# RALPH PINK

## AUDREY DRESS

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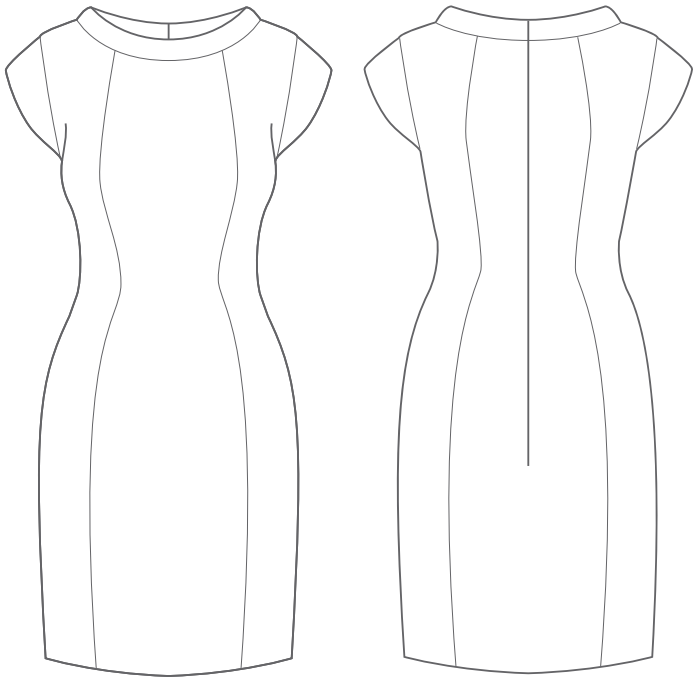
Inspired by the iconic style of the 1940's and the favoured design ideals of none other than Miss Audrey Hepburn, the Audrey pattern will create a chic shift dress that will take your timeless wardrobe vogue to the next level. Both easy to make and minimalistic in design, the wide boat neck and cap sleeves create a truly classic look. Why not construct this piece using a medium weight navy wool blend fabric and then team the dress with white heels, a matching clutch and some simple pearls to embody the lovely Audrey, at her finest.



The perfect pattern for beginner sewers, the Audrey is a great introductory piece when starting on the road to dress making. Featuring few panels and fully utilising facings to negate the need for lining, the only difficult element of the Audrey dress is the centre back invisible zip. Constructing this piece using a medium weight wool blend or mohair material will create a luxuriously warm winter dress, whereas a stiffer, more breathable cotton will create a cool, crisp summer garment that is sure to turn heads.

## MATERIAL

(Based on largest size)

MATERIAL 150cm x 150cm
58" x 58"

INTERFACING 150cm x 39cm
58" x 16"

## ACCESSORIES

66cm/ 26" invisible zip

## BEGINNER/ INTERMEDIATE

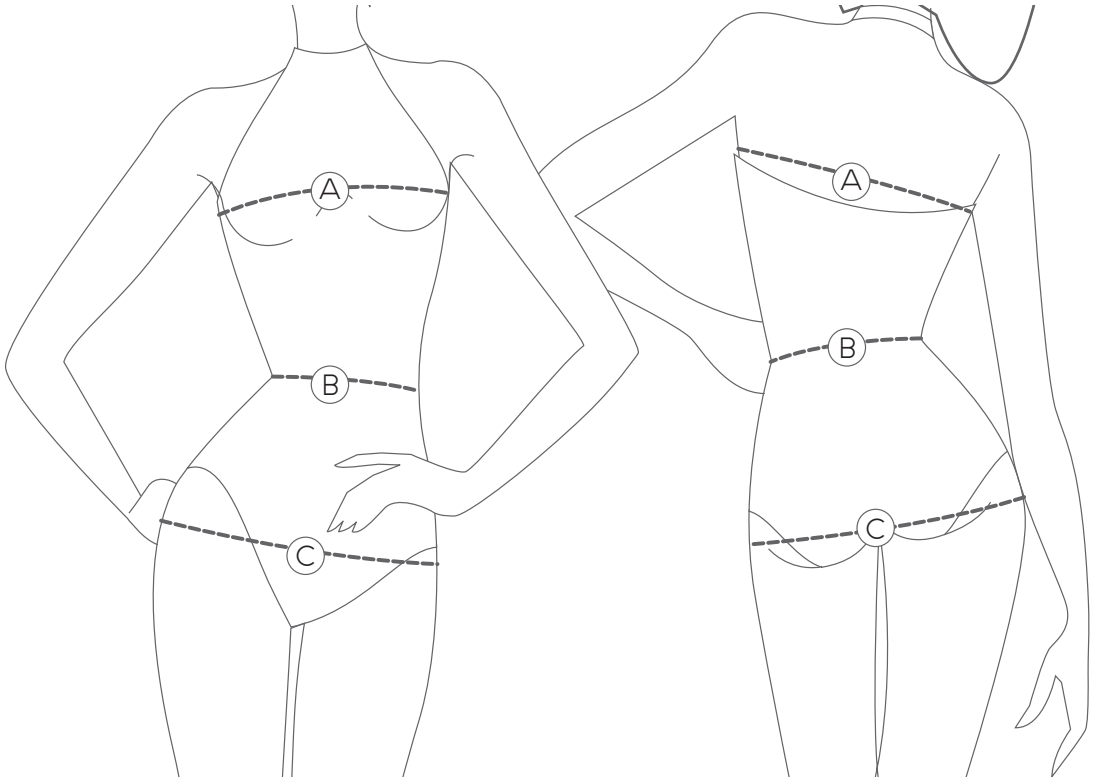
## CHOOSING A SUITABLE SIZE

### A - BUST
Over your bra, wrap a measuring tape around your body at the fullest part of your bust. Be sure that your arms are at your sides and that the tape is flat against your body and parallel to the floor.

### B - WAIST
Stand with your feet hip-width apart and bend sideways – where you indent is your natural waist. Wrap the tape around your body at the natural waistline. The tape should be flat against your body and parallel to the floor.

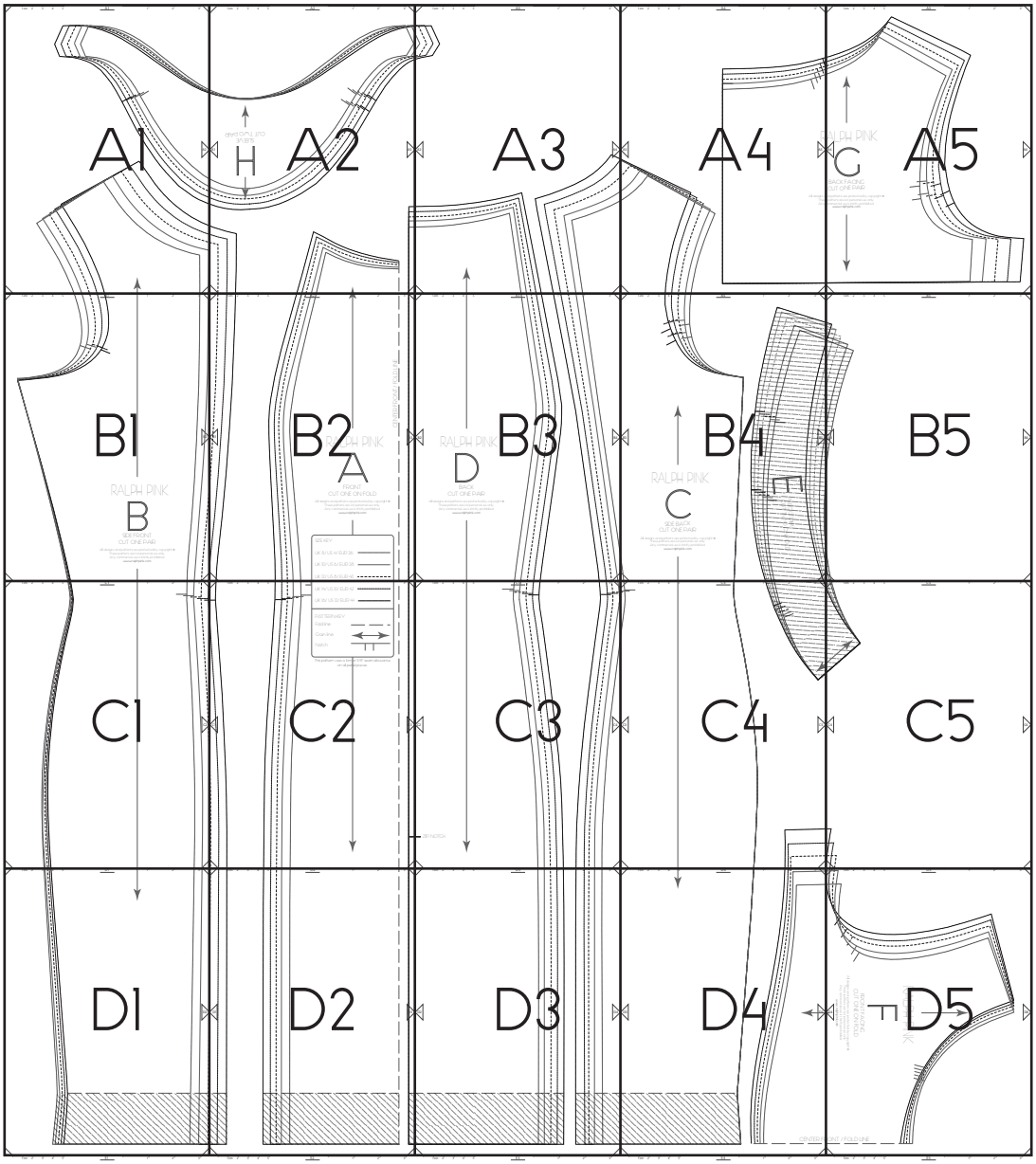
### C - HIPS:
Wrap a measuring tape around your body at the fullest part of your bottom. Be sure that the tape is flat against your body and parallel to the floor.

