



Frocks & Frolics

Sew + View Free Online Classes

Paris Jacket



Welcome to the wonderful world of sewing! Make this beautiful Bolero jacket with a little help from Frocks & Frolics. Watch the detailed video covering all aspects of sewing and preparation. Then use the comprehensive guide to work at your pace and learn a few tricks of the trade as well.

Marina is a professional tailor with 25 years experience in both teaching and working in the fashion industry. She continues to provide educational resources for everyone wanting to learn professional tailoring techniques. Her patterns are available through frocksandfrolics.com whilst the academy.frocksandfrolics.com provides the online resources and sewing courses to match.



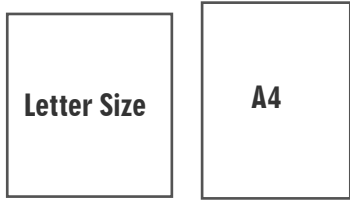
Content	1
How to print the Pattern	2
Fabric Recommendations	3
Design Options	4
Measurement Chart	5
Fabric Requirements / Notions	6
Layplan for contrast Ruffle Jacket with contrast Collar	6
Layplan for plain Jacket, Sleeve and Collar	7
Layplan for plain Jacket, Ruffle Sleeve and contrast Collar	8
About the Pattern	9
Cutting out	10
Assembly: Sleeve with Slit	11
Assembly: Sleeve with Ruffle	12
Assembly: How to assemble the Back	13
Assembly: How to assemble the Front	14
Assembly: Inserting the Collar	15/16
Assembly: Closing the Hem and Side Seam	17
Assembly: Inserting the Sleeve	18
Optional: Binding the Armhole	19
Optional: Inserting Button/Buttons	20
Optional: Inserting a Hem Ruffle	21
Facebook Group	22
Impressum	23

The Frocks & Frolics System - Printing your Pattern

Welcome to my little world! I loved PDF patterns from the start, they are instant and you have access to designers you wouldn't normally even know about. The only snag is the massive waste of paper.

For some years I was the dressmaking tutor for Worcestershire and taught ladies far and wide how to sew. Multi size patterns didn't really work in a group setting. So, I came up with the idea of having one file per size. I could just hand them out to my students in the size they needed. I put the kettle on, while they cut out their patterns. Then we chatted as we assembled the patterns, in even the smallest of spaces. Soon they were super fast at putting them together and didn't want any other style of pattern anymore. No kneeling on the floor trying to find your size in a sea of lines, little paper waste, it was just the ticket.

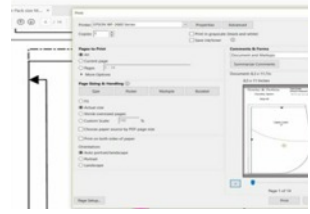
The PDF pattern is available in US letter size and DIN A4 size. If you live in the US you need the letter size paper format which is wider and shorter than the more commonly used DIN A4 metric paper, which is used across the rest of the world.



Printing

Choose the format you are going to print, either letter size or DIN A4.

Ensure you print from your laptop or PC using [Acrobat Reader DC](#) as this ensures it will print correctly. Pre-installed programs often reduce the size by a small amount, which makes a big difference to the pattern. Adobe has an option: 'shrink to fit'. Please disable it as it will also shrink the pattern.

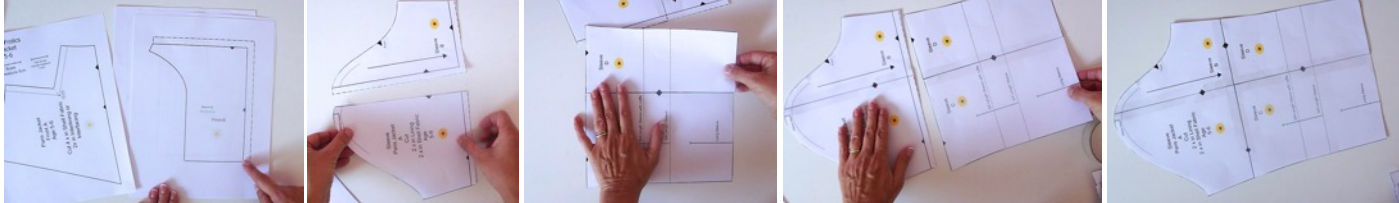


Print at 100% or actual size. Print the first page with the test scale and check the measurement. There are two scales, one which measures 1 inch for customers working in Imperial and one measuring 5 cm for my customers working with the Metric system. If the measurement is correct, print off the rest of the pattern.

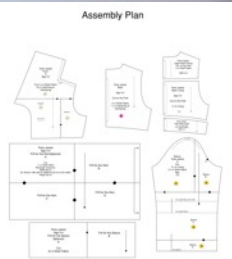


Some printers have wide margins which can't be adjusted. My Canon printer for example has a margin of 1 inch at the bottom! You can try printing paper at 8.5 x 13 inches if this happens to you.

Pattern Assembly



The patterns can be cut out as they are, no sizing needed, then they are put together according to their little flower marker. A pink flower for the back, a white flower for the front. They are put together in alphabetical order and clearly labelled as A, B, C etc. Each size has its own assembly plan, so you can see at a glance which bits go together.



For all my patterns a seam allowance of 1 cm (3/8 of an inch) is included in the pattern.

Fabric Suggestions

This jacket is so versatile, it is hard to suggest just one fabric. Below are some of the examples from the testing phase, to give you an idea what is possible and also to inspire you. The jacket works well on twill, plain or jaquard weave. I would recommend a medium weight cotton, wool or linen, as this is easiest to work with.

Tip:
Man made fibres like Polyester, make for really difficult sewing, especially with cheaper fabrics. If you are going for a wool imitation, choose Acrylic instead. It will be way more easy to work with!



Stephanie used a linen look fabric.
Stephanie: "The fabric is called peached twill, with cotton and elastane fibres. It was stable and easy to work with but a little bulky, so I layered the seams. I didn't use much interfacing due to the weight of the fabric. Sleeves are very long which look great turned up or slightly long."



I am a great fan of cotton sateen with a bit of stretch. It will look awesome and be super comfy too.

Frieda: "I had no issues inserting the sleeves, it was very easy. If you double up the hem frill, its very difficult to gather, hence I opted to make pleats instead. Next time I will make use of something lighter for the frill."



Here Frieda used a mixture of pepita weave and plain weave. Frieda: "It was very unstable, I had to stay stitch, to keep it together and it had a slippery behavior that I could not understand. I struggled with the sleeves and the gathers. I will not use it again for a jacket or something with sleeves or gather. The lining is a poly cotton."

Anna chose a printed cotton. Easy to handle and comfortable to wear, this fabric is always a winner.



Issariya:
"I used cotton with 3% elasthan. The lining is a printed cotton. I interfaced all the shoulder seams, it worked so well. It wouldn't have been possible without as the fabric seemed to move all the time!"



