/right (in pairs) to share ideas on how to select and arrange clothing for a specific group.
2. Choose a target group (e.g., school children, office workers, farmers, health workers).
 - a. Research their clothing needs using books, magazines, the internet or videos to find information.
 - b. Discuss with your partner the type of clothes needed by the target group as everyday wear and for special events.
 - c. Write key points ready to share ideas on why the selected clothes are suitable (comfort, safety, culture, climate).

3. Make simple wardrobe planning guidelines for the target group by:
 - a. Listing essential clothing items.
 - b. Including tips on how to arrange them neatly.
4. Present your findings to the class by explaining why you chose these items. Pay attention to other pairs and ask questions.
5. Individually reflect on your own learning by answering the following questions:
 - a. What did you learn today?
 - b. Is there any need to select clothes for special people?
 - c. How would you apply the knowledge gained in clothing selection to select clothes for members of your family?

Activity 2.5 Role-Playing Wardrobe Planning

1. Organise yourself into a group of 4-6 members.
 - a. Decide on the type of person you are planning a wardrobe for (e.g., student, worker, parent).
 - b. Choose real clothing items or pictures to use in your plan.
2. Role-play the planning process.
 - a. One person acts as the planner and another as the client. Take turns with your group members to ensure everyone plays both roles.
 - b. Explain why you chose each item.
3. Share personal experiences with your class about how you plan your clothes at home. Pay attention as your classmates share their own experiences.
4. Engage in a whole-class discussion on what makes a good, practical wardrobe. Consider volunteering to write important points on the board for everyone to observe.

Activity 2.6 Assessing and Improving Personal or Family Wardrobes

1. By yourself, use the class wardrobe planning guide to check and improve real wardrobes by doing the following.
 - a. Check your own or your family's wardrobe.
 - b. Tick what you have and note what is missing.
2. Make a list of missing or needed items.
 - a. Think about what is most important to add.
 - b. Consider seasons, activities and budget.
3. Plan how to improve the wardrobe by:
 - a. Suggesting affordable ways to buy or make needed items.

- b. Considering reusing, repairing or sharing clothes.
4. Present your plan to your class by:
 - a. Explaining what you found.
 - b. Sharing ideas for making the wardrobe better within your budget.
5. Adopt comments from your classmates and use the feedback to improve your wardrobe plan.

Activity 2.7 Promoting Wardrobe Management in the Community

1. Organise yourself into a group of 5 members to plan a simple event to teach good wardrobe management to others
 - a. Choose a topic on wardrobe management you want to teach (e.g., folding, sorting, cleaning clothes).
 - b. Make a list of things you will present on.
2. Organise your teaching topics. For example:
 - a. Categorising clothing items.
 - b. Folding and stacking clothes properly.
 - c. Hanging clothes correctly.
 - d. Storing seasonal clothing.
 - e. Organising accessories and footwear.
 - f. Keeping the wardrobe clean.
3. Prepare practical demonstrations.
 - a. Practise showing the steps using real clothes or pictures.
 - b. Make sure everyone in the group knows what to present on.
4. Present your session to the class or school by:
 - a. Presenting your topic clearly and simply.
 - b. Answering questions from your classmates.
 - c. Your classmates/teacher will then give feedback and help to discuss what went well.
5. Note down comments from your classmates/teacher to improve future presentations.

The Role of Accessories, Hairstyles and Makeup in Enhancing Personal Appearance

Accessories enhance outfits, express personality and ensure appropriateness for various social contexts, helping to achieve balance and proportion in overall appearance.

Dressing and grooming appropriately for various events such as formal occasions, business settings, casual outings and religious gatherings create positive impressions, enhances confidence and shows respect for cultural and social norms.

Good grooming and personal hygiene enhance self-confidence, create positive first impressions and reflect responsibility, ultimately contributing to personal and professional success.

Hairstyles and makeup significantly affect personal appearance by enhancing facial features, boosting confidence and allowing individuals to adapt their looks for different occasions while reflecting personal or cultural identity.

Proper grooming, including hairstyles, makeup and personal hygiene, enhances overall appearance and confidence, ensuring that individuals present themselves well in any setting.

Regular clothing maintenance extends the lifespan of garments, maintains a polished appearance and saves money by reducing the need for frequent replacements, all of which boost confidence in personal presentation.

The Importance of Good Grooming, Personal Hygiene and Clothing Maintenance in Appearance Management

1. Good grooming
 - a. Enhances self-confidence and self-esteem.
 - b. Creates a positive first impression.
 - c. Promotes personal and professional success.
 - d. Improves social interactions and acceptance, etc.
2. Personal hygiene
 - a. Prevents body odour and infections.
 - b. Enhances overall health and well-being.
 - c. Reflects a responsible and disciplined personality.
 - d. Contributes to a positive and respectable image, etc.
3. Clothing maintenance
 - a. Extends the lifespan of clothes.
 - b. Maintains a neat and polished appearance.
 - c. Saves money by reducing frequent clothing replacement.
 - d. Enhances confidence in personal presentation, etc.

Factors That Contribute to Personal Appearance

1. Personal grooming and hygiene
2. Accessory and make-up application.
3. Posture and body language.
4. Health and fitness.
5. Personal style and identity.
6. Wardrobe management, etc.

Role of Accessories, Hairstyles and Make-Up in Enhancing Personal Appearance

1. Accessories
 - a. Enhancement of outfits.
 - b. Expression of personality.
 - c. Professional and social appropriateness.
 - d. Balance and proportion, etc.
2. Hairstyles
 - a. Facial enhancement.
 - b. Professionalism and grooming.
 - c. Versatility and trend adaptation.
 - d. Cultural and personal identity, etc.
3. Make-up
 - a. Highlighting facial features.
 - b. Boosting confidence.
 - c. Adaptation for different occasions.
 - d. Skin enhancement and protection, etc.

Activity 2.8 Personal Appearance

1. Organise yourself into groups of 4-6 members.
2. Use the internet, magazines or other available resources to study real-life scenarios where grooming affects first impressions.
 - a. Discuss what each image makes you feel about the person in the image.
 - b. Why do you think the image makes you feel this way?
 - c. What situation is the person in the image best suited to? (e.g., job interviews, informal activities, formal events, etc)

3. In a whole-class discussion, discuss the factors that contribute to personal appearance and make notes in your notebook.

Activity 2.9 Enhancing Personal Appearance

1. Organise yourself into a group of 3-5 members to interview friends, individuals and beauticians to assess the role of accessories, hairstyles and makeup in enhancing personal appearance.

Note: Your objective is to explore how accessories, hairstyles, and makeup enhance personal appearance and reflect individuality, personality, and comfort across different cultures and lifestyles.

2. As a group, prepare open-ended interview questions. Focus on how fashion, accessories, and grooming choices contribute to confidence, self-expression, and personal comfort.
3. Identify and interview at least three people, which may include:
 - a. A family member
 - b. A community member
 - c. A beautician/hair stylist
4. As a group, reflect on the different perspectives gathered and discuss the following:
 - a. How personal style choices are influenced by culture, age, trends, or profession.
 - b. How looking good and feeling good make a person feel.
5. Produce a short written report to summarise group notes and ideas.
 - a. Use simple words that everyone can understand.
 - b. Include examples from everyday life.
6. Share your group's report with the whole class.
 - a. Let different members speak if they want.
 - b. Pay attention to other groups and ask questions kindly.
7. Accept corrections and use feedback from your classmates to polish your work.

APPROPRIATE DRESS AND GROOMING FOR DIFFERENT OCCASIONS

Dressing and grooming the right way for different events helps you make a good impression, feel more confident and show respect for the occasion. Here are some guidelines on how to dress for various situations:

Formal Occasions (Weddings, Business Meetings, Religious Ceremonies, Award Ceremonies)

Dress Code

Men: Dark-coloured suits, dress, shirts, ties, and polished shoes.

Women: Long or knee-length dresses, skirts with blouses or pant suits and elegant accessories.

Grooming

1. Neatly styled hair, light make-up, well-groomed nails.
2. Simple, stylish jewellery.
3. Clean, polished shoes.

Business/Professional Settings (Office Work, Interviews, Conferences)

Dress Code

Men: Suits, shirts, ties (corporate settings); dress pants with a formal shirt (business casual)

Women: Blazers, tailored dresses, skirts or trousers with formal blouses.

Grooming

1. Well-maintained hairstyle and neatly trimmed facial hair for men.
2. Light make-up and simple jewellery.
3. Closed-toe shoes for a professional look.

Casual Occasions (Outings, Informal Gatherings, Shopping, Casual Workdays)

Dress Code

Men: Polo shirts, jeans, casual shoes or sneakers.

Women: Comfortable dresses, skirts or jeans with stylish tops.

Grooming

1. Simple hairstyles, light or no make-up.
2. Comfortable, yet neat footwear.

Social Events (Parties, Dinners, Birthdays, Festivals)

Dress Code

Men: Smart-casual shirts, chinos or jeans, loafers.

Women: Stylish dresses, jumpsuits or elegant tops with skirts/pants.

Grooming

1. Trendy hairstyles, bolder make-up for evening events.
2. Accessories to enhance outfits.

Religious and Cultural Events (Church, Mosque, Traditional Gatherings, Funerals)

Dress Code

Men: Traditional or conservative outfits (e.g., kaftans, agbada, boubou, suits).

Women: Modest dresses, long skirts, traditional attire or abayas (if required).

Grooming

1. Simple, well-kept hairstyles.
2. Minimal make-up, conservative accessories.
3. Covered hair if required by religious norms.

Sports and Outdoor Activities (Gym, Hiking, Beach, Picnics)

Dress Code

Men and Women: Breathable sportswear, shorts, leggings, sneakers, sandals (for the beach).

Grooming

1. Hair tied back for comfort.
2. Minimal or no make-up.
3. Sunscreen and hydration are essential.

Activity 2.10 Grooming Demonstration

1. Organise yourself into groups of 4-6 members.
2. Your teacher will invite a guest professional from the beauty or fashion industry to have a class session with you.
 - a. Observe how the professional dresses and grooms for different occasions (formal, casual, cultural and business).

- b. In your group, take notes on clothing styles, grooming techniques and the purpose of each look.
3. Discuss what was observed.
 - a. Share key ideas from the demonstration.
 - b. Compare how different cultures dress for similar occasions.
4. Reflect individually on the following.
 - a. How do you dress for cultural events?
 - b. What is the typical festival wear in your locality?
 - c. Are there any specific dress code rules or customs during festivals in your locality?

Activity 2.11 Practical Styling

1. In your group from the previous activity, practice styling each other or model heads.
 - a. Choose hairstyles suitable for specific occasions (school, worship, interviews, etc.).
 - b. Experiment with safe, simple and inclusive grooming tools and accessories. (E.g., combs, pomades, etc.).
2. Use minimal, skin-friendly make-up if permitted.
 - a. Apply products that are suitable for various skin tones and types.
 - b. Discuss how make-up use varies across cultures and settings.
3. Reflect individually on the following questions.
 - a. How do I express my creativity through styling?
 - b. Do I meet my styling goals and why or why not?
 - c. What can I do differently in the future?

Activity 2.12 Accessory and Style Research

1. Organise yourself into a group of 3-5 members.
2. Select any one of the following: accessories, hairstyles or make-up.
 - a. Research how that item is used to improve appearance in daily life, events and by different age groups.
 - b. Explore how personal, cultural and religious values influence appearance choices.

3. Present findings to the whole class using posters, short demonstrations or digital slides.
 - a. Allow everyone in the group to contribute during the presentation.
 - b. Pay attention to your classmates as they present and offer constructive feedback.
4. Reflect individually on the following questions.
 - a. What new trends or styles did I discover during our research?
 - b. How can I incorporate new trends or styles into my future projects?

Activity 2.13 Appearance Discussion

1. Turn to a friend and discuss the value of managing appearance. Use the following questions to guide your discussion.
 - a. How does appearance build confidence and self-esteem?
 - b. Why is appearance important for professionalism and first impressions?
2. Join another pair to share your ideas on the value of appearance management.
3. Summarise your group's ideas by creating a chart or short report for class sharing.
4. Shares key points during a whole-class discussion.
5. Reflect individually on the following:
 - a. What new perspective did I gain from the activity?
 - b. What are the potential consequences of not managing my appearance?

EXTENDED READING

Below is a recommended reading material that you can visit or consult for more information.

- Forster, P. (2014). Clothing and Textiles. Winmat Publishers Limited: Accra.

REVIEW QUESTIONS

1. Why is it important to plan your wardrobe? Give three reasons.
2. Look at these examples. Which one shows good wardrobe planning and why?
 - A. Buying new clothes without checking what you already have
 - B. Choosing clothes that match your lifestyle and climate
 - C. Picking clothes only based on fashion trends
3. In your own words, explain what wardrobe planning means and how it helps in everyday life.
4. Esi stores all her clothes in one drawer and struggles to find what to wear. What advice would you give her on how to care for and organise her wardrobe properly?
5. Use pictures from magazines, newspapers or old books to create a mini album showing four different types of wardrobes people use in your community. Label each one.
6. List two important things to consider when planning a wardrobe for:
 - a. an individual
 - b. a family
 - c. a group such as students or nurses
7. What are some guidelines you would follow when planning a wardrobe for a football team?
8. In what ways can a well-planned wardrobe help someone feel more confident at school or work?
9. Explain how planning a good wardrobe can improve the appearance and professionalism of nurses or office workers.
10. Plan a wardrobe for a senior high school learner. Write a short report and use pictures or sketches to show the types of clothes included and why they were chosen. Present it as a poster, oral talk or digital slide.
11. When preparing for a job interview, what two actions can be taken to ensure the best possible appearance?
12. Define grooming in the context of personal appearance and dressing.
13. What are three factors to consider when selecting an outfit for different events?
14. Why is formal dressing recommended in professional workplaces such as offices and banks?
15. Akosua has been invited to represent her school at a cultural exchange programme in Germany. What should she consider when selecting clothes and grooming items for this international event?
16. Explain how poor dressing and grooming can affect learners' behaviour and discipline in school.

SECTION

3

FIBRES AND FABRICS IN CLOTHING CONSTRUCTION



TEXTILES IN CLOTHING

Characteristics of Fibres and Fabrics Functionality

INTRODUCTION

Fabrics play a big role in how clothes look, feel and perform. This section will help you understand the different types of fibres and fabrics used in making clothes and how their properties affect what they are used for. You will learn how fibres like cotton, wool and polyester differ in strength, absorbency, durability and comfort. You will also explore how blending fibres changes the way a fabric behaves, making it more suitable for everyday wear, uniforms or household items. In Ghana, where weather, lifestyle and culture influence clothing choices, knowing about fabric properties helps in selecting the right materials for the right purpose. This section will also guide you on how to test fabric qualities and make better clothing decisions. Through practical work, group discussions and hands-on testing, you will build skills to choose, use and care for fabrics wisely in both personal and professional clothing activities.

KEY IDEAS

- A fabric blend refers to a textile which consists of two or more different types of fibres, while a mixture in fabrics is a type of textile composed of yarns made from different fibres.
- A fibre is a flexible, natural or man-made, tiny hairlike structure used to produce yarns for fabrics. It is the raw material out of which a fabric is produced. Fabric is a flat and flexible material that is made from yarns or threads used for clothing, textiles and other industrial materials.
- Fabrics are divided into three main classes, namely: Natural fabrics, for example: cotton, wool, silk and linen, Synthetic fabrics, for example: polyester, nylon, rayon and spandex and Blended fabrics, for example: wool blend, polyester blend and silk blend.
- When two or more different types of fabrics are used to construct one garment or textile product, it is known as a fabric combination.

THE CONCEPT OF FABRIC AND THEIR USES IN CLOTHING CONSTRUCTION

Definition of Fabric

What springs to mind when you hear the term fabric?

Fabric is a flat and flexible material that is made from yarns or threads used for clothing, textiles and other industrial materials. In order to understand the concept of fabrics, you must acquaint yourself with the meaning of some of the common terminologies used in fabric production.

Common terminologies in fabric construction in clothing production

Below are the common terminologies with their meanings and examples used in fabric production.

Terminology and meaning	Examples
A fibre A fibre is a flexible, natural or man-made, tiny hair-like structure used to produce yarns for fabrics.	
Staple They are short fibres that are twisted together to form a yarn. It is measured in centimetres. Apart from silk, all natural fibres are staple.	
A filament A filament is a long fibre measured in kilometres. Man-made fibres are filaments. Silk is the only natural fibre that is a filament.	

Figure 3.1: A fibre

Figure 3.2: Staple fibres



Figure 3.3: A filament

A yarn

A yarn is composed of staple or filament fibres twisted together. A yarn is also known as a strand. A yarn which consists of one filament is called a mono monofilament yarn, while multi-filament yarns are made up of more than one filament.



Figure 3.4: A yarn

Warp yarn

These are threads which are parallel to the selvage. They are laid on the loom on which a fabric is woven and interlace with other yarns during weaving.



Figure 3.5: Warp yarns on a loom

A fabric

It is a large flat sheet produced from solutions, fibres, yarns, fabrics or combinations.



Figure 3.6: Fabrics of different kinds

Selvage fabric

It is the self-finished edge of a fabric. Most fabrics have two selvages.

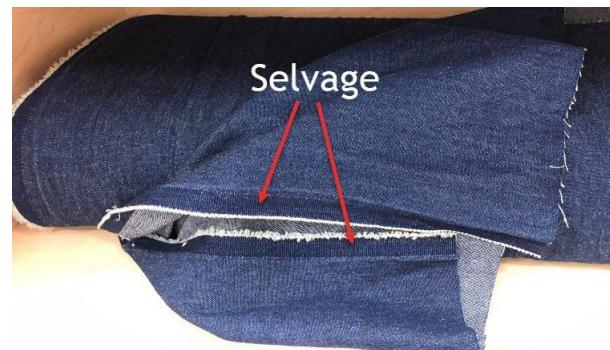


Figure 3.7: Selvage of a fabric

Weft yarn

These are filling yarns for the warp yarns. They are perpendicular to the warp and selvage.

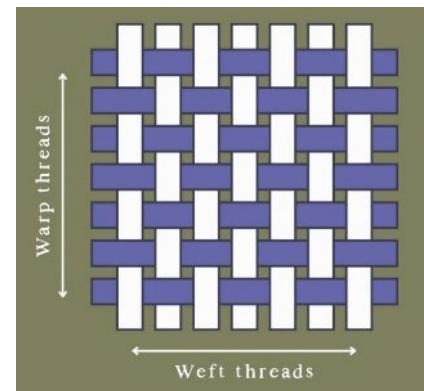


Figure 3.8: Weft yarns

A grain

This is the position of warp yarns relative to filling yarns in a fabric. Lengthwise grain is parallel to warp yarns. Crosswise grain is parallel to the filling (weft) yarns.



Figure 3.9: Fabric grain

Types Of Fabrics, Their Characteristics and Their Uses

Depending on each characteristic like comfort, durability and appearance, each type of fabric has special qualities that make it appropriate for a variety of uses. Understanding fabric types, characteristics, and uses is crucial for several uses.

Types of natural fabrics, their characteristics and uses

Table 3.1: Natural fabrics

Fabric type	Characteristics	Uses
Cotton	<ul style="list-style-type: none"> Soft, breathable, absorbent, durable and easy to care for. Prone to wrinkling and shrinking. 	Commonly used for everyday clothing, such as t-shirts, dresses and underwear.
Linen	<ul style="list-style-type: none"> Strong, absorbent, quick-drying and breathable. Prone to wrinkling but becomes softer with each wash. 	Ideal for summer clothing, tablecloths and napkins.
Wool	<ul style="list-style-type: none"> Warm, insulating, moisture-wicking and resistant to wrinkles and dirt. Can be itchy and requires careful washing. 	It is used for sweaters, coats, suits and blankets.

Silk	<ul style="list-style-type: none"> • Luxurious, smooth, lightweight and strong. • Naturally hypoallergenic and regulates temperature well. 	It is suitable for formal wear, scarves and ties.
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Table 3.2: Synthetic fabrics

Fabric type	Characteristics	Uses
Polyester	<p>Durable, wrinkle-resistant, quick-drying and retains shape well.</p> <p>Not as breathable as natural fibres.</p>	It is common in sportswear, outerwear and blends with other fibres to improve durability.
Nylon	Strong, elastic, and resistant to abrasion and mildew. Lightweight and quick drying.	It is used in activewear, swimwear and hosiery.
Acrylic	<p>Soft, lightweight and warm with a wool-like feel.</p> <p>Resistant to moths and chemicals.</p>	It is often used in sweaters, hats and blankets as a wool substitute.
Rayon	<p>Soft, absorbent and drapes well.</p> <p>Made from natural cellulose but chemically processed.</p>	It is used in dresses, blouses, and linings.
Spandex (Lycra/Elastane)	<p>Highly elastic and stretchable, providing comfort and fit.</p> <p>It retains its shape well.</p>	It is used in sportswear, swimwear and garments requiring stretch.

Types of blended fabrics, characteristics and uses

Table 3.3: Blended fabrics

Fabric type	Characteristics	Uses
Poly-cotton	Combines the breathability and comfort of cotton with the durability and wrinkle resistance of polyester.	It is used in a variety of clothing, including shirts, sheets and uniforms.
Wool Blend	Combines the warmth and texture of wool with other fibres for improved durability and comfort.	It is used in coats, suits and sweaters.
Silk Blend	Combines the luxurious feel of silk with other fibres for added strength and easier care.	It is used in dresses, blouses, and scarves.

Activity 3.1 Exploring the Meaning of Fabric

1. Organise yourself into groups of 4-6 members to explore the meaning of “fabric.”
2. In your group, produce a clear, simple group definition that everyone understands.
3. Compare your group’s definitions with the following example: Fabric is a large, flat sheet of material made from solutions, fibres, yarns or combinations, using processes like weaving, knitting or bonding. It is the foundation of clothing construction.
 - a. Discuss similarities and differences.
 - b. Agree on a class definition that includes everyone’s ideas.
4. Reflect individually on the following.
 - a. How are fabrics used in contemporary fashion or design?
 - b. How do fabrics reflect personal style, identity or cultural background?

Activity 3.2 Discussion of Fabric Types

1. Work in your group from the previous activity, Activity 3.1.
2. Use pictures, real samples, short videos or any other available resources on fabrics to:
 - a. Observe and describe different types of fabrics (e.g., cotton, silk, nylon, polyester).
 - b. Identify how each fabric is used in clothing construction.
3. Discuss the advantages and disadvantages of natural and synthetic fabrics.
 - a. Natural fabrics (e.g., breathable, comfortable, biodegradable).
 - b. Synthetic fabrics (e.g., durable, cheaper, less breathable).
4. Share your group’s ideas with your class.
 - a. Choose a speaker or have each member share one point.
 - b. Pay attention to other groups and ask questions.
5. Use comments from your classmates to refine your work.

Activity 3.3 Fabric Classification

1. Staying in the same groups, further examine available fabric samples.
 - a. Touch and observe the samples to describe physical properties (e.g., texture, thickness, colour).

- b. Discuss their chemical properties (e.g., natural vs synthetic).
 - c. Consider their mechanical properties (e.g., strength, stretch, drape).
2. Classify the samples based on shared properties.
 - a. Label groups clearly using simple words.
 - b. Write your group's findings on paper or a poster.
3. Present classification results to your class by explaining your categories to everyone. Compare and discuss the differences between the groups' classifications.
4. Use feedback from your classmates to improve your work.

FIBRE COMBINATIONS IN FABRIC CONSTRUCTION

Fibre Combinations in Fabrics

Analysing fibre combinations in textiles entails determining the kinds and amounts of fibres that are present. Fabric combinations involve identifying the types and proportions of fibres present and understanding and evaluating how they interact to achieve specific fabric properties. Fabrics and yarns may be manufactured at the spinning stage or the fabric production stage.

Fabric Combinations

Fabric combinations refer to using two or more different types of fabrics in the construction of a single garment or textile product. Fabric combinations improve the performance, care and beauty of fabrics. This process can help to increase the lifespan of fabrics. In fabric combinations, two or more different fibre types and strands of various fibres can be plied or twisted to form yarns used to produce fabrics. For example, strands of rayon and strands of silver may be combined to produce yarns for weaving kente.

Fabric combination (rayon and silver yarns used to weave kente fabric)



Figure 3.10: Rayon yarn



Figure 3.11: Silver yarn



Figure 3.12: Kente fabric

Reasons for Fabric Combinations

There are several reasons why fabric combinations are used to manufacture clothing. The main reasons are discussed below.

1. **Aesthetic Appeal:** This refers to the physical beauty of the fabric. This includes fabric visual interest and fashion trends.
 - a. **Visual Interest:** By combining fabrics with different textures, patterns or colours, it can create distinctive and visually interesting designs.
 - b. **Fashion Trends:** They are styles and designs that dominate the fashion industry at a given time. Following fashion trends can help one achieve a modern and stylish look.
2. **Functionality:** That is the fabric's enhanced performance and its reinforcement abilities.
 - a. **Enhanced Performance:** Combining fabrics can improve the performance of fabrics to offer various functional properties such as breathability, moisture-wicking and stretch or insulation.
 - b. **Reinforcement abilities:** Using more durable fabrics in high-stress areas (like knees or elbows) can increase the lifespan of the garment and make it resistant to wear and tear.
3. **Comfort:** They are the fabric's ability to improve its fitness and thermal or temperature comfort.
 - a. **Improved Fit:** Stretchy fabrics can be combined with non-stretch fabrics to provide a better fit and greater freedom of movement.
 - b. **Thermal Comfort:** Combining fabrics that keep your body warm and fabrics that allow air to pass through them can help regulate body temperature, making the garment suitable in all conditions.
4. **Cost-Effectiveness:** That is, budget management and resource optimisation.

- a. **Budget Management:** Mixing expensive, high-quality fabrics with more affordable ones can help to save money while still looking very elegant.
- b. **Resource Optimisation:** Using fabric scraps or leftover pieces of high-quality fabric in combination with other materials can reduce waste and help to make good use of available resources.

5. **Structural Integrity:** The fabric support and shape in wear.

Support and Shape: Combining fabrics with different structural properties can help maintain the shape and support of the garment. For example, using stiff fabrics for collars and cuffs while using softer fabrics for the body of the garment.

6. **Special Effects:** This reflects on the fabric's protective properties and layering.

- a. **Reflective or Protective Properties:** Combining fabrics with special properties, such as reflective materials for visibility or water-resistant fabrics for protection, can boost the garment's performance for specific uses.
- b. **Layering:** Combining different fabrics can create layered effects, adding depth and dimension to the garment.

7. **Ease of Care:** Maintenance is very important in fabric combinations. Combining fabrics with similar care needs can make the garment easier to wash and maintain. This keeps the garment useful for daily wear.

8. **Design Versatility**

Customisable Features: Using different fabrics allows for customisable design elements, such as contrast panels, trims or accents, providing more design flexibility and creativity. This means the garment can be styled in multiple ways when fabrics are combined.

9. **Sustainability**

Eco-Friendly Choices: Combining natural and sustainable fabrics with other materials can create environmentally friendly garments that meet consumer demands for sustainable fashion.

Blends and Mixtures

Blends

A blend in fabrics refers to a textile created by combining two or more different types of fibres. When a yarn is spun from two or more generically different fibres, it gives a variety of textures, colours and enhances the fabric's performance and appearance. For example, rayon and silk fibres may be spun together to produce rayon-silk blended yarns, which are used to manufacture rayon silk fabrics.

Three different fibres of the same family can also be spun to produce yarns for fabrics. For example, polyester, cotton and rayon can be used to produce yarns for fabrics. When a blended yarn is used to produce a fabric, the fabric is also called a blend. Blends are made up of various percentages of the fibres involved. A blend fabric may be 80% cotton and

20% spandex or 60% cotton and 40% polyester. Blends cannot be separated, and their fibres cannot be identified easily.

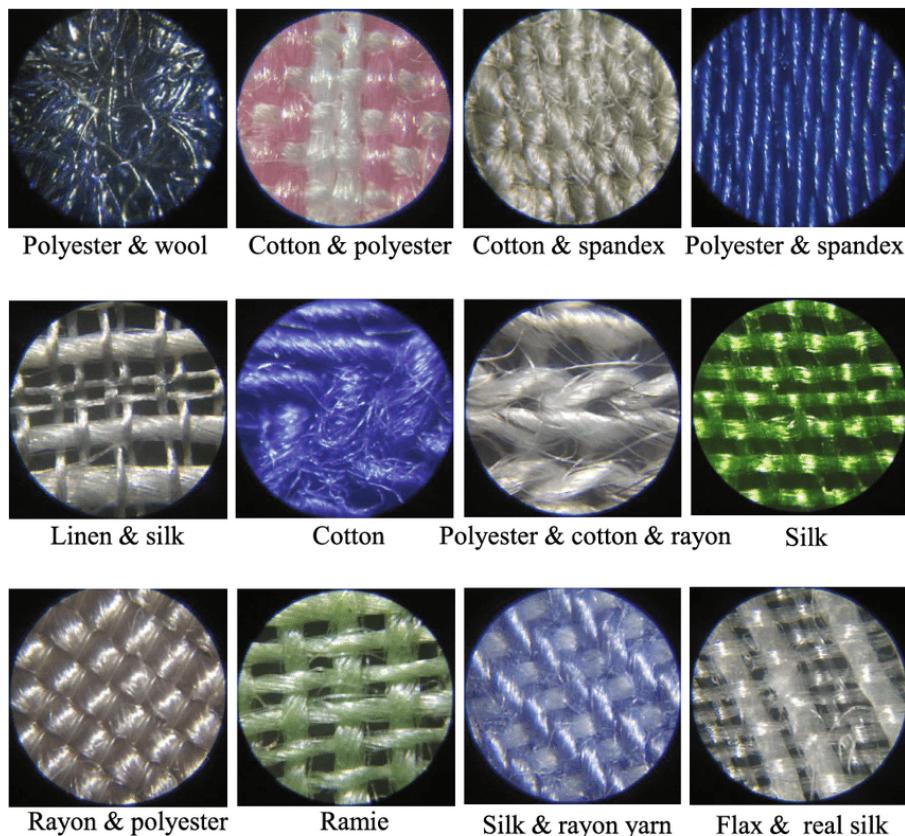


Figure 3.13: Fibre blends



Figure 3.14: Linen-rayon blend



Figure 3.15: Cotton-linen blend

Mixtures

A mixture of fabrics, also known as “fibre mixture,” is a type of textile composed of yarns made from different fibres. In mixtures, yarns of one family may be used in one area (warp) and yarns of another family may also be used in another area (weft or filling yarns).

The same fabric may have different colours representing different fibres. In blends, the fibres are combined at the fibre level before spinning into yarns. In mixtures, yarns are

combined during the weaving or knitting process to create the fabric. Unlike blends, mixtures can be separated, and their fibres can easily be identified.

Mixture in fibres and fabrics



Figure 3.16: Mixture of yarns

Figure 3.17: Mixture of yarns in a fabric

Activity 3.4 Describing Fibre Combinations

1. Organise yourself into groups of 4-6 members to explore fibre combinations in fabrics.
 - a. Use pictures/videos/ the internet or any available sources to observe different fabric samples.
 - b. Describe the fibre combinations you identify (e.g., cotton-polyester, wool-nylon).
2. Discuss in your groups how these combinations appear and feel.
 - a. Write simple notes about appearance and texture.
 - b. Share personal experiences with wearing or using such fabrics.
3. Prepare group feedback for your class.
 - a. Choose a presenter among group members.
 - b. Take note of other groups' presentations and ask questions respectfully.
4. Work on feedback from your classmates to fine-tune your work.

Activity 3.5 Analysing Fibre Combinations

1. Pair with your friend next to you to do the following.
 - a. Share ideas on how fibre combinations affect fabric properties.
 - b. Join with another pair to make a group of four and compare ideas.
2. Discuss in your newly formed group the performance of different fibre combinations.

- a. How do they affect strength, stretch, softness, care or durability?
- b. Note key points in simple language everyone understands.
3. Share your group's conclusions with the whole class.
 - a. Nominate a presenter or have everyone share one point.
 - b. Participate in class discussion to compare all group ideas.
4. Reflect individually:
 - a. In what ways can fibre blends be used to enhance the performance, functionality or aesthetics of a fabric?
 - b. What new fibre combinations or blending techniques could be explored to create sustainable high-performance textiles?

Activity 3.6 Researching Fabric Blends

1. In your group from the previous activity, research different fabric blends and mixtures.
 - a. Use the internet, books or teacher-provided materials to find examples (e.g., cotton-polyester, wool-acrylic).
 - b. Write the blends you discover and what clothing items use them.
2. Discuss the advantages and disadvantages of the identified blends.
 - a. Advantages (e.g., easier care, lower cost, better strength).
 - b. Disadvantages (e.g., less breathable, may pill, can melt).
3. Prepare a group presentation for the class.
 - a. Choose how to present (poster, speech, role-play, drawing, etc.).
 - b. Practise explaining your findings in clear, simple words.
4. Present to the whole class by:
 - a. Sharing your findings using your chosen presentation mode.
 - b. Answering classmates' questions and listening to their ideas.
5. Incorporate their comments into your work.

CHARACTERISTICS OF BLENDED AND MIXED FABRICS

How to Test Fabrics (Physical Tests)

Visual test (Look and feel)

- **Blended fabrics:** feels the same all over. Smooth and even
- **Mixed fabrics:** May feel different in parts. Some areas may be thicker or rougher.

Burning test (Burn a small piece of fabric carefully to see what happens)

- **Blended fabrics:** Burn in a mixed way. For example one fibre may melt and another may burn.
- **Mixed fabrics:** Different parts burn differently because they are made from different yarns.

Microscopic test (Look at the fabric under a magnifying glass or microscope)

- **Blended fabrics:** One thread shows different fibres mixed together.
- Different kinds of yarns can be seen, each made from one type of fibre.

Mixture Fabrics (Mixed Yarns)

1. Different types of fibres are made into separate yarns first before weaving or knitting.
2. The yarns can be arranged in patterns to make the fabric look better or stronger.
3. The fabric might feel different in places or have more than one colour.
4. These fabrics are made to look attractive or to work better for certain uses.

Blended Fabrics (Blended Fibres)

1. Different fibres are combined before they are made into yarn.
2. The fibres in the fabric are spread out evenly.

3. The fabric looks and feels the same all over.
4. Blended fabrics are made to improve how the fabric looks, lasts and performs.

Activity 3.7 Learning Fabric Testing Techniques

1. Organise yourself into groups of 3-5 members to watch videos about testing techniques.
 - a. Focus on how the videos show different ways to test blends and mixtures.
 - b. Take notes on key steps and results shown in the videos.
2. Discuss in your groups what you learned from the videos.
 - a. Which techniques do you consider easiest or hardest to use?
 - b. Share ideas on why it is important to know blends and mixtures in fabric construction.
3. Present your group's ideas to the whole class.
 - a. Explain one testing technique your group liked best and why.
 - b. Listen respectfully to other groups and ask questions.
4. Reflect individually on these questions.
 - a. How can the results of performance testing be used to inform material selection and design decisions?
 - b. What are the safety considerations and potential hazards associated with chemical testing of blends and mixtures?

Activity 3.8 Comparing Fabric Testing Methods

1. Work in your group from the previous activity to test fabric samples.
 - a. Use visual and hand examination to feel and see differences between blends and mixtures.
 - b. Use pieces of fabric and matches to perform a simple burning test (safely with teacher supervision) to observe how fibres react.
2. Write your observations clearly in your notebook.
 - a. Note down what you see, feel or smell during each test.
 - b. Compare your group's findings to what you expected.
3. Share your group's results with the class.
 - a. Explain which test worked best for your group.
 - b. Listen to other group's findings and ask questions to learn more.

Activity 3.9 Investigating Fabrics with Tools

1. In your group, conduct chemical tests (if safe and available) with teacher guidance.
 - a. Use simple solutions or prepared samples to check fibre reactions.
 - b. Carefully observe and record any changes in colour or texture.
2. Use a microscope or magnifying glass to examine fabric samples.
 - a. Look at the weave, fibre shape, and texture closely.
 - b. Discuss with your group what differences you observe between blends and mixtures.
3. Put your group's findings in a written report by:
 - a. Describing what tests you did and what you observed.
 - b. Suggesting reasons for differences between blends and mixtures.
4. Present your group report to the class in different ways.
 - a. Use posters, charts or oral presentations.
 - b. Encourage your classmates to participate fully in the discussion.

TESTS FOR FABRIC COMPOSITION AND FUNCTIONALITY

Testing How Well A Fabric Works In Different Situations.

1. **Tensile Strength Test**
 - a. It shows how much force a fabric can handle before it breaks.
 - b. This is important for clothes that are worn for work and for furniture fabrics.
2. **Abrasion Resistance Test**
 - a. It shows how well a fabric can handle rubbing and getting worn out.
 - b. Useful for sportswear, school uniforms and anything worn often.
3. **Water Absorbency and Wicking Test**
 - a. It tests how fast the fabric takes in and moves moisture.
 - b. Cotton absorbs moisture, while synthetic fabrics like polyester pull moisture away.

4. Thermal Conductivity Test

- a. It checks how well a fabric keeps or moves heat.
- b. Wool keeps you warm (good insulation), while linen keeps you cool.

5. Colour-fastness Test

- a. It checks how well a fabric doesn't lose its colour from washing, sunlight or sweat.
- b. It helps assess how good dyed fabrics are.

6. Shrinkage and Dimensional Stability Test

- a. This test measures how much a fabric shrinks after washing.
- b. This is important to make sure clothes fit properly.

Activity 3.10 Evaluating Fabrics for School Uniforms

1. Organise yourself into groups of 3-5 members to select fabric samples.
 - a. Collect different types of fabric from home, school resources or local tailors.
 - b. All group members should share ideas and help choose samples.
2. Conduct simple tests on the fabric pieces to find out their properties.
 - a. Perform visual and hand feel tests to check texture and thickness.
 - b. Try stretching, wetting or lightly scrubbing fabric to test durability and stain resistance.
3. Write the results of each test carefully in your notebook.
 - a. Record observations about durability, stain resistance, comfort and washability.
 - b. Make sure all group members share their thoughts and agree on findings.
4. Discuss in your group if the tested fabric is good for making children's school uniforms.
 - a. Discuss why certain properties are important for school clothes.
 - b. Decide together if each fabric is suitable or not and explain your reasons.
5. Prepare and present your group's findings to the class.
 - a. Create a short report or poster showing your results and recommendations.
 - b. Include clear reasons linking fabric properties to school uniform needs.
6. Participate in a whole-class discussion to compare results.
 - a. Listen to other groups and ask questions politely.
 - b. Learn from other ideas to better understand fabric choice for school uniforms.

EXTENDED READING

Click on the links below to learn more about fabrics and their construction.

- <https://www.textileschool.com/171/textile-fabric-types-comprehensive-list-of-textile-fabrics/>
- <https://youtu.be/GbqqPNbRYRw>

REVIEW QUESTIONS

1. Name three types of fabrics used in making clothes. Give an example of a clothing item for each type.
2. Describe the differences between heavy, medium and lightweight fabric samples. Give examples.
3. How do the chemical properties of cotton and polyester affect how we wash and care for them?
4. Which fabric (wool, cotton or polyester) is best for making sports clothes? Give a reason for your choice.
5. Make a simple table to compare **wool**, **cotton** and **polyester**. Write down one thing each is good for.

Clues to help you structure your table

- Use these properties as your table headings.
 - ◊ **Breathability.**
 - ◊ **Insulation.**
 - ◊ **Durability.**
 - ◊ **Wrinkle Resistance.**
 - ◊ **Care.**
 - ◊ **Maintenance.**
- In the last column, write one use for each fabric (e.g., what clothing item it is best used for)

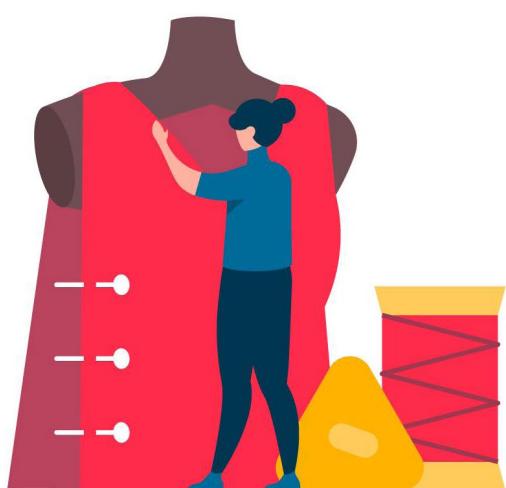
6. Name at least three fibre combinations used in making fabrics.
7. How do different fibre combinations change the way a fabric feels?
8. How do fibre combinations affect how long a fabric lasts? Give an example.
9. Observe at least two different fabric samples. Identify the fibre combinations and say how they might affect the strength of the fabric.
10. Make a simple table showing different fibre combinations and what they are used for in clothing.
11. Name two easy ways to test if a fabric is blended or mixed.
12. Imagine you want to find out if a fabric is blended or mixed by using fire. How would the burning test help to identify the quality of the fabric? Explain in simple words.

13. Think about Ghanaian traditional clothes made from blended fabrics like kente or batik. What are three ways these blended fabrics feel and look different from other fabrics?
14. Ghanaian garments often combine different fabrics.
 - a. Describe three features of fabrics that are made from mixed fibres.
 - b. How do these features make the clothes better for everyday wear?
15. **Case Study:** *Kofi wants to buy a school uniform that will last long and stay neat after many washes. He is choosing between a fabric made from blended fibres and one made from mixed fibres.*
 - a. How would their ability to absorb water affect his choice?
 - b. Which fabric is better for Ghana's hot climate and why?
16. Mention two common tests used to check if a fabric can resist wear and tear (e.g., school uniform fabric rubbing against desks).
17. Explain why a “colour-fastness test” is important for Ghanaian school uniforms or traditional clothes like kente.
18. **Predict and justify:** If you wash a **100% cotton shirt** and a **polyester school uniform** in hot water, which one will shrink more? Give reasons for your answer.
19. **Compare:** How would a *cotton* fabric and a *raincoat fabric* (waterproof) perform in a water absorbency test? Why?
20. Plan an experiment: You're given three fabrics: a *school uniform*, a *mosquito net* and a *Ghanaian wax print*. How would you test which one catches fire fastest? List steps and safety rules (e.g., using a candle under teacher supervision).

SECTION

4

FABRIC CONSTRUCTION TECHNIQUES



TEXTILES IN CLOTHING

Fibres and Fabrics in Clothing Construction

INTRODUCTION

In clothing production, how fabric is made greatly affects the way it is used, sewn and cared for. This section will help you understand the different ways fabrics are constructed and how these methods influence the fabric's look, feel, strength and use. You will explore techniques such as weaving, knitting and felting and learn how to choose the best fabric for a particular purpose, whether for school uniforms, party wear or household items. You will also learn how fabric structure affects cutting, sewing, pressing and care. This knowledge will guide you in making wise choices when selecting fabrics, especially for climate, comfort, durability and fashion in Ghana. Through individual and group work, you will test, discuss and apply these techniques. By the end of this section, you should be able to apply your understanding of fabric construction techniques to garment production and daily fabric care for yourself, your family or for business.

KEY IDEAS

- **Care and Maintenance:** Different fabric constructions need different care. For example, loosely woven fabrics may shrink easily and need gentle washing.
- **Classification of Fabrics:** Fabrics can be grouped based on how they are constructed. Each type has specific characteristics that make it suitable for different garments.
- **Comfort and Fit:** Some fabrics stretch while others don't. Knowing how fabric is constructed helps choose materials that are comfortable and fit well.
- **Cultural Significance:** Ghanaian traditional fabrics like kente and batik are made using specific fabric construction methods. Understanding these techniques preserves culture and supports local industries.
- **Durability of Garments:** Tightly constructed fabrics are usually stronger and last longer, making them good for school uniforms, work clothes, and everyday wear.
- **Effect on Sewing Techniques:** Fabric construction affects how a fabric behaves when cutting, stitching, and pressing. Understanding this helps avoid sewing problems.

VARIOUS FABRIC CONSTRUCTION TECHNIQUES IN CLOTHING

Methods of Fabric Production

For individuals and families to get value from money spent on fabrics, it is essential to learn the methods of producing fabrics, how to properly care, use and maintain fabrics in order to extend their lifespan. There are several methods of producing fabrics. Fabrics may be produced by weaving, felting, bonding, knitting, quilting, crocheting, lace making, braiding, netting, filming, multi-component and tufting. The most common methods used in constructing fabrics are weaving and knitting.

Woven Fabrics

Woven fabrics are made by interlacing two sets of yarns at right angles to each other. Warp yarns are the lengthwise yarns that are laid on a loom before weaving, while the horizontal yarns are called the weft or filling yarns. Woven fabrics and their examples are tabulated below:

Table 4.1: Woven fabrics and uses

Woven fabrics	Uses
Cotton	Poplin, twill example denim and canvas used for bags and upholstery.
Linen	A Plain or twill weave and damask often used in tablecloths and home decoration items.
Wool	Gabardine used for suits and trousers, herringbone and tweed (rough, unfinished woollen fabric, often twill weave).
Silk	Chiffon, satin and taffeta used for evening wear and linings.
Synthetic Fabrics	Polyester and nylon often used in outerwear and activewear.
Blended Fabrics	Polyester such as chiffon and taffeta and nylon often used in outerwear and activewear.
Specialty Woven Fabrics	These are fabrics specially designed for certain purposes. They include jacquards often used in upholstery and high-end apparel brocade, which is rich, heavy fabric with raised patterns, often metallic, used for special occasions. Organza used for bridal and evening wear.

Characteristics Of Woven Fabrics

1. Stability: Woven fabrics are less stretchy than knitted fabrics, offering more structure and stability.
2. Durability: The interlacing of threads makes it strong and durable. This makes woven fabrics suitable for numerous applications.
3. Breathability: If weaves are tight, they do not allow air to pass through. For example, loosely woven fabrics like gauze.
4. Versatility: Fabrics can be produced in various weights, textures and finishes. They can be used for various textile items from lightweight dresses to heavy coats.

Basic weaves used in fabric construction

Plain Weave: The simplest among all weaves, with each weft thread (filling yarn) going over and under each warp thread alternately. It is easy to cut out plain weave due to its even structure. Plain weave produces a strong fabric because the weaves are compact. Plain weaves are versatile and are often used for shirts, dresses, bed sheets and pillowcases, wax print and more. Plain weaves are generally durable and easy to care for. They wrinkle easily, can be machine washed and ironed.

