

## 1: Bolt Pattern Force Distribution - Instructions | MechaniCalc

*Introducing the new Corset Measurements Calculator! I may not have been posting often these last several weeks, but that's because many things have been happening behind the scenes - including this dynamic calculator that will tell you the approximate dimensions of the most popular corset styles.*

Align the size 4 cup to the lines and grade marks on your original draft and draw in the corner. Do not completely draw around the cup at each step, just draw the corner. You can see this process in the diagrams below. When we come to adapt this cup to two and three panel bra cups we will have smoother over bust seams. Drafting the Band If all looks OK with the cup, we are now almost at the stage to start drafting the Cradle and Wings of the bra, but you need to find the correct curve for the Cradle to Cup seam. Put the Flexi Curve around your breast right breast as we are drafting the right half of the bra or you can trace your left breast and flip the trace over on the paper and make sure it is up against the point around where your breast tissue joins the chest wall. This is the same point around the breast where the underwire of a correctly fitting bra should sit, not on breast tissue pain and not away from the breast poor fit. Now mark on the Flexi curve, with chalk or thin tape, the point directly vertically below the nipple or fullest part of the breast. Next, imagine a horizontal line across the fullest part of the breast and put two marks on the Flexi Curve either side of the breast and about 2cm above the imaginary horizontal line. You may need the help of a close friend to do this while you hold the Flexi curve against yourself. Again carefully draw around the edge of the flexi curve that was up against your breast and transfer the three marks to the curve on the paper. You now have a curve to help you find the correct underwires for your size and to draft the correct cup to cradle seam. You just may be on the way to a bra that actually fits you. Now you need to get hold of two underwires for your bra that match your breast root trace. If you are obtaining your wires in person from a shop you can take your breast root trace with you and try their wires against it. An Internet company I use for corset and bra bits is [www](http://www). So do not worry if you cannot find underwires that exactly match the curve of your trace. Print the picture off and use it to obtain two underwires. When you have got your wires, you can continue with the pattern drafting, or you can use your Breast root trace if you want to have a go at making the bra without any underwires. The Cradle and Wings We will draft one half of the bra and when we come to mark and cut out the fabric we will turn the pattern parts over to give us both halves. On a sheet of A3 paper in landscape mode, draw a horizontal line across the centre of the paper. Near to the right hand side of the paper draw a line at 90 degrees vertically to the first line. Place one of your underwires on the two lines so that the inner edge of the centre front end of the wire touches the vertical line and the bottom of the wires curve again inner edge touches the horizontal line as in the diagram. Now where the wire touches the horizontal line, put a mark on the paper. Next, lightly draw around the inner edge of the wire onto the paper and mark the end points of the wire. Again, draw around the inner edge of the wire onto the paper and mark the end points of the wire. You may need the help of a friend to draw the sprung wire curve whilst you hold the wire open. On the paper, at the underarm end of the wire curve, place a mark 1. Without an Underwire For those of you who do not want to use underwires, copy your breast root trace onto a sheet of thin card and cut the card along the line of the trace. You can now use your trace as an underwire template. Remember to copy the three marks centre front, under bust and underarm side on the trace on to the paper. Please remember that with the larger size cups, using the correct size underwires helps the shaping and support of the breasts. So that will be 8mm added to each end of the underwire curve. Step Four Marking in the centre front line of the bra: From the CF top point of the wire curve, draw a horizontal line 1. This is the CF centre front line of the bra. You may need to shorten or lengthen the cup curves to match the cradle curves and then redraw the Neckline hem and the underarm hem. Step Seven We will now draft the rest of the cradle and wing. Remember, we are drafting just one half of the bra right side. Measure down from the first horizontal line you put on the paper and mark four lines, at 6mm, 18mm, 28mm and 76mm respectively, horizontally across the paper. Step Nine Now for some Maths. Again if I asked you to draw a line We will now draw in the Cradle to Wing side seam. From point A on the 28mm line, measure along the line 4. From the new point on 28mm line, draw a line From top of wire curve at underarm, 9. Step

Ten From the bottom of the At this intersection point draw a line 2. Step Eleven Now that we have the main points of the cradle and wing marked out, we can join up the points with smooth curves. But more of that next time