Susanne:

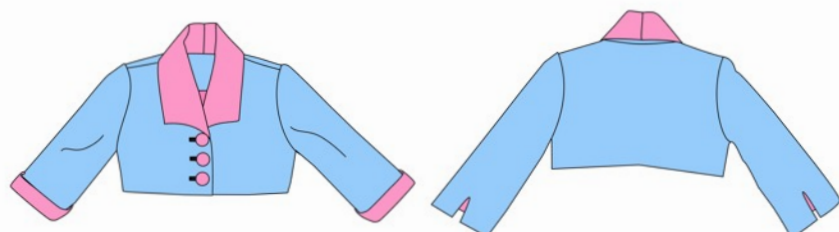
"I used quilting cotton. The fabric, as always, is easy to work with. On the skirting part I used tulle which I really prefer not to use (!) but I thought it would look adorable for this jacket. Eva absolutely loved the addition of the tulle to her jacket!"



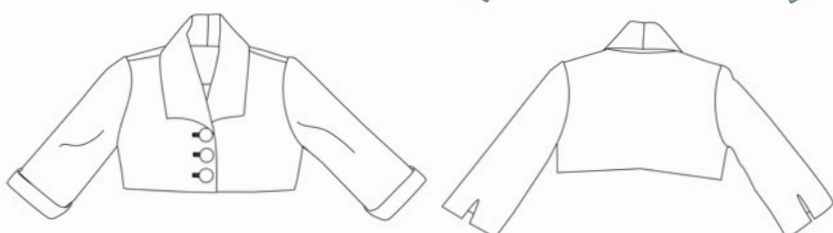
Design Options

The jacket gives you many options to create different looks. The classic Bolero ends just below the chest and is a beautiful addition to a dress or high waisted skirt. For jeans and a casual look, I would add the hem frill which extends the Bolero to dropped waist length. *Please note, that the main fabric is referred to as outer or shell fabric. The lining is also referred to as contrast.*

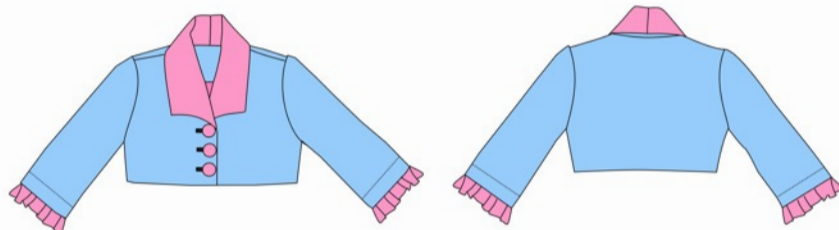
Create your own look and share it with us in the Facebook group, as it is always an inspiration to see what everyone creates!



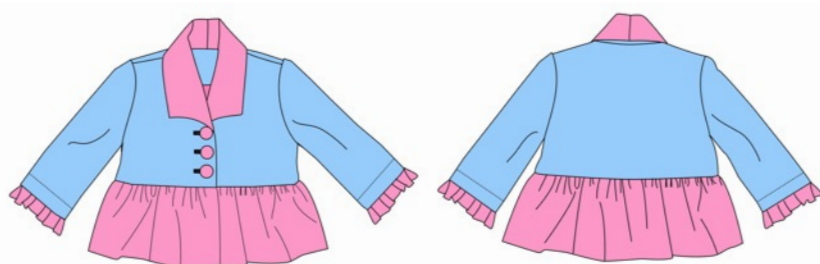
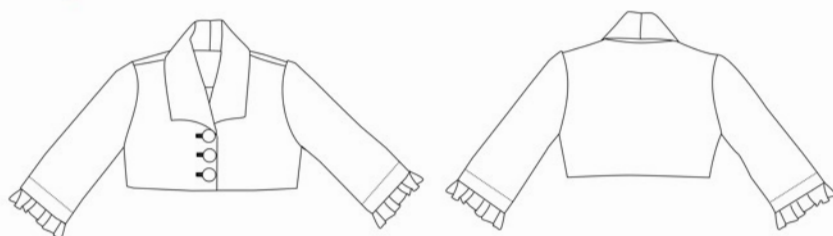
The classic fitted sleeve has an optional slit in the back. Alternatively you can turn the cuffs up or simply leave them down.



You can work with a contrast or keep it simple for a stylish look.

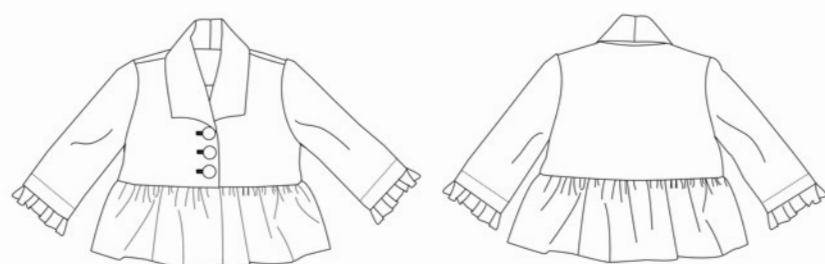


For a playful look add the ruffle. Particularly for that 'oldie worldie' look with a dash of Victorian added, it is just perfect.



Cuteness overload alert!

If your girl adores frills and fancy dress, she will love this version with hem and sleeve frill!

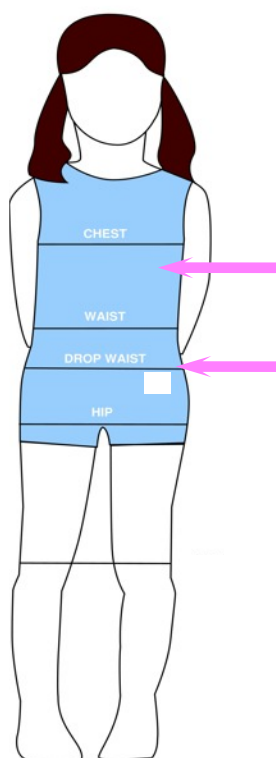


Size Chart

This pattern is semi fitted and has 6 cm ease.

Decide which size you need based on height. The chart gives you the body measurement and the finished garment measurement (FGM). Before you decide on the sleeve length, measure your child's arm length and if needed, extend or shorten the sleeve.

