

Thomas von Nordheim

MADEMOISELLE CHANELS JACKET

6 day Haute Couture workshop

This 6 day masterclass will introduce you to all the signature techniques that makes a Parisian soft tailored jacket as invented by Coco Chanel. You will work on your own individual Chanel-inspired jacket.

The class is perfect for those wanting to explore soft tailoring. Dressmaking experience and hand sewing skills are essential. This class is not for absolute beginners.





The Chanel Style

Mademoiselle Chanel's idea for her signature jacket was a comfortable and easy but ladylike garment, devoid of stiff tailored formality. The Chanel style with its own iconic language is instantly recognisable. Considered old fashioned at one point, the brand was revived by Karl Lagerfeld in the 1980s. Chanel is now an international modern fashion house. It is still playing with all the original design elements. The appeal of the classic Chanel jacket lies in the fact that it can equally be worn more formally with a matching skirt or casually topping blue jeans.



The Chanel tweed

Mademoiselle Chanel favoured soft, lofty fabrics like bouclés and loosely woven tweeds for her suits. Absolute classics are fabrics in cream, black, pinks, navy and red, but more often than not, a mixture of shaded yarns and ribbons create beautiful unique palettes, checks and dogtooth patterns. Modern versions feature lurex yarns, sequins, chenille, ribbon and other novelties.

The house has long standing collaborations with mills like Linton, Clarendon and Malhia Kent. If not buying direct from these suppliers, the majority on the market are imitations. These are fine to get the look, but make sure they are not all man-made fibres.

An interesting article with regards to Chaneels use of fabric:

<https://baudekinstudio.ca/blogs/news/facts-and-fiction-behind-channels-iconic-tweed-suits/>



The Chanel cut

A Chanel jacket is loosely fitted, hip length and hanging straight from the shoulder. The cut is usually a shoulder princess. There is usually no padding except to balance unevenness in the figure. To keep the pattern of the fabric undistorted, the soft fabrics can be manipulated with ironwork before the seams are joined. Many Chanel jackets are cut edge to edge and left unfastened, some are fastened with buttons and loops, others have conventional buttoning at the centre front with an extension.

The Chanel trimming

The edges of the jacket is finished with a matching or contrasting fancy trimming. They can also be bound with ribbon, bias cut silk, self-fabric and/or decoratively stitched. The traditional trimming used is often specially woven from the yarns of the tweeds to blend with the fabric or can be a combination with ribbons, passementerie and embroidery. The trim really makes the otherwise fairly simple Chanel jacket, so when choosing your own design go the extra length in considering different options.

In the class you will be shown some techniques to make your own trimming or customize a commercial trimming by introducing other yarns.



The Chanel buttonhole

Since Chanel jackets have no facings and are lined right to the edge, a traditional buttonhole going through thin lining would look unattractive on the inside. Because of this, the inside opening is made with a bound buttonhole and stitched against the back of the embroidered buttonhole.



The Chanel quilting

Chanel jackets are kept soft like a cardigan by eliminating interfacings and facings. So that the soft bouclé tweeds have some stability, and the silk linings don't billow out, both fabrics are quilted together. In checked or striped fabric, the sewing lines will follow the pattern. If you are using a printed silk that blends with the colours of the fashion fabric for a dress or blouse to accompany the jacket, using it also as lining can be a very stylish design concession.



The Chanel hem

To aid the proper hang of the soft, unstructured jacket, the hem of a Chanel jacket or skirt is weighted with a metal chain. We have sourced an excellent chain, and this can be obtained during the class for your project.



The Chanel sleeve

In contrast to the traditional two-piece sleeve, the Chanel version has often three pieces and features a seam running perpendicular from the shoulder seam to the hem. This finishes in a vent which is trimmed and buttoned to match the other edges. You will be shown how to adapt a two-piece sleeve into a three-piece sleeve.



Other Chanelisms

Signature design elements of the house of Chanel are the quilting, the gold chain, pearls and the Chanel camelia. The inverted CC logo can be found woven into silk linings, embroidered or on buttons. The Lionhead, clover leaf and Maltese cross also often feature on buttons and jewellery. Original

buttons may be bought at great expense from specialist suppliers, but good quality substitutes inspired by the originals are readily available.

Once signed up for the class you will be given an extensive list of international suppliers for fabrics, trims and buttons to help you sourcing for your project.



Schedule:

Day 1

You need to prepare a toile for your jacket without any sleeves. All instruction will be given for this well ahead so that you can plan. On the first day of the class the toile will be fitted, and any alterations will be changed on the pattern.

Day 2

The next step is using your pattern to cut out your fabric and lining. You will be shown how to add the correct allowances and hem, neaten the seams and stay the fronts and neckline. You will progress to prep and quilt the individual panels of your jacket. This work might be completed tomorrow.

Day 3

The jacket panels will then be assembled by basting for a check fit. Once this is done and any further alterations are carried out, the seams will be

permanently machine stitched and the inner seams in the lining closed by hand. This possibly will take longer than today.

