

TRANSPARENT CORSET IN JUST 3 HOURS.



Hello, dear sewing enthusiast!

Thank you for downloading this ebook! I believe it will be a great value for you.

Tens of thousands of sewers and designers all over the world already use Corset Academy techniques, and today I'm more than happy to welcome **you** on the path of an expert!

As a welcome gift I present you a **50% discount for any item** in [Corset Academy Shop](https://www.corset-pattern.com). Just use the coupon code **WELCOME** at the checkout page.

Use coupon code

WELCOME

Sincerely yours,
Tatiana Kozorovitsky.

*Discount available only in Corset Academy Shop – www.corset-pattern.com

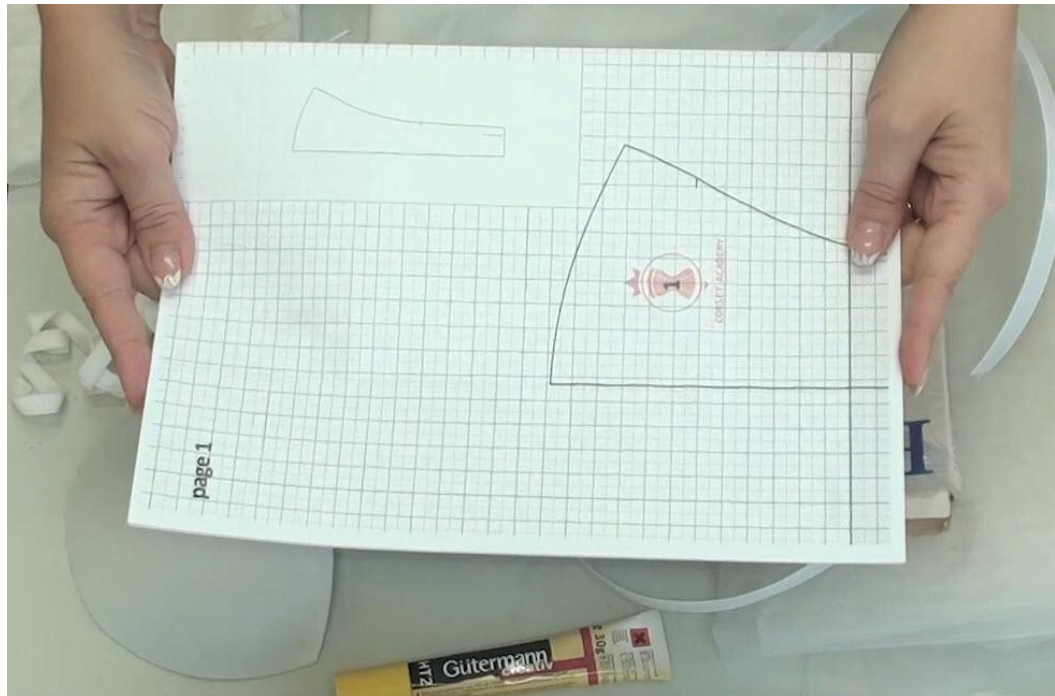
*The coupon is valid for 1 time use only.

Before sewing the corset, you will first of all need to print out the set of patterns enclosed with the course book.

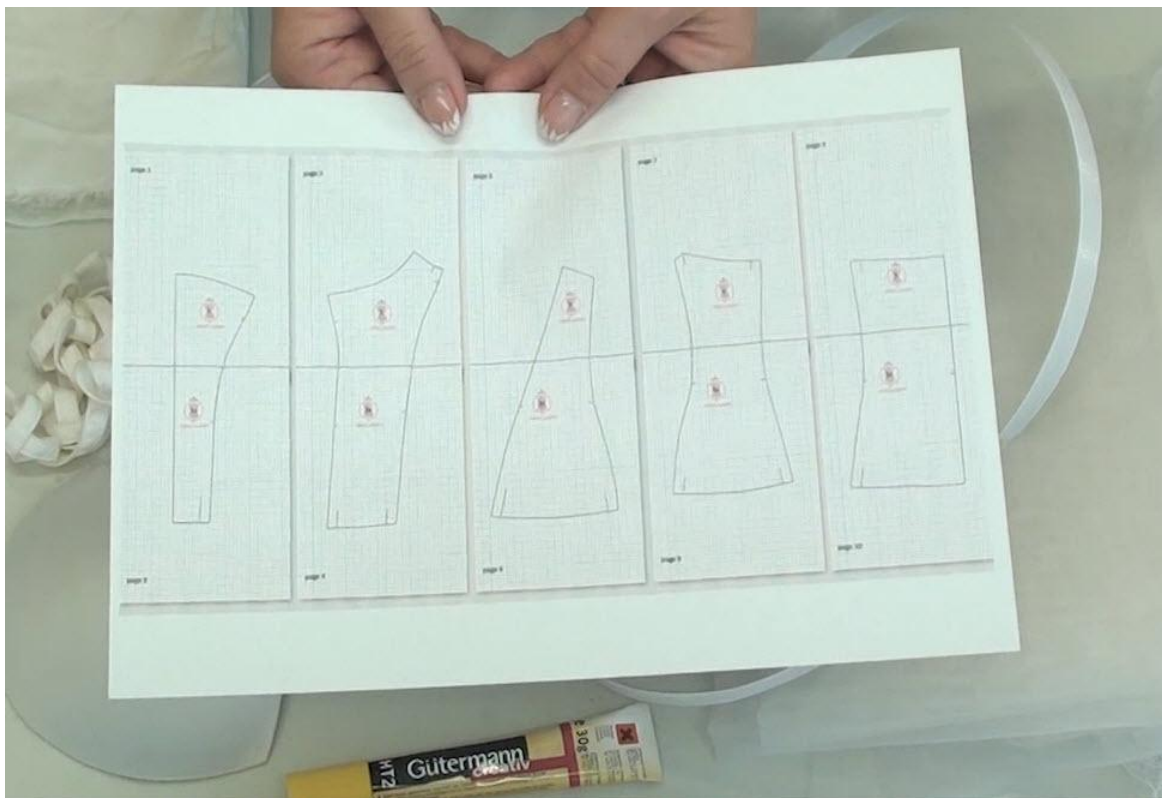
[CLICK HERE TO DOWNLOAD THE PATTERNS](https://corsetacademy.s3.amazonaws.com/corset%20in%203%20hours/Corset%20pattern.pdf)

(or copy this URL into your browser:

<https://corsetacademy.s3.amazonaws.com/corset%20in%203%20hours/Corset%20pattern.pdf>)



You will also find enclosed a diagram with guidelines for gluing the pattern sheets together.



Materials Required for Sewing the Corset.

I will use synthetic see-through mesh for the corset. It is also known as "corset mesh fabric."