Age	Height	Chest slender	Chest regular	Chest FGM slender	Chest FGM regular	Sleeve Length Turned up full length	Sleeve $\frac{3}{4}$ length	Front Length without Ruffle (from the top of the shoulder to the hem)	Front Length with Ruffle (from the top of the shoulder to the hem)
1-2	92 cm 36.2"	48 cm 19"	51 cm 20"	53 cm 20.9"	57 cm 22.4"	36 cm 14.2"	23.3 cm 9.2"	17.5 cm 6.9"	29.5 cm 11.6"
2-3	98 cm 38.6"	50.5 cm 20"	53.5 cm 21.1"	56.5 cm 22.2"	59.5 cm 23.4"	39 cm 15.4"	24.5 cm 9.6"	19 cm 7.5"	31.5 cm 12.4"
3-4	104 cm 41"	53.5 cm 21"	56.5 cm 22.2"	59.5 cm 23.4"	62.5 cm 24.6"	41 cm 16.1"	25.7 cm 10.1"	20.6 cm 8.1"	33.5 cm 13.2"
4-5	110 cm 44.3"	56.5 cm 22.2"	59.5 cm 23.4"	62.5 cm 24.6"	65.5 cm 25.8"	44 cm 17.3"	27.3 cm 10.7"	22 cm 8.7"	35.5 cm 14"
5-6	116 cm 45.7"	59 cm 23.2"	62 cm 24.4"	65 cm 25.6"	68 cm 26.8"	46 cm 18.1"	28.3 cm 11.1"	23 cm 9"	37 cm 14.6"
6-7	122 cm 48"	63 cm 24.8"	66 cm 26"	69 cm 27.2"	72 cm 28.3"	48.5 cm 19.1"	29.5 cm 11.6"	25.5 cm 10"	39.5 cm 15.6"
7-8	133 cm 52.3"	66.5 cm 26"	69.5 cm 27.4"	72.2 cm 28.4"	75.2 cm 29.6"	50 cm 19.7"	32 cm 12.6"	27 cm 10.6"	42 cm 16.5"
8-10	140 cm 55.1"	69 cm 27"	72 cm 28.3"	75 cm 29.5"	78 cm 30.7"	52 cm 20.5"	33 cm 13"	28.5 cm 11.2"	43.5 cm 17.1"
10-12	146 cm 57.5"	73 cm 28.7"	76 cm 29.9"	79 cm 31.1"	82 cm 32.3"	55.5 cm 21.9"	34.5 cm 13.6"	31 cm 12.2"	47 cm 18.5"



Chest height: (classic Bolero style)

Drop Waist Height: (jacket with hem ruffle)

It sits between the actual waist and the lower hip height.



How much Fabric do I need ?

The measurements below are based on a fabric width of 140 cm (54 inches). Fabrics with a width of 110 cm (43 inches) will take double the amount of fabric for the shell! For the ruffle in the contrast fabric, you can use either width. With so many options, it is easier to look at the different styles to determine the fabric use.

1. Jacket with Hem and Sleeve Ruffle



140 cm / 54 inches	1-2	2-3	3-4	4-5	5-6	6-7	7-8	8-10	10-12
Shell (outer Fabric)	40 cm 16"	43 cm 17"	46 cm 18"	48 cm 19"	70 cm 28"	75 cm 24"	80 cm 32"	85 cm 34"	90 cm 36"
Contrast lining/Ruffles	70 cm 12"	70 cm 12"	70 cm 12"	72 cm 29"	80 cm 32"	87 cm 35"	95 cm 37"	100 cm 40"	110 cm 44"

Notions	
Matching thread	two reels
Buttons	Up to three buttons: 2.2 cm in diameter
Iron on Interfacing	1/3 of a yard/meter

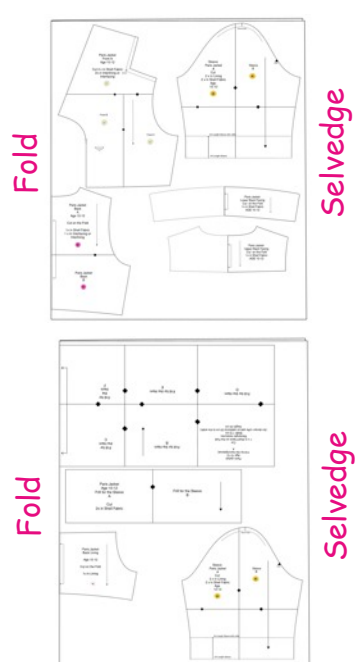
Layout Plan

Use these layout plans to cut the shell, contrast lining and contrast ruffle.

Layout Plan: Age 1-6



Layout Plan: Age 7-12



2. Jacket with plain Sleeve and Contrast Lining



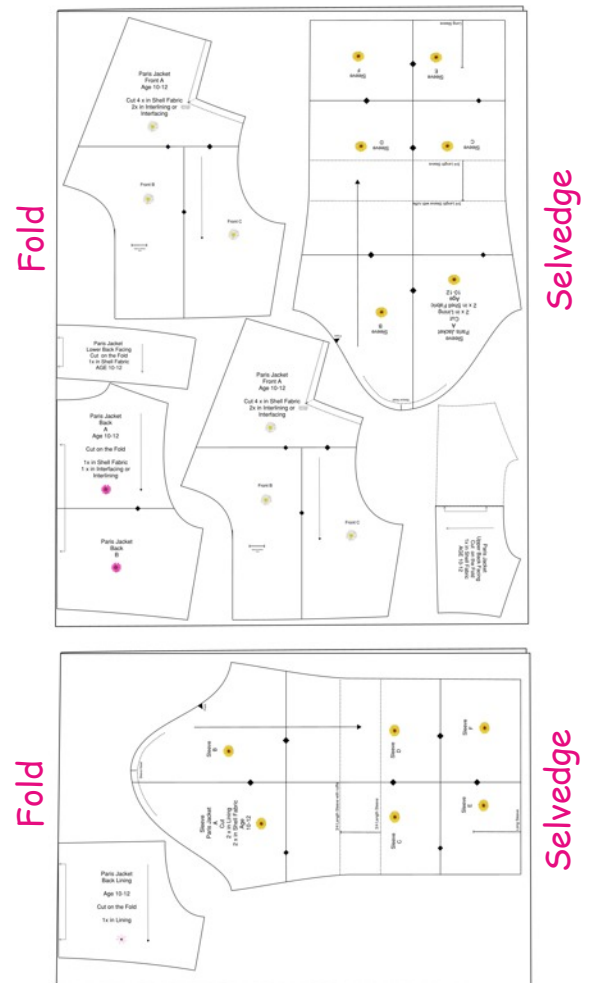
140 cm / 54 inches	1-2	2-3	3-4	4-5	5-6	6-7	7-8	8-10	10-12
Shell (outer fabric)	63 cm 25"	60 cm 23.6"	63 cm 25"	65 cm 25.6"	70 cm 27.6"	76 cm 30"	82 cm 33"	90 cm 36"	95 cm 38"
Contrast lining	30 cm 12"	32 cm 13"	34 cm 14"	36 cm 15"	40 cm 16"	42 cm 17"	45 cm 18"	48 cm 19"	50 cm 20"

Layout Plan

Use these layout plans to cut the shell and contrast lining.

