An abstract black line drawing on a light background. It features several thick, wavy, and somewhat parallel lines that sweep across the frame from the bottom left towards the top right. The lines have a hand-drawn, slightly irregular quality. One line starts near the bottom left and curves upwards. Another line is positioned slightly above and to the right of the first, following a similar path. A third line is further up and to the right, also following the general upward-sweeping trend. The lines are thick and black, creating a strong contrast with the light background.

factor  
affectin  
'tight' design  
since the sixtie



**factors  
affecting  
'tight' design  
since the sixties**



factors  
affecting  
'tight' design  
since the sixties

\_\_\_\_\_ by \_\_\_\_\_  
jacqueline mckenna

4th year degree  
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## ACKNOWLEDGEMENTS

I would like to thank the following for their continued support

through FACTORS AFFECTING "TIGHT" DESIGN SINCE THE SIXTIES

INDEX	PAGE
ACKNOWLEDGEMENTS	1
INTRODUCTION	2
<u>CHAPTER ONE</u>	5
The Swinging Sixties	
<u>CHAPTER TWO</u>	15
The Retailing Phenomenon	
<u>CHAPTER THREE</u>	24
Mme. Fashion and her whims	
<u>CHAPTER FOUR</u>	34
The Irish Scene	
<u>CHAPTER FIVE</u>	39
Hosiery and Advertising	
CONCLUSION	48
FOOTNOTES	50
BIBLIOGRAPHY	51



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## INTRODUCTION

"Only too often a detailed study will suddenly reveal that a seemingly ancient custom traced to its beginnings may really have started as a fashion craze not so very long ago..."

[René König - The Restless Image 1973]

The dates when man first wore hosiery or stockings or in fact any of the articles of dress which he now wears are lost in antiquity. Step by step he made the articles of clothing which he now wears, and stockings were the last articles of apparel which were made. It is an invention that today's women could not possibly see themselves without. What began as a luxury like so many other products is now regarded as an absolute necessity and it has had, like all other fashionable items, its ups and downs throughout the decades. Tights have been worn by dancers for years, but it was only in the sixties that they developed as a serious fashion item. Through various technological breakthroughs, the stocking, as well as the pantyhose, has been seen in a wide spectrum of colours and patterns throughout the years. With the growing environmental concern it is debatable as to how long their future will be, but manufacturers do not see any foreseeable threat in the near future. It is almost a protected species...



CHAPTER ONE

"Wow! Explode! The Sixties. It came to life in a pure, exaggerated, crazed out, wham, wham, wow way.' The Beatles, Hendrix, Joplin, the Velvet underground exploding so wonderfully".

[Betsey Johnson, New York 1983]

[Fashion in the '60's - Barbara Bernard p.31]

America is said to have discovered the teenager in the 1950's, and manufacturers there were the first to acknowledge this new concept. The rest of Europe followed suit in the sixties. Britain, however, was largely responsible for making the initiative with regards to satisfying these new customers by giving them what they wanted fashion wise. Everywhere there was an exciting sense of change. This was largely due to the 'rebels' of the fifties who had seen the needs of dissatisfaction which was then inherited by the 'Beats' and fashion conscious youth.



## CHAPTER ONE

### THE SWINGING SIXTIES

"In 1961, the Beatles were discovered in Liverpool, the first discotheque opened in London, the Twist became the new fad, Private Eye launched into satire, Peter Blake was recognised as the pioneer in pop art in Britain and Mary Quant went wholesale designing the first range of co-ordinates in the decade which became known as the swinging sixties".

[Fashion in the '60's - Barbara Bernard p.5]

America is said to have discovered the teenager in the 1950's, and manufacturers there were the first to acknowledge this new concept. The rest of Europe followed suit in the sixties. Britain, however, was largely responsible for seizing the initiative with regards to satisfying these new customers by giving them what they wanted fashion wise. Everywhere there was an exciting sense of change. This was largely due to the 'Beatniks' of the fifties who had sown the seeds of dissatisfaction which was then inherited by the 'Rockers' and fashion conscious mods.



One of the principle factors which influenced the lifestyle of these young people was the introduction of the oral contraceptive which became known as "The Pill". This symbolised freedom to the young and, with a high disposable income (as many of them were earning and still living at home), their opinions and money made an important impact in many new areas.

Mary Quant was one of the most influential fashion innovators of the Sixties. She studied illustration at the Goldsmiths College London, and then worked in a couture milliner's spending three days stitching a hat for one customer. It struck her that fashion should not be for the priveleged few, but for everyone, and especially the young.

In 1955, she and Alexander Plunkett Greene, who later became her husband, opened a boutique called "Bazaar" on the Kings Road. Chelsea, at that time, was inhabited by artists and young people who had a taste for the bohemian lifestyle. Quant had difficulty finding suitable stock for her shop and, inspired by her own 'mad house pyjamas' which she had worn to the opening of Bazaar, she bought a sewing machine and fabric and set about making up her own stock. In the first week the shop took five times more money than she expected, proving that there was a real need for fashion for the young, which was chosen by people of their own age.



Few of the garments stayed on the rails for more than a day, she experimented constantly with knickerbockers and balloon style dresses.

She mixed checks with polka dots (fig. | ) which drew cries of horror from the Haute Couture world. She was responsible for dropping the waistline to the hip which had previously clung to the female form for the previous twenty-five years (1) in garments which became known as the "pinafore" and the "sack dress".

The Kings Road became alive with boutiques and coffee bars, and Quant's fashion spread. There were constant traffic jams on the road and Bazaar was being by the growing fashion conscious youth who wanted up-to-date fashions which they could afford. Other notable designers of the period were Sally Tuffin and Marion Foale who were graduates of the Royal College of Art and John Bates.

In 1961 Mary Quant entered the wholesale market creating the Ginger Group and in 1963 a range of English designers went to the USA with their collections, spreading and reinforcing the view that the designer should create a total look in which accessories, mix 'n' match separates, coats, boots and stockings should create a single impression.





Quant Ginger Group matching coat and dress, with knitted in sleeves and collar and black patent belt. This 1964 design came in black and white, jade and orange, and turquoise and olive. Courtesy International Wool Secretariat. (IWS Photos)

Fig 1;"The Look" -1964 Mary Quant design.



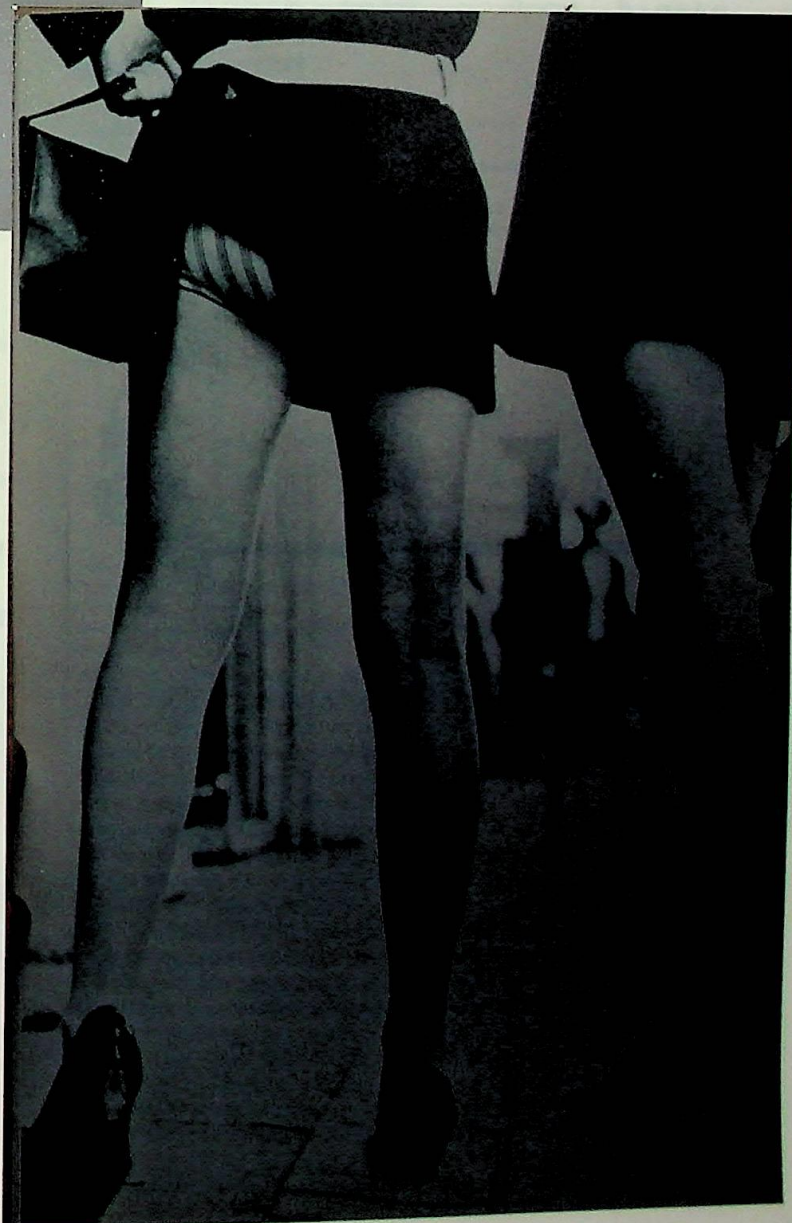
Mary Quant called it 'The Look' and in 1963 Vidal Sassoon completed the look with a short angular hairstyle which became 'The Bob' (fig.2 ).

The most notable invention of the Sixties was the invention of the mini skirt. Hemlines of skirts rose to heights never known before (fig.3 ) and became the focal point of the decade. Ernestine Carter declared 1963 the year of the leg and stockings became very important. They took on a variety of bold patterns and textures and when the mini rose to such heights that not even the most outre girl would want bare flesh and suspenders to ruin 'the look'. Stockings met their waterloo in tights at this stage. Tights had been introduced into shops in 1960 by Morley, but were originally intended for warmth and sportswear. Suddenly designers such as Mary Quant introduced tights into their collections in a variety of colours and textures including metallic silver and gold (1965).





Fig 2; "The Bob" - by Vidal Sassoon 1966.



skirt was all the rage.



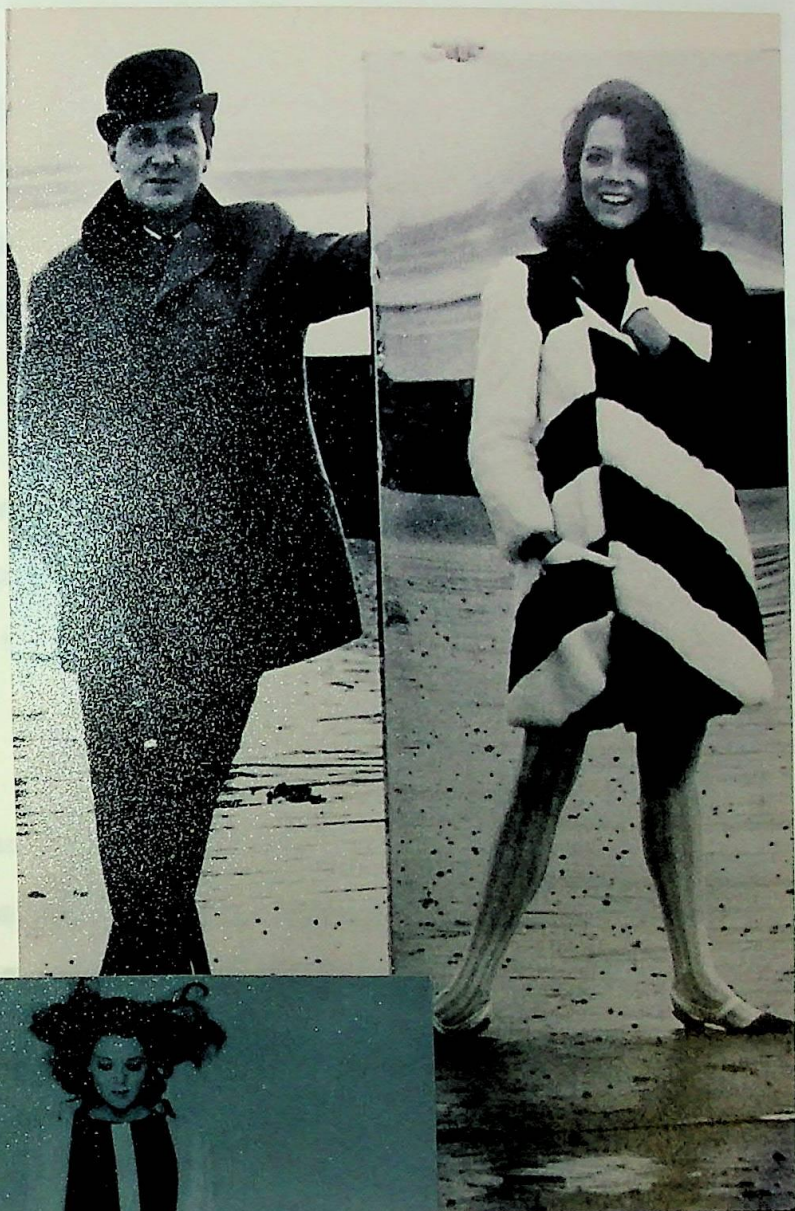
It took some time, however, before tights removed stockings from boutique shelves and stocking advertisements ran continually in fashion magazines until 1969 when an announcement came that : -

"Annabella isn't wearing panties, she's wearing something much better, Charnos Hold-Me tights". *1 ref.*

In that year tights accounted for 160.9 million pairs out of 470 million pairs of stockings and tights sold. Soon tights completely monopolised the hosiery market. Women of all ages had taken to wearing tights because they were more comfortable and neater in appearance.

