

REVIEW ARTICLES / ARTICOLE DE ANALIZĂ

JEAN PATOU: THE MAN WHO SHAPED SPORTSWEAR

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Abstract. The new way of life along with modernization has allowed people to spare more time for themselves and follow fashion clothes, activities, current events and has increased the participation to recreational activities in daily life. At the same time, the easing of life with the development of industrialization, increasing spare time with machines' reducing the need to human labor, people's passing to more comfortable life form, feeling economically, socially, psychologically relieved. All these factors have led to the development of entertainment, recreational and sports activities in the first half of the 19th century. During this time, daily clothing forms or clothes adapted from them were used in sporting events. Despite the fact that sport identify with men since it's existence, coming with women's active role in social life, their increasing interest to sport have led to the need for casual and comfortable clothing. That term's designer Jean Patou has been a pioneer of sportswear meeting the need with his designs symbolizing freedom, ease and comfort. In this context, the designer laying the foundation of the concept of sportswear, he has important contributions to the historical development of this type of sportswear and to the formation of the style of clothing that has become synonymous with today's sportswear. In this study, in terms of influencing people it could be said that sport and fashion have the same kind of power and effect each other as a social phenomenon, It is aimed to reveal the contributions of Patou's to the formation and development of sportswear process. In this descriptive study based on the survey model, with the document scanning and document analysis methods it has been tried to explain the development of sportswear and the effect of Patou's on the process using written, visual sources, museums and accessible private collections. It is determined that the designer has been a pioneer in the creation of sportswear style and during all his life that ended in 1936 he focused on clothing desings for tennis and swimming sports as well as other sports. Approaching to clothing styles of sport type; form, materials, decorations and accessories have been examined and at the present time in clothes specific to the these sports, the traces of Patou's designs have been observed.

Keywords: *Sport, Clothing, Swimming, Tennis, Design, Swimsuit.*

Introduction

The dressing phenomenon, which has a long history as much as the history of mankind, have gradually developed within the domain of social-cultural values and gradually changed and gained a social dimension above individuality. Dressing, a concept that affects many factors which exist in social life such as custom, habit, tradition, folkway, belief, art, philosophy, culture, political and social events, also has meanings other than its basic function in this process of change. In this sense, dressing, which has been seen as a form of symbolic communication that reflects social status and personality, has become an important part of life forms evolving with the concept of fashion. For this reason, "clothing is a vital necessity for women to take care of their choice and often to receive support" [17] p.172.

With the reforms and innovations that started in the 19th century and accelerated in the 20th century, with the changes in social life areas, the formation of various industrial branches, the increase of the rights given to women and women's taking more places in working life and social life, the culture of leisure - entertainment has changed and Sports have begun to take an important place in the life of people. Although it was originally intended to be defensive and aggressive depending on the living conditions, sport is an activity that has been carried out in every period of human history, and in the process of social change, sport has also changed deeply into the social life of the people and become a phenomenon shaped by the social structure. Reduced labor force and increased time with the facilitation of everyday life and the power of the work force have facilitated the participation of people in social activities as well as the collective activities that urge the public by encouraging the healthy life style offered by sports activities. In the early days, though sports activities gained a reputation as a healthy exercise for men, the idea that women should be involved also gained momentum.

Especially the revival brought about by the peace process after the nihilism and destruction of the First World War brought with a period in which the sports activities increased and the consumerism accelerated and as a result of this combination active occupations that each require a special costume such as

polo, sailing, horse racing, tennis and swimming, began to have great popularity [9], p.252. Sports such as swimming and tennis, which contribute to the development of fashion through these sport branches, have helped women to create and accept their own specific space by stripping away from restrictive ethics rules that are reserved for them by the society. In addition, as the number of sports activities increases and that more and more people begin to gain direct or indirect interest, have disclosed the necessity to wear special clothes in water sports as in every other sport. Taking part in the life of women, sport has a crucial precaution on the simplification of women's clothes, not only by the privatization of the clothes, but also by bringing a new aesthetic understanding to the womanhood.

Thus, the concept of sport, which is also of interest to fashion, sometimes has become a part of life in a visible way, and sometimes, even though it seems anti-fashion as an extension of the identity structure of subcultures, has gained a quality that serves the fashion. The presence of subcultural features in the fashion scene continues throughout the 1900's until today with the cultural interactions of the American and European continents. Sport and music combine these qualities to create a strong expression language for the sport phenomenon in the fashion element [8], p.246-247.