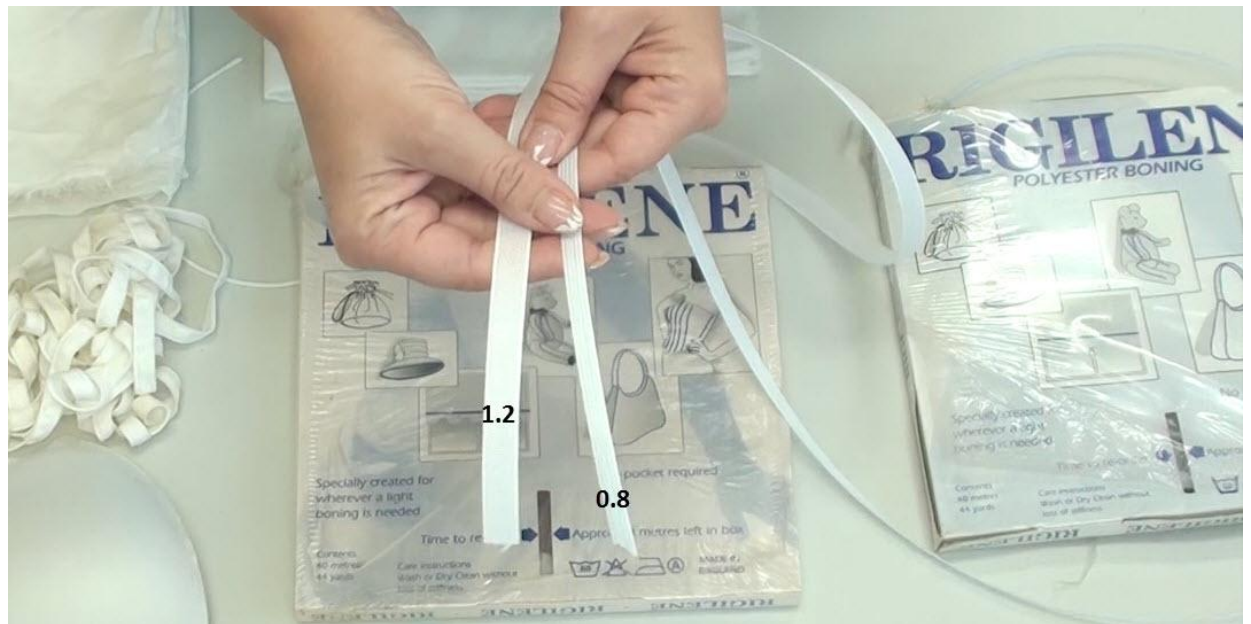


Beside that I will also need a not so large piece of lace (about 40cm long). You can feel free to choose either thin or dense lace, or simply use bits of lace left after making other garments.



You will also need narrow (0.8cm) and wide (1.2cm) Rigilene bones. 0.5cm and

1.0cm wide bones will also do.



Additional **plastic bones** or metal spiral bones will make your corset more robust.



You will also need a pair of cups. Their type depends on your client's preferences. I will demonstrate the principles of working with cups as such and you will then choose cups of an appropriate configuration for your garment. You can trim the cups at the top and give them any shape you like.

Bra cups are available in various styles: cups with push-up pads, cups with space for attaching shoulder straps, thin cups without push-up pads (similar to those used in swimsuits), etc. You can always choose a matching colour, too. For example, you can purchase black cups if you want to sew a black corset instead of a white one.





In addition, you will need some bone casing for inserting metal underwires into the cups. Bone casing is special-purpose bias tape usually sold per meter.



Metal underwires: these semi-circle bones need to match the shape of your cups. The underwire is supposed to be shorter than the bottom arc of the cup: by 1.5-2.0cm from each end.



You will need a small piece of iron-on batiste to reinforce the lacing bars. Feel free to use bits of fabric left after cutting your previous garment.



Grommets for lacing the corset: I use standard grommets with a diameter of 0.5cm. You can choose a matching colour, too. Matching washers are another compulsory element for setting grommets.



Gutermann glue: I will use it for decorating the garment and for other finishing

touches.



Fabric for encasing the bones: I will use regular stretch-satin of a matching colour. It stretches lightly crosswise and it does not stretch lengthwise at all. 30-40cm of stretch-satin with a width of 150cm should be enough.



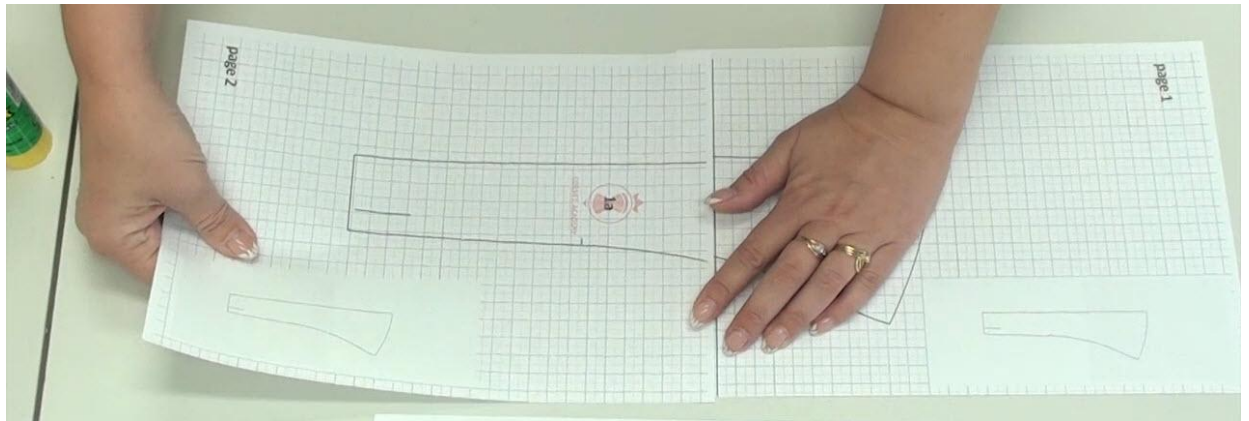
Lace or other decoration materials will also come in handy.



If you have failed to find see-through mesh fabric, you can replace it with two layers of organza or chiffon. That is, if you want to preserve the see-through effect. However if you don't want your corset to be see-through, you can simply use any kind of opaque fabric following the same technique. Just make sure the fabric you choose does not stretch along the waistline.

Working with the Sewing Pattern.

You are supposed to print out the set of patterns and glue them together with the help of the guidelines and a glue stick. Make sure to select "Actual Size" in your printing properties. If your printer happens to leave white borders on the pages, do not try to fix it or trim them. You can check your printing settings by measuring one of the squares on the page. It is supposed to be 1cm by 1cm. Moreover, there is a thumbnail on every page to help you understand what part of the pattern you are looking at.