Compare your measurements with our size chart to find a size that suits you best. Please note that it is rare that any standard size fits perfectly. We suggest making an initial sample using a cheap fabric that is similar to your finished fabric and then correcting the fit where necessary.




FINISHED GARMENT MEASUREMENTS (pattern measurements - before stretch)

| UK | 8 | 10 | 12 | 14 | 16 |
|---|---|---|---|---|---|
| US | 4 | 6 | 8 | 10 | 12 |
| EUR | 36 | 38 | 40 | 42 | 44 |
| BUST | 91cm 35 7/8" | 96cm 37 3/4" | 101cm 39 3/4" | 106cm 41 3/4" | 111cm 43 3/4" |
| WAIST | 78cm 30 3/4" | 83cm 32 5/8" | 88cm 34 5/8" | 93cm 36 5/8" | 98cm 38 5/8" |
| HIP | 96cm 37 3/4" | 101cm 39 3/4" | 106cm 41 3/4" | 111cm 43 3/4" | 116cm 45 5/8" |




Please read all instructions before printing the pattern or cutting your material.

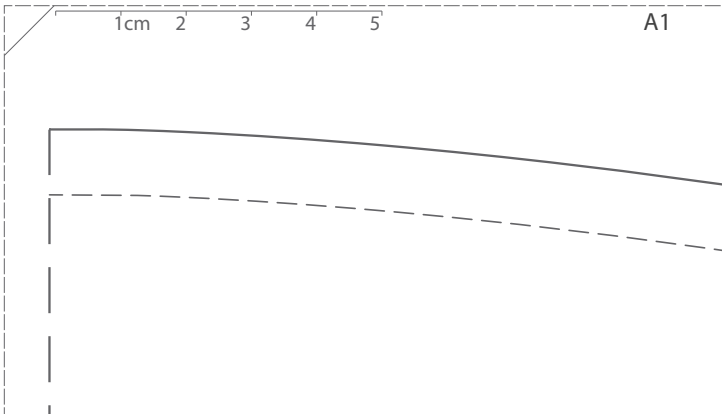
Each pattern is produced as a multipage PDF document, available to print on either A4 or A0 paper.

A multipage PDF is a full scale pattern broken into a series of A4 or A0 pages. The pages then piece together in a numbered grid to re-form the whole pattern.

If you are unfamiliar with printing and piecing PDF patterns, please read the 'PRINT SETUP' document in your pattern pack for a more detailed explanation of how to print and piece your patterns.

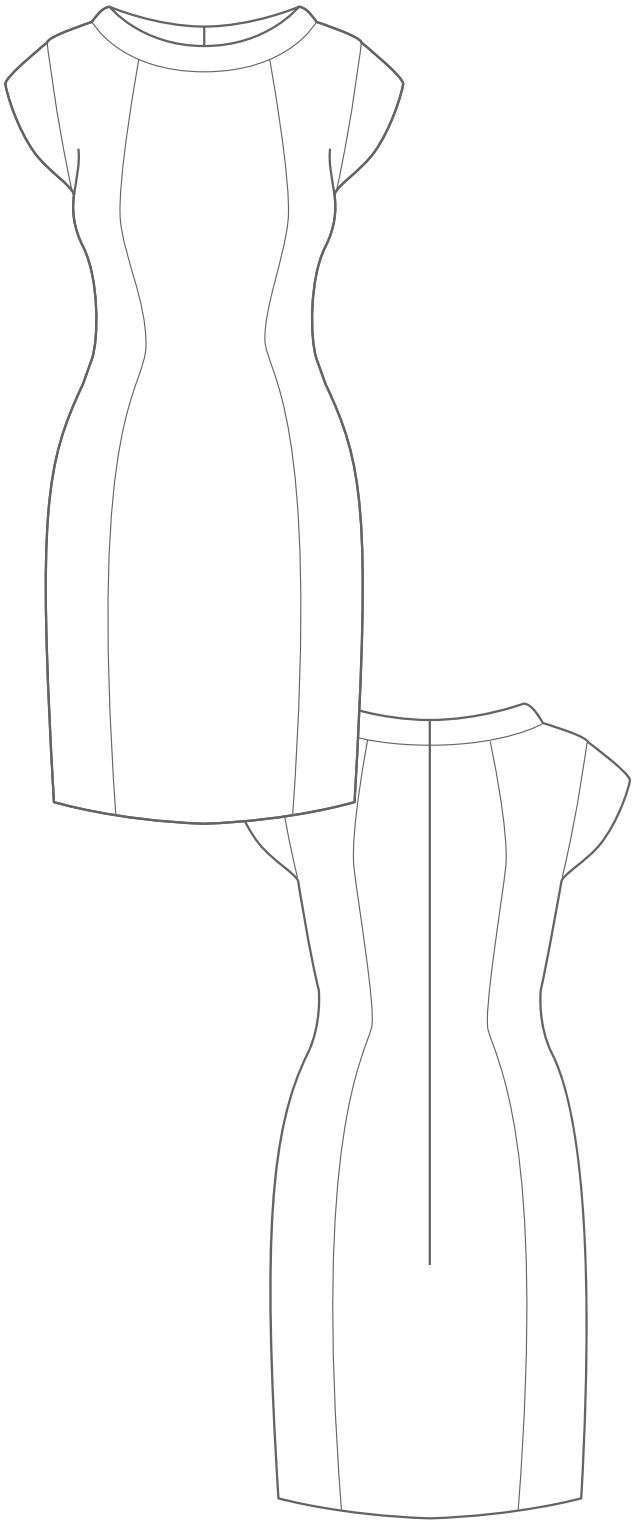
To view and print your pattern, you will need to install a PDF reader such as Adobe Reader. To print off and assemble your pattern correctly, make sure that you have selected A4 PORTRAIT and 'ACTUAL SIZE' (100% SCALE) in the print preview.

Make sure that your pattern is to scale by measuring the scale bar at the top edge of the A4 page.



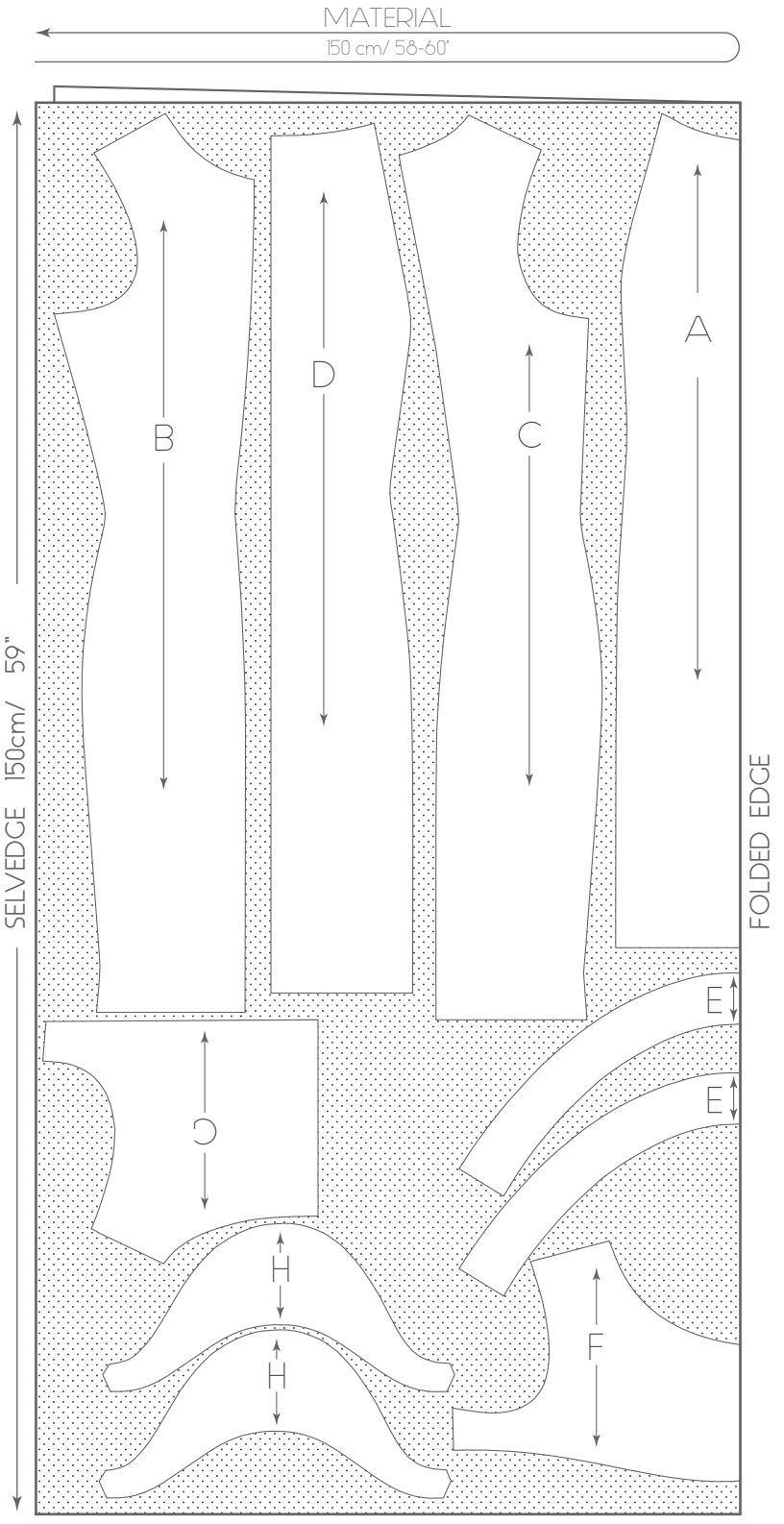

Before you cut your pattern, please familiarise yourself with the 'PATTERN KEY' displayed on your pattern printout.

