

= Wonderbra =

The Wonderbra is a type of push @-@ up underwire brassiere that gained worldwide prominence in the 1990s . Although the Wonderbra name was first trademarked in the U.S. in 1955 , the brand was developed in Canada . Moses ( Moe ) Nadler , founder and majority owner of the Canadian Lady Corset Company , licensed the trademark for the Canadian market in 1939 . By the 1960s the Canadian Lady brand had become known in Canada as " Wonderbra , the company . " In 1961 the company introduced the Model 1300 plunge push @-@ up bra . This bra became one of the best @-@ selling Canadian styles and is virtually identical to today 's Wonderbra .

In 1968 , Canadian Lady changed its name to Canadian Lady @-@ Canadelle Inc . , was sold to Consolidated Foods ( now Sara Lee Corporation ) , and later became Canadelle Inc . During the 1970s Wonderbra was repositioned as the company 's fashionable and sexy brand , and became the Canadian market leader .

In 1991 , the push @-@ up Wonderbra became a sensation in the UK , although it had been sold there since 1964 under license by the Gossard division of Courtaulds Textiles . Sara Lee Corporation did not renew Gossard 's license and redesigned the push @-@ up style for the reintroduction of the Wonderbra to the U.S. market in 1994 .

Since 1994 , the Wonderbra has expanded from the single push @-@ up design into a full @-@ range lingerie fashion label in most of the world . In most countries , the brand emphasizes sex @-@ appeal . In its native Canada , however , the brand promotes the functional qualities of its products ? a departure from the strategy that made Wonderbra the top @-@ seller in the 1970s .

= = Original " Wonder @-@ Bra " design = =

Before the Second World War broke out , elastic materials were rationed and unavailable for clothing . Israel Pilot designed an improved cup with a diagonal slash , shoulder strap attachment . This innovation on existing bra design provided more comfort and freedom of movement for the wearer . He also coined the name " Wonder @-@ Bra " in 1935 .

Israel Pilot 's patent US 2245413 , granted in 1941 , allowed for greater shoulder strap elasticity by cutting the fabric so that the weave has the greatest stretch ( cutting on the " bias " ) . The photographs show the original patent sketches and close @-@ ups of a bra made in the U.S. by D 'Amour . The model is wearing a rare 1950s version of this original Wonder @-@ Bra design .

= = History = =

In 1939 , Moe Nadler founded the Canadian Lady Corset Company . He created a small sewing shop in the heart of Montreal to make a well fitting , good quality bra in the mid @-@ priced range ( from \$ 1 @. @ 00 to \$ 1 @. @ 50 retail ) . As part of this effort , he traveled to New York City and met with Israel Pilot and licensed the Wonder @-@ Bra trademark and diagonal slash patent . In Canada , the trademark lost the hyphen , and became " WonderBra , " and " Wonderbra " at the U.S. reintroduction .

During the wartime years , Canadian apparel manufacturers were subject to quotas on materials . Elastics were unavailable , affecting the comfort and design of women 's underwear . The diagonal slash offered a better fitting brassiere without elastics , and became a competitive advantage .

From 1939 - 1955 , Canadian Lady marketed several lines of intimate apparel including girdles , panties , slips , swimsuits , and brassieres under the Wonderbra brand . The Company also created sub @-@ brands to target different socioeconomic and lifestyle segments of the consumer market . In contrast , the U.S. market for Wonder @-@ Bra stagnated while the brand was owned by Israel Pilot 's companies . In 1952 , Canadian Lady launched Petal Burst with anticipation of tough negotiations with D 'Amour ? Israel Pilot 's U.S. company ? around the expiration of the patent in 1955 . This new line also adapted to a new fashion trend towards a pointed bust , inspired by Christian Dior 's " New Look " . The Petal Burst by Wonderbra line was successful and delivered 50 % of bra sales by 1957 .

The post @-@ patent negotiations were led by Moe Nadler . D 'Amour no longer had leverage with a patent , but still demanded that Canadian Lady stop using the designs , and return the pattern templates . Moe Nadler ignored this demand and instead successfully acquired the Canadian , European , and Asian rights to the Wonderbra trademarks . This allowed the company to move forward into the 1960s with the brand intact . By the mid @-@ 1960s Canadian Lady was exporting and licensing the Wonderbra line to Western Europe , Australia , South Africa , Israel and the West Indies . In the 1970s , Canadelle acquired the remaining worldwide rights to the trademark , and licensed Giltex ( a Canadian pantyhose manufacturer acquired by Sara Lee in the 1980s ) to use the Wonderbra brand on hosiery in Canada .

= = = Development of the push @-@ up bra = = =

In the late 1950s Moe Nadler started traveling to Europe to find new styles to bring to the Canadian market . In 1960 , Wonderbra introduced a lacy , half push @-@ up bra described in Europe as Pigeonnant ( meaning " pigeon @-@ breasted " in French ) . In 1961 Nadler directed Louise Poirier to develop a deeply plunged , laced push @-@ up design , numbered the 1300 . Canadian Lady licensed these models , among others , to Gossard in 1964 . It was this Wonderbra Model 1300 design that became first a UK success in the early 1990s , a European sensation in 1993 , and then the " One and Only Wonderbra " that was finally launched in the U.S. in 1994 .