In 1963, John Bates designed the wardrobe for Diana Rigg in the "Avengers" series on television (fig 4,5). Previous outfits such as catsuits and flowing gowns had already both lost their appeal. Bates designed costumes which were current <sup>in</sup> with high London fashion with 'The Look' "i.e.; confidently belted trousers, white boots, straight close fitting skirts with hemlines well above the knee, white stockings with bold black and white patterns". The production team complained that the skirts were too short and let down the hems. Bates defiantly stopped leaving hems. Op art had found a way into fashion and remained there until pop art took over.





Figs 4 & 5; "The Avengers" costumes designed by John Bates in 1963.



Television became an important source for influencing fashion styles. So too were the infamous fashion magazines such as 'The Queen', 'Vogue' and 'Elle'. At the turn of 1966, Griggs who predicted fashion for the Daily Mail looked to Bates for clues and wrote:-

"The hem of this dress is somewhat around the hip bone, but there are matching tights in the same op-art fabric to make it all the less scandalous".

[Daily Mail January 1966]

The mini became a controversial garment and "The British society for the preservation of the mini skirt" was founded with a membership of 450 mini skirt fans who said the society existed for the good of man-kind!

Also in 1966 Twiggy was simultaneously launched as the 'Face of the year'. She was aged 17, weighed 6.5 stone and took size 6 in dresses. She was flat chested and had stick legs which were guaranteed to look good in a mini. She became the perfect sixties shape (fig. 6) and by the end of 1966 she had been voted 'woman of the year'. Mary Quant received an OBE for her services to the fashion industry, and went to Buckingham Palace in a mini!





Fig 6; Twiggy - The face of '66 who had the perfect shape.



The end of the Sixties saw the breakdown of "the look", women no longer wanted to look like children or baby dolls, they wanted something more individualistic - fashion design became a matter of concept and there was some doubt as to the mini-skirt's future. However two events evolved from the London look : most importantly -Ready-to Wear.

Instead of having one spring/summer and autumn/winter collection per annum, Ready-To-Wear was coming into shops weekly. Rapid turnover occurred throughout boutiques at the medium to lower end of the market. Perpetual motion was their aim - Department stores set up in-store boutiques such as 'Miss Selfridge' in Selfridges and 'Way-In' in Harrods. These often had background music and young people selling the range. Manufacturers now aimed and met these needs of rapid turnover. As in 1967 the age group became too large to ignore. Fifteen - nineteen year olds bought 48% of all coats, 60% of dresses, 42% knitwear and 48% of skirts. Between 1968-1979, young women between the ages of 15-19 grew by 12.4% and 20 - 29 year olds grew by 4.4%. ref.



The secondary development in the fashion world concerned the Parisian couture business; designers such as Yves Saint Laurent and Courreges were very innovative with their garments. Saint Laurent realised that his customers wanted clothes which would say more about their personality than status. The parisian couturiers tried to regroup to defend their position in the fashion world which heretofore had been unquestioned

Sketching and photography was prohibited at all couturiers shows, but Givenchy dropped this when his sack dress was introduced in 1958, and the rest of Paris followed suit a year or two later. English couturiers such as Jean Muir, Hardy Amies and John Cavanagh catered for the almost forgotten market; the establishment, the aristocracy and the nobility, but these couturiers also felt a need to change. Cavanagh turned more or less to an entire boutique operation, whereas Amies turned to designing wholesale menswear and licencing.

The changes which occurred in the Sixties revolutionised the world fashion market. Medium to lower price ranges were introduced and, with increased mechanisation, quality became available at lower price brackets. These changes significantly affected the hosiery market. Boutiques now began to stock hosiery to accessorise their fashionable looks from that moment on at attractive prices.





Fig 7; The fifties silhouette.



With regard to manufacturing techniques, the actual weight of the hosiery was quite sturdy, and when the deniers began to get finer and finer, customers complained that they only lasted as long as silk stockings! Colour palettes varied from manufacturer to manufacturer, but the more fashion conscious ones had a wide range of colours (fig. 8,9). There was generally some colour to suit every customer's taste, from the most outré to the natural tan look, and the ranges were available at a fraction of the cost. From that time on the costs kept getting lower and lower...!





Figs 8 & 9; Mary Quant's shade card in 1968.



CHAPTER TWO

"The consumer is not a moron, she is your wife".

THE RETAILING PHENOMENON

[Ogilvy on Advertising

David Ogilvy - pg. 170]

It was during the 1960's that the shopping mall emerged as the 'new' retailing phenomenon, particularly in the United States (Fig. 10.1). Smaller versions began to appear throughout the U.K. and Ireland, the Strillorgas Shopping Centre being Ireland's first "shopping mall". Shopping precincts rely on a main chain store, usually grocery, which is surrounded by smaller boutiques which specialise in different products. The department stores tried to combat this by their in-store design section which stocked similar products to their boutique rivals (if not more selective).

With this new retail revolution came a change in styles of retailing itself. Clothes, furniture etc. all looked newer, brighter and more fun. Young sales assistants were employed to sell to their own peers. Everything was orientated towards enticing the customer to come in and buy.



## CHAPTER TWO

### THE RETAILING PHENOMENON

It was during the 1960's and early 1970's that the shopping mall emerged as the 'new' retailing phenomenon, particularly in the United States (fig. 10). Smaller versions began to appear throughout the U.K. and Ireland, the Stillorgan Shopping Centre being Ireland's first "shopping mall". Shopping precincts rely on a main chain store, usually grocery, which is surrounded by smaller boutiques which specialise in different products. The department stores tried to combat this by their in-store design section which stocked similar products to their boutique rivals (if not more selective).

With this new retail revolution came a change in styles of retailing itself. Clothes, furniture etc. all looked newer, brighter and more fun. Young sales assistants were employed to sell to their own peers. Everything was orientated towards enticing the customer to come in and buy.





Fig 10; The Shopping Mall.

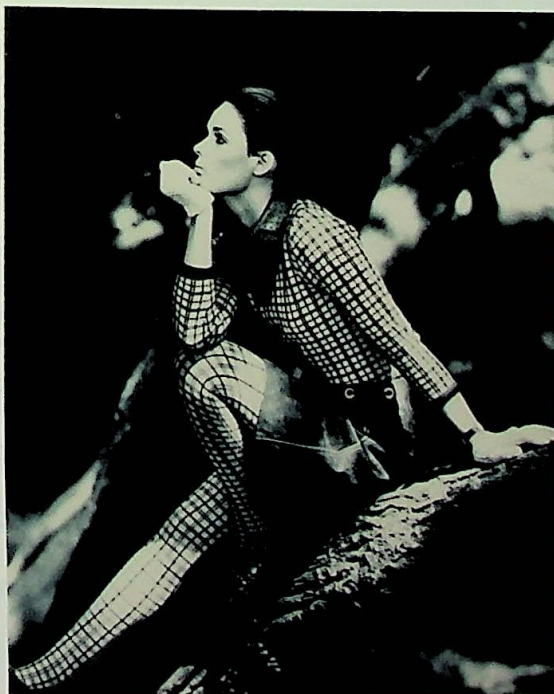


Fig 11; 'Totalisation' which was more commonly known as 'The Look'



"The Look" became an every day phrase which consisted of ones garments being totally co-ordinated from head to toe (fig. 11 ). Prior to this, 'fashionable' accessories had been in the same price bracket as the 'fashionable' garment. One could now own a P.V.C. bag instead of a crocodile one, and nylon tights instead of silk ones and be "all the rage".

The hosiery market was still fairly faceless. That is to say that brands were not particularly important. Nylons were nylons and the label rarely made any difference. This however was changing, Christian Dior had licenced his hosiery range in 1949 (2), and Mary Quant was now bringing out more innovative nylons than ever before (fig. 12 ). The colour range was fantastic, and a variety of new and exciting patterns. The "Nylon Hosiery Company" are still producing her range. Good quality tights and stockings were being sold at relatively cheap prices.

It has always been evident throughout fashionable circles that, when the purse-strings were tight, and 'Haute Couture' was beyond the customers means, women would compensate by buying smaller expensive accessories whether they be jewellery or hosiery to compensate for financial problems or plainness of a garment (3).





Fig 12; A selection of tights by Mary Quant.



Fig 13; The denim era. A change in style of dressing which became more relaxed and casual.



Designers now went into various licences and labels which previously were beyond ones reach and were now more accessible to the mass market.

Tights sales overtook those of stockings, as many women found them more comfortable to wear. Vogue reported in 1970 that "The long skirt is here and there are no short skirts in sight". Flawless tights no longer became a must, as they could be covered up by long skirts and jeans. With the changes in fashion (fig. 13), the trend swung away from patterned tights to the natural ethnic look (fig. 14). Many hosiery firms were on the verge of liquidation in what became known as 'the jeans war'. Nearly a thousand people in Britain and Northern Ireland lost their jobs because women stopped wearing tights. Courtauds closed two factories in Great Britain due to the fall in demand.

Hosiery manufacturers combatted this in a variety of ways. In 1967, Pretty Polly were one of the first manufacturers to go into 'one size tights' - a new phenomenon. Before this tights had only come in a variety of sizes and customers had difficulties finding a size to suit them. Companies such as Pretty Polly could now approach the grocery sector with one size tights. One size tights meant that retailers had no overstocking problems, and a good profit margin could be made on sales.



Charnos Brief-Line pantie makes  
 legs look sheer the whole way up.  
 The Brief-Line range comes in  
 sheer Charnos Brief-Line pantie  
 fashion shades for Autumn 72.  
 You're just part of a whole exciting  
 colour story. From Charnos.

Alfama	Sahara	Kalahari
Desert	Sirocco	Desert Pearl

**CHARNOS**  
 LONGER ON LEGS, STRONGER ON COLOURS  
 Now in new Desert Browns

Fig 14; The natural ethnic look which influenced fashions in the seventies. 'Charnos' range shows the trend with their brown palette.



Pretty Polly set up their grocery 'Galaxy' range in 1964, which had a more limited selection than their drapery range. Pretty Polly secured a good section of the market as customers purchasing the Galaxy range equated the brand with the quality brands cochichner on sale in drapery stores.

Bic, a french subsidiary of the D.I.M. group, also succeeded in the Irish scene, regardless of their lack of hosiery experience. In 1985, the packaging portrayed a pair of legs with the French tricolour in the background so consumers would equate French quality with their range (fig. 15 ).

By the early seventies, tights made up to 80% of all hosiery sold. Pop-socks emerged in 1969/70 to combat the jeans war (fig. 16) and keep the manufacturers in business.

With the swing away from the traditional image of housewife to working woman/wife, customers began to demand more from the product for their money. The pace of life changed substantially in the eighties and a new retailing technique resulted to keep pace with this change in lifestyle. In 1983, Sophie Mirman and Richard Ross opened their first 'Sock Shop' in the Knightsbridge underground station. Sophie had previously been involved with 'Tie Rack' as managing director and realised the advantages of niche marketing (see below).