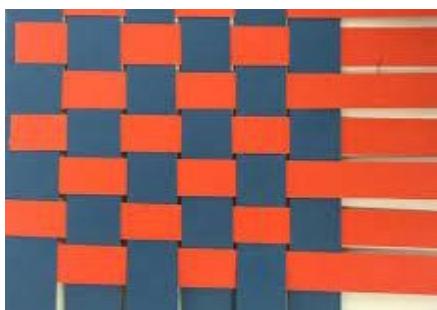


Figure 4.1: Plain weave pattern

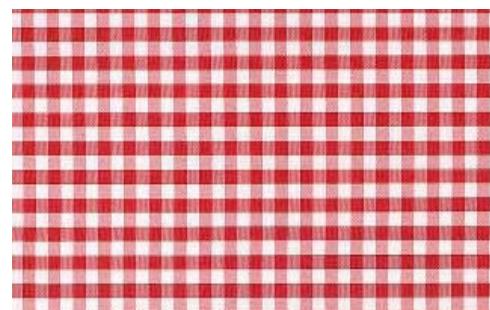


Figure 4.2: Plain weave fabric

Twill Weave: twill weave has distinct diagonal lines on the surface of the fabric. Weft thread crosses over two or more warp threads at a time. Twill weaves can be tricky to cut, especially on the bias, due to its diagonal pattern. Careful alignment is necessary. They are durable and hides dirt well, commonly used for jeans, jackets and work wear. They are generally strong and resist wrinkles better than plain weave. Often machine-washable but should be pressed carefully to maintain the diagonal lines.



Figure 4.3: Twill weave pattern



Figure 4.4: Twill weave fabric

Satin weave: In the satin weave, the warp and weft threads are arranged to give the fabric a smooth, shiny and lustrous appearance on the right side of the fabric. The weft thread passes over multiple warp threads before going under one. This kind of weaves are slippery and challenging to cut. Use sharp scissors during cutting. They are used for evening gowns, lingerie and drapery. They are prone to snagging and requires delicate handling. Often dry-clean only or hand-wash with care. Iron on the reverse side with a pressing cloth.

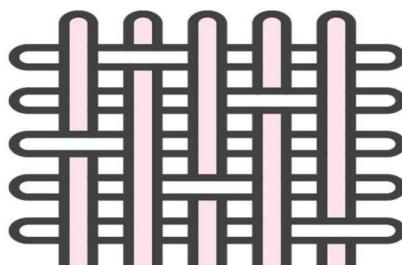


Figure 4.5: Satin weave pattern



Figure 4.6: Satin fabric

Basket Weave: This is similar to the plain weave but uses double yarn to produce the design. Two or more threads are put together in both warp and weft directions. It is easy to cut but needs attention to maintain the grid pattern. It is strong and durable, often used for outerwear, upholstery and tote bags. It is strong and typically easy to care for. Can be washed with machine but may require occasional pressing to maintain its shape.

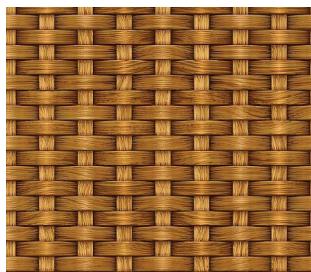


Figure 4.7: Basket weave pattern



Figure 4.8: Basket weave fabric

Variations of the Basic Weaves

- a. **Jacquard Weave:** The jacquard weave is created on a programmed loom to raise each warp thread separately. Patterns can be complex and vary. It requires precise pattern matching when cutting. They are used for evening wear, tapestries, curtains, wedding dresses etc. They are delicate and often requires dry cleaning but can be machine-washed gently. Patterns can snag when they come into contact with sharp objects.

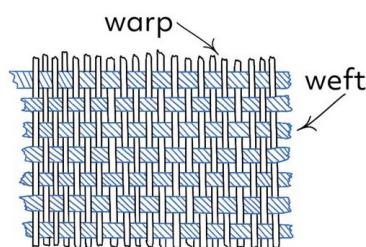


Figure 4.9: Jacquard weave



Figure 4.10: Jacquard woven fabric

b. **Herringbone Weave:** the herringbone weave is created by using broken twill weave. This is a variation of the twill weave. It requires careful alignment to maintain the V-pattern. It is used for suits, coats, blankets and pillows. Herringbone weaves are durable and generally easy to care for. Can be machine washed with care. Press gently to maintain the patterns.

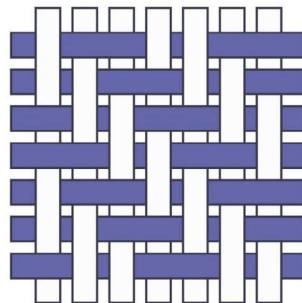


Figure 4.11: Herringbone weave pattern



Figure 4.12: Herringbone woven fabric

c. **Knitting:** Knitting is the inter-looping of one or more sets of yarns. It is the traditional method of producing sweaters, underwear, hosiery, baby wear and blanket. Knits are stretchy, elastic fabrics, resilient, porous and bulkier than woven fabrics.

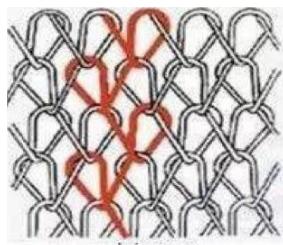


Figure 4.13: knitted pattern



Figure 4.14: Knitted fabric and blouse



d. **Quilting:** Three layers of sheets of fabric namely, face fabric, fibre fill or batting and backing fabric are combined to make a single fabric. To get a single fabric, the layers are sewn together and fused with adhesives such as glue. Quilted fabrics are used for bedspreads, oven mitts, bags, jacket and place mats.



Figure 4.15: Quilted pattern



Figure 4.16: Fabrics

e. **Lacing:** A single yarn is looped repeatedly to produce a large film of fabric or an article. Lace is used for lingerie, wedding dresses, lace trim and lace fabrics.



Figure 4.17: Lace trim



Figure 4.18: Lace fabrics

f. **Bonding:** Two fabrics are combined into one fabric with foam. For example, some fabrics for the floor and bags.



Figure 4.19: Bonded fabrics in different textures

g. **Netting:** Yarns are used to make an open mesh fabric called net. Net is used for making clothes, curtains, millinery, veils and in inter-lining garments.



Figure 4.20: Net fabric



Figure 4.21: Netted garment

h. **Felting:** Felt are non-woven fabric made directly from fibres. The fibres are compressed to form a film. Felts are usually made from wool, but synthetics may be used for the same purpose. They are used for shoes, boots, hats, pea coat and upholstery.



Figure 4.22: Felting fabric

- i. **Lamination:** Two layers of fabrics are combined into one fabric with adhesive, example, an oil cloth fabric which has an oil cloth on one side and cotton on the other side. Uses include raincoats, jackets, and safety apparel.

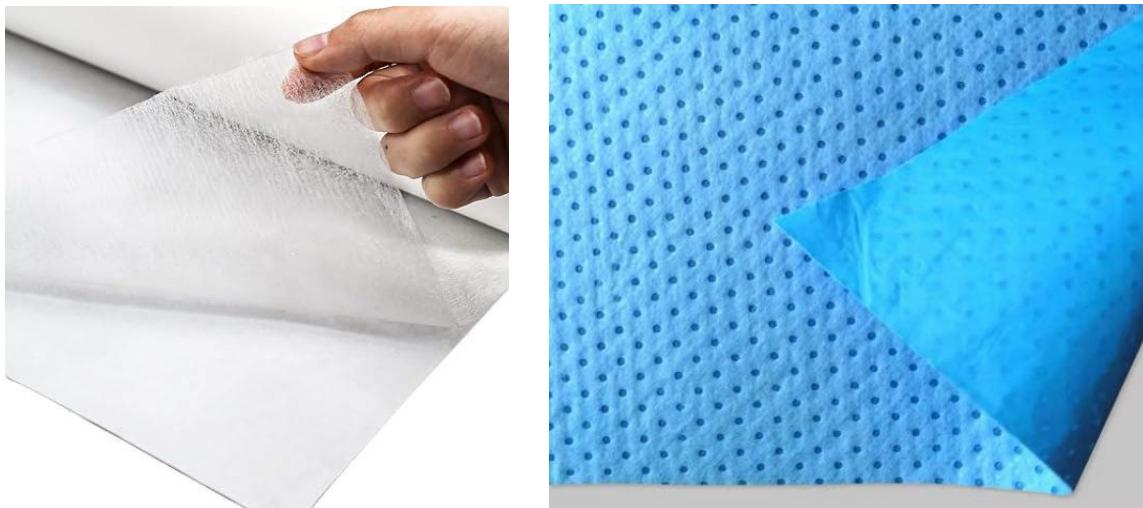


Figure 4.23: Laminated fabrics

- j. **Crocheting:** A single yarn is continuously looped with a crocheting pin to produce a large film of fabric. Uses include table runners, bags, sweaters, socks, and baby apparel.



Figures 4.24 Crocheted articles

Uses of Fabrics

Fabrics are vital components not only in garment construction but also serve various purposes, as outlined in the table below:

Table 4.2: Uses of fabrics and examples

Uses of fabrics	Examples
Apparel	Shirts, pants, dresses, suits, coats and sportswear. For under garments: Panties, corsets, and chemise. For formal wear and special occasions: Suits and wedding gown.
Home textiles	Bed sheets, pillowcases, blankets, curtains, placemats, napkins, towels, chair covers and table covers.
Industrial and Technical Textiles	Seat covers, air bags, and interior linings. Medical bandages, surgical gowns, gloves, masks, and hospital linens. Bulletproof vests, boots, shade cloth, crop covers and packaging materials.
Interior Design and Decoration	Curtains, tapestries, rugs and carpets. Decorative pillows for sofas and beds.
Crafts and Hobbies	Creating quilts and patchwork designs, accessories and home decoration items, decorating fabrics by using decorative stitches.
Accessories	Bags, handbags, belts, gloves, scarves and shawls, backpacks, tote bags, caps, hats, sandals, sneakers and boots.
Event Decorations	Banners, flags, table skirts designs, canopies and tents.
Art and Installations	Fabrics are used for theatrical costumes and for creating stage sets and backdrops.
Everyday Items	Everyday kitchen items such as napkins, dish cloths and for making toys.
Technical and Functional	Insulating materials for buildings and appliances. They are used in air and water filters and also in packaging materials and shipping containers.

Example of articles made from fabrics



Sports wear



Gloves



Car seat covers



Interior decoration



Bulletproof vest



Wedding gown



Suit



African wear

Figure 4.25: Examples of articles made from fabrics

Care of Fabrics

Proper fabric care is essential to maintain the quality, textures and appearance of textiles. Understanding valuable information on washing, drying, ironing, and special care is vital for the longevity of fabrics. The diagrams below spell out how fabrics should be cared for.

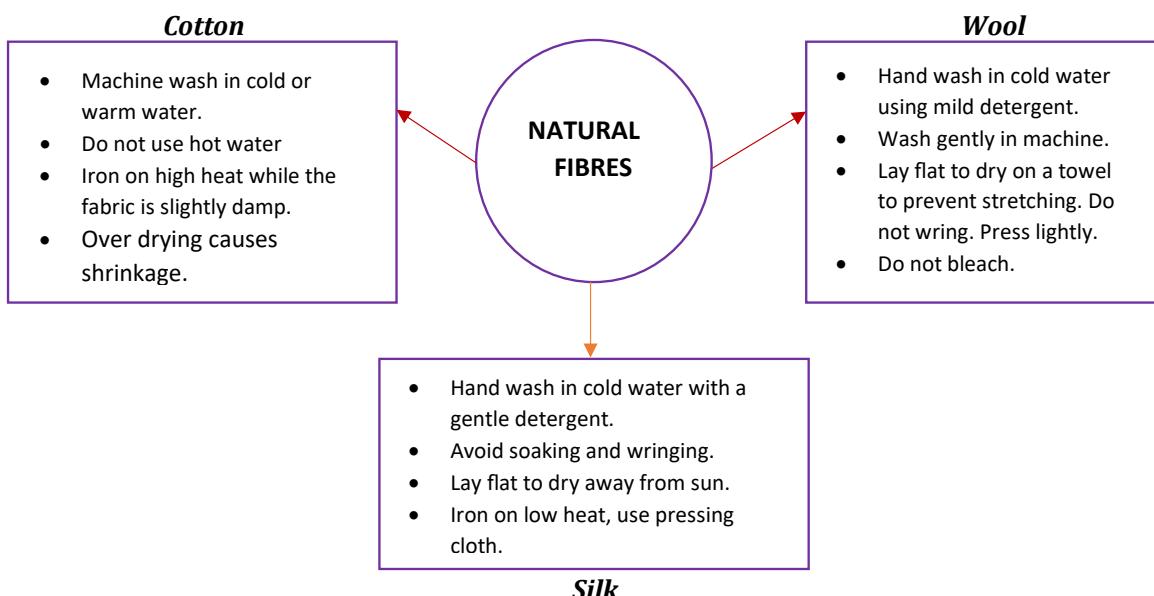


Figure 4. 26: Natural fibres

Polyester Nylon

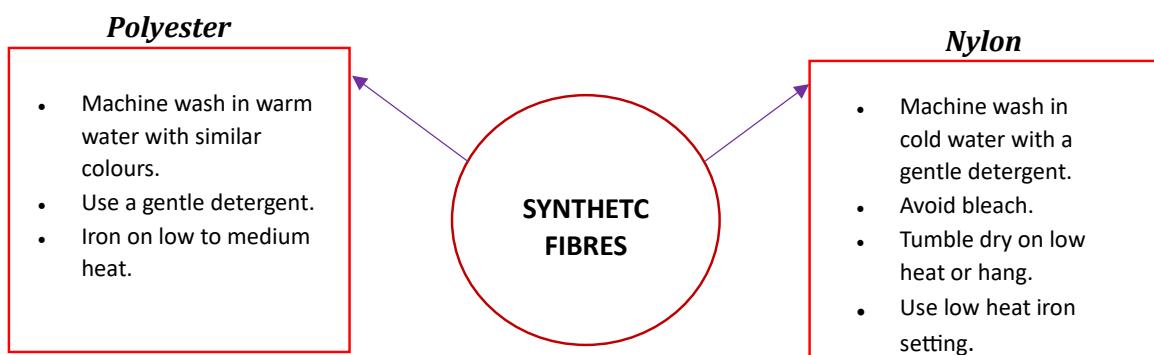


Figure 4.27: Synthetic fibres

BLENDED FABRICS - Cotton-Polyester Blend

- Machine wash in warm water with similar colours.
- Use a gentle detergent.
- Tumble dry on low to medium heat.

Linen Rayon

- Hand wash or machine wash in cold water with a mild detergent.
- Lay flat to dry.
- Iron on high heat while the fabric is damp.

Cotton Wool

- Hand wash in cold water with a gentle detergent. Lay flat to dry.
- Avoid wringing or twisting
- Iron on low heat while slightly damp. Use pressing cloth to avoid shine.

Figure 4.28: Special care fabrics

Read Care Labels

Always check the care labels on your garments for specific instructions.

Store Properly

Store fabrics in a cool, dry place away from direct sunlight to prevent fading and deterioration.

GENERAL TIPS

Sort Laundry

Separate clothes by colour and fabric type to prevent damage and colour bleeding.

Avoid overloading the washer

Overloading can cause friction and damage to the fibres.

Use Mild Detergents

Use gentle detergents to avoid harsh chemicals that can damage fabrics.

Figure 4.29: General tips on fabric care

Activity 4.1 Exploring Fabric Construction Techniques

1. Work with a friend to explore fabric construction. Use pictures, videos or real objects (realia) in your exploration.
 - a. Observe and identify different fabric construction techniques such as woven, knitted and non-woven.
 - b. Describe the features you notice in the fabrics (e.g., texture, stretch, thickness).
2. Discuss with your friend the characteristics of woven, knitted and non-woven fabrics and how these characteristics affect fabric choice for specific garments.
3. Share with the whole class one key feature about a chosen fabric type. Concentrate and ask questions about other groups' ideas

Activity 4.2: Using and Caring for Fabrics

1. Work with a friend to think about fabric care and uses.
2. Share with your friend at least four different uses of fabrics (e.g., clothing, home furnishings, industrial uses, decoration).
3. Join another pair (making a group of 4) and discuss how to care for at least three types of fabrics. (e.g., cotton, wool, synthetics).
4. Record your group's ideas.
 - a. Write or draw your examples on chart paper or in a notebook.
 - b. Make sure everyone's ideas are included and understood.
5. Present your group's findings to the class.
 - a. Share your explanations of uses and care methods.
 - b. Ask and answer questions from other groups to learn more.

CLASSIFICATION OF FABRICS BASED ON CONSTRUCTION TECHNIQUES AND THEIR CHARACTERISTICS

Fabrics are classified based on how they are constructed. The method of construction determines the fabric's **strength, stretch, durability, texture and suitability** for various clothing applications. The main categories are **woven, knitted, non-woven and specialty fabrics**.

Woven Fabrics

Construction: woven fabrics are made by interlacing two sets of yarns at right angles (warp and weft) using a loom.

Characteristics

Fabrics can be grouped based on how they are made. The way a fabric is constructed determines the fabric's strength, stretch, durability, texture and what types of clothing it can be used for. The main types of fabrics are:

- a. **Woven**
- b. **Knitted**
- c. **Non-woven**
- d. **Specialty fabrics**

1. **Strong and Long-Lasting:** These fabrics are strong and can last a long time.
2. **Limited Stretch:** They don't stretch much unless a stretchy material like elastane is added.
3. **Keeps Its Shape:** These fabrics are structured and hold their shape well.
4. **Variety in Weight:** They can be lightweight or heavy, depending on the type of fibre and how they are woven.

Table 4.3: Types of Woven Fabrics

Weave Type	Characteristics	Examples	Uses in Clothing
Plain Weave	Simple crisscross pattern, lightweight, breathable	Cotton, muslin, chiffon	Shirts, dresses, linings
Twill Weave	Diagonal rib pattern, durable, drapes well	Denim, gabardine	Jeans, jackets, suits
Satin Weave	Smooth, shiny, luxurious	Satin, charmeuse	Evening wear, lingerie

Knitted fabrics

Construction: Knitted fabrics are made by looping yarns together, which can be done by hand (like in crochet or knitting) or by machine.

Characteristics

1. **Stretchy and Flexible:** They can stretch and bend easily.
2. **Soft and Comfortable:** These fabrics are soft and comfortable to wear.
3. **Good Insulation:** They trap air, keeping the body warm.
4. **Variety in Weight:** They can be lightweight or heavy, depending on the type of yarn used and how tightly they are knitted.

Table 4.4: Types of Knitted Fabrics

Knit Type	Characteristics	Examples	Uses in Clothing
Weft Knit	Loops run horizontally, soft, stretchy	Jersey, rib knit	T-shirts, sweaters, dresses
Warp Knit	Loops run vertically, stable, less stretchy	Tricot, lace	Lingerie, sportswear, netting

Non-Woven Fabrics

Construction: Made by bonding (Sticking) fibres together using heat, chemicals or pressure instead of weaving or knitting. **Characteristics**

1. Does not fray.
2. The feel of the fabric can vary based on how the fibres are bonded together.
3. These fabrics are usually meant to be thrown away after use or used for support.
4. They are light and allow air to pass through, but they aren't as strong as woven or knitted fabrics.

Table 4.5: Types of non-woven fabrics

Type	Characteristics	Examples	Uses in Clothing
Felt	Dense, matted fabric, warm, water-resistant	Wool felt, acrylic felt	Hats, coats, craft decorations
Interfacing	Stiffens or stabilises fabric layers	Fusible interfacing	Collars, cuffs, waistbands
Medical/Technical Fabric	Lightweight, disposable, protective	Surgical gowns, masks	PPE (personal protective equipment)

Specialty Fabrics

Construction: Made using unique techniques like embroidery, crocheting, laminating or bonding. **Characteristics**

1. Often decorative or functional.
2. May combine multiple fabric types.
3. Can be handmade or machine-produced.

Table 4.6: Specialty fabrics

Type	Characteristics	Examples	Uses in Clothing
Lace	Openwork fabric with intricate patterns	Handmade lace, machine lace	Wedding gowns, lingerie
Crochet and Hand-knit	Made with loops of yarn, stretchy	Wool, cotton	Sweaters, scarves, shawls
Bonded/Laminated Fabrics	Two or more layers fused together, waterproof	Gore-Tex, PVC-coated fabrics	Raincoats, outdoor jackets

Activity 4.3 Classifying Fabrics by Construction Technique

1. Organise yourself into pairs to examine pictures, videos and real fabric swatches.
 - a. Identify which fabrics are **woven**, **knitted** or **non-woven** using visual clues and feel.
 - b. Sort and label the swatches into the correct construction categories.
2. Discuss your classification with your partner.
 - a. Explain why you chose a category for each fabric.
 - b. Ask questions to clarify differences or similarities.
3. Share results with another pair or small group.
 - a. Compare classifications and discuss any differences.
 - b. Agree on final categories together to help everyone understand.

Activity 4.4 Linking Fabric Characteristics to Construction

1. Organise yourself into a group of 4-6 members to examine fabric samples.
 - a. Think about each sample's **texture**, **stretch**, **durability** and **drape** on your own.
 - b. Pair up within the group to discuss and share observations.
2. As a full group, agree on the main characteristics for each fabric type.
 - a. Write your shared descriptions on chart paper or in a notebook.
 - b. Link each property to its construction method (woven, knitted, non-woven).
3. Prepare to share with the class.
 - a. Choose one or two speakers to present your group's findings.

- b. Use clear, simple language so everyone understands.
- 4. Accept corrections from classmates and use them to polish your work.

TYPES OF FABRICS, CONSTRUCTION TECHNIQUES AND THEIR SUITABILITY FOR VARIOUS CLOTHING PURPOSES

Woven Fabrics

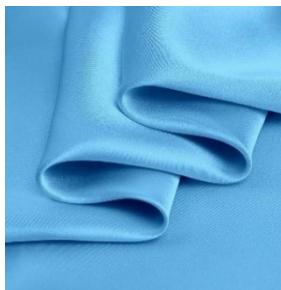
Woven fabrics are created by crossing (interlacing) two sets of yarns (warp and weft) at right angles.

Common types of woven fabric include the following mentioned below.

- 1. **Plain weave** (Example: calico, poplin)
- 2. **Twill weave** (Example: denim, gabardine)
- 3. **Satin weave** (Example: satin, charmeuse)



Unpolished calico



Polished calico



Denim



Charmeuse

Figure 4.30: Samples of woven fabrics

Knitted Fabrics

Made by looping yarns together using needles.

Types of knitting

- 1. **Weft knitting** (e.g., jersey, rib knit)
- 2. **Warp knitting** (e.g., tricot, raschel)



Jersey fabric



Tricot

Figure 4.31: Knitted fabrics

Non-Woven Fabrics

Produced by bonding fibres together through heat, chemicals, or mechanical processes.

Examples

1. **Felted fabrics** (Example: wool felt)
2. **Bonded fabrics** (Example: interfacing, disposable wipes)



Felt



Interfacing

Figure 4.32: Non-woven fabrics

How Fabric Construction Influences Clothing Selection, Use and Care

Fabric construction plays a crucial role in determining the suitability, performance, and maintenance of clothing. Whether the fabric is woven, knitted, or non-woven affects how long it lasts, how comfortable it is, how it looks and how easy it is to take care of.

Clothing Selection

Different ways of making fabric create materials with unique qualities. These qualities help people choose the right fabric for certain types of clothing.

1. Woven fabrics (Plain weave, twill, satin, etc.)
 - a. Characteristics: Woven fabrics are strong, durable, keep their shape and do not stretch much.

- b. Application: Suitable for garments like suits, trousers, dresses, and uniforms.
- 2. Knitted fabrics (Jersey, rib, interlock, etc.)
 - a. Characteristics: Soft, stretchy, comfortable, fits the shape of the body.
 - b. Application: Ideal for t-shirts, sportswear, undergarments, and casual wear.
- 3. Non-woven fabrics (felt, bonded, etc.)
 - a. Characteristics: Lightweight, breathable, disposable, or used for reinforcement.
 - b. Application: Used in disposable medical wear, interfacings, and filters.

Clothing Use

Fabric construction also affects how a garment performs in different conditions.

- a. Breathability and comfort: Knitted fabrics provide better air circulation and flexibility, making them good for sportswear.
- b. Durability and protection: Woven fabrics like twill and denim are strong and resistant to wear and tear, which makes them good choices for work clothes and jeans.
- c. Aesthetic appeal: Satin-weave fabrics have a smooth and lustrous surface, making them good choices for evening gowns and luxury garments.

Clothing care

Fabric construction determines how a garment should be cleaned, maintained, and stored.

- a. Woven fabrics usually wrinkle more and might need ironing, but they keep their shape well and do not stretch easily.
- b. Knitted fabrics can stretch and shrink, so they need to be washed gently and reshaped when drying.
- c. Non-woven fabrics usually not washable and are made for single - use or special purposes, like interfacing.

Activity 4.5 Observing and Comparing Fabric Weaves

1. Work in pairs to study pictures, videos or real fabric samples.
 - a. Observe different types of fabric weaves such as plain weave, twill, satin and knits.
 - b. Compare the appearance, texture and pattern of each weave.
2. Discuss your observations with your partner.
 - a. Discuss how the weave affects the fabric's feel and look.
 - b. Explain which weaves might be better for certain garments.

3. Share findings with another pair.
 - a. Combine ideas to build a list of common weaves and their characteristics.
 - b. Write this list in your notebook or on a shared chart.

Activity 4.6 Investigating Fabric Samples and Their Properties

1. Organise yourself into groups of 4-6 members with 3-4 fabric samples for each group.
 - a. Use magnifying glasses to closely examine the weave or knit structure.
 - b. Identify the construction technique (e.g., plain weave, twill, jersey knit).
2. Complete a worksheet for each sample indicating the following:
 - a. Fabric name/type.
 - b. Construction technique.
 - c. Key properties (e.g., stretchy, wrinkle-prone, water-absorbent).
 - d. Most suitable clothing applications (e.g., sportswear, formal wear).

Fabric name/ type	Construction technique	Key properties	Most suitable clothing applications

3. Prepare to present your group's findings.
 - a. Explain how construction technique influences clothing selection and use.
 - b. Identify which fabric types are best for specific purposes such as sportswear, formal wear or children's clothing.
 - c. Justify your choices with clear reasoning.
 - d. Describe how to care for each type of fabric.
4. Share your group's presentation with the class.
 - a. Pay attention to other groups and ask respectful questions.
 - b. Add new ideas to your notes based on the discussion.
5. Participate in a class-wide discussion about fabric choices.
 - a. Identify which fabric types are best for specific purposes such as sportswear, formal wear or children's clothing.
 - b. Justify choices with clear reasoning.
6. Individually write a one-page report by:

- a. Choosing a clothing item and recommending the best fabric type.
- b. Identifying the ideal construction technique.
- c. Explaining how the fabric properties meet the clothing purpose.
- d. Suggesting proper care practices to maintain fabric quality.

Activity 4.7 Observing Fabric Production in Industry

1. Visit a local fabric construction industry or watch a detailed virtual tour if a physical visit is not possible. In your visit:
 - a. Observe how yarns are woven or knitted into fabric.
 - b. Notice the equipment, techniques and safety measures used.
2. Take notes during the visit.
 - a. Write key steps in the production process.
 - b. Identify different types of weaves or knits you observe.
3. Present an observation report which includes:
 - a. The process you observed.
 - b. How this process influences fabric properties.
 - c. Why understanding fabric construction is important for clothing selection and care.
4. Present your findings in class.
 - a. Use notes, sketches or photos (if allowed) to support your presentation.
 - b. Participate in a class discussion about what everyone learned from the visit.

HOW DIFFERENT FABRIC CONSTRUCTION TECHNIQUES AFFECT GARMENT PRODUCTION

Fabric construction methods like weaving, knitting and non-woven techniques are important for making clothes. They affect how the fabric behaves, sewing techniques, how long it lasts, and how it can be used. Below is a breakdown of how each technique affects garment production.

1. Woven fabrics (Plain weave, twill, satin, etc.)



Figure 4.33: Effect on garment production

2. Knitted Fabrics (Jersey, Rib, Interlock, etc.)

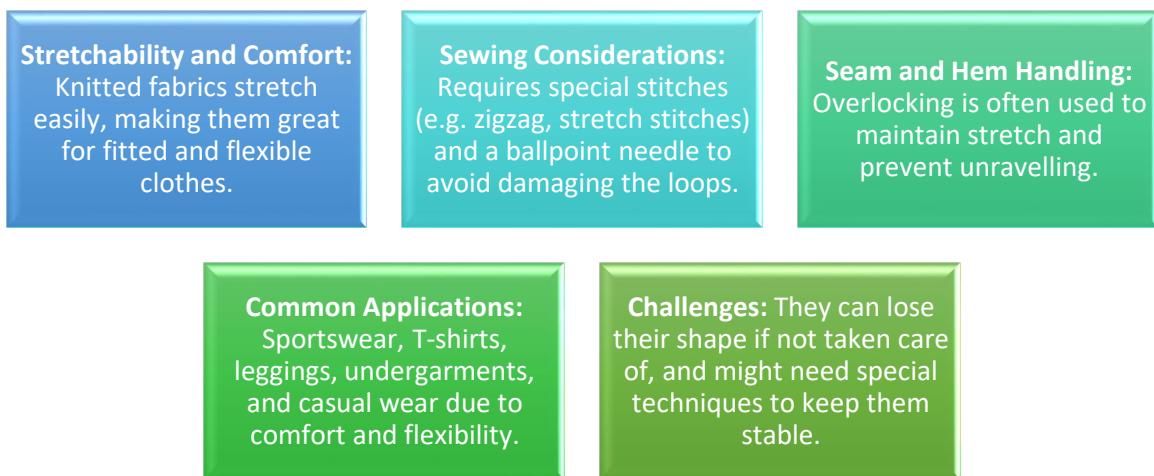


Figure 4.34: Effect on garment production

3. Non-Woven Fabrics (Felt, Bonded, Fusible Interfacing, etc.)



Figure 4.35: Effect on garment production

Factors to consider when selecting fabrics for clothing construction

1. What the fabric is made of and how it is made.
2. What the fabric is used for and its features.
3. How it feels and how it hangs.
4. How long it lasts and how to take care of it.
5. How it looks and personal style choices.
6. Price and how easy it is to find.

Activity 4.8 Role-Playing Factors in Fabric Selection

1. Organise yourself into a group of 4-6 members to prepare a 15-20 minute role-play about choosing fabric for making a specific garment (e.g., school uniform, party dress, sportswear).
 - a. Assign roles such as designer, customer or tailor to ensure everyone participates.
 - b. Decide on the garment and discuss the important factors to consider such as:
 - i. Fibre content and construction method
 - ii. Purpose and functionality
 - iii. Texture and drape
 - iv. Durability, care and maintenance
 - v. Aesthetics and style preferences
 - vi. Cost and availability
2. Practise your role-play in your group by:
 - a. Making sure each person knows what to say.
 - b. Helping group members who need ideas or encouragement.
3. Present your role-play to the class.
 - a. Be audible so that everyone can hear.
 - b. Pay attention to other groups and note down at least one good idea you learned.
4. Individually do the following tasks below.
 - a. Write a short paragraph in your notebook on what you learned about choosing fabrics.
 - b. Include at least two factors you think are the most important and why.

Activity 4.9 Investigating Fabric Construction Techniques

1. Working in your previous group, watch a video or interview a local tailor about fabric construction methods.
 - a. Pay attention to differences between woven, knitted and non-woven fabrics.
 - b. Note down how each construction type affects garment production.
2. Write your findings in your notebook.
 - a. Explain in your own words how woven, knitted and non-woven fabrics differ.
 - b. Include at least one example of a garment made from each type.
3. Describe in writing how fabric properties influence sewing methods and design choices.
 - a. Consider stretch, strength, drape and ease of care.
 - b. Suggest appropriate garments for each type of fabric.
4. Use the following table to analyse the advantages and challenges of making clothes. Under each heading, list at least two advantages and two challenges of making clothes.

Woven	Knitted	Non-woven
<i>Advantages</i>		
<i>Challenges</i>		

5. Present your findings to your class.
 - a. Choose your preferred way: orally, as a poster or in a written report.
 - b. Be prepared to answer questions from your classmates or teacher.
6. Use the feedback from your classmates or teacher to improve your work.

HOW DIFFERENT FABRIC CONSTRUCTION TECHNIQUES INFLUENCE CUTTING AND STITCHING

Fabric construction techniques such as weaving, knitting, and non-woven methods affect how they act when making clothes, especially when cutting and sewing. Each technique has its own challenges and needs careful handling to make sure the sewing turns out well.

Influence on Cutting

1. **Woven fabrics (plain weave, twill, satin, etc.)**
 - a. **Cutting precision:** Woven fabrics maintain their shape well, making them easy to cut with minimal changes.
 - b. **Fraying issues:** cut edges may fray, so you might need special scissors like pinking shears or overlocking to finish the edges.
 - c. **Pattern matching:** Some woven fabrics (for example, plaids and stripes) require careful arrangement of patterns during cutting to keep them looking good in the finished garment.
2. **Knitted Fabrics (Jersey, rib, interlock, etc.)**
 - a. **Stretch and curling:** Knitted fabrics often stretch and curl at the edges when cut, which makes it hard to cut them accurately.
 - b. **Stabilisation needed:** Requires pattern weights and sharp rotary cutters to keep the fabric flat and prevent it from changing shape while you cut.
 - c. **Handling bias stretch:** Because knits stretch easily, cutting them the wrong way can make the pieces of the garment look uneven.
3. **Non-Woven Fabrics (Felt, bonded, fusible interfacing, etc.)**
 - a. **Easy to cut:** Does not fray, making cutting simple and clean.
 - b. **Lack of flexibility:** Some non-woven fabrics can tear easily if not handled properly.
 - c. **Used for support:** Commonly used in interfacings and linings rather than main garment fabrics.

Influence on stitching

1. **Woven fabrics**
 - a. **Strong stitching required:** Requires strong stitches such as lockstitch for durability.
 - b. **Seam finishing:** Needs overlocking, French seams, or binding to prevent fraying.
 - c. **Ease of handling:** Holds its shape well during sewing, making it suitable for structured garments.

2. Knitted fabrics

- Stretch stitches needed:** Standard straight stitches may break when stretched; zigzag or overlock stitches are ideal.
- Special needles:** Requires ballpoint or stretch needles to prevent fabric damage.
- Seam stabilisation:** Stretchy seams may need reinforcement with elastic or interfacing.

3. Non-woven fabrics

- Simple stitching:** Since it does not come apart easily, you do not need to do much extra work on the seams.
- Adhesive application:** Some types (example, fusible interfacing) are bonded instead of sewn.
- Durability concerns:** It can tear easily if perforated by too many stitches.

Activity 4.10 Exploring How Fabric Construction Affects Cutting and Stitching

- Recall what you learned in the previous lesson about fabric construction types (woven, knitted, non-woven).
 - State 2–3 properties you remember about each type in your notebook.
 - Share your ideas with a friend sitting near you. Clue: Think about texture, stretch, durability.
- Observe and handle the fabric swatches at your disposal.
 - Feel and stretch each fabric carefully.
 - Note differences in texture, thickness and stretch. Clue: Ask yourself: Is this smooth or rough? Does it stretch?
 - Share with your friend about what you noticed and write down your shared ideas.
- Cutting Test Activity
 - Cut small rectangles from each type of fabric.
 - Observe what happens as you cut these.
 - Frays at the edge
 - Curls up
 - Holds its shape
 - Write your observations in your notebook.

Clue: Compare notes with a classmate to see if they noticed the same things.

- Stitching Test Activity

- a. Carefully sew straight and zigzag stitches on each fabric using a sewing machine.
 - i. Use regular thread for woven/non-woven.
 - ii. Use stretch thread for knits.
- b. Press the seams gently: Check if they lie flat or pucker.
- c. Record what you see in your notebook.

Clue: Work in pairs to help thread the machine, press seams and record results.

5. Reflect on the activity with a friend.
 - a. Take turns explaining which fabric was hardest or easiest to cut and sew.
 - b. Discuss why you think that happened. Clue: Think about fabric stretch, thickness, fraying.
6. Share and discuss your findings with your class:
 - a. Volunteer to share one finding with the whole class.
 - b. Listen carefully to classmates.
 - c. Record at least two new tips or ideas you hear. Clue: Be respectful of everyone's ideas.

CARE AND MAINTENANCE PRACTICES FOR GARMENTS MADE FROM VARIOUS FABRIC CONSTRUCTIONS

Knowing the features of different fabric types like woven, knitted, non-woven, and pile fabrics helps you choose the right way to care for and store clothes. Each fabric reacts differently to washing, drying and handling because of how it is made and what it is made from. This helps keep garments comfortable, looking good and lasting longer.

Woven Fabrics

1. **Washing**
 - a. Can be washed in a washing machine. But always check the care label first.
 - b. Sort clothes by colour and weight.
 - c. Wash heavy items like jeans separately from light ones.
 - d. Use gentle detergents that help keep colours from fading.
2. **Drying**
 - a. Shake clothes before hanging them up to reduce wrinkles.

- b. Do not dry clothes too long in the dryer, as it can make the fabric weak or cause it to shrink.
- c. For delicate fabrics like chiffon or voile, dry them flat or on a rack indoors to protect them from sun damage.

3. Storage

- a. Keep clothes out of direct sunlight so the colours do not fade.
- b. Use lavender bags or mothballs to stop insects from damaging your clothes.
- c. For items like jackets, hang them on shaped or padded hangers to keep their shape.
- d. Iron them before putting them away if needed, especially if you do not wear them often.

4. Additional tip: When ironing woven clothes, turn them inside out first. This helps stop shiny marks on fabrics like cotton and polyester blends.

Knitted Fabrics

1. Washing

- a. Always use mild detergents and stay avoid strong chemicals.
- b. Put delicate knitted clothes in mesh laundry bags when washing in the machine to protect them.
- c. Wash clothes with similar colours together to prevent dye transfer.

2. Drying

- a. Gently shape knitted clothes while they are still damp.
- b. Lay flat to dry so they keep their shape.
- c. Do not twist or wring them out, as this can stretch or damage the fabric.

3. Storage

- a. Do not store knits in plastic bags, because they may trap moisture and cause smells or mildew.
- b. For wool knits, use natural moth repellents like cedar or neem.
- c. Fold the clothes neatly and stack them to avoid wrinkles and creases.

4. Additional tip: If you are storing knits for a long time, refold them periodically to stop deep fold lines from forming.

Non-Woven Fabrics

1. Washing

- a. Avoid soaking non-woven fabrics in water unless the care label allows it.
- b. To clean them, gently dab stains or dust with a damp cloth.
- c. Do not scrub, as it can damage the fabric.

2. Drying

- a. Let non-woven fabrics dry in a place with fresh air, away from heaters or direct heat.
- b. Lay them flat so they keep their shape, especially for stiff types like interfacing.

3. Storage

- a. Store flat or rolled to avoid folds or tears.
- b. If you use them for crafts or linings, label and sort them by how thick or stiff they are to have easy access to them later.

4. Additional tip: Do not iron non-woven fabrics unless the care label says it is safe. Heat can melt or change the fabric.

Pile fabrics

1. Washing

- a. Turn pile fabrics (like velvet or fleece) inside out before washing to minimise friction and prevent matting.
- b. Avoid using fabric softener on some types like microfiber. It can make them less absorbent or change their feel.

2. Drying

- a. When the fabric is almost dry, gently brush it with a soft brush or cloth to make it fluffy again.
- b. Keep it away from high heat, as heat can flatten the soft surface or melt synthetic fibres.

3. Storage

- a. Avoid putting heavy items on top of folded pile fabrics, they can get crushed.
- b. Use breathable garment bags to protect clothes from dust while ensuring proper air flow.

4. Additional tip: To make pile fabrics look fresh again, use steam from a short distance instead of ironing. Avoid touching them with a hot iron.

General Care Tips for All Types of Fabrics

Taking good care of your clothes helps them last longer and look better. No matter the fabric (woven, knitted, non-woven or pile). These basic tips will help you keep your clothes clean, neat and in good condition.



Figure 4.36: General Care Tips for All Types of Fabrics

Care And Maintenance Of Garments Based On Fabric Construction

Caring for clothes is not just about washing and drying them. It is important to know what different fabrics are made of and how to take care of them properly. Here are some simple guidelines to help clothes to look good and last longer:

Ironing And Pressing Techniques According to Fabric Type

Ironing clothes properly helps them stay neat and in good shape. It also keeps the fabric from getting damaged.

1. Woven fabrics: These fabrics can usually handle higher heat. It is best to iron woven clothes, like cotton shirts or trousers, on the wrong side using a steam iron set to medium or high heat. Using a damp pressing cloth between the iron and the fabric can help stop burning and shiny spots.
2. Knitted fabrics: Knitted fabrics, like jersey or rib-knit, can stretch easily, so you need to be careful when ironing them. Use a low heat setting and lift the iron instead of dragging it across the surface of the fabric to avoid changing its shape. Using a pressing cloth can also protect these delicate knits.
3. Pile fabrics (example, velvet, corduroy): Fabrics like velvet have soft, raised surfaces, so you should steam or press them gently from the wrong side. You can steam velvet by holding the steamer above it, without touching the fabric, to preserve the pile.



Figure 4.37: Steaming a garment

4. Non-woven fabrics: Fabrics like felt can be easily damaged by heat, so you need to be very careful when ironing them. Use a low-temperature iron and always place a protective cloth over the fabric. It's a good idea to test a small, hidden area first before ironing the whole piece.

Stain removal techniques based on stain and fabric type

Timely and appropriate stain treatment extends the life of garments and maintains their aesthetic appeal.

1. General stains: It is best to treat stains immediately. If stains are not treated early, they can become permanent.

2. Oil-based stains (example, grease or makeup): Put a little dish washing soap or special stain remover directly on the stain. Gently rub it and rinse before washing.
3. Protein-based stains (example, blood or sweat): Soak the item in cold water and use an enzyme cleaner. Do not use hot water, as it can make these stains worse.
4. Dye or colour-based Stains (example, ink or wine): Dab the stain with alcohol or a colour-safe bleach. Always test on a small hidden area first to make ensure colour fastness.

Mending and repair techniques

Basic garment repairs help reduce waste and ensure continued use of favourite pieces.

1. Hand-stitching: Small tears, loose seams and buttons can be mended using simple stitches like backstitch or whipstitch.
2. Patching: For larger holes, iron-on or sew-on patches can strengthen the fabric. This method is common for casual garments and uniforms.
3. Professional alterations: Structured garments or those made from delicate fabrics should be taken to a tailor or seamstress for expert repairs.

Long-term storage practices for garment preservation

Proper storage is essential in maintaining garment quality over time, especially during off-season periods.

1. Use of garment bags: Lightweight fabric bags that allows air to pass through help keep clothes safe from dust and insects. They are especially good for delicate or formal wear.
2. Moisture control: Store clothes in a cool, dry place. Cedar blocks or silica gel packets can help stop mildew and keep insects like moths away.
3. Avoid plastic covers: Plastic can trap moisture and cause mould. It is better to use cotton covers instead.

Rotating garments to extend their lifespan

Wearing the same clothes often can make them wear out faster. By switching up what you wear regularly, the fabric can bounce back and keep its shape, especially for items like uniforms or shoes. This also helps you use all your clothes evenly.

Managing laundry frequency and fabric longevity

Washing clothes too often can weaken fibres and cause fading, shrinking or stretching.

1. Air clothing after use: Instead of washing after every wear, lightly used garments can be aired out on hangers or hooks to freshen up.
2. Use mesh bags: Delicate garments, especially lingerie or knitwear, should be placed in mesh bags before machine washing to reduce friction and damage.

Eco-friendly and sustainable care practices

Sustainable practices not only protect the garments but also contribute to environmental conservation.

1. Cold water washing: Using cold water is easier on fabric and saves energy.
2. Air drying: Hanging clothes to dry on a line or rack prevents damage from hot dryers.
3. Natural detergents: choose detergents that do not have strong chemicals or artificial fragrance. They are gentler on the skin and clothes.

Awareness of special fabric finishes and their maintenance

Some garments come with added finishes such as stain-resistance, anti-wrinkle coatings or water repellence. To maintain these finishes you should do the following.

1. Avoid harsh detergents and softeners: These can strip away protective coatings.
2. Do not use high heat: Excessive heat can break down fabric treatments.
3. Follow manufacturer's instructions: Always adhere to the care labels to retain the effectiveness of such finishes.

Activity 4.11 Discussing Care and Maintenance of Different Fabrics

1. Revisit what you learned last lesson about fabric construction (woven, knitted, non-woven).
 - a. In your group from the last lesson, discuss how these fabric types might need different care.
 - b. Share one example for each type with your group.
2. Complete this Fabric Care Table in your individual exercise books:

Fabric Type	Washing Method	Ironing Method
Woven		
Knitted		
Non- Woven		

Note

- a. Fill in the *Fabric Care Table* with appropriate washing and ironing methods for woven, knitted and non-woven fabrics.
- b. Use your notes, textbooks or teacher guidance to help.

Activity 4.12 Fabric Care and Maintenance Challenge

1. Complete this activity by yourself.
2. *Scenario-Based Task Scenario: Akua has a new cotton school shirt and a stretchy sports jersey. She doesn't want them ruined in the wash.*
 - a. Write advice for Akua in your notebook.
 - b. Include washing, drying and ironing suggestions.
3. a. Bring a garment from home or use one provided.
 - b. Copy the care symbols from the garment tag into your notebook.
 - c. Indicate what each symbol means.
4. a. Observe provided fabric swatches.
 - b. Group them by similar care needs on your table.
 - c. Record in this Sorting Table:

Fabric Name	Care Needs (Short Notes)

Note

- In the Sorting Table, record the names of fabrics you know and add short notes about their special care needs (e.g., “Gentle wash,” “Low heat iron,” “Air dry,” etc.).
- Be clear and neat so you can refer back to it during revision.

EXTENDED READING

Forster, P. (2014). Clothing and textile. Winmat Publishers Limited: Accra.

REVIEW QUESTIONS

1. Look at these three fabrics

Kente cloth, Football jersey, Disposable mask

- a. Which one is woven?
- b. Which one is knitted?
- c. Which one is non-woven?

2. Which fabric would you pick for each situation? Give a reason.

- a. A dancer's outfit?
- b. A school uniform?
- c. A raincoat?

3. Circle the correct answer.

- a. Which weave wrinkles least: Plain / Twill / Satin?
- b. Which is the strongest: Plain / Twill / Satin?
- c. Which is the shiniest: Plain / Twill / Satin?

4. Match each fabric to its best use.

Fabrics	Uses
Denim	Traditional ceremonies
Kente	Jeans
Jersey	T-shirts
Wax Print	Everyday dresses

5. Design a fabric using a local material.

- a. Name one local material (e.g., banana fibres).
- b. Choose whether it should be: Woven / Knitted / Non-woven.
- c. Explain one benefit of your design.

