

**PRESS KIT\_Balenciaga. The Elegance of the Hat**

**BALENCIAGA  
THE ELEGANCE  
OF THE HAT**



Between **17 June and 3 October 2021**, the exhibition '**Balenciaga. The Elegance of the Hat**' will take place, thanks to years of joint research into the hat collections at the **Cristóbal Balenciaga Museum** and the **Design Museum of Barcelona**, which have co-produced the exhibition. It has been curated by **Igor Uría**, a conservator at the Cristóbal Balenciaga Museum, and by **Silvia Ventosa**, a conservator of fabrics and clothing at the Design Museum of Barcelona, and promoted by the Barcelona Design Hub.

'Balenciaga. The Elegance of the Hat' is the **first international exhibition focusing on Cristóbal Balenciaga's hats and headdresses**, created in the haute couture house's millinery departments in Paris and Madrid from the late 1930s to the closure of the Balenciaga fashion house in 1968.

The exhibition includes **87 hats**, 78 of which are presented individually, and 9, as part of an outfit and with a dress and a stole. The Design Museum of Barcelona contributed 43 of the pieces, while 44 came from the Cristóbal Balenciaga Museum collection.

Cristóbal Balenciaga established a **very characteristic style and shape in his hat designs**, with stylised, refined volumes created through simple, almost abstract shapes. His hats are true sculptures.

The items on display highlight the **unique nature of the designer's work**: the innovative, imaginative shapes; the selection of fine materials; the search for the best techniques; and the artisanal way in which the hats were made. Put together, these factors result in a unique, one-of-a-kind, magnetic collection of hats.

Balenciaga was familiar with historical and popular headdresses and strived to bring them up to date and into fashion. He experimented to create new models, while studying hats from a number of cultures in order to modernise them. He also played with harmony and contrast between colours, seeking to create a significant visual impact.

In this **monographic exhibition, visitors can admire unique pieces of headwear** while discovering little-known aspects of hat-making, in terms of both the production process in the workshops and selling the final product, which were **tasks mainly carried out by women**. The exhibition thus emphasises the feminine world that brought Balenciaga's designs and creations to life: the people who led the millinery departments in Paris and Madrid, made the hats and sold them were all women. It also contrasts the work undertaken by these women with the world of the women who wore the hats: the social elite dressed by Balenciaga.

From a contemporary perspective, the exhibition deals with the importance of this accessory for making a statement in the social and cultural context of the time.

It also offers a **knowledge space**, consisting of a library service – offering both consultation and lending – with over 300 publications provided by the Documentation Centre at the Design Museum in collaboration with the El Clot – Josep Benet Library.

The exhibition **catalogue** includes articles written by the curators and a special contribution from renowned milliner **Philip Treacy**. With editions in English, Catalan, Spanish and Basque.

'Balenciaga. The Elegance of the Hat' will also be held in the **Cristóbal Balenciaga Museum in Getaria from October 2021**.

## ABOUT THE COLLECTIONS THAT HAVE CONTRIBUTED TO THE EXHIBITION:

### Design Museum of Barcelona

The Design Museum of Barcelona has an emblematic collection of Balenciaga hats and dresses. The hat collection consists of **173 pieces, from both Balenciaga Paris and Eisa**, the brand used for the houses in San Sebastián, Madrid and Barcelona. A total of 23 come from the donation made in 1976 to what was then the Clothing Museum-Rocamora Collection by Ramon Vilà de la Riva, who was the driving force behind 'The World of Balenciaga', an exhibition held in 1973 in New York's Metropolitan Museum of Art and in 1974 in Madrid. Almost **half were donated by Anna Maria Torra de Gili, while the rest were individual donations**.

Out of the Design Museum's **170 Balenciaga pieces**, there are many dresses and hats from the 1950s. This is uncommon in Balenciaga collections and significant, because this was the decade in which the designer introduced most of his innovations and created various types of dress.

### Cristóbal Balenciaga Museum

The Cristóbal Balenciaga Museum, which opened on 7 June 2011, is located in Getaria, the designer's home town and the place he spent his formative years and experienced his professional coming of age, which are essential to understanding his contribution to the fashion world.