Fig 15; Bic's packaging.



**It's the least we can do.**

With everyone stepping into the new trouser and maxi fashions, it seemed fitting to bring out a new kind of stocking.

After all, why wear something that goes all the way up when you're wearing something that goes all the way down.

Our new one-size Mini-Maxi stockings stop short at your knee. So they look as good as a pair of tights, but they feel much more comfortable.

In fact, because we're making them in the new silkier, softer Tendrelle from ICI, you may not even feel them at all.

And, at 5/-\* a pair, even the price of the Mini-Maxi is minimal.

Could you ask for anything less?

**pp**  
PRETTY POLLY  
MINI MAXI

Mini-Maxi. One size. 5/-\* a pair.

Fig 16; Pop socks - "Mini - Maxi" by Pretty polly. 1969/'70.



The idea of "Sock Shop" resulted from her having difficulty her trying to find a pair of cream tights whilst coping with being a working woman at the same time.

Niche marketing relies on impulse purchasing and the shops have to be situated close to lots of pedestrian traffic. The shops needed to sell mainly hosiery with some complementary accessories which would counteract the seasonability of the product. Surprisingly, profit margins per sq. foot for "Sock Shops" are the highest in the retailing world.

The Sock Shop was a success story beyond belief on a marketing scale. When launched on the stock market, their shares were a very popular buy. The Stores stocked labelled tights such as Christian Dior, Pretty Polly, Wolford and Pierre Balman etc. to name a few, as well as their own Sock Shop range. Sock Shop were partly responsible for the popularity of the patterned tights which were regarded as an important fashion accessory of the mid-eighties. They were responsible for selling designs by designers such as Artwork, Betty Jackson and Workers for Freedom as well as an exclusive range by Jasper Conran to accessorise his outfits (fig. 17.18).





Fig 17; Sock Shop, Grafton st, Dublin 2.



Fig 18; Niche Marketing and how hosiery can sell itself well in this retailing environment.



However, the wind is changing; Sock Shop is now having severe financial difficulties due largely to the fantastic weather in the Summer of '89 as well as the failure of the shops in the United States, which were not sympathetic to the fashion scene there.

Department stores have changed their hosiery retailing, imitating the Sock Shop layout and stock. Brown Thomas (Dublin) claims not to have been affected in any way by the Sock Shop phenomenon, and have in recent years cancelled their account with Mary Quant due to the swing in demand for opaque and sheer tights away from patterned ones (fig. 24 ).

One group who has competed favourably with Sock Shop on the Irish scene is Sock Store which is owned by Conor Parkinson. Sock Store have a very similar range to Sock Shop, and have their own brand label which is not as diverse as their English rivals. There are three Stores at present throughout Ireland; Stephens Green Shopping Centre, Dun Laoghaire and Limerick. Mr. Parkinson hopes to open two new shops in the near future. Mr. Parkinson employed Maire Fingleton - a third year textile student at NCAD to do some freelance designs for him, many of which are in production at the moment (fig. 20, 21, 22).





Fig 20; Sock Store. Stephens Green Centre. Dublin 2.



Fig 22; Sock Store's packaging.





Fig 21; Design by Maire Fingleton, a third year printed textiles student for Sock Store.



Dunnes Stores is perhaps one of the largest retailers of hosiery in Ireland. Dunnes emerged in 1944, and always retailed stockings. In the sixties ~~went~~ into tights. Unlike the U.K. where the grocery sector secures a large percentage of the hosiery business, Dunnes Stores still remains one of the largest retailers of hosiery in this country. Their range has grown from the initial three styles to well over twenty two, aimed at different price levels depending on the location of the store.

Dunne Stores quality is excellent and their range is made by such notable companies as Glen Abbey, Healy Hosiery, Christian Dior, Wolford, Pretty Polly, Elbeo to name a few, as well as hosiery manufacturers such as Simpson, Weight and Lowe (N.I.) who do not have a name brand. Dunnes tend to stay with neutral patterns, as their customers might not want to own up to wearing their product.

Dunnes' image has changed recently, along with other department chain stores, by beating niche marketers at their own game. They have developed an upmarket image which parallels with the quality of named brands and they charge slightly less (fig.23). Niche shops will have to develop their range further to have long mainstay with the giants.





Fig 23; Dunnes Stores style range ( Stephens Green Centre )  
which varies from store to store, depending on the  
market levels.



Even more specialised than the troubled Sock Shop is 'Tights Machine' which is a new nationwide franchise in the U.K. The concept consists of vending machines which dispense tights for £1 per pair. The tights are one size, mainly 15 denier and in a choice of a dozen or so standard shades. The machines are being placed in cafes!



CHAPTER THREE

"One Day he's in polka dots, the next day he's in stripes,  
... he's just a dedicated follower of fashion".

[The Kinks : "Dedicated follower of fashion"]

100%



### CHAPTER THREE

#### MME. FASHION AND HER WHIMS

In the first half of the twentieth century, Mme Fashion was quoted as being "troublesome, inconstant and strange in her taste" (4). Such statements were largely due to the impact which the Suffragette movement had on society. The increased interest amongst women in sporting activities such as Tennis and Golf which required freedom and easy movement of the legs. These activities called for shorter hemlines and a shorter skirt which proved that women did have ankles and legs, and liked to display them. Dances such as 'The Charleston' and other steps also called for shorter skirts. The dancers demanded attractive stockings, preferably lustrous silk shiny stockings. In 1900, over 80% of women's stockings were made of cotton, 11% of wool and the rest in silk. The majority of stockings were knitted in circular machines, and made the stockings go baggy around the ankles. Full fashioned stockings were more expensive, and they were knitted in two pieces, taking leg shape into consideration, and therefore had a seam going up the back leg. They were "boarded" ie. put on a leg shape and pressed to give the stocking the leg silhouette and would therefore not bag as easily as the circular knit ones.



Sheerness became an important issue and this could be given by manufacturing them with silk. Introduction of the 39 gauge machine which gave a 14" boot of silk and 16" top of cotton. This was considered to the epitome of style.

basic raw material - a filament yarn which had better

While production with rayon sheer yarn had begun in the U.S. in 1929, it had not attained any great degree of popularity as it did not retain the tersible strength of silk and did not have sufficient elasticity.

Prices of silk fluctuated, and because of low prices of silk in the 1930's, stocking manufacturers were worried about low profit margins.

On October 27th 1939, El Du Pont de Nemours & Co. announced:

"The development of a group of new synthetic super-polymers from which..... textile fibres could be spun, surpassing in strength and elasticity any previously known textile fibres". (5)

This new family of materials was given the generic term of "Nylons".



In 1928, a group of chemists employed by Du Pont under the leadership of W. H. Carothers undertook a programme of research which resulted in 'nylon'. The new yarn was immediate and absolute. Nylon offered the manufacturer a new basic raw material - a filament yarn which had better qualities at a stable price. The manufacturers would no longer have to rely on the silk worm and his inconsistencies, and the nylon stocking would sell over the retail counter in the higher price brackets.

Nylon had great appeal to the manufacturers of circular knit stockings. It was thermoplastic, as well as being strong, resilient, and resistant to abrasion, was capable of being spun very fine and smooth, and could be permanently set in a moist heat process which became known as "the preboarding process" and would fit snugly and tightly around the ankle. This shape would not be lost after one or two washes which was the situation with other yarns.

The "miracle yarn" was displayed and women eagerly awaited its arrival. Test wearers reported "unbelievable hours of performance". "Nylon stockings will last forever" were words that were glibly bandied about.



On the fifteenth May 1940 mass hysteria seemed to take over the women in the U.S.A. Lines were formed and near riots occurred in many parts of the U.S.

When launched originally nylon stockings at that time were comparatively heavy gauge wise, they lasted for a long time and were treated with Tender Loving Care by their owners. When they became finer, women said they didn't last any longer than silk.

By 1952, fully-fashioned stockings had reached their highest point in the market place. Circular knit stockings had always been cheaper than fully-fashioned stockings and were believed to be inferior. To combat this, marketing people began to price them higher than fully fashioned and maintained that they had the "upstairs" look so that eventually circular knit stockings had a far higher sales than fully fashioned.

In the sixties, young people wanted to rebel against the 'old regime' and it was at this stage that stockings gained an image/label. Designers such as Mary Quant began to design a range of unusual stockings in various forms with motifs and lace to co-ordinate with her range. Elbeo and other manufacturers began to follow suit (fig 24,25).



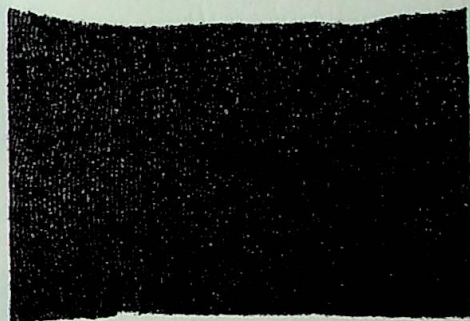
TIGHTS



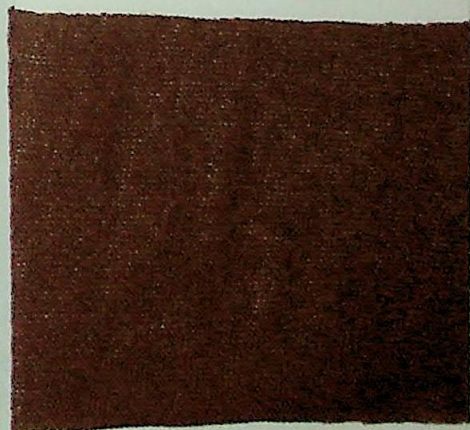
# deniers



10 DENIER



15 DENIER



60 DENIER

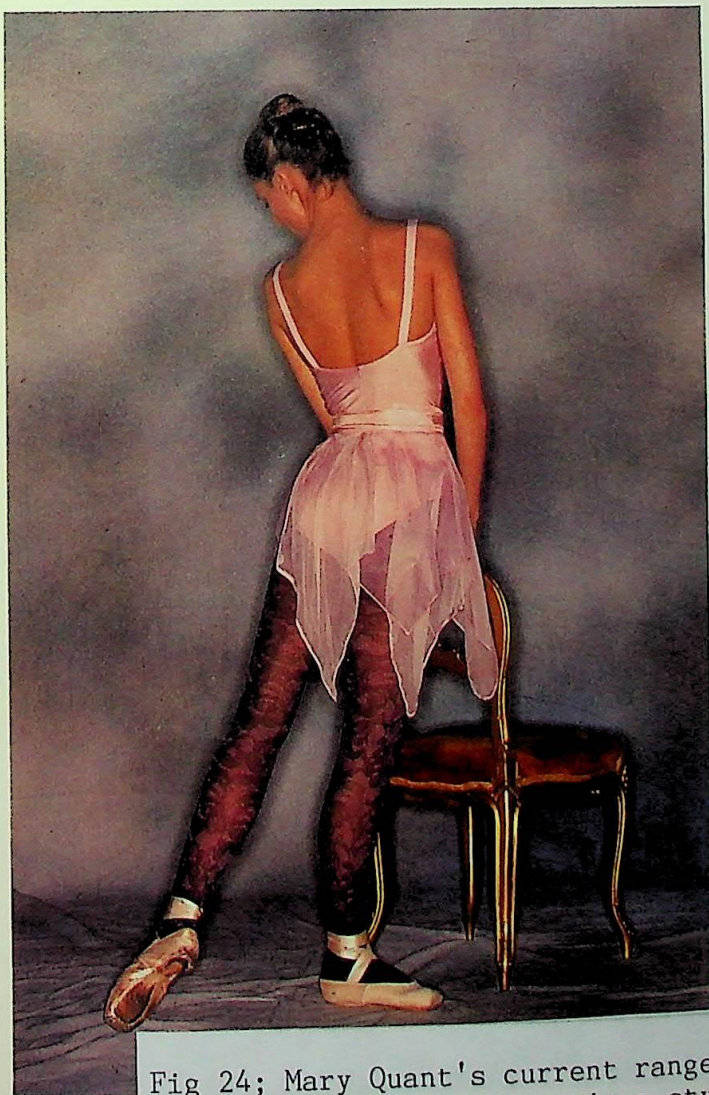


Fig 24; Mary Quant's current range which uses ballet dancers to illustrate the various styles.