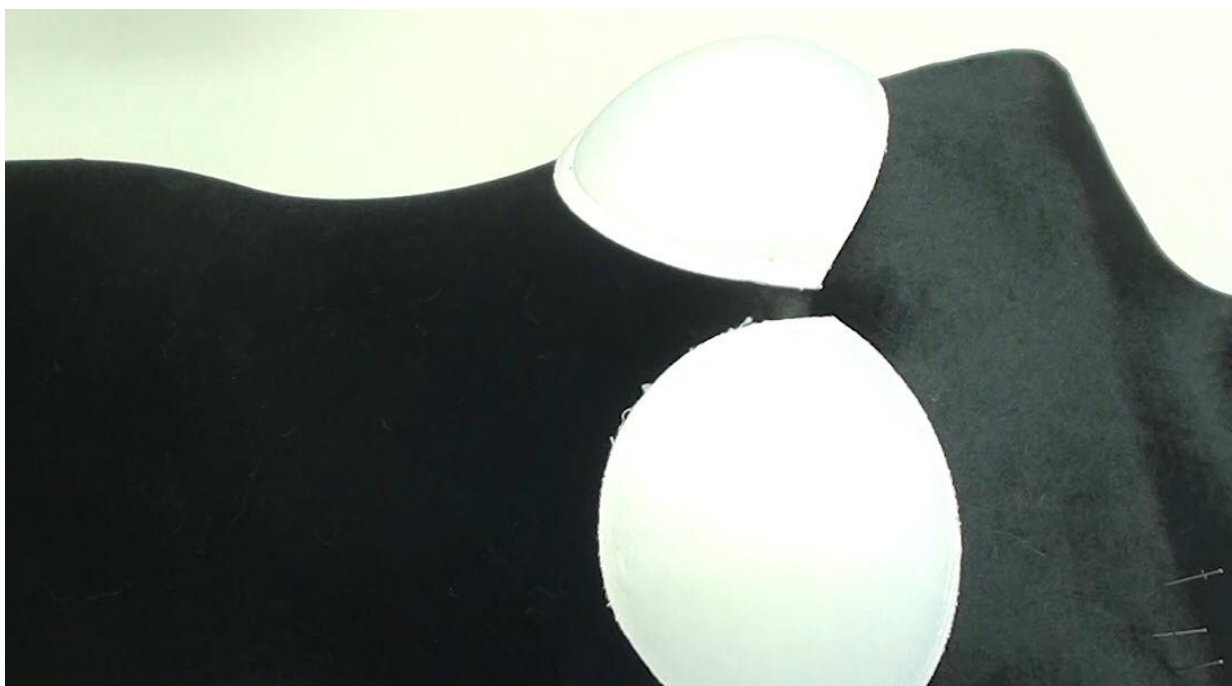
Of course, you are likely to ask what size the pattern is and how you can adjust it according to your needs. Detailed answers to these questions can be found in my numerous free and paid tutorials.

After you glue together the pattern sheets and cut out the pieces, you are supposed to cut them from fabric and sew a mock-up garment. This involves joining the pieces by sewing the vertical princess seams. You don't need to sew any bones onto the mock-up. You may topstitch the seams to make them stronger. A ready mock-up looks like this:



Next, you should pin the cups of your choice right onto the dress-form and put the assembled mock-up on it.

I would like to emphasize it one more time because **it is really important**: you should use the very same cups you are going to sew into the corset even though you don't know its precise dimensions yet. In this case you will get the actual size value when you measure it along the bust line. And then you will take all necessary measurements off the mock-up along the major circumference lines: the under-bust line, the waistline, the stomach line, and the bottom of the corset. The resulting values are the dimensions of your initial pattern. Afterwards, you should compare the dimensions of the initial pattern with the corresponding measurements taken off your client and adjust the pattern accordingly.





Cutting the Corset.

You need to prepare your fabric before cutting it. I fold the main fabric (corset mesh fabric) in half and then fold the lace in half and put it on top of it. Make sure the motifs are symmetric on both halves of lace. I align and even out the fold lines and pin them together. If you want to place a certain lace motif in a certain area of the piece, cut it from the mesh fabric first and then arrange the lace on top of it and cut it out. There is no such need in my case so I simply cut the main fabric and the lace overlay simultaneously.



Here is how I determine the length of the lay (or fabric consumption): I arrange the paper patterns as close as possible to the way they are supposed to be arranged on fabric and thereby determine how much fabric I will need to cut them out.



There is only one basic cutting rule. There are notches at the waistline level on all pattern pieces. During the cutting, it is best to make sure these notches are placed in line: parallel to the selvage or perpendicular to the fold line if you're cutting it on the cross grain.

The lace overlay of the corset can be all-way stretch but the main fabric (corset mesh fabric) should only stretch vertically and not horizontally (i.e. along the waistline). **It's a law: a corset must never stretch along the waistline!** Corsets serve to restrict the body and enhance its proportions. If your corset stretches horizontally, you may as well forget about the waist restriction effect!

I put the paper pieces over the fabric lay and secure them in place with pins. 1.2cm seam allowances along the vertical edges are already accounted for. There are no seam allowances at the top and down the bottom.



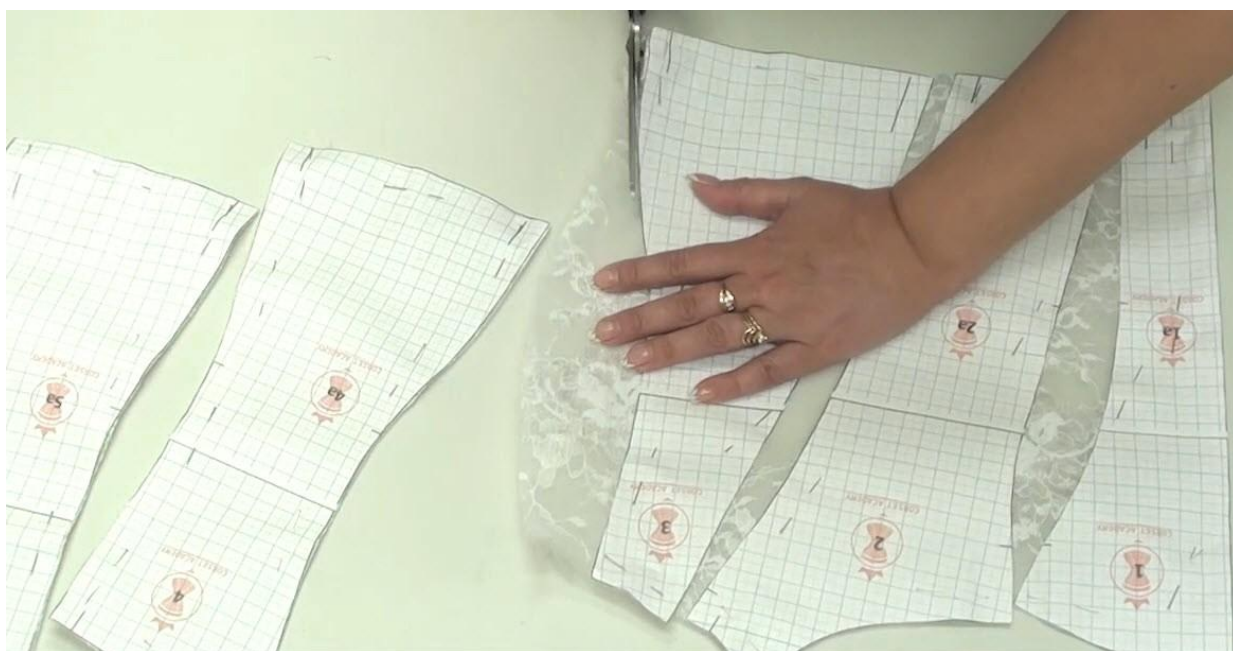
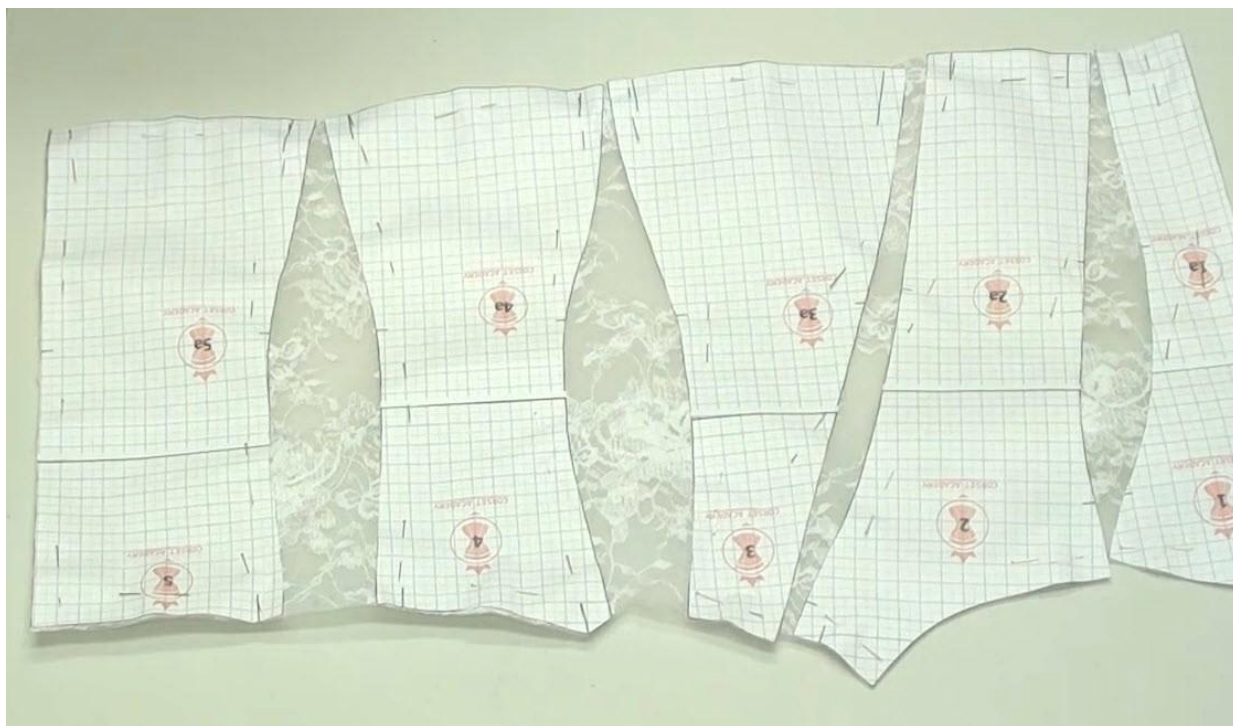