6. List the three main fabric construction techniques used in clothing production.

7. Identify whether each of the following fabric types is woven, knitted or non-woven: Kente, jersey, felt.

8. Describe two key differences between knitted and woven fabrics in terms of stretch and durability.

9. Compare how non-woven and woven fabrics behave when exposed to water. Use one example for each.

10. You are designing sportswear, school uniforms, and hospital masks. Match each item to the most appropriate fabric construction technique and explain your reasons.
11. List three characteristics of different fabric construction techniques used in clothing production.
12. What are the main differences in structure and durability between woven, knitted and non-woven fabrics?
13. Compare the advantages and disadvantages of woven, knitted, and non-woven fabrics in terms of comfort, durability, and maintenance for different clothing types such as sportswear, formal wear and work uniforms.
14. Identify two advantages of using woven fabrics in the production of school uniforms.
15. List two factors to consider when selecting fabric for sportswear and explain how these relate to the fabric construction technique.
16. Describe two seam finishes that are suitable for woven fabrics and explain the reason for their use.
17. Compare the challenges faced when sewing knitted fabrics to those faced with woven fabrics.
18. Given a clothing factory that produces casual T-shirts, formal trousers and disposable aprons, match each garment to the most appropriate fabric construction type and justify your answer.
19. “Why do some fabrics behave like stubborn children when sewing?”
List three characteristics of woven, knitted, and non-woven fabrics that affect how they are cut and stitched.
20. “If you were sewing a kaba and slit, which fabric would you use for the bodice, sleeve or lining, and why?”
Describe how the construction of woven, knitted, and non-woven fabrics influences their suitability for different garment parts (e.g., bodice, sleeve, interfacing).
21. “Why would a dressmaker in Makola Market choose overlocking for one cloth and French seam for another?” Discuss how different properties of fabric construction (e.g., fraying, stretch, softness) affect the choice of seam finishes used in making garments.
22. “If you want your outfit to last through weddings, funerals and church, what tools and stitches would you choose?”
Analyse how the properties of woven, knitted, and non-woven fabrics influence the cutting tools, seam finishes, and stitching techniques used to achieve high-quality garment production.
23. Mention one good way to take care of a knitted, woven and non-woven fabric.
24. Which fabric construction type, woven, knitted, or non-woven, requires more care when washing and why?
25. Why should some woven and non-woven fabrics not be ironed at high temperatures?

26. You are doing laundry at home. Your aunt asks you to care for her lace (knitted), wax print (woven) and felt (non-woven). Explain how to wash and dry each one to avoid damage.
27. A customer returns with a complaint that the blouse you made has lost its shape after one wash. The blouse was made from a knitted fabric. What likely went wrong, and what fabric care advice should you give to prevent it from happening again?

SECTION

5

SEWING PROCESSES



CLOTHING AND TEXTILES PRODUCTION TECHNOLOGY

Clothing Construction Processes

INTRODUCTION

In Ghana today, sewing skills are not only useful at home but also open doors for entrepreneurship and sustainable fashion. This section will introduce you to important sewing processes needed to create, improve and customise clothing. It explains how to draft patterns, cut fabric, join pieces neatly and finish garments to look attractive, last longer and fit well. It also highlights the importance of customising, renovating and remodelling clothes to reduce waste and make the most of available resources.

You will explore garment features such as seams, hems, fastenings and decorations. In this section, you will practise how to make neat samples, repair damaged clothes and give old garments a new look. Practical group and individual tasks will help you to apply theory to real work. These skills support quality garment construction, creativity and sustainability whether for personal use or to start a small business.

KEY IDEAS

- **Customisation means adjusting clothes to suit individual needs or style.** It includes changing fit, design, fabric or adding decorations to make clothing personal, comfortable and unique.
- **Customisation supports sustainable fashion by reducing waste and overproduction.** By making garments only when needed and planning carefully, it avoids leftover stock and cuts down textile waste.
- **Renovation involves making small improvements to old clothes which** includes resizing, replacing buttons or zippers, re-dyeing faded fabric and restyling parts to make garments look new again.
- **Remodelling transforms old clothes into new items which** includes upcycling or repurposing, like turning jeans into bags or dresses into tops and skirts, creating new designs from old garments.
- **Renovating and remodelling clothing save money,** extend the life of clothes, cut down on landfill waste, lower the need for new resources and reduce fashion's carbon footprint.
- **These practices encourage creativity, local skills and body positivity.**

GARMENT FEATURES AND THEIR FUNCTIONS IN GARMENT CONSTRUCTION

Descriptions of Some Garment Features

Garment features refer to the various design components and details added to clothing to improve its functionality, style, fit and overall design. Style details of a garment may be referred to as fashion features. These include shapes of garments, collars, necklines, sleeves, pockets, seams, waistlines, hem-widths and shapes, trimmings, belts, frills, panel lines, darts, tucks and empire lines. Garment features change with changes in fashion because fashion is dynamic. Some common garment features include those discussed below.

Pockets

Pockets are both useful and stylish parts of clothing that provide storage and enhance design.

They come in different sizes, shapes and styles and are usually found on skirts, jackets, shirts, pants (trousers) and dresses. Some common types of pocket are listed below.

1. **Patch pocket:** This pocket is sewn on the outside of the garment. It usually has visible stitching and is often seen on casual shirts, jackets and skirts.
2. **In-seam pocket:** This pocket is sewn into the seam of the garment, making it hidden from view. You can find it in skirts, dresses and pants.
3. **Welt pocket:** A welt pocket is a small, flat pocket with a welt at the top. It is often used in tailored clothing like blazers and trousers.
4. **Flap pocket:** This pocket has a flap that covers the opening. It adds both style and function and is commonly found on jackets and coats.
5. **Cargo pocket:** A cargo pocket is large and often pleated, with a flap. It is found in utility and casual clothing, especially on cargo pants and shorts.

Each type of pocket serves a different purpose while also adding to the overall look of the clothing. The types of pockets are discussed in the diagrams below.

Types of pockets

1. **Patch pockets**
 - a. It is cut and applied to the right side of an article.
 - b. The pocket is formed by top stitching a piece of fabric onto the right side of the article.
 - c. Mostly found on dresses, jackets, overalls, and jumpers.



Figure 5.1: Varieties of patch pocket

2. Bound pocket

- a. It is fixed into a slit in an article. The pouch of the pocket appears on the wrong side, and only two thin lips, which form the entrance to the pocket, are visible on the right side.
- b. The piece for binding wraps the seam at the entrance of the bound pocket.
- c. A bound pocket is mostly found on a gentleman's trousers and shorts.

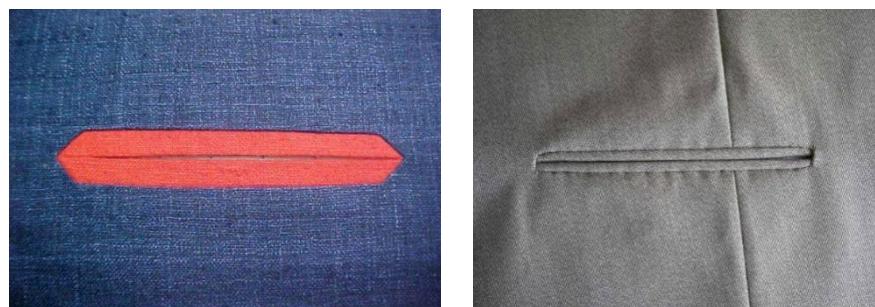


Figure 5.2: Bound pockets

3. Welt pocket

- a. The welt pocket is fixed into a slit or a joint in an article. Its pouch is placed on the wrong side.
- b. It has a narrow opening.
- c. It may have a single or double lip with a 5cm entrance.
- d. Welt pockets are common on jackets, coats, trousers, blazers, skirts, and shorts.

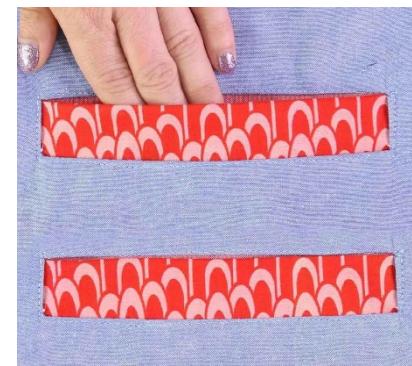


Figure 5.3: Welt pocket

4. In-seam pocket

- a. This type of pocket may be cut as one with the garment or cut separately and attached to the seam at the side, waistline or in the front yoke.
- b. It is commonly fixed on the skirts, dresses, and trousers of ladies.
- c. It can also be found on the front yoke seam of both ladies' and gentlemen's shirts.



Figure 5.4: Different shapes of in-seam pocket

5. Flap pocket

- a. A flap pocket is a pocket with a flap of fabric that covers the opening of the pocket.
- b. The flap provides an extra layer of security to keep the content of the pocket safe.
- c. It adds a decorative and functional element.
- d. Flap pockets can be found on suits, the back pockets of men's and women's designer jeans, and sports coats.

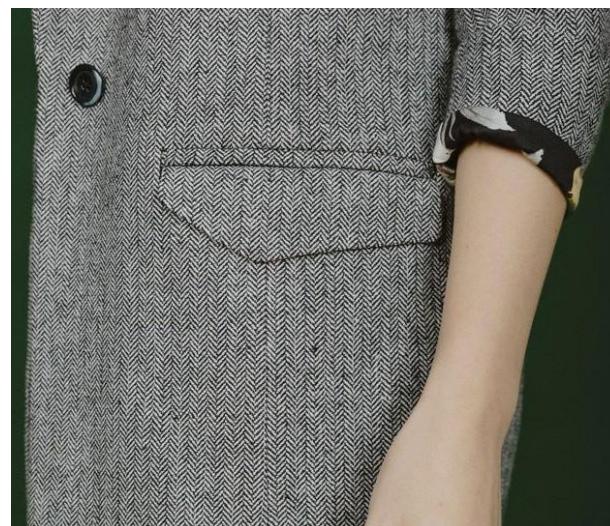


Figure 5.5: Flap pockets

6. Cargo pocket

- a. Cargo pockets are large patch pockets that are usually pleated at the sides and often have a flap.
- b. They are mostly sewn on cargo shorts and pants.
- c. They can equally be sewn on other garments for aesthetic appeal.



Figure 5.6: Cargo pockets

Sleeves

Sleeves are parts of clothing that cover the arms. They come in various shapes and styles and provide comfort, flexibility, and style to garments. Below is a table that describes the different types of sleeves:

Types of sleeves, their description and examples

Table 5.4: Types of sleeves

S/N	Types of sleeves and description	Examples in pictures
i	Set-in sleeve: They are cut separate from the bodice of the garment and sewn into the armhole. For example, shirt sleeve and puff sleeve.	 <p>Shirt sleeve Puff sleeve</p>

Figure 5.7: Figure 5.8:

ii	<p>Raglan sleeve: The sleeve head of the raglan forms part of the neckline or shoulder. It creates a diagonal seam from the underarm to the collarbone.</p>	<p>Raglan sleeve</p>  <p>Figure 5.9: Raglan sleeve</p>
iii	<p>Kimono sleeve: It is a wide straight sleeve that is cut in one with the garment bodice.</p>	<p>Kimono sleeves</p>  <p>Figure 5.10: Kimono sleeve</p>
iv	<p>Cap sleeve: A cap sleeve is a short sleeve that extends just a little away from the shoulder. It gets narrower until it ends under the arm. You usually see cap sleeves on women's tops and dresses.</p>	<p>Cap sleeve</p>  <p>Figure 5.11: Cap sleeve</p>
v	<p>Bell sleeve: The sleeve flares out from the shoulder or elbow. It has the shape of a bell.</p>	<p>Bell sleeve</p>  <p>Figure 5.12: Bell sleeve from elbow</p> <p>Figure 5.13: Bell sleeve from shoulder</p>

Collars

Collars are the upper part of a garment that encircle the neck. They can be designed in numerous styles; each giving a distinct look and feel to the garment. They provide warmth and a sleek appearance, commonly used in sweaters and tops.



Figure 5.15: Peter Pan collar



Figure 5.16: Sailor's collar



Figure 5.17: Eton collar

Figure 5.14: Types of collars

i. Flat collars

Flat collars rest flat on the neckline or may slightly roll at the back. They are often round-edged and are commonly seen in children's clothing. Examples include: Peter Pan collar, sailor's collar, and Eton collar.

ii. Mandarin/Standing collar

This is a short, upright collar that does not have a fold-over section. It rises above the neck seam line of a garment. It can be fixed with or without a fastener. An example is the Chinese collar.

Figure 5.18: Standing collar



Figure 5.19: Chinese collar with a fastener



Figure 5.20: Chinese collar without a fastener

iii. Shirt/Rolled

These collars stand up to the back neck, fold over and gradually lie flat at the front. They are classic collars with points that can be buttoned down or left unbuttoned. Examples are, convertible and shawl collars.

Figure 5.21: Rolled collar**Figure 5.22:** Shirt collar**Figure 5.23:** Shawl collar**Figure 5.24:** Convertible collar**iv. Polo collar**

It is a soft, fold-over collar often found on polo shirts. It provides a sporty and casual look.

**Figure 5.25:** Polo collar

v. Turtleneck collars

They are high, close-fitting collars that cover the neck. They provide warmth and a sleek appearance, commonly used in sweaters and tops.



Figure 5.26: Turtleneck collar

Parts of a Collar: The main parts of the collar are the neckline, the stand, the fall, the crease-line or roll line, and the style line or collar edge. They are prepared and attached to necklines after the shoulder seams have been made and neatened.

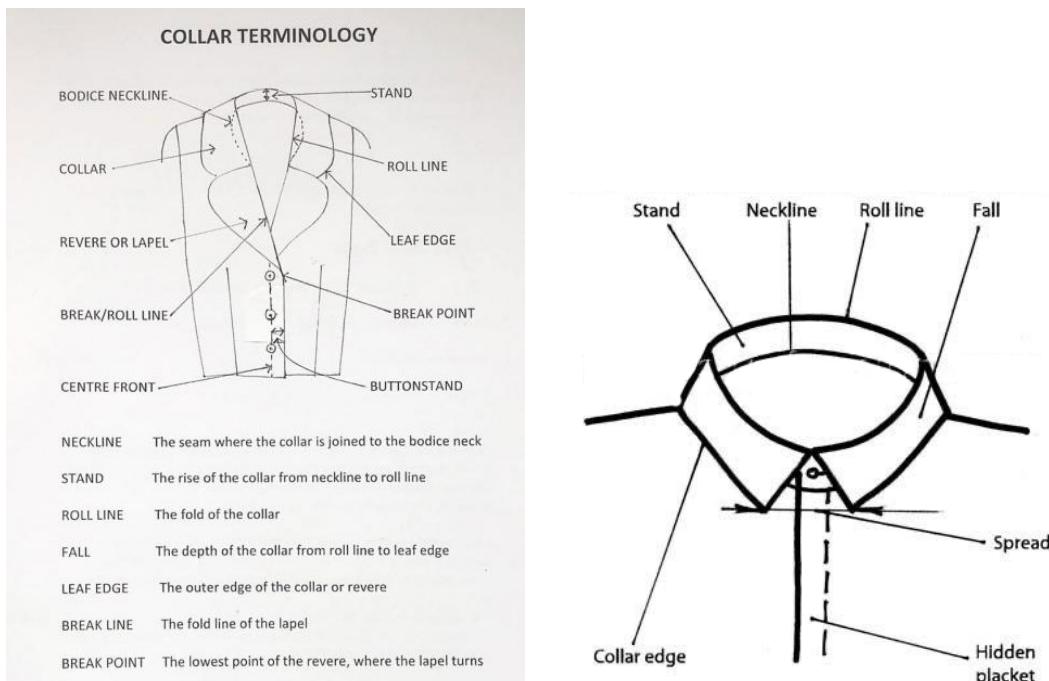


Figure 5.27: Parts of a collar

Functions of garment features

Garment features like pockets, sleeves, and collars serve two purposes: They make our clothing useful and attractive. These features usually work together to provide specific functions while enhancing the overall appearance and usefulness of the clothing.

Table 5.1: Garment features and their functions

S/N	Garment feature	Functions
a	Pockets	<ul style="list-style-type: none"> i. Provide storage space for keeping small items such as keys, wallets, phones and money. ii. Provide easy access to frequently used items. iii. Gives clothing visual appeal. iv. Enhances the beauty and style of garments. v. Pockets are essential for holding tools and accessories.
b	Sleeves	<ul style="list-style-type: none"> i. It protects the arms from environmental conditions such as sun, cold and wind. ii. It protects the arms against injuries such as abrasions. iii. It provides comfort and ease of movement. iv. It adds style and beauty to garments. v. It serves as edge finishes to finish the armhole of garments.
c	Collars	<ul style="list-style-type: none"> i. It protects the neck from harsh weather conditions such as sun and wind. ii. It provides warmth around the neck. iii. It adds beauty and style to garments. iv. Detachable collars can be adjusted and worn in multiple ways. v. It is used to finish necklines of garments. vi. It helps to maintain the shape of the neck area.

Activity 5.1: Exploring the Purpose of Garment Features

1. Organise yourself into groups of 4-6 members.
2. Observe the uniform you are wearing and share ideas on the features of that garment.
 - a. Note down one idea quietly and pass it along for your group members to add on.
 - b. Share the compiled ideas aloud and clarify any confusing terms together.
3. Discuss different garment features such as pleats, darts, fastenings, hems, waistbands and collars.
 - a. Match each feature to its function using sample garments or illustrations.
 - b. One of your group members should record and summarise the group's final definitions and functions.

4. Design a “Garment Feature Function Wall Chart” as a group.
 - a. Include both written notes and small fabric samples or drawings.
 - b. Present the chart to your class.
5. Copy key points into your notebook and decorate with one labelled drawing of a garment feature you find most interesting.

Activity 5.2: The Functions of Garment Features

1. Turn to a classmate to discuss what garment features do.
 - a. Use these ideas to start your discussion: • They make garments more attractive. • They finish or Neaten edges. • They form part of the garment itself.
 - b. Think of other possible functions together.
2. Note your ideas down clearly in your notebook.
 - a. List at least three functions with simple explanations.
 - b. Add any real-life examples you can think of.
3. Share your pair’s ideas with the whole class.
 - a. Present confidently using charts, sketches etc.
 - b. Pay attention to others and ask questions to learn more.

Samples of Garment Features (Pockets)

Great job on the progress you have made! Now, create samples of the following garment features.

1. Patch pocket

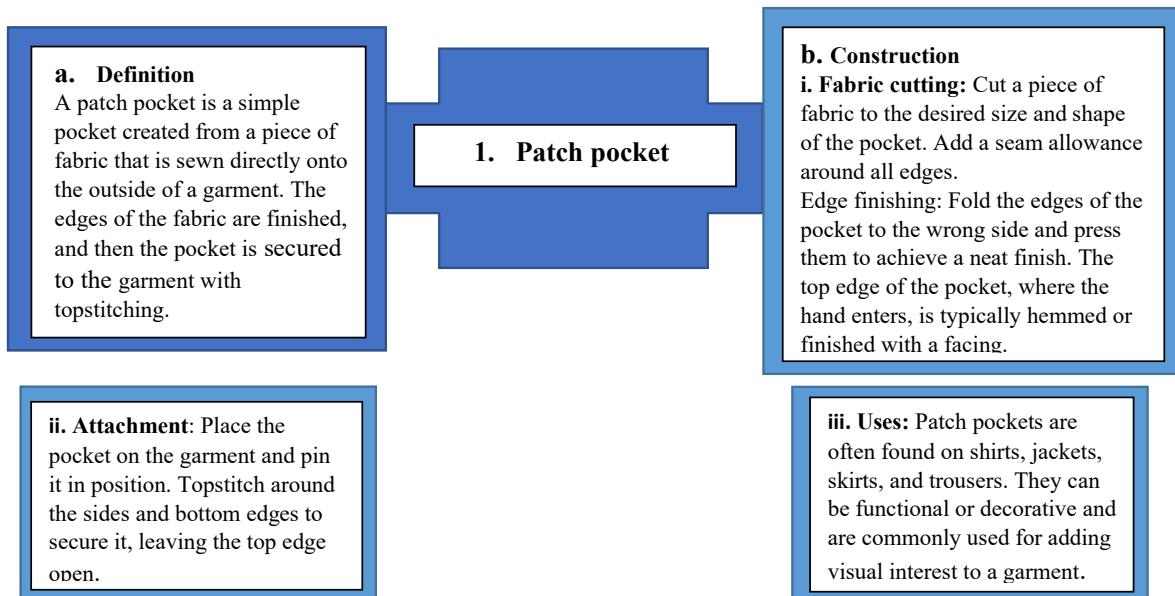


Figure 5.28: Construction of patch pocket

Steps on how to prepare and fix patch pockets

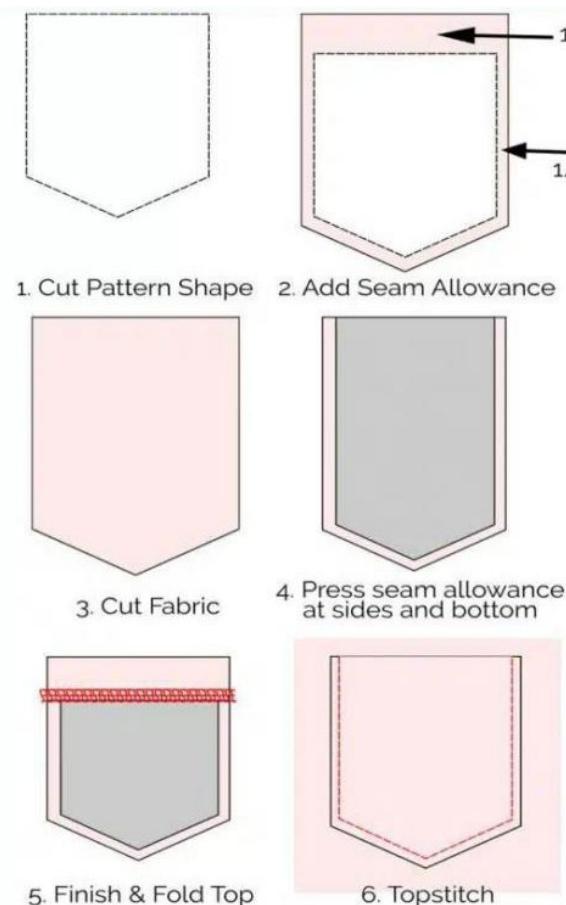


Figure 5.29: How to prepare and fix the patch pocket

2. In-seam pocket

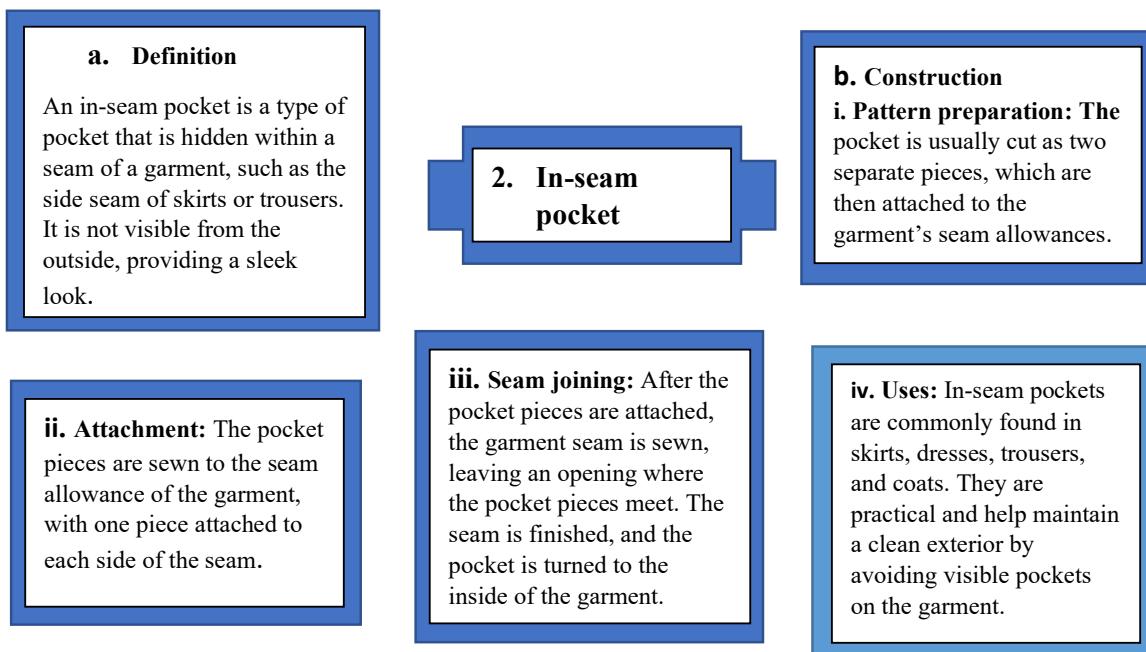


Figure 5.30: Construction of in-seam pockets

Preparing the pattern piece of in - seam pocket.

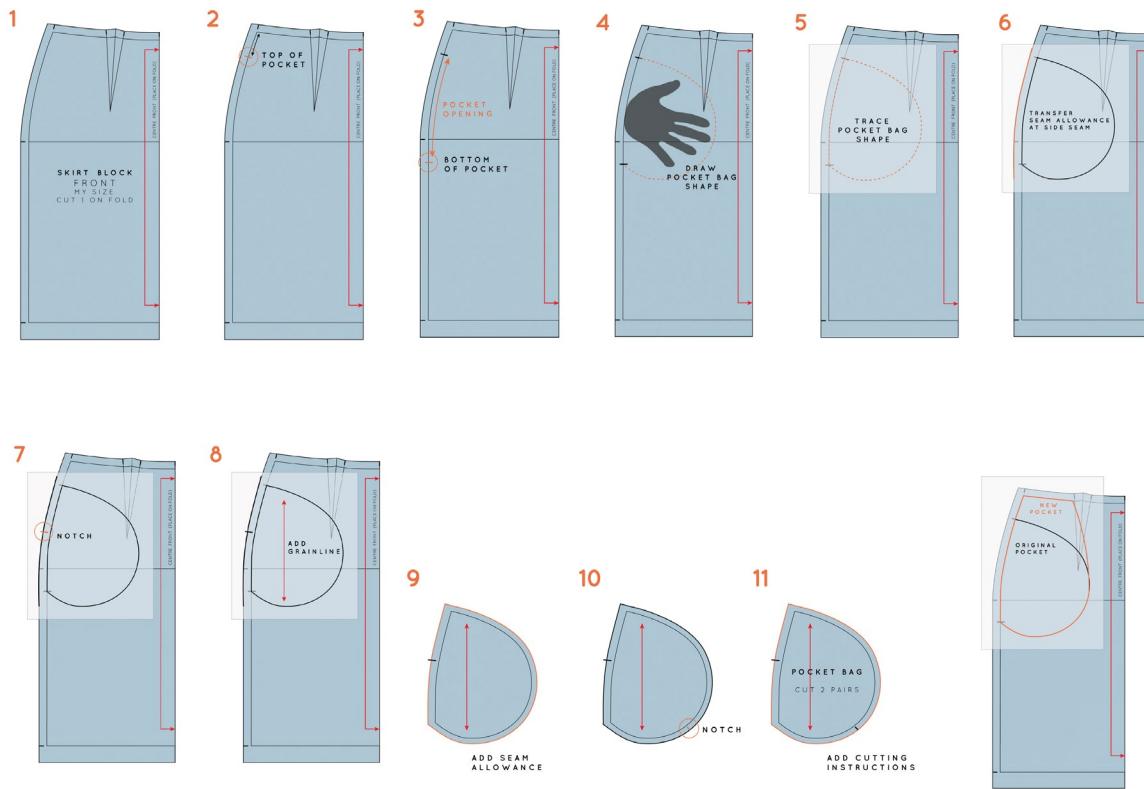


Figure 5.31: Preparing pattern pieces of in-pockets

Steps in attaching the in-seam pocket

1. Cut the front and back garment pieces and cut four pocket pieces
2. Mark the position of the pocket on the side seam of both the front and back pieces
3. Place one pocket piece on the front side seam with right sides facing and pin it in place
4. Sew the pocket piece to the front along the marked seam line and press it open
5. Place the second pocket piece on the back side seam with right sides facing and pin it. Sew the pocket piece to the back and press it open
6. Place the front and back together with right sides facing and match the side seams and pocket edges
7. Sew the side seam from the top down to the first pocket mark, stop and backstitch, skip the pocket opening, then continue sewing from the second mark down to the hem.
8. Sew around the entire curved edge of the pocket pieces to join them together
9. Trim the seam, notch the curves, finish the edges and press the pocket towards the front.

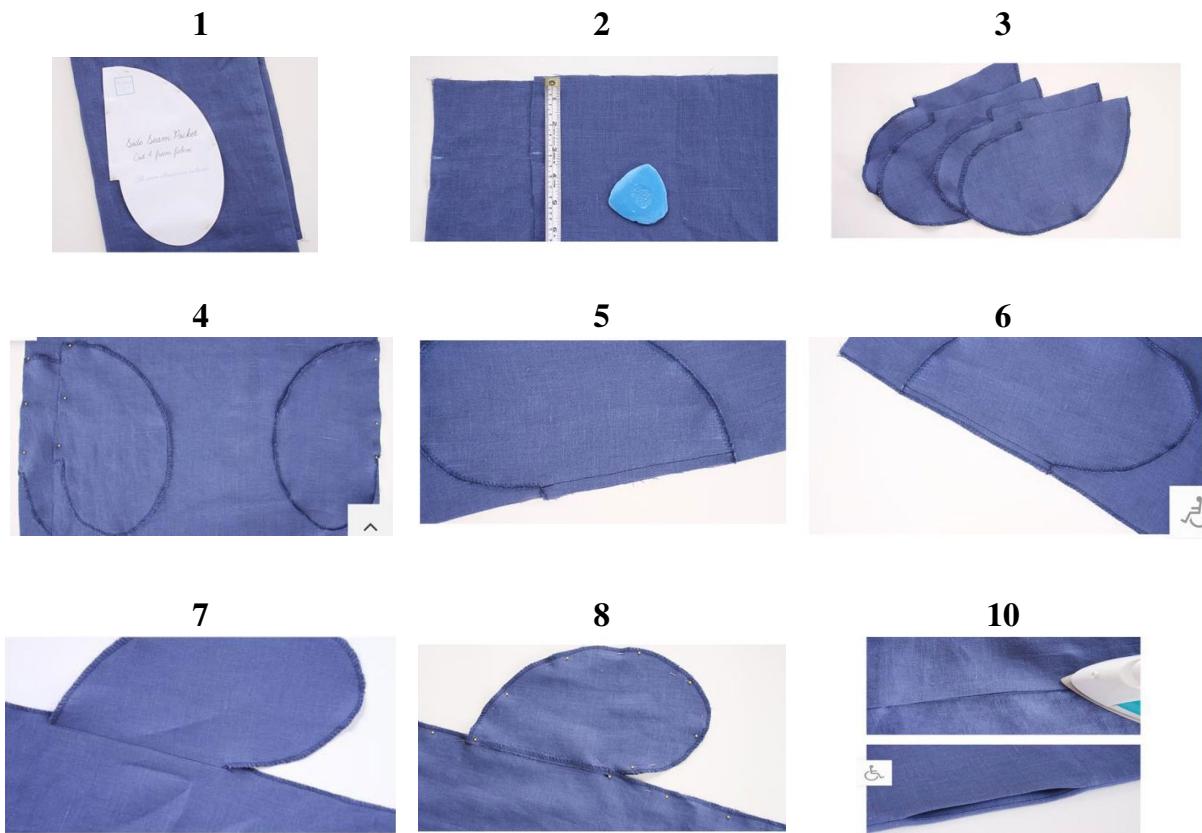


Figure 5.32: Attaching the in-seam pocket

Activity 5.3: How to Make Garment Features

1. Observe a demonstration or video that shows how to make a garment feature (e.g., patch pocket or in-seam pocket).
 - a. Pay attention to the steps shown in the video or demonstration.
 - b. Note the tools and materials used at each stage.
2. Record each step in your notebook.
 - a. Use short, clear sentences.
 - b. Add simple sketches if you like, to help remember.
3. Write 2-3 questions about anything you didn't understand.
 - a. Bring them to the teacher for explanation.
 - b. Write the answers for later use.

Activity 5.4: Evaluating and Improving Your Garment Feature

1. Plan your garment feature sample (patch pocket, in-seam pocket) independently.
 - a. Select which feature you want to design.

- b. Gather suitable materials, tools and equipment you will need.
- 2. Outline the process clearly in your notebook before starting.
 - a. Note the steps for measuring, cutting and sewing.
 - b. Include accurate measurements.
- 3. Create your garment feature sample.
 - a. Apply careful cutting, notching, stitching and pressing techniques.
 - b. Check for clean, precise work at every step.
- 4. Assess the quality and functionality of your sample.
 - a. Use a simple checklist for tidiness, precision and finishing.
 - b. Write 2-3 practical ideas for improving your work next time.
- 5. Write a short reflection about your work.
 - a. What did you find easy?
 - b. What was difficult and how did you solve it?

MAKE SAMPLES OF GARMENT FEATURES

Make samples of the following garment features:

- 1. Sleeves
- 2. Necklines
- 3. Collars
- 4. Frills

1. Shirt Sleeves

Shirt sleeves are essential parts of garments like shirts, blouses, and dresses. They can be short, long, puffed, or cuffed, and play a major role in garment design and comfort.

a. Definition:

A shirt sleeve is the part of a garment that covers the arm. It is often sewn into the armhole of the bodice.



Figure 5.33: short sleeves



Figure 5.34: Long sleeves

b. Construction:

i. Items Required:

- Fabric (cotton, poplin, or linen)
- Sleeve pattern (appropriate size)
- Scissors or rotary cutter
- Measuring tape and ruler
- Tailor's chalk
- Pins and sewing machine
- Thread (matching the fabric)
- Iron and ironing board

ii. Procedure:

- Planning:
 - ◊ Choose the sleeve design (short, long, puffed, or cuffed).
 - ◊ Match the sleeve pattern to the armhole of the bodice.
- Cutting:
 - ◊ Fold fabric.
 - ◊ Pin and trace the sleeve pattern using chalk.
 - ◊ Cut two sleeve pieces (one for each arm).
- Notching:
 - ◊ Mark the front and back notches to help with correct placement.
- Seam Construction:
 - ◊ Sew the underarm seam with right sides together.
 - ◊ Finish the seam using zigzag or overlock stitch.
 - ◊ Press the seam flat.
- Attaching the Sleeve:
 - ◊ Pin the sleeve to the armhole, matching notches.
 - ◊ Ease the sleeve cap to fit smoothly.
 - ◊ Stitch the sleeve into place.
 - ◊ Press the seam towards the sleeve.
- Hem or Cuff:
 - ◊ For short sleeves: Fold and hem.
 - ◊ For long sleeves: Add a cuff (buttoned or plain).

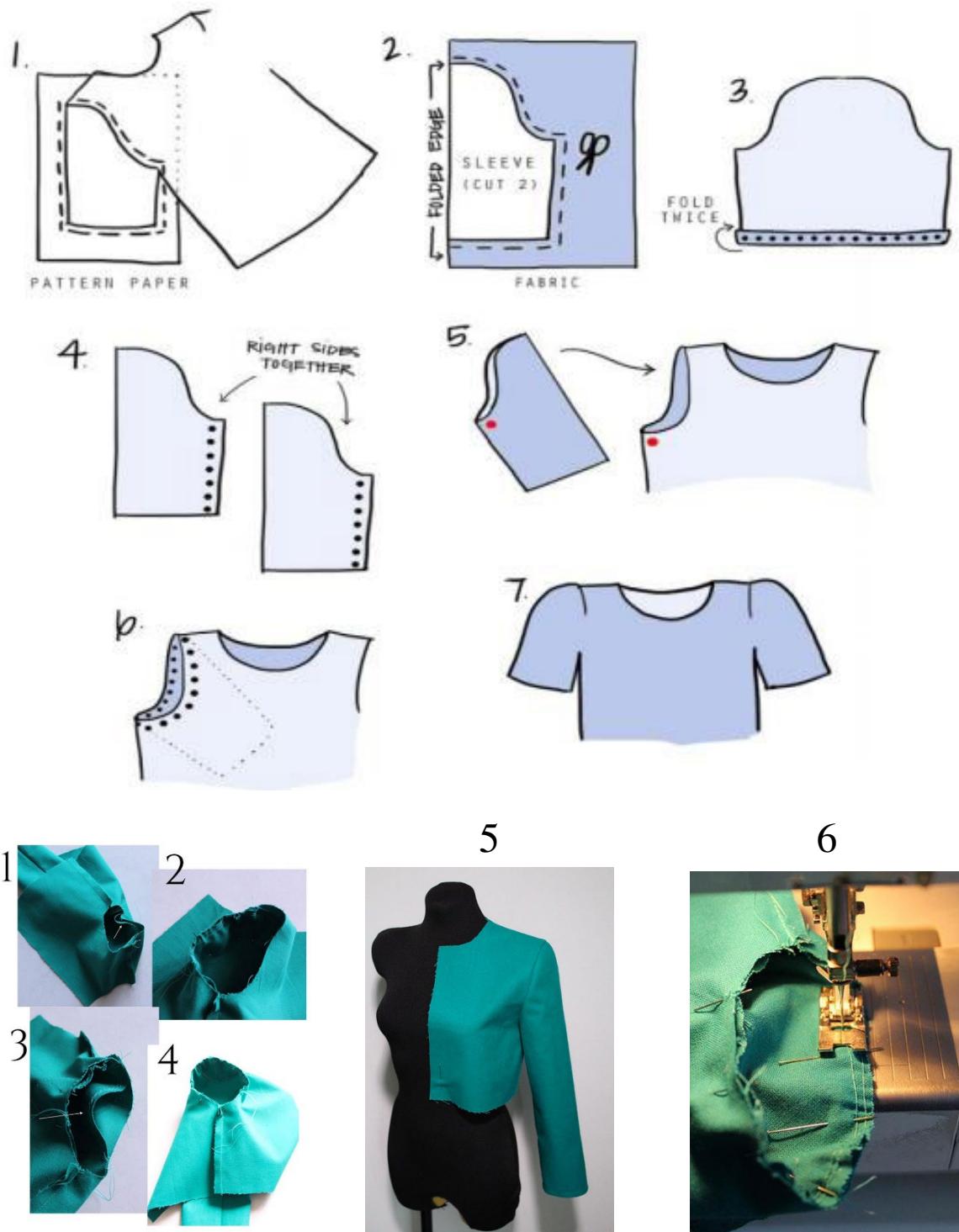


Figure 5.35: Attaching shirt sleeves

2. Puff Sleeves

Puff sleeves are sleeves that have fullness at the sleeve cap or hem, creating a puffy or rounded appearance.

A. Definition:

A puff sleeve is gathered at the top (and sometimes bottom) to give a balloon-like effect.

B. Construction:

- i. Pattern Adjustment: Add extra width and height to a standard sleeve pattern.
- ii. Cutting: Cut the sleeve using the adjusted pattern.
- iii. Gathering:
 - ◊ Sew two parallel rows of long stitches at the sleeve cap.
 - ◊ Pull threads gently to gather evenly.
- iv. Attachment:
 - ◊ Pin gathered cap to the bodice armhole.
 - ◊ Stitch carefully and finish seams.
 - ◊ Gather hem and finish with a band, elastic, or folded hem.



Figure 5.36: Attaching puff sleeves

3. Frills

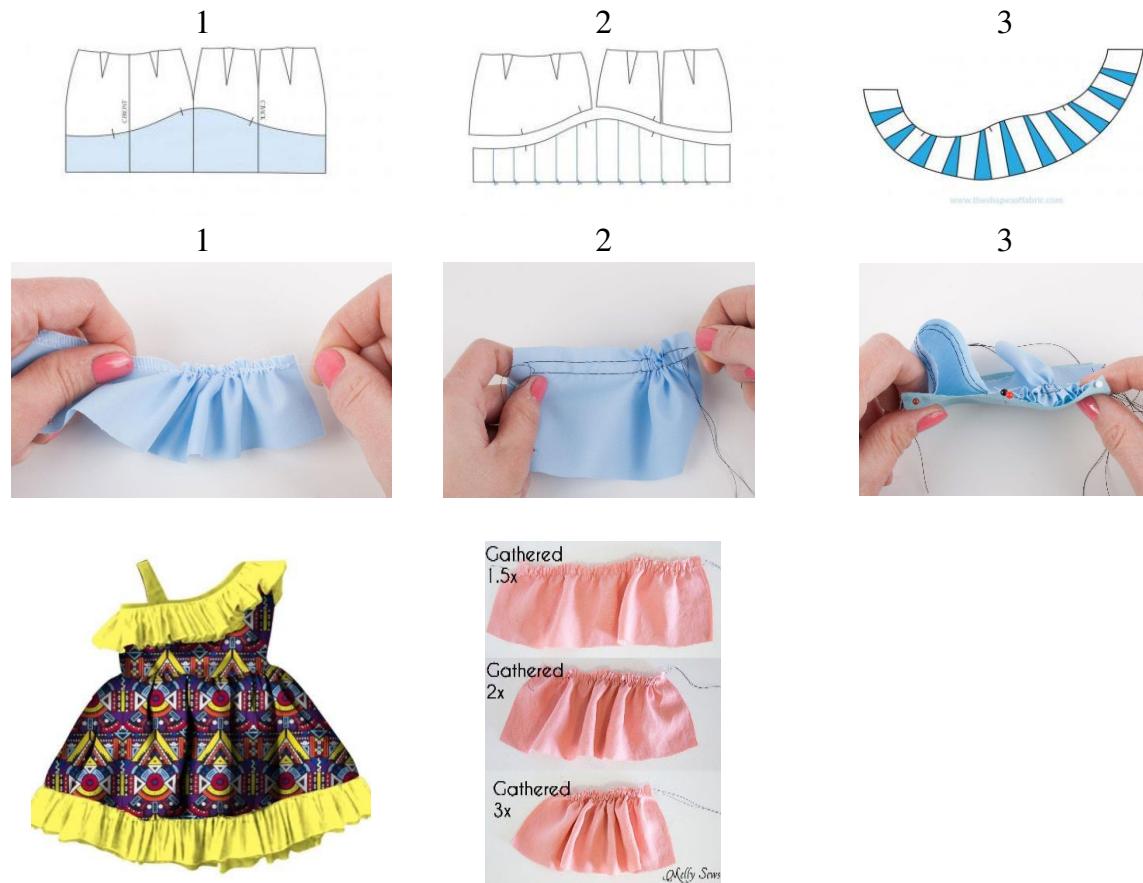
Frills are decorative fabric strips gathered and sewn onto garments for design enhancement.

A. Items Required:

- Lightweight fabric (voile, cotton, chiffon)
- Measuring tools
- Tailor's chalk
- Pins, hand needle, sewing machine
- Matching thread
- Iron

B. Procedure:

- Planning:
 - ◊ Decide length and width of frill (1.5 to 3 times the edge length).
- Cutting:
 - ◊ Measure and cut the fabric strip.
- Edge Finishing:
 - ◊ Hem one long edge with narrow hem or overlock stitch.
- Gathering:
 - ◊ Sew a long basting stitch along the raw edge.
 - ◊ Gently pull thread to gather.
- Attaching:
 - ◊ Pin gathered edge to garment edge.
 - ◊ Sew using straight stitch.
- Pressing:
 - ◊ Press gently to set gathers neatly.

**Figure 5.37:** Attaching frills

4. Collars

Collars are added to the neckline and give structure and style to garments.

A. Steps for Shirt Collar Construction:

Step	Description
1. Cut Pieces	Cut 2 collar and 2 collar stand pieces. Interface one of each.
2. Apply Interfacing	Use iron to fuse interfacing onto outer collar and collar stand.
3. Sew Collar	Stitch collar pieces right sides together. Leave neckline edge open.
4. Trim and Turn	Trim seam allowance, turn inside out, and press. Topstitch if needed.
5. Attach to Stand	Place collar between collar stand pieces. Sew together.
6. Attach to Shirt	Pin collar stand to shirt neckline and stitch. Fold inner stand and topstitch to finish.
7. Final Press	Press collar and neckline neatly.

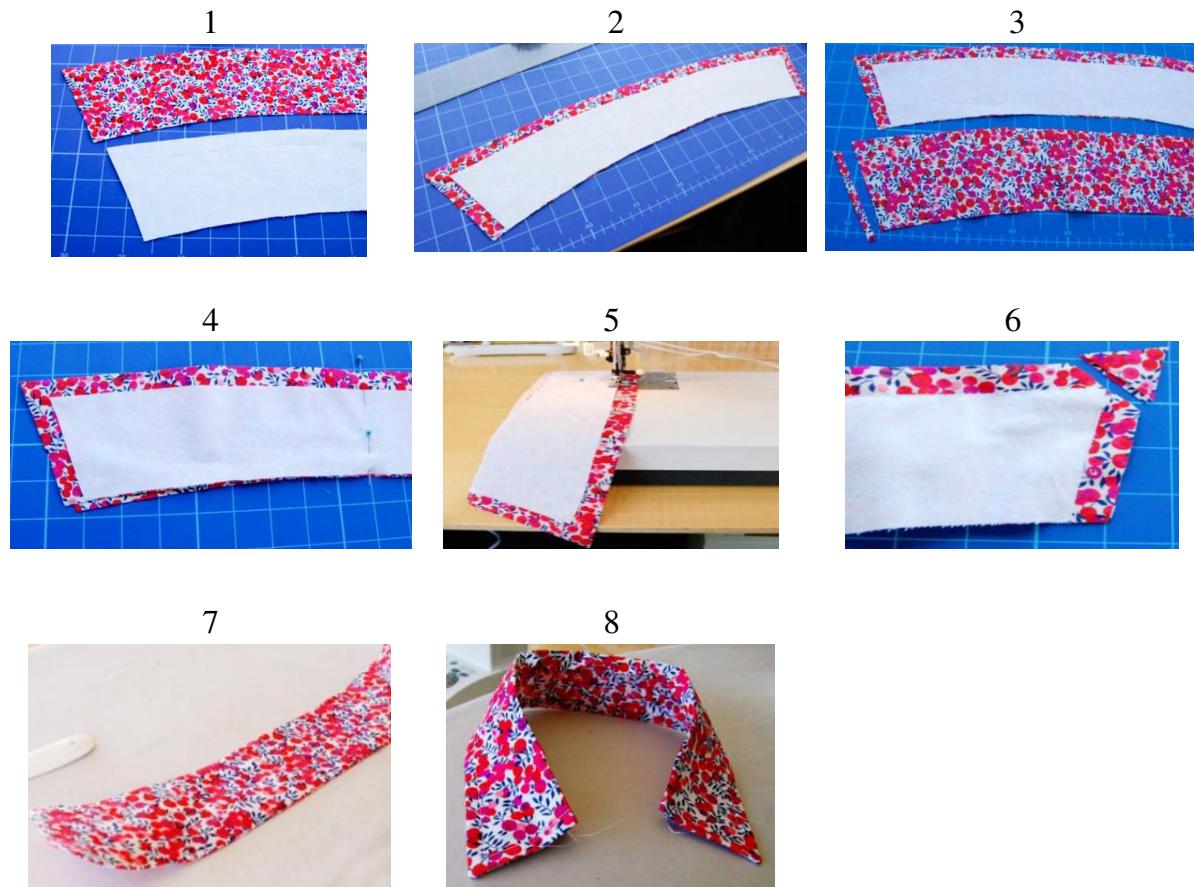


Figure 5.38: Attaching collars

5. Necklines

The neckline is the edge of the garment around the neck and upper chest. It adds beauty and function to clothing.