Layout Plan: Age 1-6

Layout Plan: Age 7-12



3. Jacket with plain Ruffle and Contrast Lining and Collar



140 cm / 54 inches	1-2	2-3	3-4	4-5	5-6	6-7	7-8	8-10	10-12
Shell (outer Fabric)	40 cm 16"	42 cm 23.6"	44 cm 25"	47 cm 25.6"	50 cm 27.6"	55 cm 29"	60 cm 30.3"	65 cm 31.5"	70 cm 28"
Contrast Lining/ Sleeve Ruffle	40 cm 16"	42 cm 23.6"	44 cm 25"	47 cm 25.6"	50 cm 27.6"	55 cm 29"	60 cm 30.3"	65 cm 31.5"	70 cm 28"

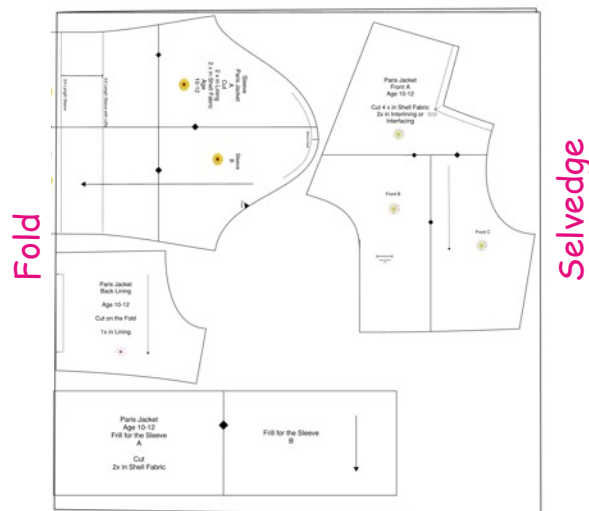
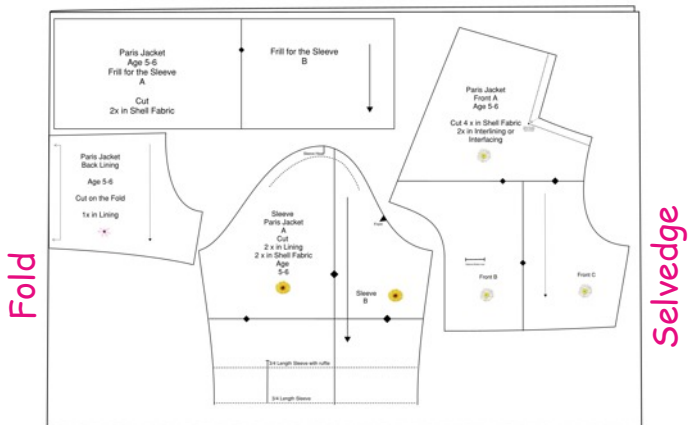
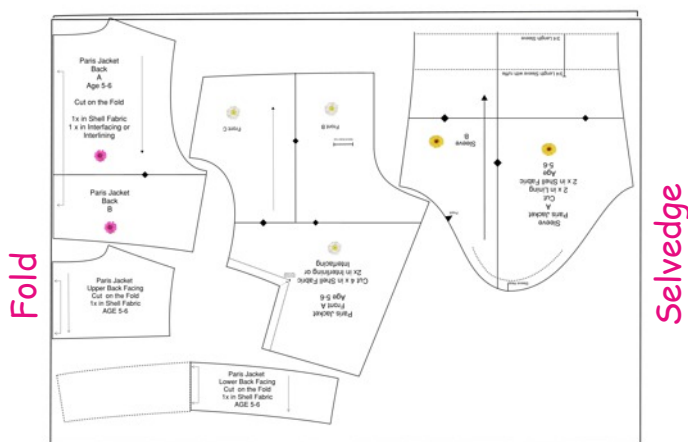
Layout Plan

Use these layout plans to cut the shell, contrast lining and sleeve ruffle.

To save fabric and if there is no directional pile or pattern feel free to place the lining of the sleeve lining across the fabric.

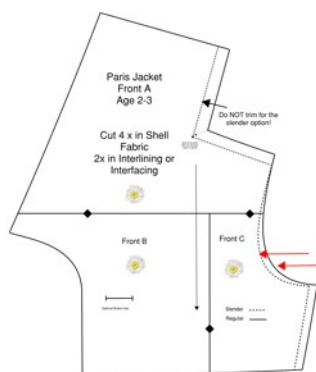
Layout Plan: Age 1-6

Layout Plan: Age 7-12



The Pattern in Detail

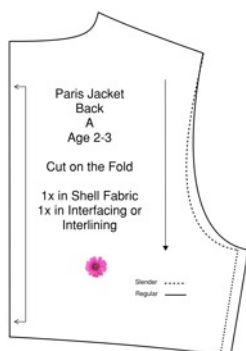
The Front



The front has two pieces which need to be cut in mirror image/a pair. You can cut the slender or regular version (red arrows). Please note that the dotted line of the collar and neck is there to show the seam allowance and help you mark the corner point accurately. It is not to be trimmed!

The shawl collar is part of the front piece.

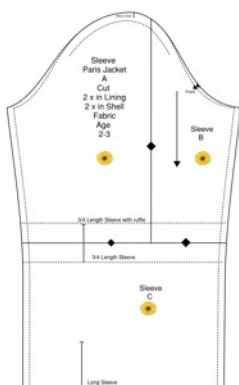
You can add one, two or even three buttons. Just ensure you start the button hole 1.5 cm from the finished edge! You can use the shell fabric for the front shell and front lining. Alternatively you can use a contrast for the lining, which rolls out creating an interesting contrast.



The Back

Cut the back in shell fabric only, unless you are using interlining (for example a lightweight cotton fabric).

Cut on the fold 1x in shell fabric.



The Sleeve

Cut two sleeves in mirror image/a pair. The sleeve has two length options, $\frac{3}{4}$ length and full length. For the $\frac{3}{4}$ length with a ruffle, cut along the highest dotted line. For the plain $\frac{3}{4}$ length sleeve, cut along the second dotted line.

Cut 2 x in lining and 2 x in shell.



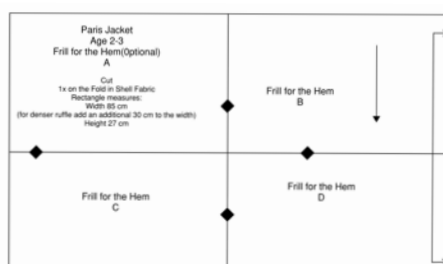
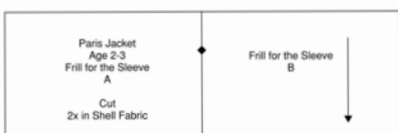
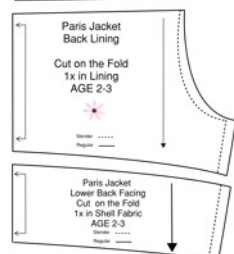
The Back Lining and the Ruffles

The back lining has three parts.

The upper and lower facings should be cut in shell fabric and lining. The center lining pattern piece should be cut in the contrast fabric. The same fabric you used for the sleeves.

The sleeve ruffle needs to be cut twice in the shell fabric or contrast.

The hem ruffle is to be cut 1x on the fold.



Cutting Out



Fold over the fabric as much as is needed, so you don't waste precious fabric. The seam allowance of 1 cm is included! The back is placed on the fold. The directional arrows should have the same distance to the selvedge to ensure the grain runs straight down the garment.



Cut any piece with the scissors to the left of the pattern piece. Your left hand can then hold the fabric and aid the cutting process. When you are cutting around a curve, use the tip of the scissors to avoid accidentally cutting too far. If you are using a fabric with a distinct pattern, ensure that the arrow runs along the design and the fronts match up. If you are working with velvet, which has a nap, make sure it runs down the garment. This means when you run your hand over it, from top to hem, it has to be smooth.



When all pieces are cut out, mark the CB and the CF. Make sure you also mark the sleeve head and the front of the sleeve. Cut out the interlining or interfacing, depending on what you prefer to use. My favorite is woven iron on interfacing such as the Pellon SF 101. It is soft, sticks very well and will not crinkle. Using a light weight cotton as interlining will make the jacket very firm but it is harder to work with.