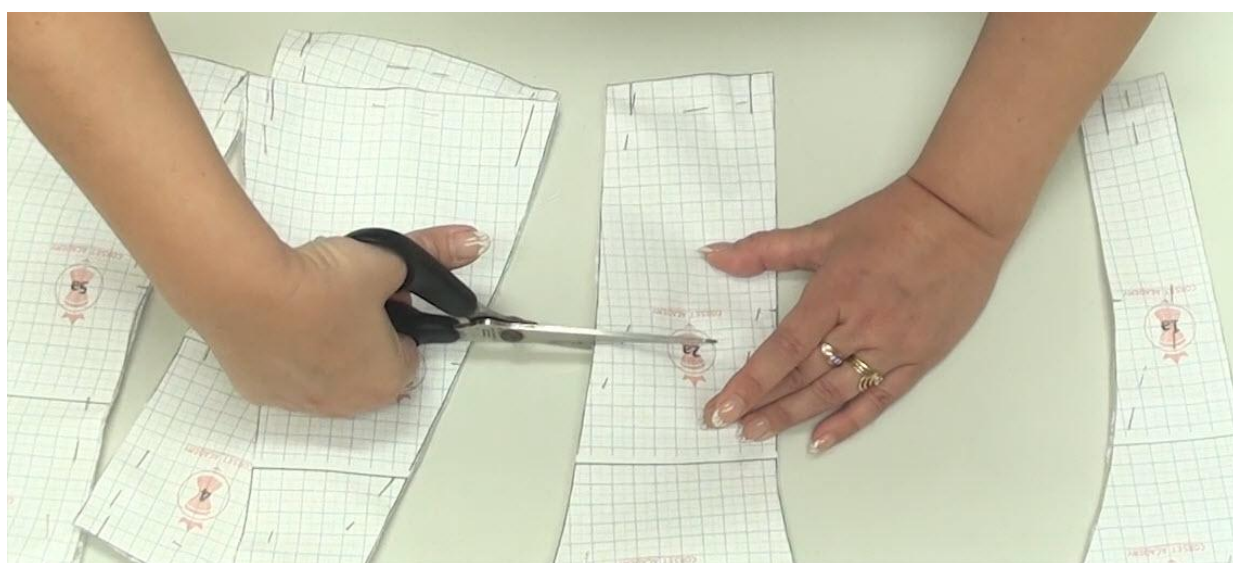
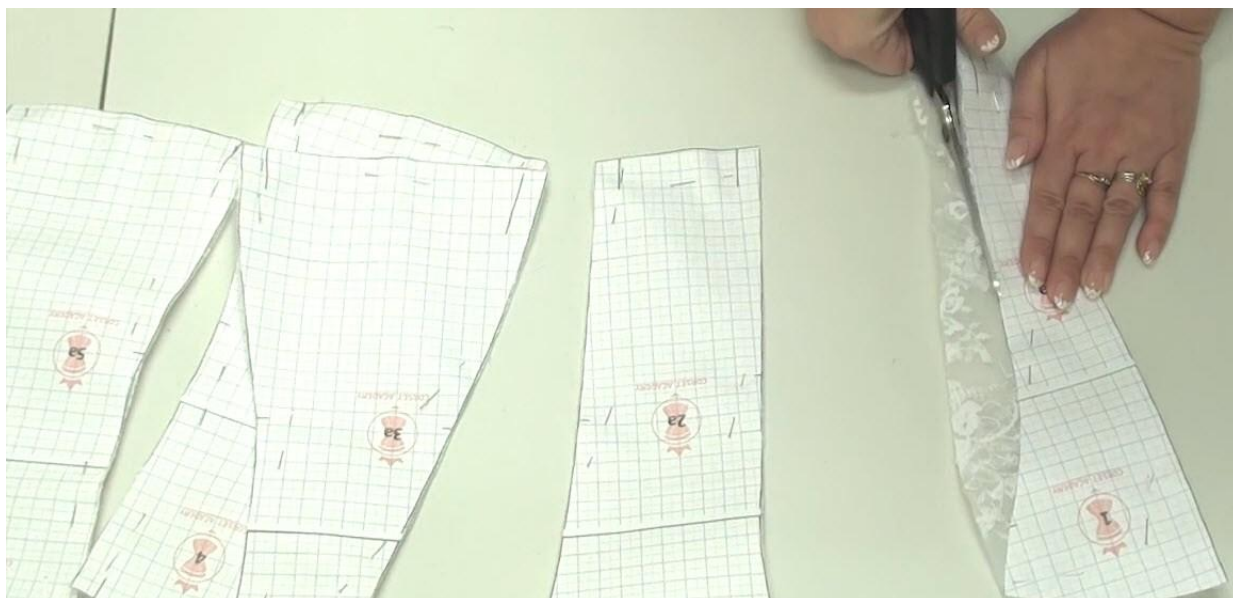
I cut the pieces out and make notches. I suggest you should **not** use high-quality expensive scissors for cutting the mesh fabric.

There is a great trick used by professionals which really speeds up the cutting process: first you cut along the top cutting lines of all pieces in one go, then you cut along their bottom cutting lines the same way, and only then you cut along the vertical cutting lines.

Besides, you should be careful not to turn the lay around while cutting. It is supposed to lie still on the table and you are supposed to adjust yourself to its position.







