
CORSET ACADEMY
Corset for
a young woman
in 1 day
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Introduction.

Hi everyone!

My name is Tatyana Kozorovitsky. I am the author of the book “A Corset for a Young Woman Just in One Day”.

This E-book is a detailed work-book of the same-name video tutorial. This book has been written in order to make it easier for you to work with the video material.

You will need the following for the production of this corset:

- Strong fabric both for the front and the lining. About one meter.
- Rigilene bones.
- Plastic or steel corset bones.
- Bias tape for finishing the bottom of the corset.
- Masking tape for finishing the edges of Rigilene bones.
- Pressing moulds.
- Scissors, thread.
- Sewing machine.
- Press iron.

I have done my best to explain and demonstrate the manufacturing process of this corset as detailed as possible.

The sewing technique described in this book is the simplest possible one. And that is why I recommend you starting with this book and the same-name video course to get acquainted with various types of corset garments. Having learnt how to sew a basic corset you will be able to move on.

I wish you a lot of success and creativity, enjoy the learning process!

Sincerely yours, Tatyana Kozorovitsky.

Corset for a Young Woman.

Tutorial 1. Cutting. Attaching Lining and Bones.

Let us begin with the sewing of a pretty corset like this:

I am going to use the same fabric for the face and the lining of the corset.

I need to fold the fabric four times and even out the creases. Now I have placed the pattern pieces on the fabric in such a way that the notches of the waistline are parallel to the shoot and the middle of the back - parallel to the grain of fabric. I have outlined the patterns and pinned the pieces together.

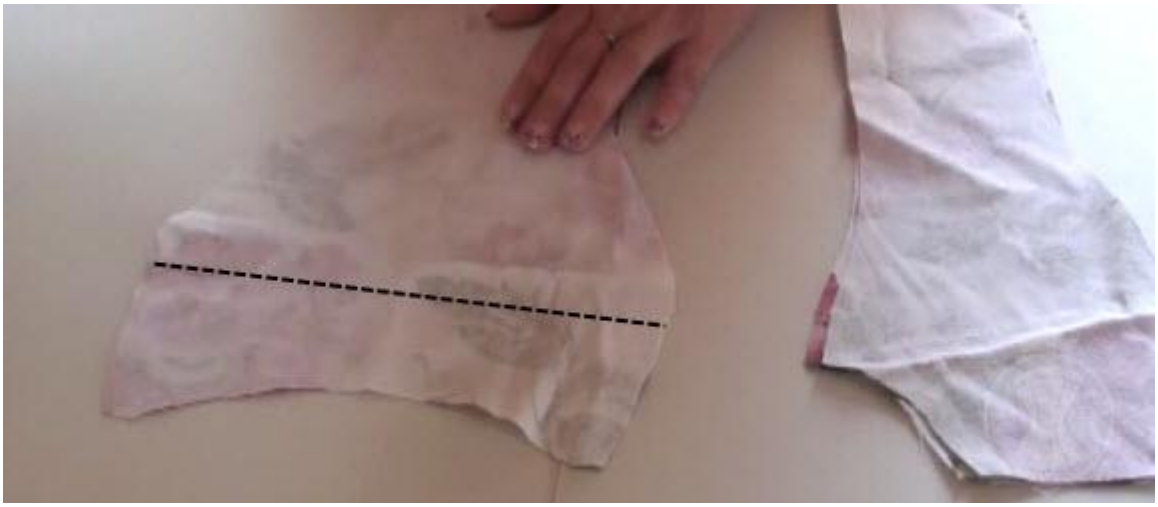
All pieces are cut one by one.

It is necessary to make notches along the bust-line, the waistline, and under the bust.

Apart from this I am cutting out a flap piece of fabric that is going to be placed under the lacing at the back.

I remove the pins and lay out the pieces. I am placing the face pieces and the pieces used for the lining into separate groups.

Now I'm taking the middle part of the front and the in-between side parts of the front (those where the bust curve is). I am connecting them along the notch line of the bust.