For firmer Sateens and Denims, you can just interface the area where we are going to snip the collar.



Sleeve: Plain with a Slit



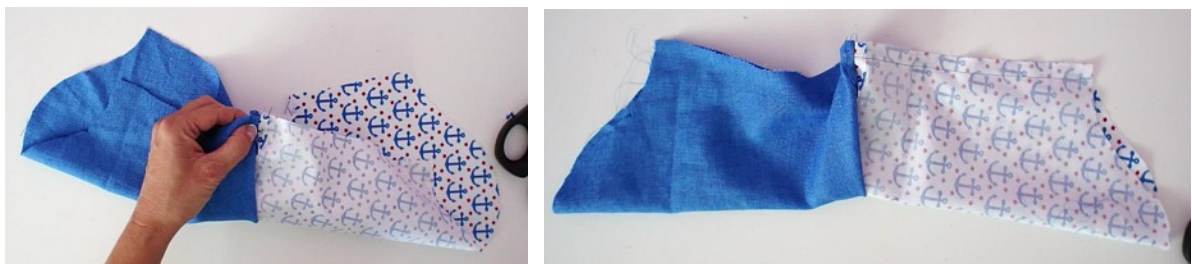
Cut an 8 cm wide strip of iron on interfacing and iron it to the wrong side of the fabric, across the hem area. Place the lining/contrast sleeves on top of each other with the right sides facing.



Mark the slit and sew the hem together. Around the slit you may want to use a smaller stitch length and round the tip of the slit, so it does not fray later. Cut the slit open right to the top of the slit.



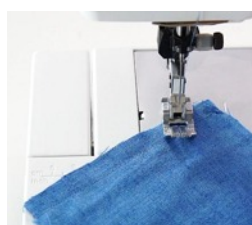
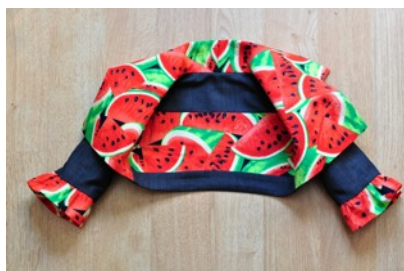
Iron the seam apart, then turn the sleeve and press.



Pin the seam allowances of the sleeve cuff, so they can't move. Close the sleeve seam and iron the seam allowances apart.



Sleeve: With a Ruffle



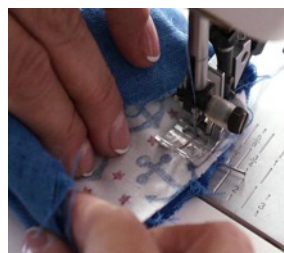
First, close the sleeve seam in both contrast and shell fabric. Fold the ruffle width-ways in half and close the seam. Iron the seam allowances apart.



Fold the ruffle lengthways in half. Insert two rows of gather stitches along the edge. The first row should sit just slightly less than foot-width from the rough edge. The second, foot-width from the first line of stitching. Make sure the stitch length is set to 5/6. Place the sleeve lining into the ruffle and pin together where the seams meet. You can now see, how much of the fabric will have to be gathered.



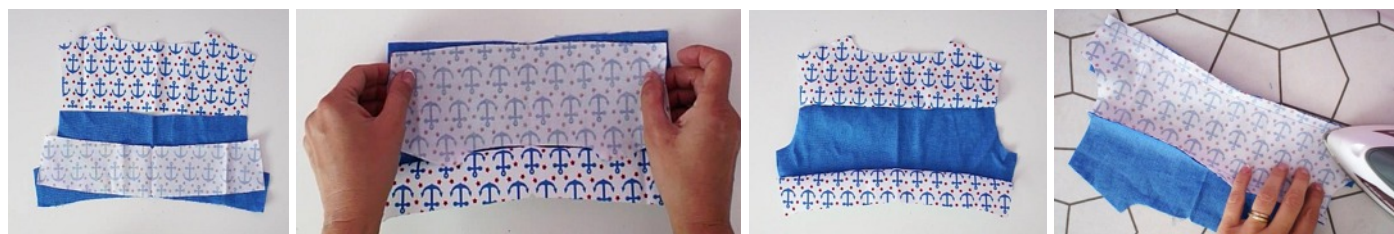
Gather until the ruffle fits the lining. Secure the threads by wrapping them around a pin, in a figure of 8. Pin the layers and then place the shell sleeve over the top. The right sides of the lining and shell sleeve need to be facing each other.



Always sew from the inside of the sleeve, it is the only way to easily access this area, especially for the smaller sizes. Turn the sleeve, pull the lining into the shell and press well.

How to assemble the Back Lining

Whether the lining is made in the contrast fabric or the shell fabric is up to you. The process is the same whichever fabric combo you have chosen. In this example I am using the shell fabric as the lining.



Place the lower back facing with the right side facing down on top of the back lining. Then pin the upper back facing to the lining and sew together. Iron the seams flat first, it avoids any puckering of the seam.



Iron the seams apart. If you have a label, add it now. Measure down 1 cm from the neckline and then place the label on the center back.



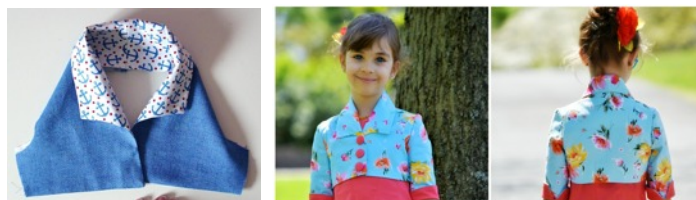
Iron the interfacing to the entire underside of the back lining (alternatively iron the interfacing to the individual facings first). You may topstitch on either side of the seam. This adds stability and also looks very nice. If you are using a light weight fabric, you must stabilize the shoulder and back neckline with strips of iron on interfacing. Mark the seam allowance of the neckline and shoulder.

This step will help you insert the collar accurately. If you are working with denim and other heavier fabrics, you can stabilize just the area where the shoulder seam meets the neckline. We will cut right to the seam, so it is absolutely vital to reinforce this area to ensure it won't fray.

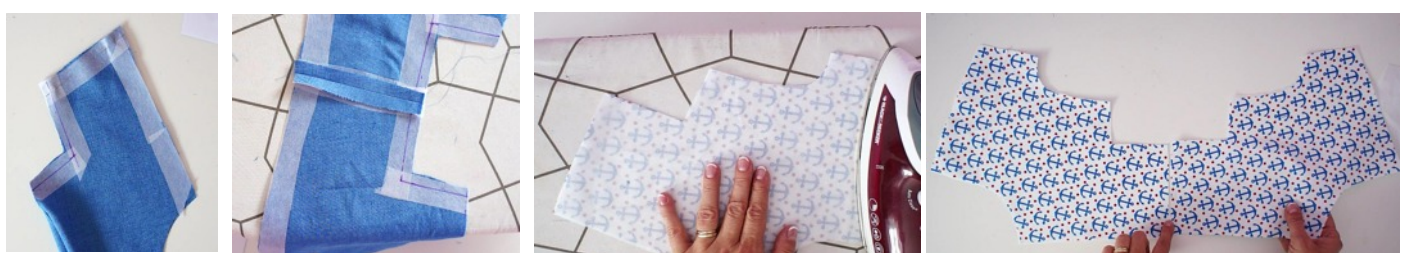


You can use a pencil or a textile marker to mark the point. It will disappear with time. In my experience tailors chalk doesn't leave a line fine enough to work accurately.