Since its inception, despite the fact that sports have become associated with male identity, the active role of women in social life and their increasing interest in sport has emerged the need for comfortable clothes which has moved the designers of that period to take action. In this context, Jean Patou, who is the pioneer of sportswear by meeting the need for freedom and comfort, has laid the foundations for the concept and understanding of sportswear and also found the formation of today's sportswear industry.

The shape and style of clothes bear big importance within women's activities in social structure, culture accumulation, aesthetic understanding and working life and efforts for getting a social rank in the society [18], p.743. This work, which is made with the necessity of emphasizing the Jean Patou's contributions to the formation of clothing styles that are almost identical to today's sports genre, especially shaping clothes of swimming and tennis wear, has aimed to reveal the contribution of Designer Jean Patou (1880-1936) to the sportswear's formation and development process.

Methods

In this descriptive research based on the scanning model; written and visual sources, museums and special collections that can be reached have been examined with document scanning and document review methods to explain the development process of sportswear and Jean Patou's influence in this process. Because of the designer's focus on tennis and swimming sport-specific clothing designs, studies on designer's clothing designs for tennis and swimming sports have been included in the research. Clothing styles that are considered according to the sport are examined in terms of form, material, ornament, accessory and Jean Patou 's contributions have been tried to be interpreted in these sports specific clothes.

Findings and comments

Jean Patou, who came to the world as the son of a skin tanner in Normandy in 1880, established his business in the First World War years and opened the "House of Patou" in Saint Florentin shortly after the ceasefire. Jean Patou, who is known as one of the first to discover the personal signature of a fashion designer and pioneered the fashion show concept as a social event, has combined simplicity and coolness as a designer with his sportswear designs. Patou has been on the agenda for a long time with his tennis and beach clothes especially focusing on sports clothes design by establishing a section under the name of sports corner (le coin des sports) in fashion house.

A. Jean Patou's Contribution to Tennis Clothes

Women's participation in sport has a long history. It is a history marked by division and discrimination but also one filled with major accomplishments by female athletes and important advances for gender equality and the empowerment of women and girls [22], p.2. However, the formation and widespread of clothing that provides the freedom of movement necessary to perform such sports will cover a long period. Until the First World War, women are clearly visible in the images of the turn of the time when they were engaged in sporting activities and clothes integrated with corsets and accessories, which are not suitable for playing sports.

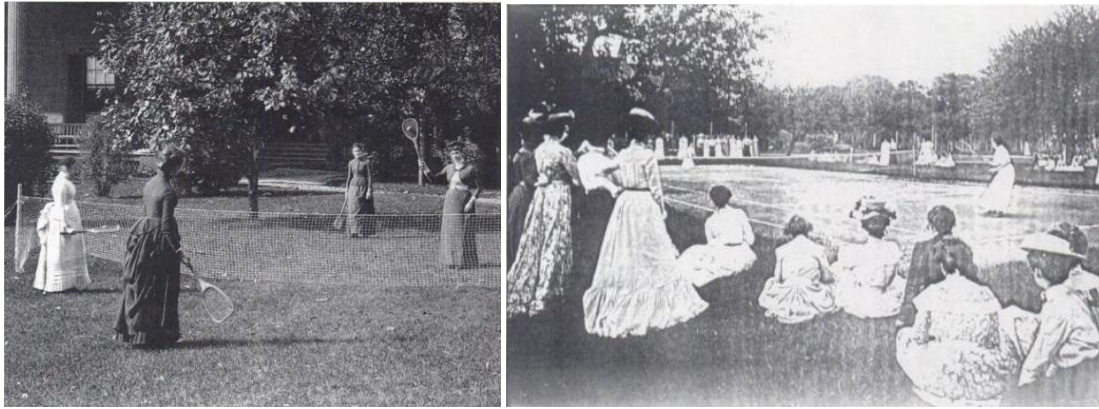


Figure 1-2. Tennis match in Smith College grass (1883) and tennis tournament in 1901, [27], p.54.