According to the technique that I normally use a Rigilene bone is attached along the bust-line to the backside of the lining. This bone should then be covered with some padding polyester to prevent it from sticking out. But I am going to use a better trick for working on this corset. **I join together the notches of the bust-line and draw a line along the right side of the lining. I am going to sew this corset without duplicating the pieces with fusible fabric and without using any padding polyester for the cups area.** I

am joining together the notches of the side pieces exactly the same way. I am drawing with a pen right over the right side of the fabric. These lines are going to indicate the exact spot along the bust-line where Rigilene bones should be stitched-on.

I join the pieces together. Now we're working with the lining.

I am joining the bust curves leaving a 0.6 inch seam allowance:

There is a trick I use so that I don't have to leave the sewing machine and press open the cut edges: I topstitch over the seam allowances leaving 1 mm space from the seam joining the pieces. In this manner the lining is additionally secured and the sewing process is more timesaving.

Trim the seam allowance leaving about a 0.3 inch gap:

The whole procedure is repeated for the second piece. I am not trying to match the notches when sewing pieces together, especially not at the waistline or along the bust-line. One should remember that the notches indicate the direction of the waistline or bust-line. That is why these notches should not coincide on the edges of the garment - it is the waistline and bust-line lines of the pieces that should.

I take a thin Rigilene bone, tape its edge over with some masking tape, and start stitching it on from the very edge of the garment along the marked bust-line on the right side of the lining. At the end I trim the bone and tape it over again. Next I need to make the second parallel stitch.

The main condition when stitching-on this bone is not to ease in the lining fabric underneath the bone. I am drawing the fabric very lightly to form a dome-shaped cup.

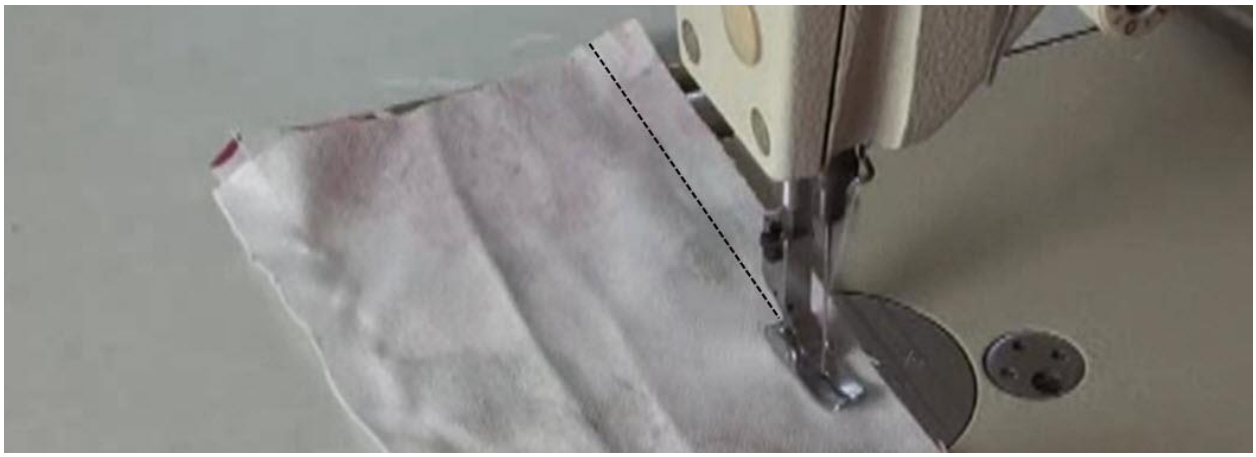
Now I'm taking some white bias tape that is 0.6 inch wide. I stitch-on one edge of the tape right along the edge of the bone, then turn it over and stitch the tape on from the other side. This way I have overlapped the bone which has been stitched onto the right side of the lining. Now it won't disturb you but feel nice on your skin, and it won't be sticking through the face fabric.

I take the side part of the front piece, even out the cut edges and join along the next curve line with a 0.5 inch seam:

I bend the seam allowance to the side - because a hard bone has already been attached to it - and re-stitch this curve by 1 mm with a strengthening stitch. You don't need to trim the seam allowance of this curve, but it's better to trim a small corner on top and down the bottom because then the fabric won't be as thick later when stitching pieces together. The important thing is to perfectly match the pieces along the top and bottom lines and then smoothly spread the fabric again along the whole length of the joining line. I am attaching the second symmetric piece exactly the same way.