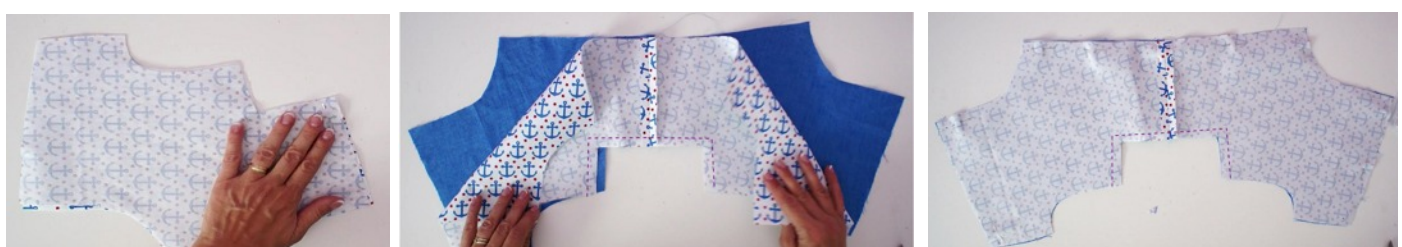
How to assemble the Front



Reinforce the shell shoulder seam and mark the seam allowance. This step is very important. Mark it all or simply the area where the shoulder seam will meet the collar.



Close the center back seam of the collar. Iron the seam flat and then apart. Iron the interfacing to the underside of the front lining.



Close the center back collar seam. Iron the seams apart. Mark the seam allowance (neckline and shoulder). Place the shell and lining on top of each other, with the right sides facing.



Pin and close; from side seam to side seam. Cut back the seam allowances and snip the curves.



Iron the seam allowance in one direction, it makes it easier to iron the front edge accurately. Turn and work out the corners. Iron very carefully, ensuring none of the edge seam is slightly recessed. Now you are ready to insert the collar.

Inserting the Collar

The collar insertion needs to be done very accurately to come out well. Do not rush through it. The principle is to insert the lining collar and the shell collar separately. They can then be fixed to each other along the neckline with a few handstitches.

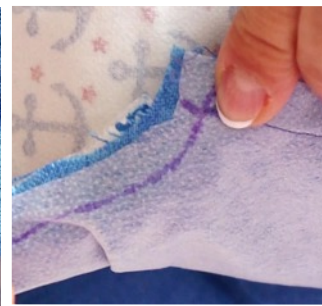
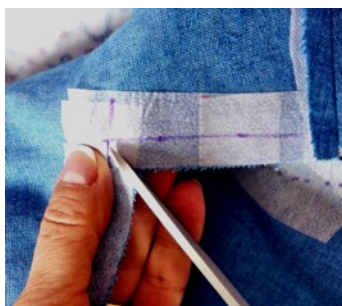


Place the assembled back and front on the work table, so the necklines lie opposite each other. Turn the back lining over and place the right back shoulder on top of the right front shoulder lining. Pin into position. Both marked corner points, need to line up exactly.



To achieve that, put a pin through from the top and align the points. When you are happy that it is accurate, you can close the shoulder seam. Secure the stitches well in the corner area. Reduce the stitch length to 1.5 to make sure nothing will fray.

If you have never done this before and are scared of overshooting the point, you can stop at the mark. Pull one thread through to the other side and handstitch them securely into place. Make sure you pull them away at least 1 cm to make absolutely sure nothing can become undone.



Snip the front to the corner point. Pin the back of the collar to the neckline. To get a really neat result make sure you open out the cut sufficiently. This means that the back has to look absolutely flat on the underside of the lining. The edges of the fabric also have to sit edge to edge.

There is no magic to this step. If the snip is opened out as much as it can, the collar will lie beautifully flat.



Pin the lining and shell collar into the neckline. Please observe how far the snip is opened out! Start sewing exactly from the point where the shoulder stopped. You can also overrun the point slightly. This means starting on the shoulder, securing the stitches and then continuing with a very small stitch length of 1.5 approaching the corner. When the needle is directly on the corner point, lower the needle into the fabric, lift the presser foot and turn the collar, so the neckline now faces into the presser foot, carry on for a few stitches and then extend the stitch length again.



Check the underside for pleats. It needs to lay perfectly flat. If you have an unsightly pleat as shown above, it means the snip wasn't opened out enough. As annoying as this may be, stop sewing and repin. If necessary open up the stitches a little to ensure everything can lie flat.



Now it is time to iron the collar. Iron the shoulder seams flat and then apart. Snip the back neckline, which faces the back piece to release tension and iron the neckline seam apart. Repeat with the shell fabric.

You can also place both seam allowances on top of each other and secure them with a few handstitches to secure the collar into position, as shown in the example of the ruffle jacket.



Closing the Back Hem & Side Seams

When you have completed this section the jacket will be nearly done.



We are closing the back hem first. Place the back lining and the back shell on top of each other with the right sides facing each other. The front of the jacket will be sandwiched between the back lining and shell. Close the hem.



Now we understitch the seam. This will ensure that the lining cannot roll out. The seam allowance creates a little bulk in the seam over which the shell fabric has to roll. To achieve this, we are sewing the seam allowance to the lining. With the seam allowance facing into the lining, sew close to the seam line. The top right hand side photo shows you what it should look like.



Turn the jacket inside out and pin the side seams. Close the side seams with a 1 cm seam allowance. Cut back the seam allowance.



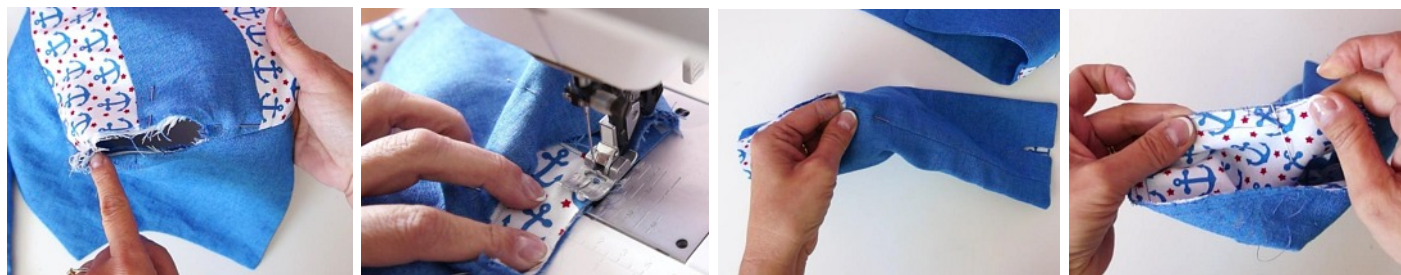
To keep you going Susanne's beautiful jacket with tulle overlay on the ruffles.