In the image of the first photo in 1883, it is seen that women playing tennis with dresses restricting movements like dark colored, fluffy long skirt suitable for the fashion of the period, long sleeved, firmly seated with a corset, and a hat on one's head while the others got nothing on their heads. In 1901, the differences between the clothes in the photo are striking. It is remarkable details that the clothes of the women playing tennis are in light color, the length of the skirt is as short as the feet can be seen, and the use of the clothes arms by bending up to the elbow is practiced for the needs of the players. It is understood that the clothes which are worn especially as tennis costumes are designed separately when compared to the spectators who watch the match with their very attentive hair styles, detailed hats, fashionable clothes and even with their clothes with chain.

In this period, mostly white color is preferred in clothing worn in tennis sports; It is thought that tennis was first performed by the upper classes and that the white color was seen as cleanliness, richness and nobility. This ever-present tradition has been framed by strict rules in Wimbledon Tennis Tournaments and it is stated that if the rules are not followed, the athlete will be left out of the tournament. Wimbledon officials apply these rules, it is the idea to prevent female tennis players' colourful clothes getting audience's attention from ball to clothing. As a result of the investigations, reasons of using white color are; besides from being capable of absorbing heat, it is also thought that white color reflects the light better than other colors and hides the sweat stains best. In the following years, the white color used in tennis clothes is called "Wimbledon White" or tennis whiteness. In the Wimbledon tennis tournament, all clothing and accessories have been necessary to be used of all live snow white the color that when the snow falls down to the ground for the first time but not the cream white or whitish. Apart from this, according to the new regulations put into practice in 2014, the players have been allowed to violate the "completely white" rule with a decoration or strip of only 1 cm thick.



Figure 3. Wimbledon tennis champions; Vera Spofforth, Agnes Morton, Dora Boothby, 1909 [26], p.19.

As seen in Figure 3; in 1909, Wimbledon single women's tennis champion Dora Boothby dressed white shirt-blouse and corset underneath circular skirt and white canvas shoes became fashionable both for women playing tennis and for men. During this period, sportswear was adorned

as little as possible and often completed with a masculine tie or cap. Women wear corsets even when playing tennis or cycling, but these corsets are normally smaller and less supportive [19], p. 230. Although women's wear has undergone a significant change over the period between 1900's and World War I, the change at certain points has been quite slow. That clothes looks so very different from modern tennis suit that not acceptable physical activity for women like combination of no waist, short sleeves, knee-length skirt, corsets, ties, hats.

By the last quarter of the nineteenth century the rules of dress had changed introducing new concepts of comfort, practicality, and freedom of movement. College girls borrowed ideas from their brothers, stealing their turtlenecks and cardigans to accompany the baggy bloomers or significantly shorter skirts they wore to play outdoor sports. But such sensible clothing was never allowed for public wear by the male establishment. But such sensible clothing was never allowed for public wear by the male establishment. The short skirt came to tennis only at the beginning of the 1920s, and sweaters were introduced, as accessories only, in the same period [27], p.57-58.



Figure 4. Jean Patou designed tennis clothes, 1925 [5], p.77.

Polan and Tredre [21], state that, of all Patou's may achievements, his development of sportswear for women is perhaps the most significant. The designer needed to provide the necessary mobility for nature sports and to meet the need for flexibility and for this First in 1921 for the Wimbledon Champion Suzanne Lenglen, he designed the "shockingly" innovative, short-knit dress with a white silk skirt and plain white sleeveless cardigan. Which was a momentary sensation, but it has created a lasting revolution in the fashion world [9]. Lenglen's appearance at Wimbledon is described by Lord Aberdare in his *Story of Tennis*:

"Suzanne acquired strength and pace of shot by playing with men, and for playing a man's type of game she needed freedom of movement. Off came the suspender belt, and she supported her stockings by means of garters above the knee; off came the petticoat and she wore only a short pleated skirt; off came the long sleeves and she wore a neat short-sleeved vest. Her first appearance at Wimbledon caused much comment, but the success of her outfit led to its adoption by others. In her first championship, she wore a White hat but on subsequent occasions she wore a brightly colored bandeau which was outstandingly popular until challenges by Miss Helen Wills' s eyeshade in 1924." [1].

Lenglen represents a new feminine ideal not only with her athletic skills on the tennis court, but also with her freedom of wear, short hair and large bandana instead of wearing a hat [9], p.252-253. Lenglen, with Patou's designed clothes, has blurred the line between sport and fashion. Patou transformed the long tennis suit with the inner skirt into a short white plaid skirt that barely covered the knees and having been inspired by a man's garment, turned a classic long-sleeved feminine blouse into a short sleeved and even a sleeveless one [7], p.126.