Fig 25; Elbeo's range in the late sixties.



Fig 26; The head to toe co-ordinated range .



Tights came into existence in the early sixties as a fashion garment, and as with other fashion garments, it also had to be part of "The Look" (fig.26 ).

Developments in fibres occurred from that time on. Cantreze, Lycra, Gossamer, Enkalon, Tenderell and Agilon were all derivatives of or combined with nylon to give a "new, silkier...". Tights and stockings always have to have nylon in their raw materials as customers won't accept anything less and would more than likely return the product claiming that it didn't fit correctly or that it lost its shape. Tights usually have the panty made of heavier denier nylon than the attached seamless hose as it makes a firmer fabric than the hose and give mild support much like a lightweight girdle. The heel of the pantyhose/tights may also be reinforced. "Stretch" nylon hose looks like doll hose when it is new, but because of the properties of nylon, it held well to the body.

Designers for hosiery come from various directions/areas - Dunnes Stores here in Ireland, who are probably the largest retailer of hosiery, have an in-store design team with colour forecasters. Healy Hosiery in Bray have the Christian Dior Franchise and look to them for trends in hosiery. Sock Shop also have an in-store design team. Glen Abbey keep a look out for trends but do not consult colour forecasters. They rely on the multiples when doing their range for forecasting. Brown Thomas has a hosiery buyer, who sees various agents and co-ordinates with the seasonal range.



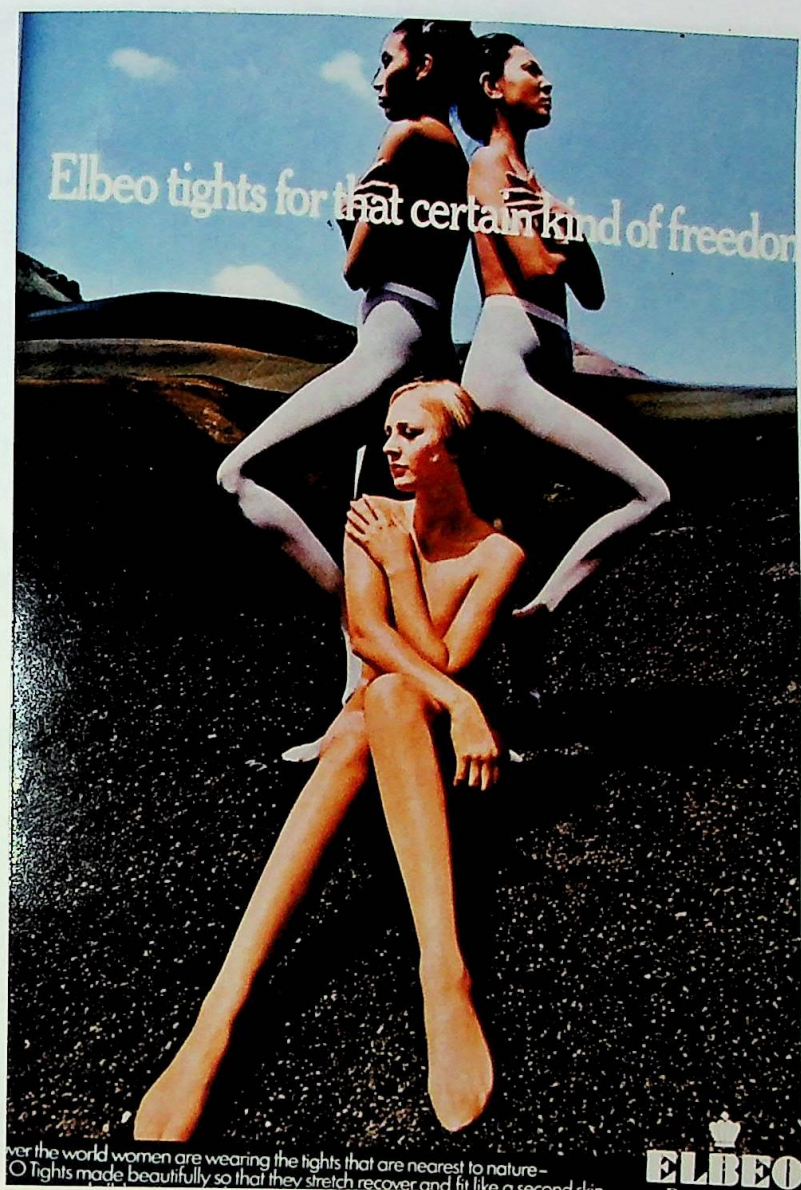


Fig 27; The space look, which was current with the fashion trends of designers such as Courreges and Yves Saint Laurent. The fashion was adopted by hosiery manufacturers in their advertising.



Fig 28; Fashion trends in the early seventies which were in tights.



# COLOURS

Luxury sheets - a wide range of tights and stockings in this season's most fashionable shades. All tights have a gusset for added comfort and better fit.

Code	Style Description	Shades	Sizing	Order Quantity
A6	Colours 15 Tights 15 denier tights sheer from top to toe with stretch seams and gusset	Aubergine Beige Black Beryl Charcoal Denim Fur Green	One Size: To fit 36" - 42" hip	1/2 Dozen
N411	Colours 10 Tights 10 denier super sheer tights with a sheer 1.50 gusset and lightweight knit	Aubergine Black Broad Brown Denim Fur Green	One Size: To fit 36" - 42" hip	1/2 Dozen
N412	Colours 10 Tights 10 denier super sheer tights with a sheer 1.50 gusset and lightweight knit	Black Broad Brown Charcoal Denim Fur Green	Large Size: 42" - 48" hip	1/2 Dozen
A5	Colours 15 Tights 15 denier tights sheer from top to toe with stretch seams and gusset	Aubergine Beige Black Beryl Charcoal Denim Fur Green	One Size: To fit 36" - 42" hip	1/2 Dozen
A6	Colours 15 Tights 15 denier tights sheer from top to toe with stretch seams and gusset	Aubergine Beige Black Beryl Charcoal Denim Fur Green	Large Size: 42" - 48" hip	1/2 Dozen
A7	Colours 15 Tights 15 denier tights sheer from top to toe with stretch seams and gusset	Aubergine Beige Black Beryl Charcoal Denim Fur Green	One Size: To fit 36" - 42" hip	1/2 Dozen
A8	Colours 15 Tights 15 denier tights sheer from top to toe with stretch seams and gusset	Aubergine Beige Black Beryl Charcoal Denim Fur Green	Large Size: 42" - 48" hip	1/2 Dozen
A9	Colours 15 Tights 15 denier tights sheer from top to toe with stretch seams and gusset	Aubergine Beige Black Beryl Charcoal Denim Fur Green	One Size: To fit 36" - 42" hip	1/2 Dozen
A10	Colours 15 Tights 15 denier tights sheer from top to toe with stretch seams and gusset	Aubergine Beige Black Beryl Charcoal Denim Fur Green	Large Size: 42" - 48" hip	1/2 Dozen
A11	Colours 15 Tights 15 denier tights sheer from top to toe with stretch seams and gusset	Aubergine Beige Black Beryl Charcoal Denim Fur Green	One Size: To fit 36" - 42" hip	1/2 Dozen
A12	Colours 15 Tights 15 denier tights sheer from top to toe with stretch seams and gusset	Aubergine Beige Black Beryl Charcoal Denim Fur Green	Large Size: 42" - 48" hip	1/2 Dozen
A13	Colours 15 Tights 15 denier tights sheer from top to toe with stretch seams and gusset	Aubergine Beige Black Beryl Charcoal Denim Fur Green	One Size: To fit 36" - 42" hip	1/2 Dozen
A14	Colours 15 Tights 15 denier tights sheer from top to toe with stretch seams and gusset	Aubergine Beige Black Beryl Charcoal Denim Fur Green	Large Size: 42" - 48" hip	1/2 Dozen
A15	Colours 15 Tights 15 denier tights sheer from top to toe with stretch seams and gusset	Aubergine Beige Black Beryl Charcoal Denim Fur Green	One Size: To fit 36" - 42" hip	1/2 Dozen
A16	Colours 15 Tights 15 denier tights sheer from top to toe with stretch seams and gusset	Aubergine Beige Black Beryl Charcoal Denim Fur Green	Large Size: 42" - 48" hip	1/2 Dozen
A17	Colours 15 Tights 15 denier tights sheer from top to toe with stretch seams and gusset	Aubergine Beige Black Beryl Charcoal Denim Fur Green	One Size: To fit 36" - 42" hip	1/2 Dozen
A18	Colours 15 Tights 15 denier tights sheer from top to toe with stretch seams and gusset	Aubergine Beige Black Beryl Charcoal Denim Fur Green	Large Size: 42" - 48" hip	1/2 Dozen
A19	Colours 15 Tights 15 denier tights sheer from top to toe with stretch seams and gusset	Aubergine Beige Black Beryl Charcoal Denim Fur Green	One Size: To fit 36" - 42" hip	1/2 Dozen
A20	Colours 15 Tights 15 denier tights sheer from top to toe with stretch seams and gusset	Aubergine Beige Black Beryl Charcoal Denim Fur Green	Large Size: 42" - 48" hip	1/2 Dozen

Figs 31 & 32; Aristoc's vast colour range.

## THE Aristoc COLOUR STORY



Vanilla



Brown



Scagall

### ARCTICS

Cool winter fashion shades of vanilla, scagall, brown. Available in glossy opaques.



Ruby



Teal



Fir Green



Indigo



Aubergine

### RENAISSANCE

Earthy autumnal tones of ruby, teal, fir green, indigo and aubergine. Available in 40 denier and textured opaques, 7, 10 and 15 denier shades.



Fuchsia



Topaz



Peacock



Violet



Scarlet

### BRILLIANTS

Jewel bright colours of fuchsia, topaz, peacock, violet and scarlet. Available in colour rich luxury cotton opaques and 40 denier opaques.

## CLASSICS



Vanilla



Beige



Opal



Denim



Black



Silver Grey



Shades



Mist



Taupe



Vienna Vogue



Albino



Gentle Smoke



Nearly Nude



Almond



Slate Grey



Charcoal



Denim



Indigo



Navy



Vaguely Black



Black



Textile fairs such as Fabrex and Interstoff obviously play an important part in colour forecasting and companies get their information both directly and indirectly.

The appetite for novelty and variety plays an important part in hosiery design, and which runs currently with fashion trends. In the sixties the 'Total Look' was popular, with all garments co-ordinating, In the early seventies the space look with Courregé's designs were also co-ordinated with suitable tights (fig. 27).

In the late seventies, the natural look was popular. Lauren Hutton was the epitome of beauty, and clothes became very casual with an earthy look (fig. 29). Hosiery followed suit, with its range of browns and natural hues. The early eighties carried "The Punk look" - influenced by Vivienne Westwood and Malcolm McLaren. Tights had become popular again. In the mid eighties (1986/87) colour and pattern became fashionable. Good hosiery manufacturers carried approximately 45 colour shades of tights (fig. 31, 32). Patterned tights came into the fore, and Sock Shop brought these to the customer. 'Anything goes' became the motto and the ranges varied from tartans, flowers to animals and the like. The fashion changed slowly towards sheer and opaque tights.





Fig 29; Lauren Hutton;- The symbol of perfect beauty in the mid-seventies.



Fig 30; The casual look of the mid-seventies, where people adopted a more casual style of dressing.



Patterns became small and all over, or small motifs at the ankle. Princess Diana helped develop this trend, and soon every hosiery manufacturer had a little diamante with flocking on their stockings/tights. The trend now seems to be similar to the twenties - very sheer, shiny and lustrous. Lycra now forms a constituent part of more and more hosiery as the customers feel they give a better fit.

Direction for design usually comes from the forecasters, but occasionally medical intervention in the media plays a significant part. Nylon retains moisture and people who suffer from cystitis and thrush are encouraged not to wear tights - but rather stockings. Manufacturers tried to combat this in various ways in Ireland. Glen Abbey were responsible for creating a product called "Body and Soul" where the body of the stocking and sole of the foot were made of cotton so that the customer's body could breathe. Dunnes introduced crotchless tights for the same reason but they didn't sell particularly well as their customers identified them with more sexual activities rather than preventative health care. Support tights have been developed by various companies for people who are on their feet for a lot of the time. They support your legs by the combination of yarns usually including lycra so as to help prevent varicose veins. Other similar products have come and gone from the retail shelves because medical whims seem to change frequently just as to a less extent fashionable trends.