## 2: CORSET CALCULATOR - Glamour Boutique

*corset calculator Use our simple graphical representation corset calculator to match your body-type to a corset model that will maximize your waist reduction and feminine shaping. First-time selection of a steel boned corset can be tricky.*

Next I made my first Elizabethan corset back in the dark ages of internet time, when it was still pretty common to ask Real Live Humans tm how to do things. I got instructions that were relatively simple “a bust, a waist, divide by two, draw some lines, and presto-change-o, a corset pattern. For me, it was a spectacular failure” too tight, too high in back, and completely uncomfortable to wear. I blamed it on my generally costume-clue-impaired state. But was there something else going on, that could result in two people having completely different luck with the same pattern draft? The female torso comes in a myriad of different forms and sizes, but they all fall into one of three categories: Three basic shapes for the female torso: Each of these paper models is a simplified version of a body types. The Column center is the most basic shape. This one corresponds to a woman who is roughly, say, The Hourglass left is roughly equivalent to a real woman at The Barrel right is the opposite, coming in at The standard issue, super-basic Elizabethan bodice draft goes something like this: Make a line to represent this. Mark out half the waist measurement, at right angles to the starting line. Measure up from the waist line the distance between your bust and waist. Draw a line at this level. Mark, starting from the original starting line, half of the bust measurement on the bust level line. Add a curve for the armhole at the half-way point on the bust line. You can see the effect of the different measurements: A front view of the basic draft on three different body shapes. You can see some wrinkling at the waist level of the Hourglass left. That means that here, in the front, the draft is relatively ok on all three body types. From the side, we see that the bodice only stays true and level on the Column center. When we look at things from a different angle, the problem becomes more clear. On the Column, the bust and waist level of the bodice draft follow the bust and waist lines marked on the model. The lines of the draft angle away from the lines of the model. By the time we get to the closing edge, the situation is dire! In back, we see a major problem: All three of these drafts were made to exactly the measurements of the paper models. Only the Column closes fully at the center back. The Hourglass has a bodice draft that rises way up from her waist in back. It no longer closes, and the armhole has moved into an awkward place. The straps, if they were real, would now ride above the shoulder and fall down constantly. The Barrel has similar problems, but in the opposite direction. Her bodice goes below the waist in back, her armholes have moved downward, and her straps will now be far too short to accommodate her arms. The answer lies in the difference between cylindrical and conic solids. The Column is a cylinder. When we flatten it, it looks like this: The Column, flattened out. All of the lines are straight. All of the critical lines of the body bust, waist, hip, center front, side, etc are straight. The horizontal and vertical lines meet at right angles, in a neat grid. Geometrically, a cylinder is nothing more than a rectangle wrapped around a circular base. Even though it makes them all squirrel-y on shelves! They curve, so all horizontal lines on them must curve as well. To make the inward angle all around that represents the waist, I have to use two pieces of paper, each cut on a slight curve. If that surface were a normal rectangle, it would only fit one of the circular ends. To work, the surface has to have one side longer than the other. The extra size needs to be spread out evenly over the length of the line. The problem with curves, however, comes when you try to draw a level line parallel to a curved edge. That line must also curve, as we see above with the bust-line marked on the flattened piece. To complicate things further, any line that crosses several of these curved lines at apparent right angles is now set at an angle, as you can see when you look at the side and center front lines. They appear to be radiating out from some distant point. Frankly, I never got on well with radians. The sight of all those thetas still makes me twitch a little. You do need to know, however, that things drawn on a Cartesian grid all the lines are straight and meet at right angles or not at all will not overlay a polar grid parallel curved lines crossed by lines that radiate from a central location , even though they are technically the drafted to the same size. Though the draft and the paper model are the same size, they were drawn using two different coordinate systems. You need a curve to fit a curve. This is crucial when drafting patterns. The problem, unfortunately, is that rulers tend to be, well, straight. The corset