One by one, I remove the pins from each cut-out piece, remove the paper, put the pieces together symmetrically (the right and the left halves), and pin them together. Insert pins so their heads stay in-between the layers of fabric – it will make sewing a lot easier and prevent the needle from breaking. I place pins diagonally in the corners. Years of practice have shown these small rules to be very effective.







Sewing the Corset.

So, all pieces are ready to be joined now.



Before sewing the princess seams of the corset, you need to join the main fabric and the lace overlay along their vertical edges, i.e. turn the two layers into a single piece. If you neglect this operation, both your main fabric and your lace will inevitably go askew during sewing. I make small stitches along the horizontal edges to prevent the lace from shifting around when I start sewing.



I stitch at a presser-foot distance from the edge of the main fabric. I don't make

any bar tacks in the beginning or at the end of stitching. I remove the pins after making a vertical row of stitches. Remember that the main fabric is the standard, not the lace overlay. There's nothing wrong if their edges are slightly uneven: all those irregularities will stay on the seam allowances and you will later trim them. The most important thing is to make sure the lace settles evenly on top of the main fabric, without any air bubbles or creases.























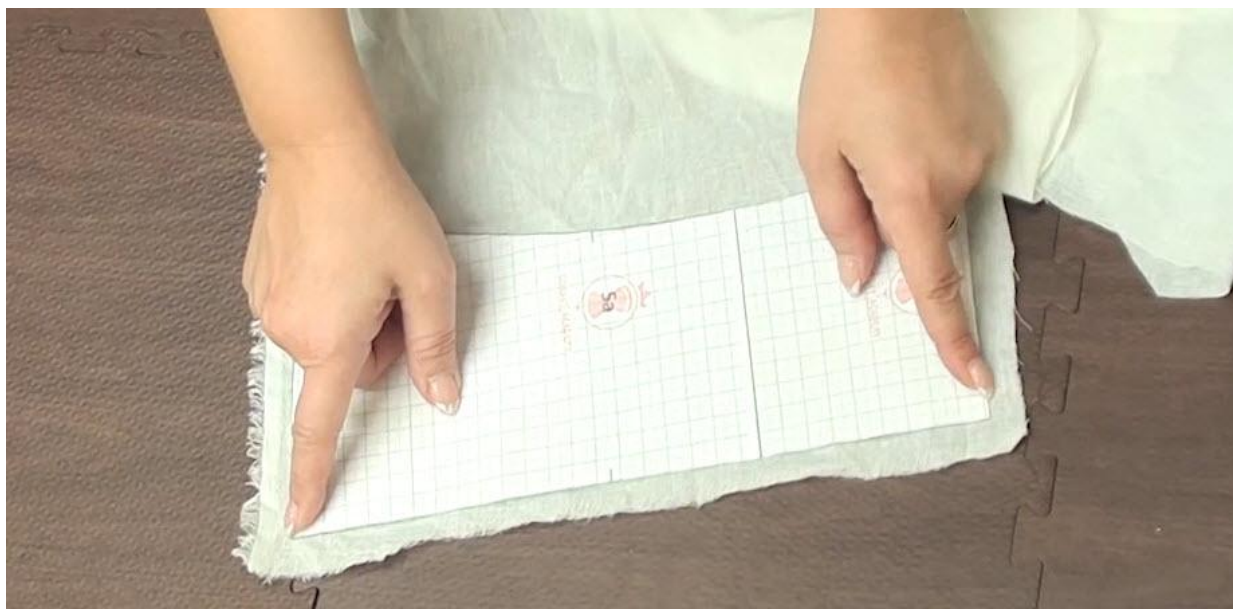
I have joined the main fabric and the lace overlay of all pieces and now I can sew the **vertical seams**. The order in which you sew the vertical seams is arbitrary: you can move from the back to the centre or from the centre to the sides.

However it makes sense to start by finishing the lacing area on the central back pieces just for the sake of convenience and to spare some time. It's easier done on a separate small piece than on a whole assembled garment.



That is to say, I will now prepare the lacing bars.

I take two straps of iron-on batiste, each 7.5cm wide and 2cm longer than the length of the back.



I tear a 7.5cm wide strap of stretch-satin with the same length as the two straps of batiste.



I press it and duplicate it with iron-on batiste from the underside (before doing so, remember to decide whether you want to use the sheen or the matte side of the stretch-satin as the face). I have chosen the sheen side as the face although the matte side also looks quite lovely.





I fold the duplicated bars in a way to make one half 4cm wide and the other 3.5cm wide and secure them by pressing.





The lacing bars are ready.



You can serge the edge of the wider half of the lacing bar or finish it with a narrow lace trimming. I overlay it with a strap of lace leaving it at the width I want to show from the face. I make a row of strengthening stitches a couple millimeters below the edge of the bar. I use a thick needle to help myself in challenging areas. And then I will turn it around and sew it on from the other side.



Let me remind you that the lace ribbon is sewn onto the wider half of the strap

(4cm).



I secure it from the other side.



Here is how the finished lacing bars look from the face and from the underside:



I need to lay a wide Rigilene bone along the central raw edge of the central back piece before joining it with the lacing bar. I highly recommend you press and straighten the bone before sewing it on: it will make things a lot easier.



I put the bone in place on the face of the central back piece (i.e. right on the lace), align the edges of the bone and the piece, and sew it on along the inner side.





I trim the excess of lace and mesh fabric. Now the edge is perfectly even.



Let's sew the lacing bars in place.

I turn the first lacing bar wrong side up and put the central back piece over its wider half wrong side down so as to make the bone pass right along the pressed fold line of the lacing bar.

I make a row of strengthening stitches along the outer side of the bone, close to the fold line.

Please note that I don't make any bar tacks in the beginning or at the end of stitching. The fact is there will be many rows of stitches in this area anyway and you don't want bar tacks to make it even thicker.



Let me secure the lacing bar on the piece. I make a row of joining stitches along

the edge of the bar. I sew right over the face side of the see-through central back piece.



At this stage, the piece looks like this:



I lay an additional wide Rigilene bone next to the first one and sew it on with two rows of parallel stitches.







Then I fold the lacing bar and sew it on moving with the presser foot along the edge of the attached bone. This way the stitches are made 2-3mm below the edge of the bar. To pull the lacing bar tighter, I shift its top narrow half 0.5cm forward against the bottom wider half and then start stitching.





The lacing bars are perfectly even.



I need to make tunnels to reinforce them with plastic bones. When you lace up a

corset, the greatest pressure is put on the lacing bars and it's a big pity when it causes their deformation: they fail to hold in place and the corset doesn't look good anymore.

I basically stitch along the edge of the first bone to make a tunnel.



Both tunnels are ready.



I trim the lacing bars and compare their lengths.



The central back pieces now have lacing bars on them.



Let's continue working on the corset.

As I have said before, it doesn't really matter in which order you join the corset pieces: you can either move from the centre to the sides or start from one of the back pieces and basically go round in a circle.

As for me, I prefer assembling it in the following order: first I join the pieces of the back (namely, the central back pieces and the side back pieces), then I assemble the front, and then I sew the side seams.

Please note how the process of sewing this corset is peculiar in that you put the pieces together underside to underside (or mesh to mesh) to join them while the lace overlay stays on top.



I stitch from up to down. If you have a hard time joining the pieces without pinning

them together, feel free to secure them with pins along the waistline after aligning the notches. **My advice:** practice sewing vertical princess seams without pinning the pieces together! It's a very important skill which allows you to speed up the sewing process and improve your overall competence.



