

Haute Couture Techniques
Tutored Online Course
Intermediate Level

Tailoring

17.03—05.04.2025

CRISTÓBAL BALenciAGA MUSEOA



This is an intermediate level activity, which is part of the course programming of the tailoring itinerary, and which can be carried out either as part of the proposed plan, or as an independent initiative. The programme content proposes an approximation to the specific methods used in the tailoring ateliers of the Balenciaga House and will, specifically, look at how to make certain elements of a check wool jacket.

The course will be structured into seven modules based on audiovisual contents purpose-made to provide an explanation and guidance on the exercises to be carried out. Live online tutorial sessions will also be available for each module, where the instructor will answer the participants' doubts and questions.

The audiovisual contents include demonstrations of his particular sewing and pressing techniques; furthermore, in order for the participants to obtain practical skills in these techniques, they will be required to replicate the processes by putting what they have learned into practice. The audiovisuals can be viewed unlimitedly within the dates established for each module and the participants can organise the development of the proposed exercises at their convenience based on the estimated time of dedication.

The tutoring sessions will take place live, through the Zoom platform, on Tuesdays and Thursdays, in the afternoon, with an approximate duration of one hour.

The various exercises to be carried out, with special emphasis on the treatment of a checked woollen fabric and on the techniques and operations for making a hand-crafted jacket with lapel, are detailed below; the idea is not to make a complete jacket, but to take a part of it as the basis for experimentation.

TAILORING	Duration	Format
Level 1. Beginner	20 hours	On-Site
Level 2. Intermediate	27 hours	Online
Level 2. Intermediate [new]	22 hours	Online
Level 3. Advanced	35 hours	On-Site

WEEK I	March 17—23
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MODULE 1	Sewing and assembling the back
Duration	4 hours
Tutorial Session	March 18
Contents	<p>In this first module, the back of the jacket will be cut and sewn, laying the foundation for the entire body of the garment..</p> <ol style="list-style-type: none">1. Marking and cutting the back, ensuring the check matches properly.2. Cutting the interfacing3. Closing the shoulder dart4. Closing the interfacing dart5. Sewing the side seam6. Pressing and attaching the interfacings7. Sewing the shoulder seam8. Turning and finishing the hem

MODULE 2	Sewing and attaching the collar
Duration	4 hours
Tutorial Session	March 20
Contents	<p>Once the body of the jacket has been assembled, the collar needs to be cut out and sewn. Collars are normally cut on the bias to allow for easy shaping/pressing as attaching the collar to the jacket usually requires a certain amount of easing. However, when using checked fabric, the collar must be cut out along the straight (grain).</p> <ol style="list-style-type: none">1. Marking and cutting the collar2. Interfacing the collar3. Pick-stitching the lapel, collar stand, and break line3.1. Trimming the interfacing and preparing the bonding3.2. Trimming seam allowances and turning3.3. Attaching the outer collar3.4. Pressing and shaping the collar3.5. Attaching the collar to the jacket3.6. Closing the seam between the inner and outer collar

WEEK I	March 17—23
MODULE 3	Aligning the sleeve and cutting out the sleeve pieces
Duration	3 hours
Tutorial Session	March 25
Contents	<p>This exercise focuses on fitting the sleeve onto the body of the jacket, taking care to match the checked fabric correctly. This process will be carried out on a toile, carefully marking the reference lines and notches. The aim is to make sure the check matches, particularly on the upper sleeve, and to adapt the pattern to the fabric following these steps:</p> <ol style="list-style-type: none">1.1. Provisional assembly of the toile pieces1.2. Pinning the sleeve onto the body1.3. Checking the alignment and easing1.4. Adjusting/trimming the sleeve pieces accordingly <p>The second exercise involves placing the pieces of the sleeve correctly on the fabric, taking care to follow and transfer the necessary markings and notches so that the check matches perfectly. Once they have been cut out, the sleeves are basted to check the precision of the cut.</p> <ol style="list-style-type: none">2.1. Placing the pattern on the fabric2.2. Marking and cutting out the sleeve, including seam allowances2.3. Matching the check of the fabric2.4. Basting the sleeves and checking the fit2.5. Sewing the sleeve2.6. Pressing the edge-stitched seams on both parts of the sleeve

WEEK II March 24—30

MODULE 4 Assembling and lining the sleeves

Duration 4 hours
Tutorial Session March 27

Contents In this module we will sew the two sleeve seams: the underarm and the elbow. Here, precise sewing and pressing are essential to ensure the sleeve hangs perfectly.