pattern explained on the Elizabethan Costuming Homepage mimics a curve by instructing that points be dropped below the marked lines at several points during the draft. I prefer to use shorter lines in my drafting. Mathematically speaking, many short lines can be used to approximate a curved line, yadda yadda yadda, Bezier Curves and Calculus, oh my. Ah, String Art , how I miss thee! Amazingly, we were all crafting our way through some pretty heavy Calculus. And if my first pre-calc teacher had busted out the nails and the string, I might have passed the class on the first go. You start with your largest measurement. Draw out one half of your largest measurement. Mark the half and quarter points of this line. From the half point, drop a line at right angles measuring the length of your bust to waist measurement. At the bottom of that line, again at right angles, draw out the length of half your longest measurement again. Marking out where to remove length from the line. Next, we need to remove some length from the line that should be shorter. To figure out how much to take out, I subtract half the waist from half the bust, then divide that evenly over my three chosen points. Center the difference measurement on each of the three points. Those are the blue ticks on the lower line. Marking wedges for removal. This is the basic principle behind darts and shaping seams. From each of the blue ticks, draw a line up to the corresponding half or quarter mark on the bust line. The long wedges represent area that needs to be removed from the original rectangle we drew to make it into two smooth curves. Essentially, removing these wedges allows us to shift from that flat Cartesian grid into a body-friendly polar grid. My sister understands it. Well, the whole thing with polar coordinates is that they revolve around a central axis. All horizontal lines are composed of points of a defined distance from that central point, and all vertical lines radiate from it. The bust and waist lines are being bent into curves in the process, but they remain a constant distance from each other and our mythical central point. Fold a wedge in half With all the wedges folded out Pretty close match, eh? Didja think about that one? So you want specific applications of the theory?

### 3: Corset Calculator Archives - MystiC City Corsets

*Checkout our sizing guide! Please submit all fit and sizing recommendation requests within our size inquiry form located on the size guide page.*

This Christmas holiday, I finally started working on the dress and made some good progress on the bodice. The inspiration for the dress was this dress from the Met museum: I fell in love with it as soon as I saw the picture. I bought the fabric back this summer, and it was actually a challenge to find black velvet of good quality at a reasonable price. The only thing I changed was the length of the sleeves, and added the flare at the bottom. Next up was the scary part, cutting into the velvet. I still get nervous whenever I start cutting, and spend a lot of time rearranging the pattern pieces on the fabric! I ended up shortening them even more. Once cut, I first attached the lining of the front bodice to the velvet in the center, as this is where the bodice will open. Next, I pinned and sewed the darts. The front panel, pinning the darts. Next up was stitching the back and side pieces together and pressing open the seams. The back and side panels put together I then sewed the front and back pieces together, cut the boning and sewed on the boning channels. I forgot to make pictures here. I used large cable ties as boning. Final step of construction were the sleeves. I first sewed the under and upper sleeves of both the lining and velvet together, and cut the flares. I knew there was a way to sew these together in such a way that no seam would show, but it took my 30 minutes of staring at the fabric pieces and 3 attempts when pinning to get it right. Pinning the sleeves together. How do these fit together again? Finally, after sewing on the sleeves, I pinned on the buttons and fit if they were placed correctly. I changed the placing slightly and sewed them on. Pinning the buttons on the front.

### 4: Introducing the new Corset Measurements Calculator! â€” Lucy's Corsetry

*Next, let's use the calculator below to figure out your preferred corset size, and the rib spring and hip spring you'll need! Write down your rib and hip springs, and apply them to the filters to the right (because I have no idea how to automate this step).*

I say Timeless Trends here, because I sell them in my shop â€” but this method of measuring is fairly standard for all OTR corsets! And if you want to know why taking your measurements is so important, check out this video below: What corset size do I need? Try the new Ideal Corset Size Tool on my sister site â€” after you find your corset size, come back to this page and fill out the form below. Here are my tips for troubleshooting: If your ribcage or hips land on a half-inch or more, round UP. Your hips are Your underbust measures Also, most people measure their hips bare or over a very thin top as you should! By rounding UP, you will prevent bunching of the waistband under your corset. If your natural waist lands on a half inch, round up or down to the nearest whole number. Did you suck in, or pull your tape super tight around your waist while measuring? Round up, ya cheater! Did you just eat dinner, or are you feeling particularly bloaty today? What if your measurements land on a quarter inch, or other smaller measurement? You are measuring too precisely for an off-the-rack corset! Measuring a couple of times and taking your average to the nearest inch will be fine for OTR, and half inch for custom fit. Will this affect my size? All of the corsets in this calculator lists the measurements when laced closed. Go ahead and still choose size 26 in the calculator. It will tell you the rib spring and hip spring you need. If you happen to find a corset that fits your needed rib spring and hip spring perfectly, go to that shop and purchase one size down size The waist will be 2 inches smaller than your desired waist. The hips will be 2 inches smaller than your natural hip. Thus, your corset should theoretically fit you nicely with a parallel 2-inch gap down the back! Custom-fit made-to-measure corsets need measurements, or even more if you need a special corset like a long corset gown or medical asymmetric corset. This calculator will generally not help you find a custom corset.

