

Second Skins: Spandex Pants and the New American Woman

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Abstract

This paper discusses the influence of Lastex and spandex textiles upon the new freedom of movement and body consciousness embraced by women in the late 1970s. In particular, the discussion focuses on the racy, body-hugging spandex trousers popular for wear at discotheques of the period. Lastex and spandex fibres were previously utilized in foundation garments and close-fitting body wear for women throughout the twentieth century. However, it was the lingerie innovator Frederick Mellinger of Frederick's of Hollywood that first created the satin lastex pant as early as the 1950s, which had evolved from his variety of "second skin" panty girdles. The relation of the skin-like girdle of Lastex to the skin-tight pant of spandex revealed the significant changes in the relationship of clothing to the body that emerged in the late 1970s. Spandex created a new body-conscious dressing for the modern American woman that allowed for an ease of movement and a freedom of corporeal expression. The liberty of motion that disco inspired in women was a perfect compliment to the shimmering, slim fitting trousers that acted as a second skin to a confident and self-determined female. As women became more independent, modernity demanded a second skin. A woman was not herself in her clothes, She was simply herself, and clothes were a part of her.

Key Words: Spandex, lastex, disco, pants, 70s, Frederick's of Hollywood

Such were the revolutionary shaping qualities of the new stretch fabrics that in a 1940 issue of *The Science News-Letter* Robert D. Potter exclaimed:

For the first time since Adam killed an animal and used its skin for clothing, man has at last achieved a fabric that will hug the figure and not hang in folds.¹

Potter's biblical reference took fashion back to basics, before heavy draperies and superfluous layers, before structured garments with boning and hoops. It

signalled a new body consciousness and a determination on the part of science to develop new figure-hugging materials. These fabrics were akin to the animal skins worn by the couple banished from paradise. As they attempted to survive on their own outside of the Garden of Eden, they wore second skins, a new layer demanded by modernity.

Perhaps the Adam and Eve figures are best represented by Danny Zuko and Sandy Olsson from the 1978 film *Grease*, whose matching skin-tight ensembles in the film's last scene come together to represent a lusty freedom of sartorial expression in their snug, black second skins. In the scene, Sandy reveals her dramatic change from a conservative schoolgirl in full skirts and bobby socks into a sexually charged woman in body-hugging spandex pants, tempting her "Adam" with a shapely figure, accentuated by stretch material. Sandy's transformation signalled the discovery of the woman's body by women themselves.

This new social consciousness of the figure prevailed as fashion evolved over time, but the female figure underwent many significant changes during the course of discovery. Moulded, shaped, flexed, and manipulated by the whim of the designer and the silhouette of the period, waists have been tightly cinched, bodices curved, hips exaggerated, breasts flattened, shoulders padded, legs both hidden beneath long layers and brazenly exposed from underneath miniskirts. In its endless variety of looks, trends and fashionable shapes, sculpting the ideal female figure has been a significant aim of twentieth century fashion. In the midst of these changes the idea of fashion as a second skin had been lost, until materials utilized in foundation garments, such as lastex from the late thirties and 1940s were later used in pants of the same material manufactured by Frederick's of Hollywood in the fifties and sixties. As women became more active and aware of the health and fitness of their figures in the 1970s, silhouettes began to narrow, and by the latter part of the decade when disco became mainstream, slim fitting pants were a must have article for evening wear. These narrow pants represented a new freedom of movement and daring personal display of the body for women. Giving her an almost naked look sheathed in shiny confetti colours, the skin-tight trouser was the ultimate symbol of second skin exposure, a celebratory layer allowing for the raucous freedom of movement associated with the 1970s disco club scene.