- 1.1. Basting and sewing the elbow seam
- 1.2. Pressing the elbow seam
- 1.3. Attaching the interfacing to the cuff
- 1.4. Sewing the two turns of the sleeve hem
- 1.5. Fixing the interfacing with invisible stitching
- 1.6. Sewing the bottom hem

To ensure that the hem of the sleeves hangs properly, it is necessary to fix some interfacing on the inside to give consistency and weight to the bottom of the sleeve. In this case, the interfacing is cut on the bias to give a rounded shape to the sleeve hem. Once the hem is finished, it's time to line the sleeves.

- 2.1. Marking and cutting out the lining
 - 2.2. Understitching the lining
 - 2.3. Pressing the lining seams
 - 2.4. Attaching the lining to the sleeve
 - 2.5. Lining the elbow seam
 - 2.6. Closing the bottom of the lining
 - 2.7. Preparing the sleeve head lining
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WEEK II March 24—30

MODULE 5 Sewing the shoulder pad and attaching the sleeve

Duration 3 hours
Tutorial Session April 01

Contents In haute couture tailoring, shoulder pads are usually custom-made to suit the garment. At Balenciaga, shoulder pads were very important. They not only added height to the shoulder but they also shaped the volume of the entire upper part of the garment. This is why they were quite large, extending into the front and back.

- 1.1. Cutting out the interfacings
- 1.2. Stitching the interfacings together
- 1.3. Cutting out the template for the shoulder pad
- 1.4. Applying the first layer of padding
- 1.5. Teasing out the padding
- 1.6. Applying additional layers of padding and teasing out
- 1.7. Attaching the shoulder pad with invisible stitching

At the House of Balenciaga, the sleeves were one of the most important features of the garment. Not only did they need to hang perfectly but they had to allow comfort of movement. Fitting and attaching the sleeve is the most exacting part of the process, with small adjustments often being necessary to guarantee a perfect sleeve head.

- 2.1. Basting the sleeve
 - 2.2. Pressing the eased in fabric of the sleeve
 - 2.3. Finishing the sleeve seams
 - 2.4. Pressing the bonding
 - 2.5. Provisional positioning of the shoulder pad
 - 2.6. Anchoring the shoulder pad with a cross stitch
 - 2.7. Fitting the padded roll into the sleeve head
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WEEK III 31 marzo—05 abril

MODULE 6 Assembling the lining

Duration 4 hours
Tutorial Session April 03

Contents The lining is the last part of the finishing process of an haute-couture tailored garment. The sleeves are lined before they are attached to the jacket, but the body is the last part to be lined. Typically, the entire garment is meticulously pressed before it is lined. In haute couture, much of the lining is sewn in by hand, with only a few machine-stitched seams.

1. Marking and cutting out the lining
 2. Basting and sewing of side seams and darts
 3. Pressing of seams
 4. Attaching the lining to the placket
 5. Attaching the lining the side seams and shoulder
 6. Trimming and prepping the outer perimeter of the lining
 7. Hand-stitching the perimeter of the lining
 8. Hand-stitching the sleeve lining
 9. Finishing and lining the hem
 10. Attaching the centre of the back
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Javier Martín

Resident in Madrid though originally from Ávila, Javier Martín graduated at the Polytechnic University of Madrid as Senior Fashion Designer in 1991. During his formative years, he met Carmen and Emilia Carriches, seamstresses at the EISA workshop in the capital and first assistants of the head couturier, Felisa Irigoyen. From them he learned the specific dressmaking techniques of the couturier from Getaria and acquired knowledge on the construction of volumes that would shape his designs.