A. Importance of Necklines:

- i. Aesthetic Appeal: Frames the face and adds to the design.
- ii. Functional Role: Allows easy wearing and comfort.
- iii. Suitability: Should match the occasion, body type and garment type.

B. Common Neckline Styles:

- i. Round Neck (Crew): Circular and simple.
- ii. V-Neck: Creates a “V” shape at the front.
- iii. Square Neck: Straight lines form a square.
- iv. Sweetheart Neck: Heart-shaped neckline.
- v. Boat Neck: Straight across from shoulder to shoulder.
- vi. Halter Neck: Wraps around the neck, often backless.

Figure 5.39: Types of necklines

Neckline Types



C. Construction Processes:

1. Round Neckline

- Use bodice block.
- Measure and draw new neckline curve.
- Add seam allowance.
- Finish with facing or bias binding.

Construction Processes of the round neckline

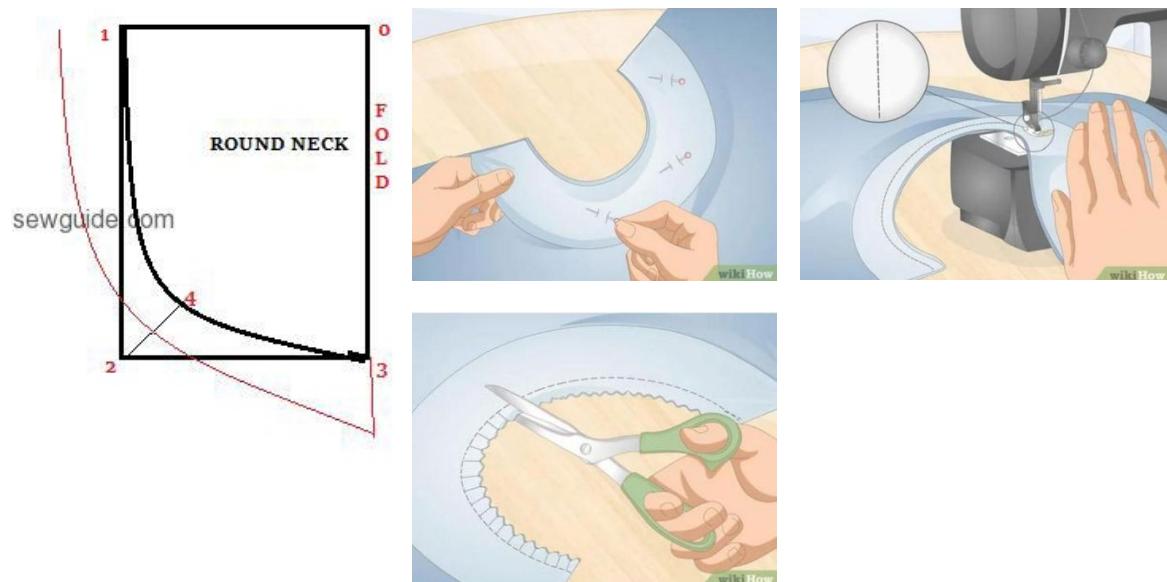


Figure 5.40: Construction processes of a round neckline

2. V-Neckline

- Mark desired depth on bodice.
- Draw V-line from shoulder to centre front.
- Add seam allowance.
- Reinforce V-point during sewing.

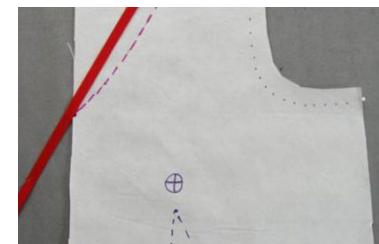
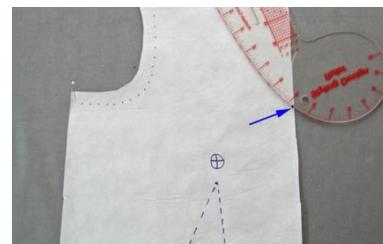
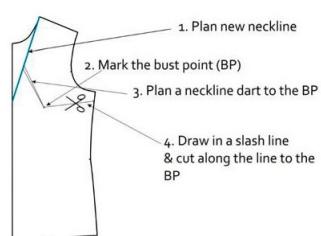




Figure 5.41: Construction processes of a V-neckline

Construction Processes of square neckline

3. Square Neckline

- Mark width and depth.
- Connect lines to form square.
- Add seam allowance and reinforce corners.



Figure 5.42: Construction processes of a square neckline

4. Sweetheart Neckline

- Draw heart-like curve from shoulders to centre front.
- Use fitted bodice.
- Add interfacing or boning for support.



Figure 5.43: Construction processes of sweetheart neckline

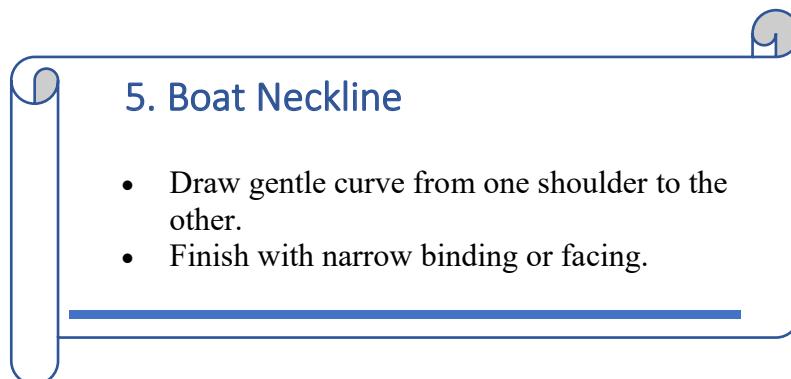


Figure 5.44: Boat neckline

HALTER NECKLINE:

Cut straps that extend from the front bodice and tie or fasten at the back of the neck.

Shape the front neckline smoothly towards the underarm area.

Finish the edges neatly with facing or bias binding.

Figure 5.45: Halter neckline

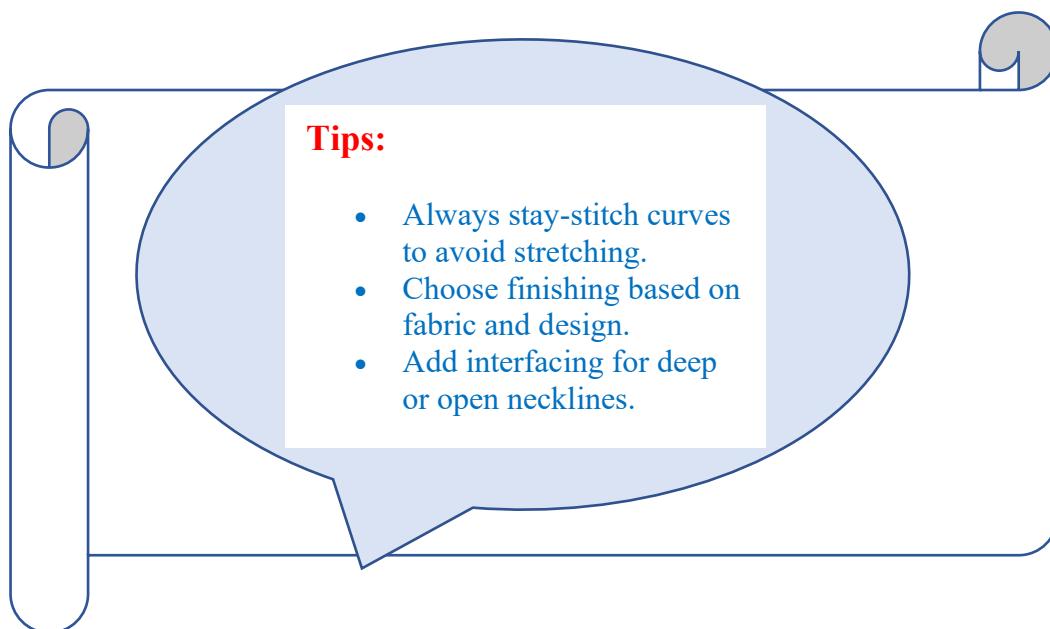


Figure 5.46: Tips

Activity 5.5: Exploring and Recording Garment Feature Techniques

1. Observe a detailed demonstration or video (or study clear images) showing how to create garment features such as necklines, collars, frills and shirt sleeves.
 - a. Observe carefully the different steps shown.
 - b. Notice the variety of tools, materials and equipment used at each stage.
2. Write each step neatly in your notebook.
 - a. Use simple, precise sentences for easy reference.
 - b. Draw clear sketches or diagrams to illustrate the important steps.
3. Identify and list the materials, tools and equipment you will need.
 - a. Describe the purpose of each item.
 - b. Note how to handle each one safely and properly.
4. Write 2-3 thoughtful questions about anything that is unclear.
 - a. Share these with your classmates or teacher to get clarification.
 - b. Note the answers carefully in your notebook for future use.

Activity 5.6: Designing and Assessing Garment Feature Samples

1. Plan two garment feature samples (neckline, collar, frill or sleeve) independently.
 - a. Select which feature you want to design.
 - b. Gather suitable materials, tools and equipment you will need.
2. Outline the process clearly in your notebook before starting.
 - a. Note the steps for measuring, cutting and sewing.
 - b. Include accurate measurements (e.g., gathering ratios for frills).
3. Create your garment feature samples.
 - a. Apply careful cutting, notching, stitching and pressing techniques.
 - b. Check for clean, precise work at every step.
4. Present your finished samples for feedback.
 - a. Display your sample attractively with a brief explanation.
 - b. Include your notes about the process and any challenges faced.
5. Assess the quality and functionality of your samples.
 - a. Use a simple checklist for tidiness, precision and finishing.
 - b. Write 2-3 practical ideas for improving your work next time.

CUSTOMISATION IN SUSTAINABLE FASHION AND CLOTHING PRODUCTION

Customisation means changing or designing clothes to suit an individual's style, size, shape or needs. It helps make clothes more personal, unique, and long-lasting.



Figure 5.47: Ways to customise clothing

Benefits of Customisation:

- Helps people express themselves through fashion.
- Clothes become more comfortable and useful.
- Increases the lifespan of clothes so they last longer.
- Reduces waste because fewer clothes are thrown away.
- Encourages thoughtful shopping instead of buying too many clothes.
- Supports local tailors and creative artisans.
- Makes fashion inclusive for all body shapes and sizes.

Why Customisation is Good for Sustainability:

- Clothes are made only when needed (reduces overproduction).
- Small fabric scraps can be reused creatively.
- Customised clothes are often better quality and more likely to be repaired.
- Helps reduce buying of trendy fast fashion.
- Empowers local fashion businesses and artisans.
- Supports ethical and fair work conditions.

Activity 5.7: Discussing Customisation in Clothing Construction

1. As an individual, think carefully about the meaning of customisation in clothing construction.
 - a. Write your own definition in your exercise book.
Clue: What does it mean when clothes are made for a special person or style?
 - b. Include examples you know (e.g., made-to-order, personalised embroidery).
Clue: Think of clothes with names on them or special designs just for one person.
2. Identify and describe the four major aspects of customisation in clothing.
 - a. Explain how each one supports sustainable fashion.
3. Reflect on why customisation is important.
 - a. Explain in writing how it helps reduce waste or overproduction.
Clue: If clothes are made only when needed, what happens to extra fabric?
 - b. Include ideas about customer satisfaction or personal style.
Clue: Why do people like clothes made just for them?
4. Prepare to share your explanations in a class discussion.
 - a. Practise reading your notes aloud clearly.
Clue: Try reading in front of a mirror or to a family member.
 - b. Listen to others and note new ideas to improve your own understanding.
Clue: Leave space to add new ideas in your exercise book.

Activity 5.8: Exploring the Benefits of Customisation in Fashion

1. Think about the benefits of customisation in clothing production.
 - a. Record short answers in your exercise book. *1-2 sentences for each point.*
 - b. Include details such as reducing waste, fitting personal needs or supporting sustainability.

2. Describe in detail how made-to-order clothing reduces overproduction.
 - a. Explain how it optimises fabric use.
 - b. Describe how it prevents unsold stock and waste.

Clue: What happens if shops don't have too many extra clothes?
3. Consider the long-term value of customised garments.
 - a. Write how they last longer and encourage repairs or alterations.
 - b. Explain how this fosters emotional attachment and reduces frequent replacement.

Clue: How do people feel about clothes made just for them?
4. Summarise your findings clearly.
 - a. Use bullet points or short paragraphs.
 - b. Be prepared to present these ideas to your classmates.

Clue: Practise saying your main points out loud.

Activity 5.9: Investigating Customisation for Sustainable Fashion

1. Organise yourself into groups of 3-5 members.
2. In your groups, **research the concept of customisation in clothing production** using available resources. You can use:
 - a. The internet (e.g., brand websites, sustainable fashion blogs, online articles).
 - b. Textbooks or class notes on clothing construction and sustainability.
 - c. Videos or documentaries about sustainable fashion practices.

Focus on the following aspects:

- a. **Definition and Meaning:** Write your own clear definition of customisation in clothing.

Clue: Start with “Customisation means...”

Example: “Customisation means making clothes to fit an individual’s needs and style.”

- b. **Importance for Sustainability:** Identify at least two ways customisation supports sustainable fashion.

Clue: Use “First...” and “Second...” to organise.

Example: “First, it reduces waste by avoiding overproduction. Second, it encourages longer use of clothing.”

- c. **Real-World Examples:** Find at least one brand or designer using customisation to reduce waste.

Clue: Look for “customisation in sustainable fashion” online.

Example: “Levi’s Tailor Shop customises jeans to reduce mass production waste.”

3. **Produce a short group report** (about 150–200 words). Your report should include:
 - a. A clear introduction defining customisation.
 - b. An explanation of at least two sustainability benefits.
 - c. A real-world brand or designer example, with how they reduce waste.
4. **Evaluate the benefits of custom-made clothing** in your writing. Focus on:
 - a. How customisation increases longevity, repair potential and emotional attachment

Clue: Why do people keep customised clothes longer?

Example: “People keep customised clothes longer because they fit well and feel special.”

- b. How this reduces the need to replace clothing often.

Clue: How does that help the environment?

Example: “Fewer clothes thrown away means less landfill waste.”

5. **Review and edit your group’s report together.**
 - a. Check for clear explanations and correct spelling.

Clue: Take turns reading aloud to spot mistakes.

 - b. Practise presenting your report to the class or prepare to submit it for teacher feedback.

Clue: Choose group members to read sections clearly.

RENOVATING AND REMODELLING OF CLOTHING ARTICLES

- Renovating means fixing or improving an old garment so it looks fresh again.
- Remodelling means completely changing the style or use of an old garment into something new.

Why People Renovate or Remodel Clothes:

1. To show creativity.
2. To follow new fashion trends without buying new clothes.
3. To save money by reusing what they have.
4. To increase the number of different clothes in their wardrobe.
5. To boost confidence by wearing clothes that fit well and look stylish.

Figure 5.48: Why people renovate or remodel clothing

Importance of Renovation and Remodelling:

- Reduces the amount of waste that goes to the landfill.
- Saves money, especially for people with limited income.
- Helps keep clothes that have emotional or cultural meaning.
- Allows people to design clothes that show their personality.
- Encourages good use of resources and materials already owned.
- Keeps fashion fresh without always buying new clothes.

Activity 5.10: Renovation and Remodelling in Clothing

1. Work with a partner to discuss what *renovation* and *remodelling* mean in clothing.
 - a. Individually, record your own definition in your exercise book.
 - b. Include at least **two local examples** (e.g., turning a kaba into a skirt, adding embroidery to a shirt).
2. Share your definition with your partner.
 - a. Compare answers and combine the best ideas.
 - b. With your partner, share your combined best ideas with the class for clarification and feedback.
3. A volunteer from the class should list the meanings and examples on the board.
 - a. Copy the final class definition and examples into your notebook.

Activity 5.11: Why We Renovate and Remodel Clothes

1. Organise yourself into groups of 4-6 members.
2. Watch a short video or view images showing clothing renovation or remodelling.
 - a. Note down **three techniques** you observe (e.g., patching holes, adding new buttons, changing sleeves).
 - b. Discuss briefly with your group what you found interesting or surprising.
3. List **reasons** people in Ghana renovate or remodel clothing. Clues: saving money, preserving cultural value, following trends.
 - a. Choose the **top three reasons** to present to the class.
4. Record your group's top three reasons on paper and place them next to other groups' work.
 - a. Walk round to read other groups' ideas.
 - b. Add one new idea to your notes after reading others' work.

Activity 5.12: The Importance of Renovating and Remodelling

1. Use videos, charts or posters to explore why people renovate or remodel clothes.
 - a. Observe or review the materials carefully.
 - b. Turn to your friend on your right or left. Pair with them to list **four reasons** renovation is important.

Clues: environmental impact, cost savings, cultural preservation, fashion trends.
2. Conduct a mini-debate in with your friend:
 - a. One of you should argue *for* renovation/remodelling.
 - b. Your friend should ask questions or challenge the idea.
 - c. Swap roles and repeat.
3. Class Discussion: With your friend, share your arguments with the class.
 - a. A volunteer should record the key points on the board.
 - b. Copy down at least **five** class-agreed reasons for renovation in your notebook.

Activity 5.13: The Benefits of Clothing Renovation

1. Organise yourself into groups of 4-6 members.
2. In your groups, discuss and answer the following questions:
 - ◊ How does renovating clothes save money?
 - ◊ How does it reduce waste?

- ◊ How does it keep cultural styles alive?
- ◊ How can it show personal creativity?
 - a. Take turns to answer each question.
 - b. Add extra ideas or ask follow-up questions to your group members.

3. Prepares a brief group presentation or poster.
 - a. Include at least **three key benefits** of renovating clothes.
 - b. Use clear headings, short sentences and simple drawings if helpful.
4. Present your ideas to your class and ask one question to each group about their presentation.
5. Focus on feedback to perfect your work.

Activity 5.14: Clothing Renovation in Practice

1. Visit a local tailor, seamstress or alteration shop (or watch a local video showing the process).
 - a. Observe the techniques used to change or improve old clothes.
 - b. Write notes on:
 - i. What items were renovated.
 - ii. How the changes were made.
 - iii. Tools and materials used.
2. After the visit/video, record a short reflection:
 - a. Explain one or two techniques you found interesting.
 - b. Describe how these methods can help reduce waste or save money.
3. Share your reflection with a partner.
 - a. Take turns reading aloud.
 - b. Ask your partner one question about their ideas.
 - c. Be prepared to share highlights with the class.

DIFFERENT WAYS OF RENOVATING AND REMODELLING ARTICLES

Renovation:

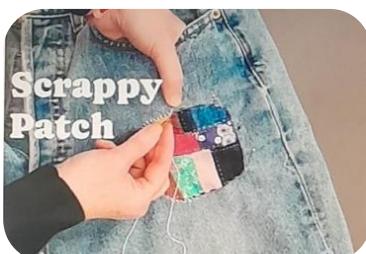
Table 5.5: Methods of renovating clothes

SN	Common methods of renovating clothes:	Meaning
1	Resizing	Adjusting the size of the garment to fit better.
2	Refinishing	Fixing parts like buttons, linings, or zippers.
3	Re-dyeing	Changing or refreshing the colour of a faded fabric.
4	Restyling	Changing or refreshing the colour of a faded fabric.

Common Methods of Remodelling Clothes:

1. Embellishing – Adding decorative features like lace, beads, or embroidery.
2. Upcycling – Using parts of old clothes to make something new, e.g., turning jeans into a handbag.
3. Repurposing – Giving a new use to fabric or garment parts, e.g., turning shirt sleeves into a headscarf.
4. Reusing Fabric Scraps – Turning leftover fabrics into bags, scarves or cushions.

Techniques Used in Renovating and Remodelling:



Patching – Fixing holes or worn parts using scrap fabric.



Mending and Darning – Stitching torn or damaged areas, especially on socks or sweaters.



Alterations – Changing the style or fit of clothes to make them useful again.



Reusing Fabric Scraps – Turning leftover fabrics into bags, scarves, or cushions.

Figure 5.49: Techniques Used in Renovating and Remodelling

Activity 5.15: Ways to Renovate and Remodel Clothing

1. Recall what you learned in the previous lesson about the importance of garment renovation and remodelling.
 - a. Note down two reasons why people choose to renovate or remodel clothes (e.g., save money, preserve memories).
 - b. Mention one local example of remodelling you have seen or heard of (e.g., changing skirt into a bag).
2. Think about different ways clothes can be renovated or remodelled.
 - a. Note at least three methods in your notebook.
 - b. Include examples like adding pockets, trimming edges, patching holes or shortening sleeves.
3. Pair up with a classmate to compare your ideas.
 - a. Add any new ideas from your partner.
 - b. Discuss which of these methods are easy to try at home and why.
4. Share your best method with the class.
 - a. Explain how it works.
 - b. Pay attention to your classmates and note down at least one new idea.

Activity 5.16: Renovation and Remodelling in the Community

1. Organise yourself into groups of 4-6 members.
2. Revisit the previous lesson where you learned some basic remodelling techniques.
 - a. List at least two techniques you remember (e.g., adding a patch, changing a neckline).
 - b. Predict what new techniques you might observe at a sewing centre.
3. Visit a local sewing shop or tailoring centre in your area.
 - a. Observe how garments are being repaired, resized or restyled.
 - b. Note the tools used (e.g., sewing machine, scissors, measuring tape).
4. Interview the tailor or dressmaker if possible.
 - a. Ask them why people bring clothes to be remodelled.
 - b. Ask which techniques are most popular in your community and why.
5. After the visit, present a brief report.
 - a. Describe two new things you observed.

- b. Explain how the visit helped you understand the usefulness of remodelling clothes.
- 6. Share a summary of your visit with the class.
 - a. Use simple language to explain what you learned.
 - b. Pay attention to others and compare their experiences with yours.

RENOVATION AND REMODELLING OF ARTICLES

Renovation and Remodelling Articles

- 1. Changing a skirt and blouse into one straight dress to create a new, stylish garment.
- 2. Turning trousers into shorts or a skirt to make them suitable for warmer weather or modern style.
- 3. Making pillowcases or armrest covers from an old bedspread to save money and reduce fabric waste.
- 4. Changing a gathered skirt into a fitted skirt to update its look and fit better.

Process of Changing a Skirt and Blouse into a Straight Dress

- a. Check that the fabrics match or look good together.
- b. Make sure there is enough seam allowance to join them well.
- c. Measure the person accurately (bust, waist, hips, dress length).
- d. Carefully take apart the skirt waistband.
- e. Decide if blouse shaping (darts, seams) should be kept or changed.
- f. Line up the blouse hem with the skirt waist.
- g. Pin or tack them to see if they match well.
- h. Trim extra fabric to get a smooth join.
- i. Blend the waistline so it looks like one dress.
- j. Add shaping with darts or panels if needed.
- k. Sew in a zipper or buttons for opening if necessary.
- l. Stitch the waist seam securely.
- m. Shape the sides to fit the body nicely.
- n. Finish raw seams (overlock, zig-zag, pinking).
- o. Press seams flat.
- p. Add facings or lining for a neat inside.
- q. Hem the bottom to the right length.
- r. Check the fit on the wearer and adjust if needed.
- s. Add extras like belt loops, trims, or piping.
- t. Press the final dress neatly.

Figure 5.50: Process of Changing a Skirt and Blouse into a Straight Dress

Process of Changing Trousers into Shorts

- a. Check the fabric for damage and plan if you want to keep pockets or trims.
- b. Decide how short you want them and mark it with chalk.
- c. Lay flat, smooth wrinkles, draw a cutting line.
- d. Cut both legs evenly.
- e. Fold the edge twice or use a facing to make a neat hem.
- f. Press, pin, and stitch the hem.
- g. Adjust waist or hips if needed for better fit.
- h. Add decorative touches if you like.
- i. Press neatly to finish.

Figure 5.51: Process of Changing Trousers into Shorts

Process of Changing Trousers into a Skirt

- a. Make sure the trousers are wide enough at the hips for a skirt.
- b. Carefully unpick the inner leg seams and crotch seam.
- c. Lay flat and overlap the front panels to make a smooth skirt front.
- d. Do the same for the back, shaping with darts or curves if needed.
- e. Pin together and try on or use a dress form to check fit.
- f. Trim any extra fabric to get the shape you want (straight or A-line).
- g. Sew the front and back seams securely.
- h. Add a zipper if needed.
- i. Adjust waistband to fit well.
- j. Hem the bottom edge neatly.
- k. Press all seams to finish.

Figure 5.52: Process of Changing Trousers into a Skirt

Functions or Uses of Renovated and Remodelled Clothing

- a. Makes clothes last longer, saving money.
- b. Updates old clothes to look new and stylish.
- c. Keeps special clothes with sentimental value usable.
- d. Supports eco-friendly living by reducing waste.
- e. Can be given to charity or shared in the community.

When Clothes Need Renovating or Remodelling

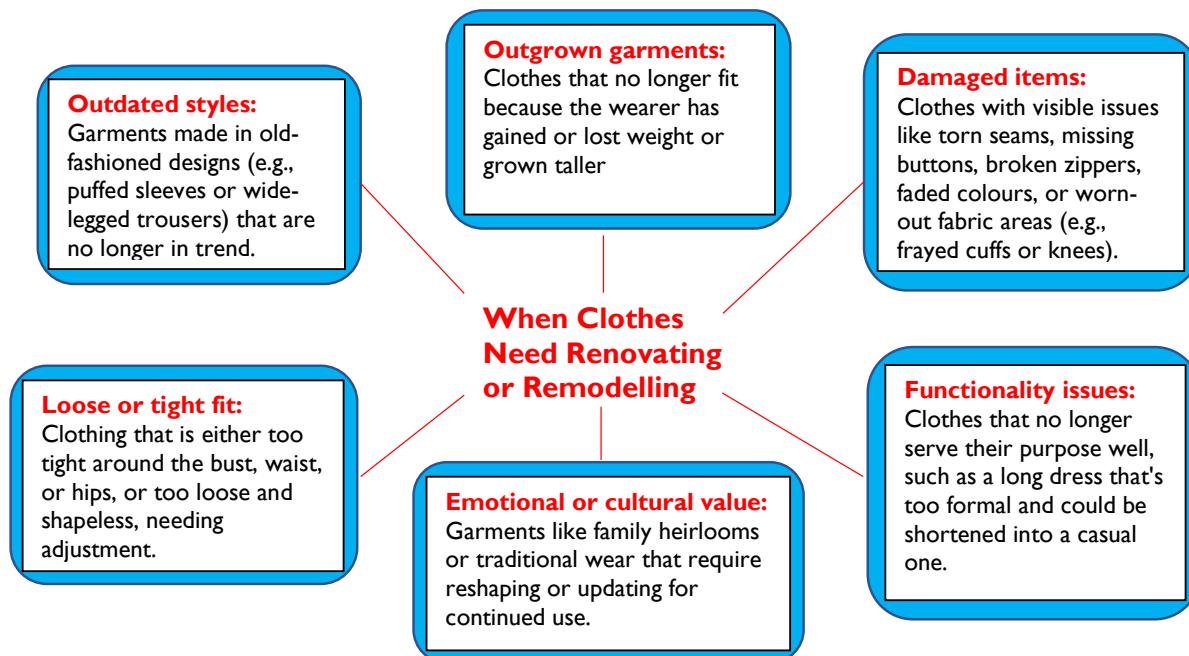


Figure 5.53: When Clothes Need Renovating or Remodelling

Activity 5.17: Processes of Renovation and Remodelling

1. Revisit what you learned in the previous lesson about garment features and fabric types.
 - a. Think about how these features can be reused or changed.
 - b. Note down examples of old clothes you own or have seen that could be remodelled.
2. Look at pictures, videos or real-life samples of renovated or remodelled garments provided by yourself, your classmates or teacher.
 - a. Observe the changes made to the original article.
 - b. Discuss the steps you think were taken to complete the transformation.
3. Describe in your own words the processes involved in renovation or remodelling.
 - a. Use headings like “Unpicking”, “Cutting”, “Reshaping” and “Finishing” in your notes.
 - b. Add drawings or labels to support your explanation.

Activity 5.18: Uses of Renovated and Remodelled Articles

1. Work individually to identify at least two examples of renovated or remodelled clothing you've seen in your home or community.
 - a. Note how each item is used now and how it was used before.
 - b. Share what makes the new use more functional or fashionable.
2. Discuss or write about why people renovate or remodel clothing items.
 - a. Consider reasons like saving money, creativity or emotional attachment.
 - b. Explain the functions of the final product (e.g., daily wear, decoration, storage).
3. Create a simple table comparing the original article and the remodelled version.
 - a. Include details like purpose, appearance and new use.
 - b. Use pictures or sketches if possible.

Articles	Purpose	Appearance	New use
Original article			
Remodelled article			

Activity 5.19: The Condition of Garments Before Remodelling

1. Observe photos or real samples of your old, torn or worn clothes.
 - a. Describe what is wrong with each item (e.g., faded colour, missing buttons, torn sleeves).
 - b. Note down why these items may be good candidates for renovation.
2. Think about clothes in your home that are no longer worn.
 - a. List three items that could be repaired or changed.
 - b. Suggest how each one could be improved.
3. Present your ideas in a short oral explanation or write them neatly in your notebook for discussion.

Activity 5.20: Real-Life Examples of Remodelling

1. As individuals, visit a local tailor or sewing shop (guided by your teacher or family) or watch a video showing the remodelling of clothing.
 - a. Focus on what is being changed – is it the size, shape or decoration?

- b. Record the steps you observe in your notebook.
2. Choose one of the examples such as:
 - a. Turning trousers into a skirt.
 - b. Changing a bedspread into pillowcases.
3. Write the tools and skills needed for each.
4. Sketch the before and after versions of the article.
 - a. Add arrows to show the transformation.
 - b. Describe what made the process successful.

Activity 5.21: Creating and Showcasing Your Remodelling Project

1. Work individually to select an old piece of clothing or household fabric (e.g., a blouse, a pair of trousers or an old bedspread).
 - a. Plan how you will turn it into something new.
 - b. Describe what you intend to create and why.
2. Begin working on your project using the skills you've learned.
 - a. Take a picture of the old article.
 - b. Take measurements, cut carefully and sew neatly.
 - c. Ask for guidance when needed to avoid mistakes.
3. When you finish, take pictures of the "after" version of your article.
 - a. Write a report explaining the process and tools you used.
 - b. Include challenges you faced and how you solved them.
4. Display your final product for others to observe.
 - a. Prepare to share your design choices and how the new item is more useful.
 - b. Consider the feedback and note one thing you can improve next time.

EXTENDED READING

Below are some recommended reading materials that you can visit or consult for more information.

4. Forster, P. (2014). Clothing and textile. Winmat Publishers Limited: Accra.
5. Home Economics Curriculum
6. Teaching Syllabus for Clothing and Textiles (2010)
7. Leonardo Ai Image generator
8. Pinterest.com

REVIEW QUESTIONS

1.
 - a. Describe three different garment features commonly seen in everyday clothing.
 - b. Explain the functions of the following garment features:
 - i. Pockets
 - ii. Sleeves
 - iii. Collars
 - c. Why do designers vary the length, size, or shape of garment features like collars or sleeves?
 - d. Match the following garment features to their most suitable function: (*Write the letter of the correct match*)
 - A. Belt loops
 - B. Zippers
 - C. Facings
 - i. Helps shape and finish the neckline or armholes
 - ii. Holds belts in place
 - iii. Allows opening and closing of garments
 - e. Look at a school uniform or church attire you know well. Identify any two garment features on it and explain their purpose in terms of comfort or appearance.
2.
 - a. List any four tools or materials used in constructing garment features like pockets, collars, or sleeves.
 - a. Why is it important to choose the right type of fabric when making garment features such as collars or patch pockets?
 - b. Explain the step-by-step process for constructing a **patch pocket** and an **in-seam pocket**, highlighting key differences in their construction.
 - c. Design and produce a neat sample of one garment feature (e.g., patch pocket, shirt collar, or basic sleeve) using appropriate materials and construction techniques.
Your sample should demonstrate neatness, appropriate stitching, and functionality.
Prepare your materials and tools ahead of time.
 - d. Evaluate the quality of a garment feature you have constructed (e.g., pocket or collar) using the following criteria:
 - i. Accuracy of shape and size.
 - ii. Neatness of stitching.

- iii. Matching of fabric and thread.
- iv. Secure attachment to the main fabric.
- v. Overall appearance and finish.

3. a. Construct a mock-up of a **notched collar and a pleated sleeve** using appropriate sewing techniques. Focus on seam alignment, topstitching precision, and overall neatness. Prepare the sample for display.

b. After completing two garment features, perform a detailed **self-evaluation** by:

- i. Measuring seam allowances,
- ii. Inspecting for even edge finishing,
- iii. Assessing symmetry and visual balance.
- iv. Record any errors and describe the steps taken to correct them for better finishing.

c. Develop a **mini portfolio (sample book)** featuring **five distinct garment features** (e.g., dart, patch pocket, cuff, neckline finish, zip insertion).

For each feature:

- i. Include a labelled sketch.
- ii. Outline the construction steps clearly.
- iii. Justify the sewing techniques selected.
- iv. Reflect briefly on the outcome (e.g., challenges faced, areas improved).

4. a. **“What’s the Big Deal with Custom Clothing?”**

In your own words, describe what *customisation* in clothing means and why it’s gaining attention in the fashion world.

b. **“Style it Your Way!”**

List and describe **four exciting ways** clothing can be customised to suit someone’s style, body, or need.

c. **“Say Goodbye to Fashion Waste!”**

How does customising clothes help reduce the piles of unused clothing and prevent fashion overproduction?

d. **“Tailor-Made vs. Factory-Made – Which is Greener?”**

Compare the environmental benefits of custom-made clothing with mass-produced garments. Support your response with examples that show how customisation reduces fabric waste and keeps garments useful for longer.

5. a. **“Turn Old into Gold!”**

In what ways does remodelling or renovating old clothes support sustainable fashion practices?

a. **“Smart Wardrobe, Smart Planet!”**

Examine how giving a second life to garments can reduce fashion waste and promote environmental care.

b. **“Old is the New New!”**

Evaluate the environmental and financial benefits of remodelling garments instead of constantly buying brand-new ones.

c. **“From Trash to Treasure: Changing Minds and Habits”**

- i. What strategies can be introduced to motivate more people to embrace garment remodelling?
- ii. How would this mindset improve the environment and boost local livelihoods?

d. **“Think Twice Before Buying Twice”**

Using practical examples, compare the long-term economic gains of remodelling clothing for:

- i. Individual consumers
- ii. Small tailoring or fashion enterprises. *Support your answers with clear environmental and financial reasoning.*

6. a. Describe **two creative ways** you can renovate or remodel an old garment to make it stylish and wearable again.
- b. State and explain **three major benefits** of renovating or remodelling old clothes instead of discarding them.
- c. Develop a **simple renovation plan** for an old garment, showing:
 - ◊ Sustainable materials to be used
 - ◊ Techniques to use
 - ◊ Step-by-step process
 - ◊ Environmental impact
- d. Document the process of remodelling an old dress or shirt. In your write-up, explain:
 - ◊ How your actions reduced environmental waste
 - ◊ Any challenges you faced and how you solved them
- e. Compare the **long-term benefits** (financial and environmental) of remodelling old clothes versus buying new ones. Support your answer with real-life or local examples.

7. a. Describe how to turn an old SHS uniform shirt into a stylish sleeveless top for casual home use or market errands? List the tools and steps you’d use.
- b. Mention two fun and creative ways Ghanaians can give new life to old kaba and slit or faded church dresses. How does this support sustainable fashion?

- c. Imagine you remodel your old birthday or Eid outfit into a trendy apron or reusable shopping bag. How does this help reduce waste and promote smart fashion in Ghana?
- d. How can local tailors and seamstresses benefit when more customers ask for remodelling instead of new outfits? Discuss the impact on local jobs and reducing 'obroni wawu' dependence.
- e. Choose an old Ghanaian outfit (e.g., Friday wear or faded African print dress) and plan a makeover into a stylish skirt, tote bag, cushion cover or kids' outfit. Explain the steps and how your project supports eco-friendly fashion in your community.

SECTION

6

CLOTHING CONSTRUCTION AND PACKAGING



CLOTHING AND TEXTILES PRODUCTION TECHNOLOGY

Fashion Design And Garment Construction Technology

INTRODUCTION

This section helps you explore the exciting world of fashion design, garment construction and sustainable packaging. You will learn how to use creative design principles to sketch and visualise garment ideas and apply freehand cutting techniques to shape fabric into functional and stylish clothing. You will also develop hands-on skills in sewing, assembling and finishing garments with quality and precision using appropriate tools and equipment. In addition, you will explore creative fabric craft techniques and how to package clothing products in ways that reduce waste and protect the environment. This section gives you the chance to apply technology and innovation in garment production while promoting sustainable fashion. Each week, you will begin with essential concepts before participating in practical individual or group tasks. By the end of this section, you will be able to confidently design, construct, decorate and package clothing that reflects both function and fashion in a sustainable way.

KEY IDEAS

- **Evaluation of garments** checks if clothes are well-made, fit nicely, and are strong and durable.
- **Fastenings and seams** join fabric pieces and allow garments to open and close properly.
- **Finishing techniques** make clothes look neat and professional, such as hemming and pressing.
- **Garment construction** is the process of turning fabric into clothes using steps like cutting, sewing, and finishing.
- **Improving quality** means fixing fit, strengthening weak areas, and making designs more attractive based on feedback.

ANNOTATED SKETCHES OF GARMENTS SHOWING DESIGN AND CONSTRUCTION DETAILS

The first stage of the design process is an important part of making clothes. Through design and sketches, designers' ideas and thoughts about what they want to create become clear

plans. Designing means turning the ideas into concrete plans. It is important to understand and value how the elements and principles of design are used in clothing and textile design and production.

Understanding Pre-Image Sketches in Garment Design

A pre-image sketch (also called a preliminary sketch) is a drawing that shows what a garment will look like before it's made. It helps designers plan how the clothing will appear and how it will be put together. These sketches often include labels and notes to explain design details and construction features, making it easier for tailors or manufacturers to understand and follow the plan.

Why Are Pre-Image Sketches Important

1. They help visualise design ideas clearly.
2. They allow designers to plan the look, fit, and function of a garment.
3. They make it easier to communicate ideas between the designer and the person sewing the garment.
4. They help students practise using design elements like line, shape, colour, and texture.

Main Parts of a Pre-Image Sketch

1. Garment Silhouette This is the basic shape or outline of the clothing item — for example, an A-line dress or a straight-leg trouser.
2. Design Details These are features that make the garment unique, like collars, pleats, ruffles, zippers, pockets, or special sleeve styles.
3. Construction Features These include technical elements like seams, hems, stitching lines, facings, and linings that show how the garment will be made.
4. Annotations (Labels and Notes) These are written details that explain the sketch, such as:
 - a) Type of fabric
 - b) Colour choices
 - c) Fastening methods (zippers, buttons, etc.)
 - d) Any special features like padding or reinforced areas

Steps to Make a Pre-Image Sketch

1. Draw the Garment Outline Sketch the front and back views of the garment, showing its shape.
2. Add Structural Details Draw darts, pleats, seams, and other parts that shape the garment.

3. Include Functional Parts Add zippers, buttons, hooks, and reinforcements.
4. Show Design Elements Use shading or patterns to show fabric texture, colour, or design features.
5. Write Annotations Clearly label everything — fabric type, colours, construction methods, and care instructions.

The Importance of Pre-Image Sketching in Garment Design

1. Helps organise ideas before starting a garment.
2. Improves drawing and technical skills.
3. Builds confidence and encourages creativity.
4. Develops problem-solving skills by thinking through how a garment will be made.
5. Makes the production process easier for anyone working on the garment.

Pre-image sketching is an important part of fashion and textile design. It's not just about drawing—it's about planning, creativity, and communication. Practicing these skills will help you become a more thoughtful and confident designer.

Activity 6.1: Cultural Day Garment Sketch

1. You are a fashion designer preparing an outfit for your school's Cultural Day. Your design must celebrate Ghanaian tradition but also include a modern look. Start by planning your idea.
 - a. Observe clothes you know, books or online pictures for inspiration. In your notebook, record the following:
 - i. The **silhouette** (overall shape of the outfit).
 - ii. **Design details** (embroidery, trims, patterns).
 - iii. **Construction features** (seams, darts, pleats).
 - b. Choose the garment you want to design for Cultural Day.
 - iv. Decide if it will be kaba and slit, batakari, smock, shirt, dress or a modern fusion style.
 - v. Pick Ghanaian colours and fabrics that will look beautiful and modern for the event.
2. Sketch your design carefully as if you will show it at the Cultural Day exhibition.
 - a. Draw **front and back views** of your garment on clean paper.
 - b. Label all **seams, darts and embellishments** clearly so anyone can understand how it will be made.

3. Make your illustration stand out with design elements that will impress your school visitors.
 - a. Include **at least three design elements** in your drawing:
 - i. **Lines** (e.g., straight, curved, diagonal) to show style and movement.
 - ii. **Texture** (e.g., smooth, rough, patterned) to make it interesting.
 - iii. **Shape** (e.g., fitted, loose, flared) for good fit on different body types. i. Add colour or fabric samples if you have them. ii. Attach notes next to your sketch explaining **how these design elements improve the look** for Cultural Day.
4. Imagine this is a real **pre-image sketch** for a tailor to sew.
 - a. **Label construction features** clearly, such as pleats, gathers or fastenings.
 - b. Make sure your annotations explain how the outfit will be sewn and worn.
5. Review your work to get it ready for the Cultural Day showcase. Check your sketch with this list:
 - a. Are the **front and back views** clear and complete?
 - b. Are all **seams, darts, pleats, gathers and fastenings** labelled?
 - c. Did you include Ghanaian **colours, fabrics or patterns**?
 - d. Make corrections or add details on your own or discuss ideas with your group.
6. Share your design and get helpful feedback.
 - a. If working in a group, take turns showing your sketches.
 - i. Listen to what others like about your design.
 - ii. Write down **one suggestion** from each person to improve it.
 - b. If working alone, show your design to a family member or friend. Ask them:
 - i. “What do you like about my Cultural Day design?”
 - ii. “What would you change or add to make it better?”
 - c. Record their feedback in your notebook.
7. Make your **final improved version** ready for display at the Cultural Day.
 - a. Add or fix any details based on the feedback you received.
 - b. Label this version clearly as **“Final Design for Cultural Day.”**
 - c. Keep your finished work neatly in your exercise book or prepare it for classroom display.

Note:

- Work at your own pace, alone or with friends.
- Use a pencil so you can erase and improve your work.
- Include local fabrics, colours and patterns to show Ghanaian culture.

- Keep all sketches and notes neatly in your exercise book.
- Ask for ideas from friends or family to make your design even better.

Activity 6.2: Pre-Image Sketch Gallery

1. Imagine you are preparing your final design for an exhibition at school. Your work should show Ghanaian tradition in a modern way and be clear for others to understand.
 - a. Display your **front and back view** sketches with all seams, darts and embellishments clearly labelled.
 - b. Add colour to show fabric choices that fit Ghanaian culture.
2. Include **three design elements** in your illustration.
 - a. Clearly show **lines** (curves or angles), **texture** (smooth, rough, patterned) and **shape** (fitted, flared, loose).
 - b. Annotate your sketch to explain how these elements make the outfit look better.
3. Show your **pre-image sketch** of your traditional or modern garment.
 - a. Label construction features such as pleats, gathers or fastenings so that visitors can understand how it will be made.
4. Set up your mini-gallery at home or in class.
 - a. Hang or lay out your sketches.
 - b. Walk around (or pretend you're a visitor at your own display).
5. Review your work like a guest.
 - a. Ask yourself:
 - What stands out?
 - Are my labels and annotations clear?
 - What can I improve?
 - b. Record two things you **like** and one **thing to improve** in your notebook.
6. Make improvements.
 - a. Add or correct details based on your review.
 - b. Present a note which begins:
 - “I improved my design by ...”
7. Share your gallery with family or friends.
 - a. Ask for their feedback:
 - “What do you like about my design for the exhibition?”
 - “What would you change or add?”

b. Update your final design if you want.

APPLICATION OF DESIGN ELEMENTS AND PRINCIPLES IN GARMENT SKETCHING

Elements of Design

In clothing, elements of design such as dot, colour and shape are put together in various ways to form the design of the garment. Combining the elements of design effectively can help to produce a well-fitting garment that is pleasing to the eye.

1. **Dots:** It is a small rounded mark or spot. It is the simple spot of colour in image formation.

Application of Dots in Clothing Design

Table 6.1: Functions of application of dots

- Large dots on fabric make the wearer look fatter.
- Smaller dots can make the wearer appear slimmer.
- Dots can be used to add decorative features to garments.



Figure 6.1: Application of dots in clothing

2. **Colour:** Colour enables us to express ourselves. It is the most personal aspect of clothing.

Application of Colour in Clothing Design

Table 6.2: Functions of application of colour

- Dark and dull colours make a person appear smaller.
- Light colours make a person appear fatter.
- Colours are used to highlight best features such as eyes, hair and skin tone.



Figure 6.2: Application of colour in clothing

3. **Shapes:** A shape is an enclosed area. It is created by the cut and construction of a garment. The shape of an outfit is its outline. This form or shape is known as silhouette. There are three basic silhouettes of clothes, namely: Tabular or boxy shape, bell shape and full shape.

Table 6.3: Functions of application of shapes in clothing design

- Tabular shapes make a person look masculine, taller and thinner.
- Bell shapes in wider skirts conceal curves and flatter people.
- Full shapes found in full sleeves, skirts or dresses will make a figure wider and reduce height.



Figure 6.3: Application of shapes in clothing

1. Principles of Design

Principles of design are rules which guide the organisation of the elements into a design. The various principles of design are discussed below:

- a. **Balance:** Balance refers to the distribution of visual weight in a design. Balance is said to be symmetrical when designs at both sides are even (evenly balanced) or asymmetrical when designs at both sides are not even but balanced (uneven but balance is achieved).

Table 6.4: Application of balance in clothing design

- Balance ensures that a design looks stable and harmonious in clothing construction.

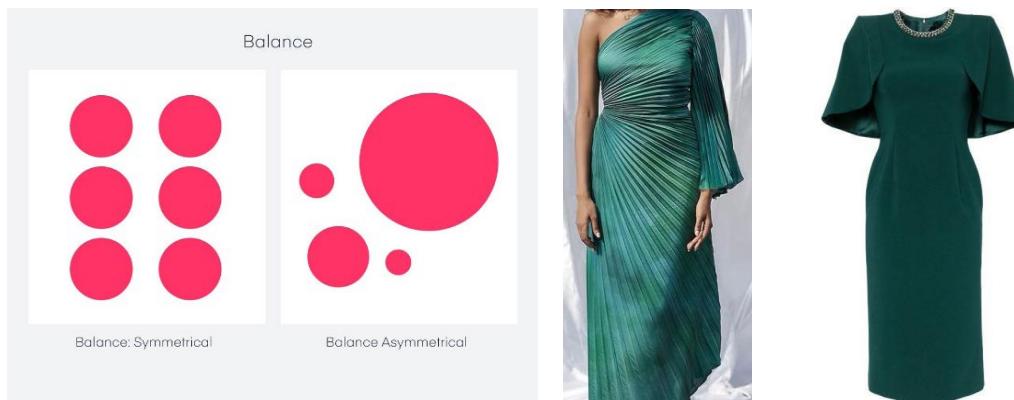


Figure 6.4: Application of balance in clothing

- b. **Emphasis:** It is a concentration of interest in a particular part of a design.