Clip the seam to release the tension. Turn the jacket to the right side and iron.

Inserting the Sleeves

The plain sleeves do not have gathers around the sleeve head and should sit smoothly. Here I am showing you a few tricks to achieve this.



Pin the lining to the shell armhole. Insert a holding stitch close to the edge, all the way around the armhole. Secure the sleeve lining in the same way. Insert a gather thread exactly 1 cm off the edge. The stitch length should be as long as possible. Secure one end of the thread using a pin.



To achieve a rounded sleeve head you need to pull the gather thread until the sleeve is nicely rounded. Steam in the excess. Hover the iron over the fabric with lots of steam. Slowly lower the iron to press the fabric.



Place the sleeve on the side of the jacket. Make sure the front of the sleeve, which is scooped out more, is facing up. Pin in the sleeve. Start with the underarm seam of the sleeve and the sleeve head, matching up the notches. Pin in the sleeve around the underarm area first. Roll the sleeve over your fingers while you pin in the sleeve. Do not hold in any fabric in that area.



The area in the sleeve head is held in. Most fabric to ease in will be at the back of the sleeve. Do not be tempted to have ease on the lower part of the front sleeve. Check that the sleeve tips slightly forward. Sew in the sleeve. Steam the seam flat and serge.

Optional: Binding the Armhole

For a special jacket, you may well want to bind the edge for that couture look.



There are many ways to bind the armhole. This is just one option. If you cannot find pliable pre-pressed binding it is best to make your own. Choose a soft light cotton or silk fabric and starch it. This makes it easier to work with. Cut a broad strip of bias. Mark a 4 cm width and cut.

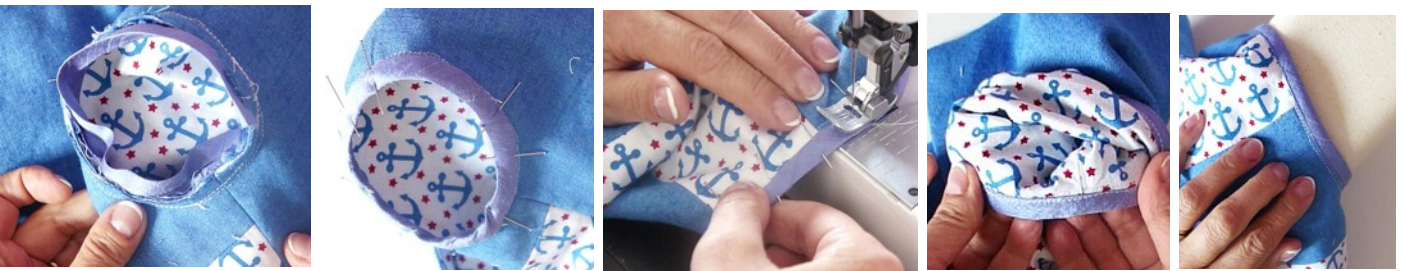


Iron the bias strip to the center from both sides and then length-ways in half. Make sure one side is slightly shorter than the other.



You can also use a gadget to make your own bias tape. I am using the 2.5 cm width one, which meant I needed to cut the bias 5 cm wide! Fold over the beginning of the bias, to ensure a neat edge.

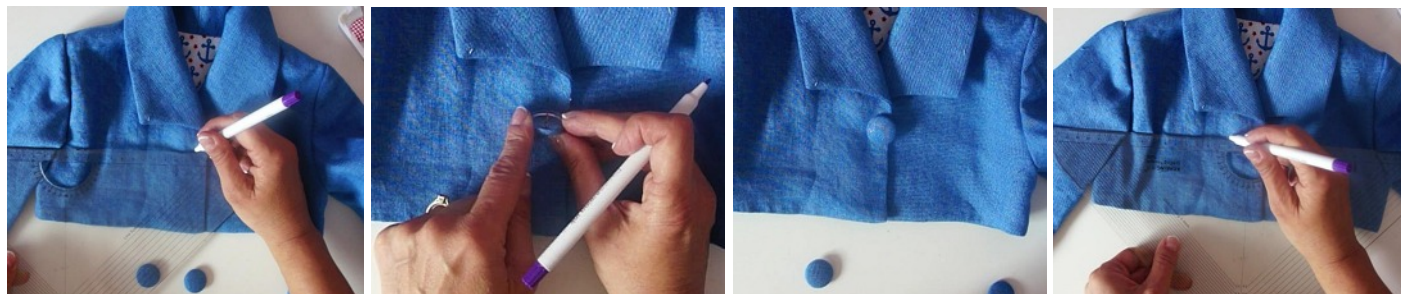
Attach the bias (shorter edge) to the inside of the sleeve and sew in the crease. Where the beginning and end overlaps, cut the bias, so you have a small overlap.



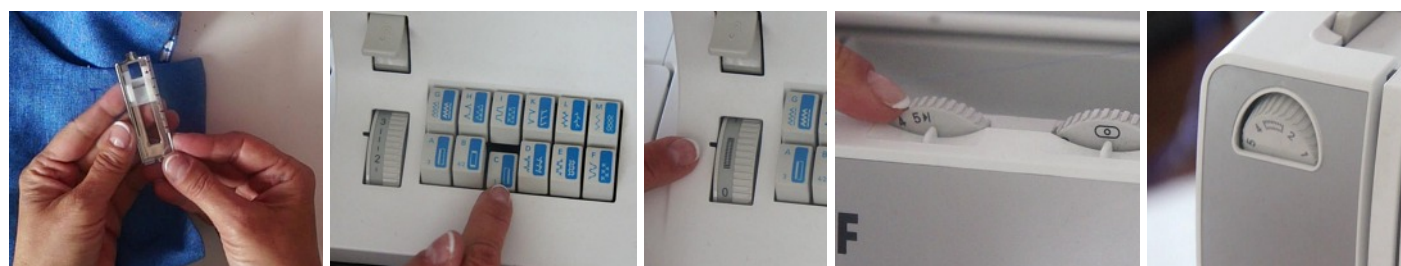
Roll the bias to the outside and pin into place. Topstitch close to the edge. Alternatively, just slip stitch the edge. Press the bound armhole flat.

Inserting the Buttonholes

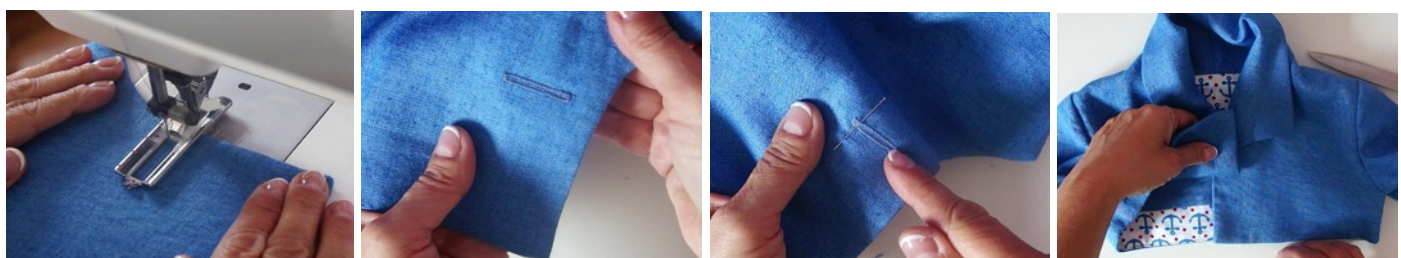
You can put in one, two or even three buttons. It depends what look you are going for and also which size you are making. Age 1-2 cannot take more than a button or at most two. The age 10-12 on the other hand looks great with 3 buttons.