### 5: # How To Lose Arm Weight #

*Custom Corset Pattern Generator Fill in the below measurements, and receive individualized instructions on creating a perfectly fitting corset pattern. Please round each measurement to the nearest 1/2 inch, and give all measurements in decimal notation (i.e., instead of 2 1/2).*

A little difficult but totally worth sleeve pattern. Usually this skirt is found near the elbow. It is a popular sleeve with costumes. This kind of sleeves are also known by the name "flute sleeves. Puff Sleeves Checkout the post 3 types of Puff sleeves patterns and how to sew them for detailed tutorial on sewing the puff sleeves Bangle sleeves This is a full long sleeve with gathers near the wrist, like the one you find near the ankle of chudidhars. The measurements are to be taken for a far tighter sleeve than for the plain sleeves. Keep this pattern on another paper. Make a curved line joining D to 4 Join 4 " E Bell sleeve This is somewhat similar to the flared sleeve mentioned above. Join to J in a curved line. Extended sleeve This is a sleeve formed by extending the shoulder of the bodice. Checkout this post to make an easy tunic top with extended shoulder. A kimono sleeve is a type of extended sleeve with wide hem and armhole " checkout the tutorial for kimono sleeve here Also checkout the pattern to sew a Kimono for this sleeve How to cut the sleeve pattern from the fabric Keep the 2 sleeve fabric pieces folded and aligned. After marking, cut through the back armhole line. Then open it up and cut through the front armhole line. So now you have one side back armhole line and other side armhole line. Remember that you need mirror image sleeves ; for left and right sleeves " the front armhole line should be on the front when folded. How to stitch the sleeves to the bodice To stitch the sleeves, first join the front bodice and back bodice patterns at the shoulders. Keep the sleeve pattern on top of the bodice armsyce, right sides together. The wrong side of the sleeve piece should be facing you. You will have to align the center fold line of the sleeve pattern to the bodice shoulder stitching line. Pin in place if you want. Start stitching from the center to one side. Finish and comeback to center and stitch to the other side. Trim the sleeve allowance inside and Finish the edges with a serger or zig zag stitches. Checkout the post on making sleeve plackets for details on making 5 types of plackets. Or Make a top with Batwing sleeves like this one Checkout the tutorial to make a bodice pattern for a different version of the fitted sleeve which is slightly loose in the armhole and which is cut the same on the front and the back.

### 6: How To Make A Bra 1 - Foundations Revealed

*R Factor pattern of liver injury. Pancreatic malignancy, cholangiocarcinoma, primary malignancy of the gallbladder, choledocholithiasis, sepsis, TPN, heart failure, PSC, and PBC should be ruled out as causes.*