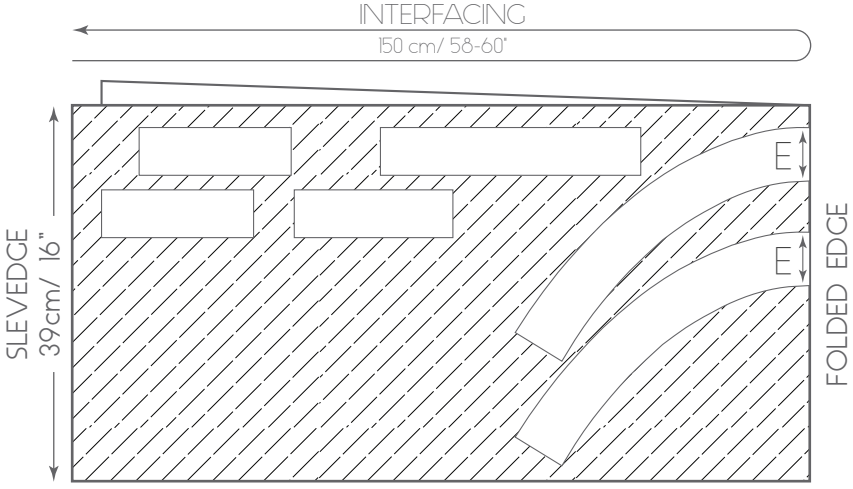
We have included a multipage A0 version for people who wish to print their sewing patterns on a plot printer or at their local print shop.



MATERIAL LAYOUT BASED ON LARGEST SIZE

A - FRONT
B - SIDE FRONT
C - SIDE BACK
D - BACK
E - NECK
F - FRONT FACING
G - BACK FACING
H - SLEEVE



## WASHING

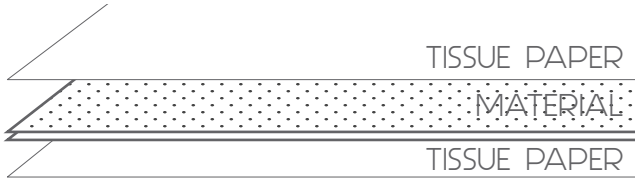
All material is prone to shrinkage once washed. Whenever possible, wash and iron your material before cutting your patterns. This will stop your garment from shrinking in the wash, once made.

## FOLDING YOUR MATERIAL

Fold your material in half length ways with the right sides facing. If necessary, pin the two selvedge edges together to stabilise the folded material.

## CUTTING DELICATE MATERIALS

Chiffon, like other slippery materials, can be very tricky to cut accurately. We recommend sandwiching your chiffon between two layers of tissue paper to stabilise it before cutting. You will find it far easier to cut. The only downside to this technique is cutting paper with your material scissors.




## GRAINLINE

The grainline runs along the folded edge and the selvedge edge of your material. Align your patterns on the fabric by matching the grainline of the pattern with the grainline of the material.

## CUTTING ON THE FOLD

Some pattern pieces are placed and cut on the fold of the material. This is indicated on the pattern by a dashed line, no seam allowance and the words 'PLACE ON FOLD'.

## QUANTITY

Each pattern piece will indicate how many times it needs to be cut:

> CUT ONE PIECE - Cut one piece on a single layer of fabric.

> CUT ONE PAIR - Cut one piece on a double layer of fabric to form one pair of that pattern piece.

> CUT ONE PIECE ON FOLD - Place the fold edge indicated on the pattern against the fold edge of the fabric, creating one symmetrical piece of fabric from a pattern piece which corresponds to half.

## PINNING YOUR PATTERN

Before cutting your material, secure your paper pattern pieces to your material using pins. Choose sharp, fine dressmaker's pins over a cheaper product.

## MARKINGS & NOTCHES

Transfer all pattern markings to your material, once cut. This can be done using chalk or, for more delicate projects, using a tacking stitch. Mark notches by snipping a V-shaped notch into the seam allowance - be careful not to cut into the seam line.

## TIPS

When cutting, make sure that your scissors are sharp and clean. It is common practise to have two pairs of scissors - one pair for paper and one pair for material. Paper can blunt scissors over time and cause an inaccurate cut or frayed raw edges.

## CONSTRUCTION TECHNIQUES

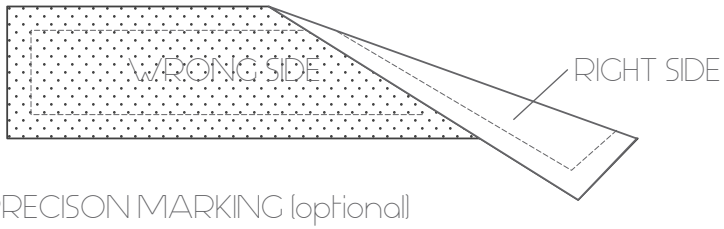
If you are unsure of any of the following sewing terms, please visit the "SEWING GUIDE' page on our website for detailed explanations.

## INTERFACING

Some panels require interfacing to reinforce or support the material. Areas that require interfacing are marked with a dashed fill on all relevant pattern pieces.

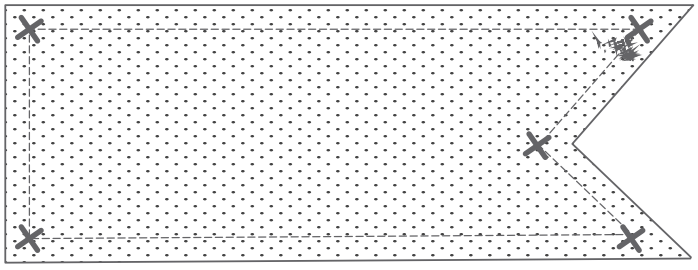
## RIGHT & WRONG SIDE

The RIGHT side of your material is marked on the instructions with a white fill. The WRONG side is marked with a dotted fill.



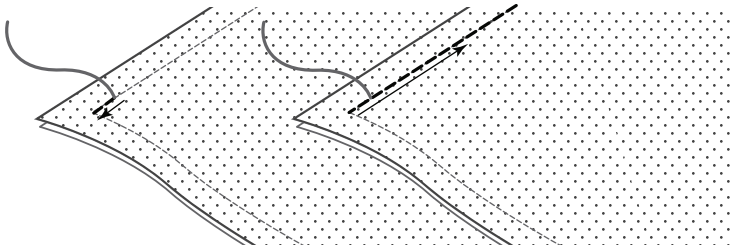

## PRECISON MARKING (optional)

Mark each corner point with chalk on the wrong side of your material. This will allow you to accurately match up your material pattern pieces when constructing your garment. It will also give you a point at which to stop sewing your seams when joining panels together. This produces cleaner, more accurate garments, especially when joining multiple or complex seams.



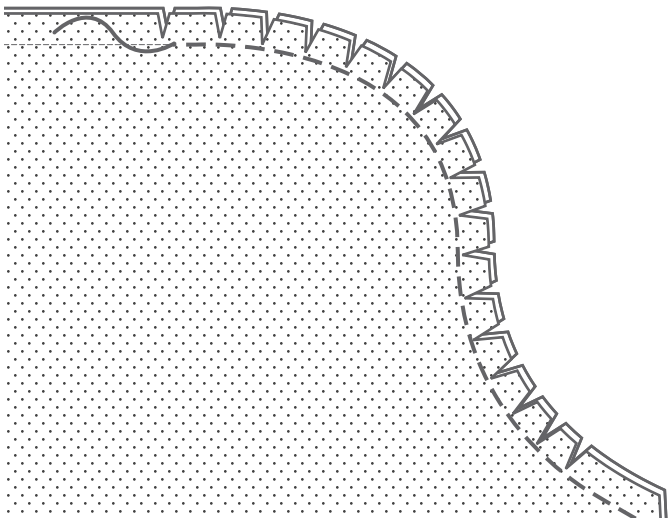
## BACKSTITCHING

Make a small backstitch at the start and finish of each seam, to seal your stitching and prevent your seam unravelling. Start a few stitches from the beginning, backstitch to the beginning of the seam and then proceed to finish the seam.