Now I've taken the middle pieces of the back and I am making a controlling stitch along the spot where the lacing is meant to be leaving a 0.5 inch seam allowance.

Afterwards I take the side pieces of the back and stitch along the curve line with a 0.5 inch allowance:



Just the same way as done with the curve of the front I am re-stitching this curve bending the seam allowance to the middle of the back:

The same procedure is repeated with the second piece of the back.

I put together the front and the back pieces, even out the cut edges and join them along the side seam with a 0.5 inch allowance:

There is a large crease at the side seam which is why I topstitch from both sides similarly to the way it was done for the curve line allowances. And now I am trimming the allowances leaving a 0.3 inch gap so that they won't stand in the way of our pretty side seam bend.

I am stitching the second side seam. I am topstitching the allowances the same way and then trimming them.

The corset lining is ready. Now I need to make a controlling stitch along the top and bottom of the corset.

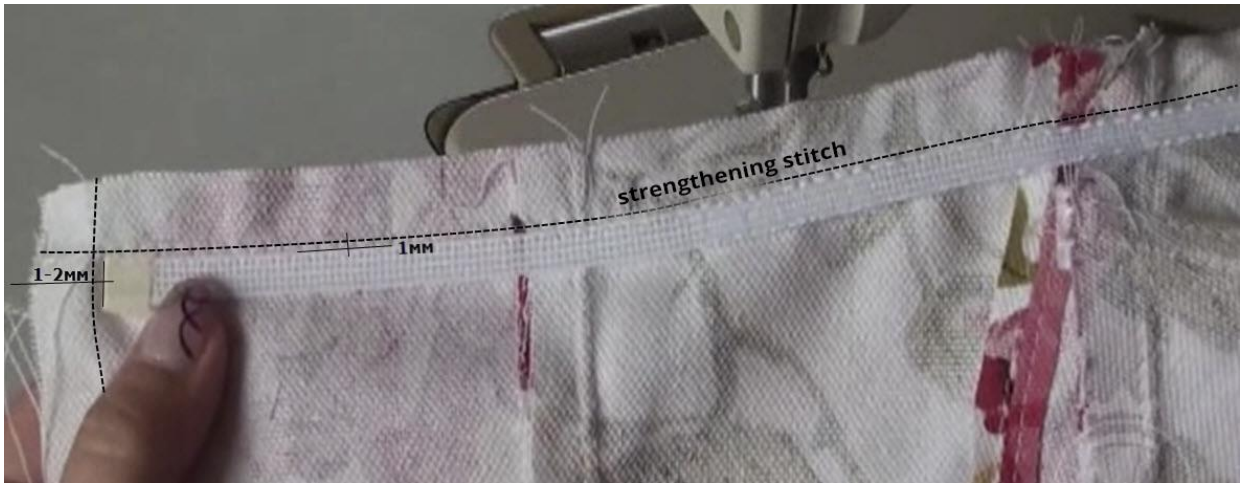
I am making this controlling stitch go from one edge of the garment to the other regardless whether there are some small corners on top of the cut edge or not. I am sewing each seam separately. You absolutely cannot turn the garment around the needle here. The controlling stitch is made at a 0.5 inch distance and it is necessary that each stitch is done individually from edge to edge. The controlling stitches should intersect in the corners.

Then I take a thin Rigilene bone and gather it a little. That is done by drawing its fishing lines by about 2.4-2.8 inches and then pulling on the last fishing line. The Rigilene bone gets rounded. I trim all extra lines and use masking tape for taping over the edge.

Now I am stitching-on this gathered bone at the underarm area making it go over to the corset back. I am placing the bone leaving 1-2 mm from the intersection spot of the controlling stitches and 1 mm from the upper controlling stitch.

I ease in the fabric underneath the bone very slightly at the rounded spot in order to secure a good fitting to the body. I don’t ease in at the straight spot but try to make the bone and the fabric lie even.

At the end I trim it, tape over with some masking tape and close the sewing leaving a 1-2 mm gap from the perpendicular controlling stitch. For now I am only using one stitch along the face side when stitching-on the bone. Next I repeat the same procedure with the second part of the corset.