The development of stretch materials began before World War II as scientists began to experiment with new materials for use in fabrics. Ushering in a period of major innovations in the textile industry, glass, metal, nylon, vinyon and pervel fibres were made for important industrial uses and select fashion purposes. Lab researchers developed nylon threads for use in women's stockings, to give a woman's leg a more streamlined, longer wearing hose. Vinyon fibres were used in cotton stockings to better hug the curves of the legs, rather than sag like pure cotton.² Scientists also began to

develop rubber threads for use in textiles as early as 1940 and this “unusual material ... finding a steadily increasing use in modern clothing”³ provided new ways for women to comfortably shape their figures. Reading almost like an advertisement for ladies underclothes, Potter’s article in *The Science News-Letter* evincing the uses of lastex used seductive verbiage to describe the effects of this new material:

[It] literally covers the figure with slender, tiny rubber bands which are skilfully wrapped round with coverings of silk, cotton or linen ... now lastex fabrics have come out into the open and appear not only in clinging, form shaping (and revealing) bathing suits but also in many articles of clothing where snugness is desired.⁴

The development of new stretch fibres such as these gave birth to the idea of clothing as a second skin for creating an ideal figure. Second skin like a second self began with underwear, and the garments in closest proximity to the body were often made of lastex. The material was touted for its worthiness to the makers of women’s girdles and foundation garments because a more intense degree of curve-hugging stretch was achieved with the introduction of the textile. Real-form Girdles of lastex were called “Soft-Skin” because of their ability to both comfortably shape and mimic the smoothness of skin desired by the consumer. Undergarments from other retailers created words to relate their products to second skins, and according to a study conducted by Charles E. Bess of American mail-order catalogs from 1941, “the more intimate the garment, the more glamorous” the name.⁵ For the woman that desired more control Montgomery Ward sold flexible corsets like “Twin Lastique” “Super-Lastique” and “Roll-ons of Lastex.”⁶ The retailer also sold underpants which they termed “Undikins ... in several styles: Slendikins, Flarikins, Smoothikins, Lastikins, and Minnikins.”⁷ The addition of the ending “kins,” short for “skins” provided the garments with an aura of close to the body snugness.

By the 1940s stretch fibres had become the norm in second skin glamour and provided a way for women to feel more confident about their bodies. If glamour was the word for lastex undergarments, the definition of the word was the domain of entrepreneur Frederick Mellinger. After serving in the army Mellinger worked for a small mail order firm in New York and noticed a deficiency in the market for the satin and lace negligees that he and other men preferred for women’s underwear.⁸ After encountering opposition to his lingerie advertisements in New York’s conservative newspapers, which deemed his ads pornographic, Mellinger moved to Hollywood where a community of movie stars and entertainers readily embraced his designs and became his customer base. As his business grew, so did his clientele, and

Mellinger set out to clothe the everyday American woman in Hollywood glamour through his mail order catalogue of inner and outerwear.

Catalogs mailed to American women via Frederick's of Hollywood promised styles that would bring them "Hollywood glamour and allure" "many flattering compliments" "thrilling new romance" and "dreams come true." Through the affordable styles dotting the glossy pages of its mailings, Frederick's fulfilled the dreams of women living far from Hollywood to take control of their sexuality and femininity with clothing that simultaneously covered and revealed the body. The lingerie innovator created the satin lastex pant, which was the result of an evolution first from his "Snip Hip" panty girdles, then to his "Lady Long Johns" and finally into the transferred use of lastex material from body slimming undergarments to body revealing outer garments.

From the late forties onward Frederick's of Hollywood designed fashion forward undergarment supports to be worn underneath the company's most alluring, curve revealing costumes. As a result, innovations in innerwear beneath "come hither" dresses were what the company became best known for. Panty girdles of two-way stretch allowed women to "wear snug clothes, without a ripple" in order to "look and feel so shapely"⁹ underneath feminine garments. The "free 'n' easy" sarong style easy-action girdle made waist, tummy, hips and thighs slim and youthful while still allowing women to "dance, walk ... move and bend like mad."¹⁰ While the waist, hips and legs were contained underneath the second skin of Frederick's of Hollywood lastex shaping garments they were still encouraged to move, and the focal point of the female look turned to the legs. Paired with the goal to shape and contain bulging tummies, thick thighs and problem hips was the aim to create the illusion of lengthy legs and "svelte long lines" under the most "clinging costumes" and "slim-jim" pants with Snip Hip panty girdles.¹¹ A style of long legged girdle developed by Frederick's called "Lady Long John" was the ultimate slim look undergarment for pants.¹² Legs, hips and thighs proved to be quite revealing, and the sultry curves and unbroken leg lines produced by Frederick's of Hollywood innerwear let women everywhere dare to bare their glamorous gams.