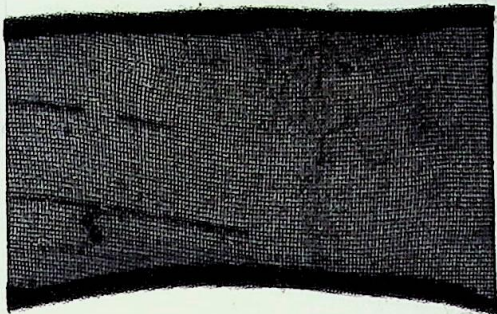
Some 500 million pairs of tights and stockings are sold each year in the U.K., 23 pairs for each woman. Nylon is not biodegradable, and tights are regarded as a disposable item due to their durability. Ecologists are now worried about what is going to happen. One company in England, "Funn Stockings", are now making tights from cotton, silk and wool on traditional equipment.

Combinations of yarns now seem to be the growing trend - using older yarns such as cantreze and agilon, but using them in a different way, i.e. combining them with lycra to give a softer hose. The qualities of cantreze will still be there but the tights will feel better on the body than their former ones.

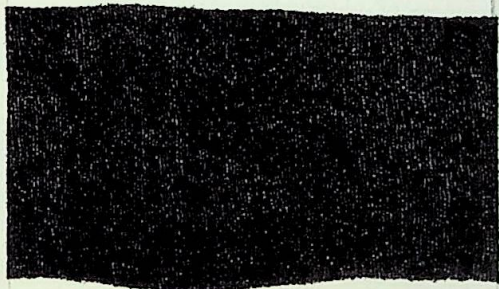
Hosiery manufacturers are now looking at 7 denier tights/stockings as customers want finer and finer gauges. They also seem to feel that patterned hosiery has more or less died a death. The only forthcoming trend is lace which is current with fashion trends for Spring/Summer '90. Most of these will be imported from Italy at the last minute as the manufacturers don't feel the demand will be that overwhelming.



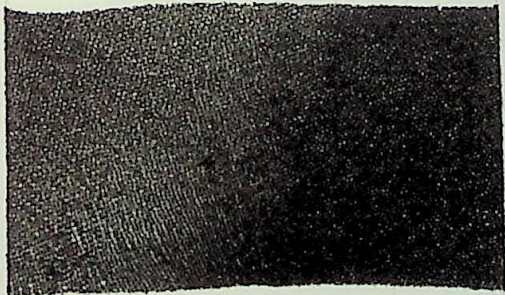
# yarns



Lycra/nylon mix  
(11% lycra)



100% Polyamide  
(nylon)

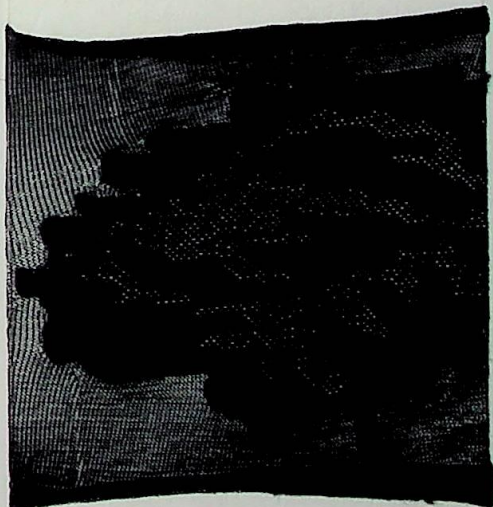


micro-mesh  
nylon.

# patterns



Tartans



Floral



small / all over ptn.



Colourwise, black has been the most popular seller for the past 5 years. Companies such as Pretty Polly seem to be moving to a brown palette which is current with environmental interest (even though the product is not environmentally friendly)!



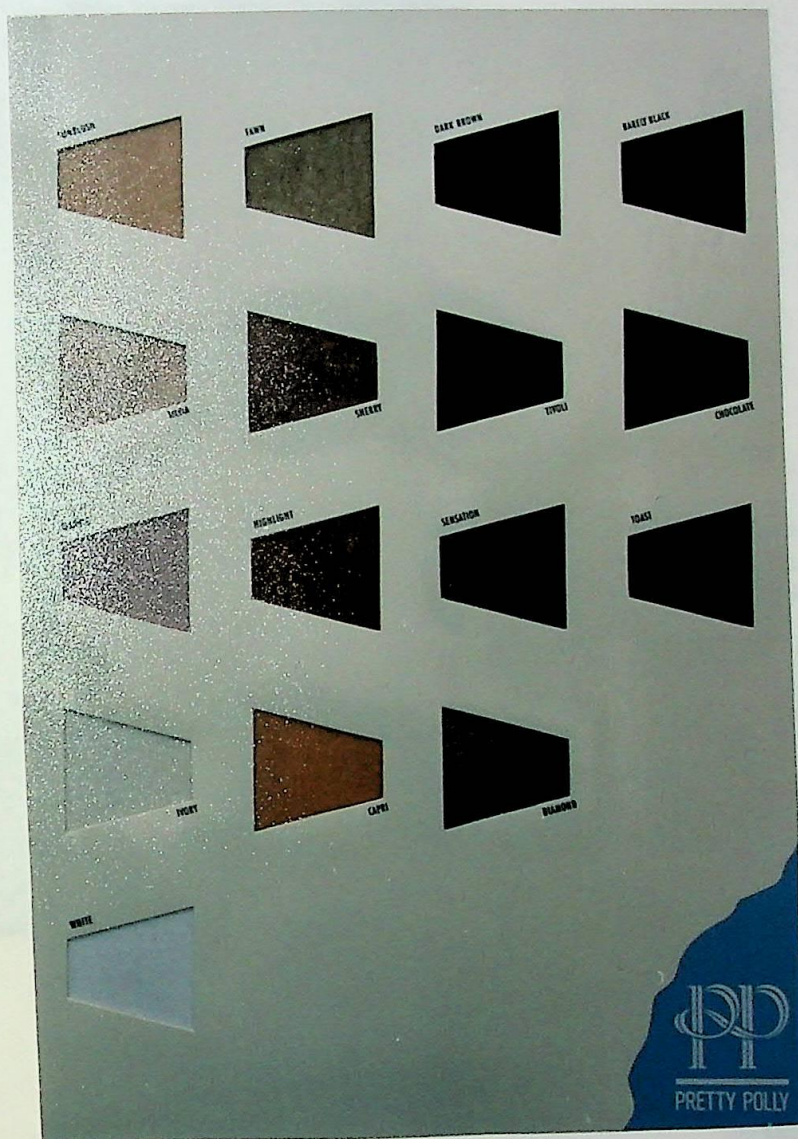


Fig 33; Pretty Polly's new colour palette for Spring / Summer '90, reflecting the awareness in ecological matters



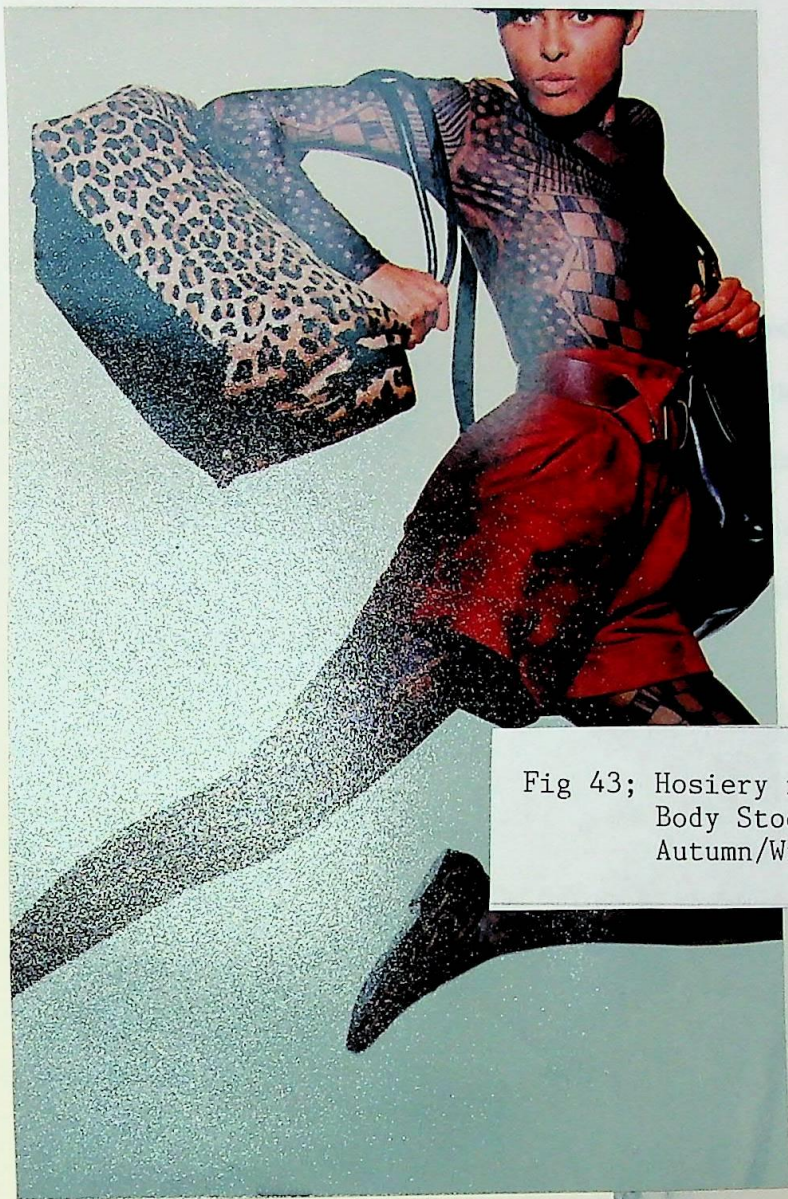


Fig 43; Hosiery in the late eighties went as far as the Body Stocking - This was part of Issey Miyake's Autumn/Winter collection 1989/90.

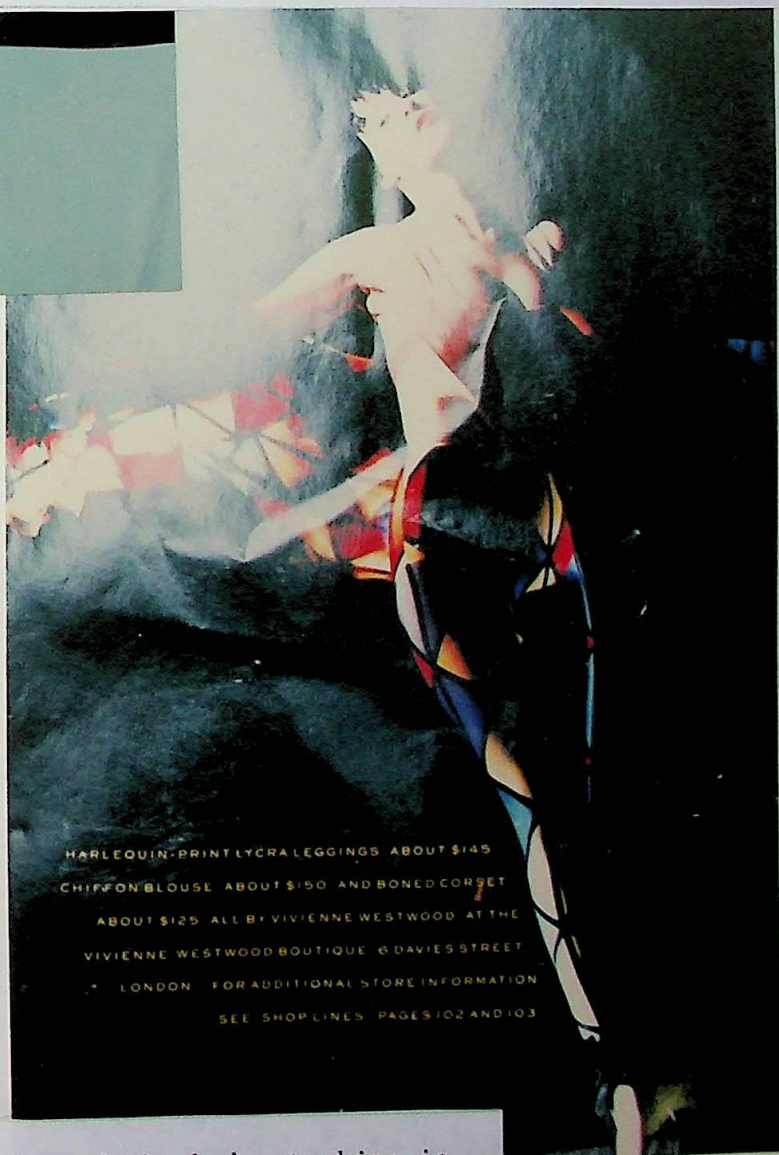


Fig 44; Vivienne Westwoods adoption of the body stocking in her 'Harlequin' collection.