I assemble the back of the corset. I still don't make any bar tacks.





And now I need to topstitch the seam allowance of the joining seam from the face.

The question is: where should I direct the folded seam allowance? Toward the centre of the back or toward the side? The seam allowance will later get overlaid by a Rigilene bone. Therefore, your decision will simultaneously determine the placement of the bone with respect to the princess seam. In other words, it will determine whether the bone will be placed on the side or on the central piece of the back. The right answer depends on the style and on the width of the pieces.



I will turn the seam allowance toward the centre of the back. Instead of stitching right over the seam allowance, I stitch from the other side, over the piece. Make sure to keep spreading out the pieces as you stitch.





I trim the seam allowance down to 7-8mm.



Next I join the central front piece with the intermediate front pieces along their

vertical edges, topstitch the seam allowances, fold them toward the centre, and trim them as well. In this rather simple corset it doesn't really matter where you direct the seam allowances before topstitching.











I sew the side pieces to the front along their vertical edges, turn the seam allowances toward the centre again, topstitch them, and trim them.







Please note the way I join the pieces: I even out their top edges and start stitching from up to down and then I make a stop, even out the bottom edges, and continue stitching. This way both the top edges and the bottom edges of the pieces are perfectly aligned. If you fail to achieve the same effect, don't look for an error in the pattern. It simply means you have joined the pieces incorrectly. They must be perfectly aligned!



I trim the seam allowances.



And then I join the front and the back of the corset by sewing the side seams. I

direct the seam allowances of the side seams toward the back of the corset. I find my way of assembling corsets very convenient because I deal with separate pieces and not with the whole garment at once.









Although I never made any bar tacks in the beginning or at the end of sewing, the topstitching has made the seams very robust.



The skeleton of the corset is ready.



Now I need to overlay the seam allowances with fabric-encased Rigilene bones which will serve as tunnels for plastic bones.

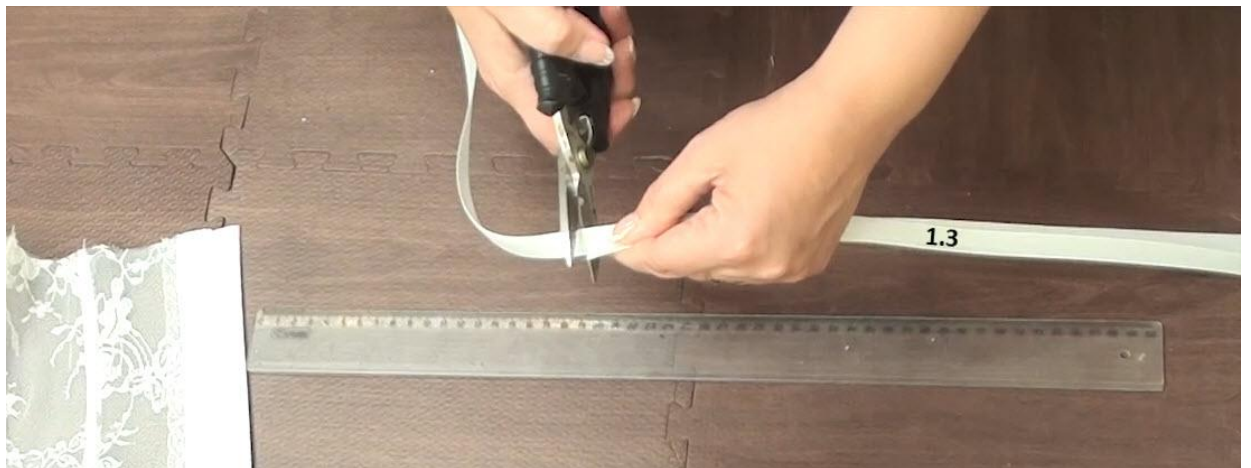
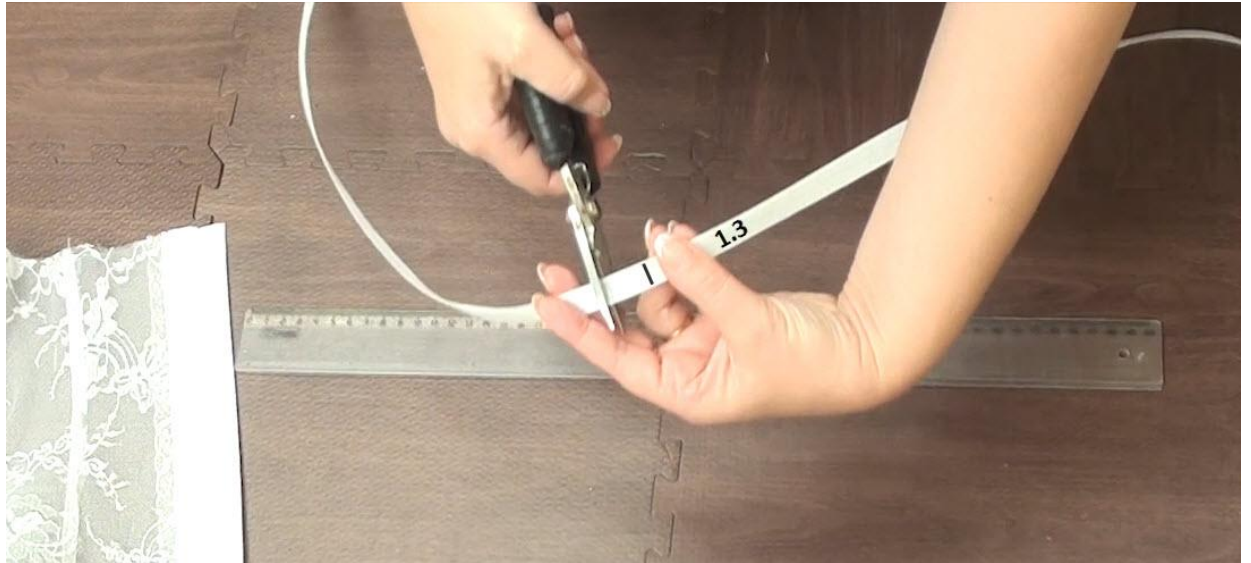
First of all, I need to determine the required length of the Rigilene bone to encase it in fabric and sew it in place. The length of the bone should not exceed the length of the fabric strap (150cm). In order to ensure it, I measure the lengths of princess seams one after another starting from the centre and moving toward the back.





Now I know that I need 1.3m of wide Rigilene boning for adding tunnels along

the four princess seams. I cut two bones for the two halves of the corset, each 1.3m long.



And I will also need a wide fabric-encased Rigilene bone for finishing the lacing bars – about 0.6m.



At this point I can calculate precisely how much Rigilene boning is required for

sewing our corset. Counting the bones I have already sewn onto the lacing bars, it takes about 4.5-5.0m of wide Rigilene boning and another 2.0-2.5m of narrow Rigilene boning to finish the top and the bottom of the corset.

I prepare fabric straps for encasing the bones. The calculations have shown that I need to prepare two straps with a length of 150cm and one shorter strap with a length of 60cm. A width of 2.7cm will be enough for encasing the bones. I will simultaneously prepare 3-3.5cm wide fabric straps for finishing the top and the bottom edges of the corset.

In other words, I tear off four straps of stretch-satin at its whole width: two 2.7cm wide straps and two 3.5cm wide straps. Each of them is 150cm long. You need to press them flat too.