Day 4

Today is reserved for sleeve construction, finishing and setting in. If you only have a two-piece sleeve pattern you will be shown how to change the pattern to a three-piece.

Day 5

If you have pockets on your jacket these will be made, trimmed and sewn on today. The day may also be used for making buttonholes, possibly working on a collar or modifying your trimming, ready for tomorrow.

Day 6

The last day is reserved for the trimming and finishing, including sewing on the metal chain to the hem.

COURSE PRICE: £1400

50% deposit to secure the booking, 50% balance due at least 90 days before start date

DATES AVAILABLE: 11.-16. May 2026

TUITION TIMES: 9.00 am-5pm including tea/coffee breaks and an hour for lunch, a total of 42 hours tuition

VENUE: Thomas von Nordheim's atelier at The Grand, Folkestone, UK

MAXIMUM NUMBER: to guarantee a high level of learning experience the participant number is capped at 9

WHAT TO BRING:

Fabric

In most cases 2 meters of material 140-150cm width will be sufficient to make a jacket unless it is longer than usual, the figure is fuller, or the pattern repeat is very large. In this case another jacket length should be purchased. The same amount for lining. You also need a piece of silk organza the length of your jacket plus turnings. White or black to blend with your fabric.

If you are planning to make your own trimming out of the yarns of the fabric, another half meter is recommended. If you are planning to complement your jacket with a matching skirt, usually buying one skirt length plus generous turnings is sufficient.

Thread

You need thread that blends in with your fashion fabric and with your lining. Pure silk thread preferred. If you have buttonholes, you need buttonhole silk to match also.

Trimming

Measure around the area on your pattern where trimming will go i.e. hem, front edge, sleeve hem, neckline. Don't forget the pocket edge. Multiply by 2 and add another meter for good measure.

HOW TO BOOK:

Email Thomas at: vonnordheim@protonmail.com stating which class and dates you would like to book.

TERMS & CONDITIONS:

By booking any class you explicitly accept the following T&C's:

SUITABILITY:

We accept bookings without an interview, and it is assumed the prospective participant has the required level of skills and experience as set out in the course description. The sequence of work can only be taken as a guide, as designs will vary and participants will work at their own speed.

The age of the participant is at least 18 years old on the date of the course start.

You are required to bring the tools and materials as requested.

PAYMENT

You are required to pay a 50% deposit to secure your booking. You are likewise welcome to pay the full amount. The balance is due at least 90 days before the date of the class start. You will receive a payment reminder about 14 days before your balance is due. Non-payment in time will be treated as a cancellation.

Once we receive your booking, we will send you an acknowledgment by email and our UK bank details to make a BACS, SEPA or Wire Transfer.

For domestic bookings we need to receive your deposit within 3 days, within the EU 5 days and 7 days for international payments unless otherwise agreed. We may ask you to send a copy of your bank's payment confirmation.

Please note we are unable to reserve places, and your booking is not confirmed until the deposit has been received.

If we do not receive your payment within the times stated your place will automatically become vacant and you might lose your booking.

If making payment from a foreign bank to the UK you must instruct your bank to cover all associated bank fees. The amount to arrive in our account must not be less than the advertised class fee.

Places on the advertised classes are subject to availability and are taken on a first come first serve basis.

Once we have received your payment, we will send you an acknowledgment and booking confirmation by email.

CANCELLATIONS

If a booking needs to be cancelled by a participant due to unforeseen circumstances the following applies:

The participant can transfer the place to someone else i.e. friend or family member. No fee applies.

If a participant cancels the class and it is more than 90 days to the class start, 30% of the course fee is retained.

If the notice of cancellation is received within 89 and 31 days before the course start, 60% of the course fee is retained.

At less than 30 days notice no refund can be offered.

The time of your cancellation notice email is of the essence.

Any cancellation attracts a £100 administration fee plus refund transfer fees if applicable.

In the unlikely event that we need to cancel the course we will refund your course fee in full. Unfortunately, we cannot take responsibility for consequential losses such as airfares or accommodation and it is recommended to take out adequate insurance.

Excluded from the above are extraordinary circumstances beyond our control, force majeure and acts of God to include, but not limited to strikes, terrorism, lockdowns and war.

HEALTH & SAFETY

The participant must make sure to always adhere to a safe working practise whilst in the atelier with regards to using machines and tools.

INSURANCE

Whilst on our class the participant is not covered for accidents and illness and any losses and damages arising from such beyond our standard public liability insurance. By booking a class you explicitly waive your rights for making a claim against the organiser Thomas von Nordheim. It is recommended that the participant takes out adequate insurance.

We do not take responsibility for any loss or damage to the participants property during our classes.

COPYRIGHT

The participant may record images of their own work during the class times and images of other participants and their work with prior permission.

Recording voice or film footage during the class is prohibited.

The copyright for any hand-outs or literature supplied to the participant remains with the author.