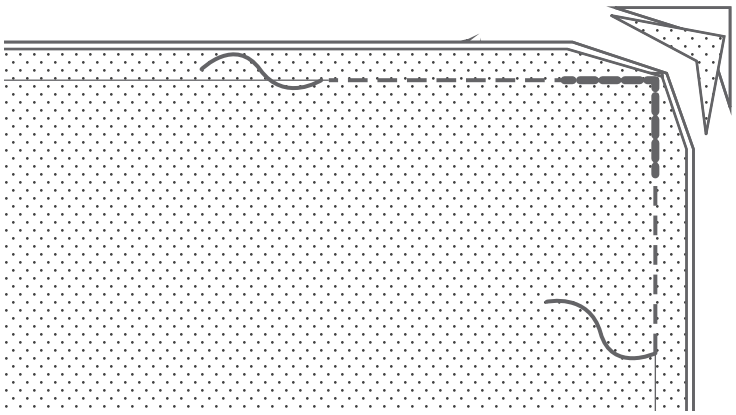
## NOTCHING CURVES

When stitching together curved edges, snip small v-shaped notches into your seam allowance. This will prevent excess bulk and ease tension along curves.
The tighter the corner or curve, the more will need to be removed. Be careful that you do not cut too close to the line of stitching, otherwise your seam will unravel. Keep a distance of 2-3mm from the stitch line.



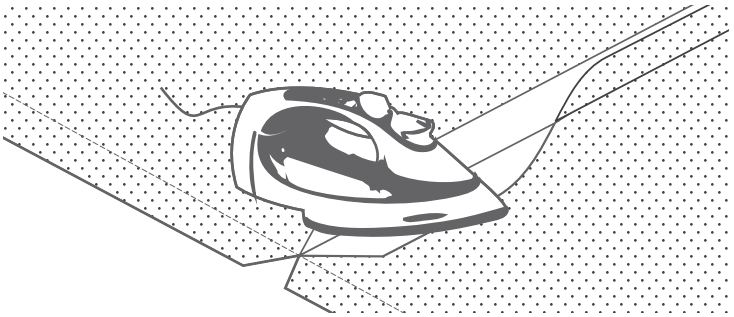
## REMOVING CORNERS

Avoid bulky seams by trimming the tip of each corner. Also, carefully backstitch over corners to add extra strength and stop them splitting when turned right side out.



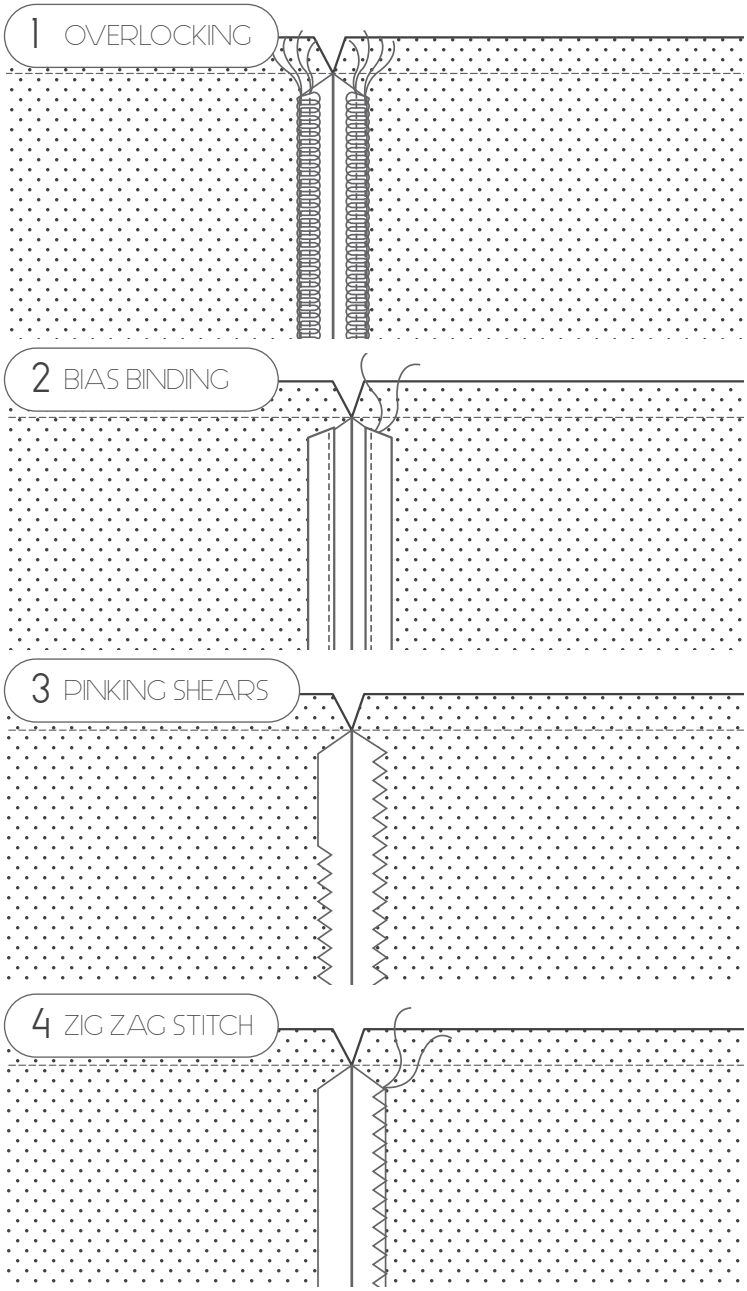
## PRESSING SEAMS

Immediately after stitching your seam, use an iron (set to the appropriate temperature for your material), to press open the seam allowance. This will create a crisp clean seam and allow you to neatly join other panels.



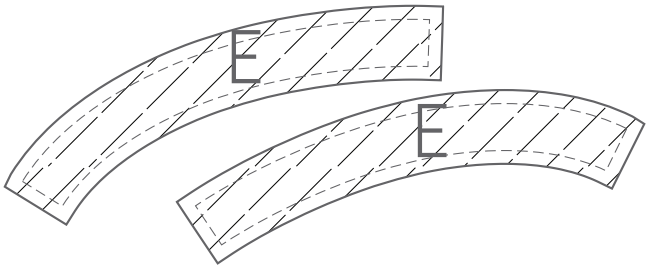
## SEALING RAW EDGES

Make sure that you seal all of your exposed seam allowance by OVERLOCKING, BIAS BINDING, PINKING SHEARS or using the ZIG ZAG stitch on your domestic sewing machine.



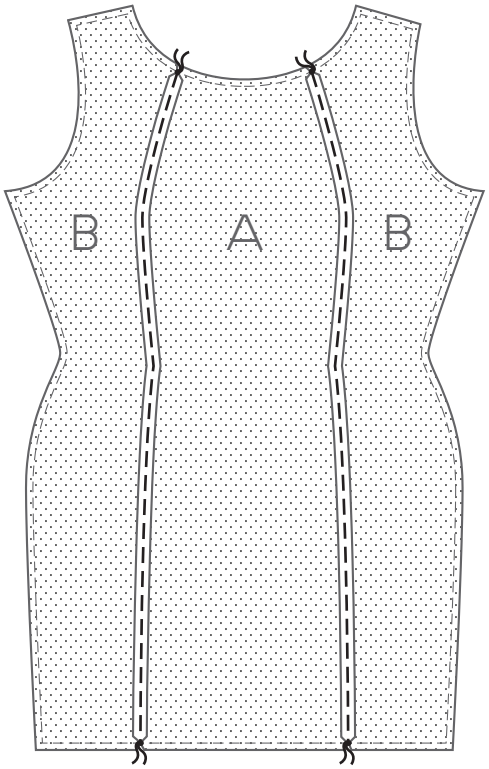
INTERFACING:

1 Interface all panels marked with a diagonal dashed fill, using Vilene or fusible interfacing.

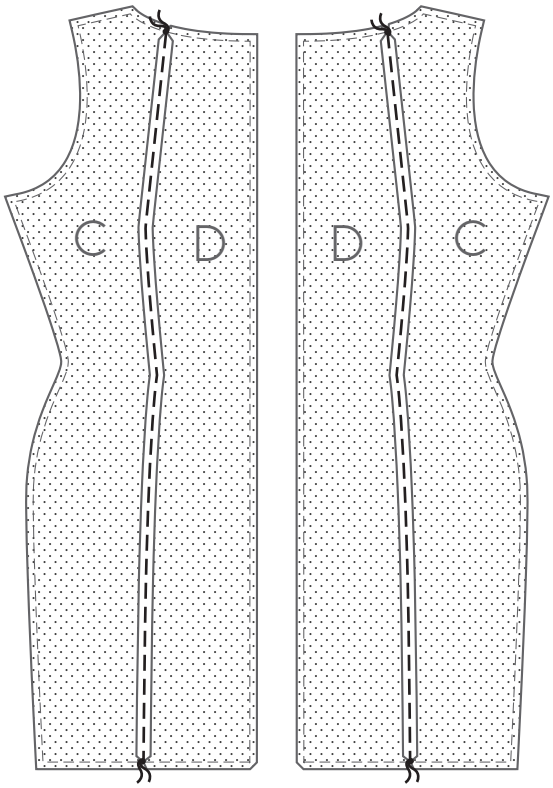



GARMENT CONSTRUCTION:

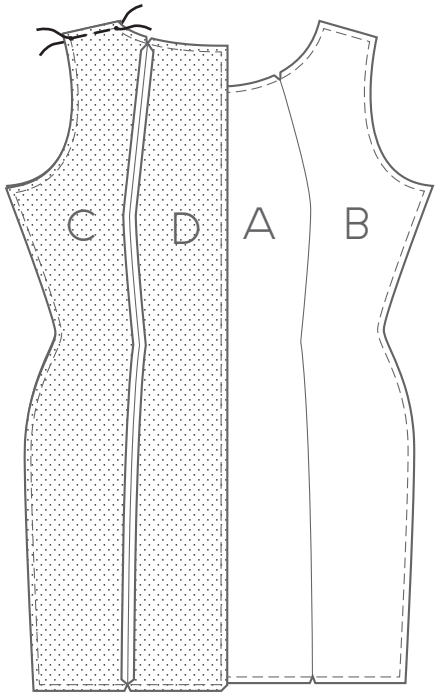
2 With right sides facing, join the B panels to panel A and press open seams.