Table 6.5: Application in of emphasis clothing design

- Highlights key features of a garment, for example, using a bold colour on a waistband.
- Adding decorative elements, such as appliqué, creates visual interest.

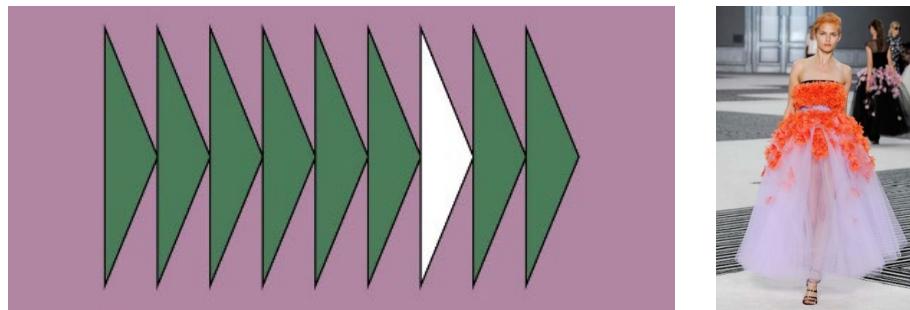


Figure 6.5: Application of emphasis in clothing

c. **Rhythm:** Rhythm is the repetition of elements to create a sense of movement and flow in a design.

Table 6.6: Application of rhythm in clothing design

- Rhythm can be achieved through repeated patterns, colours, or shapes.
- Series of pleats can be used to create rhythm.
- Motives such as plaids should be matched at seams.



Figure 6.6: Application of rhythm in clothing

Activity 6.3: Applying Elements and Principles to Real Designs

1. **Individually**, use everything you know about design elements (line, shape, colour, texture) and principles (balance, rhythm, harmony, proportion, emphasis) to plan real fashion sketches and show your ideas like a true designer. Start by analysing great designs for inspiration.
 - a. Choose a real outfit from Ghana (e.g., a Kente kaba and slit, batakari or church dress).

- b. In your notebook, record the following:
 - i. Which **elements** are clearly shown?
 - ii. Which **principles** make the outfit look stylish, balanced or unique?
 - iii. How do these choices match the purpose of the outfit (e.g., for a festival or wedding)?
2. Practise applying one element or principle at a time.
 - a. Draw mini sketches showing how different **lines, shapes or textures** change the look of a garment.
 - b. Use colour pencils to explore **harmony** and **contrast**.
 - c. Label each sketch to show what you are practising:
 - i. “This shows curved lines for softness.”
 - ii. “This sketch uses rhythm with repeated shapes.”
2. Choose your favourite idea and develop it into a full sketch.
 - a. Draw **front and back views** of a garment (dress, blouse or trousers).
 - b. Include and label at least **three elements** and **two principles** you have applied.
 - c. Present a short paragraph: “I used line, colour, and shape to... I applied balance and emphasis to...”
3. Create a **mini display or presentation**.
 - a. Arrange your work for viewing by family or classmates.
 - b. Prepare to explain:
 - i. The elements and principles you used.
 - ii. Why they suit the design purpose.

Activity 6.4: Team Sketching for Real Occasions

Now, as a creative team, apply them to design clothes for real-life Ghanaian occasions!

1. Organise yourself into groups of 4 members and choose one Ghanaian occasion to design for:
 - a. Examples: a wedding, festival, naming ceremony or school event.
 - b. Discuss and plan:
 - i. What kind of garment will suit the occasion?
 - ii. What design features (elements and principles) will make it special?
2. Develop your group’s garment sketch.
 - a. One of you should draw the **front view** while another draws the **back view**.
 - b. Together, decide how to apply:

Elements: line (for movement), shape (for silhouette), texture, colour

Principles: balance, emphasis, proportion, rhythm, harmony.

- c. Label the sketches clearly: “Curved lines for elegance,” “Asymmetrical balance for interest,” etc.
3. Create a **Pre-Image Sketch** with annotations.
 - a. Include construction details: **pleats, darts, gathers, fastenings, seams**.
 - b. Use arrows and labels so that a tailor can understand how to make it.
4. Present and receive group feedback.
 - a. Set up your sketches on a wall or board.
 - b. In your groups explain:
 - i. The elements and principles you used
 - ii. How the design suits the chosen occasion
 - c. Give and receive **constructive feedback**:
 - i. “We like how you used emphasis.”
 - ii. “Try adjusting the shape to show better proportion.”
5. Finalise your team design.
 - a. Make improvements to your sketches based on feedback.
 - b. Label this version **“Final Team Design.”**
 - c. Each member attaches a short note: “In this group task, I helped to apply...”

FREEHAND CUTTING AND TECHNIQUES FOR FABRIC MANIPULATION

Freehand pattern cutting is a creative method used in clothing design that allows designers to develop unique garment shapes without relying on already made patterns. This technique enables designers to translate their ideas directly onto fabric through sketching and cutting. As you explore freehand pattern cutting, you will examine its techniques and applications in modern fashion.

Key Features of Freehand Cutting

1. Uses personal measurements to outline garment styles on fabric.
2. Includes seam, hem and fullness allowances before cutting.
3. Cutting lines are marked with tailor's or board chalk.

Guidelines for Freehand Cutting

Although freehand cutting is done on real fabric, beginners should practise on paper first to avoid making costly mistakes. Here's how you can get started:

1. Sketch the Style Draw the front and back views of your design in your sketchbook so you don't forget the details.
2. Take Accurate Body Measurements Always double-check each measurement. Good measurements help your garment fit well.
3. Draw the Design on Paper Use your sketch and measurements to draw the design directly on paper. Pretend the paper is fabric.
4. Use Curves and Rulers To get smooth lines and accurate shapes, use tools like curve rulers. Don't forget to add allowances for seams, hems, and design details.
5. Check Your Outline Make sure the shape and size match the measurements and your original sketch.
6. Mark Grain Direction and Cutting Information Indicate the direction of the straight grain (which way the fabric stretches less) and how many pieces you need to cut.
7. Cut the Paper Pattern Use your paper template to cut the garment fabric.

Types Of Patterns

Commercial Patterns

These are ready-made patterns sold by companies like McCall's, Butterick, Simplicity, and Vogue. They help home sewers and fashion designers easily cut and sew garments.

Types of Commercial Patterns

1. Printed Patterns: Include all cutting lines and sewing instructions. Best for beginners.
2. Perforated Patterns: Use tiny holes to mark construction points. They usually come with a guide to explain what the holes mean.

Methods Of Pattern Making

1. Drafting

- a. Involves drawing patterns on paper using body measurements.
- b. You create "blocks" (basic templates) for things like shirts, dresses, trousers, etc.
- c. It's accurate and lets you design your own styles, but takes time and practice.

2. Draping (Modelling)

- a. Done on a dress form (dummy).
- b. Fabric is pinned in place and marked with chalk.
- c. The fabric shape is then removed and turned into a paper pattern.
- d. Great for flowing or custom-fit garments like Boubous or Patapata style

3. Copying

- a. Involves taking apart an old or existing garment.
- b. Each piece is traced or used directly to cut new fabric.
- c. You can adjust the design as needed.

4. Freehand Cutting

- a. Cutting directly onto the fabric using measurements.
- b. Fast but risky for beginners—can waste fabric.
- c. Safer method: use measurements to draw on paper first, then cut fabric.

Freehand cutting is a useful and fast method for making clothes, especially when you're confident in taking and using body measurements. However, beginners should start by practising on paper and build their skills before cutting real fabric. Understanding other pattern-making methods like drafting, draping, and copying also helps you become a more versatile designer. Top of Form and Bottom of Form

Designing And Cutting Bodice Block Patterns Directly On Paper/Fabric

a. Materials Needed

- i. Pattern paper or fabric
- ii. Measuring tape
- iii. Ruler (preferably a long, straight ruler)
- iv. L-square
- v. French curve
- vi. Pencil or tailor's chalk
- vii. Scissors



Figure 6.7: Materials needed for free hand pattern cutting

b. Steps

- i. **Measurements:** Start by taking accurate body measurements, including bust, waist, hip, shoulder width and back length. These measurements will be used to draft the patterns.
- ii. **Drafting the bodice block**

Front Bodice

- **Mark key points:** On the pattern paper or fabric, mark the starting point (usually at the top left corner) as the shoulder line.
- **Shoulder and neckline:** Use the shoulder width measurement to mark the shoulder line. Use the neck measurement to draw the neckline curve.
- **Bust line:** From the shoulder line, measure down to mark the bust line. Draw a horizontal line across the pattern.
- **Waist line:** Measure down from the bust line to mark the waistline. Draw a horizontal line across the pattern.
- **Side seams:** Connect the bust and waistline at the sides to form the side seams, shaping as needed, based on measurements.
- **Darts:** Mark the position of darts to ensure the garment fits the contours of the body.

Back Bodice

- Follow similar steps as the front bodice, ensuring the neckline is higher and the shoulder seam slopes down towards the back.
- Add a back dart, if necessary, based on body measurements.

Basic block patterns

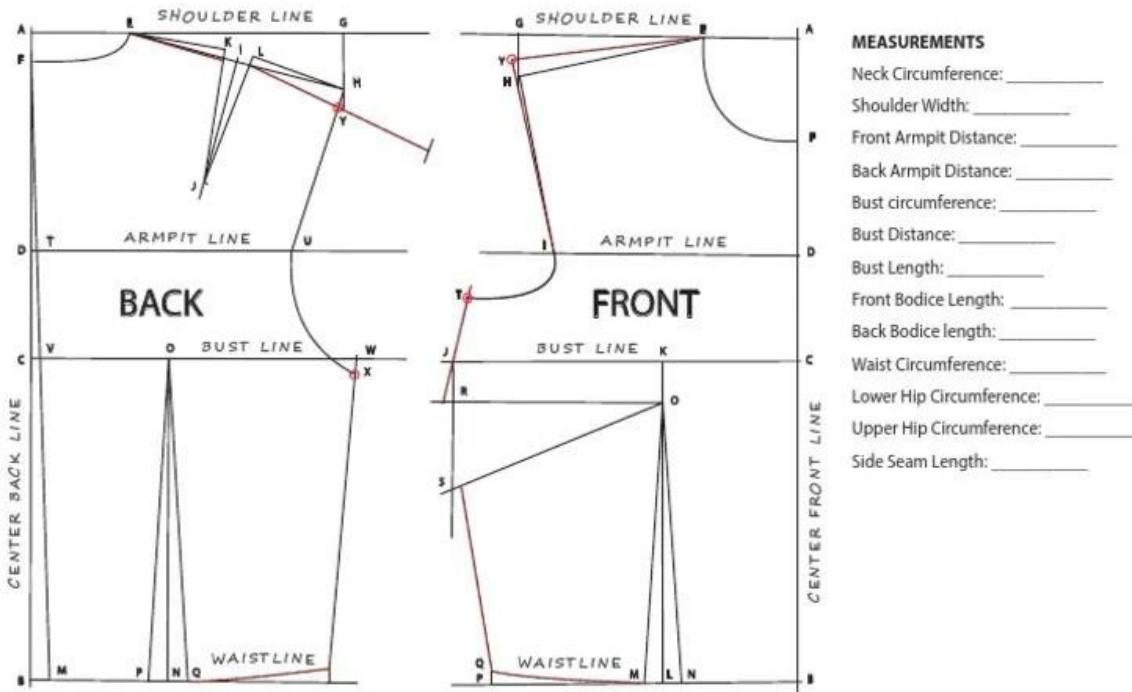


Figure 6.8: Front and back basic block patterns

Drafting other garments

- **Dress:** Extend the bodice block to the desired length for a dress, adding appropriate shaping at the waist and hips.

- **Skirt:** Draft the skirt block starting from the waistline, flaring out or narrowing as required by the design.
- **Trousers:** Start with the waistline, marking the hip line, crotch line, and desired length. Add shaping for the thighs and legs.
- **Shirt:** Use the bodice block as a base, extending the length and adjusting for ease and style, such as adding buttons, collars, and cuffs

Various basic block patterns

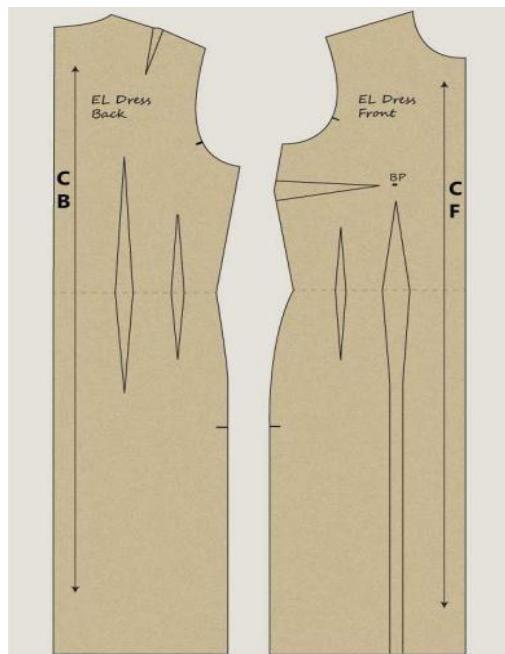


Figure 6.9: Dress basic block patterns

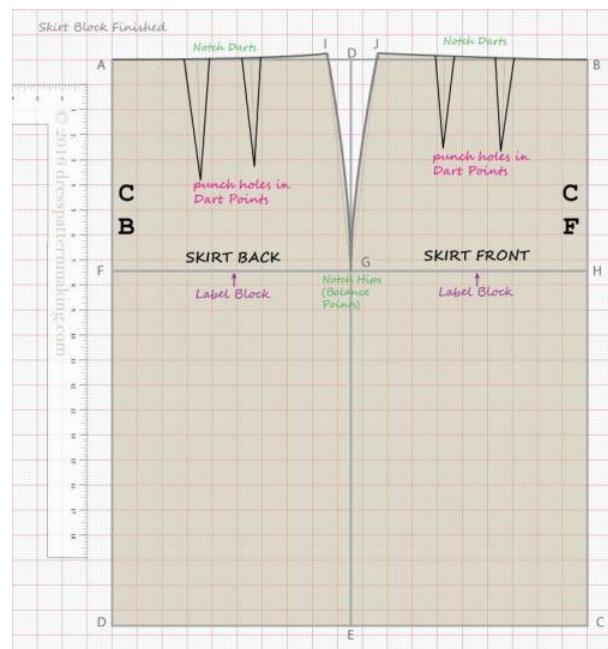


Figure 6.10: Skirt basic block pattern

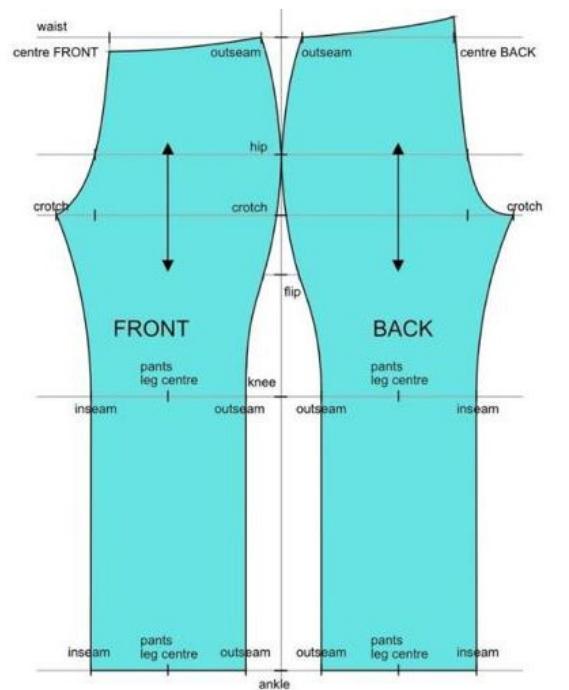


Figure 6.11: Trouser block pattern

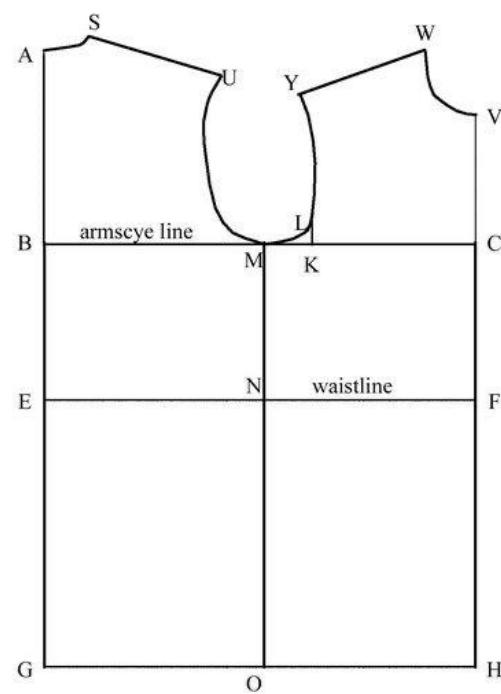


Figure 6.12: Shirt block pattern

Designing And Cutting Bodice Block, Dress, Skirt, Trousers And Shirt Designs for The Garments

1. Steps in Preparing the Fabric:

- Laying Out the Fabric: Ensure the fabric is flat, without wrinkles. Lay the pattern pieces on the fabric, aligning with the grain line to avoid distortion.
- Pinning the Patterns: Pin the pattern pieces securely to the fabric to prevent shifting while cutting.

2. Cutting the Patterns

- Cutting the bodice: Carefully cut along the lines of the bodice block pattern, ensuring accuracy, especially around curves like the neckline and armholes.
- Cutting the dress: Follow the lines of the extended bodice block, ensuring smooth transitions between the bodice and skirt sections.
- Cutting the skirt: Cut along the skirt pattern, making sure the waistline and hemline are accurate.
- Cutting the trousers: Cut the trousers pattern, paying attention to the crotch line and leg shaping.
- Cutting the shirt: Follow the shirt pattern lines, ensuring neat cuts around the collar, cuffs, and button placket areas.

3. Final Touches

- Notching: Make small notches at key points like dart placements, fold lines, and seam allowances to guide the sewing process.
- Marking: Use tailor's chalk to mark any additional details like pleats, pockets, or buttons.

Laying pattern pieces



Figure 6.13: Pattern laying



Figure 6.14: Fabric cutting

Activity 6.5: Patterns and Symbols

Imagine you are a designer teaching your friend about garment patterns and symbols. Use your knowledge and any resources you have to solve these tasks!

1. **Identify and describe different types of garment patterns.**
 - a. Look at any patterns you have (paper patterns, pictures in books or online). Make a list in your notebook of at least three types (e.g., bodice block, skirt pattern, trouser pattern).
 - b. Next to each one, write its **use** (e.g., “bodice block for tops and dresses”). Add a small sketch if possible.
2. **Explore and explain essential pattern symbols.**
 - a. On paper, draw at least **four important symbols** used in sewing patterns (e.g., notches, grainlines, fold lines, darts).
 - b. Next to each drawing, attach what it means and how it helps during cutting and sewing.
3. **Apply your observations in a real-world scenario.**
 - a. Imagine you are preparing to explain patterns and symbols to a younger sibling or friend.
 - b. Record a “lesson” in your notebook with:
 - The types of patterns you identified
 - The symbols you drew and their meanings
4. **Reflect individually:**
 - a. Which part was easiest for you?
 - b. What would you like to practise more?

Activity 6.6: Designing, Marking and Cutting Garment Pieces

Work as if you have your own mini fashion studio. Use freehand cutting techniques to design and prepare real garment pieces.

1. **Prepare your workspace and plan your project.**
 - a. Decide which garment piece you want to make: Bodice block, dress, skirt, trousers or shirt.
 - b. Gather what you need: Paper or fabric, pencil, measuring tape, ruler, scissors.
2. **Demonstrate accurate body measurements for freehand cutting.**
 - a. Measure yourself (or a willing family member or friend).
 - Take key measurements: bust/chest, waist, hip, length.

- b. Record all measurements clearly in your notebook.
3. **Sketch and outline your garment style using freehand techniques.**
 - a. On paper or fabric, draw the basic outline for your chosen garment piece.
 - b. Include clear lines for seams, darts and other construction details.
4. **Mark essential pattern symbols on your sketch or pattern.**
 - a. Add and label symbols:
 - Notches for joining pieces
 - Grainlines for cutting direction
 - Fold lines where needed
 - b. Use arrows, lines and labels to make them clear.
5. **Cut your simple garment piece using freehand method.**
 - a. Carefully cut along your drawn lines.
 - b. Double-check your notches and markings for accuracy.
6. **Exhibit your work for self-assessment or peer feedback.**
 - a. Set up your cut pattern pieces neatly on a table or wall.
 - b. Take a photo or show them to a family member. Ask:
 - “Can you see the notches and symbols?”
 - “Do the pieces look like they will fit together?”
 - c. Write down any feedback or self-notes for improvement

CONSTRUCTION OF GARMENTS: UNDERSTANDING PROCESSES

Introduction to Garment Construction

Garment construction is the process of making clothes from raw fabric. It includes all the steps and methods used to turn fabric into finished clothing. Knowing about garment construction is important because it helps designers and dressmakers bring their ideas to life.

The way clothes are made affects their quality, durability, and how they look. Well-made garments not only look good but also fit well, last longer and show good craftsmanship.

- a. **Pattern drafting:** This is the process of making paper templates that serve as guides for cutting fabric. Patterns are drafted using accurate body measurements and design features. This ensures clothes are the right size and style.

- b. **Seam construction:** Seams are used to join pieces of fabric together. There are different types of seams, like plain seams and French seams and double stitched seam, each with a specific purpose. The type of seam used affects its strength, flexibility and visibility.
- c. **Application of fastenings:** Fastenings are functional components used to open and close garments. These includes zippers, buttons, eyelets, hooks and snaps. The choice and placement of these fastenings are important for both function and style.
- d. **Finishing techniques:** Finishing includes the final touches that make clothes look good and work well. These involve hemming edges, adding trims, overlocking raw edges, and pressing the fabric. Good finishing makes clothes neat, durable, and professional-looking.

Stages Of Garment Construction

Garment construction follows specific steps to ensure high quality:

Table 6.7: Stages of garment construction

a. Taking accurate body measurements: This step is important for getting a good fit. Measurements are taken for different body parts like the bust, waist, hips and length to help with pattern drafting and garment sizing.
b. Pattern drafting and modification: Patterns are made or adjusted to fit body sizes and styles. This step allows for personal touches and ensures the garment fits well.
c. Fabric Preparation: Before cutting, the fabric needs to be straightened and laid on grain properly. This helps the pieces hang and wear correctly. Graining involves aligning the fabric's threads properly, while layout involves placing the patterns efficiently on the fabric.
d. Cutting Out Pattern Pieces: Using the pattern, the fabric is cut into the parts needed like the bodice, collar and sleeves to make the garment. Accuracy here is important for a good fit.
e. Assembly Using Appropriate Seams and Stitches: The garment pieces are joined together using chosen seam types. This usually starts with darts and shaping the fabric and then joining larger sections.
f. Attaching Fasteners and Features: Working parts like buttons and zippers are added. Design details like pleats, pockets and trims can also be included at this stage.
g. Final Pressing and Finishing: Pressing helps set the seams and makes the garment look better. Hems are finished, and the garment is checked for neatness and quality before it is done.

Tools and Equipment in Garment Construction

Effective garment construction requires the proper use of a range of tools and equipment, including:

- Measuring tools (example, tape measures and rulers)

MEASURING TOOLS

The Complete Breakdown

1. MEASURING TAPE

This useful tool may be one of the most important tools for dressmakers. You'll need to keep this flexible tape handy for measuring around contoured curves of the body. Also great for measuring fabric and drafting patterns.

2. FRENCH CURVE

French curves are available in two primary sizes, 12" and 24". These rulers are used for blending and connecting points when drafting patterns. Use your French curves for contoured areas like collars and armholes.

3. HIP CURVE

Here's the tool you'll need for making adjustments at the hip line. It's also good for making adjustments wherever there's a slight curve such as side seams.

4. HEM GAUGE

Turn and press nice even folds using this handy tool. Achieve nice, crisp and accurate folds for hemlines, seam allowances and waistband faces.

5. SEAM/SEWING GAUGE

The Seam/sewing gauge, is perfect for measuring short spaces. It's also a great tool for measuring buttonholes, making bias binding, and measuring pleats.

6. DIAGONAL FOLDING RULER

This unique tool is a 8" x 8" square ruler that folds diagonally to form a triangle. It's great for quilting to create half squares, triangle sets, and squaring up corners with ease and accuracy.

Figure 6.15: Measuring tools

b. Cutting tools (Example, scissors and rotary cutters)



Figure 6.16: Cutting tools

c. Pinning tools (example, pins and clips)



Figure 6.17: Pinning tools

d. Sewing equipment

(Example, needles, thread and sewing machines)



Figure 6.18: Sewing Tools

e. Finishing tools (example, irons, pressing boards, and seam rippers)

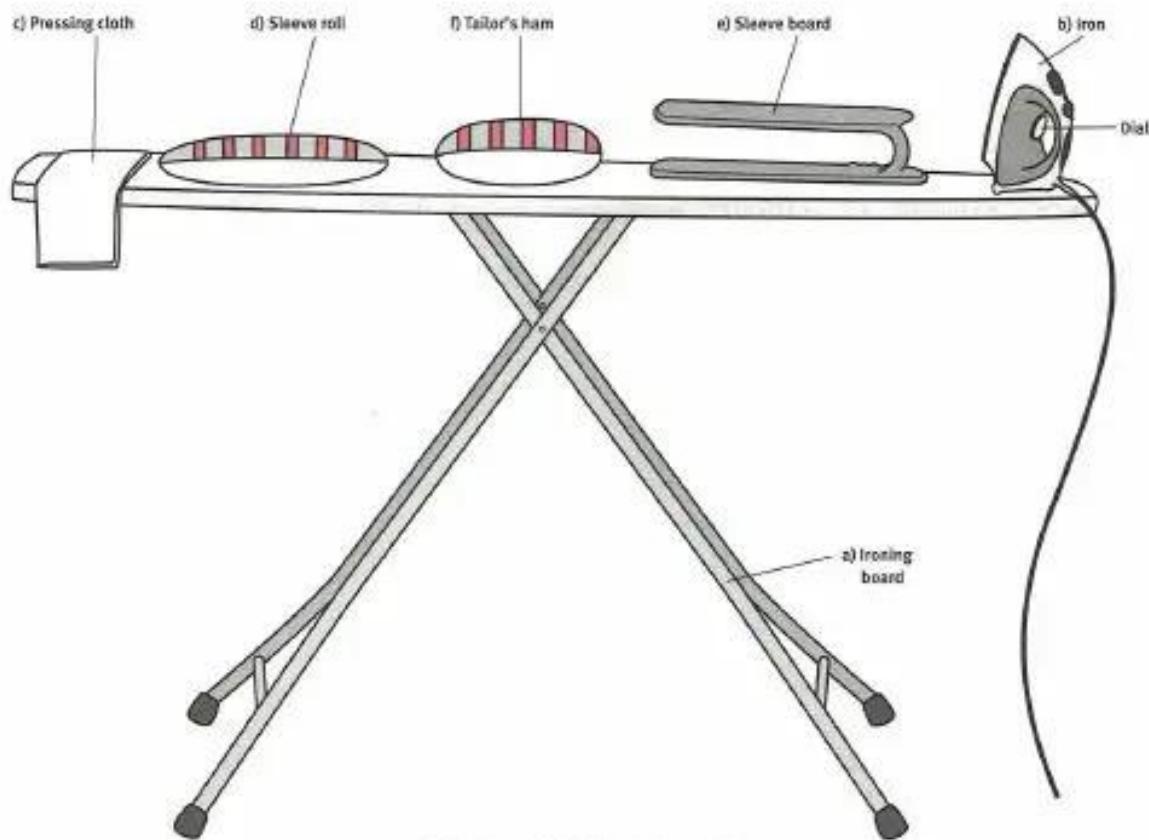


Figure 6.19: Finishing tools

Handling, Maintenance and Storage

Safe handling, regular maintenance, and proper storage of tools and equipment to promote efficiency and safety in the sewing area.

a. Safe Handling

Table 6.8: Safe handling

- Use tools correctly: Always use tools for their intended purpose to avoid accidents.
- Keep tools sharp: Dull tools can be dangerous: ensure that scissors and other cutting tools are sharp for easy use.
- Be aware of your surroundings: Work in a clear area to avoid bumping into things

b. Regular Maintenance

Table 6.9: Regular maintenance

- Clean tools after use: Wipe down scissors, needles, and machines to remove dust and fabric.
- Check for damage: Regularly inspect tools for any damage. Replace or repair as needed.
- Oil sewing machines: Follow manufacturer's instructions to keep machines running smoothly.

c. Proper Storage

Table 6.10: Proper storage

- Organise tools: Use a designated space or container for each tool to keep them easy to find.
- Store cutting tools safely: Keep scissors and other cutting tools in protective sheath or pouches.
- Keep away from moisture: Store tools in a dry place to prevent rust and damage.

Activity 6.7: My Garment-Making Journey

1. Work step by step as if you are your own teacher. Use these tasks to master garment construction techniques at home, even without a teacher present.

- a. Choose one or more of these videos to observe carefully. Take notes in your exercise book:
 - i. [Simple Dress Sewing Step by Step \(YouTube\)](#)
 - ii. [How to Cut and Sew a Simple Skirt \(YouTube\)](#)
 - iii. [Freehand Cutting and Sewing for Beginners \(YouTube\)](#)
- b. As you observe, pause when needed and note down:

- i. What is the **first step**?
- ii. What happens **after that**?
- iii. What **tools and materials** do they use?
- iv. Any **special tips** you notice?

2. **Observe Images for Reference:**

- a. Study the previous content on the following to see clear steps of garment construction:
 - i. Garment Construction Steps Image 1
 - ii. Step-by-Step Bodice Construction
- b. Draw *small copies* of these steps in your notebook and label them in your own words.

3. Using your notes and sketches, create a **process chart** on paper:

- a. Divide it into **stages**:
 - i. Fabric Preparation
 - ii. Pattern Drafting / Cutting
 - iii. Joining Pieces
 - iv. Finishing (hems, fastenings, ironing)
- b. Add **drawings** for each stage.
- c. Include **short instructions** for what to do at each stage.
- d. Colour and label your chart clearly so someone else can follow it.
- e. Give your chart a title: "**My Garment Construction Guide.**"

Note: If you have crayons or colour pencils, make it attractive and fun!

5. Choose **one occasion** to design for (e.g., school event, festival, church, family gathering).
 - a. Plan and sketch your garment:
 - i. Type of garment (dress, skirt, shirt, trousers).
 - ii. Front and back views.
 - iii. Construction details (seams, darts, fastenings).
 - iv. Label all parts carefully.
 - b. Cut a simple **pattern on paper** using freehand technique.
 - i. Mark notches, fold lines and other symbols.

Note: If you don't have fabric, use old newspaper or packaging paper to practise cutting.

6. Arrange your process chart, sketches and cut patterns neatly.
7. Show them to a family member or friend. Ask:

- a. “Can you follow my steps?”
- b. “What do you like about my work?”
- 8. Write feedback in your notebook.
- 9. Reflect individually:
 - a. “What I did well was...”
 - b. “Next time I will improve by...”

Note:

- Work at your own pace.
- Use local materials you have at home.
- Make sure your notes and charts are clear and neat.
- Be creative with colours and symbols.
- Ask for help if you need someone to hold fabric while you cut.
- Be proud of your finished project - keep it in your exercise book or portfolio.

CONSTRUCTION OF GARMENTS

Garment construction is the process of putting together a piece of garment from fabric. This involves techniques like cutting the fabric, sewing it, pressing it to remove wrinkles, and finishing the details. It is important because it affects how well the clothes are made, how they fit, how long they last, how comfortable they feel and how good they look. All these factors help make sure that customers are happy with their clothes.

Graining refers to the alignment of fabric threads in a specific direction to ensure proper drape, fit and shape of a garment. It is the process of positioning pattern pieces on fabric according to the direction of the yarns (warp and weft). Proper graining ensures that the garment hangs well and maintains its intended shape and fit. If the grain is off, the garment may twist, sag or stretch in undesirable ways, affecting both comfort and appearance.

Steps To Ensure Accurate Fabric Laying Before Cutting Out A Garment:

1. Press the fabric to remove wrinkles.
2. Fold the fabric according to the pattern layout (single or double fold).
3. Align the selvages and grainlines.
4. Pin the pattern pieces in place and ensure all pattern symbols are correctly positioned before cutting.

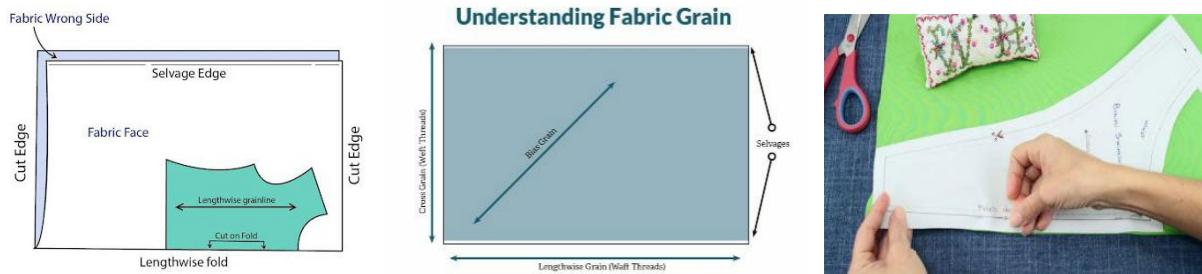


Figure 6.20: Garment construction processes

Difference between ironing and pressing and when to use each technique during garment construction

Ironing involves a back-and-forth motion to remove wrinkles, while pressing is a lift-and-press technique used to set seams, darts and hems. Pressing is used at various construction stages to give garments a professional finish and proper shaping



Figure 6.21: Pressing and ironing

Activity 6.8: Key Concepts in Garment Construction

1. Explore the Importance of Garment Construction

- In your notebook, write **5 reasons** why knowing how to construct garments is important in Ghana's clothing and textile industry. Think about:
 - Quality and durability
 - Fitting customers properly
 - Saving money by making your own clothes
 - Creating jobs for tailors and seamstresses
 - Preserving cultural designs
- Add an example from your community (e.g., a seamstress making school uniforms).

2. Analyse Fabric Graining

- Take any piece of woven fabric (even an old wrapper or cloth at home).

- b. Look carefully at the **warp (lengthwise)** and **weft (crosswise)** threads.
- c. In your notebook, answer:
 - i. “How can you tell the direction of the grain?”
 - ii. “What happens if you cut fabric off-grain?”
- d. Write **2 reasons** why correct fabric graining is important for the fit and final look of clothes.

3. **Ironing vs Pressing – What is the Difference?**

- a. In your own words, write a clear difference between ironing and pressing.
 - i. Ironing: moving the iron back and forth to remove wrinkles.
 - ii. Pressing: lifting and setting the iron down to shape seams and hems.
- b. List **3 times** when pressing is better than ironing in garment making (e.g., setting darts, pressing seams open, shaping collars).
- c. Draw a simple diagram of a seam being pressed.

Video Reference:

- Ironing vs Pressing (You Tube) https://youtu.be/MTxEgGTqPd0?si=Trwqe6J_Lx0NkZN8

Activity 6.9: My Garment Construction Project

Follow these steps to make a simple garment using hand or machine sewing. Use whatever materials you have.

1. Plan Your Project

- a. Choose a basic garment to make (e.g., skirt, simple shirt, dress).
- b. Draw the front and back views in your notebook with labels.
- c. Make a materials list: fabric, thread, scissors, tape measure, pins, iron.

2. Prepare Your Fabric

- a. Lay your fabric on a flat surface.
- b. Find and mark the **grainline** with chalk or pencil.
- c. Make sure fabric is on-grain before cutting.
- d. Take a photo or sketch your laid-out fabric with grainline marked.

Video Reference:

- How to Lay and Cut Fabric on Grain

<https://youtube.com/shorts/tKEZ1VoWdzw?si=Ze1Z1IfN60Awn1ms>

3. Cutting Your Pattern

- a. Draw your pattern directly onto the fabric using your measurements.
- b. Add **seam allowances** and **notches**.

- c. Cut carefully along your lines.
- d. Save scraps for testing stitches.

4. Sewing and Edge Finishing

- a. Thread your needle or sewing machine.
- b. Sew main seams using running stitch or machine straight stitch.
- c. Press seams open after sewing using your iron.
- d. Finish raw edges with zigzag stitches, hemming tape or turning under twice.

Video Reference:

- Basic Hand Stitches for Sewing

<https://youtu.be/1FknfumFPX8?si=u8SEX90pfmBzv5qu>

- Simple Machine Sewing for Beginners

<https://youtu.be/creNPY8u9qo?si=Ehfk8iO3rnCooKGC>

5. Ironing and Pressing During Construction

- a. Press seams after sewing for a neat finish.
- b. Iron the whole garment carefully at the end.
- c. Take a picture of your finished garment or neatly fold it for your project folder.

6. Showcase Your Work and Reflect

- a. Lay out all your steps: sketches, notes, cut pieces, finished garment.
- b. Show them to a family member or friend.
- c. Ask them:
 - i. “What do you like about my work?”
 - ii. “What can I do better next time?”
- d. Record their feedback in your notebook.

Note:

- Work slowly and carefully.
- Use simple local materials you have at home.
- Ask family members for help holding fabric or giving feedback.
- Keep all notes, sketches and finished work in a folder or exercise book.
- Practise regularly to improve your skills.

EVALUATING GARMENTS AND IMPROVING QUALITY

Garment Evaluation

This means looking closely at a finished garment to see how well it works for its intended use in terms of appearance, functionality and durability.

The purpose of evaluating garments includes:

1. Ensuring the garment fits the wearer properly.
2. Looking for mistakes and problems in how the clothing is made.
3. Improving future construction skills through reflection.
4. Enhancing customer satisfaction if produced for clients.

Criteria for Evaluating Garments

a. Quality of Workmanship

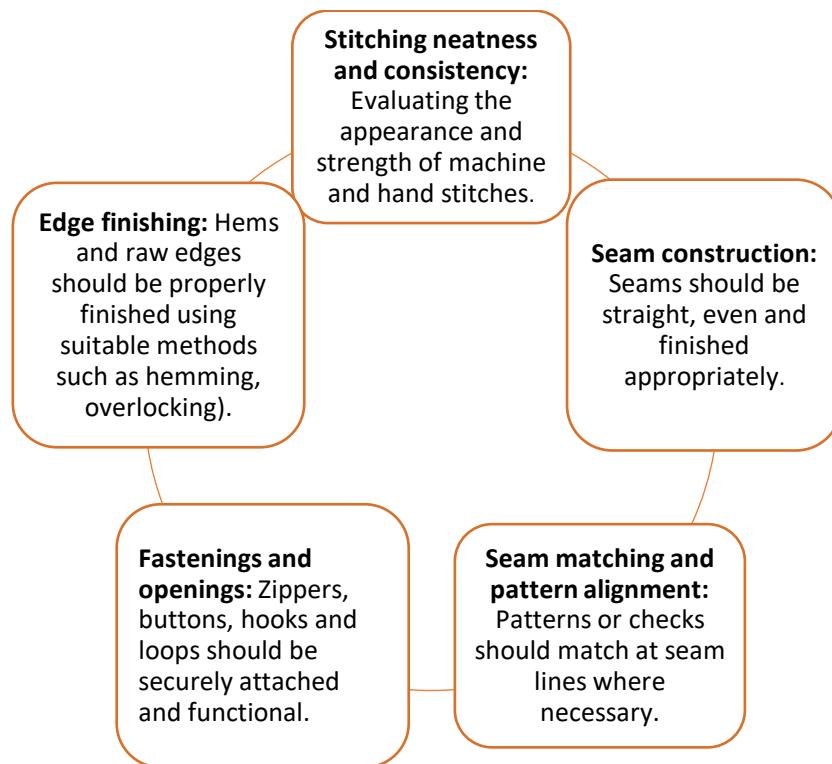


Figure 6.22: Criteria for Evaluating Garments (quality of workmanship)

b. Fit of the Garment

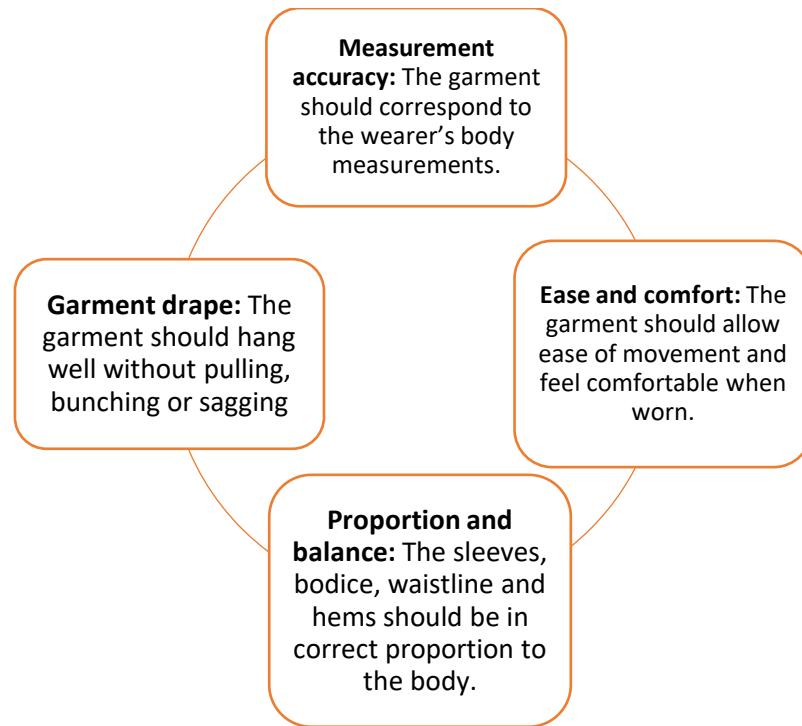


Figure 6.23: Criteria for Evaluating Garments (fit of the garment)

c. Durability of the Garment

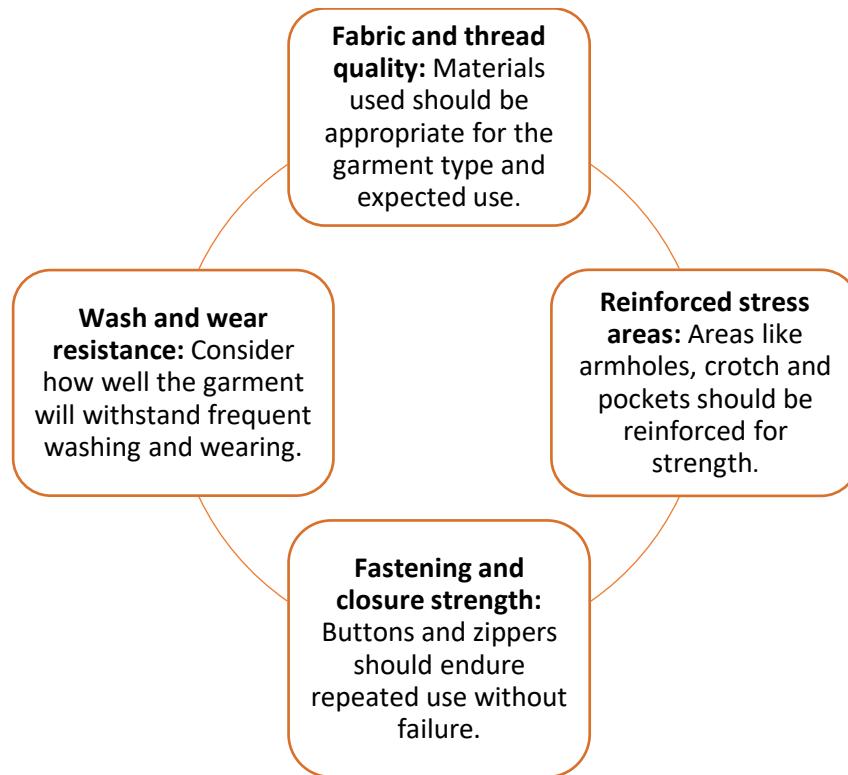


Figure 6.24: Criteria for Evaluating Garments (durability of the garment)

d. Receiving and Interpreting Feedback

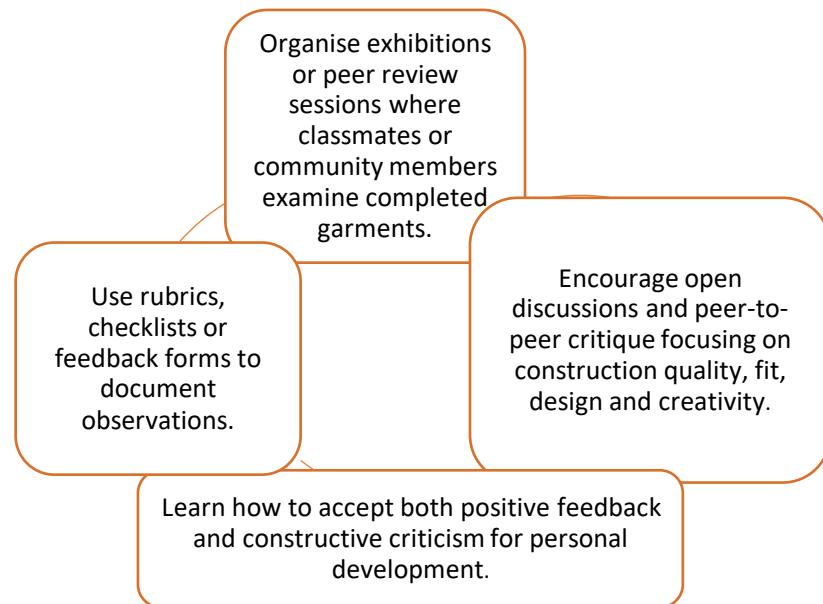


Figure 6.25: Criteria for Evaluating Garments (receiving and interpreting feedback)

e. Proposing and Implementing Improvements

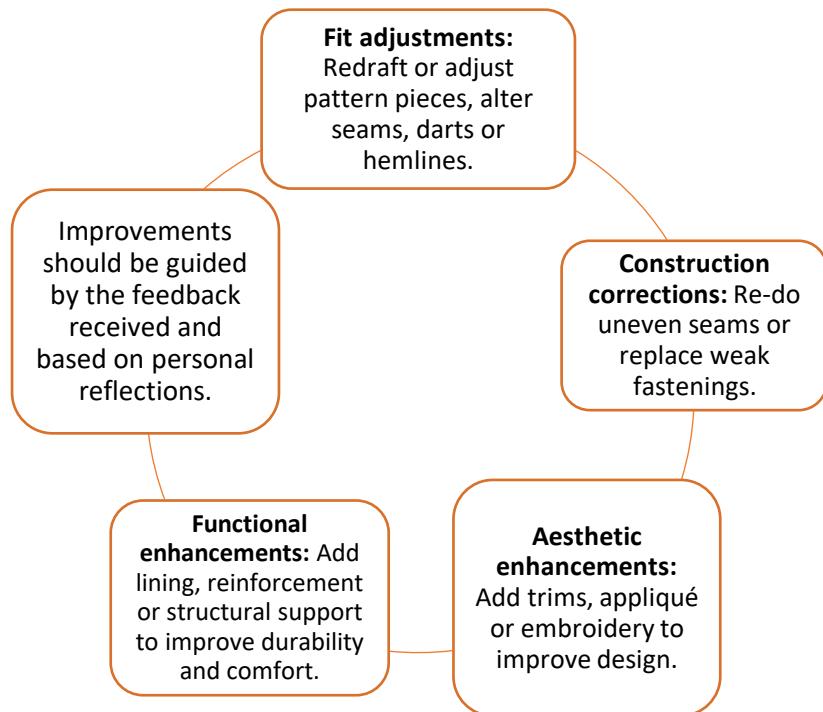


Figure 6.26: Criteria for Evaluating Garments (proposing and implementing improvements)

f. Reflective Practice in Garment Construction

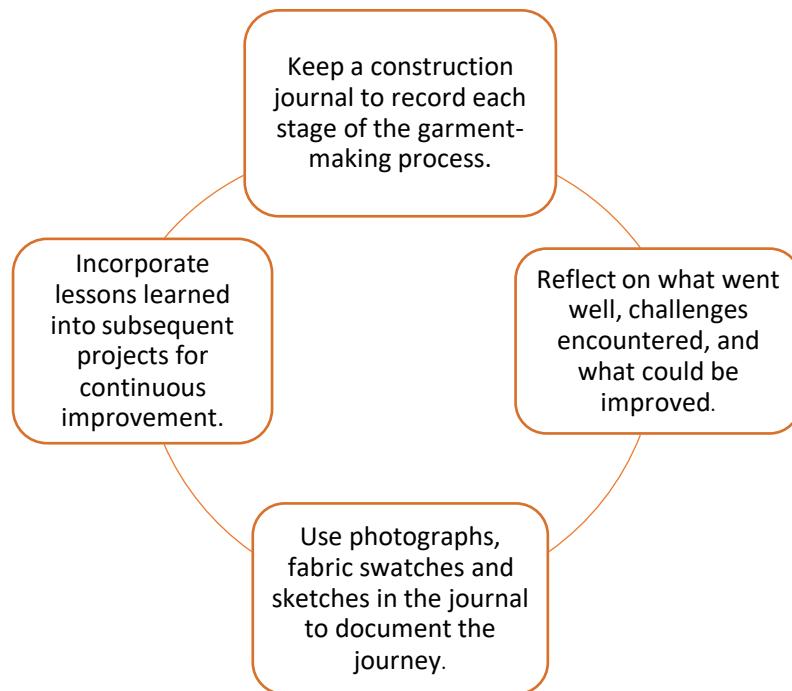


Figure 6.27: Criteria for Evaluating Garments (reflective practice in garment construction

Activity 6.10: Garment Evaluation (Quality, Fit and Durability)

Welcome to your own mini fashion studio. You will use your senses, notes and feedback from family or friends to evaluate clothes.