As early as 1957 body-baring lastex pants were found gracing the pages of Frederick's of Hollywood catalogs. Advertised as weapons "mightier than the sword in shaping the affairs of man," styles ran the gamut from "Curve-clinging lastex batiste Torreador pants" and high-waisted satin lastex "Sizzlers" to striped satin lastex play pants and close-fitting, elasticized satin faille trousers.¹³

He won't let you out of his sight in these sensational pants that reveal every single line of your body! Elasticized satin faille clings and clings- and clings! High rise construction acts like a waist

nipper, pulling in your waist to nothing. Beautiful braid embroidery runs up and down both sides, heightening that lean, long look.¹⁴

In a spread from the 1963 catalog, a display of six pairs of shapely legs shine one after another in a chorus line of body-clinging trousers. The snug pant styles from the spread reveal more casual and structured looks for legs in nylon stretch denim as well as simple styles in satin lastex, stretch lurex and stretch velveteen. The absence of the top halves of the illustrated models allow the focus to remain on the pants, which are complete with descriptions convincing the fashionable female consumer of their “shimmering, curve-revealing allure.”¹⁵

The satin lastex pants and sparkling lurex leggings created by Frederick’s provided new excuses and demands for women to publicly display a shapely figure through tightly fitting, glistening pants. Created for decadent evening at-home play or entertaining, the trousers initiated the vogue for sexy, skin-tight, narrow pants, leading to the emergence of the spandex disco pant of the late 1970s. While the more daring woman in the 1950s or sixties would wear her black satin lastex pants to a public event, many of the styles were still suggested for at-home entertaining. Later, when the narrow silhouette of the 1970s brought the second skin stretch fabric pant back into vogue, the nylon and spandex trouser had a life of its own some twenty years later on the dance floors of discos, no longer confined to the at-home cocktail party of the late fifties and sixties.

It was in the late 1960s that trousers for women began to gain acceptance as an everyday garment worn in public. Their comfort and ease of wear spoke to a generation of women more active and career oriented than the last. Women had embraced the short hemlines of the decade, exposing their legs while dancing and moving their bodies more freely to the rhythms of rock and pop music. Dominant styles were slim, but not skin-tight like the provocative lastex pants of Frederick’s of Hollywood. Pants of the decade were generally straight and narrow much like the trousers of André Courrèges, which were slit at the front to present an exaggerated elongation of the leg. The designer’s focus on the leg produced looks for his couture collection that included crisp, white wool pantsuits, which helped the women’s trouser eventually move into the public sphere.¹⁶

Fashions designed for a woman’s ease of movement that experimented with new stretch fabrics, were gaining popularity by the end of the 1960s. According to Joel Lobenthal’s assessment of the period, “The tactility of fabric clued in to the heightened sensitivity engendered by the LSD experience and the hedonistic euphoria resulting from a breakdown of sexual taboos.”¹⁷ As a result, clothes that felt good to the touch and the body dominated, leaving many designers speculating on the body’s role in fashions of the future. Jacques Fontery, the costume designer for the film *Barbarella*

predicted the “body stocking” to be a major element of future fashions. Paco Rabanne felt that upcoming styles would be “glued on” to a woman’s body.¹⁸

As some designers in the late 1960s had imagined, the idea of clothing as a second skin did indeed become an important aspect of fashion in the years to come. During the 1970s two designers, Giorgio Sant’Angelo and Halston, created fashions that would become significant contributions to the body-focused styles of the 1970s. Giorgio Sant’Angelo’s wild jumpsuits constructed of stretch fabrics and Halston’s bias pants and slimming bodysuits, revealed and let loose the female form to celebrate its powerful elegance and freedom of movement.