"The multi-million pounds Irish hosiery industry is a highly competitive and fluctuating market which has expanded, declined and expanded again over the last twenty years ensuring headaches for those who haven't done their homework and rewards for those who have".

[Retail News September 1988]

Early Hosiery, on the other hand, is a comparatively young company - two executives - Tim Healy and Peter Morrissey - left Alan Abbey and founded Early Hosiery in October 1984.

Early Hosiery is the only other significant manufacturer in the Republic, but has to register its goods with the Government. Early Hosiery can only export their product. They produce an average 130,000 pair of tights a week.



## CHAPTER FOUR

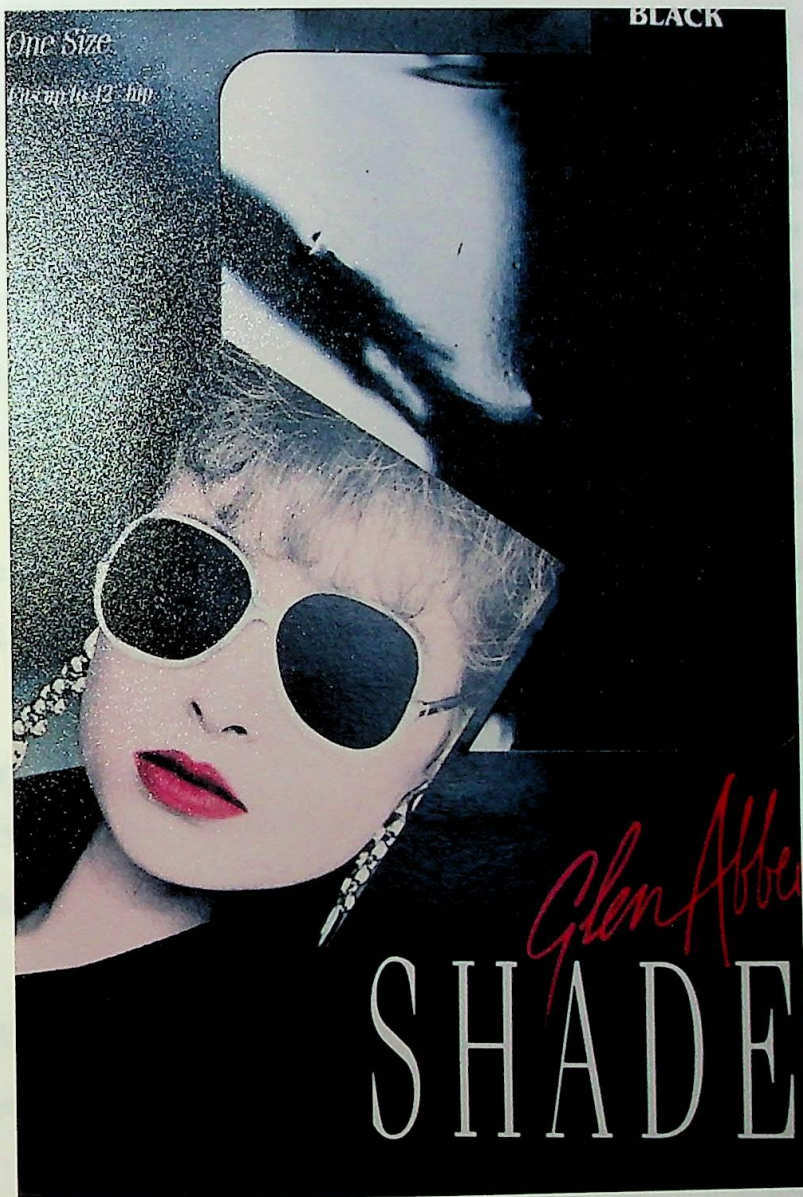
### THE IRISH SCENE

Glen Abbey and Healy Hosiery are the only two manufacturers of hosiery in the Republic of Ireland which deal with stockings and tights. Glen Abbey has a long and chequered history dating as far back as 1934 when it traded as Bradmoia. In the late sixties it was taken over by the Glen Abbey group. The group went public in the sixties and was going very well until Ireland joined the EC in 1973 when trade barriers were lifted and cheap Italian imports flooded the country. In 1983, it was taken over by John Teeling who sold off various sections of the Glen Abbey Group but retained the hosiery one. John Pulsford then bought over the hosiery section in October 1986 and is still running it to this day.

Healy Hosiery, on the other hand, is a comparatively young company - two executives - Tim Healy and Peter Morrissey - left Glen Abbey and founded Healy Hosiery in October 1984.

Pretty Polly is the only other significant manufacturer in the Republic, but due to regulations laid down by the Government, Pretty Polly can only export their product. They produce an average 130,000 pair of tights a week.





GLEN ABBEY'S CURRENT PACKAGING



When Glen Abbey was taken over by Pulsford in 1986, there was only one branded product 'Skin Tights', and 70% of the production was earmarked for Dunnes Stores. When the new owners set to work on revamping the image of the company in 1986, the Irish market was dominated by Pretty Polly. They decided there should be definite segregation of the drapery and grocery sectors, and the development of this came with the "shades" packaging by Javelin Advertising, designed specifically for the grocery trade. They decided to go for one price and a tighter range of sizes. For the drapery sector they developed the 'skin tight' range and lycra-based range called "classic".

Glen Abbey sell to the mid market group and do not have any in-store designers. They rely on the multiples such as Dunnes and Pennys for information with regards to forthcoming trends. They have two types of patterned tights which have an overall small pattern. Like in all hosiery manufacture, the stockings are knitted in white nylon and then batch dyed to the shades required. It is considerably safer than having to buy coloured yarn in advance. They make tights, stockings and pop socks. As I mentioned, they manufacture for Dunnes/Penneys and are proud to proclaim that the same quality tights as those found under their 'own label' go into multiple packs.





HEALY HOSIERY'S GROCERY STORE  
PRODUCT WHICH SHOWS OLD PACKAGING  
(THE FOOT ON THE PACKET) AND NEW  
PACKAGING



Glen Abbey retail at various drapery stores throughout the country with the 'skin tight' and 'classic' range and do not export their product. They have four sizes there, the fourth being the same as size 3 with a gusset added for larger and pregnant women. The company is fully mechanised and the products are knitted on circular machines. The company is slightly apprehensive about the green environment and how it is going to affect their product and the Company is giving serious consideration to changing their product. They feel, like other manufacturers, that specialist hosiery is now going to be a major consideration and are looking at Queen size tights for the future. They also hope to use a lot more lycra in their product which shows movement with current hosiery trends, but like other manufacturers feel that lycra will not be demanded as much in Ireland as in England.

Healy Hosiery have now moved out to their new plant in Bray. They have only started manufacturing in the last year. Prior to this they imported hosiery from Italy and packaged them here in Ireland. The reason being, they say, that the Italians are the leaders in style. (I believe it was to test the market here without setting up any machinery). Now they have the most up to date hosiery machinery in the country which has four feeders (can use up to four colours at one time on a stocking and it is entirely computer operated). Healy Hosiery sell under their "legs eleven" brand to both grocery and Drapery stores.



The packaging has just undergone a facelift designed by Tim Healy himself which conveys a stronger simpler image to the customer. Healy Hosiery do not advertise as they feel the company does not need it. Hosiery, Healy Hosiery claims, is an impulse product and feel that advertising is not necessary. Instead they concentrate on instore promotion. They do up to 10 denier and are considering going into 7 denier.

Healy Hosiery are the marketing agents for Christian Dior in Ireland and they get colour sources and style hints from them. They also get advice from Hosiery Euro Colour, who bring a shade with a name forward every season. Previous names have included London, Diana and Sarah. They do not feel that the green environment issue is going to affect their product whatsoever.

Healy Hosiery also manufacture for Dunnes and Penneys as well as for other small companies in Ireland to which Mr. Healy would not confess to!

The company hopes to go into lycra fairly soon. If they need any patterned tights they can import promptly from Italy (e.g. lace patterns), but feel otherwise that tights seem as tights they are going to get sheerer and sheerer until there will be nothing left!



"I have seen one advertisement actually sell not twice as much, not three times as much, but nineteen and a half times as much as another. Both advertisements occupied the same space. Both were run in the same publication. Both had photographic illustrations. Both had carefully written copy. The difference was one used the right appeal and the other used the wrong appeal."

["Tested Advertising Methods" - John Caples,  
Prentice Hall, 1975]



## CHAPTER FIVE

### HOSIERY AND ADVERTISING

"It has long been the convention to see mid-victorian design as degenerate and to blame this on the introduction of machine manufacture".

[Objects of Desire - Adrian Forty ch. 3]

With industrial growth during the Victorian era, many people blamed the quality of design on the machinery used. This became widely accepted as inconvertible truth even though at no time were the products made completely by the machinery from start to finish. The public believed that machinery had usurped the craftsman's work and that the product would be inferior to a hand-made one (6).

The same theory can be paralleled with the manufacture of hosiery. Prior to the existence of nylon, for a good fitting stocking they had to be fully fashioned so as to reducing bagging around the ankles. Circular knitted stockings were retailed cheaply as they did not last as well as the fully fashioned style.





The Leggy Girls are wearing Slimsheer 1611.  
Enkalon with reinforced pantie 1611.  
And new Hi-pliners 1211. Dresses by Frank Liker.  
Dance by Lady of Dand Street.  
Photographed in Paris by Helmut Newton.

## JOIN THE LEGGY GIRL MOVEMENT...

Race on - swing out. In Berkshire ladderless Pantie-stockings that do away with suspenders forever. Ultra-clingy Slimskin, ultra-sheer Slimsheer in soft feel Enkalon. New hip-high Hi-pliners. Stretch micromesh in Enka-sheer Berkshire Pantie-Stockings... The go-ahead to go Leggy.

BERKSHIRE PANTIE-STOCKINGS IN *Enkalon* \*\*\*\*\*

# BERKSHIRE B

INTERNATIONAL  
LONDON · NEW YORK · TOKYO · CAPE TOWN · MADRID · ATHENS · BOGOTA

Fig 46; One of the first 'tights' advertisements. Vogue, September 15 th 1967.



When nylons emerged, consumers still felt that fully fashioned hosiery fitted better and sales for styles remained comparatively high. Nylon's properties allowed circular knit machines to give a better fitting product which equalled fully fashioned stockings because of its thermoplastic qualities. By 1946, technology had evolved so that shaping in circular knit stockings could be set and they could now equal their fully fashioned rivals.

Marketing people and advertisers had to convince the public that seamless nylons were equal to seamed ones. Advertisers gave seamless stockings an "upstairs image", modelling them on sophisticated people who were extremely fashion conscious (7). The old argument that the process of imitation starts by copying clothes of higher social structures is plainly obvious here. In 1950, 90% of all stockings that were sold in the U.S. were nylon, and only 18% of these were seamless. This trend was reversed by the advertising strategy of several companies so that by 1963, only 3% of sales were fully fashioned. Seamless stockings were selling at \$1.75 and 75c for fully fashioned. Advertisers showed that :

"not only are seamless easier to put on but legs appear to have no stockings at all".