Now I am stitching-on a thin Rigilene bone along the bottom of the corset. Just like before I am gathering the bone along the whole length of the bottom line. It is enough to slightly gather this bone to make it lie smoothly along the rounded bottom line. Same as with the upper bone I am attaching it to the face side leaving 1 mm from the controlling stitch.

I am stitching-on a wide Rigilene bone to the middle of the back where the lacing is going to be made.

I have pushed the edge of this bone (previously taped over with masking tape) under the horizontal thin Rigielne bone. I stitch it on leaving 1mm from the controlling stitch. Upon reaching the bottom I trim the bone, tape its edge over and push it under the thin horizontal bone. A bar tack is necessary to use here. And then I make another parallel stitch along the other side of the bone.

I stitch-on the second and the third parallel wide Rigilene bones:

The second bone will be located at the spot where grommets are going to be punched through; while the third bone is going to be a guiding line for the tunnel into which a supporting plastic bone is later to be pushed. I am not taping the edges of the second and the third bones with any masking tape because they are overlapped with a stitched-on horizontal Rigilene bone. There are bar tacks at the beginning and the end points of the sewing: made not on the fabric but on the bone itself. I repeat these steps for the second half of the back piece.

I finish the sewing-on of the horizontal bones along the top and bottom of the corset by making the second stitch along the other side of the horizontal thin Rigilene bones. I secure the bone with a back-and-forth stitch at the beginning and the end points of the sewing.

I have joined the lining and stitched on the boning:

Tutorial 2. Sewing Face Pieces Together. Stitching-on Bones. Pressing.

Now I start working on the pieces of the face side of the corset.

I am sewing together the vertical curve lines of the back.

I am matching the pieces accurately together and joining them with a 0.5 inch seam. I don't cut off the thread but use one single seam line to make the sewing process go faster. I cut a small corner off the

seam allowances at the beginning and the end of each curve line.

I am joining together the bust curves:

I would like to draw your attention to the fact that the seam allowances made when joining the lining pieces should fully coincide with the seam allowances I am now using to join the face pieces. Besides I should explain why exactly I am using a 0.5 inch allowance in this case. A wide Rigilene bone is 0.5 inch wide or maybe a little narrower. And when I am stitching on such a wide Rigilene bone to a seam allowance the outer seam will be going over the edge of the seam allowance thereby stitching this seam allowance on. This way the seam allowance won't crease when supporting plastic bones are being pushed under these wide Rigilene ones. This is a very important aspect that should be kept in mind.

I am stitching together all the front pieces one by one. Then I trim the corners of the seam allowance on a slant.

And now it's time for some pressing.

I press open the back curves placing them on the edge of an additional sleeve pressboard. It is very handy when you can place the curve on the pressboard edge like this and spread the seam allowances.

Please note that I am using a regular household iron but equipped with a steam generator.

There is no need in buying a super powerful professional press iron for making a corset like this. For this purpose it is enough to use a semi-professional or a household iron with a steam generator.

The bottom bone of the right side of the lining and the spot where the bones are placed for the lacing need to be pressed open:

As I was attaching this Rigilene bone it was bent but it gets really well spread with the help of the iron and acquires the desirable shape. I am also pressing the upper bone as well as the boning in the underarm area and give them a finished look. Rigilene bones are very flexible when you use an iron.

Now I am taking a cushion and a cup pressing mould, and I am placing the curve onto the mould:

I draw and straighten it slightly and form a pretty rounded cup by working with the iron in a circular motion. I am using the steam generator all along. This is necessary: every touch of the iron is accompanied with steaming. I let the pieces cool down so that the shape could set.

I press open all the seams of the face side of the front corset piece:

I always use the cup pressing mould for pressing the bust curves:

I put the cushion underneath so that the garment is lifted above the pressboard and press open the seam allowance in a circular motion while shaping the cup itself. Please note that I am sewing the whole corset without any additional fusing. This technique is obviously suitable only for dense fabric with a close weave - such as dense linen, blended fabric or denim.

It is best to press open the curve line along the face side as well:

This is an important step: I am starting attaching the Rigilene boning to the face side of the corset.