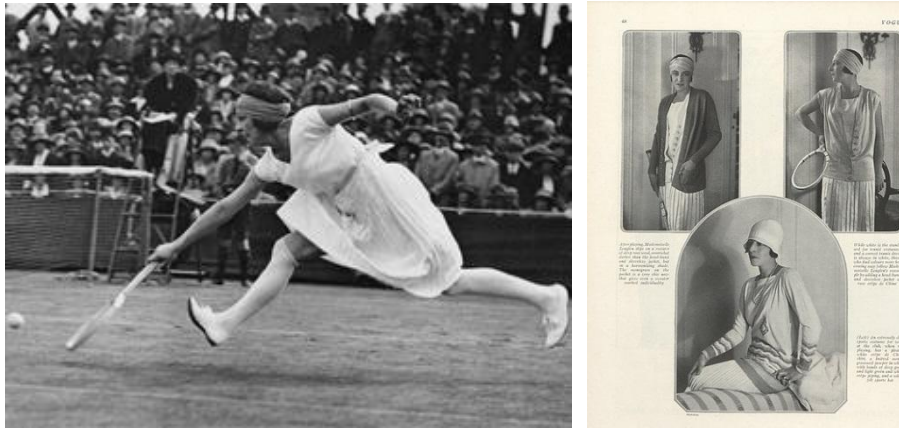


Figure 5-6. Tennis player Suzanne Lenglen with the first Patou design, 1921 [10]. Suzanne Lenglen with Jean Patou design sportswear [25].

Her first appearance at Wimbledon caused much comment, but the success of her outfit led to its adoption by others [27], p.58. These sportswear, whose flexibility qualities were ideal, were highly demanded from textile factories; the jersey were transformed into many modern gym clothes and these transformed clothes were made as convenient as possible to leave the body open and tan. As a result, an athletic appearance is the definition of modernity [6], p.12.

Patou saved the women from wearing over-the-top restrictive sportswear, and society was introduced to the concept of public "nakedness" through sleeveless dresses worn over their bare legs. Patou saved the women from restrictive sportswear wearing over and over and society was introduced to the concept of public "nakedness" through sleeveless dresses worn over their bare legs. Along with Coco Chanel and Patou (1883-1971), Victor Margueritte as one of the leading interpreters of the movement with the novel which was very influential in 1922 "La Garçonne" character (male-female or tomboy), made a soft transition from the appearance of loose and low waist of dress to the tennis dress which suits to the body easily that the focus is hips [9], p.252-253. This boyish, sporty look—known as the *garçonne*—dominated women's fashion for much of the decade, reflecting an era when women were enjoying freedom as never before, including the freedom to exercise, sunbathe and show off their legs. As with so much sportswear, many of the clothes were in reality bought by women who did not participate in sport and were more interested in showing off their Patou monogrammed cardigan sweaters to their envious friends [21], p.43. Patou, aware of this fact, has used this as an advantage for the formation and distribution of his sportswear brand. In the light of these developments, he founded a specialized department in sports clothing under the name "Le Coin des Sports" in 1925 in St Florentine, which means sports corner and put clothes and accessories on market designed for sports creating a separate room for each sport like tennis, swimming, golf, etc.

Tennis fashion for women were including sleeveless knit sweaters with ribbing edge stripes in contrasting colors. These sweaters were the predecessor of the striped V-neck classic tennis and cricket sweater. The flexibility of the knitted fabric to provide ease of movement has made it a unique choice for outdoor sports activities. By keeping the air in the wool yarn inside, it gave warmth without weight and allowed skin to breathe deeply [9], p.253. In 1926, French International champion René Lacoste pioneered the soft-collared and short-sleeved tennis (or polo) shirt still worn today, with the same alligator motif (derived from Lacoste's nickname, the "Crocodile"). US tennis champion Bill Tilden popularized the tennis sweater—a cream or White. US tennis champion Bill Tilden popularized the tennis sweater—a cream or White [11], p.58.



Figure 7-8. Bill Tilden, wearing the V-necked sweater he helped to popularize and René Lacoste was a sports star, as well as the originator of the famous alligator logo [11], p.58.