Mark the buttonhole 1.5 cm from the center front edge. Especially big buttons of 2.2 cm diameter need that distance. Otherwise they will end up sitting over the edge. Also mark the end of the buttonhole. My button is 2.2 cm so the buttonhole needs to be 2.4 cm. Always make the buttonhole a little longer than the button diameter.



I like using my mechanical Pfaff for the buttonholes, as I have more control. Every machine is different, so you have to ensure you use the correct settings. If your machine doesn't adjust automatically, you must reduce the stitch-length to buttonhole length and the zig-zag setting to 5. The tension needs to be set on buttonhole.



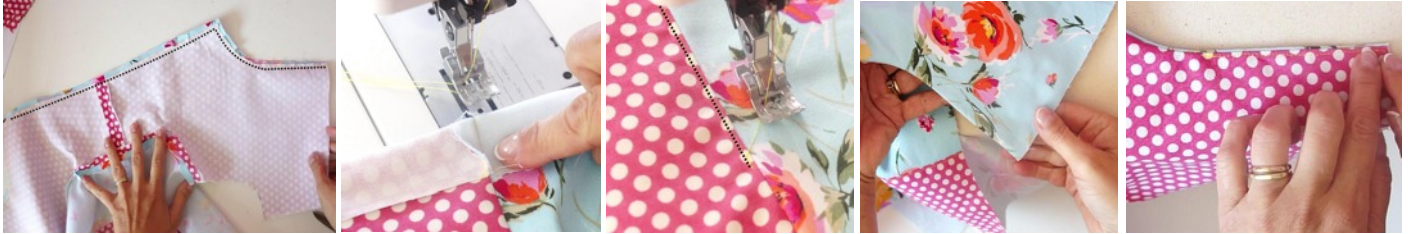
Insert the buttonhole. Cut the buttonhole open with a quick unpick/seam ripper or a pair of scissors. When you are using a seam ripper, place a pin across the far edge of the buttonhole. This will prevent you cutting into the fabric. Plenty of people have slipped at this stage and overcut the buttonhole!



Finally, sew on your button. Use a double thread and overlap the jacket fronts by 3 cm. Put the needle into the far right corner of the buttonhole. Where it hits the underside of the overlap, attach the button.

Inserting a Hem Ruffle

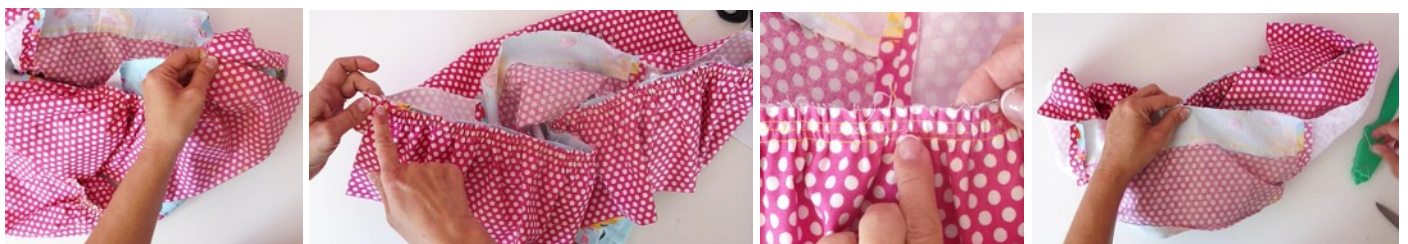
The hem ruffle makes the jacket longer and I absolutely love the look of it. Of course you can use this sequence of assembly even without a ruffle. In this example the sleeves are put in before the hem is closed. Therefore, you need a turning gap. If you leave them to the last step, then no turning gap is required.



To insert the hem ruffle, the front lining and shell are closed along the collar and the center front. Leave the hem open completely. This enables you to under stitch the center front, adding stability to the front piece. It also prevents the lining from rolling out.



Before you put in the sleeves, secure the back neckline. Put both seam allowances which face into the jackets on top of each other and topstitch along the edge. That way they cannot move anymore. Close the side seams and insert the sleeves. Now to the gorgeous ruffle! Fold the ruffle lengthways in half and close on either side. Turn and insert two gather stitches to the rough top edge.



Attach the ruffle to the shell hem of the jacket with the right sides facing each other. Distribute your gathers evenly. Topstitch right in the center of the two gather stitches. Finally we are using the 'bagging' method to close the hem. Put the hem edges on top of each other with the jacket 'bagged' in.



Leave a turning gap. Close the hem and cut back the seam allowances. Turn and lightly press. Slip stitch the opening gap. Done!

Our Facebook Group [Join us](#) and have some fun sewing and chatting

If at any point while sewing this pattern you run into trouble and need helpful tips, find the 'Frocks & Frolics Sewing Circle' on Facebook.

I have got to know so many of you through the group and its making the job of creating patterns such an enjoyable task. Your comments telling me you appreciate the detail and work that goes into making a pattern, which fits super and looks great too, is what keeps me going! But remember if you run into problems and tell me about it, I can make my patterns even better! So thank you for all your support.

Below I wanted to share some of the fantastic makes by you, to inspire you to learn sewing for 'reals', as my son would say. This time it is the new pattern!

Just a few of the beautiful jackets we made during testing!

A big thank you to all my testers, who made this project run so smoothly! Particular thanks to Issariya and Frieda for not only giving great feedback but also taking such gorgeous photographs.

Many thanks to Stephanie, Rabia, Anna, Ummu und Dora for their support and feedback. A special shout out to Susanne who has inspired us all, to add some tulle to the ruffles, what an awesome idea!

I can't wait to see more of your ideas. When you post on Instagram please add [#frocksandfrolics](#) [@frocksandfrolics](#).

THANK YOU!



Impressum

Producer:	Frocks & Frolics
Photography:	Frieda Flavianu / Ela Berbic Brown
Model:	Magret Flavianu / Magdalena Brown
Contact:	frocksandfrolicsflowergirls@gmail.com
Address:	S. Genessee Ave Los Angeles USA
Website:	frocksandfrolics.com
Facebook:	https://www.facebook.com/Frocks-Frolics-156118561138703/
Frocks and Frolics Sewing Circle:	https://www.facebook.com/groups/733648706761805/
Instagram:	https://www.instagram.com/frocksandfrolics/
Academy:	https://www.academy/frocksandfrolics/

Please share what you make on Instagram #frocksandfrolics #frocksandfrolicsparis #frocksandfrolicsbolero #bolero #classicbolero and @frocksandfrolics in the comment you make. Thank you its very much appreciated.

Frocks &
Frolics

'Sew & View'
free
Online Classes