I have originally made a marking on every seam 0.6 inch from the edge of the garment. This is going to be the start and end point of the stitching-on of the bone. In other words I stitch at a 0.6 inch distance from the top and the bottom. Every bone should be necessarily taped over by masking tape and sewn with two stitches. I have put a decorative contrasting thread onto the spindle as normally done for stitching jeans.

Back pieces:

I am stitching-on the bone in such a manner that its edge touches the seam that joins the pieces together.

Front pieces:

And exactly the same way I mark the start and end points of the stitching-on of the bones leaving some 0.6 inch space at the edge. The edges of the bones are always taped over by masking tape and sewn with two stitches. I arrange the bones on the piece the way I want. They can be placed on the right or on the left from the curve line, or you could stitch-on two Rigilene bones - both on the right and on the left.

NB! : I am not using any bar tacks. I start stitching-on a bone at one edge of the corset and finish at the other edge without bar tacking.

These Rigilene bones are going to carry out both a securing function and the function of a tunnel or a guiding line for the supporting plastic bones. Corsets like this sewn in a simplified technique need some additional support; otherwise they will bend, crease and break.

Each time I cut a Rigilene bone right on spot. I wouldn't recommend you doing it in advance. The fabric underneath the bone could stretch or gather and you could make a false guess concerning the length of a bone cut in advance.

You could also sew a corset made of thinner fabric using this technique, but in that case you would need to fuse the face and lining pieces with some iron-on fabric for extra strengthening.

I have attached vertical wide Rigilene bones to all the curves:

Now I am checking how well the bones have been sewn-on at the bust area. The fabric underneath the bone should be neither eased in nor stretched too much or else the curve will protrude.

After stitching-on all the bones of the face side I am joining the side seams using a 0.5 inch seam allowance:

It is necessary to press the side seams - I am using a pear-shaped mould for this purpose:

A pear-shaped mould is a simple tool for pressing side seams, curves with a bend, necklines and other cuts. It can be handmade using available materials: a skittle, a toy or maracas. It is enough to wrap some padding polyester around it and fuse over with some iron-on material and - voila - the side seam pressing tool is ready!

However tools like this are of no great importance for the pressing of this particular garment. You could also press on the surface of a pressboard or on the edge of a sleeve pressboard. But you can't do without additional pressing tools when creating a more complicated garment. And I would say even for this garment it is rather hard to manage without a cup pressing mould: the bust shape won't be as beautiful.

I am pressing the cup from the face side the same way I did it from the lining side:

I let the garment cool down from time to time so that the shape of the bone could set:

An iron with a steam generator helps give Rigilene bones the required rounded shape. I am pressing in a circular motion, always using the steam. I adjust the temperature of the iron on spot. It shouldn't be too hot but steam should be easily generated. It is desirable to use an iron with a Teflon bottom or an additional Teflon cap. I remove extra moisture with a small pad.

This is what the face side of the corset looks like after it's been pressed:

Now I am attaching Rigilene bones to the side seams:

Let me remind you that I start stitching-on the bones leaving at least a 0.6 inch gap from the edge. Despite there being a 0.5 inch seam allowance from the top and bottom I still leave some additional millimeters for the thickness of the fabric when it is bent or folded. I tape the edges of the bones over with masking tape. I place the bone as close as possible to the joining seam and sew it on with two stitches. The side seam has a bend that is why I need to check how well the bone lies. If I notice a fault I have to immediately rip and re-stitch it.

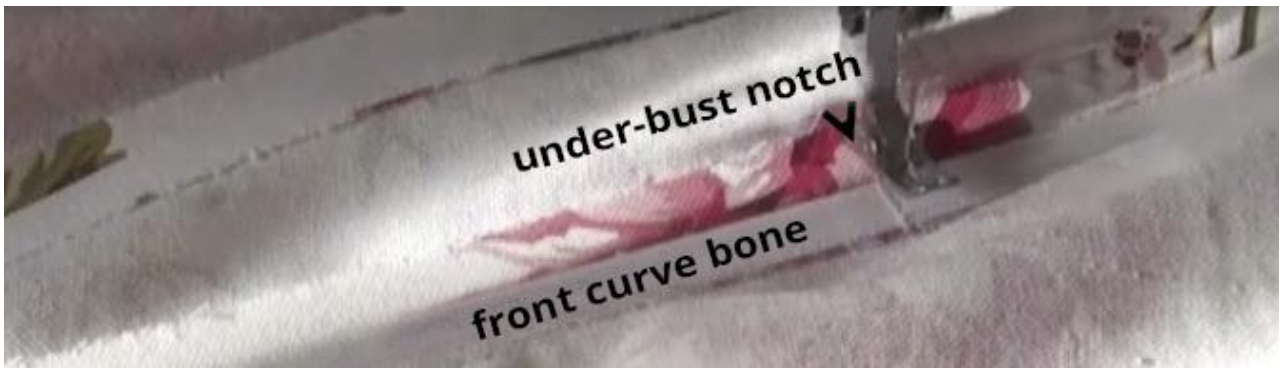
I am stitching-on another parallel Rigilene bone to the second seam allowance:

This way the side seam holds its shape better and looks more decorative from the face side:

Now I am checking how well the bones have been sewn-on again. Remember that I am not making any bar tacks because they don't look good from the face side.

I am repeating the whole procedure with the second side seam.

I make special bar tacks along the front under-bust curve line:



When making bar tacks I look to the notches made on the pattern at the under-bust line level.

These bar tacks or horizontal seams will put bounds to the tunnel and won't let the supporting plastic bone go up along the cup. According to my design I want the embossed curves to reach only the under-bust level while the cup should stay smooth.

I trim the threads accurately and draw the decorative seam threads from the face side to the inside. You could tie these threads in a knot or - the way I do it - glue them with some Guterman fabric glue. You could also both tie and glue to prevent the stitch from going undone. After the glue has set you can trim the edges neatly.

Now after I have stitched-on 2 parallel wide Rigilene bones to the side seams they need to be thoroughly pressed and nicely shaped.

I am using the pear-shaped pressing mould.

I am pressing in a circular motion always with some steam until the Rigilene bone is bent in a required way and the side takes the desirable rounded shape. I remove extra moisture with a small pad. It helps the garment dry and the shape set faster.

The side starts looking like a proper corset side on the pressing mould:

Tutorial 3. Joining the Face and Lining of the Corset.

So the face and lining pieces have been fully sewn and are ready to be joined together. I am starting by joining the lining with the face along the top cut edge of the corset. I haven't put any supporting Rigilene bones along the lining of the corset top at the level of the neckline and that is why the neckline won't be perfect. The Rigilene bones that have been stitched-on along the curves are going to slightly distort the neckline. For this reason I would recommend choosing designs with straight neckline cuts (for example strapless or crew neck designs) when working in this simplified technique.

I join the pieces of the face and the lining along the cut, even out the cut edges and pin them together:

I am joining together the curve line seams avoiding mismatching of the pieces. I recommend using as many pins as possible. If you feel like making the stitch could be a trouble - add some more pins. Do not spare the pins otherwise when you start sewing the corset yourself you will feel how much the bones are in the way.

I am placing the pinned together pieces under the machine and joining them along the top cut with a 0.5 inch seam allowance:

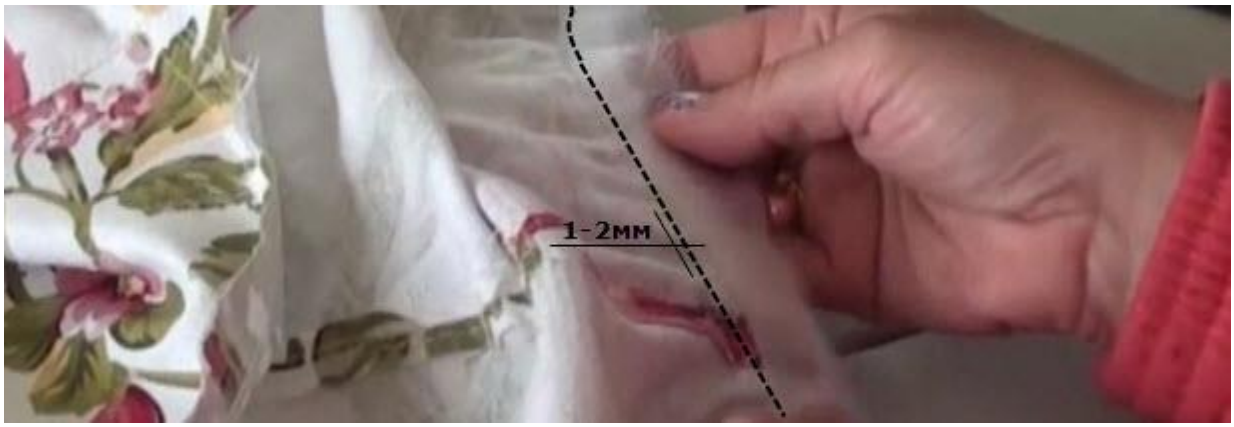
I am stitching over the lining where a strengthening stitch has been made, which can be used as a perfect guiding line. I am trying to stitch exactly onto this strengthening stitch thereby keeping the original shape of the pattern used for the cutting. This way I get a straight, even and symmetrical cut despite the bones being in the way and distorting the seam. I make a bar tack for a seam like that at the intersection point of the strengthening stitches.