The Museum is home to a unique collection that aims to educate visitors about Balenciaga's life and work, his relevance in the history of fashion and design, and the contemporaneity of his legacy. Its vast size (with more than 4,500 pieces of clothing, accessories and documents in a collection that continues to grow from donations) and formal and chronological variety (it includes the designer's earliest preserved work and his last creations during the period of active retirement after his fashion houses were closed and before his death in 1972) make this one of the most comprehensive, coherent, interesting collections on the international scene.

The collection of 375 hats particularly stands out for its quality and variety. It is made up of **hats and headdresses made between 1940 and 1968** in Balenciaga's Spanish and French houses. For the first time, the components of the collection have been studied as **creative objects in their own right** within the exhibition's specific discourse.

## EXPOSITION AREAS

### I. INTRODUCTION

A headdress is an essential item of clothing that balances volumes and complements the wearer's silhouette and look. It is also a sign of identity and an indicator of rank and social status. Ever since Antiquity, it has been a protective element as well as a symbol of authority, expressed in the extravagance of its ornamentation or its size. The word *chapeau*, from the

Latin *caput*, meaning 'head', came into use in the 17th century as a term for a headdress. In the late 19th century, with the appearance of new purchasing and consumer habits, hats for women were to be found in every level of society.

In the late 18th century, *modistes* set up ateliers for making hats, which were luxury artisan items. *Modistes* play a central role in the fashion world, since they have the technical skills required by their craft, are creative in the use of varied and exquisite materials – velvet, felt, straw, silk, horsehair, feathers, flowers and embroider – and endowed with a touch of magic, all of which enables them to create unique objects. *Modistes* design and label their hats, mount fashion shows and sell their own designs. Some fashion designers also create hats to match their clothing.

In the mid-20th century in the world of haute couture, headdresses added glamour with a touch of daring. Hats were items worn on a daily basis until the 1960s, when they fell into disuse with the rise of social movements demanding social and gender equality, as headdresses were associated symbolically with the upper classes and a society organised as a patriarchal hierarchy. Nowadays, hats appear from time to time in fashion shows and at celebrations or social events.

Cristóbal Balenciaga designed hats essential to the elegance, exquisiteness and creativity of the total look. He experimented freely, using a style and shape that were highly individual, so much so that one type of hat became known as the 'Balenciaga Shape'. We have no information regarding the existence of specific millinery departments in the three EISA salons in San Sebastián (1927), Madrid (1933) and Barcelona (1935) prior to the opening of the House of Balenciaga in Paris in 1937.

This exhibition features headdresses made in the House of Balenciaga millinery departments in Paris and Madrid, taking into account the importance of this accessory in the social and cultural context of the time.

## II. PRESTIGE

From the outset, haute couture has been the highest expression of luxury, exclusivity, uniqueness and exquisiteness, centred especially on the milieu of an affluent female elite. Women clients for haute couture live in a world of refined opulence and every social event provides an excuse for them to expand their wardrobe. Knowing the codes of etiquette is absolutely crucial to join this select club. Gaining access to some haute couture salons was extremely difficult due to the prestige of the fashion house, which in many cases was decreed by the specialist media such as fashion magazines. In the salons, decorated in a clean, neutral style so as not to detract from the impression caused by the designs, the collection was presented to a small number of buyers, who were received by a saleswoman. New clients were accepted following a recommendation by an existing client and would be assigned a saleswoman, who would advise them on their decisions.

*Modes*, the House of Balenciaga millinery department in the ateliers in Paris and Madrid

At Balenciaga, the headdress designers were Wladzio d'Attainville – who was also responsible for the house's press and public relations – from 1941 to his death in 1948 and Cristóbal Balenciaga himself.

The key figure was the modiste, the milliner. From the 1940s onwards, there were two ateliers in Paris run by Jane Seignon, Hélène Morny and Mme Ginette. The saleswoman, Mme Bellita Dauvilliers, was an essential figure as she ensured that the designer's intentions were conveyed in full to the buyer, showing the correct position for the hat and other seemingly imperceptible details that were nevertheless critical to standing out as a Balenciaga client. In Madrid, María Ozcariz was in charge of hat making and worked for EISA. Her elegance, as well as her previous work as a mannequin for the fashion house, were key factors in her performance in this role.