The sixties had blown a breath of youthful fresh air into the fashion atmosphere and by the end of the decade free-flowing styles accommodated new stretch fabrics like spandex and lycra. In the early 1950s, spandex was created as a replacement for rubber and was used in later decades in combination with other materials to shape, support and mould the body in active sportswear, hosiery, leotards, leggings and other body fitting apparel.¹⁹ One of the most ardent proponents of these materials was Italian designer Giorgio Sant’Angelo. In the 1960s Sant’Angelo was experimenting with stretch fabrics and by the 1970s the designer was creating clothes that championed the freedom of the female figure. The ease of the designer’s creations in stretch chiffon and lycra reflected the intoxicating haze of the drug-filled parties of the 1970s. Many in the industry, including Calvin Klein, agreed that “he was a genius with stretch fabrics,” famously utilizing the materials in garments created for the 1973 film *Cleopatra Jones*.²⁰ Stretch was an appropriate choice of textile for the wardrobe of a powerful, gun-toting, karate chopping female action hero, who saved the day in a wardrobe of stretch chiffon and slinky, body-hugging trousers.

Halston’s female heroines saved the formidable state of 1970s fashion, injecting a dash of modernity and elegance into the mix. His simple garments were the ultimate complement to a range of female figures, highlighting its assets and concealing its flaws beneath swaths of luxurious fabrics that both clung to and cascaded off the shape of a woman’s body. In these thin, lightweight stretch fabrics he created glamorous trousers and bodysuits during a time in which pants were not usually a choice for eveningwear. Though he rarely used spandex blends, Halston’s narrow, bias-cut silk pyjama pants subtly revealed a woman’s curves but hung loose, allowing room for an elegant ease of movement. In 1977 the designer introduced figure-revealing bodysuits in stretch cashmere and satin, giving the woman’s legs and torso complete freedom to move as they pleased. Halston’s narrow pants and bodysuits considered the curves of the female body, but were never extremely close fitting. Former *Vogue* editor Grace Mirabella recalled, “Halston’s clothes followed the shape of a woman’s body without being tight; they held the body while still retaining a certain

languor.”²¹ With his ability to sense the appropriate body-focused looks for the new American woman, Halston was an innovator of pieces that called for motion. Considering them a wardrobe staple as early as 1970, Halston compared pants to pantyhose, “They give a woman a freedom she’s never had before and she is not about to give it up,”²² he said, considering the liberating woman’s trouser an extension of herself, or second skin.

The liberated American woman that Halston described possessed a freedom in all of her activities. On daily excursions for work or leisure, she was out and about in narrow pants or cashmere bodysuits, free to choose the comfort of slacks over the confining nature of socially necessary garments like tailored suits. Furthermore, in the evening she chose to go wherever and do whatever she desired, sipping cocktails with friends or swaying, thrusting and twisting her body on a disco dance floor. As Mirabella described her, she was “a modern woman, feeling fantastically feminine in her pants ... the Halston woman- comfortable, dashing, supremely self-confident.”²³

Although body-baring styles of skin-tight pants for the self-confident, modern American woman had been produced by Frederick’s of Hollywood since the late 1950s, couture and high-end ready-to-wear designers were slow to narrow the pant, and it wasn’t until the late 1970s that designers like Halston and Sant’Angelo were creating luxuriously seductive narrow trousers with varying degrees of slimness. Though long and lean, their designs were rarely skin-tight, often partially covered by loose blouses and flowing dresses. A variety of leggy looks graced the fashion runways of New York and Paris. Both Ungaro and Marc Bohan for Dior created sophisticated designs in black silk satin. Yves Saint Laurent designed jewel colored pajama styles and Valentino’s shined in metallic brocade. In the California shows, Marion Kops II made the tightest pants of the bunch in a variety of jewel box colors. Other designers created peg legged looks in leather, wool and silk jersey.

Major changes and shifts in lifestyle and popular culture eventually prompted many designers to completely narrow the pant and glamorize its look through stretch textiles and synthetic blends. The rising popularity of the fitness movement greatly slenderized the ideal female figure and by the end of the 1970s, the arrival of disco had heralded in a seductive exhibition of the female figure in body-hugging looks for night. With the new emphasis put on the body as a result of fitness and dancing, the changes that occurred in the 1970s resulted in a complete second skin look for trousers by the end of the decade.