This calculator allows you to specify the geometry of a bolt pattern, apply forces and moments to the pattern, and then solve to calculate the resultant axial and shear forces on each individual bolt in the pattern. Reference and Validation Reference: A general description of the theory and the methodology used can be found here. This tool has been validated against the known solutions to numerous example problems. Documentation of the validation can be found here. Inputs Two categories of inputs are entered: Bolt pattern geometry Applied forces Each input category has a dedicated tab in the interface. Each of these tabs will be discussed in the following sections. The geometry of the pattern includes the location and thread size of each bolt. To simplify the process of specifying bolt locations, several pattern geometries are made available to you: Specify the bolts along a rectangle. The rectangle is defined by a center point, a width, and a height. Specify bolts along a circle. The circle is defined by a center point, a diameter, and a start angle so that you can orient the first bolt. Specify bolts along an arc. The arc is defined by a center point, a radius, and start and end angles. The line is defined by its end points. Specify the location of an individual bolt. Thread size is also specified. The thread size determines the bolt area, which affects the properties of the overall pattern. The Pattern Geometry input tab is shown below: Applied Forces In the Applied Forces tab you specify the forces and moments that are applied to the pattern. For applied forces, the location of the force also needs to be specified in addition to the force value itself. The force can be located anywhere in 3D space. Note that the pattern itself lies in the X-Y plane. The Applied Forces input tab is shown below: Bolt Locations In the Bolt Locations tab, you can see the locations of each bolt in the pattern. This tab is provided for reference only, and does not actually require any input from the user. Results After the analysis is solved, results are displayed in multiple tabs. Each results tab is discussed in the following sections. Results Summary A summary of the results is provided to give a high-level overview of the primary results of interest: Pattern Properties The Pattern Properties tab displays the properties of the pattern that determine how the applied forces distribute among the individual bolts. Combined area of all bolts in the pattern Pattern centroid location Centroidal moments of inertia of the pattern The equations used to calculate the pattern properties are given along with the results. More details on the methodology used to calculate the pattern properties can be found in the Reference section. A view of a portion of the properties tab for an example problem is shown below: Forces at Centroid This tab shows how the applied forces and moments are translated to the centroid of the pattern, and it gives the calculated values of the forces and moments at the centroid. A view of a portion of the forces tab for an example problem is shown below: Individual Bolt Forces This tab details the calculation of the resultant axial and shear forces acting on each individual bolt. A view of a portion of the bolt forces tab for an example problem is shown below:

### 7: Custom Corset Pattern Generator

*ORDERING. Please enter the information requested below. Please use your tab button to go from space to space. I will in turn send you an e-mail giving you the total with postage.*

### 8: January | | Atelier Nostalgia

*The corset pattern explained on the Elizabethan Costuming Homepage mimics a curve by instructing that points be dropped below the marked lines at several points during the draft. I prefer to use shorter lines in my drafting.*

### 9: Sleeve sewing: How to Draft pattern and cut different types of sleeves - Sew Guide

## CORSET CALC E-PATTERN pdf

*Pattern Making Calculator (inches) that calculates in fractions - Free decimals to fractions and automatically figures out the radius of a circle. Pattern-Making Calculator The only available calculator specially designed and made for Pattern-Making purposes, and it's FREE.*

*Arthroscopy for the injured ankle Wolf-Ruediger Dingels Janes Nuclear, Biological and Chemical Defense 2003-2004 (Janes Nuclear, Biological and Chemical Defence) Monks and Monasteries of the Near East The Cahokia Mounds (Classics In Southeastern Archaeology) A catalogue of Cypriot antiquities in Birmingham Museum and Art Gallery From The themes of Henry James by E. T. Bowden. Gunchvayelo kachindo Do astronomers use books? Jane Holmquist The Hooker and the Nun XI The House of Defense 144 Love Amidst the Shadows Diagnostic microbiology author mahon Memoirs of a scandalous red dress Revolution and Roosevelt Signposts to love. Augmenting the design: design options and logical formulas Novel remaja bahasa inggris How To Study In College 8th Edition Plus Hmco Portfolio And Assessment Cd Dangerous Knowledge: The New Security Order Italian Cooking for a Healthy Heart Wilsonian impulse Philippine history by gregorio zaide Educating engineers designing for the future of the field Functional equations in several variables Definition of a General Purpose Self-Metaprogram,38 From Woolworths to Wal-mart Elixir (Ay Spoken Word Bunn) Seamstress of Hollywood Boulevard Experiential organizational behavior Major Butlers Legacy Barrons handbook of college transfer information Staffing and directing in management Using your life fuel Faux Finish Secrets Heroines of French society in the court, the revolution, the empire and the restoration Ethical issues in concussion management Principles of Ancient Cosmography and Design The Odyssey of Political Theory Open source biology Andrew Hessel Why we need initiation in modern cultures*