I start encasing the wide Rigilene bones in the fabric.

I take a fabric strap that is 2.7cm wide, lay a bone in the middle of it, and wrap one edge of the strap around it.

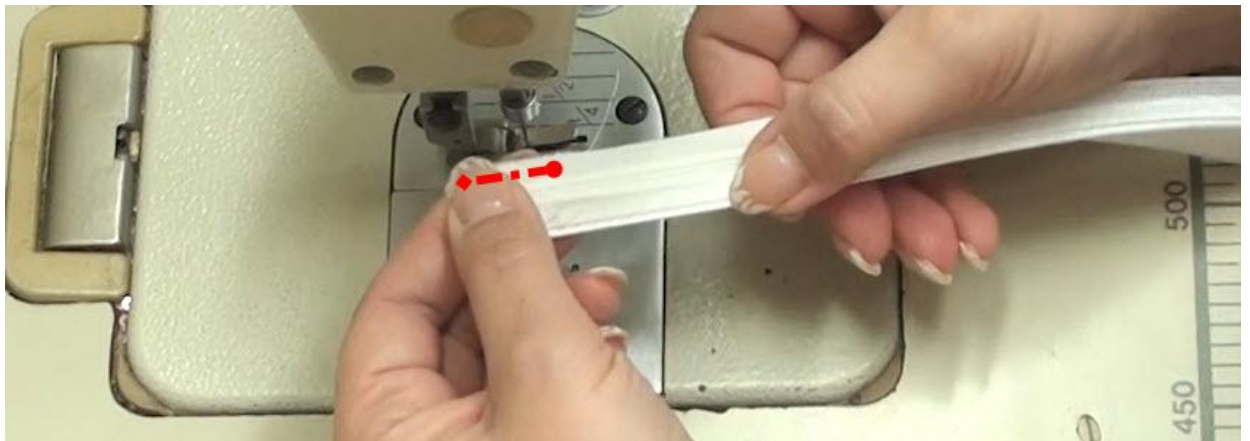


And then I stitch along the edge of the bone catching the two layers of fabric and the bone between them simultaneously. It is a lot easier to sew when you're pulling on the fabric strap.





I wrap the other edge of the strap over the bone, pull the fabric case 0.5-1.0cm up at the top, place the bone under the needle of the sewing machine and start sewing.





I have encased the bone in fabric. Next I simply do the same with the second bone and the third shorter bone.



I sew these fabric-encased Rigilene bones onto the seam allowances.

I finish the lacing bars. I take the short encased bone, put it next to the bone sewn onto the lacing bar, and sew it on by stitching right over the stitches on the casing. By sewing these bones onto the lacing bars I will fully disguise their raw edges.







The second lacing bar:



Now both lacing bars are finished.



I sew the rest of the bones onto the princess seam at the back and onto the side seams. I take a long encased bone, trim the manufactured end, and place the bone with its edge right next to the joining seam thereby fully overlaying the seam allowance. I stitch right over the stitches that attach the fabric casing to the bone.







Here is what it looks like from the face and from the inside with a bone sewn

onto the princess seam at the back:



Next I sew a bone onto the side seam.





And I overlay the princess seam of the back and the side seam on the other half

of the corset just the same way.







Now I only need to overlay the intermediate and central princess seams at the front of the corset. I have decided to add a decorative touch to these bones with the help of some lace.

I take the same lace I used for finishing the lacing bars, only this time I don't cut it up lengthwise.



I place a bone in the middle of the lace ribbon and sew it on. One row of stitches is enough.





You can use any kind of ribbons, contrasting lace, or trimmings for the same purpose.



I put the bone decorated with lace over the seam allowance of the intermediate princess seam at the front of the corset and secure it with two rows of parallel stitches. And then I overlay the seam allowance of the central princess seam of the front in the same manner.







I overlay the front princess seams on the other half of the corset just the same

way.







I have decorated the corset right during the sewing process and the result is quite elegant.



Let's finish the top edge of the corset.

I lay a narrow Rigilene bone about 2-3mm below the top edge of the corset, from the face side, and sew it on. The ends of bones are all taped with pieces of masking tape. I stitch along the inner side of the bone.





And I make another row of strengthening stitches through the bone.



I even out the top edge.



And then I sew the prepared 3.5cm wide strap along the top edge of the corset

from the inside. I place this strap face down at the top edge of the corset.



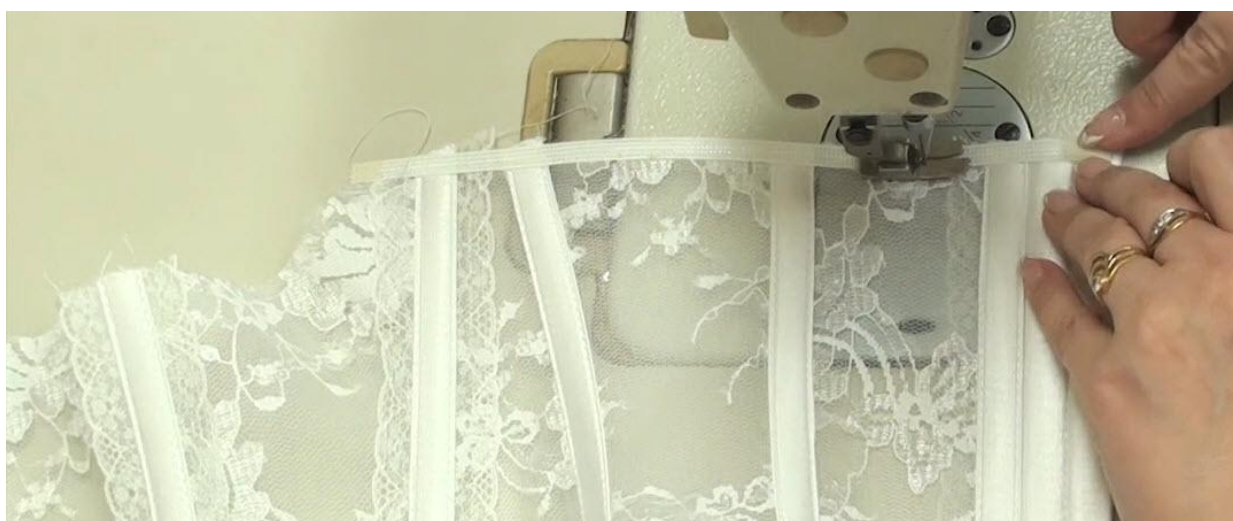
Next I fold the strap over the edge and sew it on from the face side.







The top edge of the other half of the corset is finished just the same way.









Now I need to finish the curved area of the neckline.



There are various tricks you can use for finishing such curved areas. For example, you can do it with the help of a narrow Rigilene bone by shaping it accordingly. Bones sewn at the top and bottom of the corset are responsible for the stiff skeleton construction of the corset and for making its edges smooth and even. Various ways of finishing corset necklines (both their straight and curved areas) are explained in detail in my See-Through Corsets course.

Let me show you a simple method of finishing curved areas of a corset neckline with a trimming. I will use bone casing as the trimming. It is the kind you usually sew onto round cups for inserting underwires. This bone casing settles very well in curved areas and is not any worse than narrow Rigilene boning when it comes to reinforcing edges.

I sew it on along the curved area of the neckline.









And then I wrap it in the same kind of a 3.5cm wide fabric strap.









The neckline of the corset is finished.