### *Balenciagas*

International clients admired the House of Balenciaga in San Sebastián and the designer's mastery from 1924 onwards. This appreciation increased with the opening of the EISA salons in Madrid (1933) and Barcelona (1935). Following the opening of the House of Balenciaga in Paris in August 1937, being a Balenciaga client was a source of considerable prestige.

The 'Balenciagas', as some sectors of the press dubbed the maestro's clients, identified with the house's doctrine. Its timeless style, with slow and calculated advances that placed it constantly ahead of the fashions of the time by a few years, accentuated the imperceptible differences that enhanced the clients' style and distinction, adding to their sense of self esteem, confidence and elegance. Clients who valued his refined creations, with their clean lines and exquisite manufacture, sought to envelope themselves in this aura of mystery that surrounded Balenciaga in order to stand out in society. Many of the fashion house's elitist clientele would purchase the total look by requesting a headdress to complement the clothing design. But there were few ladies who could regard themselves as 'dressed by Balenciaga'.

### **III. TRADITION**

Balenciaga was consistent and faithful to his own standards, so nothing in his work can be described as superfluous and no detail is of secondary importance. A memory is always a key to his creative universe.

Cristóbal Balenciaga drew inspiration from various sources in creating his headdresses: the large straw hats of rural Mediterranean cultures, the traditions of Basque popular culture, such as berets – a Basque and French symbol – and fishermen's caps. He was also very familiar with religious clothing and reinterpreted nuns' wimples and the broad-brimmed flat hats worn by priests. From the world of bullfighting and *majos* (the name given to members of the lower classes in the 18th century who wore elaborate clothing), he took tassels in the shape of berries, nets and headdresses, tricornered hats, with a shape at the back reminiscent of a bullfighter's pigtail.

Materials such as jet and techniques like macrame and lacemaking, typical of popular Spanish clothing, were recreated by the designer, giving them a new life.

#### **IV. EXUBERANCE**

Balenciaga's hats are notable for their innovative and bold use of materials, colours and ornaments, as well as the painstaking craftsmanship that went into them, which can clearly be perceived in the finish of the works. Added to this was his comprehensive knowledge of the anatomy of each of his clients and of the headdresses best suited to framing a certain face or even an expression.

Simple, everyday materials such as wool and straw – which includes all kinds of plant fibres, even banana leaves and strips of raffia – were used in the hat-making ateliers. The most luxurious and exotic material was the fur of wild animals, among them mink and monkeys, or domestic animals, such as rabbits and goats. Rich fabrics such as velvet, satin and silk organza were combined with linen or cotton, taut or draped, to make caps, headscarves and turbans.

The colours of the hats either harmonised with the outfits or completely different or clashing. In general, the hats were monochrome but exceptionally might be in more than two colours. Balenciaga said that a fashion designer had to be 'practically a scientist in the selection of colours'.

Every season, the latest fashion was determined by the ornaments used to enhance hats. As a result, exquisite and delicate crafts came into being, among them those of the *plumassier* and the *fleuriste*, part of a whole industry that supplied couture and fashion houses. Many of these craftsmen and women became established thanks to haute couture and the high demand, in particular, for artificial flowers in the 1930s and the varied range of feathers applied to headdresses in the 1950s and 60s. The *petites mains* (little hands), involved in both haute couture and in hat making, highlighted the importance of the delicate tasks of stitching and decoration, done with extreme skill, sensitivity, accuracy and care.

The most exclusive ornaments were gemstones and feathers, from the most common cockerel feathers to ostrich plumes and swan down. Silk flowers – roses, carnations and camelias, made by Judith Barbier – generally adorned summer hats, while some winter hats were totally covered in feathers, which could be curled, knotted, individual or in balls consisting of marabou or swan feathers.

#### **V. ELEGANCE**

According to the various canons of beauty that have existed throughout history, a straight back and upright posture are signs of distinction. People with good posture and graceful movements project an image of elegance, self-assuredness, confidence and dignity.