In January of 1977 *Vogue* magazine declared fitness to be a woman’s “best investment.”²⁴ As a vigorous start to the New Year, the issue was full of editorials on fitness and bodily health, advocating “intelligent” exercise and calorie burning activities suited to the individual woman. The “Body Now” feature became a regular part of the table of contents, and the

appearance of fashion models in leotards extending their bodies in exercise positions accompanied spreads of stylish mannequins in couture and ready-to-wear creations.

The exercise trend popularized the incorporation of activity into a woman's lifestyle and gave her control of both her body in motion and her figure in clothes. This corporeal focus gave a sense of empowerment to the fashionable woman now able to enhance her overall well being and physical appearance through exercise. An April 1977 article from *Vogue* mused about the issue, asking "What Has Fitness to Do With Fashion?" It was concluded that the two were connected

because it's where people's heads are- wanting to feel well, look well. And it has nothing to do with crash diets for the sake of wearing pretty clothes. It goes a lot deeper- and it lasts a lot longer: it's caring enough about yourself to want to feel good about yourself, and doing something about it in an unfaddy, day to day, lifetime way- and the clothes just fall into your lap.²⁵

The new focus on the self encouraged a whole new way that women perceived the role of their bodies. They began to develop relationships with them, and took better care of them, eventually becoming so much more aware of their bodies that they were happy to put them on display in the narrow, figure-hugging nylon and spandex pants of the latter part of the decade.

As a result of the vogue for keeping the body in shape, styles influenced by dance and exercise graced the pages of fashion magazines until the end of the 1970s. Clothing producers and designers were working with the idea of "multipurpose" clothes to "work for an active life,"²⁶ and accordingly, leotard, legging and maillot layers became a part of the new body dressing. Danskin, a company that manufactured professional dancewear, combined the sporty look of their lycra and spandex dance leggings with the casual look of slim, figure-revealing trousers, creating their popular line of Pantskins. A series of advertisement headlines for the product read: "Danskins are not just for dancing,"²⁷ declaring their daring and "skinny ankle-draped Pantskins" not "just for daytime" either, illuminating with "shine when the sun goes down."²⁸

The seductive cling of scanty leotards and leggings from the boom in body wear made an easy transition into a woman's eveningwear wardrobe. Disco dancing was encouraged as a form of exercise to achieve a healthy heart and beautiful shape, and women were urged by their doctors to do it as a form of therapy.²⁹ With the opening of Steve Rubell and Ian Shrager's club Studio 54 in April of 1977, disco moved into the mainstream and fashion magazine editorials began to show disco fashion looks that were narrower and tighter than ever before. "Disco-ing and jogging" created "a lot of great-

looking legs” and women weren’t afraid to show them in the “more feminine, sexy, body conscious dressing.”³⁰ Long, toned and shapely, legs were seen everywhere at night “hugged by tighter, narrower, closer-to-the-body pants” which aptly showed off a woman’s most important dancing assets.

Disco dressing put its emphasis upon comfort and spectacular, glamorous effects. At nightspots like The Loft, Studio 54 and Xenon, women wore tight, shiny, spandex trousers that showed off their curves and glistened beneath the slender rays of the disco ball. Though form fitting, the pants allowed a woman to let loose her inhibitions, moving her body in an exhibitionist display of vigorous dance motions inspired by the pulsating beats of a never-ending stream of beautiful dance music. As Village Voice columnist Michael Musto remembered, it was a time to “check your disillusionment at the door and surrender to upbeat music, unabashed line dancing ... and other acts of communal funning.”³¹ The freedom of motion that disco inspired in women was a perfect complement to the slim fitting trousers that acted as a second skin to the confident, self-determined female.