Now, before I can hem the corset, I need to insert hard plastic or metal spiral bones into the tunnels.



I start by inserting plastic bones into the tunnels on the lacing bars and then

gradually move to the centre of the corset. I recommend you insert symmetric bones on both halves of the corset instead of doing it first on one half and then on the other.

I measure the required length of the bone: it is supposed to be about 1.5cm shorter than the tunnel.



I make the cut-off end of the bone round.



I prepare a total of four bones of the same length and push them inside the tunnels on the two lacing bars. I help myself with a screwdriver where needed.







Then I measure and cut two bones for the princess seams at the back and insert them in the tunnels.





I insert the prepared bones into the tunnels of the side seams.





I insert bones into the intermediate princess seams of the front.





And I insert bones into the central princess seams of the front.

I have made horizontal bar tacks about 7cm below the top edge on the Rigilene bones which overlay the central princess seams. This won't let the plastic bones in the tunnels of the central princess seams reach to the very top edge and flatten the cups. The Rigilene bones reaching to the middle of the cups won't make them flat, but hard plastic bones would have created unnecessary tension. It's why the plastic bones of the central princess seams only reach the under-bust line level.





I have inserted all plastic bones into the corset.



The same kind of a corset sewn without plastic bones will be more of a decorative than a functional garment! Rigilene bones overlaying the joining seams will start to break, unable to handle the pressure. It is, however, still a good way to practice, to sew your very first corset, if you happen to have no plastic bones at hand at the moment! In addition, I would like to give you a piece of advice: don't wait until you collect a full set of working tools before you start learning to sew! Make progress gradually! If you have an iron and a sewing machine, you can safely start sewing! Besides, you don't need large quantities of expensive materials for making corsets. You can always practice with cotton fabrics or any leftover patches of fabric which any DIY-enthusiast has in stock. The corset is composed of relatively small pieces which can be cut from separate small bits of fabric.

Needless to say that the look of your corset transforms entirely after you insert plastic bones into the tunnels! Its princess seams acquire their proper shape and the corset itself – necessary stiffness!



The bottom edge of the corset is finished in the same fashion as the top edge. I sew a narrow Rigilene bone along the bottom edge of the corset, from the face side, and then wrap it in a fabric strap for a pencil-edge look. Make sure to compare the lengths of the two halves of the corset back before finishing the bottom edge.







I trim away any messy bits sticking from behind the bone at the bottom of the corset.



Do not hesitate to put the corset on the dress-form and adjust the placement of the bottom bone if the hem doesn't seem to look very even and neat.



I wrap the bottom bone with a 3.5cm wide fabric strap just like I did with the bone at the top of the corset. I keep pulling the strap on quite tight as I stitch.







It's a lovely corset, decorated with lace and with neatly finished edges at the top and down the bottom. Even though the cups are still missing, you can already wear it – with a romantic poet blouse, for example.



It's time to work on the cups though.

In order to prepare the cups for getting sewn into the corset, you need to add tunnels for matching metal underwires along their bottom edges. If you want to encase your cups in fabric and decorate them, you should do so before adding the tunnels. Since I'm only working on a training sample, I will use my cups as they are.



I attach bone casing to the bottom edge of the cup with two rows of parallel stitches.



The tunnel is in place.



The cup is ready to be sewn into the corset; I only need to insert an underwire. When you're inserting an underwire into the tunnel, make sure to direct its more

curved end toward the centre of the corset and its less curved end – toward the side.



The underwire makes the cup stiffer, more robust, and more pronounced in shape. Now I need to make bar tacks in the form of close zigzag stitches on the tunnel to prevent the bone from jumping out.



Before sewing the cups in place, you should put the corset on the dress-form and make sure it repeats your client's body shapes and its corners at the top are placed at the same level.



After doing so, I push the cups underneath the corset, put them in place, and secure them with pins. Make sure the cups are placed symmetrically and meet exactly in the centre of the corset.



You can take the corset off the dress-form and secure the cups in place with hand-stitches. As for me, I prefer to use Gutermann fabric glue. I lift the top edge of the corset, smear it with glue, and stick it back in place.



I move on to decoration. The corset is so delicate; I think all it needs is another decorative lace ribbon at the top.



You can sew it on by hand but I use the same Gutermann fabric glue instead.

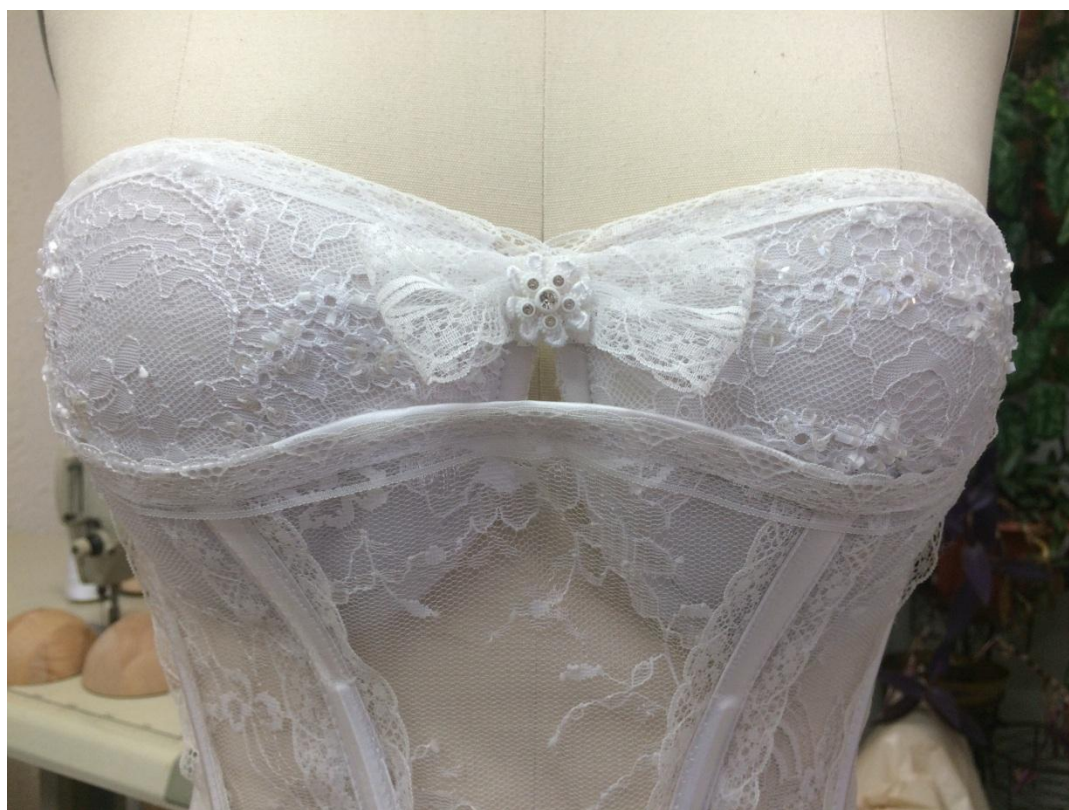








In the end I have decided to overlay the cups with lace, too.



The corset is finished! Of course it is a very basic corset – and yet it is fully

functional and robust. All I need to do now is install grommets into the lacing bars.

This is what the corset looks like from all sides. It looks even better on the client of course. **Tip:** if you want to take pictures for the sake of advertising, put the garment on the client and not on the dress-form.