I am turning the garment face upwards to check how the stitch lies against the vertical Rigilene bones attached to the curves.

This stitch should be symmetrical from the right and the left side of the curve, and the seam allowance should be maintained precisely. Upon noticing any fault it is better to rip off the corresponding spot of the stitch and re-stitch it. **If the stitch goes over the surface of the Rigilene bone you won't be able to turn the corset inside out!**

I take an organza ribbon that is around 0.8-1.2 inch wide. I place the ribbon at the edge of the seam allowance and stitch-on from the lining side along the same stitch I have made along the cut. You can use the previous stitch as a guiding line because organza is see-through.

I am bending the organza upwards to the seam allowance side and making a strengthening stitch leaving a 1-2 mm gap from the crease line in order to secure it in this position.



The function of the organza is to prevent the cut from stretching and give it a rounded shape for a better fitting to the body. It is recommended to ease in the fabric underneath the organza very slightly.

Then I unfold the pieces and make a clean-finish-edge seam leaving 1-1.5mm from the seam that joins the pieces together:

I am going to stitch over the lining while catching up the seam allowance. This seam is made for the sake of achieving a pretty even piped-like edge along the neckline cut of the garment. Now I am thoroughly spreading the seam allowances guiding them to the lining side and catching up by the stitch.

I am trimming all extra seam allowances leaving about 0.2 inches:

Now I turn the garment inside out to check what the bones look like, how well they lie and what the cutting line itself looks like:

Having checked the quality of the cutting line I unfold the garment again and start joining together the face and lining pieces along the top part in both directions from the cut.

I pin over the face side; the lining is underneath. I am trying to only catch the fabric underneath the horizontal bone going along the corset top without catching the bone itself. I am pinning it together in a gliding motion. At first I put some pins at the controlling points and then re-spread the fabric between these pins and add new pins - this time more densely. The same thing is done from the second side of

the cut.

I also pin the face and the lining along the middle of the back, the vertical cut where the lacing is going to be made. I even out the cut edges on the middle of the back, then put a controlling pin and start adding more pins in a gliding horizontal motion.

Tutorial 4. Finishing the Corset.

I continue joining the face part with the lining of the corset.

I switch to a one-sided presser foot and make connecting stitches from the side of the lining. I make bar tacks at the intersection point of the strengthening stitches and not along the edge of the garment.

I start sewing together the pieces along the vertical cut edge of the back:

Now I am joining them along the top of the corset:

And finally I finish the process by joining the pieces along the vertical cut edge of the second half of the back.

I remove the pins and check how well the seam is made. If I happen to notice that a pin has torn the thread somewhere I always re-stitch this seam for the second time.

I trim the seam allowances leaving a 0.2 inch gap and trim the corners on a slant:

Now I turn the corset inside out.

I have placed a horizontal Rigilene bone going along the top from the underarm area to the middle of the back, that's why there is no need for a clean-finish-edge seam to be made when turning the garment inside out. You can spread the corners with the help of a sack needle.

After the corset has been turned inside out it needs to be pressed.

I am pressing the spot where the lacing is meant to be. I am making a pretty piped-like edge that is literally 1 mm thick thanks to the boning. I am thoroughly spreading the top of the corset along the bone going from the back to the underarm. Then I take the cushion and the cup pressing mould again and place the corset cup over it.