The skin-tight spandex pant made a woman look fabulous while she lived out her wildest fantasies in the dark shadows and colourful lights of the discotheque. Frederick Mellinger, whose aim was to “glorify and re-glorify a woman’s figure,”³² had been producing various styles of these fantasies since 1957, selling them to women across America through his famous Frederick’s of Hollywood catalogs. Styles like the “Sizzler” “Cock-O-the-Walk” and “Wow!”³³ had names and looks with a dynamic aura of brazen sexual confidence. This self-assurance could be found in the illustrations of women posing on the pages of Frederick’s of Hollywood catalogs through the 1950s, and into the sixties and seventies. However, it wasn’t until the late seventies that the sexually confident woman, aware of herself and her body, made her entrance into the world of fashion.

In the creation and production of the most body-hugging trousers of the twentieth century, Frederick’s of Hollywood utilized new stretch fabrics like lastex and spandex to accentuate and hug the female figure. Early styles of the pant were constructed in a variety of lastex blends with nylon, wool, cotton batiste, lurex and satin. The latter was the most popular for its glamorous shine, and lurex made every curve of a woman’s hips and legs sparkle. Throughout the fifties and sixties, the lastex pant aimed to lengthen and slenderize the natural shape of the feminine leg with its light-catching shine and sinewy lines.

In the 1970s the California based Frederick’s remained the most prolific manufacturer of the garments, still faithfully producing the shiny trousers in spandex rather than lastex. Most styles were constructed of ninety percent nylon and ten percent spandex combining shine and stretch to make a sturdy material that provided support. Straight-as-an-arrow off the body but spectacularly full of life when worn, the two-pocket, zip front pant became

the ubiquitous figure-revealing garment of the late 1970s, leaving a woman looking as if she had been dipped in any vibrant colour of the rainbow: gold, electric blue, pink, red, green, orange, brown, white, burgundy or black.

As its popularity grew, other brands produced “body-beautiful”³⁴ versions of the sought after trouser. Le Gambi, Michi, TA, DBA for Bojangles and Bojeangle’s Skin Ease were the most popular makers besides Frederick’s of Hollywood. Other brands followed suit, producing spandex and lycra pants in addition to their own designs. Danskin had their popular “Pantskins,” Frangipani of California created a line of “Franiskins,” Gilda-Santa Monica made “Flexatard Body Designs,” and jean companies such as Sassoon and Chemin de Fer also came out with clinging stretch trousers. With an overwhelming variety of companies manufacturing the garments, they were readily available to women everywhere, allowing them to make daring statements from the waist down in snug but comfortable second skin stretch materials.

With its high waist and conservative cut, not an inch of skin was revealed, but in its body-hugging fit it was a skin in itself, revealing every curve of the female figure. The pant blurred the lines between demure, celebratory clothing and powerfully sensual women’s garments. Before ultimately finding a home in the extravagant, glittering discos of the 1970s, the trouser was a daring public statement, primarily worn in the home for the pleasure of the woman and her man. Though confined to the private sphere, the pant “brought together the pornographic with the everyday in a format geared toward female pleasure and autonomy.”³⁵ This injection of sexuality into everyday clothes through the use of new stretch fabrics as second skins, gave women a new sense of freedom in their dress and encouraged a focus on the body, eventually “deconstructing the private-public division that ... [had] worked to contain female sexuality within a traditional definition of home.”³⁶

As the curve controlling girdles of the thirties and forties evolved into the second skin fit of lastex trousers in the fifties and sixties, by the 1970s, American women had vibrant, active lifestyles and celebrated their new freedom of movement with body-focused clothes that idealized a slim, trim, fit and healthy figure. Over time, this body conscious dressing moved slowly from the mail order catalogs of Frederick’s of Hollywood to the creative sketches of the fashion world’s most innovative designers of the decade. Giorgio Sant’Angelo focused on producing innerwear as outerwear in new stretch fabrics for a woman’s freedom of movement calling them “the only new thing that will happen in fashion.”³⁷ Halston, who felt that “women should feel comfortable in something that supports the body,”³⁸ produced simple, timeless styles that followed the lines of a woman’s figure with elegant, slim pants and stretch bodysuits.