[Hosiery & Underwear 1950]



Advertising is subject to fashion impulses. The change in style of advertising is usually the first symptom of a fashion change that has already taken place (8). Here, the seeds were sown for the bare leg look of the fifties and seamless stockings were able to fulfil that desire more than fully fashioned hosiery. In the same year the following comment appeared in the same American magazine

"women seem attracted by the sheerness of the seamless stocking and not having to straighten the seam".

[Hosiery and Underwear 1950]

A year later the same magazine commented

"Bare legs are the industry's major enemy".

[Hosiery and Underwear 1951]

When advertising a product, the agency/company concerned usually gives the product an image/personality. This image can either make or break the product (which I will prove later on). Technology and mass production were fast becoming good enough to maintain quality of the product and price, so advertising changed from proclamation to persuasion. The advertising world separates itself from the real world by creating a fantasy for the reader/listener and inviting him/her to partake of this fantasy by buying the product.



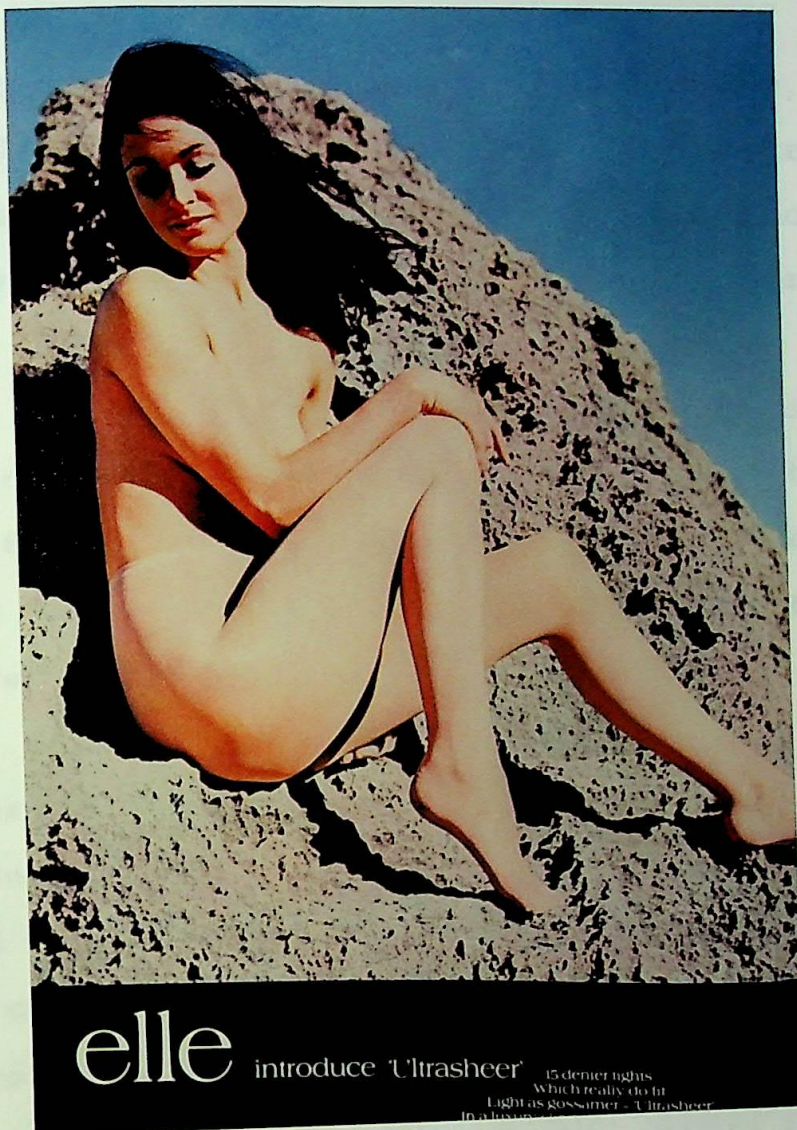


Fig 34; "Advertising is usually the first symptom of a fashion change that has already taken place."



Supposedly the more attractive the product appears, the more people will want to buy it. In the hosiery industry where the product varies very little with quality - a distinct image or label is needed to keep the product in the consumers eye.

Consumers tend to switch from brand to brand occasionally and have a personal preference for a number of distinct brands. The only factor to be considered by continuous advertising is that such advertising will persuade present users to buy your brand more often than others in the range.

Brand awareness developed with Christian Dior selling his license in 1949. The depression in the seventies meant that companies which had previously existed without an image, (because of the length of skirts in the sixties), now needed to develop an image and brand name which would make the customer buy their product over another. Pretty Polly had taken it's first steps to corporate identity in 1962 with the "floral P's" which replaced the parrot logo of previous decades (fig. 35). The jeans boom meant that sales were being seriously affected and by introducing new products such as "Hold Ups" in 1967 (self supporting nylon stockings) and Pop Socks in 1969/70 (self supporting knee high nylons). Manufacturers hoped to prop-up the market in hosiery and combat the growth in jeans sales.



Be smart  
Say "Pretty Polly"

So sheer  
... So lovely  
... Yet so strong



# Pretty Polly Nylons

Fig 35; The "Floral P's" -Pretty polly's change in image.

FULLY FASHIONED - UNSURPASSED

**Royal  
Enclosure  
for legs!**


**PP  
Pretty Polly**

**Run-proof  
'Royal' in Enkalon**

Pretty Polly believe all legs deserve pampering. Latest addition to the Run-proof range, 'Royal', is in the soft, smooth new nylon which is called ENKALON and has a wonderfully comfortable 6-1-2-2-6-1 web. Treat yourself royally to Run-proof 'Royal' - at only 6/11 a pair.

All Pretty Polly Run-proof stockings are, of course, guaranteed against ladders. They just don't run. They're too dignified andignée... Watch out for the latest shade - it's a new sexy colour called Rosette. Pretty Polly Run-proofs - none free or fully-fashioned - 6/11 to 9/11.

6/11





Advertising became a major part of this 'jeans war'. Early campaigns had captions such as :

"When was the last time a man said you had a great pair of jeans?"

[1975 - (fig.36 )]

This campaign was all part of the "Pretty Polly brings back lovely legs" image. In retrospect Pretty Polly admits that these advertisements were simplistic and unacceptably sexist, *and* but their sales impact justified their existence at the time

Advertisements in the sixties began to portray women as beauty/sex objects whereas previously there were shown as housewives. Whether one image is better (or worse) than the other is debatable, but the women's liberation movement sought to change these 'traditional roles' by defacing outdoor advertising throughout the U.K. (figs 37)

At the same time, hosiery began to go into the grocery sector with the development of the one size tights. This made the product more appealing to the wholesalers and retailers as previously they could have been overstocked with various sizes. According to 'Javelin' (advertising agency responsible for changing Glen Abbey's image and packaging) the grocery's hosiery section didn't maintain a certain uniformity which attracted the customer to one brand over another.



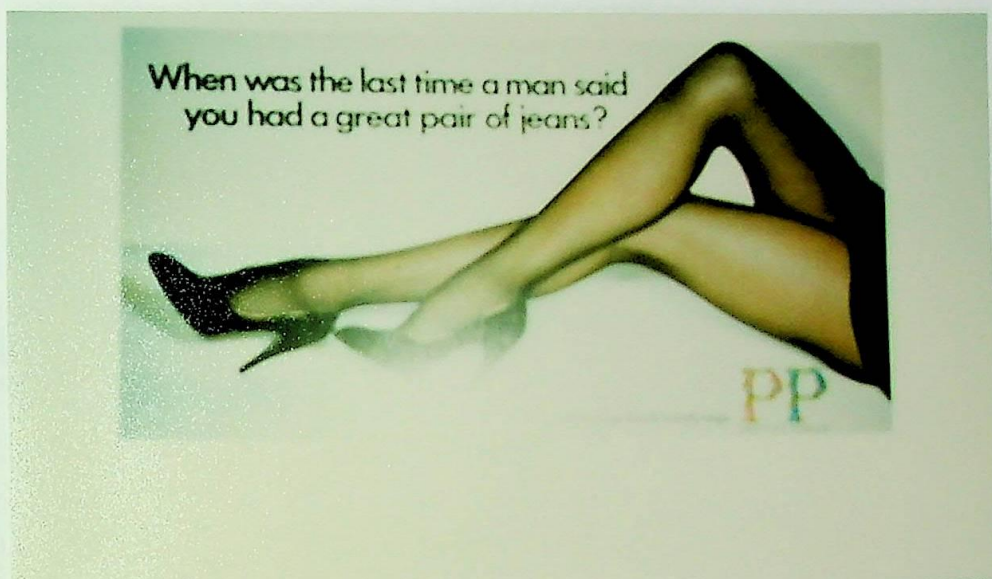
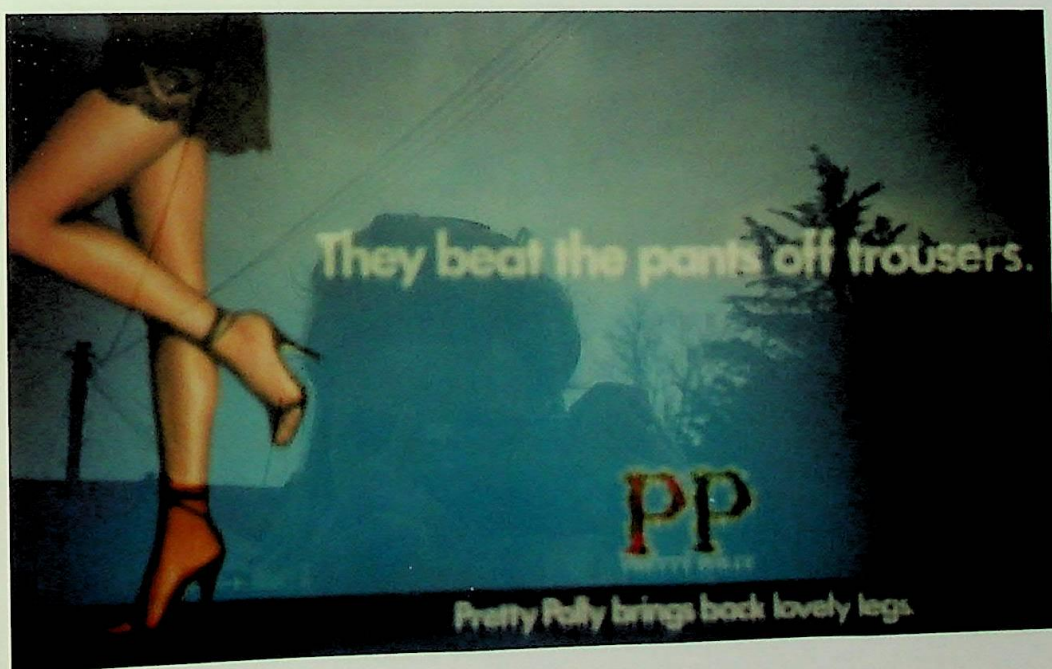


Fig 36; "When was the last time..." 1975 advertising campaign by Pretty polly in their 'Pretty Polly brings back lovely legs ' image.



<u>Table 2</u>	<u>Increase in Market Share in Drapery Sector For Pretty Polly</u>					
	1975	1976	1977	1978	1979	Change
Pretty Polly Share %	25	28	32	34	34	+ 9





Fig 37; The womens Liberation movement sought to change traditional roles in advertisements where women were being portrayed as beauty/sex objects. They They felt that it was offensive to women, and carried out a nationwide defacing campaign in the U.K.



Pretty Polly were the only company within the grocery sector in Ireland whose sales were at an all continuous high.

Their product was eye catching and of equal quality to their product on sale in drapery stores. Glen Abbey had been associated with the older shopper and had a 'fuddy-duddy' image (fig.38). The younger age group were buying Pretty Polly over any other brand, and they spent more money on hosiery than their elders.

Glen Abbey had just been purchased by John Pulsford (1986) and wanted to give the product a new overall image which would entice the younger market without offending their regular customers. "Shades" was the first of a series of brands, rather than just packs. The new packaging showed the face of a young girl between the age 23-25. The problem of showing the colours range of the product was overcome with glasses or shades, hence the name for the new image. The new packaging showed a stronger image (fig.38) and on its launch, one multiple sold its previous annual allocation of Glen Abbey in the space of one month. "Shades" was specifically designed for the grocery section sold on specific display racks so as to place the product in the consumers' eye near the check outs. Javelin also changed the packaging for the drapery sector - deniers were differentiated by the type of flower shown on the cover and the new classics range promoted a more sophisticated image (fig.39,40).