I am trying to form a pretty cutting line by pressing it very thoroughly. Let me repeat that a corset like this is going to keep its shape only relatively. Of course this is a soft and simple corset and yet it is going to improve the body shapes and be comfortable to wear. There is no excessive use of boning in this corset that could obstruct your movements or squeeze too tight. And you cannot walk with a stoop wearing a corset like this. Its owner will have to keep her back straight whether she likes it or not.

Now I am pressing the neckline cut. There was a slight easing-in underneath the organza and now I press it away, straighten it and make the cut and the cup look rounded. A good fitting of the neckline cut is achieved by the degree of fullness along the cutting line where it is rounded. The smaller the bust is - the more fullness we need, the larger the bust is - the less fullness is required. I am using the moisture removing pad to set the pressed shape.

My corset already holds its shape even after using such a simple technique:

And again I put a decorative thread onto the spindle and stitch along the lacing line, along the Rigilene bones, looking to the previous stitches attaching these bones. This way I am making tunnels into which plastic bones will later be inserted.

I do the same thing with the second half of the back. I make bar tacks at the beginning and the end of these stitches despite the fact that they can then be seen from the face side. The threads will get undone if you don't use any bar tacks here.

I am measuring the supporting plastic bones:

For this purpose I am placing a plastic bone over the tunnel and mark the required length. There should be some 0.6 inch space left down the bottom. The tunnels have the same length so I can cut 2 of them straight away. I round the edges of the plastic bones and push them into the tunnels. Now we have two rounded curves. A lacing placket designed this way won't be deformed even after extensive tension - it will stay even and straight on your back.

I measure the length of plastic bones for each curve consequently leaving a 0.6 inch gap down the bottom. I always measure two bones at a time to insert them both into the right and the left part of the corset.

I use the stitched-on Rigilene bone as a tunnel on the curves. I push a plastic bone under the wide Rigilene one which had been stitched-on to the curve.

This plastic bone forms an embossment on the face side which looks very decorative.

I am inserting the prepared plastic bone into the symmetrical back piece from the second side.

This should be repeated for each curve line.

I have inserted only one plastic bone into the side seam although two parallel Rigilene bones have been adjusted. You may do as you wish and insert two of them for additional decoration.

This is what the corset looks like when plastic bones have been inserted:

I have approached the final stage - now I need to join the corset along the bottom edge.

I pin together the pieces of the face and the lining along the bottom.

Here you have to pin along the Rigilene bone which has been stitched-on along the bottom of the lining. I am joining all curves and all cut edges. It is done the same way as with the top of the garment: I pin at the controlling points and then add more pins in-between. This way the fabric is arranged most evenly.

This is what it looks like face-on:

Even without any particular fusing the corset holds its shape thanks to its good pattern.

Now I return to the sewing machine. I measure the vertical length of the back and make some marks with a disappearing ink pen from both sides of the back where the lacing should be so that the length is be the same. I place the lower cut edge under the machine and make a stitch over the lining side leaving a presser foot long gap from the bottom bone. I start at the marked point and finish at the point marked with the pen. Now the pins should be removed.

I take a 0.8 inch bias tape, place it at the face side of the corset over the joining seam and stitch close to the edge.

Thanks to the joining seam I can see the direction and the spot where the tape should be. The stitch lies at a presser foot distance from the bone which lets the machine sew easily and comfortably. I trim the edge of the tape leaving 0.8-1 inch space.

I fold the tape under, secure the edge and pin it.

Afterwards I sew-on the tape by hand with a blind stitch.

I finish pressing the bottom of the corset:

Now I'm sewing a flap pieces of fabric that will be placed under the lacing:

It is a rectangle that is stitched from three sides, then turned inside out and stitched along the fourth side with a bar tack. I'm sewing this flap piece to the lining by hand with blind stitches or using a machine, right through the corset.

Now I'm punching through the grommets. The optimal distance between the grommets should be about 1.2-1.4 inches.

And here we go, we have this pretty corset:

This corset is very comfy and light. It suits young girls, can be matched with various accessories and worn either with jeans or a skirt. A corset like this could also be suitable for wearing to prom.

This is all for now, you were learning with Tatyana Kozorovitsky - until the next time!