1. **Individually, select 2-3 finished garments** (e.g., school uniform, church dress, shirt).
2. **Check these features:**
 - a. Are seams secure and strong?
 - b. Is the stitching even?
 - c. Are hems finished well?
 - d. Do fasteners (buttons, zips) work?
 - e. Is the fabric right for its purpose?

Note: *For visually impaired/blind learners:*

- Feel the garment carefully:
 - i. Trace seams with fingers.
 - ii. Feel if stitches are tight or loose.
 - iii. Check fasteners by opening and closing them.
 - iv. Ask a friend or family member to describe colours and patterns.

Note: For Deaf/hard of hearing learners:

- Write your observations in a **notebook or on a phone**.
- Take photos if helpful.
- Use clear headings: *Seams, Stitching, Hems, Fasteners, Fabric Choice*.

3. Fit Test:

- a. Try on a garment (or have someone else wear it).
- b. Check these questions:
 - i. Is it comfortable?
 - ii. Does it fit at chest, waist, hips?
 - iii. Can you move freely?

Note: For visually impaired/blind learners:

- a. Pay attention to how it feels:
 - Tight or loose at certain points?
 - Restricts movement?
- b. Ask a friend or family member:
 - “Does it look too tight/loose?”
 - “Is it the right length?”

Note: For Deaf/hard of hearing learners:

- Use a mirror for self-assessment.
- Write notes about fit.
- If working with someone, ask them to write or show using gestures if it looks good.

4. Durability Detective:

- a. Choose clothes you wear often (e.g., uniform, house clothes).
- b. Check for signs of wear:
 - Fading colours
 - Loose threads
 - Thin or stretched areas

Note: For visually impaired/blind learners:

- Feel for rough, worn-out spots.
- Tug seams gently to see if they hold.
- Ask someone to tell you if colour is fading.

Note: For Deaf/hard of hearing learners:

- Look closely for colour change, wear spots.

- Take pictures to compare with new clothes.
- Write short notes describing durability.

5. Set Up Your Mini Garment Exhibition at Home

- Choose 1 garment you made, altered or like. b. Display it neatly on a table or hanger.
- Make a label:
 - Name of garment
 - Purpose (school, party)
 - Main fabric

Note: For visually impaired/blind learners:

- Feel your display to make sure it's neat.
- Describe it aloud to your family:
 - ◊ “This is my school shirt. It's made from cotton. It's for daily use.”
- Ask family members to describe the look.

Note: For Deaf/hard of hearing learners:

- Write a clear label on paper.
- Use drawings or symbols if writing is hard.
- Invite family to see and write their feedback or use gestures.

6. Reflect and Propose Improvements

- Think about what you learned.
- Write or say:
 - “One thing I did well is...”
 - “One thing I can improve is...”

Note: For visually impaired/blind learners:

- Record your reflections using your voice on a phone.
- Or ask someone to help you write it.

Note: For Deaf/hard of hearing learners:

- Write or draw your ideas in a notebook.
- Share with family using signs, writing or gestures.

Note:

- Choose clothes you already have at home.
- Use senses: touch, sight, sound or family feedback.
- Go step by step at your own pace.
- Be honest in your answers.
- Ask someone you trust to help if needed.
- Keep all notes in your exercise book or record your voice.
- Celebrate your learning and share with family.

CREATIVE USE OF FABRICS AND FABRIC CRAFT PROCESSES

Different Ways of Using Fabric Creatively

This topic aims to help you develop new skills in practical handicraft techniques, allowing you to use fabrics in creative ways. Here are some different ways of using fabrics creatively:

1. Appliqué

- a. Definition: Appliqué is a technique used to fix or sew pieces of fabric unto a larger fabric usually for decoration or mending. It can be sewn by hand or machine, and it can also be fixed with fabric glue.
- b. Creative uses of appliqué: Appliqué has various uses and are outlined below:

Creative uses of appliqué

Table 6.12: Uses of appliqué

Uses of appliqué	Examples
Home decoration	Used to enhance items like curtains, tablecloths, pillowcases, placemats, and table runners.
Fashion design	Used to enhance clothing, like creating floral patterns on a dress or geometric shapes on a shirt. Appliqué can be made on handbags, purses, and brooches. It can turn simple garments into unique and personalised items. It is used to create logos on clothing.
Quilting	The use of floral designs, animal patterns, geometric shapes, and seasonal themes, such as Christmas trees, in quilted articles.
Art and craft project	Used in making wall hangings, tote bag, scrapbooks, card making, collage and mosaic art.

Creative uses of appliqué



Figure 6.28: Clothing items made with appliqué

Soft Toys

1. **Definition:** Soft toys are stuffed fabric toys, often designed in the shape of animals, characters, or abstract forms, and are typically soft to touch.
2. **Creative uses:** The uses of soft toys are stated below:

Creative uses of soft toys

Table 6.13: Uses of soft toys

Uses of soft toys	Examples
Children's toys	Used for safe play items for children. Help to encourage sharing and caring.
Keepsakes	Used for objects such as baby blankets and anniversary gifts. For keeping personal items like jewellery, letters, and photos.
Decorative items	For decorative items like themed toys.
Educational tools	Soft toys such as alphabet or number toys help children learn about animals, shapes or colours. They encourage the development of mental and physical skills.

Soft toys



Figure 6.29: Variety of soft toys

- a. **Cushions**
 - i. **Definition:** Cushions are soft pads designed to provide comfort or decoration. They are typically covered with fabric and filled with soft materials like foam, feathers or polyester.
 - ii. **Creative uses:** Uses of cushion are outlined in the table below:

Creative uses of cushions

Table 6.14: Uses of cushion

Uses of cushion	Examples
Home decoration	Used as throw pillows on sofas, armchairs and beds, accent pillows, foot cushion and bolster cushions.
Personalised gifts	Used for thoughtful, personalised gifts with names, special dates, or meaningful symbols to create a unique piece.
Themed designs	Can be used for holiday themed cushions for Christmas, and cushions that reflect cultural motifs and designs.
Functional art	Cushions can be used to create shapes, animals, and letters.

Creative uses of cushions



Figure 6.30: Throw pillows



Figure 6.31: Bolster cushions

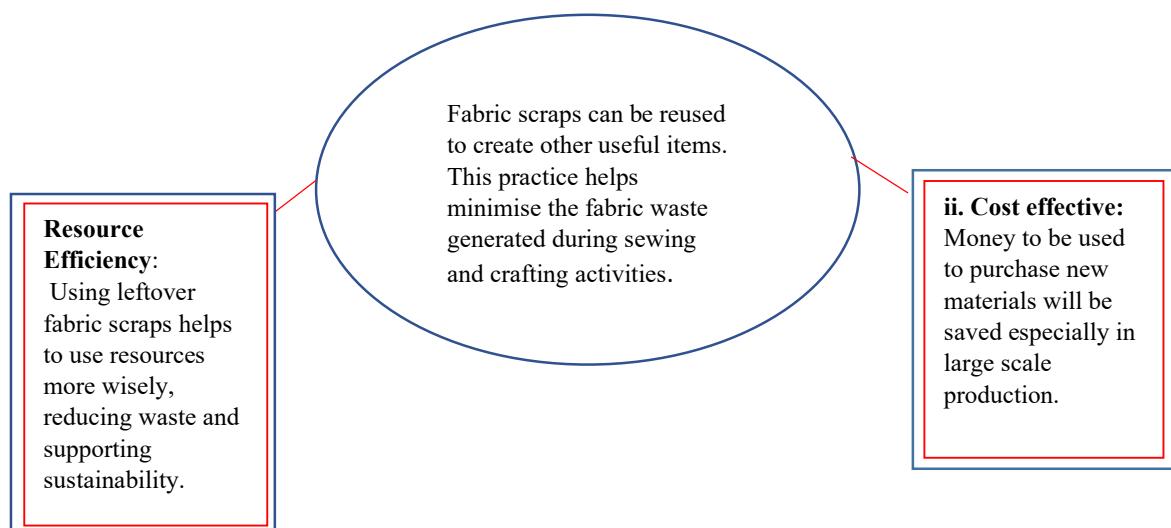


Figure 6.32: Round throw pillow

The Importance of Using Fabrics Creatively to Promote Sustainability

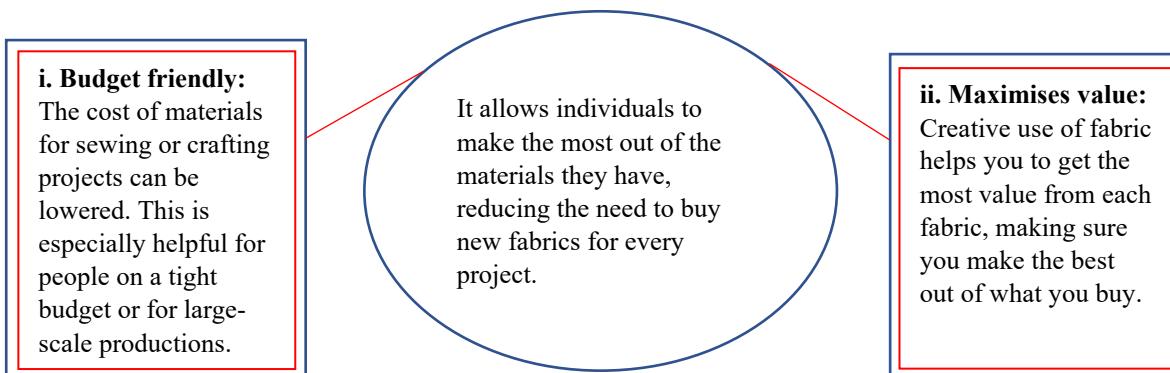
Prevents waste of fabric scraps

Table 6.15: Preventing waste of fabric scrap



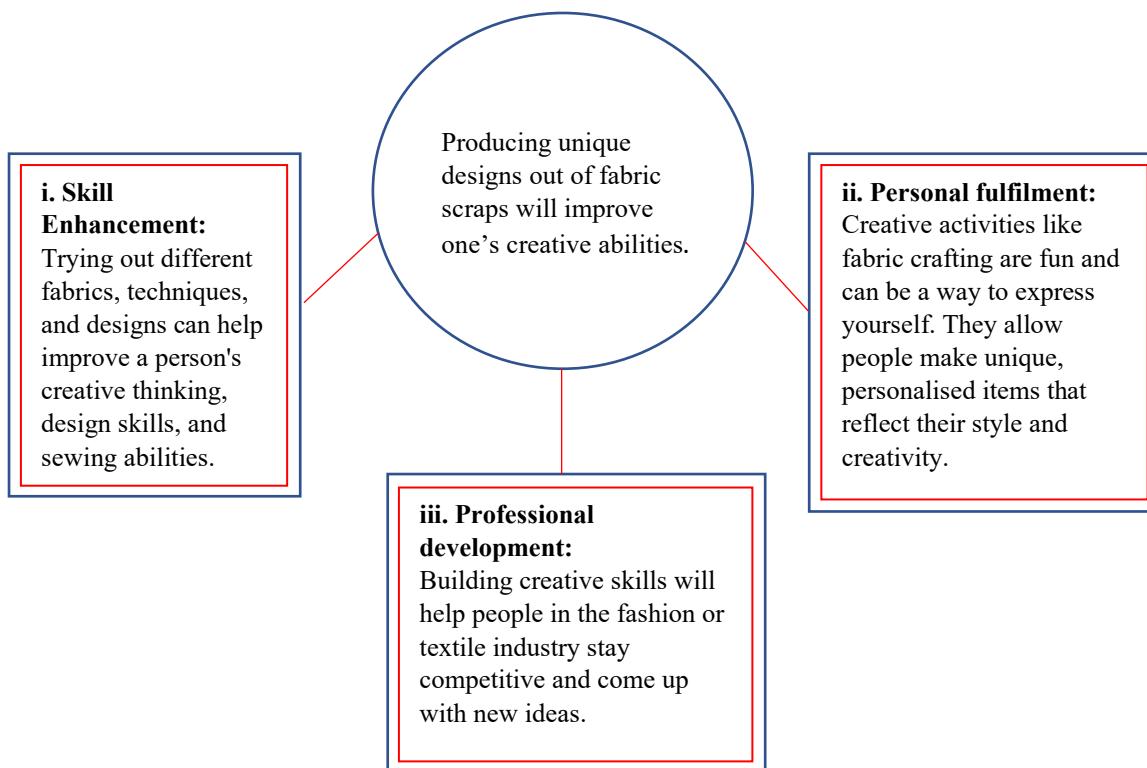
Saves money

Table 6.16: Saving money



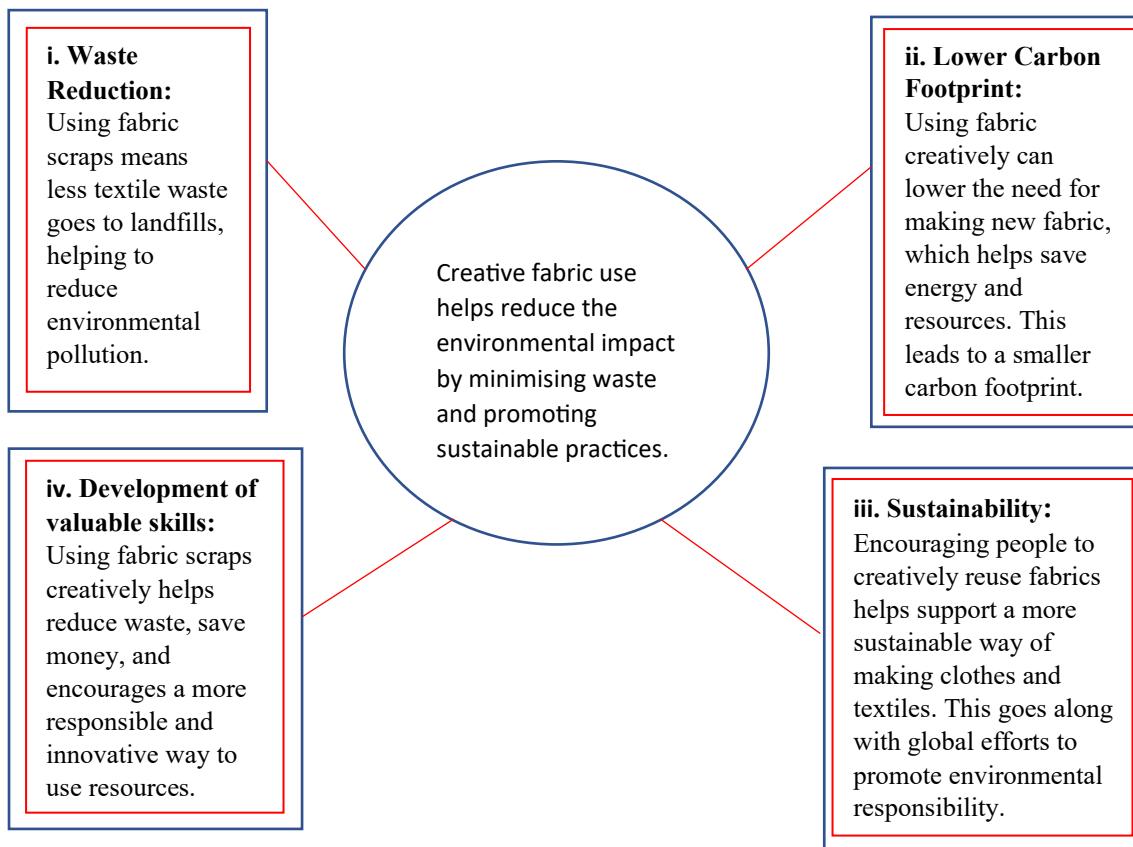
Develop creative skills

Table 6.17: Developing creative skills



Saves the environment from pollution

Table 6.18: Saving the environment from pollution



The Process Of Making Creative Fabric Craft

- 1. Items Required**
 - Fabric: Choose the type and color of fabric appropriate for your craft project. This could include cotton, felt, denim, or any other material that suits your design.
 - Tools: Basic sewing tools such as scissors, measuring tape, pins, needles, and a sewing machine.
 - Thread: Select threads that match or complement your fabric.
 - Sewing notions: Additional items like buttons, zippers, ribbons, beads, or embellishments, depending on the design.
 - Patterns or templates: Pre-made patterns or templates to guide the cutting and sewing process, or you can create your own design.
 - Marking tools: Fabric chalk or markers to outline patterns on fabric.
 - Iron and ironing board: For pressing seams and finished edges.
- 2. Procedure**
 - Planning: Start by deciding what you want to create and gather all the necessary materials and tools.

- b. Measuring and cutting: Use your patterns or templates to measure and cut the fabric pieces accurately. Mark the fabric with chalk before cutting to ensure precision.
- c. Assembling: Pin the fabric pieces together according to the design, preparing them for sewing. This step involves aligning edges and making sure that all pieces are correctly placed.
- d. Sewing: Stitch the fabric pieces together using a sewing machine or by hand, depending on the complexity of the design and your comfort level.

3. Designing

- a. Choosing a design: Decide on a design that suits your skill level and the purpose of the craft. This could range from simple shapes to more intricate patterns or motifs.
- b. Layout: Before sewing, lay out the fabric pieces to visualise the final product. This step allows you to make any adjustments to the design or placement of embellishments.
- c. Embellishments: Add decorative elements like appliqué, embroidery, or beading to enhance the design. These can be sewn or glued onto the fabric, depending on the project.

4. Seams

- a. Types of seams: Choose the type of seam that suits your project, such as:
- b. Plain or open seam: Basic seam for joining two fabric pieces.
- c. French seam: Neat and durable seam with the raw edges enclosed. It is ideal for delicate fabrics.
- d. Flat-felled seam: A strong seam that lies flat. Often used for heavy fabrics like denim.
- e. Sewing seams: Sew the seams as per the chosen design, ensuring that they are straight and even. Press the seams flat with an iron to ensure a neat finish.
- f. Reinforcement: Reinforce the seams in areas that will experience more stress, like corners or edges, by backstitching or adding an extra row of stitching.

5. Edge finishing

- a. Hemming: Fold the raw edge of the fabric twice and sew it down to create a neat hem, preventing fraying and giving the edge a polished look.
- b. Bias binding: Use bias tape to enclose raw edges, especially around curves, providing a smooth and professional finish.
- c. Over locking (serging): If you have a serger, you can use it to finish the edges, trimmings and encasing the raw edge in thread to prevent fraying.
- d. Pinking shears: These scissors have a zigzag blade that cuts fabric in a way that reduces fraying, a simple and quick method for finishing edges.
- e. Turned and stitched edge: Fold the raw edge under once, press, and stitch close to the fold. This method is good for lightweight fabrics.

The Process Of Making Creative Fabric Craft (Appliquéd)

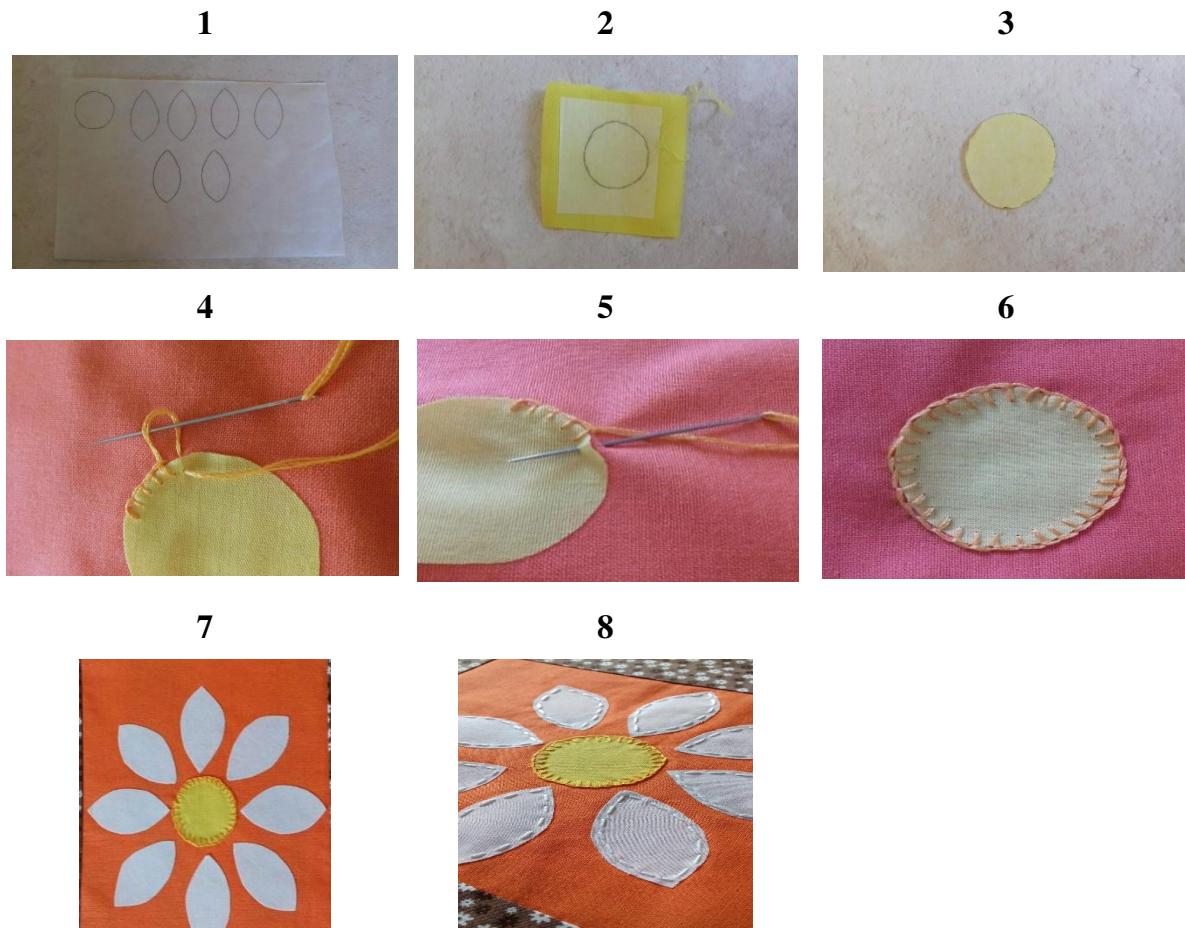


Figure 6.33: The process of making creative fabric craft (Appliquéd)

Activity 6.11: Scrap to Treasure – Solving the Waste Problem

Scenario:

Imagine your family has many small fabric scraps left over from sewing clothes for market. Usually, these scraps are thrown away or burned, creating waste and smoke. Your challenge is to find ways to turn these scraps into useful or beautiful items for home or for sale.

Clues:

- Look at old clothes or scraps at home.
- Think: “What can I make without buying anything new?”
- Ask: “What would people want to buy or use?”

1. Think of Creative Uses for Fabric Scraps

- a. Collect or list any fabric scraps you have.

- b. Write at least **5 creative ideas** in your notebook (e.g. appliquéd designs, bags, cushion covers, headbands).
- c. Circle your **favourite idea**. *Clue:* Think about what your family or neighbours might use or sell.

2. Use Pictures or Videos for Inspiration

- a. Look at this video.
 - Fabric Scrap Craft Ideas

<https://youtu.be/JkkIAAiFV8?si=yl4lSNDCrEBnBhH>
- b. Draw or describe **2 ideas** you liked in your notebook.

3. Know the Difference: Cushion vs. Appliquéd

- a. **Look and Feel:**
 - i. Find a **cushion** (pillow) at home.
 - ii. Find **clothing** with a **decorative patch or design** (appliquéd).
 - iii. If you don't have them, *think about ones you've seen before*. *Clue:* Feel them with your hands.
- b. **Record in Your Notebook:**
 - i. Cushion: What does it look/feel like? (e.g., soft, stuffed)
 - ii. Appliquéd: What does it look like? (e.g., flat shape sewn on)
- c. **Fill this Simple Table:**

Item	What is it for?	How does it look/feel?
Cushion		
Appliquéd		

Activity 6.12: Using Fabric Scraps Creatively

1. Organise yourself into a group of 3-5 members.
2. In your group, observe any posters, pictures or videos you have about fabric crafts.
 - a. Identify at least three items that can be made from leftover fabrics.
 - b. Discuss with your group how each item is made and its use (e.g., bag, cushion, wall art).
3. Work with your group to create a colourful class poster that includes:
 - a. Three examples of items made from fabric scraps.
 - b. Short notes or drawings showing how each was made.

4. Plan how to show your group's ideas to the rest of the class:
 - a. You can act, sing, draw or speak.
 - b. Everyone must take part in some way.
 - c. Allow each member in your group to try a different role (e.g., speaker, artist, timekeeper).
5. After all group presentations, quietly return to your seat.
 - a. Write two interesting things you learned from other groups in your notebook.
 - b. Draw (if applicable) one item you would like to make from fabric scraps.

Activity 6.13: Fabric Crafts and the Environment

1. With a classmate sitting close to you, share any stories or ideas you know about making fabric crafts.
 - a. Search through books or your phone (if allowed) for simple methods of making cushions or appliqué.
 - b. Discuss how using old fabric instead of throwing it away can help protect the environment.
2. Together with your classmate, make a simple chart in your notebook:
 - a. Name of the item.
 - b. What fabric to use.
 - c. How to make it.
 - d. Why it is good for the environment.
3. Prepare to present to the class about your findings. You can:
 - a. Show a drawing.
 - b. Explain your chart.
 - c. Perform a short sketch or act it out.
 - d. Take turns with your partner so both of you speak or show something.
4. After all presentations, reflect quietly:
 - a. Note one thing you enjoyed during the activity.
 - b. Record one idea you will try at home using fabric scraps.

TYPES OF CREATIVE FABRIC CRAFT TECHNIQUES

Creative fabric crafts are fun and artistic ways to **decorate fabric** or make unique items using textiles. These techniques are often used to **add style to clothes, home décor, or accessories** like bags, cushions, or wall art. They help make ordinary fabric look more interesting, colourful, and personal.

1. Tie-Dye

- Meaning: A resist dyeing technique where fabric is folded or tied before dyeing to create colourful patterns.
- Uses:
 - Making bright T-shirts, scarves, skirts.
 - Showing cultural heritage in African designs.
 - Classroom art projects.
 - Reviving old clothes with new colours.



Figure 6.34: Tie-dye

2 Batik

- Meaning: Wax is applied to parts of fabric before dyeing so that designs stay uncoloured.
- Uses:
 - Traditional African and Indonesian clothing.
 - Wall hangings and tablecloths.
 - Learning fine motor skills and cultural art.
 - Appreciating textile traditions.



Figure 6.35: Batik

3. Appliqué

- a. Meaning: Sewing small fabric pieces onto another fabric to create designs or pictures.
- b. Uses:
 - i. Dresses, shirts, jackets.
 - ii. Bags and purses.
 - iii. Cushion covers, quilts, wall panels.

4. Patchwork

- a. Meaning: Sewing small pieces of fabric together into a larger design.
- b. Uses:
 - i. Making quilts and family heirlooms.
 - ii. Cushion covers and table runners.
 - iii. Encouraging recycling of fabric scraps.
 - iv. Group projects where everyone adds a piece.

5. Fabric Painting

- a. Meaning: Using paint on fabric with brushes, stamps or stencils to create designs.
- b. Uses:
 - i. Customising clothes and bags.
 - ii. School events and cultural wear.
 - iii. Improving art skills on fabric.
 - iv. Mixing fashion and fine arts.

6. Beadwork and Embroidery

- a. Meaning: Decorating fabric with thread and beads using stitches.
- b. Uses:
 - i. Adding decorative patterns to clothes.
 - ii. Making jewellery.

- iii. Showing cultural symbols.
- iv. Encouraging focus and patience.

7. Sources of Materials

- Fabric scraps
- Old clothes
- Dyes (natural or synthetic)

8. Tools and Equipment

- Dyes and wax
- Brushes, needles, thread
- Scissors, iron
- Stamping tools

Steps in Making Creative Fabric Crafts

1. Planning

- a. Choose what you want to make.
- b. Gather all materials and tools.

2. Measuring and Cutting

- a. Use patterns or templates.
- b. Mark and cut fabric accurately.

3. Assembling

- a. Pin pieces together.
- b. Make sure edges are lined up correctly.

4. Sewing

- a. Use hand or machine stitching.
- b. Choose seams like:
 - i. Plain seam.
 - ii. French seam (neat, encloses edges).
 - iii. Flat-felled seam (strong for heavy fabric).

5. Designing

- a. Decide on a design that suits your skill and purpose.
- b. Lay out pieces before sewing.
- c. Add extras like appliquéd, embroidery or beads.

6. Edge Finishing

- a. Hemming: Folding and stitching edges.
- b. Bias binding: Neat finish on curves.
- c. Overlocking: Encasing raw edges.

- d. Pinking shears: Cutting with zigzag edges.
- e. Turned and stitched edge: Simple neat fold.

10. Making Fabric Painting Crafts

a. Items Required

- a. Fabric (cotton, calico)
- b. Fabric paints
- c. Brushes, stamps, stencils
- d. Palette, water, cloth
- e. Iron for heat-setting paint

b. Procedure

- a. Plan design and workspace.
- b. Wash and iron fabric.
- c. Sketch design with chalk.
- d. Apply paint in layers.
- e. Let dry completely.
- f. Heat-set with iron.

c. Designing

- a. Choose a suitable design.
- b. Arrange layout with chalk.
- c. Add optional extras like beads or embroidery.

d. Sewing Seams After Painting

- a. Use appropriate seam type.
- b. Sew carefully to avoid cracking paint.
- c. Reinforce stress areas.

e. Edge Finishing

- a. Hemming for clean edges.
- b. Bias binding for curves.
- c. Overlocking or pinking shears to prevent fraying.

11. Importance of Fabric Crafts in Garment Decoration

- a. Adds unique design elements: Makes clothes special and personal.
- b. Promotes recycling: Uses old clothes and scraps, reducing waste.
- c. Enhances creativity: Develops design skills and imagination.
- d. Increases value: Makes garments more beautiful and appealing for sale.

Activity 6.14: My Decorative Cushion Cover – A Fabric Craft Project

1. Plan Your Project

- List different **fabric craft decoration techniques** (e.g., appliquéd, tie-dye, patchwork, embroidery, fabric painting).
- Choose one technique you like or can try at home.

Clue: You can use old T-shirts, scraps or faded cloth.

2. Design Your Cushion Cover

- Sketch your own cushion cover design in your notebook (including colours and decoration method).
- Label your sketch: Colour, decoration, stitches, zip/button area.

Clue: Keep it simple if you plan to hand sew.

3. Follow the Step-by-Step Guidelines to Sew

Use these steps to make your own cushion cover.

Items Needed:

- Fabric scraps or old cloth
- Cushion insert or stuffing
- Scissors
- Thread
- Needle or sewing machine
- Pins
- Zipper or buttons
- Decoration materials (appliquéd, paint)

Steps:

- Measure cushion insert and cut two equal fabric pieces (add 1 inch for seams).
- Decorate one fabric piece using appliquéd, painting or embroidery.
- Place both pieces **right sides together**.
- Pin and sew along 3 sides.
- Attach zipper or leave a gap for inserting cushion and sew shut.
- Finish raw edges with zigzag stitch, pinking shears or bias tape.
- The following video is a step-by-step showing how to sew the cushion cover.

<https://youtu.be/4LJnPEvjdDo?si=F2Y3q8zss8wDklzw>

4. Appraise and Share Your Work

- Show your finished cushion cover to a family member or friend.

- b. Ask:
 - “Is it neat?”
 - “Is the decoration attractive?”
- c. Record 2 pieces of feedback you receive.
- d. Make improvements.

5. Set Up a Mini Gallery at Home

- a. Display your cushion cover on a bed, chair or wall.
- b. Let family members walk around and give comments.
- c. Write a short reflection:
 - “What went well?”
 - “What was difficult?”
 - “What would I do better next time?”

Activity 6.15: Fabric Craft in the Real World

1. Explore Your Community:

- a. Visit a local tailor, batik/tie-dye maker or seamstress.
- b. Ask:
 - “How do you use fabric scraps?”
 - “What decorations do you use?”
 - “How do you reduce waste?”

Note: If you can't visit, ask someone who works with clothes or ask a parent/guardian.

2. Take Notes or Draw What You See

- a. Write or draw what you observe - materials used, colours, tools.
- b. If allowed, take pictures or videos.

3. Report Writing:

- a. Title: “*How My Community Uses Fabric Creatively*”
- b. Include:
 - Who you visited
 - What they do with scraps
 - What you learned

4. Share Your Report (Optional)

- a. Share your report with a classmate or at home.
- b. Ask: “What do you like about my report?”
- c. Improve your report based on feedback.

SUSTAINABLE GARMENT PACKAGING

The Meaning of packaging

Packaging refers to the process of putting products into containers, boxes, bags, or wrappers to keep them safe and make them easier to distribute, store, sell and use. It has several important functions:

- a. Protection: Packaging keeps products safe from getting damaged, dirty, or contaminated while they are being transported, handled or stored. It helps maintain the quality of the product until it gets to the consumer.
- b. Distribution: Good packaging is important because it helps to transport and distribute products safely from the manufacturer to the store and finally to the consumer. It makes it easier to carry and reduce the chance of products from getting damaged while they are being transported.
- c. Storage: Packaging is made to keep products safe while they are stored, whether on store shelves or in warehouses. It helps keep products fresh for a longer time by providing barrier against things like moisture, light and air that can spoil them.
- d. Sale: Packaging is very important for marketing and selling a product. It is usually the first thing you see when you look at a product, so it helps to attract attention. Good packaging shows off the brand and gives important information about what is inside.
- e. Use: Packaging also serves a functional role in how the product is used by the consumer. For example, packaging that can be resealed, single-serving packages and easy-open designs make it easier and convenient to use the product.

Sustainable Packaging in Fashion

Sustainable packaging in fashion refers to the use of eco-friendly, biodegradable, reusable or recyclable materials to package garments. It aims to reduce environmental impact by minimising waste, conserving resources, and avoiding harmful plastics. The focus is on packaging that supports environmental responsibility and long-term sustainability in the fashion industry.

1. The importance of packaging in the clothing industry

- a. Easy transportation: Clothing items are easily transported from manufacturers to retailers and consumers. The importance include:

Table 6.19: Importance of packaging (easy transportation)

i. Streamlined logistics: When clothes are packaged properly, they can be transported in large amounts. This helps to save space and lowers transportation costs.	ii. Minimised handling damage: Well-packaged clothes are less likely to get damaged while being handled and transported, making sure they arrive at their destination in good condition.	iii. Distribution: Packaging helps keep clothing items organised and makes it easier to distribute them. This makes it easy to track and manage the inventory while they are being transported.
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b. Promote the product: Packaging serves as a powerful marketing tool in the clothing industry by showcasing the brand and attracting potential buyers. The importance include:

Table 6.20: Importance of packaging (promoting the product)

i. Brand identity: Well-designed packaging reflects the brand's identity and values. This helps make the product more recognisable and attractive to consumers.	ii. Information conveyance: Packaging often has important information like size, care instructions, and fabric information. This helps consumers make smart choices when buying products.	iii. Visual appeal: Attractive packaging showcases key features like material, style, and special offers. This attracts the consumer's attention and can lead to more sales of the product.
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c. Protect clothing from damage: Packaging helps in protecting clothing from potential damage during various stages, such as transportation, storage, and display. Importance are as follows:

Table 6.21: Importance of packaging (protecting clothes from damage)

i. Prevents contamination: Packaging creates a barrier against dirt, dust, and moisture that could dirty or damage the clothing.	ii. Preserving quality: Packaging protects clothing items from environmental factors. This helps to keep the quality high and extends the life of garments, which is important for customer satisfaction.	iii. Avoiding physical damage: Proper packaging makes sure that garments stay in good condition for the consumer. It protects them from getting torn or wrinkled.
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Different packaging materials

Packaging materials are very important for protecting garments during transportation and while on display. Below are some common types of packaging materials used for clothing:

a. Paperboard

- i. **Description:** Paperboard is a thick, durable paper-based material commonly used for packaging clothing. It is lightweight, easy to cut and form, and can be printed with various designs.
- ii. **Uses:** Commonly used for packaging clothing items like shirts, blouses, and accessories in boxes. It is also used for hang tags and labels on garments.
- iii. **Advantages:**
 - Eco-Friendly: Paperboards can be recycled, and are environmentally friendly.
 - Customisable: Logos, designs, and product information can be easily printed on them. This enhances brand identity.



Figure 6.36: Description and examples of paperboard

b. Plastic bottles

- i. In the clothing industry, plastic bottles are not typically used to package garments directly. Instead, they are commonly used for packaging liquid products such as fabric softeners. These products help care for and maintain clothing. It makes plastic bottles an important part of the overall garment care process.
- ii. **Description:** Plastic bottles are molded containers made from different types of plastic, like polyethylene terephthalate (PET) and high-density polyethylene (HDPE). They are durable, lightweight, and resistant to breakage.
- iii. **Uses:** Used to package liquid products like fabric softeners, laundry detergents, and fabric sprays.
- iv. **Advantages:**
 - Durability: Plastic bottles are strong and can withstand pressure without breaking.
 - Versatility: They come in various shapes and sizes, suitable for different liquid



Figure 6.37: Description and examples of plastic bottles

c. Boxes

- i. **Description:** Boxes are rigid containers made from materials like paperboard, corrugated cardboard, or plastic. They provide solid protection for products during transportation and storage.
- ii. **Uses:** Boxes are used to package multiple items, like bulk orders or premium clothing that needs extra protection.
- iii. **Advantages:**
 - Protection: Boxes offer excellent protection against physical damage during transportation.
 - Presentation: High-end boxes can be specially designed to enhance the unboxing experience, making them perfect for luxury items.

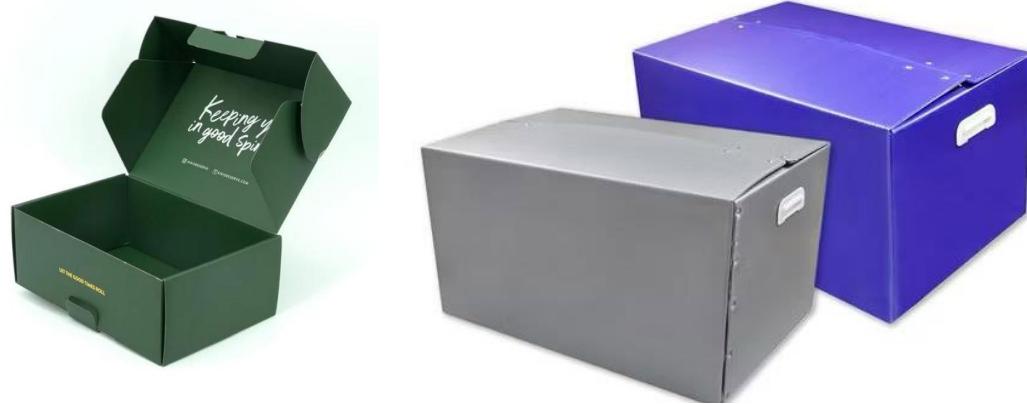


Figure 6.38: Description and examples of boxes

e. Flexible pouches

- i. **Description:** Flexible pouches are made from layers of plastic, metal, or other materials that can be shaped into a pouch. They are lightweight and can be sealed to keep the contents safe.
- ii. **Uses:** They are used for packaging clothing items such as smaller accessories or promotional items in the clothing industry.
- iii. **Advantages:**
 - Portability: Flexible pouches are easy to transport and store due to their lightweight and flexible nature.
 - Versatility: Flexible pouches can be designed in various shapes and sizes. They can also be resealed, which makes them easy to reopen and close as needed.



Figure 6.40: Description and variety of polybags

e. Flexible pouches

- i. **Description:** Flexible pouches are made from layers of plastic, metal, or other materials that can be shaped into a pouch. They are lightweight and can be sealed to keep the contents safe.
- ii. **Uses:** They are used for packaging clothing items such as smaller accessories or promotional items in the clothing industry.
- iii. **Advantages:**
 - Portability: Flexible pouches are easy to transport and store due to their lightweight and flexible nature.
 - Versatility: Flexible pouches can be designed in various shapes and sizes. They can also be resealed, which makes them easy to reopen and close as needed.



Figure 6.41: Description and examples of flexible pouches

Packaging of Clothing Articles

Clothing articles must be packaged effectively by choosing the right materials and techniques to ensure they are protected, presented attractively, and delivered in good condition. Here are some common methods:

a. Fold and bag method

i. Process:

- Garments like t-shirts, shirts and trousers are neatly folded to minimise wrinkles and reduce their size.
- Bagging: The folded garment is placed in a clear polybag, which is then sealed, usually with an adhesive strip to protect the clothing from dust, moisture, and damage during handling. This method is commonly used for individually packaging of ready-to-wear garments sold online or in retail stores.

ii. Benefits:

- Protection: Polybags protect the garment from environmental factors.
- Transparency: Because the bag is transparent, it allows customers to see the product without opening it.



Figure 6.42: Folded and bagged garments

b. Box packaging

i. Process:

- **Folding:** Delicate garments, such as dresses, shirts, blouses, or suits, are carefully folded, sometimes with tissue paper to prevent creases.
- **Boxing:** The garment is placed inside a rigid box made from paperboard or corrugated cardboard. The box may include additional inserts, such as cardboard supports, to keep the garment securely in place.
- **Sealing:** The box is closed sealed with tape or ribbon, depending on the level of presentation required.
- **Ideal for premium clothing items, gift packaging, or subscription boxes.**

ii. Benefits:

- **Protection:** Provides excellent protection against crushing or damage during transportation.
- **Presentation:** Enhances the unboxing experience, making it suitable for luxury or gift.



Figure 6.43: Folded articles in a box

c. Hanging garment bags**i. Process:**

- Hanging: Garments like suits, dresses, or coats are placed on a hanger to maintain their shape.
- Bagging: The hanger and garment are placed inside a garment bag, often made of breathable fabric or plastic.
- Zipping: The garment bag is zipped to protect the clothing from dust and handling damage.

ii. Use: Commonly used for formal wear, outerwear and garment that must be kept without wrinkling.**iii. Benefits:**

- Shape Maintenance: Keeps the garment in its original shape, preventing wrinkles.
- Convenience: The garment can be hanged directly in a closet or carried using the hanger.



Figure 6.44: Hanged and bagged garments

d. Roll and tie method

i. Process:

- Rolling: Garments are rolled instead of folded, which can help reduce wrinkles and save space.
- Tying: The rolled garment is secured with a ribbon or tie and placed in a flexible pouch or a small box.
- Bagging: If necessary, the rolled and tied garment is placed in a polybag for additional protection.

ii. Use: Often used for casual clothing, travel kits or when space is required.

iii. Benefits:

- Space efficiency: Rolling garments saves space, making it an ideal method for packing multiple items into a small package.
- Presentation: The tie or ribbon adds a decorative touch, making this method suitable for gift packaging.



Figure 6.45: Rolled, tied and boxed garments

e. Tissue wrap and box

i. Process:

- Wrapping: Garments are wrapped in tissue paper, which is folded around the garment to cushion and protect it.
- Boxing: The wrapped garment is placed inside a box, and additional tissue paper may be added to fill any empty spaces.
- Sealing: The box is sealed and may be wrapped in an outer layer of paper or plastic for added protection during shipping.

ii. Use: Common for high-end garments, gifts or when extra care is needed to maintain the garment's presentation.

iii. Benefits:

- Protection: Tissue paper adds a layer of protection against wrinkles and creases.
- Luxury feel: This method enhances the perceived value of the garment, making it especially suitable for premium clothing.