= = = Canadian product , 1964 to 1980 = = =

In the late 1950s and early 1960s , the majority of women were still wearing highly structured undergarments . Girdles were considered the ladylike norm and represented close to 40 % of industry sales by volume . The 1960s also brought to Canadian Lady the challenges of feminism , fashions and the sexual revolution . The feminist movement ? cultured by thought leaders like Betty Friedan and Germaine Greer ? questioned the mores that defined women 's roles and appearance . Changes in fashion trends , such as pantyhose and the rise of the miniskirt , rendered the girdle unattractive and obsolete to a generation of women . While the intimate apparel industry fretted about bra @-@ burning as a precursor to the decline of all foundation garment sales , women reserved their animosity for their girdles . The Canadian sales data for foundation undergarments , from 1960 to 1971 , vividly demonstrates the shift in tastes .

It was against this backdrop that the Canadian Lady Corset Company had to act . In 1964 , Moe Nadler died and his son , Larry Nadler inherited control of the company . Larry Nadler was a Harvard @-@ trained MBA and brought modern marketing strategies to the industry . He commissioned market research that identified women 's feelings about intimate apparel . Women did not hate their bras . Rather , they saw bras as a means to feel and look beautiful , to be fashionable and sexy , and to attract men . While women sometimes went bra @-@ less , they were making a fashion choice and not a political statement . Canadian Lady 's management knew that girdles were out , but bras would remain an essential part of women 's wardrobes . So during the 1960s , while competitors were cutting back on their bra marketing and diversifying into other products , Canadian Lady aggressively pursued bra market share .

Later , Larry Nadler identified an age based bifurcation in the market . Younger women ( aged 15 to 20 ) regarded their bras as an enhancement to their sexuality but were not interested in a heavily structured garment . Nadler learned that women wanted " less bra , " not " no bra . " In 1974 , they introduced a new line of brassieres for teens called Dici ( by Wonderbra ) , and invented new hot fabric molding technologies to shape the cup . These bras were seamless and simply designed with less support than the typical bra of the period . The company designed special packaging in the shape of a die ( with holes ) .

= = = Brand development = = =

In 1966 , Canadian Lady made several important changes to their advertising strategy . They

introduced television advertising and changed the emphasis from the product to the brand . Ads attempted to build consumer awareness of the single brand name : Wonderbra . Market research showed that women did not want girdles advertised on television ? girdles were seen as armor against sex , while bras provided a means of attraction .

Instead of being hidden " unmentionables " , Wonderbras became more visible icons of female sex @-@ appeal . The company also used pricing to promote Wonderbra as a luxury product with the highest price of any mass @-@ merchandised brand . This strategy also provided greater profits in a very competitive industry . The goal was to have women see their Wonderbras as a cosmetic ? a beauty enhancer ? rather than a functional garment . Playtex , the leading brand at the time , promoted the ease of care and durability of their girdles and brassieres .

Beginning in 1967 , the advertising focused exclusively on Wonderbra brand brassieres . In 1968 , Nadler hired Goodis Advertising to develop the new campaign . The Wonderbra ads were based on fashion and emotional appeal . In various ads , the man would appear as fashion photographer ( in a fashion shoot ) or fashion buyer ( at a fashion show ) . The storyline suggested an attraction or budding romance between the man and the women . The voice @-@ over and jingle featured a man 's voice and the commercial showed an actual woman 's torso naked except for a bra . All other television ads before this era showed brassieres on a manikin or a dressmaker 's dummy to promote the functional features of the product . Every Wonderbra advertisement contained versions of the musical theme , " We care about the shape you 're in . Wonderful , wonderful , Wonderbra " . The 1979 television campaign included a commercial directed by Richard Avedon which won a Silver award for television advertisements shown in Canada .

The Dici by Wonderbra television advertisements started in 1974 . The brand was positioned to young women as a more natural alternative to the heavily @-@ structured bras worn by their mothers . The animated ads featured the iconic die @-@ shaped packaging . A bra exited the box like a bird , then metamorphosed into a seagull and flew away . The tagline reinforced a spirit of freedom and nature : " Let it be Dici . Dici or nothing . "

= = = Popularity in Canada = = =

From 1972 to 1977 , the company doubled its wholesale revenue from \$ 12 @.@ 6 million to \$ 24 @.@ 9 million . By 1979 Canadelle dominated with 30 % of the Canadian market and \$ 27 million in sales . Playtex ( later acquired by Sara Lee ) was second . By 1980 , Wonderbra 's sales were over \$ 30 million wholesale ( \$ 76 million in 2006 dollars ) in a country with only 10 @.@ 3 million women and girls older than 13 .

= = Worldwide reintroduction , 1991 to 1994 = =

Around 1991 , Gossard was selling the Wonderbra lines under licenses that were to expire in January 1994 . At the time , the plunge style was a good seller in the UK market . Gossard planned to renew their license and had an option to do so under the existing agreement . Instead of simply renewing the agreement , Gossard executives decided to negotiate better terms with Sara Lee .