For ten years, he was part of the team at Sybilla, until 2005, when he decided to create his own brand, Nihil Obstat, focused on Haute Couture. He combines his activity as a designer with collaborations with other creative artists such as Carmen May, Jesús del Pozo or Joaquín Trías, the latter the grandson of a model of the Balenciaga house, to whom he provides technical advice. He worked from 2012 to 2019 for the Spanish company DELPOZO, taking care of the modelling and development of the volumes of part of the collection and developing luxury prêt-à-porter garments with an international projection.

Also a lecturer, he has participated in educational projects of the Spanish Government's Ministry of Education, and has given lectures on design and modelling at the Centro Superior de Diseño de Moda of the Universidad Politécnica de Madrid, the European Design Institute of Madrid, and at the Estación Diseño school in Granada, among others. Since 2015, he has been collaborating with the Cristóbal Balenciaga Museoa education programme compiling and transmitting the sewing techniques used at the Balenciaga House ateliers.



Dates	From March 17 to April 5, 2025. Total estimated dedication of 22 hours.
Timetable	Each participant will have the possibility of organising their schedule to develop the exercises proposed according to the estimated time required and within the dates established for each module. The tutorial sessions, for their part, will take place on Tuesdays and Thursdays afternoons (Spanish time) and will have a duration of 1 hour.
Language	Spanish.
Participants	<p>Students or people holding qualifications in Fashion Design, Pattern Design and/or Dressmaking, fashion professionals, and all those interested in starting to learn Haute Couture tailoring techniques. Especially indicated for people who have previously completed the introductory course in haute couture tailoring techniques organized by the Museum and who want to continue delving into them.</p> <p>The maximum number of participants will be 20 people. The participants will be selected based on the required documentation and place allocations will be communicated from January 30.</p>
Requirements	Those interested in participating must be able to prove that they have prior knowledge of sewing techniques and that they are capable of cutting, basting and sewing a garment. Although it is not an essential requirement to participate in the call, it will be favourably valued to have completed the initiation level course of this itinerary.
Registration	Registration will be open from January 1 to 15 (inclusive, at 14:00), and those wishing to participate must complete the online registration form. Candidates are required to submit a curriculum vitae specifying their training and experience in the world of fashion, as well as a motivation letter stating why the candidate wishes to participate in the activity and their connection to its content. Applications which are incomplete or received after the given deadline will not be accepted.

Price	<p>340 €. The price includes the materials and their shipment to mainland Spain for proceeding with the exercises. The Museum will provide a kit of the necessary material for each participant, consisting of wool fabric, interfacing, galloon trim, as well as the pattern, which will be sent to the address provided before the course start date.</p> <p>In addition to the registration fee, people living outside mainland Spain will also have to pay the corresponding cost of shipment which is, depending on the destination, as follows:</p> <ul style="list-style-type: none">— Balearic Islands 16€— Canary Islands 28€— UE (Portugal) 19€— UE (France, Italy) 32€ <p>For participants residing in EU zones other than those listed and, similarly, those living outside the EU, the Museum will provide the criteria and requirements for acquiring the necessary material in their corresponding countries. In such cases, the cost of registration will be 320 €.</p> <p>The participants, for their part, must equip themselves with the basic sewing tools (needles, pins, measuring tape, tailor's chalk, etc.), a set square, sewing machine, iron, pressing cloth, pad cushion for pressing and a dummy, as well as a computer and/or tablet and an internet connection so that they can watch the audiovisuals and attend the online tutorials.</p> <p>The net registration fee to be received by the Cristóbal Balenciaga Foundation is the above-mentioned, all bank charges are to be paid by the participant.</p> <p>The discount for "Friends of the Museum" is restricted to those friends with a demonstrable seniority of at least two years at the time of registration.</p>
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Places limited/Registration is required

In the event of failing to meet the minimum number of participants, all interested parties will be informed of the activity cancellation and any registration fees paid will be refunded

A certificate of attendance will be issued at the end of the activity.

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Partnership



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