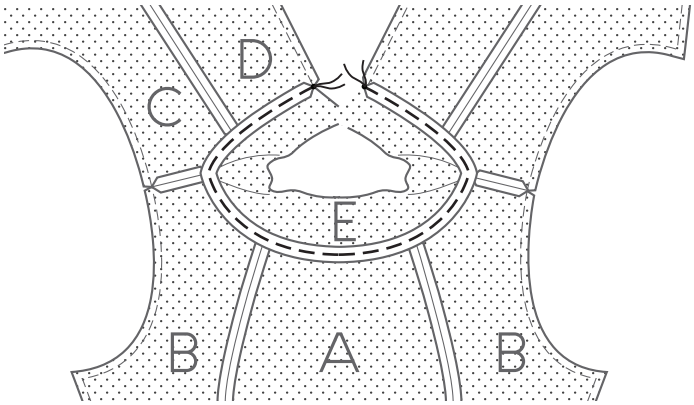

3 With right sides facing, join panels C & D and press open seams.



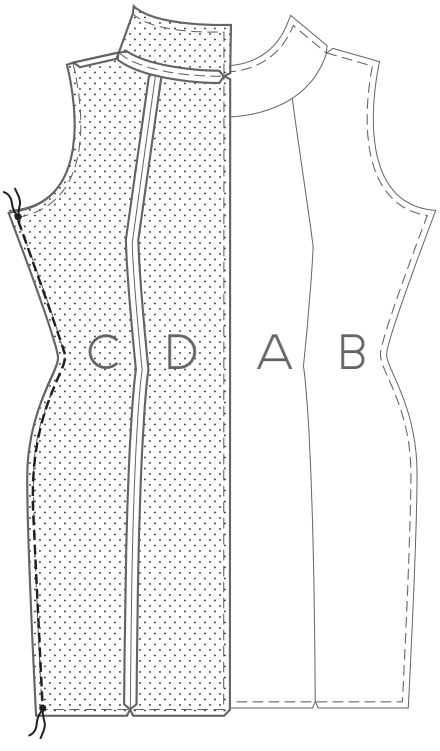

4 With right sides facing, join panel C to panel B at the shoulder seams, matching all notches and corner points. Press open seams and trim the seam allowance.




5 Attach one panel E to garment panels A,B,C & D, match all notches and press open seam.

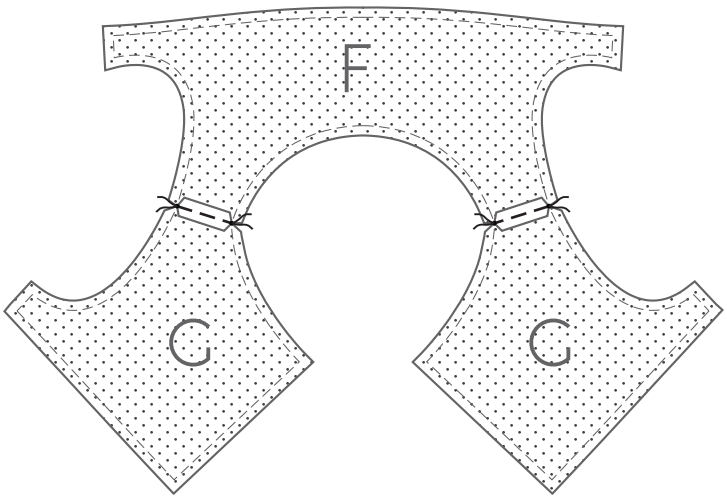



6 With right sides facing, join panels C and D at the side seam and press open seam.

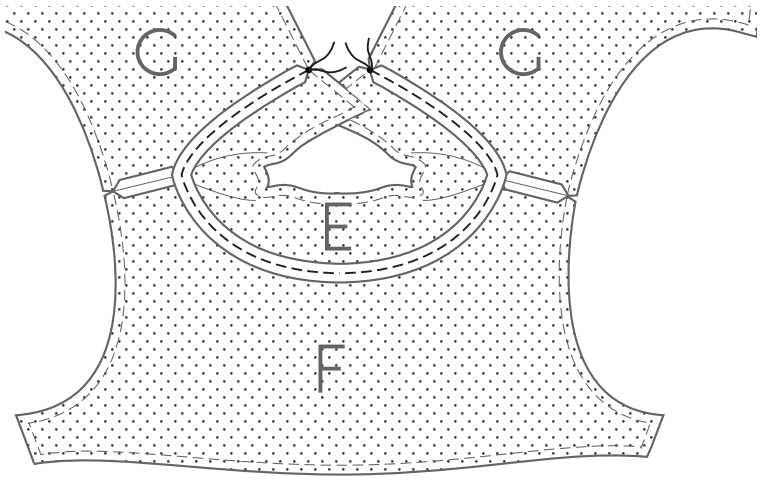


FACING CONSTRUCTION:

7 With right sides facing, join facing panels F & G at the shoulder seam.

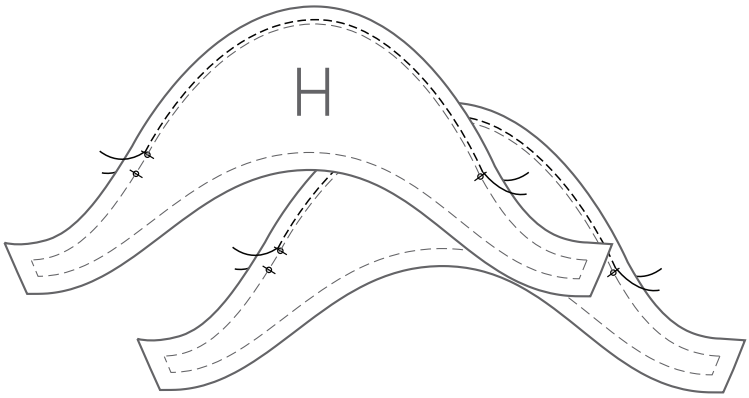



8 With right sides facing, join the remaining panel E to the facing panels F & G at the neck line curve and press open seams.

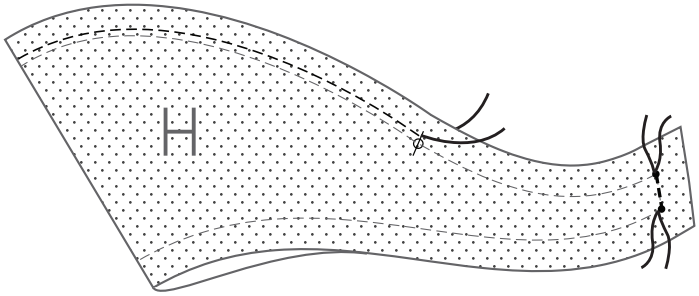



CAP SLEEVES:

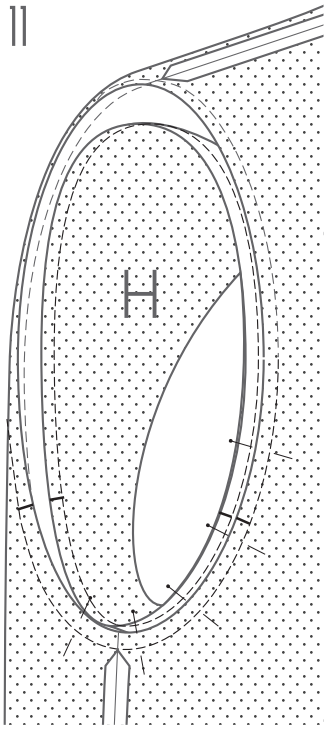
9 Using a small running stitch, handsew along the top edge of the cap sleeve from notch to notch. Make sure that your running stitch is just within the seam allowance.