Designers inspired by the Art Deco trend, focused on the geometric pattern as the art movement of the 1920s, focused on the overall appearance concept. Inspired by Braque and Picasso's cubist work in 1924, Patou's flexible jersey cubist sweaters and cardigans are among the most obvious examples of this trend.



Figure 9. Jean Patou design knitwear sportswear [20].

In his personal life, Patou left a lasting impression on the fashion world, focusing on sportswear as a fashion part itself and presented to sale the pleated skirt that allows the wearer to leap farther up with the tennis racket and to use the body more flexibly to swing racquet, which will take place on the fashion scene for many years as a classic besides with the patterned sweater, cardigan and patterned silk shawls. Like Chanel, Patou also turned to simple and practical clothes in response to the extreme of Paul Poiret's orientalism in the late 19th century.

Between 1924 and 1929, Patou, who created all his designs on the same principles as outerwear and sportswear, said that when designing his clothes, he intended that people could play sports, give the individual absolute freedom of movement and look good.

B. Jean Patou's Contribution to Swimming Wear

Swimming; A water sport based on advancing the body in water by moving the hands and feet by taking advantage of the lifting force of the water. Along with people's settled living, the first settlement areas often have water edges, so they can easily find food. For this reason, the history of swim depends on as old as human history [24], p.206. In fact, the same opinion is in the West as it is in Ottoman belief that sea water has negative effects on the body. However; wars, immigration which was under the influence of the belief of getting a better life, increased pollution, illnesses in the countries, and all led to the establishment of sea baths and the cleansing of the people in these baths.

People first got into the sea, by the influence of shame and honor factors, preferring to wear dark clothing in the same way as casual wear, with the thought of hiding some details of the body and protecting chastity when it gets wet, so they developed methods themselves for these clothes which caused the danger of drowning with the slightest movement that makes it harder to swim.

As not to allow their skirt to get opened, they pinned up the part of their shirts that comes between the legs with hooked needle. In this way, they make a wonderful swimsuit by using the lower part of the shirt just as pants. So many times they get into the water, their clothes swell up like balloons [14], p.92-93.



Figure 10. Swimsuit (1870) and swimsuit and corset [27], p.69-74.

With these garments that are nonfunctional and dangerous to drown in any movement, Women obeyed the Harpers Bazaar news that they should wear a swimming corset, unless it looks slim and elegant. While swimming clothes are being produced from fabrics such as Diril, twill, jean, satin; The corsets are also hardened with whalebone and necessary adjustments made with gore [27], p.75.



Figure 11. A group of women with sea clothes (1910) [2], p.13.

In the figure of 11 in 1910, it is seen that the female swimmers combine nightwear like seaside garments with long black socks and shoes. “The decade from 1910 to 1920 is a vital period in the history of sea bathing and swimming clothes. Popular attitudes are changing in favor of swimmers, and there is a cultural decline between people's views and state policy as in social reforms” [16], p.25.

In the historical process, the desire of people to vacation and the increase of sea love reveals the necessity of wearing a special outfit while getting into the sea. This swimming suit, which emerged with anxiety to move comfortably and look aesthetically, have taken the name of swimsuit, namely “mayo” [4], p.1. The swimwear from the French word "maillot" obtained a permanent position on the fashion scene as a garment made of fabrics that completely covered the body in such a way that the arms and legs could move freely to be worn over the skin during swimming, removing the unnecessary things on the swimmer.

With the trendy outfits exposing more of the body, "Sun Tanning" has begun for both women and men. People have used sunlight lamps, bronze socks and bronze-colored powders to get the skin color they want. The marble-like white skin, which once meant that someone did not work

outdoors, now means that people are doing heavy and boring work in indoor places like offices and factories [19], p.260.

With the increasing popularity of sports, some Private design houses such as Elsa Schiaparelli, Jean Patou, 'Gabrielle' Coco Chanel devote themselves to sportswear on the necessity of a completely different wardrobe. For active swimmers, with the diet and exercise craze, athletic body is considered an expression of modernity and so from the multi-layered, fluffy sea bathing garments transformed into the modernized swimsuits that have given the ideal flexibility feature using the knitted fabrics which focuses on fine bodies and enables tanning [6], p.12. Knitted fabrics are created by interlocking the stitches, which is highly suited to the modernist "form follows function" conception, which was then ruled. The garments that are formed and covering the body provides freedom of movement to the wearer by stretching and free them from the struggles of the costumes. Moreover, in 1925, when Lastex was put on the market, tricot fabric became more flexible and began to protect its shape better. Soon before, swimwear producers like Jantzen started using Lastex in their swimwear collections [9], 258. Soon, sportswear, tan, and most importantly, swimwear will be at the peak of fashion [15], p.12.