Soon after the negotiations started , something unexpected happened . In 1992 , the plunge style became a hit with British women and sales took off . Between 1991 and 1993 , UK sales of that Wonderbra style quadrupled to \$ 28 million , accounting for 12 @.@ 5 % of the \$ 225 million UK branded bra market . Several factors might have contributed to this boom including " an article in British Vogue on the return of the padded bra , a Vivienne Westwood @-@ inspired fad for corsetry and that Gaultier driven yearning for underwear as outerwear " . With this surge in sales , Sara Lee decided not to renew the license with Gossard .

In 1994 in the UK , the ( Sara Lee ) Wonderbra achieved a high profile for its racy Hello Boys campaign . The most famous campaign poster presented model Eva Herzigová in a Wonderbra gazing down at her breasts with the caption " Hello Boys " , ambiguously addressing either male admirers or her breasts . Urban myth attributed a number of car accidents to ( male ) drivers being distracted by the advertisements . The influential poster was featured in an exhibition at the Victoria

and Albert Museum in London and it was voted in at number 10 in a " Poster of the Century " contest .

The Playtex Division of Sara Lee was given the responsibility of introducing " The Wonderbra " style to the United States . Although the model was already being manufactured in Montreal by Canadelle , Playtex executives decided to take a year to redesign the bra for the U.S. market . They scheduled a late 1994 national launch for the bra . During this period , Gossard introduced to Americans their Ultrabra , with a design similar to the push @-@ up Wonderbra model . Other competitors quickly followed while Playtex retooled the design . Victoria 's Secret launched television advertisements to maintain visibility for the Miracle Bra which the company launched in 1993 .

The U.S. Wonderbra rollout included events with Eva Herzigová in New York 's Times Square . The advertisements were toned down in comparison to the earlier UK campaign . The U.S. print and billboard advertising showed models wearing only the Wonderbra . Underneath read slogans such as " who cares if it 's a bad hair day " and " look me in the eyes and tell me that you love me . " The \$ 25 Million campaign worked in conjunction to the ongoing media interest in the bra . Although Playtex promoted the authenticity of their " One and Only Wonderbra " , the rapid introduction of competitive products meant that the overall U.S. market benefited from a 43 % increase in push @-@ up bra sales by the end of 1994 .

Following the 1994 relaunch , the U.S. Wonderbra has expanded from the single push @-@ up bra design to a broader lingerie line . The brand remains popular around the world as a product , and a part of the cultural lexicon .

= = Recent developments = =

In 2006 , Sara Lee sold its intimate apparel brands . The Wonderbra trademark is the property of Canadelle Limited Partnership of Canada , which is a wholly owned subsidiary of HanesBrands Inc . HanesBrands Inc. owns the license to sell and distribute apparel products under the Wonderbra trademark in all countries except the member states of the European Union , several other European nations and South Africa ; in these other markets , an affiliate of Sun Capital Partners owns the license under the Dim Branded Apparel group which is headquartered in Paris .

On January 3 , 2007 , the Canadian Broadcasting Corporation ( CBC @-@ TV ) broadcast the results of their internet poll , in which Canadian respondents ranked the Wonderbra 5th out of the top 50 " Greatest Canadian Inventions " ( after Insulin , the light bulb and the telephone , but ahead of the pacemaker ) .

In a March 2008 survey of 3 @,@ 000 UK women , the Wonderbra was reported as the greatest fashion innovation in history . According to one magazine article , survey respondents were nearly unanimous in giving push @-@ up bras the number one position .

In 2009 , WonderBra Canada celebrated the 70th anniversary of the brand 's Canadian introduction .

= = Spokesmodels = =

During the 1994 reintroduction , it was thought that an international group of women models as spokespersons - they were called " spokesmodels " ? would enhance marketing . The brand continues to use this tactic .

US Campaigns

" One and Only Wonderbra " ( May 9 , 1994 ? ) Eva Herzigova , Czech

( 1995 ? ) Madison Michele , US

( 1997 ? ) Sarah O 'Hare , Australian

" Three Degrees of Wonder " ( 2000 ? ) Magdalena Wróbel , Polish

( 2003 ? ) Nadja Auermann , German

Wonderbra 10th Anniversary ( 2004 ? ) Maja Latinovi? , Serbian

UK Campaigns

" Hello Boys " ( 1994 ? ) Eva Herzigova , Czech

" Necklines ? come on down ! " ( 2002 ? 2006 ) Inna Zobova , Russian

" Who says a woman can 't get pleasure from something soft ? " Sophie Anderton , British

( 1998 ? 2000 ) Adriana Sklena?íková ,

( 2008 ? present ) Dita Von Teese , American

South America Campaigns

" Necklines ? come on down ! " ( 2002 ? 2006 ) Inna Zobova , Russian

Europe Campaigns

" Hello Boys " ( 1994 ? ) Eva Herzigova , Czech

( 1996 ) Patrizia Deitos , Italy

( 1998 ? 2000 ) Adriana Sklena?íková ,

" Necklines ? come on down ! " ( 2002 ? 2006 ) Inna Zobova , Russian