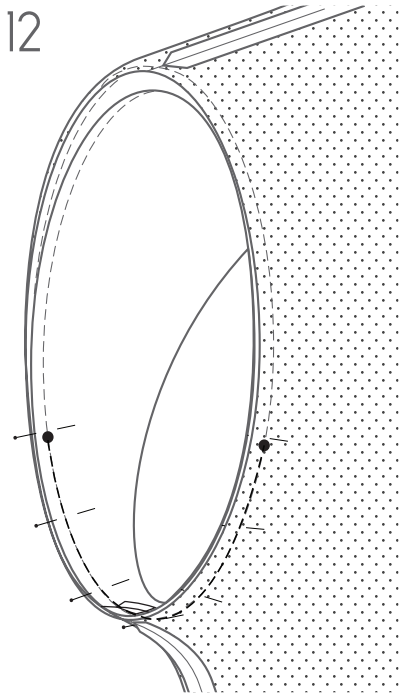



10 With right sides facing, stitch the under arm seam. Do this for all cap sleeve panels.



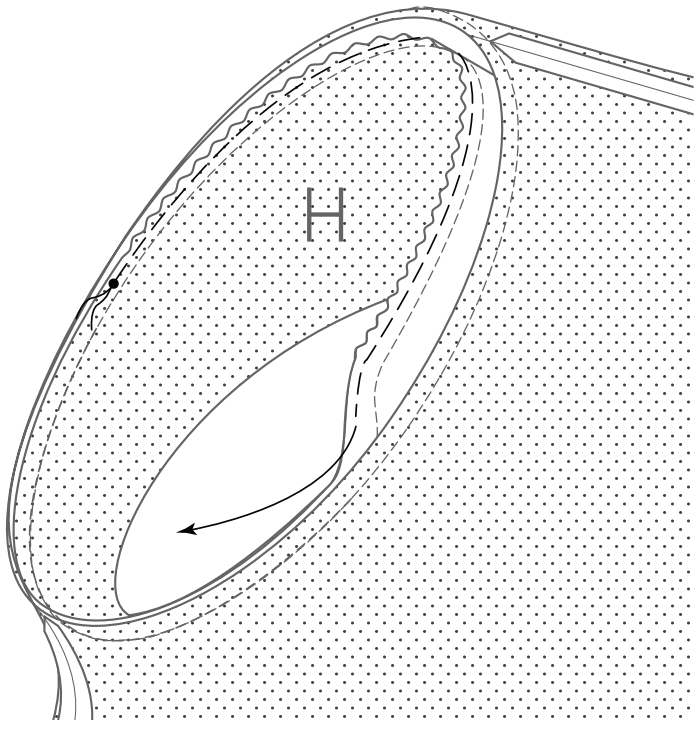

11 Place the cap sleeve inside the dress armhole, with right sides facing. Match front and back notches. Be aware that the FRONT sleeve needs to match the FRONT of the dress.



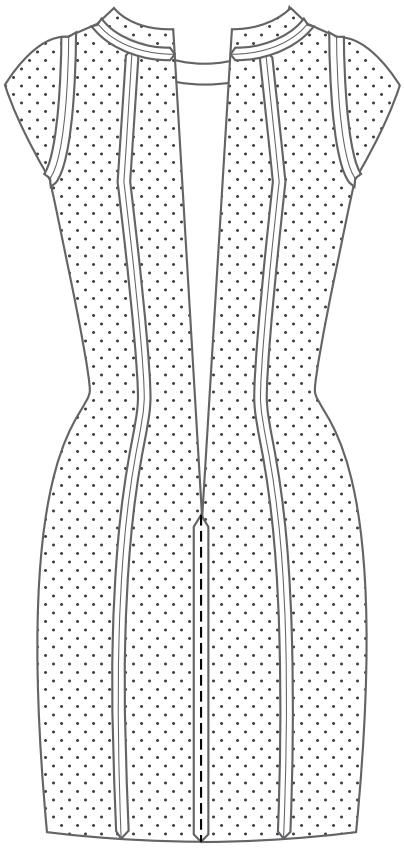




12 Machine stitch around the bottom edge of the armhole, from notch to notch. This will secure your sleeve.

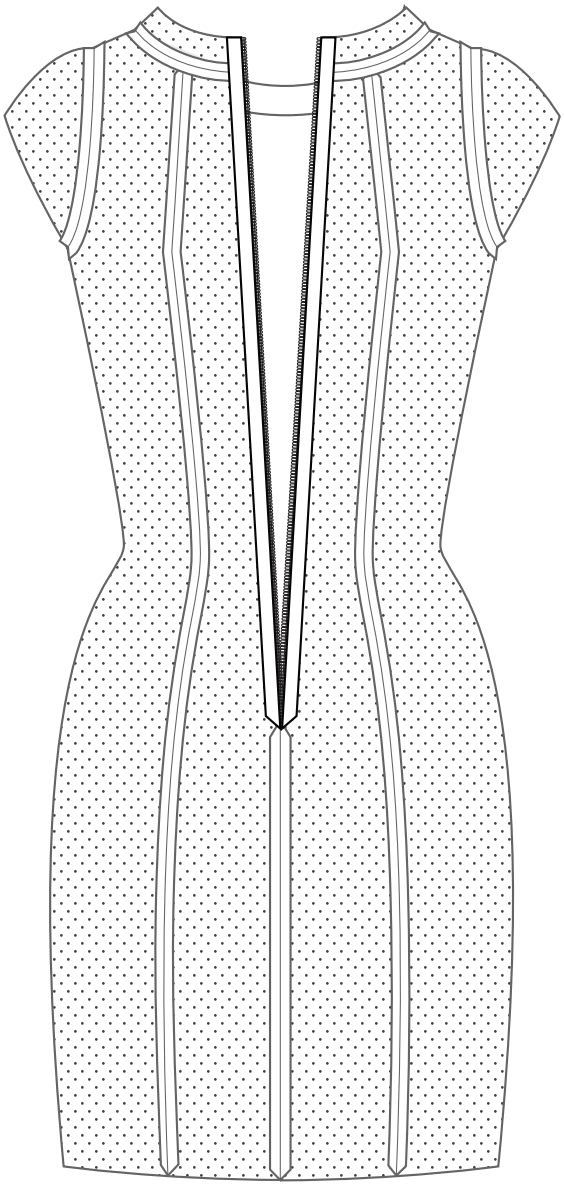
13 Pull the loose end of your running stitch so that the sleeve head gathers slightly from notch to notch. Carefully ease the sleeve head to fit the armhole. Do this by carefully controlling the amount of gathering in the sleeve head. Press and shape the sleeve head, curling it over your fingers as you go. Take your time to get a perfect fit with even distribution of ease. Pin, or hand tack, the sleeve and armhole together to secure. Attach the remaining sleeves to the facing using the same technique.



