

Haute Couture Techniques
Tutored Online Course
Intermediate Level

Tailoring

09.02—01.03.2026

CRISTÓBAL BALENCIAGA MUSEOA



2B

This intermediate-level training course is part of the Museum's tailoring programme and, specifically, proposes the continuation of the first online tailoring course programme.* As such, it addresses the completion of certain elements of the checked wool jacket with lapels that was the subject of the previous course.

* In order to take this course, you must have completed the previous online tailoring course 2A

The course will be structured into six 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 videos feature demonstrations of specific sewing and pressing techniques which the participants are required to replicate to ensure they learn how to carry out these valuable practical skills by themselves. The videos can be viewed as often as necessary within the established dates of the course, allowing participants to complete the required exercises at a time that suits them.

The tutoring sessions will take place live, through the Zoom platform, Tuesdays and Thursdays, at 6:00 p.m. (in Spanish) and 7:00 p.m. (in English), with an approximate duration of 50 minutes. The tutorials are recorded and access to these recordings is provided the day after each tutorial takes place.

The various exercises to be carried out, with special emphasis on the treatment of checked wool fabric and the techniques and operations required to complete the jacket by hand, are detailed below.

TAILORING	Duration	Format
Level 1. Beginner	20 hours	On-Site
Level 2. Intermediate	50 hours	Online
Level 3. Advanced	35 hours	On-Site

WEEK 1	February 09—15
Module 1	Sewing and assembling the back
Duration Tutorial Session	4 hours February 10
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 interfacing 3. Closing the shoulder dart 4. Closing the interfacing dart 5. Sewing the side seam 6. Pressing and attaching the interfacings 7. Sewing the shoulder seam 8. Turning and finishing the hem
Module 2	Sewing and attaching the collar
Duration Tutorial Session	4 hours February 12
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 collar 2. Interfacing the collar 3. Pick-stitching the lapel, collar stand, and break line 4. Trimming the interfacing and preparing the bonding 5. Trimming seam allowances and turning 6. Attaching the outer collar 7. Pressing and shaping the collar 8. Attaching the collar to the jacket 9. Closing the seam between the inner and outer collar

WEEK II February 16—22

Module 3	Aligning the sleeve and cutting out the sleeve pieces
Duration Tutorial Session	3 hours February 17
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 pieces 1.2. Pinning the sleeve onto the body 1.3. Checking the alignment and easing 1.4. 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 fabric 2.2. Marking and cutting out the sleeve, including seam allowances 2.3. Matching the check of the fabric 2.4. Basting the sleeves and checking the fit 2.5. Sewing the sleeve 2.6. Pressing the edge-stitched seams on both parts of the sleeve

Module 4	Assembling and lining the sleeves
Duration Tutorial Session	6 hours February 19
Contents	<p>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.</p> <ol style="list-style-type: none"> 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 <p>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.</p> <ol style="list-style-type: none"> 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

WEEK III

February 23— March 10

Module 5	Sewing the shoulder pad and attaching the sleeve
Duration Tutorial Session	4 hours February 24
Contents	<p>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.</p> <ol style="list-style-type: none"> 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 <p>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.</p> <ol style="list-style-type: none"> 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

Module 6	Assembling the lining
Duration Tutorial Session	4 hours February 26
Contents	<p>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.</p> <ol style="list-style-type: none"> 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

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	February 9 to March 1, 2026. Total estimated dedication of 25 hours.
Timetable	Participants may arrange their own schedule as long as they dedicate the estimated time necessary for each task and complete the exercises within the specified dates for each module. 50 minutes tutorial sessions will be held on Tuesday and Thursday at 6:00 p.m. (in Spanish) and 7:00 p.m. (in English), lasting approximately 50 minutes. At the end of the course, specifically on Tuesday 3 and Thursday 5 March, the final tutorial will be held, which will focus on the presentation and discussion of the final projects with the instructor. For this last session, small groups of no more than 5-6 people will be organised, and both the date and the specific time allocated will be communicated once the course has started.
Language	The audiovisual materials are in Spanish, but all the practical work is demonstrated through role-play, making it possible to follow the exercises. Tutorials are held in two different groups and languages, Spanish and English.
Participants	<p>Students and graduates in Fashion Design, Pattern Making, and/or Dressmaking, fashion professionals, and anyone interested in learning haute-couture tailoring techniques. In particular, the course is aimed at those who have already completed the Museum's online tailoring course 2.1.</p> <p>The maximum number of participants will be 30 people. The participants will be selected based on the required documentation and place allocations will be communicated from December 18.</p>
Requirements	Applicants must possess and be able to demonstrate some knowledge of sewing techniques. They should be able to cut, baste, and construct a garment. It is essential to have completed the online tailoring course 2A.
Registration	Registration will be open from the date on which the masterclass is announced, December 1 to December 15 (including, 02:00 p.m., Spanish time), 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 18€— Canary Islands 30€ <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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