By the 1920s, Parisian designers Sonia Delaunay, Jeanne Lanvin, Jean Patou, and Elsa Schiaparelli were designing glamorous beachwear for the rich and famous who frequented the beach resorts of Deauville and Biarritz. In particular, Patou, like Chanel, worked in jersey fabrics and is remembered for his contribution to sportswear and swimsuits – 'clothes for the modern woman', albeit a wealthy variety [23], p.88. At the same time, Patou became one of the first designers to stamp his designs with a signed logo by processing his initials "JP" as decorative on his swimsuit and beachwear.

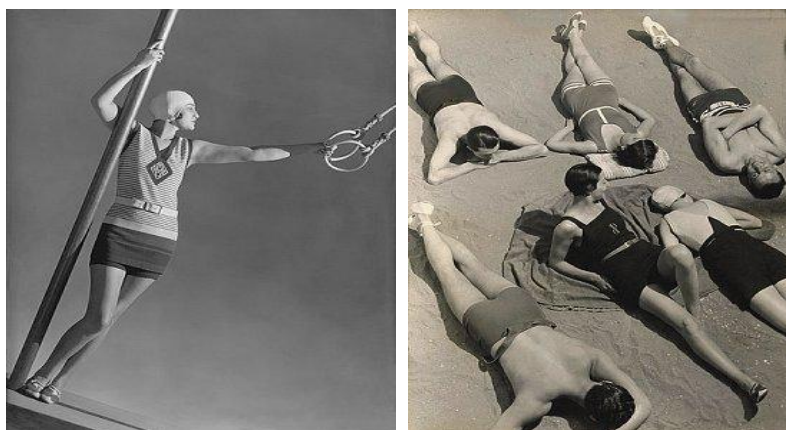


Figure 12. Jean Patou designs. "Bathing Suits" [12, 13].

The striped swimwear made of these two pieces belonging to Jean Patou in figure 12 is made of jersey knitwear. The tunic top, right on the hip area, has geometric designs in the style of Art Deco style [9], p.12.



Figure 13-14. swimsuit designed by Jean Patou, 1925-1926 [20].

In his early twenties, Patou has expanded his field of sports apparel JP sportswear, which the fashion circles have almost consumed, with the new invention that has also reflected 'Freedom of Movement' into his fashion designs [3], p.140. The swimwear has then become a fashion object made of taffeta, milano silk, or crepe de chine. Vogue in 1924 threw the slogan "The latest innovation at sea is a jersey swimsuit" and used the phrase "they look like tight clothes that almost dancers wear to the extent allowed by unwritten rules" [28], p.42. Another innovation is the shore pajamas worn in the shores, similar to pants worn by circus clowns.



Figure 15. Jean Patou-designed beach suits of the 1930s [2], p.54.

These loose fit models like pajama-style beach clothes, sportswear and culottes, are made of soft knitted jersey or cotton and flax which had similar cuts to these dresses, cool and non-squeezing body that was fashionable at the time [9].

Conclusion

As a result of the change in the social life areas that started in the 19th century and developed rapidly in the 20th century, the changing of the concept of leisure time evaluation and the increasing sports and entertainment activities outside the home have created a new consuming culture with different demands and needs. In this direction, the demand for functional and aesthetic clothes for the different living areas of the consumers who entered new quests in clothing and fashion areas, motivated the designers and Jean Patou became one of the important designers of the period that meets this need. Patou who has an important place in the history of fashion in terms of bringing the concept of sportswear to the field of fashion and designing clothes for tennis and swimming sports and pioneering the formation of today's sportswear industry, has made a permanent commitment to the fashion world by fulfilling all kinds of firsts in the field of sportswear, accessories and cosmetics and has helped them to gain their freedom by saving them from hard and unsuitable clothes.

Acknowledgements: This study was presented as a **Oral** at the **The 10th International Conference In Physical Education, Sports And Physical Therapy- ICPEST2016**, Firat University, Elazig, Turkey, 18-20 November, 2016"

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