Fig 38; Glen Abbey's old "fuddy - duddy" image.

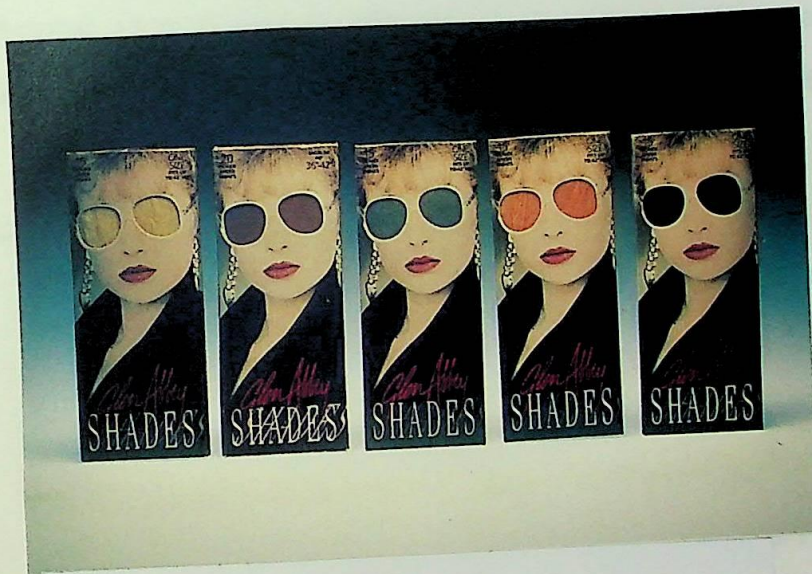


Fig 39;  
Glen Abbey's new corporate image in 1986.



Fig 40; 'The New Image'.



Glen Abbey did not follow this change of image with a television campaign. They felt in store promotion would be enough. Irish hosiery companies such as Glen Abbey and Healy Hosiery do not feel national advertising is necessary for their products as the Irish market is such a small one, and that chain stores such as Dunnes Stores and Penney's retail the most hosiery in the country. Pretty Polly do not have an Irish advertising campaign, they rely on British magazines and television channels to influence the Irish market.

As I mentioned previously, advertising can either make or break a product. Two good examples of this are as follows :

1. Glen Abbey T.V. Campaign (Spring 1985)

"When Glen Abbey put a woman in tights, in a cage, in a television advertisement some time ago, such a storm of protest was unleashed that the company quickly released the video star"

[Nell McCafferty Irish Press 21/3/85]

The production and subsequent withdrawal of the Glen Abbey caged woman video had led to a loss which the company estimated to be around £15,000 - £18,000. R.T.E. were primarily responsible for removing the advertisement after being persuaded by the Rape Crisis Centre.





Fig 41; The Kayser Outdoor advertising campaign with their range of tights labelled 'Rapist'.



They pointed out that

"the suggestion was rapacious, inviting speculation that women were objects to be raped unless they spent money protecting themselves".

[Nell McCafferty - Irish Press 21/3/85]

The female public proved themselves to the extent that the advertisement was removed from transmission due to their active complaints. The advertisement had an insignificant effect on sales, but still remains in peoples minds to this day.

2. "Kayser" Out Door Advertising Campaign

Another advertisement which was also removed due to popular demand was the Kayser Outdoor advertising campaign for "Rapist" tights (fig. 41 ). The label/image for the packaging was found to be offensive as well as the advertisement itself where the mans eyes followed the womans legs. It was subsequently removed.



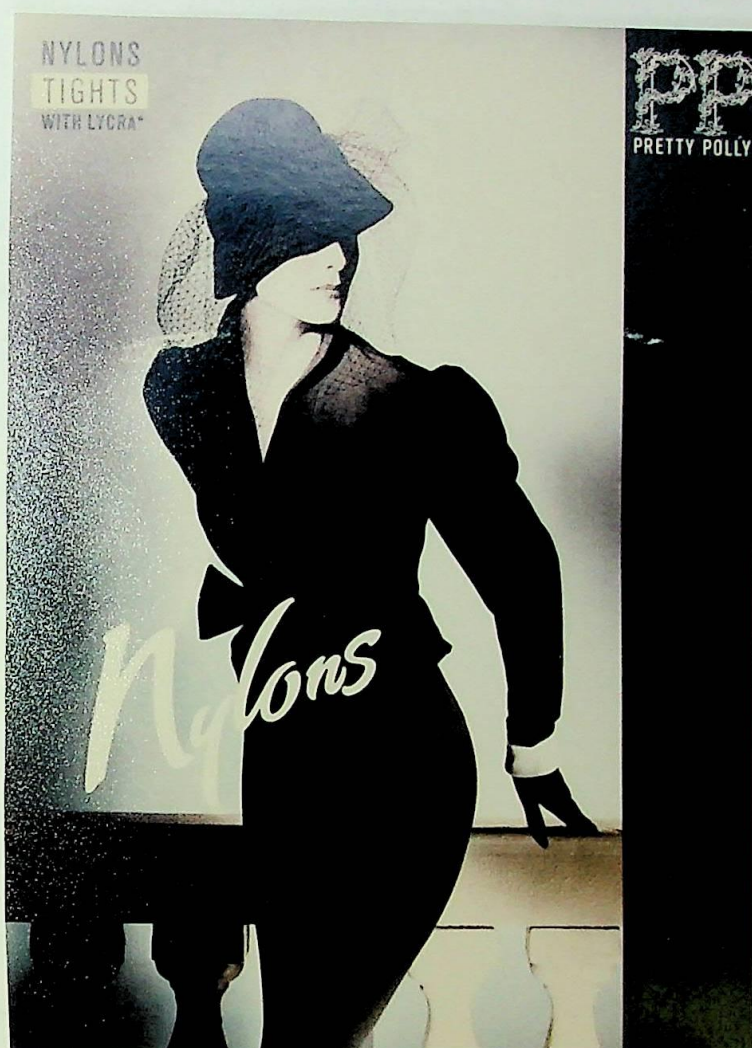
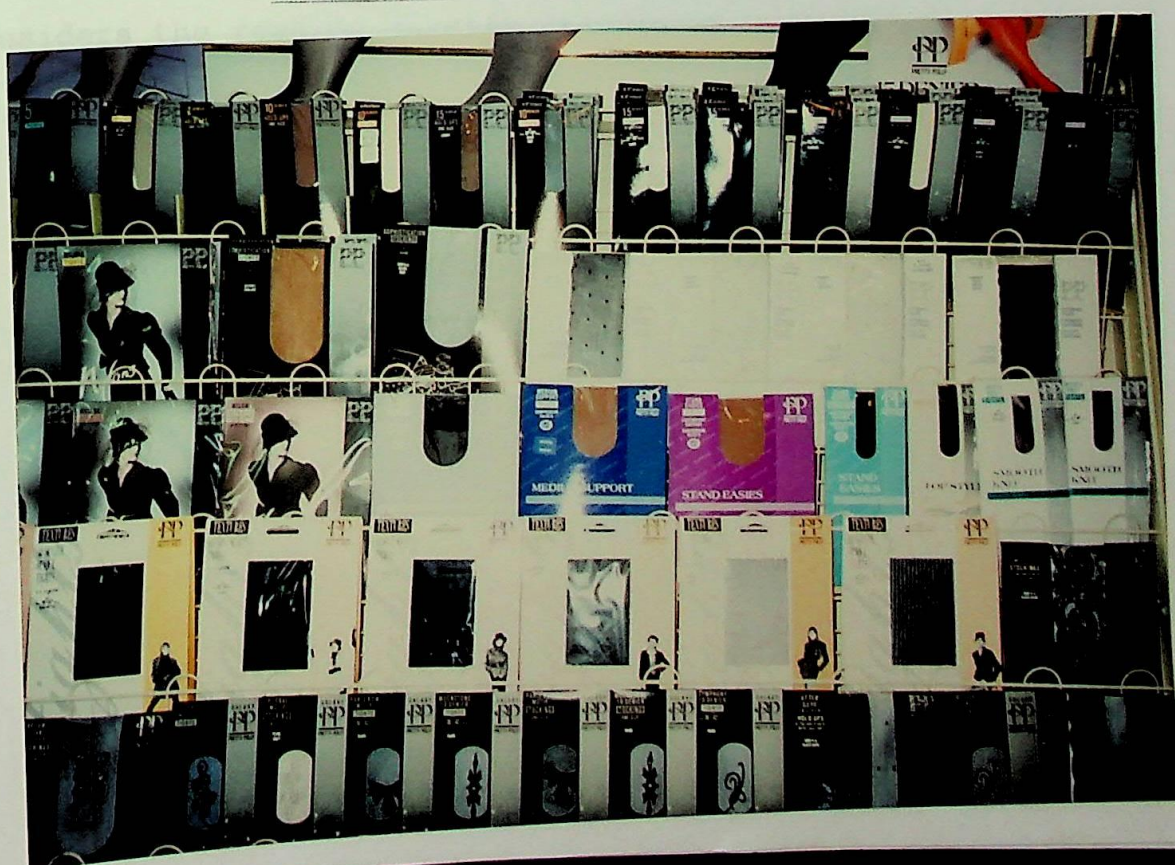


Fig 42; 'Nylons' by pretty Polly.





Current advertisements now seem to portray the product in a less than obvious way. Prime examples of this may be found with two advertisement campaigns brought out by Pretty Polly for television use. The actual hosiery was used in the first case as a fan belt in a car ("Move Over Darling" campaign) and secondly as a lens diffuser in the "Wallace Carothers/Lauren Bacall" image campaign (fig.42 ).

Each advertisement campaign, regardless of the medium, was carefully constructed to avoid alienating existing customers with 'before and after' surveys. For example many women felt uneasy with the male voice-over in the 1988 "Nylons T.V. campaign". In 1989 the same images were accompanied by a female voice-over. Pretty Polly considers advertising to be an essential component of its own corporate strategy. It is the only U.K. hosiery company which invests in television but considers the rewards justify the outlay



# PANTYHOSE FOR MEN.

Available at Marshall Field's • Lord & Taylor and other fine stores.  
For information please call Round The Clock at 1-800-344-4020

*Round The Clock*

Fig 45; 'Pantyhose for men'. Advertisement in American 'Mirabella' magazine -July 1989.



### CONCLUSION

The hosiery industry has had its ups and downs over the last twenty years and in the industry it is still a matter of the survival of the fittest. As tights are a fashion accessory, sales are determined by the whims of period, but many women buy tights as a necessity now rather than a luxury. The industry has become highly mechanised. Approximately three hundred and fifty tights are produced per day in Glen Abbey here in Ireland, compared with thirty-five pairs twenty-three years ago. Prices have reacted accordingly and seem to be getting lower and lower. Dunnes Stores retail two pairs of tights at 79 pence, the quality being the same as Glen Abbey's own label product on sale in drapery stores and is sold in Dunnes at a fraction of the cost.

Patterns on tights are less fashionable now and Mary Quant's range is not as much in demand as it used to be. Sock Shop Plc seems to be going through its own financial difficulties, perhaps due to the novelty wearing off. Deniers are getting finer and finer and manufacturers have the same problem as the seventies had with the 'bare leg'.



With growing concern over environmental issues, Glen Abbey seem to be the only company that are anxious about their future in this context. Other manufacturers seem to think that this is only a 'phase' that the media is going through and consequently the manufacturers are not perturbed. They feel the packaging could be made more environmentally friendly more than the product itself. One company in England feels that there is a definite market for the environmentally friendly hosiery. For example "Funn Stocking" are making tights from the old original ingredients - wool, cotton and silk.

Advertising over the past few decades has played a phenomenal part in the retailing of products. Images are portrayed which epitomise the style of life we should be living, until the next advertisement is shown. As tights are a disposable object and their durability is determined by the type of abuse they get, manufacturers will always be able to come up with new designs which are "better than ever before".

Sales are determined by the consumer, who is in turn affected by advertising. As women of the nineties are more and more career orientated, advertisers should be wary of the ever-changing role model. Women are becoming more out-spoken and they in turn will increasingly decide what products are most suitable for their needs, rather than what advertisers dictate.



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