The models represented what was regarded as the epitome of elegance for an haute couture client. They walked swiftly around the room, holding in their hand the number of the design they were wearing, all the while maintaining an upright posture and looking off into the distance. Their posture was emphasised by their headdress, precisely positioned using

haircombs and pins. Part of the success lay in the fact that clients were able to appreciate the volumes and elegance of the design and imagine themselves wearing the headdress at one of the many events in their social lives.

Every type of hat, depending on the times, demands a particular position on the head: to one side, straight, at the back of the head, resting on the forehead, etc. The various shapes of the headdress must complement the face. Headdresses, boaters and cartwheel hats are placed on top of the head. Bonnets, cloches, caps and turbans are close-fitting and cover the hair completely or in part. Bun cover hats gather in the hair and hold it in place, whereas crowns and diadems surround and adorn it. Draped headdresses include headcloths, veils, mantillas and headscarves. Hats, broad and narrow-brimmed alike, are positioned and fit tightly on the head.

## **VI. LESS IS MORE**

When creating and choosing a hat, it is important to bear in mind the harmony between the shape of the hat, the outfit and the face, as well as its colours and sheen in relation to the face, hair and complexion. The balance between the brim and the crown and between them and the outfit is another aspect that heightens elegance, as does symmetry in the position of the hat in relation to the line of the eyes and of the shoulders.

Balenciaga is known for the sophistication and formal simplicity of his designs. The clean, stylised volumes created by means of simple, almost abstract forms, can be considered sculptures, in some cases emphasised thanks to the characteristics of the materials. Headdresses complete the silhouette in a harmonious manner and, in many cases, lack ornamentation, thereby enhancing the elegance of their simplicity.

### **PROJECT: 'THE HANDS THAT SEW'**

In 2014, the Cristóbal Balenciaga Museum embarked on a line of research named 'The Hands that Sew', with a view to identifying and highlighting the importance of the contribution of those who worked for Balenciaga over the years, most of whom were women, and examining the impact of their work and the socio-economic context in which it was carried out.

Cristóbal Balenciaga set up his workshop in Barcelona in 1935 at number 10 on Carrer de Santa Teresa, under the name EISA. Apart from its temporary closure during the Civil War, this establishment was active non-stop until Balenciaga retired in 1968. These nearly 30 years of activity should be linked to a significant number of people, who are currently unknown for the most part.

On the occasion of the 'Balenciaga. The Elegance of the Hat' exhibition, the Cristóbal Balenciaga Museum and the Design Museum are appealing to anyone who may have a direct or indirect relationship (family members, acquaintances) with EISA in Barcelona. The goal is to rescue these names from obscurity through the contribution of testimonies, photographs or documents from the workers themselves or indirectly via family members.

Since it was launched, this project has gathered almost 100 testimonies and valuable documents relating to the workers and customers of the various workshops in San Sebastián, Madrid and Barcelona.

For further information: [cbm@fbalenciaga.com](mailto:cbm@fbalenciaga.com)

#### BOOK: **'BALENCIAGA. The elegance of the Hat'**

Barcelona City Council publishes *Balenciaga. The elegance of the Hat*, a book that collects pieces and sets created in the hat departments of the haute couture house in Paris and Madrid from the late 1930s until the closure of the Balenciaga houses in 1968. A tour, through hats, that will allow you to know their functions and the evolution of headwear fashion between 1940 and 1960; delve into Casa Balenciaga, and especially its hat sections, and finally read a collaboration by Philip Treacy, one of the most famous and great hat makers of recent years.

Through the pages of the book you will be able to know the sobriety and the elegance that characterized all the designs of Balenciaga, and to appreciate, especially, the quality and the beauty of the materials and the technical skill that were expended in the preparation of these unique creations. Each of the eighty-seven hats featured in the book will impress you.

The book is complemented by an illustrated glossary with terms that include Hat materials and typologies. It contains about 100 images (created specifically for the occasion) of Balenciaga hats, with many details, and sets designed by the seamstress. It reveals very interesting references about the women who worked in the Casa Balenciaga and, especially, in the hat section.

Edition in English, Spanish and Catalan.