14 With right sides facing, join the centre back from hem to zip notch.

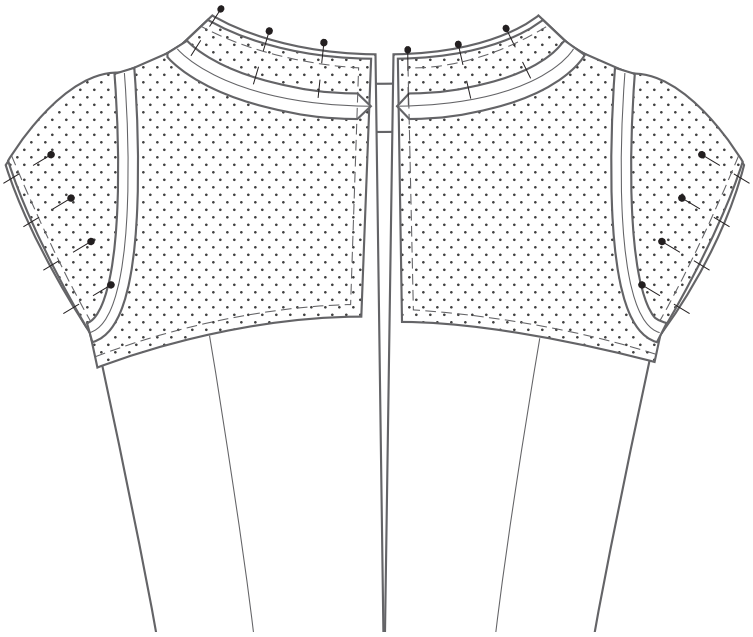


15 Insert invisible zip into the centre back of the dress.

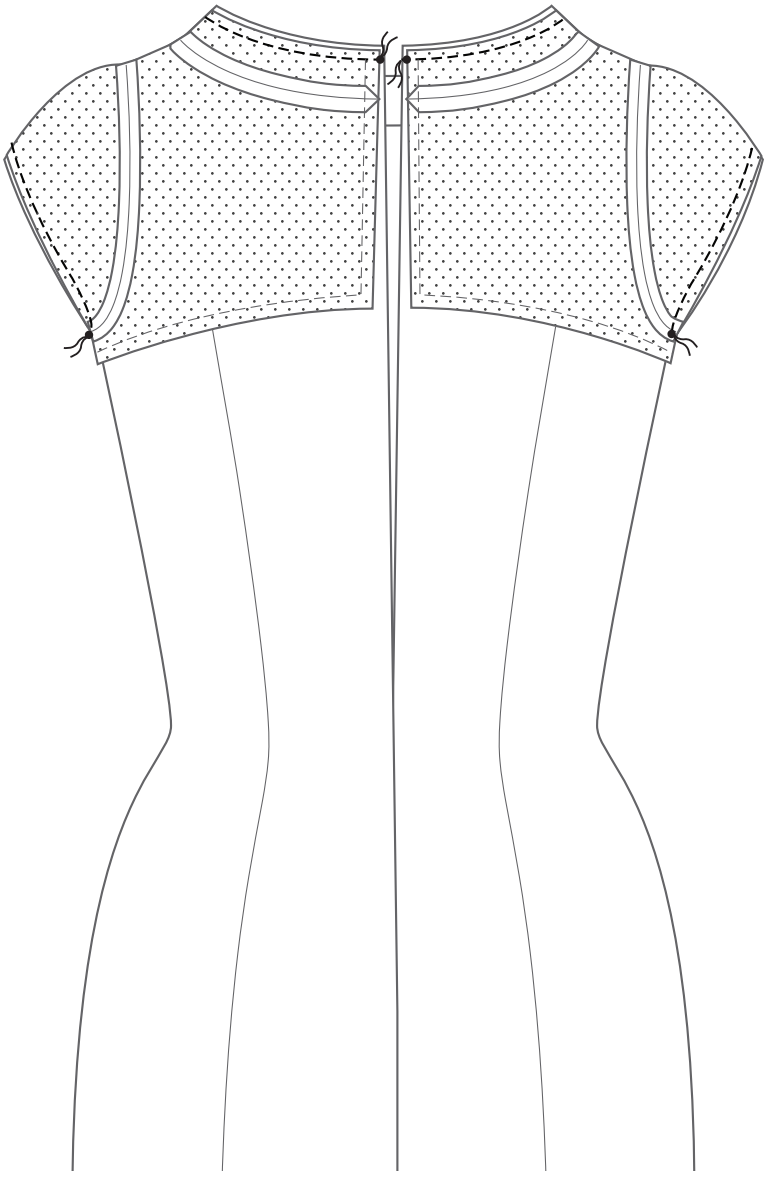


JOINING THE FACING TO THE DRESS:

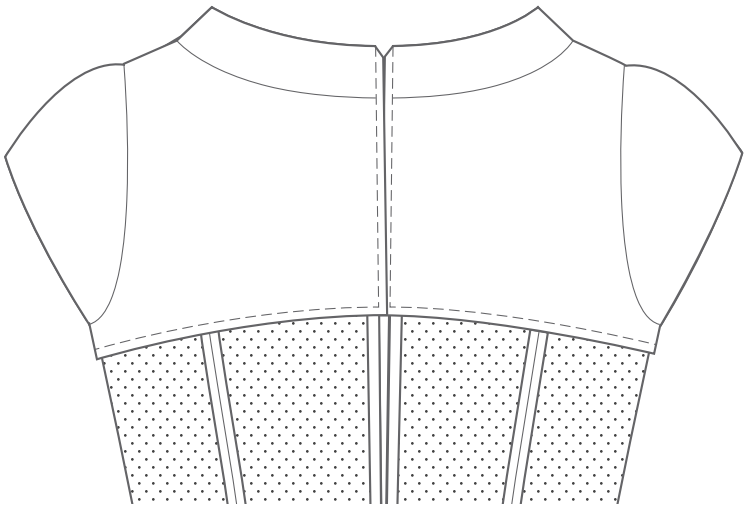
16 With right sides facing, place the dress inside the facing. Match all notches and seams. Pin the top edge of the neck trim and the cuff of the sleeves.

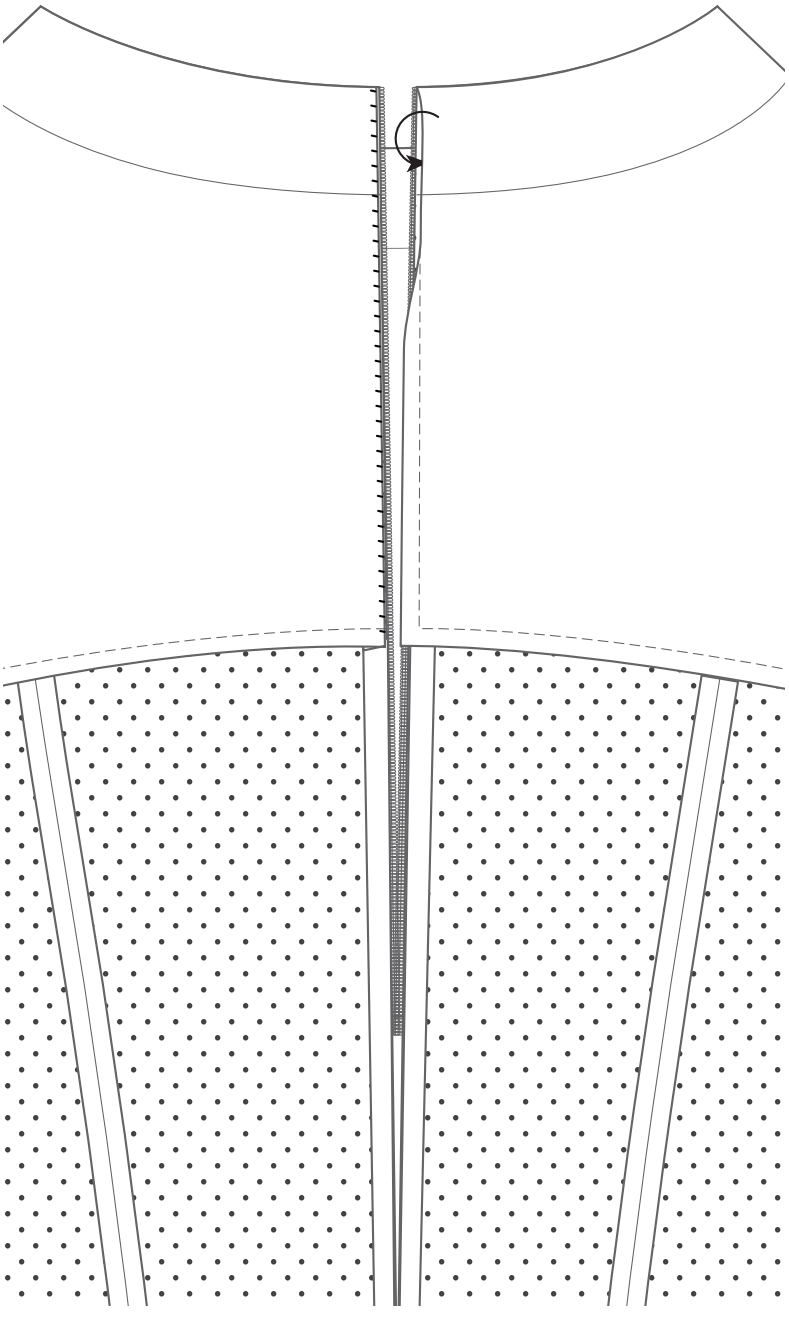


17 Stitch the facing to the dress all the way around the top edge of the neck trim and cuffs. Press open seams. Turn the dress right side out and press the cuffs and neckline with an iron.