The second skin quality of form-fitting trousers in new stretch fabrics such as lastex and spandex introduced entirely new ideas of the

relationship of clothing to the body. With their attention grabbing shine the spandex pant of the 1970s called for less fuss and more motion in its fitted, streamlined look and four way stretch. It was the iconic, transformative costume of Sandy Olsson, as she shed her timid layers to finally become a sophisticated, modern woman in black satin stretch trousers. Like was the case of Eve in the garden, her modernity demanded a second skin. A modern skin of shiny spandex has equipped the modern American woman with a sense of figure and a sense of self. "Walking away, the body is seen outlined ... waists, hips, the stride of a leg."³⁹ A woman was not herself in her clothes, She was simply herself, and clothes were a part of her.

Notes

- ¹ Robert D. Potter, 'Work for New Fabrics.' *The Science News-Letter* 37, no. 8, 1940, p. 125.
- ² *Ibid.*, 118, 124.
- ³ *Ibid.*, 125.
- ⁴ *Ibid.*
- ⁵ Charles E. Bess, 'Glamour Words (Sears, Roebuck and Montgomery Ward).' *American Speech* 16, no. 2, 1940, p. 98.
- ⁶ *Ibid.*
- ⁷ *Ibid.*
- ⁸ Laura Gottwald and Janusz Gottwald, eds., *Frederick's of Hollywood 1946-1973: 26 Years of Mail Order Seduction*, Drake, 1973.
- ⁹ *Ibid.*, 25.
- ¹⁰ *Ibid.*
- ¹¹ *Ibid.*, 39.
- ¹² *Ibid.*, 135.
- ¹³ *Ibid.*
- ¹⁴ *Ibid.*
- ¹⁵ *Ibid.*, 136.
- ¹⁶ Joel Lobenthal, *Radical Rags: Fashions of the Sixties*, Abbeville Press, 1990.
- ¹⁷ *Ibid.*, 219.
- ¹⁸ *Ibid.*, 220.
- ¹⁹ Sarah J. Kadolph and Anna Langford, *Textiles*, Prentice Hall, 1998.
- ²⁰ David Coleman, "Wild Child." *New York Magazine*, February 18, 2002.
- ²¹ Patricia Mears, *Halston*, ed. Steven Bluttal, Phaidon Press, 2001.
- ²² Elaine Gross and Fred Rottman, *Halston: An American Original*, HarperCollins, 1999.
- ²³ *Ibid.*, 149.
- ²⁴ Grace Mirabella ed., *Vogue*. January 1977, p. 120.
- ²⁵ Grace Mirabella ed., *Vogue*. April 1977, p. 121.
- ²⁶ Kathleen Madden, "Vogue's View." *Vogue*. April 1979, p. 226.
- ²⁷ Grace Mirabella ed., *Vogue*. April 1979, p. 196.
- ²⁸ *Ibid.*
- ²⁹ Anthony T. Mazzola ed., *Harper's Bazaar*. November 1978, p. 136.
- ³⁰ Grace Mirabella ed., *Vogue*. December 1977, p. 28.
- ³¹ Ron Galella, *Disco Years*, Forward by Michael Musto, Powerhouse, 2006.
- ³² Laura Gottwald and Janusz Gottwald, eds., *Frederick's of Hollywood 1946-1973: 26 Years of Mail Order Seduction*, Drake, 1973.
- ³³ *Ibid.*, 135.
- ³⁴ Grace Mirabella, ed., "Vogue's View." *Vogue*. April 1979, p. 220.
- ³⁵ Jane Juffer, 'A Pornographic Femininity? Telling and Selling Victoria's (Dirty) Secrets.' *Social Text*, no. 48, Autumn, 1996, p. 31.
- ³⁶ *Ibid.*
- ³⁷ Kathleen Madden, "Vogue's View," *Vogue*. June 1979, p. 162.
- ³⁸ Sally Rinard, "Halston's Inner Thoughts," *Women's Wear Daily* 135, no. 96, November 10, 1977, p. 20.
- ³⁹ Grace Mirabella ed., *Vogue*. January 1978, p. 95.

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