#### CRISTÓBAL BALENCIAGA BIOGRAPHY

Cristóbal Balenciaga (Getaria, Guipúzcoa, 1895 – Jávea, Alicante, 1972) embarked on his entrepreneurial and creative adventure in San Sebastián, at a time when the city was boosted by the seasonal presence of the Spanish Court and the phenomenon of tourism along the Basque coast. He opened his first workshop in San Sebastián in 1917, working under the name of Eisa Costura from 1927 on, a brand dedicated to haute couture. He continued developing and expanding his brands in Spain between 1932 and 1935: Madrid in 1933, and Barcelona in 1935. In 1936, at the outbreak of the Civil War, he stopped his activity temporarily both in Madrid and in Barcelona and emigrated to Paris, where he began his international career. It was there, in 1937, that he presented his first collection of haute couture to great acclaim.

Balenciaga enjoyed great international prestige and it was in the 1950s and 1960s that he reached the peak of his career. His products are noted for their work with sizes and patterns, aimed at creating geometric forms and with a special emphasis on the back of garments. His

work with colours was varied, even when his creations were dominated by intense colours, from white to black, not to mention what he styled “neon pink”.

## **GLOSSARY**

### **THE TYPES OF HATS MOST USED BY BALENCIAGA**

**BALL:** Hat in a spherical shape without a brim.

**BALLOON:** Circular headdress that rests on the top part of the head.

**BERET:** Round, flat and flexible cap made of wool felt and also, nowadays, knitwear.

**BIBI:** Small headdress for women that lightly covers the fore-head and sides of the head. It appeared in the 1830s and subsequently the term was applied to miniature hats.

**BOATER:** Straw hat with low crown and straight, rigid brim. The perimeter of the lower part of the crown is decorated with a hatband.

**BOB HAT:** Summer hat that covers the head; generally made of cotton fabric, with a flexible brim decorated with backstitching.

**BOW:** Two or more ribbons, cords or bands of fabric knotted or crossed together to form bows.

**BOWLER:** Rigid hat with rounded, hemispherical crown and shallow brim, worn by men and especially associated with businessmen. Created by Lord Lock and made by the Bowler brothers from the mid-19th century.

**BRETON HAT:** Hat with a shallow crown and an upward-curving broad brim.

**BRIM:** Rim of a hat that extends outwards to a greater or lesser extent and which may be round, oval, vertical or flat, which is joined to the crown to complete the hat.

**BUN COVER HAT:** Small headdress placed on top of the head, intended to hide a bun or part of the hair inside it.

**CAP:** Fabric garment, tight-fitting around the face or not, formerly used to cover the head. Round, flexible headdress with a rigid peak at the front. Small headdress made of three pieces of fabric that completely covers the head and conceals almost all the hair, inspired by medieval headdresses worn by nuns. The term is now used for headdresses in similar shapes.

**CAP:** Headdress worn by nuns.

Cap worn by people in certain trades or professions, such as cooks and judges.

16th-century cap without a brim. This shape came back into fashion in the mid-20th century as a cylinder without a brim placed on top of the head.

**CAP CROWN:** Circular, convex hat that covers the top of the nape of the neck.

**CARTWHEEL:** Straw hat with a very broad brim and generally a low, rounded crown. Inspired by popular sunhats, it has been in use since the ancient Greeks and is still worn by fieldworkers to this day. Brought over from Italy, it became fashionable at the French court in the 18th century.

**CHECHIA:** Cylindrical headdress that has no brim.

**CLOCHE:** Convex, bell-shaped hat that covers the head down to the eyes.

**COOLIE HAT:** Conical hat with a broad, open and downward-pointing brim, used by street vendors and workers in the Far East.

**CROWN:** Hollow, cylindrical part of the hat that fits on the head.

**DIADEM:** Semi-circular headdress, rigid in structure, that frames the face. May be decorated with feathers, flowers, etc.

**HAT:** A clothing accessory consisting of a crown and brim to cover the head. Popularly used as a term for any kind of headdress.

**HATBAND:** Band of fabric, ribbon or other ornament that goes around the crown of a hat.

**HEADBAND:** Band reinforced with buckram that keeps the hair back and out of the eyes. Nowadays, many are elastic due to their use in sports.