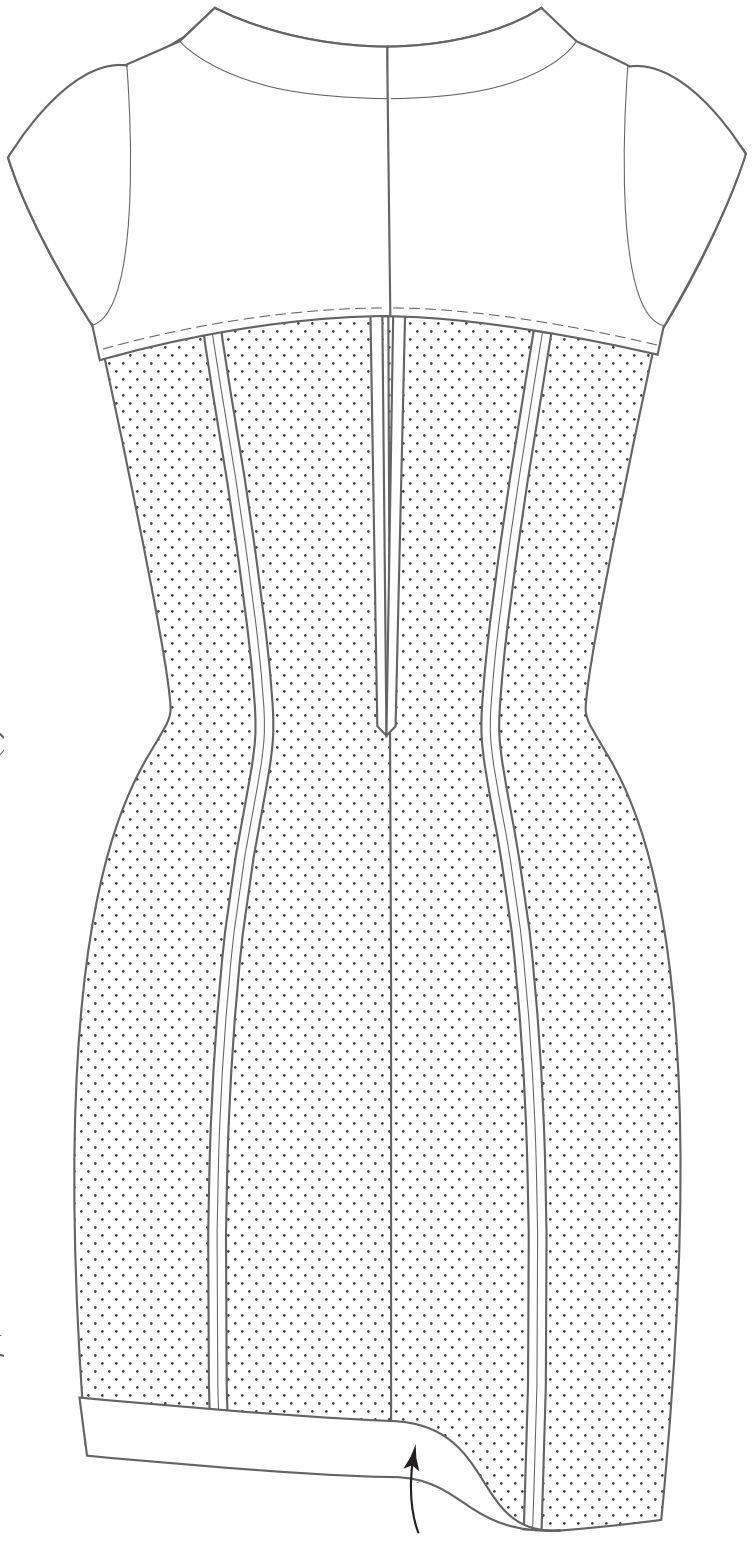


18 Carefully fold the centre back seam of the facing to the inside of the dress by 1cm (seam allowance). Pin it to the zip tape. The fold of your facing should meet close to the zip teeth but not obstruct the zippers movement. Hand sew the lining to the zip tape using a slip stitch from the neckline to the bottom edge of the facing.

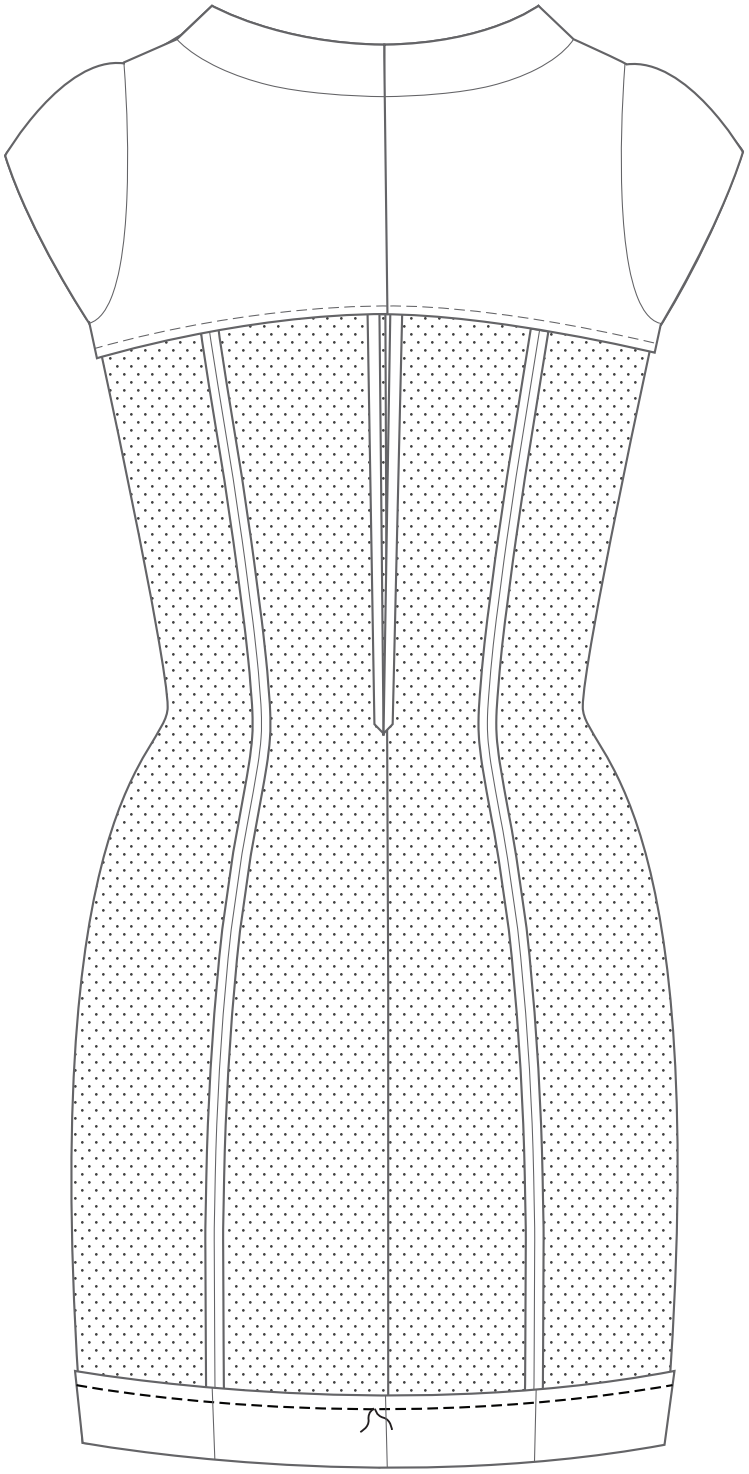




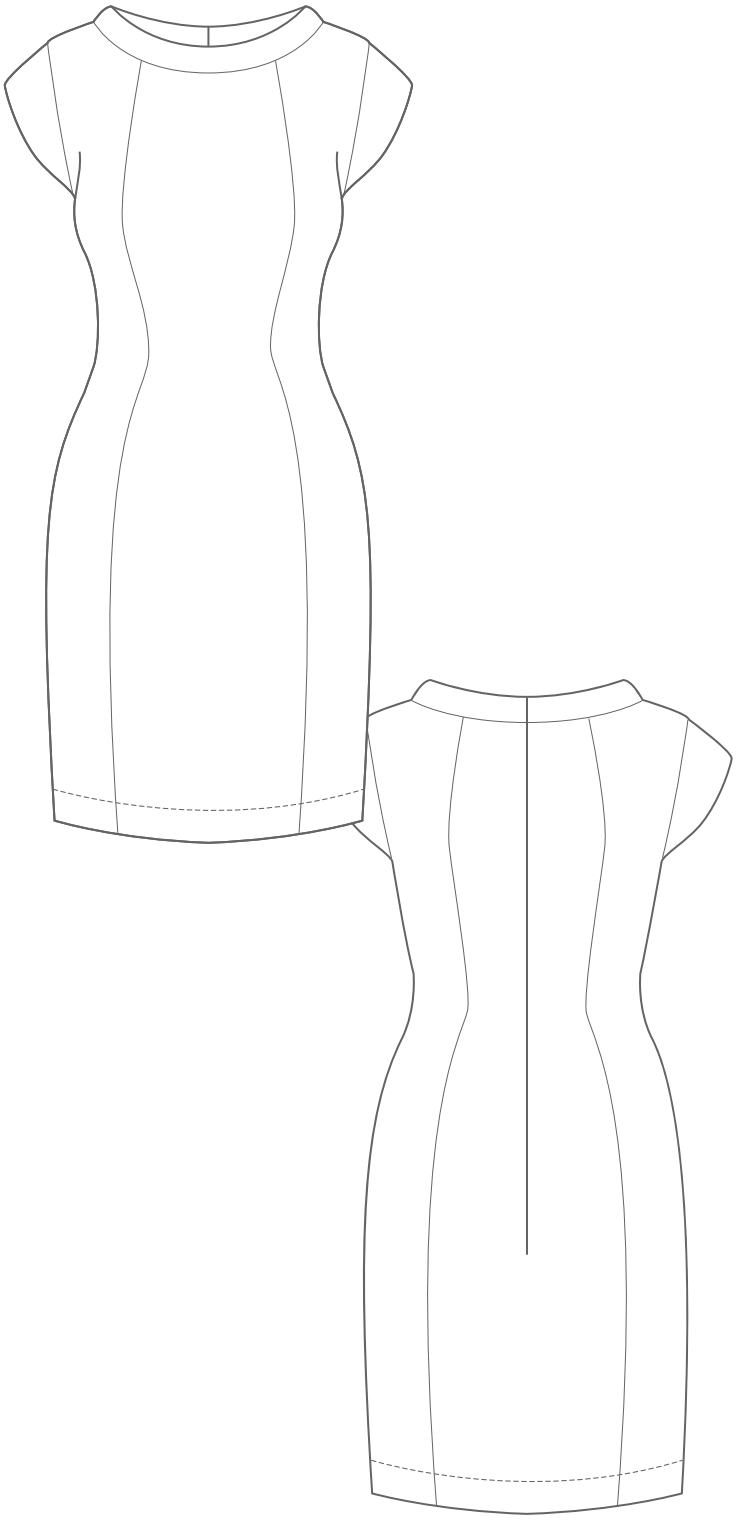
19 Turn the hem (bottom edge) of the dress up to the inside of the dress by folding along the dotted fold line. Press with an iron and pin to secure.



20 Topstitch the turned up hem of the dress to the dress body and press with an iron.



Voila. C'est fini!



SHOW US YOUR CREATIONS

The best part about making your own garments is the pleasure that comes from showing them off to your friends, your family or the huge online community of sewists. So please show us your gorgeous creations by posting your images to either our Facebook, Twitter or Pinterest page.

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