Figure 6.46: How to fold clothing in a tissue



Figure 6.47: Garment wrapped in tissue paper

f. Vacuum-sealed packaging

i. Process:

- Folding and flattening: Garments are either folded or laid flat and then placed inside a vacuum-sealable plastic bag.
- Vacuuming: Air is removed from the bag using a vacuum sealing machine, which compresses the garment and reduces its size. This method helps save space and protects the clothing from moisture and dust.
- Sealing: The vacuum bag is sealed to keep it airtight and compact.

ii. Use: Useful for bulk packaging, especially for online retailers, and for storing items such as seasonal clothing to save space.

iii. Benefits:

- Space saving: Reduces the volume of the package and reducing transportation costs.
- Protection: The airtight seal protect garments from moisture, dust and pests.



Figure 6.48: Vacuum sealed garments with a vacuum sealing machine

Activity 6.16: Why Should We Package Clothes?

1. In your groups, define packaging

In your group notebook, record:

- "*Packaging is _____.*"
- Use simple words. E.g.: "*Packaging is wrapping or putting clothes in something to protect them.*"

2. Why is packaging important?

State 3 reasons why packaging is important in selling clothes. *Clues:* Think about *protection, beauty, advertising, keeping clothes clean.*

3. Observe Packaging

- Watch a short **video**: Simple Clothing Packing Ideas

https://youtu.be/_D3gUS7A2oA?si=eBc9ZL6f_24d1k9I

(or look at a shop or market stall).

- Write 2 things you noticed about how clothes are packed. *Note: If no access to video, ask someone in the market or at home to talk you through how packaging is done.*

Activity 6.17: Let's Pack Our Clothes Creatively

1. Organise yourself into groups of 4-6 members.

- In your notebook, list 5 materials you can use to package clothes.

Clues: Paper, boxes, plastic bags, cloth wraps, ribbons.

2. Design Your Packaging Plan

- Choose ONE of your clothes.
- Plan how you will package it.

Clues: What will you use? How will it look nice?

3. Demonstrate Your Packaging

- In your groups, pack your chosen clothing item using the materials you have.
- Make it look neat and attractive. *Note: If you don't have many materials, be creative - use newspaper or fabric scraps.*

4. Show and Discuss

- Show your packed clothing to the other groups.
- Ask:
 - "Do you like how it is packed?"
 - "What can we do better?"

Note 1 or 2 of their suggestions to enhance your work.

Activity 6.18: Our Mini Packaging Exhibition

1. **In your group from the previous activity, set up an exhibition space**
 - a. Arrange your packaged clothing on a table or mat.
 - b. Label each with the packaging material used. *E.g.:* “Wrapped in paper and tied with ribbon.”
2. **Gallery**
 - a. Invite other groups to walk around and observe your packaging.
 - b. Ask them to tell you:
 - “Which packaging looks best?”
 - “Why?”
 - c. Note 2 comments you receive in your notebook.
3. **Reflect individually:**
 - Answer:
 - ◊ “What did I learn about packaging?”
 - ◊ “How will I improve next time?”

Activity 6.19: Learning from the Real World

1. **Explore or Observe**
 - a. Individually, visit a tailor’s shop, clothing shop or market stall to see how they package clothes.
 - b. OR watch a video online about packaging clothes.
2. **Observe Carefully**
 - a. Look for:
 - ◊ Materials they use
 - ◊ How neat it is
 - ◊ How it attracts buyers
3. **Record Your Observations**
 - a. In your notebook, write 3 - 5 sentences about what you saw or learned.
Clues: “They use plastic bags. They fold clothes neatly. They use ribbons to make it look nice.”
4. **Present Your Report at Home or to Friends**
 - a. Read your observations aloud.
 - b. Ask: “What do you think?”

c. Note 1 thing they liked about your report.

Note: Use simple words.

- Draw pictures if you can.
- Use what you have at home.
- Ask family for help or ideas.
- Be creative and have fun.

Fast Fashion and its Environmental Impact

Fast fashion refers to the rapid production and sale of cheap clothing that follows the latest trends. These clothes are usually low in quality and not made to last. In Ghana, many second-hand clothes (called “obroni wawu”) and cheap imported fashion items are part of the fast fashion system. Although this makes trendy clothes affordable, it causes serious problems for the environment and local tailors or designers.

Environmental Impacts of the Fashion and Textile Industry

- a. **Water Pollution** In Ghana, small dyeing businesses along rivers and streams sometimes pour leftover dyes and chemicals directly into the water. This makes the water unsafe for animals and humans. In larger countries like China, some big factories also pollute rivers with textile waste.
- b. **Carbon Emissions** Many clothes sold in Ghana are imported from abroad. Transporting them by ships or planes adds to pollution. The energy used in factories to produce synthetic fibres or run machines also produces gases like carbon dioxide, which increase global warming.
- c. **Textile Waste** Large piles of rejected or worn-out second-hand clothes are often dumped in Ghana’s landfills or burnt in open places like Agbogbloshie in Accra. This waste takes a long time to rot and pollutes the land and air. Similar problems also happen in Kenya and Bangladesh.
- d. **Overuse of Natural Resources** In Ghana, cotton farming is not very common, but we import a lot of cotton-based clothing. Producing cotton in other countries uses thousands of litres of water. For example, it takes about 2,700 litres to grow enough cotton for just one T-shirt. Polyester fabrics come from oil and also cause pollution during production.

Sustainable Clothing Production

Sustainable clothing means making clothes in a way that does not harm the environment or the people who make them. In Ghana, this can include:

- a. **Using recycled or locally sourced fabrics:** For example, local designers may reuse leftover African print fabrics (like Kente or batik).

- b. **Eco-friendly dyeing:** Using natural dyes from plants like hibiscus or onion peels instead of chemical dyes.
- c. **Fair treatment of workers:** Local seamstresses and tailors being paid fairly for their work.
- d. **Repairing or upcycling clothes:** Turning an old kaba into a stylish top or skirt.
- e. **Producing and buying clothes locally:** Supporting Ghanaian brands and designers like Pistis, Abrantie the Gentleman, or Chocolate Clothing reduces shipping pollution and grows the local economy.

Promoting Sustainability within the Community

Ways people in Ghanaian communities can help protect the environment through clothing:

- a. **Teach Others About Sustainable Fashion** Start a school club, organise a community workshop or use platforms like WhatsApp or Facebook to talk about how clothing choices affect the environment. This helps people understand how to protect the earth through what they wear.
- b. **Swap or Reuse Clothes** Hold clothing swap events with friends, family or at school. Instead of throwing away clothes, share them with others. You can also visit local thrift markets (like Kantamanto in Accra) to find good second-hand clothing.
- c. **Buy Less, Choose Better** Avoid buying too many clothes. Choose strong, good-quality items that last long. Focus on buying from brands or tailors that care about people and the planet.
- d. **Support Local Designers and Tailors** Buy clothes made by Ghanaian designers or seamstresses in your area. This helps the local economy and reduces the need to import clothing from abroad, which adds to pollution.
- e. **Learn About Sustainable Fashion in School** Encourage your school to include topics on clothing and the environment in class. This will help young people understand how their choices can make a difference.
- f. **Repair and Redesign Old Clothes** Instead of throwing away torn clothes, learn to patch or sew them. You can also change their style like turning old trousers into a skirt. This is called remodelling and helps reduce waste.
- g. **Recycle Fabric Scraps** Small pieces of leftover fabric can be used to make bags, pillow covers or accessories. This keeps waste out of the bin and saves money.
- h. **Organise Clean-Up Campaigns with a Focus on Textile Waste** Plan clean-up events in your school or community that focus on collecting and reusing old clothing or fabrics.
- i. **Create Posters or Drama Performances** Raise awareness through art, music or drama about the need to care for our environment through sustainable clothing habits.
- j. **Support Tailors Who Use Eco-Friendly Methods** Encourage tailors who avoid waste, use natural dyes or sew clothes from recycled fabrics.

Role of the Individual in Combating the Environmental Impact of Fast Fashion

Each person can help reduce the harm caused by fast fashion. Here's how:

- a. **Educate Yourself and Others** Learn how your clothing choices affect the environment and teach your friends and family. For example, you can explain why throwing clothes away quickly is bad for the earth.
- b. **Buy Less and Care for Your Clothes** Instead of buying many trendy outfits from markets like Kantamanto or Makola, buy a few strong ones. Wash gently and air-dry your clothes to keep them longer.
- c. **Donate, Reuse, or Repurpose Old Clothes** Give clothes you don't use to others in need. Or turn old jeans into skirts or bags. In Ghana, many people use worn wrappers to sew pillowcases or aprons.
- d. **Learn Basic Sewing and Upcycling Skills** Learning to sew or mend can help you fix torn clothes. Tailoring apprenticeships are common in Ghana and offer useful skills.
- e. **Support Ethical and Sustainable Brands** Buy from Ghanaian brands that use eco-friendly fabrics or promote slow fashion. This helps the local economy and protects the environment. Some brands also train young people and promote fair wages.

By making better choices in how we buy, use, and care for our clothes, we can all help to protect the environment, reduce waste and support local jobs. Ghana, like every other country, can play a big part in making fashion more sustainable.

Activity 6.20: The Environmental Effects of Fast Fashion

1. **Organise yourself into a group of 4-6 members.**
2. **Find out how fast fashion affects the environment.**
 - a. Watch a video or documentary on how clothes are made and thrown away (ask for help if internet or device is needed).
 - b. Take notes or draw what you learn about pollution, waste and poor working conditions.
3. **Discuss your findings with your group.**
 - a. Discuss how fast fashion leads to pollution and waste.
 - b. Share examples of how this happens in your community, school or home.
4. **Create a poster or drawing to show:**
 - a. At least three problems caused by fast fashion (e.g., water pollution, textile waste, unfair labour).
 - b. One or two ideas to reduce clothing waste in your community. i. Use colours, fabric scraps, or labels to make it attractive. ii. Everyone in your group should take part - one can draw, another can write, another can help explain.

5. **Display your poster on a class wall or table.**
 - a. Move round to observe other groups' work.
 - b. In your exercise book, note down two good ideas you learned from others.

Activity 6.21: Sharing Ideas on Sustainable Clothing Practices

1. **Organise yourself into a group of 4-6 members to discuss the problems fast fashion brings.**
 - a. Think of waste at home, school uniforms that do not last or clothes that get spoiled quickly.
 - b. How do these problems affect families, the environment or your school?
2. **Organise a mini panel discussion.**
 - a. Choose three people in your group to act as “community experts.”
 - b. Each of the three members gives one way to help people in the community to reduce clothing waste or promote reuse.
 - c. The rest of the class asks polite questions or adds more ideas.
3. **Share personal experiences with your group.**
 - a. Have you ever donated, reused or shared clothes with others?
 - b. What happened? How did it help your family or community?
4. **Write in your notebook:**
 - a. Three problems caused by fast fashion in your home or school.
 - b. Two ways people can manage clothing better (e.g., repair old clothes, donate, buy less).
 - c. One thing you can start doing today to help reduce fashion waste.

EXTENDED READING

1. Allen, K. (2016). *Fashion design drawing course: Principles, practice, and techniques*. Barron's Educational Series
2. Bray, N. (2003). *Dress pattern designing: The basic principles of cut and fit* (5th ed.). Wiley-Blackwell.
3. Forster, P. (2014). *Clothing and textile*. Winmat Publishers Limited: Accra. Pages: 271 – 317, 339 – 374, 460 – 485.
4. Knowles, L. (2014). *Pattern cutting for women's tailored jackets: Classic and contemporary*. Bloomsbury Publishing.
5. Leonardo Ai Image Generator.
6. <https://www.zebustore.com/blogs/fashion-1/what-is-fashion-classification-of-fashion-and-its-discription>.

REVIEW QUESTIONS

1. Identify and label three design elements (e.g., neckline, silhouette, hemline) on a given sketch of a Ghanaian traditional garment (e.g., kaba or smock).
2. List three common construction features found in a typical blouse or school uniform sketch.
3. Explain the importance of annotations on garment sketches and how they guide tailors or seamstresses during the sewing process.
4. Describe how construction features like darts, pleats, and princess seams improve the fit and appearance of formal and casual Ghanaian wear.
5. Analyse the sketch of a basic garment (e.g., straight dress) and suggest three improvements using suitable design principles (like balance or rhythm) and appropriate construction techniques.
6. Compare two garment sketches one of a traditional smock and one of a modern kente shirt. Evaluate how their construction features affect durability, comfort, and cultural style appeal.

7. Elements in Action!

Match each design element to its correct description.

Element	Description
A. Line	i. Defines the silhouette and movement of a garment.
B. Texture	ii. Refers to the surface feel or appearance of the fabric.
C. Shape	iii. Creates the overall form or outline of a garment.

8. List any two principles of design and explain how each can be applied when creating a clothing sketch (e.g., school uniform, traditional dress).
9. Discuss the importance of pre-image design and sketching in the clothing design process.

In your response, explain how the elements (e.g., line, colour, texture) and principles (e.g., balance, emphasis) help in creating a successful garment.

10. Design a simple sketch of a garment (e.g., a straight dress or shirt) using dots as the main decorative element. Ensure that your design shows balance and rhythm.
11. Create a mini collection sketch (2 outfits) for Ghana Month, using line and colour as your main design elements. Use contrast and unity as design principles in your layout.

Explain how your sketch promotes national identity through textile and motif selection.

12. List four key construction lines that must be marked on a basic bodice block pattern and explain the purpose of each. *E.g., bust line, waistline, centre front, dart lines.*
13. Explain how the bust, waist and shoulder measurements are used in plotting the bodice front pattern. Include how each measurement affects the placement of lines and curves.
14. Match the measurement to its correct use in pattern drafting

Measurement	Use in Drafting Bodice Block
Bust Point Distance	A. Determines neckline curve depth
Back Length	B. Positions the shoulder line and armhole depth
Waist to Hip Distance	C. Guides dart position and shaping
Shoulder Width	D. Helps align vertical bust dart placement

15. Discuss how accurate measurement and dart placement can impact the final fit and appearance of a custom-made blouse for a teenager.

Hint: Consider shape, comfort and alignment with body curves.

16. Sketch a labelled front bodice block outline. Clearly indicate shoulder seam, neckline, bust line, bust point, waistline and dart placement.
17. Evaluate two possible challenges a student might face while interpreting an individual's measurements for pattern drafting and propose realistic solutions.
E.g., rounded shoulders, fluctuating bust sizes, incorrect measuring techniques.
18. List five tools and equipment commonly used when constructing garments in the sewing room.
19. State the correct order of steps in preparing fabric before sewing begins. *e.g., straightening grain, pressing, laying, pinning.*
20. Demonstrate how to take and record accurate body measurements using a classmate. Label each measurement clearly.
21. Using a folded piece of fabric, show how to align the straight grain and properly lay the fabric in preparation for cutting. Describe what you observe if the grain is not straight.
22. Draw and label the layout plan for cutting a simple blouse using the provided pattern pieces on a half yard of cotton fabric.
23. Demonstrate how to lay and grain a piece of fabric correctly before cutting. Why is this step crucial in garment construction?
24. Use appropriate hand or machine stitches to join two pieces of fabric neatly. What makes your stitching strong and neat?
25. Explain how ironing and edge finishing enhance the appearance and durability of a garment.

26. Compare a hand-sewn and a machine-sewn garment. Which one looks better, lasts longer and why?

27. After constructing your simple garment, evaluate its fit, finish and functionality. What would you do better next time?

28. Multiple-Choice Question.

- a. The overall appearance and strength of the stitching in a completed garment
 - A. should match the colour of the garment only
 - B. should appear neat and securely hold the garment parts together
 - C. should be done only on the inside of the garment
 - D. must be double-stitched in all cases
- b. **Fill in the Blank:** The comfort and appearance of a garment are greatly affected by how well it _____.
- c. **True or False:** Comparing your finished garment to a classmate's can help identify better construction methods used to enhance garment quality.
- d. Compare your completed garment with a classmate's. Which construction method(s) used in either garment resulted in better durability and quality? Explain your answer.
 - i. Comparison: _____

 - ii. Justification: _____

- e. What improvements would you propose for your garment after assessing its quality, fit, and durability?
- f. Based on your evaluation, how would you redesign or reconstruct your garment to improve its performance in terms of fit, comfort and durability?
- g. Create a simple checklist to evaluate a completed garment based on stitching quality, fit, finishing and durability. Use the checklist to assess your own or a peer's garment.

Checklist

- i. _____
- ii. _____
- iii. _____
- iv. _____

Assessment Result

29. a List four creative ways to use fabrics in craftwork.

- _____
- _____
- _____
- _____

b. Identify four tools and materials used in fabric crafts.

- Tool 1: _____
- Tool 2: _____
- Material 1: _____
- Material 2: _____

c. Explain the difference between patchwork and appliquéd.

30. Describe the steps involved in making a soft toy or a cushion using leftover fabrics.

- _____
- _____
- _____
- _____

31. Match each craft tool to its correct function.

Column A (Tool)	Column B (Function)
a. Fabric glue	i. Holding fabrics together without stitching
b. Scissors	ii. Cutting out patterns or shapes
c. Needles	iii. Stitching fabrics by hand
d. Tailor's chalk	iv. Marking designs on fabric

32. Design a simple fabric craft item (e.g., tote bag, table mat, wall hanging) using at least two decorative techniques commonly used in Ghana (e.g., appliquéd, tie-dye, embroidery).

Item: _____

Decorative Technique 1: _____

Decorative Technique 2: _____

Sketch (optional):

How these decorations enhance the design:

33. Analyse the advantages of producing tie-dye garments for sale in your local community.

Advantages

- _____

- _____
- _____

34. Design and present a creative fabric craft (e.g., a tote bag, table mat, or wall hanging) using at least two reused or leftover materials. Explain the processes and materials used, and how this supports sustainable fashion. Present your work as a class demonstration, slide or project board.

Your design/project should include

- Name of the item: _____
- Materials used (e.g., fabric scraps, old clothes, threads): _____
- Decorative technique(s) used: _____
- Steps/processes followed: _____
- Explanation of how this project supports sustainability: _____

35. a. What is packaging in clothing and textiles? Give two examples of how clothing items are packaged.

b. List and explain two common methods used to package clothes for sale.

c. Why is packaging important for clothing items like school uniforms, wedding gowns or shirts? Give specific examples.

d. How can attractive packaging help a clothing business grow? Give two reasons with examples.

e. Design and carry out an activity where you package a finished dress or shirt using materials like boxes, tissue paper or ribbon. Write a short explanation of the process.

f. In groups, choose different clothing items and select the most suitable packaging method for each. Explain your choice to the class.

g. Create a poster that shows three types of clothing packaging and state one advantage of each.

h. Explain how poor packaging can spoil clothes or cause customer complaints. Give two examples.

i. Compare eco-friendly packaging (like paper bags or cloth wraps) with plastic packaging. Which one is better for the environment and why?

j. After watching a demonstration on clothing packaging, describe the materials and techniques used and why they were suitable.

36. CASE STUDY

A small clothing brand in Accra has started using leftover fabrics from larger factories to create limited-edition garments. They avoid plastic packaging and use recycled paper tags. They also educate their customers about reusing and donating old clothes.

Questions

- a. What three environmentally friendly practices is the clothing brand using in the case study?
- b. Explain how the clothing brand in the case study helps reduce waste and protect the environment.
- c. Suggest two more sustainable actions the brand can adopt to improve its eco-friendly efforts.
- d. Think about a similar clothing business in your area. How does it compare to the one in the case study in terms of sustainability?
- e. Create a poster or social media message that this brand can use to promote its sustainable practices to young people.
- f. Assess how the business model in the case study can create jobs and reduce pollution at the same time. Provide examples.

ANSWERS TO REVIEW QUESTIONS

SECTION 1

1.
 - **Junior Petite** – Short, well-developed body with the shortest waist length.
 - **Misses** – Average height and well-proportioned bust, waist, and hips.
 - **Tall with Large Hips** – Tall figure with hips wider than bust.
2. a. **Bust** – Helps determine upper body size and fit.
b. **Waist** – Important for fitting skirts, dresses, and trousers properly.
c. **Hip** – Determines how garments fit the lower body.
d. **Back Waist Length** – Shows body height and waist position.
- 3.

Figure Type	Body Features
a. Junior Petite	Short, well-developed body, shortest waist length
b. Misses	Average height, balanced bust, waist and hips
c. Tall with Large Bust	Tall, large bust, shorter waist, needs extra support and shaping

- 4.
5. My height is average, and my bust, waist, and hips are well-balanced. Based on this, I would describe my figure type as close to the **Misses** figure type. This is because the Misses category suits individuals with average height and proportional measurements. My body measurements fit well into this standard, making it easier to find garments that match my shape without too many adjustments.
6. **Correct Answer:** C. To match the figure type with the appropriate pattern size
Explanation: Accurate body measurements help match figure type and ensure proper garment fit, comfort, and appearance.
7. **Correct Answer:** *Junior petite*
Full Sentence: The figure type called **Junior petite** is short, well-developed and has the shortest waist length among all types.

8. Correct Answer: True

Explanation: Wearing bulky clothing during measurement can distort the actual body size, leading to poor fit and inaccurate sizing.

9. Correct Answer

- a. *Figure type and size: Misses, Size 10*
- b. *Justification:* Based on the Misses size chart, Size 10 aligns closely with the provided bust (83 cm), waist (64 cm), hip (88 cm) and back waist length (40.5 cm) measurements.
10. • Accurate measurements help ensure garments fit well and enhance appearance.
 - They reduce sewing time, avoid mistakes and minimise fabric waste by preventing resizing or alterations.

11. Correct Answer: Difference in body shape or proportions

Explanation: Figure variations refer to noticeable differences in body proportions, which affect clothing fit and appearance.

12. Correct Matches

- a – i. Akua is 1.75m and wears a large cup size.
- b – ii. Yaa is 1.52m with wider hips than bust.
- c – iii. Adwoa's bust and hips are the same size.

Explanation: Each example illustrates the characteristics of the respective figure types.

13. • Clothing Style 1: A-line skirts – help reduce focus on the hips.

- **Clothing Style 2:** Tops with puffed sleeves – add volume to the upper body.
- **Clothing Style 3:** Straight-leg trousers – create a lengthening effect.

Justification: These choices help balance Kukua's tall frame and wide hips, enhancing her appearance.

14. Sample Answer: Clothing with vertical lines or high waistlines can make a short person appear taller. Dark-coloured skirts and simple lower garments reduce attention on wide hips.

15. (Poster Content)

Figure Type

- **Junior Petite** – Short and developed; use vertical stripes and fitted tops
- **Tall with Large Bust** – Use V-neck blouses and darker tops
- **Short with Large Hips** – Wear high-waist trousers and avoid tight skirts

Include simple sketches or cut-outs if possible.

16. Wearing clothes with dark colours or vertical lines around the waist can help the area look smaller.

17. **Correct Answer: Balance**

Explanation: Balance ensures that the design elements on both sides of a garment or figure create harmony.

18. • Wear full or flared skirts to add volume to the hips
 - Choose tops with simple necklines and no shoulder embellishments
19. a. Design principles: **Emphasis** (on waist with peplum), **Balance** (between top and bottom)
 - b. The peplum adds volume to the hips, balancing the upper and lower body, while the pencil skirt maintains a sleek outline.
20. “For your pear-shaped body, I suggest a dress with an off-shoulder or boat neckline to draw attention upwards. Choose a dress with an A-line skirt that flows gently over the hips to create balance and comfort.”
21. **Sample Response (for sketch or description):** “A sleeveless dress with a cinched waist and flared skirt, using horizontal lines at the bust and hips to add curves. Curved seamlines and a bright belt emphasise the waist, while patterned fabric creates rhythm down the body.”
22. A→A-line skirts
B→Tops with vertical lines
C→Dresses with fitted waists
23. She should choose clothes that show her waist, like fitted dresses or wrap tops, instead of loose and shapeless ones.
24. • Keep: fitted dress, wrap blouse, pencil skirt
 - Remove: baggy sweater, oversized T-shirt
 - Explanation: These styles hide her shape. Fitted clothes highlight her natural curves in a balanced way.
25. The drawing should show a design that minimises the hips and draws attention to the upper body—e.g., a blouse with ruffles or bright colour, paired with a plain A-line skirt.

SECTION 2

1. • To save money by avoiding unnecessary purchases
 - To ensure clothes suit your lifestyle and climate
 - To make it easier to dress for different occasions

2. **Correct Answer: B. Choosing clothes that match your lifestyle and climate**

Explanation: This option reflects a thoughtful selection of clothes that suit the wearer’s needs and environment, which is the goal of wardrobe planning.

3. Wardrobe planning is choosing clothes that meet your needs, fit well and match your activities. It helps save time, reduce clutter and make dressing easier each day.

4.
 - Sort clothes by type (e.g., shirts, trousers, dresses)
 - Use hangers or fold neatly to avoid wrinkles
 - Remove clothes that are not in season or no longer fit
 - Clean and mend clothes regularly
5.
 - A mini album with at least four types of wardrobes, e.g.:
 - ◊ Built-in wardrobe
 - ◊ Portable wardrobe (wood or metal)
 - ◊ Plastic drawer-type wardrobe
 - ◊ Hanging rack or open shelf
 - Each image should be labelled and ideally have a short description.

6.
 - **An individual:** Personal style, budget
 - **A family:** Number of members, activities or lifestyle

A group (e.g., students or nurses): Uniformity, function of clothing

7. **Correct Answer:** Choose breathable and flexible materials

- Ensure all members wear matching outfits
- Include training wear, game wear and warm-up gear

8. Boosts self-esteem by making them look neat and presentable
 - Helps reduce stress from not knowing what to wear
 - Enhances positive impression on others
9.
 - Ensures that the clothing is neat, clean, and appropriate for the job
 - Promotes a consistent and trustworthy image
 - Saves time when choosing what to wear daily

10. Sample Content

- **Uniforms:** 4 school uniforms for weekdays
- **Casual wear:** 3 T-shirts, 2 jeans, 1 hoodie
- **Ceremonial wear:** 1 outfit for school events
- **Nightwear:** 2 sets of pyjamas
- **Undergarments & accessories:** 5 pairs of socks, underclothes
- **Reasoning:** Clothes chosen are functional, comfortable, affordable, and suitable for school activities

Presentation Mode: Learner can present using poster paper, PowerPoint slides, or oral explanation with a visual aid

11. Correct Answer

- **Wearing clean clothes and keeping hair neat.**

- Good hygiene, like **bathing regularly** and **trimming nails**, helps prevent bad odour and shows self-respect.
- Clean, well-maintained clothes can **boost self-confidence** and make one feel **comfortable and respected**.
- Light make-up, simple jewellery and a tidy hairstyle can help someone look **professional, neat and not distracting**.
- Tips: Ensure good **personal grooming**, wear **neat, appropriate clothes**, choose **simple accessories** and keep a **tidy hairstyle**.

12. **Sample Answer:** Grooming refers to the practices and habits that maintain a person's neatness, cleanliness and overall presentation, such as hair care, nail trimming, skin care and choosing suitable clothing for occasions.
13. • The nature of the occasion (formal, casual, religious, cultural)
 - The weather or season
 - Personal comfort and body shape
14. Formal dressing creates a smart, respectful, and professional appearance, which helps build confidence, shows seriousness and maintains the organisation's image.
15. • The weather in Germany (e.g., packing warm clothes if it's cold)
 - Cultural sensitivity (avoiding clothes that may be seen as offensive)
 - Presentable grooming (neat hairstyle, clean clothes, proper hygiene)
 - Comfortable and modest outfits suitable for travel and school functions
16. Poor dressing and grooming can lead to lack of confidence, peer teasing and distractions. It may also reflect a lack of respect for school rules, resulting in disciplinary issues and reduced academic focus.

SECTION 3

1. **Cotton:** A natural fabric that is soft, breathable and comfortable. Commonly used for T-shirts and jeans.
Wool: A natural fibre from sheep that provides good insulation and warmth. Used in sweaters and scarves.
Polyester: A synthetic fabric that is durable, resistant to shrinking and wrinkling. Often used in sportswear and formal suits.
2. Heavy weight: Rough texture, little stretch — wool or denim.
 Lightweight: Soft texture, stretchy — cotton or jersey.
 Medium weight: Smooth surface, elastic — polyester or spandex blend.
Reason: The weights, textures and elasticity help distinguish the fabrics based on their physical properties.

3. **Cotton:** Absorbs moisture easily, making it susceptible to shrinking, wrinkling and mould if not cared for properly. It fades over time with repeated washing.

Polyester: Resistant to moisture, shrinking and wrinkling due to its synthetic nature. Durable, maintains colour well and dries quickly, making it easy to care for.

4. **For sportswear, polyester is most suitable:** It is lightweight, durable, resistant to shrinking and wrinkling, and dries quickly, making it ideal for activewear. Wool is insulating but heavier and less breathable; cotton absorbs moisture and can become heavy during intense activity.

5. Comparison Table of Wool, Cotton and Polyester

Property	Wool	Cotton	Polyester	Best Use Cases
Type	Natural	Natural	Synthetic	
Breathability	Moderate	Very breathable	Less breathable	Cotton (T-shirts, casual wear)
Insulation	Excellent insulator	Moderate insulator	Poor insulator	Wool (winter clothing, sweaters)
Durability	Good	Moderate	Very durable	Polyester (sportswear, uniforms)
Wrinkle Resistance	Moderate	Low	High	Polyester for easy maintenance
Care and Maintenance	Needs careful washing	Easy but shrinks easily	Easy, resistant to wrinkles	

- Cotton and polyester.
- Wool and acrylic.
- Linen and cotton.
- Different fibre combinations can change how a fabric feels. For example, mixing cotton and polyester makes the fabric smoother and less wrinkly.
- Some fibre combinations make fabrics last longer. For example, blending polyester with cotton increases durability because polyester is strong and resistant to damage.
- Sample A: Cotton and polyester — likely strong and resistant to tearing.
- Sample B: Wool and silk — softer and less strong, better for comfort but not for heavy use.

10. Table of fibre combinations and their uses

Fibre Combination	Use in Clothing
Cotton and polyester	T-shirts, school uniforms

Wool and acrylic	Winter sweaters, warm clothing
Linen and cotton	Summer dresses, casual shirts

11. • Checking the fabric's texture by feeling it.
 - Conducting a simple test like rubbing the fabric with a damp cloth to see if colours transfer.
12. The burning test can show how the fabric burns, melts, or produces specific smells, which helps identify whether it is made from synthetic or natural fibres. For example, natural fibres tend to burn slowly and smell like hair or paper, while synthetic fibres burn quickly and with a chemical smell.
13. • They often have bright, vibrant colours and intricate patterns.
 - They feel smooth or slightly stiff due to the weaving techniques.
 - They look shiny or have a textured surface because of the way they are made.
14. • They often feel soft and smooth or slightly rough depending on the fibres.
 - They may look shiny or have a varied texture.
 - They tend to be more durable and less likely to tear or wear out quickly.
15. a. Fabrics that absorb water well are better because they help keep the body cool by allowing sweat to evaporate.

b. Between the two, the blended fabric is likely better because it can be designed to absorb water effectively while also resisting shrinking and wrinkling, making it suitable for Ghana's hot climate and long-lasting use.
16. Abrasion resistance test, Pilling test
17. To check if colours fade or bleed during washing, ensuring uniforms/kente stay vibrant and avoid staining other clothes.
18. 100% cotton will shrink more because its fibres tighten in hot water, while polyester resists shrinkage due to its heat-stable synthetic fibres.
19. Cotton absorbs water (hydrophilic) while raincoat fabric repels it (waterproof coating).

20. Steps

- Cut equal fabric samples (uniform, mosquito net, wax print).
- Hold each over a flame (with tongs) under teacher supervision.
- Time ignition speed and observe burning behaviour.

Safety: Use goggles, a fire extinguisher, and a ventilated area.

Expected Result: Mosquito net (polyester) melts fastest, wax print burns slowly, uniform (poly-cotton) resists longer.

SECTION 4

1. a. **Kente cloth** – Woven
- b. **Football jersey** – Knitted
- c. **Disposable mask** – Non-woven

Additional Notes

- *Woven fabrics* have crisscrossed yarns, e.g., Kente is tightly woven for durability.
- *Knitted fabrics* stretch and are ideal for activewear like football jerseys.
- *Non-woven fabrics* are bonded without weaving or knitting, like disposable masks.

2. a. **Dancer's outfit** – Stretchy knitted fabric (e.g., Lycra or Spandex)
Reason: Allows flexibility, movement and comfort.
- b. **School uniform** – Blended woven fabric (e.g., polyester-cotton blend)
Reason: Durable, wrinkle-resistant, easy to wash and formal appearance.
- c. **Raincoat** – Non-woven or synthetic coated fabric (e.g., PVC or nylon with waterproof coating)
Reason: Water-resistant, windproof and provides protection from rain.

3. a. Satin
- b. Twill
- c. Satin

Additional Notes

- *Satin* has long floats, giving a smooth, shiny surface and less wrinkling.
- *Twill* (like in jeans) has diagonal lines and is very strong and durable.
- *Plain weave* is simple but not as strong or shiny as the others.

4. • **Denim** – Jeans
- **Kente** – Traditional ceremonies
- **Jersey** – T-shirts
- **Wax print** – Everyday dresses

Justification

- ◊ *Denim* is a strong twill fabric perfect for hardwearing clothes.
- ◊ *Kente* is culturally symbolic and ceremonial.
- ◊ *Jersey* is stretchy and breathable.
- ◊ *Wax print* is colourful, comfortable and used in everyday African wear.

5. **Local material:** Banana fibres / Coconut husk / Pineapple leaves

Structure: Woven (for strength) or Non-woven (for eco-disposables)

Benefit

- Eco-friendly and biodegradable
- Promotes sustainable use of local resources
- Provides job opportunities for rural artisans
- Strong and breathable if woven
- Cheap and renewable for mass use if non-woven

6. • Woven

- Knitted
- Non-woven

7. • **Kente** – Woven

- **Jersey** – Knitted
- **Felt** – Non-woven

8. • **Stretch**

- ◊ Knitted fabrics are more stretchable because they are made with inter-looping yarns.
- ◊ Woven fabrics have limited stretch unless elastic fibres are added.

- **Durability**
- ◊ Woven fabrics are generally stronger and more durable due to their interlacing yarn structure.
- ◊ Knitted fabrics may wear out faster and snag more easily.

9. • **Woven fabrics** usually absorb and hold water better and may take longer to dry (e.g., cotton poplin).

- **Non-woven fabrics** (e.g., disposable medical masks) tend to repel water or absorb less, depending on the material. They may be more resistant to soaking.
- **Comparison:** Woven fabrics may shrink or wrinkle when wet, while non-woven fabrics may lose shape or tear more easily when soaked.

10. • **Sportswear** – Knitted fabric: allows stretch and comfort, good for movement and flexibility.

- **School uniforms** – Woven fabric: strong, structured, holds shape well, durable for daily use.
- **Hospital masks** – Non-woven fabric: breathable, disposable, filters particles, good for hygiene.

11. Woven Fabrics

- Made by interlacing two sets of yarns at right angles (warp and weft).
- Firm and strong structure with minimal stretch.
- Durable and holds shape well.

- Edges fray easily if not finished.
- Commonly used for shirts, trousers, and school uniforms.

Knitted Fabrics

- Constructed by inter-looping yarns using needles.
- Naturally stretchy and flexible.
- Comfortable and conforms to body shape.
- Tends to snag or ladder (run) easily.
- Used for sportswear, T-shirts, and leggings.

Non-woven Fabrics

- Formed by bonding or felting fibres (not yarns).
- Often lightweight and inexpensive.
- Generally weak and less durable than woven or knitted.
- May not fray; mostly disposable.
- Used for face masks, medical gowns, and shopping bags.

12. • **Woven fabrics** have a tight interlaced structure (warp and weft) that provides strength, shape stability, and durability. They do not stretch easily and are more suitable for long-term wear, like uniforms or coats.

- **Knitted fabrics** have a looped structure, making them stretchable and more elastic. They are softer and more comfortable but may wear out faster with frequent washing.
- **Non-woven fabrics** are made without yarns; they use bonding techniques (chemical, heat, or mechanical). Their structure is not strong, and they tear or wear out easily, making them best for temporary or single-use items.

13. • **Woven Fabrics**

Advantages

- ◊ High durability for frequent wear and washing.
- ◊ Retains shape well; looks neat and structured.
- ◊ Ideal for formal wear and work uniforms.

Disadvantages

- ◊ Less flexible and breathable.
- ◊ Can be uncomfortable for sportswear.
- ◊ Prone to wrinkling and fraying.

• **Knitted Fabrics**

Advantages

- ◊ Comfortable and stretchy – ideal for movement.

- ◊ Breathable and soft on the skin.
- ◊ Suitable for sportswear and casual wear.

Disadvantages

- ◊ May lose shape over time.
- ◊ Less durable for heavy-duty use.
- ◊ Prone to pilling and snagging.

● **Non-woven Fabrics**

Advantages

- ◊ Lightweight and low-cost.
- ◊ Good for disposable or hygienic clothing (e.g., masks, medical gowns).
- ◊ Easy to produce quickly and in bulk.

Disadvantages

- ◊ Low durability – not ideal for daily wear.
- ◊ Cannot withstand frequent washing or strain.
- ◊ Limited comfort and poor fit for garments like uniforms or sportswear.

14. ● Woven fabrics offer strong structure and stability.

- They resist wear and tear, making them durable for daily use.
- They retain shape well, maintaining a crisp appearance in school uniforms.
- Easier to iron and maintain a neat look.
- Available in various weights and finishes to suit school needs.

15. ● **Factor: Stretchability** – Knitted fabrics stretch easily, making them suitable for activewear.

- **Factor: Breathability** – Knits allow air circulation, keeping the wearer cool.
- **Factor: Moisture-wicking** – Some knitted fabrics absorb sweat and dry quickly.
- **Factor: Comfort** – Soft texture of knitted fabrics prevents skin irritation.
- **Relation to Construction:** Knitting allows flexibility due to looped yarns, unlike the rigid interlacing in woven fabrics.

16. ● **Overlocked seam** – Prevents fraying, suitable for the edges of woven fabrics.

- **French seam** – Provides neat, enclosed finish, ideal for delicate woven fabrics.
- **Bound seam** – Uses bias binding for reinforcement and decoration.
- **Double-stitched seam** – Adds durability, especially in trousers or workwear.
- These finishes reduce fabric unravelling and increase the garment's life span.

17. ● **Knitted Fabrics Challenges**

- ◊ Stretch and distort during sewing.

- ◊ Require special needles (ballpoint) to avoid damaging loops.
- ◊ Need stretchable seam techniques (e.g., zigzag stitch).
- ◊ Edges curl, making cutting and alignment difficult.

- **Woven Fabrics Challenges**

- ◊ Prone to fraying along cut edges.
- ◊ Require precise seam finishes.
- ◊ Less flexible, harder to fit around curves without shaping techniques like darts.

- **Comparison**

- ◊ Woven fabrics need strong finishing; knits need flexibility and stabilisation.

18. ● **Casual T-Shirts → Knitted fabrics:** Provide stretch, comfort, and breathability for everyday wear.

- **Formal Trousers → Woven fabrics:** Offer structure, crispness, and durability required in tailored clothing.
- **Disposable Aprons → Non-woven fabrics:** Cheap, lightweight, easy to cut, and require no seam finishing.

Justification

- ◊ Each fabric type matches the garment's purpose and performance needs.
- ◊ Production efficiency is higher when appropriate fabrics are matched to garment function.

19. ● **Woven fabrics**

- ◊ Made by interlacing yarns at right angles.
- ◊ Very stable and firm – holds shape well.
- ◊ Edges fray when cut, needing seam finishes.
- ◊ Little to no stretch unless cut on the bias.
- ◊ Suitable for tailored or structured clothing.

Examples: cotton, kente, brocade, denim.

- **Knitted fabrics**

- ◊ Constructed from continuous loops of yarn.
- ◊ Naturally stretchy across the width and sometimes length.
- ◊ Edges curl or unravel when cut.
- ◊ Requires special stitches like zigzag or overlock.
- ◊ Comfortable and flexible – ideal for activewear.

Examples: jersey, rib knit, interlock.

- **Non-woven fabrics**

- ◊ Created by bonding or felting fibres.
- ◊ No yarns or interlacing – flat structure.
- ◊ Does not fray or unravel.
- ◊ Can tear under stress.
- ◊ Lacks flexibility and strength for outer garments.

Examples: felt, interfacing, disposable aprons.

20. Woven fabrics

- ◊ Easy to mark and cut accurately.
- ◊ Frays easily – pinking shears or overlock may be needed.
- ◊ Holds shape during stitching.
- ◊ Straight stitch is usually sufficient.
- ◊ Useful for sharp corners and darts.

Knitted fabrics

- ◊ Difficult to cut without stretching or distorting shape.
- ◊ Requires sharp tools and stabilising (e.g., with tissue paper).
- ◊ May shift while sewing – pins or clips help.
- ◊ Needs ballpoint needles and stretch stitches.
- ◊ Ideal for comfort-focused garments.

Non-woven fabrics

- ◊ Easiest to cut – no fraying or shifting.
- ◊ No need for seam finishing.
- ◊ Cannot withstand repeated stitching in the same area.
- ◊ May melt under hot iron – handle with care.
- ◊ Best used for reinforcement or accessories.

21. Recommended fabric: Plain woven cotton

- Firm and stable, does not shift or stretch.
- Easy to press and pin into place.
- Stitches appear clearly – good for learning.
- Widely available in Ghanaian markets.
- Affordable and available in many colours and prints.

Avoid for beginners

Knitted fabrics

- ◊ Stretchy and slippery – difficult to control.
- ◊ Needs specialised stitching techniques.

Non-woven fabrics

- ◊ Limited use in full garments.
- ◊ May tear or melt with poor handling.

22. • For style and shine

- ◊ Choose satin weave fabrics (e.g. duchess satin, organza).
- ◊ Reflects light beautifully on camera.
- ◊ Drape well for elegant silhouettes.

• For comfort and movement

- ◊ Knitted fabrics like Lycra or stretch jersey are breathable.
- ◊ Allow freedom of movement for dancing.
- ◊ Absorb sweat, suitable for hot weather or studio lights.

• For fast and easy production

- ◊ Knits require less seam finishing – save time.
- ◊ Non-woven interfacing can add structure without bulk.
- ◊ Consider lightweight woven cotton for casual looks.

• Creative blend

- ◊ Combine woven outerwear with knit linings for versatility.
- ◊ Add accessories using non-wovens (e.g., felt belts, stage props).
- ◊ Consider costume changes – easy-to-sew fastenings (Velcro, elastic).

23. • Knitted fabric: Hand wash or use a gentle machine cycle to avoid stretching.

- **Woven fabric:** Wash with mild detergent; iron while slightly damp to remove wrinkles.
- **Non-woven fabric:** Spot clean or gently wipe; avoid rough scrubbing or soaking.
- Use of appropriate temperature settings when ironing.
- Avoid wringing knitted fabrics to retain shape.

24. • Knitted fabrics need more care because they stretch easily and may lose shape when washed roughly.

- Woven fabrics are more stable but can shrink if washed in hot water.
- Non-woven fabrics may weaken or tear when soaked for long or scrubbed hard.
- The fibre type used in construction also affects care. E.g., cotton shrinks, synthetics may melt under heat.
- Washing knitted fabrics in cold water helps maintain elasticity.
- Woven fabrics may fray at the edges if not hemmed properly.

25. • **Woven fabrics**, especially those made from natural fibres like cotton or linen, may scorch at high heat.

- **Non-woven fabrics** like felt can melt or deform due to their synthetic content.
- Ironing at high temperature may weaken the fabric structure and cause shine marks.
- High heat can reduce the lifespan of adhesives used in some non-woven fabrics.
- Always check care labels for appropriate ironing temperatures.

26. • **Lace (knitted)**: Wash gently by hand in cold water; avoid twisting; dry flat on a towel to retain shape.

- **Wax print (woven)**: Wash separately in cold water to preserve colour; air-dry in the shade; iron inside-out.
- **Felt (non-woven)**: Gently wipe stains or spot clean; do not soak; reshape while drying.
- Avoid tumble drying all three to maintain fabric structure.
- Use fabric softener minimally, especially for felt, to prevent disintegration.

27. • The blouse likely lost shape due to rough machine washing or wringing of the knitted fabric.

- Knitted fabrics stretch under pressure and do not bounce back if over-handled when wet.
- Proper care advice
 - ◊ Wash on a gentle cycle or by hand.
 - ◊ Avoid twisting or wringing.
 - ◊ Dry flat to maintain the original shape.
 - ◊ Fold for storage rather than hanging, to avoid stretching.
- Suggest using a mesh laundry bag when machine washing delicate knits.
- Educate the customer on reading and following care labels.

SECTION 5

1. a. • **Pockets** – small pouches added to garments for carrying small items.
- **Collars** – pieces of fabric attached to the neckline for decoration or to frame the face.
- **Sleeves** – fabric coverings for the arms; they come in many shapes and lengths.
- **Zippers** – fasteners used to open or close garments securely.
- **Facings** – fabric pieces used to finish raw edges around openings like necklines or armholes.

b. i. **Pockets**

- ◊ Provide space to hold small items (e.g., handkerchiefs, keys).
- ◊ Add style or balance to garment design.
- ◊ Can act as decorative details or functional elements.

ii. **Sleeves**

- ◊ Protect arms from weather conditions (sun, cold).
- ◊ Improve the movement and comfort of arms.
- ◊ Add aesthetic value depending on shape (e.g., puffed, fitted, flared).

iii. **Collars**

- ◊ Frame and enhance the face.
- ◊ Provide warmth in cold weather (e.g., turtlenecks).
- ◊ Add formality or uniqueness to clothing designs.

c. • To enhance the **style** and create visual interest.

- To reflect the **purpose** of the garment (e.g., long sleeves for cold weather).
- To match **fashion trends** or cultural influences.
- To **balance body proportions** (e.g., broad collars for narrow shoulders).
- To suit the **age or activity** of the wearer (e.g., short sleeves for activewear).
- To improve **movement** and **comfort** depending on garment use.

d. • A – ii (Belt loops – Hold belts in place).

- B – iii (Zippers – Allow garments to be opened or closed).
- C – i (Facings – Shape and finish neckline or armholes).

e. • **Uniform pocket:** Holds pens, ID cards or small belongings; adds neatness to the look.

- **Short sleeves** on uniforms: Keep the body cool and allow free arm movement.
- **School crest on shirt (embroidered feature):** Identifies the school and adds smartness.
- **Zipper at the back of the dress:** Ensures secure closure and easy wearing.
- **Collar** on a school shirt: Gives a formal, tidy appearance and frames the face.

2. a. Tools and materials used for constructing garment features

- **Fabric:** Chosen according to garment type and design.
- **Sewing machine:** For joining fabric pieces neatly and quickly.
- **Needle and thread:** For hand sewing or finishing touches.
- **Tailor's chalk or fabric marker:** For marking placement or stitching lines.