**HEADDRESS:** Ornament held in place by haircombs. General term used for any ornament for the head.

**HELMET:** Headdress that goes around and protects the entire head.

**HOOD:** Flexible fabric or knitwear item used to cover the head (and sometimes to frame the face), used in diverse cultures throughout history. It may be a separate item or attached to an outer garment, for example, a coat.

**MANTILLA:** A headdress from Spain, triangular, square or rectangular in shape, usually made of black or white lace, generally worn towards the back of the head or covering the face. May incorporate a haircomb to raise it above the head or to fix it to the hair.

**MUSHROOM HAT:** Hat with downward-curving brim, with a crown of varied height, rounded or cylindrical. Fashionable in straw in the 1880s, at the start of the 20th century and in the 1930s.

**NET:** Open-mesh net made of chenille, cord or straw, used to hold the hair.

*PAMPLEMOUSSE*: Hemispherical hat, similar to half a grapefruit, placed on top of the head.

*PASTILLE*: Flat, round headdress placed on the head and fixed to the hair using haircombs.

*PILLBOX*: Shallow, round headdress placed horizontally on the head. Round, rigid hat resembling a cap, worn towards the back of the head over long hair, fashionable in the early 1960s.

*PLATEAU*: Flat headdress in the shape of a plate, round or square, with a broad brim and no crown, held in place on the head with a ribbon towards the back or with haircombs, worn sloping to one side or forwards.

*POSTILION*: Hat with a high crown, cylindrical or tapering, and a narrow rolled brim, decorated with a hatband around the crown and with a bow, feather or flowers at the front. In the 19th century, it was part of the uniform worn by postal service employees as a waxed fabric hat with insignia or ribbons.

*RELEVÉ*: Hat with a broad brim turned up to one side or towards the back, fashionable in the 1940s.

*ROULÉ*: A kind of beret positioned vertically on the back of the head.

*TAMBOURINE*: Flat hat with a broad brim resembling a tambourine or drum, fashionable in the 1950s.

*TIRE-BOUCHON*: Type of hat with an ornament that resembles a cork- screw.

*TRICORNE*: Triangular hat with the brim turned up on three sides to form three points, fashionable during the reign of Louis XIV.

*TURBAN*: Headdress made of a long length of flexible fabric that men in Eastern cultures wind around their head. It reached Europe during the time of the Crusades and was fashionable in the 15th and 16th centuries, in the Napoleonic era and during the Second World War, when it was made of knitted fabric.

*VEIL*: Light, transparent or opaque fabric, made of silk, cotton or wool, placed on a headdress or on the head and which sometimes covers the face.

## **PRESS IMAGES**

### **BALENCIAGA. THE ELEGANCE OF THE HAT**

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<b>1. HEADRESSES</b>
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	<p><i>Tambourine</i> cartwheel, 1948-1950</p> <p>Cotton organza with an interior structure of linen taffeta</p> <p>'EISA' label, Madrid</p> <p>Gift of Arturo de Suqué i Puig, 1998.</p> <p>MTIB 2.138/98</p>
<p><b>2. PRESTIGE</b></p>	
	<p>Cartwheel, February 1957 (model 135)</p> <p>Cotton organza on sparterie</p> <p>'BALENCIAGA' label, Paris</p> <p>Gift of the Asociación Española de Productoras de Fibras Químicas, 1981.</p> <p>MTIB 109.932</p>
	<p>Pillbox headdress, 1951-1953</p> <p>Black velvet on buckram base, ornamented with a plume of feathers</p> <p>'EISA' label, Madrid</p> <p>CBM 03.2020</p>
	<p><i>Relevé</i> cartwheel, 1945-1948</p> <p>Woven cellophane and silk faille band</p> <p>'EISA' label, Madrid</p> <p>Gift of the Asociación Española de Productoras de Fibras Químicas, 1981</p> <p>MTIB 109.946</p>

	<p>Pillbox, February 1955</p> <p>Fur felt</p> <p>'EISA' label, Madrid</p> <p>Gift of María Teresa Bravo de Laguna, 1982. MTIB 143.920.</p> <p>MTIB 143.920</p>
	<p>Cap, August 1955 (model 6)</p> <p>Cotton organza on sarterie</p> <p>'EISA' label, Madrid</p> <p>Gift of the Asociación Española de Productoras de Fibras Químicas, 1981.</p> <p>MTIB 109.936</p>
<p><b>3. TRADITION</b></p>	
	<p>Breton hat, 1948</p> <p>Satin, tulle and feathers on fur felt</p> <p>'EISA' label, Madrid</p> <p>Gift of the Asociación Española de Productoras de Fibras Químicas, 1981.</p> <p>MTIB 109.950</p>
	<p><i>Cagoule jersey angora moutarde</i> Hood, August 1967 (model 90)</p> <p>Woollen knitwear on sarterie</p> <p>'EISA' label, Madrid</p> <p>Gift of the Asociación Española de Productoras de Fibras Químicas, 1981.</p> <p>MTIB 109.614</p>

	<p>Evening gown, 1949</p> <p>Silk cloqué and faille 'EISA' label, Madrid</p> <p>Gift of the Asociación Española de Productoras de Fibras Químicas, 1981.</p> <p>MTIB 109.890</p>
<p><b>4. EXUBERANCE</b></p>	
	<p><i>Toque violette et bijou doré</i> Cap, August 1959</p> <p>Silk taffeta on sparterie, feathers and brooch with round faceted stones and elliptical glass 'EISA' label, Madrid</p> <p>Gift of the Asociación Española de Productoras de Fibras Químicas, 1981.</p> <p>MTIB 109.926</p>
	<p>Cap, 1964-1965</p> <p>Marabou feathers on sparterie base, ornamented with imitation chrysanthemum petals at the front</p> <p>'BALENCIAGA' label, Paris</p> <p>Gift of Silvia de Cuevas, 2000.</p> <p>CBM 2000.219</p>



Headdress, 1950-1955

Dyed swan down pom-pom, silk satin ribbons and fabric, on a sparterie base

'EISA' label, Madrid

Gift of Anna M. Torra Amat de Gili, 1988.

MDB 13.676

## 5. ELEGANCE



Cap, 1959

Plant leaves folded and woven on tulle, ornamented with grosgrain ribbon

'EISA' label, Madrid

Gift of the Asociación Española de Productoras de Fibras Químicas, 1981.

MTIB 109.617



Pillbox, February 1955 (model 69)

Raffia taffeta on sparterie

'EISA' label, Madrid

Gift of the Asociación Española de Productoras de Fibras Químicas, 1981.

MTIB 109.935

	<p>Headdress, February 1962</p> <p>Folded silk gauze on buckram base, ornamented with silk rose</p> <p>'EISA' label, Madrid</p> <p>Gift of Herminia Laborde, 2006.</p> <p>CBM 2006.56</p>
	<p>Model 174, February 1957</p> <p>Headdress: cotton organza on synthetic tulle 'EISA' label, Madrid</p> <p>Gift of Anna M. Torra de Gili, 1988. MDB 13.685</p> <p>Dress: navy blue and purple bouclé wool 'BALENCIAGA' label, Paris</p> <p>Gift of Mrs. Rachel Mellon, 2014.</p> <p>CBM 2014.56</p>
<p><b>6. LESS IS MORE</b></p>	
	<p>Hat, February 1961 (model 71)</p> <p>Moulded standard wheat straw, ornamented with two-tone straw pin</p> <p>'EISA' label, Madrid</p> <p>CBM 2005.46</p>

	<p>Cap, 1960-1969</p> <p>Silk satin on sparterie</p> <p>'EISA' label, Madrid</p> <p>Gift of Anna M. Torra Amat de Gili, 1988</p> <p>MDB 13.681</p>
	<p>Cap, 1960</p> <p>Silk satin on sparterie</p> <p>'EISA' label, Madrid</p> <p>Gift of the Asociación Española de Productoras de Fibras Químicas, 1981.</p> <p>MTIB 109.620</p>
	<p>Outfit consisting of coat and skirt, stole and cap, autumn-winter of 1933-1934 Cotton velvet with diagonal stitching imitating ribbing</p> <p>Madrid</p> <p>Gift of the Asociación Española de Productoras de Fibras Químicas, 1981.</p> <p>MTIB 109.912</p>

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