- **Measuring tape or ruler:** To ensure accurate dimensions.
- **Scissors or rotary cutter:** For precise cutting of fabric.
- **Iron and ironing board:** For pressing seams and shaping features.
- **Pins and a pin cushion:** To hold fabric in place before sewing.

b. Importance of choosing the right fabric for garment features

- Ensures **compatibility with the main garment** fabric.
- Affects the **appearance and structure** (e.g., stiff fabric for collars).
- Influences **durability**—some fabrics resist wear and tear better.
- Affects **ease of sewing**—some fabrics fray or stretch more.
- Impacts **comfort and flexibility** for features like sleeves.
- Determines **ironing and care needs**—some fabrics are easier to maintain.
- Enhances **fit and finish**—features lie flat or hold shape better.

c. ***Patch pocket construction (steps)***

- Cut the desired shape from the fabric with seam allowance.
- Finish the raw edges (e.g., zigzag or overlock).
- Press the top edge in and stitch to hem it.
- Fold in seam allowance on all sides and press.
- Pin to garment at marked position.
- Stitch sides and bottom to garment, backstitching at corners for strength.

In-seam pocket construction (steps)

- Cut four pocket pieces.
- Pin and stitch one pocket piece to each side seam at marked points.
- Press pocket pieces away from the garment.
- Stitch front and back pieces together, going around the pocket shape.
- Reinforce the curve and top/bottom of the pocket with backstitching.
- Press pocket towards front or back.

Key differences

- Patch pocket is **visible and decorative**.
- In-seam pocket is **hidden within the seam**.
- Patch is **topstitched**; in-seam is **stitched into the seam allowance**.

d. Criteria for the practical application of garment features.

- **Preparation:** Correct selection of feature, fabric, thread, and tools.
- **Measuring and cutting:** Accurate dimensions and symmetry.
- **Construction:** Neat and secure stitching using suitable techniques.

- **Pressing:** Features pressed flat and neat at every stage.
- **Finishing:** Edges finished properly, threads trimmed, overall tidy look.
- **Functionality:** Feature is usable and well-positioned.
- **Presentation:** Clearly labelled, clean sample, creatively displayed.

e. Evaluation points for the constructed garment feature

- i. **Shape and size:** Consistent and proportionate to the garment or pattern.
- ii. **Stitching:** Even, straight, and secure; no loose threads.
- iii. **Fabric and thread match:** Harmonious or intentional contrast.
- iv. **Placement:** Correct and balanced on the garment or sample.
- v. **Finish:** Edges finished properly (e.g., pinked, overlocked).

3. a. *Steps involved in constructing a notched collar and pleated sleeve*

- **Pattern Preparation:** Ensure accurate collar and sleeve patterns with seam allowances marked.
- **Cutting:** Carefully cut out fabric pieces following grain lines.
- **Stay-stitching:** Apply stay-stitching to the neckline or sleeve cap edges to prevent stretching.
- **Constructing the Collar**
 - ◊ Join collar pieces (under collar and top collar).
 - ◊ Trim corners, turn, and press.
 - ◊ Attach to neckline with precision, matching notches.
- **Making the Pleated Sleeve:**
 - ◊ Mark pleat lines accurately.
 - ◊ Fold and baste pleats in place.
 - ◊ Join the sleeve to the armhole smoothly.
- **Stitching:** Use a straight stitch with appropriate tension. Maintain 1.5 cm seam allowance.
- **Neatening:** Use zigzag, pinking shears or overlock to finish raw edges.
- **Pressing:** Press at every stage for neatness and shape retention.

b. *Points for Evaluating Constructed Features*

- i. **Seam Allowances**
 - ◊ Even seam widths (typically 1.5 cm) throughout.
 - ◊ No puckering or stretching along seams.
- ii. **Edge Finishing**
 - ◊ Edges neatly overlocked or finished.
 - ◊ No loose threads or fraying visible.

Stitching Quality

- ◊ Stitches are even, straight and tight (not loose or too tight).
- ◊ Corners and curves are smoothly handled.

iii. Symmetry and Balance

- ◊ Features like collars and sleeves are balanced on both sides.
- ◊ Pleats evenly spaced and aligned.

iv. Corrections/Improvements

- ◊ Identified errors like misaligned seams or uneven topstitching, corrected by re-sewing or unpicking.
- ◊ Adjustment of tension or re-pressing is done to enhance neatness.

c. Sample Book Expected Elements

i. Refer to the lessons taken to guide you in putting together a labelled sketch.

ii. Five Garment Features Examples

- ◊ Patch pocket
- ◊ Sleeve cuff
- ◊ Notched collar
- ◊ Bias-bound neckline
- ◊ Centred zip

iii. Each Sample Must Include

- ◊ *Labelled Sketch/Diagram* of the feature.
- ◊ *Step-by-Step Construction Guide* with clear instructions.
- ◊ *Justification of Sewing Technique* used (e.g., used a French seam for durability and neatness).

iv. Brief Reflection

- ◊ What went well (e.g., accurate topstitching).
- ◊ What was challenging (e.g., turning collar corners sharply).
- ◊ What improvements were made (e.g., re-cutting a misaligned piece).

Overall Presentation

- ◊ Neatly compiled in a folder or booklet.
- ◊ Each page is labelled and clean.
- ◊ Use of clear headings and visible samples.

4. a. • Customisation in clothing refers to designing or altering garments to meet an individual's personal style, size, needs or preferences.

• It may involve selecting fabric, colour, shape or embellishment to create a one-of-a-kind item.

- It allows for better fit, function, and expression of personality.
- It reflects cultural identity or occasion-specific fashion (e.g., traditional wear).
- It can also include adaptive clothing for people with disabilities.

b. • **Size Adjustment** – Tailoring clothes to fit specific body measurements instead of using standard sizes.

- **Fabric or Colour Selection** – Choosing materials and colours that match the wearer's taste or need.
- **Design Modifications** – Adding personal touches like embroidery, appliqué or printed names/logos.
- **Functional Changes** – Adjusting garment features for comfort or accessibility (e.g., magnetic buttons, longer sleeves or added zips).
- **Cultural or Religious Adaptations** – Modifying garments to align with cultural or religious values (e.g., modesty wear).
- **Style Customisation** – Changing neckline, sleeve type, or hem length to suit fashion preference.

c. • Customised clothing is made to order, so only needed items are produced, reducing excess stock.

- It discourages the fast fashion trend of mass-producing large quantities, much of which goes unused.
- It reduces textile waste, as less fabric is cut unnecessarily or discarded.
- Consumers tend to keep customised garments longer, which delays disposal.
- It encourages careful planning and responsible material use.
- Promotes sustainability through reworking or upcycling old garments into new designs.

d. • Custom-made garments reduce the need for frequent replacement, as they are often better made and valued more by the owner.

- They are usually tailored to fit, making them more wearable and less likely to be discarded.
- Fewer production runs mean reduced use of resources like water, energy and chemicals.
- Waste is minimised as garments are created from precise measurements, using only the required amount of fabric.
- Customisation often includes reuse of existing fabrics (e.g., upcycled clothing), which supports circular fashion.
- Mass-produced clothing contributes to pollution, landfill waste and unsold inventory, which custom clothing avoids.

- Example: A customised kente outfit tailored for a specific event will be cherished and maintained better than a mass-produced t-shirt.

5. a. • Reduces textile waste by reusing old garments instead of throwing them away.

- Minimises environmental pollution caused by landfilling and burning of used clothes.
- Saves natural resources such as water, dyes and energy needed to produce new garments.
- Encourages creativity in personalising and updating old clothes to new styles.
- Extends the life of clothing items, promoting conscious consumption.
- Decreases the need for fast fashion, which is a major contributor to pollution.
- Preserves sentimental or high-quality garments by giving them a new look.
- Reduces the demand for virgin fabric production, lowering the carbon footprint.
- Promotes the use of local tailoring skills and home-based repairs.

b. • Clothes that are remodelled avoid ending up in landfills or incinerators.

- The carbon footprint is reduced when fewer new clothes are manufactured.
- Water pollution from dyeing processes is lessened when fewer new fabrics are made.
- Saves energy used in garment factories and long-distance shipping.
- Helps control the harmful environmental effects of fast fashion.
- Encourages upcycling – turning old clothes into more valuable or fashionable items.
- Builds environmental consciousness and responsible fashion habits.
- Reduces reliance on synthetic fabrics that take years to decompose.
- Repaired garments often have better quality control than cheaply mass-produced ones.

c. • **Environmental Benefits**

- ◊ Less waste generated, leading to cleaner surroundings.
- ◊ Reduces demand for mass production, conserving raw materials.
- ◊ Cuts down emissions from fabric production and transportation.

• **Financial Benefits**

- ◊ Saves money by reusing what one already owns.
- ◊ Buying a second-hand item or mending costs less than new purchases.
- ◊ Supports local seamstresses and tailors, strengthening the community.

- ◊ Teaches budgeting and long-term garment planning.
- ◊ Customised items often last longer than fast fashion items.

d. i. Strategies to Promote Remodelling

- Public campaigns and workshops on DIY fashion and clothing repair.
- School and community projects on creative remodelling.
- Incentives from local fashion shops for bringing in used garments.
- Online platforms to showcase and sell remodelled items.
- Skill training for youth in clothing repair and redesign.

ii. Positive Impact

- Boosts demand for local tailors and designers.
- Reduces the import of cheap clothing and supports local production.
- Lowers textile waste disposal costs.
- Promotes circular fashion and entrepreneurship.
- Revives traditional sewing and embroidery skills.

e. i. For Individuals

- Saves cost by using existing wardrobe items creatively.
- Avoids frequent spending on trendy clothes that fade quickly.
- Builds a personalised wardrobe that fits and suits the wearer.
- Enhances creativity and self-expression through customised fashion.

ii. For Small Businesses

- Attracts customers looking for affordable yet unique fashion.
- Cuts down costs by sourcing second-hand fabrics or used clothes.
- Opens opportunities for specialised services (e.g., alteration shops).
- Encourages sustainable branding which appeals to eco-conscious buyers.
- Supports local sourcing and reduces overhead costs tied to importation.

6. a. • Adding decorative patches or appliqués to cover torn or faded areas.

- Turning an old pair of jeans into a skirt or a bag.
- Replacing sleeves or collars with contrasting fabrics.
- Dyeing faded clothes to give them a new look.
- Adding trims (lace, ribbon, bias tape) for a refreshed style.
- Reshaping or altering the garment to improve fit.

b. • Environmental benefit: Reduces textile waste in landfills.

- **Cost-saving:** Less expensive than buying new clothes.

- **Creativity:** Encourages personal style and design expression.
- **Sustainability:** Promotes a circular economy in fashion.
- **Skill development:** Improves sewing and design abilities.
- **Sentimental value:** Allows continued use of beloved items.

c. ● **Materials:** Use fabric scraps, eco-friendly threads, or repurposed trims.

- **Techniques:** Appliquéd, patchwork, replacing linings, reshaping for a new fit.

- **Steps**
 1. Inspect the garment and decide on remodel goals.
 2. Choose materials and tools.
 3. Sketch the new design or plan.
 4. Cut, unpick, and prep the old garment.
 5. Sew or attach new features.
 6. Finish edges and press for neatness.
- **Environmental Impact:** Saves water, energy, and reduces fashion-related pollution.

d. ● **Process**

- ◊ Select an old garment.
- ◊ Identify damaged or outdated parts.
- ◊ Apply patches, change neckline or hem, add embellishments.
- ◊ Use fabric glue, machine or hand sewing as needed.
- ◊ Evaluate outcome and adjust fit or appearance.

- **Environmental contribution:** Prevents waste, avoids unnecessary purchases of fast fashion.
- **Challenges**
 - ◊ Finding matching fabric or thread.
 - ◊ Stitching evenly.
 - ◊ Limited tools or sewing machine access.
 - ◊ Solution: improvising with hand sewing, seeking help or practising first.

e. ● **Economic Benefits**

- ◊ Reduces household spending on clothing.
- ◊ Prolongs garment life.
- ◊ Saves money for individuals and small businesses.
- ◊ Lowers inventory costs for tailors or upcyclers.

- **Environmental Benefits**

- ◊ Decreases water and chemical use.
- ◊ Limits waste and pollution.
- ◊ Reduces overproduction.

- **Example**

- ◊ A local seamstress uses second-hand clothes to make school uniforms at a lower cost.
- ◊ Youth fashion brands in Ghana are upcycling clothes and reducing imports.

7. a.
 - Cut off the sleeves neatly along the armhole seam.
 - Use bias binding or facing to finish the raw edges for neatness.
 - Check and adjust the fit using darts or side seams.
 - Add simple embellishments like lace or Ankara fabric for style.
 - Consider the fabric type—ensure it is breathable and appropriate for casual wear.
 - Use a suitable thread and machine settings to avoid damaging the shirt fabric.
 - Iron and topstitch where necessary to give a polished look.
- b.
 - Add new trims like sequins, beads, or Ankara patches to faded areas.
 - Convert the long kaba into a stylish blouse or two-piece set.
 - Use a contrasting fabric to insert panels where the original fabric is worn.
 - Dye the garment to refresh its colour.
 - Reduce the size or adjust the style to fit current fashion trends.
 - Supports sustainability by reducing textile waste and extending garment lifespan.
 - Encourages creative reuse instead of dumping garments.
- c.
 - Promotes waste reduction by transforming one-time wear into useful items.
 - Builds sewing and remodelling skills that support self-reliance.
 - Encourages a culture of repurposing among the youth.
 - Reduces dependency on imported second-hand clothing ('obroni wawu').
 - Reinforces the value of traditional fabrics by giving them modern relevance.
 - Empowers individuals to appreciate locally made and repurposed clothing.
 - Reduces landfill waste, contributing to cleaner communities.
- d.
 - Increases business opportunities for local dressmakers and tailors.
 - Encourages client collaboration and customisation services.

- Stimulates demand for sewing-related jobs and apprenticeships.
- Cuts cost for customers while keeping artisans employed.
- Supports circular economy practices in communities.
- Reduces carbon footprint linked to importing new clothing.
- Builds community pride in wearing locally transformed outfits.

e. • Choose a specific item like an old ‘Friday wear’ shirt.

- Assess which parts (e.g., sleeves, collar) are reusable.
- Sketch a new design (e.g., a skirt or bag).
- Cut and reshape fabric, preserving patterns or motifs.
- Add linings or interfacing to reinforce thin areas.
- Sew using neat finishes—topstitch, hem, or add zips.
- Present the item and explain choices based on sustainability (e.g., avoided buying new).
- Highlight reduced environmental waste and savings on cost.
- Discuss how this idea can inspire others in school or community clubs.
- Reflect on how this project promotes sustainable fashion habits in Ghana.

SECTION 6

1. Design elements commonly identified and labelled on a traditional Ghanaian garment (e.g., kaba or smock)
 - **Neckline:** Round, V-neck, or square affects the style and suitability of jewellery/ accessories.
 - **Silhouette:** Fitted, flared, or straight determines the garment’s overall shape.
 - **Hemline:** Can be knee-length, ankle-length, or asymmetrical, affecting movement and style.
 - (Other elements may include sleeves, waistline, or trims.)
2. Common construction features in blouses or school uniforms
 - **Darts:** Shaped stitching to contour the bust or back area.
 - **Facings:** Used to finish raw edges at the neckline or armhole.
 - **Zippers or buttons:** For fastening the blouse or shirt.
 - **Seams:** Side seams, shoulder seams essential for garment assembly.
 - **Collars:** Peter Pan or shirt collars, commonly seen in school uniforms.
3. Importance of annotations on garment sketches
 - **Clarify design intent:** Indicate where each construction feature (e.g., dart, pleat) should be placed.

- **Provide measurement guidance:** Help tailors understand sizing or proportions.
- **Specify materials and finishes:** Indicate fabric types, trims, or stitches.
- **Avoid miscommunication:** Prevents errors between designer and sewer.
- **Enhances production efficiency:** Saves time by clearly outlining garment details.

4. How construction features improve fit and appearance

- **Darts:** Help contour fabric around curves, enhancing the fit around the bust, back, or waist.
- **Pleats:** Add fullness or ease, often used for comfort and style in skirts or sleeves.
- **Princess seams:** Run from the shoulder or armhole to the hem, creating a more flattering shape commonly used in fitted dresses or blouses.
- These features provide **structure, aesthetics, and wearer mobility** in both formal and casual wear.

5. Suggestions for improving a basic garment sketch using design principles and construction techniques:

- **Add balance:** If one sleeve is flared, make the other symmetrical or balance with a matching design on the hem.
- **Introduce rhythm:** Use repeated elements like buttons or pleats to guide the eye down the garment.
- **Include topstitching or piping:** Enhances structure and visual appeal.
- **Improve fit with darts or princess seams:** To better contour the body.
- **Add a waistline band:** To define shape and enhance silhouette.

6. Comparison and evaluation of a traditional smock vs. a modern kente shirt:

- **Durability:** Smock (handwoven, thick cotton yarns) is more rugged and long-lasting than the usually softer kente shirt fabric.
- **Comfort:** Kente shirts often use lighter fabrics with linings, which may be more comfortable in hot climates than the heavy smock.
- **Cultural appeal**
 - ◊ Smock is deeply traditional, especially among northern ethnic groups.
 - ◊ Kente shirt combines tradition with a modern cut, appealing to both formal and casual settings.
- **Construction differences**
 - ◊ Smock: Multiple handwoven strips joined together.
 - ◊ Kente shirt: May use modern cutting patterns and machine finishing for sleeker lines

7. Matching Design Elements with Descriptions

- **A. Line → i.** Defines the silhouette and movement of a garment.

- **B. Texture** → ii. Refers to the surface feel or appearance of the fabric.
- **C. Shape** → iii. Creates the overall form or outline of a garment.

8. Two principles of design and their application in a clothing sketch:

- **Balance**
 - ◊ Ensures that design elements are evenly distributed for visual stability.
 - ◊ In a sketch, symmetrical balance may show identical sleeve and hem designs.
- **Rhythm**
 - ◊ Creates a sense of movement through repetition or gradation.
 - ◊ Applied in a sketch by repeating pleats or motifs on the garment.
- **Emphasis:** Highlights a point (e.g., a bold neckline or embroidery).
- **Proportion:** Ensures the relationship between parts of the garment (e.g., sleeve and body length) is visually pleasing.
- **Unity:** Harmonises all design elements so the garment appears complete and well-coordinated.

9. Importance of pre-image design and sketching in clothing design

- Helps to visualise the final garment before construction.
- Guides the selection of appropriate fabrics and colours.
- Allows the designer to plan garment construction details such as darts, seams, and fastenings.
- Encourages the use of design elements like lines, shapes, colours, and textures to improve creativity.
- Ensures the application of design principles such as balance, emphasis, and unity for a polished outcome.
- Useful for client presentations and receiving feedback before sewing begins.
- Helps in identifying fitting issues or styling mismatches early.

10. Design using dots with balance and rhythm.

Your diagram should demonstrate the following

- **Dots** placed evenly on both sides = **symmetrical balance**.
- **Repetition of dots** in rows or curves = **rhythm**.
- Use of **different dot sizes** = visual interest and movement.
- Positioning dots along seams or garment edges to **enhance shape or guide the eye**.
- Sketch can reflect Ghanaian inspiration (e.g., Adinkra dots in patterns).

11. **Mini collection for Ghana Month with explanation**

Design ideas may include:

- Use of **Kente patterns or GTP/NTOMA prints** with symbolic colours.
- **Line** used to define structured silhouettes like kaba and slit, or agbada.
- **Colour** applied in bold contrasts (e.g., red, yellow, green, and black).
- **Unity** shown by repeating patterns or accessories across the two outfits.
- **Contrast** used through fabric mixing (e.g., lace with cotton).
- **Promotion of national identity** through:
 - ◊ Incorporating cultural motifs like Adinkra symbols.
 - ◊ Styling with traditional headgear (duku, kufi cap).
 - ◊ Emphasising locally sourced materials.

12. • **Bust line** – Helps position bust darts and ensures proper chest shaping.

- **Waistline** – Indicates where the narrowest part of the torso is; guides dart shaping and blouse fitting at the waist.
- **Centre front line** – Acts as a guide for aligning the bodice symmetrically.
- **Dart lines** – Used to shape the garment over the bust and waist, creating a close-fitting contour.

Additional valid lines could include

- **Neckline** – Establishes neck opening and guides collar attachment.
- **Shoulder line** – Ensures the shoulder seam fits well and lies correctly on the body.
- **Side seam line** – Helps with the width and shaping of the bodice.

13. • **Bust Circumference (36")**: Divided by 4 for drafting the bust width (9"); used to locate the bust line and bust point, and to determine dart intake.

- **Waist Circumference (28")**: Divided by 4 (7"); assists in shaping the waistline and creating waist darts to bring the fabric in from the bust to the waist.
- **Shoulder Width (15")**: Used to determine shoulder slope and the armhole positioning; also affects neckline width.

Additional concepts

- ◊ The **bust-to-waist difference** (8") informs dart intake.
- ◊ Ensures **proportional balance** between the upper and lower parts of the torso.
- ◊ Guides accurate placement of design elements like princess seams.

14. (Matching)

Measurement	Correct Use in Drafting Bodice Block
Bust Point Distance	D. Helps align vertical bust dart placement
Back Length	B. Positions the shoulder line and armhole depth

Waist to Hip Distance	C. Guides dart position and shaping
Shoulder Width	A. Determines neckline curve depth

15. • **Accurate bust measurement** ensures dart positioning aligns with the apex of the bust, improving fit and preventing gaping.

- **Correct dart placement** shapes the fabric around the bust and waist smoothly, enhancing comfort and appearance.
- **Shoulder slope and neckline** must be drafted to suit the posture and body shape of teenagers, who may have rounded shoulders or growing figures.
- Inaccuracies may lead to:
 - ◊ Gaping at armholes or neckline
 - ◊ Bulging seams or poor bust shaping
 - ◊ Tightness or looseness in the waist area

Additional points:

- **Comfort** is improved with precision.
- **Visual appeal** is enhanced when the garment follows body contours.
- **Confidence** in wearing custom-made clothes increases with proper fit.

16. The expected labelled sketch should include

- **Shoulder line** – straight, slanted slightly downward from neck to armhole.
- **Neckline** – shallow curve drawn from centre front to shoulder neck point.
- **Bust line** – horizontal line about 8–9" from the shoulder, depending on bust depth.
- **Bust point (Apex)** – located using bust point distance (8") from centre front.
- **Darts** – waist dart from waistline to bust point; optional side dart.
- **Waistline** – straight line at the bottom of the bodice block.
- **Side seam** – gently sloped from bust down to waist.
- **Armhole curve** – drawn between the shoulder point and side seam.

You can also include

- **Grainline**
- **Labelled centre front**
- **Measurements along horizontal lines**

17. **Possible Challenges**

- **Inaccurate measurement reading** – e.g., pulling tape too tight or too loose.
- **Understanding of dart placement** – misalignment leads to poor fit.

- **Body shape variations** – e.g., sloped shoulders or a fuller bust in teenagers not accounted for.
- **Mathematical errors** – incorrect division of measurements (e.g., bust \div 4) during drafting.

Proposed Solutions

- Use a body measurement chart for consistency and double-check results.
- Practise dart plotting with simplified guides or templates.
- Adjust for unique body shapes using fitting trials or mock-ups.
- Reinforce the importance of accuracy with measuring tools and instruction videos.

18. ● **Measuring tape** – for taking body and fabric measurements.

- **Scissors/shears** – for cutting fabric or patterns accurately.
- **Pins and pincushion** – for holding fabric pieces in place before sewing.
- **Sewing machine** – for joining fabric pieces quickly and neatly.
- **Seam ripper** – for removing unwanted stitches.
- **Tailor's chalk or marking pencil** – for marking darts, seams and allowances.
- **Iron and ironing board** – for pressing seams during construction.
- **Hand sewing needles** – for tacking or finishing details by hand.

19. Expected answers (in correct order)

- **Check and identify fabric grain** – locate the selvedge, lengthwise and crosswise grain.
- **Straighten the grain** – pull a thread or tear to make sure edges are straight.
- **Press the fabric** – remove wrinkles to ensure accurate cutting.
- **Fold fabric properly** – usually lengthwise with selvedges together unless otherwise stated.
- **Lay out the pattern** – arrange pattern pieces following the grainline and layout plan.
- **Pin pattern to fabric** – secure pattern for cutting.
- **Mark the fabric** – indicate darts, notches, grainlines, seam allowances, etc.
- **Cut the fabric** – using sharp fabric shears for precision.

20. Expected measurements (label and explain use)

- **Bust** – Around the fullest part of the bust; used to determine bodice width.
- **Waist** – Around the natural waistline; used for waistbands, darts, and shaping.
- **Hips** – Around the fullest part of the hips; critical for skirts, trousers, and dresses.

- **Shoulder to bust point** – Vertical measurement from shoulder to apex; useful for dart placement.
- **Shoulder width** – Across the back from shoulder tip to tip; affects sleeve and yoke fit.
- **Back waist length** – From nape to waistline; used in bodice and dress lengths.
- **Armhole** – Around the shoulder joint; for sleeve armhole curve.
- **Sleeve length** – From the shoulder point to wrist; for correct sleeve fitting.

Practical note: Use a soft tape, record in inches or cm, and ensure the tape is not twisted or too tight/loose.

21. • **Lay the fabric flat** on a table with the selvedges aligned.

- **Ensure the grainline** of pattern pieces runs **parallel to the selvedge**.
- When grain is **properly aligned**
 - ◊ The fabric lies smoothly.
 - ◊ Pattern pieces cut true to shape and fit better.
- If the grain is **off or distorted**
 - ◊ The fabric may twist.
 - ◊ Finished garment may stretch unevenly or hang poorly.
 - ◊ Darts or seams may appear crooked.

22. Expected elements in sketch

- A neatly **folded fabric** (lengthwise or crosswise, depending on design).
- Clearly placed **pattern pieces**
 - ◊ **Front bodice** on fold.
 - ◊ **Back bodice** (may be on fold or separate).
 - ◊ **Sleeve** piece.
 - ◊ **Neck facing or collar**.
- Indicated **grainlines** aligned parallel to the selvedge.
- Marked **seam allowances, notches**, and any **dart placement**.
- Label pattern pieces correctly.

Remember to...

- Include a space-saving layout.
- Use the correct orientation for directional prints.
- Avoid placing pieces on bias unless required.

23. • Fabric should be laid flat and on the correct grain (lengthwise or crosswise) as indicated by the pattern.

- The selvedges should be aligned or pinned parallel to ensure proper grainline.

- Folding the fabric correctly (lengthwise fold or crosswise fold) helps with symmetrical cutting.
- Pattern pieces must be placed with grainlines parallel to the selvedge.
- Correct graining ensures
 - ◊ Garments hang properly when worn.
 - ◊ There is no twisting or sagging of seams.
 - ◊ The final fit and shape are accurate.
 - ◊ Fabric drapes as designed.
 - ◊ The garment maintains durability and appearance over time.
- 24. ● Correct choice of stitch (e.g., straight stitch for seams, zigzag for stretch areas).
 - Even stitch length (not too tight or too loose).
 - Proper thread tension on the machine.
 - Matching thread colour with fabric for neatness.
 - Seams pressed open for flatness.
 - Reinforcement at stress points (e.g., beginning and end of seams).
 - Seam allowance maintained consistently.
 - Clean trimming of threads after stitching.
 - No puckering or skipping stitches.
- 25. ● Ironing flattens seams, hems, darts and pleats for a professional finish.
 - It helps shape the garment during construction (e.g., pressing darts and seams).
 - Edge finishing prevents fraying of fabric edges.
 - Common edge finishes include
 - ◊ Zigzag stitching.
 - ◊ Pinned edges.
 - ◊ Overlocking (serging).
 - ◊ Turned and stitched edges.
 - It improves overall garment durability by securing raw edges.
 - Enhances garment comfort (no rough or scratchy edges).
 - Improves visual presentation – gives a clean and polished look.
- 26. ● **Machine-sewn garments**
 - ◊ Generally neater and more consistent in stitching.
 - ◊ Stronger due to tighter and reinforced stitches.
 - ◊ Faster to produce.
 - ◊ More suitable for thick fabrics or long seams.

- **Hand-sewn garments**
 - ◊ Allow precision in delicate areas (e.g., hemming, attaching buttons).
 - ◊ Ideal for detailed or decorative stitches.
 - ◊ It is easier to repair small areas.
 - ◊ May be less durable for main seams if not reinforced.
- **Conclusion:** Machine sewing is better for strength and durability, while hand sewing is useful for finishing detail work.

27. ● **Fit Evaluation**

- ◊ Does the garment fit the body measurements correctly?
- ◊ Are the darts, seams and ease in the right places?

● **Finish Evaluation**

- ◊ Are the seams and hems neat and well-pressed?
- ◊ Are the fastenings secure?
- ◊ Is the edge finishing clean and fray-free?

● **Functionality**

- ◊ Is it comfortable to wear and move in?
- ◊ Are the design features (e.g., pockets, openings) working as planned?

● **Improvement Suggestions**

- ◊ Take more accurate measurements.
- ◊ Improve cutting and graining techniques.
- ◊ Use appropriate stitch types and reinforce stress points.
- ◊ Practise finishing techniques for a neater appearance.
- ◊ Allocate more time for pressing at every stage.

28. a. **Correct Answer: B. should appear neat and securely hold the garment parts together**

Explanation: Neat and secure stitching improves the appearance and strength of the garment, ensuring durability and a professional finish.

b. **Fill in the Blank:** The comfort and appearance of a garment are greatly affected by how well it **fits**.

Explanation: A good fit enhances the overall look and allows ease of movement, contributing to comfort.

c. **Answer: True.**

Explanation: Comparing allows learners to reflect on their own work, learn new techniques and improve future garments.

d. i. **Comparison**

- My classmate used double stitching while I used single stitching.
- My classmate applied overlocking on seam edges; mine were left raw.
- I used topstitching on some parts while my classmate did not.
- I used machine hemming, but my classmate hand-hemmed their garment.

ii. **Justification**

- Double stitching gives extra strength, especially at stress points.
- Overlocked edges are more durable and prevent fraying.
- Topstitching not only strengthens seams but adds a neat finish.
- Machine hemming provided a more even, durable finish compared to hand-hemming.

e. • Strengthen seams at high-stress areas such as underarms, crotch, or side seams.

- Re-align or re-position darts for a better fit and shape.
- Adjust sleeve length or width for better mobility and proportion.
- Use better-quality thread to reduce the chances of breakage.
- Replace or reposition fasteners (e.g., zip, hooks) for smoother function.
- Reinforce buttonholes or change to more durable buttons.
- Improve neckline finishing to prevent stretching or rolling.
- Add interfacing to collar, cuffs, or waistband to increase firmness.
- Use bias binding on raw edges for neater inside finishing.

f. • Widen hip or bust measurements for better ease of movement.

- Add side vents or pleats for ventilation and flexibility.
- Change the fabric to a more breathable or stretchable one for comfort.
- Introduce lining to improve comfort and extend garment life.
- Change neckline shape (e.g., from round to V-neck) for a better look and comfort.
- Reinforce areas prone to stress with interfacing or double-layered fabric.
- Use stronger stitching techniques such as flat-felled seams or French seams.
- Add belt loops, inner pockets, or adjustable features to enhance function.
- Improve the pattern layout to reduce bulk and waste during cutting.
- Apply finishing techniques like edge-stitching or piping for durability and style.

g. Sample checklist

1. Stitching is straight, secure, and uniform.
2. Seams are properly aligned and do not twist.
3. All raw edges are neatly finished (e.g., overlocked or bound).
4. Garment fits comfortably without being too tight or loose.
5. Darts, pleats, and gathers are placed symmetrically.
6. Fasteners (zips, buttons, hooks) are securely attached and functional.
7. Hems are straight and of appropriate width.
8. Fabric is free from puckering or stretching due to poor stitching.
9. Reinforcements are applied at stress points (e.g., crotch, underarms).
10. Overall appearance is neat, with no loose threads.
11. Design lines are balanced and flattering.
12. The garment can withstand wear without signs of damage.

29. a. • Making patchwork quilts or blankets
 • Designing appliquéd motifs for clothing
 • Creating soft toys or stuffed animals
 • Producing cushion covers or table mats
 • Making wall hangings or fabric-based art
 • Designing tote bags, purses or pouches
 • Producing fabric flowers or bows
 • Decorating items like notebooks, frames or baskets with fabric

b. **Tools**

- Scissors
- Needle
- Sewing machine
- Tailor's chalk

Materials

- Fabric scraps
- Thread
- Buttons
- Fabric glue

Others: Embroidery floss, zippers, beads, interfacing, elastic

c. • **Patchwork** involves sewing together small pieces of fabric (usually in different shapes and colours) to form a larger design or fabric piece.

- **Appliquéd** is a technique where smaller fabric pieces are sewn or glued onto a larger background fabric to create patterns, pictures, or decoration.

Additional points

- Patchwork often requires a base to join all patches, while appliquéd can be added to already existing garments or items.
- Patchwork is mostly geometric; appliquéd can be decorative, symbolic or illustrative.

30. • Choose a design or pattern (e.g., animal shape for a toy or square for a cushion).

- Cut the fabric pieces according to the pattern.
- Join the pieces by sewing along the edges (leave a gap for stuffing).
- Turn the fabric inside out and stuff with soft materials like fibre or fabric scraps.
- Sew the opening shut neatly.
- Add decorations like buttons, embroidery or appliquéd if desired.

Extra steps (if applicable)

- Reinforce seams to prevent tearing.
- Add zippers or fasteners for removable covers (for cushions).
- Use colourful fabric combinations to make it attractive.

31. Craft tool to its correct function.

Tool	Function
a. Fabric glue	i. Holding fabrics together without stitching
b. Scissors	ii. Cutting out patterns or shapes
c. Needles	iii. Stitching fabrics by hand
d. Tailor's chalk	iv. Marking designs on fabric

32. • **Design and Planning:** Decide what item to make and sketch a design

• **Measuring and Cutting:** Measure and cut fabric pieces according to size and shape

• **Joining Pieces:** Sew or glue the fabric pieces together neatly

• **Stuffing or Decorating:** Fill (for toys or cushions) or add decorations like buttons, beads, appliquéd, or embroidery.

• **Finishing:** Trim loose threads, press seams, and check for neatness.

• **Presentation:** Label or package the item if needed, especially if for display or sale.

33. • **Reuses leftover or unwanted fabrics instead of throwing them away:** Instead of discarding fabric scraps or old clothes, they are used again to make new items.

- **Reduces the need to buy new materials, saving resources:** Using what is already available means less money and fewer raw materials are needed.
- **Promotes upcycling by turning old clothes into useful items:** Old garments are changed into new and better items like bags, cushions, or aprons.
- **Teaches environmental responsibility and mindful use of materials:** It helps people to care for the environment by not wasting materials and using them wisely.
- **Encourages making personal, long-lasting items instead of buying fast fashion:** People can create quality items that last longer instead of quickly buying cheap clothes that wear out fast.
- **Supports local, small-scale handmade production over mass production:** Handcrafted fabric crafts support local businesses and reduce the pressure from large clothing factories.
- **Decreases textile waste in landfills:** Reusing fabric means less cloth is thrown away, helping to keep the environment clean.
- **Boosts creativity in using limited materials:** It allows people to think creatively and make beautiful things from whatever materials they have.

34. ● **Item:** Tote Bag

● **Materials Used**

- ◊ Old denim jeans (for the body of the bag)
- ◊ Fabric scraps from shirts (for straps and pockets)
- ◊ Thread, buttons and lining from used clothing

● **Decorative Techniques Used**

- ◊ Appliquéd with shapes cut from kente scraps
- ◊ Embroidery around edges for detail

● **Steps Followed**

- ◊ Cut fabric from old jeans into a rectangular shape
- ◊ Attach pockets using scraps and decorative stitches
- ◊ Sew side seams and bottom securely
- ◊ Add lining and handles
- ◊ Decorate with appliquéd and embroidery

● **Sustainability Explanation**

- ◊ Used only recycled materials, reducing waste
- ◊ Gave new life to old clothes
- ◊ Avoided buying new fabric, which saves money and resources
- ◊ Promoted the idea of upcycling and eco-friendly fashion

Other Acceptable Items

- **Wall Hanging:** Made from African print scraps and old lace, with patchwork and embroidery
- **Cushion Cover:** Made from old T-shirts, decorated with tie-dye and appliqué
- **Table Mat:** Created using leftover cotton pieces and lined with old curtain fabric

35. a. • Packaging in clothing and textiles is the process of wrapping, boxing, or preparing finished garments for storage, protection, sale or transport.

- It helps keep clothes neat, clean and safe from damage.

Examples

- A shirt folded and placed in a transparent plastic bag.
- A wedding gown packed in a box with tissue paper and sealed.

b. • **Plastic wrapping:** Clothes are folded and sealed in plastic to protect them from dirt and moisture.

- **Box packaging:** Clothes like suits or gowns are packed in boxes for a neater and more presentable look, especially for gifts or special items.

(Each method makes it easier for customers to carry and store garments.)

c. • **Protects clothing:** Keeps clothes safe from dust, moisture or wrinkling.

- **Improves presentation:** Neatly packaged clothes look more attractive to customers.
- **Builds brand image:** A well-packaged item can make the product look more professional.
- **Examples:**
 - ◊ A school uniform packed in a labelled plastic bag makes it easy to identify size and school logo.
 - ◊ A wedding gown packaged in a box protects delicate fabric like lace or satin.

d. • **Increases customer interest:** Beautiful packaging makes a good first impression, attracting more buyers.

Example: A boutique that uses branded boxes and ribbons is likely to attract gift buyers.

- **Encourages repeat purchases:** Customers often return when they receive clothes that are neatly and professionally packaged.

Example: A fashion designer who packages garments with tags and care instructions builds customer trust.

e. • **Process**

- ◊ Iron the finished shirt to remove creases.
- ◊ Fold the shirt neatly.

- ◊ Place tissue paper under and over the shirt to prevent wrinkling.
- ◊ Insert into a clean box.
- ◊ Seal with ribbon or branded sticker.

- **Explanation**

- ◊ This process helps protect the shirt and makes it presentable for gifting or selling.
- ◊ Using branded ribbon adds a professional touch.

f. ● **Example Selections**

- ◊ **Shirt:** Clear plastic bag – shows size and protects fabric.
- ◊ **Gown:** Box with tissue paper – prevents crushing of delicate fabric.
- ◊ **Tie or scarf:** Rolled and placed in a small pouch or box – keeps it smooth and tidy.

- **Explanation:** Each method suits the size, purpose, and delicacy of the garment, and helps maintain shape and presentation.

g. ● **Plastic bag:** Light and waterproof – protects from moisture.

- **Box:** Strong and neat – protects structure and is ideal for gifting.
- **Cloth bag:** Reusable and eco-friendly – supports sustainable practices.

h. ● **Causes damage:** Poor packaging may leave clothes wrinkled, torn, or stained.

- **Leads to dissatisfaction:** Customers may return or complain about dirty or crushed clothes.

Examples:

- A silk blouse thrown in a rough paper bag gets stained or creased.
- A suit jacket folded badly in a plastic bag loses shape at the shoulders.

i. ● **Eco-friendly packaging:** Biodegradable and reusable, reducing pollution.

- **Plastic packaging:** Durable but non-biodegradable, it contributes to landfill waste.
- **Better for the environment:** Eco-friendly packaging is better because it reduces waste, supports sustainability, and encourages reuse.

j. ● **Materials used:** Tissue paper, boxes, branded tags, stickers, ribbon.

- **Techniques:** Neat folding, layering with tissue, sealing with stickers.
- **Why suitable:** Protected the garment from wrinkles and made it attractive and professional for sale or gifting.

36. a. ● Reuses leftover fabrics from large factories.

- Uses recycled paper tags.
- Avoids plastic packaging.

- Educates customers on reusing and donating clothes. (*Extra Point*)

b. • By reusing leftover fabrics, they reduce textile waste that could end up in landfills.

- Avoiding plastic packaging prevents plastic pollution, which harms the soil and water.
- Using recycled tags saves trees and reduces paper waste.
- Educating customers encourages sustainable habits like donation and reuse.

Explanation: These practices reduce the pressure on natural resources and help protect the environment from harmful waste.

c. • Introduce a take-back or repair programme for worn-out clothes.

- Use eco-friendly dyes that don't pollute water.
- Reduce energy use by adopting solar-powered machines.
- Partner with local tailors to reduce transportation emissions.

d. *Expected elements in answers*

- Personal observation or example of a local business (e.g., a tailor or fashion designer).
- Comparison based on practices such as the use of materials, packaging, education, etc.
- Reflective reasoning: “My local shop uses plastic bags, unlike the case study brand. But they also reuse scraps for patchwork designs.”
- May include suggestions for improvement.

e. *Expected elements in answers*

- Catchy slogan, e.g., “Wear Waste Wisely” or “Style with Purpose.”
- Visual elements (drawings of recycled tags, no plastic signs, reused fabric patterns).
- Message that highlights at least two sustainable actions.
- Inclusion of a call-to-action (e.g., “Donate your old jeans today!”)

f. • Job creation: Using leftover fabrics creates work for designers, cutters, and tailors who customise small batches.

- Local production reduces the need for importing mass-produced goods, keeping jobs local.
- Reducing pollution: Less fabric waste and plastic packaging mean fewer pollutants.
- Promoting donations of clothes encourages reuse, which means fewer clothes are burned or dumped.
- Overall, this business helps both people and the planet.

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GLOSSARY

Accessories: Fashion items like bags, belts, earrings, watches and scarves that complement an outfit.

Appropriate Dressing: Wearing clothing that is suitable for the specific time, place or event.

Bicep: A muscle located in the upper arm.

Breathability: The ability of a fabric to allow air to pass through ensuring comfort.

Capsule Wardrobe: A small, coordinated selection of essential clothing pieces that can be worn in various combinations.

Chubby: A person, especially a child or infant, who has a rounded or plump appearance due to excess body.

Circular Economy: System where items are reused, repaired or recycled instead of thrown away.

Clothing Inventory: A checklist or record of all clothing items owned to help in planning and budgeting.

Clothing Organisation Techniques: Methods for arranging clothing neatly, such as using hangers, drawers or colour coordination.

Contours: An outline representing the shape or form of something.

Crosswise Thread Direction: This goes from one side of the fabric to the other. It helps form the fabric's shape and structure.

Customisation: Adjusting clothing to fit personal style, needs or body measurements.

Diagonal Line (Bias): A slanted direction in fabric. It stretches more and makes clothes fall or flow nicely.

Draping: The way fabric hangs and falls on the body.

Drooping: Something that sags downward.

Durability: How long a garment lasts without damage.

Edge of Fabric: The tight, finished side of a fabric that doesn't easily fray or pull apart.

Embellishment: Decorative additions like embroidery, beads or trims on clothing.

Embroidery: The art of decorating fabrics or other materials using a needle and thread to create a design.

Evaluation: Checking quality and fit of finished clothes.

Extra Treatments (Finishing): Special touches added to fabric, like making it softer or water resistant, to improve how it looks and feels.

Fabric Grain: The direction the threads run through a fabric. Knowing this helps in cutting and sewing properly.

Fastenings: Items like buttons or zippers to close garments.

Fabric Construction Techniques: Ways in which fabrics are made by joining fibres or threads, such as weaving, knitting or pressing them together.

Figure: A person's overall physical shape, proportion, and structure.

Finishing: Final steps to make clothes neat.

First Impression: The quick judgement people make about someone based mainly on appearance and grooming.

Fit Adjustments: Changes to make clothing match body measurements better.

Garment: A piece of clothing.

Getting Smaller (Shrinkage): When fabric becomes smaller after washing. This must be tested before sewing to avoid tight clothes.

Girth: The distance around something, especially a person's body or an object.

Grid: The intersecting warp and weft yarns that create a pattern.

Grooming: Practices that promote cleanliness and neatness such as bathing, hairstyling, nail care and proper dress.

Groove: It is a long narrow cut in a hard material.

Hairstyle: The way a person's hair is trimmed, styled or arranged to match their look or occasion.

Hem: The edge of a piece of cloth or clothing that has been turned under and sewn.

Hosiery: A knitted or woven garments that cover the legs, feet, and toes, providing comfort, support and style.

How Fabric Hangs (Drape): This shows how fabric flows or falls. Light fabrics drape better and are used for stylish clothes.

Illusion: A misconception or misinterpretation of reality often caused by assumptions.

Knitted Fabric: A fabric made by creating loops with thread. It feels soft and stretchy, good for items like socks or T-shirts.

Lingerie: Women's undergarments and sleepwear, designed for comfort and aesthetic appeal.

Loops: Circles made with thread when knitting. These loops give stretch to the fabric.

Made-to-Order: Producing garments only after they are requested.

Make-up: Cosmetic products applied to enhance facial features and improve appearance.

Model: A person who wears or showcases clothing, accessories, or textiles to display designs and styles.

Occasion-Based Dressing: Dressing according to the type of event or function, such as formal, casual, religious or professional.

Patchwork: Sewing fabric pieces together to cover holes or decorate.

Pattern Drafting: Making paper shapes to cut fabric.

Pattern: A template developed with specific measurements for cutting an article.

Personal Appearance: The outward look of an individual, including clothing, grooming and accessories.

Petite: An individual with a small body frame.

Physique: The overall physical appearance and structure of the human body.

Pressed Fabric (Felt): A thick fabric made by squeezing fibres together with heat and water. It doesn't have threads going in different directions.

Re-dyeing: Restoring or changing fabric colour using dye.

Refinishing: Improving garment parts, like adding linings or replacing buttons.

Remodelling: Changing a garment into a new, different clothing item.

Renovation: Making small improvements to restore or refresh a garment.

Repurposing: Using garment parts for new functions or products.

Resizing: Altering clothing to make it smaller or larger.

Restyling: Changing design features to update or transform clothing.

Rotch: The part of the human body between the legs where they join the torso.

Scrap: Small leftover pieces of fabric.

Seasonal Wardrobe: Clothes arranged and selected based on specific weather conditions such as dry or rainy seasons.

Self-Presentation: How individuals express themselves visually through clothing and grooming.

Silhouette: The dark shape and outline of someone or something visible in restricted light against brighter background.

Snagging: When a piece of clothing gets caught on a sharp or rough object and tears, resulting in a loose fibre, hole, or tear.

Straight Thread Direction: The main thread runs along the length of the fabric. Clothes hang better when cut along this line.

Strength (Durability): How long a fabric can last without wearing out. Strong fabrics are good for everyday wear.

Stretchiness (Elasticity): How much a fabric can stretch and return to shape. This is important for comfort and fit.

Sustainable Fashion: Clothing production and use that reduces waste and saves resources.

Trim: To make something neat by cutting away irregular or unwanted parts.

Upcycling: Creatively transforming old clothes into new, useful items.

Wardrobe Planning: The process of selecting and arranging clothing to suit lifestyle, body type and different occasions.

Wardrobe: A person's full collection of clothing, shoes and accessories.

Wicking: To absorb or drain a fluid and moisture.

Woven Fabric: Fabric made by crossing threads over and under each other, like in a basket. It is usually strong and keeps its shape well.

Wringing: The process of removing excess water or liquid from a fabric, typically after washing.

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